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York National Book Fair Highlights 13-14 September 2019 Stand 215

POEMS BY THE (SAPPIC) BLUESTOCKING, THOUGHT 'MORE THAN HALF A WITCH'



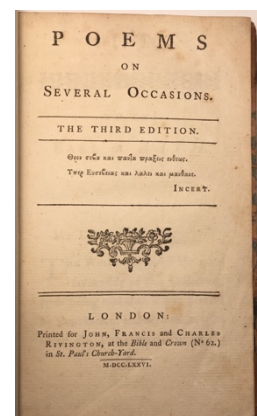
I. [CARTER, Elizabeth]. *Poems on Several Occasions*.

London: John, Francis and Charles Rivington, 1776.

Third, and most comprehensive, edition. 8vo, pp. vi, 120. Half speckled calf over marbled boards, gilt ruling and red morocco title label to spine. Green ribbon marker. Decorative head and tail pieces. Front joint and nicks to spine professionally repaired, rear joint tender. Rubbed, corners bruised and worn, a little chipped. Edges browned. Two later POIs to front pastedown: 'R. A. Bell/ April 1948' and 'SFY[?]/ 5. 6. 16'. Some light foxing and tanning, offsetting from ribbon to pp. 70-71. Else, clean and tidy. Dedicated to William Pulteney, Earl of Bath from 'Eliz. Carter,' and with congratulatory verses by George, Lord Lyttleton. Includes two articles from *The Rambler*, nos. 44 and 100.

ESTC T82899. Not particularly rare, but quite lovely.

A member of the Bluestocking Circle, Elizabeth Carter (1717–1806) was a poet and classicist, friend of Johnson (and occasional editor of *The Rambler*), as well as an accomplished linguist. She is best known for her translation of the Stoic philosopher, Epictetus; indeed, the popularity of her rendering gave her some measure of financial independence from her father, as well as leading to her friendship with Elizabeth Montagu. Along with Bath, it was Montagu who pursued Carter to publish a second volume of poetry, *Poems on Several Occasions*, in 1762. It included Carter's *Rambler* articles and two poems from her first slim volume, *Poems on Particular Occasions* (1738). One



thousand copies of the first edition were printed and it ran to five editions in her lifetime, with the third edition of 1776 being the most comprehensive, including six new poems and an inscription (ODNB). Most of the poems are addressed to women, both Bluestocking and Kent friends. While Virginia Woolf celebrated Carter's thirst and graft for knowledge in *A Room of One's Own*: 'George Eliot [should have] done homage to the robust shade of Eliza Carter – the valiant old woman who tied a bell to her bedstead in order that she might wake early and learn Greek,' the polymath is also known for her romantic friendships with women, including Catherine Talbot and Montagu (see Faderman (1981); Easton (1998); and Lanser (2002)).

[ref: 1347] **£350**

ART & ILLUSTRATED

2. [HEPWORTH, Barbara]; HAMMACHER, A. M. *Barbara Hepworth*.

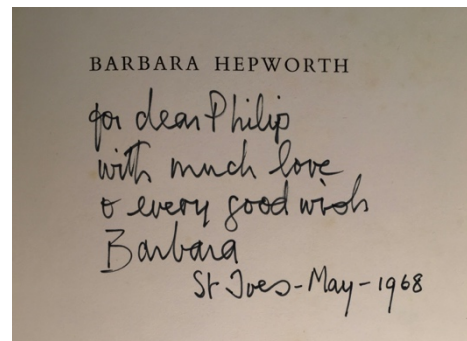
London: Thames & Hudson, 1968.

FIRST UK EDITION, INSCRIBED BY ARTIST. 8vo, pp. 216, incl. 173 illustrations, 18 in colour. Light blue cloth, gilt lettering to spine, plus facsimile signature to upper board. Light sunning to spine, a few light spots to rear board, corners bruised. Scant foxing to prelims. Inscription in black pen to half-title: 'For dear Philip/ with much love/ & every good wish/ Barbara/ St Ives - May - 1968'. A pleasing copy. Very good.

According to the previous owner's personal database, 'dear Philip' was Sir Philip Hendy (1900-1980), Director of the National Gallery (1946-1967), and, before that, of Leeds City Art Gallery (1934-1946). Hepworth and Hendy became acquainted in the early 1950s, when Hendy was involved in selecting pieces for the 1950 Venice Biennale (though, apparently, Hepworth was unsatisfied with the chosen works: 'feeling that their selection was "discreet" and

"ladylike" when she had wanted something bolder' (British Council website). 1968 was a significant year for Hepworth: alongside the publication of Prof. Hammacher's book, there was her Tate retrospective, plus, with her long-standing friend the potter Bernard Leach, she was awarded the Freedom of St Ives. Translated from the Dutch by James Brockway.

