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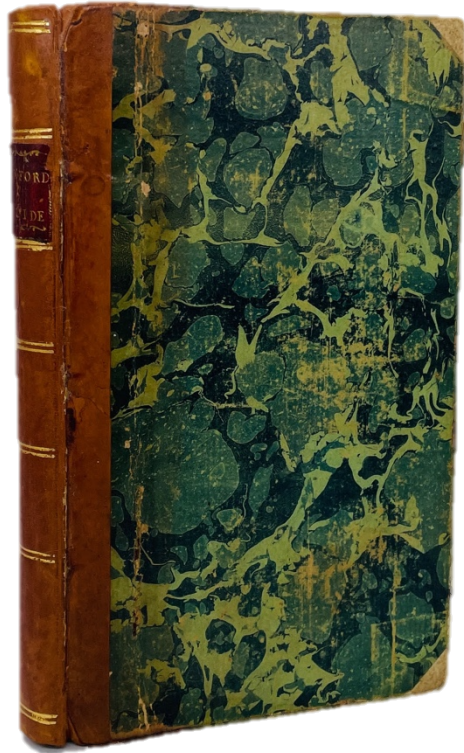
Cover images: see item 9 (resized) & 16 (resized)
P.2 & 23 image: see item 1 (resized)

Presented to her by Dr Bourne.
A NEW EDITION 1809.

POCKET COMPANION
FOR
OXFORD:
OR,
GUIDE THROUGH THE UNIVERSITY;
CONTAINING
AN ACCURATE DESCRIPTION OF THE
PUBLIC EDIFICES, THE BUILDINGS IN EACH OF
THE COLLEGES; THE GARDENS, STATUES,
PICTURES, HIEROGLYPHICS,
AND ALL OTHER
CURIOSITIES IN THE UNIVERSITY.
WITH AN
HISTORICAL ACCOUNT
OF THE
FOUNDATION OF THE SEVERAL COLLEGES
AND THEIR
PRESENT STATE.
To which are added,
DESCRIPTIONS OF THE BUILDINGS, TAPESTRY, PAINTINGS,
SCULPTURES, TEMPLES, GARDENS, &c. AT
Blenheim, Ditchley, Heythrop, and Nuneham,
THE SEATS OF
His Grace the Duke of Marlborough,
The Right Honourable Lord Viscount Dillon, and
the Earls of Shrewsbury, and Harcourt.
A NEW EDITION,
Corrected, much enlarged, and adorned with a Plan of the University
and City, and Eight other Plates.

OXFORD:
Printed for J. COOKE, near the Clarendon Printing-House.
1809.
[Price Three Shillings.]

INSCRIBED & PRESENTATION COPIES.... & DOGS



I. [BOURNE, Dr. (Robert)] [BOURNE, Susan]. *A New Pocket Companion for Oxford: Or, guide through the university; etc; etc.* Oxford: J. Cooke, near the Clarendon Printing-House, 1809.

“A New Edition, with corrected, much enlarged, and adorned with a Plan of the University and City, and Eight other plates”, AN OXFORD PRESENTATION COPY. 12mo, pp [iv], 164 + frontis folding map of Oxford, 8 copper engraved plates + 8 blank pages bound in, 2 with contemporary ink notes. Half calf, green marbled boards (corner calf tips lacking). Green speckled edges. Re-backed in later calf, ruled in gilt, original gilt-stamped red morocco title label laid back down, joints and hinges professionally repaired, rubbed. Susanna Nash’s book label to front pastedown, contemporary gift inscription from Dr Bourne in brown ink to title page (see illustration to p.2), occasional fox spots, pencil annotations to pp. 115-6 else, pleasingly clean and tight. Very good

A wonderful Oxford medical association copy of *A New Pocket Companion for Oxford* (1809), likely inscribed by the University’s Aldrichian Professor of Physic, Dr Robert Bourne,* perhaps to a visiting relative: “Susan Bourne, presented to her by Dr Bourne, 1809,” and featuring contemporary annotations updating University appointments (1809-14), presumably in the recipient’s hand: “William Wyndham Grenville Lord Grenville elected Chancellor 1810 [...] Dr Robertson succeeded Dr Hornsby who (died 1809) as Professor of Astronomy and Natural Philosophy”.

In 1809 Dr Robert Bourne (1761 - 1829) was Aldrichian Professor of Physic at the University of Oxford (as listed on p. 117 of the *Pocket Companion*) and Physician to the Radcliffe Infirmary from 1787. Having been elected a fellow of the Royal College in 1790, he gave the Harveian Oration in 1797. Five years before his death, in 1824, he was appointed the University’s Lichfield Chair of Clinical Medicine. Alongside Dr Martin Wall and Sir Christopher Pegge, Bourne was “one of the most important doctors in Oxford in

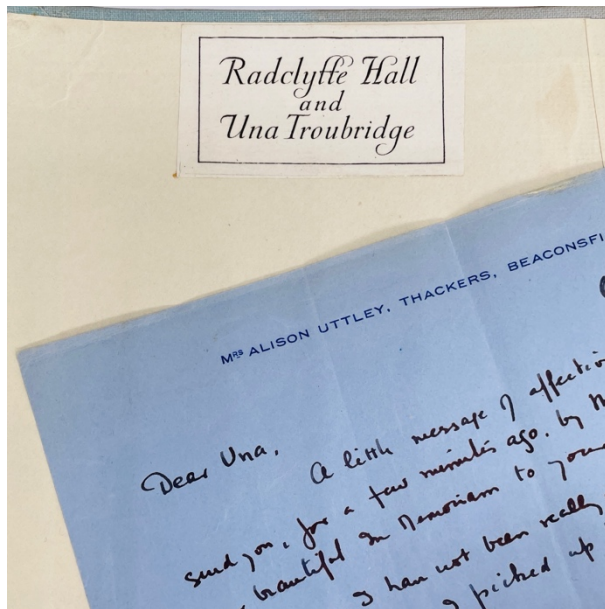
the early nineteenth century,” and was memorialised and mocked alongside them in the punning contemporary verse, ‘The Oxford medical trio’: “I would not call in any one of them all,/ [...] While the third, with the fees he so silently earns,/ Is ‘the *bourne* whence no traveller ever returns”’. He is commemorated by an inscription in the chapel of his college, Worcester.

In his proximal family, it appears that only Bourne’s younger sister was Susan/nah Bourne, who married around 1811 and remained in Worcestershire. Given the formality of his inscription (“presented to her by Dr Bourne”), perhaps Bourne’s inscribree was a distant family member visiting Oxford for the first time?

*According to *Alumni Oxonienses, 1715-1886*, the University produced no other Bourne M.D.s, while no other Bournes with University Chairs appear in *The Historical Register of the University of Oxford* (1888). Moreover, in *The Gentleman's and Citizen's Almanack* (1809) "Dr. Robert Bourne, Oxford" is the sole Bourne to be listed as a Fellow of the Royal College of Physicians.

[ref: 3458] £500

**AN "OTHER-WORLDDY" COPY:
EX LIBRIS RADCLYFFE HALL AND UNA TROUBRIDGE**



2. UTTLEY, Alison; BRAY, Phyllis (Illustrator) [TROUBRIDGE, Una & HALL, RADCLYFFE]. *A Traveller in Time*. London: Faber & Faber Ltd, 1939.

