

# Quair Books

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## A Late Spring Miscellany

**Modern Firsts**

**Signed**

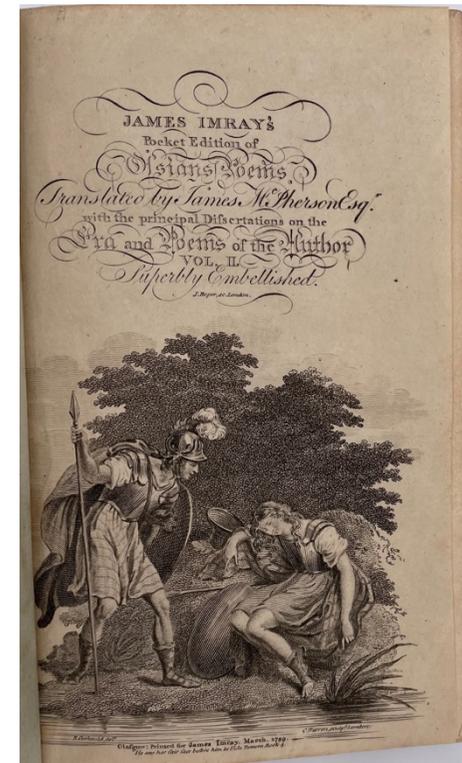
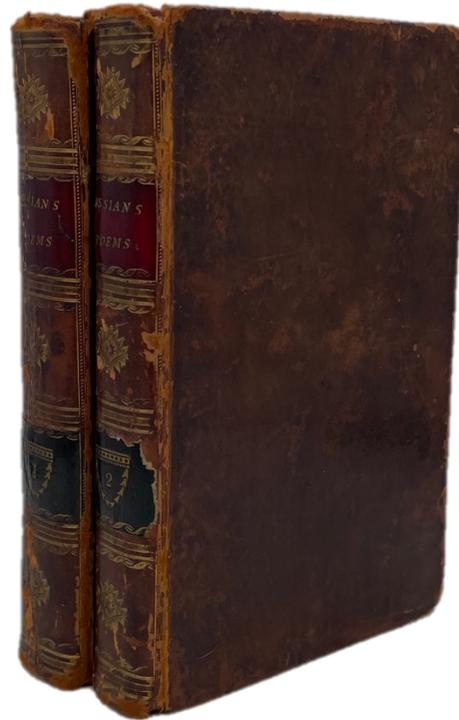
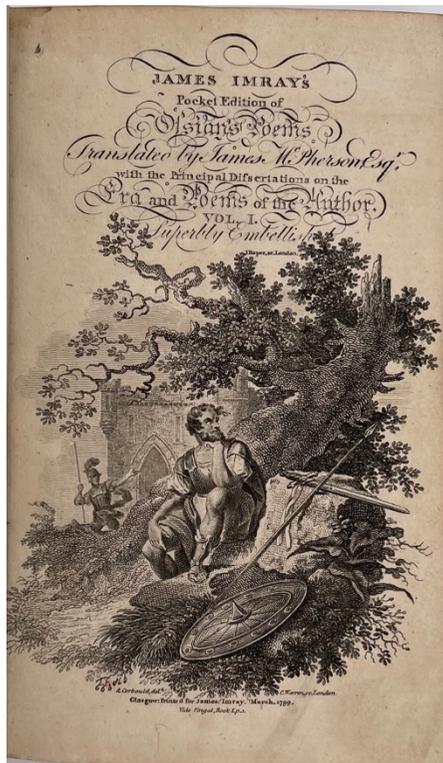
**& Some Scottish**



**May 2022**



Image I: see item 4 (Hiatt's *Ellen Terry*); Image II: see item 26 (signed Farjeon collection); Image III: see item 5 (Grand's *Adnam's Orchard*).



**“EMBELLISHED WITH SUPERB ENGRAVINGS”**

**I. MACPHERSON, Esq., James. *The Poems of Ossian: The Son of Fingal. Translated by James Macpherson, Esq. To which are prefixed, dissertations on the era and poems of Ossian. Embellished with superb engravings. (Two Volumes).***

Glasgow: Printed by Chapman and Lang, for J. Imray, Bookseller, 1799.

FIRST IMRAY EDITION. Two volumes. 12mos (14.5 x 9.5cm, in 6s), pp. ix (lacks additional letterpress title page, pp. iii-iv), [1], 151, [3], [iv, incl. vol. 1 contents page], 100 + engraved title page and 3 plates, and floral woodcut tailpieces; pp. 234 (lacks title page pp. [1-2]), [2, incl. vol. 2 contents page] + engraved title page and 3 engraved plates, plus floral woodcut tailpieces. Both volumes should have engraved title pages and additional letterpress title pages: vol 1. lacks the additional letter press title page, while vol 2. lacks the title page. Full mottled calf, spine divided by gilt rules, red and black labels

lettered and tooled in gilt, other compartments tooled centrally in gilt, gilt board-edge tooling. Losses to heads of spines, rubbed, wear and bruising to corners, some scratching and scoring, bump to bottom edge of vol. 1, chipping to title labels of vol. 2. Browned and foxed, especially vol. 1, occasional staining to gutters, some offsetting from plates, a few pencil marks to vol. 1. Vol. 2 some dog-earring and creasing, with small loss to outer margin of pp. 141-2, engraved title page and one plate trimmed short at fore-edges. Very good. Despite the two missing title pages, a pleasing set of Imray's pocket edition of the famous Gaelic forgery. Unusual in the trade, fairly well represented in research libraries in the UK and US. ESTC T116727

The first half of volume one comprises three dissertations, including one by Hugh Blair, a keen supporter of Macpherson and Ossian's authenticity, plus an appendix; the second half comprises 'Fingal: An ancient epic in six books' with separate foliation and pagination. James Imray "was a bookseller specializing in opportune reprints of popular texts," who, in this instance, took advantage of the demise of fellow Glasgow publishers Cameron and Murdoch to issue his own pocket edition of *The Poems of Ossian*, having purchased its plates (Jung, 2017). Cameron and Murdoch had produced its pocket edition of *The Poems of Ossian* in 1797, for which it had commissioned new engravings from London-based artists. Imray appears to have reused the text as well as the eight "superb engravings" (with minor modifications) and floral woodcut tailpieces. Following a second edition in 1800 (printed by Niven, Napier & Khull, Trongate), Imray sold the plates to bookseller Thomas Oliver, who would use them in the Denham and Dick 1805 *Ossian* edition (Jung, 2017). The engravings, which are all dated March 1799 in Imray's edition, are drawn by R. Corbould, E. Birney, H. Singleton and R. Johnson and engraved by C. Warren, London (one plate is unsigned). In our copy the six plates are distributed randomly across both volumes, while in NLS' copy (Oss.48-49) they are bound in either before or after the first page of each of the six books of Fingal.

Sandro Jung (2017) *The Publishing and Marketing of Illustrated Literature in Scotland, 1760-1825*. Bethlehem, PA: Lehigh University Press.

[ref: 2206] **ON HOLD**

## 2. Woodburytype Ellen Terry "Portia/ Balthazar" Portrait From *The Theatre*: "No. 1, Third Series. Woodburytype". c.1875-1885.

Single plate (22.9 x 14.8cm) extracted from an early issue of Irving's *The Theatre* magazine, comprising tipped-in Woodburytype photograph (14.6 x 9.6cm) of Terry seated in her costume for the Merchant of Venice, with "The Theatre, No. 1, Third Series. Woodburytype" printed directly underneath. Terry sits aslant to her right, looking to her left, with her left hand raised and index finger pointing up, two books piled in the background tightly framing the back of her hand. With (mis)quotation from Act 4, Scene 1 in facsimile of Terry's flamboyant hand underneath: "'Come Merchant have you anything to say'?! Portia/ Ellen Terry:". Triangle of white to bottom right corner of photograph, presumably from glitch in its reproduction, minute patch of wear to Terry's right cheek, page mount a little soiled, toned and wrinkled. Still, a pleasingly sharp and rich photograph for its age, indeed, as one would expect from the expensive Woodburytype process. Very good.

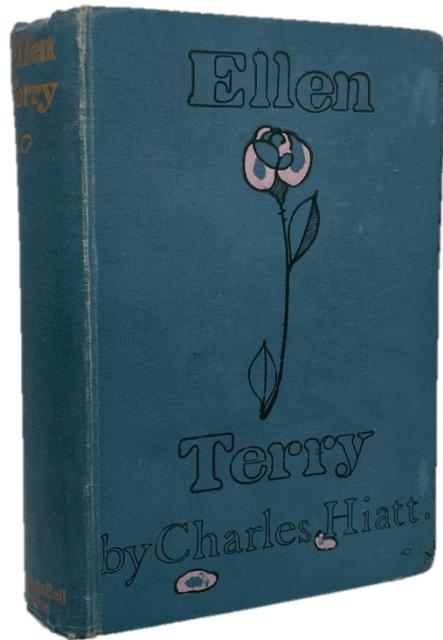


The University of Washington Libraries Special Collections holds *The Victorian Theater Celebrities Woodburytype Album* (c. 1875-85), featuring gilt-framed Woodburytype photographs of Victorian theatre celebrities, plus gilt-framed inscriptions; this plate of Terry as Portia/ Balthazar features as Item 4 in the album.

Vita Sackville-West would borrow Terry's costume for the July 1910 Shakespearean fund-raising Masque at Knole, and later posed for a highly sympathetic portrait in the bright red robes by Clare Tony Atwood, one of Edith Craig's partners. The painting is held at Smallhythe, Terry's home and museum, now owned by the National Trust.

[ref: 2189] £25

### SIGNED BY ELLEN TERRY



### 3. HIATT, Charles; CRAIG, Gordon. *Ellen Terry: And her impersonations. An appreciation.* London: George Bell and Sons, 1899.

