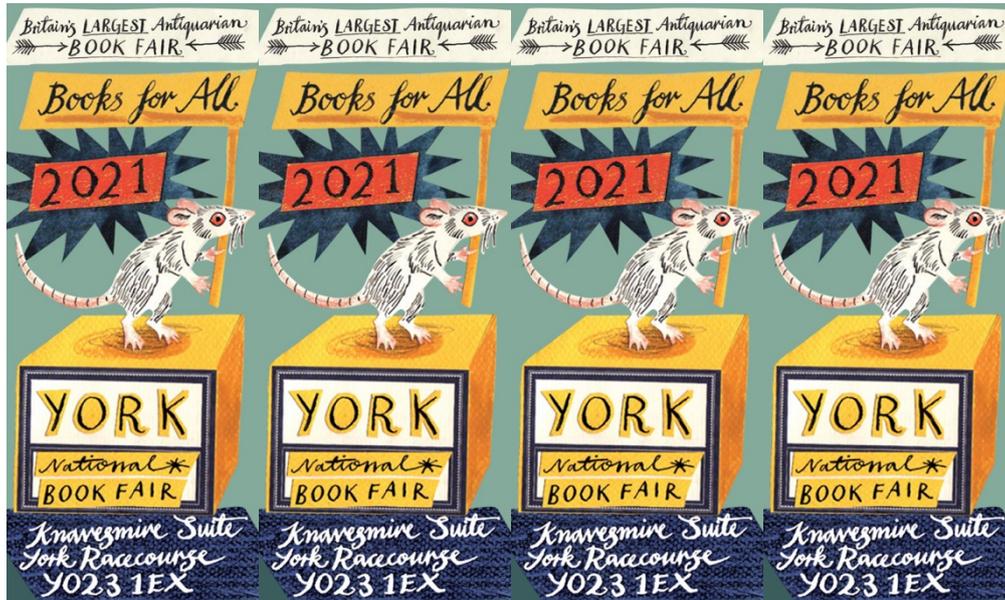


# Quair Books

Proprietor Dr F L Philip  
3, Butts Garth Farm,  
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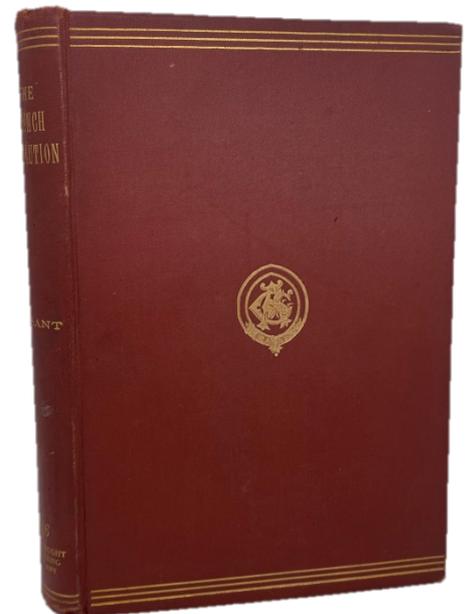
+44 (0)7879441401  
quairbooks@gmail.com  
[quairbooks.co.uk](http://quairbooks.co.uk)



## York National Book Fair Taster List 10-11 September 2021 Stand 158

**I. BESANT, Annie. *History of the Great French Revolution: A course of six lectures (delivered at South Place, Finsbury); A second course of lectures (delivered at the Hall of Science, London); A third course of lectures (delivered at the Hall of Science, London).*** London: Printed by Annie Besant and Charles Bradlaugh for the Freethought Publishing Company, 1883-6.

Third Edition, a later impression (suggested by catalogue). Three volumes in one, each with a separate title page, but continuous pagination. 8vo, pp. 286, viii index to rear, 28 catalogue (dated June 1886). Rust cloth, spine lettered and ruled in gilt, gilt ruling and Freethought's device to upper board (the letters A and C intertwined, over which a honey bee hovers, encircled by a belt). Yellow endpapers. Pushing and wear to spine ends, small chip to lower joint, a little light staining. Edges toned, first and last pages tanned, last few pages creased and a little dusty, else, clean and bright. A very good copy of Besant's successful lecture series, comprising 14



lectures. Jisc LHD lists 3 holdings for the third edition (UoLeicester, NLWI LGC and Senate House Library).

Annie Besant (1847-1933) was a prominent British socialist, theosophist and campaigner for women's rights and Irish and Indian self-rule. A brilliant orator – with “the voice of a beautiful soul,” according to Beatrice Webb – and prolific author, Besant's fire and focus shifted across her lifetime as she took on different struggles and met significant figures, such as George Bernard Shaw and Madame Blavatsky. An important early collaborator and friend was Charles Bradlaugh, with whom Besant founded the Freethought Publishing Company in early 1877, claiming: “All that we publish we shall defend” (ODNB). In its first year, they published, and were forced to defend, Charles Knowlton's treatise on birth control *Fruits of Philosophy* against the charge of obscenity. Besant conducted her own defense and although both were found guilty, the case was eventually thrown out on a technicality, but with devastating personal consequence to Besant, who lost custody of her daughter, Mabel.

[ref: 2044] £150

**2. BÖLL, Heinrich; VENNEWITZ, Leila (translator). *Absent Without Leave: And other stories.*** London: Weidenfeld and Nicolson, 1967.

