



**The New Woman**  
with some fellow travellers and  
a few antagonists

Catalogue 1517



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"THAT'S RHODA IN THE MIDDLE, URSULA."

# THE NEW WOMAN

by Sydney Grundy



The New Woman  
with some fellow travellers and a  
few antagonists

The  
Cohen Collection  
Part 2

Catalogue 1517

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"DO YOU NOT THINK THAT WOMEN SHOULD BE THE MASTERS OF THEIR OWN DESTINIES?"

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## *Preface*

In 1967, I contracted a virulent case of bibliomania from which, happily, I never fully recovered. Early on, I decided to collect the British Aesthetes and Decadents of the 1890s, my scholarly specialty. But I kept encountering another fascinating set of iconoclasts, the New Women of the period, who soon commanded their place in my collection. In the late 1920s, not too long after the New Woman got a foothold, however precarious, in the public consciousness, my mother ventured forth from downstate Illinois to Chicago in search of a career and a wider world. She could type 80 error-free words a minute back in the day when considerable force was necessary for each key-strike and the carriage had to be adjusted after each line in order to advance the paper. (Notwithstanding the breadth and depth of my New Woman collection, it conspicuously lacks “Olive Pratt Rayner” [i.e., Grant Allen], *The Type-Writer Girl* [1897].) My mother found employment soon enough, dabbled briefly in girl-next-door-but-with-style modelling, and took a course in watercolour painting at the Art Institute. But then, even more than now, it was extremely difficult to have a thriving career and family, so she gave herself whole-heartedly to raising children, for which I am profoundly grateful. If she harboured any dreams beyond her children’s futures, she never voiced them.

But perhaps she sensed that a subtle change was in the air, along with the obvious landmark passage of the 19th Amendment, which enfranchised American women. After all, she was just one generation removed from the women who, in significant numbers on both sides of the Atlantic, began to assert themselves forcefully and publicly, and to demand new freedoms. Simply put, they wanted the full and equal rights of citizenship—to vote for the political candidates of their choice, to finish the job of casting off

laws that discriminated against them, to pursue intellectual and educational interests, to find meaningful employment that paid the bills, to enjoy the same sexual freedoms and prerogatives as men—in short, to be in full control of their own bodies and destinies, to be free. This goal entailed challenging deeply ingrained gender roles, but their struggle was, and continues to be, at its most irreducible level, a struggle to correct a blatant imbalance of power. It need hardly be stated that the effort continues, with constant skirmishes, the occasional major battle, and progress usually measured in inches.

Reading the fiction, verse, and theory in the collection (which, despite my interest, I did not do nearly to the extent that I should have) reveals, beneath basic similarities, the infinite, even bewildering variety among real and imagined New Women. And the reader soon enough detects the freshness and earnestness; the self-doubt and courage; the faltering and persistence; the high-minded idealism and practical, gritty determination of these actual and fictitious females. Although the movement continues with no end in sight, it will never again be experienced quite the way it was at its dawning. Bear in mind that a radical declaration of independence and adherence to an unpopular cause could have dire consequences for women without independent means and absent any kind of safety net. They could not count on a do-over, but they could, and sometimes did, go hungry.

To further discourage romanticizing the New Woman, the collection also includes a sampling of anti-feminist writing of the period. Though these often derisive, stereotyping screeds hardly represent the views of all men, misogyny ran rampant. Nor did the usually less strident attacks on feminism by women writers help the cause. But despite virulent opposition, these women took the first painstaking, but exhilarating, steps toward a better future for their gender.

My interest in writers and movements that went against the prevailing social values of their time condemned me to an arduous quest for rare and scarce material. All but the most political or adventurous publishers seek what they guess will appeal to a wide audience and tend to reject what they believe would unduly chal-

lenge or affront the reading public. Probably to hedge their bets, some publishers made a small space in their lists for new and novel feminist concepts. Others—bless ‘em!—decided to appeal to a smaller niche audience that included women with advanced ideas. Without these two types, much New Woman literature would be non-existent instead of merely scarcer than hens’ teeth. I don’t regret that I’ve never divided the number of hours I spent looking for the items that populate this catalogue by the number of items it contains. That computation could cause a severe psychological tail-spin and crash landing. But the exhilaration of finding something on my desiderata list, or, better yet, discovering something I had never heard of, beggars description. If I had it to do all over again, I’d change nothing. In fact, I’m tempted to do it all over again. So many wants, so little time.

Phil Cohen  
Falls Church, Virginia  
April 14 2022



## *Introduction*

The ‘New Woman’ was given a name in 1894 when Sarah Grand and “Ouida” (on opposing sides of the aisle) gave title to an idea – and character – which had featured in novels and periodicals since the early 1880s. Some see Olive Schreiner’s *The Story of An African Farm* (1883) as the catalysing moment – the first story featuring a truly New Woman protagonist – but others have suggested that the movement (if one can call it that), an amorphous thing, reaches further back (and indeed forward) than the 1880s and 90s. For instance, the sensation novels of the 1860s and 70s might fall under the term’s capacious umbrella: sensational triple-deckers written by female authors that often feature protagonists who might be classed ‘New Women’ if one squints at them. Elaine Showalter, in *A Literature of Their Own*, writes persuasively and eloquently about how writers such as Braddon, Mrs Henry Wood, and Helen Mathers, subverted the ‘Feminine Novel’ with sensational tales featuring protagonists who appear to fit the mould of the Victorian ‘angel in the house’, but who later prove to be ‘Byronic’: transgressive, dangerous, even criminal. Such stories appear wild and fantastic in plot, but stories of women escaping the harsh realities of their lives (by any means possible) appealed to many female readers: “When women found it nearly impossible to obtain a divorce and had no means of support outside marriage, fantasies of pure escape had a great deal of appeal” (p.142).

The New Woman both in literature and in reality is nebulous and inclusive, as is this catalogue itself. “She was called ‘Novissima’: the New Woman, the Odd Woman, the Wild Woman, and the Superfluous Woman” (Ardis, p.1). Although she defies categorisation, a common thread was a rebellion against societal expectations and norms both from the authors themselves and their fictional creations (many of whom had biographical echoes).

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These women, who were often from privileged backgrounds, were breaking new ground: crossing boundaries of class and economic status, refusing to be confined to the realm of the home, and questioning whether marriage was the only way to love and be loved.

Their grouping resists any neat definition. They were feminists, socialists, colonialists, anarchists: some (but not all) were interested in working class women (not merely those from their own classes), some were reformers, some were interested in theosophy, in anti-vivisection, in sexual liberation. As Valencia, the protagonist in *A Darn on a Blue-Stocking* tells her obtuse brother: “may there not be women who are differently constituted? – after all, we are not dolls stuffed with identical sawdust”. Some writers, like Mona Caird, radically questioned the idea of marriage, others, like George Egerton, were interested in the *terra incognita* of woman: “*the eternal wildness, the untamed primitive savage temperament that lurks in the mildest, best woman. Deep in through ages of convention this primeval trait burns, an untameable quantity that may be concealed but is never eradicated by culture, the keynote of woman's witchcraft and woman's strength.*” Others questioned the status quo in their fiction, yet settled for neat, palatable endings. But even when submitting to conventional literary forms, more women were writing, and “never before had literature and fiction contributed so much to the feminist movement as it did in the *fin de siècle*.” (David Rubenstein, quoted in Ledger, p.27).

The naming of the ‘New Woman’ in 1894 – as Ann Ardis has pointed out – can be seen as a victory for those who opposed ‘her’. The very real feminist concerns of real New Women (previously discussed under the broader and vaguer term ‘The Woman Question’) were deflected into the literary sphere. The creation of a figurehead, that was easier to dismiss than flesh-and-blood women, gave a fixed point to rally against; an idea that could now be caricatured and satirised. This collection includes works and items relating to the ‘antis’ – including Marie Corelli, Eliza Lynn Linton, Mrs Humphry Ward – as well as misogynistic contemporary examples by men fearful of change precipitated by the liberation of woman and the expansion of her sphere. As Phil Cohen has written elsewhere in this catalogue, “You can't understand

the progress of feminism without understanding its opponents and detractors.”

It is a rich collection – nearly 800 items – the assembly of which was a true labour of love, achieved with persistence and scholarly understanding. There are some 600 books, but there is also a good amount of manuscript material, with over 125 autograph letters and a handful of manuscripts and autograph quotations. There are over 40 *cartes de visite* and cabinet photographs (many signed), as well as theatrical programmes, and other ephemeral items.

The core of this collection is from the 1880s and 1890s, although it extends broadly on either side of these two decades. All the big hitters are here – Sarah Grand, Mary Cholmondeley, Lady Florence Dixie, George Egerton, Ménie Muriel Dowie, Mona Caird, E. F. Brooke, Violet Hunt, Beatrice Harraden, Eleanor Marx, Evelyn Sharp, Olive Schreiner, Frances Swiney. There are rich and important collections, including those of Mathilde Blind, Amy Levy, Dollie Radford, Rosamund Marriott Watson, George Egerton, and ‘Michael Field’. Novelists, poets, essayists, playwrights (and the occasional NW actress) are all represented.

The majority of the cornerstone texts associated with the New Woman are present, mostly in first editions: Ibsen’s *A Doll’s House*; Mona Caird’s *The Morality of Marriage*; Ella Hepworth Dixon’s *The Story of A Modern Woman* (one, the author’s own; plus three other first editions in variant bindings); Sarah Grand’s *The Heavenly Twins*, and *The Beth Book*; three states of *The Girl Among the Anarchists*; Amy Levy’s *Xantippe* (inscribed by her professor at Cambridge and dated the year of publication and 7 years later at the time of her premature death); Mary Cholmondeley’s *Red Pottage*; Grant Allen’s *The Woman Who Did*; Elizabeth Robins’ *George Mandeville’s Husband*; Emma Frances Brooke’s *A Superfluous Woman*; Rhoda Broughton’s *Dear Faustina*; Florence Dixie’s *Gloriana*; Julius Vogel’s *Anno Domini 2000, or Woman’s Destiny*; Ethel F. Heddle’s *Three Girls in a Flat*; Beatrice Harraden’s *Ships That Pass in the Night* and *Katharine Frensham*; W. J. Locke’s *The Gate of Samaria*; Annie E. Holdsworth’s *Joanna Traill, Spinster*; Iota’s *A Yellow Aster*; Mrs Burton Harrison’s *A*

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*Bachelor Maid; Anna Lombard* by Victoria Cross; George Paston's *The Career of Candida*; Swiney's *The Awakening of Women*; and George Egerton's *Keynotes* (which is included within a complete run of the Keynotes series, which include superlative copies and association copies).

While the collection is wonderfully focussed in some areas, it also has a pleasing sprawl to it. Feminists and political radicals are represented both richly and glancingly. Single items of important pioneering women – cartes de visite of Caroline Norton, Annie Besant, Fredrika Bremer, Fanny Lewald, Grace Greenwood, Deborah Wharton, and George Eliot are present; as well as single letters by Emily Faithfull, Geraldine Jewsbury, Eugenie Niboyet, and Josephine Butler. These give an idea of Phil's collecting scope, and desire to represent the best-known feminists as well as specifically New Woman writers.

Earlier writers – Mrs Henry Wood, Helen Mathers, Eliza Cook, Mary Braddon, Anna Maria Hall, Matilda Betham-Edwards etc – are present; but so too are early 20th century New Woman writers, suffragists, and feminists. Important texts by Cicely Hamilton (*Diana of Dobson's; Marriage as a Trade*); Elizabeth Baker (*Chains: A Play in Four Acts*); Agnes Grove's *The Human Woman*; a rich collection of Elizabeth Robins (including *The Convert*; and *Votes for Women. A Play in Three Acts*), and other writers who continued on into the 1920s and beyond. So, the fractious moment that the New Woman was named is well represented; as is the over-saturation of the market in the late 1890s; plus early 20th century responses, which helped galvanise the suffragette movement.

Many of the letters present offer an interesting insight into the world of business: women acting as their own literary agents, negotiating with publishers and their minions, and arguing their terms. See letters from "John Oliver Hobbes" taking issue with a reviewer of her play *Repentance*; or Grace Greenwood suggesting she write a series of political reminiscences; or Mrs Henry Wood negotiating terms; Anna Katharine Green writing to another woman in the trade ("I am under continual pressure"); or Mary Angela Dickens writing of the problems in making ends meet

with fiction and soliciting more miscellaneous work. These letters highlight that the majority of women writing in this period were doing so as a career, not as an artistic outlet or hobby. There are a few letters of a quotidian nature; a handful are unusual or humorous (Dolf Wyllarde's account of a voluntary round of electric shock therapy is a surprise towards the tail end of the catalogue). And some are wildly important (Lady Florence Dixie writing about *Gloriana*; Mona Caird, on her novel *The Wing of Azrael*; Sarah Grand discussing *Ideala*; George Moore on *Esther Waters*; Frances Hodgson Burnett and her *The Lady of Quality*; Netta Syrett writing about her short story 'The Last Journey'; May Sinclair on *The Creators*). Also of great importance are the letters between or about other notable figures: Josephine Butler about Yves Guyot (a "valiant fighter for truth"); Olive Schreiner being effusive about her friend E. Nesbit ("You have got a woman, one among ninety millions, as a wife!!!!"); Elizabeth Robins to Millicent Fawcett about Robins' play, *Votes for Women*; Dixie to Eliza Lynn Linton (women with diametrically opposing views). Even Mathilde Blind's relatively slight letter about a spontaneous trip to the lakes (written to Lucy (probably Rossetti)), has something of a magic quality that feels born out of the intimacy between woman – inspired by the London moonlight Blind disappears to the country in search of "Luna" and escape.

It has been a privilege and a joy to work on Phil's collection. Researching and writing about a vast array of women, their letters, and their works, has been a highpoint of my Maggs career thus far. Learning about the writers themselves, and skimming and digesting the plots of numerous New Woman stories, kept me sane through a lockdown or two, and continued to inspire me as the world started opening back up. There were many names I had encountered before, but a *huge* number I had not, and I am grateful for their introduction.

It is hard to summarise Phil's collection – there is so much that is interesting, important, unexplored, or rare. There are many lesser-known authors and titles that jostle for attention alongside the big names and obvious titles. There are almost too many favourites to cite (although I have made an attempt above). The catalogue is necessarily long as we found so many irresistible rabbit

holes and areas deserving of a light being shone on them. I hope that, long as it is, it is a catalogue that will be dipped into, digested, and enjoyed at leisure. To get to know these women and these texts is to experience and hear the great many voices that shaped the period, and whose dialogue paved the way for a new era.

Alice Rowell

London

6 May 2022

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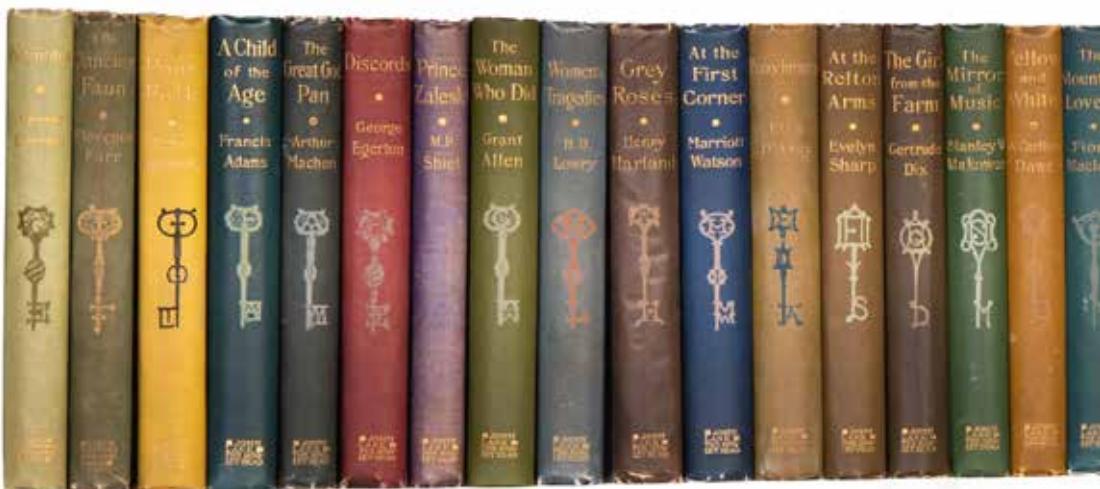
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# *The New Woman*

## Keynotes Series

Keynotes is the quintessential 1890's series publishing venture, a close cousin to *The Yellow Book*. The books are masterpieces of marketing with their stylish binding designs, 22 of which were designed by Beardsley, and spawned a host of imitations. Many of the authors were being published for the first time, and formed a sort of elite squad of modern writers, with many female writers addressing New Woman themes, and a smattering of the occult and the exotic. Important texts that first saw the light in this series include the eponymous *Keynotes*, Arthur Machen's *The Great God Pan*, and Grant Allen's *The Woman Who Did*. Assembly of a complete set is one of the major challenges of collecting the period, and Cohen's set is not only complete, but rich in association.



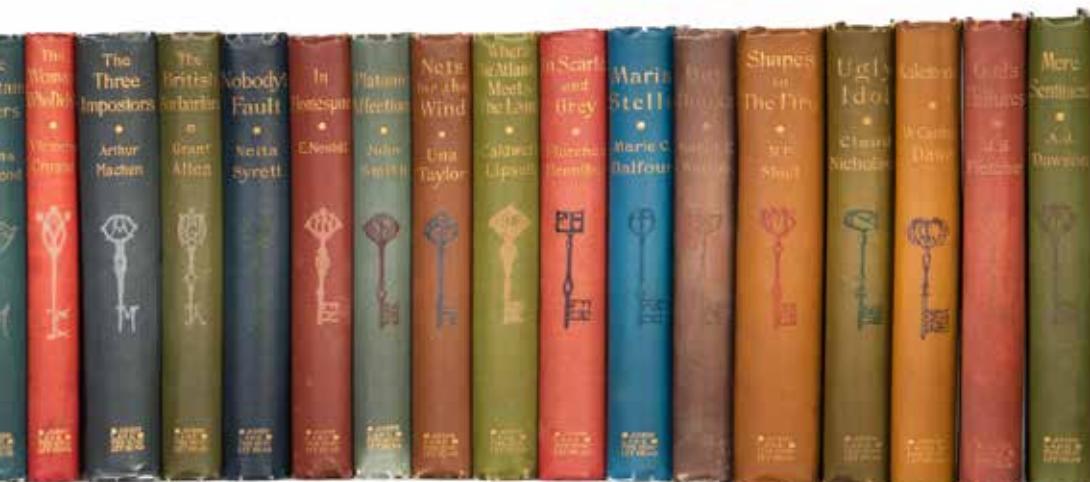
*Keynotes Series, No. 1.*

[1] **EGERTON**, George (Mary Chavelita Bright, née Dunne).

**Keynotes.**

*First edition, second issue. 8vo, 184pp, 14pp [ads, dated September 1893]. Original green cloth binding, binding and title-page design by Beardsley. Keynotes Series, No. 1. London, Elkin Mathews and John Lane; Boston, Roberts Brothers. 1893.*

“Unlike many Bodley Head writers, “George Egerton” (Mary Chavelita Dunne) shunned the label ‘New Woman’, a category she considered fit only for the “unsexed”. Yet this collection of short stories certainly did more to promote the visibility of “New Women” types and attitudes in fiction than any book by a female author since Olive Schreiner’s *The Story of an African Farm* (1883). In its first year alone of publication, Keynotes sold over six thousand copies; eventually, it would achieve eight editions and be translated into seven languages ... much of the credit for the book’s sales must rest with “George Egerton” herself, who spoke in her writing for a generation of women ready to acknowledge their own dissatisfaction with a social order that kept them locked in their homes, prisoners of abusive or indifferent mates, and that denied them expression of their creative and erotic impulses.” (Lasner & Stetz, p.39).



Nelson, BH, 1893.28/69, indicates that the first printing consisted of 500 copies in wrappers and 600 in cloth. Lasner, AB, 25.

A very good, unopened, copy.

*Keynotes series, No. 2.*

**[2] FARR, Florence. *The Dancing Faun.***

*First edition, first issue. 8vo, 149pp, 14pp [adverts, dated March 1894]. Original blue cloth, cover stamped in darker blue, gilt lettering and key on spine; binding and title-page by Beardsley. Keynotes series, No. 2. London, Elkin Mathews and John Lane; Boston, Roberts Brothers. 1894.*

“As well as being a successful figure on the stage, Farr was, as this novel in the Keynotes Series demonstrated, a writer with a gift for witty, epigrammatic dialogue in the Oscar Wildean mode. Set in the world of actors and social poseurs with which Farr was personally familiar, *The Dancing Faun* brilliantly illustrated the proposition that society itself was the greatest of stages – a realm composed entirely of “sham” in which, as the character noted, one’s only consolation was to recognise “that you would shudder a good deal more if you for one moment saw the truths which underlie these shams.”” (Lasner & Stetz, p.42) Farr’s first book.

First issue point: the key on spine is in gilt rather than blue. Beardsley design features caricature of Whistler as a satyr. Copy of the Irish poet and editor Seamas O’Sullivan (“the trouble with Seumas is that when he’s not drunk, he’s sober” – WBY), with his art nouveau bookplate, which also features a satyr.

Nelson, BH, 1894.17/80, indicates that there were 1100 copies. Lasner, AB, 26.

Spine sunned, rubbing at head and foot of spine, gilt dulled, else very good.

**[3] FARR, Florence. *The Dancing Faun.***

*First edition, second issue. 8vo, 149pp, 14pp [adverts, dated March 1894]. Original blue cloth, cover stamped in darker blue, gilt lettering and key on spine; binding and title-page by Beardsley.*

*Keynotes series, No. 2. London, Elkin Mathews and John Lane; Boston, Roberts Brothers. 1894*

Key in blue on spine. Spine sunned. A very good copy.

*Keynotes Series, No. 3.*

**[4] DOSTOIEVSKY, Fedor. Poor Folk. A Novel by Fedor Dostoevsky.**

*Translated from the Russian by Lena Milman. With a Critical Introduction by George Moore. First edition. 8vo, xx, 191pp, 15pp [ads, dated March 1894]. Original yellow cloth, design stamped in black; gilt lettering to spine. Binding and title-page by Beardsley. Keynotes series, No. 3. London, Elkin Mathews and John Lane; Boston, Roberts Brothers. 1894.*

Binding very slightly dusty, and extremities slightly bruised, near-contemporary ownership inscription of one Annie Brigham, and dark splash mark (about 2 cm in diameter) on the title page and half title: nevertheless a slightly, bright copy.

*Keynotes Series, No. 4.*

**[5] ADAMS, Francis [William Lauderdale]. A Child of the Age.**

*First edition. 8vo, 244pp, [2], 4pp, 16pp [ads, dated 1894]. Original dark green cloth, stamped in light green on upper and lower covers and spine; gilt lettering to spine. Binding and title-page by Beardsley. Keynotes Series, No. 4. London, John Lane; Boston, Roberts Bros. 1894.*

Near fine copy.

*Keynotes Series, No. 5.*

**[6] MACHEN, Arthur [Llewellyn Jones]. The Great God Pan and the Inmost Light**

*First edition. 8vo, 168pp, 16pp [adverts, dated 1894]. Original dark grey cloth, binding and title-page design by Beardsley. Keynotes series, No. 5. London, John Lane; Boston, Roberts Brothers. 1894*

“The story is in part derived from Machen’s study of magic during his membership in The Golden Dawn, and exhibits his familiarity with Classical and Celtic mythology and with the dark aspects of the Anglo-Welsh tradition of the fairies or People of the Hills, absorbed during his childhood in Monmouthshire … it excited revulsion in readers and critics, though it is quite restrained in comparison with more recent stories of supernatural and diabolical terror, yet nonetheless sexual in content … it suggests the awful nearness of evil under the surface of ordinary life, and the powerlessness of most human beings to defend themselves from the forces of evil” (Veronica M. S. Kennedy, in Cevasco (ed.), p. 244).

Lasner, AB, 29.

Light rubbing at head and tail of spine, and at corners, else very good.

*Keynotes Series, No. 6.*

[7] **EGERTON**, George (Mary Chavelita Bright, née Dunne).  
**Discords.**

*First edition. 8vo, 253pp, 4pp [ads], 16pp [ads, dated 1894].  
Original red cloth, binding and title-page design by Beardsley.  
Keynotes Series, 6. London, John Lane; Boston, Roberts Bros. 1894.*

Inscribed by the author on title page, “To Albert Ganz “Johnny” from “George Egerton.”” Ganz was the grandson of the composer Adolf Ganz (1895–1869) and himself a professor of music.

Very good copy.

*Keynotes Series, No. 7.*

[8] **SHIEL, M.P. Prince Zaleski.**

*First edition. 8vo, 163pp, 7pp [Keynotes ads], 16pp [ads]. Original purple cloth, binding and title-page design by Beardsley. Keynotes series, No. 7. London, John Lane; Boston, Roberts Brothers. 1895.*

The author’s first book.

Unsigned art nouveau bookplate of one Max L. Smith, who has drawn an attractive ink sketch of a woman reading on the front free endpaper. Lasner, AB, 31.

There is some bubbling of cloth, though it is much less faded than usual on spine, with the gilt still reasonably bright. Corners slightly turned. A very good copy of a book usually found in unsatisfactory condition.

*Keynotes Series, No. 8.*

[9] ALLEN, Grant. **The Woman Who Did.**

*First edition. 8vo, 241pp, 16pp [ads]. Original green cloth, binding and title-page design by Beardsley. Keynotes Series, No. 8. London, John Lane; Boston, Roberts Bros. 1895.*

Inscription tipped in on a separate sheet: “To W. E. Gladstone, This so great salvation. G. A.”

Articulately summarised by Stetz and Lasner: “The woman who did what? No reader of the Nineties needed help in completing that phrase. If Thomas Hardy had shocked the public in *Tess of the D’Urbervilles* (1891) by daring to call a victim of rape “a pure woman”, Grant Allen outraged it by asserting that his protagonist, who deliberately chose to live with the man she loved and to bear a child out of wedlock, was not merely a pure woman, but a noble one. Allen’s heroine, Herminia Barton, was the embodiment of everything that the still conservative part of the Victorian audience both feared and found titillating – a religiously brought up young lady ... who had gone to Girton College, developed “emancipated views”, and now insisted upon acting on them. Melodramatic and often sentimental, Allen’s novel brought to life the anti-marriage diatribes that had continued to appear in the popular press since the late Eighties, when Mona Caird had published her denunciation of the institution.” (Stetz and Lasner, p.46).

*The Woman Who Did* is often discussed alongside Hardy’s *Jude the Obscure* – which was published the same year – as both novels deal with the institution of marriage in Victorian England, and the disastrous repercussions for those who live outside the

accepted matrimonial framework. Herminia Barton, in Allen's work, is middle-class, Girton educated, and rebels against her parents' expectations by living independently in London and working as a teacher. She falls in love with a lawyer, Alan Merrick, who she persuades into an unmarried partnership, as it is in line with her beliefs. She declares that marriage is "degradation", and by choosing to enter into an unmarried relationship with a man she loves she is acting "from principle, and principle only", something she believes is "for the good of [our] sex" [pp.44–6]. A noble idea, but one that swiftly shows how unprotected unmarried mothers were: when Merrick dies shortly before the birth of their child, Herminia has no claim or access to his money. She lives, unrepentant, as a single mother, hoping to show her daughter and the younger generation that one must make small steps in order to begin to address and redress the injustices experienced by women in a patriarchal world. Unfortunately, her daughter is greatly affected by the social stigma associated by her mother's and her own condition, and so, Herminia, finally takes her own life to free her daughter from society's judgement. *The Woman Who Did* was a runaway success commercially, although it had its detractors on both sides of the fence (both conservative readers and feminists).

A fascinating association on two levels. Firstly, Allen and Gladstone had a public debate over, rather wonderfully, Homer's colour vision or lack thereof, which had become a topic in the Darwinian debate as to whether the lack of descriptions of colour in *The Iliad* and *Odyssey* is evidence of the evolutionary development of mankind's colour vision, of Homer's own blindness, or because language was insufficiently evolved. Secondly, and maybe more to the point, Gladstone was controversially and personally involved in the rehabilitation of prostitutes, and Allen's *The Woman Who Did* was one of the central texts of the movement towards women having agency on sexual and reproductive issues.

Lasner, AB, 32 Binding marked and rubbed; front hinge completely separated; text thumbed and one opening significantly tea-satined. With opinionated pencil marginalia throughout, mostly emphases (oddly using the proof mark V which normally

means “insert”). The hand is as yet undetermined, offering plenty of scope for research.

**[10] ALLEN, Grant. *The Woman Who Did*.**

*First edition. 8vo, 241pp, 16pp [ads]. Original green cloth, binding and title-page design by Beardsley. Keynotes Series, No. 8. London, John Lane; Boston, Roberts Bros. 1895.*

Near fine, unopened.

*Keynotes Series, No. 9.*

**[11] LOWRY, H. D. *Women's Tragedies*.**

*First edition. 8vo, 201pp, [1], 16pp [ads, dated 1895]. Original blue cloth blocked in orange, gilt lettering to spine; binding and title-page design by Beardsley. Keynotes series, No. 9. London, John Lane; Boston, Roberts Bros. 1895.*

A presentation copy, inscribed “C. Lawrence Ford From the Author, 1895” on the front free endpaper. With a newspaper cutting featuring a Lowry poem. Lasner, AB, 33.

Darkened spine, some minor spotting of boards, still about very good.

*Keynotes Series, No. 10.*

**[12] HARLAND, Henry. *Grey Roses*.**

*First edition. 8vo, 253pp, 10pp [Keynotes ads], 16pp [general ads, dated 1895]. Original brown cloth, binding and title-page design by Beardsley. Keynotes series, No. 10. London, John Lane; Boston, Roberts Bros. 1895.*

A presentation copy, inscribed by the author on the front free endpaper: “To Mrs. Howarth from H. Harland.” An excellent association. Mary Howarth contributed ‘The Deacon’ a short story to Vol. 8 (January 1896), pp. 255–292, of *The Yellow Book*, edited by Harland, who included in that issue a short story of his own, ‘P’tit-Bleu’, pp. 65–93. Though Howarth contributed to other periodicals, she was apparently a one-book wonder as author of *Stories of Norway in the Saga Days* (London, Gay & Bird. 1895). See later in this catalogue under Rosamund Marriott

Watson's *Bird -Bride* for an example of Harland's verse used in action.

Bookplate of C. & O. Clarke on front pastedown; evidence of removal of another. Lasner, AB, 34.

Water spotting to cloth, some rubbing at extremities of spine, and foxing to endpapers. About good.

*Keynotes series, No. 11.*

**[13] WATSON, H. B. Marriott. At the First Corner and Other Stories.**

*First edition. Original blue cloth, blocked in pink, gilt lettering to spine; binding and title-page design by Beardsley. 8vo, 196pp. Keynotes series, No. 11. London, John Lane; Boston, Roberts Brothers. 1895.*

Includes his short story, 'The House of Shame', which was first published in vol IV of *The Yellow Book* (1895).

Very good copy. Lasner, AB, 35.

*Keynotes Series, No. 12.*

**[14] D'ARCY, Ella. Monochromes.**

*First edition. 8vo, 260pp, 10pp [Keynotes ads], 16pp [ads, dated 1895]. Original green cloth, blocked in black, gilt lettering to spine; binding and title-page design by Beardsley. Keynotes Series, No. 12. London, John Lane; Boston, Roberts Brothers. 1895.*

"Four of the six stories in this volume had already appeared in *The Yellow Book*, including the most provocative of them, "A Pleasure-Pilgrim", a rewriting of Henry James' *Daisy Miller* (1879)." (Stetz and Lasner, p.59). "Nor can there have been before Ella D'Arcy's day, so cool, collected, and cogent a study of the psychology of a nymphomaniac as her tale The Pleasure-Pilgrim." (Derek Stanford, in *Short Stories of the 'Nineties; a biographical Anthology.*)

Lasner, AB, 36.

Spine dulled, ink splashes to upper cover, otherwise a very good copy.

*Keynotes Series, No. 13.*

**[15] SHARP, Evelyn. *At the Relton Arms.***

*First edition. 8vo, 182pp, 10pp [ads, Keynotes], 16pp [publisher's ads, dated 1895]. Original brown cloth binding, binding and title-page design by Beardsley. Keynotes Series, No. 13. London, John Lane; Boston, Roberts Brothers. 1895.*

“A novel of manners and courtship mixing the grave with the comic, on the principle that for those who recognize life's tragedies, it is essential to “laugh for the rest of your life, because – it would be impossible after you had once realised that to keep serious and live.”” (Stetz and Lasner, p.44). Sharp's first book. Lane was to become a good friend of hers despite initially mistaking her gender, and inviting her to a very male Smoking Evening at the Sette of Odd Volumes.

Foxing to preliminaries, otherwise a very good copy.

*Keynotes Series, No. 14.*

**[16] DIX, Gertrude. *The Girl from the Farm.***

*First edition. 8vo, 228pp, 10pp [ads, Keynotes], 16pp [publisher's ads, dated 1895]. Original brown cloth, binding and title-page design by Beardsley. Keynotes Series, No. 14. London, John Lane; Boston, Roberts Brothers. 1895.*

H.G. Wells's review in *The Saturday Review* shows detached admiration and only moderate sympathy: “This is a decidedly clever little book. The writer stands away from her characters so completely, and allows their actions to speak for themselves so entirely without comment, that we cannot tell if her sympathy is with her heroine or not. A daughter who could leave a kind father to total blindness while she busies herself with “rescue work” away from home, appears to us rather more unlovable than even the average New Daughter. But we are not called upon to admire her conduct—only to read of it with interest, which bright writing has made an easy task for us. This is the fourteenth

volume of the ‘Keynotes’ series, and is certainly more cheerful reading than some of its predecessors.” The heroine, with whom Dix was surely identifying has “the long swinging strides of the woman whose healthy athleticism has taught to disregard unnecessary draperies”, and is tipped into rebellion against established *mores* by the treatment of a pregnant farm girl who she discovers heading towards the river with suicidal intent. Other characters have elements of Edward Carpenter, the Michael Fields, and Katherine St. John Conway. See Sheila Rowbotham on Dix in the excellent *Rebel Crossings* (2016).

Lasner, AB, 38.

Spine slightly darkened, a couple of marks to the cloth. Very good.

*Keynotes Series, No. 15.*

[17] **MAKOWER, Stanley V. *The Mirror of Music.***

*First edition. 8vo, 179pp, 12pp [ads, Keynotes], 16pp [publisher’s ads, dated 1895]. Original green cloth, binding and title-page design by Beardsley. Keynotes Series, No. 15. London, John Lane; Boston, Roberts Brothers. 1895.*

“The Mirror of Music ... an extremely delicate psychological study of a woman musician” (‘Yellow Book Memories’, *Manchester Guardian*, 22 September 1911).

Lasner, AB, 39.

With bookplate of Alice Bective, [Countess Bective] of Underley Hall in Yorkshire, on front pastedown and newspaper obituary for Makower (1911) loosely inserted.

Near fine.

*Keynotes Series, No. 16.*

[18] **DAWE, W. Carlton. *Yellow and White.***

*First edition. 8vo, 172pp, 12pp [ads, Keynotes], 16pp [publisher’s ads, dated 1895]. Original yellow cloth, binding and title-page design by Beardsley. Keynotes Series, No. 16. London, John Lane; Boston, Roberts Brothers. 1895.*

Dawe, Australian-born, moved to London in 1892 or so. Having lived in Hong Kong Dawe based some of his fiction on his experiences there. Sutherland described his fiction as anticipating Conrad and Maugham (Sutherland, p.175) in the exploration of relations between the coloniser and the colonised. As the title sadly suggests this group of short stories feature racist tropes, hopefully now consigned to the past. See below for Dawe's *Kakemonos*.

Lasner, AB, 40. Bookplates to front pastedown. Blocked design slightly faded, about good.

*Keynotes Series, No. 17.*

[19] [SHARP, William] as McLEOD, Fiona. **The Mountain Lovers.**

*First edition. 8vo, 241pp, 12pp [ads, Keynotes], 16pp [publisher's ads, dated 1895]. Original blue cloth, binding and title-page design by Beardsley. Keynotes Series, No. 17. London, John Lane; Boston, Roberts Brothers. 1895.*

McLeod/Sharp at their pagan Celtic best – it reads in part like exceptionally well-written copy for the Highlands Tourist Board.

Lasner, AB, 41. Very good copy.

*Keynotes Series, No. 18.*

[20] CROSS, Victoria [pseud. of Annie Sophie Cory]. **The Woman Who Didn't.**

*First edition. 8vo, 159pp, 12pp [ads, Keynotes], 16pp [publisher's ads, dated 1895]. Original red cloth, binding and title-page design by Beardsley. Keynotes Series, No. 18. London, John Lane; Boston, Roberts Brothers. 1895.*

“In some ways, the association-by-title with Grant Allen’s more famous work was unfortunate, for this Keynotes Series novel ... was by no means the social diatribe a reader might have expected. This was, instead, a piece of sentimental romantic fiction, almost operatic in tone ... Though following a conventional plot of forbidden love and high-minded renunciation ... the novel did introduce one notable twist. Although Eurydice Williamson

espouses old-fashioned virtues, she is by no means the image of a Victorian “angel”, but rather a self-possessed woman who sports “a man’s red tie knotted around her neck” and who sits “cross-legged with [a] ... cigar in her mouth, reminding one of the American girl, slang, modern fastness, and other disagreeable things.” (Stetz and Lasner, p.47).

Lasner, AB, 42, notes that the title was changed from ‘Consummation’, possibly to be bracketed with Grant Allen’s *The Woman Who Did* (Keynotes, No. 8, published in the same year), although they are quite different in content.

Phil Cohen notes that this is “In my experience, one of the most elusive Keynotes.”

Spine slightly faded, a couple of small marks to the cloth, and a partial glass circle on lower board; lower corners turned. Still a very good copy.

*Keynotes Series, No. 19.*

[21] **MACHEN**, Arthur [Llewellyn Jones]. **The Three Imposters, or the Transmutations.**

*First edition. 8vo, 290pp, 14pp [ads, Keynotes], 16pp [publisher’s ads, dated 1895]. Original blue cloth, binding and title-page design by Beardsley. Keynotes Series, No. 19. London, John Lane; Boston, Roberts Brothers. 1895.*

Lasner, AB, 43. Very good copy.

*Keynotes Series, No. 20.*

[22] **ALLEN**, Grant. **The British Barbarians. A Hill-Top Novel.**

*First edition. 8vo, xxiii, 202pp, 14pp [ads, Keynotes], 16pp [publisher’s ads, dated 1895]. Original olive cloth, blocked in white, gilt lettering to spine; title-page design by Beardsley. Keynotes Series, No. 20. London, John Lane; Boston, Roberts Brothers. 1895.*

“Very different from the realistic style of the earlier *The Woman Who Did* was this fantasy about British society and morality, seen

through the eyes of a man who has travelled in time from the future, an era when social equality in general and woman's rights in particular have become the norm..." (Stetz and Lasner, p.47).

Lasner, AB, 45.

Corners bumped, pencil ownership inscription to front free end-paper. Very good.

*Keynotes Series, No. 21.*

**[23] SYRETT, Netta. Nobody's Fault.**

*First edition. 8vo, xxiii, 202pp, 14pp [ads, Keynotes], 16pp [publisher's ads, dated 1895]. Original blue cloth, blocked in green, gilt lettering to spine; title-page design by Beardsley. Keynotes Series, No. 21. London, John Lane; Boston, Roberts Brothers. 1896.*

"The Keynotes Series seemed the natural destination for this novel, in which one character declared, "Remember that the former things are passed away – this is the age of the New Woman!" Like Grant Allen's *The Woman Who Did*, however, this was a novel of feminist revolt that ended up demonstrating the futility of rebellion and the necessity for female martyrdom. Syrett's plot followed the fate of Bridget Ruan a tradesman's daughter who after being sent to a school for ladies, becomes "unclassed" – caught "between two hostile classes – by education and by nature she belongs to one, by birth and social position to the other." After earning her living as a writer, she makes a disastrous marriage, then meets the man whom she ought to have married. For a time, she seriously contemplates running off with her lover, in order to add to the number of "free men and women ... who dare to face realities", but abandons those plans to dedicate herself instead to caring for her unsympathetic mother. Another character speaks what appears to be the author's own position on this heroine: "You, and women like you, are born into the wrong age for peaceful happiness ... A transition age is surely the most difficult one for a woman..." ((Stetz and Lasner, 1990, p.44–5).

The author's first book. Lasner, AB, 44. "Her fiction is feminist, with a strong dash of sensation" (Kemp *et al.*, p. 382.) Syrett was

also published in *The Yellow Book*. See below for other work by her.

Near fine.

*Keynotes Series, No. 22.*

**[24] NESBIT, E. In Homespun.**

*First edition. 8vo, 189pp, 14pp [ads, Keynotes], 16pp [publisher's ads, dated 1896]. Original burgundy cloth, blocked in cream, gilt lettering to spine. Keynotes Series, No. 22. London, John Lane; Boston, Roberts Brothers. 1896.*

“E. (Edith) Nesbit achieved notoriety on two counts – as the author of some of the most popular children’s books of the early twentieth century, including *The Railway Children* (1906), and as a party to one of the most unusual marital arrangements in late-Victorian England, in which she raised as her own the two children from the long-term, illicit union of her husband with a member of her household staff. Her short fiction of the Nineties (including this...), written not for children but for adults, showed her keen interest in the fate of women of the domestic class, whom she depicted in her stories as shrewd, witty, pragmatic, and also occasionally sentimental” (Stetz and Lasner, p.52).

Front hinge starting, pictorial design to upper board slightly rubbed, still very good.

*Keynotes Series, No. 23.*

**[25] SMITH, John [HUTCHINSON, H. G]. Platonic Affections.**

*First edition. 8vo, 248pp, 14pp [ads, Keynotes], 16pp [publisher's ads, dated 1896]. Original blue cloth, blocked in burgundy, gilt lettering to spine; title-page and binding designed by Beardsley. Keynotes Series, No. 23. London, John Lane; Boston, Roberts Brothers. 1896*

Pseudonym of Horatio Gordon Hutchinson, twice English Amateur Champion “... took his BA in classics [a third class degree], but his heart was in golf ... [he] wrote extensively on

sport. He also wrote some successful works of Victorian prose fiction" (Sutherland, p.315).

Lasner, AB, 46. A very good copy.

*Keynotes series, No. 24.*

**[26] TAYLOR, Una. *Nets for the Wind.***

*First edition. 8vo, 228pp, 14pp [ads, Keynotes], 16pp [publisher's ads, dated 1896]. Original brown cloth, blocked in blue, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 24. London, John Lane; Boston, Roberts Brothers. 1896.*

Taylor (as did her fellow Keynotes writer Florence Farr) embroidered with May Morris, before working for the Irish Arts and Crafts promoter the Donegal Industrial Fund, producing Kells embroidery, based on Celtic revival designs. The stories published here demonstrate similar tastes. In an interesting analysis, *Contexts for Reading the Embroidering and Writing of Florence Farr and Una Taylor Jane Spirit* writes "With their ethereal quality, symbolism and faux-medievalism, the stories of *Nets for the Wind* evoke a sense of some alternative older world of certainty, but remain phantasmagorical . . . In Taylor's stories, however, the metaphorical nets seem to be empty and to anticipate sadness rather than any permanent artistic or romantic fulfilment for their characters. The association they generate is with the moment of aesthetic frisson whose strength lies in the transient intensity of that "image of ours . . . a design in a web, the actual threads of which pass out beyond it," but which remains elusive for writer, characters and reader" (Pater 208). Corners bumped, otherwise a nice, bright copy.

*Keynotes series, No. 25.*

**[27] LIPSETT, Caldwell *Where the Atlantic Meets the Land.***

*First edition. 8vo, 268pp, 14pp [ads, Keynotes], 16pp [publisher's ads, dated 1896]. Original green cloth, blocked in light orange, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 25. London, John Lane; Boston, Roberts Brothers. 1896.*

Henry Caldwell Lipsett was a son of Empire, born in Dominica, and at one time editor of Rudyard Kipling's first publisher, *The Civil and Military Gazette* of Lahore. This collection of short stories appears to be his only fiction, and is set in Donegal, NW Ireland: his family seems to have come from Ballyshannon. A dip into the stories suggests that his obscurity may not be undeserved. Spine slightly darkened, some small marks to cloth, otherwise very good.

*Keynotes Series, No. 26.*

[28] **HENNIKER**, Florence; **HARDY**, Thomas. **In Scarlet and Grey: Stories of Soldiers and Others** by Florence Henniker and **The Spectre of the Real** by Thomas Hardy and Florence Henniker.

*First edition. 8vo, 208pp, [2], 14pp [ads, Keynotes], 16pp [publisher's ads, dated 1896]. Original red cloth, blocked in black, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 26. London, John Lane; Boston, Roberts Brothers. 1896.*

A presentation copy inscribed on the half-title to an unidentified recipient, "To Miss Cope from Florence Henniker 1899."

Splits at the head and foot of spine, and an inch long split along lower portion of front hinge; joints cracked.

[29] **HENNIKER**, Florence; **HARDY**, Thomas. **In Scarlet and Grey: Stories of Soldiers and Others** by Florence Henniker and **The Spectre of the Real** by Thomas Hardy and Florence Henniker.

*Second edition. 8vo, 208pp, [2], 14pp [ads, Keynotes], 16pp [publisher's ads, dated 1896]. Original red cloth, blocked in black, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 26. London, John Lane; Boston, Roberts Brothers. 1896.*

Spine slightly sunned, some foxing to endpapers. Very good.

*Keynotes Series, No. 27.*

[30] **BALFOUR**, Marie Clothilde. **Maris Stella**

*First edition. 8vo, 202pp, 14pp [ads, Keynotes], 12pp [publisher's ads, dated 1896]. Original blue cloth, blocked in navy blue, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 27. London, John Lane; Boston, Roberts Brothers. 1896.*

The first cousin of Robert Louis Stevenson, she moved to New Zealand in childhood, to return on the death of her father. The text is an endearingly written tale of life in a Breton fishing village, when the men, the “Terreneuvas” head off fishing to the Grand Banks of Canada: “It was very beautiful, the sea, very marvellous, she said fearfully, only so big and so strong ... And all the little white sails upon it, the myriads and myriads of tiny white sails that floated on the tipmost top of every wave, the little white crests. These were the sails of all those that had gone down, the Terreneuvas and the Islandais, the poor dead boats that had gone down, down, where the water was so deep and cold, and the fog lay heavy upon it, so heavy that it had driven the boats down . . . or perhaps they were the hands, the white shining hands of all the people who lay at the bottom of the sea, drowned, and looking up, up, through the green water, with their white eyes, to the sky.” Ownership inscription on front free endpaper, bump to lower edge to upper board, otherwise near fine.

*Keynotes series, No. 28.*

[31] **WOTTON**, Mabel E. **Day-Books.**

*First edition. 8vo, 188pp, 14pp [ads, Keynotes], 16pp [publisher's ads, dated 1896]. Original mauve cloth, blocked in olive green, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 28. London, John Lane; Boston, Roberts Brothers. 1896.*

The four stories include “The Fifth Edition”, a tragic story of a failing woman novelist and her exploitation by a male colleague. Spine darkened, gilt dulled; pictorial design rubbed, head and tail of spine rubbed, corners bumped. Endpapers browned, otherwise internally clean.

**[32] WOTTON, Mabel E. Day-Books.**

*First edition, secondary binding. 8vo, 188pp, 6pp [publisher's ads, dated 1896]. Original dark red buckram, lettering stamped in black; title-page designed by Patten Wilson, all edges trimmed. Keynotes Series, No. 28. London, John Lane; Boston, Roberts Brothers. 1896.*

But for two water spots on upper cover, a very good copy.

*Keynotes Series, No. 29.*

**[33] SHIEL, M.P. Shapes in the Fire.**

*First edition, first issue with the uncorrected contents page. 8vo, vii, [3], 324pp, 14pp [ads, Keynotes], 12pp [publisher's ads, dated 1896]. Original mustard cloth, blocked in red, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 29. London, John Lane; Boston, Roberts Brothers. 1896.*

Binding very slightly marked and with corners just softened, but an unusually nice copy of a book normally found in poor condition. With the manuscript note identifying its ownership by “St. James’s Sunday School, G Gower (vicar) 1914” and the signature below of D. Gower, presumably the only borrower of it: an unexpected provenance for this uncommon collection of short stories by the cultish Caribbean-born fantasy writer.

**[34] [Another Edition].**

*Second edition. 8vo, vii, 324pp. ‘Bodley Head’ binding of brown cloth, border rule stamped in blind to upper cover; brown lettering stamped to spine; title-page designed by Patten Wilson. Keynotes Series, No. 29. London, John Lane; Boston, Roberts Brothers. 1896.*

Same year as the first edition but without table of contents and adverts. All edges trimmed, resulting in a smaller binding.

Functional, rather than attractive binding. Minor rubbing along edges, head and tail of spine; otherwise very good.

*Keynotes Series, No. 30.*

[35] **NICHOLSON, Claud.** *Ugly Idol.*

*First edition. 8vo, 229pp, 14pp [ads, Keynotes], 12pp [publisher's ads, dated 1896]. Original olive cloth, blocked in dark green, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 30. London, John Lane; Boston, Roberts Brothers. 1896.*

Bookplate of Alfred Tomlinson on front pastedown. An exploration of destructive genius and madness. Times book club ticket on rear pastedown. But for a couple of watermarks on upper cloth, very good.

*Keynotes series, No. 31.*

[36] **DAWE, W. Carlton.** *Kakemonos. Tales of the Far East.*

*First edition. 8vo, 217pp, 14pp [ads, Keynotes], 12pp [publisher's ads, dated 1897]. Original yellow cloth, blocked in dark red, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 31. London and New York, John Lane, The Bodley Head. 1897.*

See above for a brief description of Dawe's orientalism. Cloth with uniform light marking. Bookplate of Mark Samuels Lasner. A very good copy.

*Keynotes Series, No. 32.*

[37] **FLETCHER, J. S.** *God's Failures.*

*First edition. 8vo, 176pp, 14pp [ads, Keynotes], 12pp [publisher's ads, dated 1896]. Original red cloth, blocked in black, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 32. London and New York, John Lane, The Bodley Head. 1897*

Inscribed on the front free endpaper, "To Violet Langbridge from J. S. Fletcher", and dated, "June 18 1900." Fletcher's wife was the Irish writer Rosamond Langbridge, and her sister Violet was also a writer, writing for *The Girl's Own Paper*. Cloth slightly dulled, extremities slightly rubbed. About very good.

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*Keynotes Series, No. 33.*

**[38] DAWSON, A. J. *Mere Sentiment.***

*First edition. 8vo, 220pp, 14pp [ads, Keynotes], 12pp [publisher's catalogue, dated 1897]. Original green cloth, blocked in red, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series, No. 33. London and New York, John Lane, The Bodley Head. 1897*

The final volume of the Keynotes series, by the adventurer and writer Dawson.

Near fine.

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## Louise Alice Baker, “Alien”.

“Alien” (Louisa Alice Baker, née Dawson, 1856–1926) was born in England and brought up in New Zealand. She married, had two children, and pursued a fruitful literary career which was more successful than her marriage, which ended in separation. Her New Zealand career was based on the ‘Otago Witness’ as she transformed both the children’s page (bringing in educational content under the name of ‘Dot’) and the ladies’ page, writing letters (under the name of ‘Alice’) from an increasingly feminist stance.

Having written her first novel, however, it was clear that she would have to leave New Zealand if she hoped to see it published. So, in 1894, she sailed for England with her daughter (her son remained in NZ), and that same year *A Daughter of the King* was published under the pseudonym of ‘Alien’. As Kirstine Moffat observes in her excellent article on Baker, this alias “speaks of both her sense of dislocation from her New Zealand home and her sense of isolation as a professional and artistic woman in a patriarchal environment.” (see ‘Louisa Alice Baker, 1856–1926’, Kirstine Moffatt. *Kotare* 7, no. 1 (2007), pp.10–18.)

**[39] A Daughter of the King.**

*First edition. 8vo, viii, 314pp, [2pp ads]. Original black cloth, sunburst stamped in gilt to upper cover; gilt lettering, thick rules, and sun with its rays stamped in gilt to spine, top edge gilt. London, Hutchinson & Co. 1894.*

Author's first book. An important New Woman novel (Blain *et al.*, p. 52). The adverts bound at the end of the book include a description of *A Daughter of the King* "an original and powerful story . . . This story, while upholding the sacredness of marriage – true union of souls – gives a picture of the wedded state without love. It deals not only with the physical but also with the spiritual side of the question, and while of general interest, will appeal especially to readers of *The Story of An African Farm*." For a fuller, and more current appraisal of the novel, see Moffat (pp12–13). Cloth mottled, spine sunned, historic insect activity affecting the upper tip of approximately 100 pages, just about good.

**[40] The Majesty of Man. A Novel.**

*First American edition. 8vo, 346pp. Original grey cloth, Art nouveau design and gilt-stamped lettering on both covers and spine. New York, Dodd, Mead and Company. 1896.*

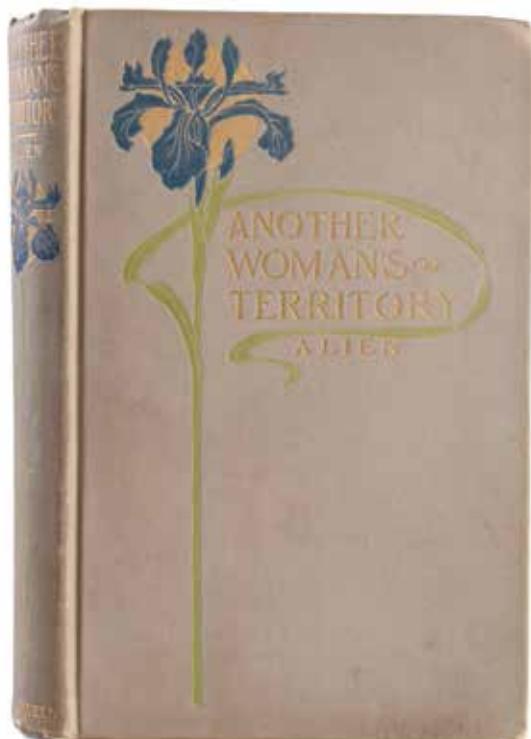
Review copy, with publisher's notice tipped in.

*The Majesty of Man* was Baker's second novel, after *A Daughter of the King* (1894). "It provides the back-story of the preacher who brought theological enlightenment to [the novel's heroine] Florence in *A Daughter of the King* and introduces a second type of Baker protagonist, the reclusive and spiritually tortured male. St John's Melbourne mission is an act of atonement for his accidental killing of a friend. Eventually he is reunited with his wife and returns to the New Zealand of his childhood." (Moffatt, pp.13–14). Grey stamped design rubbed and worn in places, front hinge cracked, but overall a presentable copy.

**[41] In Golden Shackles.**

*First American edition. 8vo, 323pp. Original grey-green cloth; decorative binding, design in black, red and green, lettering stamped in gilt to upper cover and spine. New York, Dodd, Mead & Company. 1897.*

Published the same year as the English edition. *In Golden Shackles* has a similar theme at its centre to Baker's 1896 novel, *The Majesty of Man*, "... self-sacrifice, this time to expiate the sins of another ... A novel of the goldfields, Baker uses the realistic setting to critique materialism and greed." (Moffatt, p.14). Lacking front free-endpaper, spine darkened, mark to upper board, internally clean, and otherwise in good order.



**[42] Another Woman's Territory.**

*First American edition. 8vo, viii, 315pp. Original grey decorated cloth, sinuous design of a single stemmed flower to upper board and spine, lettering gilt stamped to upper board and spine. New York, T. Y. Crowell & Company Publishers. 1901.*

In *Another Woman's Territory*, the idea of the sanctity of marriage is challenged (and ultimately wins out). Caroline Grey forbids Geraldine Ward, rival for her husband's affections, to come near him: "You are on another woman's territory...I am his wife." [pp.292-3]. The sub-plot of this novel is a fascinating analysis of the consequences of another type of theft, this time the plot of a best-selling novel from an unpublished manuscript (Moffatt, p.14). Bookseller's ticket on front pastedown, contemporary ownership inscription on front free endpaper. A few dog-eared corners indicating a reader keeping their place. A couple of marks next to passages in the penultimate chapter, 'Woman and Woman'. Very good.

**[43] A Maid of Mettle.**

*First edition. Frontispiece and other illustrations by J. Barnard Davis. 398 pp., 8vo., original blue cloth, handsome inlay of colour-printed illustration on the front cover. Philadelphia, George W. Jacobs and Co. 1902.*

Spine very slightly faded, otherwise a really fine copy of the first edition.

**[44] A Slum Heroine**

*First edition, Colonial issue. 8vo, 320pp with advert leaf recto (for "Alien's latest novel," Not in Fellowship) preceding the titlepage. Light grey cloth binding, border, rules, and lettering stamped in black, with The Times device stamped in black at the foot of the spine. Digby's Indian and Colonial Library. London, Digby, Long & Co. 1904.*

"This Edition is for Circulation in India and the Colonies only."

Baker ceased writing novels set in the Southern hemisphere for a handful of works, including this, *A Slum Heroine*, which is set in the "dingy slum" of St. Ermine's Street, London (p.9). Moffat

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writes that these works were “less complex and intellectual than their New Zealand counterparts”, but that some of the standard Baker moral themes are present; in the case of *A Slum Heroine*: “the virtues of female independence and the evils of class division” (Moffatt, p.15) Near fine copy.

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**[45] ALLEN, Grant. *Hilda Wade*.**

*With Illustrations by Gordon Browne. First edition. 8vo, xiv, 360pp. Original blue cloth with gilt design to upper board; gilt titling to upper and spine. London, Grant Richards. 1900.*

Hilda Wade is Allen's female detective; the later subtitle to this work was “A Woman with Tenacity of Purpose”. It was Allen's final novel (he died of liver cancer in 1899). The final chapter was apparently either – depending on which account you heed – dictated to Allen's friend Arthur Conan Doyle when Allen was on his death bed, or concluded by Conan Doyle from Allen's notes. See the *Keynotes* series at the head of this catalogue for Allen's influential *The Woman Who Did*.

Spine canted with some wear at head and foot, tips bumped, marking to boards. Text block tight in the binding. Gilt design still reasonably bright. About very good.

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## Laurence Alma-Tadema

Elder daughter of the painter, Lawrence Alma-Tadema, she was interested in socialism, gave readings on the meaning of happiness, and had a close association with Poland. She established a community space, ‘The Hall of Industry and Happy Hours’ in her village, Wittersham, in Kent; and wrote in a variety of genres, including plays, fiction and periodicals, not least for *The Yellow Book*. The entry on her in the Orlando Project describes “Her characteristic tone” as being “one of intense emotion, but in prose and verse she has the gift of compression.”

**[46] Love's Martyr.**

*First edition. 8vo, 208pp. Original red cloth, covers framed in blind, lettering in gilt to spine, green and white floral endpapers. London, Longmans, Green, & Co. 1886.*

Author's first book. "This feminist novel depicts the intellectual and emotional victimisation of women. A widower writes of his half-French wife, orphaned by the guillotine and reared in England in a 'dense wall of ignorance, neglect, against which misery her darkened soul beats itself to death': she loves the first man to extend sympathy, marries another from gratitude, and dies tragically" (Blain *et al.*, p. 1053).

Gilt on spine partly effaced, water marking to cloth. Marking to edges of textblock. Front hinge cracked but holding. Overall, about very good.

**[47] The Wings of Icarus.**

*Being the Life of one Emilia Fletcher. First edition, cloth issue. 8vo, 165pp, 20pp [publisher's ads dated July 1894]. Original green cloth with white decoration and lettering to upper board, white lettering to spine; wrapper of wrapped issue as title-page. The Pioneer Series. London, William Heinemann. 1894.*

Novel written through letters and journal extracts. The critic for the Athenaeum wrote: "The book is remarkable for the vividness with which the feelings of a woman in love are realised. Many writers have shown, as it were, from outside the most charming women in love, but that is not the same thing as entering into those feelings almost personally, as Miss Alma Tadema has done."

Light rubbing to extremities; ownership stamp to title-page, a few marginal notes in pencil. About very good.

**[48] The Crucifix: A Venetian Phantasy & Other Tales.**

*First edition. 8vo, 171pp. Original buckram, gilt lettering to upper cover, plus design of a mythical beast holding a book in gilt and red; spine lettering effaced. London, Osgood, McIlvaine & Co. 1895.*

Spine darkened, only a hint of the lettering remains. Internally clean.

**[49] Realms of Unknown Kings.**

*Presentation copy. First edition. 8vo, xi, [1], 78pp, [2pp ads].*

*Original green cloth. First edition. London, Grant Richards. 1897.*

Inscribed on front free endpaper, “To Clara Jonas from Laurence Alma-Tadema. October 26 1897.” Book of poetry featuring one section titled ‘Voices of Many Women’, and with a poetic dedication of 11 stanzas, beginning, “Sisters! for you this humble gift of song...” Includes the poem, ‘Little Girls’, which opens “If no one ever marries me, – / And I don’t see why they should ... ” which was put to music several times in the early 20th century. But for a small water-spot on front cover, a near fine copy.

**[50] Songs of Childhood.**

*First edition. 4to 36pp booklet. Original wrappers. Fairseat, Wrotham, Kent, The Herb O’ Grace. 1902 [i.e. 1901].*

Printed dedication reads: “Sister, holding your hand I dedicate these pages to our father because of the childhood which can never be outgrown in our three hearts.”

Original wrappers, bearing only the publisher’s imprint (recto of rear wrapper indicates that the book was printed by E. F. Gascoine.) Wrappers foxed, chipped at edges, and held together at the spine by three paper labels.

**[51] Songs of Womanhood.**

*First edition. 8vo, xi, [1], 117pp. Original printed wrappers. London, Grant Richards. 1903.*

Wrappers split along spine with small fragments missing from head and foot. Bookseller embossed stamp to front free endpaper.

Overall, a very good copy.

**[52] Songs of Womanhood.**

*First edition. 8vo, xi, [1], 117pp. Original blue buckram, gilt lettering to spine. London, Grant Richards. 1903.*

Spine sunned to beige, rubbing to edges. Ownership inscription on front free endpaper. A good copy.

[53] (ed. and primary contributor) **The Herb O' Grace: A Monthly Miscellany.**

*Vol. 1, Nos. 1–12 (Jan–Dec 1901); Vol 2, Nos. 13–18 (Jan–June 1902), all published. 4to, vii, [1], 187pp; [4], 96pp. Contemporary three quarters black morocco, red speckled edges, yellow endpapers. Fairseat, Wrotham, Kent. Printed by E.F. Gascoine. 1901–2.*

Inscribed by Laurence on the title-page, in purple ink “To Mr. W. D. Vincent: gratefully in acknowledgment of kind help towards my “Hall of Industry & Happy Hours” from Laurence Alma Tadema Wittersham. Feb. 1909.”

Phil Cohen’s comment: “The inscription refers to the hall she was building, which “seated a hundred people, and which was used for music and plays, for the recreation of the villagers, and where their children may learn useful handicrafts” (*Every Woman’s Encyclopedia* [London, 1910–12]) and presumably Vincent’s donation towards it. With the whimsical bookplate of William D. Vincent (1866–1935), a collector of books and bookplates, an amateur historian of the Pacific Northwest, and a prominent banker in Spokane, Washington: the book has a Spokane provenance. Alma-Tadema would have met him during her successful American tour of 1907–08, during which she presented lectures and readings on ‘The Meaning of Happiness.’”

One-inch splits in the front joint at head and foot, and some rubbing to the raised bands and corners, but otherwise in very good order.

[54] **Four Plays.**

*First edition. 8vo, 143pp. Three-quarters polished calf, blue cloth over boards, gilt tooling and lettering to spine, raised bands, marbled endpapers, all edges gilt. London, “The Green Sheaf”. 1905.*

Comprises ‘The Unseen Helmsman’, ‘Child Vy whole, or The Brothers’, ‘The Merciful Soul’, ‘New Wrecks Upon Old Shoals’. ‘The Unseen Helmsman’ has the subtitle “A Play for Women.”

**[55] Tales from My Garden.**

*Three Fairy Tales. Illustrated by Pamela Colman Smith.*

*Presentation copy. First edition. 8vo, 94pp. Original printed blue wrappers with yapp wrappers. London, "The Green Sheaf". 1906.*

Inscribed on the half-title: "Helen Hopekirk Wilson: in remembrance of Wittersham", signed and dated, "July 1928. Laurence Alma Tadema."

Wrappers with losses to spine and along edges; front wrapper detached.

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**[56] ARMITAGE**, Ella Sophia (1841–1931). English historian and archaeologist. **Autograph Letter Signed ("Ella S. Armitage") to an unidentified American correspondent, "Dear Sir",**

*1 page tall 8vo with integral blank leaf, Westholm, Rawdon nr Leeds, 2 September 1900.*

Mentions a severe eye illness during the previous winter that affected her correspondence ("my sight is greatly recovered now, but I have not yet had time to overtake the arrears of my ordinary correspondence"). She refers in some detail to the metre of a hymn of hers that appeared in Garrett Horder (ed.), *Hymns Supplementary to Existing Collections* and to her visit to America in 1899 ("such pleasant memories"). Signed "With Christian regards." In October 1871 Ella Sophia Armitage (at this time, Bulley) "became one of the first five students at Newnham College, Cambridge, founded by Henry Sidgwick with Anne Clough, a Bulley family friend, in charge. Ella was their first research student" (Joan Counihan, Ella Sophia Armitage ODNB entry). "In 1877–9 she taught history at the embryo women's department at Owens College, Manchester (later Manchester University). In 1887 she became the first and only woman on the school board at Rotherham, and in 1890 she was elected to the school board at Bradford and the West Riding education committee. In 1894 she was appointed assistant commissioner to the royal commission on secondary education under James Bryce to investigate girls' education in Devon. She worked hard to improve the status of further and higher education for girls, and

in her special report to the royal commission on secondary education she did not mince her words in describing the deplorable state of girls' education in Devon's private schools" (ODNB). In spite of her interest and work towards better education for girls and women, she was not active in the campaign for suffrage. Her specialty was medieval earthworks and castles, and her book, *The Early Norman Castles of the British Isles* (1912), is considered a seminal study of the subject.

Loss, wear, and chipping to top edge, not affecting any text. Evidence of earlier tape mounting to final blank verso.

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**[57] ARNOLD, Ethel M. *Platonics: A Study*.**

*First edition. 8vo, 128pp. Original cream/beige cloth, lettering in navy blue within a rectangular single-rule line border on upper cover, lettering in navy blue on spine. London, Osgood, McIlvaine & Co. 1894.*

The only novel by Ethel M. Arnold, sister of Mrs Humphrey Ward and niece of Matthew Arnold. It is a classic New Woman novel, with a lesbian romance at its centre (which is curtailed when one of the protagonists becomes attracted to a man). Arnold was an author, journalist, suffragette, and lecturer on female suffrage.

"One might argue that despite Ethel's various abilities and interests, she did not progress beyond the level of an inspired dilettante who dabbled in everything from acting, photography, and public speaking to fictional and journalistic writing. However, her biography reveals a slightly different perspective; for Ethel was a self-proclaimed spinster whose potential to be a personally, professionally, and politically independent new woman created a tension in her life which was never resolved. A few women were remarkably successful in their quests to become economically, intellectually, and socially liberated new women; others, like Ethel M. Arnold, made bold attempts to break new ground even if they ultimately fell short of the ambitious but rewarding goals on which they purposefully set their sights." (Phyllis E. Wachter, 'Ethel M. Arnold (1865–1930). New Woman Journalist', *Victorian Periodicals review*, Vol. 20, No. 3 (1987), p.110).

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Cloth at head of spine chipped and worn; very minor wear at foot of spine; still a very good copy.

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## Gertrude Atherton

Atherton (1857–1948) often centred her stories around independent, daring female characters. *Black Oxen* (1923), which was made into a silent film in the same year, is one of her best remembered novels; in it an ageing woman miraculously regains her youth after undergoing a fictional hormonal treatment by Eugen Steinach. Atherton also wrote books set in early 19th century California. A woman who was very much a product of her time: she was a feminist who advocated for women's suffrage, communism, and also held white supremacist views.

**[58] Autograph Letter Signed (“Gertrude Atherton”) to  
“Dear Mr. Paton” of Service and Paton, her publisher.**  
3 pages, 8vo, 28. Rue de Vieux Sac, Bruges, Belgium, 22 April n.y.  
[i.e., 1899 or 1900].

The dating derives from the primary subject, the reception of her recently published novel, *A Daughter of the Vine*, which appeared in 1899 under the Service & Paton imprint. She mentions having just received a packet of forwarded mail, including an empty envelope from John Lane (who had very recently published two of her novels). Then on to her work: “I have written (& copied) about 10,000 words of my new book [...] I am sorry that *A Daughter of the Vine* is not going well & cannot understand why it has not been reviewed by papers that usually review me at once. After all *The Californians* [1898] sold about the same number as A.W.E.H. [*American Wives and English Husbands* (1898)] & had the best reviews of anything I have ever written. So it seems to me that the book should have started of [sic] better than it has done, particularly as it was so well advertised. But I am afraid the view that it is a problem novel has hurt it. It certainly is not for I don’t care tuppence about any problem.” She concludes by mentioning “the boys’ book” (possibly *The Valiant Runaways* (1898)) and whether it will be brought out “in the autumn?”

Excellent content, in very good condition.

*“I am up here in the wilderness  
writing...”*

**[59] Autograph Letter Signed (“Gertrude Atherton”)** to “My Dear Paton”,

*2 1/4 pages 8vo, Mountain View, Franklin County, NY, 6 March n.y.*

Atherton writes from the “wilderness” of rural New York, discussing her pending travels to Austria, Denmark, and – possibly – London. Also mentioning the Book Lover’s Library – “I think everybody I know belongs to the Book Lover’s Library but if I can think of some one [who?] does not I certainly will send the name” – and thanking the recipient for “the pictures”, adding “they certainly are charming.”

The Book Lover’s Library was a series published by Elliot Stock, edited by Henry Benjamin Wheatley, in London between 1886 and 1902. With a newspaper printing of a drawing of Atherton by Dorothy Donnelly, signed in ink by Atherton over the printed signature.

Letter with signs of album mounting, but very good, as is the signed clipping.

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**[60] AVELING, Edward, and Eleanor Marx AVELING. The Woman Question.**

*Fourth Thousand. 16pp (18.5 x 13cm). Original printed wrappers. London, Swann Sonnenschein, Lowrey, & Co. 1887.*

An important text discussing ‘The Woman Question’ from a socialist point of view. Eleanor Marx, daughter of Karl, was a pioneer socialist and feminist, “a central figure in any account of the tensions and rifts between socialism and feminism at the fin de siècle.” (Ledger, p.38) Marx’s “common-law” husband Edward Aveling comes out of most accounts of their relationship with almost no credit left on his moral account: Linda Gordon of New York University in an otherwise measured review of Rachel

Holmes' biography of Eleanor sums him up as a "contemptible jerk". This influential essay was, however, a genuine collaboration, and he acknowledged that Eleanor did the lion's share of the work, during a twelve-month period that astonishingly saw her complete the first English translation of *Madame Bovary*, the first English translation of the first part of her father's *Das Kapital*, and put on the first performance of Ibsen's *The Doll's House*.

Holmes herself writes that "*The Woman Question: From a Socialist Point of View* stands alongside Wollstonecraft's *Vindication of the Rights of Women*, Engels's *Origin of Private Property, Family and the State* and Virginia Woolf's *A Room of One's Own* in its importance as a revolutionary text." Holmes comments on how little studied the text itself is in proportion to its importance, saying that "the few interpretations of the essay to date" fundamentally misrepresent its argument: it's not that woman's emancipation is dependent on Socialism, rather that "the struggle for women's emancipation and the equality of the sexes is a prerequisite for any effective form of progressive social revolution."

The essay was first published in *The Westminster Review*, and reprinted in this current format in 1886. All contemporary editions are rare – despite the nomenclature of "fourth thousand", this may in fact be the second edition. Marks to the wrapper; neat pencil underlining in text. This edition not in Stammhammer's *Bibliographie des Socialismus und Communismus* which has the first printing.

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1887 C-7

THE  
WOMAN QUESTION.

BY

EDWARD, AND ELEANOR MARX AVELING.

FOURTH

THOUSAND.



LONDON :  
SWAN SONNENSCHEIN, LOWREY, & CO.,  
PATERNOSTER SQUARE.  
1887.

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**[61] BAKER, Elizabeth. *Chains. A Play in Four Acts.***

*Second impression. 8vo, 80pp. Original printed wrappers. London, Sidgwick & Jackson, Ltd. 1911.*

An important feminist drama; the English press described a recent revival of it in London as "... a vivid picture of lower-middle-class suburban life [which] evokes the seething discontent under the buoyant surface of Edwardian society."

A good copy with front wrapper separated top 3 inches upper joint, wrappers lightly sunned, and neat gift inscription on front wrapper.

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**[62] BALDWIN, Mrs. Alfred [Louisa] *The Story of a Marriage.***

*Presentation copy. New and Revised edition. 8vo, viii, 317pp.*

*Original blue cloth, gilt lettering to spine, top edge gilt. London, J. M. Dent and Co. 1895.*

New and Revised Edition, published same year as the first. Inscribed on front free endpaper: "Edith Mauley[?] from Louisa Baldwin Nov 6th 1896."

The story of an upper-class man who marries a working-class girl. Ultimately, she leaves her husband and dies of scarlet fever. The author Louisa (Baldwin, née Macdonald) was one of the Macdonald sisters, a prodigiously interesting group of siblings, of whom a number married or had children who became well known artists, politicians, and authors. Alice married John Lockwood Kipling, artist (their son was Rudyard Kipling); Georgiana married Edward Burne-Jones, artist; Agnes married Edward Poynter, artist, in a double wedding with Louisa and Alfred Baldwin, the industrialist (their son was Stanley Baldwin, who became Prime Minister).

Just barely very good, with some wear to the extremities of the rubbed spine and corners.

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[63] **BARRY, Rev. William. *The Two Standards*.**

*First edition. Large 8vo, 530pp, [6pp ads]. Original dark green cloth, gilt lettering to spine, top edge gilt. London, T. Fisher Unwin. 1898.*

Barry is an interesting author to have represented here – a Catholic priest and popular author, he was friends with Lionel Johnson and Robert Ross, and addressed contemporary social themes in his novels, including female emancipation. “By nature controversial, Barry also wrote provocative novels. His *The New Antigone* (1887) mounted a broadside and often witty attack on free thinking, free love, atheism, socialism and the new woman cult ... *The Two Standards* is a more overtly Catholic work [than *The New Antigone*], with an artist hero based on Wagner and satire on modern high finance.” (Sutherland, pp.49–50).

Wolff, 347.

Rubbing and marking to cloth, three small holes along joints, gilt dulled, endpapers foxed, with some scattered foxing.

[64] **[BASHKIRTSEFF, Marie**

[Maria Konstantinovna Bashkirtseva

(1858–1884). Ukrainian-born

Russian diarist, artist, and sculptor.]

**Carte-de-visite photo**

*full length, standing, her right elbow  
rests on a pedestal, right hand supports  
her chin as she looks pensively (and  
a little fiercely) off to the side. 10.2 x  
6.2cm. St. Petersburg, Wesenberg &  
Co.*

Bashkirtseff as a young woman; she wears a light-coloured gown with cinched waist, and sports a headband.

Studio identification printed at foot of mount and on verso, where an additional commercial rubber stamp appears: all in Cyrillic script.

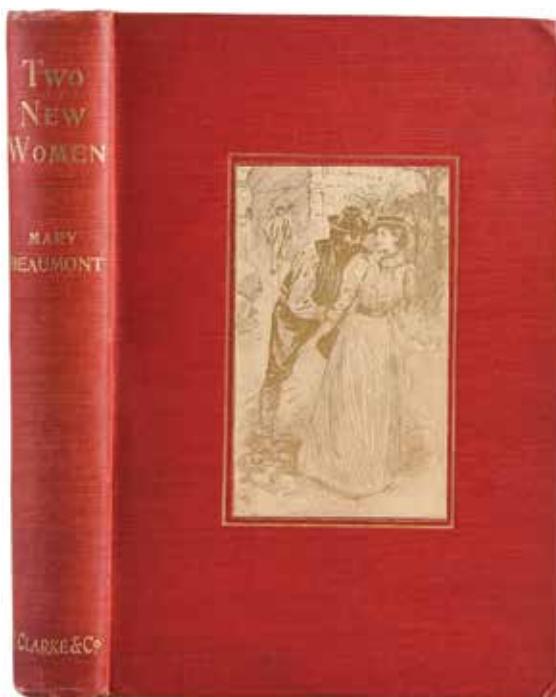


A neatly penned inscription appears in verso, but is indecipherable and almost surely in a Slavic language. Bashkirtseff studied in Paris and produced some very highly praised paintings, few of which survived WWII. But she is best known for the diary she began keeping at age 13, and which was initially published in edited form. Mathilde Blind translated and published a selection spanning the years 1873–1884. Before dying of tuberculosis at age 25, she achieved considerable fame and notoriety in Paris intellectual circles for, among other things, a series of radical feminist articles that appeared in the feminist journal, *La Citoyenne*, in 1881.

An important image in near fine condition.

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[65] BEAUMONT, Mary [Rosa Oakes]. **Two New Women and Other Stories.**



*First edition. 8vo, 302pp. Original red cloth with central white onlay featuring a gilt pictorial design of a man and a woman surrounded by gilt double-rule border, gilt lettering to spine. Black and white illustrations. London, James Clarke & Co., n.d [1899].*

Mary Beaumont was the nom de plume of Rosa Oakes. Short stories with a New Woman angle (perhaps unsurprising given the title of the longest story herein is 'Two New Women'). The titular tale features two women, Daphne Musgrave and Betty Chorley, women who plan to pursue inde-

pendent careers, the first as a landscape gardener, the second, a doctor.

A scarce book. Jisc (COPAC) lists three copies only: held at the British Library, Cambridge, and the NLS and FirstSearch finds four more in the USA. No digital surrogate located.

Near fine copy.

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## Mrs Hugh Bell

Florence Bell (née Olliffe, 1851–1930) married Hugh Bell in 1876, thereby becoming stepmother to the remarkable Gertrude Bell. She was from a grand and wealthy background, and the Bells were major industrialists in the North East of England (they went a step further than having their own train, by having their own station as well, at the bottom of the garden). They were enlightened capitalists, and by the lights of her class Florence had a profound interest in the conditions of the workers. She wrote plays, essays, and was a collaborator and close friend of Elizabeth Robins, whose passion for theatre she shared.

### [66] **Fairy Tale Plays and How to Act Them.**

*With Numerous Illustrations by Lancelot Speed. First edition. 8vo, [lv], 366pp. Original green cloth stamped in gilt to upper board and spine, brown endpapers, all edges gilt. London, New York, and Bombay, Longmans, Green, and Co. 1896.*

Mrs Hugh Bell presents favourite plays for children, including 'Cinderella', 'Beauty and the Beast', 'Rumpelstiltskin' etc. Includes a helpful introduction containing advice on how to act, how to put on a children's production, even how to stage, choreograph dances, and make "an ogre's head or a beast's head"; and with useful illustrations. This was reprinted several times, up to 1929: this first edition is rare in commerce.

Cloth mottled along fore-edge, otherwise a good copy, the gilt bright.

**[67] Miss Tod and the Prophets: A Sketch.**

*First edition. 8vo, 141pp, [14pp, publisher's ads]. Original blue ribbed cloth, gilt lettering to spine. London, Richard Bentley and Son. 1898.*

Phil Cohen's note: "The story of a spinster born into the lower middle class and doomed to a life of economic and social marginalisation as a governess. Her gullibility and yearning for the good life leads her to believe the prediction of a crackpot astronomer – the principal prophet of the title – that an asteroid will end life on earth in 15 months. This leads her to abandon her necessary regimen of constant scrimping and hunger for a spending spree calculated to exhaust her meagre savings just as the world is scheduled to end."

Rare – WorldCat shows only UK copyright copies and one copy outside the UK, at Cornell.

Spine slightly dulled, light rubbing at head and tail of spine, about very good.

**[68] The Dean of St Patrick's: A Play in Four Acts.**

*First edition. 8vo, vii, [1], 94pp, [2pp ads], 32pp [ads, dated May 1903]. Original green cloth stamped in darker green. London, Edward Arnold. 1903.*

A "dramatisation of the Stella-Vanessa episode of Swift's life, – an episode, by the way, which has exerted a peculiar attraction on women writers" (writes the critic for *The Spectator*). Two relevant newspaper reviews (including *The Spectator*) loosely inserted.

Spine darkened, with some wear at head of spine. Unopened. Very good.

**[69] Landmarks. A Reprint of Some Essays and Other Pieces Printed Between the Years 1894 and 1922.**

*First edition. 8vo, 227pp. Original green cloth, gilt lettering to spine. London, Ernest Benn Limited. 1929.*

The author's reason behind the title, *Landmarks*, is offered in an epigraph: "To reprint, to republish, after a lapse of years, essays or articles describing the social conditions of a given time, is to

realise afresh the fluidity of circumstance, the unceasingness of change. Such descriptions are as Landmarks, which as we look back along the road, help us to estimate the distance we have traversed."

A selection of Lady Bell's essays including 'Women at the Works – And Elsewhere (Written in 1922)', and 'personal appreciations' of 'Mrs. Humphrey Ward', and 'Elizabeth Robins', who Bell counted among her friends.

Despite being close friends with Elizabeth Robins, Florence Bell never agreed with her friend's militant feminism. Bell's essay 'Woman at the Works – and Elsewhere' illustrates her more temperate view on women's rights; her focus is on impact of the First World War, the disintegration of class boundaries and strides being made towards equality. It opens, "The lives of women of every class have been jarred and shaken from their wonted places during these five disintegrating years, shaken from the well-worn paths in which it had been their custom to tread. They have done many things they did not know they could do, and had never dreamt of doing before. They have been discussed, praised, blamed, written about, until it is small wonder that they themselves do not quite know where they stand in the great series of human achievement."

Spine very slightly sunned, otherwise very good.

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**[70] BELL, Lilian. A Girl's Point of View.**

*First edition. 8vo, 192pp, with a portrait frontispiece and facsimile signature on the tissue guard. Original grey cloth with a floral design stamped in mauve and green to the upper board, light blue and green to the spine; gilt lettering to both upper board and spine. New York and London, Harper and Brothers Publishers. 1897.*

Essays include 'The Untrained Man Under Thirty-Five', 'Women's Rights in Love', and 'The New Woman.'

Lilian Lida Bell, who also wrote under her married name Mrs Arthur Hoyt Bogue, was a popular American author, and travel writer. The bantering tone of the avowedly comic essays jars at

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times, but feels heart-felt in ‘The New Woman’: “... Perhaps it is only a fad. Then Heaven send more fads. If it is the fashion to have a vocation and to educate one’s self along these lines which never were heard of a few years ago, then for once fashion has accidentally become noble.”

A nice, bright copy with some rubbing to extremities of spine.

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[71] **BESANT**, Annie (1847–1933). British socialist, theosophist, writer, women’s rights activist. **Carte de visite of Besant as a young woman.**

*10.5 x 6.5cm. Carte de visite with pale blue bevelled edges. New York, Ray D. Chapman. 153 Eighth Ave, New York. c.1870s.*

In 1877 Besant catapulted to fame after publishing a pamphlet on contraception. She had “a sincere concern for the plight of England’s poor working class, and in 1885 she turned to socialism as offering a means of creating the desired social change” (Cevasco (ed.), p. 57).

With a later label on verso of E. C. Walker, “Dealer in Freethought Books, Photographs, etc.”, Cedar Rapids, Iowa.

Good condition.

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## Matilda Betham-Edwards

Sarah Grand wrote of Betham-Edwards (1836–1919) that she was “One of the most remarkable of the group of distinguished women whom we now call Mid-Victorian” (Grand’s introduction to Betham-Edwards’ *Mid-Victorian Memories*, 1919, p.48). Prolific author and poet, her first book was published when she was 21, and her last, when she was over 70. She was described as “gentle, courteous, punctilious, and a lively conversationalist” (Joan Thirsk, Betham-Edwards ODNB entry), and counted among her friends, Dickens, Charles and Mary Lamb, Barbara Bodichon and George Eliot. She contributed to Dickens’ *Household Words* and wrote travel books. “Her writing showed intense interest in

public education, opportunities for women, cultural facilities in towns, and positivism" (op.cit).

**[72] Autograph Letter Signed ("M Betham-Edwards") to "Dear Mr Isbister", her publisher, about the pending publication of *Pearla*, which first appeared in 1883,  
2 pages 12mo, 4 Croft Place, Hastings, 11 November 1882.**

Betham-Edwards writes to her publisher about her novel *Pearla*: "I will at once attend to proofs of "Pearla."" Also discusses at some length her writings on the "Island of Rügen", which had been published in the Pall Mall Gazette: "I will post tomorrow registered the papers & illustrations & I feel sure you will be pleased. The PMG [Pall Mall Gazette] papers from Rügen were from my pen. This is a wholly new country & perhaps later you might feel disposed to re-print all these notes of travel in a little volume ..."

In her memoir, *Mid-Victorian Memories*, Betham-Edwards wrote that the sketches were written about a "summer sojourn in the island of Rügen, with some very poignant notes of German society and an anecdote of naval officers who landed and had a drinking bout on the shore" (Betham-Edwards (1919), p.134).

Near fine.

**[73] Autograph Letter Signed ("M Betham-Edwards") to "Dear Sir", presumably her publisher, mentioning *Pearla* (1883)**

*1 page 8vo, Villa Julia, Hastings, 12 November 1893 [1883?].*

Betham-Edwards to her publisher, or possibly an editor: "I should be much obliged if you would mention 'Pearla' in your Xmas advertisements."

Possibly dating from 1883 (not 1893), the year *Pearla* was first published (Betham-Edwards has a tendency to write her "8s" half-formed). Another explanation, if this does date from 1893, is that Isbister published an illustrated edition in 1892, and it is to that edition she is referring.

Fine condition.

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## Louisa Sarah Bevington (1845–1895)

Phil Cohen's note: "*Key-Notes* expresses a commitment to Darwinian Evolution with an idealistic glow of Emersonian Transcendentalism, and a complementary conflict between her Quaker faith and atheism. There is also a faint feminist note. Early in the 1880s she advanced to unequivocal atheism, and to evolution wedded to social philosophy in the form of Positivism. The influence of Herbert Spencer is clear, and he encouraged his acolyte to publish essays in influential journals. Her final standpoint, in the 1890s, was Anarchism. She embraced not the implied Individualist Anarchism of Spencer that applied only to unbridled capitalism, in which Government existed only to protect the fat cats, but Social Anarchism intended to replace the capitalist structure and its agent, Government, with voluntary social cooperation based on the inherent goodness of mankind and ability of the individual to strike the perfect balance between freedom and cooperation. She published in *Freedom* and *Liberty*, as well as *The Torch*, produced by W. M. Rossetti's precocious daughters. In her last years Bevington also embraced violence to bring down Government and she fell in with Louise Michel, in the basement of whose London Anarchist school explosives were found."

### [74] Key-Notes.

*First edition thus. 8vo, xii, 137pp. Original olive cloth with rectilinear design stamped in black on both boards, and gilt stamping on cover and spine. London, C. Kegan Paul & Co. 1879.*

Presentation copy from relatives of Bevington's to "Margaret de H. Best" dated "30th May", "from A. & M. Bevington." Bevington's first work – confusingly also titled *Key-notes* – was a 23pp pamphlet of poetry appeared under the pseudonym Arbor Leigh (recalling E.B.B.) in 1876. This *Key-Notes* incorporates that earlier work and expands upon it. This is a near fine copy with very light rubbing at the head and foot of the spine, two minute pinholes along the lower joint, and light scattered foxing.

**[75] [Another Copy].**

With an interesting provenance from the circulating library of the South Place Chapel Lending Library, the front pastedown bearing the bookplates of the South Place Religious Society, Finsbury, partially obscured by the larger arts-and-crafts plate, signed “EK 1901” of the South Place Ethical Society. The organisation went through various name changes, and is now the Conway Hall Ethical Society, described as the oldest free-thought society in the world and one of the current hubs of secular humanism. Bevington evidently did not generate much excitement among Ethical Society members, so the book is in very good condition with very mild rubbing at extremities of spine.

**[76] Liberty Lyrics.**

*First edition. Original printed wrappers. London, Printed and Published by James Tochatti, “Liberty” Press. 1895.*

Selection from this pamphlet appears in Hughes, *New Woman Poets: An Anthology* (2001). Spine reinforced with glassine tape; section missing from lower corner of final leaf, not affecting text. Good copy of a fragile and ephemeral item. Bevington was a contributor to Tochatti’s *Liberty: A Journal of Anarchist Communism*, as were Shaw, Morris and Kropotkin. Among the lyrics is this example of the sometimes awkward symbiosis between feminist reform and society

“Free to live and have my being—  
Free to choose or deprecate;  
Free to keep law or to mend it,  
Free to recognise my mate.”

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## Clementina Black

Clementina Black (1853–1922) had seven siblings, one being the novelist and translator, Constance Garnett. She lived abroad with Amy Levy for a time and, back in England, founded the Women's Labour Bureau with Frances Hicks. She was involved with the Fabian Society. Her later works, such as *The Princess Désirée* and *An Agitator*, involve her interest in women's rights to a greater degree than her earlier work.

### [77] *A Sussex Idyl*.

*First edition. 8vo, 264pp, [8pp ads, dated 1 September 1877].*

*Original burgundy cloth over bevelled boards, borders and attractive foliate design stamped in black on both boards, lettering gilt-stamped on spine and further sprig stamped in black. London, Samuel Tinsley. 1877.*

A presentation copy of the author's rare first book. Inscribed on recto of front free endpaper: "Kate Bailey from Clementina Black Jan. 1878".

This novel is described by Sutherland as a "tame 'autobiography' of which the *Athenaeum* wryly commented that it was "in every sense what its title implies" (Sutherland, p. 64). WorldCat reports no copies in the USA.

Spine slightly sunned, cloth worn away at head of spine and partially at foot of spine. Later ownership inscription; text block clean and tight in the binding. Overall, very good.

### [78] *An Agitator: A Novel*.

*First American edition. Small 8vo, titlepage, [I], 177pp, [6pp, publisher's ads]. Original sandy coloured cloth with gilt and silver design accents to both boards and spine. New York, Harper & Brothers Publishers. 1895.*

Published one year after the first English edition.

Black's early literary output was rather pedestrian fiction but as she got more involved with women's rights, particularly women workers' rights, her fiction evolved to incorporate more political

topics. “At an early stage of her radicalisation, Black wrote some interesting, politically tinged fiction. *An Agitator* (1894) is the story of a socialist strike leader, Christopher Brand, who is falsely imprisoned and finally redeemed from fanaticism.” (Sutherland, p.64).

Very good copy.

**[79] The Princess Désirée.**

*With Eight Illustrations from Drawings by John Williamson. First American edition. 8vo, 204pp, [20pp ads]. Original green cloth with crown, shield, heart design to upper board and titling in black, white and gilt; lettering and crown stamped in gilt to spine. New York, London, and Bombay, Longmans, Green, and Co. 1896.*

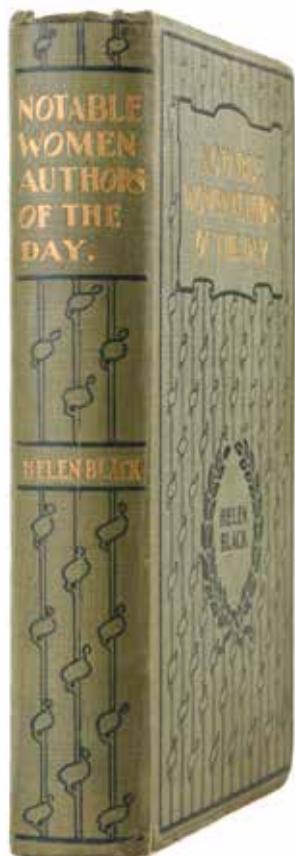
First American edition from the English sheets of this feminist novel, in which the heroine “rejects a marriage of state convenience arranged for her” (Sutherland, p. 64).

Some speckling to upper board, two marks to lower board, pages slightly age-toned, book-seller’s ticket to rear pastedown (Brentano’s).  
Very good copy.

**[80] BLACK, Helen C. Notable Women Authors of the Day.**

*With Portraits. 8vo, x, 342pp. Original olive-green cloth, bevelled boards, lettered in gilt, blocked in dark green to upper board and spine. London, Maclarens and Company. 1906.*

Black’s reminiscences of her acquaintances, anecdotes, interviews, and friendships, with 30 female authors, with a photographic portrait of each. Originally published in 1893 by David Bryce & Co., this expanded version includes the addition of Annie Swan, Sarah Grand, Marie Corelli & ‘Rita’.



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Contemporary prize inscription on the front pastedown for a "Miss A. M. Grimmo", "2nd prize for Skipping". Gilt slightly dulled, foxing to edges, still a very good copy.

**[81] BLACK, Helen C. Pen, Pencil, Baton, and Mask:  
Biographical Essays.**

*With Six Portraits. First edition. Large 8vo, x, [1], 370pp, 4pp [ads for Notable Women Authors of The Day], [2pp publisher's ads].*

*Original ribbed green cloth with gilt lettering within gilt diagonal lines to upper board, four lines blind-stamped at head and foot of both boards; gilt lettering to spine, and three lines in blind at head and foot of spine, one in gilt. London, Spottiswoode & Co. 1896.*

Fifty-nine essays, including those on Marie Corelli, Ellen Terry, Sir Henry Irving, Sarah Grand, Marion Terry, Mrs Patrick Campbell, L. T. Meade, and Olga Nethersole. In the prefatory note Black notes that "Eighteen of the following biographical sketches have not hitherto been published", and mentions where the rest have previously appeared.

Except for two pinholes on front board and a bumped corner, a fine, bright copy of a formidable book.

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**[82] BLATCHFORD, Robert. A Bohemian Girl and  
McGinnis.**

*8vo, 252pp. Elaborate gilt-stamped binding and title-page design by Frank Chesworth, top edge gilt. London, Clarion Newspaper Co. Ltd. 1899.*

Blatchford grew up in a theatrical family and was in the army before turning his hand to journalism in the 1880s. A series of articles that he wrote in 1887 for *The Sunday Chronicle* on slum dwelling turned him to socialism with the result that in 1891 he founded the *Clarion*, a socialist weekly.

Contains socialist elements and New Woman characters. Originally published as *A Bohemian Girl* by P. McGinnis (Blatchford's alias), this altered title came when Blatchford attached his name to his creation. Told from the first person, McGinnis, or Mac, is our hero ("I've been glancing over the

*Clarion*" Miss Callipers says "with a meaningful look" on the second page), and the Bohemian Girl of the title is the wonderfully named Daisy Spanker, an actress. Blatchford's London is filled with amusingly named characters which may owe something to his stage background: Miss Calliope Callipers, Jaunty Jossby, Stephanie Steppit, Miss Bybye, to name a few.

The climax is the confrontation between Daisy Spanker and Mrs Smythe (a stern-faced matron with a quadruple-barrelled name), which is witnessed by Mac. Smythe accuses Spanker of being "a woman of the world" who has turned the head of her son. Daisy defends herself articulately and with feeling: "Mrs Smythe ... you are unjust, but you don't know any better. You are married. You live a sheltered life ... You never had to hawk your picture about to get work. You never had to choose in cold blood between hungry honour and pampered shame; never had to fight for your soul and body against women and men. You go out with a husband's name for sword and armour. You go home at night and take your children in your arms ... No one protects me from the sons of other women of your class ... I have been in the theatres since I was a girl-child. I have no mother. I have had to make my own way." (pp.235–237). The older woman hears Daisy's impassioned speech, attempts to apologise, and leaves when this is proudly rejected. Daisy then proposes to Mac, he accepts, and the promise of a happy future begins to unfold. However, Blatchford breaks the fourth wall in the final two pages: "Is it real or only pretend" ... "Is it autobiography or fiction?" Is McGinnis I, or am I McGinnis?" (p.249) and speculates about Daisy's various futures if he had ended the book differently.

Binding somewhat cocked; otherwise a fine, bright copy.

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## Mathilde Blind

Blind, (née Cohen, 1841–1896) was one of the most enigmatic of a brilliant generation of radical female intellectuals. Her prosperous family – natural revolutionaries – were refugees from Germany, and their London home became something of a hub for similar minds, including Mazzini and Garibaldi. In 1866 her younger brother went to an extreme in making a very serious assassination attempt on the German chancellor Bismarck: he failed, despite shooting several times at short range, and took his own life while in custody. Mathilde, affected by this episode, became a poet, translator, essayist, critic, biographer, and a prominent New Woman writer and aesthete. The Cohen collection is particularly rich. It includes her earliest volume of *Poems*; her magnum opus, *The Ascent of Man*, inscribed to her friends the Madox Browns; examples of her translations, including the “controversial” *Journal of Marie Bashkirtseff*; her important biography of George Eliot, and a letter to William Michael Rossetti about her biography of Madame Roland. Other letters include two to Caroline Bray about her biography of Eliot.

### [83] as ‘Claude LAKE’. Poems.

*First edition. 8vo, vi, 7–94pp. Original green pebble grain cloth, stamped borders and central ornament in blind, gilt lettering to spine, original burgundy endpapers. London, Alfred W. Bennett. 1867.*

The author’s rare first book, dedicated to Mazzini. Blind shrugged off the male pseudonym Claude Lake in the early 1870s; this was one of the few publications written under her pen name.

Bumping to edges and tips, splits to head and tail of spine, slight marking to cloth. Very good to near fine.

**[84] Carte de visite.**

*photograph of subject, seated, to waist. 9.4 x 6.3cm. n.p. n.d. [c.1870].*

An attractive image of a youthful Blind, with a slightly wry, languid expression and marvellously coiffed hair, which melds softly into her serious fur coat. This photograph was used as the frontispiece for *A Selection from the Poems of Mathilde Blind*, ed. by Arthur Symons (T. Fisher Unwin, 1897).

Later stamp on verso reads "Henry Y. Porter" of Tufts University, who was an active collector of theatre, opera, and political memorabilia and portraits.

Small spot in upper right corner, not affecting image; lower edges and tips slightly fragile, damage to verso from removal from an album. In good condition.



**[85] STRAUSS, David Friedrich. The Old faith and the New.**

**A Confession.**

*Authorised Translation from the Sixth Edition by Mathilde Blind. Second edition. 8vo, viii, 438pp. Original publisher's green cloth, stamped in gilt and black on upper cover and spine, in blind on lower cover. London, Asher & Co. 1873.*

Published in the same year as the first edition. Famously, George Eliot's first major literary work was a translation of Strauss into English – *Das Leben Jesu kritisch bearbeitet* as *The Life of Jesus, Critically Examined* (1846). Blind later wrote a biography of Eliot.

Front hinge split, leaving the front board a trifle loose; contemporary ownership inscription on half-title, otherwise a very good copy.

*With a letter from Blind to George  
Eliot's friend, Caroline Bray, about her  
biography of Eliot*

**[86] The Prophecy of Saint Oran and Other Poems.**

*First edition, second issue. London, Elliot Stock. 8vo, vi, [2], 135pp.  
Original blue cloth, lettering stamped in gilt on spine. 1882.*

This second issue has the Elliot Stock title-page but with “NEWMAN”, the original publisher in 1881, at foot of spine.