*Second issue (January, 1899). 8vo, pp. x, 274, [2] + b/w frontis and 31 plates featuring Terry. In the more modest, but still attractive, Gordon Craig-designed blue illustrated cloth, spine lettered in gilt, boards lettered and decorated in black, with rose pink highlights to upper board. Rubbed and soiled, bruising and wear to extremities, spine baggy. Endpapers tanned and spotted, rear hinge cracked, front starting, but binding holding firm. Foxed, losses to leading margins of pp. 77-80, 267-8. Inscribed, smudgily, in sepia ink by Terry to fifth plate (opp. p.68, 'Miss Ellen Terry as "Portia")': "Yrs. sincerely/ Ellen Terry:.", ink splodges to "Yrs" and fore-edge (see image 1 on list title page). A robust copy of Hiatt's amply illustrated account of Terry's stellar stage career, unusual inscribed. Good.*

Though her reprisal of Shakespeare's breeches role for the Lyceum production in 1879 was not unanimously praised, Terry's performance pleased the majority of contemporary critics, with William Winter, in particular, eulogising about it. "[T]he essential womanhood of the character was," he wrote, "for the first time in the modern theatre, adequately interpreted and conveyed." Terry's apparent straightening out of Portia/ Balthazar along normative gender lines seemed to please Hiatt too: "it remains true that Ellen Terry abolished for ever the priggish and unfeminine Portia from the theatre" (pp. 141-2, 143).

[ref: 2222] £100

## EARLY TWENTIETH CENTURY

### FROM THE LIBRARY OF DUNECHT HOUSE, ABERDEENSHIRE

**4. BARRIE, J. M.; [PEARSON, Annie]. *Tommy and Grizel*.** London: Cassell and Company Limited, 1900.

*FIRST EDITION. 8vo, pp. viii, [432], 8 catalogue. Black cloth, bevelled edges, spine lettered in gilt. Top edge gilt. Patterned endpapers. Spine gently sunned, rubbed, faint marks and nicking to upper board, especially at leading edges, some foxing to edges and, on occasion, into margins. Annie Pearson's ex libris to front pastedown, featuring her Aberdeenshire house, Dunecht. A good+ copy of the second book in Barrie's Tommy series, with an interesting suffrage provenance.*

Bradford-born Annie Pearson (1860-1932, née Cass, GBE), from 1917, Viscountess Cowdray, was a suffragist and philanthropist, dubbed the Fairy Godmother of Nursing for her financial support of the Royal College of Nursing and promotion of district nursing. She served in various roles across the Women's Liberal Federation, the Scottish Women's Hospitals and the Liberal Women's Suffrage Union, and was a prominent early member of the Women's Engineering Society (WES). Pearson hosted Mrs Pankhurst at Dunecht in September 1911, as she toured Scotland seeking support for the Conciliation Bill: "the highlight of the tour [was] Lady Cowdray's 'At Home' at Dunecht House, for which over a thousand invitations had been sent." (Leheman, 1991)

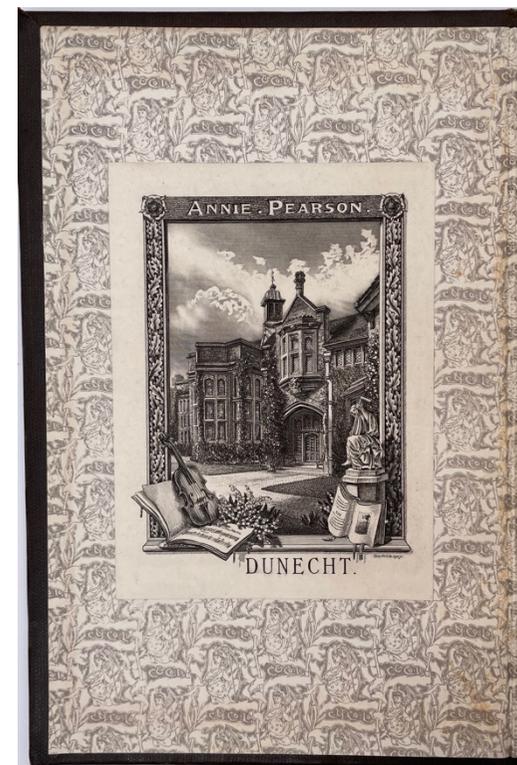
Pearson's bookplate is signed "Inv. W.P.B. 1907": 1907 is the year that the Pearsons leased Dunecht House, Aberdeenshire, buying it five years later. "W.P.B." was W.[illiam] Phillips Barrett (1861-1936), the New Zealand-born Manager of J. & E. Bumpus of Oxford Street, London, Booksellers to Queen Victoria. Barrett's initials were included on c. 600 bookplates of the era, when, in fact, the majority of them were designed by (at least) five fine engravers: John Augustus Charles Harrison (1872-1954), Robert Osmond (1874-1959), Charles Brooke Bird (1856-1916), John Edward Syson (1856-1929?) and George Ernest Vize (1865-1943?). Barrett's skill, then, was entrepreneurial:

spotting a gap in the ex libris market, he persuaded clients to order a bookplate to be engraved and printed by Bumpus.

See also item 5, our signed copy of Sarah Grand's *Adnam's Orchard*, which features a Dunecht book-label.

Leah Leneman (1991) *A Guid Cause: The Women's Suffrage Movement in the North of Scotland*. Edinburgh: EUP. Anon, 'Bookplates with the initials W. P. B.' Blog Post.

[ref: 2069] **£85**

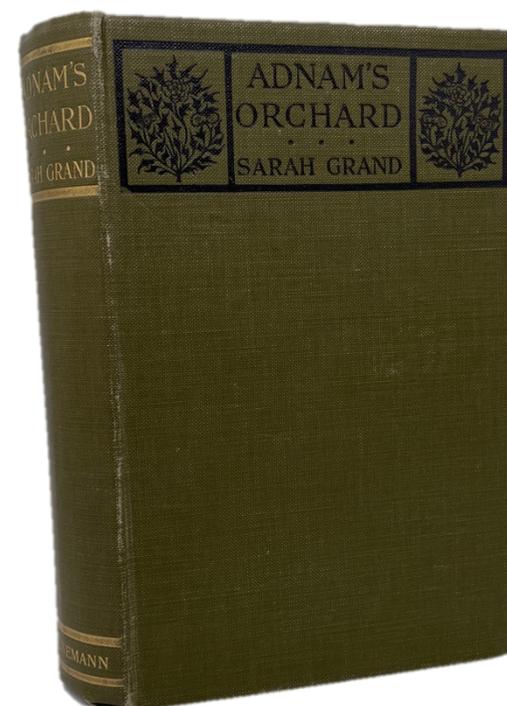


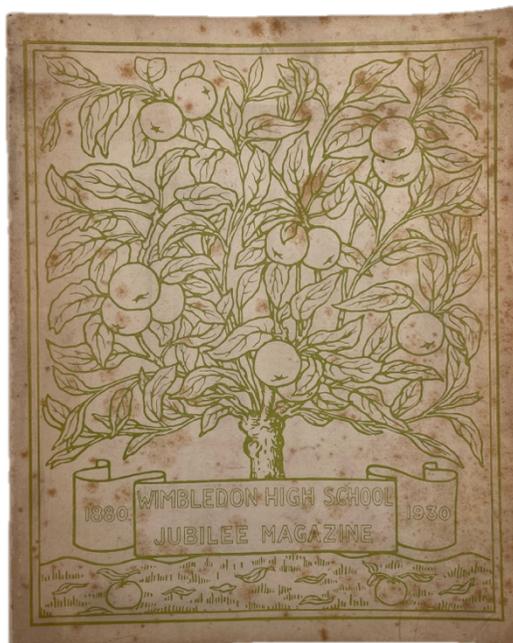
**5. GRAND, Sarah (pseud. McFALL, Frances Elizabeth). *Adnam's Orchard: A prologue*.** London: William Heinemann, 1912. FIRST EDITION, SIGNED BY AUTHOR. Substantial 8vo, pp. [viii], 640. Original green cloth, spine ruled and lettered in gilt, upper board decorated and lettered in black. Bottom edge untrimmed. Slight lean to spine, gentle pushing to spine ends, bottom corners bruised, rubbed. Signed and dated by Grand in faded sepia ink to front pastedown in the year of publication: "Sarah Grand/ 1912.", below 'Dunecht' book-label. Offsetting and foxing to feps, else, clean and tight. Very good. A pleasing copy of Grand's penultimate novel, unusual signed and tantalising in its connection with the Pearsons of Dunecht.

Sarah Grand, the pen name of Frances Elizabeth Bellenden McFall (née Clarke, 1854-1943), was an Irish author and suffragist, who laid claim to coining the term 'the new woman'. Alongside her weighty 'problem' novels, in the early decades of the twentieth century, Grand lectured throughout England and the United States, promoting women's suffrage, rational dress, and the health benefits of cycling. She was a member of the Women Writers' Suffrage League and vice-president of the Women's Suffrage Society. *Adnam's Orchard* was the first in a planned (but unrealised) trilogy of novels, focused on the land problem and a revitalisation of English agriculture. It received neither the critical attention, nor the censure, of Grand's earlier feminist novels, *The Heavenly Twins* (1893) and *The Beth Book* (1897).

Dunecht was the Aberdeenshire home of the Pearsons, styled as Viscount and Viscountess Cowdray from 1917; they leased the property from 1907, only buying the house in the year of the book's inscription, 1912. A near contemporary of Grand's and similarly a woman of energy, action and self-transformation, Annie Pearson (née Cass, 1860-1932, GBE) was active in the Liberal organs of the suffrage movement and a supporter of the Royal College of Nursing. Perhaps Grand and Pearson met through the suffrage movement (indeed, perhaps Grand was a guest at the Dunecht garden party held for Mrs Pankhurst in 1911 (see item 4)) or, perhaps the signed copy was a gift from Pearson's daughter, the equally impressive Lady Gertrude Denham (1884-1954, DBE)? After all, Denham played a leading role in two key contemporary women's rural movements, co-founding the Women's Institutes, becoming the first director of the National Federation of Women's Institutes and, by WWII, was the director of The Women's Land Army with her home, Balcome Place, its administrative headquarters. Certainly, an intriguing copy.

[ref: 2176] **£250**





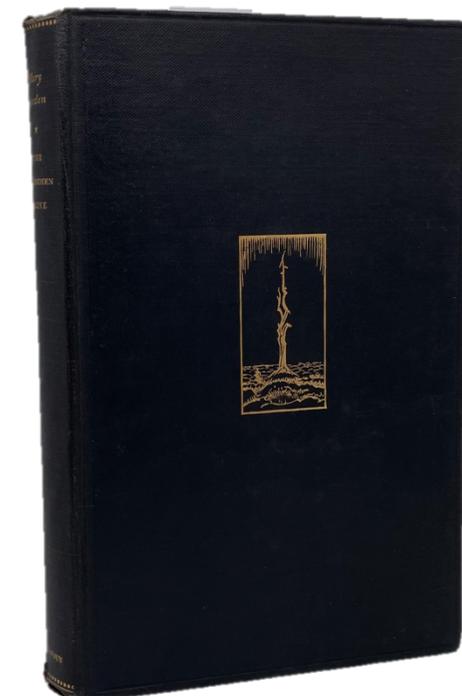
**6. AGAR, Madeline; ATHOLL, Katharine; FOX, M.D., B.S., Selina; FRASER ROCK, Helen. *The Wimbledon High School Jubilee Magazine: 1880-1930.***

[London?]: Printed for private circulation by C. F. Hodgson & Son, Ltd, 1931.