[ref: 1372] **SOLD**



3. PLETOS, Nancy. *Nancy*. Detroit: The Detroit River Press, n.d. ©1979.

FIRST EDITION. Post 8vo, pp. [18]. Illustrated buff wrappers, stapled. Scant foxing to front wrapper, else, clean and tight. A near fine copy.

Pletos (1950-2016) was one of the Cass Corridor group of avant-garde artists, who were active in 1960s-70s Detroit. Though a painting major from Wayne State University, she went on to work primarily with wood, producing small scale mixed-media sculptures. The Detroit River Press was a printing co-operative run by Jim Wanless, Glen Mannisto, and Dennis Teichman from the late 1970s to the early 1980s. According to Copac and WorldCat, apparently unlisted.

[ref: 1196] **£40**

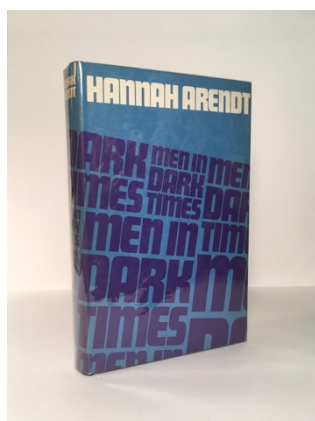
4. TWEEDSMUIR, Lady [Susan]. *Canada (The British Commonwealth in Pictures)*. Penns in the Rocks Press/ William Collins of London, 1941.

FIRST EDITION. SIGNED BY AUTHOR to ffe: 'Susan Tweedsmuir,' plus dedication slip and facsimile signature from P. J. Montague, Major-General Senior Officer, thanking friends at the Universities of Oxford and London on 'behalf of the Canadian Army Overseas' (Sept. 1942). Bookplate of Helena Clara Deneke to front pastedown. Large 8vo, pp. [48] + colour plates and b/w illustrations. Illustrated paper boards. Spine cocked, wear and nicks to head of spine, bruising to extremities. Spotted and a bit shaken. In frayed original dust jacket: tanned, worn, particularly front panel, with two patches of offsetting from an external text source. Good/ good-only.

Like her husband, Susan Tweedsmuir (1882-1977) was an author; she was key to the foundation of public libraries in the Canadian prairies and had a hand in establishing the Governor General's Awards. A prominent Oxford Germanist & Fellow of Lady Margaret Hall, Helena Clara Deneke (1878-1973) was central to the development of democratic women's organisations in Germany post-WWII, co-producing the influential report, 'The Women of Germany' (1947) with Betty Norris. She was Treasurer of the National Union of Women's Suffrage Societies until 1918. Both Tweedsmuir and Deneke were active members of Elsfield Women's Institute, and traveled across Canada together following Deneke's retirement in 1938. An interesting association copy, which bears witness to the friendship of two extraordinary women who shaped post-war education in the West.

[ref: 1086] **£40**

ESSAYS & EPHEMERA



5. ARENDT, Hannah. *Men in Dark Times*. London: Jonathan Cape, 1970.

FIRST UK EDITION. 8vo. Black cloth, gilt lettering to spine. Top edge red. Pushing to head of spine, else, clean, tight and bright. In the original typographical dust jacket: spine lightly sunned, gentle edgewear. A handsome copy.

A collection of eleven incidental pieces by Arendt, including book reviews, introductions and profiles. Her 'Men' include women: Rosa Luxemburg and Isak Dinesen. Published first in the US in 1968.

[ref: 1380] **£70**

6. BROPHY, Brigid. *Typed letter signed to Victor Ross*. One page with address sticker, 15 April 1981.

Short, polite typed letter thanking Mr Ross for his correspondence. Mentions the on-going struggle for the PLR Act. A single, central fold, a little creasing, else, very good (but without a sniff, alas, of her wit and bite, though her pugnacity gets a mention).

