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Maxwell Armfield
1928



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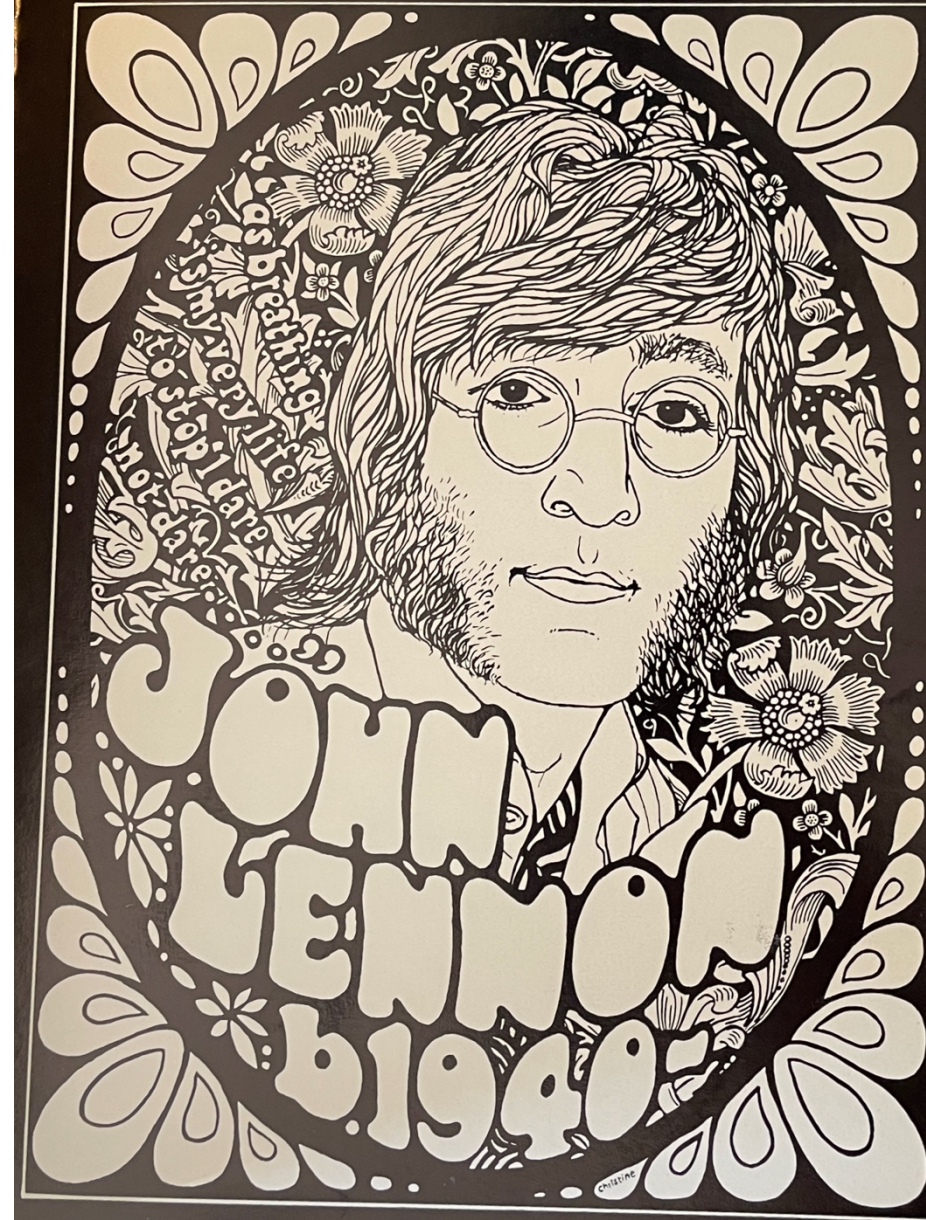
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Title page image: Constance Smedley by Maxwell Armfield; see item 2.

Image 2: From Triple Bill in collection of National Theatre programmes; see item 10.



INSCRIBED TO ONE OF ROYAUMONT'S OWN 'CHAUFFEUSES': "DOWN WITH THE DARRACQS!"

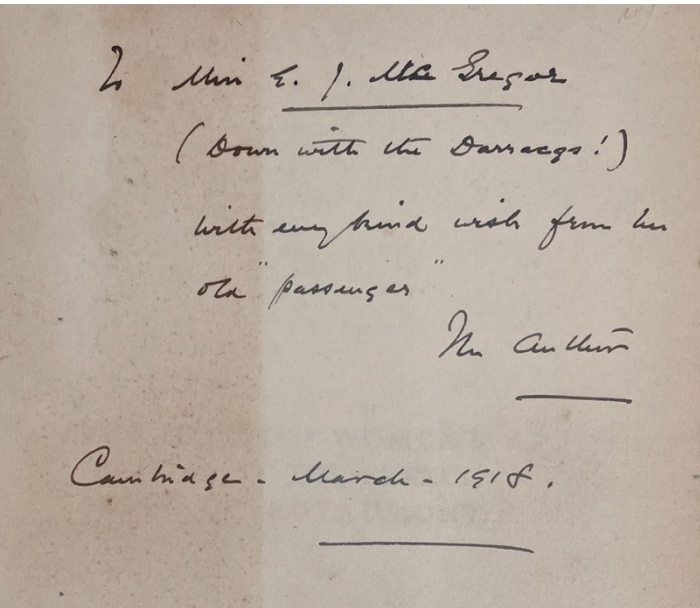
I. DE NAVARRO, Antonio; [McGREGOR, Eunice Jean]. *The Scottish Women's Hospital at the French Abbey of Royaumont.* London: George Allen & Unwin Ltd, 1917.

FIRST EDITION. 8vo, pp. 223, [1] + 12 b/w plates (featuring 15 illustrations). Original black cloth, spine and upper board lettered in gilt. Pushing and wear to spine ends and corners. Foxed, a little shaken, inscribed in sepia ink to ffep: "To Miss E. J. McGregor/ (Down with the Darracqs!)/ with every kind wish from her/ old "passenger"/ The author/ Cambridge. March. 1918." A single pencil amendment appears on p. 134 in Chapter VII's 'Chauffeuses' section, striking through "bearskin coats" and adding "boat [?]" above. In the original sober grey dust jacket, lettered in black: fragile, creased, numerous closed tears, loss to foot of spine, stain to front panel. Nevertheless, a wonderful association copy of De Navarro's history of the Abbey and his justified celebration of the work of the Scottish Women's Hospital there. Good+/ good-only

Eunice Jean McGregor (1892-1989?, later Hallam) was a Nairn-born nurse and ambulance driver, V.A.D., who served at the Scottish Women's Hospital (SWH) at Royaumont Abbey during WWI, having joined SWH in November 1914. The 200-bed hospital, known officially as Hôpital Auxiliaire 301, opened the following January and ran for the full length of the war. The SWH had been founded in 1914 with the financial support of the Scottish Federation of the National

Union of Women's Suffrage Societies, the National Union of Women's Suffrage Societies and the American Red Cross. Many women involved in the suffrage movement volunteered.

