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York National Book Fair Short List 9-10 September 2022 Stand 178



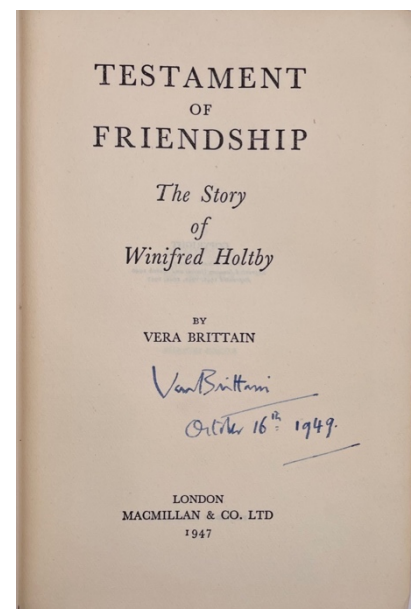
“SHE SEEMED TOO VITAL & RADIANT A CREATURE FOR DEATH TO TOUCH”

I. BRITTAIN, Vera. *Testament of Friendship:*

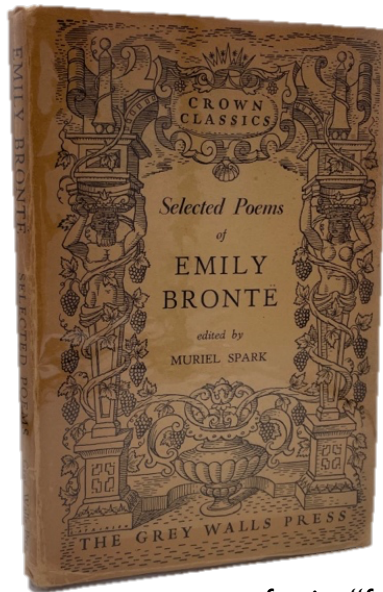
The story of Winifred Holtby. London: Macmillan & Co. Ltd, 1947.

Eighth impression, SIGNED BY AUTHOR. 8vo, pp. xi, (1), 442 + colour frontispiece portrait. Blue buckram, spine lettered in gilt in green oval panel. Lean to spine, edges and extremities bumped, with echoes into text block, lighter patches to spine ends (corresponding with DJ losses). Tanned edges. Brittain's inscription in blue pen to title page: "Vera Brittain/ October 16th 1949." Else, clean and bright. In the original dust jacket: scruffy and grubby, losses to spine ends, with various closed tears, amateur tape repairs to reverse. A robust copy of Brittain's tribute to her closest friend. Good+/ good+ Although a prolific inscriber of her equally prolific output, signed copies of Brittain's biography of her boon companion of 16 years, and sometime lover (many believe), are fairly scarce. Seeking guidance in Mrs Gaskell's approach to writing the life of her close friend Charlotte Brontë, Brittain also notes another intention of her book: "I hope that Winifred's story may do something to destroy these tarnished interpretations [of friendships of women], and show its readers that loyalty and affection between women is a noble relationship". Brittain handled Holtby's literary estate following her tragic early death in 1935.

[ref: 2238] **£225**



INSCRIBED BY MURIEL SPARK TO ROSALIE GLYNN GRYLLS



2. BRONTË, Emily; SPARK, Muriel (editor); [GLYNN GRYLLS, Rosalie]. *Selected Poems of Emily Brontë*. London: The Grey Walls Press/ Crown Classics, 1952.

FIRST EDITION, INSCRIBED BY EDITOR. Slim 8vo, pp. 62, [2]. Illustrated paper boards. Extremities bumped, upper board and text block edges darkened and foxed, a few fox spots to leading edge, occasionally visible in margins, gently shaken, offsetting from thread to centre of gatherings. Inscribed in blue biro to ffe: "For R. Glynn Grylls – / appreciatively/ from/ Muriel Spark/ 10.12.52". Else, clean and tidy. In the original illustrated dust jacket: darkened, rubbed at joints, creased at extremities, rucked at heel of spine. Nevertheless, an attractive association copy, connecting two C20th biographers of romantic female subjects. Charles Wrey Gardiner, of The Grey Walls Press, commissioned Spark to edit a selection of Emily Brontë's

poems for its "famous Crown Classics series"; as with many of her publications of the era, the majority with small presses, she "had to wait for a long, long time for my money" (Spark, 1992). Despite the 1952 publication date, *Selected Poems* didn't appear until 1953. Gardiner's commission, however, marked the beginning of a Brontë streak for the Scottish author, who co-edited, with Derek Stanford, *Emily Brontë: Her life and work* (1953) and *The Brontë Letters* (1954).

