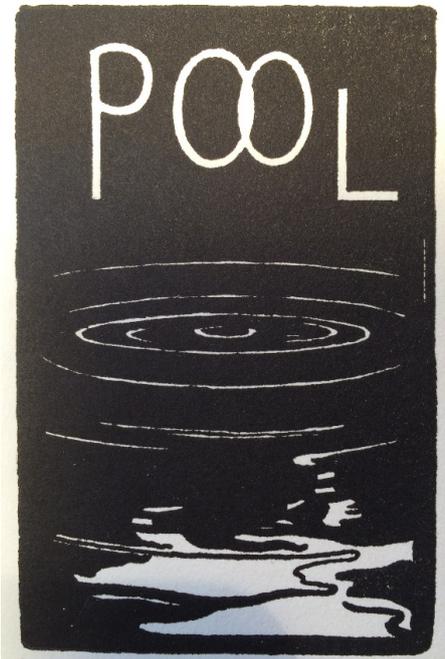


QUAIR BOOKS



Highlights

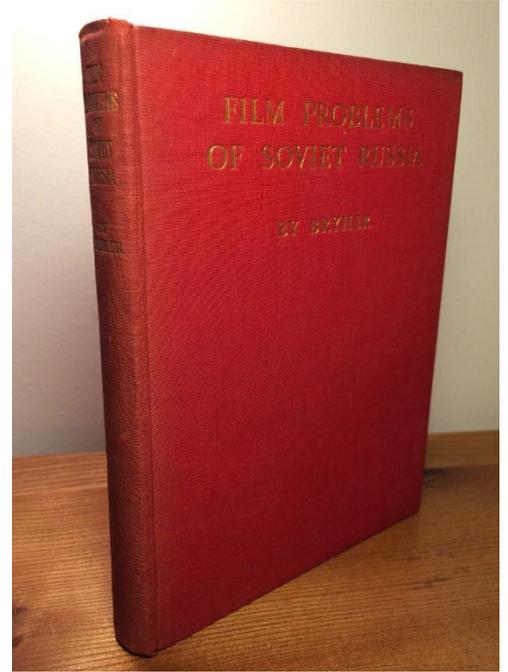
Autumn 2018

MODERN BOOKS/ MODERNIST CULTURES

1. BRYHER (born Annie Winifred Ellerman; 1894-1983); MACPHERSON, Kenneth (1902-1971; image selection and titling). *Film Problems of Soviet Russia*. Territet, Switzerland: Riant Chateau/ POOL, 1929.

*Small 4to, pp. [140] + b/w frontis and plates, POOL's device to title page. Bright red cloth, stamped in gilt to spine and upper board. WH Smith's label to rear pastedown. Spine faintly sunned, head lightly rubbed. Light spotting to edges. Faint offsetting to endpapers, POI to ffepp, a few faint fox spots to half title. Else, neat and clean. **SOLD***

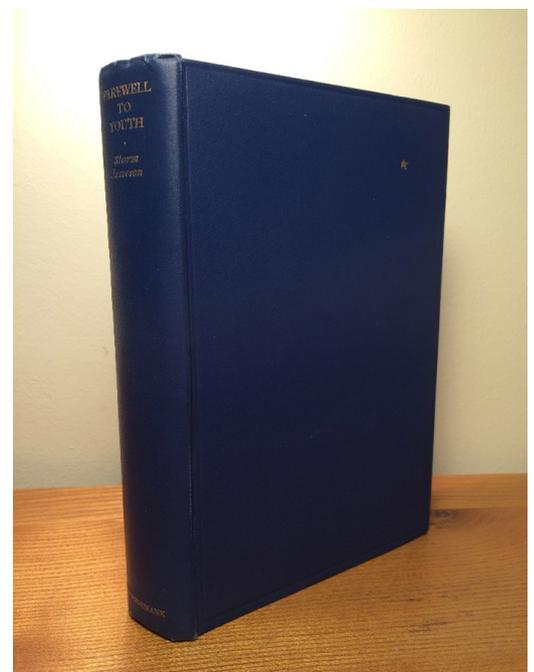
FIRST AND ONLY EDITION. Bryher's only book of film criticism unsurprisingly takes a similar vein to the British little film magazine *Close Up*, which she funded and co-edited between 1927 and 1933. The latter was a catholic output that included a chorus of voices on interwar cinema on the brink of sound. In *Film Problems*, Bryher argues vociferously for the socio-political and aesthetic importance of Soviet Cinema and her right 'as a freeborn English woman' to watch it; she seeks a middle-way to discuss 'Russian film art,' for 'either, it appears, you must be prepared to bayonet your aunt because she won't read Karl Marx, or else you must leave the room because *Potemkin* is mentioned' (p.11). Brim-full of striking stills – selected by her second husband, the Scottish artist, sometime filmmaker and co-editor of *Close Up*, Kenneth Macpherson – it is both a scathing indictment of British film censorship and a concerted attempt to circumvent it. According to Bryher, the publication of *Film Problems* resulted in her name being added to a 'black list' in the UK, which she was rather thrilled about (see Philip, 2010). Includes chapters on Sergei Eisenstein and Vsevolod Pudovkin. A smart, near fine copy of a colourful early account of the incredibly influential interwar cinema of Russia.



