

This copy of the English Poets in 45 Vols.

was given by Alice Boyd to D. G. Rossetti in 1880,

Annotated by him during the last two years of his life,
and at the sale of his Library 7 July 1882 purchased by

Henry Virtue Tebbs,

and kindly returned to Alice Boyd,

SPECIMENS

WITH MEMOIRS OF THE

LESS-KNOWN BRITISH POETS.

as a memento of the deceased poet and friend.

Penkill Castle, 1882.

D.G.R. died 9th April, (Easter Sunday) 1882.

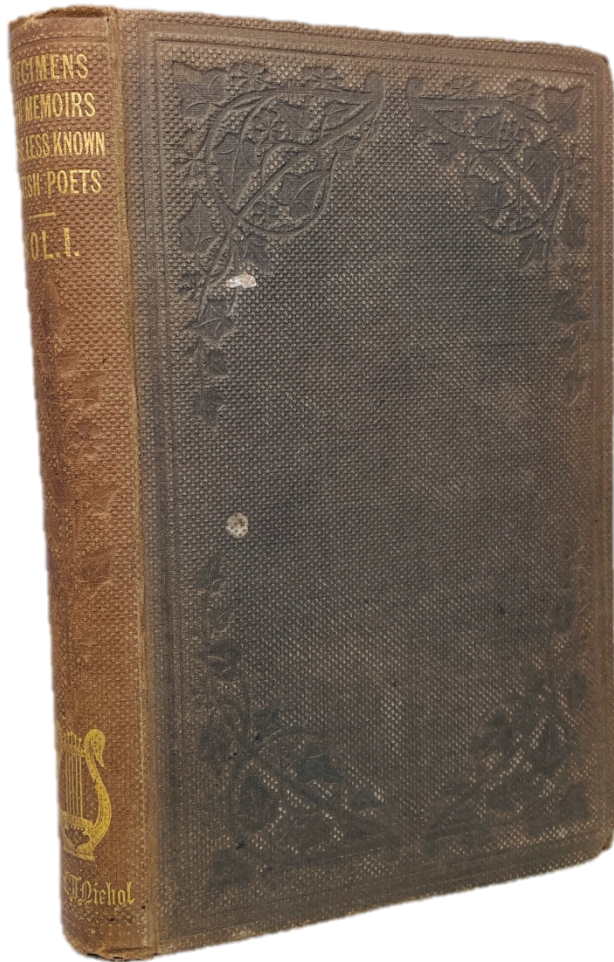
Quair Books

At
York National
Book Fair

September 2026
Stand 123

“THIS COPY OF THE ENGLISH POETS [...] WAS GIVEN BY ALICE BOYD TO D.G. ROSSETTI IN 1880...”

I. [ROSSETTI, Dante Gabriel]; [BOYD, Alice]; [TEBBS, Henry Virtue]; JAMES I SCOTLAND, DONNE, John, DUNBAR, William, et al (poets). *Specimens with Memoirs of the Less-known British Poets. With an introductory essay, by the Rev. George Gilfillan [Vol. I only (of three, and 45 in total)]*. Edinburgh: James Nichol, 1860.



FIRST EDITION (one volume only), DANTE GABRIEL ROSSETTI'S

ANNOTATED COPY. 8vo, pp. lvi, 324. Publisher's original brown textured cloth, spine lettered in gilt, ruled and decorated in gilt and blind. Spine sunned, gentle wear and pushing to spine ends, corners bumped, white marks to upper boards. Edges toned. Attractive memorial inscription in black ink to half-title with shadow of pencil inscription and ruling behind: "This copy of the English Poets in 45 Vols., was given by **Alice Boyd** to **D. G. Rossetti** in 1880, Annotated by him during the last two years of his life, and at the sale of his Library 7 July 1882 purchased by **Henry Virtue Tebbs**, and kindly returned to **Alice Boyd**, as a memento of the deceased poet and Friend. Penkill Castle, 1882. D.G.R. died 9th April, (Easter Sunday) 1882." **Pencil crosses, scoring and occasional pithy marginal notes, in a hand showing DGR's older age and ill health, to c. 48 pages**, including sections about James I (pp. 34, 38, 39-42), William Dunbar (pp. 59, 65 & 66), Philip Sidney (pp. 112, 114-116), and John Donne (pp. 202-4 & 207-213), occasional inky fingerprints, plus three paper markers, perhaps also contemporary. Else, clean and tight. Very good.

An outstanding Pre-Raphaelite association copy of the first volume of Rev. George Gilfillan's *Specimens with Memoirs of the Less-known British Poets* (1860) from the libraries of Dante Gabriel Rossetti and his friend the Scottish Pre-Raphaelite painter and 14th Laird of Penkill Castle Alice Boyd, featuring DGR's annotations (made in the last two years of his life).

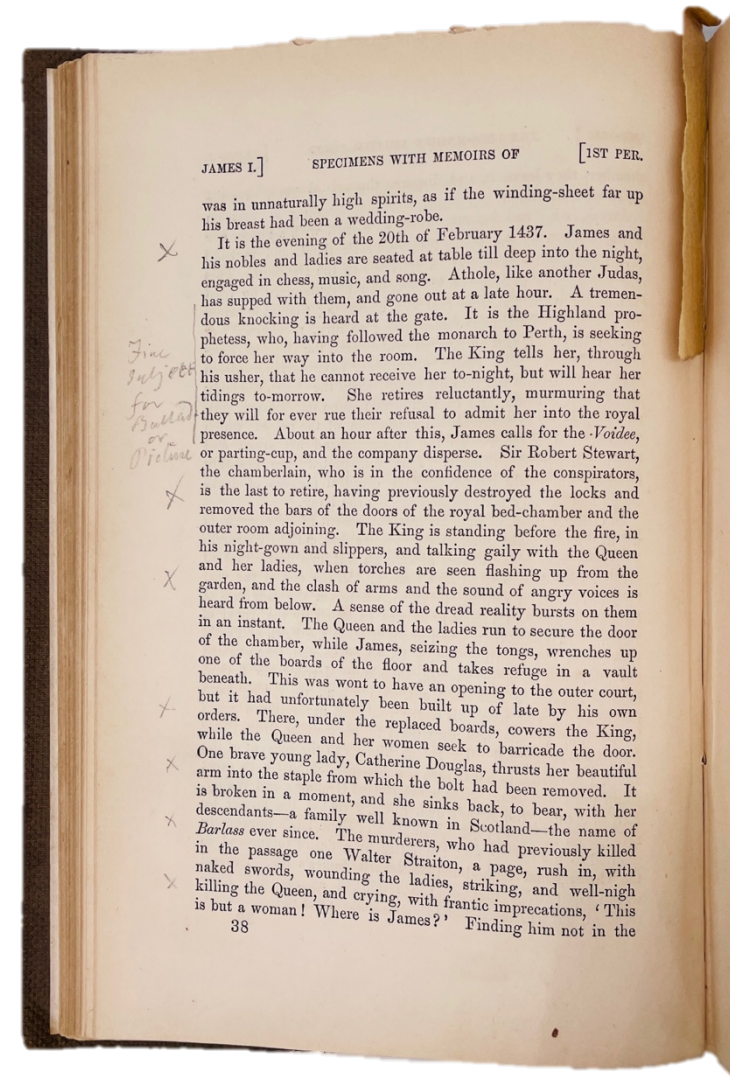
This copy was originally gifted (apparently with the other 44 volumes in Gilfillan's *The Library Edition of British Poet* series) to the artist-poet by Boyd in 1880, then, following his death on Easter Sunday 1882 and the sale of his belongings from his London home later that summer, according to the memorial inscription (likely by Boyd?), bought by another friend, Henry

Virtue Tebbs, and returned to Boyd at Penkill, “as a memento of the deceased poet and Friend”. DGR’s correspondence confirms much of the memorial inscription and, in conjunction with the pencil annotations, suggests additionally that **it was this volume “of Gilfillan’s *British Poets* [that DGR] used as a source for his ballad ‘The King’s Tragedy’”** (Fredeman, *Correspondence IX*). **DGR’s annotations begin proper on p. 34 with the ‘James I. Scotland’ section, including an abundance of asterisks and occasional pithy pencil notes, such as on p.38, the observation: “Fine subject for Ballad or Picture”.** Drawing on both James I’s poem *The King’s Quair*, “portions of which DGR transliterated and worked into his ballad”, as well as the in/famous tale of the Scottish King’s murder, which Gilfillan included in his section introduction, DGR’s ‘The King’s Tragedy’ joined his other freshly written ballads ‘Rose Mary’ and ‘The White Ship’ in his second and final collection of poetry, *Ballads and Sonnets* (1881). It is doubly apt that Tebbs, a lawyer and collector, who was on the fringes of the Pre-Raphaelite Brotherhood, returned this volume to Boyd, not only because it had originally been her gift, but also because **DGR had been introduced to James I’s poem during his visits to Penkill via the murals that his close friend (and Boyd’s lover) the Scottish Pre-Raphaelite artist-poet William Bell Scott had created, in collaboration with Boyd, for the castle’s tower staircase, which were based on *The King’s Quair* (and used fellow Pre-Raphaelites as models, including DGR’s siblings Christina and William Michael; see also Bell Scott’s *The King’s Quair* folding screen in the Scottish Collection of the National Galleries of Scotland). Indeed, DGR’s biographer Jan Marsh tells us that Bell Scott’s murals (painted 1865-8) “inspired [DGR] to write his own ‘King’s Tragedy’” (Marsh, 1999).**

For further details, including DGR’s discussion of this volume in his correspondence, plus his marginalia to the John Donne section, do get in touch.

William E. Fredeman (ed. 2010) *The Correspondence of Dante Gabriel Rossetti: The last decade, 1873-1882, Kelmscott to Birchington. Volume IX, 1880-1882*. Cambridge: D.S. Brewer; Jan Marsh (1999) *Dante Gabriel Rossetti: Painter and Poet*. London: Weidenfeld & Nicolson.

