



Quair Books

Fifteen Items for Oxford

22-23 April 2023

Stand 74

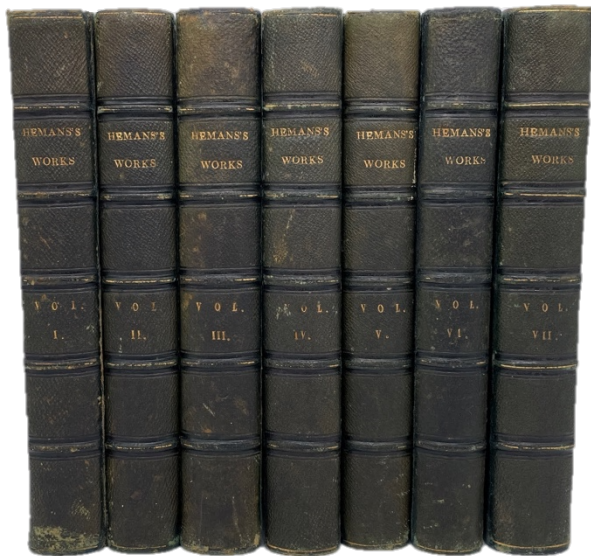
By Dorothy Mullock
See item 11

NINETEENTH CENTURY AUTHORS & POETS (1839-1887)

I. HEMANS, Felicia; BROWNE, Harriet (editor); [EGERTON, Marianne]. *The Works of Mrs Hemans; With a memoir of her life, By her sister. In seven volumes.*

Edinburgh and London: William Blackwood & Sons and Thomas Cadell, 1839.

FIRST EDITION. Seven volumes. 8vos, incl. frontis portraits to first and final volumes, engraved by Edward Scriven, and additional engraved title pages to all vols., engraved by J. H. Kernot, six from drawings or sketches by Mrs Hemans. Full hard grain green morocco, five gilt-ruled raised bands, spine lettered in gilt, boards decorated in blind and gilt florally-tipped curlicues. All edges gilt. Yellow endpapers. Rubbed and worn at edges, extremities and joints, corners bumped; upper joint of vol. I tender, white stains to lower board. Top edges dusty. Endpapers grubby, a number of front hinges starting, all bindings firm. Engraved portraits and title pages foxed, faint liquid staining to title page of vol. V, offsetting from text throughout. Inscribed in sepia pen to ffep of vol. I: "Marianne Egerton/ from her affect. Louisa/ Dec. 26 1839 -", M. A. F. Cotton's book labels to front pastedown of all vols, stain to bottom margins of last quarter of vol. VI. Else, clean and tidy. A robust set of this posthumous collected edition of Felicia Hemans' extensive and celebrated oeuvre. Very good-good+



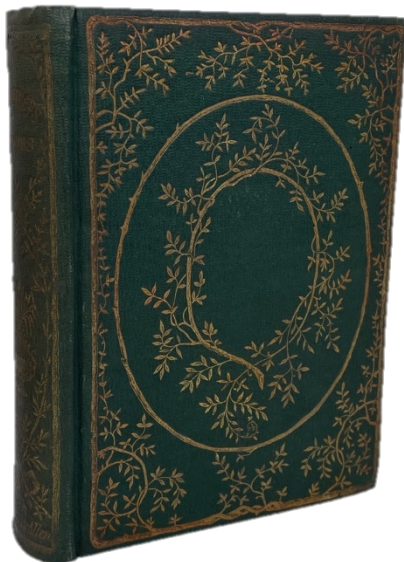
By her death in 1834, Hemans (b. 1793) was a literary celebrity with a mass market readership and Britain's "most noted woman poet". Like many Romantic women poets, however, her reputation suffered with the advent of modernism and it has taken decades of sustained critical engagement, beginning with feminist recuperations in the 1970s, for her rehabilitation. She is now recognised by many "as the most notable British poet flourishing between the death of Byron and the rise of Tennyson and the Brownings" (ODNB). Liverpool-born and Welsh by adoption, Hemans was a polyglot with pan-European interests and, though Byron was, privately, not a fan, she

was a well-respected and well-networked member of the Romantic literati, counting William Wordsworth, Walter Scott, the Marys Howitt and Mitford, and the poet Maria Jane Jewsbury as friends. Hemans published 20 volumes and nearly 400 poems, as well as one play and prose pieces in the *Edinburgh Monthly Magazine*; her 1828 *Records of Woman*, about legendary and historic women, proved her most successful book, though she repeatedly returned to the subject of war in her poetry. The University of Liverpool awards the annual Felicia Hemans prize for lyrical poetry.

Louisa's dedicatee is *not* Marianne Egerton, Lady Marian Alford (1817-1888), who, in 1839, was unmarried and still Compton by surname; sadly, the Boxing Day gift giver and her friend remain unidentified.

[ref: 2441] £225

INSCRIBED BY THE “AMERICAN MRS. HEMANS”



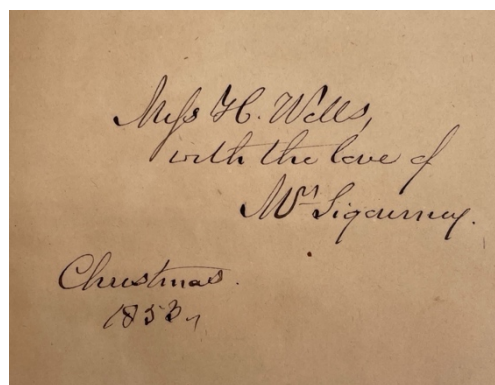
2. SIGOURNEY, Lydia H. *Poems*. New York: Leavitt & Allen, 1853.