FIRST BRITISH EDITION. 8vo. Olive green cloth, spine lettered in gilt. Gentle pushing to head of spine, sunned at spine and board edges. Edges toned, else, clean and tidy. Membership application form for The Book Society laid in. In Alan Bull's illustrated dust jacket: spine gently sunned, chip and nick to head of spine, closed tear to bottom edge of front panel. A very good copy of the German author's novella and short story collection.

Böll was awarded the Georg Büchner Prize in the same year (1967), and five years later won the Nobel Prize for Literature (1972).

[ref: 2065] £45

**3. BY A SOCIETY OF LADIES. *The Lady's Monthly Museum, Or polite repository of Amusement and Instruction: Being an assemblage of whatever can tend to please the Fancy interest the Mind or exalt the Character of The British Fair. Vol. XVI.***

London: Vernor and Hood, 1806.

January to June 1806. 12mo (in 6s), pp. ii, 430 + five b/w engraved frontispieces (lacks April frontis: “An elegant Portrait” of Lady Ogilby), plus a second b/w plate to January issue and six hand-coloured fashion plates.

Polished tree calf, spine divided by gilt rules, red and black morocco labels, other compartments tooled centrally in gilt, gilt board-edge tooling. Front joint, edges and extremities rubbed, corners bruised. Binders ticket to front pastedown: “Bound by H Earnshaw/ Printer Bookseller/ & Book Binder./ Colne,/ Lancashire./ Copper plate printing neatly executed,” two POIs in sepia ink to ffep: “Mary Wiglesworth./.....Townhead....” and underneath, in a less prepossessing hand: “Walter[?] Wilson/ Slaidburn”. Some browning, including title page, offsetting from colour plates, occasional marks and fox spots, lacks pp. 133-4

(leaf N1, the ‘Cabinet of Fashion’ text for February) and April frontispiece (see above). Nevertheless, a handsome copy of the sixteenth volume of the popular monthly woman's magazine. Includes a

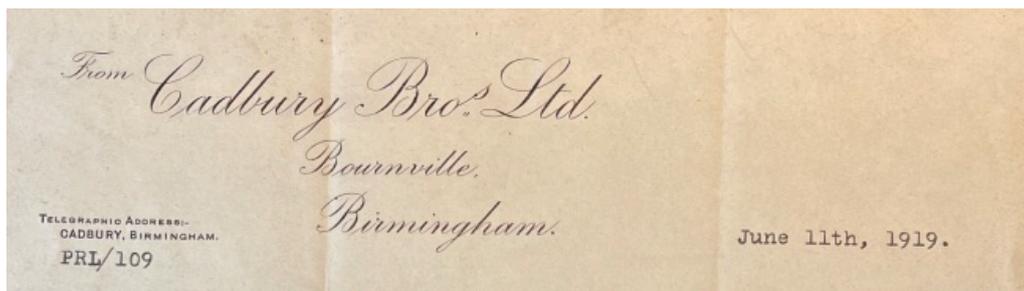


tribute, plus “elegant Portrait” of the Bluestocking polymath, poet and translator Mrs Elizabeth Carter, who had died on 19 February 1806: “one of the great ornaments of their sex; a venerable and illustrious example of female literary talent, and most worthy member of society”; various tributes to Admiral Nelson also appear.

The *Lady’s Monthly Museum* (1798-1832) featured biographies, essays, poems and serialised stories, as well as the ‘Cabinet of Fashion’ with its hand-coloured engravings. The magazine was advertised as “a convenient size for the pocket”.

The book’s first owner is likely Mary Wig(g)lesworth (1776/8-1861), second wife of Henry Wiglesworth (1758-1838), of Townhead, Rector and Squire of Slaidburn in the Ribble Valley, West Riding of Yorkshire (now Lancashire). The Wiglesworths were significant landowners in the parish; Townhead was a 16-bedroom mansion house built in 1729 for Wiglesworth’s uncle (another) Henry Wiglesworth (d.1730).

[ref: 2053] **£300**



#### **4. CADBURY, Laurence J. One-page typed letter signed on ‘Cadbury Bros Ltd’-headed paper. 1919.**

TLS dated 11 June 1919 on ‘Cadbury Bros Ltd’-headed paper (25.3 x 20.3cm), comprising two paragraphs addressed to Mr E. F. Hill and closing with Laurence John Cadbury’s distinctive signature in black pen: “L J Cadbury”. Four folds, a trifle soiled, with pen-offsetting to reverse. Else, in excellent condition, probably due to being laid in to Hill’s copy of the *British Museum’s Guide to the Exhibited Manuscripts Part III: Illuminated manuscripts and bindings of manuscripts exhibited in the Grenville Library* (London: British Museum, 1923; very good). Polite and practical in tone, the letter mentions a cheque in payment for the illuminated pages to be signed by the King and Queen (who visited Bournville in 1919) and discusses Hill taking students to Selly Manor, about which Cadbury is encouraging.

Laurence John Cadbury (1889-1982) was the eldest son of George and Elizabeth Cadbury. He joined the family firm in 1911, though worked and travelled abroad for much of these pre-war years. Laurence served with the Friends Ambulance Unit until March 1919 – three months before the date of this letter; indeed, 1919 was a significant year as it saw him appointed to Cadbury’s Board of Directors. Following the death of his father in 1922, Laurence was instrumental in introducing automatic production lines, which slashed Cadbury’s production costs, while simultaneously increasing sales. He would go on to serve as Chairman of Cadbury’s from 1944, as well as being appointed as Governor of the Bank of England from 1936 to 1961 and, less successfully, entering the newspaper business (BHO, 2020).