FIRST EDITION, SIGNED & INSCRIBED BY AUTHOR + fond ALS. 8vo, pp. 331, [1], incl. b/w title page vignette and header illustrations by Phyllis Bray. Original blue cloth, spine lettered in red. Slight lean to spine, fine bands of offsetting to spine ends and edges, extremities bruised. Radclyffe Hall and Una Troubridge's joint book label to front pastedown, inscribed by Uttley in blue ink to ffep: "For Una Troubridge, who understands and who travels also, From the Author. Dec 2. 1945.", signed also on the title page, faint offsetting to feps, spine cracked, inconsequently, at two gatherings. Else, clean and bright. Two-page ALS addressed "Dear Una," on Uttley's 'Thackers, Beaconsfield, Bucks.' Headed blue note paper, and signed "Yours ever, Alison": single fold, creased, fine bands of sunning to edges, a few nicks. In the original yellow illustrated dust jacket, designed by Phyllis Bray: spine sunned, rubbed, losses to spine ends and corners. Very good/ good

A unique and significant commemorative presentation copy of Alison Uttley's much-loved time-travelling and "other-worldly" novel of 1939, inscribed to the British sculptor and translator, with a nod to other dimensions: "For Una Troubridge, who understands and who travels also," and bearing Radclyffe Hall and Una Troubridge's joint book label: indeed, it is surely no coincidence that Uttley gifted this novel in particular to Troubridge, a book the inscribtee later

named in her biography of Hall *The Life & Death of Radclyffe Hall* (1961, but written in 1945) as having "filled us both with delight [...]. It had the genuine quality which John [Hall] called 'other-worldly' and which appealed to her above all others". Troubridge clarified that, like all the books they "returned to again and again," Uttley's novel "seemed to fulfil something in her nature that was dissatisfied with material life; the something that would occasionally make her say that she was feeling happy because for the moment she had a sensation that the veil between this world and another was very tenuous indeed"; *A Traveller in Time* provided succour to the couple during Hall's final years (the early 1940s)

living with eye problems and cancer (Troubridge, 1961). Uttley's later "little message of affection and remembrance" (October 7th [1952]) also conjured Hall: the author explained to "Dear Una" that "a few minutes ago, by the merest chance, I read your beautiful In Memoriam to your loved friend [Hall]. I was feeling not well [...] I picked up the paper idly, and the words seemed to shine out." After discussing her ill health, work ("a book on Sleep & Dream" and *Plowman's Clocks* (1952)) and a visit to St. Ives, with its "glimpses of such beauty," Uttley closed: "This is just a little note, written on the spot, as I read your brave cry to infinity, Yours ever, Alison."

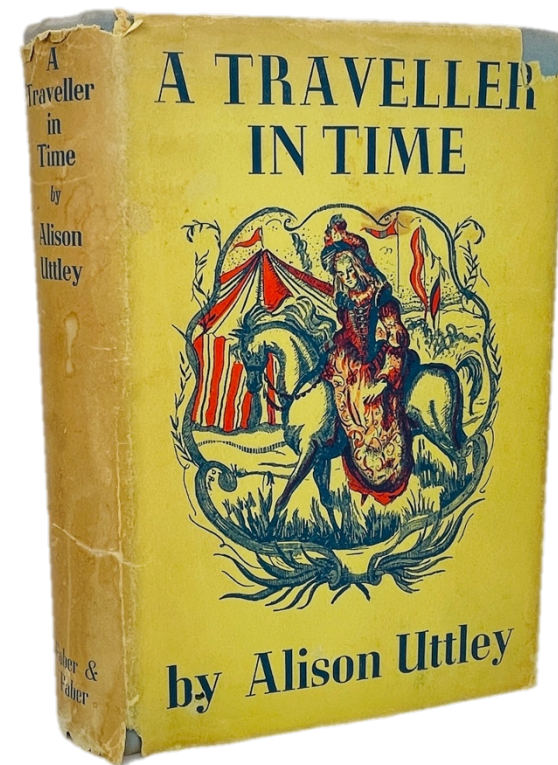
Best known today as Radclyffe Hall's partner, Una Vincenzo, Lady Troubridge (1887-1963) was a British sculptor and translator (importantly, of Colette). The couple had met in 1915, through Hall's lover Mabel Batten, who was Troubridge's cousin, and subsequently made a life together following the singer's death the following year and Troubridge's own acrimonious separation from her husband. The couple lived together from 1917 until Hall's death from cancer in 1943. Hall's guilt and grief at the unhappiness her relationship with Troubridge caused Batten in the months before her death, led to Hall and Troubridge's foray into spiritualism and psychical research. Hall sought contact with Batten through the Maida Vale medium, Gladys Leonard, "set[ting] about communicating with Layde [Batten] with obsessive application" (Souhami, 1998).

Aside from this presentation copy, we've found no other accounts, nor correspondence or discussion of a friendship between Uttley and Troubridge. This copy would suggest that the two women became acquainted after Radclyffe Hall's death in 1943 – indeed, perhaps even because of it, given the significance of *A Traveller in Time* to Hall and Troubridge and the gestures to the "other-worldly" in its subject matter, Uttley's inscription and her ALS – with this copy presented, rather formally, to Troubridge in December 1945. It was thus, it seems, a posthumous addition to the couple's library, with Troubridge valuing it highly enough to paste in their joint book label, an act of posthumous inclusion not dissimilar to Hall's beyond-the-grave dedication of *The Well of Loneliness* and other novels, to "Our Three Selves" (Batten, Hall and Troubridge).

Most certainly, a unique and "other-worldly" copy.

Una, Lady Troubridge (1961) *The Life & Death of Radclyffe Hall*. London: Hammond; Diana Souhami (1999) *The Trials of Radclyffe Hall*. London: Weidenfeld & Nicolson.

[ref: 3487] **SOLD**



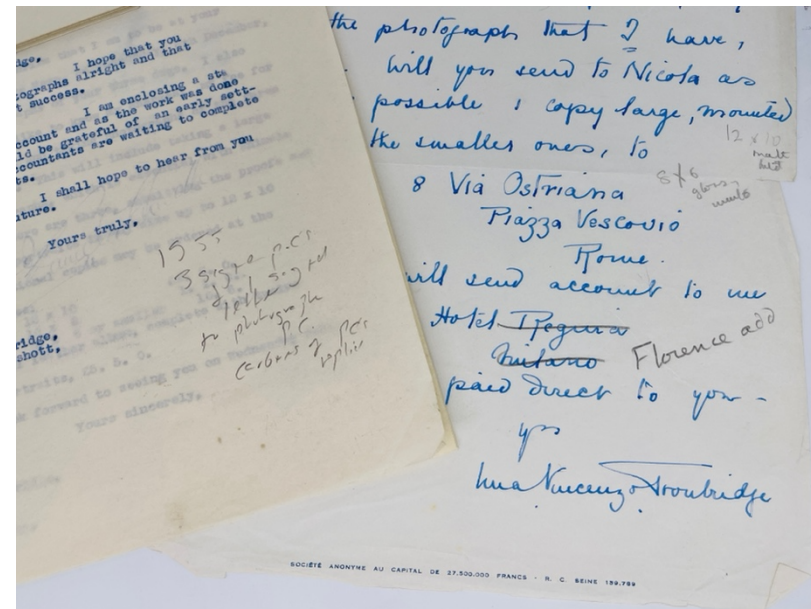
3. [TROUBRIDGE, Una & CHANDLER, Pamela]. [Small archive of canine photography-related correspondence between Pamela Chandler and the sculptor and translator Una, Lady Troubridge, who commissioned the British photographer to take portraits of her three dogs]. [London, Liss, Hants & Paris], [1954-57].

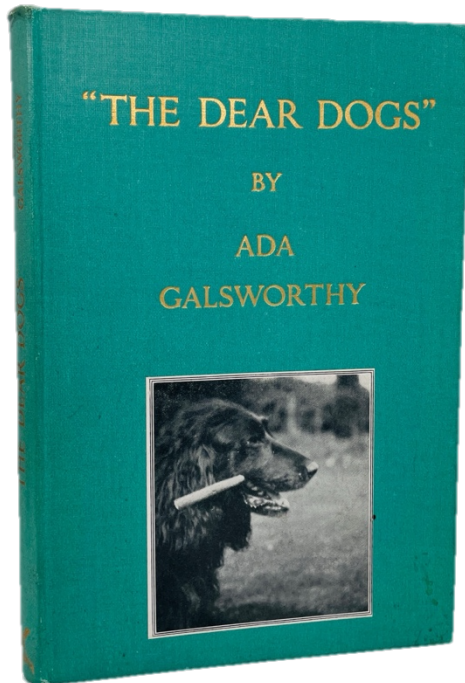
Three handwritten postcards (stapled to Chandler's correspondence) & one one-page ALS on white note paper (n.d., 1 Dec. '54 & 24 Feb '55; 21 June '57) from Troubridge: written in blue ink in a sprawling, mostly legible hand, the postcards feature "From Lady Troubridge, Oakshott, Hawkley, Liss Hants." letterheads printed in blue, and the 1957 ALS bears the printed address 'Normandy Hotel, Paris,' with the latter signed "yrs, Una Vincenzo Troubridge". WITH: three unsigned one-page carbon copies of typed letters from Chandler to Troubridge in blue and black ink on cream typewriter paper (26 Nov. '54, 31 Jan '55 & 18 Feb '55), with Chandler's faint signature to the final one. Postcards and carbon copies stapled at top left-hand corner (rusty, some bleed), some dog-earring, a few marks, Troubridge's final letter creased and nicked. Very good.

