

# “TO THE LAST SCRATCH OF INK”

THE LIVES AND LITERATURE OF WOMEN



PETER HARRINGTON  
LONDON



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“My partner and I could see ourselves selling this book hand over hand – it delighted us to the last scratch of ink”, wrote Madge Jenison in her memoir *Sunwise Turn: A Human Comedy of Bookselling* (item 78). In 1916, Jenison and Mary Horgan Mowbray-Clarke founded one of the first bookshops in America to be run by women.

Our latest catalogue of works by women is full of philosophies and stories that similarly delight us, to the last scratch of ink – whether that of the final calligraphic character in *The Tale of Genji* (103) or that used by the Suffrage Atelier to print their satirical woodblock poster (144).

The women within these pages use the written word to record their experiences and moments of connection. Toni Morrison inscribes *The Bluest Eye* to Yvette Le Roy, who hosted its first public reading (101). Marie Curie writes to the astronomer Margaret Lindsay Huggins on their shared interest in radium (33). Haïrié Ben Aïad presents her suppressed speech on women’s rights to Marianne Hainisch, a preeminent advocate of the cause (124). Quieter figures leave intimate traces in “her booke”: Ann Wallis claims her copy of the Fourth Folio (135) and Susanna Gore a 17th-century commonplace book (58); an unnamed domestic servant records the effect of the First World War on her household (41). The archives of Clara Adams (2), Inez Graham (50), and the Greenham Common Women’s Peace Camp (62) bear witness to public lives fully lived.

Others communicate beyond words. Emily Clark presses botanical samples from a morbid grand tour of tombs and ruins (27); the Woodward sisters’ scrapbook champions ladies’ fencing in Victorian London (166); teenage Florence Beers self-publishes a run of mixed-media romance magazines (9); possessed by her spirit-guide, Madge Gill creates outsider art (56); Queen Zenobia appears in profile, struck in metal (173).

Our co-authored article, “Printing and the Mind of (Wo)men”, reflected on the representation of women in *Printing and the Mind of Man*. Each of the seven women in PMM are featured here: Mary Wollstonecraft (156), Harriet Beecher Stowe (141), Florence Nightingale (106–7), Mary Baker Eddy (48), Marie Curie (33–5), Emmeline Pethick-Lawrence (116–17), and Lise Meitner (97). They are surrounded by many of their equally worthy contemporaries.

The original premises of the *Sunwise Turn* were on East 31st Street in New York, about 30 blocks south of our recently opened gallery. Jenison and Mowbray-Clarke’s space became “a bookshop with a philosophy, a hundred of our favourite theories arrayed behind it, and rows of noble books upon its shadowy shelves”. A century later, this catalogue, and our shops, aim to hold space for women and books in the same spirit.

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Front cover image adapted from *Wheel Talk*, item 13. Image on title page shows delegates at the 1933 Women’s Co-operative Guild Jubilee Congress, item 159. Design: Nigel Bents, Connor Donnelly, & Matthew Walkerdine. Photography: Ruth Segarra. Back cover photograph of Emma Anderson by Sophia Vrahimi.

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# “TO THE LAST SCRATCH OF INK”

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## CATALOGUE 223

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**1**  
**ABINGER, Lady Lila.** First World War archive. Hampshire; Montmirail, France etc.: c.1895–1927

**AN ARISTOCRATIC NURSE ON THE WESTERN FRONT**

A vivid archive illustrating the life of Lady Lila, Baroness Abinger, who served with the French Red Cross on the western front during the First World War. Containing certificates, official papers, and the personal and professional correspondence she received, this collection narrates an aristocrat's work and sense of civic duty.

A certificate dated 1917 shows that Lady Abinger achieved her nursing qualifications just before the death of her second husband, Shelley Scarlett, 5th Baron Abinger (1872–1917). In the following year, between March and September 1918, she nursed wounded soldiers at the Hopital Militaire 23 in Montmirail, Marne, and served in ambulances travelling close to the front lines. A letter from the Belgian Red Cross thanks her for her gift of clothes and surgical appliances in 1915, and further letters from the charity dated 1917 and 1918 report that she advocated for wounded Belgian soldiers to be transferred to the Isle of Wight, although she was denied. Another letter confirms the export of her dog to Montmirail, and a letter from the French Bureau de Controle in 1918 laments that despite Lady Abinger's request, "it is quite impossible for me to grant a visa to your femme de ménage to accompany you to England".

Other highlights include her official travel documents to the western front, letters dated 1921 from her German bank dealing with the aftermath of the Treaty of Versailles, and sketches of fashionable dresses commissioned after the war. A full inventory is available on request.

A collection of around 450 letters, telegrams, photographs and documents, additionally with over 100 newspaper clippings and printed ephemera. Papers frequently with storage folds, some creasing and occasional loss to

corners of letters, rust marks to upper corners of some letters from staples, newspaper clippings browned and delicate. Overall in very good condition.

**£5,750** 187020

**2**  
**ADAMS, Clara.** Manuscript diaries, typescript correspondence, ephemera, and Graf Zeppelin fragment. New York: 1914–37

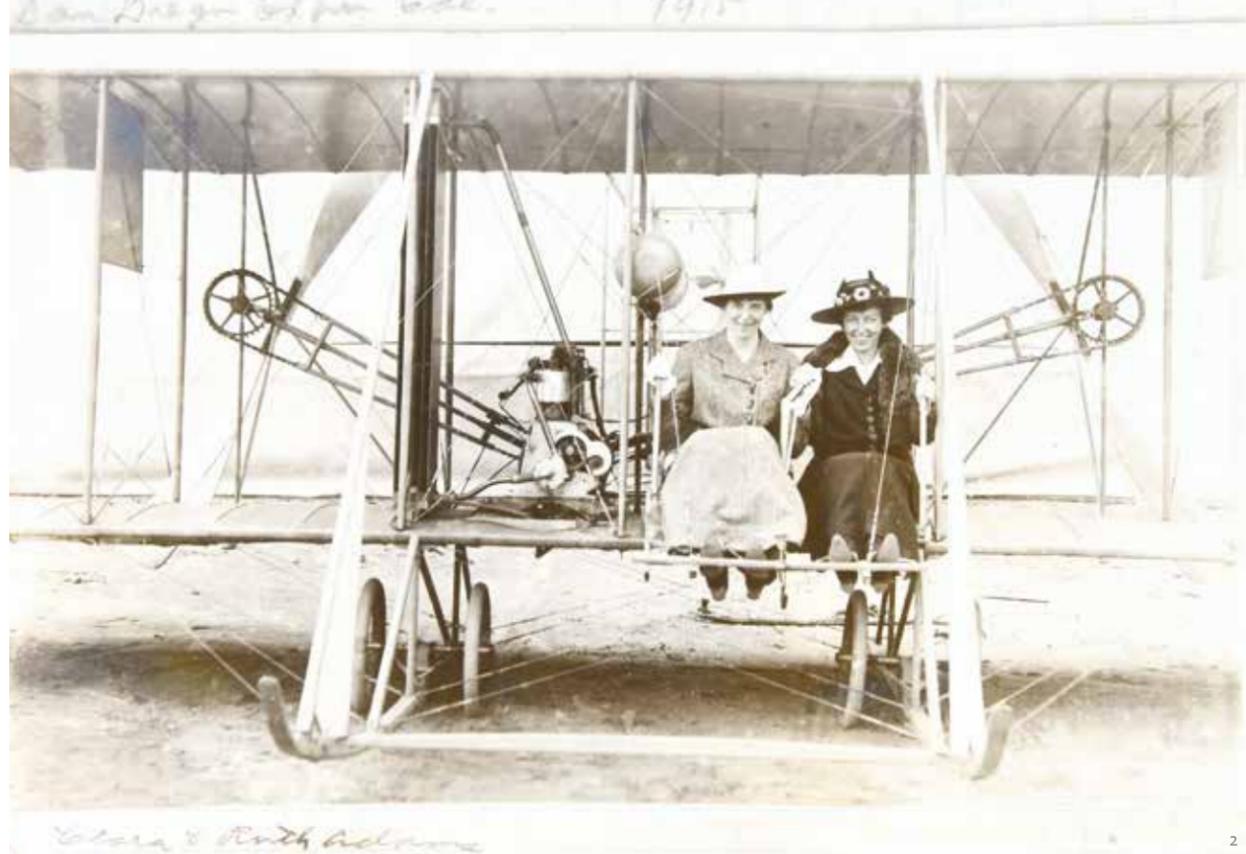
**THE FIRST FEMALE TICKETED COMMERCIAL FLIGHT PASSENGER**

An evocative grouping containing two manuscript diaries written by Clara Adams before her aviation fame. In 1928, Adams became the first woman to fly across the Atlantic, as a ticketed commercial passenger aboard the *Graf Zeppelin*. The collection also includes a typed letter from James Boring Company written after the Hindenburg disaster, and a framed fragment from the *Graf Zeppelin*.

The diaries offer an intimate window into Adams's character, revealing the curiosity and appetite for movement that would later define her role in the history of commercial aviation.

Adams (née Grabau, 1884–1971) was aboard the *Graf Zeppelin* on its return flight from New York in October 1928. In 1939 she set an unofficial record for passenger circumnavigation of the globe via commercial air travel, completing the journey in 16 days and 19 hours and covering 24,609 miles. Her interest in aviation led to close friendships with fellow pioneers, including Amelia Earhart, Alys McKey Bryant, and Grace Drummond-Hay, the latter of whom was on the first flight of the *Graf Zeppelin* and befriended Adams aboard the *Hindenburg*. Nicknamed "the first flighter" and "the maiden of maiden flights", Adams became known for promoting the possibilities of long-distance air travel.

The two manuscript diaries span 17 July 1914 to 7 February 1915 and 3 April 1915 to 16 July 1915. The volumes function in part as



hybrid diary-scrapbooks, combining daily entries with ephemera and Adams's own drawings. They trace her movements in New York, California, Florida, and Cuba, alongside visits to theatres, amusement parks, and social engagements. Select pages include material relating to travel and transport, among them a printed map of railway connections and a printed illustration of a funicular railway, likely taken from contemporary tourist material.

The group is enriched by loose leaves from later diaries with pasted photographs and newspaper cuttings relating to Adams's early experiences of flight. These include photographs of Adams with the pioneering female aviators Katherine and Marjorie Stinson, an image included after the 16 July 1915 entry depicting Adams seated on an aircraft at the Panama-California Exposition in San Diego, and a photograph of a flying boat inscribed as her first flight on the *Thomas Flying Boat* on Lake Eustis, Florida. One newspaper cutting recounts how Adams fulfilled a promise to greet her husband by circling his ship in a hydroaeroplane. Additional newspaper clippings relate to Paul von Hindenburg, Adams's great-uncle, after whom the *Hindenburg* airship was named.

The later correspondence addressed to Adams from a representative of James Boring Company, a travel agency, offers

a contemporary response to Adams's determination to continue travelling by airship despite the *Hindenburg* disaster. Written two days after the tragedy, the letter candidly assesses the risks of hydrogen-filled airships while anticipating a future dominated by aeroplanes and flying boats. Beneath the framed fragment of the outer fabric of the *Graf Zeppelin* is a provenance note stating that it was given to Adams by Hugo Eckener, the commander of the airship, and that the original fabric was found among Adams's personal effects from her estate.

Together, 4 items: 2 diary vols, octavo, with leaves loosely inserted; typed letter signed (2 leaves, with envelope); framed fragment of the *Graf Zeppelin* (fragment size 55 × 53 mm, framed size 279 × 216 mm). Diary 1: original black limp sheep, paper labels to spine and front cover lettered in black ink, edges red. Diary 2: original brown limp sheep, paper labels to spine and front cover, edges gilt. Diaries rubbed and used, with some scratches to covers, section of worn paper label to spine of earlier diary loosely inserted, some diary leaves starting or loosely tipped in, paperclip crease to head of letter leaves, a couple of rust marks from paperclip, overall in very good condition.

**£4,500** 134225





**3**  
**ADVERTISING IN CHINA.** Archive of promotional posters, flyers, and other visual material from the Republic of China and People's Republic of China. China: [c.1920s – 1980s]

**A GOLDEN AGE OF ADVERTISING**

An expansive collection showcasing the evolution and adaptation of visual marketing in China between the 1920s and 1980s, including the creation of the “modern girl” image, the sinicization



of Western aesthetics, and the survival of Republican-era imagery in communist contexts.

Commercial messages are conveyed in a variety of formats, including calendars, wrappers and packets, posters, flyers, and brochures, while others are clipped from magazines. The products advertised include consumer goods such as cigarettes (Hatamen, Qianmen, Golden Road), medicines (Hong Ren Dan), and fireworks (Yick Loong), as well as agricultural products and fertilizers (BM & Co.), pencils, alarm clocks, and fountain pens. Many are rich in colour and call on cultural tropes and touchpoints, including elements of traditional culture. The collection represents the high standard of printing executed in Shanghai and other commercial centres, especially in the interwar period.

Many examples in this collection are targeted towards female consumers. Chinese and foreign advertising agencies quickly recognized that urban women, emerging as a wealthy and more independent social group in the early 20th century, were both a key market (for example for cigarettes) and an important marketing tool. From the 1950s onwards, these urbane female figures give way to imagery emphasizing socialist and working-class credentials.

Provenance: the collection was acquired by a private collector in Shanghai in the mid-1990s and has been in the US for the past three decades. It is offered here for the first time.

Approximately 450 items, in varying sizes up to 330 × 230 mm, with a few duplicates, the majority colour lithographs on paper. Predominantly in Chinese, with occasional English and Russian. Generally in bright condition, the odd tape repair, some items with notations and mimeograph printing on verso where later repurposed: a very good collection of fragile material.

£37,500

175010

**4**  
**ANDERSON, Anne, & Mary Edwards.** Fifteen books on the Cree language. Prince Albert, SK; Edmonton, AB: Northern Canada Evangelical Mission, Inc.; Four Arrows Printing, 1961–70–71–72

**THE FIRST NATIONS EDUCATOR WHO PRESERVED THE CREE LANGUAGE**

An important collection of Cree-language teaching materials by a First Nations woman educator. Fourteen of the fifteen works were written by Dr Anne Anderson, the Métis elder and pioneer of Cree language preservation and instruction. The remaining title, *Cree: An Intensive Language Course*, is by Mary Edwards and among the earliest Cree language textbooks.

Born in St Albert in 1906, Anderson received her formal education in English but was raised speaking Cree at home. Following her mother's death, she devoted herself to preserving and transmitting the language, first through private tutoring and later through teaching in public schools, colleges, and universities in Edmonton. In the early 1970s, she began producing her own textbooks, issuing inexpensive, practical booklets designed for daily classroom use.

Most earlier Cree-language textbooks were written by non-Indigenous missionaries and shaped by religious or evangelical aims. Edwards's work included here belongs to this earlier missionary tradition and was intended primarily for evangelical use. Anderson herself addressed this distinction in one of her introductions, noting that “The Cree Language is the oldest language in history, yet very new to those who are trying to learn to speak it. Cree Biblical language was written many years ago by missionaries. I found that Biblical language is quite different from everyday conversational Cree”.

Included here are several Awasis books – children's language primers – many featuring outline illustrations intended for colouring. A loosely inserted pencil sketch of “The Great Outdoor Kitchen”, an Indigenous outdoor cooking diagram annotated in Cree in blue ink, offers a further glimpse into the pedagogical and cultural context in which these works were used.

Anderson later founded the Dr Anne Anderson Native Heritage and Cultural Centre, and today a high school in Edmonton bears



her name. Some volumes lack explicit author attribution or imprint details; however, their content, format, and instructional approach are consistent with Anderson's known work. A full list of the titles is available on request.

15 works, quarto, octavo, or oblong octavo. Original quarter cloth or wire-stitched, wrappers in various colours, covers lettered in black typescript or manuscript ink. Section excised to cover of *Awasis Books: Book III, Little Hunter Book* and one page of *Intensive Cree Course for Beginners*. Pencil and pen ink ownership inscriptions and annotations to covers and contents to a few vols. Overall toned and used, commensurate with a working archive, soiling and creases to covers, with some marginal wear to edges or stapled spines. A good collection of vulnerable material.

£2,000

188247

**5**  
**AUSTEN, Jane.** *Sense and Sensibility*; *Emma*; *Mansfield*. Leipzig: Bernhard Tauchnitz, 1864–67–77

**A ROOSEVELT FIRST LADY'S FAVOURITE AUTHOR**

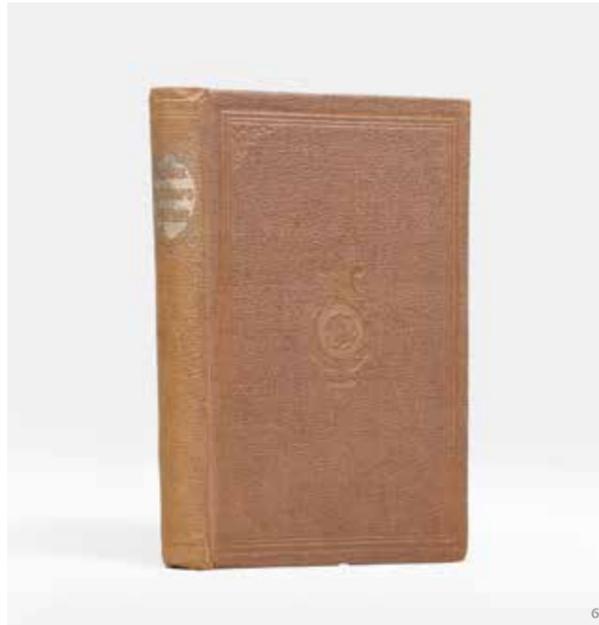
A collection of three of Austen's works from the library of Edith Kermit Roosevelt, each bearing her bookplate. Tauchnitz editions of British writers were produced for English-speaking travellers on the continent, and Roosevelt likely acquired the books during her fifteen-week honeymoon tour of Europe with Theodore Roosevelt, whom she married in December 1886 in London.

An active and discerning reader, Roosevelt reportedly averaged four books a week: “A favorite author was Jane Austen, whose six novels she read and reread” (Mead).

3 works, octavo. Contemporary half vellum, flat spines separated with gilt fillets, gilt ornaments, red morocco label, marbled sides, red silk bookmarks. Vellum darkened, gilt to spines a little dulled, wear to head of *Sense and Sensibility* and board edges, a few faint scratches to sides, front inner hinges partially cracked but holding firm, contents of *Sense and Sensibility* a little foxed but otherwise clean. A very good set. ♣ Gilson E31, E33, E48. Rebecca Mead, “A Roosevelt Reading List”, *New Yorker*, 13 April 2009.

£2,250

187737



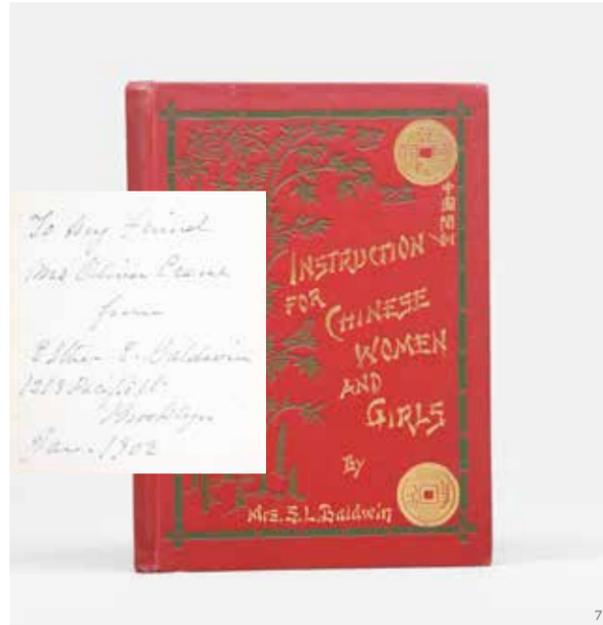
6 **BAHN, Rachel.** *Poems*. York, Pennsylvania: H. C. Adams & Co., 1869

**“I LONG MY SOUL TO SOAR ON HIGH”**

First edition. Paralysed from the age of 19, Bahn spent the next 53 years confined to her room, devoting herself to poetry, religion, and history. “Bahn’s conceptualizations and images are the direct result of her paraplegia . . . Immobile in life, she conceived of a kinetic heaven, a paradise of movement: walking, standing, strolling, roving, running, roaming are everywhere in *Poems*” (Lockyer, p. 495–6).



6



Written in both English and Pennsylvania German, Bahn’s (1829–1902) poems offer an uncommon insight into the life of a disabled 19th-century American. “Sight and hearing dominate her verses . . . Denied the physical experience of nature, she turned to her religious beliefs, and transformed nature into something she could experience – spiritual lessons” (Lockyer, p. 493). Bahn was also an accomplished genealogist, compiling the *Annals of the Bahn and Liphart Families in America* (1870), and wrote homilies for local and church newspapers. Her carte-de-visite, depicting her in her bed, is loosely inserted.

Provenance: Sarah Margaret Spangler Campbell (1824–1907), Bahn’s neighbour in Hallam, Pennsylvania, with her ownership signature dated 20 December 1869 on the front free endpaper. Campbell and Bahn were members of the Kreuz Creek Reformed Church; both are buried in its cemetery.

Small octavo. Original brown pebble-grain cloth, spine lettered in brown on gilt ground, covers stamped in blind, top edge gilt. Spine gently faded, faint foxing to contents: a fine copy. ¶ Timothy J. Lockyer, “Walking with the Lord: Rachel Bahn”, *Pennsylvania Magazine of History and Biography*, vol. 103, no. 4, Oct. 1979.

£3,750 188731

7 **BALDWIN, Esther E., as Mrs S. L. Baldwin.** *The Chinese Book of Etiquette and Conduct for Women and Girls Entitled Instructions for Chinese Women and Girls*. By Lady Tsao. Translated from the Chinese. New York: Eaton & Mains; Jennings & Pye, Cincinnati, 1900

**CHINA’S MOST INFLUENTIAL FEMALE SCHOLAR**

First edition, presentation copy, inscribed by the author on the first blank, “To my friend Mrs Oliver Crane from Esther E. Baldwin, 1218 Pacific St, Brooklyn, Jan. 1902”. Crane was an accomplished musician, a keen traveller, and a member of several New England societies, including the American Oriental Society.

Esther E. Baldwin (1840–1910), known to contemporaries as the “Chinese Champion” because of her advocacy for Chinese

immigrants in the United States, served in Fuzhou as a missionary throughout the 1860s and 1870s. In *The Chinese Book of Etiquette*, she offered the first adaptation into English of the *Nu Jie* by Ban Zhao (c.45–120 CE), a leading Han dynasty literatus. The daughter of the court historian Ban Biao, Ban enjoyed a privileged education at a time when the majority of Han women were not given formal tutoring in the classics. Her *Nu Jie*, written to prepare her daughters and nieces for life, was a cornerstone of Confucian thought for 2,000 years. Drawing from ideas contained in the Confucian *Li Ji* (“Classic of Rites”), it stressed the virtues of obedience and self-sacrifice: “All girls, everywhere, first should learn to cultivate virtue. Of cultivating virtue’s methods, the most important is to be pure and upright in morals” (p. 1). After the death of her brother, Ban Gu, Ban completed his *Han Shu* (“Book of Han”), the standard official history of the Western Han Dynasty.

Sibylla Bailey Crane (born Sibylla Adelaide Bailey, 1851–1902) was actively involved in many learned societies and co-founded the Castilian Club, a women’s study group based in Boston. Together with her husband, Revd Oliver Crane, she collected art and antiquities, donating several pieces to the Museum of Fine Arts, Boston. She died suddenly in the same month as she received this copy, likely having returned from visiting the author at her Pacific Street house in Brooklyn.

Octavo. With 12 illustrations after drawings by Pang Sun Yow; title page and text pages framed with green bamboo design. Original red diagonally ribbed cloth, front cover elaborately blocked in gilt and green after a design by Pang Sun Yow, red endpapers, edges gilt. First blank with traces of pencilled gift inscription from Mary B. Safford (1869–1937) to Barbara Badger Hennessey (1910–1992); Hennessey’s signature and pressmark on front free endpaper recto and first blank. Spine sunned and rubbed, gilt bright, light marking on rear covers, contents clean: a very good copy.

£1,750 173952

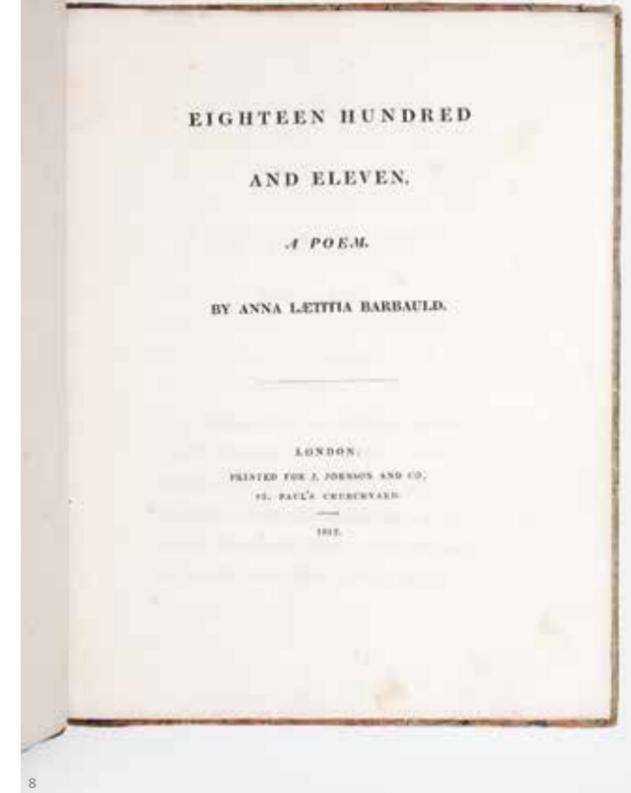
8 **BARBAULD, Anna Laetitia.** *Eighteen Hundred and Eleven. A Poem*. London: J. Johnson and Co., 1812

**A SAVAGE INDICTMENT OF BRITISH GOVERNANCE**

First edition, hailed as the most powerful condemnation of early 19th-century England by a female political commentator. In her polemic poem, Barbauld denounces the devastating impact of Britain’s involvement in the Napoleonic Wars on women and the poor, critiques the government’s obsession with commerce, and foresees the eclipse of Britain by America as a global power.

When Barbauld published this work, the war against France was going well from a British perspective. Barbauld forgoes the resultant nationalist sentiment, preferring to criticize the effects of conflict on people at home. She condemns the prioritization of war over food supply: “The sword, not sickle, reaps the harvest now / And where the Soldier gleans the scant supply / The helpless Peasant but retires to die”. The effect on women who lose their children in the war is also observed: “No son returns to press her widow’d hand”. In the latter half of the poem, Barbauld turns to Britain’s focus on commerce, which she considers unreliable – “thy Midas dream is o’er / The golden tide of Commerce leaves thy shore” – and a source of societal inequality: “Enfeebling Luxury and ghastly Want”.

Barbauld idealizes Britain as a “seat of arts” filled with “Freedom’s holy flame”, and celebrates London as an international city “Ungirt by walls” with “No jealous drawbridge, and no closing gate”. However, she believes that the country’s switch to focus on military and financial supremacy leaves a “debt to Science and the



Muse unpaid”. Without a swift change in policy, Britain is fated to become a mere monument of “grey ruin and mouldering stone”.

Such a pessimistic view of the country’s future at a time of nationalist fervour was received poorly. John Wilson Croker of the *Quarterly Review* launched a particularly vitriolic attack, labelling Barbauld a “fatidical spinster” (p. 309). The *Monthly Repository* was more sympathetic, describing the poem as “deeply interesting”; however, it hoped that the poem’s “melancholy strain may not prove the voice of prophecy” (p. 108).

Provenance: Sir Rowland Hill (1795–1879), the educator, inventor, and social reformer, with his signature on the half-title and a library bookplate of Hazelwood, the progressive school in Edgbaston that he ran with his father, Thomas Wright Hill. Rowland learnt to teach aged 8 in a previous school run by his father, where he used Barbauld’s textbooks for reading lessons. Barbauld and her husband ran the progressive Palgrave School in Suffolk between 1774 and 1785, so her books were pedagogically appropriate. *Eighteen Hundred and Eleven* evidently stayed in the Hill family, as the half-title also bears a gift inscription from Rowland’s son Pearson to his own son, also called Rowland.

Quarto (271 × 216 mm), pp. [iv], 25, [3]. With single-page publisher’s list of works by Barbauld and others bound at the end. Contemporary quarter sheep, spine divided with blind rules, boards mostly covered with marbled paper, leaving 30 mm uncovered strip at edges. Two modern manuscript leaves loosely inserted, containing information on Rowland Hill, line numbers added in pencil. Extremities worn, joints split, front board reattached at cords, a few marks on rear board: a very good copy in an unusual contemporary binding. ¶ “Eighteen Hundred and Eleven”, *Monthly Repository*, vol. 7, February 1812; John Wilson Croker, “Eighteen Hundred and Eleven”, *Quarterly Review*, vol. 7, June 1812.

£10,000 182694



9

**BEERS, Florence J.** A collection of self-published magazines created by teenager Florence J. Beers, accompanied by her journals. *Michigan*: 1920–37

**“INFATUATION IS OFTEN CONFUSED WITH LOVE”**

Eighteen hand-crafted magazines, the original creations of Beers, featuring short stories, serials, and poetry in manuscript and typescript, plus illustrations. The issues of *Echo* date from August 1920 to January 1925 and are increasingly sophisticated in execution. Beers’s five diaries provide valuable context to her writing.

Florence Juanita Beers was born in 1906 and spent her childhood and adolescence in Grand Rapids, Michigan. Her self-published magazine *Echo*, the format of which was inspired by contemporary women’s journals, demonstrates her rich imagination and dedication to world-building. For each issue, she produced text and illustrations under various pseudonyms; some of the former were serials that extended for several years. The earlier serials, such as “Sandy” and “Nan and Co”, are set in familiar, domestic surroundings. Over the years, the romances develop elements of adventure and fantasy, such as in “The Golden Dragon” and “The Jade Necklace”. In all cases, Beers’s tales are dramatic and highly emotional. A short story titled “Golden Lilies” ends in a violent confrontation featuring smashed jewels and a murder; another, “Cheats”, opens with a character musing, “What is worth living for . . . Why do we live? Why do we always want things we do not possess?”

The watercolours and drawings by Beers are accompanied by pasted-in illustrations from published magazines, and she set her writing amid advertisements for household and beauty products. A

long-running children’s section titled “Kiddie’s Korner” includes dolls to cut out and play with. The July 1924 issue features an agony aunt column dealing with unrequited love and age differences. Writing as “Mary Stowe”, Beers offers advice such as “You can try your arts and wiles, but if he doesn’t succumb to those, forget him” and “Infatuation is often confused with love, but it usually lasts a little while”.

Her diaries reveal Beers to be a keen reader and cinephile with an active social life. She comments on her literary projects – “I typewrote some more, I’m writing ‘Papillon’, a serial” – and her romantic interests: in March 1925 she mourns “But Bill! Oh, dear, will I never hear from him? He’s so far away – as far away as the stars”.

The later diaries follow Beers’s life at college in Ann Arbor and after her move to New York, where she worked as a school librarian, joined the Church of Theosophy, and became a vegetarian. The 1937 diary includes several pamphlets relating to these and other cosmopolitan activities. On Christmas Day of the same year, she married Philip T. Sealey. Her entry for the day reads, “All things have led to today”.

Together, 35 items: 18 magazines, between 16 and 56 pp. in length (approx. size 260 × 155 mm): a combination of manuscript and typescript, illustrated by Beers with coloured pencil drawings, watercolour, and collage. With 5 manuscript diaries, 8 photographs (of which 6 studio portraits and 2 snapshots), 7 pp. typescript, hand-illustrated notebook, and related ephemera. Covers to one issue of *Echo* loose, all a little toned and creased, edges nicked; one diary without covers, another split at spine, rest occasionally worn; ephemera a little toned and creased. Overall in very good condition.

£12,500

156848

10

**BEHN, Aphra (trans.); TALLEMENT, Paul.** *Lycidus: Or, the Lover in Fashion.* London: Joseph Knight and Francis Sanders, 1688

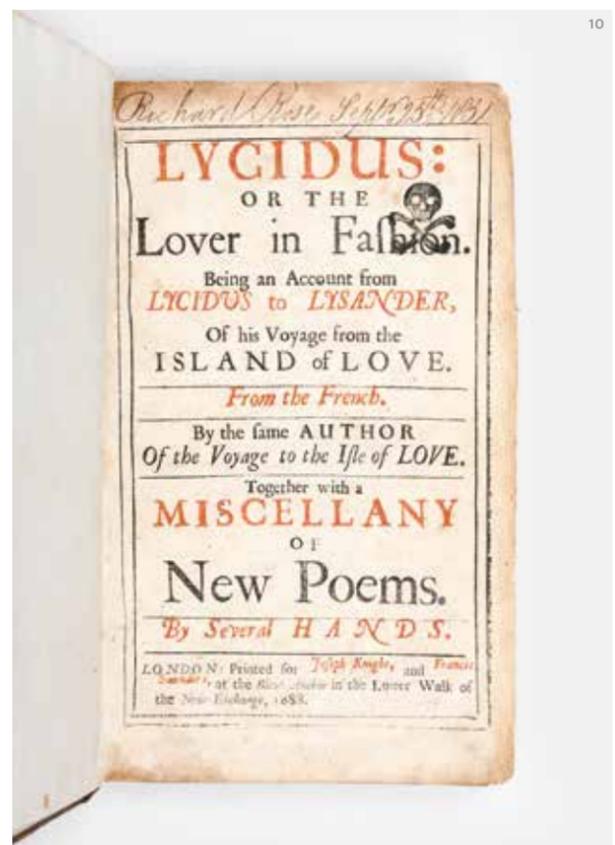
First edition of the author’s final poetic work. *Lycidus* is Behn’s rendering of Paul Tallament’s 1663 *Voyage to the Island of Love*, with her characteristic worldliness added. Included in the accompanying poems is “To the fair Clarinda”, whose dedicatee is of enigmatic gender.

By 1687, Behn was severely unwell, but her enthusiasm for writing remained undiminished. She published ten books in 1688, *Lycidus* among them. The poems included alongside “Lycidus” are attributed to Behn and others. Some are typically pastoral, while others are more descriptive of everyday realities than her earlier poems, such as a poem of thanks for a gift of orange-flower water. Among them, “To the fair Clarinda”, attributed to Behn, stands out. Addressed to a “Beauteous wonder of a different kind” who appears as both a “Fair lovely maid” and a “lovely charming youth”, it demonstrates Behn’s willingness to challenge standard sexual desires until the very end of her life. This copy is bound without the two final contents leaves described by the ESTC.

Octavo (192 × 124 mm), pp. [14], 64, 176; 127 of 129 leaves, lacking the final 4 pp. of contents. Title page printed in red and black. Contemporary sprinkled sheep, rebacked preserving original spine, sides framed and quartered in blind, board edges with blind rolls, edges re-sprinkled red. Later ownership inscription to head of title page, “Richard Rose, Sept. 25th, 1831”, and skull-and-crossbones stamp to same. Small paper repairs to M7 and M8. Wear to board corners, covers scraped with small hole to rear, initial leaves lightly toned. A very good copy. ♪ ESTC R10984; Grolier, Wither to Prior 42.

£3,000

187257



10



11

**BEN AİAD, Hâirié.** *Die Türkische Frau. Ihr soziales Leben und der Harem* (“The Turkish Woman. Her Social Life and the Harem”). Vienna: Georg Szelinski, 1904

**“ONE OF THE FIRST MUSLIM WOMEN TO PUBLISH A TEXT”**

First edition, presentation copy, inscribed by the author to an Austrian feminist on the front wrapper verso. A political exile from the Ottoman Empire, Ben Aïad lectured across Europe denouncing the sultan’s despotism, the status of Turkish women, and the dynamics of the royal harem based on her first-hand observations.

The inscription reads, “A Madame Marianne Hainisch, Hommage affectueux d’une reconnaissante amie qui l’admire et qui se sent forte sous sa protection, Hâirié Benaïad. Vienne, Mars 1904” (“To Madam Marianne Hainisch, a heartfelt tribute from a grateful friend who admires her and feels strong under her protection. Vienna, March 1904”). Hainisch (1839–1936) was the most prominent advocate for female education and suffrage in early 20th-century Austria. She founded the League for Extended Women’s Education (1888), the Federation of Austrian Women’s Organizations (1902), and the country’s first women’s political party (1929).

Ben Aïad (b. 1873) and Hainisch both attended the International Women’s Congress in Berlin (13–18 June 1904), and Ben Aïad was part of the New Women’s Club, an organization in Hainisch’s Federation. *Die Türkische Frau* prints one of Ben Aïad’s speeches, delivered in Vienna in early 1904, making her “one of the first Muslim women to publish a text” (Bili, p. 90) The speech was suppressed by the Austrian authorities because they “feared to grieve a neighbouring monarch” (Washington Post, p. 43).

Octavo. Half-tone portrait frontispiece of the author, tissue guard. Original printed wrappers, rebacked. Wrappers toned and lightly soiled, a handful of nicks to rear wrapper extremities, contents clean: a very good copy. ♪ Leila Bili, “Nazli Hanem, Kmar Bayya, and Khiriya Bin Ayyad: Three Women Living between Istanbul, Cairo, and Tunis in the Late Nineteenth and Early Twentieth Centuries”, in Odile Moreau & Stuart Schaar, eds, *Subversives and Mavericks in the Muslim Mediterranean*, 2016; Washington Post, 15 May 1904.

£7,500

183176

12

**BENNETT, Agnes Elizabeth Lloyd.** Typescript memoir on her wartime service on the Serbian front. 13 August 1916 – 25 May 1917

**THE FIRST FEMALE COMMISSIONED OFFICER IN THE BRITISH ARMY**

One of Dr Agnes Bennett's working transcriptions of the informative and lively journals she kept while commanding the 7th Medical Unit, Scottish Women's Hospitals during the Salonika Campaign. Several hundred women from Australia and New Zealand served at the Serbian front, and Bennett was one of many decorated by the Serbian government after the war.

Among the earliest science graduates of the University of Sydney, Bennett grew a successful medical practice in Wellington New Zealand but left it to contribute to the war effort. In 1915, she became the first female commissioned officer in the British Army, serving as a captain in military hospitals in Cairo and, later in the war, on troopships. In the postwar period, she earned a reputation in New Zealand as an outstanding medical practitioner, and she received the OBE in 1948 for her services to the field.

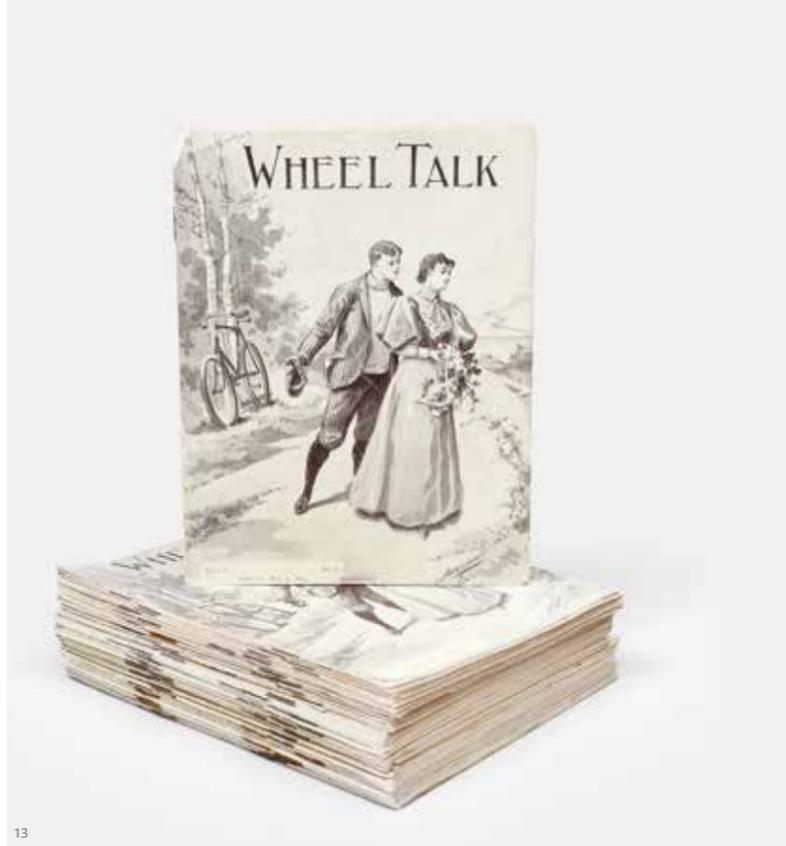
This transcription was likely produced a few years after the end of the war. Most of the folders are labelled with the address of her brother, Francis Dillon Bennett, who resided in London at 36 Morpeth Mansions until his death in 1928. The biography of Agnes Bennett by Cecil and Celia Manson (a copy of which is included here) describes how she spent a period of time in London in 1925 as part of a medical fact-finding tour and to attend a conference on obstetrics.

The Bennett papers at the National Library of New Zealand contain another version of this typescript (reference: MS-Papers-1346-074), which covers the same period and is bound and presented similarly to ours. The two appear to be contemporaneous and exhibit some minor differences in content.

Together, 184 sheets (most c.270 × 205 mm), each typed one side only, divided into 8 volumes, each bound with coloured string into contemporary buff or dark brown wrappers, front covers inscribed by Bennett in ink or pencil. Together with 3 loose typescript sheets, each typed one side only, manuscript postcard, and reading copy of Cecil & Celia Manson's biographical portrait, *Doctor Agnes Bennett* (London: Michael Joseph, 1960). Wear to covers, sheets of second volume now loose in covers and with loss to final four lines of p. 3, some other sheets loose, a very good collection.

£3,250

188642



13

13

**BICYCLING.** *Wheel Talk*. [A collection of issues from volumes I to IV.] Chicago, Illinois: Morgan & Wright, 1895–97

**“WOMEN ON THE MOVE”**

A substantial run of this scarce bicycling trade paper, published at the height of the women's cycling craze in Europe and America. Each chatty issue, published by the world's largest bicycle tire manufacturer, offers reader-submitted tips on bicycle maintenance and repair, as well as poetry, articles of interest, and plugs for the company's products.

Late 19th-century campaigners such as Susan B. Anthony saw cycling as offering women empowerment, mobility, and freedom from sartorial proscriptions, and in the mid-1890s, around a third of America's four million cyclists were women. Issues of *Wheel Talk* are



13

emblematic of the commercial and cultural importance attached to female riders, showing cycling for leisure and sport to be a pursuit for both sexes. Women appear regularly in front-cover and vignette illustrations, and reference is made to the exploits of women riders. For example, readers of the early December 1895 issue are told of one Sue Zimmerman, of Rock Island Illinois, who “has ridden 9 1/2 miles in 32 minutes on M. & W. tires” (Vol. II, No. 7).

In May 1896, the journal expanded in length and switched from weekly to fortnightly publication, but it appears not to have continued much beyond 1897. In 1906, Morgan & Wright relocated its factory from Chicago to Detroit and turned its attention to the burgeoning demand for automobile tyres.

WorldCat shows five institutions holding one or more issues of *Wheel Talk*. Only the University of Michigan has copies of numbers from volumes III and IV, while runs are also held by the Chicago History Museum, the universities of Arizona and Missouri, and the Ingenium Centre.

54 issues, octavo; 3 supplements and an advertising brochure, duodecimo; 2 loose advertising cards (207 × 160 mm). Illustrations and advertisements in text, some text printed in colour. Issues and supplements with original illustrated wrappers, wire-stitched as issued. Occasional contemporary pencil annotations. Repairs to some wrappers, a few issues with damp stains, skinning, and soiling, one with loss and closed tear to rear cover: overall, a very good collection of fragile materials. ♣ Roger Gilles, *Women on the Move: The Forgotten Era of Women's Bicycle Racing*, 2018.

£10,000

162614

14

**BIOGRAPHIES.** *Eccentric Biography; Or, Memoirs of Remarkable Female Characters, Ancient and Modern*. London: Printed by J. Cundee, 1803

**FROM ASTELL AND JOAN OF ARC TO SHORE AND WOLLSTONECRAFT**

First edition of this popular study of nearly 100 women. Alongside classic inclusions such as Aphra Behn, Cleopatra, and Catharine de Medici, *Remarkable Female Characters* details the lives and accomplishments of diverse individuals such as the androgynous soldier-spy Charlotte d'Éon. It is bound as the second volume in the set, the first being a counterpart on noteworthy men.

Collective biographies of noteworthy people, often referred to as “eccentric biographies”, were a popular genre in 19th-century Britain and America. The anonymous author writes admiringly of the Chevalière d'Éon (1728–1810), an author, diplomat, spy, and soldier who lived openly as a man and a woman. D'Éon's entry is one of those accompanied by a portrait, which faces page 118.

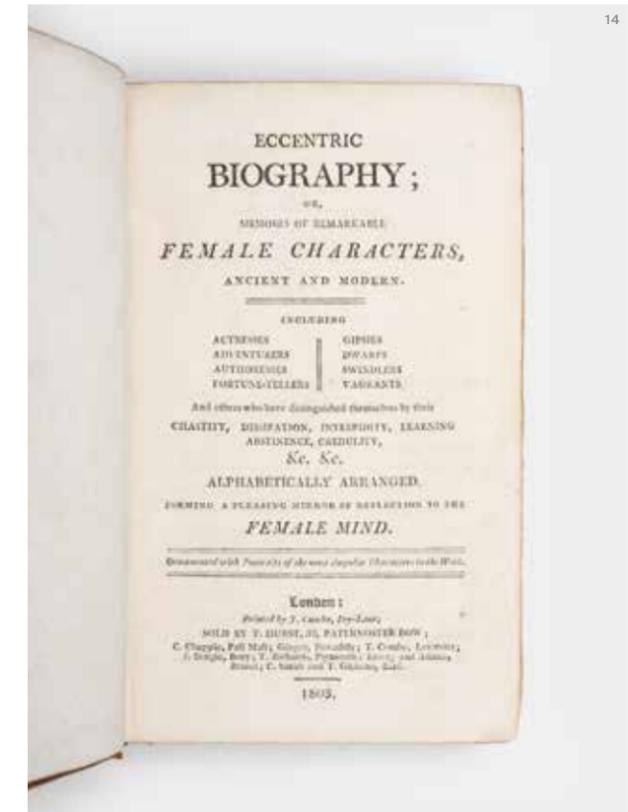
The book is also sympathetic to the movement for women's rights, commenting that Mary Astell “justly observed” the “want of knowledge in her sex” and complimenting her “uncommon assuidity” to her studies (p. 9). Of Mary Wollstonecraft's struggles and unconventional lifestyle, the author writes that “the history of this singular woman, til towards the latter period of her life, has been that of one continued struggle with adverse circumstances . . . with heroic fortitude” (p. 141).

The accompanying counterpart volume on men, in its second edition, features Caravaggio, George Villiers, Mozart, and others.

2 works, duodecimo (142 × 97 mm), pp. v. [5]. 348; pp. 344. *Remarkable Characters* lacks pp. 339-344. With 8 engraved portrait plates in *Remarkable Female Characters*; 7 in *Remarkable Characters*. Contemporary sheep, spines flat with gilt fillets, green labels, and numbers in gilt. Modern bookplates of R. V. H. Taylor. Extremities worn, spine ends chipped, joints starting, spine and book block of *Remarkable Female Characters* split in centre but holding, contents clean: a very good set. ♣ James Gregory, “Eccentric biography and the Victorians”, *Bibliography*, vol. 30, no. 3, 2007.

£1,500

180064



14



12

**BLAVATSKY, Helena.** Autograph letter signed. Bombay: 31 January 1882

“NO; WE WILL WORK ON FOR THE FEW, WHO ARE UNOBTUSIVELY STUDYING THE LAWS OF NATURE, IN ODD CORNERS OF THE WORLD.”

A long, analytical, and thought-provoking letter from Blavatsky's early Bombay period. She eloquently answers the questions of a friendly but sceptical correspondent concerning the existence of Koot Hoomi and the Masters, the medium Mrs Hollis-Billing, and theosophist beliefs. She also touches on the personal challenges and opposition she faced after moving to India.

The letter is addressed to an unknown recipient, introduced to Blavatsky by Monsieur HARRISSE, a French painter and friend of the occultist. Details in the letter indicate that he was a well-known member of high society in New York, with ties to the publishing world, and a regular at the fine dining restaurant Delmonico's. She playfully thanks him for highlighting “Delmonico's shortcomings in the World [a British society paper]” and hints at him “eating turkey dinners with Bouton [James W. Bouton, a leading bookseller and publisher] and other Delmonico's ‘big fish’”. Other passages imply Blavatsky had never met him in person and that she is replying to his first letter to her.

As an initial argument against the correspondent's scepticism towards Theosophy and the existence of the Masters, Blavatsky denies any interest in attracting followers through miracles or spectacles, and presents her personal sacrifices made in India as proof of sincerity. Impostors would have never exchanged “an easy life in New York and Europe . . . for a life of eternal strife, real danger, vilification and hatred here . . . In America I had the Spiritualists alone arrayed against me. Now I have the two thirds of Society, all the Christians, the whole host of padres (missionaries) the vilest of all classes of society, and all the sceptics to boot on my doomed back. There I was the “eccentric” the “irrepressible”,

the “sensational” Mme Blavatsky — a Russian Munchausen at the worst; here, I am regarded as an enemy of Christianity of Spiritualism of Common Sense and humanity”.

She denies the accusation of having “invented the Brothers” (or Masters), claiming that she can provide names of fellow members of the Society who have seen them. Several paragraphs are dedicated to Koot Hoomi and his beliefs in spiritualism, Buddhism, and Vedantism. She notes: “He has no miraculous or super-natural being or powers. Our Brothers do not believe in “miracles” and discard with contempt the very thought of them being anything super or outside of nature. He is but one of many men who have penetrated the mysteries”. She mentions the publication of Koot Hoomi's letters in M. Sinnett's books.

Blavatsky talks about her friend Mrs Hollis Billing and her medium abilities, focusing on the real manifestations of her spirit guide Ski: “Ski went for Mrs. B. from London to our Brothers in India, while we were visiting her, & brought two silk handkerchiefs to Col. Olcott . . . And again on the day before our departure for India, Col. Olcott conversed with him (Ski) without the mask”.

The letter ends with a hopeful note that the correspondence might continue, and a request to convey her regards to HARRISSE by passing “him off a friendly kiss (in words) upon his shining occiput”.

Included with the letter is a copy of George Baseden Butt's *Madame Blavatsky* (1925).

Together, 2 items: i) autograph letter signed on paper, 5 leaves (271 × 207 mm), written in brown ink on all sides; ii) Copy of George Baseden Butt's *Madame Blavatsky*. Philadelphia: David McKay Company, 1925. Letter: minor chips and nicks at extremities, faint fold lines, all leaves with short closed tears along middle fold, leaf 5 with discreet repairs to tears and edges, and two larger chips affecting a couple of words: a well-preserved example. Book: spine faded, faint mark on edge, traces of paper slip removed from rear pastedown: a very good copy. ¶ This letter is published as no. 231 in John Knebel, ed., *The Letters of H. P. Blavatsky*, Volume 2, 1879–1883, 2025.

£17,500

181918



16

16

**BOCHOŘÁKOVÁ-DITTRICHOVÁ, Helena.** *Enfance: Gravures sur Bois* (Childhood: A Cycle of Woodcuts). Paris: Dorbon-Aîné, 1930

THE FIRST FEMALE GRAPHIC NOVELIST

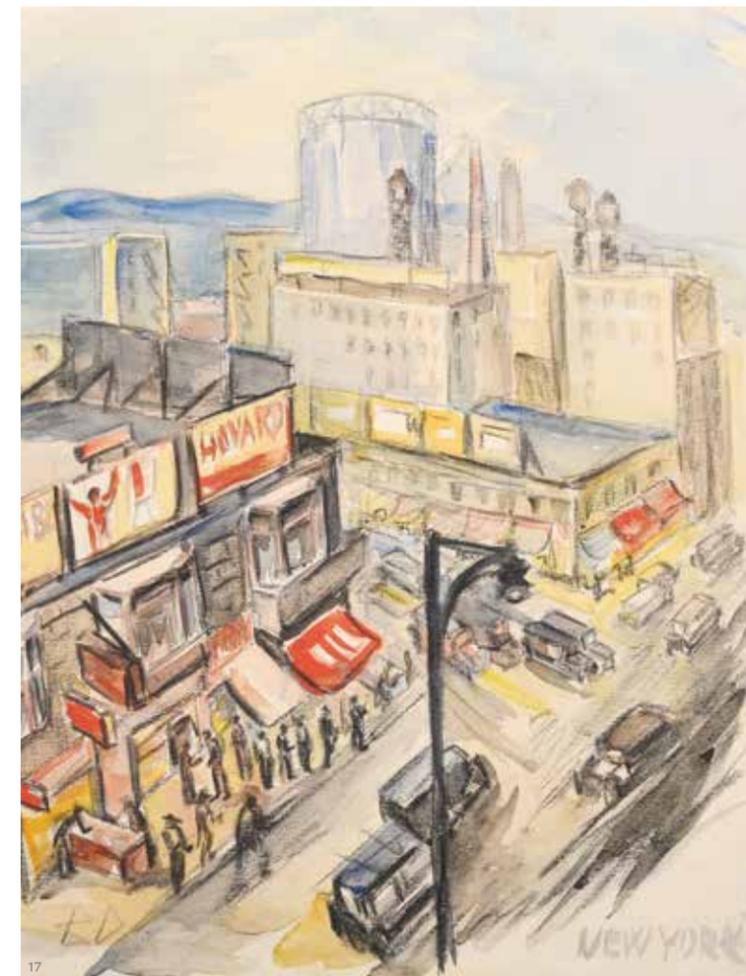
First French edition, limited issue, number 8 of 10 copies printed on vellum and signed by the artist, from a total print run of 310. *Childhood* is a memoir of the joys and sorrows of Bochořáková-Dittrichová's early years, told through a series of 95 woodcuts. It was originally published the previous year in Czech by the Prague publisher Orbis.

The Czech artist and writer Helena Bochořáková-Dittrichová (1894–1980) brought her own distinct style to the woodcut novel, a genre developed by Frans Masereel and Lynd Ward in the early 20th century. In *Childhood*, she mostly depicted quiet domestic scenes from her middle-class upbringing. Her work “offers a refreshing divergence from the squalor presented by urban woodcut novel artists . . . Bochořáková's focus is not on the sullen side of life but rather an examination of childhood with playful games such as building snowmen and snowball fights. This is a youthful work in the narrative sense, and it is best to consider this a novel of impressions” (Beroná, p. 10). Inspired by her own experiences as much as by world history and religion, Bochořáková-Dittrichová “quietly strengthened the case for topics such as domestic life to be seen as legitimate art subjects rather than as easily dismissed female fodder” (Rebecca Gross, quoted by Brooks).

Octavo. Woodcut title page and 95 full-page illustrations, printed rectos only. Original japon spine, grey boards, gilt lettering to spine, gilt roundel to front cover after the artist, fore edge and bottom edge untrimmed. Spine ends and board corners gently bumped, faint mark to foot of spine, couple of tiny spots of rubbing to rear cover: a near-fine copy. ¶ David A. Beroná, “Artists Without Authors: The Wordless Novels of Helena Bochořáková, Babette Katz, Barbara Henry, and Jules Remedios Faye”, *The California Printmaker*, CSP Journal, 2002; Katherine Brooks, “Meet The World's First Woman Graphic Novelist, Helena Bochořáková-Dittrichová”, *Huffpost*, 26 May 2014.

£5,500

186725



17

17

**BOCHOŘÁKOVÁ-DITTRICHOVÁ, Helena.** Watercolour of New York. [c.1930]

“FROM OUR WINDOW”

This bustling street scene is inscribed by the artist on the verso, “Z naseho okna” (“From our window”). Bochořáková-Dittrichová (1894–1980) exhibited in Philadelphia in 1926 at the Sesquicentennial International Exposition, which held a “Czechoslovak Day” on 6 November.

She also published several woodcut books in the early 1930s inspired by the US, including *Indiáni jindy a dnes* (“Indians Then and Now”, 1934) – on the clashes between Native Americans and European settlers – and *Mezi dvěma oceány: Dojmy z cesty po Spojených státech amerických* (“Between Two Oceans: Impressions from a Trip to the United States of America”, 1936). The Houghton Library, Harvard, holds a collection of unpublished woodcuts entitled “The Artist on Her Journey”, several of which depict scenes in America.

Watercolour on thick paper (508 × 395 mm), signed “BD” lower left and titled “New York” lower right. Colours bright, verso lightly marked and foxed, remnants of masking tape at extremities of same: in very good condition. ¶ Katherine Brooks, “Meet The World's First Woman Graphic Novelist, Helena Bochořáková-Dittrichová”, *Huffpost*, 26 May 2014.

£3,500

188749

**BOUCHERETT, Jessie.** Tracts for Parents and Daughters. Tract No. 1: How shall I educate my daughter?; Tract No. 2: Shall my daughter learn a business?; Tract No. 3, Part II: Choice of a business for girls. London: Emily Faithfull, Victoria Press, 1863 & 1864

**“IT IS IN HER POWER TO DO WELL AS A SINGLE WOMAN”**

First editions of three of a series of four pamphlets written by one of the co-founders of the Society for Promoting the Employment of Women. Boucherett recommends that young women should receive vocational training to make them financially self-sufficient. She encourages parents to be confident in their daughters' abilities in a range of professions.

Jessie Boucherett (1825–1905) founded the society to reduce the number of women “totally unprovided for in a pecuniary point of view [and] left without any resource to which they can turn for a living” (Tract No. 1, p. 6), a situation arising from providing girls with domestic skills only. Boucherett identifies apprenticeships as the most practical type of education and suggests that parents consider unconventional professions for women. She cites examples of daughters succeeding their fathers as booksellers and bakers and states that “there is nothing to prevent them from making good tradeswomen of other sorts” (Tract No. 3, p. 7).

Although an advocate of hard work and becoming a “useful, respected member of society” (Tract No. 1, p. 12), Boucherett was concerned for labour conditions. She advises that parents should always secure a written agreement defining their daughters' hours of work and overtime pay before they commence apprenticeships.

The publisher Emily Faithfull (1835–1895) was also a founding member of the Society for Promoting the Employment of Women. She opened the Victoria Press in 1860 with the aim of providing employment for women in the role of compositors.

We have traced just three copies of Tract No. 1 in institutional holdings, at the National Library of Scotland, the British Library, and the University of Oxford. Tract No. 2 is listed at the National Library of Scotland and the British Library. Tract No. 3 does not appear to be present in any institutions.

3 works, octavo (178 × 105 mm), pp. 12; pp. 12; pp. 24. Original white printed wrappers, disbound. Spines splitting in places but holding, occasional spots of foxing: a very good set.

£1,500

186271



18



19

19

**BOXER UPRISING.** Memorial plaque to the British missionary Annie Eldred. Britain: c.1901

**“WHO WENT FORTH AS A MISSIONARY . . . AND LAID DOWN HER LIFE FOR CHRIST”**

A fortunate survival, exhibiting the very high esteem in which missionary martyrs were held in the years after the Boxer Uprising. Until 2010, this plaque was in the Connaught Institute, Brighton, where Eldred taught before journeying to China. It was saved from destruction when the institute was demolished.

The inscription reads: “In loving memory of Annie Eldred, formerly a worker and Sunday school teacher at this hall, who went forth as a missionary to China in Sept. 1898 and laid down her life for Christ, Shan-si China, 15th August 1900. Be thou faithful unto death and I will give thee a crown of life. This memorial was erected by the workers, friends, and Sunday school children of this mission.”

Eldred (1871–1900) became involved with the Connaught Institute (130–1 Lewes Road) in the 1890s, while working behind the counter in a Brighton shop. She volunteered for the China Inland Mission in 1897 and journeyed out shortly after. In 1899, she was assigned to southern Shanxi, which became a hotbed of Boxer activity the following year. On 15 August 1900, having travelled to Fenzhou county as a guest of the Americans Charles and Eva Price, she was killed, along with most of her fellow missionaries. The xenophobic violence directed towards Western missionaries in China became the subject of numerous books and other tributes in the following years.

Following its rescue, the plaque found its way to the premises of a scrap dealer in Diplock's Yard, Brighton, where it was purchased in 2019. It is here offered as a distinct object for the first time.

Please note that this item is heavy and will require special shipping. Please contact us for further information.

Engraved metal plaque (780 × 620 mm), some letters coloured in red, mounted onto 850 × 720 mm bevelled wooden frame, wooden and metal brackets on reverse. Generalized wear to plaque and frame, discolouration, red mostly rubbed away: very good.

£1,900

179271

20

**BRITTAİN, Vera.** The Women at Oxford. A Fragment of History. London: George G. Harrap & Co. Ltd, 1960

**INSCRIBED TO A FELLOW ALUMNA**

First edition, presentation copy, inscribed by the author on the front free endpaper, “For Miss E. E. S. Procter. With gratitude and best wishes from Vera Brittain. January 1960”. Evelyn Emma Stefanos Procter (1897–1980) was a historian, a contemporary of Brittain's at Somerville College, Oxford, and the principal of St Hugh's College at the time of the inscription. Procter is also listed second on the page of acknowledgements.

Brittain (1893–1970), whose studies at Somerville resumed after serving as a VAD nurse in the First World War, wrote this history to commemorate the 80th anniversary of the establishment of women's colleges at Oxford.

Octavo. With 8 half-tone plates. Original blue cloth, spine lettered in gilt. With dust jacket. Ownership inscription on front pastedown dated 1980. Spine ends bumped, foxing to edges; jacket unclipped, spine and edges of rear panel sunned, several faint marks to panels, edges a little creased and nicked: a very good copy in like jacket.

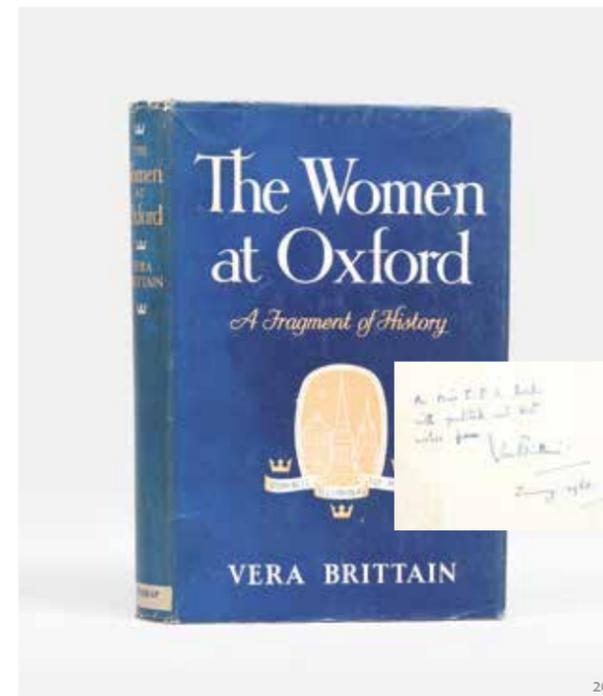
£1,500

187083

21

**BURGESS, Ann Mary.** What Our Emblems Say. Istanbul: H. Matteosian, [c.1900]

**AN ATTRACTIVE EXAMPLE OF FEMALE PHILANTHROPIC HANDICRAFTS**



20



21

A skilful example of the handicrafts produced by Armenian women as part of Burgess's philanthropic enterprise in the Ottoman Empire. Her “distinctive combination of a Victorian ethic of humanitarian service with self-help philanthropy provided a lasting model for relief work in the Near East” (Tusan, p. 633).

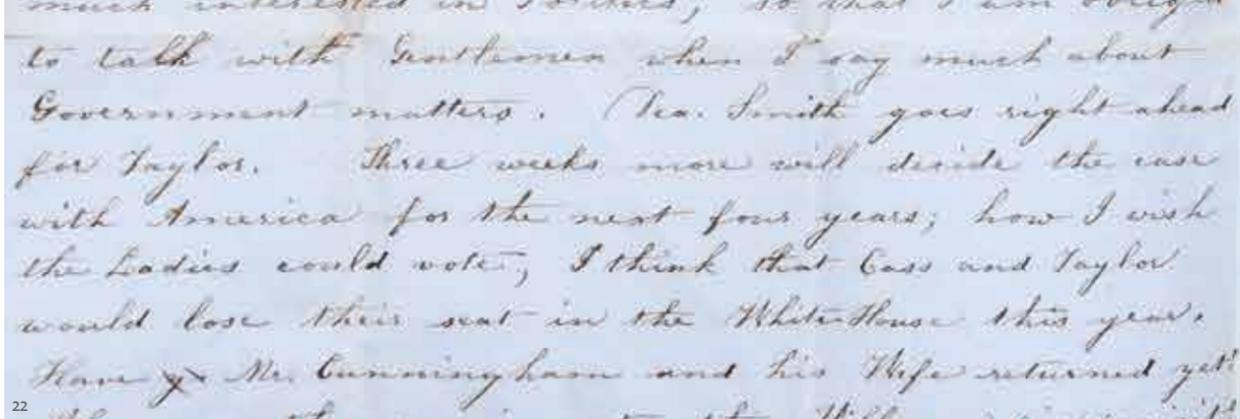
Burgess moved to Constantinople in 1888 as part of the medical mission of the Armenian doctor Gabriel Dobrashian. However, the massacres of 1896 forced Dobrashian to flee, and Burgess's limited medical training necessitated the closure of the hospital. She came up with an alternative, long-term scheme: “Seeing the distress would be of long duration, and that in a day not far distant relief funds would cease, and our power to relieve distress would end too, we opened our Industrial work in the way of Needlework, Knitting and Oriental Embroideries” (Tusan, p. 640). The goods were sold internationally, and by the early 1900s were making around £10,000 a year and supporting 700 women, in an insightful blend of mercantile acumen and philanthropic devotion.

This example features poetic guides to the emblems of Britain: the rose, shamrock, leek, and thistle.

Tall octavo (218 × 84 mm), pp. 20. Illustrations. Embroidered silk wrappers, front cover titled in gold thread and with rose, shamrock, thistle, and leek motifs in green, white, and purple, rear cover with Union Jack on flagpole in blue, red, white, and gold, tied with yellow cord, contents sewn at fold. Wrappers lightly soiled: in very good condition. ♣ Michelle Tusan, “The Business of Relief Work: A Victorian Quaker in Constantinople and Her Circle”, *Victorian Studies*, vol. 51, no. 4, 2009.

£1,750

188743



**22**  
**BUSS, Harriet M.** Autograph letter signed, discussing the turbulent presidential election of 1848. *New England Village*: 16 October 1848

**“HOW I WISH THE LADIES COULD VOTE”**

An unpublished, politically engaging letter from Harriet M. Buss (1826–1895) to her parents Silas and Sally Buss, which discusses her engagements following a visit home in the run-up to the 1848 presidential election on 7 November. Buss went on to teach hundreds of formerly enslaved people over the course of her career, including Robert Smalls, a future member of the United States House of Representatives, and help establish Shaw University, a historically Black college.

