

INTERNATIONAL WOMEN'S DAY

FIFTY BOOKS



Item 48

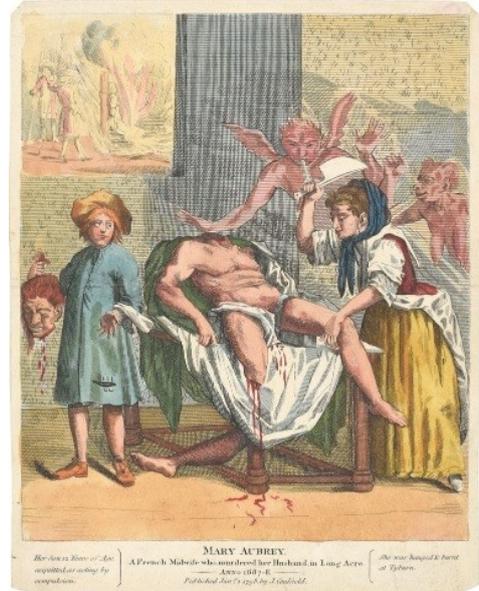
BLACKWELL'S RARE BOOKS

48-51 Broad Street, Oxford, OX1 3BQ, UK
Tel.: +44 (0)1865 333555 Fax: +44 (0)1865 794143
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1. [Aubrey [or Hobry] (Mary)] A French Midwife who murdered her Husband, in Long Acre. Anno 1687-8. Published by J. Cauldfield, Jan. 1, 1798, single sheet engraving, 218 x 185 mm to image edge, legend and to lower edge 24 mm, narrow margins, coloured by a contemporary hand, laid down on card **£750**

The sensationalised central image is of Mary wielding a meat cleaver, her husband already decapitated, his head - dripping blood - held by the hair by the son, the lower part of the right leg beneath the table, blood dripping from the severed limb. Mary is about to make another cut, aiming to sever the upper part of the right leg (by the crotch). She is egged on by a devil and a hag; vignette at the top left of the burning at the stake.

This case caused quite a stir at the time, given the feverish politics. 'That three illustrations of Mary Hobry's crime and punishment are included in a deck of playing cards about the Revolution suggests the significance of the crime as a portent of the social and political disorder which could flourish under a Catholic king' (ODNB). It also raised the question, in the most dramatic way, of the powerlessness of the wife of an abusive husband. All accounts of the murder suggest that the marriage had been contentious and violent. The couple fought about Denis's extravagance, especially his seizure and waste of what Mary Hobry earned through her "industrious Care" as a midwife, his drunkenness and dissolute life, which Mary claimed had infected her with a sexually transmitted disease, and his insistence that she "submit to a compliance with him in Villanies contrary to Nature" (L'Estrange, quoted in ODNB). Her crime was 'petty treason and murder.'



*Though there were several publications at the time about the case, interest in it seems to have faded, and we find no reference to until the present publication, over a century later. Perhaps it came in response to another febrile political climate, or perhaps in the wake of *A Vindication of the Rights of Woman*. See Frances E. Dolan, *Dangerous Familiars, Representations of Domestic Crime in England, 1550 - 1700*, pp. 34-35; and Randall Martin, *Women, Murder, and Equity in Early Modern England*, p. 68 ff. The Royal Collections Trust catalogue describes this as a copy of an older print.*

2. Boston (Lucy M.) [Original typescript:] Time is Undone: twenty-five poems. [With a prefatory note by I.A. Richards.] [1977,] typescript of the full collection with holograph corrections, including I.A. Richards puff (here in the form of a letter only quoted in the final publication), this with the instruction 'not to print' at head, and with the final 'e' added to Magdalene College, manuscript contents page by Frank Collieson, his letter to Sebastian Carter sending a spare copy of the typescript for setting (this copy also enclosed) in carbon with his ms. note at foot, Sebastian Carter's TLs in reply to Lucy Boston offering a quotation for the work, further contents list with note of author and title by Collieson wrapping around, pp. [ii], 28; [iv], 28 [copy], 4to, in envelope (tatty) with Frank Collieson's name ('Heffers Bookshop') and his notes as to progress with the work, recording meetings with author and printer, good condition overall **£500**

The author's only collection of verse, published at the age of 85 - she was best known for her Green Knowe books, based on the Manor House in which she lived at Hemingford Grey, but excelled in a variety of media including as an artist and embroiderer; her own formidable personality, energy, and creativity were reflected throughout her work. She had briefly been at Somerville College, her time there curtailed by her volunteer-work as a nurse in the Great War.

As well as an insight into the author's composition process, with late drafting to almost half of the poems, the present group offers a window onto the work in getting them printed - this undertaken by Collieson, who edits judiciously, resequencing, and excluding two of the poems from the original group ('July Wind' and 'E sol di lei pensardo ho qualche pace', both present here), then acting as an intermediary with Carter, who charges £605 for the 32pp and professes that 'I liked the poems very much and it would be a privilege to print them'.

[With:] Boston (Lucy M.) Time is Undone: twenty-five poems. [Cambridge]: privately printed (by Sebastian Carter at the Rampant Lions Press), 1977, FIRST EDITION, ONE OF 750 COPIES, pp. 31, crown 8vo, original plain sewn wrappers, dustjacket of patterned paper with printed label a little sunned around spine and with some minor creasing, inscribed by the author on the half-title: 'as promised, with best wishes, Lucy M. Boston, very good

'TO DECCA & BOB, WHO DREAM...'

3. Boyle (Kay) *The Underground Woman*. Garden City, NY: Doubleday, 1975, FIRST EDITION, pp. 264, crown 8vo, original quarter black cloth with grey boards, backstrip lettered in silver, pushed in a few places around head with gentle bump to bottom corners, fore-edge roughtrimmed, dustjacket with a few nicks around head and very light dustsoiling, very good **£150**

Inscribed by the author on the half-title, 'With love, admiration, and tenderness, to Decca & Bob, who dream, & who give the dream an enduring reality, Kay, San Francisco, January 1975'.

A pleasing association copy, the recipients being Jessica Mitford and her husband Robert Treuhافت – a couple whom the themes and incidents of the novel touch close. The novel, whose protagonist emerges from imprisonment for political activism to find that her house has been taken over by her daughter's commune, is based on harrowing events in Boyle's own life involving the Lyman Family (the blurb refers to its leader as 'a sinister Manson-like figure') – Treuhافت was Boyle's attorney ('tried and true and tireless'), and played a direct role in resolving the problem, transferring ownership of the property and evicting the squatters.

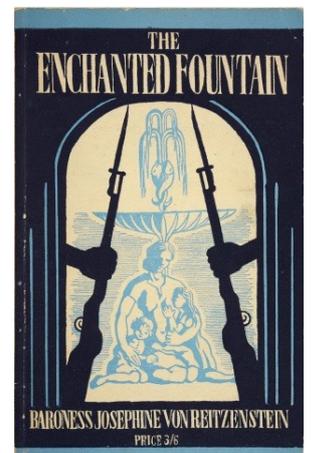
4. Briggs (Elsbeth) *The Rhyme for Porringer*. Peter Davies, 1939, FIRST EDITION, light spots at opening recurrent at rear, pp. [viii], 305, [1], crown 8vo, original brown cloth, backstrip lettered in gilt, slight lean to spine, top edge dusty, edges spotted, endpapers more faintly so, dustjacket a little chipped at extremities and faintly spotted, short closed tear at head of rear panel, good **£125**

An alternate history, imagining that Mary II had survived her husband, King William. Scarce in the dustjacket. The author was the sister of folklorist Katharine M. Briggs.

5. (Brittain.) REITZENSTEIN (Baroness Josephine Von) *The Enchanted Fountain*. With an Introduction by Vera Brittain. Illustrated by E. Pleasance Catchpool. New Vision, 1945, FIRST EDITION, pp. 92, 8vo, original illustrated wrappers, a little rubbed, slightly bumped and cracked at foot of backstrip, good **£125**

Inscribed by Vera Brittain on the half-title: 'Eve Rees, with love from Vera Brittain, 4/1/46'. Her Foreword stresses the need for sympathy between the people of nations in conflict.

Letters from a German aristocrat, fled to England, to her daughter left behind in Germany. A scarce book.



