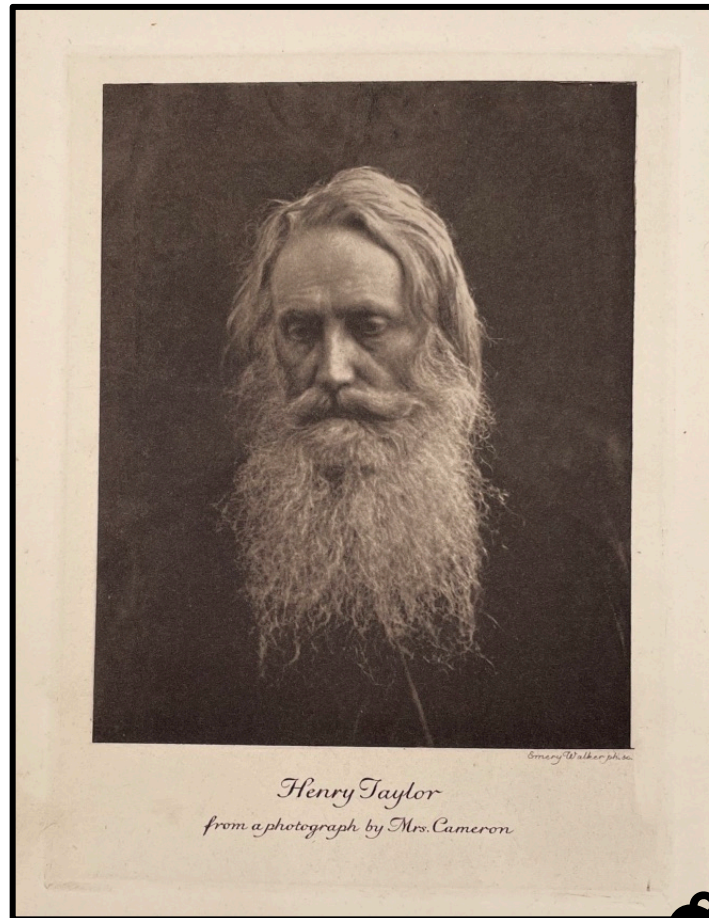


Quair Books

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**A
Short
Winter
Miscellany**

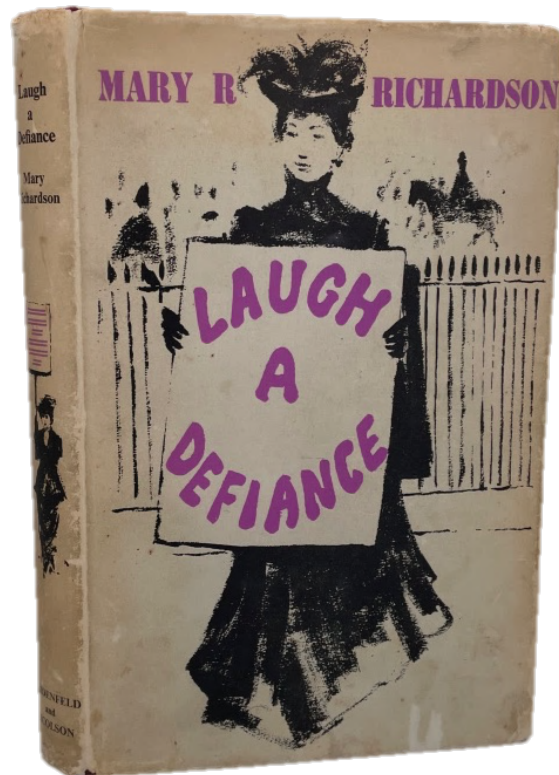
***Modern Firsts
Photography & Theatre
Agitations***

December 2022

Image 1: See item 14 (Julia Margaret Cameron)

AGITATIONS: LIVES, CRITICISM & 'RACE MAKING'

**“YOU CAN GET ANOTHER PICTURE
BUT YOU CANNOT GET A LIFE, AS THEY ARE KILLING MRS PANKHURST”**



I. RICHARDSON, Mary R.[aleigh]. *Laugh a Defiance* [Suffragette interest]. London: George Weidenfeld & Nicolson, 1953.

FIRST EDITION. 8vo, pp. xiii, [1], 194. Maroon cloth, spine lettered in gilt. Spine cocked, corners bumped, edges toned and foxed. POI and stippled patch of ink offsetting to ffeep, a few fox spots to feps. Else, clean. In the wonderful original dust jacket: toned and rubbed, patches of foxing, chipped at extremities, short closed tear to front panel, nevertheless, the DJ art remains striking. Unusual in the trade, especially in the dust jacket good+/ good+

Mary Raleigh Richardson (1882/3-1961) was a Canadian suffragette, socialist and later fascist (serving as organising secretary of the British Union of Fascists women's section), active in Britain. She undertook militant action in the struggle for suffrage, most famously attacking the Rokeby Venus to draw attention to the plight of Emmeline Pankhurst, who was then on hunger strike in Holloway prison, declaiming: “You can get another picture but you cannot get a life, as they are killing Mrs Pankhurst” (ODNB). Many museums subsequently closed their doors to unaccompanied women. Richardson served 18 months hard labour and was one of the first women to be force fed under the 1913 ‘Cat and Mouse Act’. Her autobiography offers a sensationalised account of her role in the suffrage movement.

[ref: 2340] **£175**

FROM THE LIBRARY OF NAOMI MITCHISON

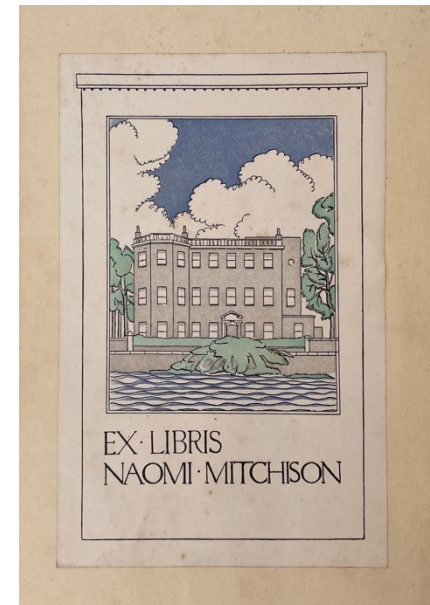
2. PROUST, Marcel; [MITCHISON, Naomi]. *A La Recherche Du Temps Perdu. Tome VI. La Prisonnière (Sodome et Gomorrhe III) in two volumes.* Paris: Éditions de la Nouvelle Revue Française/ Gallimard, 1923 [but, later].



Eighteenth La Nouvelle Revue Française (NRF) edition. 8vos, pp. 280, [2]; 287, [3]. In French. Hand-bound gilt patterned paper boards, red morocco spine labels, gilt stamped lettering. Blue stain to top edges (faded), others untrimmed, a number crudely opened. Uneven sunning to spines and boards, gentle pushing to spine ends, toned. Mitchison's charming ex libris to front pastedown of vol. I, occasional ink offsetting to vol. II, else, clean and tidy. An attractive pair of hand-bound reprints of the sixth volume of Proust's masterpiece from the library of Naomi Mitchison.

The “Haldane polymath”, Lady (though she never used the title) Naomi Mitchison (1897-1999, CBE), was a prolific Scottish author and activist, with links to Fabian, Labour and Scottish Nationalist movements. Hailing from a family of privilege and preeminent scientists, she is best known for *The Corn King and the Spring Queen* (1931), celebrated both as a key work in Scottish magical realism and as a significant contribution to twentieth century historical fiction; she wrote across genres and forms. Of her own “swan story”, written in 1940 in Carradale dialect, ‘Five Men and a Swan’, and which she deemed her best work to date, her friend Neil Gunn wrote, “If I was in the hunt it’s this swan rather than Proust’s one that I’d like to keep my eye on” (Mitchison, 1979).

Mitchison’s stylish and stylised colour ex libris features a grand granite house; lacking the angle turrets and gables, it doesn’t appear, however, to be Carradale House,



which she bought with her husband in 1938, and where she resided for the rest of her life.

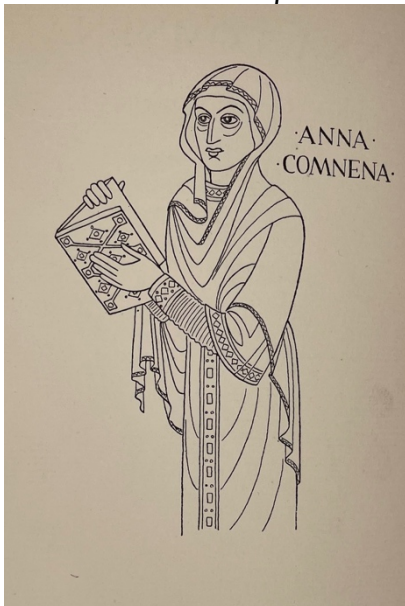
Naomi Mitchison (1979) ‘A Self-Interview’, *Studies in Scottish Literature*, 14:1.

