

BRYHER, POOL & Co.

BY QUAIR BOOKS

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MODERNISMS & MORE

JANUARY 2024



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Title page images: see items 11 & 8.

Page 2 images: see item 5



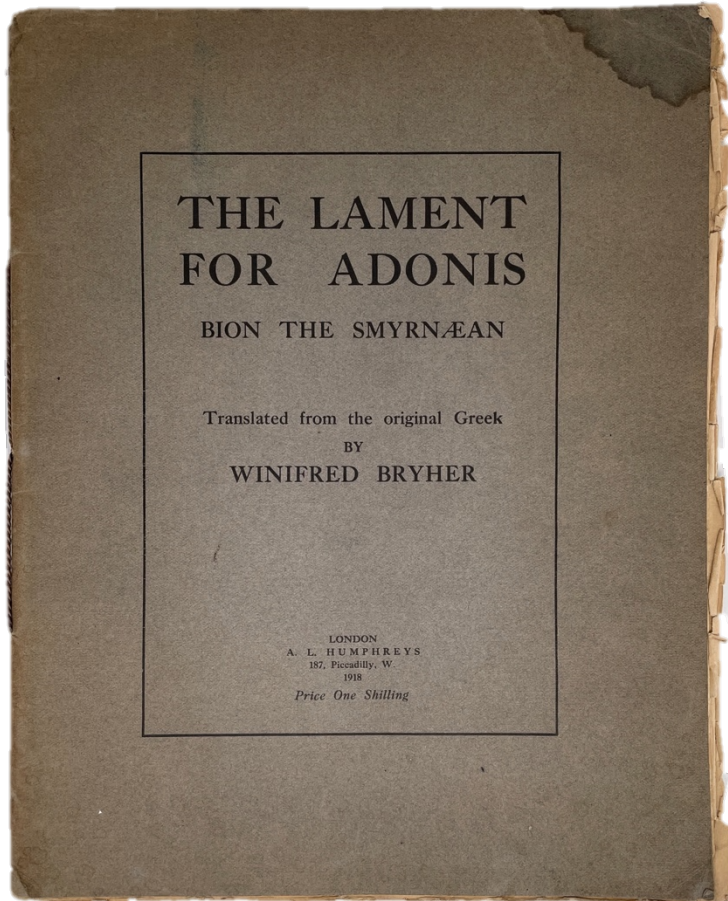
Bryher (born Annie Winifred Ellerman, 1894-1983), the important British modernist author, critic, filmmaker, entrepreneur, impresario and networker, was as prolific and varied in her output as this description suggests. Her *oeuvre* includes an early Imagistic prose trilogy (see items 2, 3 & 4), translation from Greek poetry (see item 1), film criticism (see the POOL Publications section), educational books (see items 5, 9 & 12), through to her successful post-war historical fiction (see the Looking Back section). While she has often been overshadowed by her partner, the Anglo-American poet, H.D. (Hilda Doolittle, 1886-1961), this list captures not only the remarkable breadth of her work, but also her considerable efforts on behalf of (and funding of) modernist little magazines and publishers, her gift for friendship and networking (see the Bryher & Co. and Dedications sections), and whilst not always overt, a distinctly queer output. She lived an extraordinary and experimental life, allowed, in part, by her family wealth, but also forged by her energy and engagement with the lives of others and her deep conviction that culture mattered, perhaps most especially during times of conflict and desperation.

Bryher formed the POOL group with H.D. and Kenneth Macpherson (1902-71), her second husband and H.D.'s lover, in 1927. POOL issued the first British critical film journal, *Close Up* (1927-1933), as well as publishing a number of cinema-related titles (see the POOL section), numerous film shorts, plus its fascinating feature film starring Paul Robeson, *Borderline* (1930).

Oswell Blakeston became a key contributor to *Close Up* and a close friend to Bryher and the Group (see the dedications to items 7 & 27). Born Henry Joseph Hasslacher (1907-1985), he was apprenticed into the British film industry, working with David Lean, before joining POOL. Like Bryher, he chose a new name for himself; 'Oswell Blakeston' apparently combined a borrowing from Osbert Sitwell and his mother's maiden name. And again like Bryher, Blakeston was prolific and varied in his output, which included poetry, crime fiction and travel books, alongside his film writings (see the Oswell Blakeston section); he was also an artist and illustrator (see item 12). He too had a talent for friendship and networking. More playful than Bryher, he also lived – and wrote – openly with his partner, the artist and his frequent collaborator Max Chapman (1911-1999) (see item 32 for some of their queer joy).

We hope you enjoy the list!





**I. BRYHER, Winifred (translator). *The Lament for Adonis. Bion the Smyrnaean. Translated from the original Greek by Winifred Bryher.***

London: A. L. Humphreys, 1918.

*FIRST EDITION. 4to, pp. 15, [1]; in Greek and English. Side-stabbed, original grey wrappers, lettered and ruled in black; leading and bottom edges untrimmed, top edges uncut. Tatty, gently soiled, stains to top corners, loss to head of spine, creased and worn at extremities, page edges darkened, creased and nicked. Internally clean. Unusual. Jisc LHD finds 8 copies (UoAberdeen, BL, Bodleian, UoCambridge, LGC, NLS, Institute of Classical Studies Library & UoLeeds).*

A fragile copy of Bryher's rare second book and only translation from the Greek.

Bion was an ancient bucolic poet, who flourished around the turn of the 1<sup>st</sup> Century BCE; *The Lament for Adonis* is his longest surviving poem, and directly cites his fellow pastoral poet, Theocritus.

In her translation, Bryher "endeavoured to recapture the spirit of the poem rather than to render it word for word into English, to use no archaic prose or needless inversion, and to reflect, as closely as may be, the thought of the poet himself" (Introduction). While not comparable with "the stronger beauty of Theocritus," she continues, it is a poem "of a youth, as sensitive to the beauty of words as he is to visible loveliness, learned in the poetry of his own and a past age,"; perhaps why it spoke to the translator.

Published in a significant and transformative year for Bryher, when she met the Anglo-American Imagist poet, H.D. (see items 35 & 36), as well as publishing *A Critical Appreciation of Amy Lowell*.

A very few copies of *The Lament for Adonis* were specially printed on handmade paper and bound by Riviere for the author's use.

[ref: 1912] **SOLD**



**2. BRYHER, W.; LOWELL, Amy (Preface). *Development: A novel by W. Bryher. With a preface by Amy Lowell.*** New York: The Macmillan Company, 1920.

*FIRST US EDITION. 8vo, pp. xvi, 186, (2). Original maroon cloth, spine lettered and ruled in gilt, single blind ruling to upper board. Wear to spine ends, head of spine stretched, tail bumped, with corresponding creasing into text block. Edges tobacco-toned, fox spots. Endpapers and front matter foxed. Else, clean, bright and tight. A very good copy of the rarer first US edition of Bryher's autobiographical first novel.*

Bound from the British sheets. After first appearing in the American edition, Lowell's 'Preface' was included in the British second edition of *Development*. A queer and Imagistic novel, *Development* was well-reviewed and became briefly embroiled in a debate about girls' boarding schools: Bryher's protagonist, Nancy, attends 'Downwood' (echoing *Jane Eyre*'s grim 'Lowood', an intertext Lowell nods to in her Preface too).

Though Bryher's first novel closed with the statement: "The author has in preparation a second volume to be entitled *Adventure*, in which the story of *Development* will be continued," it was followed instead by *Two Selves* (1923), issued by Bryher's own Contact Press, and finished in *West* (1925), published by Jonathan Cape (see our copies below).

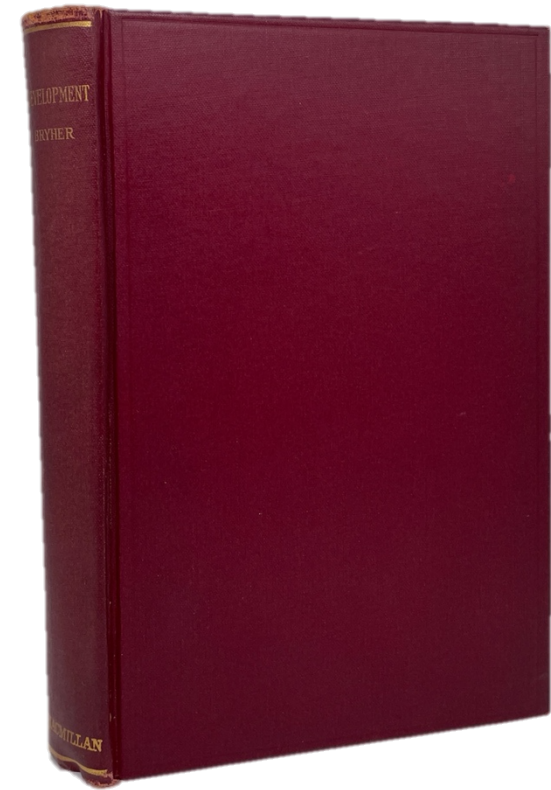
[ref: 2458] **SOLD**

**3. BRYHER. *Two Selves.*** Paris: Contact Publishing Co./ Printed by Darantiere, [1923].

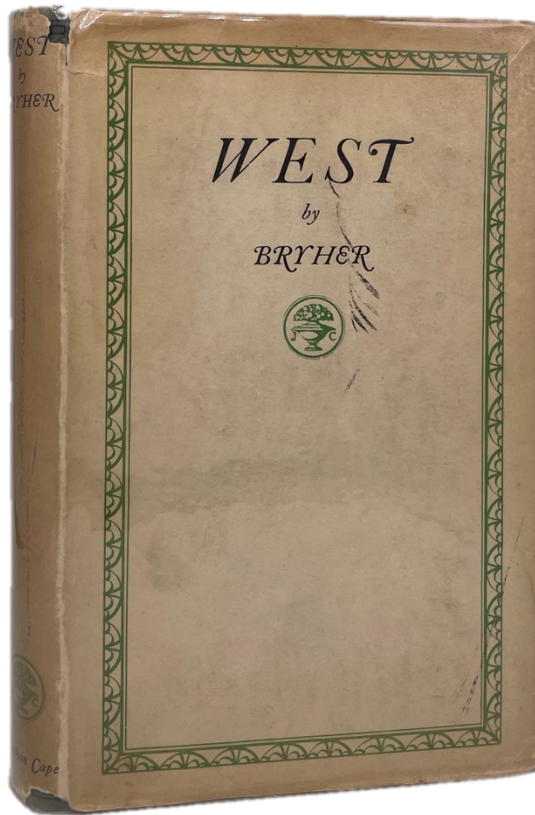
*FIRST EDITION. 8vo, pp. 126, [2]. Original blue-grey folded wrappers, lettered and ruled in black. Unopened, bottom edge untrimmed. Unevenly sunned, corners pushed, small losses to spine ends, a few dints. Edges foxed, very occasional fox spots, else, clean and tight. Housed in custom-made grey cardboard folder, paper spine title label lettered in black, paper label, featuring a colour photograph of *Two Selves*, to front flap. Near fine. Jisc LHD locates four copies (BL, Bodleian, UoCambridge & Wellcome Library).*

A splendid copy of a fragile title, the second, and rarest, in Bryher's autobiographical trilogy, which was published by her own imprint in Paris.

