

Stephanie
a friatogue by
Michael Field



1892

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A Late Winter Miscellany



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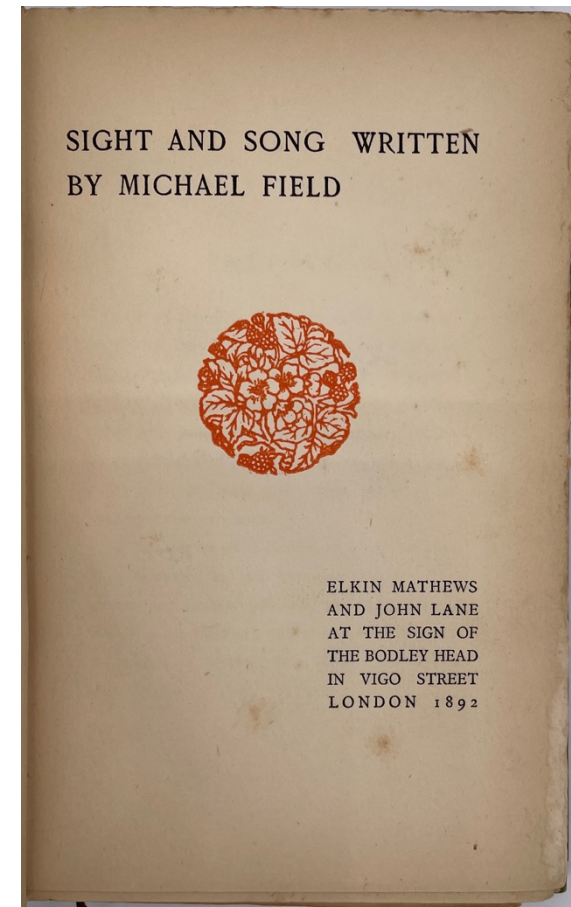
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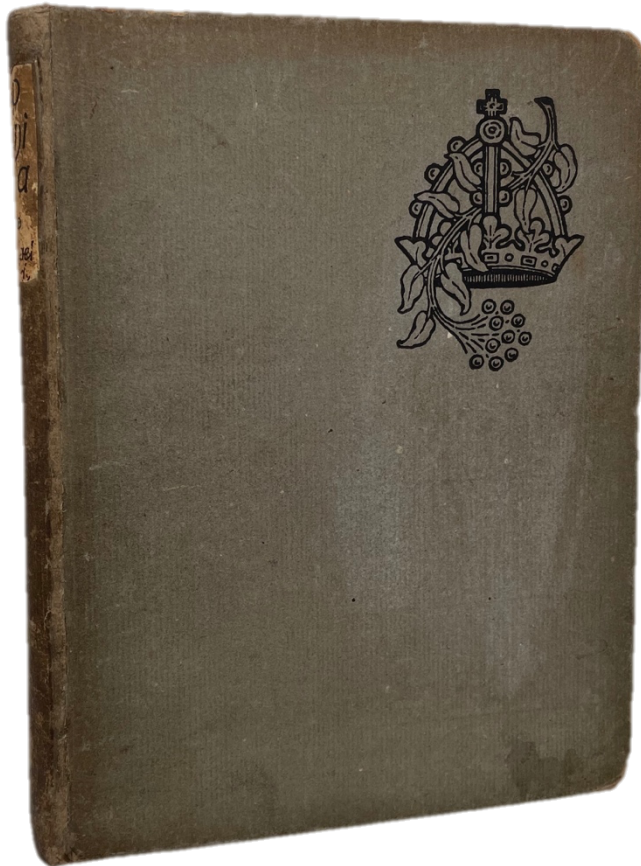


Title page images (Selwyn Image's designs for Michael Field's *Stephania*): see Item 1



Walter Blaikie's title page vignette for Michael Field's *Sight and Song* (1892): See Item 2

“THEMED WITH VICTORIOUS FEMALE VENGEANCE”



I. FIELD, Michael [i.e. BRADLEY, Katherine and COOPER, Edith]; IMAGE, Selwyn. *Stephania: A trialogue*. London: Elkin Mathews & John Lane, 1892.

FIRST EDITION, LIMITED EDITION, unnumbered of 250. Pot 4to (in 8s), pp. [xii], 100, [4], [2 Press Notices for Sight and Song & The Tragic Mary], [2 catalogue], incl. intricate illustrated title page, and colophon, by Selwyn Image (see miscellany title page). Grey paper boards, paper title label lettered in black (significantly rubbed) to spine, Image's binding ornament in black to upper board. Edges untrimmed. Joints and spine ends professionally repaired, edgewear, heaviest at now rounded corners, spine darkened, boards faintly stained and scored. Edges dust darkened. Offsetting to endpapers, previous bookseller note in pencil to rear endpaper, occasional spots, else, clean and tight. A rather pleasing copy of an attractive edition of Michael Field's trialogue. Fairly well-represented in British research libraries, rare in the trade. Good+

Michael Field was the pseudonym and creative persona of Katherine Bradley (1846–1914) and Edith Cooper (1862–1913), the British aunt and niece, who lived, loved, and collaborated together over nearly four decades: “we are closer married [than the Brownings, the celebrity literary couple of the era]”, they wrote in *Works and Days*, their extensive diary project, and in a letter to Havelock Ellis, observed: “Let no man think he can put asunder what God has joined [...] We cross and interlace like a company of dancing summer flies; if one begins a character, his companion seizes and possesses it; if one conceives a scene or situation, the other corrects, completes, or murderously cuts away.” It was a prolific partnership that produced 27 verse dramas, eight poetry collections and one masque, which speak variously to their progressive stances and support for the women's suffrage and antivivisection movements, vegetarianism and paganism, their deep engagement with the Classics, and female same-sex desire. Their

poems were “often strikingly erotic, especially those in *Long Ago* and *Underneath the Bough*” (Castle, 2003), with the latter taking its title and epigraph from *The Rubáiyát of Omar Khayyám*. Bradley and Cooper adopted male names – Michael and Henry, respectively – and male pronouns: in their diary “they almost always speak of each other as ‘he’” (Dever, 2022).

The couple favoured beautiful books with short print runs and while their works never sold in huge numbers, their early output “attracted an elite set of influential admirers” and made Michael Field “minor celebrities in the fin-de-siècle literary world” (Castle, 2003). Having been outed by their mentor and friend, Robert Browning, from 1892 – coinciding with the publication of *Stephania*, *Sight and Song* and *Underneath the Bough* – “their work was treated with ever-increasing coldness by the literary world, and there was no doubt that the discovery that Michael Field was no avatar ... but two women, was partly responsible.” (T. Sturge Moore cited in Castle, 2003).

Stephania is an innovative closet drama set in Rome over three days in January, A.D. 1002, featuring a Pope, an Emperor, and a Courtesan, the eponymous Stephania, who is “bent on seduction of her mortal enemy”. Michelle S. Lee has read the trialogue as a direct riposte to the critical *volte face*, describing it as “themed with victorious female vengeance” as the ex-empress-cum-courtesan “triumphs as symbolic queen/emperor.” (Lee, 2018).

During this strained, yet significant period, Sussex-born artist Selwyn Image (1849-1930) designed and decorated a number of Field titles (see also item 3). Image had studied under John Ruskin and became the seventh Slade Professor of Fine Art at Oxford (1910-16). He is best known for his stained-glass designs, but produced a number of decorative title pages, covers and binding designs for books during the 1890s. His drawings are held by the British Museum, V&A and Ashmolean Museum, as well as in public collections in Birmingham, Glasgow, Newcastle, Nottingham, Bristol, Dublin, and Melbourne.

Terry Castle (ed.) (2003) *The Literature of Lesbianism: A historical anthology from Ariosto to Stonewall*. NY: Columbia University Press; Virginia Blain (1996) “‘Michael Field, the two-headed nightingale’: Lesbian text as palimpsest,’ *Women’s History Review*, 5:2, pp. 239-25; Douglas Mau & Carolyn Dever (2022) “‘Love and Beauty Their Prison’: Talking with Carolyn Dever on Michael Field,’ Public Books Blog; Michelle S. Lee (2018) ‘The closet drama as a space for female fortitude and artistic agency’ in Catherine Burroughs (ed.) *Closet Drama: History, theory*. London: Routledge.