Described by an anonymous reviewer as 'one of our leading literary shrews,' Brigid Brophy, Lady Levey, was an Anglo-Irish novelist, critic and campaigner. She made her name with novels like *Hackenfeller's Ape* (1953) and *The Finishing Touch* (1963), as well as critical works, including a biography of Ronald Firbank, *Prancing Novelist* (1973). As the letter suggests, with Maureen Duffy, Lettice Cooper and others, Brophy fought for, and won, an authors' Public Lending Right (PLR); she also campaigned for animal rights. Victor Ross was Chairman of Reader's Digest. [ref: 1386] **£45**

7. [CARSON, Rachel]. 'Silent Spring: Part 1' in *Animals Magazine*, vol. 1: no.

4. Bristol: Purnell & Sons Ltd, 29 January 1963.

27.5 x 21 cm, pp. [32] + numerous b/w and colour illustrations; Carson's extract: pp. 10-13.

Illustrated wrappers, stapled. Light edgewear and creasing. Light staining to back wrapper and inner margins, else, clean. A very good copy of an early serialisation of Carson's explosive exposé of the American pesticide industry.

Carson's *Silent Spring* was published in the UK by Hamish Hamilton the following month, on 14th February 1963. Edited by Armond Denis, *Animals* magazine eventually became *BBC Wildlife*.

[ref: 1388] **£12**

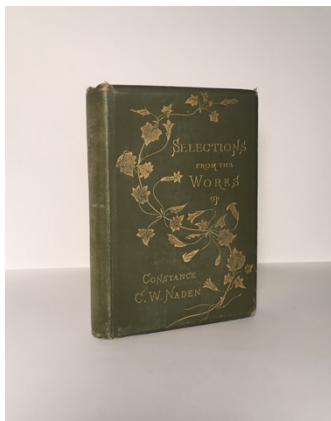
8. [MARCONI]. Signed photographic portrait of Marchese Marconi and Principessa Marconi. 1974.

Framed (510 x 390mm) b/w silver gelatin print (320 x 234mm) of Marchese Marconi and Principessa Elettra Marconi Giovanelli. The double half-length portrait captures them smiling, seated close together and facing the camera. Mount signed in (faded) pen by both women at foot of portrait: "Elettra Marconi/ Maria Cristina Marconi". Label lettered in black to reverse: "Marchese Marconi and Principessa Elettra (Giovanelli) Marconi/ Centenary of birth of Marconi/ 1974". Very good.

Maria Cristina Marconi (1900-1994) was the radio pioneer and Nobel prize winner's second wife, and Maria Elettra their only daughter (1930-).

[ref: 1258] **£120**

**POSTHUMOUSLY PUBLISHED WORKS OF AN INTERDISCIPLINARY
VICTORIAN EXTRAORDINAIRE**



9. NADEN, Constance; HUGHES, Emily and Edith (compilers); MCCRIE, George M. (Introduction).

Selections from the Philosophical and Poetical Works of Constance C. W. Naden. London and Birmingham: Bickers & Son and Cornish Brothers, 1897.

FIRST EDITION. 8vo, pp. xxxii, [190], [1 catalogue of Naden titles], [1] + b/w frontis portrait. Green cloth, gilt stamped lettering and floral decoration to spine and upper board. Bevelled edges. AEG. Green endpapers. Spine faded, wear to extremities, large pale stain to bottom board. Faint staining to bottom fifth of frontis portrait, title page toned, a few fox spots and finger marks. POI in pen to title page: "Jessie M. Harper/ Orrong Road/

Elsternwick/ July 11". Lightly shaken. Nevertheless, a robust copy of an unusual title. JISC LHD lists 5 copies in the UK: Bodleian, BL, Cadbury Library, CU and NLW. Very good.

Constance Naden (1858-1889) was an English poet, philosopher, scientist and supporter of women's suffrage. Having studied natural sciences at Mason Science College (now the University of Birmingham), she was elected its first female associate and went on to write poetry and essays across the disciplines of philosophy, sociology and science. She developed the atheistic philosophy, Hylo-Idealism with Robert Lewins, but is perhaps best known for her comic poems about Darwinian sexual selection, 'Evolutional



Erotics'. Tragically, she died at 31, with the majority of her philosophical writings published posthumously.

[ref: 1385] **SOLD**

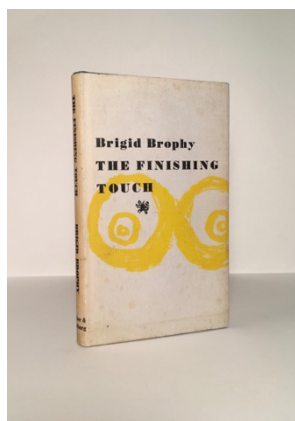
10. STOPES, Marie. *Botany; Or, The modern study of plants*. Edinburgh & New York: T.C. & E. C. Jack & Dodge Publishing Co., [1912].

