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A Short Winter Miscellany

Modern Firsts

Signed

Sport & Travel

December 2021

Image I: see item 6 (Gwen Raverat)

Modern Firsts

1. BRITTAİN, Vera. *Testament of Experience: An autobiographical story of the years 1925-1950.* London: Victor Gollancz, 1957.

FIRST EDITION. 8vo. Red cloth, gilt lettering to spine. Gentlest pushing to spine ends, faint mark to upper board, spotting to top edge, else, pleasingly clean and tight. In the original yellow, plum and black dust jacket: darkened at spine and edges, edgewear, loss to head of spine and top of rear panel, a few closed tears. Still, a pleasing copy of Brittain's successor to *Testament of Youth*. Very good/ good+

[ref: 2107] **SOLD**

“A FIRBANKIAN ACID DROP OF A NOVEL”

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

FIRST EDITION. Slim 16mo. Turquoise cloth, silver lettering to spine. Gentle pushing to head of spine, edges lightly foxed, first gathering proud, as usual. POI to ffep, faint foxing to endpapers and front. Else, clean and tidy. In Margaret Eastoe's arch “boobs & bee” original dust jacket: spine darkened, gentle creasing to head of spine, some toning and foxing. A very good copy of Brophy's ‘lesbian fantasia’. Very good/ very good

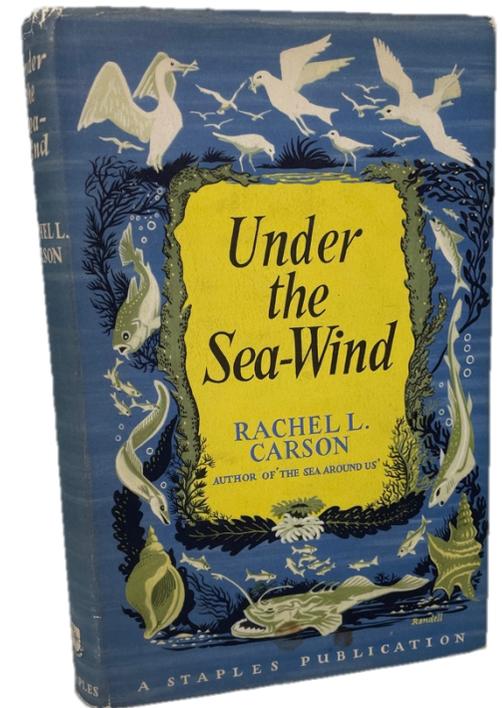
In her introduction to the 1987 Gay Men's Press edition of *The Finishing Touch*, Brophy revealed that her headmistress, Antonia Mount, was modelled on Anthony Blunt, the art historian and Soviet spy.

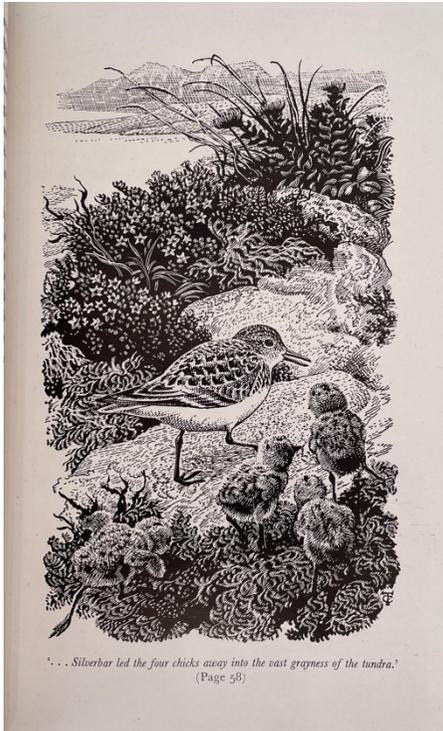
Margaret Eastoe is perhaps better known as Margaret Gordon, her married name, which she used from 1964.

[ref: 2101] **SOLD**

3. CARSON, Rachel L.; TUNNICLIFFE, C. F. (illustrator); RANDELL, William (dust jacket design). *Under the Sea-Wind: A naturalist's picture of ocean life.* Tonbridge: Staples Press Limited, 1952.

FIRST BRITISH EDITION. 8vo, pp. [240], with two b/w plates and illustrations by Tunnicliffe. Blue cloth, spine lettered and decorated in gilt. Pushing and wear to spine ends, bottom corners bumped with ripples into text block. POI to ffep, else, clean, tight and bright. In William Randell's wonderful illustrated blue and yellow dust jacket: edgewear, spine rubbed, creasing, nicking and chipping to head of spine and top corners, a few dark splodges to panels, still, the artwork remains vivid and bright. Just a lovely copy. Very good/ very good
Issued in the same year as the revised, second US edition of Carson's first and favourite book, and the first in her Sea trilogy. Originally published in 1941 by Simon and Schuster, *Under the Sea-Wind* failed to





achieve the anticipated sales (Carson blamed the publishers' lacklustre promotion as well as WWII): only 2000 copies sold, despite the enthusiasm of both literary and scientific critics (see Lear, 1997). The first British edition features new illustrations by renowned British wildlife illustrator Charles Tunnicliffe (1901-1979) and comes bedecked in a splendid dust jacket designed by William Randell, doyen of mid-century crime DJ illustration; its publication coincided with Carson winning the prestigious John Burroughs Medal for 1952 for her second book, *The Sea Around Us* (1951), which also won the National Book Award.