[ref: 1909] **£500**

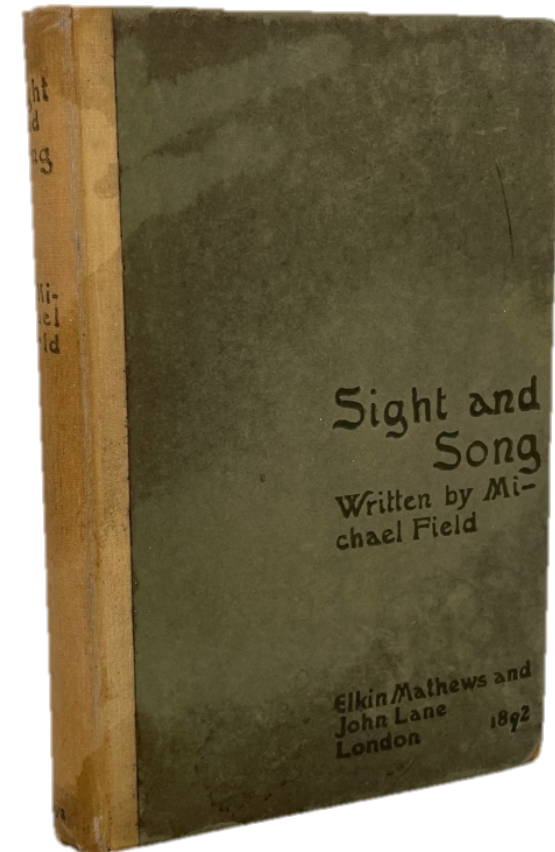
**“THE TWO FRIENDS WHO SOUGHT PERFECTION,
AND ACHIEVED FAR MORE”:
IRENE HILTON’S COPIES OF MICHAEL FIELD**

2. FIELD, Michael [i.e. BRADLEY, Katherine & COOPER, Edith]; [BLAIKIE, Walter Biggar]; [HILTON, Irene A. F.]. *Sight and Song*. London: Elkin Mathews & John Lane, 1892.

FIRST EDITION, LIMITED EDITION, unnumbered of 400. 8vo, pp. [ii], ix, [i], 125, [3], with orange botanical vignette by W. B. Blaikie (unsigned) to title page (see p.2). Quarter cream cloth, spine lettered in black, sage green paper boards, upper board lettered in black. Edges untrimmed. Pushing to spine ends, wear and bumping to corners. Boards unevenly darkened and showing liquid staining. Edges dust-darkened. Feps neatly excised, front hinge starting. POI in blue pen to recto of first blank: “Irene F. Hilton/ February 1925”, offsetting and foxing to front and rear, toned, offsetting from detached green ribbon marker pp. 64-5, very occasional fox spots, else, clean and tidy. Still, a nice copy of this quietly stylish edition of Field’s ekphrastic poems with an interesting provenance. Fairly well-represented in British research libraries, rare in the trade. Good+

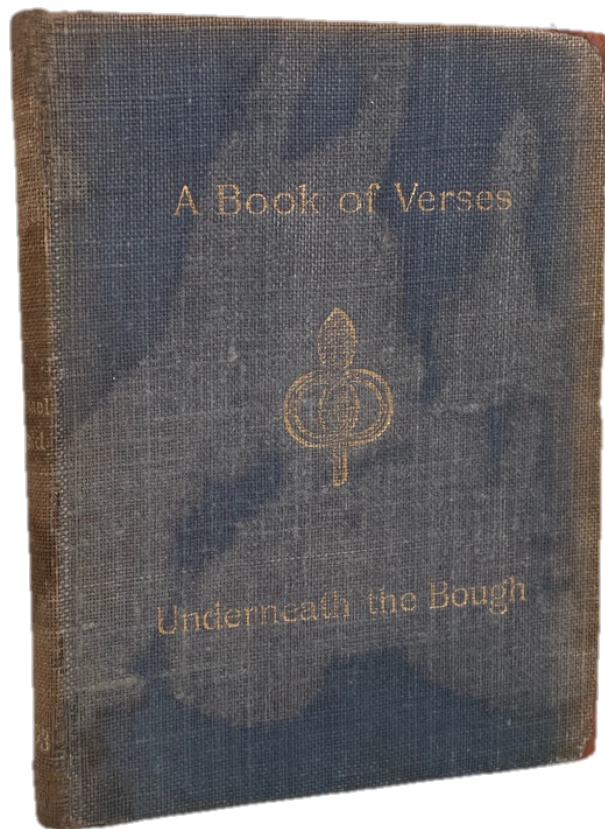
Field’s experiment with picture-poems, in which they respond to paintings held in various European public galleries.

Irene Alexandra Frances Hilton (1902-1980) played a key role in the professionalisation of women in post-war Britain, serving as the Organising Secretary of the Women’s Employment Federation (WEF) for over two decades (1948-1975; from 1971 the National Advisory Centre on Careers for Women (NACCW)). Having spent her early career lecturing in natural science at Somerville College, Oxford, she was headhunted by Ray Strachey to join WEF. “[A] focus and clearing-house of knowledge, experience and contacts,” which Strachey had been instrumental in founding, WEF aimed to co-ordinate the work of organisations concerned with the employment and training of women. Hilton described WEF as the spiritual grandchild of the London and National Society for Women’s Service (LSWS), which made joining the Federation feel like a homecoming, as she had grown up in the suffrage movement in the North of England. WEF was briefly based at LSWS headquarters on Marsham Street, Westminster and started out behind the Women’s Service Library on the ground floor (see also item 5 for another connection to the Library).



Following Strachey's death, Hilton took the helm in 1948; she was a talented and energetic leader, networker, public speaker and bruising advocate for women's careers and their place in the post-war labour market. The Irene Hilton Memorial Trust (1984-2011) was set up in her memory, providing annual awards to support the professional development of women. Her ownership inscriptions offer a second, more private, memorial; see also item 3.

See Miss Irene Hilton (1977) nos. 129 & 141, The Suffrage Interviews Collection (1974-1981) & Women's Employment Federation archive, The Women's Library, LSE [ref: 2409] **SOLD**



3. FIELD, Michael [i.e. BRADLEY, Katherine and COOPER, Edith]; [IMAGE, Selwyn]; [HILTON, Irene A. F.]. *Underneath the Bough: A Book of Verses*. London and New York: George Bell and Sons, 1893.

Second "revised and decreased edition". 8vo, pp. [ii], ix, [i], 100. Original blue linen, spine and upper board lettered in gilt, gilt-stamped binding ornament by Selwyn Image (unsigned). Edges untrimmed. Spine and board edges darkened, gilt spine lettering almost invisible, significant liquid staining, wear to corners, joints and spine ends professionally restored, original spine laid back down. Edges browned. POI in blue pen to ffp: "Irene A F Hilton/ January 14 1925." and inscribed in blue pen to verso: "The two friends who sought perfection, and achieved far more.", offsetting to endpapers and half-title, a few spots, offsetting (from item now removed) and bleed-through to bottom margins pp. 50-6. A robust copy of Field's lyric collection with an interesting provenance. Fairly well-represented in British research libraries, rare in the trade. Good

Underneath the Bough collected lyrics that had previously featured in Field's verse dramas and periodicals. It is a peculiarly unstable collection: following friends' criticism, Bradley and Cooper elected to swiftly issue a second "revised and decreased" edition with George Bell and Sons (the original publishers, with the Chiswick Press, of the first edition of 150 copies in Spring 1893). They pruned 36 pages, amended the structure and added a clutch of new poems, describing the new edition as "the veritable bough of this year's April" (Preface). Yet, five years later, in the first American edition (1898, Thomas Mosher, 925 copies, pp. 92), they reinstated the majority of the excised poems and re-structured again, as well as taking the opportunity to thumb their noses at British critics, when they expressed their gratitude

to American audiences, who “have given me that joy of listening denied to me in my own island.” (cited in Sturgeon, 1922; see our copy, item 4).

Hilton’s quotation borrows Mary Sturgeon’s epigraph from her contemporaneous account of the poets’ lives and work, *Michael Field* (1922); itself tweaked from Gordon Bottomley’s 1919 tribute to his friends – “And, most for the two friends of Paragon/ Who sought perfection and achieved far more;” – in his play, *Gruach* (which was dedicated to their mutual friends, another queer couple, Charles Ricketts and Charles Shannon). Sturgeon’s account was the first (ultimately unsuccessful) attempt to keep Michael Field and their works alive in the public imaginary. It would take almost another century and a second sustained flush of scholarship to revivify the “double-headed nightingale”. While Hilton’s working life and achievements are documented in a number of archival collections now held in The Women’s Library (including her fascinating contribution to the Suffrage Interviews: she too “achieved far more”), little is known about her private life, other than she never married. In 1925, the year she inscribed and dated her copies, Hilton would likely have been working at University College Swansea, following her first degree at the University of Liverpool and before taking an MA at the University of Edinburgh. Hilton’s ownership of Michael Field’s *Sight and Song* and *Underneath the Bough* casts a queerly suggestive chink of light into her otherwise umbrous domestic world.