According to Navarro, McGregor was one of three female drivers of the unit's "restless fleet" of "three ambulances, two automobiles, one lorry, and a fully-equipped X-ray car," with each woman responsible for two vehicles. If this is the case, McGregor likely appears in the photograph 'A Fleet of Cars' (see image to the right). The transcribed SWH records, however, list many more women as 'Chauffeur Royaumont'; driving ambulances was a dangerous and exhausting job, with a shifting pool of drivers likely necessary to allow for recuperation. Interestingly, it is only an erroneous detail about the chauffeurs' "sexless storm-clothes" that (presumably) McGregor chose to correct: "bear" for "boat". It certainly appears that McGregor handled at least one of the Unit's cars



A FLEET OF CARS.

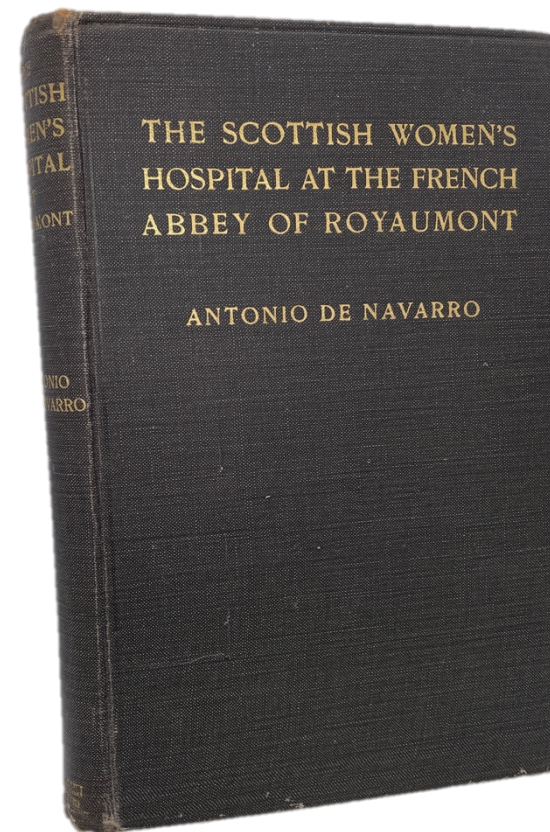
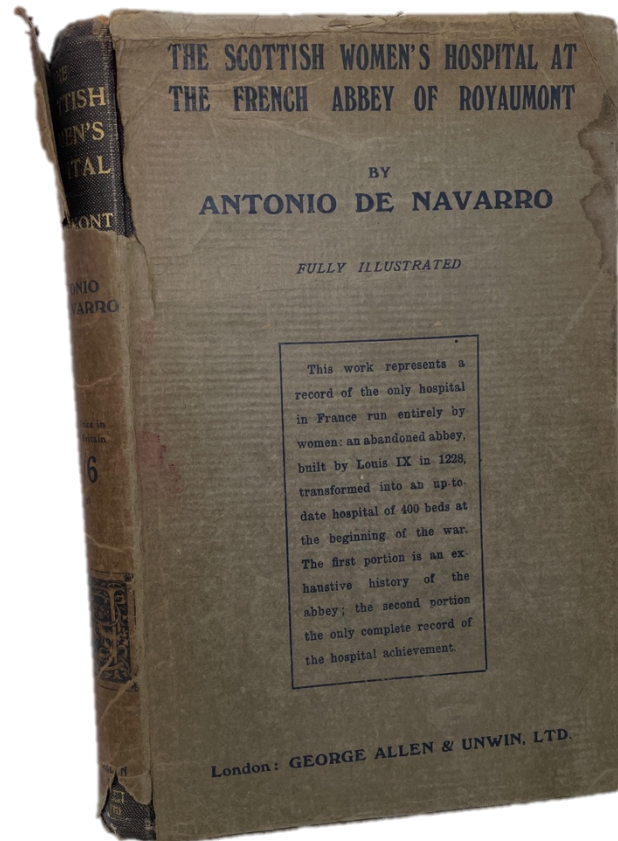
(unreliable Daraccq models, it seems, given the inscription) and transported the author, alongside injured Allied soldiers, food and medical supplies, indeed: “everything that the hospital contains has been brought by them [the chauffeurs] from different railway stations”. McGregor was awarded *De Médaille d’Honneur des Épidémies*.

The wife of America silent film and theatre star, Mary Anderson, Antonio de Navarro (1860-1932) was a barrister and author; following Anderson’s early retirement, the couple spent much of their married life in Britain. Like McGregor, for much of WWI, De Navarro was stationed at Royaumont Abbey, working for the French Red Cross.

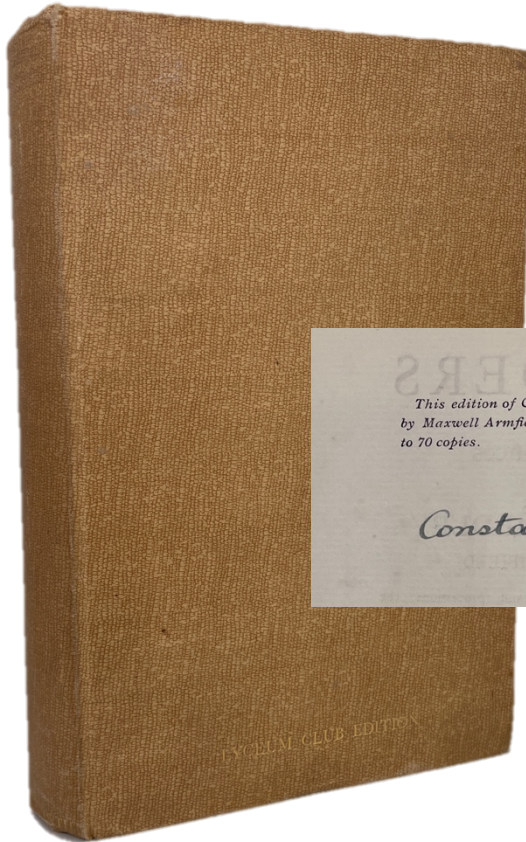
For Eunice McGregor’s entry in the Imperial War Museum’s Lives of the First World War, see:

<https://livesofthefirstworldwar.iwm.org.uk/lifestory/5146550>

[ref: 2573] £225



CELEBRATING 120 YEARS OF THE LYCEUM CLUB: 1903-2023



2. SMEDLEY, Constance; ARMFIELD, Maxwell (artist). *Crusaders: The reminiscences of Constance Smedley (Mrs Maxwell Armfield)*. London: Duckworth/Lyceum Club, 1929.

