



A  
Joyous Christmas  
to you!

For Flavio,  
with much love from  
Elizabeth

Rio de Janeiro, December 29<sup>th</sup>, 1966  
(sorry I was so slow...)

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Cover images: see item 7 (resized) & 2 (resized)  
P.2 image: see 9 (resized)



## ELIZABETH BISHOP: FIRST EDITIONS, PRESENTATION & ASSOCIATION COPIES

### WILLIAM JAY SMITH'S COPY



**I. BISHOP, Elizabeth (translated & edited); MORLEY, Helen (i.e. Alice Dayrell Caldeira Brant); [SMITH, William Jay]. *The Diary of "Helena Morley": [From Dust Jacket:] A childhood journal of life in a mountain town of Brazil at the turn of the century. Translated from the Portuguese by Elizabeth Bishop.*** New York: Farrar, Straus and Cudahy, 1957.

*FIRST US EDITION, WILLIAM JAY SMITH'S COPY. 8vo. Quarter yellow cloth, spine lettered in blue, patterned pale blue boards, dust jacket supplied. MacMahon A4. A well-handled contemporary poetic association copy of the first US edition of Elizabeth Bishop's translation of the diary of a Brazilian girl in the "far-off" provincial diamond-mining town, Diamantina: the American poet, William Jay Smith's copy.*

A near contemporary and a fellow prize-winning American poet, William Jay Smith (1918–2015) followed Bishop in being appointed Consultant in Poetry to the Library of Congress, 1968-1970 (the nineteenth appointee; Bishop was eighth, serving 1949-50). He later described her as a "tutelary spirit," alongside Edwin Arlington Robinson, Marianne Moore, Theodore Roethke and Louise Bogan; Smith had first come across Bishop's poetry as a freshman in 1935, and, like Bishop (and Moore), he "adore[d] particulars and exact observation" and "emphasize[d] wit and the skilful use of traditional forms" (Frank, 1998). He was not, however, a fan of her prose, observing much later in a *CPR* interview: "Elizabeth Bishop wrote a few essays but they were much inferior stylistically to her poems. It was clear that she had devoted less time and attention to them than she had to her poems"; no notes or marginalia feature here to hint at his thoughts on her work as a translator. We do, however, have Bishop's thoughts on Smith's translation of Jules Laforgue (and the impossibility of translating

poetry); her mostly favourable review, 'The Manipulation of Mirrors,' had been published the year before in *New Republic*.

A Brazilian literary favourite, which had been repeatedly recommended to Bishop, in her introduction the poet likens sections to Chaucer and "Wordsworth's poetical children and country people, or Dorothy Wordsworth's wandering beggars," whilst "occasionally entries referring to slavery seemed like notes for an unwritten, Brazilian, feminine version of Tom Sawyer". It did not sell well, nor bring in the income Bishop had hoped.

Spine sunned and blotched, uneven bands of offsetting to boards, extremities bruised, corners worn. Edges toned. Front joint tender, ownership signature of “W. J. Smith” inscribed to ffeep in black biro, rusty echo of a paperclip and kidney bean-shaped stains to reverse, and faintly visible on endpaper and through to title page, a few dog-eared pages. Else, clean. Dust jacket supplied: printed in black, illustrated and lettered in blue, yellow, green and white: wear and chipping to spine ends, some rubbing, nicking and spotting, short closed tear to top of front panel. Good/ good+

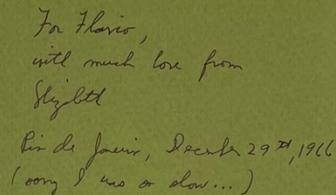
Elizabeth Frank (1998) ‘The Pleasures of Formal Poetry,’ *The Atlantic*.

[ref: 3318] £150

“FOR FLAVIO, WITH MUCH LOVE FROM, ELIZABETH”  
RIO DE JANEIRO, DECEMBER 29TH, 1966

**2. BISHOP, Elizabeth; [MACEDO SOARES REGIS, Flávio de]. *Questions of Travel*.** New York: Farrar, Straus and Giroux, 1965.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo. Original blue cloth, spine lettered in purple, silver and lime green. With the printed dedicated: “For Lota de Macedo Soares”. MacMahon, A6. A superb and poignant, Brazilian familial presentation copy of Elizabeth Bishop’s third poetry collection, inscribed “For Flavio, with much love from, Elizabeth, Rio de Janeiro, December 29th, 1966, (sorry I was so slow...)”: the poet’s inscribtee is almost certainly her lover Lota de Macedo Soares’s nephew, Flávio de Macedo Soares Regis Nascimento, who collaborated with Bishop on Portuguese translations of at least two poems, ‘The Armadillo’ and ‘The Burglar of Babylon,’ poems that are both collected here. The inscription is made all the more unusual by its date: 29 December 1966, a month of terrible reckoning, rupture and crisis for Bishop and Macedo Soares, meaning little was written or survives from that time. Millier notes: “Exactly what happened over Christmas at Samambaia in 1966 is not known, but Elizabeth and Lota returned to Rio almost at once” (Millier, 1993). What is known is that Macedo Soares’s depression and mental ill health worsened again – she had been admitted to hospital the previous month, November 1966 – and that sometime “at the end of December” Bishop was told by Macedo Soares’s psychiatrist, Dr Decio de Sousa, that she must immediately cease all contact with his patient for six months at least: “her presence was damaging to Lota’s attempts to regain her sanity.” In shock, Bishop packed “a few dirty clothes in a busted suitcase, no home any more, no claim (legally) to anything here,” and moved out of their Rio apartment to a hotel (Bishop, 1994). In *One Art* (1994), a collection of her letters, there is a month-long caesura in correspondence, between a letter from Bishop to Macedo Soares (dated 19 Dec. 1966, ten days before her inscription here, and the day before Macedo Soares



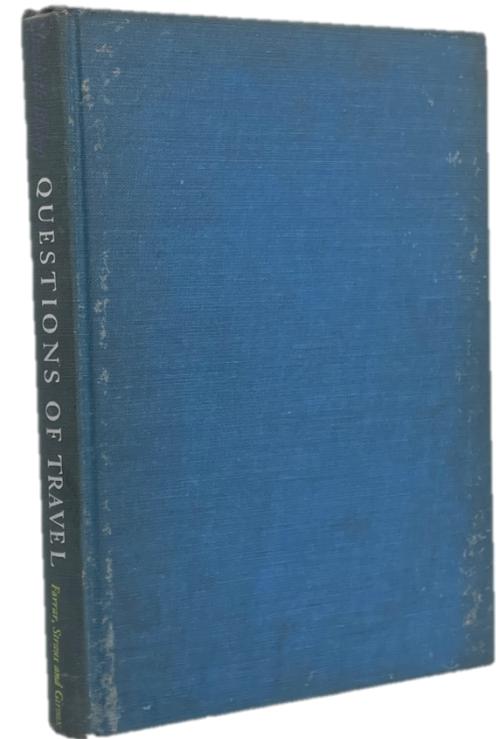
For Flavio,  
with much love from  
Elizabeth  
Rio de Janeiro, December 29th, 1966  
(sorry I was so slow...)

was released from hospital), discussing preparations for Christmas, and an anguished letter a month later to Anny Baumann, Bishop's confidant and physician (dated 20 Jan. 1967; see also item 4), describing the dreadful December: "The hospital was so awful, I thought it would kill her if nothing else did – so we tried Samambaia for Christmas, had to come right back and now she is in the apartment with a nurse, Mary [Morse], the maid, sometimes another nurse etc. – and I believe is kept asleep most of the time. [...] I am not supposed to see her or get in touch with her for at least six months – that is what Decio says." No wonder, then, that Bishop "was so slow" in sending Flávio a copy of her new collection; indeed, with the inscription dated around the time of Bishop's expulsion from her home and lover's life, it seems rather extraordinary. Flávio de Macedo Soares Regis Nascimento was the son of Lota's sister Marietta Nascimento and, in 1963, when Bishop spent time with him, a "bookish, asthmatic young man" with "decidedly modern tastes" (Millier, 1993; Basford, 2020). The poet became "quite fond" of him and was "impressed by his abilities as a poet, translator and jazz aficionado," as well as by his hard work (Millier, 1993). She took "him under her wing, helping him apply to Harvard, praising him to [Robert] Lowell as one whose poems were exceptional among his peers – like Cabral's, she said, but "really 'felt'" (Basford, 2020). Despite Bishop and Lowell's efforts and support, Flávio was rejected by Harvard, and, according to Bishop, turned fervently anti-American and communist. Following Lota's death from an overdose in September 1967, Flávio was the only member of the Macedo Soares family that remained on good terms with Bishop; his mother burnt the poet's letters to her sister (whose will had proved contentious); the letter mentioned above is a unique survival, having been folded into a book. Only four years after Bishop's inscription to him, Flávio died by suicide.

