

Stockport Guardians.

...

BYE-ELECTION,
1906.

St. Thomas' Ward.

VOTE FOR
Mrs. BAINES

The Socialist and Labour
Candidate.

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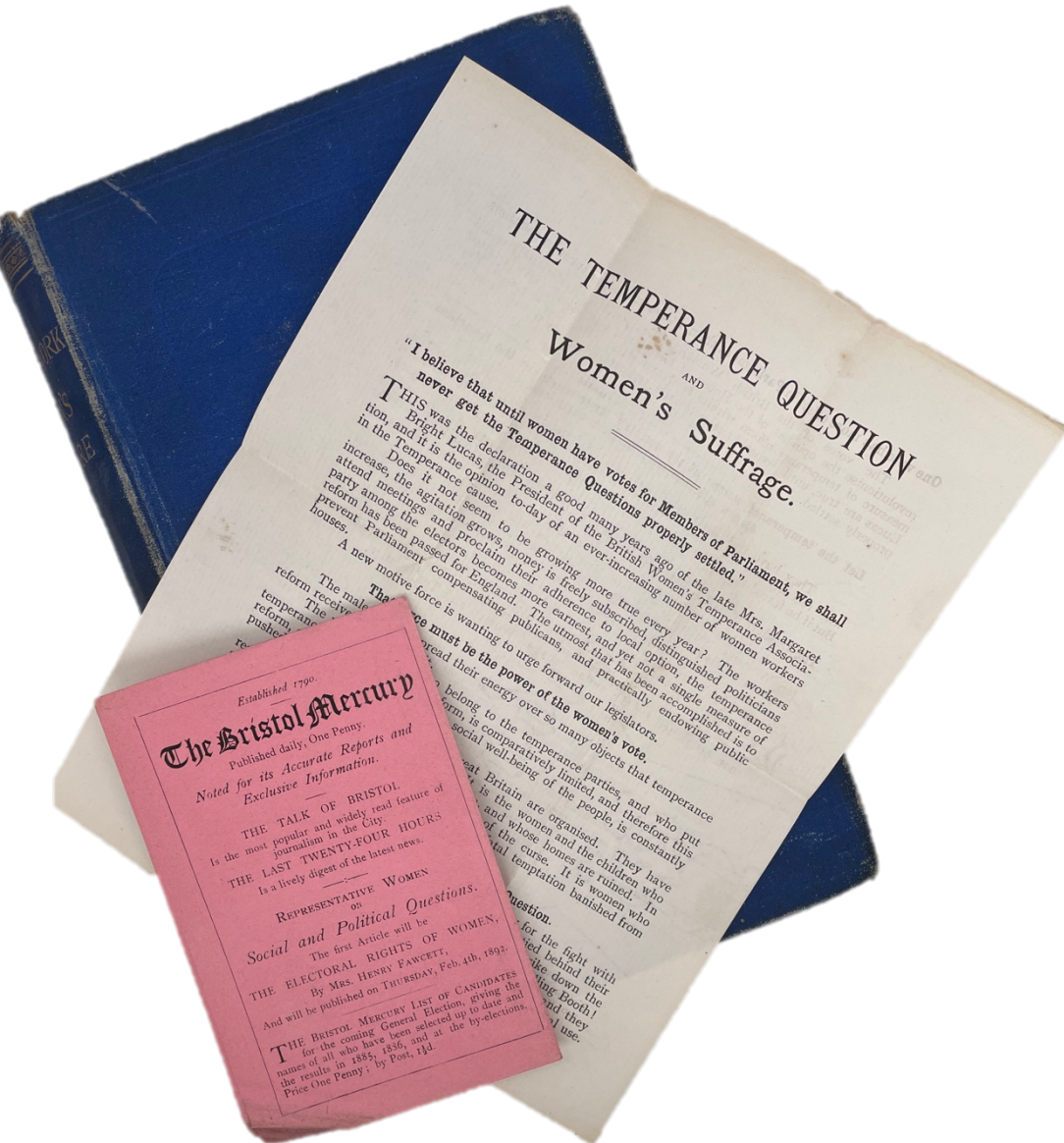
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Cover images: see #2 (resized) & #19 (resized)
P.2 image: see #5



SUFFRAGE- & SHAKESPEARE-RELATED

MARY PRIESTMAN'S COPY



I. BUTLER, Josephine E. (ed. & introduction); [PRIESTMAN, Mary]; JEX-BLAKE, Sophia, WEDGWOOD, Julia et al (contributors). *Woman's Work and Woman's Culture*. London: Macmillan and Co., 1869.

FIRST EDITION, MARY PRIESTMAN'S COPY. 8vo. Original blue cloth, spine lettered and decorated in gilt, boards ruled in blind. Brown endpapers. Spine cocked, rubbed and scored, spine ends frayed, wear and bruising to corners, edges darkened. Hinges cracked, with mull showing at front, else, binding firm, pencil note 'ML 73' to ffeep, faint tide marks to endpapers, binder's ticket to rear pastedown. Inscribed in brown ink to half-title: "Mary Priestman, from J & L – Sep' 9 1869". Occasional grubby finger marks and spotting, a few stains, pencil scoring to final chapter. Else, clean and bright. Two suffrage-related items laid in: pink Bristol Mercury leaflet ([pp. 4]), advertising its Representative Women on Social and Political Questions series: dog-eared, gently soiled; with: Central National Society for Women's Suffrage leaflet, 'The Temperance Question and Women's Suffrage' ([c. 1890s]): folded, scatter of spots. Good-only. Unusual, especially owned by a fellow campaigner and friend of the editor.

A superlative association copy belonging to Mary Priestman, the influential Newcastle-born Quaker social reformer, campaigner for women's rights, and a "Dearest Friend" of Josephine Butler, editor of this collection; with suffrage-related ephemera laid in.

Not only does Butler's introduction to *Woman's Work and Woman's Culture* "constitute her most comprehensive, theoretical statement about the woman question" but it is also "her first public effort to integrate the discussion of prostitution and the double standard into a general discussion of the condition of women." (ODNB). The

publication year, 1869, was also significant for a related cause, as it saw Butler and Elizabeth Wolstenholme begin to agitate against the Contagious Diseases Acts, which so grossly breached the civil rights of women who were deemed to be selling sex. Following a 'Ladies' Protest,' Butler and Wolstenholme founded the Ladies National Association for the Repeal of the Contagious Diseases Acts (LNA) in December 1869.

The publication year, 1869, also saw Mary Priestman (1830-1914) move with her sister, Anna Maria, to Clifton, Bristol, where they joined the LNA, with Mary "act[ing] as the secretary," according to Sandra Stanley Holton (see her ODNB entry for Anna Maria Priestman). The Priestman sisters also "helped form some of the first women's suffrage societies, in London, Bristol, and Bath" (ibid), and went on to form the first branch of the National Union of Women Workers in the publication year. They were instrumental too in founding the Women's Liberal Association in Bristol in 1881, the first in Britain, and continued to be involved in temperance and social work, hence the leaflet laid in. Mary and Anna Maria were the first suffragists to use non-payment of taxes as a means of protest; as Quakers they didn't support militant action (unlike Jennie Baines: see item 2).

A wonderful copy uniting two significant late C19th campaigners for women's rights and "Dearest Friends".

