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Brockholes Twelve Book Taster 7-8 July 2023

I. [1888 Vernacular Embroidered Binding] **CRANE, Lucy; CRANE, Walter and Thomas (illustrators). *Art and the Formation of Taste: Six Lectures by Lucy Crane. With illustrations drawn by Thomas and Water Crane.*** London: Macmillan and Co., 1882.



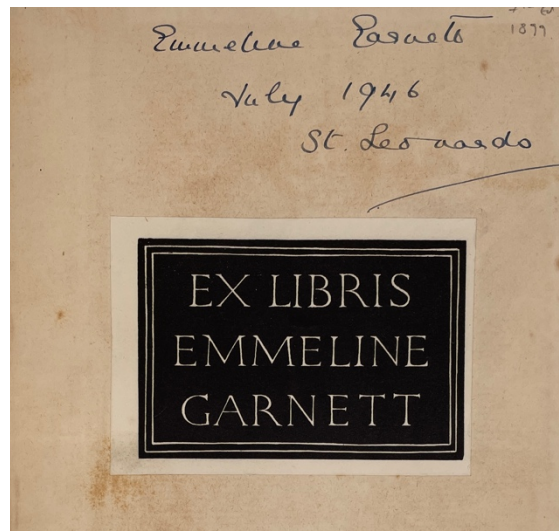
FIRST EDITION. 8vo, pp. xiii, [i], 292 + additional title page, b/w frontispiece portrait with tissue guard and six plates, plus head- and tail-pieces illustrated by Crane's brothers, including one after L.C.'s own design for a chair back (p. 97), which Macmillan repeated on the original binding. Vernacular embroidered binding in arts and crafts style, oatmeal linen, decorated in orange thread in foliate motifs with gilt highlights and sequins, lettered in orange thread to front panel: "Art & Taste,"; and lettered and dated in gilt thread to rear: "Lucy Crane/ 1888". Gold silk coverings to pastedowns, paired with original brown feps. Edges untrimmed. Worn, grubby and fraying, a number of sequins missing. Hinge cracked, shaken, contemporary POI to half title: "Marion Tryon[?]/ 1883", additional title page clipped at top corner. A unique and well-loved copy of Crane's posthumously published essay

collection, in what is still a rather striking arts and crafts-style embroidered binding. Good Lucy Crane (1842-1882) was an artist, author and translator, who hailed from a family of creatives, including her younger brother Walter, who illustrated this collection alongside their brother, Thomas. Despite being a talented artist (and musician), Crane moved into education, working as a governess and, towards the end of her too short life, lectured about art in London and Eastbourne, followed by a northern circuit, including Leeds, Harrogate, Halifax, Southport, and Bolton. Crane's lectures "earned her the distinction of being the only woman to be described as an art critic in the Dictionary of National Biography," and were collected posthumously by Walter and Thomas as a memorial to her (ODNB). Like Walter, Crane was socialist-leaning and influenced by John Ruskin: she believed that "art is not a thing having a separate existence; it is not merely a costly exotic, only cultivated by the wealthy few and intended to please a narrow circle of highly refined people" but "a blossoming of the universal nature of man [sic]" (p. 291). She is perhaps best known, however, for her translation of Grimm's *Household Tales*, also illustrated by Walter Crane, and published by Macmillan in 1882.

[ref: 2519] **£175**

2. C.3.3. [Oscar WILDE]; [GARNETT, Emmeline]. *The Ballad of Reading Gaol*. London: Leonard Smithers and Xco, 1899.

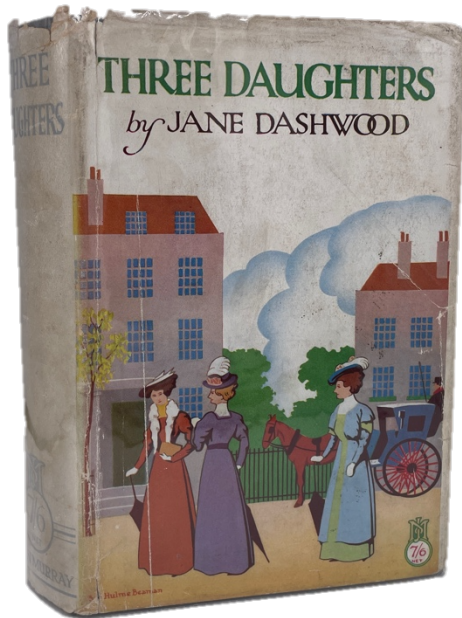
Seventh edition (printing) and first to include Wilde's name on title page. Slim 8vo (in 4s), pp. [viii], 31 printed and numbered on recto, [2]. Original quarter cream cloth, spine lettered in gilt, fawn cloth boards. Edges untrimmed. Grubby and stained, extremities bruised and worn, white stains to leading edges. Edges and endpapers toned and scantily foxed. Emmeline Garnett's sober ex libris to ffeep, plus inscription above in blue ink: "Emmeline Garnett/ July 1946/ St. Leonards". Else, clean and bright. A robust copy of the last authorised edition published by Smithers; one of 2000 copies. Very good



