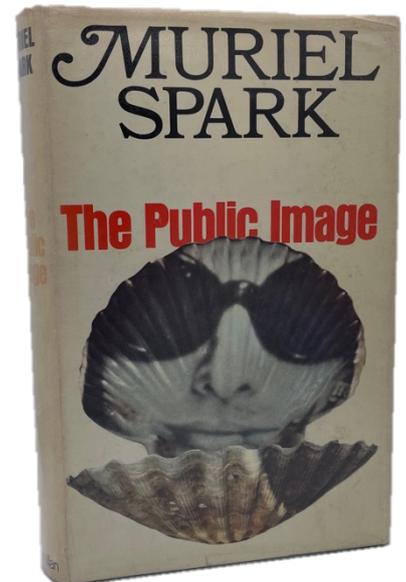
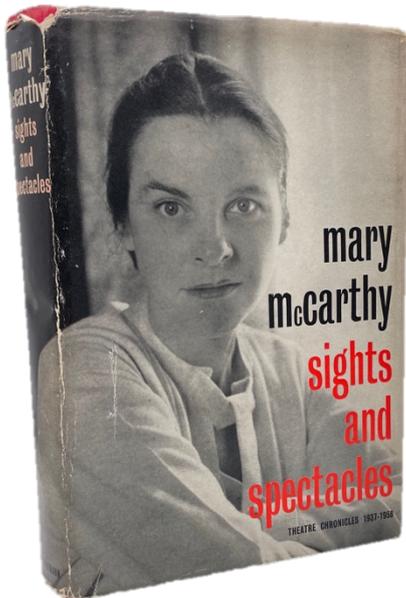


# Quair Books

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quairbooks@gmail.com  
[quairbooks.co.uk](http://quairbooks.co.uk)



## **PBFA Ilkley Book Fair Highlights** **29-30 July 2022** **The Kings Hall & Winter Gardens** **LS29 8HB.**

### **PRIZE-WINNING SHORT STORY COLLECTION**

**I. BERRY, James. *A Thief in the Village: And other stories.*** London: Hamish Hamilton, 1987.

*FIRST EDITION, SIGNED BY AUTHOR. 8vo. Original black cloth, spine lettered in silver. Spine cocked, faint sunning to board edges. Toned. Inscribed by Berry in black biro to title page: "With Best Wishes/ James Berry/10 May 1988". Else, clean and tight. In Alun Hood's illustrated dust jacket: a little creasing at edges. A pleasing copy of Berry's award-winning short story collection set in Jamaica.*

Jamaican-born Berry, OBE (1924-2017) was a multi-award winning poet, author, educator and activist. He travelled to England in 1948 on SS Orbita, which followed the Empire Windrush. He was one of the first black writers in Britain to gain wider recognition, winning the National Poetry Competition in 1981 and, six years later, the Smarties Prize for *A Thief in the Village*; later, he won the Signal Poetry Award (1989) and a Cholmondeley Award (1991). Berry championed British Caribbean writing and was an early member of the Caribbean Artists Movement (CAM, 1966-1972). Alongside his own poetry and short story collections for young people, he edited two influential anthologies, *Bluefoot Traveller* (1976)

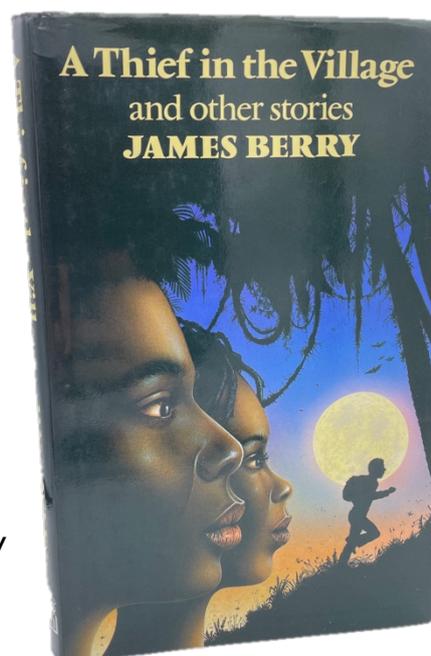
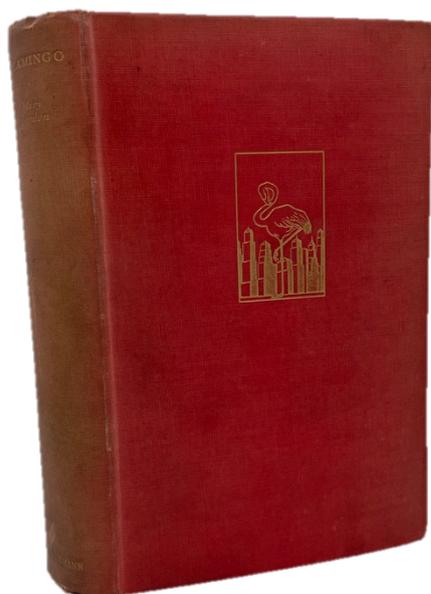
and *News for Babylon* (1984). Berry was innovative in his use of Jamaican patois, combining it with standard English. The British Library holds his archive. [ref: 2201] **£45**