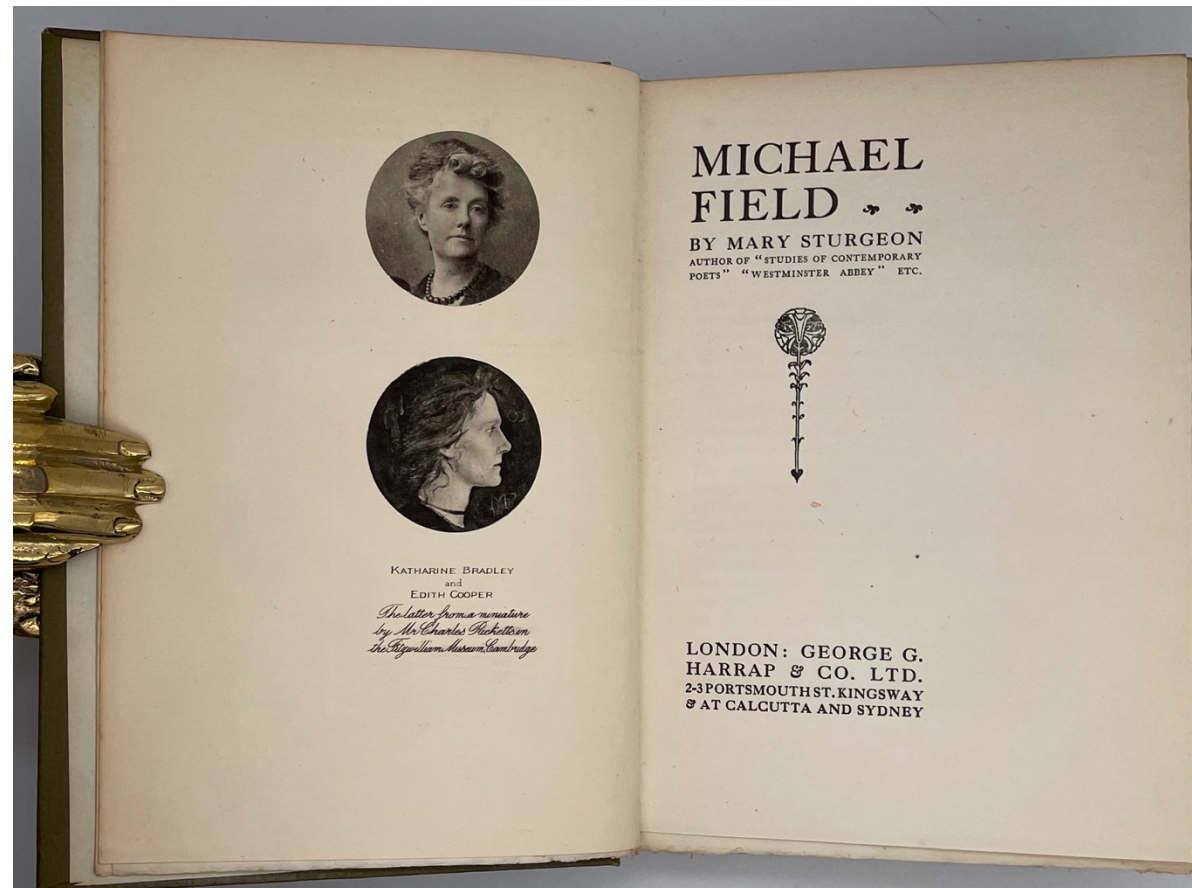
[ref: 2048] **SOLD**

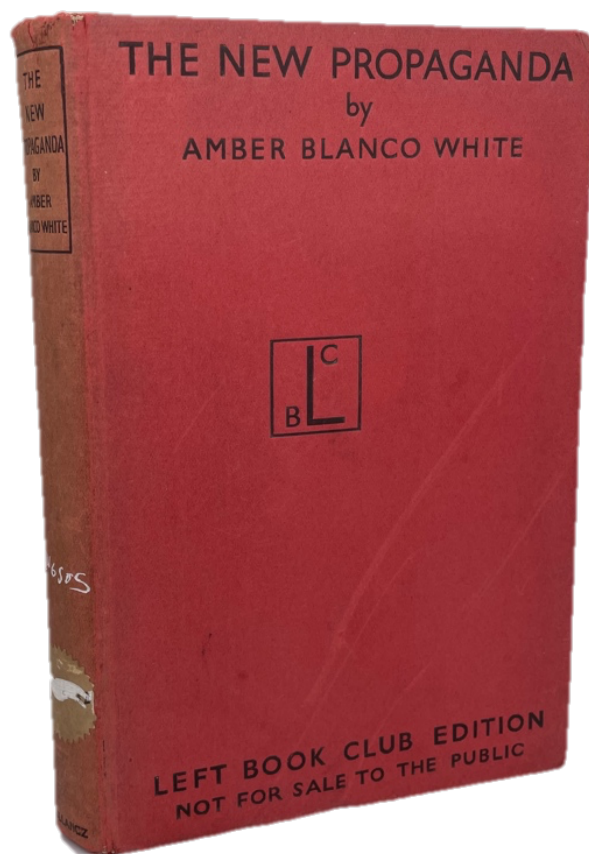
4. STURGEON, Mary; [BRADLEY, Katherine & COOPER, Edith]. *Michael Field*. London: George G. Harrap Co. Ltd, 1922.

FIRST EDITION. 8vo, pp. 245, [1], incl. title page vignette + b/w double portrait frontis. Sage green textured cloth, spine lettered in gilt, upper board lettered and decorated in black. Fore- and bottom edges untrimmed. Spine sunned and rubbed, dint to leading edge of upper board. Top corners of pp. 153-160 neatly removed. Else, clean and tight. A pleasing copy of the first full-length study of Bradley and Cooper, which sought, unsuccessfully, to “try to retrieve something of this life and work from the limbo into which it appeared to be slipping” (Preface). A pleasing copy of a lovely edition. Very good.

Sturgeon chose to use female pronouns for Michael Field.

[ref: 2411] **£45**





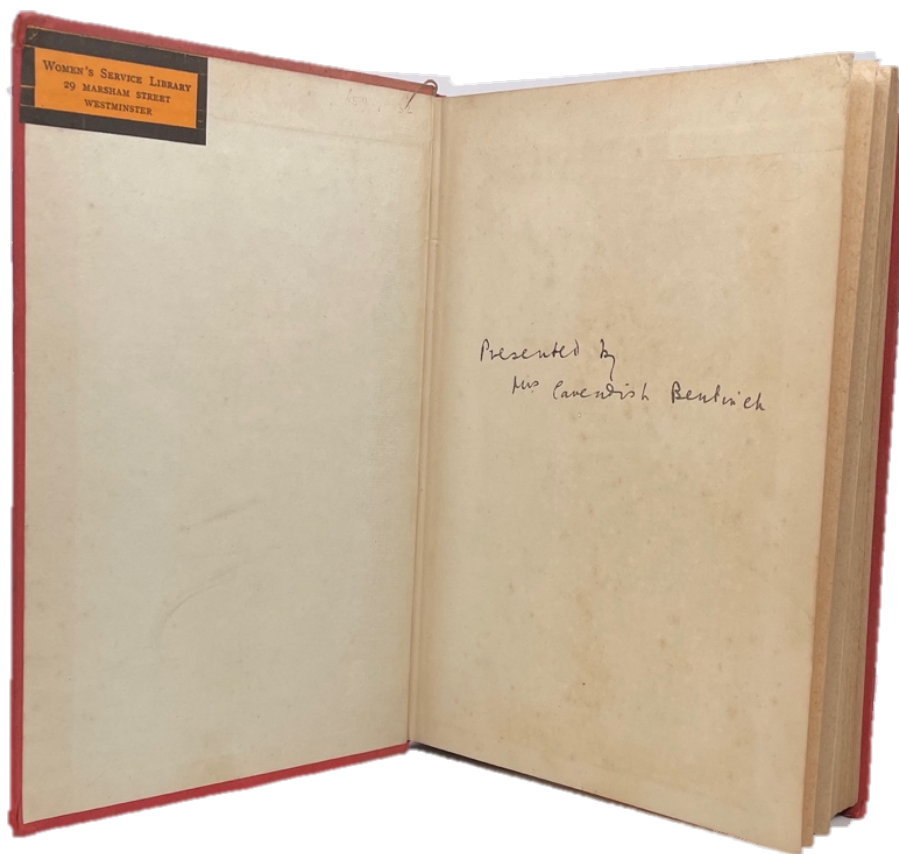
5. BLANCO WHITE, Amber; [CAVENDISH-BENTINCK, Ruth]. *The New Propaganda*. London: Victor Gollancz Ltd/ Left Book Club Edition, 1939.

FIRST EDITION. 8vo, pp. 383, [1 *The Tribune* advert]. Red paper boards, spine and upper board lettered in black. Unevenly sunned, shelf mark in white and library sticker to spine, bruising and wear to extremities, scoring to front board. Toned, occasional fox spots, inscribed in sepia pen to ffep: "Presented by Mrs Cavendish Bentinck," Women's Service Library label to front pastedown (see p.9), Fawcett Library and BL "withdrawn" stamps to title page and facing verso. Else, clean and tidy, especially for an ex-library copy. A pleasing association copy, featuring an apt intrining of author, donor and library. Very good

As the inscription and label indicate, this copy of Amber Blanco White's psychoanalytic analysis of propaganda was donated by the suffragist and socialist Ruth Cavendish-Bentinck (1867-1953) to the Women's Service Library. In 1909 she had "established the Cavendish-Bentinck Library as a subscription library for suffragists, collecting not only feminist classics and works of antiquarian interest, but up-to-the minute publications such as Havelock Ellis's *Studies in the Psychology of Sex*." (ODNB). Alongside preserving the history of the women's movement, the library aimed to provide a resource for newly enfranchised women to enter public life. Housed in a converted pub in Marsham Street, Westminster (premises briefly shared by the Women's Employment Federation, see also items 2 & 3) Cavendish-Bentinck's initial collection of about 1000 books joined The Library of the London Society for Women's Service (LSWS) in 1931; Cavendish-Bentinck joined LSWS's executive committee and continued to donate books (as seems to have been the case with this title) to the collection until her death in 1953. The Library was renamed the Fawcett Library in 1957 and the Women's Library in 2002 and is now held at LSE.