*Booklet (20.7 x 16.8cm, in 8s), pp. 98, [2] + b/w frontis and plates, pages stapled. Cream illustrated paper wrappers, lettered and decorated in green. Foxed and toned, nick to head of spine, wrappers separating towards head, staples rusty at rear. Else, internally tight and tidy. Still, a very good copy of an unusual booklet.*

With a fascinating 'women at work' section (pp. 52-92), written by alumni with a broad range of careers, including 'She Writes for the Films!' and 'A Minion of the Law' (with strict copyright instructions "By order of Scotland Yard"). A number of contributions came from prominent ex-pupils, such as the garden designer Madeline Agar, the first female prison governor Dr Selina Fox, sculptor Helen Fraser Rock ("First woman to gain Royal Academy prize for Sculpture") and Scottish Unionist MP for Kinross and West Perthshire and anti-suffrage campaigner, the Duchess of Atholl.

[ref: 2184] £60



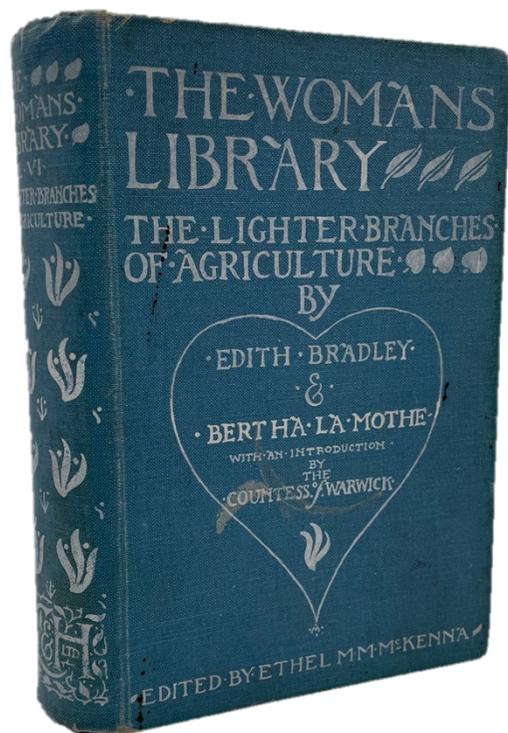
**“ONE OF THE GREATEST OF ALL WARTIME BOOKS BY A WOMAN”**

**7. BORDEN, Mary. *The Forbidden Zone.*** London: William Heinemann, LTD., 1929.

*FIRST EDITION. 8vo, pp. [x], [199], [1] + illustrated frontis reproducing Percy Smith's drypoint 'Solitude'. Original black cloth, spine lettered in gilt, gilt embossed design echoing the docked solitary tree of 'Solitude' to upper board. Spine baggy, spine ends frayed, extremities bruised and top corner bumped, slight warp and faint bloom to boards, wear to blind-stamped Heinemann device. Grey marbled endpapers tanned. Foxing to front and rear, musty. Else, clean. A sturdy copy of Borden's celebrated WWI collection. Good. The Chicago-born socialite, Suffragette and prolific author, Mary 'May' Borden (1886-1968) used her own private wealth to fund and staff a mobile hospital at the French front, for which she received the Croix de Guerre and was made a member of the Légion d'honneur. *The Forbidden Zone* is considered "her most enduring work," comprising five stories "written recently from*

memory” and poems and sketches penned during her four years in France, and as Nicola Beauman observes, “written with a bleak realism that make this one of the greatest of all wartime books by a woman.” (ODNB).

[ref: 2221] £250



**8. BRADLEY, Edith; LA MOTHE, N.D.D., Bertha; The Countess of Warwick [GREVILLE, Frances] (introduction). *The Lighter Branches of Agriculture*. London: Chapman & Hall Ltd, 1903.**

FIRST EDITION. Substantial 8vo, pp. xx, 346 + amply illustrated with b/w frontis, illustrations and plates. Attractive cornflower blue art deco style-illustrated cloth, lettered and decorated in white. Rubbed and bruised at extremities, some staining to upper board, a few spots to edges. Endpapers and half-title foxed, else, clean and bright. A very good copy of the sixth and final volume in Chapman and Hall's *The Woman's Library*. Jisc LHD lists seven holdings in the UK: the legal deposit libraries (except NLW/LGC), plus UoLeeds and UoReading (in its Museum of English Rural Life collection). Unusual in the trade.

Frances 'Daisy' Greville, Countess of Warwick (1861-1938) was an energetic British socialite, socialist and philanthropist, who founded the first women's college for agricultural education in 1898. Based initially in Reading at Lady Warwick Hostel, where training was in association with Reading College, it relocated to Studley Castle, Warwickshire in 1903, eventually becoming Studley Horticultural & Agricultural College for Women. The College only closed its doors in 1969.

Another important node in the story of women's agricultural work in the early C20th, Edith Bradley was the first Warden at both Lady Warwick and Studley Colleges, a horticulturist, educator, editor and writer. She contributed to, and later edited, the *Women's Agricultural Times* (1899-1906?; first published and edited by Frances Greville), as well as co-authoring *The Book of Fruit Bottling* (1907) with May Crooke and editing the journal *Farming*. Greville and Bradley parted way in 1905, following a disagreement about Bradley's management of the College (six other members of staff resigned with her). She moved to Bredon's Norton in the Cotswolds at the invitation of the extraordinary

Victoria Woodhull Martin and her daughter, Zula Maud Woodhull.

The five other volumes in Chapman and Hall's *The Woman's Library* comprised: Education and Professions; Needlework; Nursery and Sickroom; Furniture and Decoration; Cookery and Housekeeping, with this volume (VI) being the final one.

[ref: 2082] £180

**9. BRUCE GLASIER, J.; MORRIS, May (Preface); [BRUCE GLASIER, Katharine]. *William Morris and the Early Days of the Socialist Movement: Being reminiscences of Morris' work as a propagandist, and observations on his character and genius, with some account of the persons and circumstances of the early socialist agitation.*** London: Longmans, Green, and Co., 1921.

FIRST EDITION, SIGNED BY AUTHOR'S WIFE. 8vo, pp. [xiv], [173] + b/w photographic portraits of J. Bruce Glasier and William Morris. Tan paper, spine lettered in black, paper title label to upper board also lettered black. Grubby and soiled, foxed and flecked, worn and bruised at extremities. Edges tanned and spotted, feps (which includes half-title) tanned. Inscribed in sepia ink to half title: "Greetings!! Katharine Bruce Glasier". Else, internally clean and tidy. A robust copy of Glasier's posthumously published account of his revered (but not uncriticised) friend and fellow socialist.

Katharine Bruce Glasier (1867-1950; née St. John Conway) was an English socialist politician, journalist and novelist. Alongside her husband, John Bruce Glasier (1859-1920), she was a founder member of the Independent Labour Party (ILP) – indeed, they married in its founding year, 1893 – and the only woman to be elected to its National Council. She also edited the *Labour Leader* from 1916 to 1921.

KBG had been influenced by Helen Gladstone's high Church and feminist views while studying at Newnham College, Cambridge, thanks to a Clothworkers' scholarship in Classics. In defiance of the University's refusal to award degrees to women, she would list BA after her name.

KBG was influenced by Edward Carpenter and William Morris, of whom she wrote: "he gave me Jesus Christ's teaching in its wholeness and truth for the first time" (ODNB).

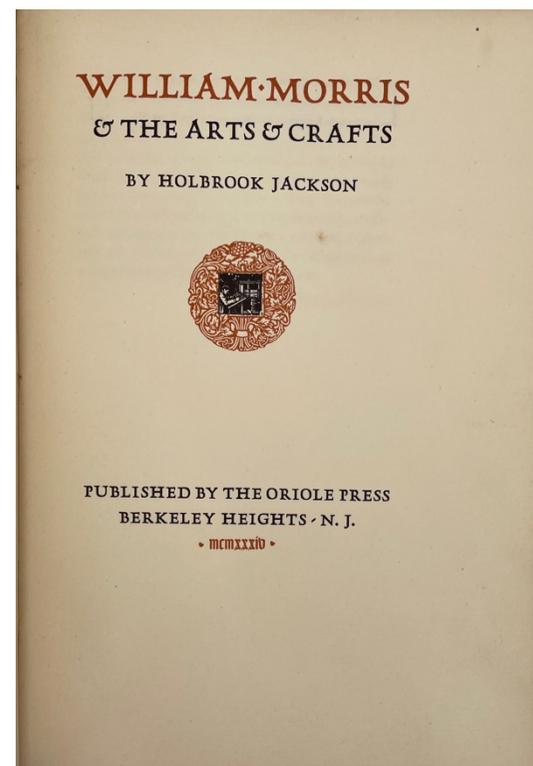
One of four key leaders of the ILP, from 1915 John Bruce Glasier suffered cancer of the bowel, which eventually made him housebound. Alongside *The Meaning of Socialism* (1919), JBG worked on this title during his last year; it was published posthumously, presumably why it was inscribed by his wife.

[ref: 2175] £45

**10. JACKSON, Holbrook. *William Morris & the Arts & Crafts: An address given at the centenary celebrations of the birth of William Morris, at Walthamstow, on Saturday, March 24, 1934.*** Berkley Heights: The Oriole Press, 1934.

LIMITED EDITION, 23/ 160 (140 copies on Strathmore Wayside Text, 20 on Kelmscott Hammer and Anvil handmade). Slim 8vo (21.5 x 15.2cm), pp. [vi], [18], [2]: "Set in hand with the Jenson type; embellishments and the Hadriano type are designed by Frederick W. Goudy" (Colophon), printed in black and orange. (Rebound?) Oatmeal linen spine, gilt paper boards, paper label, lettered in black, to upper board. Edges untrimmed. Spine sunned, wear to spine ends and corners, edges rubbed, a few nicks.

Attractive art deco ex libris featuring two praying fairies in profile: "Jean Corke," amended in blue pen to include: "Garrett/ F. G. G. Beq." to bottom edge, uneven offsetting to endpapers, occasional fox spots, occasional staining to outer margins, else, clean and bright. Hand-written festive greetings label in complimentary orange and black laid in (originally pasted to half-title): "From Michael [F?]. Xmas 1948".