*Questions of Travel* had been published the previous November, with the printed dedication: "For Lota de Macedo Soares". In the same month, Bishop wrote to Baumann: "I am very pleased with the way it looks, the type and everything. I just wish the content were twice the length – it seems a bit thin..." (Bishop, 1994). Nevertheless, the collection received a raft of positive reviews, which "far outweighed the negative and even lukewarm," including William Jay Smith's (Millier, 1993; see item 1 for more on Smith).

An unusual survival, then, and a unique memento of the beginning of the end of Bishop's life, and love, in Brazil.

*Pushing to extremities, spine darkened, lettering faded. Boards unevenly darkened, with various patches of rubbing. Edges toned. Inscribed by Bishop in black pen to ffp: "For Flavio, with much love from, Elizabeth, Rio de Janeiro, December 29th, 1966, (sorry I was so slow...)," off-setting to half-title and final page, some foxing, else, clean and tight. Good+ Unusual signed.*



Brett C. Millier (1993) *Elizabeth Bishop: Life and the memory of it* (Berkeley: UoCalifornia Press); Elizabeth Bishop (1994) *One Art: Letters, selected and edited, By Robert Giroux* (London: Chatto & Windus); Douglas Basford (2020) 'The Burglar of the Tower of Babel: Elizabeth Bishop, Architecture, Translation, Archive' in Bethany Hicok (ed.), *Elizabeth Bishop and the Literary Archive* (Ann Arbor: Lever Press). [ref: 3283] **SOLD**

**3. BISHOP, Elizabeth; [HANN, Patricia]. *Selected Poems*.** London: Chatto & Windus, 1967.

FIRST UK EDITION. 8vo. Original blue cloth, spine lettered in gilt, original dust jacket. MacMahon A7.

A pleasing first edition copy of this second British Bishop collection issued by Chatto and Windus, featuring the first appearance of *Questions of Travel* in the UK and with no equivalent edition published in the US; previously owned by the Greenwich-based English teacher and poet, Patricia Hann (1923-1924).

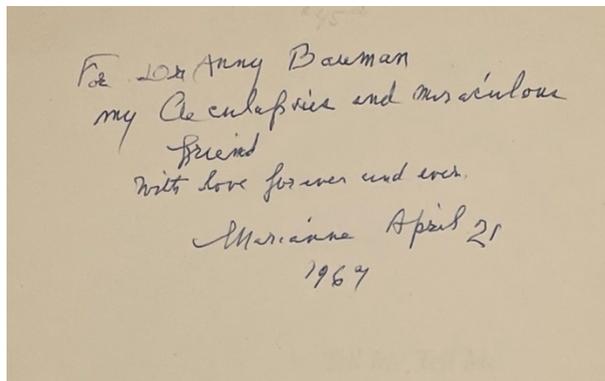
"The poems in this book are selected from *North & South*, *A Cold Spring*, and *Questions of Travel*"; 1200 copies were published.

*Bruising to bottom corners. Discrete POI: "Patricia Hann" to front pastedown, faint offsetting to rear endpapers. Clipped review of Chatto's edition of Bishop's 1983 The Complete Poems 1927-1979 (plus other poetry titles) by John Lucas laid in: toned and folded. Else, clean and bright. In the original beige dust jacket, decorated in blue and lettered in black: spine ends chipped, creasing to edges, corners nicked. Very good/ very good*

[ref: 3010] **£75**



**"FOR DR ANNY BAUMAN"**



**4. MOORE, Marianne; GLICK, M. B. (DJ design); [BAUMANN, Dr Anny]. *Tell Me, Tell Me: Granite, Steel, and Other Topics*.** New York: The Viking Press, 1967.

First US edition, second impression, INSCRIBED BY AUTHOR. 8vo. Original quarter blue cloth, spine lettered in silver, grey marbled and blind stamped paper boards, original dust jacket.

A significant association copy of Marianne Moore's final poetry collection, *Tell Me, Tell Me*, inscribed in a frail and difficult hand (an effort of affection) to her friend, personal physician and recent saviour, Dr Anny Baumann, and, unusually for the "singularly reticent" Moore, featuring a personal and affectionate inscription to: "my [...] miraculous friend, with love forever and ever."

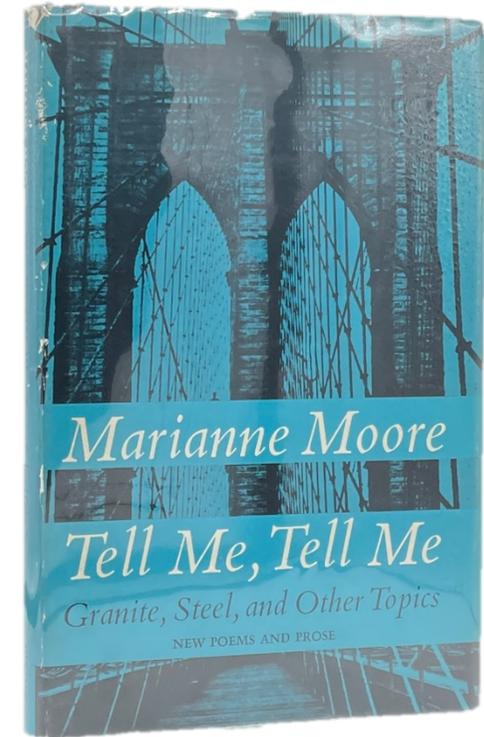
Marianne April 21 1967". Anny Baumann (Strong; 1906-1983) is perhaps better known for being the "doctor and epistolary confessor" and close friend of Moore's mentee and poetic protégée, Elizabeth Bishop. Bishop dedicated her second collection, *Poems: North & South - A Cold Spring* (1955) "To Dr. Anny Baumann" and alongside the modernist poet, the New York-based physician was a mainstay for Bishop.

Baumann and Moore had known each other since the 1950s, if not earlier, when Baumann was "a general practitioner in New York who was building something of a speciality practice treating artists and writers" (Millier, 1993). In the winter of 1966/67 (the Christmas of crisis<sup>1</sup> for Bishop and Macedo Soares), Moore's friend Louise Crane made an emergency call to Baumann, summoning her to the poet's home; it was an intervention that saved Moore's life, and following which Baumann "[took] charge of Marianne" (Leavell, 2013). It seems likely then, given the date and Moore's use of "miraculous," that this copy was a gift of thanks and acknowledgement for Baumann's life-saving actions and subsequent care. Unusually for Moore, who had a "passion for the particular" and who corrected typos by hand in copies of her books she was inscribing, Baumann's name is misspelt, likely speaking to the effects of her recent, serious ill health (Moore had suffered her first stroke in late 1958). Baumann kept another presentation copy from the poet on her office bookshelves, featuring "a flyleaf dedication (upside down) from Marianne Moore" (NYT, 1994).

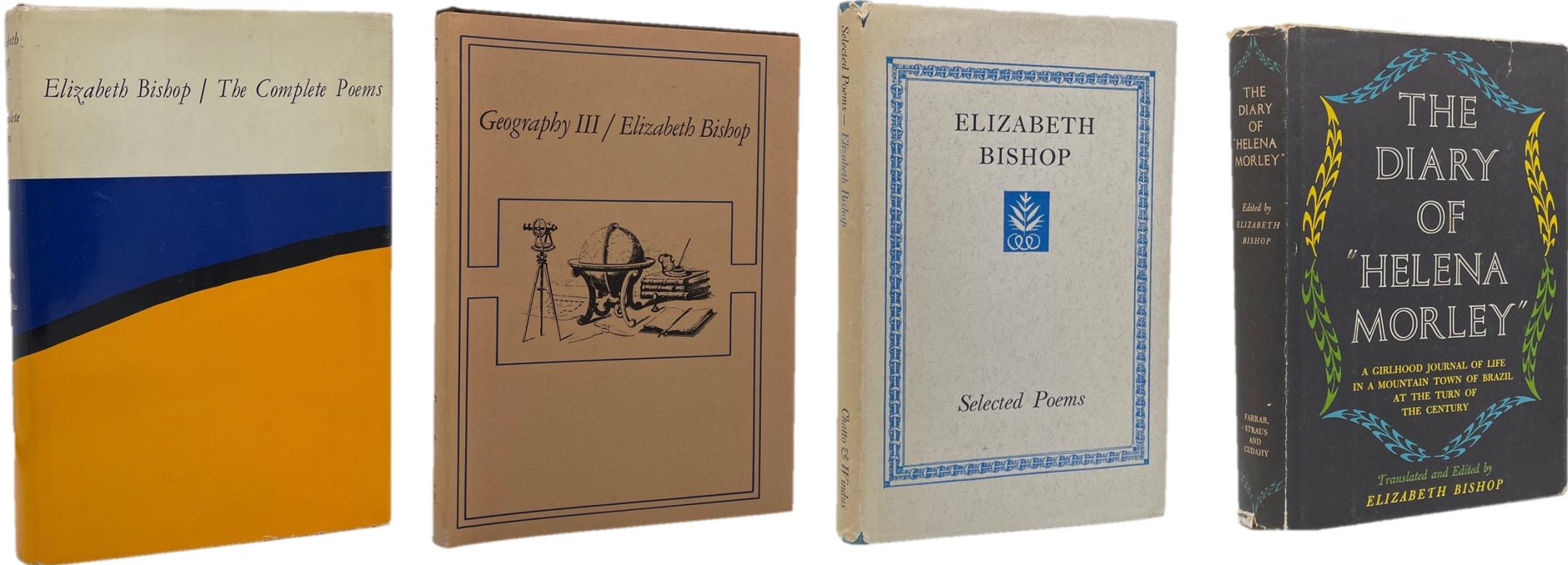
Moore remained under Baumann's attentive eye, as well as the care of friends and family, until her death five years later, in 1972. And yet, despite her declining health, it was an auspicious period for the poet and New York public figure: in 1968 she was nominated for the Nobel Prize in Literature and threw the first pitch to open the season at Yankee Stadium; in 1969 she attended Harvard for her 16th honorary degree, which "meant a great deal to her, and Dr Baumann allowed her to go on the condition that she not speak publicly, that she remain in her wheelchair, and that Ethel Taylor accompany her. It was her last public appearance" (Leavell, 2013). Alongside Bishop and Crane (the American arts philanthropist and Bishop's ex-partner), "Dr Anny Baumann, her physician" was a noteworthy attendee at the public funeral held for Moore (NYT, 1972).

