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Autumn Sale November 2023 50% Off

1. ***The Negro in American Life.*** [Washington]: Distributed by United States Information Service, n.d.

[1952?] Side-stapled pamphlet (25 x 18cm), pp. 32. Amply illustrated. Dark blue wrappers lettered in white. Edgewear, a little scuffing, numerous dents to back wrapper. Staples show a little rust. Else, clean and bright. Very good. Scarce in the trade. Jisc LHD lists 5 copies (St Andrews, Birmingham, Oxford, Sheffield & Swansea).

An account of the 'progress' of African American people in the US, intended to favourably sway foreign opinion. While acknowledging the devastating legacy of the slave trade and the reconstruction era, the pamphlet argues that in recent years (from the late 1940s) positive change has occurred socially, culturally and economically for black people. It cites higher literacy rates and school attendance, positive representation by Hollywood and in the national press, as well as better jobs and higher incomes, with education and legislation identified as the way forward. Its numerous photographs (comprising just over half the pamphlet) both document and bolster the narrative of improvement and increasing equality, featuring diverse figures like Ralph Bunche, Ethel Waters, Zora Neale Hurston, plus the "Greatest contributor to Negro progress: the literate voter". As its title suggests, expect prejudices of the era.

The United States Information Service was dedicated to public diplomacy under President Truman.

[ref: 1839] **£40**

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

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

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

[ref: 1969] **£75**

LADY DIANA COOPER'S COPY

3. BAGNOLD, Enid; [COOPER, Lady Diana]. *A Matter of Gravity*. London: Heinemann, 1978.

*FIRST EDITION, WITH AUTHORIAL INSCRIPTION. 8vo. Black cloth, spine lettered in gilt. Gentle bruising to extremities, light foxing to fore-edge, shadow of paperclip to top edges of prelims. Bagnold's affectionate inscription in black pen to title page: "For Diana! With love! from! Enid! 1978". Else, clean, tight and bright. A pleasing association copy of Bagnold's final play. Very good. "[A] scallywag who married a very rich man" (in the words of Virginia Woolf), Enid Bagnold (Lady Jones, 1889-1981) was also a successful novelist and playwright perhaps best known for *National Velvet* (1935) and *The Chalk Garden* (1955). Sandwiched between these, came Bagnold's 1951 novel reflecting upon ageing beauty, *The Loved and Envied*, which was inspired by her friend and this book's dedicatee, Lady Diana Cooper. In the run up to her own rendering, Bagnold wrote to Cooper telling her she'd been studying her: "When I say "study" that sounds a voluntary thing. But not at all. I mean you are a *point du depart* in my inner excitement [... which] causes bells to ring, and the bells cause flashes and eventually (with luck) there's a proper bonfire." (cited by Colegate, 1988). Cooper was certainly flattered by Bagnold's depiction of her.*

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

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

[ref: 1960] **SOLD**

4. BENSON, Stella. *Tobit Transplanted*. London: Macmillan & Co., 1931.

FIRST UK EDITION. 8vo (in 16s), pp. [xii], [362], [2 catalogue]. Green cloth, spine lettered and ruled in gilt, single blind-ruled border to upper board. Slight lean to spine, gentle pushing to spine ends, top edge spotted, a few fox spots to endpapers and margins, POI-inscribed Book Society Ex Libris to front pastedown, spine cracked at either side of gathering "F", but holding firm. Else, clean and bright. In "K"'s striking original dust jacket: toned and foxed, nicked and creased at extremities, reinforced on reverse at head of spine and heel of rear flap with white stickers. Still, a very good copy of an attractive edition.

Tobit Transplanted is Benson's most well-known work and won her both the A. C. Benson silver medal of the Royal Society of Literature and the Femina Vie Heureuse Prize in 1932. It was published as *The Far-Away Bride* (1930) in the US. Re-reading the Apocrypha whilst herself in Manchuria, Benson was struck by "a curiously exact parallel between the position of the exiled Jews of Tobit's day and that of the exiled White Russians in ours" and thus advises the reader to keep "one eye on the Apocrypha," handily including a complete copy of Tobit at the end of her novel. (Introductory Note).

[ref: 2028] **£35**

5. 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, NLWILGC and Senate House Library).
[ref: 2044] £150

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

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

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

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

[ref: 1978] £35

7. BONINGTON, Chris; WILSON, Ken (Introductory Note). *Mountaineer: Thirty years of climbing on the world's great peaks*. London: Diadem Books, 1989.

FIRST EDITION, SIGNED BY AUTHOR. Large 4to, pp. 192, amply illustrated. Original air force blue cloth, spine lettered in gilt. Gentle pushing to spine ends, top corners bumped. Signed by Bonington in blue pen to half-title. Else, clean, tight and bright. In the original dust jacket: gentle creasing to corners. A smart copy. Near fine/ near fine

[ref: 2313] £45

“ONE OF THE GREATEST OF ALL WARTIME BOOKS BY A WOMAN.”

8. BORDEN, Mary. *The Forbidden Zone*. London: William Heinemann, LTD., 1929.

FIRST EDITION. 8vo, pp. [x], [199], [1] + illustrated frontis reproducing Percy Smith's drypoint 'Solitude'. Original black cloth, spine lettered in gilt, gilt embossed design echoing the docked solitary tree of 'Solitude' to upper board. Spine baggy, spine ends frayed, extremities bruised and top corner bumped, slight warp and faint bloom to boards, wear to blind-stamped Heinemann device. Grey marbled endpapers tanned. Foxing to front and rear, musty. Else, clean. A robust copy of Borden's celebrated WWI collection.

The Chicago-born socialite, suffragette and prolific author, Mary 'May' Borden (1886-1968) used her own private wealth to fund and staff a mobile hospital at the French front, for which she received the Croix de Guerre and was made a member of the Légion d'honneur. *The Forbidden Zone* is considered "her most enduring work," comprising five stories "written recently from memory" and poems and sketches penned during her four years in France, and as Nicola Beauman observes, "written with a bleak realism that makes this one of the greatest of all wartime books by a woman." (ODNB).

[ref: 2221] £125

9. BRITAIN, Vera. *Testament of Friendship: The story of Winifred Holtby*. London: Macmillan & Co. Ltd, 1947.

Eighth impression, SIGNED BY AUTHOR. 8vo, pp. xi, (1), 442 + colour frontispiece portrait. Blue buckram, spine lettered in gilt in green oval panel. Lean to spine, edges and extremities bumped,

with echoes into text block, lighter patches to spine ends (corresponding with DJ losses). Tanned edges. Brittain's inscription in blue pen to title page: "Vera Brittain/ October 16th 1949." Else, clean and bright. In the original dust jacket: scruffy and grubby, losses to spine ends, with various closed tears, amateur tape repairs to reverse. A robust copy of Brittain's memoir of her close friend.