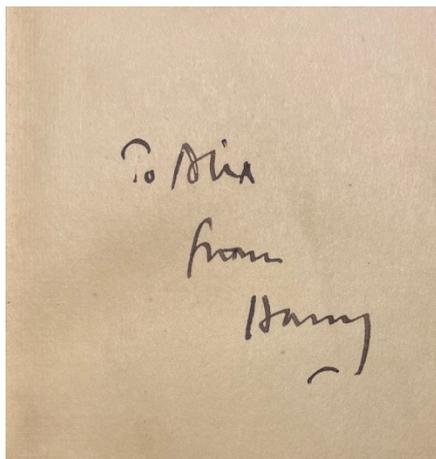
Very good. Jisc LSD lists only one holding in the UK at the BL. Scarce in both UK research libraries and the trade. A grand copy of a fine edition, which unites a quartet of significant figures in the fine press movement.

First published in *The Book Collector's Quarterly*, XIV: April-June 1934, Holbrook Jackson's essay offers an astute assessment of Morris' legacy (or, rather, its failure): "William Morris will be remembered today as the most splendid failure of the nineteenth century. Many fail because they are wrong. Morris failed because he was right." (p.16).

(George) Holbrook Jackson (1874-1948), bibliophile, biographer and publisher, co-founded the Leeds Art Club with Arthur Orage. Like the anarchist typographer and printer, Joseph Ishill, who issued three of Holbrook's essays under his Oriole press imprint, he was a political radical interested in typography and the graphic arts. Both men – as this book attests – venerated the Kelmscott Press and its founder.

Ishill (1888-1966) founded the Oriole press with his wife, the poet Rose Florence Freeman-Ishill, in 1926. Alongside Jackson's three contributions, the couple focused on small, private editions of works by radical authors with flair, such as Edward Carpenter, Havelock Ellis and Peter Kropotkin.

[ref: 2086] **SOLD**



**11. KEMP, Harry; RIDING, Laura; And others. *The Left Heresy in Literature and Life.***

London: Methuen Publishers, 1939.

FIRST EDITION, INSCRIBED BY AUTHOR?\* Crown 8vo, pp. viii, 270, [2]. Tan cloth, spine lettered in red. Grubby, soiled, bruised and worn, especially at spine ends. Edges toned and foxed, and into prelims. A rather terse inscription in sepia pen to ffep: "To Alix/ from/ Harry". Four-page folded leaflet, 'Methuen Books/ Spring, 1939,' laid in (creased and darkened at top edges). A well-used copy. Good-only.

A close friend of Laura Riding and Robert Graves, Harry Kemp (1911-1994) was a poet and mathematics teacher: "A lively raconteur with a roving and satirical eye, he was a small, ruddy-faced man, old-fashioned in his dress, credulous in his judgements. Always short of funds, he nevertheless remained hospitable and spent what he could save on publishing more than 10 books of his cool, well-shaped poems." (Seymour, 1994). Their introduction came when James Reeves sent a sheaf of Kemp's poems to Riding, who published them in the Spring 1937 issue of her little magazine *Epilogue III* and, soon after, sought Kemp's input for *The World and Ourselves* (1938): "a book which aimed to prevent war by the collaborative mental endeavours of

"inside" people, Kemp was one of her prize contributors." (ibid). Kemp had flirted briefly with Communism while at Cambridge, but roundly renounced it in his collaboration with Riding, as the title suggests. The 'And others' of the subtitle are Robert Graves and Alan Hodge, with these later sections reprinted in revised form from *Epilogue III*.

The Alix of the inscription is likely Kemp's first wife, Alix (née Eierman), "the refugee daughter of a German-Jewish industrialist" whose more practical energies were focused, in the late 1930s, on starting a cheese-importing business. Perhaps the cool tone of the inscription reflects a certain ambivalence on his wife's behalf at the poets' political project, given that "Riding, according to Kemp, did her best to dissuade Kemp from sleeping with his wife, believing that sex should only be undertaken for reproductive purposes; her advice was not followed." (Seymour, 1994).

When Graves and Riding returned to England in 1936, Kemp found them a car and house, with the two couples renting Highcroft house in Ewhurst, Surrey together for a couple of months in 1937 and they subsequently bought homes close to each other in London. In older age, Kemp and Riding's relationship soured, with her accusing him of being bitten by "the animus of poet-egotism". (ibid.).

Diary of Robert Graves, 1935-9 (online resource); Miranda Seymour (1994) 'Obituary: Harry Kemp,' in *The Independent*, 28 October, p.16

\* The University of Exeter, which holds a small Kemp collection, was unable to confirm (or deny) that this signature is Kemp's, as it only holds one example. The distinctive 'H' – which is shared by both this and Exeter's signature, plus a third example – in combination with the inscription featuring the unusual spelling of 'Alix' inclines us to think this is Kemp.

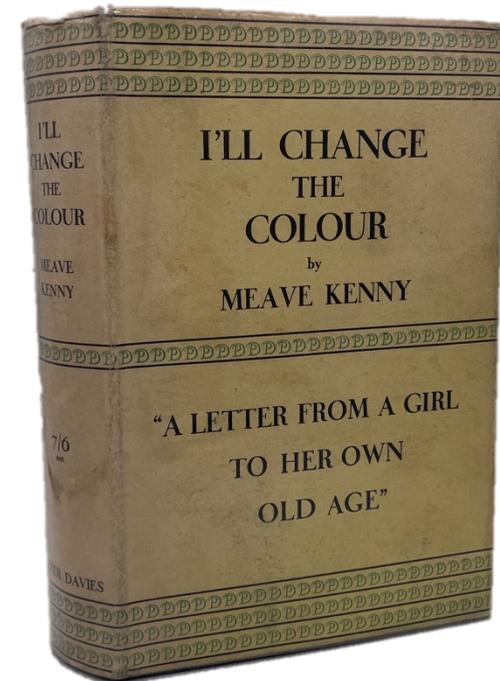
[ref: 2159] £50

**12. KENNY, Meave. *I'll Change the Colour: Or, letter from a girl to her own old age. A novel.*** London: Peter Davies, 1935.

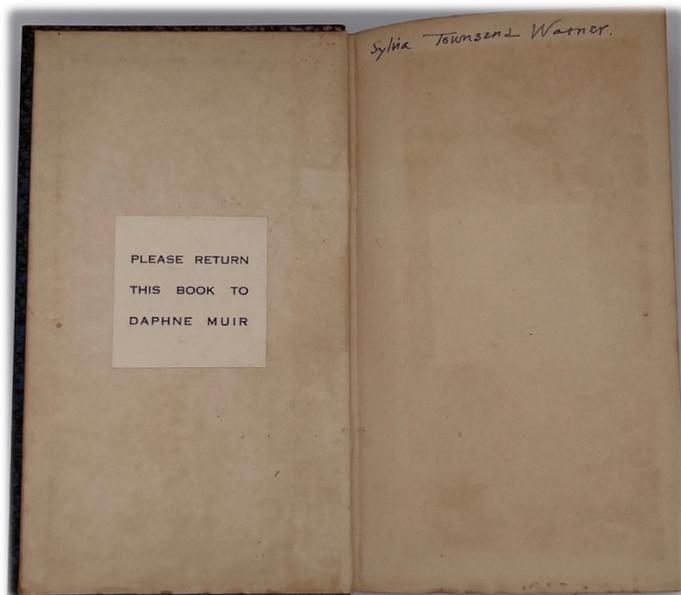
FIRST EDITION. 8vo. Blue cloth, spine lettered in blue. Lean to spine, pushing to spine ends, bump to bottom edge of rear board, fine bands of sunning to edges. Two bold PO pen inscriptions to ffep, stain to bottom margin of p. 5. else, clean and tight. In the original yellow, black and green dust jacket: sunned, a little shelf-soiled. A very good copy of Kenny's "strangely attractive" only novel. Very good/ very good Meave Kenny M.R.C.S. Eng., M.C.O.G was a trailblazing Irish obstetrician, who, in 1935, was Resident Medical Officer in the Isolation Block at Queen Charlotte's Hospital, London, and simultaneously researching and publishing on the role of Prontosil in treating puerperal fever. Kenny would go on to hold a Readership in Obstetrics and Gynaecology at the British Postgraduate Medical School, but her first and only novel draws on her medical training and experiences in colonial India, as well as moving between Ireland and England.

Kenny includes a cameo invert, redolent of a Krafft-Ebing case study: Miss Wortley, "Sad creature; deformed in body and in mind, truth which is beauty had left her solitary indeed in her Well of Loneliness: a short, bowlegged figure, that proclaimed its sex-inversion to the scandalised normal, in its khaki jacket and jodhpurs, the great upthrust head crowned by a man's sun helmet, the cropped grey hair lying wisply above a splendid brow beneath which grey eyes looked at the world with such misery and hate that caught my heart." (pp. 198-9). Though doffing her cap to Radclyffe Hall's *The Well of Loneliness* (1928), and aptly illustrating how both author and novel became bywords for female same-sex desire and gender queering in the years following *The Well's* obscenity trial, Miss Wortley is allowed none of Stephen Gordon's grandeur nor heroic, and arguably political, suffering.

[ref: 2186] £65



**“PLEASE RETURN THIS BOOK TO DAPHNE MUIR”**



**13. TOWNSEND WARNER, Sylvia; [MUIR, Daphne]. *Mr Fortune's Maggot*.**

London: Chatto & Windus, 1927.

FIRST EDITION, SIGNED BY AUTHOR. Small 8vo, pp. [viii], [352]. Original blue and brown mottled cloth, spine lettered in gilt. Bottom edge untrimmed. Spine cocked and sunned, pushing and wear to spine ends. Gentle toning to edges. Signed by STW in blue pen at top of ffep, endpapers toned, with Daphne Muir's book-label to front pastedown: "Please return/ this book/ to Daphne Muir". Foxed throughout. Else, tight and tidy. An interesting association copy, unusual with authorial signature.

Daphne Muir (née de Waal, 1896-1971) was a South African poet and author. Having wed Royden McIntosh Muir in 1923, she published five novels under her married name. Muir moved permanently to England in 1927, the same year as *Mr Fortune's Maggot* was published. She appears briefly in STW's diary in 1929 (ed. Harman, 1995): the two authors dined and attended a concert together. STW presumably gifted Muir a copy of her second novel during this same period, with Muir valuing it enough to state ownership with her stern book-label.