Laurence was a keen collector of antiques, with much of his significant collection now furnishing Selly Manor Museum, a medieval property that the Cadburys installed at the centre of Bournville garden village and which opened as a museum in 1916.

The letter’s recipient is most likely Ernest Frederick Hill RBSA (1873-1960), artist, arts educator and Vice President of the Royal Birmingham Society of Artists (RSBA). Hill was

predominantly Birmingham-based, and on his retirement was Headmaster of Bournville Art School, but had some connection to the Newlyn School. He was accomplished in both watercolours and oils, exhibiting paintings of British landscapes and coastal scenes up until 1946 at the Royal Academy, Royal Institute of Oil Painters, but most often in Birmingham (CAI, 2021).

See 'Businessman + collector,' Bournville Heritage Online 2020, Selly Manor website; 'Ernest Hill,' Cornwall Artist Index website.

[ref: 2045] **ON HOLD**

## **“A VISION OF PHALLOCRACY GONE MAD”; OR, “NINETEEN EIGHTY-FOUR’S LOST TWIN”**

### **5. CONSTANTINE, Murray [BURDEKIN, Katharine]. *Swastika Night*.**

London: Victor Gollancz/ Left Book Club, 1940.

*Left Book Club Edition. 8vo. Red paper boards, lettered in black. Spine a little browned, wear and pushing to extremities, bottom corners bumped, a couple of chips and dents. Scantest spotting to endpapers, text block tanned, as usual, else, clean and tight. Very good.*

Murray Constantine was the most successful of Katharine Burdekin's pseudonyms, and a well-kept secret for almost half a century, until the mid-1980s, when academic Daphne Patai finally revealed Burdekin's identity, with the help of her family (though simultaneously, and tantalisingly, casting a veil over "the woman who was to become her lifelong friend and companion," who much earlier was described by H.D. in a letter to Havelock Ellis "as a sort of Bryher") (see Patai, 1985; Elizabeth English, 2013). Of Burdekin's interwar feminist dystopian fiction, the speculative *Swastika Night* has proved most popular, becoming a sci-fi classic. Originally published by Gollancz in 1937, the LBC edition (itself fairly scarce) is prefaced by a rather anxious Publisher's Note, highlighting: "1. It was written and first published in 1937; 2. The picture painted must be considered prophetic—symbolic of what would happen to the world if Hitler were to impose his will (as he must not) upon it."

[ref: 2043] **£100**

### **6. DICKINSON, Emily; ARNOLD, Helen H. (editor); GRAVES, Louise B. (illustrator). *An Emily Dickinson Year Book*.** Northampton, Massachusetts: The Hampshire Bookshop, 1948.

*FIRST EDITION, INSCRIBED BY EDITOR.*

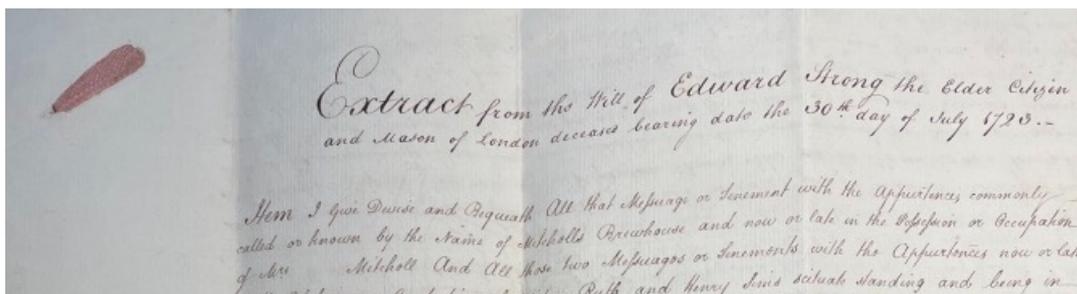
*8vo, pp. xii, 132 + 12 illustrations by Graves. Black buckram spine, blue-grey paper boards, lettered in gilt. Pushing to spine ends, bumps to bottom corners and edges, a few nicks to paper. Inscribed in blue pen to ffep: "To my friend across the sea/ Sally McCracken/ from/ Helen H. Arnold/ Christmas/ 1948". A small bundle of ephemera laid in, comprising: a Christmas card from Arnold, three photographs (two featuring Arnold and her husband bound for England on the Parthia, Liverpool (April 1949), plus a portrait of a fine bearded collie), four newspaper and one magazine*



clippings (incl. a review of the year book and announcement of an Arnold lecture), and closing with a compliment slip to “Mrs Davidson” from Kathryn White, Assistant Curator/Librarian, The Brontë Society (June 1992), about sending on this book. In the original blue-grey dust jacket, lettered in black: spine and rear panel sunned, chips to head of spine, top edge creased. Very good/ very good. An attractive edition with an interesting clutch of ephemera, relating to the mid-century Dickinson scholar and advocate of the poet.

Alongside lecturing on Dickinson, Arnold also published a selection of the poet’s correspondence in 1943, “‘From the garden we have not seen’: New letters of Emily Dickinson’ (Boston: *New England Quarterly*, XVI:3, pp. 363-375). Arnold was also an expert on the Brontës, a connection gestured to by The Brontë Society compliment slip laid in here.