Later US printing, INSCRIBED BY AUTHOR. Small 8vo, pp. 256 + engraved frontispiece. Original green ribbed cloth, elaborately decorated in gilt, spine lettered in gilt. All edges gilt. Spine sunned, pushing to spine ends, corners bumped. Gilt dulled. Inscribed in sepia pen to ffep: “Mrs H. Wells/ with the love of/ Mrs Sigourney/ Christmas 1853.”, endpapers toned, some foxing, heavy at front and rear, including title page and frontispiece, gatherings occasionally straining at threads. Still, a rather charming copy. Unusual, especially inscribed. Very good

Another popular and prolific poet in her lifetime, Lydia H.

Sigourney (1791-1865) was known both as “the female Milton” and the “American Mrs. Hemans”; while her own name was borrowed to name literary societies and clubs during the Lyceum Movement. Sigourney’s trademark formula comprised “pious and morbid themes tied together by catchy couplets”.

[ref: 2440] £120



3. EDGEWORTH, Maria; [MUSGRAVE, Sir Anthony]. *Tales and Novels. In ten volumes*. Covent Garden, London & Boston: Henry G Bohn & Little, Brown & Co., 1870. *FIRST THUS. Ten volumes. 8vos; each volume with engraved title page vignette and frontispiece, plus two additional plates, excepting vol. X (two plates only, as issued). Re-backed: half calf, original marbled boards, gilt ruled bands to spines, recent red morocco titles labels lettered and ruled in gilt. Marbled edges and endpapers. Light foxing, including engravings. Anthony Musgrave’s armorial ex libris to front pastedown of each volume (except vols. III and VII), “A. Musgrave” in sepia ink to recto of first blank of vol. V. Edgewear, corners bruised, rubbed, minor burn to rear fep of vol. VII. A number of vols. with small losses to endpapers and splits at hinges, likely from re-backing, all bindings firm. Occasional pencil scoring, else, clean and tidy. A quietly pleasing set of the later Bohn edition of Edgeworth’s *Tales and Novels*.*

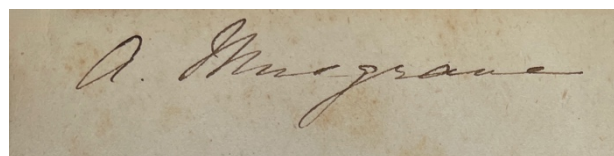
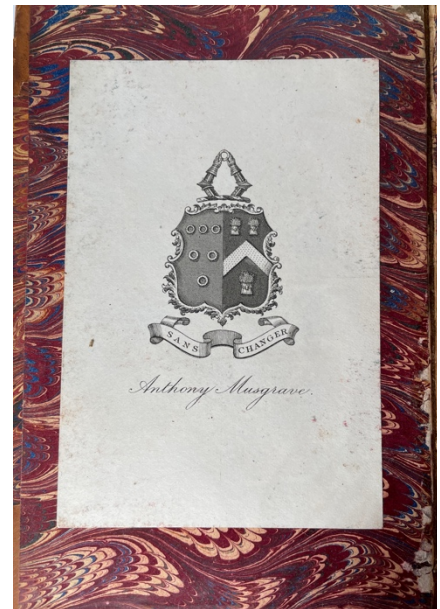
Maria Edgeworth (1768–1849) was a prolific novelist (the most commercially successful of her age), educationalist and intellectual, born into an Irish land-owning family with property in Co. Longford. Following an unhappy childhood in England, she moved with her father (the “libidinous and abstracted,” Richard Lovell Edgeworth) and her step-mother to Edgeworthstown (previously Mostrim) in 1782. This relocation “renewed the bond between father and daughter, leading to a formidable intellectual partnership of which she was the more able and nimble mind” (ODNB), though her father would censor her work. Edgeworth was involved in the estate’s management, acting as rent clerk, work which is “reflected in the detail and colour of her novels dealing with Ireland, notably *Castle Rackrent*

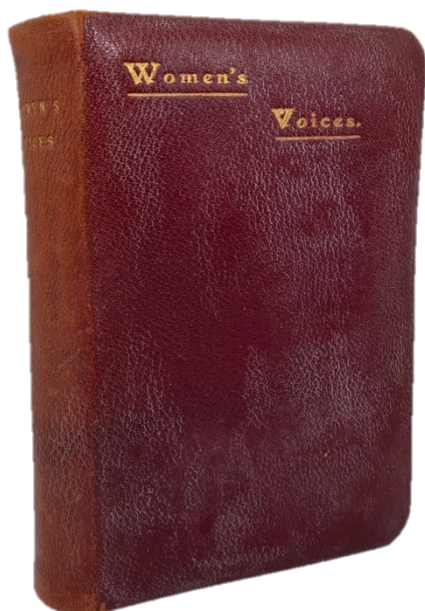
(1800), *Ennui* (1809), *The Absentee* (1812), and *Ormond* (1817)" (ibid), all collected here. She also educated her thirteen step-siblings and wrote for children.



From the library of the colonial governor, Anthony Musgrave, G.C.M.G (1828-1888), who was a colonial administrator in the post-Emancipation Caribbean in Antigua, Nevis and St. Vincent; his father was compensated for ownership of enslaved people in Antigua (see UCL's Legacies of British Slavery Database, with the Centre also tracing the cultural legacies of British slave-ownership). Musgrave governed in Newfoundland and British Columbia (where he was based when Bohn's Edgeworth set was published in 1870) and played a role in Canadian federation. He ended his career in Australia, first as Governor of South Australia, and died in post as Governor of Queensland.