LIMITED LYCEUM CLUB EDITION, with colour portrait by Maxwell Armfield and signed by the author, no. 36 of only 70. 8vo, pp. viii, [2], 265, [1] + signed and dated colour portrait by Maxwell Armfield with tissue guard (see title image), and b/w frontis portrait of Smedley, plus title-page vignette and 9 illustrations. Gilt top edge, others untrimmed. Original taupe patterned cloth, lettered in gilt. Spine ends and top corners bumped. Very occasional marks, final leaves foxed. Else, clean and bright. A wonderful copy of the rare, limited Lyceum Club edition of Smedley's unabashedly self-promoting memoir. OCLC lists 2 copies of the limited Lyceum Club edition only (BL & UoCalgary). Very good. Rare indeed.

There was also a regular Lyceum Club Edition, cased in blue cloth. For the trade edition, see item 3 below.

As *Crusaders* attests, Birmingham-born, Smedley (1876-1941) was an artist and author, a *New Woman* and founder, in 1903, of the International Lyceum Clubs for Women Artists and Writers. With pan-European, democratic and non-hierarchical aspirations, she helped women to open clubhouses in Amsterdam, Berlin, Paris and Florence, alongside the original London base, thereby establishing institutional support for professional women (mainly from affluent backgrounds). A prolific author, for both adults and children, significant works included her early play *Mrs Jordan* (which Mrs Patrick Campbell successfully staged), her reporting of suffrage militancy for the *Daily Mail* and the anonymously authored feminist polemic, *Women: A few shrieks by X* (1907).

Smedley's marriage to fellow artist and author, Maxwell Armfield (1881-1972) was also unconventional and creative. Armfield cared for Smedley, who had been left unable to walk unaided through a childhood illness, and took male lovers. The couple sustained an "intense working relationship, and romantic friendship, [which] led to fertile collaboration in literature and theatre", as is beautifully represented in this edition of *Crusaders* (ODNB). They set up the Cotswold Players, established the Greenleaf Theatre in London, and later, in the US, a course for community drama. The couple was involved in the avant-garde and pacifist community

centred on Margaret Morris' theatre on the King's Road, a circle which brought the pair into contact with Vernon Lee, Edward McKnight Kauffer, as well as fellow author, Henrietta Leslie.

Armfield is known for his tempera work and is represented in British national and provincial collections.

[ref: 2574] **SOLD**

3. SMEDLEY, Constance. *Crusaders: The reminiscences of Constance Smedley (Mrs Maxwell Armfield)*. London: Duckworth, 1929.

FIRST TRADE EDITION. 8vo, pp. viii, [2], 265, [1] + b/w frontis, title-page vignette and 9 illustrations. Original orange cloth, spine lettered in gilt. Boards grubby and sunned, extremities bumped, edges spotted. Earlier price in pink pencil to ffep, else, internally clean and bright, pleasingly so. A good+ copy of Smedley's memoir, which "captures her theatrical extravagance and warmth of character." Unusual in the trade, fairly well represented in research libraries, domestically and internationally (as one might perhaps anticipate).

[ref: 2388] **SOLD**

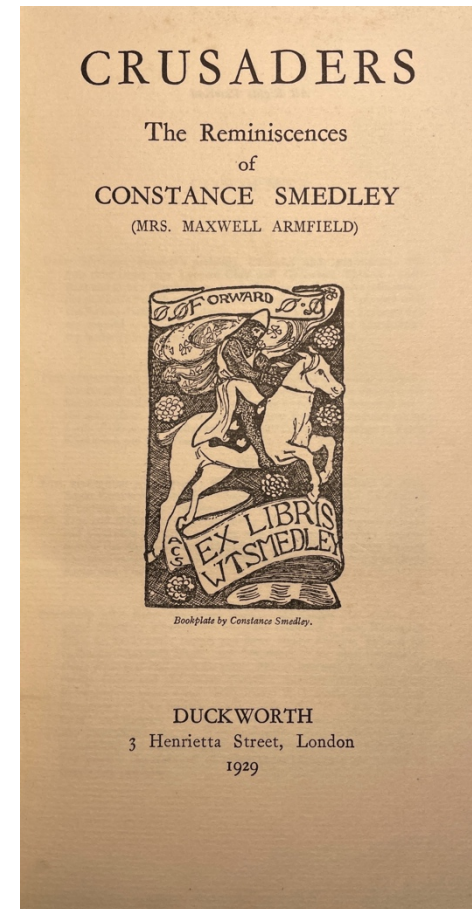
4. ALLINSON, Francesca; MARX, Enid (dust jacket design & wood engravings). *A Childhood*. London: Leonard and Virginia Woolf at the Hogarth Press, 1937.

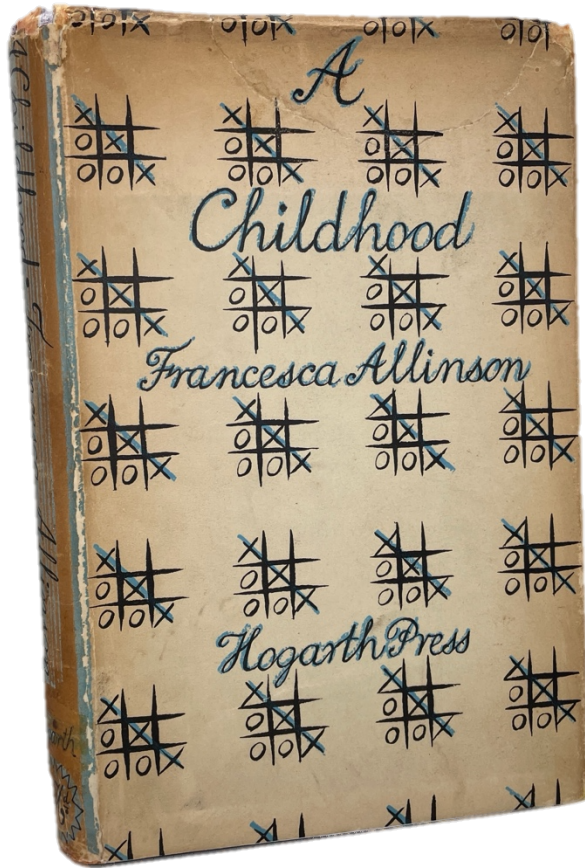
FIRST EDITION. 8vo, pp. 187, [1] + seven b/w wood engraved headpieces by Enid Marx. Original blue cloth, spine lettered in gilt. Gentle bruising to extremities, some edges rubbed, stain to heel of spine. Scatter of fox spots to edges and endpapers, gently toned, else, pleasingly clean and tight. In the classic Enid Marx-designed dust jacket: toned, spine darkened and rubbed at joints, loss to head of spine, numerous closed tears, including a flap to spine and an arc to front panel, amateur taping to reverse. Still, a lovely copy of Allinson's autobiographical novel, unusual, especially in the rare Enid Marx dust jacket. Very good/ good+



With a printed dedication to her partner Judith Wogan, an actor and owner of Grafton Theatre, London.