Martin Stannard has argued that Spark's 'Introduction' to *Selected Poems* "hinted at personal associations [... r]eading the various critical images of Emily – 'as mystic, as poet of Christianity, as heretic, as heathen, as intellectual thinker, as psychical hermaphrodite' – Muriel seems obliquely to be noting the misdefinitions from which she had herself suffered" and concluded: "Consciously or unconsciously, Muriel seems to have been talking as much about herself as about her subject." (Stannard, 2009)

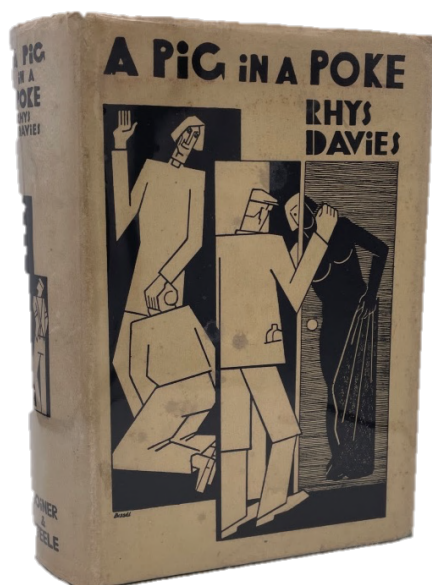
Like the Spark of the 1950s, Rosalie Glynn Grylls (1905-1988; by 1945 Lady Mander) was a biographer, as well as a Liberal Party politician and collector of Pre-Raphaelite paintings with her husband Liberal MP, Geoffrey Mander. Both women published books on Mary Shelley; Spark's own brief assessment of Shelley's novels, *Child of Light*,

which called for Shelley to be reconsidered, "especially in her remarkably neglected capacity as a novelist" had appeared in 1951, two decades after Glynn Grylls'. Perhaps Spark's "appreciatively" nods at Glynn Grylls' earlier scholarship? A clutch of letters between Glynn Grylls and Spark is held by the National Library of Scotland: it may reveal more.

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

[ref: 2274] **SOLD**

3. DAVIES, Rhys; BISSILL, George (DJ illustrator). *A Pig in a Poke*. London: Joiner and Steele, 1931.



FIRST TRADE EDITION, 78/1000. 8vo, pp. [2], [vi], 280, [2], [1 advert], [1], [2 advert], [2]. Original green cloth, spine lettered in gilt. Top edge green (but dusty). Slight lean to spine, dusty marks to top of upper board, edges foxed. POI to ffep, numbered in blue pen to limitation page "78", front and rear foxed, occasionally to text block. Else, tight and tidy. In George Bissill's monochrome dust jacket: soiled, toned, spotted and creased, edgewear, chipped and nicked. A sturdy copy of the great short story writer's second collection, complete in Bissill's wonderful dust jacket.

Rhys Davies (1901-1978; OBE) was a prolific and prize-winning Welsh author who wrote in English; dubbed 'the Welsh Chekhov', he chronicled working class life, especially of industrial Wales, as well as featuring lesbian relationships, moving into crime writing later in his career, with an "emphasis on punitive surveillance and policing of homosexuality." His homosexuality, Meic Stephens

argues, led Davies to leave South Wales for London and a peripatetic life, over which he cast a veil of secrecy. While his partners are mostly unknown, his friendships are recorded: he spent time with the ailing D. H. Lawrence and Frieda in France in the late 1920s. Much later, his closest friend and fellow author, Anna Kavan, left him a legacy upon her death, with a bequest also coming from his patron Louise Taylor, the adopted daughter of Alice B. Toklas. The Rhys Davies Trust promotes Welsh writing in English and sponsors an annual short story prize.

Like Davies, George Bissill (1896-1973) came from a mining town and worked down a Derbyshire pit from 13. He broke into the interwar London art world with his stylised paintings of miners, which the Arts League of Service also toured across Britain. He designed posters for LNER, GPO and Shell, before marrying and moving out of London in the early 1930s, which corresponded with a shift to landscape painting. His works are held in a number of national collections, including the Tate Gallery, National Museum of Northern Ireland and the Manchester Art Gallery.

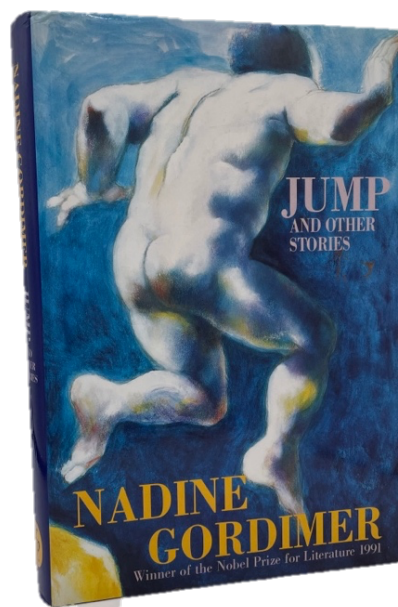
Meic Stephens (2020) Rhys Davies: A writer's Life.

Cardigan: Parthian Books.

[ref: 2290] **SOLD**

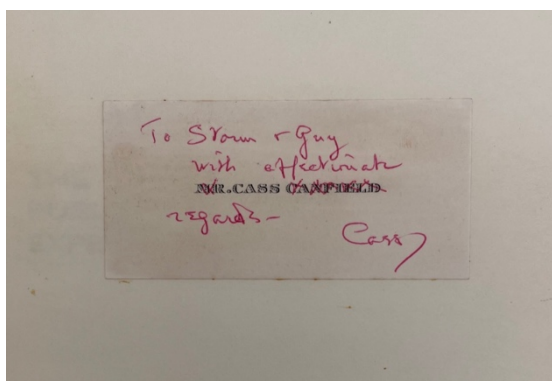
4. GORDIMER, Nadine. *Jump: And other stories*. Cape Town & Johannesburg: David Philip, 1991.