With an excellent 6 page ALS tipped in, “c/o Miss Dixon, Chapel en le Frith, Derbyshire” 17th July 1882 to Mrs [Caroline] Bray, friend of George Eliot, written at the time Blind was writing her biography of the great novelist. “I remember with pleasure the few days I spent in Coventry, if my little book comes to any good it will be largely owing to such impressions & facts about ‘George Eliot’ as I gathered in your circle. Each one of you, no doubt quite unconsciously, gave me a glimpse of a different aspect of her nature . . . I cannot sufficiently thank you for your goodness in letting me use some portions of the letters. It gives such life & character to the narrative”. “I have been writing away at such a rate since arriving at [this] remote little place”.

Caroline Bray was the wife of a prominent Coventry ribbon manufacturer, who “ran something of a literary salon at their home” (Sutherland, p. 83) and who was “after 1841 intimate with George Eliot” (op.cit.)

Book very good; letter near fine.

**[87] George Eliot.**

*First edition. Eminent Women Series, ed. John H. Ingram. 8vo,  
vi, 218pp. Original yellow cloth with black lettering, decorative  
endpapers. London, W. H. Allen and Co. 1883.*

Cloth a little discoloured, tips bumped, and with some wear at head of spine and rubbing at foot; overall, almost very good.

**[88] Autograph Letter Signed** (“Mathilde Blind”) to “Dear William” [William Michael Rossetti] asking for help in translating a couple of tricky French phrases, re: her biography of Madame Roland,

*3 pages 8vo, 2 Holly Bush Hill, Wednesday n.d. [Rossetti’s note: 26 March 1884].*

The main portion of the letter regarding French “expressions”, which Blind does “not quite know how to render in English”, listing eight, including, “Compte rendu général de l’administration de Roland”, “L’évêché”, “Les Enrages”. She hazards a guess at a couple more: “I have no French-English Dictionary by me here but I suppose guichetier is turn key; scellés I don’t quite know and would like to be sure...”

She also writes to allay Rossetti’s fears over some lost (borrowed?) books (she writes “to make [his] mind easy about the books which were not left in the cab, but are safely here...”); and to send her best wishes to Lucy Rossetti about her dinner party the previous evening (“I hope Lucy is not the worse for her pleasant dinner party”).

Blind’s life of Madame Roland, the important theorist, feminist, and one of the leaders of the Girondin faction of the French Revolution, was published in 1886.

With a pencil note in Rossetti’s hand on final verso. Neat tape on verso, otherwise in very good condition.

**[89] Autograph Letter Signed** (“Mathilde Blind”) to “Dearest Lucy” [likely Lucy Rossetti],

*2 ½ pages 8vo, on attractive Lodore Hotel, Keswick-headed paper. n.d.*

An almost poetic and romantic letter about how Blind was inspired to take a spontaneous trip to the lakes after experiencing a particularly beautiful night: “The moonlight was so beautiful last Monday when I left Fitzroy [Square, probably a reference to



Ford Madox Brown's house] that I made up my mind to go on to the Lakes hoping to catch a little of it there." The trip had been sadly let down by the weather, however: "my anticipation proved all moonshine, for it was pouring with rain on Tuesday, & though yesterday night proved fine yet as Luna does not make her appearance before one o'clock there was no chance of going on the lake."

She hopes to find some "quiet lodgings" but will be at the Lodore Hotel

"for a day or two" while she looks, so Rossetti can write to her there. Also mentions a day trip to Buttermere.

Neat tape on verso, otherwise in very good condition.

**[90] Shelley's View of Nature Contrasted with Darwin's.**

*First edition. 8vo, 22pp. Original blue paper covered boards.*

*London, Printed for Private Circulation. 1886.*

Limited edition: "Of this book twenty-five copies only have been printed."

A private printing of a paper delivered before the Shelley Society: Shelley and Darwin were two of her great intellectual passions – see below for *The Ascent of Man*.

Bookplate and small bookseller's ticket to front pastedown. Original paper-covered boards worn at head and foot of spine

(with losses), edges rubbed, and at corners; spine rubbed, obscuring printed lettering. Tight and internally clean.

**[91] The Heather on Fire: A Tale of the Highland Clearances.**

*First edition. Small 8vo, [v], 117pp, [1], [4pp publisher's ads]. Original blue cloth, with remains of a paper spine label. London, Walter Scott. 1886.*

Visits to Scotland led her to this impassioned attack, in rousing recitation-verse, on the cruelties of the Clearances. Extremities of spine rubbed, paper spine label mostly chipped away, rear free endpaper missing. A good, neat, copy.

**[92] Love's Madness; Or, The Tarantula's Sting. A Romance of Baffled Plot and Wasted Passion.**

*Early American edition. 8vo, 488pp, [6pp ads]. Original red publisher's cloth with an elaborate design stamped in red and gilt to upper board and spine. New York, Pollard & Moss, n.d. [but with inscription on front free endpaper dated Christmas 1887].*

Early American edition, preceded by the Roberts Brothers edition of 1885.

Marking to cloth, some gilt dulled, two small splits at head of spine and wear to upper fore-edge of board. Pages age-toned.

*Inscribed to the Madox Browns*

**[93] The Ascent of Man.**

*First edition. 8vo, vii, [1], 200, [2], 6pp ads. Cloth covered boards, bound in light and dark green, with gilt lettering to spine and cover, attractive flower and vase design on cover, stamped in gilt yellow floral-patterned endpapers. London, Chatto & Windus. 1889.*

A fine association copy, inscribed to Ford and Emma Madox Brown, "With Mathilde's Love" and dated, "9 May 1889." Blind was a close friends of the Madox Browns and lived with them for a time in Manchester. Brown did the frontispiece for Blind's *Dramas in Miniature* (1891).

Lord & Emma Madge Bla  
with her initials  
9 May, 1889.

THE ASCENT OF MAN

*The Ascent of Man* is an ambitious and wide-ranging Whitmanesque poem written in a wide range of poetic techniques with remarkable energy, eloquence and metrical vigour. It was written as a tribute to Darwin, subverting the title from his *The Descent of Man*, and a later edition has an introduction by Darwin's collaborator, Alfred Russel Wallace, in which he gives a balanced view (it was written after Blind's early death in 1896).

After acknowledging that some will be baffled by it, he notes: "But the writer knew her own strength, had her own ideas, and has evidently taken great pains to develop them in the manner and to the extent best adapted to her own genius and powers of expression. And, if carefully considered as a whole, the poem will be found by many to have a fascination and completeness that does not at first appear, and to express in picturesque and forcible language many of those ideas as to the place of man in the great Cosmos, and as to the fundamental cause of the terrible evils that disgrace our civilisation, which permeate the writings of our greatest modern poets, moralists, and thinkers. These ideas are rapidly spreading, and will lead to that combined effort for social and humanitarian improvement which will, in all probability, be the great and distinguishing feature of the coming century." Jason Rudy of the University of Maryland, in the fascinating essay "Rapturous Forms: Mathilde Blind's Darwinian Poetics" published in *Victorian Literature and Culture*, Vol 34, No. 2 addresses *inter alia* her metrical virtuosity.

Some marking and bubbling to cloth, half-title browned, still a very good copy.

#### [94] [Another copy.]

*A presentation copy, inscribed by Blind: "To J.[oseph] Knight with sincere regards of Mathilde Blind."*

Knight (1829–1907) was long-time drama critic for the *Athenaeum*; he also reviewed literature for the *Athenaeum* and other periodicals. Knight had a broad circle of friends, including the Rossetti Family, with whom Blind was also close.

"Withdrawn" stamp on rear free endpaper, and traces of ink from rubber stamp on the uncut edges of a few leaves of the text. Some rubbing to joints and at the head and tail of spine. Almost very good copy.

#### [95] The Journal of Marie Bashkirtseff.

*First edition. Translated, with an Introduction, by Mathilde Blind. With Two Portraits. 2 vols: xl, 424pp; 463pp. London, Paris, and Melbourne, Cassell & Company, Limited. 1890.*

Patricia Srebrnik, in her ODNB entry for Blind, calls this translation “controversial”: “In the introduction [Blind] assailed the ‘cut-and-dried theories [of men] as to what women are or ought to be’ (Journal of Marie Bashkirtseff, trans. M. Blind, 1890, new edn, 1985, 695)” (ODNB). Bashkirtseff studied in Paris and produced some very highly praised paintings, few of which survived WWII. But she is best known for the diary she began keeping at age 13, and which was initially published in edited form. Despite dying at 25 from tuberculosis, she achieved considerable fame and notoriety in Paris intellectual circles for, among other things, a series of radical feminist articles that appeared in the feminist journal, *La Citoyenne*, in 1881.

Very good copy with some wear at heads of spines and rubbing at feet; exposed webbing along rear hinge of vol.2.

**[96] Dramas in Miniature.**

*With a Frontispiece by Ford Madox Brown. First edition. 8vo, 113pp, [1], 8pp [ads for Blind's work], 32pp [publisher's ads, dated September 1891]. Original blue cloth, gilt lettering to upper board and spine. London, Chatto & Windus. 1891.*

Inscribed on the front free endpaper: “To Mrs. Ward in memory of the Nile with kind regards Mathilde Blind February 1892.” “Includes ‘The Russian Student’s Tale’ and other poems illustrating the inequity between the sexes.” (Patricia Srebrnik, Mathilde Blind ODNB entry).

Bookplates of Brooklyn Public Library and John M. Cameron to front paste-down. Wear to corners, loss to the head and tail of spine; perforated ownership mark of the Brooklyn Public Library and a rubber-stamped serial number on the title-page. Spine bears a call number in white ink, and has two neat horizontal tears to the cloth.

**[97] [Another copy].**

*Ownership inscription of the minor poet and art critic “F. P. [S.] Osmaston 1892” on half-title. Marking to cloth, joints rubbed, scattered foxing.*

**[98] Birds of Passage: Songs of the Orient and Occident.**

*First edition, 1 of 250 copies. 8vo, vii, [1], 147pp, [1], 8pp ads, 32pp [publisher's ads, dated December 1894]. Original blue-grey cloth with elaborate Egyptian design featuring birds, reeds, and scarabs, stamped in silver on front cover and spine. London, Chatto & Windus. 1895.*

With an undated 4 page ALS to Mrs [Caroline] Bray, friend of George Eliot, written as Blind was writing her biography of Eliot, thanking her for replying to her queries, and asking a couple more, “I am afraid you will think me insatiable.”

Blind assures Bray that she will, in quoting from the letters, “omit every allusion to what is personal & private”, citing some favourite passages (“the Refuge for animals is altogether delightful ... so is the interesting bit about Clarissa”), and opining that “Surely Mrs Lewes could not object to my making a few such extracts!” She thanks Bray for answering her queries (“that little bit about Liggins is quite a god send”) and expresses an intention to “devote about a page to a description of your garden at Rosehill & the distinguished people that used to meet there ... Froude, Emerson, George Dawson, Mr Combe”; she asks, “if there were others perhaps you would mention them... I want to paint them.” She also enquires, “who [is] Miss Emily Clarke ... to whom G. E. left £5000?” [Evans’ niece].

Bookseller’s ticket to front pastedown. Book is unopened with wear at head of spine and split along top inch of upper joint toward head of spine.

**[99] [Another Edition.]**

*Second edition. 8vo, vii, [1], 147pp, [1], 8pp ads, 32pp [publisher's ads, dated October 1895]. Sand-coloured cloth with elaborate Egyptian design featuring birds, reeds, and scarabs, stamped in gold on front cover and spine. London, Chatto & Windus. 1895.*

Contemporary and later gift inscriptions, minor foxing to end-papers, minor marking to cloth/gilt. Very good copy.

**[100] A Selection from the Poems of Mathilde Blind.**

*First edition, deluxe issue. Edited [with an introduction] by Arthur Symons. 8vo, xi, [I], 146pp. Gilt stamped vellum covered boards, all edges gilt. London, T. Fisher Unwin. 1897.*

One of a small number printed for presentation on Japanese vellum, with binding of bevelled cream vellum, gilt. All edges cut and gilt, and as a result the volume stands more than half an inch shorter on the shelf than the ordinary copy. (Colbeck, I, p. 67).

Very good.

**[101] A Selection from the Poems of Mathilde Blind.**

*First edition. Edited [with an introduction] by Arthur Symons. 8vo, xi, [I], 146pp. Gilt stamped parchment covered boards, top edge gilt, others uncut. London, T. Fisher Unwin. 1897.*

Boards slightly uniformly darkened. Very good copy.

**[102] Shakespeare Sonnets.**

*Original printed wrappers. 12mo, 37pp. Original printed wrappers. London, The de La More Press. 1902.*

“She was living in Stratford upon Avon when she wrote her last poems, a group of sonnets inspired by Shakespeare” (Srebrnik, ODNB). Tears and small losses along spine, a good copy.

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**[103] [BOOKPLATES] Three bookplates of Beatrice Beggs, Mary C. Aldridge, and Jessie Payn,**

*Beatrice Beggs (12.4 x 9.2cm); Mary C. Aldridge (11.2 x 7.8cm); Jessie Payne (11.7 x 8.5cm),*

(1) Ex libris Beatrice Beggs. A standing woman bends over a high table to read an open book. Masks of Comedy and Tragedy hover in the upper left corner. Signed “EKB.” Margins marked.

(3) Ex libris Mary C. Aldridge. Arts-and-crafts-esque: a medieval maiden, standing in profile, admires flowers in a garden. Signed “ESM.” Evidence of previous mounting to verso; pin hole, creasing, and two small tears. Overall about very good.

- (2) Ex libris Jessie Payne. Flower-and-sinuous-vine border encloses a field and winding road that leads to a distant cottage. Three birds in flight enter the field from lower right. Books and an ink pot at the foot. An attractive composition, but unsigned.
- 

## Phyllis Bottome

Phyllis Bottome (1884–1963) was the most interesting of women, who had a great capacity for friendship and the ability to win anyone over (Ivor Novello famously resented losing Ernan – his friend, her husband – to the matrimonial state, but Phyllis eventually prevailed and made him a firm friend). She counted among her friends Beerbohm, Edna St Vincent Millay, Ezra Pound, Daphne du Maurier, Dorothy Thompson, to name a few. Her works were diverse, interesting, important, and occasionally timely. Her best remembered work is perhaps *The Mortal Storm* (1937) which was made into a film by MGM with James Stewart (1940). It is an anti-fascist novel that accurately depicts the dangers and horrors of Hitler and Nazi Germany.

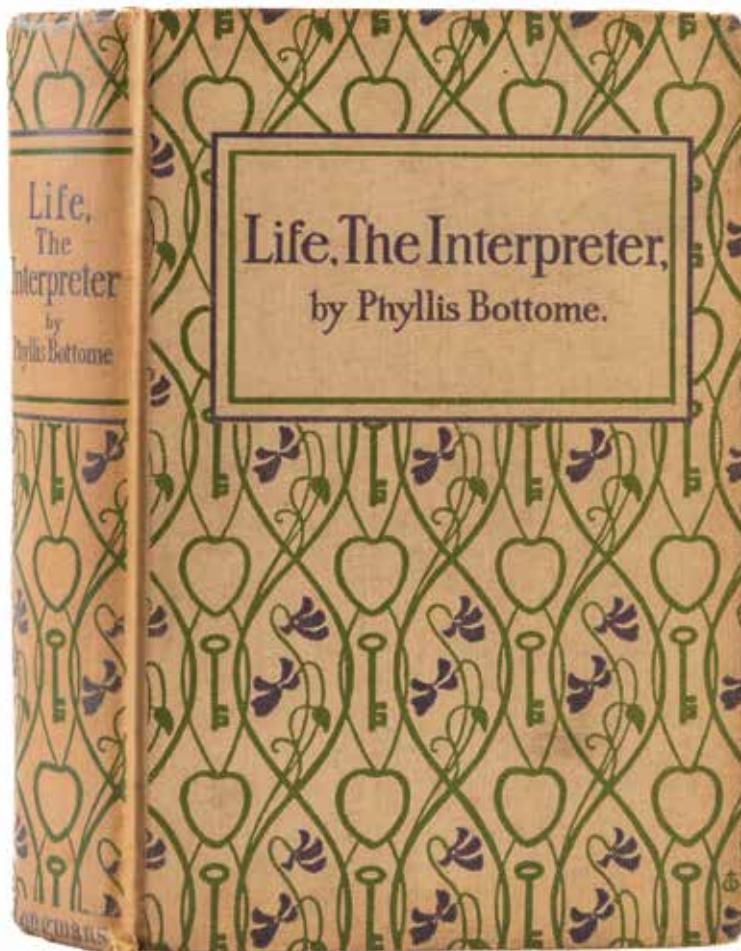
In the early 1920s, she established soup kitchens in Vienna that fed 600 a day. She became interested in the work of psychologist Alfred Adler, whose ideas were a fundamental part of the school she and her husband set up in Kitzbühel (Ian Fleming was one of their charges). Adler's psychology also influenced many of her later novels.

### [104] **Life, The Interpreter.**

*First edition. 8vo. Original cream cloth, titles and decorations in green and purple (upper cover and spine), top edge yellow. London, New York, and Bombay, Longmans, Green, and Co. 1902.*

Presentation copy of the author's first novel, which was written when she was 18, inscribed on the half-title: "To Miss Fisher with the author's most grateful recognition of a faultless partnership. Phyllis Bottome."

In her "fragmentary" memoirs Bottome quips that she wrote this novella, which has a New Woman theme, in response to a friend's



mother who berated her for not being sporty: "My dear child, you seem to me to know nothing. You can't ride, swim, or play tennis, golf or hockey. You really don't seem capable of anything at all! It is most deplorable!". Bottome acknowledges its faults, describing its prose as "abject", and acknowledging that her youth was the principal reason Andrew Lang recommended it to Longmans.

**[105] Autograph Letter Signed (“Phyllis Bottome”) to “Dear Mr Baker”, about her Cornwall-inspired short stories and discussing a review,**

*2 pages 4to, Red Willows, St Ives, Cornwall, 14 October 1949.*

Bottome, writing from St Ives, informs Mr Baker, an editor, that she has “only written 3 Cornish short stories and all have been published”. They are: ‘Ironstone’, ‘The Awkward Turn’ and ‘No Name’. The first two “were written a very long time ago” but “don’t date ... as they are simple character studies”. “No Name is quite a modern one” and is due to “come out in a new volume some time next year” and “has already appeared in the USA and here under a different title”. She offers them all to him “as reprints” all the same.

She also writes about her review she’s writing on “Mr Halliday’s book”, informing him that she has “done my best to cut [it] down ... but I don’t think I can quite take off the whole 250!” as “It is already too short to do justice to the immensity of his task and the satisfactory, indeed inspired, way he has accomplished it.”

The book in question is almost certainly James Halliday’s *Psychosocial Medicine: A Study of the Sick of Society* (London, Heinemann, 1949). Her studies under Alfred Adler in Vienna qualified her to review this book.

Page wrinkled, otherwise in good condition.

**[106] [BRADDON, M[ary] E[lizabeth], 1835–1915] Carte de Visite,**

*seated portrait of the author, to knees, holding a book. 10 x 6cm. London, Wootbytype. 213 Regent Street. c.1860s.*

Facsimile signature printed at foot of mount along with printed caption: “Author of *Lady Audley’s Secret*, *Aurora Floyd*, &c.” Thus this photo was produced not earlier than 1863, when the latter novel was published.

Popular and prolific novelist best remembered for her novel, *Lady Audley’s Secret* (1862), a sensational novel that subverts the idea of the angelic feminine protagonist prevalent at the time (see

Showalter, pp.134–137). Braddon was the author of approximately 80 novels, and also founded *Belgravia Magazine* in 1866, and edited the *Temple Bar*. Prior to becoming an author Braddon had been an actress; she supported herself and her mother through (mostly minor) acting roles for the three years she spent treading the boards. She met and fell in love with a married man, John Maxwell (a publisher of periodicals), in 1860, living with him from 1861 to 1874, and becoming a stepmother to his five children. During this time Maxwell's wife was in an asylum in Ireland; after her death in 1874, Braddon and Maxwell married and thereafter had six children of their own.

Very good condition.

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[107] [BREMER, Fredrika (1801–1865). Swedish writer and feminist reformer.] **Carte de Visite**

*of Bremer in late middle age, toward the end of her life. Seated, to the waist. 10.5 x 6.5cm. Wien, L. & V. Angerer. [c.1860s].*

On verso, sitter's name is written in red ink, and in black ink, in a separate hand: "Wien June 14, 1876."

Swedish writer and feminist who began her career with a series of novels in 1828. Her writings and organisational work inspired the Swedish women's movement.

Her most important novel, *Hertha* (1856) – its full title being *New Sketches of Everyday Life: Hertha, or, A Soul's History: A Sketch from Real Life* – railed against woman's second-class citizenship in Sweden, which Fredrika had experienced throughout her life, and particularly when she and her sister became their profligate brother's wards after their father died. All the sisters' earning from writing etc funnelled through their brother, who had squandered the family fortune. *Hertha* included an appendix detailing actual Swedish court cases which illustrated her point. It led to legislative expansion of women's rights.

Image in excellent condition. Top of mount trimmed and faint, transparent glue markings on verso, not obscuring the printing or handwriting. Overall, very good.

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[108] BROCKETT, L[inus]. P[ierpont]. **Woman: Her Rights, Wrongs, Privileges, and Responsibilities . . . Woman Suffrage, Its Folly and Inexpediency, and the Injury and Deterioration Which It Would Cause in Her Character, Shown and the Best Means for Her Real Advancement and Elevation**

*First edition. 8vo, 447pp. Original brown cloth, border rules in blind, lettering stamped in gilt on upper board and spine. Hartford, CT, Published by L. Stebbins. 1869.*

The Preface opens: “We are living in a period of moral, political, and social upheaval” (p.5). A weighty tome which hopes to convey its fundamental message: that women are inferior to men.

Head of faded spine repaired; discolouration and light wear at foot of spine. Uneven bleach-spotting rear board; light water-staining along top eighth of text block throughout; new end-papers. Text block tight in the binding.

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## Emma Frances Brooke

See Angelique Richardson’s excellent ODNB article on Brooke for her biography and summary appraisal of her most important works. Educated at Newnham College, Cambridge, “she gave her recreations in Who’s Who as ‘walking, the study of bird life, sitting over the fire with a friend or book, and hearing clever people talk’. In 1879 she moved to London where she became a socialist, joining the Fabian Society at its inception (1884), under the influence of her friend Charlotte Wilson. She studied at the London School of Economics, and published economic analyses of the working conditions of women in Britain and Europe, including *A tabulation of European factory acts, in so far as they relate to the hours of labour, and special regulations for women and children* (1898). She did not marry ... Her novels fell out of fashion after her death, but late twentieth-century scholarship on the ‘new woman’ has revived critical interest in her work.”

She wrote several works under “the curious pseudonym E. Fairfax Byrrne ... of which *A Superfluous Woman* (1894) and *Life the*

*Accuser* (1896) attracted most critical attention.” (Richardson, ODNB).

**[109] [ANON] A Superfluous Woman.**

*First American edition. 8vo, 336pp, [4pp ads]. Light brown coloured cloth, decorated in gilt and burgundy, titles in gilt to upper board and spine. New York, The Cassell Publishing Co. 1894.*

A New Woman novel. First published the same year by Heinemann in London.

“In *A Superfluous Woman* Brooke explored the theme of parasitism (of which Olive Schreiner wrote in *Woman and Labour*) by looking at the fate of the upper class, ‘use-less’ woman, who feels herself to be interesting to men only as a sexual commodity (‘a pretty piece of sexuality’) or as a status symbol. Trying to escape boredom and a conventionally ‘brilliant’ marriage, Brooke’s heroine flees to a life of ‘simplicity’ among a farming community in the Scottish Highlands. Brooke treats this as a fad (as she does an earlier attempt on Jessamine’s part to interest herself in philanthropy), and ultimately she sends her back to London and a marriage to an effete, dissipated (and, as we later find, diseased) aristocrat. For Brooke’s heroine there is no ideal alternate world, no easy solution to her dilemma. Only the transformation of society can fundamentally change her position. In fact, a fate worse than death by boredom awaits her, and Brooke, in exploring the theme of the innocent, married, female victim of venereal disease, touches on a fashionable theme of the period and one examined in more detail by Sarah Grand.” (Kay Daniels, ‘Emma Brooke: Fabian, feminist and writer’, *Women’s History Review* (2003) 12:2, 153–168 (p.164)).

After marrying the decadent and syphilitic aristocrat – a man described as “the biggest rake in Great Britain” – Jessamine gives birth to two severely disabled children, and wills that her third child should be born dead. The family line, which has sunk into ‘insanity, disease, and shocking malformation’, is thus ended. Published the year before *Jude the Obscure*, it has been cited as a

literary precedent for the child murder and suicide in Hardy's tale (A Superfluous Woman, British Library website).

Some marking to boards, lacking front free endpaper, front hinge starting, a handful of pages dog-eared, still in good order.

**[110] Transition: A Novel.**

*By the Author of A Superfluous Woman. First edition. 8vo, [2pp ads], 330pp, [18pp ads]. Brown cloth with gilt-stamped lettering to upper board and spine, design of leaves and birds encircling title on upper board, stamped in blue and black. London, William Heinemann. 1895.*

A New Woman novel published as part of Heinemann's Popular 6s Novels series, along with those by Sarah Grand, Ella Hepworth Dixon, and Maxwell Gray.

*Transition* follows the story of Honora Kemball, a Girton graduate who enters socialist and anarchist circles in London. The novel closely echoes Brooke's own trajectory: she was a Cambridge graduate who joined the Fabian society at its inception, and whose friendship with Charlotte Wilson, led her to be introduced to socialist ideas, and later anarchist ones as her friend's focus shifted to the more extreme ideology (see Daniels, 'Emma Brooke: Fabian, feminist and writer', pp.153–168).

Bookseller's ticket to rear pastedown, marking and staining to boards, some creasing to the cloth, minor foxing to endpapers, a few pages uncut. Internally clean.

**[111] [Another Edition.]** By the Author of A Superfluous Woman. First American edition.

*8vo, 330pp, [6pp ads]. Original blue cloth with butterfly motif surrounding the title, lettering and design stamped in black and silver to upper board and spine. Philadelphia, J. B. Lippincott Company. 1895.*

A good copy with wear at head and foot of spine, some mottling to binding, contemporary ownership stamp to front pastedown.

**[112] Life the Accuser. A Novel in Two Parts.**

*First American edition. 8vo, 411pp, [8pp ads]. Original red cloth, gilt border and lettering to upper board and spine. New York, Edward Arnold. 1896.*

*Life the Accuser* was the first of Brooke's works to be published under her name. This book explores female sexuality from three women's perspectives, and the dangerous consequences of male adultery (Kevin A. Morrison, *Companion to Victorian Popular Fiction*, 2018, p.34). Kay Daniels writes, how, in *Life the Accuser*, Brooke "develops a picture of female sexuality that challenges the Victorian stereotype", continuing, "No other writer of the time, with the exception of George Egerton, is more assertive about the positive nature of female sexuality ... Brooke attacks the double standard of morality not by embracing the idea of female purity but by exploring the concept of female desire." (Daniels, 165).

Spine slightly sunned, otherwise in very good condition.

**[113] The Engrafted Rose.**

*Second edition. 8vo, 380pp. Original red cloth, sinuous rose and thorn design crowning the gilt-stamped title, and encircling Brooke's name on the upper board, lettering stamped in gilt to spine. London, Hutchinson & Co. 1900.*

Near fine copy with only a couple of very minor markings to the red cloth.

**[114] Reaping the Whirlwind. A Story of Three Lives.**

*First edition thus. Illustrations by Charles Whymper. 8vo, 283pp, [4pp ads]. Original green-blue cloth, pictorial design of a woman reading a book in a meadow, stamped in black, white, and purple, lettering stamped in gilt. London, The Religious Tract Society. n.d. [1904].*

*Reaping the Whirlwind* was first published anonymously by the R.T.S. in 1885, with this reprint published with Brooke's name attached, undated, but 1904 (Kevin A. Morrison, *Companion to Victorian Popular Fiction* (2018), p.33). Pictorial binding attractively presented in the colours that would become associated with the suffragettes (purple, white, and green), although it wasn't

until 1908 that these colours were particularly taken up by the cause; furthermore, as was the case with Brooke's earlier works (pre-*The Superfluous Woman*), the content tends towards the religious and sentimental, rather than the militant.

Missing front free endpaper, head of spine rubbed, small tears along fore-edge of five leaves, otherwise a good copy.

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**[115] BROUGHTON, Rhoda. A Beginner.**

*First edition. 8vo, 393pp, [I], 32pp [ads, dated Spring 1894].*

*Original blind-stamped black cloth, gilt lettering and decorations*

*to spine; publisher's grey-and-white monogrammed endpapers.*

*London, Richard Bentley and Son. 1894.*

Sutherland mentions *A Beginner* as one of three of Broughton's later novels worthy of notice. In this book "the young heroine writes a novel which (like the young Broughton's) is attacked, and brings shame to her family" (Sutherland, p. 89).

Hinges cracked, binding leaning, rubbing to joints, edges and at the head and tail of the spine, some marking to the cloth. About good.

**[116] BROUGHTON, Rhoda. Dear Faustina.**

*First edition. 8vo, 400pp, 32pp [ads, dated Autumn 1896].*

*Original dark green embossed cloth, gilt lettering and decorations*

*to spine; publisher's grey-and-white monogrammed endpapers.*

*London, Richard Bentley and Son. 1897.*

Faustina of the title befriends an impressionable young woman, Althea, just as her secure family unit disbands following the death of their father and loss of their mother to 'the Cause'. According to Ardis it is "a novel that pits a radical mother against her naive daughter and then shows the daughter choosing a more radical life than either her mother or the friend who has set out to radicalize her." (Ardis, p.122). Ultimately, "Althea chooses for herself a life more defiant of bourgeois ideology than either her mother's or Faustina's. Mrs. Vane's commitment to radical feminist politics never took her outside the middle-class world. Faustina's journalism takes her into the East End, but only long

enough to gather copy for her stories – stories, at that, whose politics keep her gainfully employed. In contrast to both, Althea first visits, then permanently joins, a settlement house for working-class women in south London... Althea is the one who proves herself true — as her name suggests — to the workers' cause. At the end of the novel, she agrees to organize a cooperative sewing workroom in the Canning Town settlement, leaving her bourgeois family for good." (op.cit. pp.123–4).

Sadleir 361a; Wolff 857.

Bookplate of Julia Hazlehurst and contemporary inscription of Mrs C[harles] Hazlehurst, Runcorn. Some offsetting from the bookplate, otherwise near fine.

**[117] BROUGHTON, Rhoda. [Another Edition.]**

*First American edition. 8vo, 306pp, [10pp ads]. Green cloth with gilt, black and red decoration and black and gilt lettering. No. 219 in the publisher's Town and County library. New York, D. Appleton and Company. 1897.*

Multiple ownership stamps to end preliminaries, all Mary Jane Smoczynski of Dunkirk, New York, otherwise a near fine copy.

**[118] BUCHANAN, Robert. Diana's Hunting.**

*First edition. 8vo, 253pp, [10pp ads]. Original green cloth with gilt lettering to upper board and spine. London, T. Fisher Unwin. 1895.*

The titular character, Diana, is a New Woman; an actress, who smokes, and who is the star of a dramatist's break-out play. Frank Horsham, the playwright, is married to Meredith, a woman he does not esteem (although he should). Rather than celebrating with his wife on the evening of the successful opening night, he sends her away shortly before sharing a kiss with his leading lady (the catalyst moment of the story): "Their eyes met, and then, as if carried away by an irresistible impulse, she bent down blushing, threw her arms around his neck, and kissed him full on the lips. Flushing crimson, and a little surprised, he caught her in his arms" (pp.33–4). They embark on an affair, which results in

Horsham almost absconding with Diana to America (where the play will tour). The ending is conventional rather than groundbreaking: Horsham reflects on the error of his ways, and chooses to stay with his much-maligned, conventional but (it is implied) deserving, wife.

Spine slightly darkened, some finger marking to lower board, and a few leaves carelessly opened; otherwise a very good copy.

*“From what hitherto closed chamber in  
my brain such a fierce and lawless lady  
came I cannot imagine!”*

[119] **BURNETT**, Frances Hodgson (1849–1924). Anglo-American author best known for her children's books.

**Autograph Letter Signed (“Fluffy”, her nickname) to  
“Dearest Lizzie” [Mrs Henry Elliott of New York City],  
clearly a close friend,**

*8 pages 8vo with mourning border and associated envelope. 63  
Portland Place, 3 February n.y. [1895].*

A wonderful letter, brimming with news of her recent work (*The Lady of Quality*), a detailed description of her recent transatlantic crossing, the frigid interiors of her London home, and insights into the social scene in London (plays, dinners, and people).

Firstly, of *The Lady of Quality*, Hodgson Burnett's historical novel (1896, adapted into a play the following year), she writes: “The Lady of Quality is so absorbing me that she keeps me at my desk all day. She is such an amazing creature now she has begun her adventures, that I am rather in awe of her. From what hitherto closed chamber in my brain such a fierce and lawless lady came I cannot imagine! She sweeps me along like a tornado however and I enjoy the sensation. I wonder what form the astonishment she will create, will take. She lives above all laws with a power and majesty belonging only to herself.”

She writes that she wishes she had the time to go into greater detail about the London scene (“I want to write ‘studies’ of these various

things and people”), but does mention “seeing poor Henry James’ play [*Guy Domville*, which opened and promptly folded in 1895] and King Arthur at the Lyceum [written to order by J. Comyns Carr and very successful, with Ellen Terry opposite Henry Irving, sets by Burne-Jones, and music by Arthur Sullivan]”. Also, “Last Wednesday’s lunch at Lady Dorothy Nevills with Bret Harte, Sir Edwin Arnold, Forbes Robertson (who plays Lancelot to Irvings King Arthur) and the Broughtons (you know Broughton the artist)...”

*The Lady of Quality* is a historical romance set in the reign of Queen Anne, which follows the evolution of its protagonist Clorinda Wildairs who has many of the features of a feminist heroine.

Mourning border is likely a continuous of her mourning the loss of her first son, Lionel, who died from TB in 1890 at the age of 16. Second leaf has closed splits along fold at the fore-edge, not affecting legibility, otherwise an excellent letter in very good condition.

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[120] **BUTLER**, Josephine (1828–1906). English social reformer. **Autograph Letter Signed (“Josephine Butler”) to “My dear Miss Goff”,**  
*4 pages 8vo with mourning boarder, Ayshford Cottage, Sampford Peverell, Tiverton, Devon, 19 April n.y.*

An important letter in which Butler praises her French comrade, the principal abolitionist critic, Yves Guyot, who she calls a “valiant fighter for truth.”

She writes: “I have known Mr Guyot for 28 years, & my admiration for him has continually increased. I have never known him to swerve one hair’s breadth in matters of principle.” It appears that something has happened with *Le Siècle*, of which Guyot was editor – “I really could not help weeping a little when I heard about the *Siècle*” – Butler asks, “can nothing be done among English people to help his Paper, or to show him the respect felt for him?” She attests that “I know many, (in my own family & out of it) who feel as I do”, adding “It speaks badly for France that

Matters of principle -  
can nothing be done  
among English people  
to help his paper, or to  
show him the respect  
felt for him?

I hope Mr Levy will  
accept these lines  
as himself as  
well as to you.

Believe me  
dear Miss Goff  
Yours very truly  
Frederick Battle

there are not enough people who care for truth, to support such a valiant fighter for truth."

Butler was an important English social reformer whose work focussed predominantly on the rights of women, and particularly on the welfare of prostitutes. She campaigned for women's suffrage, the right to improve women's education; she contributed to the end of coverture in British law, fought to abolish child prostitution, and to the end of trafficking of women into the sex trade. She was the driving force leading the long campaign to repeal the Contagious Diseases Acts. These were damaging and sexist policies implemented to curb the spread of venereal disease; but only women (never men) were subjected to medical investigation. Butler believed (rightly) that such invasive examination violated the women's basic legal rights. The closest corollary was in France, where the *police de moeurs* were known to uphold these 'morality laws' with violence and cruelty. Butler founded the International Abolitionist Federation in 1875 to work with similarly minded European reformers, and met Yves Guyot, who was at the time a journalist, but who would later hold positions in government (he was elected to the Municipal Council of the Third Republic and later to the Chamber of Deputies).

Light creasing; two small circles on recto, the likely result of blue-tack otherwise in very good order.

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## Mona Caird

One of the most important feminist writers and activists of the late-Victorian era. Caird "actively advocated women's rights in her essays, novels, and poetry. She repeatedly attacked male-dominated customs and laws, particularly those associated with the ideals of marriage and motherhood. Admired for her lucid prose style and argumentative powers, Caird produced works that offer insightful accounts of gender as a social construction at the turn of the century" (Nikki Lee Manos in Cevasco, p.98).

*Mentioning her novel, “the forthcoming  
‘Wing of Azrael’”*

[121] Autograph Letter Signed (“Mona Caird”) about *The Wing of Azrael*,  
3 pages 8vo, 22 April 1889.

Caird writes to an unnamed “Dear Sir” mentioning *The Wing of Azrael*, and responding to his request for an article on a specific, but unnamed, subject. In part: “I dare not promise to undertake it, unless you can give me plenty of time.

I have another novel (to follow the forthcoming ‘Wing of Azrael’) & this I know will absorb a great deal of my time and thought, besides that there are many other literary engagements, so that you will understand my hesitation.”

*The Wing of Azrael* appeared later that year as her third novel. Her next book was a collection of short stories, *A Romance of the Moors* (1891). Her subsequent, and most famous novel, was *The Daughters of Danaus*, published in 1894.

Minor marking to verso but in otherwise near fine condition.

[122] **The Wing of Azrael.**

First edition. 3 vols. 8vo, xiv, [1], 231pp; [5], 239pp; [5], 224pp, 16pp [ads]. Original blue cloth with a dark blue wing design on both boards, gilt lettering on spine. London, Trubner & Co. 1889.

Caird’s feminist novel in which the protagonist kills her abusive husband. “Azrael or Azazel”, she notes in her Introduction, “according to Muhammadan and Jewish writing, was the Angel of Death, of Fate, of Destruction ... He separates the soul from the body, and is associated with the idea of evil and malignant Fate.”

Spines heavily rubbed and soiled; boards less so; hinges reinforced, reducing their flexibility. A good reading copy of this rare three-decker.

**[123] The Daughters of Danaus.**

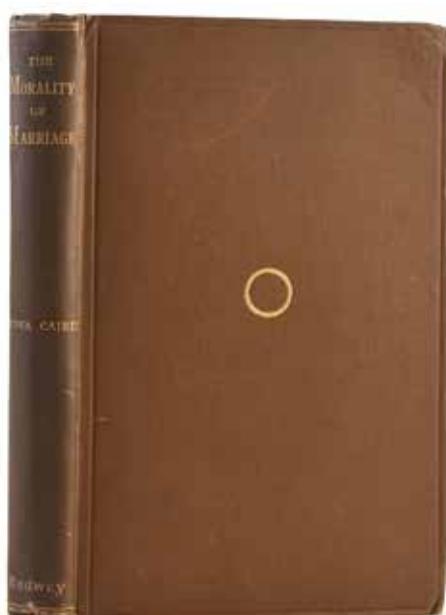
*First edition. 8vo, 491pp. Original green cloth, borders stamped in blind to upper and lower boards, gilt lettering and ornate rules to spine. London, Bliss, Sands & Foster. 1894.*

Among the most important — and most elusive — New-Woman novels of the 1890s.

“It was with the fiercely anti-marriage work, *The Daughters of Danaus* (1894), that Caird eventually reached a wide readership. (The title refers to the mythological women eternally doomed for killing their husbands.)” (Sutherland, p.99). A fictional companion piece to Caird’s “fierce treatise” *The Morality of Marriage* (1897).

Phil Cohen’s note: “As with *The Wings of Azrael*, the only copy of *Danaus* I’ve seen for sale in 50 years of active collecting.”

Inscribed by a contemporary female reader on the titlepage. Very good copy with light wear at head and foot of spine, rubbing to joints and edges.



**[124] The Morality of  
Marriage and Other Essays  
on the Status and Destiny of  
Women.**

*First edition. 8vo, xvi, 239pp.  
Original brown cloth, single rule  
border in blind to upper and lower  
board, single gilt circle (marriage  
band) centre of upper board, gilt  
lettering to spine. London, George  
Redway. 1897.*

With the slip (often lacking) tipped in before the introduction noting that “the articles in this volume have been republished by the kind permission of

the respective Editors of the Reviews in which they originally appeared.”

“The whole series will be found to bring evidence from all sides, to prove the greatest evils of modern society had their origin, thousands of years ago, in the dominant abuse of patriarchal life: the custom of woman-purchase. The essays show that this system still persists in the present form of marriage and its traditions, and that these traditions are holding back the race from its best development...” (Introduction, p.1). Essays include, ‘The Emancipation of the Family’, ‘The Morality of Marriage’, and ‘In Defence of The “Wild Woman”’.

This work, described as “a fierce treatise” by Sutherland is a collection of her numerous essays on the subject of marriage and other feminist topics.

A handful of minor scuffs to the spine and boards, free endpapers slightly browned, otherwise near fine.

**[125] Autograph Letter Signed (“Mona Caird”) to “Dear Miss Olier” [?] declining a speaking engagement at the Pharos Club,**

*3 ½ pages 8vo, Hotel Barth[...], Nice, 10 January 1905.*

Caird writes from France to a member of the Pharos Club (a mixed club in Covent Garden), explaining her inability to give a lecture there. Gratified though she is to be invited she is “obliged to stay abroad for a considerable time still for reasons of health & others”, adding, “I have found it impossible to do my own work under the conditions of my life, and indulge in public speaking as well, especially as I am hampered by ill health – the result of having already too many elements & contrary currents in my life.” She goes into further detail: “After many nervous collapses I am forced to take serious measures of precaution.” Aside from her health concerns, she writes that another reason to turn down the invitation is that “I have really never attempted lecturing – except once or twice long ago.”

She mentions that she was a member of the Pharos although “a recent note” from Mrs Robertson, “urges me to rejoin the Club,

which makes me aware for the first time that I have ceased to belong to it!" She mentions that she will rectify the "misunderstanding" when she returns; and hopes too, "to be present at some of your debates on my return to England."

According to a 1903 article, The Pharos Club was "a mixed club" located in a "historic quarter", "near Drury Lane and Covent garden" [at 3 Henrietta Street]. Eligibility for admittance to the club consisted of being "in sympathy with current thought" (Column titled 'London women who live like men', subtitle, 'Where noted women meet', in *The Frontier*, 3rd December, 1903.) Ada Chesterton, in her biography of *The Chestertons*, wrote of the Pharos: "A favourite meeting place for all of us was the Pharos Club for men and women, which used to spread the light to the uninstructed bourgeoisie. The original members were all advanced, politically, artistically, or as to morals; subsequent arrivals were of a more conventional kind." (1941, p.5).

On very fragile paper with evidence of removal from an album and the corner of the first leaf missing, obscuring two words.

**[126] Autograph Letter Signed** (Mona Caird) to Mrs. [Gertrude] Bell, printed letterhead of 7 Kensington Court Gardens.

*A short letter inviting Mrs. Bell on to a "small and informal gathering of anti-vivisection here": Bell and Caird collaborated closely on both suffrage and anti-vivisection campaigns.*

**[127] [CAMPBELL, Mrs. Patrick, 1865–1940.] Cabinet photo of Mrs Patrick Campbell as Paula in Pinero's The Second Mrs Tanqueray**

*Cabinet photograph of Mrs Patrick Campbell seated, to knees (16.5 x. 11cm). London, Alfred Ellis. 20 Upper Baker Street. c.1893.*

A haunting image of Mrs Patrick Campbell as Paula Tanqueray, the eponymous 'woman with a past' of Pinero's problem play.

The titular character of *The Second Mrs Tanqueray*, played by Beatrice Stella Campbell (née Tanner, stage name Mrs Patrick Campbell), is a 'fallen woman' who, at the beginning of the play appears to have found a kind of redemption, having secured

a ‘good’ marriage. As with plays of this sort, the threat of her past catching up with her is ever present. It eventually does (her husband’s daughter’s fiancé turns out to be an old lover of hers); showing how temporary and fragile any security enjoyed by women such as Paula Tanqueray was. In spite of the unsurprising story arc – it ends in Paula Tanqueray’s suicide – it is remembered as one of the first attempts to represent the ‘fallen woman’ sympathetically and to question the sexual double standard that operated in Victorian society (Fiona Gregory, ‘Mrs. Pat’s Two Bodies: Ghosting and the Landmark Performance’, in *Theatre Survey*, Volume 57, Issue 2, May 2016, pp.218–231). Campbell’s nuanced and masterful performance can be felt emanating through this arresting image – Paula Tanqueray’s anguish, tension, fear (and perhaps a tinge of reproach?) vibrate off the page.



A few dark spots (almost imperceptible) in her hair and a couple in the background; overall, very good, strong, sharp image.

## Rosa Nouchette Carey

Carey (1840–1909) wrote popular fiction and domestic tales, although some of her works portray heavier topics sympathetically, including depictions of women with mental illness. She was friends with Mathilde Blind and Mrs Henry Wood.

### [128] Autograph Letter Signed (“Rosa N Carey”) to “Dear Sir” presumably her publisher, mentioning her book *Wooed and Married*,

*1 page 8vo on monogram headed paper, 5 March 1879.*

Carey writes to her publisher, requesting (for the second time) a response regarding “the stereotype plates of ‘Wooed and Married’”, which was published by Tinsley Bros. in 1875.

Slightly marked and dusty.

### [129] Three Autograph Letters Signed (“Rosa Nouchette Carey”), one to “Dear Mrs Pulter”, two others to “Dear Sir”, *3 pages 8vo one with associated envelope, 30 August 1890; 9 August 1897; 20 February 1907.*

The first, arranging for Mrs Pulter to visit her and giving directions via public transportation: “I am at present staying with a Sister who has lately lost her husband & shall not return to Putney until next Thursday . . .”

The other two, providing autographs as requested.

1897 letter with loss to lower left corner, not affecting text. Overall, in good condition.

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### [130] [CHAPMAN, Elizabeth Rachel]. **The New Godiva and Other Studies in Social Questions.**

*First edition. 8vo, original blue cloth. 176pp, [32pp ads, dated 31 March 1885]. London, T. Fisher Unwin. 1885.*

Printed dedication to the feminist Josephine Butler. Chapman was herself at least an equivocal feminist. Her 1887 poem, ‘A Woman’s Strength’, begins: “You ought to be stronger than I,

dear, You, who are a man,— And yet I am stronger than you, dear, — Who proves it? I can.” Many examples of female superiority follow, but the poem ends: “My strength, do you see? if you touch me, Might melt into tears.”

Cloth marked in places, edges and joints rubbed; hinges cracking; contemporary gift inscription on front free endpaper. Still a good copy.

**[131] CHAPMAN, Elizabeth Rachel. *A Little Child's Wreath.***  
*First edition, one of 550 copies. 8vo, [4], 41pp, [3], 15pp [ads, dated May 1894]. Original olive green cloth, gilt wreath design stamped in gilt on upper cover, gilt lettering on spine. Title-page and cover designed by Selwyn Image. London, Elkin Mathews and John Lane; New York, Dodd, Mead and Company. 1894.*

“To the Holy Memory of a Little Child and All Who Have Mourned One”.

Nelson, 1894.12/85.

Very good copy.

**[132] CHAPMAN, Elizabeth Rachel. *Marriage Questions in Modern Fiction, and Other Essays on Kindred Subjects.***  
*First edition. 8vo, xvi, 230pp, 12pp [publisher's ads]. Original brown cloth, gilt lettering to spine. London, John Lane. 1897.*

Includes analysis of novels by Grant Allen (*The Woman Who Did* and *The British Barbarians*), Mona Caird, Frank Frankfort Moore, and Rev. William Barry, with briefer discussion of Sarah Grand, Hardy's *Jude The Obscure*, and Olive Schreiner. Linda Hughes, in *Victorian Literature and Culture* (Vol 34, No. 2) categorises Chapman as an “anti-feminist” based on this book: one of its components, ‘The Indissolubility of Marriage’, was published in the July 1890 issue of *Lippincott's Magazine* (pp.227–230) and Elizabeth Lorang, writing in *Victorian Periodicals Review*, Vol 43 No. 1, makes a spirited attempt to connect the two texts as part of a dialogue on the current state of marriage.

Contemporary inscription on half title, spine sunned and gilt slightly dulled.

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**[133] CHAPMAN, Elizabeth Rachel. A Comtist Lover and Other Studies.**

*First edition. 8vo, 263pp, [1], 32pp [publisher's ads]. Original green cloth over bevelled boards, gilt lettering to upper cover and spine. London, T. Fisher Unwin. 1886.*

Essays of a social and philosophical nature around the work of Auguste Comte, whose “positivism” had a great vogue in the late 19th Century.

Loss to head of spine, rubbing at corners, hinges starting; internally clean, a number of pages unopened.

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**[134] CHATTERTON, G. G. A Darn on a Blue-Stocking. A Story of To-Day.**

*First edition. 8vo, 185pp, 3pp ads. Original red cloth, black lettering to upper board, gilt spine. London, Bellairs. 1896.*

A New Woman novel by an obscure author, who has some score of books to his name: this appears to be his first.

On the first page the brother of our heroine, Valencia, gives his opinion on “this New Woman business”, that it is “all round from find to finish – bosh! monstrosity! absurdity! A set of silly, excited, misguided women riding for a fall – starting on a losing race”; he adds (and explains the title), “it’s nothing very new either! What was it that was said about them in one of the speeches the other day? That the New Woman is but a darn on the old blue-stockings – and everyone knows that every one hates blue stocking like poison.”

Valencia makes the audacious suggestion that women might not all be the same (“may there not be women who are differently constituted? – after all, we are not dolls stuffed with identical sawdust – to whom have some thoughts and needs beyond mere dress and chatter?”). Her attempt to shift her rigid brother’s perspective is met with confusion; and thankfully, unimaginative brother-Tom gets engaged mere pages later, leaving Valencia – who does not wish to marry for money – to move, with her £300 a year and her dog (a Dachshund called David), to an apartment in West London, from whence she will study as an artist. Features

an excellent meet-cute with her dog, her neighbour's dog and a torn cushion.

A bluestocking was an intellectual, well-read woman, a term which first rose to prominence in the mid-18<sup>th</sup> century. Free end-papers browned, with string marks on fore edge of front board, otherwise almost fine.

**[135] [Another copy].**

*First edition. 8vo, 185pp, 3pp ads. Original light brown cloth stamped in black on front board, lettering in gilt on spine. London, Bellairs and Co. 1896.*

Identical to the above copy apart from the variant binding (precedence unknown).

Free endpapers browned, large, closed split at the top edge of the rear board, else a very good copy.

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## Mary Cholmondeley

In her memoirs Cholmondeley (1859–1925) described her modest initial literary ambitions “I must strike out a line of some kind, and if I do not marry (for at best that is hardly likely, as I possess neither beauty nor charms) I should want some definite occupation, besides the home duties.” She did well as a novelist and essayist, leaving her mark with the essential New Woman novel, *Red Pottage*.

**[136] Autograph Letter Signed (“Mary Cholmondeley”), to “Dear Miss Ponsonby”,**

*1 page, oblong 12mo, card. Albert Gate Mansions, 219 Knightsbridge, 23 March n.y.*

A short note, thanking Miss Ponsonby and Lady Ponsonby for the invitation, and accepting.

Somewhat marked, with crease from a fold, and evidence of mounting on verso.

**[137] [Anon.] The Danvers Jewels.**

*First edition. 8vo, 127pp. Original brown pebble grain cloth, title and rules stamped in black to spine. London, Richard Bentley and Son. 1887.*

Cholmondeley's first book, which was initially published in *Temple Bar*, before appearing the same year in book form. A detective novel, whose plot has similarities to *The Moonstone* (1868), it was popular enough to warrant a sequel, *Sir Charles Danvers* (1889).

Ownership inscriptions. Title-page and final page mounted on stubs, probably from restoration. Title-page is rather marked, and shows some indication of having been trimmed. Binding has significant wear at extremities of spine and last inch of upper joint and corners. Text block tight in the binding.

**[138] Diana Tempest.**

*3 vols. 8vo, 296pp; 269pp; 267pp. Original floral paper covered boards, blue cloth spine with titles in gilt. London, Richard Bentley & Son. 1893.*

Part sensation novel, part romance, with New Woman elements. The first book to appear under Cholmondeley's own name.

Carter and Sadleir, *Victorian Fiction*, W.9; Sadleir, 550; Wolff, 1212.

Ownership inscription of Lady Arthur Russell, The Ridgeway, Hull. Lady Arthur Russell (1836–1910) was the wife of John Arthur Russell, liberal politician, MP for Hull, and brother of the 9th Duke of Bedford. Born Laura de Peyronnet in Brussels, Laura Russell was a reasonably accomplished artist. A number of her paintings hang in Tavistock town hall, and her portrait of Sarah Austin (née Taylor), the translator and focal point of a circle of radical intellectuals is housed in the NPG.

Vols. 1 and 2 lack front free endpapers. Spines heavily rubbed and faded, gilt dulled, with small splits at foot of all three volumes. Edges of boards and corners worn. Text complete, clean, almost fox-free.

**[139] Red Pottage.**

*First edition. 8vo, 374pp, [1], 32pp ads (dated October 1899).*

*Original red ribbed cloth with titles and borders stamped in gilt to upper board and spine. London, Edward Arnold. 1899.*

A major New Woman novel, this was Cholmondeley's most popular work by a long way, although it benefitted her but little, having sold the copyright. "It satirises religious hypocrisy and the narrowness of country life, while examining the pressures on a woman writer and celebrating the enduring quality of friendship between women 'which sustains the life of both, which is still young when life is waning, which man's love and motherhood cannot displace nor death annihilate' (p. 29). In its treatment of sexuality and religion it was denounced from a London pulpit as immoral, which doubtless helped its success on both sides of the Atlantic: the first edition, of 8000 copies, sold out in England in a little over two weeks" (Kate Flint, Mary Cholmondeley ODNB entry).

Light wear to cloth, a very good copy.

**[140] [Another edition.]**

*Twelfth edition. 8vo, 374pp [1]. Half faux-vellum and light green cloth; spine with gilt decoration and borders, date in gilt, and leather onlay with titles stamped in black; marbled endpapers. London, Edward Arnold. 1900 [binding dated 1902].*

Inscribed on recto of initial blank: "Dear Evelyn With Love from Mary Cholmondeley Nov. 1904", and with Cholmondeley's calling card loosely inserted, "With love from", in holograph. Bookplate on front pastedown identifies the recipient as Evelyn Wolfe-Murray. Light discolouration and marking to binding, otherwise in very good order.

**[141] Moth and Rust. Together with Geoffrey's Wife and The Pitfall.**

*First edition. 8vo, 312pp, [4pp ads]. Original light green cloth with gold and white decoration, lettering in gilt on upper board and spine. London, John Murray. 1902.*

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With the contemporary ownership inscription of Reginald Cholmondeley, the author's brother – and dedicatee of *Prisoners* (1906) – on the front pastedown.

The first work to appear after Cholmondeley's hugely successful, *Red Pottage* (1899).

Very good copy.

**[142] *Prisoners (Fast Bound in Misery and Iron)*.**

*First edition. 8vo, 342pp, [2], 24pp [ads, dated August 1906].*

*Original red cloth, lettering in gilt. London, Hutchinson & Co. 1906.*

The dedication copy, inscribed on the recto of the front free endpaper, “Reginald H. Cholmondeley from his old friend the writer. Sept. 1906.”

Sadleir 554; Wolff 1215. Sadleir – quoting E.F. Benson in *Final Edition* (1940) – notes that the publication of this novel “got the author into bad trouble with large number of her middle-aged bachelor friends”, including her brother, who perceived in the odious character Wentworth negative reflections of themselves. Mary claimed that a resemblance to any real person was purely coincidental, but became increasingly rattled by the accusations, leading her to conclude that her thin-skinned friends were more like Wentworth than she realised. (Sadleir, pp.87–88).

Spine somewhat sunned; foxing to edges and preliminaries; otherwise an excellent copy.

**[143] *Notwithstanding*.**

*First edition. 8vo, 380pp, [6pp add]. Blue cloth, gilt lettering to upper board and spine. London, John Murray. 1913.*

The author's last novel.

The Times Book Club ticket affixed to rear pastedown, with adjacent date stamped (Oct 21 1913). Cloth mottled in places, spine slightly sunned, still a good, sound copy.

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**[144] CLARK, Agnes Spencer. *Seven Girls.***

*First edition. 8vo, 208pp. Original red cloth with gilt lettering to upper board and spine, with floral endpapers. Leicester, Spencer and Greenhough; London, Simpkin, Marshall, Hamilton, Kent, & Co., Ltd. 1899.*

Signed by the author on the half-title: "Agnes Spencer Clarke" and dated "Nov 22nd 1899." Possibly the author's copy.

A novel on women's issues, but relying on conventional resolution through marriage.

Marking and discolouration to cloth, internally in good condition.

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**[145] CLEEVE, Lucas (Adeline Georgiana Isabel Kingscote).*****The Woman Who Wouldn't. A Novel.***

*First edition. 8vo, viii, 225pp. Original blue cloth, lettering in silver on upper board and spine, black endpapers. London, Simpkin, Marshall, Hamilton, Kent & Co. Limited. 1895.*

Part of the New Woman/Marriage question controversy spurred by Grant Allen's *The Woman Who Did*. Of her work, Cleeve wrote: "If one young girl is kept from a loveless, mistaken marriage, if one frivolous nature is checked in her career of flirtation by remembrance of Lady Morris, I shall perhaps be forgiven by the public for raising my feeble voice in answer to *The Woman Who Did*" (quoted in Sage, Greer, Showalter, *The Cambridge Guide to Women's Writing in English* (1999), p.136).

"With the publisher's compliments" stamp to title-page. Binding heavily marked and rubbed, slightly shaken.

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## Mrs W. K. Clifford

[Sophia] Lucy Clifford (1846–1929), a childhood prodigy, was the daughter of John Lane (the author, not the publisher), and married another prodigy, William Kingdon Clifford. He was mathematician (his paper '*On the space-theory of matter*' anticipated the General Theory of Relativity by 40 years) and philosopher (creator of the notions of 'tribal self' and 'mind-stuff'). He died young, leaving her at 26 with two small children to support: "The struggle of the solitary woman was to become Clifford's staple fictional theme thereafter." (Sutherland, p.132). She was a particularly close friend of Leslie Stephen and Henry James, who described her as "Bravest of Women, Finest of Friends" and her salon hosted Huxley, Kipling, and Shaw. Clifford had turned down his own inheritance in favour of a younger brother, and Lucy in the face of need became a very professional and business-like writer. A brilliant essay by Marysa Demoor in *The Cambridge Quarterly*, Vol 30, No, 3, paints a disturbing picture of her later life, being treated as a literary punchbag by the modernists, a sort of Madame Verog. And none were nastier than Virginia Woolf, who described her as "wattled all down her neck like some oriental Turkey, and with a mouth opening like an old leather bag, or the private parts of a large cow." Woolf was also offended by what she saw as Clifford's overly commercial view of her writing career: one hardly needs to make the observation that Clifford depended on her writing entirely for her living.

### [146] **Mrs. Keith's Crime: A Record.**

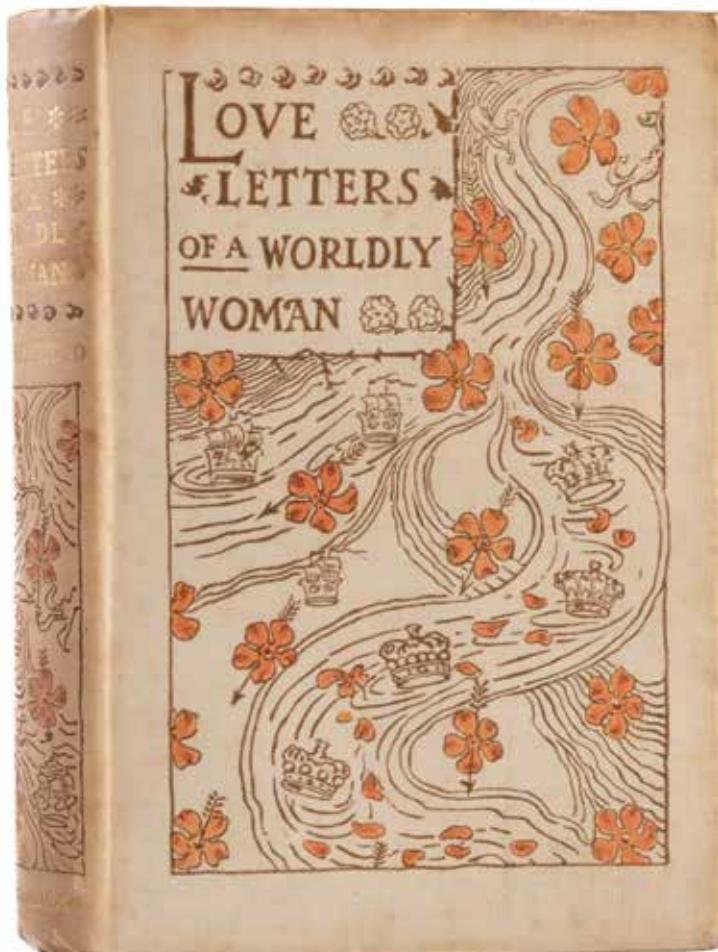
*First edition. 2 vols. 8vo, 275pp, 291pp. Original blue grained cloth over bevelled boards with gilt-stamped spines. London, Richard Bentley and Son. 1885.*

Perhaps Clifford's best-known work. *Mrs Keith's Crime* tells the moving story of a woman dying of consumption who decides to kill her also terminally ill daughter so she will not die alone and motherless. Called a "powerful tale of euthanasia" by Sutherland (p.440). With an autograph Note Signed ("Lucy Clifford") "To Lady Alexander" and dated "1st Dec: 1915" (loose). Ex-library copy with stains from removed labels. General marking to both

boards; rubbing and fraying to joints; spines darkened and leaning slightly. Internally, some scattered foxing. A reasonably good set.

[147] **Love-Letters of a Worldly Woman.**

*First edition. 8vo, 303pp, [2pp ads]. Original cream cloth with brown lettering, and a brown and orange design on upper board and spine of flowers and coronets swirling in the eddies of a stream. London, Edward Arnold. [1891].*



Inscribed on the front free-endpaper to her first daughter ("of whom little is known" – Demoar, ODNB) "Alice Margaret (The Turkey), from her loving mother Lucy Clifford, Nov. 25 1891."

Wolff, 1258, in "Robin's egg blue smooth cloth", identically blocked.

Clifford's epistolary novel; one of her best-known works. Foxing to endpapers and edges; spine and edges to boards dulled, still a very good copy.

**[148] [Another edition].**

*First American edition. 8vo, 278pp, [2pp ads]. Blue-grey cloth with silver design on the cover of cupid, arrow fitted to his bow, standing between two quills tied at the nib with a ribbon, their feathers echoing his wings. Titles stamped in gilt on cover and spine; spine additionally featuring a bundle of letters encircled by a ribbon, stamped in silver, top edge gilt. New York, Harper and Brothers. 1892.*

Published the year after the English edition.

Rubbing and marking to cloth, binding cocked, corners turned; semi-circular tear to the cloth on the spine, some losses at the tips and board edges. Spotting and age-toning to endpapers and preliminaries. Internally slightly age-toned and with tears to a couple of pages (pp15–16, pp222–3). Ownership inscription to front free endpaper.

**[149] A Flash of Summer: The Story of a Simple Woman's Life.**

*First English edition. 8vo, 318pp. Original red cloth, title within a border stamped in gilt to both upper board and spine, edges untrimmed. London, Methuen & Co. 1895.*

"A modish study of marriage problems" (Sutherland, p.132). First English edition in book form, preceded by the American edition (New York, D. Appleton and Company, 1894) and the serialised version, which appeared in the *Illustrated London News*. "Since this story appeared in the *Illustrated London News* last year it has been re-written and enlarged. The plot, which I have not

altered, occurred to me eight years ago, before marriage problems and questions had attained their present importance in fiction. I mention this to show that the story is a story, and nothing else, and does not in any way belong to recent controversial discussion." (Preface, L. C., London, October 1895).

Bookplate of Mildred Hope. Stain to upper board, bubbling to lower, spine sunned, and foxing to endpapers. Still a very good copy.

**[150] Woodside Farm.**

*First edition. 8vo, 364pp. Original green cloth with gilt titles to upper board and spine, border stamped in blind. London, Duckworth and Co. 1902.*

First edition in book form: "Note: The story was called 'Margaret Vincent' when it appeared in serial form. Messrs. Harper are publishing it by that name in America."

Minor marking to covers, offsetting to free endpapers. A very good copy.

**[151] Autograph Letter Signed ("Lucy Clifford") to "Mrs Tweedie" [probably Mrs Alec Tweedie],**

*2 1/2 pages 8vo, 7 Chilworth Street, 29 March n.y. [c.1907, based on a letter from Morley Roberts to the same recipient on the same subject].*

A noncommittal letter: "I shd say they would be delighted. But I don't think such ornaments belong to my department but I am very very vague about the whole thing till after the first committee. That takes place next week..." and inviting Mrs Tweedie to visit "after 4 on Sundays". Ethel Brilliana Tweedie was a writer, philanthropist, and supporter of women's rights.

Some damage to verso of final blank page, likely due to removal from an album. Else, very good.

**[152] Three Plays: Hamilton's Second Marriage, Thomas and the Princess, The Modern Way.**

*First edition. 8vo, 296pp. Original green cloth, lettering stamped in gilt to upper board and spine. London, Duckworth & Co. 1909.*

Ownership signature to front free endpaper, offsetting to end-papers, otherwise a near fine copy.

**[153] Cabinet photo, signed,**

*bust portrait. 16.5 x 11cm. London, Van Der Weyde, 182 Regent Street. n.d.*

Signed boldly by the sitter below the image, "Lucy Clifford."

Clifford stares out from the photograph wearing an expression that is simultaneously wry and stern.

Mount chipped at two corners, the other two, rubbed; marking to lower edge of verso. Bold, clear image.

**[154] A Woman Alone. In Three Acts.**

*Advance copy with publisher's stamp to title-page ("To be published on 3 Jun 1915"). 8vo, 77pp, in original green wrappers, navy titles, publisher's device to lower wrapper. London, Duckworth & Co. 1915.*

The play of Clifford's work of the same name, which first appeared in 1901.

In her Preface Clifford mentions the previous appearance of *A Woman Alone* in the *Nineteenth Century and After* "last spring", mentioning its short run at the Little Theatre, the rehearsals, and "the distinguished Norwegian actress" who played Blanche Bowden, Miss Lillemor Halvorsen. "Any interest the play has was meant to lie in the attitude of its chief characters towards current ideas. In Blanche Bowden I wanted to draw a woman full of intellectual energy and ideals who, since she was not strong enough to carry them on to achievement alone, longed to see them take shape in the life that was dearest to her. She finds herself handicapped by natural feminine instincts and comes to realise that the affections have still an unsuspected, sometimes an overwhelming, power of their own."

Very good condition.

[155] COBBE, Frances Power (1822–1904). Irish author, social reformer, women's suffrage campaigner. **Autograph Letter Signed (“Frances Power Cobbe”)** to “Dear Sir” [Edward Everett Hale],

*6 pages 8vo, 26 Hereford Square, London, 18 Nov. n.y. [between 1870 and 1875].*

Cobbe writes about “our honoured friend Mr. Martineau”, who is writing “the magnificent series of papers now appearing in Old and New.” Cobbe is known primarily as a social reformer, organiser, writer, and editor, specialising in women’s suffrage and welfare, and anti-vivisection. She founded the National Anti-Vivisection Society in 1875 and served on the Executive Council of the London National Society for Women’s Suffrage. Her article, ‘Truth on Wife Torture’ (1878), inspired a bill in Parliament which provided for the legal separation of wives from husbands who had been convicted of assault against them. But this letter is about Unitarianism, the religion toward which she moved for about 15 years before finding her home there in around 1860. “Mr. Martineau” was James Martineau (1805–1900), an English religious philosopher and preacher in the Unitarian Church and brother of Harriet. While in London, Cobbe regularly attended the services led by Martineau in Little Portland Street Chapel. She referred to him as “my Pastor” and “my Captain.” He had a similarly high regard for the contribution she was making to religious thinking, though it had reached a somewhat more radical point than his own.

*Old and New*, an American journal edited by Edward Everett Hale and financed by the Unitarian Church, ran from 1870 through 1874 and then merged with Scribner’s Magazine. Cobbe writes to beg, encourage, and cajole Martineau’s editor, Hale, to persuade him to slow down, per doctor’s orders, and write the papers for the magazine at a more reasonable pace while he recovers.

Signs of removal from an album page, but overall very good condition.

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[156] **COLERIDGE**, Mary E[izabeth]. **Poems**.

*First edition. Small 8vo, xxi, 214pp. Original green cloth, gilt decorations and lettering to upper cover and spine; decorative border to lower cover in blind. London, Elkin Mathews. 1908.*

Published late in the year of the author's death.

Inscribed on the front free endpaper: "Stephen Coleridge from A. D. C. December 1907", "in piam memoriam" [in pious memory]. "A. D. C." was Mary Coleridge's father, Arthur Duke Coleridge, and Stephen was her second cousin. Stephen Coleridge co-founded the National Society for the Prevention of Cruelty to Children and was an active anti-vivisectionist. Mary and Stephen were the great grandniece and nephew of Samuel Taylor Coleridge.

The preface, by Henry Newbolt, the volume's editor, is dated 6 November 1907, Mary having died on August 25. There is a strong feminist note in the volume, with poems against men in general ('Mortal Combat' (p.23–4)) and marriage ('Marriage' (p.57)). See also 'The White Women', about Amazonians.

Minor wear to head and foot of spine, one corner bumped. About very good.

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*"I hold that in equity I have a claim  
against the firm which they would but  
partly compensate for..."*

[157] **COLLINS**, Minna Mabel (1851–1927). *British theosophist, author. Autograph Letter Signed ("Mabel Collins (Mrs K. Cook)")*,

*4 pages 8vo, Hutton Avenue, West Hartlepool, 17 February 1899.*

To a "Mr Geary", her publisher's representative. An important business letter about *The Prettiest Woman in Warsaw* (3 vols., Ward & Downey, 1885) and *In the Flower of Her Youth* (3 vols., F. V. White & Co., 1883). She writes, "I am not myself prepared to make any offer for the moulds of *In the Flower of Her Youth* – or

the remainder of the edition; nor for the plates of 'The Prettiest Woman in Warsaw", but if Mr Geary can find another publisher who will purchase them at his price, she will "undertake to come to a reasonable arrangement with that same publisher as to royalties on sales." She adds that she does not think she "should care to sell the copyright of either book", but will not say this definitively: "for I do not wish to put any unnecessary obstacles in the way of a satisfactory arrangement being arrived at for all parties concerned. I will gladly consider any offer, and do my best to fall in with it."

She goes on to discuss the plates of *The Prettiest Woman in Warsaw*: "after so much trouble as we have had I do not care to reopen the question of their ownership and am willing to regard them as belonging to your firm, for the sake of getting matters settled."

Given that the novels were published by different publishers, it remains to be determined which firm Mr Geary represents. An important, detailed business letter from the author of more than 46 books, who appears not to need the assistance of a literary agent, as she stoutly fights her corner.

Phil Cohen's note on the author's unconventional life: "Collins' work ranged from fiction and fashion reporting to major Theosophical texts and anti-vivisection tracts. She was a medium who claimed to have created her Theosophical works, *Light on the Path* and *The Idyl of the White Lotus*, through automatic writing. She also claimed to see visions. She was hailed by Madame Blavatsky as genuinely inspired, and Blavatsky stayed at her house guest for an extended period, but there followed a bitter falling-out. She served as co-editor of Madame Blavatsky's new magazine, 'Lucifer', for a couple of years. She was bankrupt at least once and suffered a nervous breakdown brought on by conflict with Madame B. In 1888, between marriages, she took up with Robert Donston Stephenson, who also suffered from nervous disorders, as well as drug addictions. Mabel came to believe – incorrectly – that Stephenson was Jack the Ripper. She was obviously just another one of those boring, pathologically conventional Victorians."

Near fine.

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**[158] CONE**, Helen Gray (ed.) **GILDER**, Jeannette L. (ed.)  
**Pen-Portraits of Literary Women by Themselves and Others.**

*With Biographical Sketches by the Former. 2 vols. 8vo, 320pp; 297pp. Original blue cloth, lettering (imitating handwriting) in gilt to upper board and spine, top edge gilt, brown endpapers. New York, Cassell & Company, Limited. n.d. [1888].*

Includes: Hannah More, Frances Burney, Mary Wollstonecraft, Mary Lamb, Maria Edgeworth, Jane Austen etc.

Contemporary ownership inscriptions, cloth creased and with some marking and discolouration. Very light wear at extremities of spines and more so at corners of boards. Marks to cloth of both volumes; water damage to front board of Vol. 1, and to endpapers.

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**[159] CONSTANCE**, E. **Along the Road: A Novel.**

*First edition. Original pictorial binding stamped in yellow, green, and black; gilt lettering to spine. London, Hutchinson & Co. 1899.*

A rare and obscure New Woman novel: WorldCat finds only the Ohio State copy outside the UK copyright receipt copies. *Along the Road* follows the fortunes of Ella Wolriche, a kind, sensitive, intelligent young woman who, after a comfortable childhood, finds herself without friends or fortune and must seek her own way in the world, learning about the hardships, human cruelties, and duplicities as she goes along. Ella speaks frankly about having considered suicide in bleaker moments when asked by the unsympathetic Misses Rushtons, whose Christian understanding of the subject allows for it to be “cowardly” and nothing else. The novel appears to have disappeared without leaving much trace: the only review we can find is from the Glasgow Herald, who liked it, writing that “the authoress has good reason to be proud. She can lay claim to be a feminine Gissing”.

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Spine darkened and discoloured, gilt dulled, some marking to boards, otherwise in good order.

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[160] **COOK**, Lady (Tennessee Celeste née Claflin) **Essays on Social Topics**

by *Lady Cook née Tennessee Claflin*. 8vo, [3], 284pp. First edition. Original red pebbled cloth binding stamped in gilt. Westminster, London, The Roxburghe Press, Limited, n.d. [1898].

The front board identifies this as “VOL. I”, but a second volume did not appear. A printed notice affixed to the front pastedown identifies this as a complimentary [review?] copy and also serves as a prospectus for Vol. II.

Essays topics include ‘Ideal Woman’, ‘Virtue’, ‘Modesty’, ‘Maternity’, ‘A Short History of Marriage’, ‘Are we Polygamists?’, ‘Wives and Mistresses’ etc.

The American-born author led an astonishing life, full of contradictions. She was a suffragist, an advocate of free love (controversial at the time), one of the first women to open a Wall Street brokerage firm, (possibly financed by Cornelius Vanderbilt, whose mistress she probably was), and the publisher of the first American edition of the *Communist Manifesto*. After Vanderbilt's death she came to England, and married Sir Francis Cook, who shortly after was created Viscount of Monserrate in the Portuguese nobility.

Relatively high acid content paper rather age-toned. Spine dulled, wear and tears to head and tail of spine. A good reading copy.

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## Eliza Cook

Cook (1812–1889) was an English poet associated with the Chartist, who advocated for women's rights and education as the means for economic advancement. She published her first volume, *Lays of a Wild Harp*, in 1835. The poem which established her career was *The Old Armchair*; published in 1838 when Cook was 20, it was inspired by the loss of her mother. “In 1849 Cook began publishing a weekly miscellany, *Eliza Cook's Journal*”, which “included poetry, tips on housekeeping and childcare, and juvenile fiction.” (Solveig C. Robinson, Eliza Cook ODNB entry).

“The sentiments expressed in Cook’s poetry and prose reflect her efforts to break free from the societal limitations imposed on her class and gender. A woman who prided herself on her tiny hands and feet, Cook dressed in unconventionally masculine attire and wore her hair short. J. Leach notes that Cook’s dress ‘proclaimed a determination to be herself’ and relates how an 1851 story in the New York Times describes her as ‘Tilting back in her chair, planting both feet on the fender’, and ‘bluffly order[ing] a glass of beer’ (Leach, 157). She never married, and from 1845 to 1849 she was closely linked with the American actress Charlotte Cushman (1816–1876), to whom she wrote passionate poetic tributes (‘To Charlotte Cushman’).” (op.cit).

**[161] Autograph Letter Signed (“Eliza Cook”) to the  
fledgling poet J[oseph] P[hilip] Robson, who has sent her his  
book with the hope of having her favourably review it,  
4 pages 8vo, Seaforth Hall nr Liverpool, 10 May 1848.**

Robson, a native of Newcastle-upon-Tyne, had a number of volumes privately printed there. The one he sent to Cook must have been *The Monomaniac and Minor Poems* (1848). Cook explains (at length) why she has not yet reviewed her correspondent’s book (many an “accident of circumstance”, which she “promise[s] to repair”); she asks for more time to complete the task: “What little I saw of your book [which had been separated from her through various unfortunate circumstances] gratified me extremely, but I am unwilling to discuss it for printing [i.e., write a review for publication] without further and closer inspection.” She mentions that she will be travelling to Wales tomorrow, “for my health”; and closes with her best wishes for a successful publication. Final verso rather soiled. Letter separated at the fold for several inches.

**[162] Autograph Letter Signed (“Eliza Cook”) to an  
unnamed “Sir”, evidently a would-be-poet,  
3 pages 16mo, Cold Harbour nr Tunbridge, Kent, 29 March 1854.**

Cook offers encouragement to a correspondent who has sent her (possibly unsolicited) examples of his poetry: “Your verses do you credit. Many educated men write much worse things. The pro-

ductions are scarcely finished enough for publication, but I shall preserve them as a good specimen of their kind. I honour you for your mental application and wish your manly example had more followers."

Minor foxing; affixed to an album pages with some tears resulting from an unsuccessful attempt to liberate the letter. Nonetheless complete and thoroughly legible.

**[163] Carte de Visite portrait,**

*full figure, seated, facsimile signature printed at foot of mount. 10 x 6.2cm. London: London Stereoscopic Co. 54 Cheapside (2 from Bow Church).*

In very good order.

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## Marie Corelli

"Probably the bestselling of all Victorian novelists" (Sutherland, p.148). By the turn of the century, Marie Corelli had become a hugely popular novelist, achieving best-seller status with novels of a rather baroque, semi-mystical nature. Eccentric, anti-feminist, anti-suffragist, and highly emotional, neither her reputation nor her works survived the change in fashion after the First World War: she may be best known to modern general readers as the victim of Oscar Wilde's quip to a warder that her novels should have earned her a prison sentence.

**[164] Thelma. A Society Novel.**

*3 vols. First edition. 8vo, 321pp; 287pp; 306pp. Original dark mustard cloth, design of flowers scaling a wall stamped in brown to upper board, lettering in black; gilt lettering to spine. London, Richard Bentley and Son. 1887.*

The author's third novel and first commercial success.

Boards slightly marked, scattered foxing, still an attractive set.

**[165] The Murder of Delicia.**

*First edition. 8vo, xix, 292pp [incl. 5pp ads]. Original red cloth binding, blind stamped rules along edges, gilt lettering to upper board and spine, floral endpapers. London, Skeffington & Sons. 1896.*

Corelli occasionally wrote versions of herself into her works; the protagonist in *The Murder of Delicia* is one such ‘portrait’. It is a “new woman influenced work, dealing with unhappy marriage and unkind husbands (although the heroine has a very loving dog, Spartan). Delicia dies when her brute of a husband denies separation” (Sutherland, p.149).

Foxing to preliminaries and edges. Very good.

**[166] The Modern Marriage Market. By Marie Corelli, Lady Jeune, Flora Annie Steel, Susan, Countess of Malmesbury.**

*With Portraits. First edition. 174pp, [2pp ads]. Original yellow cloth lettered in green on upper board and spine. London, Hutchinson & Co. 1898.*

A very good copy.

**[167] COTES, Mrs. Everard. (Sara Jeannette Duncan). *A Daughter of Today. A Novel.***

*First American Edition. 8vo, [1p ad], [2], 392pp, [4pp ads]. Original light blue cloth with gilt and black design to upper board and spine. New York, D. Appleton and Company. 1894.*

Published the same year as the English edition: the author’s first “serious novel” (Misao Dean, Sara Jeannette Duncan (Cotes) entry, Dictionary of Canadian Biography, vol XV); Germaine Warkentin (in her ‘Introduction’ to the 1996 edition of Duncan’s *Set in Authority*) calls it a “flawed but fascinating” “new woman” work. While she wrote one work, *The Imperialist* (1904), set in her native Canada, she and her husband identified as Anglo-Indian, and a large number of her works were set there, dealing *inter alia*, with Indian nationalism. Spine slightly darkened. Very good copy.

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## Dina Maria Craik

Craik (née Mulock) (1826–1887) was an important Victorian novelist and poet. She is best remembered for her novel, *John Halifax, Gentleman* (1856), which follows the life arc of a poor but hard-working boy who betters his lot. She often wrote about themes close to her experience (and heart) in her novels. “In *A Woman’s Thoughts about Women* (published serially in ‘Chambers’s Journal of Popular Literature, Science and Arts’, 1857), Dinah Mulock provided emotional support and confident advice for single women like herself. Strongly criticizing learned helplessness, she promoted self-sufficiency and cross-class sympathy. Yet she also acknowledged the pain and loneliness of single women’s lives.” “Craik’s last three full-length novels take up other women’s issues: *A Brave Lady* (1869–70) is propaganda for the Married Women’s Property Act; *Hannah* (1871) is about marriage with a deceased wife’s sister; and *Young Mrs. Jardine* (1879) suggests conditions that make it morally imperative for a good woman to separate from her husband” (Sally Mitchell, Dinah Craik ODNB entry). In spite of this, she never attached herself to the suffragists’ cause.

**[168] Autograph manuscript, “Now and Afterwards” Signed (“D M Craik”),**

*1 page 8vo with integral leaf (featuring ½ page brief biographical information about Craik in another hand), Fradswell Hall, 1 October 1885.*

A religious poem consisting of two 10-line stanzas. This first appeared in *Poems by the Author of “John Halifax, Gentleman” Etc.* (London, Hurst and Blackett, n.d. [1859]). The text here differs from the published version.

Evidence of removal from album on final verso. Overall in very good condition.

**[169] Cabinet photo**

*of the English novelist in her later years, seated, to below the waist. 16.5 x 10.7cm. London, H. S. Mendelssohn. n.d. [c. 1885].*

Sitter identified in pencil at foot of mount and in ink on verso.

This image is in the National Portrait Gallery's collection (NPG x9056).

Some mottling and tiny white spots in the image. Overall, very good.

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## May Crommelin (Maria de la Cherois)

Crommelin (1850–1930)'s Irish family moved to England in 1880, and her traditionalist father died five years later. The family was part of the French gentry, were descended from a Huguenot linen merchant, and had land in France, but in spite of this, experienced straightened circumstances, which contributed to May taking up writing as a profession. She lived independently and had her own flat in London. She travelled widely, wrote over 40 novels, many of which were based on her travels.

Her 1894 work *Dust Before The Wind* is mentioned in Elaine Showalter's book *A Literature of Their Own*, as one of the prime new woman volumes that came out that peak year (xxv). The reviewer at *The Spectator* had a particularly allergic reaction to it, calling it "the story of a thoroughly depraved woman", and giving the following synopsis: "She ruins the life of a young man whose innocent and chivalrous attentions she has solicited and utilised in order that they may shield the secret of a guilty passion for another; and Nemesis comes upon her when, after many years, this very man, in his turn, ruins the life of her daughter." The conclusion by this reviewer is that "It is a nightmare of a story, and it is as unattractive in form as it is repellent in substance." (*The Spectator*, April 28, 1894, p.591).

[170] Autograph Letter Signed ("May Crommelin") to "Mr dear Dr Allon" [possible Rev Dr Henry Allon],  
3 ½ pages 8vo, 42 Caledonia Place, Clifton [Bristol], 10 Oct. n.y.

Crommelin discusses her busy schedule ("I was working for 5 or 6 hours in August..."), and bouts of ill health in the household ("so much sickness in the house all summer"), particularly mentioning her mother: "my poor mother had a second seizure (the first being in July) so we were very anxious & troubled. However, I am thankful to say she had rallied wonderfully". She expresses a desire to see Allon, and hear him preach. Very good condition.

## Victoria Cross

Annie Sophie Cory (1868–1952) was born in India, where her father was an army officer turned journalist (he was editor of *The Civil and Military Gazette* where he published Rudyard Kipling's parents' work). Her earliest writing was in *The Yellow Book* and her *The Woman Who Didn't* was published in the Bodley Head Keynotes series – see above in this catalogue. Her novels, usually written as "Victoria Cross[e]" were very successful, and frequently had radical topics around women's agency of their own emotions and bodies. Never fully biographed, the graceful ODNB entry by Charlotte Mitchell describes her adult life as "luxurious and peripatetic": in the same essay she writes that her work is "extraordinarily uneven; it often focuses on the disabling effects of gender roles in a way that is startling for its date."

### The Woman Who Didn't.

*See the Keynotes series at head of this catalogue.*

#### [171] Paula: A Sketch from Life.

*First edition. 8vo, 377pp. Original red cloth, design blind-stamped on upper board, gilt lettering and decorations on spine. London, Walter Scott, Ltd. n.d. [1897].*

A very good copy with two quires sprung.

#### [172] Anna Lombard.

*First edition. 8vo, 314pp, [6pp ads]. Original red cloth, lettering stamped in black on upper board, and in gilt on the spine; blind-stamped face at the centre of a sunflower on the upper board. London, John Long. n.d. [1901].*

A presentation copy inscribed to the Secretary of the Society of Authors, "G. H. Thring, Esq. With kind remembrances from the Authoress, Catania, Sicily" and dated, "April 8 1901."

*Anna Lombard* was Cory's most successful novel. Ground-breaking even by New Woman standards, it tells the story of Anna, who convinces her husband to allow her to continue an extra-marital affair with her Indian lover. "In *Anna Lombard* the idea that a cultured and refined upper-class English girl might have a secret love affair because she is unable to control her desires is triply outrageous because the sexual adventure involves the transgression of racial and class boundaries" (Charlotte Mitchell, *Victoria Cross, A Bibliography*, VFRG No. 30, p. 6).

Minor scattered foxing to preliminaries, otherwise near fine.

**[173] Five Nights.**

*First edition. 8vo, 352pp. Original red cloth with blind-stamped border rules to boards, lettering in black, gilt lettering to spine. In the original printed dust wrapper. London, John Long. 1908.*

Dust wrapper ragged at head of spine and with one small tear at top of front panel and bottom of rear panel. Front hinge starting; offsetting from dust wrapper to free endpapers. Still a very good copy.

**[174] [CURTIS, Ariana Wormeley and CURTIS, Daniel Sargent]. The Spirit of Seventy-Six; or, The Coming Woman, a Prophetic Drama,**

*Followed by A Change of Base, and Doctor Mondschein. Thirteenth edition. 8vo, 141pp. Original green cloth, gilt spine. Boston, Little, Brown, and Company. 1871.*

First published in 1868 and set in the near future in an America where female suffrage has led to a complete gender role reversal. A Bostonian merchant returning home after 10 years in China is astonished to discover the changes. "My dear fellow, you're behind the age. You went away in '66, before this infernal business of women's voting came up. That was the beginning of it all. At first they voted for their favourite generals and ministers, – they got

that idea from the Fairs they used to have in the war-time, – but they soon gave them up, and began to elect each other. And now we are overrun by them. They're lawyers, ministers, tax-gatherers – everything that's disagreeable!" (p.25). Phil Cohen's comment: "A light anti-feminist comic fantasy that is occasionally funny".

Rippling to upper cover, otherwise a very good copy.

## Ella D'Arcy

Ella D'Arcy, in full Constance Eleanor Mary Byrne D'Arcy (1857–1937), had the second most contributions in *The Yellow Book* after its editor Henry Harland, to whom she seems to have acted as an unofficial editorial assistant. Her first collection of short stories *Monochromes* was published in the Keynotes series (see above). Her entire output consisted of three books only, two being collections of short stories, one, a novel; a fact which her friend Netta Syrett put down to her "incurable idleness" – (Derek Stanford, *Short Stories of the 'Nineties; A Biographical Anthology*). Commentators agree on her ability to draw convincingly unsympathetic female characters, coupled with relatively benign male characters.

### [175] The Bishop's Dilemma.

*First edition, secondary binding. 8vo, 145pp, [1p ad]. Original diagonally grained dark tan cloth, lettering in black to upper board and spine. Emblem of The Times Book Club, dated 1905, at foot of spine. London and New York, John Lane. 1898.*

One page of adverts features reviews of D'Arcy's *Monochromes*, no.12 in the Keynotes series. Her only novel.

Creasing to spine, minor foxing to endpapers, otherwise very good.

### [176] Modern Instances.

*First edition. 8vo, 222pp, 12pp publisher's ads. Original green cloth, lettering stamps in gilt. London and New York, John Lane. 1898.*

Spine lightly sunned, minor foxing to endpapers. A very good copy.

[177] **Some Letters to John Lane [from] Ella D'Arcy.**

*Edited by Alan Anderson. First edition, no. 29 of 130 copies.*

*8vo, 31pp. Original green wrappers, printed label to upper cover.*

*Frontispiece portrait. Edinburgh, The Tragara Press. 1990.*

Halliwell, 140.

Fine copy.

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## Mrs Andrew Dean (Cecily Sidgwick)

Cecily Sidgwick (1852–1943) wrote under the pseudonym Mrs Andrew Dean between 1889 and 1899, possibly with the intention of distinguishing her fiction from her more serious pursuits. Her first book – a biography of Caroline Schlegel, the celebrated German intellectual (published 1889) – was written under her married name, Mrs Alfred Sidgwick; whereas her first novel, *Isaac Eller's Money*, was published under her alias, Mrs Andrew Dean.

Being of German-Jewish origins, Dean often incorporated Jewish characters or subjects into her works (Sutherland notes that her first novel, *Isaac Eller's Money*, is a “frankly antisemitic novel dealing with the community (or ‘colony’) of moneylending Frankfurt Jews in England” (Sutherland, p.176)). A handful of her novels, notably *The Grasshoppers* (1895) and *A Woman with a Future* (1896) feature New-Woman protagonists; in an earlier work, *A Splendid Cousin*, the cousin of the title, Theodora, aspires to be a famous violinist and sees marriage as a hindrance.

[178] **A Splendid Cousin.**

*First edition. Slim 8vo, 201pp, [1], [6pp ads]. Rebound in half-leather, speckled edges. The Pseudonym Library. London, T. Fisher Unwin. 1892.*

We are introduced to the *Splendid Cousin* of the title, by Ruth, whose perspective the reader is invited to share from the outset: “It often distressed Ruth Godwin to find that she did not fully enjoy hearing people praise her cousin Theodora Legh. She had nothing to say against Theodora. On the contrary, she was

always ready to admit that Theodora was more beautiful, more aspiring, and more capable than she was herself. Why, then, should it irritate her to have this generally acknowledged? and why should Theodora's behaviour constantly rouse her antagonism?" Theodora is adulated by her mother, and the world at large; she aspires to be a famous violinist, and is permitted to travel, and learn her craft with freedom. She strikes the male protagonist, Jack Wyndham, as a "modern young woman" with "ardent personal ambition who would regard marriage as a mere hindrance to her aims" (p.30). Ruth, unbeknownst to Theodora, is in love with Wyndham, and despite initially holding him in low regard, Theodora marries him. The marriage is unhappy, the pair being at odds in their temperaments and aims. In the closing pages Theodora is allowed some pathos and much of her final meeting with her husband, Wyndham, speaks of a wish to reconcile (pp.196–8), but her pride, ambition, and the fact that he has no kindness or empathy towards her means the unhappy ending is almost inevitable (the destruction of Legh's instrument, and, too, of her life).

Critics at the time were pleased with the moralising aspects of the tale and felt that Theodora got her just deserts. The critic for *The Literary World* wrote: "The story is a condensed study of one disagreeable character. The 'splendid cousin' is one of those provoking individuals who go through life followed by an admiration and respect which are not deserved. Some persons have a genius for putting their best foot foremost, for playing a role in life and appearing infinitely better than they really are. These fortunate individuals are never known outside their own family circles in their true colors. Their near relations, indeed, are often unjustly criticised for not appreciating them. In delineating such a character Mrs. Sidgwick has been unusually successful. She allows the reader to look before and behind the scene, and finally lets the splendid cousin's husband see her in all her selfish egoism. The story is cleverly written."

Half-title and all ads present. Rubbed head and tailcaps, some loss to the leather at foot of upper joint, foxing to preliminaries. About very good.

**[179] A Woman with a Future.**

*The Newport Series of Modern Fiction. Small 8vo, 199pp, [5pp publisher's adverts]. Art nouveau binding, green cloth stamped in silver and red tulip design. New York and London, Frederick A. Stokes Company, n.d. [c.1895].*

A 'woman with a past' story. "*A Woman with a Future* depicts the unhappy marriage of [a] new woman heroine, Hesperia Madison, who runs away with an American Jewish millionaire" (Sutherland, p.176).

H.G. Wells, wearing his literary critic hat, wasn't impressed, and wrote in his notice of *A Woman with a Future* in *The Saturday Review* that she who "understands men very little and women not at all, has only brought her heroine to the point of being a woman with a past".

**[180] The Grasshoppers.**

*First edition. 8vo, 434pp, [6pp ads]. Original light brown buckram, aesthetic gilt lettering to upper board and spine. London, Adam and Charles Black. 1895.*

Featuring a new woman protagonist, Hilary Frere. The central theme is education for women, which is at odds with the concerns of the matriarch of the family, Mrs Frere (a Mrs Bennett type), whose only wish is for her daughters to marry well.

Spine slightly sunned, otherwise in very good condition.

**[181] Autograph Letter Signed ("Cecily Sidgwick") to "Dear Miss Stapley"**

*1 page 8vo, Vellansagia, St Buryan, Cornwall, 12 August n.y.*

She writes to Miss Stapley to arrange a meeting: "May we come on Wednesday afternoon?"

The Sidgwicks moved down to Cornwall in 1906 or 1907 and a few of her novels following that move are set on the peninsula. Near fine.

[182] **DELAND**, Margaret (1857–1945). American novelist, short story writer, & poet. **Manuscript book of poems in the author's calligraphic hand, and profusely illustrated by her.** [Cover], [dedication], [33pp], [blank]. 16mo (14.5 x 12.4cm), t.e.g. n.p. n.d. [inscription on cover dates it to “before 1886 when her volume of poems, “Thee Old Garden” was first published”].

A sweet keepsake given to a friend of Deland's. The dedication (written on Deland's calling card) reads: “Sweet, every rhyme here writ, / Is yours,—not mine! / Your heart did dictate it / Mine wrote the line! / So then to you, whose wit / Did make each song, / My heart and book (tis fit,) / Should both belong!”

Twenty-two poems, most untitled, the majority sentimental; about affairs of the heart told through various flowers in the garden. With fifteen delightfully rendered illustrations of flowers that complement the verse perfectly. Most, if not all, of the poems later appeared in Deland's first Book, *The Old Garden and Other Verses* (1886).

The inscription on the cover is by Caroline A. Derby, dated 1930. She writes that “this little book was written for my Aunt”, whose name is not supplied. The one poem that incorporates a name is “Flax-Flowers for Carrie”, which could possibly be for the Caroline who penned the inscription some 45 years later.

Deland, who studied design at Cooper Union and taught drawing and design at Girls' Normal School (later Hunter College), utilised her considerable artistic skills in the creation of the charming keepsake. Although not a feminist, she did address women's struggles and issues in her fiction, and early in their marriage, she and her husband housed and supported unwed mothers. Her book *The Awakening of Helena Richie* (1906) depicts the struggles of a single woman raising a homeless boy. *The Iron Woman* – a feminist title if ever there was one – addresses divorce, while *The Rising Tide* (1916) is about women's suffrage.

The binding – gatherings with a linen “spine” – is fragile; the spine is split and the gatherings, as well as individual leaves, are loosening. The text, with its very appealing calligraphy and illustrations, is clean and in an excellent order.

[183] **DELAND**, Margaret. **Two Typed Letters (dictated Signed ("Margaret Deland") to "Mr Howe" [Mark Antony de Wolfe Howe],**

*4 pages 8vo, 76 Mt. Vernon Street, Boston, 15 May 1901, 8 May 1902.*

Deland writes to Mark Antony de Wolfe Howe (1864–1960) in his capacity as associate editor of *Youth's Companion*. Two interesting letters, giving insight into the collaborative relationship between author and editor.

In the first letter she writes about “the sketches that I am going to try to do for you this summer,” adding, “I will try to keep down to the 4000 limit” but that she is “glad to know that in the case of artistic necessity the two installments [sic] may be permitted.” She wonders whether Howe has “some place for small historical sketches,” mentioning “some short stories” she has written “for the Bazar [sic] on such characters as Joan of Arc, Charlotte Corday, etc., etc.,” offering him sketches along the same lines.

The second letter is pleasant and rather amusing. She is “conscious of [her] own shortcomings” in “sending a typewritten letter” (“I consider your politeness in writing to me in long hand positively aggressive”(!)); and offers a reason being that she is in the middle of moving house (“I am so occupied ... I have to get through my correspondence in this way, or not write at all.” She also thanks him for his “readiness to provide me with ideas” and for sending her inspirational material; thanking him for the clipping: “I think the little incident a charming one, and if you will let me reflect on it a little while, I think I can incorporate it into a story.”

Fine condition.

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[184] **DEVEREUX**, Roy [i.e. Margaret Rose Roy MacAdam Pember-Devereux (1867–1947)]. **The Ascent of Woman**. First Edition. 8vo. 188pp., 16pp publisher's ads at rear. Original green polished buckram, spine lettered in gilt. London, John Lane, The Bodley Head; Boston, Roberts Brothers. 1896.

*Per the ads, this is Vol. II in Eve's Library, Vol. I being Hansson, Six Modern Women, and Vol. III being Chapman's The Marriage Question.*

A presentation copy, inscribed by the author on the half-title to an illegible recipient : “To my friend ... my sympathy – esteem – affection ---- and this book – Roy Devereux”. Six of the essays in this volume first appeared in *The Saturday Review*. Described by Talia Schaffer, *The Forgotten Female Aesthetes* (2000, p.111), as “an aesthetic fashion manual designed for the New Woman” delineating “a female identity that united the modern, practical, intellectual New Woman with the archaizing, mystical, sensual Pre-Raphaelite type. . . .” But that description applies to only to Part II, “Of Her [woman's] Looks.” The first Part, “Of Her Life,” is an arch, playful, provocative, unapologetic defence of the New Woman, that, among other things, asserts her equal right with men to play the field, not clarifying whether she is talking about flirtation or free love. One suspects the latter. Mrs. Devereux is an elusive figure personally, and wrote on a wide range of subjects including a life of her ancestor John MacAdam who invented the eponymous Macadam technique of roadbuilding, problems in Eastern Europe, and South Africa. She appears fleetingly in the diaries of Arnold Bennett and elsewhere, and she is said to have edited a periodical called *Mayfair Magazine*, which is equally a mystery.

Binding showing some signs of handling, spine darkened and worn with a little loss at head and foot, scattered thumbing of text.

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## Mary Angela Dickens

Mary Angela Dickens (1862–1948) was an English novelist and journalist of the late Victorian and Edwardian eras, and the oldest grandchild of the novelist Charles Dickens.