**2. BORDEN, Mary. *Flamingo: Or, The American tower*.** London: Heinemann, 1927.

FIRST EDITION. 8vo. Red cloth, spine lettered in gilt, gilt stamped flamingo and skyscraper cityscape motif to upper board. Lean to spine, wear and bruising to extremities, unevenly sunned, black pen line to spine. Feps toned, a few marks, else, clean and tidy. Good+

While she is perhaps best known for her WWI poetry and prose collection, *The Forbidden Land* (1929), the novels of Chicago-born socialite, suffragette and prolific author, Mary

'May' Borden (1886-1968) also drew contemporaneous comparisons with Edith Wharton. Of *Flamingo* (1927), Margaret Lawrence observed that it was "a love story which should live as long as any woman believes in love" (cited in ODNB). [ref: 2259] **£25**



**3. BYATT, A. S. *The Biographer's Tale*.** London: Chatto & Windus, 2000.

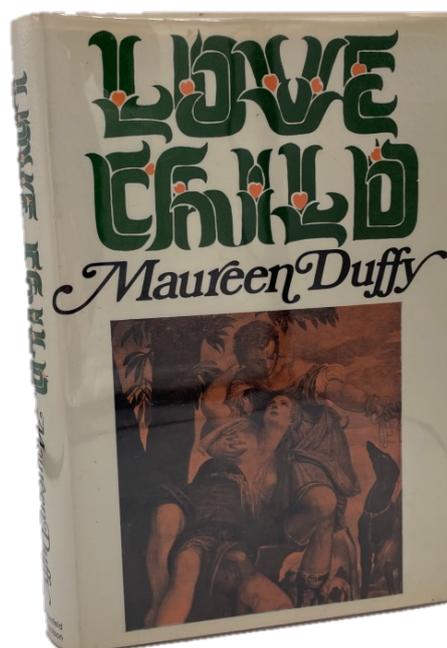
Third impression, INSCRIBED BY AUTHOR IN ILKLEY. 8vo. Red cloth, spine lettered in gilt. Lean to spine, gentle pushing to head of spine, corners bruised. Inscribed by Byatt to title page: "For Anne/ from/ A S Byatt," in black pen to title page. Ilkley Literature Festival 2000 bookmark, plus two ticket-stubs for Byatt's reading, laid in. Else, clean and tight. In the original dust jacket: gentle sunning to spine, creasing to edges, red stain (from upper board) to reverse of front

panel. Still, a very good copy of Byatt's "Borges-like" novel. [ref: 2119] **£20**

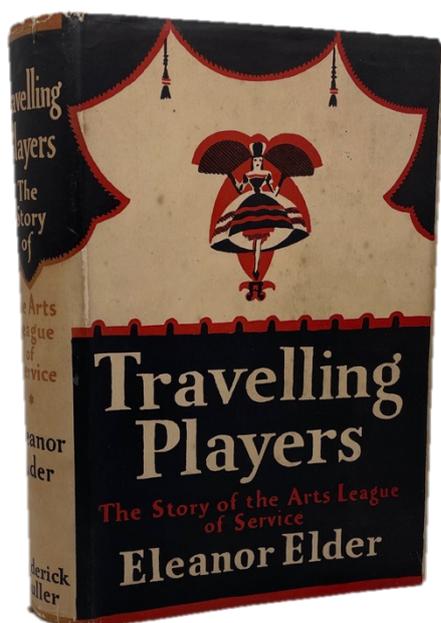
**4. DUFFY, Maureen. *Love Child*.** London: Weidenfeld and Nicolson, 1971.

FIRST EDITION. 8vo. Red cloth, spine lettered in gilt. Head of spine bruised. Edges toned and lightly foxed. PO date to fep, else, clean and tight. In the Derrick Holmes-designed dust jacket: toned, gentle creasing to top edge. A smart copy of Duffy's seventh novel. Very good/ very good "This is a novel of ambiguity: of age, sex and intention." (front flap).

[ref: 2273 ] **£30**



## “BRING[ING] THE ARTS INTO EVERYDAY LIFE”: THE ARTS LEAGUE OF SERVICE (1918-1937)



**5. ELDER, Eleanor; TAYLOR, Alfred E. (dust jacket design). *Travelling Players: The story of the Arts League of Service*. London: Frederick Muller Ltd, 1939.**

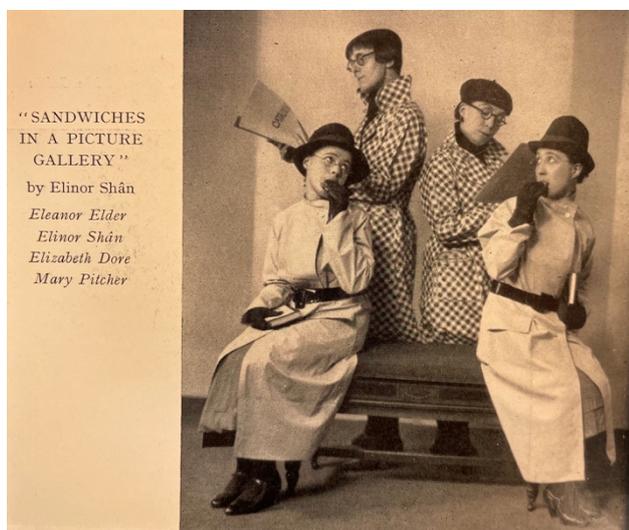
*FIRST EDITION. 8vo, p. 272 + numerous b/w photographic plates. Original grey cloth, spine lettered and decorated in blue. Illustrated endpapers. Slight lean to spine, pushing to spine ends. Top edge dusty, a few fox spots to edges. Contemporary PO gift inscription to ffep, light bands of offsetting to feps, a few marks, musty. Else, clean and tidy. In the splendid original pictorial dust jacket: price-clipped, soiled and foxed, spine darkened and ends chipped and creased, small loss to head of spine. Still, a pleasing copy of an attractive book. Uncommon in the trade, but fairly well-represented in British and Irish research libraries. Very good/ very good.*