Claire Harman (ed.) (1995) *The Diaries of Sylvia Townsend Warner*. London: Virago Press.

[ref: 2178] **£350**

**14. WHEELER WILCOX, Ella. *Poems of Hope* [in original gift box].**

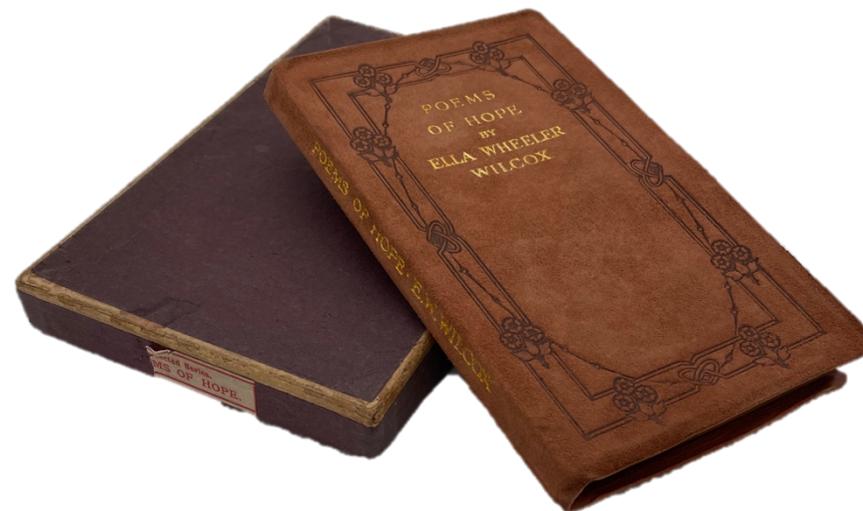
London: Leopold B. Hill/ Selected Series, n.d. [1915?].

Small 8vo, pp. vi, 113, [1 catalogue], title page in green and back, tailpieces.

Limp brown suede, spine and front cover stamped in gilt, framed by blind-stamped floral design. Brown endpapers. Top edge gilt. Fore- and bottom edges toned. Gift inscription to ffep: "Xmas 1917/ To Marian/ With Love + all good wishes/ from Nellie", significant offsetting from item now removed to pp. 32-33.

In the original purple cardboard gift box: half of 'Selected Series/ Poems of Hope' label attached to one short edge, browned and worn at joints, a little chipping and flaking. Very good/ very good. A beautiful example of a WWI-period Christmas gift, rare so well preserved and still in its original gift box.

[ref: 2223] **£50**



**“A SOMBRE, MYSTICAL & WEIRD IMAGINATIVE POWER”**

**15. YEATS, W. B.; [GYLES, Althea]; [YEATS, John Butler]. *Poems*.** London: T. Fisher Unwin, 1904.

*Fourth edition, incorporating the revisions of the 1901 third edition, plus a short preface by Yeats dated May, 1904. 8vo, pp. xiii, [1], 301, [3] + lithographic frontispiece portrait by John Butler Yeats. Original blue cloth, elaborately decorated and lettered in Althea Gyles' gilt wraparound design. All edges untrimmed. Wear and pushing to spine ends, corners bumped, gilt a little dulled and scuffed on spine. Edges browned. POI to ffeþ, endpapers and title page browned and lightly spotted, short closed tear to bottom edge of frontis, brief pencil notes to 'The Death of Cuchlan', else, clean and tight. A pleasing copy of a beautiful book, indeed, as Yeats put it: "the best looking book I have ever had" (Collected Letters 2). Very good.*

*Poems* (in its manifold editions) "became Yeats' most enduring bibliographical self," in part, Warwick Gould tells us, because he was forced to negotiate with Unwin himself. The poet even secured a limited issue of this fourth (1904) edition on full parchment boards with Gyles' design (advertised on the verso of the half-title and priced at 10s. 6d. net).

Margaret Althea Gyles (1867-1949) was an Anglo-Irish writer, poet and artist best known for her book cover designs; despite a slim *oeuvre* she was a significant figure for the Celtic Revival, British Decadence and Symbolism. Yeats and Gyles met when they both lived in the Theosophical Commune at 3 Ely Place in Dublin and were also both members of the Hermetic Order of the Golden Dawn, whose mystical iconography fed into Gyles' designs. While Yeats admired the "beauty of design" and "precise symbolism," Gyles' imagery was not for everyone: one contemporary critic disapproved of the inaccessibility of her design for a trade readership and thought hers "a sombre, mystical and weird imaginative power" ('Modern Book Bindings', 32). Befitting, then, for Yeats' own mystical thrust.

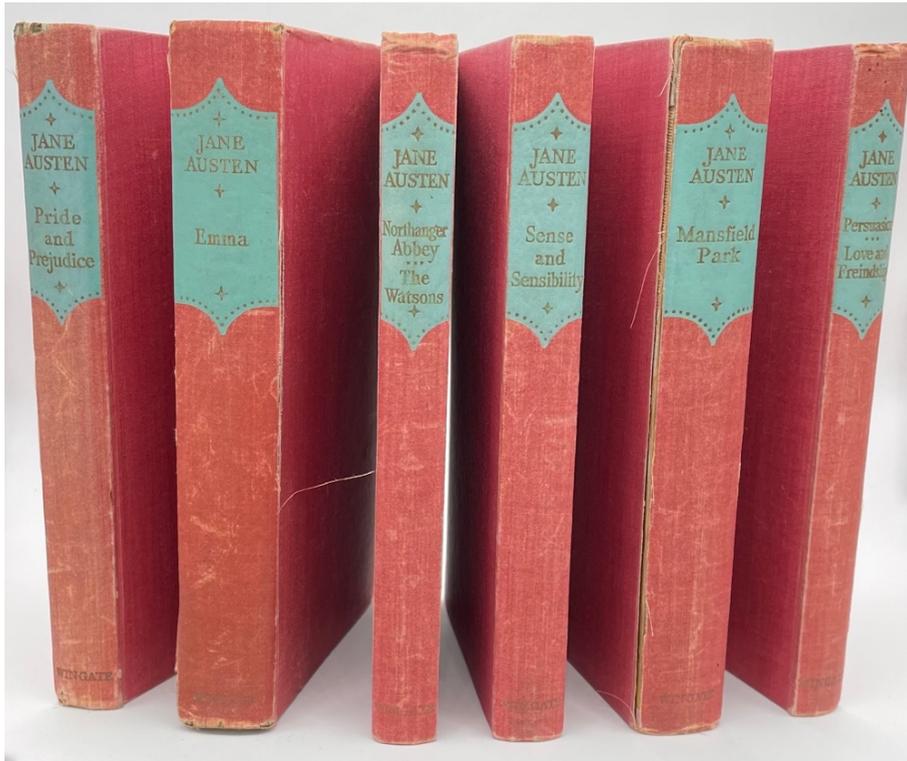
Warwick Gould (2016) 'Yeats and his Books' in *Essays in Honour of Eamonn Cantwell: Yeats Annual No. 20: A special number*, pp. 3-70; Wade 19.

[ref: 2124] **£180**



## MID-TWENTIETH CENTURY

**16. AUSTEN, Jane; ALDINGTON, Richard (Introduction).** *The Chawton Edition: Pride and Prejudice; Emma; Northanger Abbey and The Watsons; Sense and Sensibility; Mansfield Park; Persuasion and Love and Friendship (six volumes)*. London: Allan Wingate, 1948.



*NEW EDITION. Six Volumes (not numbered as a set). All first thus. 8vos, title-page vignette of Jane Austen's house in Chawton to each volume, with versos showing both composition and original publication dates (with the publication date for Love and Friendship erroneously printed as '1932'). Original rose-pink cloth, spines lettered in gilt on turquoise panels. Top edges turquoise. Rubbed, extremities worn, a few bumped corners, joints fraying, starting or split and spines flapping (P&P; MP), as frequently seen in cloth bound copies. Top edge stains faded, almost completely to Emma. Gently toned, occasional faint spots to endpapers, POI to ffep of P&P, foxing to prelims of Emma, plus occasional marginal staining, incl. a circular stain to fore-edges, pp. 127-142. Else, clean and tidy, especially given the poor mid-century paper. P&P and Emma are additions. A solid mid-century set of Austen's works, unusual complete in the original bindings. Very good-good-only.*

*Pride and Prejudice* features Richard Aldington's essay, 'An Introduction to the Works of Jane Austen,' (pp. i-ix), a reprinting of his short 1948 Ampersand Press essay, with a number of small changes and corrections. This version was later reissued in Alister Kershaw's 1970 *Richard Aldington: Selected Critical Writings, 1928-60*.

Gilson E229

[ref: 1972] **£195**

**17. BROPHY, Brigid. *Don't Never Forget: Collected Views and Reviews.***

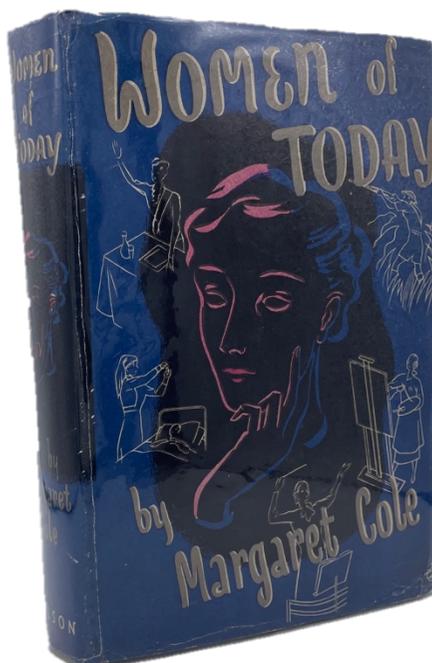
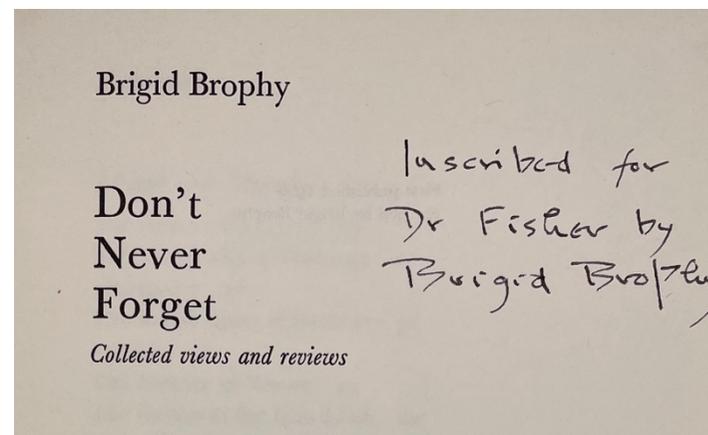
London: Jonathan Cape, 1966.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Purple cloth, spine lettered in gilt. Boards bowed, extremities gently bruised, fine bands of sunning to edges. Inscribed by Brophy in black ink to title page: "Inscribed for/ Dr Fisher by/ Brigid Brophy". Else, clean and tidy. In Brian Pike's brown-grey typographic dust jacket: rubbed at joints and edges, spine ends frayed, a few nicks and chips. A robust copy of Brophy's early essay collection, with a focus on animal rights, reviews of books by female and queer authors. Unusual.