*Affectionately inscribed in blue pen and a shaky hand by Moore to ffe: "For Dr Anny Bauman, my [?illegible?] and miraculous friend, with love forever and ever. Marianne April 21 1967." In the original pictorial dust jacket designed by M. B. Glick, featuring Brooklyn Bridge, printed in blue, black and white: rubbed, creasing to edges lightly bumped, taping to reverse, leaving slight stain to rear wrapper. Very good/ good+*

Brett C. Millier (1993) *Elizabeth Bishop: Life and the memory of it* (Berkeley: UoCalifornia Press); Linda Leavell (2013) *Holding on Upside Down: The life and work of Marianne Moore* (London: Faber & Faber); 'Elizabeth Bishop's Doctor,' NYT (8.V.1994); 'Brooklyn Rites for Marianne Moore,' NYT (9.II.1972). [ref: 3226] **SOLD**



<sup>1</sup> Thank you to Phil Warren for the term.



**5. BISHOP, Elizabeth; CUMMING, Roxanne (DJ design). *The Complete Poems*.** London: Chatto & Windus, [1970].

FIRST UK EDITION. 8vo. Original navy blue cloth, spine lettered in gilt. MacMahon A9.[b1].

A lovely first edition copy of the scarcer British edition of Elizabeth Bishop's complete poems, comprising *North & South*, *A Cold Spring*, and *Questions of Travel*, with added dedications, plus 'Translations from the Portuguese' and 'New and Uncollected Work'; 1000 copies were published on October 29, 1970.

The British edition adds on the front DJ flap: "Winner of the National Book Award," while the back flap matter is different from the US blurb. Roxanne Cumming, who designed the dust jacket, is also the name Megan Marshall uses for the younger woman Bishop met in Seattle in 1966, during her first semester's teaching, and who became her lover; Brett Millier refers to her as Suzanne Bowen. Is the dust jacket designer, then,

one and the same Roxanne Cumming? Bishop and Cumming lived together from late 1967, following Macedo Soares' death – “a disastrous relationship that lasted roughly two more years”; the American edition of *The Complete Poems* had been published in 1969.

*Gentle pushing to spine ends, heel of spine and top corners gently rubbed. Else, clean, bright and tight. In the striking Roxanne Cumming-designed tricolour dust jacket in blue, yellow and white, lettered in black: edgewear and gentle toning. Near fine! Very good*

Brett C. Millier (1993) *Elizabeth Bishop: Life and the memory of it* (Berkeley: UoCalifornia Press); Megan Marshall (2017) *Elizabeth Bishop: A miracle for breakfast* (Boston: Houghton Mifflin Harcourt).

[ref: 3279] **£100**

**6. BISHOP, Elizabeth; KRUPAT, Cynthia (DJ design). *Geography III*.**

New York: Farrar, Straus and Giroux, 1976.

*FIRST US EDITION. Slim 8vo. Original brown linen cloth, spine lettered in gilt, original dust jacket. MacMahon A13.*

A splendid first edition copy of Elizabeth Bishop's final collection of poems, featuring her much anthologised 'One Art', written during a period of separation from the book's dedicatee, Bishop's partner Alice Methfessel.

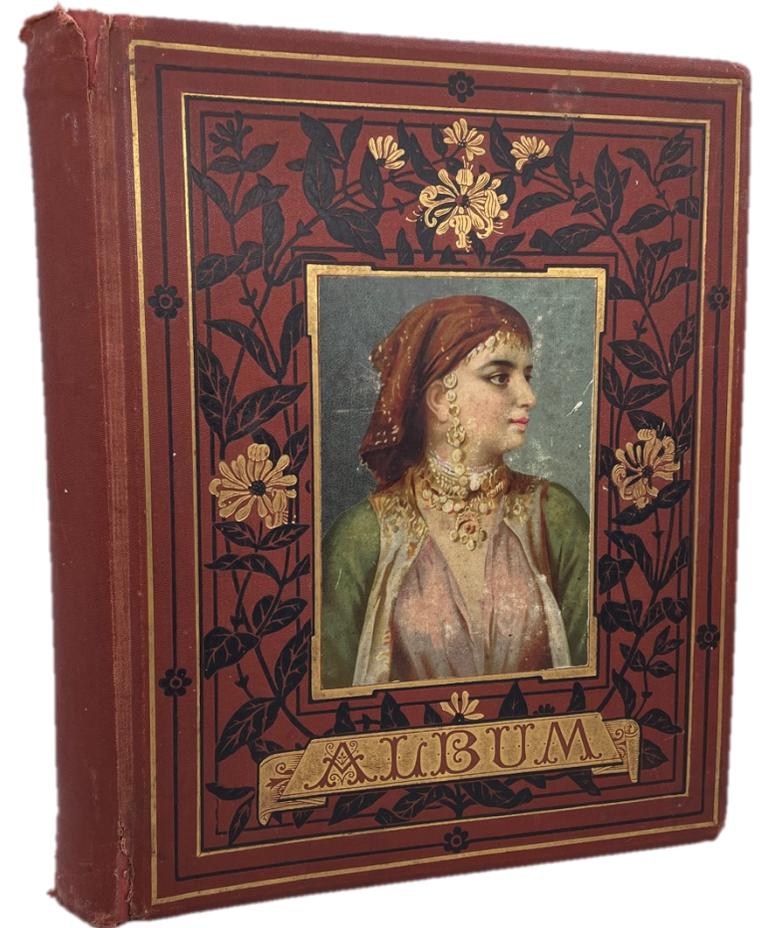
*Tiniest touch of rubbing to spine ends. In the original tan dust jacket by Cynthia Krupat, lettered and illustrated in black: gentle creasing to spine ends, rubbed at heel of spine. Fine! near fine.* [ref: 3280] **£175**

**CHRISTMAS ALBUMS, LETTERS & TYPESCRIPTS (1880-1972)**

**7. [BIRCHALL (VEREY), Constance Lindaraja Dearman]. *Album [late Victorian, featuring Christmas and New Year's greetings cards]*.** London:

Marcus Ward & Co., [Christmas 1880].

*Large 4to (26.8cm x 22.2cm). ff. 35 (of which 4 pages blank and many leaves excised) featuring 178 cards of varying sizes (a few repetitions, six cards removed), plus one tinted cabinet card, and occasional scraps. Chestnut cloth, pictorial upper board, lettered and decorated in gilt and black, featuring a colour illustration of an Orientalised woman pasted to the centre, bottom board ruled in blind, bevelled edges. Title page lettered and decorated in gilt.*





A carefully compiled, well-handled and repaired, late Victorian Album (1880-1888), gifted to Constance Lindaraja Dearman Birchall on her first Christmas (1880) and featuring festive greetings cards dated and annotated with the names of family and friends, including a card from Canada, a tinted cabinet card, with birthday greetings, and the final entry (dated 1885) features a magic lantern screening by a female projectionist (of a tree being decked) to an audience of children; other cards show children (mainly girls) aplenty, cats and dogs galore, wintery scenes and flowers, plus a few religiously-themed items.

From the library of British architectural historian and author, David Verey of Barnsley House, Cirencester; his mother was Constance Lindaraja Dearman Birchall Verey (1880-1956), this album's owner.