Dancer, producer and co-founder and co-secretary of the Arts League of Service (ALS; 1918-1937), Eleanor

Elder headed the organisation's Drama section, as well as its Travelling Theatre, which performed one-act plays, mimes and songs in village halls across Britain and Ireland in the interwar period. ALS "sought to improve the lives both of rural communities, especially men returning from active service, and artists struggling with soaring rents, unemployment and economic depression" through bringing "the Arts into Everyday Life" (West, 2019). Elder had trained with F. R. Benson's Shakespearean Company, before becoming a pupil in Margaret Morris's dance troupe and later teaching at Morris' dance school. It was Morris and her partner, the Scottish Colourist, J.D. Fergusson, who put Elder in touch with Ana M. Berry, ALS' co-founder and co-secretary, and head of its Arts section. Following the League's demise, Elder worked with the Combined Arts Group throughout WWII; indeed, Emma West argues: "This is one of the ALS's hidden legacies: although largely forgotten today, they inspired a whole generation of amateur dramatic societies, many of which still survive today." (West, 2019).

The wrapper design by Alfred E. Taylor incorporates one of E. McKnight Kauffer's illustrations that came to be identified with ALS. Charles Rennie Mackintosh also produced drawings for the League.

Emma West (2019) 'A Brief Introduction to ALS' and 'Advocates for the Arts #1: Eleanor Elder,' *Revolutionary Red Tape: Bringing art to the people in modern Britain* project website [ref: 2248] **£120**



**6. LAING, E. E. *Greta Garbo: The story of a specialist*.** London: John Gifford Limited, 1946.

FIRST EDITION. 8vo, pp. 244 + thick sheaf of b/w plates, incl. portraits of Garbo and film stills. Green cloth, white lettering to spine. Gentle wear to extremities, bottom corners bumped, dents to top and bottom edges of bottom board. Foxing to front endpapers, else, pleasingly clean and bright, especially for the war economy paper. In the original illustrated dust jacket (see middle image on p. 1): loss to head of spine, numerous closed tears along joints, spine sunned, nicked and chipped. Unusual, especially in dust jacket. Very good/ fair  
[ref: 2266] **£35**

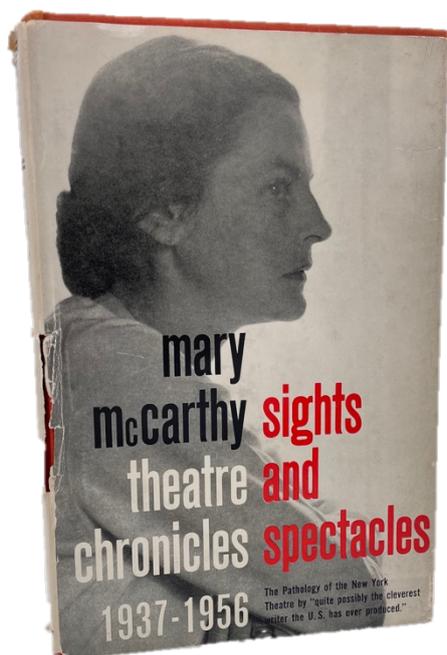
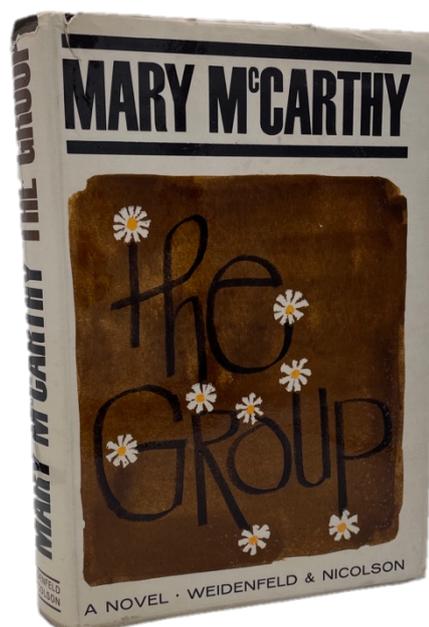
**“A TRIVIAL LADY WRITER’S NOVEL”  
(NORMAN MAILER, NEW YORK REVIEW OF BOOKS, 1963)**

