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A Short Summer Miscellany

**Signed,
Stage,
Screen.**

June 2021

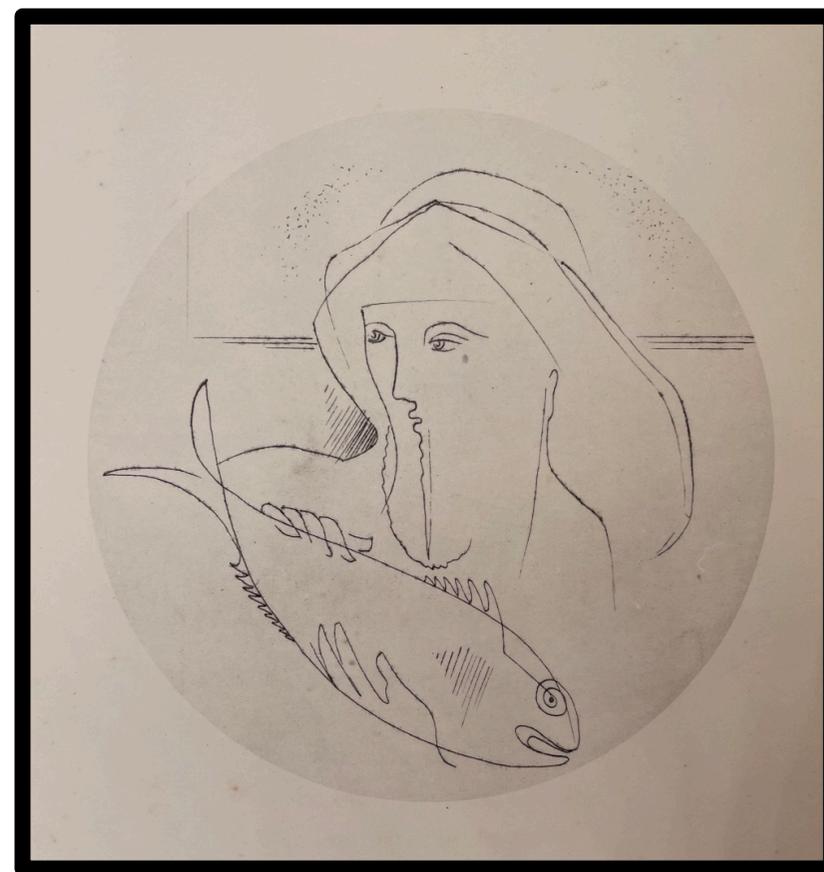
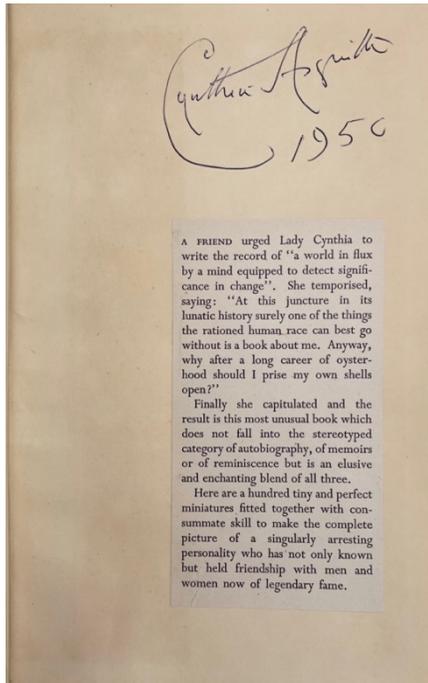


Image I: see item 15; Image II, see item 4.

Signed & Association Copies



1. ASQUITH, Cynthia. *Haply I May Remember*. London: James Barrie, 1950.

FIRST EDITION, SIGNED BY AUTHOR. 8vo, with b/w plates (cockled). Faded blue cloth, spine lettered in gilt. Lean to spine, edgewear, bruising to extremities, a few nicks to headcap. Edges browned. Asquith's signature (dated 1950, year of publication) in blue pen to ffp, above pasted-in dust jacket blurb, original dust jacket panels glued to pastedowns, some spotting, staining to leading margins of pp. 72-8. Else, clean. Good.

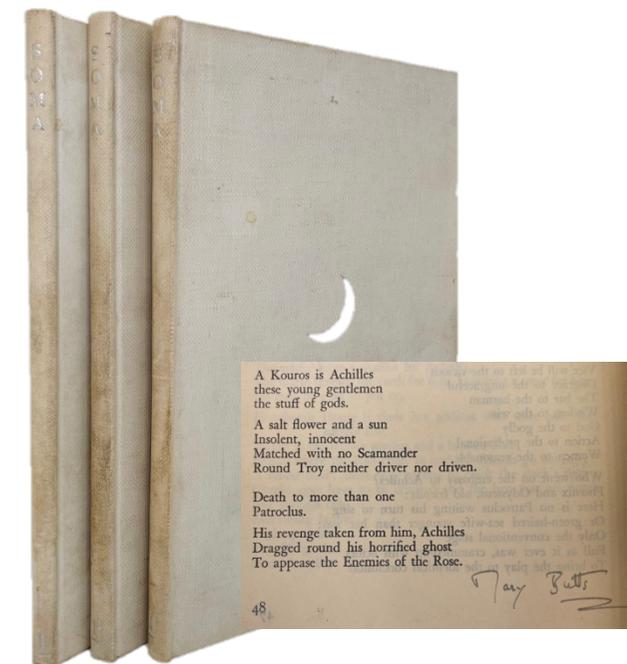
Despite asking, "Why after a long career of oyster-hood should I prise my own shells open?", here the "first lady of horror", serial anthologist and celebrated diarist Lady Cynthia Asquith (1887-1960) cracks open her memories for James Barrie (nephew of the playwright, in whose company Asquith invested with a portion of the inheritance bequeathed by his uncle), including a chapter on her 'Breadwinning'.

[ref: 1969] £125

"A LITTLE MAGAZINE WITH A UNIQUE SANCTION"

2. BHAT, K.S.; BLAKESTON, Osbert; BUTTS, Mary; POWYS, T. F., et al. *Soma* [Literary Magazine]: [Number One]; [Number Two]; Number Three. London: K. S. Bhat, 1931-1932.

(June 1931; September 1931; 1932) LIMITED EDITIONS, SIGNED BY CONTRIBUTORS: 9 of 30; 25 of 50; 21 of 50, numbered on limitation pages, first two issues also initialled by the publisher and editor, K.S. Bhat. First three issues (of five) of the little magazine. Slim crown 8vos, pp. [iv], 62; pp. [88] + frontispiece by Cecil Wray and illustration by Frederick Carter; pp. 100 + frontispiece by Pearl Binder (bound in between half-title and Contents page), linocut by A. Kisby, plus Sheik Ahmed's 'Dreaming' Loose Inset (leading and bottom edges creased and nicked) laid in, as called for. Cream buckram, spines lettered in silver, silver-stamped crescent moon to upper boards. Number One top edge silver, Two and Three top edges steel grey, others untrimmed. Grubby boards (patchily so – cleaning attempted?), corners bruised and rubbed; pinpricks



to upper board of Number Three only. All contributions signed at foot of pages in blue or black ink, excepting the poem by 'R.S.W', who "being in China, I regret his signature is at present not obtainable" (via Bhat's headed notepaper, 1-page laid-in to Number Two), toned, occasional grubby finger prints and marks, a few spots. Else, all clean and tidy. Jisc LHD lists five legal deposit libraries (excepting NLS), plus St. Andrews and Senate House Library, as holding complete runs. Contributors included a diverse set of significant literary and political figures, such as the Czech Symbolist poet Otoka Březina in translation via Paul Selver, Rhys Davies and James Hanley, plus the communist activist and first British MP (for Labour) of Indian Parsi heritage, Shapurji Saklatvala, amongst other. Good+—very good.