6. Brophy [Weare Grundy] (Charis) [Typescript:] I am an Artist. A Novel. n.d., typescript with holograph corrections, pp. [iii], 220, [1], 4to, sewn into buff card wrappers with pink ribbon, holograph label to front, the wrappers splitting and repaired with tape but holding, protected in stiff card folder with further holograph label, good **£500**

An unpublished, complete novel by the mother of Brigid Brophy, wife of John Brophy, who had earlier published under her maiden name of C.W. Grundy; the novel presents in diary-form the life of an artist, Paul Farrer - though its sympathies, the framing devices of the Prologue and Epilogue suggest, are with his wife Charlotte.

Born in Chicago in 1896, Charis Grundy moved to Liverpool at the turn of the century and attended the city's university - a record for her undergraduate thesis there, on 'Lyrical Technique in Four Recent English Poets' dates from 1921; she married John Brophy in 1924, but published her only novel in 1930 ('Egyptian Portrait') under her maiden name - likewise the story 'Lost and Found' in Eric Partridge's 'Martial Medley'. The present work probably dates from the late 1950s, when the Brophys were resident at the address ('59 Coleberne Court') given on the label to the front wrapper.

7. Carter (Angela) Black Venus's Tale. Next Editions in association with Faber and Faber, 1980, FIRST EDITION, 3 wood-engravings, including one full-page, by Philip Sutton, pp. 35, [1], 8vo, original spiral-bound card covers with a wood-engraving design by Sutton to front, very good **£40**

THE DEDICATION COPY, FOR CHARLES MONTEITH

8. Clayton (Sylvia) Sabbatical. Faber and Faber, 1972, FIRST EDITION, pp. 188, crown 8vo, original turquoise boards, backstrip lettered in gilt, dustjacket with a little faint waterstaining at foot (slightly transmitted to boards), very good **£85**

The dedication copy. Inscribed on the flyleaf: 'To Charles, an ideal reader with love from Sylvia' - the recipient was Charles Monteith, of the publisher, the book's printed dedicatee.

The author's fourth novel; her work brought admiration from Anthony Burgess, who compared her to Evelyn Waugh. Clayton attended Lady Margaret Hall in the 1940s, her maiden name Dye, and - her obituary in The Independent records - was romantically involved with Ian Fleming in her youth.

PRINTED BY HAGUE AND GILL, INSCRIBED BY THE AUTHOR

9. Clifton (Violet) Charister. Hague and Gill, 1938, [ONE OF 250 COPIES] printed on Arnold's handmade paper, frontispiece portrait of the author by Wallace Wood, tissue-guard present, pp. 88, royal 8vo, original purple cloth, backstrip lettered in gilt and gently pushed at ends, edges of cloth a little dusty, textblock edges untrimmed with a couple of very faint spots, printed grey dustjacket with a little chipping to extremities, and gently darkened to backstrip panel and borders, very good **£150**

Inscribed by the author on the dedication-page, designating this as 'Written by Violet Clifton', and the copy of 'S. Hedley' - her dating of the inscription as '1838' is a mere century errant.

A religious meditation in the form of a verse-dialogue between The Woman and Dante. Violet Clifton, née Beauclerk and a descendant of Charles Beauclerk (therefore also of his parents, King Charles II and Nell Gwyn), was the wife of explorer Talbot Clifton: her work included travel narratives of their journeys together, drama, biography (of her husband) as well as verse; her work, frequently possessed of a visionary quality, drew admirers including Nevill Coghill - who nominated her for the Nobel Prize in 1935.

The uncommon dustjacket provides additional text in the form of its blurb, but also in the note by T.S. Gregory printed to its rear panel, which reinforces its status as a Catholic love-poem.

WITH A LETTER TO MONICA DICKENS

10. Colegate (Isabel) *The Summer of the Royal Visit*. Hamish Hamilton, 1991, FIRST EDITION, a couple of tiny spots at head of half-title, pp. [iv], 219, 8vo, original black boards, backstrip lettered in gilt, illustrated endpapers, top edge lightly spotted, dustjacket with backstrip panel gently faded, very good **£125**

With a 2-page ALs from the author, dated 2nd January 1992, to fellow novelist Monica Dickens - the letter expresses her pleasure at discovering her correspondent as the source of a positive review, and proceeds to an interesting discussion regarding their common métier of writing historical fiction.

11. Colmore (G. [Gertrude]) *Suffragette Sally*. Stanley Paul, [1911,] FIRST EDITION, foxing to prelims, occasional spotting to text, largely restricted to margins, a few leaves with crease to corners, pp. 319, [1, Note], 16 [Publisher's list], crown 8vo, original (later issue?) red cloth, lettered in gilt to backstrip and red to upper board, dustsoiled overall, a few marks, some wear to joints and extremities, lacking free endpapers, and with a small patch of the final leaf of publisher's catalogue adhering to rear pastedown, fair **£1,500**

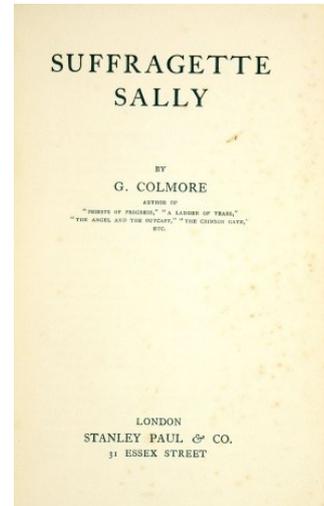
A significant documentary novel, conveying an intimate knowledge of the activities of the Women's Social and Political Union (WSPU) - and scarce, with four holdings on COPAC and no others on the market at time of cataloguing (and no auction records).

Colmore was a pseudonym, a vestige of her first marriage, for Gertrude Baillie-Weaver (née Renton), who published a biography of Emily Wilding Davison in the same year; she was active in the WSPU, and her husband Harold supported the cause in print and in speech - the two also campaigned for animal welfare, pacifism during the War, and were members of the Theosophical Society. The couple were figures of their time, a fact represented in Colmore's fiction - and perhaps, above all in this novel, the work of hers which has proved the most enduring. It has twice been republished, by Pandora in 1994 and Broadview in 2007.

Suffragette Sally tells the story of three women of differing class, to form a sort of collective biography of the suffrage movement across social strata; the titular heroine being the working-class representative and Edith Carstairs a middle-class suffragist opposed at first to militancy - both come under the sway of Lady Geraldine Hill, based on Constance Lytton, whose zeal inspires them to action under the militant banner of the WSPU. As well as including fictionalisations of many of the leading figures of the movement, the narrative incorporates numerous key events: Black Friday and its aftermath, the hunger strike, the Conciliation Bill.

The Author's Note at the close proclaims that the work - meant to imply both this novel and the fight for suffrage - 'cannot be finished now'.

This copy has its faults, but the book is scarce in any condition - it is also seen in green cloth and with a larger publisher's catalogue dated to Spring 1911 (that to the present version is not dated, but includes books published in 1912).



12. Cook (Eliza) [Manuscript poem:] 'Impromptu'. [1849,] mounted at one edge with cloth-tape to thin card, the original envelope (in author's holograph and with initials 'EC' at foot) likewise on a separate sheet, p. [1], oblong 8vo, the envelope with only front and flaps and some tape repair to verso, the poem itself in good state with some light handling **£250**

The subtitle of the poem clarifies its context: 'To one who said the death of my mother would leave a scar on my heart'. Its four lines begin, 'That stroke indeed would deeply gash...' and end 'the wound would never heal' - signed by the author at foot. The envelope is addressed to a Mrs Priestley in Bradford,

postmarked to May 1849 - whether the recipient was an ancestor of the author J.B. Priestley is hard to establish, but the location makes it a possibility. This poem is seemingly uncollected, although it was cited in full in Belfast's Morning News; in April 1885 as something 'lately [...] rescued from a lady's album'.

The death of her mother, at whose encouragement she had begun to write, had occurred some twenty years before the present example. Cook's appearance was 'unconventionally masculine' in her hair and dress, and she was 'most probably a lesbian' - her most notable friendship being with the American actor, Charlotte Cushman.

'ROSALIND FROM MOTHER'

13. Cornford (Frances) Death and the Princess. A Morality. Cambridge: Bowes and Bowes, 1912, FIRST EDITION, ADVANCE COPY, frontispiece illustration by Elinor Darwin, pp. 112, crown 8vo, original stiff grey wrappers printed in black to front and backstrip, the front with 'Publisher's Compliments' and 'Date of Publication' stamps (the latter completed in manuscript with yellow pencil), very good **£150**

Inscribed at the head of the front cover: 'Rosalind from Mother'. The recipient was the author's friend, daughter of Gilbert Murray - whose wife Lady Mary is the giver here.