Good+ / good+

Although a prolific inscriber of her equally prolific output, signed copies of Brittain's biography of her boon companion of 16 years, and sometime lover (many believe), are fairly scarce. Finding guidance in Mrs Gaskell's approach to writing the life of her close friend Charlotte Brontë, Brittain also notes another intention of her book: "I hope that Winifred's story may do something to destroy these tarnished interpretations [of friendships of women], and show its readers that loyalty and affection between women is a noble relationship". Brittain handled Holtby's literary estate following her tragic early death in 1935.

[ref: 2238] **SOLD**

10. BROPHY, Brigid. *Don't Never Forget: Collected Views and Reviews*. London: Jonathan Cape, 1966.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Purple cloth, spine lettered in gilt. Boards bowed, extremities gently bruised, fine bands of sunning to edges. Inscribed by Brophy in black ink to title page: "Inscribed for/ Dr Fisher by/ Brigid Brophy". Else, clean and tidy. In Brian Pike's brown-grey typographic dust jacket: rubbed at joints and edges, spine ends frayed, long closed tear to heel of front hinge, a few nicks and chips. A robust copy of Brophy's early essay collection, with a focus on animal rights, reviews of books by female and queer authors. Unusual.

The Anglo-Irish author, activist and "the British intelligentsia's newest high priestess" borrowed her title from a Mozart letter, with the collection comprising short essays and reviews published between Spring 1962 and Autumn 1965 (front flap). Her characteristic wit and forthrightness are much in evidence.

Dr Fisher remains unidentified, but given Brophy's interest in Freud, perhaps he was a psychoanalyst?

[ref: 2111] **£75**

11. BRUCE GLASIER, J.; MORRIS, May (Preface); [BRUCE GLASIER, Katharine]. *William Morris and the Early Days of the Socialist Movement: Being reminiscences of Morris' work as a propagandist, and observations on his character and genius, with some account of the persons and circumstances of the early socialist agitation*. London: Longmans, Green, and Co., 1921.

FIRST EDITION, SIGNED BY AUTHOR'S WIFE. 8vo, pp. [xiv], [173] + b/w photographic portraits of J. Bruce Glasier and William Morris. Tan paper, spine lettered in black, paper title label to upper board also lettered black. Grubby and soiled, foxed and flecked, worn and bruised at extremities.

Edges tanned and spotted, feps (which includes half-title) tanned. Inscribed in sepia ink to half title: "Greetings! Katharine Bruce Glasier". Else, internally clean and tidy. A robust copy of Glasier's posthumously published account of his revered (but not uncriticised) friend and fellow socialist.

Katharine Bruce Glasier (1867-1950; née St. John Conway) was an English socialist politician, journalist and novelist. Alongside her husband, John Bruce Glasier (1859-1920), she was a founder member of the Independent Labour Party (ILP) – indeed, they married in its founding year, 1893 – and the only woman to be elected to its National Council.

KBG had been influenced by Helen Gladstone's high Church and feminist views while studying at Newnham College, Cambridge, thanks to a Clothworkers' scholarship in Classics. In defiance of the University's refusal to award degrees to women, she would list BA after her name. KBG was influenced by Edward Carpenter and William Morris, of whom

she wrote: "he gave me Jesus Christ's teaching in its wholeness and truth for the first time" (ODNB).

One of four key leaders of the ILP, from 1915 John Bruce Glasier suffered cancer of the bowel, which eventually made him housebound. Alongside *The Meaning of Socialism* (1919), JBG worked on this title during his last year; it was published posthumously, presumably why it was inscribed by his wife.

[ref: 2175] £45

12. BY A SOCIETY OF LADIES; [WIGLESWORTH, Mary]. *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) and a second b/w plate to January issue, plus 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 Wigglesworth./.....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 Wigglesworth (1758-1838), of Townhead, Rector and Squire of Slaidburn in the Ribbles Valley, West Riding of Yorkshire (now Lancashire). The Wigglesworths were significant landowners in the parish; Townhead was a 16-bedroom mansion house built in 1729 for Wigglesworth's uncle (another) Henry Wigglesworth (d.1730).

[ref: 2053] £150

13. CADBURY, Laurence J.; HILL, Ernest F. *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". Folds, a trifle soiled, with pen-offsetting to reverse. Else, in excellent condition. Laid in to Ernest 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. Cadbury served with the Friends Ambulance Unit until March 1919 – three

months before the date of this letter; indeed, 1919 was a significant year for Laurence 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. (BHO, 2020).

Cadbury 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).

[ref: 2045] £45

INTRIGUING SIGNED COPY: "J. G. DILL/ DEC 1928/ FROM PHILIP JOUBERT DE LA FERTÉ"

14. [DILL, Sir John Greer]; [Joubert de la Ferté, Philip]; Strachey, Lytton. *Elizabeth and Essex: A tragic history*. London: Chatto and Windus, 1928. FIRST EDITION WITH OWNERSHIP SIGNATURE of SIR JOHN GREER DILL. 8vo, pp. [viii], [288] + frontis portrait of Elizabeth I, plus 5 other b/w plates. Coarse fawn cloth, gilt lettering to spine. Brown stain to top edge, bottom edge rough trimmed. POI in pen in Dill's hand to front pastedown: 'J. G. Dill/ Dec 1928/ From Philip Joubert de la Ferté,' bookseller label to bottom edge. Foxing to fore-edge. Contents shaken, spine starting at title, some foxing. A good copy that speaks to a singular trans-Forces relationship between two distinguished military men during the cradle of their careers.

Dismissed by Churchill from his brief, inglorious stint as Chief of the Imperial General Staff (CIGS) in 1941, during which he was unflatteringly referred to as 'Dilly-Dally', Field Marshal Sir John Greer Dill (1886–1944) went on to rise, phoenix-like, to head of the British joint staff mission in Washington and senior British member of the combined chiefs of staff: he was "an ideal guarantor and mediator, fixer and broker, in the Anglo-American market place" (Danchev). Dill's first military métier, however, was training, and it was during an early posting that he overlapped with Air Marshal Sir Philip Bennet Joubert de la Ferté (1887–1965). From 1926-1928 both men were based at the nascent Imperial Defence College (IDC, now Royal College of Defence Studies, RCDS), Dill as the first Army Instructor and de la Ferté as the first RAF instructor. According to Dill's biographer Alex Danchev during 'the early twenties he was said to have been bitten by a mad soldier, so energetically did he work [and] at every level he garnered unstinting praise'; indeed, in the 1928 New Year Honours he was appointed a Companion of the Order of the Bath (CB). Similarly, the interwar posting at IDC was transformative for de la Ferté, who left as air commodore, and went on to serve as air adviser to Combined Operations and then as Assistant Chief of Air Staff responsible for the practical application of radar in the RAF. He would become inspector-general of the RAF. De la Ferté's choice of gift is intriguing, hinting at an interest in the psychoanalysis of leaders and those with power. One can only speculate

what role – subconscious, or not – this book may have played in the rise of two distinguished military men.

