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Title page image: Eleanor Farjeon's repurposed Christmas card; see item 15.

Image 2: 'Herofsky's Scherenschnitte silhouette; see item 3.



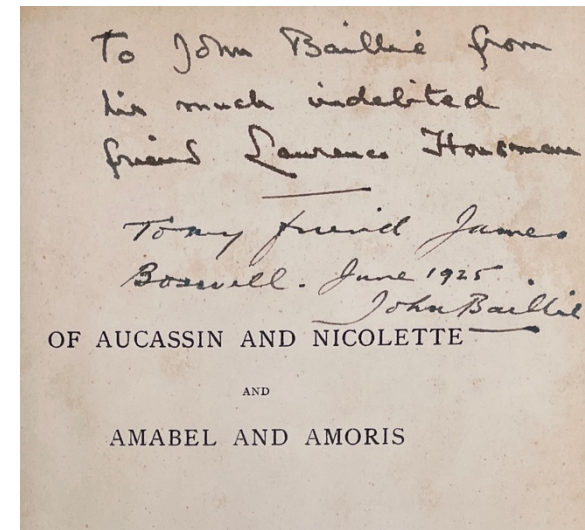
**HOUSMAN: BAILLIE: BOSWELL:
A GIFT OF FRIENDSHIP BETWEEN ARTISTS**

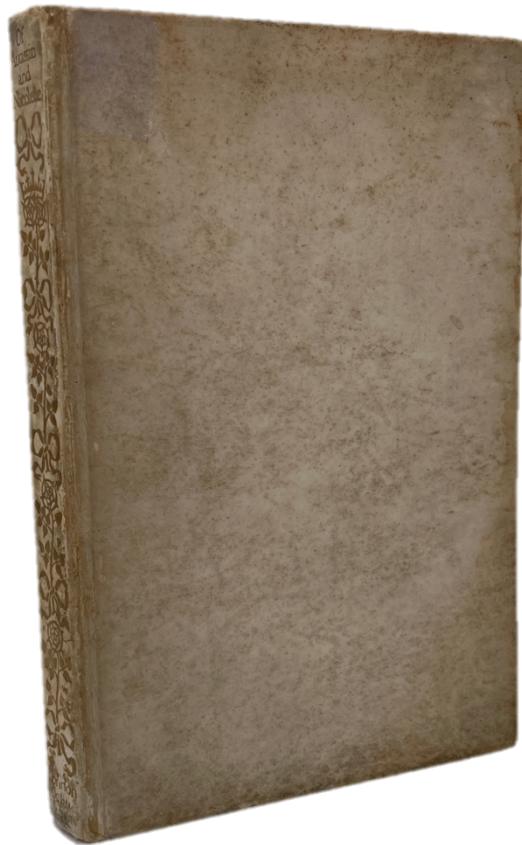
I. HOUSMAN, Laurence (translator); HOUSMAN, Clemence (engravings on the wood); WOODROFFE, Paul (drawings); [BAILLIE, John]; [BOSWELL, James].

Of Aucassin and Nicolette: A translation in prose and verse from the old French. Together with Amabel and Amoris.
London: John Murray, 1902.

A splendid association copy, attesting to two artistic friendships spanning the early decades of the C20th. FIRST EDITION, INSCRIBED BY AUTHOR. 8vo in 4s, pp. [viii], 103, [1] + b/w frontis and three plates, plus wood engraved rose, thorn and heart title page vignette, similar floriated initials and head- and tailpieces. Original limp vellum, spine lettered and decorated in gilt to Paul Woodroffe's design, yapp leading edges. Top edge gilt. Pink decorated endpapers. Spine ends bruised, soiled, faint patches of rubbing (suggesting labels removed?) to upper board and tail of spine. Some foxing, faint liquid stains to ffep and frontispiece, occasional grubby marks. Inscribed by Housman in sepia ink to half-title: "To John Baillie from/ his much indebted friend Laurence Housman" and below, in a second hand: "To my friend James Boswell. June 1925./ John Baillie", spine starting, inconsequentially, between a few gatherings. Else, internally, clean and bright. Good+

A year after his translation *Of Aucassin and Nicolette* was published, the British writer, artist and activist, Laurence Housman (1865-1959) undertook his "one experiment in editing". He observed that it "was not a success, though I think it deserved to be. I was asked to edit and collect contributors for a new annual called *The Venture*" (alongside W. Somerset Maugham, whose name goes unmentioned) (cited in van Capelleveen, 2020). This short-lived deluxe magazine (numbering two issues only) was the innovation of the New Zealand artist, art dealer and gallery owner, John Baillie (1868-1926). The Baillie Gallery, which occupied various London addresses between 1901-1914, showed drawings and woodcuts by the sibling collaborators Laurence and Clemence Housman (1903), alongside work by Edward Gordon Craig, Frances Hodgkins, Lucien Pissarro, Charles Ricketts and Charles Shannon, and Walter Sickert, amongst others. It also showed the first





posthumous exhibition of Simeon Solomon’s paintings in 1906. In 1902, Baillie had sold tickets for a performance of Housman’s first play *Bethlehem* at the University of London, perhaps accounting for the playwright being “much indebted” to the art dealer. Baillie would return to Wellington in 1914, due to ill health, but having first used his art world connections to play a key role in shaping New Zealand’s nascent national art collection.

Twenty years or so after receiving the book from his friend and fellow artist, Baillie added his own inscription and gifted the book to James Boswell, likely James Edward Buchanan Boswell (1906-1971) the artist and socialist, and fellow New Zealander. Travelling in the year of inscription (with the book apparently, then, making a second long crossing), Boswell arrived in London with his mother and sisters to study at the Royal College of Art; a “removal” that Baillie had encouraged (Roth, 1977). Turning his talents to illustration and politics, Boswell co-founded the Artists’ International Association (AIA) and with his Hogarthian satirical prints in the *Left Review* “became a leading spirit in the revived art of social satire in this country and helped to establish a new approach to social commentary that continues to this day with unabated vigour” (cited in Roth, 1977).

Paul van Capelleveen (2020) ‘The Adventure of *The Venture* (1903-1904),’ *Charles Ricketts and Charles Shannon Blog*; Tony Mackle (2017) ‘The enterprising John Baillie, artist, art dealer and entrepreneur,’ *Tuhinga* 28, pp. 62-79; Herbert Roth (1977) ‘James Boswell: New Zealand artist in London,’ *Auckland City Art Gallery Quarterly*, 65. [ref: 2671] **£500**

**“FOR MAY SINCLAIR, WITH GRATITUDE FOR HAVING WRITTEN
WHAT SHE HAS”**

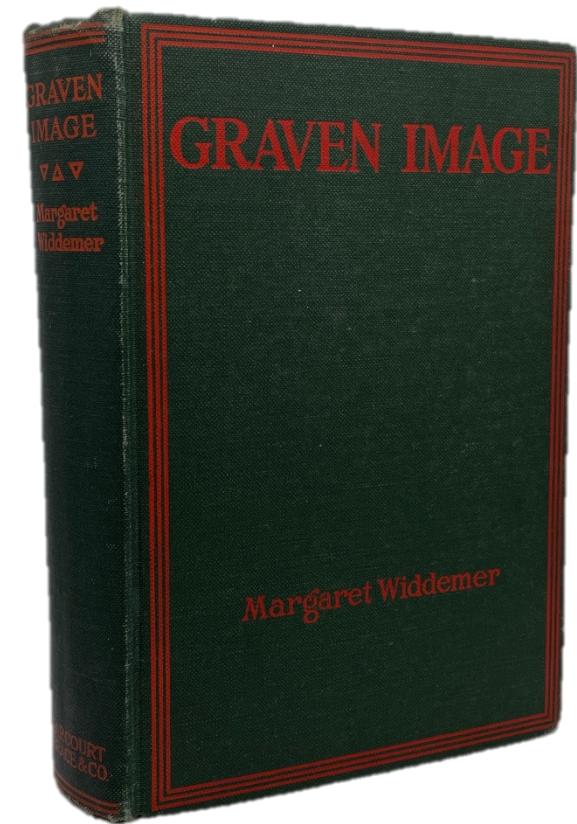
2. [SINCLAIR, May]; WIDDEMER, Margaret. *Graven Image*. New York: Harcourt, Brace and Company, 1923. FIRST US EDITION, INSCRIBED BY AUTHOR. 8vo. Original green cloth, ruled and lettered in red. Rubbed, pushing to spine ends. Inscribed in blue ink by Widdemer to ffeþ: “For May Sinclair, / with gratitude for having written what she has, / from Margaret Widdemer”, damage and closed tear to inner margin of title page, pp. 19-30 creased, occasional short closed tears and foxing. An important association copy, uniting two significant modern novelists and women of ideas at the heights of their success. Good-only

