

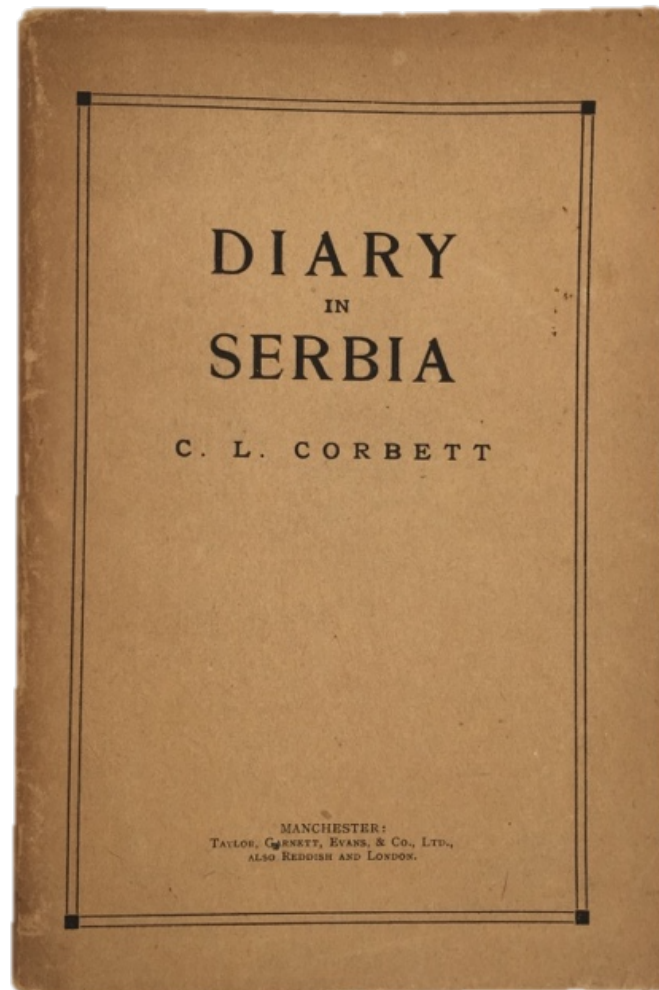
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Dr F L Philip
3, Butts Garth Farm,
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+44 (0)7879441401
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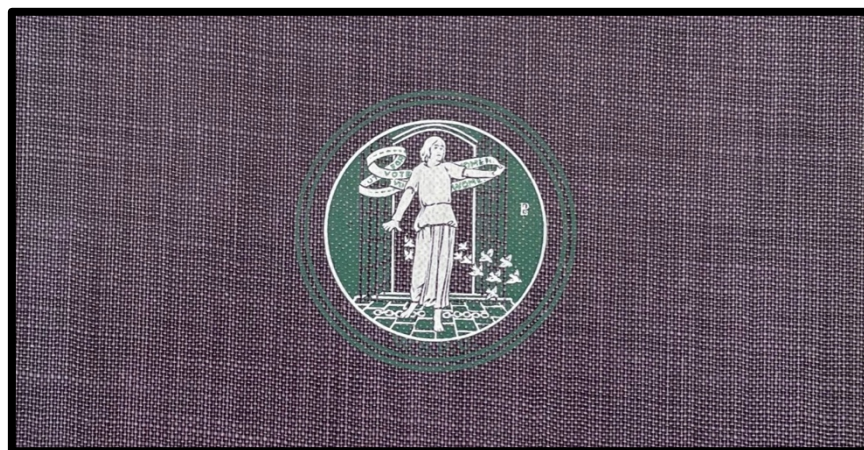
Extraordinary Women: A Short Winter Miscellany

Lives, Work & Signed Copies



**In Loving Memory of
Maureen Philip
(1941-2020)**

“No coward soul is mine”



Cover Page (left to right): Vera Jack Holme's ex libris by Jessie M. King, items 9 & 10; Dr Catherine Corbett's *Diary in Serbia* (1916?), item 4; and Constance Lytton's *Prison and Prisoners* (1914), item 6. Dedication Page: Sylvia Pankhurst's Medallion, item 6

LIVES



I. SMYTH, Ethel. *Impressions That Remained: Memoirs (Two Volumes)*. London, New York, Bombay, Calcutta, and Madras: Longmans, Green, and Co., 1919.

FIRST EDITION. 8vos, pp. [xvi], [288] + b/w frontis and 7 plates; [xii], 298 + b/w frontis and 7 plates. Original purple cloth, gilt stamped lettering to spines. Green gilt-edged ribbon markers with 'This Volume is the Property of Harrods Circulating Library' stitched through in black. Spines cocked and sunned, uneven sunning, pale splotches and a few scores to boards. Offsetting and POI to ffeps, scatter of light foxing. Vol. I only: tape repair to leading edge of pp. 47-8. Else, clean and bright. A robust set of Smyth's childhood and musical memoirs, uncommon in trade in first edition. Good-only.

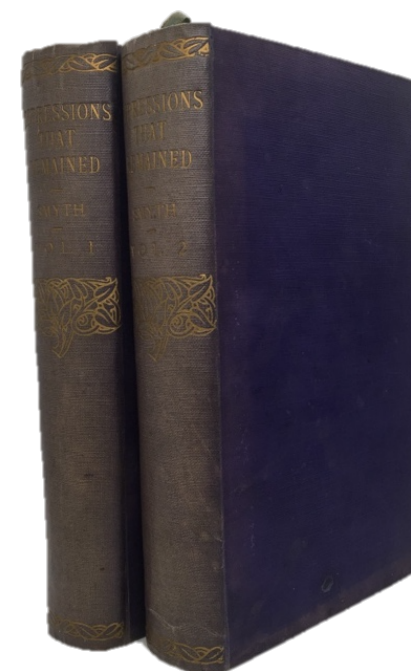
Dame Ethel Smyth (1858-1944), flamboyant English composer, memoirist and Suffragette, is perhaps best remembered for composing the Women's Social and Political Union's (WSPU) rousing anthem, 'The March of Women' (1911, lyrics by Cicely Hamilton: see item 5). While she was the first female composer to be awarded a damehood, her loss of hearing in the early C20th, led her to invest her prodigious energies in writing (alongside golfing). Of her autobiographical works, Vita Sackville-West wrote: "she might have entitled her successive books ME ONE, ME TWO, ME

THREE, and so on [...] All Ethel's books are about Ethel, from one point of

Ethel's view or another". A lover of women, Smyth had a late, passionate friendship with Virginia Woolf, who recalled first seeing her at a concert in 1919, the same year Smyth's *Impressions* was published and by which Woolf was then absorbed: "I suppose I told you how I saw you years before I knew you? — coming bustling down the gangway at the Wigmore Hall, in tweeds and spats, a little cocks feather in your felt, and a general look of angry energy, So thats Ethel Smyth!" (all citations in Raitt, 1988).