[ref: 1236] £60

15. DINESEN, Isak [BLIXEN, Karen]. *Last Tales*. London: Putnam, 1957.

FIRST UK EDITION. 8vo. Black cloth, gilt lettering to spine. Top edge blue. Gentle pushing to spine ends, top corner of bottom board bumped. Scantest spotting to fore-edge and half-title, else, clean, tight and bright. In the Owen Wood-designed dust jacket: spine darkened, a few marks to front panel, light wear and creasing to extremities. A lovely copy of the penultimate collection of stories published in Dinesen's lifetime. Very good/ very good.

Includes "The Blank Page".

[ref: 1808] £75

16. DOUGLAS HOME, Jessica. *Violet: The Life & Loves of Violet Gordon Woodhouse, 1871-1948*. London: Published by Harvill for SBC Warburg, 1996.

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

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

[ref: 1966] £50

17. [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 1½ 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. Good.

Edward Strong the Elder (1652-1723) 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." (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 Ian Stone argues: "what we speak of today as 'Wren's London' or 'Hawksmoor's London' could equitably also be called 'the Strongs' London'." (Stone, 2020).

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] £60

18. ELLMANN, Lucy. *Sweet Desserts*. London: Virago Press Limited, 1988.

FIRST UK EDITION. 8vo. Blue cloth, silver lettering to spine. Pushing to spine ends, else, clean and tidy. In the original dust jacket by Bonnie Ogden: edgewear, a little toned. Near fine/ near fine. A lovely copy of Ellmann's first novel, which won her the 1988 Guardian Fiction Prize.

[ref: 1550] £35

**“DEAREST DENYS WITH ALL MY LOVE. FROM ELEANOR”:
INSCRIBED ELEANOR FARJEON COLLECTION FROM THE LIBRARIES OF
DENYS BLAKELOCK AND BERTHA HAGART**

19. FARJEON, Eleanor; [Blakelock, Denys]; [ROSE, née HAGART, Bertha]. *A collection of books and pamphlets inscribed to her friends*. London: Various, 1928-1966.

Comprising: Kaleidoscope (1928), Ladybrook (1931), The Fair of St. James (1932), Brave Old Woman (1941), Magic Casements (1941), The Fair Venetian (1943), Love Affair (1947), Mrs Malone (1950; with decorations by David Knight), Edward Thomas (1958), Eleanor Farjeon's Book (1960; illustrated by Edward Ardizzone), A Nursery in the Nineties (1960), plus Eleanor and Herbert Farjeon's A Room at the Inn ([1955?]) and Denys Blakelock's Eleanor, Portrait of a Farjeon (1966). 8vos, one trade paperback and two side-stapled pamphlets. All first UK editions (excepting a first UK thus) in original cloth or paper wrappers, the majority without dust jackets. Earlier books well used: lean to spines, unevenly sunned, soiled, a few frayed joints and cracked hinges, but bindings holding firm. All featuring affectionate inscriptions to, variously, Maggie, Denys, Bertha and Charles. Light foxing to a few titles. Else, clean and tidy. Plus: two of Farjeon's bespoke printed Christmas cards (undated and without addressees). Good-VG/ VG.

This baker's dozen of books and pamphlets by (or about) the much-loved and multi-award winning children's novelist, Eleanor Farjeon (1881-1965) comprises two short story collections, five novels (including two of her interwar "delicately fanciful novels, inspired by fairy tales," plus her single thriller), a narrative poem, a Christmas play for broadcast co-authored with her youngest brother, and four memoirs (including Blakelock's of Farjeon); a collection that reflects her "infinite variety". While the publications span 1928-1966, beginning with her short story collection *Kaleidoscope* and capped by Blakelock's posthumously published memoir, the inscriptions predominantly date from the mid-

twentieth century, often for or around Christmas (which, according to Blakelock, Farjeon excelled in celebrating): three (of five) books are inscribed to “Denys” in 1950, the first year of their friendship, and were subsequently re-gifted to Bertha Rose (née Hagart) by Blakelock’s sister-in-law Renée: “in memory of Denys/ March 15th 1971”; another three are originally inscribed to Bertha Hagart (with increasing affection between 1953-8) and a further two are for Bertha and Charles Rose (both dated 1960); finally, two of the earlier titles are dedicated in their publication years to “Maggie, “who remains unidentified, but a friend of Farjeon’s pre-Denys days, with one signed “From Eleanor and Pod [George Earle]” and later re-gifted to Bertha in 1956. Blakelock’s *Eleanor* is a gift “with love from Charles” [Rose] to Bertha.

For further details and images see [here](#).

[ref: 2072] £975

20. GILL, Margery (illustrator); HEWETT, Anita; *A Hat for Rhinoceros: And other stories*. London: The Bodley Head, 1959.

FIRST EDITION, SIGNED BY ILLUSTRATOR. Slim 8vo, pp. 80, amply illustrated by Gill in the year of publication. Light blue cloth, spine lettered in red and black. Slight lean to spine, offsetting from dust jacket, fine bands of sunning at board edges. Edges and endpapers foxed, occasionally to text block. Inscribed by Gill in blue pen to b/w frontis, below her illustration of a rhinoceros with its hat: “Best wishes,/ Margery Gill/ 1959”. In Gill’s original illustrated dust jacket: price-clipped, light wear to extremities, spine darkened, toned and spotted, short closed tear to top edge of front panel. Still, the cover art remains pleasingly vivid. Very good/ very good. A lovely copy of Hewett’s “jungle tales for young children,” scarce signed by Gill. Very good/ very good

Born in Scotland, Margery Gill (1925 – 2008) was a prolific illustrator of children’s books, who had specialised in etching and engraving at the Royal College of Art. Gill combined freelance work as an illustrator with motherhood and, from 1955, a teaching job at Maidstone College of Art. Her early work was for OUP, but she is most associated with her long tenure working for John Ryder at the Bodley Head.

She was much admired by fellow children’s author and illustrator Shirley Hughes, who observed: “I thought her work was terrific. It made me look to my laurels. It was modern – the children she depicted were less sweet. Margery used solid black line with tremendous fluidity and ease: the way her children stood and moved was very distinctive.”