A brief, but insightful professional correspondence (1954-7) between the British society photographer Pamela Chandler and the sculptor and translator, Una Vincenzo, Lady Troubridge, regarding Chandler's commission to photograph Troubridge's three beloved dogs ("all being shampooed this day by me!"); the shoot, at Troubridge's flat, 45 Princes Gate Mews ("the white and stone one at the end of the middle mews"), on 8 December 1954, for which Chandler charged £12.12.0, proved a great success, with Troubridge still ordering prints in 1957: "As I expected, they love the photographs that I have, No. 8 will you send to Nicola [Rossi-Lemeni, the Italian-Russian operatic bass and her good friend] as soon as possible I copy large, mounted & 6 [amended in pencil by Chandler to "12"] of the smaller ones," and allows Chandler to give the Duke of Leicester "a photograph of 'Peckham [?]' – it is such a charming one". Nevertheless, Chandler was forced to chase her client for payment, writing in February 1955: "I would be grateful of an early settlement as my accountants are waiting to complete my 1954 accounts".

With her partner, Radclyffe Hall, Troubridge had some success showing and breeding dachshunds (Fitz-John Wotan and Fitz-John Thorgils of Tredholt, notably), between the wars (see also item 2 for more on the couple). By the mid-1950s, and this correspondence, Troubridge was mostly living in Florence, though evidently with stints still spent in England.

[ref: 3488] **£250**





4. GALSWORTHY, Ada; [BERGNER, Elisabeth]. “The Dear Dogs”. London: William Heinemann Ltd, 1935.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo (in 4s), copiously illustrated with b/w plates throughout. Original green cloth, lettered in gilt on spine and upper board, with photograph illustration pasted below. Extremities bruised. Inscribed by Galsworthy in faint pen to first blank: “For, Elizabeth Bergner, certainly a dog-lover too, with best wishes for Xmas + New Year, from Ada Galsworthy, 1936-7,” some foxing, heaviest at front and rear. Else, tight and tidy. Good+

A pleasing presentation copy of Ada Galsworthy’s canophilic first book, a “quiet ramble through the dog-memories of a lifetime,” inscribed to fellow dog-lover, the celebrated Austrian Jewish actor (and Great Dane owner), Elisabeth Bergner.

The year of inscription had been an auspicious one for Bergner, who appeared in the lead role in J. M. Barrie’s final play *The Boy David*, which he had written for her, as well as being nominated for an Academy Award for Best Actress for her role as Gemma in Margaret Kennedy’s *Escape Me Never*, directed by her (lavender) husband, Paul Czinner. She also starred as Rosalind in the first sound film adaptation of Shakespeare, *As You Like It*, alongside Laurence Olivier as Orlando, again directed by Czinner and edited by David Lean.

Bergner had fled Germany in 1933, and was, as her 1936 achievements and Galsworthy’s inscription illustrate, soon well-networked in London and British literary and creative circles.

[ref: 2076] **£100**

THE ALL-BUT THE DEDICATION COPY

5. LOVAT DICKSON, [Rache]; [RUBINSTEIN, Michael & Harold]. [RUBINSTEIN-LOVAT DICKSON LETTERS]; Radclyffe Hall at the Well of Loneliness: A sapphic chronicle. London and Toronto: Collins, 1975.

FIRST EDITION. 8vo, incl. b/w plates. Original black cloth, spine lettered in gilt. Extremities bruised, top fore-corner bumped, top edge spotted. Offsetting to endpapers (from letters and clippings), else, clean and tight. Four clippings and three letters laid in, comprising: two-page ALS from Lovat Dickson to Harold Rubinstein (6.9.1943); one-page TLS from Dickson to Michael Rubinstein (5.1.1961) and one-page TLS from Lovat Dickson to Michael Rubinstein (12.8.1975; nicked and creased on one edge) stapled to Rubinstein’s earlier unsigned two-page typed carbon copy (16.7.1975) and Rubinstein’s brief one-page unsigned typed carbon copy to Mrs Wilber at Collins. In the original dust jacket, illustrated with Romaine Brooks’ ‘La Chassaressse,’ whose features “are probably based on those of Radclyffe Hall”: creasing and nicking to spine ends, a few closed tears and creasing. Very good/ very good

The all-but dedication copy (Harold Rubinstein having died earlier in 1975) with important and affectionate correspondence laid in, relating to the two most in/famous (and by dint of their legal defences, interrelated) literary obscenity trials of the twentieth century.

This copy of Lovat Dickson's flawed biography of Radclyffe Hall holds a small cache of letters from the Canadian publisher to the father and son literary lawyers, Harold and Michael Rubinstein, including Lovat Dickson's congratulations on the latter's January 1961 speech at the Publishers Circle, presumably about his successful defence of Penguin Ltd, prosecuted under the Obscene Publications Act (1959) for publishing the unpurgated text of D. H. Lawrence's *Lady Chatterley's Lover* (1960), two months earlier. The outcome of the trial "gave particular satisfaction to Rubinstein since his father's [same] defence [of literary merit] thirty years previously of *The Well of Loneliness* by Radclyffe Hall, a novel with lesbian themes, had failed." (ODNB).

The biography's printed dedication is "For Harold Rubinstein," who had died that year: "I am quite certain that my father would have appreciated as much as I do now the dedication to him", Michael Rubinstein wrote to Dickson in his July 1975 letter. Commissioned by Una, Lady Troubridge to write a biography of Hall following the author's death in 1943, Lovat Dickson waited until six years after Troubridge's own death in 1969 to fulfil his promise, when the sculptor's diaries became available. In his reply to Rubinstein in August 1975, Dickson ruminated

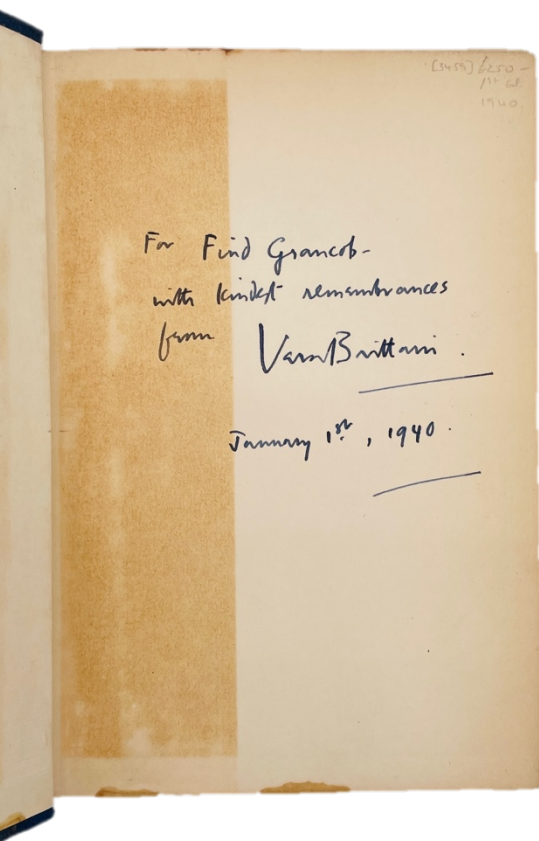
on the failings of his biography, which received a "largely unfavourable reception, to put it mildly" (one reviewer thought it "designed to give the impression of something sold under the counter in rubber shops of the Thirties") and responded to the lawyer's considered and tactful letter. Rubinstein had observed "that you have not only portrayed the principals, "warts and all" (though, – this is inevitable – not all the warts), but also recreated the ambience in which John and Una seemed to attitudinise so flamboyantly" and went on to discuss at length, frankly and in cod-psychological terms, his feelings and thoughts about the couple, including diagnosing that "John's frustration was of a deeper kind [...] as if she were being castrated rather than crucified".

Featuring a brief but significant and related literary correspondence.