As well as the Musgrave Ranges, South Australia (named for him by English explorer William Gosse), the Jamaica Institute's Musgrave Medal was named in memory of Anthony Musgrave, as its founder and former Governor of Jamaica (1877-1883). The medal is still conferred annually by the Institute in recognition of achievement in art, science, and literature. [ref: 2429] £300





4. SHARP, Mrs. William; BRONTË, Emily; ELIOT, George; LEVY, Amy; NADEN, Constance C. W.; ROSSETTI, Christina G.; TYNAN, Katharine. *Women's Voices: An anthology of the most characteristic poems by English, Scotch, and Irish women. Selected, arranged, and edited by Mrs. William Sharp.*

London: Walter Scott Ltd., 1887.

FIRST EDITION. 8vo, pp. xx, 419, (1), incl. b/w engraving by 'AP' + errata slip at p. 161. Original pebbled and padded full red leather, spine and upper board lettered in gilt, gilt rolled turn-ins. Round corners. All edges gilt.

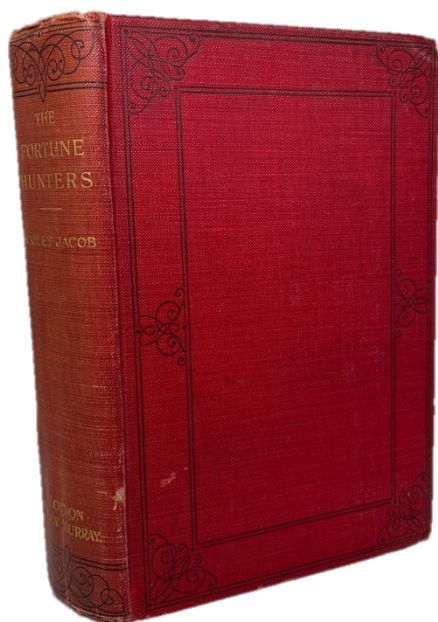
Red and gold patterned endpapers. Spine sunned and rubbed at ends, uneven white

bloom to boards. Hinges cracked, binding firm and tight. Small patch of foxing to inner margins of title page, else, pleasingly clean and tidy. Very good

Elizabeth A. Sharp (1856–1932) was a critic, editor and translator of Heine. She was married to William Sharp, who wrote most successfully under the pseudonym Fiona MacLeod. The couple collaborated on *Lyra Celtica: An Anthology of Representative Celtic Poetry* (1896). [ref: 2446] **SOLD**



SCOTTISH RENAISSANCE (1910-1947)



5. JACOB, Violet. *The Fortune-Hunters: And other tales.* London: John Murray, 1910.

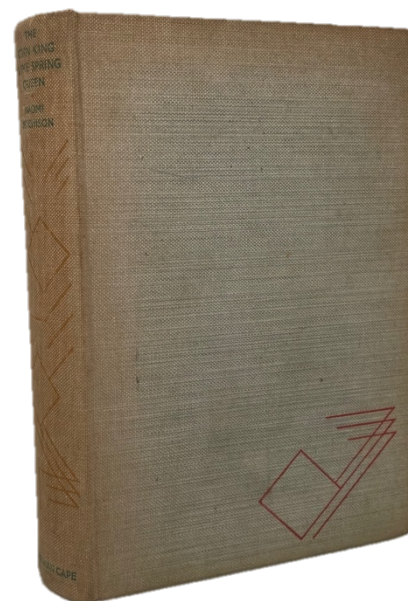
FIRST EDITION. 8vo, pp. vii, [i], 351, [1]. Original red cloth, spine lettered in gilt, upper board ruled and decorated in black. Leading edge untrimmed. Rubbed, spine sunned, pushing to spine ends, corners bumped and worn, esp. bottom corner of front board. R.C. Hoyer Millar's book label to front pastedown, POI in sepia ink to ffep: "M. Hoyer Millar/ Nov 30th/ 10". Foxed, heaviest at front and rear, gently shaken. A good+ copy of Jacob's scarce short story collection.

Violet Jacob (1863-1946) was a poet and author, with deep roots in the Scottish renaissance; née Kennedy-Erskine, the family seat was the House of Dun, near Montrose, the setting of much of her fiction. Jacob began publishing in Scots in *Songs of Angus* (1915), with Hugh MacDiarmid later describing her as "the most considerable of contemporary vernacular poets" (see items 7 & 8 for more MacDiarmid). [ref: 2412] **£95**

**“OF THE CALIBRE OF WHICH NOBEL PRIZE-WINNERS ARE MADE”
(WINIFRED HOLTBY ON NAOMI MITCHISON)**

6. MITCHISON, Naomi; STRYJENSKA, Zofia (illustrations). *The Corn King and the Spring Queen. With four pictures by Z. Stryjenska. Being decorations of the Polish National Pavilion in the Paris Exhibition of 1926.* London: Jonathan Cape, Easter 1931.

FIRST EDITION. Large 8vo, pp. 721, [1] + four b/w plates by Stryjenska. Original oatmeal cloth, spine lettered in green, line decorations in red, blind-stamped Cape motif to bottom board. Bottom edge untrimmed. Spine and board edges darkened, lettering and decoration faded, as often seen. Corners bruised, edges browned, a couple of spots to leading edge. Neat POI – “M. Horne” in sepia ink – to ffe, a few creased corners, loss to top corner of final blank. Else, clean and tidy. A pleasing copy of the scarce first edition of Mitchison’s mystical, historical epic. Very good



The Corn King and the Spring Queen (1931) is Mitchison’s best known work and celebrated both as a key work in Scottish magical realism and as a significant contribution to twentieth century historical fiction. On publication it was recognised as “a book of great importance”. In her review for the *News Chronicle*, Winifred Holtby identified Mitchison as “of the calibre of which Nobel prize-winners are made” (cited in Calder, 1997). The novel appeared in 1931 books of the year lists and was shortlisted for the *Femina Vie Heureuse* prize. (See also items 7 and 9 for more Mitchison.)