**7. McCARTHY, Mary. *The Group: A novel*.** London: Weidenfeld and Nicolson, 1963.

FIRST UK EDITION. 8vo. Black cloth, spine lettered and ruled in gilt. Head of spine bruised, bottom corners bumped, top edge dusty, short closed tear to bottom edge of pp. 317-8, else, clean, tight and bright. In Jack Larkin’s original pictorial dust jacket: price clipped, edgewear, loss to head of spine that encroaches on the “P” of “The Group,” a few nicks and chips. Very good/ good+

McCarthy’s popular (it topped the *New York Times* bestseller list for almost two years) and scandalous novel (it was banned in Australia as an offence to public morals) centres around the lives of eight Vassar graduates in 1933. Despite its success and influence on later generations of female writers, towards the end of her life McCarthy told an interviewer that its fallout had ruined her life, with her own Vassar contemporaries shunning her and highbrow critics dismissing the novel. She also noted, however: “To be disesteemed by people you don’t have much respect for is not the worst fate.” (cited in Day, 2009)

Elizabeth Day (2009) ‘The Group by Mary McCarthy,’ *The Guardian*  
[ref: 2264] **£25**



**8. McCARTHY, Mary; BEATON, Cecil (wrapper photograph). *Sights and Spectacles: Theatre Chronicles 1937-1956*.** New York: Farrar, Straus and Cudahy, 1956.

FIRST EDITION. 8vo. Red cloth, spine lettered in black. Pushing to spine ends, sunning to head of spine. Top edge dusty, light foxing to leading edge. POI to ffp, front hinge darkened. Else, clean and tidy. In the Jack Reich-designed dust jacket: spine sunned, edgewear, losses to spine ends and front joint. Still, a pleasing copy of McCarthy’s collection of theatre columns. Very good/ fair

‘The pathology of the New York Theatre by “quite possibly the cleverest writer the U.S. has ever produced.”’ (front panel).

[ref: 2272] **£20**

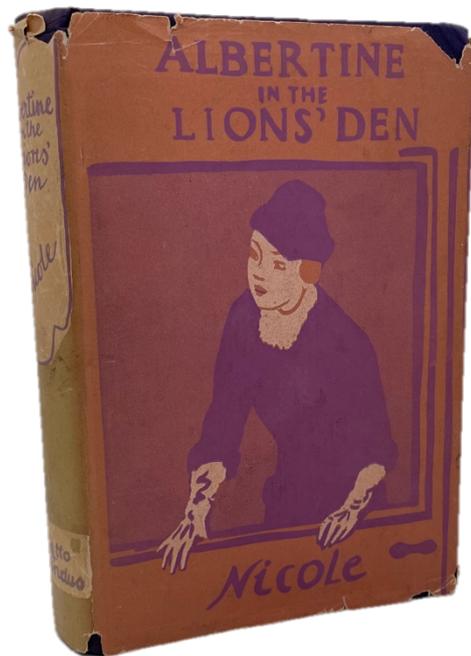
**9. McCARTHY, Mary; BEATON, Cecil (wrapper photograph). *Sights and Spectacles: Theatre Chronicles 1937-1958*. London: Heinemann, 1959.**

FIRST UK EDITION. 8vo. Red cloth, spine lettered in gilt. Pushing and wear to spine ends, edges toned. Folded one-page newspaper article, 'Verdict on Osborne by Mary McCarthy' from The Observer (04.07.1965) laid in (toned, creased). Else, clean and tidy. In the original dust jacket (see left-hand image on p.1): creased, edgewear, loss to head of spine, chips to top edge of rear panel. Very good/ good-only  
[ref: 2254] **£25**

**10. NICOLE [PARTURIER, Françoise and RAOUL-DUVAL, Josette]; RITCHIE, T.[rekkie] (dust jacket illustrator); FERMAUD, Ruth Whipple (translator).**

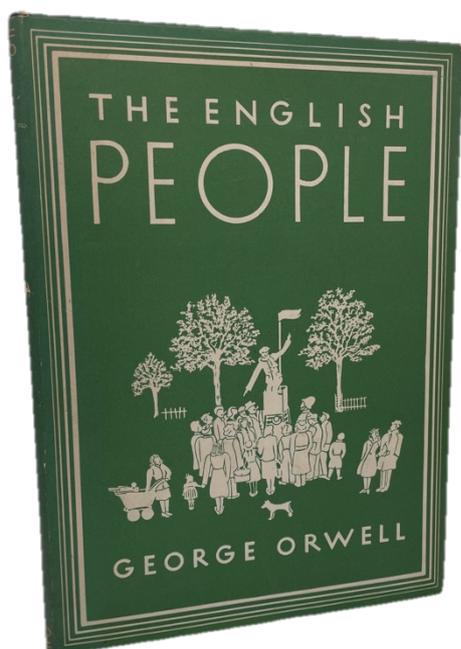
***Albertine in the Lion's Den***. London: Chatto & Windus, 1958.

FIRST UK EDITION. 8vo. Purple cloth, spine lettered in gilt. Spine ends and top corner of upper board bumped. Edges toned and lightly spotted. Offsetting to endpapers, light spotting to front and rear. Else, clean. In the original illustrated dust jacket: spine sunned, gently soiled, chips to extremities and edges. Good/ good. A solid copy of Nicole's first outing in English.