*n.d. [1912 from Copac]. 8vo, pp. 94, [2] + b/w illustrations. Green cloth, black stamped lettering, ruling and series' device to upper board. Extremities rubbed and lightly bruised, a few stains. Tanned edges. Offsetting to endpapers, POI to ffep, Bookseller's label to rear pastedown. Pencil underlining and marks to margins, else, clean and tidy. No. 5 In The People's Books. Very good. Remembered primarily for her sexological work and advocacy of birth control, Stopes (1880-1958) first had a successful career as a palaeobotanist; indeed, she was the first woman to gain a doctorate in Botany from the Botany Institute in Munich, and the first to be appointed a Lecturer in Botany at the University of Manchester (Lesley A. Hall, ODNB). *Botany* preceded Stopes' best-known work, the immensely popular, *Married Love* by six years. The People's Books series 'assumed a readership with low means but high intellectual goals [... and were] distinguished by their succinct format, written by experts, at a very low price [6d.]' (A Series of Series Blog). *Botany* was revised and reissued in 1919.*

[ref: 1215] **£25**

MODERN FIRSTS

"A FIRBANKIAN ACID DROP OF A NOVEL"



11. BROPHY, Brigid. *The Finishing Touch*. London: Secker & Warburg, 1963.

*FIRST EDITION. Slim 8vo. Turquoise cloth, silver lettering to spine. Edges and prelims foxed, first gathering a little proud, as usual. Else, clean and tidy. In Margaret Eastoe's original dust jacket: spine sunned, lightly soiled and foxed, a few nicks. A very good copy of Brophy's 'lesbian fantasy'. In her introduction to the 1987 Gay Men's Press (!) edition of *The Finishing Touch*, Brophy revealed that her headmistress, Miss Antonia Mount, was modelled on Anthony Blunt, the art historian and Soviet spy. Margaret Eastoe is perhaps better known by her married name, Margaret Gordon, which she used from 1964.*

[ref: 1387] **SOLD**

12. BRYHER. *West*. London: Jonathan Cape, 1925.

FIRST EDITION. 8vo, pp. 191 (1). Green cloth, gilt lettering to spine. Bottom edge rough cut. Spine ends bruised, bands of sunning to top and bottom edges. Edges browned, with scant spotting. Endpapers tanned, else, pleasingly clean and tight. In very good original dust jacket: tanned, rubbed, some nicking, small closed tear to head of spine.

Following her 'growth' in *Development* (1920) and *Two Selves* (1923), Bryher's protagonist Nancy visits the US for the first time, including veiled portraits of Amy Lowell and Marianne Moore, plus an acerbic account of nascent Hollywood. Born Annie Winifred Ellerman, Bryher's money, hard work and enthusiasm were spent on nurturing modernist talent, running a number of little magazines, as well as fostering silent film culture.

[ref: 1016] **£85**

13. DIDION, Joan. *Salvador*. New York: Simon and Schuster, 1983.

FIRST US EDITION. 8vo. Quarter black cloth over beige paper boards, silver lettering to spine. Pushing to head of spine, bottom corners bumped, else, clean, tight and tidy. In near fine dust jacket by Lawrence Ratzkin, with author photograph by Didion's daughter Quintana Roo Dunne to rear panel: lightly toned, light edgewear. Near fine/ near fine. A lovely copy of Didion's report on her trip to El Salvador: 'Terror is the given of the place'.

[ref: 1364] **SOLD**

14. HALL, Radclyffe. *Miss Ogilvy Finds Herself*. Leipzig: Bernard Tauchnitz, 1934.

First thus/ copyright edition. Small 8vo, pp. 256, [32 catalogue]. Original paper wrappers, lettered in black. Toned, lightly rubbed and creased, a few nicks. Catalogue browned, corner of final page snipped. Else, clean, tight and tidy. A pleasing copy of Hall's short story collection, which features 'Miss Ogilvy Finds Herself,' 'The Lover of Things,' 'Fräulein Schwartz,' 'The Rest Cure – 1932,' and 'Upon the Mountains'. Very good.