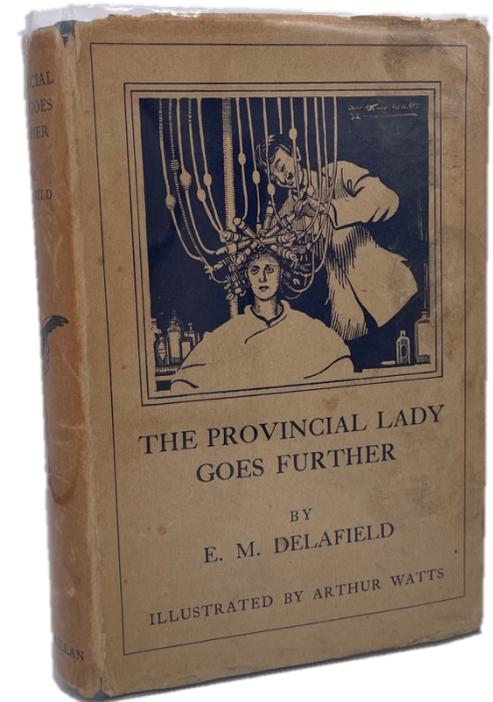
See Linda Lear (1997) *Rachel Carson: The life of the author of Silent Spring* (London: Allen Lane/ The Penguin Press).

[ref: 2087] **SOLD**

4. DELAFIELD, E.M.; WATTS, Arthur (illustrator).

The Provincial Lady Goes Further. London: Macmillan & Co., 1932.

FIRST EDITION. Crown 8vo, pp. [viii] [312] + b/w frontis and plates by Arthur Watts. Blue cloth, spine lettered in gilt. Lean to spine, pushing to spine ends, corners bumped, two chips to middle of rear joint, rear board bowed, spotting to edges. Else, clean and bright. In the original dust jacket: grubby, spine darkened, losses to spine ends and rear flap, corners chipped, spine fragile, crosscut by two closed tears. A robust copy of the unusual first edition of the *Provincial Lady's* second outing in book form. Good-only /good-

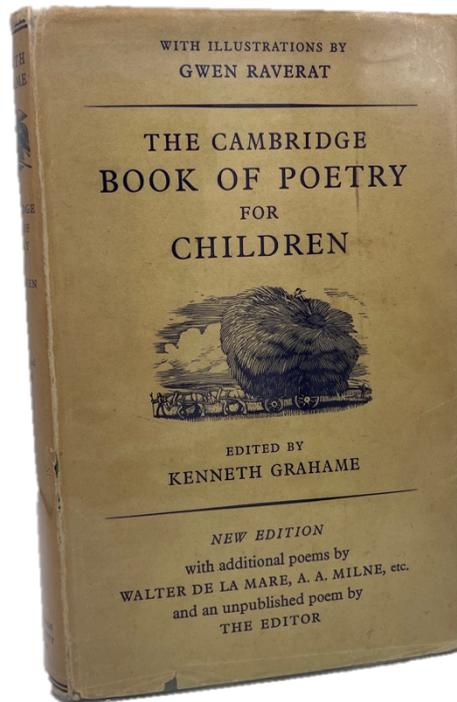


only

The sequel to E. M. Delafield's (the gloriously named Edmée Elizabeth Monica Dashwood, née de la Pasture (1890-1943)) critical and commercial success, *Diary of a Provincial Lady* (1930; also illustrated by Watts), a column originally published in *Time and Tide*, as a favour to her friend Margaret Mackworth, Lady Rhonnda, to fill in "some light 'middles', preferably in serial form". With a printed dedication to Delafield's American agent at Harper & Brothers, Cass Canfield. Delafield's domestic comedy was celebrated as an antidote to Modernism and the Bloomsburies (though Watts' illustration of PL 'Undergo[ing] Permanent Wave' bears glancing resemblance to Virginia Woolf (see dust jacket illustration)). Cicely Hamilton (see item 16) is thought to be the model for PL's "dear old friend, Emma Hay, author of many successful plays".

[ref: 2094] **£125**

**“WITH AN UNPUBLISHED [CHRISTMAS] POEM BY THE EDITOR
AND ILLUSTRATIONS BY GWEN RAVERAT”**



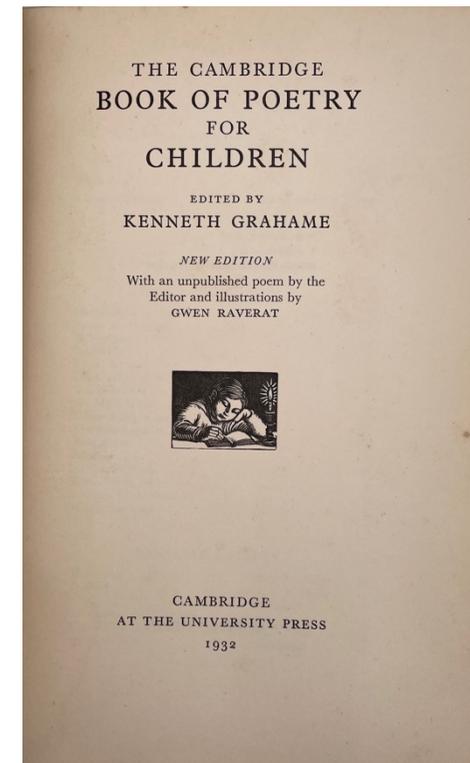
5. GRAHAME, Kenneth (ed.) RAVERAT, Gwen (illustrator). *The Cambridge Book of Poetry for Children*. Cambridge: At the University Press, 1932.