Zofia Stryjenska (1891-1976) was a prize-winning Polish art deco painter, graphic designer and illustrator, nicknamed “her royal highness, the princess of Polish art”. Like Mitchison, Stryjenska was engaged and inspired by mythology, publishing two portfolios of colour lithographs entitled *Bożki Słowiańskie* (*The Slavic Idols*, 1918, 1922) in which she revived and transformed archaic Slavic mythology. As the title page declares (though it is a year out), Stryjenska’s work decorated part of the Polish Pavilion at the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris in 1925. She produced a series of six paintings for the twelve months, showing rural village life across the seasons. Stryjenska won four

Grand Prix for architectural decoration, graphic art, fabric work and book illustration, as well as two honorary diplomas; the exhibition brought her pan-European fame.

Jenni Calder (1997) *The Nine Lives of Naomi Mitchison*. London: Virago.

[ref: 2442] **£250**

7. [WHYTE, James (ed.)]; MacDIARMID, Hugh; MITCHISON, Naomi; MUIR, Willa; SOUTAR, William. *[Little Magazine]; The Modern Scot (three issues, two in original envelopes)*. St Andrews: [J. H. Whyte], 1935-6.



Three Issues: *Winter 1935* (January, V:4); *Autumn 1935* (October, VI:3); *Winter 1936* (January, VI:4). Stapled magazines (24.6 x 18.7cm), pp.(2), 222-322, (4 index and adverts); (2), 187-278, (6 adverts) + b/w pencil portrait of James Bridie and three b/w photographic plates by David Octavius Hill; (2), 287-374 (4 adverts) + b/w pencil portrait of Francis George Scott. Original black and silver wrappers, with Autumn 1935 and Winter 1936 featuring priced Contents lists (red and white, respectively) pasted to front wrappers, plus their original stamped and addressed black envelopes: friable, tatty and torn, opened at three edges with losses. Staples rusty, a couple of bumped corners. Winter 1935 a trifle soiled, short split to bottom of front joint. Nevertheless, pleasingly, clean, bright and tight. A lovely, well-preserved trio of the important Scottish little magazine.

Near fine-very good. Unusual, especially with original envelopes.

Includes contributions from notable Scottish writers, like Naomi Mitchison, Willa Muir, Hugh MacDiarmid and William Soutar, as well as translations from French and German authors. Alongside short stories, poems and reviews (*Winter 1935* featured a review of Lewis Grassic Gibbon's *Grey Granite*), *The Modern Scot* also included illustrations and songs with musical notation.

The Modern Scot was one of “the mould-breaking Scottish magazines of the interwar period,” following on the heels of MacDiarmid’s first magazine, *The Scottish Chapbook*. The quarterly magazine was owned and edited by James Whyte, a wealthy American bookseller based in St. Andrews and ran from 1930 to 1936: *Winter 1936* was the final issue.

Whyte’s personal wealth meant that, like the Bryher-funded *Close Up* (1927-1933) and *Life and Letters Today* (1935-50), he was able to run his magazine independently and, unusually, to pay his contributors well. Margery Palmer McCulloch notes: “Whyte was strongly supportive of the political and cultural aims of the Scottish Renaissance movement and confirmed his magazine’s intention to continue to encourage new writing and criticism within Scotland, and in all three of Scotland’s languages, while maintaining the connections with continental Europe established by the MacDiarmid magazines.” Whyte argued that the



“ambition to deprovincialize Scotland is largely dependent on the re-establishment of Scotland’s old contacts with the rest of Europe” and saw “Scottish writers, artists, and all manner of creative thinkers” as key to this (cited in McCulloch, 2011).

In the mid-1930s, *The Modern Scot* merged with another journal to become *Outlook*, which subsequently ceased publication in 1937, when Whyte returned to America in the face of the darkening situation in Europe.

Margery Palmer McCulloch (2011) ‘Modernism, Politics, and Little Magazines in Interwar Scotland’ in ed. Hélène Aji, Céline Mansanti and Benoît Tadié, *Revue Modernistes, Revue Engagée*. Rennes: Presses universitaires de Rennes.

[ref: 2444] £90



8. [CRUICKSHANK, Helen B.]; MACDIARMID, Hugh (i.e. GRIEVE, Christopher); CROMBIE SAUNDERS, R. (editor). *Selected Poems of Hugh MacDiarmid*. Glasgow: William MacLellan/ Poetry Scotland Series, 1944.

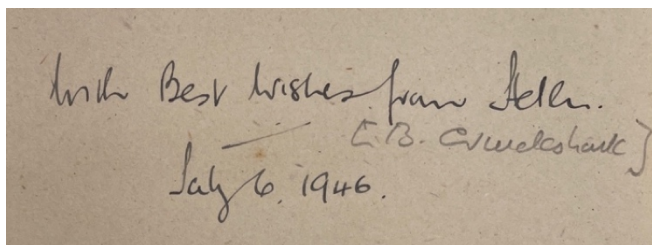
FIRST EDITION, INSCRIBED BY HELEN B. CRUICKSHANK. Slim 8vo, pp. 59, (1) + b/w frontis portrait. Quarter blue cloth, spine lettered in gilt, white paper boards. Gentle wear and pushing to spine ends and corners, boards gently soiled. Toned, inscribed in blue pen to ffeþ: “With best wishes from Helen. / July 6 1946,” pencil notes underneath and to front pastedown identify the inscription as that of Helen B. Cruickshank. Else, clean and tight. A pleasing association copy, inscribed by Grieve’s close friend and fellow poet and player in the Scottish Renaissance. Very good

Includes a Glossary to rear. The selection, through which Saunders Crombie aimed to present “the cream of Hugh MacDiarmid’s poetry while exemplifying the

