

## IN HER OWN WORDS

WORKS BY EXCEPTIONAL WOMEN





Our first catalogue focussed on women spans the centuries from Sappho to Maya Angelou, showcasing the work of exceptional women in many different fields.

These were women who pushed legal, intellectual, and physical boundaries. Millicent Fawcett Garrett signed our copy of Women's Victory in July 1928, the same month the Equal Franchise Act gave British women electoral equality with men (item 66). Maria Gaetana Agnesi's Analytical Institutions is the first advanced mathematics book by a woman (1). Trailblazers such as Fanny Parks, "characterized by remarkable physical stamina" (112), Amelia Edwards, who carried out the first general archaeological survey of Egypt's ruins (60), and Lady Hester Stanhope, "Queen of the Desert" (144), cleared the way for later intrepid travellers such as Gertrude Bell (21) and Freya Stark (145). The Pinnacle Club Journal, one of our favourite finds, is a scarce survival issued by one of the earliest British womenonly climbing clubs (102).

Several standout presentation copies, inscribed by women to women, attest to the ways they supported and connected with each other: Charlotte Perkins Gilman's feminist Utopian novel Herland inscribed to Californian suffragette Alice Locke Park, who was instrumental in gaining the vote for Californian women (73); the four lifetime volumes of Susan B. Anthony's "bible" of the women's suffrage campaign to her cousin Anna with volume-by-volume commentary (6); two works by Dorothy Parker to the most renowned female screenwriter of the 20th century, Frances Marion (111); the de facto dedication copy of Jacob's Room, presented by Virginia Woolf to Vanessa Bell (176); and the début novel by Selma Lagerlöf, the first woman to win the Nobel Prize in Literature, to her Danish translators Ida Falbe-Hansen and Elisabeth Grundvig, key to popularising Lagerlöf's work in Europe (88).

Some women here are household names: Jane Austen (10 and 11), the Brontë sisters (30 and 31), Agatha Christie (39 and 40), J. K. Rowling (126), and Mary Wollstonecraft (166 and 167).

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Cover illustrations from VOW: Voice of Women, item 169; figurines on title page (opposite) from Pank-a-Squith, item 174.

Design: Nigel Bents. Photography: Ruth Segarra.

Others have been overlooked despite brilliant contributions to their fields. Early works by Joan Robinson (122 and 123) and Rosa Luxemburg (96) are well-known to economists, but less well-known are those by Helen Makower (97) and S. F. Porter (118). Rosalind Franklin and Jocelyn Bell were both denied Nobel prizes, despite playing crucial roles in the discovery of the structure of DNA and radio pulsars respectively (70 and 22). In the suffrage movement, the works of Christabel (109) and Sylvia Pankhurst (110) sit alongside work by their exiled sister, Adela (108), comparatively overlooked, yet no less fierce a Pankhurst for it.

Within the catalogue, works on paper appear alongside items in different media. Amelia Earhart's Fun of It, inscribed (59), complements the pearl carried on the maiden voyage of the Hindenburg by her contemporary Clara Adams, the first woman to cross the Atlantic as a ticketed passenger (13). A strikingly bound annual of the Pethick-Lawrences' Votes for Women (113) sits beside the board game Pank-a-Squith (174), a rare hand-painted WSPU donation tin (172), and a Women's Freedom League sash, once owned by the suffragette Hodgson sisters (171).

So many women have left an inspiring legacy in the world of books through bookselling, publishing, and collecting—such as Sylvia Beach, founder of the legendary Shakespeare and Company (19); Frances Mary Currer Richardson, the first major female book collector (48); and Belle da Costa Greene, the African American librarian who shaped the Pierpont Morgan library (77).

We hope that this catalogue, and the continuing growth of our stock in this area, will encourage collectors to discover or appreciate anew these remarkable women and their works.

Please direct all enquiries to:

Theodora Robinson (theodora@peterharrington.co.uk) Emma Walshe (emmawalshe@peterharrington.co.uk)



**CATALOGUE 151** 



#### IN HER OWN WORDS **WORKS BY EXCEPTIONAL WOMEN**

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**AGNESI, Maria Gaetana.** Instituzioni analitiche ad uso della gioventu' Italiana. Milan: Nella Regia-Ducal Corte, 1748

2 volumes, quarto (245 × 185 mm), pp. 1,020. Contemporary mottled calf, twin red and green morocco spine labels, compartments elaborately tooled in gilt with floral and scrollwork motifs, raised bands tooled in gilt, marbled endpapers, edges red, green cloth book markers. Engraved vignette title pages, historiated headpieces and initials, decorative tailpieces. With 59 engraved folding plates, plus 2 folding tables to vol. II (not included in pagination, at pp. 705 and 708). With the errata leaves. Contemporary paper library labels to front pastedown of each volume, inscribed in ink "S T[o] mo 41" and "S T[o]mo 42" respectively. Extremities worn with a little loss to spine ends and a single puncture to foot of vol. I, front joints partly split but still firm, a few very faint marks to boards, discreet paper repair to tear at bottom edge of vol. I title leaf, small tear to plate mark of engraved headpiece of vol. I p. 1, some dampstains throughout. In all a very good copy, the contents crisp and bright.

FIRST EDITION of the author's best-known work, "believed to be the first advanced mathematics book by a woman. The text is one of the earliest by anyone to provide a comprehensive introduction to algebra, geometry, differential calculus, integral calculus, and differential equations" (Grolier, p. 73). It is also notable for supplying the first formal presentation of calculus terminology in the Italian language. Relatively well-held institutionally, it is far scarcer in commerce.

A native of Milan, Agnesi (1718–1799) quickly distinguished herself as a prodigy in the subjects of natural philosophy and mathematics, growing up in a household filled with contemporary scientific works and instruments. The present work, completed after a decade of preparation, was the culmination of her mathematical studies. Agnesi dedicated it to Empress Maria Theresa, whose reforms had recently aided the opening of Italian culture to Enlightenment ideas. "To produce the book, a printing press was installed in the family house so that Agnesi could supervise the typesetting—a challenge because of the mathematical symbols and equations. Agnesi's special interest was the characteristics of plane curves, which are depicted on fifty-eight folding plates" (p. 75). A later mistranslation of the name of one of the cubic curves, which confused the correct "versiera" with "versicra" (meaning witch), led to one particular curve becoming known as the "Witch of Agnesi".



Analytical Institutions enjoyed great popularity and was praised for its accessibility, particularly in presenting young scholars with more advanced material than that found in other contemporary European mathematics treatises. In recognition of this, in 1750 Agnesi was awarded the chair of Mathematics and Analytical Geometry at the University of Bologna by Pope Benedict XIV, making her the second woman ever to be granted professorship at a university.

Grolier, Extraordinary Women in Science & Medicine, 68.

£5,500 [131473]

2

**ALLEN, Mary S.** The Pioneer Policewoman. London: Chatto & Windus, 1925

Octavo. Original blue cloth, titles to spine in silver, top edge blue, bottom edge untrimmed. With the dust jacket. Photographic portrait frontispiece and 10 photographic plates. A little fading to spine, touch of wear to tips, faint foxing to endpapers, tiny mark to head of plates; a very good copy in the scarce, soiled, jacket with loss to spine ends and tips, sticker residue to spine, scuffs to edges and folds, small puncture to rear cover. Together with autograph note on Women's Auxiliary Service-headed postcard (88 × 140 mm).

FIRST EDITION, PRESENTATION COPY, inscribed by the author on the front free endpaper, "with every good wish, from Mary S. Allen", and with an autograph note by her loosely inserted: "Hoping you will accept this—If in your part of the world I will certainly let you know. M. S. Allen". The Pioneer Policewoman was Allen's (1878-1964) first published work and details her role as commandant of the Women's Auxiliary Service from 1920 onwards. It is dedicated to her predecessor in the role, and sometime lover, Margaret Damer Dawson, who founded the service in 1914 as the Women Police Volunteers, an independent organisation whose members were trained, uniformed, and prepared to work full time, and which was funded by subscriptions and private donations. Allen was a pioneering figure in the introduction of women into the British police force. Prior to her role in the WPV Allen was an active suffragette, serving three prison terms in 1909 for her militant activities. While imprisoned she took part in a number of hunger strikes and was repeatedly force-fed. She first "envisaged the idea of women police,



to arrest women offenders, attend them at police stations, and escort them to prison and give them proper care" while serving these terms (ODNB). Following a subsequent period of illness Allen was forbidden by Emmeline Pankhurst from participating in any further militant activities and was the first woman to be awarded a hunger strike medal from Mrs Pethick-Lawrence in August of that year. Allen joined the WPV in the rank of constable in November 1914. During the First World War she assisted in the training of policewomen for munitions factories across the country, for which she was appointed OBE in February 1918.

£1,750 [131558]

3

#### AMBROSE, Alice. Fundamentals of Symbolic Logic. New York: Rinehart & Company, 1948

Octavo. Original red cloth, spine and front cover lettered in gilt on black ground. Ink ownership stamp to front free endpaper. Spine slightly sunned, faint rubbing to extremities. A near-fine copy.

FIRST EDITION of the classic textbook on logic and mathematical philosophy. American philosopher Alice Ambrose (1906–2001) completed her post-doctoral research at Cambridge University, where she studied alongside G. E. Moore and Ludwig Wittgenstein, and became a close disciple of the latter. Ambrose, along with fellow academic Margaret MacDonald, was instrumental in the recording and circulation of Wittgenstein's 1932–5 lectures—their notes were published as Wittgenstein's Lectures, Cambridge, 1932–1935 in 1979—and she was one of two students (the other being Francis Skinner) to whom Wittgenstein dictated the Brown Book.

£125 [125537]

4

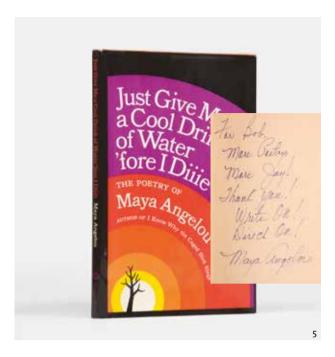
## **(ANDERSON, Marian.)** Signed 10 × 8 inch glossy studio portrait. [With:] Ebony magazine promotional poster. Early 1940s and 1947

Original silver gelatin photograph (image  $238 \times 188$  mm; overall  $250 \times 207$  mm), numbered in the negative, wet stamp on verso "Marian Anderson". Original Ebony magazine point-of-sale poster ( $337 \times 258$  mm) on heavy card stock, printed in colour to recto. Photograph: light signs of handling with a few small creases and nicks to extremities, else in excellent condition. Poster: a little rubbed at extremities, else near-fine.

Two striking portraits of the renowned African American contralto, the original photographic portrait inscribed by Anderson in ink on the image, "To Mr Harry L. Aiken best wishes Marian Anderson". The recipient was president of the Crucible Steel Casting Company of Cleveland and a patron of the Cleveland Museum of Art and the Cleveland Orchestra: Anderson gave a recital at Public Hall, Cleveland, in November 1942. In 1955 Anderson (1897–1993) became the first African American to perform at the Metropolitan Opera in New York. She is also remembered for her Lincoln Memorial concert (1939), having previously been refused permission to sing in Washington's Constitution Hall because of her race, and her performances at the inaugurations of Presidents Eisenhower (1957) and Kennedy (1961).

The studio portrait is a delightful "off guard" image: Anderson appears full-length wearing an ornate gown, one arm raised to arrange and admire the flowers in the vase to her left, but her attention drawn instead to the right as she smiles at someone beyond the camera. The same session which resulted in a much-reproduced image which was used for the cover of the 1942 RCA 10-inch disc Songs and Spirituals. The present image is slightly blurred, however, and almost certainly not used for regular promotional purposes. It is accompanied by the promotional poster for the Ebony magazine April 1947 issue, featuring Anderson as she appeared on the cover.

£750 [130557]



#### **ANGELOU, Maya.** Just Give Me a Cool Drink of Water 'fore I Diiie. New York: Random House, 1971

Octavo. Original red cloth-backed orange boards, silver titles to spine, titles to front cover in blind, pale brown endpapers. With the dust jacket. A couple of tiny spots to top edge; else a fine copy in the jacket with negligible creasing to extremities.

FIRST EDITION, PRESENTATION COPY OF ANGELOU'S FIRST BOOK OF POETRY, warmly inscribed by the author on the front free endpaper, "For Bob, More Poetry, More Joy! Thank you! Write On! Direct On! Maya Angelou". It was a rapid bestseller and was nominated for the Pulitzer Prize in 1971. Inscribed copies of Maya Angelou's works are notably uncommon; she customarily signed books with just her name and the salutation "Joy!", making copies with lengthy inscriptions particularly unusual.

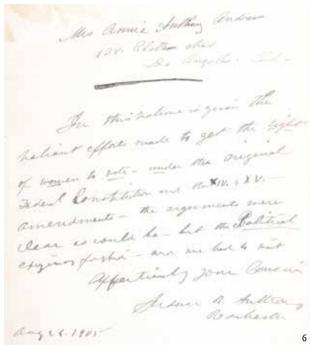
£400 [131524]

6

### **ANTHONY, Susan B.** History of Woman Suffrage. Rochester: Susan B. Anthony, 1886–1902

4 volumes, large octavo (235  $\times$  155 mm). Recent dark brown half morocco, spines ruled and tooled in gilt with twin red and green morocco labels and floriate centrepieces in blind, raised bands, marbled boards, tan endpapers. Numerous steel engravings with tissue guards to vols. 1–3; copperplate and photogravure engravings to vol. 4; all four with frontispieces. A few minor pencil annotations to front matter of vol. 1. Some dampstain to vols. 1–3, vol. 2 partly unopened with one tiny nick to fore edge of title page, else a very good set, the contents toned and clean.

Presentation set of the four lifetime volumes of the "bible" of the women's suffrage campaign, each volume affectionately inscribed by the author to her cousin, Anna Anthony Andrews, with didactic volume-by-volume commentary on the contents. Anthony's warm and lengthy inscriptions to her cousin, dated 26 August 1905, are full of hope for the future of the women's movement: "May you and your dear girls become familiar with these struggles for liberty is the wish of your affectionate cousin" (vol. 1); "Now it is left for the present and future generations to carry forward the work to final



success. How soon it will be an accomplished fact that women will stand the peer of man—socially, morally, industrially and politically—remains for the future to tell" (vol. 4).

History of Woman Suffrage offers "a vast compendium of reminiscences, reports, arguments, and commentaries unevenly shaped by the logic of the suffrage cause and its leading proponents . . . The making of the History was at once a profoundly personal and self-consciously political venture. Few social movements have been graced with leaders who could assemble, organise, and comment on such a vast amount of information [and] the prime mover for the History was Susan B. Anthony" (Buhle, pp. xvii–xviii).

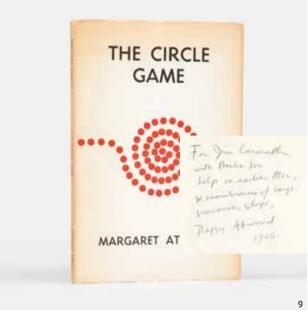
Handsomely bound, this set comprises mixed editions: vols. 3 and 4 first editions; vol. 1 second edition; vol. 2 a later reprint. These four volumes were the only ones published during Anthony's lifetime; it was extended to six volumes in 1922.

Buhle, Jo Mari, & Paul (eds.), The Concise History of Women Suffrage, University of Illinois Press, 2005.

£18,750 [124579]







#### (ANYTE OF TEGEA.) The Poems. Cleveland: The Clerk's Press, 1917

Sextodecimo. Original wrappers, title label to front cover. Sunning to spine and somewhat around edges, faint offset tanning at endpapers, but an excellent copy.

LIMITED EDITION, NUMBER 35 OF 40 COPIES ONLY, printed on Tuscany handmade paper. This little production prints Aldington's translation (first published the preceding year) alongside the Greek text of 25 surviving poems by Anyte of Tegea (fl. early third century BCE). Antipater of Thessalonica, a first-century literary critic, hailed her as the female Homer.

£250 [121080]

8

**ARENDT, Hannah.** Rahel Varnhagen. The Life of a Jewess. London: published for the Leo Baeck Institute of Jews from Germany by the East and West Library, 1957

Octavo. Original blue cloth, spine lettered and ruled in gilt. With the dust jacket. Portrait frontispiece. Spine and extremities bleached, spine ends a little bumped, dust jacket extremities lightly rubbed and with a few nicks, jacket spine faded, lower front panel marked, tape repair to inner spine, a very good copy.

FIRST EDITION, PRESENTATION COPY, inscribed by the author, "For Harry Zohn, cordially, Cambridge, April 6, 1967". The recipient, Harry Zohn (1923–2001), was an educator, writer, and translator of important works of German literature. Arendt edited Zohn's translation of Walter Benjamin's Illuminations (1968).

This is the German-born Jewish political theorist's first commercially published book, which she began writing in the late 1920s, translated from the German. The work was nearly complete when Arendt was forced to leave Germany, and she did not return to her project until nearly two decades later, at which point much of the archival material she had planned to consult had been destroyed. It is a biography of the woman Arendt called "my closest friend, though she has been dead for some hundred years": German-Jew-

ish writer Rahel Levin (1771–1833), who hosted one of the most prominent salons of the late 18th and early 19th centuries.

See The Hannah Arendt Papers at the Library of Congress, Correspondence File, 1938–76.

£4,250 [118211]

9

**ATWOOD, Margaret.** The Circle Game. Toronto: Contact Press, 1966

Octavo. Original wrappers, printed in red and black. Spine and wrapper edges toned, very mild rubbing to extremities, but an excellent copy.

FIRST EDITION, SUPERB PRESENTATION COPY OF ATWOOD'S FIRST REGULARLY PUBLISHED BOOK, inscribed by the author on the half-title, "For Jim Carscallen with thanks for help on earlier MSS., & remembrance of large Vancouver slugs, Peggy Atwood. 1966", and extensively annotated by Carscallen in pencil throughout the copy and on a laid-in leaf of notepaper. Professor James Andrew Carscallen (1934–2016) was studying for his English literature PhD under Northrop Frye at Victoria University, Toronto, when Atwood was an undergraduate also studying with Frye. The reminiscence of "large Vancouver slugs" seems to suggest that Carscallen visited Atwood during her brief teaching placement at the University of British Columbia in 1965, and their familiarity is reflected in Atwood's use of "Peggy" in the inscription.

The Circle Game won Atwood the first of her many awards, the Governor-General's Award. This is one of just 200 copies issued in wrappers aside from a "Library edition" issue of 50 hardback copies.

£2,750 [124421]





[AUSTEN, Jane.] AUSTEN, James. The Loiterer. Oxford: printed for the author and sold by C. S. Rann [others in later parts], 1789–90

Octavo ( $208 \times 125$  mm) in 60 parts, with printed part-titles for each. Contemporary pale tan polished calf, spine divided in 6 compartments by raised bands, red morocco label, other compartments gilt with central flower tools. Contemporary ownership inscription of R. Ekins at head of front free endpaper. Joints starting, some light chipping and wear, part-title for No. 2 mounted on a stub, QI with small marginal tear in corner with loss, marginal worming to a few leaves, a very good copy.

FIRST EDITION, POSSIBLY JANE AUSTEN'S FIRST APPEARANCE IN PRINT. This scarce periodical was written by James and Henry Austen while they were at Oxford, and some scholars have suggested that in issue number 9, the letter signed "Sophia Sentiment" was the work of their sister Jane when she was 14. Although Gilson does not include this work in his bibliography, there is a strong case that the work was written by Jane Austen. According to the British Library, "critics such as Paula Byrne have noted that there are various correspondences between the letter and Jane Austen's juvenilia. Her early, epistolary novel Love and Freindship [sic], for example, has two heroines quite as shallow as Sophia. But other critics, such as Kathryn Sutherland and Claire Tomalin, find it unlikely that Austen would have written a letter so critical of women's reading choices. They suggest that Sophia Sentiment's letter was probably written by one of Austen's brothers".

Even if "Sophia Sentiment" cannot be definitively linked with Jane Austen, the experience her brothers had in printing this work no doubt had some influence on her. Gilson suggests that it was through the publication of The Loiterer that she became acquainted with Egerton of Whitehall (who were the London distributors of this work from the fifth number on) who later published Sense and Sensibility.

See Cope, Sir Zachary, "Who was Sophia Sentiment? Was she Jane Austen?", Book Collector 15, 1996, pp. 143–151; Litz, A. W., "The Loiterer: a reflection of Jane Austen's early environment", Review of English Studies 12, 1961, pp. 251–261.

£5,000 [102817]

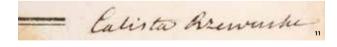
1

### [AUSTEN, Jane.] Northanger Abbey: and Persuasion. London: John Murray, 1818

4 volumes, duodecimo (169 × 107 mm). Contemporary continental half sheep, red lettering pieces and white numbering pieces lettered in black, marbled sides, pale blue-green endpapers. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery. With half-title in vol. I only, the others discarded by the contemporary binder, as often. Spines worn at ends with neat repair at foot of vol. I, tips worn, contents lightly browned throughout, early reinforcement with blue paper in gutter at two places (vols. I and IV, between quires B and C), marginal waterstaining at head of prelims in vol. I and at upper outer corner of first few leaves of vols. II and IV, a few stains, strongest at vol. IV, D2<sup>v</sup>–D3<sup>r</sup>, and fainter to the leaves either side. Overall, a good copy in a contemporary binding, no doubt continental, the labels somewhat eccentrically lettered.

FIRST EDITION of Austen's final published work, pairing her last completed novel with the light-spirited satire that was probably the first full-length novel she wrote. It contains the first acknowledgement in print of Jane Austen as the author of her six novels.

This copy has an appealing provenance, with the early ownership inscriptions of the Polish countess Calista Rzewuski (1810–1842) on



the title pages: her daughter Ersilia was the first woman admitted to the oldest scientific academy, the Accademia Nazionale dei Lincei. Gilson Ag.

£12,500 [126016]

12

**AUSTIN, Sarah (tr.)** Characteristics of Goethe. London: Effingham Wilson, 1833

3 volumes, large duodecimo (186  $\times$  118 mm). Contemporary half calf by Webb & Hunt, Liverpool, marbled paper-covered boards, spine lettered in gilt, brown endpapers. Engraved frontispieces to each volume. Without the

half-titles to vols. 2 and 3. Armorial bookplates of Henry Robertson Sandbach; ownership signatures of M[argaret] Roscoe (1787–1840), née Sandbach, to half-title of vol. 1 and title page of vol. 3. Spines expertly refurbished and recoloured, plates foxed as typical, occasional mark to contents but otherwise clean, else a very good set.

FIRST EDITION of Austin's celebrated and most important translation, "which was based on recollections by Falk and others and included some of Goethe's poetry. It prompted Carlyle to exclaim, 'you can actually translate Goethe', something, he added, only a few in England could do [Troubled Lives, 70]. She was already known, according to the publisher Dionysius Lardner, as 'our best living translator' (ibid., 71), and the three volumes on Goethe gave her some celebrity and much more work" (ODNB).

£500 [130540]

13

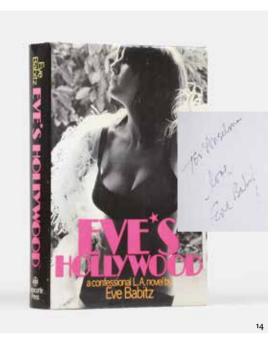
#### (AVIATION.) ADAMS, Clara. Souvenir from the maiden voyage of the Hindenburg. [1936]

Cream envelope (110 × 140 mm), with a single pearl embedded in the centre, tied with white string inked in gilt, manuscript inscription to front panel, manuscript decoration in gilt, red, blue and black to both sides. Faint foxing to rear panel and slight creasing; in near-fine condition.

A unique and remarkable souvenir made and inscribed by the pioneering passenger aviator Clara Adams: "To my friend Bill Schneider Jr. with kindest regards / Clara Adams—Cabin 19 Airship Hindenburg, May 8, 1938 [sic] / First flight from Germany to the United States / Real pearl carried on this historic flight". The Hindenburg's maiden voyage left Frankfurt on 6 May 1936 and arrived in Lakehurst, New Jersey, on 9 May, Adams being one of the 11 women on board. Although we have traced no folklore surrounding carrying pearls on maiden voyages, various photos of Adams show her wearing a string pearl necklace, from which this souvenir pearl may have been taken. The recipient, Bill Schneider Jr, her friend, fellow aviation enthusiast, and editor of the Airpost Journal, was in correspondence with a number of pioneering aviators, including Amelia Earhart. A few days after Adams landed, both she and Earhart spoke at an event organised by the American Air Mail Society on 14 May, at which Schneider, who was a member, was likely present, and it is







possible that Adams presented him with the souvenir at this event (Adams has dated the inscription as 1938 in error).

Adams (1884–1971) was the first woman to cross the Atlantic as a ticketed passenger, aboard the *Graf Zeppelin* on its return flight from New York in October 1928. In 1939 she set the unofficial record for passenger travel around the world via commercial air travel, in a trip lasting 16 days and 19 hours and covering 24,609 miles. Her interest in aviation led to a close friendship with fellow female pioneers such as Amelia Earhart, Alys McKey Bryant, and Lady Grace Drummond-Hay, the latter of whom accompanied Adams on the Hindenburg's voyage. (For Earhart, see item 59.)

£425 [131273]

14

#### **BABITZ, Eve.** Eve's Hollywood. [New York:] Delacorte Press/ Seymour Lawrence, 1974

Octavo. Original black cloth, titles to spine in silver and pink, star motif to front cover in pink, grey endpapers. With the dust jacket designed by Irving Bogen featuring photos by Annie Leibovitz. Portrait frontispiece, photographic plate, and 24 page photo 'scrapbook' printed on grey paper. Ticks and underlining in ink throughout first 52 pages, annotation in red to p. 23. Spine minimally rolled, faint toning to edges of book block; else a near-fine copy.

FIRST EDITION, INSCRIBED BY THE AUTHOR on the front free endpaper, "Too [sic] Anselma, love Eve Babitz". Uncommon signed, Eve's Hollywood was Babitz's first work. Billed as a confessional LA novel, the work gives a semi-fictional account of Babitz's early life in Hollywood. A photographer, author, and mainstay of Hollywood culture, Babitz (b. 1943) first gained her notoriety through Julian Wasser's iconic photograph of her as a nude 20-year-old playing chess with Marcel Duchamp. In recent years Babitz's works have grown in popularity, with many being reissued and published in translation for the first time. A television programme based on her life, L.A. Woman, is due to be released in 2019.

£3,000 [130476]





BAKER, Joséphine. Les mémoires. Recueillis et adaptés par Marcel Sauvage. Avec 30 dessins inédits de Paul Colin. Paris: KRA, 1927

Octavo ( $182 \times 112 \text{ mm}$ ). Contemporary art deco brown and white geometrically patterned boards, dark brown calf label, fore and bottom edge untrimmed, red cloth page marker. Original printed wrappers bound in. With 30 illustrations by Paul Colin. Partially erased pencilled ownership inscription to head of front free endpaper. Negligible rubbing to spine ends and tips, contents toned as often; a near-fine copy.

FIRST TRADE EDITION, A SUPERB PRESENTATION COPY, inscribed by Baker and Sauvage on the blank before the half-title, "a Pierre Lagarde son ami Marcel Sauvage" and "From Joséphine Baker July 13/27 Paris"; subsequently by the artist on the half-title, "á Jacques Baril á l'amateur d'art á l'ami Paul Colin".

The first recipient, Pierre Lagarde (1903–1959), was a writer and journalist, winner of the 1944 Grand prix du roman de l'Académie française for his novel Valmaurie. This copy may have been inscribed at the launch party when Baker "invited friends for a glass of champagne to celebrate the publication of the little volume. She greeted guests, signed books, spilled ink on one of her publisher's shoes. Many people praised Marcel Sauvage's artistry—'It is a book of poems for which Joséphine is the Muse'—and the painter Maurice de Vlaminck admired every word. 'She dances, eats what she likes, and ignores immorality. Life to her is an apple she bites with all her teeth'" (Baker & Chase, p. 148).





Paul Colin's presentation, to the writer on dance, Jacques Baril (1924–1984), author of Dictionnaire de danse (1964) and La danse moderne (1977), was almost certainly made some years later. In his memoirs Colin remembers his first sight of Baker: "naked but for green feathers about her hips, her skull lacquered black, she provoked both anger and enthusiasm . . . I still see her, frenzied, undulating, moved by the saxophones' wail. Did her South Carolina dances foretell the era of a new civilisation, finally relieved of fetters centuries old?" (Colin, p. 74). Baker, Jean-Claude & Chris Chase, Josephine: The Hungry Heart, Cooper Square Press, 2001; Colin, Paul, La Croûte: souvenirs, Editions de la Table Ronde, 1957.

£1,650 [130852]

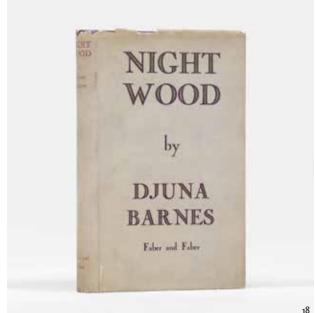
16

BAKER, Joséphine; Felix Achille de la Cámara; Pepito Abatino. Mon sang dans tes veines. Paris: Les editions Isis, 1031

Octavo "en carré". Original white illustrated wrappers, titles in white, red, and black on pink ground over black and red portrait of Baker. With the glassine jacket. Portrait of Joséphine and 5 half-tone plates, decorated initials, all by Georges de Pogédaïeff. Slight creasing and nicks to faintly foxed exposed fore edge; else a near-fine copy.

FIRST AND LIMITED EDITION, number 73 of 250 copies printed on vergé baroque paper. In the novella, "Joséphine devises the character of Joan (also called Jo), a young mulatto girl whose mother is the maid in the home of a Boston millionaire, Ira Cushman Barclay, and his son, Fred. Joan selflessly saves Fred's life through a blood transfusion. The primal Baker and the new saintly image meld in Mon sang dans tes veines. Baker continued to develop this image as part of her humanitarian self-sacrifice in World War II and in the domestic experiment with her adopted Rainbow Tribe at Les Milandes" (Jules-Rosette, p. 4). The attractive art deco illustrations are by the Russian painter, illustrator and theatre designer Georges Anatolyevich Pogédaieff (1894–1971), resident in Paris from 1925.





Decidedly uncommon: no copy listed by Copac; OCLC locates just six copies internationally.

£1,250 [131543]

17

#### [BARNES, Djuna.] Ladies Almanack. Paris: printed for the author, and sold by Edward W. Titus, 1928

Small quarto. Original cream card wrappers with woodcut-style illustration to front and rear wrapper. With 22 woodcut-style illustrations by Barnes in the text. Spine chipped with some loss to spine ends, covers lightly dust soiled with a few spots, occasional spotting to preliminaries. A very good copy.

FIRST EDITION, LIMITED ISSUE, PRESENTATION COPY, inscribed by the author on the front free endpaper: "To Madge Garland With love-Djuna Barnes Paris-1932". The recipient, Madge Garland (1898-1990), was a pioneering fashion journalist and teacher who had a major influence on the British fashion scene throughout the mid-20th century. In 1922 Garland started working at Voque under Dorothy Todd, and introduced Cecil Beaton's work to the magazine in 1927. She developed friendships with many of the Bloomsbury and bohemian intellectuals that Todd recruited for Voque, including Virginia Woolf, Vanessa Bell, Rebecca West, and Vita-Sackville West. Garland and Barnes likely first met during this time, as Barnes was working as a journalist and interviewed many of the major fashion icons of the day, including the French couturiers Jenny and Jeanne Lanvin and Coco Chanel. Both women were also involved in the lesbian social circles of the 1920s avant-garde and were rumoured to have been lovers. After a short hiatus working as a freelance writer for New York's influential Women's Wear Daily and the women's section of the Illustrated London News, Garland rejoined Vogue in 1932, the year of this inscription, as fashion editor.

The present work is a privately printed and distributed pseudonymous satirical novel: this is number 45 of 1,000 copies on Alfa, from a total edition of 1,050. Barnes based her story on the lesbian social circle at Natalie Clifford Barney's salon in Paris, and many of the the characters that are pseudonymous portraits of notable ac-

quaintances, including Romaine Brookes, Janet Flanner, Elisabeth de Gramont, Radclyffe Hall, Mina Loy, Solita Solano, Lady Troubridge, and Dolly Wilde.

As is common in some copies of this edition, the imprint on the title page has been blacked out. According to Barnes's biographer Phillip Herring, the Parisian bookseller Edward Titus "persuaded Barnes to put his name on the title page of Ladies Almanack, as if he were the publisher, in exchange for selling the book in his shop". However he asked for "a large cut of the royalties in addition to the retail mark-up which infuriated Barnes and reinforced her disillusionment with the book trade" (pp. 152–3). Barnes subsequently had his name removed from many copies.

See Herring, Phillip, Djuna: The Life and Work of Djuna Barnes, Viking, 1995.

£1,750 [127242]

18

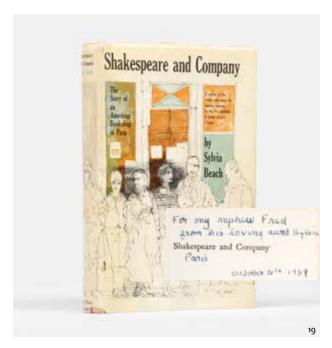
#### **BARNES, Djuna.** Nightwood. London: Faber and Faber Ltd, 1936

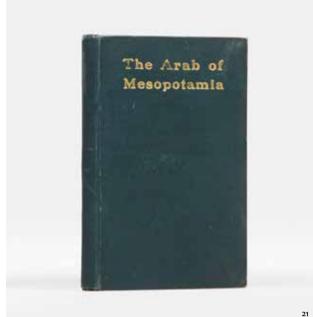
Octavo. Original purple cloth, spine lettered in gilt, top edge stained purple. With the dust jacket. With a printed green card Faber and Faber Ltd order form laid in. Spine rolled, ends slightly bruised, else an excellent copy in the lightly soiled jacket, one closed tear to foot of spine panel (20 mm) and some chips to head of spine and top edge.

FIRST EDITION, scarce in the dust jacket, of Barnes's masterpiece. "Highly charged . . . linguistically complex, and riven with pain and loss. It centres on the anguished narratives of Matthew O'Connor, a transvestite gynaecologist, and Nora Flood, who is in love with the enigmatic and boyish woman Robin Vote", and is considered to have "one of the most shattering endings in modern literature. It took years for Barnes to find a publisher, until [her friend Emily] Coleman pressured T. S. Eliot at Faber and Faber to accept it. Eliot, who wrote the preface, thought it was like an Elizabethan tragedy for its 'quality of horror and doom'" (ODNB). It is considered one of the most important gay novels of the first half of the 20th century in the English language (Slide).

See Slide, Anthony, Lost Gay Novels: A Reference Guide, Routledge, 2011.

£1,350 [131418]





### **BEACH, Sylvia.** Shakespeare and Company. New York: Harcourt, Brace and Company, 1959

Octavo. Original cream cloth, titles to spine in gilt, bookshelf design in blind to head of front cover and spine, brown endpapers. With the dust jacket. Illustrated title page and 8 photographic plates. Foxing to cloth and a little to edges; else a near-fine copy in the faintly soiled jacket with small chips to spine fold ends and creasing to edges.

FIRST EDITION, PRESENTATION COPY, inscribed by the author on the half-title, "For my nephew Fred, from his loving aunt Sylvia, Paris, October 6th 1959". The recipient, Frederic Dennis, was the son of Sylvia's older sister Holly (pictured on p. 108) who provided support, both financial and moral, in the early days of Shakespeare and Company. On 17 November 1919 Beach (1887–1962) opened Shakespeare and Company with the help of her lifelong companion, Adrienne Monnier. "Together they orchestrated much of the exchange of English and French literature for the first half of the 20th century", including the publication of Ulysses (ODNB).

£2,750 [122518]

20

#### **BEAUVOIR, Simone de.** Les Mandarins. Roman. Paris: Gallimard, 1954

Octavo. Original white wrappers, titles to spine and front cover in red and black. With the glassine wrapper. Light offsetting to front free endpaper due to presentation card; else a fine copy in the scarce glassine wrapper.



FIRST AND LIMITED EDITION, PRESENTATION COPY, with an autograph presentation card inscribed by the author loosely inserted: "Souvenir de plaisirs heureux séjours à l'Aichi S. de Beauvoir" ("In reemembrance of a happy, pleasurable stay at Aichi"). In 1966 Beauvoir undertook a three-week lecture tour of Japan with Jean-Paul Sartre, giving lectures in both Tokyo and Kyoto: Aichi is a prefecture of Japan which lies between the two. Asabuki Tomiko (1917–2005) who guided the tour, and her brother, Sankichi, translated a number of Beauvoir's works into Japanese, including Les Mandarins in 1956.

This is number 93 of 110 copies on Lafuma Navarre paper, from a total edition of 885. It won France's highest literary prize, the Prix Goncourt. Signed copies of the work are notably uncommon.

£950 [130910]

1

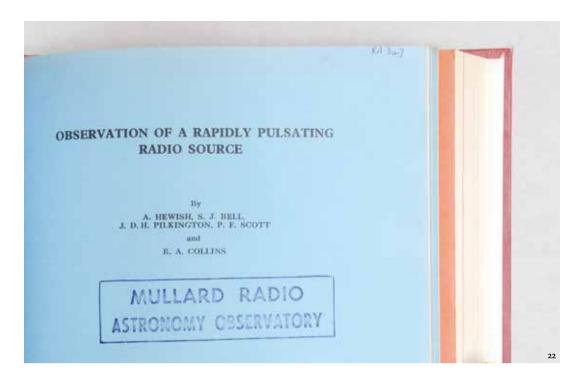
#### **BELL, Gertrude Lowthian.** The Arab of Mesopotamia. Basrah: published by the Superintendent, Government Press, 1917

Small octavo. Original green cloth, title in gilt to front board. Housed in a green cloth slipcase and chemise, maroon morocco label to spine. Frontispiece map of Mesopotamia. Spine and extremities rubbed, a little cockling around spine, gilt of title slightly rubbed, interior browned. A very good copy.

FIRST EDITION of this fragile official publication, uncommon, particularly so in such relatively sharp condition. Though purporting to be a "series of brief essays on subjects relating to Mesopotamia, written during 1916, by persons with special knowledge of the subjects dealt with" (preface), it was later confirmed that "Gertrude Bell admits to having written it" (Sluglett, p. 295). The second section (pp. 100–202) has a separate title page entitled "Asiatic Turkey" and is explicitly attributed to her. Bell notes in her preface, dated October 1917, that "these articles were written at the request of the War Office during June and July, 1917. It has been suggested that they might be of some interest to members of the Force serving in Mesopotamia who may not have had opportunity to make acquaintance with the Dominions of the Sultan beyond the battlefields of Gallipoli and the 'Iraq".

Sluglett, Peter, Britain in Iraq: Contriving King and Country, I. B. Tauris, 2007.

£500 [129951]



"One of the greatest astronomical discoveries of the 20th century"

BELL, Jocelyn; A. Hewish; J. D. H. Pilkington; P. F. Scott; R. A. Collins. "Observation of a Rapidly Pulsating Radio Source." [Offprint from:] Nature, Vol. 217, No. 5130, pp. 709–713, February 24, 1968. London: Macmillan, 1968

Quarto ( $260 \times 210$  mm). Original blue printed stiff wrappers. Bound eleventh with 18 other offprints and separate publications relating to pulsars and radio astronomy in contemporary red cloth, spine lettered "Radio Astronomy XVIII" in gilt, with a 2 page typed index loosely inserted. With the library stamps of the Mullard Radio Astronomy Observatory, Cambridge to several of the works; the occasional pencil and ink annotations noting the same provenance. Spine and inner edges of boards faintly sunned, a few stab holes and rust marks from previous staples visible at gutters of publications, one closed tear. All in fine or near-fine condition.

FIRST EDITION, the extremely rare offprint of the landmark paper which announced the discovery of pulsars, co-authored by British astrophysicist Jocelyn Bell, her thesis supervisor Antony Hewish, and three others; with meaningful provenance, from the library of the Mullard Radio Astronomy Observatory, where the research leading to this discovery was carried out.

This ground-breaking paper documented "one of the greatest astronomical discoveries of the 20th century" (Royal Society): in 1967 Bell (b. 1943), while a doctoral student at Cambridge University, made her discovery using a telescope that she and Hewish had originally built to study the recently detected star-like quasars. Over time she noted a regular signal, unlike that produced by stars, galaxies, and solar wind, that pulsed approximately once every 1.3 seconds; they nicknamed the signal LGM–1 for "Little Green Man 1", a humorous nod to the quickly-dismissed thought that they might have recorded extraterrestrial contact. Bell and Hewish announced their findings in the present paper, despite not having yet determined the nature of the source, and it immediately prompted speculation. The

source was soon determined to be a pulsar: a rapidly spinning neutron star which emits an intense beam of electromagnetic radiation.

Bell's supervisor, Hewish, a well-established astronomer who had planned the experiment and had a major role in explaining the observation, was awarded the 1974 Nobel Prize in Physics—the first Nobel prize awarded in recognition of astronomical research—for his role in the discovery, sharing the honour with Bell's other supervisor, Martin Ryle. Despite the fact that Bell was the first to notice the stellar radio source, however, she was not formally acknowledged, and Hewish defended the Nobel decision, calling Bell's contribution "useful" but "not creative". It was, and still is, seen by many as one of the greatest injustices in the history of the prize.

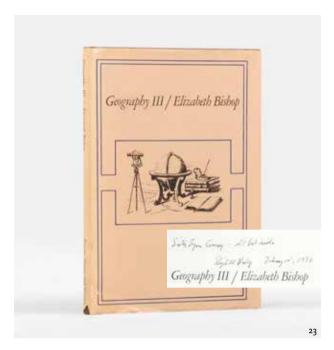
Bell remained remarkably magnanimous, even joking when she attended the prize ceremony as the guest of another astronomer, Joseph Taylor Jr, in 1993 that she "did get to go in the end" (Hargittai, p. 130). Bell later explained that, "at that time there was still around the picture that science was done by great men (and they were men). These great men had under them a group of assistants, who were much more lowly and much less intelligent, and were not expected to think, they just carried out the great man's instructions . . . What has happened in the last 30 years is that we've come to understand that science is much more a team effort, with lots of people contributing ideas and suggestions" (ibid., p. 72).

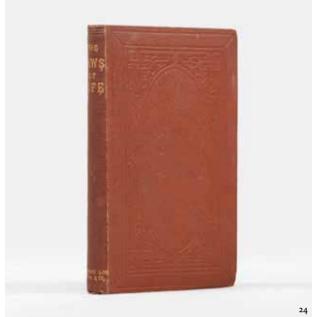
Proof of this change in perspective arose in September 2018, when Bell (now Professor Dame Jocelyn Bell Burnell) won the Breakthrough Prize in Fundamental Physics both for her discovery of pulsars and for her inspiring leadership over the past five decades. She donated the entirety of the £2.3 million prize money to initiatives which support women, ethnic minority, and refugee students in the study of physics.

Notably rare: Copac locates just one copy of this offprint, in the collections of the Royal Society; none traced on OCLC. In commerce, two copies of the issue of Nature in which the article appears have been traced at auction (Bonhams 2010), but none of the offprint.

Hargittai, Magdolna, Women Scientists: Reflections, Challenges, and Breaking Boundaries, Oxford University Press, 2015.

£7,500 [131009]





#### **BISHOP, Elizabeth.** Geography III. New York: Farrar, Straus and Giroux, 1976

Octavo. Original brown cloth boards, titles to spine gilt. With the dust jacket. Small chip to tail of the jacket, otherwise a fine copy.

FIRST EDITION, INSCRIBED BY THE AUTHOR on the title page, "Sister Lynn Conroy—all best wishes—Elizabeth Bishop, February 1st, 1978", with the recipient's blind stamp to the first page. Lynn Conroy was a poet and teacher who graduated as an English major from Catholic liberal arts college Seton Hill, Pennsylvania. She taught in Duquesne, Indiana, and Washington, DC, before returning to Seton Hill to teach English and creative writing. Geography III includes such classic poems as "One Art" ("The art of losing isn't hard to master") and "The Moose".

£2,750 [124937]

24

## **BLACKWELL, Elizabeth.** The Laws of Life, With Special Reference to the Physical Education of Girls. London: Sampson Low, Son, and Co., 1859

Octavo. Original reddish-brown morocco-grained cloth, spine lettered in rustic font in gilt, blind-stamped geometric panelling to boards, light brown coated endpapers, edges uncut. With the 4 pp. publisher's advertisements at the rear. Yellow paper advertisement clipped and pasted to front free endpaper, contemporary ownership inscription, "MAB 1859" to front free endpaper with some light offsetting to pastedown, binder's ticket to rear pastedown. Spine ends bruised and extremities just a little rubbed, book block and contents occasionally faintly foxed, some small chips and nicks to leaf edges, else a very good copy in unrestored contemporary condition.

FIRST UK EDITION of the British physician's first published work: a collection of her popular lectures, delivered in New York during the spring of 1852, on the topics of moral and physical education of girls. First published in the US that year, the London edition includes additional prefatory comments addressed "To English Women". The first US edition is quite common institutionally, but the present edition is far scarcer, OCLC tracing just nine copies.

Blackwell (1821–1910) overcame remarkable adversity to become the first woman to graduate MD—and above all the 150 male students in her cohort—from an American college in January 1849, an event that received widespread international press coverage. She then went to Paris, where she enrolled at La Maternité, the leading school for midwives, having been refused admittance as a doctor by all other Parisian hospitals, and later to London. There her acceptance at St Bartholomew's Hospital made her the first woman to practise as a doctor in Britain and, subsequently, the first woman to be admitted to the General Medical Council's register (1859). During the 1850s she returned to America where she set up the private practice which would eventually become the New York Infirmary for Women: a hospital run by women for women.

£4,500 [123303]

25

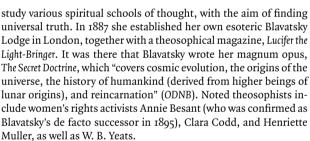
### BLAVATSKY, Helena Petrovna. Signed cabinet portrait photograph. London: Enrico Resta, [1889]

Original albumen print mounted on grey heavy card stock studio mount printed in dark grey (image:  $140 \times 103$  mm; mount:  $162 \times 109$  mm). Slight rounding of mount corners, a couple of faint marks to photo edge; else a near-fine example.

A signed cabinet photo of renowned occultist and founder of theosophy Helena Blavatsky (1831–1891). This photo, often referred to as the "Sphinx" portrait, shows Blavatsky in her most common pose, with her head resting on her hand gazing directly to the viewer. It was one of six portrait photos she had done on 8 January 1889, at Resta's studio at 4 Coburg Place, Bayswater. Blavatsky was pleased with the resultant photos and ordered a number of copies, especially of this shot, her favourite of the six. Resta (1858/9–1942) later donated the six original glass plates to the Theosophical Society. Signed photos of Blavatsky are notably uncommon, with no other examples traced in commerce.

Blavatsky moved to America in 1873, where she befriended Henry Steel Olcott, and came to prominence as a spirit medium. In 1875 Blavatsky, with the support of Olcott and William Quan Judge, founded the Theosophical Society, an organisation designed to





£9,250 [131540]

## The first collection of biographies devoted exclusively to women

26

### **BOCCACCIO, Giovanni.** De claris mulieribus. [Strassburg: Georg Husner, about 1474–75, not after 1479]

Folio (290 × 203 mm). Mid-19th-century blue half-morocco, by White of Pall Mall dated 1850, spine in six compartments with raised bands, lettered in the second, third and fourth compartments. 83 leaves, unpaginated. Husner type with red initials and occasional red rules, 2- to 6-line spaces for capitals, with guide letters in nearly all cases. One leaf with ink marginalia depicting a hand pointing to the manuscript words "Amoris preludia". Extremities scuffed, some spotting and browning, minor marginal dampstaining, one leaf torn with minor loss to margin. With the bookplate of Robert Crewe-Milnes, 1st Marquess of Crewe (1858–1945), possibly by inheritance from his father Richard Monckton Milnes, 1st Baron Houghton; from the family library removed from West Horsley Place, Surrey.