Françoise Parturier (1919-1995) and Josette Raoul-Duval wrote three novels together under the pseudonym 'Nicole'. *Les Lions sont Lâchés* was made into a film in 1961.

'T. Ritchie' was the professional name of the Slade-trained British artist and lithographer Trekkie Ritchie Parsons (1902-1995), the lover of Leonard Woolf's later life. Parsons stayed with her husband, Ian Parsons, an editor at Chatto & Windus, for which she illustrated books (as here), alongside the Hogarth Press.  
[ref: 2256] **£25**



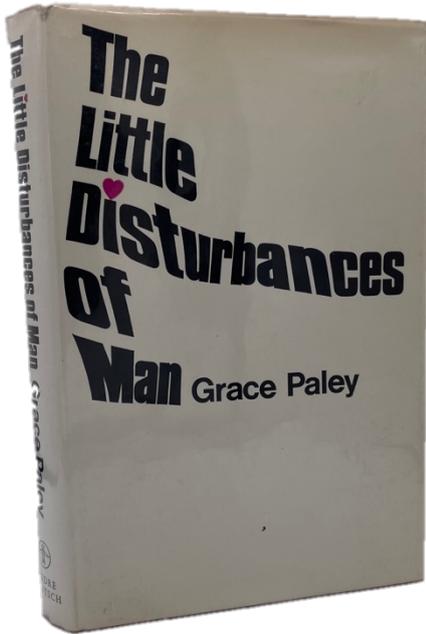
**11. ORWELL, George. *The English People*.**

London: Collins/ Britain in Pictures, 1947.

FIRST EDITION. Large 8vo, with colour plates and b/w illustrations. Green pictorial paper boards, lettered and decorated in white. Edges spotted, bottom corners bruised, dent and graze to leading edges. POI to ffeep, gentle offsetting to feps, a very few spots. Else, clean and bright. In the original dust jacket: spine browned, creased and rubbed in patches, rear panel unevenly browned, with a scatter of fox spots. Nevertheless, a smart copy of Orwell's succinct account of the English – "with a particular political bias" – illustrated by John Minton, Edward Ardizzone, L. S. Lowry and others. Very good/ very good.

[ref: 2252] **£60**

**“SPLENDIDLY COMIC AND UNLADYLIKE”  
(ACCORDING TO PHILIP ROTH)**



**12. PALEY, Grace. *The Little Disturbances of Man*.** London: Andre Deutsch, 1969.

*Second UK edition. 8vo. Red cloth, spine lettered in gilt. Pushing and sunning to spine ends, slight lean to spine, top corners bumped. Top edge foxed, others toned. In the Michael Heawood-designed dust jacket: toned, gentle creasing and edgewear. Very good/ very good*

This was Paley's first book, with a number of the short stories later included in her Pulitzer-nominated *Collected Stories* (1984). The first British edition was published by Weidenfeld & Nicolson in 1960, with this second edition required as, over the next decade, “Miss Paley’s ‘underground’ reputation built up” (front flap). Rear panel features advert for Joan Didion’s *Slouching Towards Bethlehem*.

[ref: 2257] **£35**

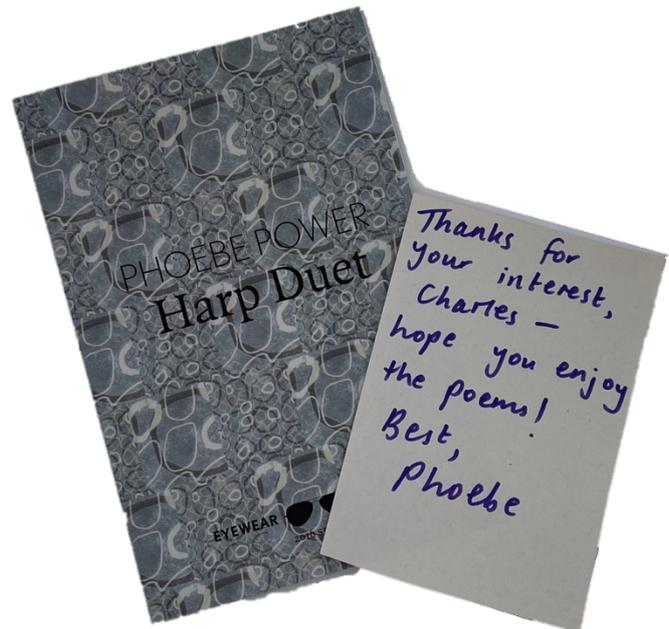
**13. POWER, Phoebe. *Harp Duet*.** London: Eyewear Publishing, 2016.  
FIRST EDITION, INSCRIBED BY AUTHOR.