NEW EDITION: “second edition, illustrated” (i.e. FIRST ILLUSTRATED EDITION). 8vo, pp. xvi, [236], incl. ample b/w woodcuts by Gwen Raverat. Green cloth lettered and decorated in blue and black. Slight lean to spine, edgewear, bumped at extremities, a little dust soiled, fore-edge foxed. Peter Grenfell’s ex libris, featuring a seascape viewed from an open window, to front pastedown, bands of offsetting to feps, occasional foxing. Else, clean and bright. In the original dust jacket: spine sunned, delicate at joints, soiled, a number of small losses, PO tape reinforcement to head of spine. Nevertheless, a pleasing copy of a thoroughly charming edition of this late Grahame-Raverat collaboration for children.

The first edition of Grahame’s children’s book appeared in 1916 and was reissued in 1919; this new edition – “With an unpublished [Christmas] poem by the Editor and illustrations by Gwen Raverat” – appeared shortly after his death. In her ‘Note,’ Elspeth Grahame informed readers that her husband had approved this arrangement, which included the addition of poems by Thomas Hardy, Robert Bridges (see also item 7) and A. A. Milne, amongst others, and a resetting of the type to “harmonise with” Raverat’s illustrations.

Gwen Raverat (1885-1957), the Slade-educated co-founder of the Society of Wood Engravers (1920) and granddaughter of Charles Darwin, played a significant role in the revival of wood engraving in

early C20th England: “she was a master of light, shade, and the interplay of textures, with a deceptively simple technique, and a bold sense of design,” all in evidence here (ODNB). This publication proved a turning point for Raverat, with her work subsequently in “continual demand from publishers”; previously, she had mostly produced single prints. Like Cicely Hamilton and E. M. Delafield (see items 16 and 4), she was a contributor to *Time and Tide*, providing art criticism between 1928-1939. Raverat’s engravings are represented in the V&A, the Fitzwilliam Museum, the Whitworth Art Gallery and the Ashmolean. Our copy may well have come from the childhood collection of Peter George Grenfell (1922-1984), 2nd Baron St. Just in Penwith, Cornwall: the dates (he would have been 10 in 1932) in conjunction with the pictorial gesture to Cornwall would seem to fit with this.



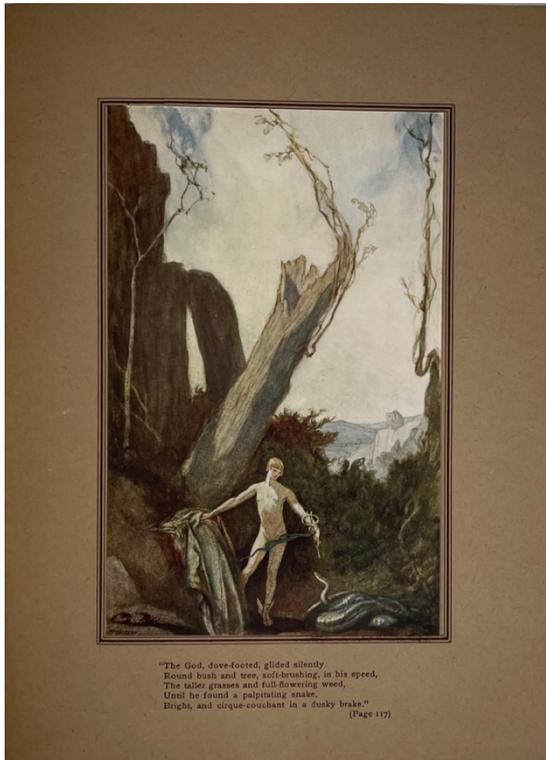
[ref: 2113] **SOLD**

6. GUNN, Thom. *Touch*. London: Faber and Faber, 1967.

FIRST EDITION. Slim 8vo. Black cloth, spine lettered in gilt. Faint spotting to ffeep, else, clean and tight. Poetry Book Society Bulletin (No. 54, September 1967) laid in: Touch was the Society's Autumn Choice for 1967. In the original typographic dust jacket: spine gently sunned, head of spine a little chipped, creasing and short closed tear to top edge, foxed. A very good copy.

In 'Thom Gunn Writes...' Gunn thanks the Poetry Society for selecting *Touch* for its Autumn Choice, but expresses his ambivalence about the collection: "I find the book difficult to speak about. I sent it off confidently, but by the time I got the proofs a certain revulsion had set in..." (PBSB).

[ref: 2102] £35



"The God, dove-footed, glided silently
Round bush and tree, soft-brushing, in his speed,
The tall grasses and full-flowering weed,
Until he found a palpitating snake,
Bright, and cirque-couchant in a dusky brake."
(Page 117)

7. KEATS, John; BINYON, LAURENCE (Editor); SHEPPERSON, Claude A. (illustrator). *The Poetical Works of John Keats*. [London]: Hodder and Stoughton, 1916.

FIRST EDITION. 4to (with odd foliation: variously, in 8s, 6s, 4s, 2s), pp. [180] + colour frontis, with tissue guard, and nine colour illustrations, tipped in. Original spring green cloth, spine and upper board lettered and ruled in bottle green, oval landscape motif to upper board.

Boards grubby, pale marks and rubbing, a little loss to spine lettering (the "A" of Shepperson's middle initial), edges tanned and spotted. Foxed, especially to front and rear, one mount creased (for p.147 'Sleep and Poetry'). Else, tight and tidy, illustrations beautiful and bright. A robust copy of what would have been a rather lavish wartime selection of "all the best of Keats' poetry" ('Editor's Note'). Good+ Jisc LHD lists holdings at the legal deposit libraries, plus Uo Aberdeen, Leeds and Manchester, Manchester Met, the Scottish Poetry Library & V&A.