[ref: 2060] £120



**7. [Edward Strong the Elder]. Extract from the Will of Edward Strong the Elder Citizen and Mason of London deceased bearing date the 30th day of July 1723.- [c.1800?].**

Two folded sheets of laid paper with a seated Britannia watermark and “J Cripps 1800” countermark (40 x 32cm), secured by a thick pink ribbon at the top left corners and comprising 1 ½ page manuscript extract of stone mason Edward Strong the Elder’s will in sepia ink. When folded, the front side bears: “Extract from the Will of Edward Strong the Elder deced./ Dated 30th July 1723./ Proved 22nd Fby 1723” with two circled 7s in later red pen. A little soiled, a number of folds are very tender with numerous closed tears, including a lengthy one to the second sheet. The extract outlines the descent of a number of properties, including “Mitchells Brewhouse” and “all those two messuages and tenements with the appurtonces [sic] now or late in the possession or occupations of Widow Ruth and Henry Sims” in “the said Abby Parish of Saint Albans,” where Strong lived in later life and where he was interred at St Peter’s Church with a significant memorial designed by his son.

Edward Strong the Elder (1652-1723/4) was a talented, well-networked and enterprising British sculptor, who hailed from a dynasty of masons. With his son, Edward Strong the Younger, he successfully exploited the numerous opportunities in London following the Great Fire. Strong the Elder formed a business relationship with Christopher Wren around 1680, following the death of his older brother, Thomas, Wren’s initial collaborator; their most significant project was the rebuilding of St Paul’s Cathedral (of which Thomas had laid the foundation stone): “Over the course of the next twenty-seven years, Edward completed the work on the east end and the north portico which his brother had started. He also built the north side of the nave and the north-west quarter of the dome. On 26 October 1708 (three years before the work at St Paul’s would officially be declared complete), Edward laid the last stone on the lantern on the Cathedral’s dome, meaning that he was one of very few men who were engaged from beginning to end in the Cathedral’s reconstruction.” (Ian

Stone, ODNB). Father and son also worked on around two dozen parish churches in London and the suburbs of the City, plus the Royal Hospital for Seamen at Greenwich and “the main pile at Blenheim [Palace] to Vanbrugh’s designs”, both now UNESCO world heritage sites. Indeed, as Stone argues: “what we speak of today as ‘Wren’s London’ or ‘Hawksmoor’s London’ could equitably also be called ‘the Strongs’ London’.”

Ian Stone (2020) ‘Wren’s Masons: The Strongs and the Rebuilding of London after the Great Fire’; ‘Will of Edward Strong, Mason of London, National Archives, PROB-11-596-34. [ref: 2046] **ON HOLD**

**8. JONG, Erica; [VICTOR, Ed]. *What Do Women Want? Bread. Roses. Sex. Power.*** New York: HarperCollins Publishers, 1998.

*LIMITED EDITION, 51 of 200 “specially printed for friends of Erica Jong”. 8vo, pp. 202. Black cloth, spine lettered in white. Extremities bruised, spine rubbed, a few spots to top edge. With the author’s flamboyant signature in blue pen to the limitation page, otherwise clean, tight and bright. A very good copy of Jong’s essays.*

From the library of Ed Victor (1939-2017, though without inscription), the American literary agent based for most of his career in London. He represented Jong, alongside Nigella Lawson, Iris Murdoch and Edna O’Brien.

[ref: 1965] **SOLD**

## VERNON LEE BEDECKED IN RAINBOW STRIPES

**9. LEE, Vernon. *Ariadne in Mantua: To which are added Limbo and other essays.*** London: John

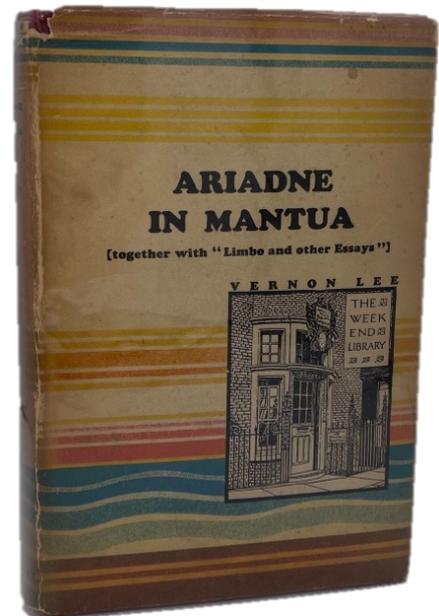
Lane Bodley Head Ltd/ The Weekend Library, 1930. *NEW EDITION. Foolscap 8vo, pp. [viii], [294], [8 catalogue]. Bright red buckram, spine lettered in gilt, blind-stamped border to upper board, plus Lee’s gilt-stamped facsimile signature. Top edge brown. Gentle pushing to spine ends, a little foxing to endpapers, else, clean, tight and bright. In the original rainbow-bedecked dust jacket: lightly foxed, darkened, especially at spine, loss to head of spine, joints and fore-edges rubbed, creasing and nicking to top edges. Still, a smart copy of a pleasing edition, unusual in the dust jacket. Near fine/ good+*

Vernon Lee (pseud. of Violet Paget, 1856-1935) was a pioneering aesthete and celebrated essayist, friend of the European Belle Époque literati, a lover of women and dandified dresser.

Includes Lee’s original printed dedication to *Ariadne in Mantua*: “To Ethel Smyth. Thanking, and begging, her for music.”