[ref: I294] **£250**



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



6. BRITTAI, Vera; [GRAUCOB, Find]. *Testament of Friendship: The story of Winifred Holtby*. London: Macmillan & Co. Ltd, 1940.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. xiii, (1), 442 + colour frontispiece portrait. Original blue buckram, green-stamped oval panel, lettered and edged in gilt. Bumped, gentle wear. Tanned edges, liquid stain to bottom edge, minor creep into bottom margins of first two gatherings. Affectionately inscribed by Brittain in blue ink ffep: “For Find Graucob, with kindest remembrances, from Vera Brittain, January 1st, 1940,” bands of offsetting to feps, a few marks. Else, clean, bright and tight. Compliments slip of British Overseas Agencies Ltd laid in. In the original typographical dust jacket: toned, losses to extremities, joints tender, long closed tear to front joint, a few marks and nicks, liquid stain to bottom of front flap. Very good/ good

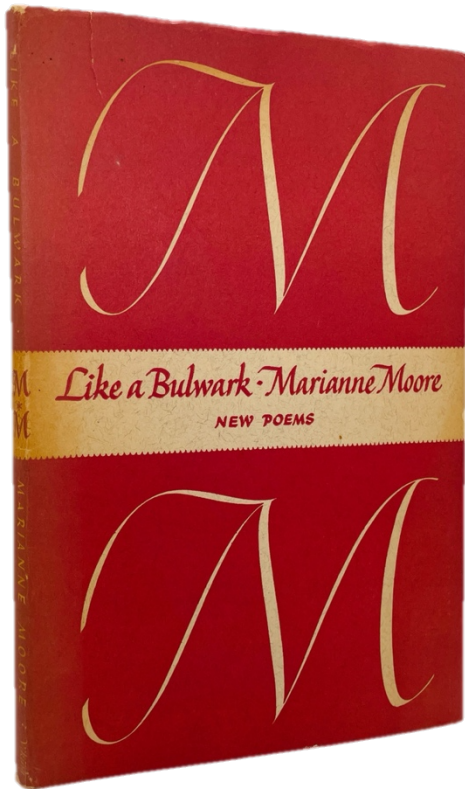
A grand first edition copy of Brittain’s 1940 memoir of her co-habitee and boon companion of 16 years, inscribed “with kindest remembrances” in the year of publication to a Brittain “Fan,” the Dutch-born, Elland-based businessman and author, Find Graucob; letters from Graucob (1933-66) are held by McMaster University in its extensive Vera Brittain fonds, and categorised as fan-mail.

Finding 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.

Find Graucob (d.1978) was an Anglo-Dutch businessman and author, who wrote several non-fiction titles, including *It Happened in Africa* (1934), *America - You Surprised Me! A Trip to USA, in 1935*, of a *Naive and Inquisitive Anglo-Dane* (1935) and *My Danish and Holstein Ancestors: 1609-1975* (1974).

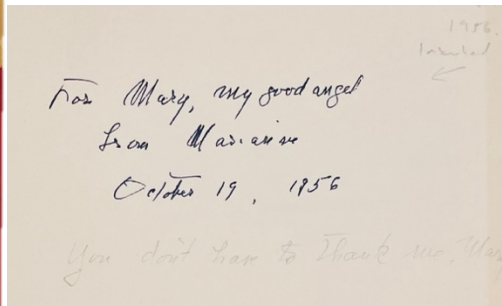
[ref: 3459] **SOLD**

“FOR MARY, MY GOOD ANGEL”



7. MOORE, Marianne; [MEIGS, Mary]. *Like a Bulwark*. New York: The Viking Press, 1956. **FIRST EDITION, PRESENTATION COPY.** Slim 8vo. Original striped candy-coloured paper boards, spine lettered in black. Spine gently darkened, pushing to heel of spine. Inscribed by Moore in black pen and a wobbly hand to ffep: “For Mary, my good angel, from Marianne, October 19, 1956”, and below again in faint pencil: “you don’t have to thank me, Mary”. Else, clean, tight and bright. In the original red and cream textured dust jacket: toned, spine darkened and rubbed, gentle wear and creasing to ends and tips, closed tear (3cm) to top of front panel. Near fine/very good

A gorgeous presentation copy of the first US edition of Moore’s 1956 collection, *Like a Bulwark*, fondly inscribed in the year of publication: “For Mary, my good angel, from Marianne” and with an additional pencil note: “you don’t have to thank me, Mary”.



Moore’s inscribtee was Mary Meigs (1917-2002), the US painter and author, who, in 1956 was living openly with her partner, the author and social activist Barbara Deming, in an artist colony at Wellfleet, Cape Cod, with neighbours including Mary McCarthy, Edmund White and Mark Rothko. Meigs and Moore had been corresponding since 1947 (at least) and were both graduates of Bryn Mawr, whose Special

Collections houses their papers (Moore’s letters to Meigs are held in the poet’s collection). Precisely, but with less affection, Meigs would later describe the poet as “an intricate illuminated manuscript with birds and animals surrounded by the fine tendrils of flowering vines; in short, she was exactly like one of her poems about which she was so modest” (cited by Duberman, 2021).

Moore’s reclusive life had been transformed following the death of her mother in 1947, her poetry likewise, which “show[ed] the poet as performer –appearing in person or in print to fulfil her campy, colonial-patriot role as unofficial poet laureate” and, like her public performances, Moore’s later poems “delight without challenging the reader” (Leavell, 2013). *Like a Bulwark* shows this attention to performance, with ‘Tom Fool at Jamaica’ about a racehorse, his jockey and other “champions of harmonious speed,” including Fats Waller, Ozzie Smith, and Eubie Blake, and ‘Logic and “The Magic Flute”’ featuring a Mozart opera. Nevertheless, her poems continued to draw praise from fellow poets: ‘Sycamore’ (which Elizabeth Bishop liked “as much as Hopkins’s ‘dappled things’”) had the younger poet marvelling, “Ah Marianne! How do you do it?” (ibid).

Martin Duberman (2021) 'Prelude to a Mary Meigs biography?' G&LR Blog; Linda Leavell (2013) *Holding on Upside Down: The life and work of Marianne Moore* (London: Faber & Faber). [ref: 3494] £275

MARY MEIGS' COPY

8. MOORE, Marianne; [MEIGS, Mary]. *Nevertheless: New poems*. New York: The Macmillan Company, 1944.

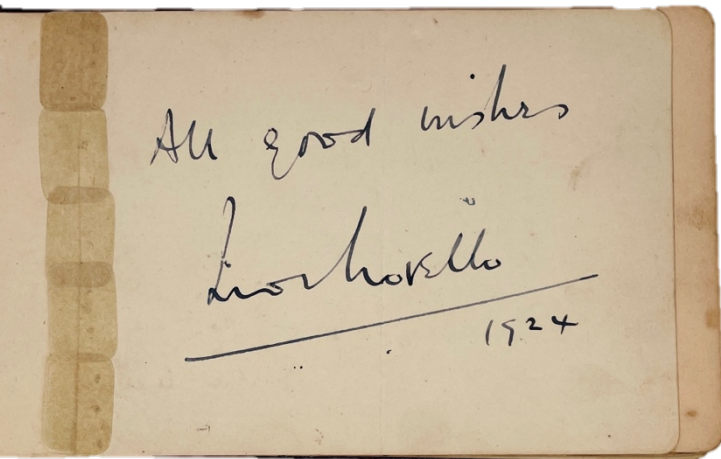
Second printing, MARY MEIGS' COPY. Slim 8vo. Original red cloth, blue title label to upper board. Inscribed, rather inconspicuously, "M. Meigs" in black pen to ffeþ, some faint toning and foxing, bookshop label to rear feþ, else, clean and tight. In the original blue dust jacket, lettered in white: rubbed, scored and creased, cracked along spine, chipped at ends and corners. Very good/ good+

A pleasing association copy of Marianne Moore's 1944 collection *Nevertheless*, featuring the ownership inscription of Mary Meigs, the US painter and author, who became a friend and correspondent of the poet.

Meigs (1917-2002), who, like Moore, had attended Bryn Mawr, was certainly in correspondence with the older poet by 1947 (if not earlier) and would later receive a charmingly inscribed copy of Moore's 1956 collection *Like a Bulwark* (see our copy, item 7, above).

[ref: 3514] £75

Travel, Work & Resistance



9. [NOVELLO, Ivor]; [SHIELDS, Ella (Burlington Bertie from Bow)]; [OGLESBY, Hilda aka "Whiskey"]. *[Autograph album featuring interwar theatrical (plus familial) signatures, inscriptions, and photographs, many by regional music hall and pantomime performers, as well as actors such as Ivor Novello, Wilfred Shine & Godfrey Tearle, collected by Hilda Oglesby].* Sheffield & Blackpool, [1920s].