*Cloth rubbed and scored, extremities bruised and worn, frayed spine ends repaired with new cloth. Endpapers toned, inscribed in brown ink and a confident hand: "Constance Lindaraja Dearman Birchall, Christmas, 1880," front hinge and a number of others reinforced with thick (amateur) tape, losses to first two leaves and rather crudely, repaired: perhaps by Birchall or a family member? Each entry dated and labelled with the giver in brown ink, pages toned and brittle, some spotting and marks, some losses and closed tears, some cards rubbed, but majority remain clean and bright.*  
Good- [ref: 3328] **SOLD**



**8. [SPENCER, Harry B.]. [Late Victorian Scrap Album, featuring Christmas and New Year's greetings cards and scraps].**  
n.d. [c. 1890].

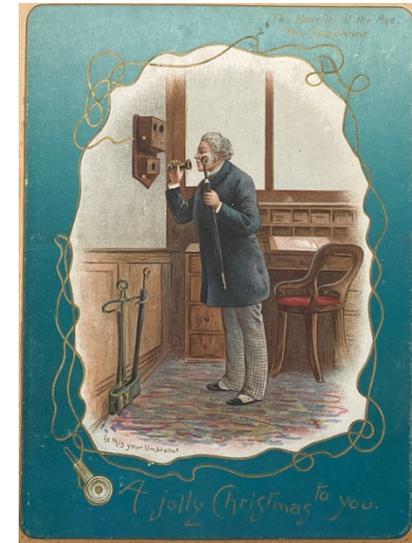
Large 4to (30.5cm x 24.8cm). ff. 22 (of which 1 blank), featuring 110 cards, plus seven pages populated mainly with scraps. Contemporary brown cloth, upper board lettered and ruled in gilt, stamped in black, bottom board stamped in blind, bevelled edges.

A carefully compiled and well-handled, late Victorian Scrap Album, owned by Harry B. Spencer and filled over a number of years in childhood (c. 1890s?: one card (only) is dated 1891), packed with Christmas and New Year's greetings cards from family and friends, including 'The



Benefits of the Age. The Telephone' and 'May you enjoy this gay season' (see page 11 for both), with children, cats, dogs and monkeys galore (many of the animals in clothing and/ or following human pursuits), soldiers (one featuring the '5th Princess Charlotte of Wales's Dragoon Guards') and sailors, Father Christmas and cricketers, including humorous and religiously themed items, plus one (American?) card featuring a racist illustration of a black boy and parody of black speech.

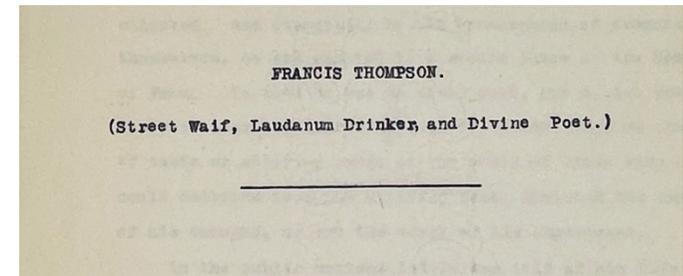
*Cloth discoloured, faded and rubbed, extremities bruised and worn, spine ends pushed and frayed. Endpapers foxed, "H. B. Spencer" in black ink to ffep, mull showing at front hinge, pages toned and brittle, some spotting, some losses and nicks, three pages detached and laid back in, pencil notes below some cards, identifying the giver, occasional errant pen and pencil marks, but majority of cards remain clean and bright. Good+ [ref: 3327] £125*



**9. [BRODIE, R. Hume]. [Francis Thompson. (Street Waif, Laudanum Drinker, and Divine Poet.). [1913].**

*Apparently unpublished typescript. 4to, black type on one-side only, pp. [i, 31]. Fawn buckram, spine lettered in gilt.*

A Francis Thompson-related curiosity: an apparently unpublished typescript, composed in 1913, offering a hagiographical account of the "Street Waif, Laudanum Drinker, and Divine Poet", Francis Thompson (1859-1907), as well as briefly "express[ing] the message of the



Poet"; perhaps adapted from Everard Meynell's *The Life of Francis Thompson* (1913), which is mentioned in its early paragraphs?

R. Hume Brodie was likely Glasgow-born Robert Hume Brodie (1886-1957), who joined the Seaforth Highlanders the year after inscribing his name here. It's unclear whether Brodie authored this long essay, or simply owned it. In 1913 he also became a Fellow of the Society of Antiquaries Scotland.

*Pushing to extremities, scuffed and rubbed. FEPs browned, "R. Hume Brodie, 1914" inscribed in brown ink to ffep. Gently toned, occasional smudging and offsetting from print. Else, clean and tight. Very good*

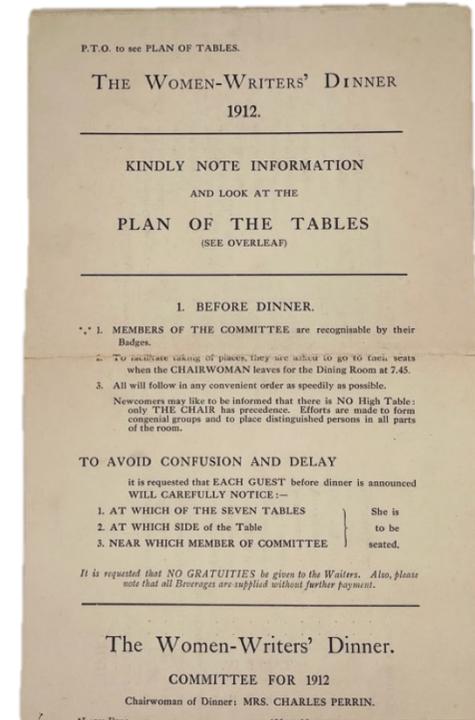
[ref: 3273] £75

**10. CHARLES PERRIN, Mrs (Chairwoman of Dinner); BOWEN, Marjorie; HALL, Radclyffe; HUNT, Violet; SINCLAIR, May; SHARP, Mrs William; TROUBRIDGE, Una. *The Women-Writers' Dinner 1912.* 1912.**

*Original folded pamphlet (14.4 x 90cm). Cream paper, printed in black: one side features information about the event and suggested conduct for its smooth running, the reverse features seating plans for the seven tables, with committee members in bold.*

A wonderful piece of prewar British literary ephemera, the 1912 Women-Writers' Dinner pamphlet features event information and suggested conduct for guests, plus a seating plan for 201 members (plus a journalist from *The Morning Post*) across seven tables; notable attendees included Miss M Radclyffe Hall and Lady Troubridge (three years before they became lovers; they were not seated together. See #23 for another Hall-related item), suffragettes, Miss Beatrice Harraden and Miss E. L. Haverfield, plus further variegated writers – journalists and novelists, the modernist and the middlebrow – including Miss May Sinclair (Head of Table VII), Marjorie Bowen, Mrs Barrett Smith (Annie S. Swan), Frank Danby (Mrs. Frankau), Mrs. William Sharp, Lady Strachey and Miss Tennyson Jesse. Table II would have been our choice: headed at one end by Miss Violet Hunt, alongside Radclyffe Hall it also sat Mrs Blanco White (Amber Reeves) and Mrs Compton Mackenzie. "Unavoidably absent" members included Lady (Anne Thackeray) Ritchie (by then 75), Dr Margaret Todd, and Mrs (Agnes) Egerton Castle.

While no information about the menu is included, we do know that "all Beverages are supplied without further payment." After dinner, and following the toasts to the Royal family, when "Coffee will be served. Smoking can then take place," the Chairwoman, Mrs Charles Perrin opened the (four) speeches with 'Anglo-Indians in and out of Fiction,' followed by Mrs Belloc