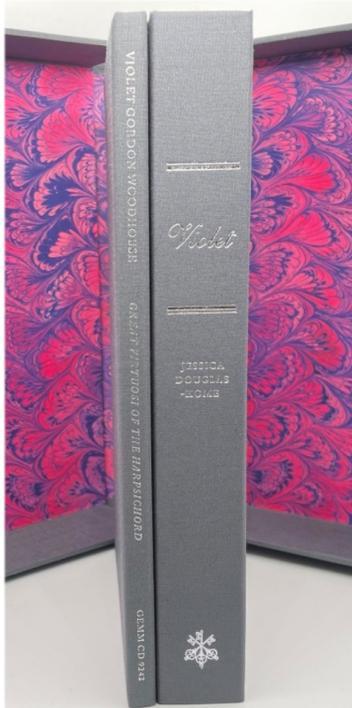
"Sensitive people shudder when books are confused with magazines; but Dr. Bhat produced a highbrow magazine that practically was a book": so began the ever playful Oswell Blakeston in his tart retrospective of the interwar oddity, *Soma*, 30 years on (Blakeston, 1964). According to Blakeston, the very little-known K. S. Bhat was a socially- and literary-minded Indian doctor who practised in an impoverished area of London, often providing his services for free. While based in the UK, Bhat had "decided to send to India some of the creative work he liked best in the English literary scene," hence the robust bindings to facilitate safe travel to the subcontinent. Publication of *Soma* ceased in 1935, after five issues, when, as planned, the medically up-skilled Bhat returned to India himself.

By *Soma: Number Three* (from 1932 issued annually), Bhat was also involved in publishing books by T. F. Powys and Alan Odle (Dorothy Richardson's husband), plus Blakeston's first poetry collection, *Death While Swimming* (1932). Blakeston marked out this issue in particular, deeming the selection of Mary Butt's poems as "truly magnificent, the world of the Bird Catcher who catches the peacock of the world, and much magic," with a penurious Aleister Crowley apparently foregoing bus fares to afford a copy: due praise, it seems, for this modernist curiosity.

Oswell Blakeston (1964) 'Retrospect 12: Soma,' *Ambit* 20: pp. 23-6.



[ref: 1975] £500



3. DOUGLAS HOME, Jessica. *Violet: The Life and Loves of Violet Gordon Woodhouse, 1871-1948*. London: The Harvill Press/ Published for SBC Warburg, 1996.

LIMITED EDITION, SIGNED BY AUTHOR. Large 8vo, amply illustrated, plus DVD – Violet Gordon Woodhouse: Great Virtuosi of the Harpsichord Volume III – and booklet in matching case. Grey cloth, decorated and lettered in silver, illustrated paper label, framed in blind, to upper board, pink marbled endpapers, purple ribbon marker. Both housed in grey cloth clamshell box with pink marbled paper innards. Shallow bruising to bottom edges of clamshell box, a scatter of pinprick stains. Douglas Home's signature in blue pen to fly-leaf. Else, clean, tight and bright: a splendid copy of an attractive edition. Near Fine.

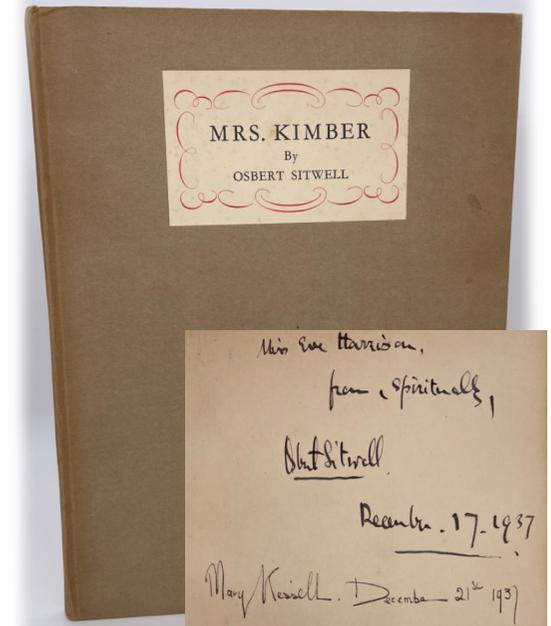
A celebrated pianist, Violet Gordon Woodhouse became the foremost clavichord player of her day and the first artist to record and broadcast harpsichord on the radio. She was also key to the revival of pre-Romantic music. Her private life was equally unorthodox: she lived in a “a surprisingly harmonious” *ménage à cinq* – known, less than affectionately, by contemporaries as “the Woodhouse circus” – with four men, including her legal husband, John Gordon Woodhouse. The intentionally childless marriage, allowed VGW to pursue music full-time. As well as the devotion of four “husbands,” she was also adored by Dame Ethel Smyth, Christabel Marshall, and Radclyffe Hall, who dedicated *The Forgotten Island* to this “mistress of stylish showmanship”.

[ref: 1966] £95

4. KESSELL, Mary (illustrator); SITWELL, Osbert. *Mrs. Kimber: With eight drawings by Mary Kessell*. London: Macmillan & Co. Ltd, 1937.

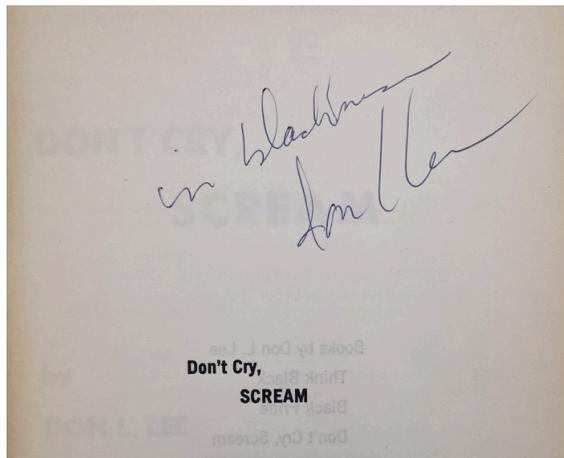
LIMITED EDITION (unnumbered of 500), SIGNED BY AUTHOR AND ILLUSTRATOR. Small 4to, pp. [24] + Kessell's frontis, 7 plates (mostly marine subjects), plus final tail-piece. Fawn paper boards, printed label to upper board. Wear and bumps to extremities, browned towards edges, a few marks. Sitwell's inscription in black pen to ffep: “Miss Eve Harrison/ from, spiritually,/ Osbert Sitwell/ December. 17. 1937.” and below, in a slighter, less flamboyant hand: “Mary Kessell. December 21st 1937”, endpapers toned, clipped newspaper portrait of Sitwell pasted to half-title, some spotting, heavier at front. Else, clean. A good+ copy of Sitwell's account in verse of the fisherman's wife and mother, rare with the pair of signatures.

Mary M. Kessell (1914-1977) was a British artist who worked across a diverse range of media, including paint, charcoal and needlework. As a student she illustrated books, but later worked as a designer for



Shell and for the Needlework Development Scheme (NDS), as well as lecturing at the Central School of Arts and Crafts. In 1945, Kessell was commissioned as an official war artist (one of only three women) and sent to Germany; she became known for her charcoal drawings of refugees, mostly women and children and survivors of Bergen-Belsen (see her *Notes from Belsen Camp*, 1945). Her work is held in various national collections, including the Imperial War Museum, Tate and V&A. Miss Eve Harrison remains a mystery.