Composed during Wilde's exile in Bernavelle-Grand with Robbie Ross following his two-year incarceration for gross indecency under the Labouchere Amendment Act and first published under his prison cell number at Reading, 'C.3.3'. The popularity of Wilde's ballad afforded him a small income for the rest of his life, having been forced to admit bankruptcy whilst imprisoned.

Emmeline Garnett (1924-2022) was a "teacher, author and historian par excellence", who wrote extensively about Lancashire, including *John Marsden's Will: The Hornby Castle Dispute, 1780-1840* and *Juvenile Offenders in Victorian Lancashire: W. J. Garnett and the Bleasdale Reformatory* as well as *Florence Nightingale's Nuns*.

[ref: 2489] **£120**



3. DASHWOOD, Jane (pseud. of Olive HESELTINE). *Three Daughters*. London: John Murray, 1930.

FIRST UK EDITION. 8vo. Original blue cloth, spine and upper board lettered in gilt. Spine darkened, pushing to spine ends, light blotching at front edges of both boards, nicks to bottom joint. The Book Society ex libris to front pastedown, inscribed 'T. J. Rees' in blue ink. Edges foxed, occasional fox spots to text block. Else, clean and tight. In the original dust jacket: grubby and creased, spine sunned, numerous losses and tears. Good+/ good+ A robust copy of Heseltine's first novel. Unusual

"The theme is the delicate conflict which underlies the life of Lady Pomfret and her three daughters in the changing vortex of London life" (rear panel).

Olive Heseltine (née Ilbert) was an English critic and author, who contributed numerous book

reviews to *Time and Tide*, including a celebratory review of her friend Virginia Woolf's *To The Lighthouse* (1927). A second novel, *The Month of May*, soon followed under her Dashwood pseudonym (a nod to Jane Austen, of course).

[ref: 2511] £75

4. EVANS, Margiad (pseud. Peggy WHISTLER). *Country Dancing With illustrations by Peggy Whistler*. London: Arthur Baker, 1932.

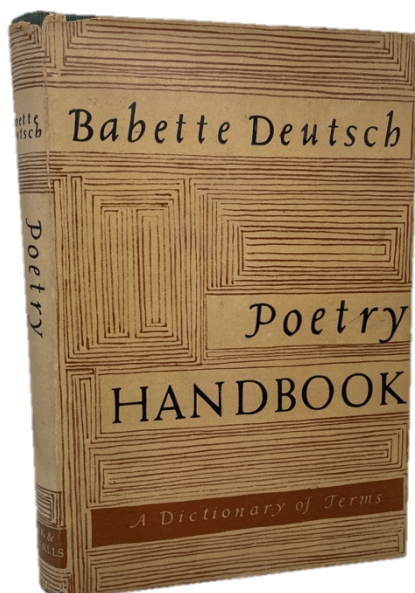
FIRST EDITION. 4to, pp. xi, [i], 95, [1] + colour frontis and three plates by Peggy Whistler. Re-bound in quarter brown calf, inner edges gilt roll-tooled, spine divided by five raised bands, red and olive morocco labels, lettered in gilt, other compartments tooled centrally in gilt. Marbled endpapers. Bottom corners bruised, small bald patch to leading edge of upper board, edges toned, with a few spots. Toned, hinges reinforced at pp. 44 & 45; fourth plate & p. 49 with white paper. PO pencil notes to recto of rear pastedown: "Rebound P[?] 7/88 - £23.50". Else, clean and tidy. A smart copy of Evans' first novel. Very good



