

# JAMES ADAIR

Quair  
Books  
Autumn  
2025



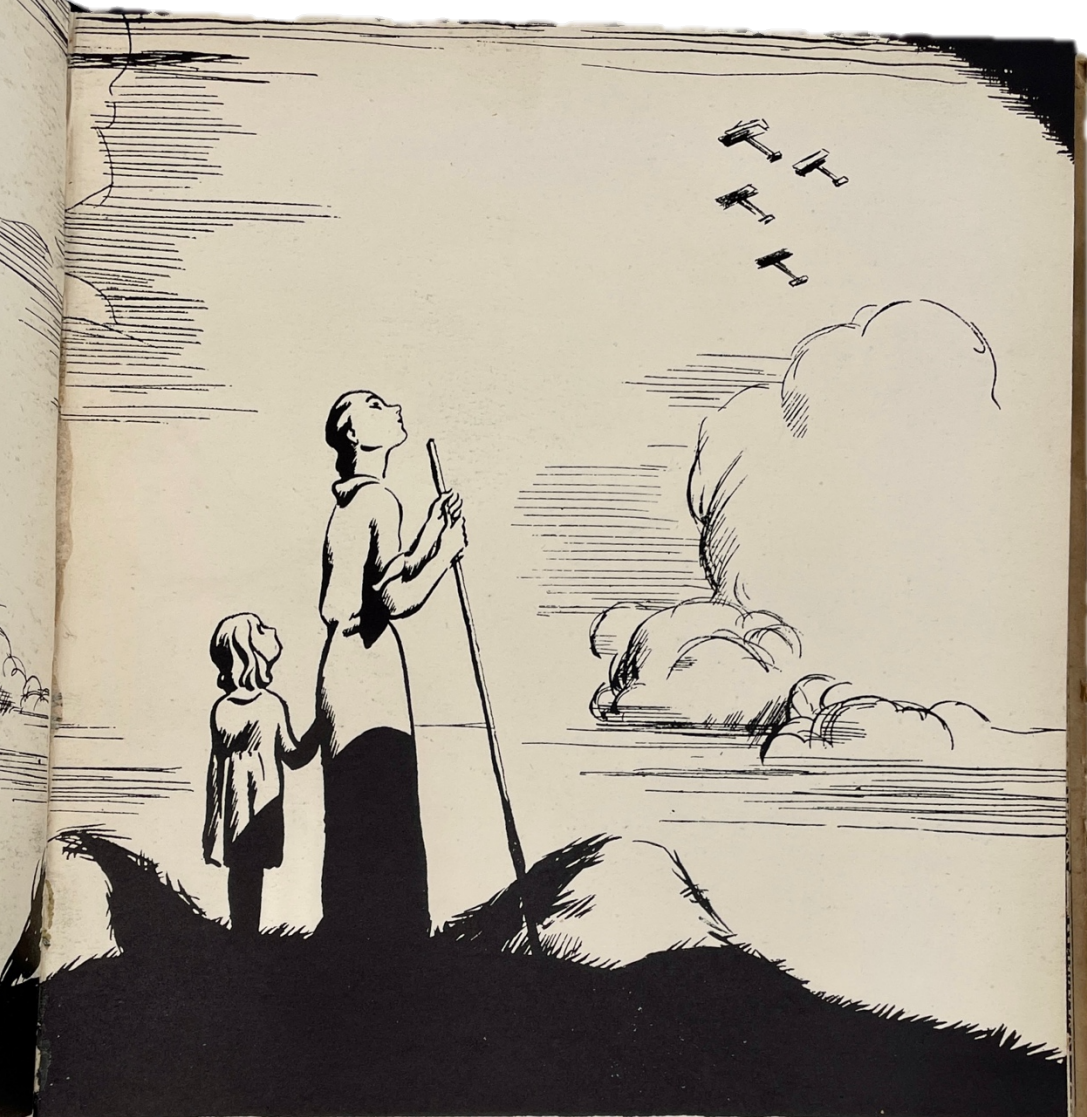
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JAMES MACGILLIVRAY







## THE CARRION AND THE VULTURES

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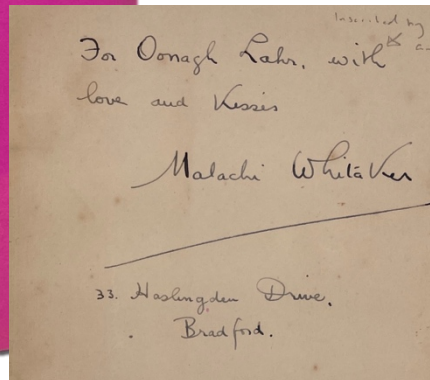
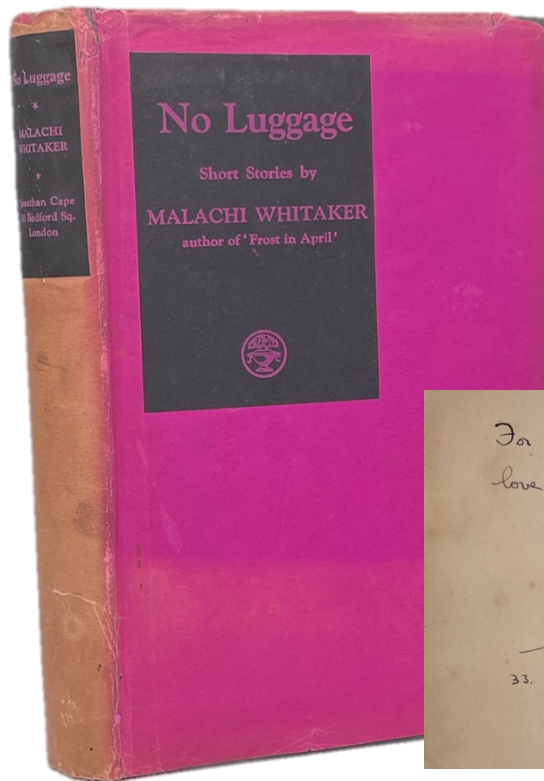
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Cover images: see #20 (resized) & #7 (resized)  
P.2 image: see #9 (resized)



## INTERWAR ITEMS

### “WITH LOVE AND KISSES”



**I. WHITAKER, Malachi; [LAHR, Oonagh]. *No Luggage? Stories*.** London: Jonathan Cape, 1930.

FIRST EDITION, AFFECTIONATELY INSCRIBED BY AUTHOR. 8vo. Original green cloth, spine lettered in gilt. Spine cocked, cloth sunned at edges and faintly stained, liquid stains to edges. Foxed, inscribed by Whitaker in blue pen and with affection to ffeep: “For Oonagh Lahr, with love and kisses, Malachi Whitaker, 33 Haslingden Drive, Bradford,” tape repair to top edge of p.125. Else, clean and bright. In the scarce pink variant dust jacket, stamped in black (more often seen in black wrappers, stamped in pink): spine sunned, chipped and dust-darkened, lengthy closed tear to top of front joint, taping to reverse. Good+/ good+

A wonderful association copy of this unusual, variantly jacketed, first edition copy of the Bradford-born author’s second short story collection, *No Luggage* (1930), a affectionately inscribed to Oonagh Lahr, the daughter of Whitaker’s “particular friends,” Charles and Esther Lahr, who ran the Progressive Bookshop and Blue Moon Press.

Celebrated as the ‘Bradford Chekhov,’ Malachi Whitaker (1895–1976) published four volumes of stripped-down short stories with Jonathan Cape, followed by a 1939 memoir and then ceased writing. She was unusual, as a female author, in representing northern working-class people in the interwar period. Indeed, although admired by Vita Sackville-West (who compared her with Katharine Mansfield) and Arnold Bennett, “Malachi’s literary circle revolved around the Progressive Bookshop in Red Lion Street, Holborn,

London, where the bookshop owners, Charles and Esther Lahr, H. E. Bates and the Yorkshire-born author and Mass Observation researcher, Gay Taylor, became particular friends” (Waterhouse, 2025). Evidently, Whitaker was also close to the Lahrs’ daughters, including the younger Oonagh, who later became a poet and classical scholar: the older woman signs her gift inscription with “love and kisses”. Another Lahr-related signed copy, of Whitaker’s third collection *Fire for Silver* (1932), is held by Senate House Library in its Charles Lahr Collection.



By 1930 and the publication of *No Luggage*, Whitaker was married and living in “a house on top of a hill in Yorkshire (she also kept a pied-à-terre in London [presumably, allowing her to easy access to Holborn and her friends])” (ODNB). Her home, Bolton Old Hall in Wrose, Bradford is a hop and a skip (at three miles) from 33 Haslingden Drive, the place of inscription and, perhaps, the home of a Bradford friend or family member?

Valerie Waterhouse (2025) ‘In a Class of her Own: Malachi Whitaker,’ *Literature Cambridge* Webpage; Charles Lahr papers, Senate House Library [ref: 3222] **SOLD**

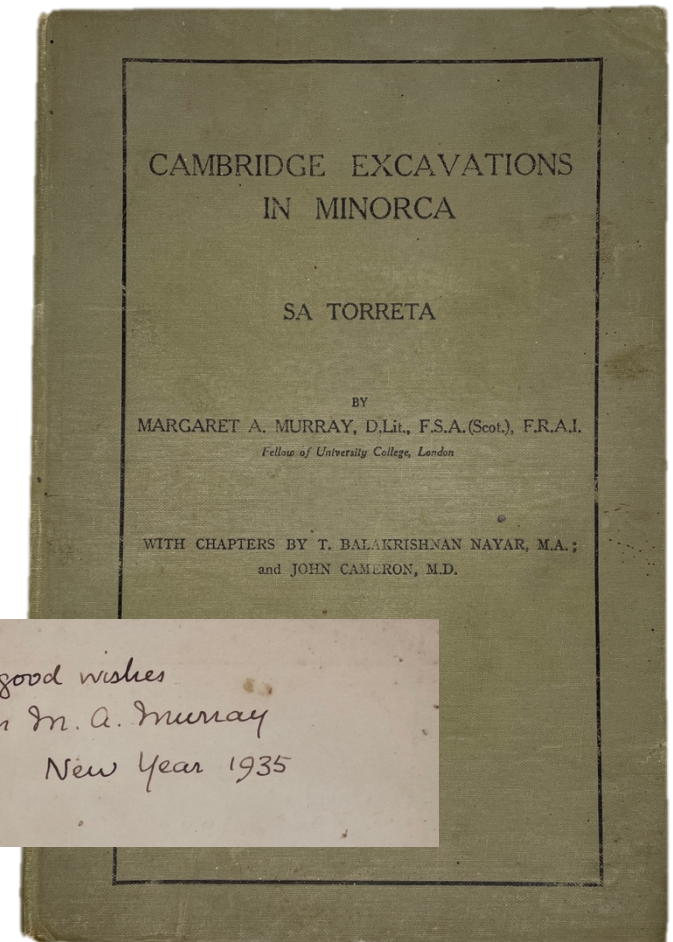
“WITH ALL GOOD WISHES, FROM M. A. MURRAY”

**2. MURRAY, Margaret A.; BALAKRISHAN NAYAR, T & CAMERON, John (chapter authors). *Cambridge Excavations in Minorca: Sa Torreta*.**  
London: B. Quaritch, 1934.