Second edition of the first collection of biographies devoted exclusively to women, following the first printed edition at Ulm by Johann Zainer in 1473. First composed between 1355 and 1359, it "represents Europe's first postclassical history of women" (Gaylard,



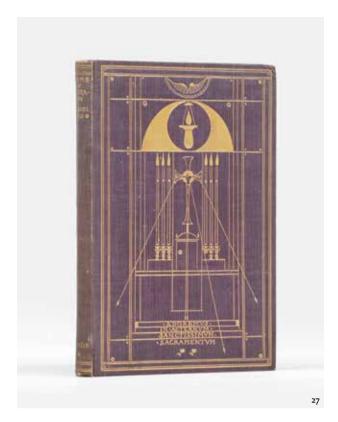
p. 287). Boccaccio includes women from mythology, legend, and history, intentionally rescuing some nearly lost to obscurity, and choosing famous, not necessarily virtuous, women as his examplar. In the preface Boccaccio talks directly to his imagined female audience: "by emulating the deeds of ancient women, you spur your spirit to loftier things . . . call on the powers of your intellect, in which you excel, and do not allow yourself to be surpassed" (Bell, p. 174). He excuses his preference for pagan as opposed to religious women by noting that saints' lives are heavily recorded elsewhere, wishing to draw attention to less well-served women. A popular work, known in over 100 manuscripts, it was widely translated by the end of the 15th century, and was a source for Chaucer, Christine de Pizan, Edmund Spenser, and others. Boccaccio was inspired to write it as a companion to Lives of Famous Men by his elder contemporary and mentor, Petrarch.

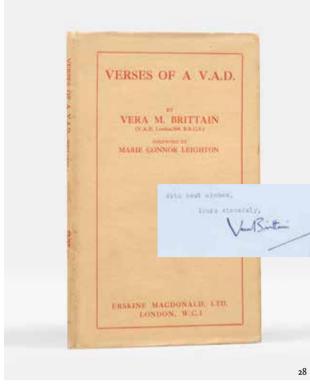
The first printings of the book in Germany are an important witness to Renaissance humanism north of the Alps. This edition is likely to date from around 1474–75, and no later than 1479 (see Polain).

BMC 183; Goff B717; GW 4484; Polain (B) 710. See Bell, Susan Groad, "Christine de Pizan: Humanism and the Problem of a Studies Woman", Feminist Studies 3:3-4, 1976.

£15,000







## [BRADLEY, Katharine, & Edith Cooper.] FIELD, Michael. Poems of Adoration. London & Edinburgh: Sands & Co., [1912]

Octavo. Original purple cloth, titles to spine in gilt, front cover elaborately blocked in gilt with art nouveau iconographic design, edges untrimmed. Minor rubbing to spine ends and tips, top edge faintly dust toned, light foxing to endpapers and very occasionally to contents; a very good, remarkably bright copy.

FIRST EDITION of this collaboration by Edith Emma Cooper and her aunt and sometime lover Katharine Harris Bradley, pseudonymously-published. Their first publication as "Michael Field", Callirhoë (1884), was publicly well-received, with The Spectator greeting it "as a work of 'great promise', exhibiting 'the true poetic [and dramatic] fire'" and later asking, "will the pseudonym of 'Michael Field' become greater even than that of 'George Eliot'?" (Blain, p. 247). Contemporary admirers of their work included Robert Browning, George Meredith and Algernon Charles Swinburne, yet until very recently their work was not widely critically studied.

Cooper and Bradley's work was not, however, homogenous, and the present collection of Catholic lyric poetry is believed to have been composed predominantly by Cooper (1862–1913). The present work was Cooper's final authorial contribution to the pair's work, composing the majority of her contribution to Poems of Adoration from her sickbed (she died not long after the work's publication). Despite explicitly identifying first as atheists (1877) and later as pagans (1897), the two converted to Catholicism in 1907. Cooper initiated the move, and Bradley (1846–1914) devotedly followed. Their conversion put a definitive end to their earlier sexual relationship

which had diminished since Oscar Wilde's trial and the subsequent outpouring of cultural homophobia in 1895.

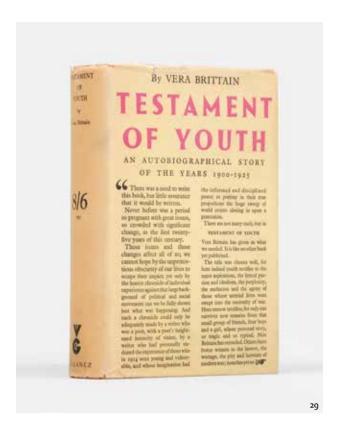
Blain, Virginia, "'Michael Field, the two-headed nightingale': Lesbian Text as Palimpsest", Women's History Review 5:2, 1996.

28

#### **BRITTAIN, Vera.** Verses of a V.A.D. Foreword by Marie Connor Leighton. London: Erskine Macdonald Ltd, 1918

Small octavo. Original buff boards, titles to spine and front board in dark blue, fore and bottom edges untrimmed. With the dust jacket. With three typed letters signed on A5 blue headed paper and three autograph postcards from the author, dated 7 December 1962; 10 March 1963; 15 March 1963; 5 April 1963; 3 October 1963; and 1 August 1966, all from 4 Whitehall Court, Westminster and addressed to Benita Brown (those dated 1962–1963 to St Martin-in-the-Fields, 5 St. Martin's Place, WC2; the 1966 postcard to 34, Church Gardens. S. Ealing, W5). A fine copy in a beautiful example of the dust jacket.

FIRST EDITION, IN THE RARE DUST JACKET, of Brittain's first book and her only volume of war poetry, with six items of correspondence from the author laid in. Verses of a V.A.D. is notably scarce in commerce, and this is an extremely well-preserved copy. In the accompanying correspondence, dated between 1962 and 1966, Brittain discusses the arrangements for three talks for Benita Brown, the secretary to The Centurion's Arms club at St Martin-in-the-Fields: a talk on Brittain's trip to India in 1963; a Brains Trust panel in November the same year; and a talk in 1966 on past vicars at St Martin-in-the-Fields. Poignantly, this final talk indirectly led to her decline in the last years of her life: "It was raining when she set off just after six o'clock on 2 November 1966 to give a talk at St Martin-in-the-Fields. Crossing Northumberland Avenue she tripped over some builders' debris piled up in the gutter, and fell headlong on



both arms . . . the consequences of her accident were more serious than she first thought" (Berry & Bostridge, p. 514).

Reilly, p. 68. Berry, Paul, & Mark Bostridge, Vera Brittain: A Life, Virago, 2001.

£5,000 [130434]

29

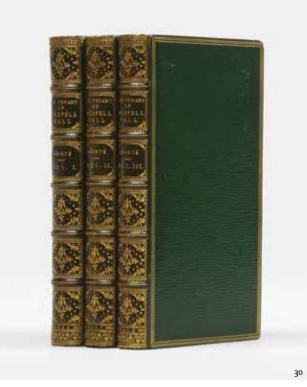
#### **BRITTAIN, Vera.** Testament of Youth. London: Victor Gollancz Ltd, 1933

Octavo. Original orange cloth, title to spine black. With the dust jacket. Spine a little faded, faint traces of tape residue to free endpapers, in the jacket with slightly toned spine panel, tiny chips to spine ends, a couple of tiny closed tears to head of panels with light tape repair to verso. An excellent copy in the unusually bright and remarkably well-preserved dust jacket.

FIRST EDITION, notably rare in the dust jacket, especially so in such nice unrestored condition—this is the first we have handled. Brittain's wartime memoir was an instant best-seller. Published on 28 August 1933, the first impression of 5,000 copies was exhausted within a week. It went through six impressions before the end of the year, and "enjoyed similar success in America in October, where on its day of publication alone 11,000 copies were bought" (Berry & Bostridge, p. 264). Lengel notes that this was "one of the most important pieces of literature to emerge from the war". Brittain had "succeeded in erecting a lasting memorial to four young men, Roland, Edward, Victor, and Geoffrey. She had exorcised the 'brutal, poignant, and insistent memories' of her youth. Furthermore, she had ensured that a female dimension to the war would never be forgotten" (Bostridge, p. 142).

Lengel 414. Berry, Paul, & Mark Bostridge, Vera Brittain: A Life, Virago, 2001; Bostridge, Mark, Vera Brittain and the First World War: The Story of Testament of Youth, Bloomsbury, 2014.

£5,000 [121385]



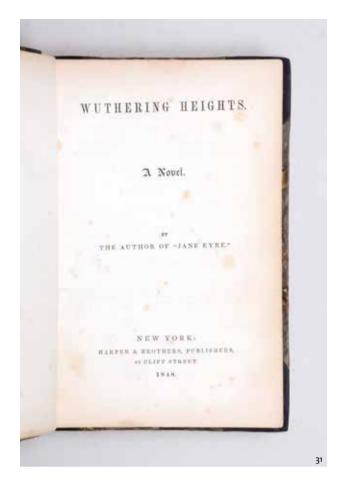
30

## [BRONTË, Anne.] The Tenant of Wildfell Hall. London: T. C. Newby, 1848

3 volumes, octavo (196 × 116 mm). Late 19th-century green straight-grain morocco by Lloyd, Wallis & Lloyd, spines gilt-tooled in compartments with titles direct, French fillet border gilt to sides, gilt-tooled turn-ins, marbled endpapers, top edges gilt, others untrimmed. Housed in a dark green leather entry slipcase by the Chelsea Bindery. Half-title to vol. 1 only, as called for. Bound without terminal advert leaf. Bookplates of George Evelyn Cower to pastedowns. Some corners bumped, a few minor marks to sides, internally clean, minor paper repairs done at the time of binding to a few small tears to some outer leaves, light mark to first title, but an excellent copy, smartly bound, retaining untrimmed fore and lower edges.

FIRST EDITION, SCARCE FIRST ISSUE, of Anne Brontë's final and only separately published novel, which "'reverberated throughout Victorian England' with its realistic and disturbing portrayal of alcoholism and debauchery" (Leonardi, p. 314). Thomas Cautley Newby was a notoriously shifty publisher who had taken a deposit for the earlier publication of Wuthering Heights and Agnes Grey but failed to publish until the reviews of Jane Eyre proved favourable, then printed fewer than the agreed number, leaving most errors uncorrected. His behaviour on this occasion was little better: he offered it to Harper Brothers of New York for publication in America, implying it was by Currer Bell; printed reviews of Jane Eyre on the half-title verso with the same intent; and published only about 250 or 300 copies, instead of the agreed 500, leaving the remainder to be sold, with a cancel title and preface, as the second edition. As a result, copies of the first issue are scarce. Michael Sadleir, whose collection of 19th-century literature remains unparalleled among private collections, never found an adequate copy for his collection. Smith (Brontë) 4; Sadleir, p. 375. Leonardi, Barbara (ed.), Intersections of Gender, Class, and Race in the Long Nineteenth Century and Beyond, Palgrave Macmillan, 2018.

£27,500 [121127]



### [BRONTË, Emily.] Wuthering Heights. New York: Harper & Brothers, Publishers, 1848

Octavo ( $185 \times 125$  mm). Recently rebound in black half calf, preserving contemporary marbled paper boards, red morocco spine label. Contemporary ownership inscription to two blanks. Minor worming to top corner of front free endpaper, some loss to top edges of five leaves not affecting text, else a very good copy.

FIRST U.S. EDITION, the second overall. The first edition, published by Thomas Cautley Newby in London, was rushed into the shops on 4 December 1847 to capitalise on the unexpected success of Jane Eyre, which was published by Newby's rivals, Smith, Elder & Company, earlier the same year. Wuthering Heights, however, attracted only hostile and uncomprehending reviews. Despite this, Harper & Brothers, who had a number of recent successes selling the works of British authors in America, including the first US edition of Jane Eyre, remained keen to publish. The first US edition of Wuthering Heights appeared on 21 April 1848 in both a wrapper and cloth issue. The misattribution on the title page, "By the author of 'Jane Eyre'", was the result of sustained confusion between the UK and US publishers about the Brontë sisters's noms de plume; Newby in particular affected to believe that Currer, Ellis, and Acton were one person. In the meantime, Harper & Brothers struck up a deal with Smith, Elder & Company to receive advance sheets of further "Bell" publications and thus became the principal American publishers of the Brontë novels in the 19th century, also publishing the first US editions of Charlotte Brontë's Shirley, Villette, and The Professor.

£8,500 [114151]



32

**BURNEY, Frances.** The Wanderer; or, Female Difficulties. London: printed for Longman, Hurst, Rees, Orme, and Brown, 1814 5 volumes, duodecimo (191 × 114 mm). Uncut in original boards, paper labels to spines. Labels worn, light splitting to a couple of joints, a few marks to covers and contents, but overall an excellent set.

FIRST EDITION OF BURNEY'S FINAL NOVEL, very scarce thus in original boards. Camilla, published in 1796, had met with great success and the publishers were hopeful that Burney's present work would be equally well-received. With the entire first edition subscribed for by booksellers, a second edition was printed in anticipation, but the novel was met with unsympathetic critical reviews, and most of the latter edition was pulped. The novel, featuring a heroine fleeing the horrors of the French Revolution, was not reprinted until modern times, and has since been held in great esteem for its focus on women and for its social criticism. The work's "ideological tensions, which make it so powerful today, deftly weave together fiction and non-fiction, biography and art, in order to comment most eloquently on the place of the female body under patriarchy" (Kowaleski-Wallace, p. 40).

Rothschild 552. Kowaleski-Wallace, Beth, "Father Knows Best? A Review of Frances Burney: The Life in the Works by Margaret Anne Doody", The Women's Review of Books 6:10, 1989.

£1,100 [126108]

33

### **BURTON, Elaine.** Scrapbook albums from a British parliamentary delegation tour of Russia. 1954

2 ringbound albums (315 × 255 mm). Pale blue textured boards, titles to front board in red, vol. I with Baroness Burton's calling card pinned to front board. Housed in a black card folding chemise. Text in English, Russian, and French. With 129 gelatin silver print photographs (various sizes, the smallest 75 × 40 mm, the largest 220 × 170, the majority 79 × 83 mm), 14 ephemeral documents printed in Russian, including lengthy entertainment programmes, 3 postcards, 28 British newspaper clippings (various sizes), 3 travel tickets, foreign currency in paper and coin (the latter being in sealed envelopes), and 2 lapel pins representing Communist youth organisations, all mounted onto dark grey leaves with the exception of a few programmes







and the postcards which are loosely inserted. Covers slightly browned at edges; in very good, fresh, condition.

Two scrapbook albums of photographs, newspaper clippings, and ephemera, compiled and neatly annotated by Elaine Burton MP (1904–1991) upon her return from the three-week British parliamentary delegation tour of Russia, starting on 30 September 1954, "to get a better conception of Soviet life" and to "strengthen Anglo-Soviet relations". Burton was one of two women selected to participate, the other being Conservative MP Edith Pitt. The scrapbook begins with Burton's letter of invitation, a sample application form for entry into the USSR, and eight pages of press clippings reporting the imminent trip. Burton's primary focus on the tour, alongside



her assigned tasks of investigating merchandise and sport, was on women's lives and work, and is evident in the numerous photos and her annotations: beneath photos of a tour of a tractor manufacturing plant in Stalingrad (Volgograd), she notes that 25 per cent of the 15,000 employees were women, commenting that this number was aided by the childcare services offered by the factory [pp. [31–2] of vol. I]. A post-tour newspaper article mounted on p. [33] of vol. II quotes Burton's assessment of Russian women's opportunities and conditions: "there are very great opportunities for women in Russia today, but I didn't like the sight of them doing heavy work". The report adds that, "Miss Burton's chief criticism of the U.S.S.R. was the consumer foods, especially the clothes for women".

Prior to her involvement in politics Burton was a pioneering sportswoman. In 1920, at age 16, she claimed the title of world's sprint champion, as well as playing hockey and swimming competitively for her home county of Yorkshire. She continued this passion into her political career and campaigned for the creation of an independent grant-supported body for sport in England, leading to her appointment as a member of the Sports Council in 1965.

£3,750 [131618]

34

(BUSBY, Margaret.) HOUSTON, Libby, A Stained Glass Raree Show; James Grady, Saipan Elegy; James Reeves, Selected Poems. London: Allison and Busby Limited, 1967

Together 3 works, octavo. Original illustrated wrappers. Bookplate to Stained Glass Raree Show of Alexander Esmé Gordon, the Scottish literary agent and writer. A little toning to spines, else wrappers bright and sharp, internally fresh; a near-fine set.

First editions of the three works with which Margaret Busby, Britain's youngest and first black woman book publisher, launched her publishing house Allison and Busby Limited (A&B), co-founded with Clive Allison. Busby worked as the house's editorial director for 20 years, during which time A&B published a number of significant titles, including Sam Greenlee's The Spook Who Sat by the Door, Val Wilmer's Jazz People, one of the finest books ever written on jazz, and George Lamming's The Pleasures of Exile.

£100 [131293]



**CAMERON, Julia Margaret.** Alfred, Lord Tennyson and His Friends. A Series of 25 Portraits and Frontispiece in Photogravure from the Negatives. London: T. Fisher Unwin, 1893

Folio ( $455 \times 375$  mm). Original full vellum, titles to front cover in gilt, green coated endpapers, edges untrimmed. Frontispiece designed by W. A. Smith, and 25 plates, all with captioned tissue guards printed in red. Boards very lightly soiled, minor wear to very tips, foxing to prelims and endmatter; an excellent copy.

FIRST AND LIMITED EDITION, NUMBER 10 OF 400 COPIES ONLY, ONE OF PERHAPS AS FEW AS 10 DELUXE COPIES BOUND IN FULL VELLUM AND ADDITIONALLY SIGNED BY HENRY HERSCHEL HAY CAMERON. This posthumous collection, a collaboration between Julia's youngest son Henry and the novelist Anne Thackeray Ritchie (1837-1919), includes four photogravures of Alfred Tennyson, including the 1865 photograph he is said to have liked best, dubbed The Dirty Monk. Other subjects include Tennyson's wife and sons, Julia Margaret Cameron herself, Anne Thackeray Ritchie, Robert Browning, and Charles Darwin. Cameron knew Tennyson well and in 1860 moved to Freshwater, Isle of Wight, to become his neighbour. After she took up photography in 1863, Tennyson, despite being described as "a reluctant model", was persuaded to sit for her on many occasions. Cameron was later invited by the poet to illustrate his Idylls of the King (1874). "Cameron's photographs demonstrate a psychological intimacy and intensity that is compellingly modern" (Parr & Badger).

The majority of copies of this limited edition are in a gilt decorative cloth binding. We can trace no other signed copy in commerce, and only one other copy in a vellum binding appears in auction records, sold in 1994. The highest numbered copy known to us, number 18, was bound in the usual cloth, and so it seems likely that perhaps only as few as the first 10 or 12 copies were bound in vellum.

 $Parr \& Badger \ i, p. 69; Cox, Julian, \& Colin Ford, Julia Margaret Cameron: The Complete Photographs, J. Paul Getty Trust, 2003, p. 531.$ 

£7,500 [119935]



36

### **CATHER, Willa Sibert.** The Troll Garden. New York: McClure, Phillips & Co., 1905

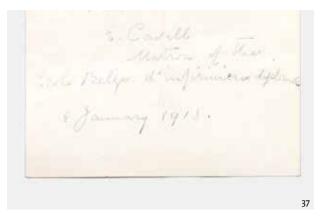
Octavo. Original red vertical grain cloth, spine and front cover lettered in gilt, front cover decorated in blind, fore and bottom edges untrimmed, a couple gatherings unopened. With the supplied dust jacket. Housed in a red morocco-backed folding case. With the bookplate of collector Frederick Baldwin Adams Jr. to the front free endpaper verso. Minor rubbing to spine ends and tips, edge of front pastedown scraped, inner front hinge cracked but firm, gauze visible at half-title gutter; else a near-fine copy in the soiled jacket with chips to spine ends and tips, a couple of scruffs and closed tears.

FIRST EDITION, PRESENTATION COPY, OF CATHER'S FIRST PUB-LISHED PROSE WORK, inscribed by the author to writer and illustrator Howard Pyle: "Will Mr. Howard Pyle accept through me the love of seven big and little children to whom he taught the beauty of language and of line, and to whom, in a desert place, he sent the precious message of Romance. Willa Sibert Cather, April 26, 1906", with Pyle's illustrated bookplate on the front pastedown. The "seven big and little children" referred to by Cather were herself, her five siblings, and their live-in cousin; the "desert place" refers to Nebraska, where the family moved in 1883; and the "precious message of Romance" was provided by Howard Pyle's works such as The Merry Adventures of Robin Hood, published in that year, and Otto of the Silver Hand (1888) of which Cather was notably fond. This work was presented during the short period in 1906 that both Cather and Pyle were employed at McClure's Magazine; Cather starting as managing editor in early April, and Pyle as art editor just prior. "Cather must have been thrilled to meet the man whose works had contributed so much to her childhood world of play".

Inscribed copies of this work are notably uncommon, with just seven other examples traced at auction.

Harris, Richard C., "Willa Cather, Howard Pyle, and 'The Precious Message of Romance'", Cather Studies, Vol. 11, 2017.

£40,000 [131568]



CAVELL, Edith Louisa. Autograph letter signed by the nurse and war heroine, providing a professional reference for a former member of her staff in Belgium. Brussels: 8 January 1913

Octavo (178  $\times$  114 mm). Single leaf, hand-written on one side in black ink, addressed from 149 rue de la Culture, the location of Cavell's school and clinic. Creased from folding as usual, a single short nick to the top edge and top left corner torn obscuring the word "Copy". Overall in very good condition.

AUTOGRAPH LETTER SIGNED "E. CAVELL, MATRON", her retained file copy, dating from her time as the director of a nurses' training school in Brussels, just two years before her controversial execution by a German firing squad for treason. In this succinct letter Cavell (1865–1915) provides a reference for one Miss Hardy, affirming that "she has nursed several cases for us to my satisfaction. The doctors and patients were also pleased with her work".

This is a particularly apt example of Cavell's professional duties, as the recruitment and administrative care of nurses was her prime focus at the school, which she had joined in 1907. It was the first of its kind in Belgium, and one of the first in Europe, but at the time nursing in Belgium was seen as primarily a role for members of religious orders. Cavell's aim was to convince educated middle-class laywomen to consider it as a viable and respectable career, an objective which she achieved with great distinction. Her attentions were soon diverted to assisting in the escape of allied soldiers, and she worked with an organisation which provided soldiers with hiding places and false papers. Her efforts led to her arrest on 5 August 1915 and, despite the serious diplomatic efforts made to obtain a stay of execution, she was shot on 12 October. "Initial shock at Cavell's death was quickly succeeded by international protest, and to many she became, overnight, a heroine and martyr . . . She also undertook pioneering work in establishing the clinic and training school, and in shaping the profession of nursing in Belgium and neighbouring countries. But it was the timing of her death, the manner of it, the reaction to it, and the fact that she was a woman and a nurse that secured her lasting reputation as a heroine" (ODNB).

American autograph collector and dealer Thomas F. Madigan considered Cavell's letters to be some of the rarest autographs to acquire (as discussed in his book World Shadows of the Great: The Lure of Autograph Collecting, 1930) and they appear very infrequently in commerce; we can trace just one other appearance in the past 20 years, a lot of three letters at Heritage Auctions in 2008.

£2,500 [127702]



38

(CHINESE SKETCH BOOK.) [Chinese handmade paper album, inscribed on cover:] No.1 Pencil sketches by Miss [?] Ahá of Mrs Bonney's Boarding School for Chinese Girls. Canton (Guangzhou): 19 July 1864

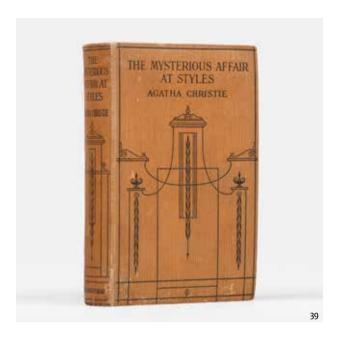
Landscape octavo (170  $\times$  280 mm). Original four-hole stab binding, pink wrappers, manuscript title and date to front cover in English and Chinese, folded leaves. Sketch map "Part of Michigan", 23 pages of black and white sketches, some two to a page. Pencilled note on front wrapper: "Mrs Fred Ewing ?Beucie, Presented to her by the girls whose work it is when she was in China F.E.B." Some light creasing, paper wrappers marked and chipped, closed tears to upper wrapper and some leaves professionally repaired, some leaves chipped at edges, scattered foxing not affecting images, fragile but generally in remarkably good condition.

A conspicuous survival from 19th-century Canton, a handmade paper album, probably made at the Boarding School for Chinese Girls, containing sketches of buildings, landscapes, natural history and two portraits of western women, one of which is captioned in Chinese as "British Lady".

The school was established at Canton by Catherine Bonney, a devout Christian from a well-to-do family in Cherry Hill, Albany, New York. "Catherine Van Rensselaer was the youngest child of Solomon and Arriet Van Rensselaer, and the granddaughter of Philip and Maria, Cherry Hill's original occupants. In 1856, Catherine married Reverend Samuel Bonney, and the couple travelled to China—to Canton and Macao—as missionaries. Under their sponsoring organisation, the American Board of Commissioners for Foreign Missions (ABCFM), Catherine served as a "help mate" to her husband—but against their will and independent of their support, she implemented an initiative of her own, opening a school for girls. Catherine Bonney's papers and collections reveal a life of devotion to her faith and to her Chinese pupils, an experience of physical hardship and illness, and an attitude of sometimes critical fascination with Chinese culture" (Historic Cherry Hill Association).

£1,250 [131033]





CHRISTIE, Agatha. The Mysterious Affair at Styles. London: John Lane, The Bodley Head; John Lane Company, New York, 1921

Octavo. Original brown cloth, titles and art nouveau decorations to spine and front cover in black, top edge black. Housed in a custom black morocco solander box with decorative gilt tooling and brown morocco onlay. Slight wear to extremities, small repair to foot of front joint, partial split to rear joint but holding, minor abrasions to covers, faint foxing to endpapers and edges, a very good, remarkably fresh, copy of this poorly-produced volume.

FIRST UK EDITION OF CHRISTIE'S FIRST NOVEL AND POIROT'S DÉBUT. Inspired by the sight of refugees in Torquay, the poisons she encountered while working in a local hospital for the Voluntary Aid Detachment, and a challenge from her sister Madge, Christie embarked on this detective story in 1914. "Rejected by two publishers The Mysterious Affair at Styles went on to John Lane at the Bodley Head, who acknowledged its receipt but, for the next two years, said no more" (ODNB). It was eventually published by Lane in the US in 1920, and in the UK in 1921, and was printed on cheap, poor quality stock, and bound in thin cloth, meaning copies in such good condition are highly uncommon. Christie went on to be the best-selling novelist of all time.

£7,500 [128803]

40

CHRISTIE, Agatha. Hubert Gregg's archive of typescripts, autograph manuscripts, and letters relating to the plays of Agatha Christie; including The Hollow, The Mousetrap, The Unexpected Guest, and Rule of Three ("The Rats", "Afternoon at the Seaside", and "The Patient"). 1953–72

Together 15 items, 1 printed book, 3 complete typescripts, 7 autograph letters signed from Christie to Gregg (most with original envelopes), menu signed by Christie and 21 cast members of The Mousetrap, a Christmas card sent from Christie to Gregg, an original playbill for The Hollow, and programme for Rule of Three. Slight rubbing to extremities, joint of The Hollow cracked but holding; a remarkably well-preserved archive.

A superb collection of material, illuminating Christie's relationship with her director and producer over the course of five plays



and two decades. The archive and correspondence, spanning nearly 20 years, includes three Christie plays in typescript, each one the director's working copy with extensive revisions to the text, notes on staging and lighting, often with related notes, manuscript revisions and correspondence between Gregg, Agatha Christie, and the producer Peter Saunders; Gregg's own copy of The Mousetrap, inscribed and presented to him by Christie on the occasion of "our sixth birthday"; and Christie's holograph manuscript for the ending of "The Patient", the last play in Rule of Three.

The typescripts in particular document the process from casting to opening night in great detail, the contributions and opinions of the director and producer recorded at each point, but with little doubt as to who had the final say. Hubert Gregg (1914–2004) was one of the most steadily successful theatrical all-rounders of his generation; a broadcaster and light comedian, a Shakespearean actor, a director of comedies and thrillers, and a composer of hundreds of songs—including "Maybe It's Because I'm a Londoner" and "I'm Going to Get Lit Up When the Lights Go Up In London". He was director of five Agatha Christie plays, including The Mousetrap for seven years of its record-breaking run, from 1953 (it was first staged on 6 October 1952, directed by Peter Cotes). In his own words "three were smash hits, one had a modest run and the other was a flop". Gregg described his experiences in his book, Agatha Christie and All That Mousetrap (Kimber, 1980).

A full list of contents is available on our website or by request.

£16,000 [110880]





#### **CIXOUS, Hélène.** Le Prénom de dieu. Paris: Editions Bernard Grasset, 1967

Octavo. Original white wrappers printed in black and brown. Housed in a red cloth solander box. Text in French. Spine very lightly sunned, faint soiling to covers; else a near-fine copy in the solander box with shelf mark sticker to front panel.

FIRST TRADE EDITION, PRESENTATION COPY OF CIXOUS'S FIRST PUBLISHED WORK, inscribed by the author on the half-title, "Pour Raymond Federman avec amitîé Hélène Cixous". The recipient was the French-American novelist, essayist, and Beckett critic and bibliographer Raymond Federman (1928–2009), who edited a number of Cixous's critical essays on Beckett. At the time of the inscription the pair were part of the same active French literary circle, Cixous having been appointed maître de conférence at Paris Nanterre University in that year. This work predates the publication of Cixous's doctoral thesis in 1968.

£650 [61763]

42

#### COBBOLD, Lady Evelyn. Pilgrimage to Mecca. London: John Murray, 1934

Octavo. Original green cloth, spine lettered in gilt. With the dust jacket. Frontispiece, 12 plates and full-page map. Spine faintly browned, foxing to edges, endpapers, and occasionally to margins; else a near-fine copy in the scarce, lightly foxed jacket with browned spine, slight nicks to extremities.

FIRST EDITION, IN THE SCARCE DUST JACKET. In 1933, at the age of 65, Lady Cobbold became the first British Muslim woman to make the hajj. The work is "a valuable record of the hajj: for once, a woman's view from the inside out... the picture she gives of the experience is unelaborate and revealing, and detailed enough to serve as a guidebook as well as a travel account" (Robinson, p. 41). An uncommon work; Copac lists copies in 11 British institutions.

Cobbold spent winters in Algeria and Egypt during her child-hood, where "she learnt to speak Arabic and delighted in escaping her governess to visit local mosques with her Algerian friends" (ODNB). She converted to Islam in around 1914, having continued to travel and study in the region.

Robinson, Jane, Wayward Women: A Guide to Women Travellers, Oxford University Press, 1990.

£1,500 [130639]

43

#### (COLERIDGE, Samuel Taylor, & Sara.) KLEIST, Franz von. Sappho. Ein dramatisches Gedicht. Berlin: In der Vossischen Buchhandlung, 1793

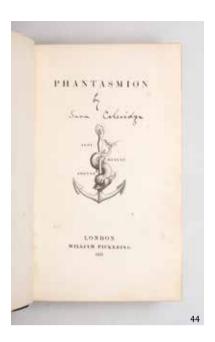
Small octavo (149 × 92 mm). Nineteenth-century half vellum, green and red spine labels, spine richly gilt, marbled sides and edges. Housed in a green cloth folding case, black leather spine labels. Engraved frontispiece, engraved title incorporating vignette portrait, 2 engraved vignettes in the text; printed on pale blue stock. A very good copy.

First edition, Samuel Taylor Coleridge's copy, with his ownership inscription at the head of the title, presented by him to his daughter Sara Coleridge, inscribed on the blank recto of the frontispiece, "Sara Coleridge, from her affectionate Father, S. T. Coleridge", and on a slip mounted on the preceding blank, "N.B. I never read this poem, but I have heard it praised. S.T.C." A richly suggestive association copy: Sappho had a profound influence on the Romantic idea of the poet as a creature of feeling, and the Romantic period abounded with translations and treatments of her work, not least Robert Southey's Sappho: A Monodrama, also published in 1893. Robert Southey and his wife Edith raised Sara Coleridge (1802-1852), Coleridge's third child and only daughter, and Southey suggested Sara's first published work, a translation of Dobrizhoffer's book on Paraguay, Historia de Abiponibus (1784), her version of which was published by John Murray in 1822. In January 1823 Sara used the proceeds of that publication to visit her father in Highgate, meeting him for the first time as an adult. The presentation presumably dates from after that encounter.

There is a particular aptness to the gift, the poet giving his highly intelligent, newly-published daughter a German work in honour of the most famous female poet of antiquity. Coleridge had known and greatly admired Mary "Perdita" Robinson, author of Sappho and Phaon (1796), who in 1800 published a poem "To the Poet Coleridge" in the Morning Post using the nom-de-plume "Sappho", in reply to which Coleridge published a poem of Wordsworth's to which he gave the title "Alcaeus to Sappho".

In his youth Coleridge had spent fruitful time in Germany in 1798–9, though his wholehearted assimilation of German literature and philosophy would lead, especially after publication of his Biographia Literaria (1819), to charges of plagiarism and pretence to knowledge. The small note perhaps reflects sensitivity to the latter charge. (For Sappho, see item 131.)

£9,750 [130036]



## [COLERIDGE, Sara.] Phantasmion. London: William Pickering, 1837

Small octavo (166 × 104 mm). Contemporary green half roan, spine lettered in gilt ("Phantasmion / S. Coleridge"), marbled sides and endpapers, top edge gilt. Author's name inscribed on title in an early hand. Discreetly refurbished, one or two light marginal marks to contents, a very good copy.

FIRST EDITION, one of 250 copies published, of the long fairy-tale, Phantasmion, "one of the earliest novel-length fantasies separate from the Gothic tradition" (Sanders). It has been described not only as an important precursor to The Lord of the Rings, but also by science-fiction afficionados as an early and influential example of that genre. The work is a prose epic set in a fantastical Lake District, where Sara Coleridge had grown up in the household of her uncle Robert Southey, and modelled on Spenser's Faerie Queene. It is a strong candidate for the first modern fantasy novel, preceding George MacDonald's Phantastes (1858) by two decades.

See Hunt, Peter, & Dennis Butts, Children's Literature: An Illustrated History, Oxford University Press, 1995, p. 92; Sanders, Elizabeth M., Genres of Doubt: Science Fiction, Fantasy and the Victorian Crisis of Faith, Macfarland & Co., 2017, p. 57; Sutherland, John, The Stanford Companion to Victorian Fiction, Stanford University Press, 1990, p. 183.

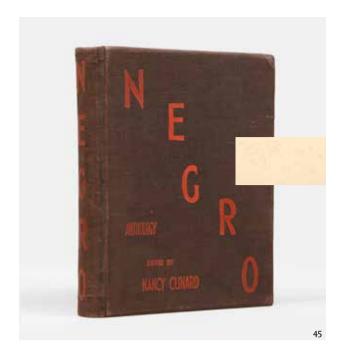
£2,000 [130590]

#### 45

## CUNARD, Nancy (ed.) HURSTON, Zora Neale, & others. Negro Anthology. 1931–1933. London: Nancy Cunard at Wishart & Co, 1934

Quarto. Original brown cloth, titles to spine and front board in red, top edge brown. Illustrations throughout. Cloth inner hinges sometime renewed, title page mounted on stub, last 10 or so pages restored to fore edge, preceding 20 pages nibbled to fore edge, minor foxing to endpapers.

FIRST EDITION, in the first issue binding of rough brown cloth, of "the first comprehensive study of the achievement and plight of blacks around the world" (Gordon, p. xii), appealingly provenanced, with the ownership signature of the influential reviewer Hugh Gordon Porteus (1906–1993), dated in the year of publication. The 150 contributors to Cunard's poetic-political work included Louis Armstrong, Samuel Beckett, Norman Douglas, Theodore

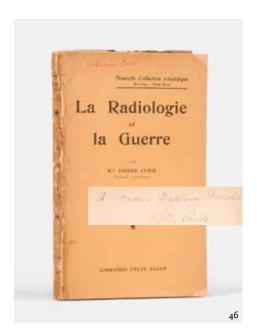


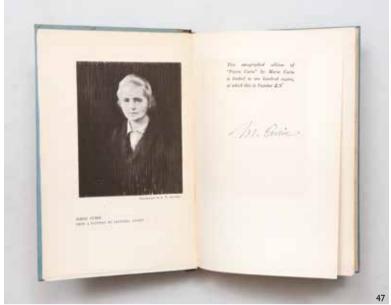
Dreiser, W. E. B. DuBois, Langston Hughes, Zora Neale Hurston, Ezra Pound, and William Carlos Williams. This copy includes the censored essay by Rene Crevel on unnumbered pages at pp. 581–583: "It is clear from her FBI file that spies in London reported to the United States on the preparation and publication of the Negro Anthology. The censors intervened and insisted that Rene Crevel's 'The negress in the Brothel,' translated by Samuel Beckett, be removed from Negro. Undaunted, Cunard had the three pages set secretly by the radical Utopia Press and tipped them in while binding the volumes herself. The essay is not listed in the table of contents but is actually in the printed book—a reminder of her radical resourcefulness" (Marcus, p. 139). Crevel's essay was omitted in Ford's 1970 reprinting of the work.

"Negro is a staggering accomplishment—in purpose, breadth of information, and size. Almost 8 pounds, 855 pages (12 inches by 10 inches), with 200 entries by 150 contributors (the majority, black) and nearly 400 illustrations, it was, and in many ways remains, unique—an encyclopaedic introduction to the history, social and political conditions, and cultural achievements of the black population throughout the world . . . It is one of the earliest examples of African American, cross-cultural, and transnational studies and a call to all civilised people to condemn racial discrimination and appreciate the great social and cultural achievements of a long-suffering people" (Gordon, p. 181). Cunard had the book printed at her own expense, and controlled every detail of the publication: "Negro would have to be printed exactly as she wished, bound in sepia-brown cloth with paper of a specific texture and colour (which had to be custom made), and its title, in red letters, would scroll diagonally from top left to bottom right. She would control every phase of its gestation and correct all final proofs" (ibid., p. 163). Rare: 1,000 copies of the work were printed, but a large number of unsold copies were destroyed in a warehouse fire during the Blitz.

Gordon, Lois, Nancy Cunard: Heiress, Muse, Political Idealist, Columbia University Press, 2007; Henderson, Mae (ed.), Borders, Boundaries, and Frames: Essays in Cultural Criticism and Cultural Studies, Routledge, 1995; Marcus, Jane, Hearts of Darkness: White Women Write Race, Rutgers University Press, 2004.

£3,750 [121878]





#### CURIE, Marie. La Radiologie et La Guerre. Paris: Félix Alcan, 1921

Octavo. Original pale orange printed paper wrappers and spine carefully laid onto stiff card, edges uncut and unopened. With the glassine jacket. Housed in a dark blue cloth flat-back box, black morocco spine label. 16 black and white photographic plates including X-ray plates demonstrating fractures and photographs of military X-ray units, several diagrams to the text. Red ink annotation to front wrapper, "[?]Gobelius 58.02". Spine chipped in places, leaf pp. 3–4 partly split at gutter, half-title stitched, edges very friable resulting in several short splits and minor loss to top corners of pp. 17–18 and 23–24, contents browned. A very good copy of a fragile publication.

FIRST EDITION, SIGNIFICANT PRESENTATION COPY, INSCRIBED BY CURIE TO THE FRENCH JOURNALIST YVONNE SARCEY, using her true name, "A Madame Madeleine Brisson M. Curie", on the front free endpaper. Madeleine Brisson (1869–1950), more famously known as Yvonne Sarcey, chose the pseudonym to acknowledge her heritage: the prominent literary critic Francisque Sarcey was her father. In 1907 Brisson founded L'Université des Annales, a symposia series which became known for its prestigious speakers, and for which Marie Curie lectured at Brisson's invitation. Brisson also edited the conference journal and penned the women's column, "Cousin Yvonne's Chronicle", in the weekly newspaper Les Annales, which was run by her husband, Adolphe Brisson, and her son Pierre, later the director of Le Figaro.

In this scarce and little-known work by the Nobel prize-winner, Curie lays out the importance of medical radiology in wartime, particularly the necessity of providing mobile radiology units and the success of the "double image" X-ray in locating shrapnel or broken bones. The declaration of war prevented Curie's new Institute of Radium from opening after the completion of its building in July 1914, and "immediately recognising the need for mobile radiological equipment on the battlefield, Curie approached French government officials with a plan of action. Appointed director of the Red Cross Radiology Service, she solicited money and equipment from individuals and corporations for the establishment of a fleet of X-ray cars. Together with her daughter Irene, Curie visited the battlefields herself and whenever possible established fixed radiological stations. She turned the unused Institute of Radium into

a school for training young women in X-ray technique and, again with Irene as assistant, conducted the classes herself" (Ogilvie & Harvey, pp. 314–15).

The work is notably scarce, with just three appearances recorded at auction since 1939 (Trotting Hill Park Books 1991, ex-library leather-bound copy; Sotheby's 1975, Marie Mattingly Meloney's copy; Parke Bernet 1939, presentation copy to one "Mr le Dr Kuns"). Ogilvie, Marilyn, & Joy Harvey (eds.), Dictionary of Women in Science, Routledge, 2000, pp. 311–17.

£7,500 [130989]

47

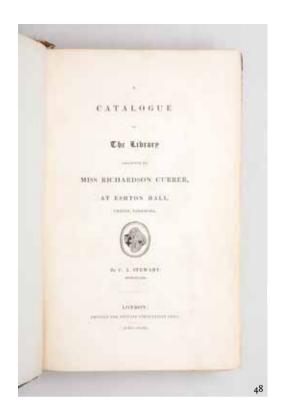
#### CURIE, Marie. Pierre Curie. New York: The Macmillan Company, 1923

Octavo. Original black quarter cloth, spine lettered in gilt, blue paper-covered boards, unopened. Photographic portrait of Marie Curie after a painting by Leonabel Jacobs tipped-in before limitation leaf; photographic frontispiece of Pierre Curie, and 7 plates. Cloth spine a little soiled, a few faint marks to boards, endpapers slightly spotted with some minor dampstain at the top of the inner margin, appearing again on the copyright page and facing page, else the contents bright and clean.

SIGNED LIMITED EDITION, NUMBER 25 OF 100 COPIES SIGNED BY THE AUTHOR. Curie's biography of her late husband, the French physicist Pierre Curie, also includes an autobiographical piece in which she hoped to convey "an understanding of the state of mind in which I have lived and worked" (p. 155). The publication was shepherded through the press by the formidable magazine editor Marie Mattingly Meloney (1878–1943), who had been granted a rare interview with the famously reticent Marie Curie in her Parisian laboratory in 1920. Upon discovering that Curie was struggling to raise the funds to purchase the gram of radium she required for further research, Meloney organised a nationwide campaign which succeeded in raising the required sum. During this period Meloney arranged for Macmillan to publish this biography, securing Curie a source of royalty income for the following years, and also provided the introduction.

Ogilvie, Marilyn, & Joy Harvey (eds.), Dictionary of Women in Science, Routledge, 2000, p. 316.

£6,000 [130630]





# (CURRER, Frances Mary Richardson.) STEWART, C. J. A Catalogue of the Library Collected by Miss Richardson Currer at Eshton Hall, Craven, Yorkshire. London: printed for private circulation only [by J. Moyes], 1833

Large octavo (251 × 158 mm). Contemporary red half morocco by Joseph Mackenzie, marbled paper-covered boards edged in gilt, spine lettered in gilt and compartments panelled in gilt, marbled endpapers, top edge gilt, others uncut. Engraved frontispiece showing Eshton Hall and 3 engraved plates of the library and its surroundings, all drawn by F. Mackenzie from sketches by Stewart, and engraved by S. Rawle. Three Times newspaper clippings reporting on the 1916 Sotheby's sale of Currer's library neatly tipped in to front free endpaper verso, facing the armorial bookplate of San Franciscan bookseller David Bickersteth Magee (1905–1977), president of the Antiquarian Booksellers Association of America and the Roxburghe Club of San Francisco, and member of the Grolier Club; binder's stamp to first blank verso noting Mackenzie to be "bookbinder to the King". Extremities and joints professionally repaired, engraved plate guards foxed, cloth book marker laid in at p. 217, else a very good copy.

First complete edition, one of 100 copies, of the privately printed catalogue of the great collection of England's first acknowledged female bibliophile, Frances Mary Richardson Currer. Having inherited two sizeable estates, including her great-grandfather Richard Richardson's extensive natural history library, Currer (1785–1861) spent her life adding to and improving her collection. Contemporaries estimated that it numbered some 15,000-20,000 volumes, shelved across both the library and drawing room of her family home, Eshton Hall. Noted in particular for its fine condition, the collection included early printed rarities and manuscript groupings such as the Richardson correspondence and the Hopkinson papers. She was held in great esteem by her contemporaries-Thomas Frognall Dibdin judged that her library placed her "at the head of all female collectors in Europe" (Reminiscences of a Literary Life, 1836)—and later book historians such as Seymour De Ricci wrote of her as "England's earliest female bibliophile" (English

Collectors of Books and Manuscripts, 1930). Despite all this, however, Dibdin did not invite Currer to join the Roxburgh Club, the bibliophilic society he founded (the first woman to join would be the American collector Mary Hyde Eccles in 1985).

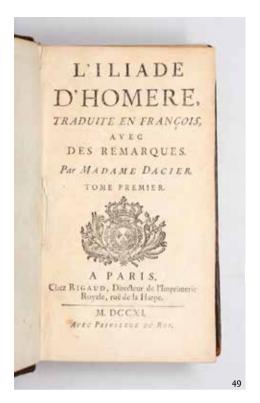
In 1820, at Currer's request, the London bookseller Robert Triphook prepared a first catalogue of the library, of which 50 copies were printed. But with the collection still growing, Triphook's catalogue quickly became outdated and so in 1833 the present catalogue was prepared by another London bookseller, Charles James Stewart, using a modified system devised by librarian Thomas Hartwell Horne for the British Museum. Printed in an edition of 100 copies, Stewart's catalogue additionally provided an excellent index and four engraved plates showing the volumes in situ at Eshton Hall. The edition appears to have been bound by John Mackenzie (1788–c.1850), who held the office of Bookbinder to George IV and William IV and is noted for his use of richly gilt hard-grain morocco leather, most prominently on the natural history and colour-plate books of distinguished noble collections such as the Broxbourne and Grenville libraries (see the BL Database of Bookbindings).

Though Currer had hoped that her library would remain intact at Eshton Hall, her half-brother sold the majority at Sotheby's in 1862. A second sale took place at Sotheby's in 1916, and the three newspaper clippings tipped in to this copy of the catalogue record some of the headline-worthy lots, such as the purchase of the Richardson correspondence by Quaritch and the purchase of the Hopkinson papers and the Coverdale Bible by George D. Smith of New York, a buyer who was at the time representing Henry E. Huntington.

£3,000 [130676]

49

(DACIER, Anne Lefèvre, tr.) HOMER. L'Iliade, traduite en françois, avec des remarques par Madame Dacier. Paris: Rigaud, 1711





3 volumes, duodecimo (160 × 91 mm). Contemporary mottled calf, flat spine lettered and tooled in gilt with elaborate floriate and scrollwork decoration, marbled endpapers and edges. Engraved frontispiece to vol. 1 depicting the war council outside Troy and 1 engraved plate depicting Homer facing p. 39, engraved head- and tailpieces, initials. Contemporary ownership inscription, "Ce livre apparitien[t] a firmin Barré" to initial blank of vol. 3, later inscription, "Dacier rue Traversière" to vol. 1 rear free endpaper recto. Heads of spines professionally repaired, vol. 1 title page and sig. a2 partly loose at gutter but firm, one short tear to fore edge of vol. 1 sig. G4, a tiny wormhole to the lower edge of vol. 3 book block, overall the contents evenly toned with the occasional spot or ink mark, else in very good condition.