14. (Daughters.) CHAPONE (Mrs. Hester) On the Improvement of the Human Mind. Dr. Gregory's Legacy to his Daughters. Lady Pennington's Advice to her absent Daughters; with an additional Letter on the Management and Education of Infant Children. J.F. Dove, 1827, with additional engraved title and an engraved frontispiece, these engraved by Finden after Corbould, woodcut printer's device on title, engraved title a trifle foxed, first page of text a little browned, pp. [viii], 208, 12mo, bound by Binn's of Bath in dark blue calf, single gilt fillet on sides enclosing triple blind rules, spine gilt in compartments, burgundy lettering piece (Chapone / Gregory / Pennington), attractive marbled endleaves and edges marbled to match, minimal wear, very good, contemporary inscription on fly-leaf 'Sophia Dutton with Matilda & John Terry's love' **£175**

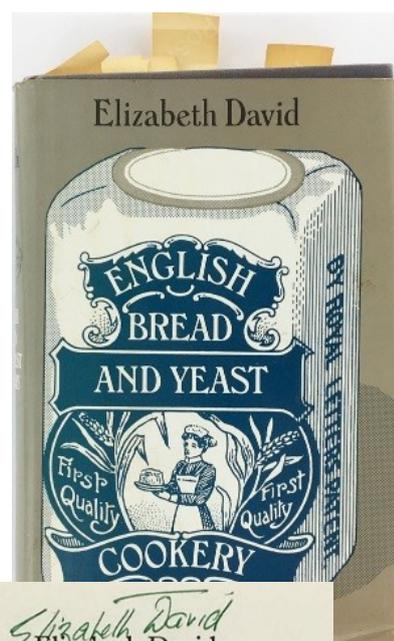
Binns's ticket says Bookseller, but he is listed in Ramsden.

PRUE LEITH'S COPY

15. David (Elizabeth) English Bread and Yeast Cookery. With illustrations by Wendy Jones. Allen Lane, 1977, FIRST EDITION, 24 monochrome plates, illustrations to the text by Wendy Jones, pp. xxii, 591, 8vo, original blue boards, backstrip lettered in gilt with decoration by Wendy Jones stamped in same, very faint sunning to boards through the jacket, tan endpapers with illustrations by Lady Llandover printed in brown, top edge slightly dusty, six pages marked with Post-It notes and a manuscript bread recipe loosely inserted (see below), a little flour residue evident in the gutter occasionally, dustjacket a little nicked and creased, good **£500**

Signed by the author in green ink on the title-page.

Though without mark of ownership, this copy is from the collection of Prue Leith, who has marked a few of the recipes, and loosely inserted her own transcription of a recipe for brown bread made with a Kenwood mixer - an excellent association between important cookery writers from successive generations, Leith has acknowledged her admiration for and debt to Elizabeth David numerous times, including nominating her for Radio 4's 'Great Lives' series.



Elizabeth David
Elizabeth David
English Bread and Yeast Cookery

UNPRODUCED AND UNPUBLISHED

16. (Didion.) ARLEN (Alice) [Typescript screenplay:] Democracy. June 1987, pp. 109, 4to, grey wrappers fastened with split pins, staples at head of front, gently knocked at one corner, good **£200**

Arlen was best-known for writing the screenplay of Silkwood (1983) with Nora Ephron; the present work, an adaptation of Joan Didion's novel, continues the theme of political intrigue established by Silkwood - it was adapted at the instigation of director Tony Richardson, but was unproduced and only exists in the present form.

17. Drabble (Margaret) A collection of her first editions, inscribed to Valerie Grosvenor Myer:

- Wordsworth [Literature in Perspective series]. Evans Brothers, 1966, pp. 159, foolscap 8vo, original boards and dustjacket, inscribed 'For Valerie, With love, Maggie Drabble'

- The Waterfall. A Novel. Weidenfeld & Nicolson, 1969, crown 8vo, original boards and dustjacket, inscribed 'For Valerie who did a particularly good job on this one - Maggie'

- The Ice Age. A Novel. Weidenfeld & Nicolson, 1977, pp. 297, 8vo, original boards and dustjacket, inscribed 'For Valerie, Michael, who have been warm friends through the icy years, with much love, Maggie Drabble'

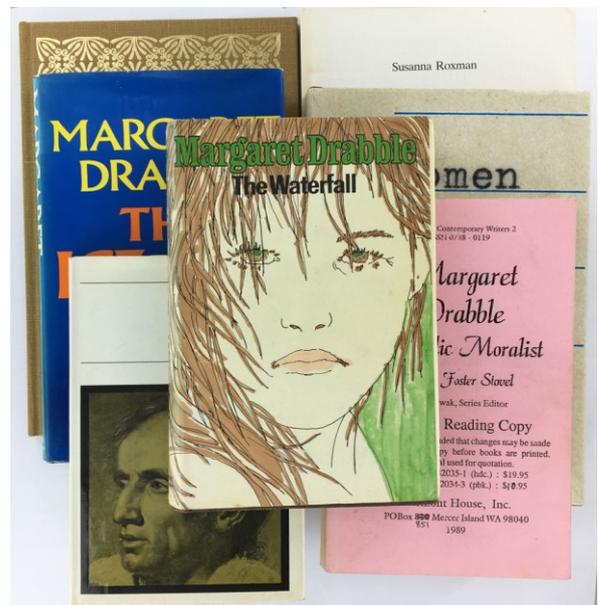
- Hassan's Tower. Los Angeles, CA: Sylvester & Orphanos, 1980, pp. [vi], 25, 8vo, original buckram with design in gilt to both boards, slipcase, laid in two postcards from Drabble to Grosvenor Myer, and an invitation to the launch of her edition of the Oxford Companion to English Literature various, 1969- 1980, FIRST EDITIONS, the last ONE OF 4 'AD PERSONAM' COPIES, some with VGM's notes in pen or ink to margins, 8vos, original cloth or boards, with dustjackets where applicable, condition ranging from very good to fine **£800**

Valerie Grosvenor Myer published the first monograph on the work of Margaret Drabble in 1974; the two were contemporaries and friends, and this group of presentation copies speaks of their mutual respect and admiration. The postcards laid in to the latest work in the group take the form of an invite to a private party ('do hope you can come') and a note regarding the death of Drabble's mother ('It's true that she didn't want to survive') that demonstrate the intimacy of their relationship.

[With:] Roxman (Susanna) Guilt and Glory: Studies in Margaret Drabble's Novels, 1963-80. Stockholm: Almqvist & Wiksell, 1984, very good in wrappers, inscribed 'for Valerie, friend, fellow-scholar, and fellow-writer'

[And:] Kenyon (Olga, Editor) Women Writers Talk. Interviews with 10 Women Writers [including Margaret Drabble]. Oxford: Lennard, 1989, original boards and dustjacket, inscribed by the editor 'To Valerie, in love and gratitude'

[And:] A proof copy of Nora Foster Stovel's 'Margaret Drabble: Symbolic Moralists' (Starmont House, 1989), inscribed 'For Valerie (the original)'



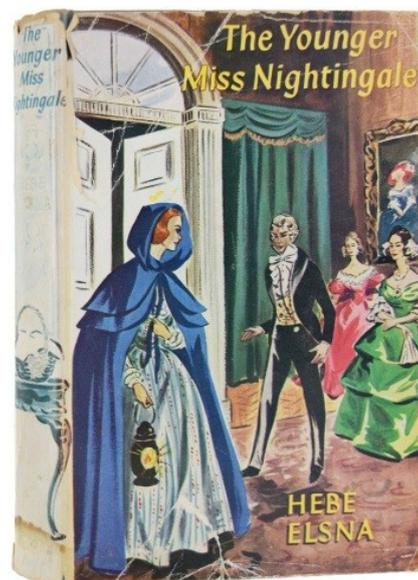
18. Dunnewald (Jeanne) *Series of 9 Autograph Letters signed, written from Neuchatel to her daughter in Malines [Mechelen]*, 10 October 1781 - 14 January 1788, 9 letters, each comprising a 4to bifolium, the text occupying a page or two, and the second leaf serving as address panel, in good legible condition, but with some loss (not to text), around seals, &c **£900**

A touching series of letters from a mother, living with her mother, sisters, and aunts in Neuchatel, but having some connection with London, and her daughter, living in Mechelen. The first letter is addressed to 'Cher fils [i.e. son-in-law], et tres chere fille', the two evidently just married, staying with the bishop of Mechelen (all the letters are c/o the bishop). The next, dated only a month later, is in response to the news that the husband had died (we do not learn the cause). The third, May 1782, is much happier, congratulating the daughter on the birth of her son. The next few letters are exchanges of good wishes, admonitions on the proper upbringing of children (let them fear the Lord, and don't spare the rod), reference to affairs in London (not explicit, but that's where the money is), and small financial assistance for the daughter's business (unspecified). The last two letters are melancholy, for the mother is getting old, and is ill. The average is only one letter a year, yet they are full of tender affection. An intriguing portrait of family life spread over the Continent of Europe, on the eve of the French Revolution.