[ref: 2200] £45

21. GORDIMER, Nadine. *Jump: And other stories*. Cape Town & Johannesburg: David Philip, 1991.

FIRST SOUTH AFRICAN EDITION, SIGNED BY AUTHOR. Large 8vo. Quarter black cloth, spine lettered in gilt, white paper boards. Corners bumped. Faint spots to edges. Signed by Gordimer in blue pen on half-title. Else, clean, tight and bright. In the original vibrant dust jacket: creasing and wear to edges and extremities, shelf-wear, original price sticker to rear panel (flapping), nevertheless, bright and bonnie. Very good/ very good. A pleasing copy of Gordimer’s eighth short story collection, published in the year she won the Nobel Prize for Literature.

[ref: 2291] £95

22. GRAND, Sarah (pseud. McFALL, Frances Elizabeth). *Adnam’s Orchard: A prologue*. London: William Heinemann, 1912.

FIRST EDITION, SIGNED BY AUTHOR. Substantial 8vo, pp. [viii], 640. Original green cloth, spine ruled and lettered in gilt, upper board decorated and lettered in black. Bottom edge untrimmed. Slight lean to spine, gentle pushing to spine ends, bottom corners bruised, rubbed. Signed and dated by Grand in faded sepia ink to front pastedown in the year of publication: “Sarah Grand/ 1912.”

below 'Dunecht' book-label. Offsetting and foxing to feps, else, clean and tight. Very good. A pleasing copy of Grand's penultimate novel, unusual signed and tantalising in its connection with the Pearsons of Dunecht.

Sarah Grand, the pen name of Frances Elizabeth Bellenden McFall (née Clarke, 1854-1943), was an Irish author and suffragist, who laid claim to coining the term 'the new woman'. Alongside her weighty 'problem' novels, in the early decades of the twentieth century, Grand lectured throughout England and the United States, promoting women's suffrage, rational dress, and the health benefits of cycling. She was a member of the Women Writers' Suffrage League and vice-president of the Women's Suffrage Society. *Adnam's Orchard* was the first in a planned (but unrealised) trilogy of novels, focused on the land problem and a revitalisation of English agriculture. It received neither the critical attention, nor the censure, of Grand's earlier feminist novels, *The Heavenly Twins* (1893) and *The Beth Book* (1897). Dunecht was the Aberdeenshire home of the Pearsons, styled as Viscount and Viscountess Cowdray from 1917; they leased the property from 1907, only buying the house in the year of the book's inscription, 1912. A near contemporary of Grand's and similarly a woman of energy, action and self-transformation, Annie Pearson (née Cass, 1860-1932, GBE) was active in the Liberal organs of the suffrage movement and a supporter of the Royal College of Nursing. Perhaps Grand and Pearson met through the suffrage movement, or, perhaps the signed copy was a gift from Pearson's daughter, the equally impressive Lady Gertrude Denham (1884-1954, DBE)? After all, Denham played leading roles in the contemporary women's rural movements, co-founding the Women's Institutes, becoming the first director of the National Federation of Women's Institutes and, by WWII, was the director of The Women's Land Army with her home Balcome Place its administrative headquarters. Certainly an intriguing copy.

[ref: 2176] £200

23. HAMILTON, Cicely; [BILLINGTON, Rosamund]. *Marriage as a Trade*.

London: Chapman and Hall, Ltd, 1910.

FIFTH EDITION (first published 1909). 8vo, pp. vi, 284, [8 adverts]. Green cloth, gilt lettering to spine, black lettering and ruling to upper board. Bottom edge untrimmed. Slight lean to spine, bruising and wear to extremities, bump to front bottom corner. Edges and endpapers tanned, Rosamund Billington's feminist-cum-Librarian ex libris to front pastedown, foxing to front. Else, clean and tidy. A brightly-bound copy of a later edition of Hamilton's critique of marriage, with a pleasing feminist provenance. Very good. Jisc LHD lists no holdings of this final full-price edition (preceding the 1912 'New and Cheaper' edition).

Playwright, journalist and suffragist, Cicely Hamilton (born Cicely Hamill, 1872-1952) is perhaps best known for her *A Pageant of Great Women* (1910), co-conceived and directed by Edy Craig, while her short story, *How the Vote was Won*, was successfully dramatised by Craig's partner, Christopher St. John a year earlier. Like Corbett and Holme, Hamilton served with a Scottish Women's Hospitals unit during WWI, based north of Paris (ODNB). A prolific author, of both fiction and non-fiction, in this title (published originally in 1909), Hamilton addresses marriage as the main livelihood for women and how it shapes her, arguing that it is only by working that women will gain independence. Not unsurprisingly, Hamilton notes in her Preface: "I am not of those who are entirely satisfied with woman as she is: on the contrary, I consider that we are greatly in need of improvement, mental, physical and moral".

Rosamund Billington, BA, BPhil, Phdis a British suffrage historian and sociologist, active academically 1976-2004.

[ref: 1605] £75

24. HEADLAM-MORLEY, James; HEADLAM-MORLEY, Agnes (editor); [JAMESON, Storm]. *A Memoir of the Paris Peace Conference 1919 [Authorial dedication]*. London: Methuen & Co, 1972.

FIRST EDITION, WITH AUTHORIAL DEDICATION. 8vo, pp. xlii, 230 + b/w frontis. Green cloth, gilt lettering to spine. Pushing to spine ends. Top edge spotted. Fox spots to top margins of prelims, else, clean and tidy. Authorial dedication in blue ink to ffep: 'To Storm Jameson/ from/ Agnes Headlam-Morley/ Sept. 1972.' In the original dust jacket: wear to spine ends, a few short closed tears. Very good/ very good.

Agnes Headlam-Morley (1902-1986) was a historian of Anglo-German relations and briefly the prospective Conservative candidate for Barnard Castle. She was the first woman to be appointed to a full Professorship at Oxford: from 1948 to 1971 she was Montague Burton Professor of International Relations. She was a celebrated salon hostess and College woman. Her intellectual legacy – alongside those of other women in the discipline – is currently being revisioned through the *Women and the History of International Thought* project (2018-2022) (see Professor Patricia Owens, 'On the heirs to Agnes Headlam-Morley'). According to Jennifer Birkett, Jameson's biographer, Headlam-Morley was more an admirer of the novelist's husband, Guy Chapman (who had died earlier in 1972), than of Jameson herself. Jameson and Headlam-Morley did correspond, however, with the former reviewing Headlam-Morley's novella *Last Days: June 1944 to January 1945* (1960). Jameson reciprocated with one of her more generic dedications to Headlam-Morley in a copy of her final novel, *There Will be a Short Interval* (1973) (see ref #1531/ Item 11).

[ref: 1532] £70

25. HEYWARD, Dorothy and HEYWARD, Du Bose. *Porgy: A play in four acts*.

London: Ernest Benn, Limited, 1929.