Her work is routinely dismissed as sentimental and melodramatic, but Alexandra Gray, in her work *Self-Harm in New Woman Writing* (2017) considers Dickens' work alongside that of Mona Caird, Amy Levy, and George Egerton.

**[185] The Christmas Number of All the Year Round,  
Conducted by Charles Dickens [Jr]. Consisting of a  
Complete Story, An Outstanding Debt,**

*By Mary Angela Dickens. First edition. 60pp booklet. Original blue-green wrappers printed in black and red. London, All The Year Round. 1891.*

Wrappers chipped at edges, missing fragments at foot of spine and corners.

**[186] Some Women's Ways.**

*Second edition. 8vo, 342pp, [10pp ads]. Original green cloth, title-page design, repeated in gilt on the front board, by Laurence Housman, gilt lettering to upper board and spine, publisher's device stamped in blind on rear board. The 'Impressionist' Series, No. 2. London, Jarrold and Sons. 1896.*

These short stories – including 'An Unprincipled Woman' – written from a feminist perspective, constitute a key (and elusive) New Woman title.

Binding rubbed at extremities, gilt dulled; numerous leaves, especially the preliminaries, thumbed and soiled, hinges cracked, and a few careless openings.

[187] Autograph Letter Signed (“Mary Angela Dickens”) to a Mr Hatton or Hutton, [Laurence Hutton, American essayist and critic, a likely candidate] asking for advice and help in her professional prospects,

*3 1/2 pages 8vo, 43 Fairholme Road, West Kensington, 5 May 1898.*

Dickens asks her correspondent for help in securing regular journalistic work because she cannot make a living from her fiction.

She writes about her current situation, and how she hopes to secure a reliable writing post, possibly in America, that will afford her regular income: “I have been fortunate, up to a certain point, with my literary work, but I do not arrive at the point of making a sufficient income out of fiction … I am very anxious to get some regular work to serve as a back bone.” As she does “a little reviewing” she writes she would “like to do more of that”, or suggests, “I could do a London Letter either for America or the provinces” and asks whether he “could give me a line of introduction to anyone who would be likely to be useful to me.” Very good condition.

## Lady Emilia Francis Dilke

Lady Dilke was a noted feminist, proponent of women’s suffrage and education, art critic and art editor for *The Academy* beginning in 1872, and author of a macabre fantasy classic in which the heroine falls in love with Death personified. Her unhappy first marriage is cited as a model for George Eliot’s marriage of Edward Casaubon and Dorothea Brooke in *Middlemarch*.

### [188] The Shrine of Death and Other Stories.

*First edition, ordinary issue. 8vo, 160pp. Original brown cloth with gilt stamped oval design to upper board depicting a tree and a funerary cross which reads “Dites moi un Pater”, gilt lettering to spine. London, George Routledge and Sons. 1886.*

One of the classics of the Victorian macabre. In the title-story, the heroine falls in love with Death himself. Tales included: The

Shrine of Death, The Silver Cage, The Physician's Wife, A Vision of Learning, The Black Veil, The Crimson Scarf, The Secret, The Serpent's Head, The Voyage.

A limited edition of 150 copies was issued in large paper in the same year.

Serious wear to the binding, upper hinge frayed along the whole length and partially frayed along the lower joint, cloth of spine detaching. Front free endpaper missing; text block clean and tight.

*Lady Dilke writing of her marriage the day after: “Our hearts are very full”*

**[189] Four Autograph Letters Signed (“Emilia F. S. Dilke”) to various, including an important letter to “Dear Mr Blunt” written the day after the Dilkes’ wedding expressing their joy at the occasion,**

8 1/2 pages 8vo, and two ANSs, 4 pages oblong 16mo. Oatlands Park Hotel, Walton on Thames (letter to Blunt), 76 Sloane Street (others). To Blunt, 4 October 1885; to Mr Chesson, 16 March 1891; others, in French, to “Monsieur Uzanne” and “Monsieur” dated only “Juin” and “Juillet”. 1885, 1891, n.d..

Writing to [Reverend?] Blunt about the joyful occasion of the Dilkes’ wedding (“our hearts are very full”): “I must write you a line of thanks for we had no chance yesterday of telling you how beautiful we both thought & felt the service to be yesterday. When we talked of it together we agreed that we shld like you to marry us every day! [...]” With a brief postscript of thanks from her new husband, signed “Charles D.” Emilia and Charles met at the South Kensington Art School in 1858 where both were students. His first wife died in childbirth, and her first husband, Mark Pattison, died in 1884. As this letter indicates, they married the year after her first husband died.

The letter to “My Dear Mrs Chesson”, wife of Frederick Chesson (one of Sir Charles Dilke’s main supporters) is predominantly about Dilke’s tentative steps towards re-entering the House of

Commons (which would come to fruition in 1892, when he sat for the Forest of Dean): “I have asked them to send you a pamphlet embodying the results of the investigation, which, and I will never forget, Mr. Chesson was one of the first to begin! ... We will keep you informed of how things are going. Thus far I believe there are really moving & better for us than we had believed possible. It is thought wise to keep the fighting with the “beasts” as far as possible to this district for *in London* we have nothing to gain by stirring up the grounds of our trouble...”

Two notes and two letters in French are undated and are either explicitly or presumptively to Octave Uzanne (19th-century French bibliophile, writer, publisher, and journalist), mainly about social arrangements and mentioning many English and French friends by name.

Very good condition.

**[190] The Shrine of Love and Other Stories.**

*First edition, ordinary issue. 8vo, vii, [1], 187pp, [1]. Original brown buckram with gilt stamped oval design to upper board depicting a castle/village atop a hill, gilt lettering to spine. London, Glasgow, Manchester, and New York, George Routledge & Sons, Limited. 1891.*

The companion volume to *The Shrine of Death and Other Stories* (1886), includes a preface by the author (not included in the earlier volume). Contents: The Shrine of Love, The Weaver of Lyons, An Outcast Spirit, Hearts’ Desire, The Hangman’s Daughter, The Triumph of the Cross, A Stainless Soul.

Some marking to boards, pastedowns and endpapers foxed, thumbing and marking to a handful of pages, else a very good copy.

**[191] Autograph Letter Signed (“Emilia F. S. Dilke”) to “Dear Mrs [Charles?] de Bunsen”, dated a month before Lady Dilke’s death,**

*2 pages 16mo, The Speech House, Coleford, Gloucestershire, 26 September [1904].*

A long letter looking forward, with her husband Charles, to pleasant acquaintance with the De Bunsens blossoming into genuine friendship: “one has such masses of acquaintance & so few friends that one welcomes the prospect of meeting again those who may become so.” Sadly, it was not to be. The address, Dilke marks as “The Speech House … here till 10 Oct[ober]” and “From 14[th] – Pyrford Rough, Woking”: Dilke, a frequent sufferer of ill-health, but nonetheless a woman of prodigious energy and industry, died at Pyrford Rough on the 24th October 1904 after a short illness. The date 1904 has been added, presumably by Mrs de Bunsen.

The letter includes some friendly advice, “alas speaking from experience”, regarding how best to look after oneself after experiencing nervous episodes: “You must not do too much though & get surprised … by some new trick of your nerves”; and how she hopes to see “your delightful self” soon.

Very good condition.

**[192] The Book of the Spiritual Life by the Late Lady Dilke.**

*With a Memoir of the Author by the Rt. Hon. Sir Charles W.*

*Dilke, B.T., M.P. With Portraits and Illustrations. First edition.*

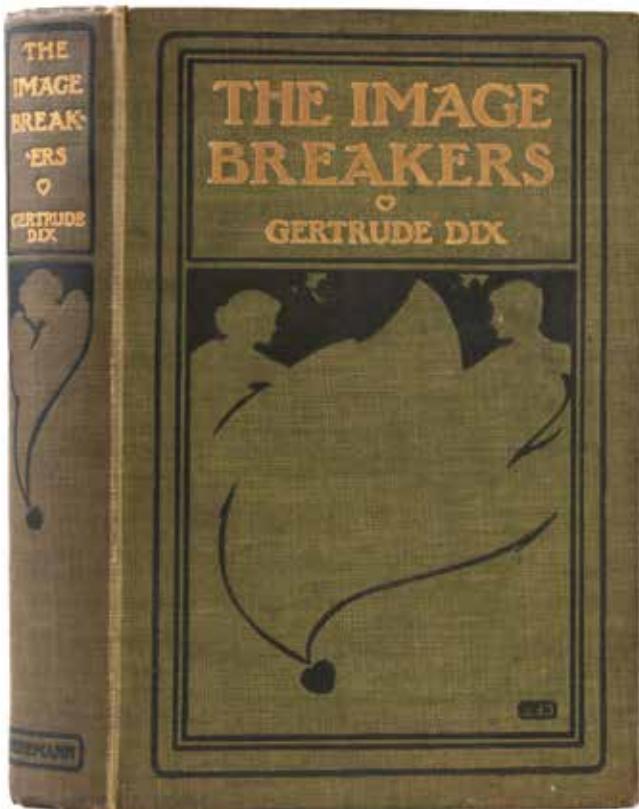
*Large 8vo, frontispiece, [5], 275pp. Original olive-green cloth, gilt*

*design and lettering to upper board, gilt lettering to spine, top edge*

*gilt. London, John Murray. 1905.*

The memoir occupies pages 1–128; The Book of the Spiritual Life, pages 129–232; and two unpublished short stories, ‘The Mirror of the Soul’ and ‘The Last Hour’, make up the final portion of the book.

Spine dulled, bruised head and tailcaps, one inch tear to top of the spine, cloth damp-stained, internally in good order. About good.



[193] DIX, Gertrude. **The Image Breakers.**

*First edition. 8vo, 284pp, [32pp ads]. Original olive cloth, gilt, attractive pictorial design to front cover blocked in black. London, Heinemann. 1900.*

A rare (WorldCat finds only two in the U.S.A.) novel, exploring the lives of two young women and their experiences as part of socialist communities in *fin de siècle* England. Dix (1867–1950) was a member of the Fabian Society and identified as a socialist for much of her life: *The Image Breakers* not only criticises capitalism, but also has a good look at the problems of utopian communities. It was inspired by the Starñthwaite Home Colony in the English Lake District (partly funded by the eccentric Comtesse de Noailles), a utopian socialist venture which ended badly.

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Last gathering of text carelessly opened, minor marking to boards, and minor foxing to endpapers, otherwise in very good order.

### **The Girl from the Farm.**

*See the Keynotes series at head of this catalogue for Dix's first book.*

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## **Lady Florence Dixie**

Dixie (1885–1905) was a Scottish aristocrat who demonstrated the same vigour as her brother the 9<sup>th</sup> Marquess of Queensberry, nemesis of Oscar Wilde, but drove it to quite different ends. A fearless traveller, sportswoman, energetically agnostic, supporter of the oppressed, and champion for sexual equality, she campaigned for rational dress, universal suffrage, and the reform of divorce, marriage and royal succession law to favour men and women equally.

**[194] Vanity Fair caricature of “The Lady Florence Dixie”,**  
*of Dixie on a pink and white couch, by “T.” [Théobald Chartran (1849–1907), who contributed almost 70 caricatures to VF]. 26.2 x 35.7cm. Vanity Fair. 5 January 1884.*

This illustration appeared in issue No. 792 (5 January 1884) and is identified in the accompanying text [here present in photocopy] as “Ladies, No. 6.” Very good condition.

**[195] Gloriana; Or, the Revolution of 1900.**

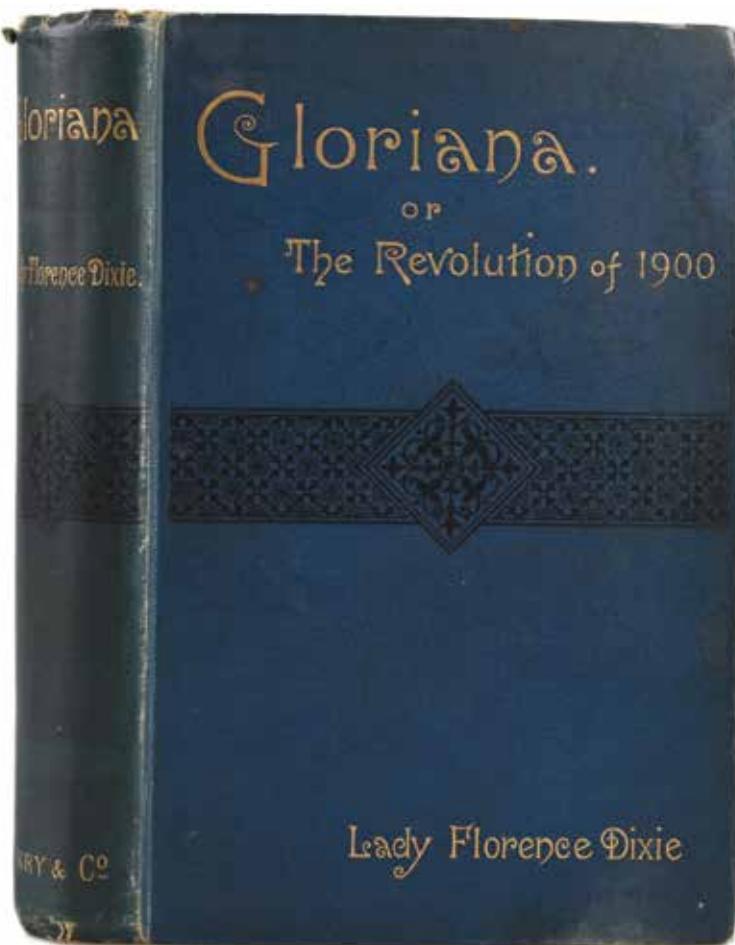
*First edition. 8vo, x, [1], 350pp, [2pp, ads]. Original blue cloth, design stamped in black, lettering in gilt to upper cover and spine. London, Henry and Company. 1890.*

Ads at the end with press notices for Dixie's three-volume novel, *Redeemed in Blood*, and for *Aniwee; Or, The Warrior Queen*, feminist adventure fiction for girls.

In *Gloriana*, a feminist utopian novel, women win the vote, largely through the efforts of the protagonist, Gloriana, who poses as Hector L'Estrange and wins a seat in the House of Commons.

The novel ends with an idealised version of Britain, enveloped by peace and prosperity because it is governed by women.

A very good copy with a few splits in cloth at head and foot of spine, wear at the lower corners, and light water-staining to the endpapers and of the frontispiece portrait of the author in a sailor suit.



*“The book which I have written concerns the position of woman”: Florence Dixie writes regarding *Gloriana; or the Revolution of 1900*.*

[196] **Autograph Letter Signed (“Florence Dixie”) to Mrs Lynn Linton (the first female salaried journalist in England and author), regarding her ground-breaking feminist work, *Gloriana; or the Revolution of 1900*,**  
*4 pages 8vo, Tonderghie House, 5 March 1890.*

An important letter. Lady Florence Dixie writes to Eliza Lynn Linton (anti-feminist journalist and writer) in her quest to garner balanced opinions regarding her upcoming book, undoubtedly *Gloriana; or the Revolution of 1900*, which was published the same year as this letter.

Linton had evidently accused Dixie of writing to her with the intention of “self advertisement”, which Dixie roundly rebukes: “men and women of all creeds & classes, ideas & opinions have promised me this & have not mistaken my earnest & unselfish object.” Adding, “I hope you will do me the justice to believe that it was not advertisement I look for but eminent opinion on a subject upon which I feel keenly.” Dixie must be seen to be speaking truthfully in her assertion that she was seeking opinions for and against her ideas because, as a radical feminist, she could hardly expect support from the avowedly anti-feminist Linton.

Dixie gives her reasons for pursuing this tack, as: “The ordinary way of publishing a book leads to criticism of but one kind, i.e. the hurried & in most cases unfair & by no means impartial judgement of some paid newspaper critic, whose opinion I don’t value in the least.” Adding that her aim is “to collect … representative opinion for and against my ideas & opinions on Woman’s Position.” Excellent condition.

- [197] The Songs of a Child and Other Poems by “Darling” (Lady Florence Douglas, now Lady Florence Dixie),**  
*Second edition. 8vo, [9], 312pp, [2pp ads]. Printed paper covered boards. London, The Leadenhall Press, Simpkin, Marshall, Hamilton, Kent & Co., Ltd.; New York, Charles Scribner’s Sons, n.d. [from date of preface, 1901].*

Florence Douglas’ childhood verses; published much later. In the author’s preface, Dixie writes, “These songs were written between the age of ten and seventeen years, but I leave them untouched and exactly as they emanated from the pen of childhood’s days.”

Paper covered boards rather grubby, especially the spine, which has a water stain at the foot. Free endpapers and preliminaries slightly browned/spotted, otherwise internally very good.

- [198] Isola; Or, The Disinherited. A Revolt for Women and All the Disinherited.**

*By Lady Florence Dixie, with Remarks Thereon by George Jacob Holyoake, Esq. First Edition. 8vo, xiv, 153 pp, [27pp adverts including Ijain by Dixie (2nd ed.)]. Original blue cloth, lettering in silver. London, The Leadenhall Press; New York, Charles Scribner’s Sons, n.d. [1903].*

A presentation copy, inscribed in purple ink “For Mrs. Pattison from The Author 1903.” The recipient is identified by an earlier postcard as the wife of an Edinburgh dairyman. First written in 1877, there are two prefaces: one from the original date, and a second contemporary to publication. *Isola or The Disinherited* is “a drama in verse attacking laws unjust to women” (Crawford, *The Women’s Suffrage Movement: A Reference Guide 1866–1928*, 2003, p.292).

Heavily foxed preliminaries, cracked front joint, otherwise in very good condition; silver titles to upper cover still bright.

- [199] The Story of Ijain; Or, The Evolution of a Mind,**  
*by Lady Florence Dixie, With Epilogue by “Saladin” (W. Stewart Ross). First edition. ix, 207pp, [4 pp ads for The Songs of A Child, a “companion volume to Ijain”]. Original red cloth, titles in gilt*

*to upper cover. London, The Leadenhall Press; New York, Charles Scribner's Sons, n.d. [1903].*

“The Story of Ijain is but a simple record of early education in religion, early doubt and its attendant suffering on the young” (Dixie, in her Preface). Its context was the decision by Dixie’s mother to convert herself and her seven year old twins to Roman Catholicism: during the ensuing family row “she was threatened with the loss of her children, a real danger in an age which allowed a woman no rights over her own progeny, and an injustice against which Florence was to campaign in later life and which was the subject of her autobiographical *The Story of Ijain* (1903).” (Dorothy Middleton, ODNB). Dixie’s final novel, it was first published in the Agnostic Journal in 1902. It is now uncommon, with four copies recorded by WorldCat in the USA.

Red cloth covers slightly water stained and marked; the gilt title to upper cover dulled; the spine slightly sunned. Offsetting to free endpapers, otherwise internally clean.

**[200] Autograph Letter Signed (“Florence Dixie”) to “Dear Madam”, an unnamed recipient who she believes, from her correspondent’s letter in the Literary Guide, to be the “Secretary of the Pharos Club”,**

*2 pages 8vo, Glen Stuart, Annan, 29 September 1903.*

Dixie requests particulars of the Club to share with friends with similar interests; and also writes that she is “sending you 3 books of my early writings for the library of The Pharos Club. Will you oblige me by placing same therein when next in town.”

According to a 1903 article, The Pharos Club was “a mixed club” located in a “historic quarter”, “near Drury Lane and Covent Garden”. Eligibility for admittance to the club consisted of being “in sympathy with current thought” (*The Frontier*, 3rd December, 1903.)

Ada Chesterton, in her biography of *The Chestertons*, wrote of the Pharos: “A favourite meeting place for all of us was the Pharos Club for men and women, which used to spread the light to the uninstructed bourgeoisie. The original members were all

advanced, politically, artistically, or as to morals; subsequent arrivals were of a more conventional kind." (*The Chestertons* (1941), p.5).

Glassine mounting tabs remain at all four corners, and a one-inch tear was produced in the process of separating it from the album page. Good condition only, with some uneven age-toning.

## Ella Hepworth Dixon

Journalist, traveller, author, editor of *The Englishwoman* (until 1905), and adept short story writer. Her sole novel, *The Story of a Modern Woman*, has been called by Sutherland "the greatest unread novel of female struggle in the [nineteenth] century." In her later years she became particularly militant for the cause of women's rights.

*The author's own copy of one of the most important New Woman novels*

### [201] *The Story of a Modern Woman*.

*Author's copy. First edition, first issue. 8vo, viii, 271pp, 20pp [ads, dated April 1894]. Original green buckram with lettering in gilt to upper board and spine. London, William Heinemann. 1894.*



Boldly signed and dated by Dixon on the front free endpaper: "Ella Hepworth Dixon April 1894."

With minor revisions in her hand on pp. 133, 179, and 184.

Sutherland calls it "One of the finest new woman novels" (p. 606), and "the greatest unread novel of female struggle in the [nineteenth] century." (Sutherland, p.2).

*The Story of A Modern Woman* is Dixon's best-known work. Published in 1894 it is a realistic novel which explores (by implication) the difficulties women have in writing truthfully about their lives. Partly autobiographical, it is about Mary Erle, who attends art school while living with her eminent scientist father; after his early death she is close only to Alison Ives and Vincent Hemming. The former dies after visiting her fiance's abandoned mistress; on her deathbed she exhorts Mary: 'If women ... were only united we could lead the world' (Dixon, *Modern Woman*, p.213). Vincent rejects Mary and marries for money, unhappily; she becomes an illustrator and journalist. In the end she refuses to become her lover's mistress but chooses instead a life that is fulfilled, if lonely. Her motive is solidarity with Vincent's wife: 'All we modern women mean to help each other now' (*ibid.*, p.255). This phrase, Hepworth Dixon said, was the keynote of the book: 'It is a plea for a kind of moral and social trades-unionism among women' (*Review of Reviews*, p.71). An additional theme is a satire on Grub Street, as Mary is shown trying to earn her living despite the prejudices of male editors who tell her that, unlike newspapers, fiction has to be written for 'healthy English homes' (*Modern Woman*, p.181). Published to huge acclaim by William Heinemann, 'a lifelong friend', the novel 'led to many literary friendships' (Dixon, *As I Knew Them*, p.187) in England, America, and Europe—it was translated into French—and also led to the nickname the 'New Woman' for its author. (Nicola Beauman, Ella Hepworth Dixon ODNB entry).

Like several other Heinemann novels of the period, this is fairly rare, both institutionally and in the market. WorldCat notes American copies at Princeton and Cal State.

Externally a good copy only. Cloth soiled; worn and with losses at head and foot, small splits in cloth along upper joint, cloth split and fraying and with some losses along lower joint. Cloth torn across spine, resulting in a flap. Black spots toward head of spine, and one speck of white paint lower on spine. Tips bumped. Some gatherings carelessly opened, and very occasional soiling of pages. However, the hinges are perfect, and the text block is tight in the binding.

**[202] [Another copy].**

*First edition. 8vo, viii, 271pp, 20pp [ads, dated June 1894].*

*Original green buckram with lettering in gilt to upper board and spine. London, William Heinemann. 1894.*

Contemporary ownership inscription, 1894. Head of upper joint with one inch split, foot of upper joint with 1/4 inch split, and wear to head and tailcaps and along lower edges of both boards. Internally tight and clean. A very good copy.

**[203] [Another edition].**

*First American edition. 8vo, 322pp, [10pp ads]. Original blue cloth stamped in gilt and burnt umber on cover and spine. New York, The Cassell Publishing Company. n.d. [copyright notice on verso of title-page dated 1894].*

Also found in light grey cloth identically stamped.

Minor damp-staining to cloth, light rubbing at extremities of spine and small, localised points of wear along lower joint. A very good copy.

**[204] [Another copy].**

*First American edition. 8vo, 322pp, [10pp ads]. Original grey cloth stamped in gilt and burnt umber on cover and spine. New York, The Cassell Publishing Company. n.d. [copyright notice on verso of title-page dated 1894].*

Also found in blue cloth, identically stamped. Contemporary ownership inscription, dated August 1894.

Minor marking to cloth, slightly cocked spine, light wear at foot of spine, one tip rubbed. Very good copy.

**[205] The Englishwoman: An Illustrated Magazine.**

*Original printed wrappers with illustration by Linley Sambourne on upper wrapper. Large 8vo, [13pp ads], 84pp. London, F. V. White & Co. Vol. I, No. 1. March, 1895.*

The first number of a magazine edited by Dixon at least through August 1895. The magazine continued through No. 58 (December 1899).

Short stories include: 'Little Fool' by J. S. Winter, and 'The Real Reason' by Violet Hunt. Other pieces range from theatre, fashion, books, housekeeping, interior design, sport and sportswomen, and a children's page.

Covers slightly discoloured, foxed at fore-edge of upper wrapper, otherwise a very good copy of a fragile item.

**[206] Autograph Letter Signed ("Ella Hepworth Dixon") to "Dear Mrs Clayton"**

*2 pages small 8vo, 6 St James's Terrace, Regents Park, Saturday, n.d. [1897].*

Dixon writes to thank her correspondent for a sachet-card; her hopes that "you are all flourishing"; and mentioning her recent travels: "I had a most delightful trip on the Victoria to Russia this summer."

Near fine.

**[207] One Doubtful Hour and Other Side-Lights on the Feminine Temperament.**

*First edition. 8vo, ix, 240pp, 16pp [ads]. Original green cloth, lettering stamped in black to upper board, and gilt-stamped to spine. London, Grant Richards. 1904.*

The author's note thanks editors of *The World*, *Pall Mall Magazine*, *Lady's Pictorial*, *Ladies' Field*, and *The Yellow Book*, "for permission to reprint their tales, three of which I have rewritten."

Volume of short stories, which include 'The Disenchantment of Diana,' 'The Fortune of Flora,' and 'The World's Slow Stain.'

Bookplate to front pastedown. Light rubbing to head and foot of spine and along joints, otherwise a very good copy.

**[208] "As I Knew Them." Sketches of People I Met on the Way.**

*First edition. Large 8vo, 287pp. Original red cloth, bevelled edges, gilt lettering to spine. London, Hutchinson & Co. (Publishers) Ltd., n.d. [1930].*

A presentation copy inscribed on the recto of the half-title: "To my dear friends, Cecil & Emilie Harmsworth from Ella Hepworth Dixon" and dated "March 1930."

Cecil Bisshopp [sic.] Harmsworth, younger brother of the newspaper tycoons Alfred and Harold (*Daily Mail*, *Daily Mirror* etc), also entered the family business, but his principal interest lay in politics. He rose to the offices of Under-Secretary of State for the Home Department (1915) and Under-Secretary of State for Foreign Affairs (1919–1922). Cecil and Emilie receive favourable mention (pp. 275–76) in the book's final section, "Silhouettes of To-Day," as Ella recounts exiting one of their dinner parties at the House of Commons, presumably during Cecil's brief stint as Under-Secretary of State for the Home Department during the Irish Troubles, with security forces in disguise and hiding behind curtains.

Chapters include those on Oscar Wilde, Sarah Bernhardt, Ellen Terry, Alice Meynell and May Sinclair.

Dixon presentation copies are rare.

Puncture wound and associated split to the rear board (more visible on the paste-down side). Some marking to cloth, otherwise in good order.

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**[209] DOUGALL, Lily. *The Zeit-Geist*.**

*First edition. Narrow 8vo, 260pp. Mustard buckram, stamped in brown and gilt, frontispiece, decorated title-page in black and red. Zeit-Geist Library, No. 1. London, Hutchinson & Co., n.d. [1895].*

A novel of drink and religion set in northern Canada. It achieved great popularity and gave its name to Hutchinson's fiction series 'the Zeit-Geist Library', of which this is no.1. There are two dedicatory verses, one from Mathilde Blind's *The Ascent of Man*. Her introductory description of the heroine carries something of the smack of personal ambition "Ann's end in life was just the ordinary one — respectability, or a moderate righteousness, first, and after that, pleasure. She was a strong, vigorous, sun-browned maiden ; she worked hard to brew her beer and to sell it. She ruled her sister with an inflexible will." Canadian born, Dougall was a theologian as well as novelist and is characterised as an important member of the Anglican modernist movement. She migrated to Scotland and later England, where she settled with her partner Sophie Earp in Oxfordshire. "Dougall's work as a novelist and religious writer was also . . . sustained in large part by her connection to a community of New Women – well-educated, advanced on religious and social questions, and closely engaged in the work of reform. Sophie Earp, with whom Dougall lived for most of her adult life and with whom she was buried, was the most important of that community." (Review of Joanna Dean's biography of Dougall in *Victorian Review*, Vol 35, No.2).

Spine slightly sunned, otherwise a fine copy.

**[210] DOWDEN, Edward (1843–1913). Irish critic and poet.**

**Autograph Letter Signed ("Edward Dowden") to "Dear Miss Swanwick" (Anna Swanwick),**

*4 pages 8vo, Winstead, Temple Road, Rathmines, Dublin, 15 April 1887.*

Dowden writes to Anna Swanwick (1813–1899, author, feminist, translator of Goethe and Aeschylus, pioneer of women's education) regarding a pending visit of his daughter to Cambridge.

Dowden writes that his daughter is staying with a Miss Lee, “who is head of one of the houses of Newnham College, Cambridge & who has lately published an edition of Faust”, and his hope that they might call on Miss Swanwick, naming a time. Further to their shared interest in Goethe, Dowden gives further details about Miss Lee and his daughter, by way of introduction: “Miss Lee’s father … was former Archdeacon of Dublin, & an old friend of mine. She herself with wide learning unites a sweetness & gentleness of nature, which makes her learning doubly precious”; “My daughter’s great interest in life is music & she hopes to make it her profession.” He adds that he wished he could join them on their visit.

Swanwick translated Goethe, Schiller, and Aeschylus. She was also a pioneer of women’s and working-class education. She assisted the founding of Girton College, Cambridge, and Somerville Hall, Oxford; she was a member of the councils of both Queen’s College and Bedford College, London (and was president of the latter); she also fought for the extension of King’s College lectures to include women.

“Miss Lee” was Jane Lee, daughter of the Archdeacon of Dublin, William Lee. “Born in 1850, she was educated at Alexandra College Dublin, and Göttingen University before coming to Newnham in 1882. She became lecturer in modern languages, from 1882 to 1895, and later vice-principal of the college. She died young in 1895. She was remembered as a lively, clever lecturer who went boating.” (Susan M. Parkes, ‘Intellectual Women: Irish Women at Cambridge, 1875–1904’, in Brendan Walsh (ed.), *Knowing Their Place?: The Intellectual Life of Women in the 19th Century* (2014)).

The daughter mentioned is possibly Hester Dowden, who later became a spiritualist medium.

Fine condition.

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## Ménie Muriel Dowie

Dowie (1866–1945) was a great traveller and journalist and one of the authors most associated with the New Woman Novel, notably with *Gallia* and her contributions to *The Yellow Book*. “Registered as Mary Muir Dowie and baptized Mary Muriel Dowie, she acquired the familiar name Ménie even before birth and used it all her life.” (Helen Small, Dowie ODNB entry). “Traditional notions of femininity, romance and marriage were constantly explored and challenged both in her fiction and non-fiction, and her modernity not only resided in the themes she tackled with humorous cynicism, but in her belief in and advocacy for sexual freedom.” (Anne-Sophie Leluan-Pinker, writing in *The Latchkey*).

### [211] *A Girl in the Karpathians*.

*First edition. Black and white illustrations – the majority by Lucy Dowie – and folding map in black, red, and blue. 8vo, xii, 301pp, [6pp ads, dated May 1891]. Black cloth decorated with red paper panel featuring a white eagle and gilt crown, gilt lettering on spine, green endpapers. London and Liverpool, George Philip & Son. 1891.*

*A Girl in the Karpathians* draws on Dowie’s own experience of travelling on the continent. The narrator travels through the Balkans, Russia, and middle Europe, smoking, drinking, exploring while dressed in men’s clothes. It was immediately and immensely popular on publication, going through several editions in its first year.

Contemporary inscription to front pastedown, dated 6th May 1891. Very good copy with light wear at head and foot of spine. Hinges tight, but the extremely heavy text block is, as always, somewhat loose in the binding.

### [212] *Women Adventurers*.

*The Lives of Madame Velasquez, Hannah Snell, Mary Anne Talbot, and Mrs. Christian Davies. 8vo, xxiii, 288pp. Original red cloth, decoration in black to boards and spine, lettering in gilt to upper board and spine. The Adventure Series. London, T. Fisher Unwin; New York, Macmillan & Co. 1893.*

Compilation of the biographies and brave escapades of Velasquez, Snell, Talbot, and Davies, alongside illustrations of each in soldiers' attire. Dowie presents the narratives of four "ladies of the sabre," contextualising their stories of adventure, service, and celebrity in relation to the burgeoning women's movement of the fin de siècle. Her introduction precedes the four re-printed biographies of Velasquez, Snell, Talbot, and Davies, four adventurers who presented themselves as male soldiers. Loreta Janeta Velasquez claimed to have fought in the American Civil War as a Confederate soldier; Hannah Snell was an 18th century British soldier; Mary Anne Talbot, also known as Tom Taylor, was a soldier and sailor during the French Revolutionary Wars; and Christian Davies, also known as Kit Cavanagh and Mother Ross, followed her absconded husband into the British Army in 1793, and ended up with an army pension. Dowie had herself dressed in male attire during the travels which inspired her travel narrative *A Girl in the Karpathians* (1891).

Dowie's bold Introduction is something of a New Woman manifesto: "... I look forward to the day when no howl of amazement, no blare of delight, will rise up whenever a woman chances to have evinced the bravery, the intelligence, or the foresight which is expected of men." Spine ever so slightly darkened, lacking tissue guard to frontispiece. A nice, bright copy.

### [213] **Gallia.**

*First edition. 8vo, 336pp, [32pp ads, dated January 1895].*

*Original cloth, lettering stamped in gilt to upper cover and spine.*

*London, Methuen & Co. 1895.*

Sutherland calls Gallia a "militantly feminist novel," citing a contemporary review in the *Saturday Review*, which opined that the author had gone "further in sheer audacity of the treatment of the sexual relations and sexual feelings of men and women than any woman before." The heroine, Gallia, is brought up without feminine indoctrination and without the usual societal expectation based on her sex. She studies at Oxford and later "chooses the future father of her child on ultra-rationalistic eugenic criteria, ignoring any considerations of bourgeois love." (Sutherland, p.195).

Ledger emphasises the eugenics element in the novel, writing: “The eugenic project is overt in Menie Muriel Dowie’s *Gallia*, a popular New Woman novel from 1895. In this novel the New Woman heroine suppresses the sexual desire she feels for the man she loves on the basis that he is a physically flawed specimen of manhood (he has heart disease), and she chooses instead to marry and mate with a fit healthy man for whom she feels nothing because, as she puts it: I have wanted the father of my child to be a fine, strong, manly man, full of health and strength.” It is in the greater interest of the ‘race’ that she should marry the healthy male. Notwithstanding its entanglement with the eugenics project, *Gallia* is a challenging, transgressive novel: Gallia’s rationale for marrying the ‘strong, manly man’ is at once socially reactionary and a remarkable statement of feminine assertiveness. What she seems to be saying is: ‘If I am only of value as a breeding machine then that is what I will be, and I will not let any other considerations, like love, enter into the equation.’ And basing her choice of marriage partner on the logistics of eugenics might seem preferable to the more generally accepted economic factors which influenced middle-class marriages in the Victorian years.” (Ledger, p.70).

A few contemporary ink marks: code (uncracked) at head of p.57, marks next to a handful of titles in the publisher’s adverts. Evidence of label having been removed from upper board, which has been exposed to moisture, resulting in uneven absence of glaze on buckram, but not warping. Unobtrusive public library label on front pastedown. Light wear to lower corners of rear board at joint. Joints and hinges sound and text block tight in the binding. Notwithstanding the aesthetic shortcomings, a sound copy of a hard-to-find title.

**[214] [Another edition].**

*First American edition. 8vo, 313pp, [6pp ads]. Lippincott’s Series of Select Novels. Silver stamped design and titles to upper board and spine. Philadelphia, J. P. Lippincott Company. 1895.*

Bookseller’s ticket (Boston) to front free endpaper. One mark to upper board, minor mottling to edges, cloth otherwise in very good condition, internally clean.

**[215] Some Whims of Fate.**

*First edition. 8vo, 220pp, 13pp [ads, dated 1896]. Olive green cloth, Whistler-esque aesthetic design and lettering stamped in dark green to upper board and spine. New York and London, John Lane. 1896.*

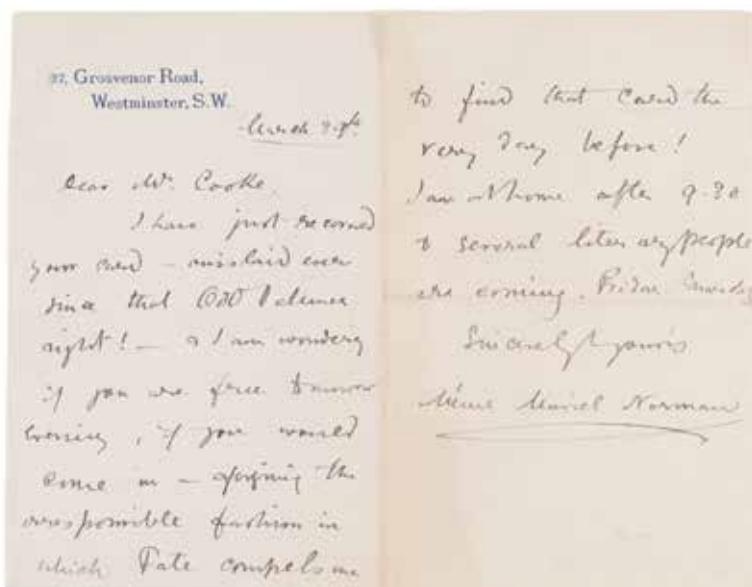
Containing five short works by Dowie, four collected from *The Yellow Book*, one from *Chambers' Journal*.

Contemporary inscription. Very Good copy.

**[216] Autograph Letter Signed ("Ménie Muriel Norman")**

*2 pages 8vo, 27 Grosvenor Road, Westminster, 29 March n.y.*

To "Dear Mr Cooke" (likely Conrad Cooke, known Odd Volumes member), referring to a recent meeting of Ye Sette of Odd Volumes ("I have just recovered your card – mislaid ever since that Odd Volumes night!"), asking forgiveness for the short notice ("forgiving the irresponsible fashion in which Fate compels me to find that card the very day before!"), and tendering an invitation for the following day: "I am at home after 9:30 & several literary people are coming." The Sette of Odd Volumes club,



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created by Benard Quaritch in 1878, had an early tradition of occasional Ladies' Nights.

In very good condition.

**[217] The Crook of the Bough**

*First edition. 8vo, 300pp, 400 [ads, dated February 1898].*

*Original green cloth, lettered in gilt to upper board and spine.*

*London, Methuen & Co. 1898.*

Described by Sutherland as “a satire on conventional femininity”: “It has as its hero a modernised Turk, trapped between Western and traditional oriental ideas about the place of woman. (The ‘crook of the bough’ is where the monkey rested, before he took up the responsibility of being a man.)” (Sutherland, p.195).

A near fine copy but for minimal library markings: small paper label on spine, evidence of removal of small label from recto of front free endpaper, and very small rubber stamp on verso of title-leaf.

**[218] Love and His Mask.**

*First edition. 8vo, 312pp, [30pp ads]. Original blue cloth, gilt lettering to upper board and spine. London, Heinemann. 1901.*

Depicts “British high society reacting to the Boer War” (Sutherland, p.195).

Gilt dulled, cloth marked, missing front free endpaper, foxed preliminaries; still a good solid copy.

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## George Egerton

Egerton (1859–1945) was born as Mary Chavelita Dunne (she was known in the family as “Chav”) in Melbourne, of Irish and Welsh descent. A rather racy childhood in Dublin and Germany led her to emigrate to the USA at the age of 25, before returning to Europe to live in London in 1884. In London her career as a lady’s companion to the widow of the Scottish sporting novelist G. J. Whyte-Melville hit the buffers when she began an affair with

Whyte-Melville's "husband", a remarkably picturesque bigamist by the name of Higginson. She eloped with him to Norway, he survived a murder attempt from her father in Dublin (the ball "lodging in the rug he was wearing" – some wig) and they were married in Detroit. Higginson died shortly after, but must have still had some of the money settled on him by Charlotte Whyte-Melville, for he was able to leave her an income of £220 a year. Her Norwegian connections had a profound influence, particularly the work of Ibsen, Strindberg and Björnson, and she had a passionate affair with the writer Knut Hamsun, later translating his novel *Hunger*. By 1891 she was back in London and married to Egerton Tertius Clairmonte (either of Canadian or South African birth, depending on one's source). In 1893 she published *Keynotes*, an instant success and which launched the quintessential literary series of the 1890s – see the set of *Keynotes* novels at the head of this catalogue. Her intimate association with the New Woman seems to have annoyed her, and she claimed no political ambition, and was opposed to female suffrage: her goal seems to have been emotional enfranchisement rather than electoral – a full expression of "the eternal wildness, the untamed primitive savage temperament that lurks in the mildest, best woman." That quotation is from *Keynotes* and a further quotation might serve as her own description: "Fast? — perhaps. Original? — undoubtedly. Worth knowing? — rather."

### **Keynotes. And Discords.**

*See the Keynotes series at head of this catalogue.*

*George Egerton explains how to  
pronounce her pseudonym – "Edjerton"*

[219] Autograph Note Signed ("M. C. G. Bright "George Egerton"") regarding how to pronounce "Egerton", at the bottom of a TLS from The Literary Digest's Charles E. Funk, 1/4 page 4to, [London, October 1934] (Funk's letter, 1/2 page 4to, New York, dated 11 October 1934). [1934].

Egerton writes at the bottom of, and responding to, a TLS from Charles E. Funk of the *Literary Digest*, New York, on stationery sub-headed “What’s the Name, Please?”, asking Mrs Golding Bright how to pronounce “Egerton”.

Mrs Bright (Egerton) writes her lengthy response at the bottom of his letter, “The G. E. in Egerton is pronounced as the ge in gem – stress on the first syllable – Edjerton [sic] – this name is pronounced this way, as far as I know by all bearers of the name in England [...]”

Her reply was returned to Funk; her note has been edited and added to, in advance of being printed in *The Literary Digest*. Assuming publication of her reply, it represents a previously unrecorded publication, however trivial, by “Egerton.”

Yellowed, with corners chipped far from text and split at part of one fold. Overall, very good.

### [220] Discords.

*First American edition. 8vo, 245pp, [9pp ads]. Original brown cloth, stylised floral design and black lettering stamped in black to upper board, gilt lettering to spine, ornate key stamped in black to lower board. Boston, Roberts Bros.; London, John Lane. 1894.*

Inscribed on the title-page in the author’s minuscule hand: “Terence the Second From ‘George Egerton’”. In pencil beneath the inscription: “20 August 1931”.

We can’t improve on Phil Cohen’s note: “Terence the Second was Terence Ian Fytton Armstrong, aka John Gawsworth, poet, editor, and 1890s buff. He bedeviled the remaining few from the period, doing them out of books and manuscripts with enthusiasm and the promise of permanently fixing their place in the literary firmament. Sooner or later, he sold the authors’ gifts and drank up the proceeds. He was M. P. Shiel’s literary executor and inherited from him the title Juan I of Redonda. Terence the First would have been the author’s nephew, Terence De Vere White (1912–1994), Irish lawyer, poet, and editor. He produced a dozen novels and half as many biographies, and he served as

literary editor for the *Irish Times*." Among his books was *Ten Contemporaries*, which includes material on Egerton.

Water damage to the fore-edge cloth on both boards; dents along all edges of boards from being tied up with string. Text block tight in the binding and clean. The first American edition was published in the same year as the English.

### [221] **Symphonies.**

*First edition. 8vo, 256pp, 12pp [ads, dated 1897]. Original light blue cloth stamped in darker blue to upper board and spine.*  
*London and New York, John Lane. 1897.*

Short stories. Contents: A Chillian Episode, The Captain's Books, Sea Pinks, A Nocturne, Oony, At the Heart of the Apple, Pan.

Spine slightly sunned, minor rubbing to head and tail of spine.  
Very good.

### [222] **The Wheel of God.**

*First edition. 8vo, half-title, [1p ad], title-page, 322pp, [2pp ads, Merrick, The Actor Manager, and Allen's The African Millionaire], plus a further 24pp publisher's ads (dated Spring 1898). Original burgundy cloth, design (of ever-widening circles) and lettering stamped in red to upper board, spine stamped in gilt and red.*  
*London, Grant Richards. 1898.*

Egerton's time in New York, where she had spent two years trying to earn money to support her father and siblings, helped inspire her later novel, *The Wheel of God*. It had been seen as proto-Modernistic, prefiguring the work of Woolf and Joyce in its experimental form and content (see Whitney Standlee (2010) 'George Egerton, James Joyce and the Irish Künstlerroman', *Irish Studies Review*, 18:4, 439–452). It was her one novel, the majority of her works being short stories, many of which were published in *The Yellow Book*. WorldCat reports only two copies in the USA of this first issue – the reissue in Bell's Indian & Colonial Library adds a few to the count.

Cloth rubbed in places along edges, wear to head and tailcaps, spine sunned, rippling to cloth. Preliminaries foxed otherwise internally clean and tight. Overall, good.

**[223] [Another edition].**

*Second edition. 8vo, half-title, [Ip ad], title-page, 322pp, [2pp ads, Merrick, The Actor Manager, and Allen's The African Millionaire], plus a further 24pp publisher's ads (dated Spring 1898). Original burgundy cloth, design (of ever-widening circles) and lettering stamped in red to upper board, spine stamped in gilt and red. London, Grant Richards. 1898.*

Three splits in cloth at head of spine, upper corners banged, some marking to cloth, spine sunned, front free endpaper missing, but internally otherwise clean.

**[224] Fantasias.**

*First edition, English issue. 8vo, 156pp, 12pp [ads, English, dated 1897]. Original coarse-grained medium-blue cloth stamped in dark blue. London and New York, John Lane, 1898*

From the American sheets.

Four Nietzschean parables: The Star-Worshipper, The Elusive Melody, The Mandrake Venus, The Futile Quest, The Kingdom of Dreams, The Well of Truth.

Bookplate on front pastedown, name and crest redacted with sharpie. Cloth in a sad state: rubbed, marked, scuffed, and worn in places, particularly along the joints, with a darkened spine and fraying at headcap. Internally about good.

**[225] [Another issue].**

*First edition, American issue. 8vo, 156pp, 12pp [ads, American]. Original ribbed maroon cloth, lettering and rules stamped in gilt. London and New York, John Lane. 1898.*

A very good copy.

**[226] [Another edition].**

*Later reprint. 8vo, 156pp. Original paper covered boards, stamped in red, cloth spine stamped in red. The Canvas-Back Library of Popular Fiction [no. 3]. London and New York, John Lane, The Bodley Head, n.d. [c. 1905].*

First edition thus, a reprint of a title first published by Lane in 1897. The variant without “The Canvas-Back Library” stamped at foot of front board, and with “THE BODLEY HEAD” rather than “JOHN LANE” at foot of spine. (The collection also includes other binding variants.)

Inscribed by the author on front free endpaper: “To Elsie Jackson in memory of our first meeting “George Egerton”.” At the foot of this page, in another hand or hands: “Oct. 27 of 1910.”

This reprint series includes several titles that originally appeared in the Keynotes Series.

Wear to lower corners of both boards, spine darkened, slight warping to boards, and a small split at foot of upper joint, foxing to preliminaries. About very good.

**[227] [Another copy].**

Rubbing and wear at corners and dampstain/foxing to front board. Neat ownership inscription on front free endpaper. Internally in very good order.

**[228] Rosa Amorosa: The Love-Letters of a Woman.**

*First edition. 8vo, 244pp, 16pp ads [dated both Autumn 1900 and September 1900]. Original red cloth with peacock feather design, border rules, and lettering stamped in white on upper board; white lettering and border to spine. London, Grant Richards. 1901.*

First edition of one of the author’s rather scarce later works. In her ‘Explanatory Note’ she distances her book from an unnamed book of a woman’s love-letters published in the previous year by indicating that “arrangements for their [i.e., the letters in her book] publication were concluded early in the last year, and most of the letters were obviously written before the announcement even of any other book of love-letters was made.” She refers to

Laurence Housman's *An Englishwoman's Love-Letters* (London, John Murray. 1900), a wildly successful work that had gone through numerous impressions before the end of that year, and which made Housman financially secure. One is also reminded of Mrs. W. K. (Lucy) Clifford's *Love-Letters of a Worldly Woman* (London, Edward Arnold. [1891]).

The love letters herein were written to Knut Pederson, 15 years her junior, who wrote as Knut Hamsun and with whom Egerton had fallen in love with in Norway the previous year. The intimate correspondence was ultimately fruitless, although Egerton did remarry shortly thereafter. Reginald Golding Bright was also 15 years younger than Egerton; the pair were married in July 1901 and remained married until his death in 1941. Barely very good copy with binding heavily rubbed, white lettering on spine completely gone.

**[229] [Another copy].**

Without advertisement leaves at the end. Spine with some damp-staining, the white lettering rubbed and patchy; design and lettering on upper board much sharper and more intact. Pages slightly age-toned, edges untrimmed. Small bookseller ticket on front pastedown. Still reasonably bright, almost very good.

**[230] [Another edition].**

*First edition, second printing. 8vo, 244pp. Original red cloth with peacock feather design, border rules, and lettering stamped in white on upper board; white lettering and border to spine. London, Grant Richards. 1901.*

Without advertisement leaves at the end. Partially unopened, and with foxing to edges, otherwise an exceptionally bright copy.

**[231] Flies in Amber.**

*First edition. 8vo, vii, 303pp, 32pp ads [dated August 1905]. Original olive cloth, gilt lettering to upper board and spine, white stamped borders to upper board. London, Hutchinson & Co. 1905.*

“The comparatively late publication date of *Flies in Amber* meant that by the time it appeared, interest in Egerton's experimental

writing had waned. In the period of conservative backlash in London following the Wilde trials, publishers were no longer willing to take the risks her radical fiction posed. Hutchinson finally issued the collection in 1905, four years after its completion, but it had modest sales and quickly disappeared from view. Yet, this forgotten collection enables us to see the extension of Egerton's aesthetic experiments into the late 1890s and, moreover, to realize the degree that sexual dissidence is a driving force in her fiction, in tandem with a sustained interest in class and confessional divides. The latter derives from her Irish upbringing, which is particularly apparent in stories such as 'The Marriage of Mary Ascension', which boldly tackles the subject of sectarianism in an Irish country town. Despite this investment in Irish cultural contexts, with one or two notable exceptions, scholars have only recently described Egerton as an expressly Irish writer." (Tina O'Toole, 'The New Woman Flaneuse or Streetwalker? George Egerton's Urban Aestheticism' in *Reconnecting Aestheticism and Modernism. Continuities, Revisions, Speculations*, by Catherine Delyfer, Christine Reynier, 2016, p.21)

1911 gift inscription, lacks front free endpaper. Some wear to cloth, small splits in cloth at foot of spine, otherwise very good.

**[232] Autograph Letter Signed ("George Egerton"), final page only,**

*1 page, 32mo, n.p., n.d.*

Apologising for any offence caused by a misunderstanding: "Please accept this explanation as it is meant in all frankness. Mrs Murray [?] did not recognise you. Sends her best wishes. Always in all cordiality, Yours, 'George Egerton.'"

Glued to stiff mount; part of another unidentified autograph affixed to verso.

**[233] ELDER, Ruth (1902–1977). Aviation pioneer and actress.**  
**Original bust photographic portrait,**

*15.6 x 23 cm. Rubber stamp on verso of Wide World Photos stating copyright. [1927].*

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Mimeographed sheet glued to verso: "Miss Ruth Elder, who insists she will attempt a trans-Atlantic flight in her monoplane 'American Girl' with George W. Haldeman, in spite of the recent adverse agitation against nonstop ocean flights. Yesterday Miss Elder and her aid [ *sic* ] completed their non-stop flight from Detroit to Tampa, Fla. She plans to take off from Roosevelt Field, L. I., the latter part of next week. 9/10/27."

Phil Cohen writes: "Elder wanted to be the first woman to duplicate Lindbergh's feat. Motivated by a combination of interest in publicity for her Hollywood acting career and a genuine and determined feminism, she acquired the necessary expertise and carefully charted her route. But, worried that another woman would beat her to the punch, she unwisely decided to make the crossing after the weather had changed for the season. On 11 October 1927, she and Haldeman took off in her Stinson "Detroiter." After Elder had spent approximately nine hours at the controls, during which time they had covered 2,623 miles, they made a forced ocean landing due to an oil leak and worsening weather, just 300 miles from the Azores, and were rescued by the Dutch oil tanker Barendrecht, their survival having been facilitated by inflatable rubber suits. Despite the failure, they returned to a tickertape parade in New York City. Elder, who hailed from Anniston, Alabama, acted for 30 years, was nominated for an Oscar, and married six times. She maintained her involvement in flying and actively promoted women pilots."

Small tear at left edge, rectangular portion of image with some silvering; otherwise good condition.

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[234] [ELIOT, George (Mary Ann Evans) (1819–1880). English author.] Cabinet photographic portrait titled "The Late George Eliot",

16.5 x 10.7cm. London, London Stereoscopic Co. n.d. c.1881.

A well known image of George Eliot. A later albumen print of John Mayall's photograph of Eliot taken in 1858.

Image in very good condition, mount and verso lightly marked.

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*One of the earliest books to have a woman doctor as its protagonist*

[235] [ELLIOT, Anne]. **Dr. Edith Romney. A Novel.**

*First edition. 3 vols. vi, 326pp; vi, 312pp; vi, 298pp. 3/4 red leather, marbled paper covered boards. London, Richard Bentley and Son. 1883.*

The author's first book (of a dozen in total), one of the earliest English novels featuring a woman doctor, predating Graham Travers's *Mona MacLean, Medical Student. A Novel* (1892) and Arabella Kenealy's *Dr Janet of Harley Street* (1893). It has evaded much critical discussion, save for an interesting synopsis in *Blackwood's Magazine* in 1893, in an early article on medical women in literature. Contemporary reviews were scathing – sometimes on the grounds of plotting, but also on “political” grounds: *The Morning Post* was beyond bilious in describing it as “a pompous affirmation of the justice of ‘women’s rights,’ ... that this relatively new doctrine is the *raison d’être* of the story will be evident to the reader. It, nevertheless, results in showing all the weak points of this now well-known theory.” *The Graphic* entertainingly questions the example of a lady doctor, socially as well as medically accomplished: “It would be as reasonable to argue that the example of Joan of Arc proves the desirability of throwing open the military profession to ladies in general.”

Lacking half-titles and front free endpapers. Leather and marbled paper rubbed in places, an inch-long tear to upper joint of vol 3, and lower joints of vols.1&3 with some repair work. Internally clean, and still a good copy.

[236] ELLIS, Mrs [Sarah, née Stickney]. **Social Distinction; Or Hearts and Homes; By Mrs Ellis Author of ‘The Women of England’, ‘Family Secrets’ &c. &c.**

*First edition. 3 vols. 8vo: vol. I, 480pp; vol. II, 480pp; vol. III, 478pp, [I]. Rebound in three-quarter leather with gilt-stamped spines and marbled boards. London [vol. I] London and New York [vols. II and III]: J. & F. Tallis, n.d. [1848–9].*

Sarah Ellis “acted as a catalyst for discussion of middle-class women’s role in the family and society, and she thus made a significant contribution to the ‘woman question’, particularly in the 1840s and 1850s, when her influence was at its height. In her own terms she was dignifying women by giving them moral work to do within their domestic setting, to balance the active role undertaken by men outside the home, and she was thus redressing to some extent the imbalance of power between middle-class men and women” (H. S. Twycross-Martin, Sarah Ellis ODNB entry).

Phil Cohen’s comment: “It is unclear whether this is a mixed English and American set, or copies sold in the two countries were bibliographically identical. The “Directions to the Binder” bound in at the end of the last volume indicate that the illustrations were issued separately. Listed are 31 plates, including the frontispieces and title-pages in all three volumes. All are present except the illustration intended to follow p. 171 in Vol. III.”

Both Sarah and her husband William were “active in the cause of temperance and women’s education in the furtherance of which Ellis started a school for ladies, Rawdon House, in the 1840s. She also wrote a wealth of improving literature, including fiction, much of which is addressed correctively to the young or the socially inferior.” (Sutherland, p. 213).

Binding worn at head and tail of spines and at corners, with rubbing along edges and joints. Plates with scattered foxing, otherwise internally clean.

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**[237] ELLIS, Edith. *Seaweed: A Cornish Idyll.***

*First edition. 8vo, 160pp. Original light blue cloth, stamped in silver on upper cover and spine. Watford, London, The University Press, Limited. 1898.*

Edith Ellis was married to Havelock Ellis, and this novel addresses one of the salient points of their relationship: her husband “admired *Seaweed*’s deep, firm grip of the great sexual problems it is concerned with, centring on the relations of a wife

to a husband who by accident has become impotent." (Arthur Calder-Marshall, *Havelock Ellis: A Biography* (1959), p.143). WorldCat also lists several copies of an edition published in London in the same year by H. J. Glaisher. A revised edition was issued under the title *Kit's Woman: A Cornish Idyll* by Alston Rivers in 1907 and again in 1916 by T. Werner Laurie.

Sutherland notes how the plot anticipated *Lady Chatterley's Lover*. "A Cornish miner is crippled, and encourages his wife to have a child by another man, which she does, to everyone's satisfaction. The connection with Havelock Ellis' advanced ideas on social mores is clear enough (both were strongly influenced by the pioneer sexologist, James Hinton)" (Sutherland, p.213). The work was suppressed after the publisher was prosecuted for publishing Havelock Ellis' work *Sexual Inversion* (1897). Spine sunned and dulled, blue cloth darkened along edges; internally, in very good order.

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**[238] ESCOMBE, Edith. A Tale That Is Told.**

*First edition. 8vo, 167pp, [4pp ads]. Original red-brown cloth, blind border rules to boards, gilt lettering to upper board and spine. London and Sydney, Eden, Remington & Co. 1893.*

An uncommon novel about an "experimental" marriage.

Very good copy with spine slightly cocked.

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[239] **FAITHFULL,**  
Emily (1835–1895).  
Founder of The Victoria  
Press, and women's rights  
activist. **Autograph**  
**Letter Signed ("Emily**  
**Faithfull") to "Dear Mr**  
**Adams",**  
*1 page 8vo, 52 Bryanston*  
*Street, London, 29 June*  
*1887.*

Faithfull writes to ask that an engagement be pushed back to December 13: "Excuse delay for I was obliged to wait for lecture funding."

Faithfull was an early and prominent women's rights activist who in 1860 founded the Victoria Printing Press in London, "which trained and employed women for the printing trades" (Showalter, pp.127–8).

Creases at all four corners from previous album presentation, otherwise in very good condition.



[240] **FALCONER, Lanoe** [Mary Elizabeth Hawker]. **Cecilia de Noël.**

*First edition. 8vo, viii, 197pp, [2pp ads], 44pp ads (incl. index). Original blue cloth with publisher's device stamped in gilt to upper board (in blind to lower), gilt lettering to spine. London and New York, Macmillan and Co. 1891.*

Sutherland calls Cecilia de Noël a "morbid psychic romance" (Sutherland, p.285). A ghost story told from multiple perspectives (seven chapters; seven "gospels"), it tells the tale of the haunting of Weald Manor. See Indu Ohri, "A Medium Made of Such Uncommon Stuff": The Female Occult Investigator in

Victorian Women's Fin-de-Siècle Fiction' in *Preternature*, Volume 8, Number 2, (2019), pp.254–282).

Bleiler 620, p. 182.

Minor wear to cloth, chip to top edge of rear board, tips rubbed. Small loss to lower edge of front free endpaper. Still a nice, bright copy.

[241] FALCONER, Lanoe [Mary Elizabeth Hawker]. **The Hotel D'Angleterre and Other Stories.**

*First Edition. 196pp. Original printed wrappers. Pseudonym Library, No. 6. London, T. Fisher Unwin. 1891.*

One inch of wrapper missing at foot of spine; otherwise very good.

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## Violet Fane

Mary Singleton (born Lamb, later Currie, 1843–1905), wrote under the pseudonym Violet Fane. She was the eldest child of a sixteen-year-old aristocrat who had eloped with a tradesman's daughter just a few years older than him. At just a few weeks old the child Mary was returned to her grandparents, who had her baptized on a billiard table and adopted her themselves. Her grandfather/father then took the family on a tour of the Near East, from which he returned a Republican, orientalist and agnostic. The whole family wore Turkish dress, and Mary 'went barefoot, had no bed, wore no nightgown, and was summoned by the clapping of hands'. She acquired her father's opposition to established religion and his vegetarianism, and throughout her life encouraged romantic tales of her birth mother's "gipsy blood". She became a fixture of London literary society, and was well known for her love life, which was carried out with uninhibited vigour and which informed much of her writing. She earns her place among the New Women for her independence of spirit, rather than for her work, which her lover Wilfrid Scawen Blunt described as "very superior society verse". See Helen Small's ODNB entry on this remarkable woman.

**[242] Autograph Letter Signed (“Mary[?] Singleton”)  
to “My dear Mr Rodd” inviting him to “dine with us on  
Saturday next”,**

*1 page 8vo, 8 Princes Gate, 28 May n.y. [possibly 1884].*

An unusual signature from “Violet Fane” (is it “Mary”, or some unexpected diminutive?), although certainly her handwriting. She writes to ask Rodd to dinner – “we shall not be a large party” – and in the hopes that he will sign a book that he has sent her (“with all its beauties, it seems to be wanting in an ‘essential’ without your autograph”).

The recipient is unlikely to be Rennell Rodd, who, by 1884, had published only a Newdigate Prize Poem. Very good condition.

**[243] Collected Verses.**

*First edition. 8vo, vi, 101pp. Specially bound (unsigned),  
presumably for presentation, in dark blue morocco with five raised  
bands, gilt-stamped dentelles, and with floral sprig and the author’s  
name stamped in gilt on the cover, all edges gilt. London, Smith,  
Elder, & Co. 1880.*

Inscribed on the half-title: “A humble contribution to the Ashburnham Library from “Violet Fane””, dated “June 1883.”

The Ashburnham Library was built by the fourth Earl (1797–1878). It was one of the greatest collections in England. Some minor wear along the upper and lower portions of the joints, some scattered foxing, otherwise an attractive binding in very good condition.

**[244] Autumn Songs.**

*First edition. 8vo, vii, [1], 85pp. Original brown cloth with gilt-stamped designs to upper board (a scarab) and lower board (a hieroglyphic tablet), and gilt lettering to spine. London, Chapman and Hall. 1889.*

Inscribed boldly on front free endpaper: “To His Excellency Monsieur Catalani With the Kindest regards of “Violet Fane”\* \*(an obscure poet.) Constantinople 1895”.

With a later large engraved monogrammatic bookplate by D.Y. Cameron. The initials must represent another Catalani, likely a son of Tomasso Catalani, an important Italian diplomat, trained in the law, who wrote verse and, early in life, translated a version of the myth of Hero and Leander from Greek to Italian. He also published a book on English primary education in 1877. Catalani served as his King's Chargé d'Affaires in England during a period that included 1889, when he represented the throne in the signing of a "Treaty between Great Britain and Italy, for the Suppression of the African Slave Trade" on September 14. In 1895 he was Ambassador to Turkey. The poetess' second husband, Sir Philip Currie (they married in 1894), was British Ambassador to the Ottoman Empire from 1893 to 1898, so the presentation of this book likely had more diplomatic than literary significance. Catalani died the same year as this gift, 1895.

Very good condition with moderate wear at extremities of spine and gilt-stamped designs somewhat dulled. The cover designs are a visual reference to the subject of the opening poem, "The Scarab (Dedication)." Helen Small records that Sultan Abdul Hamid II's commision of a Turkish translation of her verses caused some amusement in London, being seen as an attempt at ingratiation.

**[245] Under Cross and Crescent. Poems by Violet Fane.**

*First edition, No. 155 of 260 copies printed on Arnold's handmade paper. 8vo, 129pp. Publisher's half-roan and violet buckram with outline of an Eastern city in gilt on both boards, gilt lettering on spine. Two-line errata slip laid in before title-page. London, John C. Nimmo. 1896.*

Very good copy with finish of cheap leather effaced at head and foot of spine and along lower joint. Offsetting to free endpapers, text block in very good condition.

**[246] Autograph Letter Signed ("Mary M. Currie") to "My Dear Dorina",**

*2 3/4 page 8vo, Lea Bank, Bournemouth, 4 March 1903.*

A very cordial and lengthy letter expressing regret that Dorina's scheduled visit must be postponed because her husband, Philip, is

confined to bed with influenza: “There is no time when I should have liked more to have some one staying here, for I have to have all my meals by myself, but I feel it would not be fair upon a bright young being like yourself to ask you down to so dull a house, & one, too, in which the horrid influenza germ may be lurking.” She adds that she would like the house to “be thoroughly fumigated” before receiving her guest, and hopes they might be able to reschedule before Dorina goes away.

In excellent condition but for remnants of glassine mounting hinges, which do not obscure text.

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[247] [FERN, Fanny [Sara Payson Willis] (1811–1872).

American author, humourist and columnist.] **Carte de visite, photograph, seated, to the waist, semi-profile, in later life. New York, William R. Guild, Jr. n.d. [c.1860s].**

Fanny Fern was the first woman newspaper columnist with her own regular column, and by 1855 she was the highest-paid newspaper columnist in America. Her fictionalised autobiography, *Ruth Hall* (1854), is a feminist classic.

Good condition with some fading.

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[248] FERRUGGIA, Gemma. **Woman's Folly.**

*Translated from the Italian by Helen Zimmern. First edition in English. 8vo, ix, 237pp, 6pp ads, 24pp ads [dated March 1895]. Original red cloth (faded pink), lettering in blue to upper board and spine, publisher's device in blue to lower board. Heinemann's International Library, No. 18. London, William Heinemann. 1895.*

*Follie Muliebri* was first published in 1893, and this is its first appearance in English. With an introduction by Edmund Gosse, the general editor of the series. Gosse observes that this novel “emanates from a class of which England has lately produced some striking examples, the class of the emancipated New Woman. All I can claim for it is that, in this class, it takes a foremost place. It leaves ‘George Egerton’ and Madame Sarah Grand panting far behind. The New Woman has not, I think,

in any country, expressed herself with more daring and I think, she never will." In spite of Gosse's praise, the work appears not to have received much critical notice since.

Small splits in cloth at foot of spine, which is darkened, general fading/lightening to the cloth and some staining along fore-edges of the boards.

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Michael Field.

[i.e. Katharine Bradley (1846–1914)  
and Edith Cooper (1862–1913).]

With thanks to Stefano Evangelista (Trinity College, University of Oxford) for the following passages from their excellent biography of Michael Field, published on *The Yellow Nineties Online 2.0* (2015):

"Michael Field is the shared pen name of two women: Katharine Bradley (1846–1914) and Edith Cooper (1862–1913). Bradley and Cooper were aunt and niece but also life-long companions and lovers. They celebrated their poetic/sexual union in several of their poems and plays, and they even boasted of being "closer married" than the more famous Victorian couple – Elizabeth Barrett and Robert Browning – because, unlike the Brownings, they wrote under one name (*Works and Days*, 16). In fact, the two women wrote their poems separately; their individual voices mingled, however, in the process of revision and eventually became one in the printed text, where they would always use a joint signature.

Bradley and Cooper came from a well-off Birmingham family. After reading classics at University College in Bristol, they lived together, first in Reigate, Surrey and finally in Richmond, on the outskirts of London.

Michael Field's literary works bear the unmistakable imprint of Aestheticism. This is visible in their preoccupation with arts and aesthetics, their fascination with the Greek and Elizabethan pasts, their readiness to challenge traditional notions of gender

and sexual propriety, and their cultivation of deliberate esotericism. Much of what they wrote did not achieve wide circulation (most of their volumes were issued in very small runs) but Bradley and Cooper became quite well-known within the Aesthetic and Decadent milieus where their admirers included Walter Pater, Lionel Johnson and W.B. Yeats.

They made their debut in 1884, with a double volume of verse drama entitled *Callirrhœ / Fair Rosamund*. This early work, which attracted the attention of high-profile literati including Robert Browning, already highlights the poets' interests in classical antiquity and historical drama, which dominate much of their published output. Many of their lyrics display their knowledge of classical literature, mythology, and art – notably the collection *Long Ago* (1889).

Bradley and Cooper also left a vast joint diary, which they entitled *Works and Days*. Parts of it were published in the 1930s by their executor Thomas Sturge Moore. *Works and Days* is a remarkable record of the literary culture of the fin de siècle, full of amusing anecdotes and humorous nonsense fuelled by an entertaining private mythology. The authors clearly had a talent for dramatizing their daily lives and for finding nicknames for everyone, including themselves: Bradley was Michael, the Simiorg, or All-Wise-Fowl, while Cooper was Field, Henry, or the Persian Puss.

During the 1890s, Bradley and Cooper moved in the fashionable artistic and literary circles of the time. John Lane and Elkin Mathews published *Sight and Song*, as well as the dramas *Stephania: A Trialogue* (1892) and *A Question of Memory* (1893). After the split with Lane, they followed Mathews, who published their drama *Attila, My Attila!* (1896). Other connections in their extensive network included Richard Le Gallienne, John Gray, John Miller Gray, Lionel Johnson, Vernon Lee, William Rothenstein, Arthur Symons; Oscar Wilde; and they enjoyed a particularly close friendship with Shannon and Ricketts, neighbours in Richmond.

In 1907, after the death of their dog Whym Chow, they converted to Catholicism, following the spiritual trajectory of other 1890s poets such as Marc-André Raffalovich (1864–1934) and

John Gray. Most of their late poetry is devotional, although it retains prominent elements of the earlier pagan phase. They were as close in death as they had been in life. Cooper died of cancer in 1913, and Bradley survived her by less than one year. (Stefano Evangelista (Trinity College, University of Oxford) for *The Yellow Nineties Online 2.0* (2015)).

Enthusiasm for the Fields has increased manifold over the last 30 years, although their lyric poetry has been given much more attention than their dramatic texts. This has shifted in the last few years with essays by Ana Parejo Vadillo, Joe Bristow, Sharon Bickle, Vickie L. Taft and others focussing on the Fields' drama, including (but not limited to): *The Tragic Mary*, *Brutus Ultor*, *Attila*, *My Attila!*, *William Rufus*.

**[249] LEIGH, Arran [Katharine Bradley]. *The New Minnesinger and Other Poems.***

*First edition, second binding. 8vo, viii, [1], 174pp. Original drab paper over boards. London, Longmans, Green, and Co. 1875.*

Bradley's first book, preceding her first collaboration with her niece, Cooper, by six years.

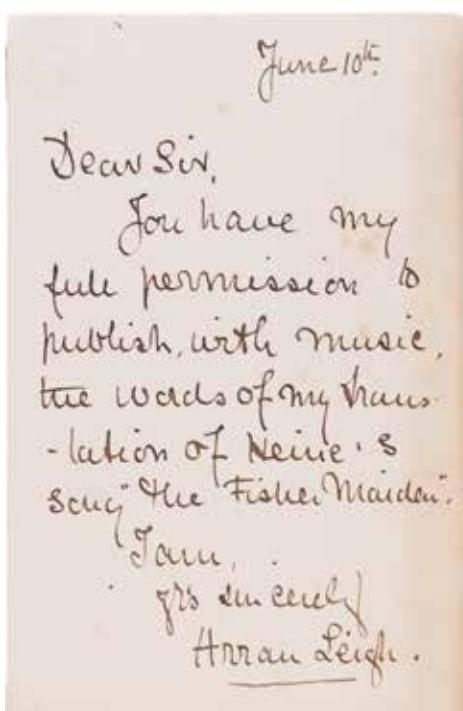
*The New Minnesinger and Other Poems* is described by Virginia Blain as "strongly feminist". It is dedicated to "My Mother's Memory", however the prefatory sonnet, "To E. C." (Edith Cooper), is a love poem to her niece and eventual co-author (see Virginia Blain, "Michael Field, the two-headed nightingale": lesbian text as palimpsest", in *Women's History Review*, 5:2 p.249). As "Arran and Isla Leigh", they would publish their first collaboration, *Bellerophôn*, in 1881, and their first work as "Michael Field", *Callirrhoë*, in 1884. Minnesang, practiced by the Minnesinger, was the German school of courtly love poetry, the equivalent of the Provencal troubadours.

Phil Cohen writes: "The book also appears, with an identical collation, with fore-edge untrimmed, in deep red gilt-stamped cloth over thicker boards. In all probability, the paper-covered boards represent a second binding for some "remaindered" copies at the author's request. Bradley and Cooper did not move to Bristol, where this copy was bound, until 1878, by which time it would

have become clear that the demand for the book had long since been exhausted. Thus binding some few copies more cheaply would have been appropriate." Both issues are rare in commerce and WorldCat locates only two copies in the USA, one of them the copy of Walt Whitman.

Binder's ticket of R. Kerslake & Co., Bristol, on rear pastedown. Paper binding missing from spine, and very light occasional wear along edges and at corners. Text block tight, clean, and partially unopened.

*Early Letter by Katharine Bradley,  
writing as Arran Leigh*



[250] Autograph Letter Signed ("Arran Leigh") to an unknown recipient, giving permission to publish a poem,

1 page small 8vo with integral blank leaf. n.p. 10 June n.y. [c.1875].

To "Dear Sir" giving the recipient "permission to publish with music, the words of my translation of Heine's song 'The Fisher Maiden.'" Prior to Bradley's collaboration with her niece, Edith Cooper (as Michael Field), Bradley wrote under the pseudonym Arran Leigh, a nod to Elizabeth Barrett Browning.

The poem mentioned here, "Heine's song 'The Fisher Maiden'", was first published in *The New Minnesinger and Other Poems* by Longmans, Green & Co. in 1875, as 'Untitled II', of 'V' translations of Heine (found on p.95). Presumably the letter she responds to was forwarded

to her by the publisher, and she responded directly to the request under the appropriate pseudonym.

Minor damage to integral blank leaf from previous affixation to an album, not affecting text or legibility. Otherwise fine condition, written in her bold, clear hand.

**[251] LEIGH, Arran and Isla. *Bellerophôn*.**

*First edition. 8vo, 181pp, 32pp [publisher's ads]. Original blue cloth, gilt lettering to spine and upper board. London, C. Kegan Paul & Co. 1881.*

The first collaboration between Bradley and Cooper, and the only title published under the pseudonyms Arran and Isla Leigh.

Cloth a touch rubbed along joints, endpaper foxed, otherwise very good.

**[252] Callirrhoë: Fair Rosamund.**

*First edition. 8vo, iv, [2], 7–204pp. Original presentation binding of vellum covered boards, red leather label on spine, lettering in gilt. London, George Bell & Sons; Clifton, J. Baker & Son, n.d. [1884].*

First edition of the first book published under the pseudonym “Michael Field”, who was hailed by critics (including Robert Browning) as a major new voice: “a poet of distinguished powers”, “something almost of Shakespearean penetration”, “a fresh gift of song” (Sturgeon, 27–8, quoted by Virginia H. Blain in her ODNB entry for Bradley).

A presentation copy, inscribed on the verso of the front free endpaper: “Alice Trusted with Michael Field’s most friendly love” and dated “July 1885.” Followed by eight lines of verse in purple ink in Bradley’s hand: “Ah, Eros does not always smile / with cruel shining dart, Where bitter point with sudden might / Rends the happy heart... And friendship rises without pain / Where the white plumes descend.”

Alice Marion Trusted was quite a significant book collector – volumes from her library have appeared at auction and in book-

sellers' catalogues, and there are two others inscribed to her (from Michael Field) within this collection.

Vellum darkened along edges and on spine, and with general mottling. Small, closed tear along lower portion of upper joint, internally in very good condition.

**[253] [Another Copy].**

*First edition. 8vo, iv, [2], 7–204pp. Original vellum covered boards, red lettering to upper board and spine. London, George Bell & Sons; Clifton, J. Baker & Son, n.d. [1884].*

A significant association copy, inscribed (to his brother) on the title-page by the interesting mathematician, philosopher, theologian, cleric, journalist, critic, and editor of *The Spectator* from 1861 to 1897: “J H Hutton from R[ichard] H[olt] H[utton]. 23 May 1884”. Hutton was the first critic to recognise “Michael Field” as an important new voice, in his famous *Spectator* review where he wrote of “the ring of a new voice, which is likely to be heard far and wide among the English-speaking peoples”. The review was published in the issue dated 24 May 1884, and it seems likely that this is the copy he read for the review, and then sent it on to his brother (a school teacher) for his interest.

Vellum quite discoloured and spotted, occasional scattered foxing, but still in good condition.

**[254] [Another Edition]**

*Second edition. 8vo, xv, 16–208pp. Original vellum covered boards, lettering in red to upper board and spine, yellow endpapers. London, George Bell & Sons; Clifton, J. Baker & Son, n.d. [1884].*

Two leaves of press notices at beginning and “Note to the Second Edition” dated 2 November 1884.

Spine much darkened and discoloured, and with mottling both upper and lower vellum covered boards. Internally in good order but for an ownership inscription to front free endpaper.

**[255] The Father's Tragedy. William Rufus. Loyalty or Love?**  
*First edition. 8vo, iv, 312pp. Original parchment covered boards, stamped in red; yellow endpapers. London, George Bell & Sons; Clifton, J. Barker & Son, n.d. [1885].*

Inscribed on the verso of the front free endpaper: “Marlie, with true love. Michael Field” and dated, “June 8, 1885.”

Spine darkened; irregular, intermittent damp-staining 3/4 inch around entire top of binding; scattered foxing.

**[256] Brutus Ultor.**

*First edition. 8vo, vi, [2], 77pp. Rebound, without the printed wrappers, in 3/4 leather, red cloth, raised spine bands, gilt embellishment, and gilt lettering to spine, marbled endpapers. London, George Bell & Sons; Clifton, J. Baker & Son. n.d. [1886].*

Rubbing along joints, and at head and tail of spine, and at corners. Stains to the upper board; foxing to preliminaries.

**[257] Canute the Great: A Cup of Water.**

*First edition. 8vo, 170pp, 6pp [publisher's ads]. Original parchment covered boards, red central design and lettering. London, George Bell & Sons; Clifton, J. Baker & Son, n.d. [1887].*

Inscribed “With the Author's Kind regards” and dated “November, 1887.” With Edmund Stedman's bookplate: likely used by Stedman while compiling his *Victorian Poets*.

Boards warping at edges, spine missing (paper underlayer and webbing still present). Text age-toned. Poor, overall.

**[258] [Another copy].**

*First edition. 8vo, 170pp, 6pp [publisher's ads]. Original parchment covered boards, red central design and lettering. London, George Bell & Sons; Clifton, J. Baker & Son, n.d. [1887].*

Rebacked in vellum and with new endpapers, and a few spots to the upper board, else a good copy.

**[259] Long Ago.**

*First edition, limited edition, no. 92 of 100 copies. 8vo, 132pp.*

*Original gilt-stamped full vellum binding. London, George Bell and Sons. 1889.*

Lyrics based on Sappho's poetic fragments, this is the entire edition. It was after this publication that Bradley and Cooper were unmasked as Field. Vellum a little discoloured, but still a very good copy.

**[260] [Another Edition].**

*First American edition, Japanese vellum issue, no. 40 of 100 copies.*

*Slim 8vo, 112pp. Original printed paper covered boards with yapp edges, in the original vegetable parchment dustwrapper with publisher's gold seal. Bibelot Series. Portland, Maine, Thomas B. Mosher. 1897.*

Dustjacket torn, chipped, and stained. Volume in very good condition.

**[261] [Another Issue].**

*First American edition, ordinary paper issue. Slim 8vo, 112pp.*

*Original printed paper covered boards with yapp edges. Bibelot Series. Portland, Maine, Thomas B. Mosher. 1897.*

One of 925 copies.

Bookplate to front pastedown. Near fine copy.

**[262] The Tragic Mary.**

*First edition, no. 9 of 60 large paper copies, bound in vellum. 8vo, viii, [2], 261pp. Original full vellum with Selwyn Image's ornate design of thistles, cornflowers, and coronets, in gilt. London, George Bell and Sons. 1890.*

Inscribed on recto of second preliminary blank: "Alice M. Trusted from Michael Field Summer 1890." The writing of the inscription is somewhat more careful and formally turned than usual – perhaps owing to the exceptional beauty of the production, and the desire to be neat. The wording of the inscription is consistent with some other titles inscribed by the authors to Trusted.

With Alice Marion Trusted's bookplate loosely inserted, having been removed from another book. The skilfully etched and highly finished image features musical instruments, books, and sheet music. The art nouveau binding design by Selwyn Image is among the outstanding binding designs of the 1890s.

A very good, almost near fine, copy, with the slightest nascent warping, which has been arrested by a well-designed slipcase.

**[263] [Another State.]**

*First edition, small paper copy. 8vo, viii, [2], 261pp. Original light brown paper over boards, with elaborate design featuring thistles, cornflowers, and coronets, by Selwyn Image. In the original plain tissue dustjacket. London, George Bell and Sons. 1890.*

A fine copy in similar original fragile dustjacket.

**[264] Stephania. A Trialogue.**

*First edition, one of 250 copies. 8vo, [6], 100pp. Original grey paper covered boards, a sprig and coronet intertwined printed in black on upper board, white paper label printed in black on spine. Titlepage and binding by Selwyn Image. London, Elkin Mathews & John Lane. 1892.*

Inscribed "To Alice M. Trusted from her friend Michael Field" and dated "November 16 1892." With additional paper labels tipped in at the rear of the volume.

Binders ticket on rear pastedown. Two corners bumped, offsetting to endpapers, still a very good copy with the additional paper labels present.

**[265] [Another copy].**

*First edition, one of 250 copies. 8vo, [6], 100pp, [4pp, publisher's ads, dated November 1892]. Original grey paper covered boards, a sprig and coronet intertwined printed in black on upper board, white paper label printed in black on spine. Titlepage and binding by Selwyn Image. London, Elkin Mathews & John Lane. 1892.*

With additional paper labels tipped in at the rear of the volume. Binder's ticket on rear pastedown. One corner bumped, scattered

foxing and offsetting to endpapers, otherwise a very good copy with the additional paper labels present. Nelson, BH, 1892.11/37.

**[266] [Another copy, unbound].**

*First edition. 8vo, [6], 100pp. No binding, in sheets. London, Elkin Mathews & John Lane, 1892.*

Original loose (unbound) gatherings beginning with the printed titlepage and ending with the last page of text, notched for sewing but never sewn, nor bound. The half-title and original illustrated titlepage, as well as the terminal publisher's ads, are not present.

Nelson, 1892.11/37.

Phil Cohen's: "A rare survival in sheets, though it cannot be the only Bodley Head title that did not sell well enough to justify binding all of the sheets." Some light soiling to the first and last pages; otherwise near fine.

**[267] *Sight and Song*.**

*First edition. 8vo, ix, [1], 125pp, [2]. Buff coloured cloth spine, green paper covered boards, lettering stamped in dark green to upper board and spine. London, Elkin Mathews. 1892.*

Richard Le Gallienne's copy. With the bookplate prepared by him for the sale of his library at auction by the Anderson Auction Company on June 5, 6, and 7, 1905 (with total receipts of \$4,736.21).

A series of ekphrastic poems inspired by iconic paintings. One of 400 copies printed.

Nelson, BH, 1892.4/30, 1892.4.

But for the offsetting from the bookplate to the front free endpaper, a near fine copy.

**[268] [Another Copy].**

*First edition. 8vo, ix, [1], 125pp, [2]. Buff coloured cloth spine, green paper covered boards, lettering stamped in dark green to upper board and spine. London, Elkin Mathews. 1892.*

Inscribed on the front free endpaper by the publisher to his sister: "Minnie Elkin Mathews from Charlie."

One of 400 copies printed.

Minor marking to boards, otherwise very good.

**[269] [Another Copy].**

*First edition. 8vo, ix, [1], 125pp, [2]. Buff coloured cloth spine, green paper covered boards, lettering stamped in dark green to upper board and spine. London, Elkin Mathews. 1892.*

One of 400 copies printed.

Spine slightly darkened, boards marked, hinges starting, still a good copy.

**[270] [Katharine Bradley]. Autograph Letter Signed ("Michael Field") to "Dear Sir" [Charles Rowley], 2 ½ pages 8vo, Reigate, 24 November n.y. [1893].**

Writing about the possible or planned performance of one of their plays – "I am so anxious about my play – it is so important to it & to us that it should be produced early next year" – and writing of her joy at reading news from Rowley "of dancing, dessert, & beef tea at eleven", writing, "I was overjoyed. For this & no other cause I have written my books – "More joy, more joy! We will make wise the world with passion in religion & in life."'"

Phil Cohen notes that: "per Sharon Bickle, email of 11 March 2004: "Charles Rowley was an associate of T. J. Grein, and was part of the committee formed to found a branch of the Independent Theatre in Manchester in 1893. *Works and Days* (p. 184) mentions that Michael Field's *A Question of Memory* was to be taken to Manchester, presumably after its London performance on 27 October 1893, and it is likely that this performance to which your letter refers. It seems likely that the Manchester performance never went ahead as it is not described in *Works and Days*. I think it is possible to date this letter confidently 24 November 1893."'"

Very good condition.

**[271] A Question of Memory. A Play in Four Acts Produced at the Independent Theatre London**

*on Friday October 27th 1893 by Michael Field, Author of 'Stephania a Trialogue'. First edition, limited to 120 copies. Large 8vo, 48pp, [2pp ads for Michael Field], 14pp [publisher's ads, dated October 1893], [1]. Original green cloth covered boards, red lettering to upper board and spine. London, Elkin Mathews & John Lane. 1893.*

Front cover design of a bullrush and two looped rings, used previously as colophon for *Stephania*, by Selwyn Image.

Nelson, BH, 1893.22/16.

Minor rubbing/damp-staining to lower corners of both boards, otherwise in very good condition.

**[272] Underneath the Bough. A Book of Verses by Michael Field.**

*First edition, limited to 150 copies. 8vo, 135pp. Original light brown paper covered boards, with gilt lettering to spine and upper cover, small gilt design central to both boards, double-ruled border in gilt to upper board and in blind to lower. Printed on grey paper, with olive green silk moiré endpapers. London and New York, George Bell and Sons. 1893.*

Contemporary ownership inscription on half-title. Spine darkened, and with some wear at head of spine. Both joints with one inch of separation towards the lower edge. Still about very good.

**[273] [Another Edition].**

*Second English edition. 8vo, ix, 100pp. Original blue cloth, gilt lettering to spine and upper cover, small gilt design central to both boards. London and New York, George Bell and Sons. 1893.*

“Revised and Decreased Edition.” A good copy with light wear at head and foot of spine, spine sunned and rubbed, corners rubbed with small portions of loss.

**[274] [Another Edition].**

by Michael Field. First American edition, special issue, no. 70 of 100 on Japanese vellum. Slim 8vo, 93pp. Original printed paper covers with yapp edges. Old World Series, 14. Portland, Maine, Thomas B. Mosher. 1898.

Near fine copy. Adding to the English edition a number of poems here first published, with a new Prefatory Note by the Author.

**[275] [Another Issue].**

First American edition. Slim 8vo, 93pp. Publisher's gilt-stamped leather binding. Old World Series, 14. Portland, Maine, Thomas B. Mosher. 1898.

Soft leather binding worn and with losses at head and foot of spine and wear at corners. Spine partly detached along top half of upper joint, but still present. Gilt on spine and front cover is bright, pages are clean, but overall not quite good.

**[276] [Another Issue].**

by Michael Field. First American edition, ordinary issue, one of 925 copies. Slim 8vo, 93pp. Original grey-blue paper over boards with yapp edges, white paper spine and label printed in black, with the original grey ribbon and original slipcase. Old World Series, 14. Portland, Maine, Thomas B. Mosher. 1898.

Near fine, in the original slipcase.

**[277] John Miller Gray: Memoir and Remains.** Edited by J. Balfour Paul and W. R. Macdonald.

First edition, limited to 225 copies. 2 vols. 8vo, vii, [5], 163pp (vol.1); [4], 165pp (vol.2). Original blue paper covered boards; white paper labels printed in black to spine. Edinburgh, David Douglas. 1895.

Includes "Recollections by Michael Field" (vol.1, pp. 79-95), including a commemorative sonnet, "Stonehenge" (p. 95). Gray was the first curator of the Scottish National Portrait Gallery – he died young, at the age of 44.

Spines slightly darkened, else in very good condition.

**[278] *Attila, My Attila!* A Play by Michael Field.**

*First edition. Original dark green paper-covered boards with white label printed in black to spine. 8vo, 107pp. [4], 20pp [publisher's ads, dated 1895–6]. London, Elkin Mathews. 1896.*

Features “the New Woman of the fifth century”, Honoria.

*Attila, My Attila!* was met with hostile criticism from both the periodicals and Bradley and Cooper's closest companions. The critics attacked the sexual politics of the play, which they saw as being at odds with Bradley and Cooper's ‘spinsterhood’ (as it was viewed). The Daily Chronicle wrote that it was an “excursus against chastity, obviously written by the most harmless and well-behaved of ladies.” Masculine condescension is very much the tone of the critics; and even when a review was partially favourable, “they took pains to observe what they deemed to be clumsy or inapposite rhetoric”. Meredith, “whom they had recently befriended” and who had made encouraging noises about their earlier volumes – hardly minced his words: “... I have little praise for the line or the characters of your *Attila*. If you had irony in aim you should not have made a drama. You could of course produce keenest irony through the clashes of your personae. But poor Honoria is hardly a subject for it. Perhaps you meant the reflecting of grim light on the sex-mania current, That would be satire, quite enough to kill your poetry ... Your naturally splendid dramatic line sinks under the burden of a satire and stage constrictions.” (quoted in Joe Bristow). Bristow has written that *Attila, My Attila!* “could not have turned out to be a more discouraging affair” for the Fields, but adds a positive note: “in spite of the unsparing criticism they received from different quarters, Bradley and Cooper sustained unswerving faith in their dramatic skills for the next nineteen years. They went on to publish no fewer than thirteen additional verse dramas, whose powerful voices they understood would never be animated on stage.” He goes on to conclude that this play, rather than being a “misjudged play that marked the decline of their career” instead “draws into focus the fact that much of their writing was insistently out of sync with their epoch.” (Bristow “Unwomanly Audacities”: *Attila, My Attila!* in Sarah Parker & Ana Parejo Vadillo (eds.), *Michael Field: Decadent Moderns* (2019)).

Nelson, BH, 1895.13.

Label discoloured and with a chip at the top edge, wear to the head and tail of spine and at the corners. About very good.

**[279] Fair Rosamund.**

*First edition thus, limited to 210 copies. Tall 8vo, lxxv, [1]. Half grey paper boards, with decorated papers featuring a flame design. Woodcuts, decorative borders and initials, by Charles Ricketts, printed in black and red. Chelsea, the Vale Press, printed at the Ballantyne Press. 1897.*

The 1884 text, revised. One of the copies that survived the Ballantyne fire in December 1899 and were subsequently issued in half grey paper boards, with decorated papers, with a “flame design in chartreuse, orange, and buff, printed label on spine” Van Capelleveen, A18.

Minor wear at head and tail of spine, and along the joints towards the top of spine, some loss to the corners. Internally in very good condition.

**[280] Prospectus for The World at Auction.**

*Single leaf. n.p. London, Hacon & Ricketts. n.d. [1898].*

Van Capelleveen, C45.

Fine copy.

**[281] The World at Auction.**

*First edition. Tall 8vo, 116pp. Original grey paper spine, white printed label, with green decorated paper covered boards, with a repeating peacock design. Woodcut decorations by Charles Ricketts; printed in black and red. Chelsea, the Vale Press: printed by the Ballantyne Press. 1898.*

One of 210 copies.

Van Capelleveen, A28a.

Near fine with small, effaced book label on front pastedown.

**[282] Anna Ruina.**

*First edition. 8vo, 101pp. Original green vertically ribbed cloth, with gilt lettering to upper board and spine. London, David Nutt. 1899.*

A drama in verse, published anonymously. Spine faded with moderate wear at head and foot.

**[283] Noontide Branches**

*A Small Sylvan Drama Interspersed with Songs and Invocations.*

*First edition, limited edition, no.66 of 150 copies. 8vo, [4], 45pp. Original blue printed wrappers with yapp edges. Oxford, Daniel Press. 1899.*

Bookplate of “W. MacDonald Mackay” on verso of front wrapper. Very good copy, in cloth chemise within cloth slipcase with leather label, stamped in gilt, to spine.

**[284] The Race of Leaves.**

*First edition. Tall 8vo, 85pp. Original grey paper spine, white printed label, with green decorated paper covered boards, repeating leaf design. Woodcuts by Ricketts, printed in black and red; Chelsea, the Vale Press: printed at The Ballantyne Press. 1901.*

One of 280 copies.

Van Capelleveen, A56a.

Minute splits at head of spine, rubbing to paper spine label, otherwise near fine.

**[285] Julia Domna.**

*First edition. Tall 8vo, 53pp. Original grey paper spine, white printed label, with green decorated paper covered boards, with a repeating peacock design. Woodcut decorations by Charles Ricketts; printed in black and red. Chelsea, the Vale Press: printed at the Ballantyne Press. 1903.*

Limited to 240 copies.

Van Capelleveen, A90a.

Fine copy.

**[286] Borgia. A Period Play.**

*First edition. Large 8vo, 187pp. Original maize printed wrappers. London, A. H. Bullen. 1905.*

Wrappers somewhat soiled and beginning to separate at upper joint toward foot of spine. Unopened. A remarkably good copy of a fragile item.

**[287] Queen Mariamne.**

*First edition. Large 8vo, 142pp. Original maize printed wrappers. London, Sidgwick and Jackson, Ltd. 1908.*

Wrappers somewhat soiled with some minor chipping. A reasonably well preserved, unopened copy.

**[288] Wild Honey from Various Thyme.**

*First edition. 8vo, xiii, 194pp. Original green cloth, gilt lettering, with gilt design incorporating honeycomb and bees by Ricketts to upper board and spine. London, T. Fisher Unwin. 1908.*

Spine only very lightly sunned, otherwise a near fine copy.

**[289] The Accuser. Tristan de Léonois. A Messiah.**

*By the Author of "Borgia." First edition. Large 8vo, viii, [2], 235pp. Original maize printed wrappers. London, Sidgwick and Jackson, Ltd. 1911.*

Unopened. Wrappers somewhat soiled, lightly chipped, and separated along joints. Except for wrappers, a well-preserved copy.

**[290] The Accuser, Tristan de Léonois, [and] A Messiah.****Bound with: The Tragedy of Pardon, [and] Dian.**

*By the Author of 'Borgia'. First edition. 8vo: viii, [2], 235pp; [2], 251pp. Terracotta Morocco spine and green buckram over boards, gilt-stamped spine. London, Sidgwick and Jackson, Ltd. 1911.*

Volume made up of 2 separate volumes of Field's plays, comprising 5 plays.

All of the preliminaries are present, including errata slips for both volumes.

Rubbing and light wear at head and tail of spine, internally fine.

**[291] MCNABB, Father Vincent. *The Orchard Floor.***

*Edited, with a Preface by Michael Field. First edition. 8vo, xi, [1], 164pp. Green cloth, rebound, spine lettered in gilt. London, Manchester, Birmingham, and Glasgow, R. & T. Washbourne, Ltd.; New York, Cincinnati, Chicago, Benziger Brothers, n.d. [Editor's note dated 1912].*

Fragments from sermons of Father Vincent McNabb, Michael Field's confessor.

Very good.

**[292] Poems of Adoration.**

*First edition. 8vo, vii, [1], 113pp, [1]. Original purple-blue cloth with cover design featuring a stylised altar by Charles Ricketts stamped in gilt; gilt lettering to spine. London and Edinburgh, Sands & Co. n.d. [1912].*

Edith Cooper's last work, published the year she died. Katharine Bradley died within 9 months of her.

Van Capelleveen, B 27.

Spine slightly sunned, with the bookplate of "Monasterii S. Brigitte de Sion, Chudleigh". St. Bridget's Abbey of Syon, which had existed since 1415, removed to Flanders after the dissolution of the monasteries. It returned to Devon in 1861. Very good copy.

**[293] Mystic Trees.**

*First edition. 8vo, 147pp. Original green cloth with cover design featuring a stylised tree and lamp by Charles Ricketts stamped in gilt; gilt lettering to spine. London, Eveleigh Nash. n.d. [1913].*

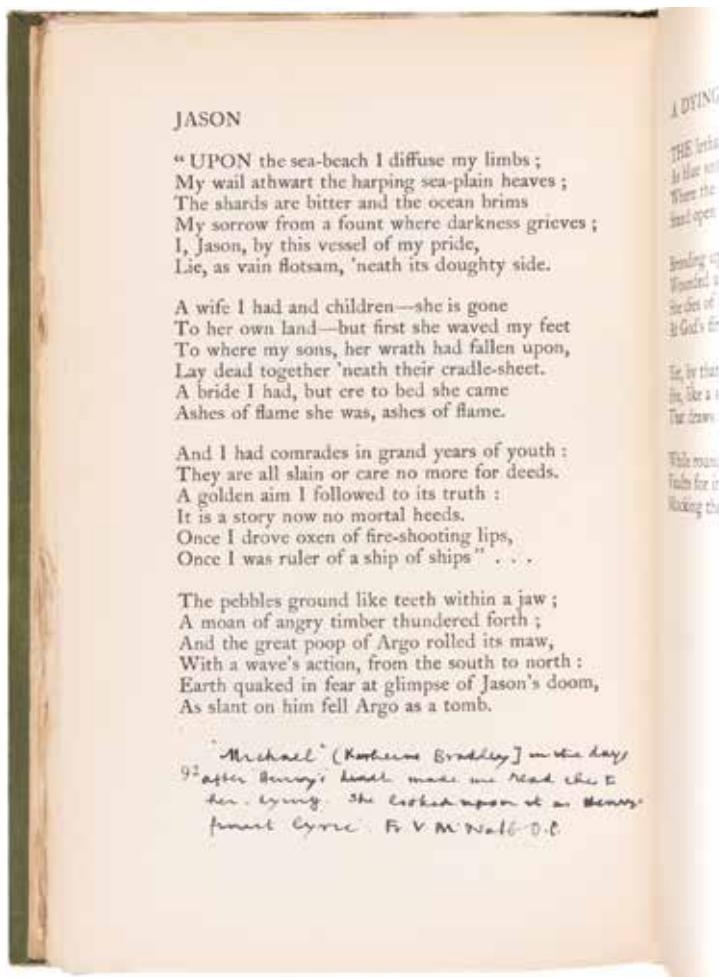
A fine, bright copy.

**[294] Dedicated: An Early Work by Michael Field.**

*First edition. 8vo, 124pp. Original green cloth with cover design featuring a stylised fountain by Charles Ricketts stamped in gilt; gilt lettering and design to spine. London, G. Bell & Sons Ltd. 1914.*

The copy of the authors' close friend and confessor, Fr. Vincent McNabb.

Inscribed by him on p. 92, underneath Cooper's poem, "Jason": "Michael" (Katharine Bradley) in the days after 'Henry's' death, made me read this to her, dying. She looked upon it as Henry's finest lyric", signed "Fr. V. M'Nabb O. C." Opening lines to the poem: "Upon the sea-beach I diffuse my limbs; / My wail athwart the harping sea-plain heaves; / The shards are bitter and the ocean brims / My sorrow from a fount where darkness grieves..." Bleak; a poem of palpable pain.