THE DEDICATION COPY

19. Elsna (Hebe) *The Younger Miss Nightingale*. Robert Hale, 1959, FIRST EDITION, pp. 188, crown 8vo, original blue boards, backstrip lettered in gilt with a little waterstaining at foot of backstrip (visible to the dustjacket also), a few spots to top edge, dustjacket a little chipped and rubbed to extremities with a tear at head of upper joint-fold (with attendant creasing), good **£100**

The dedication copy of a novel giving a romantic spin to the youthful years of Florence Nightingale, including 'her difficulty and frustration and many backslidings; for Florence loved the world and was passionately emotional' (dustjacket blurb). The author's inscription to the flyleaf is 'To Arnold Pilbeam, to whom this book is inscribed, from Hebe Elsna, April 59'. The recipient, to whom the book bears a printed dedication, was an actor and stage manager. 'Hebe Elsna' was one of a handful of pseudonyms used by Dorothy Ansle, a prolific author, who - the blurb on the dustjacket tells us - was descended from Dryden.



'TWO BS OR NOT TWO BS'

20. Figes (Eva) B. Faber and Faber, 1972, FIRST EDITION, pp. 145, crown 8vo, original red boards, backstrip lettered in gilt with a tiny patch of gentle fading at head, dustjacket with faded backstrip panel, very good **£100**

Inscribed by the author on the flyleaf: 'Two Bs or not two Bs, That is the question. Love from, Eva'. The recipients were her parents. The author's fourth novel, scarce.

Figes, née Unger, had fled Nazi Germany with her parents in 1939, her father having been arrested and sent to Dachau during Kristallnacht the year before. These experiences informed the content of some of her novels, but not the present work.

21. Gallant (Mavis) *The Other Paris*. Stories. Boston: Houghton Mifflin, 1956 FIRST EDITION, pp. [x], 240, crown 8vo, original quarter black cloth with pink boards, backstrip lettered in yellow, fore-edge roughtrimmed and a little toned, mild rubbing at extremities, some faint foxing to free endpapers and initial blank, old price faintly visible

to flyleaf, dustjacket price-clipped, rubbed and a little chipped and nicked with some faint soiling in places, good **£60**

Inscribed on the title-page: 'To John Baxter, with warm regards, Mavis Gallant, Paris, 14 October 2004' - the recipient the Paris-based author and bibliophile. The author's first book.

A TRAGIC CASE

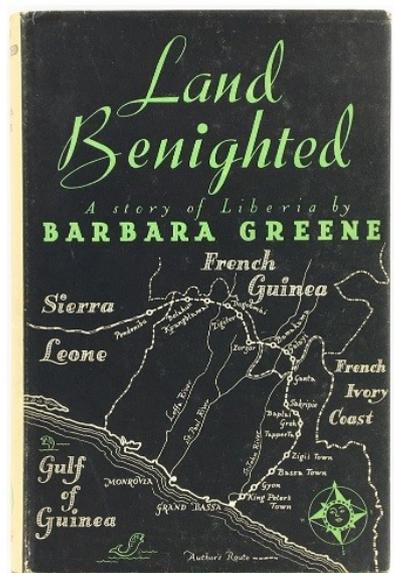
22. Gillott (Jacky) *The Head Case*. Hodder and Stoughton, 1979, FIRST EDITION, pp. 351, crown 8vo, original green boards, backstrip lettered in gilt, bookplate of John Baxter to front pastedown, clipped reviews and obituaries laid in along with photocopied material relating to the author's time in 'Dram. Soc.' whilst at UCL, dustjacket with very short tear at head of rear flap-fold, very good **£95**

*The copy of author and bibliophile John Baxter, who knew Gillott whilst they both worked on Radio 4's 'Kaleidoscope', inscribed to him by the author on the title-page: 'For John - with best wishes, Jacky Gillott, March 1979'. The inscription is given added poignancy by its mention in Baxter's book-collecting memoir 'A Pound of Paper: 'Jacky Gillott [...] inscribed my copy of her novel *The Head Case*, then drove down to her home in Somerset and committed suicide'.*

23. Greene (Barbara) *Land Benighted*. Geoffrey Bles, 1938, FIRST EDITION, occasional faint spots to margins, pp. [vi], 206, crown 8vo, original mid-green cloth, the backstrip lettered in dark green and a shade faded, a few small, dark spots to cloth, largely to edges, textblock edges spotted, endpaper maps printed in blue, a spot to front pastedown, the uncommon dustjacket in very nice shape, a few tiny nicks with some very light dustsoiling, a touch rubbed at extremities with a small scrape halfway down backstrip panel corresponding to a tiny light patch on underlying cloth, very good **£475**
*Scarce. The author was the cousin of Graham Greene, and here accompanies him on the trek through Liberia that is described in his *Journey Without Maps* (1936) – her presence following his chance invitation after a family wedding, to which she agrees impulsively before knowing anything about the country (thinking only that 'it had a jaunty sound about it'). Though there is much that is ingenuous about the ensuing account, her notes from the trip only converted into something more substantial – she later mentioned – in order to distract her father from a serious illness a few years after her return, it forms an interesting counterpoint to her companion's weightier narrative, the contrast largely in the aspects of emphasis and tone.*

*Graham Greene was the dominant presence on the journey ('I merely followed', she relates), and his is the dominant account, indeed he professed disappointment in discovering that she had written a book of it at all, but his cousin's narrative is rich in detail of a different sort – not least the attention she gives to his character, a quantity hitherto only slightly less unknown to her than their destination itself. If Graham's expectation that she be a mute companion rather than a co-commentator is reflected in the mere handful of mentions (only once by name) that she receives in *Journey Without Maps*, he is everywhere present, and often the focal point, in her 'story of Liberia', not least during a period of illness in which she fears him close to death ('I never doubted it for a minute. He looked like a dead man already'), wherein her nursing experience and 'perfect equanimity' (dustjacket blurb) played a decisive role in keeping him alive – a brush with mortality hardly presented as such in his account, and her service to him not acknowledged.*

The fact of their different outlooks, on life as well as on this particular adventure, is made clear early on. As opposed to her 'very conventional mind', his was 'sharp and clear and cruel'. Whilst Graham Greene



*set out on a Conradian adventure to the interior, always with the idea of writing a book – and with a companion apparently intended to be kept as incidental as possible – his cousin's position is that of someone simply carried along. Even the existence of her account owes a good deal to chance; but it is far from negligible as an account of a female traveller in a remote and intimidating region, and its easiness of style in the face of this is a part of its charm, permitting amusing little details: following behind Graham always, she resolves to think of smoked salmon instead of his disconcertingly low and wrinkled socks. The author's not being sure of exactly why she was there, and her feeling that she has nothing very important to say, provides the capacity to turn her attention to the aspects of their shared experience that her cousin considered negligible – and Paul Theroux writes of *Land Benighted* that Graham Greene 'lives in her book as he does in none other that I know'.*

24. Howard (Elizabeth Jane) *Sea Change*. Jonathan Cape, 1959, FIRST EDITION, pp. 412, crown 8vo, original grey marbled boards, the backstrip lettered in gilt against a silver oval ground, this faintly sunned (the very head of upper board likewise) and a little rubbed at tips, the printed glassine dustjacket in uncommonly nice condition, one small chip at head of backstrip panel and a couple of tiny nicks, very good **£60**

25. Jacob (Naomi) "*Our Marie*" (Marie Lloyd). With 20 Illustrations. Hutchinson, 1936, FIRST EDITION, frontispiece and 15 plates, some light foxing to prelims and around plates within, pp. 287, [24, ads], 8vo, original black cloth, backstrip lettered in gilt, worn and soiled, the dustjacket front panel laid down to flyleaf, fair **£200**

An interesting copy of this memoir of the popular music-hall entertainer, by her friend - the novelist Naomi Jacob (also known as Ellington Gray). This was the author's personal copy: laid in, some interleaved, are numerous relevant clippings, transcriptions, and 7 pieces of correspondence to her (in the main addressed by her nickname, 'Mickie'), most referring to the book, its subject, or evoking the world of the music-hall more generally – a couple, from Godfrey Clarke, and 'Frank', sent by old entertainers with, like the author, some level of personal acquaintance with the great lady.