The "J & L" of the inscription remain unidentified: inscribed in the month that saw Elizabeth Wolstenholme (another friend of Mary

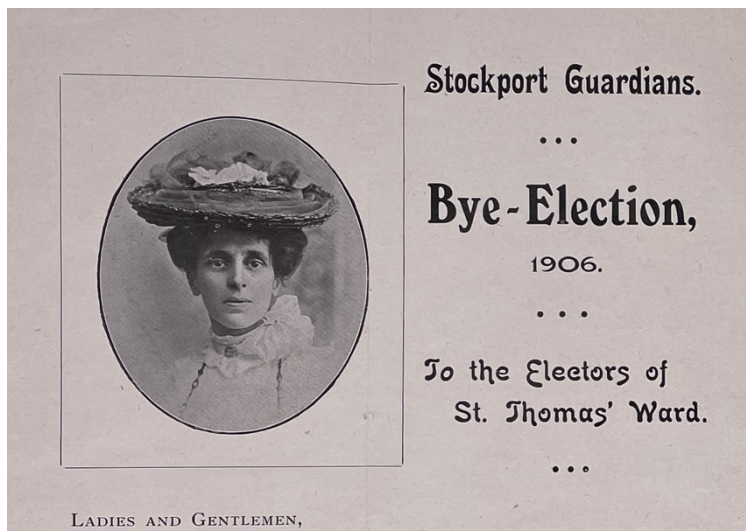
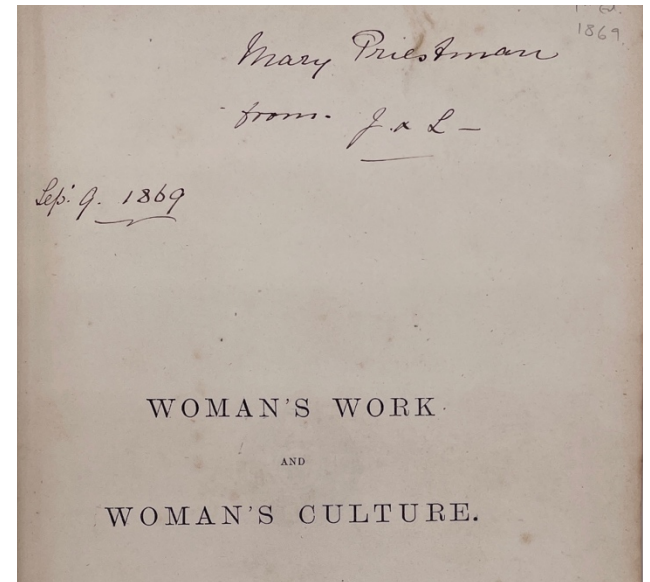
Priestman's) draw Josephine Butler's attention to the Contagious Diseases Acts, thus setting in motion the LNA, it's tempting to speculate that they may refer to "Josephine & Liz."

PROVENANCE: Later, from the library of Roger Clark & Sara Bancroft Clark.
[ref: 3072] **SOLD**

2. BAINES, Sarah Jane (aka Jennie BAINES); [WOMEN'S LABOUR LEAGUE]. *Stockport Guardians, Bye-Election, 1906. St. Thomas' Ward. Vote for Mrs Baines, The Socialist and Labour Candidate.*

Stockport: Printed and Published by W. J. Tyne & Co. Ltd., Edgeley Printing Works, 1906.

Election Campaign Leaflet. Single sheet (21.3 x 34cm) folded vertically into quarters, printed in black, opening to a two-page spread, featuring a b/w photograph of Sarah Jane



Baines and addressed: "Ladies and Gentlemen" (see image above). Central fold grubby, some faint staining, chipped at top edge at two folds. Else, pleasingly clean and bright. Very good. JiscLHD and WorldCat locate no copies.

A rare, apparently undocumented election leaflet supporting Sarah Jane Baines' campaign to be elected as Poor Law Guardian for St. Thomas' Ward, Stockport as the Socialist and Labour Candidate in the 1906 Bye-Election: "if returned I would strenuously support all measures tending to humanise the Poor Law Administration," and making the gendered argument, "that a large number of those who come within the scope of Poor Law are Women and Children, who can in fairness only be dealt with justly and efficiently by women."

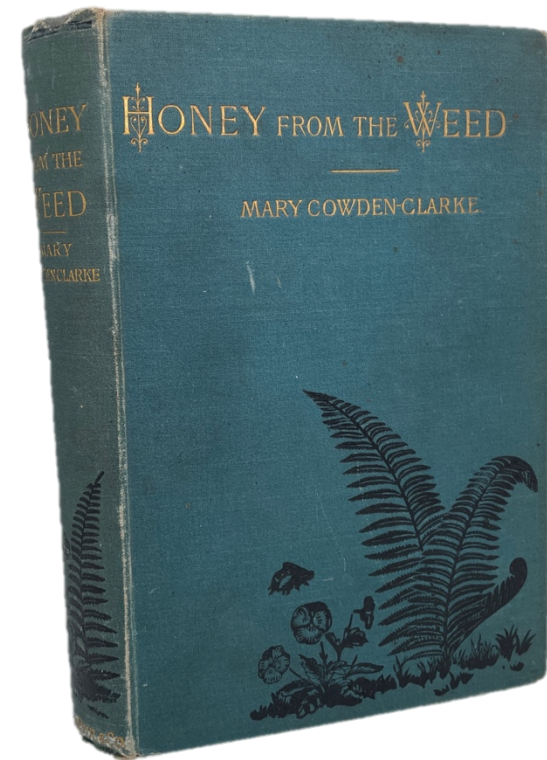
Sarah Jane 'Jennie' Baines (1866-1951), was a British-Australian feminist and social reformer, perhaps best known for being the first suffragette to be tried by jury (for agitating outside the Leeds Coliseum) and for being one of the first hunger strikers: "she was imprisoned some fifteen times for her part in protests and was the first suffragette to be tried by jury; in prison, she went on hunger-strikes five times but was never force-fed because her health was too frail." (ADNB). Baines came from a Birmingham Salvation Army family and was active (like Mary Priestman: see item 1) in the temperance movement. She joined the WSPU around 1905 – a year before she stood in this election and the publication of this associated leaflet. "One of the first to advocate militant methods", in contrast to Priestman, in this early leaflet, she argues her case compellingly: "Knowing from experience the struggle for existence, and the sheer callousness of the favoured classes, I, as a Socialist pure and simple, appeal for your support, your influence and your votes, to enable me to champion cause of the victims of our cruel competitive system."

Two years later, "in April 1908 she was made a full-time [WSPU] organizer in the Midlands and north of England on a wage of £2 a week. Travelling from her base at Stockport, she planned demonstrations, set up new branches and addressed meetings." After being released from prison in 1913, she and her family were smuggled into Wales under the alias of Evans and travelled to Melbourne, "which had been chosen as a refuge because it was the headquarters of the Women's Political Association," so making Australia their home. [ref: 3066] **£275**

3. COWDEN-CLARKE, Mary; ["Misses DOLBY"]; [ST CLAIR, William].

Honey from the Weed: Verses. London: C. Kegan Paul & Co., 1881.

FIRST EDITION, INSCRIBED BY AUTHOR, WITH SIGNED CARTE-DE-VISITE PASTED IN. 8vo, pp. xi, 350, [2 blank], [4 adverts for MCC and her husband's books, plus a note to 'Possessors of Mrs Cowden Clarke's "Concordance to Shakspeare"']. Original blue cloth, spine and upper board lettered in gilt and decorated in black, single blind ruling and publisher's device in blind to bottom board. Apt floral-patterned endpapers. Gently soiled and rubbed, wear and pushing to extremities, small chip to





bottom edge of bottom board. Inscribed by author in brown ink to half-title: “To the Misses Dolby, with all good wishes from, Mary Cowden-Clarke, Westwood House - August 1885.”; with a signed and dated (May 1873) albumen carte-de-visite by G. B. Sciutto, Genova, pasted to facing verso, 4.5cm tear to half-title at hinge, later lengthy pencil note by William St Clair to verso. Some foxing, a few pages crudely cut, a number uncut, corrections in brown ink to pp. 12 & 293 (in MCC’s hand?), shaken, but binding still firm, Novello binder’s label to rear pastedown. Else, clean and bright. Three reproductions of photographs of a man and woman (actors?) in Greek costumes (according to pencil note to reverse) laid in. Good+

A charming and unusual inscribed first edition copy of the Shakespeare scholar’s late volume of verses (many relating to and inspired by WS, as well as friends and family), written in Genoa, and inscribed to the “Misses Dolby,” at Westwood House in 1885, with a signed and dated carte-de-visite pasted opposite; given the extensive familial musical connections, it seems likely that Cowden-Clarke’s inscribtees are the sisters of the English contralto and composer, Charlotte Helen Sainton-Dolby (she had three, at least).