FIRST EDITION, INSCRIBED BY AUTHOR. Large 8vo, pp. 86, [2] + b/w frontis and 49 photographic plates, incl. 1 fold-out plan, plus in-text line diagrams. Publisher's olive cloth, lettered and ruled in black. Pushing to spine ends, corners bumped, cloth cockled, rubbed and soiled. Inscribed by Murray in faded brown ink to ffe: “With all good wishes, from M. A. Murray, New Year 1935.” Toned, some spotting, echo of bump into top corners. Else, internally tight and bright, especially the plates. Good-

An unusual, inscribed copy of one of the Egyptologist, folklorist and ‘Grandmother of Wicca’s “valuable excavation reports,” describing her team’s second season excavating megalithic buildings at Sa Torreta, a talayotic settlement on Minorca in 1931; including chapters by T. Balakrishnan Nayar on ‘The Temenos’ and John Cameron on the human remains found in the naveta, a funerary shuttle that Murray’s team excavated. This third volume in Murray’s *Cambridge Excavations in Minorca* series was published separately, two years after the two Trapucó volumes (1932).

The first female lecturer in archaeology at UCL (and in Britain), Margaret Murray (1863-1963) is known for her varied and various contributions to Egyptology, including developing UCL’s formal training course (1910), leading to a certificate in Egyptian archaeology, her books for lay readers and her public lectures, including her 1908 “unwrapping of mummy, Khnum-Nakht, one of Manchester





Museum's famous residents, popularly known with Nakht-Ankh, as the 'Two Brothers'. Her later controversial and contested anthropological work on witchcraft provided "a second academic legacy" and included her "ground-breaking books," *The Witch-Cult in Western Europe* (1921) and *The God of the Witches* (1933) (ODNB).

Murray "was highly industrious, and published more than a hundred books and articles, including several valuable excavation reports," including this title, alongside "*The Osireion at Abydos* (1904), *Saqqara mastabas* (2 vols., 1905-37; perhaps her best work), and *Seven Memphite Tomb Chapels* (1952, with Hilda Flinders Petrie)".

Murray helped pave the wave for later generations of female students and academics; she was also Bryher's hieroglyphics teacher.

[ref: 3204] **SOLD**

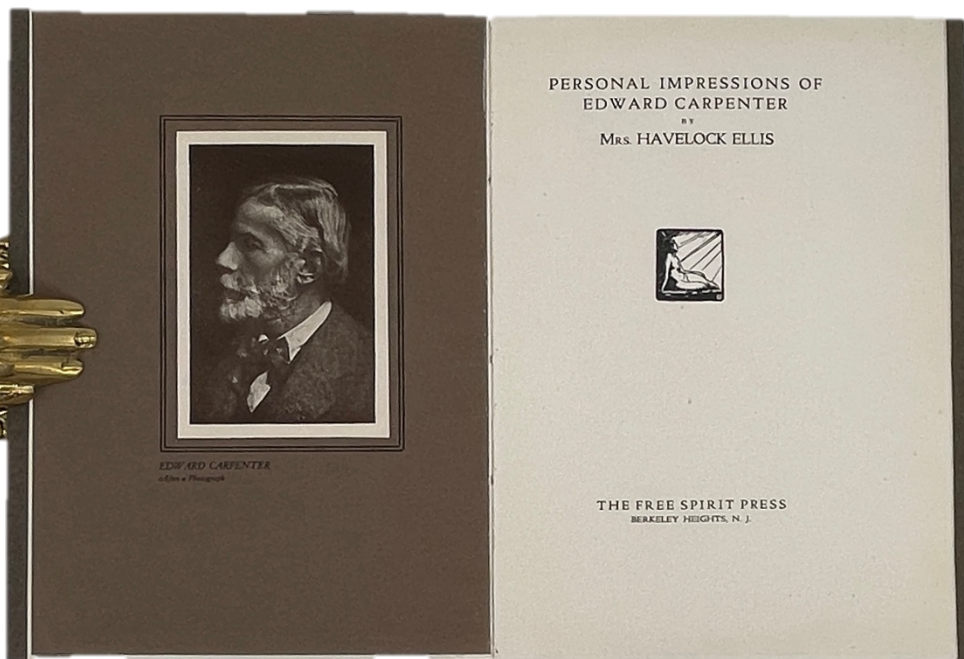
**3. ELLIS, Mrs Havelock; ISHILL, Joseph. *Personal Impressions of Edward Carpenter*.** Berkeley Heights, NJ: The Free Spirit Press, [1922].

*FIRST EDITION. Side-stabbed booklet (18 x 13.3cm), pp. [1 blank, brown card frontis tipped in to verso and with tipped in portrait of Carpenter, 16, 2 blank], title page vignette (reproducing in black the cover illustration), plus head and tail-pieces and decorative initial. Original grey wrappers, lettered and decorated in black and yellow. Gentle rubbing and pushing to extremities, a few marks to wrappers. First (blank) page wrinkled, else, clean and bright. Very good. JiscLHD locates five copies (BL, UoCambridge, UoLeeds, Senate House, & UoSouthampton)*

A lovely copy of Joseph Ishill's striking tribute to two radical thinkers, free spirits and friends in this posthumously published first printing of Mrs Havelock Ellis' lecture about Edward Carpenter, issued by the American radical printer in his Free Spirit Series.

Edith Mary Oldham Ellis (née Lees; 1861-1916), 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 and Edward Carpenter, who remained a good friend.

[ref: 3210] **£175**





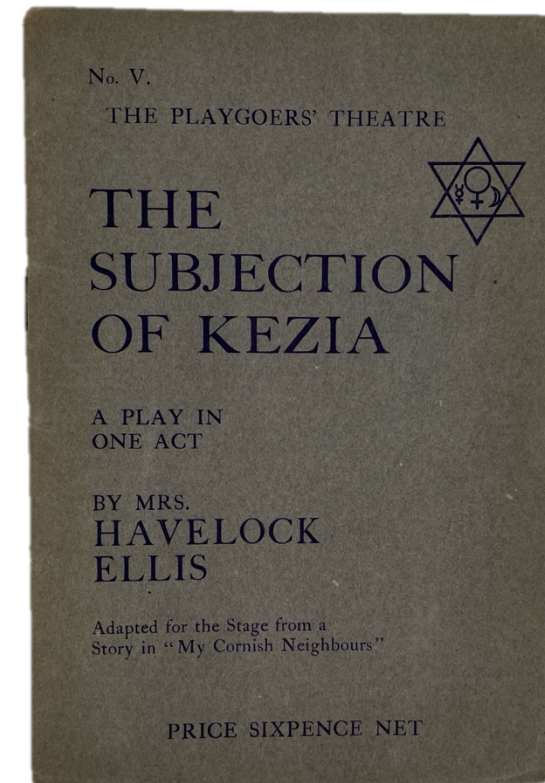
**4. ELLIS, Mrs Havelock; [FOWKE, Franke Rede]. *The Subjection of Kezia: A play in one act. Adapted for the Stage from a story in "My Cornish Neighbours."*** Stratford-on-Avon: Shakespeare Head Press, 1908.

FIRST EDITION, INSCRIBED BY AUTHOR. Side-sewn booklet, pp. [2], 15, [1, 2 advert for 'Publication of the Shakespeare Head Press, Stratford-on-Avon']. Original grey card wrappers, lettered in black. Minor chipping to extremities. Gently toned, inscribed (but unsigned) by Ellis in blue-black ink to top of title page: "Frank Rede Fowke. March 1908," with PO pencil note "Author's Hand" plus arrow, pointing to the inscription, some creasing. Else clean and tight. Very good. Unusual in the trade.

A grand theatrical association copy of the first edition of Edith Ellis' successful one-act play, adapted from her first collection of short stories, *My Cornish Neighbours* (1906) and inscribed (in Ellis' hand) with the name of "one of her most valued friends," the British civil servant and curator, Frank Rede Fowke; unable to make its premier at the Court Theatre, London, due to ill health, it was Fowke who "had the good inspiration to send a telegram to assure her [Ellis] it was a real success" (Havelock Ellis, 1940): perhaps she inscribed his name in this copy to mark his own (private, but significant) role in her play's first performance?

A popular "curtain-raiser", *The Subjection of Kezia* "had a long run on the stage of several London theatres" (Ellis, 1940), including the Garrick Theatre, playing alongside W. Somerset Maugham's *Lady Frederick* (scenery by Joseph Harker; musical director Edmund Rickett), as well as being performed by reparatory companies in both the UK and US, including Annie Horniman's Company at the Gaiety Theatre, Manchester and on tour (alongside Shaw's *Candida*) and the Brooklyn Reparatory Theatre. It was also included in Frank Shay's and Pierre Loving's *Fifty Contemporary One-act Plays* (1920). More recently, it was staged alongside *Poof!* at the 2019 Shaw Festival.

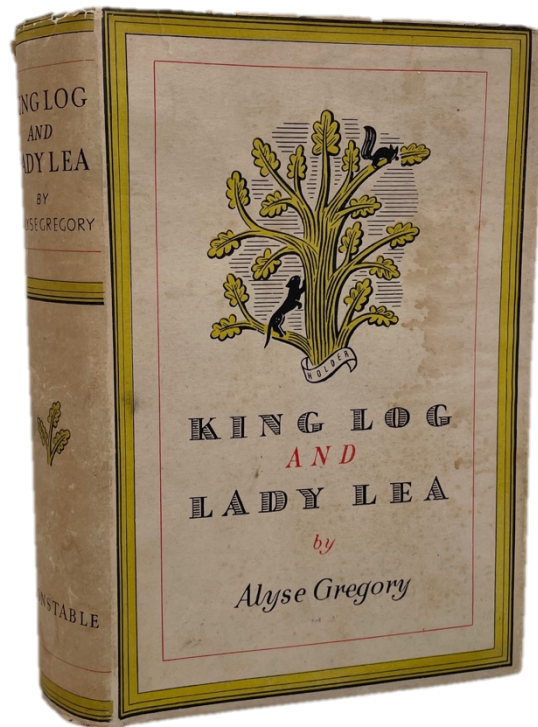
Professor Frank Rede Fowke (1847-1927) and his wife, Isabella, were friends and correspondents of Edith Ellis, indeed, she recuperated under his mother's care, even calling her 'Granny' (Ellis, 1940). Fowke was a civil servant, serving as the Assistant Secretary of State for Science and Assistant Secretary of the Board of Education, as well as a curator (Birmingham Natural History and Microscopical Society and the Department of Science and Art, South Kensington Museum, London). He was an expert on the Bayeux Tapestry and was also cited, alongside Havelock Ellis, by Captain John G. Bourke with "over one thousand authorities" in his *Scatalogic Rites of All Nations: A dissertation upon the employment of excrementitious remedial agents in religion, therapeutics, divination, witchcraft, love-philtres, etc.* (1891). The title page flags: "Not for general perusal"; Rede contributed information and sources relating to druids' use of mistletoe and various practices involving urine.