Born in Ripon, Jacob lived for the latter part of her life on the shores of Lake Garda, in a house known as 'Casa Mickie' (some of the correspondence is thus addressed) – a member of the WSPU and the Labour Party, she spent time on the stage and acted in films (including 'The Ringer' with John Gielgud) before her writing career took over. Her appearance was flamboyantly masculine, and her partners female – as well as Lloyd, among the friends gathered in her varied career were Radclyffe Hall and Una Troubridge, and she appeared for the defence of Hall's novel 'The Well of Loneliness' in 1928.

26. [Jekyll (Agnes, Compiler)] [Spine title:] *Ne Oublie*.

[Edited by Barbara Freyberg and Pamela McKenna.]

[Printed for private distribution at Billing & Sons, Guildford and Esher,] [n.d., but 1937,] FIRST EDITION, frontispiece photograph with further photographic plate at rear, pp. xiii, 328, 8vo, original patterned boards backed with cream cloth, the backstrip lettered in blue and browned with a few spots, a few faint spots to boards, a little wear at corners, edges roughtrimmed, good **£200**

Inscribed on the flyleaf by Jekyll's daughter, Barbara Freyberg: 'For Olga, With Barbara's love'. Freyberg, along with her sister Pamela McKenna, edited and published this volume as a tribute to their mother in the year of her death. A laid in ALs from the same, dated 'Christmastime 1937' and this time addressed to 'Darling Oggie', presents the book, explaining that they have put it together 'as a little



remembrance of Mother for her friends' and clarifying its origin in Jekyll's own manuscript commonplace book - considering that 'her mixture & her choice in this book are very characteristic of her'. The recipient is uncertain, but one might suggest the author Olga Hartley - a contemporary food-writer possessed of the stated 'affection for & appreciation of' the compiler.

The book contains an absorbing selection of mottoes and longer pieces from diverse sources, including culinary and botanical; there is a concentration of citations pertaining to the Great War, but the selections continue until the end of her life (the year of publication).

27. Karlin (Alma M.) The Death-Thorn, and other strange experiences in Peru and Panama. Translated by Bernard Miall. George Allen & Unwin, 1934, FIRST ENGLISH EDITION, pp. 346, [6], crown 8vo, original yellow cloth, lettered in yellow to upper board and backstrip within a black panel, knock to top corner of upper board with trivial wear to backstrip ends, lean to spine, a few spots to edges, ownership inscription to flyleaf, dustjacket with striking design, price-clipped, a little toned and chipped with some internal repair at head of backstrip panel, good **£145**

A fascinating account of the author's travels into remote regions (what the dustjacket blurb forthrightly puts as 'an abysmally ignorant world of savages and decivilised half-breeds') in pursuit of experiences at odds with a childhood that she refers to in her autobiographical summary as 'severely repressed'.

Translated from the third German edition, the author would soon after abandon the language (she was fluent in around ten others) in protest at the rise of Nazism.

28. Knight (Ellis Cornelia) Marcus Flaminius; or, a view of the military, political, and social life of the Romans: in a series of letters from a patrician to his friend; in the Year DCC.LXII from the Foundation of Rome, to the Year DCC.LXIX. In two volumes. Vol. I [-II]. Printed for C. Dilly, 1792, FIRST EDITION, complete with half-titles, pp. xii, 402; [iv], 341, 8vo, contemporary mottled calf, spine gilt in compartments, twin black lettering pieces, yellow edges, minor wear, good, engraved armorial bookplate in both vols. of Charlotte Mary Peters, and her signature at the head of the titles **£1,500**

The second work of Cornelia Knight, 'Nelson's poet laureate', following her Dinarbas, a continuation of Johnson's Rasselas. Scarce.

The paper has a variable tendency to blue-ness, where most blue, it is a little mottled.

Charlotte Mary Peters is possibly the future wife of Henry Holland, the architect, though she was only 4 years old in 1792.

29. Kristeva (Julia) Colette. Translated by Jane Marie Todd [European Perspectives series.] New York: Columbia University Press, [2004,] FIRST EDITION, pp. [xiv], 521, [3, publisher's list], 8vo, original purple boards, backstrip lettered in silver, trivial knock to bottom corners, dustjacket, near fine **£80**

Signed by the author on the title-page, the final volume in her trilogy on 'Female Genius'.

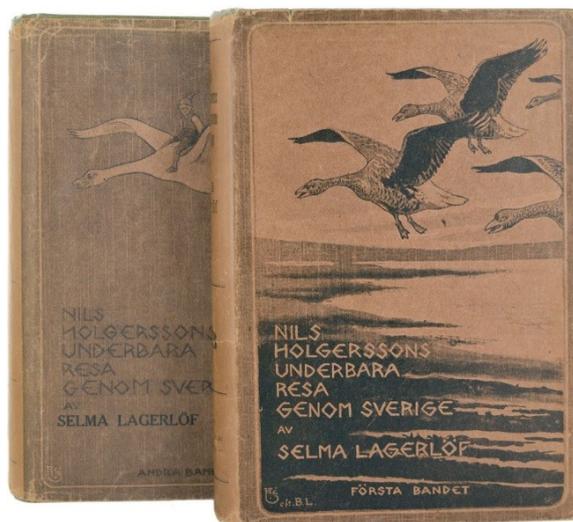
IN THE UNRECORDED ORIGINAL DUSTJACKETS

30. Lagerlöf (Selma) Nils Holgerssons Underbara Resa Genom Sverige [Nils Holgersson's Wonderful Journey through Sweden.] [Complete in 2 Vols.] Stockholm, Albert Bonniers, 1906- 1907, FIRST EDITIONS, monochrome plates to both volumes, pencilled ownership inscription of Hans Berlin to title-page and half-title verso of second volume, pp. [iv], 237, [1]; [iv], 486, [2], 8vo, original green cloth with illustrations to upper boards printed stamped in black and white (the second volume adding red), backstrips lettered in gilt with lettering to upper board of first volume in same, minor rubbing to extremities, patterned endpapers, speckled edges, ownership inscription to flyleaf of

second volume, original pictorial dustjackets with some minor chipping to backstrip ends and corners, very good condition **£10,000**

An example of an emergent copy significantly updating what is known about the form in which a major work was issued - here in the presence of the original pictorial dustjackets to both volumes, a feature whose existence has been a point of obscurity for more than eleven decades, with the consensus forming that it had been published without. The dustjackets here present are printed on heavy brown paper with the respective pictorial designs of the cloth reproduced in monochrome to each - that the method of reproduction is photographic is evident in the fact that the grain of the cloth is visible. The lettering also replicates the underlying design, except in the typeface used for the author's name on that to second volume (and other slight variants). The text provided on the other panels provides other useful information regarding its entry onto the market: it gives the price for both the wrapper and the cloth issues, and - on the first volume - announces in the panel to the rear that the second volume is scheduled for the following year (a reliable indicator of the originality of the dustjacket as a feature). The second volume, in the same place, refers back to the first.

An attractive, and bibliographically important, set of these charming books, produced to teach school-children their native geography through the fictional adventures of the mischievous hero - who journeys around the provinces with a wild goose as his steed. A best-seller, and part of the national consciousness of Sweden - its author and hero depicted on the country's twenty krona banknote, an example of which is laid in to the first volume for corroboration (a practice we don't intend to introduce as standard with Churchill, Austen, Adam Smith, et al.) Lagerlöf was the first female winner of the Nobel Prize for Literature, in 1909 - her nomination resting in large part on this, her best-known work.