[ref: 3553] **£6500**

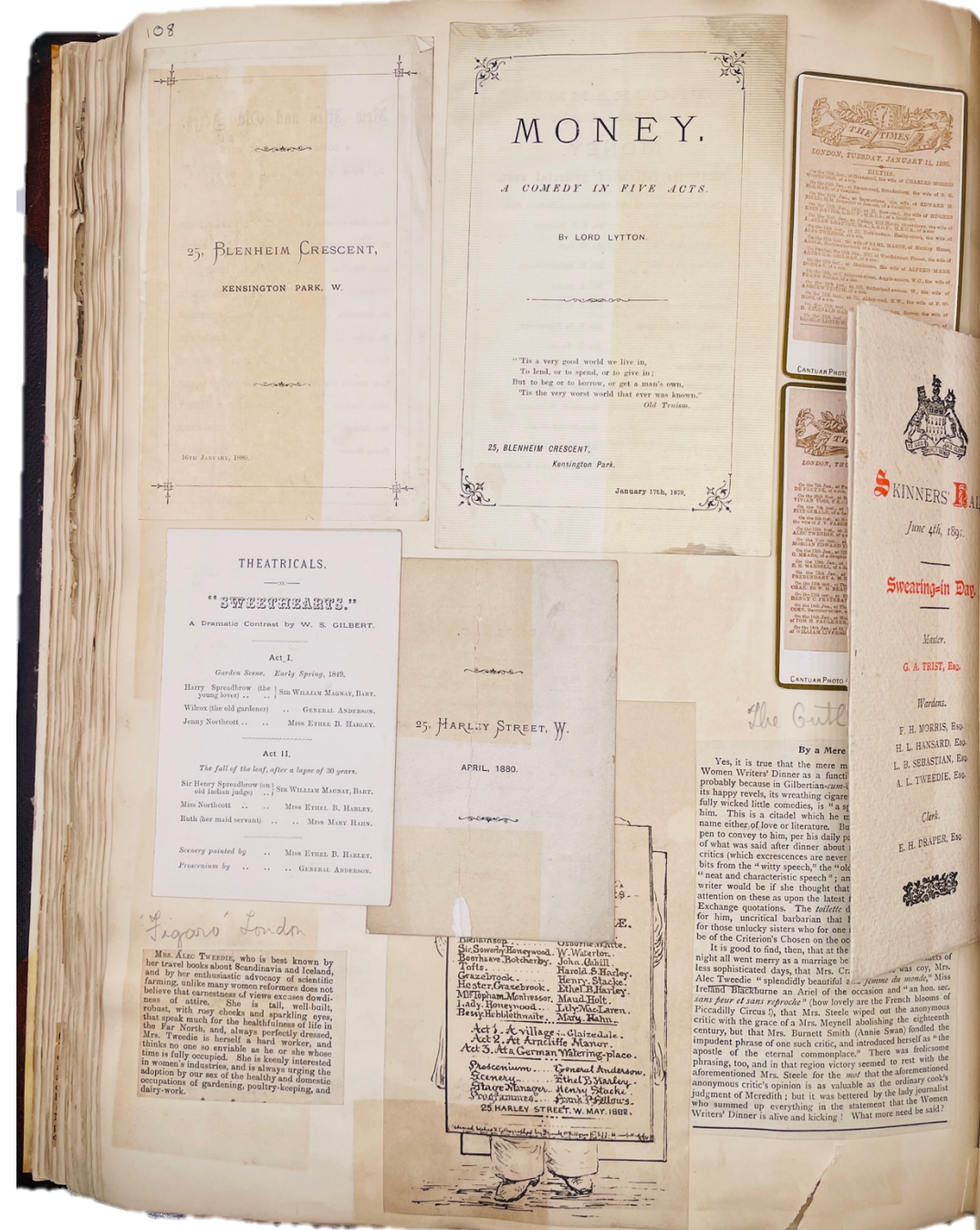


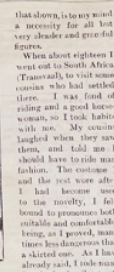
2. [TWEEDIE, Ethel Brilliana (aka Mrs. Alec Tweedie)]
[Professional Scrapbook of Mrs Alec Tweedie, British journalist & traveller, philanthropist & socialite]. [1879-1909].
MRS. ALEC TWEEDIE'S PROFESSIONAL SCRAPBOOK. Folio (42.8 x 33cm), [pp. 4 blank, 1-140 hand-numbered in blue ink, with 19 blanks (pp. 2, 97, 103-6, 112, 114-19, 129-33, 140), 2 blank]. Original three quarters burgundy morocco, brown morocco boards, ruled in gilt and black. Professionally re-backed, with original spine laid back down, joints repaired, fresh gilt and black ruling; some scuffing, corners worn. Hinges reinforced, some offsetting and tobacco toning, some closed tears. **Featuring clipped (and some folded) newspaper and magazine reviews (1889-1909), some illustrated, relating to Tweedie's professional life as a travel writer and journalist, and her life as a society and philanthropic figure, with longer pieces interleaved, plus more personal items** (dated 1879 on, see image to right), such as programmes

for Harley Street theatrics, in which she performed as a younger woman, carte de visites of the announcement of her eldest son's birth, and opening with the announcement of her marriage. The scrapbook is annotated (presumably by Tweedie) throughout, mostly in pencil, including publication titles (primarily, English and Scottish local, regional and national newspapers, journals and magazines, but occasionally featuring international press, including North American and Finnish reviews, a number with hand-written translations), headers detailing to which publications or performances the reviews relate (as well as a few pages of 'Odds and Ends'), plus occasional comments such as: "My Maiden Speech!". Some creasing,



MRS. TWEEDIE.





THE SIDE SADDLE QUESTION - RIDING WITH A DIVIDED SEAT IN ICELAND

SHALL WOMEN RIDE ASTRIDE?

A GIRL'S RIDE IN ICELAND.

TO THE EDITOR OF THE DAILY GRAPHIC.
SIR,—I have been away from home, and only to-day
came across the picture in last week's *Daily Graphic*,
quoting a "Girl's Ride in Ireland," and giving a sketch
of a lady riding astride. As this picture gives a wrong
impression, and makes the woman look very masculine,
allow me to say I never suggested a woman riding
otherwise than in a divided skirt. With this I
sent a sketch of one of our party on a horse
in a skirt (160 miles) to the Geyfers, from
Newkirk, and back in four days. Our costume
a simple divided skirt arranged on short notice
in Ireland, might be far more gracefully man-
aged by a good tailor, and should look anything
but ungainly or unwomanly. Twice the amount of
riding, with very much less fatigue, can be accom-
plished on a man's saddle.

For hard riding I strongly advocate a cross saddle first, for comfort; second, for safety; third, for health. After some experience, I am quite convinced no woman having given a cross saddle a fair trial would ever again wish to mount sideways added to which the poor horse would no longer be subjected to sore backs and all the other evil attendant on the side saddle of the day.—You obediently,
ETHEL B. TREXIDE (née HARELY).

THE CROSS SADDLE MORE COMFORTABLE.

TO THE EDITOR OF THE DAILY GRAPHIC.

STIR.—As one who has ridden many hundred miles astride as well as side saddle, I crave your kind indulgence to make a few remarks upon the question. Although I have been staying here (in Bourneourt) for some weeks, I have not yet seen the masculine minded equestrians, with their manish trousers and hats, nor do I wish to, except from pure curiosity. Trowsers are certainly not a lovely form of garment at all, and for women are simply hideous! My knickerbockers, whether tight or loose (preferable loose), is different, and if ladies would adopt a rustic such as that depicted below there could be little objection made. A short skirt, which need not be longer than



THE SIDE SADDLE QUESTION: A LADY'S
VAAL RIDING OUTFIT

WOMEN ON HORSEBACK

THE QUESTION OF CROSS SADDLES
VERSUS SIDE SADDLES.

The Claim is Made That All Women Who Have Ridden Mu Fashion Are Advocates of That Style--An Ancient Chaucer's Idea of Purgatory.

First, let me say I do not advocate cross-riding for women because it is more "mannish," far from it. A masculine woman is my abhorrence, but cannot see why women may not enjoy the same sports as men, if they can do so with equal safety.

Why are English women so well developed, so clear-complexioned, so vigorous, in every way capable of enduring fatigue? Our great grandmothers were not so. For one simple reason—the female sex now enjoys every kind of exercise. Women in the last 25 years have ceased to be looked upon as fragile household dolls. Open air and exercise have transformed the poor hysterical, headachy, fancy-work young woman into



thoroughly healthy and vigorous one, capable

Is she "fast or mannish" in consequence? Certainly not. Some irate old gentleman evidently thinks she is, however, for writing to a paper the other day he said that if he found one of his daughters riding astride he would turn her out of his house on a moment's notice.

Riding is one of the most health-giving exercises and is attended with very great pleasure, but women now ride, with a very great amount of ease. Men in all ages and all climates have ridden in the same position they use to-day, simply because it is practical. Women, on the other hand, have to crossways, sideways, pillion, and a chair. Probably their only reason for discarding the first—12 centuries ago—was the fact that a side-saddle allowed of more gorgeous apparel, and, as they did not ride "hard," appearances were a great

Should a woman risk her life for the sake of appearance or conventionality? To my mind, certainly not. I cannot myself see why a well-dressed woman does not look quite as well on her feet as sideways. A divided skirt, two all-habits in fact, is very becoming. With this woman can be hung up by her skirt to a postman, a position often ending in a terrible death. With a man's saddle horses are saved.

A woman's weight when riding a *california* is equally balanced, and her own back thereby is a continuous strain. As soon as the old side-saddle is abandoned girls will no longer require to ride the off or near side, as they now so frequently prevent their growing crooked. Why should they grow crooked unless the side-saddle forced them into an unnatural position.

I have ridden all my life (on a side-saddle) and have travelled some hundred miles "as a man" and all I can say is I found the latter most comfortable. The recent controversy on this subject has

[illegible][illegible]

reason why the saddles used by both sexes in the present day should not be exactly the same size. Then women would be able to ride all kinds of horses, which, with the present mode, they cannot in comfort. On a side-saddle an excessively low trot, or a very high-stepping horse, causes continuous jar. If women all rode crossways, they should no longer hear the cry of the dilettante of procuring a horse "fit for a lady." The

horse that is really fit for a lady at the present time is a perfect animal. It should be absolutely sure-footed, and it should also have perfect poise or the woman's back will suffer sooner or later from the awkwardness of her position. Turkish and Egyptian women get over the difficulty by combining the two kinds. They use a cross-saddle completely with pillows, and nestle themselves on top of the cushions. I don't fancy English women would care to ride in this fashion.

All the English women who have really riding experience, aside, strongly advocate that

Surely their practical experience is far preferable to volumes of theory. Cross-riding should be by all women before being condemned by conventionality.

Spotsman:
April 21

"The Indians will do it in the
 morning, if it is raining. So many things
 militate against it. So many words might
 be said by the Hyde Park bazaar as
 the debate upon the same subject would
 be, and which he would not say
 thought them. However, the rumor is
 that three or four ladies propose to attend
 the first meeting of the Conchological Club at
 London given lastly expense, it is possible
 has a long start, and he would not wonder
 their names are not known, but they are
 known figures in society, political, literary
 and may be read upon to be there in the
 course of the day. It is not probable
 that after the first or two will want
 to be present at the first meeting of the
 Conchological Club.

toning and nicking to reviews, a few taped, but otherwise in very good order. A number of clipped reviews laid in. Very good

A unique and substantial scrapbook mapping the remarkable early professional contributions and life of “the woman traveller,” British sports and travel journalist, society figure and early agitator for ‘women in professions’, Ethel Brilliana Tweedie, who published as Mrs. Alec Tweedie, via critical responses (clipped newspaper, journal and magazine reviews) to her many and various books, pamphlets and articles, as well as her role as a society and philanthropic figure; **likely compiled by Tweedie and annotated throughout in her hand**, it opens with accounts of her marriage, includes reviews of her books (*A Girl’s Ride in Iceland* (1889), *The Oberammergau Passion Play* (1890), *A Winter Jaunt to Norway* (1894), *Wilton, Q.C.; Or, Life in a Highland Shooting-Box* (1895), *Through Finland in Carts* (1898), and her biography of her father, *George Harley* (1899)), pamphlets and articles (such as *Danish versus English Butter-Making* (1895), ‘A Visit to the “Institute Pasteur”’ (1889) and ‘Golf vs. Bicycling’) and popular *Temple Bar* interviews, ‘At home’ with Norwegian playwrights Ibsen and Björnson, plus Dr Nansen, as well as **accounts of “My Maiden Speech” at the 1896 public meeting introducing the National Council of Women of Great Britain & Ireland, her work for women in agriculture, and her role as Chair of the 3rd International Congress of Women (1909)**. It includes the media furore around women riding astride (see image to the left), a practice Tweedie had adopted, following Icelandic women, whilst travelling in their country. It also features more personal items, such as theatrical bills for private performances as a young woman at 25 Harley Street and a menu (the Women’s Writers Dinner), plus obituaries of her father, the Scottish physician, George Harley (1829-1896), and reports about the jubilee celebrations of her old school, Queen’s College, London, which Tweedie marked with her booklet, *The First College Open To Women* (1898).

Ethel Brilliana Tweedie FRGS (formerly Harley, 1862-1940) was a prolific British travel writer and popular journalist, who wrote as Mrs. Alex Tweedie,

'E.B.T,' 'Brilliana' and, earlier, as Ethel B. Harley. **This scrapbook covers the early years of Tweedie's extraordinary career (1889-1909 predominantly, but including personal items dating from 1879), when she was also a society figure;** it leads up to, and includes the years immediately after, the tragedy of her husband Alexander Tweedie's unexpected death in 1896, which was followed by her father's death three months later. Tweedie received neither settlement nor bequest from either man and turned to writing to support herself and her two sons. Whilst the scrapbook features obituaries of her father, it is silent on her husband (whose death followed "the shock of financial disaster following the catastrophic failure of his marine insurance syndicate") – perhaps the reason for the blank pages, in an otherwise stuffed scrapbook?

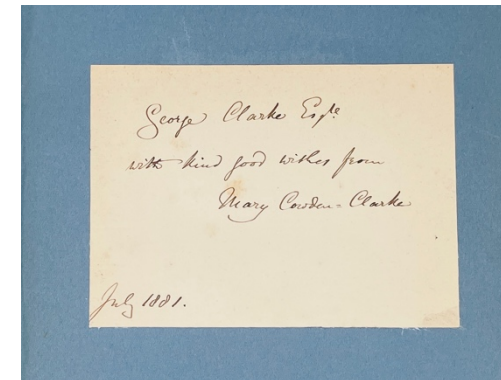
The preeminent account of the early professional and philanthropic life of the extraordinary British traveller and popular writer at the turn of the 19th/20th century, who used her platform and pen to advocate for women's rights, especially in education and work.

[ref: 3602] **SOLD**

"A PLAGUE O' THESE PICKLE-HERRINGS" (TWELFTH NIGHT I-5)

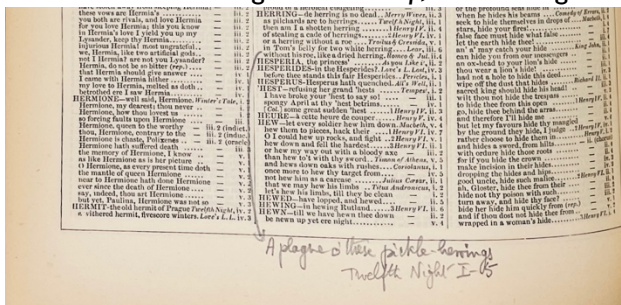
3. [SHAKESPEARE, William]; COWDEN-CLARKE, Mrs [Mary]; [CLARKE, George]. *The Complete Concordance to Shakespeare: Being a verbal index to all the passages in the dramatic works of the poet.* London: Bickers & Son, 1889.