FIRST SOUTH AFRICAN EDITION, SIGNED BY AUTHOR. Large 8vo. Quarter black cloth, spine lettered in gilt, white paper boards. Corners bumped. Faint spots to edges. Signed by Gordimer in blue pen on half-title. Else, clean, tight and bright. In the original vibrant dust jacket: creasing and wear to edges and extremities, shelf-wear, original price sticker to rear panel (flapping), nevertheless, bright



and bonnie. Very good/ very good. A pleasing copy of Gordimer's eighth short story collection, published the year she won the Nobel Prize for Literature. [ref: 2291] **£95**

FROM THE LIBRARY OF STORM JAMESON



5. [JAMESON, Storm]; [CHAPMAN, Guy]; CANFIELD, Cass. **The Publishing Experience**. Philadelphia: University of Philadelphia Press, 1969.

FIRST EDITION, INSCRIBED BY AUTHOR on book label. Slim 8vo, pp. ix, [1], 73, [1]. Navy leatherette spine and bottom board, blue marbled paper upper board, lettered in gilt. Top corners bruised, top edge foxed. Cass Canfield's book label to ffeep, amended in red pen: "To Storm & Guy/ with affectionate/ regards -/ Cass Canfield [with the printed 'Mr.' and

'Canfield' crossed out]", offsetting from book label to adjacent pages, incl. front pastedown. Else, clean, tight and tidy. A pleasing association copy of Canfield's first book, published in UoP's series for its A. S. W. Rosenbach Fellows in Bibliography (Canfield was elected for 1968). Very good Cass Canfield (1897-1986) was an influential American publisher who held numerous executive positions with Harper & Brothers, later Harper & Row. During his stint in its London office, he signed J. B. Priestley, Julian Huxley and E. M. Delafield, alongside Storm Jameson.

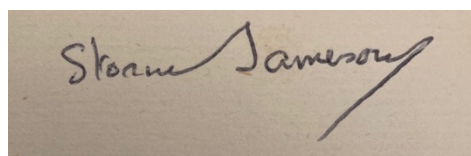
[ref: 2292] **£50**

6. [JAMESON, Storm]; WEI WANG; TU FU; PO CHU-I AND MORE; JENYS, Soame (translator). **Selections from the Three Hundred Poems of the T'ang Dynasty**. London: John Murray/ The Wisdom of the East Series, 1940.

FIRST EDITION. Small 8vo, pp. 116, [4 adverts]. Spring-green cloth, spine and upper board lettered in black, black-stamped phoenix motif to upper board. Boards discoloured, spine and edges tobacco-toned, spotting to top edge, and occasionally into top margin. Off-setting to half-title and from thread at centre of gatherings. Jameson has written her name: "Storm Jameson" in black biro at the top of ffeep. Else, clean and tight.

Jameson and her husband, Guy Chapman, both smoked and the tobacco-toning is a usual feature of books from their libraries.

[ref: 2288] **SOLD**



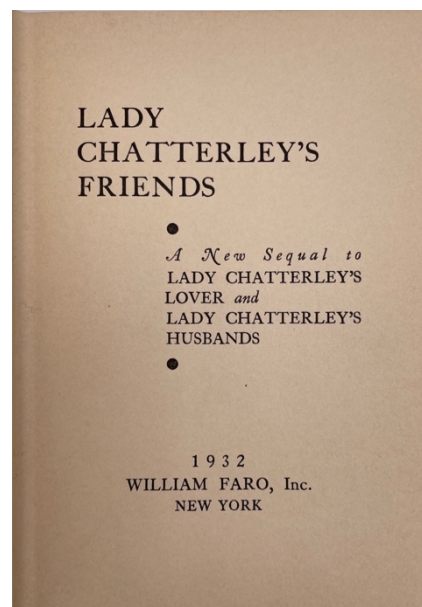
7. [LAWRENCE, D. H.]; Anon [ROTH, Samuel]; [WOOD, Clement]. **Lady Chatterley's Friends: A new sequel [sic] to Lady Chatterley's lover and Lady Chatterley's husbands**. New York: William Faro, Inc., 1932.

FIRST EDITION. 8vo, pp. 216. Black buckram, black-lettered paper title label to spine. Wear to extremities, title label toned and chipped. Toned and shaken, hinges cracked between feps and adjacent blanks, first blank separating, a few nicks to edges and dog-eared pages, off-setting to pp.

90-1 from item now removed. Else, clean. A good copy of an early C20th erotic "sequel". Jisc LSD lists only two holdings in the UK: UoCambridge and UoNottingham (part of the George Lazarus bequest). Roberts and Poplawski Appendix I, A:VI

William Faro, Inc. was the short-lived trade imprint of infamous American publisher Samuel Roth (1893-1974), who established the company in 1930 and issued books through 1934, with the firm going bankrupt in 1933. Alongside its Ardent Classics and Modern Amatory Classics reprint series, Faro published sequels to its successful pirated editions of *Lady Chatterley's Lover*. In their 'Appendix I, A: Parodies of and sequels to Lady Chatterley's Lover,' Roberts and Poplawski describe a green cloth copy of *Lady Chatterley's Friends*, but note that Gertzman describes a black cloth variant. He also identifies the ghost-writer as Clement Wood.

[ref: 2258] **ON HOLD**



8. 1926 Annotated Photograph Album: "Holiday Snaps, Meliden Aug/ 26".
Meliden, Denbighshire, [1926].