Itself a psychological novel, of “frightfulness in the home,” *Graven Image* appeared on the heels of Sinclair’s modernist mistress-piece *Death of Harriett Fren* (1922), when Sinclair had reached “the pinnacle of her achievement” and was being described as “the most widely known

woman artist” in both Britain and America (ODNB). Not long afterwards, Sinclair, who had Parkinson’s disease, retreated from the literary limelight, making Widdemer’s inscription particularly poignant.

Like her dedicatee, Margaret Widdemer (1884-1978) was a popular and critically acclaimed novelist and poet, who was embedded in significant social and cultural movements of her day, including suffrage and modernism. Four years earlier Widdemer had won the Columbia University Prize (later the Pulitzer Prize) for her poetry collection *The Old Road to Paradise* (shared with Carl Sandburg for *Cornhuskers*).

[ref: 2663] **SOLD**

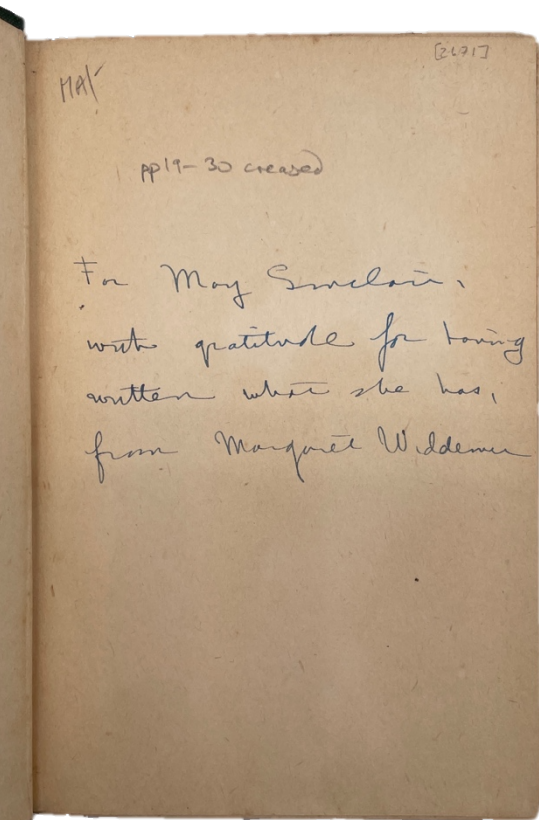


**3. 'HEROFSKY'. Original Scherenschnitte
Silhouette Art: Little Red Riding Hood & the
Wolf.** s.n. [Germany?], n.d. [1930s?].

Original paper cut (approx. 17.2 x 12.8cm.) with black paper, laid down on buff mount under glass, later black and gilt frame (34 x 26.3cm) (see image on page 2). The silhouette, with its own internal oval frame, features a gently threatening woodland scene, in which a panting wolf creeps up behind an unknowing young girl, bent on admiring flowers. Finest paper filaments – stems and leaves – lifting, a few bent, mount darkened and spotted, stain to bottom right corner, “Herofsky.” written in pencil below silhouette. A charming example of a skilful early C20th scissor-cut fairy tale scene.

From the style and precision, this paper cut likely dates from interwar Germany. It certainly recalls, in both subject and execution, Käthe Reine’s wonderful paper cuts, which illustrate the 1925 edition of *Grimms Märchen* (*Grimm’s Fairy Tales in Scissor Pictures* by Käthe Reine). We have been unable to trace Herofsky.

[ref: 2672] **£75**



“ONE OF OUR GREAT LIVING COMPOSERS – &, INCIDENTALLY, GREATEST WOMAN COMPOSER OF ANY AGE – WRITING ABOUT OUR GREATEST CONDUCTOR”

4. SMYTH, Ethel, D.B.E., DMus., etc. *Beecham and Pharaoh: Thomas Beecham (Fantasia in B # Major). Egypt before England's exodus (A fragment of autobiography)*. London: Chapman and Hall Ltd, 1935.

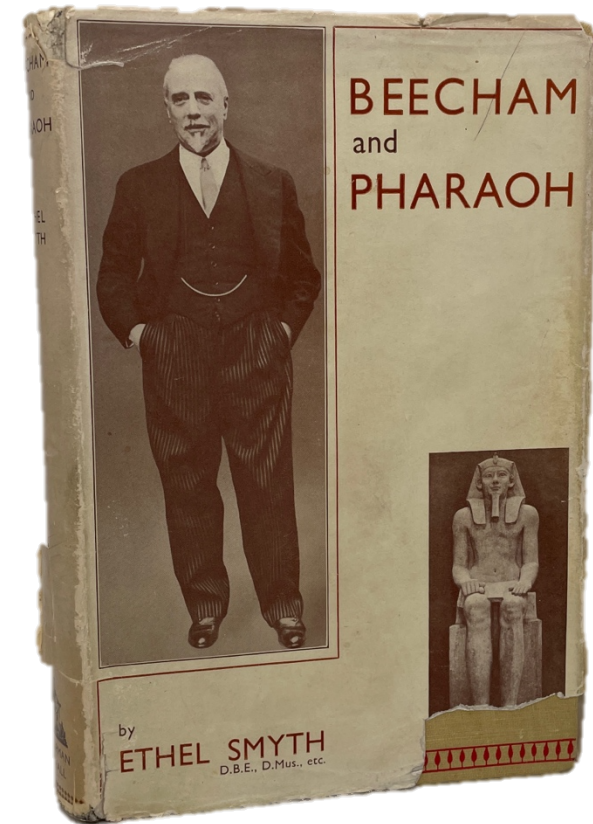
FIRST EDITION. 8vo, with b/w frontis. Original buff cloth, decorated and lettered in red. Bruising to extremities. Doreen Cleaver's oval chestnut gilt-stamped ex libris to front pastedown. Else, pleasingly clean and tight. In the original illustrated dust jacket: price-clipped, creased and chipped, numerous losses, closed tears, joints tender, crude PO taping to reverse. Unusual in the trade, especially in the scarce original dust jacket. Very good/ fair

Dame Ethel Smyth (1858-1944), flamboyant English composer, memoirist and Suffragette, is perhaps best remembered for composing the Women's Social and Political Union's rousing anthem, 'The March of Women' (1911). While she was the first female composer to be awarded a damehood, her loss of hearing in the early C20th, led her to invest her prodigious energies in writing (alongside golfing).