Buss was “incensed by the foolishness and incompetence of the men running the nation and believed that women were better suited to solve America’s problems” (White). Buss’s continued political frustrations, especially with the lack of women’s suffrage, can be seen throughout a collection of later letters held at the Penn Libraries. These date from 1850 to 1871, and a series written to her parents between 1862 and 1871 have been published.

At the time of this letter Buss was in training as a teacher, writing from *New England Village*, a now inactive name for a district of the town of Grafton, Massachusetts. She was “a clever, often cheeky, and engaging woman who embraced her work and life in the South” (Niall Mitchell, p. 360), and these attributes are clear in the present letter: she humorously reassures her parents that “the cars did not run over us, the house did not fall down, and the carriage did not break. If you have given yourself any uneasiness on our account . . . you may banish it now”.

Bifolium of blue ruled writing paper (250 × 397 mm, folded to 250 × 200 mm), written legibly in black ink across three sides, fourth side serving as integral envelope. Blind stamp to head, franked stamp dated 20 October and wax seal residue to addressed leaf, offsetting from seal and small hole to first page of text, light browning where folded for mailing: a well-preserved letter. ¶ Jonathan W. White, “What a Teacher’s Letters Reveal About Robert Smalls, Who Stole a Confederate Ship to Secure His Freedom From Slavery”, *Smithsonian Magazine*, 13 February 2024; Mary Niall Mitchell, “Review of My Work among the Freedmen: The Civil War and Reconstruction Letters of Harriet M. Buss”, *Journal of American History*, vol. 110, no. 2, Sept. 2023.

**£1,500** 129161

**23**  
**BUTLER, Josephine.** *The Storm-Bell*. For the “Ladies’ National Association for the Abolition of State Regulation of Vice”. Lewisham, London: Printed by Mawson, Swan, & Morgan, Newcastle-on-Tyne, for F. Burfoot, 1898–1900

A near-complete run of Butler’s final periodical, advocating for the rights of prostitutes. This set belonged to Katharine C. Bushnell,

the American physician, Christian activist, and friend of Butler, and has her rubber stamp on the first page of the first issue, in which she is featured on page 6.

In 1889, Butler and the Women’s Christian Temperance Union commissioned Bushnell (1855–1946) and Elizabeth Wheeler Andrew to research prostitution in British military garrisons in India; a brief article reporting on the trip is printed in the first issue, “The Truth about the Indian Women” (pp. 6–7). In her autobiography, Bushnell recalled that Butler “thought American women might go about with less notice taken of their movements than British women; and also she thought a woman physician might visit hospitals and learn facts that men had failed to glean”. Bushnell and Wheeler visited ten cantonments in India and on their return presented their findings to a government committee headed by Gladstone. There are marginal emphases throughout the contents and detailed page references in pencil on the rear pastedown.

Butler continued to campaign for the rights of prostitutes even after the successful repeal of the Contagious Diseases Act in 1886.



23

She wanted to ensure that the Act was not reinstated, to advocate for its abolition across the empire, and to continue exposing the double standards of sexual morality. Produced to further this aim, *The Storm-Bell* was intended to be “so simple, so ABC in its character & so familiar in its style that the learned will despise it” (Orlando).

This run comprises numbers 1–15 (January 1898 to May 1899), 17–18 (August to September 1899), and 20–24 (February to July 1900, the latter the final issue).

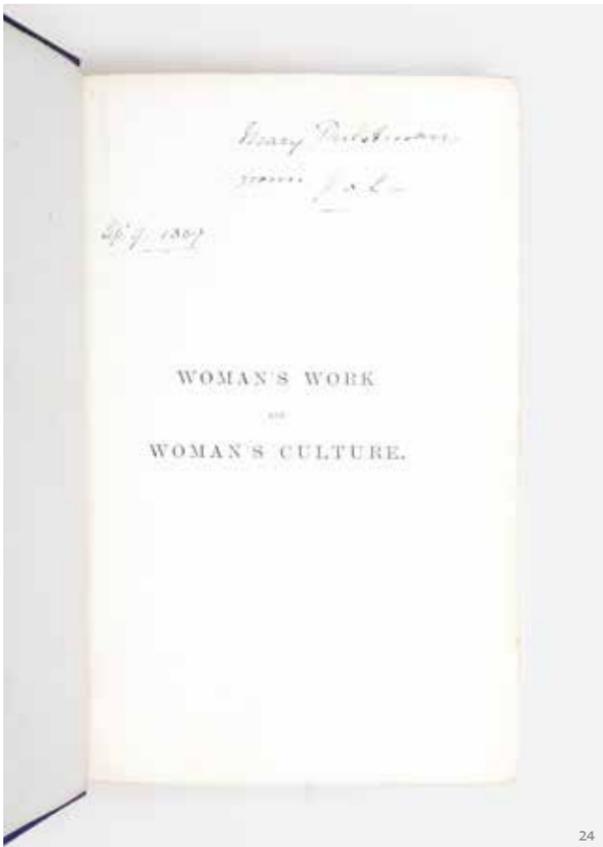
22 issues bound in 1, octavo (209 × 138 mm). With 4-page leaflet by Eastern Mennonite Board of Missions and Charities and single page of handwritten notes loosely inserted. Contemporary purple pebble-grain cloth, spine lettered in gilt, green pastedowns, edges sprinkled dark blue. Cloth mottled, spine browned, extremities a little worn, joints splitting and sometime repaired with adhesive, free endpapers removed, some issues evenly browned: in very good condition. ¶ Katharine C. Bushnell, *A Brief Sketch of Her Life Work*, 1932.

**£2,000** 185268

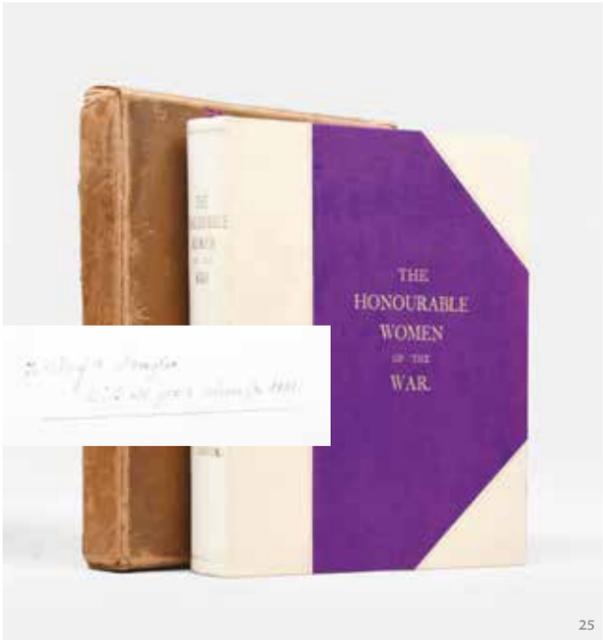
**24**  
**BUTLER, Josephine (ed.).** *Woman’s Work and Woman’s Culture. A Series of Essays*. London: Macmillan and Co., 1869

**CONNECTING TWO SOCIAL REFORMERS**

First edition, association copy, from the library of Mary Priestman, the Quaker social reformer and a close friend of Butler, inscribed in the year of publication: “Mary Priestman, from J & L, Sep: 9 1869”. The cornerstone work in women’s history was published in the same year that Priestman and Butler established the Ladies National Association for the Repeal of the Contagious Diseases Acts.



24



25

Priestman and her sister Anna Maria were the first suffragists to use tax evasion as a deliberate method of protest. Loosely inserted are two leaflets, one on the relation between temperance and women’s suffrage by Cicely Phillips, and the other advertising the *Bristol Mercury’s* new series, “Representative Women on Social and Political Questions”. The givers of the book, “J & L”, remain unidentified.

Octavo. Original blue cloth, spine lettered in gilt, boards panelled in blind, brown coated endpapers, uncut edges, binder’s ticket of Burn & Co., Kirby Street, to rear pastedown. Cloth rubbed, spine toned, extremities worn, inner hinges split but holding firm, free endpapers damp stained: a very good copy.

**£2,500** 188369

**25**  
**CAMPION, P.** *The Honourable Women of the Great War and the Women’s (War) Who’s Who*. Bournemouth: published for subscribers only, 1919

**INSCRIBED TO THE DAUGHTER OF ONE OF THE PROFILED NURSES**

First edition, inscribed on the front free endpaper and addressed on the box to Ivy and Douglas Birks in 1921. Ivy Birks was the daughter of Charles William Bartholomew and Sarah Ann Floyd, who together opened a hospital for wounded soldiers in Towcester. Their portraits appear alongside a description of their efforts. Bartholomew’s hospital reportedly treated 581 patients without any fatalities.

Quarto. With 76 half-tone photographic plates. Original white half cloth, spine and front board lettered in gilt, purple cloth boards with gilt double fillet, marbled endpapers, edges gilt, purple silk bookmark. Housed in contemporary card box. Binding a little soiled, final letter of author’s name on spine blackened, bookmark torn at head but holding, occasional light foxing internally; box worn with minor loss to one corner: a very good copy.

**£750** 173879



26

**CASTIGLIONE, Virginia Oldoini Rapallini, Countess of – MONTESQUIOU, Robert de.** *La Divine Comtesse. Étude d'après Madame de Castiglione. Préface de Gabriele d'Annunzio.* Paris: Goupil & Cie, 1913

**THE MOST FAMOUS WOMAN IN PARIS**

First edition of the Parisian aesthete's sumptuously illustrated biography. Castiglione was a self-fashioned icon of high society whose extensive portfolio as a photographic model made her a major figure in the medium's early history.

"La Castiglione was one of the first celebrated women to realize the iconic potential of the camera in this first period of photography . . . She was aware of the necessity for control, a concern to use the camera rather than let the camera use her. Her chosen studio, Mayer and Pierson, made over seven hundred images of her, an enterprise that, in photography's earliest years, represented a considerable investment in time and effort" (Badger, p. 51).

Although he never met Castiglione, Montesquiou (1855–1921) was enraptured by her reputation and collected hundreds of her photographs, the majority of which are now held at the Metropolitan Museum of Art.

Quarto (273 × 195 mm). Colour photogravure frontispiece, 25 plates (5 colour), captioned tissue guards, floriated initials, borders, and head- and tail-pieces by Louis Popineau, chapter titles printed in red. Bound with original wrappers. Contemporary dark green morocco by Durvand of Paris, spine lettered and ruled in gilt, 4 raised bands, covers framed in blind and gilt, gilt crown centrepiece surrounded by scrollwork border, gilt fillets on board edges and turn-ins, purple moiré endpapers, top edge gilt, rest uncut, orange, red, and green silk bookmarkers loosely inserted. Spine gently toned, ends a little rubbed, plates bright and clean: a fine copy. ♣ Gerry Badger, *The Pleasures of Good Photographs: Essays*, 2010.

£2,500

172668

27

**CLARK, Emily F.** *Album of over two hundred pressed plant and flower samples compiled during a European grand tour. Europe: 21 November 1856 – 30 September 1857*

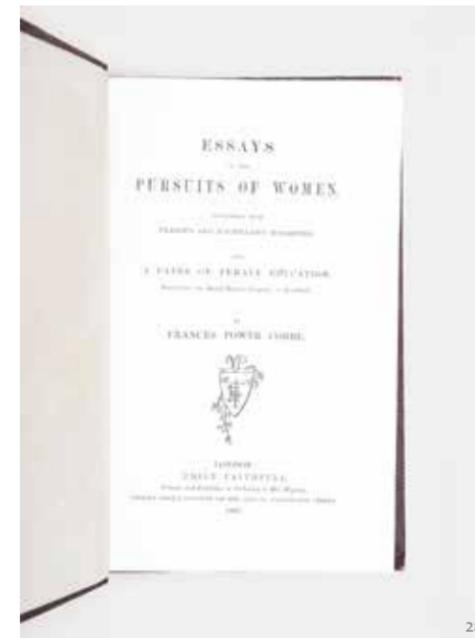
**A BOTANICAL GRAND TOUR**

A meticulously compiled collection of botanical souvenirs documenting a mid-19th-century journey through France, Italy, Germany, and Britain, reflecting the compiler's fascination with history and architecture. Her travels encompass Paris, Rome, Venice, Cologne, Waterloo, Versailles, and London, and include sites associated with famous figures such as Lafayette, Shelley, and Keats.

The compiler, likely an American, began in late November 1856, gathering specimens from the Chapelle expiatoire in Paris, the Palais des Papes in Avignon, and the Roman amphitheatre at Nîmes. Specimens catch her eye in all manner of circumstances: one was gathered during a donkey ride in Nice, while another was gallantly "stolen by one coachman from a garden between Cannes and Antibes" (3 December 1856). In Italy by the end of the year, she visited Pompei, Vesuvius, and the Temple of Neptune at Paestum, and preserved a particularly fine sample of leaves from Virgil's tomb in Naples. Samples record her visit to the resting place of Keats and Shelley at the Cimitero Acattolico in Rome, as well as the Forum and Coliseum. She could not resist taking a "snap of wood" from the Bridge of Sighs in Venice.

Germany yielded striking finds, including a wreath from the tower of Cologne cathedral and another marks her visit to the battlefields of Waterloo (June 1857). The final portion of the album includes grass from Hyde Park, a stalk from the site of the execution of Lady Jane Grey, and an arrangement of flowers and leaves from

27



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the gardens of three Oxford colleges, to name but a few pressings. The latest is dated 30 September 1857, the trip having taken her as far as the Lake District.

Large octavo album (250 × 175 mm). With 47 leaves of laid-down pressed samples, approx. 230 arrangements in total, each captioned and dated in neat manuscript, leaves with samples recto only, first leaf blank save for ownership inscription ("Emily F. Clark, Florence, Christmas 1856"), 14 blank leaves at rear. Original brown half sheep, spine ruled in blind, brown cloth sides, white moiré-pattern-linen coated endpapers, edges gilt. Loosely inserted ticket of Marion F. Hanny (1904–1983) of Chapel Hill, North Carolina. Binding with expected wear from use, offsetting internally, samples fragile, a few detached and preserved in place in acetate sleeves, the odd portion lacking: very good.

£1,750

188907

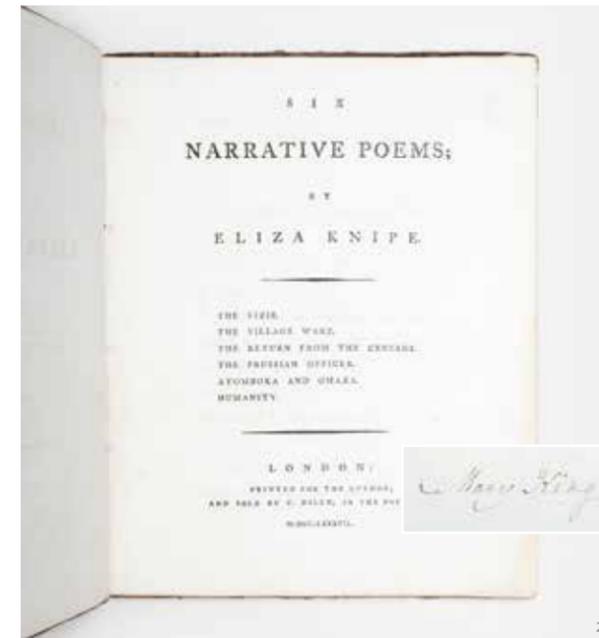
28

**COBBE, Frances Power.** *Essays on the Pursuits of Women: Also a Paper on Female Education.* London: Emily Faithfull, 1863

**"WOMEN SHOULD HAVE OTHER AIMS, PURSUITS, AND INTERESTS IN LIFE BESIDE MATRIMONY"**

First standalone edition of a collection of writing on issues facing women in 19th century Europe, originally published in *Fraser's Magazine* and *Macmillan's Magazine*. The essays cover several areas of concern for the author, including workhouses, education, and especially the social status of single women, whose lives "should neither be aimless for themselves, nor valueless for [God's] creatures]" (p. vi).

Frances Power Cobbe (1822–1904) was a self-taught intellectual and philanthropist. Born in Ireland, her lack of faith led to a strained relationship with her religious family, and she moved to Bristol in 1858. Visits to workhouses focused her interest in women's rights, and from the late 1850s onwards she published and spoke regularly on the topic. Whilst Cobbe respected loving marriages, she came to deplore "marriages of interest" (p. 63) that women felt obliged to enter, identifying such alliances as the cause of many societal



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ills. She believed that remaining happily single should be promoted as an alternative: "Women should have other aims, pursuits, and interests in life beside matrimony". Cobbe never married, but lived with her partner Mary Lloyd from around 1864 to Lloyd's death in 1896.

The publisher, Emily Faithfull (1835–1895), was a founding member of the Society for Promoting the Employment of Women and employed female composers at her press.

Octavo. Publisher's original purple diaper-grained cloth, spine lettered in gilt, elaborate blind tooling to boards. Spine toned, extremities bumped with occasional spots of wear, a little rubbing to boards, edges and contents occasionally foxed: a very good copy.

£2,500

187408

29

**COBBOLD, Elizabeth.** *Six Narrative Poems by Eliza Knipe.* London: For the Author, 1787

**FROM THE HEADIEST PERIOD OF THE ABOLITION CAMPAIGN**

First edition of the third book by the poet, abolitionist, and geologist, with evidence of early female ownership: the initial blank is inscribed "Mary King" in a late 18th-century hand. The collection contains "Atomboka and Omaza: An African Story", which has since been described as a "remarkably powerful example of anti-slavery verse" (Dellarosa, p. 29).

*Six Narrative Poems* was published by Elizabeth Cobbold (née Knipe, 1767–1824) when she was just 20 years old. Mary King has proven difficult to trace, although she is surely a relation of the "Mr. King" recorded in the list of subscribers.

Quarto (255 × 207 mm), pp. xii, 74. Wood-engraved tailpiece. Contemporary quarter calf, marbled sides. Light rubbing, marbled paper largely lost from rear board, minor browning and foxing: a very good copy. ♣ ESTC T96943. Franca Dellarosa, *Talking Revolution: Edward Rushton's Rebellious Poetics, 1782–1814*, 2014; Alan Richardson, ed., *Slavery, Abolition and Emancipation*, vol. 4, 2020.

£4,500

162892



30  
**COMPUTING.** Photograph of COBOL in development. White Plains, New York: 1961

**THE LANGUAGE OF BUSINESS**

Captioned on the verso “IBM Programmers Develop New Computer Languages”, this photograph shows a woman demonstrating the application of COBOL (Common Business Oriented Language), one of the earliest high-level programming languages.

COBOL was designed in 1959 by a committee of software developers including Mary Hawes, Betty Holberton, Jean Sammet, Nora Taylor, and Gertrude Tierney. Grace Hopper, who invented the predecessor language FLOW-MATIC, advised the committee. “Women were unusually prominent in this movement, given their small percentage of the computing workforce . . . They may have been uniquely situated to participate in these innovations because of their gendered role. As working programmers – and as the staff members who stereotypically were asked to assist customers or in-house users – women had both the expertise to devise solutions and the incentive to make programming easier for experts and novices alike” (Abbate, pp. 80–81).

Glossy publicity photograph (200 × 254 mm). Typewritten statement pasted onto verso, dated 1 September 1961 and with telephone exchange and number for IBM headquarters. Minimally creased at extremities, a few annotations and some adhesive residue verso: in very good condition. ♣ Janet Abbate, *Recording Gender: Women’s Changing Participation in Computing*, 2017.

£750 179630

31  
**CONDITIONS: ISSUES 1–17.** A Magazine of Writing by Women with an Emphasis on Writing by Lesbians. Brooklyn: Conditions, 1977–90

**“MULTICULTURAL, TRANSFORMATIVE, AND VISIONARY ACTIVISM IN THE PRODUCTION OF PRINT CULTURE”**

First editions, a rare complete run of this “important periodical in the history of feminist and African American print culture” (Enszer, p. 161). Published biannually from 1976 to 1980 and annually from 1980 to 1990, *Conditions* was a groundbreaking initiative, providing crucial space for the experiences of lesbians, connecting authors, and establishing national networks through its readership.

*Conditions* addressed topics such as international solidarity, anti-imperialism, AIDS, poverty, racism, and political action, through



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fiction, poetry, essays, and book and art reviews. The magazine was praised for its focus on culturally marginalized women in its commissions and editorial board from the first issue, which featured work by Black and Puerto Rican women and published poetry in the original Spanish alongside an English translation.

Its early issues generated critical new audiences for Black women’s creative work, giving important exposure to writers at nascent stages in their careers. The journal’s fifth issue, published in November 1979 was “the first widely distributed collection of Black feminist writing in the U.S.” (Smith, p. ix). Co-edited by activists and poets Barbara Smith and Lorraine Bethel, and including writing from authors such as Audre Lorde, it formed the basis of *Home Girls: A Black Feminist Anthology* (1983). It has been credited for sparking “a watershed of multicultural feminist publishing” in the 1980s (Busia & James, p. 218).

Initially founded by two white lesbian couples (Elly Bulkin and Jan Clausen, and Irena Klepfisz and Rima Shore), the “transition to a multicultural collective made explicit the values of *Conditions* . . . and is as important to the history of feminism and lesbian-feminism as the artifacts of the journal itself” (Enszer, p. 162 & 167).

Complete runs are institutionally rare: a sole complete run has been traced worldwide, that at the Sallie Bingham Center for Women’s History and Culture at Duke University. Single volumes or incomplete runs have been traced at seven institutions worldwide.

17 works in 16 vols, octavo. Original printed wrappers, perfect bound. Creasing to wrapper edges, a couple of spots of soiling, foxing and occasional marks to book block edges, contents largely clean: in very good condition. ♣ Abena P. A. Busia & Stanlie M. James, eds, *Theorizing Black Feminisms: The Visionary Pragmatism of Black Women*, 1993; Julie R. Enszer, “Fighting to create and maintain our own Black women’s culture”: ‘Conditions’ Magazine, 1977–1990” *American Periodicals*, vol. 25, no. 2, 2015; Barbara Smith, *The Truth That Never Hurts: Writings on Race, Gender, and Freedom*, 1998.

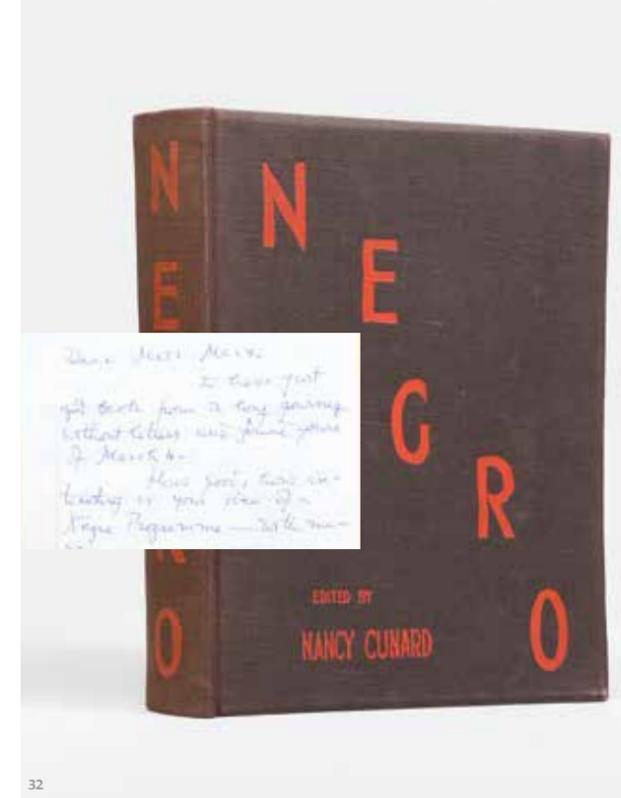
£2,500 179412

32  
**CUNARD, Nancy (ed.).** *Negro Anthology*. London: Wishart & Co., 1934

**WORKING WITH ERICA MARX FOR RACIAL EQUALITY**

First edition, first issue binding, with an autograph letter signed by Cunard to Karl Marx’s niece Erica, here tipped to the front free endpaper and dated 4 April 1957. This letter introduced Marx to the writer Eric Walrond and directly led to their collaboration on a Black poetry reading in London, following which Walrond attempted to publish his own companion anthology.

Cunard’s letter replies to Marx (1909–1969), “How good, how interesting is your idea of a Negro Programme – with music. I wish I could help. I am entirely out of touch. I think Eric Walrond . . . might be the very person for you”. The Harlem Renaissance writer Walrond (1898–1966) proved receptive to Marx’s novel idea and “explained that although there had been comparable efforts on the radio, it was high time for what Marx proposed [in person]” (Davis, p. 334). Walrond and Marx’s “Black and Unknown Bards” event included performances of works by historical Black figures whom Walrond researched at the British Museum, and it took place at the Royal Court Theatre in Sloane Square on 5 October 1958. Afterwards, Walrond met with the editor-in-chief of Penguin Books to discuss his manuscript for a companion anthology to the event, though it was never published. Erica Marx herself gave voice to budding writers through her Hand and Flower Press, and she was also one of the first directors of the Poetry Book Society.



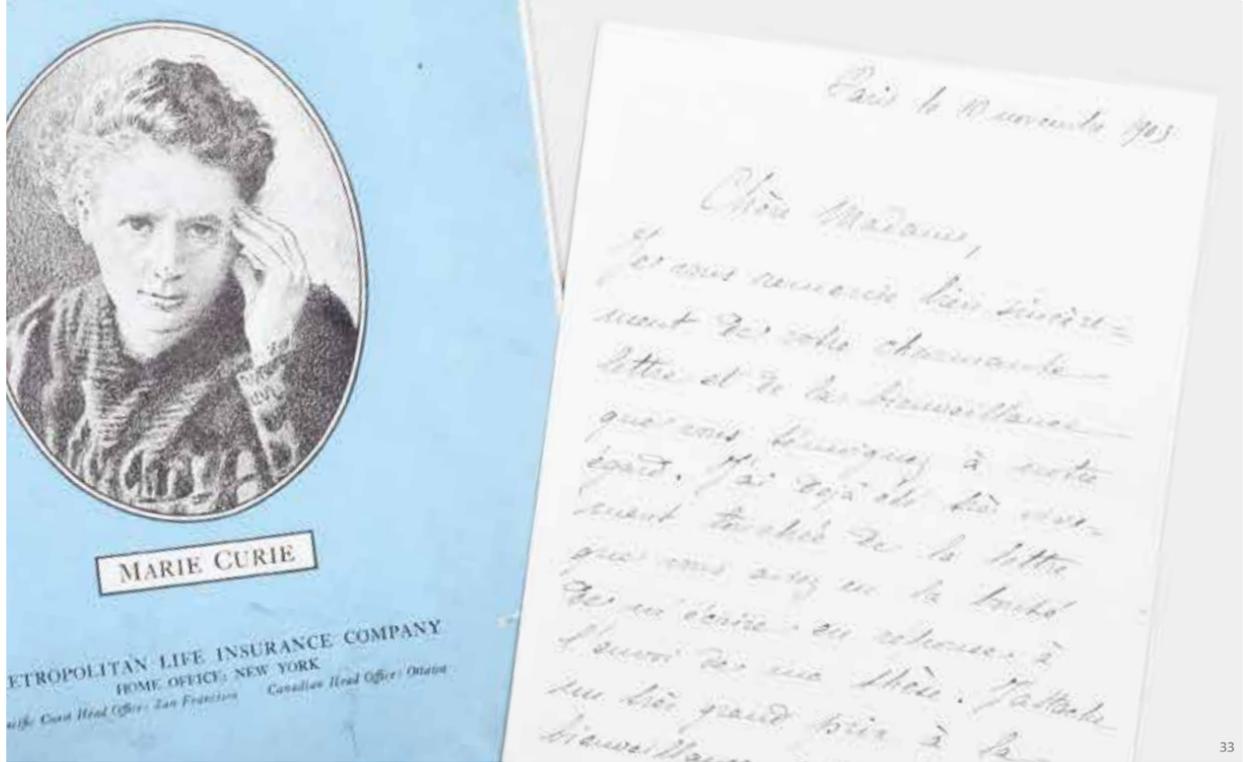
32

*Negro Anthology* “is a staggering accomplishment – in purpose, breadth of information, and size. Almost 8 pounds, 855 pages (12 inches by 10 inches), with 200 entries by 150 contributors (the majority, Black) and nearly 400 illustrations, it was, and in many ways remains, unique – an encyclopaedic introduction to the history, social and political conditions, and cultural achievements of the Black population throughout the world” (Gordon, p. 181). Cunard paid the printing costs and controlled every aspect of the production. “It is clear from her FBI file that spies in London reported to the United States on the preparation and publication of the *Negro Anthology*. The censors intervened and insisted that René Crevel’s ‘The negress in the Brothel,’ translated by Samuel Beckett, be removed from *Negro*. Undaunted, Cunard had the three pages set secretly by the radical Utopia Press and tipped them in while binding the volumes herself. The essay is not listed in the table of contents but is actually in the printed book – a reminder of her radical resourcefulness” (Marcus, p. 139). Among the 150 figures included were Louis Armstrong, W. E. B. DuBois, Langston Hughes, Zora Neale Hurston, Theodore Dreiser, Ezra Pound, and William Carlos Williams.

The first issue binding was in brown rather than black cloth. Different authorities cite a print run of either 1,000 or 1,150 copies, and a large number of unsold copies were destroyed during the Blitz in a warehouse fire.

Quarto. Many illustrations, folding map. Original brown buckram over bevelled boards, spine and front cover lettered in red, map of the Black Belt of America in red on rear cover, top edge brown. Clipped obituary notice for Cunard taped to front free endpaper; small pencilled mark and spot of tape residue on rear pastedown. Spine lightly toned, foxing to outer leaves, occasional marginal damp stains and gentle creases, 6 cm closed tear to folding map. A very good copy. ♣ Blockson 71 (citing 1,000 copies); Gallup B33 (citing 1,150 copies). James Cyril Davis, *Eric Walrond: A Life in the Harlem Renaissance and the Transatlantic Caribbean*, 2015 (citing the letter on p. 334); Lois Gordon, *Nancy Cunard: Heiress, Muse, Political Idealist*, 2007; Jane Marcus, *Hearts of Darkness: White Women Write Race*, 2004.

£17,500 182081



**33**  
**CURIE, Marie.** Autograph letter signed, to her friend and fellow scientist Margaret Lindsay Huggins. Paris: 20 November 1903

**“WE ARE TOUCHED BY THIS PROOF OF THE ESTEEM IN WHICH OUR WORK IS HELD BY ENGLISH PHYSICISTS”**

An effusive letter wherein two women discuss the results of their latest scientific research at the turn of the 20th century.

By 1903, the Curies were internationally renowned as the discoverers of radium, and less than a month after Marie wrote this letter, they were awarded the Nobel Prize in Physics.

Her correspondent is the astronomer and spectroscopist Margaret Lindsay Huggins (1848–1915). Margaret and her husband and co-astronomer William (1824–1910) hosted the Curies during their visit to London in June 1903, and at least one scholar has noted the parallels between the two couples. Margaret Huggins shaped the research programme, methodology, and instrument design of her husband’s work, and as early as the 1880s they were jointly signing the papers they submitted to the Royal Society. Marilyn Bailey Ogilvie observed that “Marie was very impressed by the way Margaret and William worked together” (p. 82). Immediately after the Curies’ visit, the English couple applied their expertise to photograph the spectrum of radium.

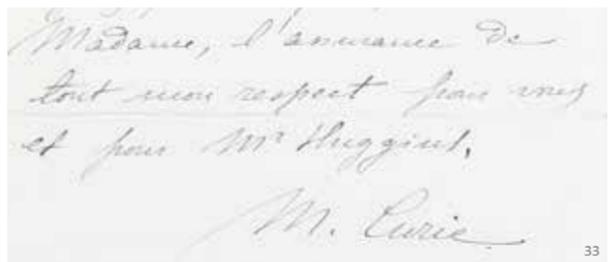
In the first part of the letter, Marie discusses her recent work and thanks the couple repeatedly for their support: “I greatly value the kindness with which you speak of our work and I am pleased

that it interests you” (original French: “J’attache un très grand prix à la bienveillance avec laquelle vous parlez de nos travaux, et je suis heureuse que ces travaux vous intéressent”). She then responds to their recent analysis of radium, noting that she was baffled by their detection of emission spectra from nitrogen atoms: “Did the nitrogen come from the air or from the radium itself?” (“Cet azote vient-il de l’air ou de radium?”).

In the second part, Curie reflects on recent developments in her life, particularly the Royal Society’s award of the Davy Medal – its first such award to a woman: “We are touched by this proof of the esteem in which our work is held by English physicists” (“Nous sommes très touchés de la preuve d’approbation de notre travail que nous donnent les physiciens Anglais en nous décernant la médaille Davy”). In 1903, William Huggins was serving as the society’s president, and so likely guided the Curies’ nomination. She reminisces fondly on the recent London trip and regrets that she can’t accompany Pierre back for the ceremony – although she does not identify it in the letter, she was suffering from anaemia, which is often brought on by exposure to radium.

Together, 2 items: i) bifolium (158 × 114 mm), written in black ink across four sides, totalling 55 lines; ii) biographical pamphlet in original wrappers (197 × 137 mm), pp. 32. New York: Metropolitan Life Insurance Company, 1937. Letter: minimal foxing, else in fine condition. Pamphlet: light rubbing and lengthy closed tears to front wrapper, in very good condition. ♣ Marilyn Bailey Ogilvy, *Marie Curie: A Biography*, 2011.

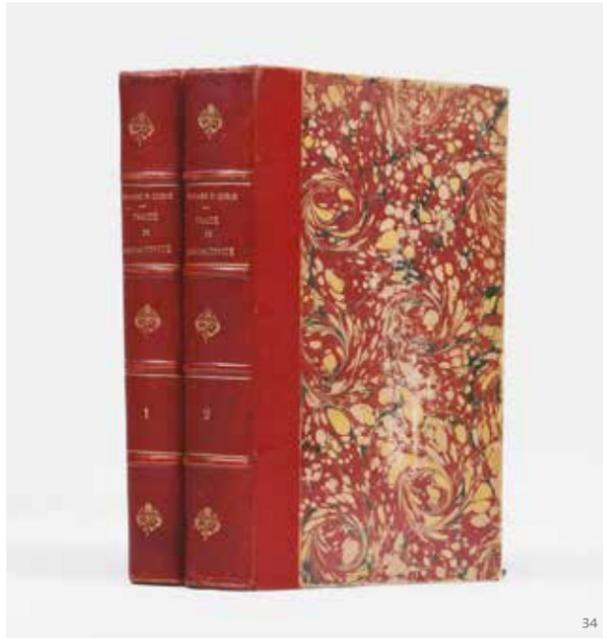
**£30,000** 188558



**34**  
**CURIE, Marie.** *Traité de radioactivité*. Paris: Gauthier-Villars, 1910

**A SEMINAL TEXT OF 20TH-CENTURY CHEMISTRY**

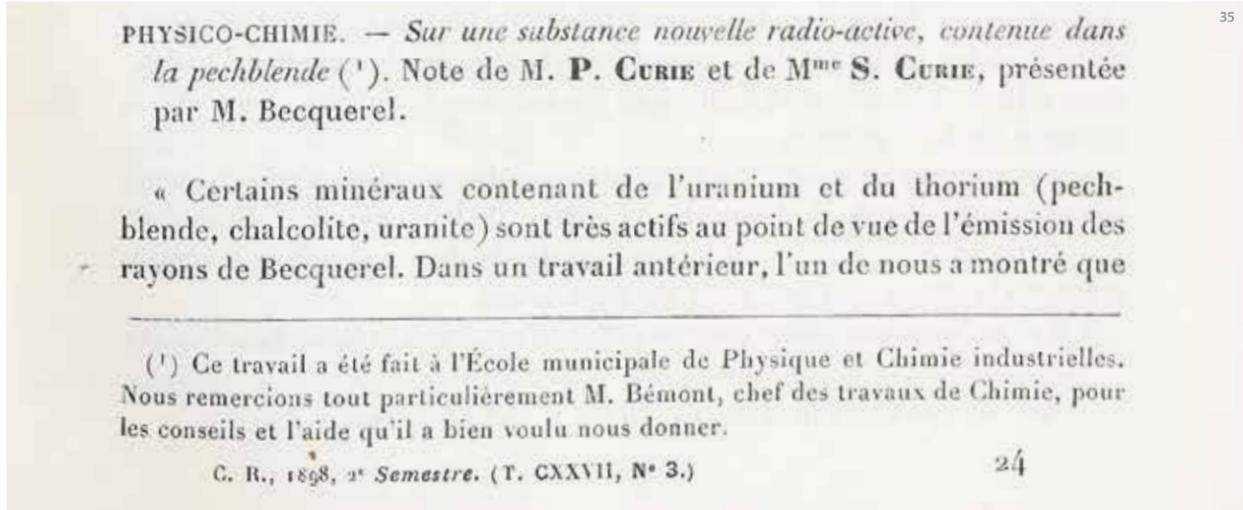
First edition of Curie’s first major treatise. *Traité de Radioactivité* provided a detailed review of her previous decade of research and was based on her lectures at the Sorbonne as professor of physics. One year later, Curie was awarded the Nobel Prize in Chemistry, becoming the first scientist to be awarded the prize in two different disciplines.



Curie’s treatise described the nature of radiations and the properties of radioactive substances and, in doing so, “admitted, without reservations, the theory of transformations” (DSB, p. 501). She also gave metrics for measurements and guidelines for laboratory practise. It was the product of a decade in which she received her first Nobel Prize, had her second child, lost her husband to a road traffic accident, became the first female professor at the Sorbonne, and was appointed as head of the university’s Radium Institute.

2 vols, large octavo (239 × 156 mm). Vol. I with photogravure portrait frontispiece of Pierre Curie by Dujardin, 7 plates, diagrams and tables in text. Contemporary quarter red morocco, spines with 4 raised bands, compartments lettered and decorated in gilt, marbled sides and endpapers, edges speckled black. Extremities worn, covers rubbed, sporadic foxing to outer margins of contents, frontispiece tissue guard sometime roughly removed: in very good condition. ♣ Grolier, *Women in Science and Medicine* 34; *Heirs of Hippocrates* 1156; *Milestones of Science* 41.

**£2,750** 182934



**35**  
**CURIE, Marie and Pierre, and others.** Publications on the discoveries of polonium and radium, and their properties. In: *Comptes Rendus Hebdomadaires des Séances de l’Académie des Sciences*, Volume 127, Juillet–Décembre 1898. Paris: Gauthier-Villars, 1898

**“FORTEMENT RADIO-ACTIVE ET ENTIÈREMENT DIFFÉRENTE”**

First collected edition, containing the announcements of Marie Curie’s discovery of polonium and radium. It also contains the first occurrence of Curie’s invented term “radio-active”.

Marie Curie discovered polonium and radium as part of her research for her PhD, which she began in 1897. With her husband Pierre as supervisor and technical assistant, she commenced research on “Bequerel rays”, now known as gamma rays, that were omitted from pitchblende, a substance known to contain uranium. By April 1898, she was confident that pitchblende omitted far more radiation than could be caused by just uranium.

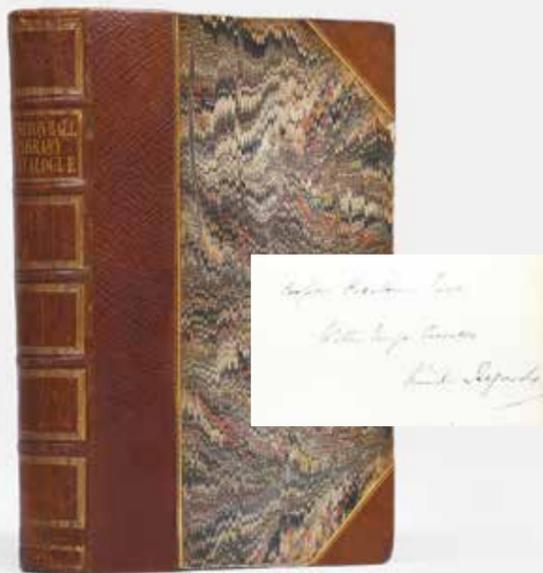
By July 1898 she had isolated polonium. The present volume contains her notice from that month, co-authored with Pierre, “Sur une substance nouvelle radio-active, contenue dans la pechblende” (pp. 175–8). In it, the Curies stated: “we therefore believe that the substance we have removed from the pitchblende contains a previously unreported metal . . . We propose to call it polonium, after the country of origin of one of us”.

The discovery of radium followed in December, published under the title “Sur une nouvelle substance fortement radio-active, contenue dans le pechblende” (pp. 1215–7). On this occasion, the Curies worked with her co-author Gustave Bemont. The trio announced that “we have encountered a second substance, highly radioactive and entirely different from the first in its chemical properties . . . [It is] a new element which we propose to name radium”.

In a subsequent note, “Sur le spectre d’ans substance radio-active”, Eugène Demarçay confirmed the existence of radium.

Quarto (258 × 212 mm). Text in French. Near-contemporary black half cloth, spine lettered and ruled in gilt, marbled paper boards. Bookplate of Peter and Margarethe Braune, ink stamps of Physik Institut der Universität Würzburg to front and rear endpapers. Foot of spine and lower edges a little worn, inner hinges repaired, faint damp stain to rear pastedown, contents clean, book block cracked at pp. 10–11: a very good copy. ♣ Garrison & Morton 2003; Grolier *Medicine* 84B; Norman 545.

**£1,250** 143526



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**36**  
**CURRER, Frances Mary Richardson.** *A Catalogue of the Library Collected by Miss Richardson Currer at Eshton Hall, Craven, Yorkshire. London: printed for private circulation only [by J. Moyes], 1833*

**INSCRIBED TO HER CLOSE NEIGHBOUR**

First complete edition, presentation copy, inscribed by Currer on the front blank, “Cooper Preston Esq. With Miss Currer’s Kind Regards”; one of 100 copies. A landowner at the neighbouring estate of Flasby Hall, Preston (1786–1860) was a close contemporary of Currer.

Preston was known for his practical and active mind, “forever noting and sketching in his commonplace book possible improvements to his home and garden, from hothouses to icehouses, asparagus, walnuts, bees and poultry, jotting down ideas he had seen or read of elsewhere, and copying out a quotation he had read and clearly regarded as apposite: ‘The Garden of a sluggard is a Reproach to him and to the public a certain loss [from *The Gardener’s Calendar*]’” (Rich). In the 1838 travel guide *Gleanings in Craven*, the author praised him for inheriting both his father’s generosity and passion for picturesque: “I would advise permission being asked at the lodge to view the grounds from the front of the hall; – a request which I am sure will not be made in vain” (quoted



36

in Rich). Preston held several notable positions, including Justice of the Peace for Yorkshire and Deputy Lieutenant for the West Riding, and was a member of the Yorkshire Philosophical Society.

Currer (1785–1861) inherited two sizeable estates, including her great-grandfather Richard Richardson’s extensive natural history library. She spent her life adding to and improving the collection; contemporaries estimated it at some 15,000–20,000 volumes. Dibdin judged that her library placed her “at the head of all female collectors in Europe”, and later book historians like Seymour De Ricci wrote of her as “England’s earliest female bibliophile”.

In 1820, at Currer’s request, the London bookseller Robert Triphook compiled a preliminary catalogue of her library, of which fifty copies were printed. She also inscribed a copy of this earlier catalogue to Preston. As Currer’s collection continued to grow, the present, expanded catalogue was produced by the bookseller Charles James Stewart, using a modified system developed by the British Museum librarian Thomas Hartwell Horne. It included an index and four engraved plates showing the library in situ at Eshton Hall. The edition was bound by John Mackenzie (1788–c.1850), who served as the bookbinder to George IV and William IV.

Although Currer hoped that her library would remain intact at Eshton Hall, after her death, her half-brother sold the majority at Sotheby’s in 1862, followed by a second sale in 1916.

Large octavo (251 × 158 mm). Engraved frontispiece showing Eshton Hall and 3 engraved plates of the library and its surroundings, all drawn by F. Mackenzie from sketches by Stewart, and engraved by S. Rawle. Original red half morocco by Joseph Mackenzie, marbled paper-covered boards edged in gilt, spine lettered in gilt and compartments panelled in gilt, marbled endpapers, top edge gilt, others uncut. Extremities rubbed, edges lightly foxed, else clean. A very good copy. ♪ Barbara Rich, “A Ward in Chancery”, *Medium*, 4 November 2018. Thomas Frognall Dibdin, *Reminiscences of a Literary Life*, 1836; Seymour De Ricci, *English Collectors of Books and Manuscripts*, 1930.

£9,750

174699

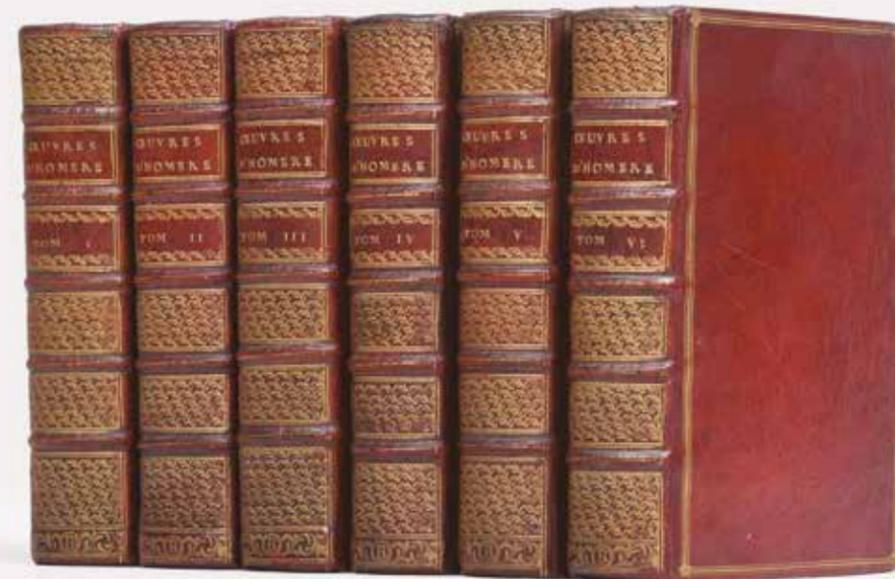
**37**  
**DACIER, Anne Lefèvre (trans.); HOMER.** *L’Iliade [and] L’Odyssée, traduite en françois, avec des remarques. Paris: Rigaud, 1711–16*

**AN EXTRA-ILLUSTRATED SET OF THE FIRST FEMALE TRANSLATION**

First Dacier editions, extra-illustrated, in beautifully preserved early 18th-century morocco bindings. This exceptional set features the full suite of Picart plates, not issued in all copies of the *Iliad*, two folding plates depicting the Shield of Achilles from Boivin’s *Apologie d’Homère* (1715), and the plates issued in the Amsterdam 1731 edition of Dacier’s *Odyssey*.

Dacier’s celebrated translation into French of the Homeric epics, the first by a woman, cemented her place among the foremost classical scholars of her day.

Despite her literary feuds with fellow translators such as Antoine Houdar de la Motte and Thémiseul de Saint-Hyacinthe, and her differences with Alexander Pope, with whom she fundamentally disagreed on how best to approach translating Homer, she was held in extremely high regard by her contemporaries. Even those with whom she fell out “demonstrably regarded her as the eminent authority she deserved to be” (Weinbrot, p. 1). Her professional accomplishments and fine translations were referred to whenever an argument was made in favour of scholarly female education, and she is one of the “distinguished women” featured in Mary Hay’s *Female Biography* (1803).



37

2 works in 6 vols, duodecimo (158 × 89 mm). Engraved frontispiece to first vols of both works by Antoine Coypel, *Iliad* with 25 engraved plates after Bernard Picart, 2 folding plates depicting Achilles’s shield (one after Vleughels), *Odyssey* with 24 engraved plates after Coenraad Farret and Wouter Jongman, printer’s device of Imprimerie Royale to title pages, woodcut initials, head- and tailpieces. Near-contemporary red morocco, spines lettered in gilt, compartments filled with a repeated sprig tool, the initial “B” tooled at foot of spines, triple gilt fillet with corner rosettes to boards, gilt inner dentelles, blue coated endpapers, edges gilt, blue bookmarkers. Front inner hinges of vols IV and V cracked but firm, ink mark to fore edge of vol. I pp. iii–xii, lower corner of vol. VI p. 543 chipped, no loss to text. A very good set in a period binding. ♪ H. D. Weinbrot, “Alexander Pope and Madame Dacier’s Homer”, *Huntington Library Quarterly* vol. 62, no. 1/2, 1999.

£7,500

184409

**38**  
**DAUBIÉ, Julie Victoire.** *La femme pauvre au XIXe siècle. Ouvrage couronné par l’Académie de Lyon. Paris: Librairie de Guillaumin et Cie, 1866*

**AN EARLY EXAMPLE OF FEMINIST ECONOMICS**

First edition in book form. Originally a prize-winning essay, Daubié’s text lambasted the desperate economic and social situation faced by women in 19th-century France. It created significant public interest and approval, which aided her cause to become the first woman permitted to sit the baccalauréat examinations. Later, Daubié became the first woman to graduate from the Sorbonne.

In *La Femme Pauvre au XIXe Siècle*, Daubié concluded that, as a result of state-mandated workplace discrimination and low wages, and state-sanctioned sexual exploitation, women were reduced to dependence on “la discrétion des passions de l’homme” (p. 286). She argued that women’s position in society had degraded considerably since the Declaration of the Rights of Man in 1789, after which jobs that had been available to women, such as roles in the civil service, administration, health, and education, began to disappear.

Dedicated to improving women’s welfare, Daubié also advocated for economic and social reforms that would allow them to become self-sufficient. In *La Femme Pauvre*, she suggested three

key measures: raising women’s wages to match men’s, opening new careers to women, and making the public and private rights of men and women equal. In 1871, she founded “L’Association pour l’Émancipation de la Femme” (“The Association for the Emancipation of Women”), which became a haven for young socialist women.

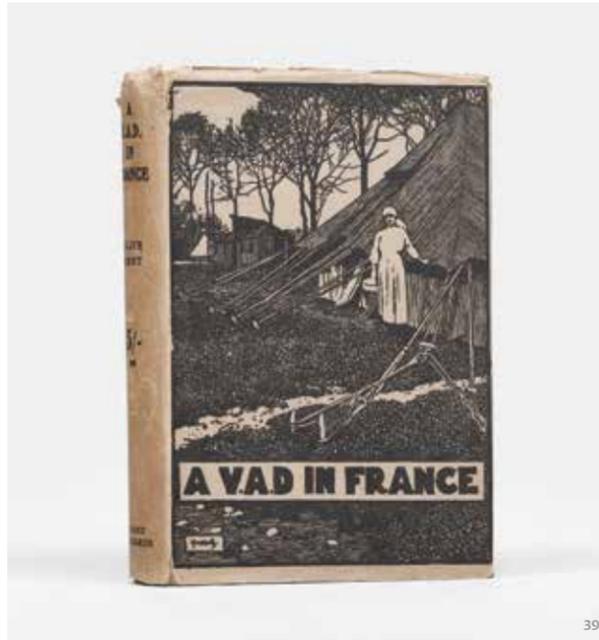
Octavo (225 × 140 mm). Original green wrappers, stitched as issued, lettered on spine and covers in black, fore and bottom edge untrimmed. Circular ownership stamp, Bibliothèque de Mr. Maurice Aubry, to title page, spine a little chipped at ends, repaired at foot, tiny marks to covers, contents foxed: a well-preserved copy.

£1,000

177074



38



39

**39**  
**DENT, Olive.** A V.A.D. in France. London: Grant Richards, 1917

First edition of this memoir of two years spent serving on the western front, 1915–17. “A V.A.D. in France serves to illustrate the ways in which women of Dent’s class were able to face the realities of war. It is a sentimental and often romantic account that refuses to be disillusioned” (Potter, p. 202).

A teacher by profession, Dent (1884–1930) enrolled as a nurse in the Voluntary Aid Detachment and was sent to France in November 1915. Published while war was still raging, her account is unusual: “Many of the memoirs and stories constructed by women from their experiences and feelings relating to the Great War did not year for some years after 1918, despite the intensity of feeling involved” (Atkin).

Octavo. Frontispiece drawing of a medical officer’s winter quarters, illustrations in text, all by R. M. Savage and others. Light brown cloth, spine lettered in black, front cover with full-panel black vignette incorporating title. With dust jacket. Contemporary and mid-century ownership inscriptions (“Lond. 1919” and “C. R. Elliott”) on front free endpaper. Extremities bumped and lightly soiled, edges foxed: jacket flaps without price as issued, ink staining on rear panel, chipping and creasing, shadows of former adhesive tape repairs on verso, one short tear expertly repaired with Japanese tissue: a very good copy in like jacket. ♣ Jonathan Atkin, *A War of Individuals: Bloomsbury Attitudes to the Great War, 2013*; Jane Potter, *Boys in Khaki, Girls in Print: Women’s Literary Responses to the Great War, 1914–1918, 2005*.

**£900** 174096

**40**  
**DESPIAU, Louis.** Description et Usage des Globes, pour les Écoles et les Pension. London: De l’imprimerie de Baylis. Se trouve chez Dulau & Co., 1798

**FEMALE ASTRONOMY IN THE AGE OF HERSCHEL AND SOMERVILLE**

First edition of this astronomical guide for students. This copy is inscribed “Fanny de Chasteigner Le 8 Aout 1814. Somerstown London” on the front free endpaper. Many French émigrés settled



40

in Somers Town after fleeing the revolution. A newly built suburb on the northern fringes of London, the area was also home to Mary Wollstonecraft and William Godwin, and the birthplace of Mary Shelley in 1797. Despiau appears to have been a professor of mathematics and physics in Paris and may have emigrated under similar circumstances.

By the early 19th century, women were gaining public recognition in astronomy: Caroline Herschel (1750–1848) became the first woman salaried for scientific work in 1787 (see item 68), and Mary Somerville (1780–1872) pursued studies in Newtonian physics, encouraged by John Playfair at the University of Edinburgh (see item 137).

Duodecimo (165 × 95 mm), pp. [ii], ii, 200. Four folding letterpress tables, tables in the text. Contemporary sprinkled calf, spine ruled in gilt and with black morocco label. Light rubbing, ink splash to pp. 36–7, contents otherwise fresh: a very good copy indeed. ♣ ESTC T164654.

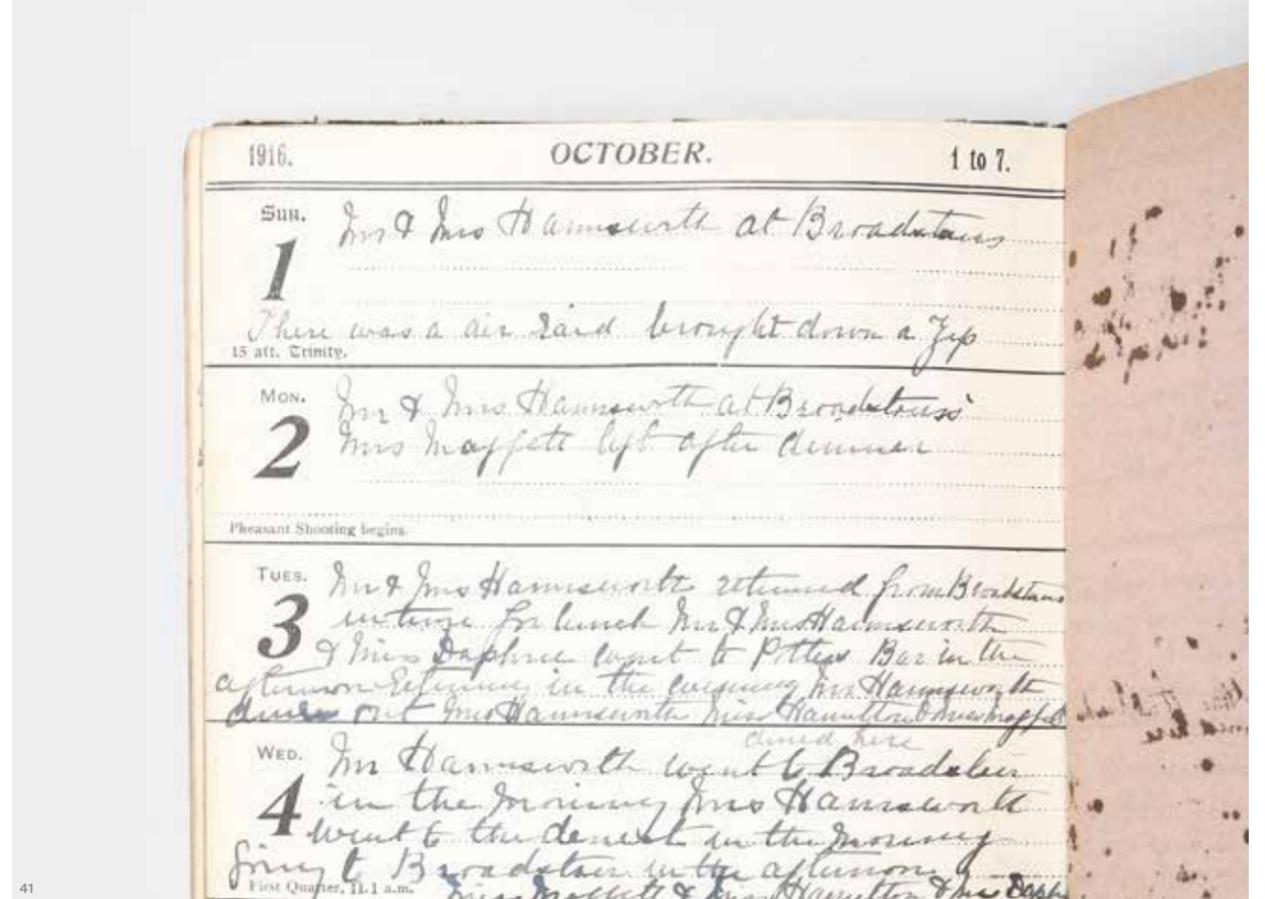
**£1,500** 167666

**41**  
**DOMESTIC WORKER.** Wartime manuscript diary of a female servant to the Harmsworth family. London: Charles Letters & Co., 1916

**“THERE WAS AN AIR RAID BROUGHT DOWN A ZEP”**

An unusual insight into the life of an early 20th-century domestic servant. The author worked for the Harmsworth family, who divided their time between London and Henley-on-Thames. Throughout the year, she maintains a scrupulous record of the household’s activities, punctuated by occasional reports of events from the First World War, such as the air raids that brought down Zeppelins in the autumn.

The diarist was employed by the businessman and politician Cecil Bisshopp Harmsworth and his wife Emilie, and lived with the family at 28 Montagu Square, Marylebone. Cecil served in Lloyd George’s coalition government during the war, while Emilie trained as a nurse; the diary regularly reports that “Mrs Harmsworth went out in her nurse’s uniform”. It seems likely that the diarist was a parlourmaid: she carefully notes the household’s



41

arrivals and departures and the number of people present at meals. A possible candidate is Grace Lister, listed as a parlourmaid for the Harmsworth household in the 1911 census. Alternatively, she may have been Margaret Mary Carroll or Mary Ann Desborough, both named in the 1921 census.

Detailed first-hand accounts of this nature, written by domestic workers and preserved intact, are an uncommon survival. Manuscripts encountered on the market far more often reflect the middle- and upper-class experience of wartime Britain.

Octavo daily diary and accounts book, diary section written in black ink over 53 sides, interleaved with blotting paper, occasional short notes to rest of contents. Illustrated advertisements to front and rear endpapers. Original green cloth backstrip, pictorial boards, title to front in white: “H. Evans & Co’s Ltd Diary & Housekeepers Book for 1916”. Tape repairs to page showing entries for 9–22 April. Spine leaning, extremities worn, front inner hinge partially split but holding, contents lightly toned. In very good condition.

**£1,500** 186194

**42**  
**DOWSON, Aubrey (ed.).** The Women’s Suffrage Cookery Book. London: Women’s Printing Society, [c.1909]

**“CAREFULLY AVOID TOO STRONG A FLAVOUR OF APOLOGIES”**

First edition of this cookbook compiled by the Birmingham chapter of the National Union of Women’s Suffrage Societies (NUWSS). The collection blends domestic instruction with political purpose and contains a variety of culinary, medicinal, and household recipes contributed by suffragists across the country.

The book concludes with the witty entry entitled “Recipe for Cooking and Preserving a Good Suffrage Speaker” by Mrs Bertrand Russell of Bagley Wood, which advises, among other instructions to “Butter the speaker, when asking her to come, with a stamped and

addressed envelope, post-card, or telegraph form for reply” (p. 73). A variant pictorial front cover was issued, with no known priority.

Square octavo. Original green quarter cloth, paper boards, pictorial front cover. Boards soiled and worn as often, spine ends rubbed, endpapers browned, occasional foxing. A very good copy.

**£2,750** 186068



42



43  
**DU CHATELET, Émilie.** Mezzotint portrait. From *Bildersal heutiges Tages lebender und durch Gelahrtheit berühmter Schriftsteller . . . Viertes Zehend*. Augsburg: Johann Jakob Haid, [1745]

An imposing likeness of the Enlightenment “femme de science”, accompanied by her four-page biography. It is disbound from the German-language issue of Johann Jakob Brucker’s *Pinacotheca Scriptorum nostra aetate literis illustrium* (“Portrait Gallery of Living Writers, Famous for their Learning”), an illustrated catalogue of over 100 leading figures, of which only four were women.

The *Pinacotheca* was issued in ten parts from 1741 to 1755, each comprising ten portraits; Du Chatelet (1706–1749) featured in Part IV. The mezzotint is after a portrait by the court painter Jean Marc Nattier (1685–1766), one of the most fashionable artists of his day. It portrays Du Chatelet firmly as an intellectual, seated alongside two books and with a globe in the background.

Folio (381 × 253 mm), ff. 3, disbound as booklet. Engraving lettered “Dec. IV. Aemilia de Breteuil Conjux Marchionis du Chatelet. Natier pinxit Parisiis. I. I. Haid fecit et excud. Aug. Vind.” Biographical pages numbered in ink in contemporary hand. Mezzotint a strong impression, tiny hole at inner margins: in fine condition.

£500 188745

44  
**DU MAURIER, Daphne.** Rebecca. London: Victor Gollancz, 1938

“LAST NIGHT I DREAMT I WENT TO MANDERLEY AGAIN . . .”

First edition, limited issue, one of 200 “special presentation edition” copies as designated on the title page and dust jacket. Gollancz’s letters reveal he began circulating the special copies at least from 11 July 1938, ahead of the trade publication date of 5 August. On 11 November, he wrote to Du Maurier informing her that the special issue was still being distributed.

Gollancz’s letter to Du Maurier further explained that the special issue served as “a kind of ‘appetizer’ to the principal Rajahs of the Book Trade. Receiving a special copy always flatters them a great deal, and this is the first time we have ever produced a special edition” (quoted in Simons & Fullbrook, p. 54).

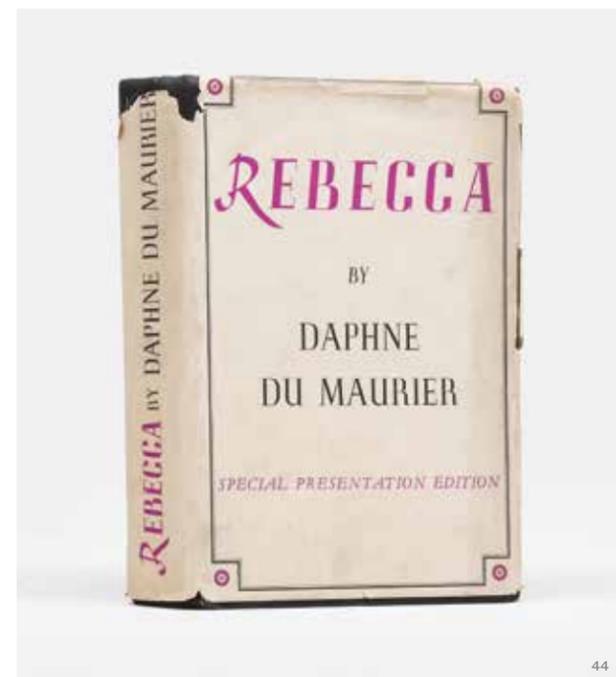
Octavo. Original black cloth, spine and front cover lettered in gilt. With dust jacket. Spine cocked, gilt dulled, rubbing to edges, a couple of faint marks to cloth; jacket chipped, loss to head of spine, covers soiled, closed tears to edges, unclipped: a very good copy in good jacket. ♣ J. J. Simons & K. Fullbrook, *Writing, a Woman’s Business: Women, Writing and the Marketplace*, 1998.

£6,750 179462

45  
**DUNBAR, Alice.** The Goodness of Saint Rocque, and Other Stories. New York: Dodd, Mead and Company, 1899

AN IMPORTANT STORY COLLECTION IN AFRICAN AMERICAN HISTORY

First edition, in the beautiful original cloth, of the “first collection of short stories by an African American woman to be published by a major national press” (Gowdy, p. 226). Focused on the Creole milieu of New Orleans and the Louisiana bayous, this is the second of two books published during the lifetime of Alice Ruth Dunbar-Nelson, the poet, journalist, and political activist.



Dunbar-Nelson was the first African American woman to be a member of the Delaware Republican State Committee, and in 1921 she formed part of a committee that presented racial concerns to President Warren Harding at the White House. Her papers are held at the University of Delaware and represent “one of the most extensive and important archives from an early African American woman writer”.

Small octavo. Title page printed in red and black within frame. Original green cloth, spine and front cover lettered in silver and blocked in silver and black with pictorial designs by Thomas Watson Ball, fore and bottom edges uncut. Minor wear to corners and foot of spine, faint mark to top edge, inner hinges partially split but firm, a couple of marginal tears, fold crease to p. 3. A very good, unusually bright copy. ♣ Not in BAL. Anne Razy Gowdy, “Alice Dunbar Nelson”, *The History of Southern Women’s Literature*, ed. by Carolyn Perry & Mary Weaks-Baxter, 2002.

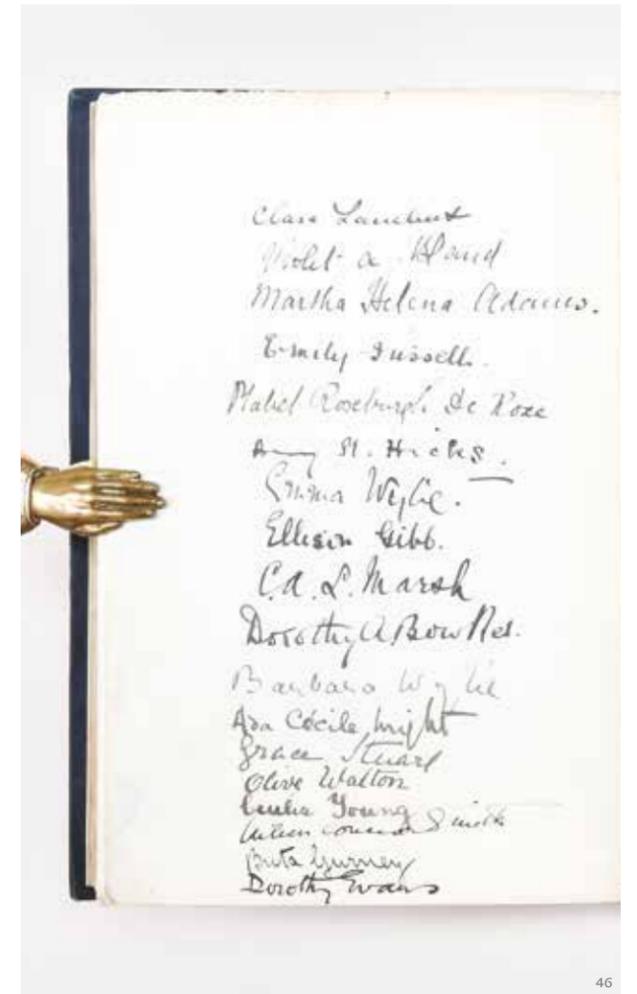
£6,500 184115

46  
**DUVAL, Emily & Norah.** Books used by Emily Duval and her daughter Norah during their imprisonment. [News from Nowhere by William Morris; Common Sense about Women by Thomas Wentworth Higginson.] London: 1910

SIGNED BY 21 SUFFRAGETTE PRISONERS

Two monographs on politics and women, owned by the militant suffragists Emily and Norah Duval during and after their 1912 prison sentences. Norah’s book bears the signatures of 21 fellow prisoners, including the women accused of orchestrating the Aylesbury hunger strike, Amy Hicks and Charlotte Marsh. It was sent to her by Hugh Franklin, himself imprisoned for suffragist activism.