[ref: 2308] **£195**

INSCRIBED WITH THANKS "FOR STANDING UP FOR THE BYZANTINES"

3. MITCHISON, Naomi; BIRRELL, Francis (series editor); GOWER PARKS, J. (frontis artist). *Anna Comnena*. London: Gerald Howe Ltd, 1928.

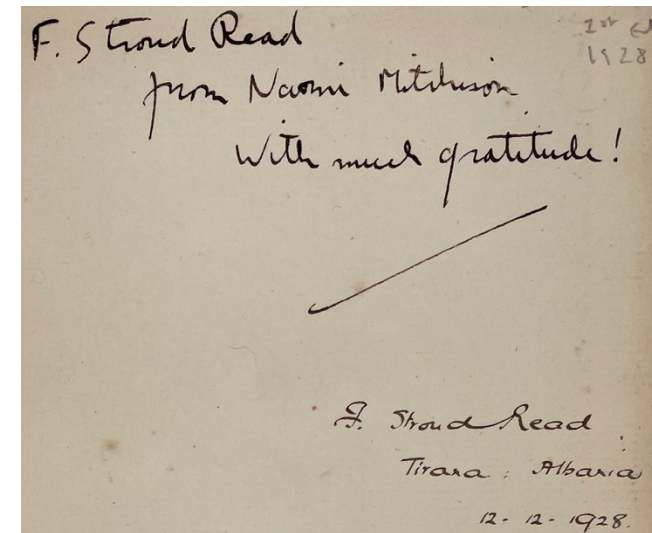
FIRST EDITION, INSCRIBED BY AUTHOR. Slim 8vo, pp. 96, incl. frontispiece portrait. Original black cloth, spine lettered in gilt, blind-stamped series' device ("Representative Women" arching over a decorative hand mirror) to upper board. Leading edge untrimmed. Gentle bruising and wear to extremities, bump to tail, with echo in text block. Inscribed by Mitchison in black ink to ffe: "F. Stroud Read/ from Naomi Mitchison/ With much gratitude!" with the inscriber's name in sepia ink below with date and place: "Tirana, Albania/ 12.12.1928". Gently toned. Else, clean and tight. A pleasing copy of Mitchinson's contribution to the Representative Women series.



Mitchison closes her Bibliography with an acknowledgement to her inscriber: "I should particularly like to thank Mr Stroud Read for standing up for the Byzantines, lending me books, answering questions, and for the doubtful service of encouraging me to write this". Frederick Stroud Read (1897-1941/2) was a linguist and historian, who lived in, and published on, Albania; both Senate House Library and Kings College London hold books from his library, the latter's holdings relating to Southeast Europe.

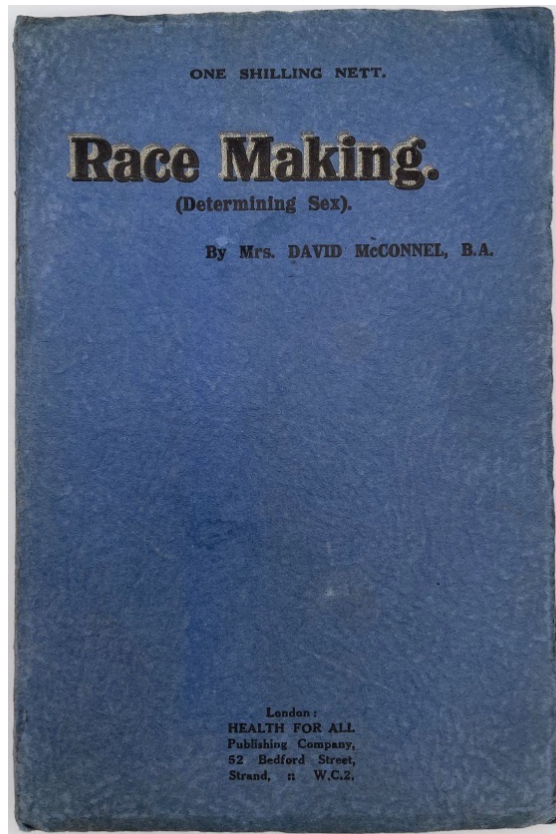
Francis Frederick Locker Birrell (1889-1935) was a journalist, drama critic and bookseller. From 1919 to 1924 Birrell ran a bookshop with David Garnett at 19 Taverton Street, Bloomsbury (retaining his interest until 1927). See item 8 for further mention of the bookshop.

[ref: 2365] £175



4. McCONNEL, B.A., Mrs David. *Race Making: A practical natural method of self-determination and control; A few suggestions to women on the importance of their work in race making*. London: Health for All Publishing Company, n.d. [192?].

FIRST EDITION. Slim 8vo, pp. 34, including one double-page table to centre and three to rear; odd pagination, but complete (compared with the Wellcome digitised copy). Blue textured wrappers, lettered in black to front wrapper and spine, front title with gilt shadow. A little soiled and rubbed, edgewear and creasing. Occasional fox spots, spine cracked at pp. 16-17, nick to heels of pp. [18-19], but binding holding firm. One-page copy of a letter from Julian Huxley, titled 'Professor Julian Huxley's Letter' and dated 02.05.1920, laid in, presumably for promotional purposes. Else, clean and tidy. Rare in the trade; Jisc LHD lists four British holdings (British Library, Radcliffe Science Library, Oxford, UoSheffield, and Wellcome Library), OCLC a further two Australian



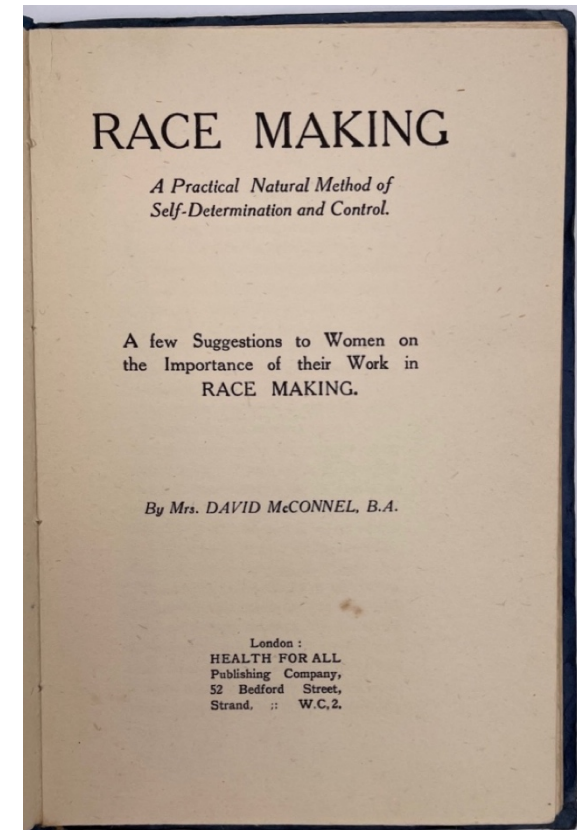
holdings (UoMelbourne and Curtin University) and another five in the US (no entries mention the reproduction of Huxley's letter). An intriguing publication on family planning and "race making" by the Australian trade unionist and biologist. Very good.

May Jordon McConnel (1860-1929) was an Australian trade unionist, suffragist and biologist. She was the first paid female union organiser in Queensland, elected Secretary of the Tailoresses Union in 1890. She also served as treasurer of the Woman's Equal Franchise Association, played a role in the foundation of the Brisbane Women's Union, and was the inaugural general secretary of the women's section of the Australian Labour Federation. McConnel left Australia with her family sometime in the teens of the twentieth century and studied economics and biology at Stanford University (which holds two copies of this title), taking her degree in 1915. She then moved to England, where "[t]he war was on, and as a British subject I laid this, my contribution to knowledge [her earlier pamphlet, 'Determination of Sex'], before Lord Kitchener for the use of the army and navy doctors." (pp. 10-11). The family returned to the US after the war; McConnel died in California in 1929.

As resonates with her earlier political agitation for welfare reform, especially for women and children, McConnel's chief intention for *Race Making* was to enable potential mothers to have some measure of control over reproduction: "that women may have a

simple method of keeping data which shall help them to use their capacity for motherhood intelligently" (p.9). Her tables, extrapolated from 32 years of observations and record-keeping, supposedly equipped women with the means both to produce healthy children and to determine their sex (as well as simultaneously selecting against offspring with cross-gender characteristics: "there would seem to be no doubt that sons may be effeminate, and that daughters may be masculine by an accident of fertilization at a time when the mother cell is in a condition which might produce either sex" (p.20).