[ref: 1914] **£500**







**4. BRYHER. *West*.** London: Jonathan Cape Ltd, 1925.

*FIRST EDITION. 8vo. Variant green buckram, lettered and ruled in black, with Cape's device stamped in black to bottom board. Bottom edge rough trimmed. Sunned at spine ends and edges, extremities bruised. Edges tanned, a few spots. Gently toned, offsetting to pp. 44-45, from item now removed. Else, clean and tight. In the original dust jacket: spine darkened, losses to spine ends (including nibbling the 'T' of title) and corners, toned and marked, nicked, short closed tear to front panel. Very good/ good+*

In her third outing, Bryher's protagonist Nancy visits the US for the first time, including veiled portraits of Amy Lowell and Marianne Moore, plus an acerbic account of nascent Hollywood.

[ref: 1916] **SOLD**

**5. 'BRYHER'; COLE, M. D. *A Picture Geography for Little Children Part One: Asia. With illustrations by M. D. Cole*.** London: Jonathan Cape Ltd, 1925.

*FIRST EDITION. Oblong 4to (20 x 26 cm), pp. 47, [1], incl. map of the world and nineteen striking line drawings by M. D. Cole, coloured in yellow and red (seem images on pp. 2 & 6). Quarter blue cloth, grey paper boards, lettered in black. Dappled fading to cloth, scuffed, edgewear, corners bumped and worn. Later gift inscription in blue biro to front endpaper, bands of toning to feps, closed tear to inner joint at map, some creasing and foxing, short closed tear to p. 45. Unusual. Jisc LHD locates three copies (BL, Bodleian and NLS). Good*

A solid copy of Bryher's charming picture book, which invites young readers to imagine that

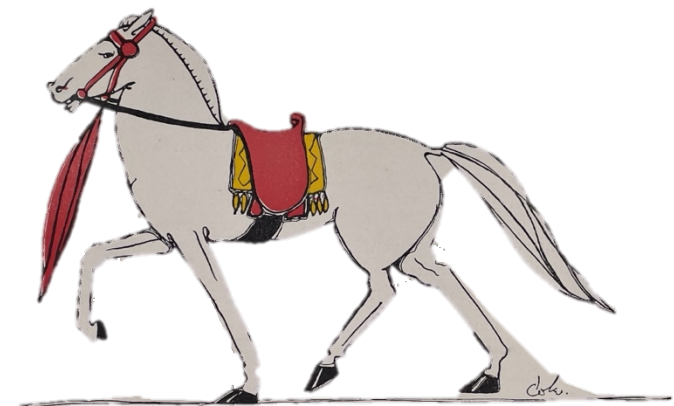
"Perhaps one day you will take a steamer and visit some of the countries of Asia."

The second of Bryher's books to be published by Cape in 1925, alongside *West* (featuring another steam ship; see previous item!). The title speaks to two of Bryher's enduring interests, education and travel.

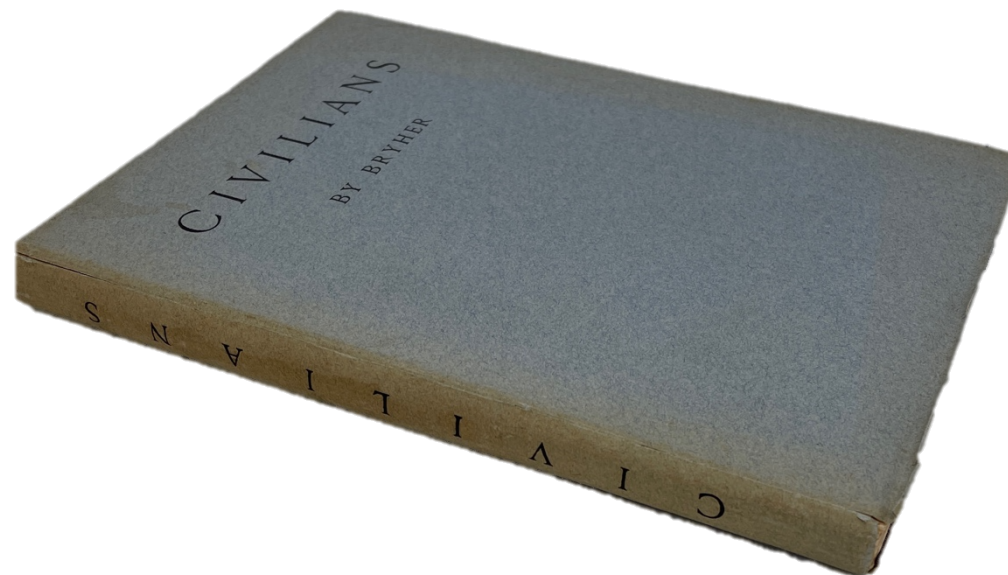
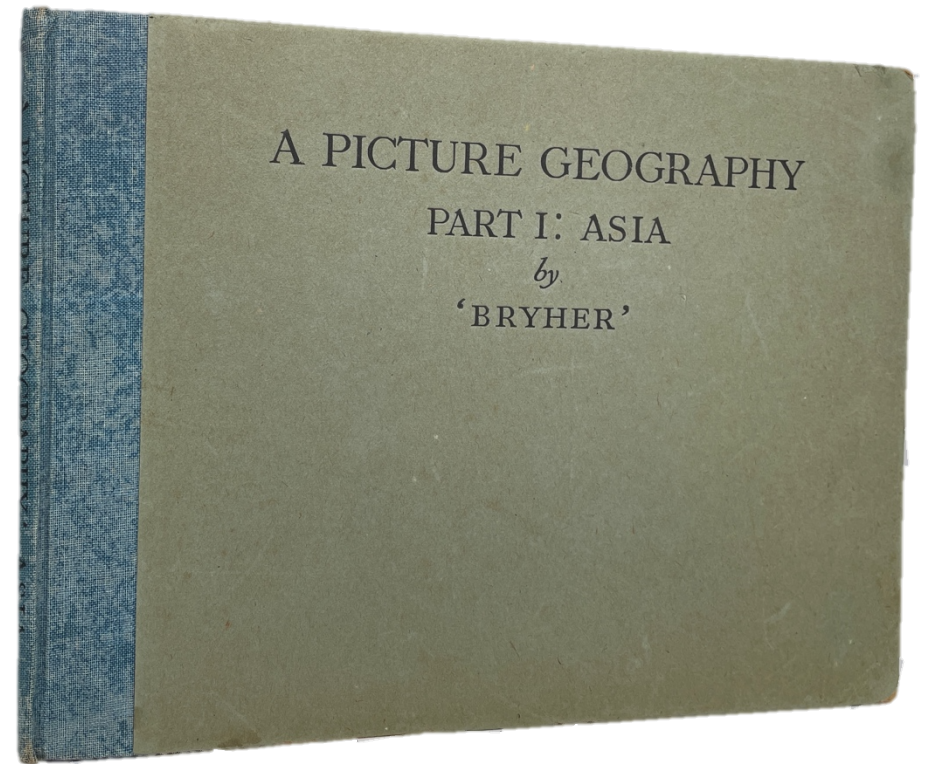
With a printed dedication "For Perdita", H.D.'s daughter, who Bryher and her second husband (of convenience and creative collaboration) Kenneth MacPherson adopted in 1928.

Macpherson (1902-71), who was H.D.'s lover, was a bisexual Scottish artist, sometime filmmaker and co-editor of *Close Up* (see items 8, 10 & 11).

[ref: 1911] **£225**







## POOL PUBLICATIONS: 1927-33

**6. BRYHER. *Civilians*.** Riant Chateau, Territet, Suisse [Switzerland]: POOL/ "Printed by Maurice Darantière at Dijon France", 1927.

*FIRST EDITION. 8vo, pp. [viii], 152, [4]. Original blue folded wrappers, spine and front wrapper lettered in black. Edges untrimmed. Spine and edges darkened, 3cm fine closed tear to bottom of rear joint, chips to head of spine, 2.5cm closed tear to top of front joint, light creasing and nicking to edges, faint staining to wrappers. Contents foxed, top thread straining between first and second gathering, else, tight and tidy. Housed in custom-made grey cardboard folder, paper spine title label lettered in black, paper label, featuring a colour photograph of Civilians, to front flap. Very good. Rare both in the trade and in British research libraries: Jisc LHD locates copies in the five British legal deposit libraries only.*

A pleasing copy of Bryher's fourth novel, which boldly states: "The characters and incidents in this story are NOT fictitious." (see images on pp.6 & 8)

[ref: 1913] **£350**

**7. BLAKESTON, Oswald. *Other Passenger*.** Riant Chateau, Territet, Switzerland: POOL, 1929.

*FIRST EDITION. 8vo. Original yellow cloth, spine and upper board lettered in silver. Grubby, spine darkened, a few dark splotches, corners bumped. POI in faded sepia ink to front pastedown: "Colin G. Heg/ 1931", scatters of spots to front and rear, else, clean and tight. Very good.*

"Dedicated with considerable presumption, to Bryher and Kenneth Macpherson". Blakeston's experimental first novel is set in the nascent British film industry, in which Blakeston worked (with David Lean) before joining POOL and becoming one of *Close Up*'s most frequent contributors and, later, a co-editor. See also items 10 & 11, plus the later section dedicated to a selection of Blakeston's varied and playful output.

[ref: 2683] **£350**

**8. BRYHER; MACPHERSON, Kenneth (photographs). *Film Problems of Soviet Russia. Photographs chosen and titled by Kenneth Macpherson*.** Riant Chateau, Territet, Switzerland: POOL, 1929.

*FIRST EDITION. 8vo, incl. b/w frontis and 22 b/w plates. Original red cloth, lettered in gilt. Spine and upper board sunned, extremities bruised, 1cm tear and small loss to tail of spine. Edges toned. Small ink smudges to p. 23 and adjacent plate, spine starting at p. 113, else, clean and tidy. A good copy of a colourful early account of the influential interwar cinema of Russia.*



In *Film Problems*, Bryher argued vociferously for the socio-political and aesthetic importance of Soviet Cinema and her right “as a freeborn English woman” to watch it; she sought a middle-way to discuss ‘Russian film art,’ for “either, it appears, you must be prepared to bayonet your aunt because she won’t read Karl Marx, or else you must leave the room because *Potemkin* is mentioned” (p.11). Brim-full of striking stills – selected by Kenneth Macpherson – it is both a scathing indictment of British film censorship and a concerted attempt to circumvent it. According to Bryher, the publication of *Film Problems* resulted in her name being added to a ‘blacklist’ in the UK, which she was rather thrilled about. Includes chapters on Sergei Eisenstein and Vsevolod Pudovkin.

[ref: 2702] £95

**9. BRYHER and WEISS, Trude. *The Light-Hearted Student I, German*.** Riant Chateau, Territet, Switzerland: POOL Publications/ Printed by Imprimerie Darantiere, [1930].