Francesca Allinson (1902-1945) was a folk musician with roots in the labour and pacifist movements. A polymath and multi-stringed creative, she was also a puppeteer, conductor, and historian of English folk songs. In a sorry later parallel with her publisher, Allinson drowned herself in the River Stour in East Grinstead in 1945.





Like Allinson, Enid Marx (1902-1998) was a multitalented artist engaged by vernacular forms (as well as industrial ones). Celebrated for both her book and textile designs, the latter for London Transport, she was a contemporary of Edward Bawden, Barnett Freedman, Barbara Hepworth and Eric Ravilious at RCA.

Woolmer 404

[ref: 2570] **£250**



5. HALL, M. Radclyffe; [GARDINER, Jill]; [LONGMATE, Norman]; [SCOTT, Paul]. *The Well of Loneliness*. London: The Falcon Press, [1949].

UNCORRECTED PROOF. 8vo, pp. 490, [2]. Buff wrappers, typed paper labels to spine and front wrapper. Unevenly darkened, spine canted, edgewear, tender joints, ink splodges. PO labels to rectos of flyleaf and final page: "NLI November 1952." in black ink, plus "Gift from/ Paul Scott. E.V. 5/." Occasional pencil scoring to margins. Else, clean and tight. A well-handled copy, with an intriguing provenance. Good+

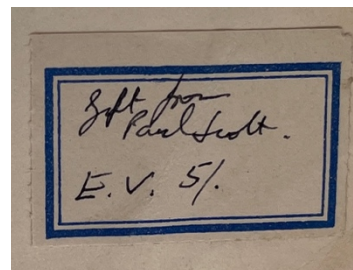
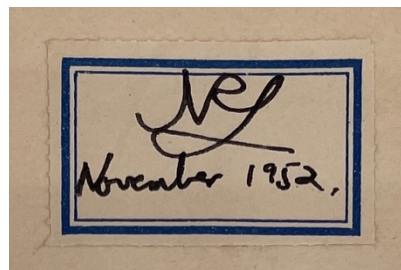
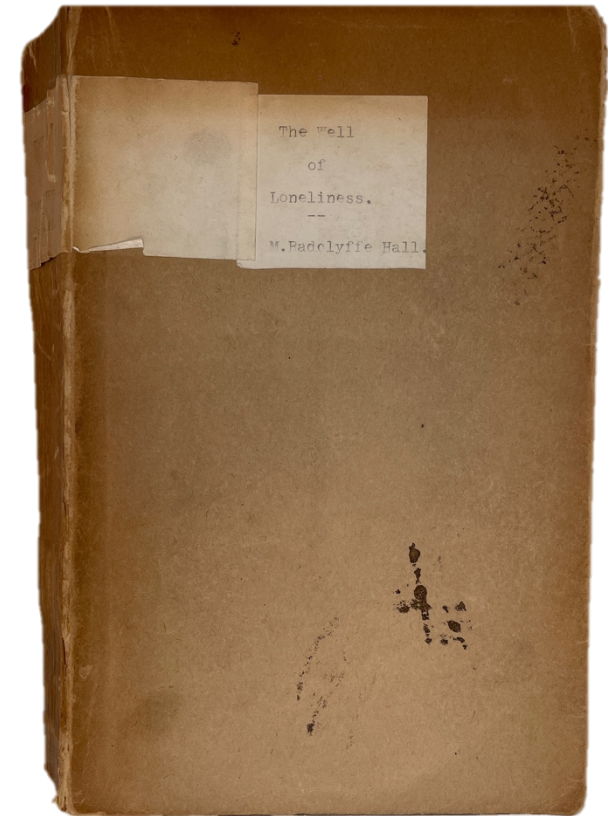
From the library of British social historian and broadcaster Norman Longmate (1925 – 2016) and, later (and more aptly), his daughter the poet, journalist and historian Jill Longmate (1960-2023; pseud. Gardiner).

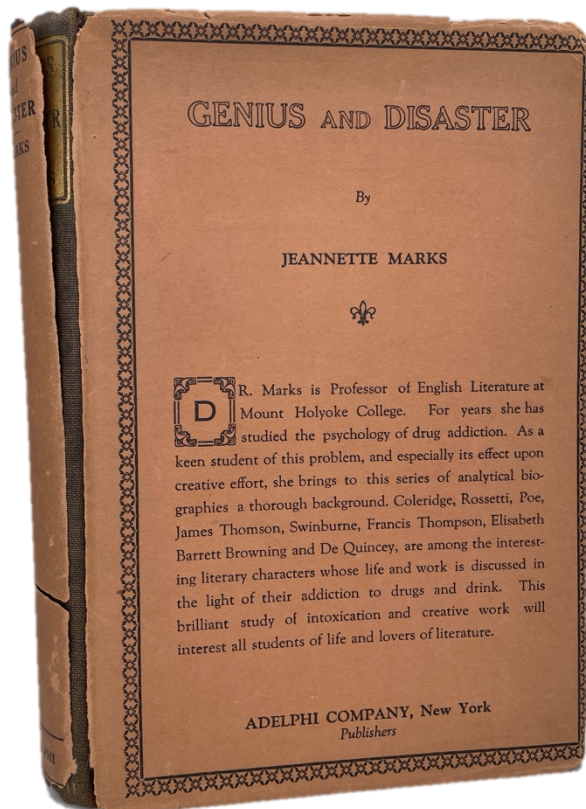
Norman was perhaps best known for his 1971 book *How We Lived Then*, a study of everyday life in WWII. He appears to have been acquainted with the British publisher and Booker Prize-winning author of the *Raj Quartet*, Paul Scott (1920-1976). From 1946, Scott worked for the Falcon Press (as well as the Grey Walls Press), presciently leaving before it folded and its owner the Tory MP Peter Baker was imprisoned for forgery in 1954.