The John Lane/ Bodley Head reprint series, The Weekend Library, issued 52 titles, including this reprint of its 1908 new edition, which paired Lee’s 1897 essays with her 1903 play; not missing a trick, the publishing house simultaneously re-issued the collection under its original 1908 title, *Limbo and Other Essays: To which is added Ariadne in Mantua* (cased in green cloth, crown 8vo, and likely repurposing the unsold 1908 pages, as indeed happened with the 1930 re-issue of Lee’s *Satan the Waster* (1920)). The rainbow dust jackets featured on The Weekend Library’s 1928-34 publications.

[ref: 2062] **SOLD**



**10. MARKHAM, Violet C.H. *Friendship's Harvest*.** London: Max Reinhardt, 1956. FIRST EDITION, WITH AUTHORIAL INSCRIPTION. 8vo, pp. [x], [228] + b/w frontispiece. UMBER cloth, spine lettered in gilt (faded). Spine cocked, light wear and bruising to extremities. Foxing to front and rear, rust shadow from paperclip, Markham's apt and fond dedication in blue pen to half-title: "To Margaret Bailey/ with love from her old friend/ Violet Markham/ November 1956," plus Bailey's POI in both pencil and pen to front pastedown and ffep. Else, clean. Good.

Violet Markham (1872-1959) was a writer, colonial administrator and dedicated social reformer; she campaigned to end the appalling working conditions of women in the 'sweated trades,' held the deputy directorship of the women's section of the National Service League and became the first female Mayor of Chesterfield in 1927. Like Erin Pizzey decades later (see our inscribed copy of *Infernal Child* below) the significant work Markham undertook for women is troubled by her early stance on women's suffrage, against which she vociferously campaigned in 1912.

A collection of biographical pieces featuring individuals from Markham's wide friendship circle, fostered in part by her financially independent metropolitan lifestyle, and which facilitated various government appointments. Includes chapters about Dr Thomas Jones, Sir Ernest Budge, Mary Macarthur, John Buchan, Countess Rose Raczynska, Mackenzie King and Sir Robert Morant.

[ref: 1958] £65

**11. [MONTOLIEU, Isabelle de]. *Caroline de Lichtfield*.** Par Madame de \*\*\*, Publié par le Traducteur de Werther [Jacques Georges

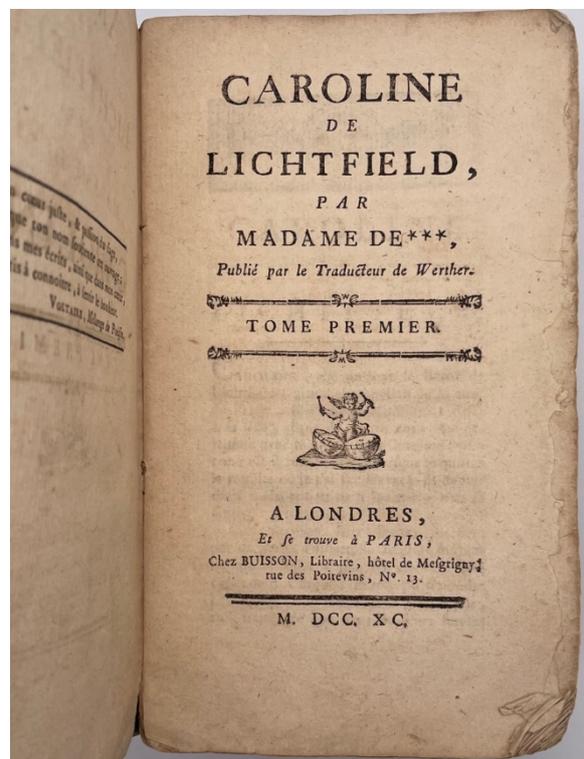
**Deyverdun] Two Volumes.** Londres [likely Paris]: et se trouve à Paris Chez Buisson, Libraire, hôtel de Mesgrigny, rue des Poitevins, No. 13., 1790.

Later Buisson edition. Two volumes. 12mo, pp. [292]; [252], with half-titles; in this edition the title-page vignettes show a drumming cherub and a blindfolded cherub drawing their bow. Plain modern paper wraps, the rear of volume I and volume II have early pulp paper covers beneath, edges untrimmed. Wrappers a little creased, dog-eared, toned, a little shaken. Volume I only: front blank grubby, pencil notes, POI in ink: "Siena Octbre 18./ 1818," closed tears to leaves G3 (4.5cm) and H4 (5.5cm), staining to the margins at the rear. Volume II only: some foxing to front and rear, scattered grubbiness, tear and small loss to bottom margin of leaf H8 (2.3cm). Good. A robust copy of a later Buisson edition of Montolieu's sentimental bestseller.

ESTC lists eight editions of the French text published under British and Irish imprints (dated 1786 or 1787), most of which are likely to have been printed in Paris (as is probable with this later edition, which is unlisted), and including an English piracy.