Collection of British and American Authors, vol. 5151. Published the same year as Heinemann's first British edition. Tauchnitz also published Hall's *The Unlit Lamp* (1931), but not – because of its withdrawal by Jonathan Cape – her scandalous *The Well of Loneliness*. 'Dedicated to Our Three Selves' and with a Forenote by Hall, which draws comparisons between Stephen Gordon's childhood and celebrating 'the noble and selfless work done by hundreds of sexually inverted women during the Great War.'

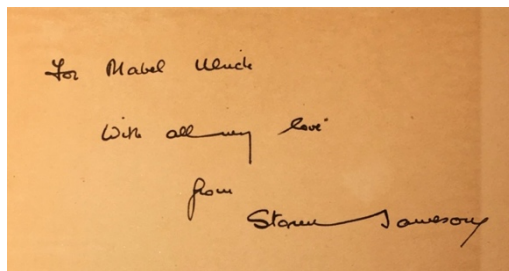
[ref: 1285] **£45**

15. HALL, Radclyffe. *The Unlit Lamp*. Leipzig: Bernard Tauchnitz, 1931.

First thus/ copyright edition. Small 8vo, pp. 344. Original paper wrappers, lettered in black. Toned, lightly rubbed and creased, a few stains. Nicking to spine ends, two short closed tears to front panel. Hinges reinforced by PO. Else, clean, tight and tidy. A good+ copy of Hall's novel.

Collection of British and American Authors, vol. 4966. Published five years after Cassell's first British edition.

[ref: 1308] **£40**



16. JAMESON, Storm [Margaret]; [ULRICH, Dr. Mabel Simis]. *Farewell to Youth*. London: William Heinemann Ltd, 1928.

FIRST EDITION, PRESENTATION COPY inscribed on front endpaper by the author to Dr. Mabel Ulrich: 'For Mabel Ulrich/ With all my love/ from Storm Jameson'. Crown 8vo, pp. 312. Navy cloth, gilt-stamped lettering to spine, blind ruled with small gilt-stamped star to

upper board. Slight cocking to spine, extremities lightly rubbed, faint stain to fore-edge of bottom board. Offsetting to endpapers, else pleasingly clean and bright. Near fine.

Over the last two decades scholars have re-evaluated the Whitby-born socialist, feminist and pacifist author's role in the British literary scene, as well as questioning her self-proclaimed designation as 'middlebrow,' instead exploring her experiments with literary form (Birkett & Briganti, 2007; Gerrard, 2010). In this, Jameson's first novel to engage with Europe and its recent history – her project in the *Mirror of Darkness* trilogy and the rest of her writing life – *Farewell to Youth* is a 'hinge' novel, not only in subject matter, but in relation to her own life too: during the same period, she moved back to Whitby from London and left her role as Knopf to survive – precariously – via pen alone. Her semi-autobiographical novel, which she described as 'shocking' (referring both to its setting of the Great War and

the protagonist's extra-marital affair), was critically well-received. Like Jameson, the little-known Dr. Mabel Ulrich had a rich public life, as well as a diverse career that traversed medical and literary milieux: she was physician, health lecturer, critic and bookshop owner. A Minnesotan Sanger, she pioneered frank sexual education for (white, middle-class) American women and girls during WWI, via pamphlets such as 'Mothers of America' and 'For a New World: The Girl's Part'; she ran a chain of book and print shops in Minnesota, as well as becoming a long-standing contributor to *The Saturday Review*. On the heels of Jameson's dedication, Ulrich commissioned the Yorkshire writer to contribute a piece to her 1932 edited collection, *The More I see of Men* (Harper & Brothers)/ *Man, Proud Man* (Hamish Hamilton). An attractive copy that gives some flesh to the otherwise little-known relationship between Jameson and Ulrich.

[ref: 1080] **£150**

17. TOWNSEND WARNER, Sylvia.

Some World Far From Ours and 'Stay, Corydon, Thou Swain'. London: Elkin

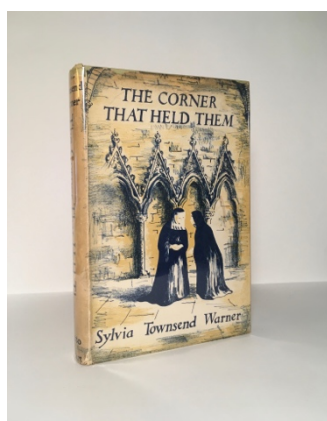
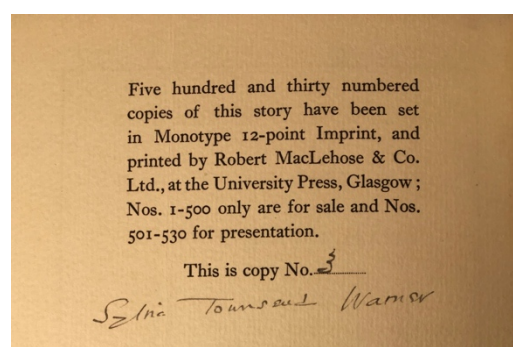
Mathews & Marrot, 1929.