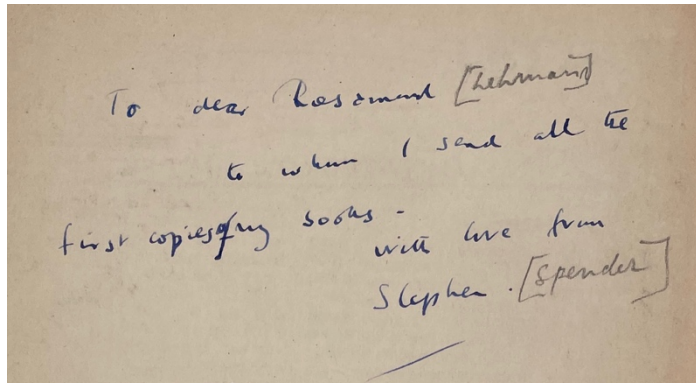
Like the prominent evolutionary biologist and science populariser Julian Huxley, McConnel seems to have been committed to a positive eugenics akin to the former's "evolutionary humanism." Despite her nationalism and her misleading title (which refers to sex determination), the pamphlet is not saturated with scientific racism, unlike the work of contemporaries, such as Marie



Stopes (though McConnel does reference her father, the Hon. Henry Jordan, who “made a study of the diseases of the South Sea Islanders and of conditions of life among women of certain classes in Paris and India” (p.9)).

It seems ironic, (given McConnel’s overt aim to select against future children with different, non-binary genders), that the endocrinologist and sexologist, Harry Benjamin, known for his early work with trans people, also published a number of titles under the Health for All imprint. [ref: 2301] **SOLD**

5. SPENDER, Stephen; [LEHMANN, Rosamond]. *The Creative Element: A study of vision, despair and orthodoxy among some modern writers.* London: Hamish Hamilton, 1953.



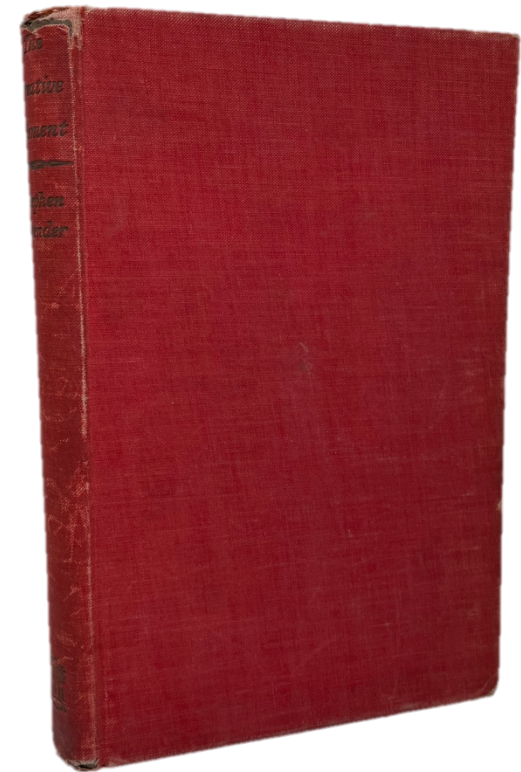
FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. 199, [1]. Original red cloth, spine lettered in grubby gilt. A well-handled copy: wear to edges and extremities, especially head of spine, scatter of spots to leading edge. Inscribed in blue pen to ffe: “To dear Rosamond/ to whom I send all the/ first copies of my books -/ with love from/ Stephen”, Tony M. Chance’s ex libris pasted below. Pencil correction to p. 90 (“taunt” for “taint”), in what appears to be Lehmann’s hand. Newspaper clippings about Lehmann pasted to verso of ffe and recto of following blank and to both sides of rear fep and pastedown, with attendant offsetting. Else,

clean. A well-handled association copy, which speaks to a fond literary friendship. Good-only

A companion piece to Spender’s *The Destructive Element*, which had appeared 15 years earlier and which frames his Introduction. Neither Lehmann, nor any female authors or poets, are considered in Spender’s re-analysis of (predominantly English language) modernism (though Mrs Dalloway and Gertrude Stein both get a mention); he invokes (and simultaneously helps reify) the mainstream of Eliot, Forster, Joyce, Lawrence, Orwell and Yeats, with Baudelaire, Rilke and Rimbaud also featuring. One wonders what Lehmann thought of it.

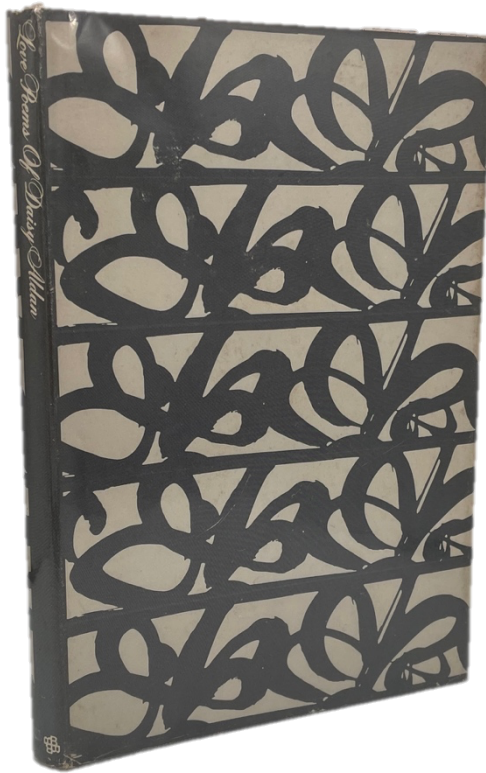
From the library of Tony M. Chance. A bibliophile and collector from Bromsgrove, Chance amassed a significant collection of signed modern literature, as well as history and arts books. He frequently extra-illustrated his books with related ephemera, often signed. See items 11 and 17 for more of Chance’s collection.

[ref: 2351] **£125**



MODERN FIRSTS

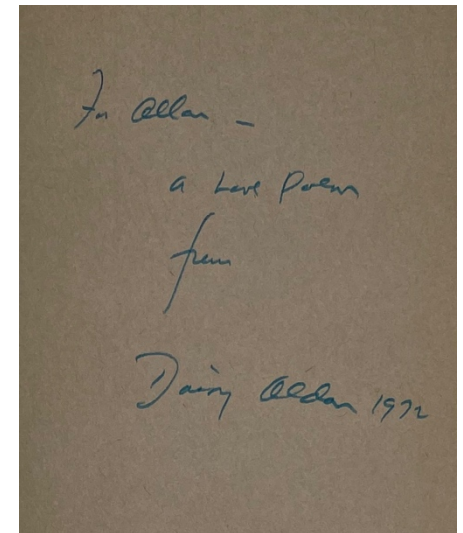
INSCRIBED BY THE NEW YORK SCHOOL POET & “FREE-SPIRITED LESBIAN”



6. ALDAN, Daisy; STEFFAN, [Leonard] (dust jacket design). *Love Poems of Daisy Aldan*. New York: Barlenmir House, 1972.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. 56. Original beige boards, spine lettered in gilt. Beige endpapers. Top and bottom board edges darkened. Inscribed by Aldan in blue pen and flamboyant hand to ffeep: “For Allan –/ a love poem/ from/ Daisy Aldan 1972”. Else, clean, tight and bright. In the original patterned dust jacket: toned, gentle creasing and wear to spine ends and edges. Still, a grand copy of Aldan’s fifth poetry collection. Near fine/ very good

“Gifted translator of Mallarmé and Rudolf Steiner” and “free-spirited lesbian”, the American poet, editor, teacher and Anthroposophist, Daisy Aldan (1923-2001) was a second generation member of the New York School of poetry, who had her first poem published at 12. With Richard Miller, she co-founded and co-edited *Folder Magazine of Literature and Art* (1953-59), which twinned poetry and visual art (reflecting the inter-arts hallmark of the New York School), as well as the Tiber Press, which later became Folder Editions. With Anaïs Nin and Jean Fanchette, she also co-edited the bilingual transatlantic journal, *Two Cities* (1959-64); when they first met in 1959, Nin noted in her diary: “Daisy is a magnificent poet, of the highest quality”. Aldan was awarded the NEA Poetry Prize in 1968 (amongst other prizes) and was nominated twice for the Pulitzer Prize in poetry, and again in 1991 for her novella, *Day of the Wounded Eagle*. An actor and film director to boot, she was a “constant innovator” whose work was suffused with European influences, as well as



“the secret traditions of Gnosticism and the Jewish Kabbalah”.