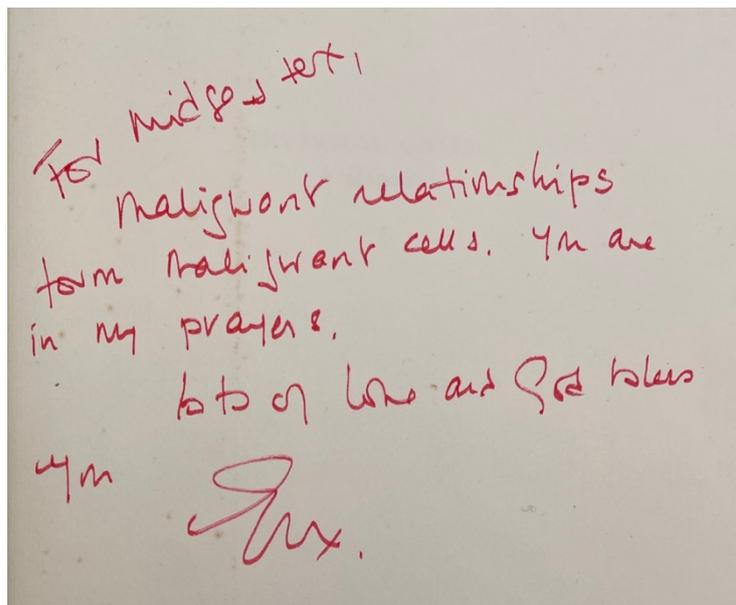
Isabelle de Montolieu (1751–1832) was a Swiss novelist and translator, who wrote predominantly in French; she was the first translator of Jane Austen's *Sense and Sensibility* and *Persuasion* into French (as *Raison et Sensibilité, ou Les Deux Manières d'Aimer* and *La Famille Elliot, ou L'Ancienne Inclination*). *Caroline de Lichtfield* was De Montolieu's first novel and an international bestseller, with multiple editions, many pirated, published in both French and English; MMF list 16 editions of the French text between 1786 and 1828.

[ref: 2052] £135



## 12. PIZZEY, Erin. *Infernal*

**Child: A memoir.** London: Victor Gollancz Ltd, 1978. Second impression, INSCRIBED BY AUTHOR. 8vo. Brown cloth, lettered in gilt. Pushing to spine ends, bump to fore-edge of lower board. A few spots to endpapers, Pizzey's eerie yet affectionate dedication, in pink pen, to ffe: "For Midge & Tex [?],/ Malignant relationships/ form malignant cells. You are/ in my prayers./ Lots of love and God bless/ you/ Erinx". Else, clean and tight. In the original dust jacket: edgewear, spine sunned, closed tear to rear panel. Near fine/ near fine. Unusual with inscription.



A contentious figure for British feminism, Erin Pizzey (1939-) founded Chiswick Women's Aid in 1971, which grew to become the national charity against domestic violence, Refuge. After she left Women's Aid, Pizzey continued to write and lecture about domestic abuse, winning the Nancy Astor Award for Journalism in 1983, as well as penning a clutch of bodice-rippers. The author now refers to herself as a men's rights advocate and is editor at large of the anti-feminist *A Voice for Men* website (Lewis, 2020).

*Infernal Child* is about Pizzey's dysfunctional, peripatetic childhood and was published when she was still deeply embedded in, and indeed famous for, her work in the domestic violence movement. The printed dedication reads: "To Christopher and to all the mothers, children and staff who have passed through Chiswick Women's Aid." As the hand-written inscription suggests, Pizzey promulgated the notion that violence begets violence and, most problematically, that women who experience domestic violence play a role in seeking out aggressive partners.

It seems possible that the Midge of the inscription may just be Midge Decter (1927-), the American neoconservative and anti-feminist journalist, whose *The New Chastity and Other Arguments against Women's Liberation* had been published in 1972.

Helen Lewis (2020) 'Feminism's Purity Wars: Why has Erin Pizzey, once a pioneer of the women's movement, been written out of its history?' *The Atlantic*.

[ref: 1897] £65

## FIRST COLLECTED EDITION OF PILGRIMAGE (1938)

**13. RICHARDSON, Dorothy M. *Pilgrimage (four volumes) Volume I: Pointed Roofs, Backwater, Honeycomb; Volume II: The Tunnel, Interim; Volume III: Deadlock, Revolving Lights, The Trap; Volume IV: Oberland, Dawn's Left Hand, Clear Horizon, Dimple Hill.*** London: J. M. Dent & Sons Ltd and The Cresset Press, 1938.

FIRST BRITISH COLLECTED EDITION, incl. first appearance of Richardson's twelfth 'chapter' *Dimple Hill* as well as her 'Foreword'. Four Volumes. 8vos, pp. 490; [454]; [510]; 552. Vols. I, III & IV: beige hessian, spine lettered in red and gilt with red panels, top edge red. Vol. II is not uniform

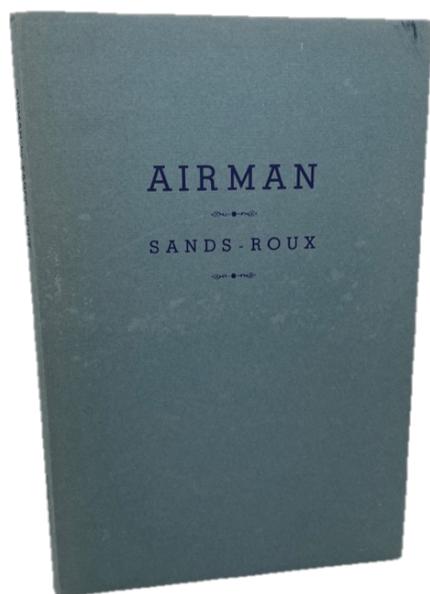
with the other volumes, instead bound in fawn linen, top edge unstained. All vols.: darkened at board edges, some foxing to spines, front and rear, plus fore-edges, else, clean, tight and bright. In the original plain dust jackets lettered in red: edgewear and creasing, chipping to spine ends, a few fox spots; losses to volume I, incl. mid-spine. Very good/ good+ to very good. A sturdy set of Richardson's revolutionary sequence of modernist novels. Jisc LHD shows this edition as fairly well represented in institutional collections, though it is rare in the trade.