Havelock Ellis (1940) *My Life*, London: William Heinemann Ltd; Frank Rede Fowke (1898) *The Bayeux Tapestry: A history and description*, London: G. Bell & Sons; UoGlasgow (n.d.) *The Correspondence of James McNeill Whistler* webpages.

[ref: 3230] **SOLD**



**5. GREGORY, Alyse. *King Log and Lady Lea*.** London: Constable and Co Ltd, 1929. FIRST EDITION. 8vo, pp. 305, [1 blank, 6 'A further list of Constable Fiction,' incl. Elizabeth Bowen's *The Last September* and *Joining Charles*]. Original sage green cloth (there seems to have been a range of colours), spine and upper board lettered and ruled in navy. Spine and edges darkened, slight bend to boards. Foxed, heaviest at edges and front matter. Else, clean and tight. In the attractive original illustrated dust jacket: spine darkened, edgewear and nicking, short closed tears to head of rear panel and rear flap, liquid stains to panels. Good+/ good+

A robust first edition copy of Alyse Gregory's second novel, *King Log and Lady Lea*, read by some critics as Gregory's catharsis over Llewellyn Powys' affair with Gamel Woolsey; whatever the case, she dedicated the book to Powys.

Anglo-American woman of letters and Managing Editor of *The Dial*, Alyse Gregory (1884-1967) relocated to Britain in 1925 with her new husband, and dedicatee, Llewellyn Powys, where they lived near East Chaldon, Dorset.

[ref: 3245] **£100**

## ILLUSTRATED & CRAFT-RELATED ITEMS

**6. KHAYYAM, Omar; FITZGERALD, Edward (translator); FRANCIS, Joyce (decorations); JAY, Leonard (consultant-typographer); [HILL, Ernest & Catherine]. *Rubaiyat of Omar Khayyam*.** Worcester: Ebenezer Baylis & Son Ltd at the Trinity Press, 1934.

LIMITED EDITION, no. 29 of 100, printed on "hand made" paper by "F J Head" (watermark). 4to, pp. [4 blank], 21, [2], [1 blank], printed in orange, blue and black, featuring head- and tailpieces by Joyce Francis. Original white boards, patterned in orange, white paper label, printed in black, to upper



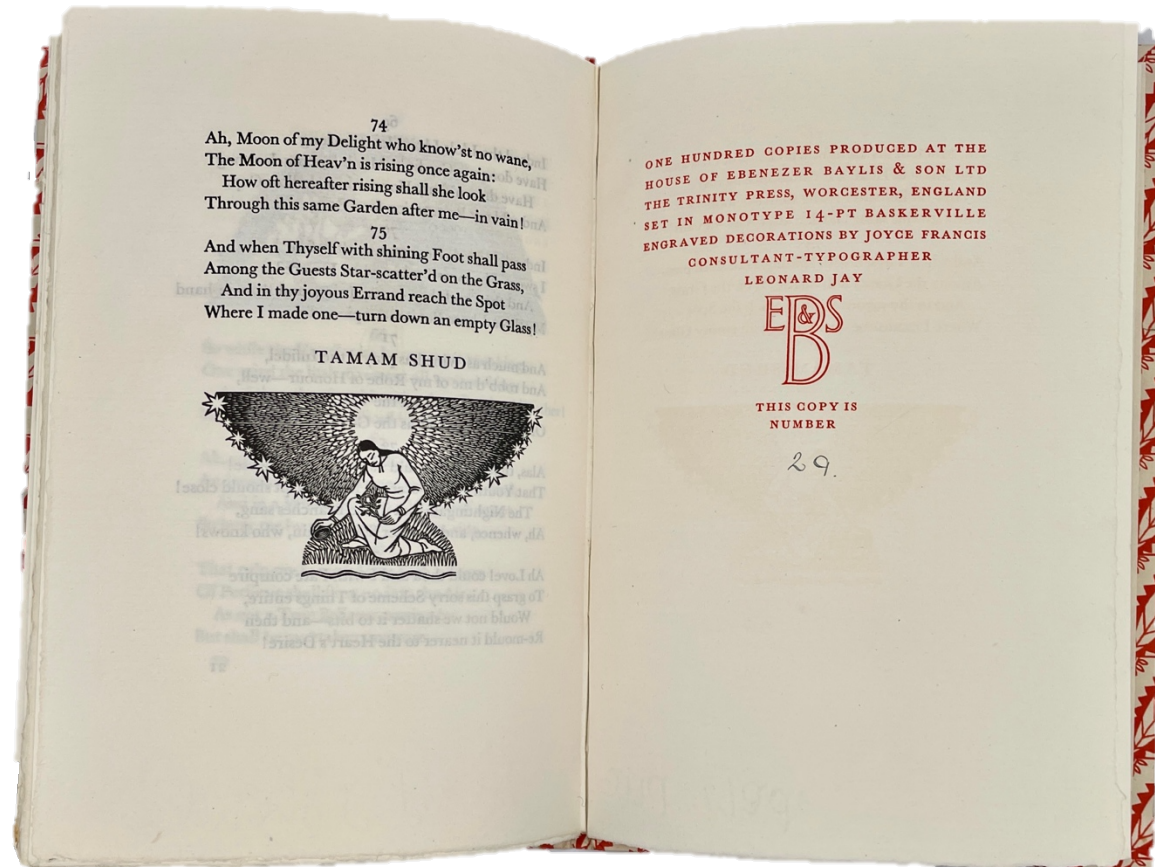
board. Edges untrimmed. Bruising to spine ends. Faint toning to feps. Else, clean, tight and bright. Near fine. Scarce. JiscLHD locates five copies (UoArts, BL, Bodleian, London Library, & UoBirmingham).

A beautiful copy (no. 29) of Ebenezer Baylis' fine limited edition (of 100) of Edward Fitzgerald's translation of the *Rubaiyat of Omar Khayyam*, with decorations by Joyce Francis; from the library of Birmingham-based artists, Ernest and Catherine Hill (though without inscription), with their supplied plain paper wrapper.

E. Joyce Francis (1904-85) produced illustrations for six of Ebenezer Baylis' book/lets (as here) and illustrated or collaborated on another six publications while at the Birmingham School of Printing (see item 7 below). She taught Arts and Crafts at Birmingham University in the 1940s.

Ernest F. Hill, RBSA (1873-1960) was a British painter, arts educator and Vice President of the Royal Birmingham Society of Artists (RSBA). An early Newlyn group member, he worked primarily in watercolour, favouring British landscape and coastal scenes; he exhibited at the Royal Academy until 1946, Royal Institute of Oil Painters, but his paintings were most often hung in Birmingham (CAI, 2021). Hill was Headmaster of the prestigious Bournville School of Art and Crafts, and was well-connected in regional cultural networks, as well as with the Cadbury family. Less known of Catherine Hill, who was a watercolour artist, print maker and book binder. Their library reflected these interests, featuring numerous arts and crafts, typographical and fine press books, often in excellent condition, thanks to the addition of hand-marbled or clear wrappers.

[ref: 3250] **SOLD**



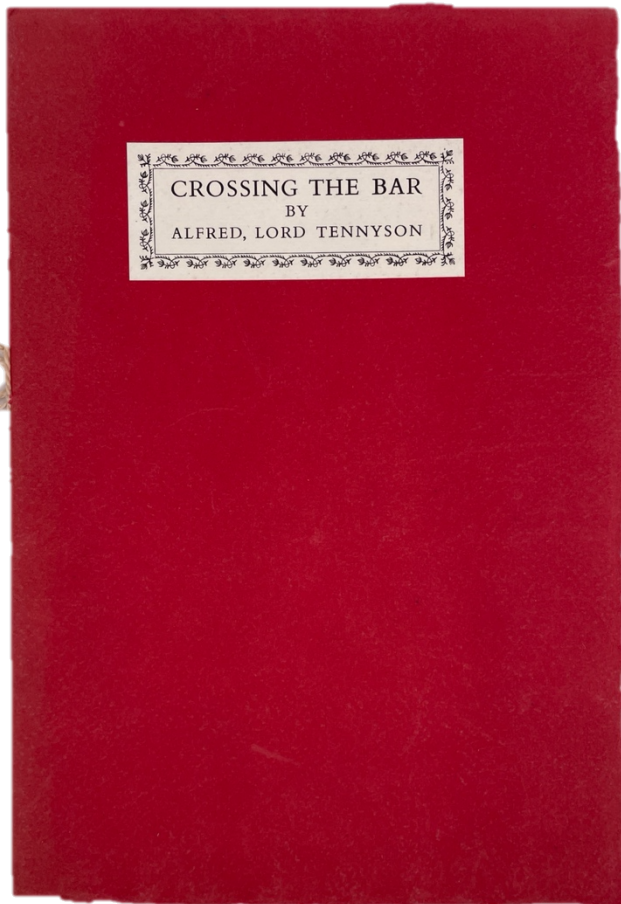


**7. TENNYSON, Lord Alfred; JAY, Leonard; [HILL, Ernest]; COLLEY, W. (decorations), EVANS, Ivy A. (engraver), EVANS, J.A.P. (type setting & casting), FRANCIS, Joyce (binder), et al. *Crossing the Bar by Alfred, Lord Tennyson, Poet-Laureate, 1850-1892.*** [Birmingham, England]: Birmingham School of Printing, 1932.

FIRST EDITION, INSCRIBED BY MASTER PRINTER. Side-sewn booklet, pp. [2 blank], [6], [4 blank], printed in orange and black, incl. one wood engraving designed by Bernard Sleigh and cut by Ivy A. Ellis (see righthand image on title page). Original red grained card wrappers, white paper title label, printed in black, to front wrapper, cream cord. Gently wrinkled and creased. Fondly inscribed by Leonard Jay in black pen, and an elegant hand, to first blank: "To Ernest Hill, with much regard & affection, Leonard Jay. 28.VI.32.". Else, clean and bright. JisCLHD locates two copies only in the UK (Bodleian & Edinburgh Napier).

A pleasing association copy of the Birmingham School of Printing's charming issue of Alfred, Lord Tennyson's 'Crossing the Bar', illustrated with a Bernard Sleigh-designed wood engraving cut by Ivy A. Ellis, and fondly inscribed by Master Printer and first head of School, Leonard Jay, to Ernest Hill, a fellow Birmingham-based artist and arts educator (see item 6 above for further details); this issue was "specially produced at the Birmingham School of Printing by the Royal Request and for the Acceptance of her Most Gracious Majesty Queen Mary" as a departmental project, on which teachers and students collaborated, with Jay directing.

Master printer-craftsman and pioneer of printing education, Leonard Jay (1888-1963) came from a family "steeped in printing". An Artisan Art Scholarship allowed Jay to attend the London County Council Central School of Arts and Crafts, Holborn from 1909, where "he enrolled on the newly established typography evening classes run by the printer-scholar John Henry Mason" and in 1912 was appointed Mason's first assistant instructor. Diverging from his mentor's focus on traditional hand-processes, Jay "understood if technical education was to succeed it had to work with existing trade practices," and introduced students to commercial printing, demonstrating "that quality bookwork could be produced using modern machinery" (ODNB). In 1925 Jay was appointed the first head of the Birmingham School of Printing, "the largest centre of printing outside London," where he would remain until his retirement in 1953. "Through an innovative publishing programme, Jay provided all students with the opportunity to produce at least one piece of work of great distinction of which they could be justly proud" and under his direction around 150 (the number varies) finely printed books and pamphlets, including this one, were produced by the Department's students and staff. [ref: 3224] **SOLD**





**8. TENNYSON, Alfred; GRIBBLE, Vivien; [HILL, Ernest & Catherine]. *Songs from 'The Princess'.*** London: Duckworth & Co., 1924.