FIRST DACIER EDITION, a handsomely bound set of this influential work by the first female translator of Homer. This, her celebrated translation into French of the Iliad, is considered her "crowning achievement" (Folger, p. 34) alongside her equally successful translation of the Odyssey (1716, see next item). The three volumes also comprise a 45-page life of Homer, copious explanatory notes, and extended prefaces in response to Homer's critics. It cemented her place as arguably the foremost classical scholar of her day.

Only daughter of the noted Hellenist Tanneguy Lefèvre, Anne Dacier (c.1654–1720) began translating classical works from an early age, starting with Callimachus and progressing to versions of the poems of Anacreon and Sappho. In 1683 she married her father's protégé André Dacier, who was a member of the French Academy and who also produced a number of translations, though acknowledged to be of inferior quality to his wife's works. She was a staunch champion of Homer in the Ancients and Moderns debate, in which she defended his works against what she saw as the contemporary decline in standards of taste. Despite her literary feuds with fellow literary figures such as Antoine Houdar de la Motte and Thémiseul de Saint-Hyacinthe, and her differences in particular with Alexander Pope, with whom she fundamentally disagreed on how best to approach translating Homer, she was held in extremely high regard by her contemporaries and even those with whom she fell out with "demonstrably regarded her as the eminent authority she deserved to be" (Weinbrot, p. 1). Her professional accomplishments and fine

translations were referred to whenever an argument was made in favour of scholarly female education, and she is one of the "distinguished women" featured in Mary Hay's Female Biography (1803).

There has been considerable confusion regarding the dating of Dacier's translations, partly due to contemporary misattributions. Her Iliad, though often cited as first appearing in 1699, was in fact first published in 1711 (as confirmed by Julie Candler Hayes, the Folger Collective, and others). A second edition appeared in 1719, and "after her no one in France dared to translate Homer for half a century" (Grafton & others, p. 249), her translations remaining authoritative well into the early 20th century.

See The Folger Collective on Early Women Critics, Women Critics 1660–1820: An Anthology, Indiana University Press, 1995; Grafton, Anthony, & others, The Classical Tradition, Harvard University Press, 2010; Hayes, Julie Candler, "Of Meaning and Modernity: Anne Dacier and the Homer Debate", Studies in Early Modern France 8: Strategic Rewriting, 2002; Weinbrot, Howard D., "Alexander Pope and Madame Dacier's Homer", Huntington Library Quarterly 62:1/2, 1999, pp. 1–23.

£3,000 [128992]

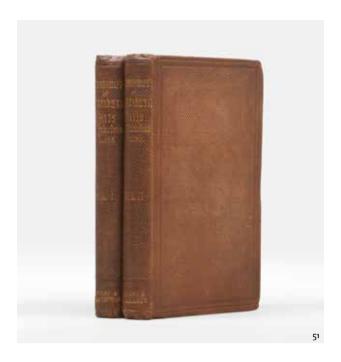
50

#### (DACIER, Anne Lefèvre, tr.) HOMER. L'Odyssée [as previous item]. Paris: Rigaud, 1716

 $_3$  volumes, duodecimo (164  $\times$  94 mm). Contemporary mottled calf, spine elaborately tooled in gilt in compartments, marbled endpapers, edges sprinkled red, brown book markers. Engraved frontispiece to vol. I, engraved head- and tailpieces, initials. Near-contemporary ownership inscription to frontispiece verso and first blanks, recent ownership inscription to frontispiece recto vol. I, and ink mark to front free endpaper verso. Contemporary manuscript slip of calculations loosely inserted at p. 310 of vol. II, a couple of black pieces of paper loosely inserted to vol. III. Spines and tips professionally furbished, top edges dust toned, light foxing to contents, a couple of marks to margins; a very good set.

FIRST DACIER EDITION of the Odyssey in an attractive contemporary binding. (See previous item.)

£2,750 [130390]



**DAVIS, Elizabeth.** The Autobiography of A Balaclava Nurse. Edited by Jane Williams (Ysgafell). London: Hurst and Blackett, 1857

2 volumes, octavo. Original brown pebble-grained cloth, spines lettered in gilt, boards panelled in blind. Engraved portrait frontispiece with tissue guard to vol. I. With the 24 page publisher's catalogue at end. Armorial bookplates of Dr Charles Rooke F.G.S. and bookseller's ticket of Henry Kimpton, "Medical Bookseller and Publisher", to front pastedowns, identical ownership signature (illegible) to front free endpaper of vol. I and title page of vol. II, the occasional pencil mark to text. Ex-library copy, with very faint traces of old labels to front boards, washed residue of library stamp, "[?]Bradford Library", to vol. I front pastedown. Cloth expertly refurbished, spines and inner hinges discreetly repaired, small tear to vol. I head of spine, negligible rubbing to both, contents browned, else a very good copy.

FIRST EDITION of the "full and fascinating account" of the traveller and working-class nurse Betsi Davis's colourful life (ODNB). Elizabeth "Betsi" Cadwaladyr (1789–1860) spent her childhood near Bala, North Wales, and was employed at a very early age as a maid. Clearly adventurous, she ran away first to her aunt in Chester and then to Liverpool and London, finding work in the domestic service which allowed her to travel widely with her employers. It is around this time that she changed her surname to Davis for convenience of pronunciation. She toured the continent in 1814 and 1815—her autobiography records her sightings of Napoleon, Louis XVIII entering Paris, and Vesuvius-visited the plantations in the West Indies, and sailed to Australia, India, China, the Far East, South America, and many other destinations in her role as ship's steward on the Denmark Hill. Lack of funds prompted her return to London by 1835 and she resumed work as a housekeeper. In this role, and in her previous employment at sea, she became practised at nursing, eventually obtaining a position as a nurse at Guy's Hospital.

Aged 65, Davis set out for Scutari, volunteering at the main British hospital run by Florence Nightingale, but she and the much younger nurse clashed badly on a number of occasions. Davis criticised Nightingale's over-adherence to bureaucracy and alleged maladministration of resources, as well as her privileged background and lifestyle; Nightingale held a prejudiced opinion of the

Welsh and disliked Davis's rough manners and propensity to sidestep regulations. Their disagreements eventually prompted Davis to transfer to a hospital closer to the frontier in Balaklava, where she nursed and fought to ensure that supplies got through. After two visits to Balaklava Nightingale was obliged to acknowledge the efficacy of Davis's management and methods.

Illness forced Davis back to London in 1855, where she composed this autobiography with the help of writer Jane Williams (often known by her bardic name of Ysgafell) and supported by women who were hostile to Nightingale and had launched a libel suit against her. The first volume details her early life and travels; the second is largely concerned with her Crimean War experiences, including much on Nightingale and their work together. The work is notably scarce in commerce, with just one other copy traced at auction, in 2017.

This copy has pertinent medical provenance, bearing the bookplates of the Scarborough chemist and medical practitioner Dr Charles Rooke (1808–1872), purveyor of the popular but somewhat suspect "Golden Ointment". Rooke's son, Dr William Foster Rooke (1833–1888), was a civil surgeon who was transferred to the Crimea from Renkioi Hospital and attached to the Camp General Hospital. He later served as Mayor of Scarborough between 1870 and 1872. Robinson, Wayward Women, pp. 258–9.

£1,500 [125391]

An insight into the life of an "eighteenth-century genius"

52

**DELANY, Mary.** The Autobiography and Correspondence of Mary Granville, Mrs. Delany [together with:] Second Series. London: Richard Bentley, 1861–2

6 volumes, octavo (217 × 140 mm). Late 19th-century crushed blue morocco by Morrell for Thomas W. Best, titles in gilt to spines in compartments, gilt ruled frames to covers, blue endpapers, elaborate gilt turn-ins, top edge gilt. Engraved portrait frontispiece to each volume, 18 other engraved plates, one chromolithograph, a facsimile, and a folding genealogical table, vignettes before the frontispieces in the first series, half-titles bound into the second series, title pages printed in red and black, with occasional illustrations in the text. This set is extra-illustrated with a further 143 plates, including a hand-coloured fashion plate, 35 of which are vignette biographies. Spines lightly toned, edges faintly browned, occasional faint offsetting; an excellent set.

FIRST EDITIONS, THIS SET RICHLY EXTRA-ILLUSTRATED with vignette biographies from The Biographical Magazine of 1796. Mary Delany (1700-1788) was an artist, letter-writer, and key member of the bluestocking circle. Her extensive correspondence, collected here, is noted for her "sharp, witty, and informed observations of eighteenth-century life and blue-stocking culture" (Moore, p. 99). "These letters contain information about every aspect of the life of the propertied class in England and Ireland from about 1725 to 1788. Cultural figures including Swift, Handel, and Rousseau make an appearance, as do prominent writers such as Frances Burney, Elizabeth Montagu, Frances Boscawen, and Hannah More . . . the letters are a major source for contemporary information about such varied topics as medicine, servants, food, costume, reading, marriage, gardening, and collecting" (ODNB). The majority of the letters were written to her sister, Anne Granville, and show "a deep, cherished relationship" (Peacock, p. 3). Despite leaving six volumes worth of material Delaney destroyed many more of her letters, writing to her sister that she, "thought it prudent to destroy letters that mentioned particular affairs of particular people, or family business" (ibid., p. 13).

Delaney had a resurgence of popularity in the early 20th century when Leslie Stephen's early Dictionary of National Biographies entry for Delany "introduced her to Virginia Woolf's modernist generation,



who prized her satire, wit, and sexual frankness as an antidote to what they perceived as stifling Victorian mores" (Moore, p. 100).

Alongside her letter writing Delany is best known for her Hortus Siccus, the "paper mosaic" plant portraits that were her most important artistic achievement. These botanical works, which were acclaimed by Horace Walpole as "precision and truth unparalleled", bear a "triple status as lady's accomplishment, scientific document, and fine art". The work stands as a significant scientific contribution, with many of the mosaics believed to mark the first use of names for plant species not yet identified in the prevailing Linnaean system (Moore, p. 101). Delany was a "close friend" of fellow bluestocking and botanical collector Margaret Cavendish Bentinck, Duchess of Portland (1715-1785), with whom she shared many intellectual interests. While staying with Bentinck at her mansion in Buckinghamshire that she began the Hortus Siccus. "There the friends improved the gardens, collected shells and botanical specimens, indulged in various arts and crafts, and entertained poets, scientists, theologians, friends, and royalty", much of which is detailed in the present work (ODNB).

Moore, Lisa L., "Mrs. Delany and Her Circle (review)", The Scriblerian and the Kit-Cats, 44:1, 2011, p. 457; Peacock, Molly, The Paper Garden: Mrs. Delaney (Begins Her Life's Work) at 72, Bloomsbury, 2010.

£2,250 [123482]

53

**DESMOND, Olga.** Rhythmographik (Tanznotenschrift) als Grundlage zum Selbststudium des Tanzes. Leipzig: Druck und Verlag von Breitkopf & Härtel, 1919

Small oblong octavo. Original boards, silver crepe paper spine, brown patterned paper sides with author's facsimile signature blind stamped to front, gilt patterned endpapers. Photographic nude portrait frontispiece of Desmond by C. Oertel, vignette illustrative initials and terminals incorporating nude figures, 8 printed dance notation cards held in rear pocket. Paper lightly chipped to spine, light rubbing to corners, some mild spotting within, but generally excellent condition for this scarce survival.

FIRST EDITION, LIMITED ISSUE, SIGNED BY DESMOND after the preface, though uncalled for in the limitation, number 72 of 150 copies on handmade paper. Berlin dancer and model Olga Desmond (1890-1964) shot to fame when she took her Schönheitsabende ("Beauty-Evenings"), in which she and her troupe struck classical poses in the nude or wearing only bodypaint, to the Russian stage in St Petersburg. Met with public outrage and accused of "seduction", Desmond defended her performances to the press: "Call it daring or bold, or however you want . . . but this requires art, and it is my only deity, before whom I bow and for which I am prepared to make all possible sacrifices. I decided to break the centuries-old heavy chains, created by people themselves. When I go out on stage completely naked, I am not ashamed, I am not embarrassed, because I come out before the public just as I am, loving all that is beautiful and graceful." Nonetheless the nude show was banned from St Petersburg, and Desmond returned to Berlin where a similar public outcry following a 1909 appearance in the Wintergarten secured her succès de scandale. Cosmetic products bore Olga Desmond's name, and she took numerous nude dance tours around Germany. During the war years she branched out into film and theatrical performances, but afterwards devoted herself primarily to teaching dance, as represented by this handsomely produced publication on dance notation. Hertha Feist (1896–1990) was one of Desmond's most notable students. This copy has a contemporary ink ownership stamp of a "Margot Niendorf, Dipl.-Gymnastiklebrerin, Burg b. M., Bahnhofstr. 25", perhaps one of her students, with a photographic post card laid in showing four young female dancers posing in a dance frieze, captioned on the rear in manuscript and dated 1929.

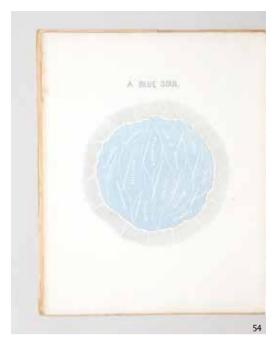
The work is very scarce indeed, with OCLC showing 14 copies (none mentioning the deluxe issue, or a signature) in institutions worldwide, and none recorded at auction.

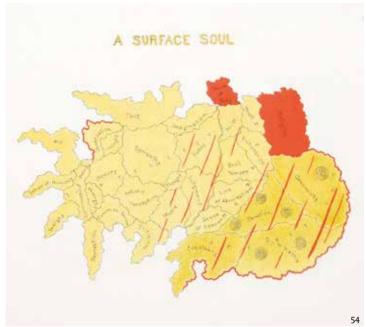
£1,750 [124929]











**[DEW-SMITH, Alice Mary.]** Soul Shapes. London: T. Fisher Unwin. 1800

Octavo. Original cream japon wrappers printed in old gold on the front panel. With 4 hand-coloured plates. Almost completely faded ownership inscription, dated 1893, to front free endpaper. Creasing and a couple of tiny splits to spine, a little rubbing to edges, panels lightly soiled, pin-head foxing to end matter, else a very good, notably bright, copy of this fragile publication.

FIRST AND SOLE EDITION of this anonymously published collection of essays on the author's experience of "seeing" the visual form of souls. The author, Alice Mary (occasionally mis-transcribed as Murray) Dew-Smith (née Lloyd), was a journalist, novelist, suffrage campaigner, and graduate of Newnham College, Cambridge. There she was a member of the Society for Psychical Research, and was close friends with a number of key scientific figures, such as Horace Darwin and her future husband Albert Dew-Smith. A fascinating figure on the edges of Bloomsbury, Dew-Smith was the aunt of Francis Partridge, and later befriended Virginia Woolf and Vanessa Bell, to whom she leased her house. This house in Playden, Rye, neighboured Henry James's Lamb House, and the two became close friends, with James referring to her as "mystical" and often visiting to discuss spiritualism (Bosanquet, p. 110).

Dew-Smith was prompted to publish this work, a superb example of the Victorian application of scientific investigation into spiritual matters, by the research carried out by psychologist Francis Galton on synaesthesia and the visualisation of concepts such as weekdays and the personalities of numbers (Visualised Numerals, 1881). In this work she divides souls into two main categories, the surface and the deep, and separates them further into five dominant colours. The work then collects four essays on different soul types, each illustrated with a labelled diagram drawn, which she notes in the preface "are inadequate representations of the image in my mind's eye, but will serve their purpose as giving some indication of the sort of thing I see". It is uncommon, with just six copies traced in the UK, and a further six located in the US.

Bosanquet, Theodora, Henry James at Work, University of Michigan Press, 2009.

£1,500 [129433]

55

**DU BOCCAGE, Anne-Marie.** Autograph letter to Nicolas Charles Joseph Trublet discussing Hume and Rousseau's infamous quarrel. Dieppe: 12 September, 1766

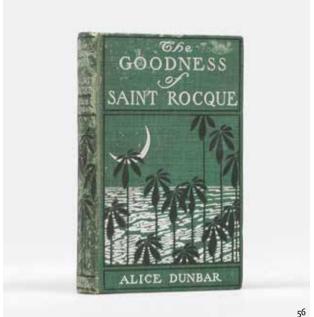
Single sheet  $(225 \times 170 \text{ mm})$ , folded once. Hand-written across three sides. Toned, with a few chips to bottom edge, else in very good condition.

A candid autograph letter regarding "la querelle de Rousseau et de Hume" from the Age of Enlightenment writer and salonnière Anne-Marie du Boccage to her close friend, the moralist L'abbe Trublet, in which she discusses at length (27 lines over one-and-a-half pages) the details of their feud, paraphrases Rousseau's "barbarous letter" to Hume which she has been shown, accusing Hume of "having wanted to transform me into the lodger in your heart and for demeaning me in the eyes of your free-thinking compatriots", and divulges her own decidedly hostile opinion of Rousseau and his behaviour (particularly his treatment of women), ending her passage on the fight with the command to "brulez ma lettre fort griffonnie" ("burn my strongly scrawled letter").

David Hume and Jean-Jacques Rousseau's dispute, which culminated in March 1766, was "one of the most talked-about events of the entire century within Europe's republic of letters" (Rasmussen, p. 133), and du Boccage's letter is an excellent example of the continued fascination with the contested episode. Sympathetic to the exiled Rousseau's plight, and urged by a mutual friend, Hume assisted Rousseau in his move to England, but the former's care for his reputation, and the latter's paranoia, resulted in a very public feud enacted through published accounts and bitter letters. Six months after the incident, du Boccage relates how Paris was still captivated and speaks out firmly against Rousseau: "we together have judged [Rousseau] more than once, how he thinks he has the right to judge women, but it is also their prerogative to know him and to express their feelings about him; you know my feelings on this matter".

Though du Boccage (1710–1802) is now principally remembered for the celebrated Paris salon that she hosted, attended by many prominent European intellectuals—Francesco Algarotti, Elizabeth Montagu, Dr Johnson, and Carlo Goldoni to name a few—she achieved fame among her contemporaries with a distinguished lit-





erary career of her own. In what was a rare distinction for a woman at the time, du Boccage was awarded first prize at the Rouen Academy in July 1746 for a poem comparing the advances in sciences to those in the arts. Voltaire's response upon reading it was to call her the "Sappho of Normandy". Her translation of Milton's Paradise Lost was the most popular French version of the epic during the 18th century. She was the second Frenchwoman, after the mathematician Emilie du Châtelet, to be admitted to the prestigious academies of Rome and Bologna.

Rasmussen, Dennis C., The Infidel and the Professor: David Hume, Adam Smith, and the Friendship That Shaped Modern Thought, Princeton University Press, 2017.

£1,250 [129431]

56

**DUNBAR, Alice.** The Goodness of Saint Rocque and other stories. New York: Dodd, Mead and Company, 1899

Small octavo. Original green cloth, title to spine and front cover in silver, illustration to spine and front cover blocked in black and silver designed by Thomas Watson Ball. Some superficial silverfishing to spine, periphery of covers, and top edge, inner hinge cracked at title page (preliminary matter partially detached at gutter), remaining a bright, fresh copy of this scarce work.

FIRST EDITION of "the first collection of short stories by an African American woman to be published by a major national press" (Gowdy, p. 226). Focused on the Creole milieu of New Orleans and the Louisiana bayous, this is the second of only two books by Alice Ruth Dunbar-Nelson (née Moore, 1875–1935), African American poet, journalist, political activist, to be published during her lifetime.

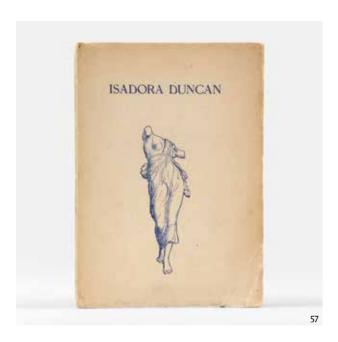
Her first published work, Violets and other tales, a collection of prose and poetry published by the Boston Monthly Review in 1895, had caught the attention of the popular poet Paul Laurence Dunbar. The two married in 1898, and "Dunbar's celebrity influence helped Alice place her second book . . . with Dodd, Mead in New York. Many readers not aware of her earlier book wrongly credited her writing success entirely to her husband's influence; however, notably absent from St. Rocque is the stereotyped black dialect that Dunbar, along with numerous white writers of the previous quarter century, had helped to popularize. Alice creates instead a group of characters who defy

the overworked racial caricatures so common in post-Civil War literature" (ibid., pp. 226–7). The work is notably rare, institutionally OCLC traces one copy, in Germany at Universitatsbibliothek Eichstatt; additionally, we have traced just one example in an American institution (the Library of Congress copy, held at Howard University in Washington, DC). Just two copies appear on auction records, of which one is the Library of Congress duplicate copy.

Dunbar-Nelson, born in New Orleans to Patricia White, a former slave, graduated in 1892 from Straight College (now Dillard University) and began work as a teacher at New Orleans elementary school. She moved to Massachusetts in 1896, and by the following year was teaching in Brooklyn, New York. Dunbar-Nelson and her first husband separated in 1902, and she moved to Delaware, where she increased her political involvement, and became an outspoken champion for women's suffrage and civil rights movements in the US. In 1916 she married Robert J. Nelson, a journalist, politician, and civil rights activist, and together they co-edited and published the Wilmington Advocate, a progressive African-American newspaper. In 1920 "Dunbar-Nelson was a member of the Delaware Republican State Committee, the first African-American woman to hold such a position. She was also a member of a committee that presented racial concerns to President Warren Harding at the White House in 1921. She defected to the Democrats in 1924 following the failure of the Republicans to act on the Dyer Anti-Lynching Bill. Dunbar-Nelson's tireless work in the burgeoning African-American women's club movement occupied a great deal of her time and energy and gained her notoriety. As a result of her involvement in the Delaware State Foundation, she was one of the founders of the Industrial School for Colored Girls in Marshalltown, Delaware, in 1920" (ANB). Her papers are today held at the University of Delaware, representing "one of the most extensive and important archives from an early African American woman writer".

Not in BAL. Gowdy, Anne Razey, "Alice Dunbar Nelson", The History of Southern Women's Literature, ed. by Carolyn Perry & Mary Weaks-Baxter, Louisiana State University Press, 2002.

£3,750 [131517]



#### **DUNCAN, Isadora.** Der Tanz der Zukunft (The Dance of the Future) eine Vorlesung. Leipzig: Eugen Diederichs, 1903

Octavo. Original cream wrappers printed in blue. Housed in a blue cloth folding case. Portrait frontispiece and a single double-sided plate. Text in German and English. Wrappers toned and rubbed, some wear at ends of spine, lower corner of wrappers and early leaves of contents a little creased and dulled. A very good copy of this fragile production.

RARE FIRST EDITION of Duncan's 1903 Berlin address, a volley of modernist feminism fired across the bow of the traditional art world, which became the manifesto of modern dance. Coupling Nietzschean philosophy with Greek classicism, Duncan theorised a completely new form of dance that originated in the body itself—the solar plexus—and was free and natural like the dance of the ancient Greeks. She decried the staidness of ballet as "deforming the beautiful woman's body" and argued that, "the dancer of the future will be one whose body and soul have grown so harmoniously together that the natural language of that soul will have become the movement of the body . . . She will dance not in the form of a nymph, nor fairy, nor coquette but in the form of a woman in its greatest and purest expression". Though OCLC records about 35 copies in institutional holdings, this book is rare on the market and we have traced just two copies at auction.

£2,750 [83693]

58

### **DUNCAN, Jane E.** A Summer Ride through Western Tibet. London: Smith, Elder & Co., 1906

Octavo. Original olive-green cloth, gilt lettered spine, untrimmed. With 74 monochrome illustrations from photographs on 40 plates, illustrations in



the text, folding coloured map of Jammu and Kashmir showing Duncan's route. Pale mark across lettering on spine, scattered foxing. A very good copy, with the publisher's slip pasted to the front free endpaper (informing booksellers that they should not offer a discount).

First edition, fascinating association copy that links two intrepid women travellers of the early 20th century, inscribed by the Scottish traveller Ella Robertson Christie (1861-1949), who is mentioned several times in the present work, on the blank before the half-title "Mary E. Haldane, May 1906, from E.C. of C. [Ella Christie of Cowden Castle, her home in Perthshire]", with a loosely inserted note in another hand, "From Miss Christie". The recipient may be Mary Elizabeth Haldane (née Sanderson, 1825-1925), mother of Elizabeth Sanderson Haldane, writer and suffragist, and paternal grandmother of the writer Naomi Mitchison. Christie, the author of Through Khiva to Golden Samarkand (1925), is credited with nine photographic contributions in this work, and makes a rather splendid entrance at p. 259: "Soon I heard the music, which had never completely died away, coming very near, and on looking round saw, to my astonishment, a lady walk into the bagh [garden] accompanied by the band and followed by an immense crowd. I was having tea and sent Aziz Khan to give my salaam and ask if she would join me; she came at once, and proved to be a countrywoman of my own on her way from Leh to Skardo. In coming down the hill she had fallen in with the procession, in which she was immediately made the leading figure and was immensely surprised, amused and delighted with her own dramatic entrance into Khapallu, and had no idea till I told her what it all meant".

Jane Duncan (1848–1909) was a Scottish explorer whose "travels are full of delight . . . She was so exhilarated by the clear air and the abandonment of her side-saddle (she chose most daringly to ride astride, like men) that when she chanced upon Ella Christie one day—both treating their meeting in the emptiest corner of Asia as the most natural thing in the world—she chose not to accompany her but to carry on alone" (Robinson, p. 43).

See Howgego III C36 for Christie; Robinson, Wayward Women, pp. 40 & 43; Yakuzi D171.

£650 [121097]

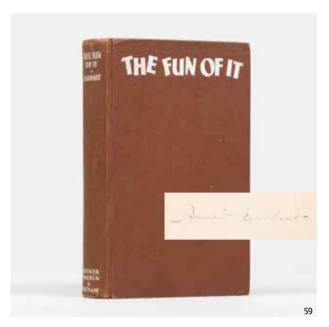
59

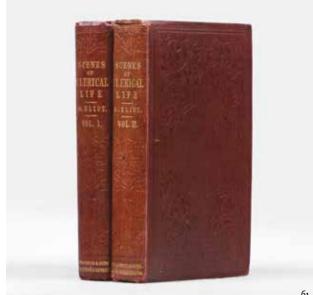
#### **EARHART, Amelia.** The Fun of It. New York: Brewer, Warren & Putnam, 1932

Octavo. Original brown cloth, title to spine and front cover in white. With the Bakelite 78 record in the pocket on the rear pastedown, seal lifted but in fine condition. Portrait frontispiece and 15 photographic plates. Spine ends a little frayed, tips a touch rubbed, a little faint foxing to plates, offsetting to rear free endpaper. A very good, bright copy.

FIRST EDITION, SIGNED BY THE AUTHOR on the front free endpaper. Uncommon signed, The Fun of It is Earhart's account of her growing obsession with flying, the final chapter of which is a last-minute addition chronicling her historic solo transatlantic flight of 1932. Earhart set out from Harbour Grace, Newfoundland on 20 May 1932, and after a flight lasting 14 hours and 56 minutes she landed in a pasture at Culmore, north of Derry, Northern Ireland. The work contains the Bakelite record of Earhart's subsequent international broadcast from London on 22 May 1932. The work also includes a list of other works on aviation written by women, emblematic of Earhart's desire to promote women aviators (see item 13).

£2,750 [131298]





#### **EDWARDS, Amelia Ann Blanford.** A Thousand Miles up the Nile. London: Longmans, Green, & Co., 1877

Quarto (255  $\times$  185 mm). Contemporary japon vellum presentation binding, spine lettered in gilt and ends tooled in gilt with double fillet and curled asp motifs, boards elaborately panelled in gilt surrounding a wide pictorial border of hieroglyphs, the title repeated to the central panel of front board, inner dentelles gilt, cream moiré silk endpapers, edges gilt. Housed in a contemporary red morocco box, spine and front board lettered in gilt, fleecelined, the lid connected to lower casing with single red string. Black and white wood-engraved frontispiece, vignette to title page, and 16 other black and white wood-engraved plates by G. Pearson after watercolours by the author; numerous woodcut illustrations to the text; 2 coloured folding maps; plus 1 colour photolithographic plate of a hieroglyphic inscription at Abou Simbel, facing p. 506. A fine copy, boards slightly splayed with some light spotting to contents. Box worn, front flap restored, missing the second.



FIRST EDITION, SUPERIOR LARGE PAPER COPY, PRESENTATION COPY, inscribed by the author on the front free endpaper, "To my dear cousin Gerald Fitz-Gerald with all affectionate good wishes, January 12th 1887, Amelia B. Edwards". No other copies thus bound are recorded as having appeared at auction: it was likely produced in a very small number for the author.

This is a superb copy of the first general archaeological survey of Egypt's ruins, "one of the great classics of the history of the Nile" (Crewe), by polymath Amelia Edwards (1832–1892). Edwards effectively created Egyptology as an area of study, founding the first chair in Egyptology at University College London, and arguably did more than anyone else in the late 19th century to encourage interest in ancient Egypt.

Robinson, Wayward Women, pp. 13–14. See Crewe, Quentin, 'Introduction' to Edwards's Untrodden Peaks and Unfrequented Valleys, new edition, Century Publishing, 1982.

£6,500 [126129]

61

#### **ELIOT, George.** Scenes of Clerical Life. Edinburgh and London: William Blackwood and Sons, 1858

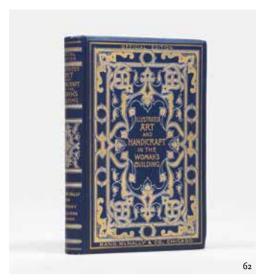
2 volumes, octavo. Original maroon morocco-grain cloth, stamped in blind and lettered in gilt, light brown coated endpapers. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery. Contemporary book-seller's tickets to rear pastedowns of E. Charlton, Pilgrim Street, Newcastle. A trace of wear to extremities, but an exceptional copy, bright and fresh.

FIRST EDITION in book form of George Eliot's first published work of fiction, which collects three short stories previously serialized in Blackwood's Magazine from January to November 1857. The tales, centering around three provincial clergymen, focus less on theological issues than on the ethical problems they face in their daily lives, foreshadowing many of the themes addressed in Eliot's later masterpiece Middlemarch (1871–2). The stories "with their deft contextualizing and strong dialogue, indicated the arrival of a fresh new talent among Victorian writers of fiction" (ODNB).

PROVENANCE: from the library of Hugh Walpole (1884–1941), a noted collector of Eliot.

Parrish, p. 7; Sadleir 818; Wolff 2062.

£19,500 [131573]





ELLIOTT, Maud Howe (ed.) Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago 1893. Paris & New York: Goupil & Co, and Boussod, Valadon & Co, 1893

Large octavo. Original dark blue cloth, bevelled boards, spine and front board decorated in gilt and silver, the front with an elaborate strapwork design by Alice Cordelia Morse, floral-patterned gilt endpapers, edges gilt. Additional colour lithographed frontispiece by Madeleine Lemaire, numerous black and white photographic illustrations throughout. Spine ends and corners bumped, else a near-fine copy, the cloth particularly bright.

FIRST EDITION, in the rarer blue variant binding, attributed to the American arts and crafts designer Alice Cordelia Morse (1863-1961). Having lobbied hard for an official place for women in the World's Columbian Exposition in 1893, activists in Chicago succeeded in acquiring permission for the construction of a Woman's Building. It was designed by Sophia Hayden, aged 21, the first female graduate of the four-year architecture programme at MIT, and was at that time the largest exhibition building funded and devoted to exhibits of women's work. This, the official handbook for the Woman's Building, was edited by Maud Howe Elliott (1854–1948), daughter of the abolitionist and suffragist Julia Ward Howe, and comprises 30 contributions from women, including an essay on women illustrators by Morse, which underscore the professional achievements of those whose work was displayed at the Fair. The French painter Madeleine Lemaire (1845–1928) designed the poster for the Building, featuring an allegorical figure epitomising the new, modern woman, which is reproduced in the guide as a colour lithographed frontispiece.

The work is more commonly seen in a mustard brown cloth, with the same decorative strapwork.

Dubansky, Mindell, The Proper Decoration of Book Covers: The Life and Work of Alice C. Morse, Grolier Club, 2008, 93-3.

£500 [131545]

63

(EMBROIDERED BINDING; HELEN MARGARET DIXON.) [New Testament, in Greek.] Oxford: Clarendon Press, 1880

Octavo (149  $\times$  110 mm). Finely bound in a contemporary arts and crafts embroidered binding, incorporating a green, pink, white and blue floral design

around religious iconography and Greek lettering, gilt edges. Housed in a custom green velvet box. Frayed around extremities, else a near-fine copy.

An exquisite example of late-Victorian embroidered binding by Helen Margaret Dixon, inscribed by John Ruskin, expressing his admiration, on the rear endpaper: "much admired by yours truly John Ruskin, 25th June 93". The binding was shown to Ruskin by his cousin Joan Severn at Brantwood that month, with a letter known from Severn to Dixon telling her of Ruskin's esteem for her craft. Helen Margaret Dixon (1858–1955) wrote several collections of children's stories, and later became a sister of the order of Saint Dominic.

£4,750 [128504]

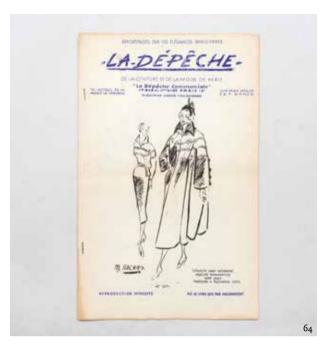
64

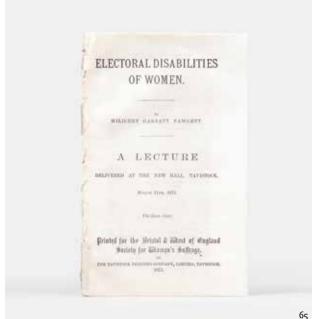
(FASHION; DACHÉ, Lilly.) La Dépêche. Reportages sur les élégances Parisiennes. De la couture et de la mode de Paris. Directrice Andrée Vaudecrane. [Together with:] La note de Paris, directrice Gladys Capgras. Paris: 1949–50

La Dépêche: 40 issues, tall quarto (328/310  $\times$  210 mm). Original illustrated cream paper wrappers; 8 wire-stitched as issued, titles in blue to front covers; 32 staple-bound in upper left corner as issued, titles in black to front cover (of these, 2 unopened and within their franked postage bands; folded: 210  $\times$  115 mm). Together with 3 issues of La note de Paris: tall quarto (310  $\times$  215 mm). Original illustrated yellow paper wrappers, cord-bound as issued, titles printed in black to front covers. Text in French and English. Illustrated throughout with ink sketches of designs. Slight nicks and creasing to edges, horizontal creases due to folding from postage, contents faintly toned, occasional rust marks from staples; a remarkably well-preserved set of this fragile publication.

A largely unbroken, notably scarce, run of 40 issues of the French fashion magazine La Dépêche, dating from September 1949 until October 1950, together with three issues of La note de Paris, from August and October 1950, with a key fashion association, the subscriber being renowned milliner, fashion designer, and female entrepreneur Lilly Daché (?1892–1989), who ordered the titles during her "heyday in the 1940s and early 1950s" (ANB).

Born in Bègles, France, Lilly Daché "began her millinery training with her aunt, a dressmaker in Bordeaux, but talent and ambition soon led to a four-year apprenticeship with Caroline Reboux in Paris. She later worked for both Suzanne Talbot and Georgette, also noted Parisian milliners" [Reboux and Talbot are featured in La Depeche: Reboux, nos. 49 and 137; Talbot, nos. 116, 139, and 141] (ANB). She moved to New York in 1924 and found work in a small hat store,





the Bonnet Shop, which she soon bought from her employer. By the early 1940s Daché was America's premier milliner with an "elegant New York salon in which she employed 150 milliners, shops in Chicago and Miami, wholesale designs sold to more than forty stores across the country, and more than half a million dollars in business each year, selling hats priced from \$35 to \$500" (ANB). Her regular subscription to La Dépêche and La note de Paris demonstrates her desire to stay at the cutting edge of fashion and remain connected to her early roots, allowing her to maintain her reputation as a French designer. Both La Dépêche and La note de Paris were female-directed independent fashion magazines featuring sketches of new French designs for clothes and accessories, with commentary in both French and English, and featuring designs by key couturiers such as Christian Dior and Pierre Balmain, and milliners such as Simone Cange and Madame Paulette. Daché's "growing awareness that hats were losing their place as a vital fashion accessory, combined with her inherent ambition and energy, inspired Daché to branch out into other areas of fashion and beauty. By the mid-1950s she had completely revamped her salon and was designing, in addition to her own line of hats, dresses, accessories, jewellery, lingerie, furs, perfume, and cosmetics, plus men's shirts and ties" (ANB).

Extensive runs of La Dépêche such as these are almost unheard of in commerce, with no such collections of this ephemeral publica-



tion traced at auction. They are equally uncommon institutionally with just two collections traced; the Bibliothèque nationale de France holds a run dating from 1954 to 1966, and the Fashion Institute of Technology holds a run of 229 issues also finishing in 1966. Likewise, runs of La note de Paris are scarce, with none traced at auction and one set traced institutionally at the BnF.

£8,750 [126533]

65

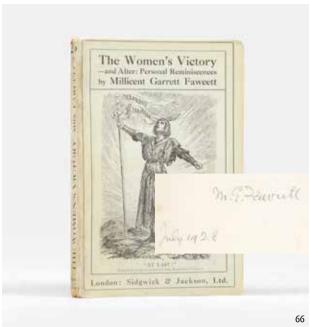
FAWCETT, Millicent Garrett. Electoral Disabilities of Women. A lecture delivered at the New Hall, Tavistock, March 11th, 1871. [Tavistock:] printed for the Bristol & West of England Society for Women's Suffrage, by the Tavistock Printing Company, Limited, 1871

Duodecimo ( $161 \times 102 \text{ mm}$ ), pp. 23. Disbound, stitched at the spine. Title leaf faintly creased vertically with very minor loss to inner margin at head of spine and partly split at foot of spine, the occasional small mark to contents, else in notably bright condition.

FIRST EDITION OF THIS EXCEPTIONALLY RARE PAMPHLET, recording a lecture in which Fawcett dispassionately sets out and then deconstructs 13 common arguments against women's enfranchisement, additionally drawing upon the philosophy of John Stuart Mill, Erasmus Darwin, and Charles Kingsley, to name a few. Fawcett "became well known as a speaker and lecturer—on political and academic subjects as well as women's issues—in the 1870s, when women rarely ventured onto public platforms" (ODNB). This particular lecture was given during a speaking tour organised in the West Country by leading suffragist Lilias Ashworth Hallett, which also included engagements at Bath, Bristol, Exeter, Taunton, and Plymouth. It was published again the following year by Trübner, this time for the London National Society for Women's Suffrage. Rare: Copac lists one copy at LSE, OCLC adds none further, and we can trace none in modern auction records.

See Crawford, Elizabeth, The Women's Suffrage Movement: A Reference Guide, 1866-1928, UCL Press, 1999, p. 214 (the 1872 Trübner edition).

£3,000 [130632]





FAWCETT, Millicent Garrett. The Women's Victory—and After: Personal Reminiscences 1911–1918. London: Sidgwick & Jackson, Ltd, 1920

Octavo. Original green wrappers, title to spine and front cover in black, Punch illustration printed in black to front cover. With a glassine jacket. Frontispiece and 3 plates. A little chipping to spine ends, tiny crease and old faint mark to rear wrapper and final page of text, touch of scattered foxing to wrappers and edges, else clean internally. A well-preserved copy of this fragile publication.

First edition, signed by the author on July 1928, the month in which the Equal Franchise Act was passed, finally giving the same voting rights to men and women ten years after partial suffrage was achieved, on the half-title, with a manuscript correction to the text, almost certainly authorial, on p. 15 to a misprinted quotation ("the rout that made the hideous war") from Milton's Lycidas, altering "war" to "roar". In this work, Fawcett looks back at the movement's long campaign for the vote, and examines what has been achieved between the publication of her 1911 book, Women's Suffrage: a Short History of the Great Movement, and the passage of the Representation of the People Act of 1918, allowing women over the age of 30 who met a property qualification to vote.

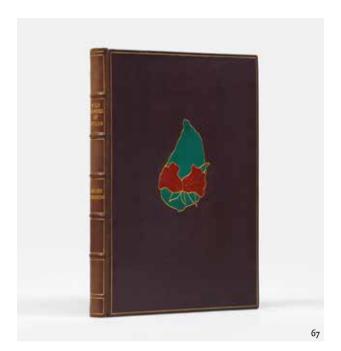
£1,250 [130432]

67

#### **FERNANDO, Dorothy.** Wild Flowers of Ceylon. Mitcham: West Brothers, 1954

Large octavo. Publisher's presentation binding, purple full crushed morocco, titles to spine in gilt in compartments, floral onlay in red and green morocco, cream silk moiré doublures and endpapers, turn-ins tooled in gilt, all edges gilt. Housed in a green cloth slipcase. Printed in red, blue, and black. Colour frontispiece and 20 colour plates, tipped-in as issued. Spine lightly sunned, else a fine copy.

FIRST EDITION, IN A PRESENTATION BINDING identical to that used for the copy presented to Queen Elizabeth II on the first day of her trip to Ceylon in April 1954, signed by the binder, J. Langham,



on the second blank, and with an original photograph of the copy presented to the queen mounted on the half-title.

Dorothy Fernando (1907–1981) was an active horticulturist born in Panadura, Sri Lanka, who developed her technique in botanical watercolours by illustrating articles on the indigenous orchid flora for her brother-in-law Ernest Soysa, an avid orchid grower. Fernando collected, studied, and painted samples for this work in the late 1940s, when she travelled Sri Lanka with her son Malik. The plates were produced using a four-colour printing process "that had not been used previously in producing a book of this nature" (Sri Lanka Sunday Times, 30 March 2014).

£1,500 [130618]

68

#### (FITZGERALD-DE ROS, Cecilia.) Regency-era sketch-book. Thames Ditton: [c.1820s]

Oblong octavo, pp. [50], (117  $\times$  158 mm). Original black straight-grain morocco, metal clasp, marbled endpapers. With 39 sketches, 27 in pencil (14 of which are partial or incomplete), 7 in pencil and ink, and 15 in pencil, ink, and watercolours, including one double page spread. Some leaves shaken but firm, tape reinforcement to gutter of pp. [8–9], four leaves neatly excised; notably well-preserved.

AN INSIGHTFUL AND EXTENSIVE REGENCY-ERA SKETCHBOOK used by Cecilia FitzGerald-de Ros (1807/11–1869), the daughter of Irish MP Lord Henry FitzGerald and his wife Charlotte FitzGerald-de Ros, and with the bookplate of her daughter, Georgiana Olivia Quin (née Boyle, 1843–1931) to the front free endpaper verso.





Richly illustrated, with 22 of the 39 sketches fully realised and only four of the 50 leaves left blank, the work demonstrates an artist experimenting with a variety of media to depict scenes from her life, including high society parties, farming activities on the estate, and a seven-leaf series entitled "A Young Lady's Day in the Country": starting at 6am with brushing her hair; followed by watering the garden (7am-8am); breakfast (8.30am); studies (9am-10am); horse riding (10am-12 noon); visiting with a friend and child (12 noon-1pm); and finishing with reading to the sick (1pm-2pm). Three sketches of ships suggest the use of books designed to teach fine art. Many of the pencil sketches are partially incomplete and depict people in costume dress: these appear to have been drawn from tinsel prints, which were created from etched portraits of theatrical stars in roles they played on the London stage and were popular from the early 1800s onwards. Many of the captions are in French, demonstrating the artist's learning as an accomplished young society woman.

The only recorded location in the sketchbook is Thames Ditton House, in a sketch dated 1829. Now demolished, it stood opposite Boyle House, Cecilia's mother's familial home, where Cecilia grew up. Thames Ditton House was also owned by a succession of Franco-Irish aristocracy; it is known to have been in the hands of the Fitzwilliam Hume-Dick family from 1868.

£2,250 [117960]

69

FRANK, Anne. Het Achterhuis. Dagboekbrieven van 12 Juni 1942–1 Augusten 1944. Amsterdam: Uitgeverij, Contact, 1947

Octavo. Original speckled grey boards, titles to front board reversed out of a brown ground and to spine in brown. Portrait frontispiece, two photographic plates, a plan and two facsimiles of Frank's handwriting. A little rubbed, joints started at ends, front free endpaper verso separating from text block at head, text toned as usual, a good copy.

TRUE FIRST EDITION of one of the genuinely emblematic books of the 20th century. Anne Frank's dispassionate recording of life in the concealed attic room of her family's Amsterdam home during the Nazi occupation has led to her achieving a rather narrowly

"iconic" status, a figurehead for the experience of Europe's Jews. For Ilya Ehrenburg Frank represented "one voice [that] speaks for six million", but her achievement is both wider and far more profound than this, as Roger Rosenblatt wrote in his piece on her for Time Magazine's Time 100: The Most Important People of the Century: "The passions the book ignites suggest that everyone owns Anne Frank, that she has risen above the Holocaust, Judaism, girlhood and even goodness and become a totemic figure of the modern world—the moral individual mind beset by the machinery of destruction, insisting on the right to live and question and hope for the future of human beings . . . The reason for her immortality was basically literary. She was an extraordinarily good writer, for any age, and the quality of her work seemed a direct result of a ruthlessly honest disposition" (Time, 14 June 1999).

£6,000 [117002]



#### Molecular Configuration in Sodium Thymonucleate

Society thymonucleate filtres give two distinct types of X-ray diagram. The first corresponds to a crystalline form, structure A, obtained at about 75 per cent relative lumidity; a study of this is described in detail elsewhere! At higher humidities a different structure, structure B, showing a lower degree of order, appears and persists over a wide range of ambient humidity. The change from A to B is reversible. The water content of structure B fibres which undergo this reversible change may vary from 40–50 per cent to several hundred per cent of the dry weight. Moreover, some fibres never show structure A, and in these structure B can be obtained 70

70

FRANKLIN, Rosalind E., & R. G. Gosling. Molecular Configuration in Sodium Thymonucleate. [In:] Molecular Structure of Nucleic Acids. Reprinted from Nature, Vol. 171, p. 737, April 25, 1953, pp. 9–14; [with] WATSON, J. D., & F. H. Crick, "A Structure of Deoxyribose Nucleic Acid"; [and] WILKINS, M. H. F., A. R. Stokes, & H. R. Wilson, "Molecular Structure of Deoxypentose Nucleic Acids". London: Fisher, Knight & Co., Ltd, 1953

Octavo, pp. 13, [1]. Printed pamphlet, wire-stitched as issued. Housed in a black quarter morocco slipcase with chemise by the Chelsea Bindery. With 4 diagrams, including Gosling's iconic X-Ray "Photograph 51" of crystallised DNA. A fine copy.

The rare three-paper offprint issue of crystallographer Rosalind Franklin's groundbreaking research paper contributing to the identification of the double helix structure of DNA, the most revolutionary discovery in the fields of molecular biology and all other life sciences, appearing alongside equally landmark articles by James Watson, Francis Crick, and Maurice Wilkins.

At the point of publication, the model that Watson and Crick had devised for the structure of DNA was only a theory. Working independently of the Cambridge-affiliated Watson and Crick, Franklin (1920–1958), assisted by her research student Raymond Gosling in John Randall's laboratory at King's College, London, confirmed their hypothesis, and her and Gosling's second paper for Nature in July 1953 stands as the first analytical demonstration of the correctness of the Watson–Crick model. Franklin died four years before the Nobel Prize in Physiology or Medicine was awarded to Watson, Crick, and Wilkins for their work on DNA, but without question "Franklin's contributions, and indeed her actual X-ray data, were crucial to the total achievement . . . She will be remembered as one of the select few who made crucial contributions to one of the most important discoveries of the twentieth century" (ODNB).