Poet and art historian, Laurence Binyon hung his selection of Keats' poetry around the Poet Laureate Robert Bridges' 50-page introductory essay, which was originally penned in 1895, and subsequently revised in 1914 and late 1915 (the latter allowed by delays to publication); it follows the "text of an admirable edition," the 1912 Methuen edition edited by Ernest De Séincourt. Shepperson's elegant illustrations reflect his Society reputation; in Percy Bradshaw's antimetabole: he sketched aristocrats and was an aristocrat who sketched.

[ref: 2099] £125

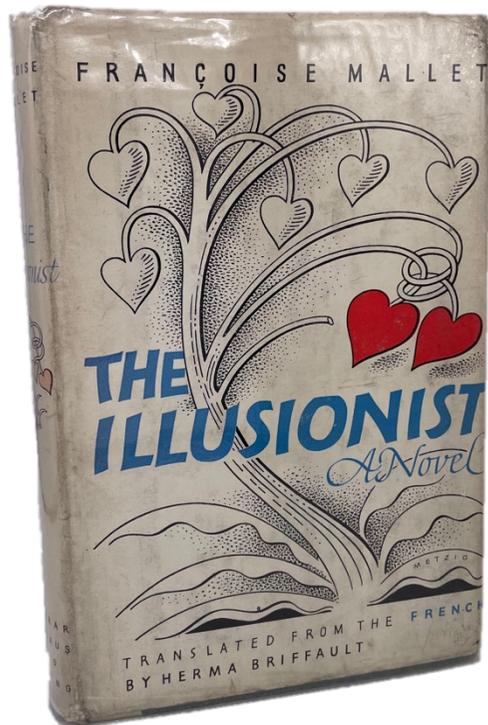
8. LEE, Vernon. *Proteus: Or, the future of intelligence.* London: Kegan Paul, Trench, Trubner & Co. Ltd/ To-day and To-morrow Series, 1925.

FIRST EDITION. 8vo, p. [vi], [64], [2 brief catalogue]. Brown paper boards, paper title labels, lettered in black. Wear to spine ends and edges, joints and spine title label rubbed, joints splitting towards top, boards a little bowed. POI to ffep in sepia ink: "Dorothy M. Hutton/ September 1925". Tanning and faint foxing to front and rear, else clean and tight. Good.

To-day and To-morrow was a series of over 150 speculative essays published as short books by Kegan Paul.

Inscription by an unidentified Dorothy M. Hutton; not, alas, Dorothy Hutton (1889-1984, MVO) Lancashire-born painter and calligrapher.

[ref: 2063] £50



9. MALLET, Françoise; BRIFFAULT, Herma (translator); METZIG, William (dust jacket design). *The Illusionist: A novel.* New York: Farrar, Straus and Young, 1952.

Early reprint (lacks the Farrar, Straus and Young colophon). 8vo, pp. [iv], 250. Quarter white buckram, blue linen boards, spine lettered and decorated in blue. Bruising and a little wear to extremities, sunning to top and bottom board edges, edges tanned. Occasional creasing to bottom margins, else, clean and tight. In William Metzиг's fabulous illustrated dust jacket: price clipped, creased, rubbed and grubby, extremities chipped, a few closed tears to spine ends, reinforced by PO to rear, pen pricing to inner flap. Still, a copy that retains a significant dose of charm. Good+/ good+ Unusual.

Early English translation of the Belgian woman of letters, Françoise Lilar's (1930-2016), scandalous mid-century lesbian novel, *Le rempart des Béguines* (1951), which was published under a *nom-de-plume*. Herma Briffault (1898-1981) was an American ghostwriter and translator of both French and Spanish literature, including Colette's *The Pure and the Impure* (1966).

[ref: 2097] £60

“ETHEL USED TO LOVE EMMELINE – THEY SHARED A BED”

10. SMYTH, Ethel; [PANKHURST, Emmeline]. *Female Pipings in Eden.* [London]: Peter Davies Limited, 1934.

“Second edition, revised, March 1934”, the first having been withdrawn due to a copyright breach. 8vo, pp. viii, 294 + portrait frontis of Mrs Pankhurst. Orange cloth, spine lettered in gilt. Top edge orange. Slight lean to spine, gentle bruising to extremities, edges a little dusty, a few fox spots. PO gift inscription to ffep, scant foxing

to front. Else, clean and tight. A pleasing copy of Smyth's critical-cum-celebratory essays, featuring female musicians, her own childhood and Mrs Pankhurst. Scarce in the trade. Very good.

The withdrawal of the first edition of Smyth's essay collection – having not sought the permission of Mrs Pankhurst's "executrix, Miss Christabel Pankhurst (then in America)," before publishing her mother's correspondence – neatly captures two facets of the composer: her brazenness, especially in the face of sexism in music, and her long-standing commitment to the WSPU, and Mrs Pankhurst in particular. Indeed, Virginia Woolf, whom Smyth also adored, observed pithily to Quentin Bell in early December 1933 (a matter of weeks after the first edition of *Female Pippings in Eden* appeared, and rapidly disappeared): "In strict confidence, Ethel used to love Emmeline – they shared a bed." (VW, *Letters*, V, p.256). Despite being so enamoured of Woolf, early in *Pippings* Smyth manages a pleasingly queer slip of the pen – upending author and subject, life and fiction – as she refers to "V. Sackville-West's *Orlando*" in a discussion of recent gender-flipping in orchestras.