Of Smyth's autobiographical works, Vita Sackville-West wrote: "she might have entitled her successive books ME ONE, ME TWO, ME THREE, and so on [...] All Ethel's books are about Ethel, from one point of Ethel's view or another" (cited in Raitt, 1988). The second half of *Beecham and Pharaoh* focuses on Ethel in Egypt, where Smyth travelled "in search of peace from the suffrage battle and her constant worry over Mrs Pankhurst's safety as she undertook repeated hunger strikes" (ODNB). Smyth wrote her opera *The Boatswain's Mate* in Egypt and "embarked on various adventures, including the laying-out of a nine-hole Golf Course in the Nubian Desert, and the investigation of an Hermaphrodite" (front flap blurb).

Suzanne Raitt (1988) 'The tide of Ethel': Femininity as narrative in the friendship of Ethel Smyth and Virginia Woolf. *Critical Quarterly*.

[ref: 2636] **£125**



To Joan Gilbert —
my most attractive
interviewer on TV or
anywhere else —
with thanks and
best regards —
Dick Aldrich

London
April 1955

5. ALDRICH, Richard Stoddard; DU MAURIER, Daphne (Foreword); [GILBERT, Joan]. *Gertrude Lawrence as “Mrs. A”: An intimate biography of the great star. By her husband.* London: Odhams Press Limited, 1955.

FIRST UK EDITION, INSCRIBED BY AUTHOR. 8vo, with b/w frontispiece and plates. Original red cloth, spine lettered in gilt. Spine sunned, bruising and wear to extremities, edges toned, a few spots. Inscribed by Aldrich in blue biro to ffep: “To Joan Gilbert—/ My most attractive interviewer on TV or anywhere—/ With thanks and best regards—/ Dick Aldrich/ London April 1955”, Tony Chance’s ex libris and ‘libraris’ labels to ffep, Times obituary clipping, for Gilbert, pasted to rear fep and pastedown. Else, clean and tidy. In supplied dust jacket: considerably creased and frayed, but the fabulous front panel illustration remains bright. A pleasing association copy of Aldrich’s best-selling memoir. Good+/ good-only

From the Aldrich’s inscription it seems that Gilbert interviewed him in London in 1955, perhaps during a tour promoting his book. Richard Stoddard Aldrich (1902–1986) was an American theatrical manager “of great repute”, who married Gertrude Lawrence in 1940, becoming her second husband. The couple remained together until her sudden and unexpected death from cancer in 1952.

Joan Gilbert (1906–1991) was a British television presenter and personality, who was “the face’ of the BBC’s longest running topical television show *Picture Page* (1936–1952)” (Charlesworth, 2018). She went on to write for the *TV Mirror* and appear “on the new wave of Women’s Programmes on BBC Television such as *About the Home*” (Marcus, 2010). Like Lawrence, Gilbert was “effervescent and unpredictable” and a popular and provocative public figure (ibid).

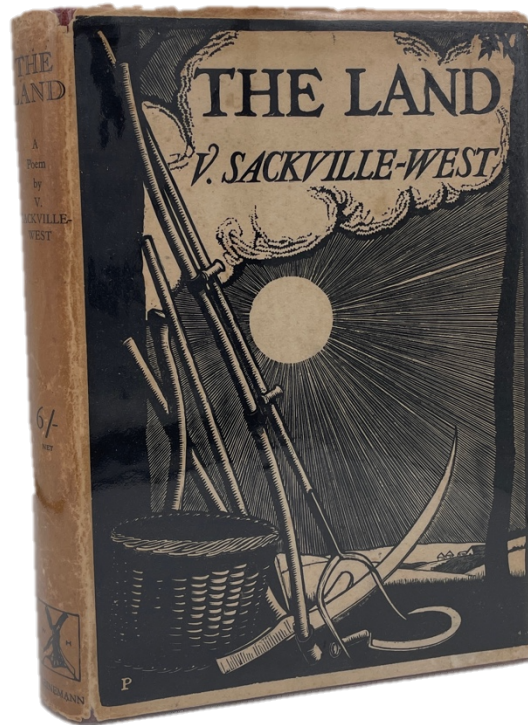
Though first published in the US by the Greystone Press in 1954 (in a much less fabulous dust jacket), the British edition was the first to feature Daphne Du Maurier’s ‘Foreword’. Du Maurier and Lawrence had become close when the actor played the lead in the author’s play, *September Tide* (1948). In her foreword tribute, Du Maurier observed of her friend and lover: “An actress of instinct and impulse, of swift and sudden change, of ever-varying mood, she was herself a light that danced and swayed, that burnt, not with a dull lamp’s steady glow, but with all the divine uncertainty of flickering candles on a Christmas tree” (Du Maurier, here).

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.

Diane Charlesworth (2018) ‘Female presence at the BBC: Uncovering the hidden history of Joan Gilbert (1938–1962),’ paper at Doing Women’s Film and Television History Conference IV, UoSouthern; Laurence Marcus (2010) ‘Joan Gilbert,’ *Teletronic Blog*.

[ref: 2679] £85

LOVELY REPRINTS



6. SACKVILLE-WEST, V.[ita]; PLANK, George (DJ design). *The Land*. London: William Heinemann, Ltd, 1932.

Ninth impression (June 1932). Small 8vo. Original rust cloth, paper label to spine, lettered in red. Spare spine label tipped in at rear. Top edge dusty, others foxed. Foxing and pencil underscoring, spine starting and some signatures proud, but binding firm. In George Plank's wonderful woodcut dust jacket: toned, foxed and nicked, spine darkened, chipped at extremities, yet, artwork remains pleasingly bright. A sturdy, square copy in Plank's delightful dust jacket. Very good/ very good

The Land won VSW the 1927 Hawthornden Prize, which is noted on the inner flap of later impressions of the dust jacket (as here).

[ref: 2673] **ON HOLD**

7. TOWNSEND WARNER, Sylvia. *Lolly Willowes: Or, the loving Huntsman*.

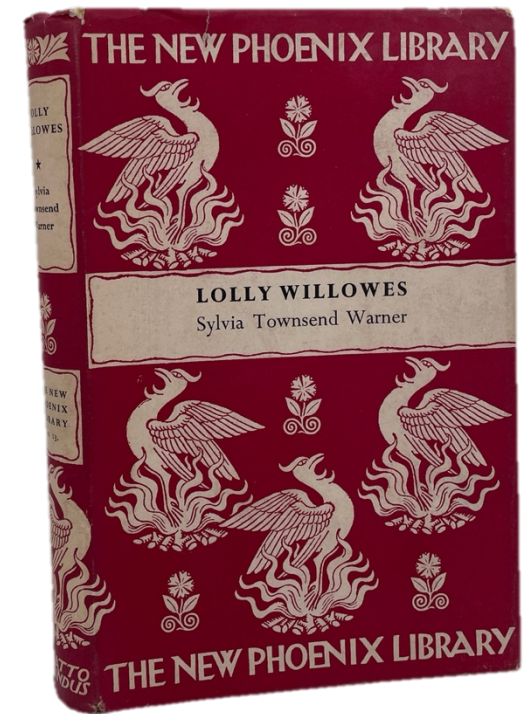
London: Chatto & Windus/ The New Phoenix Library, 1951.

FIRST THUS. Small 8vo, pp. [248]. Original yellow cloth, lettered and decorated in black. Bruising to extremities. A little musty, else, clean and bright. In the original illustrated dust jacket: spine gently darkened, extremities nicked, a few spots.

The first novel by the poet and musicologist, it

won her considerable acclaim and was nominated for the Prix Femina in France and was selected as an inaugural offering for the Book of the Month club in the US. Though on the surface whimsical, as Laura/ Lolly breaks away from maiden aunt-hood for a witchy life in the village of Great Mop, STW chaffed at gendered norms, questioning the available spaces and roles for women post-WWI.