Peggy Whistler (1909-1958) was an author and artist with deep connections to the Welsh borders. Her first commission came from Basil Blackwell, for which she produced the striking b/w illustrations for Alfred Williams' *Tales from the Panchatantra* (1930). Whistler, however, soon redirected her creative energies to writing and illustrating her own books. Her *nom de plume*, Margiad Evans, "was partly inspired by her stay at Pontllyfni in Caernarvonshire, where she worked on her first novel, *Country Dance* (1932), which evokes tensions in a nineteenth-century Welsh border community. The tightly constructed narrative brings to life the voice—silenced by male violence—of the young daughter of a

Welsh mother and English father, torn between conflicting identities and suitors” (ODNB). Whistler apparently relished her pseudonymous sleight of hand, with contemporary reviewers ignorant of the fact that illustrator and author were in fact one and the same. After the success of *Country Dance*, three further novels - *The Wooden Doctor* (1933), *Turf or Stone* (1934), and *Creed* (1936) - followed, again all self-illustrated.
[ref: 2513] £75

RUTHVEN TODD'S COPY



5. DEUTSCH, Babette; [TODD, Ruthven]; [BURDEN, Carter]. *Poetry Handbook A dictionary of terms*. New York: Funk & Wagnalls Company, 1957.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. [iv], 177, [1] + b/w frontis. Original green cloth, lettered and decorated in navy to spine and upper board. Wear and bruising to extremities. Inscribed by Deutsch in black ink to ffeep: “For Ruthven Todd—/ with great regard —/ Babette Deutsch/ 26 August 1957”, and below in pencil, in another hand: “Carter Burden’s copy/ He paid 60 55- (20-30 years ago)”. A few handling marks, a correction in black pen to p.126. Else, clean and tidy. In the Celia Argintar-designed original dust jacket: spine gently sunned, edgewear and creasing, chipping to spine ends and corners. A pleasing association copy of a title Marianne Moore thought “indispensable [...] both for beginner and expert” (rear panel).

Babette Deutsch (1895-1982) was an American poet, critic, translator and novelist; her inscriber, Ruthven Todd (1914-1978), was a Scottish poet, artist, novelist, and William Blake expert. He moved to New York in 1947 and by 1957 was living on Martha’s Vineyard and writing the last two instalments of his *Space Cat* series. He became an American citizen in 1959. Two years after this publication, both poets featured in the debut issue of *The Transatlantic Review* and, later still, both contributed to the 1963 memorial collection, *A Garland for Dylan Thomas* (whose poetry Deutsch included in her *Handbook* and whose official biography the Dylan Thomas estate commissioned Todd to write; he would not complete it). While Todd is not one of the poet’s cited by Deutsch, his fellow Scot Hugh MacDiarmid is included.

S. Carter Burden Jr. (1941-1996), a Vanderbilt and Fairbanks descendent, was an American politician and businessman, benefactor of the arts and book collector, who amassed “the greatest collection of American literature in private hands”. Following his death, his family gave the 80,000 item collection to The Morgan Library. In a neat circling back - or forward - this collection’s frontispiece shows the holograph of Keats’s sonnet XII with the poet’s corrections, also held in The Morgan Library.

[ref: 2516] £120

6. LESSING, Doris. *Fourteen Poems*. Northwood: The Scorpion Press, 1959.
FIRST EDITION, LIMITED EDITION: 102/ 500 (the first 50 were signed). Side-stapled pamphlet (19.5 x 13.2cm), pp. 23, [1]. White card wrappers. Extremities a little creased, scantest spotting to wrappers, top edge spotted, occasionally to text block, POI - “J. R. Sutton” - in black ink to half-

title. Else, clean and bright. In the original dust jacket, lettered in red: light edgewear, a little shelf-soiled, small mark to spine-edge of front panel, uneven fading to both panels. Still, a bright copy of Lessing's first poetry collection. Very good/ very good
[ref: 2524] **£75**

7. DUFFY, Maureen. *The Venus Touch Poems by Maureen Duffy*. London: Weidenfeld and Nicolson, 1971.

FIRST, LIMITED EDITION, no. 310/ 500. 8vo, pp. 62, [2] + b/w frontis and erotic line drawings by Egon Schiele and Gustav Klimt. Bright salmon pink linen, spine lettered in gilt, upper board blocked and lettered in gilt. Pushing to spine ends, fox spots to edges. Signed in blue ink by Duffy to half-title, faint blotch to title page through first poem, a little musty. Else, tight and tidy. In the original tissue dust jacket, which simultaneously reveals and conceals the erotic image on the front board: spine and edges darkened, creasing to edges, extremities nicked. A very good copy of Duffy's second poetry collection. Very good/ very good