Bright copy with the bookplate of the “Library of the Dominican Fathers”, Kentish Town, on front pastedown, of which McNabb was a member.

**[295] [Another Copy].**

*First edition. 8vo, 124pp. Original green cloth with cover design featuring a stylised fountain by Charles Ricketts stamped in gilt; gilt lettering and design to spine. With the original plain tissue dustjacket. London, G. Bell & Sons Ltd. 1914.*

Near fine, and with the fragile tissue dustjacket present.

**[296] Deirdre, A Question of Memory, and Ras Byzance.**

*First edition. Tall 8vo, 171pp. Original yellow printed wrappers with yapp edges. London, The Poetry Bookshop. 1918.*

This volume includes a revised text of *A Question of Memory*, which was first published by Elkin Mathews and John Lane in 1893.

A near fine copy, with wrappers bright and immaculate, marred only by splits in the yapp edges.

**[297] In the Name of Time. A Tragedy.**

*First edition. Tall 8vo, 93pp. Original printed yellow wrappers with yapp edges. London, The Poetry Bookshop. 1919.*

T. Sturge Moore’s copy, with his signature on the front free endpaper in ink. Also a few passages highlighted with an “X” in pencil. Moore was Katharine Bradley’s executor, and she left to him “the bulk of the Michael Field papers ... twenty-eight white vellum volumes of their journals, as well as several volumes of miscellanea.” (Emma Donoghue, *We Are Michael Field* (2014), p. 143). Moore co-edited a selection from the journals, *Works and Days. From the Journal of Michael Field*, in 1933.

Missing the preliminary blank before the titlepage. Edges to printed wrappers with small chips and tears, wrappers also with light foxing, otherwise in good condition.

**[298] [Another Copy].**

*First edition. Tall 8vo, 93pp. Original printed yellow wrappers with yapp edges. London, The Poetry Bookshop. 1919.*

Splits and chips along yapp edges, wrappers generally soiled and with author and title written in hand on spine.

**[299] A Selection from the Poems of Michael Field.**

*Limited edition, no. XLVIII of 50 copies. Large 8vo, 142pp.*

*Original buff cloth, gilt lettering to upper board and spine, with original brown paper dustjacket printed in black. London, The Poetry Bookshop. 1923.*

Near fine copy in printed dustwrapper.

**[300] [Another Issue].**

*First edition. 8vo, 142pp. Original green paper over boards printed in black. London, The Poetry Bookshop. 1923.*

Inscribed, probably from the publisher Harold Monro “Ottoline [Morrell] from H” and dated “Xmas 1923.” Fading to spine and board edges, foxing to prelims, otherwise good.

**[301] The Wattlefold: Unpublished Poems by Michael Field.**

*Collected by Emily C. Fortey, with a preface by Fr. Vincent McNabb. First edition. 8vo, xi, [1], 206pp. Original green cloth, gilt lettering to spine. Oxford, Basil Blackwell. 1930.*

Fortey describes the volume as a gathering of “all that could be called religious poems in the treasured MS. left in my care.” Contrary to the claim in the title, Fortey indicates that “some half-dozen of [the poems in this volume] appeared in Catholic magazines during the life-time of the poets.” The Preface is written by McNabb.

Ink note on verso of half-title explaining the authors’ pseudonym; uneven fading to boards. Overall about very good.

**[302] Works and Days.**

*From the Journal of Michael Field. Edited by T. And D. C. Sturge Moore. Introduction by William Rothenstein. First edition.*

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*Association copy. 8vo xxii, 338pp. Original purple cloth, gilt lettering to spine, small gilt design to upper board. London, John Murray 1933.*

The copy of the author of the introduction, inscribed by him on the front free endpaper (“W. Rothenstein”), and with annotations and marginalia by him, commenting on and highlighting passages. Selected excerpts of Katharine Bradley and Edith Cooper’s diaries. Their diaries (29 volumes), ranging over the period from 1888 to 1914, are housed in the British Library.

Slight shelf lean, otherwise very good.

**[303] [Another Copy].**

*First edition. 8vo xxii, 338pp. Original purple cloth, gilt lettering to spine, small gilt design to upper board, with the original printed dustjacket. London, John Murray, 1933.*

Binding fine, text block with minor foxing along fore-edges; dustwrapper good, its spine age-toned, and with small losses at corners.

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## Kate Field

Kate Field (1838–1896) was an important and unique figure in the history of American journalism. In 1890 she founded “a lively weekly review, *Kate Field’s Washington* (1890–1895), in which she expressed her kaleidoscopic views on social, economic, and political issues” (Maurine H. Beasley, Kate Field ANB entry). Additionally, she was a successful paragraphist, a lecturer and an occasional actress known for her eccentric portrayals.

“In the realm of public issues she championed a national marriage law, tariff and civil service reform, temperance (not abstinence), and, somewhat belatedly (1893), woman suffrage. Although ambivalent on women’s issues, she helped found Sorosis, the first woman’s club devoted to intellectual pursuits, and took pride in describing herself as the only woman editor of a national review. At the same time, she exploited her considerable feminine charm.

According to her biographer, Field turned down opportunities to marry because she distrusted the institution.” (op.cit).

**[304] Autograph Sentiment Signed (“Kate Field”)**

*1 page oblong 8vo, London, 21 June 1877.*

Very droll and meta. A witty comment on the silliness of requesting and providing sentiments. Kathleen’s request, “Please write a sentiment”, followed by Kate’s question, “What is a sentiment?” which is concluded with Lucretia Perkins’s answer, “A sentiment is something you don’t believe in.” Ending: “There’s my autograph and much good may it do you!”

Near fine.

**[305] Autograph Letter Signed (“Kate Field”) to “Dear Mr. Field” about a lecture tour that he is arranging,**

*4 pages 12mo, Hotel Victoria, New York, 21 March 1883.*

A spirited letter, written to Mr Field (who she accepts as her “pilot” “through Colorado”); about her upcoming travel plans (“from Chicago to Denver”), accepting her free travel tickets, and touching on her upcoming public appearances.

She writes in a light and humorous tone of her “unconscionably long letter I wrote you a month ago”, mentioning it again later in the letter: “If you did not receive my missive, you’ve been spared a great deal, for I poured myself out most effusively and diffusively in a way I couldn’t repeat.” She writes of her accepting the free travel: “no one but you could have inspired him to make me a Deadhead [someone who travels for free], an animal I loathe as a rule, but I’ve determined to make myself an exception on account of the weather, I mean on account of my general idiocy for two years past in lading out money pro bono publico. The publico may now ladle out a little in return.”

She also touches on a matter of business, although suggests it can wait: “Remember, if there’s money in my public appearances my manager doesn’t work for love, but it will be time enough to settle details when I live to shake hands with you.” And adds a postscript: “I shall probably correspond [during the tour] for an

Eastern paper." This letter fully displays her personable, extravagant, humorous, self-deprecating style. Near fine.

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**[306] FINDLATER, Jane Helen. *Rachel*.**

*First edition. 8vo, 319pp, 40pp [publisher's ads dated December 1898]. Original red vertically ribbed cloth, title within a border stamped in gilt to upper board and spine. London, Methuen & Co. 1899.*

Jane Findlater wrote independently, but also frequently in collaboration with her sister, Mary Findlater. The pair grew up in a restrictive and remote environment in rural Perthshire (their father was a minister in the Free Church of Scotland at Lochearnhead) and the isolation of those early years forged a deep sibling bond that lasted until Jane's death in 1946, aged 80. Mary was engaged to be married at one time but broke it off when she realised it would mean separation from her sister (Thereafter, the sisters would joke that "we could only marry a Mormon" (Mackenzie, 24, quoted in Jane Eldridge Miller's *Mary Findlater* ODNB entry). Their first major success was Jane's *The Green Graves of Balgowie* (1896), which launched their careers and found admirers in notable celebrities including Gladstone and Ellen Terry. In the late 1890s and 1910s they were popular in both the UK and in America; the pair counted among their friends Mary Cholmondeley and Henry James; and wrote a book, *The Affair at the Inn* (1904), with Kate Douglas Wiggin and Allan McAuley. Their novels often dealt with the restrictions placed on women, and their works often incorporated their view (which was borne out by their lived experience) that marriage did not necessarily mean a happy ending.

Ownership inscription to front free endpaper, some marking to cloth, offsetting to endpapers, else a very good copy.

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## George Fleming (Julia Constance Fletcher)

Fletcher (1853–1938) was born in America but, after her parents' divorce, spent most of her formative years between Venice and London. When she was 18 she achieved fame with her *A Nile Novel, or, Kismet* (1876), which was followed by *Mirage* (1878). Both works deal with the adventures of American travellers abroad. Aside from her novels, Fletcher wrote incisive literary criticism for the *Times Literary Supplement* from 1902 to 1910, and counted among her famous literary friends Elizabeth Robins, Lucas Malet (Mary St. Leger Kingsley), Henry James, Rudyard Kipling, Walter Pater, and Browning. She was also a close friend of Wilde's, who was charmed by her. She contributed to *The Woman's World* while he was editor. "Oscar Wilde said, 'She writes as cleverly as she talks,' and in 1878 dedicated his prize-winning Newdigate poem 'Ravenna' to her" (Blain *et al.*, p. 379).

### [307] For Plain Women Only.

*The Mayfair Set, No. 4. First American edition. 8vo, 202pp, [1], [5pp ads]. Titlepage by Patten Wilson. Attractive art nouveau binding design featuring roses, thorns and unfurling leaves, unsigned. New York, The Merriam Co.; London, John Lane. 1896.*

Aesthetic manual relating to fashion and dress, written in dialogue. "The fashion advice in Fleming's manual resolves itself into the not particularly original statements that plump women should wear loose clothing and that plain girls need sympathy. But the fact that these basic maxims could be dressed up in fancy aesthetic garb shows how naturally aestheticism and fashion seemed to coincide by the 1890s – and how an aesthetic style could sell an otherwise unremarkable selection of advice." (Talia Schaffer, *The Forgotten Female Aesthetes: Literary Culture in Late-Victorian England* (2000), p.113).

Fleming originally published these dialogues in the *Pall Mall Gazette*, in the "Wares of Autolycus" column, which printed work

by the most intellectual and avant-garde women writers of the day. (op. cit.).

Preliminary leaf loose. Some light finger marking and staining to cloth otherwise a very good copy.

**[308] Little Stories about Women.**

*First edition. 8vo, 244pp. Original blue cloth with blind stamped art nouveau design to upper cover and spine, lettering in gilt to upper board and spine, publisher's device blind stamped on lower board. London, Grant Richards. 1897.*

“Several of these Little Stories have already appeared in the old National Observer and the New Review. One was first printed in Macmillan’s Magazine; others in the Speaker, the Sketch, and the Pall Mall Budget.” Includes ‘A Woman With No Nonsense About Her’.

Rubbing to edges, discolouration to portion of upper board and upper hinge, otherwise a nice bright copy.

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**[309] FORD, Isabella O. Miss Blake of Monkshalton.**

*First edition. 8vo, 212pp. Original green cloth, lettering in dark green to upper board and spine. London, John Murray. 1890.*

The author’s first book. Feminist fiction by a prominent social reformer, socialist, and suffragist.

“Her first novel, *Miss Blake of Monkshalton*, was written when Ford was involved in the great Manningham Mills strike over a threatened reduction in wages in Bradford. Despite the importance that Ford attached to women’s trade unionism and socialism, *Miss Blake* never touches on these issues. It is concerned instead with the plight of the largely middle-class women, confined at home and unable to escape, trapped – as the novel’s heroine, Anne Blake, sees it – in a “dusty uninteresting world, full of sordid people and unsatisfied desires” (p.2). Few other New Woman novels capture with such intensity the “stifling monotony” (p.110) of women’s domestic confinement as does *Miss Blake*. Indeed, it offers a vitriolic indictment of the expectations that thwarted women’s ambitions, in a way that anticipated

Radclyffe Hall's novel *The Unlit Lamp* (1924). In Ford's novel, Jane Blake tyrannically controls the purse strings in the family home – and also the lives of her younger sister, Emma, and her niece, Anne. Although Anne seeks to rebel against what she perceives to be the outdated conventions of female propriety and to establish a career for herself in London, she does so at the cost of shattering domestic tranquillity at Monkshalton, exacerbating her aunts' illnesses in the process. The price of Anne's freedom is thus the guilt of being responsible for defying the conventions that brought stability, if not happiness, to life at Monkshalton." (Waters, Chris, 'New Women and Socialist-Feminist Fiction: The Novels of Isabella Ford and Katharine Bruce Glasier', in *Rediscovering Forgotten Radicals, British Women Writers 1889–1939* (1993), pp.30–1).

Missing front free endpaper, and possibly half-title. First leaf (titlepage and epigram) loose. Library stamp to front pastedown, staining to cloth.

**[310] FORD, Isabella O. On the Threshold.**

*First edition. 8vo, 203pp, 32pp (publisher's ads, dated December 1895). Original blue cloth, design stamped in blind to upper board, gilt lettering to upper board and spine. London and New York, Edward Arnold. 1895.*

Inscribed "To Francis Cunningham From the author in remembrance of our walk over Col Forest [?] 1906."

Feminist fiction: WorldCat locates only the Harvard copy outside the UK copyright receipt copies.

Spine slightly sunned, endpapers foxed, otherwise a very good copy.

**[311] FORTESCUE-HARRISON, Nellie. So Runs My Dream. A Story.**

*First edition. 2 vols, 8vo, 312pp; 314pp. Original blue cloth, decoration of a floral sprig with berries in black and gilt to upper cover; gilt lettering to spine. London, Rivington. 1885.*

Inscribed on the title-page of both volumes: “A. M. from The Author. Nov / 87”.

Phil Cohen’s comment: “*So Runs My Dream* is a wild and improbable yarn featuring a baron who uses a live snake as a belt or necktie, and a beautiful violinist, who is friendly with the snake and on even better terms with the baron’s heir. Her guardian thwarts her marriage to the heir by revealing that she is the guardian’s daughter by a secret marriage to a woman who has a (hereditary) mental illness. The implication is that the heroine’s children would inevitably inherit the family malady. Along the way, she helps the heir ward off the efforts of a sinister Jesuit to take the family fortune for the church. For added interest, her guardian is a mesmerist, physician, and worse yet, a revolutionary Socialist. The novel got a poor review in the *Academy*, No. 668 (21 February 1885, p.130).”

Cloth rather thumbed, and light foxing to endpapers and preliminaries, but still a very good copy. Worldcat records no copies in North America.

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## Ellen Thorneycroft Fowler

Ellen Thorneycroft Fowler (1860–1929) was predominantly an author of romances, poetry, and children’s stories. Her novels occasionally feature strong minded women, for instance Isabel Carnaby in *Concerning Isabel Carnaby*, and its sequel. Her novels are brimful of wit, social commentary, and include observations on religion, gender politics etc. “The tone of Fowler’s fiction was agreeably light and witty and reviewers acclaimed her as a ‘brilliant’ observer of society” (Sutherland, p.231).

### [312] Songs and Sonnets.

*First edition. Tall 8vo, iv, 83pp. Original printed vegetable parchment-over-card wrappers. Printed [by Ballantyne, Hanson and Co. Edinburgh and London] for Private Circulation, 1888.*

The author's "first major publication" (Sutherland, p.231). Loosely inserted slip "From the Author" in holograph; also loosely inserted, printed leaf of Fowler's poem 'In Darkest England'.

Fragile item with the spine missing, the parchment badly chipped; internally clean and tight. In protective slipcase.

**[313] Autograph Letter Signed ("Ellen Thorneycroft Fowler") to "Dear Sir" [Grant Reid Esq.]**

*1 page 8vo with integral blank leaf, on crested stationery, Woodthorne, Wolverhampton, 4 March n.y. [c.1891].*

Letter thanking Grant Reid for the favourable review in the *Northern Figaro* (of which he was editor) and regretting that she has no copy of *Verses Grave and Gay* (1891) to send him. Given the reference to this volume, the letter was written during or after 1891.

Fine condition.

*Fowler, writing about her novel which would become Concerning Isabel Carnaby*

**[314] Autograph Card Signed ("Ellen Thorneycroft Fowler") to "Dear Dr. [William Robertson] Nicoll" wanting to change the title of her novel, which ended up titled Concerning Isabel Carnaby,**

*2 pages oblong 16mo, Woodthorne, Wolverhampton, 1 March n.y.*

Fowler writes to Nicoll mulling over whether she should change the title of her novel, which was then called *Paul Seaton*, to *The Member for Clayford* because the former is "so similar" to the title of Father Adderley's just-published work, *Paul Mercer*. If Nicoll agrees, she asks that he "please change it at once, before Messrs. Hodder & Stoughton begin to advertise it". She also thanks Nicoll for his notice of it in *The Bookman* and informs him that "I had my first batch of proofs yesterday."

In fact, this, her second novel, appeared as *Concerning Isabel Carnaby* in 1898. In it, Isabel falls in love with her tutor, Paul Seaton. Nicoll, a family friend, encouraged Fowler to try her hand at fiction. She writes to him not only as a personal literary advisor, but also in his capacity as editor of *The Bookman* and chief literary advisor to Hodder & Stoughton.

*Concerning Isabel Carnaby* made Thorneycroft Fowler's literary name. It features interesting and well-drawn female characters in particular, and, although a romance, it includes New Women themes. It was followed up with the sequel, *The Subjection of Isabel Carnaby* (1906).

Evidence of removal from an album in upper left corner of recto, not affecting text; overall, very good condition.

**[315] Concerning Isabel Carnaby.**

by Ellen Thorneycroft Fowler Author of "Cupid's Garden" "Verses Wise and Otherwise" and "Verses Grave and Gay". Third Edition. Blue cloth with gilt lettering, top edge gilt. [8], 360pp. London, Hodder and Stoughton. 1898.

*Concerning Isabel Carnaby* is a romantic story that engages in a light way with some feminist themes. One of its main areas of interest is its varied depiction of different female characters. The characters, generally, are cleverly drawn; and despite being particular and obvious 'types' (e.g. Alice Martin, the sentimental romantic; Joanna Seaton, sensible and hard-working; Paul Seaton, an Oxford type with lofty aspirations; Isabel Carnaby, a new woman type: independent-minded, quick witted, well-dressed, and intelligent), they never stray into the realm of caricature. The dialogue is amusing, realistic and sharp.

When Isabel Carnaby is introduced (off-screen, as it were, by her aunt-in-law Lady Ersaile), she is "not pretty, but smart and stylish, and knows how to put her clothes on. And she is dreadfully clever. She positively terrified me the last time she was over in England" (p.88). Lady Ersaile adds, "[Isabel] reads a good deal, and says sharp things, and you never know whether she is laughing at you or not." Miss Carnaby is also described as being

“vain”, there is an implication is that she is *too* clever, and yet she is also “awfully pleasant”, and “has the knack of getting on with anybody.” When Isabel makes an appearance (from India, four years later) Paul Seaton (the tutor at Esdaile Court) is disposed to dislike her (“Isabel followed them with an air of perfect assurance that somehow irritated Paul”), but she wins him over almost immediately (due to the aforementioned quick wittedness, general amiability, and humour). Numerous trials and tribulations follow before the happy ending is reached.

Alice Martin’s thoughts on Isabel Carnaby: “I couldn’t exactly say that I don’t admire her; she is so modern and up-to-date, that I regard her as a sort of national institution that one ought to feel proud of – a specimen of what the nineteenth century can produce. But she never attracts me in the least; she is cold and brilliant and hard, like a diamond, and has nothing lovable about her, as far as I can see.” (p.327).

A contemporary bookmark (bookmark/advert for Scottish Widows) was found at one of the climactic moments of the book (p.322, chapter beginning, ‘For Conscience’ Sake’): the coming together of Edgar and Alice (finally), the more moderate, measured couple.

A bright copy with contemporary inscription. Preliminary and terminal leaves foxed.

**[316] [Another Edition].**

*Cambridge Classics Series. Polychrome art nouveau binding. 12mo, xii, 374pp. New York, Hurst and Company. n.d. [c.1901].*

Fragmentary dustwrapper present. Endpapers discoloured, but internally clean. Cloth binding, with its art deco floral design, is attractive and in good order.

**[317] The Subjection of Isabel Carnaby.**

*First American Edition. 8vo, vii, 357pp. Brown cloth, white lettering, decoration stamped in blind, with an oval onlay featuring Isabel Carnaby. New York, Dodd, Mead & Company. 1906.*

The sequel to *Concerning Isabel Carnaby* (1898). Isabel Carnaby, a “modern woman”, has married her beau from the last book, Paul Seaton. He is not a rich man, and Paul worries that love is not enough for such a woman as Isabel Carnaby.

Spine slightly dulled and with a couple of small marks. Touch of foxing to endpapers and light marking to dedication page. A very good copy.

**[318] Autograph Letter Signed (“Ellen Thorneycroft Fowler”) to “Dear Sir” [Grant Reid Esq.] asking for a reciprocal favour,**

*1 page 8vo with integral blank leaf, Woodthorne, Wolverhampton, 14 April 1896.*

Thorneycroft Fowler sends Reid “my book of photographs as requested” and asks that Reid send her “six copies of the papers containing my portrait and the reviews of my poems.” She also requests that he send her photo back “if possible, when you have done with it.” She is probably referring to *Verses Wise and Otherwise* (1896).

Fine condition.

**[319] Autograph Letter Signed (“Ellen Thorneycroft Fowler”) thanking an unknown recipient, “Dear Madam”, for praising her books.**

*1 page 8vo, Woodthorne, Wolverhampton, 26 March 1901.*

“I am delighted to learn that you like my books so much, I am greatly obliged to you for telling me so.”

Mounted on album card, trimmed and age toned, particularly at the edges, though still entirely legible.

WITH: Photograph of the author, full length, clipped from a periodical, but with the author’s original signature. Mounted on album card, with light creasing.

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**[320] FULLER, Anna. A Literary Courtship under the Auspices of Pike's Peak.**

*First edition. Small 8vo, 184pp, [2pp ads]. Original cream cloth with design and lettering stamped in gilt to upper board and spine. New York and London, G. P. Putnam's Sons. 1893.*

A male author argues that a book by a woman has an advantage in the marketplace and writes a novel using a female pseudonym to prove his point. The book succeeds wildly. The pseudonym leads him to a woman who bears the same name as his pseudonym, and who may or may not be an author herself. They court and marry. The related themes of authorship-and-deception and authorship-and-gender are amusingly elaborated.

Cloth slightly discoloured, spine darkened, ownership inscription on preliminary; still good.

**[321] [Another Copy].**

*First edition. Small 8vo, 184pp. Original light green cloth with design stamped in green to upper board, gilt lettering to upper cover and spine, brown endpapers. New York and London, G. P. Putnam's Sons. 1893.*

Cloth slightly discoloured, spine darkened. Bookplate to front pastedown, small loss to front free endpaper. A good reading copy.

**[322] Two Autograph Letters Signed ("Anna Fuller"), to her publisher, Mr Putnam,**

*8 pages 8vo, 191 Commonwealth Avenue, Monadnock New Hampshire, 21 February and 16 July 1897.*

The first, thanking Putman for a recently received statement of sales and payment – “the statement of sales, the check and the note, are all most gratifying” – and circumlocutorily describing her joy that “that ‘poor bull-dozed publisher’” who supported “a certain “young woman of Boston” when she first began scribbling, was not wholly ill-advised when he decided to set her on her feet and find out whether she had the power of locomotion.” She discusses the very generous advance for the “holiday edition” of an unspecified work; and expresses regret that she has nothing

immediately forthcoming ("alas! I am thus far empty handed, if not empty headed!") as so much of her time has recently been spent taking care of her ill roommate, Miss Frothingham, and in moving house. "Meanwhile, my mind has recurred once more to the possibility of a collection of stories for young girls which I think I could furnish with small expenditure of time and effort": possibly thinking ahead to *A Bookful of Girls* (1905).

The second letter, gratefully acknowledging receipt of "the delightful new edition of 'Authors and Publishers' ... My view of the Pratt wardrobe is the other way around from yours, for I imagined that it was I who had given all the trouble & that you would be only too glad to be clean quit of me for the present." The reference is likely to *Pratt Portraits: Sketched in a New England Suburb* originally published by Putnam in 1892. There was a reprint the year of this letter. "... I know too well how to value the 'commercial spirit' that has so revived my languishing Bank balance." Mentioning her forthcoming work "Little Jocelyn."

Fuller was noted for the originality of her plots and heroines. She often addressed gender roles. (Blain et al., p. 401).

Both letters in very good condition.

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[323] **GARLAND**, Hamlin (1860–1940). American writer.  
**Autograph Letter Signed ("Hamlin Garland") to an editor,**  
*2 pages slim 4to titled 'Two Brave Women', 22 September 1891;*  
*with ALS (final page only), n.p., n.d.*

Garland writes to the editor "of two women who are working alone on a Southern farm under serious difficulties." "The farm is a rented farm, the lease expires soon, the owner is a brute and has tyranized [?] over the women and they must soon move." He writes on behalf of these women who are seeking a partner to help solve their quandary: "I take the greatest interest in their case because they are so brave in their opposition to contemporary Southern ideas of what women ought to do."

With: Last page of an Autograph Letter Signed ("Hamlin Garland") about an "assault" and a related "study" he is working on that will stress more "the sociological facts of American society

than another “literary filler” and a large part of my study will be put upon the present and the American.”

In 1895, Garland published *Rose of Dutcher's Coolly*, a novel with a New Woman protagonist, “in which the heroine renounces the prospect of a life spent on the farm in favor of marriage to an urban newspaperman and a career as a city-dweller.” Garland won the Pulitzer Prize for Biography for *Daughter of the Middle Border* in 1921.

‘Two Brave Women’ letter: paper rather age-toned and chipped along the edges, not affecting text. Second letter (page 3 only): minor loss at bottom edge, not affecting text.

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[324] **GILLINGTON, M. C. and A. E. [May Clarissa and Alice Elizabeth]. Poems.**

*First edition. 8vo, xii, 99pp. Original vegetable parchment wrappers printed in red folded over card. London, Elliot Stock. 1892.*

Loosely inserted poem entitled “The Haven”, and signed “May Byron”, the married name of May Clarissa Gillington Byron, co-author of this book. (We have not been able to confirm the handwriting).

May wrote numerous children's, religious, and cookery books, and is best remembered for her authorised abridgements of J. M. Barrie's *Peter Pan* books for young readers, and the “A Day With” series (e.g. *A Day with Coleridge*, *A Day with Shakespeare*, *A Day with Rossetti* etc) where the reader is transported to spend a day with great writers, artists, composers etc. May co-authored this book with her sister Alice Elizabeth Gillington. Alice, who also published under the names Betty Gillington and the Romany Rawny, later became affiliated with the Gypsy lifestyle, living in a caravan, compiling items from Romany oral tradition including folklore, songs, and singing games; and occasionally published works on these aspects of traveller life.

‘Tryst of the Night’ (pp.17–18) is included in Linda K. Hughes (ed.), *New Woman Poets: An Anthology* (2001): Hughes writes how it “presents a palpitating autoerotic experience as the lone woman

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speaker loses herself in sensuous union with the night and sea” (op. cit. p.3).

Wrapper rather age-spotted, book internally clean and in good condition.

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## Katharine Bruce Glasier

Katharine Bruce Glasier, 1867–1950, socialist politician, journalist, writer, also wrote under her maiden name Katharine St. John Conway. She studied classics at Newnham College Cambridge, and, in spite of the fact that women were not awarded degrees at the time, appended the usual “BA” to her name (Laurence Thompson, *The Enthusiasts: A Biography of John & Katharine Bruce Glasier* (1971), p.63). In 1893 she was one of the founding members of the Independent Labour Party.

### [325] Aimée Furniss, Scholar. A Story.

*First edition. 8vo, 126pp, [1], 1p [publisher's advert]. Originally red vertically ribbed cloth with gilt lettering. London, “Clarion” Office. 1896.*

The printed dedication is “to my husband, John Bruce Glasier, in the love of comrades.”

This novel has many autobiographical elements including the character’s school teaching career, high Anglicanism, socialism, and eventual discovery of a like-minded partner. WorldCat reports only Harvard and Huntington copies in the USA.

Upper and fore-edges to cloth slightly sunned. Ownership inscription to front pastedown, lightly foxed endpapers, pages age-toned. Still a good copy.

### [326] Tales from the Derbyshire Hills.

*Pastorals from the Peak District. First edition. 8vo, 180pp. Original yellow cloth, brown lettering and design of a woman reading. London, Independent Labour Party. 1907.*

A collection of stories that first appeared in magazines and newspapers.

Some markings to cloth, spine slightly discoloured, pages lightly age-toned. About very good.

**[327] Dolly-Logues.**

*First edition. 8vo, [5], 62pp. London, Independent Labour Party Publication Department, n.d. [1926].*

Inscribed by the author on the title-page: "All greeting! Katharine Bruce Glasier." A collection of pieces that appeared in the Woman's Column of the Independent Labour Party's *Birmingham Town Crier* in 1919. In the Foreword, Glasier writes, "The I. L. P., like all other movements for human "whole"-ing can only be made by men and women who live their creed... In "Dolly-Logues" the story is told of how a Socialist woman strove to realise her ideal in the unhopeful surroundings of an early Victorian villa ..."

The front wrapper indicates that this volume is "Dedicated to Sybil Thorndike's 'St. Joan.'" A photographic image of Thorndike appears below the dedication, along with a facsimile signature.

Wrapper browned, light wear to top joint, foot of spine; overall, a nice copy.

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## Elinor Glyn

A British novelist and socialite, Glyn (1864–1943), pioneered the popular erotic novel, writing for the female reader (a radical idea at the time). Her greatest success, *Three Weeks*, appeared as her sixth book, in 1907. She married unsatisfactorily and had a number of affairs, the longest with George Curzon, the first Marquess, who abruptly and unceremoniously ended their relationship after almost 10 years. She worked as a Hollywood script writer, film director and talent developer during the 'Twenties, and was credited with a major part in making famous Gloria Swanson and Clara Bow.

**[328] The Damsel and the Sage: A Woman's Whimsies.**

*First edition. 8vo, 77pp. Original quarter green cloth, paper covered boards, titles stamped in green on upper cover and spine. London, Duckworth & Co. 1903.*

Phil Cohen's description: "A series of dialogs between a cranky old sage and a woman who purports to be genuinely wise in a worldly, cynical way. Each encounter ends with an aphorism that is supposed to be witty, but is not. An early title by the author who introduced fictional soft porn to the British public."

Unopened. Boards a little discoloured, endpapers foxed. A good copy.

**[329] Autograph Letter Signed ("Elinor Glyn") to an unknown recipient ("Dear Sir") about her novel, Three Weeks (1907),**

*3 pages 8vo, 15 Shelley Court, Tite Street, Chelsea, 3 Feb. n.y. [but some time around 1913].*

In part: "My "Three Weeks" has already been translated into Italian about six years ago and the book had a great success at the time there. I have not a copy with me here so cannot remember who published it. My agent —Mr. Hughes Massie would know though. I send you my "Advice to Young Authors" [not present] & hope that your "Guide" will be successful."

Very good condition.

**[330] GORE-BOOTH, Eva [Selina]. The One and the Many.**

*First edition. 8vo, vii, 111pp. Original mauve cloth, minimal gilt design and gilt lettering to upper board and spine. London, New York, and Bombay, Longmans, Green, and Co. 1904.*

Inscribed by the author on the titlepage: "Gladys Ruider from EGB" and dated "Sept. 1910." The is first book appearance of her much-anthologised 'The Little Waves of Breffny' (p.73). Gore-Booth, Irish nationalist, suffragist, contributor to *The Yellow Book*, friend of W. B. Yeats and inspiration of one of his great poems: "In Memory of Eva Gore-Booth and Her Sister Con Markiewicz", which includes the lines

“The light of evening, Lissadell,  
 Great windows open to the south,  
 Two girls in silk kimonos, both  
 Beautiful, one a gazelle.”

Spine and edges of boards darkened, otherwise very good.

**[331] GORE-BOOTH, Eva Selina. Printed Order of Service  
 from Eva Gore-Booth's memorial service**

*8vo, 4pp. St. John's Church, Hampstead, 3 July 1926.*

Very good condition.

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**[332] GORST, Mrs. Harold E. And Afterwards?**

*First edition. 8vo, 232pp. Original red cloth, boards stamped in  
 blind, gilt lettering to spine. London, Greening & Co., Ltd. 1901.*

Chapter 1 is short and to the point, and sets the novel up in only two sentences: “The man went on his way out into the world and forgot. It was only the woman who, as usual, remained behind to suffer and remember.” Feminist fiction about a woman who is left with an illegitimate child. Apparently rare – WorldCat finds no copies beyond the copyright receipt copies, and digital surrogates are not found in the usual places.

Spine rather creased and dulled; it has likely had some attention, as it is rather stiff and unyielding. Scattered foxing to edges. A good reading copy.

**[333] GORST, Mrs. Harold E. The Light.**

*Eight Drawings by A. J. Gough. First American edition. 8vo,  
 355pp. Original ochre cloth, lettering and design stamped in white  
 and blind to upper board, white lettering to spine. New York, B.  
 W. Dodge and Company. 1907.*

The first American edition followed the English edition by one year.

The travails of a country girl, Margaret, who is orphaned and ends up in service. She is seduced, abandoned, and gives birth to a blind child. Frederick Taber Cooper, for *The Bookman*, calls

it “a straightforward, sombre, rather cruel story, just as real life is sometimes sombre and rather cruel”, but ultimately “a careful, earnest piece of work”. Of the story he writes how Margaret is “sent out to service under the hard and unjust conditions that are too often the lot of youth and inexperience.” “It is merely a new version of an old story; a girl’s temptation, her weakness and her shame – a series of ruggedly sincere and painful pictures of the maternity ward in a charity hospital; the young mother’s pitiful clinging to the little child, born blind; her brave struggle to keep herself respectable and earn the child’s daily bread in the great, seething hive of London; and finally her loss of courage, and, in her darkest hour, how the child, from out of his darkness, point her the way to the light.” (Frederic Taber Cooper, ‘Some Recent Books’, *The Bookman*, February 1908, p.670–1).

Inscription on front free endpaper, lettering on spine a trifle rubbed. Very good copy.

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## Sarah Grand

Frances Elizabeth Bellenden Clarke, who wrote as Sarah Grand, 1854–1943, was a major pioneer in feminist fiction. “Feminist novelist and lecturer Sarah Grand, who coined the term ‘New Woman’ in 1894, was both a proponent and a personification of that exemplary figure. Grand’s influential novels, essays, and speeches ranged over the education of women, marriage laws and customs, the sexual double standard, venereal disease, vivisection, and the changing roles and behaviour of women in private and public life. Her fiction (six novels and one collection of stories were published between 1888 and 1900) has been variously described as psychological realism, propaganda, melodrama, and problem fiction. Characterised by earnestness, ideology, and experimental narrative techniques, some of these books are aesthetically more successful than others; however, their daring presentation of important and sensitive issues made them all politically and literarily significant” (Cevasco (ed.), p. 240).

Joan Huddleston places Grand “midway” between the two extremes reached by New Woman authors: “Her tone verges on the

strident at times when dealing with the failings of her male characters, but on the whole she is a perceptive and intelligently cool critic of the social scene ... In each of her three most important novels, *Ideala* (1888), *The Heavenly Twins* (1893), and *The Beth Book* (1897), she forced social problems into the novel form, as a way of bringing the issues she dealt with into the hands of the women who might never go to a Pioneer Club lecture or to a W.S.P.U. meeting, but who might learn something to their advantage through the gentler medium of a novel, and who might take more notice of advice given by a novelist to them in the privacy of their own reading. Sarah Grand was a feminist, determined to break what she called 'the conspiracy of silence' on certain issues that affected women very strongly, but she was a modest feminist, with no revolutionary suggestions for the future social conduct of the sexes. She was in many ways old-fashioned in her views, for example she accepted that marriage was a girl's main aim in life, and wanted only to ensure that the choice of marriage partner was made more intelligently than in the past and that women understood the higher standard they must require of their men. Her importance as a feminist writer lies in description rather than prescription. In *Ideala* she reveals vividly the way marriage to a loose-living man can affect a sensitive woman. Without melodrama she makes it clear that instability in the marital relationship can create not only unhappiness but can cause serious impedance to a woman's development. In *The Heavenly Twins* she covers a good deal more ground." (Joan Huddleston in her Introduction to Grand's bibliography. Victorian Research Guides no.1, Sarah Grand).

[334] [as Frances McFall]. **Two Dear Little Feet.**

*First edition. Small 8vo, viii, 9–125pp, [3pp ads]. Original publisher's cloth, gilt lettering, decorations stamped in black, pictorial onlay to upper board depicting two women looking at an infant in a crib. London, Jarrold and Son, n.d. [1880].*

The author's first book, preceding her next by eight years. Surprisingly not a book of poetry for infants, but a cautionary tale against damaging the contemporary fashion for unergonomic shoes, which leave the protagonist, Laura, with deformed feet.

Joan Huddleston, 1, according to whom *Two Dear Little Feet* “is a very thin moralising fable about the evils of wearing tight shoes for the sake of fashion.” One is tempted to say that fables can never be too thin or too rare, and this book certainly conforms to the latter, with WorldCat reporting no copies in the USA, and only one outside the British copyright receipt libraries.

Gift inscription; rear hinge starting, otherwise a very good copy.

**[335] *Ideala. A Study from Life.***

*First edition, second printing. Recased in a modern cloth binding; new grey endpapers; white label to spine, printed in black; red speckled edges. 8vo, viii, 305pp. London, E. W. Allen; Warrington, Guardian Office. 1888.*

The author’s first novel, published anonymously, it features an early figuring of a New Woman protagonist in fiction (prior to the coining of the phrase). The first title in a trilogy completed by *The Heavenly Twins* (1893) and *The Beth Book* (1897). An important landmark in fiction, with its independent protagonist (partially modelled on Grand’s own lived experience; her unhappy marriage) and, in places, making use of an almost proto-modernist narrative style.

Huddleston cites an edition privately printed at Warrington, Guardian Office (Huddleston, 2); whereas Huddleston 3, is the present edition published by Allen. This joint imprint is not included in Huddleston’s bibliography, and we have not been able to locate a copy that conforms with Huddleston 2, and note the imprint of the current copy: “Printed at the Guardian Office, Warrington” on p. 305, with cancel titlepage. WorldCat locates, beyond the copyright copies, only the copy at the Charles Young Research Library of UCLA, “bought from Ximenes, 1981”.

Rebound in contemporary cloth, minor marking to cloth. Internally clean and tight.

**[336] *[Another Edition].***

*By Sarah Grand. Author of “Heavenly Twins” etc. Later edition. 12mo, 192pp. Blue cloth with silver decorative floral border to*

*upper cover, silver titling to upper cover and spine. Chicago, Donohue, Henneberry & Co. [after 1893].*

Huddleston, 8.

Inscribed on the front free endpaper, “Caroline from Katharine”. Title page detached, pages age toned and brittle. Chips to a handful of page tips, a couple of loose pages. Spine dulled, bumping/loss to tips.

**[337] Singarily Deluded.**

*By the Author of “Ideala: A Study from Life.” First edition in book form. 8vo, 272pp, 24pp [ads]. Original blue cloth, ornate border stamped in blind to boards, titles stamped in gilt to spine. Edinburgh and London, William Blackwood and Sons. 1893.*

An anonymously published novel that immediately preceded the author’s debut as “Sarah Grand” with *The Heavenly Twins*. Originally appeared in *Blackwood’s Magazine* the previous year. Not a New Woman novel, but more of a romance. Huddleston, 23.

Very good copy with rubbed joints and tips, marking to boards, front hinge somewhat cracked, but holding firm.

*Letter dating from the year Frances  
Elizabeth Bellenden Clarke McFall  
changed her name to Sarah Grand*

**[338] Autograph Letter Signed (“Sarah Grand”)**

*1 page 8vo with monogrammed headed writing paper, 24 Sinclair Road, 23 June 1893.*

Cordially accepting Mrs Howarth’s invitation “for Chambers [her husband] and myself”; “Archie [their son] has another engagement.” She sympathises with the recipient: “I am obliged to give up calling [?] too, so I sympathise with you, and I do think working women like ourselves should be excused.”

Letter dating from the year Frances Elizabeth Bellenden Clarke McFall took up the name Sarah Grand, and the same year her novel *The Heavenly Twins* was published.

Nice condition.

**[339] The Heavenly Twins.**

*First edition, second issue. 3 vols. 8vo, xv, 299pp (vol.I); 283pp (vol.II); 274pp, 16pp [publisher's ads, dated November 1892] (vol.III). Original green cloth, lettering and design in black (upper board), lettering stamped in gilt (spine). London, William Heinemann. 1893.*

*The Heavenly Twins* forms part of a trilogy, the first being *Ideala* (1888), the final being *The Beth Book* (1897).

Called by Huddleston “a Jamesian ‘baggy monster’”, she also cites Mark Twain, who said of it, “The grammar is often dreadful, but never mind that, it is a good strong book” (Huddleston, Introduction).

The first half of this immensely successful book describes the lives of two twins, Angelica and Diavolo. As children they are both irrepressible, energetic and daring, but as they grow older they are forced to take different paths. Diavolo is given a good education and finally leaves home for an army career, while Angelica follows a conventionally female path and becomes trapped in domestic routine. The second half of the book concentrates on two women, Edith and Evadne. Religious and naïve, Edith unknowingly marries a syphilitic naval officer, and both she and her child contract the disease. After a period of mental degeneration, Edith dies. Evadne, who has studied anatomy, physiology and pathology, refuses to consummate her marriage after discovering that her husband has had a previous affair, and lives a sexless life. She is frustrated as a result and has a mental breakdown, but she recovers from this after the death of her husband and marries again. Like Grand’s *The Beth Book*, the novel explicitly addresses sexual/political issues. The lives of the twins reflect the inequality of educational opportunity, while Edith and Evadne represent the ‘old’ and ‘New Woman’ respectively. Despite Evadne’s learning, however, she becomes trapped in a life of repression after prom-

ising her husband that she will not become active in the women's movement. (*Victorian Literature from 1830 to 1900*, Jane Thomas et al, p.136).

Contemporary reviews for *The Heavenly Twins*: "Exceptionally brilliant in dialogue, and dealing with modern society life, this book has a purpose – to draw out and emancipate women." (The Guardian); "As surely as *Tess of the d'Urbervilles* swept all before it last year, so surely has Sarah Grand's *Heavenly Twins* provoked the greatest attention and comment this season. It is a most daringly original work ... Sarah Grand is a notable Woman's Righter, but her book is the one asked for at Mudie's, suburban, and seaside libraries, and discussed at every hotel table in the kingdom..." (The Manchester Examiner).

Huddleston, 11. (Huddleston, 10, has the first edition as a privately printed volume [Warrington: Guardian office, 1892], the year before this, the same sheets issued as a three-decker).

An ex-library copy, with the labels from Coome's Library of Regent Street, struck through and noted "purchased". Scattered foxing, corners bumped, still a good copy.

**[340] Bust profile cabinet photograph signed ("Sarah Grand"),**

*17 x 11cm. London, Mr. H. S. Mendelssohn's Studios. [c. late 1880s].*

This image was used as the frontispiece for *Our Manifold Nature* (1894).

A couple of minor marks to the image, otherwise in very good condition.



**[341] Our Manifold Nature.**

*First edition. Photographic frontispiece portrait of the author. 8vo, viii, 271pp, [2], 20pp ads [dated March 1894]. Original green cloth with decoration and lettering stamped in gilt to upper board and spine. London, William Heinemann. 1894.*

A collection of five long stories: 'The Yellow Leaf', 'Eugenia', 'Ah Man', 'Kane, A Soldier Servant', 'Janey, A Humble Administrator', 'Boomellen'. "These stories are simply what they profess to be – studies from life of our manifold nature" (Grand, in her Preface).

Huddleston, 42.

Contemporary pencil inscription and ownership label of W. Brinckman with some offsetting. Frontispiece's tissue guard foxed, title-page ditto. Rubbing at head and foot of spine and along joints, pages slightly browned, still a very good copy.

**[342] The Beth Book.**

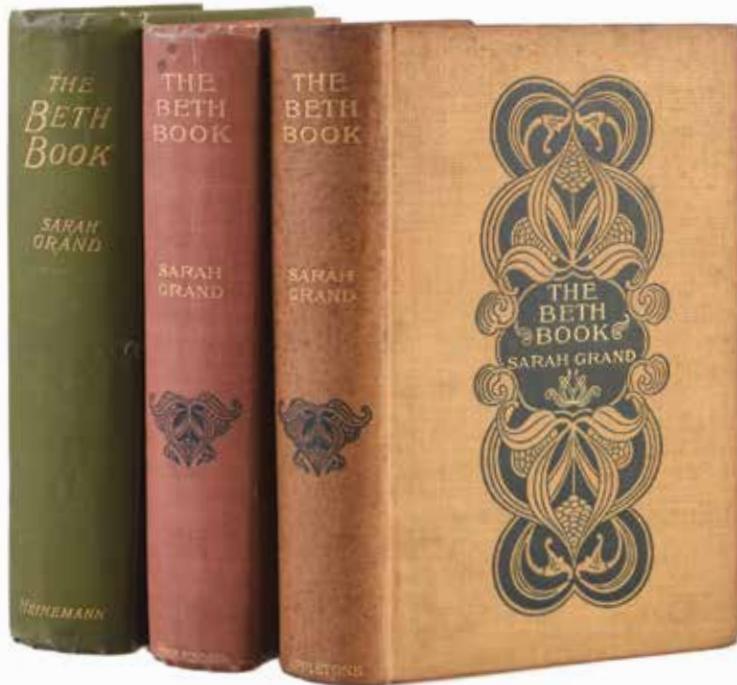
*Being a Study from the Life of Elizabeth Caldwell Maclure, A Woman of Genius. First English edition. 8vo, 527pp, [6pp ads], 16pp ads. Original green cloth with decoration and lettering stamped in gilt to upper board and spine. Heinemann prospectus. London, William Heinemann, 1898. [1897].*

The third in Grand's feminist trilogy that commenced with *Ideala* (1888), continued with *The Heavenly Twins* (1893), and concluded with this, her semi-autobiographical *The Beth Book*.

The first English edition. Dated 1898 on titlepage, but publisher's prospectus is dated 1897 (announcing books to be published in November 1897); U.S. copyright notice, without publisher's name, dated 1897, on verso of titlepage.

Huddleston lists the American and Canadian first editions at nos.28 and 29 respectively (both 1897), with this edition at no.30.

Endpapers slightly browned, one gathering proud. Small dent to spine, a couple of minor marks to board, otherwise in very good order.



**[343] [Another Edition.]**

*First American edition. 8vo, 573pp, [10pp ads]. Original terra cotta cloth with art nouveau design on upper board and spine, lettering in gilt on upper board and spine. New York, D. Appleton and Company. 1897.*

Binding variant in terra cotta cloth.

Huddleston, 28.

Two small spots, to top portion of spine, some marking to the lower board, three small wormholes to the paper along the rear hinge, marks and ring marks to rear endpapers, else very good.

**[344] [Another Copy.]**

*First American edition. 8vo, 573pp, [10pp ads]. Original mustard cloth with art nouveau design on upper board and spine, lettering in gilt on upper board and spine. New York, D. Appleton and Company. 1897.*

Binding variant in mustard cloth, otherwise identical to the above.

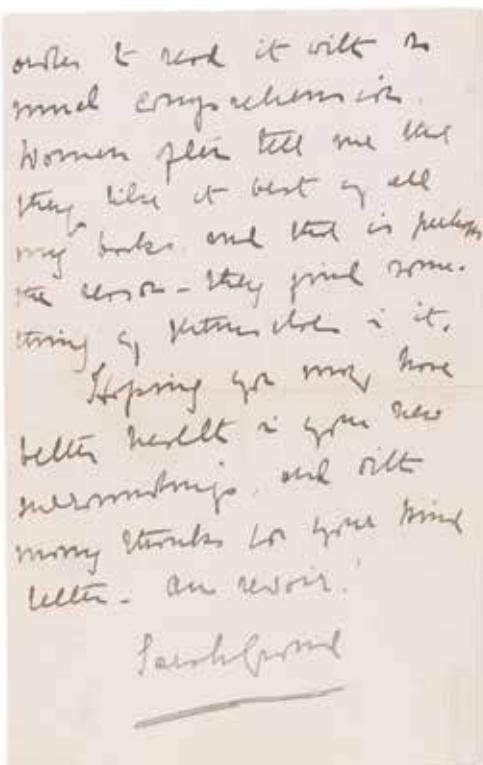
Huddleston, 28.

Very good copy with binding somewhat spotted and discoloured, internally clean.

### *Sarah Grand on her landmark feminist novel, Ideala*

[345] Two Autograph Letters Signed ("Sarah Grand") to "Dear Mrs [Alice] Ramsden",

5 pages 8vo both with associated envelopes, *The Grey House*, Langton, Tunbridge Wells, 2 December 1898 (1 page with integral blank leaf) and 28 May 1900 (4 pages). 1898.



order & read it with a mixed expression in. Women few tell me the they like it best of all my books, and that is probably the case - they find some. variety of interest in it. Spring up my now better health & you new surroundings, and will many thanks to you kind letter - an ever. Sarah Grand

The first accepting an invitation from Mrs Ramsden, who was at that time a neighbour. The second, much longer and more interesting, begins with Grand lamenting that the pair had missed their window to become great friends, due to their "suffer[ing] from the same malady – an invincible shyness", and now Mrs Ramsden is going "away for good", "the opportunity is lost"; thus, Grand writes "depriving [her] of a great pleasure" and that she "very much regret[s] it. Grand seems most sincere in her disappointment: "I have always wanted to know you well. But before I could summon the courage to make my special advance, I was told that you

had gone away for good ... We may be neighbours again somewhere--it is not very likely, but we may; and if we are, do let us register a vow to make each other's acquaintance."

She then writes about her novel, *Ideala*: "What you say about *Ideala* is a great pleasure to me. I am so glad to know when you read it and how it struck you. You must have been a young girl then, just beginning to think and understand. I was 27 when I wrote the book, and I confess I had to look within for much of it--just as you would have to do, no doubt, in order to read it with so much comprehension. Women often tell me that they like it best of all my books, and that is perhaps the reason--they find something of themselves in it ..."

The recipient is Alice Ramsden, née Hawkins. Her daughter, Joan, married Julian, son of Sabine Baring-Gould.

Envelopes slightly dusty and marked, but letters near fine.

**[346] Bold underscored signature ("Sarah Grand May 1899")**

*on card (6.5 x 9cm). n.p., 1899.*

With pencil annotations on verso. Fine condition.

**[347] Large photograph Signed ("Very sincerely yours Sarah Grand") and dated "1900",**

*bust in profile, of the authoress aged about 35. Photo, 18.4 x 12.1cm, on a thick mount, 24 x 17.7 cm. London, H. L. Mendelsohn, Pembridge Crescent. n.d. [1900].*

Signed some years after the photograph was taken.

A dent in the image, at the top of the sitter's hair, has cracked the surface, but without loss. Chips to three corners, resulting in loss; upper left corner, the most significant.

Flawed copy of a sharp, clear image boldly signed.

**[348] Babs the Impossible.**

*First English edition in book form, first issue. 8vo, [2pp ads, "New Novels for the Spring of 1901"], Half-title, titlepage, [2], 387pp,*

[4pp ads, dated Spring 1901]. Original green cloth, gilt lettering to spine, and gilt lettering on dark grey onlay to upper board. London, Hutchinson & Co. 1901.

A presentation copy inscribed “To my dear Mrs [?] Cole, in ever loving recollection of all her kindness, Sarah Grand”, dated “29 March 1901.”

The novel was first serialised in both *Harper's Bazaar*, 33 (21 June – 29 December 1900) and *Lady's Realm*, 8–9 (June 1900–April 1901). This, the first English edition in book form was preceded by the Harper (New York) edition of 1900.

Huddleston, 37.

Very good copy.

**[349] Autograph signature (“Sarah Grand”) with a reproduced image of Grand in profile, on card (7.2 x 9.5cm), n.p., “January” n.d.**

With an image of Grand affixed to the right of the signature, and another, slightly larger photograph clipped from a magazine, affixed to the verso. Good condition.

**[350] Emotional Moments.**

*First edition. 8vo, xxi, 358p, [3pp ads]. Original green cloth, titles stamped in black to upper board, and stamped in gilt to spine. London, Hurst and Blackett Limited. 1908.*

12 short stories, including ‘An Emotional Moment’, ‘A New Sensation’, and ‘The Man in the Scented Coat’.

Huddleston, 47.

Near fine, with an unobtrusive ticket to front pastedown, a couple of minor marks to boards, and some light wear at tips, joints, and edges.

## *Grand's own copy, inscribed by her*

### [351] *Adnam's Orchard*.

*First edition. 8vo, 640pp, 16pp [ads]. Original green cloth titled in black with decoration and within borders to upper board, titles stamped in gilt to spine, publisher's device stamped in blind to lower board. London, William Heinemann. 1912.*

The author's copy, inscribed by her on front pastedown: "Sarah Grand, Her copy, 15 October 1912."

In the introduction to her bibliography Huddleston mentions *Adnam's Orchard* and *Winged Victory* as being "the first two parts of a proposed trilogy which was never completed. They are problem novels, like her earlier books, but this time she deals with the land question and with the setting up of home industries and combines this with old-fashioned melodrama and the mild interest of a roman à clef. Neither novel deserved, or received, as much critical attention as her earlier books." With a letter from Grand's biographer Gillian Ryan to the book collector Michael Holloway, plus a copy of his response to her, with a newspaper cutting (Grand's obit) from 1943. With bookplate of William Michael Holloway, some foxing to endpapers, a couple of small marks to cloth. Very good copy. Huddleston, 38.

### [352] *The Winged Victory*.

*First edition. 8vo, xvi, 655pp, 16pp [ads]. Original light brown cloth titled in black with decoration and within borders to upper board, titles stamped in black to spine, and with black publisher's device to lower board. London, William Heinemann. 1916.*

Addresses the issue of land reform. The second volume, behind *Adnam's Orchard*, of a trilogy that was never completed. In *The Winged Victory*, the heroine, Ella Banks, attempts to improve the lives of women workers in sweatshops.

Huddleston, 40.

Tips bumped, some minor marking to boards and spine. Very good copy.

## Maxwell Gray.

Mary Gleed Tuttiett (1846–1923) wrote as Maxwell Gray, and despite being severely handicapped with rheumatism and asthma, was a highly successful novelist and an active suffragist.

**[353] Autograph Postcard Signed (“M. G. Tuttiett”) to “Dear Madam,” responding positively to a request to be introduced to her,**

*2 pages 16mo, Newport, I[sle of] W[ight], 22 July 1871.*

Tuttiett (Gray) writes “My friend Mrs Grimshaw tells me that you would like to know me”, and suggests times for a visit.

Light crease, minor marking; remnants of translucent hinge on verso; overall in good order.

**[354] Westminster Chimes and other Poems**

*Author’s copy. First edition. 8vo, x, [1], 201pp. Original blue cloth, gilt lettering to upper board and spine. London, Kegan Paul, Trench, Trübner & Co. Ltd. 1890.*

Signed on the half-title, “Maxwell Gray”, and dated “12th May 1890”.

With a few annotations in pencil (mostly dates) and highlighted lines/passages.

**[355] In the Heart of the Storm. A Tale of Modern Chivalry.**

*Early edition. 8vo, 311pp. Original blue cloth, gilt lettering to upper board and spine. New York, The Federal Book Company Publishers, n.d. [after 1891].*

This book first published in 1891.

“Deals with women’s rights” (Blain *et al.*, p. 455).

Bookplate to front pastedown otherwise very good.

**[356] Sweethearts and Friends:**

*A Story of the Seventies. First edition. 8vo, 284pp, [2], [8pp publisher’s adverts]. Original green cloth, lettering and design*

*in red on upper board, gilt lettering to spine. London, Marshall, Russell & Co., Ltd. 1897.*

Novel with a central romance between a medical student with pronounced suffragist views and a chauvinistic politician. Seemingly rare with WorldCat noting no copies in the USA.

Scattered foxing otherwise very good.

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*Writing to another woman in the  
trade: “What is your view of the book  
business?”*

[357] GREEN, Anna Katharine (1846–1935). American poet and novelist; sometimes called “the mother of the detective novel”. **Autograph Letter Signed (“Anna Katharine Green”) to “Dear Anna” about writing, her upcoming novels, and preferring to write in serial,**

*3 ½ pages 8vo, 15 Park Place, New York, 30 June 1883.*

Green opens with an explanation for why she has “been obliged to put off acknowledging your book till now” (“I have been so driven this week”), but she writes that she is “very much obliged for it and know I shall enjoy it especially if I go to the sea shore by and by.” One of Green’s poems is present on its pages: “Little “Pearls” looks quite well in its new surroundings.”

She expresses curiosity regarding her correspondent’s next project, and discusses her own work and writing preferences, and on “the book business” in general: “I am under continual pressure. My XYZ [XYZ: *A Detective Story* (1883)] is just out and now I am correcting proof for my more ambitious work of Ring and Hand [published in 1883 as *Hand and Ring*] … What is your view of the book business? Mine is that the most successful authors have a tough time of it. I think I enjoy having a story published as a serial. It keeps me constantly interested to see how the next instalment is going to take. I correct the proof each week, another thing I like to do.”

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Phil Cohen on Green: "Her first novel, *The Leavenworth Case* (1878), established her as a best-selling author. She produced about 40 books. She takes her place in literary history as a pioneer of the mystery novel. Indeed, she cast the die for the classic mystery, including the closed-room premise and the procedural details of the law and forensic medicine. The meddlesome spinster side-kick – who provides invaluable but not always welcome assistance to the detective – first appeared in the character of Green's Amelia Butterworth, the spiritual mother of Christie's Miss Marple. Green also initiated the detective series. Her cast of characters includes the debutante detective, Violet Strange, the inspiration for Kerry Greenwood's mystery series featuring the formidable Phryne Fisher. Her influence on Doyle is also strong and obvious."

The brown ink is faded in places, but the text is thoroughly legible throughout. Very good condition.

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[358] **GREEN-ARMYTAGE, Amy J. *Maids of Honour. Twelve Descriptive Sketches of Single Women Who Have Distinguished Themselves in Philanthropy, Nursing, Poetry, Travel, Science, Prose,***

*By A. J. Green-Armytage. With Portraits. First edition. Large 8vo, xxii, 377p, [I], folding "Pedigree of Agnes Strickland". Original blue cloth, gilt lettering and decorative title-border to upper cover, gilt lettering to spine. Edinburgh and London, William Blackwood and Sons. 1906.*

Inscribed to the author's husband on the recto of a preliminary: "Alfred Green-Armytage (my Kadija) from Amy J. G.-A." and with a four-line quotation from Emerson ("the only gift is a portion of myself"), dated "October 15 1906." The Kadija reference is unexplained (as yet). The copy of Vivien Greene (1904–2003), wife of Graham Greene and granddaughter of the author, with her book label and occasional corrections in both pencil and ink. Printed copy of *Lines* by Mrs Hannah More, signed by the poet, and dated 1828, laid in between pages 24 & 25. With a handful of related items and clippings, including typed "List of papers that have received review copies of *Maids of Honour*".

Attractive binding, but hinges cracked and boards somewhat loose; occasional foxing to text.

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*Greenwood, “the political cauldron”,  
and “the days of smouldering fire”*

[359] **GREENWOOD**, Grace [Sara Jane Lippincott (née Clarke)] (1823–1904). American author, poet, journalist, suffragist, and newspaper founder. **Autograph Letter Signed (“Grace Greenwood”) to “Dear Dr Ward” [William Hayes Ward (1835–1916), editor of the Independent 1896–1913], 4 pages 4to, 218 New Jersey Ave., Washington DC, n.d. [almost certainly 1898].**

Greenwood writes to Ward about the possibility of publishing a series of “Washington reminiscences” in the *Independent*, a proposal to which Ward had agreed before Greenwood fell seriously ill with “*la grippe*”, some five months prior to the writing of this letter.

Mentions the implicitly recent death of “Mr. John Bowen” [almost certainly Mr. Henry C. Bowen, publisher of the *Independent*, who died in 1898, thus helping to date this letter], and how Ward had agreed to publish a series of “weekly letters” from Washington for him. She indicates that she does not now feel like taking on this task, probably because it would require her active involvement with Washington political life and impose the pressure of deadlines. As she observes, this is the kind of work she used to do for the *Tribune* and *Times*. “I want first to write of the days of smouldering fire — when there were giants gathering about the great political caldron, some with bellows and some with watering pots. There are very few politicians or statesmen here now who interest me in the slightest — though later on, they may.

“If you can take these sketches, won’t you announce them in your new prospectus as “sketches of Washington before and during the War” — or something of the kind. I will promise the chapters shall not exceed Mr. Stoddard’s papers in your journal — that is,

in length — can't say they won't in general interest — for I shall tell some new things about old times, matters, and statesmen."

An excellent, lengthy business letter that includes personal information and shows Greenwood, in her mid-seventies, still aggressively pursuing her journalistic career despite serious health problems. A successful and well-connected writer in the 19<sup>th</sup> century literary scene, Greenwood's greatest achievements were as a journalist. She became the first woman writer regularly employed by the *New York Times*. A staunch abolitionist and champion of women's rights, she was a frequent lecturer, and advocate for change. She was one of the first women to gain access to the Congressional press galleries, and used her questions to advocate for social reform and women's rights.

Letter tipped on to album page, some discolouration from the adhesive, mostly on the rear hinge and adjacent area, and with a couple of other spots on first recto and central pages. Still in good condition but would benefit from professional removal and attention.

[360] [GREENWOOD, Grace [Sara Jane Lippincott (née Clarke) (1823–1904). American author, poet, journalist, suffragist, and newspaper founder. **Carte de Visite, seated, to the waist, in early middle age. Black mount gilt-stamped at foot with gilt edges. New York, Sarony. c.1860s.**

Very good condition.

[361] GRIBBLE, Francis. **The Things That Matter. A Novel.** *First edition. 8vo, 346pp, [2pp ads], [2], [6pp publisher's ads, dated February 1896]. Original green ribbed cloth; gilt lettering, close double-ruled border to upper board; gilt lettering and rules to spine. London, A. D. Innes & Co. 1896.*

A hostile satire on the New Woman. Primarily a journalist and biographer, this English author lived in Paris and associated with R. H. Sherard and other writers in the expatriate community — the style aims for a languid wit reminiscent of Wildean salons: the Pioneer Club is teased as "a Society of gentlewomen which

exists for the purpose of giving a collective support to a bundle of incongruous opinions of which all its members individually disapprove." Of its members, "Some of them were hard-working journalists — women who would run from one end of London to the other to describe a bazaar, a wedding, or a garden party for the ladies' newspapers. Others wrote the romantic novellettes which housemaids read, at the rate of for 30,000 words. Others again undertook researches at the British Museum, or catalogued private libraries, or did secretarial work for literary men. Such women were generally too tired to philosophise. For them the Club was not a place to pose in, but a place to rest in — a place where they would not be considered unladylike because their boots were muddy, and they had ink upon their cuffs." If there was any doubt about Gribble's sympathy with this particular school, a later work of his on Queen Christina of Sweden describes the New Woman phenomenon as "the neurosis of the North — that mysterious malady with which Ibsen's dramas have familiarised the modern world".

Not in Sadleir or Wolff. WorldCat notes an edition of the same year with the Heinemann imprint — it has the same basic pagination so the two issues of this obscure book must be from the same sheets. Slight age-toning to the edges of pages, otherwise a near fine copy. Both issues appear to be rare: WorldCat reports one copy of the Heinemann issue in the USA, and none of this Innes issue.

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**[362] GROSSMITH, Weedon. *A Woman with a History: A Novel.***

*In One Volume. First edition, rebound. 8vo, [viii, including 2pp publishers ads, and 2pp general adverts], 118pp. Dark green pebbled cloth with title gilt-stamped on spine, red speckled edges. London, F. V. White & Co. 1896.*

A copy of the wrapped issue, rebound without the wrappers in.

A sensational society novel by the actor, playwright, and co-author of the comic classic, *The Diary of a Nobody* (1892).

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When the book was rebound, all edges were cut and speckled. Bookplate to front pastedown. Verso of the first half-title heavily soiled, and with a large piece having been torn away and inexpertly reattached. Text tight in the binding and generally clean.

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**[363] GROVE, (Lady) Agnes Geraldine *The Human Woman*.**  
*First edition. 8vo, xiii, 228pp. Green cloth covered boards, white cloth spine, gilt lettering to spine. London, Smith, Elder and Co. 1908.*

Blind-stamped “presentation copy” on titlepage. Printed notice tipped to front free endpaper notifying the trade that the publisher will not offer “a discount from the advertised price.”

This book makes, in the author’s words, “a sane and temperate” case for women’s suffrage. Ella Hepworth Dixon reviewed it enthusiastically for *The Sketch* – “one of the most brilliant pieces of pleading for the Suffragist cause” and it achieved enough attention to have been ridiculed in *The Daily Chronicle* in an attack on the “Non-Human Woman”. Nevertheless, it appears to have disappeared more or less completely – WorldCat finds no copies in the USA. Includes Grove’s speech on women and citizenship delivered at the International Congress of Women in Paris in 1900. The Grove family, into which Agnes married in 1882, was politically Radical, and she shared its sympathies. She wrote four books and contributed regularly to leading periodicals, including the *Cornhill Magazine*, the *Fortnightly Review*, and the *New Review*.

Tips rubbed, otherwise a near fine copy, with the white cloth spine clean and bright.

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## Sydney Grundy

Grundy was a successful playwright and librettist, typically specialising in adapting European drama for the English stage. His shades might forgive us describing him as a hack, and he jumped on the New Woman bandwagon early.

**[364] The New Woman an original Comedy, in Four Acts..**

*8vo., original wrappers, title-page reproduced on the upper cover.  
104pp. First edition. London, Printed at the Chiswick Press. 1894.*

Although not stated, this has all the attributes of an unpublished performing script, and indeed is described as a “prompt-book” by the catalogues of both the Beinecke and Emory. Edges of wrappers slightly chipped and a very little dog-eared, but a sound copy.

**[365] First-night programme for The New Woman,**

*6 pages, folded leaflet (21 x 9.5cm; 28 x 9.5cm open). London, The Comedy Theatre. Printed by G. Harmsworth & Co. [1 September] 1894.*

The play enjoyed a run of 173 performances, though it closed in New York in less than two weeks. The play’s New Woman protagonist, Mrs (Agnes) Sylvester, a married writer, spends time in the company of an upper-class man – a recent Oxford grad, Gerold, with whom she collaborated in the authorship of a progressive novel. Three other New Women flock to Gerold’s atelier, but they present little threat to the stability of his marriage (his wife is his aunt’s former servant) in comparison with Mrs Sylvester, who seems intent on breaking it up. Gerold eventually comes to his senses and rejects Mrs Sylvester’s advances, remaining devoted to his “woman who is woman”, maintaining the status quo. (Marianne Berger Woods, *The New Woman, An Annotated Bibliography*, no.27).

In the first scene, the audience is presented with two different, but entirely contrasting New Woman types, Enid Bethune and Victoria Vivash:

Victoria: I want to be allowed to do as men do.

Enid: Then you ought to be ashamed of yourself; there! ...

Enid: And *I* say that a man, reeking with infamy, ought not to be allowed to marry a pure girl-

Victoria: Certainly not! *She* ought to reek with infamy as well.

See Sally Ledger, 'The New Woman and feminist fictions' in *The Cambridge Companion to the Fin de Siècle* (2007, pp. 153–168).

The cast included Fred Terry, Cyril Maud, and Gertrude Warden.

From the play's first night, dated Saturday 1 Sept 1894 at the head of the front panel by the indefatigable play-goer Thomas Howell – see our catalogue of *Oscar Wilde and his Circle* for more from his huge collection. Except for one-inch tear at foot of second panel, in excellent condition.

**[366] Advertisement for The New Woman**

*12 x 9.2cm grey advertising card. Title printed diagonally in blue on recto; details, cast list on verso. Comedy Theatre, Panton Street, Haymarket. [1894].*

One side lists the cast and scene designers for each of the four acts, as well as ticket prices.

Date ("1894") and initials inked on verso. Very minor marking and bumping to two corners, else in very good condition.

**[367] MORROW, Albert George. Lithograph poster of The New Woman, framed,**

*37 x 27cm (image and border, to mount); 61 x 50cm (frame), an attractively aesthetic image, reminiscent of Whistler's Arrangements in Black and Grey nos. 1 & 2, featuring a 'New Woman' type, surrounded by loose papers, two legible titles amidst the disorder, 'Naked But Not Ashamed' and 'Man The Betrayer'; a single framed key adorns the wall, and a smoking cigarette breaks up the otherwise solid red border, both symbols associated with the New Woman. Paris, Les Maîtres de l'Affiche Series, Plate 79. 1897.*

Poster for a revival, playing at the Comedy Theatre, London. The play premiered originally in September 1894, and ran for a year until September 1895.

Les Maîtres l'Affiche (Masters of the Poster) series was the brainchild of the artist, printer, and entrepreneur Jules Chéret (1836–1932), who has been called the father of modern poster art. Printed in the 11x15 inch format allowed the public to collect and exhibit smaller versions of the often very large originals.



Blind publisher's stamp lower right corner. Near fine.

[368] **Autograph on a blank carte de visite,  
dated 2 May 1907.**

"Faithfully yours, Sydney Grundy." Tape to verso, otherwise in very good condition.

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**[369] Photographic portrait of Grundy,**  
*full length, seated, on an unused post card. No studio or distributor markings.*

Signed by the sitter below the image: “The photographer posed me. Sydney Grundy.” Fine condition.

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**[370] HALL, Anna Maria (1800–1881).** Irish novelist.  
**Autograph Letter Signed (“Anna Maria Hall”) to an unknown recipient, “Thanks dearest”,**  
*3 1/2 pages 8vo, Bannow Lodge, Boltons, West Brompton, 15 April n.y.*

Hall writes to a family friend identified only as “Dearest”, and poetically, “Though lost to sight to memory dear”. Hall mainly writes about her journalist husband’s recent series of illnesses, to enclose a portrait of her mother [not present], and mentioning how busy she is (“my time is unceasingly occupied!”).

This Irish novelist and journalist settled in London and conducted a literary salon. She helped many young women writers, including Dinah Craik and Margaret Oliphant. Her specialty was realistic fiction with an Irish setting, and she focused on an objective portrayal of problems that women faced, e.g., *Tales of Women’s Trials* (1835). Though unsympathetic to women’s rights she helped found several organisations that addressed their needs. “She earnestly depicted women’s wrongs while also upholding an essentially conservative image of female resignation and self-sacrifice.” (Blain et al, p. 476).

But for a small loss to top of second leaf, not affecting the text, in very good condition.

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## Cicely Hamilton

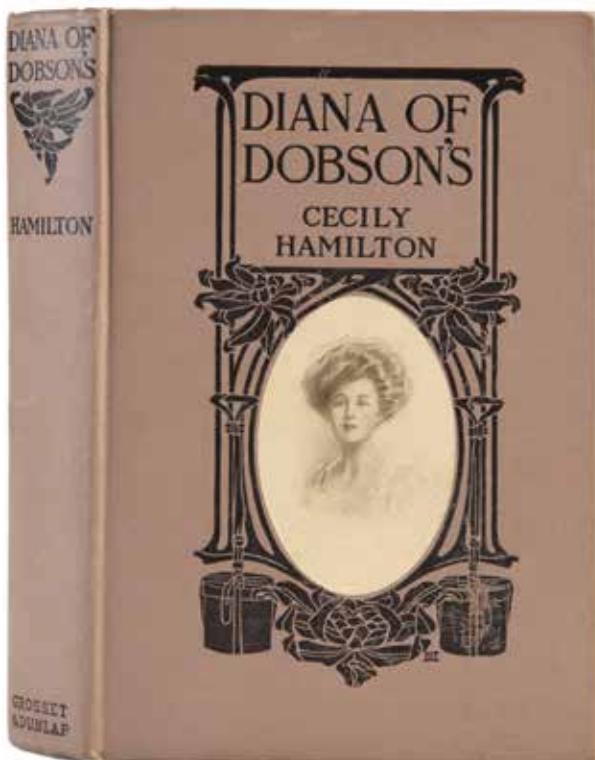
Cicely Hamilton (née Hammill, 1872–1952) was a prominent suffragette, writing ‘The March of the Women’ for the Women’s Social and Political Union, and editing the Women’s Freedom League paper, *The Vote*. She “became a popular and effective

public speaker for the women's suffrage campaign. *The Common Cause* of 13 April 1911 wrote that she 'dramatised for us the revolt of the idealistic woman against compulsory self-sacrifice. Her wit and her beauty and her beautiful dress all contributed to the impression that a woman is a thing of great value' (p. 5)" (see Maroula Joannou, Cicely Hamilton ODNB entry).

[371] **Diana of Dobson's.**

*First American edition. 8vo, 362pp, [12pp ads]. Grey cloth with oval pasted on portrait of Diana. New York, Grosset & Dunlap. 1908.*

This, the first American edition, was published the same year as the English (Collier) edition. First written as a play – it ran for 143 performances, beginning in February 1908 with Lena Ashwell as Diana – it was then transformed into this novel, telling the story of Diana, an underpaid worker at a department



store, Dobson's, in Clapham, enduring pretty grim working conditions. Diana discovers she has been left £300 by a distant relative and decides to spend it on a once-in-a-lifetime holiday. At a high-end Swiss resort while pretending to be a rich widow Diana encounters two suitors: one, the owner of a chain of shops; the other, an impecunious idler. The idler, on being told Diana's true circumstances, accuses her of having disreputable motives, which she counters by accusing him of fortune-hunting to avoid real work ("I have done for half a dozen years what you couldn't do for half a dozen months: earned my bread" (p.293)). A feminist novel that deals with topics including sweated labour, homelessness, and sexual double standards. Fine copy.

**[372] Marriage as a Trade.**

*First American edition. 8vo, vii, [1], 257pp, [4pp ads]. Original olive cloth, black lettering within a close border on upper board, gilt lettering to spine. New York, Moffat, Yard & Company. 1909.*

First American edition, same year as the English.

An influential feminist polemic by the English actress, dramatist, novelist, and suffragist. In it she forcibly argues that marriage is "a trade on the part of woman – the exchange of her person for the means of subsistence" – likening marriage to prostitution. Hamilton co-founded (with Bessie Hatton) the Women Writers' Suffrage League, which became a large and influential organisation.

"Hamilton's strongly-held convictions about women and economics were developed in her treatise *Marriage as a Trade* (1909), a robustly forthright, witty, and uncompromising outburst of indignation against the Edwardian family and the tyranny of marriage which women were often compelled to enter because it was the only trade for which they had received any training." (Joannou, ODNB). Cloth worn away at head of spine and tiny splits at foot of spine; but for these flaws, a nice, bright copy.

[373] **HARPER**, Charles G. **Revolted Woman Past, Present, and to Come.**

*First edition. 8vo, xi, [2], 140pp, [3pp ads]. London, Elkin Mathews. 1894.*

Illustrated with drawings by the author and photographic reproductions of portraits of “some old-time termagants”. The fourth book published by Mathews after his split with John Lane and a remarkable text to publish, containing virulent misogyny with a specific aim at the New Women, although Harper’s dislike of women is particularly broad, blaming them for everything since the Garden of Eden: “woman has ever been the active cause of sin, from the Fall to the present time, and doubtless will so continue until the end”. “They have ruined kingdoms”, he claims, “like the mistresses of Louis XIV and XV of France, they have brought shame and dishonour on nations”. He dislikes women not being “feminine”, and has a low opinion of woman’s mental and physical abilities (“She will have to develop very greatly before she becomes the equal of man, either in mind or muscle”). Interesting for its levelling of its sights at the New Woman. New Women cited include: Sarah Grand, George Egerton, Menie Muriel Dowie, John Oliver Hobbes, Mrs Humphry Ward, Iota, etc. It is anachronistic to use the phrase ‘fragile masculinity’, and yet...

Nelson, 1894.4. Widely republished in surrogates, but rare in the original edition: WorldCat has jumbled up the various microfiche and digital editions. A very good copy with some soiling/staining to binding and smudges on some pages.

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**Beatrice Harraden (1864–1936).**

We quote extensively from Fred Hunter’s excellent ODNB biography of Harraden (1864–1936).

“Beatrice Harraden’s first published story appeared in *Belgravia* after it was rejected by Blackwood’s Edinburgh Magazine, and she published her first book, a children’s story, *Things will Take a Turn*, in 1889. Her first novel, *Ships that Pass in the Night* (1893),

coined the phrase and, despite William Blackwood's rejection as 'too sad to suit the public taste', was an instant success and made a fortune for her publishers, Lawrence and Bullen (George Gissing's publisher). Unfortunately she saw none of the profits, as, in her inexperience, she had sold them the copyright for a pittance. It was translated into most European languages, and Japanese, and none of her later books achieved similar success.

"Most of Harraden's literary productions feature an almost mystical emphasis on the significance of a fleeting encounter between two strangers . . . Devoting only 90 minutes a day to her writing, Harraden worked diligently with other prominent women suffragists to secure the vote for women, participating and speaking at public meetings of the Women's Social and Political Union (WSPU) as well as contributing regularly to its journal, *Votes for Women*.

"Harraden was steadfast in her dedication to the 'cause' and, when denied the vote for parliament in 1910, refused to pay income tax. When, on 22 April 1913, her household goods were sequestered by bailiffs and auctioned under restraint for income tax, they were bought by her friends. While attempting to hold a public meeting following the auction, she was injured in the eye when the police permitted between 300 and 400 schoolchildren to throw missiles at her and two supporting suffragist friends. Later that year she published a moving account of the funeral of the suffragist 'martyr' Emily Davison.

### [374] *Ships that Pass in the Night*.

*First edition. 8vo, 233pp, 16pp [ads, dated Autumn 1892].*

*Original green textured cloth, blocked & lettered in black, spine ruled and lettered in gilt. London, Lawrence & Bullen. 1893.*

Harraden's first novel, about two patients who fall in love in an Alpine sanatorium. *Ships that Pass in the Night* was "one of the most popular works of the decade, selling in excess of one million copies . . . the title of Harraden's novel . . . has become a catchphrase for an ephemeral love affair" (Cevasco (ed.), p. 260). One half of the unlucky lovers is Bernadine Holme, whose initials – B. H. – suggest the authorial presence present within her heroine.

Wolff 3013.

Covers rather marked, head and tail of spine and joints rubbed. Scattered foxing.

**[375] In Varying Moods. Short Stories.**

*First edition. 8vo, 274pp, 32pp ads. Original green cloth, lettering stamped in black to upper board, gilt lettering to spine. Edinburgh and London, William Blackwood and Sons. 1894.*

A volume of short stories published originally in magazines, including Blackwood's and the Graphic. Includes 'At the Green Dragon', 'The Umbrella Mender', 'A Bird on Its Journey', and 'An Idyll of London'.

Very good with some rubbing and very light wear.

**[376] Untold Tales of the Past.**

*With Drawings by H. R. Millar. First edition. 8vo, viii, 271pp. Original green cloth, gilt lettering and design of a knight to upper board, gilt lettering and decorations to spine, black endpapers. Edinburgh and London, William Blackwood. 1897.*

Illustrated book for children. Tales include: 'The Bravest of the Vikings', 'Joan of Arc & Little Pierre', 'How Master Caxton Showed Temper', 'The Vestal Virgins', and 'The Garland of Wild Olive'.

Contemporary inscription, minor foxing to fore-edges and preliminaries. Very good copy.

**[377] An Idyll of London**

*Neely's Booklet Library, No. 10. 8vo, [1], 82pp, [4]pp ads]. Cream paper wrappers with an attractive design; lettering in red; illustration in black, signed "H B M" on upper cover, featuring a line drawing of an old man sitting in the cloisters at Westminster Abbey, a funerary sculpture behind him. London and New York, F. Tennyson Neely. 1899.*

Reprint of Harraden's short story, which had previously appeared printed alongside other titles. An undated edition of *An Idyll of London* was published by Donohue, Henneberry & Co. (Chicago)

alongside Conan Doyle's *The Sign of the Four*, and *A Scandal in Bohemia* (post-1890); it also appeared with Harraden's other short stories, 'Umbrella Mender' and 'A Bird of Passage', in 1894, published by E. A. Weeks & Co. (also Chicago). This "booklet" was, apparently, the first time it had appeared on its own.

This somewhat melancholy and wistful tale centres around an unlikely friendship between an old man, a solitary, lonely artist who haunts the National Gallery, and a young woman, also an artist, who is an orphan and is also, it appears, entirely friendless. It follows their steps from the National Gallery, to Trafalgar Square, down to Westminster Abbey where they sit a while in Poet's corner, before retiring to the cloisters. It is here that the old man, having regained some hope and joy from the short time spent with his only friend, suddenly, quietly, dies. It is a curious story, whose message (if there is one) is that one should find the joy in life, and not defer it to the twilight of one's years. Simultaneously it teaches us that it is never too late to find meaning and happiness.

Original paper wrappers printed in red and black. Some wear to paper spine, and very light water-stain on both lower left corner of upper wrapper and lower right corner of lower wrapper. A fragile item in a nice state of preservation.

### [378] **The Fowler.**

*First edition. 8vo, vi, 357pp, [3], 32pp [ads]. Original green cloth, black lettering to upper board, gilt lettering to spine. Edinburgh and London, William Blackwood and Sons. 1899*

Feminist fiction. Cevasco calls it "the story of a vicious sexual predator who violated women's minds and bodies" (Cevasco (ed.), p. 261). Harraden regarded *The Fowler* (1899) as her best work, and supposedly based one of the characters on her beloved father (Fred Hunter, Beatrice Harraden ODNB entry).

Very good, bright copy.

**[379] Katharine Frensham. A Novel.**

*First edition. 8vo, 338pp, [2], 32pp ads. Original fine vertical ribbed blue-grey cloth, design stamped in teal, lettering in black to upper board, spine lettering in gilt. Edinburgh and London, Blackwood and Sons. 1903.*

New Woman fiction. The heroine is “a happily unmarried 40-year-old woman with ‘the calm independence of a man’” (Janet Todd, *British Women Writers: A Critical Reference Guide* (1989), p. 314).

Bookplate of May Fitton (“et onus leve fit suave jugum”) by Ida Strother Stewart to front pastedown, and with pen ownership inscription “Hinckman” on front free endpaper. Light speckling to upper board, light rubbing to joints, tips bumped, internally clean. Very good copy.

**[380] Autograph Letter Signed (“Beatrice Harraden”), to “Dear Sir” [likely Sydney George Holland, 2nd Viscount Knutsford (1855–1931)],**

*2 pages 8vo with integral blank leaf. 3 Cantley Mansions, Fairhazel Gardens, S. Hampstead, 27 October n.y.*

Harraden writes about her sister’s long and difficult illness; conceding, with regret, the need to replace Miss Washington, her sister’s nurse (“We cannot thank her enough for her kindness. She has been a regular brick”). Mentioning a Miss Lücken, who is associated with the recipient.

Phil Cohen writes: “From the collection of Sydney George Holland, 2nd Viscount Knutsford. Holland’s active leadership in London Hospitals further supports the supposition that he is the recipient of this letter.” Near fine condition.

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**[381] HARRISON, Mrs. Burton (Constance Cary). A Bachelor Maid.**

*With Illustrations by Irving R. Wiles. First edition. 8vo, 224pp. Original blue cloth with repeating flower design in red and gilt, and gilt lettering to upper board and spine. New York, The Century Co. 1894.*

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Independently minded, well-educated Marion breaks off her engagement to her fiancé, but ultimately ends up marrying him after concluding that equality will be achieved only by women and men working together.

Harrison was one of the best-known American authors of her day, and her home was something of a literary epicentre of the New York scene.

Some rubbing to head and tail of spine, edges, and joints, scattered foxing, otherwise in very good order.

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## Frances Harrod, née Forbes-Robertson.

Frances (1856–1966) grew up in the most cultured of households: her brother Johnston, the great Shakespearean actor of his day, recalls a household production of *Hamlet* in 1867, attended by “Madox Brown and his wife, Thornycroft and his family, Alma-Tadema, Rossetti, Sir Richard Garnett, Mr and Mrs George Macdonald, Carl Blind, Sir Thomas and Lady Duffus Hardy, and lying on the floor in front of them all, close to the ‘floats’, Swinburne, who disconcerted me somewhat by lowly chanting the lines in his melodious voice in unison with mine”.

She left home early, and set up in a flat in Chelsea, earning the friendships of Anthony Hope Hawkins, Thomas Hardy, Bret Harte, Henry James, George Meredith and especially of Oscar Wilde, and writing stories for the journals as well as novels. Decidedly “New” in some respects, but very conservative in others, it is noted that she disapproved of St. Paul’s as her son Roy’s school, having heard “cockney accents among the boys”, and aimed him instead at Westminster. See ‘Sir Roy Harrod: A Biographical Memoir’ by Henry Phelps Brown in *The Economic Journal*, Vol. 90, No. 357.

**[382] Odd Stories.**

*First edition. 8vo, viii, 318pp. Pebble-grain burgundy cloth, possibly rebound. Gilt lettering and decorations to spine. Westminster, Archibald Constable & Co. 1897.*

Includes New Woman themes.

Some marking to cloth and rubbing along edges, tips, and at the head and tail of spine. Still a very good copy.

**[383] Mother Earth: A Sentimental Comedy.**

*First edition. 8vo, 325pp. Original green cloth, gilt lettering to upper board and spine, with block design of a landscape in greens and blues to upper board. London, William Heinemann. 1902.*

Rubbing to head and tail of spine, tips and edges. Foxing to fore-edge and endpapers, otherwise in good condition.

**[384] [Another Edition].**

*First American edition. 8vo, 325pp, [16pp, ads]. Attractive design of a landscape in blue, yellow, and green on upper board, lettering in yellow on upper and spine. New York, J. M. Taylor & Company. 1902.*

Publisher's presentation copy: "Chas. A. Tinker from The Publishers Dec. 17 1902." Bookseller's stamp on rear pastedown. A nice, bright copy.

**[385] What We Dream.**

*First edition. Photogravure frontispiece reproducing an oil portrait of the author by H. De Glazebrook. 8vo, 323pp, [4pp, ads]. Original olive vertically ribbed cloth, lettering in red on upper board and spine, with a gilt semi-circular sunburst on upper board, and publisher's device blind stamped on lower. London, Duckworth & Co. 1903.*

Spine darkened, rear endpaper missing and lower corners rather banged, slightly affecting text block; still a good sturdy copy.

**[386] The Taming of the Brute.**

*First edition. 8vo, 31pp, 31pp [ads, dated February 1910]. Original brown cloth with gilt lettering within a neat single ruled box on both upper board and spine. London, Methuen & Co. 1905.*

Cloth creased and marked. Cloth rubbed along joints, small losses to head and tail of spine. Last page of adverts with minor loss due to careless opening. Good copy only.

**[387] The Wanton.**

*First edition. 8vo, 315pp. Original red cloth, rectangular white cloth onlay with gilt lettering on upper board and spine, publisher's name in gilt at foot of spine. London, Greening & Co. Ltd. 1909.*

The author is identified as "Frances Forbes-Robertson" on the front board and spine, but as "Frances Harrod" and "Frances Forbes-Robertson" on the title-page.

Spine badly faded and bearing three lines in ink. Pages age-toned, endpapers and preliminaries lightly foxed. About good.

Photogravure frontispiece reproducing an oil portrait of the author by H. De Glazebrook

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**[388] HATTON, Joseph. *In Male Attire: A Romance of the Day.***

*First edition. 8vo, 346pp. Original red cloth with gilt titles to upper cover and spine. London, Hutchinson & Co. 1900.*

Presentation copy inscribed to the editor of *The Yorkshire Post*, "Joseph Hatton to his dear friend, / H. J. Palmer. / Sept 1900."

The adventures of Zella Brunnen, a spirited, athletic, independent woman whose character is made clear from the outset: by the end of the opening chapter she has stood up to a drunken-would-be-assailant, refused assistance from a handsome passer-by ("Thank you, I can protect myself"), and saved the same passer-by from a knife attack. As the title suggests, Zella dons male attire as a disguise later in the book, in order to solve a nefarious plot. This novel is characteristic of Hatton's sensational, slap-dash fiction,

despite its strong feminist element. Foxing to endpapers, splits at head of dulled spine, else very good.

[389] **HEDDLE, Ethel F. *Three Girls in a Flat.***

*First edition. Illustrated by Gordon Brown. 8vo, vi, [1], 298pp.*

*Original publisher's cloth, grey with design of three women on the upper board, highlighted in yellow, lettering in black; decoration and lettering in black and yellow on spine. London, Gardner, Darton & Co. 1896.*

A New Woman novel based on the experiences of Ménie Muriel Dowie, Lillias Campbell Davidson, and Alice Werner, who each moved to London to establish careers and succeeded. All three were writers: Ménie Muriel Dowie had a number of literary successes (travel literature including *A Girl in the Karpathians* and New Woman fiction); Alice Werner was a poet and later professor of Swahili and Bantu languages (see a fine letter from her in this catalogue); Lillias Campbell Davidson wrote both fiction and



non-fiction (e.g. *Hints to Lady Travellers at Home & Abroad; Handbook for Lady Cyclists*), and also established the Ladies' Cyclists Association. Heddle was known for her girls' stories, and was a close friend of Dowie, sharing a flat with her in Paris.

Krishnamurti, *Women Writers of the 1890s*, p. 57. Fairly uncommon – WorldCat finds copies at Delaware and the Fales library at NYU.

Cloth very slightly discoloured, and with some minor bubbling. Prize bookplate on front pastedown. Else, near fine.

### [390] HEDDLE, Ethel F. **So Shall He Reap**

*With Eight Illustrations by Sidney Cowell. First edition. 8vo, half-title, frontispiece, titlepage, [3], 217pp, [30pp ads]. Original blue ribbed cloth with attractive pictorial cover (black and gilt reproduction of p.199's illustration); lettering and decorations in black and gilt on upper board and spine. London, James Bowden. 1900.*

Cover slightly rubbed, spine slightly sunned, and with wear to the head and tail of spine. Sunday school gift bookplate on front free endpaper. A reasonably bright and clean copy.

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## Florence Henniker

Florence Henniker, the daughter of the first Lord Houghton, friend of Florence Nightingale (after whom she was named) was an author who “specialised in studies of wretched marriage” (Sutherland, p.290). She was herself married to Major Arthur Henniker, and her friendship with Thomas Hardy survived her rejection of his passionate declaration for her. They collaborated on *In Scarlet and Grey* (1896) one of the Keynotes Series, and she is supposed to have been the inspiration for Sue Bridehead in *Jude the Obscure*. She has had only modest critical consideration in her own right: Richard Sylvia (writing in the *Thomas Hardy Journal*, Vol. 20 No. 3) believes that “Henniker’s work, as well as her personality, is more interesting than has been generally recognized. While maintaining the status quo, her stories, . . . often recount

the dark confusions and morbid difficulties the upper classes suffer as they try to live up to conventional codes of behaviour.

**[391] Outlines.**

*First edition. 8vo, 288pp. Original blue cloth, elaborate design stamped in gilt to upper cover and spine. London, Hutchinson & Co. 1894.*

Collection of four short stories, printed dedication to “My Friend Thomas Hardy.”

Inscribed on the half-title: “With Flo. Henniker’s best Love” and dated “Feb. 1894.”

This shares provenance with the Cohen copy of *Contrasts* (see below) which suggests that this is Lady Londonderry’s copy: see below for an exegesis of the layers of relationship implicit.

Corners bumped, slight shelf lean, front hinge cracking, but text block tight in the binding. Very good.

**[392] [Another Edition.]**

*Second edition. 8vo, 288pp. Original green cloth, elaborate design stamped in gilt. London, Hutchinson & Co. 1894.*

Small hole along top joint, small splits at head of spine, wear to cloth along bottom edge of front board. Front endpaper secured with tape, ownership inscription to half-title, slight shelf lean.

**In Scarlet and Gray.**

*See the Keynotes series at head of this catalogue for this collaborative work with Hardy.*

**[393] Sowing the Sand.**

*First edition. Original mustard cloth with an art nouveau design featuring poppies, in red and black. 8vo, 231pp. London and New York, Harper & Brothers. 1898.*

A novel emphasising “the pointlessness and transience of life” (Blain et al., p. 512).

Very good copy.

**[394] Contrasts.**

*First edition. 8vo, 292pp, [1], [2pp ads]. Original green cloth stamped in gilt on upper cover and spine. London, John Lane, The Bodley Head. 1903.*

Inscribed on the half-title: “To dearest Nelly with Flo’s best love. March 1903”.

Bookplate of the Marchioness of Londonderry, the recipient, on the front pastedown. An interesting and important association which brings together not only the author and the marchioness, but also, by implication: Richard Monckton Milnes, Lord Houghton, Thomas Hardy, and Irish politics.

Theresa, Marchioness of Londonderry (1856–1919), was the daughter of the 19th Earl of Shrewsbury. Known as “Nellie” to her inner circle, she married the 6th Marquess of Londonderry, later Viceroy of Ireland (1886–1889). She was not only a prominent socialite and hostess, but also a determined and effective opponent of Irish Home Rule (Henniker’s brother was the Lord Lieutenant of Ireland). She is rumoured to have had an affair with Harry Cust, barrister, conservative MP, editor of the *Pall Mall Gazette*, and social adventurer. A series of Cust’s passionate letters to Nellie are supposed to have been passed to the Marquess by a rival for Cust’s affections. The Marquess is said to have turned them over to her with a terse note, “Henceforth we do not speak,” and thereafter they are supposed to have conversed only in public. She is rumoured to have aided and abetted, and sometimes even promoted, the affairs of her friends. Excellent accounts of Nellie can be found in Rintoul, *Real People and Places in Fiction* (1993) and Urquhart, *The Ladies of Londonderry: Women and Local Patronage* (2007). An extremely haughty and domineering person, she was painted in middle age by Sargent, who produced a portrait that stresses her manner to an extent bordering on caricature. The Marchioness was very well read, the author of an excellent book on Castlereagh, and friend and correspondent of numerous literary lights, including Thomas Hardy and Edmund Gosse.

*The Spectator* offered a bleak overview: “No one can afford to read this collection of short stories who is not overflowing with health

and spirits. They are informed by a uniformly hopeless dreariness ... The stories show much insight into character and an almost inhuman power of devising heartrending situations in everyday life." (11 April 1903).

Very good copy with front hinge starting.

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[395] **HICKSON, Mrs Murray. *Chronicles of Teddy's Village.***

*First edition. 8vo, 319pp. Original red cloth, gilt lettering to upper board and spine within a border shaped like an open book. London, New York, and Melbourne, Ward, Lock & Co. Limited. 1899.*

"Many of these stories have already appeared in *The Yellow Book* and *Vanity Fair*, also in *Longman's*, *Chapman's*, and *The Windsor Magazines*."

The author wrote under her names Mrs Murray Hickson and Mabel Kitcat. Her first husband died in 1885, and she married Sidney Austyn Paul Kitcat, cricketer, in 1896. Kitcat continued to write under the name Mrs Murray Hickson even after her second marriage. She grew up in a household of campaigners, including her aunt, Frances Lupton, who campaigned for greater educational opportunities for women, and who was a founder of Leeds Girls' High School.

Spine much darkened with wear at head and heel, and closed tears along the lower joint. Small number in pen on front board. Overall, good.

[396] **[HICKSON, Mrs Murray] as KITCAT, Mabel. *Some Verses.***

*Early [first?] edition. 8vo, ix, [x], 11–52pp. Original green cloth, white spine, lettering in gilt. n.p. [London], [printed by Ballantyne & Co., Ltd.]. n.d. [Dedicatory poem dated 1911].*

A very good copy.

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## John Oliver Hobbes (Pearl Mary-Teresa Craigie)

We are indebted to Mildred David Harding's ODNB entry on Craigie, which we quote extensively.

Craigie was American-born, although she grew up and lived in London. "In her teens, in England and Europe, Pearl continued to devour books, attend the theatre, write stories, and study music, becoming an accomplished pianist. She also frequented art museums, galleries, and concerts, and occasionally performed in amateur theatricals. In Paris from 1885 to 1886 she studied the French language, literature, and drama, and became quite Gallic in tastes and manners. . . At the age of 19 she married Reginald Craigie . . . The marriage proved disastrous: "a psychic earthquake whose repercussions would affect Pearl's whole life" (Harding, *Air-bird in the Water: the Life and Works of Pearl Craigie (John Oliver Hobbes)* (1996), p.53, quoted in Harding, ODNB) as she found herself repelled by the fast society that Reginald enjoyed." Her husband had at least one adulterous relationship, resented her literary pursuits, and (it later transpired) likely gave Pearl syphilis, which almost certainly contributed to her general ill-health and premature death in 1906. After the birth of their son (1890), she stayed permanently with her parents and, determined to bar her husband access to the child, went through the humiliating process of divorce, which was granted in 1895 on the grounds of adultery. In 1888 and 1889 she published a few journalistic pieces, but it was with *Some Emotions and a Moral* (1891) that she burst upon the literary scene as John Oliver Hobbes — John for her father and son, Oliver for Oliver Cromwell, Hobbes for Thomas Hobbes. Unhappy marriages would be a staple of her fiction, inspired by her lived experience.

"Certain themes resonated more and more firmly as their author matured: individual responsibility for one's fate; love as the primal force and the great educator; the importance of rational, unselfish love and the dangers of sentimentality, hypocrisy, and egotism; the inevitability of suffering; mankind's grounding in 'original ignorance' rather than 'original sin'; the necessity of

renunciation, courage, and compassion; the strong vocational attractions of art and religion; and an unmilitant, apolitical feminism—a feminism based on a belief in women's worth, intelligence, and right to a good education and financial independence, but also on a conviction of women's essential psychological difference from men.

"In her character and personality, Pearl was a mass of contradictions. Indisputably brilliant, learned, witty, ambitious, self-dramatizing, moody, and extremely attractive to men, she seemed to some cold and self-aggrandizing, but to many more, warm, generous, and deeply religious, an ideal friend."

These contradictions include her combination of feminist credentials – contribution to *The Yellow Book*, belief in the value of women's work, presidency of the Society of Women Journalists – and membership of the Anti-Suffrage League.

**[397] Cabinet photo**

*bust portrait of Hobbes. 16.5 x 10.6cm. Dublin, Chancellor. n.d.*

A soulful portrait. Rubber import stamp of Charles Ritzmann, New York, on the verso. A strong and striking image with minor imperfections and mottling below the subject's face, resulting from imperfect photofinishing.

**[398] Some Emotions and a Moral.**

*First edition. 181pp, 8pp [adverts]. Light brown cloth, black rules and lettering, t.e.g, fore edge untrimmed. Pseudonym Library. London, T. Fisher Unwin. 1891.*

Craigie's first book. "An ironic little love story" (Harding, Pearl Mary-Teresa Craigie ODNB); "The story of an ill-assorted and mutually unfaithful marriage, the work is written with a light, cynical touch. It was very successful" (Sutherland, p.300).

John Sutherland's rather bloodless synopsis reads: "Fashionably brittle and hopeless. Cynthia jilts the writer Provence, whom she loves, because he is an artist and ought not to marry. She marries the down-to-earth Edward, who dies of typhoid. On his part Provence marries his cousin Grace. Cynthia and Provence meet

in London, but Cynthia again rejects him. Meanwhile, Grace has entrapped Provence's best friend, George, who shoots himself. The ill-assorted Provence and his wife are left, after this slaughter, hopelessly separate within their marriage." (Sutherland, p.593). Gift inscription from 1894 on front free endpaper: a humorous bit of doggerel "To a young lady about to be sea sick". Offsetting to endpapers, otherwise a very good copy.