[ref: 2674] **SOLD**



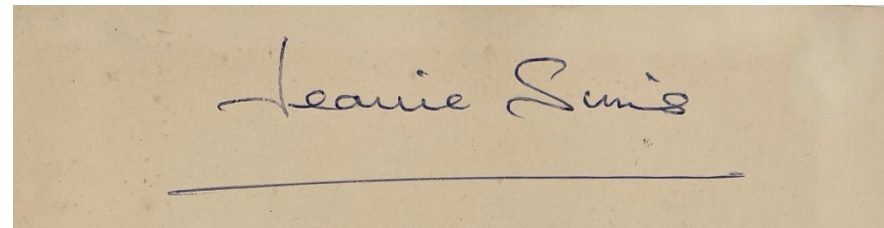
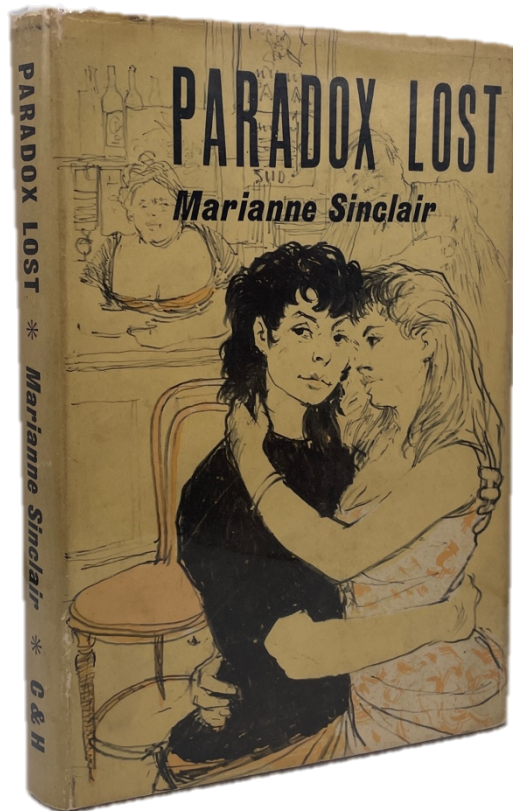
SIXTIES & SEVENTIES, MANY SIGNED

SCRIPT EDITOR JEANNIE SIMS' WORKING COPY

8. MORTIMER, Penelope; [SIMS, Jeannie]. *The Pumpkin Eater*. London: Hutchinson, 1962.

FIRST EDITION, Sims' working copy. 8vo. Original grey linen, spine lettered in gilt. Spine gently sunned, scatter of white flecks to upper board, scuffing and a dint to leading edge. "Jeanne Sims" in blue biro to ffep, pencil scoring and underlining throughout, predominately for sections of dialogue, a few fingerprints and spots, a little musty. A pleasing association copy of Mortimer's psycho-sexual novel of a marriage in crisis. Very good

As script editor and assistant to director Jack Clayton for Romulus Films' adaptation of *The Pumpkin Eater*, Jeannie Sims (1921-2010) played a significant role in realising Penelope Mortimer's novel for the screen. It proved a prize-winning adaptation, with Harold Pinter winning the 1964 BAFTA Award for Best British Screenplay and Anne Bancroft being awarded both Best Actress at Cannes and the BAFTA Award for Best Foreign Actress. [ref: 2670] **£150**



9. SINCLAIR, Marianne; MOZELY, Charles (DJ design). *Paradox Lost*. London:

Chapman & Hall Ltd, 1963.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Original rust cloth, spine lettered in gilt. Spine cocked, top and leading edges foxed. Inscribed by Sinclair in blue biro to ffep, reflecting wittily on her novel's remaindering: "pleasant because it really makes you feel you have a book behind you" and signed off: "The author—remaindered but not yet pulped," gently handled. In Mozely's knowing & sharply observed dust jacket: chipping and wear to extremities, joints rubbed. Still, a nice copy of

Sinclair's first novel, whose theme is "the paradox of innocence" and "that only remembered experience counts". Very good/ very good
Marianne Sinclair (née Alexandre; b. 1940) "is French," a translator of Diderot and Marcel Aymé and a cultural critic (back flap). Her (ex-) husband was the British novelist, historian and filmmaker, Andrew Sinclair.

Paradox Lost was published in paperback as *The Corruption of Innocence* by Panther in 1965.

[ref: 2678] £45

"SHE HAD A WICKED EYE FOR THE CONCEIT OF ACADEMICS, THEIR INSULARITY & DEVIIOUS MANIPULATIONS".

10. TRICKETT, Rachel. *A Visit to Timon*. London: Constable, 1970.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Original brown cloth, spine lettered in gilt. Foxing to leading edge, occasionally into margins. Inscribed by Trickett in black pen to ffe: "Margaret/ with love from Rachel/ June 1970". In Christopher Foss' original illustrated dust jacket in mustard, black and orange: spine sunned, light wear and creasing to edges, short closed tear to top of rear panel, foxed on reverse. Still, a lovely copy, unusual, inscribed. Very good/ very good

A scholar and novelist, from 1973 to 1991 Rachel Trickett (1921-1999) was Principal of St Hugh's College, Oxford. An expert in C18th poetry, her first novel, *The Return Home* (1952), won the John Llewellyn Rhys Memorial Prize.

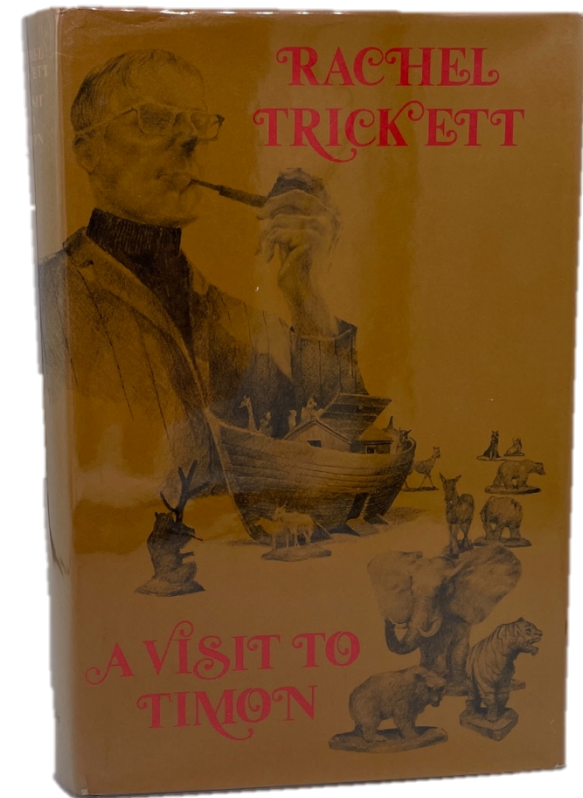
A "novel of intelligence and interest", *A Visit to Timon* proved Trickett's final fictional outing.

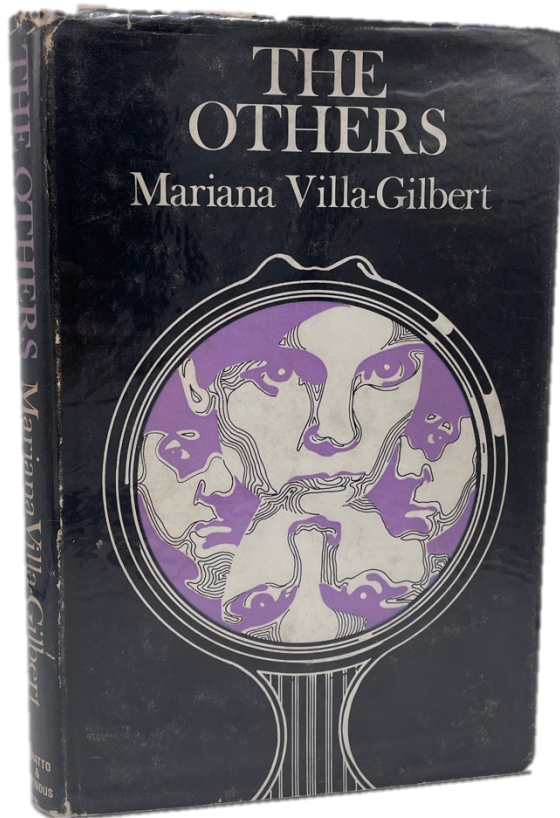
Michael Gearin-Tosh (1999) 'Rachel Trickett', *The Independent*.