[ref: 1967] £150



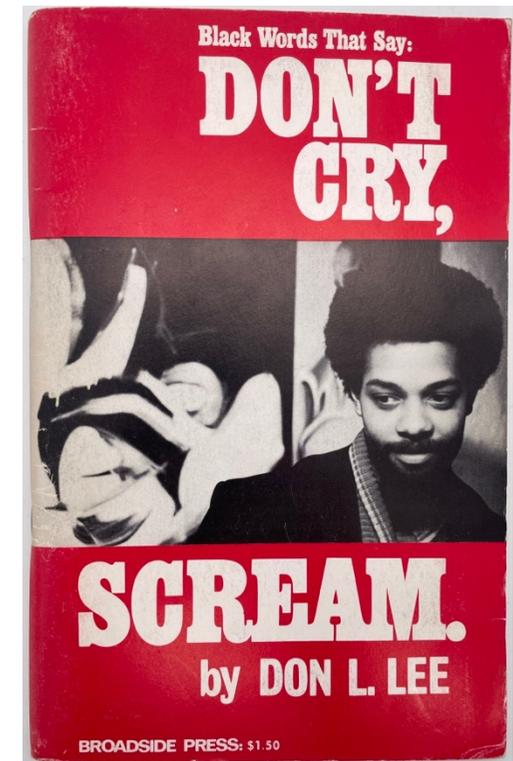
5. LEE, Don L. [MADHUBUTI, Haki R.]; BROOKS, Gwendolyn (Introduction). *Don't Cry, SCREAM.* Detroit, Michigan: Broadside Press, 1969.

FIRST PAPERBACK EDITION, SIGNED BY AUTHOR. Slim trade paperback, stapled (a little rusty), pp. 64. Nick to head of spine, edgewear, wrappers gently rubbed. Inscribed by Lee in blue pen to half-title: "in blackness/ don L Lee". Else, clean and tight. A pleasing copy, which brings together three important actors in the Black Arts Movement: Don L. Lee, Gwendolyn Brooks and Dudley Randall's Broadside Press. Very good.

The poet, publisher, educator and bookshop owner's third poetry collection; five years later Lee changed his name to Haki R. Madhubuti. Madhubuti has been involved in the

founding of a number of institutions and organisations dedicated to resourcing and creating platforms for black writers, including the Third World Press, the Institute of Positive Education/ New Concept Development Center, the International Literary Hall of Fame for Writers of African Descent, and the Gwendolyn Brooks Center for Black Literature and Creative Writing at Chicago State University.

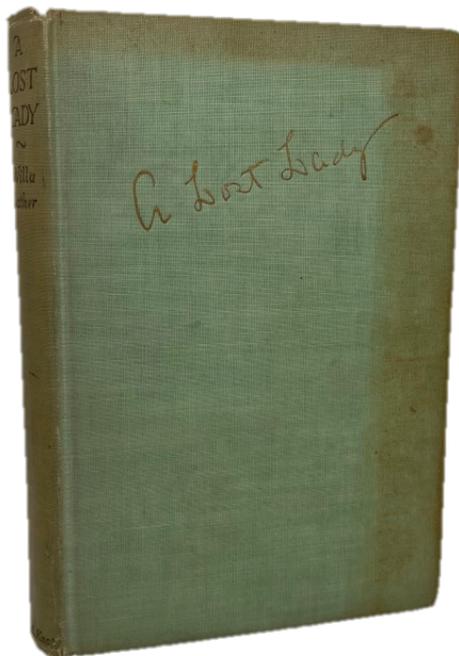
[ref: 1957] £75



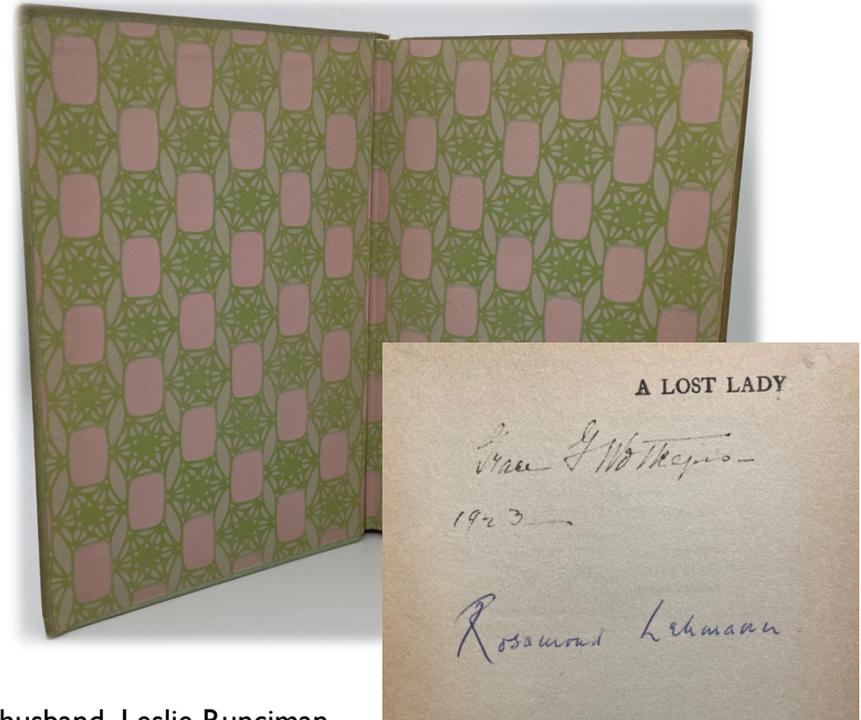
FROM ROSAMOND LEHMANN'S LIBRARY

6. [LEHMANN, Rosamond]; CATHER, Willa. *A Lost Lady*. New York: Alfred A. Knopf, 1923.

FIRST TRADE EDITION, STATE B. 8vo, pp. [174]. Spring green cloth, spine and upper board lettered in gilt (dulled at spine). Attractive pink and green patterned endpapers. Fore- and bottom edges untrimmed. Spine, edges and boards browned (latter unevenly), spine ends frayed, corners bumped, edges tanned. "Rosamond Lehman" in blue pen to ffeop, below another POI, toned. Else, clean. A robust copy of a lovely edition. Good+



Author of "Doomed Chick Lit," Rosamond Lehmann's own literary debut, best seller and *succès de scandale*, *Dusty Answer*, wasn't made until four years after the publication of Cather's novel; 1923 was a successful year for the American, who won the Pulitzer prize for *One of Ours*, alongside achieving huge sales for *A Lost Lady*. A year out of Cambridge, Lehmann married her first husband, Leslie Runciman, and joined him in Newcastle. Lehmann and Cather don't appear to have known each other either professionally or socially, but do connect via that aristocratic and eccentric node in the interwar modernist web, Stephen Tennant, who was an ardent devotee of the American author and soon-to-be friend of the British novelist-to-be.