Jill Longmate, who published under the pseudonym Gardiner (apparently to shield her parents, and rather fascinatingly, given her father's inclusion of *The Well* in his library), wrote the oral history of the celebrated London lesbian club Gateways, *From the Closet to the Screen* (1985).

Diana Souhami (2023) 'Jill Longmate Obituary', *The Guardian*

[ref: 2575] **SOLD**





6. MARKS, Jeannette. *Genius and Disaster: Studies in drugs and genius.* New York: Adelphi Company, 1925.

FIRST EDITION. 8vo, pp. 185, [5]. Original black cloth, gilt framed lettering. Spine sunned, extremities bumped, small holes to joints. Offsetting to front endpapers, 'Library of Lewis A. Dyer/ Jul 24 1947' label to front pastedown, occasional fox spots, mull occasionally showing, else, firm and clean. In the original dust jacket, lettered and bordered in black: chipped at extremities, separated along front joint, closed tears. Nevertheless, a pleasing copy of Marks' "brilliant study of intoxication and creative work" Good+/ good- Unusual in the original dust jacket

Marks' heartfelt printed dedication is "To the memory of Maria Clemm, whose love for her children Virginia Clemm Poe and Edgar Allen Poe has turned poverty, tragic suffering, early death into an inheritance of beauty for all the world". In *Genius and Disaster*, Marks discusses Coleridge, Rossetti, Poe, Francis Thompson and Elisabeth Barrett Browning, amongst others, "in the light of their addiction to drugs and drink".

Jeannette Marks (1875-1964), writer, lecturer, and educator, was Professor of English Literature at Mount Holyoke College (1901-1939) and founder and director (1928-1941) of its Laboratory Theatre. She was a member of the National Woman's Party and chair of its New York State branch (1942-1947). Her partner was Mary Emma Woolley, a fellow educator and peace activist, and a Professor at Wellesley College. Woolley became the 10th President of Mount Holyoke College (1900-1937).

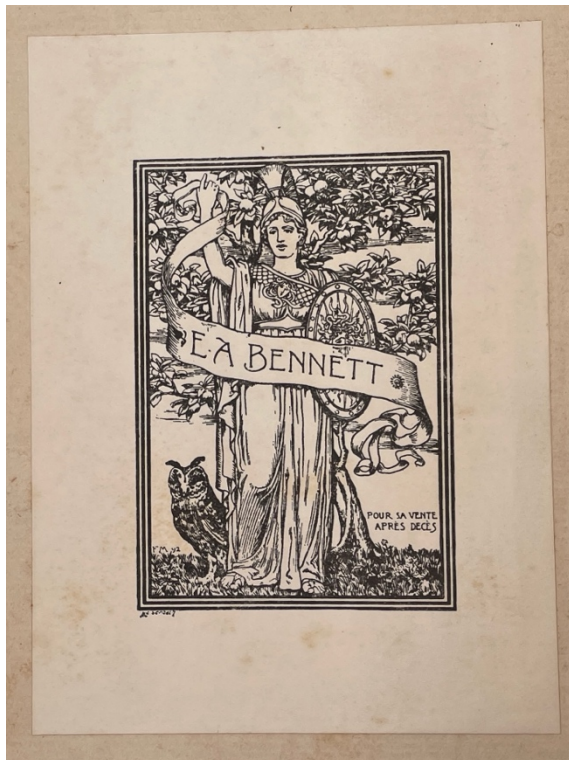
Marks is remembered at the College through its Jeannette Marks Cultural Center, a community centre for LGBTQIA+ students, staff, and faculty.

[ref: 2576] £65

ARNOLD BENNETT'S COPY

7. MORRIS, William; [BENNETT, Arnold]. *The Wood Beyond the World.* London: Lawrence and Bullen, 1895.

FIRST TRADE EDITION. 8vo, pp. [2], vi, 250, [2], incl. title page vignette. Original burgundy cloth, spine lettered in gilt. All edges untrimmed. Unevenly sunned and rubbed, extremities bumped, nicks to heel of spine. Edges darkened. Arnold Bennett's ex libris ("E. A. Bennett"), featuring Minerva in double form, and small 'Myers and Co.' shop label to ffep, hinges superficially cracked. A robust association copy of Morris' early contribution to fantasy and utopian literature. Good+



(Enoch) Arnold Bennett (1867-1931) was a prolific and popular English novelist, many of whose novels were set in a fictionalised version of the Staffordshire Potteries. Whilst not one himself, 'a disciple of William Morris,' the engineer Arnold Preece, appeared in Bennett's first co-authored play, *Milestones* (1912), written with the American playwright Edward Knoblock.
[ref: 2571] **£125**

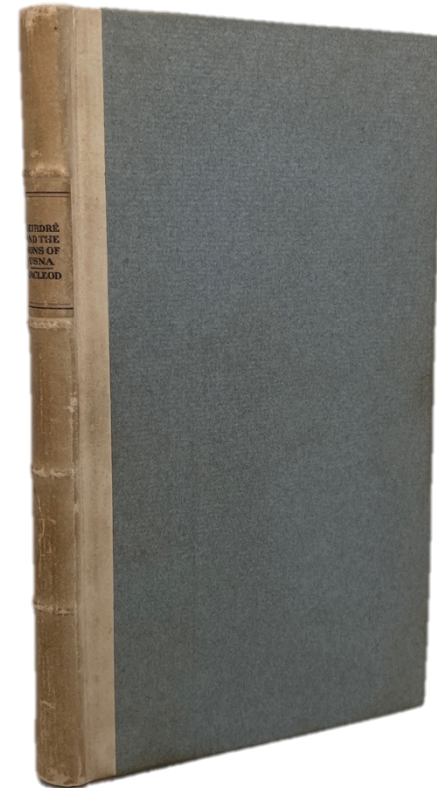
8. MACLEOD, Fiona (i.e. Willam SHARP); [VAN SLYKE LOCHHEAD, Alida].
Deirdre and the Sons of Usna. Portland, Maine: Thomas B. Mosher/ Old World Series, 1903.
LIMITED US EDITION, 1 of 925 on Van Gelder paper, in the original slip case. Narrow 8vo, pp. xi, [1], 102, incl. orange and black lettered title page, decorative head- and tailpieces. Cream paper spine, four raised bands, title label lettered in black, blue-grey paper boards with yapp leading edges. Edges untrimmed. Blue-grey ribbon marker laid in. Spine darkened, faintly toned, top edge dusty. Occasional fox-spots, else, well preserved: clean and tight. In the original grey slip case, matching title label to spine, Christmas gift label to front board, addressed to "Alida Van Slyke Lockhead": shabby, separated at top and bottom joints, others tender and cracked. Near fine/ poor. Unusual in the

original slip case.