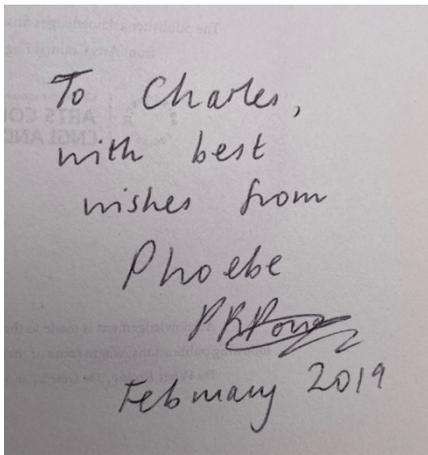
*Slim trade paperback, with b/w frontis. Patterned wrappers, lettered in black. Front wrapper and text block creased. Inscribed by Power in black biro to half-title: “Dear Charles, I with best wishes from Phoebe P R Power February 2019”. With note on scrap paper, in purple felt-tip, laid in, thanking Charles for his interest and hoping he enjoys the poems. Else, clean and bright. A near fine copy of Power’s short collection.*

In 2016 the York-based, British poet recorded seven of her poems from *Harp Duet* with electronic music by Michael Hedges. In the original live performance, digital samplers and audio recordings accompanied both pre-recorded and live versions of the poems. *Harp Duet* can be listened to at:

<https://soundcloud.com/michaeljhedges/sets/harp-duet>.

[ref: 2271] **£25**





**14. POWER, Phoebe. *Shrines of Upper Austria.***

London : Carcanet, 2018.

FIRST EDITION, INSCRIBED BY AUTHOR. Slim trade paperback. Blue and pink wrappers, lettered and starred in white. Lightest edgewear. Inscribed by Power in black biro to biog. page: "Dear Charles, / with best / wishes from / Phoebe / P R Power / February 2019". A splendid copy of Power's prizewinning 2018 collection, unusual signed. Fine. Phoebe Power (1993-) is a British poet, whose first full-length collection *Shrines of Upper Austria* won the Forward Poetry Prize for Best First Collection in 2018; it was also shortlisted for the 2018 T. S. Eliot Prize.

[ref: 2253] £25

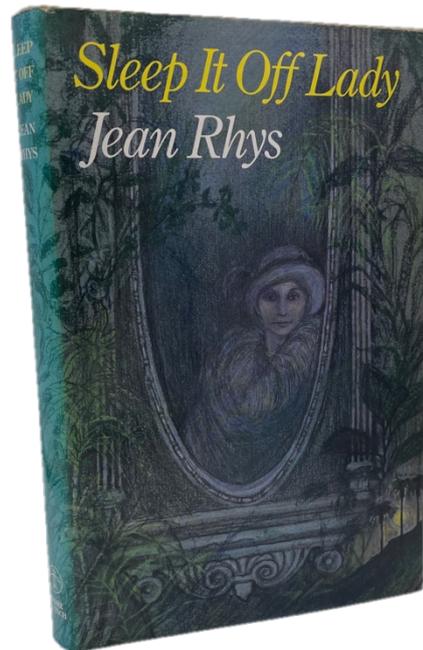
**15. RHYS, Jean; HONEYBOURNE, Rosemary (dust jacket illustrator). *Sleep it Off Lady.***

London: Andre Deutsch, 1976.

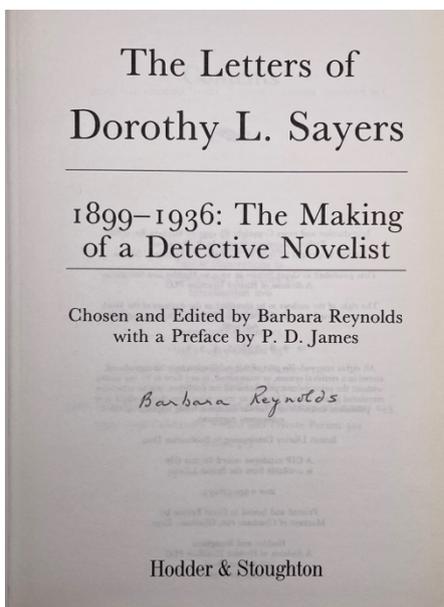
FIRST EDITION. 8vo. Spring green cloth, spine lettered in gilt. Gentlest pushing to spine ends, bands of sunning to board edges. Top edge dusty and spotted. Toned, POI "Ruth Sanger" to ffeep (not, alas, the hand of the Anglo-Australian serologist). Else, clean. In Rosemary Honeybourne's striking pictorial dust jacket: spine sunned, light edgewear, rear panel gently toned. Very good/ very good

Rhys' final collection of short stories, published ten years after *Wide Sargasso Sea*.

[ref: 2247] £45



**SIGNED BY EDITOR, DOROTHY L. SAYERS' GODDAUGHTER**



**16. SAYERS, Dorothy L.; REYNOLDS, Barbara (Chosen and Edited by); JAMES, P.D. (Preface). *The Letters of Dorothy L. Sayers: 1899-1936: The making of a detective novelist.***

London: Hodder and Stoughton, 1995.

FIRST EDITION, SIGNED BY EDITOR. Substantial 8vo, incl. b/w plates. Fawn cloth, spine lettered in gilt. Bump to top edge of bottom board, glue showing at front pastedown, with ffeep stuck at bottom edge. Bottom corners and leading edges of pp. 391-406 creased. Signed by editor in black biro to title page. Else, clean, tight and bright. In the original dust jacket: spine gently sunned, edgewear and gentle creasing. A smart copy of the first of Reynold's five edited volumes of Sayers' letters. Very good/ very good

Barbara Reynolds (1914-2015) was Dorothy L. Sayers' goddaughter and biographer; she edited five volumes of

the detective novelist's letters and served as the President of the Dorothy L. Sayers Society. She was an eminent Italian scholar and translator.