Mary Cowden-Clarke (née Novello; 1809-1898) was a literary scholar and author, who compiled one of the first concordances to Shakespeare (1844-5), and produced numerous related publications, as well as editing

The Musical Times (1853-1856). Her Shakespearean education had been furthered by Mary Lamb (who also taught her Latin and poetry), a family friend (along with her brother, Charles, Leigh Hunt and John Keats). The eldest daughter of the sociable and musical Novello family, she sang and performed in amateur theatrical productions, including performances as Mrs Malaprop in *The Rivals* (1847-8) at Westwood House in Sydenham, the home of Henry Littleton, who eventually took over the music-publishing house of Novello in 1866. “These private theatricals led to an introduction through Leigh Hunt to Charles Dickens, whom she persuaded to invite her to act in the amateur company which, under his direction, gave performances in London and other cities, to aid the establishment of a perpetual curatorship of Shakespeare’s birthplace at Stratford upon Avon” (ODNB). In 1856 Cowden-Clarke moved to Italy with her parents and husband, the Shakespeare scholar Charles Cowden Clarke, eventually settling in Genoa, where they named their home Villa Novella.

From the collection of William St Clair (1937-2021), independent scholar and author of important biographical studies relating to Romanticism and the creation of modern Greece, whose “collection of Romantic-era first editions was so immense that it spilled out into the homes of his friends” (Wilson, 2021). He notes in this copy: “Bought at Hampstead 1987”.

Frances Wilson (2021) 'William St Clair,' Obituary via Royal Society of Literature website.
[ref: 3085] **SOLD**

4. CARTER, Elizabeth (translator); ROLLESTON, T. W. (editor); [BROOKE, Stopford]. *The Book of Epictetus: Being the Enchiridion together with chapters from the discourses and selections from the fragments of Epictetus.*

London: George G. Harrap & Co/ The Harrap Library, [1911].

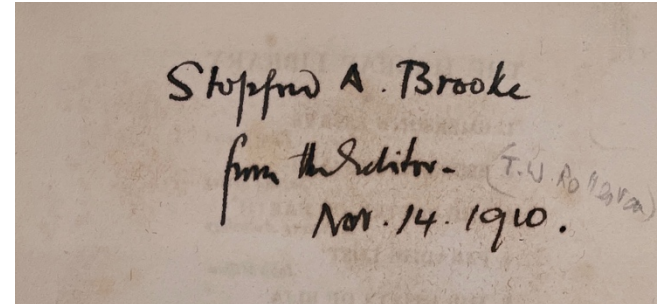
FIRST EDITION, INSCRIBED BY EDITOR TO STOPFORD BROOKE. 8vo, incl. frontis portrait of Elizabeth Carter. Original red cloth, green cloth title compartments to spine and upper board, ruled and lettered in gilt. Leading and bottom edges untrimmed. Spine and boards sunned, spine title panel lifting at corners, white spldges to bottom board. Some foxing, offsetting to endpapers. Inscribed in brown ink to half-title: "Stopford A. Brooke, from the Editor - Nov. 14. 1910." Else, clean and tight. Very good

A pleasing association copy uniting two Irish men of letters related by marriage, inscribed by the poet and translator, T. W. Rolleston to his father-in-law, the royal chaplain and author, Stopford Brooke.

Thomas William Rolleston (1857-1920) had married Stopford Brooke's daughter Maud in 1897. He was a founder of both the *Dublin University Review* and the Irish Literary Society, and an "intimate enemy" of W. B. Yeats (according to the poet's memoirs).

Stopford Brooke (1832-1916) was chaplain in ordinary to Queen Victoria from 1875, but, five years later, seceded from the Church and officiated as an independent preacher for many years at Bedford chapel, Bloomsbury. He gave the inaugural lecture to the Irish Literary Society, London, on 'The Need and Use of Getting Irish Literature into the English Tongue' and played a leading role in raising funds to purchase Dove Cottage, William and Dorothy Wordsworth's home in Grasmere,

[ref: 3087] **SOLD**

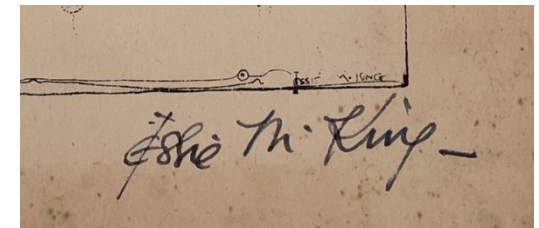


SIGNED BY ARTISTS

"AM I TOO SEVERE?": JESSIE M KING, TEACHER & CRITIC

5. KING, Jessie M. *The Budding Life: A book of drawings.* London and Glasgow: Gowans and Gray, 1907.

Second impression, SIGNED BY ARTIST, WITH ALS. 8vo, n.p. [pp. 32: illustrated half-title and title page + 14 full-page line drawings of various blossoming trees and plants]. Original paper wrappers with integral Japon





pictorial jacket. Lacks glassine cover, pictorial jacket browned and brittle, large losses. Toned, first and final pages spotted, signed in black ink by Jessie M. King to half-title, else, clean. Three-page hand-written letter addressed "My dear Pixie" (Sept. 8th. 1938) laid in: single fold, stained and spotted. Good+/ poor

A delicately jacketed, signed second printing of the Glasgow artist and educator's book of 14 full-page drawings of blossoming trees and bushes, with a charming, later hand-written letter laid in; addressed "My dear Pixie" and penned from her sick bed, the letter captures King as teacher and critic, including to her addressee: "the smaller one [sketch] of the roof is weak," she wrote, "& does not give the proper values & is uninteresting in subject," followed by: "Am I too severe?"

Budding Life was produced and published during the final years of King's stint (1899-1907) teaching book design at the Glasgow School of Art and one of her many projects for Gowans and Gray. She married fellow artist and (furniture) designer, Ernest Archibald Taylor (1874-1951), the following year (1908) and each summer the couple "ran painting courses at High Corrie, Isle of Arran, and applied arts courses in Kirkcudbright, an artistic colony, where they settled in 1915.

According to Robert Burns, of Edinburgh College of Art, no student's training was complete without a stay in one of the cottages at their home, Greengate." (ODNB). Just over thirty years later, writing from Greengate, King Taylor (as she signed herself following her marriage) remained just as focused on supporting, encouraging and critiquing younger artists: "I am so glad you are keeping in touch with that nice boy Francis - I though him unlike the modern silly youth".

Seemingly a younger friend and mentee of King's ("I hope I may see you all again sometime, somewhere – perhaps even on Arran-"), Pixie remains unidentified; while a contemporary of King's, who went by the nickname Pixie, Pamela Colman Smith is almost certainly *not* King's addressee.

[ref: 3077] **SOLD**

EDWARD CATICH'S OWN COPY?

6. CATICH, Edward Michael; [PATZIG, Edna (supervisor)]. 'Functional Lettering for the Elementary and High Schools': A thesis submitted in partial fulfilment of the requirements for the degree of Master of Arts, in the Department of Graphic and Plastic Arts, in the Graduate College of the State University of Iowa. [State University of Iowa], [1935].