Emily and Norah were convicted for the WSPU’s March 1912 window-smashing campaign and imprisoned at Winson Green and Aylesbury respectively. Both remained defiant: Emily declared, “we are still undaunted,” while Norah insisted, “what I did I did entirely as my own responsibility.” Emily likely received *Common Sense About*

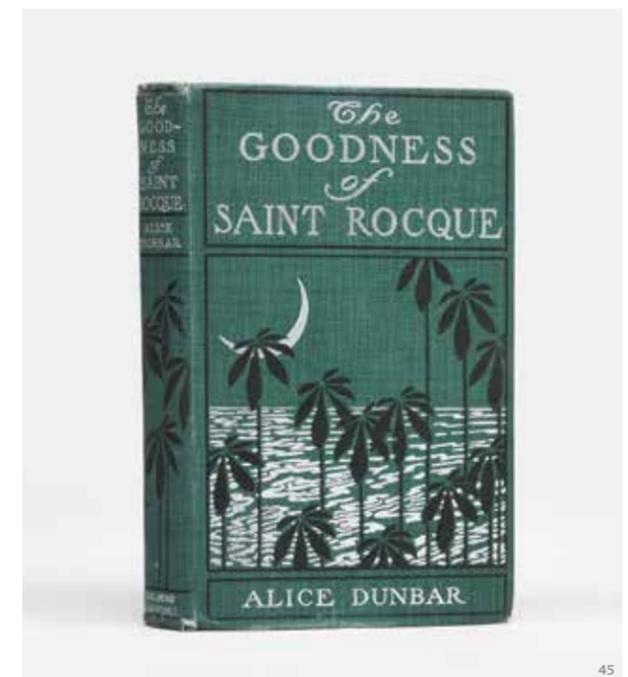


Women soon after arriving at Winson Green (inscribed March 1912); Franklin sent *News from Nowhere* to Norah on 7 May 1912 in Aylesbury. The book was an important text for 20th-century socialism and was influential in pre-revolutionary Russia.

After suffragette prisoners launched hunger strikes over conditions, Home Secretary Reginald McKenna granted limited privileges, allowing Norah to gather fellow inmates’ signatures, including Marsh, Hicks, Ada Wright, Olive Walton, and Violet Bland. Despite improvements, very few prisoners achieved political status. Emily later endured force-feeding, recalling in *Votes for Women*, “pains in my head and ears . . . the next time they fed me my heart seemed to stop.”

2 works, octavo. Morris: original blue cloth, paper label to spine. Higginson: original blue cloth, spine and front cover lettered and decorated in gilt and black, rear cover decorated in blind. Contemporary inscription to front flyleaf of Higginson: “The Countess of Buchan, from W. N. Eyre. Jan. 1, 1884”. Extremities to both volumes a bumped with occasional spots of wear. Morris a little rubbed, loss to spine label, rear board bowed; Higginson edges and contents lightly foxed. Overall in very good condition. ♣ *Votes for Women*, vol. V, no. 211, 22 March 1912; no. 212, 29 March 1912; no. 225, 5 July 1912.

£8,500 187461



47

**DYER, Lora Genevieve.** Large archive concerning her three decades of missionary work in Fuzhou, China. Primarily China: 1916–48

“I FEEL THAT A MISSIONARY MUST TAKE SOME RISKS”

A family archive of considerable depth and breadth, telling the story of an American doctor's three decades of service in China through her hundreds of letters home, her diaries, and a range of print publications, photographs, and ephemera. A more extensive description and a 39-page inventory, including an itemized list of all the letters, are available on request.

After studying medicine at Smith College, Dr Lora Genevieve Dyer (1880–1969) was assigned by the American Board of Commissioners for Foreign Missions to Fuzhou, where she specialized in women's health and paediatrics. She lived there continuously between 1916 and 1948, leaving only for occasional work and recreational travel and for a couple of periods of home furlough. She practised in the Ponasang Missionary Hospital, the Kate C. Woodhull Hospital (dedicated in May 1925), and the Willis F. Pierce Hospital (from mid-1938).

She kept in touch with her family through copious letters, most of which are preserved in this collection passed down through the Dyer family. She sent either a single letter to be circulated among the family or several carbon copies to different addressees, including her parents, her brother and sister-in-law, and a favourite aunt. These typed updates (some with their mailing envelopes), together with separate autograph letters and an abundance of supporting material, narrate an extraordinary story of service halfway around the world. Writing through an educated woman's

eyes, Dyer faithfully chronicles political, medical, and sociocultural changes, the upheavals caused by domestic and international instability, and the new relationships forged between Chinese and expatriate communities during the transition away from treaty port colonialism.

Provenance: by family descent. This archive also includes material from Dyer's time serving in the Philippines (early 1950s) and her retirement, as well as a large quantity of material – including hundreds of letters – connected to her pre-China years and her broader family. An inventory is available on request.

Comprising over 1,000 items, including over 800 autograph and typed letters sent by Dyer to family in the United States, as well as her diaries and a large collection of photographs, publications, and ephemera. The archive is accompanied by a large quantity of material concerning Dyer's life either side of her time in China and connected to her broader family. Letters well preserved, with just occasional holes and tears, diaries with wear from handling, worm trails in some vols but sense unaffected, hanging scrolls with repairs or batons detached, other material in varying condition, commensurate with spending many decades in the possession of Dyer's family. Overall, a very good collection.

£125,000

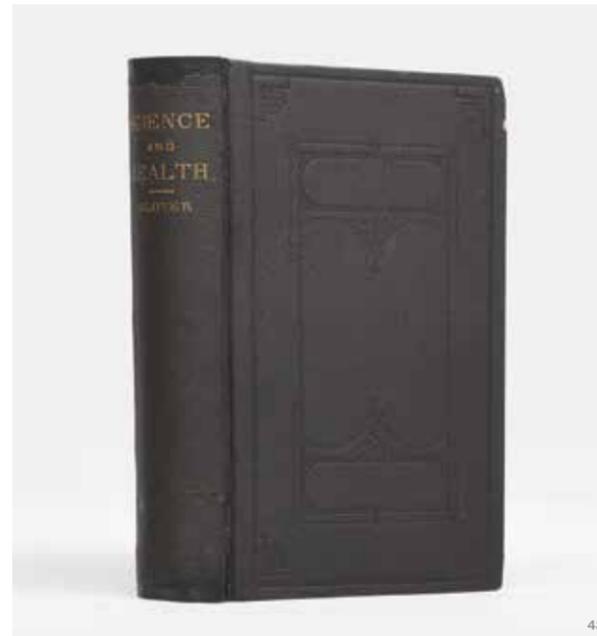
174885

48

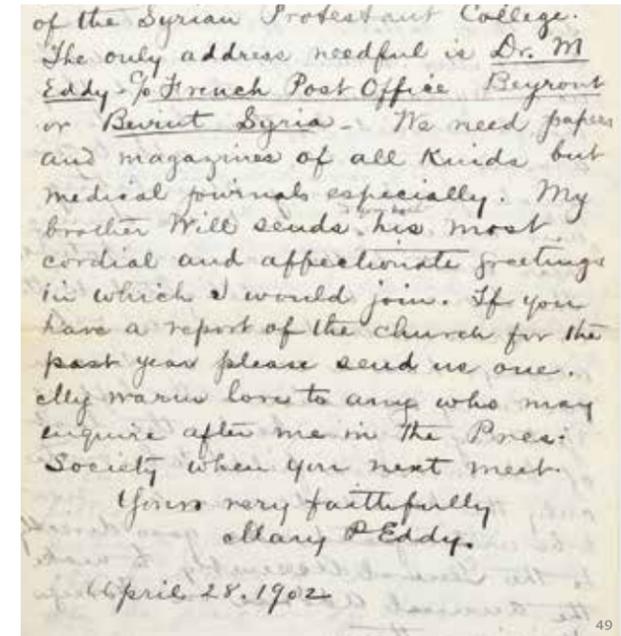
**EDDY, Mary Baker.** Science and Health. Boston: Christian Scientist Publishing Company, 1875

THE NATIVITY OF CHRISTIAN SCIENCE

First edition of the founding and foundational text of Christian Science, among the few *Printing and the Mind of Man* titles written by a woman.



48



49

Against the backdrop of Darwinism and ever-mounting biblical criticism, Mary Baker Eddy (1821–1910) developed a theology in which reality was purely spiritual – the material world was an illusion, there was no divine creation of matter, and so God could be absolved of responsibility for human suffering: suffering which could be healed by spiritual means. The closer the adherent comes to the “mind of God” – as Jesus did – the greater their capacity to spark healing and cheat death – as Jesus did. The “science” of Christian Science was thus the wisdom of the eternal mind as revealed through Christ.

One consequence of Eddy's vision of a spiritual reality was her insistence on a spiritual equality between men and women, and the organization she developed consistently placed its female members in key leadership positions. By the time of her death in 1910, that organization had grown to almost 100,000 members, one of the few successful religious movements founded by a woman.

The first edition was published in a run of 1,000 copies. A number of errors were found after some had been issued, necessitating the errata leaf hastily inserted into the remaining copies.

Octavo. Errata leaf tipped in at rear and leaf 16–4 cancelled as usual. Original black pebble-grain cloth, rebaked with original spine laid down, spine lettered in gilt and ruled in blind, covers with decorative panel in blind. Housed in custom quarter brown morocco clamshell case. Three loosely inserted manuscript slips from American bookseller. Erased ownership inscription to initial blank. Light bumping, inner hinges cracked but holding firm, minor foxing to otherwise fresh contents, short closed tear to outer margin of 18–12: a very good copy. ♣ Grolier American 78; Heirs of Hippocrates 1875; Howes E42; *Printing and the Mind of Man* 363; Streeter 4281.

£6,250

184631

49

**EDDY, Mary Pierson.** Autograph letter signed, with news from the mission in Lebanon. [Jounieh:] 28 April 1902

“WHAT A BEAUTIFUL SITUATION THE HOSPITAL HAS, AND HOW WELL FITTED IT WILL BE”

The missionary physician – the first female doctor officially practicing in the Ottoman Empire – writes from Beirut to one Mrs

Campbell with news and requests for medical and ecumenical materials. The letter recounts the mission's establishment of the Keserwan district, the visit of missionary Arthur Judson Brown, and the development of a new hospital on the road to Tripoli.

After spending most of 1901 in the US, Eddy returned to the Middle East on Christmas Eve. In January, the Board of Home Missions of the Presbyterian Church assigned her the previously unallocated Keserwan district, encompassing 235 towns and villages. Although her supplies – including her “hospital tent” and “magic lantern, [which] was to be my mainstay in teaching Bible stories” – were “wrecked in a severe gale” en route from Sidon to Jounieh, with the help of native carpenters she quickly established both her home and dispensary, noting that the larger hospital building was “rapidly approaching completion . . . How well fitted it will be to attract the patients.”

Eddy requests the Presbyterian Society report, the previous year's Church report, and medical materials for the Arabic journal *El Jahib* and the Syrian Protestant College. She also describes the visit of Brown and his wife Jennie during their 1901–2 tour of Asia, praising their “enlivening, stimulating talks and wise counsels” and noting that “the Syrians were delighted with Dr. Brown's addresses.”

The Eddy family had a strong presence in the region. Eddy's father, William Woodbridge, founded the Sidon Girls' School in 1862 and wrote a five-volume Arabic New Testament commentary, while her brother, William King (1854–1906), founded the Gerard School for Boys in Sidon in 1881 and supported local livelihoods through land sales for tenant farmers. Mary Eddy herself contributed directly to public health, establishing an eye clinic. The family's influence continued with William King's son, William Alfred, who later became a US minister to Saudi Arabia and consultant for Aramco.

The recipient was perhaps Sarah Elizabeth Campbell, a missionary in Thailand who, with her husband Howard, was on furlough in the US at the time of the letter.

Bifolium (folded to 218 × 139 mm) of onionskin paper, written on four sides in black ink. Usual folds from mailing: in fine condition.

£3,500

188436





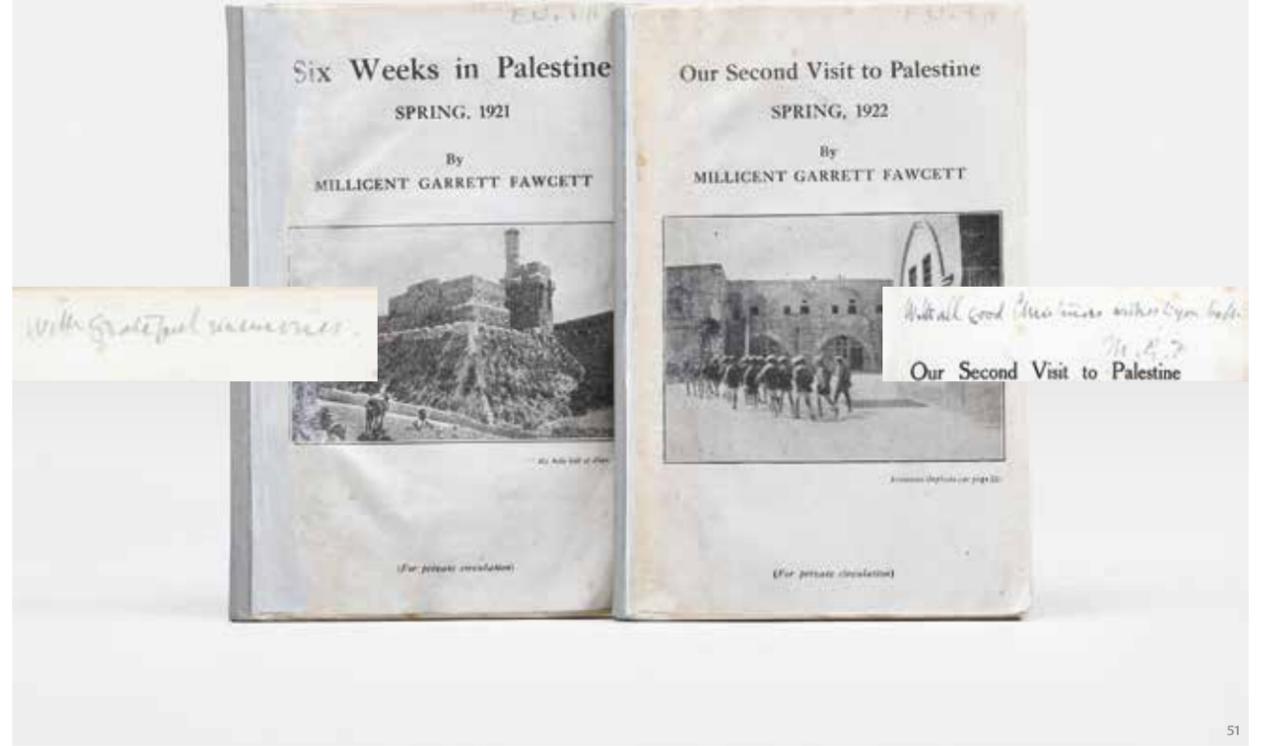
50  
**FARMER, Inez Ruth Graham, & Thomas L.** Extensive burlesque and vaudeville archive. Portland & Salem, Oregon: Inez Graham Farmer & Tom Farmer, 1929–48

**“THE BLONDE VENUS” AND “AMERICA’S ACE NOVELTY ROPE SPINNER”**

A vivid archive documenting the careers of Inez Graham (1912–2013), billed as “The Blonde Venus,” and her husband Tom Farmer, “America’s Ace Novelty Rope Spinner.” It forms a packed personal record of two decades of unstinting effort in the tough world of popular entertainment in America from the Depression to the end of the Second World War.

This collection of evocative documentation records the life of second-string burlesque and vaudeville acts, demonstrating the widespread cultural and social impact of the “Roaring Twenties”, and the strength of demand for titillating and spectacular acts across a wide range of venues – glorified bars, private clubs, nightclubs, cabarets, state fairs, vaudeville and movie theatres.

Graham began performing in Portland in the late 1920s, later working in Hollywood at the Follies Theatre and as one of the “Paramount Girls,” and touring in dance revues before adopting the title “The Blonde Venus”, capitalizing on the notoriety of the 1932 Marlene Dietrich film of that name. With promotional tag-lines like “Blonde Venus Needs Only Scrap of Chiffon for Dance Costume” and “See the Blonde Venus in Her Daring and Sensational Scarf and Flame Dances”, her career really took off in the 1930s. Engagements took her across the Americas.



Farmer began his career as a boy, performing as a trick roper at State Fairs and vaudeville theatres, proving very popular both there and on the Wild West show and rodeo circuit. A fine promotional photo shows him in full cowboy rig ready to run through his roping repertoire.

3 albums: 2 quarto (260 × 325 mm, 310 × 325 mm), 1 landscape octavo (180 × 256 mm). With 3 laid-in gelatin silver photographs, one of Tom Farmer in cowboy roping outfit and 2 of “Inez & Pals”; 23 family snapshots (mostly 70 × 115 mm) taken at Camp Haba-Haba, Stanwood, Washington, 1948; approx. 300 tipped- or laid-in newspaper clippings, broadsides, agent’s cards, news releases, contracts, typed letters signed, promotional brochures, magazines, programmes, and other promotional and personal ephemera, many printed on coloured paper, some with ink annotations and arrows indicating principals; 21 large posters, playbills, and broadsides for performances by Farmers, some printed on tinted stock, ranging from 460 × 150 mm up to 610 × 460 mm, now shrink-wrapped onto archival foam core; 28 pieces of promotional material including programs, playbills, and brochures, all bagged and sleeved with archival boards.

£6,500 130073

51  
**FAWCETT, Millicent Garrett.** Six Weeks in Palestine. Spring, 1921; [together with] Our Second Visit to Palestine. Spring, 1922. London: Women’s Printing Society for private circulation, 1921–22

**“WHAT OF THE FUTURE?”**

First editions, each inscribed by the author on the title pages: vol. I, “with grateful memories”, and vol. II, “with all good Christmas wishes to you both M.G.F”. The pencilled initials on each front wrapper, “E.W.” and “F.H.”, suggest that the recipients might have been Fawcett’s fellow suffragettes Ethel Williams and Frances Hardcastle, the partner of Williams.

After standing down from the NUWSS presidency in 1919, Fawcett travelled widely, leading a deputation of women to the Paris Peace Conference, and continued to attend IWSA conferences. Alongside her sister Agnes, she made two trips to Palestine, the first in the spring of 1921, visiting to Jerusalem, Galilee, Nazareth, Tiberias, and Haifa. They made a second trip the following year, touring Beirut, Baalbek, Damascus, Tiberias, and Nablus. The accounts of the tours were first printed for private circulation and later published together as *Easter in Palestine, 1921–2* (1926).

Fawcett reflects on a country recently under British mandate following the Balfour Declaration. She also used her travels as an opportunity to push for women’s rights abroad. At the end of Fawcett’s 1921 travels, Rosa Welt-Strauss, a Zionist and suffragist, invited her to address a meeting of the association “The Jewish Women’s Association for the Equality of Opportunity”. Fawcett notes, “At first my task was an easy one, to give in brief outline a history of our own fifty years’ struggle” (*Six Weeks in Palestine*, p. 69).

This was followed by a more difficult task, which was to address the animosity between the peoples of Palestine and encourage a pan-religious union. Fawcett “pressed them to make it clear in all their demands for social and political equality that they were not asking them for Jewish women alone, but for the women of all the races” (*Six Weeks in Palestine*, p. 70).

2 works, octavo. Original light grey wrappers, sometime rebacked with grey cloth, front wrappers lettered and illustrated in black. Housed in a custom red cloth solander box. Pencil annotations to title of *Our Second Visit*. Wrappers repaired and neatly recoloured in places, also lightly toned and creased, a few marks, inner hinges reinforced with grey tape touching a few letters at front pastedowns, scattered foxing: a very good set. ♣ Not in Robinson. Margalit Shilo, *Feminism and its Zionist and Hebrew Roots. Girls of Liberty: The Struggle for Suffrage in Mandatory Palestine*, 2016.

£6,000 176683



52

**FILM.** Promotional poster for the 1972 International Festival of Women's Films. New York: 1972

**THE BEGINNING OF THE FEMINIST FILM MOVEMENT**

A poster for the first major women's film festival, held in New York from 5 to 21 June at Fifth Avenue Cinema. Largely financed by its director, Kristina Nordstrom, and relying heavily on volunteer work, it was intended to combat the under-representation of works by women screened in traditional film festivals.

The programme showed over 100 films, of which 13 were features, including Mai Zetterling's *The Girls*, Agnès Varda's *Cléo from 5 to 7*, and Barbara Loden's *Wanda*. The short film programme was curated under themes such as "The Feminine Mystique", "Maternal Images", and "Eroticism and Exploitation". The full programme is advertised on the poster.

"The 1972-3 period marked a cultural watershed that has not since been equalled . . . We find two different currents: one made up of women who were feminists and thereby led to film, the other made up of women already working in film and led therein to feminism. It was largely the first group of women who began making the films, and the second group, often in university film studies departments, who began holding the film festivals" (Rich).

Poster (735 x 585 mm) printed on single side in black. Creased from folding, gently toned: in near-fine condition. ♣ B. Ruby Rich, "In the Name of Feminist Film Criticism", in Patricia Erens, ed., *Issues in Feminist Film Criticism*, 1990.

£1,250 188435

53

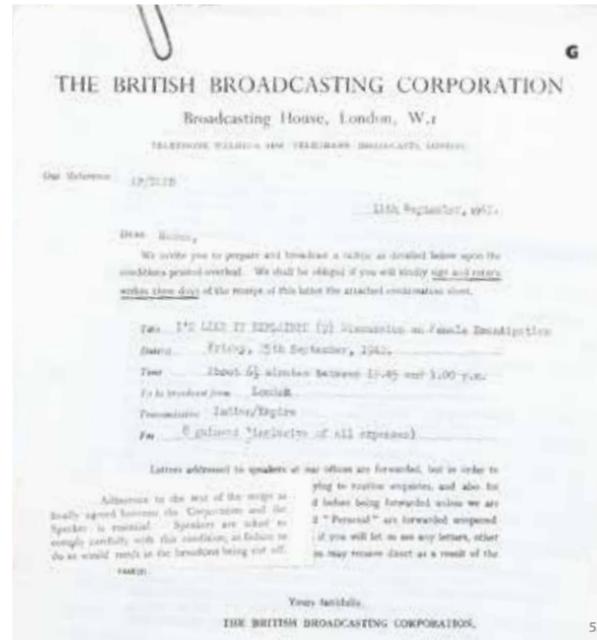
**FORDHAM, Eugenie.** A collection of BBC wartime radio scripts and ephemera. London: 1940-49

**"WHAT WOMEN WANT AFTER THE WAR"**

This collection spans a decade of the British journalist Eugenie Fordham's career, bringing together news dispatches, correspondence, preparatory notes, scripts, and published materials. It documents her efforts to rally support for the Allies during the Second World War through BBC radio broadcasts and informational pamphlets. The post-war papers show Fordham's transition to peacetime journalism.

The collection includes scripts and preparatory notes for BBC Eastern Service programmes organized by George Orwell: *Women Generally Speaking* (1942-43) and *I'd Like It Explained* (three months, 1942). Fordham also participated in an episode of *Your Questions Answered*, which began in January 1942 and continues today. Correspondence with the BBC's Indian Programme Organizer, Zulfiqar Ali Bukhari, and letters and scripts for a 1949 *Woman's Hour* episode are also present.

Highlights include Fordham's script "What Women Want After the War," emphasizing women munitions workers' labour, and the *I'd Like It Explained* episode "Discussion on Female Emancipation" (25 September 1942) with the feminist Ethel Mannin. Other broadcasts, such as "An Interesting Nurse" (12 August 1942) and "Talk on Tessa, a Polish Baby" (16 December 1942), promote women's support for the war and illustrate wartime hardships. The archive also documents Fordham's work with the British Association for International Understanding (BAIU), including informational pamphlets, government communiques, an advertisement for *Understand the Background of the War!*, a pamphlet entitled "How a Nazi is Made", and an unpublished typescript history of Poland, likely for internal use.



144 sheets, a mixture of manuscript and typescript with revisions in pen, several held together with paperclips, 1 pamphlet composed of three leaves. A little creased and soiled throughout, occasional small holes to pages from former wire stitching, a few chips to edges, rust spots from paper clips. A well-preserved collection.

£975 141539

54

**FRANKENTHALER, Helen.** Frankenthaler. New York: Harry N. Abrams, 1989

First edition, inscribed by the artist on the copyright page "For Harold Becker, Frankenthaler, 10 Jan '92, Miami." This book is



54

a chronological study of the artist's paintings, works on paper, prints, book covers, ceramic and metal sculptures, tapestries, set designs and murals.

Folio. With 429 illustrations, 262 in colour. Original illustrated boards, lettering to front cover and spine in black. With printed acetate dust jacket. Extremities lightly rubbed, foxing to top edge; slight rubbing to acetate jacket: a very good copy.

£1,500 184806

55

**GERARD, Emily.** *The Land Beyond the Forest: Facts, Figures and Fancies in Transylvania.* Edinburgh: William Blackwood and Sons, 1888

**THE TRANSYLVANIAN INSPIRATION FOR DRACULA**

First edition of this portrayal of Transylvania, its landscapes, its legends, and the figure of the "nosferatu". Stoker's engagement with Gerard's text is well documented: a copy, now held at the London Library, was consulted and annotated by Stoker during his research for *Dracula*, published in 1897.

Emily Gerard (1849-1905) was a Scottish author who travelled for two years in Romania with her husband, Ritter Miecislav von Laszowski, a Polish cavalry officer. The work combines travel writing with detailed ethnographic observation at a time when the English reading public knew little of the region. Stoker drew heavily on Gerard's accounts of rural customs, burial rites, and supernatural beliefs, particularly her description of the "nosferatu," a term that entered English largely through her text.

2 vols, octavo. Frontispieces, 9 plates, folding map, in-text illustrations, 24-page publisher's catalogue at rear of vol. 1. Original yellow cloth, spines and front covers lettered in gilt, landscape vignette to front covers in brown and gilt, blue surface-paper endpapers, top and fore edges untrimmed. Bookseller's ticket to verso of front free endpaper of vol. 1. Bindings rather worn, some soiling to covers, vol. 2 front inner hinge cracked but holding, sporadic foxing. A good copy of a scarce edition. .

£1,750 187549



55



56  
**GILL, Madge.** Two large drawings on a single sheet. c.1940  
**“WITH THE MASTERMIND TRUE GENIUS WILL OUT”**

A characteristic example of Gill's spiritual outsider art, a rare double-sided work exhibited at her first major retrospective in Grosvenor Gallery in 1968. We believe this piece to be number 130, “Complex Forms”, in the exhibition list. The pencil drawing contains a woman's face, a signature motif in Gill's art, and the ink drawing shows naturalistic geometric patterns.

Gill (1882–1961) was a key exponent of mediumistic art and remains one of the foremost British Outsider artists. She first became compelled to produce art in 1920 and shortly after was first “possessed” by her spirit-guide, Myrninerest. Over the next three decades, she produced a vast amount of art on cloth, card, and paper. Her work was exhibited at the Whitechapel Gallery between 1932 and 1947, and was widely acclaimed. However, she rejected an offer of a show in a larger West End gallery, stating that her art belonged to her spirit guide and could not be sold. After her death, the Grosvenor Gallery held a large exhibition of her work focused on her ink and wash drawings, titled Madge Gill: The Guided Hand. Gill's artwork is in the original frame provided by the Grosvenor Gallery, and is accompanied by a guide to the exhibition and a typescript exhibition list.

Gill never received any formal artistic training and produced her work in a trance-like state, possibly influenced by synaesthetic experiences. The pencil drawing is reminiscent of *Girl in High Hat* and

*Milliner's Dream* in the formations around the face, both of which are dated circa 1940. She turned to larger card drawings in the 1950s. Producing her artwork could sometimes take its toll on her, as she described in a letter to a friend: “The crust of the earth, beneath lies untold wealth, so it is with the mastermind true genius will out. Dear Louise, I wish I could be normal” (quoted in Cardinal, p. 138).

Following Gill's death, her son Laurie donated many of her drawings to the London Borough of Newham Heritage Service, where they are still held today. The majority of Gill's work available in commerce is postcard-sized, while larger drawings appear



occasionally. We have traced just two examples of her double-sided works in the last ten years, sold by Christie's in 2022 and 2017.

Two drawings on white card (245 × 312 mm), recto in ink, verso in pencil, framed and glazed in 1960s wooden frame painted silver (framed size 331 × 395) with Grosvenor Gallery sticker to back. Together with trifold exhibition catalogue (page size 298 × 120 mm) and 4 page wire-stitched typescript list. Housed in an archival box. Card a little browned, paint to frame a slightly scratched and chipped in places, exhibition list folded. In very good condition. ♣ Roger Cardinal, *Outsider Art*, 1973.

£12,500

172966

57  
**GLYN, Margot.** An illustrated typescript account of six weeks spent motoring through Italy with her mother. [London:] 1911

**“MY WRATH WAS AGAIN ROUSED TO BOILING POINT BY [BOTTICELLI'S] PRIMAVERA”**

An unpublished travelogue created by a young woman, containing her spirited observations and illustrated with postcards, prints, and snapshot photographs. Glyn's tour encompassed the Italian countryside and cities including Rome, Siena, Florence, and Pompeii. She is particularly frank in her descriptions of art, sculpture, and architecture, variously finding sources of spiritual inspiration and intellectual exasperation.

Margot Glyn (1893–1966) was born in London to a well-known author of romantic fiction, Elinor Glyn (1864–1943). Books such as *Three Weeks*, whose protagonist visits Italy, caused a scandal for their depictions of female sexuality and sold millions of copies. Another feature of Elinor's novels was their “romantic effusions

over scenic views and ruins” (ODNB), and Glyn's typescript has similar tendencies. She observed: “the Appenines, lilac and rosy . . . fantastic shadow shapes falling away towards Capri, a lavender silhouette in a golden sea” (p. 44).

Throughout her tour, Glyn enjoys ancient sculpture and architecture, occasionally finding it a conduit to spiritual experiences. Recalling the temple at Paestum, she writes that “I have felt the calm of the Gods descend upon me . . . That is a divine gift which reckons not of sects and religions but is the supreme attribute of the highest” (p. 46). Of medieval and Renaissance art, she is underwhelmed by Botticelli, describing the *Venus de Milo* as a “sad-faced ill-shapen lackadaisical Miss” (p. 62), but admires Raphael, Della Robbia, and Michaelangelo.

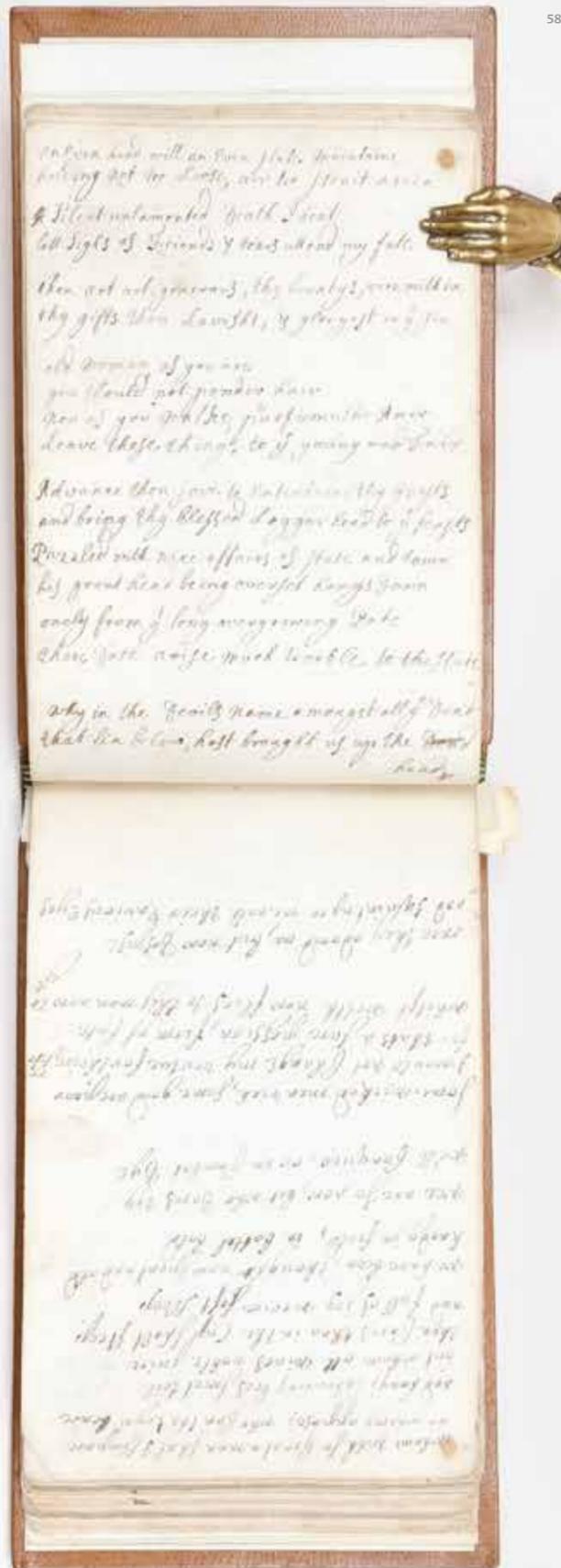
As travel was undertaken largely by car, the Glyns were subject to roads in various conditions and temperamental vehicles. Although their drives were often glorious, several were beset with difficulties: one “disastrous” journey from Orvieto to Rome featured five tyre punctures. Glyn returned to Italy several times during her life. She and her husband visited the Lakes region for their honeymoon and she was on holiday in Rome at the time of her death.

Quarto album (282 × 250 mm), 152 leaves. Comprising 83 single-sided leaves of mimeographed typescript, 69 mounted printed illustrations, a mixture of gelatin silver snapshot photographs (73 × 98 mm), postcards (c. 92 × 139 mm), and larger sizes (c. 194 × 258 mm). Contemporary brown half morocco by Bumpus Ltd, rebaked preserving original spine lettered in gilt with five raised bands, compartments decorated in blind and gilt, blind foliate devices extending to covers from bands, marbled sides, edges gilt. Extremities retouched, some offsetting from prints, otherwise internally clean. In very good condition.

£2,500

188718





58

58

**GORE, Susanna.** Her commonplace book, with additions by others. Ballynatray, Waterford, Ireland: c.1680–1740, with additions up to 1855

A commonplace book showing continued use from the 17th to the 19th century. The volume has been written from both directions, with entries written at times vertically. Susanna Gore has written her name on both first pages at either end, each with a motto – one in English, one in Irish.

Her entries show her to be a wide reader, with extracts from the poems of George Herbert and John Dryden, Burton's *Anatomy of Melancholy*, the sermons of Joseph Hall, the Psalms, and an eclectic range of other works. She records lending books, including five volumes of Spenser's *Faerie Queene*, to friends, including women: "lent to Mrs Mary Hickman the Mo[ur]ning Bride". Other entries include contemporary matters such as army losses at the siege of Namur, 1692, as well as recipes, births and deaths, and the storm of 1695, to which Christopher Adamson has added notes on another storm in 1839.

Susanna (c.1680–1740) was the daughter of John Gore of Clonrone, co. Clare. She was married firstly to John King, son of Sir Wiliam King, and secondly to Richard Smyth of Ballynatray, co. Waterford, the fourth son of Sir Percy Smyth and great-nephew of Richard Boyle, 1st Earl of Cork. The Smyths were settled in co. Waterford from Elizabethan times. In a note recording three deaths in the 1690s, Susanna mentions her deceased relations being buried in the Earl of Cork's vault in Youghal.

The book passed into the possession of members of the Adamson family, beginning with Rev. William Adamson (1705–1772), who notes the death dates of his parents in 1733 and 1741, then by descent to Christopher Adamson (1775–1863) of Ballinalack, co. Westmeath, and through members of the Adamson, Tuthill, and Kingsley families, to Brigadier Harold Kingsley (1885–1970), who was commandant of the Indian Military Academy and aide-de-camp to King George VI. Kingsley was born in Nenagh, co. Tipperary.

Oblong pocket book (93 × 152 mm), 79 leaves, manuscript on paper, mostly English with one text in Irish, written mostly on both sides, 34 of 158 pages left blank. Rebound by Roger Powell in 1956 in brown goatskin, spine lettered vertically in gilt, sewn on 2 leather thongs laced into pulp boards, Greens handmade endpapers, binder's dated blind-stamp and handwritten report tipped in. Three leaves of note by descendants tipped in. Some blank leaves removed at rebinding leaving stubs, one first leaf torn at lower outer corner with partial loss of Irish quotation,

£10,000

185491

59

**GOTTFRIED, Gesche Margarethe.** *Life of Gesche Margarethe Gottfried: Executed at Bremen in Germany in May 1831.* Gettysburg: C. Neinstedt, 1832

**"THIS MONSTER IN HUMAN SHAPE"**

Scarce first edition in English of an account of one of Germany's most prolific female serial killers. Gottfried murdered 15 individuals using arsenic, including her parents, two of her husbands, three of her own children, and her brother. The original German text was written by Friedrich Voget, Gottfried's defence lawyer, and published on the day of her execution.

Gesche Gottfried (1785–1831) lived for most of her life in the north German city of Bremen, where she was admired for her devotion to the poor and unwell. Her murders commenced in 1813



59

and continued until 1827. She was arrested in 1828, tried in 1830, and in 1831 became the final person to be publicly executed in Bremen. Reporting on the case extended far beyond Germany; it had reached Pennsylvania by May 1828, when Gottfried's arrest and charges were reported in the *Philadelphia Inquirer*.

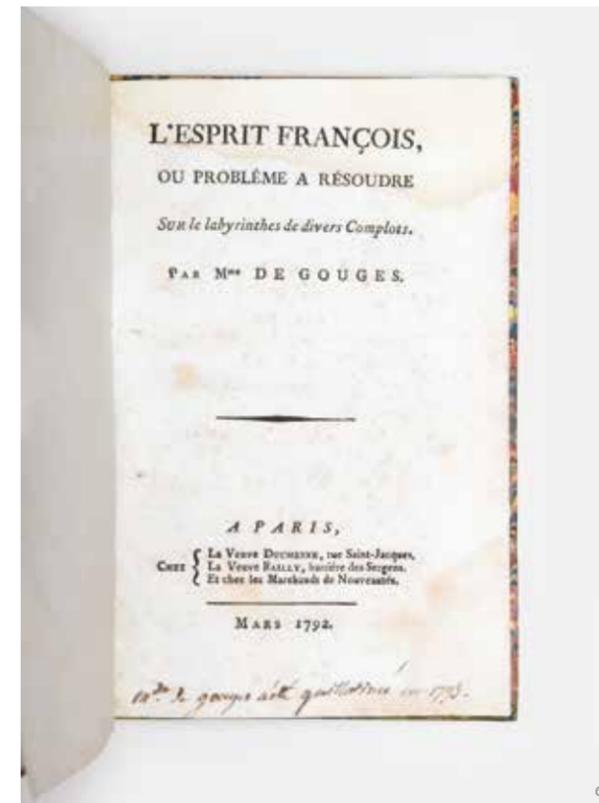
With Gottfried's death, all censorship regarding her case was terminated, and three books on her life and crimes appeared immediately. One of these works was Voget's biography. It may have been imported and sold in Pennsylvania for the Pennsylvania Dutch community. During her trial, Gottfried admitted her guilt but struggled to express remorse or identify any clear motivation for her actions, which drove public interest. Voget's text argued that Gottfried was utterly devoid of all emotion; conversely, the translator Friederici, a languages teacher at Pennsylvania college, suggested that her motives were sexual and financial. Susanne Kord's survey of 19th-century German killers concludes that "No murderess of the age has inspired as much literature, or invited as much hatred" (Kord, p. 166).

We have traced just eight copies in institutions worldwide.

Twentieth-century sprinkled quarter calf, marbled paper sides, yellow edges. Spots of wear to extremities, front cover sunned, contents foxed. A very good copy. ♣ Susanne Kord, *Murderesses in German Writing, 1720–1860: Heroines of Horror*, 2009.

£9,750

189031



60

60

**GOUGES, Olympe de.** *L'Esprit François, ou problème à résoudre sur le labyrinthes de divers complots.* Paris: Chez La Veuve Duchesne, La Veuve Bailly, Et chez les Marchands de Nouveautés, March 1792

**ADVISING LOUIS XVI TO KEEP HIS HEAD**

First edition of this scarce political pamphlet by the only woman executed for political writings during the French Revolution, published the year before her death.

Olympe de Gouges (1748–1793) worked as an independent playwright and social reformer in the twilight years of the ancien régime. When revolution swept France, she remained in Paris to publish *Déclaration des droits de la femme et de la citoyenne* in 1791. De Gouges also campaigned in favour of divorce, abolitionism, and unmarried mothers, frequently circulating her pamphlets to the relevant authorities.

By early 1792, Louis XVI had reluctantly accepted the new constitution, which kept the monarchy but vested sovereignty in a new legislative body. Here, de Gouges encourages Louis to work within the new arrangements, noting bluntly that "L'Empereur est mort" (p. iii). By contrast, "to restore this country and conserve our monarchy, we need a loyal king, a friend of his people, and not tyrants who rule for him" (our translation, p. 9).

Octavo (180 × 116 mm), pp. viii, 32. Woodcut head- and tailpieces. Recent marbled boards, spine with earlier red paper label lettered in gilt. Contemporary inscription ("Mme de Gouges a été guillotinée en 1793") to foot of title page. Later manuscript "77" to front pastedown and couple of spots of underlining to contents. Light bumping and rubbing, minor browning and foxing, damp stain to margins: a very good copy.

£5,500

174202



61  
**GOULD, Elizabeth.** Original watercolour of a gyrfalcon.  
 [London:] 1829

“AVIAN PERFECTION”

A superbly executed study by the ornithological artist Elizabeth Gould, predating any of her published work. Gould’s watercolours are largely held in institutional collections and are rarely seen on the market.

Elizabeth Gould (1804–1841) holds an important yet often overlooked place in Victorian natural history. Working in collaboration with her husband, John Gould, she produced some 650 plates for publications including *A Century of Birds from the Himalaya Mountains* (1831–32) and *Birds of Europe* (1832–37). Many of the European species were drawn from life rather than from preserved specimens, lending her images a distinctive naturalism. Her style marks a departure from the more rigid conventions of earlier artists such as George Edwards, while her training under Edward Lear refined her skill in lithography, a medium she helped to popularize in natural history illustration.

One of the couple’s most ambitious projects was *Birds of Australia* (1840–48), which showcased her skill through magnificent plates of the satin bowerbird, superb fairy-wren, and numerous parrot species. She also contributed the ornithological art to *Zoology of the Voyage of H.M.S. Beagle* (1838–43). In the advertisement for the work, Darwin specified that the sketches were “executed by Mrs Gould on stone, with that admirable success, which has attended all her works” (pp. i–ii).

Mrs Gould’s Sunbird (*Aethopyga gouldiae*) and the Gouldian finch (*Chloebia gouldiae*) were named for her. Of the latter, John Gould wrote, “It was with feelings of the purest affection that I ventured, in the folio edition, to dedicate this lovely bird to the memory of my late wife, who for many years laboriously assisted me with her pencil” (p. 420).

Provenance: Thomas Barwick Lloyd Baker (1807–1886) of Hardwicke Court, Gloucestershire; thence by family descent. He

and John Gould corresponded in September 1837, and Baker was the author of *An Ornithological Index* (1835), which drew extensively on *A Century of Birds from the Himalaya Mountains* and *A Monograph of the Ramphastidae*.

Watercolour, ink, and pencil underdrawing, wove paper (650 × 480 mm) watermarked “J. Whatman Turkey Mill 1827”. Signed in the image lower right (“Eliza Gould 1829”; pencil inscription at lower right “Falco Islandicus”). Mounted, framed, and glazed (frame size 853 × 673 mm). Light



signs of handling and marginal foxing, minor cockling: a well-preserved example. ♀ Norman Barichello, *Gyrfalcon: The one who stays all winter*, 2019; Mohammed Al Bowardi, “The Role of the Gyrfalcon in Arabian Falconry”, in *Gyrfalcons and Ptarmigan in a Changing World*, 2011; Charles Darwin, *The Zoology of the Voyage of the H.M.S. Beagle, Part III: Birds*, 1841; John Gould, *Handbook to the Birds of Australia*, 1865; Roger J. Lederer, *The Art of the Bird*, 2019; Gordon C. Sauer, John Gould: *The Bird Man*, 1982.

£60,000

183877

62  
**GREENHAM COMMON WOMEN’S PEACE CAMP.**  
 An archive of posters, flyers, and associated ephemera.  
 [Newbury:] 1982–c.2000

“POSITIVE, CREATIVE ENERGY WILL CHANGE THE WORLD”

This engaging collection of colourful and optimistic materials encapsulates the camp’s ethos of compassion, non-violence, and female solidarity in its pivotal years of direction action. Included are handouts providing guidance for the “Embrace the Base” demonstration of 13 December 1982 and the “Reflect the Base” event that occurred a year later.

The camp at Greenham was founded in 1981 and protested the British government’s decision to allow 96 cruise missiles to be stored at the base; it remained at the base for 19 years. Its residents and other temporary attendees engaged in non-violent direction action, which one handout describes as “using creative ideas and methods for closing this factory where nuclear warheads are built without threatening or abusing the workforce or the police”. The

flyers, handbills, and booklets from Greenham in this collection date between 1982 and 1983, which were the most widely attended years at the camp, attracting tens of thousands of women.

Greenham was run in a non-hierarchical, cooperative manner, and its political communications were designed to be accessible. They include advice on how protesters should proceed if arrested. One handout warns that “Non-violence on your part unfortunately does not mean people will treat you non-violently”. Several items in the collection demonstrate the movement’s importance to mothers, and the effort made to be inclusive of them. One poster advertises a children’s party on the Common in May 1983.

The items in this archive were collected by a peace activist named Andrea. Along with materials from Greenham Common, it contains similar communications from later women-centred direct-action movements and letters from peace organizations. There are also several feminist magazines from the 1980s, including *Lysistrata: A Wimmin’s Peace Magazine*, which focusses on the experiences of Black and Jewish women.

Similar material from the Greenham Common Peace Camp are held at the London School of Economics Women’s Library.

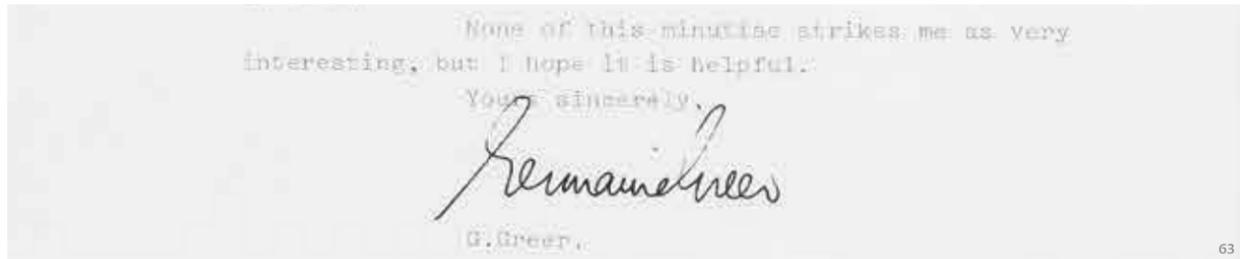
Together, over 50 items, mostly colour-printed, containing 26 handbills (page size ranging from 208 × 146 to 300 × 210 mm), 10 pamphlets, 4 posters (ranging from 600 × 420 to 210 × 300 mm), and other ephemera, including white poppies, newspaper clipping, and bumper sticker. Housed in an archival box. Occasionally lightly damp-stained, creased, and foxed, scattered nicks and short tears to edges: overall in very good condition.

£5,750

166932



62



**63**  
**GREER, Germaine.** Proof copy of *The Female Eunuch*, together with the first trade edition, the publisher's prospectus, and a typed letter signed. London: MacGibbon & Kee, 1970

**"SHE SOUNDS INTERESTING, IF MILITANT"**

Materials from the first appearance of the author's groundbreaking feminist treatise, demonstrating her subsequent status as a key 20th-century philosopher. The letter is from Greer to Mary Ingham of the Gillon Aitken literary agency, and concerns Greer's inclusion in the 1983 *Fontana Dictionary of Modern Thinkers*. She provides her biographical details and cites her main literary and philosophical influences.

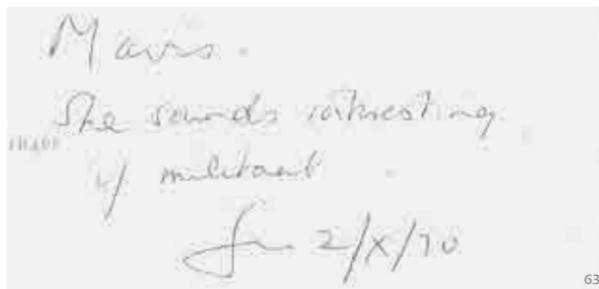
final *Dictionary* included De Beauvoir, but the other individuals and movements lay outside its scope.

The *Female Eunuch* brought Greer instant fame and became a cornerstone of feminist theory. Its engaging nature is reflected in the extensive underlining and occasional marginal notes in the proof copy. The publisher's prospectus is annotated in the year of publication with "She sounds interesting, if militant".

Together, 4 items. Proof copy: octavo, original brown paper wrappers, printed label to front cover. Wrappers a little creased with occasional nicks, edges and contents lightly foxed, underlined and annotated in pencil. Trade edition: octavo, original purple boards, spine lettered in gilt. With dust jacket. Spine ends bumped, edges slightly foxed; jacket price-clipped, sunned on spine, occasional chips to edges. Publisher's prospectus: single sheet of MacGibbon & Kee letterhead (297 × 210 mm). A touch foxed. Typed letter signed: single sheet, typed on recto (296 × 208 mm). Creased from folding. Overall, in very good condition.

£5,000

188404



In her letter, dated February 1982, Greer writes: "I was influenced in my intellectual development by the Sydney Libertarians, who are among the many grievous omissions in the *Fontana Dictionary of Modern Thought*, along with De Beauvoir, Knox, the Oxford Movement, Von Reit and so forth. I should prefer that these were rectified before my name appeared in the volume". The

**64**

**GRIMKÉ, Angelina.** Letters to Catherine E. Beecher, in reply to an essay on slavery and abolitionism, addressed to A. E. Grimké. Revised by the author. Boston: printed by Isaac Knapp, 1838

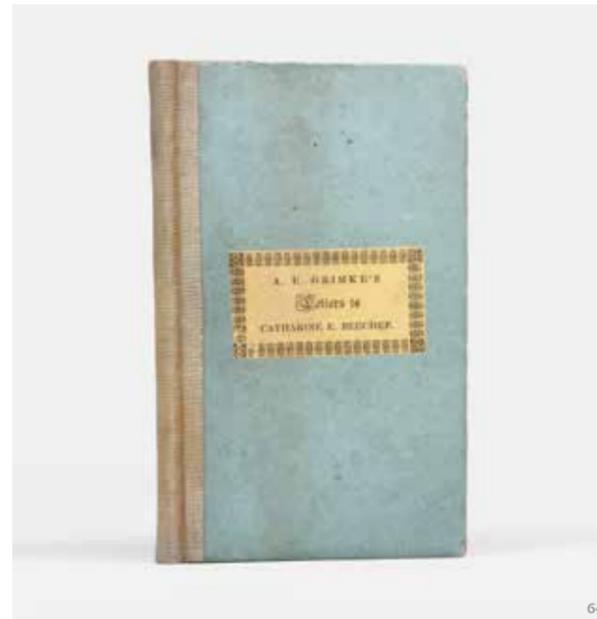
**IN DEFENCE OF THE RIGHT OF WOMEN TO PUBLICLY ENGAGE IN POLITICAL ACTIVISM**

First edition of the culmination of the fierce epistolary dispute between Grimké and Beecher, among the first works to synthesize abolitionism and proto-feminism and to recognize the affinity of the two causes.

Angelina Emily Grimké (1805–1879) launched her career as an antislavery writer and speaker with two seminal pamphlets: *An Appeal to the Christian Women of the South* (1836) and *An Appeal to the Women of the Nominally Free States* (1837). As representatives of the American Anti-Slavery Society, she and her sister Sarah embarked on a months-long lecture circuit across New England, during which they addressed more than 40,000 people. The apex of Angelina's speaking engagements was her testimony before the Massachusetts legislature in February 1838, making her the first American woman to address a legislative body.

"If their opposition to slavery had outraged the South, the idea of women speaking in public, and especially to 'mixed' audiences, offended the North almost as much" (ANB). Catharine (sometimes spelled Catherine) Beecher, an otherwise liberal advocate of education for women and formerly a friend of Angelina's, found fault in their address of both men and women and Black and white people. In 1837, Beecher published her critique, *An Essay on Slavery and Abolitionism with reference to the Duty of American Females*.

This is Angelina Grimké's response, comprising 13 letters, many of which first appeared in earlier forms in the *New England Spectator* and *The Liberator* (also published by Knapp). In advocating for the right of women to organize and hold leadership positions,



it was "much ahead of its time" (ANB). The twelfth letter, "Human Rights Not Founded on Sex", is often considered the sisters' most eloquent writing on women's and universal rights. The Grimkés "relied primarily on religious arguments. Yet because they buttressed these arguments with Enlightenment notions about human equality and natural rights contained in the Declaration of Independence and the Bill of Rights, their vision of female equality extended further than the 'Biblical Feminism' of itinerant female preachers" (Sklar, p. 35).

Octavo (177 × 107 mm). Contemporary blue boards, rebacked to style in beige buckram, original yellow printed paper label on front cover. Binding a little soiled but presenting smartly, recased, corners and inner hinges repaired, contents crisp and clean: a very good copy. ♣ LCP & HSP, Afro-Americana, 1553–1906, 4374; Sabin 28854. Kathryn Kish Sklar, *Women's Rights Emerges within the Antislavery Movement, 1830–1870*, 2000.

£11,500

172855

**65**

**GRIMKÉ, Angelina (contrib.); WEBB, Samuel (ed.).** *History of Pennsylvania Hall, Which Was Destroyed by a Mob, On the 17th of May, 1838.* Philadelphia: Merrihew and Gunn, 1838

**A COPY FROM THE UNDERGROUND RAILROAD**

First edition. The book prints in full Grimké's speech delivered on the day of the attack, together with commentaries by leading abolitionists. Hostility to women and fears of miscegenation meant that the speech prompted violent protest. This copy belonged to William L. Rakestraw, a "conductor" on the Underground Railroad.

Built as a "Temple of Free Discussion", the hall was opened on 14 May 1838 to provide abolitionists with a place to meet. It housed a reading room, a free produce store, lecture rooms, and offices. Yet, by 17 May, the building had been destroyed. In its short life, it played host to the Anti-Slavery Convention of American Women, attended by both races. The public were outraged at the idea of racial mixing and protested with both placards and bricks, culminating in a mob of 15,000 demonstrators – largely workers

who feared having to compete for jobs with formerly enslaved people – setting the hall alight. The Philadelphia Hall Society spent the following decade raising awareness of the injustice and campaigning for compensation.

"Though the hall stood for only a short time, it had an important and lasting effect on the regional and national antislavery movements. People who had previously ignored abolitionists, or expressed irritation at them for "agitating" and endangering the Union, began to reconsider their stance in light of this obvious attack upon free speech" (*Philadelphia Encyclopaedia*).

William L. Rakestraw (1813–1869) – his ownership signature dated 1845 is on the frontispiece verso – and his wife Sarah's farm in Lancaster County was a "station" on the Underground Railroad. He was particularly opposed to the 1850 Fugitive Slave Act, publishing in the *Lancaster Examiner and Herald* that "we will harbor, clothe, feed and aid the escape of fugitive slaves in opposition to the law" (23 October 1850, p. 2).

Octavo. Lithograph frontispiece, mezzotint plate, engraved plate. Contemporary speckled sheep, rebacked with original spine laid down, spine ruled in gilt, brown label. Covers damp-stained, wear to corners, inner hinges split but holding firm, contents foxed, chips and nicks to outer margins of frontispiece and title page, the mezzotint a particularly strong impression: a very good copy. ♣ Sabin 102228.

£5,000

188604





**66**  
**HEINE, Matilda Torrance.** Diary kept while serving at General Headquarters, Supreme Commander for the Allied Powers, Japan. Tokyo: 1946–47

**“THERE ARE TIMES WHEN YOU FIND YOURSELF HATING YOUR OWN COUNTRYMEN”**

A year-long record of a young Californian woman’s impressions of Japan in the immediate post-war period, combining almost daily typed entries with several hundred photographs. She mixes descriptions of everyday life in Tokyo and office tidbits with revealing criticisms of Allied occupation and the domineering behaviour of American soldiers.

A civil servant, Heine (1918–1977) arrived in Tokyo in January 1947 and was posted as a payroll clerk to the administration division of the Civilian Transport Section, SCAP, which was responsible for reviving Japan’s land and sea transport network. Billeted in accommodation commandeered by the American government, she explores the novelties of Tokyo with her constant companion and fellow civil servant, Maryon Toole, who is a refreshing contrast to her office boss (“a very domineering woman – bossier than the proverbial cow” – 3 April 1947). They make regular excursions to Ginza, Tokyo’s vibrant shopping district, and the posting also offers opportunities to travel to Kamakura, Gora, and other picturesque destinations.

At the coalface of the occupation, Heine experiences firsthand the gulf between rhetoric and reality. Sent to promote democracy and a new civil society, America’s well-fed GIs strut along the pavement, pointedly barging into passers-by, while locals starve and freeze. Her belief that the Allies should set a good example for Japanese citizens – and therefore avoid fostering a climate

of resentment akin to post-Versailles Germany – collides with a culture of womanizing, drunkenness, and soldiers preying on underage girls. For too many young American men, service in Japan is a power trip (“There are times when you find yourself hating your own countrymen” – 8 February 1947).

Heine is a keen photographer and makes regular use of the developing services offered by the postal exchange. Accompanying the text are shots of people and places, including street scenes, Ginza, the imperial palace, holiday moments, and official events (such as the Fourth of July party at the Mitsui Club). One shows General MacArthur leaving General Headquarters.

The diary extends to the close of 1947, when she is still in Japan. Heine returned to California towards the end of 1948; a small quantity of accompanying material concerns subsequent years.

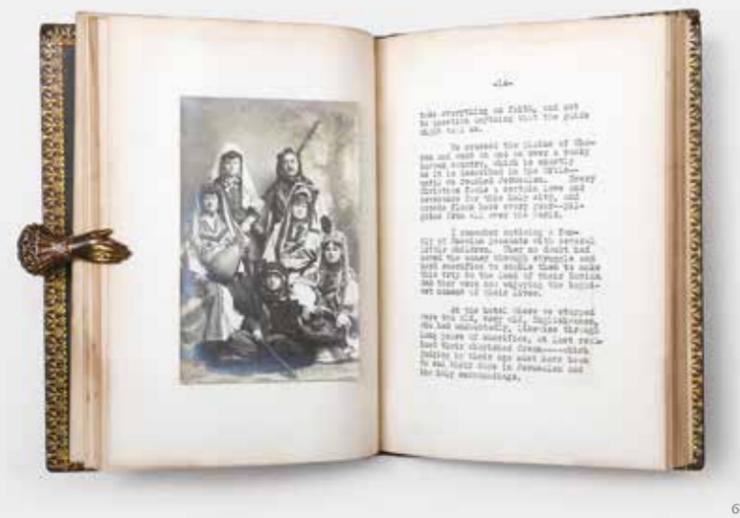
Together, 186 hole-punched leaves (275 × 215 mm), each typed one side only, 328 gelatin silver photographs (66 × 45 to 240 × 172 mm, predominantly snapshots), majority corner-mounted on paper sheets, some with captions. Accompanied by small selection of printed documents, letters, and other ephemera. Housed in grey archival box. Creasing and light edge-wear to sheets, occasionally touching next but not affecting sense, photographs with some sunning and mirroring but still clear: a very good collection.

**£2,000** 184474

**67**  
**HENSHAW, Alla Sarah.** Typescript diary of a journey from Europe to Asia. 1918

**“WE HAD SOME OF THE CHOICEST TIMES OF THE WHOLE TRIP HERE IN THE LAND OF CLEOPATRA”**

An illustrated diary documenting the travels of an affluent California family through Europe, the Middle East, Egypt, India,



and Myanmar in the early 20th century. Compiled in 1918 by the socialite Alla Sarah Henshaw, it provides insight into the history of luxury American tourism abroad.

Alla Sarah Henshaw (1887–1950) was the daughter of Mehitabel (Hetti) Stuart Tubbs and the industrialist William Griffith Henshaw, the founder of the Riverside Cement Company and the San Diego Water Company. After several years in Europe, the family returned to San Francisco in 1906. A celebrated society figure, Alla married the mining engineer Harry Chickering in 1907, later divorced him, and went on to marry twice more, adopting two children.

The diary begins in Paris in 1904, written from the perspective of a 17-year-old, and traces a journey through Rome, Naples, Corfu, Athens, Constantinople, Jaffa, Damascus, Jerusalem, Bethlehem, and Cairo. From there the family travelled up the Nile to the First Cataract at Aswan, later continuing to Sri Lanka, where they stayed at a government rest house in Anuradhapura. A private car then carried them across India from Madura to Madras, where the diary concludes. Photographs of Benares and Myanmar confirm the family’s wider travels.

Highlights include Alla’s reflections on women’s lives in Turkey (p. 9), a perilous landing at Jaffa, and Christmas service at the Church of the Nativity in Bethlehem (pp. 15–17). The Nile cruise aboard the steamer *Rameses* features the Aswan Dam, still incomplete, and a donkey race in which Alla rode Whiskey Straight, recommended for “fleetness of foot” (p.22). Other entries describe a mongoose-and-cobra fight in Colombo (p. 30), pearl-diving in Anuradhapura (p. 33), and the custom-built touring car in India, which was “a queer arrangement . . . [of] two compartments, one for ladies and one for gentlemen, with a partition” (pp. 34).

The photographs include Cairo street scenes, floral parades at Gezirah Palace, portraits of Alla and her sister Florence swimming in a makeshift shipboard pool, the burning ghats at Benares, and a yogi.

A humorous typewritten note on the rear leaf records this as an “Autograph Edition. One copy of this Edition de Luxe has been prepared on hand-made old Stratford paper”, and bookends the rather abrupt ending to the diary. It was presented by Alla to her “papa” on 25 December 1918.

Octavo (216 × 157 mm). With 36 leaves, each typed one side only, 33 silver prints, portrait and landscape format (approximately 60 × 105 mm), some captioned in ink. Contemporary brown morocco, spine with raised bands, gilt-lettered direct and decorated with gilt in compartments, covers ruled in gilt, dark green endpapers, top edge gilt. Himebaugh & Browne ink stamp on front free endpaper verso. Spine, corners, and inner hinges refurbished, a few marks to covers, minor marginal damp staining, photographs a little faded and with silver mirroring: a very good example.

**£2,750** 163934

**68**  
**HERSCHEL, Caroline.** Signed manuscript recipe for elderberry wine. c.1880

**THE DOMESTIC EXPERIMENTS OF A SCIENTIST**

A recipe written and signed “C.H.” by the first woman in Britain to receive a salary as a scientist. Herschel gives specific instructions, emphasizing the use of “brown” sugar, and promises that “in 3 months time it will be nectar”. Handwriting comparisons suggest that she wrote the recipe before 1800, possibly while she was her brother William’s housekeeper.

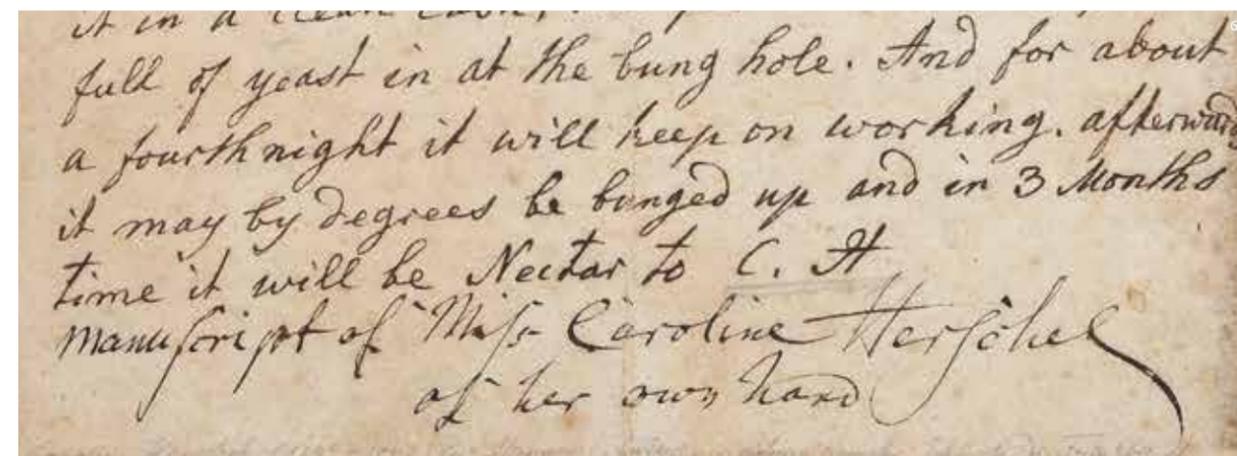
Herschel (1750–1848) made extensive discoveries of comets and nebulae, both independently and as assistant to William (1738–1822), who was a pioneering astronomer and inventor. The siblings were born in Hanover, where Herschel was denied any formal education and seemed destined to a lifetime of domestic servitude in the family home. In 1772, William, who now lived in England, rescued her from this fate and brought her to live with him in Bath.

In Bath, Herschel assumed domestic responsibilities as William’s housekeeper, alongside assisting him in his scientific pursuits. Her household duties ceased when William married in 1788. She moved out of his house, but the siblings continued to work together, and Herschel produced many of her finest scientific works in the following decade.

The recipe is accompanied by a memorial pamphlet for Herschel and her family, containing descriptions of Herschel, William, and his son John taken from various 19th-century biographical dictionaries. An engraved portrait of Herschel, now detached, was originally affixed to the front cover.