*FIRST EDITION. Slim 8vo, pp. 19, [3], incl. Vivien Gribble's b/w wood engravings. Original grey paper boards, lettered and decorated in green. Leading and bottom edges untrimmed. Spine cocked. Foxed, offsetting to feps, else, clean and tight. In the original grey dust jacket, lettered and decorated in black: spine darkened, minor creasing, short closed tear to top edge of front panel. Very good/ very good*

A smart first edition copy of Alfred Tennyson's *Songs from 'The Princess,'* decorated throughout with Vivien Gribble's striking woodcuts; from the library of British artists Ernest and Catherine Hill (although without inscription).



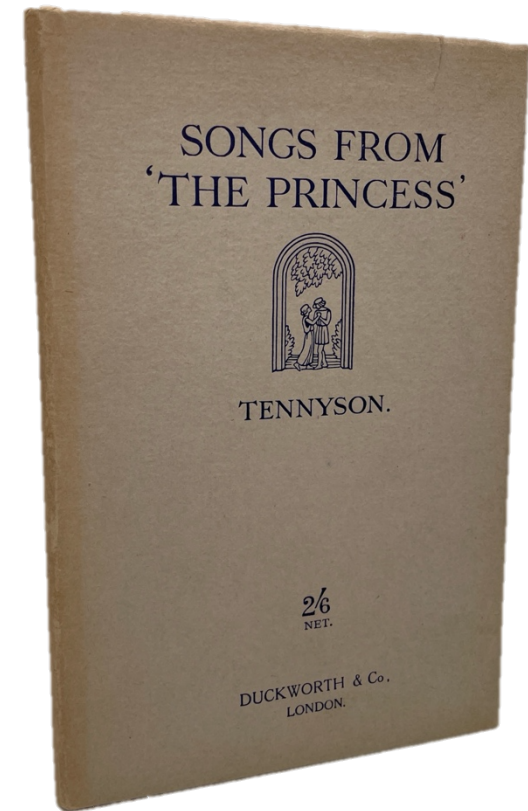
Vivien Gribble (1888-1932; later Doyle-Jones) was an English wood engraver and book illustrator, perhaps best known for her wood engravings for Thomas Hardy's *Tess of the D'Urbervilles* (Macmillan, 1926), which proved her final commission. She trained at the Slade and then under Noel Rooke at the Central School of Arts and Crafts and, from 1921, exhibited regularly with the Society of Wood Engravers.

[ref: 3249] **£60**

**9. WRAGG, Arthur; BARTLETT, Vernon (Introduction); ["CARDY"]. *Jesus Wept: A commentary in black-and-white on ourselves and the world to-day.*** London: Selwyn & Blount, Ltd, n.d. [1935].

*FIRST EDITION, DOUBLE SIGNED BY AUTHOR-ILLUSTRATOR. Large 8vo. Original black cloth, lettered in white (chipped). Cloth mottled, bruising to extremities, wear to corners. Inscribed by Wragg in blue ink to half-title: "To Cardy, from Raggy" and signed again in full in the same ink on title page. Gently toned, else, clean and bright. In the striking monochrome illustrated dust jacket: loss to head of spine, ragged edges and corners, closed tear to heel of spine, taped on reverse. Good+/ good+*

An intriguing presentation copy of the unusual first edition of Arthur Wragg's graphic, haunting religio-social critique of the interwar British state and related institutions, inscribed "To Cardy from Raggy"; sadly, probably not the DC Comics artist, Nick Cardy.





Manchester-born and Harrogate-bred, Arthur Wragg (1903-1976) is known for his polemical and stark, monochrome interwar illustrations, which often drew on Christian imagery, as well as incorporating newspaper reports and statistics, as here. He also produced many of the illustrations for Argo's LP covers.

Born a generation after Wragg, the American illustrator and artist Nicholas Viscardi (1920-2013), known professionally as Nick Cardy, is best known for his DC Comics work on Aquaman, the Teen Titans and other major characters. Cardy would only have been 15 when the first edition of *Jesus Wept* was published, and while he did serve in Europe in WWII, Wragg was a sponsor of the Peace Pledge Union and a conscientious objector.

[ref: 3207] £175

**10. COUNTESS OF ABERDEEN, Ishbel (editor); BEDFORD FENWICK, Mrs (Introduction); MORRIS, May, NIGHTINGALE, Florence. *Women in Professions: Being the professional section of the International Congress of Women, London, July 1899 [Volume IV, of VII].***

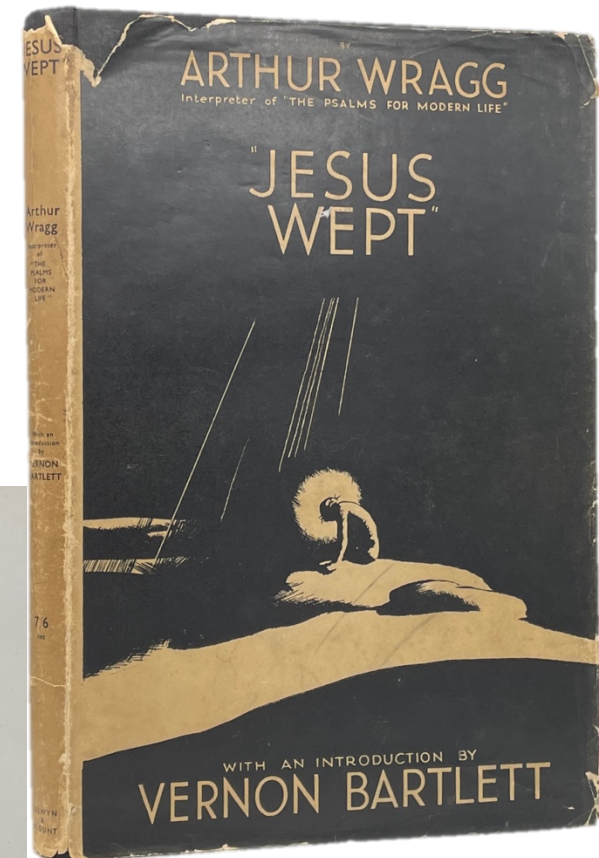
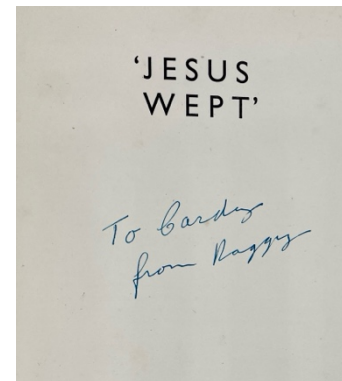
London: T. Fisher Unwin, 1900.

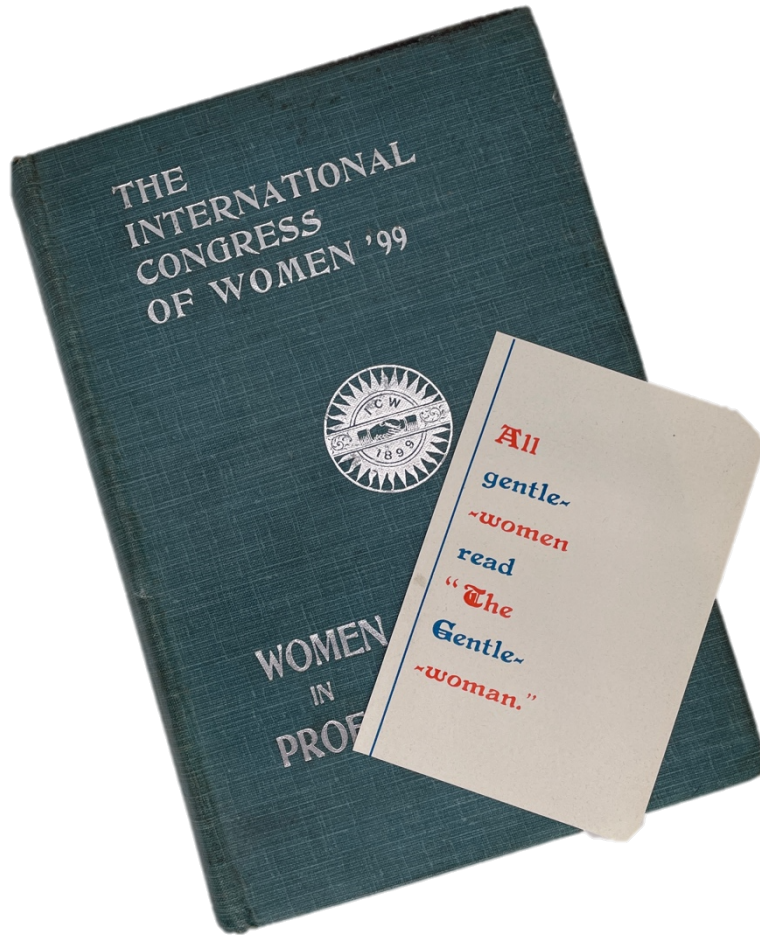
FIRST EDITION. 8vo. Original blue buckram, spine and upper board lettered in silver, silver-stamped ICW 1899 rondel to upper board.

Extremities bruised, gently soiled. Dusty top edge, some foxing to others.

Discrete POI, plus Foyles label, to front pastedown, errata slip at p. v., end matter foxed, else, clean, tight and bright. The Gentlewoman advert, printed in blue and red, for its ICS Portrait Album of Who's Who at the International Congress of Women laid in. Very good. Unusual in the trade, fairly well represented in British and Irish research institutions.

A pleasing copy of the second volume of *Women in Professions*, Volume IV of the Countess of Aberdeen's compendious seven volumes of the Transactions of the 1899 International Congress of Women, including contributions from May Morris on 'Decorative Needlework,' Frank Karlake ('Agent of the Guild of Women Binders'), Edith Bradley (Warden, The Lady Warwick Hostel), Kate Lee on 'Experiences of a Woman as Folk-song Collector,' Margaret Windeyer on 'Librarianship as a Profession for Women' and Ida Husted Harper on 'The Training of Women Journalists', plus a brief letter from Florence Nightingale; with related ephemera laid in.





First convened in Paris in 1878, the International Congress of Women was created to enable transnational connections, communication and meetings of women's suffrage movements around the globe. The second Congress was held in London in July 1899 and convened alongside the International Council of Women in conjunction with its 2nd Quinquennial Meeting. The Congress was divided into five sections, each with its own particular focus for programming: Education, Professional, Political, Social, and Industrial and Legislative. In a piece of magisterial recording, the transactions of the Congress were edited by Ishbel, Countess of Aberdeen, the ICW President, and published in seven volumes, with the Report of Council Transactions from the ICW's 2nd Quinquennial meeting.

This volume includes sections on Nursing, Journalism, Music, Clerical Work, Agriculture and Horticulture, Handicrafts and Women Librarians.