ORIGINAL MA THESIS. 4to-sized (27.7 x 21.6cm), pp. [1], xi, 73 (typed on rectos only), incl. b/w plates, plus numerous clipped illustrations of calligraphic figures pasted in between paragraphs, interleaved with two pages of hand-written corrections in Catich's hand. Grey endpapers. Blue-grey cloth, upper board lettered in gilt. Rubbed, wear and pushing to extremities, a few black pen marks, 2cm patch of black pen (to conceal library shelf mark?) towards heel of spine. Glue and paper remains of book plates to front endpapers, toned, 4cm closed tear to bottom edge of first blank, blind 'St. Ambrose College Library' stamp and second, smudged circular black ink stamp (possibly a deaccession stamp?) to title page. Occasional pencil marginalia, relating to corrections, glue darkened around those illustrations pasted-in. Else, internally clean and tight. Very good.

WorldCat locates one copy only (University of Iowa).

A unique copy of calligrapher and educator Father Edward Catich's 1935 MA thesis, featuring two interleaved pages of his own corrections, and formerly from the library of St. Ambrose College, whose Art Department Catich founded in 1939, four years after being awarded his MA; given the corrections and its former home, likely Catich's own copy.

A celebrated calligrapher, stone cutter, jazz musician and lecturer, Father Edward Catich (1906-1979) was an authority on the Roman alphabet and the inscription on Trajan's Column, especially. He discussed the inscription in his thesis, as well as in later publications for his own Catfish Press, such as *Letters Redrawn from the Trajan Inscription* (1961) and his important *Origin of the Serif* (1968). In the latter, Catich argued that the serif originated with Roman square capitals and the use of the flat brush, as typified on Trajan's Column. Catich studied at the School of the Art Institute of Chicago (1926-29), St.

Ambrose College and the State University of Iowa, where he wrote this MA thesis, before travelling to Rome in the same year (1935) to study



at Pontifical Gregorian University for the Catholic priesthood. He simultaneously conducted palaeographic and epigraphic research. He was ordained in 1938 and returned to Iowa to teach, across an astonishing range of subjects, at St. Ambrose College.

PROVENANCE: From the collection of Father David Clark, former Director (2008-2011) of the Von Hügel Institute (VHI), University of Cambridge.

[ref: 3062] £450



7. [HEPWORTH, Barbara]; ASSOCIATED PRESS. 'Shapes in the Garden: Barbara Hepworth contemplates one of her works, "Figure Archaean" in the exotic garden of her studio in St. Ives'. [St Ives]: Associated Press Feature Photo, 16 September 1963.

Original Associated Press Photograph, with blurb attached. B/w silver nitrate photograph (20.4 x 15cm) showing Hepworth standing aside, and looking up, at her sculpture Figure (Archaean) in her garden, flanked behind by Torso I (Ulysses), while, in the foreground, framing the image to the right, is Figure for Landscape, with a tree trunk creating a frame to the left; yellow AP Feature Photos typed blurb, 'Shapes in the Garden,' pasted to reverse and folded over: 17 typed lines in blue ink. Slightly creased, faint surface scoring, AP and Shields Gazette Library stamps to reverse. Very good

A pleasingly com/posed Associated Press photograph of Barbara Hepworth in her St. Ives garden, gazing up at Figure (Archean) (1959), a monumental torso, closely aligned with Torso I (Ulysses) (1958), which flanks the sculptor to the left, while Figure Landscape (1960) dominates the foreground; an image that belies Hepworth's reticence towards the press.

Despite the blurb focusing on the Cornish base of "Britain's leading woman sculptor [... who...] plans to remain, even though many of the arty residents have moved on to fresh pastures," and its production for British evening papers, the 1960s was a period in which Hepworth sought to solidify the international reputation she had worked hard to develop over the previous decade, especially in the US. As was the case on her first visit to New York for her first US solo exhibition in 1959, here she may have considered: "Have seen all the press – pulled faces at the camera and generally done my best!" (Roberts, 2013).

Emma Roberts (2013) 'Representation and Reputation: Barbara Hepworth's Relationships with her American and British Dealers' in *Tate Papers* no.20

[ref: 3018] **SOLD**

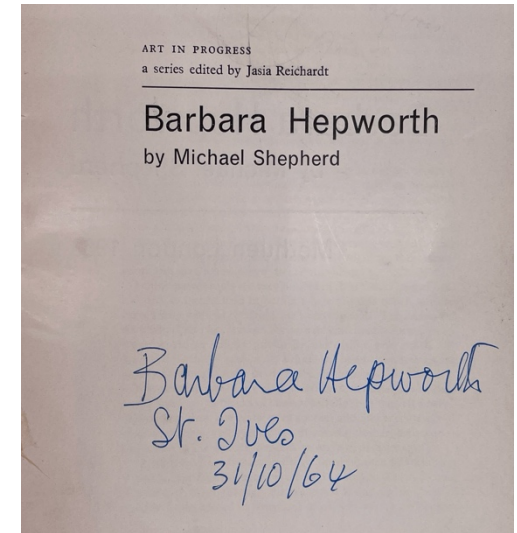
8. SHEPHERD, Michael; HEPWORTH, Barbara. *Art In Progress: Barbara Hepworth.*

London: Methuen, 1963.

FIRST EDITION, SIGNED BY SCULPTOR. 8vo, [pp. 48, including pp. 23 b/w photographs of Hepworth's sculptures]. Original publisher's illustrated card covers. Rubbed and creased. Inscribed by Hepworth in blue pen to title page: "Barbara Hepworth, St Ives 31/10/64", text block separating from wrappers, nick to [pp. 15-16], photograph of '11 Torso I (Ulysses)' and [pp. 29-30] of text. Else, clean and tidy. Good+

A first edition copy of Michael Shepherd's short study of Barbara Hepworth for Methuen's *Art in Progress* series, signed, dated and located by the sculptor a year after publication in St. Ives.

[ref: 3064] **SOLD**



VITA & VICTORIA SACKVILLE-WEST

VSW'S PHILOSOPHY OF THE BOOK: "IT WAS A FRIEND, NOT A CURIOSITY"

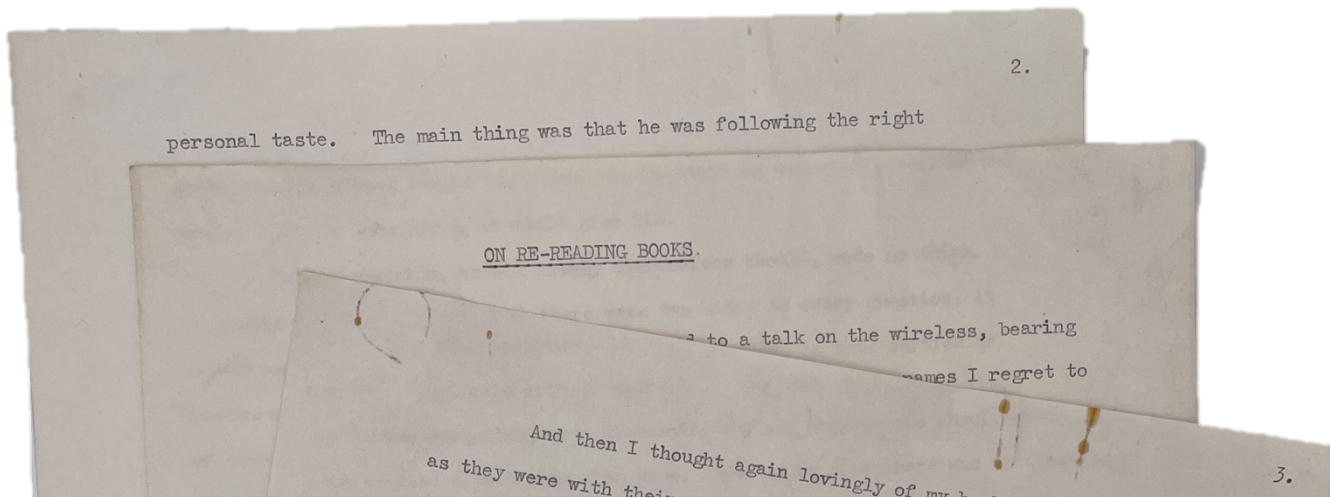
9. SACKVILLE-WEST, V. [SIGNED TYPED ESSAY] 'On Re-Reading Books'. [c.1930].