Single sheet of laid paper (211 × 162 mm), written on one side in black ink. Accompanied by engraved portrait of Caroline Herschel after Joseph Brown, at one time attached to bifolium containing printed biographies of Caroline, William, and John Herschel. Evenly toned, short splits to vertical and horizontal folds, a little nicked at edges: in very good condition.

**£925** 180495





69

**69**  
**HICKS, Lilian.** A collection of postcards showing leading women's suffrage activists, several signed. [London:] Women's Freedom League, c.1907–13

**“A KEEN WOMAN'S SUFFRAGIST WAS LOOKED UPON AS A CRANK OF THE FIRST WATER”**

An album compiled by Lilian Hicks (1877–1953), a prominent member of both the Women's Freedom League (WFL) and the Women's Social and Political Union (WSPU). It contains 33 postcards signed by leading suffragists – including the Pankhursts, the Pethick-

Lawrences, Alison Neilans, Flora “General” Drummond, Lady Constance Lytton, Edith How-Martyn, and Hicks herself – together with a studio portrait of the WFL leader Charlotte Despard.

Hicks interspersed these with postcards of suffrage demonstrations, captioned in her hand (including four views of the WSPU bazaar, December 1911), and correspondence from fellow activists. Several cards reference meetings, debates, and fundraising efforts; others are social in tone, including examples from the actress and International Suffrage Shop proprietor Sime Seruya.

By the time of the album's compilation, Hicks was an established militant suffragist. In 1910 she recalled being a supporter “all my life,” contrasting the movement's new “fire and fervour” to its early days,

**“TO THE LAST SCRATCH OF INK”**

46

when “people were not interested, and a keen Woman's Suffragist was looked upon as a crank of the first water”.

The album Hicks used to house her collection was manufactured by the WFL and advertised in the *The Vote* in March and April 1910: “No Member of the League should be without this charming Album”. Crawford attributes the front cover decoration to Eva Claire.

Quarto (282 × 228 mm). Containing 96 items: 94 postcards, studio portrait (169 × 105 mm), and ticket (60 × 92 mm). Contemporary green cloth album, front cover with white cloth and gilt illustration, green card leaves with transparent guards. Extremities bumped and worn, book block slightly shaken, postcards occasionally creased, foxed, and silvered. In very good condition. ¶ Marion Holmes, “An Interview with Mrs Hicks”, *The Vote*, vol. I, no. 23, 2 April 1910.

£12,500

187457

**70**

**HICKS, Lilian & Amy.** Twenty autograph letters signed, received by Lilian Hicks and her family and friends during her daughter's imprisonment for militant suffragism. [London:] 1912

**“HOW PROUD WE ARE OF THAT VALIANT SOUL OF HERS”**

This collection comprises ten affectionate and reassuring letters from Amy, eight from fellow suffragists, and two from the prison commission. Together, they demonstrate the collective effort undertaken by the suffragists to ensure fair and just sentences in the face of societal prejudice and bureaucratic oppression. Several letters concern the prisoners' hunger strike, which the Home Office believed was orchestrated by Amy.

The sequence begins in March 1912, when Amy wrote from Holloway Prison on remand following the WSPU's West End window-smashing campaign. She describes prison life, arranges visits, and anticipates her trial, noting that “the maximum penalties

seem rather the fashion.” Lilian, also charged, was acquitted; Amy received four months at Aylesbury.

At Aylesbury, Amy joined a hunger strike and was force-fed, regarded by the Home Office as a ringleader. Letters from Henry Brailsford and Henry Holiday (15–16 April) report a deputation to McKenna urging improved conditions. Brailsford hoped that McKenna would “end the torture. It has been a hideous experience for the prisoners and their friends”. On 18 April, a letter from the prison commission refused Lilian's request to visit Amy on the grounds of Amy's misconduct; however, a letter from 23 April capitulated, perhaps indicating Amy's poor health. In May Amy protested the authorities' claims that prisoners had refused work, criticising McKenna's “official facts.” She was released as scheduled on 15 June and went directly to a WSPU meeting at the Albert Hall.

The correspondence is accompanied by two portraits of Lilian by the suffragette photographer Lena Connell, Amy's 1927 marriage notice, and other ephemera relating to the Hicks's contribution to the suffrage campaign. (For Amy Hicks, see item 46.)

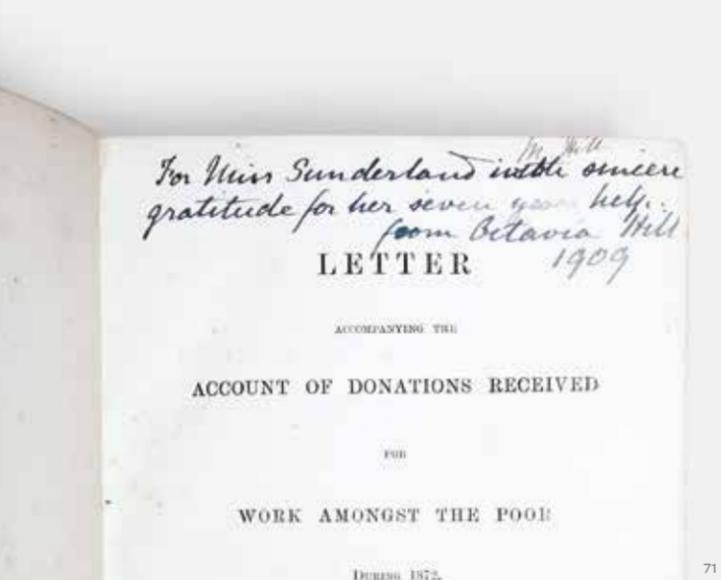
Together, 26 items. Nine letters on Holloway and Aylesbury Prisons letterhead, blue bifolia notepaper written in black ink over 31 sides (page size 237 × 190 mm). 10 further letters written on a combination of bifolia and single sheet notepaper, 2 with envelopes, written in black and blue ink over 27 sides (approx. 136 × 114 to 333 × 206 mm). Quarto scrapbook album, brown cloth with red floral design to front, newspaper clippings across front pastedown and 6 sides, some clippings loosely inserted. Marriage notice in lacquered wood and gilt frame (framed size 148 × 199 mm). Funeral service for Lilian Martha Hicks, 2 studio portraits, 2 photographic postcards, notecard with poem written in black ink, a sheet of Women's Freedom League notepaper. Staple holes and rust marks to top left hand corners of prison letters, all letters creased along former fold lines, occasional spots of foxing; scrapbook extremities worn with a couple of scrapes to covers; a little toning and foxing elsewhere. Overall, in very good condition.

£19,500

187454



70



71

**HILL, Octavia.** *Letters to My Fellow-Workers . . . For Private Circulation Only.* London: [various publishers,] 1873–1908

An uncommon volume of privately printed reports, inscribed by Octavia Hill to Joan Sunderland, one of her property managers, in thanks for seven years' service ("For Miss Sunderland with sincere gratitude for her seven years help from Octavia Hill 1909"). Two reports are also signed by Hill's sister and collaborator, Miranda, whose full signature appears on the 1883 report. Sunderland extensively annotated the pamphlets in pencil, adding contextual notes.

Hill devoted her life to housing reform and cultural philanthropy and was a founder of the National Trust. From the 1860s onward, she acquired and improved London rental properties, working with a salaried network of mostly female "fellow-workers," among the earliest social workers. From 1872 to 1911, she had annual *Letters to My Fellow-Workers* privately printed to manage the volume of correspondence, each summarizing the year's work and accounts. They never appeared in their entirety in book form, but the parts are sometimes bound together as here. This volume contains 31 letters covering 1872, 1875, 1877–81, 1883–85, and 1887–1908, two articles by Hill ("Management of Houses for the Poor", 1895, and "Housing Difficulties: Management versus Reconstruction", 1904), and two ephemeral items: a slip advertising Miranda Hill's play *Rumpelstiltskin* (written for tenants' children at St Christopher's Place) and a leaf with Octavia Hill's 1900 eulogy for John Ruskin.

WorldCat and Library Hub record seven similar volumes; only the British Library copy is listed as having all 39 parts. Others are held at Senate House Library, Oxford, Schweizerisches Sozialarchiv, Kwansai Gakuin University, Temple University, and Brigham Young University. We trace just two other examples at auction, both presentation copies from Hill to, respectively, her sister Gertrude (30 parts) and her close friend Sydney Cockerell (14 parts).

3 works bound in 1, octavo (176 × 120 mm). Early 20th-century limp calf, spine lettered in gilt, raised bands, marbled endpapers, edges sprinkled red. Extremities gently rubbed, judiciously refurbished, joints starting but firm, contents clean, a few faint vertical creases to pamphlets from folding, page numbers of one trimmed in binding process: a very good copy. ♣ Marion Claire Brion, *The Society of Housing Managers and Women's Employment in Housing*, unpublished PhD thesis, City, University of London, 1989; Robert Whelan, ed., *Octavia Hill and the Social Housing Debate: Essays and Letters*, 1998.

£4,500

172564

72

**HINDMARSH, Alice A.** *Diary of time spent on board a merchant vessel plying the Vancouver to Shanghai trade route. Canada, USA, China & at sea: 5 May – 26 December 1931*

"I SAID I'D NEVER SAY 'OBEY' TO ANY MAN"

A vivid first-person account of female mobility, maritime life, and expatriate leisure in the interwar period. Born in Britain in 1886, Alice Hindmarsh travelled with her husband Jack, a merchant seaman, during his posting to the Oakworth, a 400-foot cargo vessel making two return voyages to Shanghai. Entirely at ease at sea, Hindmarsh records positions, distances, and shipboard routines, while asserting a fiercely independent outlook ("I said I'd never say 'obey' to any man and the captain said 'you wouldn't be my wife then' and I said 'thank God I'm not!'").

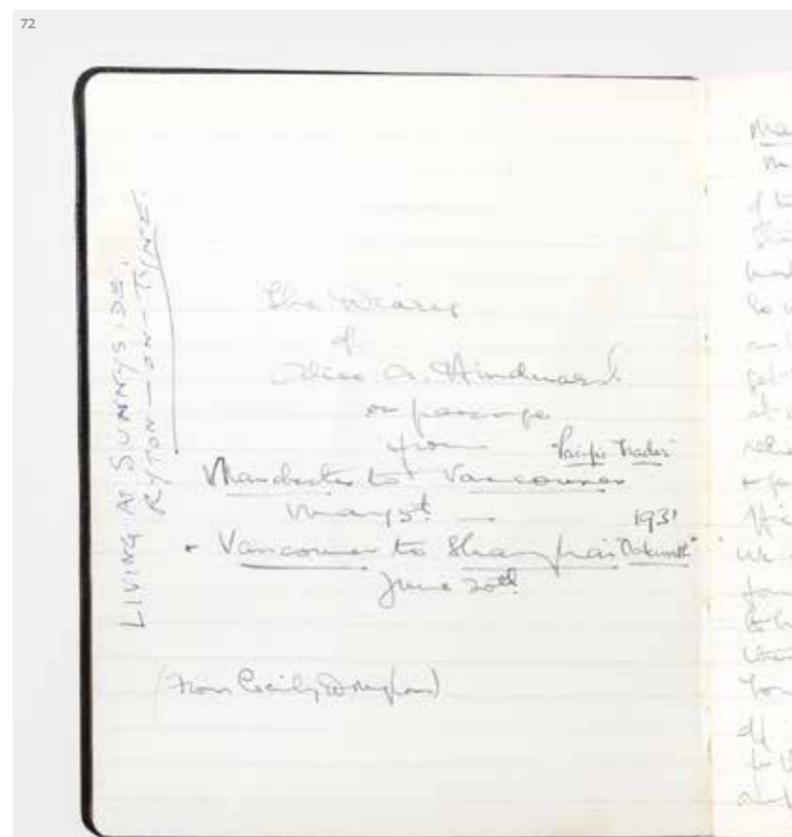
The diary captures two substantial periods ashore in Shanghai (13–28 July and 19–30 September), where Hindmarsh revels in the city's social life, hotels, clubs, shopping, and expatriate networks, while guided by Gordon Yates of the Furness Far East Shipping Company. She offers animated descriptions of dinners, including her first Chinese banquet, and of modern entertainments ranging from cinemas to motorcycle daredevils. Though written against the backdrop of deteriorating Sino-Japanese relations in 1931, political events intrude only briefly, notably the temporary closure of cinemas following the Mukden Incident.

3 vols (octavo and 2 quartos), comprising 386 pages filled in neat manuscript, 2 vols completely filled, the third with blanks. Contemporary coloured cloth or roan, edges marbled, gilt, or blue. Hinges stabilized, contents clean: a well-preserved set of journals.

£3,750

154512

72



73

**HIRATSUKA, Raicho (ed.).** *Seito ("Bluestocking").* Volume 3, Number 7. Tokyo: Seitoshia, July 1912

JAPAN'S FIRST FEMINIST MAGAZINE

An early issue of this formative influence on the development of Japanese feminism. The journal *Seito* was founded in 1911 by five female political activists led by Hiratsuka Raicho (1886–1971) and was later led by Ito Noe, a notable anarcho-feminist who was murdered by military police in 1923.

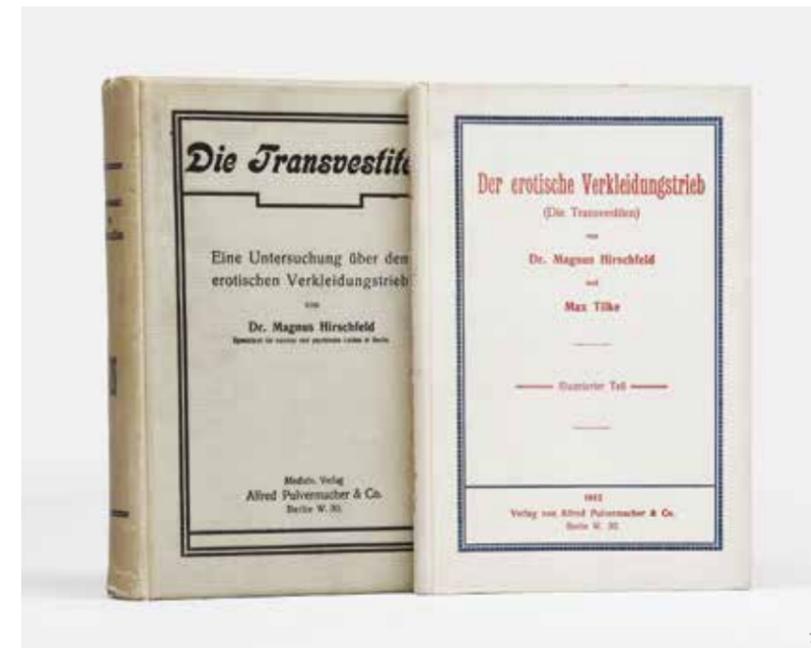
Hiratsuka opened the first issue with the words "In the beginning, a woman was the Sun", referring to the Japanese sun goddess Amaterasu. Over the following five years, the journal attracted contributions from leading feminist figures, including the poet Akiko Yosano, the future socialist politician Ichiko Kamichika, and the writer Otake Kazue (known as Kokichi). Its contents ranged from poetry to literary translations and social criticism, the latter leading to its banning by the Japanese Home Ministry in 1916. At its peak, *Seito* sold approximately 3,000 copies a month.

The 1912 issues were heavily focused on translations of foreign feminist literature. This example features partial translations of Anton Chekhov's *Ivanov*, Stanley Victor Makower's *The Mirror of Music*, Anatole France's *Sur la Pierre Blanche*, and Ellen Key's *Kärleken och Äktenskapet* ("Love and Marriage").

Octavo. Text in Japanese. With 28 pp. of publisher's advertisements at rear as issued. Original printed wrappers, wire-stitched as issued, front wrapper decorated with vignette of Adam and Eve. Title inscribed in contemporary hand on spine in red. Overall a little scuffed and browned, spine chipped at ends, sometime stabilized with adhesive, staples rusted, contents lightly foxed: a very good copy.

£1,500

185880



74

**HIRSCHFELD, Magnus.** *Die Transvestiten.* Berlin: Alfred Pulvermacher & Co., 1910 & 1912

AN AUTHORITATIVE EARLY WORK ON CROSS-DRESSING

First edition of the study that coined the term "transvestite". It is "the most significant and authoritative work written on the subject before Kinsey", and is by one of the most "influential pioneers in the study of human sexuality" (Bullough, p. 62).

The study is based on Hirschfeld's tour of Berlin gay bars in 1906 and 1907, accompanied by the physician Harry Benjamin. Hirschfeld's groundbreaking conclusion was that there was a physical and hormonal component to cross-dressing, along with a psychological one. The study combines the biological, social, and historical aspects of cross-dressing to refute 19th-century accounts of the "monstrosity" of "sexual deviancy".

In 1897 Hirschfeld founded what can be considered in retrospect the first LGBTQ+ rights organization, the Berlin-based Scientific-Humanitarian Committee, and in 1919 he founded the Institute for Sexual Science, which served as a protective community for so-called "sexual deviants", besides its function as a research centre. The institute was burned down by the Nazis in 1933; Hirschfeld was forced to flee to France.

The success of the 1910 text volume led to the publication of the plates two years later, after illustrations by the ethnographer, historian, and costume designer Max Tilke (1869–1942). The gap between their publication means that the two volumes are scarcely encountered offered together.

2 vols, octavo. With 54 plates by Max Tilke. Original grey and cream pebble-grain cloth, spines and front covers lettered in black and red, blue and grey printed endpapers, top edge of text volume red. Cloth lightly soiled, spines toned, extremities of text volume worn: in very good condition. ♣ Vern L. Bullough, "Magnus Hirschfeld: An Often Overlooked Pioneer", *Sexuality and Culture*, vol. 7, no. 1, 2003.

£2,500

142019

In 1911 the Serbian Embassy at Petrograd received news that 20,000 letters from 7000-8000 men working with the Serbian army in the Balkans were being sent to the Serbian Government. The Serbian Government asked the Ambassador to Petrograd to obtain the permission of the Russian Government. With the permission of the Russian Government, all these men were transferred to Serbia. When Bulgaria asked the same question, it was not possible to 2,000 men remained in Greece when they wanted to participate. Accordingly the number of volunteers increased from day to day.



The number of volunteers was so great that in the suggestion of Serbian officers were sent from Sofia to organize in Greece. In some months the number of volunteers was so great that a museum was formed. As the Division was formed, 2 Slavians, all fugitives - contained it - contained great promises for the formation of his army sent from Sofia into General Mladich's army. He formed a committee and in this way to Russia. The Russian Government left for the Balkans. In spite of the fact that the Serbian army was not in the Balkans, the Serbian Government left for the Balkans. In spite of the fact that the Serbian army was not in the Balkans, the Serbian Government left for the Balkans. In spite of the fact that the Serbian army was not in the Balkans, the Serbian Government left for the Balkans.

The information was obtained from Great Serbia. The copy written by Vera Louise Holme of the letter inscribed in the book 'History of Scottish Women's Hospitals' by Eva Shaw McLaren, 1919. The letter was written in 1917. The letter was written in 1917. The letter was written in 1917.

The copy written by Vera Louise Holme of the letter inscribed in the book 'History of Scottish Women's Hospitals' by Eva Shaw McLaren, 1919. The letter was written in 1917. The letter was written in 1917. The letter was written in 1917.

**75**  
**HOLME, Vera.** Confidential situation report. Together with Holme's copy of *A History of Scottish Women's Hospitals* by Eva Shaw McLaren and related signed, manuscript, and ephemeral material. [London: 1917]

**SUFFRAGETTE ESPIONAGE DURING THE FIRST WORLD WAR**

A manuscript copy, in Vera "Jack" Holme's hand, of the intelligence report she and her fellow SWH driver Ethel Robinson covertly conveyed from Serbia to London in 1917. The original was memorized, the paper destroyed, and the report delivered orally to the Foreign Office; this is the only known surviving manuscript and appears unpublished.

A talented violinist and singer, Vera Louise Holme (1881-1969), known as "Jack" and "Jacko", joined the Actresses' Franchise League in 1908 and subsequently the WSPU. Sylvia Pankhurst described her as "a noisy, explosive young person, frequently rebuked by her elders for lack of dignity". True to spirit, Holme became one of the Young Hot Bloods, a group of unmarried WSPU members under 30 who favoured radical action over diplomatic lobbying. In 1909, she took on the role of chauffeur to the Pankhursts and Emmeline Pethick-Lawrence, for which she wore a "striking uniform in the WSPU colours, with a smart peaked cap, decorated with her RAC badge of efficiency, atop her decidedly short hair" (Crawford, p. 289). Her long-term partner was Evelina Haverfield, a fellow suffragette and the founder of the Women's Volunteer Reserve. During the First World War, Holme and Haverfield served in the Transport Unit of the Scottish Women's Hospitals, as an ambulance driver and the commander of the unit respectively. "That inseparable pair of drivers . . . Such vital skills - Holme's driving prowess, Haverfield's horsemanship - made them invaluable recruits, adding a new flamboyance to SWH in the Balkans" (Liddington, p. 400). Both

women dedicated their careers to the Serbian cause. Haverfield co-founded a comfort fund for Serbian soldiers and prisoners with Flora Sandes - who was similarly distinguishing herself in Serbia as the only female officer in their army - and Holme sat on its committee.



Operating behind enemy lines during the Russian Revolution, Holme and Robinson acted on the orders of Dr Elsie Inglis, the founder of the SWH, whose female-staffed units became trusted channels of Serbian intelligence to the Allies. Their mission succeeded: by late October 1917 the First and Second Serbian Volunteer Divisions were withdrawn from the collapsing Romanian front. Holme's five-page copy recounts the Serbian army's deteriorating position and the destabilizing effects of revolution, desertion, and espionage, and urges British support for redeployment. She describes how Robinson memorized the 2,500-word report, while she concealed the headings on a scrap of paper in a needle-case, burning the original before their hazardous journey home.

Holme signs the document and adds a résumé of her SWH service, including her capture by German forces and release by the American Red Cross. Her version diverges from the later typescript published by Margot Lawrence, preserving an opening section on the formation of the Serbian divisions that accords with the headings on the hidden scrap. No other manuscript or typescript copy is traceable outside Foreign Office papers.

The manuscript is accompanied by a group of Holme-related material: her inscribed copy of Eva Shaw McLaren's *History of Scottish Women's Hospitals* (1919); a pencil tribute to her SWH driver "Peter" Orr; a 1916 autograph letter to "Jacko"; a 1921 portrait inscribed to Holme; two typed versions of a satirical feminist ballad (1957); and two later newspaper articles on Elsie Inglis.

A detailed description is available on request.

Together, 9 items: 5-page manuscript report in Holme's hand; first edition inscribed by McLaren to Holme with Reader's Notice flyer laid in; single-page manuscript eulogy in Holme's hand about fellow member of the Transport Unit; autograph letter signed to Holme; portrait photograph of a woman inscribed to Holme in French from Belgrade; 2 typescript copies of lyrical lampoon on the topic of assigning male directors to women's hospitals; 2 later newspaper articles on SWH and its founder. Housed in a chemise and black cloth flat-back box by the Chelsea Bindery. In very good condition. ♣ Elizabeth Crawford, *The Women's Suffrage Movement*, 1999; Jill Liddington, "Britain in the Balkans: The Response of the Scottish Women's Hospital Units", in Ingrid Sharp & Matthew Stibbe, eds, *Aftermaths of War: Women's Movements and Female Activists, 1918-1923*, 2011.

£15,000 173632

**76**  
**ISABELLA OF CASTILE - MARTÍN DE CÓRDOBA, Fray.** *Jardín de las nobles donzellas. Medina del Campo: Juan de Espinosa, 1542*

**SUPPORT FOR THE QUEEN WHO UNITED SPAIN, CONQUERED GRANADA, AND FUNDED THE DISCOVERY OF AMERICA**

Rare second edition - the only realistically obtainable printing - of a proto-feminist work in the mirror-for-princes tradition written as counsel for the future Isabella of Castile.

Composed by Fray Martín de Córdoba, a Dominican close to Isabella's circle, the book engages the contemporary "battle of the sexes" debate while arguing, in practical terms, for Isabella's legitimacy and fitness to rule. Although formally addressed to "noble maidens", its true audience was the Castilian political elite, at a moment of dynastic uncertainty following the death of her brother Alfonso of Castile in 1468 and Henry IV of Castile's reluctant recognition of Isabella as heir.

As Goldberg observes, the *Jardín's* relative simplicity of language and structure, coupled with dense allusion, made it accessible yet intellectually persuasive, serving both to encourage

£30,000 139886



the princess and to reassure a sceptical populace that female rule could succeed. Circulating in manuscript during Isabella's lifetime, the first edition of 1500 was published towards the end of her successful reign as vindication of its thesis. The second edition of 1542 may have been intended to address altered anxieties after the nominal reign of Joanna of Castile, now reading as a conservative manual for governing women within a stable imperial order.

Isabella herself accepted the *Jardín's* ideological framework only insofar as it enabled her accession. In practice, she exceeded it - notably by establishing a dual monarchy with Ferdinand of Aragon, in which she was co-equal and, in Castile, often the senior partner.

The second printing is rare, with copies recorded only at the Biblioteca Nacional de España, the British Library, and the Bibliothèque nationale de France. The first edition survives in a single copy at the Hispanic Society of America. No copy of either edition appears in auction records.

Small quarto (199 x 138 mm), ff. [48] leaves. Woodcut title page, initials, device on last leaf verso. Gothic types. Late 19th-century red calf by Lortic Frères, spine gilt in compartments, gilt-lettered direct and with gilt motifs in compartments, sides with blind frames, gilt tools at corners, gilt inner dentelles, marbled endpapers, gilt edges. Housed in a slipcase by the same binder. Clean throughout, with good margins, retaining several uncut lower edges, an excellent copy. ♣ Goldberg 11; Palau 61878. Harriet Goldberg, *Jardín de nobles donzellas* by Fray Martín de Córdoba: A Critical Edition and Study, 1974.

£30,000 139886



his grandmother to one sixth. Given this highly convoluted system, a carefully-drawn table like this one, folded for easy carrying and consultation, allowed law practitioners and jurists to quickly identify quotas according to the heir's relationship to the deceased.

Manuscript on thick, cream-coloured paper, written on two sides (unfolded: 410 × 410 mm; folded: 195 × 95 mm). Mostly in Arabic, little Ottoman Turkish. Large table of inheritances; docket with small circular diagram. Docket and rear panel (when folded) a little dust-soiled, couple of light ink stains on both sides, tiny holes at fold intersections: a very good copy.

£1,200 156769

78  
**JENISON, Madge.** *Sunwise Turn: A Human Comedy of Bookselling.* New York: E. P. Dutton & Company, 1923

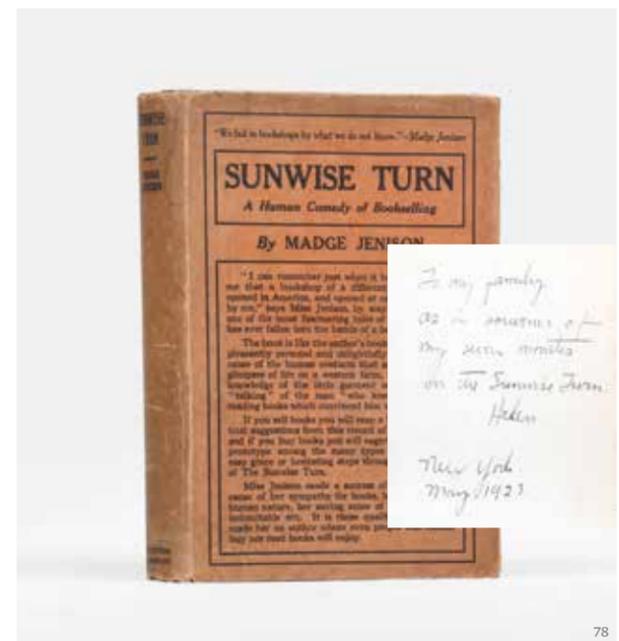
“WHY DOESN'T SOME WOMAN OPEN A REAL BOOKSHOP, I THOUGHT”

First edition, inscribed by a former employee on the front free endpaper, “To my family, as a souvenir of my seven months in the Sunwise Turn. Helen”. The Sunwise Turn was one of the first female-owned book shops in America. It also served as a literary salon patronized by F. Scott Fitzgerald, Maxwell Bodenheim, and Peggy Guggenheim, among others.

Jenison's memoir of her time at the helm of the Sunwise Turn went through two further printings in 1923, a testament to the shop's cultural resonance. It was intended as a “bookshop of a different kind” (pp. 3–4) that offered the customer “a breath of experience even to buy a book there” (p. 43). The stock was intellectual and international, and the premises were curated to “look like a place in which you could read a book” (p. 16). When the store opened in April 1916, *Publisher's Weekly* described it as “visionary . . . quaint and bewitching” suggesting “something old-worldly, yet startlingly new” (*Publisher's Weekly*, p. 1361).

Many women interested in the profession interned in the shop, including Peggy Guggenheim, who credited it with inspiring her love of collecting.

Octavo. Original green paper boards, blue cloth spine, paper labels to spine and front cover printed in green. With dust jacket. Foot of spine a little



77  
**ISLAMIC LAW.** Table of the Inheritance of Quota-Heirs. [No place, no printer, but Ottoman Empire, c.1900]

A READER'S GUIDE TO INTESTACY

A rare survival of late Ottoman ephemera on Islamic succession law, this is a practical guide to understanding what each member of an extended family should inherit after an individual's death, accounting for hundreds of possible combinations of quotas that might be deducted from an estate. Given its focus on female rights to inherit, this document may hint at women's changing expectations in the decades before the introduction of the Turkish Civil Code of law in 1926.

Basic inheritance law in Islam apportions quotas of an estate to the primary heirs (*ashab al-fara'id* or *dhaw al-furūd*) of a deceased individual. The rest is distributed among the residuary heirs (*asabat*), and extended family members (*dhaw al-haram*). The circular diagram in the docket summarizes various permutations of the quota heirs. The large diagram on the verso cross-references the shares of 80 types of male and female heirs, encompassing quota heirs (children, parents, spouses), residuary heirs (grandparents, siblings, and their children), as well as extended family members (as far as great-grandparents). For example, the daughter of a deceased individual is entitled to one third of his estate, his father to a sixth, his mother to one sixth, and

rubbed, boards peripherally sunned; jacket toned, a few short closed tears and tiny shallow chips to spine ends and flap folds: a near-fine copy in very good jacket. ♣ “The Sunwise Turn: A Modern Bookshop”, *Publishers Weekly*, vol. 89, no. 17, 22 April 1916.

£500 182762

79  
**KING, Margaret, Lady Mount Cashell.** *The Sisters of Nansfield: A Tale for Young Women.* London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green, 1824

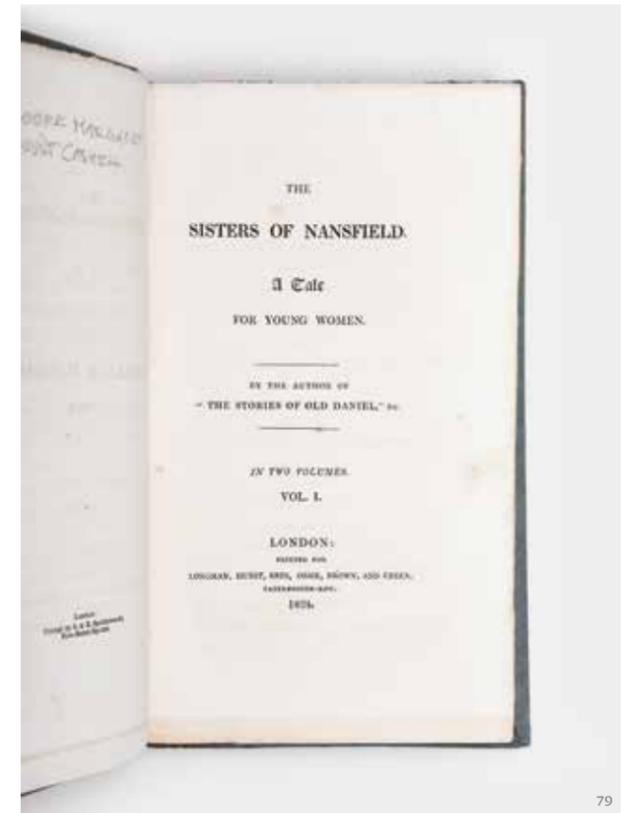
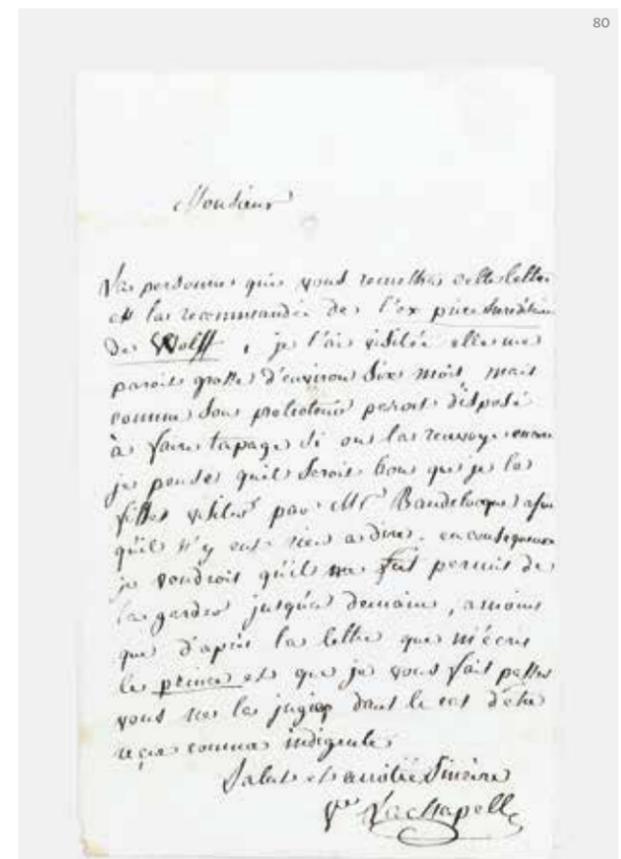
A LITTLE-KNOWN EARLY FEMINIST NOVEL

First edition of the author's only published novel. King was a one-time pupil and great admirer of Mary Wollstonecraft and a mentor to Mary Shelley and Claire Clairmont. In King's novel, the sisters Fanny and Harriet are vehicles to critique the education normally bestowed upon upper class women and their financial dependency on men.

By 1819, King had separated from her husband and was living with George William Tighe in Pisa. The couple entertained many literary guests, including Percy and Mary Shelley and Claire Clairmont, who visited regularly from 1820 to 1822. Clairmont was painfully attached to the Shelleys and nearly destitute following her abandonment by Lord Byron. King became her protector and helped her to gain independence. Clairmont's situation in the early 1820s may have inspired Harriet's story: Harriet is seduced, taken abroad, and left penniless by an irresponsible suitor.

2 vols, octavo (196 × 119 mm). With 2 sets of publisher's advertisements at the beginning, 16 pages in total, the second dated October 1832. Publisher's boards, printed spine labels. Head of spine of vol. II chipped, joints split in places but holding, edges occasionally worn, corners bumped, contents bright and clean: a very good copy. ♣ Kenneth Neill Cameron, *Shelley and his Circle, 1773–1822*, 1961.

£2,500 180215



80  
**LACHAPELLE, Marie-Louise.** Autograph letter signed. [Paris: c.1808–21]

MIDWIFERY IN POST-REVOLUTIONARY PARIS

A business-like note from the mother of modern obstetrics, directing care for a heavily pregnant woman in her charge.

Marie-Louise Lachapelle (1769–1821), among the most celebrated midwives of the age, was head of the maternity ward at the Hospice de la Maternité. There, she worked alongside the professor of obstetrics, Jean-Louis Baudelocque (1745–1810), who was later chosen by Napoleon to help the Empress Marie-Louise give birth.

In the note, Lachapelle plans out her treatment for an expectant mother who claims to be due, but whom she thinks to be actually around six months pregnant. In a reminder of the timelessness of the doctor-parent-child relationship, she comments that “comme son protecteur paroît disposé à faire tapage si on l'a renvoyé encore, je pense qu'il seroit bon que je la fisse visiter par Mr Baudelocque, afin qu'il n'y est rien à dire en consequence” (“as her guardian seems willing to make trouble if we dismiss her again, I think it would be as well if I had her seen by Mr Baudelocque, so that there's nothing further he can say”).

Her recipient was the shadowy Hucherard, about whom little is known except that he was head of security for the Maternité from 1808 onwards.

Bifolium (170 × 104 mm), written in black ink across 18 lines on first page, integral address on terminal page, remnants of wax seal present. Light creasing, small perforation in upper third, not touching text: in very good condition.

£2,500 188576



81  
**LAVOISIER, Marie-Anne Paulze (trans.); KIRWAN, Richard.** *De la force des acides, & de la proportion des substances qui composent les sels neutres* [drop-head title]. Paris: [c.1791]

**A PRIME EXAMPLE OF MADAME LAVOISIER'S FORMIDABLE ANALYTIC EYE**

First edition, scarce offprint issue, of Madame Lavoisier's critical translation of the work of a prominent fellow of the Royal Society. In the UK, institutional copies are recorded at UCL and in the Wellcome Collection.

Marie-Anne Paulze Lavoisier (1758–1836) famously refuted the claims of the chemist Richard Kirwan (1733–1812) several times. In 1787, after he published his *Essay on Phlogiston*, she brought out a similarly deprecatory translation, complete with a preface which undermined his authority as an academic. Kirwan published *Of the strength of acids, and the proportion of ingredients in neutral salts in Dublin* in 1791. In her translation, Lavoisier's extensive annotations and critical apparatus focus on Kirwan's scientific and procedural errors. It was published in journal form in the *Annales de Chimie*, which Antoine Lavoisier edited.

Octavo (193 × 120 mm), pp. 108. Woodcut headpieces and tables in text. Recent red quarter morocco, spine lettered in gilt, marbled paper sides. Minimal wear, minor foxing and creasing to contents: a very good copy indeed. ♣ Ogilvie & Harvey, *Biographical Dictionary of Women in Science II*, p. 753.

£3,250 174569

82  
**LAWRENCE, Dorothy.** *Sapper Dorothy Lawrence. The Only English Woman Soldier.* Late Royal Engineers, 51st Division, 79th Tunnelling Company, B.E.F. London: John Lane, The Bodley Head, 1919

**CROSS-DRESSING UNDER CROSSFIRE**

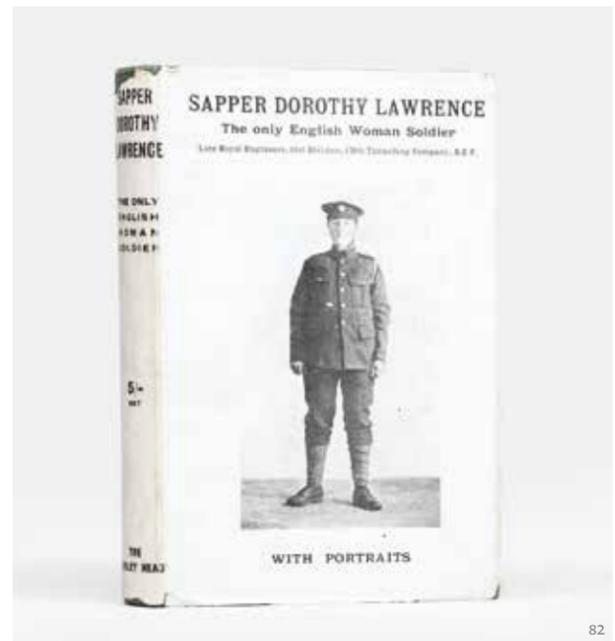
First edition of this rare and intriguing First World War narrative, in the well-preserved photographic dust jacket illustrating the author in her soldier's uniform.

Before the war, Lawrence (1887–1964) published several articles in *The Times* and other papers, but in 1915, when she applied to report on the western front, the Fleet Street papers rejected her on principle. Lawrence therefore travelled as a tourist to France, where she disguised herself as “Private Denis Smith”. With the help of the Lancashire sapper Tom Dunn, she spent ten days at the front in the district of Albert, Somme. Upon blowing her cover, the British military incarcerated the aspiring journalist in a convent until she signed an affidavit that obstructed her from publishing her narrative. On the ferry home to England, Lawrence had a chance meeting with Emmeline Pankhurst, who encouraged her to publish the work. However, the War Office thwarted the attempt by invoking the Defence of the Realm Act. It was eventually published one year after the war, albeit in heavily censored form.

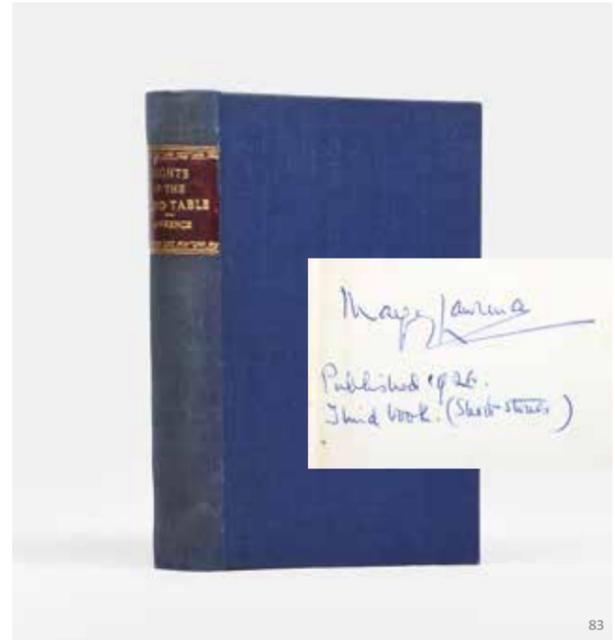
From 1925, Lawrence was institutionalized for the remainder of her life. Her story has only recently been rediscovered, and on 5 November 2025 the Royal Engineers Association unveiled a headstone near the site of her previously unmarked pauper's grave.

Octavo. With 5 portraits of the author. Original green cloth, spine and front board lettered in dark blue and blind, front board panelled and with field gun design in blind, fore and bottom edges uncut. With dust jacket. Minor marks to front cover, occasional foxing, pp. 45–8 a little roughly opened and with one pencil annotation; jacket unclipped, spine toned, faint soiling to panels, vertical crease to front panel, chips to ends and corners, couple of nicks to edges: very good in like jacket. ♣ Markmann & Lange, p. 54.

£2,500 187033



82



83  
**LAWRENCE, Margery.** *Nights of the Round Table. A Book of Strange Tales.* London: Hutchinson & Co., [1926]

**THE AUTHOR'S OWN COPY OF HER SCARCE HORROR COLLECTION**

First edition, this copy bound uniform with the author's collection of her own books and inscribed in her usual practice on the front free endpaper, “Margery Lawrence. Published 1926. Third book (short stories)”. This collection of horror stories was Lawrence's first foray into the supernatural. Her adventures in Spiritualism influenced much of her subsequent output.

The work constitutes “a remarkable compendium, exhibiting considerable sensitivity to the methods and concerns which were to remain central to the tradition of the English supernatural short story long after 1926. [It is] unfortunate that so many of her works are exceedingly difficult to find” (Brian Stableford, cited in Orlando).

In contrast to how Lawrence had her books bound, the publisher's binding was in a lighter blue cloth, lettered in black on the spine and front cover, and without a spine label or the blue top dye.

Octavo (177 × 115 mm). Bound for the author in dark blue cloth, dark red spine label, top edge blue. Bowing to covers, minimal shaving to title page lettering at upper margin, and gatherings a little proud, all resulting from Lawrence's binder. Spine lightly sunned, foxing to edges and outer leaves. A very good copy. ♣ Locke I, p. 13.

£3,750 180536

84  
**LEWIS, Agnes Smith, & Alphonse Mingana (eds).** *Leaves from Three Ancient Qur'ans. Possibly pre-Othmanic, with a List of their Variants.* Cambridge: At the University Press, 1914

First edition, signed by one of the editors on the front free endpaper, “Agnes S Lewis, 1915”. This volume was the first full transcription

of these important palimpsested leaves, showing portions of the Qur'an written before the language of the text was standardized.

Agnes Smith Lewis (1843–1926) was one half of the “Westminster Sisters”, two leading Semitic scholars and travellers who were particularly well known for their discovery of several important palimpsest manuscripts. These included the *Codex Sinaiticus*, the *Codex Climaci Rescriptus*, and a fragment in Hebrew of Jesus Ben Sira (*Ecclesiasticus*), a Jewish text then only known through a Greek translation. The sisters were both presented with the triennial gold medal of the Royal Asiatic Society in 1915.

This volume is a transcription and analysis of three leaves of the Qur'an from a palimpsest manuscript that Lewis purchased in Egypt in 1895. “At the time the palimpsest was bought it appeared to be merely a bound selection of Christian Homilies written in Arabic in the 9th or 10th century CE. On closer examination, and after the application of a chemical reagent, Lewis discovered the numerous texts hidden beneath the homilies” (Cambridge Digital Library). Lewis identified that the Qur'an leaves came from three manuscripts, but the work of Alba Fedeli and Alain George has since revealed that “two originally coherent manuscripts constitute the Qur'anic under-writing and not three” (Faghihi).

Lewis first released a description and partial transcription of Qur'an A (then labelled “Coran I”) and Qur'ans B and C (then labelled together “Coran II”) in *Studia Sinaitica*, Number XI (1902). As part of this work she noted 42 cases of what she believed to be spelling errors. However, when she showed the transcription to Alphonse Mingana, he revealed that 41 of them were archaic spellings and one had a substantially different meaning: “God and his Word” instead of “God and his Words”. Based on this evidence, Lewis and Mingana theorized these leaves were produced before the third Rashidun caliph, Uthman ibn Affan, standardized the language of the Qur'an. The manuscript was sent to the exhibition *Internationale Ausstellung für Buchgewerbe und Graphic* in Leipzig in 1914. It was subsequently lost, before being traced and returned to Cambridge University Library in 1936.

Quarto. Three sepia collotype plates; text in Arabic and English. Publisher's quarter brown cloth, spine lettered in gilt, blue paper boards, front board lettered in black, top edge trimmed, others untrimmed. Spine ends slightly rubbed, boards soiled, tips bumped, pale toning and offsetting: a very good copy. ♣ Cambridge Digital Library, “Mingana-Lewis Palimpsest”; Yasmin Faghihi, “The irresistible search for hidden Scriptures”, 2016.

£950 166259



84

**LILLY, Elizabeth Sander (attrib.).** Photograph of women climbing with ropes on Mount Anderson. [Washington State: 1920–22]

“WITH MEASURED STEP AND SLOW”

A dramatic photograph taken during a 1920 summer outing of The Mountaineers, a climbing club based in Washington State, during their expedition to Mount Olympus. An identical image appears in an album held at the University of Washington, which was compiled by, and is attributed to, Elizabeth Sander Lilly.

Lilly (1901–1954) was an active member of The Mountaineers, who contributed poetry and prose to *The Overland Monthly*, *The Mountaineer* (the club's official journal) and other West Coast publications focused on outdoor recreation. In addition to her literary output, Lilly was also an accomplished photographer, publishing original images of mountain landscapes, camp life, and portraits of her fellow climbers.

Founded in Seattle in 1906, The Mountaineers is one of the oldest alpine clubs in the United States, established to promote outdoor recreation, exploration, and conservation in the Pacific Northwest. Originally affiliated with the Mazamas of Portland, the club quickly grew in size and influence, forming branches across Washington State. Members played a key role in early explorations of the Cascade and Olympic ranges and were instrumental in the creation of Olympic National Park.



Although this example has editorial markings, we have been unable to trace this photograph in print.

Gelatin silver print (170 × 158 mm). Editorial pen markings in black, inscription on verso: “Women Mountaineers negotiating a piece of tough going in the ascent of Olympus. A43800. Oct. 23, 1920. Reference Dept. Oct. 5 1922. N.E.A.” Framed and glazed. Small chip to upper right corner, others a little creased, small repair to right edge, verso with archival tape, minor toning to left margin: a very good example. ¶ University of Washington, PH Coll 341 Album 29.37b.

£1,100

165654

**LITTLE, Alicia.** Signed proof of “Impressions of the Ichang Gorges”. [China: *North China Daily News*, c.1900]

“THE NARROW PATH . . . LEADING US INTO THE VERY BOWELS OF THE MOUNTAINS”

Signed “Alicia Little” at the foot of the second sheet and inscribed “North China Daily News” in the same hand at the head of the first. Despite this second note, the article was seemingly not published

by the newspaper – the first traceable appearance of the text is in Chapter IX of Little's *The Land of the Blue Gown* (1902).

A novelist and explorer, Little (née Bewicke, 1845–1926) regularly travelled in China in the company of her husband, Archibald, the first Westerner to open the Yangtze River to steam navigation. They “were sometimes pelted by foreigner-hating locals and at other times she had to try to pass for a male to be allowed shelter overnight” (ODNB). This article describes their expedition across rough terrain to the Dragon King's Cavern near Yichang. Little was also a leading figure in the late-Qing campaign against foot-binding.

Two letterpress sheets (c. 540 × 130 mm), each with text one side only. Creases where sometime folded, old evidence of mounting on verso, light foxing: very good.

£1,250

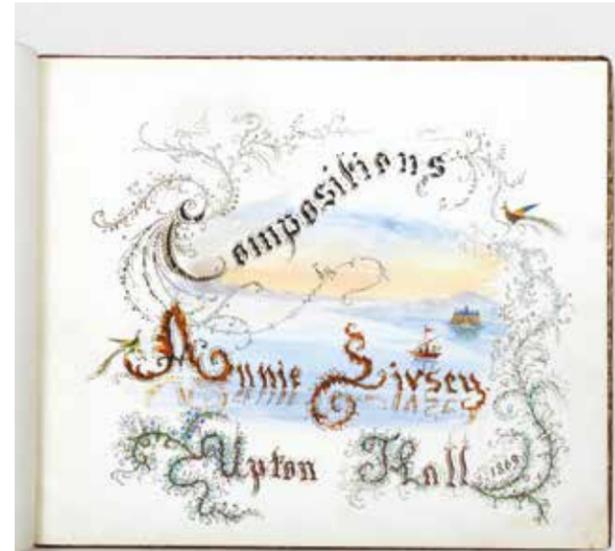
183560

**LIVSEY, Annie.** *Compositions*. Birkenhead: 1869

“ELEGANCE CONSISTS IN THE PERSPICUITY OF LANGUAGE”

A beautifully executed composition book by a student of Upton Hall School in Birkenhead, Merseyside. Neatly penned in purple manuscript with elaborate calligraphic titles and accompanied by several delicate full-page watercolours, it encapsulates the curriculum taught at one of the finest girls' schools of the era. Particular attention is paid to foreign languages, astronomy, botany, and cartography.

Annie Livsey was likely born in the first half of the 1850s, almost certainly to Catholic parents, as Upton Hall was founded by the Convent of the Faithful Companions of Jesus. The school advertised itself in the 1869 *Catholic Directory* as providing a “superior Continental education”, in which “French is the language chiefly spoken” and “the course of studies comprises all the branches of an accomplished English education” (p. 40), with music, dancing, and art classes available at an extra cost. Livsey's book is a meticulously crafted demonstration of her learning and was probably created as presentation object, perhaps to commemorate her time at the school.



Composition was designed to teach pupils how to write clearly and succinctly. The standard form was for a pupil to craft a description or definition of a given topic; Livsey's book gives writing guidelines such as “Elegance consists in the perspicuity of language”. Her topics range from “How do we know that our soul is spiritual and immortal?” to “What are the forms of fungi?” and “Geometry as a speculative science”. An example description, for “Sound”, reads “Sound is to be regarded as vibrations of the air, caused by the vibrations of a sounding body, acting in pulsations or concentric circles, like the surface of water into which a stone is thrown” (p. [58]).

Landscape quarto album (240 × 293 mm), pp. 194. Title page with watercolour illustration of a castle on an island, calligraphic titles throughout in coloured ink, heightened in gilt and gouache, body of text handwritten in purple ink with calligraphic subtitles, 4 full-page colour illustrations (1 showing botanical specimens, 3 maps), 4 pp. of geometric diagrams. Bound by Stephen Amer of Birkenhead in contemporary red pebble-grain morocco, spine with 5 raised bands and gilt decoration, boards lettered and decorated in gilt and blind, gilt turn-ins, white faux moiré endpapers, edges gilt. Spine ends repaired, extremities retouched, faint scratches to sides, illustrations bright. In very good condition. ¶ *The Catholic Directory, Ecclesiastical Register, and Almanac*, 1858.

£2,500

152350



**LONSDALE, Kathleen, and others.** Collection of letters and pamphlets to and from Edward Andrade. [Various places:] 1936–67

**TRACKING DIAMONDS IN WAR-TORN LONDON**

A series of letters and inscribed pamphlets, including seven from the crystallographer Kathleen Lonsdale, the first female professor at UCL, the first female fellow of the Royal Society, and a prominent campaigner for professional women. These trace both Lonsdale's developing reputation among London's scientific elite and her efforts to use her career to inspire future generations.

Lonsdale (1903–1971) is best known for investigating the thermal motion of atoms within crystals, research which was later applied to the treatment of kidney and bladder stones. Her seven items comprise four letters and three unbound pamphlets to Edward Andrade (1887–1971), professor of physics at UCL.

The first sequence of letters, from June 1941, sees Lonsdale attempting to track down a diamond specimen for X-ray crystallography. Lonsdale initially contacts Andrade to request the gem. He replies that, as his laboratory "has been completely destroyed by a parachute mine", he couldn't be sure as to its present whereabouts.

By the second sequence, sent in August 1947, Lonsdale had been appointed professor alongside Andrade at UCL. The relationship is more that of advice shared between scientific equals: she specifies the characteristics of lanthanum at room temperature and suggests several further reference works, advice for which he thanks her.

The final letters date from the 1960s, when Andrade was delivering public lectures for the BBC. Lonsdale now addresses her letter "Dear Andrade" and sends him an inscribed pamphlet of one of her own BBC broadcasts: *A Scientist Tries to Answer Some of Her Own Questions about Religion*. Although she wondered whether "you may not wish to read this sort of thing", he presumably did, for two more inscribed pamphlets, from 1967, are also included.

The other letters to and from Andrade involve Egon Orwan (1902–1989), a Hungarian metallurgist, Solly Zuckerman (1904–1993), a pioneer of modern operational research, and Lord Marley (1884–1952), a Labour politician.

Together, 21 items: 18 letters on single sheet notepaper, written in blue and black ink over 21 sides (approx. 279 × 215 mm to 170 × 206 mm). 3 unbound pamphlets (202 × 154 mm), pp. 7, [1]; pp. [2]; pp. [4]. Several items with light browning and chipping, the majority crisp and uncreased, a few small rust marks from paperclips. Overall in very good condition.

£975

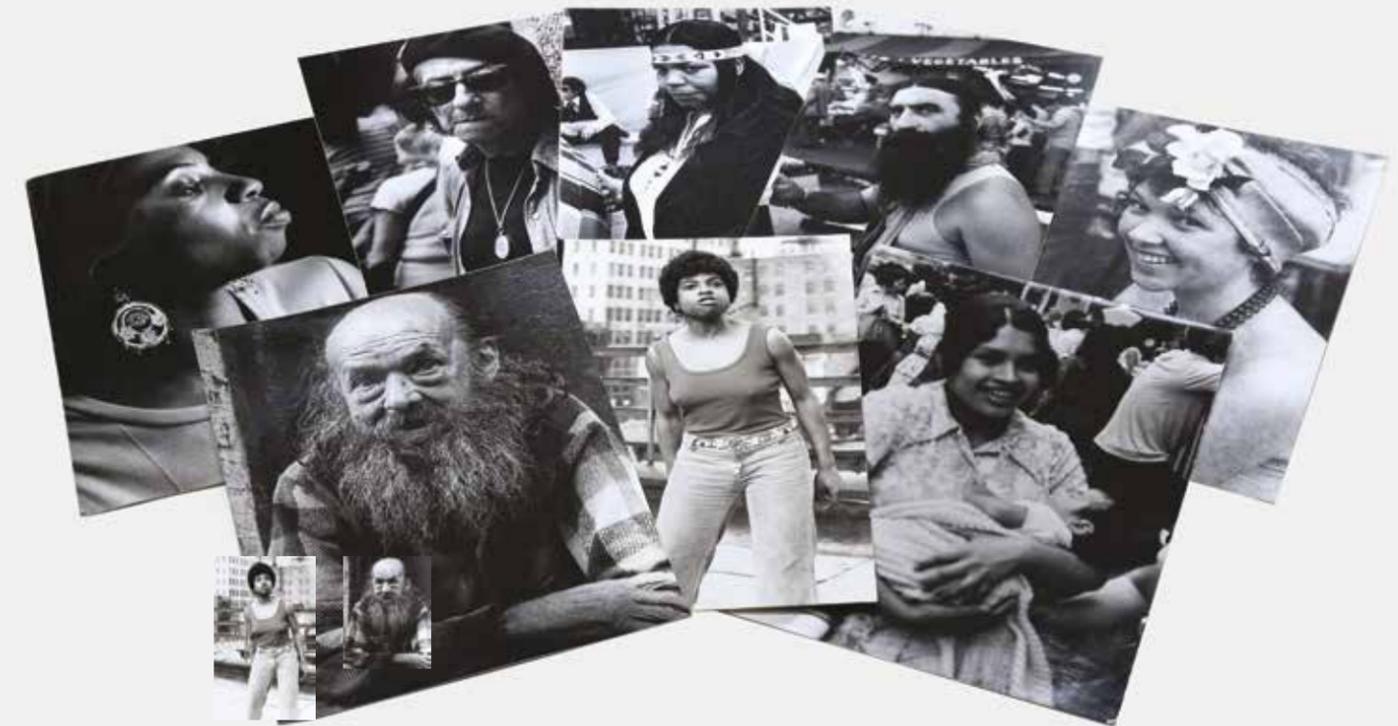
188659

**LOTHIGIUS-WALDER, Ingrid.** New York street photography – a collection of original photographs, negatives and contact sheets. *New York: c.1970–79*

**"WHATEVER CRAWLS INTO HER CAMERA"**

An evocative archive of photographs by Ingrid Lothigius-Walder (1920–1998), a Swedish-born actress and poet who settled in New York in 1965 and turned to street photography. The group consists primarily of street images made during the 1970s, together with a smaller group of portraits, a genre for which she seems to have possessed a singular talent, undertaken on commission to support herself.

Lothigius emigrated to Los Angeles in the early 1960s and appeared in Vernon Zimmerman's experimental short *To L.A. . . . With Lust* (1961), co-starring Taylor Mead. After relocating to New York she studied photography at Parsons and the New York



School of Photography with George A. Tice and Lisette Model, whose influence – particularly in empathetic portraiture and decisive cropping – is evident throughout. By the late 1970s she was exhibiting widely, including at the East Gallery (NYU), the Parsons School Gallery, and Soho Photo Gallery, and presenting slide shows at venues ranging from the United Nations Photography Club to Studio 54.

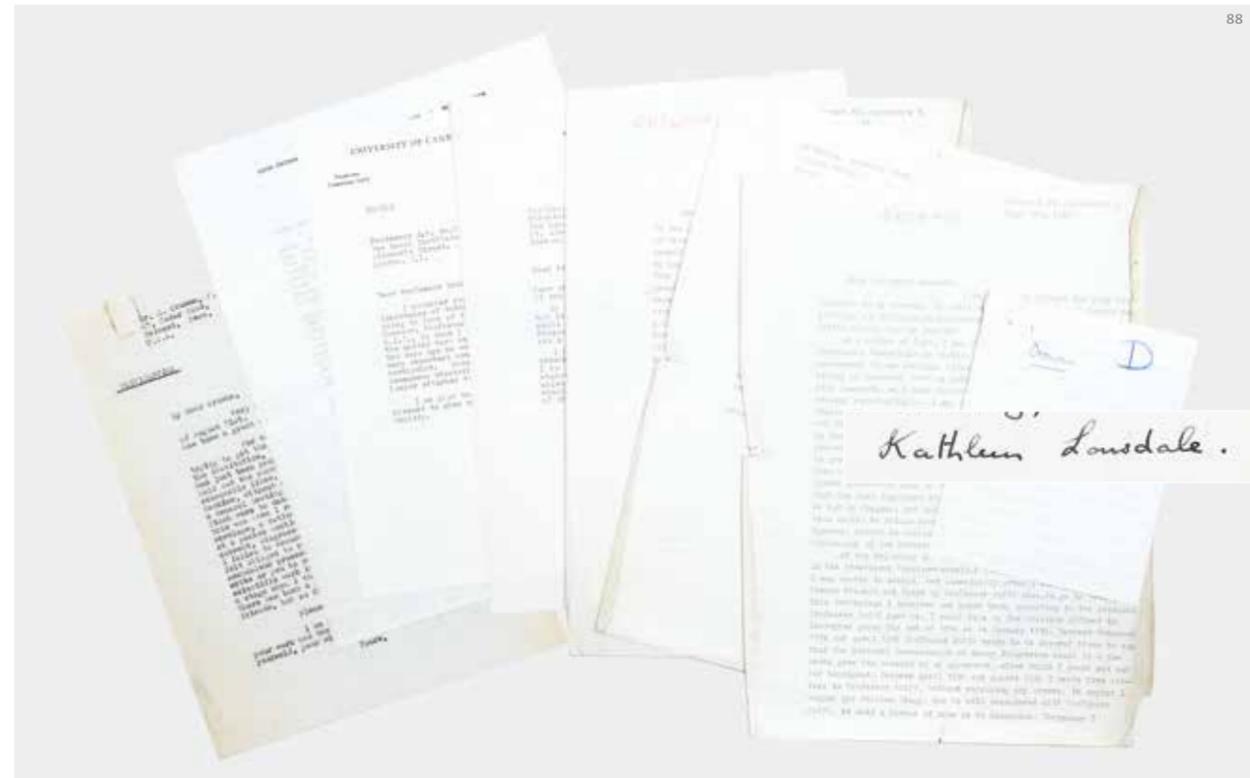
Most images document Lothigius's drifting walks through the city, with strong groupings from the meatpacking district, 14th Street, 42nd Street, Brooklyn Heights, and Coney Island, alongside a small number from Portugal. The prints are largely uncaptioned, though contact sheets often carry near-legible location notes. Portraits form

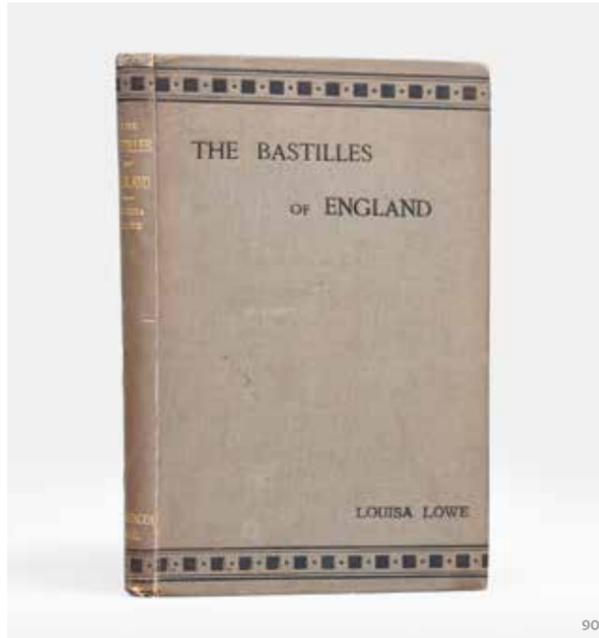
the other major strand of the archive, ranging from commercial headshots to particularly sensitive studies of children, some carefully mounted on textured card and pencil signed on the mount, and a contact sheet for a very fresh photo shoot for Sarah Vaughan from 1972.

Around 100 large-format photographs, various sizes from 230 × 305 mm to 280 × 355 mm, most mounted on board for exhibition, together with c.100 contact sheets with associated 35 mm negatives representing thousands of potential images. Housed in three light grey archival boxes. Some light handling damage to the prints, creases to the contact sheets, and one or two with adhesion damage, but overall very good.

£6,750

143262





90

**90**  
**LOWE, Louisa.** *The Bastilles of England; or, the Lunacy Laws at Work. Vol. I* [all published]. London: Crookenden and Co., 1883

**“A FEMINIST CRITIQUE OF THE WHOLE STRUCTURE OF VICTORIAN PSYCHIATRY”**

First edition of this an account of poor conditions in asylums and wrongful committal, informed by the author’s personal experience. Lowe spent 18 months in various asylums after developing a keen interest in Spiritualism. Upon her release, she campaigned to prevent others from undergoing the same ordeal.

Louisa Lowe (c.1820–1907) was committed to a psychiatric hospital in 1870 by her husband, from whom she had recently separated. He cited her alternative religious beliefs as evidence that she was insane, and she was released only when his attempt to obtain control of her finances demanded a thorough assessment of her mental wellbeing. Upon her release, Lowe became an activist in the Lunacy Law Reform Association, for a time acting as its secretary.

In *The Bastilles of England*, Lowe compares asylums with “the Bastilles of pre-revolutionised France” (p. 1). A particular focus is the social and legal inequality that made women vulnerable to wrongful committal by their male guardians. For these arguments she has been credited with “developing a feminist critique of the whole structure of Victorian psychiatry” (Showlater, p. 136).

Octavo. Original grey cloth, spine lettered in gilt, black freize to spine and boards, front cover lettered in black, grey floral endpapers. Bookplate of Charles James Peacock (1834–1922). Extremities bumped with occasional spots of wear, spine slightly darkened: a very good copy. ♪ Elaine Showlater, *The Female Malady: Women, Madness, and English Culture, 1830–1980*, 1987.