NEW AND REVISED EDITION, WITH INSCRIBED NOTED BY AUTHOR PASTED IN. Substantial 8vo, pp. xi, [i], 860, 4 catalogue of Cowden-Clarke's publications. Original textured navy cloth, spine and upper board lettered and decorated in gilt, incl. gilt-stamped portrait of Shakespeare to upper board. Bevelled edges. Light blue endpapers. Rubbed, some scoring to bottom board, corners bumped and worn. Edges toned. Inscribed in brown ink to "George Clarke esq., with kind good wishes, from Mary Cowden=Clarke, July 1881" on cream



note pasted to ffep, later gift inscription to first blank, toned, a few fox spots, four pencil annotations, else, clean and tidy. Very good

A pleasing (possibly familial?) association copy of the new and revised 1889 edition of Mary Cowden-Clarke's magisterial *Complete Concordance of Shakespeare*, featuring a presentation inscription to "George Clarke esq., with kind good wishes, from Mary Cowden=Clarke, July 1881" on cream note paper pasted in, and annotated with four missing lines by a Shakespeare aficionado (see image to the left).



Mary Cowden-Clarke (née Novello; 1809-1898) was a literary scholar and author on the fringes of the Romantics, who compiled one of the first concordances to Shakespeare (1844-5), and produced numerous related publications, as well as editing *The Musical Times* (1853-1856). Her Shakespearean education had been furthered by Mary Lamb (who also taught her Latin and poetry), a family friend (along with her brother, Charles, Leigh Hunt and John Keats). She was the eldest daughter of the sociable and musical Novello family. In 1856 Cowden-Clarke moved to Italy with her parents and husband, the Shakespeare scholar Charles Cowden Clarke (perhaps a relation of the inscribe?), eventually settling in Genoa, where they named their home Villa Novella, and from where she signed the introduction of this revised edition.

[ref: 3601] £150

SUFFRAGETTES & FELLOW TRAVELLERS

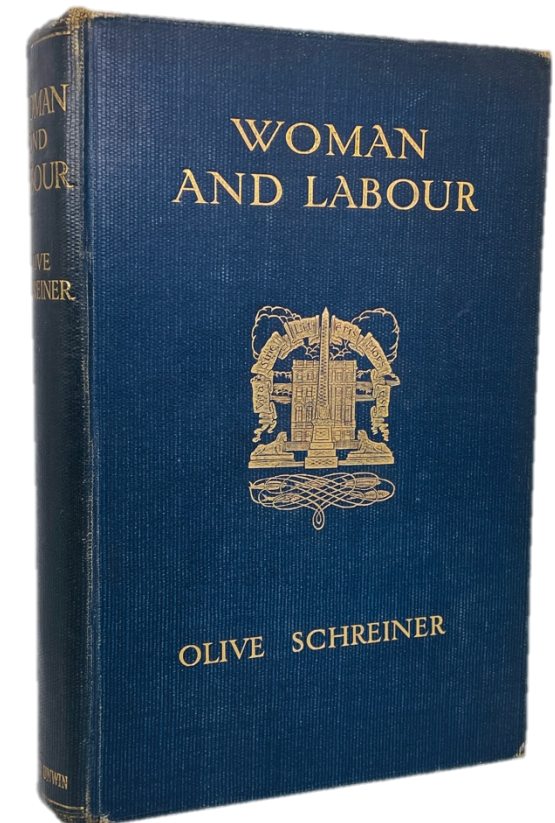
THE “BIBLE OF THE WOMAN’S MOVEMENT”

4. SCHREINER, Olive. *Woman and Labour*. London: T. Fisher Unwin, 1911.

FIRST UK EDITION. 8vo, pp. 282, [2]. Original blue cloth, spine lettered in gilt, gilt-stamped structural and sculptural centrepiece to upper board. Top edge gilt, others untrimmed, a couple uncut at leading edge. Gently rubbed and scuffed, extremities bruised and worn. Edges darkened. Gently toned, occasional foxing and marks. Else, clean. Very good

A bright first edition copy of Olive Schreiner’s *Woman and Labour*, that “Bible of the Woman’s Movement,” which closes with her celebrated *cri de cœur*: “It is because so wide and gracious to us are the possibilities of the future; so impossible is a return to the past, so deadly is a passive acquiescence in the present, that to-day we are found everywhere raising our strange cry – ‘Labour and the training that fits us for labour!’”; it features a printed dedication, quoting Tennyson, to Constance Lytton.

Olive Schreiner (1855-1920) was a South African socialist and feminist, author and activist best known now for her second, pseudonymous novel, *The Story of an African Farm* (1883). Published in the final decade of her life, *Women and Labour* argues “that the gendered marketplace is key to understanding women’s sexual oppression as well as their liberation,” with Schreiner cataloguing “how women are denied the opportunity for meaningful labour and, thus, how their productive potential is wasted or otherwise devalued” (Cameron, 2020). In her own classic work, *Testament of Youth*, Vera Brittain referred to *Women and Labour* as “that ‘Bible of the Woman’s Movement’ which



sounded to the world of 1911 as instant and inspiring as a trumpet-call summoning the faithful to a vital crusade" (ibid). Schreiner conjures the ancient Chaldean seer and a vision of "a new earth; but therein dwells love – the love of comrades and co-workers," before her final *cri de coeur*.

S. Brooke Cameron (2020) *Critical Alliances: Economics and Feminism in English Women's Writing, 1880-1914*. Toronto: University of Toronto Press.

[ref: 3622] **SOLD**

5. HOLTBY, Winifred [GORRIE, Mary Nicol]. *South Riding: An English Landscape*. London: Collins, 1936.

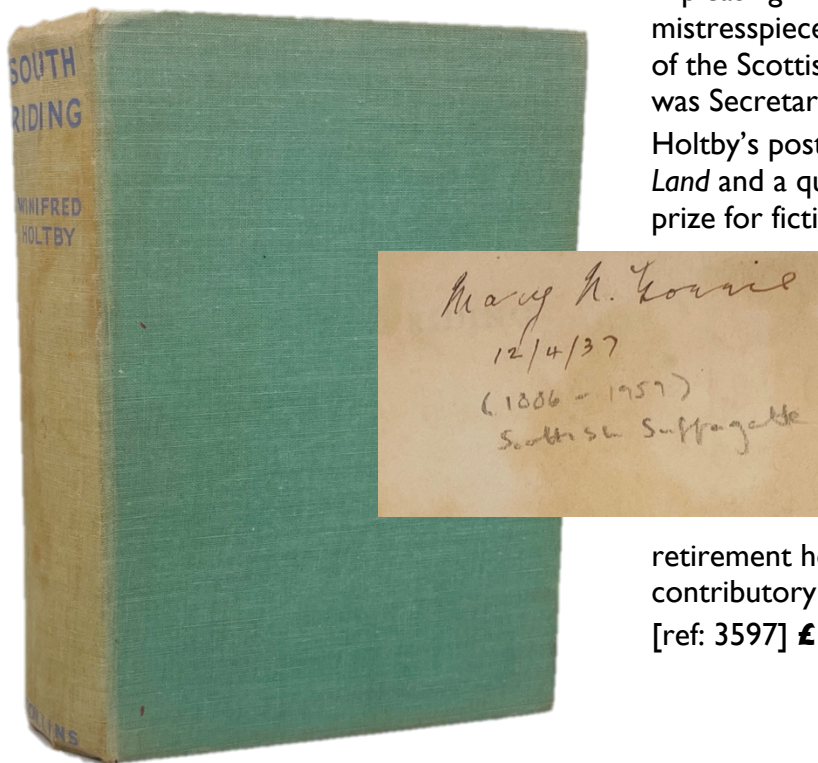
FIRST TRADE EDITION, A SUFFRAGETTE'S COPY. 8vo. Original sea-green cloth boards, spine lettered in blue. Spine sunned and creased, wear and pushing to spine ends. Edges a little darkened and spotted. Offsetting to feps, PO inscription to ffeep in brown ink: "Mary N. Gorrie, 12/4/37," spine cracked at title page. Else, clean. Good+

A pleasing WSPU-related association copy of the first edition of Winifred Holtby's sprawling mistresspiece of provincial life and government in changing times, featuring the ownership inscription of the Scottish suffragette Mary Nicol Gorrie, who campaigned for votes for women in Edinburgh and was Secretary of the Scottish Domestic Servants' Association.

Holtby's posthumously published novel, whose epigraphs are taken from Vita Sackville-West's *The Land* and a quote from Holtby's friend Viscountess Rhondda, won the James Tait Black Memorial prize for fiction in 1936.

A near contemporary of Holtby's, Mary Nicol Gorrie (1886-1959) was involved in women's suffrage activity in Edinburgh alongside her sisters Bel/le and Beth. They participated in demonstrations, where Mary spoke publicly, and sold *Votes for Women* newspapers, as well as joining the census protest of 1911 and the great Suffrage Pageant of 1909, for which she dressed as Scottish heroine and attempted saviour of James I of Scotland, Kate Bar-Lass (Catherine Douglas, who was significant to Dante Gabriel Rossetti too: see item 1). Gorrie was appointed Secretary of the Scottish Domestic Servants Association in 1913 (following her sister, Bel/le) and established a retirement home for the membership, Home House, at Duddington, as well as organising a contributory pension scheme.

[ref: 3597] **£175**



INSCRIBED BY A SUFFRAGETTE

6. PANKHURST, Dame Christabel; PETHICK-LAWRENCE, Lord; [MARSH, Charlotte]. *Unshackled: The story of how we won the vote*. London: Hutchison, 1959.

FIRST EDITION, INSCRIBED BY A SUFFRAGETTE. 8vo, pp. 312 + b/w frontis portrait and plates. Original red cloth, spine and upper board lettered in mustard. Pushing and gentle wear to extremities, a few marks to cloth. Inscribed in blue ink to ffep: "To my dear friend Marian, with love and admiration always = Charlie Marsh, Christmas 1959." Gently toned, else, clean and tight. Very good

A wonderful association copy of the first edition of Christabel Pankhurst's *Unshackled* (1959), affectionately inscribed in the year of publication by a fellow suffragette and hunger striker, Charlie Marsh, who appears in the book: "To my dear friend Marian, with love and admiration always = Charlie Marsh, Christmas 1959." Marsh, who would front the breakaway Independent Women's Social and Political Union in 1916 and was openly critical of the Pankhursts, features in Christabel's account as one of the first suffragettes to be forcibly fed while incarcerated in Winson Green Prison, Birmingham.

Alnmouth-born Charlotte Augusta Leopoldine Marsh, known as Charlie (1887-1961) was a British suffragette and paid organiser of the WSPU, who was one of the first women to be forcibly fed during one of several terms of imprisonment for militant protest; here, Christabel Pankhurst names "Mary Leigh, Patricia Woodlock, Charlotte Marsh, Leslie Hall, Mabel Capper, Ellen Barwell, Mary Edward, and Hilda Burkitt" as those WSPU members still incarcerated and "still suffering" in Winson Green prison, Birmingham in 1909 (p.141). Indeed, Marsh was fed by tube 139 times during this period of incarceration. A studio photograph of Marsh also features, opposite p.208, titled "'Charlie' (Charlotte) Marsh" (see image above).

Perhaps Marsh might have featured further in Pankhurst's account if she'd not fronted a second breakaway group from the WSPU in March 1916, in protest against the suspension of suffrage campaigning during WWI?

Marsh founded the short-lived Independent Women's Social and Political Union and launched a journal, the *Independent Suffragette* (1916-7). During WWI, Marsh, who had vied with Vera Jack Holme to drive the Pankhursts, became *chauffeuse* and mechanic to David Lloyd George.

[ref: 3569] **SOLD**

6569 / 250-
1st ed.
1959.
To my dear friend Marian
with love and admiration
always =
Charlie Marsh
Christmas 1959.