[ref: 1974] £125

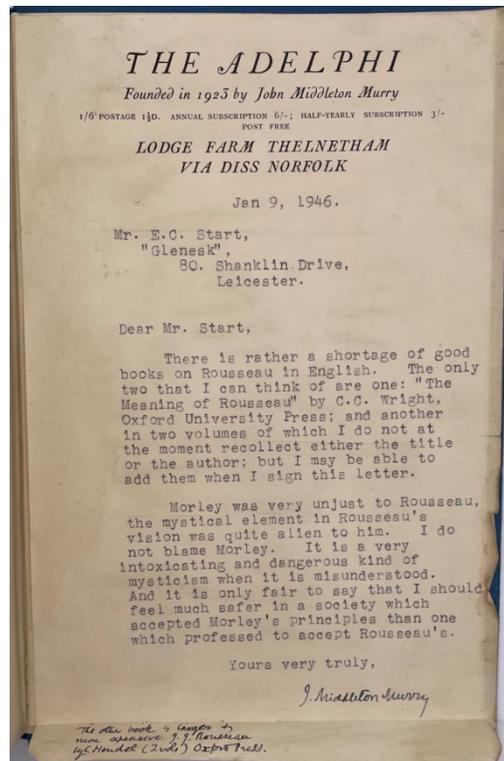
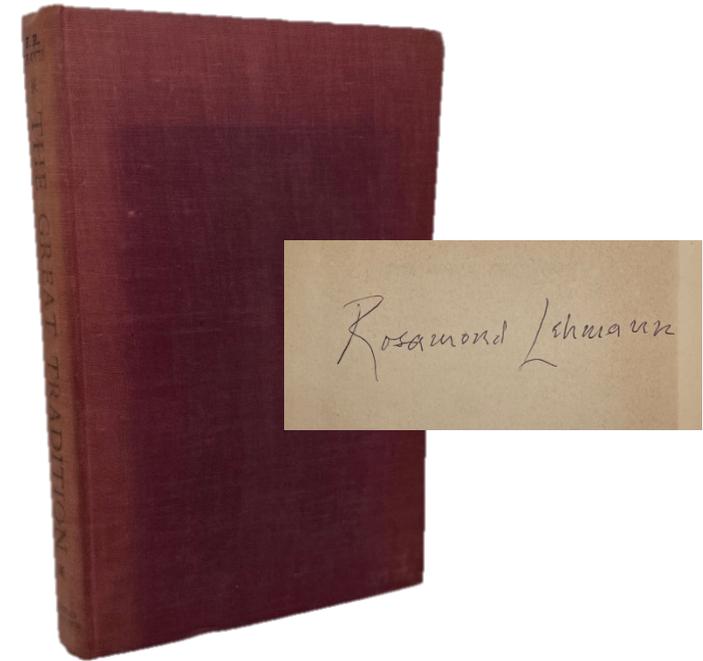
7. [LEHMANN, Rosamond]; LEAVIS, F. R. *The Great Tradition*. London: Chatto & Windus, 1955.

Third impression. 8vo. Maroon cloth, spine lettered in gilt (dulled). Lean to spine, unevenly sunned, bumped, edges toned. Lehmann's name in black pen, shakily, to ffeþ. Else, clean and tidy. An intriguing association copy. Good+

Lehmann wasn't known for writing in her books: perhaps her inscription was a private stand against the critic, who, in conjunction with his wife Queenie, was perpetually dismissive of the novelist's output? In a 1936 review, for instance, Lehmann was peppered with Queenie Leavis' "favourite pejorative epithets 'educated', 'sophisticated', and, of course, 'middlebrow'" (cited in Pollard, 2004).

Wendy Pollard (2004) *Rosamond Lehmann and her Critics: The vagaries of literary reception*. London: Routledge.

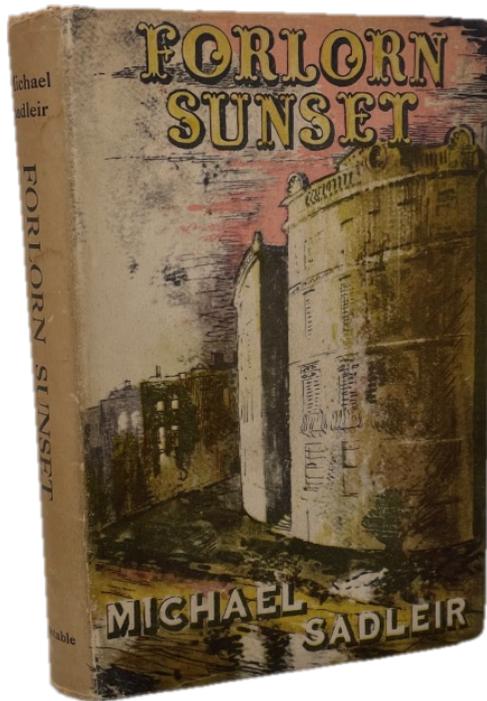
[ref: 1973] £80



8. MURRY, John Middleton. *Heaven — and Earth*. London: Jonathan Cape, 1938.

FIRST EDITION, with typed letter, SIGNED BY AUTHOR. 8vo, pp. [384]. Blue cloth, spine lettered in gilt. Top edge blue. Joints rubbed, fine split at top of front joint, extremities bruised, upper board a little soiled. Pencil POI to ffeþ, occasional pencil scoring and underlining, one-page The Adelphi-headed typed AL pasted to rear pastedown (fold near bottom to fit the book, nicks and creasing to right edge) addressed to "Mr E. C. Start" of Leicester, final page foxed. Murry recommends two titles in English on Rousseau, and notes: "[John] Morley was very unjust to Rousseau, the mystical element in Rousseau's vision was quite alien to him. I do not blame Morley. It is a very intoxicating and dangerous kind of mysticism when it is misunderstood," and concludes that he would feel "much safer" in a society that accepted Morley's, rather than Rousseau's, principles. Else, clean and tight. Good+

[ref: 1961] £60



9. SADLEIR, Michael; PIPER, John (illustrator); [HARE, Kenneth]. *Forlorn Sunset*.

London: Constable, 1947.

FIRST EDITION, WITH AUTHORIAL INSCRIPTION. 8vo (in 16s), pp. [xii], [502] + Piper's colour lithographic frontispiece, plus b/w plates and illustrations. Mauve cloth, spine and upper board lettered in gilt. Lean and sunning to spine, corners bumped. Sadleir's inscription in blue ink to fep: "For Kenneth Hare/ With best regards/ Michael Sadleir/ Feb '47," a little foxed. Else, pleasingly clean and tidy, especially for a war economy publication. In John Piper's atmospheric dust jacket: toned and dust-dulled, edgewear, creasing and nicking. Very good/ very good.

The bibliographer, collector and Constable director's second fictional foray into the Victorian underworld. The dedicatee is likely Kenneth Hare (1888-1962) minor British poet, author and frequent contributor to *The English Review*.

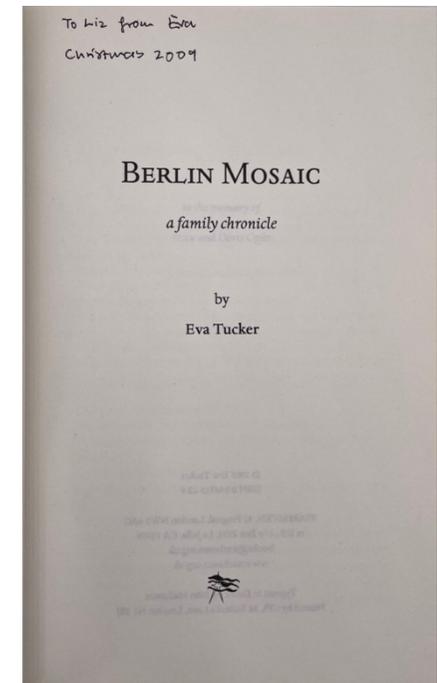
[ref: 1964] **£75**

10. TUCKER, Eva. *Berlin Mosaic: A family chronicle*. London: Starhaven, 2005.

FIRST EDITION, WITH AUTHORIAL INSCRIPTION. Trade paperback. Illustrated wrappers. Gently rubbed at joints and edges, creasing and a few faint marks to fore-edges. Inscribed by Tucker in black pen to title page: "To Liz from Eva/ Christmas 2009". Else, clean and tight. Very good.