FIRST UK EDITION. 8vo, pp. xxi, [iii], 203, [1]. Original brown cloth, orange lettering to spine. Chip and wear to head of spine, bruising and wear to bottom extremities, blotching to lower board. Top edge dusty, fore-edge a little spotted. Feps lightly toned, pushing to bottom corner of a couple of early signatures, short closed tears to top edges of pp. 89-104, reaching 2cm at pp. 103-4, text unaffected. Else, pleasingly clean and tidy. Very good. Unusual in the trade, though fairly well represented in British and Irish research libraries.

'With an Introduction on the American Negro in Art' by Du Bose Heyward. Publication of the British edition of the Heywards' play (plus other international editions) coincided with an eleven-week European tour of *Porgy* in spring 1929. It opened without previews on 10 April at His Majesty's Theatre, London and closed on 1 June 1929. While British theatre-goers welcomed the *Porgy* cast, with the opening night apparently receiving 12 curtain calls, and the production subsequently playing to packed audiences, members of the cast struggled to find accommodation in the capital (Noonan, 2012).

Adapted from Heyward's 1925 slim hit of a novel by Du Bose and his wife Dorothy, the Doubleday Page & Co/ Theatre Guild Acting Version of *Porgy* (in orange wrappers) was published in 1927, followed by the Doubleday, Doran & Co./ Theatre Guild's 'New Edition' (jacketed and bound in black boards) in 1928. The play formed the basis for Gershwin's libretto, *Porgy & Bess* (1935).

The British edition comprises American pages bound in Ernest Benn's sober brown boards and features a different title page.

Ellen Noonan (2012) *The Strange Career of Porgy & Bess*. Chapel Hill: UNC Press.

[ref: 1529] £50

26. HIATT, Charles; CRAIG, Gordon. *Ellen Terry: And her impersonations. An appreciation.* London: George Bell and Sons, 1899.

Second issue (January, 1899). 8vo, pp. x, 274, [2] + b/w frontis and 31 plates featuring Terry. In the more modest, but still attractive, Gordon Craig-designed blue illustrated cloth, spine lettered in gilt, boards lettered and decorated in black, with rose pink highlights to upper board. Rubbed and soiled, bruising and wear to extremities, spine baggy. Endpapers tanned and spotted, rear hinge cracked, front starting, but binding holding firm. Foxed, losses to leading margins of pp. 77-80, 267-8. Inscribed, smudgily, in sepia ink by Terry to fifth plate (opp. p.68, 'Miss Ellen Terry as "Portia"): "Yrs. sincerely/ Ellen Terry:," ink splodges to "Yrs" and fore-edge (see image 1 on list title page). A robust copy of Hiatt's amply illustrated account of Terry's stellar stage career, unusual inscribed. Good.

Though her reprisal of Shakespeare's breeches role for the Lyceum production in 1879 was not unanimously praised, Terry's performance pleased the majority of contemporary critics, with William Winter, in particular, eulogising about it. "[T]he essential womanhood of the character was," he wrote, "for the first time in the modern theatre, adequately interpreted and conveyed." Terry's apparent straightening out of Portia/ Balthazar along normative gender lines seemed to please Hiatt too: "it remains true that Ellen Terry abolished for ever the priggish and unfeminine Portia from the theatre" (pp. 141-2, 143).

[ref: 2222] **£100**

27. HUXLEY, Elizabeth; KINGDON, Jonathan (illustrator). *Forks and Hope: An African notebook.* London: Chatto & Windus, 1964.

FIRST EDITION. 8vo, incl. maps and b/w drawings by Kingdon. Original blue cloth, spine lettered in gilt. Offsetting from sunlight to spine, fine bands of sunning to top and bottom edges, pushing to spine ends, score to front board. Edges toned, else, clean and tight. In Kingdon's flamboyant dust jacket: spine sunned, extremities creased and chipped, a few short closed tears. Still, an attractive copy of Huxley's notes on post-colonial East Africa. Very good/ very good.

Jonathan Kingdon (1935-) is an artist, zoologist and author, based at the University of Oxford. Like Huxley, he has close ties to East Africa, having been born in Tanzania.

[ref: 2192] **SOLD**

28. HUXLEY, Elspeth; BAWDEN, Edward (DJ design). *The Walled City.* London: Chatto & Windus & The Book Society Ltd, 1948.

FIRST THUS, SIGNED BY AUTHOR. 8vo. Red buckram, spine lettered in light blue. Top edge blue (faded). Bruising to head of spine, lightly soiled and faded. Book Society ex libris – "W. Cowdew." – to front pastedown, offsetting to feps. Signed by Huxley in blue pen to verso of half-title. Else, clean and tight. In Edward Bawden's original dust jacket: creasing and two closed tears to top edge of front panel, red bleed-through from cloth to joint of front flap and top corner and leading edge of rear panel. Still, Bawden's cover art remains striking. Very good/ very good.

[ref: 2182] **SOLD**

29. INNES, Michael [i.e. STEWART, J. I. M.]. *The Appleby File: Detective stories.* London: Victor Gollancz Ltd, 1975.

FIRST UK EDITION. 8vo. Red cloth, spine lettered in gilt. Gentle pushing to heel of spine, some spotting to top edge. Faint bands of toning to feps, else, pleasingly clean and tight. In the original yellow, black and plum dust jacket: a little creasing at extremities. Near fine/ near fine. A lovely bright copy of Innes' short story collection featuring his great detective, Sir John Appleby.

Gollancz Thriller Series.

[ref: 1887] **SOLD**

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

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

Mary M. Kessell (1914-1977) was a British artist who worked across a diverse range of media, including paint, charcoal and needlework. As a student she illustrated books, but later worked as a designer for Shell and for the Needlework Development Scheme (NDS), as well as lecturing at the Central School of Arts and Crafts. In 1945, Kessell was commissioned as an official war artist (one of only three women) and sent to Germany; she became known for her charcoal drawings of refugees, mostly women and children and survivors of Bergen-Belsen (see her *Notes from Belsen Camp, 1945*). Her work is held in various national collections, including the Imperial War Museum, Tate and V&A. Miss Eve Harrison remains a mystery.

[ref: 1967] £125

31. [LAMOUR, Dorothy], [CROSBY, Bing]; [HOPE, Bob]; [CROSBY, Kathryn]; SHEPHERD, Donald and SLATZER, Robert F. *Bing Crosby: The hollow man.*

London: W. H. Allen, 1981.