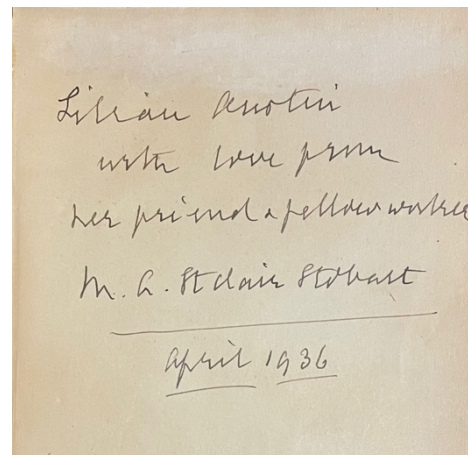
Suzanne Raitt (1988) "The tide of Ethel': Femininity as narrative in the friendship of Ethel Smyth and Virginia Woolf.' *Critical Quarterly*. 30:4, pp. 3-21,

[ref: 1774] £120



2. St. CLAIR STOBART, M. A.; [AUSTIN, Lilian]. *Miracles and Adventures: An autobiography.* London: Rider & Co., 1935.

FIRST EDITION, PRESENTATION COPY. Large 8vo, pp. [384] + b/w frontis and plates. Blue cloth, spine lettered in gilt, blind ruling to upper board. Recased: cockling to spine cloth, starting rear joint glued, new white endpapers. Corners bruised, joint- and edgewear. Residue of paper strip to ffep, followed by inscription in pen in Stobart's flamboyant hand: "Lilian Austin/ with love from/ her friend and fellow worker/ M. A. St Clair Stobart/ April 1936," foxing to prelims and final page, else, internally clean and tidy. Part II 'Women & War' had been published under that title by G. Bell & Sons in 1913. Rare in the first edition, most especially with an inscription from St. Clair Stobart. Good+.



Lilian Austin
with love from
her friend & fellow worker
M. A. St Clair Stobart
April 1936

'Spiritualism's greatest woman,' Mabel Annie St. Clair Stobart (1862-1954) first gained distinction as an aid-worker. In 1907 she founded the Women's Sick and Wounded Convoy Corps (WSWCC) followed by the Women's Imperial Service League in 1914. With the advent of WWI, she set up a field hospital in Belgium, and subsequently, with a commissioned rank of major (a first for a woman), served on the Balkan Front where she commanded the Serbian Relief Fund's field hospital, run by her all-female staff (ODNB; Crawford, 2014). Following the deaths of her sons and husband, Stobart turned to Spiritualism during the interwar period. Author of *Ancient Lights* (1923) and *Torchbearers of Spiritualism* (1925), she was Chairman of the Spiritualist Community, which she founded in 1924. Meetings took place at Grotrian Hall, London; her friend, Arthur Conan Doyle, served as President until his death in July 1930. Like Annie Besant and many other prominent women in the occult movements of spiritualism and theosophy, Stobart was a feminist and supporter of suffrage.



It seems likely that Stobart's dedicatee is Mrs Lilian Austin, a member of the Spiritualist Community who ran clairvoyance and psychometry sessions at Grotrian Hall. An SC advert in the October 1936 issue of *The Light* lists Mrs Lilian Austin as 'Clairvoyante' for the Open Meeting on Monday 26 October, while Mrs St. Clair Stobart was due to welcome enquirers on the Monday and Friday afternoons. *The Light: A Journal of Psychical, Occult, and Mystical Research* was the weekly periodical issued by the London Spiritualist Alliance.

Elizabeth Crawford (2014) 'Women and The First World War: The Work of Women Doctors.' *Woman and her Sphere Blog*.

[ref: 1770] **On Hold**

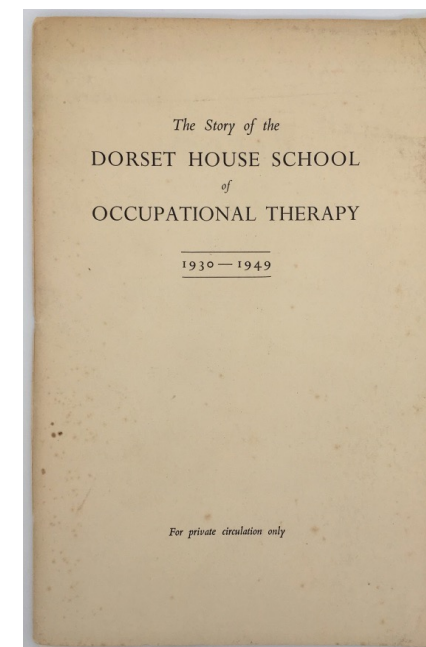
WORK

3. CASSON, M.D., D.P.M., Elizabeth (Foreword). *The Story of the Dorset House School of Occupational Therapy: 1930-1949.* [Bristol?]: [The School?] Privately printed by John Wright and Sons Ltd, Stonebridge Press, n.d. [1951?].

22.5 x 14.7cm, pp. [20] + 9 b/w plates. Cream wrappers lettered in black, sewn. Creasing and wear to extremities, spotted and a little browned. PO inscription to half-title: "16 March 1980/ For Jean Wrangham with good wishes/ from E.M. Macdonald." Else, clean and tidy. Single-line hand-written letter on Memorial Hospital Darlington-headed paper (A4, p. 1, short edges ragged) laid in. A very good copy of a rare account of the first school for occupational therapy in the UK, with a foreword by Dr. Elizabeth Casson. Jisc LHD lists only 1 copy, held by UoBristol Libraries.