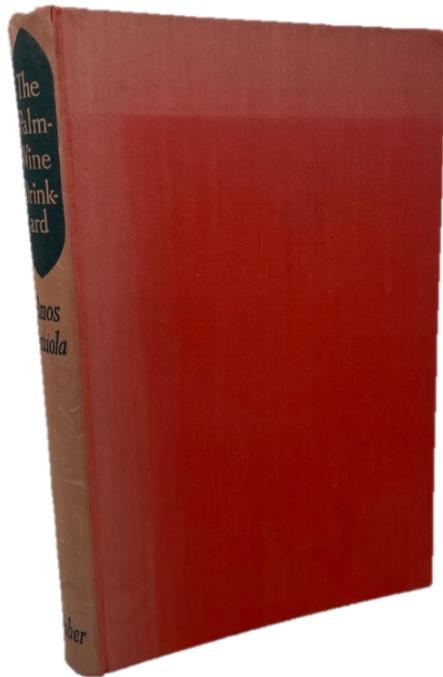
Tucker's third novel, coming 40 years after *Contact* (1966) and *Drowning* (1969), draws on her early life and that of her maternal family, offering a vivid evocation of a German Jewish world destroyed through the rise of National Socialism. Tucker served for many years on the Writers in Prison Committee (WiPC) of English PEN and was especially vocal on behalf of the Nigerian writer and activist Ken Saro-Wiwa.

[ref: 1979] **£25**



“THE PALM-WINE DRINKARD CAUGHT ON – AND THIS, LONG BEFORE ROWLING INVENTED HARRY POTTER!”

II. TUTUOLA, Amos; [NEWLYN, Walter & Doreen]. *The Palm-Wine Drinkard: And his dead Palm-Wine Tapster in the Deads' Town.* London: Faber and Faber Ltd, 1952.



FIRST EDITION. 8vo, pp. [126]. Original red cloth, spine lettered in green. Spine and boards sunned (latter, unevenly), gentle bruising and wear to spine ends and top corners, rear board a little soiled. Shallow denting to fore-edges of text block, POI in blue ink to POI: “Doreen & Walter Newlyn/ Ibadan. 23.12.53,” offsetting to endpapers. Else, clean and tight. A continent-hopping copy of Tutuola’s first novel with an interesting academic provenance. Good+

Amos Tutuola’s first novel – a ludic, irreverent tall tale of weird encounters inspired by Yoruba folklore – immediately brought him to (divergent) critical attention, and rapidly achieved cult status, “creating its own genre, setting its own rules, and entralling its expanding coterie” (Soyinka, 2014). Occupying a contentious position in the canon of African literature(s), *The Palm-Wine Drinkard* has been subject to various interpretations, from “an extended folktale in search of syntax” to a forerunner of magical realism, a linguistic experiment apt for a nation struggling towards independence to a science fiction novel.

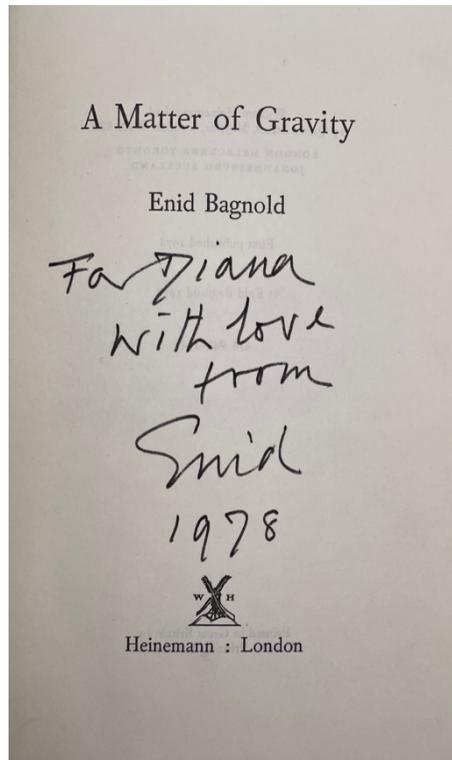
The British economist and educator, Walter Newlyn (1915-2002), was known for his work on monetary theory and with African nations. It is unlikely that the Newlyns ever met Tutuola, being only briefly based in Ibadan, then Nigeria’s largest and most populous city, during 1953, while the author moved to Ibadan three years later to work for the Nigerian Broadcasting Corporation.

Wole Soyinka (2014) ‘Introduction’. *The Paim-Wine Drinkard*. London: Faber & Faber.

[ref: 1976] **£180**

Signed Stage & Screen

LADY DIANA COOPER'S COPY



12. BAGNOLD, Enid. *A Matter of Gravity*. London: Heinemann, 1978.

FIRST EDITION, WITH AUTHORIAL INSCRIPTION. 8vo. Black cloth, spine lettered in gilt. Gentle bruising to extremities, light foxing to fore-edge, shadow of paperclip to top edges of prelims. Bagnold's affectionate inscription in black pen to title page: "For Diana/ With love/ from/ Enid/ 1978". Else, clean, tight and bright. A pleasing association copy of Bagnold's final play. Very good.

"[A] scallywag who married a very rich man" (in the words of Virginia Woolf), Enid Bagnold (Lady Jones, 1889-1981) was also a successful novelist and playwright perhaps best known for *National Velvet* (1935) and *The Chalk Garden* (1955). Sandwiched between these, came Bagnold's 1951 novel reflecting upon ageing beauty, *The Loved and Envied*, which was inspired by her friend and this book's dedicatee, Lady Diana Cooper. In the run up to her own rendering, Bagnold wrote to Cooper telling her she'd been studying her: "When I say "study" that sounds a voluntary thing. But not at all. I mean you are a *point du depart* in my inner excitement [... which] causes bells to ring, and the bells cause flashes and eventually (with luck) there's a proper bonfire." (cited by Colegate, 1988). Cooper was certainly flattered by Bagnold's depiction of her.

A Matter of Gravity was Bagnold's final play (adapted from the disastrous 1967, *Call me Jacky*) and "not so much starr[ed] Katherine Hepburn as enshrin[ed] her." (*NY Times*, 1976). Our copy originates from Cooper's son, John Julius Norwich.

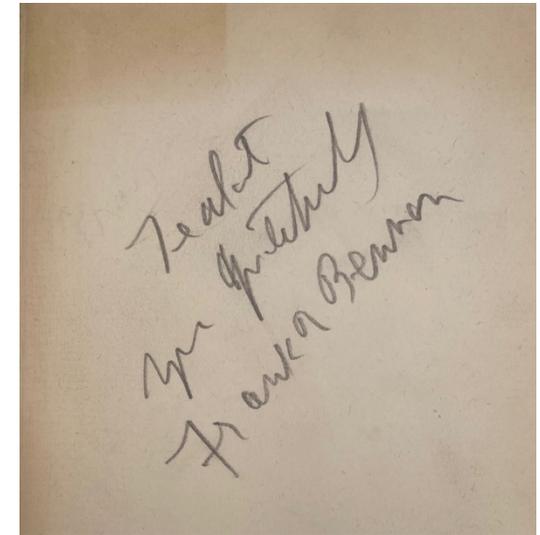
Clive Barnes (1976) 'Hepburn is Center of "Gravity."' *New York Times*, February 4; Isabel Colegate (1988) 'New Introduction'. *The Loved and Envied*. London: VMC, pp. v-xii.