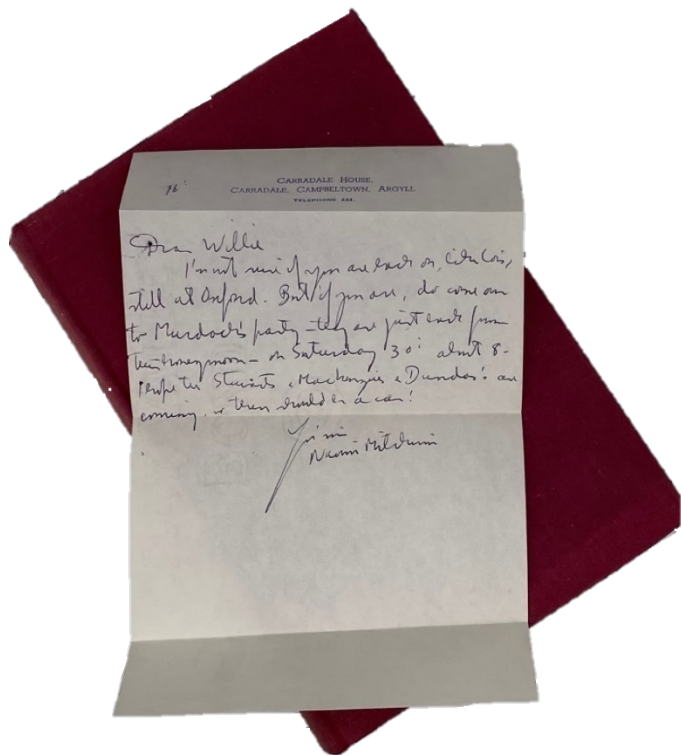
varied nature of his work,” includes one poem that first appeared in *The Modern Scot*, ‘Harry Semen’ (see item 7 for more on the important little magazine).

Helen Burness Cruickshank (1886-1975) was another Angus-born poet with links to the Scottish Renaissance (see also item 5). Having submitted poems to Christopher Grieve’s new anthology, *Northern Numbers*, the two poets became lifelong friends, as well working together for Scottish PEN; Cruickshank began as Honorary Secretary, but later took over the helm from Grieve. Indeed, Cruickshank’s Edinburgh home, Dinnieduff, became a centre of Scottish literary activity and society during this period, which Cruickshank later referred to as a watershed time in her life. She was also a founding member of the Saltire Society.

[ref: 2445] £75



WITH CARRADALE HOUSE-HEADED ALS



9. MITCHISON, Naomi; ANNAND, Louise Gibson (illustrator). *The Bull Calves*. London: Jonathan Cape, 1947. **FIRST EDITION, CARRADALE HOUSE-HEADED ALS** laid in. 8vo, pp. 532 + fold-out family tree, plus b/w title-page vignette and numerous illustrations by Annand. Original red cloth, spine lettered in gilt. Top edge red. Pushing to spine ends, fine splits to head of spine, corners bruised, faint spots to leading edge. POI, likely of Mitchison's addressee, in blue pen, in year of publication, to ffe: "Willie [Cohen??]/ Oxford. 26/4/47". ALS invites Willie to Mitchison's son Murdoch's post-Honeymoon party, where a number of Scottish families are due to be in attendance, signed "From Naomi Mitchison". Else, clean and tight. A lovely copy.

The Bull Calves is based on Mitchison's own family's history following the Jacobite rebellion. It opens with 'Clemency Ealasaid,

July 1940,' a poem interweaving grief over the death of her day-old daughter with hopes of making Carradale her permanent home, and the dark and bloody political situation in Europe.

Mitchison had close ties to Oxford, having both grown-up and studied there, first at the Dragon School and then at the Society of Oxford Home Students (later St. Anne's College, Oxford). Her son, Murdoch Mitchison's new wife Rosalind Wrong was, in 1947, a history tutor at Lady Margaret Hall. Willie appears to have been a Scottish neighbour, with connections to Oxford.

Louise Gibson Annand, MBE (1915-2012) was an educator, documentary filmmaker and artist, who originally exhibited under a male pseudonym, Richard "Dick" Annand. She later worked in the schools museum service, pioneering the use of film as a medium for teaching and produced documentaries about Jessie M King, J. D. Fergusson (she also served as President of the J. D. Fergusson Foundation) and Charles Renne Mackintosh. She was a member of the Ladies Scottish Climbing Club and served on the Fine Art Commission for Scotland and as President both of the Society of Scottish Women Artists (now VAS) and of the Glasgow Society of Women Artists. Annand also illustrated Mitchison's *Little Boxes* (1956).

Obituary: Louise Annand MBE (2019) *The Scotsman*
[ref: 2443] £110

INTERESTING OTHERS (1911-1979)

THE “BIBLE OF THE WOMAN’S MOVEMENT”

10. SCHREINER, Olive. *Woman and Labour*.

London: T. Fisher Unwin, 1911.

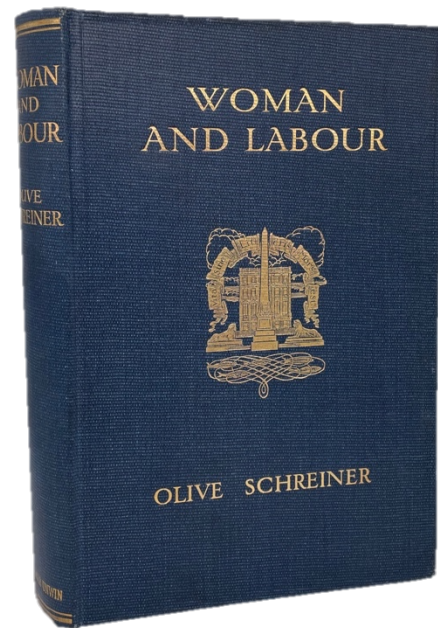
FIRST UK EDITION. 8vo, pp. 282, [2]. Original blue cloth, spine lettered in gilt, gilt-stamped structural and sculptural centrepiece to upper board. Top edge gilt, others untrimmed, a couple uncut at leading edge. Gentle edge- and corner-wear, bottom corners bruised, a few dints, two with brown marks, to bottom board. Edges foxed, faint foxing to front and rear, occasional scatters of spots to text block, endpapers toned, Times Book Club label to rear pastedown. Else, clean, tight and tidy. A rather lovely copy of Schreiner’s “brilliant feminist classic”. Near fine