A generation younger than Cavendish-Bentinck, Amber Blanco White (née Reeves, 1887-1981), was also a socialist with close ties to Fabianism, having founded the Cambridge

University Fabian Society (CUFS) with Ben Keeling in 1909. She worked in the Women's Wages Department at the Ministry of Munitions, stood for Parliament as a Labour candidate for Hendon (1931, 1935), lectured in philosophy and psychology at Morley College, London for 37 years and published books on ethics and economics, alongside four novels. It's more than likely that Blanco White's mother, Maud Pember Reeves, a fellow suffragist and Fabian socialist, who also worked in women's labour relations and wrote the classic sociological survey of poverty in Lambeth, *Round About a Pound a Week* (1913), knew Cavendish-Bentinck: both were early members of the Fabian Women's Group. [ref: 2050] **SOLD**

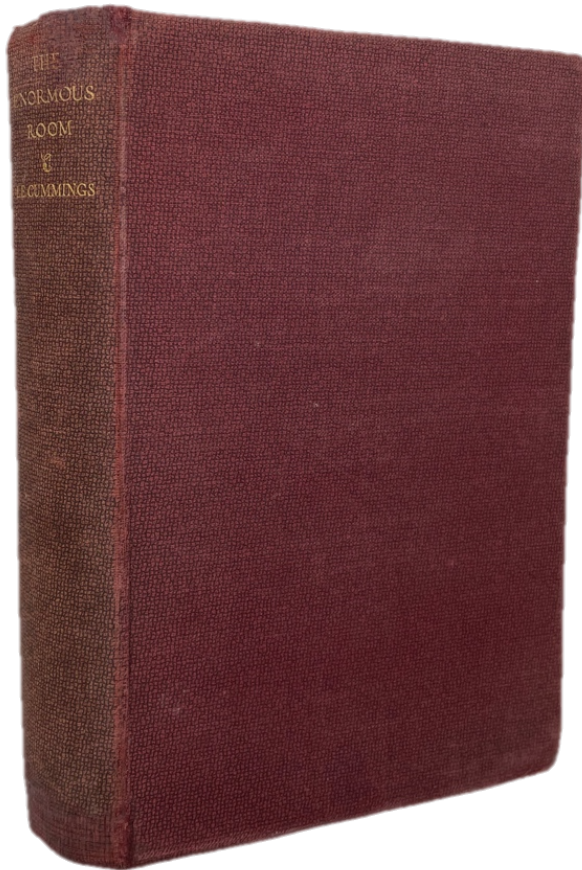


"Presented by Mrs Cavendish Bentinck": See Item 5



Mrs Pankhurst & Dr Ethel Smyth: See Item 12

AMBER BLANCO WHITE'S COPY



6. [BLANCO WHITE, Amber]; CUMMINGS, E. E.; GRAVES, Robert (Introduction). *The Enormous Room: With an introduction by Robert Graves.*

London: Jonathan Cape, 1928.

FIRST UK EDITION, AMBER BLANCO WHITE'S COPY. 8vo, pp. 332. Red patterned cloth, spine lettered in gilt. Slight lean to spine, extremities bruised, edgewear, professional repairs to spine ends and front hinge. Inscribed in year of publication in sepia pen to ffep: "Amber Blanco White 1928", offsetting and light foxing, occasional grubby finger marks and stains. Else, clean. Good+

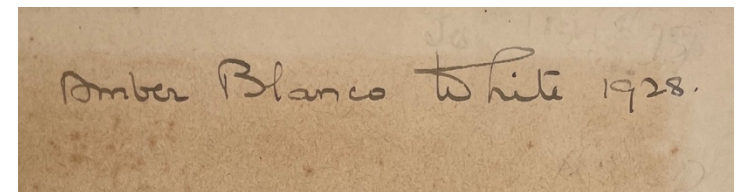
In 1928 Blanco White began lecturing in philosophy and psychology at Morley College, London. She supplemented this income with research on banking and money for the *New Statesman*, which culminated in a book, *The Nationalisation of Banking* (1934).

Blanco White's early affair with H. G. Wells "figured vividly in the contemporary imagination and [according to Margaret Drabble] helped to pioneer changed attitudes towards sexual relations." (Drabble, 2005). They had a daughter, Anna-Jane; the affair also spawned two literary offspring: Wells' New Woman novel, *Ann Veronica* (1909, the year of Anna-Jane's birth), whose namesake is based on ABW, as is Amanda in his *The Research Magnificent* (1915).

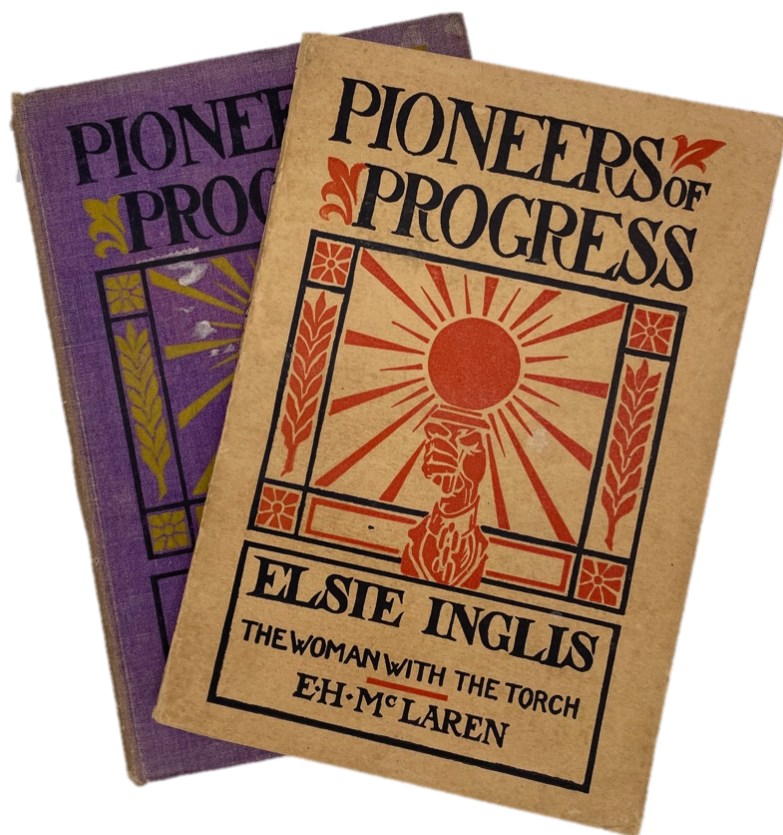
E. E. Cummings' autobiographical first novel is based on his experiences as an enlistee with the Norton-Harjes Ambulance Corps in France, where he openly expressed anti-war views and was arrested by the French military.

Margaret Drabble, 'A Room of her Own,' *The Guardian* (2005)

[ref: 2049] £135



‘PIONEERS OF PROGRESS: WOMEN’ SERIES



7. HALL, Eleanor Frances. *Florence Nightingale*. London & New York: Society for Promoting Christian Knowledge & The Macmillan Company, 1920. *FIRST EDITION*. 8vo, pp. xi, [i], 84, incl. one map + b/w frontis and three plates. Original pictorial purple cloth, lettered in black and illustrated in yellow. Spine and edges sunned, head of spine frayed, bruising and wear to extremities and joints. Offsetting to endpapers, “Stoke Row Chapel Library” in pencil to ffeep, toned, a few spots and stains, pencil scoring throughout. A robust and well-handled copy of Hall’s heartfelt and celebratory memoir of the “grave, grey Lady”, published in the centenary of Nightingale’s birth (“Well has London chosen you as one of the few women besides Queens to stand effigy in a public place! Hail and farewell!”). Good-only. Jisc LHD lists copies in the five British legal deposit libraries, plus the London Library, Royal College of Nursing, Royal Society of Medicine and Wellcome Libraries. Scarce in the trade.

“In this very restricted account, I have tried to present her [Nightingale’s] work as a whole and not as a spasm—I have tried to show her as the Patient Preparer, the Woman in the Gap, the Public Idol, the first Pre-Y.M.C.A. Champion of the soldier’s rights to recreation, the Unrelenting Fellow-worker, the Sanitary Reformer, the “Passionate Statistician,” the Founder of Scientific Nursing, the Inspirer of the Geneva Convention, the Pleader of the Poor Law Victims at Home, the Friend of the Indian Peasant, and not least, the Loving Heart, the Adored Friend, and the humble, self-analysing, self-mortifying Mystic.” (Introduction) With printed dedication “To Elsie Maud Inglis, whose Crimea was Serbia, but whose post-war work is in another world”; Inglis had died in 1917.

One of a trio of SPCK’s rare ‘Pioneers of Progress: Women’ titles (issued in paper

at 2s. 6d. and cloth at 3s. 6d.), which also celebrated Elsie Inglis (see item 8) and Dorothea Beale.