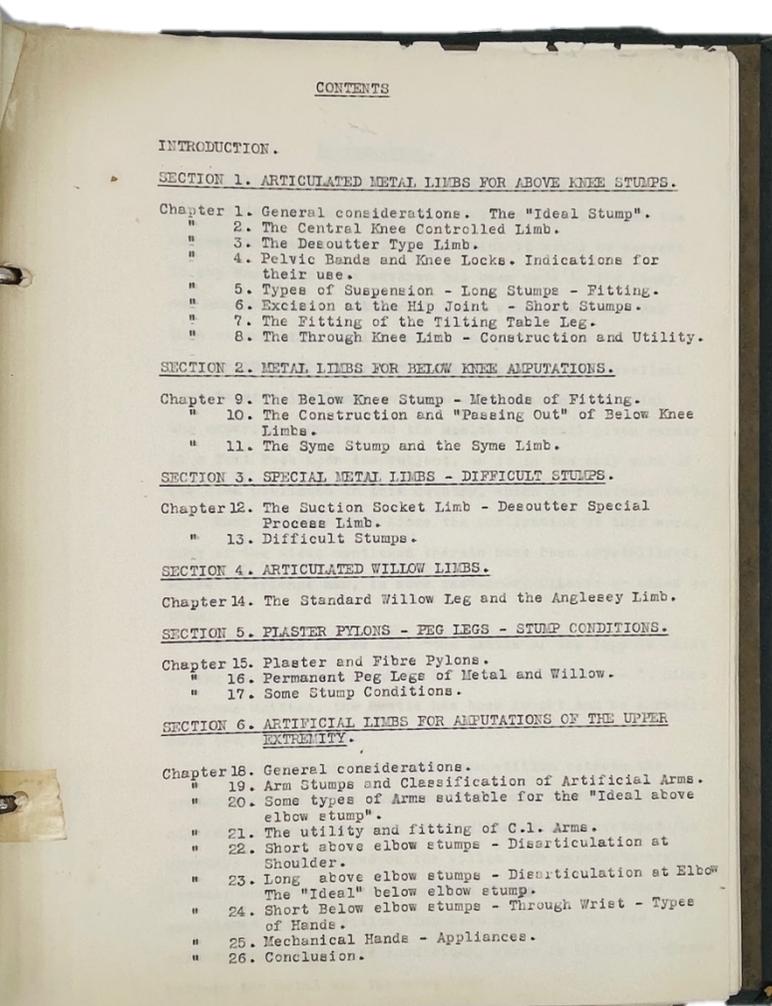


Lowndes on 'Indian Novels'; the theme continued. Guests are also advised that "THE SPEECHES will be short. Stillness and silence are requested during their delivery."

The first 'Literary Ladies' Dinner' was held at the Criterion Restaurant, London on 31 May 1889 and by its fifth outing (4 June 1893) it had been renamed the Women Writers' Dinner. The literary networking event continued annually until the outbreak of WWI.

*Gently toned, seven folds, many delicate and rubbed, a few starting. Good+ [ref: 3331] SOLD*

## UNPUBLISHED EARLY TYPESCRIPT BY THE 'FATHER OF LIMB FITTING'



**II. [KELHAM, R. D. Langdale]. [*Unpublished Typescript Carbon Copy: 'Some Modern Artificial Limbs and Principles of Limb Fitting' (two binders of (a possible) five)*]. [1934].**

*Two contemporary ring binders (Vols. I & III?, possibly of V?) containing typescript carbon copies. Two green buckram ring binders ("Walker's "Kenbury" Ring Book, no. 1108"; 28.5 x 24.3cm), white paper title labels to spines ("Vol I. Legs," the second faded), containing cream paper (Croxley Titan Bond watermark; 26.8 x 20.9cm), secured by rusty metal ring clips; mimeographed black type on one-side only, pp. 1-108: Section 1, Chapters 1-5; pp. 193-296 (duplicate of p.210 laid in): Section 3, Chapters 12-13; Section 4, Chapters 14; & Section 5. Chapters 15-17).*

An unusual partial typescript carbon copy (two of a possible five 'volumes') of an apparently unpublished interwar account (dated December 1934 in the Introduction) of modern artificial limb fitting by R. D. Langdale Kelham (M.R.C.S., L.R.C.P.; 1891-1964), "the father of limb fitting" (RCS England, [c.1964]); according to the index and his introduction, Kelham sought to offer an overview of modern artificial limb fitting ("a greater advance has been made in the study and manufacture of Artificial Limbs since the Great War than at any other period in our history"), including the different materials used for artificial limbs (willow versus metallic), stump types (including the "Ideal Stump"), as well as discussing some of the main firms then producing artificial limbs. The first binder (Vol. I) comprises the Title and Contents pages, Introduction and first five chapters: 'Section 1. Articulated Metal Limbs for Above Knee Stumps' and the second binder (likely Vol. III) comprises chapters 12-17 in 'Section 3. Special Metal Limbs - Difficult Stumps'; 'Section 4. Articulated Willow Legs' & 'Section 5. Pylon; Peg Legs; Stump Conditions'.

In 1934 Kelham was Surgeon-in-Charge at the Ministry of Pensions and based at its Limb Fitting Centre at Queen Mary's Hospital, Roehampton, as was Captain A. R. Maxwell, a specialist in artificial arm fitting, who, according to the Introduction, contributed chapters on upper limb fitting (his chapters are not included here). For whatever reason, their account wasn't published, though both men are mentioned as providing "general lectures and demonstrations [...] at the Ministry's Limb-Fitting Centre at Roehampton [but not as authors or compilers]" in Walter Womersley's Foreword to the (authorless) 1939 Ministry of Pensions pamphlet, *Artificial limbs and their relation to amputations* (London, H.M.S.O.). The pamphlet sought, similarly, to share up-to-date information about the advances made in the field. Womersley noted: "The Ministry has thus perforce become a pioneer in the development of the modern surgery of amputations, in the construction of all types of artificial limbs and appliances and, what is of almost equal importance, the fitting of the artificial limb under trained surgical supervision,"; in the latter Kelham played a key role, especially.

Following his service in WWI, Kelham had gained experience at limb fitting centres in Newcastle and Bath, before joining the staff at Roehampton, where he remained until retirement. The orthopaedic surgeon recognised "the need to prepare the patient for wearing the limb, to teach him [*sic*] its use, and to reinstate him [*sic*] in society," indeed, "he was one of the first to practise rehabilitation, and provided systematic training for doctors coming into the work" (RCS England, [c.1964]). Kelman was an important early medical voice in arguing for the rights of people with amputations and for their roles in society. Ten years after writing this typescript, Kelman was created OBE in recognition of his war work and the following year (1945) the Free French Government awarded him the Médaille d'Honneur du Service de Santé Militaire.

Kelham went on to publish the following works under his own name: *Amputations and artificial limbs*, with George Perkins (OUP, 1942); 'Amputations and limb-fitting' in *Surgery*, ed. Sir Zachary Cope (HMSO, 1953), as well as various contributions to medical journals.

*Rubbed and uneven fading, bruised and worn at extremities, some marks. Metal ring clips rusty. A few pages, including title page loose, others reinforced by clear tape, some minor nicking, creasing and foxing, very occasional annotations by hand in blue ink to Vol. III. Else, typescripts clean and bright. Good+ Neither JiscLHD nor OCLC locates any copies.*

Royal College of Surgeons of England (RCS England) (c.1964) 'Kelham, Roy Dyson Langdale (1891-1964),' *Plarr's Live of Fellows* webpage.

[ref: 3106] **£250**

**“WHAT DO THEY SAY, THAT JOLLY CREW,  
WHO MUST MAKE EVEN JUDAS QUEASY?”**

**12. [SITWELL, Osbert]; [KING EDWARD VIII & Mrs Wallis SIMPSON]; [CALVACADE]. [*Rat Week by Osbert Sitwell*]: *Mimeographed typescript of the unexpurgated version of Osbert Sitwell's satirical poem about the abdication of King Edward VIII*. Privately (re)produced, n.d. [c. 1936].**

Mimeographed typescript. Thin, white paper (25.5 x 20.2cm), pp. 3, titled "RAT WEEK by Osbert Sitwell" and comprising 56 lines of mimeographed black type in eight stanzas, printed on one-side only,

An unusual, mimeographed copy of the unexpurgated version of Osbert Sitwell's "doggerel polemic *Rat Week*," his satirical poem about the abdication of King Edward VIII, which denounced "the [once] gay, courageous pirate crew" of the monarch's (apparent) friends; he named Lady Mendl, Lady Colefax, and the fashion editor Johnny McMullen, who Sitwell considered treacherous sycophants. Sitwell knew that publication would likely lead to libel action, "but he could not resist having a few copies made and distributed to his closer cronies; Mrs Greville, Lady Aberconway, Lady Cholmondley and Philip Frere among them. They showed it to their closer friends, copies were made, word of it passed around, soon it was known to everyone who was anyone in London." (Ziegler, 1999).