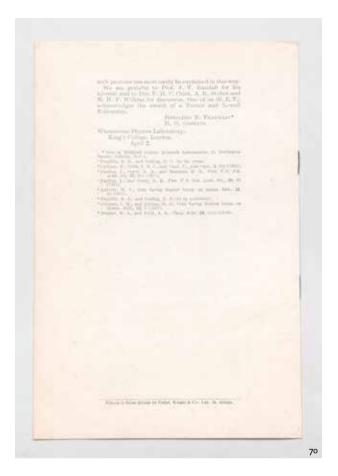
Garrison & Morton 256.3 (Watson & Crick's paper only); Grolier, One Hundred Books Famous in Medicine, 99.

£12,500 [126905]

71

### **GATTI DE GAMOND, [Zoé Charlotte].** Fourier et son système. Paris: L. Desessart, 1838

Octavo (201 × 127 mm). Contemporary dark green half calf, spine elaborately lettered and tooled in gilt with intertwined floral and scrollwork motifs, marbled paper boards, later decorative endpapers. With the 3 pp. publisher's advertisements to the rear, without the half-title. Spine ends and joints skilfully repaired, gilt retouched, contents considerably foxed with some minor loss to top corner of last few gatherings. In all a very good copy.



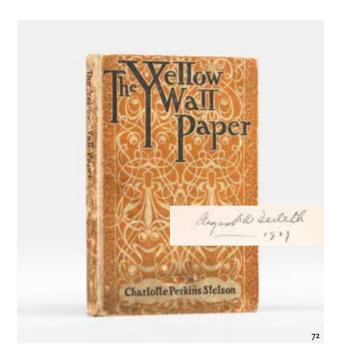
FIRST EDITION OF GAMOND'S MOST SUCCESSFUL WORK, INSCRIBED "A Monsieur Alexandre Dumas, hommage de l'auteur" on the title page. Alexandre Dumas père (1802–1870), author of The Three Musketeers, and Gamond likely knew each other professionally through their shared publisher, Maurice Lachâtre.

Gamond (1806–1854), an early Belgium women's rights campaigner, spent her life advocating for serious intellectual education for girls in which religion did not play an essential role, and emphasised professional training as crucial to elevating women's civil status. An instigator of "the appearance of the first feminist movement in 1830" (Fraisse), she was appointed Belgium's first female inspector of nursery schools in 1847 and published a number of education manuals and feminist writings. The present work, Gamond's explanation of Charles Fourier's utopian socialist philosophy, was largely responsible for popularising his beliefs and established her as a "recognised commentator on his work" (Fauré, p. 303).

Einaudi 2409; Goldsmiths' 30738. See Fauré, Christine (ed.), Political and Historical Encyclopedia of Women, Routledge, 2005; Fraisse, Geneviève, Reason's Muse: Sexual Difference and the Birth of Democracy, University of Chicago Press, 1994.

£850 [130408]





#### [GILMAN,] Charlotte Perkins Stetson. The Yellow Wall Paper. Boston: Small, Maynard & Company, 1901

Small octavo. Original boards, covers decorated in yellow and white floral design by E. B. Bird, titles to spine and covers in black, top edge red, others untrimmed. Housed in a custom yellow cloth folding case. Spine rubbed and darkened, partly affecting text, joints and tips worn, covers somewhat soiled but still reasonably bright, contents fresh, marginal pencil annotation to p. 40. A very nice, entirely sound copy of this extremely fragile publication.

RARE FIRST EDITION OF THIS HIGHLY INFLUENTIAL AND IMPORTANT EARLY FEMINIST WORK, from the library of August Derleth, with his ownership signature on the front free endpaper: a very apposite association, linking this macabre story, written in the tradition of Edgar Allan Poe, with the co-founder of Arkham House, publishers of weird and supernatural fiction.

Gilman (1860–1935) was a passionate and active advocate for women's political and economic equality. Her semi-autobiographical short story, first published in January 1892 in The New England Magazine, explored the psychological pain inflicted on women from gender inequality, the limitation of women to domestic roles, and the denial of intellectually stimulating work. "Unlike most nineteenth-century feminists, who believed that universal suffrage would heal the world's woes and correct gender imbalance and injustice, Gilman argued that woman's economic dependence on man was at the root of her servitude and her excessively sexualized and limited social role" (Parini, p. 109). Uncommon institutionally, with OCLC recording 14 copies, all held in the US.

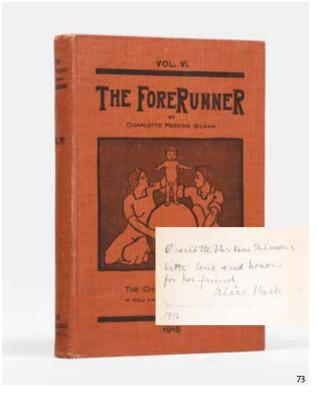
Parini, Jay, The Oxford Encyclopedia of American Literature, Vol. 1, Oxford University Press, 2003.

£5,000 [125934]

73

GILMAN, Charlotte Perkins. Herland. [In:] The Forerunner. A Monthly Magazine. Vol. VI. Nos. 1–12. New York: The Charlton Company, January—December 1915

Tall octavo. Original brick-red pictorial cloth, spine and front board stamped in black. Small ownership stamp of the Alice Park Collection to front past-



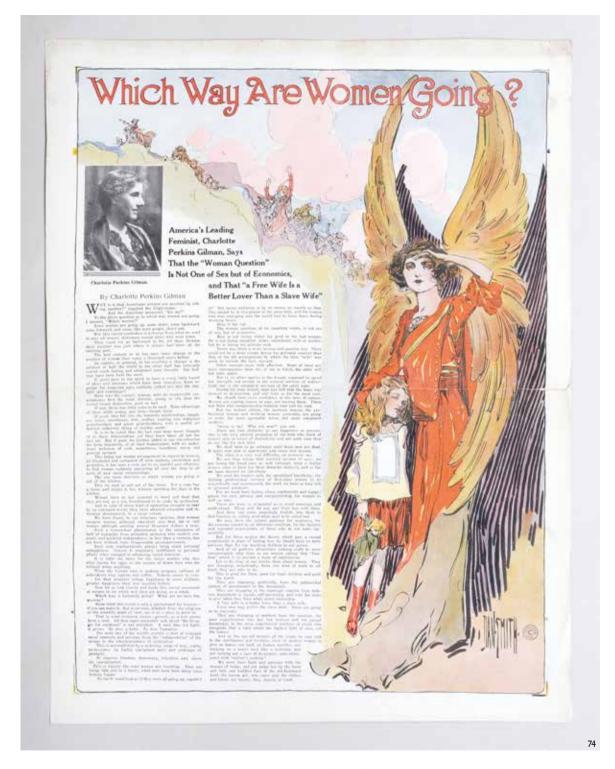
edown. Spine ends lightly rubbed, faint dampstain to bottom edge of front free endpaper, first leaf, and last third of book block, the occasional crease to leaves, else a tight, near-fine copy.

First edition, presentation copy of the first appearance of Gilman's feminist utopian novel Herland, complete in 12 issues of Gilman's magazine The Forerunner, inscribed by the author to the American suffragist Alice Locke Park, "Charlotte Perkins Gilman with love and honor for her friend Alice Park", on the front free endpaper. A superb association: Park (1861–1961) was a leader of the California suffrage movement and spent her long life actively campaigning for a variety of social issues, including pacifism, prison conditions, education, labour laws, and conservation. Her primary interest, however, was in women's rights; she was instrumental in gaining the vote for Californian women in 1911, almost a decade before women's suffrage was recognised at a federal level. Park was also the author of the Equal Guardianship Law in California, adopted in 1913, which granted women equal rights of guardianship over their children, and was appointed delegate to a number of national and international suffrage conventions. After attending one such conference in The Hague in August 1913, Park travelled to England where she picketed Holloway Prison to protest the jailing of Emmeline Pankhurst. Park's papers are at the Huntington Library, and her collection of suffrage posters was donated to the Schlesinger Library at Harvard in 1950.

Herland, a witty novel which follows three young men as they discover a utopia inhabited by an all-female race, first appeared across 12 issues of volume 6 of The Forerunner, a magazine launched by Gilman in November 1909 and published monthly until December 1916. In her autobiography Gilman wrote that in The Forerunner she "had said, fully and freely, the most important things I had to say" (p. 327).

Gilman, Charlotte Perkins, The Living of Charlotte Perkins Gilman, new edn, University of Wisconsin Press, 1990.

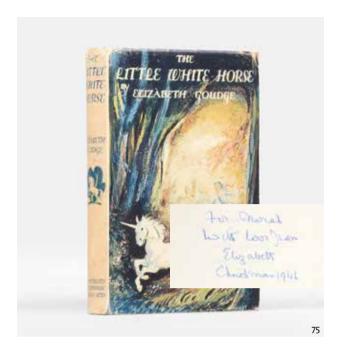
£15,000 [130959]



#### GILMAN, Charlotte Perkins, & Dan Smith (illus.) Which Way Are Women Going? Newspaper Feature Service, [1920]

Single leaf original lithographed pictorial broadside (sheet size:  $210 \times 160$  mm), offset printed in colours on medium-weight stock to recto only, text printed in two columns, headlined "America's Leading Feminist, Charlotte Perkins Gilman, Says That the 'Woman Question' Is Not One of Sex but of Economics, and That 'a Free Wife Is a Better Lover Than a Slave Wife'", with

a black and white photographic portrait of Gilman to the left. Elaborate border design by Dan Smith, depicting a powerful female angel with her arm around a young girl in the foreground and a line of well-dressed women ascending the heights of a mountain into the clouds in the background. Mild wear and a few tiny nicks and creases to extremities, the upper left corner discreetly reinforced on verso, upper margin faintly soiled, central horizontal fold with 23 mm closed tear along right edge, three areas of scattered marking on verso with no bleed-through, overall in very good condition, the colours bright and unfaded.





A fresh example of this striking and scarce broadside. The text likely originated from one of Gilman's popular lecture tours, and it was first published simultaneously in three different newspapers on 25 January 1920: the Atlanta Constitution, the Montgomery Adviser, and the San Francisco Chronicle. For the latter it constituted the front page of the magazine section (an example of which also exists at the Schlesinger): it is possible, therefore, that the plates from its newspaper appearance were used to create this broadside for private sale during her lectures. In this broadside, Gilman presents both a condensed version of her argument for economic equality among the sexes (first fully expounded in her landmark work Women and Economics, 1898), as well as a celebration of the radical advancements already happening for women, as by 1920, the time of this publication, American woman had won the vote. "So persuasive did her readers find her calls for progressive changes in sexual relations that Charlotte was hailed as the brains of the woman's movement and Women in Economics as 'the outstanding book on Feminism' and as 'the book of the age' . . . Most remarkable of all from a biographical standpoint is Charlotte's daring proposal of an economic solution to women's existential and marital problems" (Davis, p. 202).

An exceptional Gilman rarity, with no recorded appearances at auction; it is not catalogued separately in OCLC, though we note a single example held in the collection of Gilman's papers at the Schlesinger Library.

Schlesinger Library: Gilman, Charlotte Perkins, 1860–1935. Papers, 1846–1961, Folder 10. Printed articles, 1891–1926, n.d., seq. 13–14. See Allen, Judith A., The Feminism of Charlotte Perkins Gilman, University of Chicago Press, 2009, p. 401; Davis, Cynthia, Charlotte Perkins Gilman: A Biography, Stanford University Press, 2010; Finn, Michelle, A Modern Necessity: Feminism, Popular Culture, and American Womanhood, 1920–1948, PhD thesis, University of Rochester NY, 2012, p. 170.

£7,500 [125458]

75

#### **GOUDGE, Elizabeth.** The Little White Horse. London: University of London Press Ltd, 1946

Octavo. Original blue cloth, titles to spine in gilt, unicorn vignette to front cover in gilt, map endpapers. With the pictorial dust jacket. Colour frontis-

piece and 3 colour plates, black and white illustrations in the text by C. Walter Hodges. Spine gently rolled, slight ghosting through the jacket to spine, minor rubbing to spine ends and tips, touch of scattered foxing to edges and endpapers; a very good copy in the well-preserved jacket with lightly toned spine, ends very slightly chipped, else bright, a little rubbing to extremities.

FIRST EDITION, PRESENTATION COPY, inscribed by the author on the half-title, "For Norah, with love from Elizabeth, Christmas 1946". The Little White Horse was awarded the Library Association's Carnegie Medal in the year of publication, and in 2011 J. K. Rowling described it as her favourite childhood book, saying "the tone is perfect; a seamless mix of the fairy-tale and the real . . . which delighted me beyond words as a child" (Words with JAM, June 2011, p. 7). Inscribed copies of Goudge's works are uncommon.

£2,250 [129540]

76

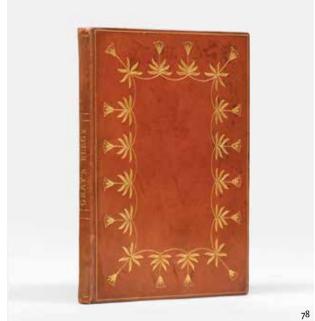
#### (GRAHAM, Martha.) ARMITAGE, Merle (ed.) Martha Graham. Los Angeles: Auditorium Building, November 1937

Octavo. Original grey cloth, titles to spine and front board in black, photographically illustrated pastedowns. Designs in the text, and full page photographic illustrations. Illustrated bookplate to front pastedown, ink ownership stamp to top edge, 1946 ink gift inscription to front free endpaper. Mild toning to spine panel, very light rubbing to ends and corners, sound and internally clean, excellent condition.

FIRST EDITION, INSCRIBED BY THE DANCER on the half-title, "Best wishes, Martha Graham". This retrospective of the explosive first decade in the career of dancer Martha Graham (1894–1991) was published in an edition of 1,000 copies. Martha Graham has been described as the Picasso, the Stravinsky, and the Frank Lloyd Wright of dance, and her Graham technique is still taught worldwide. She was the first dancer to perform at the White House, and to receive the Presidential Medal of Freedom. The book collects commentary by numerous luminaries of the performing arts, as well as a large selection of photographs, and some 15 pages of striking quotations from Graham herself.

£1,500 [117237]





GREENE, Belle da Costa. Typed letter signed on Pierpont Morgan Library letterhead. New York: 7 February 1931; [together with:] MINER, Dorothy (ed.) Studies in Art and Literature for Belle da Costa Greene. Princeton: Princeton University Press, 1954

Together 2 items. Typed letter signed: single sheet  $(280 \times 202 \text{ mm})$  of cream paper with The Pierpont Morgan Library letterhead, watermarked with the Library's seal, type written across one side (comprising approximately 4 full lines of text), signed "Belle da Costa Greene" in black ink. Studies: quarto. Original dark green cloth, spine lettered in gilt. With the dust jacket. Numerous black and white photographic illustrations. Typed letter signed: top edge rough, creased as usual, with two short, closed tears to right edge; in excellent condition. Studies: a near-fine copy, the dust jacket sunned with some chips and rubbing to extremities.

A formal typed letter signed from Belle da Costa Greene, written in her role as the first director of the Pierpont Morgan Library, to acclaimed military surgeon Frank Lester Pleadwell of the Metropolitan Club in Washington, DC, acquiescing to the recipient's request to "make any use you desire of the Halleck and Drake's Croaker poems in this library, of which we sent you photostats". Material signed by Greene is exceptionally scarce in commerce; this is the first such example we have come across. The majority of her professional correspondence is archived in the collections of the Morgan, and it is believed that she burned all her personal correspondence



prior to her death. **The letter is paired here with a fine copy of the Festschrift prepared for Greene** and edited by Dorothy Miner. This volume of essays was first conceived to mark the occasion of Greene's retirement from the Morgan in 1948, but when she died in 1950, four years prior to publication, it became a monument to her character, influence, and international reputation, featuring contributions by 51 distinguished American and European scholars.

Though born Belle Marion Greener (1883–1950), Greene amended her surname and substituted her middle name for the Portuguese "da Costa" to pass as white and distance herself from her ancestry: her mother was from a prominent African-American family in Washington, DC, and her father was the first African-American student and graduate of Harvard. In 1905, aged 26 and working at the Princeton University Library, Greene was introduced to financier J. Pierpont Morgan. This momentous meeting led to her appointment as Morgan's personal librarian, and she spent the next four decades tirelessly amassing one of the world's greatest libraries of books, manuscripts, and art. Renowned for her expertise in illuminated manuscripts, her formidable bargaining powers, her intellect and outspokenness, Greene became a leading figure in the rare book world. When the Morgan became a public institution in 1924, Greene was named its first director.

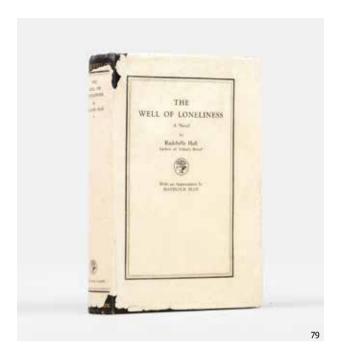
£1,750 [131021]

78

(GUILD OF WOMEN BINDERS.) GRAY, Thomas. Elegy written in a Country Churchyard. London: printed for the Guild of Women Binders, 1899

Octavo. Original brown crushed morocco by the Guild of Women Binders, spine lettered in gilt, foliate frame finely tooled in gilt to covers within single rule frame tooled in gilt, turn-ins ruled in gilt, edges green. Photogravure frontispiece, illustrated title page, decorated initials, and 11 photogravure plates with tissue guards by R. W. A. Rouse. Spine faintly toned, slight rubbing to extremities, a couple of marks to covers, shallow dent to foot of front cover, light offsetting to endpapers, contents clean and bright; a very good, handsome, copy.

FIRST EDITION THUS, LIMITED ISSUE, NUMBER 70 OF 100 COPIES PRINTED ON JAPON FOR THE GUILD OF WOMEN BINDERS and



finely bound in their workshop. The Guild was established in 1898 by a bookseller, Frank Karslake, as "a way of publicising and promoting the sale of books bound by women" (Tidcombe, pp. 27–8). Karslake set up the Guild following a display in his shop from November 1897 to February 1898 entitled an "Exhibition of Artistic Bookbinding by Women". This exhibition featured the work of female binders (such as Annie S. Macdonald) whom Karslake met showcasing their binding at the Victorian Era Exhibition of 1897, many of who would become founding members of the Guild. In 1899 Karslake's daughter, Constance, set up a workshop for the Guild in Hampstead where members could train and work. In keeping with the co-operative spirit of the Guild few bindings were signed by the individuals involved, the majority left unsigned, as here. Despite its short history, the Guild is a notable part of binding history as the binders produced "designs that were freer and less stereotyped than those of men in the trade, and they readily experimented with new techniques" (ibid., pp. 123-24).

Tidcombe, Marianne, Women Bookbinders 1880-1920, Oak Knoll Press, 1996.

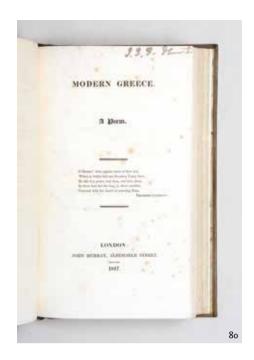
£2,750 [130897]

79

#### **HALL, Radclyffe.** The Well of Loneliness. London: Jonathan Cape, 1928

Octavo. Original black cloth, spine lettered in gilt, top edge black, others uncut. With the dust jacket. Extremities lightly rubbed, spine ends bruised, contents tanned with occasional foxing, overall an excellent copy in the uncommon dust jacket, soiled with some loss to extremities, neat tape repairs to verso.

FIRST EDITION, with "whip" on page 50. This famous and highly controversial lesbian novel went through only two small printings in Britain due to its controversial publication. It was the focus of vicious criticism from the editor of the Sunday Express, James Douglas, who vilified Hall's work as pornographic "moral poison". Government officials pressured Jonathan Cape into withdrawing the novel and Cape sent the remaining unbound sheets to Paris for publication in the present edition. When these bound copies were smuggled into Britain, those too were seized by the police and the



publisher was prosecuted at trial. The Well of Loneliness "was subsequently banned in England . . . This led to the order of the chief magistrate, Sir Chartres Biron, that all copies be destroyed, and that literary merit presented no grounds for defence. Despite protests from literary figures such as Virginia and Leonard Woolf, and John Buchan, Biron's judgement was upheld by a Court of Appeal" and was not repealed until 1949, after Hall's death (ODNB). First editions in the dust jacket are distinctly uncommon.

£3,250 [120049]

80

HEMANS, Felicia. Modern Greece [bound together with four other works by Hemans, and an anonymous Juvenal satire]. London: John Murray, 1817

6 works bound in 1 volume, octavo (210  $\times$  127 mm). Contemporary calf, black morocco spine label, low flat bands, gilt, rectangular device to compartments, single palmette and cinquefoil rolled panel to boards, foliate edgeroll, marbled endpapers and edges. Just a little rubbed, a few minor scuffs, pale toning and occasional spotting throughout, contemporary ownership inscriptions to title pages of three of the pieces, else in very good condition, handsomely bound.

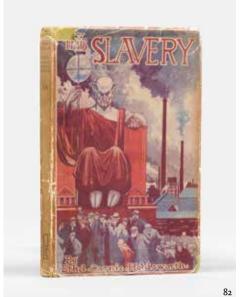
A very pretty and coherent Sammelband of verse, primarily comprised of works by the poet Felicia Hemans (1793–1835): first editions of Modern Greece; Translations from Camoens, and other Poets; Stanzas to the Memory of the Late King; and Stanzas to the Memory of the Late King, together with the second edition of The Restoration of the Works of Art to Italy, which Byron greatly admired. He criticised Modern Greece, a meditation on Greek independence, despite—or perhaps because of—contemporaries erroneously attributing the work to him, primarily due to his difference of opinion regarding the British acquisition of the Elgin Marbles, a move which Hemans supported, and which he vociferously deplored.

"Hemans is now recognised by many literary historians as the most notable British poet flourishing between the death of Byron and the rise of Tennyson and the Brownings" (ODNB).

Jackson, p. 422.

£1,500 [123307]





#### HOARE, Sarah. Poems on Conchology and Botany. London: Simpkin & Marshal; Wright and Bagnall, Bristol, 1831

Duodecimo. Original dun cloth with paper label to the spine. Frontispiece and 4 other plates, all hand-coloured lithographs, the frontispiece and the calla lily heightened with gum arabic, and consequently tissue guarded. Lightly rubbed and with a few small faints spots, crumpled head and tail of the spine with some associated chipping at the head, plates lightly browned, text-block with pale toning and occasional light foxing, very good.

FIRST AND ONLY EDITION. Sarah Hoare (1777–1856), daughter of a wealthy Quaker merchant, "taught the daughters of Quakers in Ireland for many years", before settling in Bristol "where she published her poetical works on botany and continued to teach the daughters of Friends" (George, p. 62). In her work Hoare "chose to explore the marvels of God's nature in verse; but to do so, she adopted an empirical approach to nature" (Moine, p. 220). Conchology had been seen as "a study peculiarly suited to ladies; there is no cruelty in the pursuit, the subjects are brightly clean, so ornamental to a boudoir" (quoted in Allen, The Naturalist, p. 19), but Hoare's approach "certainly proves that conchology was not merely the insignificant hobby of idle ladies, combining as it does religious devotion and mental exertion in a 'holy exercise of mind'" (Moore, p. 221). Collections of poems on botany are relatively common, but a treatise about conchology in verse "is a rare phenomenon". Importantly here poetry "provides the author with support for the scientific method . . . the taste for well-ordained Linnaean classification is mirrored in the very structure of each poem . . . poetry represents a logical complement to scientific method grounded in the minute observation of the natural world. Both share a common approach: the hand that dissects the shellfish traces the poetic lines with the same careful perfectionism. The task of reintegrating women into the process of observation rather than confining them to contemplation—surely a particularly sensitive issue for Quakers—is carried out here in verse" (ibid., p. 222).

Uncommon, COPAC lists just six locations, all with only two of the plates coloured; just three copies traced at auction, one of them, Sotheby's 1972, identified as having all the plates coloured, perhaps the same copy. Contemporary ownership inscription of John ?Pearson Jackson to the front free endpaper, from the library

of Richard Freeman, Darwin scholar and bibliographer, with his pencilled purchase notes at the front.

George, Samantha, Botany, Sexuality and Women's Writing, 1760–1830, Manchester University Press, 2007; Moine, Fabienne, Women Poets in the Victorian Era: Cultural Practices and Nature Poetry, Routledge, 2016.

£1,250 [130311]

82

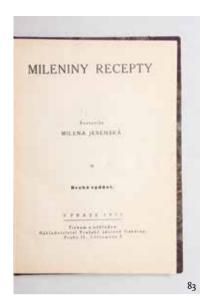
#### HOLDSWORTH, Ethel Carnie. This Slavery. London: The Labour Publishing Company, 1925

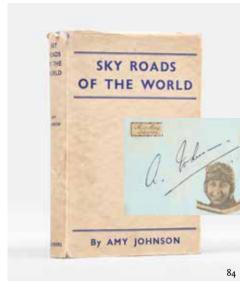
Octavo. Original green cloth, spine lettered in black, publisher's device to front board in blind. With the dust jacket. Previous gift inscription to front free endpaper, now erased. Spine slightly slanted, ends and corners bruised, 20 mm split to cloth at foot of rear joint, some very faint browning to board edges, else a very good copy, contents toned, in the good only dust jacket, browned, with loss and chipping to extremities, and tape repairs to verso.

FIRST EDITION IN BOOK FORM, a rare survival of Holdsworth's best-known work, "a combination of Marxist-feminist rhetoric and adaptation of the popular rags-to-riches romance" (Goodridge & Keegan, p. 324). It first appeared in print as a serialisation in the Daily Herald (October 1923) and, like all of Holdsworth's fiction, was published in cheap book editions so as to be accessible to her intended audience—hence the fragile nature of the dust jacket and thin paper stock. OCLC locates copies in 12 institutions worldwide (four in both the UK and US, two in New Zealand, and one apiece in Australia and Ireland).

This Slavery observes the lives of two Lancashire working-class sisters from a family of cotton weavers, Rachel and Hester Martin, and draws clear parallels between the slavery experienced by the working classes and the "new slavery, a new servitude" of marriage (p. 138). Rachel, an avid devotee of Marx, Paine, and Morris, grapples with an identity crisis after discovering the true circumstances of her birth and Hester, denounced as an "Ambassadress of Capital" (p. 139) after marrying a local yarn agent and thus betraying her class, is shot by police during a riot while trying to pacify an angry crowd.

Though much-neglected in scholarship, Ethel Carnie Holdsworth (1886–1962) is likely "one of the earliest published British working-class woman novelists" (Goodridge & Keegan, p. 325); she also published poetry collections about her experiences







working as a winder at the local mill and edited and produced the anti-fascist journal the Clear Light during the 1920s.

See Goodridge, John, & Bridget Keegan (eds.), A History of British Working Class Literature, Cambridge University Press, 2017.

£650 [130069]

83

#### **JESENSKÁ, Milena.** Mileniny recepty. Druhé vydáni. Prague: Nakladatelství Prazské akciové tiskárny, 1925

Octavo. Later purple moiré half cloth, spine lettered in gilt, patterned paper boards and endpapers, top edge red. Faint previous ownership signature to title page in red pencil, else a fine copy.

THE DISTINGUISHED CZECH JOURNALIST AND TRANSLATOR'S EXCEPTIONALLY UNCOMMON COOKBOOK, Milena's Recipes, in the stated second edition, the first published the same year. OCLC locates no copies of the first or second editions, and just seven copies of the third, a facsimile published by the Franz Kafka Publishing House in 1995. Jesenská's daughter, Jana Cerná, remembers that Mileniny recepty was "immediately sold out" upon first appearance (Iggers, p. 265).

Jesenská (1896–1944) was a prolific writer of political commentary, human-interest stories, and fashion journalism, contributing regularly to a number of major Czech newspapers (like Tribuna and Narodni listy), editing the prestigious political journal Prítomnost, and translating a wide variety of foreign language works, from children's literature like Peter Pan and Wendy to the works of Rosa Luxemburg (see 96). She is, however, best known for her relationship with Franz Kafka, whom she met in October 1919; their famously passionate correspondence was published in various languages during the 1950s as Letters to Milena. She translated a number of his short stories into Czech; her translation of his short story "The Stoker" appeared in the Czech socialist weekly Kmen in April 1920, thus constituting the first translation of Kafka's writings into Czech. Due to her outspoken anti-Nazi articles published in Prítomnost, and her involvement in an underground resistance movement which assisted Jewish and political refugees to emigrate from the German-occupied Czechoslovakia, Jesenská was detained in the Ravensbrück concentration camp, where she died in 1944.

See Iggers, Wilma, Women of Prague, Berghahn Books, 1995.

£750 [129784]

84

JOHNSON, Amy. Sky Roads of the World. London & Edinburgh: W. & R. Chambers, Ltd, 1939

Octavo. Original blue cloth, lettered in black at the spine. With the dust jacket. Portrait frontispiece. Very good in slightly rubbed price-clipped jacket with just a few chips and short closed tears to edges.

FIRST EDITION, WITH A SIGNED ALBUM LEAF with clipped newspaper photograph mounted on the front free endpaper. Sky Roads of the World is an autobiographical account of the pioneering aviator's record-breaking endeavours, published two years before she disappeared on an Air Transport Auxiliary flight in 1941.

£200 [125517]

85

**KELLER, Helen.** The Story of My Life. New York: Doubleday, Page & Company, 1903

Octavo. Original red cloth, spine and front cover lettered in gilt, top edge gilt, others untrimmed, some pages unopened. Portrait frontispiece and 13 photographic plates. Bookplate to front pastedown, date lightly inked to front free endpaper, pencil ownership inscription and tipped-in printed photograph of Keller to half-title, bookseller's catalogue description mounted to recto of frontispiece. Spine ends and tips slightly rubbed, covers a little marked and scuffed, pale foxing to a couple of pages. A very good copy.

FIRST EDITION, PRESENTATION COPY, inscribed by the author on the front free endpaper, "To Dear Dr. Hale Who has taught me that even the prison-places of Life may be made to blossom like Aaron's rod with flowers. Helen Keller, March tenth 1903". The recipient was Keller's close friend and relative Dr Edward Everett Hale (1822–1909), an author and Unitarian minister, whom Keller had known since she was eight years old. Keller referred to Hale as her "dearest cousin", and wrote to him in 1889, "I often think about you and I love you dearly" (p. 166). Written when she was a student at Radcliffe, the book includes transcriptions of five letters from Keller to Hale, and a photograph of them together.

£3,750 [125684]



# **KELLY, Howard Atwood.** Distinguished Women of the Nineteenth Century. [Liverpool:] bound for Kelly by Henry Young and Sons, 1927

Oblong small folio ( $255 \times 345$  mm). Original red crushed morocco, titles to front cover in gilt, spine in compartments, turn-ins rolled in gilt, edges gilt, marbled endpapers. Housed in a custom brown cloth solander box. With 104 engravings, photogravures, photographs or prints representing 92 women, with typewritten captions mounted beneath. The original receipt from Henry Young and Sons, Liverpool, to Howard Atwood Kelly, dated 30 June 1927, sent to Kelly at his address in Baltimore, Maryland loosely inserted. Album paper slightly brittle, split to gutter of 14 leaves, professionally restored, 3 leaves professionally reattached, occasional light offsetting. Spine of box cracked but holding. A remarkably bright example.

A uniquely compiled and handsomely bound photobook, containing short illustrated biographies of 92 prominent women of the 19th century, including Helen Keller, Sophia Jex-Blake, Elizabeth Fry, and Edith Cavell, among numerous impressive others. The work was produced by and bound for Dr Howard Atwood Kelly (1858–1943), an innovative gynaecologist, medical biographer, and one of the four founding professors of Johns Hopkins Hospital in Baltimore, Maryland. Kelly was known throughout his life as a women's rights advocate, playing an active role in debates around a number of issues relating to women's health in the US. The women collected here reflect Kelly's own interests: devoutly Christian, the advancement of medicine, and active charity work, and reflect an expansive interest in literature, the majority of the women included being authors.

Loosely inserted into this work is a letter from Walter D. Lantz to television and film producer Ms Mary Feldhaus-Weber, dated 16 December 1974. In the letter Lantz offers Feldhaus-Weber the work, referencing an attached newspaper clipping which prompted the offer (an advertisement published in the Parade Magazine supplement to The Philadelphia Bulletin of 8 December 1974 for the television series, "Great American Women You Ought to Know"). Informally termed the Stanton Project, it was to be a series of biographical television programmes on key women in American history produced for the 1976 Bicentennial celebrations; it was unfortunately never completed.

This is a remarkable collection of ephemeral images of influential women, many of whom have been under-served historically, and which demonstrates contemporary interest in recording and memorializing these women's lives.

£2,250 [117865]



87

# (LADIES OF LLANGOLLEN.) SOUTHEY, Robert. Joan of Arc. Bristol: printed by Bulgin and Rosser for Joseph Cottle, Cadell and Davies, and G. G. and J. Robinson, 1796

Quarto (270 × 212 mm). Contemporary tree calf, titles to red sheep label to spine, decorated gilt in compartments, frames gilt to covers, edges speckled black, marbled endpapers. Later ownership inscription of the writer and publisher Roger Senhouse (co-founder of Secker & Warburg). Rebacked preserving original red morocco spine label, wear to extremities, slight scratching to boards, light foxing to prelims and endpapers; a very good copy.

FIRST EDITION, IMPORTANT ASSOCIATION COPY PRESENTED BY THE LADIES OF LLANGOLLEN and inscribed by them on the title page: "Anna Seward. The gift of the Right Honorable Lady Eleanor Butler and Miss Ponsonby. Jan. 1797". Lady Eleanor Butler (1739-1829) and Sarah Ponsonby (1755-1831), known together as the Ladies of Llangollen, were a lesbian couple who lived in seclusion in the Vale of Llangollen in Northern Wales. They dressed in men's clothing, furnished their home, Plas Newydd, in the Gothic style, and devoted their days to gardening, reading and study. Their unconventional life attracted the attention of outsiders, and many writers-including Southey, Byron, Shelley, Wordsworth, and Scott—came to visit the Ladies. The recipient, Midlands poet Anna Seward (1742-1800), first visited the Ladies in 1795, beginning an important friendship and correspondence. In 1796, Seward published "Llangollen Vale", a poem celebrating her friendship with the Ladies. Seward mentioned her reading of Joan of Arc in a letter to Miss Ponsonby ("My progress through Joan of Arc is very slow, and slow I always make it over a composition of real genius") and responded at length to the epic in a letter of 23 January 1797 to Lady Butler ("Its poetic beauties are so numberless, so intrinsic, that its poetic defects, however conspicuous, are as dust in the balance"). Seward's "Lines written after reading Southey's Joan of Arc" was published in the European Magazine, August 1797.

Letters of Anna Seward, vol. IV, printed by George Ramsay & Company, 1811, pp. 293-307.

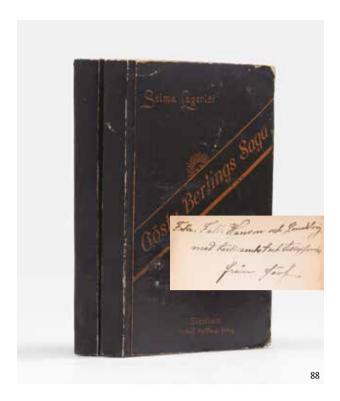
£3,250 [111618]

88

### **LAGERLÖF, Selma.** Gösta Berlings saga. Stockholm: Frithiof Hellbergs förlag, 1891

2 volumes, octavo. Recased in the original black wrappers printed in orange, new endpapers. Extremities lightly rubbed and chipped, wrappers lightly scuffed and creased, book blocks strained in a couple of places but firm, margins lightly toned. A very good set.

FIRST EDITION, PRESENTATION COPY OF LAGERLÖF'S FIRST NOVEL, inscribed by the author to her Danish translator Ida Falbe-Hansen (1849–1922) and her partner Elisabeth Grundvig (1856–1945) on the front flyleaf of volume I, with their pencil marginalia throughout: "Frkr Falbe Hansen och Grundtvig med taeksamhet



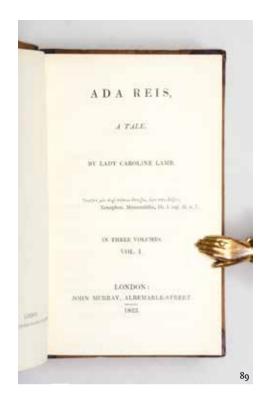
och tillgifvenhet, från förf" ("Misses Falbe Hansen and Grundtvig with gratitude and affection, from the author").

Lagerlöf (1858–1940) was the first woman to be awarded the Nobel Prize in Literature (1909), as well as the first woman to become a member of the Swedish Academy. The present work, "a fascinatingly original retelling of old Värmland folk legends in an effusive, personal, spontaneously lyric prose", launched her career, meeting met with mixed reviews in her native Sweden, but became popular in Denmark where it was published in 1892. Falbe-Hansen and Grundtvig were essential in popularising Gösta Berlings saga in Denmark and Europe. In 1891 they presented an extract of the work in Kvinden og Samfundet, the newsletter published by the Danish Women's Alliance and of which Falbe-Hansen was one of the editors. When the complete translation was later published in 1892, they suggested Lagerlöf meet with Georg Brandes, the leading Scandinavian critic and literary scholar of the period, whose positive review of Gösta Berlings saga in Politiken on 16 January 1893 ensured the work's popularity in Denmark. Falbe-Hansen also assisted Lagerlöf in getting in touch with a German translator, ensuring a wider European audience for the debut.

Apart from a close working relationship with Lagerlöf, Falbe-Hansen and Grundtvig shared the author's commitment to women's rights and suffrage. Falbe-Hansen was a member of the Danish Women's Alliance and the Women's Reading Circle, as well as one of the cofounder of the Danish Women's National Council, and she regularly campaigned for women's rights at meetings across Denmark (Den Store Danske Encyklopædi).

Smith, Horatio (ed.), Dictionary of Modern European Literature, Columbia University Press, 1947, pp. 463–4.

£4,500 [103054]



## 89 [LAMB, Lady Caroline.] Ada Reis. London: John Murray,

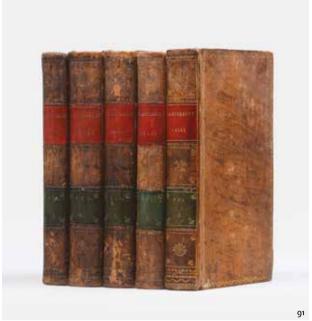
3 volumes, small octavo (154  $\times$  96 mm). Attractive contemporary purple half morocco, drab paper sides, spines lettered in gilt and decorated in gilt and in blind, pale brown endpapers, sprinkled edges. With half-titles. Manuscript inscriptions to first blank in each volume noting L. Pasarin's receipt of the book from Heinrich Freiherr von Maltzan in December 1849. Edges a little rubbed, a fine copy.

FIRST EDITION of the third novel by Lady Caroline Lamb, again published anonymously, and dedicated to the Irish intellectual Lydia White. Ada Reis has been somewhat neglected by comparison to Lamb's roman à clef Glenarvon (1816), but it is increasingly recognised as a complex work of scholarship and imagination. The titular antihero is born in Georgia and sold into bondage. He boards a privateer, murders the captain, and declares himself a follower of Islam. He deceives many women and commits many misdeeds on his travels around the world and in later life he is described as "the once-famous Corsair, the Don Juan of his day". Lamb worked from other travellers' accounts to compose the present novel, providing 61 pages of footnotes acknowledging her debt to such famous works as Volney's Egypt, Tully's Tripoly, Herrera's Voyage to America, and Humboldt's Tableau de la Nature. She was also inspired by the exploits of the muscleman Belzoni and of William Bankes, a friend of Lord Byron, her former lover, both of whom had explored Egypt. This handsome copy has an appealing provenance, bearing the armorial bookplates of Heinrich Baron von Maltzahn, or Maltzan (1826–1874), the Orientalist, writer, and dandy who grew up partly in Britain and was for many years a peripatetic wanderer in the mould of Lamb's eponymous hero.

Garside & Schöwerling 1823:52; not in Wolff, who had Lamb's two other novels. See Freitag, Ulrike, "Heinrich Freiherr von Maltzan's 'My Pilgrimage to Mecca': A Critical Investigation", Leiden Studies in Islam and Society, vol. 5, The Hajj and Europe in the Age of Empire, ed. Umar Ryad, Brill, 2017.

£2,500 [125497]





#### **LEE, Harper.** To Kill a Mockingbird. Philadelphia & New York: J. B. Lippincott & Company, 1960

Octavo. Original printed wrappers, pencil manuscript titles and mockingbird illustration added to spine. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery. Split to front wrapper, with discreet repair, covers otherwise a little worn and stained, internally clean, very good condition.

ADVANCE READING COPY, READER'S ISSUE. The front wrapper advertises to the recipient: "We hope you will share our pleasure and sense of discover in this fine first novel about, and from, the South. To be published July 11, 1960. Truman Capote has written: 'Someone rare has written this very fine first novel, a writer with the liveliest sense of life, and the warmest, most authentic humor. A touching book, and so funny, so likeable.' To Kill a Mockingbird is the choice of the Literary Guild for August, and will appear in the Summer Issue of Reader's Digest Condensed Books." There were two prepublication issues: one, set in Courier typeface, announced the publication date on the front cover of the publication as "in July", the cover text directed at booksellers; the second issue, of which this is one, had a sheet overlaying the front cover in a more polished typesetting, specifies the publication date as 11 July, and the text on the front cover is aimed at readers.

£7,000 [114537]

91

#### **LEE, Harriet, & Sophia.** Canterbury Tales. London: G. G. and J. Robinson, 1797–1805

5 volumes, tall octavo (209 × 129 mm). Contemporary marbled calf, decorative gilt spines, red and green morocco twin labels, gilt roll tool border on sides, yellow edges, marbled endpapers. Joints a little rubbed, a few joints partially split, some spines chipped at head. A very good set with the half-titles to all but the first vol.

FIRST EDITIONS, RARE THUS: complete sets in first edition are scarce. Canterbury Tales—"an ambitious series of thematically connected stories" (Heuer, p. 157)—was one of the most popular publications of its time, written by sisters Harriet (1757/8–1851) and

Sophia Lee (bap. 1750–1824). Sophia, the founder of "historical Gothic", contributed the framing story and two novellas, The Young Lady's Tale: the Two Emilys and The Clergyman's Tale.

It is, however, Harriet's Gothic novella with a German setting, Kruitzner, that stands out. "The story of an evil son's cruelties to his mother" (Snodgrass, p. 208), it is often reprinted separately and was imitated by Byron in his play Werner (1822). Byron noted "when I was young (about fourteen, I think), I first read this tale, which made a deep impression upon me, and may, indeed, be said to contain the germ of much that I have since written'" (ODNB). It was also a major influence on Thomas De Quincey in the shaping of his own Gothic romance, Klosterheim (1832), and has been described as "his favourite novel" (Bridgwater 2004, p. 138).

Heuer, Imke, "'France is a Republic': The Canterbury Tales and Harriet Lee's Revolutionary Gothic", British Women and the Intellectual World in the Long Eighteenth Century (2015), ed. Teresa Barnard, Routledge, 2016; Snodgrass, Mary Ellen, Encyclopedia of Gothic Literature, Facts on File, Inc., 2005. Bridgwater, Patrick, Kafka: Gothic and Fairytale, Editions Rodopi, 2003, and Bridgwater, De Quincey's Gothic Masquerade, Editions Rodopi, 2004.

£1,000 [111976]

92

#### (LEIGH, Vivien.) MITCHELL, Margaret. Gone with the Wind. New York: Macmillan Company, 1937

Octavo. Original green cloth, title to spine red. Housed in a custom black flat-backed cloth box. Spine rolled and darkened, minor wear to spine ends, covers rubbed, rear hinge cracked (not affecting endpapers but gauze visible at gutter of final page of text), internally clean. A very good copy.

PRESENTATION COPY FROM VIVIEN LEIGH, inscribed on the front pastedown: "Anthony Ireland, from Vivien Leigh. (Because we must.) February 5th 1937", an extraordinarily prophetic presentation copy, signalling Leigh's determination to win the role that would launch her international stardom. This is the fifth printing, published January 1937 (first published September 1936). Leigh discovered the novel over the Christmas 1936 holiday during her recuperation from a skiing accident. She continued to read it while rehearsing Because We Must, her first lead role in a West End play (Ed-



wards, p. 73). "Her enthusiasm for Gone with the Wind grew everyday as she voraciously read through the 1,000 pages" (Capua, p. 36).

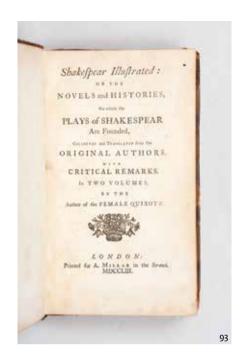
This is one of a handful of copies long-rumoured to have been inscribed by Leigh to her fellow cast members on the opening night of one of her earliest West End appearances. Although successive biographers have referred to them, no copy before this has emerged to prove the story true. We can trace no other such copy, either in libraries or in commerce.

The recipient of this copy, Anthony Ireland, was hastily cast in the part of Hugh Greatorex, "commandeered from rehearsals of As You Like It", the day before the opening night, as a last-minute replacement for the actor Anthony Bruce, who had been taken ill with appendicitis (Variety, 7 February 1937, p. 4). The play was short-lived, running 5–20 February, and "Vivien's role was the only dimensional and theatrical one in the play. Need overbalanced judgment, for it is doubtful that she would have accepted the part in view of her lack of belief in the play's merits if she thought there was another choice" (Edwards, p. 73).

By now Leigh had decided that she was perfect for the role of Scarlett O'Hara in Selznick's planned film version of the novel. Just two nights before she inscribed this copy, producer David Selznick noted in a cable to his New York production executive, "I have no enthusiasm for Vivien Leigh" (Spicer, p. 166). Her agent John Gliddon relayed the bad news, but Leigh nevertheless remained utterly convinced that the role would be hers. Caroline Lejeune, film critic of the Observer, vividly recalled a conversation in mid-1937 about the casting of Gone with the Wind, in which it was suggested that Olivier could play Rhett Butler—Leigh drew herself up, and foretold: "Larry won't play Rhett Butler, but I shall play Scarlett O'Hara. Wait and see" (Spicer, p. 166).

On 10 December 1938 Leigh walked onto the set the night the burning of Atlanta scene was filmed, and she finally met David Selznick. On 13 January 1939—after a two-and-a-half year worldwide search for his Scarlett O'Hara, and less than two weeks before shooting with the major actors began—Selznick announced to the press that the role was hers.

It is interesting that her handwriting here is very neat and controlled. It is a significant contrast to her later handwriting, which,



though still legible, became much more scrawling. Fortunately her handwriting at this early date can be confirmed by comparison with her contemporary appointment diaries, now held in the V&A.

Capua, Michelangelo, Vivien Leigh: A Biography, McFarland, 2015; Edwards, Anne, Vivien Leigh, Simon and Schuster, 1977; Holden, Anthony, Laurence Olivier, Atheneum, 1988; Spicer, Christopher J., Clark Gable: Biography, Filmography; Variety, New York, Wednesday 17 February 1937.

£12,500 [115333]

93

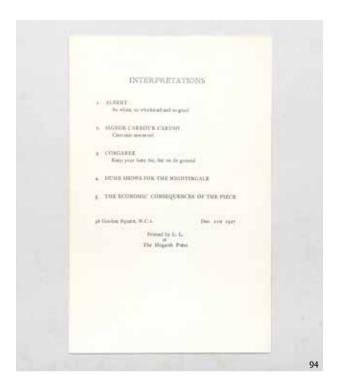
#### **LENNOX, Charlotte.** Shakespear Illustrated. London: A. Millar, 1753–4

3 volumes, duodecimo ( $162 \times 98$  mm). All in contemporary calf, but not uniform, the first two with red morocco lettering and numbering pieces, the last with label and the volume number direct, the first two flower tools to the compartments, edges stained red, marbled endpapers, the third with double rules bracketing the bands, and a double fillet panel to the boards, edges sprinkled red. The first two volumes are quite heavily rubbed, particularly at the extremities, chipping head and tails of the spines, light browning throughout, a single worm-track through the head-margin of volume I, text unaffected; the third volume less rubbed, label renewed, pale browning, light dampstaining to bottom margin of first three gatherings, contemporary ownership inscription of John Francis Howell to the front pastedown, overall very good.