Small, slim side-stitched photograph album, measuring 16 x 12cm, pp. [12]. Textured grey card, stitched with grey cord, gilt-stamped landscape motif to front wrapper. Wavy edges. Pushing to wrapper corners, gentle shelf-wear and soiling, cord ends frayed. Two black-edged photo-windows per page, with annotations (plus ample exclamation marks!!!) in pen, describing the majority of the sepia-toned photographs, which mostly measure 6.5 x 4.2cm. Featuring 34 photographs, plus one duplicate and a 35th laid in; one misfit between annotation and photograph. A few photographs with light edgewear, a few lost corners and a little scoring. Else, clean, bright and tidy. A gentle and charming example of a 1920's holiday

album. Very good.

The album documents a holiday in 1926, featuring Don, Paddy, Edith, and 'myself', in Meliden, near Prestatyn, Denbighshire. It seems the group stayed at 'Roundwood,' a large house (perhaps giving its name to a present-day residential area) in Meliden, where they larked in the garden and explored the local area, including bathing in the sea. The final two photographs show 'myself' with two other women at a tennis meeting, one is annotated to the reverse: "Queens' Park 1926/ Tennis courts". Paddy wears an Eton crop and 'myself' and Edith bobs.

[ref: 2294] **£60**



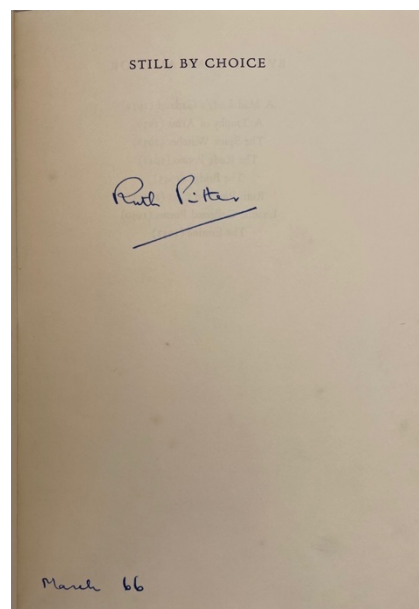
9. PITTER, Ruth. *Still by Choice*. London: The Cresset Press, 1966.

FIRST EDITION, SIGNED BY AUTHOR. Slim 8vo, pp. [viii], 35, [1]. Original grey cloth, spine lettered in burgundy, burgundy title panel to upper board. Bruising to heel of spine and bottom corners, fine band of tanning to bottom edges of boards, small stain to upper board. Signed and dated by Pitter in blue pen to half-title: "Ruth Pitter/ March 66", a few fox spots to endpapers, and occasionally to text block else, tight and tidy. In the original dust jacket: foxed and lightly soiled, creased at edges, with curving closed tear (3.5cm) to bottom edge of rear panel. Very good/ good+

British poet, Ruth Pitter (1897-1992) was a perpetual prize-winner across her writing life: from the Hawthornden Prize in 1937 for *A Trophy of Arms: Poems 1926-1935* through the Queen's Gold Medal for Poetry in 1955 (a first for a woman) to her appointment as CBE in 1979 for her contributions to English literature, she was justly honoured. As Thom Gunn observed: "Ruth Pitter is the most modest of poets, slipping us her riches as if they were everyday currency".

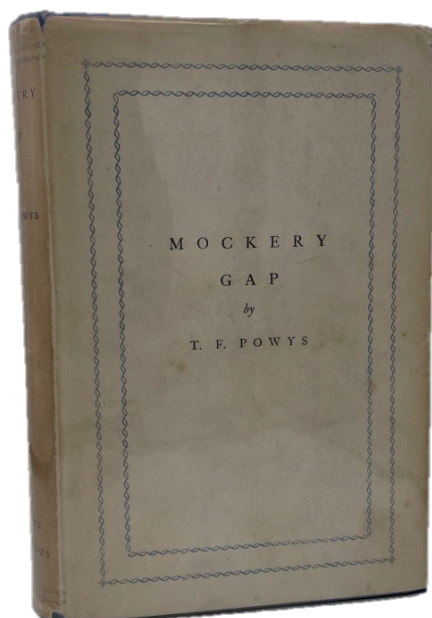
A Poetry Book Society Recommendation, which came over 12 years after her previous collection, *The Ermine* (1953). 'Morning Glory,' 'Old Nelly's birthday' and 'Yorkshire wife's saga' have been selected for more recent anthologies of poetry by Fleur Adcock and Sandra Gilbert and Susan Gubar.