[ref: 2366] **SOLD**

**A “CHARMING WORK” THAT “ENCAPSULATES THE ANTI-UTOPIAN SPIRIT”
OF THE INTERWAR PERIOD**

7. BOWHAY, B. L. [Bertha Louisa]; LANGDON, Harvey (illustrator).

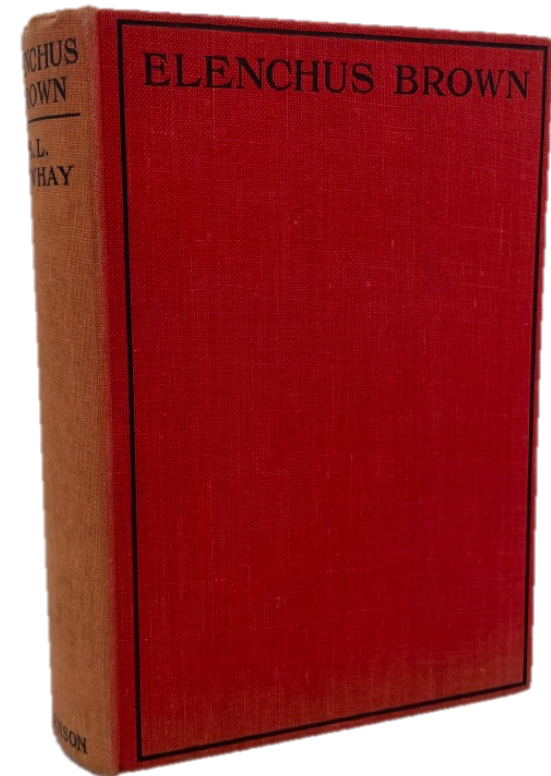
Elenchus Brown: The story of an Experimental Utopia compiled [or rather, written] by A Student of Battersea Polytechnic.. London: H. R. Allenson, Limited, 1929.

FIRST EDITION. 8vo, pp. 368, incl. b/w frontis and full-page illustrations. Original red cloth, spine and upper board lettered and ruled in black, black-stamped Allenson's device to bottom board. Spine sunned, extremities gently bruised, faint spotting to edges. Endpapers toned, foxed, most heavily to front and rear, with a tide mark to gutter of title page. A robust copy of Bowhay's interwar (anti-)utopian novel. Unusual in the trade; Jisc LHD lists eight copies held by British & Irish research libraries (the legal deposit libraries, plus the London Library & UoStrathclyde). Good+ Bertha Louisa Bowhay (1873-1948) was a playwright and author, who wrote across genres: her historical novel *Caspar: A Medieval Romance* (1930) followed *Elenchus* and was itself followed by *Guessing Deeper* (1933).

Elenchus has been compared to Winifred Holtby's *The Astonishing Island* (1933), another satirical novel on the traditional island utopia. Set on the fictional Island of Gurm ("off the coast of Guernsey"), "*Elenchus* makes gentle fun of a utopian idealist who uses his inheritance to experiment with different forms of government." (Albinski, 1988). Bowhay's protagonist is named for the Socratic method of argumentative dialogue.

Nan Bowman Albinski (1988) *Women's Utopias in British and American Fiction* (London: Routledge).

[ref: 2302] **£150**





Images II-IV: Rhys Davies editions (items 8-10)

8. DAVIES, Rhys. *Print of a Hare's Foot: An autobiographical beginning*. London: Heinemann, 1969.

FIRST EDITION, SIGNED BY AUTHOR. 8vo. Fawn cloth, spine lettered in gilt. Gentle pushing to spine ends, small stain to bottom board. Bald patch to front pastedown. Signed by Davies in black biro to title page. Else, clean and tight. In the original dust jacket: gently toned, creasing to edges. A lovely copy. Near fine/ near fine

Dubbed 'the Welsh Chekhov', Rhys Davies (1901-1978; OBE) was a prolific and prize-winning author, who chronicled working class life, especially of industrial Wales, as well as featuring lesbian relationships, moving into crime writing later in his career, with an "emphasis on punitive surveillance and policing of homosexuality."

Alongside his childhood in the Rhondda Valley, here Davies recounts his experiences of literary London of the twenties – Charles Lahr's Progressive Bookshop and Birrell and Garnett's "select bookshop", the fringes of the Bloomsbury set – as well as his time spent with the ailing D. H. Lawrence and Frieda in France towards the end of the decade. Davies smuggled "the troublesome *Pansies*" into Britain for Lawrence, the latter fearing ongoing interference from British authorities ("accurately, as it turned out").

[ref: 2355] **£75**

9. DAVIES, Rhys; BIRO, Val (dust jacket illustrator). *The Painted King*. London: Heinemann, 1954.

FIRST British EDITION, INSCRIBED BY AUTHOR. 8vo, pp. 250. Original red cloth, spine lettered in slightly dulled gilt. Lean to spine, pushing to spine ends, edges a little dusty. Inscribed in blue pen to title page: "To George/ from Rhys". Bookseller's invoice laid in (for PK and two David Garnett titles). Else, clean and tight. In Biro's theatrical dust jacket: spine ends chipped, rubbed at joints, corners worn, rear panel grubby. Very good/ good

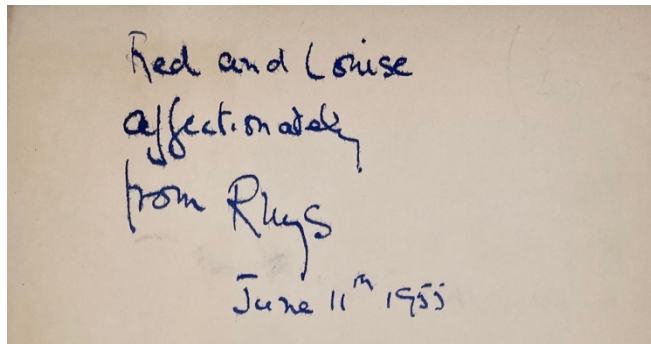
As Biro's dust jacket suggests, *The Painted King* is set in the world of mid-century British musical comedy; indeed, Davies' play *No Escape*, which starred Dame Flora Robson, was performed contemporaneously with the publication of both the British and American editions, and staged in various theatres across Britain in 1954-55.

[ref: 2374] **£75**

**PRESENTATION COPY TO DAVIES' FRIEND & PATRON,
THE ADOPTED DAUGHTER OF ALICE B. TOKLAS**

10. DAVIES, Rhys; [TAYLOR, Louise & Redvers]; SCHWARTZ, Daniel (dust jacket illustrator). *The Painted King*.

New York: Doubleday & Company Inc., 1954.



FIRST US EDITION, INSCRIBED BY AUTHOR. 8vo, pp. 250, [2]. Original black cloth, spine lettered in green and orange. Top edge orange (? faded). Pushing and gentle wear to spine ends, corners bumped. edges toned. Inscribed in slightly fuzzy blue pen to ffep: "Red and Louise/ affectionately/ from Rhys/ June 11th 1955". In the wonderful wraparound, mirror-image dust jacket by Daniel Schwartz: spine sunned, creasing and chipping to spine ends, edgewear. An important presentation copy to two key figures in the mid-period of Davies' life, as well as a material trace of the dispersed web of twentieth century queer relations and wealth transmission, with Davies, ultimately, the unofficial heir (at one remove) of Alice B. Toklas.

Davies' homosexuality, Meic Stephens has argued, led the author to leave South Wales for London and a peripatetic life, over which he cast a veil of secrecy. While his partners may

be unknown, his friendships are recorded, including his close 30-year friendship with the two inscribtees, Louise and Red Taylor. Louise Haydon Taylor (d.1977) was a childhood friend of Alice B. Toklas and became "fast friends" of both Toklas and Gertrude Stein during their Paris days; despite being about the same age, Toklas adopted Taylor, who became her heir (Ramage, 2010). Taylor inherited the majority of Toklas' estate (including the brooch, now held by the Fitzwilliam Museum, that Stein wore in Picasso's 1905/6 portrait, and for her first meeting with Toklas); in turn, Taylor bequeathed a substantial sum to Rhys Davies upon her death. Taylor's second husband, Richard Harold Redvers "Red" Taylor (1900-1975) was a painter and sculptor, whose work is held in permanent collection at the Beith Uri V Rami Museum in Israel.

Nancy Hirschland Ramage (2010) 'Gertrude Stein's Brooches,' *Metropolitan Museum Journal*, 45.