[ref: 2415] **£100**

8. McLaren, Eva Shaw; ASHWELL, Lena (Preface). *Elsie Inglis: The woman with the torch*. London & New York: Society for Promoting Christian Knowledge & The Macmillan Company, 1920.

FIRST EDITION. 8vo, pp. xv, [i], 80 + b/w photographic frontis and 7 plates. Original pictorial wrappers, lettered in black, front wrapper illustrated in red. Creasing, nicking and rucking to spine ends, short closed tear and dents (into text block) to front wrapper. Pencil correction to list of plates, first three plates separating or loose (where glue has dried), very occasional fox spots. Else, clean and tidy. A very good copy of McLaren's early account of the Scottish surgeon. Jisc LHD lists copies in the five British legal deposit libraries, plus the London Library, Royal College of Nursing and Wellcome Libraries. Scarce in the trade.

An early biographical account of the indomitable Scottish physician and surgeon, Elsie Inglis (1864-1917), by her sister. Inglis was a visionary and founder – “From the Medical College for Women to The Hospice to the Scottish Women's Hospitals, she made things happen, not only because she came up with such practical, concrete ideas, but because she believed in them so fully herself and was able to fire others with her own vision.” – and the first woman to hold the Serbian Order of the White Eagle, the country's highest honour. Despite the brevity of her account, McLaren assured readers: “it has been possible to incorporate in it some fresh material. Not the least interesting is what has been taken from the manuscript of a novel [*The Story of a Modern Woman*] by Dr Inglis, found amongst her papers sometime after her death.” (Introduction)

Like her sister, Eva Maria McLaren (1852–1921) was a suffragist, writer and campaigner. She was actively associated with the Woman's Liberal Federation and was Vice-President of the National British Women's Temperance Association. Her husband, MP Walter McLaren, was nephew of John Bright and, like his uncle, championed women's suffrage in British parliament.

One of a trio of SPCK's rare 'Pioneers of Progress: Women' titles (issued in Paper at 2s. 6d. and cloth at 3s. 6d.), which also celebrated Florence Nightingale (see item 7) and Dorothea Beale.

[ref: 2414] **£145**

9. [BRITTAİN, Vera]; SAXON, Lyle; SUYDAM, E. H. (illustrator). *Fabulous New Orleans*. New York: D. Appleton-Century Company, [1937].

Reprint, WARMLY INSCRIBED BY AUTHOR TO VERA BRITTAİN. Large 8vo, pp. xii, 334 + colour frontis, b/w plates and headpieces by Suydam. Quarter black buckram, lettered in lilac, rust boards, upper board lettered in black, with illustrated label in black and yellow. Fore- and bottom edges untrimmed, one pair of uncut leaves. Illustrated endpapers. Pushing to spine ends, lightest wear to extremities. Edges toned, top edge spotted. Inscribed by Saxon in black pen to title page: “For Vera Brittain —/ and we hope she / liked New Orleans/ as well as New Orleans/ liked her —/ Lyle Saxon —Nov. 2- 1937”. Ink offsetting to frontis tissue guard. Else, clean and tidy. Very good. A pleasing copy that speaks to an otherwise unrecorded meeting of two quite different literary celebrities, who both mined (or fabricated) their own lives for their works.

Brittain likely visited New Orleans, and met Saxon, during her second American lecture tour (of three), undertaken between October and November 1937. The month of dedication (November) also saw the British publication of Winifred Holtby's *South Riding*, which Brittain, as Holtby's literary executor, had arranged. It was a significant year for Brittain in yet another respect: she became a convinced and public pacifist: in late 1936, she had been invited to become a Sponsor for Dick Sheppard's secular pacifist organisation, the Peace Pledge Union (PPU). Brittain accepted the invitation in January 1937, having taken a public platform with Siegfried Sassoon earlier that month. Later the same year, she also joined the Anglican Pacifist Fellowship.

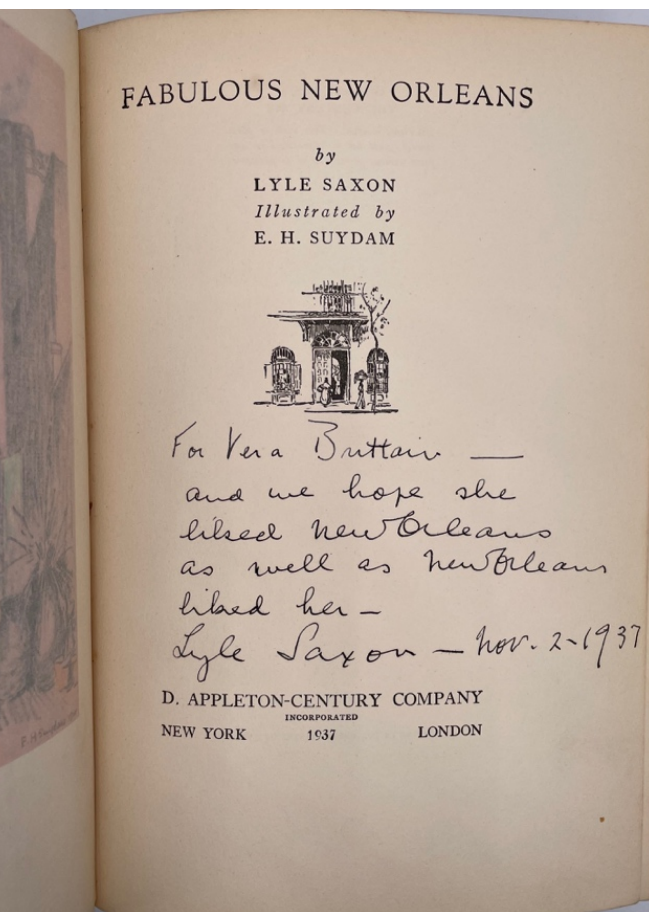
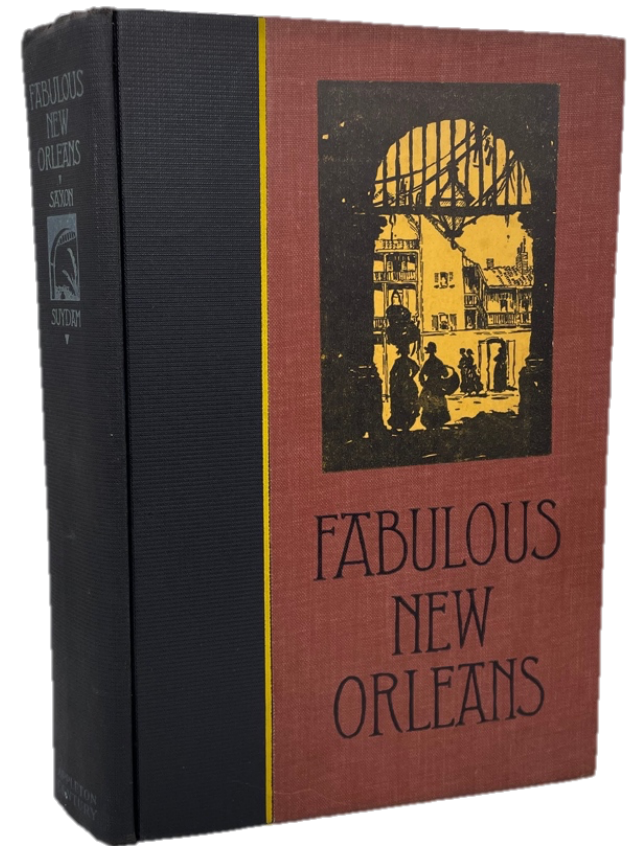
Lyle Saxon (1891–1946) was a New Orleans writer and journalist on *The Times-Picayune*, who wrote six books about his home city; known as “Mr New Orleans,” his output, and role as state director of the Louisiana Writer’s Project (1935-43), were central to framing the city

for automotive tourists. One of his most popular titles, *Fabulous New Orleans* examined waning Creole life in New Orleans, recounting its history through “fictitious personal reminiscences” of his first Mardi Gras (Stanonis, 2001). The inscription year saw the publication of both Saxon’s novel *Children of Strangers* and the *New Orleans City Guide*, considered “one of the literary gems in the American Guide Series”. Saxon, a gay man, “exploited New Orleans’s negative national stereotypes” of the city as “a Southern fleshpot where sexual permissiveness, alcoholic indulgence, and wild revelries of every sort were commonplace” (ibid).

Saxon commented on this bias, writing: “Protestant ministers in far-away New England preached sermons on the new Sodom at the river’s mouth—a city they had never seen, but of which they had heard fabulous stories.” Towards the end of his life Saxon lamented: “I began as a writer [...] and I end as a souvenir [of New Orleans].”