*FIRST EDITION. 8vo, incl. errata slip tipped in at p. 9, two-pages of diagrams to rear. Original oatmeal buckram, spine lettered in red. Pushing and wear to spine ends, corners bumped, chip to top edge of front board, edges toned. Gently toned, scant spotting and gentle creasing to endpapers, occasional pencil notes throughout, and more lengthily to rear fep: clearly an engaged reader. Very good. Scarce. JiscLHD locates four holdings (BL, Bodleian, NLW, NLS).*

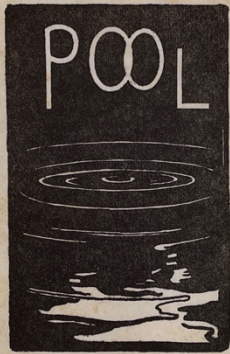
A polyglot with an interest in education, this title is typically Bryher-esque: passionately argued, anecdotally observed, and a collaboration. Weiss and Bryher advocated the use of rhyme to aid vocabulary acquisition for beginners, as well as short lessons and a focus on practical understanding. No second volume followed.

Getrud ‘Trude’ Weiss, MD (1909-1981; later Szilard) originally entered the POOL group’s orbit when she worked as Perdita’s governess; she subsequently joined the staff of *Close Up*, becoming its Vienna Correspondent. In the year of publication, Weiss returned to university to train as a doctor and later emigrated to the US, where she became a leading figure in preventative medicine and consulted for various public health bodies. Weiss married the nuclear physicist Leo Szilard.

[ref: 2682] £275

# CIVILIANS

BY BRYHER



RIANT CHATEAU  
TERRITET  
SUISSE

## FILM PROBLEMS OF SOVIET RUSSIA

BY BRYHER

PHOTOGRAPHS CHOSEN AND TITLED BY KENNETH MACPHERSON  
COPYRIGHT 1929



RIANT CHATEAU  
TERRITET  
SWITZERLAND

## THE LIGHT-HEARTED STUDENT

I  
GERMAN

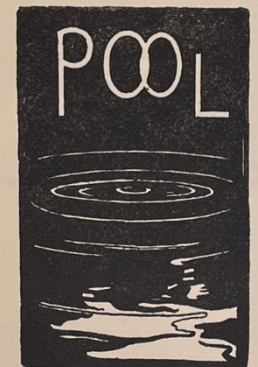
BY  
BRYHER AND TRUDE WEISS



POOL PUBLICATIONS

## EXTRA PASSENGER

BY OSWELL BLAKESTON

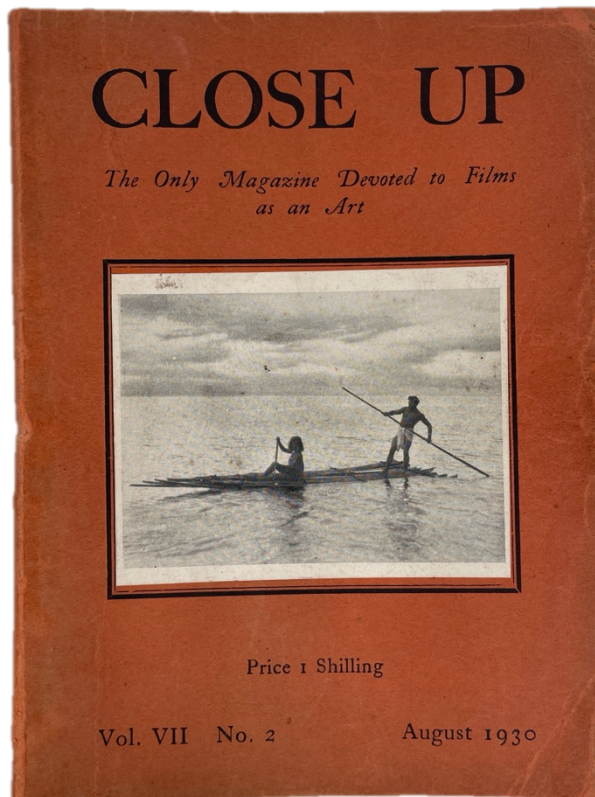


RIANT CHATEAU  
TERRITET  
SWITZERLAND

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Quair Books: Bryher, POOL & Co.





**10. MACPHERSON, K[enneth] and BRYHER (editors). *Close Up* (Vol. VII: no. 2).** Riant Chateau, Territet, Switzerland: POOL, August 1930.

*FIRST EDITION.* Single volume of the monthly little magazine. Small 4to, pp. [4], 87-158, [14 adverts], [2] + 16 b/w plates of film stills. Original orange wrappers, lettered in black, b/w film still pasted to front wrapper. Creased and gently soiled, rubbed at leading edge to front wrapper. Gently wrinkled, first gathering slightly proud, red stain to hinge of title page and head of pp. 98, plus plates, some dog-earring, occasional spots. Else, clean. A robust issue of POOL's pioneering and pan-European film magazine, which promoted film as art. Good+

Includes contributions from regulars Bryher, Oswald Blakeston and Robert Herring, plus an interview with Sergei Eisenstein, 'The Future of the Film'. The *Close Up* team included Trude Weiss as Vienna Correspondent, with an advert for her contemporary collaboration with Bryher, *The Light-hearted Student*, plus the latter's *Film Problems of Soviet Russia* and Blakeston's experimental novel set in the British film industry, *Extra Passenger* (see our copies: items 7, 8 and 9, respectively); all published by POOL.

[ref: 2700] £25

**11. MACPHERSON, K[enneth], BRYHER and BLAKESTON, Oswald (editors). *Close Up* (Vol. X: no. 2).** Riant Chateau, Territet, Switzerland: POOL, June 1933.

*FIRST EDITION.* Single volume of the (now) quarterly little magazine. Large 4to, pp. [2], 109-214, 215-224 (adverts), incl. numerous b/w film stills. Original orange wrappers, lettered in black, b/w film

still pasted to front wrapper and ruled in black. Spine sunned, creased, soiled and rubbed, spine lifting at ends with small losses and closed tears to joints. Title page gently soiled, with 'Berlin Correspondent: A. Krasna-Kraus' struck through in black. Else, clean. A robust copy of a later, war-focused issue of POOL's pioneering and pan-European film magazine, which promoted film as art. Good+

Includes contributions from regulars Bryher (their final, polemical essay, 'What Shall you do in the War?'), Oswald Blakeston and Dorothy M. Richardson, plus Sergei Eisenstein's 'An American Tragedy' and 'H.A.M.'s 'Why War? Einstein and Freud, International Institute of Intellectual Co-operation'. Blakeston's own short-lived little magazine, *Seed* – "The most distinguished quarterly magazine in the world" – is advertised at the rear (see our copy, item 26).

[ref: 2701] £25

**12. BRYHER; HERRING, Robert; BOWER, Dallas; BLAKESTON, Oswald (illustrator). *Cinema Survey*.** London: Brendin Publishing Company/ Survey Pamphlets, [1937].

*FIRST EDITION. Side-stapled pamphlet, pp. 31, [1]. Original silver wrappers, lettered in black. A little rubbed and creased, black marks to front wrapper. Gently toned, occasional scatter of spots, staples rusty. A very good copy of a scarce pamphlet, both in the trade and British research libraries. Jisc LHD locates four copies (BL, Bodleian, Senate Library, TCD). Very good.*

Comprising three essays: 'Film in Entertainment' by Robert Herring, 'Film in Education' by Bryher and 'Film in the Social Scene' by Dallas Bower. *Cinema Survey* was the first pamphlet in the projected Survey Pamphlets series, though none seemed to have followed; it was simultaneously published by Charles Lahr's The Blue Moon Press as pamphlet no. 17 (for this interesting connection between Lahr and POOL members see item 26).

[ref: 2460] **SOLD**

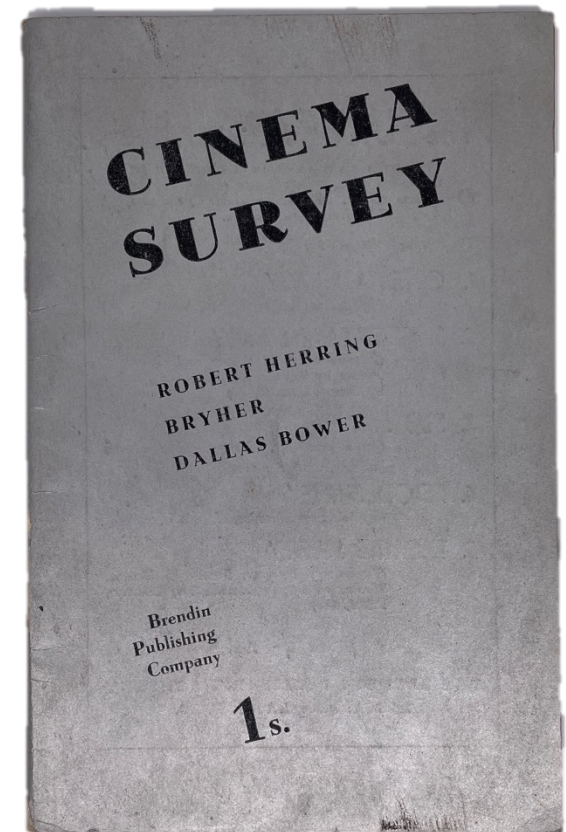
## **BRYHER & Co.**

**13. BRYHER; BEACH, Sylvia & MONNIER, Adrienne (translators). *Paris 1900: Traduction par Sylvia Beach et Adrienne Monnier*.** Paris: La Maison des Amis des Livres, 1938.

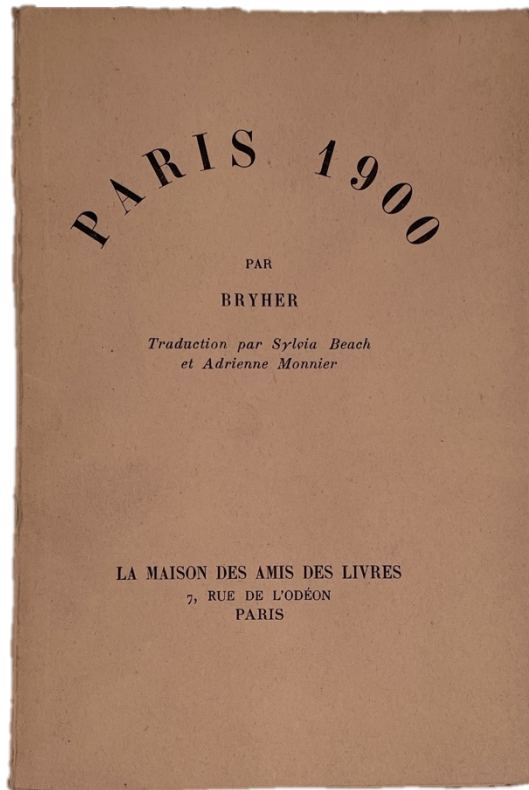
*FIRST FRENCH EDITION. 8vo, pp. 62, [2]. In French. Original buff wrappers, front wrapper lettered in black. Edges untrimmed. A trifle soiled, creasing to spine, pushing to spine ends, shaken, else, clean and bright. Housed in a custom-made white cardboard folder, spine label lettered in black, paper label, reproducing the front wrapper, to front flap. Very good. Unusual. Jisc LHD locates three copies (BL, Bodleian & UoCambridge).*

A lovely copy of Bryher's fragile child's-eye memoir of Paris.