**[399] The Gods, Some Mortals, and Lord Wickenham.**

*First edition. 8vo, 290pp, 14pp [ads, dated April 1895]. Original green cloth, double line rules and repeating lattice pattern stamped in pale blue and gilt lettering to upper cover and spine. Cover, title-page, and frontispiece by Walter Spindler. London, Henry & Co. 1895.*

First edition in book form (first serialised in the *Pall Mall Budget*).

"The scheming anti-heroine, Anne Delaware, entices an aristocratic young doctor, Simon Warre, away from Allegra, the young Italian beauty he originally loves and whose father wants the match for money reasons. At his wedding to her, Simon discovers the facts about Anne's sexual past when her brutal lover, Algernon Dane, suffers an accident riding. It emerges that she gave herself to him 'for money' Simon refuses to consummate the marriage or to divorce Anne (despite flagrant infidelity). He eventually goes off to the tropics to work himself to death. Allegra survives to marry the amiable Lord Wickenham. The novel is depressive and 'sensitively' written (i.e. almost impossible to read), in the style fashionable in the 1890s. It has been suggested that the marriage-trap theme may have inspired the central episode in Hardy's *Jude The Obscure* (the two novelists were friends)." (Sutherland, p.251).

Some offsetting to the free endpapers otherwise a near fine copy in an attractive binding.

**[400] The School for Saints. Part of the History of the Right Honourable Robert Orange, M.P.**

*First edition. 8vo, [4], 514pp, [2]. Original dark green cloth with gilt lettering, single rule borders, to spine, top edge gilt, others untrimmed. London, T. Fisher Unwin. 1897.*

Inscribed on the front free endpaper: “To Mrs. Tennyson from the writer. Nov. 1897. This is an advance copy. I am frightened of the size of it! P. M. C.”

Craigie converted to Catholicism in 1892, taking a vow of celibacy at the time, and wrote two novels with a pronounced Catholic theme, this being one.

Some marking to cloth, gilt slightly dulled; endpapers age-toned, otherwise internally in very good order.

**[401] Autograph Letter Signed (“Pearl Mary-Teresa Craigie”) to the critic E. F. Spencer, discussing her play, A Repentance.**

*2 pages, 8vo, 56 Lancaster Gate, 10 March 1899.*

A full and detailed letter in which Craigie defends her play to the critic, Spencer.

Primarily a novelist specialising in unhappy marriages, she also wrote for the stage, once with some success: *The Ambassador*, with George Alexander, H. B. Irving, and other luminaries, at St. James’s Theatre, which ran for 56 performances between 2 June and 22 July 1898. *A Repentance* lasted for only 35 performances, from 28 February to 15 April 1899. She defends it against Spencer’s apparent accusation that she had packed the opening-night audience with partisan supporters (“It was – so far as I was concerned – a house full of strangers. Mr Alexander was not even recognised on his entrance”). In part: “As a matter of fact, I did not think I was attempting anything altogether new in my ‘compressed’ tragedy. Browning wrote some of his most vivid poems on the theory that you may take a soul’s crisis (which may last for only a few moments) and let that represent the test of the man’s whole life. Need I say, I do not compare myself with Browning? But the scheme of the little play is most careful—

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every line has its place in the general scheme. It continues to be extraordinarily well received by large & most attentive audiences... " She continues in this vein.

In very good order.

**[402] The Serious Wooing: A Heart's History.**

*First edition. 8vo, 268pp, 46pp [ads, dated April 1901]. Original blue cloth with gilt stamped lettering, borders, and decorations to upper board and spine. London, Methuen & Co. 1901.*

"The unhappy heroine, Rosabel, Countess of Shortclough, wedded at sixteen to an 'imbecile peer,' elopes with a young Socialist and Marxist, Jocelyn Luttrell ... The author ... was clearly in sympathy with her two rebels, and, far from punishing them for their transgressions, she makes them ideally happy. Even the priest declines to judge them." (Margaret Maison, *John Oliver Hobbes: Her Life and Work* (1976), pp. 46–47).

Contemporary bookplate of Sara McCay and later inscription to front pastedown. Spine slightly darkened, some marking to cloth, foxed edges and preliminaries.

**[403] The Life of John Oliver Hobbes,**

*Told in Her Correspondence with Numerous Friends. With a Biographical Sketch by Her father John Morgan Richards and an Introduction by the Right Rev. Bishop Welldon Dean of Manchester. With Portraits and Illustrations. First American edition. Large 8vo, xviii, 381pp. Olive green cloth with gilt stamped device ("Qui me cherche trouve"), foliate pattern to upper board, gilt lettering to spine. New York, E. P. Dutton and Company. 1911.*

Some damp staining to upper cloth, rubbing at head and tail of spine, later ink inscription to front pastedown, otherwise a very good plus copy of a comprehensive work on this author.

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## Annie E. Holdsworth

Annie E. Holdsworth was born in Jamaica, educated in London and Scotland. She married the writer Eugene Lee-Hamilton in 1898; he was the half-brother of Vernon Lee and a friend of Henry James. She worked on W. T. Stead's *Review of Reviews* in the 1890s, was an active feminist, and was co-editor with Lady Henry Somerset of *The Woman's Signal*. Her most discussed novel was *Joanna Traill, Spinster* (1894), the story of an old maid who changes her life at the age of thirty-five, told in a style reminiscent of Meredith. (Sutherland, p.303).

### [404] **Joanna Traill, Spinster.**

*First edition, second issue. 8vo, 208pp, 18pp [ads, dated June 1894]. Original green cloth with white decoration and lettering to upper board, white lettering to spine; green cloth with wrapper of first issue bound in as titlepage. The Pioneer Series, No. 1. London, William Heinemann. 1894.*

“A novel about a working-class prostitute who challenges middle-class prejudice” (Ardis, p.101). “Originally “saved” from prostitution to be trained as a housemaid, Christine, the young protagonist in Holdsworth’s novel, soon becomes a surrogate daughter for the ageing Miss Traill, a woman who has dutifully played the role of spinster aunt all her life and now defies her very proper family for the first time by agreeing to take this London waif into her home. Although Christine initially wants to leave the “deadly dulness” of her new drawing-room existence for “the old vivid life” on the streets of London, she begins to think of herself as a member of the middle classes once her friendship with Miss Traill begins to blossom. Proof of her successful gentrification comes when she receives a marriage proposal from a young journalist.” When this suitor finds discovers her “vivid” past he proves he is “more in love with his image of her than with her impure reality.” Christine tries to return to her old life but finds it impossible to “shed her new bourgeois sensibility”. She ultimately returns to Joanna and the village: “Hers will be a life governed not by grand passion, grand corruption, or grand tragedy. It escapes such categorisation, it resists such tidiness”

(Ardis, pp.101–2). Joanna herself throughout the book is depicted as quietly but strongly rebelling against societal expectations: she is a philanthropist, and a parent to Christine. Yet, on her death her successes amount to nothing in the eyes of the world; her coffin-plate reads only “Joanna Traill, Spinster”. Those close to her (and the reader) know better.

Binding quite rubbed with wear at extremities, damp-staining to cloth and other marks. Endpapers darkened, and general age-toning. Overall, good. WorldCat finds American copies at Yale, Emory and Arizona State.

**[405] [Another Edition].**

*First American edition. 8vo, 208pp, 8pp [ads]. Original brown cloth with foliate design in silver, lettering and border in gilt to upper board, gilt lettering to spine. New York, Charles L. Webster & Company. 1894.*

Fine copy.

**[406] The Years the Locust Hath Eaten.**

*First edition. 8vo, viii, 307pp, [20pp ads]. Original green cloth, gilt lettering to upper board and spine, Egyptian style design stamped in blind to upper board, publisher's monogram in blind to lower board. London, William Heinemann. 1896.*

New Woman fiction: “the story of a wife's wasted devotion to a selfish husband” (Sutherland, p.303).

The reviewer for *The Academy*: “the story of struggling persons belonging to the artistic professions who live at Regent's-Buildings near the Euston-road. They are poor and shabby; the good things of this world are not theirs, but their hearts are of gold. The heroine, Priscilla Momerie, is a beautiful girl, possessing undeveloped powers akin to genius. She is mated to a selfish, vain creature, who thinks himself a genius. He dreams all day of the work he is going to give to the world; but he does nothing. He can talk though, and talk brilliantly, and he manages to impress the outside world in his favour. There is one, however, Stephen Maiden, a young painter, who sees through the fraud, and estimates this bombast at its true worth. He pities and loves

the girl-wife, but honourably keeps his own counsel. Priscilla has real literary ability, though her husband ignores it, and permits her to scrub, pot-boil, and kill herself to provide the bare necessities of life. Gertrude Tennant, a young girl singer, has also a keen perception of the true state of the case as regards Momerie and his wife. She loves Maiden; and, before Priscilla's beauty and suffering came between them, he had loved her. Gertrude is ... too moral to take advantage of Priscilla. She loves the unhappy wife, and forgives her for having unwittingly stepped between her and the man who could have made her happy. In course of time Priscilla knows that she is to have the solace which alone can make recompense to a woman unsatisfactorily mated. She increases her exertions that she may be able to support the child, and that it may not suffer vicariously. She tries to keep bright and happy, hoping that her baby may be blessed with a merry heart. But it is of no avail; the child is born weak and sickly, and Momerie resents its birth. Priscilla adores it, and for her sake Maiden also loves it. Soon the husband's constitutional weakness ends in paralysis. His slothful nature induces him to accept the affliction complacently; he can now see his wife toil and slave free from reproach. Morally he becomes the murderer of his own child ... Miss Holdsworth is original and capable, and she has written a notable novel." (review in *The Academy*, Vol. 49 (1896)).

Rubbing and wear to head and tail of the spine, some minor marking to the cloth, bubbling to spine, edges untrimmed. Foxing to preliminaries, ownership inscription to titlepage, pages lightly age-toned, fore- and tail-edges untrimmed. Still a very good copy.

#### [407] **Spindles and Oars.**

*First edition. 8vo, 251pp, [1], 12pp (publisher's ads). Original green cloth with attractive design featuring oceanic motifs (dolphins, waves) gilt stamped on upper board and spine; pictorial titlepage with lettering in black and red. London, New York, and Melbourne, Ward Lock & Company, Limited. 1896.*

"The curious title of "*Spindles and Oars*" is explained by the fact that the book deals with life in a Scottish village whose population is composed entirely of fishermen and weavers. Skyrle is

the name of this remote nook, and the simple annals of its toiling inhabitants are here set forth in a series of short sketches, more or less connected by a slight thread of narrative. Miss Holdsworth has caught with admirable success the peculiar atmosphere of Scottish life among the labouring classes, and the volume is rich in local colour. It is, indeed, altogether a charming book, full of kindly humour, shrewd touches of characterisation, and gentle pathos, while the style is both simple and vivid ... There are seventeen distinct sketches ... of which all are meritorious, and some delightful ... These little sketches are too slight to bear a detailed critical analysis, for their charm – and it is a very real one – lies in atmosphere and setting rather than in striking incident or witty dialogue. But the quiet merits of such a book deserve praise all the more because of the welcome relief it affords from the spurious psychological novel of the day. All lovers of pure and wholesome literature must appreciate the tonic influence exercised by Miss Holdsworth in this beautifully sympathetic volume." (review in *The Speaker*, Vol. 15 (1897)).

Front free endpaper missing, minor rubbing to cloth, otherwise very good.

**[408] The Gods Arrive.**

*First American edition. 8vo, 344pp. Original red cloth, lettering, border rules, and publisher's monogram stamped in black and white on upper board; black lettering, white rules to spine. New York, Dodd, Mead and Company. 1897.*

First American edition, same year as the English edition. "A love story with Emersonian overtones" (Sutherland, p.303).

When we are first introduced to Richard Franklin, it is through the admiration of Katherine Fleming, the sister of his friend, Mark Fleming: "Tender lines gathered round her mouth as she thought of the story that had first attracted her to Richard Franklin. He had beggared himself to feed the starving women and children in a great dock-strike ... to save himself from starvation he had been forced to take a humble post in the Labour movement. The story made him a hero and even a saint in [her] eyes." Franklin sees the movement as being at the cusp of real

change, he hopes that the arrival of the new century “will see the end of the aristocracy” and the rise of the people (“the gods”). He wishes that “our story” (the story, the history of the Labour movements) will be written – he believes it will be a great and necessary moment – but is incredulous when Mark suggests his sister might be the one to write it (“There isn’t a man ... but there might be a woman – Katherine for instance.”) (pp.1–3). This portends what, in fact, happens. Both Franklin and Fleming write a History but his “was merely a long pamphlet, a somewhat inadequate resume of the story of the Labour movement” whereas her work, “is a masterpiece”, “one that would do more for the cause than years of agitation” (pp.331–334). The tale is beset with complications, including love, pride, and social duty.

Spine very slightly lightened. Pencil markings to front free endpaper, read hinge cracking. Still a very good copy.

**[409] The Valley of the Great Shadow.**

*By Annie. E. Holdsworth (Mrs Lee-Hamilton). First edition.*

*Original green cloth, gilt lettering to upper board and spine, design stamped in blind to upper board, publisher’s monogram in blind to lower board. 8vo, 248pp, [32pp, publisher’s ads (partially unopened)]. London, William Heinemann. 1900.*

An invalid arrives in an alpine sanitorium. While Philippa Alcestis is spirited, and holds hopes and dreams for the future, the bleak landscape, and endless presence and possibility of death colours the scene. Will love take root amidst these unlikely surroundings?

Gift inscription to front free endpaper, foxed preliminaries, otherwise a near fine copy.

**[410] A New Paolo and Francesca.**

*First American edition. 8vo, 300pp, [4pp, publisher’s ads].*

*Original light green cloth with black lettering and design of the garden and surrounding hills of an Italian villa blocked in black, white, and cream to upper board; black lettering and similar pictorial design to spine. John Lane’ at foot of spine. New York and London, John Lane, The Bodley Head. 1904.*

First American edition, preceding the English edition. The difference with the other variant binding is that this is the light (rather than dark) green cloth with design in three colours (rather than two) and, at the foot of spine, 'John Lane'.

A tale of romance and tragedy, set under the Tuscan sun.

Pencil ownership inscription to front free endpaper, spine slightly darkened, otherwise very good indeed.

**[411] [Another Issue].**

*First American edition. 8vo, 300pp, [4pp, publisher's ads].*

*Original dark green cloth with black lettering and design of the garden and surrounding hills of an Italian villa blocked in black and white to upper board; black lettering and similar pictorial design to spine. 'A. Wessels Co' at foot of spine. New York and London, John Lane, The Bodley Head. 1904.*

Variant binding in dark green cloth with design in two colours and, at foot of spine, 'A. Wessels Co'.

Minute wear spots at corners of foot of spine; otherwise very clean, tight, and bright.

**[412] Dame Verona of the Angels: A Study in Temperament.**

*By Annie E. Holdsworth (Mrs Lee-Hamilton). First edition. 8vo, 313pp, [1], 31pp [publisher's ads, dated August 1911]. Original blue cloth, gilt lettering surrounded by foliate gilt border to upper board and spine. London, Methuen & Co., Ltd. 1912.*

Spine sunned, some scattered foxing, foxed edges, otherwise a very good copy.

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**[413] HOLLAND, Elizabeth Gaskell. Poems and Translations.**

*First edition. 8vo, 310pp. Original plain buff stiff paper wrappers, edges uncut. N.p., n.pub. [printed at "Women's Printing Society, Limited, 66, Whitcomb Street, W.W."]. n.d. [c.1890.]*

Poems on a variety of subjects, including one “To Mrs Browning” and another on the proposed memorial for Mrs Browning. The dated poems range from 1829 to 1890.

The author was the sister of William Gaskell, husband of the novelist Elizabeth Cleghorn Gaskell; and her husband, Charles Holland, was the novelist’s cousin. Elizabeth Holland and Elizabeth Gaskell were close friends before becoming related by marriage, and Holland was the novelist’s closest confidante, and for at least a decade, her most frequent correspondent.

Wrappers marked and chipped along edges and at the head and tail of spine, with some loss. Internally in very good condition. Copies at Baylor and Chapel Hill only reported by WorldCat.

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## Nora Hopper

Warwick Gould has written a brilliant biography of Hopper (1871–1906) for the ODNB, which we quote extensively here:

Although Hopper is known as a Celtic Twilight poet, she was born in London (to an Irish father and Welsh mother) and spent her life in England. Despite this she was a serious student of Irish folklore, the influence of which is laced through many of her works, including her first book, *Ballads in Prose* (1894). She was influenced heavily by Yeats (her work contains, as Gould puts it “naive plagiaries of Yeats and Tynan”); and she influenced him (to a slight degree) in turn. Her husband Hugh Chesson was also a writer, a literary journalist and publisher’s reader for T. Fisher Unwin, although the family’s fortunes were very much dependent on Nora’s finances. The house they lived in belonged to her: she had investments of £60 a year, and literary earnings of £40 a year from prolific hack work as reviewer, novelist, anthologist, versifier for children’s books illustrated by Louis Wain, and paraphraser and reteller of nursery tales for Raphael Tuck & Sons. She also wrote for the *Girls’ Own Paper*. “No poet of her time contributed more to the Press”, Chesson recalled. In 1905 Hugh Chesson had a breakdown, which resulted in Nora applying to the Royal Literary Fund for aid. As her case was appraised, H. C.

Beeching invoked comparisons with Christina Rossetti. She died, prematurely, in 1906, a month after the birth of her third child, at the age of 35. After her death some literary friends (including Ford Madox Hueffer, G. K. Chesterton, Justin McCarthy, and Richard Garnett) rallied around to provide financial support for Hugh and the children (one posthumous book of hers is present herein.)

“Hopper’s drawback was her lack of precise knowledge of Ireland” (Gould). Yet Thomas MacDonagh considered Hopper (with Lionel Johnson) as one of only few writers who were born and who lived their whole lives out of Ireland, and yet were truly Irish. “She read at ‘original nights’ of the Irish Literary Society, London (1898–1901), with ‘an exquisitely modulated voice, but her appearance was disappointing … rather common-looking, short and squat’ (MacManus, 5). Ford Madox Hueffer (later Ford) recalled her ‘quality of having existed for ever, not of having aged. Above all, it was the quality of seeming aloof … not absent-mindedness, but rather abstraction’. During a train journey, she ‘was not in the carriage at all. She was, precisely, in another world, and just before we entered London, with a sudden air of “pulling herself together,” she announced that she had a poem in her head’ (Chesson, biographical note, xi–xii)” (Warwick Gould, *Nora Hopper* ODNB entry).

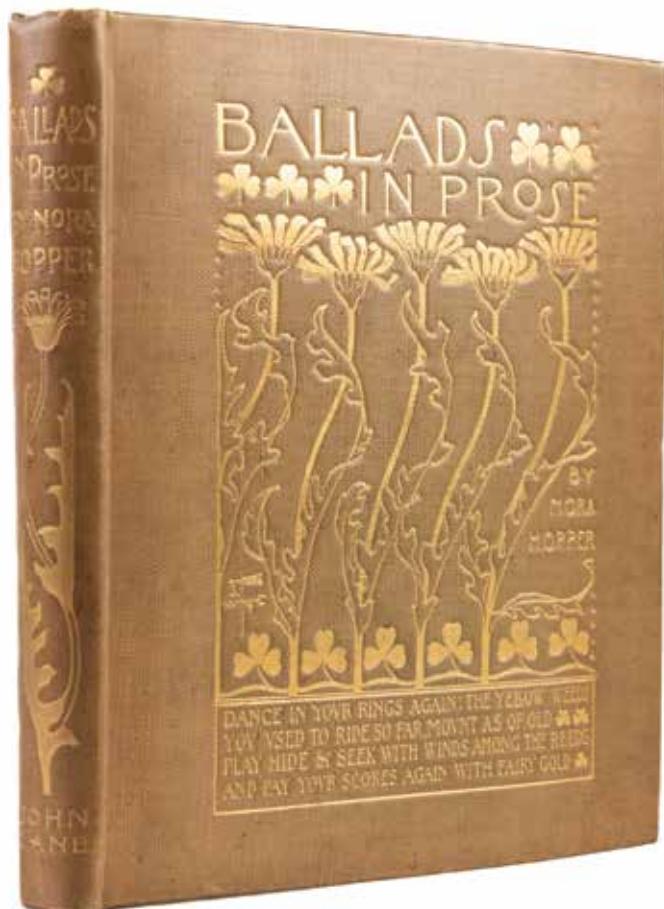
“Hopper’s versatility is seen in her choice of subject matter. Her prose topics range from ghost stories to historical fiction to expository essays. Known as a poet/journalist, Hopper was a regular contributor to some of the best-known periodicals of the time, including *The Yellow Book*” (Natalie Joy Woodall, in G. A. Cevasco (ed.), *The 1890s, An Encyclopedia of British Literature, Art, and Culture* (1993), p. 284).

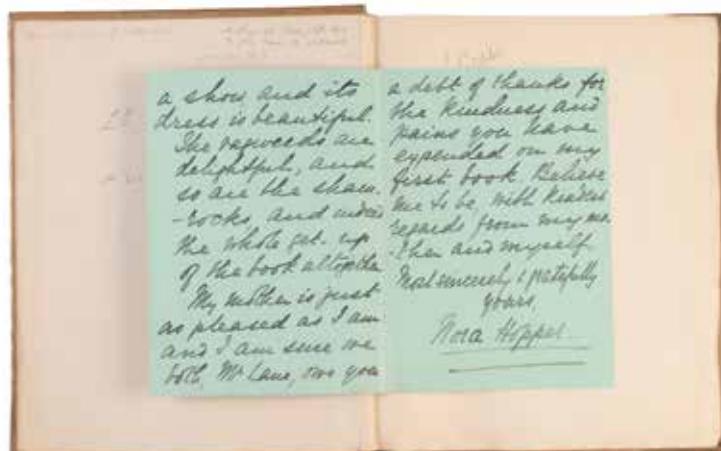
Her poems, ‘Guinevere (To Ellen Terry), ‘A Marriage Charm’, ‘Silk of the Kine’, and ‘Apples’ are included in Linda K. Hughes’ *New Women Poets: An Anthology* (2001).

*With a letter to John Lane: "I never expected my bantling to make half so goodly a show"*

[414] **Ballads in Prose.**

*First edition, one of 25 large paper copies. 8vo, 186pp, [2], 16pp [ads, dated December 1894]. Original tan gilt-stamped buckram over boards. Titlepage and cover design of "ragweeds" and "shamrocks" by Walter West. London, John Lane; Boston, Roberts Brothers. 1894.*





The publisher's copy of the author's first book, with an ALS of 6 December [1894] from Hopper to Lane tipped in, expressing enthusiastic satisfaction with the book: "I never expected my bantling to make half so goodly a show, and its dress is beautiful. The ragweeds are delightful, and so are the shamrocks, and indeed the whole get-up..."

"*Ballads in Prose* (1894), Hopper's first book, alternated verse and prose in a conte-fable structure ostensibly based on Irish fairy-lore, but in fact 'spun out of the moonshine of my own brain ... Irish tradition has given me nothing' she confessed (letter to Richard Garnett, 28 Jan 1895, Harry Ransom Humanities Research Center, University of Texas at Austin). That the Irishness of her work had been achieved by one who had never been there was 'a remarkable instance of temperament and interest independent and almost defiant of environment'. Home rule politics were 'meaningless in her ears, and she only becomes a partisan at the sound of "98," or at the names of Emmett or Sarsfield' (The Bookman, Sept 1895)." (Gould, ODNB).

Cohen: "I have been unable to find any reference to this large-paper issue, which is not mentioned in Dulau Catalogue 165, *Books from the Library of John Lane Publisher, or the Elkin Mathews Ltd. Catalogue entitled Books of the Nineties.*"

A beautiful book, in fine condition.

**[415] [Another Issue].**

*First edition. 8vo, 186pp, [2], 16pp [ads, dated December 1894].*

*Original green cloth with design and lettering in yellow. Title-page and cover design by Walter West. London, John Lane; Boston, Roberts Brothers. 1894.*

An important presentation copy, inscribed “To Dr [Richard] Garnett with the Author’s kind regards. December 12. 1894.” Garnett, of the British Library, is cited by Gould as one of her early influences: she “began to write poems at fifteen and studied folklore at the British Museum with the encouragement of Dr Richard Garnett and A. P. Graves, spending three years reading Icelandic sagas”, and he was also a fellow contributor to *The Yellow Book*.

Spine slightly darkened else a very bright copy.

**[416] Under Quicken Boughs.**

*First edition. 8vo, [4], 151pp, [1], 15pp [ads, dated 1896]. Original green cloth, black and red art nouveau design to both boards and spine; red lettering to both boards, gilt lettering to spine. Art nouveau titlepage by Patten Wilson. London, John Lane; New York, George Richmond and Co. 1896.*

Includes poems addressed to various fellow writers including E. Nesbit, Yeats, and Katharine Tynan. We are indebted to Warwick Gould for his exegesis on the Quicken tree, vulgarly known as Rowan or Mountain Ash in English. Yeats and Katharine Tynan both wrote of its magical qualities.

Inscription on half-title. Spine darkened with some wear at head and foot.

**[417] Autograph Letter Signed (“Nora Hopper”) to “Dear Sir”, an unidentified publisher, about publishing her work, 1 page 8vo, n.p. 1 September 1897.**

“I am anxious to submit to my publisher a volume of fantasies in prose and verse, and amid the latter I would much like to reprint my verses “The Gate-Keeper” which appeared in your August number. [Wi]ll you give me permission [to] do this...”

Undoubtedly addressed to W.E. Henley, editor of the *New Review*, in which the piece appeared in August 1897.

Verso with evidence of having been removed from an album, small portion lower left excised resulting in the loss of one words and part of another.

**[418] Songs of the Morning.**

*First edition. 8vo, xiv, 152pp. Rebound in full calf with raised bands, morocco spine labels stamped in gilt, and gilt-stamped edges and dentelles, marbled endpapers. London, Grant Richards. 1900.*

Tipped into the preliminaries is a presentation note from the author: "To Sir Arthur Sullivan hoping that some of these songs may please him. Nora Hopper. 36 Royal Crescent W. March 6. 1900." She has also inscribed the recto of the blank preceding the half-title: "With the author's Compliments" and dated "March 5, 1900." Sullivan doesn't seem to have set them to music but Hopper did have some musical experiences to look forward to, writing the libretto "for O'Brien Butler's three-act opera Muirgheis ('The sea-swan'), produced in Dublin in 1903 for the Irish opera" (Gould, ODNB).

Light rubbing along hinges, one morocco spine label chipped; overall, a good copy.

**[419] [Another Copy].**

*First edition. 8vo, xiv, 152pp. Original light blue paper over boards, parchment spine. London, Grant Richards. 1900.*

With a tipped in Autograph Letter Signed (third person), 36 Royal Crescent, 19 November 1900, accepting an invitation from the Committee of the Writer's Club.

Small red marks to front board, lacking front free endpaper, otherwise in good condition.

**[420] [As] CHESSON, Nora Aquamarines.**

*First edition. 8vo, viii, [1], 242pp. Original blue paper over boards with parchment spine lettered in gilt. London, Grant Richards. 1902.*

Foxing to preliminaries, minor marking to boards. A very good copy.

**[421] Mildred and her Mills, and Other Poems.**

*Illustrated by M. Bowey, A. Dixon &c. &c. Small 8vo, 64pp. Original decorated paper covered boards with pictorial roundel onlay featuring a woman and two dogs. London, Paris, Berlin, New York, Montreal, Raphael Tuck & Sons Ltd. n.d. [1903].*

Children's verses with copious black and white illustrations and frontispiece in colour.

Printed on cheap paper, which is rather age-toned, otherwise near fine.

**[422] Selected Poems by Nora Chesson.**

*First edition thus. 5 vols. 8vos, 35pp, 39pp, 47pp, 45pp, 47pp. Original printed wrappers, volumes housed within a publisher's card sleeve with printed spine label. London, Alston Rivers Ltd. 1906.*

Folder worn at joints, label chipped; volumes fine.

**[423] Father Felix's Chronicles.**

*By Nora Chesson (née Hopper). Edited by W. H. Chesson. First edition. 8vo, 312pp, [8pp, publisher's ads]. Original pictorial binding, beige cloth, with black and red in faux-medieval / arts and crafts design. Brooklyn and New York, A Wessels Company, n.d. [1907].*

A posthumous collection of Chesson's fiction.

English sheets, including titlepage four leaves of publisher's ads at end, in the English binding. On a stub tipped in at the hinge before the titlepage so that it falls over the publisher's imprint on the titlepage: Brooklyn and New York, A Wessels Company, n.d. The titlepage reads: London, T. Fisher Unwin. 1907. Photogravure frontispiece of Chesson and her infant daughter, Ann (her first-born, born 1902).

Frontispiece loose; the book is otherwise sturdy and in good condition.

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**[424] HOUSMAN, Clemence. *The Were-Wolf*.**

*With Six Illustrations by Laurence Housman. First edition, primary binding. Half title, frontispiece, titlepage, [5], 123pp, [1], 16pp [publisher's ads, dated 1895]. Original rose cloth, gilt lettering, heart-shaped pomegranate design in gilt on spine, and, in the four corners of the upper board, in white; title-page printed in red. London, John Lane; Chicago, Way and Williams. 1896.*

This first appeared in L.T. Meade's girl's monthly magazine *Atalanta* in 1891. Melissa Purdue has suggested that Housman's hybrid heroines act as "cautionary tales" for the progressive New Women of her day. In *The Were-Wolf* this is seen in the figure of White Fell. (see 'Clemence Housman's *The Were-Wolf*: A Cautionary Tale for the Progressive New Woman.' *Revenant*, no. 2, 2016, pp. 42–55.) Clemence Housman was an advocate for women's rights, as was her brother, Laurence, although her feminist leanings were complicated by the not-always compatible element of her Christianity.

The first of the author's three books. The 1,000 copies occur in three binding styles, this being the primary.

Cloth rather discoloured and marked, but internally clean. Altogether a very good copy.

**[425] HOUSMAN, Clemence. *The Unknown Sea*.**

*First edition. 8vo, 315pp. Original light brown cloth with black borders on front cover, black line at head and foot of spine, on which is printed, also in black, the title and author's name. London, Duckworth and Co. 1898.*

In *The Unknown Sea* Housman develops the monstrous female protagonist further (previously seen in the character of White Fell, in *The Were-Wolf*). Diadyomene is more complex than White Fell: she is simultaneously the evil seductress and also herself the victim of magic. Her hybrid name encompasses the identity of Venus, representing beauty and sexual desire (see Elizabeth Oakley, *Inseparable Siblings: A Portrait of Clemence & Laurence Housman* (2009), p.54)

Danielle DiFruscia, 'Clemence Housman and Feminism in the 1890s', Clemence Housman's *The Were-Wolf*, edited by Lorraine Janzen Kooistra, Danielle DiFruscia, et al, COVE Editions, 2018.

Cloth slightly darkened, some light age-toning and very occasional scattered spotting to pages. All in all a very good copy in what may be a Times Book Club binding, although the spine lacks their imprint.

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**[426] HOUSMAN, Laurence. *Sabrina Wareham. The Story of Her Youth.***

*First edition. Author's signature tipped onto titlepage. 8vo, xi, 439pp. Original orange cloth, wavy black six-lined border, gilt lettering and decoration to upper board, gilt lettering to spine. London, John Murray. 1904.*

Feminist fiction. "The influence of Hardy is shown in 'Sabrina Wareham', a sex problem novel of two women and one man (*Book News. An Illustrated Magazine of Literature and Books*, vol XXIII, September 1904 – August 1905, p.176).

Spine darkened, minor damp staining to board edges. A very good copy.

**[427] HOUSMAN, Laurence. *Articles of Faith in the Freedom of Women.***

*First edition. 8vo, 64pp. Original light brown printed wrappers. London, A. C. Fifield. 1910.*

Contents include: 'The Anti-Suffrage Point of View', 'The Physical Force Fallacy', and 'What is Womanly'. Laurence Housman and his sister Clemence Housman were prominent advocates for women's rights.

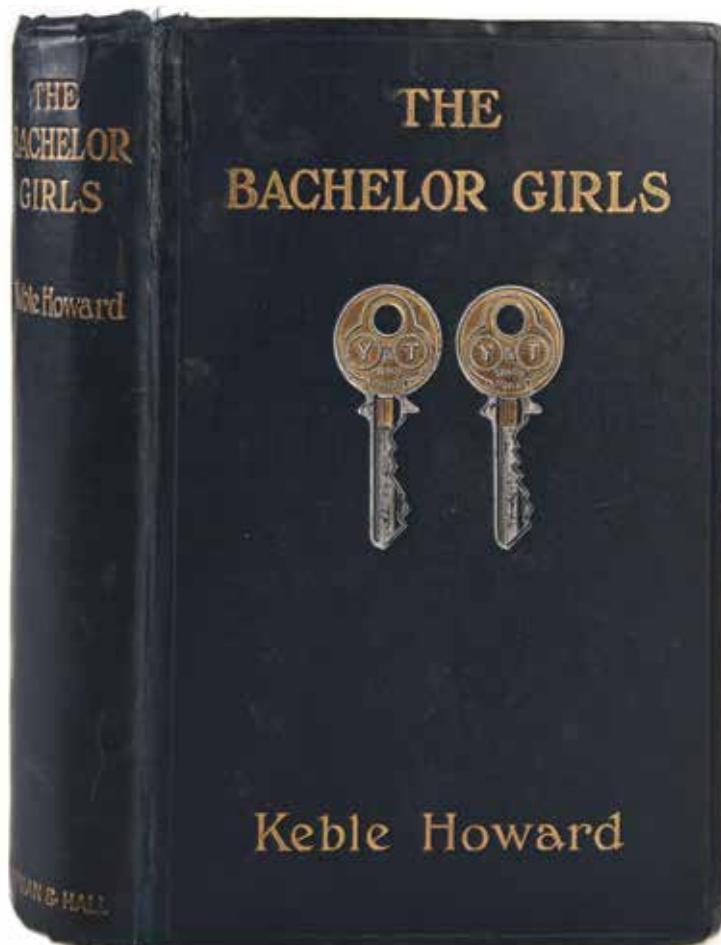
Fragile item. Some minor chipping at head and tail of spine, otherwise in very good condition.

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[428] HOWARD, Keble [John Keble Bell]. **The Bachelor Girls and Their Adventures in Search of Independence.**

*With Illustrations by Ralph Cleaver. First edition. 8vo, [x], 326pp, 7pp [adverts]. Original blue publisher's binding, gilt lettering to upper cover and spine, with two gilt keys, symbolising the independence of the Bachelor Girls. London, Chapman & Hall. 1907.*

New Woman Fiction. Two friends, Julie and Billie, escape the suburbs for independent living in London as journalists. Part of the 'Author's Note': "There is, I know, a tacitly accepted clause



in the law of fiction which decrees that novels dealing with the struggles for existence of attractive, educated young gentlewomen shall proceed on a level of gloom and end in utter darkness. By way of apology, therefore, for this comparatively cheerful story, I ought to explain that, in all essentials, it is a true one; that every incident has its foundation in fact; and that the characters are drawn from life. . . .”

A reviewer in *The Bookman* wrote of it thus: “Mr Howard apologises for the cheerful tone of this story by declaring that it is essentially true. One is glad to hear it, for the struggles of two girls in London journalism do not usually promise wedding-bells and good incomes within a twelvemonth. Billie and Julie, the heroines of this romance, are fortunate enough to enlist the sympathy of an eccentric bachelor, however, who has much money and no relatives. And his sympathy takes the unselfish form of forwarding the love-interests of both girls. The result is clover all round. But we hope Mr. Howard’s pages will not be responsible for an influx of maidens into Fleet Street.” (August 1907).

Some marking and discolouration to covers, gilt slightly dulled, upper joint partly cracked, but otherwise structurally sound. Some discolouration to endpapers, minor water stain to preliminaries, otherwise internally clean. Very good copy.

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[429] **HOWARD**, Blanche Willis, Baroness von Teufel (1847–1898). American novelist. **Autograph signature**  
*in purple ink on paper (6.7 x 9 cm). “Blanche Willis Howard,  
Stuttgart, Dec. 1878”.*

In her ANB entry, Anne Sheehan notes that although Howard was predominantly an author of romances, and her “heroines are conventionally beautiful and irresistible to men, their opinions often reflect her own progressive views on women’s rights and women’s abilities.” Having been sent on assignment to Europe by *The Boston Evening Transcript* in the mid-1870s, Howard decided to remain there, marrying Baron Julius Von Teufel in 1890 at the tender age of around 43. Howard collaborated with William Sharp on *A Fellow and His Wife* (1893). Very good condition.

[430] **HOWARD**, Blanche Willis. ALS,  
2 pages 8vo to "Dear Mr Bowen", 23 January 1888.

Bowen, editor of *The Independent*, has requested a story from her. She sends with apologies and some defensiveness, "A Philosopher's Portrait", which she describes as "... a very careful study from life, and I hope he may not be too unconventional to please you ... Should it be too 'worldly,' perhaps some other time I may be more fortunate." At the end, she shifts from diffidence to presumption: "I should not be in the least offended if it did not suit you, and in that case would beg you to have the kindness to send the MS. to Mess. Harper & Brothers with the enclosed letter, which, in case you use the MS. yourself, kindly destroy." The "philosopher" is a somewhat cranky old expatriate residing permanently in a Paris pension, who wages an unspoken internecine war against an American expatriate resident and her nephew. He bestows on her the appellation "Kate Firstrate." The story ended up in *Tony, The Maid: A Novelette, and Other Stories*. Authorised edition, Collection of British Authors Tauchnitz Edition, Vol. 2547 (Leipzig: Bernhard Tauchnitz, 1888). Interesting letter in excellent condition.

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[431] **HUNT**, Margaret (née Raine) (1831–1912). English author, translator of Brothers Grimm, wife of artist Alfred William Hunt. **Autograph Letter Signed ("Margaret Hunt") to "Dear Mrs Severn",**

1 page 8vo with integral blank leaf, *Tor Villas*, n.d.

A warm and cordial letter confirming Mrs Severn's planned visit: "come early and stay as late as you can."

Mentioning their recent vaccination: "Alfred came on Saturday & found us all very ill with our vaccination but we are soon to be well again."

Married to the artist Alfred W. Hunt, a Pre-Raphaelite peripheral, Margaret Hunt wrote a number of novels, including *Magdalen Wynyard, Or the Provocations of a Pre-Raphaelite* (1872). Violet Hunt, the Hunt's eldest daughter, finished her mother's novel *The Governess* in 1912. The recipient is almost surely Joan Agnew

Ruskin Severn, Ruskin's cousin and 'keeper' at Brantwood during his long decline.

Very good condition.

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## Violet Hunt

"Violet Hunt seems to epitomize the transitional nature of the 1890s in several ways. Her best work, *White Rose of Weary Leaf* (1908), was written in the twentieth century. She was the friend of such modern writers as Ezra Pound, H.G. Wells, D. H. Lawrence, and Rebecca West. She founded the still extant writer's club P.E.N. and she claimed remarkably unconventional independence, associating with, though never marrying, such men as Oswald Crawford and Ford Madox Ford." (Bonnie J. Robinson, in Cevasco (ed.), p.294).

### [432] A Hard Woman, A Story in Scenes.

*First edition. 8vo, 346pp. Original blue cloth with decorative flower design (rather faded), and lettering in gilt to upper board and spine, patterned endpapers. London, Chapman & Hall, Ltd. 1895.*

Feminist fiction, written in an experimental format consisting entirely of dialogue, akin to Hunt's 1894 work, *The Maiden's Progress. A Novel in Dialogue*. Oswald Crawford, the journalist and diplomat, with whom Hunt had an (ultimately painful) affair in the 1890s, also promoted this mode of story-telling; see below.

Very good copy of a book printed on extremely cheap paper, which is brittle and rather browned, with some page edges chipped.

### [433] Dialogues of the Day. Edited by Oswald Crawford.

*With Numerous Full-Page Illustrations. First edition. 4to, vi, 262pp. Original green cloth, lettering stamped in darker green to upper board and spine London: Chapman & Hall, n.d. [1895].*

Stories by Ada Leverson, Blanche Crackanthorpe, Mrs Hugh Bell, Violet Hunt, Marion Hepworth Dixon, and others. A com-

pilation of some of the best examples of dialogue-only fiction, in which Crawfurd's mistress, Violet Hunt specialised. It includes her piece, 'The End of the Beginning' (pp.27–41).

In spite of cracked hinges, a good copy.

**[434] The Maiden's Progress. Or The Adventures of a Girl.**

*Third edition. Chapman's Story Series. 8vo, [1], 217pp. Blue cloth with art nouveau floral decoration on front cover and spine. London, Chapman & Hall, Ltd. 1896.*

The author's first book, which was first published in 1894, with the subtitle 'A Novel in Dialogue' (for that is what it is – dialogue with the occasional diary entry, or letter exchange). In her short preface for this edition, Hunt announces that this publication appears "with considerable modifications, accessories, and additions", as well as "omissions and changes", which her "critics were kind enough, and frank enough, and, as I now perceive, judicious enough, to object to."

The heroine is Mary Elizabeth Maskelyne, known as "Moderna". The novel begins with her coming out into society, and follows this bright, young woman as she moves through the social calendar. This work explores the contradictory desire for sexual freedom and respectability – something that was close to Hunt's heart – as the protagonist, Moderna, acts against traditional expectations, but ultimately agrees to marriage in the end. Hunt had several extra-marital relationships, including those with Ford Madox Ford, Somerset Maugham, and H. G. Wells, and, although she never married, considered her relationship with Ford as akin to marriage (see her entry in Who's Who in 1911, which said "married", without specifying to whom).

Bubbling to cloth, some minor foxing, otherwise in very good condition.

**[435] The Human Interest. A Study in Incompatibilities.**

*First edition. 8vo, 306pp. [2], 40pp ads [dated September 1899]. Original blue cloth, lettering and borders in gilt, upper board and spine. London, Methuen & Co. 1899.*

"A story of modern 'sex problems' with a novelist heroine Egidia, who is a 'great Ibsenite.'" (Sutherland, p.314).

Label removed from front pastedown. Very good copy with closed half-inch tear to cloth in middle of spine.

**[436] Affairs of the Heart.**

*First edition. 8vo, 271pp. Original green cloth with black lettering to upper and spine. London, S. T. Freemantle. 1900.*

Feminist fiction. Very good copy with binding faded and somewhat soiled, and small split to cloth at foot of spine.

**[437] [Another Edition].**

*Early edition, variant binding. 8vo, 271pp. Original red cloth (faded to pale pink), white stamped lettering on spine and upper cover, heart emblem. London, S. T. Freemantle. 1900.*

Very good copy with paper separated at front hinge (though text block is firm in the binding), faded cloth, stain at fore edge of upper board. Bookplate to pastedown and ownership inscriptions.

**[438] Sooner or Later: The Story of an Ingenious Ingénue.**

*Third edition. Original dark blue decorated cloth, with gilt on upper and spine. London, Chapman & Hall Ld. 1904.*

Third edition, published the same year as the first: all editions are rare in commerce.

*Sooner or Later* is Hunt's roman à clef: an account of her relationship with her married ex-lover Oswald Crawfurd. As the opening quotation to chapter one suggests ("tout vient à qui sait attendre") it was her long-awaited final word to the thorny affair (which ended after Crawfurd married another woman – other than Hunt – after his wife died in 1899; furthermore, she later found out he had given her, Hunt, syphilis).

"It was typical of Hunt that she would not let the affair end gracefully, and she eventually got the last word by writing *Sooner or Later* (1904), an autobiographical and, for the time, sexually daring roman à clef about her relationship with Crawfurd. It was

also characteristic that she remained friends with the second Mrs Crawfurd and later dedicated a book to her" (Jane E. Miller and Stephen Ferguson, 'New and Notable: The Edward Naumburg Jr. Collection of Violet Hunt', *The Princeton University Library Chronicle* Vol. 51, No. 2 (Winter 1990), p.213).

Mark to upper board, light rubbing along joints and at head and tail of spine.

**[439] White Rose of Weary Leaf.**

*First edition. 8vo, 437pp. Original blue cloth, titles and decoration stamped in white to upper board, lettering and rules in gilt to spine. London, William Heinemann. 1908.*

"White Rose ... considered her best novel, exposes the inability of social convention to deal with the complexities of individuals or their relationships" (Blain *et al.*, p. 552). Less controversial than some of her more daring works, it was, nonetheless, banned by Boots' circulating library for being immoral. It tells the sad story of Amy Steevens, "a common person's child" (p.9), who, in her own words is "just a delicate woman having an illegitimate child when all is said and done" (p.413).

A bright and clean copy, with foxing to preliminary and terminal leaves and page edges. Contemporary inscription to titlepage.

**[440] The Last Ditch.**

*First edition. 8vo, viii, 309pp, [3pp ads]. Original brown cloth with dark brown border, rules, and lettering. London, Stanley Paul & Co. [1918].*

Second gathering uniformly browned, else a very good copy.

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**[441] IBSEN, Henrik. A Doll's House. Play in Three Acts.**

*By Henrik Ibsen. Translated from the Norwegian by William Archer. Illustrated with original photographs. First edition, large paper issue. No. 81 of 115 copies, numbered and signed by the publisher. Large 8vo, 123pp. Publisher's full vellum binding, gilt lettering to upper board and spine. London, T. Fisher Unwin. 1889.*

Ibsen's ground-breaking play, which became from the outset the dramatic standard-bearer for female emancipation. Nora, the protagonist, is a woman who asserts her own power and agency within an unhappy marriage, ultimately leaving her husband and children.

Of the seven illustrations, the frontispiece is of Ibsen, and the other six are of the cast from the original 7 July 1889 performance at the Novelty Theatre.

Bookplate on front pastedown, offsetting to front free endpapers, bookseller's ticket to rear pastedown. Vellum discoloured and marked, particularly to the upper board. Still a good copy.

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## “Iota” [i.e. Kathleen Mannington Caffyn, née Hunt].

Irish born, Kathleen Hunt (1852/3–1926) lived there for the first twenty years of her life before moving to London where she trained as a nurse. After marrying at the age of 26 she moved to Australia with her husband, Stephen Mannington Caffyn, a surgeon. He held “posts at Sydney, Wollongong and Melbourne. They settled in the Melbourne suburb of Brighton and she became a founder of the District Nursing Society in Victoria.” (Angelique Richardson, Caffyn ODNB). On their return to England in 1892 she started writing under the pseudonym ‘Iota’. An early work, *A Yellow Aster*, gained her fame and a degree of notoriety. The new woman protagonist, Gwen Waring, enters into a passionless and hollow marriage – she feels nothing for her husband or even her son, until the child falls ill, an event which awakens the “latent truth in her own nature” (p.167). “Like a number of other ‘new woman’ writers, notably Sarah Grand, Caffyn came out firmly in favour of biological essentialism in *A Yellow Aster*.” (ODNB). Angelique Richardson, in ODNB, has said of Caffyn, that she was a “reluctant, contrary, and, at best, conservative feminist.”

Frances Clark, in the Dictionary of Irish Biography notes of her later career that “though she continued to endorse female liber-

ation for years, Caffyn's later publications reverted to Victorian stereotypes."

**[442] A Yellow Aster. A Novel.**

*First American edition. 8vo, 307pp, [8pp ads]. Original brown cloth with decorative repeating floral design to upper cover and spine, gilt lettering to upper board and spine. New York, D. Appleton and Company. 1894.*

Described on the verso of the title-leaf as "authorized edition", this, the first American edition, appeared the same year as the English edition.

"*A Yellow Aster* (1894) was [Caffyn's] most renowned novel; Gwen, locked into a loveless marriage, is awakened by pregnancy into womanhood: 'I am a woman at last, a full, complete, proper woman, and it is magnificent' (3.172).

Minor marking to covers, ownership inscription scribbled out in pencil on front free endpaper, otherwise a very good copy.

**[443] [Another Edition].**

*American Series, No. 332. Extra Issue. 8vo, 270pp, [2pp ads]. Original printed wrappers. New York, M. J. Ivers & Co., 1 September 1894.*

Early pirated edition of this popular novel.

Sections of wrappers missing on spine and along top fore-edge. First few leaves of brittle paper chipped at bottom corner, not affecting text. A good copy of a fragile item.

**[444] Children of Circumstance. A Novel.**

*First American edition. 8vo, 368pp, [12pp ads]. Original brown cloth with decorative repeating floral design to upper board and spine, gilt lettering to upper board and spine. New York, D. Appleton and Company. 1894.*

Described on the verso of the title-leaf as "authorized edition," this, the first American edition, appeared the same year as the English edition.

“Has a hero who marries his cousin but subsequently falls in love with a social worker in London’s East End. The three meet and discuss their triangular ‘mistake’ in adult fashion. The wife, Beatrice, nobly arranges for her rival to take over after her death” (Sutherland, p. 320). Concludes with the sentiment, “Love is all and death is naught.”

Very good copy.

**[445] Anne Mauleverer.**

*First edition. 8vo, 349pp, 39pp (ads). Original red cloth, title within a border stamped in gilt to upper board and spine. London, Methuen & Co. 1899.*

“One of the wilder feminist novels of the period. The extravagantly emancipated heroine is half-Irish, a sculptress and an expert in horseflesh capable of advising the King of Italy on equine matters. At the beginning of the narrative she is found nursing the man she loves. He dies, she adopts his child and remains for the rest of her life defiantly celibate” (Sutherland, p. 320). It is moderately rare – WorldCat finds only Princeton and Texas in the Americas.

1902 ownership inscription on front pastedown, stamp of W.H. Smith on front free endpaper. Spine faded and stain on front cover. Overall, very good.

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**[446] JANES, Emily, ed. *The Englishwoman’s Year Book and Directory 1905.***

*Seventh Year of New Issue. Twenty-Fifth Year. 8vo, [i-iii ads], xxxv, 368pp, 32pp [ads], [iv-vi, ads]. Original red cloth, gilt lettering to upper board and spine, coffee advert stamped in black to lower board. London, Adam and Charles Black. 1905.*

An important feminist annual handbook and directory for women seeking educational opportunities and work in a variety of fields and professions.

“2/6 net” blindstamped at foot of spine. Spine slightly sunned, otherwise a very good copy.

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[447] **JEWSBURY**, Geraldine Endsor (1812–1880). English novelist and book reviewer. **Autograph Letter Signed (“Geraldine E. Jewsbury”) to “Dearest Mrs Hall” [Anna Maria Fielding (1800–1881), writer],**  
*4 pages 8vo, Walnut Tree House, “7 Oaks Kent” [Sevenoaks], 16 May 1874.*

Jewsbury, English novelist and book reviewer, writes to give thanks for “your kind notice” of “Six by Two[?]”: “it is just beautiful & it brought tears into my eyes.”

Jewsbury writes about a recent cold from which she is still recovering, and also about Mrs Roebuck, who “has been ill of colds one after another,” and who has been staying with her to convalesce and take “the fine air,” which she attests “has done her [Mrs Roebuck] good already”. She also mentions that “Mr Roebuck & Miss R-” [their daughter] “came down to see her one day wh[ich] I took for a great honour to Walnut Tree House!”

The Roebucks are likely politician J. A. Roebuck and his wife Henrietta (née Falconer) and daughter, who were friends of Jewsbury’s. Jewsbury, who had romantic, intellectual, and platonic friendships and relationships over the course of her life, but never married, finishes this letter with comments on the happy marriages of both the Roebucks and the Halls: “They might have been married only last week – only that it is the love of long years wh[ich] is much better than all the morning glory of it, & I have just given her Mr Hall’s poem to you after 40 years – & she has kept it! In her heart I think as well as her pocket.”

Recipient is undoubtedly Anna Maria Hall, wife of S. C. Hall, the journalist; although Jewsbury is wrong in commenting on their “40 years”, the Halls, in fact, celebrated 50 years of marriage in September 1874.

Near fine condition.

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[448] **JOHN**, Gwen. (i.e. Gladys JONES, 1878–1953) **Plays.**  
*First edition. 8vo, ix, [1], 73pp, 6pp [ads], 16pp [ads]. Original blue cloth, lettering stamped in gilt. London, Duckworth & Co. 1916.*

Plays by the Chesterfield-born feminist suffragist: *Outlaws* (1913); *Corinna; Or, The Strenuous Life* (1913); *Sealing the Compact* (1914); *Edge o' Dark* (1909); *The Case of Teresa* (1910); and *In the Rector's Study* (1913). *Edge o'Dark* had appeared in the *English Review*, and *Outlaws* in the *Manchester Playgoer*.

Fine copy.

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**[449] JOHNSON, Joseph *Earnest Women: Their Efforts, Struggles, and Triumphs.***

*First edition. 308pp. London, T. Nelson and Sons. 1885.*

Examples of ideal womanhood, told from a misogynistic perspective.

A summary quote from the chapter titled 'In Wifely Companionship': "How is it possible that a man of enlarged capacity and imagination can be happy with a woman of a narrow mind, who finds it impossible to appreciate the interest which he takes in his various mental and moral pursuits?" (p.46 & 47). In another chapter, titled 'In Loving and Serving', Johnson argues that "sympathy and service is the province of the woman", which he means as a compliment, but rather a backhanded one: "Let her be the creature of moods, passion, and caprice; have countless purposes, and to "one object constant never;" yet in the presence of sorrow and suffering, her whims, fancies, and follies are all forgotten, in the instantly awakened duty of succouring and serving." (pp.88 & 89).

Attractive inscription on the front free endpaper: "Mary Henderson, Citadel Children's Church, February 1886." Fine copy with edges of text block foxed.

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**[450] JOHNSON, Virginia W. *An English "Daisy Miller."***

*First edition. 8vo, 67pp. Original blue cloth stamped in gilt and black. Boston, Estes and Lauriat. 1882.*

The dedication is "to American Women."

"Ethel Hooper had passed through Switzerland like a comet, courting fatigue and danger in every possible form with the har-

dihood of her years. She had been lost in a fog on the Rigi, upset in a boat at Chillon, been thrown from a mule at Grindelwald, had jumped from a post-carriage on a bridge in the Engadine when the horses became frightened, ventured farther on several glaciers than any of her companions, scaled the Bel Alp, been caught in a storm at the Grand Mulet, and saved a child from a goat in the Oberland (pp.51–2)."

A short novel (inspired by Henry James' novella *Daisy Miller* (1879)) about a spirited and fearless protagonist who meets an untimely end in the Alps.

Library bookplate on front pastedown, ink markings to cloth, otherwise a very good copy.

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**[451] JOHNSTONE, Edith. *Gladys, or The Sister's Charge*.**

*Reprint. 8vo, 128pp, 12pp [publisher's ads]. Pictorial binding, upper board featuring a bird flying through woodland stamped in cream and green, gilt lettering to spine and further cream and green embellishment. London, Glasgow, and Dublin, Blackie & Son n.d.*

Juvenile fiction featuring a young, headstrong, precocious, talented, and outspoken daughter of negligent titled parents.

Edith Johnstone (1886–1902) seems to have also used the pseudonym "E. O'Byrne." She is best known for a feminist novel, *A Sunless Heart* (Ward & Locke, 2 vols. 1894). She married Walt Ruding, author of *An Evil Motherhood* (London: Elkin Mathews, 1896).

Sunday school prize gift inscription to front pastedown. Cloth slightly dulled and marked, small perforation and closed tear to spine. About very good.

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**[452] [JONES, Henry Arthur]. *First-production programme for Mrs. Dane's Defence at Wyndham's Theatre*.**

*12pp with original thick grey pebbled paper printed wrappers. London, Wyndham's Theatre. Printed by W. T. Haycock & Sons Ltd. 1900.*

*Mrs Dane's Defence* is a play centring around the 'woman with a past' trope. Mrs Dane, who is betrothed to Lionel Carteret is rumoured in fact to be Felicia Hindermarsh, a woman whose relationship with a married man in Germany has ruined her reputation in the eyes of the world. Her prospective father-in-law, a Judge played by Charles Wyndham (the proprietor of the theatre), discovers Mrs Dane's true identity and prevents the marriage. Lena Ashwell played Mrs Dane; it was a role that launched her career.

The play premiered at Wyndham's on 9 October 1900 and ran for 209 performances.

The twelve page booklet consists mostly of adverts, with some literary and theatre news (e.g. the re-opening of the Theatre Français after the fire in March 1900, and the death of Jeanne Henriot, the actress who died in that fire).

Some discolouring to wrappers, internally clean.

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[453] **JOPLING**, Louise Jane, née Goode, previously Romer and later Rowe (1843–1933), **Autograph Letter Signed ("Louise Jopling Rowe") to "Dear Miss Astley"**,

*3 pages 8vo on printed stationery, 3 Pembroke Road, Kensington, 3 December n.y. [1891 or 1896].*

She is arranging a sitting for a portrait: ". . . May I put you down for Tuesday 15<sup>th</sup> [could be the 16<sup>th</sup>] and will you kindly let me know the hour that would be most convenient to you? The weather? As long as I can see to paint, I'm afraid I don't mind much!" Signed "Louise Jopling Rowe." Written between 1887, when she married Rowe and moved to Pembroke Road, and 1896, when she exhibited Miss Astley's portrait at the Royal Academy (No. 1138 in the exhibition catalogue). Jopling was among the first rank of women painters of her day, alongside Alice Meynell's sister, Elizabeth Thompson Butler, and Rosa Bonheur. She began as a portrait painter out of economic necessity. She secured a separation from her first husband, an adulterous gambler, in an unusual court proceeding that gave her custody of her children and protected her income from him. This experience is the root of

her feminist activism. When her first husband died, she married Joseph Jopling, a retired civil servant and accomplished water-colourist – through him she entered the elite artistic world of the time. Their circle included John Everett Millais and Whistler—both of whom painted her—a young and ambitious Oscar Wilde, whom she had met in 1880; Ellen Terry; Shirley Brooks; Mark Lemon; Princess Louise, the sculptress daughter of Queen Elizabeth; and other members of high society. Although the salon she maintained at her studio was her base for recruiting clients, she established genuine friendships with many of her guests. At one of her parties, Wilde, in conversation with Whistler, exclaimed “I wish I had said that!”, to which Whistler replied “You will, Oscar, you will.” She exhibited sporadically at the Royal Academy and achieved considerably commercial success and critical acclaim. She was the first woman to gain entry into the Royal Society of British Artists in 1901, and also published verse and contributed on social issues to important newspapers and journals. She was an active, influential suffragist and feminist, who took a special interest in the training and development of women artists. Letter in good very condition.

[454] **JOPLING**, Louise Jane, née Goode, previously Romer and later Rowe (1843–1933), **Autograph Letter Signed (“Louise Jopling Row”)** to Canon Shuttleworth.

*3 pages 8vo on printed stationery, 3 Pembroke Road, Kensington, No date.*

The recipient of this acknowledgement (he seems to have accepted an invitation to “talk to us”, but her hand is not an easy one) was John Shuttleworth, Minor Canon of St. Paul’s Cathedral.

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## May Kendall (Emma Goldworth)

May Kendall (1861–1943) is most notable for late-nineteenth-century poems characterized by sharp humour and sarcastic wit on topics related to evolutionary science and the ‘new woman’. Her

novels employ sarcasm and irony to examine British society, particularly the fruitlessness of philanthropy. (Susan Brown, Patricia Clements, Isobel Grundy, 'May Kendall', (The Orlando Project) 2006–2021). Her oft anthologised 'Lay of the Trilobite' is a satire of the popular English response to Darwin's evolutionary theory. It was originally published in *Punch Magazine*, to which Kendall contributed for ten years. In her later years she focussed on social reform in Yorkshire.

"Kendall's reputation in the twenty-first century is defined almost exclusively by the widely anthologized 'Lay of the Trilobite'. It is one of her funniest and most technically impressive poems, and it demonstrates her open-minded determination to see both sides of any question, as it simultaneously celebrates and criticizes nineteenth-century theories of evolution. But the visibility of this single poem also obscures other important aspects of Kendall's work, most significantly her informed interest in other branches of science such as mathematics and physics, her interrogation of idealist philosophy, her promotion of women's education, and her tireless work on social causes." (Gregory Tate, May Kendall ODNB entry).

This collection includes two volumes of Kendall's poetry, and one New Woman novel.

#### [455] **Dreams to Sell.**

*First edition. Small 8vo, ix, [1], 150pp. London, Longmans, Green, and Co. 1887.*

Inscribed on the verso of the half-title: "With Mr Lang's Compliments." Although the inscription is not in Andrew Lang's hand, it was possibly presented at his direction. Andrew Lang and Kendall collaborated on her first book, *That Very Mab* (1885), and she dedicated her second, *From a Garret* (1887), to him. There is also a small bookplate of Frederick Locker on front pastedown. Lang and Locker were both bibliophile-scholars and close friends. See Lang's poems to Locker-Lampson and on the Rowfant Library in Locker-Lampson's catalogue of his collection (1886).

The poems include 'Lay of the Trilobite.'

But for faded spine, in very good condition.

**[456] White Poppies. A Novel.**

*With Illustrations by Robert Anning Bell. First edition. 8vo, 232pp, [16pp ads]. Original grey-blue cloth, lettering gilt to upper board and spine, with an attractive gilt and silver design to upper board, floral endpapers. London, Ward, Lock & Bowden, Limited. 1893.*

“Her novel *White Poppies*, which champions the progressive opinions and social activism of its ‘New Woman’ protagonist, was serialized in *Sylvia’s Journal*, edited by Rosamund Marriott Watson, in 1893.” (Gregory Tate, May Kendall ODNB entry).

Minor rubbing to edges, joints, head and tailcaps, otherwise a very good plus copy.

**[457] Songs from Dreamland.**

*First edition. Small 8vo, vii, [1], 136pp. Original green cloth, gilt lettering to upper board and spine. London and New York, Longmans, Green, and Co., 1894.*

Poems. A very fine, bright copy.

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## Arabella Kenealy

Kenealy (1859–1938) “graduated from the London School of Medicine for Women and practised as a doctor in London and Watford (1888–94) until ill health forced her retirement. She also wrote a number of novels with contemporary settings which mainly deal with modern sex problems in a melodramatic but not unhumorous way. Her most successful work was *Dr Janet of Harley Street* (1893)” (Sutherland, p.347).

Ann Ardis emphasises that whereas some New Woman writers started championing other causes after 1900 (e.g. Florence Dixie, Mona Caird, and George Paston), she includes Kenealy alongside Annie Holdsworth, John Strange Winter, and Sara Jeannette Duncan, as those who “continued to publish New Woman fiction, whether or not they labelled their female characters specif-

ically in that manner.” Ardis also cites Kenealy as one of about twelve New Woman writers (“now-forgotten turn-of-the-century women writers”) who are “as responsible for ‘originating’ modernism as better-known figures such as Joseph Conrad, Henry James, Kate Chopin, and Charlotte Perkins Gilman”. In this, she includes Kenealy alongside Emma Frances Brooke, Mona Caird, Mary Cholmondeley, Gertrude Dix, Ella Hepworth Dixon, Florence Dixie, Edith Johnstone, Dorothy Leighton, George Paston, Olive Schreiner, Netta Syrett: “their narratives … feature the decentered subjectivity and disrupted linearity that we have come to associate with high modernism.” (Ardis, *New Women, New Novels* (1990), p.169–170).

**[458] Woman and the Shadow: A Novel.**

*Second edition. 8vo, iv, 395pp. London, Hutchinson & Co. 1898.*

This, the second edition appeared the same year as the first. WorldCat doesn’t find copies of any English printing in the Americas – Rand McNally published an American edition in the same year.

Gilt slightly dulled on spine, loss to the cloth at foot of the spine; closed tear to front free endpaper; first gathering carelessly opened. Overall, very good.

**[459] The Marriage Yoke.**

*First edition. 8vo, viii, 248pp, [4pp ads]. Original red cloth, gilt lettering to upper board and spine. London, Hurst and Blackett, Limited. 1904.*

Very good copy with W. H. Smith Subscription Library plate on front pastedown. An uncommon book: WorldCat finds three in the USA, at Tulsa, Stanford and New York. There was no contemporary American edition.

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**[460] KING, Anna Eichberg (later Mrs John Lane). Kitwyk Stories.**

*First edition, second issue. 8vo, ix, [2], 319pp. Original design inspired by Delft tiles in blue and white, cloth over boards,*

*frontispiece and illustrations by Arthur E. Stern. New York, The Century Co. 1895.*

The dedication is to her father: "Julius Eichberg, whose rare wit and charm were an inspiration, these stories are dedicated in loving memory by his daughter." The Reviewer for *the Scotsman* wrote of it: "This is a most graceful and altogether charming Dutch version of Auld Licht Idylls. If such a village and such people, and such quaint causes of laughter and of tears do indeed exist, then Kitwyk were well worth visiting, but the next best thing is to read Mrs John Lane's prettily bound. and illustrated little volume" (extract printed in the publisher's ads for Eichberg Lane's work *The Champagne Standard*).

With a sticker on the front pastedown indicating that the book is now published by John Lane. This title was reissued with a cancel titlepage by Lane in 1903, with the author listed as "Mrs. John Lane."

Inscription on front free endpaper dated 1902. Spine slightly darkened, otherwise a very good copy.

[461] **KING**, Anna Eichberg (Mrs. John Lane) (-1927). English writer. **Autograph Note Signed ("Anna Eichberg King (Mrs John Lane)") to "Mrs Varnum Waugh – An English Greeting!"**

*1 page 8vo with integral blank leaf, Bonchurch Hotel, Bonchurch, 10 October 1903.*

Anna and John Lane married in 1898: she was the widow of Tyler Batcheller King; Eichberg was her maiden name.

Very good condition.

[462] **[KING Anna Eichberg] as Mrs John Lane. The Champagne Standard.**

*First edition. 8vo, xix, 314pp, [18pp ads]. Original green cloth with dark green, white and gilt design to upper board, gilt lettering and decorations to spine. London, John Lane, The Bodley head; New York, John Lane Company. 1906.*

Inscribed to “Vincent Brown Esq. With the cordial greetings of Annie E. Lane & John Lane.” Signed by both Annie Eichberg Lane and John Lane.

Some feminist content: one chapter is titled ‘A Plea for Women Architects’, and in ‘A Domestic Danger’ the author humorously argues against the depiction of “ideal” woman in the “fashion-papers”, which gives the “weak” man unrealistic expectations of his wife:

“I refuse to believe that such perfect loveliness can exist ... I ask, in the interest of society, why cannot the lovely beings in the fashion-papers ... be made less lovely? Whatever you are, and I commend this sentiment to all, as well as to distinguished haberdashers, be truthful! Chop off at least one foot and eight inches from those lovely ones who imperil our peace. Be realists at least occasionally; portray them with a rip, or a skirt which is short where it should be long; let their hair be out of curl, and buttons off their boots – anything, only to prove that they also are human...” (pp255–7).

Vincent Brown was an author who published some of his work with John Lane. Very good copy.

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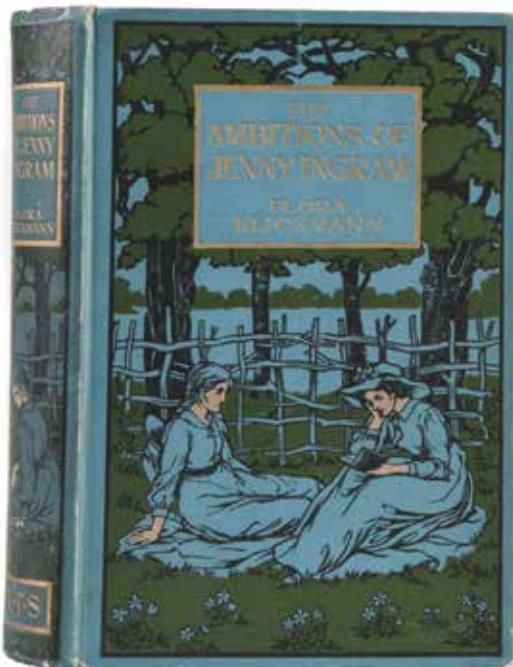
**[463] KINROSS, Albert. *A Game of Consequences. A Comedy-Novel.***

*First edition. Slim 8vo, 191pp. Original light brown buckram with repeating circle pattern and lettering stamped in black to boards and spine. Autonym Library, No. 12. London, T. Fisher Unwin. 1895.*

New Woman fiction, described by *The Week* (vol. 13 p. 139) as “a study of a modern Becky Sharp”.

Contemporary ownership inscription to front free endpaper, else a near fine copy.

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[464] KLICKMANN, Flora. **The Ambitions of Jenny Ingram. A True Story of Modern London Life.**

*A True Story of Modern London Life. With Three Illustrations by F. Finnemore, R.I. 8vo, 317pp, [8pp, publisher's adverts]. Blue pictorial cloth depicting two girls, one reading a book, in a meadow, with a fence and trees beyond it. The design is continued on the spine, with a third girl, with a book on her lap, looking pensively down. Gilt lettering, border to upper cover and spine. London, The Religious Tract Society, n.d [1907].*

From The Girl's Library series of novels (R.T.S.) Early edition, possibly first edition. R. T. S. books were habitually undated.

Jenny Ingram has aspirations beyond her rural life in Wales. After a poem of hers is accepted for publication by a women's magazine she determines to become a novelist, moving from Wales to London in pursuit of this ambition. Rejection after rejection leads to her being discovered starving by her childhood sweetheart, who marries her. "It offers graphic detail about the lives of single women trying to earn a living, no doubt drawing on

first-hand experience ..." (Kemp *et al.*, *Edwardian Fiction: An Oxford Companion*, p. 227).

Klickmann was an English journalist, author and editor. She was the second editor of the *Girl's Own Paper*, but became best known for her Flower-Patch series of books of anecdotes, autobiography and nature description. Working as editor for the Girl's Own Paper (published by the R.T.S.) she introduced new themes such as careers advice for girls, advice on style and dress, photography competitions and crafts. She married in 1913 a widower, Ebenezer Henderson Smith (one of the executives of the R.T.S.); thereafter her married name was Emily Flora Henderson Smith, although she continued to publish under her previous name.

With a gift book plate to front free endpaper (from Chiswick Mission Sunday School. Dated 1907]. Spine a touch dulled, joints lightly rubbed, and with two small marks to lower cover, otherwise a near fine copy.

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**[465] LAZARUS, Emma. Admetus and Other Poems.**

*First edition. 8vo, vi, 230pp. Contemporary red morocco, faded to brown, lettered on spine, simple gilt framing to sides. New York, Hurd and Houghton; Cambridge, Riverside Press. 1871.*

An important presentation copy of the author's second book, inscribed, "M[oses] & E[sther] Lazarus from their fond child Emma May 22 1871."

Lazarus embodied the problems of identity facing many American Jews, as her successful father sought to assimilate and blend into gentile high society, joining with the Astors and Vanderbilts to form the Knickerbocker Club. She herself later became something of a high priestess of American integration when the concluding lines of her poem "The New Colossus" were chosen to appear on the plinth of the Statue of Liberty.

Emerson was a friend and mentor, writing to her during the composition of this long poem that "I should like to be appointed your professor, you being required to attend the whole term" and the printed dedication is to him. *Admetus* was fairly well received, *The Westminster Review* praising it guardedly, although adding

that “Miss Lazarus has still very much to learn and still more to unlearn”, but it shows only hints of what was to become her main topic, that of Jewish identity, with a translation from Heine and “In the Jewish Synagogue at Newport” with its reflections on the status of “lone exiles of a thousand years, From the fair sunrise land that gave them birth”. Her ANB biographer Carole Kessner writes that “The major poems of this volume—“Admetus,” “Orpheus,” “Lohengrin,” and “Tannheusen”—are curious and suggestive, two Greek myths and two medieval German legends about women who sacrificed themselves for the sake of men. Lazarus, in struggling to find her own voice, seems to have been looking in the wrong place.” Kessner concludes that “Lazarus was the first significant American Jewish literary figure and the first internationally celebrated American Jewish woman poet. Her significance lies in her exemplary life and in her impassioned pleas for the poor, for the immigrant, and the oppressed.”

Binding somewhat distressed, with wear to the extremities, and initial leaf almost separated from text block; the paper of the preliminaries is rather brittle, and the title-page and contents leaves are cracked at the gutter and are only loosely inserted. First two leaves chipped at fore-edge. Text block otherwise tight in the binding. Despite its poor condition, an important association copy.

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**[466] LEE (Vernon) (Violet Paget). *Ottile: An Eighteenth Century Idyl.***

*First edition. 190pp, [4pp ads], [32pp ads, dated May 1883].*

*Original pictorial binding, design of a rooftop, two figures visible in the casement, a sickle moon behind; lettering in black to upper board, gilt lettering to spine. London, T. Fisher Unwin. 1883.*

The author’s first novel. Identical to Wolff 5377 (who misspells the title as Ottilia) except that cloth is dull orange rather than turquoise and edges are not tinted yellow. Ads dated May 1883, as called for.

“Set in Germany during the *Sturm und Drang* period” (Sutherland, p.367), this novel “suggests some of her (the author’s)

experiences nursing" her half-brother, Eugene Lee Hamilton (Cevasco (ed.), p. 348).

Slight marking and age toning to cloth, internally clean. Very good.

**[467] LEE (Vernon) (Violet Paget). *Vanitas. Polite Stories.***

*Crown Copyright Series. First edition. 8vo, 276pp, 14pp (ads).*

*Original grey cloth, lettering and simple aesthetic design in dark grey to upper board; less stylised lettering, also dark grey, to spine. London, William Heinemann. 1892.*

"Comprises three so-called 'Polite Stories' with cosmopolitan settings. (Sutherland, p.367).

With an attractive hand-drawn monogram in pencil and russet red on front free endpaper, "EWJ" [?], dated "Nov 17th '92". Spine darkened, otherwise a very good copy.

**[468] LEE (Vernon) (Violet Paget). *Genius Loci: Notes on Places.***

*First edition. 8vo, 211pp. Original straw coloured cloth, gilt lettering to upper board and spine. London, Grant Richards. 1899.*

Lee also wrote well-received travel books: *Genius Loci* was the first of them. Featuring essays on specific locations in France, Italy, Germany, and Switzerland, each with a special resonance for the author, these are beautifully and eruditely written meditations on place, art, literature, and culture.

Patchy browning to cloth, otherwise a very good copy.

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## Ada Leverson

Leverson was one of the social fixtures of London. She and her husband were famously loyal to Wilde, and Beardsley, Beerbohm and Moore were intimates. She wrote six books of fiction between 1907 and 1916: "Leverson's lightly plotted love stories represent the perfect expression of her personality: frivolous and witty, but with an underlying sense of melancholy. They are also important

for their closely detailed depictions of the fashions and tastes of the Edwardian age." (J.W. Speedie, Leverson ODNB entry).

**[469] Love's Shadow.**

*First edition, second impression (July). 8vo, 288p, 15pp [ads].*

*Original blue cloth, stamped in white and blue. Colour frontispiece by G. C. Wilmshurst. London, Grant Richards. 1908.*

Inscribed "To N" on front free endpaper, and on blank recto of frontispiece: "To Neil Arnott from Ada Leverson" and dated "July 1908."

Spine sunned, heavily foxed preliminaries, otherwise very good.

**[470] Tenterhooks.**

*First edition. 8vo, 291pp, [4pp ads for books by Leverson], 23pp [publisher's ads, dated 1912]. Original blue cloth, stamped in white and blue. With a Frontispiece after a Picture by J. D. Fergusson. London, Grant Richards Ltd. 1912.*

A pencil signature on front pastedown could be that of the author's husband, Ernest.

Spine slightly sunned, otherwise a very good copy.

**[471] Bird of Paradise.**

*First edition. 8vo, 316pp, [4pp ads]. Original red cloth stamped in gilt and blind. With a Frontispiece by Ilbery Lynch. London, Grant Richards, Ltd. 1914.*

Second editions of her preceding four books advertised on verso of half-title and on two leaves of ads at end of text.

An exceptionally bright, clean copy with only the following minor imperfections: one mark on upper cover, light sunning to spine, small spot of wear at bottom corner of foot of spine; and light spotting at and near edges of preliminary and terminal leaves.

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## Amy Levy

Levy was born into a middle-class Jewish family who encouraged her education and interests. “A precocious feminist, at thirteen Levy reviewed Elizabeth Barrett Browning’s *Aurora Leigh* for a children’s publication, and at seventeen wrote ‘Xantippe’, in which Socrates’ maligned wife gives her perspective on their marriage.” (Linda Hunt Beckman, Amy Levy ODNB entry). She studied first at Brighton High School, where she met Constance Black (later Garnett). She subsequently became “the second Jewish woman to attend Cambridge and the first at Newnham College, which she entered in 1879”, studying classical and modern languages and literature. “She found the work both demanding and exhilarating, and left Newnham after two years: *Xantippe and other Verse* (1881) had been published, and she must have been eager to begin her career as a writer.” (op.cit).

She counted among her friends socialists, activists and intellectuals; spending time at the British Museum Reading Room (“a former male bastion”) with Eleanor Marx, the Radfords, and Constance and Clementina Black. While in London she lodged with her parents but “lived an independent life”, and was introduced to literary luminaries including Thomas Hardy and Yeats; and became friends with Olive Schreiner, Beatrix Potter, and Margaret Harkness. On one of her trips to Florence she became friends with Violet Paget (Vernon Lee). “The love poems she sent to Lee (‘To Vernon Lee’ and ‘New Love, New Life’) reveal how important this meeting was.” (op.cit).

As an adult Levy suffered from depressive episodes, writing “in a letter of 1884 she referred to such bouts as ‘the devil that lyeth ever in wait in the recesses of my heart.’” (op.cit). Works including *A Minor Poet* and her essay ‘James Thomson: a minor poet’ “show her willingness to write about despondency and suicide.” (op.cit). These episodes often reached a pitch after her work received poor, or unequal reviews. “She died of charcoal gas inhalation on 10 September 1889, two months before her twenty-eighth birthday” (Naomi Hetherington, Nadia Valman (eds.), *Amy Levy: Critical Essays* (2010), p.4)

“It is her multiplicity of identities as an intellectual Jewish woman, a feminist, and a lesbian that makes Levy so compelling” (op. cit, p.2).

The Cohen collection of Amy Levy may not be complete but is important. It includes her first major work, *Xantippe*, inscribed by her Cambridge professor; and her later major works of poetry, including copies owned by her friend Ada Radford; one which, movingly, includes a poem written by Ernest Radford about her early, and tragic death.



[472] **Xantippe and Other Verse.**

*First edition. 8vo, 30pp.  
Full olive crushed morocco  
(unsigned), lettering stamped  
in gilt to upper board; with  
marbled endpapers, gilt  
dentelles; original absinthe-  
yellow printed wrappers bound  
in; top-edge gilt. Cambridge, E.  
Johnson, Trinity Street. 1881.*

An important copy of Levy's first book, with the ownership inscription of her Cambridge classics tutor Richard Archer, dated by him twice, the first time in the year of publication (when Levy was still at Newnham College), the second in 1889, the year of Levy's death by her own hand, at the age of twenty-seven.

*Xantippe* tells the story of Socrates' wife Xantippe in her own voice, to reclaim her from the conventional classification of her as a strident shrew. Linda Hughes describes it as a “crucial New Woman poem protesting women's inadequate access to education and their systemic subordination within marriage and cultural

hierarchies of value" (Linda K. Hughes, *New Women Poets: An Anthology*, (2001), p.2).

It is also precisely constructed, eloquent and convincing.

"Were we not apart,--  
 I and my high thoughts, and my golden dreams,  
 My soul which yearned for knowledge, for a tongue  
 That should proclaim the stately mysteries  
 Of this fair world, and of the holy gods?  
 Then followed days of sadness, as I grew  
 To learn my woman-mind had gone astray,  
 And I was sinning in those very thoughts--  
 For maidens, mark, such are not woman's thoughts--"

Of living with Socrates:

"Twas only that the high philosopher,  
 Pregnant with noble theories and great thoughts,  
 Deigned not to stoop to touch so slight a thing  
 As the fine fabric of a woman's brain--  
 So subtle as a passionate woman's soul."

which left her:

"neither fit for use  
 As goodly household vessel, nor for that  
 Far finer thing which I had hoped to be. . ."

Leading to a conclusion which could stand as legend for the movement:

"Ha! the dawn has come;  
 I see a rosy glimmer--nay ! it grows dark;  
 Why stand ye so in silence? throw it wide,  
 The casement, quick; why tarry? -- give me air --  
 O fling it wide, I say, and give me light!"

Spine slightly darkened and with some wear to the foot, otherwise in very good condition. Internally clean excepting wrappers, which are a touch marked. Overall very good.

**[473] A Minor Poet and Other Verse.**

*First edition. 8vo, viii, 95pp. Original quarter vellum, gilt stamped spine with brown paper covered boards. Titlepage features an illustration of a woman weeping beside a well adorned with a banner reading “non inest veritas” [“there is no truth” or “the truth does not exist”], signed “Hooper” in the plate. London, T. Fisher Unwin. 1884.*

Inscribed on the front free endpaper, “Mrs. Dailey[?] With love From the authoress Amy Levy.”

“The suicide of the title character, isolated and excluded by the literary establishment, reflects the volume’s concern with marginal and dispossessed voices” (Hetherington & Valman, p.4).

Vellum rather marked; wear to boards, particularly along the edges; scattered foxing. An unlovely copy, made lovely by the presence of Levy’s dynamic scrawl.

**[474] [Another Edition].**

*Second edition, special issue. 12mo., 91pp. Frontispiece of Amy Levy, plus an illustration depicting a woman weeping beside a well adorned with a banner reading “non inest veritas” [“there is no truth” or “the truth does not exist”], signed “Hooper”. Limited edition, No. 9 of 30 special copies printed on Japanese vellum, numbered and signed by the publisher, and bound in vellum, gilt lettering to spine. Cameo Series. London, T. Fisher Unwin. 1891.*

“This volume is a reprint of that issued in 1884, with the addition of a sonnet and a translation, from a volume published in Cambridge in 1881, and now out of print.” The additional ‘Sonnet’, originally printed in *Xantippe*, is particularly arresting. The subject, a tumultuous mind: “waves of passion and of pain”, pass into “long, grey flats expanded, dim and bare”, yet through the “changing guises”, “in my heart a hint of feeling lies / Which half a hope and half a despair.”

Minor marking to boards, otherwise in very good condition.

[475] **A London Plane-Tree and Other Verses.**

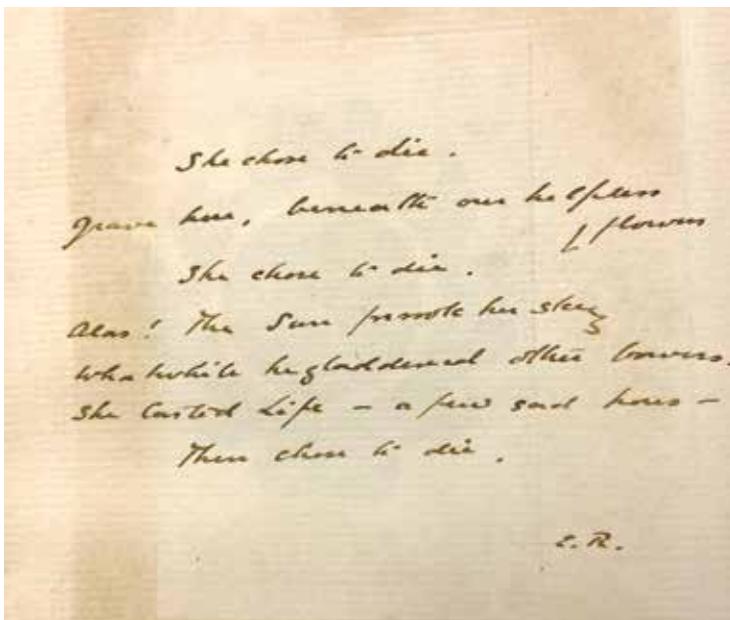
12mo, 81pp. Frontispiece illustration, 'A London Plane-Tree: The Temple Church', and another facing p.84, 'Odds and Ends' by J. Bernard Partridge. First edition, number 29 of 30 copies on Japanese Vellum. Original vellum, fore and lower edges uncut. Cameo Series, No. 4. London, T. Fisher Unwin. 1889.

Spine darkened, and very slight soiling to the boards, but a very good copy indeed, with the handsome and elaborate armorial bookplate, two lions passant, "Malo mori quam foedari".

[476] **[Another issue]**

First edition, ordinary issue. Original boards, parchment spine.

A distinguished association copy of the author's third volume of verse, published posthumously. With the art nouveau bookplate and ownership inscription of Ada Radford "Ada Radford 10.12.89 / AR", and additionally inscribed by her brother Ernest Radford with his memorial poem to Levy "She Chose to Die", published as 'An Inscription for an Urn' in the Pall Mall Gazette (September 24, 1889, p.2).



Ada read mathematics at Newnham College, Cambridge, from 1881 to 1883, overlapping with Levy: Levy was also close with Ernest's wife Dollie (for whom see later in this catalogue).

Spine somewhat browned and discoloured; rubbing and wear, particularly along the edges of the boards and at the corners. Offsetting/foxing to endpapers, otherwise internally clean.

**[477] [Another Issue].**

*First edition, ordinary issue. 8vo, 94pp. Frontispiece illustration, 'A London Plane-Tree: The Temple Church', and another facing p.84, 'Odds and Ends', by J. Bernard Partridge. Original quarter parchment spine and blue paper over boards, with yapp edges, top edge gilt. Cameo Series, No. 4. London, T. Fisher Unwin. 1889.*

“When Levy killed herself, she left the corrected proofs for her third volume of poetry on her desk. *A London Plane-Tree and Other Verse* (1889) attempts to construct a new urban aesthetic, exchanging Levy’s characteristic form of the dramatic monologue for short compact lyrics that imitate the fast pace of city life. The volume was dedicated to Clementina Black, Levy’s closest friend in adult life, who arranged for its posthumous publication” (Hetherington & Valman, p.5).

Unrelated gift inscription on front free endpaper. Spine a trifle darkened, and discoloured, minor wear at corners, and with some scattered foxing, otherwise a very good copy of a fragile item.

**[478] LEWALD, Fanny (1811–1889). Novelist, essayist, women's rights activist. Bust Carte de Visite**

*of the German Jewish feminist, novelist, and polemicist in late middle age. Emblem of the studio, enclosing a "P", on verso. N.p., n.d.*

Fanny Lewald (1811–1889). Novelist, essayist, women's rights activist. She wrote numerous novels, as well as important works championing women's emancipation, the latter writings including *Oster Briefe für die Frauen* (1863) and *Für und Wider die Frauen* (1870). Nice condition.

## Elizabeth Lynn Linton

Linton was the first female salaried journalist in Britain, and the author of over 20 novels. Despite her path-breaking role as an independent woman, many of her essays took a strong anti-feminist slant (I. Ousby (ed.), *The Cambridge Guide to Literature in English* (1995), p. 560).

Ann Ardis has called Linton “the New Woman’s most vehement critic”. “Perhaps best remembered to history for the essays collected in *The Girl of the Period* (originally published by the *Saturday Review* in the 1880s), Linton earned a great deal of notoriety in the 1890s for publishing a trilogy of articles on the “Wild Women” in *Nineteenth Century* in 1891 and 1892. In these essays she sets a standard for the kind of high-pitched, self-righteous, apocalyptic rhetoric that will be used subsequently by other critics in the campaign against New Women.” (Ann Ardis, *New Women, New Novels* (1990), pp.19–20)

**[479] Photograph of Linton, Notable Women, No. 3 by Bassano,**

*with facsimile signature. Photo (13.7 x 9.2cm), printed paper mount (28 x 23cm). Notable Women, No. 3. London, Bassano, Bond Street, January 1891.*

Very good condition.

**[480] Autograph Letter Signed (“E. Lynn Linton”) to “My dear Miss Oakley”, thanking her for her kindness,**

*3 pages 8vo, mourning border, Queen Anne’s Mansions, St James’ Park, 4 May n.y.*

Linton writes to Miss Oakley to thank her for her “kind letter” to which she can “return only a scrubby & hasty reply”, an “unworthy acknowledgment of [her] kindness.” She mentions a recent plant purchase – “I bought another boronia – a red flowered one with several scented leaves” – and thanks Miss Oakley for introducing her to them.

Very good condition.

**[481] Autograph Letter Signed (“E. Lynn Linton”) to “My dear Mrs [Alec] Tweedie” (née Ethel Brilliana Harley),  
2 pages 12mo, Queen Anne’s Mansions, St James’s Park, 26 May  
1893.**

Linton writes to Mrs Tweedie to inform her that she would not be able to go to a soirée organised by Mrs Tweedie’s mother. Discusses the effects of age – she was 71 at the time – on her social schedule: “I cannot stand the late hour, the noise, the heat ... simply said I could not bear the fatigue”, adding, “It is many years now since I went to an evening party.”

Tweedie was a writer, philanthropist, and supporter of women’s rights.

Lightly marked and with some adhesive residue to blank pages, nonetheless in very good condition.

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**[482] LOCKE, W[illiam]. J[ohn]. *The Gate of Samaria: A Novel.***

*First edition. 8vo, 322pp, 24pp [publisher’s ads, dated October 1894]. Original pictorial brown cloth, gilt lettering to upper board and spine, design featuring a brick archway in darker brown. Six-Shilling Novels. London, William Heinemann. 1895 [1894].*

The author’s first book. Inscribed on recto of front free endpaper to Locke’s great friend, Garnham Roper, in Latin: “in amitiae memoriam dono dedit auctor” [in memory of a friendship the author gave this gift] and dated “Nov. MDCCCXCIV.”

An important New Woman novel. “It was one of the many novels of its period to deal with sexual awakening and marital breakdown while criticizing repressive social and sexual codes and the current divorce law. The heroine, Clytie, is a young artist who has left her dreary family for a studio in the King’s Road, Chelsea, where her upstairs neighbour is Kent, a misogynistic assistant keeper in the British Museum. They become friends, but her marriage to a tough and chauvinistic explorer interrupts their burgeoning romance, and when his chauvinism turns out to be accompanied by brutality and philandering she leaves him, and sets up house with Kent (who is too noble to sleep with her)

until the explorer is conveniently killed abroad. Although Locke's great successes were to be more whimsical and less ponderously melodramatic, the book exhibits several typical motifs: critique of the English bourgeoisie, celebration of bohemianism and cosmopolitanism, romance outside marriage, and the triumph of the woman who has suffered a social stigma for sexual transgression." (E. O'Brien, revised by Charlotte Mitchell, William John Locke ODNB entry).

Contemporary reviews:

"In a sense this novel is belated, being a straggler from the procession of books more or less directly concerned with the New Woman. This is a pity, for it is perhaps the best of the novels that have vindicated or mocked at that tiresome female ... Still it may be allowed that here we meet with less cant, less rancour, less prudence, less affectation of omniscience, more genuine philosophy, and a more careful style and more real literary power than in any other novel of the same school." (*The Times*).

"Here is a tale of women's life in London in the present year, of varied societies, of a husband's brutality, and of a woman's fidelity, told with restraint, power, and originality. It is certainly one of the novels which mark a beginner out for attention." (*The Review of Reviews*).

"In depicting the friendship between Clytie and Kent the author shows both power and subtlety, and may fairly claim to have given us something new, for the portrayal of such a relationship between a man and a woman standing on an equal intellectual level has not been successfully attempted before." (*The Manchester Guardian*).

The recipient, Garnham Roper, was the dedicatee of Locke's later work, *The Red Planet* (1917): "It is strange to reflect that there ever was such a year as 1880. yet to me it is a memorable one. For then I was thrown, a raw youth, *riche de mon printemps*, from Islands over the Sea [Trinidad] into the whirl of London, and the very first friend I made was you. And from that queer day of our first meeting until now our friendship has been unbroken by the chance of circumstance and unclouded by the faintest mist of

misunderstanding.” Locke was best man at Roper’s wedding in 1897; the pair collaborated on *The Cynic*, a play produced at the Royalty Theatre in December 1898.

Very minor marking to cloth, rear hinge starting, otherwise a very good copy.

**[483] LOCKE, W[illiam] J[ohn]. *A Study in Shadows*.**

*First edition. 8vo, vi, 285pp, [3pp, publisher's ads]. Original black cloth with gilt design and lettering, fore-edge untrimmed. London, Ward and Downey. 1896.*

Inscribed by the author on front free endpaper to his friend: “Garnham Roper from ye Author April 1896.”

A heartening variation of the ‘woman with a past’ trope, with a friendship between two women at its centre. It opens in a dull Geneva boarding house where Mrs Stapleton (Katharine, aged 30) and Miss Graves (Felicia, aged 20) become friends; that is, until Raine Chetwynd arrives on the scene, and something close to a love triangle arises before Raine falls firmly in love with Katharine. Pertinent information about Katharine’s past comes to light and threatens to ruin all.

[Katharine] “... the way of the world is made hard for women sometimes.” “Why should women always suffer?” asked Felicia. “Why? God knows. It is life.” (p.261).

“Felicia walked about the room like a young lioness. The words came in a flood. In the championing of her sister-woman she lost sense of conventional restriction. Raine was no longer Raine, but the typification of a sex against which she was battling for her own.” (p.271).

Pride and propriety (and a certain degree of stubbornness) stands in the way of the lovers reaching a happy conclusion, and, realising this, Felicia single-handedly saves the day. Through her selfless actions on behalf of her friend a blissfully happy ending for all concerned is reached. The book has a similar central idea to Locke’s first book *The Gate of Samaria* – a woman, after suffering social stigma for a sexual transgression, triumphs.

Cloth rubbed, particularly at head and heel of spine and along joints. Eight gatherings in the middle of the text block are sprung, but holding. A good copy.

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[484] [LOGAN, Olive (1839–1909). American actress, feminist, and author.] **Carte de Visite**

*bust in semi-profile. 10.5 x 6.5cm. New York, J. Gurney & Son. 707 Broadway. n.d.*

American actress, feminist, and author. After a brief career on stage (to which she later returned, though briefly), Logan turned to journalism, became a playwright, produced fiction, and toured as a successful public speaker. She had a very love-hate relationship with the theatre, but still wrote about it often when not treading the boards; works include *Apropos of Women and the Theatres* (1869), *Before the Footlights and Behind the Scenes* (1870), and *The Mimic World* (1871). She lectured on a variety of topics including women's suffrage, a cause she also fought for as a journalist. In one of her books, *Get Thee Behind Me, Satan: A Home-born Book of Home-Truths* (1872), she warns women against accepting marriage as their only option in life and against allowing oneself to be treated as a commodity (Claudia Durst Johnson, Olive Logan ANB entry). In her late years she was supported by Lady Cook, who helped her emigrate to Britain. She sadly spent her last years in an asylum.

Very good condition with slightly rounded corners.

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## Winifred Lucas (Mrs Le Baily)

Little is known about Winifred M. Lucas, except that she married Louis Hooper Le Baily and was known as Mrs Le Baily after her marriage. She gains a place in the current collection for her friendship with Alice Meynell, which is central to the group of 12 autograph letters below. She also mentions Sarah Grand's *Ideala* in one of those letters, which she does not "admire ... as a whole ... but [she is] glad to have seen it."

### [485] *Lana Caprina*.

*First edition, large paper copy, finely bound by Riviere. Illustrated title page 8vo, viii, 31pp. Full maroon crushed morocco; gilt initials "L.W." to upper board; gilt title, place and date to spine; raised bands, gilt-tooled dentelles; green silk moiré endpapers, the wrappers for the regular issue bound in at rear. London, Printed for Private Circulation Only. [London: Diprose, Bateman & Co., Printers, Sheffield Street, Lincoln's Inn Fields]. 1888.*

The author's first book, the special issue, this copy probably bound for presentation. The Bodleian have a copy similarly bound in purple morocco, "bound by the author as a presentation copy for her father".

A few scuffs to the binding, otherwise near fine.

### [486] [Another issue].

*First edition. Illustrated title page. 8vo, viii, 31pp. Original wrappers of pale olive paper over stiff card, embossed faux alligator skin design, with title printed in black on front cover. London, Printed for Private Circulation Only. [London: Diprose, Bateman & Co., Printers, Sheffield Street, Lincoln's Inn Fields]. 1888.*

Title-page with floral design and a few Chinese characters, bearing the author's monogram, "W.L." Poems, including one inspired by G.F. Watts' painting 'Hope'.

Binding lightly marked with crease in lower corner of front wrapper, rubbed along joints; internally very good.

[487] 12 Autograph Letters Signed ("Winifred M. Lucas" and "Winifred Lucas") to "Dear Mrs Ramsden" and "My dear Alice",

54 1/2pp 8vo with 5 associated envelopes, the majority from S. Swithun's, Trinity Road, Upper Tooting, majority dated c. April 1894 – October 1896 (two likely later c.1899–).

With 5 additional items: one photo of Lucas at the door of a cottage in a rather fine hat; 4pp 8vo mss poem titled 'Futurity' (published in Lucas, *Other Poems*, 1904); 2pp 4to holograph verse copied from Michael Field's 'Underneath the Bough'; a page from The Bookman with a review of Lucas's 'Units'; 1p printed sheet 'From the Key of G. (after J. Grace E.M. Le Bailly)'. 1894–6.

Friendly letters, full of both literary and quotidian interest and detail.

Frequent references of her visits to the Meynells, of Alice Meynell's work, and other literary references, including Lucas's own poetry and publications. The earliest reference to the Meynells includes some insight into the publishing process from Alice Meynell: "On Sunday afternoon Mama & I went to the Meynells. Only Mrs. Meynell was at home. She gave me rather a shock my saying she supposed "I" should now be deferred till the autumn, as May is a bad time for the appearance of poetry. A young man who was there made the consolatory remark that the longer the delay, the larger would be the reading public which seems to be on the increase. At that rate posthumous publication would seem to be the best speculation. Perhaps it will even come to that!" The work in question was her volume, *Units*, which was eventually published two years later, in 1896. She refers to the delays at various points in the correspondence: "My book is not out, so I shall have to rebuke the author of what must be a tantalizing report: – I wish it would come out as I am anxious to see the thing in print myself!– It has been announced, at least, advertised, in a recent list of Mr. Lane's publications..."; "Mr. Lane has come back, but so far I am ignorant both as to whether 'Units' has been accepted in America, and as to whether there is a chance of its appearing here.>"; "I am writing to say I hope, within the next day or two, to forward a copy of 'Units.' I got my first half dozen on Saturday,

and they have melted away in no time! I am just sending for more. I had a delightful letter from Mrs. Meynell about it." Another volume, *Fugitives*, also appears: "Francis Thompson thinks more highly of 'Fugitives' [1899] than of the other which the M's are inclined to think is because I paid more attention to it.

Other topics discussed include, a mutual appreciation of Emerson, and dislike of Swinburne. ("I am so glad you find Swinburne's abominable glibness a drawback to enjoying him..."); sadness on hearing of the death of the wife (Mildred Lee) of Richard Le Gallienne ("it seems sad, for I suppose they have not been long married"); her warm recommendation of Michael Field's poetry ("There is a book of poetry recently published which I admire so much, by Michael Field, it is called 'Underneath the Bough' quoted from a verse in the Rubaiyat"); thoughts on a work by Sarah Grand ("you might think me rather brief with regard to 'Idealia'. I am afraid I cannot admire it as a whole, since you ask me, but I am glad to have seen it."); and mention of Alice Meynell's work, e.g. *The Children* ("I am so glad she's going to publish that").

All in very good order.

**[488] Fugitives.**

*First edition. 8vo, viii, 95pp. Original green ribbed cloth, gilt lettering to spine. London and New York, John Lane. 1899.*

Poems, 'child poems', and fragments.