'AUTOGRAPHS' ALBUM, [ff. 51, 17 blanks, one excised page]. Original full mauve morocco, upper board lettered in gilt, ruled in blind, rounded corners. All edges gilt. Pale blue marbled endpapers, white, pale pink and blue plain paper. Rubbed and creased, shaken, spine cracked at first and final pages, text block holding via threads; some nicks and holes (from pins), and glue residue, repairs to page with Novello's signature. Hilda Oglesby's name and address to front endpaper, brim-full of inscriptions and signatures in blue and black ink and multifarious hands, colour pencil and ink drawings, promotional photographs pinned in, plus a thick lock of faux golden hair. Good+



A wonderful friendship-cum-autograph album and unique item of interwar theatrical memorabilia (1922-1949), featuring signatures by British stage actors and music hall performers, as well as inscriptions by mostly forgotten pantomime ensemble performers (esp. 1927-30), collected by Hilda Oglesby (“Whisk(e)y” in Goldilocks and Goody Two Shoes): brim-full of signatures (most notably, Ivor Novello (perhaps collected at a performance of his successful 1924 play, *The Rat?*), the “specialist in melodrama” Wilfred Shine, comedian Harry Weldon, male impersonator Ella Shields, best known for ‘Burlington Bertie from Bow,’ (see left-hand illustration to title page) and Shakespearean actor Godfrey Tearle (1928)), as well as affectionate, witty and pithy inscriptions and promotional photographs from Oglesby’s fellow pantomime performers (including a lock of (faux) golden hair!). Promotional photographs include Ella Shields, the Louise Sisters, posing as toys with one in a Golliwog costume, plus earlier entries, including colour pencil and pen drawings by her family and friends (c.1922).

It appears that Sheffield-born, Blackpool-based Hilda Florence Oglesby (1908-1990) moved from being a fan of the stage to work as an ensemble actor who performed at various British regional venues, appearing as “Whisk(e)y” in Goldilocks and William de Lacy’s Goody Two Shoes, amongst other pantomimes. Companies, performances and venues mentioned include: Gypsy Vagabond Co. at Leeds Empire Theatre, Idle Times Revue at Olympia Theatre Dublin and Empire Woolwich, William de Lacy’s Goody Two Shoes at the Hippodrome Accrington, Seafarers Co. at Empire Kingston, Carry on Sammy Co., Empire Bristol. Her co-performers include H.B. Walls, Patricia Andre as ‘Free and easy boy’, Mary and Eddie Grovesnor, Thelma Hamilton as ‘Fairy’ in Goldilocks, and Marie Benson as ‘Colin’.

[ref: 3495] £275

10. CROOKES, M.A, Margaret W. *Plant Life in Maoriland: A Botanist's note book.*

Auckland, et al: Whitcombe & Tombs Limited, 1926.

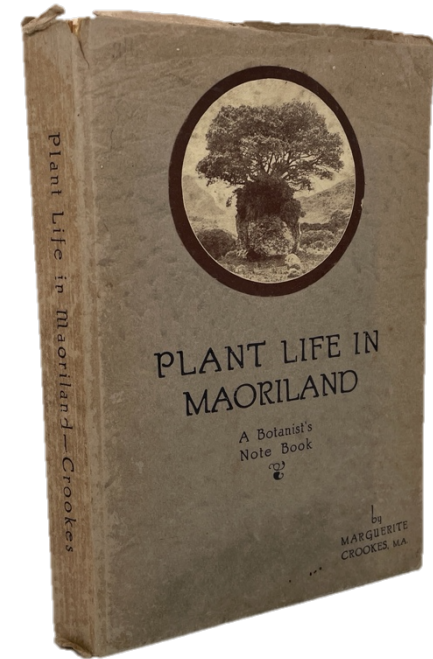
FIRST EDITION. 8vo, pp. [xii], 190, [2 'Index of Plant Names'] + b/w photographic frontis and plates, plus decorative head- and tail pieces. Original integral grey textured paper wrappers over white card boards, lettered in black, b/w photographic rondel to front wrapper, yapp edges. Edgewear, nicking and creasing, esp. at extremities, a few closed tears. Edges and endpapers foxed, else, clean. Good+

A pleasing first edition copy of Margaret Crookes' botanical guide to New Zealand, comprising "a series of articles originally published in the *Auckland Star* and the *Lyttleton Times*".

An "early pioneer" of New Zealand botany and conservation, Margaret Crookes (1899-1991) had emigrated with her family from Derbyshire, England in 1906. Following study at Auckland University College (MA in English and Botany), she began lecturing on natural history for the Workers Education Association and subsequently founded its Natural History Club, which became the Auckland Natural History Club.

In 2017, Crookes was selected as one of the Royal Society Te Apārangi's '150 women in 150 words,' a project celebrating the contributions of women to knowledge in New Zealand for the organisation's 150th year.

[ref: 3478] £100



11. [MERRY, Ida & Harvey Guy]. *[Eight Volumes of Interwar European Travelogues (1932-7) compiled by a middle-class English couple, comprising written accounts and printed and photographic illustrations pasted in, including trips to Belgium, Germany, Italy, Norway and Scotland, plus a Mediterranean cruise visiting Algiers, Morocco, Spain and Gibraltar].* Ludgate Hill: W. Straker, Ltd, Printers, Stationers, Account Book Makers &c., [1932-37].

EIGHT CONTEMPORARY NOTEBOOKS. 4to-sized. Original quarter black cloth, black or blue cloth, marbled or black paper, boards, with related illustrations or postcards pasted to front boards; a number produced by W Straker Ltd of Ludgate Hill. White ruled paper, side-stitched, one notebook stapled: majority written in pencil in an easy, open

hand (Ida's, though occasionally Guy takes over) on rectos only, with facing pages illustrated with postcards, clipped images/ reproductions (of landscapes, buildings or paintings etc), tourist maps, or photographs pasted in, some with descriptions. Additional travel/ tourist ephemera laid into some volumes. Warp to boards, spines starting, split or fully separated from text block (but present), some damp staining to boards and text blocks, some coloured ink stains, some dog-earring, else, clean and bright. Good+-fair

For the full description and details, please get in touch.



A rich slice of glossy and untroubled (but sometimes troubling) interwar tourism is afforded by these eight hand-written notebooks, recording the (mostly) European travels of Ida and Guy Merry of Wallington, Surrey, via cruise ship, train, car, plus a 'self-conducted' trip to Italy, between 1932-37, including visits to Belgium, Germany, Norway & Scotland, plus excursions to Algiers, Morocco, Spain and Gibraltar; the daily entries, sometimes lengthy, and written with a middle-class tourist eye, capture the novelties and pleasures of cruise ship life for a gregarious couple, the excitement of new journeys, awesome landscapes and different cultures, and detail, in particular, the historically, culturally and artistically significant features of cities and locales, especially in Italy. Ida Merry's written entries (which appear to have been composed at the time of travel and show steady commitment to documenting their experiences) are illustrated with some contemporary

photographs (by themselves and, more successfully, their "table companion" Mr Gill) and reams of postcards, as well as clipped illustrations and maps pasted in (it appears the Merrys' sought to capture every aspect of their travels possible), plus some wonderful cruise ship ephemera, which lend further flavour to the accounts, and even a few bespoke poems written by a friend.

Through the Merrys' (othering) eyes, and various camera lenses, peoples of Norway and Morocco are captured (see images above and below); of a visit to Tétouan Ida suggested, ridiculously and with fascination, that "a good deal of the congestion is caused by the bulkiness of the Arabs' clothes [...] the women wear many layers of



cotton material wrapped round their bodies + another piece wrapped round their heads + faces, so that only their eyes show." Other sections capture natural features, including the "Kjendal Glacier, showing hollow where it is melting," and the almost sublime experience of climbing Ben Nevis, penned by Guy: "Three thousand feet up + we came to greyness only, no sign of life + almost deathly stillness: it is fascinating beyond words on such a day, but I think it would create a feeling of awe on a sombre day." These are the pleasures and experience of an untroubled middle-class, English couple, with the shadow of impending war and European schism barely present: there only in the early 'Canadian Pacific Wireless Press' news digest for S.S. Montcalm (26.9.1932): "GENEVA.—'The severest crisis of the League of Nations is at hand, and with it, sooner or later, the decision on peace or war,' says Wickham Steed, the special Geneva correspondent of the *Sunday Times*," and in a later colour postcard of 'Mussolini Arena and Monolite'.