LIMITED EDITION, SIGNED BY STW, no. 3 of 530. Small 4to, pp. [32]. Illustrated buff and lavender paper boards, with matching endpapers.

Edges rough trimmed. Lightly soiled, hair line crack to head of front joint, wear and bruising to extremities, loss and short closed tear to heel of spine. Offsetting to endpapers. Flat signed in black pen to limitation page. Very good.

No. eighteen of The Woburn Books: the final title in the short-running series. Boards illustrated by 'J. G. P. '28'.

[ref: 1313] **£65**



18. TOWNSEND WARNER, Sylvia. ***The Corner that Held Them***. London: Chatto & Windus, 1948.

FIRST UK EDITION. 8vo. Green cloth, gilt lettering to spine. Spine sunned, ends pushed. Exposed edges rubbed. Top edge dusty, a few spots to fore-edge. Attractive woodblock Ex Libris by 'FS' to front pastedown: 'V. E. Moyer'. Else, a tight, tidy copy. In the Phoebe Llewellyn Smith-designed original dust jacket: spine sunned, chipped (including loss of 'Sylvia' and partial loss of 'Windus' at spine ends) top edge creased, front panel separated along front joint, holding by inch at the bottom (with tape to rear, plus another PO tape repair). Nevertheless, the cover illustration remains unaffected and, indeed, vivid. Very good/ good-only.

STW's sixth, and penultimate, novel, which she dedicated to her partner, Valentine Ackland. Set in a fenland nunnery in the 14th century, it is celebrated for its historical texture and comedy, with Sarah Waters deeming it: 'One of the great British novels of the twentieth century: a narrative of extraordinary reach, power and beauty'.

[ref: 1381] **SOLD**

BIOGRAPHY & MEMOIR

19. DORY, Electra. *Leper Country*. London: Frederick Muller, 1963.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. [235] + b/w frontis and numerous plates. Grey green cloth, gilt lettering to spine. Pushing to spine ends, top corners bruised. Author's inscription, in blue pen, to title page: 'With the compliments/ of the author./ (Your wood consumer.)/ M. E. Drew/ Electra Dory'. Faint foxing to title page, else, clean and tight. In the original dust jacket: edgewear and nicking, bald patch to front panel, spotting to reverse. Very good/ good+. Unusual signed.

A British nurse, the strikingly-named Electra Dory ran the missionary hospital and Universities' Mission to Central Africa (UMCA) leper colony at Likwena, Nyasaland (from 1964 Malawi) in the 1930s. Dedicated to Oedipus.

[ref: 1375] **£60**

20. LEE, Hermione. *Virginia Woolf*. London: Chatto & Windus, 1996.

FIRST EDITION, INSCRIBED BY AUTHOR. Large 8vo, with b/w plates. Green cloth, gilt lettering to spine. Inscription in blue ink to title page: 'For Mary (and Harry!)/ with love from/ Hermione/ January 1997,' with the typed 'Lee' crossed through. Edges a little dusty, a few dog-eared pages, else, clean and tight. A pleasing copy in near fine dust jacket.

[ref: 1193] **£30**

21. STARK, Freya. *Ionia: A quest*. London: John Murray, 1954.

FIRST UK EDITION. 8vo, pp. xxiv, [264] + Reynolds Stone engraving to title page, red and black sketch map by E. G. Morton, plus numerous photographic plates and in text illustrations by Stark. Coarse blue cloth, gilt lettering to spine and upper board. Fore- and bottom edges untrimmed. Pushing to spine ends, cloth sunned and tobacco-toned at board edges, top edge dusty, others tobacco-toned. Neat POI and small bald patch to ffp, else, clean and tight. In the original pictorial dust jacket: spine sunned, a few nicks and chips. Very good/ good.

Stark dedicated the book to Vita and Harold Nicolson.

[ref: 1374] **£42**



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