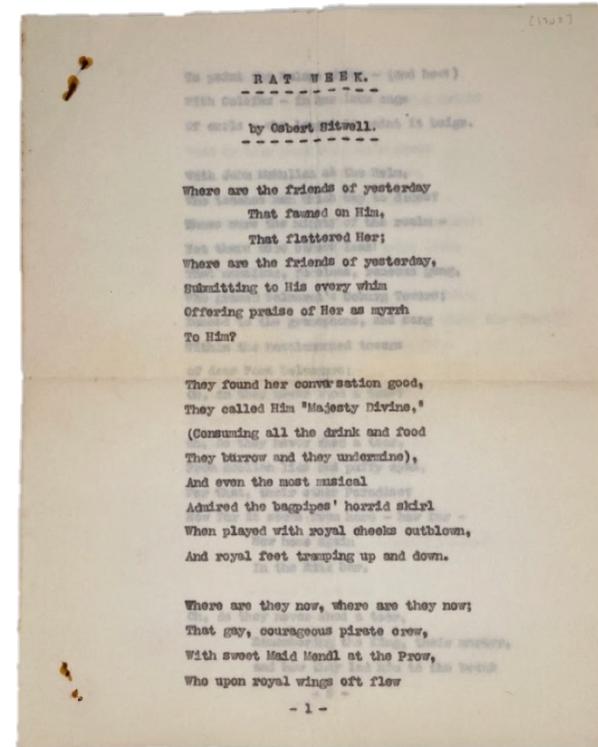
Retrospectively (and with some glee, it seems), Sitwell likened the spread and popularity of the poem to "an eighteenth-century ballad" and claimed: "little did I know that it had multiplied and taken to itself wings, that it was being declaimed in drawing-rooms and saloon-bars and the public rooms of hotels, and that strangers were handing garbled versions of it to one another, later to be read aloud in crowded omnibuses or over the subterranean roar of the tube-trains." (Sitwell, 1986). It received further attention when the editor of the weekly magazine *Cavalcade* published an expurgated version of 'Rat Week' the following year; Sitwell took legal action, demanding damages for breach of copyright, an apology, and the withdrawal of all unsold copies of the issue. The magazine eventually settled out of court for £500.

A likely contemporary, but "garbled version" (at least compared with the version published in Sitwell's 1986 account of the debacle, *Rat week: An essay on the abdication*: it differs in stanza number, capitalisation, use of commas and semicolons, and includes an extra word to line 2 of the penultimate verse), with no indication of the agent of reproduction, and twice identifies Sitwell as its author (at its head and foot).

*Final page detached, rusty staple to top left corners, rust echo to bottom of pages, toned, a few fox spots, two-folds, some creasing at central fold. Else, clean. Very good*

Osbert Sitwell (1986) *Rat week: An essay on the abdication* (London: Michael Joseph); Philip Ziegler (1999) *Osbert Sitwell: A biography* (London: Pimlico).

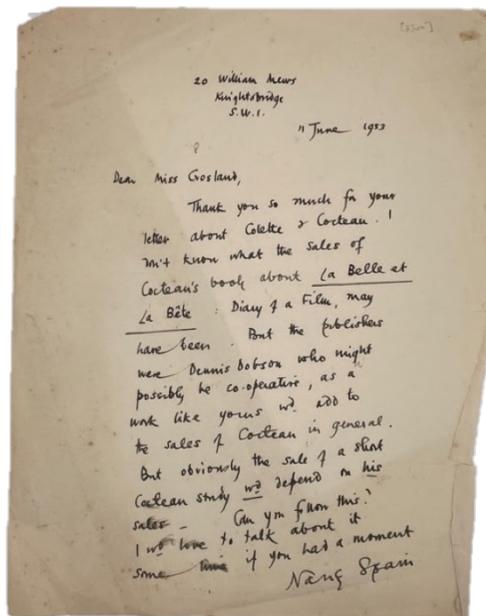
[ref: 3302] £175



## “DEAR MISS CROSLAND”: WRITERS WRITING COLETTE & COCTEAU

From Margaret Crosland’s archive. Crosland (1920-2017) was an important and prolific British literary biographer and translator of French and Italian authors, “who pioneered Cocteau” in Britain (Owen, 2009). She was the French literature consultant for the British publisher Peter Owen, who issued many of her biographies and translations, and thus played a crucial role in introducing French authors, such as Jean Cocteau and Colette, as well as the Marquis de Sade, Apollinaire and Anaïs Nin (see item 15), to mid-century British audiences. Owen observed that Crosland was “very important in advising us on books to publish. It was Margaret who pioneered Cocteau [... and] led us to Dalí, as she knew his novel *Hidden Faces*” (ibid). Her biographical subjects included both Colette and Jean Cocteau (titles much under discussion in her archive), Simone de Beauvoir, Raymond Radiguet and Edith Piaf, and she translated works by writers including Sade, Emile Zola, Edmond de Goncourt and Cesare Pavese, as well as Colette and Cocteau. She was also a voluminous correspondent, literary broker and networker, as her letters evidence in rich and fascinating detail.

Peter Owen (2009) Interview with Steven Fowler, *Vice Magazine*



### 13. [SPAIN, Nancy]; [CROSLAND, Margaret]; [COCTEAU, Jean]; [COLETTE]. [One-page ALS from Nancy Spain to Margaret Crosland, discussing Jean Cocteau & Colette]. 1953.

One-page ALS (11 June 1953): white paper, featuring 15 lines in black ink, with Spain’s Knightsbridge address at the head, and signed “Nancy Spain” at bottom.

An engaged and supportive hand-written letter from the British journalist, broadcaster and author, Nancy Spain, to the younger literary biographer and translator, Margaret Crosland, mentioning Colette (Crosland’s biography, *Madame Colette*, had been published that year) and discussing the publisher and sales for Jean Cocteau’s *La Belle et La Bête: Diary of a Film* in relation to “a short Cocteau study”; Spain closed with: “I wd love to talk about it some time if you had a moment”. It seems that Crosland, then in the early stages of her writing career, had approached Spain (whose second biography was published the same year) for advice about publishing the “short Cocteau study” – a project that would, indeed, reach fruition and see publication three years later as *Jean Cocteau*, Crosland’s full length biography of the French author issued by Peter Nevill (rather than Dennis Dobson).

Alongside her “eccentric and camp” detective novels, Spain (1917-1964) also wrote two biographies (of her great aunt Mrs Beeton and the US tennis player and coach, Eleanor

Tennant). In another thread of connection, Spain had visited Colette in Paris the previous year, for her 'Going Places' segment of BBC *Woman's Hour*: a tantalising meeting and conversation to imagine.

*Folded twice, scatters of fox spots, a few smudged words, but legible, creased, with nicks to right-hand edge Good+ Unusual.*

.[ref: 3300] **£100\***

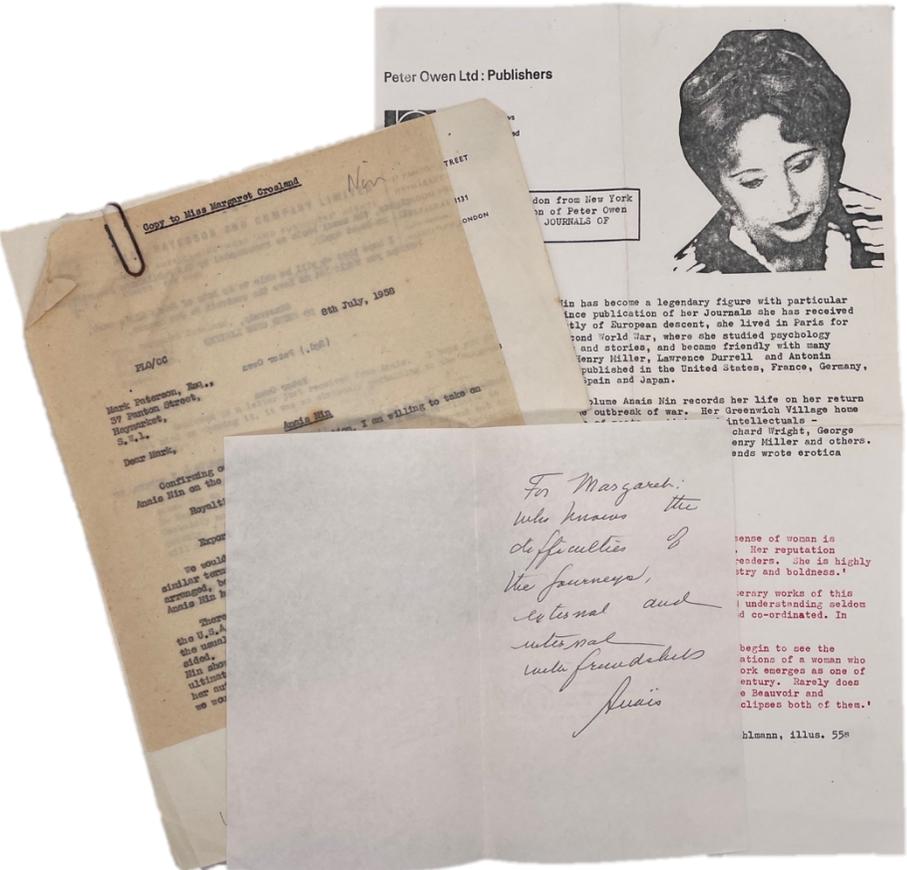
**14. [LEHMANN, Rosamond]; [CROSLAND, Margaret]; [COCTEAU, Jean]. [Four-page ALS from Rosamond Lehmann, the British novelist, to Margaret Crosland, discussing her 1955 translation of Jean Cocteau's *Les Enfants terribles* for Harvill]. 1971.**