[ref: 2203] **£50**



**POWYS BIOGRAPHER KENNETH HOPKINS' COPY:
"I OWE A DEPT TO THEM IN MY OWN DEVELOPMENT AS A
WRITER"**

10. POWYS, T. F.; [HOPKINS, Kenneth]. *Mockery Gap*. London: Chatto & Windus, 1925.

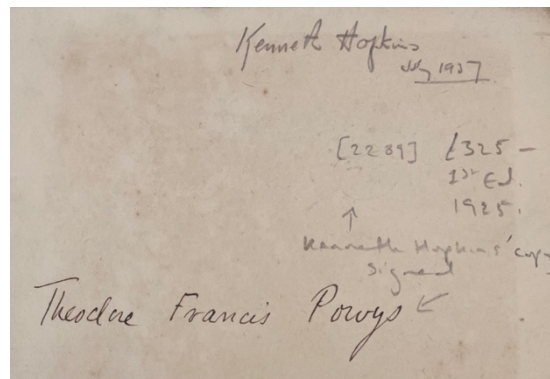


FIRST EDITION, SIGNED BY AUTHOR. 8vo, pp. [2], vi, 271, [1]. Original blue cloth, paper title-label to spine lettered in black. Top edge blue (faded), bottom edge untrimmed. Spare title-label tipped in at rear. Slight lean to spine, extremities bumped with light wear. Foxed throughout. Signed by author in black pen to ffe: "Theodore Francis Powys," with Kenneth Hopkins' ownership signature in pencil above, dated July 1937, bookseller note in pencil to front pastedown. Hopkins has made occasional brief marginal notes, in blue and red pen and pencil, and drafted, dated, located (with some specificity) and signed a poem ("Because there is no happiness – you say –") in pencil on recto of rear fep: "9.30 July 28 1937/ outside Trinity Church, Bournemouth." In the original dust jacket: spine toned and creased, soiled, a few spots and short closed tears, chipped and creased at extremities. Good+/ good+ An important

association copy, which captures something of the Powys promoter's early poetic praxis and perspective.

The middle brother in the fraternal literary trio and outcrop of the "one huge many-headed Powys," Theodore Francis Powys (1875 –1953) was a British Dorset-based author, best known for *Mr Weston's Good Wine* (1927; a title taken from Jane Austen's *Emma*). *Mockery Gap* is set in a small Dorset coastal village, where life is upended by the arrival of a visitor; saturated with "a sense of expectancy," events "happen as in a dream, irrationally, unexpectedly, capriciously" (Hopkins, 1967).

Kenneth Hopkins (1914 -1988) was a British poet and novelist, publisher and lecturer, who befriended, corresponded and wrote about the three Powys brothers. He was introduced to their work via Theodore's *The House with the Echo* in 1933/4, and while he was closer to Llewelyn and John Cowper, the younger writer observed: "I owe a debt to them in my own development as a writer greater than to any other contemporary source" (Hopkins, 1967).

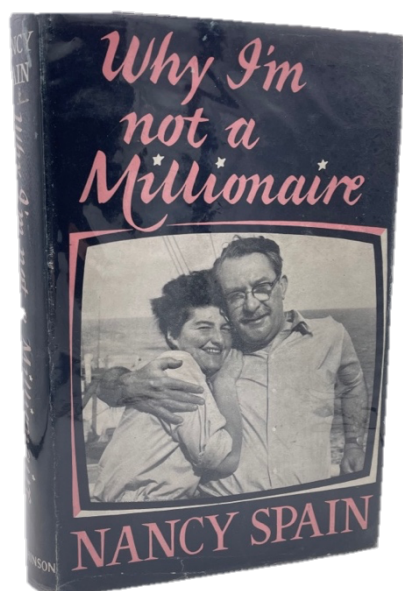


Born in Bournemouth, and apprenticed to a builder's merchant at 14, by 1938 Hopkins was selling his poems door to door, eventually reaching London, where he fell in with the anarchist and publisher Charles Lahr and his circle at the Red Lion Street bookshop. Hopkins went on to found two small presses, Grasshopper Broadsheets (1942-45) and Warren House Press (1969-1988), as well as the Saturdays, a London literary club for poetry appreciation. He held lectureships at a number of American universities, including The University of Texas at Austin, whose Harry Ransom Center holds his archive. Hopkins also saw success as a detective novelist, publishing seven novels, under his own name as well as the pseudonyms Christopher Adams and Arnold Winter.

The moment marked in Hopkin's copy of *Mockery Gap*, then, was a portentous one for the soon-to-be man-of-letters: on a summer morning, writing poetry in a Bournemouth churchyard, teetering on the brink of a life-changing move to London and the beginnings of a long and varied literary career. Thirty years later, in the book that was to "pay" his "debt" to the Powyses, Hopkins returned briefly to *Mockery Gap*, highlighting its weaknesses as well as its Dorsetness: "there are hills and fields that are identifiably Dorset, although *Mockery*

Gap is a village we do not meet with again—it lies closer to the sea than Shelton or Dodder or Maddar, as in real life Osmington Mills lies closer to the sea than East Chaldon and, as it were, just outside the border of Powysland proper" (Ibid). Indeed, a number of Hopkins' marginal notes identify Dorset landmarks.

Kenneth Hopkins (1967) *The Powys Brothers*. London: Phoenix House. [ref: 2289] £325



I I. SPAIN, Nancy. *Why I'm Not a Millionaire*.

London: Hutchinson, 1956.

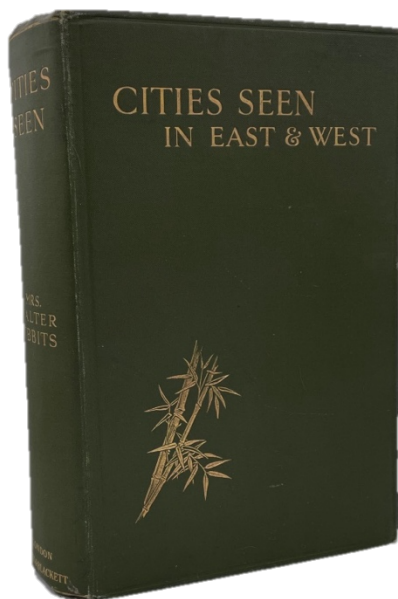
FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. [iv], 264 + b/w frontis and plates. Original blue cloth, spine lettered in gilt. Bruising to spine ends and top corners, fine band of sunning to head of spine, a little mottling to boards. Faint spotting to edges. Light offsetting to feps, inscribed in blue pen to ffepp: "For Mr C. Wilson/ with all good wishes/ Nancy Spain". Else,

clean and tidy. In the original dust jacket: wear and creasing to extremities and edges, soiled and rubbed, a few short closed tears. Very good/ good+ Still, a nice copy of Spain's second memoir, "a jaunty master-class in name-dropping" by the self-designated "trouser-wearing character" (Rose Collis).