Fiona Macleod's Celtic romances snagged the attention of late Victorian readers, becoming central to the Celtic revival. Sharp went to great lengths to keep his pseudonym intact, even embroiling his sister, Mary Beatrice Sharp, in his cross-sex masquerade by persuading her to pen letters as Macleod. The letters reveal Macleod's "sharp tongue which she exercised in correspondence when she thought her privacy or integrity endangered".

In 1903, when *Deirdre and the Sons of Usna* was published, Alida Van Slyke (1879-1967; from 1905, Lochhead) was a student at Barnard College, graduating the following year. She married the Scottish Presbyterian minister John Lochhead, and they moved first to Montreal before settling in Swansea; this book crossed the Atlantic with her.

[ref: 2501] **£65**





AN EXPERIMENTAL PAIRING

9. RICHARDSON, Dorothy M.; [HOROVITZ, Michael]. *[Pilgrimage] The Trap*. London: Duckworth, 1925.

FIRST EDITION. 8vo. Original purple cloth, spine lettered in gilt, Duckworth's blind-stamped device to bottom board. Spine sunned and ends frayed, liquid stain to upper board. Dusty edges. Foxed, "Michael Horovitz/ 1958" in bright blue felt tip to ffep, below "Malcolm Dyson/ 1929", Times Book Club sticker to rear pastedown, nicks to rear hinge. A solid copy of the eighth "chapter" of Richardson's pioneering modernist project, with a pleasing experimental literary provenance. Good

With a printed dedication to Bryher, Richardson's good friend and benefactor, who was a fan of Miriam and the author's project.

Michael Horovitz (1935-2021, OBE) was a German-born British poet, artist and jazz musician. In 1959 (a year after inscribing his name in this copy of *The Trap*), he founded the literary periodical *New Departures*, which published experimental work and featured many American and Beat poets; he edited it for 50 years.

Both author and owner (and dedicatee) brought experiment to their lives and creative works.

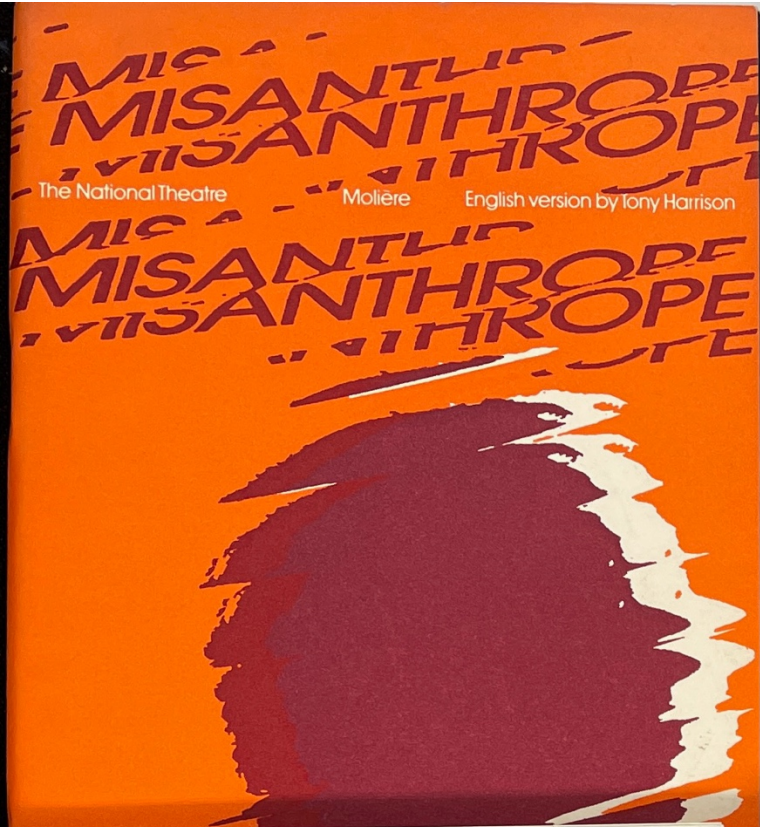
[ref: 2572] **SOLD**

COLLECTION OF 54 OF THE NATIONAL THEATRE'S "NEW SUMPTUOUS PROGRAMMES"
(1963-1978)

10. THE NATIONAL THEATRE; BRIGGS, Kenneth; CHENNELLS, Susan & BIRD, Richard (graphic designers). 54
Original Programmes (1963-1978). London: National Theatre, 1963-1978.



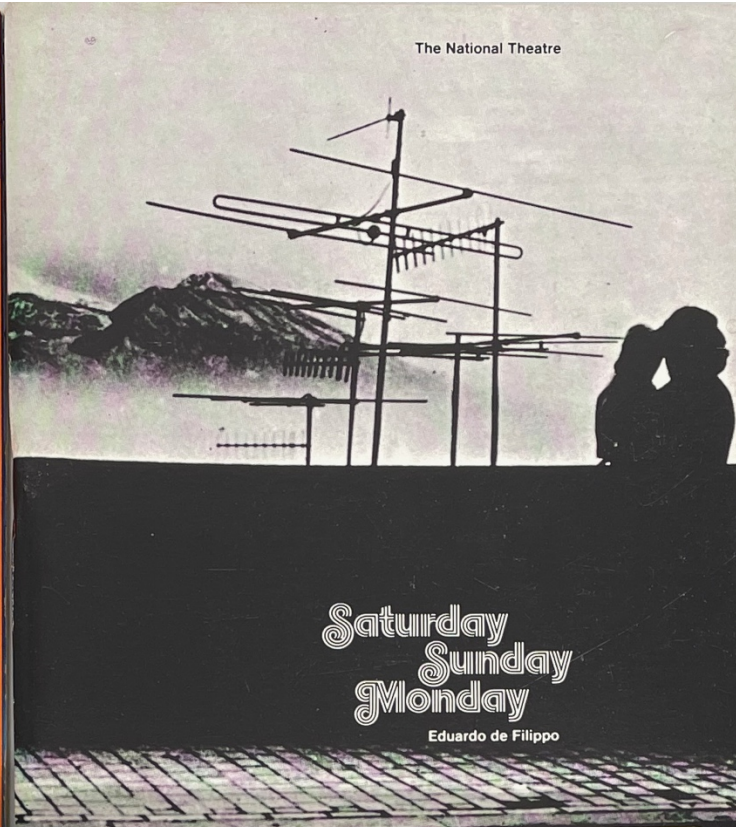
54 programmes, incl. *The Royal Coburg Theatre 1818 to the Old Vic 1968/ A history of 150 years of the Old Vic, and with: four National Theatre at the New Theatre Programmes.* Side-stapled booklets, measuring 22.8 x 13.2cm, with colour and b/w advertisements, b/w and/ or colour illustrations throughout. Original illustrated colour card wrappers, 38 with cast lists laid in. Not a consecutive nor complete collection but featuring numerous high spots in the NT's first fifteen years, with its first decade, and the work of celebrated modernist graphic designer Ken Briggs, best represented and programmes becoming sparser from 1974. The majority in very good order, edgewear and shelf-soiling, some fading and blotching. Internally, some fading and toning, occasional rusty staples, else clean and bright. Featuring both the original light blue and later grey cast lists: occasional underlining and starring; cast list extracts pasted into Hedda Gabler and Eden End programmes. A wonderful collection of the NT's vibrant, stylish and informative programmes, which Briggs created to "fit comfortably in a gentleman's inside dinner jacket or a lady's handbag" (Muggeridge, 2014). Unusual and striking. For the full list of titles please get in touch.