*Four-page ALS on blue note paper (20-6-71), with original blue envelope: written in blue biro and a rather florid and tricky hand, with her 70, Eaton Square, London letterhead, printed in blue, and signed "Yours sincerely, Rosamond Lehmann."*

A scintillating translation-related ALS from a *grande dame* of British letters, Rosamond Lehmann, to the literary biographer and translator Margaret Crosland about her working relationship with Jean Cocteau (she "thought him adorable") and the experience of translating his "hypnotising novel," *Les Enfants terribles*, which "took me six months – doing 2 drafts before this final one". Responding to specific questions from Crosland, and opening with an apology: "I am deeply ashamed to have left your letter so long unanswered [...due to] an acute attack of shingles", but hoping she is not too late, Lehmann goes on to discuss her experience of translating the French author with frankness, humour and keen description: "Yes, I was in touch with Cocteau during the work - in the sense that he insisted that everything I did would be perfect (!) & that he gave me his complete confidence as his translator [...] his notion was that we were fellow poets and understood one another". The work of translating the "hypnotising novel [...] was a very odd and in a way disturbing experience: as if reality kept disappearing and images kept turning inside out – as if they – or I – were hallucinated. Impossible to translate literally. I had to reach out with an inner ear, to try to re-create some approximation to his language". Lehmann is glad Crosland thought her "translation good. I can't help thinking so myself when I re-read it!" When *Children of the Game* was first published by Harvill in 1955, however, it received "one or two [...] withering reviews" plus a letter from Raymond Mortimer "saying it simply wouldn't do & Cocteau would be furious. I couldn't refrain from quoting one of Cocteau's letters to me!" Crosland had likely written to Lehmann as research for her anthology of Cocteau's works, *Cocteau's World*, which would be published the following year (1972) by Peter Owen.



*Singe folds, Crosland's pencil identification "Rosamond Lehmann" to envelope. Very good. [ref: 3315] **SOLD***



**15. [NIN, Anais]; [CROSLAND, Margaret]; [PATERSON, Mark]; [OWEN, Peter]. [Four items of Anais Nin/ Peter Owen publishing-related ephemera: Briefest manuscript notelet from Anais Nin to Margaret Crossland; two typed letters concerning the rights of Nin's Children of the Albatross and Peter Owen taking on Anais Nin; & Peter Owen's flyer for its 1970 edition of The Journals of Anais Nin, Vol. 3]. 1958 & 1970.**

Four ephemeral items, comprising: briefest manuscript notelet (11.5 x 7.5cm) on folded white note paper (n.d.), written in black biro, addressed "For Margaret" and signed "Anais"; one-page TLS (July 8 1958) from Mark Paterson, the literary agent, to Margaret Crossland, printed in black, and signed in red pen, "Mark": two folds, a few fox spots, unrelated numbers in pen, nick and creasing to right-hand edge; two-page typed carbon copy (8 July, 1958), headed "Copy to Miss Margaret Crossland," addressed "Dear Mark," from Peter Owen (unsigned).

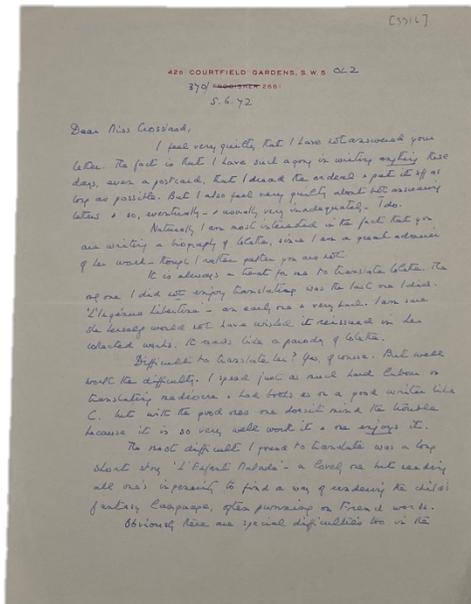
An unusual collection of four items of Anais Nin-related British publishing ephemera from the archive of the literary biographer and translator, Margaret Crossland: Crossland was the French literature consultant for the British publisher Peter Owen and seems, according to the 1958 correspondence here, to have had a hand in helping arrange the terms for *Children of the Albatross*, the second novel in Nin's Cities of the Interior series, and the first of her works set to be published by Peter Owen: "as Anais is anxious to get published quickly, I think we had better close with him, don't you?" asked Mark Paterson, the

literary agent apparently representing Nin (also discussing other publishers considering Nin's works). By 1958 almost all the diarist's works were out of print and she was relying on the Anais Nin Press (her small press founded in 1942) to make her titles available, something Peter Owen discouraged both for his own interests as well as being potentially "ruinous to her own reputation". The carbon copy seems to be Peter Owen's original terms for taking on Nin: after outlining them, he writes: "On this first book we are not paying any advance, as arranged, because it is a gamble," and emphasises: "We would do our utmost to launch Anais Nin here." *Children of the Albatross*, however, wouldn't be issued by Owen until 1978, by which time the publisher's tighter terms included some printing costs being covered by Nin's husband Hugo Guiler, and that the firm would get a share of the American royalties.

While Peter Owen and Nin had a tricky relationship, in her hand-written note to Crossland, the French-American diarist wrote, intriguingly, and with a hint of intimacy: "For Margaret, who knows the difficulties of the journeys, external and internal, [...] Anais".

Toned, small loss to top left-hand corner, rusty paperclip and its echo; one-page mimeographed Peter Owen flyer announcing the 1970 publication of its *The Journals of Anais Nin Vol. 3*, reproduced in black and red, with blurry image of Nin to top right-hand corner: two folds, a little creased. Very good-good+. Unusual.

[ref: 3317] £175\*



**16. [WHITE, Antonia]; [CROSLAND, Margaret]; [COLETTE]. [Two-page ALS from Antonia White, the British novelist, to Margaret Crosland, discussing Colette]. 1972.**

Two-page ALS on grey note paper (5.6.72): written in blue ink and a neat hand, with her 42D, Courtfield Gardens, London letterhead, printed in red, and signed “Yours sincerely, Antonia White”.

An absorbing window into Antonia White’s thoughts on Colette, via this ALS from the British novelist (and translator of Colette) to Margaret Crosland, the literary biographer and fellow translator, discussing her experience of translating the works of the French author: “It is always a treat for me to translate Colette,” difficult, “yes, of course. But well worth the difficulty [...] one doesn’t mind the trouble because it is so very well worth it & one enjoys it.” White goes on to discuss the “special difficulties” in translating the Claudine books - “the artificial landscape [...] in the sense that ‘C. à L’École’ in particular was ‘tarted up’ to please Willie” - and what she “admire[s] most [...] her marvellous sense of the physical world: flowers, animals, the way people look, the atmosphere of a house - everything connected with the senses, sight, touch, smell [...] translating her sharpens one’s own sensual perceptions [...] I am very grateful to her for this.” White also celebrates Colette’s nuanced depictions of sexual relations and her “extraordinary honesty [...] though she writes about corrupt peoples, she herself is not corrupt - due, I think to her extreme honesty”. She touches on the difficulty of translating her ‘purple passages’ and the novelist’s affectations; she closes by observing: “I

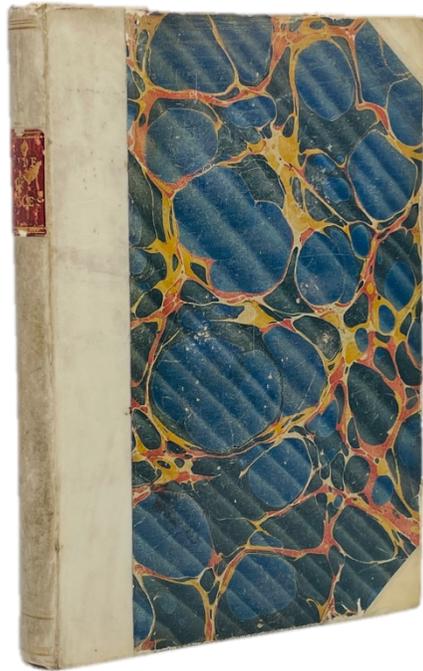
suppose she is a specialised taste. Either one likes her work or one doesn’t. I most emphatically do. But I have the feeling that you don’t!” White also supposes Crosland must at least be interested in the author and looks forward to her new biography (her second about Colette), which would be published the following year by Peter Owen (with an echo of White’s letter in its title) as *Colette: The difficulty of loving*.

Antonia White (1899–1980) was a British novelist and translator now best known for her first novel, *Frost in May* (which became the first Virago Modern Classic in 1978), as well as her much admired translations of Colette’s *Claudine* novels, which are still in print (with Penguin) today.