Despite her brilliance, success and connections, by almost 40 the scintillating Spain (1917-1964) was still not a millionaire; asked why this was so by her partner and editor of *She*, Joan Werner Laurie, Spain responded with this memoir. Tragically, the two women died in a plane crash eight years later en route to the Grand National.

[ref: 2109] **SOLD**

**“CLEVER? YES, BUT PRURIENT & POLLUTING”:
ANNIE BESANT REVIEWS TIBBITS’ TRAVELOGUE-CUM-
THEOSOPHICAL TREATISE**



12. TIBBITS, Mrs. Walter; [LAMINGTON, Lady Mary;] [COCHRANE-BAILLIE, Hon. Grisell]. *Cities Seen: In East & West*. London: Hurst & Blackett, Ltd, 1912.

FIRST EDITION. Large 8vo, pp. xix, [1], 338 + 34 b/w plates. Original green cloth, spine and upper board lettered in gilt, gilt-stamped bamboo motif to upper board. Top edge gilt. Bruising and wear to spine ends and corners, spine rubbed. Photograph showing two women in nursing uniform, inscribed with: "May Lamington & Grisell," tipped in to front pastedown, light offsetting to ffepp, plus PO inscription in sepia pen and the same hand: "Each of us has so much to give/ that we never meet in Vain, and/ so much to receive that we part/ with thanks" - Carmen Sylva.' Newspaper clipping, 'Scottish Society Wedding,' announcing the marriage of Grisell and Lieutenant-Commander Hastings at Lamington Chapel, laid in. Foxed, else, clean and tight. A pleasing copy

of Tibbits' genre-crossing second book. Jisc LHD lists eight British and Irish holdings (BL, Bodleian, UoCambridge, UoExeter, NLW/LGC, NLS, UoSwansea & TCD)

Despite having some significance to the theosophical movement in India – a Mrs Walter Tibbits Memorial Library was erected in Benares – the Anglo-Irish Hindu-convert is almost wholly absent from its popular histories. Like Annie Besant and Bertram Keightley, Cathlyn Pepper Tibbits studied under Gyanandra Nath Chakravati, and published a number of travelogue-cum-theosophical treatises, which were widely reviewed, as well as writing a series for the *Canadian Theosophist*. Yet, the dates of her life remain elusive (and even her first names appear blurry: she is also listed at 'Kate Ellen' in library catalogues); the mask of 'Mrs Walter Tibbits' only slips here to reveal that she is a descendent of the Peppers of Ballygarth: the topic of her first chapter.

Cities Seen is a book of two distinct and, apparently, divisive halves. In her scathing review, Annie Besant critiques Tibbits' "slip-shod English," notes her indebtedness to Ouida, in both style and the interest in "princes, duchesses and countesses scattered over the pages like pepper on a stew", but then changes gear: "[b]ut Ouida, while fond of sensual heroes, was not so fond of unclean innuendoes as to the most revolting bye-ways of human sin as is the writer of this book". What is worse, for Besant, is the tethering of the first half to its spiritual second, set in India: "It is a pity, alike for the authoress and her friends, that this

book has been written. It is an outrage that Parts I and II should be bound in the same volume" (Besant, 1912). While more sarcastic than savage, *The Athenaeum* reviewer agrees, on the whole, with Besant (even down to their use of "slip-shod"), but hints at the queer-tinged and satanic "bye-ways" that await the reader. They conclude, less dramatically: "Her photos are excellent; index there is none."

While Besant and Tibbits were acquainted through the theosophical movement, the connection with the Lamingtons is unclear, but was most likely through India, where Tibbits lived, and Lady Mary Lamington's husband, the 2nd Baron Lamington, was Governor of Bombay (1901-1907). Lady Mary 'May' Lamington (1869-1944) trained as a nurse and served in a women's ambulance unit at the French front in WWI. During her earlier life in Australia, where her husband was Governor (1896-1901), May Lamington was instrumental in establishing the Lady Lamington Hospital for the Diseases of Women, as well as the Lady Lamington Nurses' Home at Brisbane General Hospital. The Hon. Grisell Cochrane-Baillie (1898-1985) was their only daughter.