Miss Wallace Dunlop
'Charlie' (Charlotte) Marsh

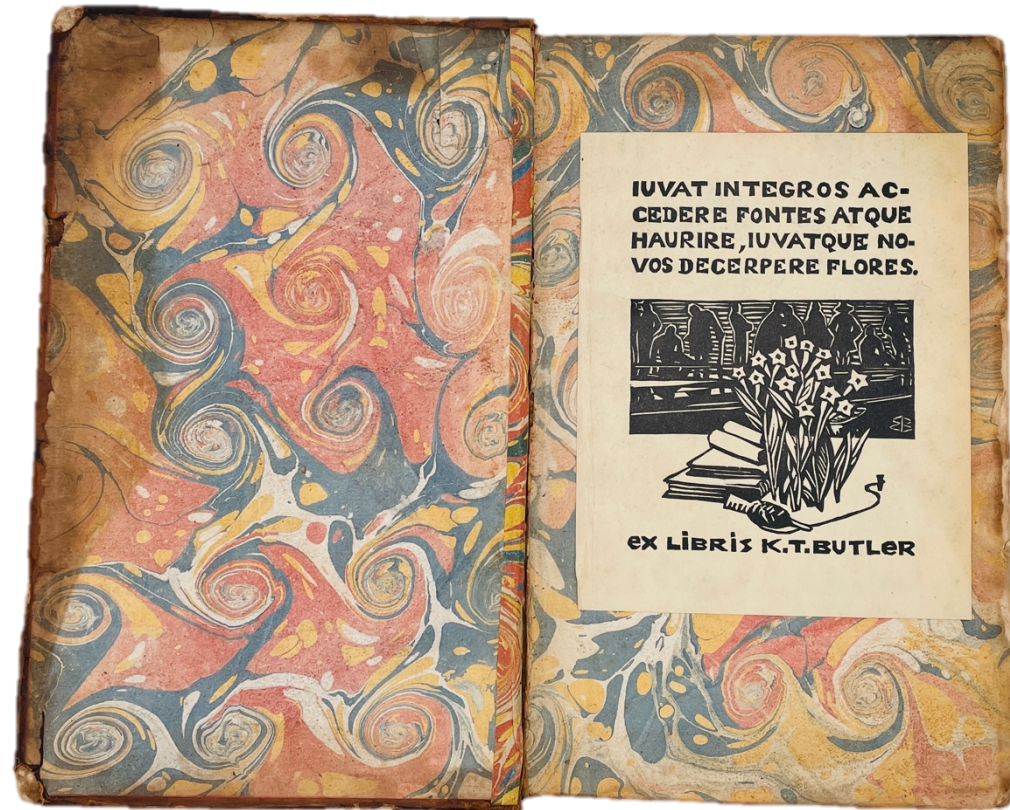
K. T. BUTLER'S COPY

7. [BUTLER, K. T.]; MALHERBE, [François de]; SAINT-MARC, Charles Hugues Lefebvre de. *Poesies de Malherbe, Rangés par ordre Chronologique; Avec un Discours sur les obligations que la Langue & la Poésie Française ont à Malherbe, & quelques Remarques historiques & critiques.* Paris: De l'Imprimerie de Joseph Barbou, 1757.

FIRST CRITICAL EDITION, EDITED BY SAINT MARC: K. T. BUTLER'S COPY. 8vo, pp. [8*], xxx, 492 (mis-printing/ -binding to gathering X, which only counts 7 pages, but page numbers run correctly?), [2 'Additions et Corrections'], [2 'Approbation'], incl. engraved title page vignette & head- & tail-pieces + frontispiece portrait by Fessard after Dumonstier. Full contemporary marbled calf, professionally re-backed in later tan calf, five raised bands and gilt-stamped title to spine. All edges red. Marbled endpapers, blue ribbon marker. Rubbed and worn, some chipping to brittle leather, corners rounded, patchily darkened. Top edge darkened. K. T. Butler's striking ex libris to ffep, which is chipped at leading edge, previous bookseller pencil notes and prices to verso and facing blank, occasional fox spots, marks and dints, else, clean and bright. Very good

A pleasing association copy of the attractive and comprehensive 1757 first critical edition of Francois de Malherbe's poems, from the library of K. T. Butler, the eminent Cambridge Lecturer of Modern Languages and Mistress of Girton College (1942-49), featuring her striking illustrated ex libris, designed by "E.B."

Kathleen Teresa Blake Butler, M.A. (1883-1950), University educator and agitator, eminent scholar of Italian and French, and "the flame-haired mistress of Girton College" (1942-49) was nicknamed 'Blazing Butler' by colleagues early in her career, with the epithet also referring to her "impatience with bureaucracy and rigid rules [which] was liable to boil over at staff meetings," though was apparently "tamed over



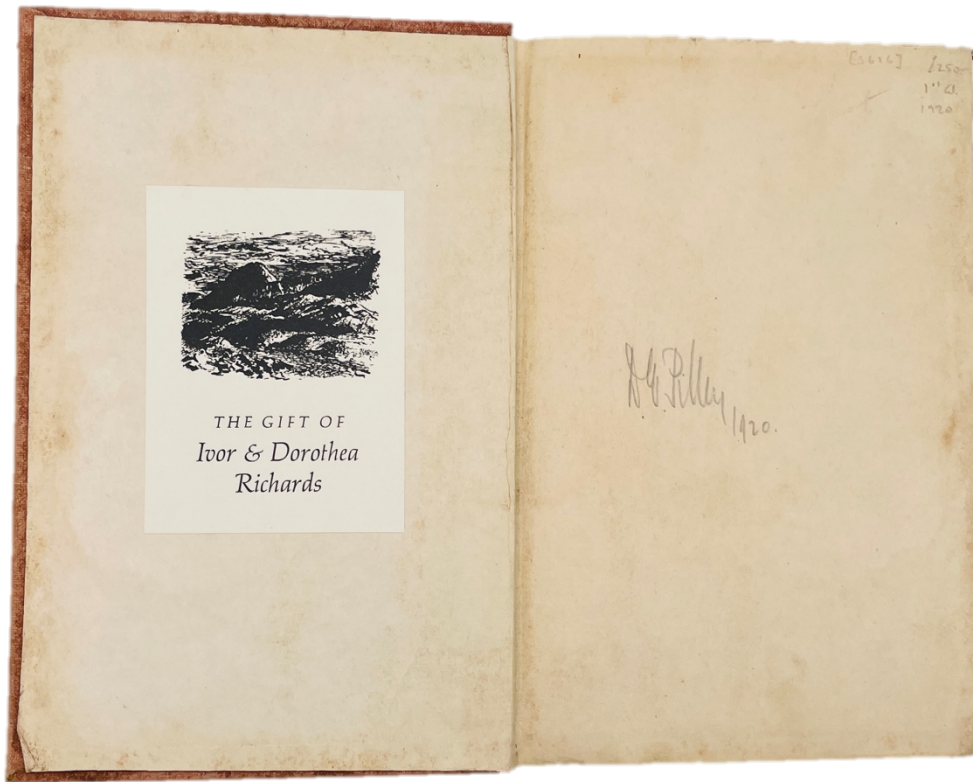
the years, making her an excellent and restrained chairman [sic]" (ODNB). Moreover, her "prodigious capacity for work was boosted by her ability to catnap.[!]" (ibid). Butler lectured in French as well as Italian, and in 1923 published *A history of French Literature*. She had begun as Director of Studies in Modern Languages at Girton, before being appointed University Lecturer in Italian in 1926 (following lectureships being opened to women). She became Mistress of Girton in 1942 and "was instrumental in the negotiations that led the University to grant full membership to women in 1948," a year before her retirement.

Her working library (of which this was likely a part) included French and Italian literature; following her death her Italian collection was acquired by Cambridge University Library in 1951 (classmark CCA-E.17).

[ref: 3543] £150

MODERNISMS & MORE

MOUNTAINEER, DOROTHY PILLEY'S COPY



8. BRYHER; [PILLEY, Dorothy (aka Dorothea RICHARDS)]. *Development: A novel by W. Bryher.* London: Constable and Company, 1920.

FIRST UK EDITION, DOROTHY PILLEY'S COPY. 8vo. Original russet cloth, stamped in black. Shabby and well-handled: heavily mottled and liquid-stained. 'D. E. Pilley, 1920' inscribed in pencil to ffe, book label, featuring an engraving of a mountain scene and 'The Gift of Ivor and Dorothea Richards,' to front pastedown, heavily shaken, spine cracked in numerous places, endpapers lifting, foxed and toned, occasional pencil scoring, else, surprisingly clean and bright. Scrap of paper with notes laid in, seemingly not about this book, and likely by Pilley, or perhaps Richards? Poor

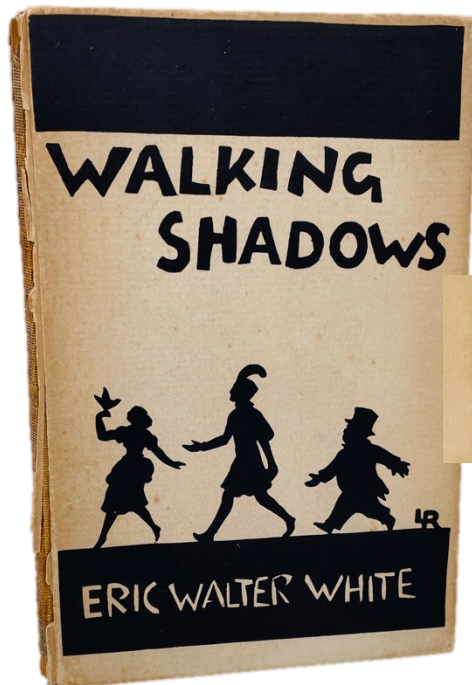
A delicious, but heavily handled, association copy of the scarce first UK edition of Bryher's queer and Imagistic first novel, *Development*, featuring the ownership inscription of the author's school friend, "who first took me up a mountain," the British climber and "waspyish commentator on society," Dorothy Pilley, as well as her later shared book label, 'The Gift of Ivor and Dorothea Richards'; and likely

featuring Pilley's pencil scoring against the school section, 'A Captive Year': in *Development* Bryher offered a scathing, but ill-concealed, critique of their school, Queenwood Ladies College.

Dorothea Pilley Richards (1894-1986) was a British journalist and mountaineer, who made the celebrated first ascent of the north north west ridge of the Dent Blanche in the Swiss Alps, with Joseph and Antoine Georges and her husband, the Cambridge literary critic, I. A. Richards, which she recounted in *Climbing Days* (1935). Perhaps this copy accompanied Pilley on an earlier climb? By 1920, and the publication of *Development*, she was a member of the Fell & Rock Climbing Club and co-founded the Pinnacle Club the following year.

Bryher (1963) *Heart to Artemis: A writer's memoir*. London: Collins.

[ref: 3616] £250



9. WHITE, Eric W.[alter]; REINIGER, Lotte. *Walking Shadows: An essay on Lotte Reiniger's silhouette films*. London: Leonard and Virginia Woolf at the Hogarth Press, 1931.

FIRST EDITION, SIGNED BY AUTHOR. 8vo, pp. 31, [1] + b/w frontis and 3 plates featuring Reiniger's silhouettes. Original cream paper boards, front board printed in black. Toned, corners bruised, lacks backstrip, with mesh exposed, some related chipping. Signed by White in black ink to ffe, offsetting to feps, some spotting. Else, clean. No dust jacket, as issued. Good- Unusual in both the British trade and research institutions: JiscLHD locates five copies: four in legal deposit libraries (BL, Bodleian, NLW/LGC & NLS), plus UoArts, London.

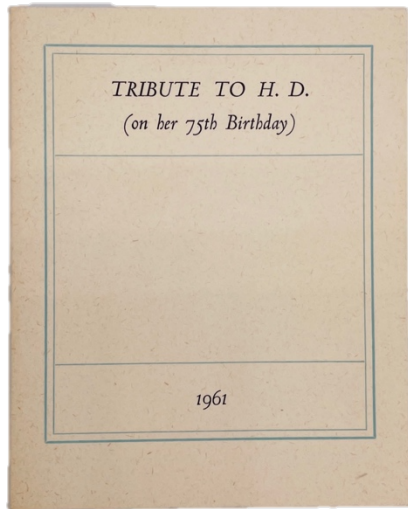
A rare signed copy of Eric Walter White's illustrated essay about the silhouette art of Lotte Reiniger, which helped introduce the filmmaker to British reader-viewers, published by the Hogarth Press in September 1931; the cover art had been cut especially by Reiniger earlier that year in Paris.

1000 copies were published at 2s 6d, with 500 copies later pulped; it was based on EWW's 1930 paper for the Newport Film Society.

EWW later collaborated with Reiniger on her films *Harlequin* (1932), *The Little Chimney Sweep* (1935), and *Galathea* (1935). This creative friendship also led EWW to H.D., who he met at Reiniger's apartment in Berlin in the publication year (see item 10 for more on this important literary relationship).

Woolmer 275

[ref: 3640] £275



10. WHITE, Eric W.[alter]; [H.D.]. *Tribute to H.D (on her 75th Birthday)*. [London]: [Privately Printed at the Baynard Press], 1961.

PRIVATELY PRINTED PAMPHLET, SIGNED BY AUTHOR. Folded pamphlet, [pp. 4]. Single sheet of cream paper, folded into four unnumbered leaves, lettered in black, first page double ruled in eggshell blue. Inscribed by poet in red biro on final page, and adding his address: "55 Cholmley Gardens, N.W.6". Fine. JiscLHD & OCLC locate only two copies in British research institutions (BL & UoLeeds).