[ref: 2267] **£35**

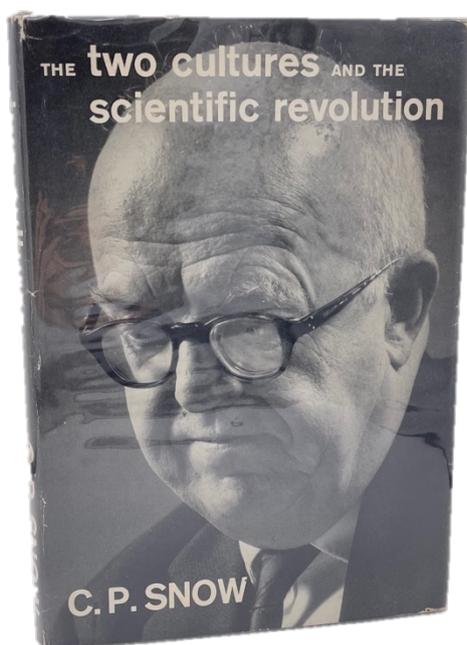
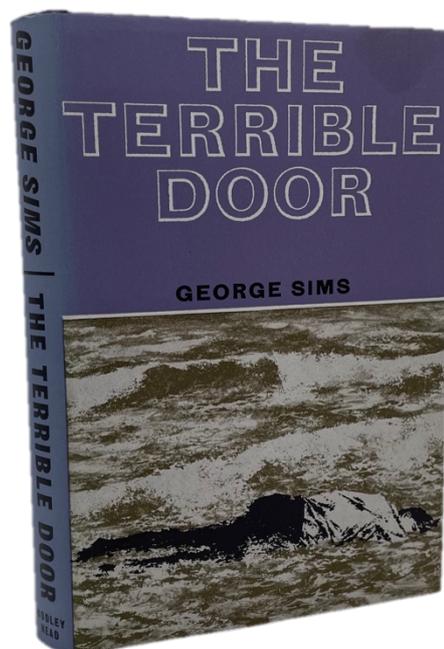
**17. SIMS, George. *The Terrible Door*.**

London: The Bodley Head, 1964.

*FIRST EDITION. 8vo. Original teal cloth, spine lettered in gilt. Lean to spine, edges foxed. Lengthy pencil note to ffep connecting characters and settings to British booksellers and quoting Sims, some foxing to front and rear, musty. Else, clean. In Bernard Blatch's original pictorial dust jacket: spine sunned, score to front panel, else, sharp and bright. Still, a pleasing copy of Sims' first biblio thriller.*

George Sims (1923-1999) was a well-known antiquarian bookseller and crime novelist; a number of his novels have been re-issued in the British Library Classic Thrillers series.

[ref: 2251] **£65**



**18. SNOW, C. P. *The Two Cultures and the Scientific Revolution: The Rede Lecture*.** New York: Cambridge University Press, 1959.

*FIRST US EDITION. 8vo. Original blue linen cloth, spine lettered in gilt. Darkened at board edges, gentle wear to extremities, top corners bumped. Top edge spotted. POI to title, musty. Else, clean, tight and bright. In the original photographic dust jacket, priced at \$1.75: wear to extremities, creasing to spine and joints, a few fox spots. A lovely copy of Snow's important lecture.*

The novelist and chemist, C. P. Snow (1905-1980) delivered the 1959 Rede lecture at the Senate House, Cambridge. The lecture, and subsequent book, expanded upon his *New Statesman* essay, 'The Two Cultures' (06.10.1956). Hotly debated in its day on both sides of the Atlantic (as this copy indicates), Snow's lecture continues to be cited today in educational debates concerning the relationship

between, and importance of, the humanities and sciences.

[ref: 2250] **£45**

**19. SPARK, Muriel. *The Public Image*.** London: Macmillan, 1968.

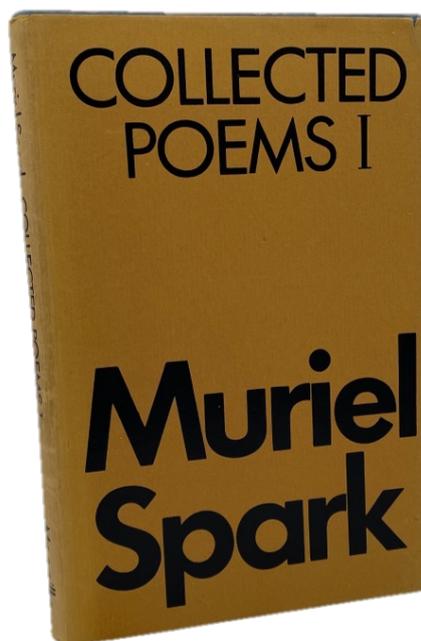
*FIRST EDITION. 8vo. Blue cloth, spine lettered in gilt. Slight lean to spine, top corners bumped, a few spots to top edge, gently toned. Else, clean and tidy. In the original surreal-esque dust jacket (see right-hand image on p.1): toned, price-clipped, spine sunned, nicking to head of spine and top corners, creasing and short closed tear to top hinge of rear panel. Very good/ good+*

[ref: 2270] **ON HOLD**

**20. SPARK, Muriel. *Collected Poems I*.**

London: Macmillan, 1967.