"A very striking little volume, full of interior beauty. The poems are brief – often not above a quatrain – but each has a thought behind it, and the thought is rarely other than original ... The reader who is not afraid to grapple with thought will find here a rich reward." (reviewer for *Academy*, 1899, quoted in 'some press opinions' present in Lucas' *Selected and Later Poems* (1927)).

Spine sunned, contemporary gift inscription to front free end-paper, else a very good copy.

**[489] Poems**

*First edition. 8vo, [2], 34pp, [1], [4pp, ads]. Original deep purple cloth, border stamped in blind, gilt design and lettering to upper cover, gilt lettering to spine, with the original glassine wrapper. London, Burns & Oates Ltd. [Printed at the Pelican Press]. 1919.*

Fragile glassine wrapper slightly yellowed and chipped in places, otherwise very good.

**[490] Selected and Later Poems of Winifred Lucas (Mrs Louis Le Bailly).**

*First edition. 8vo, 154pp, 155–8 [press opinions], [2pp, publisher's ads]. Original beige cloth, printed paper label to spine. London, John Lane. 1927.*

Inscribed by the author, “Winifred Le Bailly”, on preliminary preceding half-title.

“... these verses echo with shy suggestions and spiritual hints. It is this hinting richness which fills her poetry with a peculiar charm for me...” (reviewer for *The Star*, 1903, quoted amongst the press opinions of Lucas’ earlier works).

Paper spine label rather rubbed, some scattered foxing. A good copy.

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**[491] LYALL, Edna [Ada Ellen Bayly]. Autograph Letter Signed “Edna Lyall (A.E. Bayly)”.**

*Printed letterhead of 6 College Road Eastbourne. 17 Nov 1893.*

A brief letter to a Mr. McCarthy agreeing to sign a testimonial to the Treasury about Mr. Tinsley – doubtless the publisher William Tinsley, whose long publishing career was ending in failure and financial chaos. “I had not heard that he was in difficulties.”

**[492] LYALL, Edna [Ada Ellen Bayly].**

*Undated manuscript testimonial, signed “Edna Lyall (A.E. Bayly)” for the periodical anthology *Great Thoughts from Master Minds*. Embossed letterhead of 6 College Gardens, Eastbourne.*

The entire text reads “I am delighted to hear that ‘Great Thoughts’ has reached its 1000<sup>th</sup> number & hope it may live to celebrate its ‘Ten-thousandth’ – It could very ill be spared from our Bookstalls.” A rolling anthology, *GTFMM* is placed by the writer James Mussell in the school of New Journalism, although he points out that it far from a home for the New Woman, and its snippets of wisdom are focused at busy male readers (*Science, Time and Space in the Late Nineteenth-century Periodical Press*, Routledge, 2017).

**[493] LYALL, Edna [Ada Ellen Bayly]. *Doreen. The Story of a Singer.***

*First edition. 8vo, 496pp. Original green cloth, title and decorations stamped in gilt and dark green to spine, black endpapers. London and New York, Longmans, Green, and Co. 1894.*

“Her political leanings are strongly evidenced in a few of her books, including this, *Doreen*, in which she shows her ardent support in favour of Irish home rule. She presents “the Irish revolutionary leader Michael Davitt in the guise of her hero, Donal Moore. Gladstone, writing to her on 25 November 1894, commended ‘the singular courage with which you stake your wide public reputation upon the Irish cause.’” (Elizabeth Lee (revised by Annette Peach,) Ada Ellen Bayly ODNB entry).

Bayly combined throughout her life strong religious feeling with an earnest faith in political and social liberalism. She was sometime president of the Eastbourne branch of the Women’s Liberal Association, and a warm supporter of women’s suffrage. (op. cit.) “Though her plots are melodramatic, her people often verging on caricature, and her appetite for virtuous self-sacrifice immense, she is interestingly radical in her political sympathies and unconventional in her habit of choosing outsiders like foreigners, non-Christians, or activists, for her exemplary characters. She remained a byword for big sales, if not for artistry, past the mid twentieth century.” (Orlando Project, Cambridge University Press).

Cloth somewhat marked, two small splits at foot of spine. W. H. Smith embossed stamp, and contemporary gift inscription to front free endpaper. Some scattered foxing (localised mostly to the last 20 pages) otherwise internally in good condition.

**[494] LYALL, Edna [Ada Ellen Bayly]. *A Modern Man.***

*With Illustrations by Ida Lovering. First edition. 8vo, frontispiece, title-page, 192pp. Original gilt-stamped grey cloth, with green and white endpapers featuring women reading. Iris Series. London, J. M. Dent & Co. 1895.*

The frontispiece is a pleasant image of two women taking tea, their dogs looking on enthusiastically.

Spine with slight lean, cloth lightly marked, otherwise a very good copy.

**[495] LYALL, Edna [Ada Ellen Bayly]. *Autograph Letter***

**Signed** “Ellen Bayly”  
to one “Mr. Furnell. “Eastbourne” 6 July 1898.

The letter effusively thanks Furnell for his goodness in calling “I only hope you know how grateful I feel for all you have done for me – is it not grand to have listened to an act of the *Merchant of Venice* with the one stone deaf ear!”

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**[496] MAKOWER, Stanley V. *Cecilia: The Story of a Girl and Some Circumstances.***

*First edition. 8vo, 319pp, [1p reviews for Mirror of Music], 12pp (publisher's ads]. Original green cloth titles and borders in white on upper cover and spine. London and New York: John Lane, the Bodley Head. 1897.*

The heroine, Cecilia, is a new woman character. A contemporary reviewer had this to say: “‘Cecilia’ ... is a somewhat brutal and sordid, but fairly convincing sketch of the hawking about of a beauty with a terrorising mother of uncertain income and a quite unique vulgarity... Without the fantastic quality which made ‘The Mirror of Music’ seem so original at the first reading, ‘Cecilia’ is a better book in being more pungently real, even at the risk of being

a little repulsive." (*The Saturday Review of Politics, Literature, Science, and Art*, vol. 85, 23 April 1898, p.566). Makower's best known work was *The Mirror of Music*, which appeared in the Keynotes series (see above).

Ownership inscription, indent across spine and along fore edge of boards from packing string, light marking to upper board.

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## Lucas Malet.

Lucas Malet was the pseudonym of Mary St. Leger Harrison (1852–1931), born Mary Kingsley, one of the children of the author Charles Kingsley. Her pen-name was formed from the surnames of two families related to the Kingsleys, and chosen because she did not want to profit from her family's literary fame.

Her first success came with *Colonel Enderby's Wife* in 1885. This was followed by two works that challenged critics and public alike: *The Wages of Sin* in 1891, which was "stigmatized by many critics as being both daring and unpleasant, as it displayed the consequences of a cross-class pre-marital relationship. The *History of Richard Calmady*, in 1901, provoked an even louder storm of criticism, partly owing to the book's treatment of deformity, and partly because it deals with the emotional contacts that three women have with the same man." (Georgina Battiscombe (revised by Katharine Chubbock) Mary St Leger Harrison ODNB entry).

Her husband, Revd William Harrison, died in 1897, and in 1902 she was received into the Roman Catholic Church. While she revised some of her earlier work to align with her new faith – and produced a religious novel in 1906 (*The Far Horizon*) – she also produced work that continued to shock. Mary Harrison spent much of her time travelling abroad with her cousin and adopted daughter, Gabrielle Vallings, and felt especially at home in France, where she had many friends among the artists of the day. She produced some of her most commercially successful works in the 1920s, the last decade of her life. (see Battiscombe and Chubbock, ODNB).

**[497] Little Peter. A Christmas Morality for Children of Any Age.**

*With Numerous Illustrations by Paul Hardy. First edition with author's signature tipped in to the front pastedown. Green pictorial cloth, titles stamped in gilt to cover and spine, decorations in black, endpapers a grey and white leaf pattern. London, Kegan Paul, Trench & Co. 1888.*

Tipped in (later) signature: "Mary St. Leger Harrison / Lucas Malet / Aug: 24 – 1903."

Two scratches to upper board, spine darkened, some bumping to tips and board edges, some wear to head and tail of spine, discolouration to endpapers. Internally clean and bright. Contemporary gift inscription.

**[498] The Carissima**

*A Modern Grotesque. First edition. 8vo, [1p "note"], [1p epigram], 295pp, [39pp ads]. Original red cloth, title within a border stamped in gilt to upper board and spine. Edges untrimmed, publishers' adverts (dated October 1896) partly unopened. London, Methuen & Co. 1896.*

Water staining to covers, spine sunned, some discoloration to endpapers: a serviceable copy of her rare first novel, of which WorldCat finds but two copies in the USA. Easton Neston Library shelfmark ticket affixed to front pastedown.

**[499] [Another Edition].**

*First American edition. 8vo, 334pp, [1p "note"], [8pp adverts, dated October 1896]. Original burgundy cloth with bevelled edges, title stamped in gilt on both upper and lower boards, and spine, t.e.g., other edges untrimmed. Chicago, Herbert S. Stone & Co. 1896.*

But for a couple of scratches on the front cover and some very light rubbing to head and tail of the joints, a fine copy.

**[500] The History of Sir Richard Calmady**

*First edition, first issue. 8vo, viii, 618pp, 48pp [ads, dating July 1901]. Original red cloth, title within a border stamped in gilt to upper board and spine. London, Methuen & Co. 1901.*

One of Malet's great works, *The History of Sir Richard Calmady* follows the story of Calmady, a disabled aristocrat, and candidly describes his relationships and relations. The book broke new ground, but was met with nervousness from some quarters, and passages were redacted before it reached the American market (see pp.459–60: when Helen de Vallorbes goes to Richard Calmady's chamber: “I waited till the hours grew old, and you did not come to me, so I have come to you, Dickie...”; “Helen set down her lamp, let drop her slippers upon the floor, sprang across the intervening space, fierce, yet graceful, as some lithe and amorous beast, flung herself down beside Richard Calmady upon the couch, and caressed him with quick, lascivious fingers, while her lips fastened on his lips.”)

Simultaneously issued in 2 volumes, in blue-green cloth.

Issue points: passages on pp. 459–60 as called for in Muir, Points 1874–1930 (p. 143). Wolff 3024a.

Bookseller ticket, G. P. Putnam & Sons, to rear pastedown. One letter from the spine's title with some damage, minor marking to boards, and small loss to one tip. Hinges cracking, pages 119–123 with some staining to top edge, otherwise in very presentable condition.

**[501] Autograph Letter Signed (“Mary St Leger Harrison”) to “Dear Madam”, responding to an appeal of a charitable case,**

*2 pages 4to, The Orchard, Eversley, Winchfield, 15 September 1901.*

Harrison responds to an appeal on behalf of a “Miss Kate Kingsley”, a distressed gentlewoman living in the colonies: “Friends of Miss Kate Kingsley's have already laid her case before me. But I cannot, I regret to say, promise any assistance.” She justifies this answer: “My charities are, I can truly say, very considerable in proportion to my income; and it is impossible for me

to add to them in favour of persons who are strangers to me. Any money over and above my regular charities; which I am able to give, goes to the children of some near relations who are in bad circumstances, and for whom I have a warm affection."

Folds and minor creasing. Very good condition.

**[502] The Wreck of the Golden Galleon**

*Original manuscript, 60 pages folio (32.5 x 20.5cm), the first six chapters of The Golden Galleon, approximately two thirds of the novel. 39 pages handwritten, 21 typed. n.p. n.d. [1910].*

Heavily corrected by the author.

*The Wreck of the Golden Galleon*, a somewhat misleading title, is not an adventure of the high seas, but one of a middle-aged woman's sensual awakening and rich imaginative life, which travels vast distances away from her grey workaday existence as a landlady in a less than salubrious part of North London. The Golden Galleon of the title, rather than being a sea-worthy vessel, is instead "some wealthy child's cherished toy", the object of Miss Miranda Povey's fascination. Given to her by her lodger, a youth named Willy Evans (a criminal, and the object of her infatuation), it becomes a vehicle and an articulation of her unspoken thoughts and desires.

Jane Ford and Alexandra Gray give an interesting summary of Miranda Povey in their introduction to Malet's life and work, 'Reading Malet "through the eyelashes"' in *Lucas Malet, Dissident Pilgrim: Critical Essays* (2019): "Malet's love-struck spinster [called elsewhere, "heroine"] worships the trinket given to her by the undeserving object of her affections: a small golden ship which, backlit by candles, she visually consumes from her bed. As she reclines gazing at the golden galleon, in a scene of quasi-religious yet sexually charged reverie, Miranda dreams of marriage to her young lodger, Willy Evans." Quoting: "her hands tremble as they lay crossed upon her bosom, though whether from the lowness of the temperature or from glad emotion it would be difficult to determine ... she became sensible of a rapture, both of soul and body, so exquisite as to be almost unendurable. She had no wish for it to cease, yet feared she could not support it and continue to

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live. She struggled to cry out, but her voice refused to come. And so she lay rigid, helpless, mute, transfixed by delicious anguish." (pp114–6, *The Wreck of the Golden Galleon*, 1910, quoted by Ford and Gray).

The "old-world toy" also becomes a vehicle for imagining a utopian society: "And that passing realisation of sleepless London, seething for miles on every side, carried her thought forward to the land the ship was bound for – the Land of the Good Time Coming of which dear Willy Evans so splendidly talked at times. The land for which the youth of each generation so gallantly and, for the most part, so vainly sets sail in turn, and in which she, though no longer young, thanks to her great innocence, still so steadfastly and ardently believed. Drenched so to speak, with golden haze, all the promise of that fair land arose before her – a place of equal rights and equal laws, of wide-spreading people's parks and garden cities. No rates and taxes to pay there. No poverty to weep over ... No backbiting, no spite and lying. No soul-stultifying struggle to keep up genteel appearances on nothing a year. No cruelty ... No fallen women, no sin, no fogs, no dirt." (p.83–4).

Majority of the pages clean and unblemished; a handful of pages with some uneven and occasionally heavy marking, edgewear and some foxing; top of one folio leaf torn away. Gathered into uneven sections with contemporary pins; some loose leaves. Overall, very good.

#### [503] **The Wreck of the Golden Galleon**

*First edition. Frontispiece and illustrations by C. E. Brock. 8vo, 214pp. Original red cloth, gilt title and golden ship adorning spine. London, Hodder and Stoughton. 1910.*

Cloth with some minor marking, spine a touch sunned, the gilt still reasonably bright. Internally clean.

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#### [504] **MARHOLM, Laura. *The Psychology of Woman*.**

*Translated by Georgia Etchison. First edition in English. 8vo, vii, 295pp. Original red cloth. London, Grant Richards. 1899.*

Marholm was born Laura Mohr in Latvia and was a playwright, amateur psychologist and essayist who addressed New Woman issues, particularly the recognition of female erotic desire. She was dubbed an 'anti-feminist' by some feminists at the time, who disagreed with some of her ideas (e.g. "a woman's life begins and ends with man" and that "it is he who makes a woman of her" *Studies in the Psychology of Women* (1897)).

A few pages carelessly opened, with resulting damage to edges, some mottling and darkening to the red cloth.

**[505] MARHOLM, Laura. We Women and Our Authors.**

*An English Rendering from the Second Edition of the German Work, by Hermione Ramsden. First English edition. 8vo, 215pp. Original dark blue cloth, gilt lettering on spine. London and New York, John Lane. 1899.*

Chapters include: 'Woman-haters', 'Tolstoy and Strindberg'; 'Maupassant and the "Fin de Siecle" Woman'; 'Barbey D'Aurevilly on the Mystery of Woman'.

Bookplate removed from front pastedown, spine slightly sunned. Very good copy.

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**[506] MARRYAT, Florence. At Heart a Rake.**

*First American edition. 8vo, 341pp, [6pp ads]. Original pale grey cloth, patterned border design and titles stamped in gilt and burgundy to upper board and spine. New York, Cassell Publishing Company. 1895.*

According to Blain *et al.*, this novel "tackled seriously questions of female emancipation" (p. 718). The central character is Lady Phyllis Macnaughton, who joins a women's club, the Pushahead Club: "[when] she remembered [it], and felt a warm glow course through her veins, as she thought that here at least was an assembly of women who had bound themselves, like the knights of old, to stand up for each other, through right and wrong." (p.127). Her new-found independence in action and thought causes friction with her husband. Institutional bookplate on front

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pastedown, lower corners bumped; otherwise a very nice, bright copy.

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[507] **MARSHALL**, Emma (1830–1899). English children's author. **Autograph Letter Signed ("Emma Marshall") to "Dear Mr Brougham", probably her agent,**  
*4 pages 8vo, 9 Westbury Park, Bristol, 28 October n.d. [1881–82].*

Marshall asks after new editions of her existing works, and how they are faring: "Is there no hope of new Editions. Surely 'Dame Alicia' [*Memoirs of Troublous Times: Being the History of Dame Alicia Chamberlayne of Ravensholme, Gloucester* (1880)] is moving on and 'The Rochemonts' [1879] which is so much liked in Germany and in England."

Also mentions the upcoming publication, *Benvenuta; or, Rainbow Colours* (1882): "Benvenuta I am expecting soon,—I think this ought to be a success." She closes by asking "Can you get a review of Benvenuta in the [Bristol?] papers?"

An interesting business letter by the prolific author of, predominantly, fiction for young readers. During her career she wrote approximately 200 books. She also actively supported women's suffrage.

Lightly foxed.

[508] **MARSHALL**, Emma (1830–1899). English children's author. **Autograph Letter Signed ("Emma Marshall") to "Dear Mr. Seeley", her publisher,**  
*4 pages 8vo, Woodside, Leigh Woods, Clifton, 27 May n.y. [1889].*

Marshall writes to her publisher about a friend of hers who "wishes to present a copy of *Her Season in Bath*" to Princess Louise (1848–1939) when she opens the new Baths, adding that, "it seems appropriate and it will bring the book into notice". She asks him to "kindly have a copy bound in white and gold" for this purpose.

Princess Louise Caroline Alberta was Queen Victoria's sixth child and fourth daughter. She was a sculptor, a supporter of the arts, and of the feminist cause.

Tears and creasing along the lower portion of the central fold, slightly marked on final verso; no loss to text, but only about fair condition.

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## Helen Mathers

### [i.e. Ellen Buckingham Mathews, also Mrs Reeves]

Early encouragement from D.G. Rossetti and G.A. Sala led Mathews (1853–1920) to move to London in the early 1870s in pursuit of a literary career: she was a statuesque figure with red hair and announced herself to the publisher George Bentley as “a very independent sort of young lady” (Bentley archives, ILL Reel 48, L9, 30 June 1875). Her first novel and greatest success, the semi-autobiographical *Comin' thro the Rye* (3 vols.), was published under the initials H.B.M. in July 1875. This story of a young girl’s education, tyrannical father, and quest for romantic fulfilment was condemned as vulgar, melodramatic, derivative, and full of slang, but proved a hit, selling 35,000 copies for the Bentleys by 1898 (Andrew Maunder, Reeves/Mathers ODNB entry).

In 1877 she married Henry Albert Reeves and thereafter in domestic life she was known as Helen Buckingham Reeves, but she used the name Helen Mathers for her literary work. She wrote at least 30 novels, and contributed to the novel *The Fate of Fenella* (1891–2), in which 12 female and 12 male authors wrote a chapter each, one after the other, with no planned, overarching plot. Some of Mathers’ novels depicted “bold, independent heroines with unusual (for the times) sexual frankness.” (James Eli Adams, *A History of Victorian Literature* (2012), p.316).

**[509] Large carbon photographic print of the prolific British novelist as a young woman,**

*in elegant silk gown, holding flowers. Image, 25.5 x 17.7cm, mount, 35.7 x 25.6cm. London and Liverpool, Barraud. W. & S. Ltd. n.d. [1888].*

The National Portrait Gallery has this portrait in their collection (NPG Ax5425).

Wear at corners and particularly along bottom edge of mount. Image with a few (almost imperceptible) spots, still very striking and clear.

**[510] Autograph Letter Signed (“Helen Reeves”) to “Gentlemen”, about financial matters,**

*1 1/2 pages 8vo with integral blank leaf, 7 Grosvenor Street, 11 January 1895.*

Signed “Helen Reeves”, her married name, she writes on a matter of business: “It was because I did not want the bother of Insurance & so on that I came to you, but on consideration I do not feel disposed to raise any money at all. I shall soon have large sums paid for my copyrights, & will wait till then.”

One tear along central fold, another (with small loss) to blank leaf. Some creasing, otherwise in good condition.

**[511] The Rebel.** First American edition.

*220pp, 8 pages of adverts at rear. 16mo., original pictorial cloth. New York, A.E. Cluett and Co. 1896.*

A very good copy, with a contemporary pencil ownership inscription of a woman in Portland Oregon, and a blindstamp on the lower free endpaper from the same town. Cluett published slightly racy texts, and this is presented thus, with an alarming binding design with a young woman with flowing red hair (could this be a stylised portrait of the author?) either wearing a large snake as a belt or being constricted by it.

**[512] Autograph Letter Signed (“Helen Reeves”) to “My dear Sir”, an unnamed author,**

*1 ½ pages 8vo, 7 Grosvenor Street, 30 January 1899.*

Mathers writes of “the portrait of my father”, which she has sent her correspondent, and adds that she hopes “to send you my new portrait in the course of a few days.” She also adds that she is “enjoying your book very much” and “will write more fully when I have finished it.”

Very good condition.

**[513] Cabinet photo of the author in middle age,**  
*bust portrait of the author, wearing a distinctive white hat (17 x 12cm). London and Brighton, Bassano. n.d. c.1890s.*

Light spots to image, mount somewhat foxed at edges, otherwise a bold, reasonably sharp image.

**[514] The New Lady Teazle and Other Stories.**

*With Frontispiece by F. H. Townsend. First edition. 8vo, vii, 211pp, [5pp ads], 16pp ads (dated March 1903). Pictorial green cloth, cover design and title stamped in black and white, spine titles in black. London, Digby, Long & Co. 1903.*

The original Lady Teazle was a fictional character; the young, flirtatious, naive wife of an old London man in Richard Brinsley Sheridan’s comedy *The School for Scandal* (1777).

Remnant of paper label on spine and small rubber stamp of a Paris library on front pastedown. Age toning and some foxing to preliminaries, pages rather universally browned, nonetheless in reasonably good condition.

**[515] Autograph Quotation Signed (“Helen Mathers”),**  
*on a postcard addressed to Master M. Anderson in Lausanne, Switzerland, n.p. [11 February 1904].*

“What I aspired to be, & was not, comforts me.” Very good condition.

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WITH: Autograph Letter Signed ("Helen Reeves"), 1 ½ pages 8vo, Queen Anne's Mansions, St James' Park, 10 July 1894, to "Dear Mrs. Hart," arranging a visit, and ending "You've never brought me those three ideas you promised!" With some evidence of having been affixed to an album, otherwise in good condition.

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**[516] MATHESON, Annie Love Triumphant and New Poems.**

*First edition. 8vo, xiii, [1], 114pp. Original green buckram, gilt lettering to upper board and spine. Frontispiece reproduction of G.F. Watts's "Love Triumphant." London, A. D. Innes & Company Limited. 1898.*

The penultimate poem is "A Song for Women" about a suffering seamstress, and the disparity of female experience between the classes. It was first issued as a leaflet by the Women's Protective and Provident League.

Spine sunned, gilt dulled, cloth lightly worn, with some scattered foxing.

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**[517] [MAUD, Constance Elizabeth]. An English Girl in Paris.**

*First edition. 8vo, 331pp, [7pp ads]. Green cloth spine, paper covered boards with a design in green and orange of a woman crossing a Parisian boulevard, the Arc de Triomphe in the distance. London and New York, John Lane. 1902.*

An attractive book, in good condition. Book plate of one Isadore Bailey Osborne, featuring a woman gazing at Florence through a window. Book has some evidence of water damage, particularly on the front and rear endpapers and board edges, otherwise internally clean. Maud was a fully paid up suffragette and her *No Surrender* was described by Emily Wilding Davison as "a book which breathes the very spirit of the Women's Movement." The present book is full of the spirit of the independent young woman, but is apolitical.

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[518] MAYNE, Ethel Colburn. **The Clearer Vision.** First edition.

*8vo., original green cloth decorated with elegant swaying lily pads in a ruled frame, lettered in gilt. London, T. Fisher Unwin. 1898.*

A significant presentation copy of the author's first book, inscribed to the prominent literary taste-maker "For Sylvia Lynd from Ethel Colburn Mayne Christmas, 1913."

Having submitted a short story to Henry Harland from her home in Ireland, Mayne broke into print in 1895 in *The Yellow Book*. Soon Harland invited her to London to be "sub-editor," to replace Ella D'Arcy, who had left for France in December. D'Arcy returned in the spring and in what sounds like a bad-tempered episode, drove Mayne out, Harland watching impassively from the safe distance of Paris.

It is unclear when Mayne and Lynd met, but they clearly enjoyed a close friendship. Both were writers and feminists. Lynd (1888–1852) was the daughter of Nora Dryhurst, also a writer, translator, feminist, and suffragist, as well as an Irish nationalist. Lynd studied at the Slade and the Royal Academy of Dramatic Arts. Prior to her marriage in 1909, she had a brief stage career, acting, for example, for Beerbohm Tree in *The Merchant of Venice* at the Haymarket in 1908. Lynd made her mark as a literary taste-maker, first through her numerous reviews in major periodicals, including *The Nation* and *The New Statesman*, and her stint as chief book critic for the feminist journal *Time and Tide* from 1922 to 1929. She became a noted *salonnière* at 5 Keats Grove in progressive Hampstead, where her guests included Max and Florence Beerbohm, W.B. Yeats, H. G. Wells, Rebecca West, and Katherine Mansfield, topping it all by hosting James Joyce and Nora Barnacle's belated wedding reception. In the early 1920s she was a literary advisor to Macmillan's in New York, and by 1930 was established as a reader for John Lane. She also exerted her influence by actively promoting other writers, particularly women writers, through the Book Society, founded in 1929 as the first British monthly book club, and as a book prize judge. In 1923 and 1928, she served on the committee for the *Prix Femina Vie Heureuse Anglais*, which she chaired in 1928 and 1938–39. This

organization, modelled after the original French organization, consisted entirely of women judges, though the award itself was not restricted to women writers. Virginia Woolf won it, but so did E. M. Forster. Henry Nevinson, who had a long affair with Mayne's mother and was rumoured to have been her biological father, influenced her significantly.

The known record of the friendship between Lynd and Mayne begins with this presentation copy in 1913 and extends into the 1920s and 1930s. Both reviewed for *The Nation*, for example, and served as judges for the English Prix Femina during these decades, and Mayne became its Chairperson 1924–25. Lynd wrote the application for a Civil List Pension for Mayne, which the latter received in 1927. See the copy of Nevinson's *The Plea of Pan* in this catalogue for more on this little nexus of feminism.

Fore-edge of binding damp-stained, as from having been shelved against a damp wall, but with no further damage save for minor wear from general handling

**[519] MAYNE, Ethel Colburn *Nine of Hearts*.**

*First edition. 8vo, 207pp. Original dark green cloth stamped in light green on upper board and spine. London, Bombay, and Sydney, Constable & Company Limited. 1923.*

Short stories include: 'Interlude for Death', 'The Peacocks', 'Light'. Mayne was first published in *The Yellow Book* under a pseudonym Frances E. Huntley. Her first story was 'A Pen and Ink Effect' (Vol. 6, January 1896). In Ella D'Arcy's absence Mayne served temporarily as sub-editor under Henry Harland. She went on to publish numerous translations, short stories, some biographies, and a handful of novels. She is considered by some to be a pioneer of modernism in fiction.

Annotation to p.7 noting at the head of the first short story, 'Gytha Wellwood': "Githa of the Forest by Elizabeth M. Stewart 3 decker novel published 1845." Spine darkened, some wear at extremities of spine and with some foxing to preliminaries and light age-toning throughout.

**[520] MAYNE**, Ethel Colburn (1865–1941). Irish writer, journalist and translator. **Brief Autograph Note Signed** (“Ethel Colburn Mayne”) to an unknown recipient, enclosing “a few papers from the MS of a story making part of my new volume: ‘Nine of Hearts’”, with the autograph manuscript still present,  
*1/4 oblong 8vo (9.7 x 19cm) plus 2 1/4 pages 4to (24.3 x 18cm), n.p., n.d. [1922/3].*

The MS pages, numbered 26–28 begin, “Athene stopped at last, and looked around”, and ends, “... immortals’ punishment would fall condign, if they should waken to the sound that speaks from only human lips.” This passage is from the final story in the volume, *Nine of Hearts*, titled ‘Light’ (pp.194–5 in the book); Athene is the protagonist, a child. This volume of short stories appeared in 1923. Creases from a paperclip (no longer present) top left corner, some creasing to edges, otherwise in very good condition.

**[521] MEADE, L. T. (ed). *Atalanta***

*L. T. Meade and A. B. Symington (eds.). Original publisher’s green decorated cloth, stamped in gilt, red, and green; with red speckled edges and yellow endpapers. London, “Atalanta Office”, 5A Paternoster Row. October 1892 – September 1893.*

Contributors include L. T. Meade, Robert Louis Stevenson, Laurence Housman, Katharine Tynan, E. Nesbit, among others. Binding ever so slightly cocked, light rubbing to extremities, still a very good copy.

**[522] MEADE, L. T. [Elizabeth Thomasina Meade Smith]** (1844–1914). Irish author of girls’ stories, detective novels, and adventurous tales. **Autograph Letter Signed** (“L. T. Meade”), to “Dear Mr Gordon Browne”,  
*2 pages 8vo, Mamore, Thurlow Park Road, West Dulwich, 27 December 1894.*

A friendly letter (“thank you for the hearty laugh”), mentioning the Halifax “Doctor Stories”, and the Strand magazine, in which many of Meade’s detective stories were published.

Meade writes to Gordon Browne (1858–1932), artist and prolific children's book illustrator who illustrated at least two of her books, *A Young Mutineer* (1893) and *Daddy's Girl* (1900). Browne and Meade had collaborated as early as 1889: he contributed illustrations for *Atalanta*, a magazine for girls, which ran between 1887–1898, of which she was editor.

Responding to Browne's letter, Meade writes, in part: "I long to see aristocratic Halifax who will in future appear before the public. I am told by the 'Strand' editor that the illustrations are capital but I have not yet had the pleasure of seeing them. If you perceive a new tone of refinement stealing into the Doctor Stories, pray attribute it to the right source." Meade collaborated with "Clifford Halifax" [Dr Edgar Beaumont (1860–1921)] on a series of medically oriented crime stories featuring the detective Dr Halifax.

Meade had first collaborated with Beaumont on *This Troublesome World* (1893). The Dr Halifax stories were eventually collected in six volumes, the first of which appeared in 1894. Though Meade is best known for her fiction for girls, her detective stories were worthy of a place in *The Strand*, where the Sherlock Holmes stories also first appeared. Meade created the female detective, Florence Cusack, a companion to Anna Katherine Green's Violet Strange, and Grant Allen's Miss Cayley and Hilda Wade.

Meade was a member of the egalitarian Pioneer Club, which was founded in 1892 to advance feminist thought and causes. Her feminist sympathies were frequently expressed through her female detective.

Tipped onto a thin sheet, not obscuring text. Rather browned, otherwise in good condition.

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**[523] MEIKLE, Wilma. Towards a Sane Feminism.**

*First edition. 8vo, 168pp. Original blue cloth, lettering stamped in black on spine, with the original pink printed dustjacket. London, Grant Richards Ltd. 1916.*

Summary on the dustjacket: “The writer of this book has seized the opportunity afforded by the Suffragist truce to consider whether the pre-war policy was tending to gain the real objects of the movement. She argues that since commercial and industrial power is the basis of political strength in Britain, the pioneers of English feminism made a supreme blunder in deciding to agitate to secure for women higher education and political enfranchisement instead of equipping them to take an influential share in the business life of the community.”

Dustjacket faded to a light brown, with some tears and minor losses. Still a very good copy of this rare first edition: WorldCat has its references in a bit of a tangle between the various surrogate editions, online and microfiche, and although we haven’t been able to find reference to a copy of this first edition in the USA, we make that observation nervously.

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**[524] MEREDITH, Isabel [pseud. of Helen and Olivia ROSSETTI]. A Girl among the Anarchists.**

*First edition, first issue. 8vo, viii, [2], 302pp. Original red cloth stamped in gilt on spine and stylised design and lettering in black on front cover, top edge gilt, stirring frontispiece by M. D. Byrne. London, Duckworth & Co. 1903.*

The rare first issue, with the Byrne frontispiece.

The anonymous work of Olivia and Helen Rossetti, daughters of William Michael Rossetti, this is effectively a novelised memoir of their early lives in the London anarchist world. One of their early endeavours was jointly editing *The Torch*, an anarchist-communist journal, from their front basement (Olivia was 16 at the time, Helen was 12). The medium may have been typical of an educated English family – two clever children producing a cyclostyled journal – but the content certainly was not.

*A Girl among the Anarchists* is often discussed as a source book for Conrad's *The Secret Agent*, and *The Torch* gets a name check there. The Conrad scholar Cedric Watts discusses anti-Semitism in *A Girl among the Anarchists* and one wonders if this informed the later life of the sisters, as they return to Italy to "experience a mutual reversal of consciousness and reject internationalism for hypernationalist Italian fascism."

Cloth marked in places, gilt somewhat dulled, foxing and offsetting to endpapers. Still a very good copy.

**[525] MEREDITH, Isabel [pseud. of Helen and Olivia ROSSETTI]. *A Girl Among the Anarchists*.**

*First edition. 8vo, viii, [2], 302pp. Original dark maroon fine-grain cloth, black border to front cover, black lettering to spine. London, Duckworth & Co. 1903.*

Lacks the frontispiece by M. D. Byrne present in the first issue.

Cloth darkened, particularly at edges, and with numerous water spots to both covers and spine, and to top edge of text block. Still a nice, tight copy.

**[526] MEREDITH, Isabel [pseud. of Helen and Olivia ROSSETTI]. *A Girl among the Anarchists*.**

*8vo, viii, [2], 302pp. Original green cloth, black border on upper cover, lettering stamped in black on spine. London, Duckworth & Co. 1903 [1905].*

Remainder issue with The Times Book Club stamped in black on spine and dated 1905.

Corners slightly bumped, minor marking to cloth. A very good copy.

**[527] ROSSETTI, William Michael (1829–1919). Writer, editor, and art critic. Autograph Letter Signed ("W. M. Rossetti") to [George Frederick] Scotson-Clark, mentioning *Girl Among the Anarchists*,**

*2 ½ pages 8vo with associated envelope, 3 St Edmund's Terrace, Regent's Park, 19 October 1907.*

Rossetti writes to Scotson-Clark (painter, 1872–1927), recommending two “illustrating artists” to him, Mrs Mary Byrne and Frank Dean. He gives long summaries of both Byrne and Dean’s situations, talents, and accomplishments. Mary Byrne is given a particularly full appraisal. Rossetti writes that she is “very well known to myself & more especially to my daughters (age about 34), who has a good deal of talent for designing, principally figure-subjects.” He adds, “she did a frontispiece to a book (Duckworth) with which my daughters were connected – “A Girl Among the Anarchists, by Isabel Meredith”, towards 1904: & she was getting on pretty well with some of the illustrated papers, when she fell ill, was incapacitated for a time, & lost her connexion.” He describes “her health”, which has “now rallied”, and he expects that she would “be very glad to accept employment from you.”

Excellent content, and letter (aside from a central fold) in near fine condition.

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**[528] MEW, Charlotte. *The Farmer's Bride***

*(A New Edition with Eleven New Poems). 8vo, 57pp, [4pp ads].*

*Original printed blue paper covered board with original printed dust wrapper. London, The Poetry Bookshop. 1921.*

Inscribed by the author on front free endpaper: “Margaret Sackville from Charlotte Mew” and dated “Jan. 11 1924.”

Publication of ‘The Farmer’s Bride’ in *The Nation* in 1912 firmly established Mew’s reputation, though she began her literary career with fiction, publishing, for example, a short story in *The Yellow Book* in 1894. She received a Civil List pension in 1923. Her fellow poet, Margaret Sackville (1881–1963), would have met her at or through the Poetry Bookshop, her principal publisher.

See Harold Monro, ‘The Golden Book’, *Bookman*, 61 (December 1921), pp. 137–41, wherein he proposes a “Golden Book of English poetry”, to be updated every decade. Monro had appointed eight experts, among them Margaret Sackville, to select poets for inclusion in the first iteration. Sackville chose Mew, whose “poems possess passion, restraint, and originality.” Mew’s most

important supporters included Thomas Hardy, who deemed her the leading woman poet of the day, and Virginia Woolf.

1/2 inch gouge to the front joint, otherwise in good condition. The original dustwrapper lacks fragments along spine and at corners. Unlike the ubiquitous *Rambling Sailor*, this is uncommon in any condition.

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## Alice Meynell

Her first published poems appeared as *Preludes* in 1875 and met with praise from Tennyson, Coventry Patmore, Aubrey de Vere, and John Ruskin. Wilfrid John Meynell (1852–1948), a young Roman Catholic journalist in London, read a review of her work in the *Pall Mall Gazette*, and his admiration for the poems led to a meeting. The couple fell in love and, after overcoming parental opposition over Meynell's lack of money, were married in London at the church of the Servite Fathers on 16 April 1877.

Her inclusion as a New Woman may raise eyebrows, but really demonstrates how broad the movement was. Meynell had always been a staunch supporter of women's suffrage, a member of the Women Writers' Suffrage League, and more general principles of women's rights—at the age of eighteen she had written in her diary: 'Of all the crying evils in the depraved earth ... the greatest, judged by all the laws of God and humanity, is the miserable selfishness of men that keeps women from work' (Schlueter and Schlueter, 323). This questioning of women's social status is seen in her later work, especially in the meditative *Mary, the Mother of Jesus* (1912; new edn 1923) (June Badeni, Alice Meynell ODNB entry).

[529] as "A. C. Thompson" (her maiden name). *Preludes* by A. C. Thompson.

*With Illustrations and Ornaments by Elizabeth Thompson. First edition. 8vo, viii, 84pp. Original green cloth, bevelled edges, elaborately stamped in gilt on the upper board, gilt lettering to spine, brown endpapers. London, Henry S. King & Co. 1875.*

The author's first book. With illustrations by Alice and her sister Elizabeth. Errata slip tipped in between pp. viii and p.1.

Unobtrusive damp-stain along bottom edge of preliminaries and rubber stamp on half-title. A very good copy of a book rarely seen in such a bright condition.

**[530] Poems.**

*First edition, proof copy with mss corrections. 8vo, ix, [3], 72pp, [30pp blanks]. Contemporary full vellum, (slightly trimmed by the binder, with slight loss to the notes). Spine lettered in gilt all edges gilt. London, Elkin Mathews and John Lane [1892]).*

A presentation copy, inscribed by the author on the half title: "Florence Thaw With the Author's true love. August 1906." Alexander Blair and Florence (née Dow) Thaw were a wealthy American philanthropic couple, he a Harvard-educated physician/poet and she, an artist. Meynell and Alexander were both published by the Bodley Head, and she very favourably reviewed his 1901 volume, and stayed with them at least twice, including in Rome. To go down a rabbit-hole for a moment, the Thaw family, very wealthy, are now best remembered for the sensational killing of the important architect Stanford White, shot in a crowded theatre by Alexander's half-brother in an act of revenge. White, in a foreshadowing of contemporary New York events, had been a serial seducer of very young women, including the killer's wife. Mark Twain was to write of White's "eagerly and diligently and ravenously and remorselessly hunting young girls to their destruction."

Proof material from the Bodley Head is virtually unknown in the market, and this set presents interesting challenges to the cataloguer, as well as fertile ground for further research on publishing practice. As well as regular literals (there was some very eccentric typesetting going on) there are significant revisions that don't appear in the final published version as well as evidence of what amounts to the wholesale mutilation of poems: "In Autumn" loses its last eight stanzas between these proofs and the published text, and "To a Melody" loses its last two lines, with no indication of this in the proofs. To add to the confusion is the absence

in the proofs of the poem “Parted” which is in the published version and in the Contents here. Some foxing to preliminaries, otherwise in very good order.

**[531] Poems.**

*First edition, large paper issue. Limited edition, no. 30 of 50 copies, numbered and signed by the author. 8vo, ix, [3], 72pp, [2], [2pp ads]. Original tan buckram gilt stamped over bevelled boards. London, Elkin Mathews and John Lane. 1893. [1892].*

Printer’s error on p.20 has been corrected by Meynell, initialled and dated (6 December 1901).

Bookplate on front pastedown and pencil ownership inscription on front free endpaper. Slight foxing to preliminaries, otherwise near fine.

**[532] [Another Copy].**

*First edition, small paper issue, one of 550 copies. 8vo, ix, [3], 72pp, [2], [2pp ads]. Original tan buckram gilt stamped over bevelled boards. London, Elkin Mathews and John Lane. 1893. [1892].*

Inscribed on the front free endpaper: “To Pucky With the Author’s love.” Pucky was Florence Alice Kerby, née Yeats-Brown. Nelson, 1892.13.

Spotting and marking to cloth, some occasional heavy foxing to text.

**[533] [Another Copy]**

*First edition, small paper issue, one of 550 copies. 8vo, ix, [3], 72pp, [2], [2pp ads]. Original beige buckram, gilt lettering to upper board and spine. London, Elkin Mathews and John Lane. 1893. [1892].*

Inscription on front free endpaper, “J.A. from E.”

Very good copy with some fading along fore-edges of both boards.

**[534] The Rhythm of Life and Other Essays.**

*First edition, large paper issue, no. 48 of 50 copies, numbered and signed by the author. 8vo, 106pp, [2pp ads]. Original tan buckram gilt stamped over bevelled boards. London, Elkin Mathews and John Lane. 1893. [1892].*

A fine copy.

**[535] [Another Issue].**

*First edition, small paper issue, one of 550 copies. 8vo, 106pp, [2], [2pp ads]. Original brown cloth over bevelled boards, gilt lettering to upper board and spine. London, Elkin Mathews and John Lane. 1893. [1892].*

Inscribed on the half-title: "Bernard Whelan with the Author's love December 1892." Whelan, known as "Brin" in the Meynell Circle, was a close family friend and frequent contributor to *Merry England*. See Walsh, *The Letters of Francis Thompson*, Letter 27, to Wilfrid Meynell, [October 1891], for Thompson's assessment of Whelan: "Brin, in face, has made to himself a pair of breeches from Mrs. Meynell's cast-off petticoats ... At bottom, doubtless, he has not much to say. But he has said it so well [in a specific article for *Merry England*] -- that it is a pity someone else could have said it so much better."

Nelson, BH, 1892.12/38.

Cloth rather marked, scuffed, the gilt dulled, internally clean. About good.

**[536] [Another Copy].**

*First edition, small paper issue, one of 550 copies. 8vo, 106pp, [2], [2pp, ads]. Original brown cloth over bevelled boards, gilt lettering to upper board and spine. London, Elkin Mathews and John Lane. 1893. [1892].*

Tipped in is an Autograph Letter Signed ("Alice Meynell"), 3 pages, Palace Court House, 27 September [1893], to an unknown recipient, possibly Thomas Hutchinson (whose name is on the front pastedown).

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Cuttings affixed to front and rear pastedowns and free endpapers. Very good copy.

**[537] The Colour of Life and Other Essays of Things Seen and Heard.**

*First edition. 8vo, 103pp, [1], 2pp (press opinions for The Rhythm of Life), 2pp (press opinions for Poems), 16pp [ads, dated 1896]. Original brown cloth, gilt lettering to spine. London, John Lane; Chicago, Way and Williams. 1896.*

Inscribed on the front free endpaper: “To Bernard Whelan, this mere literature, with the Author’s love”, and dated, “June 1896.”

Cloth marked, spotted, and rubbed. Internally in good condition.

**[538] The Children.**

*First edition. 8vo, 96pp, 4pp [ads], 12pp [illustrated ads for children’s books]. Original blue cloth with elaborate design stamped in gilt, binding and title-page by Charles Robinson. London and New York, John Lane. 1897.*

A bright, near fine copy.

**[539] [Another Edition].**

*First American edition. 8vo, 134pp, [2], [4pp, ads]. Original light green cloth, design in green, with gilt lettering. Decorations, including binding, title-page, endpapers, and initial letters, by Will Bradley. New York and London, John Lane. 1897.*

Association copy. Inscribed on the half-title: “H. J. Pagani Esq. May 11, ‘97 Mitchell Kennerly.” Kennerly came to America in 1896 to help John Lane manage the American branch. The last page of ads identifies this as “The first book printed at the Wayside Press [by Will Bradley].”

Cloth not quite as bright and intact as it could be, but internally clean.

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*“It is steady, sober, and thoroughly descriptive.”*

**[540] Autograph Letter Signed (“Alice Meynell”) to “Dear Mr Grant Richards”,**

*3 pages small 8vo, 47 Palace Court, 16 July n.y. [1897].*

To the publisher and writer Grant Richards, about the appropriate title for her forthcoming anthology [*The Flower of the Mind* (1897)].

“I think the “On formerly beautiful” might be smiled at [...] After much deliberation therefore I propose The Flower of the Mind. A Collection of the Best of all English Poems By Alice Meynell”. Meynell hopes Richards will like it; reasoning, “It is steady, sober, and thoroughly descriptive.”

Nice condition.

**[541] London Impressions. Etchings and Pictures in Photogravure by William Hyde and Essays by Alice Meynell.**  
*First edition. Original limp vellum binding with yapp edges; titles in gilt on upper cover and spine; marbled endpapers. Large folio, 31pp. Westminster, Archibald Constable and Co. 1898.*

Some light foxing to preliminaries and slight marking to vellum, otherwise about fine.

**[542] The Spirit of Place and Other Essays.**

*First edition. 8vo, 106pp, [4pp ads]. Original blue cloth, gilt lettering to spine. London and New York, John Lane. 1899.*

A few pages unopened. Very minor scuffing at corners and at head and tail of spine, otherwise near fine.

**[543] Later Poems.**

*First edition, first issue. 8vo, 37pp, [1], [4pp ads]. Original green cloth, gilt-stamped art nouveau binding. London and New York, John Lane. 1902.*

Issue points called for by Muir, *Points 1874–1930*: the first issue is distinguished by (1.) lettering along the backstrip, and (2.) absence of the author's name on the front cover. (p. 145). A fine copy.

[544] **GILDER**, Richard Watson (1844–1909). American poet and critic. **Autograph Note Signed (“R W Gilder”) to “Dear Friends” alerting the recipients to Alice Meynell’s visit “at 5 o’clock today”**,

*1 page oblong 16mo on small card, 13 East 8th “Sunday” n.d. [1901].*

Gilder writes, “Mrs. Alice Meynell will be here at 5 o’clock today—Can you not come?” Alice Tobin, Meynell’s close friend, brought her to America in 1901, the pair ended up staying for several months. Meynell lectured with great success in New York, Chicago, Los Angeles, Indianapolis, and Boston, before returning to England in 1902. Gilder was the Editor-in-Chief of the *Century Magazine* from 1881 until his death in 1909, and published Meynell’s work.

Gilder was an interesting man, who fought in the American Civil War (fighting in Pennsylvania’s Emergency Volunteer Militia) and studied the law before becoming a journalist. Gilder took an active interest in all public affairs, especially those which tend towards reform and good government, and was a member of many New York clubs. He was a leader in the organisation of the Citizens’ Union, a founder and the first president of the Kindergarten Association, and of the New York Association for the Blind. Gilder was chairman of the first Tenement House Commission in New York City, and aided much-needed reform in tenement housing (Homans (ed.), *The Cyclopaedia of American Biography* (1918)).

Minor marking from album mounting on verso, still very good condition. With a (later?) glassine envelope.

[545] **Autograph Letter Signed ("Alice Meynell") to "Dear Sir" [The artist W. Westley Manning]**

*4 page 16mo, 47 Palace Court, [10 June 1903].*

Though she greatly admires Manning's landscape paintings, she must decline to write an announcement for "Art Notes" in the Pall Mall Gazette about the purchase of his painting, "Dame Le Marais", since that section no longer appears in the Gazette. In any event, she writes to say "I did not do these [announcements] when the "Art Notes" section was still included, and I never supply news of any kind." She ends with a comment on Manning's art: "My admiration for your beautiful landscapes is great ... Such real beauty in landscape seems to me rare."

Envelope lightly marked, letter in near fine condition.

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[546] **[MILLER, George Noyes.] The Strike of a Sex. A Novel. By ?**

*First edition. 8vo, 235pp, [6pp ads]. Original wrappers printed in red, brown, and black, including an embossed portrait of a woman. New York, G. W. Dillingham, Publisher, Successor to G. W. Carleton & Co. 1890.*

The rare first edition of a feminist classic based on the experience of the Utopian community of Oneida, which was partly built around unconventional non-monogamous sexual relations in which the reproductive function of sex was largely centrally controlled, while the recreational or therapeutic functions were unregulated.

This best-selling novel explores Malthusian and eugenic themes: "The fear that emancipated women would renounce motherhood persisted among both sexes and points to the centrality of the maternal function to late nineteenth-century ideas of sexual and social relations . . . Rodney Carford, the anthropologist-narrator, records women from all classes uniting in renouncing sex, child-rearing, and housework. He learns that the great right which these women are calling their Magna Carta is "the right to the perfect ownership of their own person". Carford asks "if woman is granted this astonishing right to say whether she should bear

children or not – will she not seek to escape the burden of maternity to such a degree as to seriously diminish the population?” His interlocutor, Mr Lister, explains that such fears are unnecessary, for women no less than men would resist proposed changes to sex roles: “if woman is really given her freedom her innate instincts will undoubtedly expand naturally and strongly, and certainly the desire for children is strongly implanted in her.” (*The Strike of a Sex*, 1891, Wm Reeves, p.55) (Richardson, Angelique, *Love and Eugenics in the Late Nineteenth Century, Rational Reproduction and the New Woman* (2003), p.74).

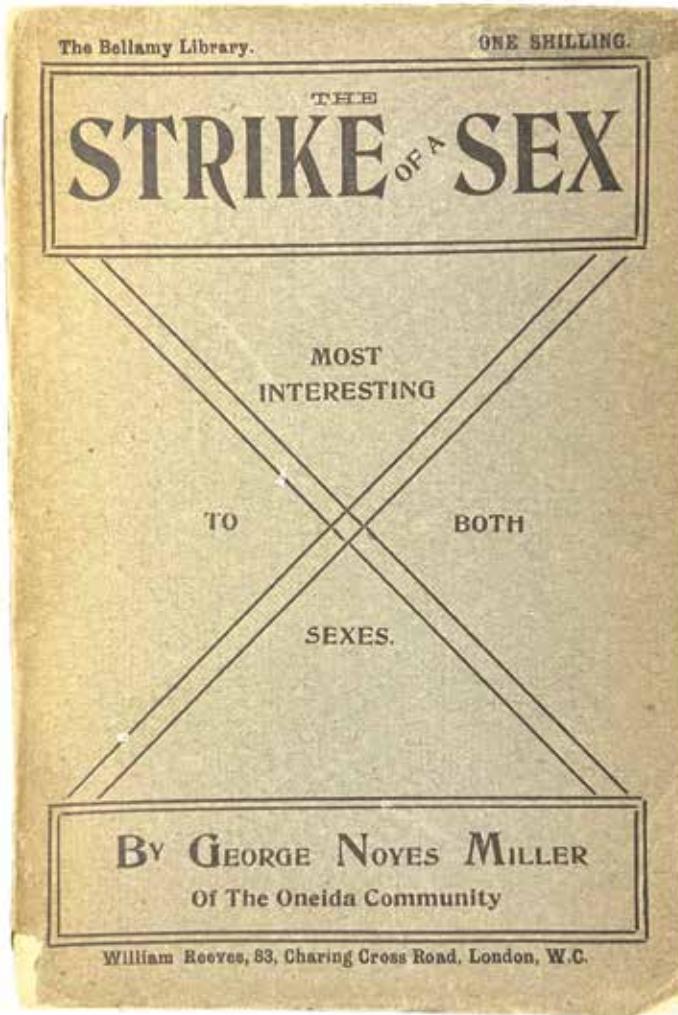
WorldCat locates three copies in the USA, plus the copyright receipt copy at LC. There were further printings in 1890 in the USA, an English edition of 1891, and more editions throughout the 1890s. See below for a few of them, which indicate the wide popular success

Lewis, *Utopian Literature*, p. 124, (citing a later edition); Bleiler, *Science-Fiction: The Early Years*, 1492 (citing a reprint); Sargent, *British and American Utopian Literature, 1516–1985*, p. 86; Suvin, *Victorian Science Fiction in the UK* p. 46 (citing a 63-page British edition, a presumed reprint); Eaton Catalogue II, p. 416 (citing a reprint); Bleiler (1978), p. 140; Reginald, 37970. Not in Negley; Wright, III, 3735 (Locating Library of Congress copy only). Front wrapper chipped and loose. Sections of spine and rear wrapper missing. Name of author added in ink to titlepage. Fair condition of a fragile item.

**[547] [Another Edition].**

*Early reprint of the English edition. 8vo, 117pp, [2pp ads]. Original grey wrappers printed in black. Bellamy Library, No. 12. London, Wm Reeves, n.d. [c.1891].*

Reprint with added material, including a “Special Preface to the English Edition” signed “F. W. F.” and a new “Author’s Preface” dated January 1891. The first English edition appeared in 1891, a year after the first American edition. Very good copy with portions of wrappers missing at head and foot of spine and two corners.



[548] [Another Edition].

8vo, 107pp, [4pp ads]. Original buff paper wrappers, printed in black. Bellamy Library, No. 26. London, Wm. Reeves, n.d. [1896].

Wear to spine and small loss to lower corner of upper wrapper.

**[549] [Another Edition].**

*Thirtieth Thousandth. Small 8vo, 235pp, [5pp ads]. Original red wrappers printed in black on upper wrapper. Chicago, Alice B. Stockham & Co. n.d. [after 1898].*

Very minor wear at top corners of spine; otherwise a very nice copy.

**[550] Zugassent's Discovery.**

*Small 8vo, 124pp, [6pp ads]. Original printed wrappers. Chicago, Alice B. Stockham. N.d. [copyright statement dated 1895].*

Only two copies of this edition recorded in WorldCat, which notes another early printing by Arena Publishing in Boston, without guessing at precedence. Both were radical publishers, Stockham with a focus on women's issues, and Arena with a broad spectrum of radical political issues. Later printings were subtitled *Or, After the Sex Struck*. Cheaply printed, but not in bad condition considering the low quality paper, with some staining to the wrappers and a chip from lower fore edge corner and some minor chipping.

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**[551] MONKSHOOD, G. F. (compiler and editor). *Woman and the Wits: Epigrams on Woman, Love, and Beauty.***

*First edition. 8vo, viii, 174pp, [2pp ads]. Original red cloth with art nouveau design and lettering stamped in gilt to upper board and spine. London, Greening & Co. Ltd. 1899.*

A prime example of old-school male attitudes towards women, patronising at best, insulting at worst. It opens with: “Second thoughts are best. God created man; woman was the after-thought (Proverb).” Other gems include, “Trust not a woman, even when dead (Latin Proverb); “She who dresses for others besides her husband, marks herself a wanton (Euripides); “Women are at ease in perfidy, as are serpents in bushes (Feuillet)”. Sprinkled amongst the gawking comments about woman's beauty, superficiality, wantonness, untrustworthiness, and coldness, is the occasional positive epigram – e.g. “There is a woman at the beginning of all great things (Lamartine)” – but these are in a minority in this small volume.

Good copy, untrimmed pages, with some water staining at foot of spine.

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**[552] MOORE, George. *Esther Waters. A Novel.***

*“Second edition”, i.e first edition, second impression. 8vo, 377pp, [18pp ads]. Original green cloth, lettering and floral spray decoration stamped in gilt on upper board, gilt lettering to spine; dark blue endpapers; with the original grey dustjacket, spine printed in black. London, Walter Scott, Ltd. 1894.*

Esther Waters is one of the great ‘fallen women’ novels of the late 19th century. It tells the story of a working girl, Esther, who escapes a drunken step-father by finding gainful employment; but soon after falls pregnant by an inconstant lover (a footman of the family for whom she also works). Determined to keep her child, Jackie, and to keep him in relative health and happiness the novel follows her path through employment in various service roles including as a wet nurse and a maid. There are strokes of luck; reconnections with old friends (some, more beneficial to Esther than others). Through the peaks and valleys of fickle fortune our heroine keeps moving forward. She is finally rewarded for her graft, and achieves relative happiness, stability, and comfort towards the end of the book – and her son, now old enough to strike out on his own in the world – does so from a solid footing.

“The novel is a conscious attempt by Moore to emulate Zola and Turgenev. Because of the frankness of its sexual episodes, circulating libraries refused to stock it.” (Sutherland, p.216).

Gilcher, A19a: “In May a second impression, advertised as ‘Second Edition’, was issued, and this and subsequent impressions have the front cover lettered in gilt at top ESTHER WATERS / A NOVEL / GEORGE MOORE and a spray of flowers in gilt in lower left corner” (p.43).

Published two months after the first edition.

Corners slightly rubbed, one bumped, book otherwise near fine. Dustjacket with some losses, at corners and at head and foot of spine, affecting the title, which lacks four letters at head.

*"I am writing a novel ... the struggle of a servant girl to bring up her child on her wages."*

[553] Autograph Letter Signed ("George Moore") to "Dear Sir" [Harry Cust, editor of *The Pall Mall Gazette*], discussing *Esther Waters*,  
1 1/2 pages 8vo, 8 Kings Bench Walk, Temple, n.d. [1893].

8 King's Bench Walk  
Temple  
11/11/11

Dear Sir

You may have heard that I am writing a novel dealing with betting in low life. What is usually termed the human interest is the struggle of a servant girl to bring up her child on her wages. The book is a very long one. But some half dozen chapters could be detached, each is practically a short story. It occurs to me that you might like to publish these

An important, unpublished letter about Moore's important novel, *Esther Waters*.

Moore writes to Harry Cust, editor of *The Pall Mall Gazette*, describing *Esther Waters*, though not by title: "You may have heard that I am writing a novel dealing with betting in low life. What is usually termed the human interest is the struggle of a servant girl to bring up her child on her wages."

He suggests that it might be published in serial form: "The book is a very long one but some half dozen chapters could be detached, each is practically a short story. It occurs to me that you might like to publish these chapters during the summer months. They would run to something like 25000 words."

The subject matter was of interest to both of them: Cust was famously profligate with his affections while leading the life of a gentleman; whereas Moore wrote shockingly of sex while leading

a celibate life ("one who told, but didn't kiss" George Lyttelton, in his *Letters*).

Very good condition.

**[554] MOORE, George. *Celibates*.**

*First edition. Original red cloth, gilt lettering to upper board and spine, dark blue endpapers. 8vo, 559pp, [8pp publisher's ads]. London, Walter Scott Ltd. 1895.*

Gilcher, A21a.

Very good copy.

**[555] MOORE, George. *Evelyn Innes*.**

*First edition. 8vo, 480pp, [8pp publisher's ads]. Original green cloth, gilt lettering within single rule borders to spine. London, T. Fisher Unwin. 1898.*

Gilcher, A22a.

Hinges starting, otherwise very good.

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**[556] [MOULTON, Louise Chandler (1835–1908). American poet and author.] *Carte de visite, bust vignette (10.2 x 6.1cm), with circular date-stamp on verso. n.p. [11 March 1870]*.**

Phil Cohen: The date-stamp suggests that this was a proof, meant to be returned to the photographer. Seller referenced an identical copy attributed to Black of Boston and indicated that this image comes from an album assembled by a niece of the author who lived in Pomfret and Canterbury, Connecticut.

Moulton was a noted American poet, fiction writer, and critic/columnist (*New York Tribune* and *Boston Herald*). She began her annual visits to London and the Continent in 1876 and gradually became a major literary power broker, opening the extremely lucrative American periodical market to favoured English authors. Though she published her first book in 1854 at the age of 19, this 1870 photo antedates her fame and influence by many years. Nice condition.

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## Constance Naden

Naden (1858-1890) scientist, philosopher, and feminist was a family friend of Edith Cooper (half of "Michael Field"); her work appeared in *Woman's World* under Wilde's editorship. She was the joint originator of the philosophy of "hylo-idealism", which allows of no external deity, but rather acknowledges that belief creates its own truth: it was used as the sub-title for Wilde's short story *The Canterville Ghost*. But for her early death at the age of 31, she would have been a candidate for high distinction – an Iris Murdoch at least. Herbert Spencer, by whom she was much influenced, paid her this compliment, feeling the need to follow it up with a routine bit of tosh:

"Very generally receptivity and originality are not associated but in her they appear to have been equally great. I can tell you of no woman save George Eliot in whom there has been this union of high philosophical capacity with extensive acquisition. . . . While I say this, however, I cannot let pass the occasion for remarking that, in her case as in other cases, mental powers so highly developed in women are in some measure abnormal and involve a physiological cost which the feminine organization will not bear without injury more or less profound."

### [557] **A Modern Apostle; The Elixir of Life; The Story of Clarice; and Other Poems.**

*First edition. 8vo, vi, 177pp. Original blue cloth, bevelled boards, gilt lettering and gilt leaf and vine decorations to upper board and spine, brown endpapers. London, Kegan Paul, Trench & Co. 1887.*



Naden's second volume of verse, following *Songs and Sonnets of Springtime* in 1881. Oscar Wilde reviewed *A Modern Apostle*, among several other books, in his editor's reviews for *The Woman's World* (Vol. 1, no. 2, December 1887, pp. 81–85). He neatly summarises the plot of the initial narrative poem: "The modern apostle of whom Miss Naden sings is a young clergyman who preaches Pantheistic Socialism in the Free Church of some provincial town, converts everybody, except the woman he loves, and is killed in a street riot." Of the poetess, he concludes: "Constance Naden deserves a high place among our living poetesses, and this, as Mrs. William Sharp has shown lately in her volume, entitled 'Women's Voices,' is no mean distinction."

**[558] Selections from the Philosophical and Poetical Works of Constance C. W. Naden.** *Complied by Emily and Edith Hughes. With an Introduction by George M. McCrie, Editor of "Further Reliques of Constance Naden."* Large paper edition, presentation binding. 8vo, xxxii, 190pp, [I]. Original dark green quarter leather, gilt lettering and single vine and leaf decoration to spine, with green cloth covered bevelled boards, top edge gilt (others trimmed). London, Bickers & Son; Birmingham, Cornish Brothers. 1893.

Inscribed on front free endpaper by the compilers. "Mrs. J. Key Holmes With the kind regards of the compilers" in Emily Hughes' hand, and signed by both, "Emily Bevan" [having married since the volume was published], "Edith R. Hughes". Dated in Bevan's hand, "Christmas 1898."

Binding worn and rubbed, particularly along the joints and at the head and heel of spine, and with water staining to front board, offsetting to front free endpapers. Both the large and small paper states are rare in commerce.

**[559] [Another Copy].**

*Small paper issue. 8vo, xxxii, 190pp, [I]. Original diagonally ribbed olive green cloth, bevelled boards, gilt lettering and gilt leaf and vine decorations to upper board and spine, green endpapers, all edges gilt. London, Bickers & Son; Birmingham, Cornish Brothers. 1893.*

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Spine dulled, rubbing at head and heel of spine, some marking to cloth, and loss to upper right corner of front board.

**[560] The Complete Poetical Works of Constance Naden.**

*First edition. Original red cloth, bevelled boards, gilt lettering and gilt leaf and vine decorations to upper board and spine, dark grey endpapers, all edges gilt. London, Bickers & Son. 1894.*

Fine copy. Rare in commerce: WorldCat finds no copies outside the UK.

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## E. Nesbit

Although she never called herself a feminist, and was vocally against the suffragettes' cause, Edith Nesbit (1858–1924) belongs among the New Women for her independence of spirit and refusal to accept traditional roles and limitations.

She fell in love with Hubert Bland on first meeting him at the age of nineteen, and in short order had left home, had taken to calling herself Mrs Bland, and was expecting his child. They did in fact get married, and the first child was born two months later: Bland split his time between Nesbit and his other love, Maggie Doran, paid companion of his mother, with whom he also had a child. On finding out, Nesbit, "with characteristic optimism, forgave him, befriended Maggie, and set about supporting the household by writing sentimental poems and short stories, and by hand-painting greetings cards." (Julia Briggs, E. Nesbit ODNB entry)

In 1884 she followed Bland into the Fabian Society. Here she became an 'advanced woman', abandoning Victorian corsets in favour of flowing Liberty gowns, cutting her hair short, and smoking cigarettes; she told her friend Ada, 'I really surprise myself sometimes' (Briggs, 68). Among her new friends she now counted Eleanor Marx, Olive Schreiner, Clementina Black, Charlotte Wilson, and Annie Besant.

While Nesbit's friend Alice Hoatson was living with them (after Nesbit had given birth to a stillborn child) Bland and Hoatson

began an affair. Hoatson joined the Blands as their housekeeper in a ménage à trois. Their children were passed off as Nesbit's own. Life in such circumstances was not without its tensions, but Hubert's infidelities licensed Edith to pursue her own interests, and she fell in love, first with Bernard Shaw, and later with a series of young admirers.

"Despite their emotional ups and downs, Edith's political views were strongly coloured by Hubert's, and her books reflect both his socialism (her sense of what it might mean to be poor or a servant), and also his impatience with the suffragettes (mocked in the bossy Pretenderette in *The Magic City*): 'Votes for Women! Votes for children! Votes for dogs!', he would sneer." (Briggs, ODNB ).

Many of the books represented here are her early poetry offerings, plus a couple of feminist/socialist works, notably *In Homespun* (one of the Keynotes series).

**[561] Morning Songs and Sketches.**

*Selected and arranged by E. Nesbit and Robert Ellice Mack. 26pp booklet. Original illustrated wrappers, all edges gilt. London, Griffith, Farran & Co., n.d. [1887].*

This volume initiates the trilogy consisting of *Morning, Noon, and Night Songs and Sketches*.

A good copy of a fragile item.

**[562] Noon Songs and Sketches.**

*Selected and Arranged by E. Nesbit and Robert Ellice Mack. 26pp booklet. Original illustrated wrappers, all edges gilt. London, Griffith, Farran & Company, n.d. [1887].*

Good condition.

**[563] Night Songs and Sketches.**

*First American edition. The original verses are by E. Nesbit, and Graham R. Tomson... Selected and Arranged by E. Nesbit and Robert Ellice Mack. 27pp booklet. Original illustrated wrappers, all edges gilt. New York, E. P. Dutton & Company, n.d. 1887.*

Verse by Arnold, Browning, Frederick Locker, Lang, William Morris etc; and profusely illustrated.

Wear at top and along spine; light scattered foxing; small hole in one leaf. Contemporary gift inscription.

**[564] Winter Snow. Selected Written and Arranged by E. Nesbit;**

*With Pen & Ink Drawings by H. Bellingham Smith. First edition. 28pp booklet. Original illustrated wrappers. London, Henry J. Drane; New York, E. P. Dutton & Co. n.d. [1890].*

Two poems by Nesbit, other poems include those by Charles Kingsley, Christina Rossetti, Shelley, and others.

Rubbing along spine; age-toning and foxing to wrappers and pages. Fair.

**[565] Songs of the Cornfield.**

*24pp booklet. Lacks wrappers. London, Paris, and New York, Raphael Tuck & Sons, n.d. [189?].*

Illustrated throughout by an unidentified artist.

Lacks chromolithographic card wrappers. Some spotting and water-staining.

**[566] Fading Light. Verses by E. Nesbit.** Illustrated by A. Warne Browne with chromolithographic and etched illustrations throughout.

*Oblong 16mo, [16pp]. Original stiff pictorial wrappers. Printed in Berlin by Hagelberg. London and New York, W. Hagelberg. n.d.*

WorldCat lists only two copies in America: Oberlin College and the Harry Ransom Center, and none in the UK. With some very slight staining and wear to wrappers but a very good copy of a rare and fragile item.

**[567] A Pomander of Verse.**

*First edition, one of 750 copies. 8vo, ix, [1], 88pp, 16pp [publisher's ads]. Original pink cloth binding with gilt lettering and decorations. Binding, title-page, and decorations by Laurence*

*Housman. London, John Lane; Chicago, E. C. McClurg and Co. 1895.*

Inscribed on front free endpaper, "Ada Breakell, with love from E. Nesbit" and dated "Sep 30 1895." There are extant three warm, gossipy letters from Nesbit to Breakell, about social and Socialist events, with strong emphasis on the Fabians and Bernard Shaw, written between February and August, 1884. Nesbit described Breakell as "my dearest and oldest friend" (quoted by Doris Langley Moore, in *E. Nesbit: A Biography* (1967), p.88) and dedicated her fine volume of short stories *Man and Maid* to her in 1906.

Spine darkened and with damage/loss to head and foot; pink cloth dulled at edges; externally fair, internally very good.

**[568] [Another Copy].**

*First edition, one of 750 copies. 8vo, ix, [1], 88pp, 16pp [publisher's ads]. Original pink cloth binding with gilt lettering and decorations. Binding, title-page, and decorations by Laurence Housman. London, John Lane; Chicago, E. C. McClurg and Co. 1895.*

Spine darkened, edges of boards faded. Internally clean.

**In Homespun.**

*See the Keynotes series at head of this catalogue.*

**[569] The Literary Sense.**

*First edition. 8vo, 299pp, [1], 40pp (ads, dated April 1903).*

*Original red cloth, title within a border stamped in gilt to upper board and spine. London, Methuen & Co. 1903.*

Contents include: "The Unfaithful Lover", "The Obvious", "The Lie Absolute", "The Girl with the Guitar", "The Second Best", "The Force of Habit", "The Brute", "Dick, Tom and Harry", "Miss Eden's Baby", "The Lover, the Girl, and the Onlooker", "The Duel", "Under the New Moon" etc.

Ownership inscription to front free endpaper. Light wear and marking to cloth, scattered foxing, otherwise about very good.

**[570] Ballads and Lyrics of Socialism. 1883–1908.**

*8vo, 80pp. Original red printed wrappers. London, The Fabian Society. 1908.*

Small water streak on rear wrapper, causing very small, faint stain along fore-edge; otherwise a near fine copy of a fragile item.

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## Olga Nethersole

Nethersole was a prominent actress of the late 19th and early 20th centuries. She played a number of New Women roles, including Paula Tanqueray (*The Second Mrs Tanqueray*) and Camille (*La Dame aux Camélias*, adapted from Dumas' novel, a humanising tale about a courtesan based on Dumas fils' own experiences). Beyond this association, she also challenged some Victorian conventions of morality, most notably with her American production of *Sapho* [sic], in which she also starred. Its references to extra-marital love (all off stage of course) led to an obscenity charge which the jury dismissed in ten minutes.

**[571] Autograph Letter Signed (“Olga Nethersole”) to an unidentified recipient,**

*2 pages, 8vo, The Queens Hotel, Manchester, 28 August 1894.*

Nethersole sends some autographs (not present), presumably for a charitable cause (“It is so little that I do, if I can but one day try to follow in your good mother’s footsteps, I shall be content.”) Speaking of her correspondent’s mother, Nethersole asks whether she might help in her application to Thomas Hardy, regarding bringing *Tess of the d’Urbervilles* to the stage: “Please ask her to say a word to Mr Hardy about my playing in his play ‘Tess’ when it is written, if it is already disposed for England, may I have it for America?”

Phil Cohen’s note: “The seller identified the recipient as Mrs Kathleen Haydon Green, who became Lord Mayoress of London (1900–1910). There is no evidence to support this.”

Two fine slits on either side of the central portion of the central fold and evidence of mounting to the two blank pages.

*Nethersole writes about  
her first American tour*

**[572] Autograph Letter Signed (“Olga Nethersole”) to  
“Hilda darling”**

*2 pages 8vo, Hotel Savoy, New York, 2 November 1894.*

Nethersole writes to a close family friend and confidante about her first American tour. It is worth quoting at length:

“I have made an enormous success as ‘Camille’. 16 calls a night. The work is truly awful, & will be until I get quite easy in all my parts. I have had great worries & troubles, which I shall tell you of later on. I am well & so is Louis [Nethersole, her brother]. We go to Philadelphia on the 12th ... I love New York, it is a beautiful city, & the people all so charming. My dresses are tremendously admired & I’m making money fast fast fast.” Her postscript reads: “I play Juliet for the first time on the 18th, think of me darling.”

Excellent content from a pivotal time in Nethersole’s career. Lightly age-toned and with creases, otherwise in very good condition.

**[573] NETHERSOLE, Louis F. (1865–1936). Theatre manager, producer, press agent. Brother of Olga Nethersole; husband of Sadie Martinot. Autograph Letter Signed (“Louis F. Nethersole”) to “Dear Mr Peckham”, a New Jersey attorney, regarding frantic preparations for his sister’s American debut at Palmer’s Theatre, New York,**

*2 pages 8vo, Daly’s Theatre [New York], 9 October 1894.*

Nethersole writes to Peckham about how busy, “pressed for time”, they have been in the run up to Olga Nethersole’s American debut at Palmer’s Theatre, New York, “one week earlier than we had anticipated”, and one short week away (her first performance was in *The Transgressors*, at Palmer’s on 15 October 1894). He writes about the unavoidable trips to Boston, Baltimore and Philadelphia he has had to make, and mentions his sister’s recent

illness, "though she is now much better". He thanks Peckham: "We are very grateful to you for all you have done for us."

Nethersole's thanks were likely due to the fact that Peckham had represented Olga against Augustin Daly, who had brought her to America to replace Ada Rehan and then reneged, leaving Nethersole far from home and out of work. Following the Daly debacle, at the last minute, Daniel Frohman, then manager of the Lyceum Theatre, stepped in to become her American sponsor and, working with Louis, arranged a successful American tour, during which Frohman gave her \$500 a week, in addition to a liberal expense allowance. She left America in April 1895 under a long-term contract with Daniel and Charles Frohman.

Important letter in very good condition.

**[574] Cabinet photo signed,**

*bust portrait of the young actress, in hat, coat with fur collar, and large fur muff. 16.7 x 11cm. Columbus, Ohio, Baker's Art Gallery. n.d.*

Boldly and clearly signed in the image ("Olga Nethersole").

Excellent image of a rare photograph from a provincial studio, with some wear along edges of the mount.

**[575] Three cabinet photos of the actress in costume, one to the waist and two full-length.**

*London Stereoscopic. n.d. and New York, Sarony. [1896].*

In one she is seated, peering out from behind a cascade of urn and fan, in character as Carmen. The play made a name for Nethersole, partly due to the long and sensual kisses that punctuate the play: "Carmen clearly put the kiss on the critical map so far as theatregoers were concerned" (Toulmin, Popple (eds.), *Visual Delights: Exhibition and Reception* (2005), p.100). A drama by Henry Hamilton and Prosper Merimée, the play opened at the Empire Theatre in New York on Christmas Eve, 1895.

All three have a smear of dried glue at the foot of the mount, but are otherwise in very good condition. The less dramatic of the Carmen images is somewhat faded.

**[576] Cabinet photo signed,**  
*standing, to below waist, in modified profile, wearing ermine coat with high collar. 14 x 9cm. Providence, Rhode Island, Ye Rose Studio. n.d. [1900].*

A striking image, signed boldly by the sitter at bottom of image, “Nethersole [underlined twice] / 1900 [underlined once].”

With ticket of Earles Gallery, Philadelphia. The border of the mount has been entirely cut away; otherwise in good condition.

### *Arrested for public indecency*

**[577] Publicity photo Signed (“Olga Nethersole”) featuring Nethersole as Sapho,**  
*(27.7 x 21.4 cm). Reutlinger, Rotary Photo E.C. No. 4314. n.d. [c.1900].*

The actress in her most famous – and notorious – role, as Sapho in Clyde Fitch’s 1900 play by that name, adapted from Alphonse Daudet’s 1884 novel. The play opened at Wallack’s Theatre, New York, on 5 February 1900. She and the rest of the cast were arrested for public indecency.

*Sapho* was adapted from Alphonse Daudet’s 1884 novel (and 1885 play): under Nethersole’s direction Clyde Fitch, the playwright, instead centred the story on the main *female* character, Fanny LeGrand. The plot centres around LeGrand’s affairs with men, particularly with the naïve Jean Gaussin: the scene that sparked moral outrage was when LeGrand and Gaussin ascend a spiral staircase together (the implication being they are *en route* to have sex). The outrage may have been partly fuelled by yellow journalism but, nonetheless, Nethersole and other members of the production were arrested. The case, in which all were eventually acquitted, marked a moment of change: a move away from Victorian ideals and towards greater freedom of expression, both regarding gender roles and depictions of sex in the 20th century.

In Nethersole’s obituary this notable moment was remembered thus: “During the Comstock era … when a public kiss on the mouth was considered an indecency … Nethersole typified the



OLGA NETTESHOLT AS SAPHO

growing revolt against prudery and was a staunch advocate of women's right and intellectual independence" ('Olga Nethersole Dies', New York Times, Jan. 11, 1951, p. 2).

A couple of small chips to the border, two corners bumped, slight silvering to top left edge, otherwise very good condition.

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**[578] NEVINSON, Henry W[ood]. *The Plea of Pan*.**

*First Edition. Xix, 1900pp, single leaf of adverts at rear. 8vo., original green buckram, lettered in gilt and decorated in gilt, probably after a design by Laurence Housman. London, John Murray. 1901.*

A fine presentation copy, inscribed on the front free endpaper "To N.F. Dryhurst from Henry W. Nevinson. Spring 1901", and with the recipient's attractive bookplate designed by Edward Gordon Craig.

Nevinson was an influential radical journalist, covering the Boer War, Gallipoli, and an important story on the continuation of the slave trade under the guise of indentured labour. He and the Irish-born Nora Dryhurst, known familiarly as Nannie, had a romantic liaison that lasted a good twenty years, despite their both being married. An exceptional woman with a long list of achievements, she translated Kropotkin, edited the anarchist journal *Freedom*, performed in her friend W.B. Yeats' *The Land of Heart's Desire*, and was one of the founders of the Purcell Operatic Society, where Edward Gordon Craig first showed his remarkable stage designs.

Nevinson was also a friend of Kropotkin, and a committed suffragist. *The Plea of Pan* is a volume of essays, under an introduction effectively dedicated to the cause of Irish nationalism, and an actual verse dedication to The Earth Mother: the texts seem to be (slightly awkward) attempts to form a synthesis between paganism, classical history and contemporary political issues. The present cataloguer has some reservations (which may have been shared by Dryhurst, for the book has some unopened sections), but Nevinson's ODNB entry by H.N. Brailsford declares it "perhaps his most accomplished piece of writing".

See under Mayne in this catalogue for a book from the library of Dryhurst's daughter Sylvia Lynd.



[579] [NEW WOMAN] “The New Woman — Wash Day.”

*Stereoview photo, 9 x 17.8cm. New York, London, Toronto, and Ottawa, Underwood & Underwood, n.d. [copyright 1901].*

Comic scene featuring a woman in male attire, cigarette in mouth, imperiously watching a man bent over a wash tub, hard at work.

Near fine.

[580] NEWMAN, Frances (1885–1928). American Modernist novelist, translator and librarian. **Autograph Letter Signed (“Frances Newman”), to Lester Hargreet, editor of The Georgia Cracker, a literary magazine at the University of Georgia.**

*2 pages oblong 8vo on note card, n.d. [20 January 1925].*

In part: “Thank you very much for the review and the Cracker. It’s a wonderfully clever number and I feel a pride in it that’s not entirely impersonal. I also marvel that you can get by with the Imaginary Letters. You see how a technical school is corrupting my vocabulary.”

Newman, author, translator, critic, and librarian, was working at the Georgia Technical Institute at the time. She is remembered, if at all, for her feminist novels satirising Southern culture and featuring sexual candour found alarming in her day, including *The Hard-Boiled Virgin* (1926) and *Dead Lovers Are Faithful Lovers* (1928). James Branch Cabell and H. L. Mencken championed her fiction. Very good condition.

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[581] **NIBOYET**, Eugénie, née Mouchon (1796–1883). French author, journalist, feminist. Founder of *La Voix des Femmes*.

**Autograph Letter Signed (“Eugénie Niboyet”) to “Monsieur” [Monsieur De Montferrand],**

*1 ½ pages 8vo with integral address leaf at Rue Guénégaud 17  
Paris, “Dimanche matin, très matin” [11 July 1833].*

Pioneering French feminist journalist, editor, and political activist. In 1833 Niboyet founded *Le Counceiller des Femmes*, the first provincial feminist periodical in France. Having relocated to Paris, she founded *La Gazette des Femmes* in 1836; and in 1848, she established *La Voix des Femmes*, a feminist newspaper operated by a coterie that also engaged in political activism, primarily championing women's suffrage. It was the first feminist daily paper, sadly short lived. In the summer of 1848 the paper ceased to exist and the feminist group surrounding it disbanded. This occurred after Niboyet called for the election of George Sand to the Constituent Assembly and was roundly disavowed by Sand who said she did not know or associate with Niboyet or her like-minded collaborators. Still, in spite of the public backlash against the paper and the suffrage cause, Niboyet remained a life-long feminist. A later work in which she returned to the subject was *Le Vrai Livre Des Femmes* (1863).

In this letter she writes to Monsieur De Montferrand, who is almost certainly Adolphe du Chesnel, a fellow writer who wrote under several pseudonyms including Alfred de Montferrand. Originally a career officer, de Chesnel founded first the paper *Le Conciliateur du Midi, recueil littéraire, commercial, agricole*. His next production was titled *Les Femmes, Journal du Siècle*, founded in 1836. The pair certainly shared an interest in furthering the

feminist cause. It is unclear whether this letter could indicate that there was a romantic element between the pair, or if the apartment in Paris Niboyet refers to is in relation to finding a space for meetings. The fact that she signs off with “Un mot je vous prie a votre dévoué”, may suggest the former.

Tipped onto a larger sheet at the hinge, small loss where seal was presumably broken, not affecting text.

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**[582] [NORTON, Caroline Elizabeth Sarah, nee Sheridan (1808–1877). English Social reformer and author.] Carte de Visite**

*of Norton seated at a desk, reading. 10.5 x 6.2cm. London, John & Charles Watkins. [c.1860s].*

An intelligent, witty, beautiful, and independently minded woman, Caroline Sheridan and her similarly magnetic, smart sisters were known collectively in society as ‘The Three Graces’. There was little money behind them however, and after Caroline’s second season she accepted the rather dull MP and barrister George Norton’s marriage proposal; it would prove to be a disastrous match. They differed in almost every way: temperament, intellectual ability, quick-wittedness, and in their politics. Norton proved to be an alcoholic and physically abusive. To escape the unhappiness and boredom she found in her marriage, Caroline Norton cultivated her position as a prominent society hostess, as well as beginning to write and publish her work. When she left her husband in 1836, it was an acrimonious separation, and George sued the Prime Minister, Lord Melbourne, alleging adultery. This didn’t hold up in court, but marriage law denied Caroline access to her children, and she was refused a divorce. George Norton also used the law to claim earnings from her writing, so Caroline retaliated by running up debts in his name. This bitter feud lasted a number of years – Norton used his children as pawns to wound his estranged wife by denying her access to them. The experience turned Caroline into a women’s rights activist and social reformer. Her advocacy contributed greatly to passage of the Custody of Infants Act (1839), the Matrimonial Causes Act [laws of divorce] (1859), and helped contribute to the passing of

the Married Women's Property Act (1870), although other campaigners, for instance Barbara Leigh Smith Bodichon, were also instrumental.

Her grandfather was Richard Brinsley Sheridan, and her mother's side was of noble descent. Among her friends were Mary Shelley, Fanny Kemble, Bulwer-Lytton, Disraeli, and, later, George Meredith. Her earliest publications were fiction and verse, but she soon added political pamphlets to her repertoire. She continued literary and polemic writing into the 1850s and ended her writing career with two novels in the 1860s.

Near fine condition.

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## “OUIDA”

Ouida (Marie Louise de la Ramée), 1839–1908, is remembered best for cultivating an extravagant persona – in her later years embodying a pastiche of a *grande dame* of Italy – and for writing mostly romantic fiction (her most famous work is *Under Two Flags* (1867)). However, she earns a place in the current collection for writing a series of anti-New Woman and anti-women's suffrage articles from the 1890s onwards. It was her article, ‘The New Woman’ (written in response to Sarah Grand's essay, ‘The New Aspects of the Woman Question’), which is credited with coining the term ‘New Woman’ and cementing the phrase into the public consciousness. As Ann Ardis has emphasised, “Naming the New Woman in this manner, Ouida furnished *Punch* and *The Pall Mall Gazette* with both a target for attack, and a way to release anxiety about changes in the Victorian social order” (p.11). ‘

G. K. Chesterton quipped: “It's impossible not to laugh at Ouida; and equally impossible not to read her.” The present cataloguer remembers her gravestone in Bagni di Lucca, where the helpful sexton or stonemason had, dictionary in hand, translated her sobriquet back into English, and she is buried under the heading of Marie Louise de la Ramée “The Guide”.

**[583] Carte de Visite**

*bust portrait in profile (10.7 x 6.5cm) by Adolphe Beau. London, London Stereoscopic & Photographic Company. N.d. [after 1873].*

Image somewhat faded, with small black marks dotted across the image, possibly ink.

**[584] Toxin. A Sketch.**

*First edition. Illustrated throughout. Narrow 8vo, 184pp, [8pp ads]. Original cloth stamped in black. Pseudonym Library, No. 48. London, T. Fisher Unwin. 1895.*

The story of an ill-fated love affair, set in Venice, featuring a cruel, dispassionate, calculating English doctor, Damer, who sets his sights on a young widow, the Countess Zaranegra. She falls in love with his employer, a kind, young Sicilian Prince, who the doctor kills with a toxin: he also kills a servant, and tortures and kills a puppy. Near fine.

**[585] Autograph Letter Signed (“Ouida”) to “Dear Sir”,**  
*4 pages 8vo (although in a broad, elegant and spacious hand), n.p.*  
*March 10, n.y.*

Letter primarily about two articles of hers: “Will you like two articles by me: – one on ‘The Disappearance of Beauty,’ the other on the difference of ‘Criticism & Creativity.’” She also asks for her past essays published in the N.[orth] A.[merican] R.[eview]. Shortly before the turn of the century Ouida shifted focus from fiction to essays, and courted American publications as they paid more. Her essay ‘The New Woman’ was published in the North American Review in May 1894.

Very good condition.

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## George Paston [Emily Morse Symonds].

We are indebted, throughout this section, to Kate Flint for her excellent ODNB entry on Paston.

Emily Symonds (1860–1936) was shy to the point of secrecy: She was the author of plays, histories, biographies, and novels under the George Paston byline, which frequently feature new woman characters and dilemmas. She was a first cousin of John Addington Symonds, but was not in sympathy with him. Arnold Bennett knew Symonds in the 1890s, and described her as “on the whole the most advanced and intellectually-fearless woman I have met” (quoted by Kate Flint, George Paston ODNB entry).

**[586] A Study in Prejudices.** First edition. 8vo, 314pp.

*Original green cloth, gilt lettering to spine. London, Hutchinson & Co. 1895.*

One gathering (pp. 291–302) roughly opened. Spine darkened, gilt almost completely invisible. Scattered foxing. New Woman fiction: “*A Study in Prejudices* (1895) is a pointed examination of double sexual standards.” (Kate Flint, George Paston ODNB entry).

Spine slightly darkened, some minor rubbing along joints, pencil inscription to front free endpaper, otherwise very good. This first edition is rare – WorldCat finds no copies in the USA.

**[587] [Another Edition].**

*First American edition. 8vo, 287pp, [14pp publisher's ads].*

*Original mustard cloth, lettering and design (featuring dragons) in black and red. New York, D. Appleton & Company. 1895.*

Published in the same year as the first English edition.

**[588] A Bread and Butter Miss. A Sketch in Outline.**

*First edition. 8vo, 202pp. Original brown cloth, lettering in dark red to upper board, in gilt to spine. London, Osgood, McIlvaine & Company. 1895.*

New Woman fiction. Kate Flint, in her George Paston ODNB entry writes that "*A Bread and Butter Miss* (1895) and *A Fair Deceiver* (1898) have more conventional romantic plots" than *A Study in Prejudices* (1895), *The Career of Candida* (1896), and *A Writer of Books* (1898), "though they still feature spirited women."

A few marks to the cloth, and general light soiling, spine slightly dulled and darkened. Front free endpaper replaced and rear free endpaper missing, scattered foxing to preliminaries. About good. Rare both in commerce and in institutions: WorldCat suggests there are no copies in the USA.

**[589] The Career of Candida.**

*First edition. 8vo, 289pp. Original blue cloth, floral design in white and green, gilt lettering to upper board and spine, pictorial green art nouveau endpapers, edges untrimmed. London: Chapman & Hall, Ltd. 1896.*

New Woman fiction. "The heroine of *The Career of Candida* (1896) is brought up as a boy and moves to London to teach gymnastics and fencing, the more interesting aspect of a novel which also shows her dutifully returning to her weak husband after he is disabled." (Kate Flint, George Paston ODNB article).

Binding in fine condition, pages of a high acid content therefore brittle and uniformly browned.

**[590] [Another Edition.]**

*First American edition, cloth issue. 8vo, 289pp, [10pp, publisher's ads]. Original green cloth, title in green on upper board, decoration in red; decorations in green on spine, lettering in gilt. Appleton's [sic] Town and Country Library, No. 208. New York, D. Appleton and Company. 1897.*

Published one year after the English edition.

Ownership inscription on front free endpaper, otherwise near fine.

**[591] A Writer of Books.**

*First American edition. 8vo, 344pp, [4pp publisher's ads]. Original brown cloth, title in dark brown on upper board, decoration in red; decorations in dark brown on spine, lettering in gilt. Appletons' [sic] Town and Country Library, No. 256. New York, D. Appleton and Company. 1899.*

“*A Writer of Books* (1898), strong on women writers in Grub Street, firmly makes the point, in the final chapter, that “In the life of the modern woman, blessed with an almost inexhaustible supply of strings, love is no less episodical than in the life of a man” (p. 341)” (Kate Flint, George Paston ODNB entry).

Near fine copy.

**[592] Autograph Letter Signed (“E M Symonds”) to “Dear Sir” [i.e., Grant Richards, her publisher], acknowledging receipt of a cheque,**

*1 page 8vo, 7 Thurloe Square, n.d. [probably 1901–1904].*

“Your cheque for £34.0.5 for royalties on *Little Memoirs* arrived safely last night. I am going away next week, and as my balance was low, I was particularly anxious to pay it in before I went.”

Symonds could be referring to either *Little Memoirs of the Eighteenth Century* (1901) or *Little Memoirs of the Nineteenth Century* (1902), both published by Grant Richards.

Slightly foxed, marked and a trifle dusty; still in good condition and thoroughly legible.

**[593] Feed the Brute.**

*First American edition[?] Original printed wrappers, 21pp. French's International Copyrighted (in England, her Colonies, and the United States) Edition of the Works of the Best Authors, No.193. New York & London, Samuel French. n.d. [1909.]*

One of her plays that “dealt with suffrage and feminist issues”. Later dramatic works, such as *Double or Quits* (1919) and *Clothes and the Woman* (1922), were much more light-hearted, owing a good deal to the French comedies which she also translated. (Kate Flint, George Paston ODNB entry). Ownership inscription. Very

good with light water-staining along foot of front wrapper and first four leaves.

**[594] Theatre Programme for Clothes and the Woman: A Comedy in Three Acts.**

*8 page booklet. London, Ambassadors Theatre. Printed by Lakeman & Tucker Ltd. (23 January) 1922.*

The programme for an early, possibly the first, production. Starring Iris Hoey as Robina Fleming.

Paston's play follows Robina Fleming who, in the First Act is a dowdy, serious, "ink-stained" journalist, and who, apparently through clothes alone changes her entire being and personality by wearing an evening gown to a house party in the Second Act. A critic for *The Times* wrote of this production: "the audience last night evidently liked the little play", adding that they "called – in vain – for the authoress." (*The Times*, 8 December 1921). The critic for *The Spectator* was less enthusiastic: "Act I was The Woman; Act II is Clothes ... Even as a mere man I know better, Mr. George Paston, than to believe that you can separate Clothes from the Woman. Clothes are the woman. A woman expresses her essential personality in her clothes, and the woman put before us in Act I, if she had been real could no more have worn her clothes as she does in Act II, and have all the men in the place swarming around her than the woman in Act II could have ever looked like the woman in Act I. No; in spite of Mr. George Paston's 'and', Clothes and the Woman refuse to combine." (*The Spectator*, 21 January 1922, p.79).

At the end of the piece the protagonist compromises between the two extremes and "becomes just her natural pretty self in a reasonably dainty frock" (*The Times*).

Staples rusted and upper left corner banged; overall, very good.

**[595] Stars: A Comedy in One Act.**

*First edition. French's Acting Edition, No. 2003. Original brown wrappers printed in black, 23pp. London, & New York, Samuel French. n.d. [1925].*

Very good.

[596] Card signed (“E M Symonds (George Paston)”)  
5.7 x 8.7cm. n.p. n.d.

Very good condition.

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[597] PATON, Mary Margaret Noel (1860–1928) **Carte de Visite**

*bust portrait in profile (10.6 x 6.7cm). London, Robert Faulkner & Co.*

Daughter of painter-poet Joseph Noel Paton and author of an unsung children's classic, *Two Old Tales Retold* (1889), which is characterised by its wit, humour, serious intent, and feminist perspective. She married John Wallace Kidston, a curate in the Scottish Episcopal Church, in 1880 and the pair had three children.

Slightly faded; stain in upper left corner, not affecting image. Overall, good.

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## Mary L. Pendered

Pendered (1858–1940) was a journalist, novelist, short story writer, and suffragist, who was active in various suffrage and women's societies in the early 20th century. She was President of the Herne Bay Society for Women's Suffrage, and later, of the Wellingborough Branch of the National Union of Women's Suffrage Societies. She was one of eight women writers who filled the “Advanced Women” number of Jerome K. Jerome's *The Idler*, and yet is dismissed by Sutherland as an author of “coy pastoral tales”: the books below tell a different story.

[598] **Dust and Laurels. A Study in Nineteenth Century Womanhood.**

*First edition. 8vo, 235pp. Original plain wrappers. London, Griffith Farran & Co. 1893.*

New Woman fiction. Dedicated “To that Hybrid Complication, the Woman of to-day whose Food is Fruit of the Tree of

Knowledge of Good and Evil, and whose Drink is the intoxicating Ether of Freedom, and Independence, this little Study is Dedicated, with best wishes".

According to the reviewer of the Philadelphia Bulletin, reprinted in *Book News: A Monthly Survey of General Literature* (vol XIII, September 1894 – August 1895, p.291): "The author tells us that this novel is a protest against "our weak dread of seeing things as they are, instead of how we try to think we should like them to be." She thinks we have done so much idealizing that it becomes necessary "to remind ourselves that men and women are not roses and lilies.""

The central character, Vera, divided reviewers, but many found her objectionable: in *The Bookman* she is described as being "certainly one of the most disagreeable and ridiculous to be met with anywhere. She is always setting her strong white teeth and laughing aloud, or drinking tea furiously as evidence of her great passions..." (*The Bookman*, August 1893, p.155).

Several adverts for *Dust and Laurels* describe the binding: "Bound in an original and attractive cover, price 2s". It is likely it was also offered in these paper wrappers for a lower sum.

Bottom 2 inches of wrapper missing on spine. Gatherings loosening in the stitching, but holding. Overall, a good copy of a fragile item. Rare: WorldCat shows no copy in the USA

### [599] **A Pastoral Played Out.**

*First American edition. 8vo, title-page, [3], 330pp. Original blue cloth, floral design, borders, and lettering stamped in black and burgundy to upper board; gilt lettering to spine, with a continuation of the burgundy/black decoration. New York, The Cassell Publishing Co. 1895.*

Published in the same year as the English edition. New Woman fiction featuring a naïve country girl seduced by a rakish dramatist who, bored with London, finds himself in her village by chance. He soon abandons her, and she makes her own way in the world.

Synopsis given by *The Publisher's Circular*: "Conway Etheredge, a successful dramatist, tired of being feted and interviewed as a celebrity in the metropolis, suddenly took it into his head to leave town for a while. Under the name of Jones he put up at a retired village inn and enjoyed himself among rustic scenes and characters. Accident sent him to the house where Gylda Mariold, a lovely girl of seventeen, lived with her grandmother. He made violent love to the young lady, won her heart, told her marriage was mockery and betrayed her. The grandmother received a shock that killed her. Etheredge marries another woman, and poor Gylda is left to fight the battle of life alone. She comes to London to find work, first at washing and later on the stage. As an actress – Marigold Hope – she is very successful. Then after a while the 'pastoral', which had opened in the village of Clovedon is 'played out' by Etheredge and Gylda coming together again. The man's wife has joined some body of Indian mystics, and is dead to the world. Gylda has to confess to her lover that she had murdered their child. Each in a fit of remorse wishes to take all the blame, 'And although the shadow of regret fell heavily upon them, they raised their heads and stepped forward bravely.' The story is deeply tragic, and extremely painful, but it is a distinctly clever and powerful piece of work." (*The Publisher's Circular*. No.1501, April 6 1895, p.379.)

Rubbing to head and tail of spine, tips, and edges of boards; and with a few marks to the upper board in particular. Internally in good order. Overall, bright and about very good.

#### [600] **The Truth about Man by a Spinster.**

*Illustrated by Facts from Her Own Private History. Second edition.*  
*8vo, xii, 340pp. London, Hutchinson and Co. 1905.*

This, the second edition was published the same year as the first. Dedication: "To the Man in the Moon from whom a woman may be reasonably sure of not receiving a blow in return for her favours, this veracious volume is humbly dedicated."

The anonymous author describes her type of spinsterhood as being one quite different to the spinsterhood of mid-Victorian assumptions. She is one "who regards marriage not as a prize, but

as a snare to be cleverly avoided, while she sports round the rim of it. Believing that “to travel hopefully is better than to arrive”, she looks upon such arrival at the altar as a stern conclusion to a delightful frolic rather than as a goal to be reached with all possible speed.” (p.3).

Chapter headings include: ‘The Spinster shows how Man is indirectly responsible for the New Woman, and gives him timely warning’; ‘The Spinster gives advice to other spinsters on the use and management of Man the Lover’; ‘The Spinster dilates upon the cowardice of modern Man and the coming-on-ness of modern Woman’.

The criticism of man, and the matrimonial state, is much freer for it having been penned anonymously.

Bookseller’s stamp and ink inscription to front free endpaper. Front hinge loose, secured by the webbing, rear hinge cracked but holding. Covers rather marked, rubbed along edges and joints, and with some water spots and a couple of scratches. Internally mostly in good order; with a touch of foxing, mostly to preliminaries and edges. WorldCat record no copies of the first edition outside the copyright receipt libraries.

**[601] PFEIFFER, Emily [Jane]. *Sonnets*.**

*First edition thus. Small 8vo, xviii, 115pp, [8pp ads]. Original blue cloth, decoration and lettering stamped in gilt on upper board and spine, all edges red, original red ribbon present. London, Leadenhall Press, Simpkin Marshall & Co., Hamilton, Adams & Co.; New York, Scribner & Welford. n.d. [1886].*

Revised and Enlarged Edition, to all intents a new book, the first under this title, with about 20 sonnets added, together with extracts of private letters from, among others, Mark Pattison, J. R. Lowell, O. W. Holmes, Watts-Dunton, and Swinburne.

Edited with a preface by her husband J. Edward Pfeiffer, whose visiting card is glued to the front blank, “With Mr. Pfeiffer’s kind regards”, with three words in holograph.