[ref: 2081] **SOLD**

Signed & Association Copies

INSCRIBED BY AUTHOR'S MOTHER, LADY ELLEN ASKWITH

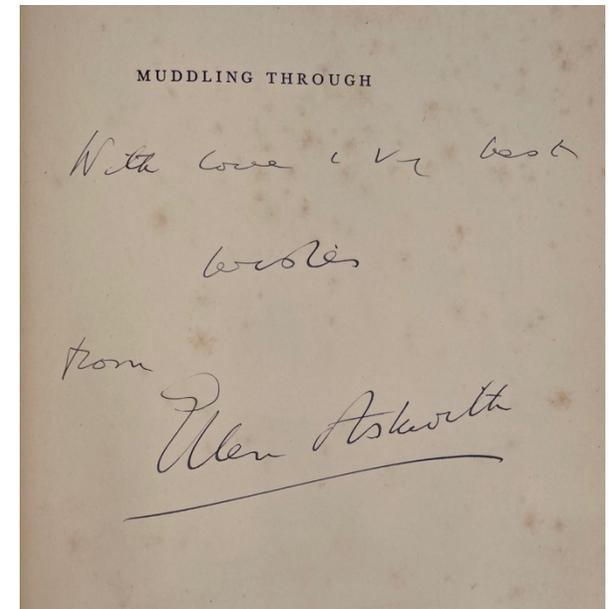
II. BENSON, Theodora and ASKWITH, Betty; BENTLEY, Nicolas (illustrator). *Muddling Through Or, Britain in a nutshell.* London: Victor Gollancz, 1936.

FIRST EDITION, ASSOCIATION COPY. Large 8vo, pp. [150] with b/w illustrations. Blue cloth, paper title label to spine (toned). A little rubbed, corners and edges bumped. Edges dusty. Lady Ellen Askwith's inscription in black pen, and flamboyant hand (for M. R. Fletcher?), to half-title: "With love & very best wishes/ from Ellen Askwith." Fletcher armorial ex-libris to front pastedown, featuring intertwined "MRF," foxing to front. Else, clean and tidy. Good+

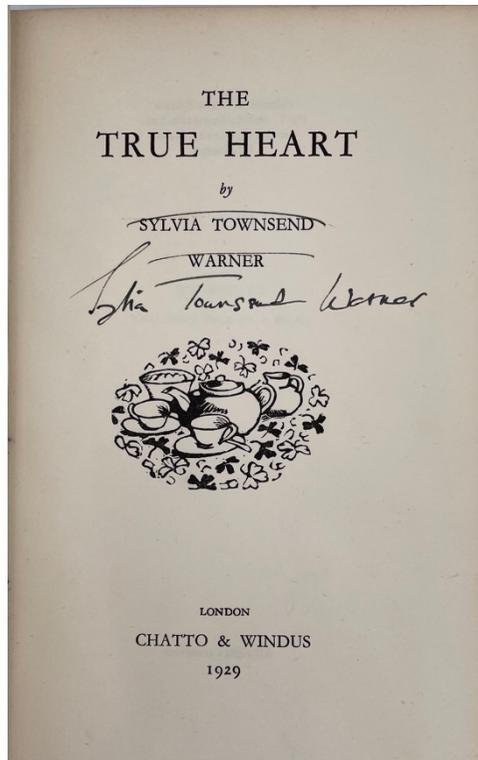
Hon. Eleanor Theodora Roby Benson (1906-1968) and Hon. Betty Ellen Askwith (1909-1995) collaborated with Nicolas Bentley (1907-1998; then, three years shy of illustrating T. S. Eliot's *Old Possum's Book of Practical Cats*) on a clutch of commercially successful 'In a nutshell' titles of fashionably flippant humour. Both women had writing careers, Benson as a travel writer and novelist (under 'T. B.') and Askwith as a biographer.

Lady Ellen Askwith (née Peel; 1909-1962) was the mother of Betty Askwith, and, like her daughter, an author, having turned her hand to journalism following the death of her first husband; she published two novels as Mrs Henry Graham. Lady Askwith was appointed C.B.E. in 1918, for her work during WWI with the YMCA and national kitchens (ODNB for George Ranken Asquith).

[ref: 2100] **£50**



SIGNED BY STW



12. TOWNSEND WARNER, Sylvia. *The True Heart*. London: Chatto & Windus, 1929. *FIRST EDITION, SIGNED BY AUTHOR. Small 8vo, pp. [viii], [298] + charming title page woodcut of tea service for two by Ray Garnett. Original blue and brown mottled cloth, spine lettered in gilt. Bottom edge untrimmed. Spine cocked and sunned, gentle pushing to spine ends, smallest nicks to head of spine. Gentle toning to edges. Signed by STW in black pen to title page, endpapers toned. Else, clean and bright. A lovely copy, unusual with authorial signature.*

The poet, musicologist and diarist's third novel, a re-telling of the Psyche and Cupid myth through the genre of historical romance. STW's protagonist with the true heart is Sukey Bond, orphan and slavey, hence the focal tea-kettle in Ray Garnett's vignette. 3750 copies of the first edition were printed (see Russell and Lawrence Mitchell, 2020).