*Paris 1900* was first issued in English in 1937 in Bryher's literary magazine, *Life and Letters Today*. The short memoir opens with the first use of her concept "geographical emotions" and offers a rather Benjaminian account of the Great Exhibition in Paris. Walter Benjamin and Bryher corresponded and met during the late 1930s, and through Monnier, the British author later funnelled money to the German Jewish philosopher in a bid to help him flee Paris and escape the advancing German army.







An edition which unites three important queer modernists, who were close friends and lovers: it was translated by Beach and Monnier, published through the latter's imprint and, likely, sold in both their shops (see also items 14 & 15).

[ref: 1915] £225

### “UN PETIT CLASSIQUE”

#### 14. BRYHER; MONNIER, Adrienne (Preface); MALVIN, Hélène (translation)

***Beowulf: Roman d'une maison de thé dans Londres bombardé. Préface***

***d'Adrienne Monnier. Traduit par Hélène Malvin.*** Paris: Mercure de France, 1948.

FIRST EDITION, LIMITED EDITION, 1 of 100: out of sequence, unnumbered. In French. 8vo, pp. 222. Buff wrappers, lettered in red and black. Edges untrimmed. Tanned, losses to spine ends, edges and text block tanned, pages friable, short closed tear to leading edge of first page with attendant dirty fingerprint. POI to ffp, occasional pen scoring to Monnier's preface and first page, front hinge tender, spine starting in a couple of places. A good+ copy of Bryher's wartime novel. Unusual. Jisc LHD locates three copies (BL, Bodleian and NLS).

Although originally written in English, the French edition is the first edition. Indeed, *Beowulf* didn't appear in English until 1956, when it was published in North America by Pantheon Books (see our copy below). A paperback edition was issued in 2020 by Schaffner Press. This edition, like the French edition of *Paris 1900* (see above), unites Bryher and Monnier, two significant, if

often less visible, queer modernists, who were close friends. Its printed dedication reads: “For Sylvia [Beach] and Adrienne who I thought of so often during the years of separation that they seemed with me”.

Monnier describes *Beowulf* as “un petit classique”. Set in London during the Blitz, it centres on the lives that intersect through the Warming Pan tearoom, run by Selina and Angelina.

[ref: 2459] £100

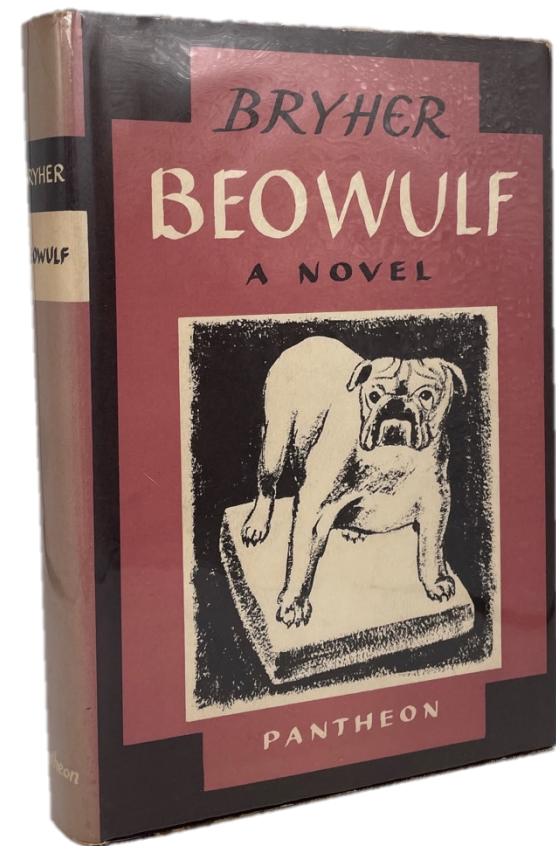
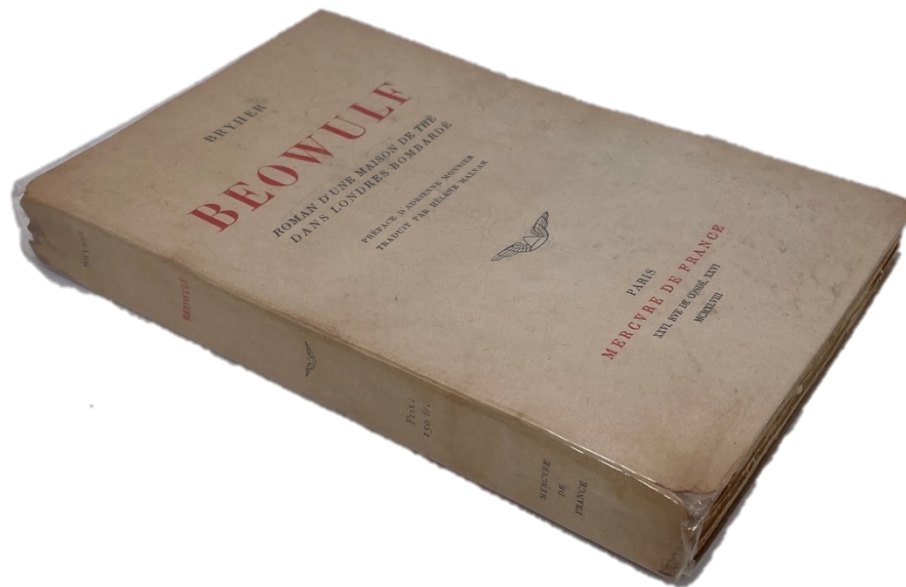
**15. BRYHER; JAUSS, Anne Marie (DJ design). *Beowulf: A novel*.** New York: Pantheon Books, [c.1956].

FIRST US EDITION. 8vo. Original quarter black cloth, lettered in silver, patterned paper boards. Pushing to spine ends, top corners bruised. Scatter of spots to top edge, endpapers toned, Warren F. Johnson's studious ex libris to front pastedown. Else, clean and tight. In Anne Marie Jauss' original pictorial dust jacket, featuring a grumpy maquette of an English bulldog in charcoal: price-clipped, spine sunned, gentle wear to extremities. A lovely copy of Bryher's WWII novel. Very good/ very good

With a printed dedication to Sylvia Beach "and the memory of Adrienne Monnier". Monnier had translated *Beowulf* into French and written the introduction for the first French edition, published in a limited edition of 100 copies by Mercure de Paris in 1948 (see our copy above).

Anne Marie Jauss (1902/7-1991) was a prolific German-American artist and book illustrator.

[ref: 2693] £55





## LOOKING BACK: HISTORICAL FICTION & MEMOIRS



**16. BRYHER; STRATTON, Sheila (DJ design). *Roman Wall*.** London: Collins, 1955.

FIRST UK EDITION. 8vo, incl. map "showing the principal places mentioned in 'Roman Wall'". Original quarter black cloth, lettered in cream, red cloth boards. Bruising to spine ends, top edge toned, a few fox spots to leading edge. Bands of offsetting to feps, else, clean. In Sheila Stratton's striking illustrated dust jacket: gentle edgewear, fox spots to rear panel. Very good/ near fine.

A nice copy of an early historical novel, set in a lonely outpost of the Roman Empire in present day Switzerland.

[ref: 2695] **SOLD**

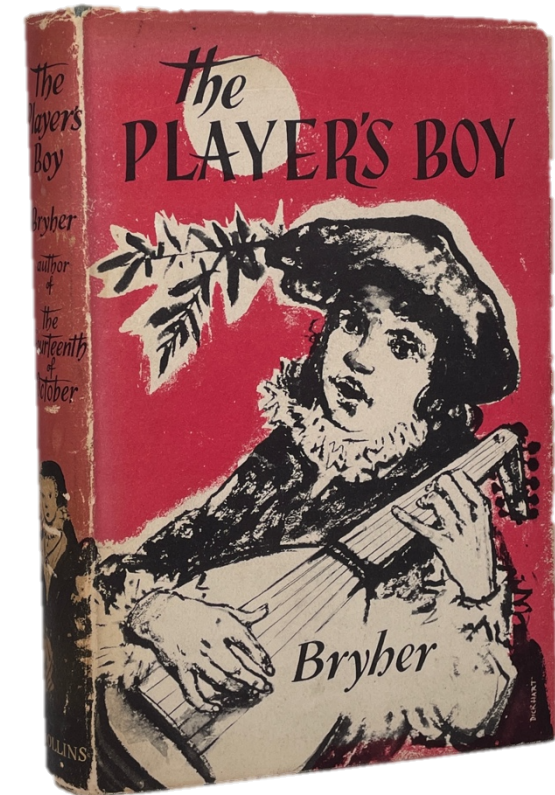
**17. BRYHER; HART, Dick (DJ design). *The Player's Boy*.** London: Collins, 1957.

FIRST UK EDITION. 8vo, incl. glossary. Original light blue linen, spine lettered in gilt. Pushing to spine ends,

top edge toned, a few spots to leading edge, else, clean and tight. In the Dick Hart-illustrated dust jacket: spine gently sunned, wear and nicking to extremities, edges and joints rubbed. Very good/ very good

Bryher's painful paean to Beaumont and Fletcher and Elizabethan boy actors, which features the printed dedication, "For H.D." (see also item 25)

[ref: 2697] **SOLD**



**18. BRYHER; LYONS, Islay de Courcy (DJ design and photographs). *Gate to the Sea: A novel*. London: Collins, 1959.**

*FIRST EDITION. 8vo + b/w photographic plates of Paestum by Lyons. Original red cloth, spine lettered in gilt. Edges tobacco-toned. Scatter of spots and faint bands of off-setting to endpapers, David Graham's monochrome book label to front pastedown, else, clean and tight. In the original Lyons-designed monochrome dust jacket, lettered in red: price-clipped, creasing and edgewear, head of spine frayed. Still, a neat copy of Bryher's only novel to feature illustrations and one of the few with a female protagonist. Very good/ good+*

With a printed dedication, "To Kenneth & Islay". Algernon Islay de Courcy Lyons (1922-1993) was a Welsh photographer. He was Kenneth Macpherson's partner; they lived together on Capri at Villa Tuoro, caring for Norman Douglas in his final years.