Author and activist, Maureen Duffy (1933-) is perhaps best known for her third novel, *The Microcosm* (1966), set in and around the renowned lesbian nightclub, the Gateways club. Having come out in the early 1960s, she worked for the Homosexual Law Reform Society and wrote for *The Minorities Research Group* and *Arena Three*, as well as *Sappho*. Her fellow LGTBQ activist, the academic, journalist and critic, Alison Hennegan credits Duffy with "the first modern lesbian love poems, unabashed and unapologetic. These showed what was possible."

[ref: 2523] **£45**

8. PLATH, Sylvia. *Winter Trees*. London: Faber & Faber, 1971.

FIRST EDITION. Slim 8vo. Royal blue cloth, spine lettered in silver. Spine ends and edges rubbed, top edge spotted. A few spots to front endpapers, else, clean and tight. In the apt original blue, white and grey typographical dust jacket: gentle creasing to spine ends and edges, light shelf-soiling to rear panel, 0.5cm fine closed tear to front flap edge. very good/ very good. A pleasing copy of this posthumously published collection, featuring poems "out of the batch from which the *Ariel* poems were more or less arbitrarily chosen," all written in the last nine months of Plath's life, plus 'Three Women,' "written slightly earlier and which can be seen as a bridge between *Colossus* and *Ariel*" (T.H., 'Note').

[ref: 2496] **£50**



9. PLATH, Sylvia; LOWELL, Robert; RICH, Adrienne (et al); LOSSY, Rella (ed.). *American Poetry 1965 Critical Quarterly Poetry Supplement Number 6*. Oxford: Oxford University Press, 1965.

FIRST EDITION. Side-stapled pamphlet (cm), pp. 24. Illustrated front wrapper in red, black and white, designed by T. E. Burrill. Toned and a little shelf-soiled, edgewear, nick to heel. Else, clean and tight. Very good

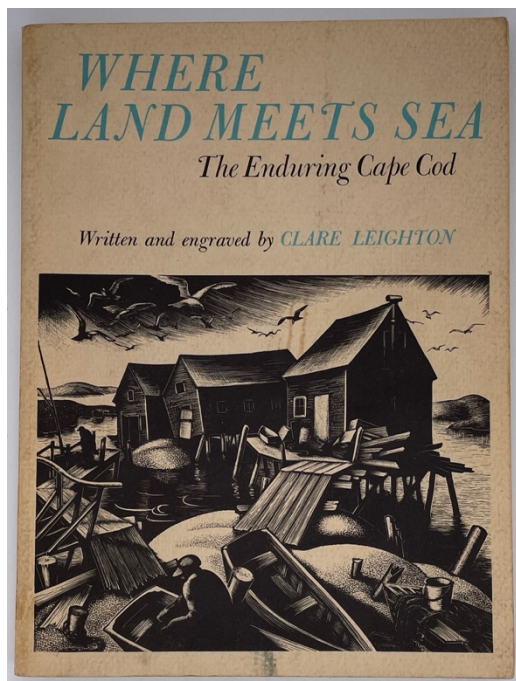
Featuring two poems by Plath, originally published (in the same year) in *Ariel*: 'The Bee Meeting' and *Lady Lazarus*', plus Anne Sexton's 'Sylvia's Death'.

[ref: 2500] **£18**

SIGNED BY LEIGHTON

10. LEIGHTON, Clare. *Where Land Meets Sea: The enduring Cape Cod.*

Written and engraved by Clare Leighton. Riverside, CT: The Chatham Press, 1973.



Second edition, SIGNED. 8vo, pp. [vi], 202, incl. numerous b/w engraved head and tail-pieces and full-page illustrations by Leighton. Illustrated buff wrappers, lettered in blue and black. Shelf-soiled, edgewear, creasing to top corners and back wrapper. Signed by Leighton in black pen to half-title, creasing and short tear, plus marginal losses to pp. 159 & 160: a printing glitch? Else, clean and bright. A nice enough copy of Leighton's celebration of Cape Cod - "summer and winter, sunshine and storm" - its fishermen and their families. Good+

First published in 1954 in boards by Rinehart and Company, the second, large paperback edition by Chatham Press includes a 'Preface to the New Edition'.