31. Lawrence (Josephine) *A Tower of Steel*. Robert Hale, 1944 FIRST ENGLISH EDITION, pp. 224, crown 8vo, original khaki cloth, backstrip lettered in blue, a few faint spots to edges, dustjacket by C.W. Bacon in excellent shape, very good **£125**

A wartime novel - the titular edifice being the law offices at which the women at the novel's heart 'are suspended between anxiety and emptiness as they wait for their men to come home from the war' (dustjacket blurb).

The UK edition is scarcer than its American counterpart - and rendered more attractive by the presence of the C.W. Bacon dustjacket.

32. Lessing (Doris) *The Making of the Representative for Planet 8*. Jonathan Cape, 1982, FIRST EDITION, pp. [vii], 145, 8vo, original navy boards, backstrip lettered in gilt, dustjacket, fine **£125**

Inscribed by the author on the half-title: 'Menina - Thank you. Doris Lessing 6th April 1982'. The recipient was the secretary at the publisher, Menina Russell-King.

33. McCall (Cicely) *'They Always Come Back'*. With a Foreword by E.M. Delafield. Methuen, 1938, FIRST EDITION, occasional light foxing to borders, pp. xxiv, 258, crown 8vo, original beige cloth, backstrip lettered in red with very slight lean to spine, light foxing to edges, dustjacket with a small amount of chipping to corners, very good **£250**

A pioneering study of women prisoners by the LSE-trained social worker.

DEAF FEMINIST PIONEER

34. [Martineau (Harriet)] *Principle and Practice; Or, The Orphan Family*. A Tale. Wellington, Salop: Printed by and for Houlston and Son, 1827, FIRST EDITION, engraved frontispiece depicting aftermath of coaching disaster, one page (p.132) with short tear at upper margin, touching running title, occasional marginal ink marks, frontispiece and title slightly toned, pp. [iv], 151, 8vo, original boards, spine lettered in gilt, hinges strengthened, later endpapers, boards spotted and edges rubbed, flyleaf with early ownership inscription 'Miss White, may 10th, 1836', internally good **£3,000**

Harriet Martineau (1802-1876) was a highly influential and prolific author and sociologist, who, through her work in popularising contemporary research in political economy and sociology, notably the theories of Adam Smith and Thomas Malthus, and through her friendships with significant thinkers of the time - Erasmus Darwin, John Stuart Mill, Henry Hallam, Sydney Smith etc. - highlighted the marginalisation of women. She was an advocate of women's education, independence and freedom of thought.

'Principle and Practice', one of her early novels for children, appears, at first sight, to be a typical Sunday School tale, focussing on moral principles, particularly duty and familial loyalty. Yet, the 'fire, earnestness and originality' ('Harriet Martineau', Florence Fenwick Miller, Allen, 1889) of her earlier stories, is also present here. Harriet's political outlook and personal experiences infuse the narrative: the entrepreneurial spirit with which the orphaned girls translate and publish a French botanical edition echo Harriet's own endeavours to earn a living from her writing following the failure of her father's business; the refusal of the oldest siblings to 'sacrifice' the youngest son to a life in the army, thus incurring the displeasure of their benefactor, is clearly in line with her own beliefs; but, above all, this is most apparent in the novel's pragmatic treatment of disability. Following a discussion between the oldest son, Charles, and his friend, Monteath, who has been lamed in a coaching accident, in which Monteath protests that the daily inconveniences of his situation would never be translated into fiction, Charles states, 'Blindness is frequently made interesting in books; deafness seldom or never... A blind heroine is charming; but would not all the world laugh at the very idea of a deaf one?' (p.122-123). 'Charles and Monteath's speculation about the different resonances of partial and total sensory disability are borne out in Victorian fiction.' ('Reading Victorian Deafness', Esmail, Ohio University Press, 2013). The author herself had suffered from deafness since the age of 12.

Scarce. 3 copies cited in the UK (BL, Bodleian, St. Andrews) and 2 copies in the US (Yale and Florida).

35. Miller (Lee) *Wrens in Camera*. Hollis and Carter, 1945, FIRST EDITION, Miller's photographs throughout, very faint toning at page-heads, pp. 79, 4to, original mid-blue cloth, the backstrip lettered in pale blue, the decoration to upper board stamped in same, spine slightly cocked, fading at head of backstrip, the dustjacket with Miller photograph, light overall soiling, a little nicked and rubbed with small area of loss at head of backstrip panel corresponding to fading of cloth, good **£65** *Miller's record of the work of the Women's Royal Naval Service (WRNS) - what the blurb calls 'a wholly delightful vision of English girlhood in all its freshness and charm'.*



THE WORLD OF SAPPHO, AND OTHERS

36. Mitchison (Naomi) *The Delicate Fire*. Short Stories and Poems. Jonathan Cape, 1933, FIRST EDITION, a few very faint spots to title-page, pp. 360, crown 8vo, original yellow cloth lettered and decorated in red, a little darkened to borders, top edge a trifle dusty, faint mark to tail edge, dustjacket with illustration signed 'RAM', a little nicked with the backstrip panel lightly browned, very good **£350**

The title-story concerns seventh-century Lesbos, the world of Sappho and her contemporaries; there are further tales of Ancient Greece, of Rome, the Vikings, of Britain Ancient and Modern (including an 'extract from an historical novel' with a chronology that extends five years into the future). The blurb on the dustjacket conveys a slightly dismissive attitude towards the smattering of verse within the group - 'which seem to the author to have some bearing on the ideas behind the stories, but which no one need read unless they want to'.

BY CHRISTINA JEFFERY (NÉE RUFFORD)

37. O'Farrell (Burke) *Cold Comfort*. A Novel. In three volumes. Vol. I [-III]. T. Cautley Newby, 1871, FIRST EDITION, 3 vols. bound in 2, bound without the advertisements, occasional foxing, pp. [vi], 318, 166; [ii, title-page to vol. ii, verso blank], 167-332, [ii, title-page vol. iii], 359, 8vo in 12s, contemporary half calf, red lettering pieces on spine, numbered in gilt direct minor wear and rubbing, with significant manuscript additions (see below) **£2,000**

*An intriguing copy of a rare three-decker, whose authorship should perhaps be re-ascribed. Three three-deckers are attributed to "Burke O'Farrell". Even *Betting*, 1869, the present title - both these published by the notorious publisher of the first Brontë novels, Thomas Cautley Newby - and *Proud Lucifer*, Chapman and Hall, 1877. The author and the three titles are given by Allibone, as in Wolff. Apart from this, facts about the supposed Hibernian author are not forthcoming. The evidence of this copy, ascribing it with all credibility to Christina Jeffery (née Rufford), implies that all three are pseudonymous works, probably hers.*

*Both of the (bound) volumes have the ownership inscription inside the front cover of John Rouse Bloxam, (1807–1891), antiquary, curate to J. H. Newman at Littlemore, where 'he had the opportunity to promote the cause closest to his heart, the revival of ceremonial in the Church of England' (ODNB), and sometime bursar, vice-president, and librarian (1851–62) of Magdalen College. On the title-page of vol. i he has crossed out "Burke O'Farrell" and substituted "Christina (Rufford) Jefferies [sic]". At the top of the page he identifies *Cold Comfort* as a farm in Warwickshire. The printed Dedication is to John Edward Bevor Jeffery, Magistrate of Arrariah, Bengal, with affectionate regards of the Author. Bloxam has suffixed 'ess' to the last word, followed by a note to the effect that Christina was the wife of the Dedicatee, and that 'she was brought up by an aunt belonging to the Church of Rome and so became a Romanist' (perhaps this has some bearing on the Irishness of the book). At various places throughout the novel Bloxam identifies characters with members of the Ruffold and Purton families, plus one or two others.*

Chief among the identifications is the authoress with the heroine, Desirée, making the novel autobiographical. Another of the characters so identified - 'an old irascible Indian judge' - is the Rev. Henry Bloxam Purton (Rev. John Purchas in the text): this gives the family connection, presumably, but the Bloxams, of Rugby fame, were Warwickshire people anyway, and so perhaps in the know. An 8vo bifolium of blue writing paper, bearing a tabulated version of the identifications (not in Bloxam's hand, but annotated by him) is pasted in opposite the title-page to vol. i.