[ref: 2482] £20

**19. BRYHER. *The Coin of Carthage*. London: Collins, 1964.**

*FIRST BRITISH EDITION. 8vo. Attractive blue linen boards, gilt lettering to spine. Spine ends bruised, fox spots to top edge, occasionally edging into top margins. PO blind-stamped address to title page and through to p. 11, else, clean and tidy. In the original dust jacket: gently toned, edges and spine ends creased, some nicks. Still, a pleasing copy of the only of Bryher's novels to be a Book Society Choice. Very good/ very good*

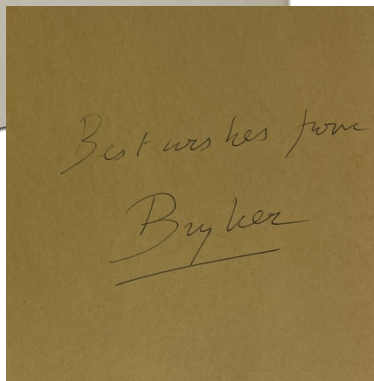
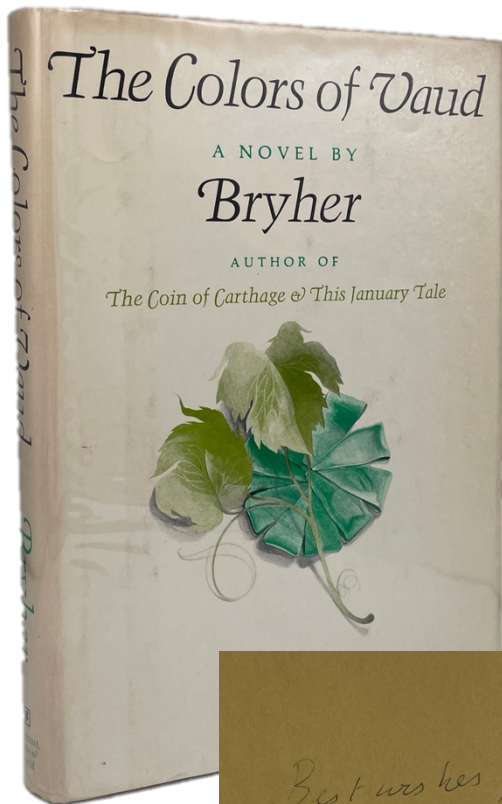
Predominantly written from a boy's point of view, Bryher's mid-century historical fiction often represented occupied peoples and places. Here, she used the Greek traders, Zonas and Dasius, to investigate life under the second Punic War.

[ref: 2698] £20





## “I RATHER LIKE THE COVER”



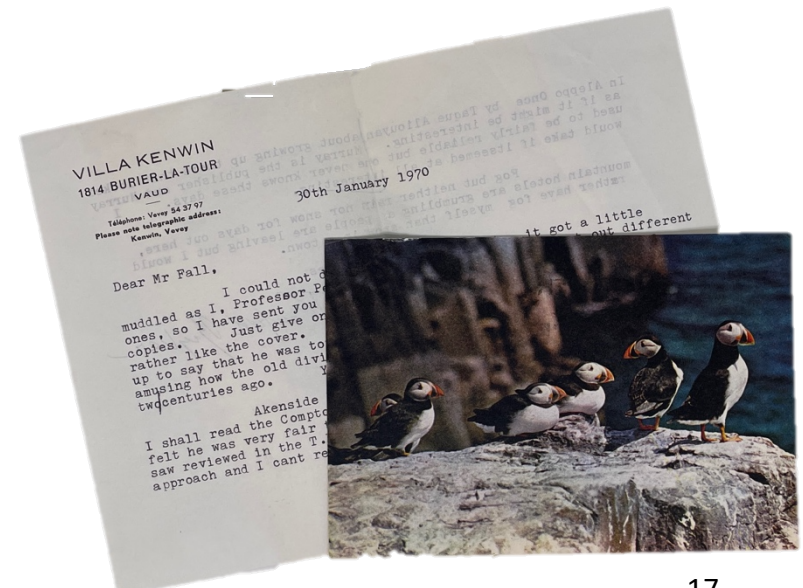
**20. BRYHER; BACON, Paul (DJ design). *Colours of Vaud*.** New York: A Helen and Kurt Wolff Book/ Harcourt, Brace & World, Inc, 1969.

FIRST US EDITION, SIGNED BY AUTHOR, with TLS & hand-written postcard. 8vo. Quarter green cloth, spine lettered and decorated in black and green, grey boards with black-stamped decoration to upper board. Green top edge (mostly faded). Pushing to spine ends, bands of sunning to board edges, dint to bottom edge. Signed by Bryher to ffepp with “Best wishes from”, else, clean and tight. Two-page, folded TLS and hand-written postcard, featuring puffins, laid in. In Paul Bacon’s original illustrated dust jacket: spine darkened, gently toned and soiled, edges creased, closed tear to rear panel. Still, a lovely, tight copy of Bryher’s final novel. Unusual, especially signed and with both a TLS and hand-written postcard.

Seemingly Mr J H Fall’s copy, the addressee of both the TLS and postcard. On Villa Kenwin-headed paper, and written shortly after its publication, Bryher discusses her novel, advising Fall that, “You never need feel you have to like the book.” The letter also covered her liking of Akenside, the change in approach to the T.L.S. and that she’d take *In Aleppo Once* “if it seems at all interesting”. Dated three years later, the postcard briefly outlines the novelist’s travel plans: from a “wonderful week in the Scillies” she returned to London and then on to Kenwin: even in her seventies, the novelist continued to travel.

Bryher had deep emotional ties to both Switzerland, the location of her Bauhaus-style home, Villa Kenwin, and the Isles of Scilly, where she owned a daffodil farm and from which she had borrowed her adopted name. Perhaps indicating a note of formality, both documents are signed, “Winifred Bryher”.

Bryher (and H.D.) had long used Bumpus for sourcing books: perhaps Fall was a bookseller? [ref: 2481] **£250**

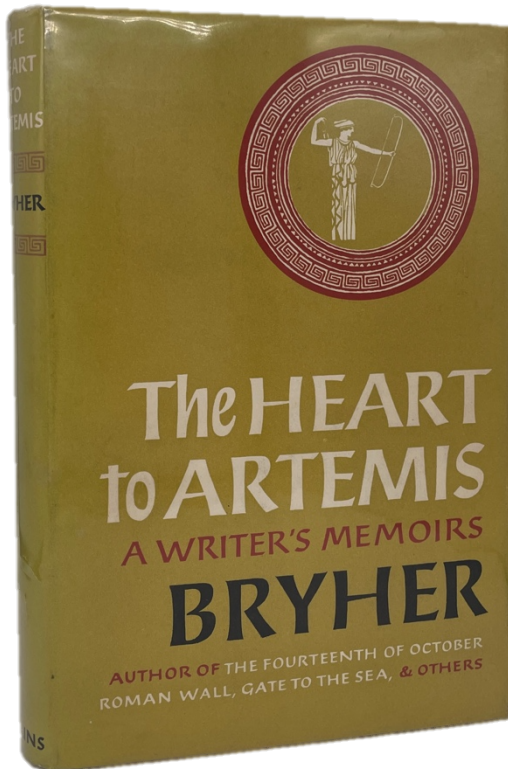


**21. BRYHER. *This January Tale*.** London: Secker & Warburg, 1968.

FIRST EDITION. 8vo. Original grey cloth, spine lettered in gilt. Clean and tight. In Bernard Higton's brooding original dust jacket: edgewear and creasing. Near fine/ very good

A pleasing copy of Bryher's account of the ramifications of the Norman invasion of 1066 on the people of Exeter. With Islay Lyons' photographic portrait of the author to rear panel, a strikingly open representation of an older Bryher. Lyons was Kenneth Macpherson's partner (see also item 18).

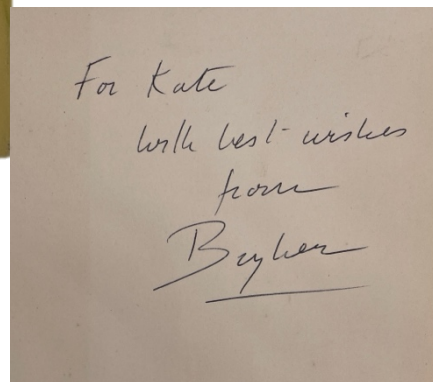
[ref: 2696] **SOLD**



**22. BRYHER. *Heart to Artemis: A writer's memoirs*.** London: Collins, 1963.

FIRST UK EDITION, INSCRIBED BY AUTHOR. 8vo, pp. 320. Original orange patterned cloth, spine lettered in bronze (darkened). Head of spine bumped and sunned, tail and top corners bruised, edges tobacco-toned. Inscribed by Bryher in black biro to ffeep: "For Kate/ With best wishes/ from Bryher". Very occasional fox spots and stains, else, clean, tight and bright. In the original classically-inflected dust jacket: spine gently sunned, wear and creasing to edges and extremities, a few nicks, arching closed tear to spine, amateur tape repairs to reverse. Very good/ very good  
A lovely copy of Bryher's historically- and socially-minded memoir(s). Unusual inscribed.

[ref: 2463] **£200**





**23. BRYHER. *Heart to Artemis: A writer's memoirs*.** New York: A Helen and Kurt Wolff Book/ Harcourt, Brace & World, Inc., [1962].

FIRST US EDITION, SIGNED BY AUTHOR. 8vo, pp. 316. Original orange cloth, spine lettered in gilt, blind stamped floral circular motif to upper board. Top edge orange. Spine ends worn, bumped and sunned, corners bruised. Edges toned, a few marks to leading edges. Signed by Bryher in blue biro to ffeep, "with best wishes" and dated in pencil: "17/7/62", with HB 'With the compliments of the author' card laid in. Occasional stains, else, clean and tight. In the original dust jacket: gently soiled, spine ends and corners chipped, worn and creased, joints tender, numerous closed tears, repairs to reverse. Good+/ good+

A robust copy of the first US edition of Bryher's memoir(s). Unusual signed. With a printed dedication: "To the memory of my master, Stéphane Mallarmé"

[ref: 2480] £175

### BRYHER'S SOLE SCI-FI NOVEL

**24. BRYHER. *Visa For Avalon*.** New York: A Helen and Kurt Wolff Book/ Harcourt, Brace & World, Inc., [c. 1965].

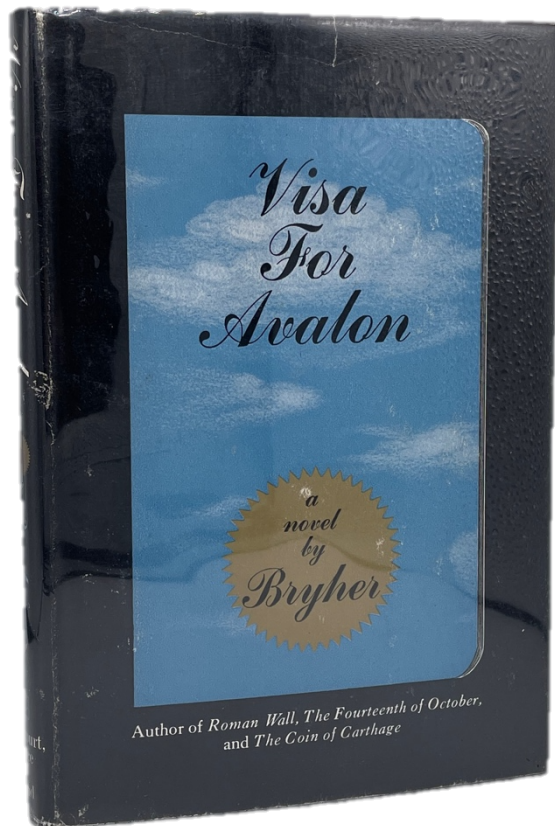
FIRST & ONLY EDITION. 8vo. Quarter blue cloth, lettered in gilt, marbled orange paper boards. Brown endpapers. Gentle wear to corners. Else, clean, tight and bright. In Harris Lewine's original dust jacket, featuring a blue, cloud-filled sky from the vantage of a plane window: rubbed and creased, closed tear to top edge of front panel. Near fine/ very good

A lovely copy of Bryher's only foray into science fiction, a dystopia that engages with Arthurian mythology. The novel was never published in the UK, but was re-issued in 2004 by the Paris Press in paperback.