[ref: 2668] £45

11. VILLA-GILBERT, Mariana. *The Others*. London: Chatto & Windus, 1970.

FIRST EDITION. 8vo. Original black cloth, spine lettered in gilt. Bruising to spine ends, a few dints to edges, lightly tanned and spotted top edge, a little musty. Else, clean and tight. In Brian Hampton's surreal and rather intense illustrated dust jacket: price-clipped, rubbed, chipping and creasing, especially at extremities. A robust copy of Villa-Gilbert's penultimate novel. Scarce. Very good/ good+





The novelist Mariana Villa-Gilbert (1937-2023) is perhaps best known for *A Jingle-Jangle Song* (1968), “an important British lesbian work” featuring a Joan Baez-like lead (Adams, 2023). Deemed a “special book” by *The Ladder*’s ‘Lesbiana’ columnist and while “there is no such thing today as a “romantic” novel [this] will do well in its place” (Damon, 1968). Championed by Norah Smallwood at Chatto & Windus (alongside authors such as Sylvia Townsend Warner (see item 7) and A. S. Byatt), Villa-Gilbert published six novels and a collection of short stories, which are all difficult to find. Her penultimate novel, *The Others*, is a claustrophobic exploration of sibling relations gone awry: “a disturbing picture of the knife-edge balance between sanity and its loss” (front flap), which Hampton’s jacket very effectively conveys. Christopher Adams (2023) ‘Mariana Villa-Gilbert: Obituary,’ *The Guardian*; Gene Damon [i.e. Barbara Grier] (1968) ‘Lesbiana,’ *The Ladder*. [ref: 2605] **SOLD**

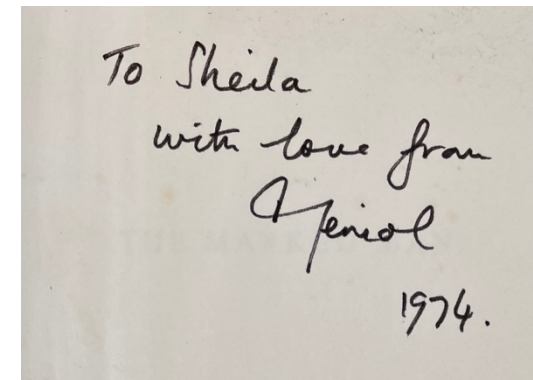
**“IT WAS THE SAME SORT OF REVELATION I’D HAD WITH
[GEORGETTE] HEYER.
ONLY, PERHAPS, EVEN BETTER.”**

12. TREVOR, Meriol; BIRO [Val] (DJ design). *The Marked Man*. London: Hodder and Stoughton, 1974.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Original red cloth, spine lettered in gilt. Spine slightly cocked, bruising to spine ends, spotting to top edge. Scuffed patch to ffeþ,

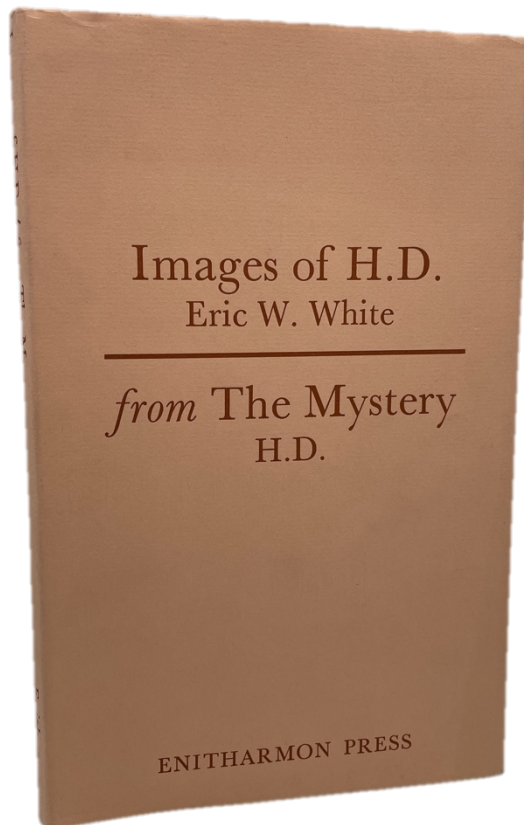
inscribed by Trevor in black pen below: “To Sheila/ with love from Meriol/ 1974.” Else, clean and tight. In Val Biro’s wintry dust jacket (see image on final page): edgewear and creasing, especially to spine ends. Still, a pleasing copy of the second novel (of six) in Trevor’s Luxembourg series, unusual inscribed.

Meriol Trevor (1919-2000) was a British novelist and biographer, whose “Catholicism and understanding of history quietly underlaid all her work” (Matthews, 2000). Trevor’s two-volume biography *Newman* won the James Tait Black Memorial Prize in 1962. From 1973 (and unmentioned in Matthews’ obituary), Trevor successfully turned her hand to historical romance, publishing two



series, the Warstowe Saga and the Luxembourg series, the latter set mostly in Luxembourg during the Napoleonic wars.

Caitlin Matthews (2000) 'Meriol Trevor: Obituary,' *The Guardian*; Melanie Betinelli (2020) 'A Fine Romance: Meriol Trevor and Georgette Heyer,' *The Wine-dark Sea Blog*; [ref: 2202] **£45**



13. H.D.; WHITE, Eric W.[alter]. *Images of H.D.; From The Mystery.* London: Enitharmon Press, 1976.

LIMITED EDITION, SIGNED BY AUTHOR: one of 350 unnumbered copies (not one of the 50 numbered and signed copies on Glastonbury Ivory Antique laid). 8vo, incl. b/w plates of H.D. & her daughter Perdita. Original sage linen boards, spine lettered in gilt. Gentle pushing to spine ends. Signed, shakily, by White on title page. In the original peach dust jacket, lettered in brown: edgewear and minor creasing, gently soiled. A lovely copy. Near fine/ very good

The British musicologist, composer, translator, editor, poet, and arts administrator Eric Walter White (1905-1985) was a long-time friend and advocate of the Anglo-American poet and Imagist H.D. (Hilda Doolittle, 1896-1961).

Comprising two discrete halves, *Images* opens with White's recollections of H.D. via "a series of images like faded photographs in an old, half-forgotten album," including extracts from her letters and poems, before flipping, finally, to an extract of her unpublished Moravian story, 'The Mystery'.

A year after *Images* was published, White was awarded the Queen's Silver Jubilee Medal.