[ref: 1960] £100

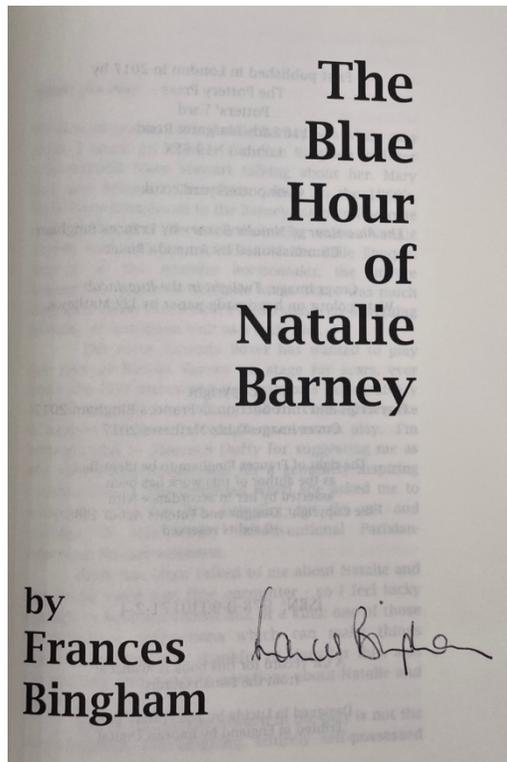
13. BENSON, Sir Frank. *My Memoirs*. London: Ernest Benn Limited, 1930.

FIRST EDITION, SIGNED BY AUTHOR. Large 8vo, pp. [x], 322, [2] + b/w portrait frontis and plates. Green cloth, gilt stamped lettering to spine and Ernest Benn's device to upper board, blind double ruled. Spine, joints and top edges sunned, spine ends frayed, 3.5cm split to head of bottom joint, chip to upper leading edge. Benson's almost illegible inscription – he would have been 72 when his memoirs were published – in pencil to ffeep: “[?]/ Yours gratefully/ Frank R Benson,” smudged patch to front pastedown (removal of POI?). Else, clean. Unusual with Benson's inscription. Good.

Sir Frank R. Benson (1858-1939), the leading English actor-manager, had a “zealous, missionary passion for Shakespeare,” which he bore to “countless provincial towns” and revived many plays that had gone unperformed for years. Despite early support from both Henry Irving and Ellen Terry, plus “his noble Roman appearance,” Benson was unremarkable as an actor; instead, his “great talent was for nurturing other actors [...] and creating a theatrical nursery [... while], perhaps his greatest contribution was laying a solid foundation for theatrical performances at Stratford” (ODNB).



[ref: 1918] **SOLD**



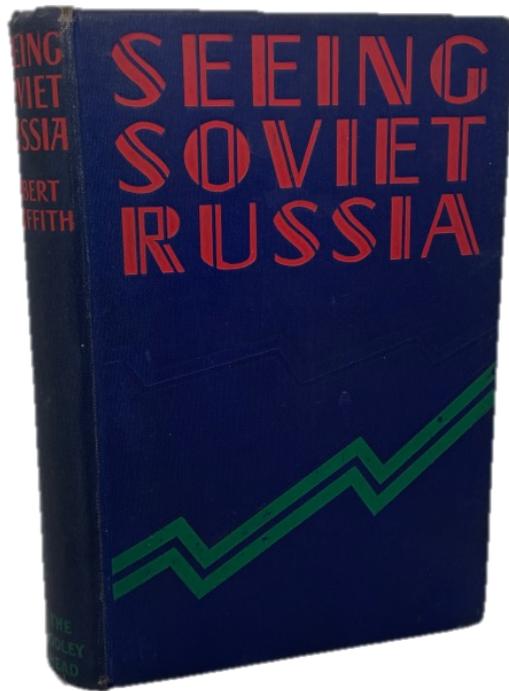
“THEY SAY IT TAKES TWO TO TANGO, BUT IN MY CASE IT’S SOMETIMES THREE. OR MORE.”

14. BINGHAM, Frances. *The Blue Hour of Natalie Barney*. London: The Pottery Press, 2017.

FIRST EDITION, SIGNED BY AUTHOR. Slim trade paperback. Blue illustrated wrappers. Lightest edgewear. Flat-signed by Bingham in black pen to title page. Else, clean, tight and bright. A fine copy of Bingham's play about *THE American Sapphist in Paris*.

The Blue Hour of Natalie Barney premiered in Autumn 2017 at London's Arcola Theatre, directed by Kenneth Hoyt and with Amanda Boxer as Natalie Barney.

[ref: 1978] **£35**



15. GRIFFITH, Hubert. *Seeing Soviet Russia: An informative record of the cheapest trip in Europe. With sketch-map.* London: John Lane The Bodley Head Ltd, 1932.

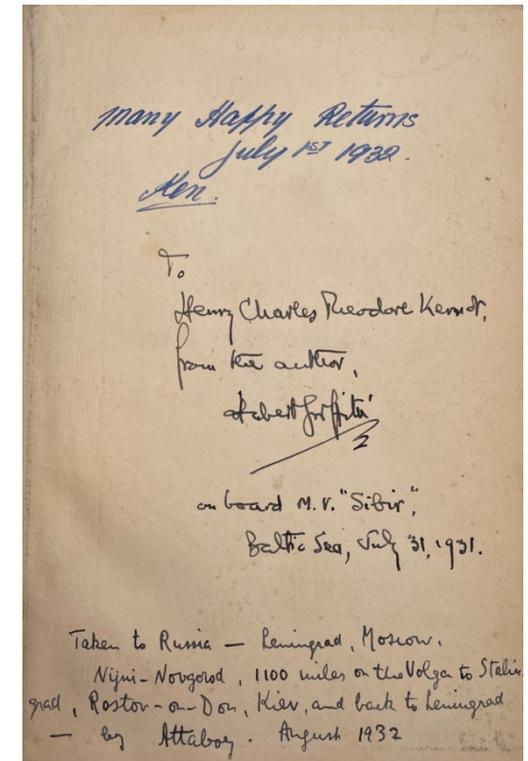
FIRST EDITION, INSCRIBED BY AUTHOR. 8vo (in 16s), pp. [xii], [200], [4 catalogue], incl. b/w map. Original navy cloth, blocked in vibrant red and green. Spine cocked and sunned, bruising to extremities, a little soiling and scoring to bottom board. Edges tanned and foxed, occasionally to margins. Front panel of original dust jacket pasted to front pastedown (see Image 1 on title page), numerous POIs to ffep, including Griffith's apt inscription in blue pen: "To Henry Charles Theodore Ken[...?], / from the author, / Hubert Griffith / on board M. V. "Sibir" / Baltic Sea, July 31, 1931 [a pre-publication copy?]," plus note below in another hand: "Taken to Russia — Leningrad, Moscow, Nijni-Novgolod, 1100 miles on the Volga to Stalin-grad, Rostov-on-Don, Kiev and back to Leningrad — by Attaboy. August 1932"; the first leg follows Griffith's own journey. An attractive and well-travelled account of visiting Soviet Russia on a shoe-string. Unusual with authorial inscription. Good+

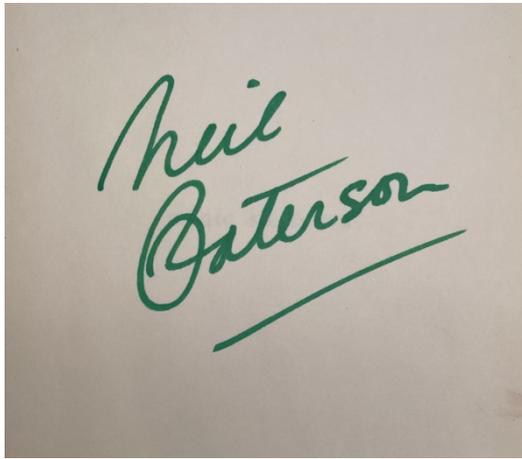
Hubert Griffith (1896-1953) was a left-leaning British journalist, theatre critic, translator and playwright, whose creative work focused on the everyday life of Soviet Russia (Warden, 2015). His 1929 play *Red Sunday* was banned from the West End, following concerted pressure from both the British press and Buckingham Palace, thereby joining the divergent group of plays censored by the Lord Chamberlain. With this travelogue and

through his published plays, Griffith's sought to circumvent the censor and bring truthful and politicly neutral accounts of Soviet Russia to the British public. He wrote: "If I have induced any group of persons to visit the most interesting country in the world at the moment—to see for themselves rather than to sit at home and read libels about it—the purpose of the book will have been carried out." (Preface). It appears he did just that.