TWO ½ PAGE TYPED ESSAY, SIGNED & AMENDED BY AUTHOR. Pithy A4 typed fair copy essay, pp. 3: typed in black ink on one-side only, signed in brown ink on p. 3, two amendments in same ink. Two folds, darkened on outer page, gently toned and creased, impressions of paper clips (now removed) to top edges, related rust echoes to pp. 2 & 3. Else, clean and tidy. Near fine.

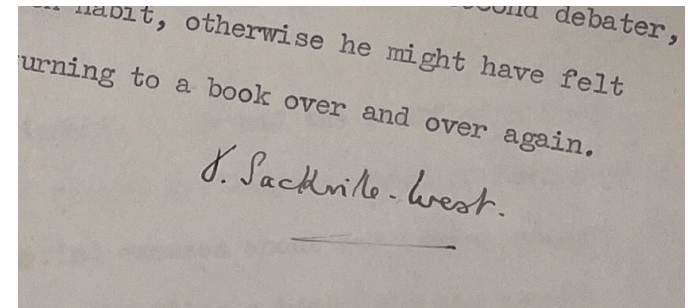
A charming, typed fair copy of an essay (or piece for broadcast, or address for a literary festival?), amended and signed by Vita Sackville-West, touching on her own literary tastes, before turning, with some seriousness and passion, to her (re-)use of books – a reading practice, which

was a writing one too: "I thought again lovingly of my books, defaced and intimate as they were with their marginal notes and markings. Each one had its own personal, pencilled index at the end, so that at any moment I could refer to a passage which had pleased or interested me."

Likely written in the early 1930s (see below for VSW's mention of the "Nonesuch



Donne,” published in 1929) – and gently gesturing to modernist-related debates and concerns about temporality and re/reading, the ‘new,’ best-sellers, and “serious” readers and books – VSW is prompted by a discussion on the wireless to reflect on her own re-reading. She reassesses what anthologies mean to her: “‘potted reading’ I called them rather contemptuously in my own mind,” and instead recognises that “some anthology or other was often the book I picked up for a few stray minutes or packed with the toothbrush if I was going away for the night.” She outlines her preference for books “thick and rich in content: perhaps the Everyman edition of Sir Thomas Browne, or the compact little Nonesuch Donne; books which one could read and re-read, and still discover some further treasure”. And closes, following a sideswipe at the rare book world (“The pursuit of such rarities seemed to me to approach perilously close to the extravagances of philately!”), with her own working philosophy of the book: “A book, to me, was meant to be read and if necessary marked, its contents more precious than its form. It was a friend, not a curiosity.”



A rarity, indeed: title not in Cross & Ravenscroft-Hulme; we’ve been unable to trace any other copies or versions: perhaps it never made it into print, or was one of her generically titled ‘Literary Criticism’ radio broadcasts for the BBC (1930-32)? Indeed, all the correspondence and contracts between the BBC and VSW up to 1932 were destroyed by bombing in WWII (Cross & Ravenscroft-Hulme). While VSW produced numerous short pieces for the *Evening Standard* across 1924 with titles such as ‘On Being Photographed,’ ‘On Friends and Relations’ and ‘On Keeping a Diary’, this appears to be too early, as the Nonesuch edition of John Donne’s *Complete Poetry and Selected Prose* she alludes to was only published in 1929. Not, seemingly, in conversation with Virginia Woolf’s ‘On Re-reading Novels’ (1922).

[ref: 3046] **SOLD**

“ONE OF THE BOOKS OF VICTORIA SACKVILLE, KNOLE, SEVENOAKS”

10. RÉGNIER, Henri de; [SACKVILLE-WEST, Victoria]. *Les Jeux rustiques et divins*. Paris: Mercure de France, 1914.

Eleventh edition. 8vo. Full deep purple textured morocco, spine lettered in gilt. Edges untrimmed. Marbled endpapers. Rubbed and scuffed, spine sunned, head of spine chipped, wear and bruising to extremities. Victoria Sackville-West’s Knole ex libris – “A good book is the best of friends, the same today and forever” – to ffp, endpapers foxed, blanks browned, WWI Valentine’s Day pencil gift inscription to first blank: “To BM, from Eve –” with a line from de Régnier’s ‘Espoir’ copied below, occasional pencil ticks and scoring to text (including ‘Espoir’). Good+

A well-handled copy of the eleventh edition of the French symbolist’s poetry collection, from the library of Victoria Sackville-West, Lady Sackville (whose first language was French), bearing an attractive example of one of her (many) Knole bookplates, plus a seemingly unrelated, but hopeful 1918 Valentine’s Day inscription.

In her double biography of her maternal grandmother and mother, *Pepita*, Vita Sackville-West captured Victoria Sackville-West's enthusiasms and excesses, musing on their connection to different branches of the family and the admixture of "the disreputable Spanish and the (more or less) respectable English strains," as well as the "idiosyncrasies all her own". The latter included "the idea of a different book-plate drawn for every 'well-bound' book. (There was book-plate with a sundial for the book on sundials, a book-plate with a view of Chenonceaux for the book about the chateaux of the Loire, and so on; so, a hundred times on.)" (VSW, 1937). Perhaps this bookplate was assigned for Lady Sackville's poetry books?

V. Sackville-West (1937) *Pepita*. London: The Hogarth Press.

[ref: 3080] **SOLD**

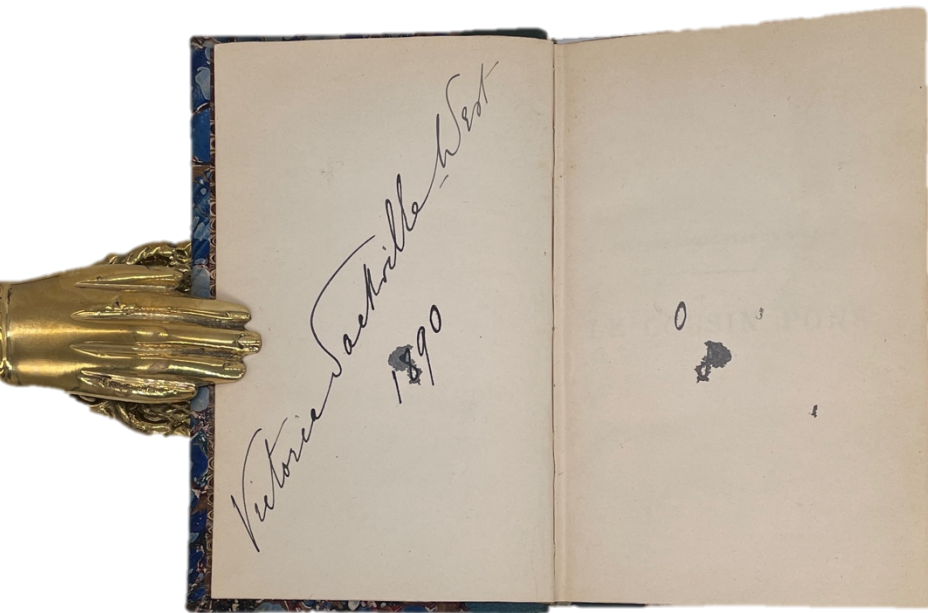


II. BALZAC, H. De; [SACKVILLE-WEST, Victoria]. *Scènes de la Vie Parisienne: Les Parents Pauvres, Le Cousin Pons.* Paris: Calmann Lévy, Editeur, Ancienne Maison Michel Lévy Frères/ Oeuvres Complètes de Balzac, 1884.