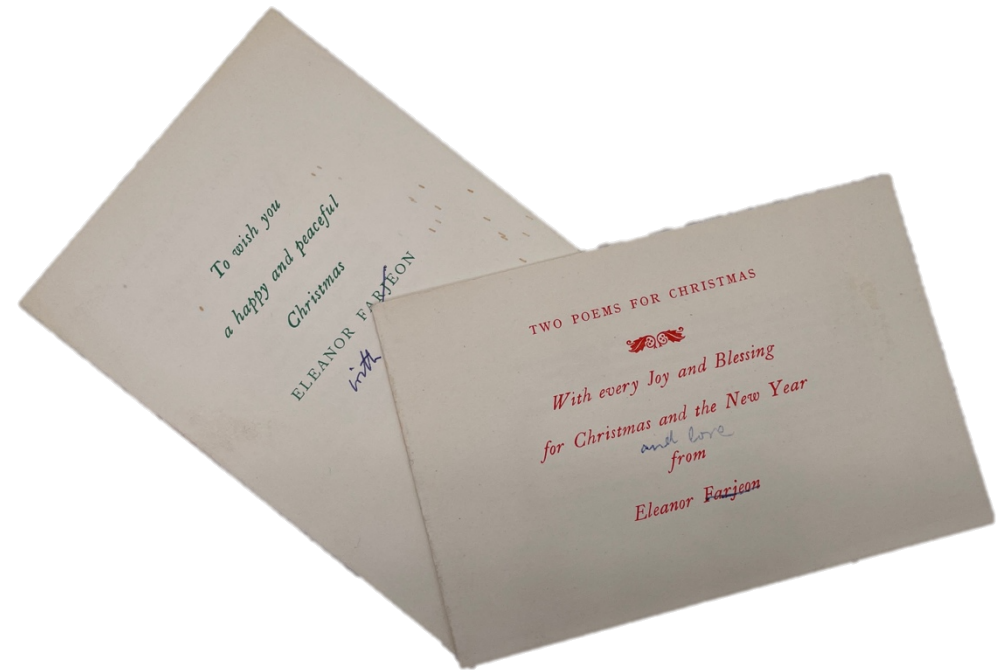
With a printed dedication "To Perdita".

[ref: 2669] **ON HOLD**

WITH CHRISTMAS WISHES

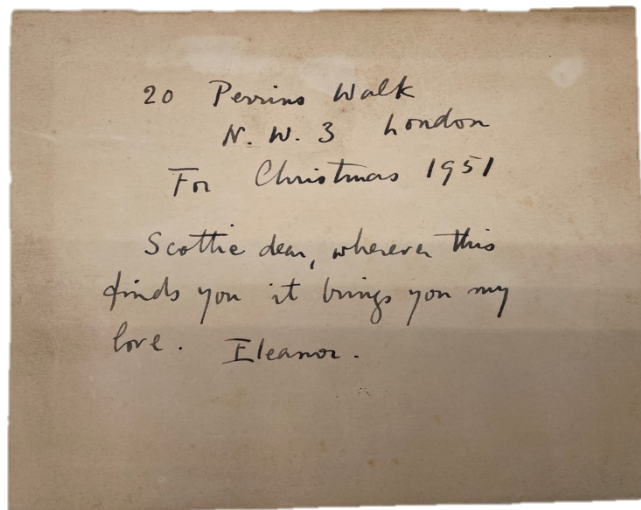
14. [FARJEON, Eleanor]. **Two Christmas Cards, with the addition of Farjeon's love to each.** n.d.

Two Christmas cards: 'Two poems for Christmas,' cream folded card lettered in red and black, with Farjeon's amendment in blue pen to front panel; 'To wish you a happy and peaceful Christmas', cream folded card, lettered in green and black, with Farjeon's addition in blue pen and featuring one poem. Foxing to front panel of second card. Near fine and very good
[ref: 2677] £25



15. [FARJEON, Eleanor]; 'COLLINS' **Repurposed Christmas Card, featuring 'Collina's snowscape of New York.** [1951].

One-leaf card (14 cm x 17.7cm), colour print by 'Collins' tipped to navy front panel, featuring the Brooklyn Bridge and a New York snowscape (see title page). Edgewear, rubbing and creasing, cut along top edge.

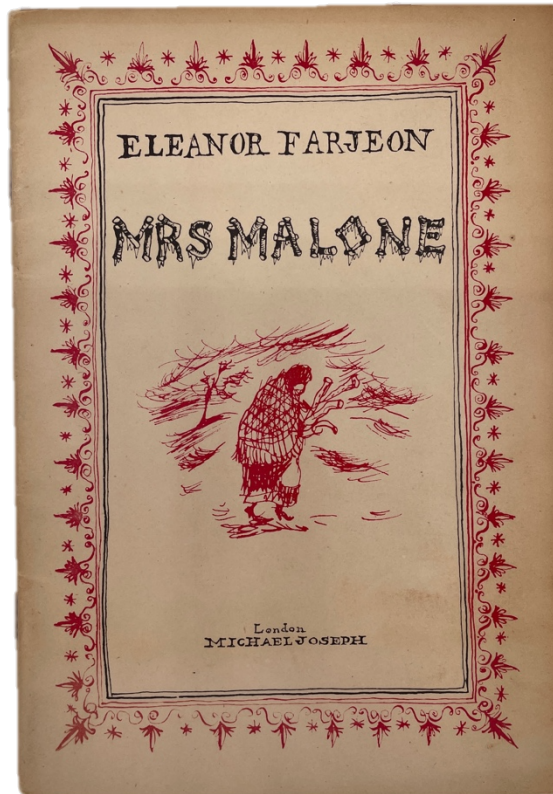


Inscribed by Farjeon in black ink to reverse, below her handwritten address: "For Christmas 1951 / Scottie dear, wherever this finds you it brings you my/ love./ Eleanor." A lovely, and loving, repurposed Christmas card from Farjeon to a friend. Good+
[ref: 2675] £25

16. FARJEON, Eleanor; KNIGHT, David (illustrator); [HAGART, Bertha].

Mrs Malone. London: Michael Joseph, 1950.

FIRST EDITION, INSCRIBED BY AUTHOR. Side-stapled pamphlet (18.5 x 12.8cm), pp. [14] + title page vignette and illustrations in red by David Knight. Wrappers decorated in red and lettered in black. Toned, a few spots. Inscribed by Farjeon in blue ink to half-title: "For Bertha



Hagart/ from her loving/ Eleanor Farjeon./ Christmas/ 1953”, occasional fox spots. A lovely copy of a charming edition of Farjeon’s narrative poem for children. Near fine. Unusual. JiscLHD finds five holdings (BL, Bodleian, NLS, TCD & V&A).

Little is known about Farjeon’s dedicatee, Bertha Hagart. 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.

Reissued by OUP twelve years later with illustrations by Edward Ardizzone.

[ref: 2218] **SOLD**

17. FARJEON, Eleanor and Herbert; FARJEON, Harry (music); [HAGART, Bertha]. *A Room at the Inn: A masque for Christmas.*

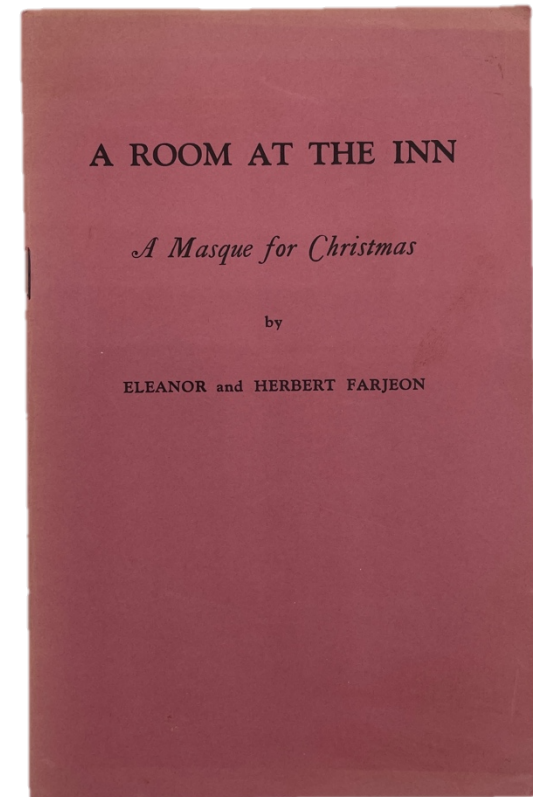
London: Privately published; “Made and printed in Great Britain by the Favil Press Ltd”, n.d. [1955?].