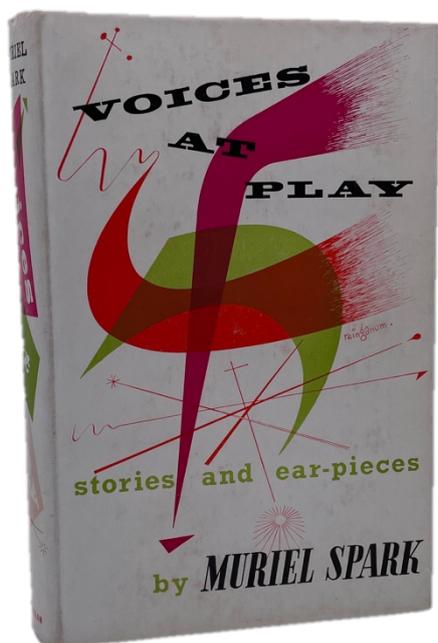
*FIRST EDITION. 8vo. Original blue cloth, spine lettered in gilt. Fine bands of sunning to top and bottom edges, top corners bumped. Offsetting from front flap blurb to flap, a little creasing, else, clean and bright. In Juanita Grout's striking mustard and black typographical dust jacket: spine sunned, wear to extremities, short closed tear to top edge of rear panel, a few nicks. Very good/ very good [ref: 2269] £35*



**21. SPARK, Muriel; REINGANUM, Victor.**

***Voices at Play: Stories and earpieces.*** London: Macmillan, 1961.

*FIRST EDITION, WITH SIGNED LABEL PASTED IN. 8vo.*

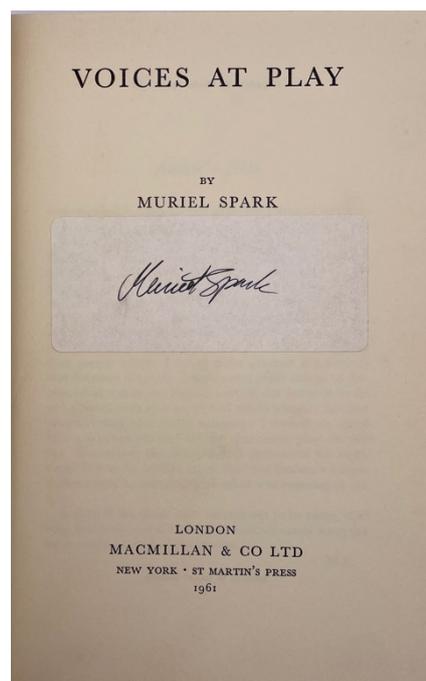


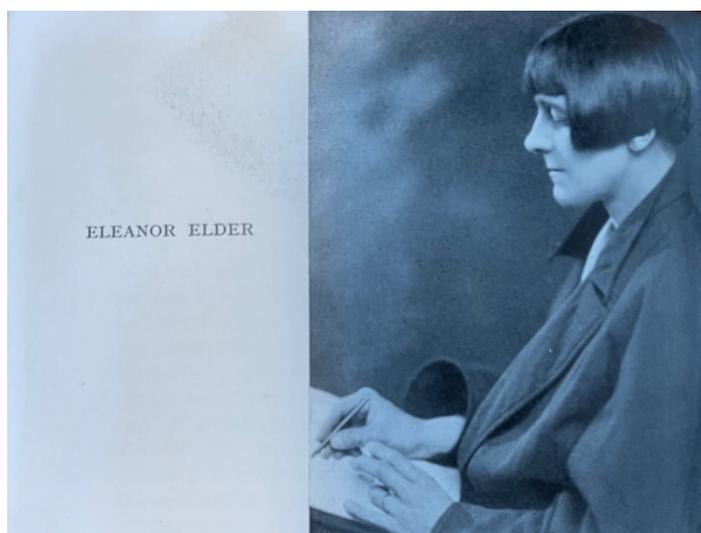
*Original red cloth, spine lettered in gilt. Pushing to spine ends, faint spotting to fore- and bottom edges. Signed by Spark in black pen, and likely a later hand, to white label on title page, musty. Else, clean, tight and tidy. In the Victor Reinganum dust jacket: price-clipped, spine sunned, gently shelf-soiled, gentle creasing to spine ends. Very good/ very good. A grand copy of an early Spark title, unusual signed.*

*Voices At Play* collects together four of Spark's radio plays and six short stories for the first time. While it was usual practice for Spark to cross out her printed name if she was signing a title page, the lack of this feature, alongside the

rather compressed signature in what appears to be a later hand, suggests the previous owner perhaps requested an impromptu signature from the Scottish author in the absence of their book and later pasted it in. On being consulted about the signature, a librarian at NLS (which holds Spark's archive) wrote: "it does very much look like that of Muriel Spark and, as you suggest, perhaps in the latter stages of her life."

[ref: 2249] £225





(Closing image: Eleanor Elder at work; see item 5)



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