FIRST EDITIONS. Bluestocking Charlotte Lennox's (1730–1804) Shakespear Illustrated "was a pioneering attempt to identify and translate his sources, 'with critical remarks'" (ODNB). Samuel Johnson, a great admirer of Lennox who placed her on equal footing with Frances Burney, Elizabeth Carter, and Hannah More in his pantheon of woman writers, and who contributed the 10-page dedication of the present work, "playfully suggested that she try her hand at Milton 'when Shakespeare is demolish'd'" (ibid.). Decidedly uncommon.

Courtney, p. 38; ESTC T138281; ESTC T139076.

£1,250 [123325]





#### [LOPOKOVA, Lydia.] Interpretations. London: printed by L.L. at The Hogarth Press, 21 December 1927

Single sheet of laid cream paper, octavo  $(209 \times 134 \text{ mm})$ , with the incomplete watermark "St. Win". Printed in black ink to recto. Very faintly creased, else fine.

Exceptionally rare invitation hand-printed by Lydia Lopokova at the Hogarth Press, listing the titles of the five skits to be performed at a Bloomsbury theatrical party hosted by her and her husband John Maynard Keynes, including "The Economic Consequences of the Piece". The "number of copies printed [is] not known but the number must have been quite small", given the circumstances (Woolmer). This is a fine example of Lopokova's playful engagement with language.

Lopokova (1892–1981), the leading ballerina of Diaghilev's Ballet Russes, became an unlikely member of the Bloomsbury group after marrying Keynes in August 1925 and moving into his flat at 46 Gordon Square (the former home of Virginia Woolf and her siblings). The circle initially snubbed Lopokova, and "tended to find [her] bird-brained. In reality she was intelligent, wise, and witty, but not intellectual. E. M. Forster, T. S. Eliot, and Picasso were among her close friends. She artfully used, and intentionally misused, English to unexpectedly comic and often outrageous effect" (ODNB).

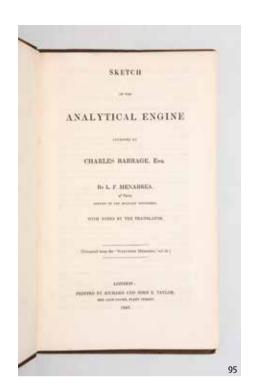
Richardson, Elizabeth P., Bloomsbury Iconography, St Paul's Bibliographies, 1989, Dr; Woolmer 128.1.

£2,750 [131537]

95

(LOVELACE, Ada.) MENABREA, Luigi Federico. Sketch of the Analytical Engine invented by Charles Babbage, Esq. With Notes by the Translator. Extracted from the 'Scientific Memoirs', vol. iii. London: printed by Richard and John E. Taylor, 1843

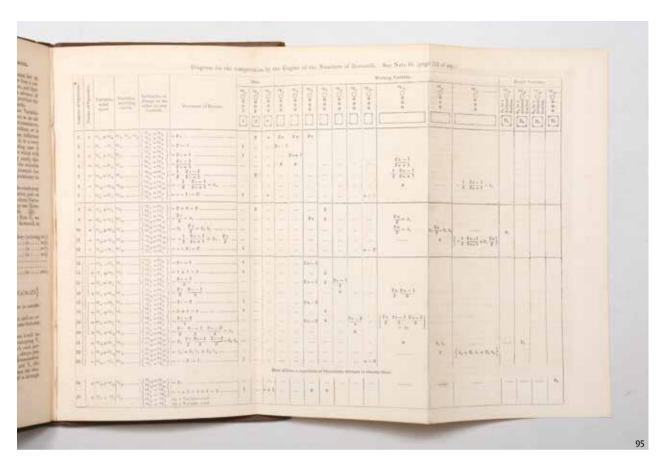
Octavo ( $221 \times 135$  mm), pp. [1], 666-731, [1], 1 folding table. Contemporary brown cloth, yellow endpapers. 1 folding table to the rear, "Diagram for the



computation by the Engine of the Numbers of Bernoulli", numerous tables to the text (1 full page, p. 711). Purple ink library stamp of Horsley Towers; library label of Erwin Tomash (1921-2012), renowned collector of books and manuscripts related to the history of computing; and later shelf mark in pencil, "Q.VI.4", to front pastedown. Skilfully rebacked preserving the original spine, 4.7 cm loss to lower half of spine discreetly infilled, a few bumps to extremities and some faint marks to boards, contents evenly toned, else a very good copy, the folding table particularly bright and clean.

FIRST SEPARATE EDITION OF THE MOST IMPORTANT EARLY PAPER IN THE HISTORY OF COMPUTING, remarkably rare, this copy with appealing provenance: from the library of Horsley Towers, at one time the home of the Lovelace family. "Lovelace's paper is an extraordinary accomplishment, probably understood and recognized by very few in its time, yet still perfectly understandable nearly two centuries later" (Hollings, Martin & Rice 2018, p. 86). Its legacy is one that all successive computer scientists have engaged with; Alan Turing famously challenged Ada's dismissal of artificial intelligence—which he called "Lady Lovelace's objection"—in his ground-breaking paper, "Computing machinery and intelligence" in 1950.

The Sketch is a keystone in the history of computing. Ada's translation represents "the most complete contemporary account in English of the intended design and operation of the first programmable digital computer" (Origins of Cyberspace, p. 150), though it remained unbuilt during Babbage's lifetime. Ada herself is distinguished as the only person to see the true potential of Babbage's analytical engine beyond its envisioned capabilities. "In 1840 Babbage travelled to Torino to make a presentation on the Engine to a group of Italian scientists. Babbage's talk, complete with charts, drawings, models, and mechanical notations, emphasised the Engine's signal feature: its ability to guide its own operations. In attendance at Babbage's lecture was the young Italian mathematician Luigi Federico Menabrea (later prime minister of Italy), who prepared from his notes an account of the principles of the Analytical Engine" (OOC, pp. 149-50). It was Menabrea's paper, Notions sur la Machine Analytique de M. Charles Babbage (in Bibliothèque universelle de Genève, October 1842), which constituted the first published account of Babbage's unbuilt general-purpose computer. Ada Lovelace (1815–1852), who



had by this point established a collaborative correspondence with Babbage, "had been thinking for some time about how she might contribute to Babbage's projects. Another scientific friend, Charles Wheatstone, asked if she would translate Menabrea's article, and Babbage suggested she expand it with a number of appendices. After several months of furious effort by them both, with Lord Lovelace sometimes dragged in as copyist" (Hollings, Martin & Rice 2018, p. 77), her translation into English appeared in volume 3 of Taylor's journal Scientific Memoirs (pp. 666-731) and was shortly thereafter separately issued in this offprint example. Though Menabrea's account forms the basis of Ada's work, her substantial explanatory appendices (each signed "A.A.L.") far surpass the original, and indeed nearly treble the length of the piece. Her final appendix, "Note G", famously presents an algorithm to compute the Bernoulli numbers, and is illustrated using a large folding table, which aims to present a complete and simultaneous view of all the engine's successive changes. Proof of Ada's obsessive attention to detail and her astute understanding of the Engine's potential, this table is now "often described as the first computer programme", and Ada correspondingly hailed as the "first computer programmer" (Hollings, Martin & Rice 2017, p. 1 and 2018, p. vii).

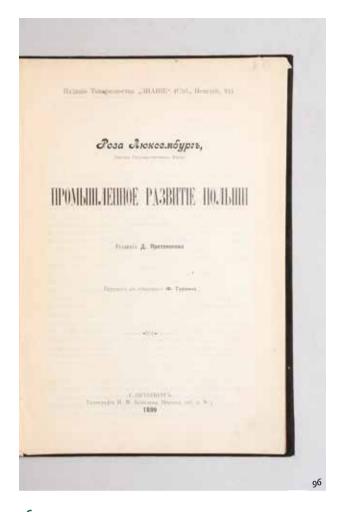
Lovelace's translation is rare in any format. Only five other copies have surfaced in recent years. Three were the offprint—modern blue wrappers, Richard Green copy, sold at Christie's 2008; presentation from the Earl of Lovelace to C. R. Weld in black morocco, Christie's 2005; a disbound copy, Sotheby's 1978—and one copy of the journal issue, sold at Bonhams 2014. Peter Harrington are also offering the William King copy of the offprint issue in contemporary red morocco. According to OCLC and Copac, eight institu-

tions worldwide hold copies of the Sketch in either the offprint or journal issue, none outside the UK or US.

Grolier, Extraordinary Women in Science & Medicine, p. 122; Origins of Cyberspace 61; Tomash & Williams M83. Hollings, Christopher, Ursula Martin & Adrian Rice, Ada Lovelace: The Making of a Computer Scientist, Bodleian Library, 2018; Hollings, Christopher, Ursula Martin & Adrian Rice, "The early mathematical education of Ada Lovelace", BSHM Bulletin: Journal of the British Society for the History of Mathematics, 2:3, 2017, pp. 221–34.

£200,000 [129525]



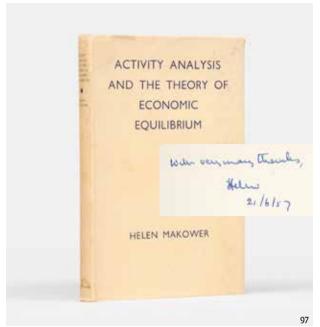


LUXEMBURG, Rosa. Promyshlennoe razvitie Pol'shi [The Industrial Development of Poland]. St Petersburg: Izd. T-va "Znanie": Tip. I.M. Komelova, 1800

Octavo (217  $\times$  150 mm). Contemporary black cloth, titles hand-written to paper spine label. Spine ends and corners lightly rubbed and bruised, label chipped, blue cloth hinges, 20 mm closed tear to foot of front free endpaper at gutter, small ownership mark to title page scratched out, diagonal tears to final two leaves repaired with Japanese tissue, contents toned, else a very good copy.

FIRST EDITION IN RUSSIAN of Luxemburg's first economic paper, the doctoral thesis for which she was awarded a PhD in law and political economy from the University of Zurich in 1897, the first woman to be recognised so. Her thesis, first published in German in 1898 as Die industrielle Entwicklung Polens, sought to prove the point that Poland's economic growth depended on the Russian market, arguing that separation would lead to economic chaos. "It was a pioneering effort, still used by modern historians in the field, which became an important part of Luxemburg's arguments against the claims of the Polish nationalist movement for independence from Russia" (Delany, p. 375).

"From her start in the Marxist movement, internationalism was Luxemburg's most distinctive revolutionary mark" (Dunayevskaya, p. 51). Smuggled out of her country of birth in 1889, Luxemburg immigrated to Switzerland as a political refugee and enrolled at Zurich. While completing her doctorate she and fellow Polish revolutionary Leo Jogiches broke with the Polish Socialist Party to found



the Social Democratic Party of the Kingdom of Poland and Lithuania. Her anti-nationalist stance, in which she argued against national self-determination for Poland, advocating first for a socialist revolution across multiple countries, placed her in direct opposition to the most prominent socialist figures of the time, as well as to Marx's own writings on Poland. During the German revolution of 1918–19 Luxemburg was summarily executed by the Freikorps alongside Karl Liebknecht.

OCLC locates four copies of the Russian translation in institutions worldwide: three in the US (Hoover Institution on War, Revolution, and Peace; University of Kansas; Harvard) and one at the National Library of Israel.

Delany, Sheila, "Red Rosa: Bread and Roses", The Massachusetts Review, Vol. 15, No. 2, Spring 1975, pp. 373–86; Dunayevskaya, Raya, Rosa Luxemburg, Women's Liberation, and Marx's Philosophy of Revolution, second edn, University of Illinois Press, 1991.

£1,950 [130548]

97

MAKOWER, Helen. Activity Analysis and the Theory of Economic Equilibrium. London: Macmillan & Co Ltd, 1957

Octavo. Original maroon cloth, spine lettered in gilt. With the dust jacket. A near-fine copy, spine ends slightly rubbed and boards a little splayed, in the soiled jacket with a few small nicks to extremities and some minor staining to spine.

FIRST EDITION, PRESENTATION COPY OF MAKOWER'S FAMOUS MONOGRAPH, inscribed by the author on the front free endpaper, "with very many thanks, Helen 21/6/57". The recipient was Lionel Robbins, though unmarked as such, for whose assistance in publishing the work Makower writes gratefully in the foreword: it "would not have been published without [the help] of Professor L. C. Robbins. His repeated readings, detailed criticism, and constant encouragement have produced whatever degree of coherence the text may now possess".

After graduating from Newnham College, Cambridge, Makower (1910–1998) obtained her doctorate from the London School of Economics, where she was one of the participants of the 1936–7 graduate student seminar run jointly by Robbins and Hayek. Short-



ly after completing her degree in 1937 Makower collaborated with the "father of econometrics" Jacob Marschak at the Oxford Institute of Statistics, where "she made a pioneering contribution to modern asset portfolio theory and to the study of labour mobility" (New Palgrave). It was around this time that she became a faculty member at her alma mater, where she and Robbins crossed paths again, as they would continue to do so as prominent members of the LSE economics department. In his 1952 work A Geometry of International Trade J. E. Meade thanked both British economists for their comments on the manuscript, and at the close of the decade Robbins offered to teach the course which had been taught by Makower since 1952, a survey of economic analysis.

During the Second World War Makower served as part of Frederick Lindemann's S-Branch (Winston Churchill's special statistical branch) alongside fellow economists Roy Harrod and G. L. S. Shackle. Later, her interest in the Cowles Commission—which Marschak directed from 1943 to 1948—"led to her being one of the important links through which such techniques as activity analysis entered the academic scene in Britain. Her 1957 book [Activity Analysis] and other papers made original contributions to the application of linear methods in economic analysis" (ibid.).

Fundaburk 1729; New Palgrave III, p. 280.

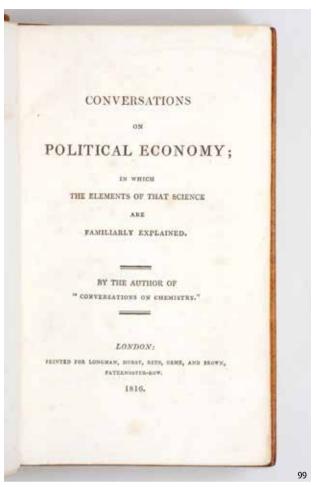
£250 [130762]

98

**MANNING-SANDERS, Ruth.** Martha-Wish-You-Ill. London: printed and published by Leonard and Virginia Woolf at the Hogarth Press, 1926

Octavo, pp. 16. Original marbled paper wrappers, titles in black to paper label to front cover. Negligible creasing to spine ends and tips, light foxing to paper label and contents; a very good copy of this fragile publication.

FIRST EDITION, one of an estimated 280 copies. Martha-Wish-You-Ill was the second of Manning-Sanders's works published by the Hogarth Press, the first being her narrative poem Karn, published in 1922. Virginia Woolf, who described Manning-Sanders's writing as "rather exciting and altogether most unexpected" with "a good deal of merit", set the press herself for this work (ODNB). "In her late



sixties Manning-Sanders 'found her literary métier in the telling or retelling of folk-tales and legends for children" and published over 90 such works from 1958 until her death in 1988" (ibid.).

Woolmer 102.

£1,750 [131620]

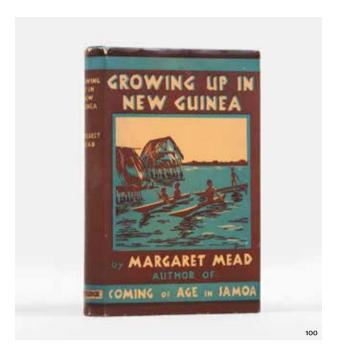
99

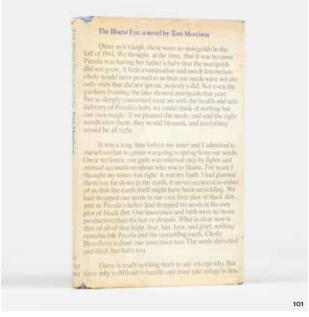
[MARCET, Jane.] Conversations on Political Economy. London: printed for Longman, Hurst, Rees, Orme, and Brown, 1816

Duodecimo (179  $\times$  107 mm). Rebound to style in sprinkled calf, preserving original morocco label. Tiny foxing to initial and final leaves, a few faint creases to pages, small chip to corner of p. 29 not affecting text, else a near-fine copy.

FIRST EDITION of Marcet's popular work on economics, designed for the use of schools, composed as a dialogue between a female teacher and her pupil, in which concepts of capital, labour, property, commerce and money are explored in a style suitable for the book's youthful audience. At a time when the discipline was generally deemed to be the preserve of men, Marcet's work proved highly popular, undergoing numerous editions and helping to popularise the study of economics. Macaulay wrote that "every girl who has read Mrs. Marcet's little dialogues on political economy could teach Montagu or Walpole many lessons in finance".

£2,250 [125362]





## **MEAD, Margaret.** Growing Up in New Guinea. London: George Routledge & Sons, Ltd, 1931

Octavo. Original blue cloth, titles to spine in black. With the pictorial dust jacket. With 24 plates. Gently bumped spine ends. A very good copy in the scarce dust jacket with shallow chips to spine ends.

FIRST UK EDITION, RARE IN THE DUST JACKET, especially in such nice condition, and with an interesting female provenance, from the library of Letitia Fairfield, the first female Chief Medical Officer for London and a pioneer of women's and children's health, with her signature to the front free endpaper. "At the outbreak of war in 1914 Fairfield was one of a group of women doctors who offered their services to the War Office, only to be told that the war could be won without them" (ODNB). Undeterred, Fairfield (1885-1978) became first a medical officer to the new Women's Army Auxiliary Corps and then the chief medical officer to the new Women's Royal Air Force, before being created CBE in recognition of her war service in 1919. Her medical expertise was actively sought by the War Office in 1940, after which she was appointed the senior woman doctor (with the now fully commissioned rank of lieutenant-colonel) and assistant director-general for medical services. "As a medical student and young doctor she threw herself wholeheartedly into the campaign for women's suffrage, including addressing many public meetings . . . [and] she joined the militant suffragette Women's Social and Political Union for a time but soon became critical of Christabel Pankhurst's authoritarianism" (ibid.). First published in the US the previous year, this is Mead's landmark second book, Coming of Age in Samoa (1928) being the first.

£300 [120674]

101

#### **MORRISON, Toni.** The Bluest Eye. New York: Holt, Rinehart and Winston, 1970

Octavo. Original blue cloth-backed grey boards, titles to spine in silver. With the dust jacket. Spine very gently faded with a touch of shelfwear, a near-fine copy with a small patch of professional repair to rear free endpaper. In the

jacket with closed tear to head of rear panel, tape repair to verso, tips and spine ends slightly chipped and rubbed, a little creasing to extremities.

FIRST EDITION OF MORRISON'S HIGHLY INFLUENTIAL DEBUT NOVEL. Morrison wrote The Bluest Eye while working as a senior fiction editor at Random House, waking at four each morning to write before work.

£850 [127543]

102

## **(MOUNTAINEERING.)** The Pinnacle Club Journal. No. I[-15]. [No place:] published by the Pinnacle Club, 1924-73

15 volumes, octavo. Original printed card wrappers, first two vols. buff, the remaining pale blue. Nos. 1–11 with a consistent illustrated front cover design, nos. 12, 13, 15 plain, no. 14, the Fiftieth Anniversary Edition, with a graphic front cover designed by Frances Tanner. Extensively illustrated with black and white photographic plates, smaller photographic reproductions to the text. No. 15 with a photocopied letter from the Club Librarian, Jo Fuller, laid in, requesting that members return missing books. Misprint to spine and front cover of no. 7 identifying it as "No. 6", this corrected in pencil on the front. All in very good condition.

FIRST EDITIONS, a scarce mountaineering set; a continuous run of the first 15 journals published by one of the earliest British women-only climbing clubs, with contributions from leading female climbers such as Eleanor Winthrop Young, Dorothy Pilley, Nea Morin, and Dorothea Gravina. Copac locates continuous runs at just seven institutions, and incomplete sets at Aberdeen and Trinity College Dublin; OCLC locates none outside the UK.

At a time when women were excluded from most climbing clubs, avid climber Emily "Pat" Kelly founded the Pinnacle Club in 1921 to represent women who felt otherwise discontent at their relative lack of executive power and representation within the Fell & Rock Climbing Club, established in 1906 and open to both genders. Kelly "felt that in this, as in all other things, woman must work out her own salvation, and that there would be no real development for her in the art of climbing rocks until she did. Kindness and help from men climbers are not sufficient" (No. 1, p. 2). In particular the club aimed to develop a more professional attitude to difficult moun-



taineering and to encourage more women to lead on climbs. It was an instant success and remains popular to this day.

The first journal appeared in 1924, edited by Lilian E. Bray and Pilley, and the club continues to issue volumes every three years. With their detailed descriptions of meets and the routes undertaken, complemented by the inclusion of striking photographs of its members and the challenges they faced, the journal offers a unique insight into how the club was pushing the boundaries in women's climbing during this period.

£850 [131221]

103

(NEWTON, Isaac.) ALGAROTTI, Francesco. Il Newtonianismo per le dame ovvero dialoghi sopra la luce e i colori. Naples [but Venice: no printer], 1737

Quarto (214 × 150 mm). Contemporary vellum, spine lettered in gilt, marbled edges. Engraved frontispiece by Marco Alvise Pitteri after a drawing by Giovanni Battista Piazzetta bound in facing p. 1. Small strip of vellum broken away on front joint, small puncture to spine, else a crisp, clean copy.

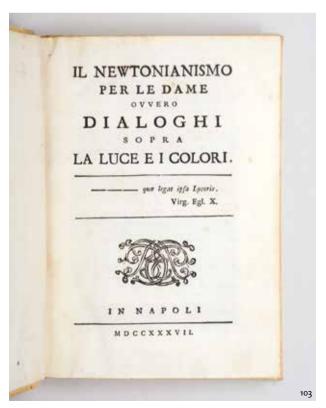
FIRST EDITION of the Italian polymath's enormously successful work, here in a well-preserved contemporary vellum binding, arguably the most famous example of a Newtonian text aimed at a female readership and "a landmark in the popularisation of Newtonian philosophy" (Mazzotti, p. 119).

In this important contribution to the emerging literary genre focused on introducing women to traditionally male-gendered scientific disciplines, Count Francesco Algarotti (1712-1764) presents an elegant set of six dialogues which introduce the fictitious listener, an Italian marchesa, to the basics of Newton's Opticks, and converts her from the influence of "Cartesian Phantoms" to Newtonianism. Algarotti's adoption of non-technical language in particular distinguishes it from the plurality of popular Newtoniana, as does his positive references to a contemporary female scientist. Rebecca Messbarger has pointed out that the verse which prompts the discussion of science pays homage to Laura Bassi, professor of philosophy and physics at the University of Bologna internationally recognised for her expertise in Newtonian optics. Algarotti, who had studied experimental physics with Bassi, was present in 1732 when Bassi became the first woman awarded a degree by the University. Despite its immediate popularity, some of Algarotti's contemporaries, notably the mathematician Émilie Du Châtelet-herself a translator of Newton's Principia—dismissed the work as frivolous, ridiculing it as fashionable rather than a work of serious merit.

Modern critics are also divided as to how far it actually promotes a view of women as interested in the latest scientific theories, due to the Marchesa's passivity and stated inability to grasp the more complex theories. Nevertheless, it achieved widespread acclaim across Europe and went through a great many revisions and translations. It also achieved notoriety: it is the only popularization of Newtonianism to be listed in the Index librorum prohibitorum, also in 1739, banned by the Holy Office for its perceived radical political messages latent promotion of Lockean philosophy, which the Church decreed to have subversive religious and political implications.

See Mazzotti, Massimo, "Newton for Ladies: Gentility, Gender and Radical Culture", The British Journal for the History of Science, 37:2, 2004, pp. 119–46; Messbarger, Rebecca, The Century of Women: Representations of Women in 18th-century Italian Public Discourse, University of Toronto Press, 2002.

£4,500 [126501]







NICHOLS, Bev, as "Cindy Ray". The Story of . . . A Tattooed Girl. [Together with:] How to do Good Tattooing [and:] Cindy Ray, Catalogue No. 2 [and:] Ear Rings, Ear Piercing by Cindy Ray. Ivanhoe, Victoria: Miss Cindy Ray, 1965

3 volumes, octavo. Original spiral comb-bound with original laminated pictorial card wrappers, the first two with plastic combs, the last with a wire comb. With a single sheet folding brochure. Profusely illustrated throughout. A Tattoood Girl: punch-strip of front wrapper professionally renewed, else a little light wear to all. Overall in very good condition.

RARE COMPLETE SET OF ALL OF LEGENDARY TATTOO ARTIST CINDY RAY'S BOOKS, THE COPY OF HER PRACTICAL MANUAL IN-SCRIBED inside the front wrapper, "To Lowell J. Tuckwiller, Best wishes & kind regards, Cindy", with Tuckwiller's circus collection ink stamp above. Ray became an icon of tattoo culture in the early 1960s after responding to an ad for a photographic model willing to shave her eyebrows. The photographer, Harry Bartram, persuaded Ray to be tattooed, with the promise of fame and fortune as a "tattooed lady". While Ray became a tattoo artist herself, operating a waterfront studio outside Melbourne that catered to sailors, Bartram transformed "Cindy Ray" from a side-show act into a fullscale brand, selling tattoo guns, piercing tools and rings, instructional guides, and the like. Particularly popular with international audiences were photographs of Ray and other heavily tattooed women. The many examples seen in these volumes show enduring imagery associated with women's tattoos like swallows, butterflies and fairies along with more traditional Sailor Jerry-inspired and Japanese styles. Ray, now in her seventies and still a practising tattoo artist, has stated in recent interviews that the Cindy Ray brand was largely managed by Bartram and she was excluded from sharing in any profits. Still, Ray is regarded as a pioneer for female tattoo artists and was inducted into the Lyle Tuttle Museum's Tattoo Hall of Fame in 2005.

Ray's books are individually rare, and exceptionally so as a set. OCLC shows only single holdings for each title. Together, this group provides a detailed look into body art and modification culture at the earliest stages of its conversion from specialised subculture to the mainstream phenomenon we see today, from one of its most important and pioneering figures.

£3,000 [125093]

105

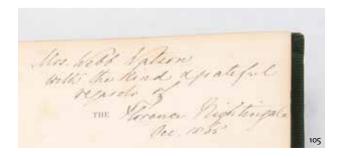
(NIGHTINGALE, Florence.) PROCTER, Adelaide Anne (ed.) The Victoria Regia. A volume of original contributions in poetry and prose. London: Emily Faithfull and Co., Victoria Press, (for the Employment of Women), 1861

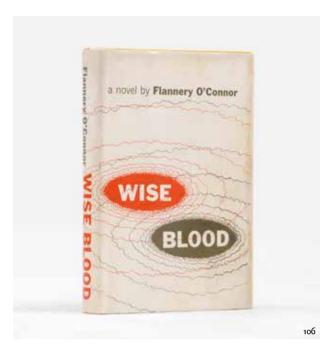
Tall quarto. Original green cloth over bevelled boards, titles and elaborate decoration within patterned frames to spine and covers in gilt, crown motif central to both covers, brown coated endpapers, edges gilt. Illustrated initials, head- and tailpieces. Later ownership inscription in pencil to front free endpaper verso. Gilt to spine lightly rubbed, slight rubbing to edges, touch of wear to very tips, a couple of gatherings a little proud, light foxing; a very good copy.

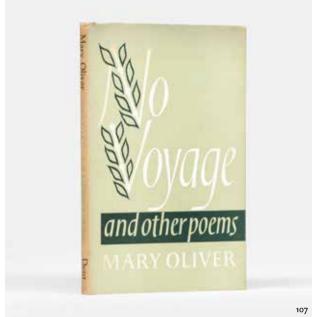
First edition, a superb association copy, inscribed by Florence Nightingale on the half-title, "Mrs. Webb Watson, with the kind and grateful regards of Florence Nightingale, Dec. 1865"; and subsequently re-inscribed by Webb Watson on the front free endpaper verso ("Presented to L. Martin Edmunds by Mrs. Webb Watson"). The work was printed at the Victoria Press, which was founded by Emily Faithfull in 1860 in order to provide work for women as compositors. Faithfull and Adelaide Procter (1825–1864), who edited this collection of poetry and prose printed in Queen Victoria's honour, were co-founders of the Society for the Promotion of the Employment of Women in 1859 (see item 142).

Procter also helped found the English Woman's Journal in 1858, in which Nightingale was regularly mentioned, and was close friends with other noted feminists and members of the Langham Place Group, such as Bessie Rayner Parkes and Barbara Leigh Smith Bodichon, who was Nightingale's first cousin. Nightingale shared many of the Langham Place Group's concerns, most strongly the need for improved sanitation.

£4,750 [131565]







#### O'CONNOR, Flannery. Wise Blood. New York: Harcourt, Brace and Company, 1952

Octavo. Original yellow boards, titles to spine in black. With the dust jacket. Spine rolled and rubbed with a couple of small splits to spine ends, circulation card envelope laid down to front pastedown, inscribed note to front free endpaper, tape residue to front free endpaper, flaps from a later edition of the book taped to rear endpaper. Overall a very good copy, internally clean, in the repaired and restored jacket.

FIRST EDITION, FIRST ISSUE JACKET, PRESENTATION COPY OF O'CONNOR'S LANDMARK FIRST BOOK to the Shoenberg Library of the National Jewish Hospital in Colorado, with a presentation note tipped in to the front free endpaper inscribed, "This book presented to the patients of The National Jewish Hospital with the compliments of the author", and with the library's stamp to the first blank. It is accompanied by a typed letter signed from the author to Phillip Houtz, director of the hospital, dated 28 June 1952, informing him that the book would arrive shortly from her publishers, previously tipped in and now loosely inserted.

£4,750 [109740]

107

#### OLIVER, Mary. No Voyage. London: J. M. Dent & Sons Ltd, 1963

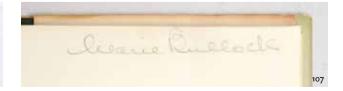
Octavo. Original green patterned boards, spine lettered in gilt, fore edges uncut. With the dust jacket. Head of spine bumped, else a near-fine copy in the slightly rubbed dust jacket, spine browned, some nicks and creasing to extremities, top edge browned.

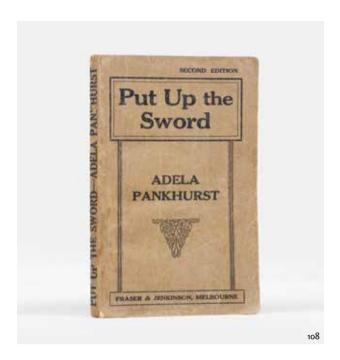
Flannery Connor 106

FIRST EDITION OF THE SCARCE TRUE FIRST BOOK APPEARANCE of the poetry of Mary Oliver (1935–2019), preceding the US edition by two years, since Oliver was living in London at the time. The print run was small and many copies went to libraries. This copy has an interesting association, with the ownership signature of Marie Bullock in pencil to front free endpaper—likely that of the founder and president of the Academy of American Poets (1911-1986). Bullock was awarded a number of international medals for her efforts in promoting and encouraging the work of new poets. Laid into this copy is a typed pre-order slip, the word "order" written in pencil on the top right corner (in a not-dissimilar hand to Bullock's signature), with the sheet carefully torn below the dotted line. As well as confirming the book's price (15s net), measurements, and publication date (26 September), the slip repeats, almost verbatim, many of the sentiments expressed on the dust jacket blurb-"[Oliver's] pieces already show an emotional maturity and a felicity and simplicity of language which makes this a remarkable debut".

The titular poem of this collection had won the Poetry Society of America's annual price in 1962. The Harvard Review described Oliver's poetry as "an excellent antidote for the excesses of civilization, for too much flurry and inattention, and the baroque conventions of our social and professional lives. She is a poet of wisdom and generosity whose vision allows us to look intimately at a world not of our making". From this debut aged 28, Oliver went on to win the National Book Award and the Pulitzer Prize (for American Primitive, 1983), among many others, and to become "far and away this country's best selling poet" (The New York Times, 18 February 2007). Primarily a poet of nature, she lived for most of her writing career in Provincetown, Cape Cod, Massachusetts, and has been compared to Ralph Emerson and Emily Dickinson.

£2,000 [130792]





The "black sheep" of the Pankhurst family

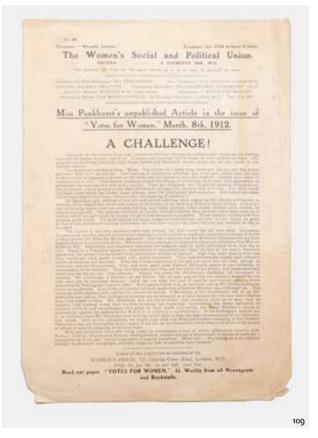
**PANKHURST, Adela.** Put Up the Sword. Melbourne: The Women's Peace Army, 1916

Octavo. Original buff printed wrappers. Spine ends chipped, wrappers a little soiled, book block edges spotted and contents evenly toned, overall a very good copy.

NOTABLY SCARCE FIRST EDITION IN BOOK FORM of this influential pacifist manifesto by the exiled youngest daughter of Emmeline Pankhurst, first published as a pamphlet of the same length the previous year. OCLC locates four copies of the 1916 edition, all in Australia (National Library; State Library of NS Wales; University of Adelaide; Australian Defence Force Academy). The 1915 edition is markedly more common.

Adela Constantia Mary Pankhurst Walsh (1885-1961) was the third daughter of Richard and Emmeline Pankhurst. Though her political views were at first aligned with her mother's and sisters' at 18 she was the youngest of the early members of the WSPU—Adela's criticism of her oldest sister Christabel's increasingly militant tactics while leading the organisation soon led to irreconcilable differences. She was branded "a very black sheep" by Christabel, who is also quoted as saying "one of Adela is too many" in Sylvia's memoir The Suffragette Movement. Although efforts were at first made to occupy her time elsewhere—a gardening course paid for by her mother, and a governess position attained in Switzerland-her family still viewed her and her socialist opinions as dangerously divisive to the cause. After a final meeting with her mother in Paris in January 1914, Adela agreed to sail for Australia: she never saw England or her family again, though she would eventually reconcile with Emmeline just before her mother's death in 1928.

Exile did not dampen her spirits. "Always impetuous and restless, she managed in Australia to offend communists, socialists, trade unionists, patriots, feminists, nationalists, imperialists, and conservatives as she zigzagged from left to right, denigrated as a renegade by the left, an eccentric by the right. Yet, brimming with Pankhurst self-belief and a naïve, Joan of Arc sense of mission, she showed enormous energy and will, as well as flashes of insight and



a talent for charismatic leadership, as for three decades she struggled to have her say on social, economic, and foreign policy, at a time when few women featured in public life in Australia" (ODNB). Unlike her mother and sisters, Adela has received comparatively little attention in British suffragist history. Put Up the Sword is Adela's popular anti-war polemic, written while she was a leading speaker for the Women's Peace Army after the start of the First World War.

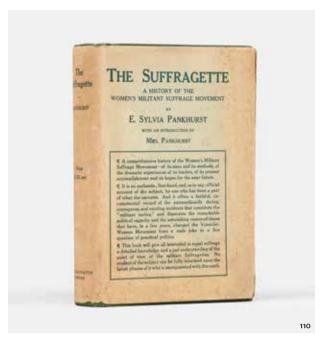
£975 [129451]

109

PANKHURST, Christabel. A Challenge! Miss Pankhurst's unpublished Article in this week's 'Votes for Women', 8 March 1912. London: The Woman's Press, 1912

Single-sheet handbill (280  $\times$  200 mm), letterpress recto only. Lightly browned, and a little fragile with some splitting and chipping, but remains very good.

RARE SURVIVAL OF THIS LEAFLET ISSUED BY THE WSPU in the week that Christabel Pankhurst had eluded the police after the window smashing demonstration, escaping to Paris. Votes for Women was consequently censored, and the journal printed just the title "A Challenge", followed by a blank space and Christabel's signature. Her article was, instead, issued by the WSPU in leaflet form. "Gratitude to the women in prison, reverence for their courage and selflessness—these are the feelings that stir the hearts of every one of us. A cause must triumph that is fought by such soldiers as these. Our prisoners in Holloway take rank with those heroes and liberators who names are set like jewels in our national history" (opening paragraph). The article concludes by promising "Repression will make





the fire of rebellion burn brighter. Harsher punishment will be a direct invitation to more drastic acts of militancy".

We trace only one institutional copy of this fragile and extremely uncommon item: at the London School of Economics.

Crawford, The Women's Suffrage Movement, pp. 487-99.

£575 [120645]

110

PANKHURST, E. Sylvia. The Suffragette. The History of the Women's Militant Suffrage Movement. New York: Sturgis & Walton, 1911

Octavo. Original green vertical-ribbed cloth, spine and front board lettered in white and ruled in blind. With the dust jacket. Black and white photographic frontispiece and 31 photographic plates. A very good copy in notably bright, fresh cloth, the spine ends and corners a little rubbed and bruised, endpapers toned; in the exceptionally rare dust jacket, browned and foxed with some splits and chips.

FIRST EDITION, in the extremely uncommon dust jacket; the first such copy that we have handled, and to our knowledge the only jacket recorded as appearing in commerce for either the first UK or US edition. The Suffragette, acknowledged by Sylvia Pankhurst's biographer to be her "best known work" (Harrison, p. 223), is a revealing chronicle of the movement which more fully develops Pankhurst's earlier instalments of suffrage history published in Votes for Women (see item 113). It was published later the same year in London by Gay & Hancock Limited from American sheets.

Crawford, The Women's Suffrage Movement, p. 520; Harrison, Shirley, Sylvia Pankhurst: A Crusading Life, Aurum, 2003.

£6,500 [130782]

111

**PARKER, Dorothy.** Enough Rope. New York: Horace Liveright, 1933 [bound with:] Sunset Gun. New York: Liveright Publishing Corporation, 1934

2 works bound in 1 volume, octavo (184  $\times$  125 mm). Contemporary bluegreen levant morocco, spine lettered and ruled in gilt at head and foot, and

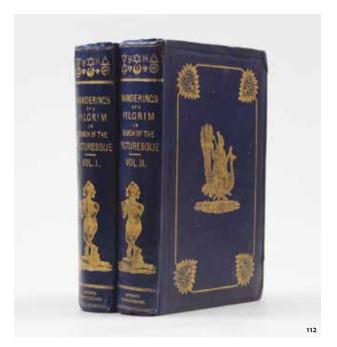
to second and fourth compartments, raised bands, "Frances Marion" lettered in gilt to bottom right corner of front board, morocco turn-ins, patterned endpapers, top edge gilt. Spine and top of boards sunned, very mild shelfwear and boards ever so slightly splayed, bottom edge of book block a little crushed in places, else a highly attractive volume, the contents clean, trimmed in the binding process (not affecting text).

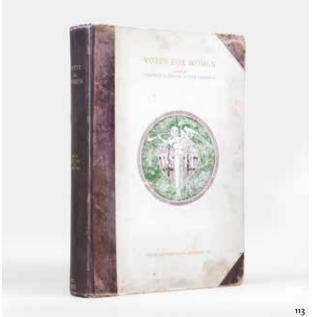
First editions, later printings, presentation copies, specially bound and inscribed by the author to Frances Marion, the most renowned female screenwriter of the 20th century, on inserted cards before each work: "This signature is for Frances Marion — I wish I had hers—Dorothy Parker"; "To Frances Marion, than whom [sic]—Dorothy Parker".

Frances Marion (1888–1973) was the first writer of either gender to win two Academy Awards, and was the first woman to win an Academy Award for Best Original Screenplay. Though better known for her poetry and prose, Dorothy Parker (1893-1967) also excelled at screenwriting during the post-silent era, co-writing, among others, A Star Is Born (1937), which received an Academy Award nomination for Best Writing, Screenplay, and Saboteur (1942), directed by Alfred Hitchcock. Parker (at the time a Vanity Fair drama critic) and Marion became friends after Marion's return from the war. They were linked through the Algonquin Hotel in New York, where Marion lived at various points, and meeting place of the Algonquin Round Table, of which Parker was a founder member. Presentation copies of Parker's work are rare—we can trace just nine in the past 80 or so years, and none with such a superb association as this, or bound thus (it was perhaps bound for Marion or at her instruction). Both Enough Rope and Sunset Gun are poetry collections: the former is the 24th printing (January 1933; first published December 1926), the latter the 13th (April 1934; first published June 1928).

See Beauchamp, Cari, Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood, University of California Press, 1997.

£3,750 [131547]





#### **PARKS, Fanny.** Wanderings of a Pilgrim. London: Pelham Richardson, 1850

2 volumes, large octavo. Original blue morocco-grain cloth, title gilt to spines together with a block of Krishna playing his flute, large gilt panel incorporating Skanda mounted on a peacock to front boards, the same design in blind to rear. With 49 plates, 21 of them chromolithographs, 4 with hand-colour and finished with gum arabic, the rest lithographic, 8 single-tint, uncoloured folding lithographed panorama of the Himalayas in end-pocket to volume I. A little rubbed, with some small repairs to head and tail of spines, endpapers renewed, light browning to book block, some spotting of plates, the uncoloured lithographs being particularly affected, but overall a very good copy retaining the handsome original cloth.

FIRST EDITION OF THIS UNCOMMON WORK, a highly detailed account of Indian life, religion, and culture, largely based on the journal Fanny Parks kept as a record for her mother of her time in India from June 1822 until August 1845. Parks travelled extensively in India and often alone ("she sailed up the Jumna River to Agra, and up the Ganges to Fatehgarh, and spent nearly a year visiting Cawnpore, Meerut, Delhi, and Landour in the Himalayas"), and the work details her various encounters en route (Robinson). Parks "was characterized by remarkable physical stamina, and indefatigable enthusiasm and curiosity about every aspect of Indian life" (ODNB). She was fluent in Hindustani and notably wary of the enforcement of European customs on Indian communities through religious conversion and supposedly philanthropic endeavours. Her friendships with Indian women such as the Baiza Bai, the ex-queen of Gwalior, enabled her to take part in marriage and other ceremonies normally barred to Europeans. "Her knowledge of Indian women's life strengthened her sense of the universal exploitation of women, whether in Asia or England, in which latter she condemned the injustice of the educational and legal systems" (ODNB).

The numerous and lavish illustrations in this work were provided by Parks herself, her friends, and Indian artists. "Everywhere she went she sketched . . . preserving with arsenical soap specimens for her renowned 'cabinet of curiosities' . . ." [Her book] "won wide acclaim. Reviewers noted the accuracy, detail, and range of observation—as well as the unusual character of the authoress" (ibid.). Abbey 476; Howgego II, II; Robinson, p. 218; Sabin III, p. 631; Theakstone, John, An Encyclopedia of Nineteenth Century Women Travellers, 2017, p. 392. p. 320.

£5,000 [95111]

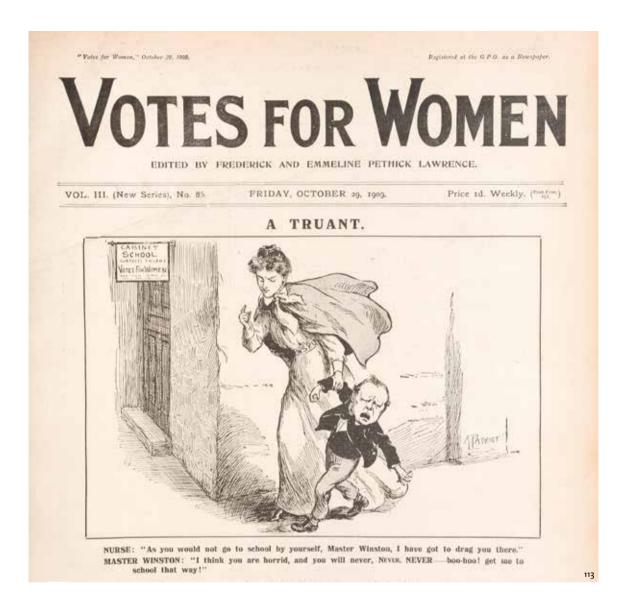
113

# PETHICK-LAWRENCE, Emmeline, & Frederick (eds.) Votes for Women. Vol. III. October, 1909, to September, 1910. London: [printed by St Clements Press, Ltd, for the Women's Social & Political Union,] 1909

Folio. Original purple half sheep, neatly rebacked in matching purple buckram lettered in gilt, decorative white cloth buckram-covered boards lettered in gilt with the WSPU "angel of freedom" logo designed by Sylvia Pankhurst printed in purple and green to centre of front board. Numerous black and white illustrations throughout. Ex-Reading University library, with their shelf mark lettered in gilt to spine, stamps, labels, and bookplate to rear board and front pastedown (with deaccession stamp). Binding somewhat rubbed and soiled, corners through, contents a little brittle at front and rear, now expertly strengthened, first leaf of the index split and a few early leaves chipped but with minimal loss, now professionally laid down, largely sound if a little browned, overall very good.

AN ICONIC VOLUME OF THE PETHICK-LAWRENCES' INFLUENTIAL PERIODICAL OF THE SUFFRAGE MOVEMENT, the official organ of the WSPU until 1912, bound as advertised in the 24 September 1909 supplement The Story of Votes for Women at the cost of 11s. 3d. The third volume in particular features coverage of the relatively new "official practice" of hunger striking, first enacted in aid of the suffrage cause on 5 July 1909 by Marion Wallace Dunlop, which prompted the government to introduce force feeding in prisons in September, a practice depicted within these issues in a number of frank cartoons. The year 1910 also marked the beginning of some of the most militant years of the movement, particularly in regard to property damage.

The suffrage paper Votes for Women was founded by the Pethick-Lawrences in 1907 and just two years later had reached a monthly circulation of over 30,000, providing the WSPU with the medium to consolidate and spread its message across the country. Due to what Frederick Pethick-Lawrence termed a "media boycott" by the main-



stream press of any non-violent action taken by those campaigning for female suffrage, a suffragette-led newspaper was key in allowing a different narrative to be formed. It contained current news relating to the campaigns, including upcoming demonstrations, information on suffragette incarcerations, and updates on relevant by-elections. This strength was highlighted in its own advertisements for the annuals which proclaimed that "The Votes for Women Bound Volume is the only authentic history of the movement, giving the true facts as they occurred". It also included articles and opinion pieces supporting the movements, satirical cartoons, theatre reviews, and limericks. It was in Votes for Women that Frederick coined the term the "Cat and Mouse Act" for the Prisoners (Temporary Discharge for Ill-Health) Act, a term that was even adopted by the Home Office.

The advertisements in this work show which brands and companies were associated with the movement, such as Mssrs J. and A. Miller's "Suffragette Soap—made and used by suffragettes", and Debenham and Freebody who regularly advertised their coats, demonstrating the labour force movements that ran in concordance with the suffrage movement. The journal also advertises the output from the Women's Press, the WSPU's publishing arm, also run by the Pethick-Lawrences, such as Cicely Hamilton's A Pageant

of Great Women, and a board game, Pank-A-Squith (see item 174). The abundance of companies either run by or employing women is notable in the advertisements. Each issue includes a section of classified ads which advertised jobs and board for women, highlighting the counterculture movements that suffrage fitted into, such as specific calls for vegetarian boarders.

The Pethick-Lawrences withdrew (or, by some accounts, were ousted) from the WSPU in 1912 due to a disagreement with the Pankhursts over the difficulties their wealth potentially caused. By mid-1914 the Pethick-Lawrences had handed over Votes for Women to the United Suffragists. It continued to appear, though in much-reduced numbers, until 1918, when the Representation of the People Act was passed in February 1918 and the United Suffragists dissolved.

Bound annuals of Votes for Women such as this are inevitably uncommon; we can trace just four appearances, either singly or in incomplete runs, at auction. Copac locates two bound annuals (Vol. I at UCL, Vol. III at Royal Holloway), and though OCLC adds 38 institutions in the UK and worldwide, it is unclear as to which of these are bound or unbound sets, as the records do not specify.

Printing and the Mind of Man 398.