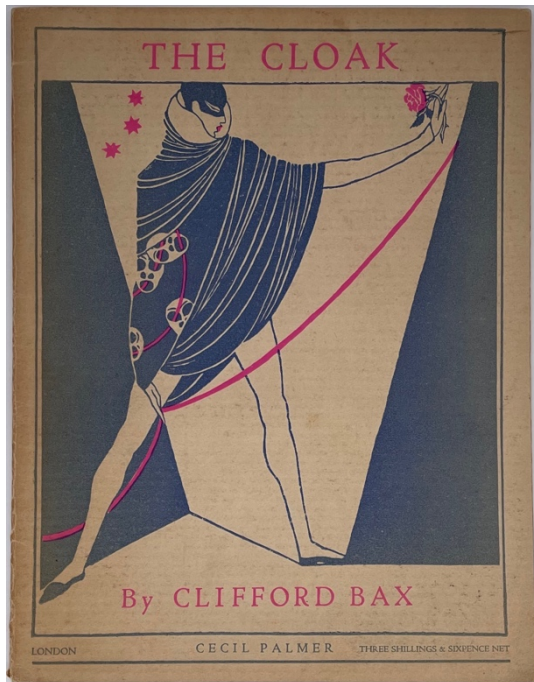
With a printed dedication, quoting Tennyson, to Constance Lytton, the notable and much-loved suffragette. The centrepiece motto cites Seneca: “vita sine literis mors est” (life without learning is death), and features Cleopatra’s Needle, flanked by the pair of Sphinx sculptures on the Strand and (presumably?) what would have been the Cecil Hotel behind.

Olive Schreiner (1855-1920) was a South African socialist and feminist, author and activist best known now for her second, pseudonymous novel, *The Story of an African Farm* (1883). Published in the final decade of her life, *Women and Labour* argues “that the gendered marketplace is key to understanding women’s sexual oppression as well as their liberation,” with Schreiner cataloguing “how women are denied the opportunity for meaningful labour and, thus, how their productive potential is wasted or otherwise devalued” (Brooke Cameron, 2020). In her own classic work, *Testament of Youth*, Vera Brittain referred to *Women and Labour* as “that ‘Bible of the Woman’s Movement’ which sounded to the world of 1911 as instant and inspiring as a trumpet-call summoning the faithful to a vital crusade” (ibid). Schreiner closes her work by conjuring the ancient Chaldean seer and a vision of “a new earth; but therein dwells love—the love of comrades and co-workers” and a final *cri de coeur*: “It is because so wide and gracious to us are the possibilities of the future; so impossible is a return to the past, so deadly is a passive acquiescence in the present, that today we are found everywhere raising our strange cry—‘Labour and the training that fits us for labour!’”

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

[ref: 2435] **SOLD**





THE HILLS ARE ALIVE, ART DECO-WISE

11. BAX, Clifford; MULLOCK, Dorothy (designs). *The Cloak (Studio Plays: Number three)*. London: Cecil Palmer, 1921.

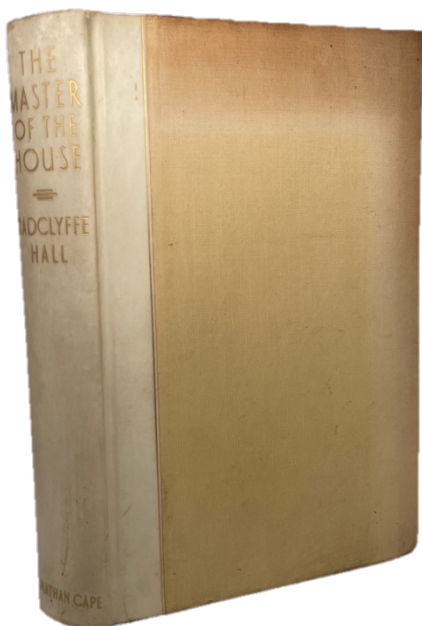
FIRST EDITION. 4to, pp. 22, [1 advert], [1] + four colour screenprints by Mullock. Original decorated buff wrappers, illustrated in blue, lettered and highlighted in pink. Toned, rubbed and lightly soiled, chip to heel of spine. Creased and foxed, heaviest to prelims, stain to title page, spine starting at p. 16 and adjacent plate, plates gently toned with occasional fox spots, though they remain vivid. A very good copy of Bax's play, featuring *An Angel*, *An Unborn Spirit* and *One Newly Dead*, which is made by Mullock's striking art deco plates. Unusual

Dorothy Mullock (1888-1973) was a British artist and costume designer. Alongside working with Bax, she produced woodcuts of Nijinsky in various celebrated roles, as well as designing posters for London Underground and illustrating books. Little is known about Mullock, other than that she lived in Women's Pioneer Housing (WPH) accommodation between 1933-1944. WPH was established in 1920 by a group of suffrage and housing campaigners led by Anglo-Irish suffragist Etheldred Browning. Its mission was to "cater to the housing requirements of professional and other women of moderate means who require distinctive individual homes at moderate rents". (WPH, 2020).