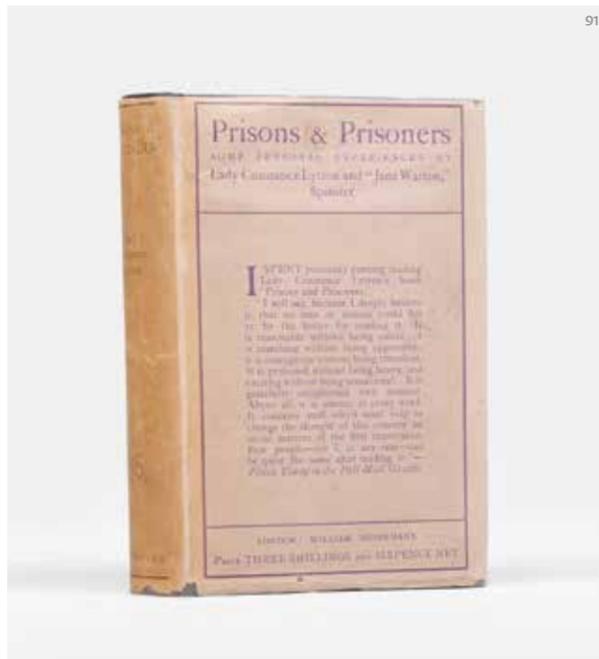
£650 186229

**91**  
**LYTTON, Constance.** *Prisons & Prisoners.* London: William Heinemann, 1914

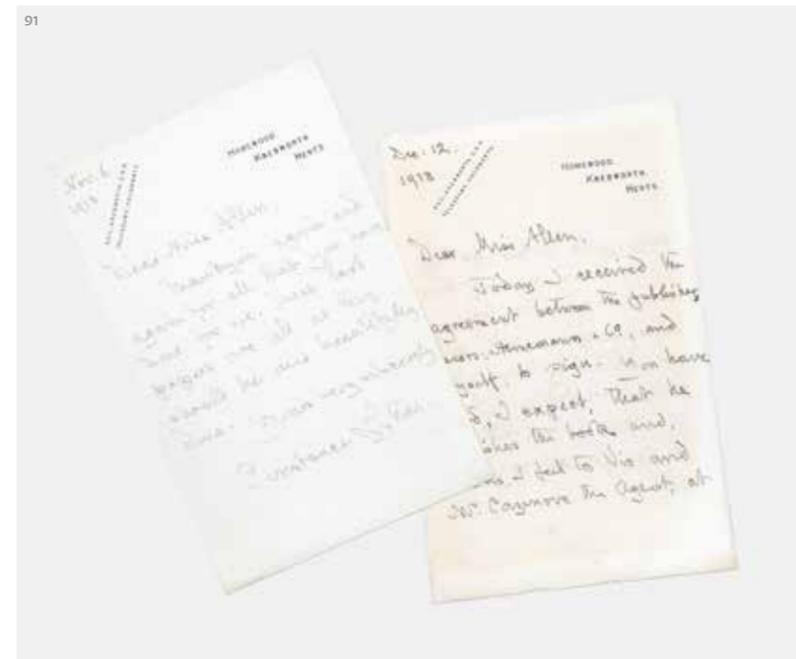
**A SOBERING SUFFRAGETTE MEMOIR, WITH TWO AUTOGRAPH LETTERS BY THE AUTHOR**

First edition, in the scarce dust jacket. Loosely inserted are two apparently unpublished autograph letters from the author to one Miss Allen, expressing gratitude for her assistance in preparing *Prisons & Prisoners* and updating her on its publication process with Heinemann. The book itself comprises an account of the author’s militant suffragism and her indictment of conditions in prisons.

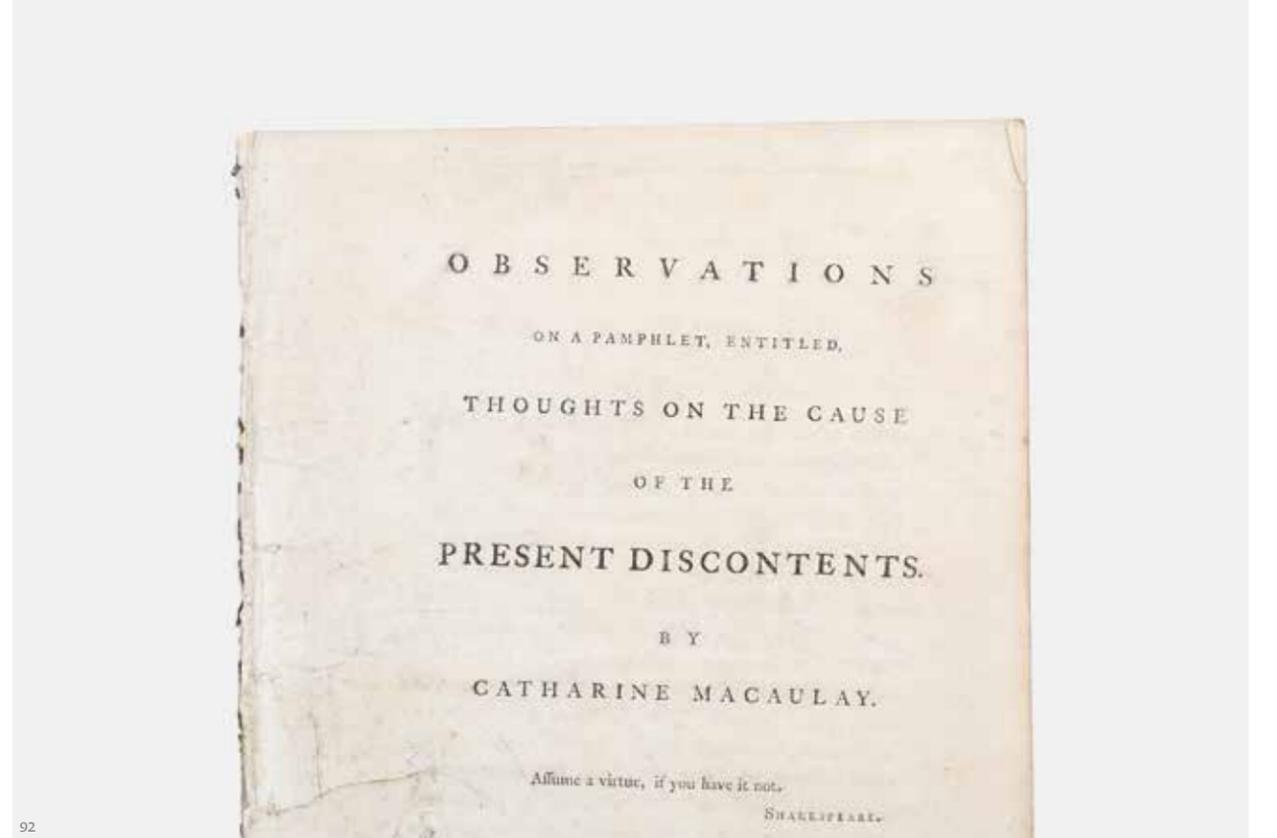
Lytton wrote her book in the aftermath of a stroke – often attributed to her mistreatment in custody – which paralysed her right side and meant she could only write with her left hand. Given



91



91



92

her difficult circumstances, it is probable that she enlisted Allen to help prepare her manuscript for print, either by typing or editing. Lytton was pleased with her work: in her letters of thanks, she writes that “these last papers are all as they should be and beautifully done” and, upon receipt of her contract with Heinemann, “I can’t say how much I owe to you who have so well and so patiently done all that I wanted”.

After visiting the suffragettes imprisoned in Holloway Prison in 1909, Lytton joined the WSPU and became a fervent lobbyist, using her influential aristocratic contacts on behalf of the cause. Arrested twice for her protest activities but treated leniently due to her status, Lytton disguised herself as a working woman, alias Jane Warton, to investigate class bias in the treatment of prisoners. Under this identity, she was imprisoned after a 1910 protest in Liverpool and force fed after going on hunger strike. Her speech at Queen’s Hall on 31 January 1910 describing this experience helped to bring the practice of force-feeding to an end.

Octavo. Photographic portrait frontispiece with tissue guard, photographic plate of Lytton dressed as her alter ego Jane Warton, 16 pp. of publisher’s advertisements. Original purple cloth, spine lettered in gilt, suffragette insignia, blocked to front board in white and green, comprising a medallion surrounding a flock of birds and a chained woman waving a banner. Together with 2 autograph letters signed, to Miss Allen, on Lytton’s Homewood letterhead (175 × 112 mm), respectively dated 6 November 1913 (single sheet, written on one side in black ink) and 12 December 1913 (single bifolium, written on 4 sides in black ink). Foot of spine and lower corners just bumped, remarkably bright and clean; dust jacket toned, neat tape repairs to verso stabilizing a few closed tears and chips: a near-fine copy in very good jacket.

£3,500 175926

**92**  
**MACAULAY, Catharine.** *Observations on a Pamphlet, entitled, Thoughts on the Cause of the Present Discontents.* London: printed for Edward and Charles Dilly, 1770

**“A MORE EXTENDED AND EQUAL POWER OF ELECTION, A VERY IMPORTANT SPRING IN THE MACHINE OF POLITICAL LIBERTY”**

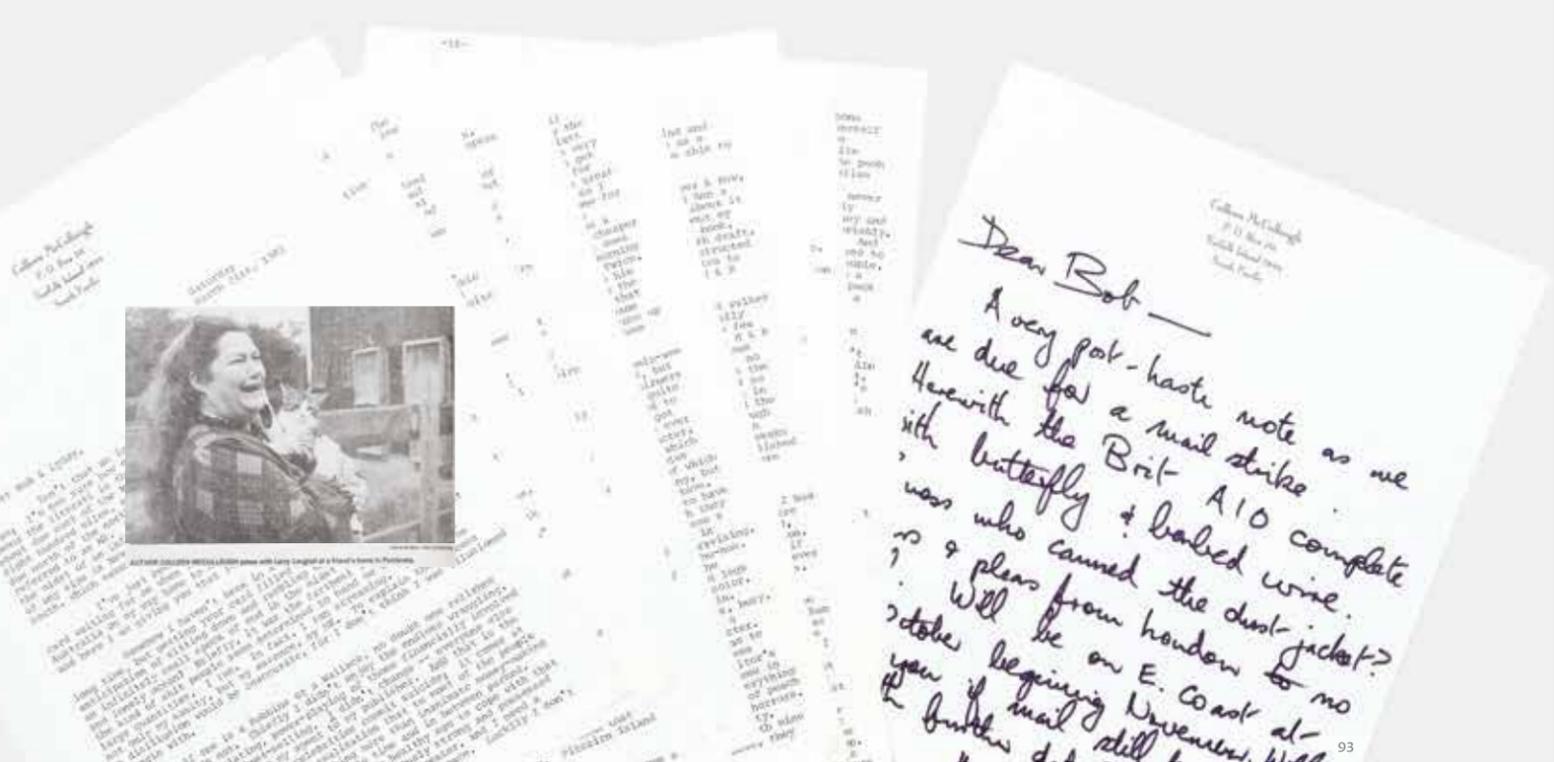
Scarce first edition, a well-preserved copy, of this influential Enlightenment text which promotes democratic government. Where Edmund Burke, to whom the author responds, identifies royal corruption as the cause of contemporary political discontent, Macaulay attacks the very foundation of British politics, which she decries as “a system of corruption” that has produced “moral and political evils” since its inception (p. 10).

By 1770, Macaulay had made her republicanism evident through her publications, including the fourth volume of her *History of England*, published in 1768, which celebrated the English Commonwealth. However, the *Observations* cements her position. To replace Britain’s fundamentally flawed political system, she calls for radical measures, including shorter parliaments, a rotation of office, the removal of financial incentives, and a more extended and equal power of election. She continued this attack on the origins of 18th-century British government throughout her life.

The *Observations*, which replies to Burke’s *Cause of the Present Discontents* (1770), went through five more editions in the year of publication. It made a considerable impression on political figures such as Horace Walpole and Thomas Paine. For Americans, Macaulay’s arguments undermined their faith in the British constitution and ushered them in the direction of the War of Independence.

Quarto (250 × 199 mm), pp. [3]–20, [2]. Contemporary stitching, disbound from near-contemporary binding with stab holes visible, edges sprinkled red. Housed in a custom black quarter morocco slipcase, lettered in gilt, and green cloth chemise. Leather residue on spine, original stab-holes visible in gutter, pages foxed and a little toned, lightly creased, closed tear to title page, small area of paper infill to inner margin of final blank: in very good condition. ♪ ESTC T64932; Grub Street 289865; Sabin 42946. Max Skjönsberg, ed., *Catharine Macaulay: Political Writings*, 2023.

£7,000 176040



**93**  
**MCCULLOUGH, Colleen.** Archive of personal, unpublished correspondence and ephemera. [1975–85]

**ON WRITING THE THORN BIRDS, “THE NEXT IMMORTAL MCCULLOUGH MASTERPIECE”**

A series of fiercely funny and revealing letters from “Col” McCullough to her old friend Bob Hale, discussing her writing process, the drafting and publishing of *The Thorn Birds* and other works, her turbulent relationship with her editor, and her love of Norfolk Island, the South Pacific Island to which she moved in 1980.

McCullough and Hale met while she was working on her first novel, *Tim* (1974). *The Thorn Birds* (1977, hereafter TTB), a semi-autobiographical family saga set in the Outback, made her name and fortune. It sold more than 30 million copies globally: it is both the best-selling Australian novel of all time and one of the top-selling books in history.

As a newspaper editor in New York and Connecticut, Robert “Bob” Hale (1928–2013) established ties with many budding writers. At a mutual friend’s recommendation, McCullough sent Hale a draft of *Tim*; he subsequently reviewed TTB, *An Indecent Obsession* (1981, hereafter AIO), and *A Creed for the Third Millennium* (1985). Hale was proud of their relationship, boasting in one letter that he knew her prior to her fame.

McCullough’s letters to Hale balance witty storytelling with sober reflections on what it means to be a writer. The first recounts the drafting of TTB. Fuelled by “gallons of heavily sugared coffee”, McCullough became “nothing more or less than a typist, panting in the wake of the most wilful, idiosyncratic, unpredictable characters you could ever imagine”. She reveals which characters are modelled on her family and remarks, “I think I like this one so much more than TIM because I had a chance to layer everyone like an onion; I was never sure what I was going to find under each skin”. A recently ended relationship prompts the declaration, “I shall advise all the young girls to gallop through oodles of love affairs and never, never, never get married. Enough to make me persona non grata in any self-respecting household. Wait for my memoirs!”

McCullough’s longest letter is 18 pages, and dated 21 March 1981. She introduces the Hales to Norfolk Island and writes a thorough history of the European colonization of Australia and the island, covering Captain Cook’s landing, the First Fleet’s arrival into Botany Bay, and the wreck of HMS *Sirius* in Slaughter Bay: “Thus came Man to Norfolk Island, in chains”.

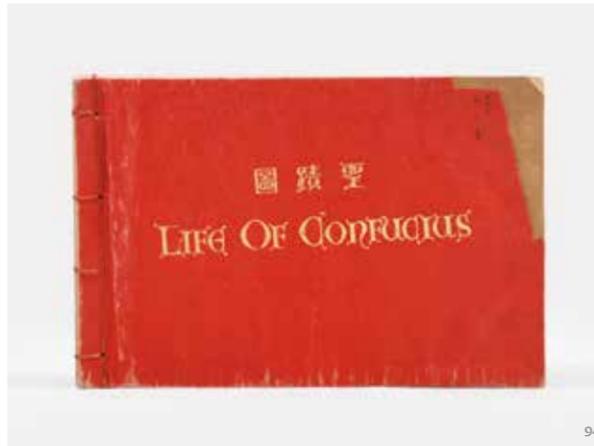
The second half of the letter reveals the reason behind her sudden retreat. “Briefly, it was the farthest I could get from the kind of shit people seem determined to hand me out in large, large quantities. I ran. In fact, I ran screaming . . . I didn’t enjoy the endless wrangling, prodding, manipulating, power-playing of those financially involved in the process of best-selling”. Most of her ire is directed at her editor Ann Harris, formerly a friend but now “a corporate tool”. McCullough left Harper & Row as soon as her contract expired. After this outburst, the letters proceeded in a more amiable tone. She speaks about her growing interest in Julius Caesar, which foreshadows her *Masters of Rome* series, and her cat’s antics. One concern repeatedly surfaces: “I won’t be put in a category, I won’t be forced into hackdom, churning out the same sort of slop . . . I’m Nobel Prize material. By that I don’t mean I’ll be awarded the Nobel Prize, I simply mean that I’m a true creative writer”. McCullough remains unapologetically assured of her artistic control: “I sit down at a typewriter, and I’m God. They’re my people, I can do with them what I want. That’s real power.”

Provenance: from the collection of Robert Hale.

Together, 32 items. Comprising 3 typed letters signed (average size approx. 215 × 280 mm, totalling 25 sides of closely typewritten content), and autograph letter signed (279 × 216 mm, written across recto in black ink) from McCullough to Robert Hale; typed letter signed (279 × 216 mm, totalling 9.5 sides) from McCullough to an unknown recipient, possibly Michael Pave, supplied in photocopy; 6 typed letters signed to and from Hale (5 from Harper & Row employees to Hale, 1 from Hale to McCullough supplied in photocopy, largest size 280 × 218 mm, totalling 7.5 sides); and 21 ephemeral pieces (varying sizes), including photographs, press releases, promotional event invitations and advertisements, hand written guest lists, and newspaper articles about McCullough and Hale. In fine to near-fine condition. A full inventory is available on request. ♣ Colleen McCullough, *Life Without the Boring Bits*, 2011.

£3,500

173593



**94**  
**MCNEELY, Margaret Verne.** *The Life of Confucius*. Shanghai: Kwang Hsueh Publishing House, [1933]

**GIFTED IN MEMORY OF A SUMMER PAST**

First edition, the hitherto unknown identity of the compiler revealed by a loosely inserted note in the hand of Isabelle Lewis Main, a missionary: “This book was compiled by Miss McNeely of the Kwang Hsueh Press. It is fully authentic. She refuses to let her name appear because of her extreme modesty”.

Writing across two illustrated notecards and the namecard she shared with her husband, Main (1887–1969) sends this copy and her best wishes to Catherine Freeman Nimitz (1892–1979). Nimitz, a fluent Chinese speaker, lived in Shanghai 1934–35 while Chester Nimitz (the future Commander-in-Chief, United States Pacific Fleet) was serving as captain of USS *Augusta*, the flagship of the Asiatic Fleet. Also loosely inserted is a chatty two-sheet autograph letter signed to Catherine Nimitz from Bishop John Gowdy, of the Fuzhou Methodist Episcopal Church, telling of his travels and ending with news of the Mains. The letter suggests that the Mains, Nimitzes, and Gowdys summered together in China in 1935.

Margaret Verne McNeely (1885–1975) went with the Canadian Presbyterian Mission to China in 1909. In 1917, she accepted an invitation to work at the Kwang Hsueh Publishing House in Shanghai and managed the firm until the onset of the Second World War.

Landscape octavo. Illustrations throughout; text in English. Original wrappers of red paper over brown, red silk xianzhuang stitching as issued, front cover lettered in gilt in Chinese and English. Faint paperclip rust marks on front cover and first leaf, front wrapper with loss to red paper at top corner: a very good copy.

£1,850

178132



**95**  
**MAILLART, Ella K.** *Forbidden Journey: from Peking to Kashmir*. London: William Heinemann Ltd, 1937

**A SIGNIFICANT PRESENTATION COPY**

Presentation copy of a later impression, inscribed by the author on the title page to George Kirkbride, the British Political Agent for Gilgit, “For the best of all Georges, with love from Kini Maillart, London! . . . ! . . . 16.12.37. See you in Lhasa [sic], what? let me know before you start.” Maillart also inscribed the frontispiece “This must be you”, referring to a figure crossing a rope bridge.

Included with this fourth printing is a snapshot of the author in a bathing suit, seated on a beach, the verso with a note pencilled in her hand, “Easter 1937, worn out by 2 months in Paris trying to make money”.

Ella Maillart (1903–1997), known as “Kini”, was a Swiss travel writer, photographer, and sportswoman. This travelogue recounts her seven-month journey with British journalist Peter Fleming, starting in Beijing and traveling through China, Central Asia and ending in Kashmir. Fleming’s *News from Tartary* (1936) recounts the same expedition.

Maillart and Fleming met Kirkbride and Colonel L. E. Lang, the Resident in Kashmir, in Baltit, the capital of Hunza. Maillart noted: “George Kirkbride even made a confession. When he learned the correspondent of *The Times* was arriving with a woman, he assumed I’d be fat and forty and that Peter . . . would have an ‘inquisitive stoop’ and spectacles” (p. 286). Fleming wrote they were taken under Kirkbride’s wing despite being “disreputably dressed,” and witnessed festivities arranged by the Mir of Hunza, “a shrewd and remarkable gentleman of seventy” (p. 143).

Octavo. Half-tone frontispiece and 37 plates, folding map of author’s route. Original dark red cloth, spine lettered in gilt, publisher’s device in blind on rear cover, buff endpapers. With dust jacket. Edges of book block a little foxed; vertical creases to jacket front panel and spine, closed tear to head and foot of rear panel, nicks and small chips to edges, tape repair to verso, unclipped: a very good copy in like jacket. ♣ Yakushi M42b. Peter Fleming, “A Journey Through Central Asia: A paper read at the Evening Meeting of the Society on 30 March 1936”, *The Geographical Journal*, vol. 88, no. 2, August 1936.

£1,500

165295

**MANTEL, Hilary.** *Every Day is Mother's Day.* London: Chatto & Windus, 1985

**THE AUTHOR'S OWN COPY OF HER DEBUT NOVEL**

First edition, the author's personal copy of her first book. Mantel has written "Reading Copy" at the head of the half-title in ink and made heavy edits to an early scene: the meeting of the spiritualist Evelyn Axon with Mrs Sidney. She has struck through a lengthy descriptive passage on pages 11–13 and made brief annotations to progress the action.

The paragraph was maintained in later editions of Mantel's work, suggesting its deletion was a brief change of heart that she did not communicate to her publishers. *Every Day is Mother's Day* was inspired by Mantel's own experiences working in the care sector. It is "a black comedy of such spite that its mordancy could be surpassed only by a sequel, *Vacant Possession* (1986)" (Harrison).

Octavo. Original yellow cloth, spine lettered in gilt. With dust jacket. Front free endpaper excised, presumably by author, contents faintly toned; jacket unclipped, spine faintly sunned, minor creases to edges: a near-fine copy in like jacket. ♣ Kathryn Harrison, "A One-Woman Wrecking Crew", *New York Times*, 30 April 2000.

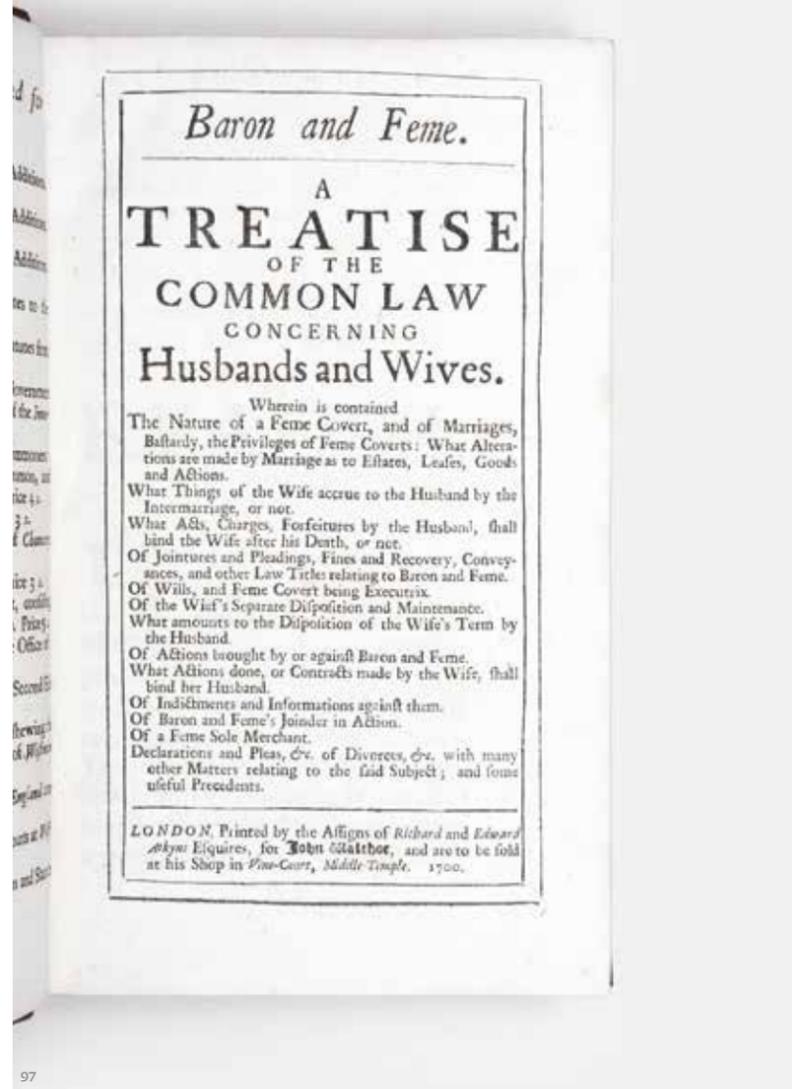
£3,750

181575

**MARRIAGE LAW.** *Baron and Feme. A Treatise on the Common Law concerning Husbands and Wives.* London: Printed by the Assigns of Richard and Edward Atkyns Esquires, for John Walthoe, 1700

**THE FIRST ENGLISH TREATISE DEVOTED EXCLUSIVELY TO FAMILY LAW**

First edition, in an exceptionally well-preserved binding, of this oft-cited work on the legal position of women in 17th- and 18th-century England and a key summary of the social mechanisms underpinning such works as *The Taming of the Shrew*.



97

"Baron and Feme" refers to the legal fiction that husband and wife shared one legal personhood. The anonymous author of this treatise draws heavily on Sir Edward Coke's edition of Littleton, aiming to codify and explain family law "in all the Circumstances of Life, from the Solemnization of Marriage to the Divorce" (p. [vi]). "Although written in English, at a time when many law books were still published in Latin and law French, [it] was clearly intended for a legally trained reader" (Glover, p. 75).

This copy includes extensive ink annotations in an 18th-century hand, suggesting a similar level of legal training. The annotations mainly cite other legal reference works, but they also explicate several points of law and invoke others to challenge assertions in the text. The notes on the rear blank verso, for instance, observe that "the Wife's Portion consisting of Choses in action shall not upon ye husband's death be liable to his debts tho' ye husband: before marriage had made an adequate Jointure on her".

Further editions appeared in 1719 and 1738.

Octavo (192 × 115 mm), pp. [xxxii], 380 (misprinting pp. 178–9, 182–3, 186–7, and 190–1, as "162–3", "166–7", "170–1", and "174–5"), [36]. Contemporary calf, spine ruled in black and lettered in black manuscript, covers with double fillet in black. Housed in custom green morocco book-form case. With 18th-century ink annotations and infrequent underlining to contents and rear blank verso.



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One corner just worn at tip, infrequent brown marks to several pages, contents otherwise bright and fresh: a fine copy. ♣ J ESTC R6177; Wing B899. Susan Glover, *Engendering Legitimacy: Law, Property, and Early Eighteenth-century Fiction*, 2006.

£8,000

176470

**MEITNER, Lise, Otto Hahn, & Fritz Strassmann.** *Über die Umwandlungsreihen des Urans, die durch Neutronenbestrahlung erzeugt werden.* Offprint from: *Zeitschrift für Physik*. 106. Band. 3. und 4. Heft. Berlin: Julius Springer, 1937

**THE PATH TO DISCOVERING NUCLEAR FISSION**

First edition, offprint issue, in which Meitner as the principal author and her colleagues examine the products of neutron bombardment of uranium and their decay patterns. It is part of a series of experimental work undertaken by the Berlin team between 1934 and 1938, which culminated in the discovery of nuclear fission.

Forced to flee Nazi Germany in 1938, Meitner's departure preceded the announcement of uranium's splitting. Although she and her nephew Otto Frisch provided the first theoretical explanation and named the process "fission," the 1944 Nobel Prize in Chemistry was awarded solely to Otto Hahn.

Meitner concluded this paper somewhat speculatively, proposing that neutron capture by uranium-238 produced three isomeric forms of uranium-239 and noting "this result is very difficult to reconcile with current concepts of the nucleus". It was submitted for publication in May 1937, concurrent with a near-identical second paper by the team, led by Hahn as the first author and published in the *Chemische Berichte*. Hahn interpreted the data much more decisively, stating that the "chemical distinction [of transuranics] from all previously known elements needs no further discussion". Their contrasting reports speak to the disciplinary divide – between physics and chemistry – with which the team continued to grapple.

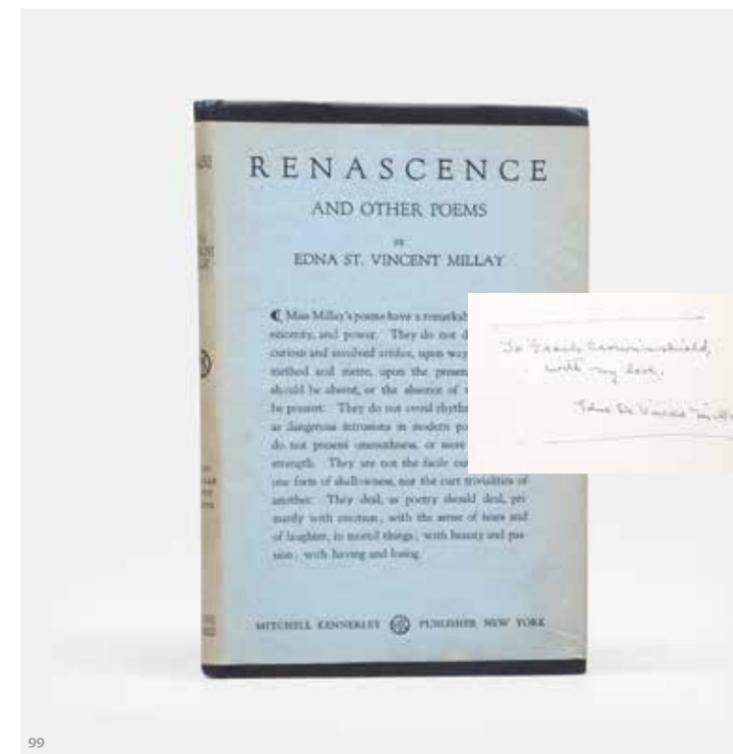
Octavo, pp. 249–70. With numerous tables and diagrams within text. Original printed wrappers, wire-stitched as issued. "Kern" ("nucleus") pencilled on front cover. Spine splitting a little at ends: a near-fine copy.

£2,000

171320



98



99

**MILLAY, Edna St Vincent.** *Renaissance and Other Poems.* New York: Mitchell Kennerley, 1917

**"AND REACHING UP MY HAND TO TRY, / I SCREAMED TO FEEL IT TOUCH THE SKY"**

First edition, presentation copy, inscribed by the author on the front free endpaper to the editor of *Vanity Fair*: "To Frank Crowninshield, with my love, Edna St. Vincent Millay".

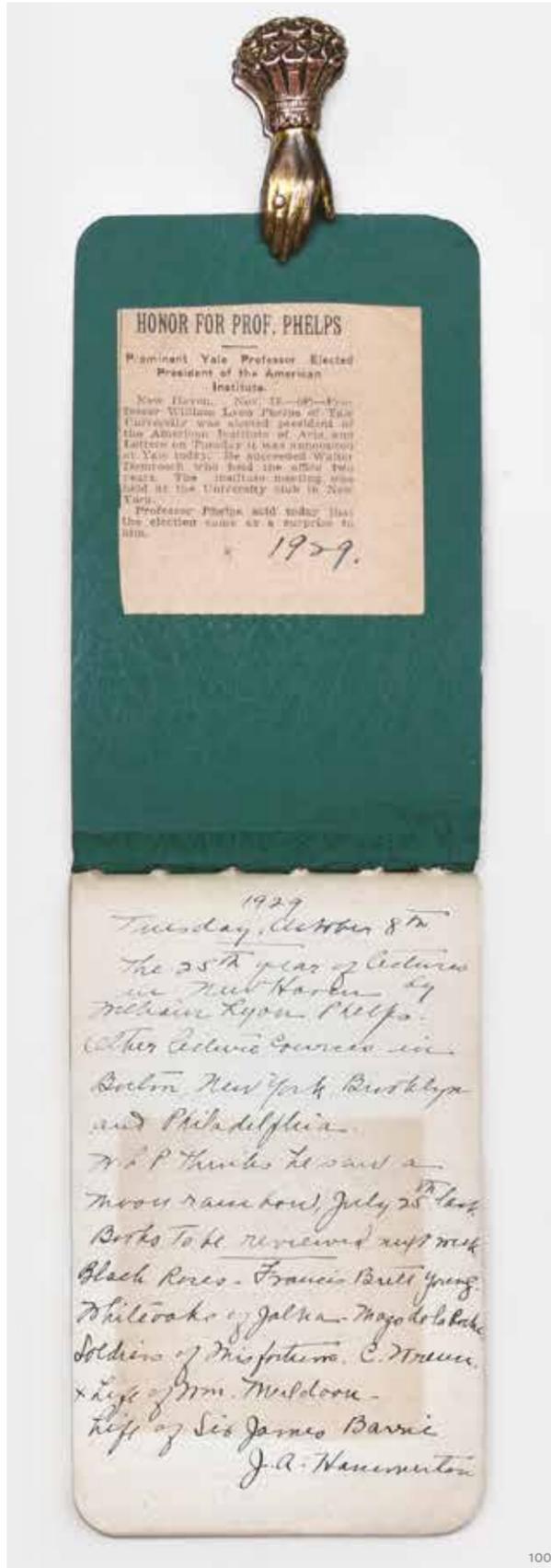
The collection's titular poem came to prominence in 1912 when Millay entered it into a poetry competition sponsored by *The Lyric Year*, an annual anthology. The poem was controversially awarded fourth place in the contest but won acclaim when the anthology was published that November. Millay was subsequently encouraged to apply to Vassar College and published this collection – her first – the year she graduated.

This copy is a first issue: the text is printed on watermarked laid paper, two blank leaves are bound before the half-title and after the final page of text, and the jacket is priced \$1.50.

Octavo. Original black cloth, spine and front cover lettered in gilt, edges untrimmed. With dust jacket. Housed in a custom brown morocco slipcase and chemise. Book label of William A. Strutz (1934–2024) to inside of chemise. Tiny bumps to extremities; jacket short as issued, spine and folds just lightly toned: a near-fine copy in near-fine jacket. ♣ Edna St. Vincent Millay, *Into the World's Great Heart: Selected Letters*, ed. by Timothy F. Jackson, 2023.

£7,500

178058



100

**MORGAN, Mary Huntington.** Manuscript notes on the Phelps Lectures at Yale. Yale, New Haven: 1926

**AUSTEN'S "WORKS MORE VITAL TO-DAY THAN WHEN SHE WROTE THEM AND THEY WILL BE SO 3,000 YEARS FROM NOW"**

Two manuscript notebooks kept by Mary Huntington Morgan Brinsmade (1873–1966), the Gilded Age socialite and daughter of US Treasurer Daniel Nash Morgan, recording a lecture series by the celebrated Yale professor William Lyon Phelps.

Phelps (1865–1943), a pioneering advocate of modern literature, taught at Yale from 1892 to 1933 and introduced America's first university course on the modern novel. A charismatic public lecturer, columnist, and radio host, he drew audiences of up to 1,000; Time later dubbed him a "literary showman" and the "Dale Carnegie of the critics" (1939).

Beginning 12 October 1926, Brinsmade attended Phelps's near-weekly lectures through March 1933 (excluding summer recesses), devoting one to three pages to each talk. Her notes record his assessments of authors including Swift ("a terrible satire . . . most consistent pessimist"), Somerset Maugham ("a terrible book, clever and sharp"), and Jane Austen ("a moral genius . . . more vital to-day than when she wrote"), alongside comments on Willa Cather, Thornton Wilder, Vita Sackville-West, Edna St Vincent Millay, Upton Sinclair, D. H. Lawrence ("negligible"), and others. She also preserves anecdotes and contemporary observations, from a visit to Henry Ford to remarks on unemployment at the onset of the Depression.

This eyewitness account offers an engrossing reading list of early 20th-century American and world literature, guided by commentary from one of the most popular educationalists of the day.

Two flip-top notebooks, duodecimo (155 × 95 & 150 × 92 mm). Vol. 1: original commercial brown buckram-effect wrappers, black cloth backstrip, front wrapper lettered "memorandum" in black, containing c.150 pp. of manuscript in pencil. Vol. 2: original commercial green leather-effect wrappers, black cloth backstrip, front wrapper lettered "memo" in gilt, containing c.150 pp. in pencil and blue and black inks. Edges a touch nicked and rubbed, contents a little toned, offsetting from newspaper clippings to first and final pages of vol. 2; a well-preserved pair.

£2,000

162023

101

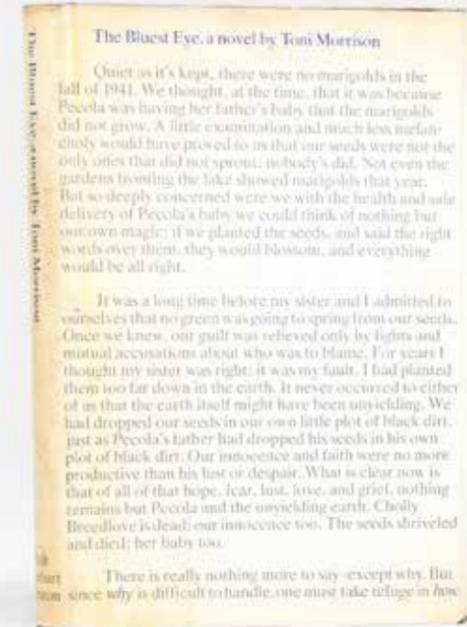
**MORRISON, Toni.** The Bluest Eye. New York: Holt, Rinehart and Winston, 1970

**INSCRIBED AT THE FIRST BOOK READING**

First edition, inscribed by the author to the bookshop owner who invited Morrison to give the first public reading of this, her debut novel: "Peace & love to Yvette, from Toni Morrison". Yvette Le Roy was founder of the Harlem bookstore Liberty House.

Le Roy was a champion of Black writers and workers, promoting their books and handcrafts in her store, and taking notice of a little-known new book, *The Bluest Eye*. "When the owner of a Harlem bookstore called Liberty House [had] asked her to come up and read from *The Bluest Eye*, Morrison jumped on the subway and got off at 125th Street. The only piece of furniture was an old barber's chair in the centre of the store. She sat in the chair and captivated her audience" (Mehren). This experience offered Morrison a taster of success for a book that was difficult to both write and publish. She composed it between working as a book editor and caring for her two sons as a single mother, and the manuscript faced many rejections.

100



101

The ownership inscription of Le Roy, dated the year of publication, is above Morrison's inscription on the front free endpaper. Le Roy founded Liberty House around 1968, and her ethos was deeply rooted in the civil rights movement. Among other authors she welcomed for book readings were Gwendolyn Brooks and Nikki Giovanni, and her wares included handcrafts produced by the Mississippi Poor People's Corporation.

Octavo. Original blue quarter cloth, spine lettered in silver, grey sides. With dust jacket. Bump to upper board edge, spots to edges; jacket toned as usual, faint splash marks and a few small tears to edges, puncture without loss to front panel, unclipped: a very good copy in like jacket. ♣ Hilton Als, "Toni Morrison's Profound and Unrelenting Vision", *New Yorker*, 27 Jan. 2020; Elizabeth Mehren, "Beloved", *Los Angeles Times*, 14 Jan. 1998.

£17,500

187249

102

**MULLIKIN, Mary Augusta.** Buddhist Sculptures at the Yun Kang Caves. With additional illustrations by Anna M. Hotchkis. Beijing: Henri Vetch, 1935

**THE CHINA WANDERINGS OF TWO FEMALE PAINTERS**

First edition, presentation copy, inscribed by the author on the front free endpaper, "To my friend of half his life-time, Frederick W. Poate, jr., with the regards of the author. Mary Augusta Mullikin. Tientsin, May, 1937".

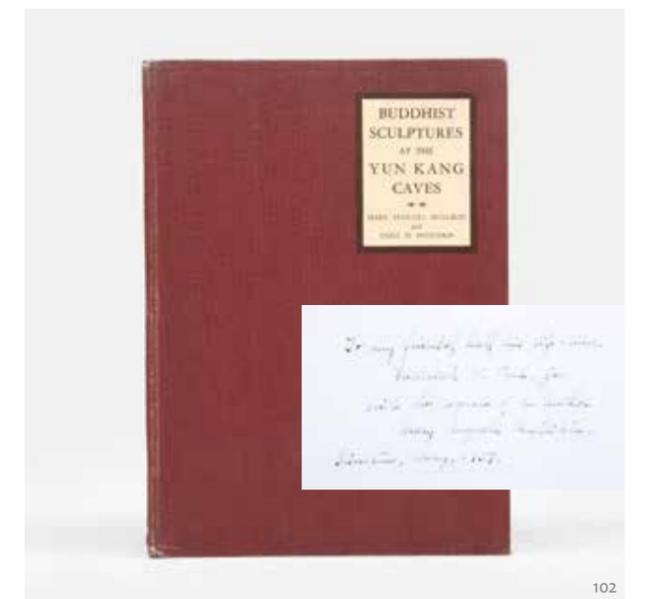
Mullikin (1874–1964), an artist taught for a time by Whistler, first journeyed to China in 1920. While at Beidaihe in 1924, she met the Scottish artist Anna M. Hotchkis (1885–1984), and the two became travelling companions. Their many journeys across China, a train of art supplies in tow, produced two decorative books, this example stemming from two visits to the historic site of Yungang in Shanxi province. Hotchkis left China in the late 1930s, but Mullikin remained for almost thirty years and was based primarily in Tianjin.

Poate (1909–1992) was a long-standing employee of the trading firm Mackenzie & Co., taking over as director after the Second World War.

Quarto. Half-tone frontispiece after a sketch by Mullikin, 8 tipped-in colour plates (with captioned glassine guards) after paintings by Mullikin and Hotchkis, vignettes by both in text. Original brown cloth, spine lettered in gilt, front cover with printed title label and blind frame, endpapers designed by Mary Mullikin. Extremities lightly rubbed, front cover bowing, contents generally clean: a very good copy.

£1,250

178293



102



103

103

**MURASAKI, Lady Shikibu.** *Genji monogatari* (“The Tale of Genji”). [Japan: early Edo period]

**IN A HIGHLY ATTRACTIVE LACQUER CABINET**

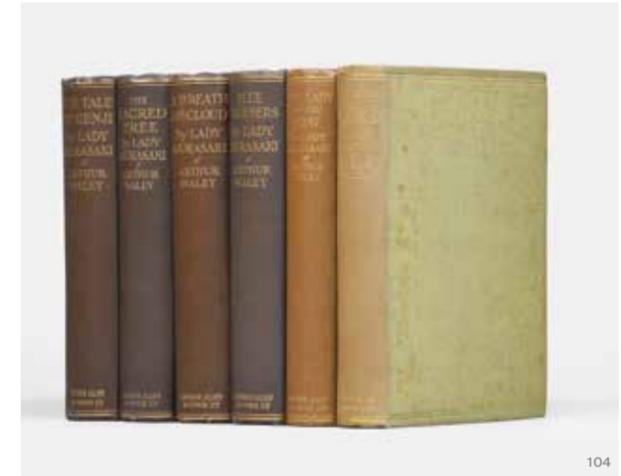
A luxuriously produced set of the *Tale of Genji*, considered to be the world’s oldest novel and the first written by a woman to achieve culture-defining status. It is housed in a late 19th-century lacquer cabinet with a plum blossom crest. This crest was used by many daimyo families, including the Matsudaira branch of the Tokugawa family line.

The calligraphy in this set is of the *Oie-ryu* style that was popular throughout the Edo period. The text itself is part of the *Abyoshihon* recension, that being the category of *Genji* manuscripts based on a copy made by Fujiwara no Teika (1162–1241). This is regarded as the closest to Murasaki Shikibu’s own manuscript. This set does not contain a mention of the *Kumogakure* chapter, intentionally left blank to symbolize the main character’s death, and instead splits Chapter 34 (*Wakana*) into two volumes.

The *Tale of Genji* is a classic of Japanese literature written by Murasaki Shikibu (c.973–1025) in the mid-Heian period. It focuses on the life of Hikaru Genji, replete with stories of his many romantic encounters and political troubles. “At its most basic, *The Tale of Genji* is an absorbing introduction to the culture of the aristocracy in early Heian Japan – its forms of entertainment, its manner of dress, its daily life, and its moral code. The era is exquisitely recreated through the story of Genji, the handsome, sensitive, gifted courtier, an excellent lover and a worthy friend” (*Ency. Brit.*).

Provenance: a) Sold by the Tokyo Koten Kai, 14 November 2008, lot 4; b) Sold by the Isseido Booksellers in December 2009; c) Martin Schøyen (b. 1940), the Norwegian collector of rare books and manuscripts, with his pencil numbering on each title label and bookplate inside each volume (MS 5437).

54 vols, octavo (250 × 186 mm). Text in Japanese. Later orange brocade over paper wrappers, brown thread *fukuro-toji* binding, original red and gilt patterned manuscript paper labels on front wrappers, gold linings, paper infused with camphor perfume. Housed in later brown lacquer cabinet (432 × 300 × 300 mm) decorated with 5-petal plum blossom crest of the Matsudaira family in gilt, ornate brass fittings and handles, 6 lacquer and gilt drawers and display lectern internally, manuscript contents list mounted inside 5 drawers, 2 keys. Manuscripts: a few ink marks to some wrappers, contents with very minor worm holes, some linings lifting; cabinet: some



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surface scratches and nicks as expected, corners and edges a little chipped, front door with superficial horizontal crack and chips on reverse from contact with drawer handles, metal furniture slightly tarnished as expected, one handle loose but holding, drawer handles loose but holding, drawers with horizontal scratches along sides: a near-fine set in very good cabinet.

£87,500

185519

104

**MURASAKI, Lady; WALEY, Arthur (trans.).** *The Tale of Genji* series. London: George Allen & Unwin Ltd, 1925–33

**THE FIRST RECORDED NOVEL WRITTEN BY A WOMAN**

First editions. The influence of Waley’s *Genji* extends far beyond the narrow world of Japanology: reviewing the first instalment for *Vogue*, Virginia Woolf praised him for helping her recognize that “the differences between Japanese and Anglo cultures did not make the Anglo superior” (Henig, p. 76). She acknowledged this literary debt in the preface to *Orlando* (1928).

Written in the early eleventh century by Lady Murasaki, a courtier of the Fujiwara clan, *Genji* stands apart from other Heian prose through its sophisticated engagement with Chinese and Japanese poetic traditions and its sustained psychological and social realism. The narrative offers a richly textured portrait of aristocratic life – its aesthetics, rituals, and moral codes – through the career of the gifted courtier Hikaru Genji.

*The Bridge of Dreams* has a title page carrying the names of both George Allen & Unwin and its US collaborator, Houghton Mifflin. Johns ascribes no priority of issue to the three known title page variants.

6 works, octavo. Original dark blue or green cloth, spines lettered in gilt, front covers panelled in blind, first 5 works with fore edges untrimmed, all other edges trimmed. Bookseller’s ticket on front pastedown of *Bridge of Dreams*. October 1947 initials and notations on front free endpaper and title page of *Wreath of Cloud*, *Lady of the Boat*, and *Bridge of Dreams*; October 1948 gift inscription on front free endpaper of *Blue Trousers*. Spines sunned, boards of final 2 works spotted, a few edges foxed or dusty, contents foxed in places: a very good set. ♪ Johns A11, A12, A13, A15, A21 & A22. Suzanne Henig, “The Bloomsbury Group and Non-Western Literature”. *Journal of South Asian Literature*, vol. 10, no. 1, 1974.

£2,500

173161



103



105  
**NATIONAL UNION OF WOMEN'S SUFFRAGE SOCIETIES.** Flyer for an event celebrating the passing of the 1918 Representation of the People Act. London: Harrison, Jehring and Co. Ltd, [1918]

A scarce flyer promoting a celebratory event “to welcome the extension of the franchise to women”, chaired by Millicent Fawcett. This example was circulated by the New Constitutional Society for Women's Suffrage (NCS) and has their rubber stamp in green ink and a manuscript note directing those interested to obtain tickets from them. There are no recorded institutional holdings of this flyer.

The Representation of the People Act, which granted suffrage to property-holding women over the age of 30, was passed on 6 February 1918. Although here advertised as taking place on 21 February, the NUWSS's celebration did not take place until 13 March. This was perhaps because of the level of organization such an elaborate event entailed. It was held at the Queen's Hall, Langham Place, which was richly decorated for the occasion by the Artists' Suffrage League. Fawcett made a speech in which “she said she rejoiced not for ourselves alone, nor for women alone, but for our great country, which had done a great thing in a great way” (*The Common Cause*, p. 662). The evening was accompanied by numerous musical performances, including a reportedly emotional rendition of “Jerusalem”.

The NCS was founded in 1910 and remained neutral in the question of militant action. Its notable members included Adeline Chapman and Helen Ogston. Considering the passing of the 1918 Act a sufficient achievement of its goals, it subsequently dissolved. A list of further organizations supporting the celebration is printed on the flyer, including the Women's Freedom League, the United Suffragists, and the Church League for Women's Suffrage.

Single sheet of buff paper, recto printed in black. Central creases from folds: in near-fine condition. ♣ *The Common Cause*, 22 Mar. 1918.

£850 180937

106  
**NIGHTINGALE, Florence – HILL, Berkeley.** *The Essentials of Bandaging*; with directions for managing fractures and dislocations; for administering ether and chloroform, and for using other surgical apparatus. London: Smith, Elder, & Co., 1876

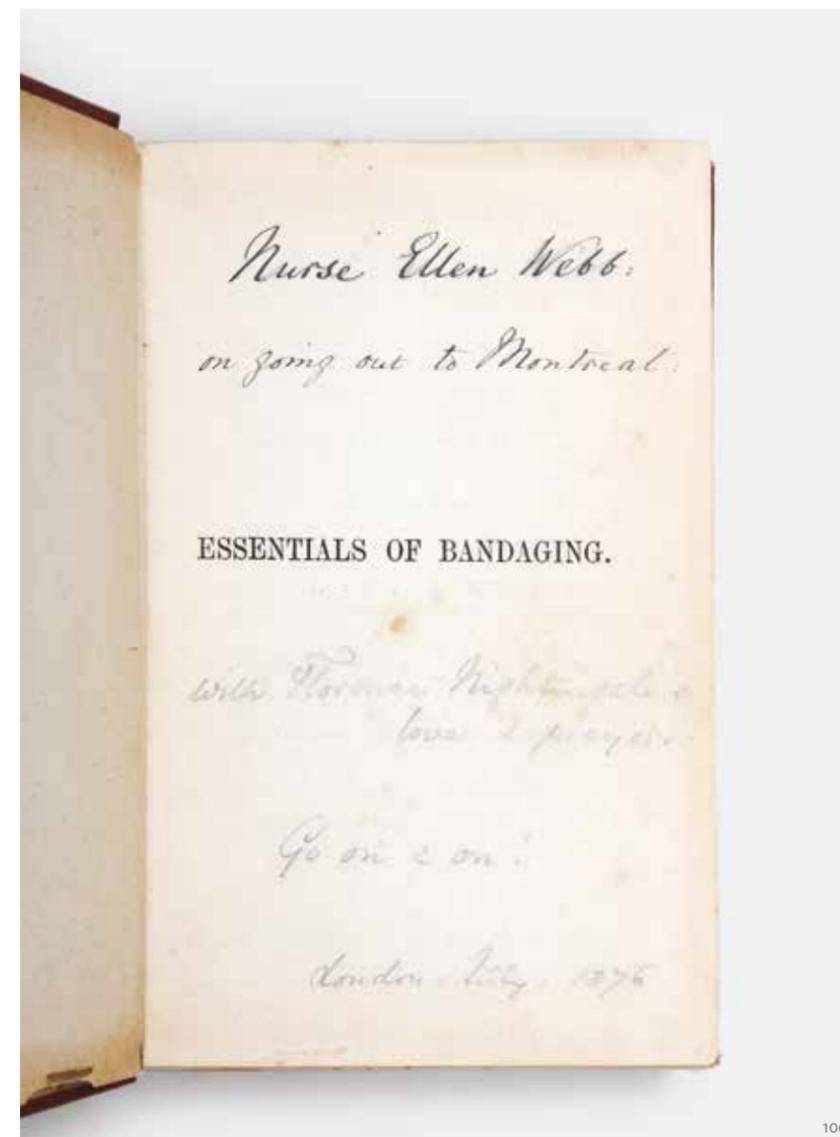
**EDUCATING ONE OF HER SHIPWRECKED NURSES**

Third edition of this landmark medical textbook, presented by Nightingale to a promising Nightingale School trainee on the eve of her departure for Canada to provide emergency medical relief. Evidently well used by its recipient, the volume reflects Nightingale's close engagement with her nurses and her sustained encouragement of their professional development.

The warm inscription on the half-title reads: “Nurse Ellen Webb: on going out to Montreal: with Florence Nightingale's love & prayers. Go on & on! London: July, 1876”. Webb's name and occupation were first written in pencil and then traced in ink; the second line is also in ink, with the remainder of the inscription left in pencil.

Ellen Webb was one of four Nightingale nurses dispatched to the Montreal General Hospital in August 1876. The lady superintendent, Maria Machin, had herself entered the Nightingale School in 1873 and proved an exceptional teacher of probationers. At the hospital's request, the Nightingale Fund Council agreed – reluctantly, given her abilities – to her transfer in 1875. Machin arrived in October with four Nightingale nurses and rapidly improved nursing standards. When a typhoid epidemic struck in 1876, she sought further assistance. Webb, Anna Marsh, Jane Masters, and Jane Cross – all just completing their first year of training in London – were selected for the second team. Nightingale wrote on 4 May 1876 that Webb was “most excellent and admirable; I believe she would go to Canada . . . Webb and Rodgers really the highest women on my list” (McDonald, p. 537). As Helmstadter notes, Webb had a “right-minded, gentle, forbearing disposition . . . not clever, but anxious to learn”, and under difficult conditions in their second year, Cross and Webb “did even better” when Machin was unable to provide regular supervision.

Economic pressures in Montreal forced budget reductions, and four Nightingale nurses, including Cross and Webb, departed in July 1878. Their ship was wrecked on an island in the St Lawrence River, leaving them stranded for a week. Their safe arrival in Glasgow on 9 August was marked by prayers of thanksgiving and by a published account of their ordeal, organized and edited by Nightingale from their letters home: *From Nurse Wilson's, Nurse Styring's, Nurse Cross's, and Nurse Webb's Accounts of the Shipwreck on Their Voyage Home from Canada on Duty*. Nightingale later remarked privately, “The nurses are not much the worse. They seem to have behaved admirably . . . Help us to thank God for them and for ourselves” (to Harry Verney, 15 Aug. 1878; McDonald, p. 545).



Nightingale's gift to Webb was particularly apt for a nurse whose training had been interrupted by emergency service. Hill (1834–1892), a leading London surgeon and Professor of Clinical Surgery at UCL, published the first edition in 1867. The guide offered practical, comprehensive instruction in bandaging, strapping, and the treatment of fractures and dislocations. Popular from the outset, it reached six editions by 1887. The second edition (1869) added material on preparations for sickrooms and operating theatres, as well as a catalogue of surgical instruments. This third edition incorporates the latest improvements in treatment, including the administration of chloroform and ether, and adds new illustrations.

*The Essentials of Bandaging* soon became foundational in nurse training. One of the earliest reading lists for nurses, issued at St Thomas's Hospital in 1873 as part of Dr John Croft's lecture syllabus, opened with Nightingale's own “Introductory Address”. Students were expected to read *Notes on Nursing* “at least four times”. The list also included Veitch's *Handbook for Nurses*, Domville's *Manual for Hospital Nurses*, and Berkeley Hill's *Essentials of Bandaging* (Tesseyman, p. 108). In March 1873 Nightingale herself noted

books “recommended by Dr Croft”, placing the second edition of *The Essentials of Bandaging* second on the list and recording the purchase of six copies.

Octavo. With woodcut illustrations and diagrams in text. Original purple cloth, spine lettered and ruled in gilt, covers with blind fillet border, brown coated endpapers. Housed in a burgundy flat-back cloth box by the Chelsea Bindery. Bookseller's ticket (J. Day of 16 Mount St) on front free endpaper. Spine sunned, ends and corners bumped and lightly worn, cloth unmarked; expertly recased, front free endpaper chipped along bottom edge, contents generally clean with occasional spotting in upper margins. A well-read copy of a practical reference manual, in very good condition. ♣ Carol Helmstadter, “Maria Machin at the Montreal General Hospital: a study in revisionism”, *The UKAHN Bulletin*, vol. 8, no. 1, 2020; Lynn McDonald, ed., *Florence Nightingale: Extending Nursing*, 2009; Sheri Tesseyman, “Complex alliance: a study of relationships between nursing and medicine in Britain and the United States of America, 1860–1914”, University of Manchester PhD thesis, 2013. For Nightingale's manuscript notes of March 1873, see the transcription file Add Mss 47760–67, 49623, made available online by the University of Guelph.

£12,500 163298



**107**  
**NIGHTINGALE, Florence.** Four autograph letters signed to Amelia de Laney. Together with further correspondence to Amelia de Laney and a biography of Nightingale. London: 1892–1938

**“I DO NOT FOR A MOMENT DOUBT THAT YOU WILL MASTER (OR MISTRESS) THE SITUATION”**

A group of four autograph letters signed from Florence Nightingale to her former trainee Amelia de Laney (1848–1940), together with related papers from de Laney’s later career. Nightingale’s letters came at critical points of her career, offering considered advice, support, and sympathy. They are accompanied by documents from de Laney’s second occupation as housekeeper for the House of Lords.

De Laney trained at the Nightingale School, St Thomas’s Hospital (1883–86), and subsequently held senior nursing posts. Nightingale’s first letter (1891) responds to de Laney’s proposed move from the Birmingham Workhouse Infirmary to the Royal Hospital for Consumption, Ventnor, cautiously endorsing her promotion while outlining its formidable administrative demands. Despite Nightingale’s strong reference, de Laney was rejected. In 1894 she became matron of the newly founded Epileptic Colony at Chalfont St Peter – an appointment Nightingale privately regarded as risky and burdensome.

Two letters of 1897 follow de Laney’s resignation from Chalfont: Nightingale expresses regret at her “grief and distress,” urges rest, and reassures her that she had “done a good work” and would continue to serve the cause. A fourth letter continues this note of sympathy and support.

De Laney left nursing in 1902 to serve as housekeeper at the House of Lords, a position she held until 1919. Accompanying documents from this period include formal notices of appreciation on behalf of Archduchess Maria Annunciata and Queen Alexandra.

Other items include a letter from Nightingale seeking de Laney’s address; an invitation card for an event at the Nightingale Training school; a document granting de Laney rooms in Westminster; a copy of Cecil Woodham-Smith’s *Florence Nightingale 1820–1910* (1950); and a collection of clippings on Nightingale.

Together, 10 items: 5 autograph letters signed in black ink and pencil, 1 across 2 single sheets with mourning borders (223 × 125 mm) and 4 on bifolia (177 × 115 mm), with 11 sides of writing; typed letter signed on single sheet notepaper; facsimile letter from Home Office; invitation card; group of ephemera including newspaper cuttings and manuscript list; book, octavo, original blue cloth, spine lettered in silver, top edge blue. Modern bookplate of historian Arnold Daly Briscoe to front pastedown of vol., extremities rubbed with occasional spots of wear; letters lightly creased from folding, some lightly foxed, one partially split along former folds. Overall a very well-preserved collection. ♣ Lynn McDonald, ed., *Florence Nightingale: Extending Nursing*. *Collected Works of Florence Nightingale*, vol. 13, 2009.

**£8,750** 184236

**108**  
**NAHMMACHER, Winifred Edwina.** Nine letters from Shanghai to her sister in New York. Shanghai: 1923–27

**“WE ARE HAVING A WAR HERE, AND IT’S A HOT ONE”**

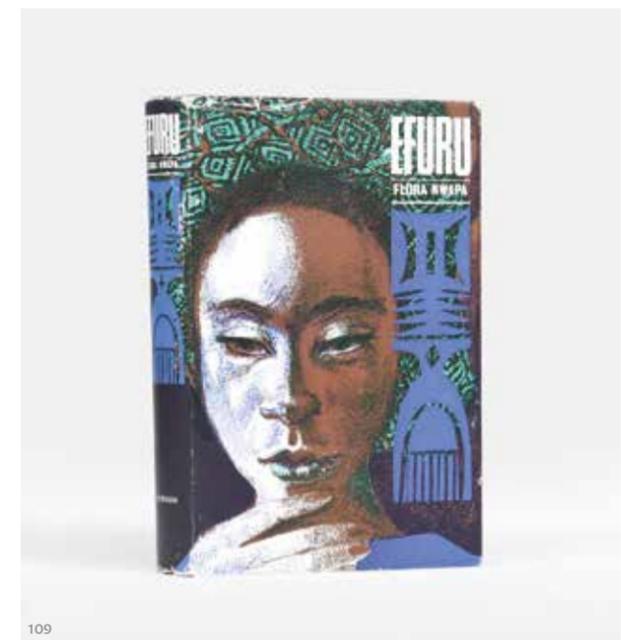
A group of letters by an American woman living in China during the violent warlord era of the early 1920s, offering a vivid first-hand account of political instability as experienced in daily life. Winifred

Nahmmacher (1897–1971) moved to Shanghai with her husband, Carl Alfred Nahmmacher (1899–1934), who was a businessman involved in automobile, import–export, and aviation enterprises and the East Asia representative for Boeing and other firms. The correspondence, written chiefly to her sister Ethel May Babcock, spans 1923–27.

The letters open amid the crisis following General Cao Kun’s bribed election as president in October 1923 with Nahmmacher reporting fears of unrest, factional flag protests in Shanghai, and the presence of American warships in the harbour. In 1924 she describes the city’s entanglement in fighting between rival warlord armies aligned with the Zhili and Fengtian cliques: bridges destroyed, refugees flooding into the International Settlement, and the harbour crowded with foreign naval vessels. One letter recounts driving close to the fighting, passing wrecked vehicles and casualties, and notes her husband’s enlistment in the Shanghai Volunteer Corps.

Throughout, major political events are interwoven with domestic concerns, from furnishing their Shanghai home and employing local tailors to enclosing sketches of lamps and curtains. The final letters track escalating instability in 1926–27, including railway sabotage, martial law in Zhengzhou, and brutal reprisals against Red Spears militia, before concluding with the Northern Expedition and Chiang Kai-shek’s consolidation of power, which brought an end to the warlord rivalries that had dominated Nahmmacher’s early years in China.

Together, 9 letters in original mailing envelopes, including 7 autograph letters signed (totalling 11 folded sheets, c.180 × 140 mm, written across most sides) and 2 typed letters signed (totalling 11 sheets, c. 275 × 200 mm,



typed one side only), 2 folding sheets enclosed with one letter. Light toning and marking, mailing envelopes split in places: a well-preserved collection.

**£3,500** 173740

**109**  
**NWAPA, Flora.** *Efuru*. London: Heinemann, 1966

**A KEY WORK OF NIGERIAN LITERATURE**

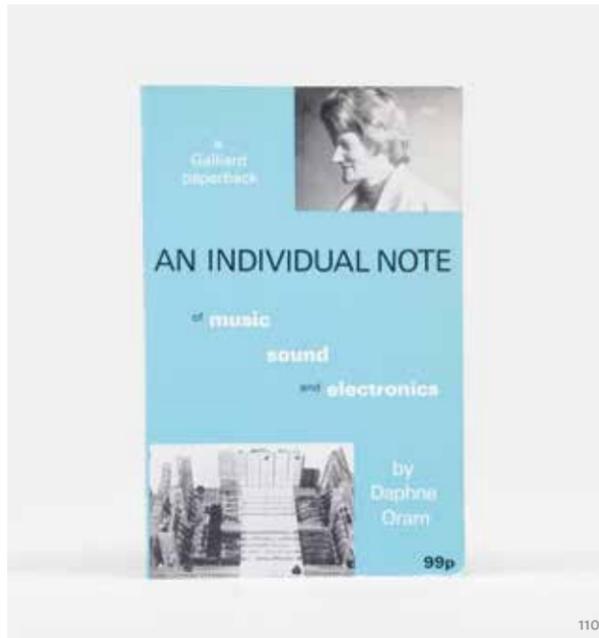
First edition, the author’s first novel and the first book by a Nigerian woman to be published internationally. *Efuru* describes the life of its eponymous heroine, an independent-minded and unconventional woman living in a West African Igbo village. Nwapa focuses on the intricacies of *Efuru*’s relationships with other women in her community and her spiritual devotion to the female goddess Uhamiri.

Flora Nwapa (1931–1998) was born in Oguta, a town in south-eastern Nigeria, and studied at the universities of Ibadan and Edinburgh. Her first book marked “the beginning of an Igbo dialogue on gender . . . Nwapa’s insight lies in her representation of an economically independent female character who determines her own life without denying her Igbo identity” (Andrade, p. 98).

Octavo. Original green boards, gilt lettering to spine. With dust jacket. Foot of spine gently bumped, rear board a little bowed, touch of foxing to edges; jacket unclipped, occasional tiny nicks and creasing to extremities, extremities occasionally creased with tiny nicks, spots of rubbing to rear pane, short tape repairs to verso: a near-fine copy in very good jacket. ♣ Susan Z. Andrade, “Rewriting History, Motherhood, and Rebellion: Naming an African Women’s Literary Tradition”, *Research in African Literatures*, vol. 21, no. 1, Spring 1990.

**£1,250** 188328





110

**110**  
**ORAM, Daphne.** *An Individual Note of Music, Sound and Electronics.* London: Galliard Ltd, 1972

**“THIS BOOK IS FOR AMUSEMENT. BUT I WANT TO WRITE THAT WORD THIS WAY . . . A-MUSE-MENT”**

First edition of this manifesto of electronic music by one of the genre’s foremost pioneers. “More a philosophical treatise than a textbook, yet accessibly written, it dealt broadly with the quest to humanize electronic sound” (ODNB). Although institutionally well represented, it is rare on the market, particularly so in such fine condition.