Elizabeth Casson (1881-1954) was the first woman to be awarded both a medical degree (1919) and a doctorate in medicine (1926) by the University of Bristol. Particularly interested in psychiatry, Casson set up a residential clinic for women suffering mental health problems at Dorset House, Bristol in 1929, having borrowed £1000 from her brother, actor Lewis Casson. A year later, at the same site, she opened the first school of occupational therapy in the UK. The school became part of Oxford Brookes University in 1992.

The pamphlet's likely publication date, 1951, was a significant year for Casson: she was awarded an OBE for her work at Dorset House, as well as being elected an honorary fellow of the World Federation of Occupational Therapists (ODNB). A new edition of the pamphlet followed in 1986 by Betty Collins, which updated the School's story to that year.



[ref: 1632] £45

RARE PAMPHLET DOCUMENTING THE WORK OF A SCOTTISH WOMEN'S HOSPITALS UNIT IN SERBIA (1915-16)

Diary in Serbia

During the summer of 1915 a branch of the Scottish Women's 1st Serbian Unit, under Dr. Hollway, was settled at Lazarevatz, in the north of Serbia. The village had been occupied by the Austrians for a month during the autumn of 1914. Many of the cottage walls still showed bullet marks and broken windows, and the church, which had been used by both sides as a look-out, was pitted all over, and its tower had large masses of stonework shot away. The village was registered to provide for 600 patients. There were no large buildings, but several small buildings were used as wards. A school of several rooms on the hill above the village was used as a fever hospital, and other buildings were made into medical, surgical, and convalescent wards. The work had steadily developed during the summer. The S.W. unit had at first taken charge of the fever hospital and two others, the remaining ones being under Serbian management. Later, two more hospitals were opened by the S.W., and they also undertook to work the laundry for all ten hospitals. This, without wringing machines or drying sheds, or water laid on, involved a great deal of labour. Then the store for all the hospitals was undertaken by the S.W.; a good-sized building taken, and the stores of bed-linen, crockery, &c., arranged, and an inventory made. The staff were quartered in one of the few two-storey houses in the village, and in a group of tents on the hill behind, up a muddy lane.

During October rumours of invasion began to thicken. The Serbian Army had been seen marching through towards the Bulgarian frontier—a sorry procession of brave soldiers badly equipped. Then news

4. CORBETT, C. L. [Dr. Catherine Louisa]. *Diary in Serbia*. Manchester: Taylor, Garnett, Evans & Co., Ltd, [1916?].

n.d. Privately printed. 18 x 12cm, pp. 68. Buff card wrappers, lettered in black, stapled (rusty). Bump and chip to head of spine, wrappers tanned, a little creased, rubbed and soiled. Toned, else, pleasingly clean and tidy. A very good copy of a scarce pamphlet documenting, first-hand, the work of a Scottish Women's Hospitals (SWH) unit in Serbia between 1915-16.

Dr. Catherine Louisa Corbett, MB ChB DPH (1877-1960) was the second woman to gain a medical degree from the University of Manchester Medical School in 1905. Having successfully sat for the Cambridge Diploma in Public Health in 1907, she subsequently worked as a School Medical Inspector (SMI) and by 1910 was SMI for the West-Riding area (see Mohr, 2018).

With Dr. Elsie Inglis (1864-1917) at the helm, Corbett and 22 other women set out for Serbia, arriving in January 1915. They established the first Scottish Women's Hospitals (SWH) unit at Kraguievatz (80 miles south of Belgrade). Corbett's *Diary* begins in October 1915 in Lazarevatz, just as her SWH branch is forced to relocate further south to Krushevatz, with the advancing Austrian army at its heels. Comprising the occasional letter to her family alongside diary entries, the pamphlet captures the utter chaos, grueling work, yet camaraderie shared by the women as they struggled to care for the Serbian and Allied injured under occupation. The diary drips with the dirt, damp and cold of life, with food-related privations at the fore, yet birthdays are celebrated with *café au lait* and poems written: "O, Serbia thou fertile land! / It rends my heart in twain / To see thy homesteads shattered, / To see thy people slain." (V.'s Poem. 'To Serbia').

The SWH was founded in 1914, spearheaded by Inglis and the Scottish Federation of the National Union of Women's Suffrage Societies and with the financial support of the National Union of Women's Suffrage Societies and the American Red Cross. Many women involved in the suffrage movement volunteered. While Corbett refers to her SWH colleagues predominantly via initials, given the pamphlet's provenance (it is from her library), 'V.' is almost certainly Vera Jack Holme (1882-1969); 'Mrs. H.' likely Holme's lover and fellow Suffragette the Hon. Evelina Haverfield (1867-1920), both of whom worked in the transport wing of SWH; while, 'M.' is perhaps Margaret Campbell Greenlees (1880-1952) or Margaret Louise Ker (1892-19??, daughter of Dr Alice Ker) (see also items 9 & 10). Drs. Hollway (*sic*, Dr. Edith Holloway?) and Inglis appear

by name, with the latter's indomitable spirit and refusal to bow to German officialdom much in evidence. Canadian 'W.' – celebrated throughout for her pluck and grit: "It is rather convenient having a man about who is a girl," notes Corbett – is identified by Mohr as a Miss Whilebear. Corbett's *Diary* justly honours the resilience and bravery of the women who worked in the SWH's 1st Serbian Unit.

JISC LHD lists only 1 copy, held by The London Library, while Corbett's biographer Peter Mohr refers to another held privately by an SWH historian and originally owned by "Dr Holloway".

Peter Mohr (2018) 'Dr Catherine Louisa Corbett MB ChB DPH (1877–1960), Diary in Serbia. Her work with the Scottish Women's Hospitals in Serbia and Russia, 1915–1917.' *Journal of Medical Biography*. 26:4, pp. 242-251.