[ref: 3212] £225

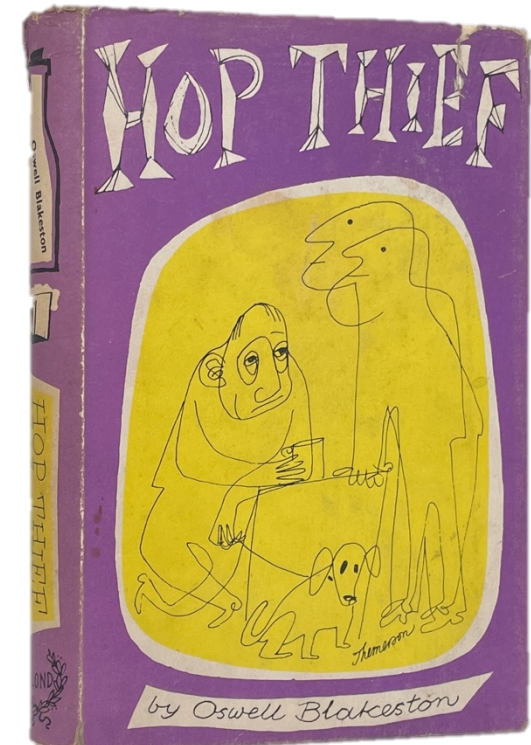
## LATER ITEMS

**I I. BLAKESTON, Oswald; THEMERSON, Franciszka (DJ art). *Hop Thief* (With a useful index).** London: Anthony Blond, 1959. FIRST EDITION. 8vo. Original cream cloth, spine lettered in black. Spine slightly cocked, pushing to extremities, cloth a little grubby.

Some foxing, first pages creased, else, clean.

*In Themerson's vibrant dust jacket in purple, white and yellow: rubbed and gently soiled, creased and chipped, with numerous closed tears and related taping to reverse. Good+/- good+ Unusual*

A sturdy first edition copy of Oswald Blakeston's quirky crime novel in Franciszka Themerson's suitably offbeat dust jacket (featuring two men and a dog); the printed dedication is "To Max Chapman," the British artist and Blakeston's lover and oft creative collaborator.





Born Henry Joseph Hasslacher (1907-1985), Blakeston was apprenticed into the British film industry, working with David Lean, before joining the experimental film group and publisher, POOL. He chose a new name for himself; 'Oswell Blakeston' apparently combined a borrowing from Osbert Sitwell and his mother's maiden name. Blakeston was prolific and varied in his output, which included poetry, crime fiction and travel books, alongside his film writings; he was also an artist and illustrator.

Franciszka Themerson (1907-1988) was a Polish-born painter, illustrator, filmmaker and stage designer who emigrated to Britain in 1940. She was the art director of Gaberbocchus Press, which, two years later, would publish another crime novel by Blakeston, *The Night's Moves*; *Fingers* (with Herbert Jones) followed in 1964.

[ref: 3205] £185

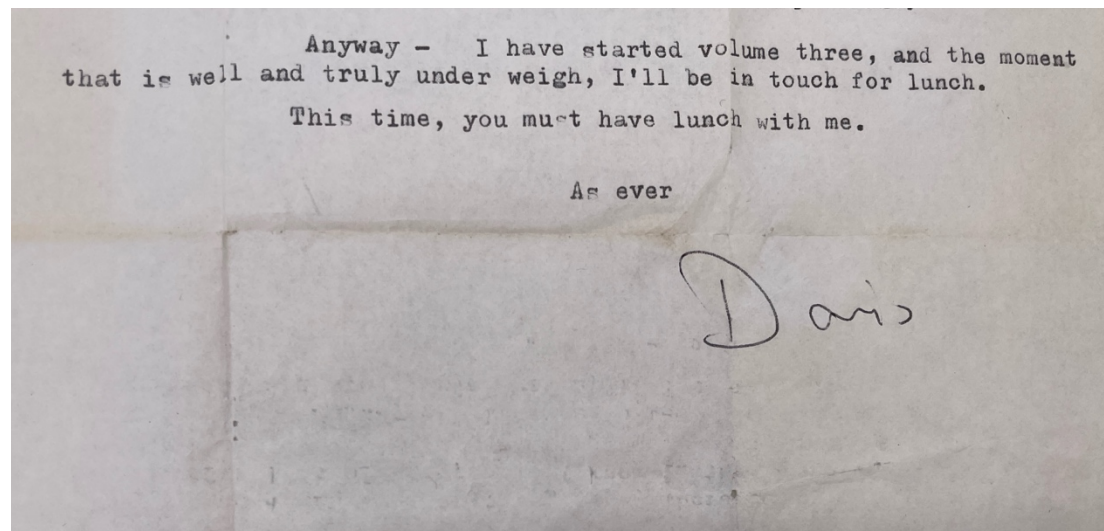
**12. [LESSING, Doris]; [SHAW, Mike]. [Brief TLS from Doris Lessing to Mike Shaw (Curtis Brown) turning him down].**  
[1979].

One-page TLS (24th March 1979) on thin, white paper: nine lines in black type, featuring Lessing's Kingscroft Road address, and signed in black biro, "Doris". Grubby, folded and heavily creased, a few nicks, unrelated note in black biro to reverse. Good-

A brief, but significant, 1979 typed letter, in which Lessing turns down Mike Shaw of Curtis Brown, the literary agency which first represented her: "Well, I can only say – and mean most sincerely – that I am very sorry – but I have decided not to". After a line about the handling of her foreign rights, she closes by noting that she has "started volume three," and once it "is well and truly under weigh" she will invite him for lunch. The "volume three" is likely *The Sirian Experiments*, the third volume of her five book sci-fi series, *Canopus in Argos: Archives*, which was published the following year, in 1980.

The British agent Jonathan Clowes represented Lessing for most of her writing career.

[ref: 3244] £175



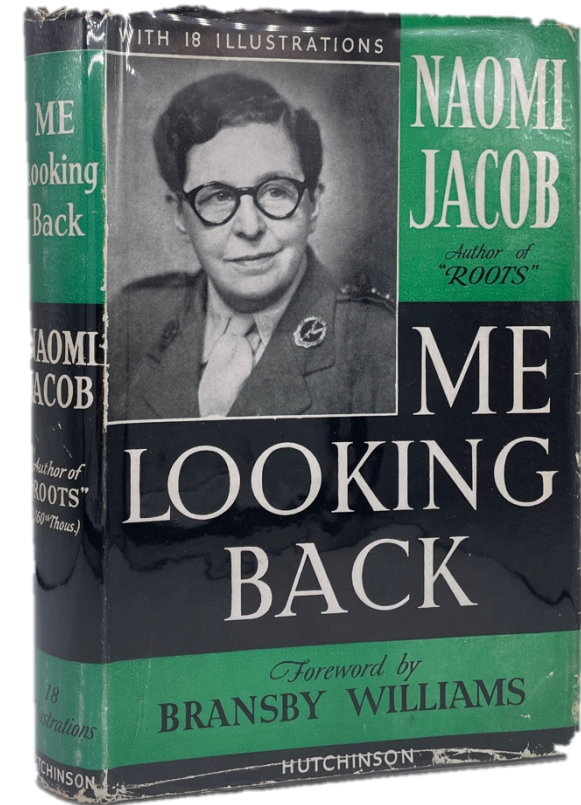
**13. JACOB, Naomi; WILLIAMS, Bransby (Foreword). *Me – Looking Back*.**

**With 18 illustrations.** London: Hutchinson & Co. Ltd, 1950.

FIRST EDITION, SIGNED BY AUTHOR. 8vo. Original black cloth, spine lettered in gilt. Extremities bruised, edgewear, minor mottling to top edges. Signed by Jacob in flamboyant violet pen to ffeep, POI in blue biro to bottom corner, some foxing, else, clean and bright. In the original illustrated dust jacket: edgewear and creasing, chipped, two short closed tear to bottom edge of rear panel. Two related Blackwell's postcards laid in, one addressed to the PO, Miss Sheila Bolton of Reading (who later became Professor Bolton): gently toned. Good+/ good+

A pleasing, signed, first edition copy of Naomi Jacob's 1950 book of reminiscences, focused on "the music hall, the theatre and people whose personalities are well known to us," including Fay Compton and Ivor Novello, and featuring a photograph of a dashing Jacob, with Eton crop, and wearing her Women's Legion uniform, to the dust jacket. Ripon-born, Naomi 'Mickie' Jacob was a popular novelist and broadcaster, best known now for her flamboyant masculinised dress, love of women, and, in literary terms, her seven-novel Gollancz saga (1930-1958), following several generations of a Jewish family (much like her own). In 1950, however, she would still have been burnished with the glow of her valued war-time contributions, during which she "display[ed] the energy of five women," working as a lecturer with the Ministry of Information and for ENSA, the Entertainments National Service Association.

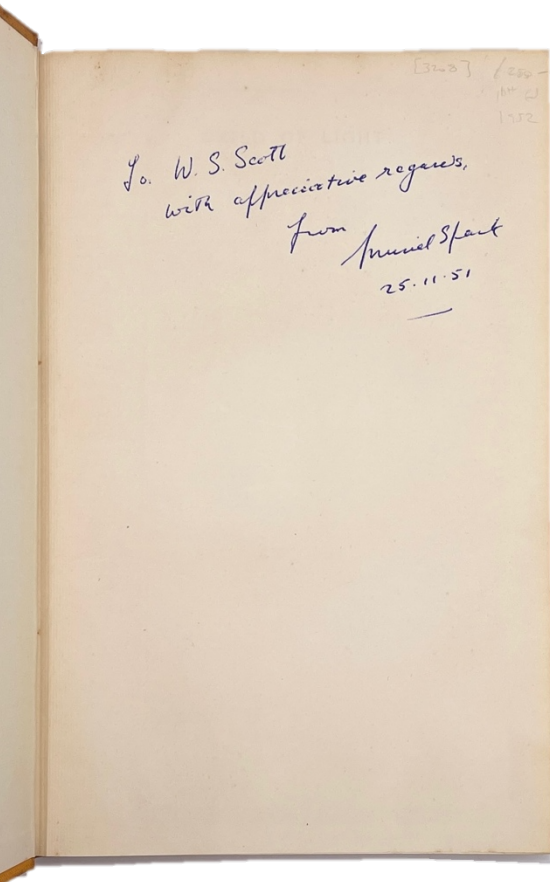
[ref: 3251] £65



**W. S. SCOTT'S COPY: "THE SWEEPING OMNISCIENT GENERALITIES WON'T DO"**

**14. SPARK, Muriel; [SCOTT, Walter Sidney]. *Child of Light: A reassessment of Mary Wollstonecraft Shelley*.** Hadleigh, Essex: Tower Bridge Publications Limited, 1951.

FIRST EDITION, INSCRIBED BY AUTHOR. Slim 8vo, incl. frontis portrait by S. J. Stump, "believed to be a portrait of Mary Shelley". Original orange cloth, lettered in red (faded, now). Spine sunned, pushing to spine ends, corners bruised,





cloth a little grubby. Inscribed by Spark in blue biro to ffeep: "To W. S. Scott, with affectionate regards, from, Muriel Spark, 25.11.51." Occasional pencil marginalia, featuring tart, tight, questioning commentary and a fair few "?" to Part I, notes to rear fep. Else, clean, bright and tight.