Claire Warden (2015) 'Moscow, Saint Petersburg, London: Hubert Griffith and the Search for a Russian Truth.' *Comparative Drama*, 49:1, pp. 1-21.

[ref: 1970] **SOLD**





16. [PATERSON, Neil]; QUIGLEY JR., Martin. *Magic Shadows: The Story of the Origin of Motion Pictures*. New York: Quigley Publishing Company, 1960.

FIRST THUS. 8vo, pp. [192] + b/w plates. Green leatherette boards, spine and upper board lettered in gilt. Wear and bruising to extremities, top corners bumped. Neil Paterson's flamboyant ownership signature in green pen to ffep. In the original dust jacket: toned, spine sunned and lightly stained, nicked and chipped, a little loss to spine ends. Else, clean and tight. Originally published in 1948. Very good/ good+. An interesting association copy.

"The best story-teller Scotland has produced since Stevenson," Neil Paterson (1915-1995) was an author, amateur footballer and screenwriter, who won the 1960 Oscar for Best Adapted Screenplay for *Room at the Top*. Paterson remained an influential figure in the British film landscape, sitting on various boards, including Film Scotland and Grampian Television, and both the Scottish Arts Council and the Arts Council for GB.

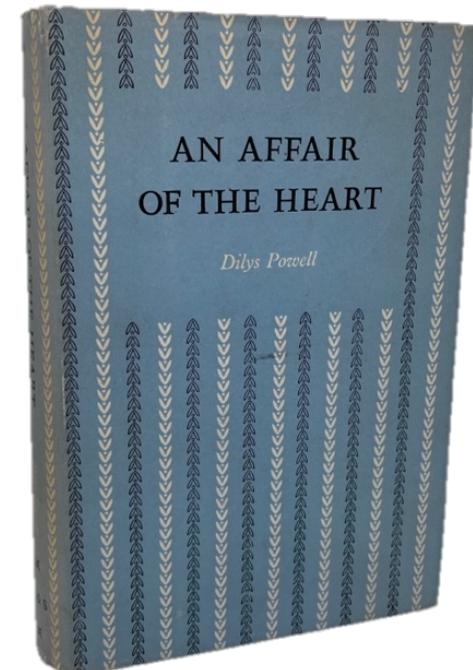
Martin Quigley Jr. (1917-2011) was born into the business of writing about film: his father founded a number of trade publications, including the *Motion Picture Herald*, as well as being a co-author of the notorious Hays Code. An arch conservative, like his father, Quigley Jr. took on the mantle of trade publisher and Code upholder.

[ref: 593] £35

17. POWELL, Dilys; [STEWART, Mary]. *An Affair of the Heart*. London: Hodder & Stoughton, 1958.

Second Impression, WITH AUTHORIAL INSCRIPTION. 8vo. Orange cloth, spine lettered in gilt. Top edge orange. Bruising to extremities, bump to top of bottom board. Offsetting to illustrated endpapers, a few fox spots. Authorial inscription to half-title in blue pen: "To Mary Stewart with all good wishes from/ another Philhellene/ Dilys Powell". Else, clean, tight and bright. In the original dust jacket: spine sunned, edgewear, a little chipping to spine ends, a few light marks to panels. Still, a pleasing dedication copy of Powell's Greek travelogue. Very good/ very good

Dilys Powell (1901-1995) served as film critic for *The Sunday Times* from 1939 to 1976, as well as reviewing for *Punch*; she was one of a tranche of female film critics to flourish around the post-war British film industry (see Bell, 2011). In typically frank style – and speaking to how little film was valued in the interwar period – she observed of her journalistic break at *The Sunday Times* that she got the job “simply because I was there ... I succeeded somebody who really didn't

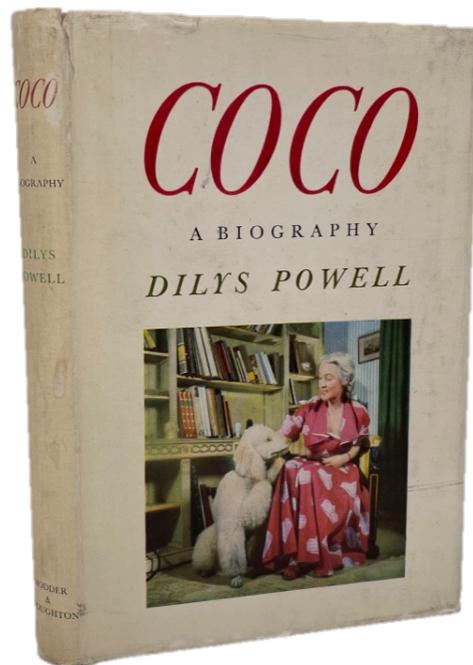


know the difference between a film and a sponge” (cited in Bell, 2011). The Dilys Powell Award for Excellence in Film is awarded annually by the London Film Critics Circle, with the most recent winners being Sally Potter and Sandy Powell.

The critic visited Greece annually throughout her life and, alongside film, it was a subject to which she returned in her writing. As the inscription to Mary Stewart suggests, Greece was a shared passion for both authors, with the doyenne of romantic suspense and historical fantasy setting a number of her novels there, including her next offering, *My Brother Michael* (1959) and, more famously, *The Moon-Spinners* (1962).

Melanie Bell (2011) ‘Film Criticism as ‘Women’s Work’: the Gendered Economy of Film Criticism in Britain, 1945-1965’. *Historical Journal of Film, Radio and Television*, 31:2, pp. 191-209.

[ref:1910] £80



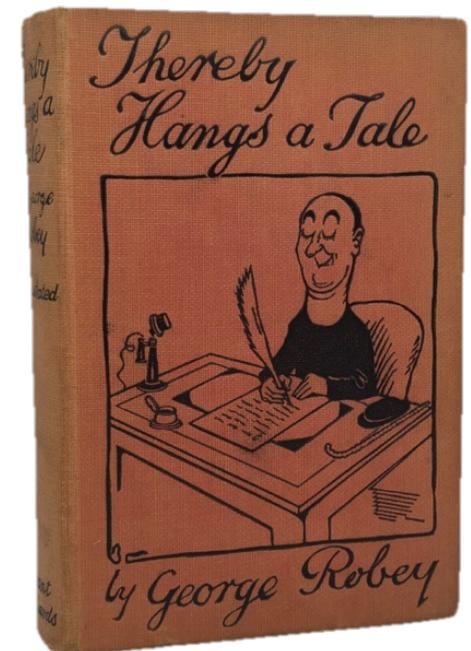
NOT FLUSH, NOR BASKET...

18. POWELL, Dilys. *Coco: A biography*. London: Hodder & Stoughton, 1952.

FIRST EDITION, INSCRIBED BY AUTHOR. Slim 8vo. With b/w plates, majority by Hans Wild. Cream cloth, spine and upper board lettered in green. Lean to spine, corners bruised, a little soiled, edges spotted. Inscribed by Powell in blue pen to fep: “To Helen with love from Dilys/ Christmas 1952”, a few fox spots. Else, clean and tight. Dust jacket supplied: edgewear, a few chips, 2cm closed tear to head of spine. Good+/ very good.

The film critic’s witty and affectionate account of her standard poodle, Coco, who, like his owner, became a BBC personality.