Dent took over publishing Richardson's semi-autobiographical series of novels from Duckworth with its eleventh 'chapter', *Clear Horizon* (1935). The unfinished *March Moonlight* was not published until 1967 (by Dent and Knopf), with Virago reissuing the collected edition in the late 1970s. Richardson's legacy is (necessarily and importantly) under consideration once again with The Richardson Editions Project issuing *Pilgrimage* in a scholarly edition of six volumes, published by OUP (2018-2020).

This first collected edition was published both as a boxed set, as well as individual volumes which could be bought separately, likely explaining the minor disparity of volume II.

The Dorothy Richardson Project

[ref: 2064] **SOLD**



**14. SANDS-ROUX [TATHAM, Sally]; BROWNE, Anita (editor & format design).**

**Airman.** New York: The Poets Press, [1937].  
©1937 FIRST EDITION. 8vo, pp. [62], [2]. Blue cloth, spine lettered in silver. Gentle pushing to heel of spine, light stain towards leading edge of bottom board. Signed Christmas card laid-in (single sheet folded twice, 17.7 x 12.8cm, [pp. 4], typed poem 'Greetings 1938' by "Sands-Roux/ (Sally Tatham)" to front page and: "To Hilda/ With love and/ Christmas greetings/ from/ Charles & Sally Tatham" to inner recto). Offsetting to endpapers, else, pleasingly clean, tight and bright. In the original Airforce blue dust jacket: a little edgewear, soiling to front panel. A lovely copy of an early title by The Poets Press. No copies listed on COPAC. Near fine/ very good.

Sands-Roux was the pseudonym of Sarah "Sally" Theresa Roe Tatham (1872-1948), whose poetry appeared in *Poetry of Today* and via the radio waves –

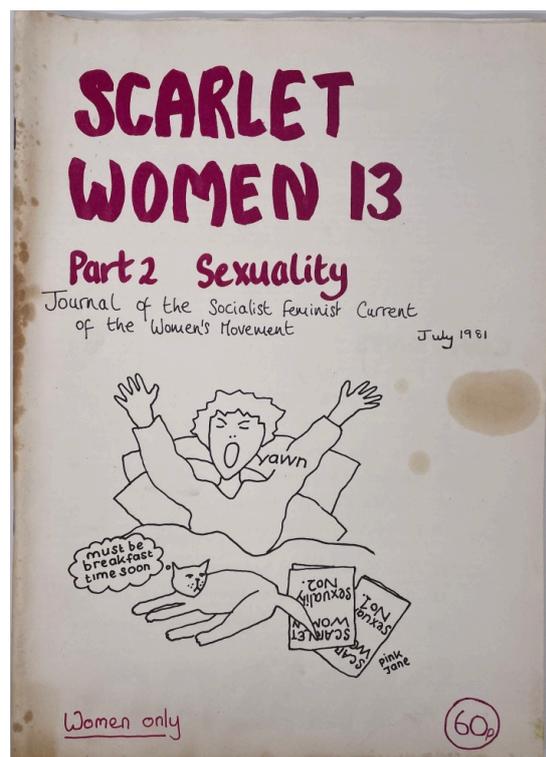
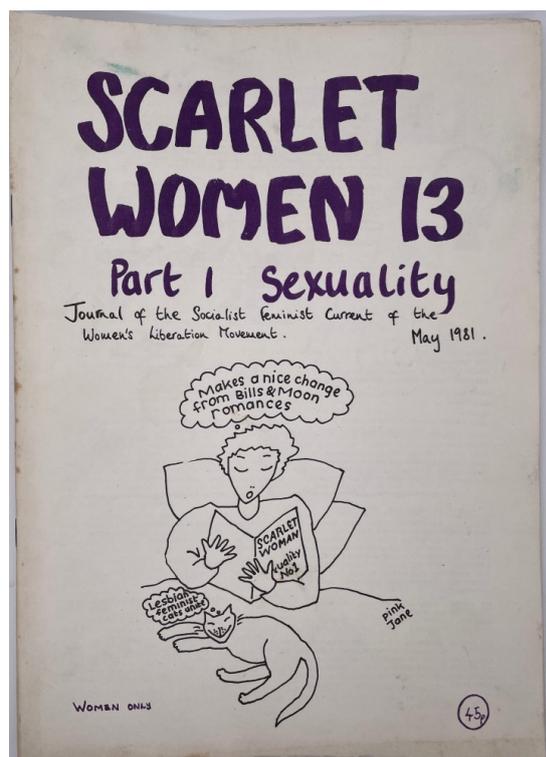
WINS and WNYC – which she acknowledges, alongside Anita Browne, in this collection: "To the Radio, appreciation for being included in the great anthology of the air".

Subsequently, the poet herself seems to have disappeared into thin air.

Editor of The Poets Press and 'founder-organizer' of National Poetry Week, Anita Browne – "the Tex Rickard of poesy" – was an energetic promoter of poetry, particularly encouraging women's engagement. She founded The National Poetry Center in 1935, whose home was "Radio City" in the Rockefeller Center.