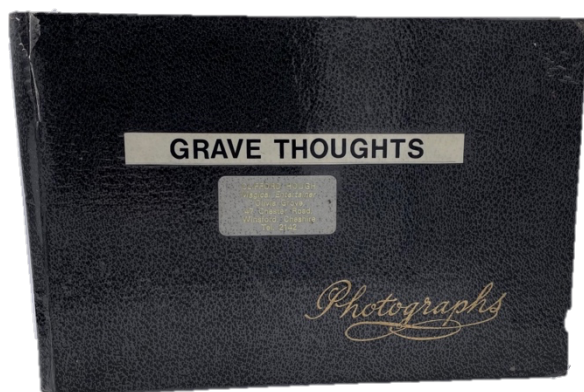
Annie Besant, (1913) 'Cities Seen Review', *The Theosophist*, Vol. XXXIV, part I, p. 626; Anon (1912) 'Cities Seen Review,' *The Athenaeum*, no. 4431 (28 Sept), p.336

[ref: 2293] £95



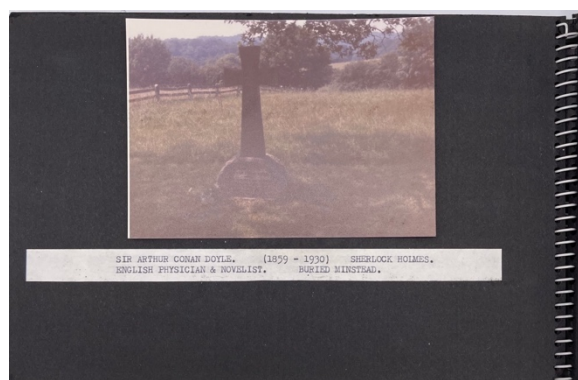
COMPILED BY "FAMOUS WINSFORD MAGICIAN"

13. HOUGH, Clifford. **'Grave Thoughts': Album featuring photographs and postcards of graves and memorials.**



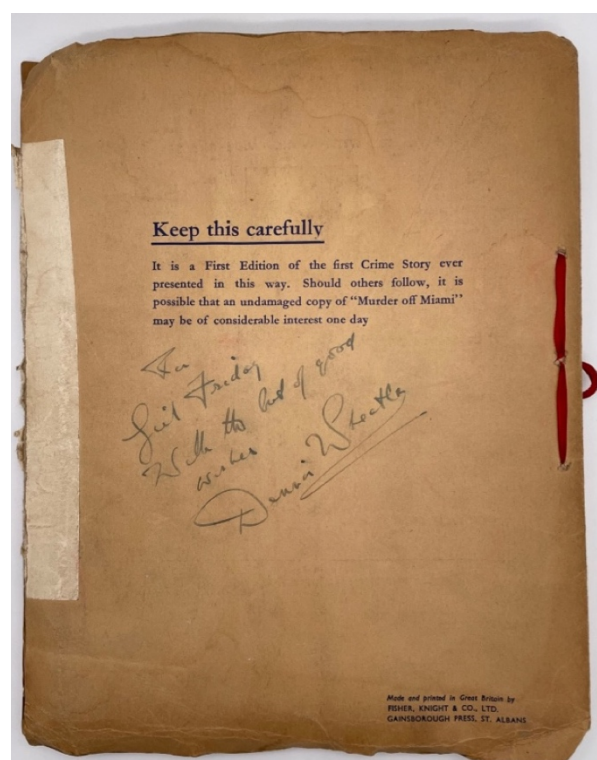
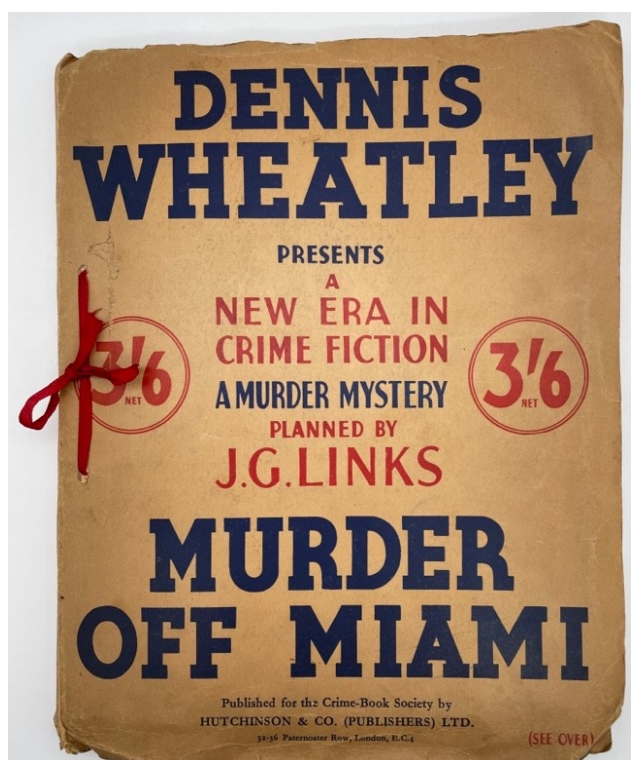
programme of epitaphs and poems set within the limits of the churchyard wall'; other pages blank. Bleed-through from tape used to secure many items, some creasing. Starting at rear joint. Else, clean and bright. A rather used curiosity, with an interesting magic-related association. Clifford Hough was a Cheshire-based Magical Entertainer and past President (1969-70) of

Spiral-bound album, measuring 16 x 24cm. Black leatherette, gilt stamped 'Photographs' to upper board, white slip printed with 'Grave Thoughts' and Clifford Hough's Winsford address label pasted to upper board. Boards laminated, peeling at spine joints. Just over half of its pages feature colour and b/w photographs, newspaper clippings and postcards of the graves of John Anderson, The Great Lafayette and his dog Beauty, Winifred Holtby and others; opens with 1-page typed list 'Grave Thoughts: A



The Order of the Magi, the third magical Society in England founded in Manchester in 1909.
[ref: 2295] **SOLD**

**INSCRIBED COPY OF
WHEATLEY & LINKS' CRIME NOVEL-CUM-PUZZLE**



14. WHEATLEY, Dennis; LINKS, J. G. *Murder off Miami: A new era in crime fiction; A murder mystery planned by J. G. Links.* London: Hutchinson & Co. Ltd/ Crime Book Society, n.d. [1936].