[ref: 3491] £475



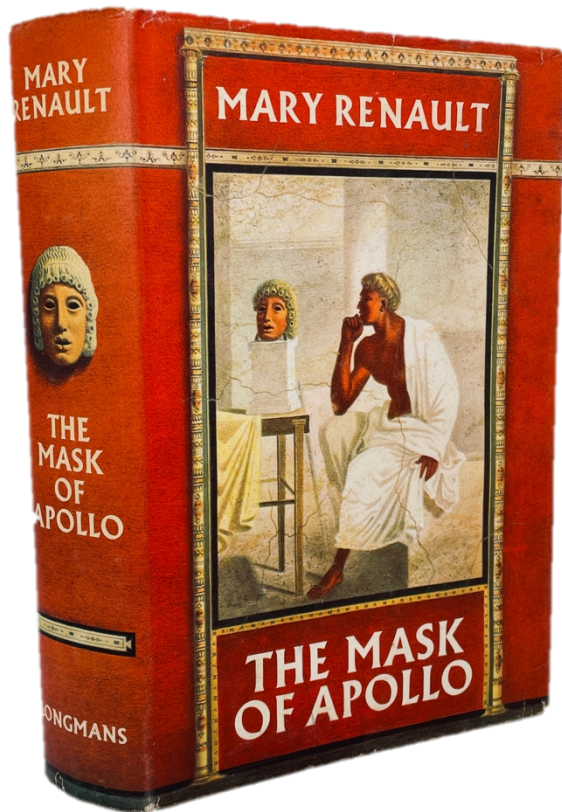
to be extinct + the other one which is still active. Vesuvius is about 4000 feet above sea level but its height varies + it was probably much higher at one time than it is at present. The upper part of the cone has been blown away in various eruptions. We went by train to Puzhiano, where we changed into another train + then on by funicular to the crater. The higher slopes are quite barren + covered with the rough stone + ash which have been thrown out at different times. When we left the railway, we walked for a short distance along a rough path to the edge of the crater. As we went along there were a few drops of rain + a peal of thunder + it looked as if we were in for a storm.



Arab market, Tel Aviv.

congestion is caused by the bulkiness of the Arab clothes - one would think that they would need only few clothes, but they evidently mean to keep out the heat of the sun. The women wear many layers of cotton material wrapped round their bodies + another piece swathed round their heads + faces, so that only their eyes show. We wondered how they breathe. They seem to carry great bundles on their backs under the wrappings, also their babies, whose heads just peep out. The men wear several cotton garments + over these a burous of loosely woven, dark brown material. We saw a few tall, well-made + well-dressed Arabs amongst the rest. We saw the outside of 3 Mosques, which of course we were not allowed to enter.

“THEY WERE JUST TOURIST-WARE”



12. RENALT, Mary (aka Eileen Mary CHALLANS); BARBOSA, A. E. (DJ design); [O'CONNOR, Muriel Scott]. *The Mask of Apollo*. London: Longmans, 1966.

FIRST UK EDITION, WITH ALS. 8vo. Original beige cloth, spine lettered in gilt. Pushing to spine ends, gentle bend to bottom board. Some spotting, incl. edges. One-page TLS (8/6/71) in black ink on blue airmail paper to “Dear Mrs O'Connor” and signed by Renault in black biro, with her ‘Delos,’ Glen Beach, South African address label to reverse, laid in: two folds, horizontal delicate and starting at centre, a little ragged at edges from opening. In A. E. Barbosa’s illustrated dust jacket: price-clipped, spine gently sunned, edgewear, a little creasing and nicking. Good+/ good+

A pleasing first edition copy of Mary Renault’s 1966 classical historical novel with a theatrical focus, with a charming and generous later TLS, likely to a fan, laid in; briefly discussing *The Mask of Apollo* as well as her last visit to Delphi, it shows her novelist’s eye for detail: “The last night I spent there, it was a full moon and we kept on getting up all through the night to go out on the balcony and listen to the tinkle of the goat and donkey bells on the hillsides. I even bought a string of them, but alas, they were only copper thinly washed over iron, and soon rusted away here by the Atlantic. Fair Greece, sad relic, as Byron said; they were just tourist-ware.”

Renault’s fourth novel, *Return to Night*, had won her the MGM award of \$150,000 in 1948, facilitating her move to South Africa with her partner and fellow nurse, Julie Mullard. They originally lived in Durban, then with a queer expatriate enclave, but moved to their beloved cottage, ‘Delos’ in Glen Beach, Camps Bay, an affluent suburb of Cape Town, in 1959.

[ref: 3490] **ON HOLD**

13. DRAKE, Barbara. *Women in Trade Unions*. London: Labour Research Department & George Allen and Unwin, [1920/1].

FIRST EDITION, PRESENTATION COPY. 8vo, incl. three fold-out tables to rear. Original mid-blue cloth, paper title label, lettered in black, to spine. Spine and board edges darkened, extremities bruised, wear to head of spine. Edges darkened. Inscribed in brown ink to ffep: “From the writer,” offsetting to endpapers, gently toned, closed tear to Table II (the largest), Table III oddly uncut at gutter edge, else, internally clean and bright. Good+ Unusual inscribed

A robust presentation copy of the first edition of Barbara Drake's *Women in Trade Unions* (1920/1), her comprehensive overview and report on the British women's trade union movement (1874-1919), which resulted from an enquiry made by the Fabian Women's group and a Joint-Committee of the Labour Research Department, of which Drake was 'Chairman'.

The British trade unionist and Fabian group member, Barbara Drake (1876-1963) had previously written reports for the Women's Industrial Council (1913-1915). Close to her maternal aunt, Beatrice Webb, and evidently sharing her interest in women's working rights, Drake would later co-edit Webb's posthumously published *Our Partnership* (1948) with Margaret Cole, at the behest of Sidney Webb.

No. 6 in the Trade Union Series.

[ref: 3489] £125

14. MARKHAM, C.H., Violet R.; [SMIETON, Dame Mary]. *May Tennant: A Portrait.*

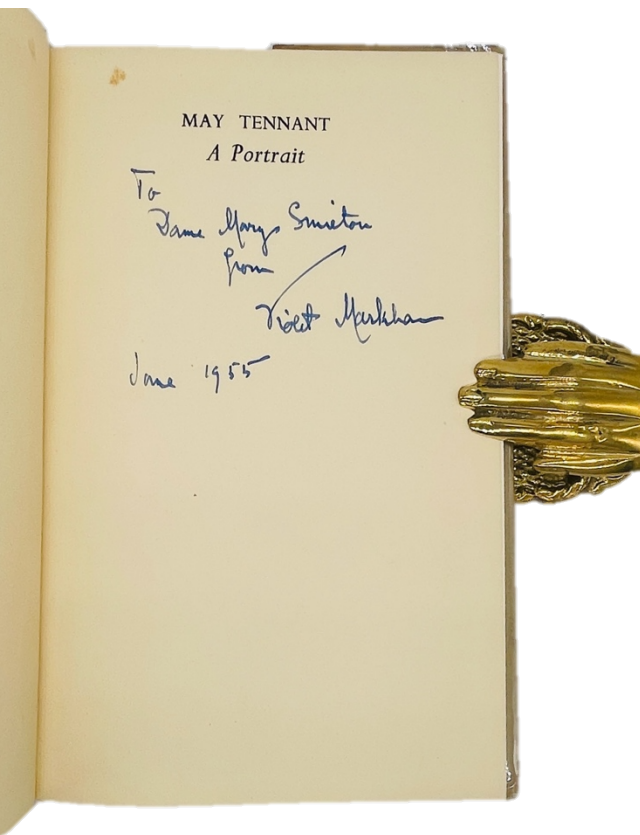
London: The Falcon Press, 1949.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. 72 + b/w photographic frontis. Original beige cloth, spine lettered in gilt. Extremities bumped, dint to leading edge of upper board. Top edge toned. Inscribed by Markham in blue ink to half-title: "To Dame Mary Smieton, from Violet Markham, June 1955," bands of offsetting to endpapers, toned, echo of dint into leading edge of text block. Else, clean and tight. In the original typographical dust jacket: spine darkened, rubbed and delicate at joints, chipped at ends, darkened at edges, faint grease spot and short closed tear to front panel. Very good/ good+

A pre-eminent association copy of the social reformer Violet Markham's portrait of May Tennant, "distinguished pioneer in the field of social progress and reform," inscribed to another distinguished civil servant and pioneer in the field, Dame Mary Smieton.

Among the first cohort of women to sit the administrative grade Civil Service exams in 1925, Mary Smieton (1902-2005) was a woman of firsts: the first woman to serve as private secretary to a minister in 1933 and the first director of personal for the United Nations in New York, as well as "only the second woman (the first being Dame Evelyn Sharp) to head a government department when she was appointed permanent secretary in the Ministry of Education in 1959". She had also assisted Lady Reading in founding the Women's Voluntary Service in 1938 and was "a leading light," along with Evelyn Sharp and Alix Kilroy, in the Council of Women Civil Servants.