By 1920, Clifford Bax (1886-1962) was already "a fixture of British drama". As his characters in *The Cloak* perhaps suggest, he was interested in the esoteric and theosophical, establishing the Orpheus Press in 1909 and publishing a theosophical magazine under the same name between 1908-14. Bax initially trained as an artist, so may well have met Mullock during his Slade days; they worked on three Studio Plays together, *The Cloak* being their third and final collaboration.

WPH (2020) 'Pioneering Courage: Housing and the Working Woman, 1919 – 1939' project website [ref: 2427] **SOLD**

**SIGNED, LIMITED EDITION OF
RADCLYFFE HALL'S EXPIATION**



12. HALL, Radclyffe. *Master of the House*.

London: Jonathan Cape, 1932.

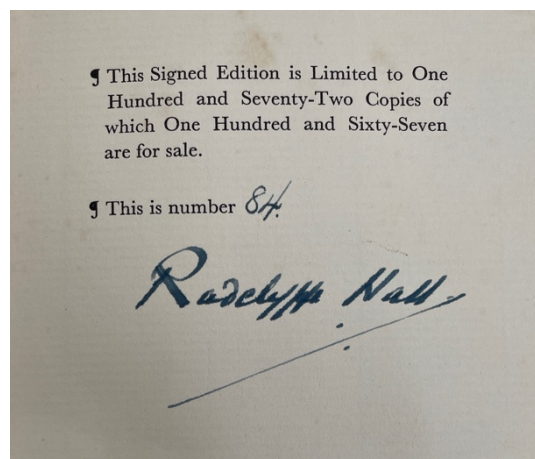
SIGNED, LIMITED EDITION, 84 of 172 only copies, 167 for sale. Large 8vo, pp. [2], 490, [2]. Quarter vellum, lettered and ruled in gilt, beige cloth. Top edge gilt, others untrimmed, a number uncut at leading edge. Marbled endpapers. Soiled, boards unevenly darkened, bottom corners bumped, 4.5cm fine crack with chip to top of front joint, binding firm. Scant foxing, most obvious at front. Signed and numbered by Hall in blue ink to limitation page, else, clean. A sturdy copy of an attractive edition. Good+

Published in the same year as the trade edition. Hall was an early guest at a Foyle's Literary Luncheon on 17 March 1932, held to mark the publication of *Master of the House*; the first lunch had been held only two years earlier, with the monthly event at the Dorchester Hotel rapidly became a literary tradition

(see also item 15). Despite, or perhaps because of, the banning and scandal circling Hall's previous novel, *The Well of Loneliness* (1928), 700 people came to hear them speak and sign copies afterwards (Souhami, 1999).

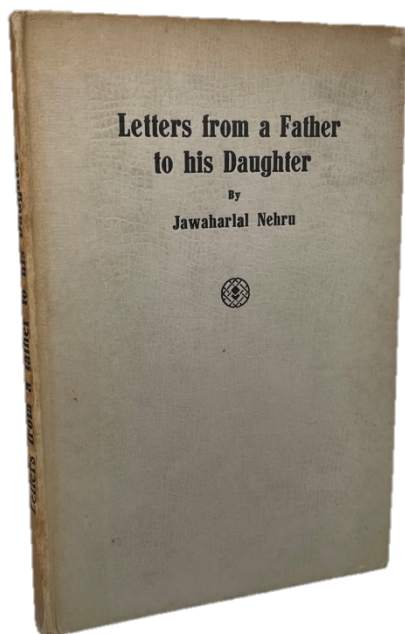
Set in Provence, Hall's protagonist, Christophe Marie Bénédict, is a Christ-like figure, through whom, according to Una Troubridge, Hall sought to make amends for Beresford Egan's crass caricature of Hall-on-the-cross in *The Sink of Solitude* (1928). The novel was not a success in either the UK or US and proved another painful book for Hall, who apparently suffered symptoms akin to stigmata during its production (Souhami, 1999).

Diana Souhami (1999) *The Trials of Radclyffe Hall*. London: Virago Press.
[ref: 2433] £150



13. NEHRU, Jawaharlal; [GHANDI, Indira]; [NEWLYN, Walter]. *Letters from a Father to his Daughter: Being a brief account of the early days of the world written for children*. Allahabad & London: Kitabistan, 1938.

Second edition, fifth impression. Slim 8vo, pp. xii, 84, incl. b/w illustrations. Cream paper blind-stamped with reptile skin pattern, spine and upper board lettered in black. A little grubby, spine and board edges darkened, pushing and wear to spine ends and corners. Pencil POI to ffep: "W. T. Newlyn/ Nov. 44./ New Delhi", toned, a few creased corners.. Else, clean and tidy. A pleasing copy of an early edition of Nehru's popular epistolary natural and human history written for his ten-year-old daughter, Indira. Unusual, even as a reprint of the second edition.



With printed dedication to his daughter, Indira (1917-1984; later Ghandi) who followed in her father's political footsteps and became India's third Prime Minister (1966-1977; 1980-1984).

First Prime Minister of India (1947-1963), Jawaharlal Nehru (b.1889) was a central figure both in the independence movement and in shaping the new India until his death in 1964. Written in the summer of 1928, when father and daughter were separated, Nehru hoped that in sharing his letters with a wider audience, other children readers "may gradually begin to think of this world of ours as a large family of nations." Nehru did eventually find the time, during further stretches of imprisonment, to add to his original 30 letters: the expanded volumes were published in 1934-5 as *Glimpses of World History*. This original collection was translated into Hindi by the novelist Munshi Premchand as *Pita Ke Patra Putri Ke Naam*.

From the library of Walter and Doreen Newlyn. The British economist and educator, Walter Newlyn (1915-2002), was known for his work on monetary theory and with African nations.