[ref: 1980] £60



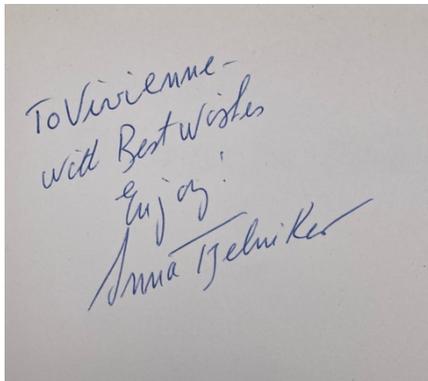
19. ROBEY, George. *Thereby Hangs a Tale*. London: Grant Richards Ltd, 1921.

FIRST EDITION, SIGNED BY AUTHOR. 8vo. With numerous in-text illustrations by H. M. Bateman and Thomas Henry. Faded red cloth, decorated and lettered in black. Spine sunned, light wear to extremities, a few bruises,

edges spotted. Front hinge cracked, ffep excised and replaced by a Hull Palace Programme and ticket (1/1/10/21, 1st Perf.) attached with brown tape – featuring the “Welcome re-appearance of/ Geo. Robey/ The Prime Minister of Mirth” – b/w portrait frontis (excised from another title?) and two photographic reproductions, showing Hull Palace Theatre, laid in. Flat-signed in black pen to title page: “Geo. Robey”. POI to front pastedown, a few spots, else, clean. A robust fan-tweaked copy of Robey’s collection of humorous tales. Good+

As the tipped-in itinerary for the Hull Palace Theatre suggests, Sir George Robey (1869-1954) was a celebrated comedian and actor. In his heyday on the music hall circuit, and as Bateman’s board illustration suggests, his trademark costume was that of a dissolute, unfrocked clergyman, who developed his own brand of “honest vulgarity” (ODNB).

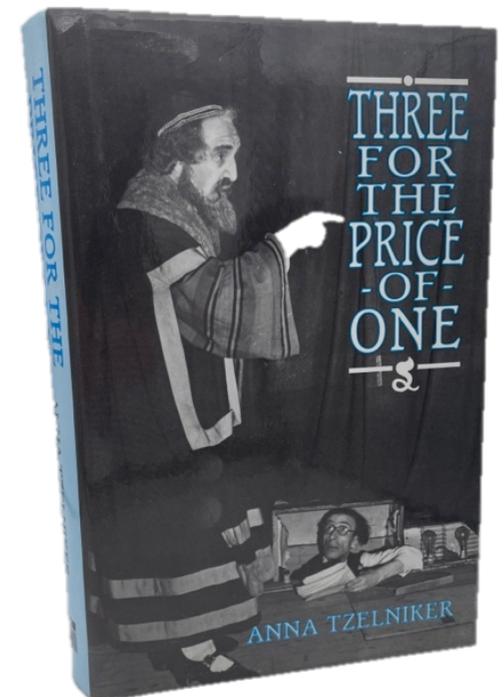
[ref: 1823] £45



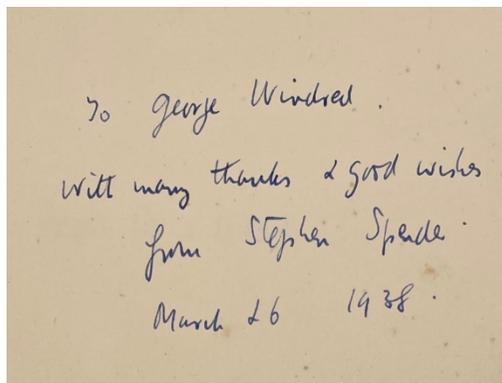
20. TZELNIKER, Anna. *Three for the Price of One*. London: The Spiro Institute for the Study of Jewish History and Culture/ Queen Mary & Westfield College, 1991.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. With numerous b/w plates. Blue cloth, spine lettered in gilt. Gentle pushing to spine ends, faint stain to base of bottom board. Tzelniker’s inscription in blue pen to ffep: “To Vivienne/ with Best Wishes/ Enjoy!! Anna Tzelniker”. Else, clean, bright and tight. In the original dust jacket: small dent to rear panel. Very good/ near fine. A smart copy of the autobiography of the celebrated Yiddish stage and screen actor, who referred to herself as “The Last of the Mohicans” of the Yiddish theatre.

[ref: 1959] £40



**SPENDER'S ANTI-FASCIST DRAMA IN VERSE, INSCRIBED DURING ITS INITIAL RUN
AT UNITY THEATRE**



To George Windred.
With many thanks & good wishes
from Stephen Spender.
March 26 1938.

21. SPENDER, Stephen. *Trial of a Judge: A tragedy in five acts.* London: Faber and Faber, 1938.

FIRST EDITION, WITH AUTHORIAL INSCRIPTION. 8vo, pp. [116]. Salmon cloth, spine lettered in gilt. Fore- and bottom edges untrimmed. Edges and endpapers foxed. Spender's inscription in blue pen to ffeep: "To George Windred/ With many thanks & good wishes/ from Stephen Spender/ March 26 1938". Else, clean and tight. In the original yellow and plum dust jacket: wear and nicking to extremities and edges, grubby and foxed, closed tears to front joint. A very good copy of Spender's expressionist, anti-fascist drama in verse, inscribed during its initial run. Very good/ good

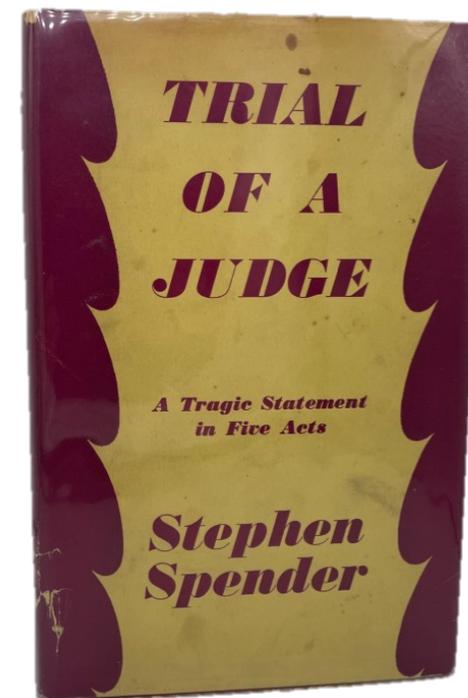
Written for the experimental collective Group Theatre, of which he was Literary Director, Spender's play was first produced by Rupert Doone and staged in March 1938 by

Unity Theatre club with décor by John Piper (making his debut in stage work; see also item 9). The collaboration between the two amateur theatre groups was "hampered by tensions," with many Unity members objecting to "the obtuse language, vaguely symbolist design, and bleak ending." (Warden, 2019). Indeed, there were reports of heckling from spectators, while even T.S. Eliot found the play "too poetical" (ODNB), despite it being Group Theatre's most overtly political production.

Trial of a Judge ran for nine days (18-26 March 1938) at Unity Theatre's home in a converted chapel on Goldington Street, NW1; Spender's inscription is dated, then, on his play's closing night, with George Windred perhaps a discontented audience member, or maybe even one of its harangued cast (character parts were played by professionals, with some chorus parts taken by Unity actors (Chambers, 1989)). Indeed, the dedicatee could well be Australian-born George Loftus Windred (1906-1964), entomologist by training, but, by 1937, recorded as "stage actor, England" and living in Kensington in 1939, who later enlisted and served in the Special Operations Executive (SOE), before being held for four years as a POW in Bangkok.

Colin Chambers (1989) *The Story of Unity Theatre*. London: Lawrence and Wishart; Claire Warden (2019) 'Drama' in *The Cambridge Companion to British Literature of the 1930s* (ed. J. Smith). Cambridge: Cambridge University Press, pp. 47-62.

[ref: 1971] **SOLD**





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