2. JAMESON, Storm [Margaret](1891-1985); [ULRICH, Dr. Mabel Simis (1897-19??)]. *Farewell to Youth*. London: William Heinemann Ltd, 1928.

*Crown 8vo, pp. 312. Navy cloth, gilt-stamped lettering to spine, blind ruled with small gilt-stamped star to upper board. Slight cocking to spine, extremities lightly rubbed, faint stain to fore-edge of bottom board. Offsetting to endpapers, else pleasingly clean and bright. A near fine copy. **£150***

FIRST EDITION, FIRST IMPRESSION, PRESENTATION COPY inscribed on front endpaper by the author to Dr. Mabel Ulrich: "For Mabel Ulrich/ With all my love/ from Storm Jameson". Over the last two decades scholars have re-evaluated the Whitby-born socialist, feminist and pacifist author's role in the British literary scene, as well as questioning her self-proclaimed designation as 'middlebrow,' instead exploring her experiments with literary form (see, for instance, Birkett & Briganti, 2007; Gerrard, 2010). In this, Jameson's first novel to engage with Europe and its recent history – her project in the *Mirror of Darkness* trilogy and the rest of her writing life – *Farewell to Youth* is a 'hinge' novel, not only in subject matter, but in relation to her own life too: shortly after she moved back to Whitby from London and left her role as Knopf to survive – precariously – via pen alone. Her semi-autobiographical novel, which she described as 'shocking' (referring both to its setting of the Great War and the protagonist's extra-marital affair), was critically well-received. Like Jameson, the little-known Dr. Mabel Ulrich had a rich public



life, as well as a diverse career that traversed medical and literary milieux: she was physician, health lecturer, critic and bookshop owner. A Minnesotan Sanger, she pioneered frank sexual education for (white, middle-class) American women and girls during WWI, via pamphlets such as *Mothers of America* and *For a New World: The Girl's Part*; she ran a chain of book and print shops in Minnesota, as well as becoming a long-standing contributor to *The Saturday Review*. On the heels of Jameson's dedication, Ulrich commissioned the Yorkshire writer to contribute a piece to her 1932 edited collection, *The More I see of Men* (Harper & Brothers)/ *Man, Proud Man* (Hamish Hamilton) (see item no. 3). A near fine copy that gives some flesh to the otherwise little-known relationship between Jameson and Ulrich.