Here, Leighton advises on the

different subtitle, reflects - hopefully - on the numerous changes to Cape Cod and urges its various custodians to "protect it to the best of our ability". She writes: "I like to think, as I sit on the beach today and watch the beauty of children's young bodies, that they relish the same wonders of life and moments of clear joy that I beheld so many years ago - those elements of magic that are so vitally nourished by Cape Cod. It is, in fact, a hunger for calm space and the implacable sea that brings city crowds to this land - a seasonal influx of people that is in itself a tribute to the healing enchantment of the Cape" ('Preface').

[ref: 2514] £60



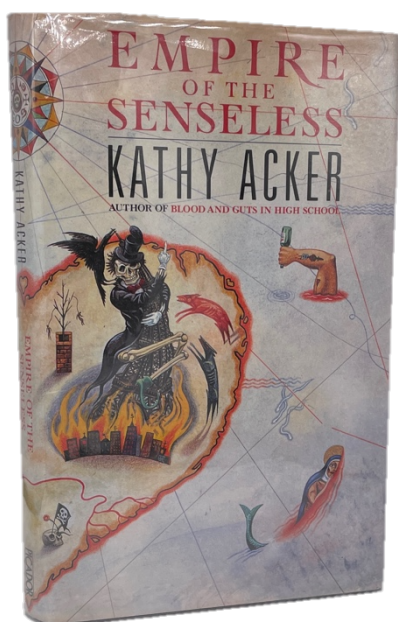
11. HILL, Susan. *In the Springtime of the Year.* London: Hamish Hamilton, 1974.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Original blue cloth, spine lettered in gilt. Pushing to spine ends, fine band of sunning to top board edges, top corners bumped, faint stain to top edge. Warmly inscribed by Hill in black biro to title page: "Signed for Dr Gray, / with much pleasure by / Susan Hill / December 1973". Else, clean and tight. In the original William Morris Seaweed-borrowing dust jacket: some rubbing, faint toning, gentle wear to extremities. A pleasing inscribed and, given the date, presumably pre-publication, copy. Very good/ very good "One of Hill's earlier, quieter masterpieces", an exploration of love, loss and mourning, in which the author "distilled her grief at the sudden death, in 1972, of her long-time boyfriend." (Hagestadt, 2012).

Emma Hagestadt (2012) 'In the Springtime of the Year' *The Independent*

[ref: 2517] £60

“DON’T JUST READ THIS BOOK; USE IT—AS A TOOL, A HAMMER, A ROCK TO SMASH IN WHATEVER BARRIER PREVENTS YOU FROM IMAGINING ANOTHER BETTER PLACE.”



I2. ACKER, Kathy; MASON, Robert (dust jacket illustration). *Empire of the Senseless*.

London: Picador/ Pan Books, 1988.

FIRST UK EDITION. 8vo, pp. 227, [5], incl. Acker’s own b/w line drawings. Original black cloth, spine lettered in silver. Bruising to spine ends. Uneven tanning to edges, toned. Else, clean and tidy. In the original illustrated dust jacket: gentle creasing and wear to edges, gently toned on reverse. Very good/ very good

Acker dedicated *Empire of the Senseless* to “my tattooist”.

Empire of the Senseless was the experimental writer and performance artist’s fifth book from a major publisher and her first foray into science fiction. Despite its setting in the speculative near future, “it remains insolently rooted in the world in which we belong, anchored by Acker’s stubborn commitment to rendering visible the sexist, racist, capitalistic, father-fucking societal ego of her time – and of our own.

Kathy Acker is a muckraker in the original sense, one who dredges up the dirt and puts it on display to the delight and horror of the reading public.” (Kleeman, 2018). Acker considered the novel a turning point in her writing life, with her literary appropriation less obvious. Nevertheless, she crafts her “elsewhere” from Mark Twain’s *The Adventures of Huckleberry Finn*, Georges Bataille’s *The History of the Eye* and William Gibson’s *Neuromancer*. In her introduction to the Grove Atlantic edition of Acker’s novel, Alexander Kleeman suggests: “don’t just read this book; use it—as a tool, a hammer, a rock to smash in whatever barrier prevents you from imagining another better place.”

Alexandra Kleeman (2018) ‘The Future Is a Struggle: On Kathy Acker’s *Empire of the Senseless*’, *The New Yorker* online

[ref: 2503] **£35**



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