Inside the front cover of the first vol., and on the end-paper opposite, are a pair of carte-de-visite photographs (by Elliott & Fry) of 'the authoress' (so identified by Bloxam), one full-face, the other in profile. Opposite the Dedication is another, this time of the authoress and a gentleman, presumably her husband. These are relatively youthful portraits.

Hunting, and the appreciation of horses, play a not inconsiderable part in the matter, and the narratives has, at times, a certain rollicking style. The novel was perhaps padded out to 3 vols: 2 is more sensible.

38. Paley (Grace) Two signed typescript poems, manuscript notes. circa 1985- 2000, pp. [1]; [1]; [2]; various sizes and formats, the poem sheets sometime folded, very good condition overall **£200**

The two poems, each signed by the author in green ink at the foot of the page, are here untitled, but are 'Alive' and 'Right Now' in her 'Collected Poems'. The manuscript notes are for a talk given at the Village Voice bookshop in Paris circa 2000 - they refer to her time in Algiers (on one side), and then, on its reverse, a passage regarding Catherine Karolyi, which includes the memorable note 'I suspect that Genghis Khan still lurks somewhere in the deepest part of her subconscious'.

39. Pope-Hennessy (Una) Three English Women in America. Ernest Benn, 1929, FIRST EDITION, 3 monochrome full-page portraits, pp. 304, 8vo, original brown cloth, backstrip lettered in black, dustjacket with a few spots and a little nicked at foot of backstrip panel, very good **£100**

The women in question being Fanny Trollope, Fanny Kemble, and Harriet Martineau.

40. Pym (Barbara) A Glass of Blessings. Jonathan Cape, 1958, FIRST EDITION, pp. 256, crown 8vo, original green boards blocked in black around backstrip and fore-edges with the lettering to former in white, the upper board repeating Robin Jacques' dustjacket design (stamped in black), gentle fading around tail of boards and one corner a little knocked, the top edge pink slightly faded, a few faint spots to rear free endpaper, the Robin Jacques dustjacket a little soiled overall and browned to white areas with a hint of fading to the backstrip panel, some chipping and creasing with a small pen-squiggle to margin of front panel, good **£500**

A scarce book, her fifth novel - and notable for having at its centre a gay relationship, in a social setting that otherwise revolves, for its 'rather selfish and frivolous' female narrator (dustjacket blurb), around the Anglican Church and the civil service.

41. Robins (Denise) Slave-Woman. Mills & Boon, 1934, FIRST EDITION, a few small spots to page-borders, pp. 254, [16, publisher's list], crown 8vo, original brown cloth with lettering and border in black to upper board and backstrip, lean to spine, gentle knock at head of upper joint, a few marks at foot of lower board and some light rubbing to extremities, edges and endpapers a little spotted, ownership inscription to flyleaf, good **£75**

A romantic novel that begins in Tangier; the servitude of the title is primarily that of Janet Royter's marriage, for which the heroine finds a comparison in the condition of local Arab girls.

Robins was prolific and hugely popular - perhaps the publisher's key author as it established itself as the market-leader in romantic fiction.

42. [Robins (Elizabeth)] ANONYMOUS Ancilla's Share. An Indictment of Sex Antagonism. Hutchinson, 1924, FIRST EDITION, pp. 313, 8vo, original green cloth, backstrip lettered in gilt and a little faded, one corner knocked, mark to lower board, some small spots to edges, endpapers browned with dried adhesive residue to front

pastedown and ownership inscription in pencil thereupon, front panel of dustjacket laid in, good **£100**

An important book and a scarce first edition from the Anglo-American actress and author - published anonymously to withhold the 'intrusion of personality' from its thesis, it provides a thoroughgoing treatise on gender imbalance, rich in detail and discourse. Robins was admired by Virginia and Leonard Woolf, and published by them at the Hogarth Press - the present work has been regarded as a model for longer discursive pieces by Woolf, such as 'A Room of One's Own' and 'Three Guineas'.

43. Sackville-West (Vita) *The Women's Land Army.* (Under the auspices of the Ministry of Agriculture and Fisheries by) Michael Joseph, 1944, FIRST EDITION, numerous plates from photographs, pp. 112, (Plates), [1], crown 8vo, orig. pale green cloth, the backstrip and upper board lettered in red, the latter with Land Army emblem gilt blocked, faint front touch of fading around tail of backstrip, dustjacket with light overall soiling, a little nicked and creased, very good **£60**



Armed with spoon and poison . . .

44. Shreve (Susan Richards) *A Fortunate Madness.* Boston: Houghton Mifflin, 1974, FIRST EDITION, pp. [vi], 212, crown 8vo, original grey cloth, backstrip and upper board lettered in black and with wreath decorations to both stamped in metallic pink, slight lean to spine, top edge pink, a few faint tiny spots to free endpapers, dustjacket price-clipped and a little nicked and rubbed, good **£50**

Inscribed by the author on the title-page: 'For John Baxter - The only writer I've met whose madness makes absolute sense. With admiration and affection, Susan, November 28, 1975'.

The author's first novel, a study of bereavement and insanity in the experience of the 'faltering, gifted young woman' that is its protagonist. The author's acquaintance with Baxter was presumably made at the University of Virginia - her alma mater, where Baxter was a visiting professor around this time.

IN THE MIDST OF THE ABDICATION

45. Simpson (Wallis, née Warfield, later Duchess of Windsor) *Autograph Letter and Typed Letter, both signed, to Carolina Botsford (née Carolina Elena Rangoni-Machiavelli-Publicola-Santacroce)* 18th November and 16th December 1936, autograph letter in black ink on paper headed to her address at 16 Cumberland Terrace, Regent's Park, typed letter on paper headed at 'Lou Viei, Cannes' (her French country retreat), p. [1]; [1], 8vo and 4to, signs of damp and overall soiling, entirely legible but poor **£250**

Unpublished letters that, whilst slight, are written from an important historical moment. The earlier, autograph letter relays to her correspondent that she has 'completely lost touch with Justine Townsend' and cannot pass on her address, ending by expressing the hope that they will meet 'some day soon'; she had by this time filed for divorce, and Edward VIII had (just two days earlier) informed the Prime Minister of his intention to marry - the national crisis now in unarrestable motion. By the time of the second letter, the King had abdicated (on the 10th December) - and we can assume that the 'kind letter and thought of me' that it conveys refer to that event, Simpson having by this time retreated to her villa in Cannes.

The recipient was the mother of novelist Keith Botsford; as her maiden name suggests, she was a descendant of Niccolò Machiavelli - an Italian aristocrat, who had married an American. The extent of their acquaintance is hard to trace, and on the present evidence seems slight - though the fact that Simpson, not known as an industrious writer of letters, deigned to correspond at all in the midst of a turbulent time suggests a degree of regard.

INSCRIBED, WITH AN ALS

46. Spark (Muriel) *The Ballad of Peckham Rye*. Macmillan, 1960, FIRST EDITION, pp. [vi], 202, crown 8vo, original blue cloth, backstrip lettered in gilt, some fading to edges, dustjacket by Victor Reinganum tatty, separated along lower joint-fold, good **£400**
Inscribed by the author on the flyleaf: 'Barbara, lots of love from Muriel'.

Taped to the facing pastedown, in its original envelope, is a warm, chatty 2pp. ALs from Spark to Miss Barbara Richards at the 'Little Gem' in Aylesford, dated September 1958, thanking them for their hospitality during her recent holiday, and commending the 'combined personalities of yourself and the house', and interested to know of the reaction to Eric's paintings.

47. (Suffrage.) THE SUFFRAGETTE. The Official Organ of the Women's Social and Political Union. Edited by Christabel Pankhurst. Vol. I: No. 18. Friday, February 14, 1913. The Woman's Press, 1913, the paper a little browned, pp. 269-284, folio, folded sheets loose as issued, a little fraying at foot of spine, but very good overall **£200**

A fascinating insight into the activities and attitudes of the WSPU, scarce in this sort of condition. The cartoon depicts the 'Westminster Hot (Air) House', a pane of its glass being shattered by a 'Suffragette David' as the 'Gardening Goliath' looks on aghast. The context of this was the attack on the greenhouse and orchids at Kew Gardens.

The lead editorial, on 'The Methods of the Suffragettes', is forthright: 'It is not men who have any right to condemn the methods of the militant women as either cruel or selfish', before enumerating some of their hypocrisies and the perpetrators thereof.