A grand critical association copy of Muriel Spark's first book, in which she sought to show Mary Shelley as "the equal of, yet different from, the male of her times," inscribed "with affectionate regards" in the year of publication to the Percy Bysshe Shelley scholar, Walter Sidney Scott; alongside recording her "gratitude" to Scott in the Preface, Spark quotes from his *New Shelley Letters* (1948) and includes his earlier volume of letters published by the Golden Cockerel Press, *Harriet and Mary* (1944) in her bibliography. Scott, however, appears not to have returned the critical regard, with (presumably) his pencil notes to the rear, commenting: "unfortunate title" and "the sweeping omniscient generalities won't do".

Rev. Dr. Walter Sidney Scott (1900-1980) was a British historian and biographer. In 1937 he married Margaret Jefferson Hogg; as her middle name suggests, she was a descendent of Percy Bysshe Shelley's friend Thomas Jefferson Hogg. The connection granted Scott access to Hogg's letters, which he published in a trilogy with the Golden Cockerel Press (of which *Harriet and Mary* is the second volume).

[ref: 3208] **SOLD**

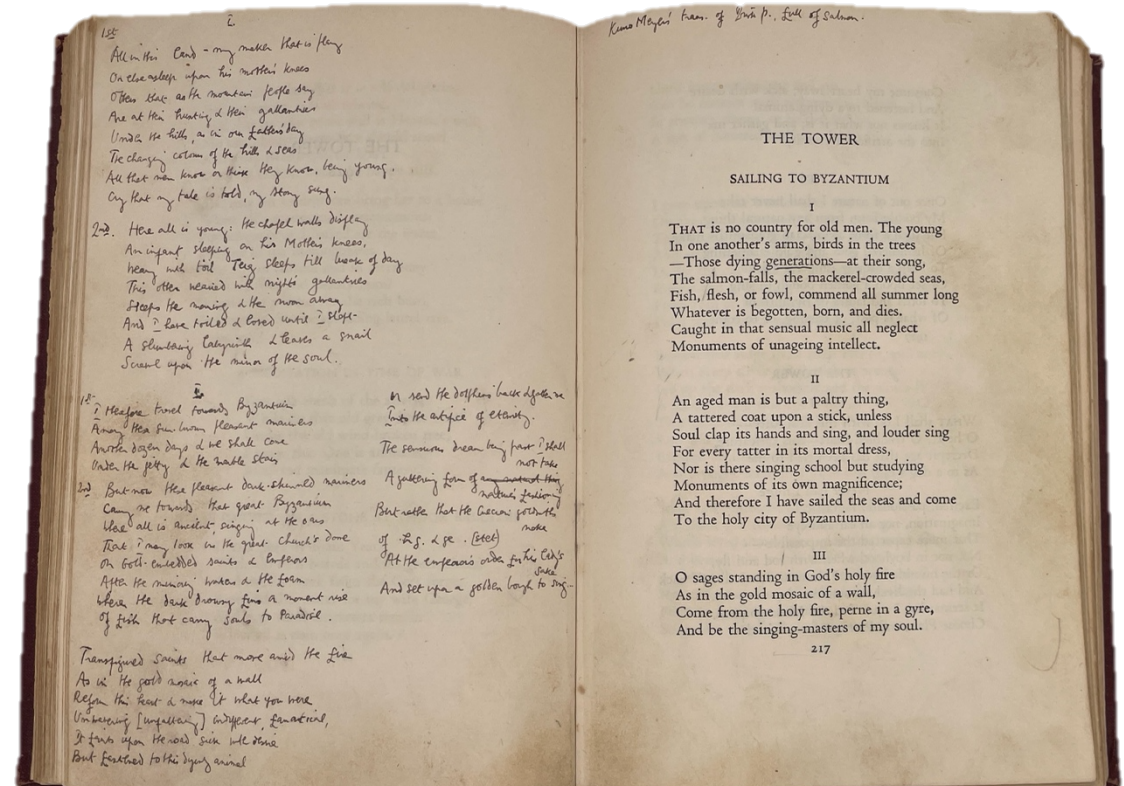
## 15. YEATS, W. B.; [BAYLEY, John]. **The**

**Collected Poems of W. B. Yeats.** London: Macmillan and Co., Limited, 1950.

Second edition, "with later poems added," JOHN BAYLEY's COPY. 8vo. Original maroon cloth, spine lettered and decorated in gilt. Shabby and well-handled: spine baggy and cocked, spine ends fraying, bumped and worn. Endpapers browned, inscribed in blue biro to ffeep: "John Bayley, August 1950," notes in brown ink to front pastedown and rear fep, rear hinge splitting, a little shaken. Evidence of Bayley's use throughout: marginalia in brown ink, biro and pencil, plus marks, incl. fingerprints and ink splatters, coffee stains and rings, and a few (minor) burns.

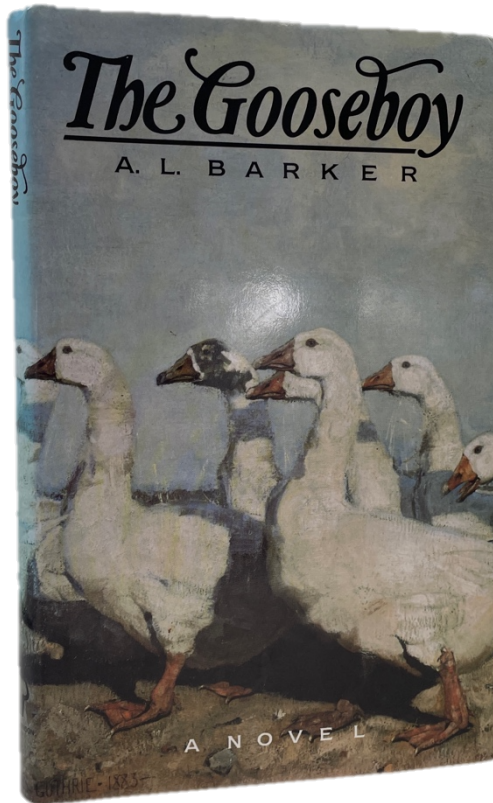
Good-

John Bayley's own well-handled and closely studied copy of the *Collected Poems of W. B. Yeats* (1950), inscribed with his name in the year of publication; an auspicious year for the talented Oxford undergraduate: in summer 1950 (indeed, just before acquiring this copy) Bayley "netted a first in



English finals, and also won the chancellor's essay prize (for an essay on the subject of 'Ritual'), and the even more coveted Newdigate prize for poetry (for 300 lines on Eldorado)" (ODNB).

"The King of Crit" and "the reviewer's reviewer," John Bayley (1925-2015) was a British academic, literary critic and novelist. His first wife, Iris Murdoch, rated him "the greatest critic since Coleridge"; in this copy, we can trace the nascent critic and academic, the already close reader, in training with the text. [ref: 3223] **£125**



**16. BARKER, A.L.; [GARDAM, Jane]. *The Gooseboy: A novel*.** London: Hutchinson, 1987. *FIRST EDITION, INSCRIBED BY AUTHOR. Original pale blue cloth, spine lettered in gilt. Pushing to head of spine and corners. Top edge foxed. Inscribed by Barker in black biro to half-title: "To Jane, my love & blessings, from Pat, A. L. Barker, Oct. 1992". Else, clean and tight. In the original illustrated dust jacket: light edgewear. Very good/ very good*

A smart first edition copy of A L Barker's novel, *The Gooseboy*, fondly inscribed to her fellow novelist, Jane Gardam, "from Pat"; an inscription uniting two prize-winning British authors.

[ref: 3246] **£50**

#### JANE GARDAM'S REVIEW COPY

**17. BARKER, A.L.; [GARDAM, Jane]. *The Haunt A novel*.** London: Virago Press, 1999.

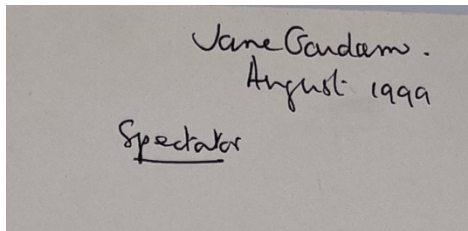
*FIRST EDITION, JANE GARDAM'S COPY. Original forest green cloth, spine lettered in gilt. Extremities bruised, cloth faintly soiled. Top and leading edges foxed. Toned, written in black pen to ffep: "Jane Gardam, August 1999, *Spectator*". Else, clean and tight. In the original illustrated dust jacket: sunned, creasing and light wear to top edges. Very good/ very good*

Jane Gardam's own review copy of A L Barker's final and "probably her best" novel, *The Haunt*, with her ownership

inscription to ffep; Gardam's *Spectator* review, 'The Ghost of Trees,' appeared in September 1999, a month after she inscribed her name and date in this copy.



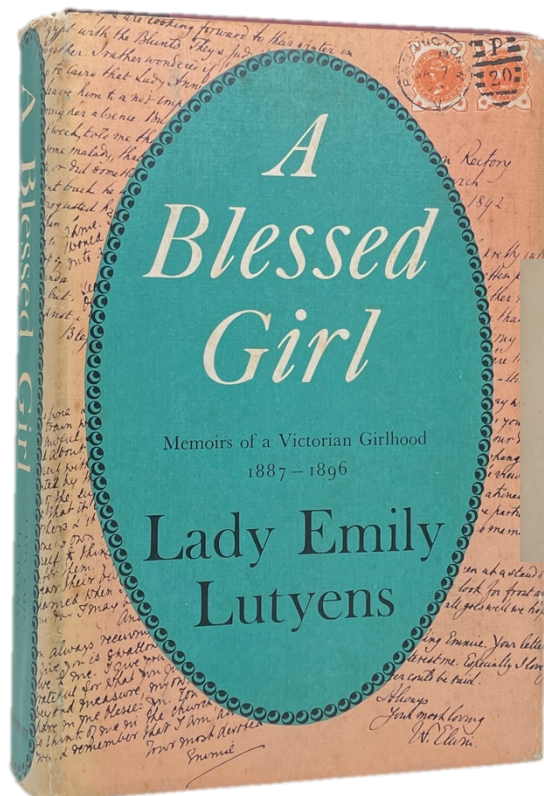




Gardam wrote: “Trees haunt *The Haunt*. [...] It is an examination of what being haunted means, and whether we can do anything about it. Auden once said that there is nothing to be done about it. We must sit it out. This is grim advice.

But if A. L. Barker is saying this too – and I think she is – she doesn’t say it grimly. She says it lightly, not cynically but hilariously. She understands that there can be pleasure alongside unease: the delicious first stirrings of infidelity, the comforts of offered love to the old and ridiculous. She knows us all” (Gardam, 1999). Jane Gardam (1999) ‘The Ghost of Trees,’ *The Spectator*, p.52. [ref: 3247] £40

## SKETCHES FROM LIFE



**18. LUTYENS, Lady Emily; ELWIN, Whitwell. *A Blessed Girl: Memoirs of a Victorian Girlhood chronicled in an exchange of letters, 1887-1896*.** Philadelphia and New York: J. B. Lippincott Company, 1954.