Ray Garnett (née Rachel Marshall, 1891-1940), illustrator and engraver, met STW through her husband, author and bookseller, David Garnett. STW became "an intimate friend of Ray's," but this pairing of author and illustrator was in fact prompted by Charles Prentice, Garnett and STW's publisher at Chatto: "I shall be very glad to do a teapot and cups for the title page of *The True Heart*," Garnett wrote to him, "If I do a woodcut, it must be a very fine one to go with the printing. Shall I draw several and show them to Sylvia to see if they are the right kind?" (cited in J. Lawrence Mitchell, 1981/2). The final woodcut was reproduced on the dust jacket, with the illustrator receiving three guineas and two copies of the novel for her work; this was a boon for Garnett, who observed to Prentice, "I enjoyed reading the book immensely. I think I like it best of the three" (ibid).

J. Lawrence Mitchell (1981/2) 'Ray Garnett as Illustrator,' *The Powys Review*, no. 10, pp. 9-28; R.B. Russell & J. Lawrence Mitchell (2020) *Sylvia Townsend Warner: A bibliography* (Leyburn: Tartarus Press).

[ref: 2095] £350

13. TOWNSEND WARNER, Sylvia; BAWDEN, Edward (illustrator). *Opus 7*.

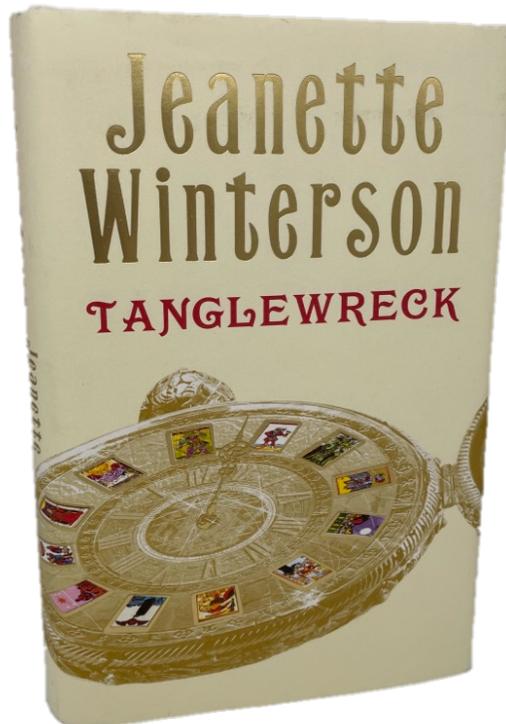
London: Chatto & Windus, 1931.

SIGNED, LIMITED EDITION, 20 of 110 copies, 100 for sale. 8vo, pp. [viii], [56] + title page vignette of two boys riding a dolphin by Edward Bawden ("E.B."). Quarter green cloth, Curwen Press-esque green and cream patterned paper boards (perhaps also designed by Bawden?), spine lettered in gilt. Top edge gilt, others untrimmed, a number uncut. Spine sunned, corners bruised and worn, edges rubbed, boards gently toned. Signed by STW in blue pen to limitation page. Clipped Daily Telegraph obituary of the author, plus details of 1973 Sotheby Parke Bernet Sale, New York, incl. this title, laid in. Else, clean and tight. A lovely copy of a beautiful edition. Jisc LHD suggests the only holding in the UK is at the BL.

STW's narrative poem in heroic couplets features Rebecca Random, a green-fingered misanthrope living in the rural idyl of Love Green. In her 4th February 1930 diary entry STW observed: "I can remember nothing of this day except that I have written the whole rhapsody on Spring in Rebecca and have been shattered by doing so. I am still so moved I dare not think how bad it may be." (*Diaries*, 1994). With printed dedication to Arthur Machen, the author's uncle and supernatural novelist: "a renowned *bon viveur*, sharing with the heroine of *Opus 7* an appreciation of gin" (Russell and Lawrence Mitchell, 2020). *Opus 7* was simultaneously published as no. 6 in Chatto's short-lived Dolphin Books Series, whose boards and jackets were designed by Bawden.

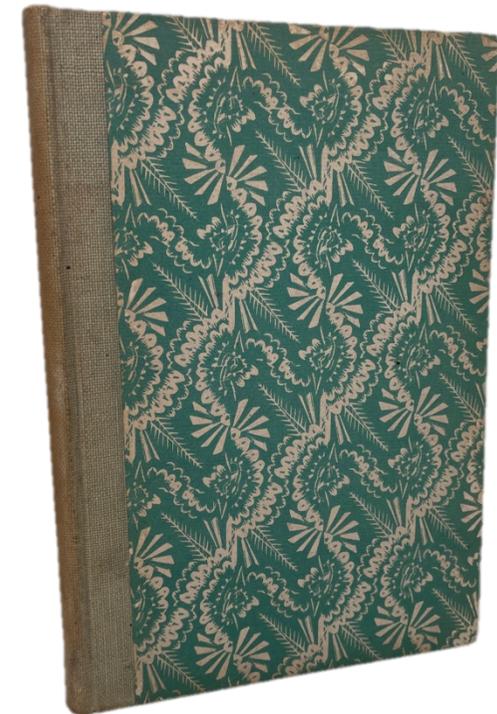
Claire Harmon (ed.; 1994) *The Diaries of Sylvia Townsend Warner* (London: Chatto & Windus); R.B. Russell & J. Lawrence Mitchell (2020) *Sylvia Townsend Warner: A bibliography* (Leyburn: Tartarus Press).