[ref: 1597] **SOLD**

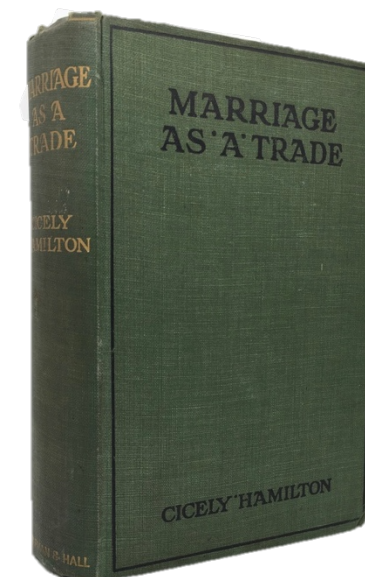
5. HAMILTON, Cicely; [BILLINGTON, Rosamund]. *Marriage as a Trade*. London: Chapman and Hall, Ltd, 1910.

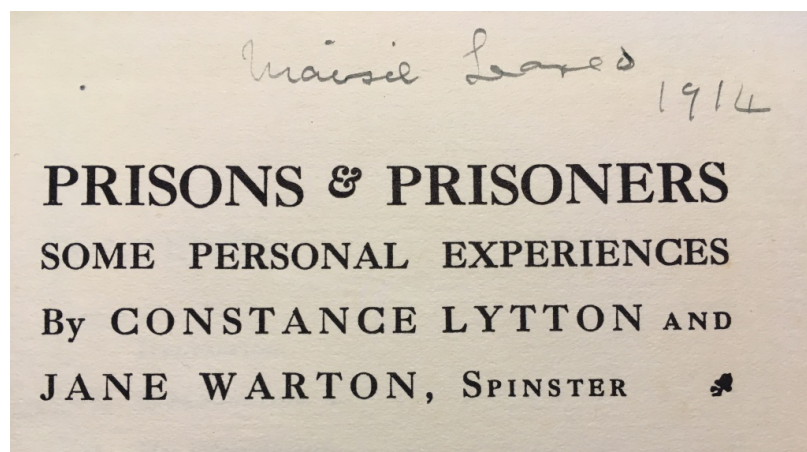
FIFTH EDITION (first published 1909). 8vo, pp. vi, 284, [8 adverts]. Green cloth, gilt lettering to spine, black lettering and ruling to upper board. Bottom edge untrimmed. Slight lean to spine, bruising and wear to extremities, bump to front bottom corner. Edges and endpapers tanned, Rosamund Billington's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

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

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

[ref: 1605] **£100**





6. LYTTON, Constance and WARTON, Spinster, Jane; [LEARED, Maisie]. *Prisons & Prisoners: Some personal experiences*. London: William Heinemann, ©1914.

FIRST EDITION. 8vo, pp. [xii], [338], [2], [16 catalogue] + portrait frontis and 1 additional plate featuring 'Jane Warton, Spinster' (see cover page). Original purple cloth, gilt stamped lettering to spine, Sylvia Pankhurst's Medallion in green and white to upper board. Spine cocked and sunned, extremities rubbed, edges tanned with a few spots. Foxing to endpapers, occasionally to margins, POI to title page: "Maisie Leared/ 1914". Else, clean and tight. A pleasing copy of Lytton's compelling account of her prison experiences, bound in Suffragette colours. Very good.

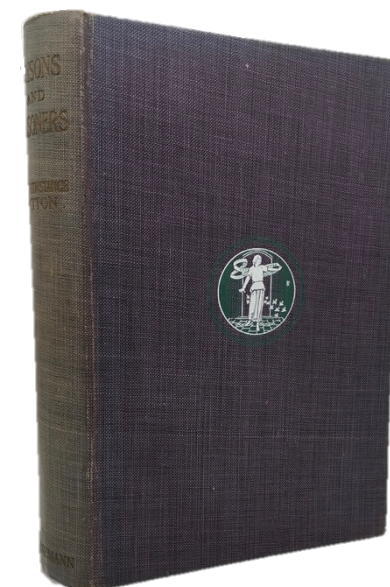
Lady Constance Lytton (1869-1923) joined the WSPU in 1909, becoming an influential figure for the movement. She initially received preferential treatment in Newcastle Prison because of her family

name and heart condition, but, to raise public awareness of the "barbarous ill-treatment" of women political prisoners, she "determined myself to share their fate," disguising herself – through ugliness, she tells us – as Jane Warton, Spinster (the first name selected as "Jane" was the name of Joan of Arc"). This concealment led to much harsher treatment during later periods of incarceration, including force feeding; her account makes for difficult reading. Following a series of strokes, Lytton retired from militant activism in 1912. In a letter to Lytton's sister Betty Balfour written the same year from Holloway Prison, Ethel Smyth observed: "The adoration of Suffragettes for 'Lady Conny' is a thing to see, not tho' to wonder at" (Lytton, 1925).

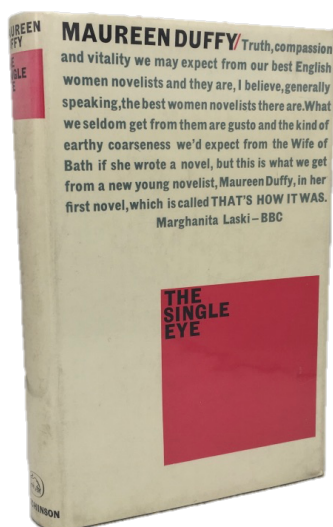
Maisie Leared is likely Jane Mary 'Maisie' Leared (1873-1960), sister-in-law of Olive Hockin (later Leared, 1880-1936), artist and Suffragette. In 1913 Hockin was herself imprisoned for four months for an arson attack on Roehampton Golf Club, as well as being charged with damaging the orchid house at Kew Gardens and pouring corrosive liquid into a letterbox (Crawford, 1999).

Elizabeth Crawford (1999) *The Women's Suffrage Movement: A reference guide, 1866-1928*. London: UCL Press; Constance Lytton; Betty Balfour (arranger) (1925) *The Letters of Lady Constance Lytton*. London: William Heinemann.

[ref: 1606] £135



SIGNED & ASSOCIATION COPIES



7. DUFFY, Maureen. *The Single Eye*. London: Hutchinson of London, 1964.

FIRST EDITION, SIGNED BY AUTHOR: "Very best wishes – / Maureen Duffy –" in black pen to title page. 8vo. Black cloth, silver lettering to spine. Bruising to spine ends, light bands of offsetting to feps, Foyles sticker to front pastedown. Else, pleasingly clean and tidy. In the original dust jacket: price-clipped, spine gently sunned, a little creasing to spine ends. A lovely copy of Duffy's second novel, unusual signed. Near fine/ very good.