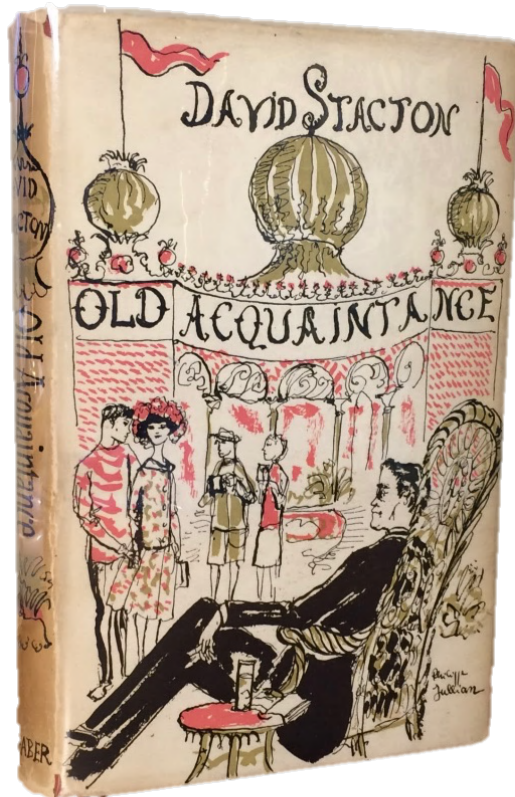
[ref: 2353] **£200**

11. SITWELL, Edith. *Epithalamium*. [London]: Gerald Duckworth & Co. Ltd/ The Westminster Press, Christmas 1931.

SIGNED, LIMITED EDITION, 63 of 100. 22.2 x 15.8 cm, pp. [8]. Original pink cloth, upper board lettered in gilt. Textured marbled endpapers. Final pair of leaves unopened at top edge. Spine gently sunned, pushing to spine ends, extremities a little rubbed. Times newspaper clipping about Sitwell (1987) pasted to verso of final page and recto of rear fep. Else, clean and tight. A charming copy of Sitwell's one-page poem, even with the extra-illustration.

From the library of Tony M. Chance.

[ref: 2363] **£95**



12. STACTON, David; JULLIAN, Philippe (dust jacket illustrator); [GREENE, Elaine (Stacton's literary agent)]. *Old Acquaintance*. London: Faber and Faber, 1962.

FIRST EDITION. 8vo. Orange cloth, yellow lettering to spine. Slight lean to spine, gentle pushing and rubbing to spine ends. Edges toned, literary agent's label pasted diagonally to fep: "Offered by/ Elaine Greene Ltd./ 2 Caxton Street, London, S.W.1.," else, clean and tight. In Phillippe Jullian's fabulous dust jacket: toned, extremities nicked, spine sunned and a little rubbed. Still, Jullian's cover art remains vibrant. A pleasing copy of an attractive edition and an apt queer pairing of author and illustrator. VG/ VG

The first novel in Stacton's triptych on the theme of 'The Sexes'. A year after its publication, the San Francisco-born author (1923-1968) was named one of *Time's* 10 best US novelists of the past decade. His British first editions tended to precede the American ones, as here.

He also wrote pulp fiction under the pseudonyms Bud Clifton and Carse Boyd. The French illustrator, biographer, aesthete and dandy, Philippe Jullian (1919-1977), illustrated the jackets of two of Stacton's *The Sexes* Triptych.

Elaine Greene (1920-1995) was Stacton's literary agent in the UK. When MCA dissolved its London literary department in 1961, she formed her own literary agency, Elaine Greene Ltd, making the label pasted in here an early example. Greene was also well-connected personally: her second husband, Sir Hugh Greene, was Director-General of the BBC (1960-69), making Graeme Greene her brother-in-law; the couple divorced in 1969.

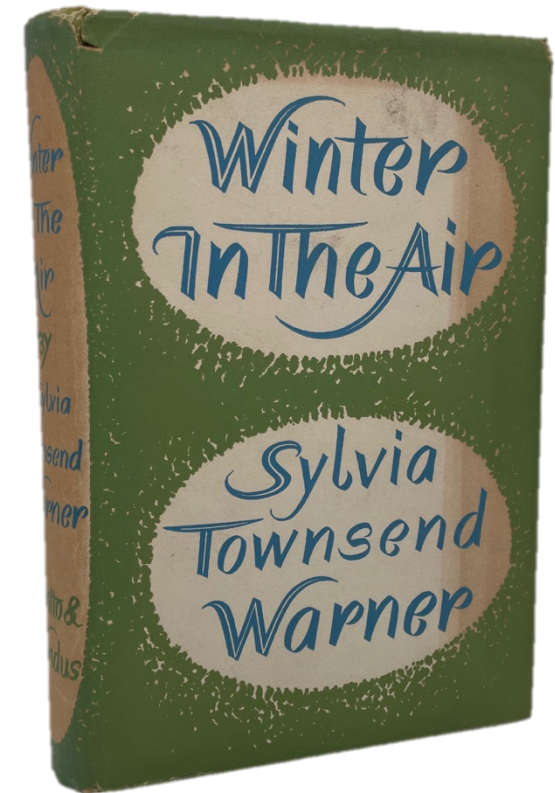
[ref: 1203] **£125**

13. TOWNSEND WARNER, Sylvia. *Winter in the Air*. London: Chatto & Windus, 1955.

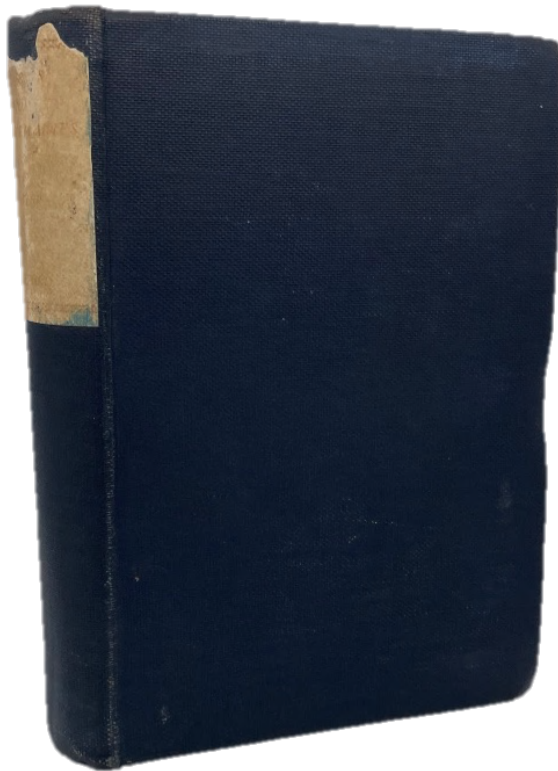
FIRST EDITION. 8vo. Original green and white patterned cloth, forest green title panel to spine, framed and lettered in gilt. Extremities gently bruised, top and bottom board edges darkened, 'Magasin' sticker to front pastedown. Else, clean and tight. In Donald Green's original dust jacket: uneven toning, a few nicks and chips. Still, a lovely copy. Near fine/ VG

Re-issued by Faber in November 2022 (and first published in November 1955), STW's collection comprises short stories written between 1938-1955, a number having first featured in *The New Yorker*.

[ref: 2136] **SOLD**



PERFORMANCES: CAMERA & STAGE



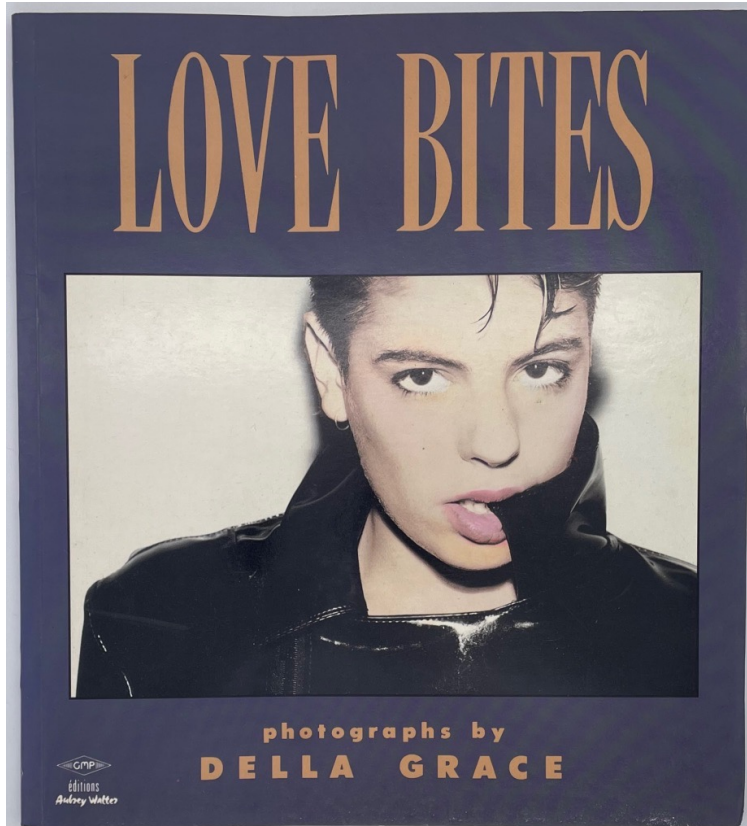
14. 'Mrs Cameron' [CAMERON, Julia Margaret] (photographic plates); TAYLOR, Una [Ashworth]; WALKER, Emery (plate printer). *Guests and Memories: Annals of a seaside villa*. London etc: Humphrey Milford/ Oxford University Press, 1924.