The Anglo-Irish author, activist and "the British intelligentsia's newest high priestess" borrowed her title from a Mozart letter, with the collection comprising short essays and reviews published between Spring 1962 and Autumn 1965 (front flap). Her characteristic wit and forthrightness are much in evidence.

Dr Fisher remains unidentified, but given Brophy's interest in Freud, perhaps he was a psychoanalyst?

[ref: 2111] **£120**

**18. COLE, Margaret. *Women of Today: Illustrated.*** London: Thomas Nelson and Sons Ltd, 1946.

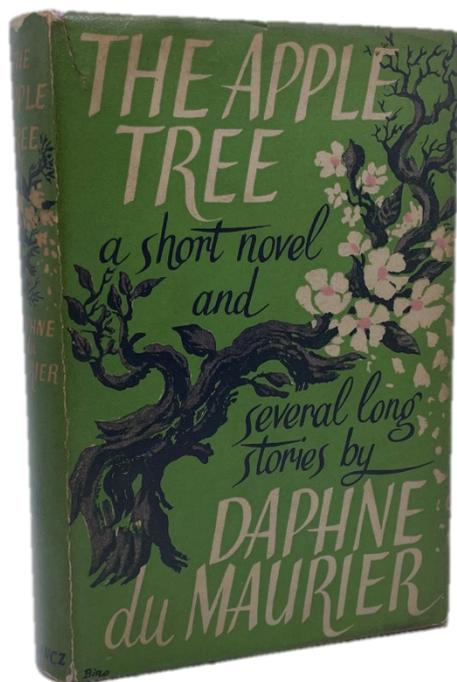
Second impression (originally published 1938). 8vo, pp. viii, [312] + b/w portrait frontis and 10 plates and new Preface. Black cloth, spine lettered in gilt. Green top edge. Gentle wear to extremities, sparse spotting to fore-edge, creasing to top margins of pp. 29-40. In the fabulous original dust jacket: wear, creasing and a few chips to edges and extremities, tape repair to the reverse of head of spine, still, the cover art remains bright. Very good/ Good+. A pleasing copy.

Dame Margaret Cole (née Postgate; 1893–1980, OBE, DBE) was an English socialist activist and author. A woman of talent and influence herself, who could be "personally acerbic," she was a member of the interwar "progressive intelligentsia", alongside the Webbs, working for the Fabian Research Department (ODNB). She co-founded the Society for Socialist Inquiry and Propaganda in 1930, as well as the New Fabian Research Bureau in 1931. Alongside her scholarship, Cole is known for the detective novels she co-authored with her husband, as well as the diaries and biographical accounts she produced later in life to ensure the legacy of Fabian colleagues. In 1977 she was made an honorary fellow of LSE.

Here, Cole marks out Ethel Smyth, Lady Henry Somerset, Edith Cavell, Mary MacArthur, Elizabeth Garrett Anderson (see item 22 below), Laura Knight, Annie Besant, Clare Sheridan, Beatrice Webb and Rosita Forbes as her *Women of Today*.

[ref: 2198] **£45**

**“AN INTENSE & EXHILARATING FUSION OF FEELING, LANDSCAPE,  
CLIMATE, CHARACTER & STORY”**



**19. DU MAURIER, Daphne. *The Apple Tree: A short novel and several long stories.***

London: Gollancz, 1952.

FIRST EDITION. 8vo. Original red cloth, spine lettered in gilt. Pushing to spine ends, tanned edges, a few creased pages and a scatter of marks, “Aduqi” in blue pen to rear endpaper. Else, clean and tight. In Val Biro’s lovely arboreal dust jacket: spine sunned, wear and chipping to extremities, especially head of spine, amateur tape reinforcement to reverse, a few short closed tears and nicks. Still, a very good copy of Du Maurier’s short story collection. Very good/ very good.

Renowned for featuring the first appearance of ‘The Birds,’ this collection, according to Patrick McGrath, “represented a new development in her work, and a somewhat pessimistic departure from what had come before,” being marked instead by “the theme of a natural world mysteriously antagonistic to humanity” (McGrath, 2007). The collection also features Du Maurier’s repurposing of Gertrude Lawrence’s dramatic *adieu* following a night spent together (Dunn, 2013): “Go from me, and don’t look back, like a person walking in their sleep,” for the usherette’s parting words in ‘Kiss me Again, Stranger’. Lawrence died unexpectedly a few months before *The Apple Tree* was published, leaving Du Maurier grief-stricken.

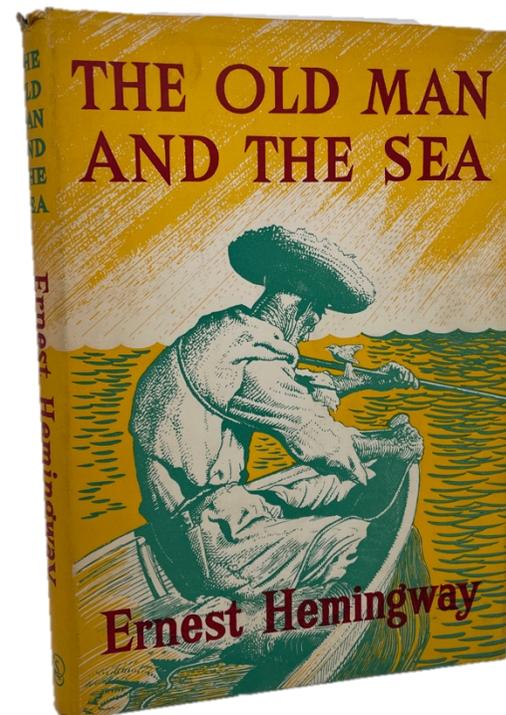
Patrick McGrath (2007) ‘Mistress of Menace’, *The Guardian*; Jane Dunn (2013) *Daphne Du Maurier and her Sisters*. London: Harper Press.

[ref: 2180] £120

**20. HEMINGWAY, Ernest; TUNNICLIFFE, C. F.; SHEPPARD, Raymond.**

***The Old Man and the Sea.*** London: The Reprint Society, 1953.

FIRST ILLUSTRATED EDITION. Large 8vo, pp. 117, [3] + b/w line illustrations by both Tunnicliffe (who provided 16) and Sheppard (18). Original teal cloth, silver lettering to spine, title framed in red panel, silver stamped marlin to upper board. Top edge red. Illustrated endpapers. Slight lean to spine, gentle pushing to spine ends. Short closed tear to heel of title page and nick to head of p. 23, two



marginal stains, else, clean and tight. In the original dust jacket: lightest shelf-soiling, creasing to spine ends and top edge, a few chips and nicks, still, the cover art remains vibrant. A lovely, bright copy. Very good/ very good.

Tunncliffe's final engraving of Santiago's supine hand provides an eloquent *finis* to this edition of Hemingway's Pulitzer prize-winning novel. Jonathan Cape would reuse Tunncliffe and Sheppard's plates in its 1955 illustrated edition, which, unusually, comes after the Reprint Society one.

[ref: 2224] £95

## 21. JONES, M.D., F.R.C.P., Ernest; [CHURCHILL, Ivor]. *Hamlet and Oedipus*.

London: Victor Gollancz Ltd, 1949.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. 166, [2]. Black cloth, spine lettered in gilt. Pushing to spine ends, bump to bottom edge of bottom board, edges and prelims foxed, occasionally to margins.

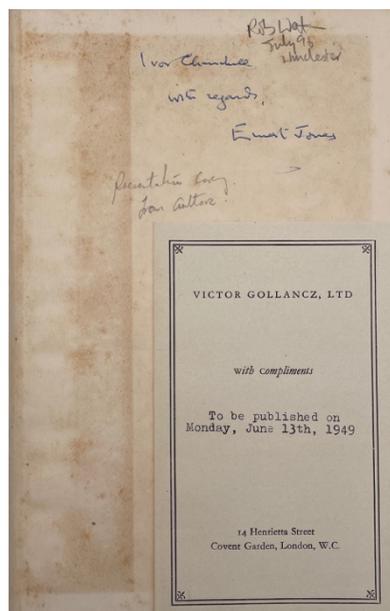
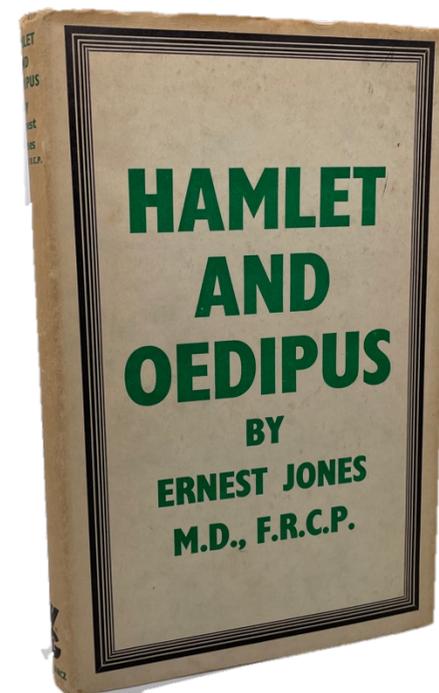
Inscribed by Jones in blue biro to ffep: "Ivor Churchill/ with regards,/ Ernest Jones," framed by POI and earlier book dealer note in pencil. Publishers compliment slip laid in, detailing: "To be published on Monday, June 13th, 1949". In the original typographic dust jacket: unevenly sunned, toned, a little soiled, creased at edges. An intriguing association copy. Very good/ very good.