[ref: 2692] £75

**25. BRYHER. *The Days of Mars: A memoir, 1940-1946*.** London: Calder & Boyars, 1972.

FIRST UK EDITION. 8vo. Original red cloth, spine lettered in gilt. Bruising to spine ends, else, clean and tight. In the original illustrated dust jacket, featuring Ethel Gabain's 'Sandbag Workers': spine darkened, gently toned, pink stain to rear panel. Still, a lovely copy of Bryher's wonderful home front memoir, dedicated to 'The Lowndes Group'. Very good/ very good

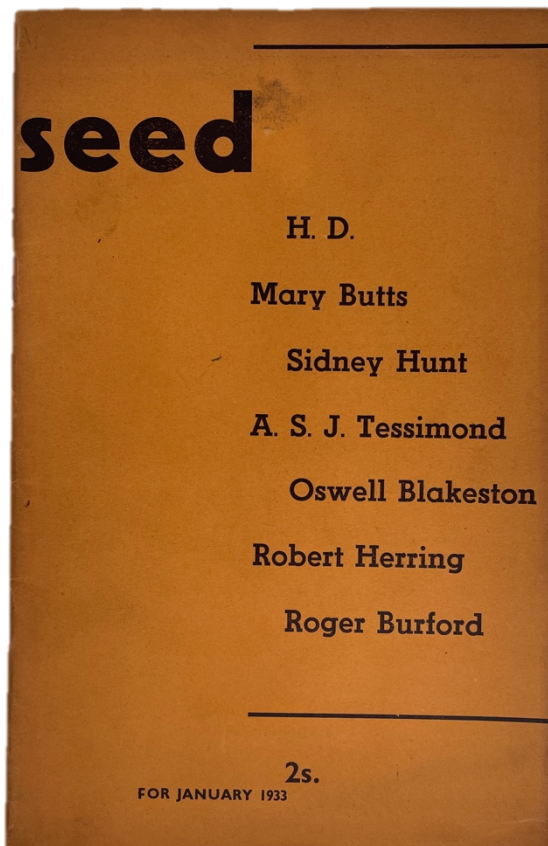




Includes a passage recounting Bryher's introduction to Kenneth Maggs and her excited first rare book purchase: a Beaumont and Fletcher First Folio (which recently appeared in Dominic Winters' 'The Library of the Late Christopher Foyle of Beeleigh Abbey: Part One' sale (27.09.2023)). Bryher's acquisition prompted a reengagement with the Elizabethan playwrights, research that led to her best historical novel, *The Player's Boy* (see our copy item 17). The author went on to be a quiet, but nevertheless significant collector of Elizabethan literature, even generously lending Edith Sitwell her Shakespeare Third Folio (see item 37 for an Edith Sitwell title)!

[ref: 2694] **SOLD**

## OSWELL BLAKESTON



**26. BLAKESTON, Oswald and JONES, Herbert (editors); H.D.; BUTTS, Mary, HERRING, Robert et al (contributors).**  
**Seed For January 1933.** London: E. Lahr, 1933.

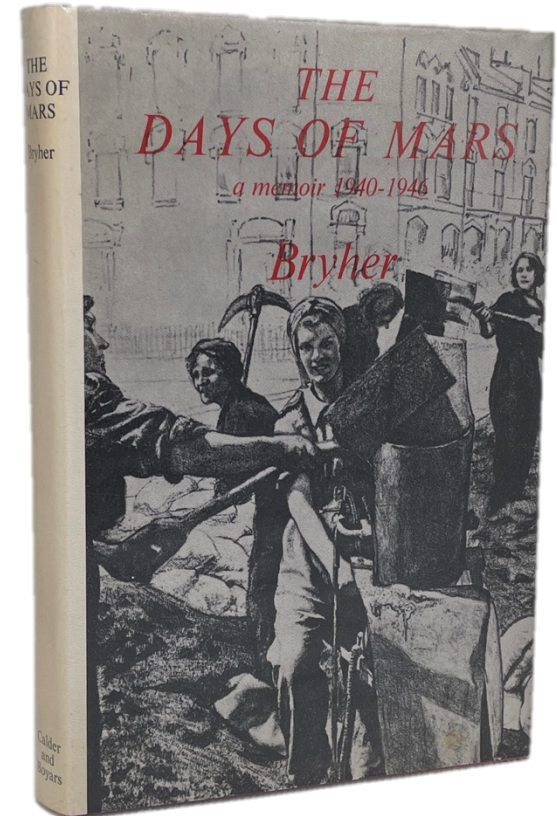
*FIRST ISSUE. Side-stapled magazine (24.5 x 15.8cm), pp. 14, [2 adverts]. Original orange wrappers, lettered in black. A little creased and soiled, edges foxed. Staples rusty, occasional fox spots, else, clean. A tidy copy of this short-lived literary magazine. Scarce, both in the trade and research institutions: Jisc LHD locates six copies (the legal deposit libraries (except NLW), plus UoEdinburgh).*

Featuring the first appearance of H.D.'s poem, 'The Magician'.

Published by Charles and Esther Lahr, owners of The Progressive Bookshop at 68-69 Red Lion Street, London. The Lahrs also published Bryher's *Cinema Survey* (see our copy of the alternative edition, item 12). According to the advert for the next issue of *Seed*, it was to include contributions by Rhys Davies, Bryher and Kay Boyle, plus "other fresh creative work by frontrank writers of today".

Blakeston and Jones' magazine only ran to three issues, with the second and third being issued in a single volume. Advert for *Close Up* to rear wrapper.

[ref: 2691] **£185**



**27. "SIMON" (i.e. BLAKESTON, OSWELL & BURFORD, Roger. *The Cat with the Moustache: A fantasia on a mystery*. London: Wishart & Company Ltd, 1935.**

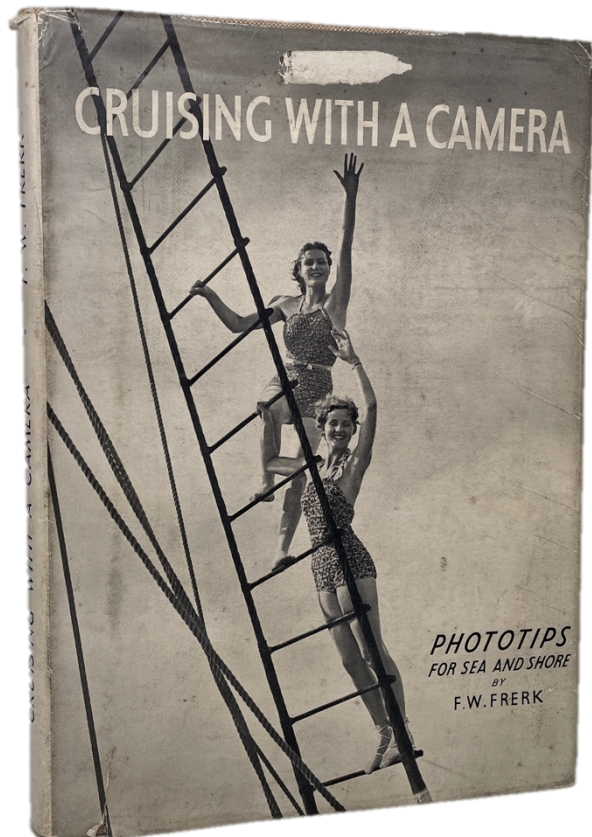
*FIRST EDITION. 8vo, pp. 279, [1, advert]. Original rust cloth, spine lettered in black. Slight lean to spine, pushing to spine ends, rear bottom corner bumped, liquid staining to bottom board, edges toned and foxed. Endpapers browned, foxed, PO pencil notes to ffeep & title page, identifying authorship (though, not completely): "Hasslacher" and "Oswell Blakeston", liquid stains to pp. 132-3, and further pencil note to p.247 refuting the claim about "the dog that instinctively knows the bad man". Good. Unusual*

A reading copy of Burford and Blakeston's third crime collaboration as "Simon," following successes with *Murder Among Friends* (1933) and *Death on the Swim* (1934). Alongside their kindly Superintendent Deering, the novel also featured one of the earliest descriptions of mescal trips.

Oswell Blakeston was born Henry Joseph Hasslacher (1907-1985), hence the pencil note to ffeep. 'Oswell Blakeston' combines a borrowing from Osbert Sitwell (see item 37 for an Edith Sitwell title) and his mother's maiden name.

Roger d'Este Burford (1904-1981) was an English poet, novelist and screenwriter. He is fictionalised as 'Roger East' in Cambridge friend Christopher Isherwood's *Lions and Shadows* (1938), a name he had adopted for his single-authored crime fiction.

With a printed dedication: "For Bryher and Kenneth Macpherson". [ref: 2706] **SOLD**



**28. BLAKESTON, Oswald; FRERK, F. W.; SMITH, Edwin (decorations).**

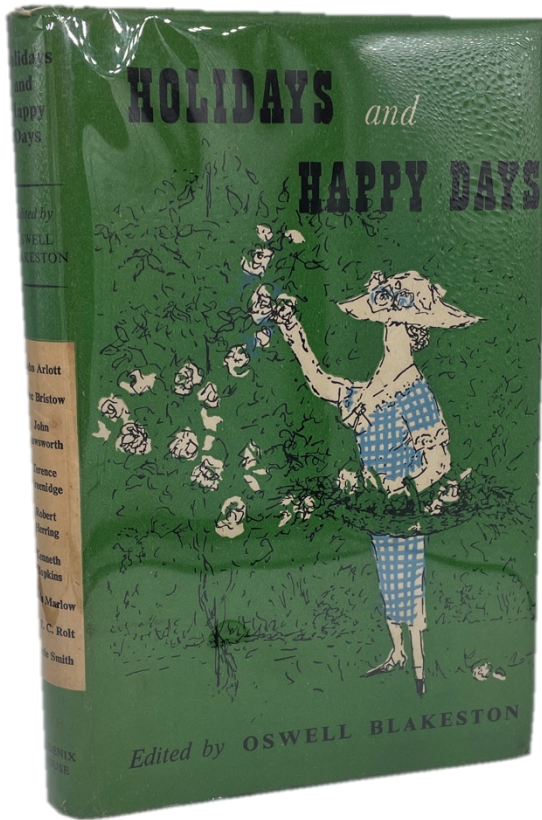
***Cruising with a Camera: Phototips for sea and shore*. London: The Focal Press, [1939].**

*FIRST EDITION. Large 8vo, incl. numerous b/w photographic plates and line drawings (see images on the final page), with adverts to rear. Original oatmeal linen, spine lettered in maroon. Corners bumped, a few spots to edges. Else, clean and tidy. In the original illustrated dust jacket: shelf-soiled, bald-patch to front panel, spine ends and top corners frayed, creasing, a few short closed tears. A charming, playful photography manual that promises to solve "the technical and psychological problems in photography for the traveller" through following the fictional Mr Lindsay on his cruise. Very good/ good-only.*

"A number of pictures by world famous photographers illustrate all the informative points of the text".