A lovely copy of Eric Walter White's scarce privately printed pamphlet *Tribute to H.D. (on her 75th Birthday)*, inscribed "with best wishes for Christmas & the New Year" by the British poet and musicologist: his title echoes H.D.'s 1956 *Tribute to Freud*, and celebrates and resounds with her Imagistic, fragmented and visionary oeuvre over its two pages: "And the unusual light that once,/ Shone over Moravian Bethlehem/ Has now become our usual star."

The British musicologist, composer, translator, editor, poet, and arts administrator Eric Walter White (1905-1985) was a long-time friend and an important late advocate of the Anglo-American poet, as his tribute attests. EWW produced at least thirteen Christmas poems between 1944-65.

[ref: 3614] **SOLD**

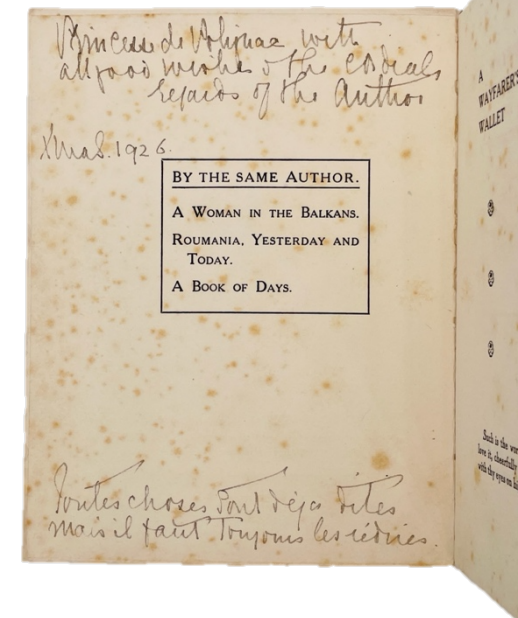
11. GORDON, Mrs Will. (Winifred Gordon); [PRINCESS DE POLIGNAC aka Winaretta Singer]. *A Wayfarer's Wallet*. Paris: Les Artisans Imprimeurs, 1926.

Second impression, INSCRIBED BY AUTHOR. 8vo, incl. rose head- and tailpieces and dividers. Original cream textured paper wrappers, front wrapper printed in black and orange, decorative rondel in raised relief featuring an oak leaf and boar's head. Gently soiled, edges creased, chip to top edge of rear wrapper. Inscribed in black ink by Winifred Gordon to front endpaper: "Princess de Polignac with all good wishes and the cordial regards of the author, Xmas. 1926.", and below: "Toutes chose sont déjà dites, mais il faut toujours les redires[?]." Foxed, heaviest to front. Else, clean, tight and tidy.

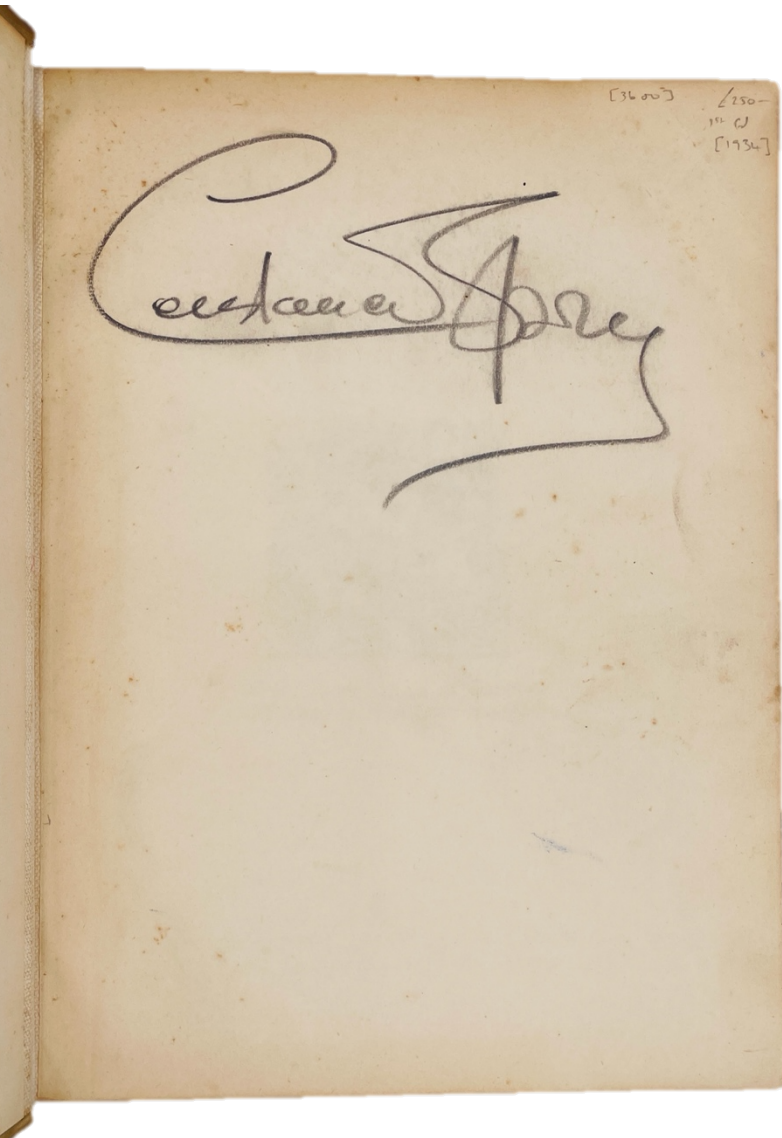
A presentation copy of this attractive Parisian-printed oddity, the second impression of Winifred Gordon's collection of life maxims, inscribed to Princess de Polignac, formerly Winaretta Singer, the wealthy American heiress and socialite, and well-known lover of women: "Princess de Polignac with all good wishes and the cordial regards of the author, Xmas. 1926" and below (in French, misquoting Andre Gide): "Everything has been said before, but it must always be repeated".

Winifred Monckton Campbell Gordon (1866-1957) was a traveller, lecturer, and author. At the time of inscription, Singer was engaged in a ten-year love affair with the British socialite and novelist Violet Trefusis.

[ref: 3619] **£150**



CONSTANCE SPRY'S COPY



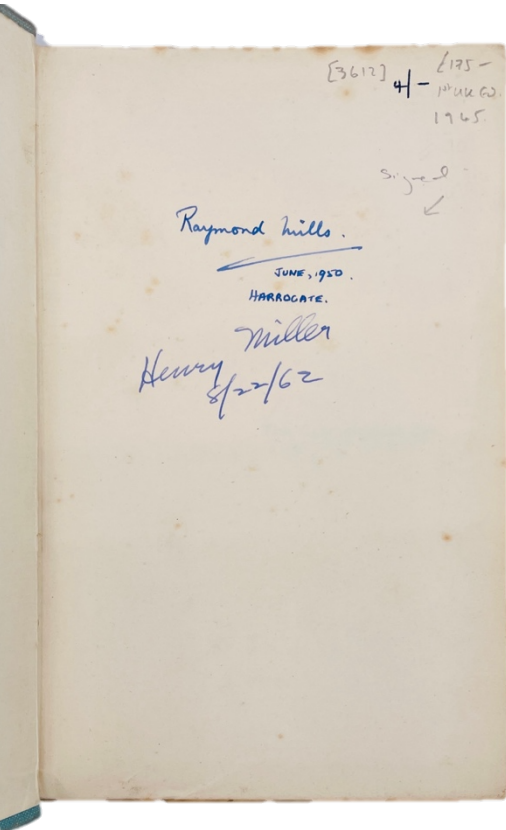
12. [SPRY, Constance]; STEBBING, M. E. *Colour in the Garden: Plants and shrubs, their uses, culture and colour-grouping. A book for amateurs. With 300 drawings in colour by Miss M. Walters Anson.* London, Edinburgh, New York, Toronto, and Paris: T. Nelson and Sons, Ltd/ T.C. & E. C. Jack, Ltd, n.d. [1934].

FIRST EDITION. Large 8vo, pp. viii, 111, [1 blank] + title page tableau (reproducing decoration to front board), colour and b/w plates featuring drawings by Miss M. Walters Anson. Original beige linen, spine and upper board lettered and decorated in green and black. Grubby and well-handled: corners bumped and worn, joints splitting, numerous marks. Constance Spry's sprawling signature in pencil to ffe, foxed at front and rear. Else, clean. Good+

A compelling association copy of the first edition of M. E. Stebbing's 1934 *Colour in the Garden*, featuring the outlandish ownership signature of Constance Spry, the British floral artist and author, and (during the early 1930s) lover of Gluck; while she was no amateur gardener, Stebbing's title and ethos would certainly have had resonance for Spry, who was known for her use of 'colour-grouping' in her *outré* flower arrangements for society and royal clients. Indeed, with her own (first) book published in 1934, *Flower Decoration*, Spry sought to fill a publishing void, writing: "So far I have failed to find books in which there is a general consideration of the use of flowers as part of a whole scheme of decoration; using flowers as an artist would use colours, using them to stress the architectural qualities or the colour values in a room", with chapters IV-VIII dedicated to 'White Flowers,' 'Green and Grey,' 'Red and Pink,' 'Yellow, Gold, Cream, and Brown,' and 'Blue Flowers'. Stebbing expressed similar sentiments in relation to gardening as art, citing in her introduction: "one great woman gardener [writing] to another [... that:] 'Gardening, in truth, is work for an artist,'" as well as highlighting Gertrude Jekyll's intention to teach "how to use plants in the way they deserve [...with...] careful placing of plants for colour". Spry and Stebbing also shared an interest in and use of "uncommon kinds" of plants, with Spry incorporating fruit and vegetables, as well as hedgerow and littoral flowers in her creations.

Constance Spry (1953 [1934]) *Flower Decoration*. London: J. M. Dent & Sons Limited.

[ref: 3600] **SOLD**



13. MILLER, Henry; [MILLS, Raymond]. *The Cosmological Eye*. London: Editions Poetry London, 1945.

UK EDITION, SIGNED BY AUTHOR. 8vo. Original turquoise cloth, spine lettered in gilt. Bottom edge untrimmed. Spine sunned, joints and edges spotted and darkened, extremities bumped. Edges toned. Signed and dated by Henry Miller in blue ink to ffeep, below Raymond Mills' earlier ownership inscription ("June 1950. Harrogate"), original price in pen, front hinge starting, scatter of spots. Else, clean and bright, esp. given the poor paper stock. Good+

A nice association copy of the unusual signed first UK edition of Henry Miller's prose collection *The Cosmological Eye* (1945) from the collection of Raymond Mills, and signed for the British doctor by Miller during his visit to the UK in summer 1962 for John Calder's International Writers' Conference at McEwan Hall, University of Edinburgh (the following year Calder would publish *Tropic of Cancer*, with "great success."); the two men had met through their mutual friend, Lawrence Durrell, with Miller also gifting Mills a copy of his 1964 art book, *Watercolors, Drawings [etc]* earlier that summer (see item 14).

Raymond Mills (1916-2011), a charismatic British doctor – "in build short: in character voluble: in colouring blond as a kingcup" – bore some literary cachet himself: he knew Durrell from his post-war posting on Rhodes (1945-7), when the Dodecanese was under British administration, and Mills was responsible for the island's medical service. A dynamo of a man with multifaceted enthusiasms, Mills features in Durrell's *Reflections on a Marine Venus* (which Durrell deemed "more, [apparently] his book than mine, since it is he who decreed the shape of it"): "Over and above his (medical) skill, the breadth of his intellectual curiosity and humanity were qualities which added richness and colour to our island society [... he lived with his wife] in a small flat upon the seashore, whose rooms were crowded with miscellaneous material for all the studies Mills intended to make of people and things outside the immediate limits of his own skill. Once inside the ever-open front door one stumbled over boxes full

of geological specimens, of ancient pottery, of sea-shells. Every time a window opened manuscripts of essays on poetry, on sex, on biochemistry, on Elizabethan music were scattered in the air."

The Cosmological Eye was first published in the US in 1939 by New Directions and comprises some of Miller's shorter prose writings taken from *The Black Spring* (1936) and *Max and the White Phagocytes* (1938). Whilst the British edition is dated 1945, it wasn't in fact issued until February 1946.

[ref: 3612] £175

14. MILLER, Henry; [MILLS, Raymond]. *Watercolors, Drawings, and his Essay, 'The Angel Is My Watermark'.*

London: Thames and Hudson, 1962.