Author and activist, Maureen Duffy (1933-) is perhaps best known for her third novel, *The Microcosm* (1966), set in and around the renowned lesbian nightclub, the Gateways Club. Having come out in the early 1960s, Duffy worked for the Homosexual Law Reform Society, as well as writing for *The Minorities Research Group*, *Arena Three* and *Sappho*. She is a founding member of the Authors Licensing and Collecting Society and also a vocal LGBTQ and animal rights activist.

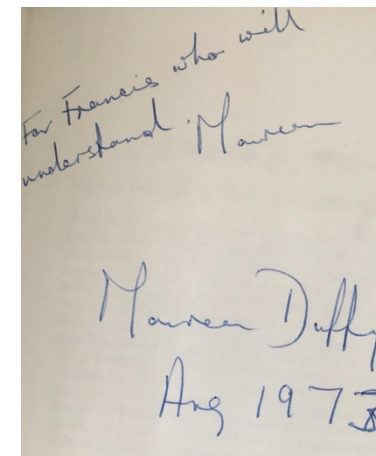
[ref: 1810] **SOLD**

8. DUFFY, Maureen; [KING, Francis]. *I Want to go to Moscow: A lay*. London: Hodder and Stoughton, 1973.

FIRST EDITION, PRESENTATION COPY. 8vo. Black cloth, gilt lettering to spine. Top edge pink. Authorial inscription in blue pen to fep: "For Francis who will/ understand./ Maureen/ Maureen Duffy/ Aug 1973". Clean and crisp. In the original dust jacket: spine gently sunned, toned, creasing to edges, a few scores to rear panel. Near fine/ very good. A pleasing association copy, speaking to an important literary friendship.

Francis King (1923–2011) was a prolific novelist and man of letters, a British Council factotum and President of International PEN. Duffy and King were co-founders of the Writer's Action Group, which campaigned successfully for a Public Lending Right for British authors. Both writers are/were sexual radicals in life and writing (despite King's Conservatism), with his entire oeuvre "suffused with homosexuality".

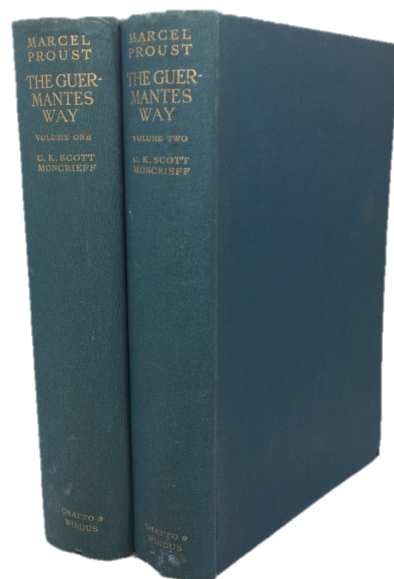
[ref: 1811] **SOLD**



**FROM THE LIBRARY OF VERA JACK HOLME: SUFFRAGETTE & SAPPHIST,
AID WORKER & ACTRESS**

“A NOISY, EXPLOSIVE YOUNG PERSON”

Mrs Pankhurst’s description of Vera Jack Holme (1882-1969) above, aptly captures Holme’s active role in the militant side of the suffrage movement, her aid work in Serbia and Russia during WWI, as well as her sheer vim for life. Holme, who, especially in later years, chose a masculinised style of dress and wore her hair “decidedly short,” was known to friends and lovers as Jak, Jack or Jacko, a nickname from her music hall days (Crawford, 1999). These lifelong friendships and romantic relationships were tightly interwoven with membership of the WSPU. Holme’s ever enthusiastic contributions included playing Hannah Snell in Cicely Hamilton’s *Pageant of Great Women*, stone throwing, hiding in an organ to declare “Votes for Women” through the pipes, and touring magic lantern talks to campaign for the movement. Alongside this theatrical and activist bent, Holme’s mechanical expertise – she is perhaps most celebrated for driving the Pankhursts and is recorded as Britain’s first female chauffeur – led to work in the transport wing of a Scottish Women’s Hospitals unit in Serbia, as documented in Corbett’s Diary above (item 4). The subject matter of the four items from Holme’s library represented in this list speak to key aspects of her life: her queerness (item 9), her aid work (item 4), her love of poetry (she wrote verse herself) (item 10) and her commitment to radical politics and resistance movements (item 11). Holme’s papers are held by The Women’s Library, LSE.



9. PROUST, Marcel; MONCRIEFF, C. K. Scott (translator); [KING, Jessie M.].

The Guermentes Way (Two Volumes). London: Chatto & Windus, 1925.

FIRST BRITISH EDITION in two volumes (Remembrance of Things Past, Parts Three and Four). 8vos, pp. [x], [428]; [vi], [396]. Blue cloth, spines lettered in gilt. Top edges blue (faded), fore- and bottom edges untrimmed. Spines gently sunned and rubbed, pushing to spine ends, bottom corners bumped. Holme’s striking ex libris, designed by Jesse M. King, to both front pastedowns, occasional light spotting, else, both vols. clean, bright and tight. ‘British Serbian Units Branch of the British Legion Financial Statement For Year Ending September 30, 1931’ slip laid in to Part Three (20.2 x 12.6cm, one central fold, creasing and closed tear at base of fold). A brilliant association pair of a highly collectable edition with rather splendid queer resonance. Very good.

A pair of books that, through ownership and text, unites the radical triumvirate of Proust, Holme and Edward Carpenter, all significant queer figures. Holme had herself taken ‘the Guermentes Way’ in 1911 in her partnership with the Hon. Evelina Haverfield, a Suffragette and aid worker like herself, with whom she (mostly) lived and worked until Haverfield’s early death in Serbia in 1920. By 1925, and the publication of Moncrieff’s translation, Holme was living in Scotland, in a *ménage à trois* with Margaret Campbell Greenlees and Margaret Ker (see item 4 also), known locally as the ‘Ladies of Lockhearnhead’

and active in the local Women's Rural Institute. Jessie M. King's design for Holme's bookplate, however, hails from the immediate post-war years, when Holme lived with the Scottish artist Dorothy Johnstone in Kirkcudbright, as part of the 'Greengate' artistic community centred on King and her husband, E. A. Taylor. King's thoroughly appropriate design features Jeanne d'Arc in modern incarnation above a quotation from Edward Carpenter's *Towards Democracy* (1883): "O Freedom Beautiful Beyond Compare Thy Kingdom is Established" (see cover page).