[ref. 2487] **SOLD**





**29. BLAKESTON, Oswell (ed.); HERRING, Robert; HOPKINS, Kenneth; SMITH, Stevie; et al (contributors).** *Holidays and Happy Days*. London: Phoenix House, 1949.

*FIRST EDITION. 8vo. Original grey-green cloth, spine lettered in red. Top edge red. Extremities bruised, gently toned, else, clean and tight. In the original whimsically illustrated dust jacket by Dodie Masterman: spine gently darkened, wear to extremities, else, nice & bright. A pleasing copy, especially given its economy production. Very good/ very good*

[ref: 2486] **£40**

### “A STORY OF INVERT RELATIONS”

**30. BLAKESTON, Oswell; REINIGER, Lotte (DJ design); THOMAS, Dylan (DJ blurb).**

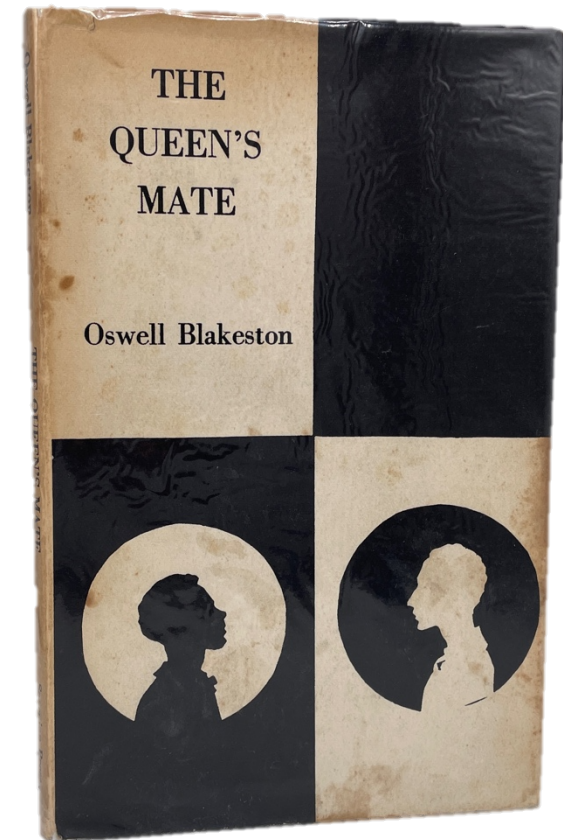
*The Queen's Mate*. London: Scorpion Press, 1962.

*FIRST TRADE EDITION. Slim 8vo. Original black cloth, spine lettered in gilt. Bump to head of spine. A few fox spots to rear fep, else, clean, bright and tight. In Lotte Reiniger's silhouette dust jacket: toned and foxed, extremities chipped, nick to top edge of front panel, dark stains to rear panel. Unusual. Near fine/ good+*

A typical Blakeston outing, whose dust jacket blurb begins by citing off-kilter quotes from correspondence from Dylan Thomas, who fondly referred to Blakeston as a “friend of all boozy poets (and me too)” and speculated: “I think you’ll be able to write a naughty book and call it slime and punishment...” Riffing off the quotes, the blurb goes on to ask: “Is this, then, a book to read while travelling under the seat?” and continues: “It is certainly a naughty and deliberate study in decadence, a story of invert relations, a day-lit dream of psychoanalytic symbols”.

Blakeston and Reiniger likely met through Bryher, who certainly knew Reiniger by 1931, when she took the filmmaker to a screening of POOL’s film *Borderline* (1930) in Berlin.

[ref: 2484] **£75**





**“ANOTHER UNCLASSIFIABLE BOOK!”**

**31. BLAKESTON, Oswald (text) and JONES, Herbert (illustrations). *Fingers*.** London: Gaberbocchus Press, 1964.

*FIRST EDITION. Slim paperback, incl. b/w line illustrations by Herbert Jones. Black, white and red wrappers. Edgewear, spine rubbed, foxed, with a gentle wave. First and last pages faintly foxed, final page separating, else, clean. A typically experimental offering from Blakeston and Jones. Good+*

Founded in 1948, the Gaberbocchus Press was led by the artist-spouses Stefan and Franciszka Themerson. The press had previously published Blakeston's crime novel *The Night's Moves* to some success.

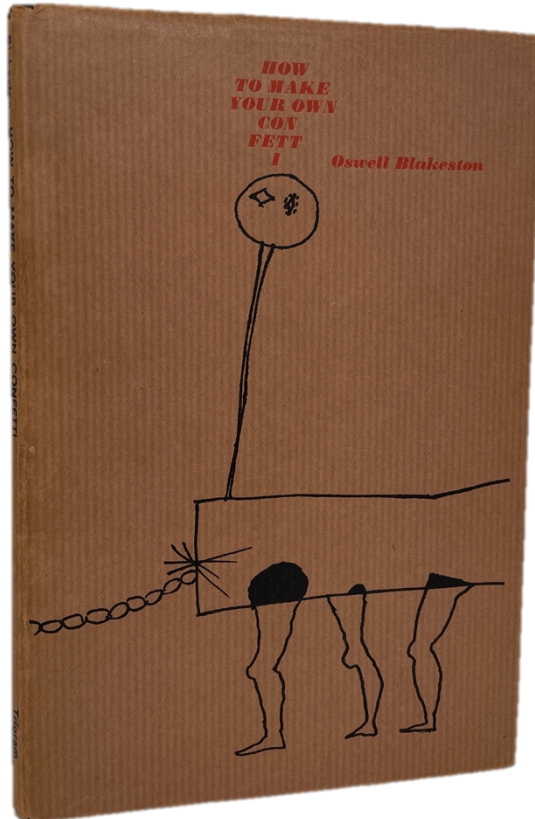


With printed dedication “To Max Chapman,” the British artist and Blakeston's partner and oft-collaborator (see next item).

Herbert Jones (1888–1957), another frequent collaborator of Blakeston's, was a British-based American artist. Jones and Blakeston also co-edited the short-lived modernist little magazine, *Seed* (see our copy of the first issue item 26).

[ref: 2485] **£60**

## CELEBRATING QUEER JOY



### 32. BLAKESTON, Oswald; CHAPMAN, Max; [HITT, John]. *How to Make Your Own Confetti*. London: Trigram Press, 1965.

FIRST, LIMITED EDITION, no. 114 of 750 (only first 150 hard bound and jacketed), with TLS. Slim 4to, pp. 48. Original black cloth, spine lettered in gilt. Cream endpapers, multi-coloured gatherings (grey, blue, yellow, pink, yellow). Foyles sticker to front pastedown, POI (presumably, Blakeston's addressee) in black ink to ffep: 'John Hitt/ December 1966', gently toned. TLS from Blakeston to "My dear John" (07.1961) laid in: folded, a little creased, rusty shadow of paperclip to head and tail of letter. Else, clean and tidy. In the original brown paper dust jacket lettered in orange, decorated in black: spine gently darkened, extremities chipped, top edges creased. Very good/ very good

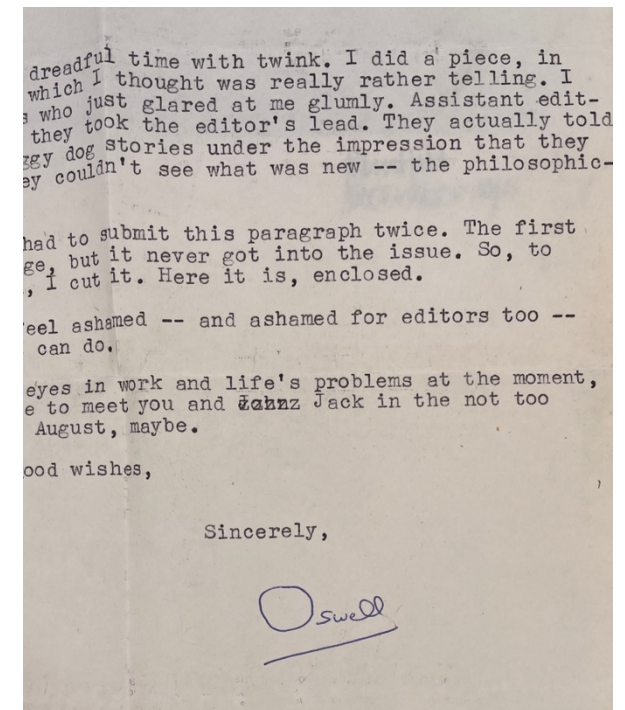
An intriguing association copy of an important poetry collection by a queer couple espousing queer joy, in advance of the Sexual Offences Act (1967) and the decriminalisation of "homosexual acts".

"Here is a book of 'obsessional' poems small and light enough for the kinky pocket, and the non-kinky may find it a pronouncement on this subject which takes it out of the gloom and, happily, out of the unreality of the psychiatrist's basement" (front flap). An anticipatorily queer collection, playfully pushing back against the shame-laden, fear-ridden, and blackmail-heavy era.

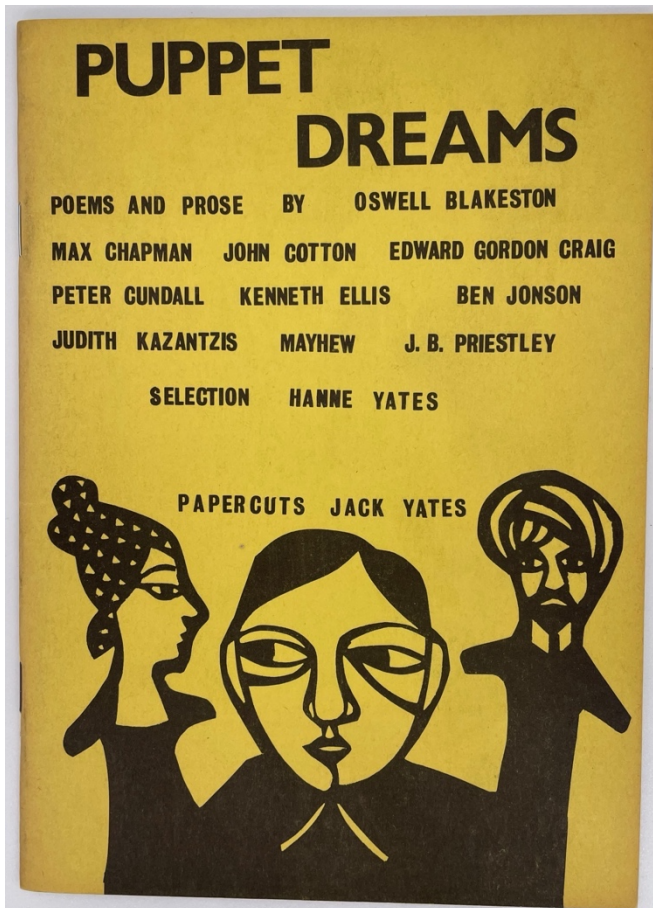
Max Chapman was a British artist and "one of the last links with the rarefied aesthetic world of Ricketts and

Shannon in the 1920s and the later Bohemianism of Soho and Fitzrovia." An "inventive, committed painter" he frequently collaborated with his partner Blakeston, writing and illustrating numerous books together.