The National Theatre

Molière

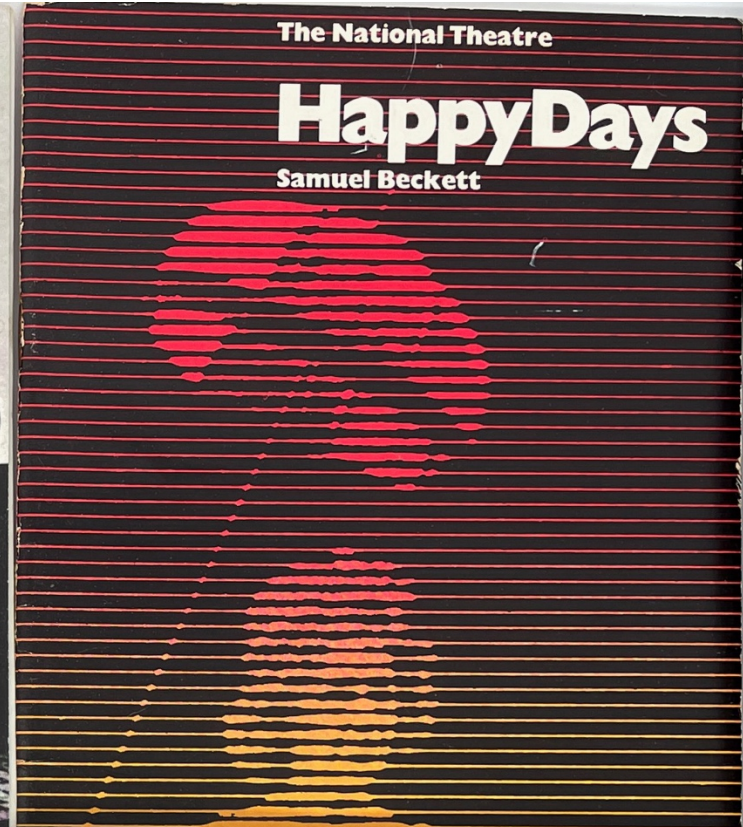
English version by Tony Harrison



The National Theatre

Saturday Sunday Monday

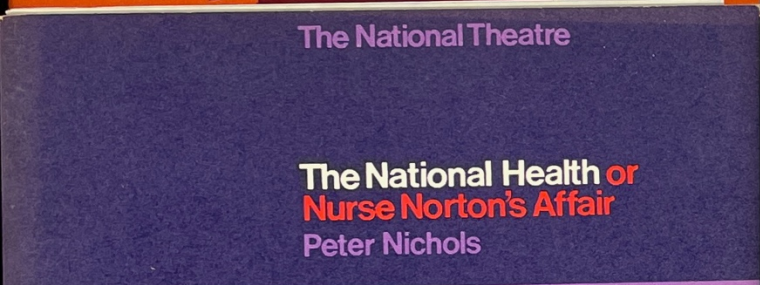
Eduardo de Filippo



The National Theatre

Happy Days

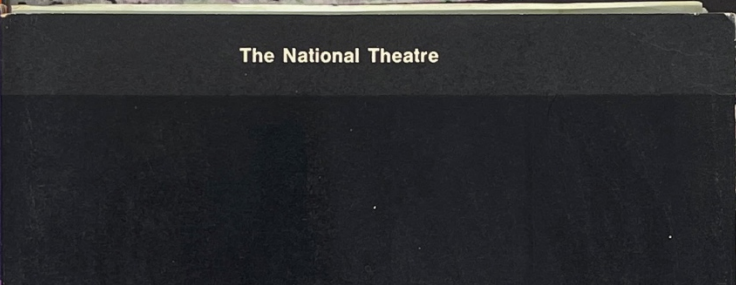
Samuel Beckett



The National Theatre

The National Health or Nurse Norton's Affair

Peter Nichols



The National Theatre

Triple Bill

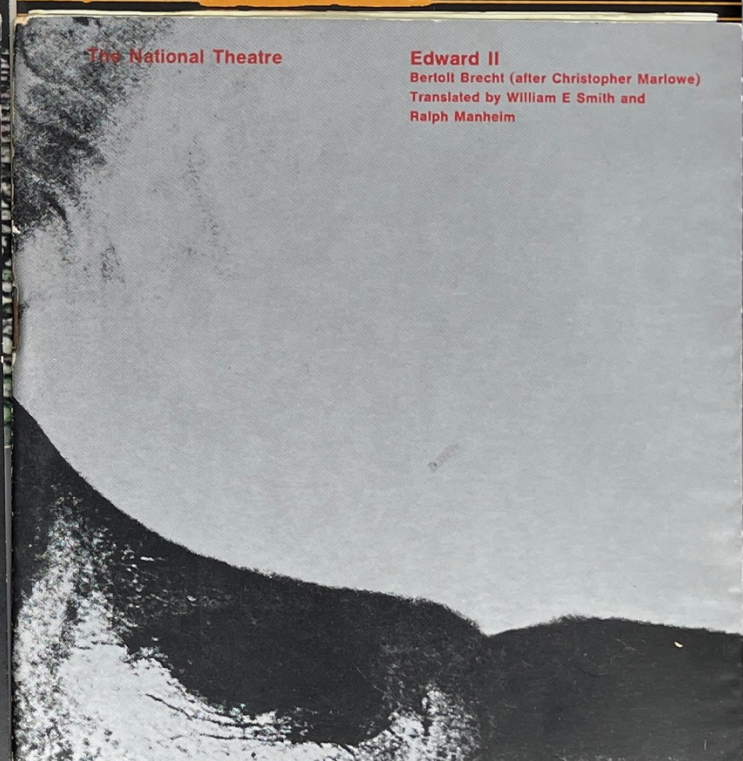
Henry
Fielding

John
Maddison
Morton

John
Lennon



Serratura

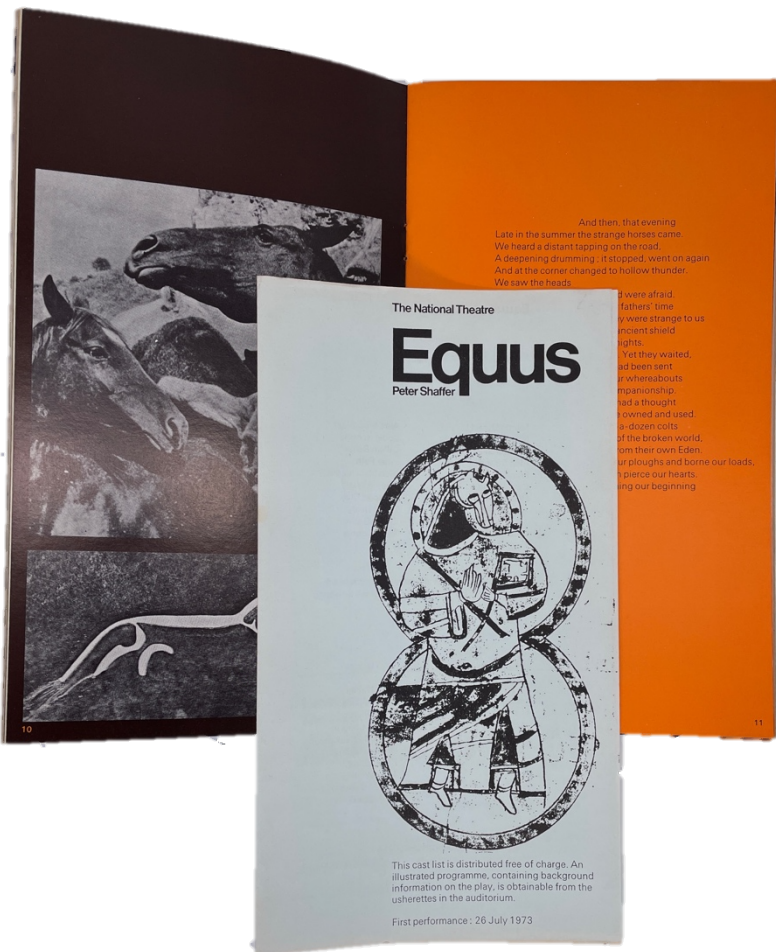


The National Theatre

Edward II

Bertolt Brecht (after Christopher Marlowe)
Translated by William E Smith and
Ralph Manheim

This collection of “sumptuous new programmes,” which both reflected and helped forge the National Theatre’s identity and brand, bear the “strikingly modern typographic font - very Sixties” (Simon Callow, 1997), which was the signature of the great modernist graphic designer Ken Briggs (1931-2013) and his associates, including Sue Chennells. Briggs and team produced posters, programmes and leaflets for much of the period represented here; the collection also *just* captures the shift, towards the end of the 1970s, to the leadership of another eminent theatrical graphic designer, Richard ‘Dickie’ Bird, who became the resident head of graphics at the NT’s new South Bank home. The programmes, which “fit the hand perfectly [...] remain a tactile experience,” featuring art paper, rough coloured stock, tracing and glassine papers (Esterson, 2005).



Design-wise, the Swiss modernist minimalism of the early programmes (see *Hamlet* (1963), *The Recruiting Officer* (1963) and *Hobson's Choice* (1964), for instance, on p. 12) crescendos into the highly innovative creations of the late 1960s and early 1970s, with their bold, clashing colour combinations and incorporation of pop cultural influences: for example, the cover of Tony Harrison's translation of *The Misanthrope* (1973; see image on p. 13), the centre fold-out cartoon-strip used for *The Travails of Sancho Panza* (1969; see final page image) and *Triple Bill* (1968), uniting John Lennon with Henry Fielding and John Maddison Morton (see images on pp. 2 & 13). Performance-wise, highlights include: Franco Zeffirelli's *Much Ado About Nothing* with Maggie Smith and Ian McKellen (1965), Clifford Williams' all-male production of *As You Like