FIRST EDITION. 8vo, pp. vii, [1], [2], 430, [2] + seven b/w plates, comprising four "taken from a photograph by Mrs Cameron", incl. the photogravure frontispiece portrait (see image 1 on title page), engraved by Emery Walker (as is the final plate, 'Theodosia Alice Taylor', "from a painting by G.F. Watts, R.A."), plus a facsimile letter from Robert Louis Stevenson. Edges untrimmed. Original blue buckram, cream spine label to spine (faded and chipped). Board edges and extremities bumped, band of fading to front board. PO inscription, below glue residue to front pastedown, very occasional grubby fingerprint or ink stain to text block, spine cracked at pp.416-7, but binding firm. Else, internally clean and tidy. A robust copy of an unusual biography, twinning two pioneering Victorians of visual media. Uncommon in the trade, but fairly well represented in British and Irish research libraries. Good-only

An account of the later life of playwright, Byronic poet and Victorian man of letters, Sir Henry Taylor (1800-1886) at his Bournemouth villa, where the family played host to dozens of literary

and artistic celebrities including Thomas Carlyle, Charles Dodgson, Robert Louis Stevenson, Alfred, Lord Tennyson, G. F. Watts and Julia Margaret Cameron (1815-1879). A good friend of the photographer, Taylor sat regularly for her, both as himself and in various theatrical guises. Cameron is known for her portraits of significant Victorian public figures, including John Herschel, Charles Darwin and Ellen Terry, as well as those of her family, including her niece, Julia Jackson, mother of Vanessa and Virginia Stephen (who wrote a short review of this title). Rather than dwell on her important and innovative role in photography, *The London Mercury* review depicts the photographer's everyday self: "Cameron resplendent, untidy, human, lives and glows for us, her fingers stained with chemicals, her extravagant heart pouring forth generousities, her friendship for "Philip dear", as she called Henry Taylor, most evidently an impassioned one."

Emery Walker (1851-1933) was a British process engraver and typographer with close ties to the Arts and Crafts movement. He co-founded the Kelmscott Press with William Morris and, following the latter's death, Doves Press with T. J. Cobden Sanderson, both of which inspired the numerous private press that followed. Emery's own firm (est. in 1886) specialised in novel techniques for reproducing paintings and photographs as book illustrations and was reputed for its photogravures. [ref: 2372] **ON HOLD**



15. GRACE, Della [VOLCANO, Del la Grace]; SCHULMAN, Sarah (introductory essay). *Love Bites: Photographs*. London: éditions Aubrey Walter/ GMP Publishers Ltd, 1991.

FIRST EDITION. Slim 4to. Original illustrated wrappers. Light edgewear and scuffing, bruising to corners. A lovely, bright copy of Volcano's first collection.

"Part-time gender terrorist" and "intentional mutation," Del la Grace Volcano (1957-) has produced five photographic monographs in the past twenty years, both independently and in collaboration with queer academics such as Judith Halberstam, Ulrika Dahl, Jay Prosser and Beatriz Preciado. Here, they focus on the 1980s Lesbian underground communities in London and San Francisco, of which they were a part.

[ref: 2369] **£100**

16. GRUNENBERG, Christoph (editor); CAROL OATES, Joyce (essay); COOPER, Denis (short story); and other contributors.

Gothic: Transmutations of horror in late twentieth century art. Boston/ Cambridge: The Institute of Contemporary Art/ MIT Press, 1997. *First MIT Press edition. Large 8vo, pp. 219, [5] (numbered in reverse), incl. plentiful b/w and colour illustrations. Black cloth, spine lettered in maroon. Maroon endpapers. Edges gently toned. NYT clipping, Miles Unger's 'When Horror Is Healthy' (2001), and academic article, 'Cindy*

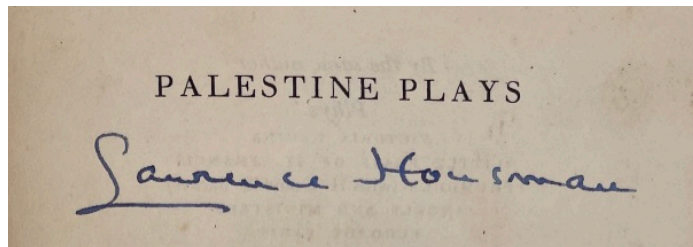
Sherman: Kristeva, Sherman, Butler, and the abject, laid in. In the original dust jacket: gentle creasing to spine ends and corners. Price sticker to rear panel. An excellent copy. Near fine/ near fine. Comprising essays by John Gianvito, Christoph Grunenberg, James Hannaham, Patrick McGrath, Shawn Rosenheim, Csaba Toth, and Anne Williams. Gothic accompanied the 1997 exhibition of the same name at ICA, Boston, which featured 23 artists, including Julie Becker, Monica Carocci, Dinos and Jake Chapman, Wolfgang Amadeus Hansbauer, Abigail Lane, Alexis Rockman, Cindy Sherman and Gary Simmons.*

From the academic library of Matthew Kieran (1968-), Professor of Philosophy and the Arts at the University of Leeds (2009-2021) and the ASA/BSA's Wollheim Lecturer for 2021. Kieran wrote variously on horror, obscenity and the arts.

*Published as an online resource hosted by the University of Minnesota, no longer available.

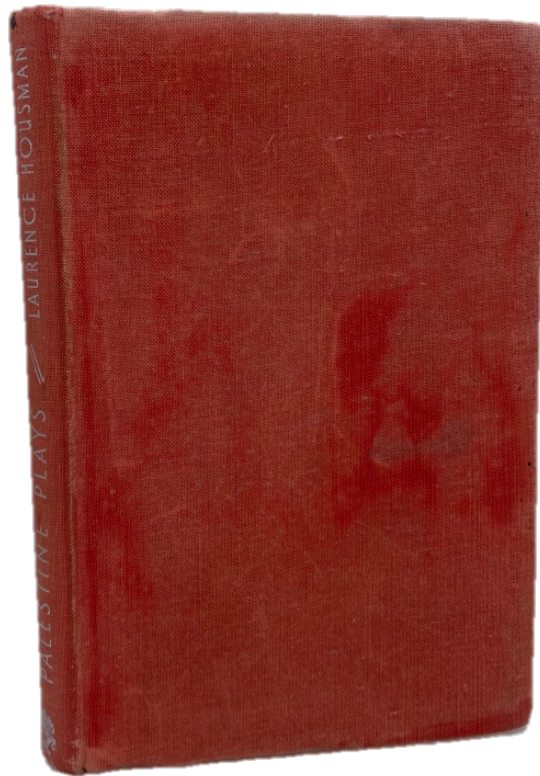
[ref: 2368] £45

LAURENCE HOUSMAN'S OWN COPY



17. HOUSMAN, Laurence. *Palestine Plays*. London: Jonathan Cape, 1942.

FIRST EDITION, HOUSMAN'S COPY, incl. ownership signature and amendments to two (of four) plays. Slim 8vo, pp. 146, [2]. Well-handled, as expected of a working copy: shabby boards, PO book labels and notes to front endpapers, plus "3 Sep 1947/ Production/ Department/ File. Do/ Not Remove" stamped in black to bottom corner; Housman's signature in blue ink to half title and revisions to two plays ('Abraham and Isaac' and 'The Burden of Ninevah'); a number of stage directions scored through, with new directions added in black pen, occasional pencil notes in another hand; closing with clipped notepaper (blind stamped at top corner: "Longmeadow,/Street,/ Somerset") with two lines in Housman's hand pasted to verso of rear fep,