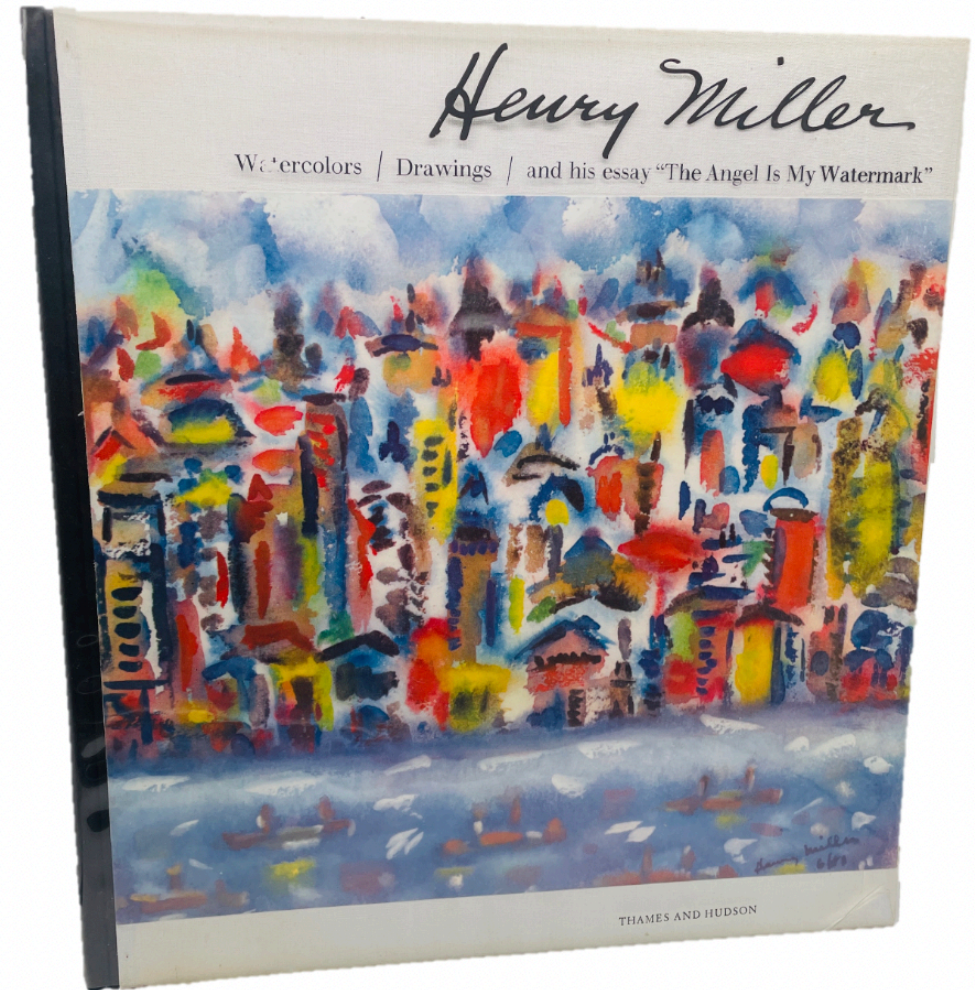
FIRST UK EDITION, THE AUTHOR-ARTIST'S GIFT. 4to, illustrated in b/w + 12 colour plates, incl. Two slip-in frames to rear pocket, as issued. Original quarter black cloth, spine lettered in gilt, white linen boards, with reproduction of Miller's Watercolour VI pasted to upper board. Inscribed by Mills in blue ink to ffp: "Raymond Mills, Edinburgh 1962, from Henry Miller," gently toned, a few spots and darkening to rear pocket. Else, clean and bright. In the original acetate dust jacket, lettered in black: some chipping to spine ends, a number of closed tears and related creasing, lengthiest (11cm) to the rear panel. Near fine/ very good

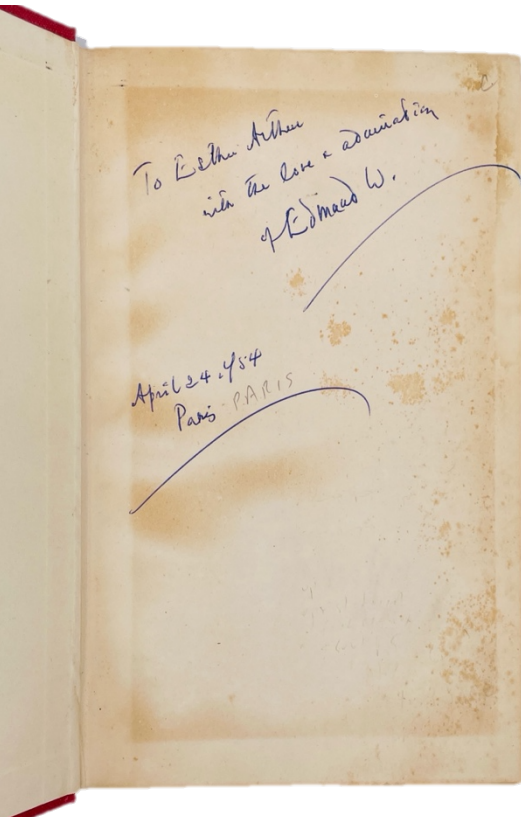
A rather lovely association copy of the attractive first UK edition of Henry Miller's *Watercolors, Drawings [etc]* from the collection of Raymond Mills and gifted by Miller to the British doctor during his visit to Edinburgh in summer 1962 for John Calder's "revolutionary" International Writers' Conference held at Edinburgh University's McEwan Hall (the following year Calder would publish *Tropic of Cancer*, with "great success."); the two men were photographed with their mutual friend, Lawrence Durrell (Miller, 1971), with Miller also signing Mills' copy of *The Cosmological Eye* (see item 13).

Miller painted around 2,000 watercolours; the Harry Ransom Center, University of Texas at Austin holds a selection. The BL holds the Lawrence Durrell / Ray Mills Papers (MS 89014).

Henry Miller (1971) 'My Life and Times,' reproduced on Henry Miller Library website; Lawrence Durrell (1960) *Reflections on a Marine Venus: A companion to the landscape of Rhodes*, London: Faber & Faber.

[ref: 3613] **£225**





15. WILSON, Edmund; [ARTHUR, Esther Murphy]. *Five Plays: Cyprian's Prayer, The Crime in the Whistler Room, This Room and this Gin And these Sandwiches, Beppo And Beth, The Little Blue Light*. London: W. H. Allen, 1954.

FIRST UK EDITION, INSCRIBED BY AUTHOR. 8vo. pp. 541. Original red cloth, spine lettered in gilt. White marks to front board. Edges gently tobacco-toned, faint liquid stain to top and leading edges, plus top corner of front pastedown. Inscribed by Wilson in blue biro to ffep: "To Esther Arthur, with the love & admiration, of Edmund W., April 24 1954, Paris." Else, clean and tight. Very good Very good

An affectionately inscribed first UK edition copy of Edmund Wilson's *Five Plays*, presented in Paris in the year of publication to his close friend and key (but now little known) queer figure of the New York intelligentsia: "To Esther Arthur, with the love & admiration, of Edmund W."; a copy that speaks to an important mid-century American literary friendship, with Wilson "one of the few people who could match her [Arthur] in both learned wit and alcohol intake," indeed, according to the scintillating Terry Castle, "one of the odd things about Murphy and Wilson [...] is how much they looked like each other: the same penetrating, separated-at-birth expression, tight small mouths and grapey dark eyes" (Castle, 2012).

Alongside Dorothy Parker, Edmund Wilson and Esther Arthur (formerly Murphy and Strachey, 1897-1962) were fixtures of 1950s New York intelligentsia: "A profusely erudite New York intellectual, she [Arthur] talked and talked, dazzling her listeners with her vast memory, her extravagant verbal style, and her inventive renderings of the past," yet her brilliance, rather like Dorothy Wilde's, was of the moment and (mostly) failed to materialise in written form: her "particular tragedy was to have an alcohol-saturated writer's block of mammoth proportions and lifelong duration" (Castle, 2012). Like Wilde, Esther Murphy (as she was then) spent much of the interwar period in France, living the high life on the French Riviera, alongside her brother and sister-in-law (the models and dedicatees of *Tender is the Night*) and the Fitzgeralds, as well as frequenting the salons of Natalie

Clifford Barney and Gertrude Stein: she featured as Bounding Bess in Djuna Barnes' acerbic satire of Sapphic Parisian circles, *Ladies Almanack* (1928). Arthur followed her first marriage to the British Labour politician John Strachey, with a second to Chester Arthur III, the "notoriously gay" grandson of the 21st American president (who had appeared as Thorne in POOL's *Borderline* in 1930), and later became an astrologist and gay rights activist with connections to the Beat generation. Wilson observed of the match: "for Esther to have married the grandson of Arthur means almost what it would have meant for Proust to have made an alliance with the Guermantes".

Terry Castle (2012) 'You better not tell me you forgot,' *London Review of Books*, vol. 34: no. 18.

[ref: 3618] £350

QUEER BOOKS

PETER WILDEBLOOD'S COPY



16. GIBBONS, Stella; MAY, Una (DJ design). *Conference At Cold Comfort Farm*.

London: Longmans, Green and Co, 1949.

FIRST EDITION, PETER WILDEBLOOD'S COPY. 8vo. Original sage green cloth, spine lettered in gilt. Wear and pushing to extremities, cloth mottled. Edges spotted. Ownership inscription of Peter Wildeblood in pencil to ffeep, faint stains to p.1 and facing verso, else, tight and clean, pleasingly so, given the poor paper stock. In Una May's original illustrated dust jacket: well-handled, with numerous losses and tears, rear panel only holding by 5cm at head of bottom joint, cup stain to front panel. Good+/fair

A well-handled queer association copy of the first edition of Stella Gibbons' 1949 second novel set at Cold Comfort Farm, featuring the ownership inscription of Peter Wildeblood: just two years later, in 1951, the journalist and playwright's adaptation of *Cold Comfort Farm*, co-written with Kenneth Tynan (who later stood bail for Wildeblood), opened at the Haymarket Theatre, London. Three years after this staging, in January 1954, Wildeblood was arrested for 'gross indecency' under the 1885 Labouchère Amendment, alongside Lord Montagu and Michael Pitt-Rivers. During the trial, Wildeblood, like Wilde before him (though using different language), acknowledged his 'inversion'. Unlike his queer forebear and near namesake, however, Wildeblood not only remained in Britain after his prison term, but also campaigned for legal change, publishing his civil rights-agitating-cum-prison memoir,

Against the Law (1955), and providing evidence to the Wolfenden committee.

Books from Wildeblood's library are rare, indeed, we've been unable to trace what happened to it: do please get in touch if you can tell us more.

[ref: 3574] £325

17. HORN, Sandy (ed.). *Gaia's Guide, 1984. 10th Edition. Volume I: Europe/Australia/New Zealand/ Israel*. London: Gaia's Guide, 1984.

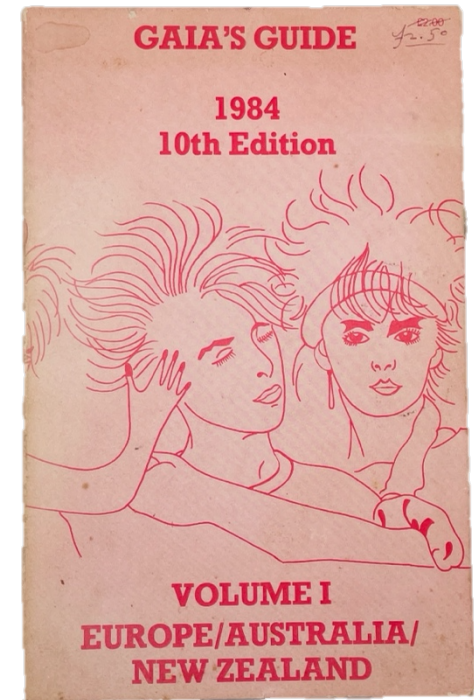
FIRST EDITION. Paperback, pp. 80. Pale pink illustrated paper wrappers. Sunned and creased, small loss to rear top corner, PO notes to rear wrapper. Toned, PO sticker 'A lesbian was here' stuck to p.10, occasional spots and a few handling marks. Else clean. Good+ Unusual

A well-used copy of the 1984 (10th Edition i.e. 10th issue) of *Gaia's Guide*, the important "guidebook for gay women" produced by Sandy Horn, an American based in London, including listings for Gay's the Word, *Spare Rib*, The Gateways Club, and, tantalisingly, the First International Feminist Book Fair, plus a PO's 'A lesbian was here' purple sticker.

Gaia's Guide was produced between 1975 and 1992 and used its own star system: a three-star bar/club or coffeehouse, for instance, indicated "Clientele: Gay Women galore. Mostly Gay Women at least some of the time. But these are, in fact, the places that can often take you for a walk on the wild side". This edition advised travellers to "forget about meeting lesbians" in the USSR: "Moscow: There is actually a gay bar (really a restaurant) with very rude waitresses all straight – who don't like to bother with women at all – especially foreign women. This is definitely a clandestine male scene mixed with hets. There is almost no lesbian activity that is not underground & it impossible for a casual tourist to penetrate the scene in Moscow".