£2,000

[120822]





11/

(PHOTOGRAPHY.) SMITH, Catherine A. N. Half plate tintype by a female photographer. 840 Broadway, New York: [c.1870s-90s]

Original tintype photograph (178  $\times$  125 mm). Printed typographic label and price list (79  $\times$  40 mm) affixed to verso. Presented in a handmade dark brown stained solid oak frame with conservation mounting and UV acrylic glazing. Top left corner chipped, some minor scratches and lightly soiled from handling, else very good.

A notably unusual tintype photograph, very informally composed, of three elegantly dressed women in hats and fur clothing by New York photographer "Mrs C. A. N. Smith", who specialised in ladies' portraits. Each woman gazes in a different direction; their positioning, and the uneven framing of the image, is unorthodox; the photograph's edges are somewhat unfocused and the background appears unprepared. All this suggests that the purpose of taking the photograph was markedly different than that of a typical formal studio group portrait: rather, it was produced to commemorate a friendship or an outing, being "of the moment", and thus a rare survival.

As the promotional label on the rear of the tintype states, Smith (b. 1820) offered coloured crayon and oil portraits, card pictures and gems ("finished in ten minutes"), and "good pictures taken in cloudy weather". Her studio is fleetingly mentioned in a collection of work by New Yorker journalist Joseph Mitchell, known for his portraits of people and places at the margins of the city: one of his characters recalls going to "Mrs C. A. N. Smith's Tintype Gallery at Broadway and Thirteenth, which was famous in its day" ("McSorley's Wonderful Saloon" in Up in the Old Hotel, 1943, p. 214). Though she herself remains a mysterious figure, with very little concrete information available on her or her practice, Smith's work (where it survives) appears in a number of distinguished photographic collections. The Julia Driver collection of women in photography at Yale has two cartes de visite, one cabinet photograph, and a tintype by Smith. The NYPL has a collection of 153 tintypes circa 1850-90, with Smith identified as one of the contributing photographers. She is included in photography historian Peter E. Palmquist's survey, Women Photographers: A Selection of Images from the Women in Photography International Archive 1852–1997 (1997), and can also be traced to the collection of the Massachusetts Historical Society, which charts the development of photographic technology.

£550 [131611]

115

[PLATH, Sylvia; as] LUCAS, Victoria. The Bell Jar. London: William Heinemann, 1963

Octavo. Original black boards, titles to spine in gilt. With the dust jacket, designed by Thomas Simmonds. Housed in a black quarter morocco solander box by the Chelsea Bindery. A fine copy in the exceptionally sharp and fresh jacket, with just a short closed tear to head of spine panel, a little creasing and rubbing to extremities, otherwise very crisp.

FIRST EDITION, first impression, of the author's only novel, and most uncommon in such nice condition. The Bell Jar, released on 14 January 1963, just five weeks before Plath died, was published pseudonymously by Plath to avoid offending her mother, who appears in the novel thinly-disguised. It was not published under Plath's name until 1967.

Tabor A4.

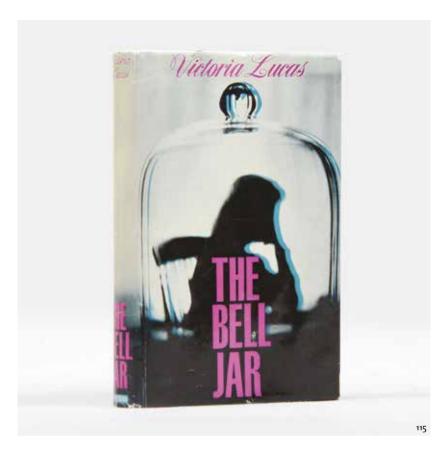
£10,000 [125685]

116

(PLATH, Sylvia.) THOMAS, Trevor. Sylvia Plath: Last Encounters. Bedford: privately published, 1989

Octavo, pp. 36. Original spiral-bound red wrappers, title illustration to front cover in black. Text printed on rectos only. Faint soiling to rear cover, a couple of small marginal marks; else a near-fine copy.

First and sole edition of this suppressed work, presentation copy to Elizabeth Sigmund, the dedicatee of The Bell Jar, inscribed by the author, "For Elizabeth, with all my good wishes, and to mark years of friendship. Love from Trevor, Christmas 1989", and signed and numbered as 36 of 200 copies (most of which were destroyed after a court settlement with Ted Hughes); also inscribed by Sigmund on the title page, with her ownership inscription dated 2007. Sigmund has annotated the work in 14 places, underlining sections



of text and adding exclamation points next to some of Thomas's more controversial comments (see p. 5).

A fascinating association copy connecting two members of the supposed "anti-Hughes axis" of Thomas, Sigmund, and Clarissa Roche (Malcolm, p. 193). Sigmund (1928-2017) and her then-husband David Compton, a science fiction writer, lived in a cottage in Devon not far from Plath and Hughes's Court Green, and the couples became close friends, having children of the same age. When Plath moved to London at the end of 1962, Trevor Thomas lived in the flat below. He witnessed the events leading up to and following her suicide, as well as himself suffering from the effects of the gas that seeped into his flat. Sigmund is credited in Malcolm's Plath biography for having "persuaded [Thomas] to put his memories down on paper. At her urging, he produced a twenty-seven-page typewritten manuscript chronicling his two-month-long acquaintance with Plath at 23 Fitzroy Road" (ibid., p. 193). Hughes, portrayed in a poor light in the memoir, threatened Thomas with court action. Thomas retracted the offensive suggestion that Hughes had attended a party in Plath's flat on the night of her funeral (Sigmund has noted the location of the controversial passage, "p. 25. funeral party", on the title page), and they settled out of court, with the remaining copies of this work destroyed as part of the settlement.

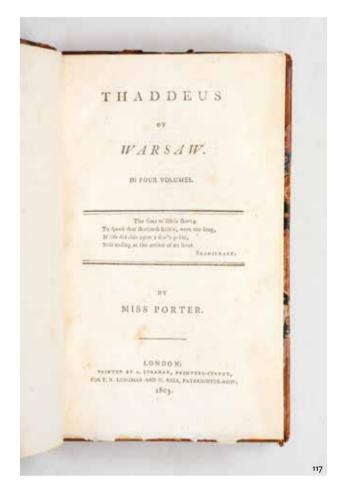
Notably, Plath stayed with the "darling" Comptons the same evening she learnt of Hughes's affair, and she remained in correspondence with them after her move to London in late November (Steinberg & Kukil, p. 839). In 2013 Sigmund recalled receiving "a letter from her about four days before she died in which she said she was going to compere a poetry reading at the Roundhouse, she'd been invited to be on The Critics, and she'd be back at Court Green 'in time for my daffodils'. And she said: 'Thank God you're there'". Sigmund's annotations suggest an active reading of the work in an

attempt to understand what had occurred between that letter and Plath's suicide.

Malcolm, Janet, The Silent Woman, Vintage Books, 1995; Steinberg, Peter K., & Karen V. Kukil (eds.), The Letters of Sylvia Plath, Vol. II, Faber & Faber, Limited, 2018.

£2,500 [131328]



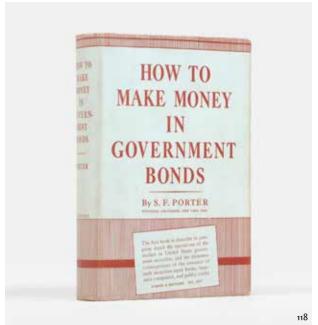


### **PORTER, Jane.** Thaddeus of Warsaw. London: printed by A. Strahan, for T. N. Longman and O. Rees, 1803

4 volumes, duodecimo (166  $\times$  108 mm). Contemporary half calf, smooth spines divided into compartments by gilt rules, dark blue morocco labels, marbled sides. Housed in a custom blue quarter calf solander case. With half-titles and final errata leaf in vol. 1. Bookplates of Edward Southwell Trafford. Light rubbing, front joint of vol. 1 tender, offsetting affecting quire K, vol. 3, contents otherwise fresh and clean, a very good, tall copy, preserving a few deckle edges.

FIRST EDITION OF PORTER'S FIRST ACKNOWLEDGED NOVEL, a significant work that "ranks with Mrs Radcliffe's Castles of Athlin and Dunbayne as a super-rarity among Gothic Romantic novels" (Sadleir 1972), and one of the earliest examples in English of the historical novel. The first edition is held by only one of the six legal deposit libraries in the United Kingdom and Ireland (the National Library of Scotland); Copac adds two copies at the University of Birmingham and the National Trust. OCLC records 13 locations in North America, but it is by any standard a notably rare book, with just two copies traced at auction in 1934 and 1937.

Despite being commercially published, this work did not have a large initial print run. It did, however, become enormously popular and successive editions were rapidly produced. Porter is best-known now for her 1809 novel The Scottish Chiefs, but during her lifetime she was famous primarily as the author of Thaddeus. Both Thaddeus and The Scottish Chiefs predate Walter Scott's Waverley (1814), Thaddeus by over a decade. While Porter's assertion of her direct influence upon Scott is "mostly wish-fulfilment" (ODNB), it



is highly probable that Scott knew the work and that they had been briefly acquainted in childhood.

Wolff 5608.

£19,750 [122901]

118

#### **PORTER, S. F.** How to Make Money in Government Bonds. New York & London: Harper & Brothers, 1939

Octavo. Original blue cloth, spine lettered in gilt. With the dust jacket. Chart frontispiece showing "The Rise in the American Debt", numerous diagrams to the text. Small blue pencil annotation to front pastedown. Spine faded, else a near fine copy in the well-preserved dust jacket, extremities lightly rubbed with some faint spotting to verso joints.

FIRST EDITION OF THE FIRST BOOK BY PIONEERING FINANCIAL WRITER SYLVIA PORTER, considered "one of the most influential business journalists of the 20th century" (Ware, p. 524), originator of the personal finance column, and advisor to numerous Treasury secretaries and the US presidents Kennedy, Johnson, and Ford.

Porter (1913–1991), despite being told at the beginning of her career by several newspapers that they would never hire a women to cover economic matters, quickly became one of the most respected and trusted personal financial journalists in the US. Investment authorities clamoured for her endorsement and over 350 newspapers published her work. Of Porter's first job at the New York Post (1935-47), her biographer Tracy Lucht writes: "because she was willing to write about bonds, an unappealing subject, [Porter] avoided competition from male reporters and made herself indispensable to the organisation. Ironically, writing about bonds gave Porter a professional edge by conditioning her to think like an expert and write like a journalist . . . She developed a unique perspective on domestic and international economics, which allowed her to explain developments to the non-elite with refreshing clarity" (p. 7). The success of her column secured Porter's job at the Post during the widespread redundancies in 1938, and she was eventually promoted to financial editor.

After leaving the newspaper Porter worked as a syndicated columnist with a devoted public following. Her status had so grown



that in 1964 President Lyndon Johnson asked Porter to be president of the Export-Import Bank—thus making her then the highest-appointed woman in a financial position—an honour which she declined because of her commitment to being a columnist. "Few journalists have done more to put financial news on the map than Sylvia Porter, and none has done more to advance the cause of women in this area of journalism" (John Quirt quoted in Lucht, p. 1).

Lucht, Tracy, Sylvia Porter: America's Original Personal Finance Columnist, Syracuse University Press, 2013; Ware, Susan (ed.), Notable American Women: A Biographical Dictionary, vol. 5, Harvard University Press, 2004, pp. 523–5.

£875 [121652]

119

#### **POTTER, Beatrix.** The Tale of Johnny Town-Mouse. London: Frederick Warne and Co., 1918

Sextodecimo. Original pale green boards, titles to front cover and spine in dark green, pictorial label to front cover. Frontispiece and 26 colour illustrations by the author. Spine gently rolled, occasional faint marks to contents. A near-fine copy in bright boards.

FIRST EDITION, PRESENTATION COPY, inscribed by the author just a month after publication to her good friend Rebekah Owen, "For Miss Owen, with love from 'Beatrix Potter' Jan 14. 19", on the front free endpaper. Owen, whom Potter described as her "eccentric old friend", owned Belmount Hall, three miles from Potter's Hawkshead Farm. Owen (1858–1939), originally from New York, settled in England with her sister Catherine in 1899. She cut a bold figure in the Lake District, being in the habit of wearing lipstick, pink nail



polish, and being "driven about in a handsome car with an Italian chauffeur" into her sixties (Lear). Potter "admired her taste in silver, books, and antique furniture, as well as her erudition and wide literary acquaintance", and noted that Owen "has proved to us that Americans can be 'educated & literary'—in fact Miss Rebaccah [sic] Owen—is alarming!" Owen was a devoted admirer of the work of Thomas Hardy, and his sometime friend; her Hardy collection is now held in the Thomas Hardy Collection at Colby College. Potter later acquired the Belmount estate from Owen, and took on the task of clearing the house and tending to the garden after Owen's death.

Presentation copies of this work are scarce, with only three others traced at auction. This was the final unified book published in the small Peter Rabbit format.

Linder, p. 430; Quinby 25; Lear, Linda, Beatrix Potter: A Life in Nature, Penguin, 2008. For the Owen sisters and Thomas Hardy, see Weber, Carl J., Hardy and the Lady from Madison Square, Colby College Press, 1952.

£7,500 [130696]

120

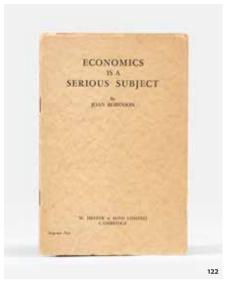
#### RHEIMS, Bettina. Gender Studies. Göttingen: Steidl, 2014

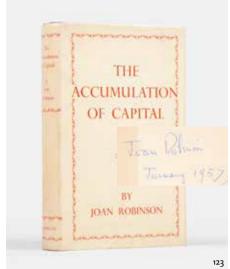
Folio. Original white cloth, titles to spine in grey, red endpapers, CD in paper wallet to rear pastedown. With the dust jacket. With 38 full-page portrait photographs by Rheims. A fine copy.

FIRST EDITION, SIGNED BY THE ARTIST on the half-title, "Bettina Rheims, 2015, Paris". Gender Studies is a series of portraits first exhibited in 2012 in Düsseldorf, intended as a continuation of Modern Lovers (1990), her examination of androgyny and transgender identities, shot in the late 1980s.

£300 [130721]







**RICORD, Elizabeth Stryker.** Elements of the Philosophy of Mind. Geneva, New York: John N. Bogert, and sold by Collins, Keese and Co., [& others], 1840

Octavo. Original brown vertical-ribbed cloth, spine lettered in gilt, boards panelled in blind with elaborate centrepieces in blind. With the errata slip tipped-in at rear. Spine faded, ends and corners a touch bruised, contents foxed, overall a very good copy.

FIRST EDITION of "the first American philosophy and psychology textbook written by a woman and the first book-length academic work to explicitly address gender" (Dictionary of Early American Philosophers, pp. 889–90). In 1829 Ricord (1788–1865) opened a seminary for young women in Geneva, New York, where she directed and taught at until the early 1840s. Her curriculum was highly advanced for women's education at the time, offering subjects such as mathematics, physics, and geology alongside rhetoric, philosophy, and theology. Three years into her directorship Ricord added a course in "intellectual philosophy", later renamed "mental philosophy"; set texts included Kames's Elements of Criticism, Hedge's Elements of Logick, and Wayland's Elements of Moral Science. It is this course which formed the basis for Elements of the Philosophy of Mind, published by her long-term supporter John N. Bogert.

See Shook, John R. (ed.), Dictionary of Early American Philosophers, 2 vols., Bloomsbury, 2012.

£575 [130075]

122

**ROBINSON, Joan.** Economics is a Serious Subject. Cambridge: W. Heffer & Sons Ltd, 1932

Octavo, 16 pp. Wire-stitched as issued in original buff stiff card wrappers printed in black. Ownership inscription of American economist F. Taylor Ostrander dated December 1932 at head of title, with his extensive underlining and marginalia in ink throughout; in 1932–33 Ostrander was attending lecture courses at Oxford University by A. E. Zimmern, G. D. H. Cole, and A. D. Lindsey. Extremities a little rubbed, occasional spotting; a very good copy.

FIRST EDITION, genuinely rare, of Robinson's first separately published work, her "stunningly ambitious" methodological pamphlet produced, as she described it, in "a trance (it was almost automatic-writing)" (Aslanbeigui & Oakes, pp. 41, 49). It was preceded only by her review of Henry Clay's The Problem of Industrial Relations in the

Political Quarterly of April 1930. We can trace no other copies on the market or in auction records.

With the purpose of writing a concise and convincing summation of her ideas on the foundations of economic theory, Robinson produced this pamphlet in a state of considerable excitement; Keynes likened her behaviour to that of Coleridge while composing Kubla Khan. Five days after completing it she had found a publisher—the Cambridge student bookstore Heffer's—and it appeared in October 1932, and was positively received by the academic community. Robinson used her new-found popularity and respect to publish The Economics of Imperfect Competition with Macmillan the following year, which, alongside The Accumulation of Capital (see next item), is considered one of her greatest works.

Cicarelli and Cicarelli [002]. See Aslanbeigui, Nahid, & Guy Oakes, The Provocative Joan Robinson: The Making of a Cambridge Economist, Duke University Press, 2009.

£1,750 [131550]

123

**ROBINSON, Joan.** The Accumulation of Capital. London: Macmillan & Co Ltd, 1956

Octavo. Original blue cloth, spine lettered in gilt. With the dust jacket. Card bookmark explaining the tables to pages 107 and 413 laid in as issued. Dust jacket lightly spotted, small abrasion to rear joint, endpapers darkened in places. Book seller's ticket to front pastedown. Side-ruling to 3 pages in blue ballpoint, a very good copy in a very well-preserved dust jacket.

FIRST EDITION, SIGNED AND DATED BY THE AUTHOR on the front free endpaper, of Robinson's magnum opus. This is "her second major contribution to economic theory . . . the work of her maturity and the one that expresses Joan Robinson's genius at her best. Here she has chosen to move on new and controversial ground" (The New Palgrave IV, p. 215).

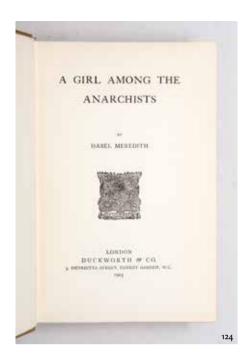
Cicarelli & Cicarelli 111.

£550 [121980]

124

[ROSSETTI, Olivia, & Helen.] MEREDITH, Isabel. A Girl Among the Anarchists. London: Duckworth & Co., 1903

Octavo. Original buff cloth, spine lettered in black, front board panelled in black. Spine slightly slanted and dulled, ends bruised and extremities rubbed, front board a little marked, hinges cracked but firm, front free end-



paper renewed, half-title and rear endpapers browned, removal of label visible on rear pastedown, else a very good copy.

FIRST EDITION of the Rossetti sisters' pseudonymously published semi-autobiographical memoir of their experiences as teenagers in the late 19th-century anarchist underground movement in London. The narrator Isabel Meredith shuns her comfortable Victorian home for the life of a revolutionary only to eventually reject anarchism on humanistic grounds, a move which reflects the sisters' own disillusionment with this particular strain of radical politics. A few copies have previously appeared on the market bound in red cloth with "The Times 1783" roundel stamped in black on the lower spine; no priority or other differences have been established, suggesting that the red cloth copies were bound up as such for a subscription library or book club circulation.

Olivia (1875–1960) and Helen (1879–1969) were the daughters of William Michael Rossetti, brother of Dante Gabriel and one of the founding members of the Pre-Raphaelite Brotherhood. From 1891 they published and edited the anarchist newspaper The Torch, which led to the establishment of a prominent salon which counted Kropotkin and Kravchinski among its members. Under these auspices George Bernard Shaw published the pamphlet Why I Am An Anarchist. Return to Yesterday (1931).

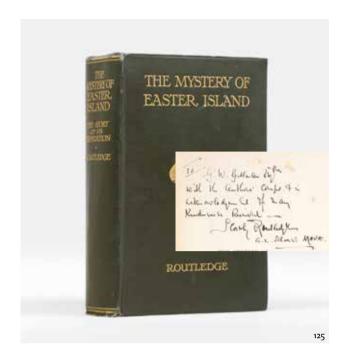
The Rossetti sister were cousins of Ford Madox Ford, friend and writing partner of Joseph Conrad, and their book predates and shares many features with Conrad's The Secret Agent (1907).

£675 [130071]

125

**ROUTLEDGE, [Katherine] Scoresby.** The Mystery of Easter Island. London: printed for the Author by Hazell, Watson and Viney, 1920

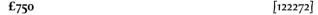
Octavo. Original green cloth, titles in gilt to spine and front cover, "birdman" motif in gilt to front cover within frame blocked in blind, top edge gilt, others uncut, two green silk book markers. Photogravure frontispiece and portrait of the author with facsimile signature, with tissue guards, 134 half-tones, four of which are folding panoramas, 11 maps, two of which are folding, and illustrations to the text. Minor rubbing to extremities, a touch



of wear to very tips, small dent to foot of front cover, browning to endpapers, occasional foxing to contents and fore edge of book block, a very good, bright, copy.

SECOND AND EXPANDED EDITION, PRESENTATION COPY, inscribed by the author to the half-title, "To G. W. Gillman Esquire with the authors' compliments & in acknowledgement of many kindnesses received, Scoresby Routledge, A.M. Schooner Mana". This revised edition details the monumental first scientific, archaeological, and anthropological survey of Easter Island, carried out by Routledge (1866–1935) and her husband William between March 1914 and August 1915. The pair, both experienced anthropologists, travelled to the island on a 90-foot schooner, the Mana, funded by the British Museum and Royal Geographical Society. During this highly influential expedition the couple excavated over 30 moai, and recorded various legends and oral histories, including that of Hotu Matua, the "Birdman" cult. The results of their expedition are "still eminent in their field" (Robinson, p. 148).

Robinson, Wayward Women: A Guide to Women Travellers, 1990; Van Tilburg, Jo Anne, Among Stone Giants: The Life of Katherine Routledge and Her Remarkable Expedition to Easter Island, Scribner, 2003.







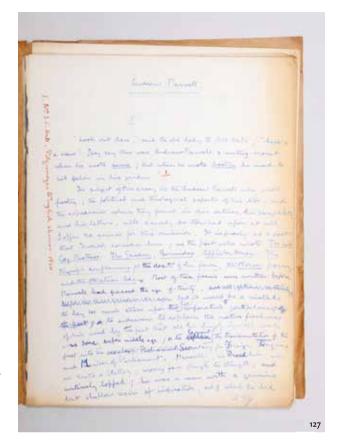
#### ROWLING, J. K. Harry Potter and the Prisoner of Azkaban. London: Bloomsbury, 1999

Octavo. Original pictorial boards. With the dust jacket. Tiny mark to fore edge, else a fine copy in the jacket with hint of sunning to spine.

FIRST EDITION, SIXTH IMPRESSION, INSCRIBED BY THE AUTHOR on the dedication page, "To Susan, with lots of love Jo x JK Rowling". A superb association: the recipient, Susan Sladden, was a close friend of Rowling's in Edinburgh who enabled her to finish the Philosopher's Stone by babysitting her daughter Jessica; Rowling later dedicated Goblet of Fire to her. After her divorce, Rowling had returned to the UK with her daughter and three chapters of Harry Potter, and decided to give her writing one serious try, thinking she might never again have the opportunity. She moved to Edinburgh to be near her sister and attended a local Church of Scotland congregation, where she met Susan Sladden. An elderly woman who had never married, "we were not 'dead certs' for friendship" Rowling recalled, but Sladden became an invaluable friend to her. Rowling was new to the city, and had no friends and no-one to look after her daughter: her sister worked full-time, her mother had died several years previously, and she was ineligible for state-funded childcare. "The elderly woman would take care of Jessica for an afternoon and encourage Rowling to get out a little, kick up her heels, see an art show, do some window shopping. Instead, Rowling would find an empty table at a coffee shop and work on Harry Potter" (Weeks). PROVENANCE: from Sladden to her neighbours who helped care for her. In a nice piece of synchronicity, it is interesting to note that Sladden's house number was four.

Weeks, Linton, "Charmed, I'm Sure: The Enchanting Success Story of Harry Potter's Creator, J. K. Rowling", Washington Post, 20 October 1999.

£7,500 [128863]



127

#### SACKVILLE-WEST, Vita. "Andrew Marvell", original manuscript. 1929

47 leaves, quarto ( $285 \times 222$  mm), complete, written on one side of the paper only in blue ink, with proposed footnotes in red. Original folding buff paper wrapper, holograph title on front. Housed in a modern folding case. Compositor's marks, dated at end "Finished June 7 in 1929". The manuscript evidently composed in a notebook and subsequently carefully disbound (traces of blue paper and glue to inner edges), a little marginal browning, condition excellent.

THE COMPLETE ORIGINAL AUTOGRAPH MANUSCRIPT used as the printer's setting copy for Sackville-West's essay on Marvell, the most substantial of her original manuscripts remaining on the market. Aside from a few short stories and a few ephemeral pieces previously disposed of (mostly for charity), the bulk of Sackville-West's literary archive was offered for public sale at auction by Sotheby's (10 July 2003). It went unsold at the auction but afterwards was split into two groups and sold by private treaty: the manuscripts of her novels went to a private collector, and the remainder to Yale.

The compositor's mark notes that the present manuscript was finished 7 June 1929. It was published three months later on 27 September as the first monograph in T. S. Eliot's projected series with Faber, "The Poets on the Poets". Sackville-West makes it clear on the first page that she intends to deal with only one aspect of the writer: "The subject of this essay is the Andrew Marvell who wrote poetry; the political and theological aspects of his life, and the expression which they found in his satires, his pamphlets, and his letters, will scarcely be touched upon at all. I offer no excuse for this omission. It is purely as a poet that I would consider him." Within these limits, the monograph, finished less than a year before she and Harold Nicolson purchased Sissinghurst Castle, exhibits a natural congruence between



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FLORA SANDES
CAPTAIN SERBANAME

WITH PHOTOGRAPHS

/AL AUTOBIOGRAPHY

SOLDIER

subject and essayist, between the author of The Garden and Damon the Mower and the writer, gardener, and author of The Land.

See Cross & Ravenscrift-Hulme A.18.

£27,500 [124311]

128

[SAND, George, pseud.] Manuscript fragment from "Sur la dernière publication de M. Lamennais". [Published in La Revue Indépendante, 10 March 1843, pp. 105–118.] [1843] 2 leaves, disbound, closely written in French in black ink on verso only. Faint glue residue to second leaf recto; in excellent condition.

Two pages of manuscript in Sand's own hand, with deletions, insertions, and corrections, for her article in the March issue of the journal La Revue Indépendante—the left-wing journal Sand (Amantine Lucile Aurore Dupin, 1804–1876) had co-founded in 1841. In her article, titled "Sur la dernière publication de M. Lamennais" (10 March 1843, pp. 105–118), Sand defends Félicité de Lamennais's 1843 work, Amschaspands et Darvands, a satire of the rule of money and evil in philosophical tales involving good and evil spirits, in which Lamennais espoused popular sovereignty and attacked contemporary society and the public authorities. Sand's cunningly tongue-in-cheek defence rigorously demolishes an excoriating review of Amschaspands et Darvands that had been published anonymously in the then-famous Journal des Débats Politiques et Littéraires. Sand mercilessly sheds light on the author's cowardice, contradictions, and sly writing tricks.

Sand was strongly influenced by Lamennais (1782–1854), one of the foremost Catholic intellectuals of Restoration France, the first proponent of liberal Catholicism, and an early advocate of social Catholicism who eventually broke with the Church in 1836. Following his excommunication and year in prison in 1841, Lamennais devoted himself to socialist-democratic causes. The present excerpt includes Sand's most fervently admiring defense of Lamennais in the whole article: "his mission was to destroy everything that was awry in the previous [religion]: he did it according to his strengths and his lights;—to preserve, to revive all that was truly pure, truly evangelic, he [did it with all his soul.]" Sand also addresses his term in jail, writing: "he was old, weak, sickly: they rejoiced, thinking that they were

going to kill him, and that from the jail, where they locked him up, they would soon see only a shadow, a fallen spirit, an extinct voice, a power annihilated. And yet he still speaks, he speaks louder than ever. They thought they were dealing with a timid child who breaks with punishment, who one incapacitates with fear. The pedants! They look at each other now confused, terrified, and wonder what divine spark animates this frail body, this tenacious soul."

£975 [118615]

129

**SANDES, Flora.** The Autobiography of a Woman Soldier. A Brief Record of Adventure with the Serbian Army 1916–1919. London: H. F. & G. Witherby, 1927

Octavo. Original blue cloth, title gilt to spine, plain endpapers. With the pictorial dust jacket. Half-tone portrait frontispiece, 7 similar plates. Publisher's sticker with small sheep device to front pastedown. Light shelf wear to binding and dust jacket, text block a little browned. A very good copy in the bright dust jacket.

FIRST EDITION of this compelling story, "the only British woman to serve in uniform, in combat, as an enlisted soldier in World War One" (Little). At the beginning of the war Sandes had tried to enlist with the British Voluntary Aid Service but was rejected, so went to Serbia, where she began as a nurse but soon became an active soldier, fighting on the front line, getting wounded twice and, finally, being awarded the "Kara George star-the highest medal awarded to non-commissioned officers—for her bravery during the Serbian retreat into Albania" (ODNB). After the war, in which "she had lived in the trenches with her comrades, shared their food, slept underneath their overcoats, [and] divided her last cigarettes and crusts of bread with them" (ODNB), Sandes found it hard to readjust to life as a civilian: "she felt a permanent incapacity to settle down to anything. She tried her hand at driving Belgrade's first taxi cab, wrote an autobiography, acquired a speed-boat licence, taught English, and acted as a matron to a dancing troupe in Paris" (ODNB).

Little, Alan, "A Forgotten Soldier on a Forgotten Front", BBC News, 28 September 2018; Miller, Louise, A Fine Brother: The Life of Captain Flora Sandes, Alma Books, 2012.

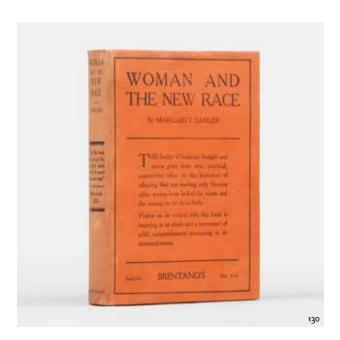
£500 [129955]



130

#### **SANGER, Margaret.** Woman and the New Race. New York: Brentano's, 1920

Octavo. Original red cloth, spine and front cover lettered in black, single black border to front cover. With the dust jacket. Photographic frontispiece. Spine ends lightly bumped, small shallow bump to base of front cover. Oth-



erwise a very good copy indeed in the scarce jacket, spine panel slightly faded, a few nicks and short closed tears to head of panels.

FIRST EDITION of this uncommon work, in which the founder of America's first birth control clinic, Margaret Sanger (1879–1966) calls for access to and information about contraception to be made readily available as a form of female empowerment and to prevent overpopulation. Sanger, who trained as a nurse, focused her feminist and socialist activism on sexual health from 1911 onwards, and in 1912 wrote "What Every Girl Should Know", a column on female sexuality and social hygiene for the New York Call. The series soon caused the first of her many conflicts with censors, and in 1913 the postal authorities banned her article on venereal disease as obscene. Working as a visiting nurse among the immigrants of New York City's Lower East Side Sanger "realized that poor women did not have the same freedom from the physical hardships, fear, and dependency inherent in unwanted pregnancy as did those radical middle-class women who were espousing sexual liberation", and subsequently "launched her own campaign, challenging governmental censorship of contraceptive information by embarking on a series of law-defying confrontational actions designed to force birth control into the centre of public debate" (ibid.). In March 1914 Sanger began publishing The Woman Rebel, a radical feminist monthly that coined the term "birth control" and advocated militant action and the right of every woman to be "absolute mistress of her own body". Controversially, in this work Sanger attempted to broaden her support base to "the liberal wing of the scientific eugenics movement, championing birth control for those with genetically transmitted mental or physical defects . . . While she did not advocate efforts to limit population growth solely on the basis of class, ethnicity, or race, and refused to encourage positive eugenics for white, native-born, middle and upper classes, Sanger's

reputation was permanently tainted by the growing prominence of race-based eugenics" (ANB).

£1,100 [125485]

131

#### SAPPHO. Viginti duo carmina. [Munich: Julius Meier Gräte, Piper & Co., 1921]

Quarto. Original pink handmade paper covers, titles to spine in gilt, fore and bottom edges untrimmed, white cloth book marker. Text printed in Greek. Colophon in Latin, printed in red. With 12 line drawings by Renée Sintenis. Rubbing to spine ends and tips, a couple of water marks to covers, faint foxing to book block edges; a very good, crisp, copy.



FIRST EDITION, SIGNED LIMITED ISSUE, number 92 of 150 copies on handmade paper signed by the artist and editor to the colophon, from a total edition of 330. This work collects 22 poems by Sappho, chosen by Emil Rudolf Weiss, with illustrations by his wife, the sculptor Renée Sintenis (1888–1965). (For Sappho, see item 42.) Meskimmon, Marsha, We Weren't Modern Enough: Women Artists and the Limits of German Modernism, I. B. Tauris, 1990.

£2,000 [131122]

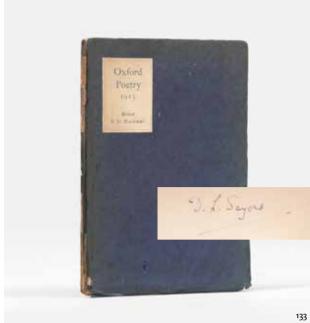
132

#### SAVIGNAC, Alida de. Contes bleus. Paris: Louis Janet, [c.1830]

6 volumes, trigesimo-secundo. Original pink moiré-effect paper-covered boards housed in two side-by-side compartments in the tray-lid box of issue, the lid with mounted hand-coloured mezzotint illustration of a ruined castle within a hand-painted border of animals on a background of intertwined trees and flowers, en grisaille on black paper, top of lid and tray edged with gilt embossed frieze of cherubs and acanthus, pale cream silk ribbons in tact. Each volume with a vividly hand-coloured engraved frontispiece, tissue guards present, one of them after Colin, one after Westall. Light wear to extremities of volumes; box a little worn with rubbed corners, one corner professionally repaired after split, lid professionally relined and internally repaired at corners. Remains highly attractive and in very good condition.

FIRST EDITION of this charming set of instructive tales for children by the French bluestocking Alida de Savignac (1790–1847). Each volume comprises three stories, bound separately. OCLC locates just two complete sets, at the Bibliothèque nationale de France and the Morgan. Savignac was a strong advocate of women's education and a prolific journalist who contributed regularly to publications





which explicitly celebrated women's writing, such as the Journal des dames and the Journal des femmes.

£1,250 [125728]

133

#### (SAYERS, Dorothy L. et al.) Oxford Poetry 1915. Oxford: B. H. Blackwell, 1915

Octavo. Original blue wrappers, printed paper labels to spine and front cover, edges untrimmed. Some loss and glue repairs to spine, wrappers a little toned, creased, and nicked, small puncture to lower margin of first half of the contents, text unaffected. A very good copy of this vulnerable publication.

FIRST EDITION, SAYERS'S OWN COPY OF HER FIRST APPEARANCE IN BOOK FORM, WITH HER OWNERSHIP SIGNATURE TO THE HALF-TITLE AND AUTHORIAL CORRECTIONS IN MANUSCRIPT TO HER POEM "LAY" (p. 50), and with the publisher's compliments slip tippedin to the half-title. Savers composed the poem while in her final year at Oxford, where she read modern languages at Somerville. Sayers's "novels reflect a thorough knowledge of English poetry, with special emphasis on Donne, Tennyson, Shakespeare, and Milton, and one of her curious legacies is that many readers must have met the work of some of these writers first, or perhaps only, in the popular novels of Dorothy L. Sayers . . . her early work in traditional poetic devices taught her an attention to form and the careful employment of language which would later distinguish her novels from the average detective story of her day" (ODNB). The collection is also notable for the inclusion of Tolkien's first appearance in book form with the poem "Goblin Feet" (p. 64), and the first appearance in print of Aldous Huxley with "Home Sickness" (p. 27). For "Goblin Feet", see Hammond B1.

£2,500 [131296]



#### [SAYERS, Dorothy L.] "Vogue of Detective Fiction". [undated; c.1927–28]

Quarto, 4 leaves. Ruled paper, closely written on rectos in black ink, approximately 500 words. Some toning and tiny chips or nicks to edges, paper clip stain at top left corner. In very good condition.

Original autograph manuscript by Sayers, with corrections and emendations, in which this "Queen of Crime" analysises the genre of detective fiction. Sayers traces its evolution from "the 'Tale of Wonder', designed only to surprise, excite, &/or horrify", to the emergence of detective figures in the writings of Edgar Allan Poe, Émile Gaboriau, Arthur Conan Doyle, and Wilkie Collins.

In the most finished section, she relates the genre to a changing relationship between police and citizens. She discusses the "gentleman detective" archetype and argues that the genre relies on an assumption of an ordered society. "Full development of Detective-story proper follows on development of a police-system that has the support of the ordinary citizen". She notes the work of Vidocq in France and Peel's reforms of the police in England. She suggests that detective fiction demands a sense of "fair play" by the police. Physical force should be tempered by "sporting instinct". "There must be... sufficient trust in the efficacy of the police system to permit the criminal a good run for his money... and so outwit the criminal by deductions and proofs that will hold good in a court of law fairly administered". She contrasts British and American police methods, suggesting how they have influenced their respective detective fictions.

The practice of detective fiction had been in Sayers's mind since 1919, when she was part of a group, with G. D. H. and Margaret Cole and Michael Sadleir, "who were deliberately preparing to create a vogue in detective novels" (Mann, p. 165).

The manuscript has similarities to Sayers's celebrated Introduction to Great Short Stories of Detection, Mystery and Horror (1928). Haycraft considers this "the finest single piece of analytical writing about the detective story" (The Art of the Mystery Story, 1946, p. 71). Sayers here uses many of the same tropes, such as the quartet of Poe, Gaboriau, Conan Doyle, and Collins, and a discussion of the "fair play" rule. It is not a full draft of that introduction, though it may represent first thoughts and jottings.

Sayers's reference to "a remark made by Herr Lion Feuchtwanger when broadcasting during his visit to London in 1927" dates the composition. Sayers notes on the third page: "'Great attention paid by the Englishman to the external details of men and things' (Lion Feuchtwanger). Love of material, as against psychological, exactitude." In her 1928 Introduction, Sayers expands this: "Contrasting the tastes of the English, French, and German publics, [Feuchtwanger] noted the great attention paid by the Englishman to the external details of men and things. The Englishman likes material exactness in the books he reads; the German and the Frenchman, in different degrees, care little for it in comparison with psychological truth".

Haycraft, Howard, The Art Of The Mystery Story, Simon & Schuster, 1946; Mann, Jessica, Deadlier Than The Male: An Investigation into Feminine Crime Writing, David and Charles, 1981.

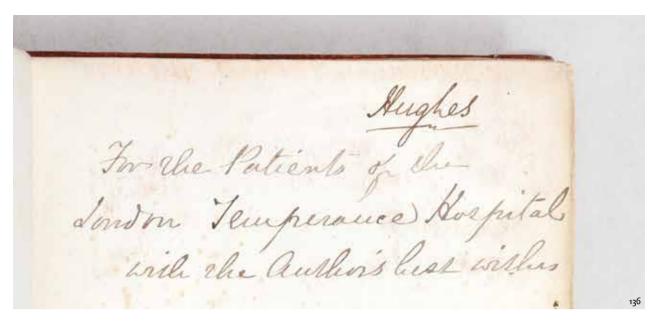
£3,750 [131381]

135

## **SAYERS, Frances Clarke.** Anne Carroll Moore. A Biography. New York: Atheneum, 1972

Octavo. Original white cloth backed red boards, titles gilt to spine, top edge dyed yellow, yellow endpapers. With the dust jacket. Plates illustrated with photographs. Slight tanning to spine ends, minor surface tear to front pastedown from removed bookplate, an excellent copy in the price-clipped jacket, spine somewhat tanned, small chips to ends and tips.





First edition, presentation copy, inscribed by the author to Julia Carter, the first full-time children's librarian at the New York Public Library, on the front free endpaper, "This book is for Julia Carter, who gave most generously to its making—in 'remembrance of things past'—with gratitude and warm affection, Frances Clarke Sayers, The Ojai—California, Summer 1972". This copy is a magnificent tripartite association between passionately influential women in 20th-century American children's literature: Julia Carter is quoted at length in this work, a biography of Anne Carroll Moore (1871–1961), American author, educator and advocate for children's libraries, regarding her debt to Sayers's teaching.

Carter was the first national president of the Division of Library Work with Children and Young People of the American Library Association. She presented the first ever Caldecott Medal in 1938. Sayers was also a significant children's librarian and children's book author.

This copy also includes an archive of friendship and correspondence between Moore and Carter, with 12 autograph letters signed (some running to numerous pages, one of which a beautifully illustrated card), as well as a signed photograph of Moore in graduation robes of the University of California, and a small pamphlet of the "Children's Books of Yesterday, an Exhibition from many Countries" exhibition at the New York Public Library, 1933, written and curated by Moore.

£600 [92281]

136

**SEWELL, Anna.** Black Beauty. London: Jarrold and Sons, [1877]

Octavo. Original brown cloth, rebacked with original spine laid down, spine and front board lettered and decorated in black and gilt, rear board blocked in blind, brown endpapers (Carter's B binding), edges trimmed. Housed in a custom red folding case, front cover with a panelled onlay of Black Beauty. Engraved frontispiece after C. Hewitt, 8 pp. publisher's ads at end. Tips restored, cloth worn, inner hinges reinforced, occasional soiling; a well-read copy in good condition.

FIRST EDITION, PRESENTATION COPY, inscribed by the author in her own hand on the first blank, "For the Patients of the London Temperance Hospital with the Author's best wishes", and with a secondary ownership inscription ("Hughes") above, in one of two primary bindings (Carter B). A very apposite association; con-

ceivably this is John Hughes (1827–1896) who was treasurer of the London Temperance Hospital for about 25 years. The London Temperance Hospital, in Hampstead Road, London, opened on 6 October 1873 by initiative of the National Temperance League, and was managed by a board of 12 teetotallers. Anna Sewell and her mother were both heavily involved in the temperance movement and the theme is strongly invoked in Black Beauty.

This Victorian classic was the only book of its bedridden author, who died shortly after its publication, much too soon to appreciate its slowly accumulated worldwide success. Presentation or inscribed copies are understandably rare and the majority are not inscribed by the author herself, but by her mother.

In 1938 Carter distinguished three states of the binding: A with the same blocking as this, but all in gilt; B, as here, with the horse's head, titling, and the rustic portions of the decoration in black (Carter mistakenly describes the titling as gilt, which invariably leads to the B binding being described as a variant), the other parts being gilt; and C, blocked in black and gilt, with a much smaller horse's head gilt in a medallion, facing left, the same design as used for the later editions. Carter A and B are primary, and the earliest dated inscribed copies are Christmas 1877. Anna Sewell died on 25 April 1878.

Carter, More Binding Variants, Constable, 1938, pp. 37–38; Quayle, pp. 96–97. **£17,500** [123401]







[SHELLEY, Mary, & Percy Bysshe.] History of a Six Weeks' Tour. London: published by T. Hookham, Jun.; and C. and J. Olliver, [November] 1817

Small octavo (170  $\times$  105 mm). Original publisher's boards, paper title label to spine. Housed in a green strained grained morocco pull off slipcase and cloth chemise. With the half-title. Bookplate and small bookseller's ticket to front pastedown. Ends chipped with some further wear at the tail, vertical crack down spine, label mostly preserved but for a small flake of loss, joints cracked with discreet cloth repair inside hinges, boards themselves only lightly rubbed and in very smart condition, some minor spotting within, still a very good copy in the original boards untouched but for the cloth reinforcement to hinges.

FIRST EDITION OF MARY SHELLEY'S FIRST BOOK, A RARE SURVIVAL IN THE ORIGINAL PUBLISHER'S BOARDS. History of a Six Weeks' Tour was put together by Mary while she and Percy were living at Marlowe, where she finished Frankenstein. It comprises Mary's 81-page journal account of her travels through Europe after her elopement with Percy in summer 1814, to which she added her and Percy's letters—his relating their second European sojourn, in the summer of 1816, to Thomas Love Peacock. The final addition is Shelley's poem "Mont Blanc", which finds its first appearance in print here.

£7,500 [129439]

138

SHELLEY, Mary. Valperga or, the Life and Adventures of Castruccio, Prince of Lucca. London: for G. and W. B. Whittaker, 1823

3 volumes, duodecimo ( $192 \times 116$  mm). Original boards, paper title labels to spines. Housed in a black cloth folding case. With the publisher's advertisements leaf at the rear of vol. 1., and one at the front and rear of vol. 3. Some cracking to joints but all holding firm, some creasing and a few cracks to the paper and labels down the spines, chip to the tail of vol. 2 and to both ends of vol. 1., otherwise only light rubbing to the extremities of the boards, some minor dampstaining to the edges of front board in vol. 2, a few other minor marks, internally very fresh indeed, with only a few instances of mild

spotting. A very good copy indeed, notably with no evidence of restoration whatsoever.

FIRST EDITION, unrestored in the original boards and rare thus, of Mary Shelley's second novel.

Valperga was written while the Shelleys were in Italy, and published less than a month after Percy Shelley's ashes were interred in Rome. Though it did not find favour with the contemporary public, Valperga has been reappraised by critics such as Frederick L. Jones, who notes that it "excels the first almost as much as Alastor surpasses Queen Mab. It is, indeed, her best novel, having a richness of imaginative style and creative force in combination with a thoroughness of scholarship that are exhibited in none of her other works. Shelley and Godwin enthusiastically recognised its advance beyond Frankenstein, and rightly expected great things of her in the future" (p. xxx).

Jones, Frederick L. (ed.), The Letters of Mary W. Shelley, University of Oklahoma Press, 1944.

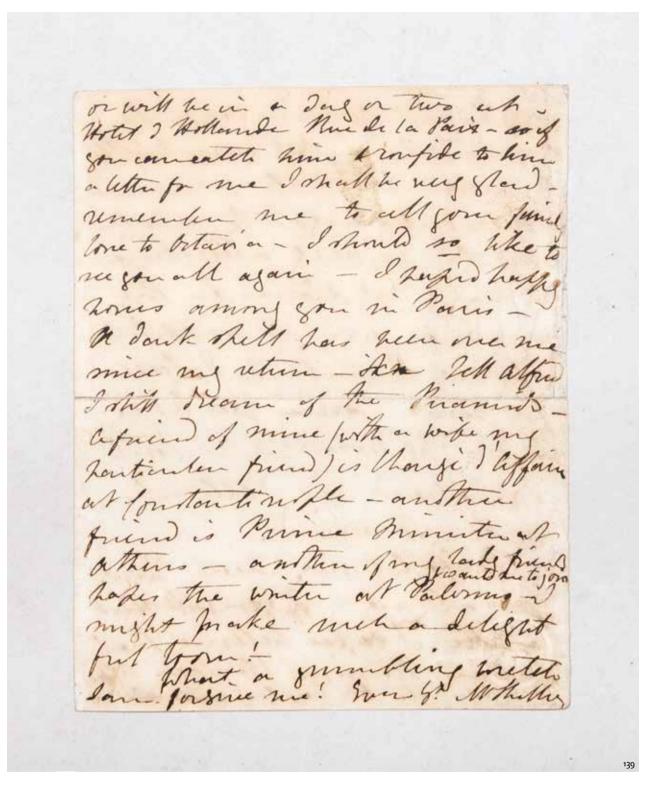
£12,500 [124952]

139

**SHELLEY, Mary.** Autograph letter signed to Harriet Boinville. [84 Park Street: March–May 1841?]

Single sheet (113 × 90 mm), hand-written across two pages. Lacking first half of letter. Creased from folding as usual with a few small nicks to edges, in very good condition.