New edition. 8vo. In French. Quarter turquoise calf, marbled boards, spine lettered and numbered ('XXV') in gilt, gilt monogram 'EMB' to heel. Contrasting brown marbled endpapers, cream ribbon marker. Spine sunned, rubbed. Edges browned. Toned and foxed, "Victoria Sackville-West, 1890" inscribed in her bold hand to verso of ffep: smudged, with attendant offsetting. Else, clean and tight. Very good

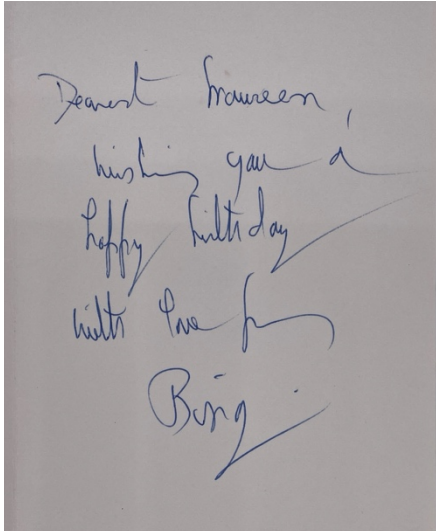
An attractively bound copy of Honoré de Balzac's *Le Cousin Pons*, one of the final instalments in his multi-volume project of interlinked novels and short stories, *La Comédie Humaine*, featuring the bold ownership inscription of Victoria Sackville-West, Lady Sackville (whose first language was French), dated two years before the birth of her only child and namesake, Vita.

[ref: 3083] **SOLD**



MOSTLY INSCRIBED & ASSOCIATION COPIES

“WITH LOVE FROM BING”



12. DU MAURIER, Daphne; [Maureen BAKER-MUNTON?]. *The King's General*. London: Victor Gollancz Limited, 1946.

FIRST EDITION, with AFFECTIONATELY INSCRIBED CARD FROM “BING”, LAID IN. 8vo, pp. [286]. Original green cloth, spine stamped in gilt. Bottom corners bruised, a few marks, else, clean and bright. In the original yellow, black and plum jacket: tatty, spine darkened, rubbed and soiled, losses to spine ends, corners chipped. Red card with orange rose design, inscribed by Du Maurier in blue biro: “Dearest Maureen, Wishing you a happy birthday, With love from, Bing.” Corners creased and crumpled, especially top left, else, bright. Very good/ good-

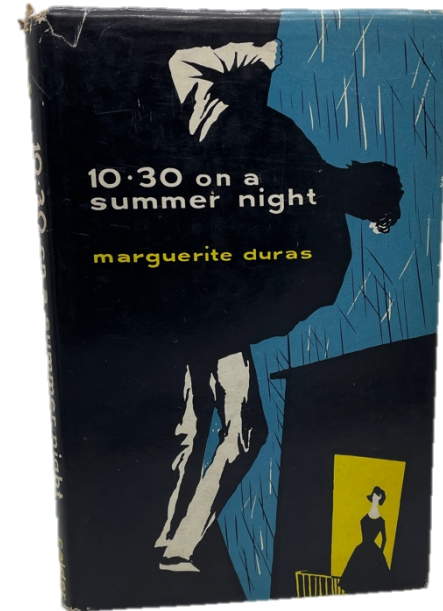
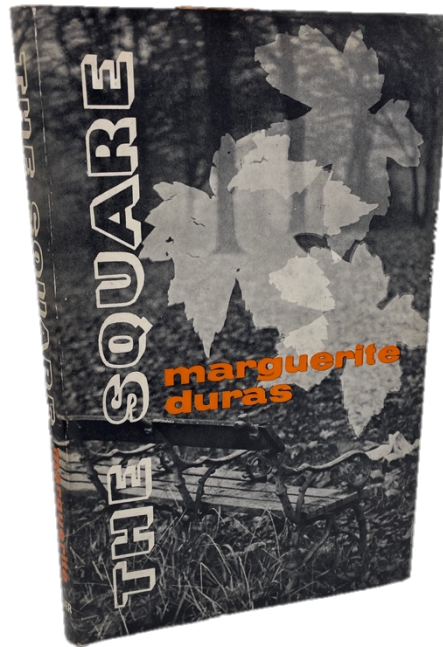
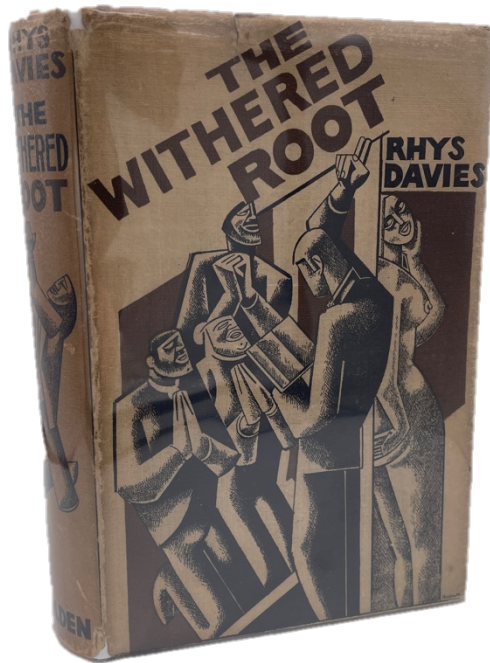
A robust first edition copy of Du Maurier’s gothic historical novel set during the English Civil War (but speaking too of WWII) and the first of her novel’s

to be written at Menabilly, with an affectionately inscribed card for “Dearest Maureen [...] with love from Bing,” the nickname used by Du Maurier’s family and close friends, laid in.

Given the intimate and affectionate inscription to “Dearest Maureen”, it seems likely that the addressee is Maureen Baker-Munton (1922-2013), a close friend of Du Maurier’s, who helped care for her in later life. Baker-Munton’s important Du Maurier-Browning archive was sold by Rowley’s Auction House in 2019, a sale which featured several lots of signed greetings cards. Du Maurier had met Maureen through her husband, Frederick ‘Tommy’ Browning (to whom the book is dedicated with: “also a general, but, I trust, a more discreet one”); the younger woman worked as his PA in India and, on their return to Britain in 1946 (the year of publication), the War Office, and later the Palace.

[ref: 3079] **SOLD**





13. DAVIES, Rhys; ROBERTS, William (DJ design). *The Withered Root*. London: Robert Holden and Co Ltd, 1927.

FIRST TRADE EDITION, SIGNED BY AUTHOR. 8vo. Original brown cloth, gilt lettered, black stamped title panel to spine, gilt stamped decoration to upper board. Gentle pushing to spine ends, bump to bottom corner, edges and margins foxed. Inscribed by Davies in black ink to ffp: "Yours sincerely, Rhys Davies.", a number of short closed tears to pages, repair to rear hinge, else, clean. In the wonderful William Roberts illustrated dust jacket (see above, left): price-clipped, toned and rubbed, nicked and chipped. Good+/ good+

A solid, signed copy of Rhys Davies' first novel, in the striking original dust jacket designed by his friend, the 'English Cubist' William Roberts. Dubbed 'the Welsh Chekhov', Rhys Davies (1901-1978; OBE) was a prolific and prize-winning author, who chronicled working class life, especially of industrial Wales, and women's lives.

Davies met Roberts (1895-1980) through *The New Coterie Magazine*, published by Charles and Esther Lahr. The artist also produced a portrait of the Welsh author, which featured as the frontispiece to his first book, *The Song of Songs*, a collection of stories published in the same year as *The Withered Root*. Roberts was a signatory of the Vorticist manifesto, and his work featured in *Blast*.

With a printed dedication: "To Charles Lahr," who typed the novel up for Davies.