Anna Kisby (2014) 'Vera 'Jack' Holme: Cross-dressing actress, suffragette and chauffeur.' *Women's History Review*. 23:1, pp.120-136; Stirling Council Archives holds papers relating to Holme's life in Lockhearnhead.

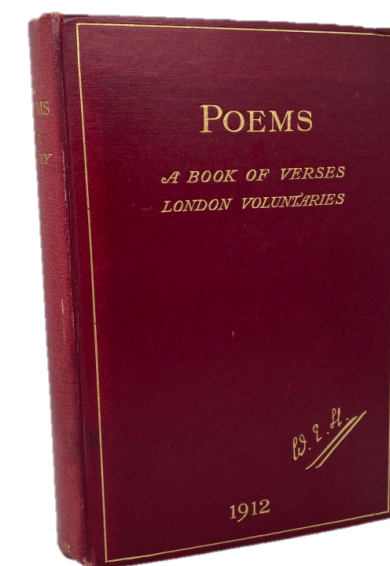
[ref: 1898] £875

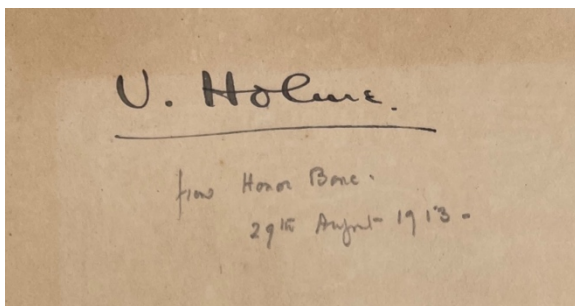
10. HENLEY, William Ernest; [BONE, M.D., Elizabeth Honor]; [KING, Jessie M.]. *Poems*.

London: David Nutt at the Sign of the Phoenix in Long Acre, 1912.

Thirteenth impression. 8vo, pp. [xiv], [256] + frontis with tissue guard. Red cloth, lettered in gilt to spine and upper board, gilt ruled. Top edge gilt, others untrimmed. Spine sunned and unevenly to boards, pushing and wear to spine ends, top front corner bumped, shallow dents to lower board. Edges toned and spotted. Holme's striking ex libris, designed by Jesse M. King to front pastedown (a little grubby), with "V. Holme" in pen to ffep, and "from Honor Bone/ 29th August 1913" in pencil underneath. Light offsetting from ex libris and frontis, spotting to front and rear. Else, clean and tidy. Bone's Porchester Place visiting slip with hand-written gift inscription laid in: "With love from E.H.B -/ May you have a very happy birthday -/ 29.VIII.13" (Holme's 31st birthday). A good+ copy of a collection that leads with Henley's hospital poems and with a fascinating medical-cum-suffrage provenance.

Holme and Dr Elizabeth Honor Bone (1875-1950) likely met through the suffrage movement, with both Bone's partner Dr. Christine Murrell and Holme active in the WSPU; Bone certainly treated Suffragettes, such as Alice Singer, who was keen to support women doctors (Crawford, 1919 & 2013). While Murrell is the better known of the pair (as the first woman to be elected to the General Medical Council in 1933), the Bone-Murrell practice was itself significant: not only for being run and financed by women, but because, unusually, it was located in a residential district. Murrell's first biographer, Christopher St. John averred: "their successful pioneer work in developing a large practice has contributed in no small part to the stability of women in the medical profession" (St. John, 1935). The couple lived and worked together for 30 years, becoming a *ménage à trois* when Marie Lawson – successful businesswoman, WSPU, and later Women's Freedom League, member – joined their household in 1922. All three women subsequently moved into Four Winds, Frimley Green, Aldershot, a house designed "to our own theories of the ideal country home" (p.40). Holme was a close friend of St. John's partner, Edy Craig, often at their home Priest's House and is included in *The Barn Theatre* at National Trust Smallhythe, where she often trod the boards.





The inscription ‘V. Holme’ appears to be in the hand of Margaret Campbell Greenlees, rather than Holme’s own, perhaps seeking to retain individual ownership of books in the shared library at Lockhearnhead(?), but inadvertently providing a compelling trace of their queer household.

Elizabeth Crawford (2013) ‘Suffrage Stories: Mrs Alice Singer, Miss Edith New and The Suffragette Doll.’ *Women and her Sphere Blog*; Emily Hamer (2016) *Britannia’s Glory: A history of twentieth century lesbians*. London: Bloomsbury Academic; Christopher St. John (1935) *Christine Murrell, M.D.: Her life and work*. London: William & Norgate Ltd.

[ref: 1908] £350

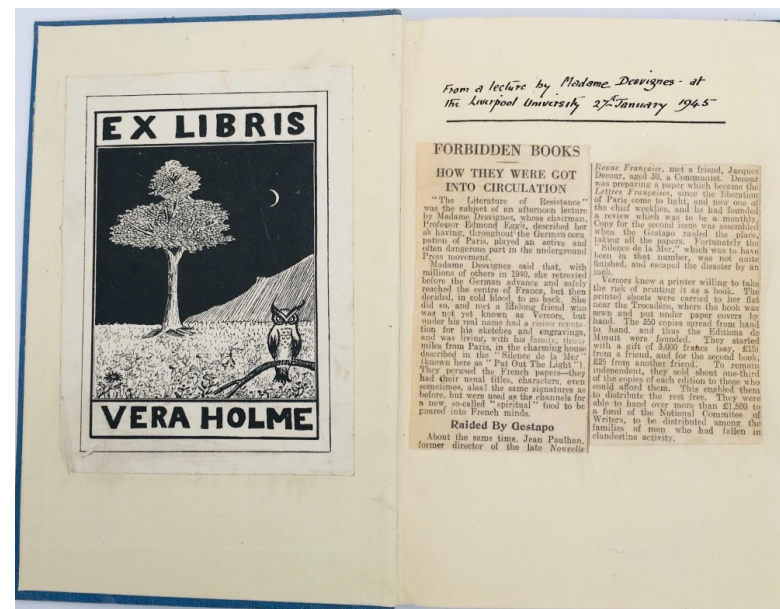
II. VERCORS [BRULLER, Jean]; MARK, Thomas (editor).