A sense of the coming Great War is indicated in the mention of 'The Balkan allies' who 'say that peace must come through war', which proceeds into a damning assessment of the celebration of male militancy - in relation to which, 'the [female] militants are fighting as selflessly and bravely as the best men have ever fought!'. Within there are contributions from the Editor's mother, Emmeline Pankhurst, an account of various trials (with a list of 'Suffragists in Prison'), preparations for 'Self-Denial Week' at the beginning of the next month, a double-page spread glorifying their 'widespread attacks on property' (including that at Kew). Ethel Smyth contributes a long and exasperated broadside directed at the House of Commons, diagnosing 'mental debility' and 'serious moral disease' in a piece given the entertaining title of 'Deep Sea Fishing in Male Mentality'.



‘JACK’ OF ARC AND TROOP

48. (Suffrage.) HOLME (Vera), Evelina Haverfield, Margaret C. Greenlees. Books from the library of [...] with gift inscriptions, etc., comprising:

- Surtees (Robert Smith), Handley Cross; or, Mr. Jorrocks's Hunt, 1854, second issue, without Leech's name in the Preface, with a gift inscription to the flyleaf: 'Vera Holme from E. Haverfield & Adam - a present for a good child on her 31st Birthday, Aug. 29. 1912 " The Flah"[?]' and a quotation from Oliver Herford on the facing pastedown ('I sometimes think the pussy willows grey, Are angel kittens who have lost their way, And every bulrush on the river's bank, a cat tail from some lovely cat astray'), with the Jessie M. King bookplate of Vera Holme

- Fitzpatrick (Percy, Sir), Jock of the Bushveld, Longmans, Green, 1909, in a W.H. Smith gift binding of full pigskin and gilt, the upper board with blind stamped wreath enclosing the message 'E.H. from V.' stamped in gilt; inscribed on the initial blank: 'To my best and

BLACKWELL'S RARE BOOKS

dearest friend Evelina Haverfield, for her birthday, Aug: 9th, 1910, from Vera Holme', and with the Jessie M. King bookplate of Vera Holme

- Fortescue (J.W., Hon.), *The Story of a Red-Deer*, Macmillan, 1912, inscribed on the half-title: 'Vera Holme, from her loving E. Haverfield, Xmas 1913' with the Jessie M. King bookplate of Vera Holme

- Dobrée (Bonamy), Sarah Churchill, Gerald Howe, 1927, inscribed on the flyleaf: 'Margaret C. Greenlees, from V.L.H., 29th May 1928'

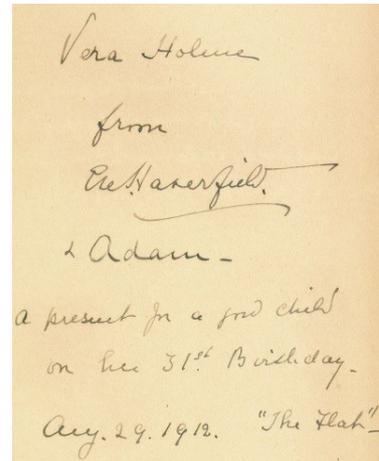
- Shaw (Clement), Letizia Bonaparte (Madame Mère), Gerald Howe, 1928, inscribed on the flyleaf: 'Margaret C. Greenlees, from V.L.H., 29th June 1928'

- Hall (Radclyffe), *Adam's Breed*, Jonathan Cape, 1929, signed and dated by the author in 1931 with the Jessie M. King bookplate of Vera Holme [6 Vols]

various sizes and formats, very good condition overall **£4,250**

A group of books with superb associations touching on a few prominent figures in the militant Suffrage movement: all were at one stage in the ownership of Vera L. Holme, the majority with her striking bookplate and all but one with gift inscriptions either to or from her - in the earlier books we have birthday gifts between Holme and her long-term partner, the high-born suffragette and aid-worker Evelina Haverfield; latterly, a couple of gifts from Holme to Margaret C. Greenlees - who, along with Margaret Ker, was part of a ménage formed with Holme at Lochearnhead. In all cases there is, in the book itself, some resonance with the biography of the respective owners.

Vera 'Jack' Holme was an actress and musician, who became involved in the militant suffrage movement around 1908, serving a prison sentence for stone-throwing in 1911; she served as chauffeur to Emmelines Pankhurst and Pethick-Lawrence - 'wearing a striking uniform in the WSPU colours, with a smart peaked cap, decorated with her RAC badge of efficiency' (ODNB). Industry magazine 'The Chauffeur' considered her to have been the very first female chauffeur in the country. Her hair cut short, in a uniform associated with ordered masculinity, Holme became a totemic figure - in later years she was associated with the circle of Jessie M. King, who designed her bookplate featuring the appropriate figure of Joan of Arc (the quotation at foot is from Edward Carpenter).



Holme met the Hon. Evelina Haverfield (née Scarlett) through the WSPU and they lived together in Devon from 1911; in common with her partner, she endured imprisonment in that year, having attempted to break a police cordon by leading horses out of their ranks - two earlier arrests had avoided jail terms after fines were paid without Haverfield's consent. Haverfield was, as the incident with the police horses might indicate, 'a keen sportswoman' (ODNB), and all of the gifts between her and Holme convey a love of animals - and, in the case of the Fitzpatrick, a reference to her time in South Africa where, with her then-husband, she 'formed a retirement camp for horses left to die on the veldt'. During the Great War, and after, Haverfield worked for the Serbian cause - in which she was assisted by Holme, who carried on her work there as administrator for the Haverfield Fund for Serbian Children, following her partner's death from pneumonia in 1920 in Baijna Bashta (where she had founded an orphanage).

It was whilst an ambulance and relief lorry driver in Serbia for the Scottish Women's Hospitals that Holme met Ker and Greenlees; the two books here inscribed to the latter are, appropriately enough, from the publisher's 'Representative Women' series. Jill Liddington, in an essay on the Scottish Women's Hospital Units' work in the Balkans from the book 'Aftermaths of War', refers to the 'flamboyant Holme-Greenlees coterie' as analogous to that of 'Radcliffe Hall [sic]' (p. 413) - a signed copy of whose 'Adam's Breed' is illustrative of the association, their acquaintance likely to have been made through the theatre director and suffragist Edith Craig.



49. Wellesley (Dorothy) *Far Have I Travelled* James Barrie, 1952, FIRST EDITION, frontispiece portrait of the author and 11 further monochrome plates, a few pencil notes to margins, in one instance declamatory, one leaf with corner dog-eared, pp. 240, 8vo, original green cloth, the backstrip lettered in gilt, the upper board with a couple tiny and faint white marks, top edge a little dust-spotted, front endpapers faintly foxed, dustjacket tatty, good **£95**

Inscribed by the author on the flyleaf: 'May Barwell, from Dorothy Wellesley'; a letter to the same, of Barkfold House in Billingshurst, from the author's half-sister, Lady Serena James, is laid in, arranging a meeting in London – ending with the question, 'Have you seen my sister's new book?'. Also laid in is a postcard from Moscom, circa 1961, the sender only providing the initials 'DG', and a scrap of paper bearing the address of Lady Wellington's solicitor.

A memoir in the form of scattered anecdotes from her childhood, travels and literary career.

'THESE VOICES ARE BEGINNING ONLY NOW TO EMERGE'

50. (Woolf.) LLEWELYN DAVIES (Margaret) *Life As We Have Known It* Leonard & Virginia Woolf at the Hogarth Press, 1931, FIRST EDITION, frontispiece and 9 further monochrome plates from photographs, pp. xxxix, 141, crown 8vo, original yellow cloth, backstrip gently faded and lettered in black, cloth darkened around head and tail small section darkened at foot of upper board, a couple of spots to gutter of rear endpapers, dustjacket tatty with some internal repair, good **£200**

One of 1,500 copies. Woolf's Introductory Letter is a revised version of her 'Memories of a Women's Working Guild', printed in the Yale Review, September 1930 - whilst the original version has been collected multiple times, the present revision appears to be uncollected. 'When you asked me to write a preface to a book which you had collected of papers by working women I replied that I would be drowned rather than write a preface to any book whatsoever'...



[From a photograph by Simnett (Burton-on-Trent)]

A CONGRESS OF THE WOMEN'S CO-OPERATIVE GUILD

[Frontispiece]