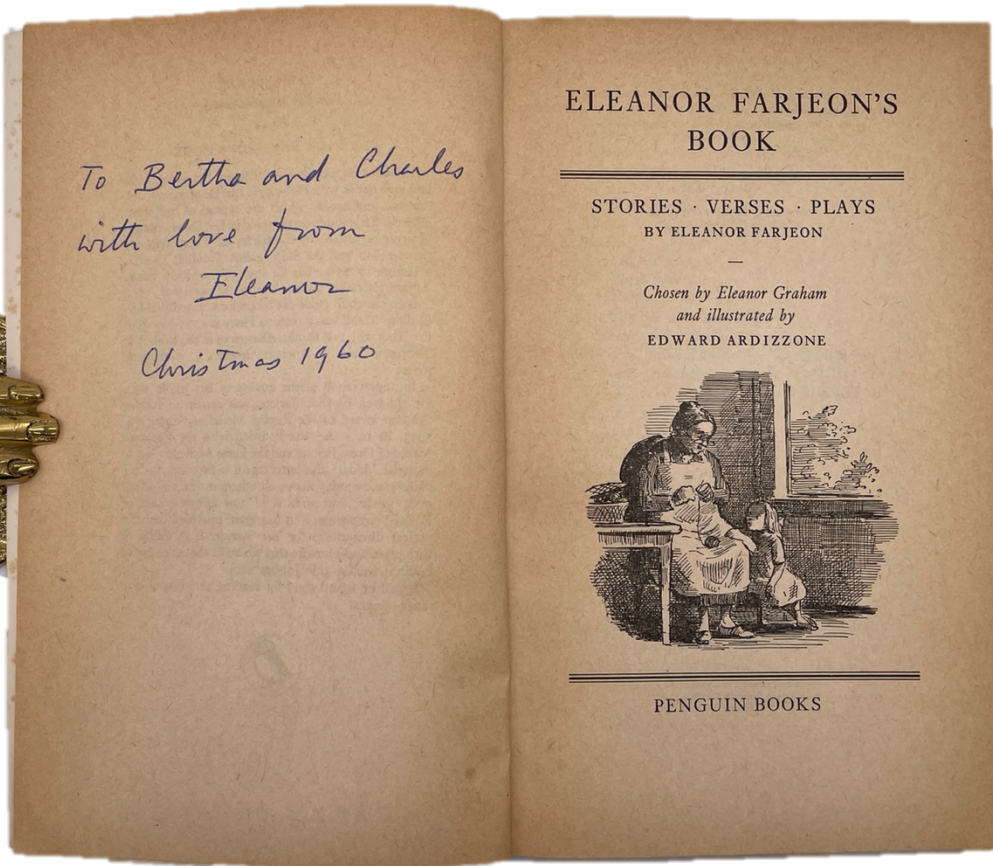
INSCRIBED BY AUTHOR. Side-stapled pamphlet (21.6 x 14cm), pp. [12]. Pink card wrappers, lettered in black. Sunned and soiled, faint liquid stain to rear wrapper, corners creased. Gently toned, a few fox spots. Inscribed by Eleanor Farjeon in blue ink to limitation page: “To dear Bertha/ with Eleanor’s love/ for Christmas 1955”. Else, clean. A

pleasing copy of this Farjeon family collaboration. JiscLHD finds only one copy at the Bodleian.

This title was subsequently published as a French Acting Edition (no. 87) in 1957.

[ref: 2219] **£45**





18. FARJEON, Eleanor; ARDIZZONE, Edward (illustrator). *Eleanor Farjeon's Book: Stories - Verses - Plays. Chosen by Eleanor Graham and illustrated by Edward Ardizzone.*

Harmondsworth: Puffin Books/ Penguin Books, 1960.
FIRST PENGUIN EDITION, INSCRIBED BY AUTHOR. MMP, incl. b/w illustrations by Ardizzone. Edgewear and a little creasing, wrappers spotted and gently rubbed. Toned, some creasing. Inscribed by Farjeon in blue biro to verso of biog. page: "To Bertha and Charles/ with love from/ Eleanor/ Christmas 1960". Else, pleasingly clean and tight. Very good
Inscribed in year of publication to Charles and Bertha Rose (née Hagart).
[ref: 2216] **£30**

19. [SITWELL, Edith]. *Christmas postcard, featuring Castello di Montegufoni.* n.d.

Postcard, written and signed by Edith Sitwell. B/w rectangular glossy card (14.3 cm x 9.5cm), showing the front entrance of Castello di Montegufoni, wavy edges. Corners gently creased, gentle wear. Inscribed in black ink across the top-half of the reverse to an unnamed recipient, Sitwell sends her



"best wishes for a very happy Christmas & New Year," and looks forward to seeing them in mid-February. Very good

Frustratingly, undated and without an addressee.

Castello di Montegufoni had been bought by Sitwell's father, Sir George, in 1910 and the family renovated it over subsequent decades. All the Sitwell siblings spent holidays at the castle, with Osbert making it his permanent home from 1965 until his death in 1969.

[ref: 2563] **SOLD**

20.

Mrs Havelock Ellis & Arthur Tyndall Oldham Lees Collection

**Inscribed copies, childhood books,
correspondence & clippings (1871-1916)**

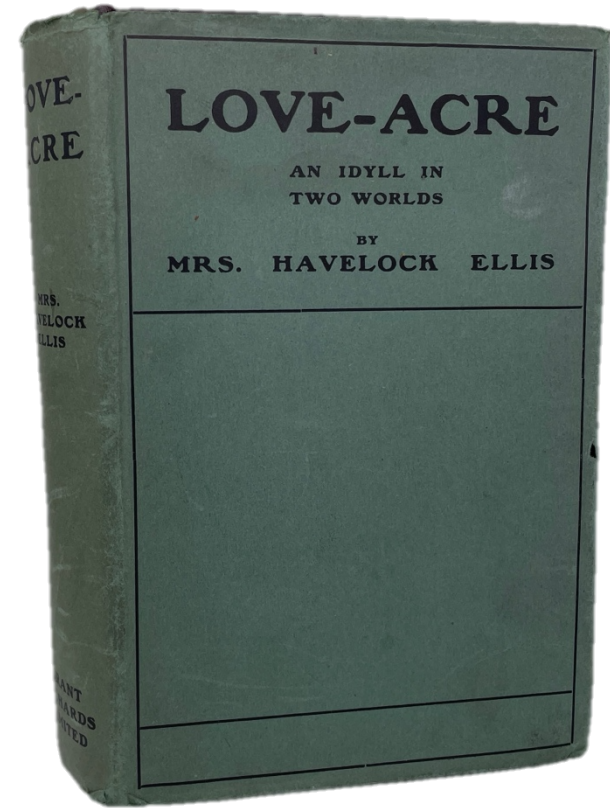
**Edith Mary Oldham Ellis (née Lees, 1861-1916)
Arthur Tyndall Oldham Lees (1869-1946)**

This unique private collection, which belonged to her brother Arthur Tyndall Oldham Lees, offers a glimpse into the otherwise opaque early life of Mrs Havelock Ellis and her relationship with her only sibling. It also captures the breadth of Ellis' output, from her queer-inflected final novel and Cornish-based short stories to pamphlets on contemporary social issues, as well as hinting at her early spiritual, and later Simple, lives. It comprises nine items, including inscribed first editions, letters, pamphlets and childhood bibles.