Le Silence de la Mer. London: Macmillan & Co., Limited, 1944.

Second impression (September 1944). 8vo, pp. [64]. In French; Preface in English. Blue cloth, lettered in blue. Spine sunned, significant bump to heel, with associated rucking to boards, light soiling and blotching. Holme’s ex libris, of her own design (a nightscape with perching owl in foreground), to front pastedown (a little grubby, small loss to bottom left corner), inscription in black ink to ffp: “From a lecture by Madame Desvignes – at/ the Liverpool University 27th January 1945” with newspaper clippings – ‘Forbidden Books: How they were got into circulation’ – covering the lecture pasted below and to verso. Else, clean and tidy. Good.

Published secretly in occupied Paris in 1942 by *Les Éditions de Minuit*, *Le Silence de la Mer* became a symbol of the French resistance and has been multiply translated and adapted for stage and screen.

[ref: 1599] £115



12. OLIVIA [STRACHEY BUSSY, Dorothy]; GRANT, Duncan (dust jacket design). *Olivia*. London: Hogarth Press, 1949.

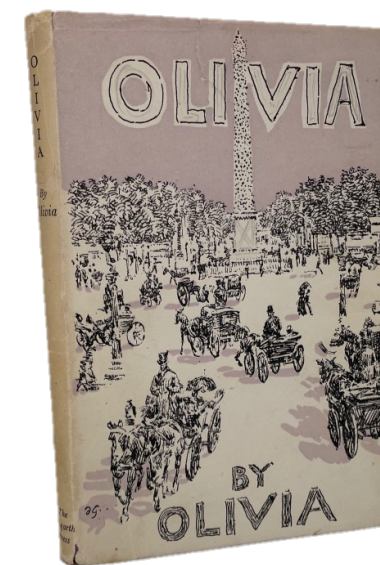
FIRST BRITISH EDITION. 8vo, pp. [110], [2]. Purple cloth, gilt-stamped lettering to spine and ribbon decoration to upper board. Top edge pink. Slight lean to spine, spine sunned, bruising to extremities, a few bumps to edges. Muriel Orr-Ewing's striking ex libris (by L Bradshaw, 1948) to front pastedown. PO note in blue pen to title page: '(Dorothy Strachey – Madame Simon Bussy.)', plus marginal notes to p.18 identifying the school and headmistress, blind Harrods Library stamp to rear pastedown. Else, clean and tidy. In Duncan Grant's original dust jacket: spine sunned, spine ends frayed, amateur tape reinforcements to reverse at top extremities and closed tears to top edges, including an ungainly repair to reattach a section of the rear panel. Nevertheless, a rather pleasing copy of the sapphic schoolroom best-seller, with an interesting educational provenance. Very good/ good-only.

Strachey Bussy's (1865–1980) only novel, the anonymously published *Olivia* was almost immediately read as a roman-à-clef, with Mademoiselle Julia recognisable as the French educator Marie Souvestre (as identified in Orr-Ewing's copy) and Eleanor Roosevelt as a secondary character. Strachey Bussy worked predominantly as a translator, most famously of André Gide, who, as an early reader of *Olivia*, consumed it with "keen emotion" (Castle, 2003).

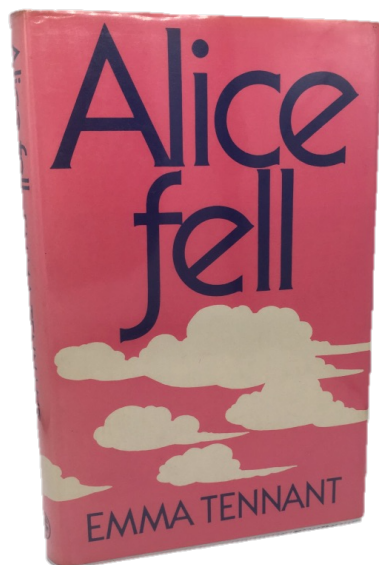
Following many years of travel and three marriages, the educator Muriel Orr-Ewing (1900-1994) or 'Meiko' set up a finishing school in London in 1940, The Grove, running it until 1969. As well as being an enthusiastic (home) film-maker, she was a founding president of the British Association of Women Executives. Orr-Ewing eventually migrated to Canada; her papers are held by the University at Buffalo Archives.

Terry Castle (ed.) (2003) *The Literature of Lesbianism: A historical anthology from Ariosto to Stonewall*. New York: Columbia University Press.

[ref: 1604] **On Hold**



FROM THE LIBRARY OF OLWYN HUGHES

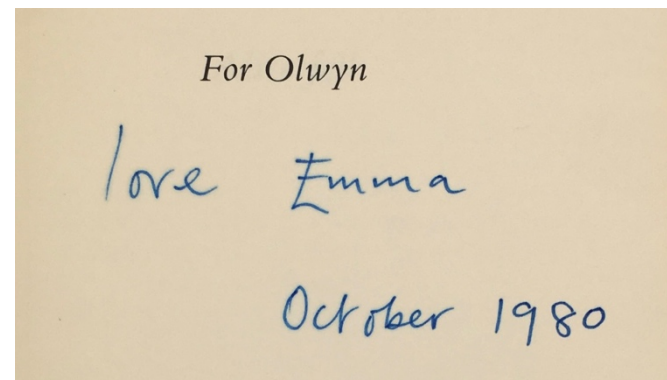


13. TENNANT, Emma. *Alice Fell*. London: Jonathan Cape, 1980.

FIRST EDITION, DEDICATION COPY. 8vo. Blue cloth, spine lettered in gilt. Top edge blue. Bump to head of spine and top board edges. Edges toned, with a few spots. Under the typed dedication, Tennant has added in blue pen: "Love Emma/ October 1980". Clean and tight. In Mon Mohan's original bubble gum-pink dust jacket, lettered in purple: faint sunning to spine, a little creasing and darkening to top edge. Very good/ very good. A fantastic association copy.