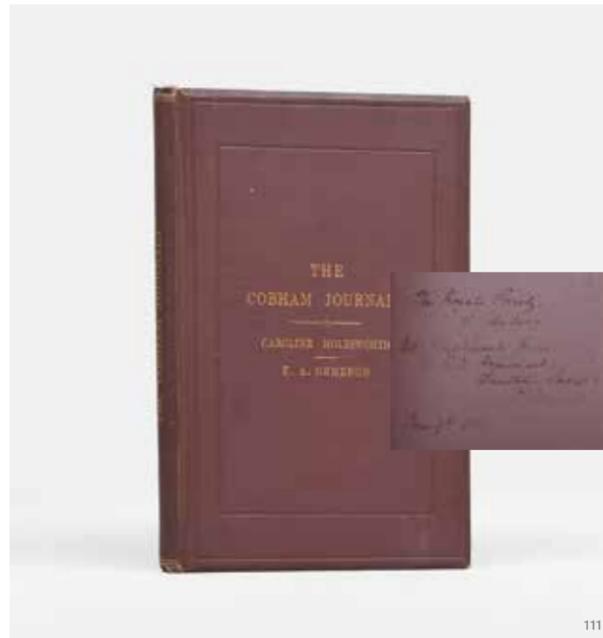
Oram composed the first electronic soundtrack to a television play in 1957, for *Amphitryon 38*, and was a central figure in the foundation of the influential BBC Radiophonic Workshop in April 1958. She later set up her studio at Tower Folly in Kent, where she “developed her own method of electronic sound generation . . . Her ‘Oramics’ machine worked much as an oscilloscope in reverse, generating sounds from waveforms drawn onto 35 mm films. These were passed under photo-electric cells, and controlled musical parameters such as pitch, timbre, and reverberation” (ODNB).

Oram was commissioned to write *An Individual Note* as part of a Gulbenkian Foundation grant, but, rather than writing a straightforward manual, preferred to ruminate on the relationships between music, sound, and electronics. At a time when the world was just starting to engage with electronic music and when the technology was still primarily in the hands of large music studios, her approach was innovative and inspiring and encouraged anyone with an interest in music to think about the possibilities that new sounds could bring. Her thinking was not confined to the future of music but also explored science, technology, culture and thought.

Octavo. Folding plate, diagrams within text. Original laminated card wrappers. A fine copy.

£1,250

171278



111

**111**  
**ORMEROD, Eleanor Anne.** *The Cobham Journals. Abstracts and Summaries of Meteorological and Phenological Observations Made by Miss Caroline Molesworth, at Cobham Surrey, in the Years 1825 to 1850. With Introduction, Tables, &c.* London: Edward Stanford, 1880

**THE FIRST FEMALE FELLOW OF THE ROYAL METEOROLOGICAL SOCIETY**

First edition, presentation copy, inscribed by the editor on the front free endpaper, “The Royal Society of Edinburgh, with compliments from Miss. E. A. Ormerod, Dunster Lodge, W. Isleworth. June 9th 1880.”

Escaping the confines of a traditional education for women, Ormerod (1828–1901) began her scientific career in the 1850s, self-studying meteorology and entomology. In the 1870s, she moved with her sister to Dunster Lodge, Isleworth, “where they could be closer to London, and to Joseph D. Hooker, director of Kew Gardens, and his wife . . . Eleanor used her intimacy with the Hookers to continue her entomological investigations in the gardens at Kew. These were in addition to her daily recorded observations for the Meteorological Society, to which she was elected a fellow in 1878, the first woman to be so” (ODNB).

Her interest in meteorology led her to the remarkable scientific research of Caroline Molesworth (1794–1872), who kept detailed records of solar and lunar observations, temperature readings, rainfall, and other weather patterns at her home near Esher. Further success in the 1880s and 1890s led to Ormerod becoming the first woman to receive an honorary doctorate from the University of Edinburgh. Today, the university’s cloud computing service is named after her.

The old blue ink stamp of the Royal Society of Edinburgh is on the title page.

Octavo. Tables in text. Original brown pebble-grain cloth, spine and front cover lettered in gilt, bevelled boards panelled in blind, brown coated



112

endpapers, binder’s ticket (T. Gates, Darnton & Co.) on rear pastedown. Light wear to spine ends and tips, bump on fore edge of boards: near-fine.

£2,500

185042

**112**  
**PANKHURST, Christabel.** *Artwork for Panko.* [London: c.1909]

**“LAW, LAW, LAW!”**

A dynamic drawing of the militant suffragette, produced for the political card game. Reed’s illustration shows Pankhurst – who graduated from Manchester University in 1906 with a first-class law degree despite being unable to practise – dressed in a scholar’s gown and brandishing a scroll labelled “Votes for Women”. It is one of the most iconic portraits made by Reed for the pack.

The movement’s most popular card game, *Panko* pits suits of purple and green-accented suffragists against a stern opposition of policemen, prison wardens, and politicians. Named after Christabel’s mother Emmeline, it was manufactured by Peter Gurney Limited and distributed by the WSPU and a number of independent stationers across the country. The pack was designed by the celebrated *Punch* cartoonist Edward Tennyson Reed (1860–1933), who illustrated the magazine’s parliamentary pages. Reed “captured the likenesses of politicians with the soft shading of a pencil. He was a popular after-dinner speaker and lecturer, and

his cartoons were purchased by politicians” (ODNB). Portraits of Winston Churchill and Lloyd George feature among the anti-suffragette suits in the game.

The product advertisement in *Votes for Women* singled out Reed’s fine draughtsmanship: the drawings “form a portrait gallery of the leading figures of the movement. Not only is each picture in itself an interesting memento, but the game produces intense excitement without the slightest taint of bitterness. Are your friends interested in the cause? If so there is no better way to please them than to buy a pack of ‘PANKO’” (3 Dec. 1909). The *Sketch* remarked: “the pictures on the cards are by E. T. Reed, of *Punch*, which is equivalent to saying that they are A1” (of first-rate quality; 22 Dec. 1909).

Many of Reed’s original artworks were dispersed at Sotheby’s in June 1988, including a set of eleven pencil drawings for *Panko* (lot 461), likely including the present example. It was subsequently in the library of the distinguished suffrage collector Lesley Mees.

Portrait-oriented pencil sketch on semi-translucent parchment (sheet size 295 × 220 mm), signed “ETR” lower left and captioned “Law, Law, Law!” lower middle. Presented in brown wooden frame with conservation acrylic glazing. Peripheries of sheet browned, one small spot, else image bright and clean, caption annotated in pencil with artist’s instruction to printer (“not to ?print”), numbered “9294” in pencil on verso: in very good condition. ¶ Elizabeth Crawford, *The Women’s Suffrage Movement: A Reference Guide 1866–1928*, p. 235; Kenneth Florey, *Women’s Suffrage Memorabilia: An Illustrated Historical Study*, p. 114.

£27,500

174912

**PAOLI, Betty.** *Gedichte* (“Poems”). Budapest: Gustav Heckenast, 1841

First edition of the Viennese poet’s first book. A significant female figure of the *Biedermeier* movement, her poetry adapted the *Weltschmerz* tradition into a distinctly feminine mode: “My misfortune can be summed up in two words: I was a woman and fought like a man!” (p. 64, our translation).

The popularity of *Gedichte* secured Paoli (1814–1894) an invitation to the prestigious salon of the philanthropists Josef and Henriette von Wertheimer, eventually leading to a role as an official companion to Princess Maria Anna Schwarzenberg. Paoli later became a theatre critic for the *Hofburg* and a translator of French plays. She was often compared to Byron and Nikolaus Lenau, the latter of whom was the dedicatee of this work.

“*Weltschmerz* poetry in the tradition of Byron and Lenau contains conflicting concepts of masculinity that could only be transferred to the poetry of a female poet with modifications . . . For Betty Paoli, the ability to produce *Weltschmerz* poetry that could be adapted to fluctuating role expectations laid the foundation for her existence as a freelance writer and journalist, dependent on publishers and public taste” (Wozonig, pp. 72 & 88, our translation).

Small octavo. Original yellow printed wrappers, rebacked with original spine laid down, edges uncut. Wrappers soiled, creased, and with neat Japanese-tissue repairs, contents foxed: a very good copy. ♣ Karin S. Wozonig, “Die Schwester Lenaus? Betty Paoli und der *Weltschmerz*”, in Mary Cosgrove & Anne Richards, eds, *Sadness and Melancholy in German Language Literature and Culture*, 2013.

£650

188639

**PEACHEY, Mary (trans.); ANDERSEN, Hans Christian.** *Danish Fairy Legends and Tales*. London: William Pickering, 1846



113

## EARLY TRANSLATED TALES, IN ORIGINAL BOARDS

First edition, with a presentation inscription by the translator on a label mounted on the front free endpaper, “With Mary Peachey’s Love”.

At 14 stories, Peachey’s anonymous translation was larger than previous selections and established for the first time such famous English titles as “The Ugly Duckling”, “The Little Mermaid”, and “The Emperor’s New Clothes”. The year 1846 saw three translators bring Andersen’s fairy tales into English for the first time: Mary Howitt, Charles Boner, and C. Mary Peachey (1791–1871). Their cumulative efforts “immediately naturalized [Andersen] into English children’s literature, and was the second great element, after Grimm, in the revival of public enthusiasm for fairy tale and fantasy” (Carpenter & Prichard, p. 22).

Octavo. Lacking half-title. Including initial and final leaf of adverts. Wood-engraved ornaments and initials at heads of chapters. Original yellow boards, rebacked with original paper spine label restored and laid down, covers lettered and decoratively blocked in black. Housed in custom marbled slipcase. Covers rubbed and a little marked, extremities worn, inner hinges reinforced, sporadic foxing. A very good copy. ♣ See Grolier Children’s 100, 28B; Keynes, p. 49 (asterisked for “special merit”). Humphrey Carpenter & Mari Prichard, *The Oxford Companion to Children’s Literature*, 1999.

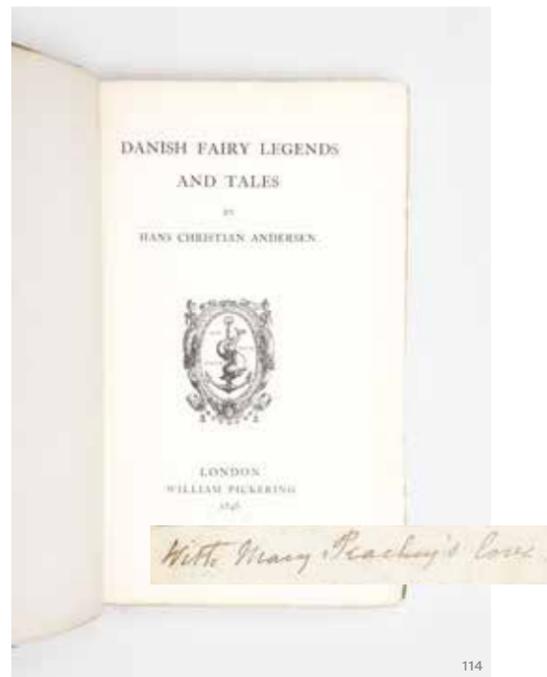
£4,750

188093

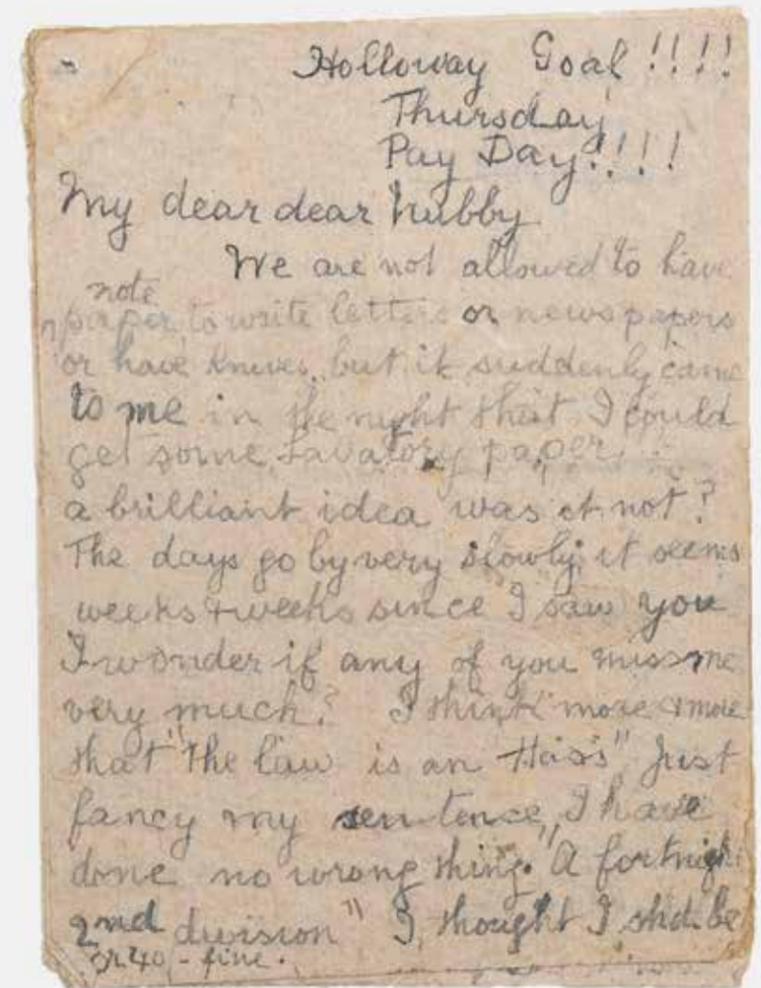
**PEARSON, Annie Seymour.** Autograph letter signed, on prison-issue toilet paper. *Holloway Gaol*: [1913]

“RIGHT IS ON OUR SIDE & I BACK THE WOMEN AGAINST THE MEN ANYWAY”

A spirited letter written by an incarcerated suffragette to her husband. In over 1,000 words, Pearson describes the conditions in prison and reflects on the state of the suffrage movement. She declares that she and her fellow internees are “determined when we come out to go on with the guerilla warfare & so to make men give us the vote”.



114



115

Annie Seymour Pearson (1873–1956) was born in Bolsover and later moved to York, where she lived comfortably with her husband and four children. She was called to militant suffrage action after seeing Flora Drummond speak in early 1912. In January 1913, she participated in a demonstration at the House of Commons to protest the rejection of a Conciliation Bill. Along with 30 other women, she was arrested for obstructing the police, a charge that she said “was not true”, for “what good was there of resisting & what chance was there against a man over 6ft? Besides I had not broken the law, therefore why resist?” She was sentenced to either pay a fine of 40 shillings, or spend two weeks as a second-division prisoner; she opted for the prison sentence.

Determined to spread the suffragette message from inside Holloway Pearson made use of the only paper available. Her letter protests the injustice of her sentence, but remarks that “the pioneer suffragettes have worked wonders in connection with Prison Reform”. She and her fellow prisoners were held in cells that were “freshly whitewashed & painted”, and they did not have to wear prison-issue clothes nor clean their own cells.

Pearson was pleased to meet other suffragettes in prison, such as Charlotte Despard, although as non-political prisoners they were isolated for 23 hours per day. She also found that non-suffragette prisoners were grateful for their efforts, with one

observing that the women “had made such a difference to the prison. It wasn’t like the same place”. Likewise, some staff were sympathetic. A policeman wished the campaign success and asked to keep Pearson’s WSPU-coloured knife as a memento. A wardress asked Pearson if women would get the vote soon, to which she responded, “of course we shall, Right is on our side & I back the women against the men anyway”.

Pearson’s letter also gives details of the process of sentencing and bail, cruel treatment by policemen, and suffragette lodgings in London. After she had served two days, Pearson’s husband paid her fine; it is possible that part of her letter was completed at home. She went on to run a safe house for suffragettes and their supporters.

Examples of letters written on toilet paper by incarcerated suffragettes are present at the British Library, the London Museum and London School of Economics. However, this is the only such letter fashioned on toilet paper by an incarcerated suffragette that we have traced in commerce.

7 sheets (146 × 109 mm), written on 14 sides in black ink and pencil, held together with adhesive at top left corner. Occasional tiny nicks and creases to edges, otherwise in excellent condition.

£12,500

187458



116  
**PETHICK-LAWRENCE, Emmeline.** *My Part in a Changing World.* London: Victor Gollancz Ltd, 1938

**WITH AN INSCRIPTION TO HER MENTOR**

First edition, inscribed by the author on the front free endpaper, “Katherine Price Hughes, my beloved ‘leader’ & friend!” Hughes was the co-founder and leader of the Sisters of the People, a section of the West London Methodist Mission that aimed to help the disadvantaged. Pethick-Lawrence became friends with Hughes during her work with the Sisters from 1890 to 1895.

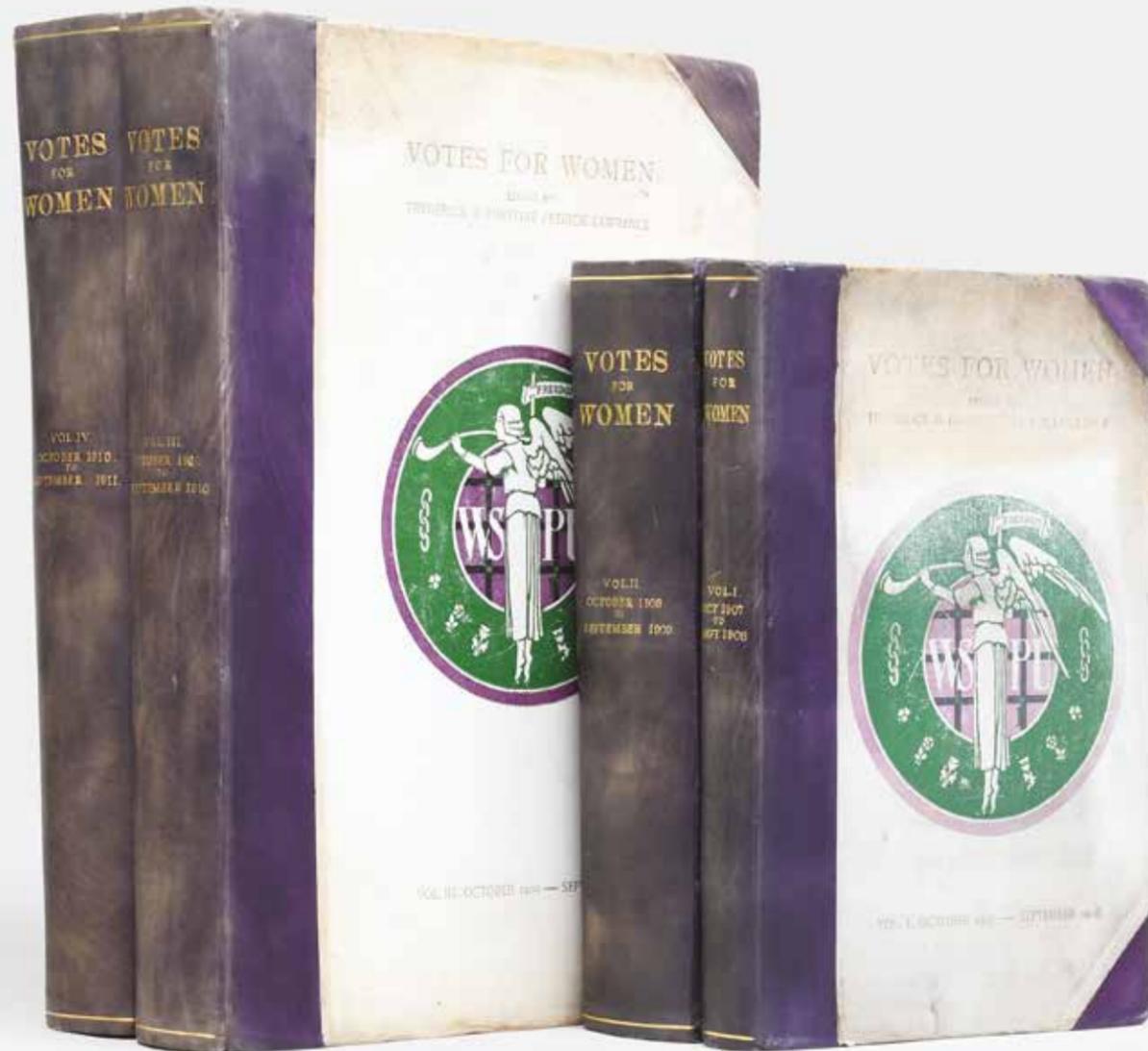
Pethick-Lawrence’s inscription continues, “You opened to me to the love of public service. I give you in [return] my homage, my deep gratitude & love. Let me use once again the old signature, Sister Emmeline, March 1938”. In her autobiography, Pethick-Lawrence comments that Hughes gave her the “first experience of that emancipation of mental and practical powers which is to be found by working as a free person in a community of equals” (pp. 72–73).

*My Part in a Changing World* documents the early influences that moulded Pethick-Lawrence’s beliefs and her work for the suffrage movement. Although reticent about her married life in the work, Pethick-Lawrence dedicated her autobiography to her husband and co-editor of *Votes for Women*, calling him her “unchanging comrade and . . . best friend”.

Octavo. Photographic portrait frontispiece. Original black cloth, spine lettered in gilt. With supplied dust jacket. Spine ends and corners a little bumped and rubbed, top slightly dust-soiled; jacket unclipped, “file copy” stamp to front panel, foxed, loss to head of spine and at bottom rear panel fold, edges creased with scattered short closed tears and chips: a near-fine copy, rare in the jacket.

£4,500

186877



117  
**PETHICK-LAWRENCE, Emmeline & Frederick (eds).** *Votes for Women.* Volumes I–IV. London: Women’s Social & Political Union, 1907–11

**“THE ORGAN OF THE ‘MILITANTS’” (PMM)**

A scarce run of the first four collected editions, decorated with Sylvia Pankhurst’s bold iconography. The issues were bound and sold by the publishers at the end of each print run, as advertised in an insert for the 24 September 1909 issue. The success of the periodical resulted in the larger-format volumes from 1909 onwards.

*Votes for Women* was founded by the Pethick-Lawrences in 1907 to publicize news relating to the WSPU’s campaign, including details of upcoming demonstrations, information on suffragette incarcerations, and updates on political developments. The journal also included portraits of leading figures, articles and opinion

pieces supporting the movement, satirical cartoons, theatre reviews, and limericks. It was in *Votes for Women* that Frederick coined the term the “Cat and Mouse Act” for the Prisoners (Temporary Discharge for Ill-health) Act. By September 1909, the paper had reached a monthly circulation of over 30,000 and initiated a wider “resurgence in the suffrage press” (Mercer, p. 187).

The advertisements represent brands and companies associated with the movement, such as Messrs J. and A. Miller’s “Suffragette Soap – made and used by suffragettes”. Many of the companies represented were either run by or employed women: Farrow’s Bank advertised their new branch “controlled and worked by women”.

Bound volumes of *Votes for Women* are rare in commerce, appearing just twice at auction in the last ten years. We have traced one bound copy of Volume I at UCL and one bound copy of Volume III at Royal Holloway; unbound collections of the periodical are found at 13 locations in the UK.

4 vols, folio (vols I & II: 325 × 218 mm, vols III & IV: 413 × 288 mm). Illustrated throughout. With 4 supplementary inserts. Original white cloth boards printed in purple and green, rebacked and recorned to style in purple calf, spines and front covers lettered in gilt. Edges a little worn, cloth mostly soiled except vol. II, which is bright, front inner hinges of vol. I cracked but holding, front matter of vols I and III split with some leaves loose and others just holding, newspaper stock brittle and very delicate. Overall, in very good condition. ♪ *Printing and the Mind of Man* 398. John Mercer, “Making the News: *Votes for Women* and the mainstream press”, *Media History*, vol. 10, no. 3, 2004.

£10,000

186244

118

**PETHICK-LAWRENCE, Emmeline; LAWRENCE, D. H.** *Lady Chatterley’s Lover.* Including *My Skirmish with Jolly Roger.* [Paris:] Privately printed, 1929

**WITH AN AUTOGRAPH LETTER SIGNED FROM A LEADING SUFFRAGETTE**

Second edition, with a letter from Pethick-Lawrence tipped onto the title page verso, addressed to one “Diana”, perhaps her fellow suffragette Diana Tyson. Pethick-Lawrence comments that she “had no idea I should be so immensely [underlined] delighted with this book . . . I should like every girl & boy of 17 to have this book put into their hands”.

In the rest of her letter, Pethick-Lawrence elaborates that “in absence of people’s enlightenment & training [*Lady Chatterley’s Lover*] would be the best kind of initiation into manhood and womanhood.” The recipient of the letter appears to have sent Pethick-Lawrence the book, as she signs off “Many thanks! [underlined] I shall keep this book to be re-read”.

*Lady Chatterley’s Lover* was first published in Florence in 1928. The second edition was designed to discourage the numerous pirate editions that were already in circulation, as described by Lawrence in his introduction. The uncensored text did not legally appear in the UK until the 1960 Penguin edition was published; the unlettered red boards may have been intended to disguise the book.

Octavo. Contemporary letter tipped onto title page verso (177 × 144), written in black ink on both sides. Contemporary red cloth, edges untrimmed, original brown wrappers bound in at front and rear. Bookseller’s stamp on inside rear wrapper, single sheet of quotes from the text tipped onto p. [3], pencil marks to rear pastedown. Spine leaning and a little sunned, extremities gently rubbed and bumped ♪ Roberts & Poplawski A42c.

£1,250

188456



**PHILIPS, Katherine.** *Poems.* By the Incomparable, Mrs. K.P. London: Printed by J.G. for Rich. Marriott, 1664

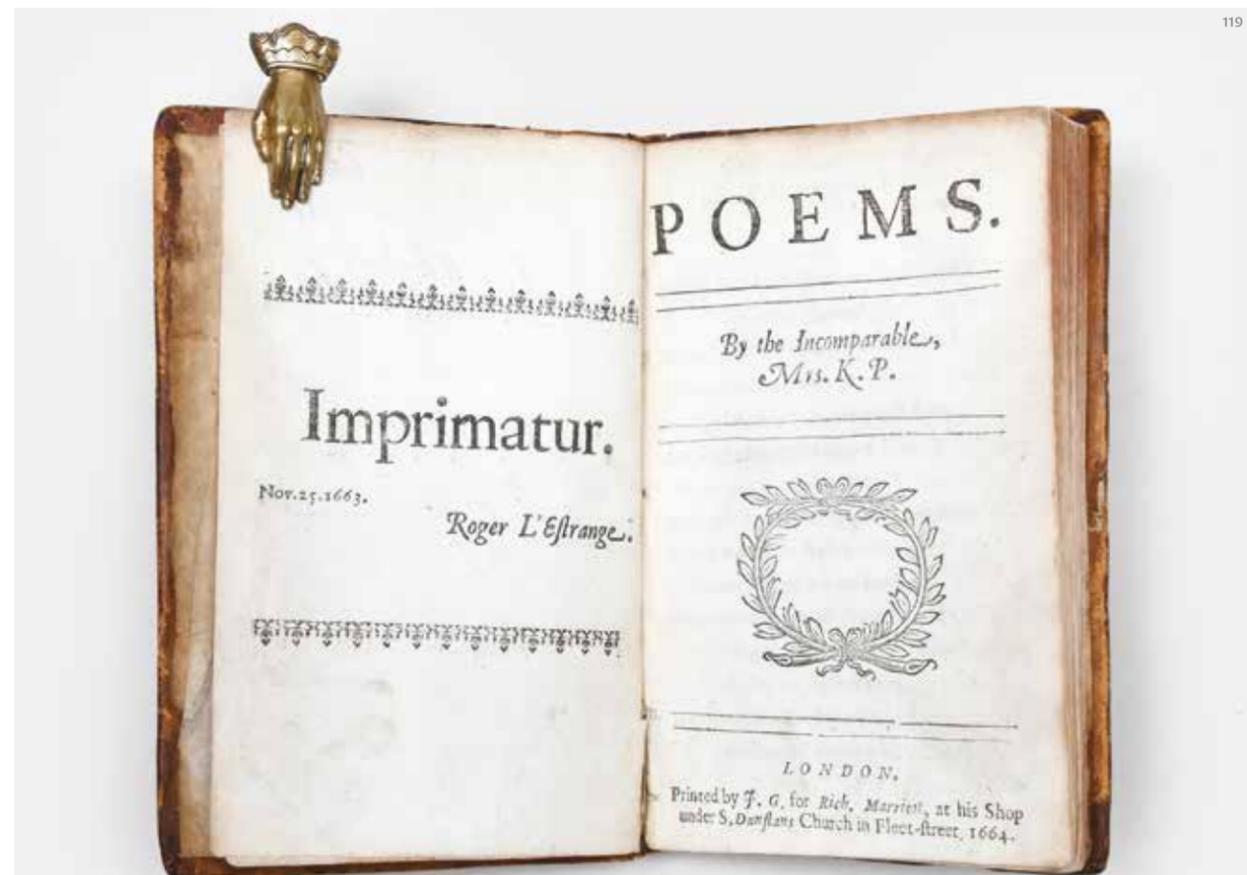
“THE ENGLISH SAPHO”

First edition of the collected poems of the Anglo-Welsh royalist Katherine Philips (1631/2–1664), celebrated by contemporaries as the “Matchless Orinda” and the “English Sappho” for her lyric celebrations of female friendship. This controversial unauthorized edition, issued in January 1664, was withdrawn within the month.

Primarily a manuscript poet, Philips cultivated an influential coterie – the “Society of Friendship” – among Welsh and London readers in the 1650s. Her work adapted Donnean poetics to articulate passionate female companionship, while also addressing public events including the execution of Charles I and the Restoration, and composing verses for members of the royal family. Though she disclaimed any desire for print – “never writ any line in my life with an intention to have it printed” – this pirated edition was published by Richard Marriott, who soon expressed regret and halted sales. Despite Philips’s misgivings, the text of the 1664 *Poems* closely follows that of the manuscripts she circulated and differs only slightly from the 1667 authorized edition, which Philips began preparing but did not live to see through the press.

The present copy includes the “Imprimatur” leaf A1 and the errata and blank leaves Q7–8; in some copies, these leaves are bound at the rear after the final poem, “Upon Mr. Abraham Cowley’s Retirement”.

Small octavo (168 × 112 mm): A–Q<sup>8</sup> R<sup>4</sup>; 130 leaves, pp. [xvi], 242, [2]. Woodcut wreath device to title, woodcut initial to B1. Contemporary English blind-ruled sheep, 18th-century brown morocco label. Early ownership inscriptions of William Smith (struck through) and H. Butler, both of Balliol College, Oxford, to A1r; book label of William A. Strutz (1934–2024) to front pastedown. A few abrasions and spots of wear to sheep, front free endpaper



partly excised, occasional small stains and light finger-soiling to contents. A very good copy. ♪ Grolier, *Wither to Prior* 668; Wing P2032. Paula Losocco, ed., *Katherine Philips (1631/2–1664): Printed Poems 1667, 2017.*

£20,000

174311

120

**PHILLIPS, Mary (owner).** Women’s Sunday marshal’s sash. 1908

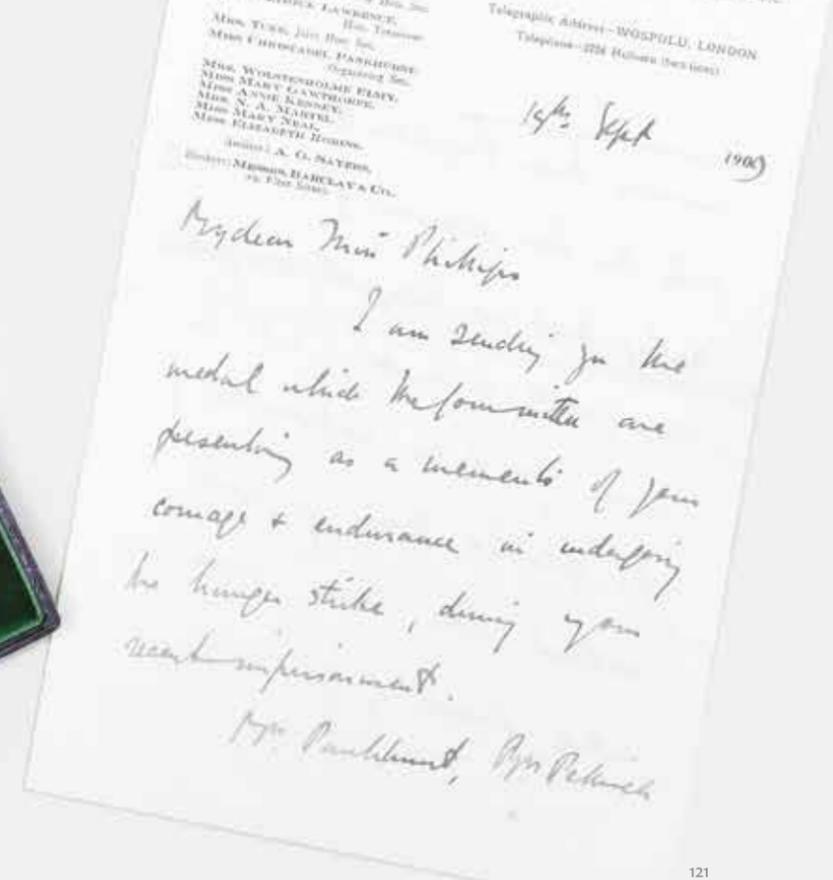
A scarce demonstration leader’s sash from the collection of Mary Phillips, a prominent member of the Women’s Social and Political Union (WSPU). She likely wore it at the great “Women’s Sunday” demonstration in London on 21 June 1908. *Votes for Women* lists Phillips as “Group Captain” for Section B of the procession from Trafalgar Square to Hyde Park (18 June 1908, p. 244).

Born in Glasgow, Phillips (1880–1969) joined the WSPU in June 1907 and quickly embraced militant activism. In March 1908 she took part in a widely reported raid on the House of Commons, for which she received a six-week prison sentence.

The 21 June demonstration was described as “the largest women’s-suffrage demonstration ever seen,” with estimates of up to half a million attendees (Holton, p. 46). Participants travelled from across Britain, many on special WSPU-organized trains. *Votes for Women* observed that “one of the most remarkable features of the whole demonstration was the unity of the colour scheme”. The standard equivalent of Phillips’s sash, lettered “Votes for Women”, sold out from all available vendors (25 June 1908, p. 258). Bonhams sold a similar sash in green, without the crown pin but with a silver tassel, in October 2023. We have not traced another marshal’s sash in commerce.

Purple moiré faux-silk sash (550 × 100 mm folded), gold-painted metal crown pin at shoulder (46 × 42 mm), silver lettering, original hook-and-eye fastening at tapered end stamped with maker’s mark (“Nicklin’s”). Lettering a little

119



121



120

rubbed, a couple of loose threads at tapered end, otherwise in excellent, bright condition. ♪ Sandra Stanley Holton, *Feminism and Democracy: Women’s Suffrage and Reform Politics in Britain, 1900–1918*, 2003; “The Processions”, *Votes for Women*, vol. I, no. 15, 18 June 1908; “The Outlook”, *Votes for Women*, vol. I, no. 16, 25 June 1908.

£4,500

187453

121

**PHILLIPS, Mary (owner).** Hunger strike medal, together with the letter of transmission from the WSPU committee. London: Toye & Co., 1909

“THE SPLENDID SERVICE YOU HAVE RENDERED THE CAUSE”

A medal presented to the suffragette Mary Phillips to commemorate her hunger strike of July 1909, with the original box and presentation letter. Phillips was one of the key paid organizers of the WSPU from June 1908 to 1913. Her commitment to militant action resulted in a total of four prison sentences; she was incarcerated for the longest total time of any suffragette.

Phillips was a firm believer in the importance of militant action and was arrested twice in 1908, the second time for three months. Emmeline Pethick-Lawrence anticipated her release in *Votes for Women*, writing that Phillips would receive “the more than royal welcome which our hearts accord to friends so loyal, so brave, and so true” (10

September 1908, p. 43). In the event, she was met with Gaelic music, suffragettes attired in tartan, and Scottish flowers.

In July 1909, Phillips, along with two other suffragettes, was arrested for disrupting a political meeting in Exeter. The three women went on hunger strike and Phillips was released early on medical grounds. In September, the organizing committee of the WSPU sent Phillips her medal. Mabel Tuke, the joint honorary secretary, wrote in the presentation letter that the medal was intended as a “memento of your courage & endurance in undergoing the hunger strike during your recent imprisonment. Mrs Pankhurst, Mrs Pethick Lawrence, Miss Pankhurst & I . . . assure you of our appreciation of the splendid service you have rendered the Cause, & we are indeed proud of you, & of all our splendid fighters”.

The medal and letter are accompanied by a photographic portrait of Phillips wearing two WSPU brooches, taken during her recuperation after her hunger strike at the home of Mary Blathwayt in Batheaston, known as the “Suffragette’s Rest”. It is dated 4 July 1909 and is signed by the photographer, Blathwayt’s father Lionel.

Together, 3 items. Silver medal (diameter 22 mm): engraved lettering and decoration to obverse, reverse, and pin bar, attached to striped ribbon, new steel pin. Housed in original presentation box covered in purple morocco-grained paper, lined in green velvet and white satin, gilt lettering to inside lid. Autograph letter signed: single bifolium of WSPU letterhead (folded to 204 × 129 mm), written on 3 sides in black ink. Photographic portrait of Phillips: mounted on card (247 × 165 mm) and dated July 1909. Silver a little tarnished, ribbon colours just toned; box extremities a little rubbed. In excellent condition. ♪ “Mary Phillips”, *Votes for Women*, vol. I, no. 27, Thursday 10 Sept. 1908; “Lord Carrington at Exeter”, *Votes for Women*, vol. II, no. 74, Friday 6 Aug. 1909.

£35,000

187456

122

**PITT-RIVERS ARBUTHNOT, Alice Charlotte.** Extensive archive concerning her unexpected death from a lightning strike during her honeymoon in Switzerland. Britain, Switzerland, and elsewhere: predominantly 1865–66

**A HONEYMOON TRAGEDY OF UNBEARABLE SADNESS**

Through copious family correspondence, this moving archive underscores the societal expectations and rules surrounding grieving in the Victorian upper class. Outpourings of shock and sorrow, accompanied by discussion of arrangements for Pitt-Rivers's burial and a memorial, contrast with a large body of material, also included here, chronicling her courtship and her joyful preparations for married life.

Pitt-Rivers (1841–1865, hereafter “APR”) was born in Brighton to George, 4th Baron Rivers, and Susan Leveson-Gower. Following a courtship of several months, she married Captain, later Major-General, William Arbuthnot (1838–1893, hereafter “WA”) on 26 April 1865. On 21 June, while honeymooning in Switzerland, they went out walking on the Schilthorn peak. As WA reported to Earl Granville, APR's uncle, a day after the event, “I saw Alice was tired so made her sit down, wrapped her up, and left her to rest comfortably . . . We had gone few minutes when storm suddenly burst on us. We hurried back. Alice was struck dead by lightning. Five minutes before she was so well.” Covered in British newspapers, the tragedy shocked the family's social circle and is remembered today by a memorial near to the spot where she died.

Central to this collection are many letters, written in the difficult succeeding months, from WA to his parents and Lord & Lady Rivers, for whom losing their daughter far away from home, when four of her siblings had already died young, was especially painful. WA likely felt unspoken pressure to show that he had not failed in his duty of protection. In one letter, dated four days after APR's passing, he sends Lord Rivers a handwritten account by the guide who accompanied them on the alp, the recipient no doubt desperate for details and WA keen to reinforce the tragedy's accidental nature. Once coverage appeared in newspapers, WA was again at pains to reassure Lord and Lady Rivers that their daughter's death could not have been avoided: “I feel it very trying to have this subject brought before the public again . . . I do not wish you to suppose that he [their guide during the walk] in any way [these three words underlined] advised us to return” (25 September 1865).

The pressure was perhaps self-imposed, for the letters show, that during the summer of 1865, Lady Rivers formed a close bond with her new son, affectionately addressed as “my dear Willy”, helping him through a period when he had to mourn privately, arrange APR's burial at the Montbijou cemetery in Berne and, once back in Britain, take care of other rituals of public mourning.



Their letters discuss plans for the installation of a memorial cross and window in the church near Rushmore, the Pitt-Rivers estate in Wiltshire. Also included are receipts and expense reports from the Berne architect Henry Hirschgartner for the design and construction of a memorial, as well as photographs and a stencilled plan of the tablet that he eventually installed in 1866. In a cruel twist of fate, Lord & Lady Rivers did not live to see the memorial completed, both dying in April 1866. WA's last letter to Lord Rivers, reporting from the Continent on progress at the cemetery, is dated a day before the peer passed away.

The second half of the archive, pre-dating 21 June 1865, sharpens the sense that APR's life was cruelly cut short. Her relationship with WA began to bloom in January 1865, one surviving letter from WA to Lord Rivers asking his permission to court his daughter and inviting him to make necessary character enquiries. Pleasingly, the collection includes the flurry of messages that passed between Rushmore and WA's military camp at Aldershot, APR becoming “my darling Alice” and WA “my old man.” APR's last letter to her betrothed before their marriage speaks of her “great happiness” and her longing to see him, while he speaks of the “long and happy future” to which they can look forward. Later in life, it was WA's solemn wish that these last letters “be burnt unread.”

On their engagement, congratulations poured in from family, including from WA's grandfather, Field Marshal The Viscount Gough. Also present here are WA's receipt for a wedding ring, four portrait photographs of APR, an offprint on silk of a Dorset County Chronicle report on their wedding, and the passport the honeymooners obtained from the Foreign Office on 18 April. Excited letters they wrote in early June, during their European travels, are a final reminder of what should have been.

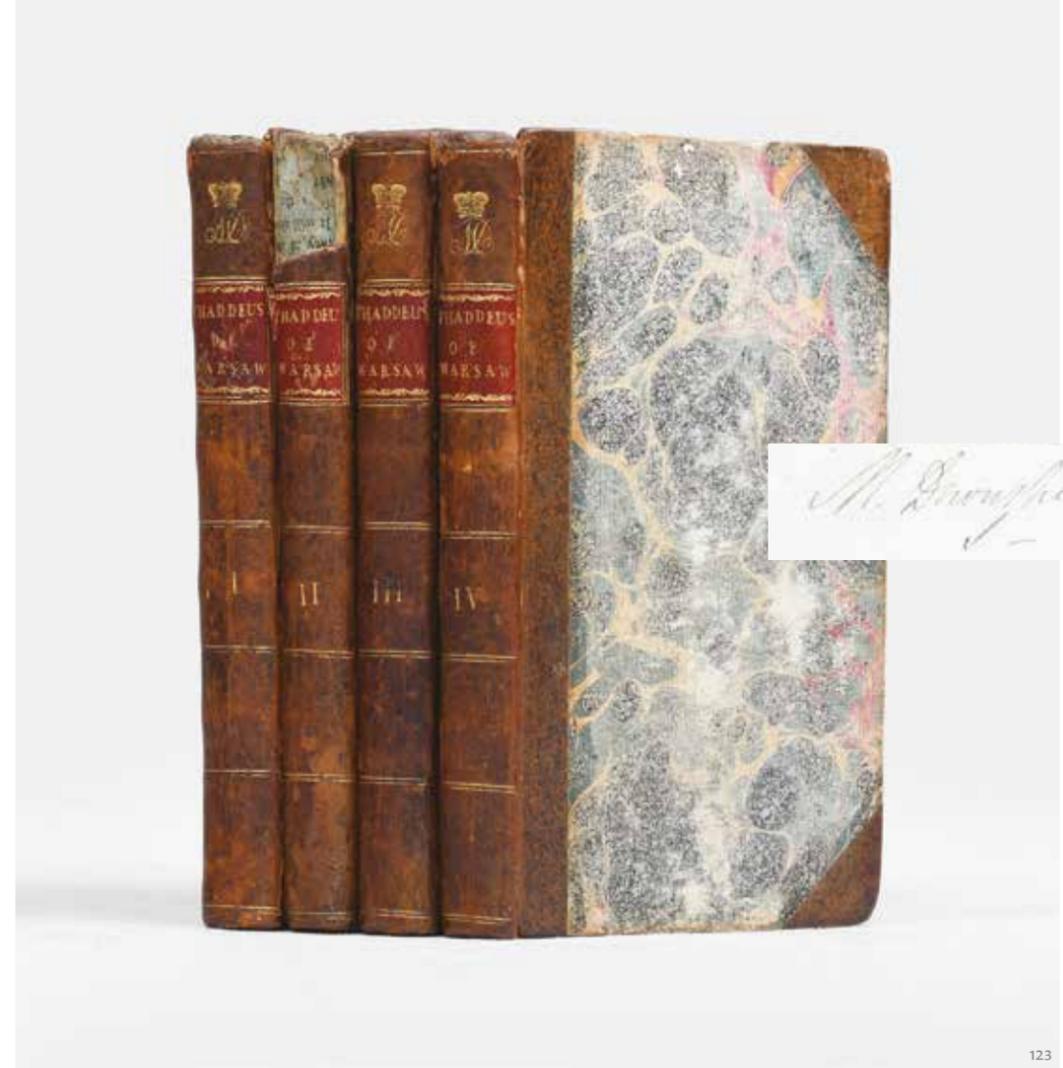
Comprising over 200 autograph letters signed, on bifolia or individual sheets (most page sizes around 210 × 140 mm), some with mailing envelopes: 36 exchanged between Pitt-Rivers and William Arbuthnot; c. 55 from Pitt-Rivers and Arbuthnot to their parents; approx. 60 from their parents to Pitt-Rivers and Arbuthnot; around 45 from other family members to Pitt-Rivers and Arbuthnot; approx. 35 to Arbuthnot and Lord & Lady Rivers from general correspondents. Together with: group of 27 receipts and other financial documents concerning marriage settlement and continental expenditures; 11 telegrams; draft telegram from Arbuthnot to Granville; 2 contemporary newspapers clippings; C. F. Hancock jewellery receipt; very large manuscript plan of Pitt-Rivers's memorial tablet (150 × 65 cm); 4 portrait photographs of Pitt-Rivers (tinted and coloured portrait housed in brown roan case, 2 stereoviews, and small cabinet portrait); 12 photographs of memorial tablet in place in Switzerland; 2 later portrait photographs of Arbuthnot; passport in green wallet-binding; newspaper article printed on silk; large group of miscellaneous notes, material, and related familial correspondence. General signs of handling to letters and other material, the odd letter incomplete, fading to some photographs: a very good collection, thematically organized and coherent for the first time in its history.

£10,000

168883



122



123

123

**PORTER, Jane.** Thaddeus of Warsaw. In Four Volumes. London: Printed by A. Strahan, for T. N. Longman and O. Rees, 1803

**FROM THE EXTENSIVE LIBRARY OF THE MARCHIONESS OF DOWNSHIRE**

First edition of the author's first book, rare in commerce. In the preface to her innovative historical novel, Porter declares, “I have made no ceremony of making Truth the help-mate of fiction” (vol. I, p. x). This copy was owned by the peeress Mary Hill and has her signatures on the title pages of volumes I and II and monograms on the spines.

Hill (née Sandys, 1764–1836) was the heiress to a wealthy landowning family and became the Marchioness of Downshire when her husband inherited the title in 1793. After her son took over the family estates in Ireland in 1809, Hill moved to England and built an extensive library in the Sandys residence in Worcestershire. The diary of her daughters Charlotte and Mary records a visit in 1814 during which they read the novel together over two days: “Finished Thaddeus of Warsaw. Don't think we shall find anything of the sort half so beautiful” (quoted in Davis, p. 10).

The eponymous main character was inspired by the Polish military leader and statesman Tadeusz Kościuszko, who became a popular hero for his part in the Polish-Lithuanian Commonwealth's struggles against Russia and Prussia during the 1790s. Porter drew on eyewitness accounts from Polish refugees, using as informant

her brother Robert, who had met Kościuszko. In her tale, she “crafted and pioneered many of the narrative tools most commonly associated with both the national tale and the historical novel” (McLean, p. 99), including accurate historical details, a focus on a critical moment in time for a country, a romantic attitude towards the feudal era, and morally complex, realistic characters.

Thaddeus became enormously popular; it went through a total of ten editions by 1820 and 84 by the end of the 19th century. During Porter's lifetime, it was the work for which she was best known and admired. A relative of Kościuszko even sent her a gold ring containing a portrait of the hero.

WorldCat and Library Hub locate copies of the first edition in three locations in the UK (University of Birmingham, National Library of Scotland, and Sheringham Park) and thirteen in North America. It is listed four times on Rare Book Hub in the last century; we have handled just one other example.

4 vols, duodecimo (173 × 109 mm). With final errata leaf at end of vol. IV. Contemporary sprinkled half calf, smooth spines divided into compartments by gilt rules, monogram of Marchioness of Downshire at heads, red morocco labels, marbled sides. Extremities minimally retouched, loss to first spine compartment of vol. II, small patches of wear to calf on vol. II front cover and vol. III rear cover, sides rubbed. Overall a very good set. ♪ Sadleir 1972; Wolff 5608. Martin M Davis, “Three Little Mice” at Ombersley Court, 2018; Thomas McLean, “Nobody's Argument: Jane Porter and the Historical Novel”, *Journal for Early Modern Cultural Studies*, vol. 7, no. 2, Fall-Winter 2007.

£25,000

188122

124

**POSTANS, Marianne.** Cutch; or, Random Sketches, taken during a residence in one of the northern provinces of Western India; interspersed with Legends and Traditions. London: Smith, Elder and Co., 1839

**“JUST BENEATH THE SURFACE OF HER POLISHED NARRATIVE LURK DISTINCTLY UNFEMININE WARNINGS”**

First edition, rare in the unrestored original cloth; we have traced only one such example in commerce in the last 50 years (Sotheby's, 1979).

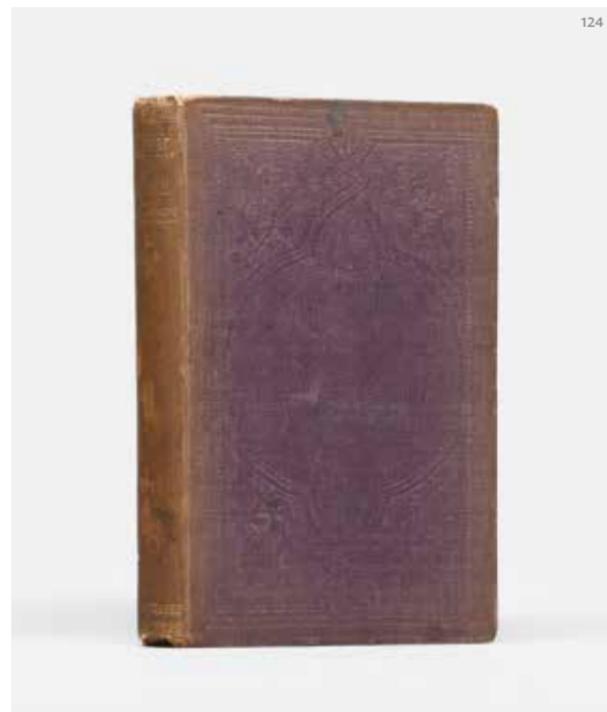
Marianne Postans (1811–1897, née Ridgway) “spoke Hindustani, and first gave an account of life in the province of Cutch and of her travels in the surrounding district, describing the people, their customs and religion, and the literary and musical traditions. She was a critic of the system she found, revealing deficiencies in the British army and administration” (Theakstone).

She married Thomas Postans, an officer in the Bombay Native Infantry, in 1833, and early in 1834 she accompanied him to Cutch, a remote area of western India. But her time in India was “cut short by the sudden death of her husband in 1846. She returned to England, where, on 8 July 1848, she married an army surgeon, William Henry Young” (ODNB). She travelled with him to the Crimea, writing an account of her experiences, and in 1857 published her last book, *The Moslem Noble*, an appeal for greater sympathy between British and Indians, which was coldly received after the Rebellion.

Octavo. Hand-coloured lithographic frontispiece and 6 plates (one folding), colour sketch map, additional lithographic pictorial title page, wood engravings in text. Original dark purple zigzag-grain cloth, spine lettered in gilt, boards blocked in blind, yellow coated endpapers. Pencilled number on front free endpaper. Cloth sunned, wear at spine ends and to tips, endpapers scuffed with a little skinning, faint shadow from removed bookplate on front pastedown, plates generally fresh: a very good copy. ♪ Robinson, pp. 220–1; Theakstone, pp. 337–8; not in Riddick, *Glimpses of India*.

£1,500

175840



124



125

125

**PROUT, Nell (owner).** Suffragette badge. London: Merchants' Portrait Company, [c.1908–10]

**INSCRIBED BY A YOUNG SUFFRAGETTE**

Original badge, bearing an inscription on the paper backing in a childish hand: “N. Prout, 1910”. This probably denotes “Nell (Eleanor) Prout”, the elder daughter of Victor and Isabel Prout, who were active in the Palmers Green suffragette movement. Nell was just 12 years old in 1910.

Victor and Isabel may have been inspired to engage with women's suffrage groups by Victor's work as an illustrator for *The Sphere* newspaper, where he covered social issues, including the plight of overworked and underpaid female workers. Beginning in 1909, Victor wrote to the *Votes for Women* newspaper in support of the movement, whilst Isabel visited suffragettes in Holloway Prison. They hosted meetings of the WSPU in the family home at 6 Stonard Road, Palmers Green, and Victor became secretary of the Men's Federation for Women's Suffrage from 1912. The family also participated in the 1911 census evasion. On the form, Victor wrote: “I refuse to fill this census form because women are claiming that until they are given the rights of Citizenship they should not be counted and I leave out the men as an act of sympathy with that claim”. Nell, who was born in 1897, may have participated in her parent's activism.

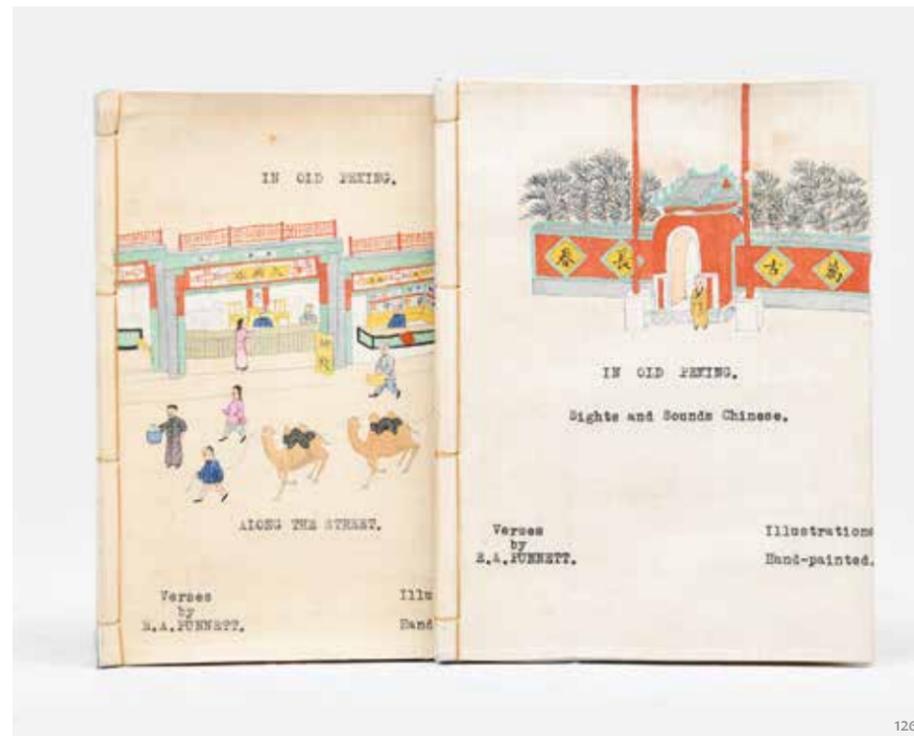
A more faded section of the inscription appears to read “Stonards” and “Palmers”, which would tally with the Prout's address. Another suffragette, Laura Gargett, lived at Number 4 with her father. She was sentenced to two months' imprisonment in Holloway prison for window smashing in 1912.

Provenance: from the collection of the suffrage historian Elizabeth Crawford.

Tin and celluloid badge (3.5 cm in diameter), in purple, green and white “celtic cross” design, original paper backing on reverse. Housed in a white archival box. A few spots of foxing around the edge, small chip to celluloid: in very good condition.

£1,750

183473



126

126

**PUNNETT, Edith Agnes.** Two hand-painted souvenir verse collections on the theme of “In Old Peking”: “Sights and Sounds Chinese”; “Along the Street”. [Beijing: c.1925]

**“GREETINGS TO YOU, O CHINA, GREAT LAND OF OLD CATHAY”**

Two beautiful and rare mementos of Republican Beijing, written, made, and sold by an influential but elusive antiques dealer who ran galleries in the Wagons-Lits hotel and at 39 Legation Street.

Edith Punnett (1867–1938) was born in India and lived the final decade of her life in Beijing. Her verses describe the colourful cast of characters encountered on a typical Beijing street, including fortune tellers, candy sellers, and city dwellers.

Alongside its tourist trade, her business sold art, rare books, and antiquities to institutions and collectors including the Nelson Atkins Museum and the American socialite Doris Duke. Many works of Asian art appearing on the market today can be traced back her galleries.

2 works, octavo, pp. [16]; pp. [1]. Typescript text and original paintings throughout. Original tan brocade covers, gold thread xianzhuang stitching, spine ends capped with blue silk, front covers and inner covers with hand-painted colour illustrations and typescript text. Housed in original tan brocade solander boxes with hand-painted colour vignettes. Front covers lightly foxed paintings bright: fine copies in very good boxes. Faces with light wear, cover illustrations faded, hinge of one box cracked but holding.

£2,500

178301

127

**RAND, Ayn.** Pola Negri. Moscow: Kinoizd-vo RSFSR (“Cinema Publishing House of the RSFSR”), 1925

**“IN ALMOST ALL HER FILMS, SHE IS A WOMAN VICTORIOUS”**

First edition of Rand's scarce first publication, a biography of one of the leading silent screen actresses of the day. It was written when Rand was 20 and was her only book published in Russia before she emigrated. Her second work, also devoted to the cinema, was issued without her permission after she had left for America.

Pola Negri began life as an assignment that Rand wrote in 1925 for her studies at the Technicum for Screen Arts in Petrograd, and it was issued in the publisher's Popular Cinema Library series later the same year. Negri (1897–1987) was a Polish actress who initially worked in her home country and Germany. In 1922, she signed with Paramount and became the first European actress to be contracted in Hollywood. Interest in popular Western culture was fairly common in the New Economic Policy era, but Negri's portrayals of independent female characters who overcame strife particularly resonated with Rand: “Her element is power, the eternal, invincible power of a woman. In almost all her films, she is a woman victorious” (p. 8, trans.). The actress's European origin and emigration may also have appealed to Rand, who received permission to leave the USSR in the same year that Pola Negri was published.

Rand's interest in cinema continued in the USA, where her first jobs were as a film extra and a junior screenwriter. Her first literary success came with the sale of her screenplay *Red Pawn* to Universal Studios in 1932, although it was never produced. This was followed by the courtroom drama *Night of January 16th*, which was first produced by E. Clive in Hollywood in 1934.

Small octavo, pp. 16. With 6 monochrome photographic illustrations. Single quire, wire-stitched into pictorial pink wrappers printed in black, signed “MK”, likely Soviet graphic artist and book illustrator Mark Kirnarsky (1893–1942). Wrappers lightly soiled, splits starting at both ends but still sound, a little creased at fore-corners, a very good copy of this fragile survivor.

£4,750

187606

**ROBINSON, Mary.** *Lyrical Tales*. London: T. N. Longman and O. Rees, 1800

**“AND FLASHING FIRES THE SANDS ILLUME, WHERE THE GREEN BILLOWS PLAY”**

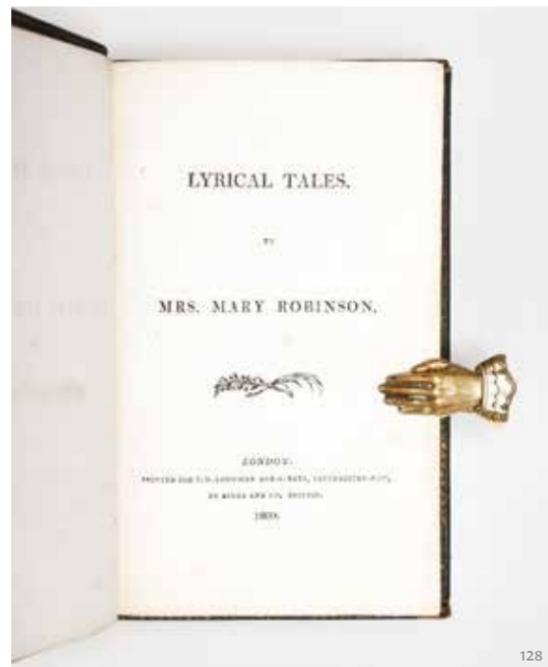
First edition of the final book by the actress turned author and political radical, published eight days before her death. Robinson was one of the most famous writers of her day, known for works that were often erotically and politically charged. Topics covered in *Lyrical Tales* include racial equality, the sexual persecution of enslaved women, incest, and murder.

Robinson (1756–1800) initially became known to London society as a Shakespearean actress. She received attention from the press both for her acting and for her unconventional sexual behaviour, especially when she became the mistress of the Prince of Wales in 1779. After ill-health forced her to retire from her stage career in 1783, she began to write for an income, having previously published poetry. Her output included journalism, poetry, novels, and political prose, and she often examined the plight of the poor, the enslaved, and women. Notoriety helped Robinson's work to sell, but it was also reviewed well and admired by friends and contemporaries, including Samuel Taylor Coleridge, Jane Porter, Charlotte Dacre, and William Godwin.

Robinson was already gravely unwell when she commenced writing *Lyrical Tales*, but both her debts and an active mind made her determined to continue work. Several poems in the volume are “metrically unusual and inventive” (Orlando); Robinson was influenced by the innovative new works she encountered in her role as poetry editor for the *Morning Post*, especially those by Wordsworth. In a letter to Jane Porter, she described *Lyrical Tales* as “my favourite offspring” (quoted by Pascoe, p. 53).

A portrait frontispiece is inserted in some copies but is not required and was never present here.

Octavo (169 × 109 mm). Contemporary green straight-grain morocco, smooth spine in full gilt compartments, red morocco labels, gilt frames to side, gilt rolls to edges and turn-ins, marbled endpapers, edges gilt. Spine



128

darkened, extremities a little rubbed with occasional spots of wear. A very good copy. ♣ Judith Pascoe, ed., *Selected Poems of Mary Robinson*, 2000.

£2,500

188463

129

**ROOSEVELT, Eleanor.** *It's Up to the Women*. New York: Frederick A. Stopes, 1933

**“WOMEN, WHETHER SUBTLY OR VOCIFEROUSLY, HAVE ALWAYS BEEN A TREMENDOUS POWER IN THE DESTINY OF THE WORLD”**

First edition, signed limited issue, presentation copy, inscribed by the author on the limitation page, “From Eleanor Roosevelt to Albertine Brewer Fitzsimmons on her 1935 Wedding Anniversary, January 30th, which also is Delano's 54th birthday”. This is number 132 of 250 copies signed by the author.

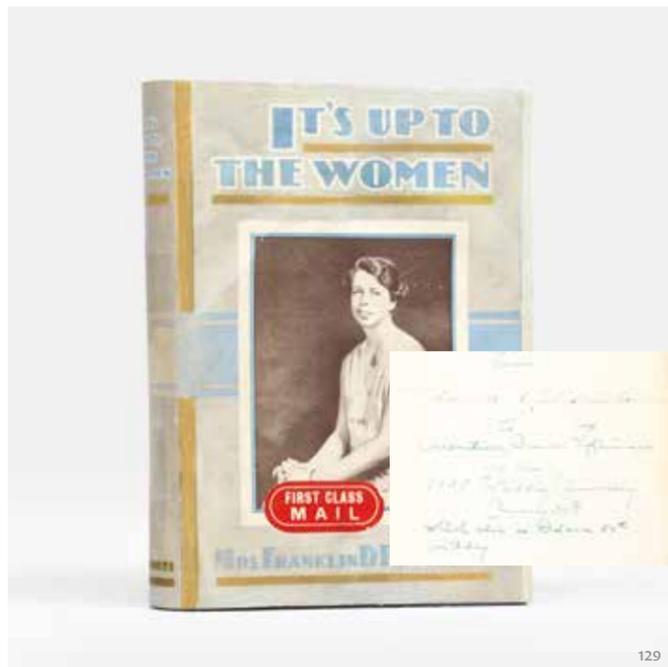
Fitzsimmons (1872–1945) was married to Percival Wells Adams Fitzsimmons, a Detroit civic leader, president of the Michigan Mutual Liability Company, book collector, and philanthropist.

*It's Up to the Women* was Eleanor Roosevelt's first book and the first published by a sitting First Lady. It appealed for women to take an active role in national affairs, economics, society, and politics. She shares her views on marriage, divorce, and national affairs. Its central theme is that women must play a key role in leading the nation to recovery. Roosevelt “sought to go beyond the established network of women activists and reach out to all women in America to join her in a crusade for change and decency. The White House had never before been used as a platform from which the First Lady expressed dissenting political ideas” (Cook, p. 75).

Octavo. Original blue cloth, spine and front cover lettered in gilt. With dust jacket. Housed in a custom blue quarter morocco solander box. Contemporary first-class mail label affixed to front panel of jacket. Sunned at extremities; unclipped jacket extensively restored but presenting decently; a very good copy in good jacket. ♣ Blanche Wiesen Cook, *Eleanor Roosevelt*, 1993.