AUTOGRAPH LETTER SIGNED TO HARRIET BOINVILLE (attributed so by Bennett), sister-in-law to the radical vegan John Frank Newton. In 1813 Percy Shelley had been close friends with the Boinvilles when married to Harriet Westbrook, and he had also been in love with Harriet Boinville's daughter. Mary's letter to Boinville is full of interest, discussing the Godwin family and Claire, then going on to fantasise, from the depths of a debilitating illness, about her travel prospects based upon her European connections: "I passed happy hours among you in Paris—a dark spell has been over me since my return—Tell Alfred I still dream of the Piramids [sic]—A friend of mine (with a wife my particular friend) is Chargé d'Affaires at Constantinople—another friend is Prime Minister at Athens—

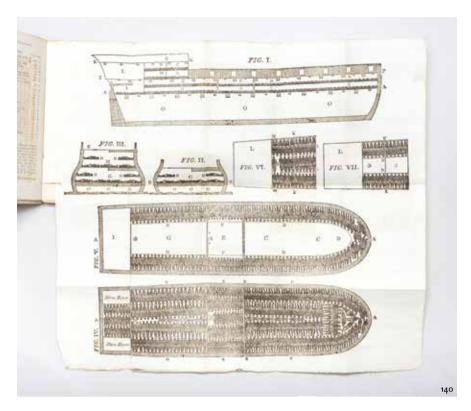


another of my lady friends passes the winter at Palermo & wants me to join—I might make such a delightful tour!—What a grumbling wretch I am forgive me!" The Athenian is Alexander Mavrocordato, who was, at the time of writing, travelling from London to Athens to take up the post of Greek prime minister. He arrived on 12 June

and served barely nine weeks, being dismissed by the king on 21 August 1841.

Published in Bennett, Betty T. (ed.), The Letters of Mary Wollstonecraft Shelley, 3 vols., Johns Hopkins University Press, 1980–88.

£6,750 [129798]



(SLAVERY.) An Abstract of the Evidence delivered before a Select Committee of the House of Commons, in the years 1790 and 1791 . . . for the Abolition of the Slave Trade. Edinburgh: printed at the Joint Expence of the Glasgow and Edinburgh Societies, instituted for the Abolition of the Slave Trade, 1791

Duodecimo (192 × 110 mm). Uncut in original paper wrappers. Housed in a black flat-back cloth box by the Chelsea Bindery. Spine backing lost, covers spotted, wear to tips, rear cover slightly chipped at foot of joint, sewing loosening, some worming to front cover leading on to initial 9 leaves and map, minor offset from slave ship plate. Overall still a very good, unrestored copy.

FIRST EDINBURGH EDITION, WITH A PLEASING DOUBLE ASSOCIATION OF TWO SCOTTISH ENLIGHTENMENT INTELLECTUALS, of the bestselling précis of the Select Committee hearings on the slave trade, perhaps one of the earliest and greatest works of investigative journalism in English. First published in London the same year, this work was the first book against slavery that, instead of arguing from the Bible or relying on the rhetorical skills of a Clarkson or Wilberforce, rested its case entirely on a carefully documented series of eyewitness accounts. These shocking accounts were augmented, on a large folding plate, by the famous stark woodcuts of slaves packed below decks. Despite the evidence given, the motion for abolition was defeated that year, and the slave trade was not abolished in the British Empire until 1807.



The provenance is highly apposite, with the ownership signatures of the female laird Elizabeth Rose of Kilravock (1747-1815) to the title page and Scottish Enlightenment writer James Dunbar (1742-1798) on the front inside cover. Elizabeth Rose, "a clever, well-educated and powerfully-willed woman who succeeded to her brother's title" (Lindsay, p. 178), had a keen interest in Enlightenment ethics and morality and cultivated a reading group which included other young women and members of Scottish intellectual circles. She borrowed extensively from family libraries in the area, including the Brodie Library, which Dunbar also patronised, and lent books to female friends in a strategy "which served to disseminate her own highly moralistic reading strategies, picking out books to send to friends that served explicitly pedagogical purposes" (Towsey, p. 21). Most notably, she lent out Rousseau's Émile with an extensive commentary on its value, albeit with the warning to not let it "migrate beyond the little back room" (ibid., p. 26). She was cousin of the novelist Henry Mackenzie (his letters to her were published in 1967), and, upon his introduction, Robert Burns stayed with her on his Highland tour in 1787. Her papers are deposited in an indefinite loan in the Scottish Record Office. The style of her ownership signature as seen in the present copy ("El. Rose") is in accordance with other known examples of her books.

Dunbar, co-founder of the Royal Society of Edinburgh and moral philosopher, was a strong supporter of abolition, stating that a good government ought to consider the slave trade as "repugnant" to morality and "dishonourable to the British name, degrading the human nature and diametrically opposite to the genius of the Christian religion" (cited in Berry, p. 264).

ESTC T110052. For Elizabeth Rose: Lindsay, Maurice, review of 'Henry Mackenzie, Letters to Elizabeth Rose of Kilravock . . . ', The Scottish Historical Review 47, no. 144, part 2, 1968; Towsey, Mark, "'The Talent hid in a Napin': Castle Libraries in Eighteenth-century Scotland", Halsey & Owens, The History of Reading, vol. II, 2011. For James Dunbar: Berry, Christopher J., "James Dunbar and the American War of Independence", Aberdeen University Review 45, 1974, pp. 255–66.

£5,750 [125869]

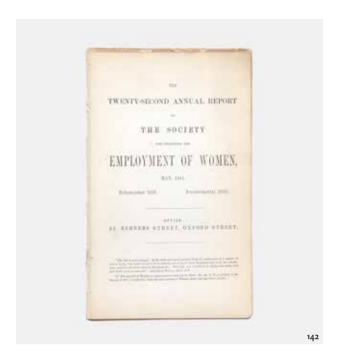


# (SLAVERY.) The Female Society for the Relief of British Negro Slaves. Publicity album produced by the society. [Birmingham: c.1822–26]

Quarto (259  $\times$  204 mm). Contemporary half calf, marbled boards, raised bands, title lettered in gilt to second compartment, others and raised bands tooled in blind and gilt, marbled endpapers, edges sprinkled red. With 5 full-page engraved plates printed by the Society and depicting slaves, plus 19 sketches by a previous owner depicting Cornish countryside, 10 in pencil and 9 in watercolour. Birmingham bookbinder and bookseller's ticket to front pastedown, "Richard Peart". Joints skilfully repaired, extremities slightly bumped, boards lightly rubbed, occasional spotting to text block. A very good copy.

RARE PUBLICITY ALBUM PRODUCED BY THE FEMALE SOCIETY FOR THE RELIEF OF BRITISH NEGRO SLAVES IN BIRMINGHAM, one of the most important abolitionist groups active in the early 19th century, to raise public awareness and funds for the cause; an early example of shock publicity tactics. Active between 1825 and 1919, the Society sought to "waken attention, circulate information, and introduce to the notice of the affluent and influential classes . . . knowledge of the real state of suffering and humiliation under which British Slaves yet groan" (Annual Report for 1825). Subscriptions were collected from members of the Society as well as donations from other interested parties, and the monies then forwarded to anti-slavery groups in Britain or overseas. These funds also financed specific projects, two of which involved prominent African American educator Booker T. Washington, responsible for founding the Tuskegee Institute in Alabama, and Amanda Smith, a former slave who funded an orphanage for "abandoned and destitute colored children" in Chicago.

Publicity albums such as this consist of a mixture of anti-slavery items especially printed for the society, contemporary newspaper articles, poems and songs supportive of the abolitionists, and copies of the Society's annual reports. OCLC lists similar examples at Brown, New York Public Library, and the New York Historical Society Library; Copac adds Birmingham, Southampton, and the Society of Friends; we trace another in the Royal Collection, presented to George IV. It is likely many others have been broken up



for their contents. A full description of the contents is available on our website or on request.

£7,500 [103614]

142

# (SOCIETY FOR PROMOTING THE EMPLOYMENT OF WOMEN.) The Twenty-Second Annual Report. London: [Society for Promoting the Employment of Women,] 1881

Octavo ( $212 \times 132$  mm), pp. 32. Disbound. Faint pencil mark to margin on p. 12. Slight nicks to top edge, lighting browned, a very good copy.

SOLE PRINTING OF THE ANNUAL REPORT OF THE SOCIETY FOR PROMOTING THE EMPLOYMENT OF WOMEN. The society was founded in 1859 by Emily Faithfull, Jessie Boucherett, Barbara Bodichon, and Elizabeth Rayner Parkes with the aim of encouraging women, and providing them with the necessary skills, to enter a wider variety of work. They began their effort by researching and creating roles other than governess or seamstress that could be considered respectable, such as compositor, the suggested job which lead Faithfull to create the Victoria Press. The Society continues to function to this day and is now known as Futures for Women. This pamphlet provides an account of the range of vocations which the Society has helped women enter, listing their successes, training classes, and apprenticeship opportunities. The Society had the support of a number of influential persons; their subscribers list includes both Queen Victoria and Princess Louise, and both Lord Shaftesbury and four-time Prime Minister William Gladstone played active roles in the running of the society from its inception. A number of other key figures in the early feminist movement feature on the subscribers list, such as Sophia Jex-Blake, who campaigned for and wrote extensively on the education of women, specifically in the medical profession. Jex-Blake donated £5 (roughly £2,500 in today's money) in 1863, 1864 and 1865. Alongside these subscribers are artists such as Thomas Landseer, who donated £10 in 1876, and guilds such as the Clothworkers' Company and the London Association of Schoolmistresses.

An uncommon work, with no copies traced on Copac or OCLC.

£350 [120769]





143

**SQUIRE, Jane.** A Proposal to determine our Longitude. London: printed for the Author, and sold by S. Cope, and by the Booksellers of London and Westminster, 1743

Octavo (194  $\times$  122 mm). Contemporary calf, black morocco spine label, raised bands edged with gilt fillet, black morocco roundels to centre of boards, quartered in gilt with symbols relating to Squire's method tooled in each quadrant, boards framed with gilt fillet. With the half-title. Large folding engraved table of "Lodgitude" [sic]. A little rubbed at the extremities, joints professionally repaired, endpapers browned from turn-ins, front free endpaper thinned from paper flaw, pale toning to the book block, a few small, neat pencil marks to the margins, overall a very good copy in its distinctive original binding.

FIRST EDITION "IN ENGLISH ONLY", second overall. A well-preserved copy in the binding designed by the author of arguably the most famous work to result from the 18th-century longitude debate; notable not only for its contents but also for its author being a woman openly writing and publishing in an otherwise male-dominated scientific field. Dr Alexi Baker, who works on Cambridge University's Board of Longitude project, has suggested that the unique leather bindings featuring star symbols invented by Squire may have been "the first in England to be decorated with symbols specific to the text" (ODNB).

The scientific writer Jane Squire (d.1743) was one of just two women—the other being Elizabeth Johnson—to submit schemes in response to the 1714 Longitude Act, which offered a £20,000 reward to anyone who could provide a solution which allowed the British government to more accurately measure longitude at sea, thus re-igniting the Longitude Wars of the 16th century. As Johnson wrote about the project anonymously, Squire was "the only woman known to have pursued the longitude without concealing her gender . . . In addition, she is vital to the historical record because her books provide a rare account of the early activities of the Commissioners of Longitude, who mainly acted individually rather than communally until the 1760s" (Baker). Though her 11-page Proposal, first printed as a quarto pamphlet in 1731, was impractical, it proved the author to be learned and eloquent, and drew positive respons-

es from a wide range of figures, from bluestockings like Elizabeth Carter to Pope Benedict XIV.

The present, longer work comprises three parts: the Proposal occupies the first 16 pages, followed by related correspondence between Squire and the commissioners and the extended "Explanation" of the proposal itself. This edition follows a year after the first, which was published with text in English and French in parallel columns. Both editions were self-published and printed and bound to an unusually high standard given the subject matter and purpose of the text.

Baker, Alexi, "The lady of the longitude", University of Cambridge research articles online, 30 November 2014.

£2,250 [123639]

144

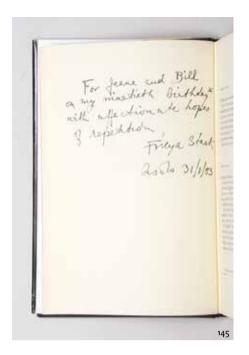
# (STANHOPE, Lady Hester.) POWLETT, Wilhelmina, Duchess of Cleveland. The Life and Letters. By her niece.

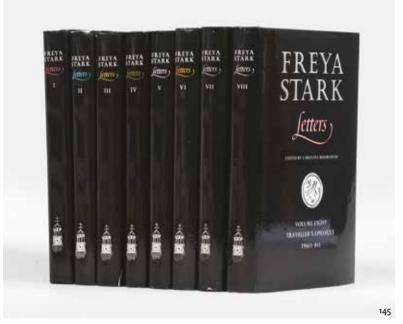
London: William Clowes and Sons, 1897

Octavo. Original white cloth, spine and front cover lettered in gilt and black within gilt and black frames, device of the Duchess of Cleveland to front cover in gilt, frames blocked in blind to rear cover, edges red, brown endpapers. Engraved frontispiece and plate with tissue guards. Ownership inscription to front free endpaper verso. Spine very gently rolled, faint soiling to still remarkably bright cloth, top edge a little dust toned, light marks to contents page; a very good, uncommonly crisp, copy.

FIRST EDITION, PRESENTATION COPY, inscribed on the half-title, "The Earl of Leven & Melville, from his very old friend, The Author". The recipient was Ronald Leslie-Melville (1835–1906), the 11th Earl of Leven and a family friend of the Stanhopes. Wilhelmina Powlett, née Stanhope, Duchess of Cleveland (1819–1901), was a historian and genealogist. She was active in the royal court, serving as a maid of honour at Queen Victoria's coronation, and a bridesmaid at her wedding to Prince Albert.

This uncommon work provides an insightful account of the life of her aunt, the most extraordinary woman traveller of the 19th century. Lady Hester Lucy Stanhope (1776–1839) left society life in England in 1810 when she travelled to Constantinople via Malta and onwards





to Egypt. "In a shipwreck off Rhodes in 1812 Lady Hester nearly lost everything she owned; it was then that she started (of necessity, at first) to wear male Turkish attire . . . there followed several years of uninterrupted travel" (Robinson, p. 57.) In Cairo she was received with honours and pageantry by Muhammad 'Ali Pasha, before making a tour of the Holy Land and Lebanon. In March 1813 she entered Palmyra at the head of a cavalcade of Bedouin, the fourth Briton and first British woman to do so. There she was allegedly crowned Queen of the Desert, writing that "the inhabitants were arranged in the most picturesque manner... the space before the arch was occupied with dancing girls, most fancifully and elegantly dressed" (p. 122). In 1814 she moved into a former convent, Mar Elias, in the foothills of Sidon, Lebanon. After living there for some years she moved to Dar Jun, a more remote spot higher in the hills, where she become increasingly hermetic. While there she maintained an interest in the world outside and gave sanctuary to refugees during the civil strife in Lebanon in the 1820s and during Ibrahim Pasha's siege of Acre in 1831-2. She died on 23 June 1839 at Dar Jun: "only some of the olives and orange trees that she planted are left, and the exact place of her burial cannot be determined" (p. 354, this passage marked in pencil in the margin). In the conclusion to this work the Duchess of Cleveland provides her own account of her pilgrimage to her aunt's burial



place in 1895, "I have always wished to see Djoun, and I think it has even surpassed my expectations" (p. 356).

Robinson, Wayward Women, 1990; Theakstone, John, An Encyclopedia of Nineteenth Century Women Travellers, 2017, p. 392.

£1,250 [130546]

145

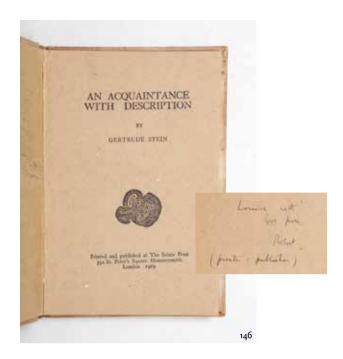
STARK, Freya. Letters. Wiltshire: Compton Russell; Michael Russell, 1974–82

8 volumes, octavo. Original black cloth, titles to spines in gilt, coloured endpapers, most with maps. With the dust jackets. A little rubbing to the dust jackets at the tops of the spines, small closed tear to bottom of dust jacket of vol. 3, small mark to the fore edge of vol. 7, a little toning to the book block, some pages folded down, a very good set.

COMPLETE SET OF FIRST EDITIONS, INSCRIBED BY THE AUTHOR in each volume, except 4 and 7, for Jean Gunn, a close friend of Stark's in her later years, and her husband William (founder of the European Centre for Disaster Medicine and author of 20 works, largely on humanitarian relief): vol. 1: "For Jeane [sic] and Bill on my ninetieth birthday with affectionate hopes of repetition, Freya Stark. Asolo 31/1/83"; vol. 2: "To the Gunns, my dear friends—Asolo 31/1/83. Freya Stark"; vol. 3: "[The Growth of Danger]—but with friendship and peaceful hopes from Freya Stark 31.1—1983"; vol. 5: "For the Gunn family with the memory of a lovely visit, from Freya Stark. Xmas—1980"; vol. 6: "For Bill and Jean and Joy and Genny with love and gratitude from Freya. March 19. '81"; vol. 8: "Happy days remembered in these happy days with their young people and the mountain world about us. Freya Stark to [name crossed out] Jean. 16/12/19 [sic]". Stark lived in Asolo on a number of occasions throughout her life from 1903 onwards, and it was there she partially retired in 1970; she was presented with the keys to Asolo on 26 May 1984.

The Letters cover 65 years of Stark's eventful life, including her travels in the Middle East, and are a fascinating document of a woman who Lawrence Durrell called a "poet of travel" and "one of the most remarkable women of our age". Stark was the first woman to receive the Burton medal of the Royal Asiatic Society.

£2,000 [127604]





#### STEIN, Gertrude. An Acquaintance with Description. London: The Seizin Press. 1020

Octavo. Original plain buckram. Title page vignette by Len Lye. Spine lightly browned, faint soiling to cloth, a couple of marginal marks to contents; else a near-fine copy.

FIRST EDITION, ONE OF TWO KNOWN PROOF COPIES, INSCRIBED BY ROBERT GRAVES to his sister on the front free endpaper: "Louise with love from Robert (printer & publisher)". Graves founded the Seizen Press with his literary partner Laura Riding in 1927, and this is the second work published by the press (the first being Riding's Love is Love, Death is Death in 1928). This is one of two proof copies printed in April 1929 on wood pulp paper instead of the heavy rag paper used for the signed limited trade edition of 225 copies. One other such copy, also without a limitation label, is known.

The present work is part of Stein's explanatory series about writing that began with An Elucidation in 1923. Stein wrote this study of description after her return to France in the summer of 1926 from a lecture tour in Cambridge and Oxford. "The piece is an attempt to make a landscape her own . . . Stein considers how we apprehend what we see and how we compose our perceptions in words" (Dydo, p. 504). "Since the experience of England had contributed to the study of description, Stein must have been delighted to see it published by Laura Riding and Robert Graves, with whom she had become friends" (ibid.).

Dydo, Ulla E., A Stein Reader, Northwestern University Press, 1993; Wilson A13.

£5,000 [93584]

147

## **STEIN, Gertrude.** What Are Masterpieces. Los Angeles: The Conference Press, 1940

Octavo. Original blue cloth, titles to spine red, boards ruled in red. With the dust jacket. Portrait frontispiece. Boards a little faded and lightly spotted, internally fine. An excellent copy in the faded jacket with some nicks and chips to extremities and tape repair to verso of head of spine.



FIRST EDITION, SIGNED LIMITED ISSUE, number 49 of 50 copies signed by the author. The volume collects three of Stein's lectures at Oxford and Cambridge on the nature of artistic creation: "Composition as Explanation" (1926), "What Are Masterpieces and Why Are There So Few of Them?" (1935), and "An American and France" (1936).

£1,500

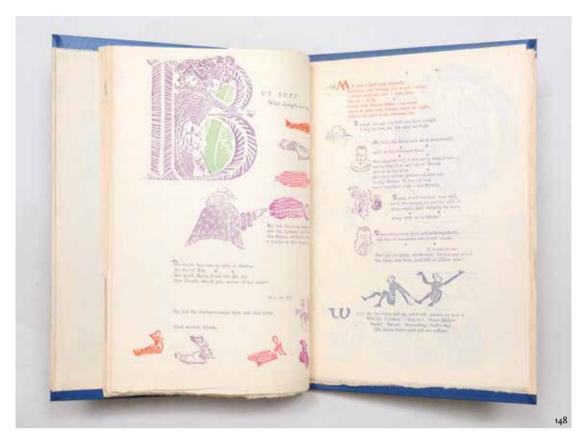
148

# (STEWART, Dorothy Newkirk.) SHAKESPEARE, William. A Midsommer Night's Dream. Sante Fe: Pictograph Press, 1953

Folio. Original paper boards lined at head and foot with blue cloth, titles and woodcut illustrations in purple, green, and yellow pasted to boards, woodcut illustrated endpapers in green, orange, pink, blue, and purple, fore and bottom edges untrimmed. Title page printed in purple within elaborate stage frame design in purple and green. Text printed in purple, green, red, pink, blue, and grey. Illustrated with numerous woodcuts throughout. Slight rubbing to extremities, faint soiling to boards; a very good copy indeed.

FIRST AND SOLE EDITION, SIGNED LIMITED ISSUE, number 17 of 117 copies signed by the printer in pink ink. Stewart (1801–1055) studied at the Pennsylvania Academy of Fine Art, before joining the Santa Fe Art Colony in 1925, and working with the WPA Artist Collective in the 1930s. She and her sister, Margretta Dietrich (a suffragette and indigenous rights advocate), ran an open gallery and studio in Santa Fe, at which they hosted musicians, activists, and staged numerous dramatic works. In 1948 Stewart acquired a second-hand printing press, on which she produced a number of richly illustrated works, including two promoting Native American culture (Indian ceremonial dances in the Southwest in 1950 and Handbook of Indian Dances in 1952) and two abridged acting editions of Shakespeare, Hamlet in 1949 and the present work. These works required hundreds of individually cut blocks, allowing the illustrations to be positioned beside and behind the dialogue in an innovative form. This work is notably uncommon, with just seven copies traced on OCLC, all of which are held in the Americas, and a single copy traced at auction.

£3,750 [131621]



149

## **STOPES, Marie Carmichael.** Married Love. London: G. P. Putnam's Sons, [1925]

Octavo. Original pale grey cloth, bevelled boards, spine and front board lettered in gilt with elaborate knotwork decoration in gilt, top edge gilt, others uncut. Monochrome portrait frontispiece with tissue guard. Spine ends bumped, front board lightly bowed, endpapers slightly toned with occasional faint foxing to contents, else a bright, clean copy, the cloth particularly fresh.

SIGNED LIMITED EDITION, TOUCHING PRESENTATION COPY, inscribed by the author to her son's nurse using her affectionate nickname, "To dear Niss, with the Author's love. Xmas 1925", on the front free endpaper. This is number 9 of 540 copies signed by the author on the frontispiece.

Sister Phyllis Jones, or "Niss", was nurse to the young Harry Stopes-Roe, born on 27 March 1924, the first surviving son of Stopes (1880-1958) and her second husband Humphrey Verdon Roe, the financial backer of Married Love. As the annotated envelopes of the Stopes home videos (now housed in the Wellcome Library) demonstrate, Jones was an integral part of family life in Harry's early years: the tapes are labelled "6. Aut. 1925 Niss & Dora & Buffkins" [Buffkins being Harry's nickname]; 8. Jan. 1926 Snow at Givons, Niss, Marie, Buffkins & Father on sledge. Also Wuffles (the Chow) and goat"; and "19. 9. 1929 On rocks at Portland; includes Niss". Stopes was a famously protective mother—when advertising to adopt a companion for Harry, the child had to be "a little boy between the ages of 20 months and 2 1/4 years . . . absolutely healthy, intelligent, and not circumcised", and was exacting about his diet and clothing—so for Niss to have been hired for such a position, and clearly trusted, is notable.

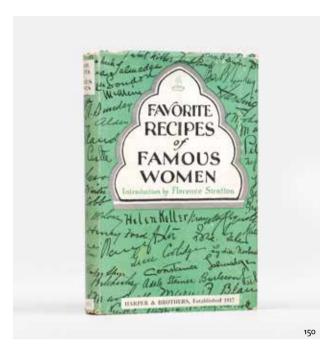
Married Love, Stopes's controversial guide to sex, was first published in 1918. Praised and vilified in almost equal measure for its

frank discussion of sexual relationships and its support of married couples using birth control, it proved to be a "runaway best-seller" (ODNB) and was banned from importation into the US for 13 years. The signed limited edition is the 15th edition overall.

See Wellcome Library online catalogue, "Family films of Marie Stopes", 1925, shelfmark 5301D.

£1,250 [124621]





#### STRATTON, Florence (ed.) Favorite Recipes of Famous Women. New York: Harper & Brothers. 1025

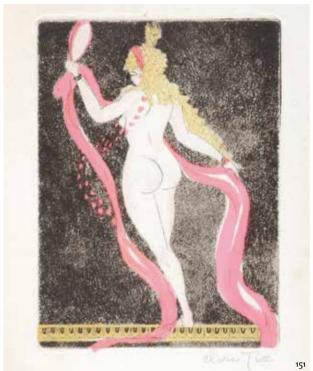
Octavo. Original black cloth, spine and front cover lettered in green. With the dust jacket. Bookplate: "From the Collection of Cookery Books formed by Marion H. Hatch". An excellent copy with the price-clipped dust jacket, slightly nicked and chipped.

FIRST EDITION OF THIS JAZZ-AGE CLASSIC, distinctly uncommon in the dust jacket. A compact, witty and entertaining volume of some 160 recipes, it includes contributions from Nancy Astor ("Virginia Butter Bread"), Margot Asquith ("Scotch Haggis"), her daughter Princess Bibesco ("Leek Salad"), screen stars Norma Talmadge ("White Cake"), Mary Pickford ("Eggs Milady"), Bebe Daniels ("Spanish Rice") and Gloria Swanson ("Caviar Canapé"). Most famously it includes Zelda Fitzgerald's recipe for breakfast—described by Meryl Cates in The Paris Review (17 February 2016) as "an anecdotal, two-paragraph wonder": "See if there is any bacon, and if there is ask the cook which pan to fry it in. Then ask if there are any eggs, and if so try and persuade the cook to poach two of them. It is better not to attempt toast, as it burns very easily. Also, in the case of bacon do not turn the fire too high, or you will have to get out of the house for a week. Serve preferably on china plates, though gold or wood will do if handy". In her blithe and amusing foreword Stratton lists her attempts to cook using the "assembled recipes of noted men of this country", starting with "chicken halibut" boiled in court-bouillon, which doesn't go well: "I threw it out of the window and the dog ate it. The next day I gave the dog a military funeral".

When this book was published, Florence Stratton was a newspaperwoman, working in Beaumont, Texas, at the local journal, covering the society beat. The recipes "read like succinct narratives—little pearls of creative writing by some of the most accomplished women of the twenties . . . She may have set out with the intention of compiling a book of culinary endeavors by famous female figures, but she also succeeded in creating a vivid snapshot of these women" (Cates). Cagle, William Rea, & Lisa Killion Stafford, American Books on Food and Drink, Oak

£975 [121965]

Knoll Press, 1998, p. 524.



151

#### TICE, Clara. Personal scrapbook relating to her illustrations for Aphrodite. 1926

Folio. Brown paper covered boards, cord bound with blue ribbon, titles written in manuscript in black and gilt on silver labels to front cover, and to front pastedown in manuscript in black to gold and silver labels, printed illustration in pink and gilt to silver labels to front cover and front pastedown, half-title and title page from printed edition mounted to front free endpaper. 10 hand-coloured etchings and 10 monochrome plates by Tice mounted to thick grey card. Minute wear to tips, labels a little rubbed, couple of slight marks to covers, margins lightly toned, occasional faint foxing to plates, notably well-preserved.

Clara Tice's personal scrapbook containing her original signed hand-coloured etchings and monochrome reproductions for her illustrations in the Pierre Louÿs Society's 1926 edition of Louÿs's first novel Aphrodite (originally published in French between August 1895 and January 1896), privately printed in an edition of 650 copies.

Tice (1888-1973) was a notorious New York bohemian artist, known as "the Queen of Greenwich Village". She was, according to the New York Times, the first woman in New York to bob her hair, in 1908. Tice began exhibiting her art from 1910. In 1915 her fame skyrocketed when the Society for the Prevention of Vice attempted to confiscate her works at the bohemian restaurant Polly's. "Tice was apparently so highly regarded and so instantly recognizable as one of those 'queer artists' that her role in the first Greenwich Village Follies was simply to play herself. As 'Clara,' she stepped out onto the stage at the appointed time, outfitted in one of her typically bizarre bohemian ensembles, and conducted a 'quick chalk talk of nudes, bees and butterflies'" (Sawelson-Gorse, pp. 429-30). Throughout the 1920s she illustrated for a number of magazines, including Vanity Fair, and illustrated several books.

The Pierre Louÿs Society published a number of Louÿs's works with Tice's illustrations in 1926 and 1927, as her softly erotic drawings were thought to match Louÿs's work well, known for its "pagan



sensuality" (Donald Watt). This is the only such collection of Tice's original sketches traced.

Sawelson-Gorse, Naomi, Women in Dada: Essays on Sex, Gender and Identity, Massachusetts Institute of Technology, 1998.

£2,750 [131585]

152

# **TARLETON, Priscilla Susan Bertie.** Manuscript volume of poetry with numerous pen, ink, and pencil vignettes. London: 1796–1821

Quarto (195 × 154 mm). Contemporary diced russia, skilfully rebacked to style, the spine gilt in compartments with lyre and olive branch tools, wide Greek key panel to the boards, single gilt fillet edge-roll, all edges gilt, helical twist roll to the turn-ins, marbled endpapers. Owner/author's inscription to the third leaf, "London June the 11th, 1804. Pris: Susan: Tarleton", and her initials as "P. S. T." verso of the first leaf. 56 pages of pen and pencil manuscript in a 112 page notebook of good quality vélin watermarked "A. Stace 1801", 24 leaves entirely blank; written in a consistently elegant, flowing, and clearly legible hand throughout, and decorated with 16 pen, pencil and ink wash illustrative roundels, vignettes, and head- and tailpieces, the text indexed at the rear. Judiciously restored at the corners and board edges, even pale toning and occasional light spotting, but overall in an excellent state of preservation.

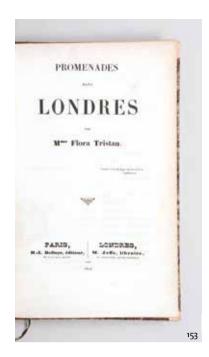
A SUPERBLY PRESENTED, DEEPLY PERSONAL MANUSCRIPT VOL-UME OF LARGELY UNPUBLISHED POETRY AND DRAWINGS by Priscilla Susan Bertie Tarleton (1778–1864), produced over the course of 25 years. It contains 30 original poems and 16 delicate pencil and ink illustrations. Although the work was probably produced for presentation or circulation among a close circle, parts of it were published in compelling circumstances in the 1804 poetry anthology, The Wild Wreath, a copy of which accompanies the manuscript. The anthology was compiled from the work of some of the progenitors of Romanticism (including the first appearance of Coleridge's "The Mad Monk") by Maria Elizabeth Robinson, the daughter of Mary Robinson (1757?–1800), "the English Sappho" of her lifetime. Mary was a former mistress of Susan's husband, the notorious army officer and rakehell Sir Banastre Tarleton, and contemporaries suggested that Tarleton and Robinson's affair had ended because of Banastre's "designs" on her daughter Maria.

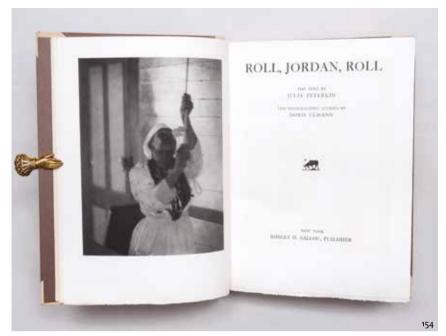
The Wild Wreath, likely published by Maria Elizabeth as a memorial to her mother, contains four contributions by "Susan". One of these, entitled "To a False Friend", appears in exactly the same form in the present manuscript; another, published anonymously, is "To a Friend, with some Painted Flowers", and is the same piece which in the present manuscript is addressed to Banastre Tarleton; it also includes a finely-worked title page vignette and four other roundels, all signed "Mrs. B. Tarleton", and of a piece, thematically and stylistically, with the work in the present manuscript. Though the British Romanticism academic Jackie Labbe casts doubt on these attributions to Susan Tarleton, noting incredulously that "we are asked to believe that 'Mrs B. Tarleton' supplied the drawings for a memorial collection of poems by her husband's cast-off mistress, edited by that mistress's daughter". However, it is indubitably clear from this manuscript that Susan contributed her artistic and literary work to Maria Elizabeth's publication. The former mistress's daughter and the loving wife were clearly friends, and part of a short-lived salon of sorts gathered in memory of the deceased Mary Robinson. One of Maria Elizabeth's pieces in the anthology, "Impromptu", is addressed to "Dear Susan" whose "happy state/By virtue shames the guilty great"; praises her spurning of "Folly's tinsel show"; and concludes that although "deck'd in all the pride of worth" she is possessed of "two wonders": "Thou art unfashionably chaste,/and art a faithful friend".

This remarkable poetry manuscript situates Susan both within and outside the social conventions of her day. The writing of verse, fine penmanship, and drawing were common among upper-class young women of the time, but her pursuit of these into middle age and the level of her accomplishment certainly bordered on what would have been considered eccentric by her contemporaries.

Labbe, Jackie, "The Romance of Motherhood: Generation and the Literary Text", Romanticism on the Net, no. 26, May 2002.

£6,500 [94720]





### **TRISTAN, Flora.** Promenades dans Londres. Paris: H.-L. Delloye; and W. Jeffs, London, 1840

Octavo ( $207 \times 127$  mm). Recent red quarter calf, spine lettered and ruled in gilt, marbled boards and vellum tips, edges red, green silk page marker. A fine copy, handsomely bound, the contents bright and clean with only the occasional faint foxing.

FIRST EDITION, notably rare, of the revolutionary French socialist and feminist's critique of London following her 1839 visit to England, emphasising the city's poverty crisis as a symptom of the English capitalist system, and written in the fluent reportorial style for which Tristan became best known. OCLC locates just six copies in institutional holdings worldwide (three in Germany, and one in France, Switzerland, and Poland) and only one copy appears in auction records (Sotheby's, 2007).

"Tristan [1803-1844] is perhaps the most celebrated of all 19th-century French feminists. She had a special talent for attracting others' attention. Contemporaries remarked on her forceful personality, her daring, her beauty, and her indefatigable energy" (Moses, p. 107). Her struggles as both the poverty-stricken illegitimate daughter of a Peruvian noble and as the wife of a violently abusive husband forced her to travel at various points in her life to England (as a ladies' companion) and Peru (in the hopes of re-establishing her family ties). Upon returning to Paris in 1835 Tristan fought her husband, André Chazal, for custody of her two surviving children, and succeeded in regards to her daughter. It was not until 1836, after Chazal shot Tristan, that she was granted legal separation and the right to take back the name Tristan. Both as respite from and because of this domestic turmoil, Tristan became enthusiastically involved in a number of feminist and socialist groups and activities—she published pamphlets on female immigration, petitioned in favour of divorce and for the abolishment of capital punishment, attended meetings of the Gazette des femmes group, and engaged with the utopian socialism of the Fourierists. Her frankly recorded impression of working-class poverty in London—the socalled "Monster City"—in Promenades dans Londres won Tristan great acclaim, particularly in the republican and socialist press; it is now

also considered "the first extensive nonfictional portrait of London by a woman in the 19th century" (Nord, p. 116). She followed Promenades with her most famous work, L'Union ouvrière (1843), in which she urged the working class to "leave your isolation: Unite! Union creates strength", a call for international emancipation which appeared five years before The Communist Manifesto was written. She also continually made the point that women's rights were inextricably linked to workers' rights, writing that "the emancipation of male workers is impossible so long as women remain in a degraded state" (quoted in Moses, p. 110). Tristan fell ill and died, at the age of 41, during one of her rousing speaking tours across the French countryside.

Although she is often remembered as the grandmother of Paul Gauguin, or overlooked as one of the theorists of French utopian socialism alongside the better-known Charles Fourier and Saint-Simone, Tristan's life and work merits that she be considered in her own right, under the name for which she fought so hard. For in fact, "in France, Flora Tristan holds a position comparable to that of Mary Wollstonecraft in England and Margaret Fuller in the US—as a pioneering radical feminist" (The Industrial Worker).

Moses, Claire Goldberg, French Feminism in the Nineteenth Century, State University of New York Press, 1984; Nord, Deborah Epstein, Walking the Victorian Streets: Women, Representation, and the City, Cornell University Press, 1995.

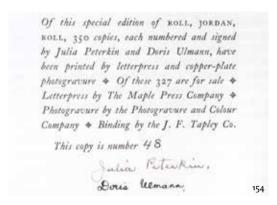
£6,500 [127491]

154

### **ULMANN, Doris, & Julia Peterkin.** Roll, Jordan, Roll. New York: Robert O. Ballou, 1933

Octavo. Original linen-backed brown boards, device in blind to front board, titles to spine gilt, top edge gilt, others untrimmed, brown textured endpapers. With the original matching card slipcase. Housed in a brown quarter morocco solander box by the Chelsea Bindery. With 90 full-page copper plate photogravure illustrations by Ulmann. Spine just a little sunned and spotted, all but 2 plain tissue guards lacking (felicitously, since if left in they stain the plates), one plate a touch browned, one or two minor stains to the odd page. An exceptional copy in the publisher's scarce card slipcase, split at top edge.

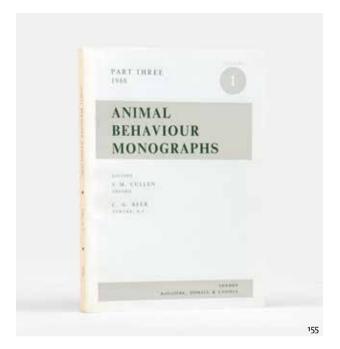




FIRST EDITION, SIGNED LIMITED ISSUE, number 48 of 350 copies signed by the author and photographer, and printed on large paper and extra-illustrated with 90 images, instead of the 70 in the trade issue. This copy is accompanied by the gravure signed by Ulmann of the plate on p. 31, which, although not called for in the colophon, was supposed to be included. Of the few copies we have seen which retain the slipcase, about half have evidence of water damage and give credence to the widely held idea that a flood in the photographer's storeroom destroyed many copies. This collaboration by Ulmann and Peterkin focuses on the lives of second- and third-generation "free blacks" in the Gullah region of South Carolina. "Peterkin, a popular novelist who won the Pulitzer Prize in 1929, was born in South Carolina and raised by a black nursemaid who taught her the Gullah dialect before she learned standard English. She married the heir to Lang Syne, one of the state's richest plantations, which became the setting for Roll, Jordan, Roll" (Roth).

Parr & Badger I, 135; Roth, 101 Books, p. 78.

£32,500 [109882]



155

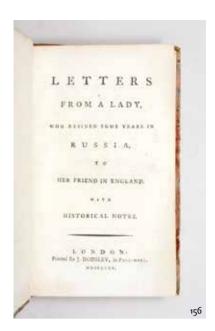
VAN LAWICK-GOODALL, Jane. "The Behaviour of Free-living Chimpanzees in the Gombe Stream Reserve." [published in:] Animal Behaviour Monographs, Volume 1, Part 3. London: Baillière, Tindall & Cassell, 1968

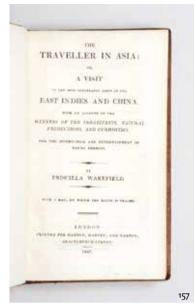
Square octavo. Original pale green wrappers printed in dark green. 12 monochrome plates from photographs, line drawings and statistical diagrams in the text. Spine just lightly sunned, else fine copy.

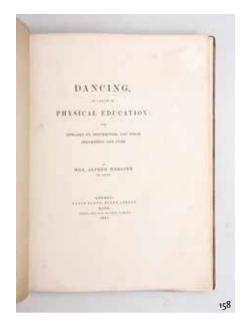
FIRST EDITION OF THE AUTHOR'S PHD THESIS, completed in 1965, expanded for publication with material based on further research conducted in 1967. Goodall's thesis details her observations of the Kasakela chimpanzee community in Gombe Stream National Park, Tanzania, primarily carried out between 1960 and 1965. She "redefined humanity" in her early works by detailing evidence of both tool usage and emotional relationships in chimpanzee communities; both traits previously held in the scientific community as solely belonging to humans (Primatologist John R. Napier quoted in Peterson, p. 286). Goodall revolutionised the study of primates, giving the chimpanzees she studied names (such as Mr Worzle, David Greybeard, and Goblin) in place of numbers, and spending many more hours in the wild interacting with the animals than previously customary. Her methods of observation, which included providing feeding stations for the chimpanzees, were initially criticised due their perceived potential to alter natural behaviour, however it is now commonly agreed that such initiatives were crucial for gaining previously inaccessible insight into the chimpanzees's conduct. Her observations attracted the attention of the National Geographic, who commissioned an article on her work at Gombe (published as My Life with the Wild Chimpanzees in 1963) and sent the Dutch filmmaker, Hugo Van Lawick, to document her studies (they married in 1964, Goodall publishing under her married name for the duration of their marriage). This work is scarce commercially, with no copies traced at auction, and provides a wonderful early example of the influential academic's work.

Peterson, Dale, Jane Goodall: The Woman Who Redefined Man, Houghton Mifflin, 2006.

£1,875 [125628]







[VIGOR, Jane.] Letters from a Lady who resided some Years in Russia, to her Friend in England. London: printed for J. Dodsley, 1775

Small octavo (157  $\times$  95 mm). Contemporary marbled boards, rebacked in calf, red morocco spine label, raised bands, edges sprinkled red. Folding plate at rear showing the line of succession of the Romanov family. Corners bumped, boards scuffed and their extremities worn with a few shallow knocks, closed tear to folding plate neatly repaired at verso, else a very good, clean copy.

by the travel writer Jane Vigor, told through a playful and sophisticatedly constructed series of letters which "offer a unique eyewitness account of imperial and expatriate society at St Petersburg" (ODNB). Jane Vigor (1699–1783) married her first husband, Thomas Ward, consul-general to Russia and agent of the Russia Company, in 1728, and accompanied him to St Petersburg. Though Ward died in 1731, Jane married his successor to the post, Claudius Rondeau, soon thereafter, and continued to live in Russia. Rondeau's death in 1739 meant Jane's return to England, where she promptly married her third husband, William Vigor, a merchant whom she had met on her voyage home.

The present work, which describes Jane's experiences in the diplomatic circles attending Peter II's and Anna's reigns between 1728 and 1739, was published anonymously in 1775 and was very favourably received, praised in particular for its perceptive and witty portraits of members of the Anglo-Russian community and lively retellings of courtly anecdotes and intrigues. It was almost immediately translated into German, French, and Dutch, and the second corrected edition in English was published in 1777. Another collection, Eleven Additional Letters from Russia, was published posthumously in 1784. The documentary significance of Jane Vigor's Letters has "received very little attention outside Russian history of the post-Petrine period, but . . . they are extremely useful for understanding the contribution of travel to women's participation in the literary public sphere, in the 1730s and again in the 1770s (both periods which saw a relative 'surge' in numbers of women's travel narratives)" (O'Loughlin, p. 123).

Cross, Anthony, An Annotated Bibliography of First-hand English-language Accounts of the Russian Empire (1613–1917), C3; O'Loughlin, Katrina, Women, Writing, and Travel in the Eighteenth Century, Cambridge University Press, 2018.

£1,000 [128705]

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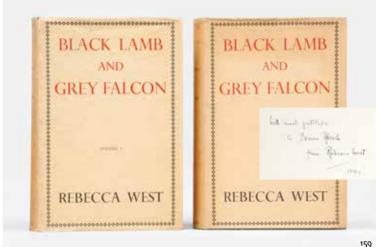
**WAKEFIELD, Priscilla.** The Traveller in Asia. London: printed for Darton, Harvey, and Darton, 1817

Duodecimo (172 × 101 mm). Contemporary calf, rebacked preserving the original spine, red morocco spine label, compartments elaborately tooled in gilt, raised bands, double gilt fillet to boards, grey endpapers, edges sprinkled red. Engraved folding map, the border and route faintly coloured in red. Bound without the final advertisement leaf. Armorial bookplate of S. H. Sherard to front pastedown, contemporary gift inscription to a female pupil in ink to first blank leaf, dated 17 June 1826. Extremities gently rubbed with a few tiny marks to boards, the rear board very slightly bowed, endpapers browned from turn-ins, tear to map at the fold not affecting legibility, overall a bright, clean copy.

FIRST EDITION OF THE AUTHOR'S FINAL BOOK, relatively well-represented institutionally but notably scarce in commerce. Wakefield (1750–1832) was a prominent Quaker philanthropist whose writings on feminist economics and science did much to encourage women's increased involvement in education and publishing. She is credited as the first woman to write scientific books for children, and her Reflections on the Present Condition of the Female Sex (1798), partly written in response to Adam Smith's Wealth of Nations, advocated a sweeping extension of the economic opportunities open to women. "She was most widely known, however, as a pioneering travel writer for young readers. Wakefield was only an armchair traveller but she did her research, cites sources, and includes maps. A Family Tour through the British Empire (1804; 15th edn, 1840) is replete with geographical details about England, Scotland, Ireland, and Wales. Other books take the young people of the Middleton family around London and to America, Canada, Africa, and Asia" (ODNB). Her most successful work, The Juvenile Travellers, initiated a series of six books about an English family journeying around Europe to promote the general improvement of their children; it ran to 19 editions over 50 years.

£675 [124877]





WEBSTER, Mrs Alfred. Dancing as a Means of Physical Education. London & Bath: David Bogue & Simms and Son (Manchester: printed by George Simms & Co.), 1851

Quarto (275  $\times$  218 mm). Contemporary calf by Hayday (stamped at foot of front free endpaper verso), sometime rebacked with the original spine laid down, gilt stylized lotus flower decoration to smooth spine, black label lettered "Dancing, its Uses and Abuses", gilt ornamental panels to sides, pale blue moiré silk doublures and endpapers, broad gilt turn-ins, gilt gauffered edges, some 36 binder's blanks at end. Letterpress printed within blue ornamental borders. Binding discoloured and marked, black biro annotation to back cover, some dampstaining to endleaves, scattered foxing.

FIRST AND SOLE EDITION, in a lavish, if somewhat compromised, binding by the fashionable London bookbinder James Hayday, apparently intended for presentation to Queen Victoria, carrying her crowned monogram to sides. Victoria's passion for dancing is well attested; on her 14th birthday she took "considerable delight in a rare opportunity to expend her frequently repressed energies in the quadrille and the waltz... The state visit of Grand Duke Alexander of Russia in May 1839 provided another memorable evening's dancing for Victoria, when she found herself twirled round the ballroom by the grand duke in a mazurka, before taking delight in the quadrille, the valse, and the new German dance, the Grossvater" and even in old age "when she danced she was transformed; her energies seemed undiminished . . . She could still dance the quadrille with grace" (Rappaport, pp. 113–14).

Mrs Webster ran the Cheltenham Dancing Academy before becoming dancing-mistress at the Ladies' College, where she "drilled the girls, and taught them to walk gracefully. Webster insisted on all pupils attending the afternoon dancing class in white satin shoes and silk stockings, and was so majestic that even [the headmistress] Miss Proctor was in awe of her" (Steadman, p. 7). Her book is a celebration of the improving capability, both moral and physical, of the practice of dance, as well as an attempt to "rescue it from the censure cast upon it in consequence of its abuses" (p. 1), making the serious point that there is a "want of exercise in female education". She opposes the corset vehemently: "I invariably urge their wear being discontinued by all ladies, old and young" and recommends "a close-fitting body of stout jean made to lace up in front".

Loosely inserted is an unrecorded broadside poem entitled "The Cheltenham Dancing Academy, March 1860" (folded bifolium, printed on pages 1 and 2 only), which gives an amusing picture of

Webster taking a dance class, naming a number of the girls, describing their attempts at quadrilles, waltzes, minuets, and the Lancers (a form of quadrille) and giving a memorable picture of the awe-inspiring Mrs Webster herself: "The door then opens, and in comes, / All queenliness and state, / The Mrs. Webster, all a blaze, / And followed by her mate".