[ref: 2096] **SOLD**

**14. WINTERSON, Jeanette. *Tanglewreck*.** London: Bloomsbury, 2006.

FIRST EDITION, SIGNED BY AUTHOR. 8vo. Illustrated paper boards, lettered in gilt and red. Gentle bump to top edge of front board. Signed by Winterson in black pen to title page, else, clean, tight and bright. In the original illustrated dust jacket (echoing the boards). Near fine/ near fine. A pretty splendid copy of Winterson's first children's novel.

[ref: 2104] **£40**



Sport & Travel

15. ADAM SMITH, Janet. *Mountain Holidays*. London: J. M. Dent and Sons Ltd, 1946. **FIRST EDITION.** 8vo, pp. 186 + map, and numerous b/w full-page photographic illustrations to rear. Blue cloth, spine lettered in gilt. Top edge blue (faded). Pushing to heel of spine, extremities a trifle rubbed, bands of sunning to board edges, especially bottom. Toned, POI to ffeep, else, clean and tight. In the original photographic dust jacket: creased and rubbed, losses to spine ends, and top of rear panel, with amateur repairs to reverse. Very good/ good.

Much-loved Scottish journalist, translator and mountaineer Janet Adam Smith's classic memoir of her pre-war climbs in the Highlands and the Alps. Already recognised as an authority on Robert Louis Stevenson, her editions of his poems and his correspondence with Henry James soon followed. Indeed, "[i]ntellectually Adam Smith was heir to the Scottish Enlightenment and Edinburgh reviewers" and did much to champion Scottish literature, with her 1965 biography of John Buchan deemed a "masterpiece" (ODNB). Adam Smith (1905-1999) held editorial positions at *The Listener* and *The New Statesman*, alongside being a prolific reviewer. Her papers are held at the National Library of Scotland.

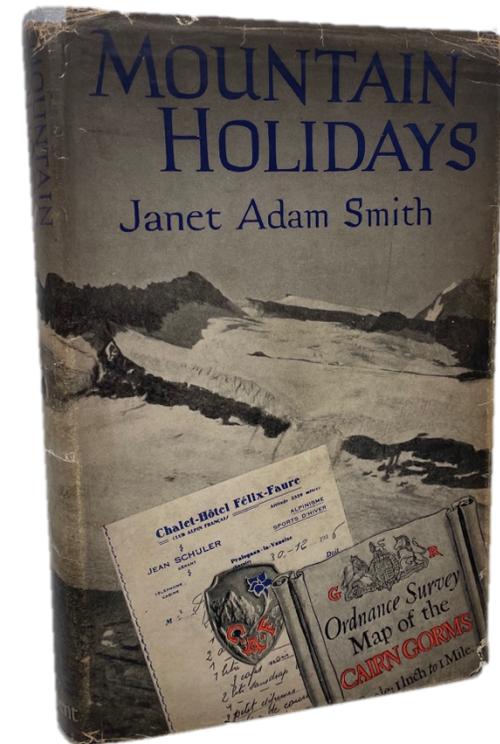
[ref: 2106] £50

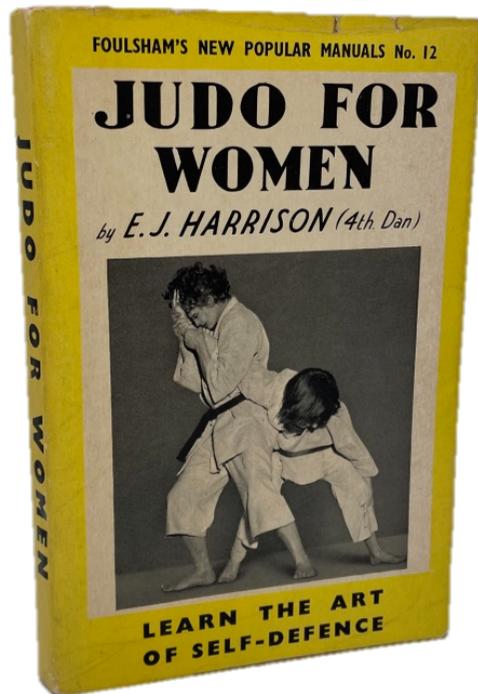
A SMART COPY OF HAMILTON'S WONDERFULLY ILLUSTRATED INTERWAR TRAVELOGUE

16. HAMILTON, Cicely. *Modern England: As seen by an Englishwoman. With 20 pages of photographs.* London: J. M. Dent & Sons Ltd, 1938.

FIRST EDITION. 8vo, pp. xvi, 224 + b/w frontis and plates, incl. 'Modern Oxford: the Girl Undergraduate'; 'An Anti-fascist Demonstration in Hyde Park'; and 'Street Gardens in Leeds'. Original oatmeal linen boards, illustrated and lettered in red and black. Top edge red. POI to ffeep, occasional faint foxing. Else, clean and bright. Two Everyman paper bookmarks laid in (one creased). A splendid copy of Hamilton's travelogue of interwar England. Near Fine. 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. A prolific author, of both fiction and non-fiction, in this title – part of a series of European travelogues Hamilton penned for Dent in the 1930s – she trains her eye and pen on her home nation; some of the chapters appeared first in *Time and Tide*. In the same year Hamilton was awarded a civil-list pension for services to literature (ODNB). A friend of E. M. Delafield, Hamilton is considered the model for Emma Hay (see item 4).

[ref: 2083] £90





17. HARRISON, E. J. (4th Dan). *Judo For Women: Illustrated.* London: W. Foulsham & Co. LTD, [1957].

FIRST EDITION. 8vo, incl. b/w illustrations. Orange paper wrappers, lettered in black. Light creasing to spine, dent to rear wrapper, faint spotting to half-title, else, clean, tight and tidy. In the original photographic dust jacket: shelf soiled and creased, a few nicks to top edge of front panel. Still, a very good copy of Harrison's No.12 in Foulsham's New Popular Manuals.