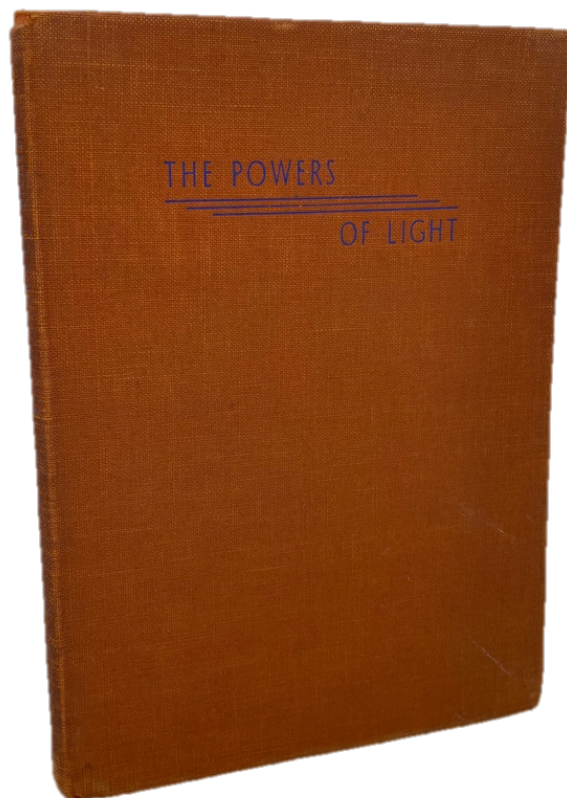
As the grandson of the Southern writer and suffragist, Elizabeth Lyle Saxon, Saxon may very well have had sympathy with Brittain’s politics, as his warm inscription perhaps attests.

Anthony Stanonis (2001) “‘Always in Costume and Mask’: Lyle Saxon & New Orleans Tourism’ in *Louisiana History*, 42:1, 31-57 [ref: 2373] £300



Naomi Mitchison's Fire Head
by Eric Kennington: See Item 10





10. MITCHISON, Naomi; KENNINGTON, Eric (illustrator). *The Powers of Light*. Illustrations by Eric Kennington. London: Pharos, [1932].

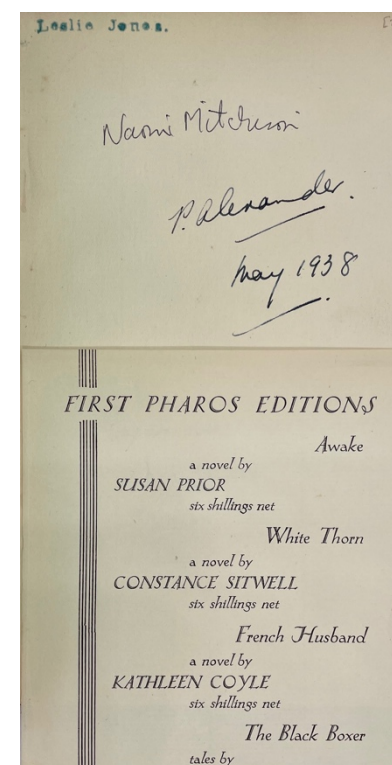
FIRST EDITION, SIGNED BY AUTHOR. Slim 8vo, pp. 62, [2] + 6 bold full-page and one double-page, b/w (see above, p. 14) and colour illustrations by Eric Kennington, a number erotically charged. Original orange cloth, spine and upper board lettered in blue. Green illustrated endpapers (see final page). Cloth grubby and darkened, particularly at spine, wear and pushing to spine ends, esp. crown, corners bruised. Tanned edges. With a later signature by Mitchison in black biro to first blank, flanked, above and below, by two POIs: green-stamped "Leslie Jones" and "P. Alexander/ May 1938," toned, incl. first plate, Times Book Club label to rear pastedown. 'First Pharos Editions' list laid-in. Else clean and tidy. A good+ copy of an attractive edition of Mitchison's mythical tale, featuring 'Fire Head' and 'the Surprised One,' unusual signed.

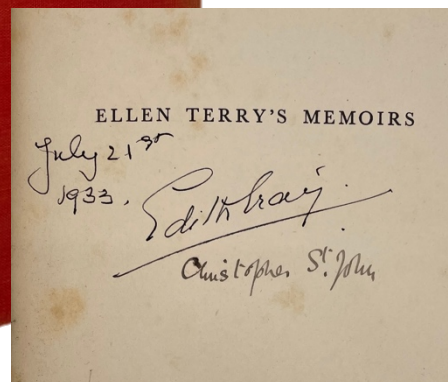
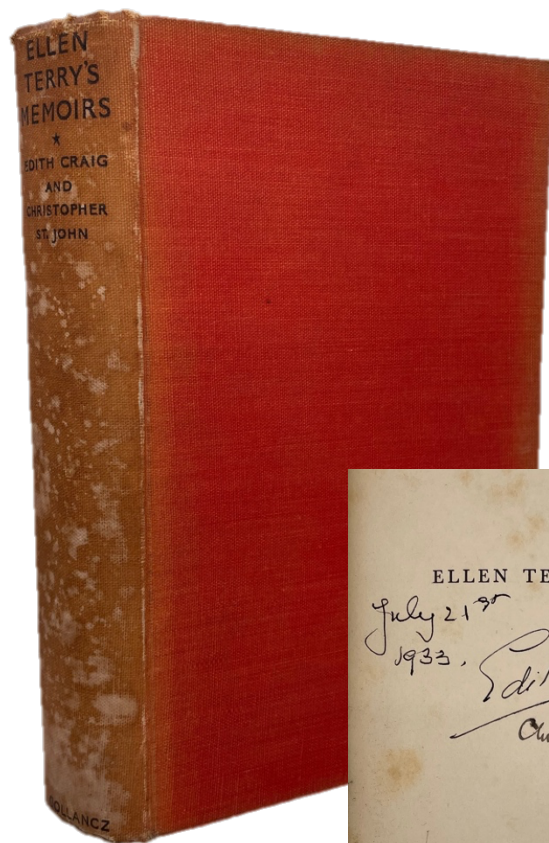
The "Haldane polymath" Naomi Mitchison CBE (1897-1999) was a prolific Scottish author and activist, with links to Fabian, Labour and Scottish Nationalist movements. Hailing from a family of privilege and pre-eminent scientists, she is best known for *The Corn King and the Spring Queen* (1931), celebrated both as a key work in Scottish magical realism and as a significant contribution to twentieth century historical fiction; she wrote across genres and forms.

Eric Henri Kennington RA (1888-1960) was an English artist: "[a]rguably the greatest artistic champion of the British First World War infantryman, he was also a close friend and

defender of T. E. Lawrence, a determined fund-raiser for the Artists' Benevolent Institution, the rector's warden of Checkendon church, Oxfordshire, and a simple man fascinated by the staying power of Portland stone, nasturtiums, and his 1925 Fiat car" (ODNB).

Pharos was a short-lived imprint of Jonathan Cape's, sharing its address at 30 Bedford Square. [ref: 2410] **£75**





11. TERRY, Ellen; ST. JOHN, Christopher and CRAIG, Edith. *Ellen Terry's Memoirs. With preface, notes and additional biographical chapters.* London:

Victor Gollancz Ltd, 1933.

FIRST EDITION, SIGNED BY ST. JOHN & CRAIG. 8vo, pp. xiii, [i], 359, [1]. Original red cloth, spine lettered in black. Sunned, blotching to spine, spine ends frayed, joints and extremities rubbed. Foxed, especially at edges, front and rear. Signed postcard (from photograph by Window & Grove) of Terry as Marguerite in Faust attached to front pastedown with later self-adhesive corners: bloom to top sixth, signature smudged. Signed in black pen and a flamboyant hand to half-title: "July 21st 1933. Edith Craig" and, in a more sober hand: "Christopher St. John". Newspaper clippings about Terry pasted to rear endpapers, rear hinge starting, mull showing, but binding holding firm. Good. A well-handled copy, unusual signed.

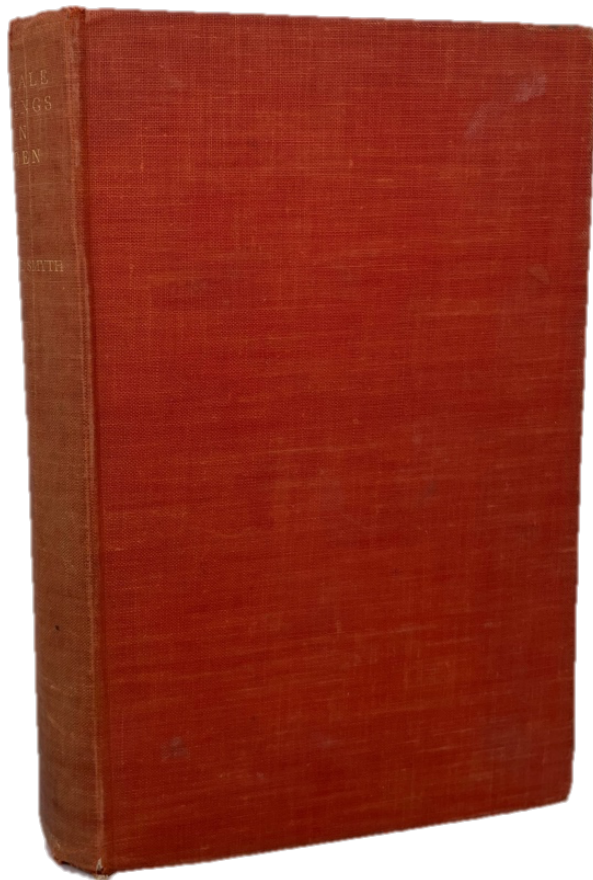
Following Terry's death in 1928, her daughter, Edy Craig (1869-1947), and Craig's partner, Christopher St. John (1871-1960; born Christabel Marshall), worked assiduously to keep the actor's memory alive. Alongside reissuing Terry's memoirs, they turned Smallhythe, her 16th century cottage in Tenterden, Kent, into a memorial museum for the actor.