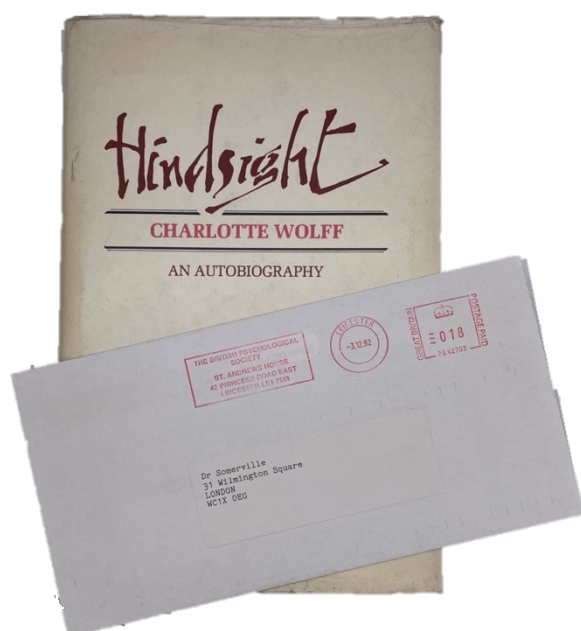
FIRST EDITION, INSCRIBED BY WHEATLEY. Ribbon-tied 4to dossier, ff. [136], incl. blood-stained textile extract, hair sample and a match + b/w plates. Buff card wrappers printed in blue and red, seal to rear crudely opened. Grubby, a little wrinkled, spine ends and edges creased and dog-eared, commensurate with age. Inscribed in slightly faded and smudged blue pen to back wrapper: "For/ Girl Friday/ With the best of good/ wishes/ Dennis Wheatley". Else, internally clean and tidy. An interesting association copy of Wheatley's first case file experiment with good friend, furrier and Canaletto-expert Joseph Gluckstein Links. Very good.

Murder in Miami was the first outing in Wheatley and Links' novel crime series, with titles presented as case files and including testimonies, police reports, photographs, and so-called pieces of evidence like hair or pills. Readers were invited to peruse the evidence and solve the mystery, with the sealed answer provided to the rear. Wheatley's publishers', Hutchinson, had needed convincing about the new format, which was costly (it apparently employed 40 women to cut swatches of cloth, spray perfume on mock love letters and tear up photographs during production), with Wheatley and Links agreeing to no royalties for the first 10,000 copies sold, and one penny per copy after that (Maher, 2012). Bookshops were initially resistant to stock *Murder in Miami*, with Wheatley undertaking much wining and dining of booksellers to change minds; he convinced Selfridges to take 1000 signed

copies. The authors' efforts paid off with over 200,000 copies selling in Britain in its first year (ibid). Four dossiers were eventually published, with *Who Killed Robert Prentice?* (which included scented writing paper and a ripped photograph that readers must piece together), *The Malinsay Massacre*, and *Herewith The Clues!* following in short succession (1937-39). Hutchinson reissued the dossiers between 1979-1982, with less success.

"Girl Friday" was Louise 'Diddi' Ivatts, paternal aunt of Leeds-born actor Paul Ivatts, who appeared in Yorkshire-set British television favourites, such as *Heartbeat* and *Creatures Great and Small*. Louise likely met Wheatley in London, where she lived and worked: perhaps she was employed by Hutchinson or Carmen Links ... a second puzzle for the reader of this copy.

Jimmy Maher (2012) 'The Dennis Wheatley Crime Dossiers,' *The Digital Antiquarian Blog* [ref: 2296] **£175**



15. WOLFF M.D., Charlotte.

Hindsight: An autobiography.

London: Quartet Books, 1980.

FIRST EDITION. Large 8vo, incl. b/w plates. Original maroon buckram, spine lettered in gilt. Extremities bruised, faint spotting to top edge, musty. Envelope and 1-page typed letter (21 x 14.8cm) addressed to Dr Somerville from Miss J Bishop, Records Department, British Psychological Society (03.12.1992), outlining the information it holds on Charlotte Wolff, laid in, plus paper scrap, on which Somerville, presumably, has scribbled information about sourcing Wolff's books. Else, clean and tight. In the original dust jacket: spine sunned, toned and a little soiled, creasing and edgewear. A rather tantalising copy of Wolff's second memoir.

Good+/ good+

Charlotte Wolff, M.D. (1897-1986) was a German Jewish psychologist and physician, lesbian and feminist, who worked on hand analysis – here, she recounts analysing Virginia Woolf's hands – and later sexology, publishing the pioneering *Love Between Women* (1971) and *Bisexuality* (1977).

Despite Dr Somerville's considerable efforts to source information about Wolff, sadly, there is no public trace of this labour. Wolff bequeathed her papers and copyright to the British Psychological Society, of which she had been a Fellow since 1941. [ref: 2297] **£25**



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