1932 ACERBIC COLLECTION OF FEMINIST WRITING

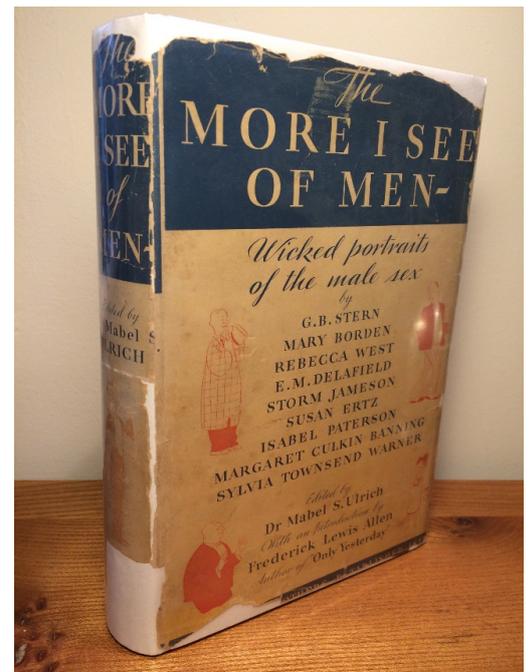
3. ULRICH, Dr. Mabel S. (ed.); [JAMESON, Storm]; [TOWNSEND WARNER, Sylvia (1893-1978)]; [WEST, Rebecca (1892-1983)]. *The More I See of Men — Wicked portraits of the male sex*. New York & London: Harper & Brothers Publishers, 1932.

8vo, pp. [xviii], [224]. Pale blue cloth with yellow paper title panel to spine, blind-stamped Harper device to upper board. Fore-edge untrimmed. Boards sunned and faintly stained at edges, wear to heel of spine and corners, especially bottom corner. Edges tanned, else, neat and clean – a good copy. In original dust jacket, sadly in poor condition: faded, large losses, front cover separating, but the satirical sentiment remains in evidence via the cover illustrations.

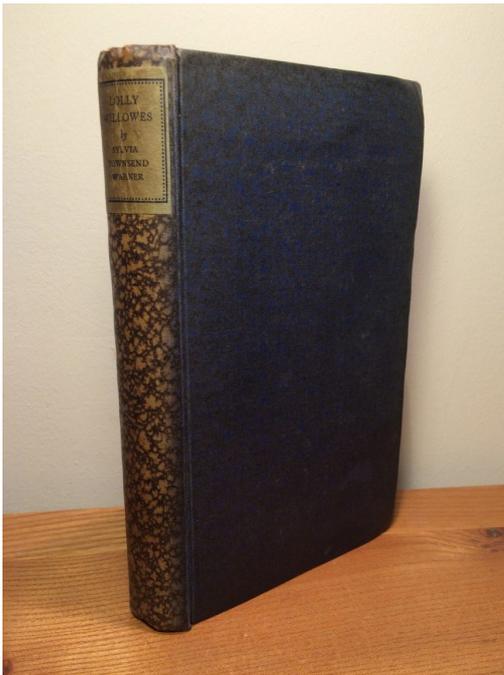
SOLD

FIRST US EDITION ('H-G' to copyright page, indicating August 1932).

'[T]he shrewdest and most merciless women writers of the day hold up man's shrinking naked form for observation (front flap). The satirical collection boasts original essays by nine prominent British and North American female authors of the period – James Douglas' '[v]iragoes ... vixens ... wild cats' (back flap) – an unprecedented transatlantic collaboration that, with sharp tongue and pen, skewered contemporaneous gender politics. While humorous in tone, the collection is serious in its riposte to the gendered gaze of the print media and its othering of women. It contains 'Man and Religion' by Rebecca West, 'Man as Lover' by Isabel Paterson, 'Man the Helpmate' by Storm Jameson, 'Man's Moral Law' by Sylvia Townsend Warner, as well as contributions by Margaret Culkin Banning, E.M. Delafield, Susan Ertz and G.B. Stern. Paradoxically, and likely a concession to male readers (and publishers), the American edition is introduced by *Harper Magazine's* Frank Lewis Allen, whose US history, *Only Yesterday* (1931), was a recent best-seller for Harper. This edition was published the same year as Hamish Hamilton's re-titled, re-cased and tweaked London one, *Man, Proud Man*: in the British edition, Isabel Paterson's chapter was replaced by Helen Simpson's contribution. *Man, Proud Man* is thought to have influenced Murray Constantine (Katharine Burdekin)'s *Proud Man* (1934) (see Williams, 1999). Shortly after editing this publication, Ulrich was appointed state director of Minnesota's Federal Writers' Project, a New Deal initiative, and oversaw the production of *The WPA Guide to Minnesota* (1938). While not contributing a piece to the collection, Ulrich was no stranger to the observational feminist essay, having drawn on her own (failed) experiment of sharing domestic duties with her husband whilst both worked in 'Men Are Queer That Way: Extracts from the Diary of an Apostate Woman Physician' (*Scribner* 93, 1933). An unusual interwar feminist title, especially the US edition with Isabel Paterson's essay and its original dust jacket.