Manchester-born Ernest John Harrison (1873-1961), journalist and judoka, was an early populariser of judo in the west, penning numerous judo-related titles, many published by W. Foulsham & Co.

[ref: 2103] **SOLD**

18. [MOFFAT, Gwen]; BIRKETT, Bill; PEASCOD, Bill. *Women Climbing 200 years of achievement.* London: A & C Black, 1989.

FIRST EDITION, SIGNED BY GWEN MOFFAT. Trade paperback, b/w illustrations. Illustrated covers. Light creasing to spine, gentle edgewear. Signed by Gwen Moffat in black pen to head of Chapter 5, 'Gwen Moffat - freedom to climb'. Else, clean, tight and bright. Uncommon signed by Moffat.

Gwen Moffat (b. 1924) is a British writer and mountaineer, known for climbing in bare feet. The oldest member of the Pinnacle Cub, she made her living through guiding – becoming the first female British Mountain Guide in 1953 – and writing, including a series of crime novels featuring Miss Melinda Pink, a climber-cum-magistrate sleuth.

[ref: 2105] **£60**

**“IT’S ALL PROTEIDS AND BODY-BUILDINGS,
AND PEOPLE COMING UP TO YOU AND BEG PARDON,
BUT YOU HAVE SUCH A BEAUTIFUL AURA.”
(E. M FORSTER, *HOWARD’S END*)**

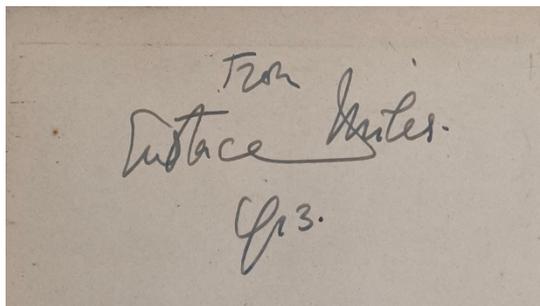
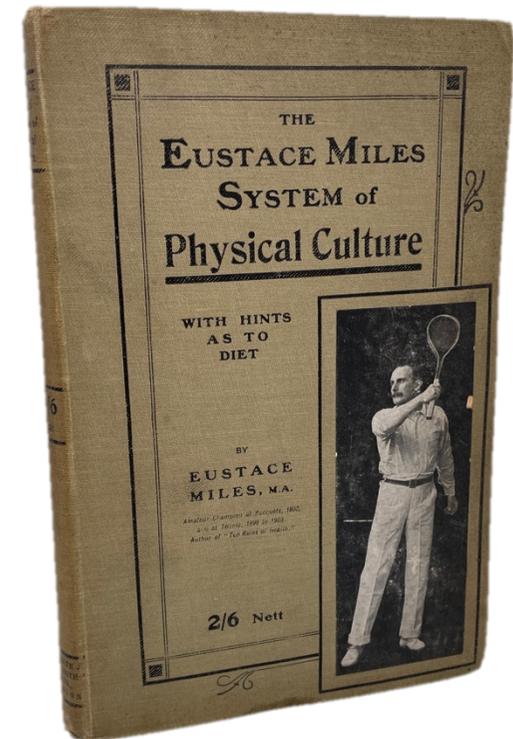
19. MILES, M.A. Eustace. *The Eustace Miles System of Physical Culture. With Hints as to Diet.* London: “Health & Strength” Limited, [1907].

FIRST EDITION, SIGNED BY AUTHOR. 8vo, pp. [viii, incl. adverts], 139, [13 adverts] + line drawings of a moustachioed man and cravat-wearing woman illustrating exercises, plus two fold-out exercise charts: for women and men. Original grey cloth, lettered and ruled in black, b/w photograph of Miles in tennis-stance to upper board. Rubbed and soiled, extremities and bottom edges bumped, small chip to cover photograph. Advertisement for Miles’ other health-related ventures pasted to front pastedown, his inscription in blue pen to ffep: “From/ Eustace Miles/ [?]13”, closed tear to ffep, taped by PO, foxing to charts, 14cm closed tear to men’s chart. Else, clean and tight. A very good copy of the tennis star’s exercise regime. Fairly well represented in research libraries, but unusual in the trade, especially signed.

Eustace Miles (1868-1948) was an English amateur tennis and racquets champion, restaurateur, and food reformer. Following his marriage to Dorothy Killick in 1906, the couple collaborated successfully on a health-food and vegetarian restaurant for thirty years, originally based at 40-42 Chandos Street, “with associated enterprises for physical, mental, and spiritual self-training,” including publications such as this one. Miles’ restaurant was successful enough for a cameo in E. M. Forster *Howard’s End* (1910), with Margaret Schlegel’s teasing lunch invitation at “Mr Eustace Miles’s” to Mr Wilcox: “It’s all proteids and body-buildings, and people coming up to you and beg pardon, but you have such a beautiful aura.”

The publication of this title coincided roughly with Miles’ shift from successful amateur sportsman and author of ‘How to’ and ‘Teach yourself’ titles (including a number written with his school friend, E. F. Benson) to self-styled Edwardian health guru and entrepreneur.

[ref: 2079] **SOLD**



With festive felicitations and warmest hopes for a peaceful 2022



Closing image: see item 6 (Gwen Raverat)



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