FIRST UK EDITION, featuring the signatures of Crosby, Hope and Lamour. 8vo, pp. x, 326 + sheaf of b/w photographs. Quarter black cloth, spine lettered in silver, black paper boards. Pushing to spine ends, wear and bruising to bottom edges, faint marks to bottom board. Bing Crosby's clipped signature in blue biro on yellow paper, framed in blue pen, pasted to front pastedown, Tony Chance's ex libris pasted to recto and verso of ffep. B/w still showing Ray Milland and Dorothy Lamour in Paramount's *The Jungle Princess* (9.2 x 13.9cm) inscribed in blue pen: "Dottie Lamour," to recto of rear fep, the verso features a clipped letter, framed in blue pen, on headed paper, 'From the Desk of Bing Crosby,' and inscribed in black pen: "To Henry./ Very Best Wishes -/ Kathryn Crosby," and closing with: a photograph of a mature Bob Hope (17.4 x 11.8cm) inscribed in black pen: "To/ Peter Robbins/ Truly Best,/ Bob Hope" to rear pastedown. Else, clean and tidy. An intriguing fan copy of this "needlessly sensational dossier," apparently, both a "demolition" and "hatchet job" of a biography of the contentious multimedia Hollywood star.

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 humanities books. He frequently extra-illustrated his books with related ephemera, often signed.

Dorothy Lamour (1914-1996) was an American actor and singer who co-starred with Crosby and Bob Hope (1903-2003) in the popular series of *Road to...* musical comedies. Kathryn Crosby (1933-), also an actor and singer who performed under Kathryn Grant, was Crosby's second wife. Speculatively, but given the theatrical connections, the inscribed photograph to the rear may have been to the American voice actor Peter Robbins (1956-2022), who voiced Charlie Brown in *Peanuts* as a child.

Be warned, the book is "marred by gratuitous editorializing and lack of critical acumen" (Schemering, 1981).

Christopher Schemering (1981) *Library Journal*, p.990

[ref: 2349] £85

32. [LAWRENCE, D. H.]; Anon [ROTH, Samuel]; [WOOD, Clement]. *Lady Chatterley's Friends: A new sequel [sic] to Lady Chatterley's lover and Lady Chatterley's husbands.* New York: William Faro, Inc., 1932.

FIRST EDITION. 8vo, pp. 216. Black buckram, black-lettered paper title label to spine. Wear to extremities, title label toned and chipped. Toned and gently shaken, front hinge starting, a few nicks to edges and dog-eared pages, off-setting to pp. 90-1 from item now removed. Else, clean. A good copy of an early C20th erotic "sequel". Jisc LSD lists only two holdings in the UK: UoCambridge and UoNottingham (part of the George Lazarus bequest). Roberts and Poplawski Appendix I, A:VI William Faro, Inc. was the short-lived trade imprint of infamous American publisher Samuel Roth (1893-1974), who established the company in 1930 and issued books through 1934, with the firm going bankrupt in 1933. Alongside its Ardent Classics and Modern Amatory Classics reprint series, Faro published sequels to its successful pirated editions of *Lady Chatterley's Lover*. In their 'Appendix I, A: Parodies of and sequels to *Lady Chatterley's Lover*,' Roberts and Poplawski describe a green cloth copy of *Lady Chatterley's Friends*, but note that Gertzman describes a black cloth variant. He also identifies the ghost-writer as Clement Wood.

[ref: 2258] £45

33. LESSING, Doris. *The Good Terrorist.* London: Jonathan Cape, 1985.

FIRST UK EDITION. 8vo. Black cloth, gilt lettering to spine. Clean, bright and square. In the original dust jacket: price-clipped. Near fine/ near fine. A lovely copy.

[ref: 1502] £30

34. MALAMUD, Bernard; WOLPE, Berthold (D) design). *Dubin's Lives.* London: Chatto & Windus, 1979.

First British edition. 8vo. Blue cloth, gilt lettering and ruling to spine. In Berthold Wolpe's typographic dust jacket: price-clipped, light wear to top edge. Smart, square, and bright: a near fine copy.

[ref: 1202] £35

35. MANNISTO, Glenn; TEICHMANN, Dennis; WANLESS, Jim (editors). *48222 A Detroit book of poetry.* Detroit: Detroit River Press, 1980.

[©1979] FIRST EDITION, WARMLY INSCRIBED. 4to, pp. 142 + b/w illustrations. Illustrated blue and white wrappers. '057' in black pen to title page, '4/7/80/ To Catherine/ "it's a simple matter"!/ Love Sean[?]' in red pen to bottom corner of Preface. Light edgewear. A near fine copy of this Detroit River Press poetry collection, which features Jim Gustafson, Chris Tysh, John Sinclair, Gloria Dyc, Bill Harris and other Detroit-connected poets, with illustrations by Cay Bahnmitter, Nancy Pletos and others. Cover by Catherine Clifford.

OCLC finds only five listings in the US.

[ref: 1198] £35

**“DRY, WITTY AND OFTEN BRUSQUE. HER WILL WAS INDOMITABLE
AND SHE NEVER SUFFERED FOOLS GLADLY”**

36. MANTON, Jo; [GARRETT ANDERSON, Elizabeth]. *Elizabeth Garrett Anderson.* London: Methuen & Co. Ltd, 1965.

FIRST EDITION, GARRETT ANDERSON'S SIGNATURE LAID IN. 8vo, pp. 382 + colour frontis and b/w plates. Original blue cloth, spine lettered in gilt in black panel. Bruising to spine ends and corners, a few spots and occasional marginal staining, else, clean and tight. With Garrett Anderson's undated, clipped signature in blue-black ink laid in: "yours affly, E G Anderson" (5 x 9.5 cm) pasted

on cropped grey card (7.4 x 11.7 cm) attached with transparent corner mounts to white card (13 x 15cm), with information in two different hands, naming and describing "Mrs Garrett [sic] Anderson (M.D.)". Glue residue to top edge of original signature background. In the pictorial dust jacket: creased at edges and extremities, a little soiled, tacky residue with attendant wear to front panel. Still, a smart copy of Manton's important biography, rare with Garrett Anderson's signature laid in. Near fine/ very good.

[ref: 2225] £100

37. 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

38. [MOFFAT, Gwen]; BIRKETT, Bill; PEASCOD, Bill. *Women Climbing: 200 years of achievement*. London: A & C Black, 1989.

FIRST EDITION, SIGNED BY GWEN MOFFAT. Trade paperback, b/w illustrations. Illustrated covers. Light creasing to spine, gentle edgewear. Signed by Gwen Moffat in black pen to head of Chapter 5, 'Gwen Moffat – freedom to climb'. Else, clean, tight and bright. Uncommon signed by the important British female climber.

Gwen Moffat (b. 1924) is a British writer and mountaineer, known for climbing in bare feet. The oldest member of the Pinnacle Cub, she made her living through guiding – becoming the first female British Mountain Guide in 1953 – and writing, including a series of crime novels featuring Miss Melinda Pink, a climber-cum-magistrate sleuth.