Craig and St. John lived in a *ménage à trois* with artist, Tony Clare Atwood (1866-1962) in Priest's House, in the grounds of Smallhythe. Well-connected in theatrical, literary and suffrage circles (and friends with another local Kent queer, Radclyffe Hall (see item 13), the pair converted Smallhythe's barn into a theatre, with Vera Jack Holme, Sybil Thorndike and Terry's great-nephew John Gielgud, amongst others, treading the boards. Smallhythe was taken over by the National Trust in 1947.



From the library of Tony M. Chance. A bibliophile and collector from Bromsgrove, Chance amassed a significant collection of signed modern literature, as well as history and arts books. He frequently extra-illustrated his books with related ephemera, often signed.
[ref: 2367] **SOLD**

A FAN COPY OF A FAN BOOK: THE ELUSIVE FIRST EDITION



12. SMYTH, Ethel; [PANKHURST, Emmeline]. *Female Pipings in Eden*.

[London]: Peter Davies Limited, 1933.

FIRST EDITION. 8vo, pp. viii, 296 + b/w portrait frontis of Emmeline Pankhurst. Original orange cloth, spine lettered in gilt. Top edge orange. Well-used: lean to spine, spine ends frayed, 3.5cm tear to bottom joint, edgewear, corners bruised. Ffep neatly excised, bald patch to half-title (sticker removed), two b/w clippings featuring photographic portraits of Smyth pasted to title page (obscuring title and publisher) and verso of Contents page, pencil scoring and stains to 'Where musical criticism goes astray,' gently shaken, binding firm. Else, clean. A fan copy of a fan book: Smyth's critical-cum-celebratory essays, featuring female musicians and passages of memoir, and reserving "the noblest vintage for the very end:" Mrs Pankhurst, of course. Good-only. Scarce in the trade.

This first edition was withdrawn from print as Smyth had not sought the permission of Mrs Pankhurst's executor, her daughter Christabel, then in America, before publishing her mother's correspondence: a distilled act of 'Smyth-ness,' speaking to both her brazen personality and her long-standing commitment to the WSPU, and Mrs Pankhurst in particular. Smyth's adoration for the leader of the WSPU was the subject of gossip in Bloomsbury: Virginia Woolf, whom the composer also adored, wrote to Quentin Bell in early December 1933 (a matter of weeks after the first edition of *Female Pipings in Eden* appeared): "In strict confidence, Ethel used to love Emmeline – they shared a bed." (VW, *Letters V*, p.256). It seems perfectly fitting, then, that the previous owner has united both women through their extra-illustration of the title page: Smyth gazes up at Pankhurst (see p. 9).

Smyth errs again early in *Pipings* – a pleasingly queer slip of the pen, upending author and subject, life and fiction – when she refers to "V. Sackville-West's *Orlando*" in a discussion of recent gender-flipping in orchestras.

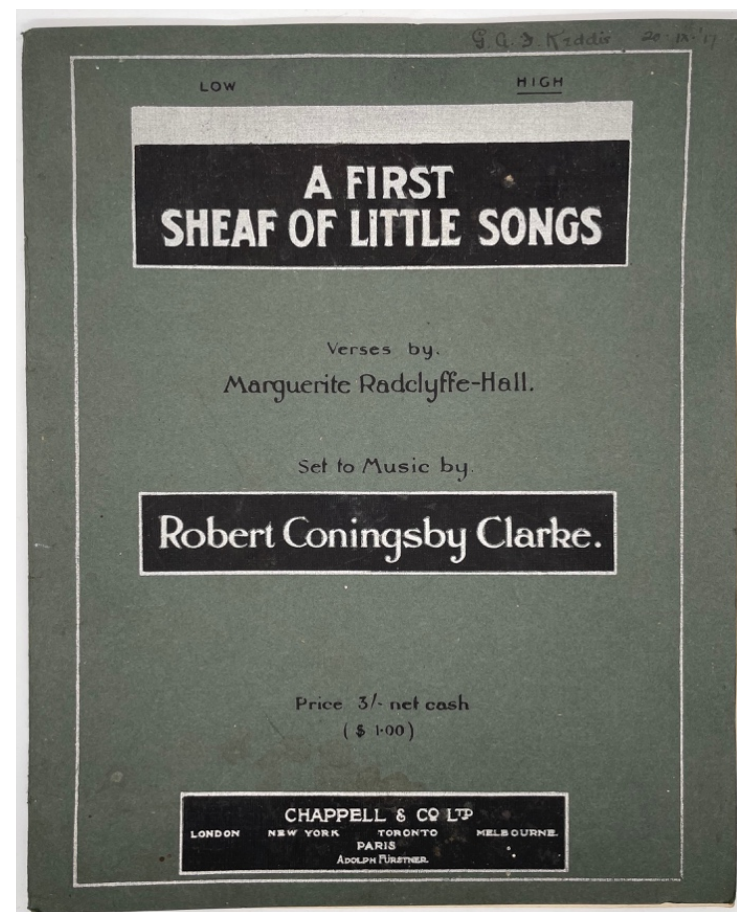
[ref: 2413] **SOLD**

13. RADCLYFFE-HALL, Marguerite (i.e. HALL, Radclyffe); CONINGSBY CLARKE, Robert. *A First Sheaf of Little Songs: The verses by Marguerite Radclyffe-Hall. Set to music by Robert Coningsby Clarke* (High). London: Chappell & Co. Ltd, [1911?].

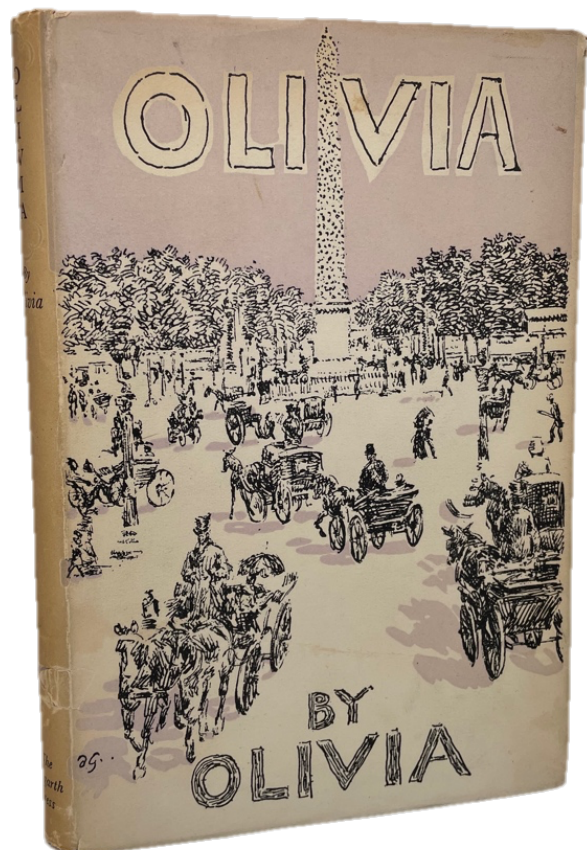
Score. 4to, pp. [iv], 15, [1]. Original grey wrappers, lettered and decorated in black and silver. Rubbed at spine and extremities, pushing to heel of spine, a little soiled, POI in black pen to top of front wrapper: "G. A. F. Reddis 20.ix.17". "Robert Coningsby Clarke" stamped in purple to bottom corner of title page, gentle creasing, some spotting, very occasional pencil annotations, thread loose, with gatherings slightly dropped. Else, clean and tidy. A pleasing copy of the first sheaf of Radclyffe Hall's love poems set to music by Robert Coningsby Clarke; another two would follow. Unusual. Very good

Radclyffe Hall (1880-1943) first found notice and popularity as a poet, publishing five collections, before turning their hand to novels (when they also dropped 'Marguerite'). This *First Sheaf* comprises: 'Hands and Lips,' 'Our Little Love is Newly Born,' 'You're Just as Pretty as the Day,' 'Butterfly,' 'Gentle Dame Priscilla,' and 'You, Dear, and I', reprinted from Hall's first two collections, *Twixt Earth and Stars* (1906) and *A Sheaf of Verses* (1908).

[ref: 2416] **£75**



“OH! I SEE YOU’VE GOT A 20TH-CENTURY EDITION OF OLIVIA.”