4. TOWNSEND WARNER, Sylvia. *Lolly Willowes: Or, the Loving Huntsman*. London: Chatto & Windus, 1926.

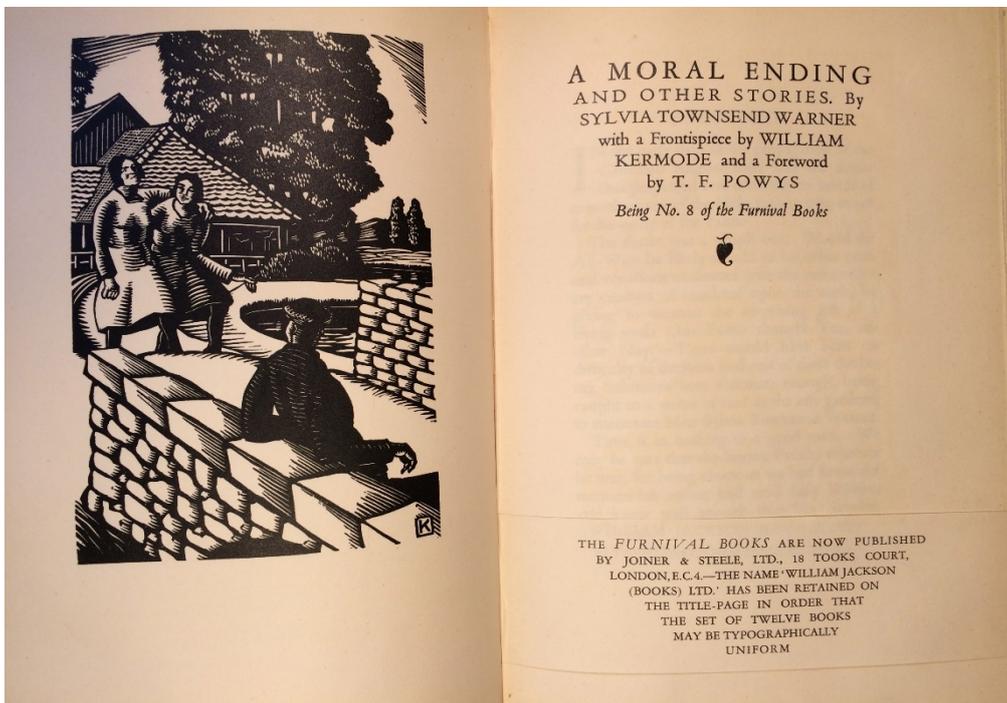


Small 8vo, pp. [248]. Original blue and brown mottled cloth, paper title label to spine. Bottom edge untrimmed. Spine cocked and sunned, corners bumped, boards darkened and lightly soiled. POI in green pencil to ffeep, prelims and rear pages tanned with a few light spots, and very occasionally to text block. Else, clean and bright. A good copy of the rare signed first UK edition. **SOLD**

FIRST EDITION, SIGNED BY AUTHOR to front free endpaper. The first novel by the poet and musicologist, it won her considerable acclaim, was nominated for the *Prix Femina* in France and was selected as an inaugural offering for the Book of the Month club in the US. Though on the surface whimsical, as Laura/ Lolly breaks away from maiden aunt-hood for a witchy life in the village of Great Mop, STW chaffed at gendered norms, questioning the available spaces, (rooms) and roles for women post-WWI.

5. TOWNSEND WARNER, Sylvia; KERMODE, William (1895-1959; illustrator); POWYS, T. F. (1875-1953; Foreword). *A Moral Ending: And other stories*. William Jackson (Books) Ltd/ Joiner & Steele, Ltd/ Chiswick Press, 1931.