A postmodern comment on the decay of the British nation from the prolific Anglo-Scottish re-writer and parodist.

Tennant first met Olwyn Hughes when requesting material by her brother or Plath for the new literary magazine, *Bananas* (1975-1981), and would later have a brief dalliance with Ted Hughes, which she documented in *Burnt Diaries* (1999). Then followed her novel about Plath and Hughes, "the unexpectedly compelling" *The Ballad of Sylvia and Ted* (2001).

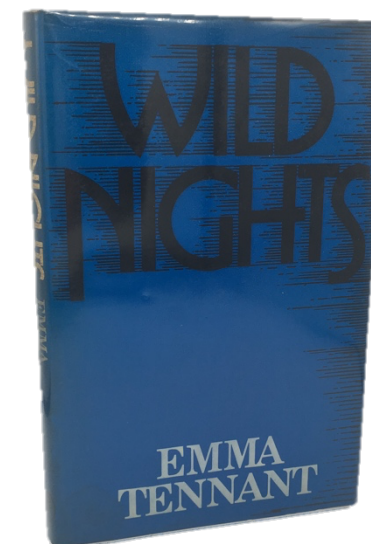


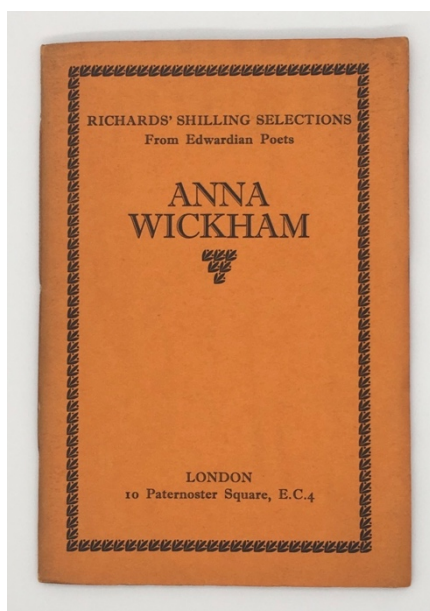
[ref 1894] **SOLD**

14. TENNANT, Emma. *Wild Nights*. London: Jonathan Cape, 1979.

FIRST EDITION, PRESENTATION COPY. 8vo. Blue cloth, spine lettered in gilt. Top edge blue. Pushing to head of spine, edges toned, small stain to bottom corner of ffep, offsetting to rear endpaper. Tennant's presentation inscription in brown pen to ffep: "Olwyn/ love/ Emma/ August 1979". Clean and tight. In Mon Mohan's original atmospheric blue dust jacket: spine darkened, faint stain to heel and neighbouring sections of panels, 1cm strip of nicking to fore-edge of rear flap. A pleasing association copy of Tennant's sixth novel. Very good/ very good.

[ref: 1896] **£75**



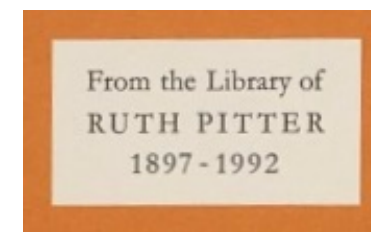


15. WICKHAM, Anna [HARPER, Edith]; [PITTER, Ruth]. *Anna Wickham*. London: The Richards Press Limited/ Richards' Shilling Selections from Edwardian Poets, 1936.

FIRST EDITION. 8vo, pp. [32]. Orange card wrappers, lettered in black, sewn. A little soiled, light creasing to edges. Paper label to verso of front wrapper: "From the Library of/ RUTH PITTEr/ 1897-1992". A few spots, else, contents pleasingly clean and bright. An attractive association copy. Jisc LHD lists only 4 copies (BL, NLS, UoEA & UoYork).

The final collection published in Wickham's lifetime, comprising 36 poems, with 30 appearing for the first time in book form. 'The Venturous Shepherdess,' 'Song of Ophelia the Survivor,' 'Son,' 'Garnett's Garden,' 'Mare bred from Pegasus,' and 'Call of the Dead' had all appeared in *Edwardian Poetry: Book One* (1936). Much less known than she should be, given both the success she achieved in her lifetime and her modernist connections, the Anglo-Australian poet Anna Wickham (Edith Hepburn *née* Harper, 1883–1947) was both popular and prolific; she left behind more than a thousand unpublished poems on her death (ODNB). Her biting, overtly feminist poetry was much anthologised, especially in North America thanks to Louis Untermeyer. She rubbed shoulders with D. H. Lawrence – the final poem in this collection, 'Prayer to Love' was "(Written for D.H.L.)" – and later Dylan Thomas, as well as moving in Left Bank and Sapphic circles, sustaining a passionate correspondence with Natalie Clifford Barney, while the white Creole author Eliot Bliss was enthralled by her.

Like Wickham, Ruth Pitter (1897-1992) was also published by John Gawsworth in his Edwardian Poets Series. A perpetual prize-winner across her writing life, she won the Hawthornden Prize in 1937 for *A Trophy of Arms: Poems 1926–1935*.



[ref: 1814] £45

A note on terms: we use the historically questionable, but nevertheless useful and inclusive catch-all term ‘queer’ to refer broadly to same-sex desires, practices and identities, as well as those that cross sex and gender; it is a troublesome term apt for a troublesome time when, as an immediate legacy of sexual science, sexuality and gender were very much muddled together in nomenclatures and understandings. ‘Queer’ is not used to erase particular identities, but instead to allow for their complexities. Vera Jack Holme’s inclusion in a catalogue titled ‘Extraordinary Women’ is certainly questionable, but speaks both to our understanding of the capaciousness of the social category ‘woman,’ as well as reflecting Holme’s lifelong commitment to women’s causes and her own intimate relationships with women. Holme appears to have vacillated between Vera and Jak/ Jack/ Jacko throughout adulthood (indeed her brother named his children Vera and Jack), but her public representation was always gendered female; consequently, we have chosen to refer to Holme with female pronouns. We have not consulted her private papers, however, and like Radclyffe Hall and Bryher, Holme is potentially an important early C20th figure for trans histories: the brief representation here is an invitation to further research.



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