Her verse reveals a deep interest in “women’s education and the condition of the working woman” (Margaret Harris, ‘George

Eliot: Elegies and Eulogies' in *The George Eliot Review*. 459 (2003), p.29).

A few light spots on the cloth, particularly at the top and fore-edge and on the lower board, a few gatherings sprung, but overall holding tight in the binding.

[602] **PFEIFFER**, Emily [Jane] (1827–1890). Welsh poet and philanthropist. **Autograph Letter Signed (“Emily Pfeiffer” to “Mrs. Botta”**,

*2 pages 8vo with integral blank leaf and associated envelope, addressed to Mrs Anne C. L. Botta in New York, Mayfield, West Hill, Putney [London], 14 December [1888].*

Pfeiffer writes to Anne Charlotte Lynch Botta (American poet) – “I know how kind & full of service you are to strangers & pilgrims from the Old Country” – asking for her help regarding a “Miss Roper”. Roper, she writes, “has for some time been a missionary in Lucknow in India & is passing through London on her way to New York, where it is her desire to study medicine, with a view to returning to India as a medical missionary ...”, continuing, “The career she has in view for herself is one which opens such vast horizons in the future through the gradual raising, setting altogether on a new basis, the influence of women in the East, that I feel sure you will look upon anything you can do to advise or assist her as done in the interest of progress.”

Pfeiffer also comments on her husband’s illness (“I am thankful to say he is now recovering”) and mentions another woman whom Mrs Botta has helped (Nora Gerstenberg, 1862–1915, political activist and campaigner for women’s rights).

An excellent letter expressing Pfeiffer’s feminist values and displaying her efforts to forward the cause. It is tempting to think that the Miss Roper mentioned in this letter might be Esther Roper (English suffragist and social campaigner for women’s rights), but while Roper was educated by the Church Missionary Society (who certainly sent missionaries across the world), there is no indication that she spent any time in India.

Envelope lightly age-toned; letter, near fine.

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**[603] [PINERO, Arthur Wing.] First-night programme for the premier of *The Second Mrs. Tanqueray*.**

*"On Saturday, May 27, 1893, at 8:15". One sheet folded once to form four pages (21.5 x 17 cm), first page printed in red and black; second and third pages printed in brown ink; fourth page blank. St. James' Theatre. Printed by G. Harmsworth & Co. 1893.*

First night programme of Pinero's 'Problem Play', *The Second Mrs. Tanqueray*, a melodrama with Mrs. Patrick Campbell and George Alexander as the two protagonists, Paula and Aubrey Tanqueray.

Neatly inscribed in the upper right corner, dating it to the first night: "T. F[rancis] Howell Sat 27.5.93. 1 night".

The titular character, Paula Tanqueray, is a 'fallen woman' who, at the beginning of the play appears to have found a kind of redemption, having secured a 'good' marriage. As with plays of this sort, the threat of her past catching up with her is ever present. It eventually does (her husband's daughter's fiancé turns out to be an old lover of hers); showing how temporary and fragile any security for women such as Paula Tanqueray was. In spite of the unsurprising story arc (it ends in Paula Tanqueray's suicide) it is remembered as one of the first attempts to represent the 'fallen woman' sympathetically and to question the sexual double standard that operated in Victorian society (Fiona Gregory, 'Mrs. Pat's Two Bodies: Ghosting and the Landmark Performance', in *Theatre Survey*, Volume 57, Issue 2, May 2016, pp.218–231).

Minor marking, otherwise very good copy.

**[604] [PINERO, Arthur Wing.] Theatre programme for *The Second Mrs. Tanqueray*,**

*"On Saturday, May 27th, 1893, and Every Evening at 8.10". One sheet folded once to form four pages (21.5 x 17 cm), first page printed in red and black; second and third pages printed in brown ink; fourth page with ads printed in black. London, St. James' Theatre. Printed by G. Harmsworth & Co. 1893.*

Probably a first run programme (a confirmed first night programme, here present, has two deviations from this: it omits the

line “and Every Evening at 8.10” and includes no ad page on the final verso).

One centred vertical fold; overall, very good.

**[605] PINERO, Arthur Wing. *The Second Mrs. Tanqueray. A Play in Four Acts.***

*First edition. 8vo, [1], half-title, frontispiece, title-page, [3], 195pp, 24pp (ads, dated November 1894). London, William Heinemann. 1895.*

Bookseller’s ticket on front pastedown. Light scattered foxing throughout, excepting the tissue guard to the frontispiece, where it is heavy. Very good plus: a tight, bright copy.

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**[606] PITMAN, Rosie M. M. (Illus.); *De La Motte Fouqué, Friedrich. Undine.***

*With Illustrations by Rosie M. M. Pitman. First edition thus. 8vo, xxiii, [1], 203pp, [1]. Original blue cloth, gilt lettering and design to upper cover and spine. London, Macmillan and Co Limited. 1897.*

Sixty-three illustrations, many of them full-page, in an art-nouveau style.

Pitman was primarily an illustrator of children’s books (e.g. for Mrs Molesworth). Born in Manchester Pitman began her artistic career in that city, and was active in London between 1894 and 1902, and later at Ledbury. Bury lists four books, including this title, and notes that Pitman also contributed to the short-lived *Quarto (Benezit Dictionary of British Graphic Artists and Illustrators*, ed. Stephen Bury (2012), p.216).

The illustrations for Undine are thought to be among her most masterful, incorporating elements of the Pre-Raphaelites, Blake, and Schwabe. They vibrate with an unbounded dynamism that is evocative of female sexuality (though veiled somewhat by the use of classical poses and form, and the theme of elemental magic).

Scattered foxing, occasionally heavy, but still a very good copy.

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**[607] PROBYN, May Poems.**

*First edition. Small 8vo, 78pp, [2pp ads]. Original brown cloth, double-ruled border, lettering and flower sprig in gilt to upper board, double-ruled border in blind to lower board. London, W. Satchell & Co. 1881.*

Probyn's verse uses the villanelle, rondel, and Rondeau forms that were favoured by the Aesthetes and Decadents of the 1890s.

But for light wear to head and foot of spine, and light scattered foxing, a very good copy.

**[608] PROBYN, May. *The Ballad of the Road and Other Poems.***

*First edition. 8vo, viii, 129pp, 6pp (publisher's ads). Original dark brown cloth covered bevelled boards with graceful lily design in yellow on upper board, lettering in yellow on upper board and in gilt on spine. London, Walter Satchell. 1883.*

Some of the poems are written from a feminist perspective. A selection of May Probyn's poetry is featured in Linda K. Hughes' *New Woman Poets: An Anthology* (2001).

Considerable rubbing and wear at extremities of spine and corners, and cloth scraped away in small area on rear board. About good.

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## Dollie Radford (Caroline Radford, née Maitland)

Dollie Radford (1858–1920), author and poet, was born Caroline Maitland, and wrote under the name Dollie Radford after her marriage in 1883 to Ernest Radford, poet, critic, and socialist. The pair “first met in the British Museum Reading Room in 1880, did their courting in Karl Marx’s sitting room and were comrades of William Morris” (Chris Hall, Ann MacEwan obit, the *Guardian* (2008)). Ernest Radford was a key figure in the all-male Rhymers’ Club, where there was no place for Dollie. She was a contributor to *The Yellow Book*: a work of hers first appears

in volume two (the first volume featured no women poets, and the second volume featured only two poems by women: one from Radford, the other from Katharine de Mattos). Linda K. Hughes, in her excellent essay 'Women Poets and Contested Spaces in *The Yellow Book*' has suggested "two circumstances" within *The Yellow Book* that show that "poetry was a gendered, and contested, space: the first issue contained no poems by women, and no woman's poem ever fronted the volume, as did poems by Richard Le Gallienne (volume 4), William Watson (volumes 5 and 12), and W. B. Yeats (volume 13)." (see Linda K. Hughes, in *Studies in English Literature, 1500–1900*, Vol. 44, No. 4, *The Nineteenth Century* (Autumn, 2004), pp. 849–872).

Dollie Radford was close friends with Amy Levy and Eleanor Marx. She and her husband associated with Karl Marx's circle in the 1880s, were members of the Socialist League, and were also close with William Morris. From 1892 Ernest experienced bouts of mental illness, which resulted in Dollie caring for him in their later years.

### [609] A Light Load.

*First edition. Small 8vo, xi, [1], 64pp. Original light grey paper covered boards, paper label to spine printed in red. Titlepage by Louis Davis Nelson. London, Elkin Mathews. 1891.*

The author's first book, inscribed by her to her sister-in-law and close friend: "Ada Radford April 1891", with Ada's art nouveau bookplate on the front paste-down depicting a woman holding a book. On the leaves of the flower device to the right of "ex libris" appears to be the initials of the unknown artist, "CVB", and the date 1896.

Phil Cohen's note: "Dollie used this rather peculiar, abbreviated inscription on at least one other copy of this title, presented to Edward Garnett. It might reflect the seemly humility of an author inscribing her first book. She characteristically signed inscriptions in her later books."

Ada collaborated with Ernest (her brother, Dollie's husband), on *Songs in the Whirlwind* (1918). Like Dollie, Ada contributed to *The Yellow Book*: short stories in October 1896 and April 1897. In

the 20th century, she published primarily nonfiction, including *Before the Bluestockings* (1929) and a book of reminiscences of her early life, *Daguerrotypes* (1929). Educated at Girton, she became assistant mistress of a high school and then secretary of a working women's college. In 1897 she married Graham Wallas, an economist and a leader in the Fabian Society. There are two other books owned by Ada in this collection: Amy's Levy's *A London Plane Tree*, and another of Dollie's.

Radford's poetry was often dubbed "feminine" by critics of the time, who expressed relief in finding some respite from the perceived inundation of 'New Woman' writers and themes. In fact, it can be seen as quite radical: her ideas are often presented through aesthetic images or soft ("feminine") language, and by writing so, she avoided detection from the sensitive critic's 'New Woman' radar. The reviewer for *The Bookman* called *A Light Load* "domestic in the word's best sense" (*The Bookman* (1896), p.79), which illustrated how the critic missed some of the deeper, more revolutionary ideology. The final poem in the volume is 'A Dream of "Dreams"', which is dedicated "to Olive Schreiner". Schreiner's work *Dreams* celebrates the idea and joy of women's emancipation.

I am indebted to Hadeel Jamal Azhar's excellent work, *Marginalisation Vs Emancipation: The (New) Woman Question in Dollie Radford's Diary and Poetry* (February 2016. See p.135; pp.180–185 particularly), and to Linda K. Hughes for her discussion of Radford in the anthology of *New Woman Poets* (2001).

A good copy with an excellent association. Spine worn, printed label illegible and with losses, corners bumped and with some wear. Internally in very good order.

**[610] [Another Copy].**

*First edition. Small 8vo, xi, [1], 64pp. Original light grey paper covered boards, paper label to spine printed in red. Titlepage by Louis Davis Nelson. London, Elkin Mathews. 1891.*

Marking and age-toning to paper label and boards, otherwise in very good condition.

**[611] [Another Edition].**

*with Designs by Beatrice E. Parsons. Second edition. 8vo, vii, 76pp, [4]. Original brown cloth, attractive art nouveau design and lettering in stamped in black to upper board, gilt lettering to spine, publisher's device in blind to lower board. London, Elkin Mathews. 1897.*

*A Light Load* was Radford's first published volume of poetry. It was first published in 1891, and this is the first illustrated edition.

Nelson, EM, 1897.3. (The first edition, also by Mathews, 1891.).

Near fine.

**[612] Songs for Somebody.**

*With designs by Gertrude Bradley. First edition. 8vo, printed on rectos only, half-title, frontis., titlepage, [6], 28pp, [2]. Original green cloth spine and pictorial printed paper covered boards in grey, green, yellow, red, and white; with olive endpapers. London, David Nutt. 1893.*

Inscribed on second free endpaper: "To Kitty With Aunt Dollie's love. Christmas 93."

28 poems for children by Dollie Radford, illustrated by Gertrude Bradley. Printed by Edmund Evans, who brought many of Kate Greenaway's volumes to life.

The majority of pages consist of calligraphic text and illustrations in the plate, printed in olive; with 6 full-page illustrations in colour (including the frontispiece).

A very good copy of a fragile children's book.

**[613] Songs and Other Verses.**

*First edition. 8vo, 93pp, [3], 16pp [publisher's ads, dated 1895].*

*Original green buckram, gilt lettering to spine. Illustrated titlepage by Charles Haslewood Shannon. London, John Lane; Philadelphia, J. P. Lippincott Co. 1895.*

Inscribed on recto of front free endpaper: "To: George H. Radford from Dollie Radford". dated "July 1895."

George Heynes Radford, MP, was Dollie's brother-in-law. In addition to serving in Parliament, he was a noted Shakespeare scholar and close friend of Dr Frederick Furnivall. Also among his friends was Augustine Birrell, to whose *Obiter Dicta* he anonymously contributed an essay. Her poem, 'To the Unknown Author of *Obiter Dicta*', was published in her earlier book of poetry, *A Light Load* (1891).

In the review tipped into the back of the volume, the reviewer calls Radford "a poetess of distinct individuality. She finds touchingly sweet and simple expression for some of the moods and emotions of a finely-tempered, delicate, courageous, and essentially feminine nature." As mentioned in the description for *A Light Load*, viewing Radford's writing as "feminine" resulted in critics (men) often missing some of the central themes of Radford's poetry. The final poem in the volume is 'From Our Emancipated Aunt in Town', probably Radford's most overtly feminist poem. It opens, "All has befallen as I say, / The old régime has passed away, / And quite a new one / Is being fashioned in a fire"; the whole of the poem is one of change, shift, movement, with awareness of the past, but looking firmly to the future. "The fairy prince has passed from sight"; "With old ideals blown away"; "Le roi est mort – but what's to come?–" The speaker is clear that she "stands by evolution", her hope on the shoulders of the young, "my nieces, who must face / Our right and wrong, and take your place / As future leaders", but, the speaker adds, "Remember she prepares your way." (see Azhar, 2016).

With a review of the book from The Daily Ch[ronicle?] tipped in to rear paste-down. George Radford's small blind-stamp on half-title. Spine badly sunned, still a very good copy.

### [614] Good Night.

*With Designs by Louis Davis. First edition, special issue. No.17 of 50 copies thus. 8vo, limitation leaf, frontispiece, titlepage, [3], [1–32pp], [2]. Original cream coarse linen spine and dark brown paper covered boards, lettering and foliate border printed in white, with printed paper label to spine. Hand-coloured by P. R. Edwards. London, David Nutt. 1895.*

Special issue with an added initial leaf printed on recto: "This hand-coloured edition is limited to fifty copies – All of them numbered & signed by the author & artist. This is No. 17." Signed only by Davis, who has added a note: "This copy is hand coloured by P. R. Edwards." All illustrations, including those on the front and rear boards, expertly hand-coloured by Edwards.

Poems for children, with evocative illustrations by Davis, artist and stained-glass window designer, often referred to at the last Pre-Raphaelite. The poems begin at the close of day, then wind down to sleep, followed by night-time adventures on a fairy ship manned by the travelling child: "Past all the stars / That fill the sky / Just like a bird / My boat can fly..."

Four red cloth ties, one of which has separated from front board (still present). Some loss, discolouration and wear to the printed paper spine label, marking to paper covered boards, foxing to endpapers. Still a good copy of a fragile item.

#### **[615] [Another Issue].**

*With Designs by Louis Davis. First edition. 8vo, frontispiece, titlepage, [3], [1–32pp], [2]. Original cream coarse linen spine and dark brown paper covered boards, lettering and foliate border printed in white, with printed paper label to spine. London, David Nutt. 1895.*

Inscribed on front free endpaper: "George H. Radford from Dollie Radford Dec. 1st '95."

But for fragments missing from printed paper spine label and slight wear to corners and edges, a very good copy of a fragile item.

#### **[616] One Way of Love: An Idyll**

*First edition. 8vo, 189pp. Original green cloth, gilt design and lettering to upper board and spine, bevelled boards. London, T. Fisher Unwin. 1898.*

Inscribed on recto of front free endpaper: "George H. Radford from Dollie Radford," dated "Oct. 26th 98."

George Radford's blindstamp to half-title. Spine sunned, a couple of water spots on rear board, otherwise very good.

**[617] [Another Copy].**

*First edition. 8vo, 189pp. Original green cloth, gilt design and lettering to upper board and spine, bevelled boards. London, T, Fisher Unwin. 1898.*

Inscribed on the front free endpaper: "Ada – from Dollie Oct. 26th '98."

Faded spine otherwise a very good copy.

**[618] The Poet's Larder and Other Stories.**

*First edition. Original cream wrappers printed in black and red. Bristol, J. W. Arrowsmith; London, Simpkin, Marshall, Hamilton, Kent & Co. Ltd. 1900.*

Inscribed on the half-title: "G. H. Radford from D. R. October 1900."

Short stories, three of which, Radford notes "are printed here for the second time, with the kind permission of the editors of *The Sketch*, *The Idler*, and *The Commonwealth*." A very good copy of a fragile item, missing fragments of wrappers at extremities of spine.

**[619] The Thrush: A Periodical for the Publication of Original Poetry,**

*No. 8 (August 1901). 4to, cover, ii, [4], 71–78pp, iii, vi. Original brown printed wrappers. Published London, Simpkin, Marshall, Hamilton, Kent & Co. 1901.*

The regular issue – there was also an Edition Deluxe. Dollie Radford, Lady Florence Dixie and Mrs. G.L. Thomas are published alongside Lord Lytton and others.

Very good copy of a fragile item, with the blue printed order form.

**[620] Sea-Thrift. A Fairy Tale by Dollie Radford.**

*with Illustrations by Gertrude Bradley. First edition. Large 8vo, 133pp. Original green cloth spine, printed paper covered boards in green, dark brown, and pink, with an art nouveau design of reeds and flowers mid-sway. London, Alexander Moring, The de la More Press. 1904.*

Attractive art nouveau illustrations.

Paper covered boards worn in places, particularly at corners and edges. Head and tail of spine rubbed, joints rubbed, missing front free endpaper. About good.

**[621] A Young Gardeners' Kalendar.**

*Pictured by L. E. Wright. 8vo, unpaginated [48pp]. Original cream cloth, design of a young child holding a potted plant and a hoe stamped in green to upper board, gilt lettering to upper board and spine. London, The De La More Press. 1904.*

Radford contributes a verse, and Wright provides a full-page illustration, for each month, plus the frontispiece. Printing on one side only of the leaves of luxurious thick bleached handmade paper.

Light soiling to cream cloth boards; internally fine. Very good copy.

**[622] DAVIS, Louis. The Goose Girl at the Well.**

*Adapted from the Version in the Household Stories of the Brothers Grimm. A Fairy Play by Louis Davis. Songs by Dollie Radford. First edition. 8vo, 67pp. Original paper covered boards, design by Davis stamped in black on upper cover, cream cloth spine, lettering stamped in black, frontispiece by Davis. London, Elkin Mathews. n.d. [1906].*

Nelson, EM, 1906.29.

Very good copy.

**[623] Poems.**

*First edition. 8vo, 192pp. Original green cloth, paper label printed in black to spine. London, Elkin Mathews. 1910.*

Poems, including 'Your Gift', with feminist subtext: "The restrictive gender system of late Victorian England is clearly a major subtext in "Your Gift". ... The sentiments of a woman in a cold and loveless marriage register inequitable legal and social codes: divorce laws, the sexual double standard, restrictions on women's employment, social sanction of spousal abuse, social ignorance of women's desire". (LeeAnne Richardson, 'Naturally Radical: The Subversive Poetics of Dollie Radford' Victorian Poetry, vol.38, no.1 (Spring 2000), p.118).

(See also Azhar (2016) particularly 'The Marginal Wife/Lover and (her) Neglected Passion' (p.105)).

Nelson, 1910.34.

Heavy foxing to preliminaries, contemporary inscription, otherwise a good copy.

**[624] RAWSON, Maud Stepney. *The Labourer's Comedy*.**

*First edition. 8vo, 399pp, [1p ad]. Original blue cloth, stamped in gilt and black to upper board and spine. London, Archibald Constable & Co. Ltd. 1905.*

"To all those who live in the lesser homes of great cities, who learn to love, labour, endure – finally to laugh a little at their neighbours and largely at themselves, this simple story of modern loves and labourers is respectfully dedicated. M. S. R."

A novel about a woman journalist who supports her hapless husband. How autobiographical this account may be is open to inquiry: Maud produced some 20 books from 1900 to 1915, and her husband, a former captain of England at football, was an electrical engineer. Their addresses were always quite good, but he only left her some £250 worth of effects at his death in 1932, whereas she left £3,500 at her own passing ten years later.

Binding worn at head and foot of spine, along joints, with splits along front and rear joints.

**[625] READE, Charles. A Woman-Hater: A Novel.**

*First edition, (stated 'Household edition'), 8vo, 251pp, 4pp [ads].*

*Original green cloth, lettering stamped in gilt to upper board and spine, and in blind to lower board, brown endpapers. New York, Harper & Brothers. 1877.*

Central themes of trade unions and female doctors. This is the first edition, published between 2–9 June: it preceded the UK edition by about a week.

“In 1876 the struggle over the right of British women to medical education was at its height. The movement, which had been gathering momentum for over a decade, now took more forceful action to institute change through existing legal and institutional frameworks. Bills were introduced in Parliament to amend the British Medical Act of 1858 to give women the rights to serve as physicians, and there was intense lobbying of university and medical committees to gain women the right of admission to their medical programs. In the summer of 1876 Charles Reade threw his literary weight behind the movement, addressing the issue of women physicians in his novel *A Woman-Hater*. The work, serialised in Blackwood’s Magazine between June 1876 and June 1877 ... depicted the struggle of women to qualify in the British medical field. Although described by one critic as “an amatory novel of manners”, in which the misogynist main character is moved by the charms and tribulations of a female physician, the work was also a thinly disguised polemical plea on behalf of the movement for medical reform.” (David Finkelstein, ‘A Woman Hater and Women Healers: John Blackwood, Charles Reade, and the Victorian Women’s Medical Movement’, *Victorian Periodicals Review*, Vol. 28, No. 4, (Winter, 1995), p.330).

Scuffing to boards, rubbing to hinges, and to head and tailcaps.

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**[626] REARDON, Richard [i.e. Frederick Ernest Green]. The Crowning of Gloria.**

*First edition. 8vo, 308pp, [8pp ads, dated March 1900]. Original blue cloth, title and design stamped in blind on upper board, gilt stamped lettering on spine, decoration in blind. London, John Long. 1900.*

A rare (no copies listed by WorldCat in the USA, no digital surrogate found by us) and obscure New Woman novel, the first book and only fiction by Hong Kong-born socialist Green, who had been something in the city before taking up farming. The book was quite widely reviewed contemporaneously, and one advertisement claims a second edition: the reception was extremely varied, from disgust at the lack of morals of the heroine, through suspicion at its Socialism to delight at the playfulness of the theme, the life of a “sweet, wholesome, but entirely unconventional girl of the ‘upper-middle’ classes, who does the most outlandish things”. The longest and most favourable review is in Keir Hardie’s *Labour Leader* where the reviewer clearly has a bit of a crush on the central character, who is “an entirely delightful woman, and her story certainly affords the most readable Socialist novel that the English labour movement has yet given us. Its charm lies in its freshness of spirit, its sincerity of love, and its strong human interest and actuality”. That same review suggests that it is something of a *Roman à Clef*, hinting that Gloria herself is identifiable as “a strong and beautiful personality, whose removal by death was one of the heaviest losses that the ranks of Socialist women have suffered during the past ten years”, writing approvingly that “We recognise easily the three charming children who appear as Gladys, Beatrice and Constantia” but taking issue with the depiction of one who “although a “Celtic poet” is certainly not the absinthe-drunkard here portrayed”.

One assumes that the pseudonym must owe something to Edwin Reardon, the central character of *New Grub Street*, and indeed the narrative includes a journalistic episode, but like much else about this book, further research is needed, which promises to be rewarding.

Ownership inscription on front pastedown. Scattered foxing, slight rubbing along joints and at head and tail of spine, one corner bumped.

## Agnes Repplier (1855–1950).

Repplier was a devout Catholic, heavy smoker, and advocate of feminism. Edward Wagenknecht described her, in 1946, as “our dean of essayists” (quoted in Nancy A. Walker, Nancy Nash-Cummings, Zita Dresner, *Redressing the balance: American Women’s Literary Humor from Colonial Times to the 1980s* (1988), p.207).

**[627] Autograph Letter Signed (“Agnes Repplier”) to “Mr dear Mr Ely”,**

*3 pages 8vo, 1900 Chestnut Street, 20 November 1906.*

To Mr Ely, apologising for her inability to deliver a lecture on the proposed date, suggesting another date when she is free. Also accepting “two complimentary tickets for my lecture” and proposing Miss Elizabeth Gordon of Harper and Brothers for Mr Ely’s luncheon (“should [she] be able to come, it would give me a great deal of pleasure.”)

Fine condition.

**[628] Five Autograph Letters Signed (“Agnes Repplier”) to Mark Antony De Wolfe Howe, writer and Assistant editor of the Youth’s Companion,**

*14 pages 8vo, 2035 Chestnut Street, Philadelphia, and Chester, Nova Scotia, 15 June 1913 to 27 December 1913, and one, 18 October n.y. 1913.*

She submits an untitled editorial, criticising writers who mislead impressionable readers with “unpractical advice or promises impossible of fulfilment” (“a subject about which I feel more strongly than I write”). She submits other articles entitled “Mrs Barr’s Reminiscences”, “The Pride of Parents” and “The Question of Amusement.” Also acknowledges the difficulty trusting articles to the post in Canada (where she spends the summer): “I hope it reached you safely, but I put no trust in Nova Scotia letters, even when registered. My experience has been too disheartening”. Very good condition.

**[629] RIDGE, W. Pett. *Nine to Six-Thirty*.**

*First edition. 8vo, 344pp, 31pp [ads, dated April 1910]. Original red cloth, gilt lettering within single-ruled rectangular borders to upper board and spine. London, Methuen & Co., Ltd. 1910.*

A late New Woman novel. The author was best known as a successor to Dickens in his portrayals of Cockney life, but “The other fictional terrain that Pett Ridge explored was suburbia, notably in *From Nine to Six-Thirty* (1910), and he became known for his portrayal of modern young women asserting their independence as clerks or typists.” (George Michael Johnson, Pett Ridge ODNB entry).

Bookplate to pastedown, ownership inscription front free endpaper. Very good.

## “RITA”

### (Eliza Margaret Jane Humphreys)

Rita was the pen name of Eliza Humphreys (née Gollan, 1850–1938), a successful and prolific writer of the late 19th and early 20th centuries, whose work came to rival that of Marie Corelli. Her first novel, *Vivienne*, was published in 1877, and others followed rapidly and frequently. She worked in various different genres, and by the end of her career she had almost 120 titles to her name. She married twice; firstly to a musician named Karl Boot: she was unhappy in this marriage, although it provided her with material for her novel *Sâba Macdonald* (1906), and also for her Victorian trilogy (*Grandmother* (1927), *The Wand'ring Darling* (1928), and *Jean and Jeanette* (1929)). Her second marriage to William Humphreys was happier.

“The year 1894 ... saw the appearance of *A Husband of No Importance*, the first of the books in which Rita expressed a critical attitude to current patterns in social life. With a nod to Oscar Wilde’s *A Woman of No Importance*, which had opened in 1893, it forms an attack upon the ubiquitous ‘new woman’ novel. Although Eliza Humphreys herself, by this time, was a successful

professional woman (and a founder member of the Writers' Club for Women), she disapproved of women 'aping men', and especially disliked what would later be called polemical feminism. In *Souls* (1903), she scathed pretentious and vicious society women in search of new sensations, following this up with a series of articles ('The sin and scandal of the "smart" set'), in the periodical *The Gentlewoman*, and with another fictional indictment, *Queer Lady Judas* (1905). In 1907 she produced *Personal Opinions Publicly Expressed*, in which one essay was entitled 'The increase of vulgarity amongst women.' (Brian Pearce, Eliza Margaret Jane Humphreys ODNB entry).

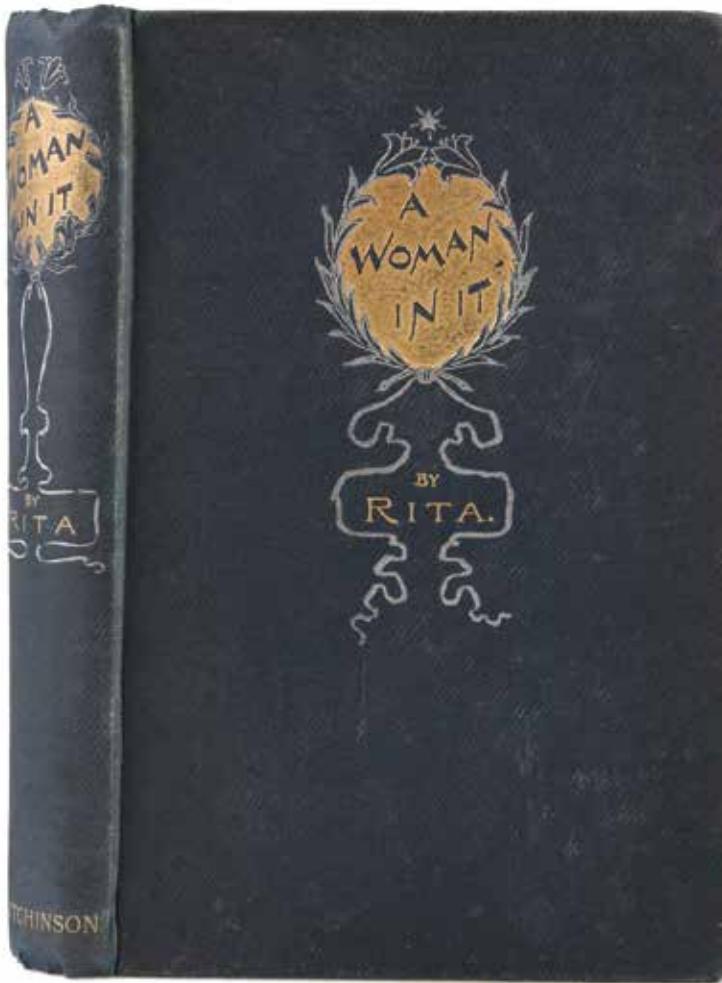
**[630] A Woman in It. A Sketch of Feminine Misadventure.**

*First edition. 8vo, x, 247pp, 32pp [ads, dated October 1894]. Dark blue cloth covered boards, title embossed, surrounded by gold, within a silver wreath, and crowned with two flowers and a star; the name of the author beneath the title, in gold, flanked by the garland's ribbon ties. London, Hutchinson & Co. 1895.*

The title and epigraph set the tone for this female-centric novel:

"They talk about a Woman's sphere as if it had a limit.  
There's not a place in earth or heaven ...  
There's not a life, or death, or birth,  
That has a feather-weight of worth,  
Without – a Woman in it!"

The novel, a study in psychology, takes the reader on a long, involved route in exploring the intimacy between the two women at centre stage (Mrs Noel Grey/Nina Garrett and Lucretia Gabwell); the male characters operate in the wings, weaving in and out of the women's lives (Marianne Berger Woods, *The New Woman, An Annotated Bibliography*, no.113). Importantly, this is a novel which ends in neither death nor marriage (neat and common 'endings' often afforded to New Woman characters). In fact, the novel ends with much optimism, with the intention to leave all romance and intrigue behind, and to focus instead on ameliorating the lot of sisters everywhere: "We have begun by helping each other. We must continue. Where our sisters are



friendless, desperate, forsaken – there, Nina, lies our country and our work.”

A touch of foxing to half-title and title page, otherwise in very good order.

**[631] A Gender in Satin.**

*First edition. 8vo, 209pp, [6pp adverts]. Light grey/beige cloth, gilt titles, with an interesting art nouveau-esque design to upper cover and spine in red, navy, and gold. London, T. Fisher Unwin. 1895.*

*A Gender in Satin*, according to the literary reviewer for *The Academy* has “more depth and power than any of [Rita’s] previous books.” “Paula Drewe, like so many women in whom the feminine quality of self-sacrificing pity is strongly developed, commits the mistake of marrying without love, though her husband is worthy of [it] ... Then she encountered Grantley Dering; and against her will, for she knows and detests the man’s character, she falls in love with him.” (*The Academy*, 20 July, 1895, No.1211, p.47). This love triangle doesn’t follow the usual paths, in that Paula, rather than erring with her lover or pining in silence, instead takes the direct approach: she approaches her husband as a friend and tells him all.

Embossed stamp of W. H. Smith on front free endpaper. Jagged tear in final leaf of text (not affecting text) and some minor losses/tears to edges of advert leaves, otherwise a very good copy.

**[632] The Silent Woman.**

*First edition. 8vo, 299pp, [32pp adverts, dated August and Autumn 1904]. Red cloth, art nouveau design blind-stamped on front cover. London, Hutchinson & Co. 1904.*

A sensational novel of modern woman. According to the author’s prefatory note *The Silent Woman* was originally commissioned for serialisation by a newspaper syndicate which rejected it as being “over the heads” of the public. Rita writes, “I have always maintained that it is better to elevate public taste than to lower it, and I believe that no author with any self-respect would persistently write down to a trashy standard of mere sensationalism...”

With the bookplate of E. A. Clare featuring a woman reading. Remarkably nice, bright, clean copy with very light rubbing at head and foot of spine.

**[633] Autograph Letter Signed (“Rita” J. Humphreys) to “Dear Sir” [the Secretary of the Manor House Club], 2 pages 8vo, Cliffcot, Alum Chine, Bournemouth, 30 May 1911.**

Sending a cheque (no longer present): “subscription for one year.”

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Minor damage to final verso, likely from previous album mounting (close to, but not affecting the signature), otherwise in very good condition.

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[634] **RIVES, Amélie** [later Troubetzkoy] (1863–1945).  
American author. **Inscribed card (“Yours very cordially  
Amélie Rives”)**  
(7.7 x 10.2 cm), n.p., n.d.

Amélie Rives' first novel, *The Quick and the Dead?* (1888), was a huge success, selling over 300,000 copies. It is her most famous work, although it was seen as scandalous for handling the subject of a recent widow wrestling over her erotic desires for her late husband's cousin. The same year (1888) she married a great-great-grandson of John Jacob Astor. They were divorced eight years later, and, shortly thereafter (in 1896) she married the artist Prince Pierre Troubetzkoy.

Very good condition.

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## Elizabeth Robins

Elizabeth Robins (1862–1952) was an American-born actress, playwright and novelist, and became an important suffrage campaigner, both through direct address and through her writing. She was a reluctant public speaker, but a brilliant one: Evelyn Sharp (see her work in this catalogue) wrote of seeing her speaking a public meeting that “The impression she made on me was disastrous. From that moment I was not to know again for twelve years, if indeed ever again, what it meant to cease from mental strife.” (Quoted by John).

Her early life appears as a long list of disasters: her mother was institutionalised, siblings died early, and her first husband drowned himself. Circumstances brought her to London, and she fell for the stage, struggling as an unknown before finding her speciality in the plays of Ibsen and Strindberg, earning Mrs. Pat Campbell’s description of her performance in *The Master Builder* as “the most intellectually comprehensive piece of work

I had seen on the English stage". She was the lover by now of William Archer, translator of Ibsen, and later was intimate with John Masefield. Most of her later life in England was spent with Octavia Wilberforce, half her age when they met, and to whom Robins was something of an adoptive mother. It was under her influence that Wilberforce, previously slightly rudderless, under challenging conditions, qualified as a doctor.

Clearly the most charismatic as well as principled of women, her friend Lady Florence Bell (quoted by Angela John) described her thus: "The passage of Elizabeth Robins through the world, a flaming torch in her hand may well bewilder those whose path in life is the beaten track". Beerbohm, always one for the allusive rather the direct approach, was shocked by her: "Altogether a rather pleasing meal – save for the Robins . . . Conceive! Straight pencilled eyebrows, a mouth that has seen the stress of life . . . She is fearfully Ibsenish and talks of souls that are involved in a nerve turmoil and are seeking a common platform. This is literally what she said. Her very words. I kept peeping under the table to see if she really wore a skirt."

Summed up by her biographer Angela John as "both pre- and post-Freud. She confounded expectations about women of her time(s), challenging her class and gender by being the first woman in her genteel family to earn her own living, being widowed young but having no children and not remarrying, living into her ninetieth year and straddling two continents." Angela John, *Elizabeth Robins: staging a life, 1862–1952*, London, 1995.

**[635] Autograph Letter Signed ("Elizabeth Robins") to Miss Blaikie,**

*3 pages 8vo, 28 Manchester Square Mansions, Dorset Street, 25 February n.y.*

She regrets having missed an appointment with Miss Blaikie, and Mrs Boys; suggests they go out together: "Will you & she come to The Theatre with me? . . . I am about to write for a box for the Comedy as I think I've seen everything else. Perhaps that particular form of entertainment does not appeal to you – but we could "visit" each other between the acts."

Folds, evidence of removal from an album, otherwise very good.

**[636] The Theatre: A Monthly Review of the Drama, Music, and the Fine Arts.**

*Vol. XVIII, New Series No. 105. 152pp, xvii [ads]. London, Eglinton and Company. September 1891.*

Includes a photo of Elizabeth Robins opposite p.136 with a quote from *Hedda Gabler* printed on the mount: “One isn’t always mistress of one’s thoughts”. Photo by A. Ellis, Upper Baker Street W.

Image in excellent condition. Wrappers separating from text-block, still very good.

**[637] Autograph Letter Signed (“Elizabeth Robins”), to Mrs [Alec] Tweedie, mentioning Hedda Gabler,**

*2 pages small 8vo, 28 Manchester Square Mansions, Dorset Street, 17 January 1892.*

Promising to send “one of Hedda’s photographs,” a reference to her lead role and co-production of the ground-breaking English debut of Ibsen’s *Hedda Gabler* – Gosse’s translation with some clandestine revisions by William Archer. Robins became the preeminent English interpreter of Ibsen, whose plays echoed her feminist views, and was the first actress to play *Hedda Gabler* in England.

Ethel Brilliana Tweedie (née Harley) was a woman of many talents: predominantly remembered as a travel writer and feminist, she was also an ethnographer, biographer, journalist, editor, artist, and philanthropist. Her life’s focus and purpose pivoted after an annus horribilis when she lost her husband and father in quick succession. Born to a wealthy family, she married a man, Alec Tweedie, with a fortune, but this he lost in its entirety in 1896 when his business failed; the shock of which precipitated his death. Left to raise their two young sons, she established herself as a writer.

**[638] [as C. E. Raimond] George Mandeville's Husband.**

*Pioneer Series. First edition, second binding. Original green cloth, lettering in white; original printed dustjacket present. 8vo, 156pp, 20pp [ads, dated July 1894]. London, William Heinemann. 1894.*

Front wrapper of the wrapped issue bound into green cloth and serving as the title-page.

Sue Thomas writes: “‘George Mandeville’ is the pseudonym of Lois Wilbraham, a mediocre and pretentious New Woman novelist, who fashionably holds aloft in her fiction ‘the cause of Progress ... the banner of Women’s Emancipation,’ but is ironically uninterested in her ‘exceptionally puny and ailing’ daughter who shows no signs of ‘precocious intelligence.’ [p.7, p.5]. George Mandeville’s husband, Ralph Wilbraham, is a painter ... who desires in a wife a delicate muse, and despises above all female artists and writers. The morbid effects of the tensions within the household are apparent in the sickliness of all three: ‘George’, Ralph, and their daughter Rosina. Rosina goes into an eventually fatal decline after the shock of her modern mother telling her some facts of life.”] (Thomas, ‘Elizabeth Robins’, VFRG No. 22).

Critics were pleased to have an unlikeable and well-drawn New Woman character to attack, particularly as many believed she had been penned by a man, ‘Raimond’. The critic of *The Spectator* wrote that: “Mr Raimond is undoubtedly an artist of great power, and he certainly understands women’s distinctive graciousness and ungraciousness as few women appear to understand it.” Thomas, *Elizabeth Robins: A Bibliography*, 1. WorldCat only records three copies in North America. Original printed dustjacket (displaying other titles in the Pioneer Series) present, but with losses. Spine of the dustjacket age toned and missing a large portion of the lower spine and front portion of the wrapper. Very good plus copy with the fragile original dustjacket.

**[639] [as C. E. Raimond] Below the Salt.**

*First edition. 8vo, [1p ad], 248pp, [32pp ads]. Original green cloth: on upper cover, title and two lines in black, with a ship under sail stamped in silver (by James McNeill Whistler); lettering on spine in*

*silver; with publisher's monogram stamped in black on lower board. London, William Heinemann. 1896.*

A collection of short stories, including one that gives this volume its title. Verso of the half-title with ads for the author's *George Mandeville's Husband* and *The New Moon*. Publisher's adverts at end, which offer numerous other New Woman titles, including Dixon's *The Story of a Modern Woman*, Locke's *The Gate of Samaria*, and two by 'Sarah Grand'.

Thomas, 7.

But for some uneven fading to the cloth, a small rubber ownership stamp on the front pastedown, and offsetting to free end-papers, a near fine copy inside and out.

**[640] The Open Question: A Tale of Two Temperaments.**

*Third impression. 8vo, 419pp, [30pp ads]. Original green cloth: on upper cover, title and line in black, with two silver coins stamped in silver; lettering on spine in silver; with publisher's monogram stamped in black on lower board. London, Heinemann. 1899.*

Originally published under Robins' pen name, C. E. Raimond (which Robins originally used to delineate between her two careers: acting and writing); *The Open Question* was popular and controversial, which fuelled interest in its author. Robins was unmasked as Raimond in the wake of the book's publication and thenceforth it was published under her own name. Robins' mother was institutionalised when Elizabeth was in her early twenties, and her grandmother "provided vital stability and inspiration" and *The Open Question* includes "A thinly disguised, loving portrait of her" (Angela John, Elizabeth Robins ODNB entry).

Spine sunned, cloth generally lightly marked and discoloured, edges untrimmed, internally clean. Very good copy.

**[641] The Magnetic North.**

*Author of 'The Open Question,' 'Below The Salt,' etc. With a Map. First edition. 8vo, 387pp. Original green cloth: on upper cover, title and curved line in black, with two silver coins stamped in silver;*

*lettering on spine in silver; with publisher's monogram stamped in black on lower board. Folding map tipped in to the back. London, William Heinemann. 1904.*

*The Magnetic North* was written after Robins had returned from her travels in search of her brother, who had gone missing in the Yukon. Happily (and against some odds) they were reunited and Robins spent the summer of 1900 with him in Alaska. She used material from her own experience, as well the diaries of her brother Raymond Robins, and his partner Albert Schulte to craft the tale, which became a bestseller. It was favourably compared by critics of the time with the work of Jack London, and by her biographer Angela John to Conrad's *The Heart of Darkness*. Robins was particularly praised for her depiction of male friendship in the face of adversity.

Thomas, 23.

Scattered foxing, rear hinge cracked, inscription reasonably unobtrusively redacted from half-title. Tips frayed, and with a deep split at top and bottom of spine, and split at bottom of joint of upper board. Still a very good copy.

**[642] A Dark Lantern. A Story with a Prologue.**

*First American edition. 8vo, 400pp, [4pp ads]. Decorated cream paper covered boards, titled in black on upper, stamped in green; green cloth spine, lettered in gilt and stamped in blind, top edge gilt. New York, The Macmillan Company; London, Macmillan & Co. Ltd. 1905.*

Same year as the English edition by Heinemann. It was made into a now-lost silent movie in 1920.

Thomas, 39. Near fine copy.

**[643] The Convert.**

*First edition. 8vo, 359pp, 40pp [ads, dated September 1907]. Green cloth with title and decorative circular border stamped in gilt on upper board; titles and decorative device stamped in gilt on spine. London, Methuen & Co. [1907].*

Based on Robins' play, *Votes for Women!*, both the play and the book centred on the protagonist Vida Levering, a society beauty, and follow her journey through suffragette spaces, rallies, protests, and include direct quotations from those events. Both the play and the novel concern "a woman's conversion from apathy to militant feminism ..." (Blain *et al.*, p. 913).

Thomas, 42. On publication *The Times* dismissed it as "frankly propagandist".

Leaf edges and preliminaries heavily foxed, and occasional foxing throughout. Binding remarkably bright, with one mark to the upper board. Overall, a nice copy.

**[644] [Another Edition].**

*First American Edition. 8vo, 304pp, [4pp ads]. Original brown cloth covered boards, the upper and lower covers paper covered, the upper stamped with a repeating pattern of birds, lower board blank, titles in gilt to upper and spine, spine blind stamped with the same avian decoration. New York, The Macmillan Company. 1907.*

Thomas, 44. Very good copy with wear at head and foot of spine and corners, and with bookplate of The Tabard Inn Library, Philadelphia (left blank), on front pastedown, with accompanying offsetting from ticket.

**[645] Autograph Letter Signed ("Elizabeth Robins") to Millicent Fawcett about Robins' play, *Votes for Women: A Dramatic Tract*,**

*4 pages small 8vo, Blythe, Woldingham, Surrey, 21 April n.y. [1907].*

The letter addresses the reception by audiences and the bias of male critics. It also provides the details of her portion of receipts and her commitment to sharing this with Fawcett's "Society", the National Union of Women's Suffrage Societies.

This important letter reads, in part: "I notice that a good many women have found in the last act what happily you did — & what we cannot expect the average type of man who 'does this

amused & beguiled as the Court is during act II. the reporters can't say: 'it's all dull' — but in the place where the people sit quiet & listen the newspaper man feels free to make this jibe — this tho' not saying Act III can't be better!

It is very reassuring to have your verdict. You know I think, this I value that. My thanks to you, & to yr. Society enclosed cheque for £10 odd. I have not yet recd anything <sup>of my</sup> share of the receipts & shall <sup>not</sup> till the next after the matinées series ends as they are to pay me only 50/- on receipts if these fall below an average of £100 per house — if above, I'm to have 10/- off. They write me the average is almost certain to be above, & so I feel justified in sending you 12 1/2% of what is due me on acc't of the four matinées already given. Yrs. sincerely  
 Elizabeth Robins.

dramatic criticism' to see, or report even if he did see. In the face of a Theatre so amused & beguiled as the Court is during Act II the reporters can't say: 'it's all dull' — but in the place where people sit quiet & listen the newspaper man feels free to make this jibe — tho' I'm not saying Act III can't be better!"

She goes on to thank Fawcett for her thoughts: "It is very reassuring to have *yr* verdict. You know I think, know I value that." And sends her "thanks to you; and to *yr* Society". What follows is a detailed discussion of the financial aspects and percentage of ticket sales received ("I have not yet rec'd any of my share of the receipts & shall not till the week after the matinee series ends"), and her promise to send Fawcett "12 ½ of which is due me..."

The play opened at the Royal Court, London, on 9th April 1907 and ran for just under a month.

Phil Cohen's comment: "Robins completed a draft of the play, which she composed "in white heat" in the fall of 1906. But as she wrote to Fawcett, it seemed far too controversial to find its way onto the stage. "Instead of wearing out my life by battering on their doors, I shall set to and turn the thing into a book [*The Convert*, a novel published in 1907]. No trouble to get *that* accepted, however much a firebrand!" (letter of 1 November 1906, Fawcett Library, London). Fortunately, she proved overly pessimistic, and the play debuted in April-May 1907.

The play was first published in Chicago in 1907, under the title *Votes for Women: A Play in Three Acts*, two years before it appeared in print in London. She split 25 percent of her earnings from the first production evenly between Fawcett's National Union and Emmeline Pankhurst's militant Women's Social and Political Union." Minor foxing but nonetheless in very good condition.

**[646] Votes for Women. A Play in Three Acts.**

*First edition. 8vo, 132pp. Original printed yellow wrappers, leaves partially unopened. Sergel's Acting Drama No. 627. Chicago, Dramatic Publishing Company. 1907.*

Precedes the English first edition, which was published in 1909.

Thomas, 101.

p. 5 presents the Court Theatre playbill, with the *dramatis personae* for the original London production.

Some mottling to the wrappers, minor loss to head of spine, exposing the text block. A few leaves unopened. A very good copy of a fragile item.

**[647] Autograph Letter Signed (“Elizabeth Robins”) to  
“dear Miss [Clementina “Kit”] Anstruther Thompson”  
(1857–1921),**

*2 pages 8vo, Blythe, Woldingham, Surrey, Thursday n.d., [March 1908].*

A letter to Clementina Anstruther Thompson, explaining that she will be in London to give “a lecture” “at the Portman Rooms”, “for the militant Suffragists -- Christabel [Pankhurst] I believe in the chair.” And suggesting a date to meet, “at my club or yours”, “I don’t want to miss you.”

Her talk was organised by the Women’s Social and Political Union (WSPU) and is reprinted in Robins’s *Way Stations* (1913) under the title ‘Suffrage Camp Revisited’ (pp. 50–78). Her note therein identifies it as “a lecture given at Portman Rooms, London, March, 1908” though the date April 1 has elsewhere been assigned to the event.

Robins, a long-time radical feminist, also actively supported the militant campaign for women’s suffrage. Her play, *Votes for Women!*, was first performed almost exactly one year before this letter and lecture. Anstruther-Thompson, a painter and author, was lover and intellectual partner of “Vernon Lee” [Violet Paget] from 1887 to 1898. The two remained friends after the breakdown of the relationship and until Anstruther-Thompson’s death in 1921.

This letter commemorates an important event in the Women’s Suffrage Movement and Robins’ involvement in it. The letter also provides further evidence of the extensive involvement of other women artists and writers.

Very good condition.

**[648] The Mills of the Gods.**

*First edition. 8vo, 158pp. Dark green embossed boards with two borders stamped in black, titles and surrounding decoration stamped in gilt on upper board, gilt lettering to spine. New York, Moffat, Yard & Company. 1908.*

“The real heroine of this finished, brilliant, modern story is a woman of the world who, late in life, brings about a long postponed but fully satisfying climax to a romance which, many years before, injected into her own life an element of tragedy which affected her entire career” (from a review, quoted on the original printed dustjacket, which is not present).

Thomas, 62.

A near fine copy.

**[649] ‘Come and Find Me’**

*First edition. Black and white frontispiece and three plates. 8vo, xii pp, 365pp, [2pp ads]. Original green cloth: on upper board, title and curved line in black, with two silver coins stamped in silver; lettering on spine in silver; with publisher’s monogram stamped in black on lower board. London, William Heinemann. 1908.*

“Entitled at first “The Great Legacy” or “The Mother Lode” ... [it] was published in 1908 as *Come and Find Me* ... when the book version ... came to be published in 1908, its feminist implications did not escape Katherine Mansfield, who reacted in her journal, “Really, a clever, splendid book; it creates in me such a sense of power.” (Joanna E. Gates, *Elizabeth Robins: Actress, Novelist, Feminist* (1994), pp.149 and 151).

Thomas, 56.

Marking to covers, discolouration to endpapers, otherwise in good order.

**[650] Why?**

*First edition. 12mo, 75pp pamphlet. Original dark blue printed wrappers, titles printed in black, and with the Women Writers Suffrage League’s emblem on the upper wrapper. London, The Women Writers’ Suffrage League. 1910.*

A series of questions pertaining to women's rights, opening: "Why are women of all classes in England banding themselves together to work for political Enfranchisement?"

Thomas, 219.

Originally published in *Everybody's Magazine* (New York, December 1909) (Thomas 178), also in *Votes for Women* (1909), and later collected in *Way Stations* (1913).

Wrappers chipped at head and foot of spine and lower corners along the front and rear fore-edges, but tight and clean.

**[651] My Little Sister.**

*First American edition. 8vo, 344pp. Original grey-green cloth, design and lettering stamped in blind. New York, Dodd, Mead and Company. 1913.*

Published the same year as the English edition (titled *Where Are You Going To...?*), this first appeared in *McClure's Magazine* (December 1912 – January 1913). Robins' story, apparently based on a true story, is about two middle-class sisters who are abducted into prostitution after a madam of an infamous brothel masquerades as their aunt. The elder sister, Honor, manages to escape, but the younger sister – Bettina – who is left behind in "one of the most infamous houses in Europe" (p.286), later dies. Both Cecily Hamilton and Robins herself adapted the book for the stage (with different endings), but neither was ever produced. It has been suggested that the reason for this was due to "the extensive brothel scene" which comprised the whole second act (see Katie N. Johnson, *Six Progressive-Era Brothel Plays* (2015), pp.107–113). It did not pass the censor (the Lord Chamberlain's office) in England and neither did it make it on to Broadway, but was eventually made into a film in 1919 starring Evelyn Nesbit.

Thomas, 79.

Three small splits in cloth at head of spine, otherwise a very good copy.

**[652] Way Stations.**

*First edition. 8vo, 317pp. Original green cloth, gilt stamped lettering and decoration of a woman astride a chariot to upper board, green endpapers featuring a woman holding a 'Votes for Women Banner' charging down Parliament on a chariot. New York, Dodd, Mead and Company. 1913.*

This edition almost certainly precedes the English edition of the same year. An important history of the suffrage movement and related feminist causes told through Robins' speeches, letters, and articles interspersed with connective narrative, including six of the author's works, published here for the first time. According to her "Author's Note" the items presented in this volume give, "so far as I am aware, the only succinct account of the main course of the new Woman's Movement in England".

From 'Woman's Secret': "the arrangement between the sexes seems to have come about without blame or credit on either side. It was the best working arrangement the uncivilised could devise. The trouble with it today is that it long ago served its purpose, and became outworn. We all, men and women alike, have arrived at a place where we must devise something better." (p.2).

Thomas, 108.

Roughly contemporary ownership inscription, "Martha .. 1917", bookseller's ticket (Brentano's, New York), two minor marks to upper board, edges foxed. A nice, bright copy.

**[653] Under His Roof.**

*First edition. 8vo, 16pp pamphlet. Original pale violet wrappers, titles printed in black, and with the Women Writers Suffrage League's emblem on the upper wrapper. [London], Privately printed [by Woods & Sons, Islington, London]. n.d. [1912].*

Thomas notes that it appeared in *Good Housekeeping* (May 1913) and appeared in *The Mills of the Gods and Other Stories* (1920). According to Joanne E. Gates, "'Under His Roof' was more soundly rejected than any manuscript Robins had sent out for publication. *Cornhill* returned it; other magazines declined it. 'Nobody will have it,' Robins observed after two other refusals

(Diary, 11 January 1912). Determined that censorship would not dictate the fate of this story, Robins paid for its publication and then sold copies as a fund-raiser for the Suffrage League (Joanne E. Gates, *Elizabeth Robins: Actress, Novelist, Feminist* (1994), p. 201). According to Gates, only 112 copies were printed (p.274).

In this short story a young widow meets her old rival under the roof of her husband's Elizabethan house. Esther (the widow), expecting to find Miranda awed and chastened by the ancient house (where the man she loved had married and lived with another), is greatly disappointed. She discovers the reason: in the intervening years, Miranda has discovered a greater purpose than marriage and house-keeping – the women's cause. The metaphor is pointed: rather than dwelling in a safe abode (the marriage and ancient pile belonging to a man) Miranda is driving head-first into the future, hoping to change society for the better of herself and her sisters. She urges Esther to come with her to the demonstration the following day. Esther refuses, and that night the ancient house, which has stood for so long, falls down around her – the illusion of her sanctuary and safety is just that, an illusion.

Thomas, 72.

WorldCat records copies only two copies at the British Library. A very good copy of a rare and fragile item.

#### **[654] Camilla.**

*With Frontispiece by C. Allan Gilbert. First edition. 8vo, vii, 504pp. Original green-blue cloth with navy blue stamped titles. New York, Dodd, Mead and Company. 1918.*

The first American edition preceded the English edition, which was published the following year. Originally appeared in serial in *Cosmopolitan Magazine*, between October 1917 and September 1918 (Vols. 63–65).

A transatlantic tale of divorce and recommitment. Ownership/dedication inscription excised from front free endpaper, otherwise a very good copy.

**[655] *Ancilla's Share: An Indictment of Sex Antagonism.***

*First edition. Original green cloth, titles stamped in gilt on spine. 4to, xlvi, 313pp. London, Hutchinson & Co. 1924.*

“... fellow American and feminist, Crystal Eastman, who, writing of the formation of the British Advisory Group in 1925, described *Ancilla's Share* as a “profound satirical study of the position of women through the ages, which is rapidly becoming the feminist ‘Bible’” (Joanne E. Gates, *Elizabeth Robins: Actress, Novelist, Feminist* (1994), pp.251–2). Robins thought *Ancilla's Share* to be her most important work.

Thomas, 112.

Top corner of front free endpaper neatly excised. Still a good copy.

**[656] *The Secret That Was Kept. A Study in Fear.***

*First American Edition. 8vo, 296pp. Orange cloth covered boards, top edge in a deeper orange. New York and London, Harper & Brothers. 1926.*

First American edition, same year as the English.

*The Secret That was Kept*, “took [Robins] two years to complete, first because she hoped she could sell the film scenario, and then because she fell ill. It centres on a woman who murders her abusive husband so as to have a child by the man she loved. The novel was published without critical attention in 1926 because the newspapers that usually carried reviews were on strike” (Joanna E. Gates, *Elizabeth Robins: Actress, Novelist, Feminist* (1994), p.253).

Thomas, 94.

Some marking to the orange cloth, otherwise a very good copy.

**[657] *Wilberforce, Octavia. Backsettowm & Elizabeth Robins.***

*First edition. Original printed wrappers (11.3 x 18.9cm), 30pp, with a tipped in frontispiece, a photograph of Robins in middle-age. Published for Private Circulation. 1952.*

This memorial volume for the recently deceased Robins, by her long-time companion also includes Dame Sybil Thorndike's B.B.C. talk "Elizabeth Robins as I Knew Her" (broadcast 6 July 1952).

Robins and Wilberforce met in 1908 or 1909 and were close friends and companions until the former's death. Robins had entered Vassar to become a doctor but ran away to become an actress. Wilberforce wanted, against her family's wishes, to become a doctor, and Robins initially funded her studies. She became a licensed physician and divided her time between her practice in Brighton and Robins' country home, Backsettow, in Henfield, Sussex, which the two converted to a convalescent home for overworked professional women in 1927. The two co-authored a cook book for children, *Prudence and Peter* (1928).

A very good copy.

**[658] Raymond and I.**

*With a Foreword by Leonard Woolf. First edition. 8vo, 344pp. Black cloth, lettering stamped in gilt on spine, with original pictorial dustjacket. London, Hogarth Press. 1956.*

The account of Robins' 1900 trip to Alaska in search of her missing brother. *Raymond and I* was completed in the 1930s, although Robins' brother Raymond refused to sanction its publication until after his death, hence the twenty or so years until its eventual publication in 1956.

Thomas, 130.

Offsetting to front free endpaper, otherwise a fine copy in near fine dustwrapper (small loss to top edge left side of spine).

**[659] [Another Edition].**

*First American Edition, first printing. 8vo, original cloth. 343pp. New York, The Macmillan Company. 1956.*

The dustjacket tells the story of the book's publication quite succinctly: "Elizabeth Robins wrote this book over twenty years ago. In 1934 she brought the manuscript to Leonard and Virginia Woolf at the Hogarth Press, and asked them whether

they would publish it. They agreed at once, but then difficulties arose. Colonel Raymond Robins, Elizabeth's brother, objected to its publication in his lifetime. Elizabeth Robins gave the manuscript to Leonard and Virginia Woolf and left them all rights to it under her will. They, on their part, undertook not to publish it while Colonel Robins was alive. Elizabeth died in 1952, and Raymond in 1955. It has now become possible to fulfil her wish and publish the book." Thomas, 131.

Good copy in dustjacket. Clipped dustjacket (price of \$4.50 still present) sunned on the spine, with losses to head and tail of spine, and marking and foxing. Contemporary inscription (1959), offsetting to endpapers, edges foxed, otherwise internally clean.

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**[660] ROBINSON, Agnes Mary Frances. *Retrospect and Other Poems.***

*by A Mary F. Robinson (Madame James Darmesteter). First edition, no.15 of 30 copies on Japanese vellum. 8vo, vii, [1], 88pp. Original boards with the red 'Cameo Series' design on upper cover, T. Fisher Unwin device in red on lower cover, and lettering stamped in gilt to spine. Cameo Series. London, T. Fisher Unwin. 1893.*

F. C. Tilney bookplate of George Kitchin (brother of Lewis Carroll's child model Xie Kitchin).

Her third book of verse and the first after she had moved to Paris with her first husband Jaques Darmesteter. Her poems are relatively modest affairs, but she was aware of that, writing "We cannot all be great poets; but the humblest, if they be sincere, may give a genuine pleasure." (Robinson, *Collected Poems, Lyrical and Narrative* (1902), p.viii). She deserves her place in this collection for her life more than her work. She grew up in an almost unbelievably aesthetic and intellectual atmosphere where Robert Browning, William Michael Rossetti, Oscar Wilde, Walter Pater and George Moore regularly attended the family at-homes, where Moore, in *Avowals*, described how "Mary Robinson will answer something unexpected, picturesque, altogether out of the common." Henry James visited and John Addington Symonds was a particular friend, but it was Violet Paget to whom Mary lost

her heart, and the two had a long and intense relationship. After the death of Darmesteter Mary remained in France, remarrying, and remained the centre of a large and loving circle of friends as well as writing extensively for literary reviews and continuing to produce poetry. Very good copy.

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**[661] ROOF ROOFER** [Rufus Randell]. **The Fencing Girl. A London New Soul.**

*First edition. 8vo, 167pp, 4pp [ads]. Original brown cloth, lettering in black to upper board, and in gilt to spine, four leaf clover-esque devices in black to both upper board and spine, upper edge gilt. London, Gay and Bird. 1895.*

This rare novella is a slightly creepy satire on New Women (here described as “New Souls”) and the efforts of a flower-girl to join their ranks, itself an interesting observation on the class structure of the social reformers. She attempts to become interesting to them by being famous, and to that end becomes a specialist in theatrical swordplay. The author displays a modest fixation on the Fencing Girl’s physique (“throwing off her red jacket to intensify the acting, the whole house burst forth in cheers” and more of the same), and there is a peculiar subplot about the desirability or otherwise of mutual virginity on marriage: one assumes the author knew what he was doing when he described her death (still virgin) in a stage accident when pierced by a man’s sword. The author is obscure: he may have been American, and published some dozen seemingly similar satires. WorldCat records no copies in North America. A very good copy with boards somewhat marked and soiled and with “1895” written on rear board.

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**[662] ROUZADE**, Léonie (1839–1916). French feminist, politician, journalist, author. **Autograph Letter Signed (“Léonie Rouzade”) to “Monsieur” [Emmanuel Gonzales (1815–1887)],**

*4 pages 8vo in French, 26 Rue de Paris, Meudan, 18 November 1878.*

Rouzade, French feminist, politician, journalist, author, writes to one whose “oeuvre est restée toujours a part dans ma mémoire”:

Emmanuel Gonzales (French novelist, journalist, and playwright, and author of *Camille, ou Les Mémoires d'un Ange* (1838), who served as President of the Société des Gens de Lettres from 1863 until his death).

In this lengthy letter, Rouzade asks for his support for her application to the Société. She rhapsodises about his writing at length and discusses why she became a writer. She writes about reading Camille at the age of 20, when she was about the age of the heroine herself, and how it struck her: “cette lecture à une époque où j'avais à peu près l'âge de l'héroïne m'a tellement frappé par sa vérité, qu'il m'est resté de ce douloureux tableau un souvenir toujours méditatif et'emu.” Rouzade writes at length of the foundational and formative impact Gonzales’ work had on her.

Some may find such a letter from Rouzade, a bold feminist (who spent years organising and campaigning for the cause and who would co-found the Union des Femmes in 1880), somewhat glozing, even sycophantic; but who wouldn’t gush when presented with an opportunity to correspond with a literary hero? It is a touching communication, showing a flash of insight into a much younger Rouzade.

She lists the books she has published (*Connais-toi toi-même; Ci et ça, ça et La; Le Roi Johanne; Voyage de Theodose à l'ile de l'Utopie; Le Monde Renverse*), which include feminist works. She was accepted into Gonzales’ Société on 13 April 1879.

An excellent letter, closely written in an elegant hand and in excellent condition.

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**[663] RUTHERFORD, Mark [William Hale White]. Clara Hopgood**

*By Mark Rutherford. Edited by His Friend Reuben Shapcott. First edition. 8vo, 298pp. Original green cloth, gilt lettering within close rectangular gilt borders to spine. London, T. Fisher Unwin. 1896.*

Proto-feminist novel in which two sisters confront society’s pre-conceived ideas about morality and choose to live differently.

Hale White had an optimal background to become a feminist. He was the son of a radical nonconformist bookseller and pamphleteer, and his first formal education was in a local “school for young ladies”: his last formal education was at a college for the dissenting clergy, wherefrom he was expelled for questioning the literalness of the bible. A few hours of teaching in Stoke Newington was enough to give him a nervous breakdown “fleeing for his sanity after a terrible night of vastation, a kind of spiritual urban angst” (Valentine Cunningham), and he fell into working for the radical *Westminster Review* where he lodged with other contributors including Marian Evans, before she adopted the sobriquet of George Eliot. He “ever after remembered her kindness, regretted that he allowed her acquaintance to drop, and made her the type of all the sparky out-of-reach females who haunt the men of his stories.” Life led him to the civil service, which he combined with a full-time writing career, in which “he carefully spilt the beans about the chapel life and the narrow dissenting pietisms of his youth, and vented his satirical fury over what he perceived as the decline of the old nonconformist radicalisms into modern shallowness and hypocrisy.”

The Eliot obsession may be visible in *Clara Hopgood*, which describes the complex relations of two intellectual and highly educated sisters, and the balance between reason and love: Madge consummates a nascent love affair with a handsome but less intellectually able man, to find that she is now liberated from her desire for him, and though pregnant, rejects him: “She has changed from a girl at the mercy of her passions into a woman of reason.” We are indebted to the exemplary ODNB essay on him by Valentine Cunningham, and to Linda K. Hughes’ ‘Madge and Clara Hopgood: William Hale White’s Spinozan Sisters’ published in *Victorian Studies*. John Sutherland writes: “The novel (which has clear connections with the new woman school of fiction) attracted inevitable accusations of immorality.” (Sutherland, p. 670).

Short biography of White in holograph on a loosely inserted leaf, dated 1929.

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General wear and damp staining to cloth, foxing to preliminaries. Internally clean, overall not quite good.

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[664] **SACKVILLE**, Margaret (1881–1963). English poet and children's author. **Two Autograph Letters Signed ("Margaret Sackville") to "Dear Francis", a fellow poet,**  
*3 pages, oblong large 8vo, 22 Lansdowne Terrace, Cheltenham, 1 January, 15 January 1948.*

First letter, thanking her correspondent for his praise of *Miniatures and Rhapsody*: “a poet’s praise has special value ... the long poem I have, I think, touched high water-mark. I am glad too that you will mention them in one of your lectures. So small a book escapes the telescopic eye of the critic. I should be sorry if it passed almost entirely unnoticed.” She also writes how she looks forward to his new poems, and, on hers, offers a couple of corrections, “all irritating misprints.”

The second letter: “Here is the review, for better or worse ... Will you be kind to give me the address of the author of *The Wind and the Rain*, which neither Messrs. Dobell nor I know.” This is probably the feminist critic Joyce Horner.

In 1911 Sackville edited *A Book of Verse by Living Women*. In her introduction, she noted that poetry was one of the few arts in which women were permitted (“Poetry is one of the few arts which popular prejudice has permitted women to exercise without opposition”) and drew a direct link between women’s social freedom and the freedom of the imagination (“When women have fully proved their capacity for freedom, we can begin to estimate better their capacity for poetry”) (*A Book of Verse*, pages xiii, xiv). Sackville was the second cousin of Vita Sackville-West. When the Poetry Society was formed in 1912 she was made its first president.

Letters in very good condition.

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[665] **SALAMAN, Malcolm C. Woman – Through a Man's Eyeglass.**

*With Illustrations by Dudley Hardy. First edition. 8vo, viii, 237pp, 8pp [ads]. Original lime green cloth, lettering in far eastern-inspired font in red on upper board, and gilt on spine, with red floral abstract design on half of upper board. London, William Heinemann. 1892.*

Chapter titles include “My Mother”, “A Modern Lady-Novelist”, “The Disappointed Spinster”, “The Individual Woman”, “The Unconjugal Woman”, and “A ‘Fin-de-siecle’ Woman.”

The author, a well-known art critic and iconographer, disagrees with the prevailing (and historical) “fashion ... to decry women, to call them false and fickle, to say that their business is to deceive, that their spell is that of the serpent, that they are vain and shallow and cruel.” He intends his “sketches” to be drawn with more appreciative a brush, his opinion being that, “belief in woman must be part of the religion of all men who are worthy of their mothers.” Certainly less hostile than some books about women from the 1890s, however, Salaman’s views on women are rather reductive, and while he protests that the “portraits” are of “some women I have known”, they stay very much on the side of caricature than of flesh and blood women. The rather warm Times obituary has this endearing description of his method which may illuminate this text “... not the type of critic who has a clear-cut aesthetic philosophy to which he relates individual works, and his writings lacked depth and colour. They were, in fact, just kindly commentaries on what he found.”

Binding rather marked, spine darkened, gilt dulled, internally in very good order.

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## Olive Schreiner

Sally Ledger calls Schreiner, “arguably the first New Woman novelist” (Sally Ledger, *The New Woman*, p.37). Ledger discusses Schreiner in relation to socialism, and her relationship with Eleanor Marx, but also how she fits within an imperialistic context. She writes that, in “‘The Novel of the Modern Woman’ in 1894, W. T. Stead nominated Olive Schreiner as ‘The Modern Woman par excellence, the founder and high priestess of the school.’ For Stead as for many of his contemporaries, Schreiner’s was the defining voice of the ‘new’ womanhood of the fin de siècle. At the same time, he was quick to identify Schreiner as a product of British imperialism as well as a feminist, noting that the Cape – ‘that pivot of the Empire’ – had produced both ‘our most pronounced type of the Imperial Man and of the Emancipated Woman’ ... [Stead linked Schreiner with Cecil Rhodes]... An ardent apologist for empire, Stead enthusiastically affirmed an association between Imperialism and Feminism. Any such association, though, gradually disappeared from subsequent critical analyses of Schreiner and her work. For Vera Britain in the early twentieth century Schreiner’s 1911 study *Woman and Labour* was quite simply the Bible of the Women’s Movement. Written by and about white European women, its appeal to middle-class Suffragettes was guaranteed. The Suffragette paper, *Votes For Women*, frequently drew upon Schreiner’s fiction and non-fiction as a source of inspiration in the early years of the twentieth century, and at a reception for sixteen released prisoners on 21 January 1911 Nellie Sergeant gave a recitation of Schreiner’s “Three Dreams in a Desert.” (op.cit. p.71–2).

**[666] Autograph Letter Signed** (“Olive Schreiner”) to “Dear Mr Bland” [Hubert Bland, English Socialist and co-founder of the Fabian Society] promising to write an article on marriage, and emphatically complimenting Bland’s wife (and Schreiner’s friend), E. Nesbit,  
*2 pages 4to, n.p. n.d. [1888–1889].*

Schreiner was not a particular focus of the collection, but the attractions of this letter make it irresistible. Schreiner writes to

Bland about her recent ill-health, its impact on her ability to work, and her intention to write “a personal letter on the subject of Marriage”, which he “can print entire in the October *To-Day* if you wish.” She entreats him not to “mention to anyone that I am going to write it until it appears” and writes emphatically of her friend, Bland’s wife, E. Nesbit: “I hope before I leave, you & Mrs. Bland will come & see me & let us have a long talk together. You have got a woman, one among ninety millions, as a wife!!!!”

Schreiner’s view of Nesbit as a matchless wife is, above all, undoubtedly a comment on the unusual situation of the Blands’ marriage. The Blands essentially had an open marriage: E. Nesbit accepted her husband’s relationship with her friend Alice Hoatson (who also lived with the family), and adopted the pair’s children. Schreiner and Nesbit were close, and Nesbit was friends with many of Schreiner’s ‘New Woman’ circle, including Clementina Black, Charlotte Wilson, Annie Besant and Eleanor Marx. Although no letters between the pair survive, there are published letters that record Schreiner’s love for Nesbit (see Olive Schreiner to Havelock Ellis, 22 October 1888; Olive Schreiner to Edward Carpenter, 17 December 1888). This unpublished letter is further evidence of her esteem; with the multiple exclamation marks at the end of her comment possibly indicating a subtle side-taking (Schreiner’s letter to Edward Carpenter, 17 December 1888, illustrates her comforting Nesbit about something, possibly the difficult aspects of her marriage).

The journal Schreiner offers to write for “Today” is the *To-Day: A Monthly Magazine of Scientific Socialism*, which Bland was editor of between January and June 1889 (three final issues appeared under the new name, *The International Review*, with F. H. Hyndman as editor). The “personal letter on the subject of marriage” never appeared in that publication.

Schreiner writes “I’m not well & doubt whether till I get abroad again I shall be able to work”. She returned from England to Africa in 1889, which is possibly the departure to which she refers in her letter. Her ill health is surely her severe asthma. In her letter to Havelock Ellis, mentioned above, Schreiner mentions the help Nesbit gave her when packing for a trip, and her deter-

mination to get well, which, due to content, may be roughly contemporary to this letter: “Mrs. Bland (“E. Nesbit”) was so kind to me before I left London. I don’t think I should have got away without her. She came the last morning to finish packing my things and see me off. Do you know, she’s one of the noblest women? ... The last night she lay by me on the bed and drew me very close to her and pressed her face against mine, and, do you know, I have felt it ever since. I am going to get better ...” (Olive Schreiner to Havelock Ellis, 22 October 1888, lines 5–10). See: *Olive Schreiner Letters Project*: Olive Schreiner to Havelock Ellis, 22 October 1888, NLSA Cape Town, Special Collections; and 17 Dec 1888, Olive Schreiner to Edward Carpenter, 17 December 1888, Sheffield Libraries, Archives & Information.

Separations at three folds at the edge of the leaf have been closed with translucent tape, otherwise in good condition.

### [667] Dream Life and Real Life.

*First edition, in wrappers. Slim 8vo, 93pp. Original printed wrappers. Pseudonym Library, No. 32. London, T. Fisher Unwin. 1893.*

A few annotations in pencil (the first 35pp). Very good copy of a fragile item, spine cocked, wrappers marked, with wear to spine, particularly the head and tail. The book is a collection of three allegorical “dreams” all involving women.

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## Adeline Sergeant

At 15 Sergeant published her first book, *Poems*, (1866). She went to Laleham, “the nonconformist school at Clapham, [then] won a scholarship to Queen’s College, London, with a presentation from the Governesses’ Benevolent Institution. She then went to Cambridge, where she took a first-class honours certificate in the women’s examinations.” (Charlotte Fell-Smith, revised by Katherine Mullin, Adeline Sergeant ODNB entry). “In 1887 she moved to women’s chambers at 14 Chenies Street, Bloomsbury, London, where, while working on her fiction, she joined the Fabian Society, taught at an organization for adult education,

and travelled widely, spending the spring of 1899 in Palestine. A passionate supporter of women's suffrage, she sat on the committee of the Somerville Club for Women. Feeling solidarity with women of all classes, she particularly concerned herself with the lives and welfare of working-class girls, helping to run girls' clubs and becoming involved in rescue work." (op.cit).

**[668] The Failure of Sibyl Fletcher.**

*First edition. 8vo, 269pp, [32pp ads]. Original green cloth, art nouveau line illustration of a woman gazing into the sunset in gold and cream to upper board, cream title to upper, spine lettering in gilt. London, William Heinemann. 1896.*

*The Failure of Sibyl Fletcher* should be called "The Success of Sibyl Fletcher", but that would give the story away. A semi-classic tale of an engagement gone awry; a career put on hold (Sibyl is an artist); strife between two married pairs (should they have made a different choice?); situations where the protagonists are tested; but ultimately the choices they make mean they married the right people, and all parties find a happy ending.

Two entwined love stories, made interesting by the characters of Sibyl Fletcher and Michael Drage. Michael suffers from psychotic episodes and coerces Sibyl into marrying him by threatening to kill himself if she does not. She acquiesces under duress but ultimately the pair find a symbiotic balance which benefits both.

Phil Cohen's note: "Very good copy of the only example of this New Woman title that I've seen in 25 years of looking." WorldCat reports only two copies beyond the copyright receipt libraries in the UK, both at University of Texas.

Spine lightened, some marking to cloth, inexpertly opened in places, the front free endpaper inexplicably glued to the pastedown. In spite of these points, still a good copy of a rare book.

**[669] The Surrender of Margaret Bellarmine. A Fragment.**

*Edited by Adeline Sergeant. First American Edition. 8vo, 312pp. Original red cloth, black lettering and black border surrounding the central pictorial onlay on the upper board (which features*

*fashionable couples in evening dress), spine lettered in black. New York, The Federal Book Company. 1894.*

Cloth water damaged, inch long loss to foot of spine, hinges cracked (rear hinge obtrusively reinforced). Still, internally clean: a reading copy.

**[670] Out of Due Season. A Mezzotint.**

*First American edition. 8vo, 306pp, [10pp ads]. Original blue cloth, sinuous design in silver, gilt lettering to both upper board and spine. Appleton's Town and Country Library, No. 176. New York, D. Appleton and Company. 1895.*

Very good copy with owner's stamp on front free endpaper and p. 123.

**[671] Autograph Letter Signed ("Adeline Sergeant") to Mrs [Alec] Tweedie, agreeing to contribute to a proposed "literary memorial" to Queen's College, and mentioning Mercy Grogan,**

*2 1/4 pages 8vo, Durley Dean Mansion, Bournemouth, 26 February 1898.*

Sergeant writes to agree to contribute "an article" titled "Novel Writing for Women" to a "literary memorial" to Queen's College, London, that Tweedie is editing. Pencil note in another hand notes it was "accepted".

She writes, in part: "As an 'Old Queen's College girl', I shall be most pleased to do what I can in this way; and I will send you an article on 'Novel Writing for Women', as you suggest, about 1000 words long." Sergeant suggests contacting Miss Mercy Grogan "to send you an account of her rent collecting work in the East End. She is quite an expert & has done splendid work."

The occasion was the fiftieth anniversary of Queen's College, London, pioneer of female education, which was founded in 1848. The volume appeared the same year as this letter, as *The First College Open to Women, Queen's College London. Memories and Records of Work Done. 1848–1898*, edited by Tweedie. Tweedie suffered from two devastating losses in 1896 – the deaths of her

husband and her father – which left her in straitened circumstances, with no reliable income and two young sons to support. Having already published several successful travel narratives she threw herself into writing – both for the popular press and about her travels. She eventually became a well-respected and successful travel writer; and was an active supporter of women's rights.

Removed from an album, but not affecting any of the pertinent pages; very good condition.

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**[672] SHARP, Mrs [Elizabeth]. Women Poets of the Victorian Era.**

*Edited, with an Introduction and Notes, by Mrs. William Sharp. Small 8vo (15 x 13cm), xxxv, [1], 295pp, [1], [4pp, publisher's ads]. Original decorated brown cloth with a design featuring birds, clouds, and flowers, in black and gilt on upper board and spine, edges red, black endpapers. The Canterbury Poets series. London and New York, Walter Scott. n.d. [1890].*

Printed dedication, “To my friend Mona Caird, the most loyal and dedicated advocate of the cause of woman.” Mrs Sharp was part of the development of her husband William’s female literary identity of Fiona McLeod and “developed an understanding of Sharp’s creative duality, which she defended elaborately in her 1910 biography of the poet: her pet name for him was Wilfion.” (ODNB). See in the set of Keynotes described at the head of this catalogue for William Sharp’s *The Mountain Lovers*, written as Fiona McLeod.

Cloth worn away at extremities of spine, rubbing along joints, and textblock somewhat loose. Ownership inscription and stamp on title-page.

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## Evelyn Sharp

Evelyn Sharp, 1869–1955, *Yellow Book* poet, suffragist, humanitarian, was one of the heroes of the age, a quintessential New Woman writer. Kenneth Grahame, a fellow author in the “Bodley Booklets” series had probably been in love with her, and

though love was never much of an option with Max Beerbohm, she took great delight in his company and declared him “the most exquisite of them all, without whom Dieppe would have been mere Brighton.” John Lane was to become a good friend despite initially mistaking her gender when he invited her to a very male Smoking Evening at the Sette of Odd Volumes. She was self-supporting as a career journalist and had the oddly circular distinction of reading for publication the manuscript of Arnold Bennett’s *Journalism for Women: A Practical Guide*. She evolved into a very active suffragette and became one of the most effective speakers on the circuit despite a natural diffidence, which she seems to have exploited, along with her schoolgirl looks and small stature which by contrast made her militant stance all the more effective: no Amazon she. Jailed and bankrupted, she took no glee in it, writing to her friend and fellow suffragette Elizabeth Robins, “Who am I to be doing all these ugly things when I only long for solitude and a fairy tale to write? I don’t know, I don’t know. I only know I shall go on till I drop, and so will hundreds of others whose names will never be known.”

### **At the Relton Arms.**

*See the Keynotes series at head of this catalogue for this 1895 title.*

**[673] The Making of a Schoolgirl.** Presented as No. 2 in a complete set of six of The Bodley Booklets.

*First edition. 8vo, original printed wrappers, edges uncut. New York and London, John Lane. 1897.*

All very good copies, wrappers slightly chipped as usual, and with just a little wear and soiling.

Sharp’s contribution is the longest of the Bodley Booklets, and has recently been recognised as a hidden classic, following its republication by OUP in 1989, “a revolutionary reworking of the school story, an ironic probing of what had been a patriarchal genre” (“Studies in Popular Culture”, 1994). Among the other components in the set, Kenneth Grahame’s *The Headswoman* is a brilliant New Woman tale of the first female executioner, her professionalism and charm leading the villains to refuse to have their heads lopped by any other headsperson: “the fellows as is told off

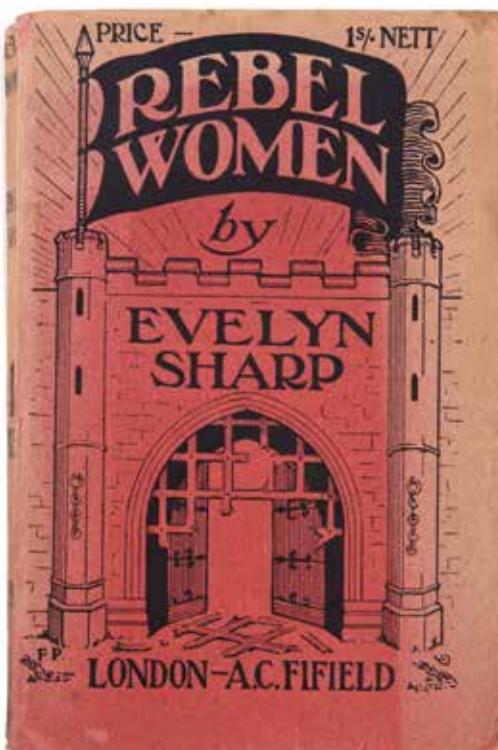
for execution come skipping along in the morning, like a lot of lambs in Maytime. and then the fun there is on the scaffold! The jokes, the back-answers, the repartees!"

Beerbohm's *Happy Hypocrite* is inspired by *The Picture of Dorian Gray* and the author sent Wilde a copy on his release from prison, and Wilde responded enthusiastically and gratefully in a beautiful letter (Holland p. 856) "I used to think gratitude a heavy burden for one to carry. Now I know that it is something that makes the heart lighter. The Happy Hypocrite is a wonderful and beautiful story". *The Quest of the Gilt-Edged Girl* is a clumsy Le Gallienne parody, *Stories Toto Told Me* reprints the outrageous Frederick Rolfe's contributions to *The Yellow Book* and G.S. Street's laconic *Notes of a Struggling Genius* satirises the languor of an impoverished would-be author. Some slight dust-staining to wrappers and crumpling to the overlapping fore-edges, but an excellent set.

[674] **Rebel Women.**

*First edition. 8vo, 122pp, [6pp ads]. Original printed wrappers. London, A. C. Fifield. 1910.*

A book which "brought together in fourteen revealing vignettes the mundane yet revealing lives of suffragettes" (Angela John). Adverts dated Spring 1910. One describes the current volume: "A clever, brilliantly interesting and amusing series of stories and sketches, illustrative of the modern woman's movement, by one of its best-known writers, putting the Suffragette case in a fresh and convincing manner." With adverts for *The Woman's Press* and the publication *Votes for Women* on the inside of the rear wrapper.



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Red wrappers faded in places, otherwise a very good copy of a fragile item.

**[675] The Making of a Prig.**

*First edition. 8vo, 410pp, [2], 12pp [publisher's ads, dated 1897]. Original brown cloth, with borders, rules and lettering in light green to upper board and spine. London, John Lane. 1897.*

First edition of the author's second novel. Very good copy with some rubbing and soiling.

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**[676] SHAW, Dr. Anna Howard (1847–1919).** Cabinet photo, bust portrait, in middle age (14.7 x 18.3cm).

*Rubber-stamped on verso: "Photograph by Brown Brothers 125 West 42<sup>nd</sup> St., N. Y."*

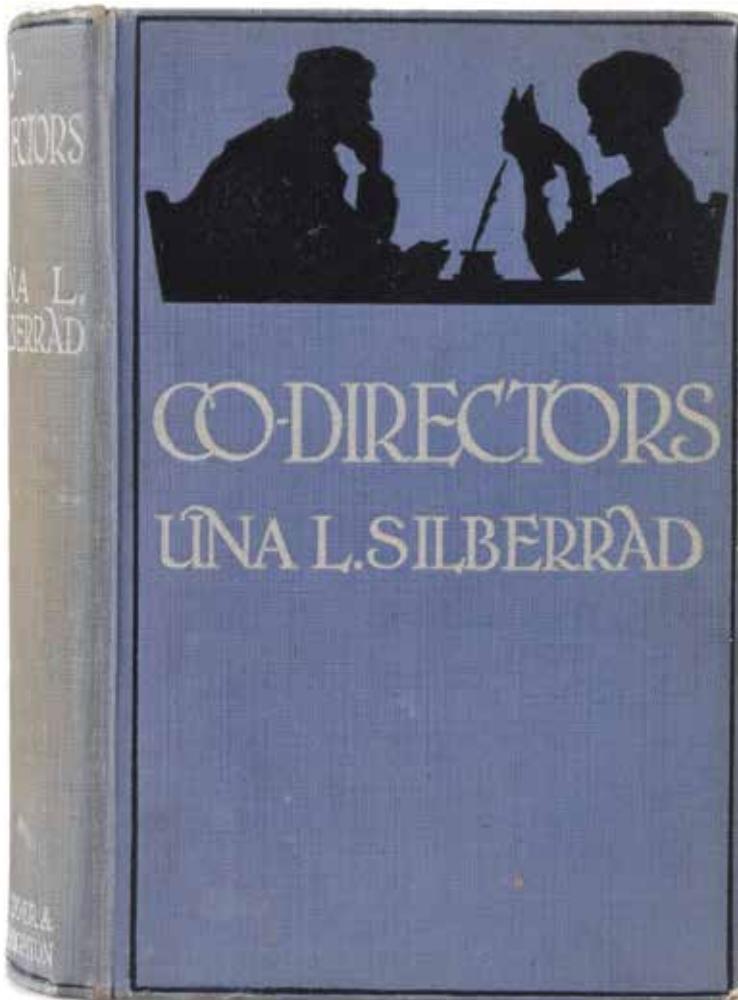
The remarkable Shaw became a leader of the American suffragist movement, a physician, and a Methodist minister. In 1886 she became chair of the Franchise Department of the Women's Christian Temperance Union. Working in close association with Susan B. Anthony, (with whose niece Lucy she lived for 30 years) she helped to form – through the merger of two organizations – the National American Women's Suffrage Association, and served as its president from 1904 until her resignation in 1915 (she opposed the Association's acceptance of militant tactics). The NAWSA grew to two million members, and was instrumental in pushing through the Nineteenth Amendment in 1920, although Shaw did not live to see this crowning achievement. A bold, sharp image in fine condition.

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**[677] SILBERRAD, Una L. Co-Directors**

*First edition. 8vo, vii, 306 pp. Original blue cloth, titles stamped in black and white to upper cover and spine; pictorial design – silhouette of a man and woman at work – to upper portion of cover. London, New York, and Toronto, Hodder and Stoughton. 1915.*

*Co-Directors* is a novel in which a woman, Elizabeth Thain, runs a company (involving mining and new processes for slate waste) alongside her business partner, a man, Mr Marlcroft. It centres



on business and romance by turns. Thain is a capable and compelling character: "fresh", "sincere", and an "interesting heroine" as a review in *The Bookman* describes her. The same reviewer calls the novel "uncommonly attractive" and "quite out of the normal run" (*The Bookman Christmas*, 1915, p.63).

A feminist writer, Una Lucy Silberrad's early novels brought her acclaim and popularity. "She was described "this favourite novelist of the day" in Pearson's Magazine (p. 306 (1906)), where she contributed an essay entitled, 'Woman as man's equal' to '1896–

1906–2006—What will be the future of women?—a collection of eminent opinions'. She followed this concept in *The Affairs of John Bolsover* (1909), where she explored the possibility of a woman prime minister a decade before women had the parliamentary franchise." (J. H. W. Silberrad, Una Silberrad ODNB entry).

Spine sunned, discoloration to endpapers, rear hinge cracked, still a good solid copy.

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[678] **SINCLAIR**, May, [Mary Amelia St. Clair] (1863–1946).  
British writer, suffragist. **Autograph Letter Signed ("May Sinclair") to "My Dear Mr [Richard Watson] Gilder"**  
[American poet and editor],  
8 pages 8vo, 4 Edwardes Square Studios, London, 7 July 1909.

A detailed letter referring to the publication of an unnamed work in an unspecified periodical. In fact, the periodical was *The Century Illustrated Monthly Magazine*, edited by Gilder, in which Sinclair's novel, *The Creators: A Comedy*, was serialised between November 1909 and October 1910 (Vol. 79, No. 1, p.100, to Vol. 80, No. 6, p.853).

This letter discusses division of the novel into serial parts, self-editing to meet the demands of serialisation, and illustrations of the text. Sinclair writes that she will provide reference photographs of English scenes for the American illustrator, Arthur I. Keller, for example: "Photographs of Wimbledon Common, Putney Heath ... I'll try to get a few photographs of the interiors, too. If Mr Keller knows English interiors there will be no need for this. It will be well for him to avoid detail & keep to fairly vague backgrounds if he is not familiar with English scenes."

She goes on to discuss the process of editing: "You are probably waiting to see how the first number goes, with my omissions. I'll give you a margin for "cuts" with each number ... I'm at home now & working on Chapter XXXVI, leaving some previous ones in the rough ... You're provided with stuff for four numbers, you'll be all right for a month or two. But if you knew the agony of mind I suffer from, for fear lest I s[hou]ld not, after all, get the thing done in time!"

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Gilder died in November 1909 and so did not see the later instalments of the novel published, nor the book publication in 1910.

When Sinclair was young, her father's business failed, and parental separation and family upheaval followed. She read precociously in politics and philosophy from an early age. She briefly attended Cheltenham Ladies College (1881–2) but seems largely to have educated herself. During the 1880s her father and four of her brothers died, leaving May with the responsibility of caring for her mother. She began an authorial career to support herself and her mother, and her first volume of poetry was published in 1892. She is recorded by contemporaries as having been prim, shy, and spinsterish, yet was an active suffragette in the period before the first World War and became the acquaintance of modernist writers like Ezra Pound and socialists like H. G. Wells. Remarkably adapted to new ideas, after 1914 she consciously introduced psychoanalysis as a theme into her fiction. (Sutherland, p.580–1).

Excellent, detailed content. Closed tears, along fold, otherwise in very good condition.

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**[679] SMEDLEY, Constance. *Crusaders: The Reminiscences of Constance Smedley.***

*(Mrs. Maxwell Armfield). First edition, regular issue. 8vo, viii, [2], 265pp. Original blue cloth, gilt lettering, frontispiece of the author's and with 9 other illustrations. Lyceum Club Edition. London, Duckworth. 1929.*

There was also a special edition or issue limited to 70 copies numbered and signed by the author, and with a colour portrait by her husband.

A hybrid of family history, autobiography, and history of the Lyceum Club, which she founded in 1904 as a club for professional women and (of necessity) daughters of eminent families. Smedley also supervised its international spread. Smedley was an important New Woman novelist, dramatist, polemicist, suffragist, and organiser.

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Spine faded, ownership inscription on front free endpaper. About good.

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**[680] SOWERBY, Githa. *Rutherford and Son: A Play in Three Acts.***

*First edition. 8vo, 108pp, 4pp [ads]. Original light brown cloth, gilt lettering to upper cover and spine. London, Sidgwick & Jackson, Ltd. 1912.*

New Woman drama, which opened at the Court Theatre on 31 January 1912 before moving to the Vaudeville Theatre. It ran for 133 performances.

*Rutherford & Son* was most recently revived in 2019 at the National Theatre. The NT's synopsis: "In a Northern industrial town, John Rutherford rules both factory and family with an iron will. But even as the furnaces burn relentlessly at the Glassworks, at home his children begin to turn against him." And the NT's commentary: "Githa Sowerby's astonishing play was inspired by her own experience of growing up in a family-run factory in Gateshead. Writing in 1912, when female voices were seldom heard on British stages, she now claims her place alongside Ibsen and Bernard Shaw with this searing depiction of class, gender and generational warfare."

Two library stamps on front free endpaper, crossed through in pencil, otherwise very good. There was also an issue in wrappers – both are rare.

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**[681] SPENDER, [Lilian], Mrs J. Kent. *No Humdrum Life for Me: A Story of an English Home.***

*First edition. 8vo, 376pp. Original blue cloth with decorative design to upper board and spine, in black and yellow. Illustrative frontispiece and three full-page illustrations including one titled "Do you not think that women should be the arbiters of their own destinies?". London, Hutchinson & Co. 1892.*

Addresses feminist themes but offers a conventionally romantic ending. The author was the mother of the journalist J. A. Spender and grandmother of Stephen Spender. WorldCat reports only two

copies beyond the copyright receipt libraries in the UK, one at Stanfورد, the other at the University of Queensland. Covers a little dulled, minor rubbing and a couple of marks to boards.

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**[682] ST. LEGER, Evelyn [Evelyn St. Leger Savile]. *The Blackberry Pickers.***

*First American edition. 8vo, 359pp, [4pp ads]. Original burgundy cloth, embossed floral design in blind and gilt lettering to upper board and spine. New York, G. P. Putnam's Sons. 1912.*

“A sculptor finds her work disrupted by her ambitious but inadequate fiancé; she is freed only by his death.” (Blain et al., p.942)

Spine gilt greatly dulled, ownership stamp to front free endpaper, otherwise very good.

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**[683] [STEEL, Flora Annie (1847–1929). English writer on India and educationalist.] *Oval photo on mount, signed (“F. A. Steel”)*,**

*bust portrait of a white-haired Steel in profile. 11.2 x 8.5cm (oval image), 15.3 x 11.7 cm (surround), 20.1 x 15.7 cm (mount). London, Catherine Edmonds, Abington Studios, Westbourne Grove, n.d.*

Steel married her husband, an engineer with the Indian Civil Service, at the age of 20, in 1867; they moved to India a week later, and spent the subsequent 22 years there. In India Steel was never an indolent “memsahib” (the bored colonial wives she would later mock in her novels); she became actively involved in local affairs, particularly the education of girls. She was appointed government inspector of girls’ schools for an area extending from Peshawar to Delhi, and from 1885 to 1888 served on the provincial educational board. As well as improving education in India, she learnt Punjabi and other Indian vernaculars, showed interest in understanding local customs, and was also an outspoken dissenter against colonial inefficiency and corruption. In spite of these good works, she was still an avowed imperialist.

It was on her return to England that Steel took up writing in earnest, producing about 20 novels and several collections of short fiction, with a primary focus on Indian life and history.

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Her later focus shifted to women's issues. Her final novel, *The Curse of Eve* (posthumous, 1929), expressed her conviction that sex is the root of all human problems.

Puncture wound to the mount (more noticeable on verso), minor age toning and edgewear with a very light shadow not affecting the image.

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[684] **STEPHENS**, Ann Sophia (1810–1886). American novelist, magazine editor, originator of the dime novel.

**Autograph Letter Signed ("Ann S. Stephens") to "My dear Sir" [Oscar T. Keeler, an autograph collector],**  
*1 page 4to, New York, 20 October 1855.*

Stephens apologises for the delay in her response, citing "the constant demands on my time occasioned by the publication of "The Old Homestead". Regarding Keeler's request for autographs by some "author friends" of Stephens', she replies: "I have some letters in my possession from leading authors, but can think of none which does not contain personal matters, that I have not already disposed of." In future, she remarks that she "may have the pleasure of preserving some for your collection." With an engraved portrait after F. R. Spencer and three related clippings, including one, a review of *The Old Homestead* ("this book will be likely to create a sensation").

Stephens was a noted American magazine editor and novelist. *The Old Homestead* (1855) has been described as "a grim tale of urban and rural poverty and disintegrating families." (Blain et al.).

Stephens was also the mother of the dime novel: "In 1860 her earlier serial *Malaska: The Indian Wife of the White Hunter* was reprinted as the first dime novel, and between 1860 and 1864 she published six others in the series." (Blain et al.) Letter in very good condition; engraving rather foxed.

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[685] STEVENS, Augusta De Grasse (1852–1894). American writer. Autograph Letter Signed (“A. de Grasse Stevens”) to “My Dear Mrs [Helen C.] Black”,

3 pages 8vo with a mourning border, 71 Edith Road, West Kensington, 1 May 1891.

Stevens conveys her fulsome thanks for “the very beautiful, & far too complimentary, article you have been so kind as to write about me in this week’s ‘Lady’s Pictorial.’ I am sure all of the lady authors, of whom you have written so charmingly, owe you an individual & collective vote of thanks for the sympathetic, genial manner in which you have introduced us to the public.” She continues in a similar vein, mentioning how she wishes her mother “was here to add her thanks to mine” (she is apparently the reason the stationery is black-edged: “how terribly my heart & my life miss her.”)

The articles Black wrote about various female authors were published all together in a single volume in 1893. Black’s *Notable Women Authors of the Day* (which includes the piece on Stevens) is present in this collection.

Stevens was a minor English novelist whose works include *Old Boston: A Romance* (1884) and *Miss Hildreth: A Novel* (1888). Closed tear to fold, otherwise in very good condition.

[686] STEVENSON, E[dward] Irenaeus. **The Evolution of Woman.** Illustrated by Harry McVickar.

First edition. 4to (25 x 18cm), [unpaginated, c.88pp]. Original green cloth, lettering stamped in black on upper cover and spine, a parody of the triskelion in red black and yellow on upper board (three women’s bent legs wearing: skirt, bloomer, breeches). New York, Harper & Brothers, Publishers. 1896.

Satirising the New Woman.

Woefully bad verse by Stevenson, charting a *particular view* of ‘woman’s history’ from the Garden of Eden (a popular starting point for misogynists of the period) to the dawn of the 20th century where the New Woman is perceived to be taking over, subjugating men in the process. In Stevenson’s Preface (titled

‘(A Man’s) Preface’), he describes difficult periods of history (for women) as being payment for The Fall, before emphasising how much better the late 19th century is (“But – almost everywhere on earth / Today dull man admits your worth. / You’ve got all the Rights your sex affords; / You’ve stolen lots that *were* your lord’s!”) the fear of women gaining equality is palpable: “In short, by ways most sly and neat, / You’ve seated man in a back seat!” The final stanza makes a plea for women to remain secondary: “But do just let this thought occur / MAN LIKES YOU BETTER AS YOU WERE! … Why struggle so beyond your sphere, / When in it – well – you’re such a dear!”