[ref: 3630] **SOLD**

BANNED IN US LIBRARIES



HEATHER HAS TWO MOMMIES

So bo Jess and Alice
WRITTEN BY

LESLÉA NEWMAN

ILLUSTRATED BY

DIANA SOUZA

18. NEWMAN, Lesléa; SOUZA, Diana; [Jessica & Alice]. *Heather has two Mommies*. Northampton, MA: In Other Words Publishing, 1989.

FIRST EDITION (featuring the alternative insemination scene later removed). 4to, illustrated in b/w by Diana Souza. Original yellow pictorial wrappers. Wrappers a little creased and dog-eared, edges toned. Apt pencil POI to half-title: "This book belongs to Jessica," and to title page: "So do Jess and Alice," some creasing and staining, else, clean. Good+ Rare in both the British trade and research institutions: JiscLHD locates only two copies (Bishopsgate Institute & UoReading).

An aptly handled first edition copy of Lesléa Newman's important (and banned) early US picture book for children representing a family with lesbian parents, and, rather splendidly, featuring the ownership inscription of two proud daughters of lesbian parents (see image); including the alternative insemination scene later

removed upon re-issue by Alyson Publications, and illustrated by Diana Souza, who had recently produced the cover illustrations for two other important lesbian titles: The Crossing Press' editions of Audre Lorde's *Zami: A new spelling of my name* and Rita Mae Brown's *Poems*.

The first edition of *Heather has two Mommies* was published by Newman with her friend Tzivia Gover under the latter's In Other Words Publishing. Newman removed the AI scene upon its re-issue the same year by Alyson Publications as she's received complaints from parents who wanted to read the book to their children; she also amended the scene in which Heather cries when she realises she's the only child in her class without a father. Unsurprisingly, The American Library Association ranked it the 9th most frequently challenged book in the US in the 1990s, where it was banned from libraries in a number of states. It would certainly have caused contention in the UK, where Section 28 of the Local Government Act 1988 was newly in place, in part a Conservative response to a moral panic surrounding a copy of the English language translation of *Jenny Lives with Eric and Martin* (GMP, 1983) shelved in the Inner London Education Authority centre.

[ref: 3632] **SOLD**

SIGNED & INSCRIBED COPIES

INSCRIBED BY RUTH FIRST:

"WITH ALL GOOD WISHES & FOR THE LIBERATION STRUGGLE!"

19. FIRST, Ruth, STEELE, Jonathan & GURNEY, Christabel. *The South African Connection: Western investment in Apartheid*. London: Temple Smith, 1972.

FIRST UK EDITION, INSCRIBED BY RUTH FIRST. 8vo. Original grey-brown cloth, spine lettered in gilt. Mustard endpapers. Edges darkened and foxed. Inscribed in black biro to half-title: "With all good wishes & for the liberation struggle! Ruth First, Manchester, 28 February 1973." Lengthy tape echo to ffeep, ghost of paperclip to top edge of front matter, plus narrow liquid stain, some foxing, very occasional PO pencil annotations and scoring. In the original typographical dust jacket: well-handled, toned and soiled, edgewear, nicking and chipping, 3cm closed tear to top edge of front panel, PO taping to reverse, laminate lifting. Good+/ good

A rare signed copy of the first edition of Ruth First's 1972 collaboration, *The South African Connection*, from the collection of a contemporary Manchester-based activist, and inscribed: "With all good wishes & for the liberation struggle!"; in 1972-3 First was Simon Research Fellow at the University of Manchester (where her daughter, Gillian Slovo, was also studying as an undergraduate), having been exiled from South Africa in 1964, following her detention and solitary confinement for 117 days. She was assassinated in Mozambique in 1982 by a parcel bomb sent by the South African police.

The South African Connection

With all good wishes
& for the liberation
struggle!

Ruth First

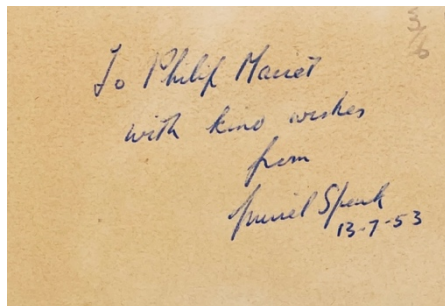
Manchester
28 February 1973.

Ruth First (1925–1982) was a South African anti-apartheid activist and Communist Party member, investigative journalist and scholar. Writing in 1969, she “explained how her life was dedicated ‘to the liberation of Africa for I count myself an African, and there is no cause I hold dearer’. First was an influential figure who saw activism, solidarity work (for the anti-apartheid struggle) and her research and writing [such as this 1972 volume about the political economy of apartheid] as inextricably linked.” (‘Ruth First Papers,’ ICwS). Embarking on an academic career following her exile from South Africa, First’s fellowship at Manchester was followed by a Lectureship in Sociology (Development Studies) at Durham University, where First shared a house with fellow DU academic Diana Collecott. Her legacy continues at Durham via the Ruth First Educational Trust, while the Ruth First Papers are held by Senate House Library, London. On the 10th anniversary of First’s death, Nelson Mandela, paid tribute to his friend: “Ruth spent her life in the service of the people of Southern Africa. She went to prison for her beliefs. She was murdered because of her acute political acumen combined with her resolute refusal to abandon her principles. Her life, and her death, remains a beacon to all who love liberty.”

‘Ruth First Papers,’ Institute of Commonwealth Studies (Icws), School of Advanced Studies, University of London.

[ref: 3627] £450

20. BRONTË, Emily; SPARK, Muriel (ed.); [MAIRET, Philip]. *Selected Poems of Emily Brontë*. London: The Grey Walls Press/ Crown Classics, 1952 [actually 1953].



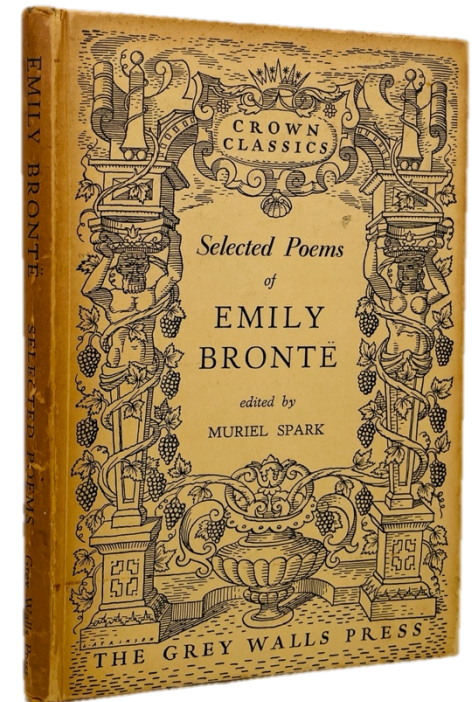
FIRST EDITION, INSCRIBED BY EDITOR. Slim 8vo, pp. 62, [2].

Illustrated paper boards. Toned, spine gently cocked, pushing and wear to spine ends, front joint tender and starting. Edges foxed. Inscribed by Spark in blue biro to ffe: “To Philip Mairet, with kind wishes from Muriel Spark, 13-7-53,” endpapers toned. Some spotting, short closed tear to heel of title page. Else, clean. Good+ Unusual inscribed.

A pleasing presentation copy of Muriel Spark’s early editorial outing for The Grey Walls Press, which marked the beginning of a Brontë streak for the Scottish author; inscribed in the actual year of

publication (1953, rather than 1952) to the British designer, writer and former editor of the *New English Weekly*, Philip Mairet, “with kind wishes”.

Following on the heels of this commission from Wrey Gardiner for his Crown Classics series, Spark co-edited *Emily Brontë: Her life and work* (1953) and *The Brontë Letters* (1954). One biographer has argued that Spark’s ‘Introduction’ to this selection “hinted at personal associations” in her readings of “the various critical images of Emily – ‘as mystic, as poet of Christianity, as heretic, as heathen, as intellectual thinker, as psychical hermaphrodite’ – Muriel seems obliquely to be noting the



misdefinitions from which she had herself suffered,” and concluded: “Consciously or unconsciously, Muriel seems to have been talking as much about herself as about her subject” (Stannard, 2009).

Spark’s dedicatee Philip Mairet (1886-1975; also the dedicatee of T S Eliot’s *Notes towards the Definition of Culture* (1948)) lived a long, active and diversely interested life, with connections to the Arts and Crafts movement, the Adler Society, Guild Socialism and Social Credit, as well as organic farming and early environmentalism. He was also a translator (of Jean-Paul Sartre), biographer (of Alfred Orage and John Middleton Murry) and editor. Spark likely knew him through his editorship (1934-49) of the *New English Weekly*, which had published her poetry.

Muriel Spark (1992) *Curriculum Vitae: Autobiography*. London: Constable; Martin Stannard (2009) *Muriel Spark: The Biography*. London: Phoenix.

[ref: 3551] **SOLD**

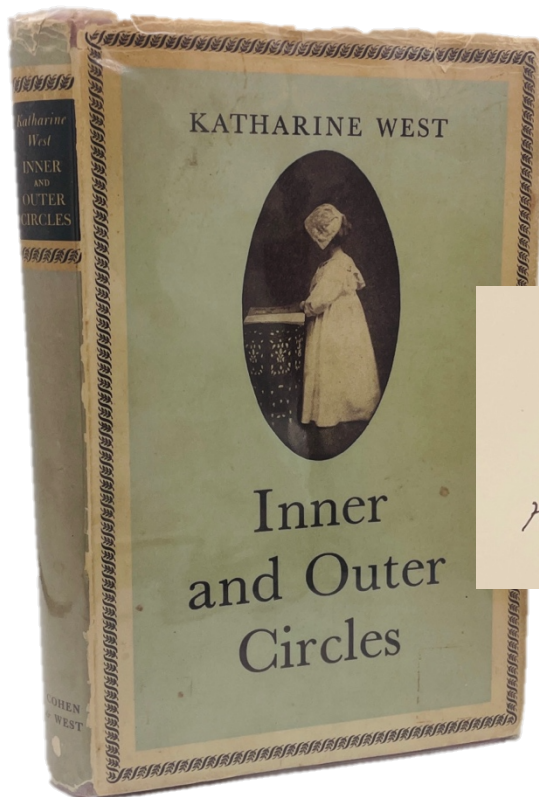
21. [BLOOMSBURY]; WEST, Katharine; [GARNETT, Henrietta]. *Inner and Outer Circles*. London: Cohen and West, 1958.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, incl. b/w frontis and plates. Original red cloth, spine lettered in gilt. Lean to spine, wear and bruising to extremities. Affectionately inscribed by West in blue-black ink to ffe: “With love, from Kitty, (though I didn’t give it to you!)” and inscribed, in a different hand and black ink, below: “Henrietta Garnett,” occasional marks, else, clean. In the original dust jacket: toned and grubby, extremities and edges worn, creased, nicked and chipped, with amateur taping to reverse. Good+/ good

An affectionately inscribed Bloomsbury association copy of Katharine “Kitty” West’s 1958 memoir of her Edwardian childhood, spent mostly at the John Nash-designed family home at Sussex Place, Regent’s Park, from the library of Henrietta Garnett, and inscribed “With love, from Kitty (though I didn’t give it to you!)”: perhaps inscribed to Garnett herself, or more likely, given their age difference, a familiar from the generation above, perhaps her father, David Garnett, or mother, Angelica Bell, and which later made its way into her library?