Rathgar-born May Tennant (née Abraham; 1869-1946) was a civil servant, trade unionist, factory inspector, and campaigner, who worked to improve conditions for industrial workers and became one of



the first female inspectors of factories. She was an early recipient of the Order of the Companions of Honour in 1917.

Tennant's near contemporary, Violet Markham (1872-1959) was a writer, colonial administrator and dedicated social reformer; she campaigned to end the terrible working conditions of women in the 'sweated trades,' held the deputy directorship of the women's section of the National Service League and became the first female Mayor of Chesterfield in 1927. This significant work Markham undertook on behalf of working women, however, is troubled by her early stance on women's suffrage, against which she vociferously campaigned.

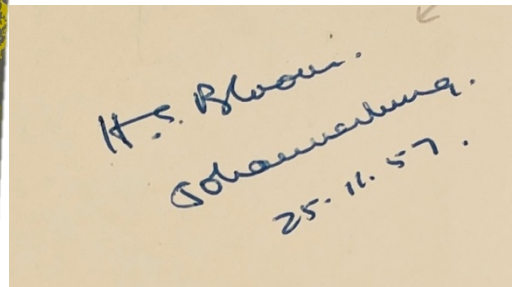
[ref: 3504] £125



15. BLOOM, Harry. *Episode*. London: Collins, 1956.

FIRST EDITION, SIGNED BY AUTHOR. 8vo. Original black cloth, spine lettered in gilt. A few white marks to bottom board, edges toned and foxed. Inscribed by Bloom in blue pen to ffeþ: "H. S. Bloom, Johannesburg, 25.11.57," faint bands of offsetting to endpapers, a little musty, fox spots to front and rear, else, clean and tight. In the original illustrated dust jacket: spine sunned, nicked and chipped at spine ends, long closed tear to top of front joint, edgewear, rear panel soiled. Very good/ good+

A pleasing first edition copy of Harry Bloom's 1956 first novel, written "from a deep and penetrating knowledge of current racial trends in the Union," signed the following year in Johannesburg, where the human rights activist and anti-apartheid campaigner was working as a lawyer.



During WWII, South African-born Bloom (1913-1981) had been based in England and working, with his wife Beryl, as a war correspondent. After a period living in Czechoslovakia post-war, the rise of the Stalinist regime forced the couple's return to South Africa, where Bloom campaigned against apartheid and worked alongside Nelson Mandela during the 1950s (when this novel was written and published). Following the Sharpeville massacre in 1960, Bloom was detained without trial, and following his release he returned to London, to work as an

academic and journalist, later joining the University of Kent (Gallagher, 2013).

Jane Gallagher (2013) 'Harry Bloom— Centenary Celebrations', University of Kent Special Collections & Archives Blog [ref: 3518] £50



16. RIGBY, Françoise; SAYER, Derrick Latimer (DJ design) [YEOMAN, Jack]. *In Defiance*. London: Elek Books, 1960.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, incl. b/w plates. Original blue buckram, spine lettered in gilt. Pushing to spine ends, patch of sunning to head of spine. Edges toned and foxed. Inscribed by Rigby in blue biro to ffeop: "To John Yeoman, with kind regards, Françoise Rigby," gentle toning, occasional foxing. Else, clean and bright. In the wonderful illustrated dust jacket by Derrick Latimer Sayer: rubbed, loss to head of spine, some chipping and creasing. Very good/ good+

A pleasing presentation copy of Françoise Rigby's 1960 memoir of her work in the Belgium resistance, her detainment and escape, and the life she made for herself in postwar England, where she established the charity Lifeline (1953-), "helping thousands of displaced people in Germany to rebuild their lives"; inscribed with "kind regards" to Jack Yeoman and dressed in Derrick Latimer Sayer's striking original dust jacket.

[ref: 3467] **SOLD**

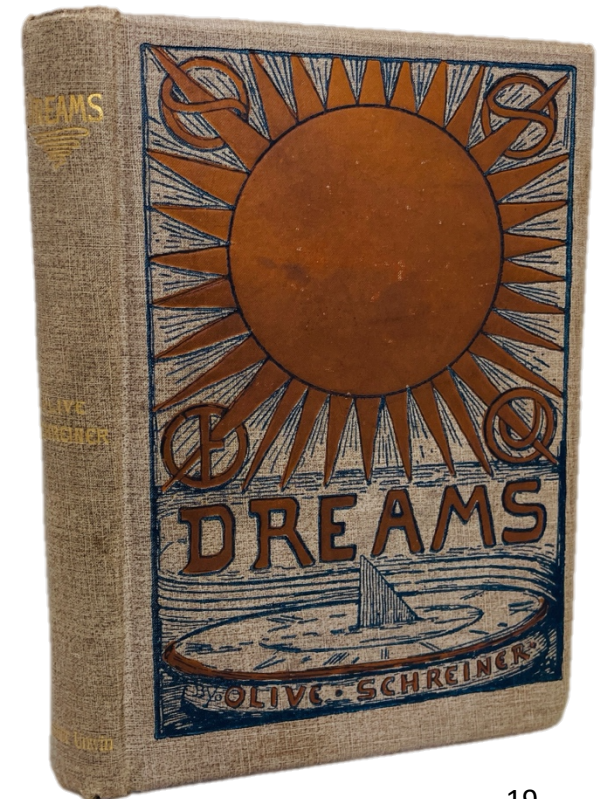
17. SCHREINER, Olive; [HARDING?, Edith]. *Dreams*. London: T. Fisher Unwin, 1891.

Second British edition (published a year after the first). 8vo, pp. 182, [2], [24 'Select Books published by Mr T. Fisher Unwin,' incl. head- and tail-pieces + b/w photographic frontis portrait. Original pictorial grey mottled cloth, stamped in gilt and blue, bevelled edges.

Top edge gilt, edges untrimmed. Green endpapers. Bruising and gentle wear to extremities, gentle rubbing to gilt. POI in blue ink pen to half title: "Edith Harding[?]," frontis portrait loose, occasional spotting and marks, incl. grubby fingerprints. Else, clean and bright. Very good

A gorgeous, bright example of the attractive second edition of Olive Schreiner's popular collection of transcendental, feminist and socialist allegories, which provided fortitude for imprisoned Suffragettes; early British editions remain unusual.

Olive Schreiner (1855-1920) Schreiner "took particular pride in her transcendental, feminist, and socialist allegories she collected as *Dreams* (1890)" (ODNB). The collection was a best-seller, seeing 24 editions over 40 years, and provided spiritual sustenance to Suffragettes in Holloway. In



Prison and Prisoners (1914), Constance Lytton recalls Emmeline Pethick Lawrence reciting Schreiner's "Three Dreams in a Desert": "this "Dream" seemed scarcely an allegory. It fell on our ears more like an ABC railway guide to our journey than a figurative parable, though its poetic strength was all the greater for that. [...] We dispersed and went back to our hard beds, to the thought of our homes, to the depressing surroundings of fellow prisoners, to the groans and cries of agonised women—content" (Lytton, 1914).

Constance Lytton; Jane Warton, Spinster (1914) *Prisons and Prisoners: Some personal experiences*. London: William Heinemann.

[ref: 3493] £150

MODERN FIRSTS

18. SACKVILLE-WEST, V.[ita]; [COOK, Edith Bessie]; [WHEELER, Edward J. (ex libris design)]. *Orchard and Vineyard*. London: John Lane The Bodley Head Ltd, 1921.

FIRST EDITION. 8vo, pp. 101, [1], [2 adverts]. Original quarter oatmeal linen cloth, blue-grey paper boards, title panels, lettered in black, to spine and upper board. Edges untrimmed. Corners bumped, edges foxed. Edith Bessie Cook's illustrated ex libris to front pastedown, plus: "E.C., March 1922" to ffep, offsetting and tanning to feps, occasional scattered foxing. Else, clean and bright. Very good

A lovely first edition copy of Vita Sackville-West's third poetry collection, featuring the charming (and self-referential) ex libris of a contemporary reader, Edith Bessie Cook.

As suggested by her leisured ex libris, designed by Edward J. Wheeler, Edith Bessie Cook of Warfield Hall, Berkshire, thoroughly enjoyed (and recognised) the cultured pleasures afforded by her middle-class station, including Morris furniture and interiors, alongside VSW's poetry.