Edith Mary Oldham Ellis (née Lees), known professionally as Mrs Havelock Ellis, was an author and lecturer embedded in the overlapping progressive circles of *fin de siècle* England. A 'New Woman', she was a feminist and socialist, a one-time vegetarian and an advocate of eugenics, as well as, briefly, secretary of The Fellowship of the New Life (a precursor to the Fabian Society). Through the Fellowship she met her future husband, the sexologist Havelock Ellis, as well as other leading figures, including William Morris (she later lectured at Kelmscott House) and Edward Carpenter, who remained a good friend. Edith was gregarious and well-networked across radical groups, publishing and lecturing in the UK and US, but with strong ties to Cornwall, where she farmed and made her home.

Despite being a significant figure in British radical movements with a substantial written output, Edith has fallen from the historical record and public memory. If known at all, it is likely for being Havelock Ellis' lesbian wife and providing 'Case XXXVI.—Miss H., aged 30' in his *Sexual Inversion* (1897). Having married in 1891, the Ellises sought a different conjugal formation based on shared values and comradeship rather than sexual attraction; they had separate incomes and, eventually, residences. Edith had relationships with women throughout her adult life, most passionately with Lily Fitzgerald, an artist based in St. Ives. Edith's 1912 poetry anthology *The Lover's Calendar* (a copy of which is represented in this collection) "was really, in her own mind, dedicated to Lily," who died of Bright's disease in 1903 (Ellis, 1940). Edith wrote and spoke about inversion but never publicly identified herself as "abnormal" or "alien," to borrow her own terms, fearing exposure and public censure. She sought a higher meaning for 'inverts' and for their outsider position in society (Wallace, 2011).



Havelock destroyed the bulk of Edith's papers after completing his autobiography, *My Life* (1940), making the letter and postcard to Arthur in this collection rare survivals. While Ellis offered a lengthy, frank (but his) account of the Ellises' marriage, which his biographers have subsequently drawn on, little is known about Edith's early years. Crucially, since 2000, Professor Jo-Ann Wallace's research has re-established the contours of Edith's life and work and situated her in the context of vernacular English and Sapphic or lesbian modernisms (Wallace, 2000, 2006 & 2011).



The collection comprises:

1. **Edith's childhood Bibles: Two late Victorian Bibles: The Holy Bible, containing the old and new testaments.** London: Oxford University Press, 1869. With: **New Testament** (s.n., n.d).

2. **Arthur's own copy: Edith's Alphabet.** London: Frederick Warne & Co./ Warne's Large Picture Toy Books, n.d. [187?].

3. **ELLIS, Mrs Havelock. My Cornish Neighbours.** London: Alston Rivers, Ltd, 1906.

FIRST EDITION, INSCRIBED BY AUTHOR TO HER BROTHER. With related ephemera laid in.

4. **ELLIS, Mrs Havelock. Three Modern Seers.** London: Stanley Paul & Co., [1910].

FIRST EDITION. Autograph letter and postcard to her brother laid in.

5. **ELLIS, Mrs Havelock. The Imperishable Wing.** London: Stanley Paul and Co., [1911].

FIRST EDITION, INSCRIBED BY AUTHOR TO HER BROTHER.

6. **ELLIS, Mrs Havelock. The Lover's Calendar: Compiled and Edited by Mrs. Havelock Ellis.** London: Kegan Paul, Trench, Trübner & Co. Ltd, 1912.

FIRST EDITION, INSCRIBED BY AUTHOR TO HER BROTHER.

7. **ELLIS, Mrs Havelock. Love-Acre: An idyll in two worlds.** London: Grant Richards Ltd, 1915.

A superlative copy of Ellis' final rare novel in the original dust jacket, inscribed, just months before her death, to her brother.

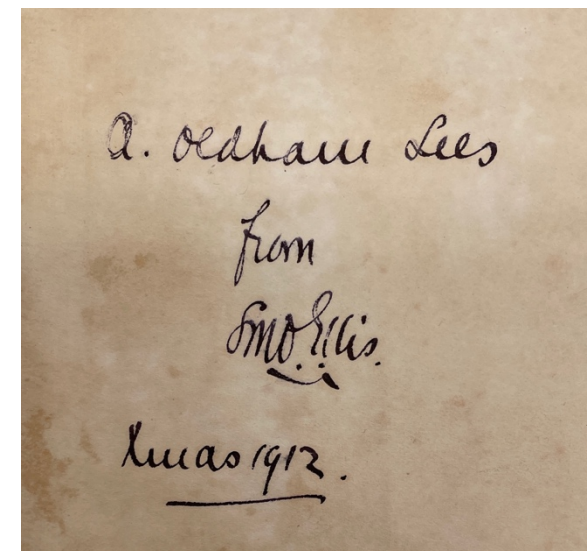
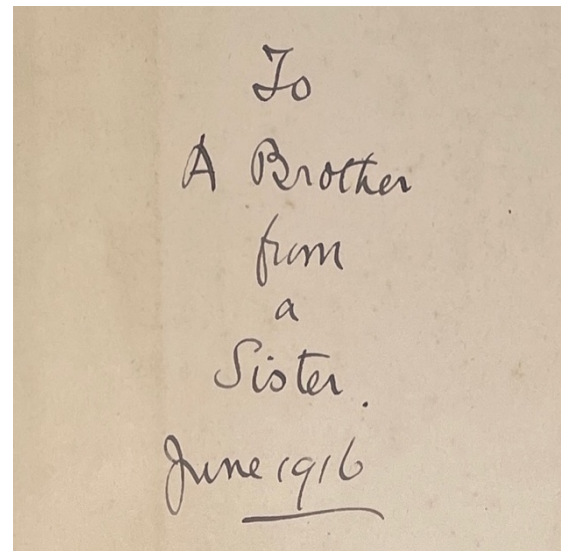
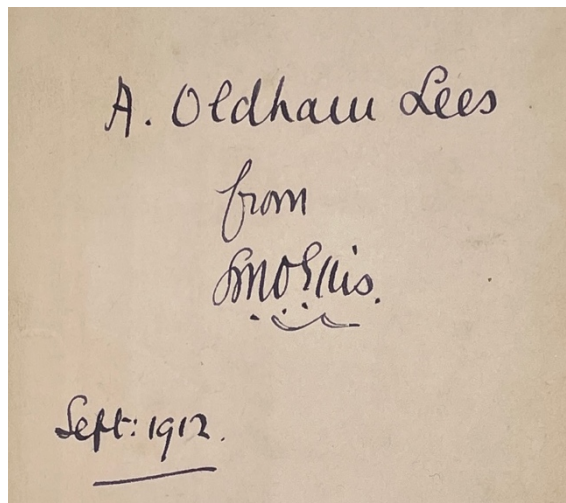
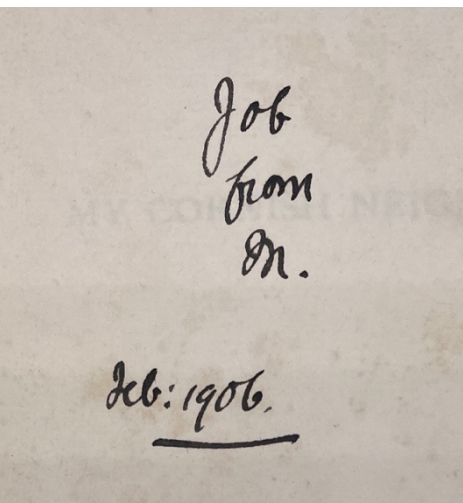
8. **ELLIS, Edith Lees. [Drop head title:] The Masses and the Classes: A plea. A lecture given in Ancoats.** [Manchester]: [Ancoats Brotherhood], n.d. [1893?].

9. **ELLIS, Mrs H. Democracy in the Kitchen: (A lecture).** [Haslemere, Surrey]: s.n., n.d. [1900?].

I'm most grateful to Professor Wallace for so generously sharing her own research about Arthur with me.

For full details please get in touch.

[ref: 2594] **ON HOLD**



With warmest wishes & festive felicitations this winter & beyond