[ref: 2105] £45

39. [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 his 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. *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

FROM THE LIBRARY OF THE LITERARY AGENT, ED VICTOR

40. MUIR, Kate; [VICTOR, Ed]. *Suffragette City*. London: Macmillan, 1999.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Indigo cloth, spine lettered in gilt. Bruising to spine ends, significant dents to top edge of bottom board, with resulting short splits, and bottom of front joint. Inscribed by Muir in black pen on title page: "For Ed [Victor],/ with love,/ Kate." Else, clean and tight. In the original dust jacket: creasing at spine ends and at front joint, small nick to bottom edge of front panel. Good+/ very good. Unusual signed.

The journalist and menopause activist's first novel, inscribed to the literary agent, Ed Victor (1939-2017).

[ref: 1962] £45

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

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

[ref: 1961] SOLD

"TO JACOB BRIGHT ESQR, M.P."

42. NEWBIGGING, Thomas; [BRIGHT M.P., Jacob]. *Sketches and Tales*. London: Samson Low, Marston, & Co., 1883.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. [vi], 228 + head- and tail-pieces. Red pebble-grained morocco, four gilt- and blind-framed raised bands, gilt stamped lettering to second spine compartment, single blind and gilt ruling to boards, central gilt-stamped harp, horn and laurel motif to upper board. All edges gilt. Dust-darkened, wear to edges and extremities, small losses to head of spine, front joint rubbed. Author's fond inscription in black pen and an attractive hand to half-title: "To Jacob Bright Esq.r, M.P./ With the sincere good wishes of/ T W[?] Newbigging". Else, clean and bright. An attractive copy, unusual title with authorial dedication. Jisc LHD lists 6 copies (UoAberdeen, Bishopsgate Library (Howell Collection), BL, UoCambridge, John Rylands & NLS).

Thomas Newbigging (1833-1914) was a Scottish historian and engineer, who made his home in Lancashire – Rossendale and Manchester – hence the subject of this collection’s first essay, ‘Lancashire Factory Doffers’. Three years after the publication of this title, Newbigging stood unsuccessfully as the Liberal Party’s candidate for Rossendale. As the title perhaps suggests, this essay collection wanders broadly in terms of subject matter – from the cotton industry to Gull Moss and Thomas Chatterton to Oliver Goldsmith – but mostly with a strong Lancashire flavour.

The better known of the pair, Jacob Bright (1821-1899) was a politician, the first Mayor of Rochdale and Liberal MP for Manchester from 1867. When J. S. Mill lost his Commons seat the following year, Bright became leader of the suffragists in parliament and, with Sir Charles Dilke, introduced the first woman’s suffrage bill in 1870 (ODNB).

[ref: 2071] £120

43. 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 ffeþ: “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.

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

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

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

Dilys Powell (1901-1995) served as film critic for *The Sunday Times* from 1939 to 1976, as well as reviewing for *Punch*; she was one of a tranche of female film critics to flourish around the post-war British film industry (see Bell, 2011).

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

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

[ref: 1910] £75

POWYS BIOGRAPHER KENNETH HOPKINS' COPY: "I OWE A DEPT TO THEM IN MY OWN DEVELOPMENT AS A WRITER"

45. POWYS, T. F.; [HOPKINS, Kenneth]. *Mockery Gap*. London: Chatto & Windus, 1925.

FIRST EDITION, SIGNED BY AUTHOR. 8vo, pp. [2], vi, 271, [1]. Original blue cloth, paper title-label to spine lettered in black. Top edge blue (faded), bottom edge untrimmed. Spare title-label tipped in at rear. Slight lean to spine, extremities bumped with light wear. Foxed throughout. Signed by author in black pen to ffep: "Theodore Francis Powys," with Kenneth Hopkins' ownership signature in pencil above, dated July 1937, bookseller note in pencil to front pastedown. Hopkins has made occasional brief marginal notes, in blue and red pen and pencil, and drafted, dated, located (with some specificity) and signed a poem ("Because there is no happiness – you say –") in pencil on recto of rear fep: "9.30 July 28 1937/ outside Trinity Church, Bournemouth." In the original dust jacket: spine toned and creased, soiled, a few spots and short closed tears, chipped and creased at extremities. Good+/ good+ An important association copy, which captures something of the Powys promoter's early poetic praxis and perspective.

The middle brother in the fraternal literary trio and outcrop of the "one huge many-headed Powys," Theodore Francis Powys (1875 –1953) was a British Dorset-based author, best known for *Mr Weston's Good Wine* (1927; a title taken from Jane Austen's *Emma*). *Mockery Gap* is set in a small Dorset coastal village, where life is upended by the arrival of a visitor; saturated with "a sense of expectancy," events "happen as in a dream, irrationally, unexpectedly, capriciously" (Hopkins, 1967).

Kenneth Hopkins (1914 -1988) was a British poet and novelist, publisher and lecturer, who befriended, corresponded and wrote about the three Powys brothers.

For further details and images see [here](#).

[ref: 2289] £195

46. RANKIN. *CeleBritation Postcard Box*. 2000.

Boxed postcard selection of British and American celebrity portraits shot by Rankin in colour and b/w. In original glossy illustrated cardboard presentation box (16.3 x 12.3cm) featuring Debbie Harry to front: bumped and rubbed. Comprises 32 postcards. Good-only/ fine. Scarce.

Promotional postcards produced to complement Rankin's 2000 book of photographic portraits *CeleBritation*. Featuring Forest Whitaker, Tori Amos, Quentin Crisp, David Bowie, Richard E Grant in drag, Nenah Cherry, Minnie Driver and Macy Gray, amongst others.

[ref: 1885] £35

47. 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 ffep (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

A FAN COPY

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

FIRST EDITION, SIGNED BY AUTHOR. 8vo. With numerous in-text illustrations by H. M. Bateman and Thomas Henry. Faded red cloth, decorated and lettered in black. Spine sunned, light wear to extremities, a few bruises, edges spotted. Front hinge cracked, ffep excised and replaced by a Hull Palace Programme and ticket (11110/21, 1st Perf.) attached with brown tape – featuring the "Welcome re-appearance of/ Geo. Robey/ The Prime Minister of Mirth" – b/w portrait frontis (excised from another title?) and two photographic reproductions, showing Hull Palace Theatre, laid in. Flat-signed in black pen to title page: "Geo. Robey". POI to front pastedown, a few spots, else, clean. A robust fan-tweaked copy of Robey's collection of humorous tales. Good+

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

[ref: 1823] £45

49. SADLEIR, Michael; PIPER, John (illustrator); [HARE, Kenneth]. *Forlorn Sunset*. London: Constable, 1947.

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

The bibliographer, collector and Constable director's second fictional foray into the Victorian underworld.