Large 8vo, pp. [48] + b/w frontis, plus errata slip. Red cloth, gilt stamped lettering to spine and upper board. TEG, bottom edge untrimmed. Edges lightly rubbed. POI in red pencil to ffeep, very occasional light spots, else, clean, bright and tight. A handsome, near fine copy with partial original glassine and paper wrapper. **SOLD**



FIRST, LIMITED EDITION, SIGNED BY AUTHOR, no. 226 of 550. No. 8 of the Furnival Books. STW and Powys were close friends and neighbours in Dorset, with the younger writer playing an important role in getting Powys' novels and short stories into print. Kermode was an Australian artist, who, post-WWI, worked predominantly in the UK; he designed posters for the London Underground, as well as producing numerous illustrations for books and dust jackets, which he often signed with the 'K' seen here.

SUMMER WILL SHOW IN ORIGINAL PICTORIAL DUST JACKET

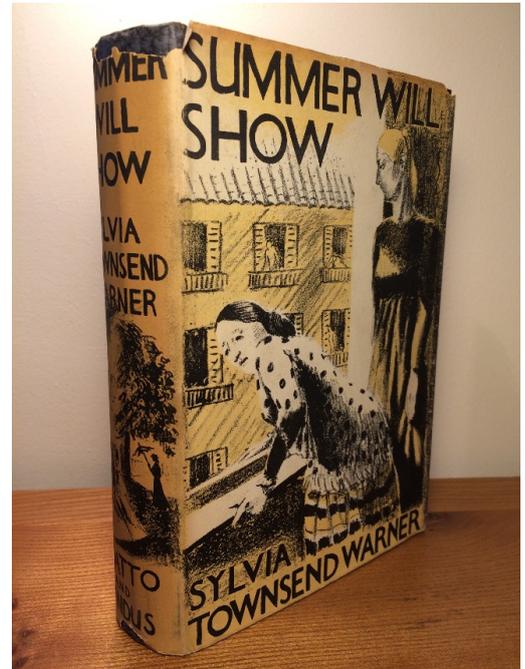
6. TOWNSEND WARNER, Sylvia; RITCHIE, M.T. (dust jacket design). *Summer Will Show*. London: Chatto & Windus, 1936.

Large 8vo, pp. 406. Blue and brown mottled cloth, gilt lettering to spine. Bottom edge untrimmed. Light bruising and slight fading to spine ends. Top edge a touch dusty, with a small stain. A few spots to front endpapers, else, square, tight and clean. In very good original dust jacket – lightly faded, chipped to spine ends, with a small loss nibbling into 'Summer' at the head, but with Ritchie's striking cover art well-preserved.

SOLD

FIRST EDITION, FIRST IMPRESSION. Reviewing STW's fourth novel in *The Nation*, Mary McCarthy enthused: 'the dénouement of *Summer Will Show*, where elegance burns into fervor, seems to me the most triumphal single moment in revolutionary fiction, so the whole elaborate, fine-spun novel seems the most skilful, the most surefooted, sensitive, witty piece of prose yet to have been colored by left-wing ideology' (1936). STW's historical fiction used the setting of the French revolution of 1848 to comment on the fraught politics of the period; it was published during the year she worked, briefly, alongside her partner Valentine

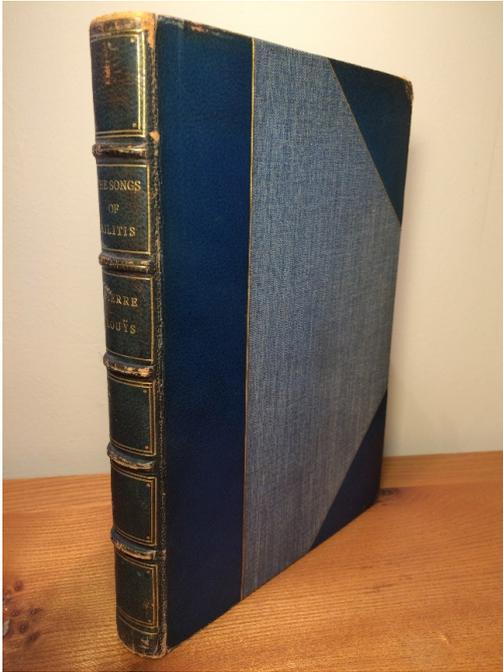
Ackland (to whom the novel is dedicated), for the British Red Cross in Barcelona. Politics and sex intertwine, as Sophia Willoughby falls for her husband's mistress Minna and becomes involved in the revolution. Though unnamed, *Summer Will Show* includes the most explicit representation of a lesbian relationship in STW's fiction. A lovely, near fine copy, unusual in the original dust jacket.