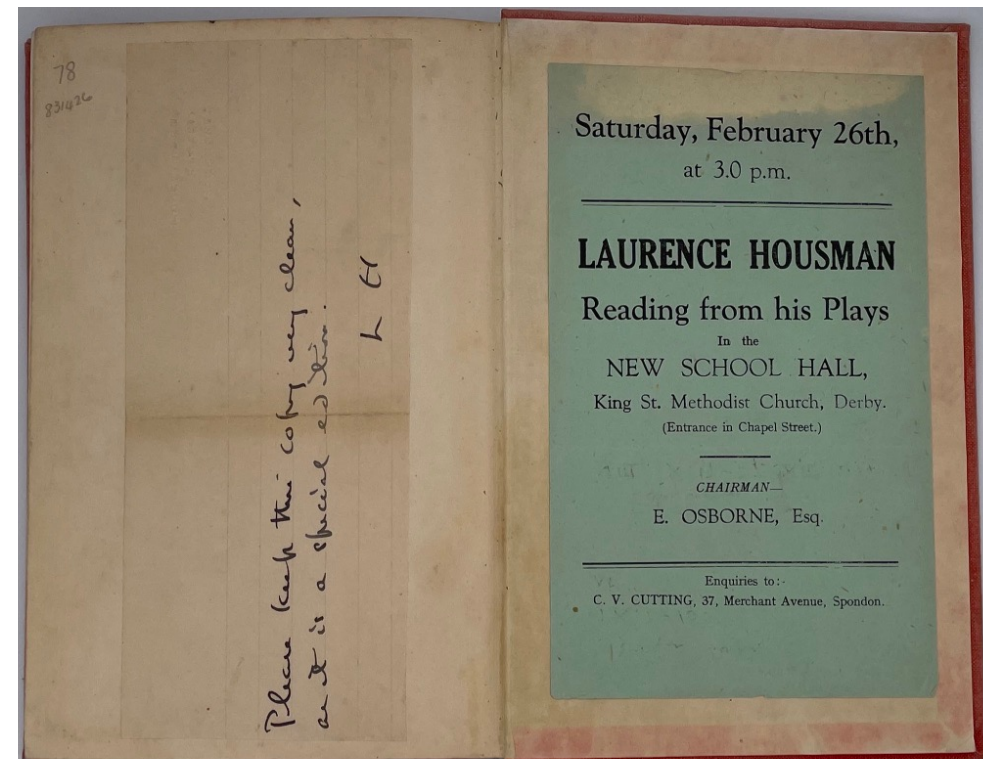
requesting (but surely not for this particular copy, given his own notes and its rather dilapidated condition?): "Please keep this copy very clean, / as it is a special edition. / L.H.", plus, one-page blue flyer for Housman 'Reading from his Plays in the New School Hall', top edge pasted to rear pastedown (with attendant bleaching from glue). A unique copy. Good-only

The Bromsgrove-born writer and political activist, Laurence Housman (1865-1959) is perhaps best remembered for his cycles of plays concerning the lives of St. Francis of Assisi and Queen Victoria. Alongside his sister, Constance, he was active in the Suffrage movement; they ran the Suffrage Atelier from their London home. A nascent gay activist, he was also an active member of the British Society for the Study of Sex Psychology and the Order of Chaeronea.

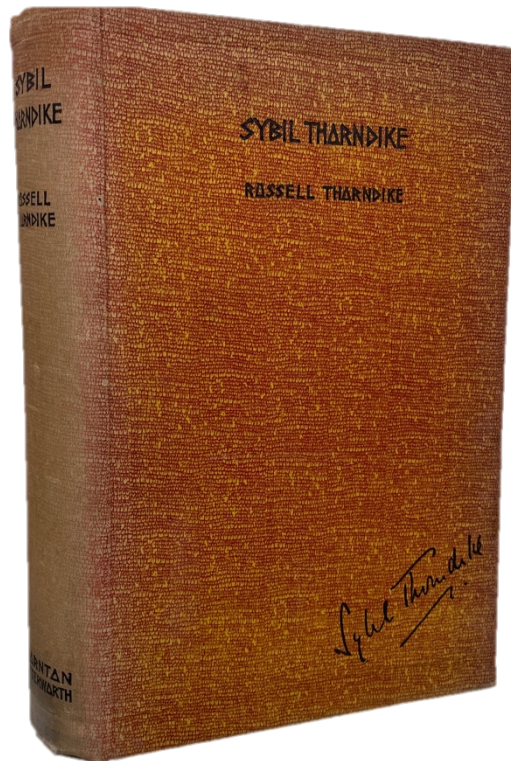
The Street address was his home, with Constance, for the last 35 years of his life.

From the library of Tony M. Chance.

[ref: 2347] **ON HOLD**

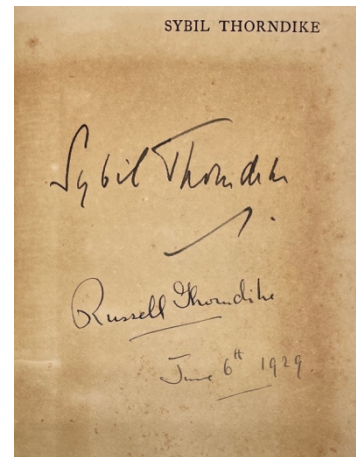


A SIBLING DOUBLE ACT: SIGNED BY AUTHOR & SUBJECT



18. THORNDIKE, Russell. *Sybil Thorndike*. London: Thornton Butterworth Limited, 1929.

FIRST EDITION, DOUBLE SIGNED by both THORNDIKES. Large 8vo, pp. 320 + b/w frontis and plates. Original orange and yellow patterned cloth, spine and upper board lettered in black and blind ruled, Sybil Thorndike's facsimile signature black-stamped to upper board. Spine sunned, pushing and wear to spine ends and corners. Signed in black pen to tanned half-title by both subject and author, dated (in the latter's hand?) "June 6th 1929", ink offsetting from Russell's signature, page separating at heel, but holding firm. Blue Westminster Abbey service sheet (24, 10.1982; incl. details about a short ceremony for the centenary



of Sybil's birth) tipped in to rear fep gutter, newspaper clipping 'On This Day: March 27 1924' pasted to rear pastedown. Else, clean and tidy. A rare signed familial two-hander, marking the arrival of the doyenne of the twentieth century Shakespearean stage. Good+

The Thorndike siblings began their theatrical training and careers together, both studying at Ben Greet's Academy and subsequently touring with the company, notably in North America. While the elder Sybil (1882-1976) would go on to success and national recognition for her Shakespearean roles, Russell (1885-1972) found renown as a novelist, especially with his *Doctor*

Syn series, featuring his vicar-cum-smuggler protagonist,

Christopher Syn (*Doctor Syn: A Tale of the Romney Marsh* had appeared in 1915).

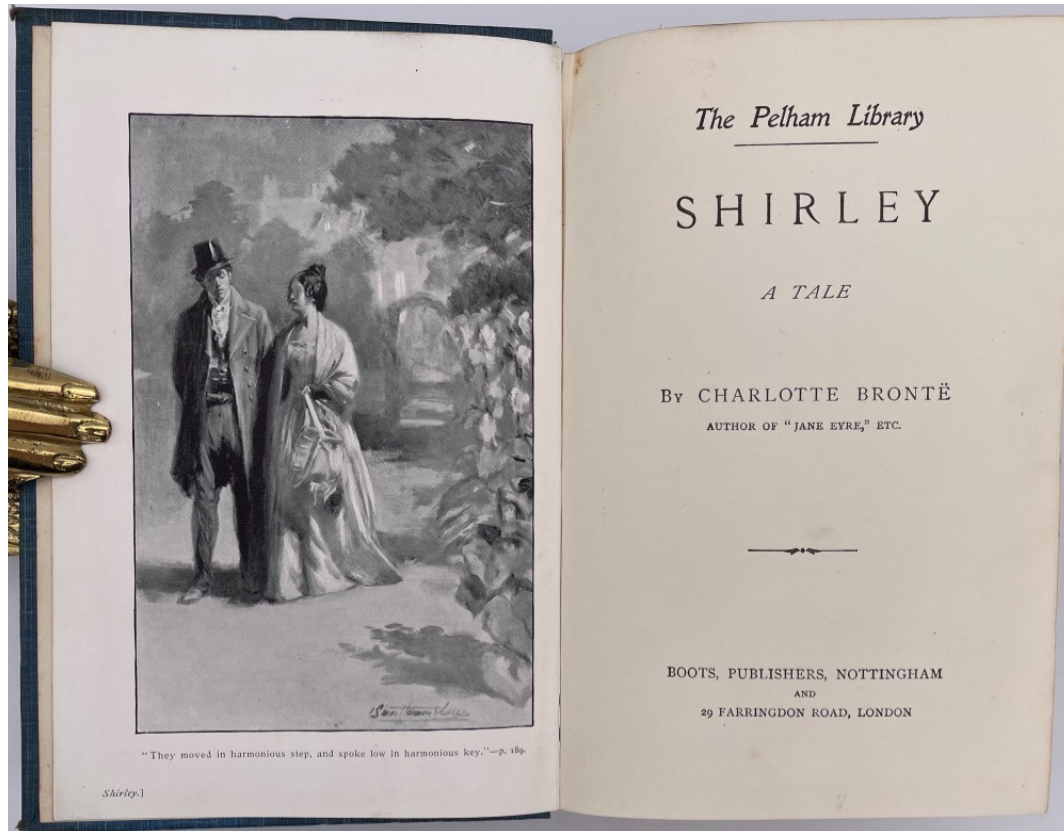
In the 1920s, the decade capped by Russell's memoir, the siblings starred together at the Little Theatre in a series of Grand Guignol melodramas, directed by Thorndike's husband Lewis Casson; in titles such as *The Hand of Death*, *The Kill*, and *Fear*, "they were gainfully employed terrifying theatregoers" (ODNB). On the heels of the horror, the theatrical family concern set up management of the New Theatre. While Sybil was only 47 at its publication, her brother's memoir was far from premature: *Saint Joan*, which Bernard Shaw had written for the actor, had opened at the New Theatre in March 1924 and "marked the early but unchallenged climax of her career" (ibid). Two years after its publication, Sybil was made Dame Commander of the Order of the British Empire, only the sixth actress to receive the title.