The dedicatee is likely Kenneth Hare (1888-1962) minor British poet, author and frequent contributor to *The English Review*.

[ref: 1964] £50

50. SAUNDERS, S. M. [Sara Maria]. *Y Diwygiad ym Mhentre Alun: Gydag ysgrifau ereill*. Gwrecsam: Hughes a'i Fab, Cyhoeddwy, 1907.

8vo, pp. [viii], 318, [2 adverts] + b/w frontis. Decorated initials to each chapter. In Welsh. Original illustrated paper wrappers. Very well used: flapping clear tape to spine, losses to spine ends, text block separating from wrappers, shaken. Wrappers and edges grubby and spotted, stain to recto of frontis, a few fox spots and grubby fingerprints. Else, clean. Scarce, even in this well-used condition. Jisc LHD lists 7 holding libraries (UoAberystwyth, UoBangor, BL, UoCardiff, NLW/ LGC, Bodleian and Swansea). NSTC 0670635.

A collection of short stories about the Welsh Revival (1904-5), drawn from Saunders' own experience; a second collection followed in 1908. Sara Maria Saunders (née Davies, 1864-1929) was a committed evangelist, missionary and popular author. As 'SMS' she wrote in both Welsh and English, publishing in periodicals including *yr Efengyllydd*, *y Gymraes* and *a'r Ymwelydd Misol* (*The Evangelist*, *Welsh Woman* and *Monthly Visitor*). Hughes and Son was a long-standing Welsh-language press, based in Wrexham.

[ref: 1876] £75

51. 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 ffeep 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. 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] £45

52. 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] £200

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

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

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

[ref: 1979] £25

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

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

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

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

Wole Soyinka (2014) 'Introduction'. *The Palm-Wine Drinkard*. London: Faber & Faber.

[ref: 1976] £75

55. TYSH, George (editor); PLETOS, Nancy. *Ozone Review*. Highland Park, MI: Detroit River Press, 197??.

n.d. [197?] 28 x 21.5cm, pp. 12. Duck egg blue stapled wrappers, blue lettering and decoration to front wrapper. Three b/w photos, a leaf with a b/w illustration (by Nancy Pletos) and three loose printed leaves of poetry by Glen Mannisto and Dennis Teichman (both co-founders of Detroit River Press) laid-in: the illustration and poetry leaves appear to be proofs for Detroit River Press' '48222: A Detroit Book of Poetry' (1980). Faded, toned and lightly soiled, corners a little creased. A very good copy of an early offering from the printing co-operative based in Detroit's Cass Corridor. Cover by Ann Mikolowski.

Includes contributions from Ted Berrigan, Gloria Dyc, and Arthur Pfister, amongst others: "a cross-section of Detroit language activity, plus some guests from outside the community -- not a team of all-stars, just some brothers and sisters here with some instantaneous, simple spoken acts" (Tysh, 'An Introduction'). OCLC locates no copies.

[ref: 1197] £45

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

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

[ref: 1959] £40

**INSCRIBED COPY BY THE MOUNTAINEERING WRITER & HISTORIAN
OF WOMEN CLIMBERS**

57. WILLIAMS, Cicely. *Bishop's Wife—But still myself.* London: George Allen & Unwin Ltd, 1961.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. 226, [2 adverts] + b/w plates. Blue cloth, spine lettered in silver. Spine sunned, gentle bruising to extremities. A little soiling to endpapers and, occasionally, to margins, POI to first blank, inscribed by Williams on second blank: "Very best wishes/ Cicely Williams/ June 1985". Else, clean and tight. A very good copy of Williams' first memoir, inscribed in the year of her death. Unusual signed.

Cicely Williams (1907-1985) was a long-standing member of the Ladies' Alpine Club and a mountaineering writer, who did much to document and promote the history of women climbers. She contributed to the *Ladies Alpine Club Journal*, as well as serving as its last Hon. Editor (before it was folded into the *Alpine Journal*, when the two clubs merged), and wrote the classic account of women mountaineers, *Women on the Rope* (1973): "the first consecutive story of 'the feminine share in mountain adventure'".

[ref: 2030] £45

58. WINTERSON, Jeanette. *Sexing the Cherry.* London: Bloomsbury, 1989.

FIRST EDITION. Large 8vo. Blue cloth, spine lettered in gilt, gilt-stamped 'J W' and stars to upper board, blue ribbon marker. Pushing to spine ends, shallow bump to bottom edge of upper board. Else, clean, bright and tight. In the fabulous original dust jacket. A grand copy of Winterson's third novel. Very good/ near fine.

[ref: 1880] SOLD

59. WINTERSON, Jeanette. *Tanglewreck.* London: Bloomsbury, 2006.

FIRST EDITION, SIGNED BY AUTHOR. 8vo. Illustrated paper boards, lettered in gilt and red. Gentle bump to top edge of front board. Signed by Winterson in black pen to title page, else, clean, tight and bright. In the original illustrated dust jacket (echoing the boards). Near fine/ near fine. A pretty splendid copy of Winterson's first children's novel.

[ref: 2104] £40

60. YOCKNEY, Alfred. *International Art, Past and Present [12 parts].* London: Virtue & Co., n.d. [c.1915].

12 Divisions. Folios, featuring mounted photochemical plates and titled paper guards (two plates lacking); title page in Division 1. Original blue wrappers, black lettering and design to front panels. Parchment edges. Creasing to edges and nicking, five divisions with closed tears and losses, a few division shaken. Div 1: tape repair to front panel, soiled; Divs. 2 & 7: plate missing from each (plates 14 & 64), leaves loose; Divs. 1 & 12: leaves separated from wrappers. Otherwise, internally clean and bright. Very good-good. Unusual in original wrappers. Jisc LHD lists UoAberystwyth, BL, UoCambridge, UoCardiff, NLW, & Sheffield Hallam UL, with Aberystwyth the only one to hold a set in original wrappers.

"Issued for subscribers. After P. de Champaigne, J. Constable, L. Alma-Tadema, Sassoferrato, A. van Dyck and many others." Includes index of artists.

Alfred Yockney ("A. Y.") (1878-1963) was an art critic and curator, associated with West End galleries and art publishers. Editor of *The Art Journal*, he served as a director of the Exhibitions Bureau, a precursor to CEMA and the Arts Council. He was Secretary of the British War Memorials Committee at the Ministry of Information during 1917-18. When BMC was dissolved he was transferred to the Imperial War Museum, where he organised

the successful National War Art Exhibition at the Royal Academy in December 1920 before resigning and returning to the commercial art world.
[ref: 1453] **£90**



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