It* (1967), Tom Stoppard's *Rosencrantz and Guildenstern* (1967) and *Jumpers*, featuring Diana Rigg (1972), plus, more problematically, Laurence Olivier's celebrated performance as *Othello* (1964), including a postcard of Angus McBean's studio portrait of the actor in black-face laid in. Content-wise, each programme is a novel explosion of visual and textual information, showing "a masterful handling of production stills and archive material" plus essays, extracts and timelines (Esterson, 2005).

The collection, moreover, speaks to the struggle of Laurence Olivier and the company to locate, fund and build a bespoke theatrical home. In 1962 The Old Vic Theatre Company had been dissolved and reconfigured as the National Theatre Company, whose first performance was *Hamlet* on 22 October 1963 (the first programme is represented in the collection). The company remained at the Old Vic (though also moonlighted at the New Theatre: see the four extra programmes) until its new South Bank buildings were opened in February 1976. This collection of NT programmes (1963-1978), then, reflects this transitory period, with content calling audience attention to the company's struggle, as well as offering a fascinating glimpse into British advertising history and the anticipated tastes of audiences: Benson and Hedges and Dunhill International feature beside Hermès perfume, Royal Dalton, Guinness and Queen Anne Scotch.

Finally, the collection speaks to Olivier's aims for his new national theatrical institution: cutting edge productions interlaced with Shakespearean and classic revivals, performed by an international company. According to Simon Callow, the NT of this period "very much mirrored Larry himself," who "brought a quality to the theatre, both in its artistic output and its style, that can best be described as sexiness, making the stage both magnetic and incandescent, what the works lacked in gravitas or intellectual toughness, it usually made up for in flair and immediacy - in communication." The same can be said for these programmes, which show flair and immediacy, a theatrical vision for the times, and no shortage of drama.

Simon Callow (1997) *The National: The Theatre and its work 1963-1997*. London: Nick Hern Books in association with RNT; Simon Esterson (2005) 'Inspiration', *Eye Blog*; Fraser Muggerridge (2014) 'Ken Briggs: 1931-2013', *Eye Blog*.

[ref: 2059] **£250**