FIRST US EDITION, INSCRIBED BY AUTHOR. 8vo, incl. b/w frontis portrait and plates. Original quarter black buckram, spine lettered in gilt, mauve buckram boards. Gentle wear and pushing to spine ends, corners bumped. Endpapers toned, a few fox spots, gentle (rosy) staining to front and rear (from minor bleed from boards?), inscribed in blue ink to ffp: “Vipas with all good wishes, Emily Lutyens,” musty. Else,

clean and tight. In the original illustrated dust jacket printed in blue, black and pink: edgewear, head of spine nicked, gently soiled, pink stains to flaps. Good+/ good+

An unusual inscribed copy of the first US edition of the English theosophist and writer’s memoir and childhood correspondence with Rev. Whitwell Elwin, “a vivid and sharply observed account of an upper-class girl growing up in late Victorian England”; it features a brief and frank account of her meeting with the Leslie Stephens at Hindhead in 1896, plus bicycling with Ned Lutyens and visiting Miss Jeckyl: “She is very fat and stumpy, dresses rather

like a man, little tiny eyes, very nearly blind, and big spectacles”.

“A fearless and outspoken critic of the casual racism of the British in India, [Emily Lutyens] was a feminist, a vegetarian, and a socialist,” as well as a committed theosophist, who was close to Krishnamurti (ODNB). The sister of Lady Constance Georgina Bulwer-Lytton, a prominent

Vipas with  
all good wishes  
Emily Lutyens

suffragette, Lady Emily (1874-1964) had married the English architect, Edwin Lutyens in 1897 and taken up residence at 29 Bloomsbury Square, also Lutyens' office and the centre of his successful country-house practice. Here she also "established an all-India home rule movement" in 1916, which "was perhaps tactless, as her husband was then designing an imperial capital at New Delhi" (ODNB).

[ref: 3241] £65

**19. DE ROTHSCHILD, Lady; BATTERSEA, Constance; [BOREHAM, Mrs]; [OROTAVA LIBRARY/ THE ENGLISH LIBRARY, TENERIFE]. *Lady de Rothschild: Extracts from her notebooks with a preface by her daughter, Constance Battersea.***

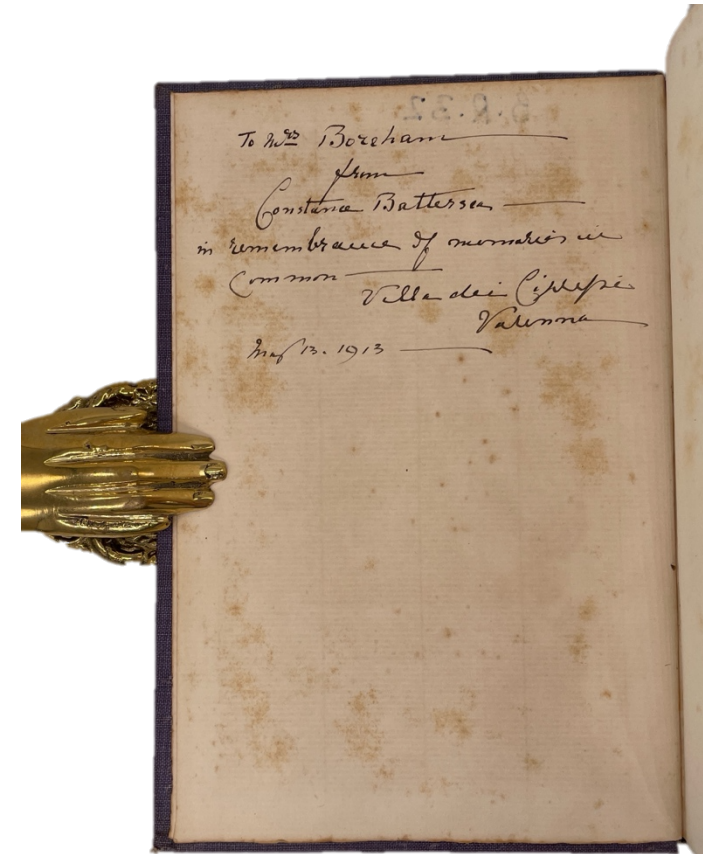
London: Arthur L. Humphreys, 1912.

*FIRST EDITION, INSCRIBED BY EDITOR. Large 8vo, incl. frontis portrait of Lady de Rothschild with Elfie, her Yorkshire terrier. Original lavender cloth, lettered and ruled in gilt. Top edge gilt, other untrimmed. Extremities bruised and worn, cloth rubbed, gently soiled, stain to head of spine. Feps heavily tanned, some foxing, "Orotava Library, Dec. 1920" inscribed in brown ink to front pastedown, "B.R.32" in black pen to ffeep and on verso, inscribed by Battersea in brown ink: "To Mrs Boreham, from Constance Battersea, in remembrance of memories in common, Villa dei Cipressi [?], Varenna, May 13. 1913". Good+*

An understandably well-handled first edition copy of extracts from Louisa, Lady de Rothschild's notebooks, edited and inscribed by her daughter, the society hostess, temperance campaigner and philanthropist, Constance Flower, Lady Battersea, to her fellow benefactor, Mary Boreham, the founder of Orotava Library, now known as the English Library, Tenerife: "in remembrance of memories in common, Villa dei Cipressi [?], Varenna, May 13. 1913". The philanthropic pair seem, then, to have met and forged a connection during a visit to Varenna, Lake Como, Italy.

Now known as the British Library of Puerto de la Cruz, the Orotava Library began life in the eclectic book collection that Mary and Walter Boreham brought with them to Tenerife in 1890 and began to lend to fellow British expats living in the Orotava area. The Library opened in 1903 and upon Mrs. Boreham's death in 1917, it received her private collection of 4000 books. A book sale followed at some point, with other books being lost to the climate.

[ref: 3206] £100





## SCOTTISH-CUM-OXFORD-CUM-WOLFENDEN INTEREST

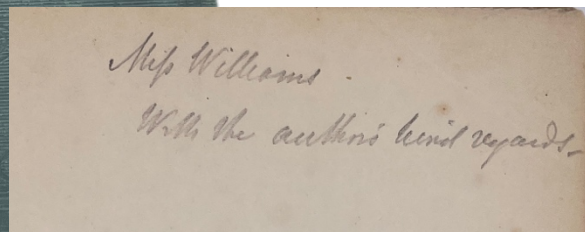
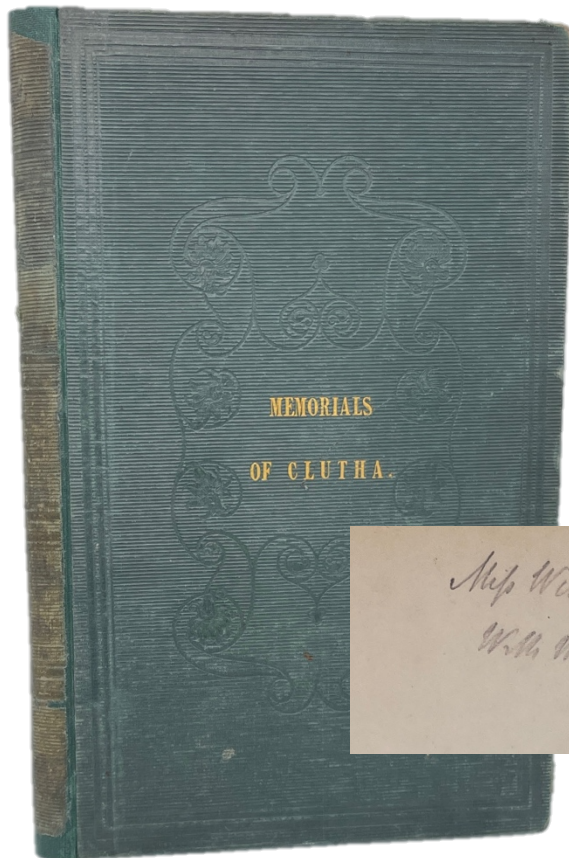
**20. PHIPPS, Elvira Anna; [WILLIAMS, Miss]; [HALES, Richard Cox]; [ADAIR, James]; [MacIntyre, James (ex libris artist)].** *Memorials of Clutha: Or, pencillings on the Clyde; illustrated with twelve highly finished lithographic views.*

London: Printed and published by the author, by C. Armand, 1841.

FIRST EDITION, PRIVATELY PRINTED, INSCRIBED BY THE AUTHOR-ILLUSTRATOR. 8vo (in 4s) (22.9 x 14.7cm), pp. [4], ix, [11]-107, [1] + frontis and 7 plates, featuring 12 lithographed views "Drawn from nature & on stone by E A Phipps", printed by L. M. Lefevre, with tissue guards. Original green cloth, decorated in blind, upper board lettered in gilt. Edges untrimmed. Professionally re-backed, original spine laid back down, rubbed and bumped, corners bruised and worn, top corners rounded. Edges toned. Original endpapers retained, with Richard Cox Hales' armorial ex libris to front pastedown, James Adair's later illustrated ex libris by James MacIntyre, showing "The Tolbooth, Glasgow" to ffeep (see lefthand illustration to title page). Inscribed by Phipps in pencil to half-title: "Miss Williams, with the author's kind regards." Gently toned, foxed, esp. plates, a few marks. JiscLHD locates one copy only (GlasgowUL).

A pleasing familial association copy of the rare privately printed edition of Elvira Anna Phipps' multi-form travelogue (rendered in prose, poetry and lithographs) of her "perambulations, or, as they literally were, 'pencillings' on the Clyde," and her journey, via rail and steamship, from London, via Manchester and Liverpool, up the Ayrshire coast; inscribed to her sister-in-law-to-be, Miss Williams, whose future husband, the Oxford-based cleric, Richard Cox Hales, subsequently claimed the book for his own, and with the later ex libris of the Procurator-Fiscal of Glasgow and Edinburgh-to-be, James Adair, illustrated with a Glasgow cityscape by James MacIntyre.

Phipps opens her account of her August 1840 journey with jibes at both philosophers – "elbow deep in the dust of centuries, you will frown, and say, 'I never touch a book written by a lady.' Then, sir, make your bow and go off – though it be to return to your mesmerism, and magnetism, and all the isms, not excepting rheumatism" – and bluestockings: "you will find nothing here but pure, unadulterated English – no classical quotations – no accidental intimations that German, Spanish, and Italian authors are favourites with me". She then collects herself to focus on her journey, mentioning Arran, Irvine, Ardrossan, Fairlie, the Kyles of Bute, Dunoon, Gourock and Greenock, Port Glasgow, Erskine,



and Renfrew. In Glasgow, she visited the Hunterian, the Royal Exchange, the Necropolis, and the Asylum for the Blind. A trade edition was published the following year, in 1842, by Smith, Elder and Co.