£2,750

187487



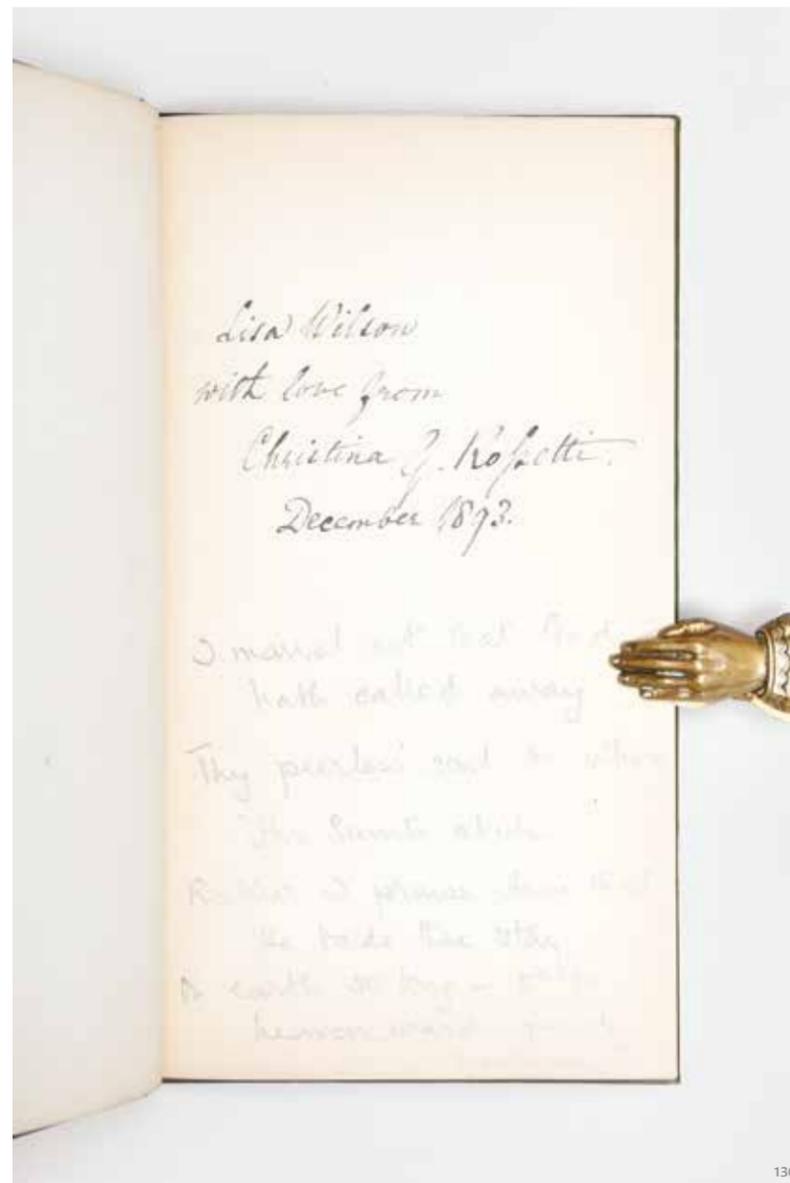
129

**ROSSETTI, Christina; HOUSMAN, Laurence (illus.).** *Goblin Market*. London: Macmillan & Co., 1893

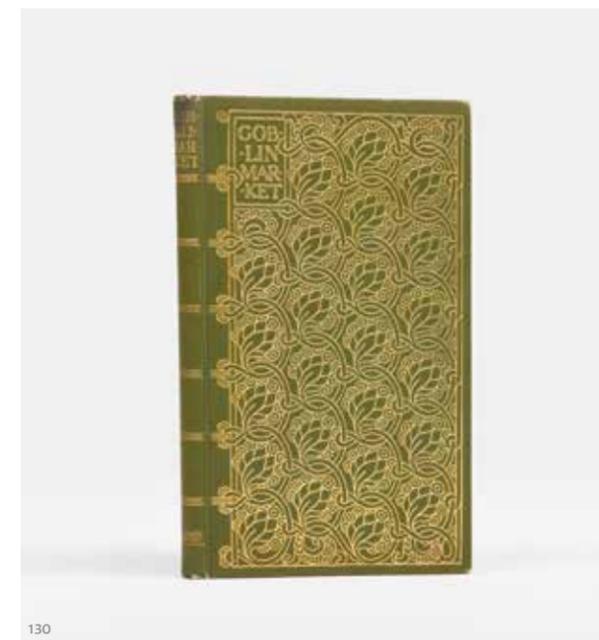
**THE FIRST MEETING**

First Housman edition, presentation copy, inscribed by Rossetti to her beloved friend on the front blank, “Lisa Wilson with love from Christina G. Rossetti, December 1893.”

The friendship between Rossetti and Mary Louisa “Lisa” Wilson (1850–1934) began when Wilson wrote to Christina in gratitude “for all the loveliness of thought and exquisite pictures [her poetry] had filled [her] with” (Sandars, p. 254). They began a lengthy correspondence, which eventually led to their first meeting in 1885. In his memoirs, William Michael Rossetti commented: “One of the friends whom Christina saw with most satisfaction was Miss Lisa Wilson; a lady accomplished in verse and sketching who had been drawn to my sister by her poetry, and viewed her with deep affection and reverential regard” (p. 526). After attending



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Christina's private burial, Wilson wrote to William Michael that “such a friendship is only possible once in a lifetime” (D'Amico, p. 114). She remained a close friend to the family after Christina's death, continuing to meet with William Michael and his daughters.

The friendship between the two female poets had an influence on each other's writing; Rossetti penned the poem “To My Fior-di-Lisa” for Wilson, the title being a term of endearment deriving from their playful exchanges on their favourite flowers: the rose (Christina's) and the lily (Lisa's). Wilson's *Verses* (1896) includes a section titled “Love Poems”, which William Michael noted was “meant, as I surmised, for Christina as addressee” (D'Amico, p. 118). A contemporary review noted Wilson's work as having “a whiff of that aroma of heaven which made the perfume of all that Miss Rossetti wrote” (The Academy, p. 255).

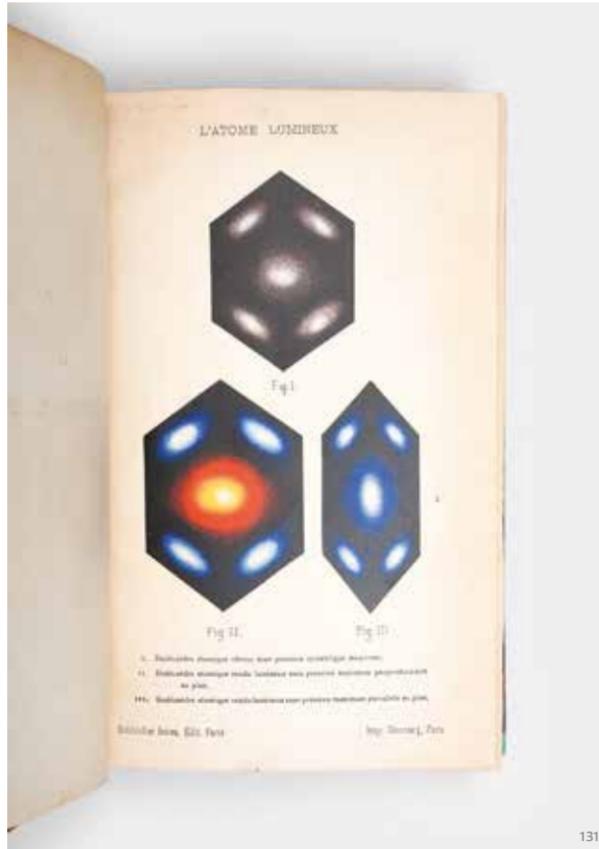
Wilson has pencilled the eulogistic poem “To Christina Rossetti” on the front blank; the quatrain was written by Mackenzie Bell, Rossetti's close friend and biographer. This copy was passed down to Wilson's goddaughter Christina Maude Evelyn Corkran (1903–1979), remaining in the family until 2024.

This edition of *Goblin Market* was instigated by Housman, an admirer of the Rossettis. Christina was initially unimpressed with Housman's interpretation and the illustrations went through extensive redesign to appease the poet. Eventually, Rossetti agreed to the gift book and was “obliged to Mr. Housman for his compliance with my wish, and [to] assure him that my goblins will keep peace with all his” (Kooistra, p. 86).

Tall duodecimo in sixes. Illustrated title page with tissue guard, 12 full-page illustrations, and vignettes in text by Housman. Original green cloth, spine and front cover lettered in gilt, gilt-blocked covers designed by Housman, gilt edges. Slight lean to spine, extremities lightly rubbed, gentle toning and foxing to endpapers. A near-fine copy. ♣ “Poetry”, *The Academy: A Weekly Review of Literature, Science and Art*, vol. 51, 27 Feb. 1897; Diane D'Amico, “Lisa Wilson; ‘A Friend of Christina Rossetti’”, *The Journal of Pre-Raphaelite Studies*, vol. 10, Fall 2001; L. J. Kooistra, *Christina Rossetti and Illustration*, 2002; William Michael Rossetti, *Some Reminiscences*, Vol. 2, 1906; Mary F. Sandars, *The Life of Christina Rossetti*, 1930.

£15,000

172170



131  
**ROYER, Clémence.** *Natura Rerum*. Paris: Librairie C. Reinwald, 1900

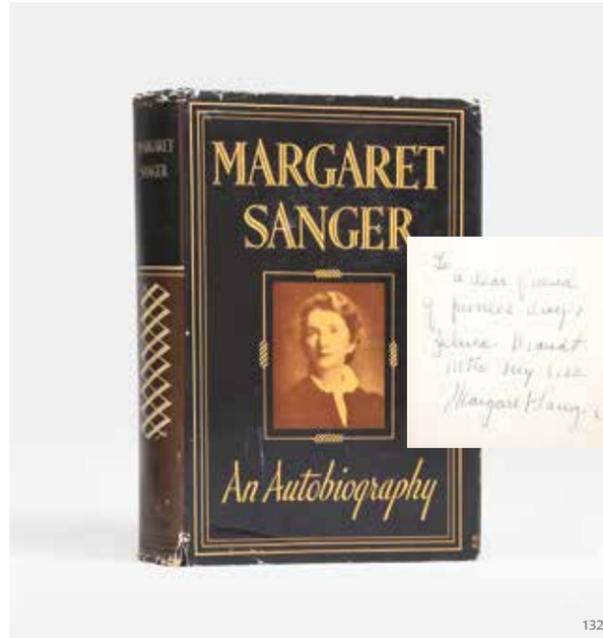
**A SCIENTIFIC WORK BY THE WOMAN DARWIN JUDGED  
"ONE OF THE CLEVEREST" IN EUROPE**

First edition of this superbly self-assured study of atomic structure and cosmology by the first translator of the *Origin of Species* into French (1862).

Clémence Royer (1830–1902) is best known for her translation of Darwin's work, in which she bullishly explored consequences that Darwin had carefully left out, added a Lamarckian slant to his theories, and introduced notions of eugenics. She is widely accepted to have anticipated some of the notions that Darwin would eventually publish in the *Descent of Man* (1871). Writing to Asa Gray after receiving Royer's translation of the *Origin*, Darwin remarked that she "must be one of the cleverest & oddest women in Europe" (Darwin Correspondence Project).

Octavo (221 × 139 mm), pp. [vi], xxii, 800. Colour lithographic frontispiece and 3 folding plates (including colour lithograph and graph), diagrams and illustrations in the text. Contemporary brown quarter sheep, spine lettered in gilt, mottled sides, marbled endpapers, green silk bookmark, original wrappers bound at front and rear. With 1900 ownership inscription of French physician Paul Duhem (1861–1916) to half-title and title page, loosely inserted leaf of manuscript notes, possibly in Duhem's hand. Rubbing and sunning, repaired closed tear at foot of front wrapper, light browning to contents and foxing to plates, colour lithographs bright: a very good copy.

£1,350 188687



132  
**SANGER, Margaret.** *An Autobiography*. New York: W. W. Norton & Company, 1938

**FROM ONE ACTIVIST TO ANOTHER**

First edition, presentation copy, inscribed by the author to a colleague from the American Birth Control League, "To a dear friend of the pioneer days, Zelma Brandt. With my love, Margaret Sanger". Brandt's ownership inscription, dated Christmas 1938, is on the front free endpaper. Sanger dedicated this autobiography to "the pioneers of new and better worlds to come".

Zelma Corning Brandt (1891–1990) was a lifelong activist. In addition to women's reproductive rights, she was involved in socialist organizations, campaigned against nuclear proliferation, opposed US involvement in Southeast Asia, and highlighted problems facing Native American. As she grew older, she fought against ageism with the Gray Panthers advocacy group.

Octavo. Portrait frontispiece. Title page printed in black and blue. Original blue cloth, spine lettered in gilt on red ground and decorated in gilt, top edge red. With dust jacket. Extremities bumped, spots of rust soiling to front free endpapers, book block cracked at title page but holding; jacket unclipped, a few chips and short closed tears to edges, faint peripheral toning to rear panel and flaps: a very good copy in like jacket. ♣ "Mrs. Margaret Sanger, Pioneer of Birth Control, is Dead at 82", *New York Times*, 7 Sept. 1966.

£3,250 187252

133  
**SCOTT, Eleanor.** *Swings and Roundabouts*. London: Hamish Hamilton Limited, 1933

**SIGNED, IN THE ART DECO JACKET**

First and only edition, presentation copy, inscribed on the front free endpaper verso, "John Coghlan from 'Eleanor Scott' 28th April 1933".

Helen Madeline Leys (1892–1965) published under the pennames Peter Redcliffe Shore and Eleanor Scott (the name by which she is now known). Educated at Somerville College, Oxford,



she went on to teach locally and wrote several works detailing the day-to-day lives of women. Scott's "shrewd and uncanny" grasp of the emotional lives of women are clear in this novel about the life of a divorcee and her three daughters (*Denton Lass O*, 9 October 1930).

Alongside her fictional works, Scott published popular histories of notable women, drawing on her experiences as a schoolteacher to create "her greatest successes with the public" (Aigner, p. 341). Best-known for her acclaimed collection of ghost stories, *Randall's Round* (1929), she is described by the respected supernatural fiction editor Richard Dalby as "one of the best, but ultimately least known, writers" of this era (p. 169).

Octavo. Original green cloth, spine lettered in white. With illustrated dust jacket by J. L. Carstairs. Spine gently cocked, minor rubbing to extremities, foxing to edges; jacket unclipped, spine toned, creasing to edges, shallow chips to head of spine: a near-fine copy in rare jacket. ♣ Gottfried Aigner, *Berührungen der Nacht*, 2002; Richard Dalby, ed., *Eleanor Scott, Randall's Round*, 1996.

£1,750 140822

134  
**SCOTTISH WOMEN'S HOSPITAL.** Medal awarded to Edith Palliser. London: John Pinches, 1914

A commendation medal, complete with its presentation slip and box, awarded to Edith Palliser in the year that the Scottish Women's Hospitals for Foreign Services (SWH) was established. She likely received the honour for her part in setting up their first front-line all-female medical units. Palliser was made chairman of the SWH's London committee the following year.

The concept of a medical unit composed entirely of women was first suggested by Dr Elsie Inglis at an August 1914 meeting of the Scottish Federation of the NUWSS. The SWH was duly launched and attracted the assistance of numerous suffrage societies, which contributed their skills in fundraising and logistics. The War Office rejected their offer of help, but this did not dampen their determination: the first SWH emissary travelled to France

on 9 November 1914. They ultimately established units in France, Russia, Greece, Corsica, and Serbia. Edith Palliser (1859–1927) became involved with the women's suffrage movement in 1897 and went on to hold key roles in various suffrage societies. Her expertise was immensely valuable to the SWH.

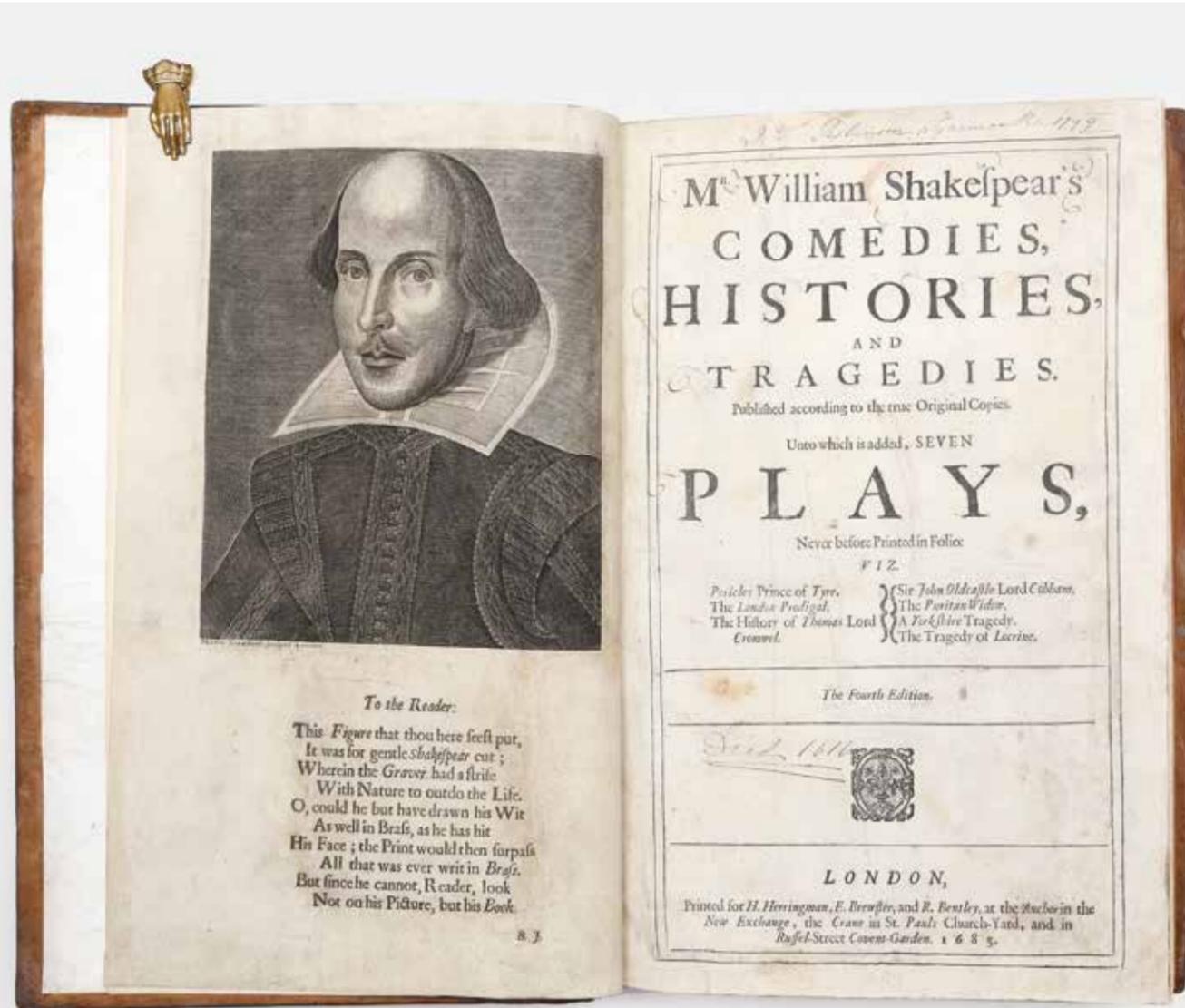
The medal shows a "kneeling woman [who] draws towards her a wounded man, and shields him from the grim figure of Death". The designer was the sculptor Hazel Armour, who also worked on the Scottish National War Memorial.

Provenance: from the collection of the suffrage historian Elizabeth Crawford.

Bronze medal (33 × 2 mm) engraved with three figures and fleur-de-lis to front, lettering to reverse surrounded by foliate border ("N.U.W.S.S., Scottish Womens Hospital, 1914"), attached to tartan ribbon in blue, purple, yellow, and black, new steel pin. With white presentation slip, printed in black, Palliser's name added in black manuscript. Housed together in original presentation box covered in purple morocco-grained cloth, gilt frame to lid, lined in satin and velvet. Medal tarnished, ribbon darkened and a little frayed, holding firm; box extremities gently worn and cloth cockled across lid, slight transfer from ribbon dye to velvet; presentation slip lightly creased: overall a very well-preserved example.

£3,500 183491





135

**135**  
**SHAKESPEARE, William; WALLIS, Ann (owner).** Comedies, Histories and Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio. The Fourth Edition. London: for H. Herringman, E. Brewster, and R. Bentley, 1685

**WITH AN EARLY FEMALE OWNERSHIP INSCRIPTION**

The Fourth Folio, the last and the most grandly produced of the 17th-century editions of Shakespeare's works. This copy includes three 18th-century ownership markings, the earliest being that of "Ann Wallis, her book. 1752".

The text was set from a copy of the second issue of the Third Folio, divided into three portions and sent to three different London printers. The Comedies were printed by Robert Roberts, the Histories and first four Tragedies by Robert Everingham, and

the remaining Tragedies by Everingham's former master printer, John Macock; the pagination of the three parts reflects that division. Greg notes that 17 reprinted sheets are found in some copies; these sheets are in their original state.

There were three versions of the title page. Roberts printed two from a single type setting, with either three booksellers named, as here, or with four. Macock printed the title for Herringman's copies, "to be sold by Joseph Knight and Francis Saunders", the booksellers to whom Herringman had entrusted his retail business. There is no precedence within the three variants.

Provenance: Ann Wallis, her ownership inscription dated 1752 on the blank recto of the frontispiece; W. Walker, 1792, his inscription at the head of the leaf giving the names of the principal actors and the contents; J. T. Robinson, Tynemouth, 1799, his ownership inscription at the head of the title (these three surnames are all widespread in the north-east of England); Francis Pym (1756–1833), Member of Parliament for and High Sheriff of



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Bedfordshire (also the great-great-great grandfather of Francis Pym, the British Conservative Party politician who served in various Cabinet positions in the 1970s and 1980s); Arthur Thomas, untraced, his pencil note to the front free endpaper; Samuel Henry Baker (1890–1975), art gallery proprietor; thence by family descent.

Folio (345 × 215 mm), 458 leaves, complete. Engraved portrait by Martin Droeshout above the "To the Reader" verses on verso of the first leaf, double column text within typographical rules, woodcut initials. Contemporary or early 18th-century (c.1690–1730) English panelled calf, boards with closely matched but disparate tooling, rebaced with label to style and dated in gilt at foot, relined. Minimal repair to corners and board edges, engraved frontispiece lightly washed and with paper restorations, repaired tear just touching last letter of line 7 of Jonson's verse, title leaf with paper extensions at fore and bottom edge, the contents generally clean, a very good copy. ¶ Bartlett 123; Greg III, pp. 1119–21; Jaggard, p. 497; Pforzheimer 910; Wing S-2915.

£180,000

182339

**136**

**SIMPSON, Anna Pratt.** Problems Women Solved. Being the Story of the Woman's Board of the Panama-Pacific International Exposition. San Francisco: The Woman's Board, 1915

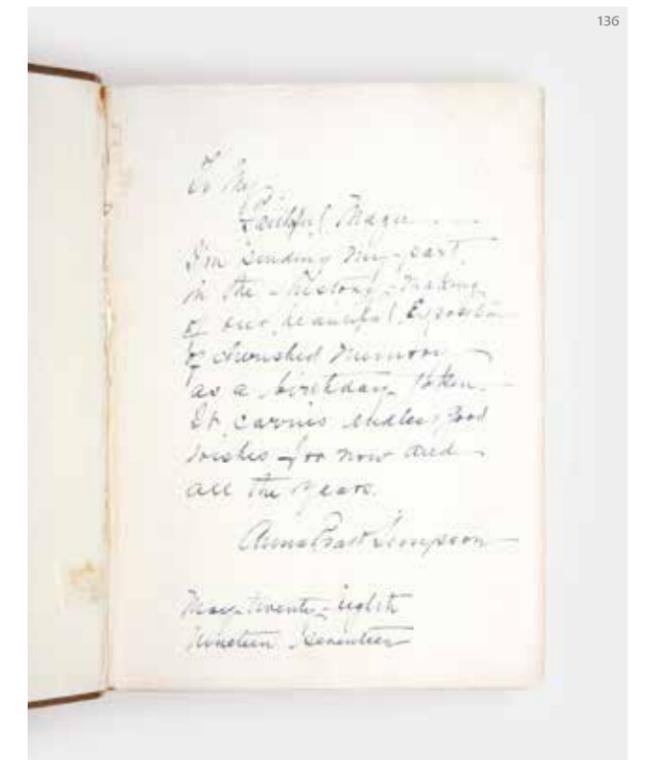
First edition, fondly inscribed by the author on the first blank, "To my Faithful Magu [sic] – I'm sending my part in the history-making of our beautiful Exposition of cherished memory as a birthday token. It carries endless good wishes for now and all the years. Anna Pratt Simpson. May twenty-eighth, nineteen seventeen." Laid in is a cameo photograph of Simpson (1866–1930, right) and her daughter Fernanda (1885–1953, left).

Problems Women Solved provides an overview of women's contributions to the 1915 Panama-Pacific Exposition, which was held to celebrate the completion of the Panama Canal and the recovery of San Francisco from its 1906 earthquake. Simpson was the vice-president of the Woman's Board and chairman of the Publicity Department. Also known as the Board for Lady Managers, it provided women with a campaigning platform for discussing women's rights and social issues at the exposition. One such technique was the installation of statues foregrounding women, such as the famous Pioneer Mother statue by Charles Grafly.

Quarto. Half-tone pasted frontispiece, 120 half-tone plates, headpieces. Original quarter buckram, paper spine label, brown sides, edges uncut. Corners worn, spine creased and a little foxed, covers clean, front free endpaper sometime removed, front inner hinge split but holding firm, a few plates a little loose as usual but holding contents clean: a very good copy. ¶ "California Faces: Selections from The Bancroft Library Portrait Collection", Online Archive of California; Abigail M. Markwyn, "Queen of the Joy Zone Meets Hercules: Gendering Imperial California at the Panama-Pacific International Exposition", Western Historical Quarterly, vol. 27, no. 1, 2016.

£875

174009



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**137**  
**SOMERVILLE, Mary.** The Mary Somerville collection.

**“VIEWING SUCCESSIVE EDITIONS OF HER WORKS GIVES ONE A SENSE OF THE FLUIDITY OF KNOWLEDGE”**

Twenty-six items charting the life, work, and influence of the scientist Mary Somerville (1780–1872). The manuscripts provide insight into the business of publication and research. The books trace the development of Somerville’s major works through successive editions of *Mechanism of the Heavens*, *On the Connexion of the Physical Sciences*, *Physical Geography*, and *On Molecular and Microscopic Science*. Additional works include significant reviews and biographical pieces.

The majority of the copies are in their original cloth, boards, or contemporary bindings, often with apt provenance. The fifth edition of *Connexion* is a presentation copy from Somerville and her husband; the second edition of *Physical Geography* is from the library of Frances Mary Richardson Currer.

“Viewing successive editions of her works gives one a sense of the fluidity of knowledge, the way it acquires validity and evolves over time . . . One of the hallmarks of Somerville’s works was their accuracy and currency . . . The frequent new editions Somerville

produced reflected her commitment to providing an up-to-date view of her subject” (Neeley, p. 161).

Together, 26 items, books and manuscripts. Full inventory and condition reports on request. ♣ Kathryn A. Neeley, *Mary Somerville: Science, Illumination, and the Female Mind*, 2001.

**£25,000** 188706

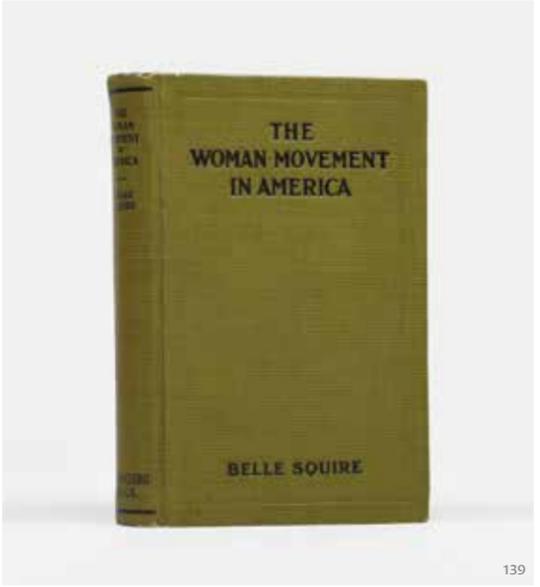
**138**  
**SOONG, Mei-ling, Madame Chiang Kai-Shek.** Jiang furen shan shui lan zhu huahui ce (Landscapes, Orchid, Bamboo, and Flower Paintings by Madame Chiang Kai-Shek). Taipei: Guoli gugong bowuyuan, 1979

First edition of this tribute to the artistic talents of one of modern China’s most influential female politicians. In 1943, she became only the second woman to address a joint session of the US Congress.

Together with her husband Chiang Kai-Shek, Mei-Ling Soong (1897–2003) dominated Chinese and then Taiwanese politics for almost fifty years. Educated and Westernized, she represented Chiang’s administration on the international stage. Her 1943



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speech in Washington, and her ability to outmanoeuvre both President Roosevelt and the senior Republican Wendell Willkie, secured a lifeline of billions of dollars in American aid for the Chinese war effort. Her impression on the American public was long-lasting: until 1967, she appeared regularly on American lists of the ten most admired women in the world. (See also item 170.)

Folio. With 24 colour illustrations. Captions in Chinese, postscript in English and Chinese. Original gold cloth wrappers, gold thread xianzhuang stitching, spine ends capped with gold silk, calligraphic title label flecked in gilt. Housed in publisher’s gold cloth folding case with calligraphic title label flecked in gilt, plastic toggles. Touch of soiling to title label: a fine copy in very good case, light scuffing and finger soiling, a little skinning to title label, one toggle damaged and sometime glued onto loop.

**£500** 174334

**139**  
**SQUIRE, Belle.** The Woman Movement in America: A Short Account of the Struggle for Equal Rights. Chicago: A. C. McClurg & Co., 1911

**“A LEADER IN THE WOMEN’S SUFFRAGE MOVEMENT”**

First edition of this expansive feminist text. The author “established herself as an outstanding suffragist” (*New York Times*) in Chicago, lecturing and publishing articles in the *Chicago Tribune* and *Harper’s Bazaar*.

Squire was known for refusing to pay her taxes if she was not permitted to vote, on the principle that taxation without representation was unjust. She also insisted on the title “Mrs” despite being unmarried, arguing that if men could change their title without being married, so could women. She also campaigned for the rights of Black women, helping to establish the Alpha Suffrage Club with Ida B. Wells and giving a voice to those who had been excluded from national suffrage organizations because of their race.

Octavo. Thirteen plates depicting significant women in the suffrage movement. Original green cloth, lettered and ruled in black on spine, blind-ruled and lettered in black on front cover. Spine and corners a touch bumped and rubbed, small marks to front cover, contents clean: a near-fine copy. ♣ Squire’s obituary, *New York Times*, 18 Apr. 1939.

**£1,250** 175720

**140**  
**START, Laura (recipient); ROTH, Henry Ling (ed.).** The Natives of Sarawak and British North Borneo. London: Truslove & Hanson, 1896

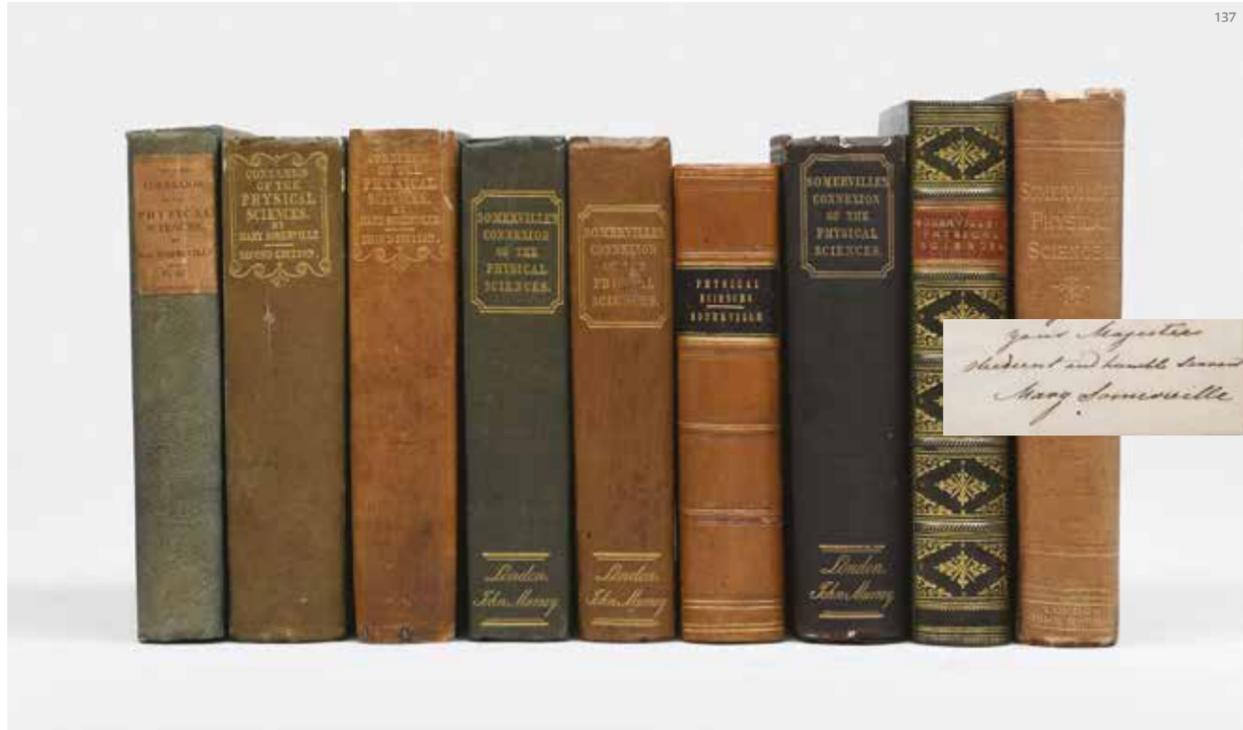
**GIFTED BY THE EDITOR TO THE BRITISH ETHNOGRAPHER LAURA START**

First edition, association copy, signed by the editor on the title pages. Start, a specialist in Asian textiles, has identified herself as the recipient alongside the signatures and added several annotations to the part of Volume II on weaving and dress.

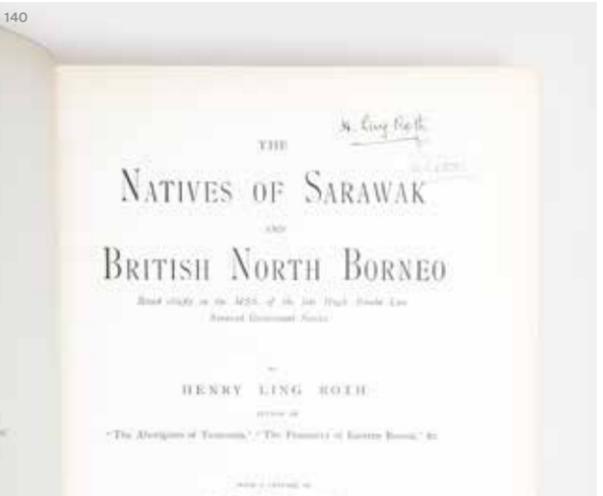
A lecturer at the University of Manchester, Start (1875–1975) likely received this gift during the 1910s, when she spent time researching Burmese textiles at the Bankfield Museum, Halifax, where Roth was keeper. She acknowledges his help in *Burmese Textiles from the Shan and Kachin Districts*, published as part of the Bankfield Museum Notes series in 1917, and cites the present work in her contributions to *Iban and Sea Dayak Fabrics and Their Patterns* (1936), co-written with Alfred Cort Haddon.

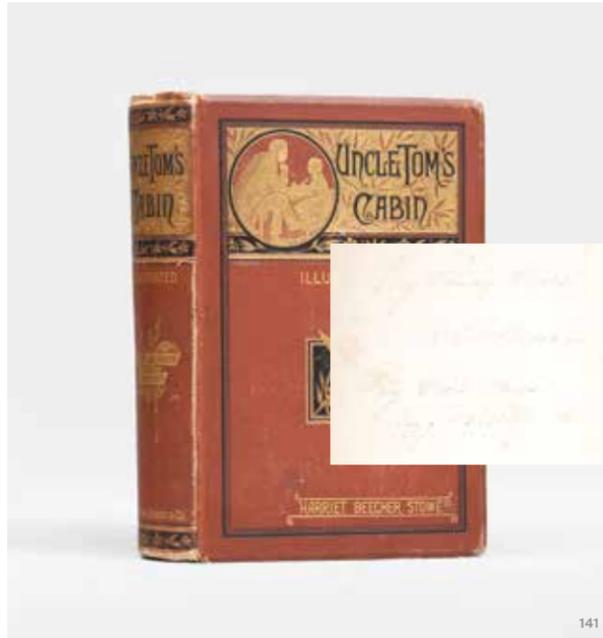
2 vols, large octavo. With 2 plates (1 colour, 1 folding), folding map at rear of vol. I, many illustrations and tables in text, additional illustrated title page in vol. I. Publisher’s notice of additional subscribers loosely inserted. Original green cloth, spine and front cover lettered in gilt, bevelled boards panelled in blind, endpapers renewed, top edge gilt. Some wear at spine ends and tips, light staining at fore edge of vol. II front board and title page, stub tear in vol. I repaired with archival tape: a very good set.

**£2,000** 184902



137





141

**141**  
**STOWE, Harriet Beecher.** *Uncle Tom's Cabin*. Boston: Houghton, Osgood and Company, 1879

The "Holiday" edition, inscribed by the author on the second blank while on holiday, "Very truly yours, H. B. Stowe, Bay View House, Aug. 23, 1879". Though she lived another 17 years, Stowe's literary career was almost concluded when she inscribed this copy during one of her many holiday retreats at Bay View House, facing Ferry Beach in Saco, Maine.

*Uncle Tom's Cabin* was first published in 1852 and exerted immediate and lasting international influence. This edition includes a new introduction and a bibliography of the novel by George Bullen.

Octavo. Illustrations in the text. Original red cloth over bevelled boards, spine and front cover lettered and illustrated in gilt and black, dark blue coated endpapers, edges gilt. Spine ends frayed, rubbing to cloth, edges slightly worn, foxing to outer leaves, occasional marks to contents, long horizontal closed tear to pp. 369/70. A very good copy. ♣ BAL 19490.

£4,500

187255



142

**142**  
**STRICKLAND, Agnes.** *The Lives of the Queens of England*. Philadelphia: George Barrie and Sons, [c.1909]

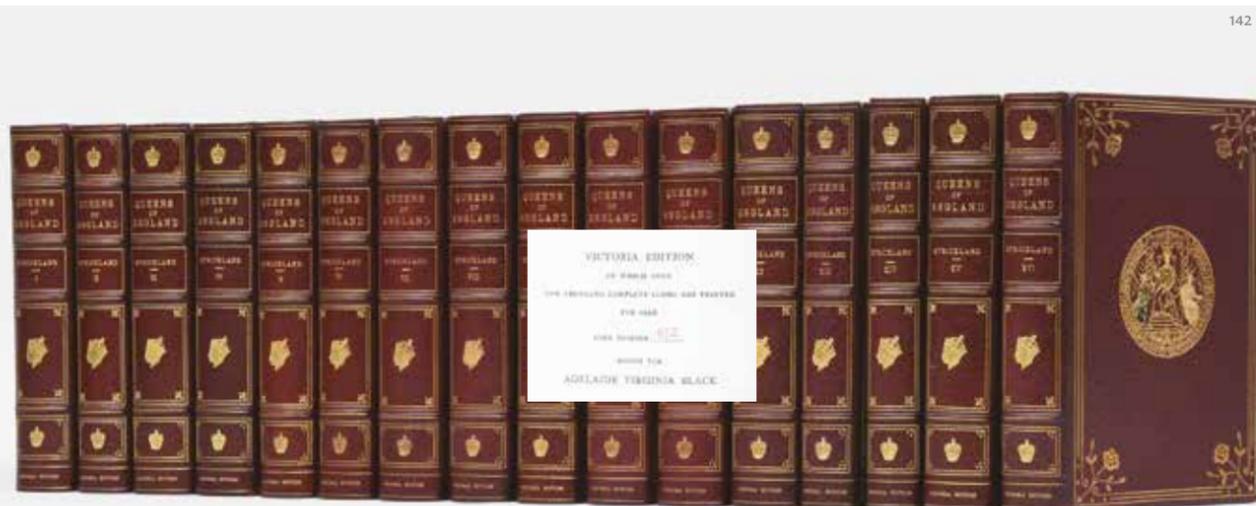
**FINELY BOUND FOR A FEMALE SUBSCRIBER**

A sumptuous production, number 652 of 1,000 sets printed for subscribers only. The elaborate bindings, with armorial doublures, were commissioned by the publishers for the Brooklynite Adelaide Virginia Black (née Pierce, 1862–1915), whose name is printed on the limitation page. This popular Victorian publication was a milestone in the development of female historiography, the biographical tradition, and manuscript research.

16 vols, octavo (199 × 133 mm). Each volume with hand-coloured frontispiece, 69 plates (22 colour, 2 folding), each plate with letterpress tissue guard. Original red-purple crushed morocco, spines lettered in gilt with raised bands, central tools of crowns and a queen's profile to compartments, central roundel to front boards of a queen's coronation in gilt with white and blue onlays, boards with gilt triple fillet and rose tooling at corners, blue crushed morocco doublures with fine gilt tulip and pointillé tooling at corners, front doublures with central coat of arms with red morocco onlay, blue moiré silk flyleaves, edges gilt, red bookmarkers. A fine set.

£5,000

179267



142



143

**143**  
**STUMPWORK TABLE CATALOGUE.** *England: c.1630–50*

**A LAVISH EXAMPLE OF EARLY MODERN ENGLISH DOMESTIC EMBROIDERY**

A splendid 17th-century English cabinet, richly embroidered throughout and fitted with an intricate system of concealed compartments. Such cabinets marked the culmination of a young woman's needlework education, which began in early childhood with samplers and progressed to complex pictorial work combining multiple techniques and materials. Scenes were usually drawn from printed sources, transferred to cloth by professional pattern drawers, and then assembled by a cabinetmaker. Both practical and ornamental, cabinets held jewellery, letters, writing tools, and sewing implements.

Most domestic embroideries were lost to wear, but cabinets and caskets were often preserved and passed down through families. Surviving examples are now chiefly held in major UK and US collections, and comparable pieces appear periodically at auction, though usually with condition issues such as faded work, missing elements, or replaced linings.

Only a small number retain interiors as densely worked as this example. The brightness of the embroidery here is notable, given the susceptibility of early textiles to light damage. This cabinet contains 23 compartments, 9 concealed, accessed by threads, ring pulls, or more discreet mechanisms. The salmon-pink damask lining is unusually luxurious for the period, as are the materials used – metal thread, purl, curled vellum, seed pearls, glass beads, and chenille silk – which all point to a wealthy household. The embroiderer shows particular

technical ambition, especially in her use of metallic purl. The imagery centres on biblical and allegorical narratives focused on women, morality, and learning, reflecting Protestant and humanist didactic culture. Scenes include Esther before Ahasuerus, Susanna and the Elders, and the Judgement of Solomon – subjects that offered women scope for personal interpretation during the upheavals of the mid-17th century. Unusually, the cabinet also includes Orpheus charming the animals – a rare classical subject in female embroidery – suggesting a well-read maker with literary interests. Particularly fine are the inner door panels depicting Faith and Hope, each shown with an open book, underscoring the cabinet's emphasis on female virtue and intellectual engagement.

Embroidered table cabinet (290 H × 320 W × 200 D mm). Panels worked with polychromatic silk and metal thread, purl, curled vellum, chenille silk, seed pearls, and glass beads. Wooden frame, front-opening double doors, brass handles on shorter sides, 2 locks with shared key, hinged lid supported by silk brocade ribbons, lid compartment fitted with removable mirror and glass-lined recess, front inner panel with push button mechanism, 23 pink floral-patterned damask-lined compartments (9 hidden), some with drawstrings and metal ring pulls to aid removal, 6 moveable compartment dividers, carved wooden feet. Later small circular brass plaque lettered "D980" affixed to base. Outer panels faded with minimal loss and distressing to silk, lining darkened and rubbed in places, internal colours remarkably bright, mirror verso with tape repair and 1 clasp absent, glass sides cracked in places, recent judicious conservation by the Royal School of Needlework's Embroidery Studio (details in published report). A very well-preserved example of an intricately constructed piece. ♣ Royal School of Needlework Newsletter, Winter 2024 (restoration report on p. 9).

£65,000

172700



144

**SUFFRAGE ATELIER.** “What a Woman may be, and yet not have the Vote. What a Man may have been, & yet not lose the Vote”. London: Designed & Printed at the Suffrage Atelier, 6 Stanlake Villas, [c.1912]

“MAYOR, NURSE, MOTHER, DOCTOR OR TEACHER, FACTORY HAND”

A wry poster produced by the Suffrage Atelier, printed in their signature woodblock style, favoured for its fast reproducibility and effectiveness in spreading their message. Founded in 1909 by Laurence and Clemence Housman and Alfred Pearse, the Atelier was the most political of the suffrage art collectives.

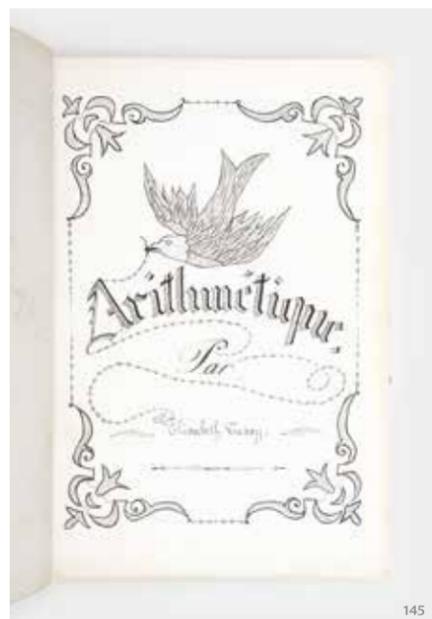
“Unlike the ASL’s lithographed posters, those of the Atelier used wood or linocuts, in black and white or with colour added by hand, giving a strong, urgent stamp to their message. In style the SA posters, with their bold, simple designs using flat images and silhouettes recall the work of the Beggarstaffs, who had in the 1890s transformed the art of the poster. All the printing of the posters was done by women, for the Atelier was keen to teach its members the hand-printing processes necessary to produce its publications” (Crawford, pp. 26–7).

We have traced three hand-coloured variants: one in which the figures’ clothes and shields are coloured in pink, green, yellow, and blue (held at the London Museum and the Schlesinger Library at Harvard University); one with red and green backgrounds (V&A Museum); and one with yellow backgrounds and blue, green, and red shields (London School of Economics). We have not traced any other uncoloured examples.

Woodblock poster (764 × 509 mm), two Suffrage Atelier labels affixed to recto and verso respectively, framed and glazed (790 × 533 mm). Minor edge-wear and browning, light creasing: in near-fine condition. ♣ Elizabeth Crawford, *Art and Suffrage: A Biographical Dictionary of Suffrage Artists*, 2018.

£18,750

188752



145

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**TASSY, Elizabeth (owner).** Manuscript mathematics workbook. Marseille: 1867–69

ADVANCED MATHEMATICS AND FINANCE

A meticulously presented book of mathematics, created by a student at the school run by the Sisters of the Holy Names of Jesus and Mary in Marseille. Tassy likely made it to commemorate her progression. The book includes demonstrations of advanced calculations, geometry, and financial planning, and examples of their practical and domestic applications.

During the 19th century, the French authorities and society at large became increasingly concerned about the quality of girls’ education. Although most women were expected to become housewives, it became widely accepted that they “needed serious study to fill their domestic role appropriately” (Rogers, p. 4). Elizabeth Tassy, born circa 1853, appears to have studied a curriculum that united intellectually challenging mathematics with its application across a variety of subjects.

Quarto (296 × 211 mm). Hand-drawn title page and geometric half-titles, illustrations, diagrams, and tables throughout. Contemporary red roan, spine and front cover lettered in gilt, flat spine separated into six compartments with gilt fillets and dot-and-arrowhead roll, covers framed with gilt fillets, scrollwork, and tooth roll. Extremities worn, spine toned, scratches to covers, contents clean. In very good condition. ♣ Rebecca Rogers, *From the Salon to the Schoolroom: Educating Bourgeois Girls in Nineteenth-Century France*, 2005.

£2,500

173974

146

**TEASDALE, Sara.** *Sonnets to Duse and other Poems.* Boston: The Poet Lore Company, 1907

“OF THIS GREAT MARTYRDOM THAT HANGS O’ER ME / IS SWEET BECAUSE I BEAR IT ALL FOR HER”

First edition, inscribed by the poet on the front free endpaper, “To Miss Curtis, with love from Sara Teasdale, Cromwell 1908”. Laid in is a romantic poem copied in Teasdale’s hand, signed



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“H. G. C. [Helen Gardner Curtis] from S. T. J.” and dated 10 May 1909. On the same day Teasdale presented Curtis with the Towne poem, Curtis noted in her diary that “Sara says she has at last found a name for me: Harriet the Heartbreaker” (Perry & Sagoff, p. 106). Teasdale also wrote her St. Louis address on the rear endpaper, and five clippings of Teasdale’s poems, dated in Curtis’s hand from 1908 to September 1909, are loosely inserted.

Teasdale and Curtis were both patients at the Cromwell Hall sanatorium when they met in 1908. Curtis’s diaries describe their intense friendship, detailing private picnics, long conversations about “books and music and love” (Perry & Sagoff, p. 104), and a fancy dress party that they attended as a bride and groom. Teasdale first left Cromwell in July 1908, shortly after she gifted this volume to Curtis, but returned in May 1909.

Octavo. With portrait frontispiece and tissue guard, title page printed in black and orange, 2 photographic plates showing Duse. Loosely inserted manuscript note (199 × 123 mm) and 5 journal clippings. Original black handmade paper-covered boards, titles black to labels to spine and front, top edge black, other edges untrimmed. Spot of rubbing to foot of spine, small mark to top edge: a fine copy. ♣ Ruth Perry & Maurice Sagoff, “Sara Teasdale’s Friendships,” *New Letters*, vol. 46, no 103, Fall 1979.

£3,750

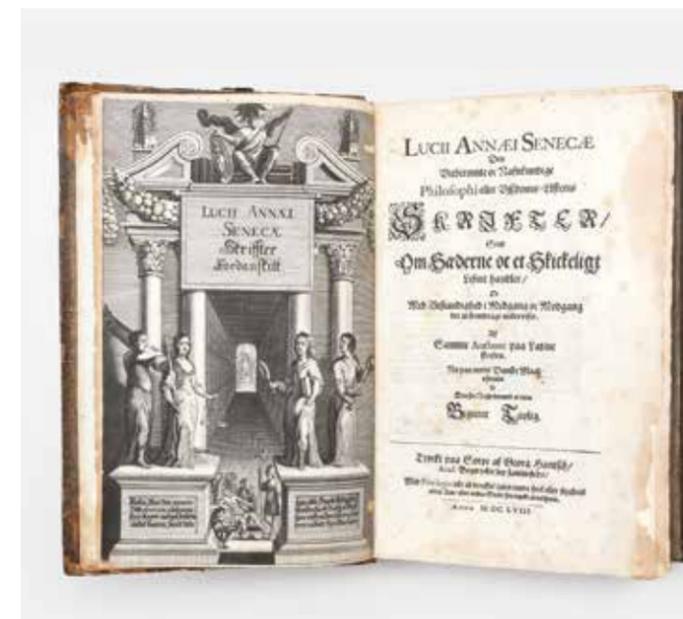
186495

147

**THOTT, Birgitte (trans.); SENECA.** *Skrifter, som om Sæderne oc et Skickeligt Lefnit handler, oc med Bestandighed i Medgang oc Modgang det at fremdrage underviser.* Sorø: Georg Hantsch, 1658

“THE EARLIEST EXAMPLE OF DANISH FEMINISM IN PRINT”

First edition of the first translation of Seneca into Danish, the first complete translation of any classical author into this language, and a pioneering statement of Danish proto-feminism. In her preface, Thott dedicates the work to women, arguing eloquently for women’s right to study and access knowledge. Complete copies with Thott’s portrait are uncommon on the market.



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Brigitte Thott (1610–1662) was a Danish noblewoman, scholar, and educator who combined classical erudition with a role as an active champion of women’s rights. A monumental volume of almost 1,000 pages, this book is “one of the most eminent books of the seventeenth century” (Alenius, p. 448), not least because it introduced numerous neologism into modern Danish.

The book is also often described as a masterpiece of the Sorø Academy for its attractive production, being a large folio printed with beautiful types and featuring two large plates. The portrait is based on a lost painting by Abraham Wuchter; the frontispiece depicts Seneca alongside the Virtues, and Thott sitting atop a pile of books, dressed as the goddess of wisdom Minerva.

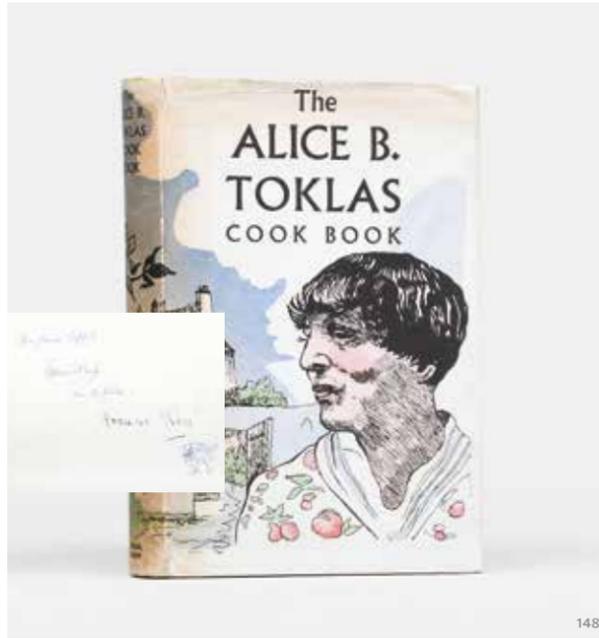
Folio (300 × 190 mm), pp. [xl], 183, [3], 324, 374, [2]. Engraved frontispiece and large folding portrait of the author by Albrecht Haelwegh, woodcut floriated initials. Mid 18th-century sprinkled half calf, raised bands, floral gilt decoration in compartments, marbled sides and edges. Extremities worn, loss at head of spine and corners, intermitted and mainly marginal foxing and damp staining (heavier to a few initial leaves), old paper restorations to 6 leaves, worm trails in margins of a few central gatherings occasionally just touching lettering, the contents otherwise clean and presenting well despite these flaws. A very good copy. ♣ Bibliotheca Danica IV, p. 132. Marianne Alenius, “Birgitte Thott”, in Marianne Stecher-Hansen, ed., *Danish Writers from the Reformation to Decadence, 1550–1900*, 2004.

£5,000

189243



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**148**  
**TOKLAS, Alice B.** *The Alice B. Toklas Cook Book*. Illustrations by Sir Francis Rose. London: Michael Joseph, 1954

**THE UNEXPURGATED TRUE FIRST, INSCRIBED TO A PARISIAN ABSTRACT ARTIST**

First edition, inscribed by the author on the half-title, "For Jeanne Coppel, appreciatively, Alice B. Toklas", and signed by the illustrator on the same page with a drawing of a rose.

The painter and collagist Jeanne Coppel (1896–1971) was an early practitioner of abstract and surrealist art who lived in Paris from 1919. She studied at Montparnasse's Académie Ranson under the Nabis painters Édouard Vuillard, Maurice Denis, and Paul Sérusier. Her works featured in an exhibition at the Museum of Modern Art in 1961.

Octavo. Portrait frontispiece, chapter vignettes, and full-page line drawings, all by Rose. Original tan cloth, spine lettered in gilt on green ground and decorated in gilt, illustrated endpapers, top edge green. With supplied dust jacket. Ink annotation to p. 246. Cloth rubbed, endpapers and outer leaves lightly foxed, contents otherwise clean; jacket unclipped, slightly rubbed and toned, especially on spine, extremities a little worn with tape repairs to verso: a very good copy in very good jacket.

**£6,750** 173011

**149**  
**TURQUAND, Lizzie Emma.** Silver basket owned by a suffragette tax resistor. Sheffield: 1852

**"NO VOTE NO TAX"**

A Victorian silver cake basket seized in lieu of taxes. Turquand belonged to the Tax Resistance League (TRL) and in May 1912 refused to pay her house duty as a protest against women's disenfranchisement. In due course, this family heirloom was confiscated by a bailiff. Turquand reclaimed it at auction after giving a speech on the urgency of women's suffrage.

Lizzie Emma Turquand (1857–1943) was a member of multiple women's suffrage organizations, in addition to the TRL, and worked



as a secretary and a teacher. She sent a letter to the Income Tax Offices explaining her refusal to pay her taxes, which concluded, "to force women out of their earnings to pay salaries to Cabinet Ministers and M.P.'s to legislate for men, who, through the ballot box, command attention and consideration, is to me such gross injustice that I offer no apology for my action". The ensuing seizure of the basket was "formal but friendly", and the bailiff acted with "forbearance and politeness" (*Norwood News*, p. 5).

The TRL seized the opportunity of the auction to promote their cause and, on 14 May, arrived at the auction house in large numbers, bearing banners and placards. Although their presence in the auction room was unexpected, the auctioneers, dealers, and other attendants treated them with good humour. The auctioneer permitted Turquand to give a speech on her decision to resist taxation; her remarks were met with cheers and a chorus of "For she's a jolly good fellow". The usual attendees declined to bid for the basket, so that it could be purchased by a fellow member of the TRL. Turquand thanked the auctioneer for his kind manner and commented that similar sales all over the country were being met with the same "courteous treatment and sympathy" (*Norwood News*, p. 5). Turquand was reunited with the basket following the auction and continued to resist taxation, which resulted in a similar confiscation and demonstration the following year.

Items which so vividly represent the efforts of the Tax Resistance League to publicise the mantra "No Vote No Tax" are unusual in both commerce and institutions. The London Museum holds a comparable example: a gold bracelet seized in lieu of tax from the suffragette Edith How-Martyn.

Provenance: from the collection of the suffrage historian Elizabeth Crawford.

Sterling silver bowl with handle (253 × 95 mm) by Henry Wilkinson, elaborately fluted and embellished in ornate floral design, later engravings in the centre "Sold for King's Taxes, 1912, Woman Suffrage" and "L. E. Turquand 1913". A few spots of scraping and discolouration, residue of polish in grooves of floral design, overall bright and clean, barely tarnished: in very good condition. ♣ "Resisting the King's Taxes", *Norwood News*, May 1912.

**£3,000** 183532

**150**  
**THE TWOPENY FAMILY.** Flowers. [Rochester, Kent:] 1835

**BEAUTIFUL BOTANICAL STUDIES BY HAND**

A finely executed album of 35 watercolours, notable for their technical accuracy and delicate colouring, by the women of the Twopeny family, highly regarded for their artistic talent. The expert brushwork showcases a rich assortment of flora – both native and non-native – observed in the hedgerows, cultivated gardens, and greenhouses of 19th-century England.

The sprawling Twopeny family lived in Rochester, Kent, during the late 18th and 19th centuries. Many of its members were artistically accomplished, including the prolific architectural draughtsman William (1797–1873), whose collection is in the British Museum. These flower paintings are most likely by his sisters Susanna (1796–1879) and Charlotte (1801–1874), although they are also occasionally attributed to their cousin Sarah (1788–1817) of Little Casterton, Rutland. The contemporary binding is gilt-lettered "C.T." at the tail of the spine, pointing to Charlotte's involvement, and the second study of the pink mallow flower is initialled "S.T." in pencil in the lower right-hand corner. Three other flowers are annotated with their Latin names in pencil.

Another brother, David (1803–1875), was also an amateur artist and collector; the sale of his collection at Christie's, London, on 29 February 1976 included a series of fine engravings after Turner, portraits after Reynolds, and etchings by Rembrandt. David gifted a collection of individual botanical watercolours to his cousin Mary in 1832. It is possible that this album was assembled at the same time and for the same purpose, though there are no markings to confirm this.

This superb album features species native to England, including anemones, bindweed, and tree mallow, which might be found in hedgerows or moorlands. Other watercolours demonstrate the



popularity of non-native varieties, many of which were introduced to England between 1500 and 1800. South African flowers such as the calla lily, trailing ice plant, and *amaryllis belladonna* are skilfully rendered, as are East Asian species like the camellia and the clematis patens. Several plants from the Americas are also depicted, such as the nasturtium and evening primrose. The Victorian enthusiasm for cacti is evidenced by the inclusion of a hedgehog cactus, first brought to Europe by Columbus, and the popular red orchid cactus. One of the most highly worked watercolours includes a stonework background and a card overlay to add depth.

Other flora represented suggests that the Twopeny family was aware of recently arrived flowers and trends in horticulture. Fuchsias were not cultivated in Europe until the late 1780s, and the cobeia scandens was introduced as late as 1789.

Folio album (522 × 441 mm). 35 watercolours on card, colours intensified with gum arabic. Mounted on rectos of 32 pages, sizes varying from 489 × 355 mm to 174 × 147 mm, and a loose watercolour. Contemporary green gilt-edged half roan by Colnaghi & Sons, spine separated by five gilt- and blind-tooled raised bands, dated in Roman numerals at foot, marbled sides, green morocco title label to front cover, white coated endpapers, edges gilt. Spine and extremities professionally repaired, sides with a few faint scratches, spots of foxing to contents. In very good condition, the watercolours remaining vivid.

**£27,500** 180768



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**UNIONS.** International Ladies Garment Workers Union Illustrated. [New York:] ABCO Press, 1937

**IMMIGRANT WOMEN CHAMPION WORKERS' RIGHTS**

The scarce program for the 23rd convention of the ILGWU, one of the largest unions in America in the 1900s and one of the first to have a majority female membership.

The union was founded in June 1900. In the early days, most of its members were young immigrant women, primarily Jewish, from eastern and southern Europe. They were responsible for the New York Shirtwaist Strike in 1909, the largest strike up to that point by women workers in US history. It exposed the horrific conditions suffered by immigrant women working in the textiles industry. By the 1920s, the ILGWU was a political heavyweight.

This thoroughly illustrated programme celebrates the achievements of the collective, including the establishment of the pioneering Union Health Centre, its various sports societies, its international reach, and its dedication to democracy.

Folio (375 × 300 mm). With photographic illustrations throughout. Original comb-bound textured red wrappers, front wrapper lettered in black, red, and yellow, rear wrapper lettered in black. Wrappers creased, chip to top corner of front wrapper, a few nicks to foot, extremities rubbed, endpapers toned, offsetting to recto of rear free endpaper, a few marks to contents: a very good copy.

£875

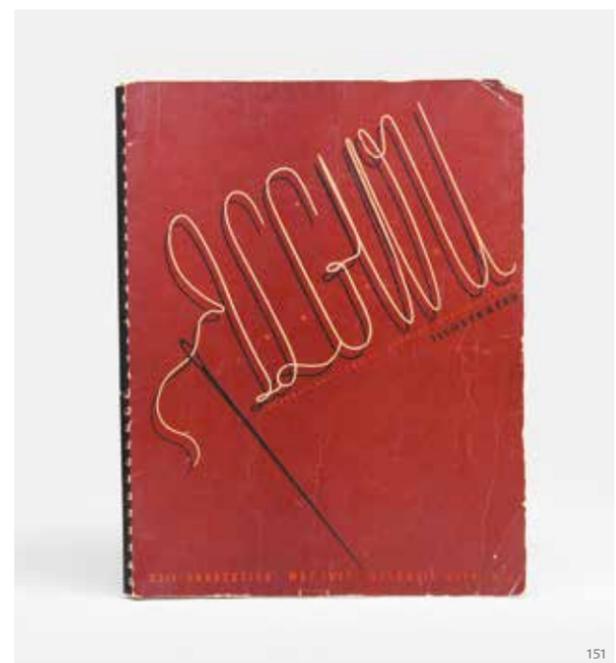
162054

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**UNIVERSITY OF CAMBRIDGE.** Photographs relating to the University of Cambridge's denial of degrees to women. Cambridge: 21 May 1897

**"GET YOU TO GIRTON"**

Two large-format photographs of the crowds gathered on King's Parade in Cambridge, depicting the public's reaction on the day the university voted to continue denying women degrees.



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Although women were permitted to study at Girton and Newnham (the two women's colleges, founded in 1869 and 1871), they were not formally awarded degrees; this was despite the fact they sat the same exams as, and in many instances outperformed, their male peers. After months of debate, on 21 May 1897 the university voted to continue this arrangement, sparking celebrations and demonstrations.

One of the photographs depicts a banner draped from Gonville & Caius lettered "Get you to Girton Beatrice, get you to Newnham: Here's no place for you maids", banishing Shakespeare's outspoken female character to the women's colleges. Both photographs depict effigies: one is of a woman suspended above Trinity Street and another is of a "new woman" cyclist in bloomers suspended from a window above Bowes & Macmillan Bookshop, now the University Press. The latter effigy was decapitated that evening.

"These photographs brilliantly capture the spatial politics and literal and metaphorical viewpoints of the day. The Senate House as university space, the mixed crowd outside the railings, every window and rooftop packed with people. There were other photographers on the scene, including large format cameras on the roof of Great St Mary's and 22 King's Parade (now Ryder & Amies), and a handheld 'detective camera' being used by a man in the window above the effigy of the woman cyclist . . . The photograph is a masterclass in capturing looks and looking" (Cambridge University Library).

It was not until 1948 that women were granted the right to receive degrees from the university; the last college to admit women was Magdalen, in 1988.

Two albumen prints (273 × 214 mm) mounted on paper (318 × 253 mm) and card (345 × 258 mm) respectively. Prints blind-stamped "Messrs Stearn, Photos: Cambridge"; mounts lettered "Women's Degrees Cambridge 1897" in ink. Mounts foxed, paper mount curled and with closed tears to lower outer margins: both in very good condition. ♣ Jill Whitelock, "A crowd's-eye view: the 1897 Cambridge vote for women's degrees", Cambridge University Library Special Collections blog.

£1,125

187459

153

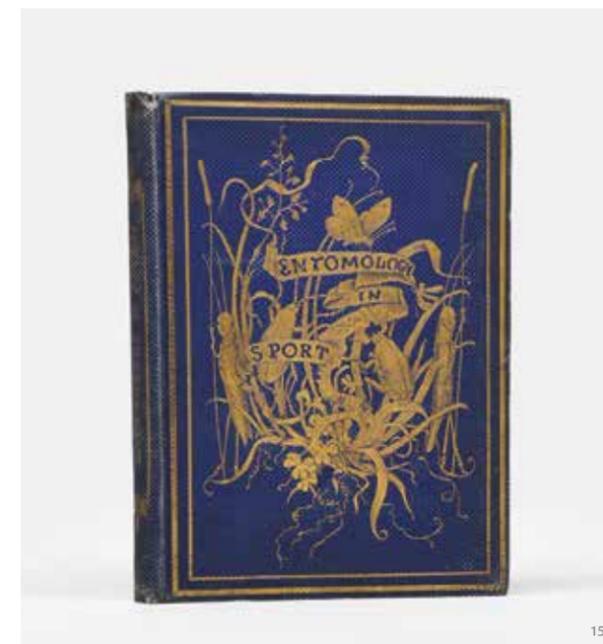
**WARD, Mary, & Jane Mahon.** Entomology in Sport, and Entomology in Earnest. London: Paul Jerrard & Son, [1859]

**A SISTERLY COLLABORATION BY "TWO LOVERS OF THE SCIENCE"**

First edition of this beautifully produced example of Victorian science popularization, designed to inspire young readers' interest in natural history. The first part – "in Sport" – comprises a light-hearted poem studded with charming hand-coloured engraved vignettes and historiated initials; the second – "in Earnest" – provides a more serious pedagogic dialogue on the subject.

Entomology is the third book by the Irish microscopist Mary Ward (1827–1869), following her successful Sketches with the Microscope (1857) and Telescope Teachings (1859). It is her first collaborative work, written with her sister Lady Jane Mahon (1827–1895) and dedicated to their mother.

The skilled miniature illustrations in Entomology include "Insect Dancers" circling a plant maypole, to-scale microscopic details such as "part of the wing of the gamma moth (magnified)" (p. 10), and scenes like "The Entomologist's Table", the workspace cluttered with the paints and tools necessary for illustrating a book (p. 18). Its distinctive gilt-blocked binding is featured on page 43



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of Ruari McLean's Victorian Publishers' Book-Bindings (1983), that example from the Fianach Lawry Collection.