Katharine “Kitty” Symonds Leaf (later West; 1900-1989) skirted the outer circles of Bloomsbury: through her maternal grandfather, John Addington

Symonds, the family was connected to the Stephens, with her aunt, Margaret (later Vaughn; and appearing here as Aunt Madge), an older childhood friend of Vanessa and Virginia Stephen. Her mother, Charlotte, married the British banker, “foremost Homer scholar of his generation” and psychical researcher, Walter Leaf (1852-1927). Like Leslie Stephen (Henrietta Garnett’s great-



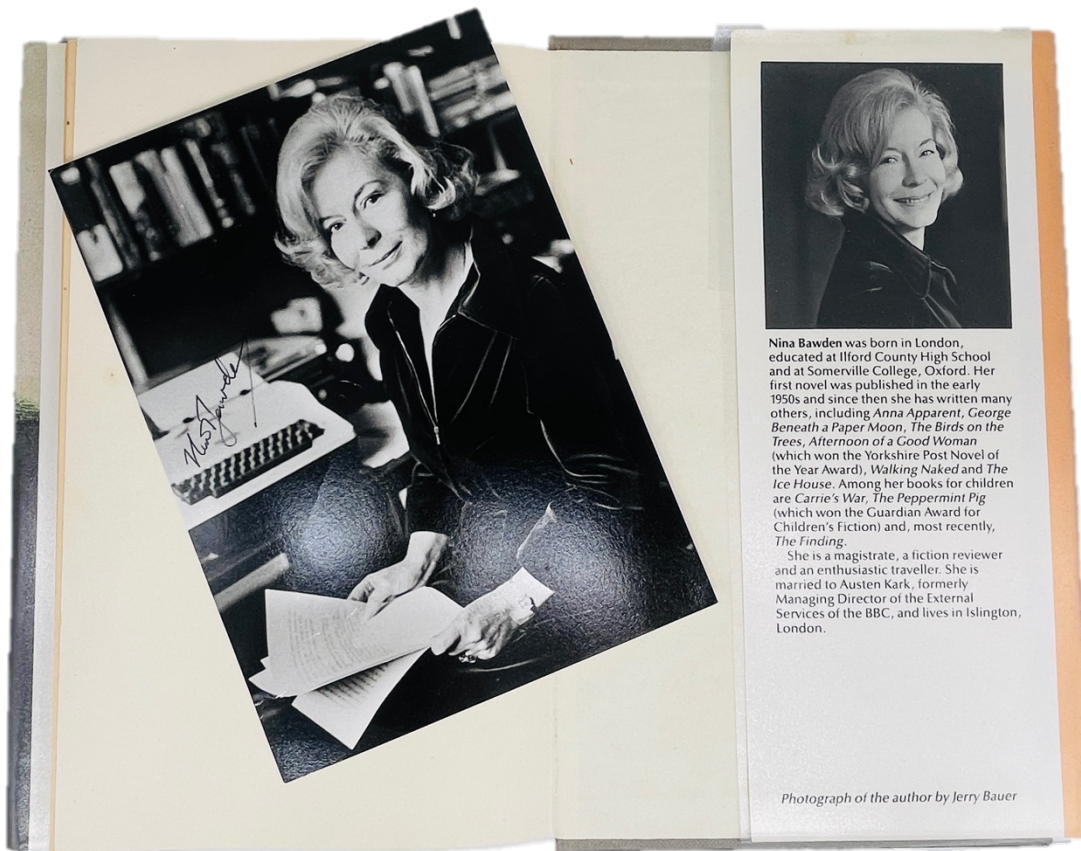
With love
from Kitty
(though I didn't
give it to you!)

Henrietta Garnett

grandfather), Lytton Strachey and Leonard Woolf, Leaf was a Cambridge Apostle. Another Symonds aunt was Dame Katharine Furse (1875-1952), the nursing and military administrator, who, like her sister Madge, makes an appearance in *Inner and Outer Circles*: "I loved her low, urgent voice, and stern beauty. I was fascinated, too, by her clever hands, which could turn from wood carving to embroidery – from twisting lashes for her whips, to illuminating poems in coloured inks."

Henrietta Garnett (1945-2019) was "born with ink in her veins – her illustrious literary lineage stretched back several generations on both her paternal and maternal sides," and she "continued a distinguished tradition of family biography" with her 2004 publication, *Anny: A Life of Anne Isabella Thackeray Ritchie*.

[ref: 3578] **SOLD**



22. BAWDEN, Nina; BAUER, Jerry (photographer). *Circles of Deceit*. London: Macmillan, 1987.

FIRST EDITION, SIGNED PUBLICITY PHOTOGRAPH LAID IN. 8vo. Original beige cloth, spine lettered in gilt. Pushing to spine ends, top front corner bruised. Edges toned, top edge foxed. Toned, a few marks. B/w photograph of Nina Bawden laid in: signed in black pen to front and stamped in black to rear with Jerry Bauer's address in Italy, plus note in blue pen: "Nina Bawden (Mrs A. S. Kark), Novelist". Else, tight and tidy. In the original illustrated dust jacket: edgewear and creasing, a little soiled. Very good/ very good

A pleasing first edition copy of Nina Bawden's Booker Prize short-listed novel of 1987, *Circles of Deceit*, with a signed photograph of Bawden, in three-quarters profile posed by her typewriter, by Jerry Bauer laid in; Bauer also produced Bawden's author photograph for *Circles of Deceit*, as well as for the Booker Prize: perhaps this is the latter?

[ref: 3624] **£100**

23. WINTERSON, Jeanette. *The Stone Gods*. London: Hamish Hamilton, 2007.

FIRST EDITION, SIGNED BY AUTHOR. 8vo. Original mid-blue paper boards, spine labelled in silver. Gentle pushing to spine ends. Signed by Jeanette Winterson in black biro to title page, else, clean and bright. In the original illustrated dust jacket: gentlest edgewear, creasing to head of spine. Near fine/ near fine

A crisp first UK edition copy of Jeanette Winterson's 2007 novel, a po-mo post-apocalypse dystopian love story, signed by the author in black biro to the title page.

[ref: 3623] **£60**

MODERN FIRSTS

24. SLADEN, Verena; STACHIEWICZ, K. (DJ design). *And Loving I Despair*. London: Barrie and Rockliff, 1959.

FIRST EDITION. 8vo. Original black cloth, spine lettered in gilt. Slight warp to boards, extremities bruised. Edges unevenly browned. Vertical bands of offsetting to first and final pages. Else, clean and tidy. In the vibrant original dust jacket, designed by K. Stachiewicz: gently rubbed, wear and creasing to edge, some nicks and chips, largest to rear top corner. Very good/ very good

A sharp copy of Verena Sladen's 1959 novel, featuring K. Stachiewicz's explosive dust jacket art, exploring the atomic threat through the eyes of Alba, a young woman seeking escape from her nuclear family and finding it with Vole, "a gentle philosophical outcast" and homosexual, and others on the fringes of the CND movement.

[ref: 3603] **£75**

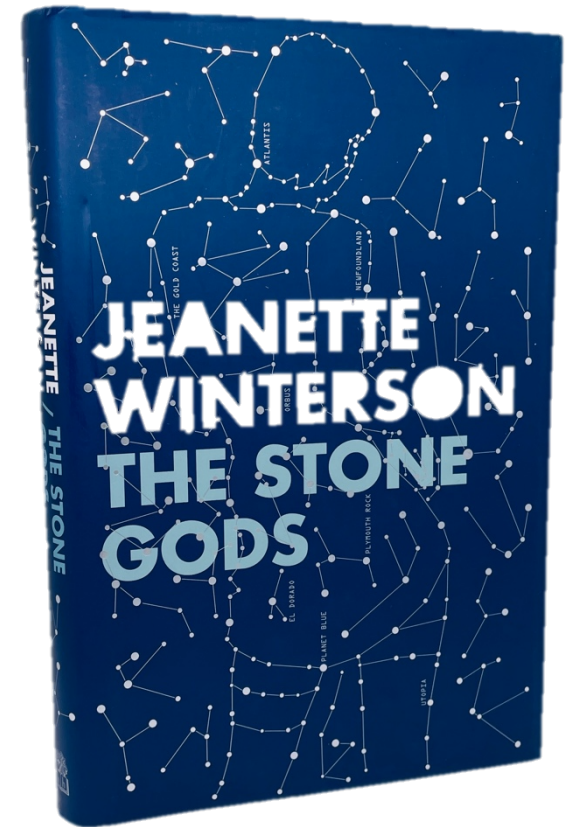
25. TALBOT, Kathrine [pseud. of Ilse Barker]; [BISHOP, Elizabeth]. *Return: A novel*. London: Faber & Faber, 1959.

FIRST EDITION. 8vo. Original green cloth, spine lettered in gilt. Some foxing to edges, front and rear. Else, clean and tight. In the original dust jacket, illustrated by Anthony Gross: spine sunned, gently toned. a few fox spots. Very good/ very good. Very good

A pleasing copy of Ilse Barker's third novel writing as Kathrine Talbot, featuring the printed dedication, "To Elizabeth Bishop".

Ilse Barker lived an extraordinary life of enforced relocation and travel, perhaps why she and her husband, the artist Kit Barker, were such close friends of the American poet, Elizabeth Bishop, to whom this novel is dedicated.

[ref: 3615] **£125**



26. WILDEBLOOD, Peter. *The Main Chance*. London: Weidenfeld and Nicolson, 1957.

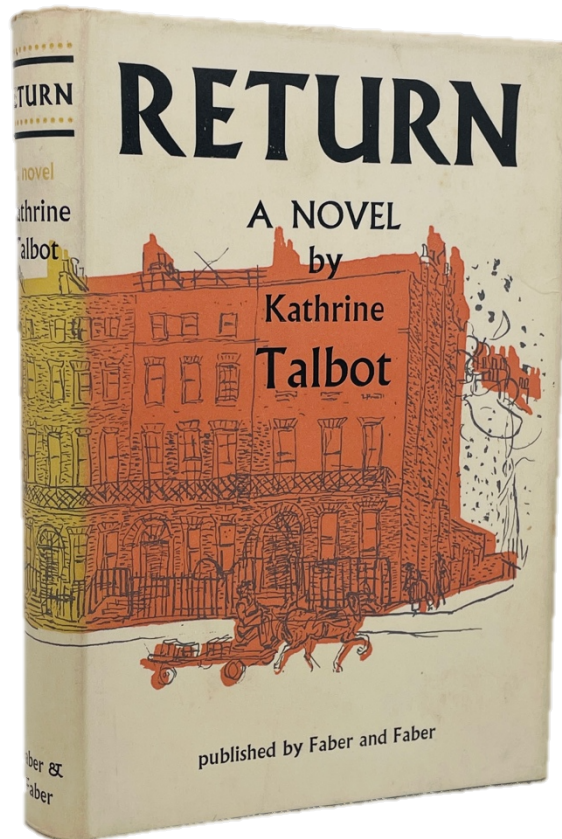
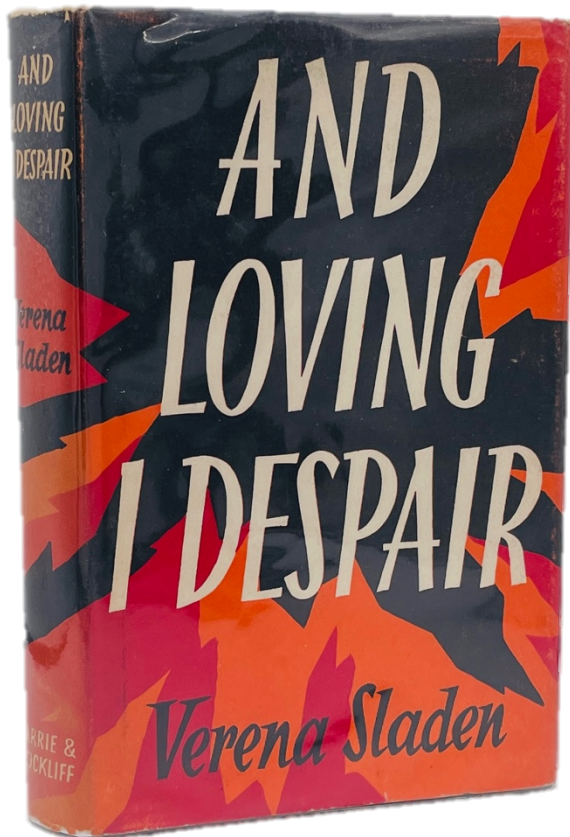
FIRST EDITION. 8vo. Original green cloth, spine lettered in gilt (darkened). Top edge a little dusty. 'Weidenfeld Library' stamped in black ink to ffep, else, clean, tight and bright. In the Walter Goetz-designed dust jacket: spine faintly blotched, sticker remains and bald patch, wear and chipping to spine ends, a few nicks. Very good/ very good Very good

A bright copy of Peter Wildeblood's first novel published just two years after his release from prison for 'gross indecency,' an "effervescent and affectionate satire" about the sudden fame of a Cockney infant prodigy.

See item 16 for another Wildeblood-related copy.

[ref: 3617] £75

Thanks for reading!



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Images resized & two tinted (first & final pages).

deep-set eyes, that adamant jaw, and that brow, wearing the laurel, proudly yet painfully, as if it were a crown of everlasting fire! Dunbar was not altogether a Dante, either in melancholy or in power, but his 'Dance' reveals kindred moods, operating at times on a kindred genius.

In Dante humour existed too, but ere it could come up from his deep nature to the surface, it must freeze and stiffen into monumental scorn—a laughter that seemed, while mocking at all things else, to mock at its own mockery most of all. Aird speaks, in his 'Demoniac,' of a smile upon his hero's brow,

'Like the lightning of a hope about to DIE
For ever from the furrow'd brows of Hell's Eternity.'

Dante's smile may rather be compared to the RISING of a false

it was probably not much like Aird's. 59

Aird is
an unac-
countable
Scottish poet.
No one else
can read
him.