7. LOUÏS, Pierre [LOUIS, Pierre] (1870-1925); 'M.S.B.' [BUCK, Mitchell Starrett] (1887-1959; translator & 'Notes and Comments'). *The Songs of Bilitis. Translated from the Greek. A new rendering in English with notes and comment*. s.n. 'privately printed for subscribers' [New York: Nicholas L. Brown], MCMXIX [1919].

4to, pp. xviii, [188] + b/w frontis. Three quarters blue morocco, blue linen boards. Panelled spine with gilt lettering and ruling. Gilt top edge, others untrimmed. Rubbed at extremities, worn at head of spine and top corners. Band of browning to edges of free endpapers. Edges tanned, a few spots to rear. Else, clean and tidy. A very good copy of an unusual edition that appears to be unlisted in the UK, and goes unattributed to Buck and Brown on WorldCat.

SOLD



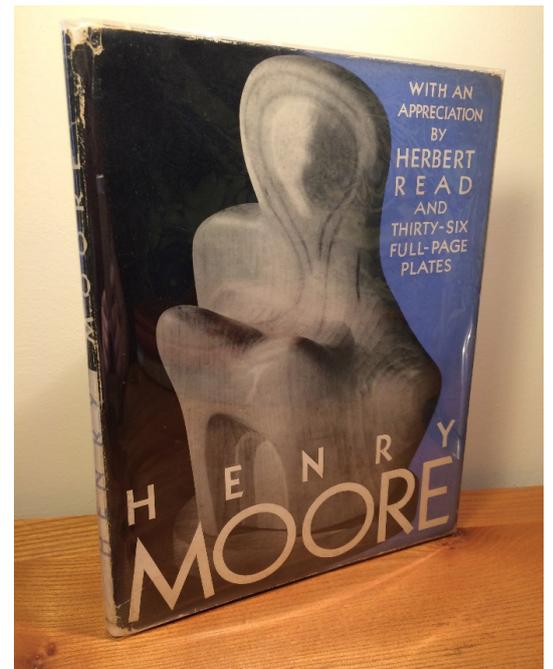
NEW LIMITED EDITION, no. 975 of 975. First published in 1894 in France as *Les Chansons de Bilitis: Traduites du grec pour la première fois par P. L., Louÿs'* playful literary hoax purportedly translated the recently unearthed verses of Bilitis, a 6th century BCE female poet from Myteline (Lesbos), and acolyte of 'Psappa'. The decadent author failed to hoodwink contemporary classicists, but his book was, nevertheless, a publishing phenomenon, variously reissued and much translated by private presses in France and abroad. Claude Debussy set a number of the poems to music. Despite its illegitimacy, Louÿs' collection of prose poems influenced twentieth century lesbian cultures, from Natalie Clifford Barney's *Cinq Petits Dialogues Grecs* (1902) to the 1950s US political and social lesbian group, Daughters of Bilitis (Castle, 2003). Translated from the French by Mitchell Starrett Buck, a little known American author who 'mined a narrow vein of literature, often classically inspired, and often tinged with eroticism [...] the money he made professionally [as a heating engineer] allowed him to become a noted book-collector, specializing in first editions, English literature, Greek and Latin classics.' (Douglas, 2012). This limited edition was published by the Philadelphia bookseller, Nicholas L.

Brown, who had, since 1916, published Buck's own works and translations, issuing the erotica as 'privately printed for subscribers' to deflect charges of obscenity. Buck's translations of Louÿs, including *Songs of Bilitis*, would be reissued in 1932 by Liveright Publishing of New York as *The Collected Works of Pierre Louÿs*.

FIRST MONOGRAPH ON HENRY MOORE SIGNED BY THE ARTIST

8. MOORE, Henry (1898-1986); READ, Herbert (1893-1968). *Henry Moore: Sculptor. An appreciation by Herbert Read. With thirty-six plates.* London: Lund Humphries/ A. Zwemmer, 1934.