We have been unable to identify John Hitt; from Blakeston's address, he appears to have been a friend, with some connection to publishing, whose partner may have been Jack. [ref: 2483] £100







**33. BLAKESTON, Oswald; YATES, Hanne (Selection); YATES, Jack (papercuts).** *Puppet Dreams: Poems and prose by Oswald Blakeston, Max Chapman, Edward Gordon Craig et al [title to front wrapper]*. London: The Puppet Centre, [1976?].

*FIRST EDITION. Side-stapled pamphlet (20.7 x 14.8cm), pp. [20], incl. numerous b/w papercuts. Yellow and black illustrated card wrappers. Spine sunned, gently soiled. Occasional offsetting from images, else, clean, bright and tight. A grand copy of this surreal pamphlet celebrating the art of puppetry. Unusual, both in the trade and in British research libraries: Jisc LHD locates three British holdings (BL, UoLeeds & UCL).*

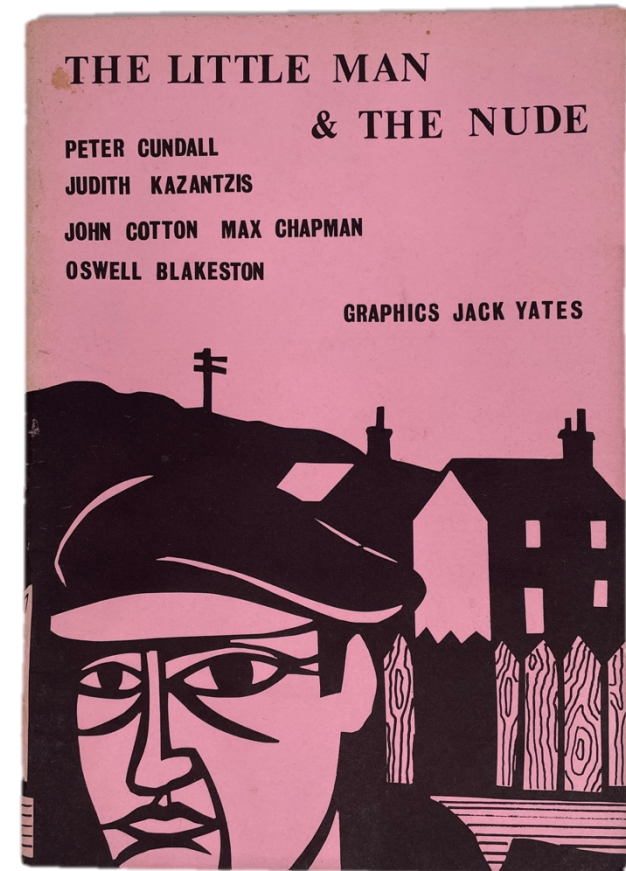
“The Puppet Centre Trust is a registered charity serving the needs of everyone involved or interested in professional, amateur or educational puppetry. It is primarily a public information and resource centre for all matters concerning puppets in Britain.”

Blakeston’s film background makes itself known in his brief poetic address ‘To Dr Caligari The Master Puppeteer’ (see Yates’ related illustration below).

[ref: 2431] **SOLD**

**34. BLAKESTON, Oswald; CHAPMAN, Max; CUNDALL, Peter; KAZANTZIS, Judith et al (contributors); YATES, Jack (graphics).** *The Little Man & the Nude [title to front wrapper]*. London: Privately Printed, [1977?].

*FIRST EDITION, INSCRIBED BY ARTIST. Side-stapled pamphlet (20.7 x 14.8cm), pp. [20], incl. b/w papercuts. Pink and black illustrated card wrappers. Edgewear, splodges to wrappers,*





*inscribed by Yates in black ink to top of rear wrapper: "For Edna,/ with love,/ Jack". Occasional offsetting from images, else, clean, bright and tight. A pleasing copy of a pamphlet showcasing the work of Jack Yates.*

Jack Yates was an artist and photographer, who was principal lecturer and teacher at Camden Arts Centre. The poet Peter Cundall celebrates him in the introduction: "Who has been in some 20 odd exhibitions over the years. Sold work in most countries around the world. Been put in national collections. Published with Studio Vista. Taught and lectures all over the country. Become something of an authority on collage and phot-collage [sic]. And edits and publishes one of the better little magazines. It will make you wonder what the hell an artist of this caliber had to do to get recognised." (inside front cover).

[ref: 2475] £45

#### DEDICATIONS: "TO BRYHER"

**35. H.D. (i.e. Hilda Doolittle); [CUTTING, Vivien]. [Trilogy, comprising:] *The Walls Do Not Fall*; [together with] *Tribute to the Angels*; [and] *The Flowering of the Rod* (three volumes).**

London: Oxford University Press, 1944-46. FIRST UK EDITIONS: 1944, 1945 & 1946. Three slim 8vos. Stiff card wrappers, with integral dust jackets: tan, printed in brown and black; greenish-blue, printed in scarlet and black; darker tan, printed in green and black (all priced 3s. 6d). Pages printed on cream laid paper, (aptly) watermarked "ADELPHI".

Tobacco-toned, edges and extremities creased and pushed; TTTA a little soiled. Threads stretched and holes gaping, as often seen; spines cracked at some gatherings, again, as often seen; POI to TTTA's half-title: "Vivien Cutting./ Easter 1947."). Else, all vols. pleasingly clean. Very good-good+





The printed dedication to *The Walls Do Not Fall* reads: "To Bryher/ for Karnak 1923/ from London 1942". The other two volumes are dedicated to Osbert Sitwell and Norman Holmes Pearson, respectively.

A number of the poems first appeared in Bryher's literary magazine, *Life and Letters Today*. The three books were first collected together under the title *Trilogy* in 1973 by Carcanet Press.

Vivien Cutting was a poet and teacher, and close friend of the Welsh composer, Gillian Williams. They taught together at Southlands College, Wimbledon Park.

Boughn A19a.i; A20a, and A21a.

[ref: 2685] £175

**36. H.D. (i.e. Hilda Doolittle); [HELLINGS, P. B.]. *The Walls Do Not Fall*.** London: Oxford University Press, 1944.

*FIRST UK EDITION. Slim 8vo. Stiff card wrappers, with integral tan dust jacket, printed in black and brown and priced 3s. 6d. Pages printed on cream laid paper, watermarked "ADELPHIA". Toned and foxed, creasing and pushing to edges and extremities, pencil notes to rear panel. POI to inner front wrapper in black ink: "P. B. Hellings/ Jerusalem 1945," with bookseller pencil note on facing half-title: "Welsh poet", stab holes gaping at front hinge (as often*

*seen), some foxing, spine cracked at first gathering, but binding firm. Very good. With an apt wartime association.*

This copy belonged to the Swansea-born poet, Peter Bernard Hellings (1921-1994). Hellings joined the RAF in 1941 and served in Africa and the Middle East between 1942 and 1946, which corresponds with the PO inscription-location: "Jerusalem". Hellings, who went on to teach

literature, was educated at Swansea Grammar School, where he was taught by Jack Thomas, Dylan Thomas' father. His first published poem, 'Poem,' appeared in Bryher's *Life and Letters To-day* in March 1940, when Hellings was just eighteen.

Peter Hellings Papers are held by Llyfrgell Genedlaethol Cymru/ The National Library of Wales, including correspondence with Robert Herring, the Anglo-Welsh poet, film critic and editor and POOL group member.

Boughn A19a.i

[ref: 2690] £45

**37. SITWELL, Edith. *Collected Poems*.** London: Macmillan, 1957.

FIRST EDITION, INSCRIBED BY AUTHOR, plus 2-page ALS on Renishaw Hall-headed writing paper. Large 8vo, pp. xlv. Original blue cloth, red-stamped title panel, lettered and framed in gilt, to spine. Inscribed by Sitwell in blue ink to ffep: "Signed for/ K. C. Harlow, Esqr/ with all best wishes/ Edith Sitwell", offsetting to feps. Head of spine bruised, gentle pushing to tail and top corners, top edge spotted. Folded 2-page ALS on Sitwell's Renishaw Hall-headed writing paper (20.09.1958) laid in. Else, clean, tight and bright. In the original dust jacket: toned, spine darkened, creased at head of spine. A pleasing copy, unusual inscribed and with corresponding ALS. Very good/ very good.

With printed dedication: "To Bryher/ Osbert Sitwell/ and/ Sacheverell Sitwell".

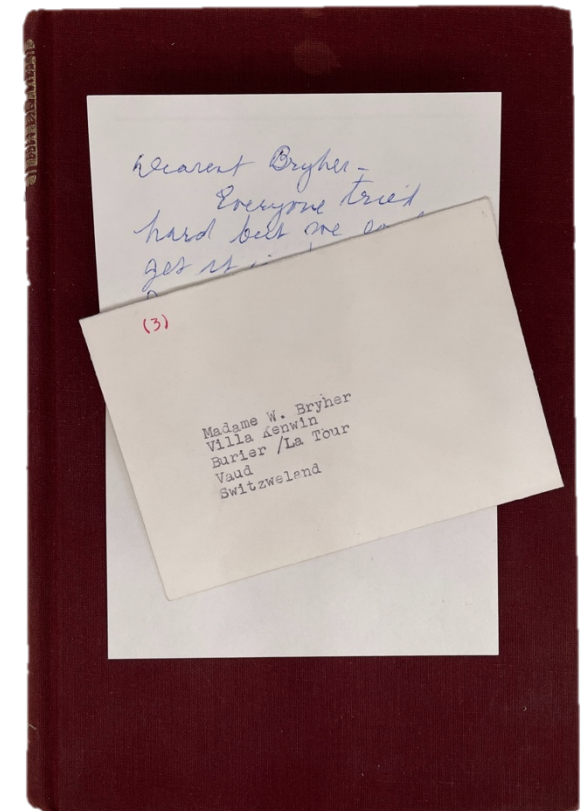
In her letter, Sitwell advises that whilst she "will, with great pleasure, sign *Collected Poems*", her secretary is on holiday so will Mr Harlow send the book to The Sesame Club, London, WI for 2 October, including a reminder of her promise?

[ref: 2493] £125

**"DEVOTEDLY YOURS"**

**38. UNTERMEYER, Jean Starr. *Private Collection*.** New York: Alfred A. Knopf, 1965.

FIRST EDITION, WITH TYPED ENVELOPE & HANDWRITTEN LETTER. 8vo, incl. b/w plates. Original maroon cloth, spine lettered and decorated in gilt, blind-stamped 'JSU' insignia to upper board. Top edge yellow, others untrimmed. Extremities bumped, light stain to upper board. Pencil note stating: "Bryher's copy/ w/ letter of presentation," typed addressed envelope to "Madame W. Bryher" laid in, containing a fond handwritten note from Untermeyer. Stains to pp 146-7, else, clean and tight. Very good





A pleasing copy of Untemeyer's memoirs, which features three references to Bryher (including a rather hilarious account of their first meeting at a dinner held by Amy Lowell and her partner Ada Russell).

Untemeyer's brief, undated letter, signed "Devotedly yours," makes reference to something being sent, belatedly, to Bryher after Christmas, but it is unclear whether it's her memoir (as the pencil note on the fep suggests).

[ref: 2699] **£145**



**Thanks for reading & so long!**

(images from item 28)