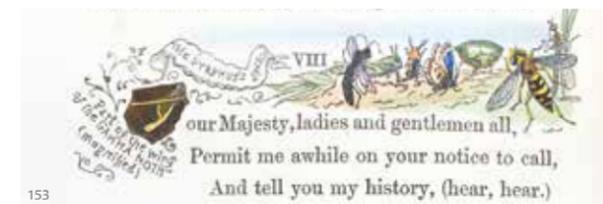
Little is known of Jane Mahon's work beyond her participation in this project, but Ward continued to publish to great acclaim. At the request of Sir William Rowan Hamilton, she was one of three women given special dispensation to receive the Royal Astronomical Society's Monthly Notices, the others on the mailing list being Mary Somerville and Queen Victoria. Ward's promising career was cut short at age 42 after being thrown from a steam-powered automobile invented by the sons of her cousin William Parsons, third Earl of Rosse. Parsons keenly encouraged Ward's interest in microscopy; she was 17 when he built the telescope known as the "Leviathan of Parsonstown" at Birr Castle, which remained the world's largest telescope (in terms of aperture size) until the early 20th century.

Provenance: the distinguished antiquarian bookseller and collector Robin de Beaumont (1926–2023), a leading expert in Victorian decorative cloth bindings, with his bookplate.

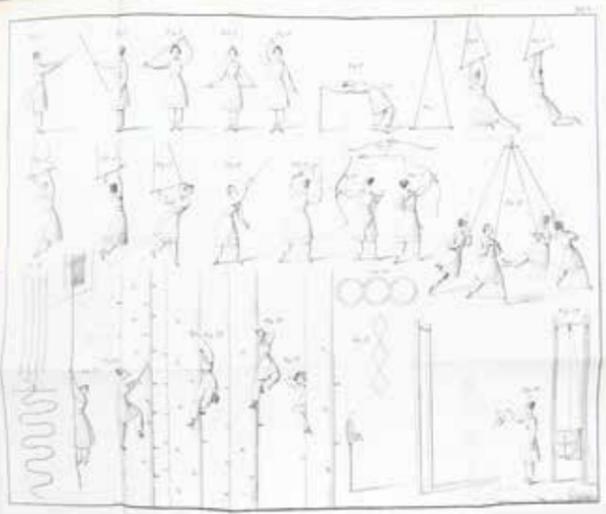
Small quarto. Engraved title page, additional hand-coloured lithographic title page and frontispiece, dedication set within laurel leaf and ribbon border, 33 small engravings and historiated initials within text, all finely hand-coloured. Original blue bead-grain pictorial cloth, spine lettered in gilt, elaborate insect and ribbon design stamped in gilt to front cover and in blind to rear cover, gilt edges. Extremities and rear cover lightly rubbed, spine faded, expertly recased to repair spine ends and renew endpapers, gilt bright, contents evenly toned and generally clean bar a handful of marks: a very good copy. ♣ Clare Matthews, "Microscopy in Print: Books from the Collection of Gerard L'Estrange Turner", Whipple Library online exhibition, University of Cambridge, 2015.

£4,000

171291



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WERNER, Johann Adolf Ludwig. Gymnastik für die weibliche Jugend oder weibliche Körperbildung für Gesundheit, Kraft und Anmuth ("Gymnastics for Young Women or Female Physical Education for Health, Strength and Grace"). Meissen: F. W. Goedsche, 1834

ONE OF THE EARLIEST SPORTS BOOKS AIMED AT WOMEN

First edition of this treatise advocating gymnastics for girls, with detailed illustrations of the proposed exercises. Publishing during the Prussian Turnverbot ("gymnastics ban"), Werner sought to depoliticize the sport by aiming it towards women.

The Turnverbot was implemented in 1819 by Frederick William III in response to the liberal associations of the Turnen movement founded by Friedrich Ludwig Jahn. Werner (1794-1866), a theologian based in Saxony - which did not formally implement the ban but nevertheless displayed anti-Turnen sentiment - sought to show that the primary benefits of the sport were physical instead of ideological. "He refrained from using the concept of Turnen and used instead the Germanized version of the old Greek concept of 'gymnastics'" (Tröhler, p. 36). Werner's emphasis on health, beauty, and grace meant that gymnastics was accepted by German society as appropriate for women, and daughters of upper-class families soon started practising the sport.

Provenance: the Catholic Gymnasium in Glatz (Kłodzko), with its contemporary library stamp on the title page. Founded by the Jesuits in 1597, the gymnasium exclusively admitted boys; its acquisition of the book demonstrates that Werner's principles were eventually viewed as appropriate for both genders.

Octavo (214 x 125 mm), pp. [2], iv, iv, 126, [2]. Lithographed title page, 2 folding plates. Contemporary half vellum, blue morocco label, black paper sides, red edges. Binding rubbed, vellum soiled and toned, closed tear at upper margin of pp. 71-2, neat repair to Plate I, closed tears to outer margin of Plate II, contents clean: a very good copy. J Daniel Tröhler, "Shaping the National Body: Physical Education and the Transformation of German Nationalism in the Long Nineteenth Century", in Nordic Journal of Educational History, vol. 4, no. 2, 2017.

£1,000 188741

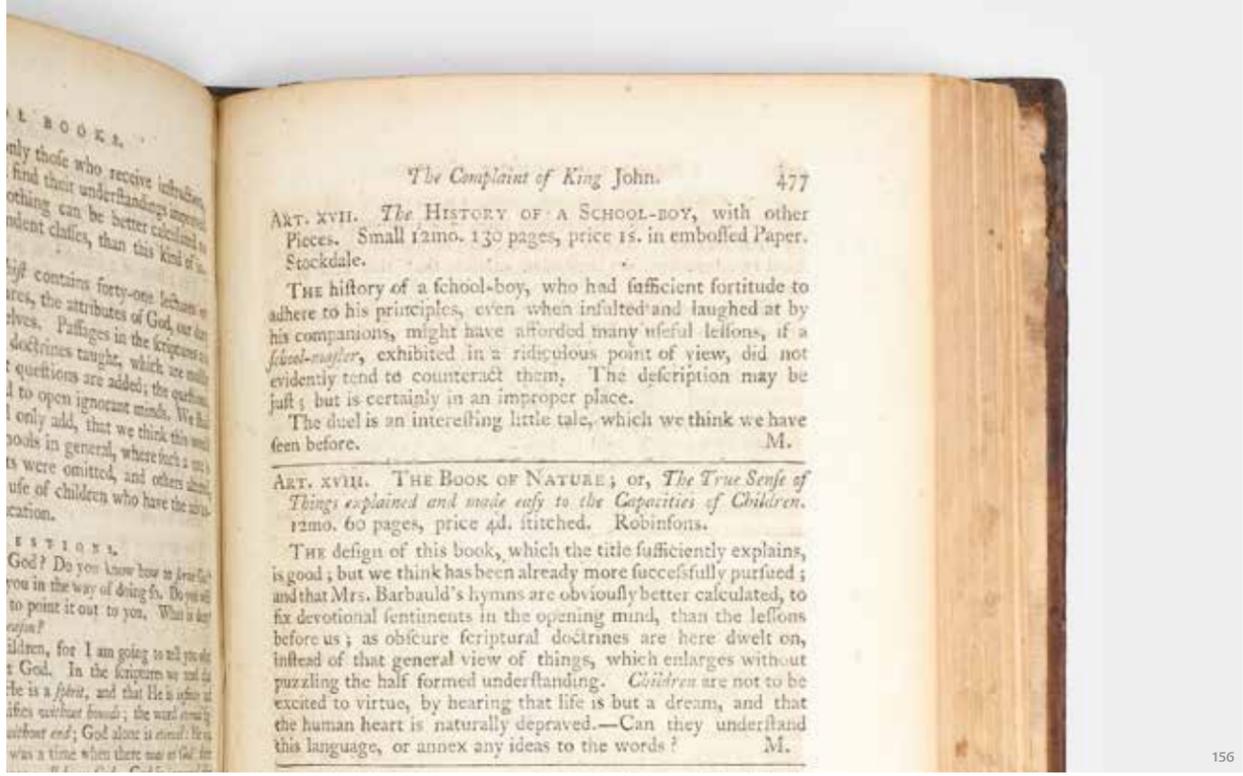


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155
WHEATLEY, Phillis. Three poems, extracted from London periodicals. London: Printed for R. Baldwin, 1772 & 1773

"MNEME BEGIN. INSPIRE, YE SACRED NINE / YOUR VENT'ROUS AFRIC IN HER GREAT DESIGN"

A collection of three poems by the earliest published African-American and enslaved author, including the first printings of "Recollection" and "Hymn to the Morning", and the first British printing of "Farewell to America". The poems feature individually in popular English periodicals, and all precede the publication of



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Wheatley's collected work, Poems on Various Subjects Religious and Moral in 1773.

This printing of "Recollection" was also the first instance of Wheatley's work appearing in a magazine, rather than simply newspapers and pamphlets. The poem is printed alongside a short letter and dedication from Phillis to "Miss A— M—" who "proposed Recollection as a subject proper for me to write upon" (p. 134), as well as a short essay by one "L" of Boston, who describes Wheatley as "an accomplished mistress of her pen" (p. 134). "Recollection" also appeared in the English Annual Register for 1772, but this publication was delayed until 1773.

"Farewell to America" was "Wheatley's best-known poem prior to the publication of Poems on Various Subjects" (Isani, p. 123). It was first published in local Boston newspapers on 10 May 1773 with an announcement of Wheatley's departure to London. In Britain the poem appeared in Every Man's Magazine and The London Chronicle simultaneously, and a revised version was published in Poems on Various Subjects in September 1773.

"Hymn to the Morning" is printed as a sample of Wheatley's verse alongside an advertisement for her first and only book.

3 disbound monthly numbers, octavo (232 x 149 mm) pp. 52; pp. 44; pp. 50. London Magazine 1772 with 2 engraved plates (1 folding). Extremities a little chipped, the odd mark, tear to left margin of title page of "Farewell to America", title page vignette of "Hymn to the Morning" partially rubbed. A very good set. J Mukhtar Ali Isani, "Wheatley's Departure for London and her 'Farewell to America'", South Atlantic Bulletin, vol. 42, no. 4, Nov. 1977.

£5,000 188766

156
WOLLSTONECRAFT, Mary. The Analytical Review, or History of Literature, Domestic and Foreign, on an Enlarged Plan. London: printed for J. Johnson, 1788

"IF YOU WISH ME TO LOOK OVER ANY MORE TRASH THIS MONTH - YOU MUST SEND IT DIRECTLY"

Scarce first editions of the first four issues, collected for publication with a general title page. Wollstonecraft worked as a journalist for

the Analytical Review from its inception in May 1788, and her writing for the magazine tracks her increasing confidence in her literary and critical perception. The income she gained also meant that, for the first time, she could earn a comfortable living as a writer.

To protect reviewers from libel and therefore ensure that they were subjective, the authors signed their work only with their initials and sometimes not at all. Reviews that can definitively be assigned to Wollstonecraft are signed either M or W.

Wollstonecraft had previously written children's books for the editor of the Analytical Review, Joseph Johnson. Accordingly, in the first issues, Johnson assigned her romance and children's literature to review. She was dismayed at the quality of much of the work. A characteristically decisive review criticized the romantic novel Agitation for its "tedious insipidity" (p. 208); similarly, she described Julia de Gramont as filled with "preposterous incidents and absurd sentiments" (pp. 334-5). In July 1788, she wrote to Johnson that "If you wish me to look over any more trash this month - you must send it directly" (Wardle, p. 178).

However, Wollstonecraft's journalism "broadened her intellectual horizons . . . and ensured regular contact with Johnson's 'Academy' of intellectuals, writers and artists" (Kelly, p. 78). By the fourth issue, published in August 1788, she was covering a wider range of material that included travel writing and sermons. The variety was welcome, and she wrote an admiring review of Samuel Johnson's funeral sermon for his wife, found on pages 467 to 468. By now, she was confident enough in her judgement to send a letter to Johnson stating "If you do not like manner in which I reviewed [the sermon], be it known unto you - I will not do it any other way" (Wardle, p. 179).

Octavo (220 x 143 mm), pp. [4], vi, 627, [27]. Contemporary sprinkled calf, smooth spine with red morocco label and gilt tooling, numbered in third compartment. Contemporary bookseller's prices on front pastedown, contemporary ownership signatures on front free endpaper and title page ("J: D:om" to both, "Elijah Chamberlain" to latter). Spine darkened, extremities and joints repaired, contents browned and a little foxed as expected, title page browned from turn-ins, a couple of minor paper repairs. A very good copy. J Gary Kelly, Revolutionary Feminism: the Mind and Career of Mary Wollstonecraft, 1992; Ralph Wardle, ed., The Collected Letters of Mary Wollstonecraft, 1979.

£8,500 165773

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**THE WOMAN'S BUILDING.** Complete set of posters and accompanying exhibition catalogue for Cross Pollination. Los Angeles: The Woman's Building, 1986

**"THE COMMONALITIES WE SHARE AS WOMEN"**

A series of 20 posters addressing gender, identity, and cultural heritage, commissioned by the Los Angeles Woman's Building, described by the *Los Angeles Times* as a late 20th-century "feminist mecca." Almost all examples are signed or numbered by their artists, and together they represent the diverse experiences of American and international craftswomen.

Founded in 1973, the Woman's Building was a non-profit feminist arts centre that provided training, exhibition space, and professional support for women artists, particularly those from minority communities. Its programmes spanned visual art, performance, film, literature, and activism, and it played a central role in the intersecting histories of second-wave feminism, postwar art, and queer politics before closing in 1991 due to lack of funds.

Cross Pollination, the centre's fourth commissions project under that title, was exhibited in April–May 1986 and comprised 20 works by 23 artists, often in collaboration. Each poster reflects its maker's cultural identity or community, addressing themes ranging from disability rights and homelessness to Jewish–African American relations and Asian American diaspora experiences. The poster format was deliberately chosen to ensure wide public circulation: 80 complete sets were distributed free to arts and community organisations nationwide, with additional copies offered through an illustrated catalogue (included). This distribution model made the project unusually effective in reaching broad audiences and advancing the careers of several participating artists.

20 posters, portrait and landscape (565 × 435 mm). Lithograph, screenprint, or letterpress; variously signed, numbered, and titled in pen and pencil by

the artist/s. Offered with 8-page exhibition catalogue, quarto, folded in half for mailing as issued. All in fine condition.

£4,500

177219

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**WOMEN'S CONVENTION OF ASIA.** Official photographs documenting the visit of foreign delegates to Shenyang, north-east China, during their journey to the convention. Shenyang: Shenyang shi minzhu funü lianhe hui ("Shenyang Democratic Women's Association"), 1949

**WOMEN OF THE WORLD GATHER IN BEIJING**

An otherwise untraced series of lively photographs showing delegates from the Soviet Union, Europe, and elsewhere alighting from their special train, greeting local female cadres and workers, giving speeches, and attending a banquet, where Stalin and Mao are toasted and one delegate is snapped relishing a Chinese delicacy.

The Women's Convention of Asia was held in Beijing from 10 to 16 December 1949 and was the second large-scale international conference held in China following the founding of the People's Republic in October. Orchestrated by high-level Chinese figures including Deng Yingchao, the convention was attended by 197 delegates from 23 countries and focused on building bridges among left-wing activists in the international women's movement. Attendees arrived by plane and train, some of the latter stopping in Shenyang during their journey to the capital.

The figures identified by name in the photographs reflect the prominent position often accorded to Westerners in international left-wing causes at the time. They include Jeannette Vermeersch (1910–2001), shown addressing a crowd at Shenyang train station, and Marie-Claude Vaillant-Couturier (1912–1996), a photojournalist and former French resistance fighter. Also identified is An Jianping (1912–1988), a leading Chinese politician in the north-east.



18 gelatin silver photographs (100 × 150 mm), each laid down on sheet of buff card (163 × 210 mm), printed decorative frames and Chinese letterpress captions in black, one with manuscript caption; additional card sheet with Chinese letterpress introduction. All but one card sheet with "28" in Chinese in red pencil on verso. Light fading and mirroring, couple of minor surface abrasions, a few short closed tears to mounts: very good.

£2,500

187608

159

**WOMEN'S CO-OPERATIVE GUILD.** Large-format photograph of delegates at the 1933 Jubilee Congress. London: Panoramic Coy, 1933

**CELEBRATING CO-OPERATION**

An apparently unpublished commemorative photograph depicting over 100 members of the Women's Co-operative Guild at its Jubilee, attended by more than 1,600 women from across Europe. Among those present were Emmy Freundlich, the first president of the International Women's Co-operative Guild, Margaret Llewelyn Davies, and Lilian Harris. The jubilee marked the peak of the guild's

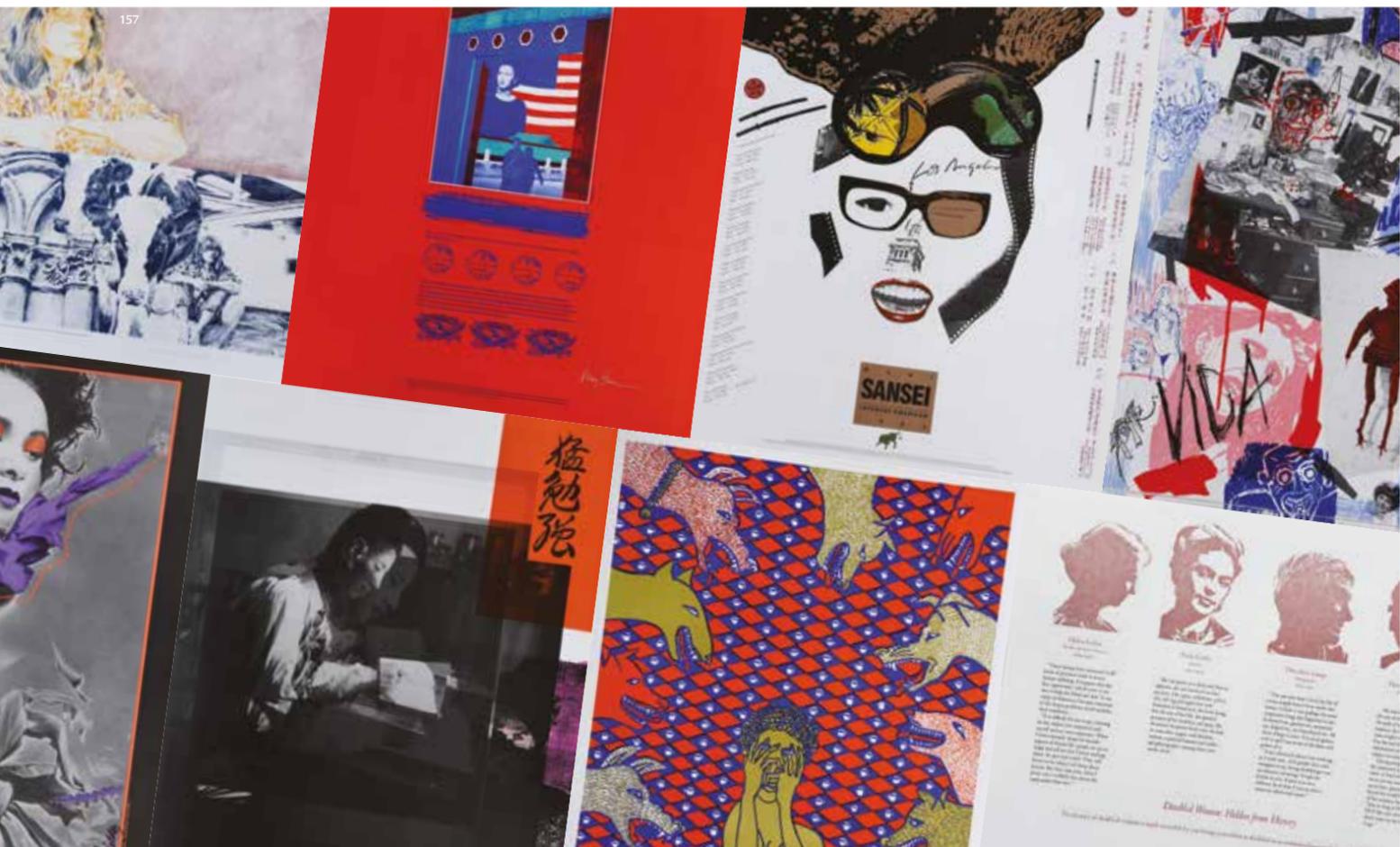
influence, with a membership of approximately 72,000 women across 15,000 branches.

Founded in 1883 after Alice Acland established a "Women's Corner" in the *Co-operative News*, the Women's Co-operative Guild emerged to address the exclusion of working women from the early co-operative movement. Campaigning under the slogan "co-operation in poor neighbourhoods," the guild became a powerful advocate for women's social and legal reform, giving evidence to the Royal Commission on divorce in 1910 and publishing *Maternity: Letters from Working Women* (1915), which helped secure maternity benefits paid directly to mothers. The jubilee was held on 20 June at Central Hall, London.

Gelatin silver print (image size: 555 × 181 mm), backed with cardboard, framed and glazed (645 × 297 mm). Printed caption in lower margin, "Womens' Co-operative Guild. Jubilee Congress. London. 1933", and stamped "London Panoramic Coy, 10 Farringdon Avenue. London. E.C.4.". Margins faintly toned, cardboard soiled: in very good condition.

£1,600

188748



Women's Social and Political Union brooch. [Chester:] Henry Morton, 1908

#### THE EVOCATIVE "ANGEL OF FREEDOM"

A brooch after a design by Sylvia Pankhurst. She created the "Angel of Freedom" icon for the WSPU's exhibition at the Prince's Skating Rink in May 1908, to be used on the various items of jewellery and household wares that were available for sale. It continued to be used afterwards on WSPU merchandise and became one of the suffrage movement's best-known emblems.

Pankhurst attended Manchester School of Art from 1899 to 1902, where she won many awards, including a travelling studentship to study in Italy. She took the Royal College of Art (RCA) entrance exam in 1904 and was not only awarded a scholarship but came top in the entire country. She made close friends at the RCA but struggled to reconcile her life of study and painting with her growing socialist principles, and "desperately longed to find a purpose for her art" (Harrison, p. 47).

The "Angel of Freedom" depicts an angel holding a trumpet facing left, accompanied by prison bars, broken chains, lilies, and a banner reading "Freedom". It "shows the influence of [Pankhurst's] early years in Manchester and of the art of William Morris and Walter Crane" (Harrison, p. 109). Crane was associated with Morris in the 1880s and shared his socialist perspective on art, and had directorships at the Manchester School of Art and the Royal College of Art. An illustration of Morris's titled "Freedom" bears a resemblance to Sylvia's emblem, but she "made it the WSPU's own" (Crawford, p. 519).

Provenance: from the collection of the suffrage historian Elizabeth Crawford.

Silver brooch (301 mm diameter) decorated in purple, green, and white enamel, blue enamel on reverse, hallmark of Henry Morton at the Chester assay offices. Housed in a white archival box. Tarnished as expected, small chip to purple enamel on front: in very good condition. ♣ Elizabeth Crawford, *The Women's Suffrage Movement: A Reference Guide 1866–1928*, 1999; Shirley Harrison, Sylvia Pankhurst: *A Crusading Life, 1882–1960*, 2003.

£2,500

183483



161

Women's Social and Political Union side plates. Longton: Williamsons of Longton, [c.1909]

#### THE "DECIDEDLY STYLISH" CROCKERY

A set of side plates from the tea service designed for the WSPU by Sylvia Pankhurst. She first created the "Angel of Freedom" icon for the organization's exhibition at the Prince's Skating Rink in May 1909. It featured on various merchandise and the tea service used in the popular refreshment stalls, which was sold after the event's conclusion.



The "decidedly stylish" (Crawford, p. 519) plates are executed in plain white with hand-painted green rims and the "Angel of Freedom" icons.

Four bone china side plates (174 mm in diameter), white with green rims and circular emblem. Occasional spots of discolouration to the glaze, colours vivid: a very good set. ♣ Elizabeth Crawford, *The Women's Suffrage Movement: A Reference Guide 1866–1928*, 1999; Shirley Harrison, Sylvia Pankhurst: *A Crusading Life, 1882–1960*, 2003.

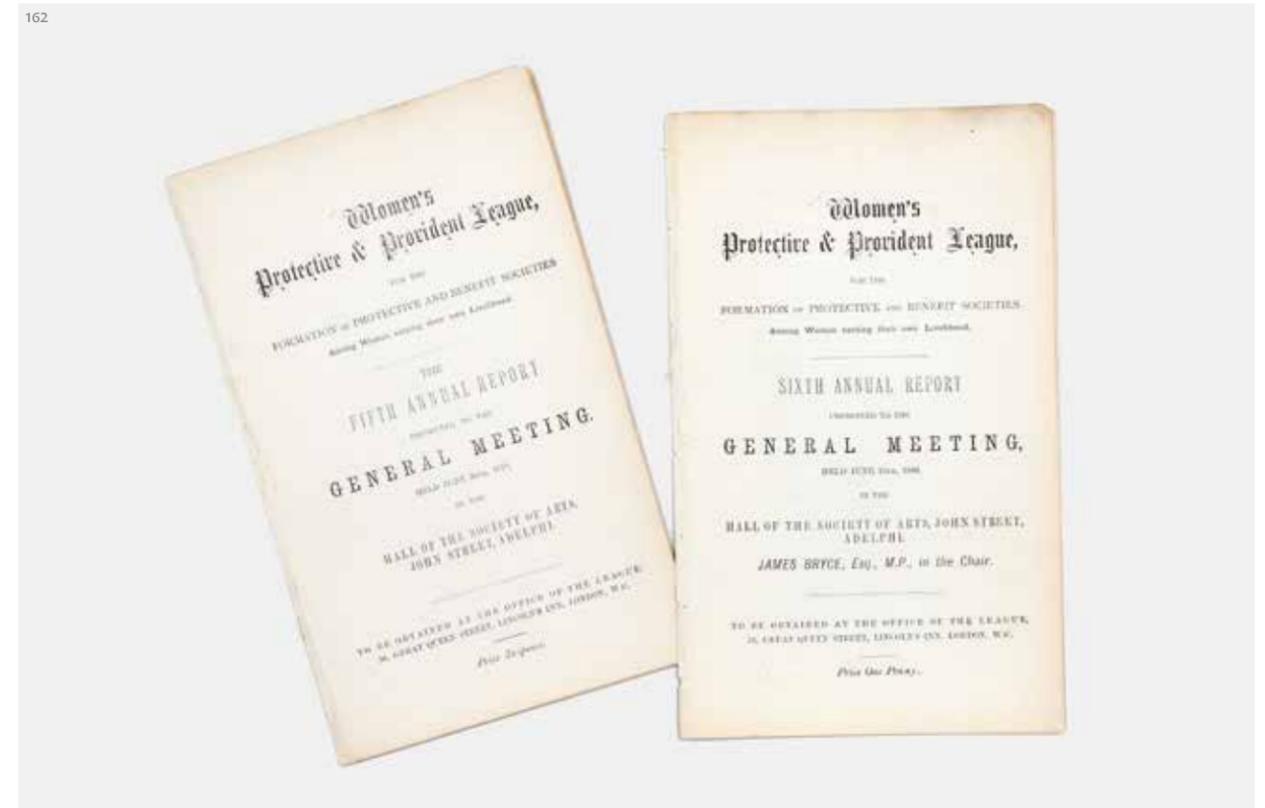
£2,600

183515

162

WOMEN'S PROTECTIVE AND PROVIDENT LEAGUE. Fifth Annual Report [and] Sixth Annual Report. For the Formation of Protective and Benefit Societies among Women earning their Own Livelihood. London: [Women's Protective and Provident League,] 1879–80

162



#### THE EARLIEST TRADE UNIONS IN THE UK FOR WOMEN

Two publications from the early years of the organization founded in 1874 by Emma Paterson. The Women's Protective and Provident League (WPPL) aimed to increase women's access to trade unions, either by persuading existing societies to admit women, or encouraging women to found their own. Topics covered in the reports include newly established unions and the Women's Halfpenny Bank.

Emma Paterson (1848–1886) visited the US in 1873, where she was impressed by the women's trade unions. In April 1874, she wrote in a left-wing newspaper, the *Labour News*, calling for women to form a central association for trade unions. Later the same year, a mixture of women's rights, trade unionist, and Christian socialist groups formed the WPPL.

Along with providing legal and financial aid to its members, the reports demonstrate that the WPPL had "the structure of a modern trade union" (Roe, p. 177) in its provision of recreational opportunities. Both reports mention the Women's Union swimming club, whose success and saw the pool "crowded every Wednesday evening" (1880, p.10). Both also mention social meetings featuring lectures, music, and singing, and the 1880 report provides details of a circulating library and a seaside house for summer holiday.

Within the UK, we have traced copies of both pamphlets at the London Metropolitan University and the British Library. A copy of the 1879 report is held at the Bishopsgate Library.

2 works, octavo (210 × 130 mm), pp. 16; pp. 16. Original white printed wrappers, disbound. Lightly toned and soiled, a little residue from former binding to spines. In very good condition. ♣ Jill Roe, *Modernisation and Sexism: Recent Writings on Victorian Women*, 1977.

£500

186276



163

**163**  
**VICTORIA, Queen.** Nine autograph letters and one note, sent to her literary editor Sir Arthur Helps. [Various places:] 1864–68

**“SHE HOPES MR HELPS WILL AGREE IN ALL BEING IMPROVEMENTS”**

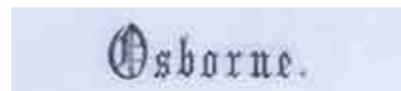
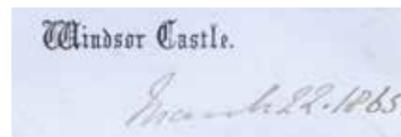
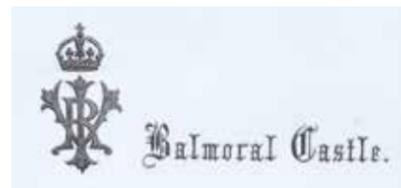
Correspondence from the Queen to Helps, discussing the private circulation and eventual publication of *Leaves from the Journal of Our Life in the Highlands* (1868). After Helps's death, his letters were returned to Victoria according to his wishes; she destroyed some and others entered archives. This is the only group of correspondence we have traced in private hands.

The sprightly letters revolve around the production of two versions of *Leaves*: the first for her close family and friends, and the second for the public. Victoria's letters show her painstaking attention to detail in matters of editing, illustration, and binding; her warm regard for members of her Balmoral entourage; and her obvious delight in all things Scottish. They span three years and are addressed from the principal royal residences at Windsor, Osborne, and Balmoral.

Arthur Helps (1813–1875) was a writer and, from 1860, the Clerk of the Privy Council, in which role he became close to Victoria and Prince Albert. He first assisted Victoria with publishing a volume of Albert's speeches after his death; *Leaves* was their next venture. The earliest letter in the group was initially sent to Helps in November 1864 from the publishers Smith, Elder, & Co, along with a “revize of pages 41 to 48”, presumably from the private version of *Leaves*.

The letter was annotated by Victoria, “There is hardly anything to correct in here”. The first full letter from Victoria is dated 22 March 1865, with four following the same year. All these predate Victoria's “first surviving letter to Helps”, identified by John R. DeBruyn as sent on 8 December 1866 (p. 82).

Later, Helps encouraged Victoria to release *Leaves* for the public. Upon its appearance in January 1868, it sold a reputed 20,000 copies, quickly going through four editions. An American edition appeared in the same year, followed by translations into German, Swedish, and Welsh.



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Helps had “a dread lest correspondence relating to private and confidential matters . . . should ever be used” and after his death, “all correspondence with Queen Victoria naturally passed into Her Majesty's possession” (Helps, p. viii). Victoria burnt most of these and returned others to Helps's daughter Alice, who played an instrumental role in editing the manuscripts of *Leaves*. The majority of those preserved were sold at Sotheby's on 12 December 1961 and are now in the Royal Archives at Windsor.

Together, 13 items: 10 autograph letters signed on bifolia, 9 on royal residence letterhead with deep-edged mourning border (folded to 175 × 113 mm), written on 27 sides in black ink and pencil; the last letter written on 45 Pall Mall letterhead. Accompanied by postcard sent from one Jeannie Dixon to “Peggie”; small portrait photograph showing a woman and child; and an envelope annotated “the Queen”. Housed in grey archival box. Letters occasionally creased: in excellent condition. ¶ Edmund Helps, ed., *Correspondence of Sir Arthur Helps, 1917*; John R. DeBruyn, “Sir Arthur Helps and the Royal Connection: I”, *Bulletin of the John Rylands University Library of Manchester*, vol. 66, no. 1, autumn 1983.

£15,000

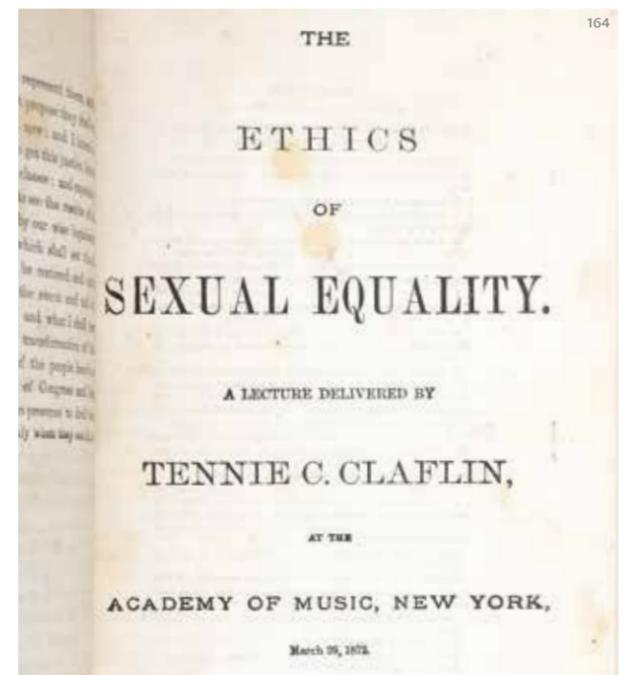
186280

**164**  
**WOODHULL, Victoria, & Tennessee Claflin.** Pamphlet volume collecting speeches delivered on social, economic, and political issues. New York: Woodhull & Claflin, 1871–75

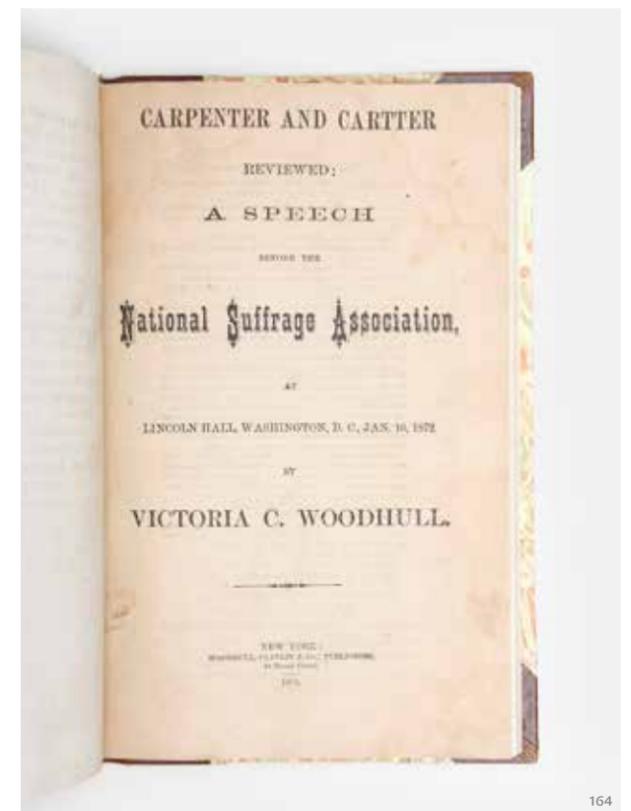
**“WOMAN, NO LESS THAN MAN, CAN QUALIFY HERSELF FOR THE MORE ONEROUS OCCUPATIONS OF LIFE”**

First editions. These speeches were delivered by Woodhull and Claflin during the former's 1872 presidential campaign, the latter's 1871 Congressional campaign, and in the years immediately following. Trailblazers in American first-wave feminism, the sisters advocated for education, employment, and free love; the topics here range from economics to politics to spiritualism.

After an early life spent as clairvoyants, in 1870 Claflin and Woodhull opened their Wall Street brokerage, “Woodhull, Claflin



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& Co”, to prove that “woman, no less than man, can qualify herself for the more onerous occupations of life” (Robb, p. 114). They cornered a source of investment capital – the fortunes and business interests of women – that other brokerages had failed to tap.

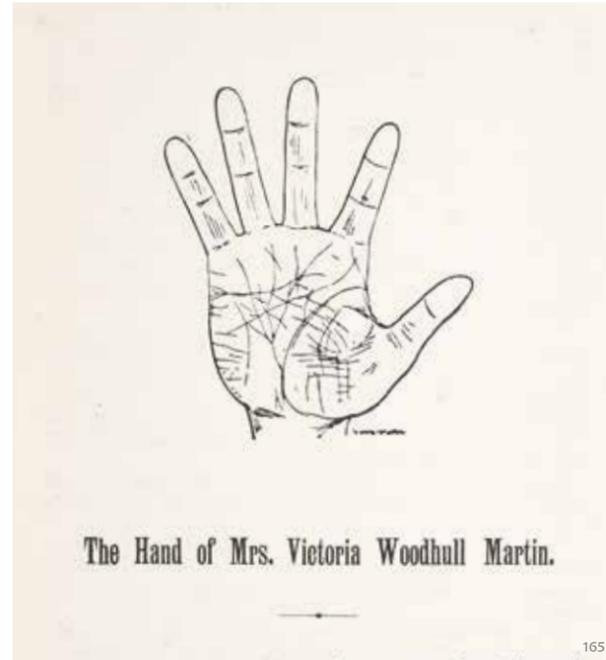
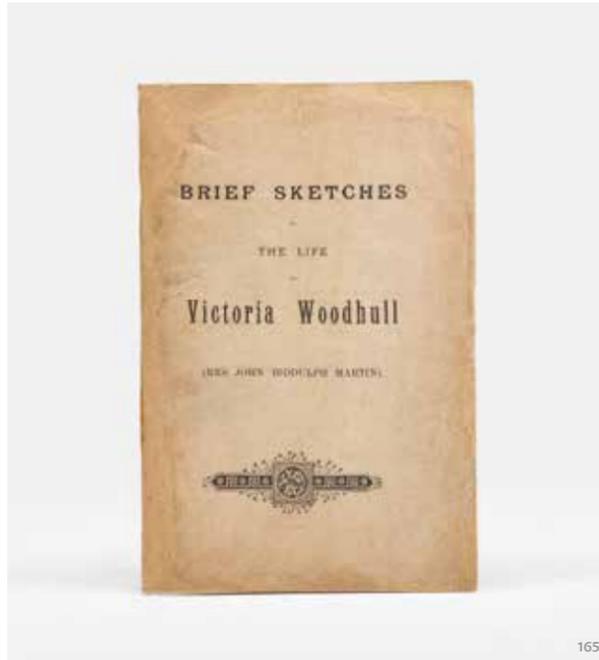
The sisters then founded *Woodhull & Claflin's Weekly*, the first female-owned newspaper in America and the first American periodical to print the *Communist Manifesto*. The pamphlets were printed at the same press: “Throughout the paper's six-year run, its main purpose was the advancement of Woodhull's political and reform ambition. Its content changed with her needs. In the paper's early years it capitalized on Woodhull's reputation on Wall Street by publishing financial news. In later years it practiced an early form of muckraking by uncovering Wall Street fraud and scandal” (ANB).

Woodhull began her political career in 1871 with an address on suffrage to the House Judiciary Committee. She then launched a presidential campaign – the first by a woman – on a ticket of broad humanitarian reform. The sisters undertook a wide speaking tour, with Claflin also campaigning for a Congressional seat in the predominantly German New York Eighth District by delivering speeches in the language. Although their political ambitions had failed by 1872, the *Weekly* continued until 1876, after which the sisters migrated to England.

8 works bound in one vol., octavo (213 × 136 mm). Sixth and eighth pamphlets without title pages. Twentieth-century half calf, spine lettered in gilt, marbled sides. Contemporary ownership signatures of one L. T. R. (?) Akin in pen and ink on title pages of first two pamphlets, perhaps Lucy Theresa Rooker Akin (1837–1915), signature trimmed in binding process. Occasionally foxed and soiled, tape repair and restoration to title pages of first two pamphlets, annotations in variously coloured pencil to second and final three pamphlets: in very good condition. ¶ George Robb, *Ladies of the Ticker: Women and Wall Street from the Gilded Age to the Great Depression*, 2017.

£6,500

188354



165  
**WOODHULL, Victoria – STEPHENSON, Robert Donston.** Brief Sketches of the Life of Victoria Woodhull. (Mrs. John Biddulph Martin). [London: no printer or publisher, 1893]

**AN OCCULT INTERPRETATION OF A FEMINIST ICON**

First edition of this scarce pamphlet attributing Woodhull's extraordinary achievements to the culmination of a spiritual prophecy. In 1872 she famously stood as the first female candidate in a US Presidential election.

Stephenson (1841–1916) was an occultist best known for his theory that Jack the Ripper's crimes were linked to Satanic rituals. This biography of Woodhull (1838–1927) ascribes spiritual motivations to her accomplishments: “Every characteristic utterance which she gives to the world is dictated while under spirit influence” (p. 12). It also includes a chiromantic analysis of Woodhull's palm: “It would be hard to find a hand more extraordinary than this” (p. 7). Stephenson suggests that she was mentored by the spirit of the Greek statesman Demosthenes, who “prophesied to her that she would rise to a great distinction; that she would publish and conduct a journal; and that, finally, to crown her career, she would become the ruler of her people” (p. 14).

Woodhull was among the first women to found a newspaper in America: Woodhull & Claflin's *Weekly* provided extensive coverage of economic issues and prided itself on exposing fraudulent dealings and corporate corruption. It was also the first American periodical to print the *Communist Manifesto*.

An advocate for women's education, employment, and free love, Woodhull and her sister Tennessee Claflin (1844–1923) moved to New York during the late 1860s. They opened their Wall Street brokerage firm, Woodhull, Claflin & Co., on 19 January 1870 to prove that “woman, no less than man, can qualify herself for the more onerous occupations of life” (Robb, p. 114). With initial support from Claflin's lover Cornelius Vanderbilt and the extensive publicity generated by a press fascinated with the “Queens of Finance”, their firm was relatively profitable at first. They cornered

a source of investment capital – the fortunes and business interests of women – that other brokerages failed to tap. However, the sisters' energies soon drifted to other causes and, helped by the Panic of 1873, the brokerage house closed the same year. “However brief, perfunctory, and ultimately unsuccessful Woodhull and Claflin's brokerage career proved to be, it remains an important watershed in women's history” (Robb, p. 121).

Octavo, pp. 32. Chiromantic hand illustration on p. 7. Original brown printed wrappers, restored, restitched, and remargined preserving majority of front cover and entirety of rear. Wrappers toned, neat Japanese tissue repair to inner corner of first leaf, a couple of small rust marks else contents clean: a very good copy. ♣ George Robb, *Ladies of the Ticker: Women and Wall Street from the Gilded Age to the Great Depression*, 2017.

£2,500 174823

166  
**WOODWARD, Katherine.** Album of material assembled by the gymnastics teacher Katherine Woodward, including illustrations by her sister, photographs, programmes, and newspaper cuttings. London: 1890–97

**LADIES' FENCING AND GYMNASTICS IN VICTORIAN WEST LONDON**

This album documents women's physical culture and education in late Victorian London, a period when organized exercise was promoted as a means of discipline and self-improvement, and increasingly as a route to paid work for women.

It brings together visual and printed material tracing Katherine Woodward's progression from pupil at Miss Stuart Snell's Ladies' Gymnasium, Alexandra House, Kensington Gore, to her own teaching career at Fulham Congregational Lecture Hall and St John's Mission Hall, Chelsea.

Among the highlights are designs by Alice Woodward for fencing and gymnastic lessons at the family home in Beaufort Street, together with a witty illustrated poem titled “Feminine Fencers”. The prominence of fencing in the album reflects its late



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19th-century revival, with women's fencing being championed by figures such as the French fencing master Baptiste Bertrand.

Born into a cultivated scientific family, Katherine Woodward was the daughter of Henry Bolinbroke Woodward, Keeper of Geology at the Natural History Museum, and sister to Alice Woodward. The album also includes printed illustrations and tracings by Alice, photographs of students and instructors at Alexandra House, and printed programmes for gymnastic and fencing displays organized by Katherine between 1893 and 1897. Earlier programmes from public competitions at Alexandra House and Aldershot are also present, together with around forty newspaper and magazine cuttings on women's athletics, including an article titled “How Women May Make Money As Teachers of Athletics”, and a piece of handwritten correspondence relating to Woodward's search for teaching work.

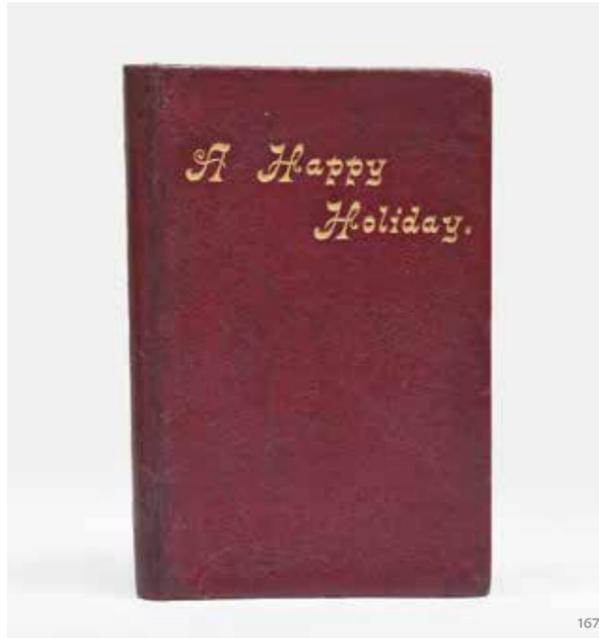
Through its combination of visual material and documentary evidence, the album illustrates the close relationship between women's education and physical fitness in this period, embodying Katherine Woodward's fencing motto “Strength and Grace”.

Quarto (287 × 243 mm). Around 60 items neatly laid down both sides of the 24 card leaves of thick card-stock. Original brown cloth album, bevelled boards, with embossed panel, in black and oxidised gilt to front board, ownership inscription of Katherine Woodward inked to front pastedown. A little rubbed and soiled, discreet restoration at the spine and corners, hinges repaired, album leaves browning and a touch worn with marginal loss, foxing to contents, mild fading of the photographs, occasional soiling, but overall very good.

£3,750 186265



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**167**  
**WOODWARD WILLIAMSON, Emily.** *A Happy Holiday*: a short account of our visit to the Sandwich Islands. Manchester: "Guardian" Printing Works, 1892

**"AS THE PALM TREES CAME IN SIGHT . . . WE REMEMBERED WE WERE FAR FROM ENGLAND"**

First edition of this engaging and personal view of a visit to Hawai'i, and one of the very few 19th-century travel narratives of the islands written by a woman. The work was printed for private circulation, certainly in small numbers, for the author's children. We have traced no copies at auction or in institutions, including any in Hawai'i.

This account was written by Emily Woodward Williamson (née Read, 1836–1927) and describes a westward journey undertaken with her husband to visit their daughter in Hawai'i. Their daughter, Emily Elizabeth Scott Williamson ("Bessie", 1862–1950), had settled there and married William Henry Barnes in Honolulu in 1887. Much of the diary focuses on the Hawaiian Islands, and blends family visits with observations on local history and culture.

Only a small body of 19th-century travel narratives about Hawai'i written by women exist. Williamson's account stands alongside the narratives of Isabella Bird, Maria Graham, and the private letters and journals of missionary women such as Sybil Moseley Bingham, Lucy Thurston, and Laura Fish Judd.

Small octavo. Original red morocco-grain sheep, front cover lettered in gilt, green floral endpapers, edges gilt. Ownership inscription of a relation to Williamson to front free endpaper. Dates on title page sometime inked out and partially erased. Spine refurbished with ends rebuilt, boards a little bowed, inner hinges repaired. A very good example. ♣ Not in Forbes, Robinson, or Theakstone.

**£4,500** 174023

**168**  
**WOOLF, Virginia.** Autograph letter signed, to Clive Bell. [Hogarth House, Richmond: 27 November 1919]

**"THE GREAT BATTLE IS BETWEEN THOSE WHO THINK IT UNREAL & THOSE WHO THINK IT REAL"**

A long and contemplative letter, written in a close hand to her brother-in-law, Clive Bell, in which Woolf reflects on the early reception of her second novel, *Night and Day*.

Bell offered Woolf some of her earliest encouragement as a novelist; she praised him in one letter as "the first person who ever thought I'd write well" (24 July 1917; Woolf, p. 167). His letter to Woolf, which "arrived on a blue & brilliant morning", was full of praise for *Night and Day*. Woolf responds appreciatively: "I hope you laid on your colours a little thick. It sounds too good to be true; yet I know you wouldn't deceive your sister in law." The novel, published on 20 October, had already received a smattering of reviews. "They've praised me highly for the most part, & wrongly too; in fact, as criticism, they're worthless so far."

She informs Bell of the latest news and gossip about members of her literary circle, name-checking Ottoline Morrell ("she has ransacked Ireland & finds nothing big enough to stick in the teeth of her comb") and Thomas Hardy ("he has just produced his 21st imitation of *Tess of the D'Urbervilles*"), and fondly recalling a recent weekend with Lytton Strachey and Dora Carrington at Tidmarsh. She also outlines some of the reviews she received from friends: "I couldn't grasp what Katherine [Mansfield] meant, but thought she disliked the book & wouldn't say so, & so masked her points. [John Middleton] Murry, however, tells me that she admires it, but thinks my 'aloofness' morally wrong." Woolf was right to be wary of her rival's faint praise: even before reading the novel, Mansfield carped to Lady Ottoline that "I expect it will be acclaimed as a masterpiece & she will be drawn round Gordon Square in a chariot designed by Roger [Fry] after a supper given by Clive" (quoted in Hussey, p. 166).

Woolf's reflections on *Night and Day* take up both sides of her letter, and she fills out the last remaining space with details of everyday life in Richmond. "I'm in the midst of domestic crisis – both servants leaving; Nessa, however, has surmounted hers, & I see, as at the end of a telescope, a glimpse of an enchanted world, where I turn a handle & hot mutton chops are shot out on a plate – human agency entirely removed." She closes the letter having run out of paper ("Unfortunately what with the sympathy of my correspondent & the gigantic importance of my theme, there's no paper left") and ends where she began: "Did I say that a reviewer has just written to express gratitude & admiration. What for? *Night & Day*, of course. Yours, VW."

The letter remained in the Bell family until 1980. It is published on pages 403–4 of *The Letters of Virginia Woolf, 1912–1922* (1976), edited by Nigel Nicolson and Joanna Trautmann.

Single sheet (255 × 202 mm), handwritten across both sides. Lightly creased from folding, a couple of tiny nicks and splits, excellent condition. ♣ Mark Hussey, *Clive Bell and the Making of Modernism: A Biography*, 2021; Virginia Woolf, *The Letters, 1912–1922*, 1976.

**£12,500** 166707

**169**  
**WOOLF, Virginia.** *A Room of One's Own*. New York & London: The Fountain Press & The Hogarth Press, 1929

**"A WOMAN MUST HAVE MONEY AND A ROOM OF HER OWN IF SHE IS TO WRITE FICTION"**

First edition, signed limited issue, number 41 of 492 copies signed by the author in her distinctive purple ink on the half-title. This copy is from the scarcer British issue: the first 100 copies were reserved for sale by the Hogarth Press in Britain, which published the book

Our weekend at Tidmarsh was charming, though a little chaperoned by the presence of Susan, who spent 24 hours in looking out trains from Banbury to Bude, & communicating his discoveries at intervals. Barbara was lost at Batts without a Brookshaw – to its thought. I have you to make the necessary connections. O yes – I liked your article on France; a superbly agreed, so far as I am able. Did I say that a reviewer has just written to express gratitude & admiration? What for? *Night and Day*, of course. Yr. VW

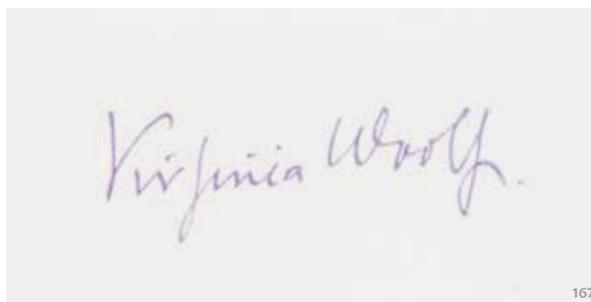
My dear Clive  
 29<sup>th</sup> Nov. 1919  
 I hasten to say that the books were sent off the day after your card arrived. Various forms had to be got & filled in, which may have kept them back another day; but you certainly should have received them by now – indeed days ago I – & we wish you'd make enquiries. The postage was paid at this end.

However, as this has brought me the pleasure of your letter, how can I complain? Fortunately it arrived on a blue & brilliant morning, together with one or two communications of a flattering kind or I should have been outraged. I hope you laid on your colours a little thick. It sounds too good to be true; yet I know you wouldn't deceive your sister in law. – Paris a nest of poppingays, & you the brightest of the lot. That, of course, is just credible; the translation I have learnt to tolerate. But conceive our English society – literary circles are agitated by the news that Thomas Hardy has invited the, you know way, 21<sup>st</sup> imitation

on 24 October 1929, simultaneously with the trade edition. The other signed limited copies were issued by Random House in the US three days earlier.

Tall octavo. Original red cloth, spine lettered in gilt, edges untrimmed. In original acetate jacket. Housed in a custom red cloth slipcase. Mild sun fade to spine, sound and fresh within; acetate jacket somewhat chipped with a long tear across front panel repaired with tape: a near-fine copy in good jacket. ♣ Kirkpatrick A12a; Woolmer 215A.

**£10,000** 179738



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**WORLD WAR II.** Embroidered woman's scarf celebrating the alliance of Great Britain, the Republic of China, the Soviet Union, and the United States. [Perhaps United States: c.1945]

**"VICTORY AND SECURITY"**

An arresting banner, produced towards the end of the war, emblazoned with a message of "victory and security" in English, Chinese, and Russian. The text is framed by a border incorporating national and territorial flags, ears of corn, and portraits of the Big Three, Soong Mei-Ling, and her husband Chiang Kai-Shek.

Allied propaganda from the closing stage of the war masked considerable tensions over the future of Europe and contrasting American and Soviet geopolitical aims in China. Personalities also presented a problem. Churchill had never warmed to Soong and Chiang, the Cairo Conference putting their bad chemistry on display, and US military advisors based in China viewed the generalissimo as obstinate and corrupt. Soong and Chiang, for their part, resented having to grovel for American aid and deeply distrusted Stalin.

(For Soong Mei-Ling, see item 138.)

Rayon sheet (c.700 × 750 mm), printed in colour on one side. Colours strong, creasing, old faint stains and marking in margins, fraying at upper extremities where previously mounted: very good.

£1,400

178141

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**WYNNE, Giustiniana.** *Les Morlaques*. [Modena:] par J. Winne Comtese des Ursins & Rosenberg, 1788

**ONE OF THE FIRST LITERARY TREATMENTS OF THE BALKANS**

Very rare first edition of the author's major work, an anthropological novel exploring the customs, folk poetry, character, and national identity of the Morlachs, the pastoral people who lived in the mountains of Dalmatia.

Following the inland expansion of Venice's borders into Dalmatia between 1688 and 1718, the Morlachs and their political administration became subjects of significant public discourse. Wynne's novel draws inspiration from an influential anthropological study by Alberto Fortis, *Viaggio in Dalmazia* (1774). In this work, Fortis identifies the Morlachs as Slavs, praising their "spirits uncorrupted by the society we call civilized". Influenced by similar Rousseauist ideals, Wynne's novel depicts the Morlachs as

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an almost idyllic pastoral society which, as the narrative progresses, gradually becomes aware of its connection to a broader Slavic identity, awakened by news of Russian military campaigns against the Ottoman Empire in south-eastern Europe.

Wynne "managed in her unique anthropological novel to transmute Venice's nervous sensitivity to the Slavic affiliations of its Dalmatian subjects into a philosophical study . . . Wynne took Fortis's work to its implicit conclusion, enunciating the Enlightenment's intellectually triumphant ascription of national identity to the peoples of Eastern Europe" (Wolff, p. 181).

The novel was well received both in Italy and in Europe. Melchiorre Cesarotti, a translator of Ossian and a friend of Fortis, described the book as an unusual masterpiece and complimented the originality of its anthropological fiction in a review published in the journal *Nuovo giornale enciclopedico* in 1789. Goethe read and translated one of the folk songs into German. Madame de Staël used it as a model while writing *Corinne*.

Giustiniana Wynne was born in Venice, the daughter of a Protestant Englishman and a Venetian woman of Greek origins. She features in the memoirs of the notorious Giacomo Casanova, one of her first lovers, who admired her "cultivated spirit" and beauty. In 1761 she married the Austrian ambassador in Venice, Count Philip Orsini-Rosenberg. After his death she spent a few years in the family estate in Klagenfurth, at the ethnic border between Germans and Slovenes. Returning to Venice in the 1770s, she held an enlightened literary salon and eventually turned to writing. She published her letters, philosophical essays, and other novels.

Octavo (210 × 145 mm) in 2 parts, pp. [vi], 358, [2]. Copper-engraved title and dedication pages, oval vignette to former depicting an allegorical figure (History) inscribing the Latin words "magnae invictae" on a shield. Half-title to second part. Contemporary vellum over boards, red morocco label. Small neat marginal correction in ink to p. 313. Vellum a little soiled and marked, couple of spots of wear on spine, a few small areas of restoration at extremities, internally very crisp and clean with the occasional mark. A lovely, bright copy, the contents fine. ♪ Brunet IV, p. 545. Larry Wolff, *Venice and the Slavs. The Discovery of Dalmatia in the Age of Enlightenment*, 2001.

£9,500

143308

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**YEARSLEY, Ann.** *Poems, on Several Occasions*, by a Milkwoman of Bristol. London: Printed for T. Cadell, 1785

**"A VIGOROUS AND ASPIRING GENIUS"**

First edition, a volume of poetry by a working woman published with the assistance of a local Bluestocking affiliate, Hannah More. It was critically acclaimed and went through two further editions the same year. Together with her associate Elizabeth Montagu, More initially restricted Yearsley's access to her financial profits, but Yearsley eventually gained control of her income.

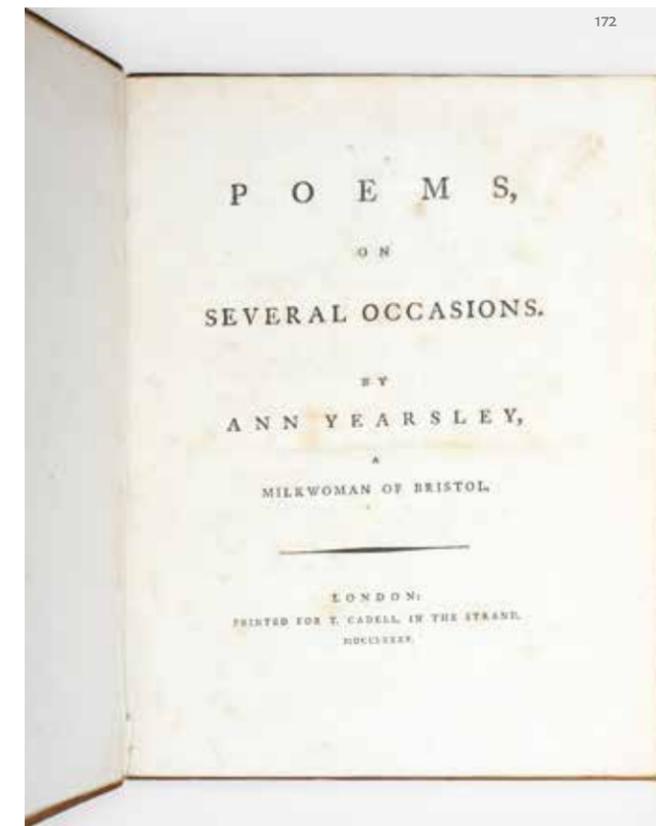
Ann Yearsley (c.1753–1806) and her family were living in Bristol in poverty in 1784, possibly because her husband had lost his job. Hannah More, a local philanthropist, learnt that Yearsley had a local reputation as a poet and organized the publication of *Poems* by subscription. The subscriber list includes Sir Joshua Reynolds, Frances Burney, and Horace Walpole, and the proceeds were to go towards alleviating the Yearsleys' financial situation. The volume was well received. The *Critical Review* stated that the poems were "entitled to a superior degree of praise" (p. 148), and the *Monthly Review* concluded that "these poems present us with a very striking picture of a vigorous and aspiring genius" (p. 221).

Shortly after publication, the relationship between Yearsley and More broke down. Yearsley was dismayed that the profits of the book were placed in a trust controlled by Montagu and More and therefore inaccessible to her and her children. Yearsley demanded an end to this arrangement, and More accused her of ingratitude, intemperance, and extravagance. Yearsley ultimately freed herself from the trust and secured patronage that enabled her to continue her literary career with greater self-determination.

Quarto (265 × 214 mm), pp. xxx, 127, [1]. Contemporary sprinkled calf, flat spine separated by gilt rules, brown morocco label, edges gilt, pink silk bookmark. Contemporary bookplate of one Slade Baker of New College, Oxford. Spine darkened, repaired, chip at head, front inner hinge and rear joint cracked but holding. In very good condition. ♪ ESTC T42630. *The Critical Review*, vol. 60, Aug. 1785; *The Monthly Review*, vol. 73, Sep. 1785.

£3,000

186566



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**ZENOBIA, Queen of Palmyra.** Antoninianus. Antioch: March–May, 272 CE

**THE QUEEN WHO CHALLENGED THE ROMAN EMPERORS**

A beautifully preserved Antoninianus portraying Zenobia, Queen of Palmyra, as a Roman empress, styled “Augusta” and wearing a contemporary Roman hairstyle. Struck at the height of her power, the coin is a bold assertion of political legitimacy and a direct challenge to Aurelian’s authority in Rome. Idealized coin portraits are the only surviving likenesses, as no sculptural depictions are firmly attested.

Zenobia rose to power following the assassination of her husband, Odaenathus, around 268 CE. Initially acting as regent for their son, Vaballathus, she emerged as the true ruler, consolidating Palmyra’s administration. Taking advantage of the political instability in Rome after Gallienus’s death, in 269–70 she invaded and conquered Egypt (Rome’s vital grain supply), Syria, and part of Anatolia, gaining control over most of the Roman East. In spring 272, Emperor Aurelian advanced across Asia Minor to reclaim the lost territories, defeating the Palmyrene army at Immae, Emesa, and Palmyra, and Zenobia was captured.

The accounts of Zenobia derive from late and problematic sources, especially the *Historia Augusta*, and are often shaped by legend and moral, ethnic, and gendered biases. While these sources portray her military actions as a revolt driven by personal ambition, recent scholarship argues instead that she acted in response to Rome’s inability to defend the eastern provinces. Her assertion of independence was the result of a calculated escalation of claims to sovereignty, a progression which is only clearly visible through numismatic evidence. Early coin issues depict Vaballathus as rex, then as Augustus with Zenobia as regent; this Antoninianus represents the culmination of her political project, depicting Zenobia alone.

She appears as Septimia Zenobia Augusta, with a distinctive hairstyle which emulates the Syrian empresses Julia Domna, Julia Mamaea, Julia Soaemia, and Salonina, wife of Gallienus. On the reverse, the most important Roman goddess, Juno regina, is depicted in a similar way as Aurelian represented his wife.

Coins in the name of Zenobia were struck in direct response to the news of Aurelian’s expedition in 272, in limited numbers and only for a short period.

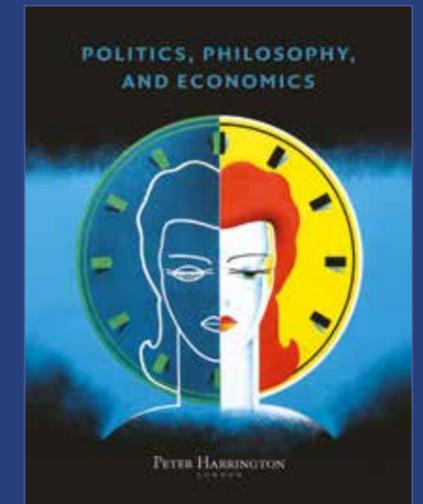
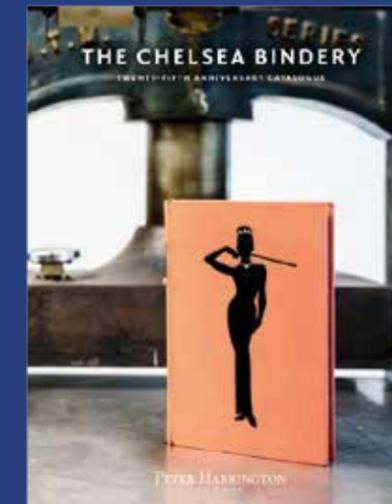
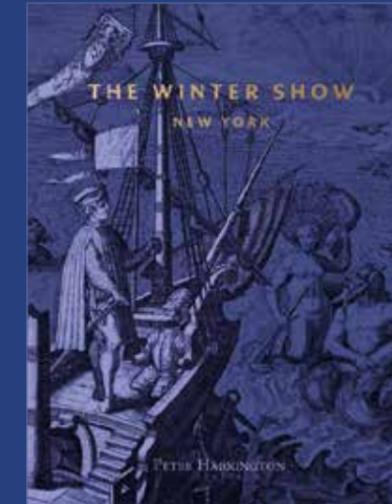
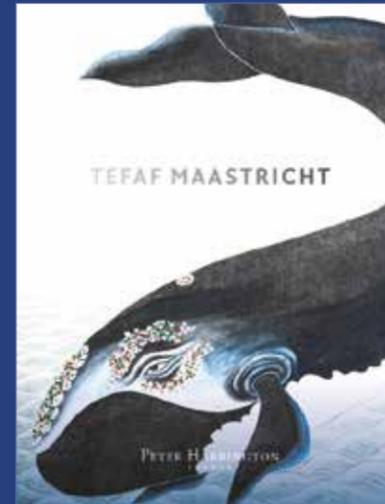
Zenobia’s coins were produced by a single dedicated workshop, Officina H, one of eight active in Antioch. As typical of Antioch coinage from this period, they show significantly higher silver content than their Central European counterparts (at 10–12%).

Billon Antoninianus (diameter: 21 mm; die axis: 11h; weight: 3.47g). Obverse: “S Zenobia AVG”, bust, diademed, draped, resting on crescent, right. Reverse: “IVNO REGINA”, Juno standing left, holding patera and vertical sceptre, peacock at feet, star in left field. Housed in a custom red morocco box by the Chelsea Bindery and protective acetate pocket. Strong strike with crisp details, attractive glossy patina, good portrait style. Good very fine. *J Bland, Coinage, 29, e–k (45/Jun ii); Carson, Zenobia-3 (same dies); Estiot, p. 430; Göbl 360; RIC V 2. Pat Southern, Empress Zenobia. Palmyra’s Rebel Queen, 2008.*

£19,500

187639

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