[ref: 2452] £50

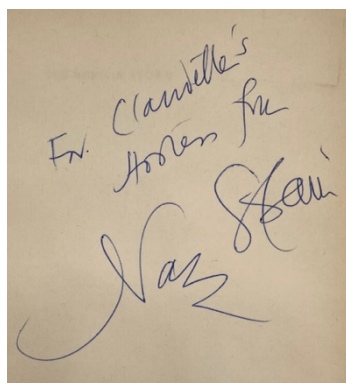
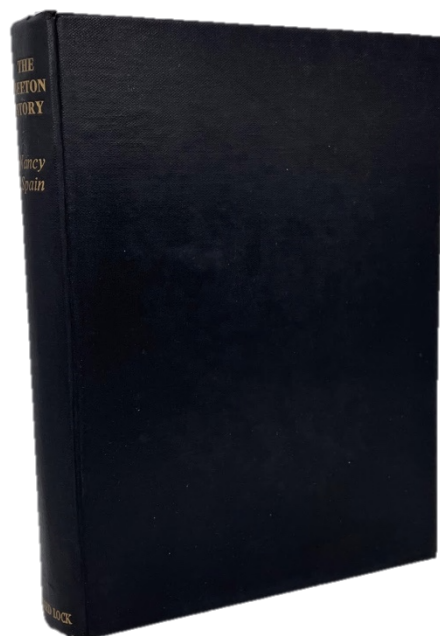
14. SPAIN, Nancy; [Claudette's Hostess?].

The Beeton Story. London: Ward, Lock & Co., Limited, 1956.

FIRST THUS, INSCRIBED BY AUTHOR. 8vo, pp. 187, [1] + b/w plates. Original black cloth, spine lettered in gilt. Bruising to spine ends, slightest warp to boards, faint patch of mottling to upper board and dint to leading edge, nick to leading edge of bottom board. Endpapers toned, inscribed in blue pen to ffep: "For Claudette's Hostess from Nancy Spain". Else, clean and tidy. An intriguing inscribed copy by the self-designated "trouser-wearing character".

Previously published by Collins as *Mrs. Beeton and her Husband* (1948), this is the third edition, published under a new title by Ward, Lock as it

featured "new and alarming material about Sam Beeton which has never been published before" (Author's Note). Isabella Beeton was Spain's great aunt, and "though the discovery that their Grandfather was a bit of a villain may distress Mayson Beeton's children—as it might have distressed my Grandmother, Isabella Beeton's little sister—I am right to have made the truth known" (ibid).



With no identifying hints other than the “Claudette” of her inscription, it is only pure speculation that Spain’s dedicatee may be Verna Hull (1916-2002), the out American artist and Sears Roebuck heiress, and the “closest friend” of Hollywood star Claudette Colbert during the 1950s. The two women bought adjacent penthouse apartments in New York and neighbouring houses in Barbados. Spain and Colbert’s celebrity networks certainly overlapped, with the actor and the columnist both friends, and likely lovers, of Marlene Dietrich.

[ref: 2450] **SOLD**

15. GIELGUD, John; [COOPER, Diana]; [FOX, Edward]; [NEAGLE, Anna]; [ROBSON, Flora]. *An Actor and his Time. In collaboration with John Miller and John Powell.*

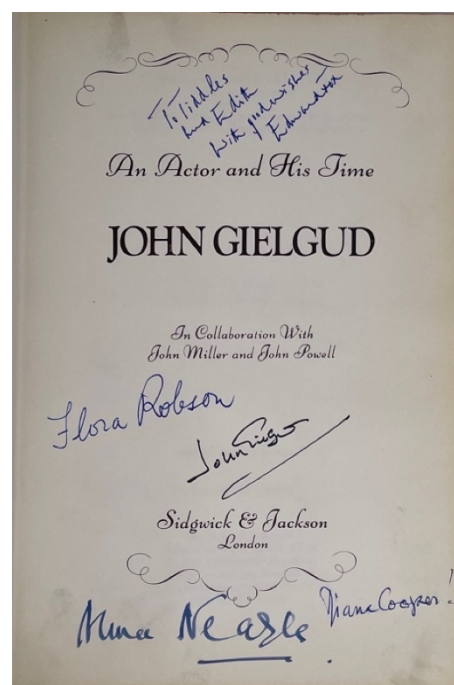
London: Sidgwick and Jackson, 1979.

FIRST EDITION, SIGNED BY AUTHOR & FELLOW

ACTORS. 8vo, incl. b/w images and colour plates.

Original fawn cloth, spine lettered in gilt. Fawn top edge.

Spine gently sunned, spine ends pushed, three faint marks to bottom board. Newspaper clippings relating to Gielgud pasted to front and rear endpapers and final blanks (seven pages in total), Jaques’ ‘All the World’s a Stage’ monologue from *Twelfth Night* added in black pen to verso of final page of index. Signed, variously, in black and blue ink to title page by Gielgud, Flora Robson, Anna Neagle, “Diana Cooper!”, topped by an inscription: “To Tiddles/ and Edith/ With good wishes/ Edward Fox” and framed by (their?) inky fingerprints. A fabulous five-hander. Very good.



Likely signed at the Foyles Literary Luncheon held for Sir John Gielgud to mark the publication of his book on Tuesday 20 November 1979 (see also item 12 for a much earlier feature author and book).

On his mother’s side John Gielgud (1904-2000) “came from what he called the ‘Terry purple’ of Victorian theatre”: one of his great-aunts was Dame Ellen Terry (ODNB). Of the actors who signed the title page, only Flora Robson, features – glancingly – in Gielgud’s memoir.

From the library of Tony M. Chance. A bibliophile and collector from Bromsgrove, Chance amassed a significant collection of signed modern literature, as well as humanities books. He frequently extra-illustrated his books with related ephemera, often signed.

[ref: 2449] **£275**

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