[ref: 3081] £110

14. DURAS, Marguerite; PITT-RIVERS, Sonia and MORDUCH, Irena (translators). *The Square*. London: John Calder, 1959.

FIRST UK EDITION. 8vo, pp. 108. Original orange cloth, spine lettered in gilt. Stain to top edge. Bands of offsetting to feps, else, clean, bright and tight. In Gross-Andre's striking monochrome photographic dust jacket, lettered in orange and white: light edgewear and creasing, nicks to corners, rear panel shelf soiled. Near fine/ very good. Scarce

A sharp copy of Marguerite Duras' fourth novel ("and probably the most discussed among her compatriots"), in the wonderful monochrome photographic dust jacket by Gross-Andre (see p.15, centre image).

Despite a January 1957 radio adaptation of *Le Square* being "overwhelmingly moving – to me," and leading him to write a note to Duras, whom he didn't know, exclaiming "Merveilleux, merveilleux", Samuel Beckett declined John Calder's invitation to write an introduction to this edition (the Irish writer is present, however, in advertisements for *Malone Dies* and *Murphy* on the rear flap).

[ref: 3071] **SOLD**

15. DURAS, Marguerite; BORCHARDT, Anne (translator). *Ten-Thirty on a Summer Night*. London: John Calder, 1962.

FIRST UK EDITION. 8vo, pp. 108. Original blue cloth, spine lettered in silver. Pushing to spine ends and bottom corners, fine bands of sunning to board edges. Faint bands of offsetting to feps, old prices in pen to ffep, patch of offsetting to pp. 58-9, else, clean, bright and tight. In Michael Hoare's striking original dust jacket: edgewear and creasing, frayed at head of spine, a few nicks, but cover art remains bold and affecting. Very good/ good+

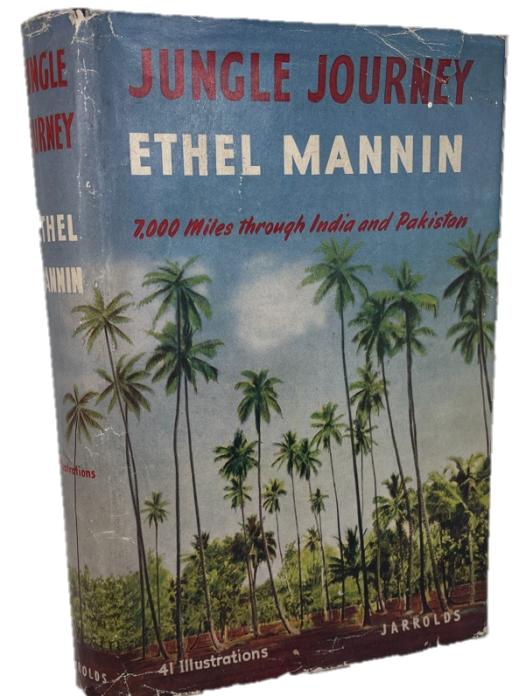
A pleasing copy of Marguerite Duras' 1962 novel set in Spain, in the striking original dust jacket by Michael Hoare (see p.15, right image), featuring the pivotal moment when her protagonist Maria spies the escaped murderer Rodrigo Paestra hiding behind the chimney on the rooftop opposite during a thunderstorm.

First published in France in 1960, *Ten-Thirty on a Summer Night* was subsequently adapted for the screen in 1966 as *10:30 P.M. Summer*, directed by Jules Dassin and starring Melina Mercouri, Romy Schneider, and Peter Finch.

[ref: 3070] **£50**

16. MANNIN, Ethel; PORTEOUS, Jean (photographer); [KEARTON, Cherry]. *Jungle Journey*. London: Jarrolds Publishers Limited, [1950].

FIRST EDITION, INSCRIBED BY AUTHOR TO CHERRY KEATON. 8vo, incl. b/w photographic frontis and plates, taken by Jean Porteous. Original black cloth, gilt stamped spine, gilt elephant head stamped to upper board. Illustrated map endpapers. Boards mottled. Inscribed by author in blue ink to title page: "Inscribed by the author, for Cherry Kearton - affectionately, Ethel Mannin, Sept. 1950", else, clean and tight. In the original illustrated dust jacket: edgewear and creasing, chipped and nicked. Very good/ good+



A pleasing first edition copy, inscribed to Cherry Kearton, the son and nephew of the British naturalists and pioneering wildlife photographers, brothers Richard and Cherry Kearton, and featuring photographs by her daughter, Jean Porteous.

[ref: 3086] **SOLD**

“AUTHOR’S CORRECTED PROOF, WITH THE AUTHOR’S BEST WISHES”

17. MANNIN, Ethel. *The Curious Adventure of Major Fosdick*. London: Hutchinson of London, 1972.

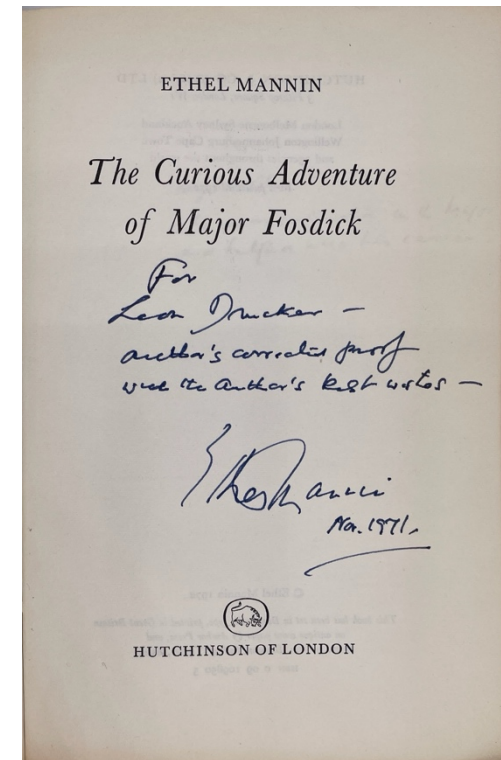
UNCORRECTED PROOF COPY, INSCRIBED BY AUTHOR, WITH HER MANUSCRIPT CORRECTIONS. 8vo.

Original red paper wrappers, lettered in black. Reading creases to spine, wrappers unevenly darkened, ink stains to bottom edge (likely Mannin’s own). Mannin’s manuscript corrections in blue-black ink and red biro throughout, including the addition of the book’s dedication: “To, my brother, who was interested in the Major, and helped with his career,” two typed corrections pasted to margins of pp. 146 & 200, plus her inscription to title page: “For Leon Drucker – author’s corrected proof, with the author’s best wishes – Ethel Mannin, Nov. 1971.”, occasional faint stains. Else, clean and tight. Very good

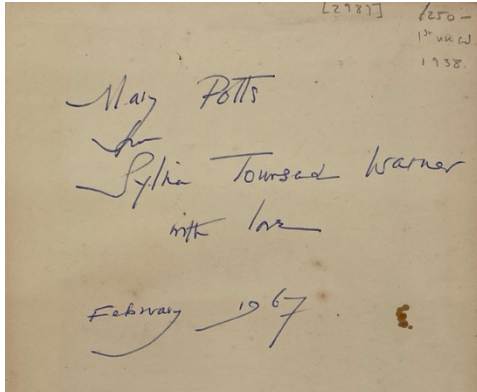
A rather neat author’s corrected uncorrected proof copy of Ethel Mannin’s late novel about a former Indian Army officer’s “curious adventure” in the beatnik world and in Pathan, West Pakistan – “a vivid and erotic picture of contemporary do-gooders in all their tragic futility,” Mannin amended in her blurb – inscribed to Leon Drucker, the British book dealer and correspondent of Paul Scott.