Ernest Jones (1879-1958) was a significant player and tireless promoter of psychoanalysis: the first British, and indeed Welsh, practitioner, founder of both The British and the American

Psychoanalytic Associations, a long-standing President of the International Psychoanalytic Association and Freud's biographer. Jones' psychoanalytic theory of Hamlet ("the Sphynx of modern literature") appeared first in a 1910 essay, 'The Oedipus Complex as an Explanation of Hamlet's Mystery' – itself an exposition of a footnote in Freud's *Interpretation of Dreams* – and was subsequently revised as a 1923 chapter, 'A Psycho-analytic Study of Hamlet,' before this final iteration for "the general literary public" and in order to slake the contemporary interest in his theory, he tells us.

This interest was evident in Lawrence Olivier's near contemporary cinematic portrayal of Hamlet, a production that won four Academy Awards; the actor had consulted the psychoanalyst for his 1937 Old Vic performance. Jones closes the book with "some useful hints on the production and acting of the play," highlighting Henry Irving and Sarah Bernhardt, "with her haunting sense of suffering," and, of course, Olivier and "his robust [Oscar-winning] vehemence," as stand out Danes.

Jones' dedicatee is likely Lord Ivor Charles Spencer-Churchill (1898-1956), who preferred to be known as Ivor Churchill, the second son of the 9th Duke of Marlborough and his first wife Consuelo Vanderbilt, and a cousin of Winston Churchill. The 1920 Bassano portrait series of Churchill suggest a diffident dandy, who, later in the



decade, Virginia Woolf would describe as “an elegant attenuated gnat like youth; very smooth, very supple, with the semi-transparent face of a flower, & the legs of a gazelle [...] he is a clever boy” (*Diaries 3*, pp. 67–8). Clever and a connoisseur, collector and significant patron of modern art, organising exhibitions and donating paintings by important artists, such as Pierre Bonnard, Frank Dobson and Duncan Grant, to numerous national collections, often under the auspices of the Contemporary Art Society, for which he served as Honorary Secretary during much of the interwar period.

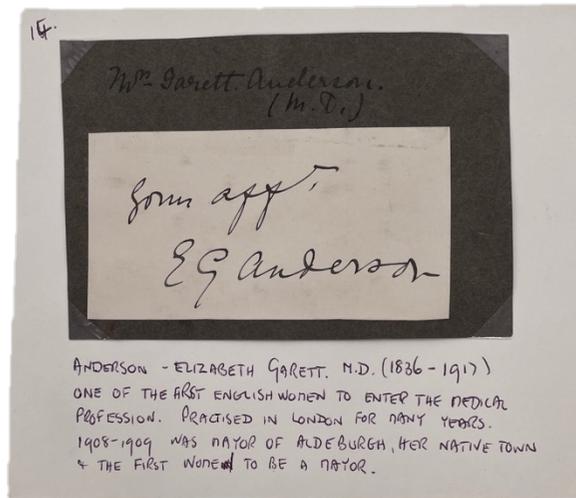
While an Oedipal ghost certainly haunts biographical accounts and representations of Churchill and his mother (alike in manner, their Francophilia and love of art) and crystallised in Giovanni Boldini’s 1906 double portrait, Jones’ inscription in this book is the only hint that the Welsh psychoanalyst and the aristocratic art collector were acquainted.

[ref: 2150] **SOLD**

**“DRY, WITTY & OFTEN BRUSQUE. HER WILL WAS INDOMITABLE  
& SHE NEVER SUFFERED FOOLS GLADLY”**

**22. MANTON, Jo; [GARRETT ANDERSON, Elizabeth]. *Elizabeth Garrett Anderson*.** London: Methuen & Co. Ltd, 1965. *FIRST EDITION, GARRETT ANDERSON’S SIGNATURE LAID IN.* 8vo, pp. 382 + colour frontis and b/w plates. Original blue cloth, spine lettered in gilt in black panel. Bruising to spine ends and corners, a few spots and occasional marginal staining, else, clean and tight. With Garrett Anderson’s undated, clipped signature in blue-black ink laid in: “yours affly., E G Anderson” (5 x 9.5 cm) pasted on cropped grey card (7.4 x 11.7 cm) attached with transparent corner mounts to white card (13 x 15cm), with information in two different hands, naming and describing “Mrs Garrett [sic] Anderson (M.D.)”.

Glue residue to top edge of original signature background. In the pictorial dust jacket: creased at edges and extremities, a little soiled, tacky residue with attendant wear to front panel. Still, a smart copy of Manton’s important biography, rare with Garrett Anderson’s signature laid in. Near fine/ very good. Elizabeth Garrett Anderson’s (1836-1917) life was one of firsts: the first woman to qualify as a physician and surgeon in Britain, the first woman M.D. in France (graduating from the University of Paris), the first female member of the British Medical Association (and its sole woman member for an astonishing 19 years), the first woman elected to a school board, the first founder of a hospital staffed by women, the first woman dean of a medical school and, finally, at 71, Britain’s first female Mayor (of Aldeburgh). While Margaret Lane, writing in 1946, (see item 18 above) concluded her account of the physician, by singling Garrett Anderson out as “one of the first women to prove that women could have a successful career and be at the same time an all-round human creature,” – Garrett Anderson was married and had three children – for Elston, Garrett Anderson’s contribution was, “above all, [as] sponsor and mentor to the vast majority of British women who qualified in medicine in Britain in the last quarter of the nineteenth century” (ODNB). [ref: 2225] **£125**



**“A BRILLIANT NEW NOVEL IN THE TRADITION OF THE WELL OF LONELINESS”**

**23. MORRISON, Jessamy [pseud. Peter De POLNAY]. *The No-Road*.** London: W. H. Allen, 1963.

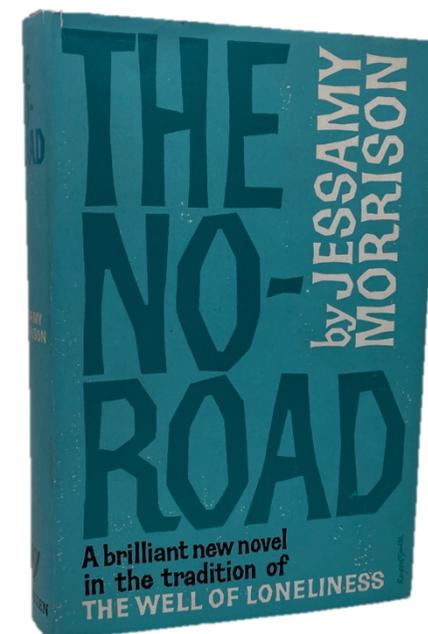
*FIRST EDITION. 8vo. Red buckram, spine ruled and lettered in gilt. Chip to middle of rear joint, gently toned, else, clean, tight and square. In Rupert Smith’s original teal typographical dust jacket: rubbed, analogous chip to bottom joint, wear and short closed tear to front top edge. Very good/ very good. A smart copy of Morrison’s first novel.*

Writing as Gene Damon for their ‘Lesbiana’ column in *The Ladder*, Naiad publisher and Lesbiana collector, Barbara Grier (1933-2011) heartily recommended *The No-Road*: “Written by a woman [sic] wholly sympathetic to lesbianism, this novel develops into possibly the funniest lesbian story yet written. Neither Ronald Firbank nor Compton Mackenzie reached the comic heights this book reaches. [...] This is a wonderful book”. (Damon, 1964).

The identity of Jessamy Morrison (labelled “pseud.” on the BL catalogue) has long been a mystery, but thanks to the literary detective work of *Neglected Books* blogger Brad Bigelow in consultation with the novelist’s son and British author Eric Brown, the mask has recently been lifted to reveal the prolific Hungarian author, Peter de Polnay (1906-1984). One wonders what Grier would have made of this unveiling.

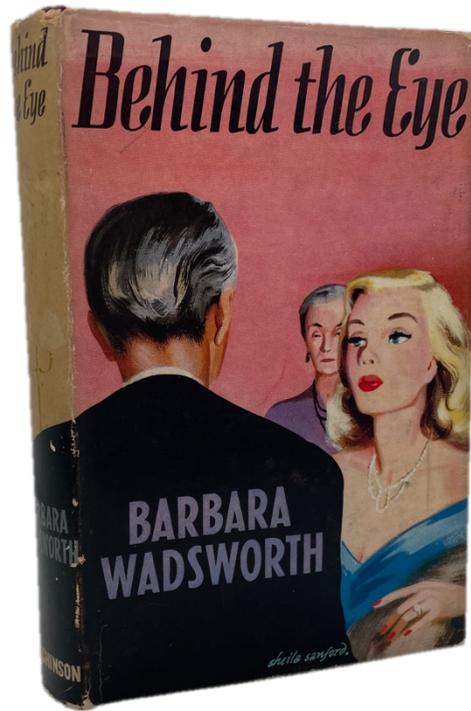
Brad Bigelow (2022) ‘The Mystery of Jessamy Morrison’ and ‘The Mystery of Jessamy Morrison: Solved,’ *Neglected Books* blog; Gene Damon (April 1964), ‘Lesbiana,’ *The Ladder*, pp. 17-8.

[ref: 2185] **SOLD**



**24. WADSWORTH, Barbara; SANDFORD, Sheila (dust jacket design); [Johnnie & David]. *Behind the Eye*.** London: Hutchinson, 1953.

*FIRST EDITION, INSCRIBED TWICE BY AUTHOR. 8vo. Maroon cloth, spine lettered in beige. Pushing to spine ends, edges tanned. Front hinge starting, still, firm, offsetting to feps. Inscribed twice by Wadsworth, first in blue pen to fep: “Johnnie — you’re as/ lucky as David — you’ve got a first edition — / Whoopee!!!!/ Bar.” And in blue pen to dedication page: “Darling David/ from/ Bar —/ You’re lucky! You! got a first edition!” In Sheila Sanford’s vibrant and queerly suggestive dust jacket: spine sunned and rubbed, chipped at extremities, a few closed tears. A pleasing copy of Wadsworth’s first novel, rare in the trade, especially signed. Very good/ very good.*



An odd melodrama of “possessive affection” tracking the tussle over the cold heart of Isobel Lemming by her newly returned husband, thought to have died as a POW, and elderly Agnes Collmer, with whom Isobel had subsequently settled; queer in its disruption of a heteronormative coupling by another woman and its inversion of a romance narrative, as effectively captured by Sanford in her technicolor cover art.

While Barbara Wadsworth (1914-2005) apparently received her first typewriter from Anthony Powell, who was a member of the ‘Maresfield Set,’ which revolved around her father, the former Vorticist, Yorkshire engraver and tempera painter, Edward Wadsworth, it took a few more decades for her to make it into print (Black, 2005). Intriguingly, in a 1984 entry in his published *Journals*, Powell only recalls visiting Maresfield once, though had no trouble bringing Wadsworth to mind: “Barbara Wadsworth (quite pretty),” he noted.