[ref: 1955] **£45**

## WOMEN ONLY



### 15. SCARLET WOMEN COLLECTIVE. *Scarlet Women 13. Parts 1 and 2: Sexuality. Journal of the Socialist Feminist Current of the Women's Movement.*

North Shields, Tyne and Wear: Scarlet Women Collective, 1981. May and July 1981. Two side-stapled booklets, measuring 31 x 20cm, pp. 29 and 43 + b/w illustrations. White and mauve/ magenta wrappers, illustrated by 'Pink Jane'. Wrappers a little toned, grubby, fox spots to stapled edges, stains and curl to Part 2. Else, clean. Very good and good+

*Scarlet Women* (1976-1982) was a national newsletter produced by a women's collective based in North Shields, Tyneside and printed by Moss Side Community Press Women's Co-op, Manchester. It emerged from discussions begun by socialist feminists during the 1976 National Women's Liberation conference in Newcastle and ran to 13 issues.

1981 proved a year of schism for the women's liberation movement, splintered (further) by 'the sex wars', a current which is much in evidence in Part 2. It includes contributions by well-known figures, such as Al Garthwaite (on fighting against sex-shops, "from discussion and consciousness raising with revolutionary and other feminists in Leeds, with Women Against Violence Against Women, and women in the Patriarchy Study Group") and Sheila Jeffreys ('The Spinster and her Enemies: Sexuality and the last wave of feminism,' a subject and title which she later reworked and expanded into a 1985 essay collection), plus a review of Adrienne Rich's classic lesbian feminist essay, 'Compulsory Heterosexuality & Lesbian Existence' (1980). 'Manny's powerful illustrated essay about Islam and sexuality also featured, alongside Lal Coveney's piece on sado-masochism. Jeffreys is another contentious figure within (lesbian) feminism (see the Pizzey and Markham items), with her later work espousing a virulently trans-exclusionary position.

[ref: 2051] £60

**16. SOYINKA, Wole; AHMED, Taj (designer).** *Five Plays A Dance of the Forests; The Lion and the Jewel; The Swamp Dwellers; The Trials of Brother Jero; The Strong Breed.* London and Ibadan: Oxford University Press, 1964.

FIRST COLLECTED EDITION. 8vo (in 16s), pp. [x], 276, [2]. Mustard cloth, spine lettered in gilt with black framing. Patterned endpapers by Taj Ahmed, extending his dust jacket design. Gentle pushing to spine ends, a few marks to fore-edge, else, clean, tight and bright. In the original black, white and orange dust jacket: spine sunned, chipping and closed tear to spine ends, wear to corners. Near fine/very good. A pleasing copy of an attractive edition.

A Three Crowns Book. The Nigerian playwright, poet, actor and activist won the Nobel Prize for Literature in 1986. *A Dance of the Forests* and *The Lion and the Jewel* were first published as individual titles by OUP in 1963, while *The Swamp Dwellers*, *The Trials of Brother Jero* and *The Strong Breed* first appeared in 1962 under the title *Three Plays*, published by Mbari Publications.

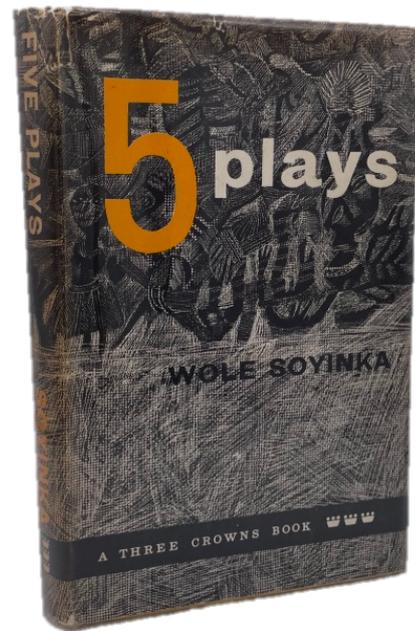
Though without inscription, this copy is from the library of Doreen and Walter Newlyn. Professor Walter Tessier Newlyn (1915-2002) was a British economist and educator, known for his work on monetary theory and with African nations, especially Uganda. In 1945 Newlyn was accepted as a mature student to read economics at LSE and by 1948 he was an assistant lecturer at the University of Leeds (UoL), to which he remained affiliated throughout his career, despite working extensively in Africa. From 1967 (until his retirement in 1978) Newlyn was Professor of Developmental Economics and in 1964 had founded UoL's African Studies Unit, now LUCAS (Loxley, 2003). Both Doreen and Walter were passionate about theatre; in the late 1950s they set up the Uganda Pilgrim Players, the country's first multi-racial theatre group. Back in the UK, Doreen was key to the foundation of the Leeds Playhouse in 1968.

[ref: 2014] £45

**17. TOWNSEND WARNER, Sylvia; GORDON, Richard; MONSARRAT, Nicholas et al.** *Argosy [literary magazine]*. London: The Amalgamated Press Ltd, 1952.

August 1952, Vol. XIII, No. 8. Trade paperback-sized (19 x 12cm), pp. 144. Original blue and white wrappers. Lean to spine, nick to heel, a little rubbing and edgewear. Lightly toned, short closed tear to top of first advert, crossword unsolved. Includes Sylvia Townsend Warner's short story 'Private View' (pp. 5-12), in which a woman returns to the Cornish setting of her first, failed marriage. Very good.

[ref: 2054] £25





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