Rappaport, Helen, Queen Victoria: A Biographical Companion, ABC-CLIO, 2003; Steadman, Florence Cecily, In the Days of Miss Beale, E. J. Burrow, 1931.

£2,000 [129885]

159

**WEST, Rebecca.** Black Lamb and Grey Falcon. The Record of a Journey through Yugoslavia in 1937. London: Macmillan & Co. Ltd, 1941

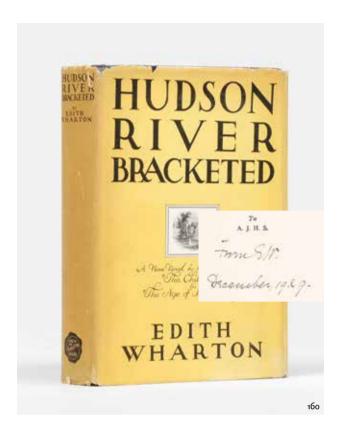
2 volumes, octavo. Original vivid green cloth, titles gilt to spines, single fillet panel to front boards, map endpapers printed in red and black. With the dust jackets, printed in red and black on cream hammer finish stock, both unclipped. With 32 photogravure plates from photographs. Free endpapers differentially browned from the presence of the jackets, which are a little rubbed, lightly tanned on the spines and with a few minor splits and chips, but overall a very good set.

FIRST EDITION, INSCRIBED BY THE AUTHOR on the half-title of volume I: "With much gratitude to Yvonne Ffrench from Rebecca West, 1942". Ffrench was the author of well-received biographies of Sarah Siddons, Mrs Gaskell, Ouida, and Florence Nightingale, together with a number of works of Victorian history including a study of the Great Exhibition, but was certainly better known in her day as a connoisseur of, and dealer in Old Master prints.

Reviewed at the time as a "brilliant mosaic of Yugoslavian travel" (New York Times), and "a masterpiece, as astonishing in its range, in the subtlety and power of its judgement, as it is brilliant in expression" (The Times), Black Lamb and Grey Falcon continues to be included lists of the greatest travel and non-fiction works of all time. In his introduction to the 2006 reissue, Geoff Dyer draws attention to West's realisation that the best travel writing in fact addresses "the state of [the writer's] own soul at that moment", judging the book to be "one of the supreme masterpieces of the 20th century". Inscribed copies are far from common.

Not in Robinson.

£3,750 [124556]

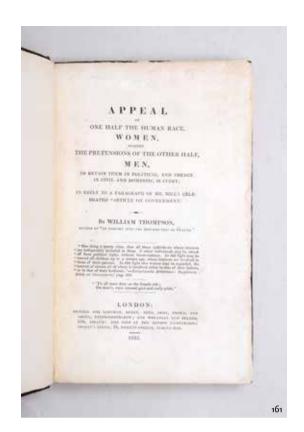


## WHARTON, Edith. Hudson River Bracketed. London, New York: D. Appleton and Company, 1929

Octavo. Original blue pebble-grain cloth, titles and decoration to spine and front cover in gilt, cream endpapers, fore and bottom edge untrimmed. With the supplied dust jacket. Housed in a red morocco-backed solander box by the Chelsea Bindery. Spine faded, slight wear to spine ends and very tips, a couple of faint marks to cloth, contents a little toned, rear inner hinge cracked but firm, gauze visible to endpaper gutter; a very good copy in the jacket with browned spine, slight nicks and chips to extremities.

FIRST EDITION, UK ISSUE, THE DEDICATION COPY, with the author's presentation inscription to the dedication leaf incorporating the printed dedication, "[to A.J.H.S.] From E.W. December 1929". The dedicatee, John Hugh Smith, was a wealthy English banker who met Wharton at Stanway in 1908. The two became fast friends and "embarked on a friendly, even flirtatious correspondence" (Lee, p. 248). Hughes had an important role in Wharton's inner circle and in 1911 she described him in a letter to Theodore Roosevelt as "an extremely brilliant and delightful young Englishman . . . he is a great friend of mine, of Henry James's, and of many of our friends". She notes that although he was in the banking business in Newcastle, "what makes him worthwhile is that, with a keen interest in practical affairs, he continues a passion for ideas and a great love of books and art, so that he is one of the most versatile and discriminating companions I know". As their relationship developed his "youthful crush on her graduated into a steady, undemanding, lifelong friendship. In later life, he became the most reactionary and old-fashioned member of her regular circle" (Lee, p. 249).

Hudson River Bracketed was originally serialized in The Delineator from the end of 1928, although its publication was not smooth running. The first instalments were published without Wharton's permission as she had not yet completed the work at the time they were issued. Indignant at this slight, especially so due to the fact the de-



lay was primarily caused by illness, Wharton proceeded to send the completed manuscript to Appleton for publication in book form in November 1929, prior to its serialised completion in The Delineator. The present UK issue was released in the same year with a revised title page and the number 2 in brackets at the end of the text.

Wharton was the first female recipient of the Pulitzer Prize, for her novel The Age of Innocence in 1921.

Garrison A.43.1.b2; Lee, Hermione, Edith Wharton, Pimlico, 2013.

£9,500 [131588]

161

[WHEELER, Anna, &] THOMPSON, William. Appeal of One Half the Human Race, Women, Against the Pretensions of the Other Half, Men, to Retain them in Political, and Thence Civil and Domestic, Slavery; in Reply to a Paragraph of Mr. Mill's Celebrated "Article on Government". London: Longman, Hurst, Rees, Orme, Brown, and Green, and Wheatley and Adlard, 1825

Octavo (217 × 135 mm). Original drab green boards neatly rebacked with the original drab brown diaper-grain cloth spine laid down, original printed paper label (rubbed). Old library number on spine, surface wear to boards, title page skilfully repaired at head and gutter, a couple of leaves roughly opened (with small loss from blank margins), scattered foxing and pale marginal dampstaining.

FIRST EDITION OF ONE OF THE MOST IMPORTANT WORKS IN THE HISTORY OF FEMINISM and "one of the classics of early nine-teenth-century feminist literature" (ODNB). "No book published before his time on this subject, even the famous work of Mary Wollstonecraft, is at once so broad and comprehensive and so direct and practical as Thompson's Appeal" (Richard K. P. Pankhurst, William Thompson: Britain's Pioneer Socialist, Feminist, and Co-operator, 1954). Not



until John Stuart Mill's Subjection of Women (1869) was the argument again stated with such force.

William Thompson (1775–1833), socialist and economist, was born into an Irish ascendancy family in Cork. His Introductory Letter is addressed to his silent collaborator, the philosopher Anna Wheeler (1785?–1848), a rebel from the Anglo-Irish gentry. "I long hesitated to arrange our common ideas", writes Thompson, "anxious that the hand of a woman should have the honour of raising from the dust that neglected banner which a woman's hand [i.e., Wollstonecraft's] nearly thirty years ago unfolded boldly, in face of the prejudices of thousands of years, and for which a woman's heart bled, and her life was all but the sacrifice—I hesitated to write".

Their work was provoked by James Mill's dismissal of political rights for women in his famous Article on Government. Mill argued that almost all women were represented adequately in political matters by their fathers or husbands, and that it was therefore quite unnecessary for them to enjoy formal political rights. This statement by one of the leading Benthamites—"among the Utilitarians . . . second only to Bentham himself"—alarmed and horrified Thompson and Wheeler.

Goldsmiths' 24707; not in Einaudi or Kress. Rendall, Jane, The Origins of Modern Feminism, Macmillan, 1985, pp. 217–8.

£5,500 [102519]

162

### WHINYATES, Kitty. Original correspondence of travels in India. 1806–9

Archive: 2 volumes, small folio (332 × 215 mm). Twentieth-century green full calf by Zaehnsdorf, decorative gilt spines, brown calf twin labels, single-line gilt border on sides, richly gilt turn-ins, marbled endpapers. Approximately 170 letters sewn on to stubs, many addressed and franked and with remains of wax seals. Family Records: 3 volumes, small folio (340 × 247 mm). Original pale blue-green paper-covered boards recently rebacked in vellum retaining

original paper labels, top edges trimmed, others untrimmed. Family Records with plates and facsimiles of documents. Letters generally in very good condition, some creasing and dust-marking, a few tears, inking occasionally a little faint. The family history with light abrasions and peripheral wear to covers. A very good set.

Fascinating and extensive archive of some 170 long, vivacious and perfectly legible letters, the majority written from Allahabad, Madras, Calcutta, Benares and Barrackpore between 1793 and 1811, offering many compelling and delightful insights into life there, from the perspective of a spirited and talented young woman. Accompanied by a set of the very scarce and invaluable Family Records, first and sole edition, number 14 of 25 copies signed by the author; volumes I and II "Alice Knight from General Whinyates, 1895".

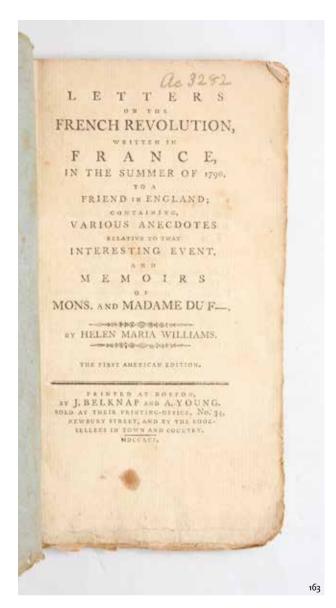
Sarah Anne Catherine (Kitty) Whinyates (1779–1860), born at Harpton Court, Radnorshire, was the eldest daughter of Thomas and Catherine Whinyates. Her parents sailed for India in 1780 and Kitty was left under the care of her maternal grandmother, Lady Frankland, by whom she was brought up and educated. The Whinyates family history paints a most engaging picture of her: "she grew up a very lively and accomplished person, and to judge by an early miniature must have been beautiful. Full of intelligence, life and enthusiasm she took an interest in everything that presented to her eager mind, and during her long life her pen was never idle. Her innumerable letters, tales, essays, and descriptions of scenes and passing events would fill a good sized volume". Many of these letters are present here and the family history prints a number in extenso.

This is an important archive spanning nearly three decades, containing letters of genuine immediacy, warmth and vitality, centering on the first impressions of India and Anglo-Indian society by a young woman moving among a privileged milieu.

A full list of contents is available on our website or by request.

£6,850

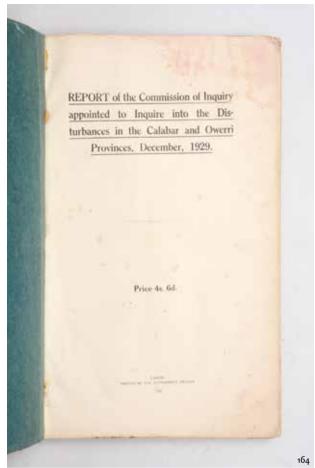
[130048]



WILLIAMS, Helen Maria. Letters on the French Revolution, written in France, in the summer of 1790, to a friend in England. Boston: J. Belknap and A. Young, 1791

Octavo (185 × 108 mm). Contemporary blue paper wrappers, skilfully restored, stab-sewn, edges uncut. Engraved headpiece. Manuscript title in ink to front wrapper, "Helen Maria Williams's Letters on the French Revolution, By comforting a persecuted pair of Lovers she herself finds a noble and lively reward", the same hand writing "Let our high Fed'ral British Faction in America read this happy Girl's fine reflections here we shall find their aristocratic mania check'd for a time" to the margin of p. 135. Shelf numbers to front wrapper and title page. Some loss to spine professionally repaired, wrappers soiled and chipped, marginal tear to leaf  $C_5$ , paper flaw to leaf  $C_5$  touching a couple of characters, marginal puncture to leaf  $C_2$ , occasional spotting and the odd stain, else a very good copy.

FIRST U.S. EDITION OF THE AUTHOR'S FIRST AND MOST CITED WORK ON THE FRENCH REVOLUTION, first published in London the previous year. An engaging travel narrative which begins at a Mass at Notre Dame on the eve of the Fête de la Fédération and recounts visits to the ruins of the Bastille, the National Assembly,



and the Palace of Versailles, Letters on the French Revolution clearly and sympathetically endorses the politics of the Revolution Society with which Williams (1761-1827) was associated as the protegé of Andrew Kippis. It was the first of eight volumes on the topic by Williams which collectively became known as the Letters Written in France (1790-6), considered "an importance source of information for the British reading public" and praised as a "unique and valuable work whose epistolary style and appeal to pathos set it apart—in a positive sense—from standard history" (Kennedy, pp. 317-8). Williams was both much admired and much maligned by her contemporaries: her works were favoured by Wordsworth and her literary salon in Paris was attended by the likes of Thomas Paine, Mary Wollstonecraft, and Francisco de Miranda, yet she was branded by Edmund Burke, alongside Wollstonecraft, as one of the "clan of desperate, wicked, and mischievously ingenious women" who were publishing radicalising, pro-revolutionary works at the turn of the century.

Kennedy, Deborah, "Benevolent Historian: Helen Maria Williams and Her British Readers", Rebellious Hearts: British Women Writers and the French Revolution, State University of New York Press, 2001.

£1,500 [126381]

164

(THE WOMEN'S WAR; NIGERIA.) Report of the Commission of Inquiry appointed to Inquire into the Disturbances in the Calabar and Owerri Provinces, December, 1929. Lagos: printed by the Government Printer, 1930

Foolscap quarto (328 × 205 mm). Wire-stitched in the original printed green-blue light card wrappers. 5 maps and plans, 3 of them folding, one of these being a large general regional map (c.440 × 540 mm); 7 folding annexures containing detailed parallel timelines for Owerri and Calabar Provinces. Wrappers damped on the front panel, some carry-through to the first couple of leaves, chipping and splitting at the edges, staples corroded with some associated staining, a few leaves coming loose, book block lightly browned and with occasional mild hygroscopic damping to the margins, remains very good.

A substantial, highly detailed official account of the Aba Women's War; the primary source for what is one of the most significant and closely-studied events of the colonial period in Nigeria, the first major challenge to British authority in West Africa during the colonial period. It is a somewhat fragile, and consequently uncommon survival; around a dozen locations worldwide on OCLC, no copies recorded at auction.

Variously referred to in the official record as the Aba Women's Riots or the Women's Market Rebellion, this campaign is probably more fairly called "The Women's War"—the term used by participants themselves in both the Igbo and Ibibio language accounts of the conflict. Though the causes of the war were long in the making, it was sparked by the extending of taxes to the operations of the women at market, who, in the Igbo tradition, were tax-exempt. Women in the region had traditionally held significant roles in society, and their importance in the distribution of produce at market in particular brought with it wider rights within the public domain: participation in the discussion of important issues, representation on decision-making bodies, and the right to own and inherit property.

Opposition quickly coalesced, and it expressed itself in a suitably traditional, and as it proved, highly effective manner. Thousands of women congregated in the regional centres of Owerri and Calabar and invoked the long-established local method of censure of "sitting on a man"—a kind of Nigerian charivari where an offender against a woman's rights could be publicly harassed by the women of the village, his offences guyed in song and dance, his house surrounded, and his possessions destroyed. At the height of the war over 25,000 women were involved, and an area of over 6,000 square miles affected; a number of warrant chiefs were forced to resign, the women attacked and looted European-owned factories, broke open prisons releasing prisoners, and attacked the colonially run native courts, burning many to the ground. When the Nigeria Police Force, a paramilitary constabulary associated with the native local authorities-and the army fired into the crowds at Calabar and Owerri, some 55 women were killed and another 50 wounded. While they physically suppressed the rising, the colonial authorities were forced to radically adjust their policies to assimilate the women's grievances. The market tax was not imposed, women were appointed to serve on native courts, in some areas they were allowed to replace male warrant chiefs, and non-elite women gained access to previously barred social action. "Ordinary women themselves had transformed traditional methods for networking and expressing disapproval against individuals into mechanisms for challenging and profoundly unsettling the local colonial administration" (Geiger, p. 229).

Geiger, Susan, "Women and African Nationalism", Journal of Women's History, II, 1, 1990, p. 229; Johnson, Cheryl, "Grassroots Organising: Woman in Anticolonial Activity in Southwestern Nigeria", African Studies Review, XXV, 2–3, 1982.

£2,500 [128414]



165

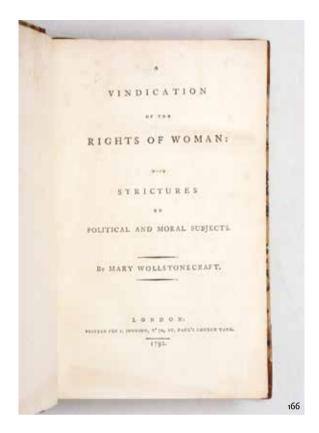
### WOLFF, Charlotte. Studies in Hand-Reading. With a Preface by Aldous Huxley. London: Chatto & Windus, 1936

Octavo. Original pink cloth, titles and pentangle device to spine in gilt, top edge red, bottom edge untrimmed. Portrait frontispiece of the author from a photograph by Man Ray, and 62 other plates of palm-prints, with schematised reading diagrams to the text. Spine a little dull, a couple of tiny white dots to front cover, faint offsetting to free endpaper, text lightly toned, overall a very good copy.

FIRST EDITION. In this richly illustrated work Wolff "attempts to demonstrate an unexpectedly close correlation between the detailed configuration of the hand and the outstanding traits forming the personality complex of the owner of the hands" (Schultz, p. 479). To do this she analyses the palms of numerous key contemporary creative figures, including her close friend Aldous Huxley, whom she first met in the artist's community of Sanary-sur-Mer in 1933. Huxley provides the preface to this work, and it was he and his wife Maria who persuaded a number of those figures included, such as Virginia Woolf and George Bernard Shaw, to have their hands read. Wolff noted in her autobiography that Maria, "treated my new venture as if it were her own . . . she devoted all her time and energy to introducing me into her and Aldous's circle" (Wolff, p. 87). A powerful intellectual figure, Wolff continued her study of hand reading in three further works: The Human Hand (1943), A Psychology of Gesture (1945) and The Hand in Psychological Diagnosis (1951). Wolff (1897–1986) was born in Riesenburg (now Prabuty, Poland) and studied literature and philosophy at the University of Freiburg before graduating in medicine. She then worked as a physician and psychotherapist in the predominantly underserved working class districts of Berlin. In 1933 she was forced to flee Germany; she first went to Sanary-sur-Mer in Paris, and then onto London in 1936, taking British citizenship in 1947. Wolff is also widely respected for her pioneering works on lesbianism and bisexuality; her work Bisexuality: A Study (1977) was the first serious academic study to be published on the subject, and was the result of interviews with 150 self-identified bisexuals. The present work is surprisingly uncommon, with just nine copies traced on Copac.

Schultz, Adolph H., "Hand Psychology: Review", The Scientific Monthly, 1943; Wolff, Charlotte, On the Way to Myself: Communications to a Friend, Methuen and Co., 1969.

£450 [127487]

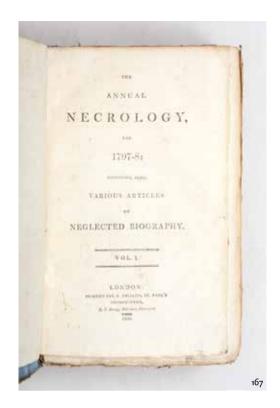


## **WOLLSTONECRAFT, Mary.** A Vindication of the Rights of Woman. London: printed for J. Johnson, 1792

Octavo (203 × 128 mm). Contemporary speckled half calf, red morocco spine label, flat spine ruled in compartments in gilt, marbled paper-covered boards. Two early 20th-century ownership inscriptions to front pastedown and front free endpaper in ink and pencil; the first a gift inscription, "Mrs Horace Brock with Dr Henry Biddle's respects and best wishes, January 1915"; possibly to one Mrs Horace Brock, President of the Pennsylvania Association Opposed to Woman Suffrage. The second, "J. Biddle, June 1916, London"—the Biddle and Brock families were connected by several marriages. Additionally with two newspaper clippings laid in, both book reviews (New York Times and Time Magazine, 1975) of Claire Tomalin's biography of Wollstonecraft. Joints and spine ends expertly restored, front board professionally reattached, short closed tear to top edge of Advertisement leaf, one tiny puncture (paper flaw) to fore edge of leaf H<sub>7</sub>, repaired paper tear to bottom corner of M<sub>1</sub>, else a very good copy, contents clean, only occasionally tanned and foxed.

FIRST EDITION OF THE FIRST GREAT FEMINIST TREATISE. Mary Wollstonecraft (1759–1797) argued in her groundbreaking manifesto that the rights of man and of woman were one and the same thing. Her demand for "justice for one-half of the human race" was too revolutionary for her time, but she found a following among radicals and educated women, and succeeded in initiating a new regard for women as an important social force. Wollstonecraft preached that intellect would always govern, and she sought "to persuade women to endeavour to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonimous [sic] with epithets of weakness".

A second edition was published the same year, but a planned second volume was never written, not least because Wollstonecraft's confidence had been severely shaken by her tumultuous affair with



Gilbert Imlay. Five years later she met and married William Godwin and died of postpartum infection after giving birth to their daughter Mary, future author of Frankenstein.

Goldsmiths' 15366; Printing and the Mind of Man 242; Windle, Mary Wollstonecraft Godwin, A5d.

£18,500 [131142]

167

# (WOLLSTONECRAFT, Mary.) HAYS, Mary, and others. The Annual Necrology for 1797–8. London: Printed for R. Phillips, 1800

Octavo. Contemporary blue paper spine, preserving original printed paper title label, original grey boards, edges untrimmed. Folding plate facsimile of handwriting. Contemporary bookplate to front pastedown. Wear to extremities, first gathering slightly shaken, a couple of leaves unopened, yellow silk page marker pinned to front pastedown, faint pencil notation to margins of contents list; a good copy.

FIRST EDITION, AND SOLE VOLUME, of this ambitious project to record obituaries of notable persons on an annual basis. The most significant memoir recorded here is the 49-page obituary of Mary Wollstonecraft by the feminist biographer Mary Hays (1759–1843). Hays received a copy of Wollstonecraft's Vindication of the Rights of Woman upon its publication in 1792, and was extremely motivated by its contents; she contacted the publishers and arranged a meeting with Wollstonecraft, becoming involved in London's radical Jacobin circles. Hays had written her own radical work, an Appeal to the Men of Great Britain in behalf of Women (1798), at the same time as Wollstonecraft's Vindication, although it was not published for a further six years. In it Hays "joins Wollstonecraft in advising women to throw off their shackles by educating themselves rationally so that they realise their potential as the intellectual equals of men" (ODNB). Hays tended to Wollstonecraft on her deathbed, and upon Wollstonecraft's premature death in September 1797 wrote her obituary in the Monthly Review. The extended essay included here



provides a less eulogistic analysis of Wollstonecraft's life while maintaining its political slant, describing women as "the victims of vice and superstition". Hays created a significant six-volume biographical dictionary of 294 impressive women, her Female Biography (1803), in which Wollstonecraft was not included, making this a valuable and rare repository of material. Other notable obituaries included are those for Catherine the Great, Edmund Burke, and Antoine Lavoisier.

£2,500 [123651]

168

(THE WOMEN'S PRESS.) DOWRICK, Stephanie & Florence Kennedy. [Five postcards by The Women's Press.] London: The Women's Press, 1982

Together 5 postcards, printed in grey, pink, and black. Very slight toning, else sharp and bright. In excellent condition.

A STRIKING SERIES OF ANTI-NUCLEAR CAMPAIGN POSTCARDS ISSUED BY THE WOMEN'S PRESS, the leading feminist publishing house. They feature five slogans: with "Don't agonise, organise", quoted from Florynce Kennedy, the African American civil rights activist, feminist, and lawyer, and the other four ("A feminist world is a nuclear-free zone"; "Nuclear war: a fate worse than all our deaths"; "Who will inherit the earth?"; "Will the ashes of 'the enemy' look any different to our own?") composed by Stephanie Dowrick, co-founder of the Press. Established in 1978, the Press published a number of influential 20th-century feminist writers, including the first UK edition of Alice Walker's Pulitzer Prize-winning work, The Color Purple. These postcards were issued to publicize Keeping the Peace, the first in a projected series of occasional women's peace handbooks, published by the Press in 1983.

£225 [130433]

169

(WOMEN'S SECTION: AFRICAN NATIONAL CONGRESS.) VOW: Voice of Women. Special Issue on International Women's Year. Lusaka, Zambia: A.N.C.—Women's Section, 1975

Tall quarto, pp. 24. Original illustrated wrappers, stapled. Wrappers edges faintly toned, a little minor creases and couple of small marks, internally fresh. A very good copy.

SPECIAL ISSUE OF THIS IMPORTANT APARTHEID-ERA QUARTERLY MAGAZINE, commemorating International Women's Year (IWY),



with the official logo for IWY on the front cover (the peace dove with the mathematical equal sign and the biological sign for women). Voice of Women "was intended to provide one of the crucial linkages between internal women's organizations and the exiled movement. It was established in 1971 to mobilize South African women inside and outside the country into ANC structures; to lobby the international community to the ANC's cause; and to 'take up issues which affect women'" (Hassim, p. 93). As the African National Congress and its publications had been banned from South Africa in 1960, VOW was published in Zambia "under extremely difficult conditions . . . outdated and barely functioning machinery, poorly trained journalists, and few financial and informational resources" (ibid.).

Hassim, Shireen, Women's Organizations and Democracy in South Africa: Contesting Authority, University of Wisconsin Press, 2006.

£175 [131294]





(WOMEN'S SUFFRAGE.) An appeal to the women of the United Kingdom by women: On a subject demanding immediate attention. London: Houlston and Wright, 1860

Octavo (211 × 137 mm), pp. 8. Disbound. Creased, pencilled shelf mark to top margin of title page, one small spot to pp. 5-6, a near-fine copy.

FIRST EDITION OF THIS GENUINELY SCARCE PAMPHLET, an early and important call to arms signalling the rising tide of female activism in Britain and predating the UK's suffrage movement by a decade. OCLC locates a single copy only, at the University of Minnesota, who attribute the pseudonymous work to the Scottish poet and campaigner for women's rights Isa Knox (née Craig, 1831–1903). "Isa moved to London in 1857 and became part of the newly formed Langham Place circle and other feminist groups in order to work for 'the elevation and refinement' of women of her class. A protégée of Bessie Parks, she was one of the first staff members of the English Woman's Journal and the first female assistant secretary of the National Association for the Promotion of Social Science, a position she held for ten years despite public scorn" (ODNB). The present pamphlet—which documents the dire conditions experienced by women and children in employment, reporting in particular on unsafe working environments and unhealthy hours—is certainly on a subject, and in aid of a cause, to which Knox was devoted. She was also a member of the Society for the Promotion of the Employment of Women (SPEW, see 142) and the Ladies' Sanitary Association, as well as being the co-founder of the Telegraph School, in an attempt to direct women into the new and more educationally beneficial profession of telegraph clerks.

We can find direct mention of the Appeal just twice; once, listed in the "books received" section of The Economist for 24 March 1860, and again as part of a larger article, published the same day, on "Slavery among the bleachers and dyers" in a magazine called The Builder, which describes the Appeal as a "forcible" contribution to the topic. It is an emotive example of an early petition for women's rights, penned at the time of the first major push to protect working women and children.

[130633] £3,500

171

#### (WOMEN'S SUFFRAGE.) Women's Freedom League sash owned by the Hodgson sisters. [c.1908]

Original heavy grosgrain-type material (110 × 5.5 cm) striped in green, white, and gold, the words "Women's Freedom League" in black block capitals across the white, hook and thread fastening at ends. Colours a little faded and some discolouration marks to parts, else well-preserved.

An original Women's Freedom League sash once belonging to the suffragette Hodgson sisters; rare with such a clear provenance. Formed in 1907 in a break from the WSPU, the Women's Freedom League (WFL) favoured non-violent forms of protest—passive resistance to taxation, non-cooperation with the census—rather than attacks on persons and property. Prompted by the WSPU settling on their official colours in June 1908, the present colour scheme of green, white, and gold was adopted by the WFL soon thereafter; before this they had used red and white, or yellow and black, for their badges and banners. Edith, Florence, and Grace Hodgson are presumed to have been active members of the WFL at its origins, as the family collection from which this sash came also held items of WSPU ephemera, suggested by Crawford as evidence of their move from the one organisation to the other. The presence in their collection of badges associated with the WFL picket of 1909 and Edith and Florence's absence from the 1911 census charts their continued involvement with the group, and they continued supporting the WFL with financial donations until at least 1932.

See Elizabeth Crawford's blog post, "Suffrage Stories: The Hodgson Sisters and their Suffrage Souvenirs" (https://womanandhersphere.com) for further details of the family.

£5,000 [128846]

#### (WOMEN'S SUFFRAGE.) Hand-painted WSPU donation tin. [c.1908-17]

Cylindrical tin container (height 131 mm, diameter 88 mm), removable lid with coin slot, thick twine cord threaded through holes in lid and bottom. Surface painted in gilt, the front illustrated with purple, green, and white paint depicting a female knight in armour holding the WSPU pennant, striding ahead of the curled Votes for Women banner in the background; with a printed illustration, "Convicts and Lunatics have no vote for Parliament. Should all Women be classed with these?", pasted to the opposite side. Tin rusted and gilt flaked in places, cord browned, pasted illustration chipped and soiled, else a well-preserved example, the coloured paint remaining particularly bright.







A rare survival of an importance piece of suffragette ephemera: a strikingly hand-illustrated donation tin painted in service of the WSPU. It features the iconic imagery of the armoured female knight, "Votes for Women banner", and WSPU pennant, emphasising the moral and Christian right of female suffrage, skilfully rendered by the unknown artist in the society's official colours of purple, green, and white. Pasted opposite is a small card reproducing the iconic "Convicts and Lunatics" cartoon by Emily Jane Harding Andrews, first printed as a propaganda poster by the Artists' Suffrage League, one of two suffrage societies run by artists. The poster has been dated to c.1908 by Lisa Tickner in The Spectacle of Women (1988) and to c.1912 in the catalogue of The Women's Library at LSE.

The creation of the WSPU in 1903 by Emmeline Pankhurst and her daughters galvanised the "Votes for Women" campaign, drawing more attention to the cause of women's suffrage through "Deeds not Words". After relocating from Manchester to London in 1906, their fight became a highly public and sometimes violent struggle which attracted maximum publicity. In addition to individual donations, the WSPU raised funds through more commercial methods, such as the sale of card- and board-games like Panko and Pank-a-Squith (see item 174). Collection tins such as the present example were passed around at meetings—a few contemporary accounts mention attendees removing their jewellery and placing them in tins as contributions—or kept at home for personal savings during challenges like the Self-Denial Week. The WSPU gratefully acknowledged the sums of money donated by its members and supporters, which "represent real sacrifices—holidays foregone, pleasures abandoned, dress luxuries curtailed, and in many cases encroachments made upon the very necessities of life" (Annual Report, 1907, quoted in Wingerden, p. 93). Wingerden, Sophia A. van, The Women's Suffrage Movement in Britain, 1866-1928, Palgrave Macmillan, 1999.

£2,000 [129441]

173

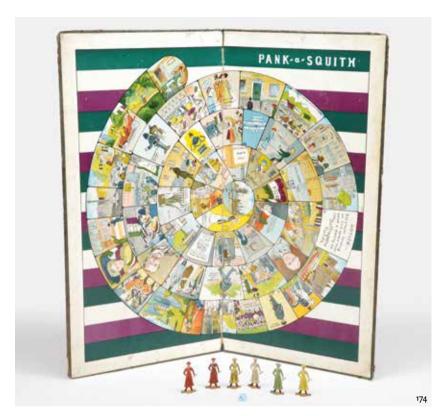
(WOMEN'S SUFFRAGE.) Solid silver cigarette case engraved for the suffragette Lettice Floyd. Regent Place, Birmingham: Deakin & Francis, 1908

Hinged silver cushion-shaped cigarette case (sides approx. 85 × 65 mm), the front engraved with the figure of Joan of Arc, holding a shield initialled "WS", within a single line oval framed with the words "Women Unite" above and "Suffragettes" below, reminiscent of the Arts and Crafts and Celtic lettering styles popular within the suffrage movement; the rear more elaborately engraved "Lettice" in curlicue lettering; press button spring catch, interior brush-finis silver gilt, yellow elasticated strap across right hand recess, stamped with the following makers marks: D&F (Deakin & Francis), anchor (Birmingham), standard mark (lion passant), date letter "i" (1908). A little tarnished in places as expected, but overall in fine condition.

A specially engraved silver cigarette case owned by the Birmingham suffragette Lettice Annie Floyd (1865–1934), made for her the year that she joined the WSPU. It is an arrestingly personal keepsake, with her first name engraved in a clearly professional, highly stylised, practised manner on the rear, while the front, featuring Joan of Arc, the frequent icon of the suffrage movement, is far more amateur, rendered in a simplistic fashion. This disparity perhaps indicates the work of two engravers of varying abilities at Deakin & Francis, or suggests that the same engraver was copying a design provided by whoever commissioned the case.

Floyd, of independent wealth, began her support of the suffrage movement by founding a local branch of the Birmingham Women's Suffrage Society but, impatient with the conventional lobbying tactics favoured by the group, left to become an active and financially generous supporter of the WSPU in 1908. Upon joining she also met her lifelong partner, the teacher and fellow suffragette Annie Williams. Based variously in Bristol and Newcastle, Floyd travelled to London a number of times to take part in some of the organisation's largest demonstrations; she was one of 23 women arrested for taking part in the "Rush" on the House of Commons in October 1908, protested on "Black Friday", and in March 1912 assisted in the window-smashing campaign, which led to her and Williams's imprisonment and force-feeding at Holloway. After the First World War Floyd continued to fight for women's rights, joining the National Council of Women.

£2,875 [131544]







## (WOMEN'S SUFFRAGE.) Pank-a-Squith. [Suffragette board game.] Germany: [c.1909]

Complete in eight parts. Colour-illustrated folding playing board (45  $\times$  45 cm) featuring fifty squares arranged in a spiral, the background striped in the WSPU. colours of purple, white, and green, the reverse backed in imitation snakeskin leather paper with the game's name blocked in gilt and the imprint "Made in Germany"; six painted flat lead playing pieces, each a suffragette figure wearing a sash in the WSPU colours and carrying a rolled petition; one sheet of printed game rules. With one blue die. Edges of board worn with a few spots of dampstain to the reverse, central hinge tender but firm, white margin a little soiled but else the colours bright and unfaded; some tiny patches of chipping to colour lacquer on playing pieces; rules sheet creased from folding, neat tape repair of single horizontal tear to verso. Overall in very good condition.

A COMPLETE AND WELL-PRESERVED EXAMPLE OF THIS RARE SUFFRAGETTE BOARD GAME, some of the earliest political merchandise relating to suffrage, which playfully conflates the names of Emmeline Pankhurst, leader of the WSPU, and her adversary, Prime Minister Herbert Asquith. First advertised in Votes for Women on 22 October 1909 (see item 113), the game was intended both to entertain supporters of the movement and to help generate funds for the same, and was sold through a series of high-street shops run by the WSPU along with other promotional merchandise.

The aim of Pank-a-Squith is to achieve full female suffrage—this goal represented by an image of the Houses of Parliament at the centre—by progressing from the first square, which depicts a woman taking care of her children and home, through squares featuring a number of political events, prejudices, and injustices, such as the forced feeding of hunger strikers, the smashing of the windows of the Home Office, and trials at a Bow Street magistrate's court, all while avoiding arrest. With a nod to the intent behind the game, the instruction for square 16 states that "Any player landing on this space must send a penny to Suffragette Funds". Pank-a-Squith is one

of the games and toys listed in Crawford's reference guide to the women's suffrage movement, in which she recounts that the suffragettes Mary Blathwayt and Annie Kenney played the game to pass an anxious time while Jennie Kenney was being operated on at Eagle House in July 1910.

Crawford, The Women's Suffrage Movement: A Reference Guide, 1866-1928, UCL Press, 1999.

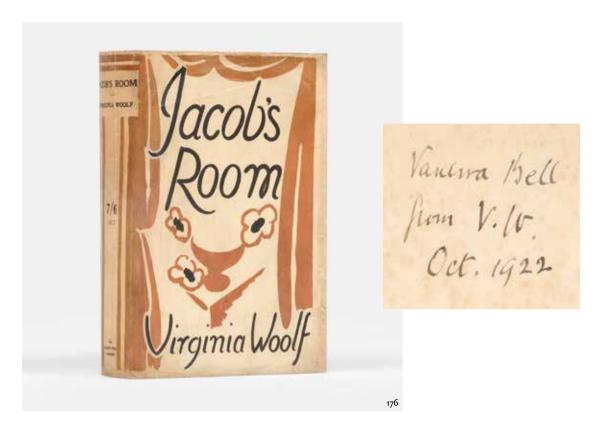
£7,500 [126849]

175

## **WOODWARD, Kathleen.** Jipping Street. With a Woodcut by John Nash. London: Longmans, Green and Company, 1928

Octavo. Original orange cloth-backed black textured paper-covered boards, black spine label lettered in orange, top edge orange. With the pictorial dust jacket. Woodcut frontispiece by John Nash. Spine ends and corners lightly rubbed and bumped, endpapers browned from jacket, else a bright, clean





copy, the cloth notably bright, preserving the rare dust jacket, price-clipped, with extremities creased and rubbed with some short tears to joints and chipping to spine ends.

FIRST UK EDITION, FIRST IMPRESSION, IN THE SCARCE DUST JACKET FEATURING A STRIKING WOODCUT BY JOHN NASH, which also appears as a frontispiece, depicting three men rescuing the body of a drowned woman from a river. It was first published in New York by Harper & Brothers earlier the same year, with a dust jacket illustrated by British sculptor and engraver Leon Underwood, featuring a far less menacing scene than that chosen by Nash: in Underwood's illustration, a mother and daughter launder clothes in the street using a washing dolly, with the boarded-up windows of houses visible in the background.

Jipping Street is "a graphic and absorbing account of growing-up in a London slum in the late 19th and early 20th centuries . . . [it is] a psychic reconstruction of childhood rather than a chronological narrative" (The Autobiography of the Working Class, p. 336). At the age of 12 Woodward (1896–1961) began working in a London factory, and just one year later she had left home to take up another factory job making collars for men's shirts. Later she took positions as a receptionist and a freelance journalist, and allied herself with various socialist, suffrage, and free-thought groups.

The Autobiography of the Working Class, Vol. II: 1900–1945, eds. John Burnett, David Vincent, & David Mayall, Harvester, 1984–89, 852.

£250 [130552]

176

**WOOLF, Virginia.** Jacob's Room. Richmond: Leonard and Virginia Woolf at the Hogarth Press, 1922

Octavo. Originalyellow cloth, printed paper spine label. With the dust jacket designed by Vanessa Bell. Housed in a black quarter morocco solander box by the Chelsea Bindery. Cloth soiled and darkened, label rubbed and chipped, short tear to lower joint at head, inner hinges cracked, an artist's

copy in the professionally restored jacket (rear panel reattached, head of spine and tips reconstructed) lightly dust-soiled and slightly creased.

FIRST EDITION, PRESENTATION COPY TO VANESSA BELL, inscribed by the author on publication: "Vanessa Bell from V.W. Oct. 1922". An exceptional association copy: Jacob's Room was the first of Woolf's books for which Vanessa Bell designed the dust jacket, and the text represents Woolf's attempt to do in fictional form what her sister had been doing with her paintings for the past decade. Jacob's Room does not carry a formal dedication, but given the collaboration between the sisters in its design and the identity of their artistic aims, this might be regarded as the de facto dedication copy. "Woolf's family portrait-making in Jacob's Room can be seen as a literary rendering of her sister's experiment, in particular Studland Beach and her portraits of 1911–13 . . . In their reaction to the work of the Post-Impressionist painters, both women artists depart from realist representation of people and places and seek to influence the audience's emotions through formal means" (Kostkowska, pp. 79–83).

Virginia Woolf noted in her diary for Saturday 14 October 1922: "I have seen Nessa, Maynard, Lydia, Desmond, Saxon, Lytton, Frankie Birrell & Marjorie Fry, all within this week; & had two letters, from Lytton & Carrington, about Jacob's Room, & written I don't know how many envelopes; & here we are on the verge of publication . . . Richmond writes to ask that date of publication may be put ahead, so that they may notice it on Thursday." Jacob's Room was published on Friday 27 October in an edition of 1,200 copies. The first full-length book to be published by the Hogarth Press, its publication marked the moment when the Woolfs decided to run the Press as a genuine business concern.

Kirkpatrick A6a; Woolmer 26; Kostkowska, Justyna, "Studland Beach and Jacob's Room: Vanessa Bell's and Virginia Woolf's experiments in portrait making 1910–1922", Partial Answers 9:1, January 2011.

£85,000 [87261]



WOOLF, Virginia. "Is Fiction an Art?" Hand-corrected typescript review of Aspects of Fiction by E. M. Forster. 52 Tavistock Square, London: October 1927

Quarto, 9 typescript pages, printed on rectos only, annotated in purple ink at head by the author "Mrs. Woolf/52 Tavistock Square London," containing autograph revisions by Woolf and editor's and printer's annotations in pencil and coloured pencil. Some pages with glued additions, others shorter, some wear at edges and light surface soiling.

Original typescript draft with 60 autograph corrections by Woolf of one of her most defining essays, with superb provenance: by descent from the editor responsible for bringing the essay to publication, Geoffrey Parsons (1879–1956). Published in the New York Herald Tribune on Sunday, 16 October 1927, Woolf's review of E. M. Forster's Aspects of Fiction appeared on the first page of the Book section of the paper and continued on pages 5 and 6. The present typescript, complete save for three paragraphs (numbers three to six) of the final published text, is a scarce survival.

Notably, Woolf has crossed out her original title for the essay, "The Art of Fiction," at the head of page 1, and typed in the title as it was published, "Is Fiction an Art?" That addition, and the final two pages, are in blue typewriter ink; the remaining typescript is in black. The following month, Woolf revised the essay and returned to her original title of "The Art of Fiction" for its publication in Nation & Athenaeum on 12 November.

Some of Woolf's corrections are telling, such as her change of the word "may" to "must" in a key passage, shifting the phrasing from the possibility of breaking rules to the necessity of doing: "if fiction is, as we suggest, in difficulties, it may be because nobody grasps her firmly and defines her severely. She has had no rules drawn up for her. And though rules may be wrong, and may [changed in the manuscript to "must"] be broken, they have this advantage—they confer dignity and order upon their subject; they admit her to a place in civilised society." Elsewhere, an oft-cited sentence from the essay—"Why should a real chair be better than an imaginary elephant?"—appears here as it was first written prior

to her revision: "And how do you make out that a real chair is better than an imaginary elephant?"

"In terms of personal relationship, E. M. Forster was probably closer to Virginia Woolf than to any other contemporary novelist of comparable stature" (Das & Beer, p. 217). By the time of the publication of Forster's Aspects of Fiction, their complex literary relationship had evolved since his influential review of Woolf's first novel, The Voyage Out. Woolf had continued to see Forster as her senior in accomplishment until the mid–1920s, when Mrs Dalloway established her as the equal of her friend; now, prior to the publication of Aspects of Fiction, Forster warily asked his editor "not to send Virginia Woolf the uncorrected proofs for a small reason; they contain a criticism of her own work which I have modified in the revise!!" (2 September 1927).

It was Woolf's custom to destroy the English typescripts of her full-length works. This has survived due to its publication in America. The nearest recent comparable to the present item is "Thoughts on Peace During an Air Raid," typescript with corrections, 1940, 8pp (sold Christie's, Nov 14, 2007, lot 56, £14,400 including commission), now held at the Harry Ransom Humanities Research Center at the University of Texas at Austin.

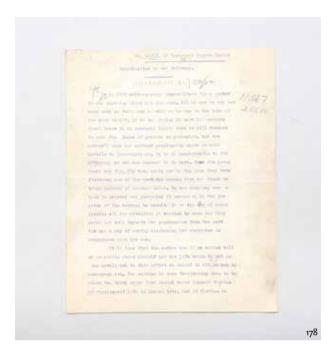
£22,500 [130267]

178

WOOLF, Virginia. Corrected typescript for the introduction to Mrs Dalloway. London: June 1928

4 sheets (256  $\times$  204 mm), typewritten in purple ink to rectos only, headed with Woolf's typewritten address: "Mrs. Woolf, 52 Tavistock Square, London WC1". Manuscript corrections in ink and pencil by several hands including Virginia Woolf's. Final leaf verso inscribed "Virg. Woolf Intro. to Mrs. Dalloway (Paid July 18 1928)" in pencil. Horizontal folding crease across the middle, some light soiling, very good condition.

Virginia Woolf's original typescript, with her autograph corrections in eight places, for her first introduction to Mrs Dalloway, constituting Woolf's first published commentary on her own novel. It was published in the Modern Library edition in 1928, four years after the first edition, published in 1925 by the Hogarth Press.



Neither that nor the American edition published by Harcourt, Brace & Co later in the same year, had any preface or introduction. In it, she makes one her most significant remarks on her revision of the text, noting that "in the first version Septimus, who later is intended to be her double, had no existence; and that Mrs. Dalloway was originally to kill herself, or perhaps merely to die at the end of the party". The typescript was composed at her Bloomsbury address in Tavistock Square and sent to the Modern Library offices in New York.

£27,500 [122395]

179

### (WORLD WAR I.) "War Log Book" photograph album. Arc-en-Barrois: 1915–8

Landscape sextodecimo ( $205 \times 268$  mm). Artist's sketchbook in original grey cloth, rebacked to style with original spine laid down, heading written in manuscript to front cover, elasticated cloth band to rear pastedown. With 208 photographs (between  $70 \times 50$  mm and  $130 \times 180$  mm, the majority  $105 \times 60$  mm or  $90 \times 124$  mm), one watercolour ( $184 \times 132$  mm), 32 postcards (the majority  $90 \times 138$  mm) and 4 newspaper clippings (various sizes), 3 leaves left blank, neatly captioned and annotated throughout in ink in a single hand. Boards a little bowed and soiled, minor rubbing to extremities, pages slightly rippled, overall in very good condition, the contents remaining bright.

A remarkably rich and well-presented account of the First World War, compiled by Margaret "Meta" Sophie Hannah, a volunteer army nurse, providing insightful photos of key arenas of the war, accompanied by Hannah's extensive annotations.

The album is inscribed by one of her friends on the front pastedown, "Meta, in memory of our war holiday and 'The Great Adventure'! July 1915", referring to a walking tour in the Alps that Hannah and some of her fellow volunteer nurses took at the start of July 1915, when this album was likely bought. Hannah then filled the album with photographs she had taken earlier that year, and continued to add to it throughout the war. The first entry is post-dated February 1915 when Hannah was working at the Chateau d'Arc en Barrois, an emergency evacuation hospital staffed by English volunteers serving the French 3rd Army Corps, founded in January of that year. A number of significant cultural figures also volunteered



at the hospital alongside Hannah, including painter Henry Tonks, shown in one photo watching a game of boules (p. [19]), artist Wilfried de Glehn and his wife, shown in a number of photos (p. [22], with a print of one of his paintings of the hospital building also included, p. [10]), and future poet laureate John Masefield (p. [7]), who served a six-week term as a volunteer orderly during the spring of 1915, and drew from his experiences there for works such as Fetching the Wounded, The Distant Guns, and Men of Verdun.

At the end of July 1915 Hannah was sent to the American Ambulance Hospital in Neuilly, Paris, and then to the Duchess of Westminster Hospital in Le Touquet. Hannah documents each of the hospitals she worked at. In December 1915 she returned to Paris, where she survived the February 1916 bombing of the city. Included in her photos of the hospital are images of the decoration services held at Les Invalides on 3 March 1916: it is possible Hannah received medals at this ceremony as there are three embossed watercolours of medals, including the Croix de Guerre, to the front pastedown. Hannah moved again in the summer of 1917 to the Duchess of Sutherland Ambulance hospital. The photos from this stay are particularly interesting as they include a visit from King George V and Queen Mary during Bastille Day festivities, where Hannah features prominently in these photos in her handmade tortoise costume.

£1,650 [129040]







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