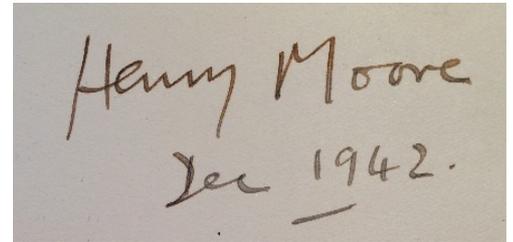
4to, pp. [16], b/w frontis of Moore with Mother and Child, 1932 green Hornton stone + 6 plates reproducing drawings 1928-1932 and 30 showing carved sculptures 1924-1933. Original boards. Bump to heel of spine, band of archival paper to length of spine. Else, clean and bright. In very good original illustrated dust jacket – spine creased, back wrapper lightly shelf soiled, small closed-tear to front wrapper, wear to edges and extremities, chips to spine ends, plus small pieces of archival paper. **SOLD**



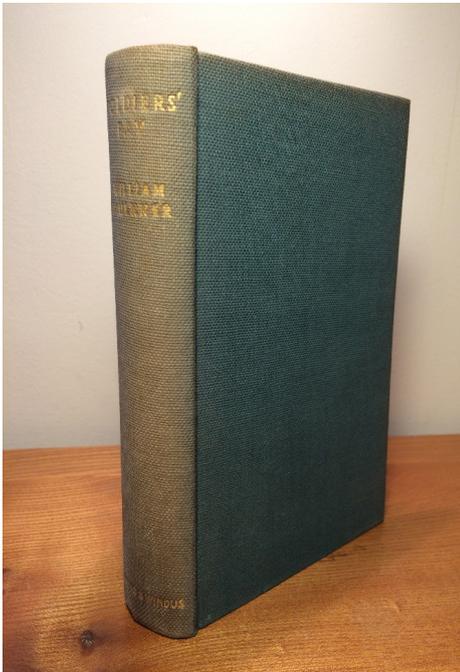
FIRST EDITION, SIGNED BY THE ARTIST: 'Henry Moore/ Dec. 1942'.

Not only does this Lund Humphries-designed publication mark Herbert Read's first extended essay (at ten pages) on the sculptor, but, importantly, it is the first monograph on Moore and provided 'the fundamental ingredients of the Moore 'legend,' a parry by Read 'which would secure once and for all Moore's unrivalled leadership of British Modernism' (Friedman, 1993 p.107-8). Indeed, the influential art and literary critic, poet and anarchist ended his essay by asserting that: 'There has been no compromise in the life of Henry Moore, and now, in the fulness of his powers, he offers us the perfected product of his genius ([p.16]).' Itself adapted from his 1931 *The Listener* review of Moore's Leicester Galleries exhibition, Read's 'Appreciation' offers a

fuller analytical assessment that he would subsequently revise and build on ten years later in a survey of Moore's work, and which was then reprinted in Read's *The Philosophy of Modern Art* (1954) (see Davis, 1992; Cranfield, 2015). This is a key early work on Moore by his most important critic. A very good copy of the striking first modernist monograph on Moore signed by the artist.



9. FAULKNER, William; HUGHES, Richard (Preface), *Soldiers' Pay*. London: Chatto & Windus, 1930.



8vo, pp. [xii], 326, [2], [4] catalogue. Coarse turquoise cloth, gilt lettering to spine. Green top edge, bottom untrimmed. Spine and gilt faded, small stain over 'Soldier,' edges tobacco-browned. Some spotting to prelims, very occasionally to text block. Else, tight and square. A very good copy.

SOLD

Faulkner's first novel, published in the UK four years after his US debut. Richard Hughes, whose *A High Wind in Jamaica* had recently been issued by Chatto, was instrumental in introducing Faulkner to the British-reading public. In his Preface, Hughes offers a pen portrait of the American author for readers: "Physically, he is short in stature; but he is hardily constructed. His hair and eyes are very black. His nose, broken once, is aquiline, and his expression sharp and keen. He has a ready wit, and is a brilliant and sure conversationalist, with the talent for inventing spontaneously extraordinary and imaginative stories." (ix).

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