[ref: 2342] £250



CLASSIC REPRINTS & RIFFS

THE PELHAM LIBRARY EDITION



19. BRONTË, Charlotte. *Shirley: A tale.* Nottingham & London: Boots, Publishers, n.d. [190?].

FIRST THUS. 8vo, pp. 534, [16 catalogue] + b/w frontis. Original blue linen, spine and upper board lettered and ruled in gilt. Rubbed at edges and joints, head of spine bumped, corners bruised and worn, a few dints to board edges, edges and endpapers foxed, very occasionally to margins. Else, clean and tidy. A pleasing copy of this first Pelham Library edition. Jisc LHD lists only two holdings in the UK and Ireland (BL & Wolfson College Library, Cambridge); according to the same platform, *Shirley* appears to be the only title in the series by a Brontë. Very good

The Pelham Library was a reprint series “of world-famous books, tastefully and strongly bound in three shades of art vellum—red, blue, or green” and priced at 1s, 1½d. (advert to rear), published by Boots between c.1902-1910 (Krygier). The series was named after the flagship Boots shop on Pelham Street in Nottingham and apparently aimed at the high end of the market, with the contemporary advertisement stating: “We would like to draw the attention of our numerous customers to the general appearance and artistic finish of these volumes, very different to the cheap rubbish which has been in the market for some years”.

John B. Krygier (n.d.) 'Pelham Library', *A Series of Series Blog*

[ref: 2341] £100

SPARE RIB EDITOR'S FIRST NOVEL: A MODERN REWORKING OF JANE EYRE

20. FAIRBAIRNS, Zoë; CINAMON, Gerald (DJ design). *Live As Family: A novel.*

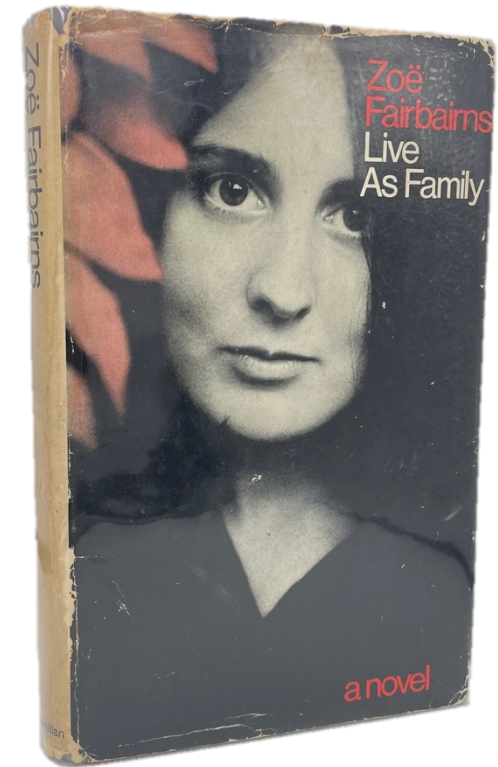
London: Macmillan, 1968.

FIRST EDITION. 8vo. Original grey cloth, spine lettered in silver. Slight cocking to spine, extremities bruised, toned. Else, clean and tidy. In the original monochrome and red-lettered photographic dust jacket: spine sunned, chipping to spine ends and corners, creasing and wear to edges, staining and toning to reverse. Nevertheless a striking edition of Fairbairn's first novel. Scarce in the trade, especially in the dust jacket, which features photographs and details of 'Recent First Novelists' to its rear panel, including Christina Hobhouse. VGI/ good-only

The British author, poet, feminist and *Spare Rib*'s poetry editor published *Live As Family* at 19, while in her first year at St Andrew's University. Her *bildungsroman*, which satirised the governess-turned-love trope, was critically well-received: "I was reviewed, interviewed, photographed, autograph-hunted, wined, dined, flirted-with and flattered. [Fairbairns tells us] One male journalist was kind enough to describe me in print as 'an attractive brunette.'" She was not, however, apparently attractive enough: "the photograph of my face which appeared on the front of my book, wasn't really me. It had started out as a photograph of me, but the publishers' design team had obviously decided that in my natural state I wasn't good enough. I didn't have the long eyelashes of Sandie Shaw, the pallor and gauntness of Twiggy, or the cheekbones of Mary Quant. So they had got out their airbrushes and improved me." Fairbairns subsequently struggled to get her novels accepted by mainstream publishing houses: "One [publisher] spoke for many when she said, 'I'm sure there IS a novel to be written about the Women's Lib movement but yours isn't funny enough.'" (ibid). Instead, Fairbairns' best known novel, *Benefits* (1979), was published by Virago and garnered broad critical attention, and featured in "Time Out magazine's alternative bestsellers, was translated into Swedish, Danish, Turkish and German, and published as a mass-market paperback in the USA."

Zoe Fairbairns (2017) 'Feminist Publishing: Then, now and in the future'. Keynote Lecture at Five Leaves Bookshop's Feminist Publishing event.

[ref: 2371] £60



FROM THE LIBRARY OF JUDGE SIR RUDOLPH LYONS

21. [SHAKESPEARE, William]. *The Works of William Shakspeare: Dramatic and Poetical; With an account of his Life and Writings; Knights Cabinet Edition; With additional notes [12 volumes].* Edinburgh: W. & R. Chambers, 1882.

'Chambers's Improved Issue of Knight's Cabinet Edition'. Small 8vos, each volume with an engraved title page featuring a different Shakespeare portrait, illustrated title pages to each play, plus tailpieces closing each act. Original green cloth, spines ornately stamped in gilt, double blind ruling to boards. Gentle pushing to spine ends, corners bruised, occasionally bumped, rubbed, some cockling to boards, endpapers foxed, toned, some grubby pages, occasional closed tears at inner margins (one horizontal tear across an entire page, without loss), some creased and dog-eared pages, five volumes shaken, a few cracked hinges, but all bindings holding firm. Vol. X is particularly well used, with scoring and underlining to passages of Julius Caesar. Else, clean. Still, a handsome late-C19th set of Shakespeare with an interesting legal provenance. Very good–good.

From the library of Judge Sir Rudolph Lyons (1912-1991), the eminent Leeds-born lawyer. He was Recorder of Manchester, Liverpool, Leeds, Sheffield, Newcastle and Sunderland and served as President of the Council of Her Majesty's Circuit Judges. He took silk in 1953 and was knighted in 1976. Lyons' most infamous case was the prosecution of Mary Flora Bell (then 11) and Norma Joyce Bell (13) for the murder of two younger boys, Martin Brown and Brian Howe. In his closing argument, Lyons described the case as "macabre and grotesque," with Mary wielding a "very compelling influence [over her friend and neighbour, Norma], reminiscent of the fictional Svengali". Despite Lyons arguing that both girls had acted together and were equally culpable, only the younger girl was convicted of double manslaughter, on the grounds of diminished responsibility, in December 1968.

Lyons was a founder of the Leeds Judean Club and was actively connected with the Leeds Jewish Representative Council, the Leeds Jewish Board of Guardians and the Leeds Talmud Torah.

'Sir Rudolph Lyons Obituary', *The Jewish Chronicle* (01.02.1991); Gitta Sereny (1995) *The Case of Mary Bell: A Portrait of a Child Who Murdered* (London: Pimlico).

[ref: 2343] £125

22. ALCOTT, Louisa M. *Little Women; Good Wives; Little Men; Jo's Boys*

[four volumes]. London: Dean & Son Ltd, n.d..

8vos. Green, two red, and blue cloth, spines lettered in black. Pushing to spine ends, boards slightly bowed, text blocks and edges toned, a little musty. Discrete PO stamp to rear pastedown of LW, else, tight and tidy, especially given the poor paper stock. In the splendidly kitsch original dust jackets: edgewear, some rubbing and creasing to spines. A spiffing set of Alcott's classic novels about the March sisters. Very good

[ref: 2364] £65



With festive felicitations and warmest hopes for a peaceful 2023



Closing image: see item 13



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