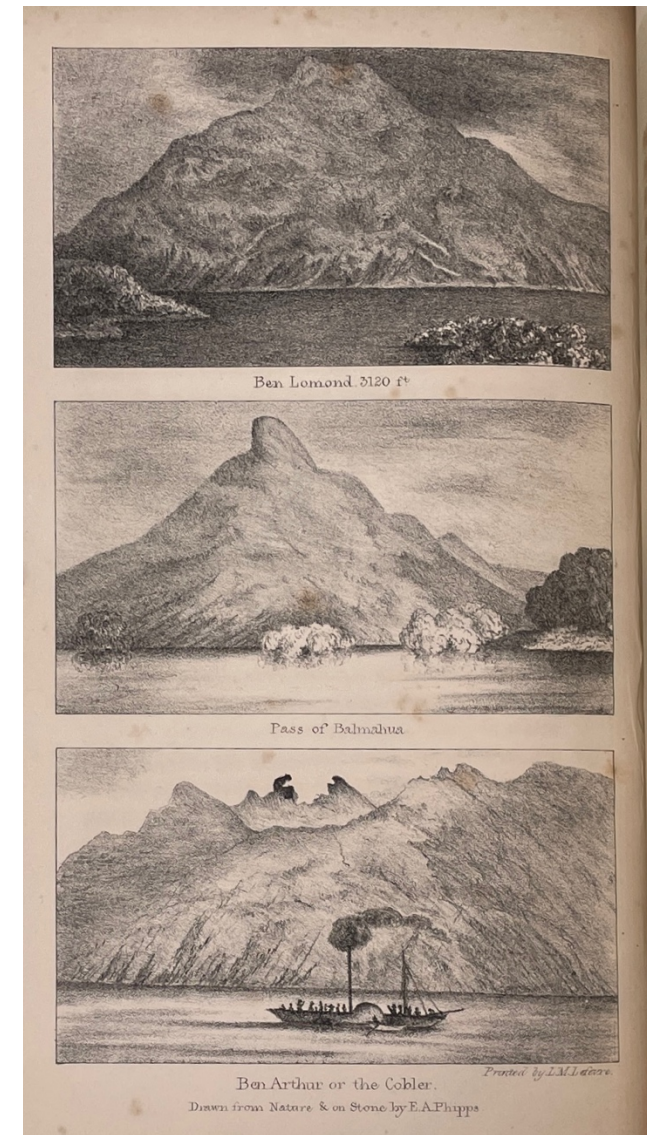
Born in Agra, British India, Phipps (1815-1850) was the daughter of Colonel Pownall Phipps, who served in the Bengal Army of the East India Company. On return to England in 1823 the family lived in Brighton before settling in London. Phipps married Joshua Williams – “One of the most popular barristers of his day” and later conveyancing counsel to the court of chancery (ODNB) – in 1843, two years after this edition was published by C. Armand. She had five children with Williams, before her premature death in 1850. The Miss Williams of Phipps’ inscription was her sister-in-law-to-be, Esther Phillips Williams (1820-?), who married Richard Cox Hales (1817-1906), the English first-class cricketer and Oxford-based clergyman, in 1846, hence his armorial ex libris to the front pastedown.

It seems likely that the book’s later owner was the Scottish solicitor and Procurator-Fiscal of Glasgow and Edinburgh, James Adair, OBE (1886-1982). The only dissenting voice on the Wolfenden committee, his own minority report followed in the *Scotsman* in September 1957. Adair advised against amending Scottish law, concerned that “sinning for the sake of sinning” would no longer be unlawful. In earlier decades, however, he had developed a reputation as “an entertaining public speaker on topics such as Old Glasgow Streets, Old Glasgow Characters, and Edinburgh Life,” hence his choice of the Tolbooth, Glasgow, for his ex libris, which was demolished in 1921 (excepting the steeple) (Meek, 2013).

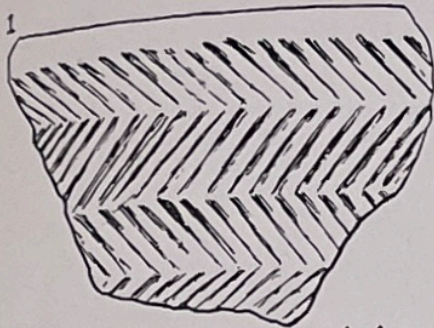
James MacIntyre was an Ayrshire-born artist, known “as a skilled and sensitive etcher” who “specialised in detailed studies of Glasgow architecture and cityscapes”.

Jeff Meek (2013) ‘James Adair: Lord Protector of Scottish Morality,’ *Queer Scotland Webpage*.

[ref: 3209] £500



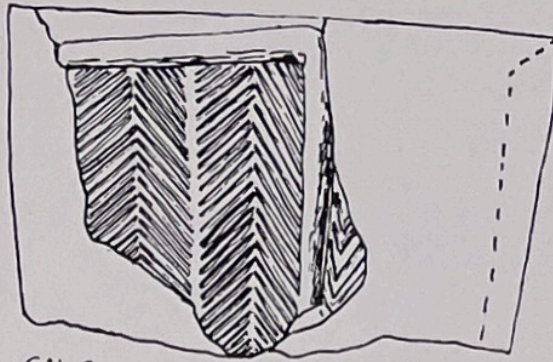




GAL.1

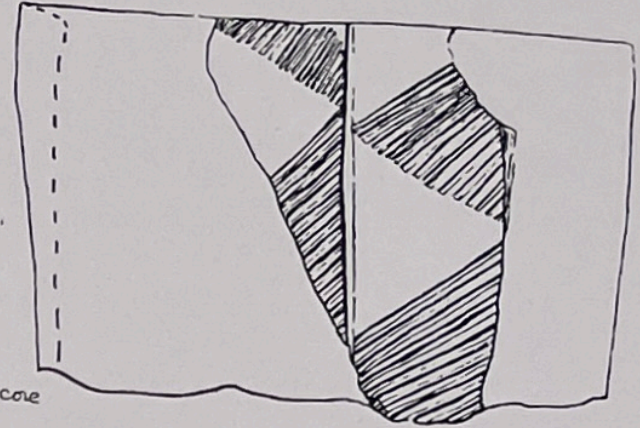
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2A



GAL.2

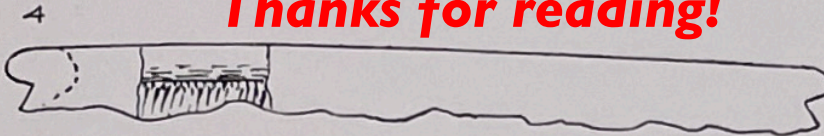
2B



red, black core  
5



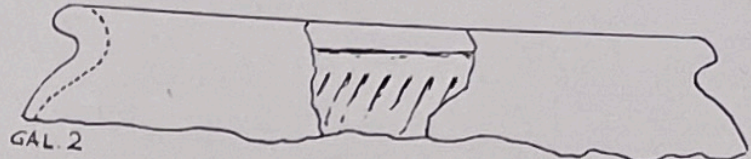
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4

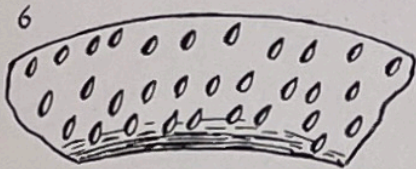
GAL.2

red, black core



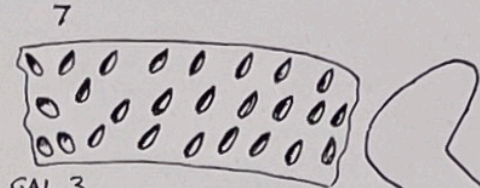
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8



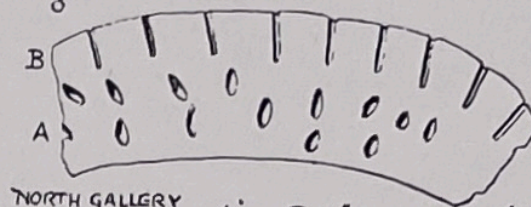
GAL.2

grey, hard



GAL.3

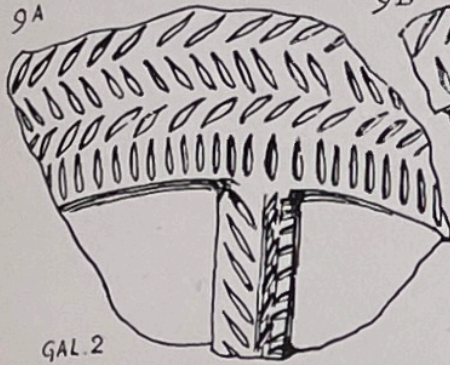
diameter 13" red slip



GAL.2

8

grey

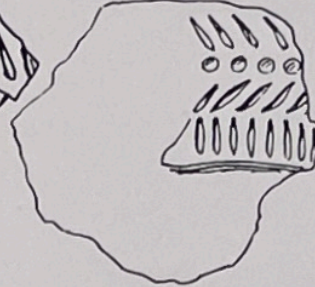


9A

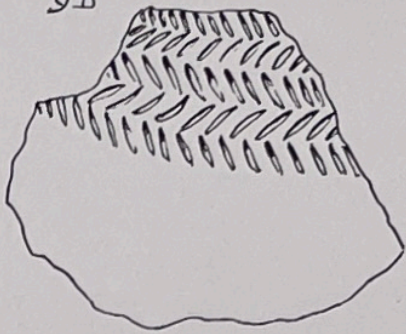
9B



9C



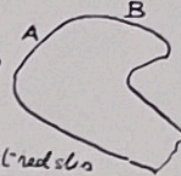
9D



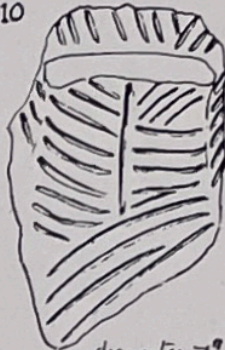
NORTH GALLERY

diameter 11"

light red slip

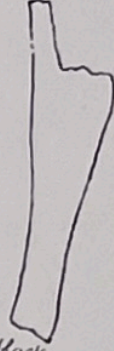


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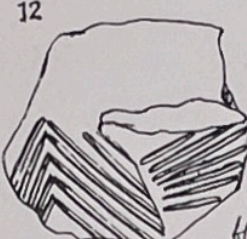
diameter 7"

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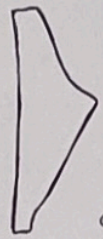
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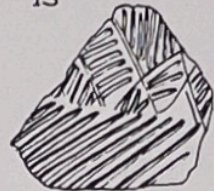


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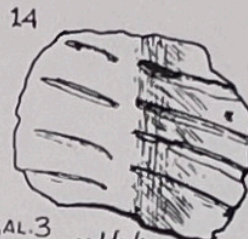


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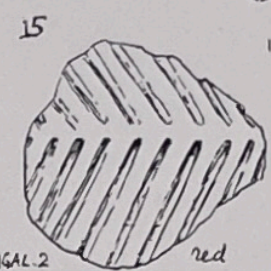
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14

GAL.3

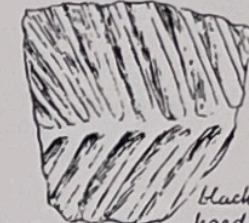
reddish



15

GAL.2

red



16

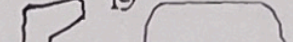
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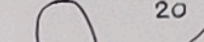
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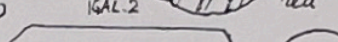
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21

Thanks for reading!