Once described in the press as “the most unpopular writer in England,” following the publication of *Women and the Revolution* (1938) and *Red Rose: a Novel Based on the Life of Emma Goldman* (1941), when the socialist “politics and hard edge she was introducing into her romance fiction was overpowering the love stories in the end” (ODNB), Ethel Mannin (1900-1984) proved anything but: with nearly 100 books to her name, including fourteen travel books recording visits to Germany, India (see item 16), Morocco, Burma, Egypt, Jordan, Italy, the prolific British author “kept to her vow, made in the late 1930s, to write two books a year, one fiction and the other non-fiction, until 1974,” two years before the publication of this novel (ODNB).

[ref: 3078] **£175**



“FOUND A SECOND COPY OF AFTER THE DEATH FOR MARY POTTS”



18. TOWNSEND WARNER, Sylvia; [POTTS, Mary]; [LUCKETT, Richard]. *After the Death of Don Juan*. London: Chatto & Windus, 1938.

FIRST UK EDITION, INSCRIBED BY AUTHOR. 8vo. Original mottled cloth, oval, black-stamped title panel to spine, framed and lettered in gilt. Lean to spine, uneven sunning, pushing and wear to spine ends and bottom corners. Edges toned, foxing to leading edge. Inscribed by STW in blue biro to ffep: “Mary Potts, from Sylvia Townsend Warner, with love, February 1967,” stain and spotting to ffep, Richard Lockett’s book label to front pastedown. Half-title excised, foxed, stain to p. 80, else, clean and bright. Good+

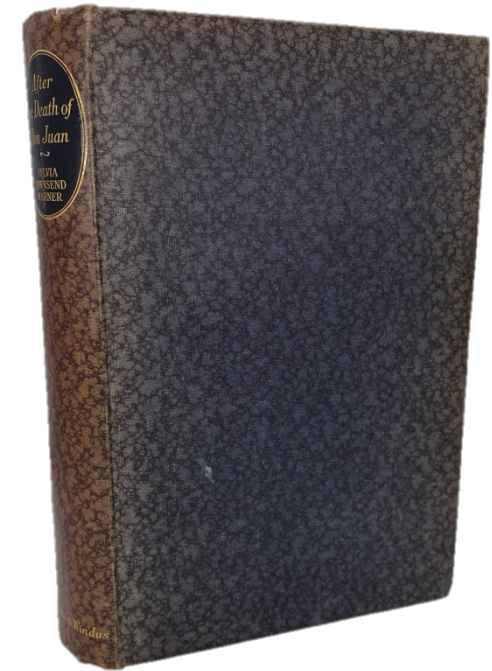
An interesting association copy of STW’s fifth novel, inscribed to Mary Potts, a close friend of T. H. White, and who became her friend as she researched her biography of the author; in her diary entry for 13 February 1967, amidst news of the Vietnam war, STW noted:

“found a second copy [i.e. this one] of *After the Death* for Mary Potts, whose original copy is lost, and fell to reading it,” two days later she added: “I assembled the last parcel of T.H.W. mss, copied out the Brownie sonnet as a leavetaking, assembled all the odd bits with notes as to whence I had drawn them, did it up [...] And then with Finis staring me in the face, sat down to the acknowledgements and groaned out its first paragraph” (*Diaries*, 1994). STW dreaded the completion of the biography – “I have never been at a lower, longer ebb” – with her own biographer concluding: “White’s friends had become her friends; she knew him better than he had known himself, more comprehensively, with her biographer’s god’s eye view of his life, and foreknowledge of his death. It was hard to hand him over to whoever might care to read her book” (Harmon, 1991).

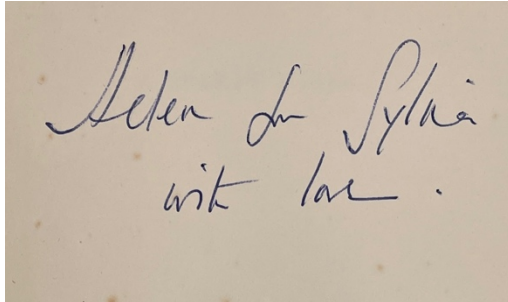
Mary Potts was married to L J Potts, translator of Aristotle and Strindberg, and White’s tutor, and later Librarian, at Queens’ College, Cambridge. White described Potts as “the great literary influence of my life, as well as being the most noble gentleman I have ever met” (in STW, 1967). The Cambridge couple were lifelong friends of White’s, with STW consulting Mary Potts for her biography (L J Potts having died in 1960). Mary Potts observed that White was “fifty per cent more alive than anybody else I have ever met.” (ibid).

Dr Richard Lockett (1945-2020) was Emeritus Fellow, and formerly Pepys Librarian and University Lecturer in Seventeenth-Century Literature, at Magdalene College, Cambridge.

Russell & Lawrence Mitchell 16a; Claire Harmon (ed.; 1994) *The Diaries of Sylvia Townsend Warner*. London: Chatto & Windus; Claire Harmon (1991) *Sylvia Townsend Warner: A biography*. London: Minerva; Sylvia Townsend Warner (1967) *T H White*. London: Chatto & Windus. [ref: 2989] **£250**



“HELEN [THOMAS] FROM SYLVIA, WITH LOVE”



Helen from Sylvia
with love.

19. TOWNSEND WARNER, Sylvia; BARKER, Carol (DJ illustrator); [THOMAS, Helen]. *A Spirit Rises*. London: Chatto & Windus, 1962.

FIRST EDITION, INSCRIBED BY AUTHOR TO HELEN THOMAS. 8vo. Green cloth, spine lettered in gilt. Lean to spine, pushing to head of spine, bump to heel, faint liquid stain to bottom board and a darker one to bottom edge and into margins of first gathering. Scatter of fox spots to leading edge, endpapers and first gathering, inscribed by STW in blue biro to ffep: “Helen from Sylvia, with love”.

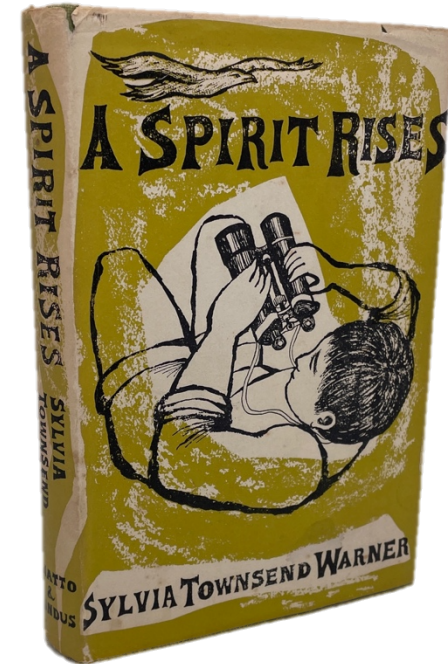
Else, clean and bright. In the original chartreuse, white and black illustrated dust jacket by Carol Barker: frayed at spine ends, chipped at top corners, liquid stains, largest to rear panel. Very good/ good+

A charming association copy of STW’s later collection of 14 short stories, inscribed to a new friend in later life, Helen Thomas, the author and widow of poet Edward Thomas.

STW and Helen Thomas (1877-1967) both sat for the British artist Joy Finzi in 1960 and began corresponding in 1962 (to 1966; with 30 letters from STW to Thomas held in the Gerald and Joy Finzi Collection, Reading University): perhaps STW sent this copy with an early letter to her new friend? Thomas certainly sent her a book: writing in her diary in January 1963 (a torrid month, of arctic weather and ill health for Valentine), STW noted: “the Hazidim book from Helen arrived. I realised it will make something for the 12th [her and Ackland’s anniversary].” (*Diaries*, 1994)

With printed dedication to William Maxwell, STW’s good friend and fiction editor at *The New Yorker*, where many of the stories first appeared.

Russell & Lawrence Mitchell 27a; HARMON, Claire (ed.; 1994) *The Diaries of Sylvia Townsend Warner*. London: Chatto & Windus. [ref: 3076] **SOLD**





Thanks for reading!