A year after the publication of *Orchard and Vineyard*, VSW and Virginia Woolf met for the first time (an experience which flustered the novelist, who wrote of her future lover: "Not much to my severe taste – florid, moustached, parakeet coloured, with all the supple ease of the aristocracy, but not the wit of the artist," but who, nevertheless made "me feel virgin, shy, schoolgirlish", prompting the "muzzy-headed" Woolf to ask the poet for a copy of *Orchard and Vineyard* (Glendinning, 1983). While the "common reader" in 1921 would not have had "the key" to the collection, "[k]nowing the background, [as Woolf likely did from the literary London gossip] a reader can trace the emotional confusions of the preceding years in *Orchard and Vineyard*" (ibid). In this gallimaufry, alongside the poems of Kent (some of which would be incorporated into *The Land*) and the Mediterranean, others railed against society during "the worst times of the Violet affair" (ibid). VSW's affair with Violet Trefusis, and *The Land*, would subsequently make their way into Woolf's *Orlando*. A fruity and fruitful collection, then.



Victoria Glendinning (1983) *Vita: The life of V. Sackville-West* (London: Weidenfeld and Nicolson). [ref: 3480] £135

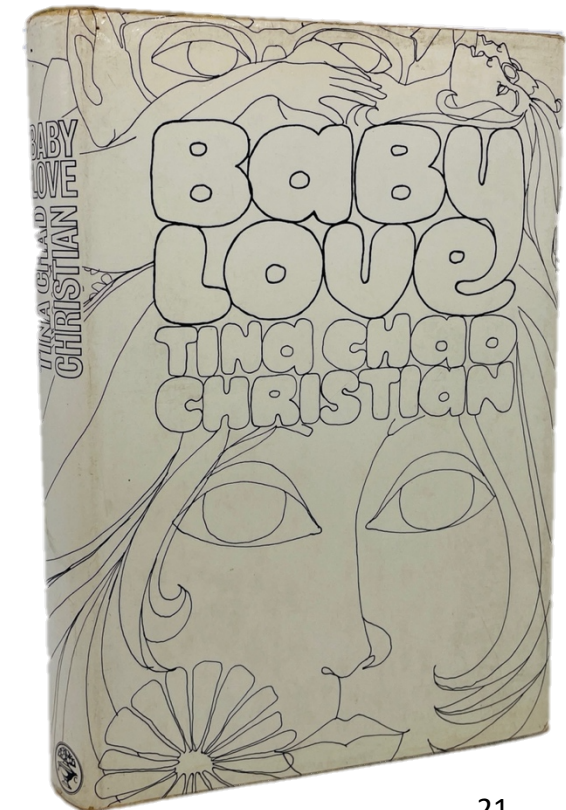
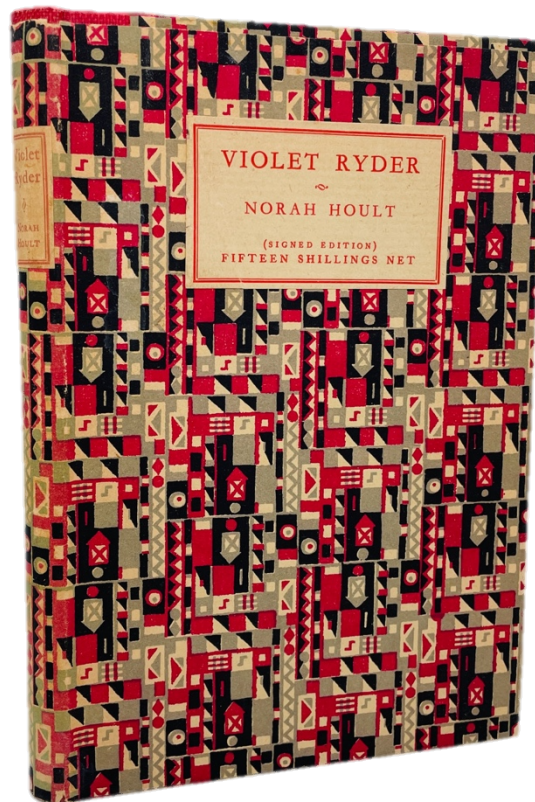
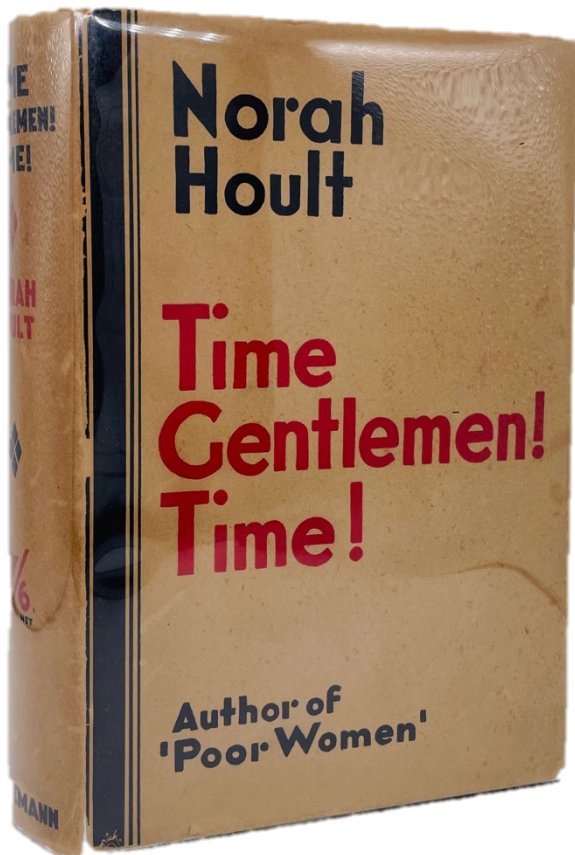
19. HOULT, Norah. *Time Gentleman! Time!* London: William Heinemann Ltd, 1930.

FIRST TRADE EDITION. 8vo. Original navy cloth, spine lettered in gilt. Gentle pushing and a touch of rubbing to spine ends. Edges foxed and toned, faint bands of offsetting to endpapers, occasional spots to text block, else, clean and tight. In the original buff typographical dust jacket, printed in red and black: toned, spine darkened, edgewear and creasing, heel of spine chipped, a few nicks. Very good/ very good

A lovely first edition copy of Norah Hoult's first "complete novel," which follows a few days in the life of an Irish solicitor named Carmichael, who drinks to excess; the Irish novelist would go on to publish prolifically (and be prolifically censored).

Time Gentleman! Time! Was also issued in a signed & limited edition of 265 copies by Heinemann.

[ref: 3496] **SOLD**



20. HOULT, Norah. *Violet Ryder*. London: Elkin Mathews & Marrot, Ltd, 1930.

'SIGNED EDITION,' no. 92 of 100 (800 in total). 8vo. Original quarter red cloth, white title label lettered in red, patterned paper boards. Edges untrimmed. Spare labels tipped in to rear fep. Small patch of rubbing towards heel of spine, gentlest wear to spine ends. Edges spotted, endpapers toned. Signed by Hoult in blue ink to limitation page. Else, clean, tight and bright. In the matching patterned dust jacket, paper title labels to spine and front panel: spine gently sunned, gentle wear and nicking to spine ends. Near fine/ near fine

A splendid copy of the unusual 'signed edition' of Norah Hoult's novella *Violet Ryder* (no. 92 of 100), an extended version of the short story which had closed her first collection (and first book), *Poor Women!* (1928). See middle image above.

The edition comprised 800 copies in total, with nos. 1-100 signed by Hoult.

[ref: 3513] **SOLD**

21. CHRISTIAN, Tina Chao; BOTTEN, Bill (DJ design). *Baby Love*. London: Jonathan Cape, 1968.

FIRST EDITION. 8vo. Original green cloth, spine lettered in gilt. Fine bands of sunning to spine ends and edges, gently pushing to spine ends. Edges spotted and toned. Offsetting to endpapers, some foxing, a little musty. Else, clean and bright. In Bill Botten's wonderful illustrated dust jacket: gently toned and soiled, edgewear. Very good/ very good

A pleasing first edition copy of Tina Chao Christian's 1968 first novel exploring the destructive 'baby love' of recently orphaned, teenage Luci Thompson and its devastating effects on her adoptive family, dressed in Bill Botten's wonderful illustrated dust jacket (see right-hand image to p.21); the novel was successfully adapted for the screen the following year, directed by Alastair Reid and starring Diana Dors and Linda Hayden.

Tina Chao Christian was the pseudonym of a Merseyside-born music journalist.

[ref: 3517] **SOLD**

Thanks for reading!

*Presented to Susan Youme
A NEW Youme
1809.*

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