McVickar’s illustrations are more accomplished and entertaining than Stevenson’s verse. The majority of the women throughout history are more sensitively and realistically rendered than the men – the male figures being more often leering or grotesque caricatures. The New Woman characters towards the end of the volume are ridiculed to a degree (see the rear view of a New Woman riding a bike), but they are mostly strong, attractive portraits.

Shortly after publication the New York Herald reviewed it thus: “In this clever brochure, half humorous and half satirical, Mr. McVickar takes lovely woman from her first appearance in the Garden of Eden, and pictures the evolution of the sex to the end of the nineteenth century. From the days of the ancient Egyptians and Greeks, she is brought forward through the mediaeval times, when she was something between a hindrance and a help, to the present century, when, all professions being open to her, she is holding her own with her alleged lord and master and, if her physique develops as Mr. McVickar foreshadows in his closing sketches, she is destined to make a bigger sensation than the Roentgen rays. But in all these changes she is still lovely woman; and in her golf and bicycle dresses she is certainly a thing of beauty and a joy forever.”

Stevenson would later publish (under the pseudonym of Xavier Mayne) an important work: the first sympathetic and explicitly gay American Novel: *Imre: A Memorandum* (1906).

Near fine.

[687] **STRANGFORD**, Lady Emily Anne (1826–1887).

British illustrator, writer and nurse. **Autograph Letter Signed (“E. A. Strangford”) to “My Dear Mrs Ford,”**

*2 1/2 pages 12mo with a mourning border, 58 Gt Cumberland Street, 26 March n.y.*

Strangford writes, conveying a manuscript by Sir Richard Burton (fellow writer and Middle East specialist) [no longer present] and writes of him: “Here is Richard Burton--the note is characteristic – wit rather flat – tact nil. Don’t tell him I said so though ... I need not tell you that R. Burton’s “monogram” is his Persian name Abdullah.” Also writes on social matters, e.g. that she is “too modest” to invite Lady Abercromby to a gathering three days later “though I should like to have her sweet face & “condensed conversation” here.” Lady Emily Anne Strangford was an illustrator, philanthropist, author, and nursing reformer. Her husband, Viscount Strangford, and her interest in the Middle East placed them in close contact with Burton. After her husband’s death in 1869 she trained as a nurse. She advocated for a change in the way nurses were trained, publishing *Hospital Training for Ladies: an Appeal to the Hospital Boards in England*; and argued that nurses should be permitted to train and work part-time.

Slightly age toned, otherwise in very good condition.

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[688] **STRETTELL**, Alma (ed. and translator) **Lullabies of Many Lands Collected and Rendered into English by Alma Strettell**,

*with Seventy-Five Illustrations by Emily J. Harding. First edition. 4to (21.5 x 17 cm), 127pp. Original robin’s egg blue cloth with large ornate gilt design featuring an angel strewing flowers, within a petal border, and gilt lettering to upper board and spine, floral endpapers embellished with gold. London, George Allen. 1894.*

Superb illustrations straddling the Arts-and-Crafts and art nouveau styles. Alma Strettell contributed translations of the Symbolist poet Verhaeren to *The Yellow Book*, as well as a translation from a Roumanian folk song. She was a member of the Artists’ Suffrage League. Slightly rubbed at extremities and

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corners, which are bumped. Spine slightly dulled, but still a beautifully bright copy overall.

**[689] STRETTELL**, Alma Gertrude Vansittart (1853–1939). British translator and poet. **Signature clipped from a letter, signed twice** (“(Mrs) A G V Harrison” and “Alma Strettell”) *Signed with both her married name and maiden name, under which she published. End of letter (clipped) (9 x 11.3cm) affixed to card (10.2 x 12.6cm), n.p., n.d.*

Attached to a section of an album page; otherwise in good condition.

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**[690] [SUFFRAGE]. Colour postcard,**  
*on the front of which a young boy addresses a woman wearing harem pants under a dress: “When did they breech you, Auntie?” On the verso, a group of salacious men ogle a woman: “Not always a case of harem scarem.” 14 x 9cm. Inter-Art Co., Southampton House, London, W. C. ‘Harem’ Series. No. 858. c.1911.*

The quest for the vote is presented as woman’s attempt to become masculine. The outfit is in the suffragette colours of green and purple.

Some light marking, particularly to verso; good condition.

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**[691] SULLIVAN, Sir Edward, Bart. *Woman. The Predominant Partner.***

*First edition. 8vo, [1], 115pp. Original printed wrappers with Pandora holding her box. London, Longmans, Green, and Co. 1894.*

A facetiously patronising screed by the Anglo-Irish bookbinder – he was a member of the Sette of Odd Volumes and this text has the self-confident ignorant air of the clubman, fortified by cigar and brandy, pontificating in a series of clichés and commonplace generalisations, safe in the knowledge that no woman will be present to tell him he’s talking nonsense.

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Much of lower half of wrapper missing on spine; edges untrimmed; very good copy of a fragile item.

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## Millicent Leveson-Gower

Millicent Leveson-Gower, Duchess of Sutherland, was a member of the informal group of elite intellectuals and wits, the Souls, which also included Margot Asquith, Lord Curzon, and Harry Cust. She was married three times. In 1904, John Singer Sargent painted her. A renowned beauty, as well as a prominent author, and editor, Millicent was, like her sister, the Duchess of Warwick, simultaneously a Socialist and socialite. With the outbreak of war, the Duchess took a Red Cross ambulance unit to France where she set up the No. 9 Red Cross Hospital. In August 1914 she was captured by the Germans but managed to escape. She served with the Red Cross in France for the remainder of the war. (NPG).

**[692] Autograph Letter Signed (“Millicent Stafford”) to  
“My dear Lady Hindlip”,**

*2 pages 8vo with “M S” monogram and a mourning border, Keele Hall, Newcastle, n.d. [between 1884 and 1892, during which period she used the title Marchioness of Stratford, as wife of the heir to the Duke of Sutherland].*

Millicent writes to Lady Hindlip [wife of Samuel Charles Alsopp, 2nd Baron Hindlip, gardener, after whom an aster ('Lady Hindlip') is named], about the process of copying a pattern for a fabric which Lady Hindlip wants to have produced, and about hunting in Cheshire.

Minor damage from removal from an album, still, in very good condition.

**[693] One Hour and the Next.**

*First edition, rebound. 3/4 morocco with art nouveau gilt-stamped tooling and lettering on spine, five raised bands, top edge gilt, marbled endpapers. 8vo, viii, 307pp. London, Methuen & Co. 1899.*

Inscribed by the author on preliminary: "To H. C. From the Authoress. Christmas 1899."

*One Hour and the Next* was Sutherland's first novel, which according to Denis Stuart in Sutherland's ODNB biography, "reflected her growing political awareness and surging romanticism" (Stuart, ODNB). It is a novel that is "largely concerned ... with some of the economic conditions of the working classes ... the subject matter ... is socialism" (Parkes, Kineton. 'Socialism and Socialism' in *The New Century Review*; London, Vol. 6, Iss. 36, (Dec 1899), pp.471–474.)

With a large bookplate of the recipient "H.C." (otherwise unidentified) on front pastedown.

Green faded to brown on spine, some rubbing and wear to corners. A very good copy.

**[694] Wayfarer's Love. Poems.**

*Contributions from Living Poets Edited by the Duchess of Sutherland. Cover Design by Mr Walter Crane. 4to, 78pp. Large paper edition, No.48 of 100 copies, signed by Millicent Sutherland. Original vellum, lettering and design in gilt to upper cover, gilt lettering to spine. Westminster, Archibald Constable & Co., Ltd. 1904.*

"Printed by the Potteries & Newcastle Cripples Guild & published on behalf of the Guild". Contributors include Gosse, Hardy, Dobson, Symons, Masefield, Yeats, Newbolt, Lang, Chesterton, Housman etc. Vellum heavily spotted and marked, internally clean.

**[695] Carte de Visite**

*photo of the Duchess as a young woman, seated, in partial profile, reading a book. Brighton: Hennah & Kent. n.d.*

Very good condition.

[696] SWAN, Annie S. **Mrs. Keith Hamilton. M.B. More Experiences of Elizabeth Glen.**

*First edition. With Full-Page Illustrations by D. Murray Smith. 8vo, 275pp, [7pp ads]. Original blue cloth, decorative patterned panels blocked in darker blue, gilt lettering to upper board and spine. London, Hutchinson & Co. 1897.*

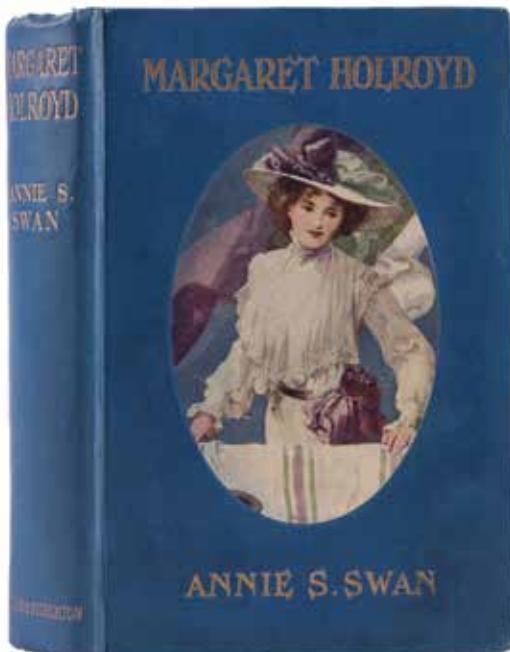
New Woman novel whose protagonist is a female doctor. First published in 1894 in the magazine that Swan edited, *The Woman at Home*, the Elizabeth Glen stories came out as a volume in 1895 as *Elizabeth Glen M.B.: Experiences of a Lady Doctor*, followed by a sequel in 1897: *Mrs Keith Hamilton M.B.: More Experiences of Elizabeth Glen*. (Tabitha Sparks, *The Doctor in the Victorian Novel* (2009), p.142).

Prize bookplate to front pastedown. Joints and tips slightly rubbed, else near fine.

[697] SWAN, Annie S. **Margaret Holroyd; Or, The Pioneers.**

*Frontispiece and four illustrations by T. H. Robinson. First edition. 8vo, vii, [1], 273pp, [1], [6pp ads]. Original blue cloth with oval printed paper onlay depicting a suffragette. London, Hodder and Stoughton Publishers. 1910.*

An important suffragette novel by this immensely productive (over 200 novels!) Scottish author, whose normal output was light romance. She is receiving something of a reassessment by the academic community now, having always been dismissed as a purveyor of sentimental domestic scenes: this title is always cited as an outlier and is her only explicitly feminist book.



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Book prize bookplate to front pastedown, preliminaries slightly foxed, onlay faintly scuffed, otherwise a very good copy.

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**[698] SWAN, Maggie. *A Neglected Privilege. The Story of a Modern Woman.***

*With Two Full-Page Illustrations by Stephen Reid. First edition. 8vo, 285pp. Original ribbed red cloth, gilt lettering to upper board and spine, with blind stamped ornate design surrounding titles. London, New York, and Melbourne; Ward, Lock, & Bowden, Limited. 1896.*

An anti-New Woman novel: the review in *The Academy* calls it “a tale with a wholesome moral proper to these times: the account of a woman who ruined her husband by following after the will-o’-the wisp of freedom, and was sorry for it afterwards.” (*The Academy*, vol. 50, 1896). Elsie Blair (later Gordon) marries a doctor, and, realising their marriage does not make her happy, goes to London to get a taste of freedom instead. Writing a letter to her husband – essentially declaring their marriage to be a mistake – results in disaster: her husband drives his horse off a bridge in an alcoholic rage. This tragedy, along with the influence of Elsa’s more traditional and saintlier sister, Jessie, and the birth of her son, result in Elsa’s complete U-turn in the final chapters.

This was the last of Swan’s six novels, and two years later she herself was married to a clergyman. She was sister of Annie Swan (see above) and one wonders at their relations. WorldCat reports only one copy beyond the copyright receipt libraries in the UK, at Duke. Contemporary gift inscription on half title. Spine darkened, gilt dulled, corners slightly bumped; internally clean. A very good copy.

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**[699] SWANWICK, Helena M. *A bound volume of 11 articles and stories by Swanwick and her circle, including three by Swanwick ('Shuttlecock'; 'A Mere Mistake'; 'Men's Fiction'); Wilde ('The Decay of Lying' from The Nineteenth Century), her father Oswald Sickert ('Ruby Martin's Diary' and 'Apologia Puerilis' both from The Dome), Gertrude Dodd ('In the evening of her days' and 'The House by the Sea' from***

Macmillan's Magazine), and Allan Monkhouse ('Amateur Acting' from the Manchester Quarterly and 'A World of Difference' from A Medley). Bound in green cloth with red morocco spine label lettered "Miscellanies". 1889-1901.

Swanwick's own collection of periodical articles from the beginning of her writing career, with her ownership inscription ("H. M. Swanwick (bound) Feb. 1902"), manuscript table of contents including details of their original publication, and autograph corrections to her story 'A Mere Mistake'. Inserted are four autograph letters of constructive criticism from Allan Monkhouse, the *de facto* literary editor of the *Manchester Guardian* which published much of Swanwick's early work. Monkhouse had not yet established himself as a literary professional and two of the letters are written on the letterhead of the large cotton mill Swainson Birley. These three stories were actually published elsewhere, in *The Butterfly* and *Crampton's Magazine*, but he writes with an editor's constructive (and kindly) pen: "I find myself commanding you as though you were a promising school-girl – well, make it *student* – and you are, we are all, more or less promising students". Of one passage he writes endearingly "This dry clacking of the moral machine (there's a phrase – I must save that up) when nothing but sympathy is any good is one of the coldest distastefulest things in life." He also discusses the two stories by her father Oswald, published in *The Dome* – "Do you know how good Oswald is? Why am I not getting his book to review?". There are passing references to Henry James, W.E. Henley and Robert Bridges.

Swanwick, born 1864, was a pacifist feminist, a suffragist rather than suffragette, who worked closely with Millicent Fawcett. She was an early casualty of the second world war, taking her own life at the outbreak of war – she had taken a position of not confronting Hitler's Germany. Of the other components of the album, Wilde was her first editor, at *The Women's World*, and she would have known through her brother Walter Sickert, and Gertrude Dodd, later Gertrude Bone after her marriage to the artist Muirhead Bone, writer.

Some scattered foxing, otherwise in very good condition.

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## Frances Swiney

Swiney, 1847–1922 (the name is pronounced as a variant spelling of Sweeney rather than anything more porcine) was an unconventional daughter of Empire, born in India but brought up in Ireland, before returning to India. She developed a militant feminism, with Malthusian and eugenic themes and an overlay of theosophy. “As she put it in *Woman and Natural Law* (1912), she believed that ‘[t]he first male cell, and the first male organism, was an initial failure on the part of the maternal organism to reproduce its like, and was due to a chemical deficiency in the metabolism or physique of the mother’; much of her writing was concerned to redress the malign effects of that failure. A major feature of her work which has contributed to her popularity with more recent feminists was her view that women should have control over their own sexuality, expressed in terms similar to those of radical feminists such as Elizabeth Wolstenholme Elmy, as, for example, in her insistence that the female alone should have the right to regulate sexual intercourse.” (David Doughan, Frances Swiney ODNB entry).

In addition to her writings, she participated actively in feminist organisations: she co-founded the Cheltenham Suffrage Society in 1896; she was present (in October 1906) at the London meeting, chaired by Mrs Pankhurst, at which the constitution of the WSPU was discussed; she donated to the WSPU; subscribed to the Women’s Freedom League etc (Crawford, *The Women’s Suffrage Movement: A Reference Guide 1866–1928*, p.668). She was a theosophist, and founded the League of Isis.

**[700] Advertisement for The Awakening of Women or Woman’s Part in Evolution. Single leaf, folded, 4 pages (19 x 12.7cm). London, W. Reeves. [1899].**

Includes extensive Press notices; in prime place, extracts from the special article in ‘The Westminster Review’ (which was written by ‘Ignota’ (Elizabeth Wolstenholme Elmy)) and which called the book “The book of the age on the woman question”.

But for wear/ slight loss at the tips, a very good copy of this remarkable survival, which joins a first edition of the equally elusive book it advertises.

**[701] The Awakening of Women or Woman's Part in Evolution.**

*First edition. 8vo, 323pp, 5pp (ads). London, George Redway. 1899.*

A pioneering work in feminist theory in which Swiney ably and forcefully conveys a vision of women's unequivocally equal place in society, fully franchised, equal under the law, and in complete control of her sexual life.

Called "Strong and soul-stirring ... The book of the age on the woman question" by a critic for *The Woman's Tribune* (Ignota?). Full of such gems as "the female organism is the one on which Nature has bestowed most care, prevision, and attention; and has been, so to speak, her first and her last love" "Woman is a necessity to man; but man is not necessary to woman". Not all her evidence of the superiority of woman may stand up to rigorous investigation: "The additional (eighth) rib, which is normal among the lower apes, is found twice as often in men as it is in women. Also still-born children are more frequently boys than girls . . . Women show besides a higher degree of evolution than men in the relatively smaller weight of their jaws."

Amongst what today reads like eccentric pseudo-science ßare statements of fundamental rights – the shaky structures of logic seem unnecessary: "There is, in grave truth, the immorality of marriage to be eliminated . . . in order that Nature's check should be properly operative, it is necessary that the women through whose wills it must operate, if at all, should be absolutely free agents in the disposition of themselves".

This first edition is rare – there were further editions in 1905 and 1908. Contemporary ownership inscription. Very good copy, with some discolouration to rear cover and cloth worn away along a two-inch span at the top edge of the rear board.

**[702] Woman and the Natural Law.**

*Second edition. "Revised from 'Occasional Papers,' March 15, 1906." Original printed wrappers. 12mo, 52pp, [4pp ads]. London, C. W. Daniel, Ltd. 1912.*

Swiney's treatise on woman as the naturally ordained premier of the species: "The Feminine is the primary and fundamental basis of existence from which all proceeds in organic evolution" (pp.10–11). One of the purposes of the work, she declares, is to "bring a few of the leading facts to the notice of those women who, through various circumstances, are unable to procure and read the scientific books dealing with this subject." (pp.6–7). She brings together research of various scientists, zoologists, sociologists, psychologists, and anthropologists to prove the superiority of woman. The first edition is unobtainable, the second edition being "revised from occasional papers". Only the second is institutionally held: outside of the UK it is present in the holdings of the NYPL, Harvard, and the University of Oregon.

Very good copy.

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## Netta Syrett

"Baptized Janet, she was always known as Netta." (Jill Shefrin, Netta Syrett ODNB entry). Syrett (1865–1943) was originally educated at home, later studying at North London Collegiate School for Girls, where she was unhappy. She and her sisters were supported by their parents in their aspirations towards higher education and Netta attended Training College for Women Teachers at Cambridge, later becoming a governess and a teacher. "By 1890 she was the second mistress at the London Polytechnic School for Girls. Here she met Mabel Beardsley, who also taught at the school, and who introduced her to her brother Aubrey Beardsley's circle. Through these connections she contributed to *The Yellow Book*. She also started writing plays for children, on finding so little suitable material for her girls to perform. Written in the 'new realist' style, her first novel, *Nobody's Fault* (1896), was published by John Lane in his Keynote series. She brought out a children's book, *Garden of Delight*, illustrated by her sister Nell (also a con-

tributor to the *Yellow Book* in 1898.” (Shefrin, ODNB). Syrett’s fiction frequently featured new women protagonists.

### **Nobody’s Fault.**

*See the Keynotes series at head of this catalogue for this 1896 title.*

#### **[703] The Garden of Delight &c. Fairy Tales**

*By Netta Syrett. Illustrated by Nellie Syrett. First edition. 218pp. Original green cloth, design featuring girl, lanterns, and flowers blocked in navy blue to upper board, with gilt lettering; lettering in navy to spine. London, Hurst & Blackett, Limited. 1898.*

Binding design and ten beautiful full-page illustrations by the author’s sister, Nellie. 1903 inscription to front free endpaper, a couple of inserted dried leaves. WorldCat reports only three copies beyond the copyright receipt libraries in the UK: at NYU Libraries, Delaware, and Toronto Public Library. Very good copy with mild wear at head and foot of spine, rubbing and faint creasing to the front board.

#### **[704] Six Fairy Plays for Children.**

*First edition. Small 8vo, 166pp. Original green cloth, decorative cover design by “G.R.” (Graham Robertson) in cream, blue, and black; cream lettering to spine. London and New York, John Lane. 1904. [1903].*

As well as writing novels, New Woman fiction, and being a contributor to periodicals including the *Yellow Book*, Netta Syrett was keenly interested in the theatre. She was also a teacher, and wrote books, fairy tales and plays for children. This is one of her “plays for children” books, which was inspired by the lack of material her girls had to perform. The dedication is to four girls, “for whom I wrote The Dream Lady” (one of the plays herein). Over the Christmas season 1913 Syrett rented a theatre with her friend and fellow author Mabel Dearmer. It was the first serious attempt to bring to fruition her long-held ambition to establish a children’s theatre that would play during all the school holidays and offer a range of plays, not just the popular Christmas pantomimes. Unfortunately, the expenses consumed any profit and

the venture seems to have put the final seal on Syrett's bitterness about the theatre. (Jill Shefrin, Netta Syrett ODNB entry).

1910 inscription on front free endpaper, and later small bookplate to front pastedown. Creases to upper board, otherwise a very copy.

**[705] Women and Circumstance.**

*First edition. 8vo, 349pp. Original blue cloth, gilt lettering. London, Chapman and Hall Ltd. 1906.*

“Narrow lives and thwarted ambition form the subject of the stories collected in” this book (Kemp *et al.*, p. 382). Includes ‘The Final Journey’ – see below for a substantial letter discussing this.

WorldCat reports no copies beyond the copyright receipt libraries in the UK.

Damp staining to lower portion of spine, rubbing to edges, upper hinge fraying slightly; lacking front free endpaper.

**[706] Olivia L. Carew.**

*First American edition. 8vo, [4], 374pp. Original light green cloth with lettering, border rule, and decoration stamped in darker green. New York, John Lane Company. 1910.*

Published the same year as the First English edition. “... Set in England and Italy this describes the troubled but eventually happy marriage between a New England woman ambitious for a brilliant career and a rather colourless Englishman” (Kemp *et al.*, p. 382).

1912 pencil inscription to front free endpaper otherwise near fine.

**[707] Autograph Letter Signed (“Netta Syrett”) to an unidentified recipient**

*2 1/4 pages 8vo, 125 Via Tritone (Terza Piano), Rome, 30 October 1912.*

Syrett writes about her short story, *The Last Journey*, which “seems to puzzle people a good deal . . . I think I meant it to!”. The story follows a woman who boards an omnibus alone near Piccadilly

agree that omnibus journey true here, where I am staying  
dying under the influence  
of a drug which distorted  
ordinary common incidents  
& made them play a part  
in her dying dream.

You are right, if you mean  
Death, as the fate of life.  
Death first - but 'als Freund'  
- and a great possibility  
beyond.

I'm glad you like the story -  
I wrote it entirely to please  
myself without troubling  
you afraid trouble anything  
clearer than it was to  
you - my publisher has  
forwarded your letter

the after Christmas.

Very truly yours

Willa Syrett.

Circus. While she rides through the London night she sees the everyday transformed to the magical, and experiences a previously unknown contentment. "The idea in my own mind, an idea which I'm sure I didn't make clear, was that the woman was dying when she began that omnibus journey – dying under the influence of a drug which distorted ordinary common incidents & made them play a part in her dying dream." She discusses death – in relation to this story – further: "Death, as the fate of Life. Death first – but 'als Freund' [as a friend] – and a great possibility beyond." In a manner entirely in keeping with *The Last Journey* (the self-possession and agency of women) Syrett writes that, while she is happy her correspondent "like[s] the story", she wrote it for herself: "I wrote it entirely to please myself without troubling ... to make anything clearer than it was to me."

*The Last Journey* first appeared in *The Venture*, vol. 2 (1905), pp.42–52. It was collected in her *Women and Circumstance* (1906), the volume to which she refers, though not by name ("that little

volume of short stories ... I thought ... had been completely forgotten").

An important letter of an author's intent. Light creasing, otherwise near fine.

**[708] Rose Cottingham Married.**

*First edition. 8vo, 480pp. Original red cloth, lettering and border rule stamped in black. London, T. Fisher Unwin Ltd. 1916.*

*Rose Cottingham Married* is the sequel to *The Victorians*, which had been published the previous year. The earlier book, which was later retitled *Rose Cottingham*, was a novel based on Syrett's experience as a teacher at North London Collegiate School for Girls.

Netta Murray Goldsmith, in her article 'Netta Syrett's Lesbian Heroine', suggests that Rose Cottingham's strongest feelings were for her friend Helen Furgerson [sic], who she first meets in *The Victorians*; and that her later feelings for her husband, John, were less marked: "at no point ... has her husband evoked such an intense feeling in her as Helen once did." (See Murray Goldsmith, 'Netta Syrett's Lesbian Heroine', *Women's History Review* (2004), vol 13 issue 4, p.552). *Rose Cottingham Married* has, at its centre, the friction borne out of a husband and wife being from different social classes. Rose debates leaving her husband for a man whom she doesn't love, but is of her own class: they are reconciled only on discovering Rose is pregnant.

Damp-staining and marking to cloth, spine sunned, binding leaning slightly, still a good copy.

**[709] One of Three.**

*Second, "Cheap" Edition. 8vo, 286pp. Original red cloth, design stamped in blind to upper and spine, black lettering on spine. London, Hurst & Blackett Ltd. n.d. [c.1921].*

First published in 1921. *One of Three*'s protagonist Naomi is a woman who loves deeply; but her devotion to her husband does not inhibit her from cheerfully conducting an extra-marital affair.

WorldCat reports only one copy of this title beyond the UK copyright receipt libraries: at Southwestern Oklahoma State University.

Age-toned pages. Cloth is bright but there is small mend to upper portion of spine. About very good copy of a fragile item.

**[710] Two Domestics. A Play for Women in One Act.**

*Illustrated with two stage plans, 22pp, 8vo., original printed wrappers. London, Samuel French. N.d. [1922].*

With an old vertical crease, and pencil cast identification from an early production, otherwise in fine order.

**[711] Autograph Letter Signed ("Netta Syrett") to an unknown recipient ("Dear Sir"),**

*1 ¼ pages 8vo, 84 Ebury Street, 23 July 1933.*

She writes to advise on various subscriptions and where, local to her, they might be obtained: "I advise *The Times Literary Supplement* (a weekly paper) and *The Bookman* ..." Also mentions that she has been unwell, hence delaying her reply.

Very good condition.

**[712] The Sheltering Tree.**

*First edition. 8vo, p.286. Green cloth, gilt lettering on spine, with the original dustjacket. London, Geoffrey Bles. 1939.*

First edition of Netta Syrett's autobiography, whose title is taken from Coleridge's "Friendship is a sheltering tree". On the final page Syrett writes, "Most of the good fortune as well as most of the disappointments of my life I prefer to keep to myself, but one at least of the blessings shall be stated. No woman ever had better and kinder friends than I..." A valuable biographical source, as her papers were apparently destroyed after her death in accordance with her wishes. (Murray Goldsmith, p.552)

Near fine copy in good, price-clipped, dustjacket.

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## Rachel Annand Taylor.

Taylor was one of the first women to study at Aberdeen University. She had established a reputation as a precocious poet in a Decadent style, with Pre-Raphaelite overtones in Scotland, but “When her husband’s mental health collapsed and he was institutionalized, Taylor embarked on a precarious writing career in London” (B. Dickson, *Rachel Annand Taylor* ODNB entry). A friend of D.H. Lawrence, he included a portrait of her in his first novel *The White Peacock*: “purely Rossettian: slim, svelte; big, beautiful bushes of red hair hanging over her eyes, which peer from the warm shadow; delicate colouring, scarlet, small, shut mouth . . . then long white languorous hands . . . All that a poetess should be.”

### [713] Poems.

*First edition. 8vo, vii, [1], 140pp. Original green cloth, gilt lettering to spine, single rule border stamped in blind to both boards. London and New York, John Lane, the Bodley Head. 1904.*

Inscribed in the author’s extravagant, but artful and controlled, calligraphic hand on the recto of the front free endpaper: “From Rachel Annand Taylor To Her sister Barbara Spring 1904”. A very good copy.

### [714] Poems.

*First edition. 8vo, vii, [1], 140pp. Original green cloth, gilt lettering to spine, single rule border stamped in blind to both boards. London and New York, John Lane, the Bodley Head. 1904.*

Inscribed to one of the author’s other sisters: “From Rachel Annand Taylor To Her sister Sarah” and dated “Spring 1904.”

Rather foxed preliminaries, otherwise a very good copy.

### [715] Rose and Vine.

*First edition. 8vo, vii, [1], 167pp. Original green cloth, gilt lettering to upper board and spine. London, Elkin Mathews. 1909.*

Nelson, 1909.26. A couple of marks to cloth, ownership inscription to front free endpaper, otherwise a very good copy.

**[716] The Hours of Fiammetta.**

*First edition. 8vo, 75pp, [1p ad for Rose and Vine]. Original green cloth, gilt lettering to upper board and spine. London, Elkin Mathews. 1910.*

Nelson, EM, 1910.26.

Very good copy.

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**[717] TODD, Mary Ives. Deborah: An Advanced Woman.**

*First edition. 8vo, 233pp, [4pp ads]. Original light blue cloth with ornate lettering stamped in silver to upper board and spine. Boston, Arena Publishing Company. 1896.*

Inscribed by the author on the front free endpaper: "To Charles Burr Todd, my excellent literary advisor and reviser, with kindest regards. Mary Ives Todd. Boston", and dated, "Sep. 2, 1896." Neat pencil strike through to inscription, presumably done by later owner, whose own inscription is on the same page ("M. A. Johnson").

New Woman fiction, set in Utah in the early Mormon days.

Mary Ives Todd was a New Woman writer, a suffragist, and a member of the Southern California Women's Press Club.

Small rubber stamp on top of inscription, on both paste downs and free endpapers. Blue cloth marked and darkened, otherwise very good.

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**[718] TRAVERS, Graham (Margaret Georgina Todd). *Mona Maclean Medical Student. A Novel.***

*First edition. 3 vols. 8vo, 276pp, 290pp, 285pp. Rebound in black ¾ morocco over marbled boards, gilt lettering and rules to spine. Edinburgh and London, William Blackwood and Sons. 1892.*

The author's first book, much-reprinted, written while she was part of the inaugural intake of female students studying medicine in Edinburgh, graduating in 1894.

Todd (1859–1918) was the partner of Dr. Sophia Jex-Blake, one of the Edinburgh Seven who studied medicine at Edinburgh

but were refused degrees on account of their gender. She later wrote a biography of Jex-Blake (1918), recording the fight for medical emancipation, and left £3,000 in her will to promote the advancement of women in medicine.

All half-titles present. Edges cut and speckled. Some offsetting to endpapers, otherwise a very good copy in an excellent state of preservation. Rare in commerce: WorldCat is hard to parse, on account of the many surrogate editions and reprints, but it seems to find only two copies of this first edition in North America.

[719] **TRAVERS**, Graham (Margaret Georgina Todd). **The Way of Escape: A Novel.**

*First edition. 8vo, vi, 383pp, 8pp ads. Original blue cloth, white lettering to upper board, gilt lettering to spine. London, William Blackwood and Sons. 1902.*

In 1899 Travers and Jex-Blake moved to Windydene, Mark Cross, where Todd wrote this, *The Way of Escape* (1902), and, later, *Growth* (1906). Missing top corner of front free endpaper, some scattered foxing, otherwise a very good copy.

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## Florence Guertin Tuttle

As a young adult, Guertin was involved in one of the first women's clubs, the Avitas Club, where she was exposed to speakers such as Charlotte Perkins Gilman. A vigorous feminist, she was committed to women's suffrage, the Woman's Peace Party, and birth control (with associated eugenicist views). Recoiling from the horrors of the Great War she became a strong advocate for internationalism and actively supported the establishment of the League of Nations. She became Chair of the Women's Pro-League Council in 1920.

*“Hasten then the day of freedom! Hasten then the woman’s hour!”*

[720] **Autograph Quotation Signed (“Florence Guertin Tuttle”) of Stanza 5 from her untitled 11-stanza poem beginning “When the male of every species came from a tiny cell”,**

*1 page 4to, n.p., 11 April 1912.*

Tuttle’s poem first appeared in the *Brooklyn Daily Eagle* (20 Nov. 1911), on its ‘The Woman of To-Day’ page. This quotation consists of the stanza reading: “From the female of all species let the woman earn her power; / Hasten then the day of freedom! Hasten then the woman’s hour! / And the God who gave her motherhood will help her by his grace / To triumph for her children in the battles for her race.”

This poem answers Kipling’s ‘The Female of the Species’, which appeared in the *Ladies’ Home Journal* in November 1911. Tuttle also later reacted to Kipling’s ‘If’, with her poem ‘If. A Mother to her Daughter (after Rudyard Kipling)’.

Slight yellowing, otherwise in very good condition.

[721] **The Awakening of Woman. Suggestions from the Psychic Side of Feminism.**

*First edition. 8vo, 164pp. Original blue cloth, titles stamped in gilt to upper board and spine. New York and Cincinnati, The Abingdon Press. 1915.*

“These chapters are an effort to trace to their mental and spiritual sources the growing activities of women, and to indicate that the freeing of woman’s creative energies, instead of being inimical to human progress, is in reality necessary to it.” A eugenicist, she surprisingly brings *The Prisoner of Zenda* into the argument, taking as a model Princess Flavia, who although in love with the handsome Englishman refuses him for fear of tainting her pure Ruritanian blood. “The science of eugenics is an effort to inject regard for race into individual love in order to establish a new pride of descent ... Eugenics is the ethics of love.” (p.124).

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A near fine copy.

**[722] Give My Love to Maria and Other Stories.**

*First edition. 8vo, 262pp. Original red cloth, gilt lettering. New York and Cincinnati, Abingdon Press. 1917.*

Tuttle's only fiction title.

Spine rather faded, light wear at head and tail, tips bumped. Still a very good copy.

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**[723] TYRRELL-GILL, Frances (ed.). The Wit and Wisdom of Modern Women Writers.**

*Selected and Arranged with Introductions by Frances Tyrrell-Gill. First edition. 8vo, 218pp. Original red cloth, gilt stamped design of a woman reading, gilt lettering to upper board and spine. London, Grant Richards. 1902.*

Brief excerpts from the works of 15 authors, each selection with a brief prefatory "Note" by the editor. A number of New Woman (and quasi-New Woman) writers are included: Mrs W. K. Clifford, Ellen Thorneycroft Fowler, Beatrice Harraden, Elizabeth Godfrey, Alice Meynell, Katharine Tynan, and Mrs Humphrey Ward.

Phil Cohen's comment: "No sense of awareness from Tyrell-Gill that any of these authors wrote important feminist fiction."

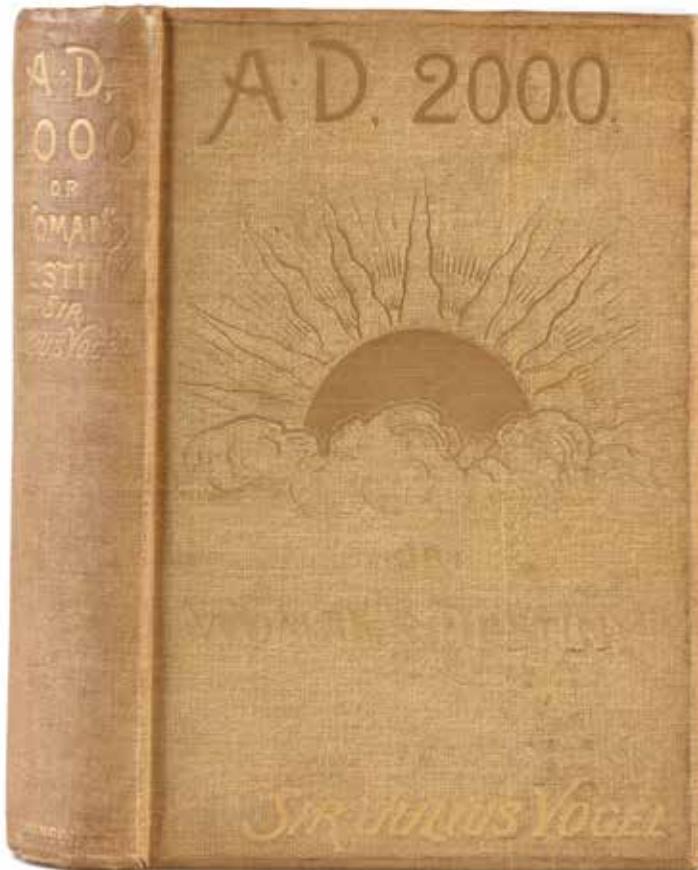
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A fine copy.

**[724] VOGEL, Sir Julius *Anno Domini 2000. Or, Woman's Destiny.***

*First British edition, first impression. Light maize coloured cloth over bevelled boards, upper board with elaborate gilt-stamped design of the sun rising resplendent above cumulus clouds. 331pp, [4 pages adverts]. London, Hutchinson and Co. 1889.*

Written by Sir Julius Vogel, the eighth Premier, first Jewish Prime Minister of New Zealand (in office between 1873 and 1875). A remarkably prescient feminist fantasy, in which women achieve



high-ranking roles in government: New Zealand was the first country to give women the vote. *A.D. 2000. Or Woman's Destiny* received some increased renewed interest in recent years around the millennium, and particularly in 2005–6 when the highest positions in New Zealand's government were all held by women. Jacinda Ardern, the current Prime Minister, is widely thought to be one of the most successful leaders on the world stage today, perhaps particularly in light of her response to the COVID-19 pandemic.

The colonial edition preceded this, the British edition, by some months. 2000 copies of the colonial issue were published, and 1500 copies of this domestic edition.

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Some minor marking to boards, foxing to edges and endpapers, pen inscriptions from the Stewart family, and one small burn mark to pages 13/14 (not affecting legibility), otherwise a bright, fresh copy of this interesting book.

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[725] VOYNICH, Ethel. **The Gadfly.**

*First edition. 8vo, 373pp, [4pp ads]. Original red cloth with design in black and gilt, lettering in gilt, to upper board and spine, floral endpapers. New York, Henry Holt and Company. [June] 1897.*

An Anarchist novel in which the heroine is based on Mrs. Charlotte M. Wilson, the early and influential English Anarchist (1854–1944). Elaine Showalter mentions *The Gadfly* alongside Orczy's *The Scarlet Pimpernel* as examples of “swashbucklers and mysteries” that “played with the idea of the split personality – not the split between good and evil that fascinated Stevenson and Wilde, but the split between male purpose and female passivity that reflected feminist conflict... The revolutionary energies of the women novelists are entirely projected onto male figures, who are androgynous in the sense that their disguise is to appear effeminate. Like their creators these heroes survive by concealing their real strength and purposes” (Showalter, pp.157–8).

The book was largely forgotten in the English speaking world, but unknown to its author, was a key text in Russia, selling many millions of copies in translation.

Very good copy with relevant newspaper clippings on both sets of endpapers.

[726] VOYNICH, Ethel. **The Gadfly.**

*First English edition. 8vo, 373pp. Early rebinding in burgundy cloth, gilt lettering to spine. London, William Heinemann. [September] 1897.*

“Printed from American plates” and identical to the Henry Holt edition of the same year.

Rebound likely in the year of publication. Gift inscription dating 1897 on front free endpaper, a stain on pages 362 & 363. A good copy.

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## Mrs Humphry Ward

Ward (1851–1920) was a prolific author who is best remembered for being a staunch opponent of women's suffrage, and for being the first President of the National Women's Anti-Suffrage League. She is a prime example of how complicated and even contradictory the history of the late Nineteenth-century women's movement can be. Her role in key social reform is usually eclipsed by her anti-feminist stance of her later years.

She was from a liberal, progressive family (one uncle was Matthew Arnold; another was William Forster, who was responsible for the Education Act, 1870). She helped improve the education of the poor, and particularly campaigned to broaden educational opportunities available to women. She is credited with starting the 'lectures for women' programme at Oxford, was fundamental in the founding of Somerville College, and founded what is now called the Mary Ward Centre, which pioneered the children's play movement in England. In a move seemingly at odds with these 'good works', in 1908, when she was approached to become the head of the Women's Anti-Suffrage Association, she accepted. Much of her energy in the years that followed was poured into this cause. She created and edited the *Anti-Suffrage Review* and wrote novels and numerous articles criticising the suffragettes.

Often only seen as the anti-suffragist Mrs Humphry Ward, recent interrogation of her literature and her role in relation to the New Woman and feminism has been more nuanced. See, for instance, Gisela Argyle's 2003 article 'Mrs. Humphry Ward's Fictional Experiments in the Woman Question', *Studies in English Literature, 1500–1900*, Vol. 43, No. 4, *The Nineteenth Century*, pp. 939–957.

### [727] Autograph Letter Signed ("Mary A. Ward") to "My dear Violet",

2 ½ pages 8vo, 25 Grosvenor Place, 5 June 1895.

Mrs Humphry Ward is "very sorry" about Violet's "chill" and hopes it won't interfere with them being able to see each other "tomorrow". She suggests a solution: "Would it be easier for you

to manage it, if I sent the brougham for you at one o'clock? If so, I shall be delighted to do so." If not, "will you telegraph early & then Papa will come to see you in the morning." She is particularly looking forward to Violet's visit, "because Julia Huxley & her little boy will be here to lunch, & it would be a great pleasure to her to see you."

Julia was Mary's sister, who married Leonard Huxley. Her son, Julian (1887–1975), home from Eton for the summer and probably the "little boy" to whom Mary refers, was a noted evolutionary biologist (a family tradition) who became the first Director General of UNESCO. His younger brother, Aldous, was less than a year old at the time.

Julia Huxley founded Prior's School, a school for girls, in Godalming, Surrey in 1902. Another of their siblings was the journalist, author and lecturer on female suffrage, Ethel Arnold.

Good condition.

[728] **Cabinet photo,**  
*of the writer in early  
middle age, standing,  
leaning on the back of a  
chair, reading a book. No  
studio mark. N.d., n.p.*

Minor tear to top edge of image; lower left corner of mount badly creased on verso, but neither defect affects the bold and sharp image.

[729] **Sir George  
Tressady.**  
*First edition. 8vo, 571pp,  
[4pp publisher's ads].  
Original green cloth, black*



*lettering to upper cover, gilt lettering to spine, brown endpapers.  
London, Smith, Elder & Co. 1896.*

Sequel to *Marcella* (1894), and, according to Sutherland, “inferior” to that work (Sutherland, p.581). Originally serialised in the *Century Magazine* between November 1895 and October 1896, “the novel is more political [than Marcella] and large parts of it focus on Lord Maxwell’s campaign (aided by his wife Marcella) to pass a new Factory Bill into law. Sir George Tressady, a newly elected MP and a mine-owner, is of the opposite party” (op.cit.)

Sadleir 3294a; Wolff 7025a. First published in two volumes in 1886 in a ‘private edition’, of which only six copies were printed.

Contemporary (1896) pen inscription to front free endpaper, otherwise a near fine copy.

**[730] Autograph Letter Signed (“Mary A. Ward”) to an unidentified recipient (“Dear Sir”),**  
1 ½ pages 8vo, Stocks, Tring, 30 August 1896.

Ward writes, declining to write a piece to order: “Nor could I at any time ever take another person’s idea and work upon it.” Very good condition.

**[731] Cabinet photo**

*full length, seated, in profile, reading a book. 16.5 x 10.5cm.  
London, Elliott and Fry, 55 Baker Street. n.d.*

Good condition.

**[732] WARDEN, Gertrude. The Sentimental Sex.**

*First American edition. 8vo, 207pp, [10pp ads]. Original orange cloth, gilt title on upper board and spine surrounded by a decorative scroll border stamped in black, author’s name in gilt. New York, D. Appleton and Company. 1896.*

“A clever comedy, which develops into a tragedy of some power. The idea is ingenious: a rough, honest backwoodsman from Australia falls in love with the passionate poems of a business-like young poetess, which he mistakes for the outpourings of noble and exalted sentiment. He meets her and practically forces her

to marry him, and they alternately give accounts of one another's sentiments on the same incidents. Their union is naturally a failure: he is old-fashioned and Puritanical and without a flash of humour; she is 'modern' to the tips of her fingers; and the tragic ending, when it comes, appears absolutely inevitable. The book is well and dramatically written, with humour and acute satire and a keen appreciation of the difficulties on both sides." (*The Athenaeum*, no.3588, 1 August 1896, p.155).

The reviewer for *The Lotus*, writes, "Miss Warden portrays one of the most self-complacent and cynically philosophic of all the New Women whose acquaintance we have made", and quotes one of the "heroine's heroic remedies for what she considers the inevitable disillusionments and moral miseries, which attend so many ill-assorted marriages":

"If I hadn't been married, I might have gone on clinging to the faith inculcated by popular English novelists, that marriage is the panacea for all ills, the be-all and end-all of a woman's existence. It is an accident, purely an accident, when and whom we marry. Young women would be much happier and more settled in mind if they were not led to place such an absurdly high important on that one particular incident in their lives. It is a great pity that every healthy young Englishwoman with a tendency to fall in love cannot be compulsorily married for one whole year at the age of twenty, with the option of continuing the arrangement or not at the end of that time, as it pleases her." (quoted in 'Bubble and Squeak: A Veracious Chronicle of Individual Criticism and Comment' in *The Lotus*, vol.2, issue 6 (1896), p.212–3). "The Sentimental Sex" of the title, in this case, is the male not the female of the species.

Gilt on spine slightly dulled, still a nice bright copy.

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[733] **WARWICK**, Sidney. *The Woman Pays. A Novel.*

*First edition. 8vo, 262pp. Original burgundy ribbed cloth, gilt stamped lettering to upper board and spine. London, R. E. King & Co., Ltd, n.d. [1915].*

Features New Woman ideas, particularly regarding gendered expectations and marriage. The predominant pair in this rattling narrative are Irene Tempest and Geoffrey Grey, both what might loosely be called 'bohemians' (certainly there are more conventional characters who act as their foils). We learn their histories: Grey is a painter who has been unsuccessfully married once and believes himself incapable of long-term commitment; Irene escaped the cruel mercenary expectations of her father, setting up on her own, and becoming a writer for a periodical ("That made me independent, set me free" (p.56)). Her most infamous piece was an article on marriage ("poor, worn-out subject" (p.20)) written some five years earlier. The inspiration for which, she explains to Grey, was borne out of her parents' miserable union, which left her sceptical of the institution ("What I had seen of marriage disillusioned me; my indignation found its outcome in the article I wrote." (p.56)). Knowing (or thinking he knows) her thoughts on the matter, her lover Grey suggests an 'experiment': he requests that, unmarried, they live together as man and wife "for five years". He speaks persuasively, but manipulatively: "if your love be deep as mine, there will be compensation. We shall not see each other sink into the unloveliness of old age ... No dead leaves of autumn shall fall over the grave of our romance ... On the closing night of our carnival, we'll have a last feast and part with a laugh, as though it was not the end." (p.64). If she disagrees to his terms, he says, he "shall simply go away out of your life". Feeling cornered, and not wanted to lose him, she accepts. At this point in the narrative the title *A Woman Pays* becomes evident: in accepting him thus, Irene is judged and shunned by society. Grey suffers very little from the arrangement – the assumption is that he is the innocent party rather than the antagonist. In the final pages Grey has a change of heart and rights the wrongs done to Irene by proposing to her.

WorldCat reports no copies beyond the copyright receipt libraries in the UK. The binding is in relatively good order; however both free endpapers are missing, hinges cracked, the webbing visible, casing shaken. The cheap war-time paper is soft and lightly aged-toned, with some marking.

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## Rosamund Marriott Watson

We shamelessly borrow a couple of passages from the Preface to Linda K. Hughes' characteristically thorough, elegant and balanced life of Watson "an exemplary female aesthete of the fin de siècle".

"She was widely respected as a poet at the turn of the century in Great Britain and America, and she has found new audiences today with the reprinting of selected poems in five anthologies of Victorian women poets (1994–2001) and the recent Penguin Book of Victorian Verse (1999). With discernible links to Tennyson, Pre-Raphaelitism, impressionism, aestheticism, decadence, and the New Woman, her poems comprise an illuminating cross-section of late Victorian and Edwardian verse; but they also speak in a distinctive voice, alternately aloof and impassioned, to articulate a vision informed by her unusual history of life's limits, adventures, and beauty. In addition to producing six volumes of poetry she was a literary, art, and fashion critic; a connoisseur of antique furniture; an essayist on gardens; and the editor of a women's magazine (as well as coeditor of a short-lived weekly paper aimed at professional artists). She was truly a woman of letters, erudite, never shy of asserting her authority, and stylistically adept, combining aesthetic prose with humor and, often, barbed comments on society and women's place in it.

"Even had she not produced work that is worth rereading today, she would still merit biographical treatment as a beautiful, magnetic, intellectually gifted woman who defied 'Victorian womanhood' to live on her own terms. A bank secretary's daughter who became a woman of the world, she married at nineteen, separated at twenty-five, eloped at twenty-six, then divorced and remarried—only to elope and divorce again in her mid-thirties. Today having four children by three different men and deciding (after two divorces) to give up on marriage altogether and live with a man would barely excite comment. But she did this from 1879 to 1896, when bankers' daughters and wives of property owners were hemmed in by stringent standards of respectability and punished with ostracism if they rebelled.

“How she got away with all this involves a third reason her life story has significance, her involvement in a number of London literary networks and friendships. Once having encountered her, Thomas Hardy never forgot her, as certain details in his fiction, poems, and, I argue, one of his most important short stories attest. She also enjoyed friendships with Oscar Wilde and Andrew Lang, and (as Rosamund Marriott Watson) with H. G. Wells and Henry James. She brushed shoulders with the likes of W. B. Yeats and Bernard Shaw, both of whom mentioned her in their personal writings, and with a number of others who are footnotes now but were important in their day.”

**[734] *Tares*.**

*First edition. 8vo, half-title, [1], title-page, [3], 27pp. Original light brown cloth, bevelled edges, title in red to upper board and spine, edges red, black endpapers. London, Kegan Paul, Trench & Co. 1884.*

The author’s anonymous first book, unknown to Colbeck, who refers to *The Bird-Bride* as the author’s first book.

Linda Hughes states that 500 copies of *Tares* were printed, that 12 were sent out for review, and that, after a year on the market, “having sold only twenty-eight of the five hundred printed, it quietly disappeared.” (Graham R.: *Rosamund Marriott Watson, Woman of Letters* (2005), p. 32). “Another six copies sold in 1887, not enough to prevent the press from selling 404 copies as waste on 31 December 1887; only twenty-eight bound copies were retained.” (Ibid, n24, p. 334).

WorldCat reports only four copies beyond the copyright receipt libraries in the UK, at Brown, Princeton, University of California Davis, and the State Library of New South Wales.

Small, unobjectionable bookplate to front pastedown. Spine darkened, general light discolouration to cloth. Small, closed tear to front free endpaper, otherwise internally in very good order.

**[735] [Another Edition].**

*First American edition, limited to 950 copies. 8vo, xii, 59pp, [2]. Original brown paper covered board, labels printed in black*

*and red to upper board and spine. Portland, Maine, Thomas B. Mosher. 1906.*

In the foreword Mosher calls “the first and only edition of Tares” “a very scarce little tome” (which indeed, it is). Praising it, he writes, with characteristic taste “as we once more turn the leave of Tares there exhales a faint perfume, a subtle hint of Spring’s promise that has burgeoned into exquisite lyric bloom, – long ago become part and parcel of a few undying memories” (xi). Spine damaged, with paper separated along most of front joint (protected by mylar sleeve). Internally in good order.

**[736] Border Ballads.**

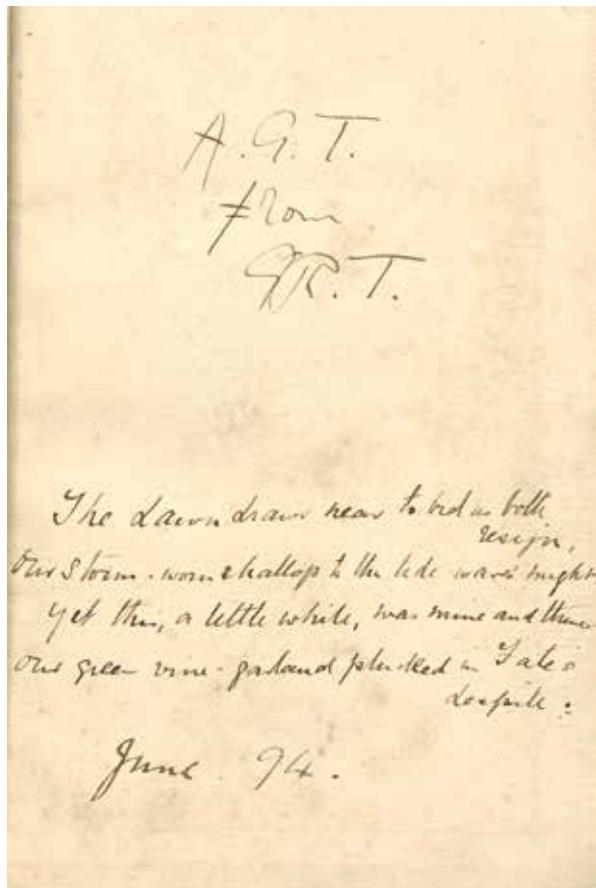
*Edited, with An Introduction & Notes, by Graham R. Tomson. First edition. Small 8vo (15 x 13cm), xxxv, 229pp, [10pp, publisher's ads]. Original decorated brown cloth with a design featuring birds, clouds, and flowers, in black and gilt on upper board and spine, edges red, black endpapers. The Canterbury Poets series (ed. William Sharp). London, Walter Scott. 1888.*

**[737] The Bird-Bride. A Volume of Ballads and Sonnets.**

*First edition. Faux quarter vellum, gilt-stamped, blue cloth covered boards, with single feather design in black and white to upper board. 8vo, vii, 136pp. London, Longmans, Green, and Co. 1889.*

A remarkable association copy, inscribed by the author to her second husband, Arthur Graham Tomson. “A.G.T. from G.R.T.” The recipient has transcribed extracts from two poems, which can only relate to the failure of their marriage, the inscription dated June 1894, as she was leaving him. The first is from Henry Harland’s ‘Paraschkine’ “Yes, the conception was a rose, but the achievement is a rose grown grey”: the second is from the poem ‘Tonight’, present in this volume.

“The dawn draws near to bid us both resign  
Our storm-worn shallop to the tide-wave’s might:  
Yet this, a little while, was mine and thine -  
One green vine-garland plucked in Fate’s despite.”



Discoloration to spine, rubbing along joints. Inscription pages age-toned, otherwise internally in very good order.

[738] [Another copy].

*First edition. Faux quarter vellum, gilt-stamped, blue cloth covered boards, with single feather design in black and white to upper board. 8vo, vii, 136pp. London, Longmans, Green, and Co. 1889.*

Inscribed on the half-title: "To my friend Charles Whibley", initialled, "G.R.T." The two worked together at Henley's *National Observer*. Whibley, maybe unjustly, is mostly remembered for having introduced T.S. Eliot to Geoffrey Faber: Eliot reciprocated by writing a memoir of him.

The author's second book. According to Linda K. Hughes in *Graham R.*: "Of the 645 copies [of *The Bird-Bride*] printed, only some 250 copies sold in a year's time, and remaining copies were then 'wasted.'" (*Graham R.: Rosamund Marriott Watson, Woman of Letters* (2005), p.136).

Very good copy with the spine discoloured and rubbed as usual.

**[739] Selections from The Greek Anthology.**

*First edition. Small 8vo, xv, [4], 277pp, [6pp ads]. Original vertically ribbed dark green cloth, gilt lettering and embellishment to spine. London, Walter Scott; New York and Toronto, W. J. Gage & Co. [1889].*

Ownership inscription, offsetting to free endpapers. Very good.

**[740] As Graham R. TOMSON. A Summer Night.**

*By G. R. Tomson. With a Frontispiece by A. Tomson. First edition, large paper issue (no notice of limitation). Large 8vo (22.6 cm x 13.7 cm), xi, 83pp. Original blue paper covered boards, moon and stars decoration to upper board, gilt lettering to upper board and spine. London, Methuen & Co. 1891.*

Frontispiece tipped onto the verso of the half-title rather than printed directly onto the leaf, as in the small-paper issue.

Worn at head and foot of spine, along joints, and at corners, with some losses; both boards creased; spine discoloured. Some scattered foxing.

**[741] [Another issue].**

*First edition, small paper issue. Small 8vo, xi, 83pp. Original blue paper covered boards, moon and stars decoration to upper board, gilt lettering to upper board and spine. London, Methuen & Co. 1891.*

Spine slightly sunned, otherwise a near fine copy.

**[742] [Another edition].**

*Second edition. Small 8vo, xi, 83pp, 16pp [publisher's ads, dated 1895]. Original blue buckram, gilt lettering to spine. Unsigned*

*decorative titlepage, possibly the work of Patten Wilson. London, John Lane, The Bodley Head; Chicago, Way and Williams. 1895.*

This title was first published by Methuen in 1891, under the pseudonym “Graham R. Tomson” and with a titlepage reproducing an oil painting by her then-husband, Arthur Tomson. Having left Tomson for H. B. Marriott Watson in 1894, this 1895 reprint appears under her new name, “Rosamund Marriott Watson,” and without Arthur Tomson’s frontispiece (H.B. Marriott Watson and Rosamund Marriott Watson “never married, but expressed devotion to each other and to their son Richard, born in 1895 on his mother’s birthday” (Linda K. Hughes, Rosamund Marriott Watson ODNB entry). The second edition appeared as a companion volume to *Vespertilia*, also co-published by the Bodley Head and Way and Williams in 1895 and bound in the same blue buckram.

Attractive bookplate on front pastedown. Spine faded, otherwise very good condition.

**[743] As Graham R. TOMSON. The Patchwork Quilt.**

*First edition. 23.3 x 18 cm single gathering, [unpaginated, 14pp]. Original illustrated chromolithographic wrappers, yellow ribbon, all edges gilt. London, Ernest Nister; New York, E. P. Dutton & Co., n.d. [1891].*

A good copy.

**[744] As Graham R. TOMSON. Concerning Cats: A Book of Poems by Many Authors.**

*Selected by Graham R. Tomson and Illustrated by Arthur Tomson. First edition. Original quarter parchment spine and blue paper over boards, with yapp edges, top edge gilt. 8vo, 135pp. Cameo Series. London, T. Fisher Unwin. 1892.*

Inscribed on the front free endpaper, “David Croal Thomson from G.R.T. and A.T.” Thomson was an art dealer, critic, and biographer. He wrote books on Hablot K. Browne (“Phiz”), Thomas Bewick, Luke Fildes, and the Barbizon School, and was the editor of the Art Journal between 1892–1902. The Tomsons would certainly have known him in his capacity as Director of

the Goupil Gallery (from 1878 to 1896), which Rosamund mentioned frequently in her columns.

Poems about cats herein written by poets, including: William Cowper, Thomas Gray, John Gay, Joanna Baillie, William Wordsworth, Graham R. Tomson, and Charles Baudelaire.

Joint cracked at foot of spine, three inches, and generally tender. Rubbed at corners of boards, and spine slightly darkened, internally clean.

**[745] As Graham R. TOMSON. Concerning Cats: A Book of Poems by Many Authors.**

*Selected by Graham R. Tomson and Illustrated by Arthur Tomson. 8vo, 135pp. Original red cloth, black lettering to spine. Cameo Series. London, T. Fisher Unwin. 1892.*

Spine darkened, some marking to cloth, pages slightly age-toned.

**[746] Vespertilia and Other Verses.**

*First edition, limited to 650 copies. 8vo, 111pp, [1], 16pp (publisher's ads, dated 1895). Original blue cloth gilt stamped art-nouveau binding design and title to upper board, gilt lettering to spine, title-page by Robert Anning Bell. London, John Lane; Chicago, Way and Williams. 1895.*

'Vespertilia' is about "a seductive female vampire" (Linda K. Hughes, 'Graham R. Tomson', in *Yellow Nineties 2.0*, 2011). Inscribed on the front free endpaper: "To H[enry] M. Alden with all good wishes for 99 from R.M.W." Alden was for many years editor of *Harper's Monthly Magazine*, in which Watson's verse sometimes appeared. "The Ballad of the Bird-Bride", for example, was first published in the January 1889 issue of *Harper's*.

Spine slightly sunned, otherwise a very good copy.

**[747] The Art of the House.**

*First edition. Large 8vo, xii, 155pp. Original orange decorated cloth, top edge gilt, orange and white decorative endpapers. Connoisseur Series, ed. Gleeson White. London, George Bell and Sons. 1897.*

As the “Note” notes: “These essays on the furnishing and decoration of the home appeared in the *Pall Mall Gazette* under the heading of “Wares of Autolycus”, and are reprinted by permission of the Editor. They have been revised and extended by the author, and are here supplemented by many illustrations from the loan collection at Bethnal Green, the South Kensington Museum, and elsewhere.” Copiously illustrated.

Very slight sunning to spine, else a near fine copy.

**[748] Two Autograph Letters Signed (“Rosamund Marriott Watson”, “R. Marriott Watson”) to “Dear Sir”, presumably a publisher,**

*4 pages 8vo, Heathfield Cottage, Chiswick, 4 January & 12 February 1899.*

The first letter (“Please accept my very grateful thanks for the charming book. I need hardly say how pleased I am with my setting, my company, and my editor”) may be addressed to Ernest Nister, publisher in 1898 of *Once upon a time. The favourite nursery tales*. Re-told by R. M. Watson, E. Bennett, A. M. Hoyer, etc., as well as *The Island Rose* in 1900. In the second letter she writes about a photographic portrait of her, “I send you the only photograph I can find – a bad one, sorry to say, but none of mine are good.” (Photograph no longer present).

Near fine condition.

**[749] The Island Rose.**

*Illustrated by E. F. Skinner. First edition. 8vo, 159pp, [1], [8pp, publisher's ads]. Original royal blue pictorial cloth stamped in red and black. London, Ernest Nister; New York, E. P. Dutton & Co. n.d. [1900].*

Three variant bindings in the collection. WorldCat records only two copies outside of UK copyright receipt libraries, at Bryn Mawr and the Canadian Museum of History and Canadian War Museum.

Rubbing to one inch portion of lower edge of lower board. 1909 gift inscription, else very good.

**[750] The Island Rose.**

*Illustrated by E. F. Skinner. First edition. 8vo, 159pp, [1], [8pp, publisher's ads]. Original cream pictorial cloth stamped in red and black. London, Ernest Nister; New York, E. P. Dutton & Co. n.d. [1900].*

With 19 titles listed in the “Dainty Series” advertisement, compared with 11 in the copy in blue cloth, suggesting a later issue. Cloth slightly marked, gift inscription to front free endpaper, pages age-toned as usual.

**[751] The Island Rose.**

*Illustrated by E. F. Skinner. First edition. 8vo, 159pp, [1], [8pp, publisher's ads]. Original green pictorial cloth stamped in red and black. London, Ernest Nister; New York, E. P. Dutton & Co. n.d. [1900].*

With 19 titles listed in the “Dainty Series” advertisement, compared with 11 in the copy in blue cloth, suggesting a later issue.

Some marking and light discolouration to cloth, spine darkened. Ownership inscription to front paste down, remains of a sticker to front free endpaper, pages lightly age-toned, otherwise very good.

**[752] After Sunset.**

*First edition. 8vo, x, 110pp, [2pp, publisher's ads]. Original green cloth with central gilt-stamped design to upper board, gilt lettering to spine. London and New York, John Lane, 1804 [1904].*

St. John Adcock's copy, with his signature, dated the year of publication, on the half-title.

Spine slightly darkened, some marking to cloth, otherwise very good.

**[753] Lyrics. The Bibelot.**

*A Reprint of Poetry and Prose for Book Lovers, chosen in part from scarce editions and sources not generally known. Small 8vo booklet, [4pp ads], [4pp unnumbered], 137–164pp, [4pp ads]. Original grey*

*wrappers printed in black and red. Maine, Thomas B. Mosher. The Bibelot, Vol. X, No. 5, May 1904.*

Discolouration along edge of wrappers. Gathering loose. About very good.

**[754] The Heart of a Garden.**

*First edition. 4to, [v], 162pp. Original green pictorial cloth, illustrated with black and white plates. London, Alexander Moring Ltd. 1906.*

With an attractive gift bookplate drawn in pen and ink: “Hampton Court Palace Arts and Crafts Exhibition 1906”, “Class VI”, the recipient, “Mrs Meade King”.

Cloth rubbed and discoloured in places, still a good, sound copy.

**[755] The H. G. Wells Calendar.**

*A Quotation from the Works of H. G. Wells for Every Day in the Year. Selected by Rosamund Marriott Watson. 8vo, 101pp, [3pp ads]. Original printed wrappers. London, Frank Palmer. 1911.*

After leaving her second husband, Arthur Tomson, for H. B. Marriott Watson (whom she never married), she lost many friends, but the Wellses “loomed larger than any other friends in the lives of Rosamund and Marriott: the two couples exchanged visits when they could, wrote when they could not, and annually exchanged Christmas gifts” (Hughes, p. 264). This title, kindly authorised by Wells to help a struggling friend in failing health, appeared in the year of her death.

Very good copy.

**[756] The Poems of Rosamund Marriott Watson.**

*First edition. 8vo, xix, 334pp. Original grey blue cloth, gilt lettering and designs to upper board and spine. London, John Lane, The Bodley Head; New York, John Lane Company. 1912.*

Frontispiece portrait of the author. Art nouveau designs for the binding are the same as used in the earlier production of *Vespertilia* (1895).

Spine faded, light age-toning. Very good copy.

[757] **GOSSE**, Edmund. Autograph Letter Signed, to Watson as “Mrs. Tomson”,

*printed letterhead of 29 Delamere Terrace. 13 January 1890*

Gosse declines, with slightly odd wording that may conceal something, to contribute to her new journal “I am flattered by your wish that I should write for you on Mr. Browning’s views on Art. But I am very sorry to say that I cannot do so. Has your review begun yet? I wish all possible luck to it & to yourself.” This “review” may not have happened, but by 1892 Watson had taken over the editorship of *Sylvia’s Journal* – under her control a New Woman enterprise.

[758] **TOMSON**, Arthur **Many Waters**.

*First edition. 8vo, 366pp, [14pp, publisher’s ads]. Original green cloth with a design of a tree in a landscape by Tomson, gilt lettering to both upper board and spine, black endpapers. London and Newcastle-on-Tyne, The Walter Scott Publishing Company, Ltd.; New York, 3 East Fourteenth Street. 1904.*

The only attempt at fiction by the artist, Arthur Tomson, Rosamund Marriott Watson’s second husband (from whose surname she took her mid-career pseudonym, Graham R. Tomson). Published ten years after she left Tomson for H. B. Marriott Watson.

The epigraph on the titlepage contextualises the title and marks this as a love story: “Many Waters cannot quench love, Neither can the floods drown it.”

The novel begins in a garden situated in St. John’s Wood, which is based on the Tomsons’ garden in that same North London locality. The protagonist, like Tomson, is an artist, and the object of his affections, Margaret Dene, as described on pp. 39–40, resembles Rosamund in appearance: “tall girl of graceful form” (p. 39), “the tip of her delicately-shaped nose was slightly turned upwards” (p. 40) etc. Presented as fiction but nonetheless a work that offers insight into the couple’s relationship.

Only two copies outside of the copyright receipt libraries: at The Library of Congress, and Brigham Young University.

Printed on cheap paper with high acid content, which has browned it and rendered it brittle. Front free endpaper missing, front hinge cracked and giving. Half-title and pp. 10–11 loose. Text complete but loose in the binding, with occasional minor chipping at corners and edges.

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## Augusta Webster

Webster (1837–1894, née Julia Augusta Davies) was an important feminist writer. Her friend Theodore Watts-Dunton's obituary notice of her in *The Athenaeum* is remarkable for its tone of grief and adoration “... a poet of remarkable intellectual strength, a prose writer of exceptional accomplishments, and a philanthropist of a peculiarly noble temper. Dearly as she loved her art, the wellbeing of her fellow creatures was to her more than the highest prose art has to bestow . . . It is no exaggeration to say that for her benevolence was a passion – a passion in gratifying which she felt that no self-sacrifice and expenditure of force were too great.”

The daughter of a famous naval officer, her time on station with him (including on the wonderfully named *Griper*) gave her an empathy with the sea, although Cambridge and London were her homes for her adult life. From the Cambridge School of Art she was one of the first students (and the only female) at the South Kensington Art School from where she was expelled, bizarrely for the offence of whistling. Writing replaced art, at first pseudonymously and then under her newly married name. From great popularity and celebrity, her fame withered (as Watts-Dunton foretold) until recent years when she has received much attention from feminist scholars addressing, *inter alia*, the balance between what she herself described to Edmund Gosse as “My British Matron morality” and her aesthetic and feminist beliefs, eloquently expressed (again to Gosse), “I was never better able to write if only circumstances would let me. How I envy men with their regular hours and their leisure moments their own. I have plenty of waste time, but no leisure, and plenty of work – of the

pottering sort which of all work is the least inspiriting and most wearisome – but no regular work hours.”

**[759] Oval Pastel Half-length portrait of Augusta Webster**  
*by Giovanni Batista Canevari (1789–1876), signed by the artist and dated “Roma 1864”.* 70 x 53 cm, framed and glazed.

The 27 year old writer is shown in the prime of life, on her honeymoon in Rome. Cornell’s *Women in the Marketplace* notes archly that “Much of her work published [after her marriage] concerns the difficulties and complexities of forming a happy marital union” but there is (as one would expect of a commissioned work celebrating her wedding) little evidence of impending “difficulties or complexities”.

Giovanni Battista Canevari, also known as Cassevari, was a successful portraitist, specialising in miniatures, but capable of producing impressive work when scaled up (see for instance his portrait of Lord Talbot of Malahide at the National Gallery of Ireland). He was based in London for a while, as well as having a presence in several Italian cities, and this portrait was produced later in his career when in Rome. Even when working in a larger scale, his work successfully maintains the atmosphere and detail of a portrait miniature.

This portrait is referenced in the original DNB entry on Webster “A half-length portrait in crayons by Canevari, drawn at Rome in January 1864, is in the possession of Mr. Webster.” Acquired by Cohen directly from the family.

**[760] Lesley’s Guardians.**

*First edition. 3 vols. 8vo, vii, 289pp; vii, 312pp; 292pp. Original orange pebble-grained cloth with blind-stamped borders on front and rear boards, and gilt-stamped spines. London and Cambridge, Macmillan and Co. 1864.*

Her second book and only novel. She used the pseudonym Cecil Home for her first three books; she switched to her married name, Augusta Webster after her marriage to Thomas Webster in December 1863.

Spines darkened, cloth discoloured (particularly vol.1), ink splash to front board of vol.2, all three leaning slightly, still a good set.

**[761] Dramatic Studies.**

*First edition. 8vo, 165pp. Original pebble-grain green cloth with single blind rule to both boards, gilt lettering and two decorative bands to spine, dark green endpapers. London and Cambridge, Macmillan and Co. 1866.*

A fine, unopened copy.

**[762] A Woman Sold and Other Poems.**

*First edition. 8vo, 288pp, 8pp [ads]. London and Cambridge, Macmillan and Co. 1867.*

Inscribed by the author on titlepage to her daughter: "Margaret Webster With the author's respectful homage, A. W." and with Margaret's ownership inscription on the recto of the half-title leaf. On the erratum page, which does indeed only contain one printed erratum, the author has written in an additional 11 errata or revisions, four of which she has also written in on the affected pages in the text, pp. 87, 97, 123, and 135. Additionally, the poem *The River* (pp87–8), has been marked up in pencil, likely by Margaret, for reading aloud.

Margaret was the Websters' only child: Augusta Webster's last volume of verse, an unfinished sonnet sequence entitled *Mother and Daughter* (1895), underscored the importance of this relationship to her. Margaret appeared as the female lead in a matinee production of her mother's *In a Day* (Terry's Theatre, London, May 1890), the only of Webster's dramas to be staged (Janet Todd, *British Women Writers: A Critical Reference Guide* (1989), p. 700).

The binding is in sad shape. Spine darkened and ink stained, most of the cloth worn away at the head, long tear across the cloth toward the head, and splits at the foot. Front hinge exposed and loose. Text block tight and very good.

**[763] [Another Copy].**

*Inscribed at top of half-title: "Ellen Harry from her affectionate sister Augusta Webster Jan 1867." Adverts to the rear are for Webster's Dramatic Studies and her translation of Aeschylus, The Prometheus Bound. Spine missing, front board barely hanging on, text block complete but loosening in the binding. A reading copy with an attractive association.*

**[764] The Medea of Euripides Literally Translated into English Verse.**

*First edition. 8vo., original pebbled maroon cloth over bevelled boards, gilt-stamped spine. London and Cambridge, Macmillan and Co. 1868.*

The fourth, and among the rarest, of Webster's books. The protagonist "has successfully negotiated her path through very diverse cultural and political contexts: either by being radically recast as 'exemplary' mother and wife, or by being seen as proto-feminist wrongly abandoned by her treacherous husband". (Fiona Macintosh, 'Oedipus and Medea on the Modern Stage', in Brown and Silverstone (eds.), *Tragedy in Transition*, p. 193). Very good copy with minor splits in cloth at head and foot of spine.

**[765] Yu-Pe-Ya's Lute. A Chinese Tale, in English Verse.**

*First edition. 8vo, 64pp. [1 p ad (loose)]. Original purple cloth with blind-stamped central circular design on both boards, and gilt-stamped spine. London, Macmillan and Co. 1874.*

A presentation copy, inscribed at the top of the title-page: "Margaret A. Edlin With love from her affectionate sister Augusta Webster."

Spine darkened and considerable wear at head and foot of spine, with some loss. Purple cloth discoloured at edges. Front free endpaper, and first quire coming loose.

**[766] Another copy.**

*Spine darkened, and purple cloth faded at edges.*

**[767] A Housewife's Opinions.**

*First edition. 8vo, 286pp, [5pp ads]. Original brown cloth, lettering and borders stamped in gilt on upper and spine, borders blind stamped on lower board. London, Macmillan and Co. 1879.*

A collection of Webster's essays reprinted from the *Examiner*, wide-ranging in their scope ('The Cost of a Leg of Mutton', 'Children's Literature', 'Champagne', 'Imagination', 'Dull People' etc), and including a number on feminist subjects, e.g. 'University Degrees for Women', 'Protection for the Working Woman', 'Matrimony as a Means of Livelihood' etc.

As well as writing on a wide variety of subjects for *The Examiner* during the 1870s, Webster also contributed to *The Athenaeum*.

Small bookseller ticket to front pastedown. Fragments of cloth missing at head and foot of spine, corners rubbed, stains on rear board.

**[768] In a Day: A Drama.**

*First edition. 8vo, 93pp, [1], xi [ads]. Original green cloth, lettering stamped in gilt to spine and upper board. London, Kegan Paul, Trench, & Co. 1882.*

Inscribed: "Austin Dobson Esq From the author A. W." and dated "Nov 1882". With the printed slip "From Austin Dobson's Library" on the front pastedown.

"Produced at a matinee in 1890, with her daughter appearing as the heroine, it was the only one of her dramas to be staged" (Todd, p.701).

An ex-library copy with faint, but clearly visible blind-stamp on front board; unobjectionable plate on front pastedown; and small rubber stamp on titlepage and pp. 19, 39, and 77. Aside from these markings, an extremely nice, bright, clean copy inside and out.

**[769] Portraits.**

*Third edition, second issue. 8vo, 191pp, [1], 12pp [ads]. Original blue cloth, double rule in blind at head and tail of both boards,*

*lettering and rules stamped in gilt to spine. London and New York, Macmillan and Co. 1893.*

The first and second editions were printed in February and August 1870; this edition includes some additional material. This copy belongs to the issue distributed the year after publication as a memorial to Webster, with an In Memoriam slip, in this case inscribed “To Mr. F. W. Lucas” and a vignette portrait of the author. See *Selections* below. An ex-library copy with call number in white ink on spine, library label on front pastedown, “Withdrawn” rubber stamp on front free endpaper, and faint rubber stamp on blank verso of author’s portrait leaf and on verso of titlepage. Wear at head of spine and splits in cloth at foot.

**[770] Selections from the Verse of Augusta Webster.**

*First edition, first issue. Published without frontispiece portrait of the author, and with advertisement slip tipped in before half-title, mentioning the third edition of Portraits, and the current Selections. 8vo, 211pp, 12pp [ads]. Original blue cloth, double rule in blind at head and tail of both boards, lettering and rules stamped in gilt to spine. London and New York, Macmillan and Co. 1893.*

Inscribed by the author at head of the titlepage: “Mrs. Clement Francis With the author’s kind regards, AW.”

Mrs Francis does not appear to have been a voracious reader; this copy is unopened.

Ad slip torn and a child’s pencil scribblings on rear endpapers; otherwise a bright, fine copy.

**[771] [Another Issue].**

*First edition, second issue. With the frontispiece portrait and memorial leaf. 8vo, 211pp, 12pp [ads]. Original blue cloth, double rule in blind at head and tail of both boards, lettering and rules stamped in gilt to spine. London and New York, Macmillan and Co. 1893.*

Distributed to friends and family in 1894 after the author’s death. The name of the recipient is written on the memorial leaf of each

copy: this copy is inscribed in an unknown hand “To General and Mrs. Goldsworthy.”

Other copies of this issue have a similar anonymous inscription on the In Memoriam leaf, in the same hand, likely inscribed by a family member or publisher’s representative at the family’s request.

Damp-staining to cloth, upper corner badly banged, affecting text block.

**[772] [Another Copy].**

*This copy is inscribed to the author’s sister: “Ellen & E. John Harry.”*

Spine slightly darkened, boards marked, pin hole to spine, small piece of yellow paper glued onto rear board. Still a very good copy.

**[773] Mother and Daughter:**

*An Uncompleted Sonnet Sequence by the Late Augusta Webster.*

*With an Introductory Note by William Michael Rossetti. To Which Are Added Seven (Her Only Other) Sonnets. First edition. 8vo, 51pp (some pages missing). Original blue cloth with gilt lettering to spine and upper cover, and gilt celtic cross to upper. London and New York, Macmillan and Co. 1895.*

Copy missing significant portions of text. Pencil scribbling on a couple of pages suggests the culprit of the dismembering was a child. Four leaves containing pp.15–22 badly torn/cut with large sections of text missing. Leaves following p.46 are wholly missing. Text block very loose in the binding.

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**[774] WEDGWOOD, Frances Julia (1833–1913). English writer. Autograph Letter Signed (“Julia Wedgwood”) to “Dear Mrs. Colenso”, mentioning Dinuzulu, King of the Zulus,**

*3 pages 8vo, Idlerocks, Stone, Staffordshire, 30 April 1908.*

Dinuzulu, King of the Zulus (1884–1913) was sentenced in March 1908 for allegedly instigating the Bambatha Revolution against

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the British in neighbouring Natal, a charge to which he pleaded not guilty. Mrs Colenso and Miss Colenso, also mentioned in the letter, have an interest in this matter as they are relatives of John Colenso (1814–1883), Anglican Bishop of Natal.

Wedgwood was the great-granddaughter of Josiah Wedgwood, the pottery founder, and niece of Charles Darwin. Thanks to the literary salon of her mother, Wedgwood grew up in the presence of Carlyle, Thackeray, Macaulay, and F. D. Maurice. She later had a short but meaningful friendship with Robert Browning. Her father criticised her early literary efforts but she received appreciation and praise from her uncle, when she wrote her first more weighty, intellectual piece: an article on the theological significance of his *Origin of Species*. It won favourable comment from Darwin himself, who wrote: “I think that you understand my book perfectly, and that I find a very rare event” (quoted in Wedgwood’s ODNB entry, by Jose Harris).

“At the height of her reputation, in the 1870s and 1880s, Julia Wedgwood was seen as one of the great female intellects of Victorian England, second only to George Eliot in her ability to handle difficult, ‘masculine’ subjects and ‘modern’ themes ... She wrote with great precision and clarity about many of the religious, ethical, and scientific issues that vexed the leading minds of her age... Though she never wrote as a ‘feminist’ writer much of her literary and theological writing addressed issues whose resonance is perhaps greater in the early twenty-first century than it was in her own time. Her novels, essays, and private letters constantly explored themes of male and female identity and gender role reversal (one of the many points on which her ideas reminded Browning of his late wife). Both sexes, she suggested, ought to practise ‘manly endurance’, for ‘womanly endurance is common and so is manly action’ (Curle, 150) ... Like J. S. Mill she saw women’s suffrage less as a right than a duty—a duty that women needed to exercise if they were ever to be more than mindless drudges or household pets.” (Jose Harris, Wedgwood ODNB entry).

Very good condition.

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[775] **WELLS, H. G. Ann Veronica: A Modern Love-Story.**

*First edition. 8vo, 352pp. Original russet red cloth, gilt lettering to upper board and spine, border stamped in blind, central gilt design featuring Cleopatra's needle and motto "Vita Sine Literis Mors Est" to upper board. London, T. Fisher Unwin. 1909.*

A novel that deals with New Woman themes, including vignettes of the woman's suffrage movement, including a chapter inspired by suffragettes' attempt to storm parliament. The titular Ann Veronica rebels against her restrictive and patriarchal father, who blames "those damned novels. Those sham ideals and advanced notions, Women Who Dids, and all that kind of thing..." After a breach with him she leaves the family home and moves from the fictional South East London suburb of Morningside Park to London proper. Once there she exercises her new-found independence by living alone, finding like-minded feminists, and pursuing an education in science.

It caused something of a furore when it was published, not least because Wells was having an affair with the feminist writer Amber Reeves at the time of writing. It is very likely that he based the spirited character of Ann Veronica on Reeves.

Minor rubbing to head and tail of spine, one mark to upper cloth, scattered foxing to preliminaries. A very good copy.

[776] **WERNER, Alice (1859–1935). Teacher of Bantu languages. Autograph Letter Signed ("A Werner") to an unidentified recipient ("Dear Sir"),**

*3 pages 8vo, Bishopstown, Natal, South Africa, 23 February 1896.*

A long letter to a gentleman who had requested an autograph, but got a much more detailed response: "I fear it is nearly two years since--being at Ntumbi, South Angoniland, British Central Africa, I received your letter requesting an autograph of some verses -- I was unable to answer at the time -- & I am sorry to say, totally forget ... The matter recurred to me from time to time (the trouble you must have taken in procuring an Eng. stamp.) But Africa is the land of delays! Now ... behold, the envelope with your address. So I will endeavour to atone for my carelessness

by enclosing a recent production [not present] -- unpublished as yet. --though it will probably appear in the Speaker. Of course I would have written something & enclosed, at once, in your own envelope, but the fact that the English stamp was useless in the B.C.A. Protectorate -- & that initial delay proved the root of all subsequent evil. -- with apologies, in haste". With the postscript "This is written with quill with steel pen."

Werner travelled widely in her youth and attended Newnham College, Cambridge, specialising in African languages. Following university, she shared a flat with Ménie Muriel Dowie (traveller and novelist) and Lillias Campbell Davidson (novelist). This arrangement is chronicled in Ethel Heddle's *Three Girls in a Flat* (1896). Werner also wrote some verse, including the ballad of heroism, friendship, and sacrifice, "Bannerman of the Dandelong."

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[777] [WHARTON, Deborah Fisher (1795–1888). American Quaker minister, suffragist, social reformer.] **Carte de Visite bust portrait of the Philadelphia Quaker reformer in old age.** (10.6 x 6.3cm). Philadelphia, Walmsley & Co. 814 Chestnut Street. N.d.

Wharton co-founded Swarthmore College and actively supported numerous Quaker causes, including education for women, abolition, and Native American Rights. She was also an advocate for women's suffrage. Image faded but otherwise in excellent condition.

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[778] WHITBY, Beatrice. **The Awakening of Mary Fenwick. A Novel.**

*First edition. 3 vols. 323pp, 303pp, 296pp. Rebound in ¾ morocco. Marbled paper covered boards, lettering, rules, and tooling in gilt to spine; speckled edges. London, Hurst and Blackett, Limited. 1889.*

The first novel of a successful career, this displays some feminist themes. *The Athenaeum*, very sympathetic to the book, wrote that "Mary Fenwick marries her husband for external, and perhaps rather inadequate, reasons, and then discovers that he married

her because she was an heiress. She feels the indignity acutely and does not scruple to tell him her opinion, her very candid opinion of his behaviour." Some rubbing/markings, offsetting to free end-papers, still a very good copy.

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**[779] WILSON (M.D.), Helen, On Some Causes of Prostitution with Specific Reference to Economic Conditions.**

*A Paper Read at the Eleventh Conference of the International Abolitionist Federation, held in Paris, June 9–12, 1913. Reprinted from "The Shield" July 1913. First edition. 15pp pamphlet. Original printed wrappers. London, The British Branch of the International Federation for the Abolition of State Regulation of Prostitution [which also published The Sphere]. n.d. [1913?].*

Wrappers are foxed with a few tears and almost completely separated at spine, but holding. Two staples, both rusted. Wrappers foxed, internally clean.

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## John Strange Winter

Henrietta Eliza Vaughan Stannard (1856–1911) was atypical in many ways. Michael Seeney quotes her as saying that "I never missed an opportunity of playing truant and attending a review. Races also were my keen delight, and I would ostensibly go to school, in reality to watch a big race from some safe and unseen coign of vantage." Despite this seeming heartiness she embarked on a successful writing career. Of a many-generation military family her first great successes were military novels which her publisher wouldn't allow to be published under a female name, and the name stuck. Successful as a writer and a literary entrepreneur, she nevertheless always lived beyond her means. She became a fixture of the English community in Dieppe, where Wilde lunched with her and was dismissive of her writing, specifically of her *Bootle's Babies*, a very successful sentimental account of the state of childhood. After the collapse of her finances in the early 1900s she launched a range of toiletries, at which she had considerable success, and died young as an indirect conse-

quence of breast cancer surgery. She was a considerable philanthropist, the first president of the Writers' Club and president of the Society of Women Journalists. She earns her place among the New Women for the themes addressed in the works below, and her leadership of the Anti-Crinoline League (which stopped short of Rational Dress, but was a step on the road), rather than for any directly expressed views, which were rather Anti-NW: "Men will always be jealous of women, and women will always be envious of men—that is, as long as there are any men and women, and before the terrible new sex, the third sex, which has all the worst and none of the best of either of the other two, has swallowed up the original samples." (quoted by Bainbridge). (Michael Seeney, article in *The Wildean*, No 23; Owen Ashton, ODNB; Oliver Bainbridge. *John Strange Winter*. 1916.)

**[780] Confessions of a Publisher. Being the Autobiography of Abel Drinkwater.**

*In One Volume. First edition. Original brown cloth, gilt lettering to spine. 8vo, title-page, [5], 110pp. London, F. V. White & Co. 1888.*

Rebound not long after publication in brown cloth with gilt-stamped spine. A feminist novel in which a woman writer is bilked by her unscrupulous publisher. Uncommon in commerce, and only three copies found in North America by WorldCat.

Very good copy.

**[781] [Another edition].**

*Early edition. 16mo, 111pp. Original vertically ribbed black cloth, upper board stamped in white with an oval portrait onlay in colour of a young woman, white lettering to spine (now rather faded). New York, Hurst & Company. 1892.*

Copyright, 1892, by The Waverly Company. Almost certainly a reprint of the oft-reprinted American 16mo edition of 111 pp. text and as many as six terminal blanks. This edition appeared in a variety of bindings. White lettering and design on spine very faded, some marking to cloth, light foxing to endpapers, otherwise a very good copy.

**[782] A Blameless Woman.**

*Reprint. 8vo, vi, 315pp, [Ip publisher's ad]. Original burgundy cloth, rectangular panel and single-rule border stamped in blind to upper board; gilt lettering to upper board and spine; Copp, Clark Co. Limited monogram stamped on lower board. London and Bombay, George Bell & Sons. 1895.*

A strong example of the women-with-a-past sub-genre of New Woman fiction. Margaret North spends two years alongside a Russian count (Dolgouroff) in Berlin, believing that marriage was forthcoming; after being disappointed she returns to London as “a spotless maiden” (*The Westminster Review*, vol 144, 1895, p.473) and marries Captain Stewart, a man she does not love. When he later learns about Margaret’s past, he sets the wheels in motion for divorce, resulting in a scandal. On learning of her fate she tells her friend, Effie: “The world will condemn me, but the world is not always right” (p.304). Dolgouroff tries to de-escalate the situation by talking with Stewart’s lawyers. When this fails, he visits Margaret, wishing to make amends, and asks her to marry him – which would dissolve all scandal – but she refuses, believing that she deserves no future joy and that she must accept the injustice for the sake of her honour and for her children. However, it is implied that in the final sentences of the book that there is likely to be a final, different ending: “Margaret’s whole life was a protest against what the two men who loved her forced her against her will into being ... but I believe ... that Dolgouroff will make it all up to her. Did you see the inscription inside the ring?” – “No – was there one? What was it?” – “*My joy and my treasure* ... just then a little bird began to sing in a smoke-blackened tee, which grew beside the church door.”

Rubbed cloth, age-toned pages, binding shaken and text block loose. Reading copy only.

**[783] Typed Letter Signed (“Henrietta E. V. Stannard”) to Mr Childe,**

*1 page large 4to with printed margin “List of Works by John Strange Winter (Mrs Arthur Stannard)” featuring 61 titles, 28 Faubourg de la Barre, Dieppe, 6 December 1898.*

A gracious letter to “Dear Mr. Childe”, apologising for the long delay in answering his request for an autograph. In part: “In truth, about that time I was very ill, and I was also heart and soul in the most important book I have ever attempted. Whether my seven months’ work will please my public I have yet to learn, but it completely knocked me up, and my letters have all remained unanswered right down to this date, without my even having looked at them.” In a postscript she mentions “Some of my children are collecting foreign stamps, so perhaps you might think of me, I should be so grateful.” The book Stannard refers to is likely *Being a Summer Jaunt: A Rambling Autobiography of John Strange Winter* which was published in 1899. Some tears and chipping of the brittle paper. Text is complete.

**[784] Gigantic (24.6 x 18 cm) bust photographic portrait, mounted on studio board. By Barraud, 263, Oxford Street, London, & 92, Bold Street, Liverpool.**

Given its size, this may have been used for promotional purposes in bookstores. A superb image, circa 1900, in superb condition. Tear on left edge of mount that intrudes 1 cm into the image--author’s left arm, to be exact.

**[785] Autograph Note Signed (“John Strange Winter”)**  
*on a small card (7 x 9cm) next to a mounted photographic portrait of her, clipped from a newspaper, n.p., n.d.*

“It is not much like me, but to oblige you, I will put my name w/ it and sign myself yours truly John Strange Winter.”

Evidence of previously being tipped into an album on verso, otherwise very good condition.

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**[786] [THE WOMEN’S INSTITUTE OF TECHNICAL DESIGN (NYC)]** Prospectus announcing that the Institute will reopen for its third year on 12 September 1883, at 2:00 PM.  
*Prospectus, 5 pages, folded (23.9 x 19.3 cm). New York. 1883.*

The prospectus opens with “The Purposes of the School”: which “are to give women thorough training in all departments of

practical design, and to instruct them in such industrial handicrafts as will enable them to become substantially self-supporting in avenues from which they have been long and unreasonably excluded."

Located in New York City, the institution offers courses on anatomy, china painting, designing for metals, and interior decoration. Much detail is given about the courses offered; it includes a list of officers, instructors, and lecturers; and concludes with a note from Florence A. Densmore, Secretary.

Some foxing; left hinge separated, much creasing and tearing of fragile paper.

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### Mrs Henry Wood (Ellen Wood)

Mrs Henry Wood was best known for her sensational novels, which included *East Lynne* (1862), and *Anne Hereford* (1868). Elaine Showalter has written about how the sensationalists "subverted the feminine novel": "Sensation novels expressed female anger, frustration, and sexual energy more directly than had been done previously" (Showalter, p.131). "Mrs Henry Wood came from an older generation than most of the sensationalists; her novels are more sentimental than Braddon's, but equally adroit in tapping female frustrations" (p.141). Wood wrote more than 30 novels and was both proprietor and editor of *Argosy* magazine from 1867 until her death 20 years later. Much of her own work appeared in this periodical, and she also cultivated numerous other women writers.

#### [787] Autograph Letter Signed ("Ellen Wood") to her publisher "Dear Mr Tinsley" about payment for two of her books,

1 ½ pages 8vo, Ashbury House, St John's Road Park, 7 October 1868.

Wood writes to her publisher asking for the balance due on *Red Court Farm* and for details about how he proposes to pay for *Anne Hereford* (both novels were published in 1868, the year of

this letter). *Anne Hereford*, told from the first person, has many similarities to *Jane Eyre*.

Hole where letter has been spiked and edge of last page incomplete where letter has been removed from an album, but the complete text is present and legible. Some soiling and chipping.

**[788] Autograph Letter Signed (“Ellen Wood”) to her publisher “My dear Mr Tinsley”**

*3 ¾ pages 8vo, Ashbury House, St John’s Road Park, 6 March 1873.*

A detailed business letter in which she tries to smooth over a disagreement about how much she should pay for the plates for eight of her novels for a six-shilling reprint, ending with a counter-offer. Tinsley has asked £30 each, which she considers excessive, given that the last reprint of them was two years ago. She notes that the profits on a six-shilling edition “are nearly all made in the first year.” “But in this, the third year, the sale may be so diminished as scarcely to justify me in reproducing them... As I say, it is a question of whether a fresh edition of the works you sold will repay me. If I had to give £30 each for the plates, I do not think it would.”

If Tinsley will not move on the price, she must consider whether to accept his offer “or to bring out the eight works in a different form”, like a ‘cheap edition’. She has already played her negotiating ace, changing publishers: “I think perhaps you feel vexed that I should speak of moving the works into Mr. Bentley’s hands ... I can assure you neither slight nor courtesy was intended toward you or your house. If you feel it as such I truly regret it. I am not bound to Mr. Bentley or to any other publisher, but can carry my works, fresh ones and old ones, wherever I like.” She concludes, “Will you let me have the plates for £100? If you object, I fear I must give up the idea of continuing the six shilling editions and bring out the cheap one — though I had not wished to do it yet.”

An excellent letter rich in detail on the publishing history of a best-selling author who could certainly hold her own in the era that would soon begin to give way to literary agents. Unsurprisingly,

she left a large estate, whereas Tinsley's firm ended in bankruptcy and himself the subject of charity – see in this catalogue under Edna Lyall for an approach to get him a pension. Wood wrote more than 30 novels and was both proprietor and editor of *Argosy* from 1867 until her death 20 years later. Much of her own work appeared in this periodical, but she also cultivated numerous other women writers.

On very thin stationery with her printed monogram, showing some chipping at the corners and archival repairs of small separations at the fold. No text is missing.

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**[789] WOTTON, Mabel. A Pretty Radical and Other Stories.**

*[6] 321 pp. First edition. 8vo., original green cloth. London, David Stott. 1890.*

The author's first work of fiction, preceded only by having edited *Word Portraits of Famous Writers* (1887). Binding shaken, with several gatherings proud, with a very little soiling to the text: spine somewhat creased and crumpled, but joints surprisingly intact and binding largely unworn. This is also seen in blue cloth.

**[790] WOTTON, Mabel. A Nursery Idyll.**

*8vo, 77pp, [4pp, ads]. Original blue pictorial cloth depicting the frontispiece illustration. London and Brighton, Society for the Promotion of Christian Knowledge; New York, E. & J. B. Young and Co. n.d. [1892].*

Marking to cloth, front hinge cracked, ownership inscription on front pastedown, p.57 with a closed tear, offsetting to free end-papers.

**Day-Books**

See the Keynotes series at head of this catalogue.

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*Yellow Book author on the effects of  
electricity when applied to the body.*

- [791] **WYLLARDE**, Dolf [Dorothy Margarette Selby Lowndes] (1871–1950). British journalist and writer. **Autograph Letter Signed (“Dolf Wyllarde” to “Dear Miss Bothamley”, 4 pages 8vo, 4 Belvedere Villas, 24 September 1903.**

Wyllarde writes how sorry she is to have missed Miss Bothamley's visit. The reason? Wyllarde had been undergoing an electrical treatment for a bad knee at the time of the visit: “I would much rather have been at home and seen you – and if you have ever had electricity you will sympathise with me!” She describes some curious effects: “it gets into one's system in such a little time ... I whifflled when I attempted to speak after it was over, and all my clothes seemed to crackle. It is not a reassuring process.”

A *Yellow Book* author (Wyllarde's poem ‘Rondeaux d'Amour’ was published in volume 4). Fine condition.

- [792] **WYLLARDE**, Dolf [Dorothy Margarette Selby Lowndes] 1. **The Unofficial Honeymoon.**  
*First edition. 8vo, vi, [1], 312pp, 3lpp [ads, dated August 1911]. Original blue cloth; gilt lettering to upper board; gilt lettering and decorative floral design to spine. London, Methuen & Co. Ltd. 1911.*

The protagonist takes her honeymoon prior to her marriage.

Spine sunned, offsetting to free endpapers, otherwise a good, solid copy of an uncommon book, of which WorldCat finds only two copies in the USA.

- [793] **WYLLARDE**, Dolf [Dorothy Margarette Selby Lowndes] **Signed cabinet photo (“With love from Dolf Wyllarde”)**  
*bust vignette of a youthful Lowndes (16.5 x 11) with the original printed tissue envelope. London, Alfred Ellis & Walery. n.d. [c.1905].*

With the fragile tissue envelope, with some losses, but the printed information for Alfred Ellis & Walery still present in full. Photo in very good condition.

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**[794] YANDELL, Enid, and HAYES, Laura. *Three Girls in a Flat. The Story of the Woman's Building.***

*Illustrated by [eight named artists]. First edition. 8vo, 163pp.*

*Original blue and white cloth, lettering in gilt to upper cover and spine, top edge gilt. Chicago, Printed by the Press of Knight, Leonard & Co. n.d. [1892].*

Dedicated “To that noble body of women which is acting as advance-guard to the great army of the unrecognized in its onward march toward liberty and equality: The Board of Lady Managers of the World’s Columbian Exposition.”

A feminist story – part fact, part fiction – that follows three independent young women in the context of the Chicago World’s Fair. It focuses on women’s contributions to the Fair.

Phil Cohen’s comment: “Enid Yandell (1870–1934) was a commercially successful American sculptor who studied with Auguste Rodin and Frederick William MacMonnies. In addition to work on the Woman’s Building, as a member of a group of women sculptors called the White Rabbits, organized by Lorado Taft, she also worked on the Horticulture Building at the Fair. She contributed to the education of future artists by founding the Branstock School in Massachusetts in 1908. During WWI, she became involved with the Red Cross and La Société des Orphelines de la Guerre. She eventually rose to become Director of Communications of the American Red Cross and was also an active supporter of women’s suffrage. As her civic activities eventually consumed all of her time, she ceased sculpting. See Weimann, *The Fair Women* (1987), for a discussion of Laura Hayes’s role in the planning and execution of Fair activities.”

See Ethel Heddle’s feminist novel with the same title. Water stain on the front board, internally in very good order.

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