Wadsworth married the German Olympic Ice Hockey player Joachim-Albrecht von Bethmann-Hollweg in 1934 – one reason, Black avers, for Powell exiting the Maresfield set. Bethmann-Hollweg was interred during WWII on the Isle of Man, and the couple’s correspondence (writing affectionately as Bar and Mops) is now held by the Manx Museum and predominantly recounts this enforced period of separation. Sheila Sanford often collaborated with Roy Sanford (her brother, husband?) on mid-century

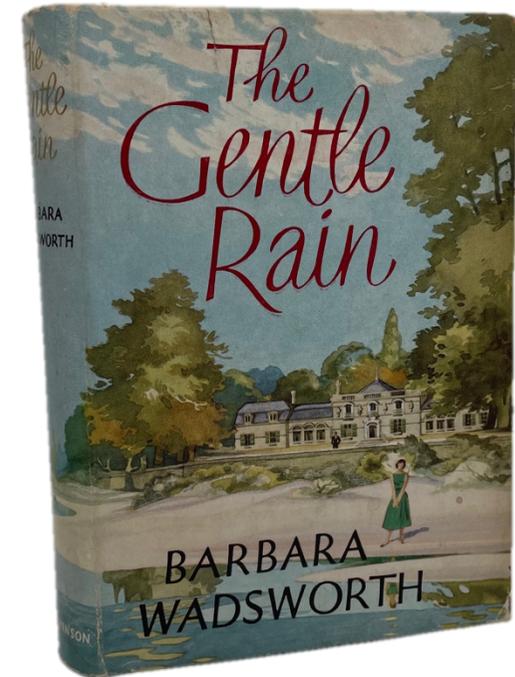
dust jacket illustrations. Sadly, Wadsworth’s dedicatees, the lucky couple, Johnnie and David, remain unidentified. See also item 25 below for Wadsworth’s second novel, *The Gentle Rain*, inscribed solely to Johnnie.

Jonathan Black (2005) *Anthony Powell Society Newsletter*, 21; Anthony Powell (1995) *Journals 1982-1986*. London: Heinemann.

[ref: 2155] **SOLD**

**25. WADSWORTH, Barbara. *The Gentle Rain*.** London: Hutchinson, 1956.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Red cloth, spine lettered in gilt. Scantest spotting to top edge, toned edges. Inscribed by Wadsworth in faded black pen to ffeþ: “Johnnie—I have you ever been to the Loire?... Lets [sic] all go/ together sometime, without/ ski [?] & with running water/ & we’ll take Fiona [?] with us/ & let her see – & love! – some/ “bons hommes” —/ love Bar.” Else, clean and tight.

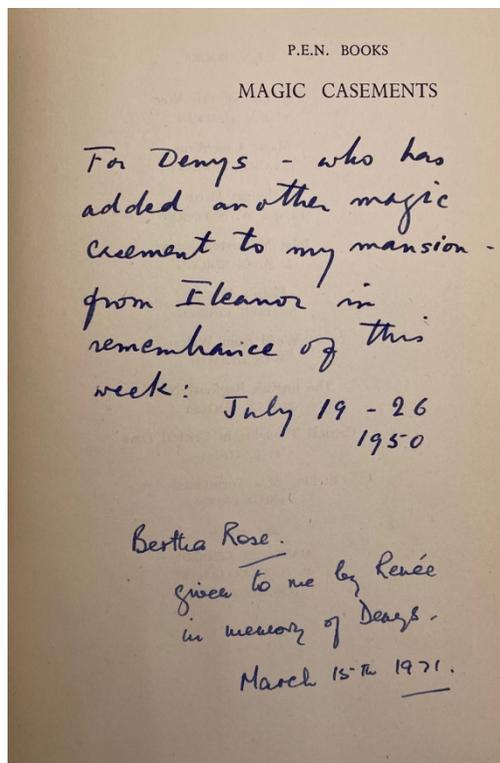


In the romantic original dust jacket: wear to extremities, rubbed at joints and folds, a few short closed tears. Near fine/ very good. A lovely copy of Wadsworth's second novel set in the Loire district, unusual signed.

Wadsworth's dedicatee, Johnnie, remains unidentified. See item 24 above for Wadsworth's first novel, *Behind the Eye* (1953), inscribed to Johnnie and David.

[ref: 2156] **SOLD**

**“DEAREST DENYS WITH ALL MY LOVE. FROM ELEANOR”:  
INSCRIBED ELEANOR FARJEON COLLECTION FROM THE LIBRARIES OF DENYS BLAKELOCK &  
BERTHA HAGART**



**26. FARJEON, Eleanor; [Blakelock, Denys]; [ROSE, née HAGART, Bertha].**

**A collection of books and pamphlets inscribed to her friends.** London: Various, 1928-1966. Comprising: *Kaleidoscope* (1928), *Ladybrook* (1931), *The Fair of St. James* (1932), *Brave Old Woman* (1941), *Magic Casements* (1941), *The Fair Venetian* (1943), *Love Affair* (1947), *Mrs Malone* (1950; with decorations by David Knight), *Edward Thomas* (1958), *Eleanor Farjeon's Book* (1960; illustrated by Edward Ardizzone), *A Nursery in the Nineties* (1960), plus *Eleanor and Herbert Farjeon's A Room at the Inn* ([1955?]) and Denys Blakelock's *Eleanor, Portrait of a Farjeon* (1966). 8vos, one trade paperback and two side-stapled pamphlets. All first UK editions (excepting a first UK thus) in original cloth or paper wrappers, the majority without dust jackets. Earlier books well used: lean to spines, unevenly sunned, soiled, a few frayed joints and cracked hinges, but bindings holding firm. All featuring affectionate inscriptions to, variously, Maggie, Denys, Bertha and Charles. Light foxing to a few titles. Else, clean and tidy. Plus: two of Farjeon's bespoke printed Christmas cards (undated and without addressees). Good-VG/ VG. Do please get in touch for full descriptions.

This baker's dozen of books and pamphlets by (or about) the much-loved and multi-award winning children's novelist, Eleanor Farjeon (1881-1965) comprises two short story collections, five novels (including two of her interwar "delicately fanciful novels, inspired by fairy tales," plus her single thriller), a narrative poem, a Christmas play for broadcast co-authored with her youngest brother, and four memoirs (including Blakelock's of Farjeon); a collection that reflects her "infinite variety". While the publications span 1928-1966, beginning with her short story collection *Kaleidoscope* and capped by Blakelock's posthumously published memoir, the inscriptions predominantly date from the mid-twentieth century, often for or around Christmas (which, according to Blakelock, Farjeon excelled in celebrating): three (of five) books are inscribed to "Denys" in 1950, the first year of their friendship,

and were subsequently re-gifted to Bertha Rose (née Hagart) by Blakelock's sister-in-law Renée: "in memory of Denys/ March 15th 1971";

another three are originally inscribed to Bertha Hagart (with increasing affection between 1953-8) and a further two are for Bertha and Charles Rose (both dated 1960); finally, two of the earlier titles are dedicated in their publication years to “Maggie,” who remains unidentified, but a friend of Farjeon’s pre-Denys days, with one signed “From Eleanor and Pod [George Earle]” and later re-gifted to Bertha in 1956. Blakelock’s *Eleanor* is a gift “with love from Charles” Rose to Bertha.

The collection speaks to Farjeon’s practice of re-gifting her books to new friends, both copies previously dedicated to close others as well as freshly inscribing copies of earlier publications. The books she gave to Denys Blakelock mark special and significant occasions in the early years of their friendship. Particular highlights include the scarce 1950 edition of *Mrs Malone*, illustrated by David Knight and inscribed to Bertha Hagart (whose final lines were quoted during Farjeon’s baptism ceremony the following year, 1951) and Farjeon’s marginal comments and corrections to her (mis)quotations from *Cymbeline* in *Magic Casements* (1941). The book also features her most moving inscription to Blakelock: “For Denys – who has/ added another magic casement to my mansion –/ from Eleanor in/ remembrance of this/ week: July 19–26/ 1950”.

Denys Blakelock (1901-1970), actor, RADA teacher and childhood friend and lover of Laurence Olivier, became one of the closest friends of Farjeon’s later life. The couple met when Blakelock was cast as King Nollekins of Norfolk in the first run of Farjeon’s play *The Silver Curlew* at The Arts Theatre in 1949/1950, an event celebrated in her inscription to *Love Affair*: “Denys/ from/ Eleanor/ Jan. 22nd 1950/ The last of / *The Silver Curlew.*” as well as in *The Fair Venetian* the following festive season, when the play was revived at Fortune Theatre, London: “Dearest Denys – Nollekins –/ from Eleanor – Nellikins –/ to mark *The Silver Curlew’s* / second London year./ Dec. 22nd 1950”. Indeed, 1950 proved a hinge year for Farjeon, who had lost her long-time companion, George Earle (Pod) in November 1949 and was grieving deeply; it also saw the beginnings of her conversion to Catholicism. By their meeting, Blakelock “was an established victim of dark moods of depression and anxiety,” which were taking a toll both personally and professionally. The friendship offered a new start for them both and very rapidly they became each other’s emotional succour. They even dubbed their first trip away together in June 1951 their “honeymoon” holiday, which they commemorated over the 15 years of their friendship. Farjeon’s inscription in *Brave Old Woman*: “Dearest Denys/ with all my love./ From Eleanor./ June 22nd 1952” is likely such a remembrance.

Less is known about Farjeon’s friend, Bertha Hagart/Rose: it seems likely she is the Royal Academy of Music (RAM)-trained, South African pianist, who was active professionally both in South Africa and Britain in the 1950s. If this is the case, it also seems probable that the two women met through Farjeon’s elder brother Harry, who taught at RAM for 45 years. Whatever the case, Hagart was close enough to the couple to be presented with Blakelock’s cherished copies of Farjeon’s books for her own library; a posthumous intertwining of their three lives, which would surely have pleased Farjeon, given her own re-gifting practice. As Blakelock reflects in the closing pages of *Eleanor*: “Eleanor



Farjeon's life was so closely bound up with mine for that last long phase, if I were to paint a true picture of her it seemed to become increasingly impracticable to keep myself to any real extent in the background". (Blakelock, 1966). A conclusion befitting of this collection too, which commemorates the intertwined lives and intimate friendship of Farjeon and Blakelock: a magic casement through to their world.  
[ref: 2072] **£1500**



Closing image: see item 20 (C. F. Tunnicliffe)



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