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

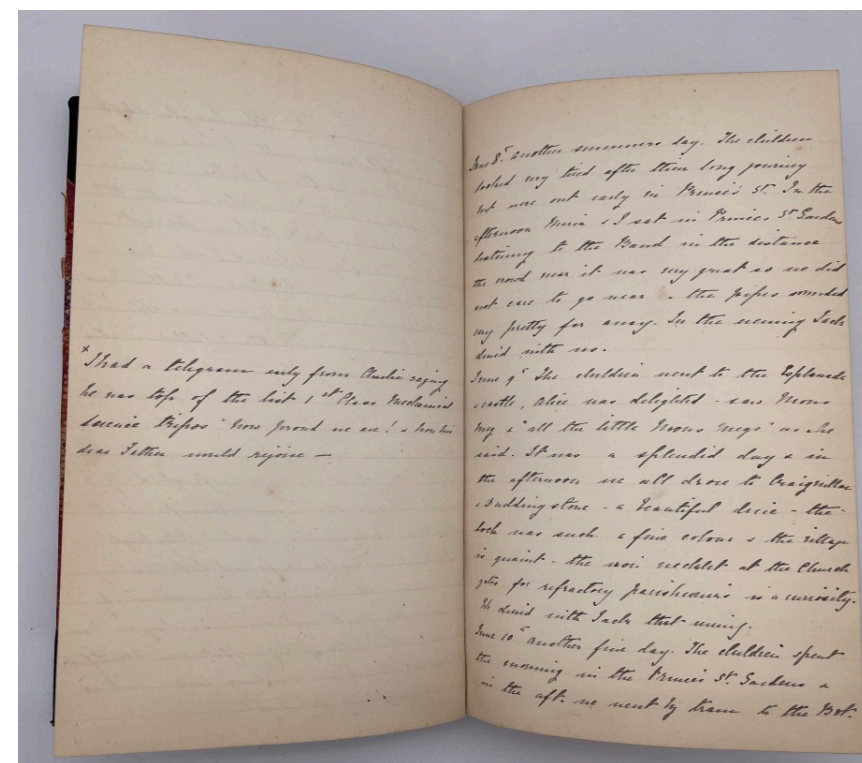
FIRST UK EDITION. 8vo, pp. 109,[3]. Purple cloth, gilt-stamped lettering to spine and ribbon decoration to upper board. Top edge pink. Lean to spine, small patch of sunning (corresponding with damage to dust jacket), gentle bruising to extremities. Short closed tear to margin of leading edge pp. 73-4, else, clean, tight and tidy. Folded newspaper clipping of Desmond MacCarthy's review of *Olivia* for The Times laid-in. In Duncan Grant's fabulous wraparound dust jacket: spine sunned, spine ends and top corners chipped, joint- and edgewear, 1.5cm closed tear to top edge of rear panel, spearhead-shaped tears with minor loss to spine, corresponding amateur taping to reverse, a few faint marks to front panel. Still, the cover art remains fresh. A pleasing copy of the Sapphic schoolroom best-seller. Very good/ very good.

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 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”.

Desmond MacCarthy closes his review by suggesting the novel may have a place beside celebrated French romances: “if the world goes on treasuring a few short love-stories of merit, like *Manon Lescaut* or the *Princesse de Clèves*, I shall not be very surprised if as a ghost I overhear my great-grandson, or for that matter my great-great-granddaughter, exclaiming excitedly in a friend's library, ‘Oh! I see you’ve got a 20th-century edition of *Olivia*’.”

[ref: 2417] **SOLD**

1896	Account-book	1	
Jan 1	Newspaper		2
"	Tea	1	2
"	Sprucey for Cats	7	6
21	Medium		10
"	Housekeeping	5	19 9
"	Servant Wages	1	13 ½
"	Children's Clothes	1	10
"	Christmas Tree	1	4 8 ½
"	Bills for coal	1	12
"	Plants for Hat		4
3	Postage Stamps		1
"	Reade for China		5 9
"	Dea for repairs		7
"	Smoking		3
"	Cat		6
"	Christmas Present		2 4
4	Garden Wages		10
"	Medium		6
"	Wages for Dring		11
6	Garden Wages		1
"	Housekeeping		17 3
		17	12 10



15. [INGLIS FAMILY: ELLA SHIRLEY, ALEXANDER MONRO & THEIR CHILDREN, JOHN & CHARLES, ALICE & GEORGE]. *Late C19th Manuscript Household Accounts Book & corresponding Holiday Journal*. [1896-1903].

8vos. Manuscript Accounts Book (17.8 x 11.5 cm), ff. 224: 149 filled, 75 blank and Journal (19.3 x 12cm), ff. 124: 12 filled (rectos only), 3 blank, 51 filled (rectos only), 58 blank. Accounts Book: quarter green morocco spine, navy leather boards. All edges red. Ruled with columns. Rubbed, scored and nicked, edgewear. Approx. two-thirds of book filled with consecutive hand-written accounts in black and blue pen (and two different hands?), dated January 1896 to September 1903. Gently shaken, front hinge cracked, spine cracked in a couple of places, a number of leaves separating, but binding still firm. Two folded pieces of blotting paper and a few scraps of paper laid-in, mostly featuring (presumably) related calculations and notes, but also slips featuring names/ signatures: "Alexander M. Inglis/ Redhall", "Alexander Inglis/ Duddingston House, June 19th 1840[?]" and "Miranda Inglis/ Montpellier Lawn". Journal: half black morocco, marbled paper boards. Marbled edges and endpapers. Ruled. Rubbed, bald patch to bottom board, heavy edgewear, section of paper lifting at bottom edge of upper board. Approx. half-filled with hand-written entries on rectos only (occasional notes to versos), with entries dated

from April 1896 to July 1898, plus list of places visited with dates (1891-1900) to recto of rear fep. Very occasional spots, a few folds to pages. Very good. A unique pair of late C19th manuscript books, which offer a fascinating glimpse into the everyday lives of the middle-class Inglis family and their British sojourns.



The accounts book meticulously records the outgoings of an affluent household over roughly seven and a half years (1896-1903), featuring the mundane and repetitive — coal bills, “charwoman”, train to Edinburgh, servants’ weekly wages (“Williams, Buckle, Silk, Burroughs, Bassett, Dix”), “gardener’s wages”, stamps, cabs, Easter Offerings — plus treats, trifles and trips away: ribbon, velvet, violets, visits (April, 1896: “tickets to Bristol”).

The journal recounts holidays in Teignmouth, Devon (April 1896), Church Stretton, Shropshire (July 1896), Painswick, Cotswolds (July, 1897), Edinburgh (including the family’s Redhall estate) and Callander (June-July 1898). Beginning with details of travel, the entries mostly offer a day-by-day record of holiday activities, with occasional notes to self, for instance: “For some reason I did not continue this diary after – we went to Plymouth one day [...]”. They are generally contented in tone.

The slips with signatures laid-in to the accounts book are the first internal indicator that the books relate to the household and family of Dr. Alexander Monro Inglis MD of Auchendinny and Redhall (1830-1897, according to his probate record), his third wife, Ella Shirley Steevens (1860-1933; the likely author and second accounts keeper, though her name appears in neither book), and their two children, Alice (b.1892) and George (1894-1932). Though of Scottish heritage, and with two estates south-west of Edinburgh, the doctor and his family lived at Montpellier Lawn in Cheltenham. Alexander M. Inglis also had two adult children

from his first marriage to Florence Feeney, who both went on to noteworthy careers: John Alexander Inglis of Auchendinny and Redhall FRSE KC LLB (1873–1941), Scottish advocate, King’s Remembrancer of Scotland and trustee of the National Library of Scotland, involved in its relocation to George IV Bridge, and Charles Edward Inglis FSA, OBE (1875-1952), a civil engineer, who invented the Inglis Bridge and was Professor of Mechanism and Applied Mechanics at Cambridge from 1918 and Head of the Engineering Department from 1919; “Jack” and “Charlie” to their stepmother and family.

Though both books are anonymously authored, read side-by-side, the household accounts book tallies with the holiday journal; for instance, costs for “Tram to Bot. Gardens” (June 10 1898) and “Cough mixture for George” tally with their visit, while in Edinburgh, “by tram to the

Bot. Gardens” and mention of George being poorly (June 14). They also visit the National Portrait Gallery, where they seek out family portraits: “Monro Primus by Allan Ramsey & one of Monro Tertius”. A few days earlier on June 11, Jack and his stepmother “walked up the Colinton Hill to Colinton where we went to dear Alick’s grave” (Alexander had died in 1897); later they walk “thr’o the Redhall grounds & Craiglockhart to Slateford”; the accounts book, correspondingly, lists “Fare to Slateford & back”. There is also mention of “the right of way case at Redhall”. The Inglis provenance is corroborated further by a note added alongside the June 9 1898 entry: “*I had a telegram early from Charlie saying he was top of the list 1st Class Mechanical Science Tripos [at Cambridge University]. How proud we are! & how his dear Father would rejoice—”. This corresponds with her stepson, Charles Inglis’ academic trajectory: in 1898 he gained a 1st Class in Mechanical Sciences at Cambridge (See Baker, 1953).

There is a pause, and corresponding blank leaf, between October 22 and November 19 1897 in the accounts book, when the hand keeping the accounts appears also to change. Alexander died in November 1897, suggesting that the accounts may have originally been kept by him, but subsequently handed over to his wife, Ella Shirley: the second tighter, spikier hand shares many similarities with that of the journal. The blank leaf, then, an eloquent, private memorial of Alexander Monro Inglis’ death and the family’s loss.

J. F. Baker, ‘Charles Edward Inglis’, 1875-1953 (1953) ‘Obituary Notices’ in *Royal Society Bulletin*

[ref: 2400] **£500**