Two folds, a little creased. Very good. Unusual.

[ref: 3316] SOLD

BOOK CRAFTS: BINDING, PRINTING & BOOKPLATES



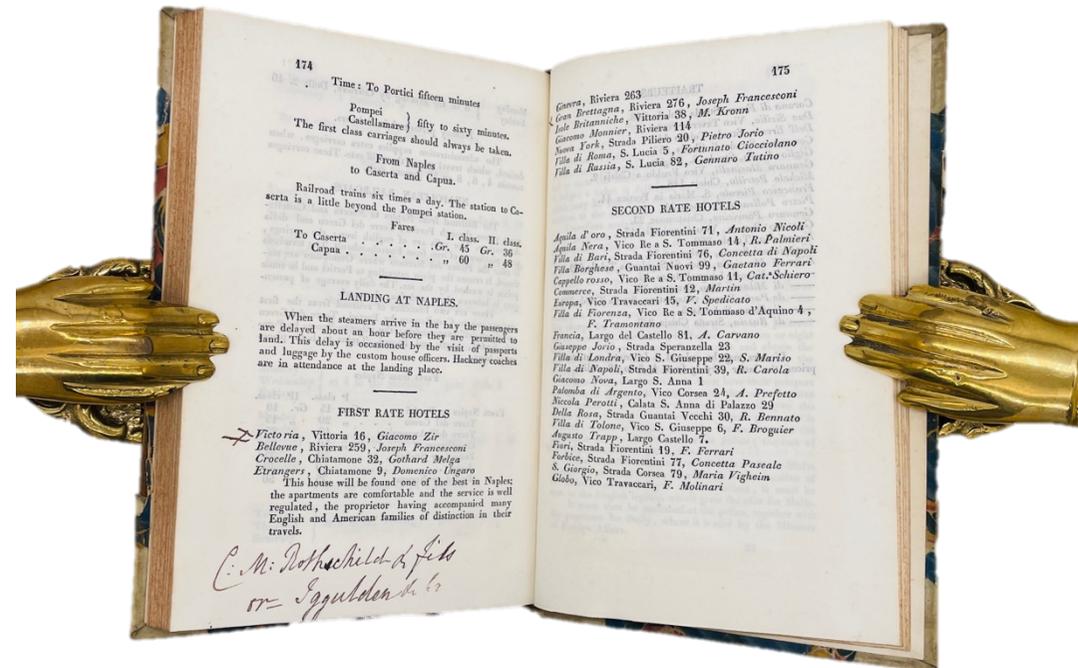
**17. POWER, Mrs [Jeannette de Villepreux]; [COTTON, Rowland]. *Hand-book, Or New Guide of Naples: Containing a description of the monuments, churches, and curiosities; informations about hotels, posting, etc. With the topographic map of Naples. Carefully compiled by Mrs Power.*** Rome: Published by L. Piale, at the English and American Library and Reading Rooms. No. 1. Piazza di Spagna, n.d. [1853?].

Later edition. 8vo (in 4s), pp. [iv], 189, [1 blank] incl. 'Appendix to first part' + fold-out map of Naples. Contemporary quarter vellum, sparse gilt ruling to spine, red morocco title label lettered in gilt, marbled boards. Edges speckled red.

A handsomely bound copy of a later edition of Luigi Piale's *Hand-book, Or New Guide of Naples* (c.1853) for British and American tourists, attributed to Jeanette de Villepreux Power; owned by Rowland Cotton (perhaps Rowland Hugh Cotton of Etwall Hall, 1833-1887) and featuring brief marginalia and highlighting, hinting at his (or a contemporary traveller's) plans whilst visiting Naples: two 'First Rate Hotels' are asterisked, with a note about banking added below: "C:M: [de] Rothschild & fi[g]ls," while pencil scoring beside paragraphs discussing the Museo Borbonico's collections shows particular interest in "the room of

the oggetti riserveti [which] contains monuments of obscene subjects in marble, bronze, terra cotta, vases and paintings. The religion of the ancients did not like our's prescribe decency of customs; these objects which in us excite a blush passed unheeded in those days" (p. 67).

Power's *Guida per la Sicilia* had been published in 1842. The first edition of Luigi Piale's travel guide in English had appeared in 1846, titled *Guide to Naples and Sicily adapted from those of Galanti and Mme. Power according to the latest observations of travellers*, with a second edition following in 1847. Our single volume edition, *Hand-book, Or The New Guide of Naples*, seems



also to have formed the first section of a later Piale edition, the 1851/3 *New Guide to Naples, Sicily and the Environs, carefully compiled and enl. according to Galanti and Mrs. Power* (2 volumes in 1). Presumably, single volumes, such as this, were bound separately for those travellers only wishing to visit Naples. The entrepreneurial Luigi Piale “owned the Monaldini bookshop and Piale’s Library and reading rooms on Piazza di Spagna [at the foot of the Spanish Steps in Rome] – then, as now, a favourite haunt of foreigners in the city”.

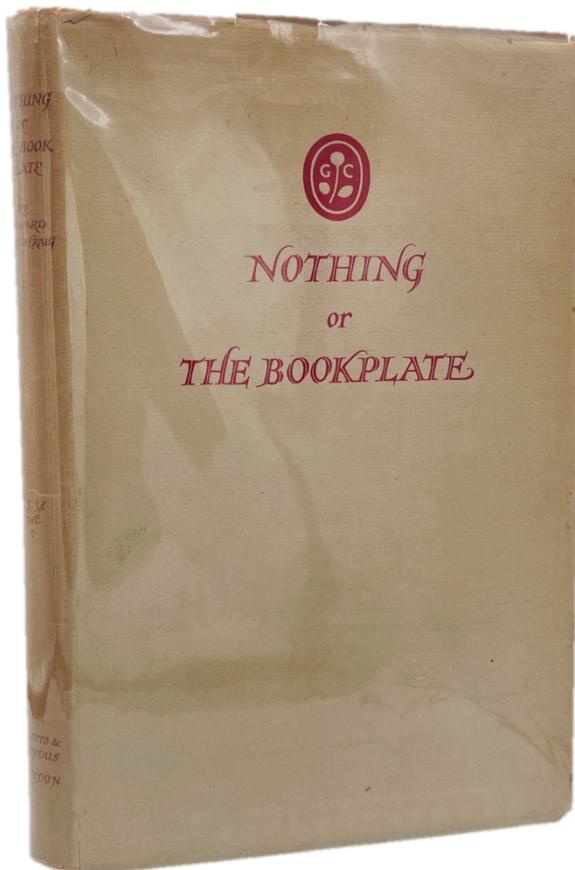
The extraordinary Jeannette de Villepreux-Power (1794-1871), dressmaker to French royalty and pioneering marine biologist and inventor of the modern aquarium, had married the English merchant James Power in 1818 and together they moved to Messina, Sicily, where “through study and exploration of the island [she] quickly became an authority on the geology, archaeology and natural history”. Power had left Sicily in 1843, a difficult voyage that included a shipwreck, in which she lost much of her natural history collection, notes and scientific illustrations, but, fortunately, not her life.

Rowland Hugh Cotton of Etwall Hall (1833-1887) was J. P. for Derbyshire and Staffordshire and Hon. Major 3rd King’s Own Stafford Militia. He succeeded his father in 1857, perhaps after taking a grand tour, including a visit to Naples?

*Rubbed, vellum a little grubby, pushing to extremities, spine darkened, title label chipped.*

*Endpapers gently toned, armorial ex libris, featuring a belled falcon clutching a belt in its dexter claw, with “R. B. C” below, to front pastedown, “Rowland Cotton” written in brown ink and a confident hand to ffep. Occasional grubby marks, pencil scoring to two paragraphs in the section discussing the Museo Borbonico, short closed tear to bottom margin of pp. 121/2, two brief notes in brown ink (pp. 145 and 174), jagged 7cm closed tear to map. Else, clean, tight and bright. Very good. Unusual in the trade and research libraries: JiscLHD locates one copy only of this single volume edition (British School at Rome Library & Archive).*

[ref: 3252] £350



**18. CRAIG, Edward Gordon; CARRICK, E. (Handlist); [CRAIG, Edy]; [DUNCAN, Isadora]; [IRWIN, Beatrice]; [SMITH, Pamela Coleman]; [ST. JOHN, Christopher]; [TERRY, Ellen]. *Nothing, Or the Bookplate.*** London: Chatto & Windus, 1924.

*SIGNED, LIMITED EDITION, no. 247 of 280; signed in pencil by Craig on the ex libris of Jan C. de Vos, “a cut pulled by hand from the original wood”. 4to, [x], 26, [1], [1 blank] + 50 tipped-in bookplates (26 coloured), preceded by the signed de Vos bookplate (toned). Original red buckram, lettered and decorated with gilt. Leading and bottom edges untrimmed.*

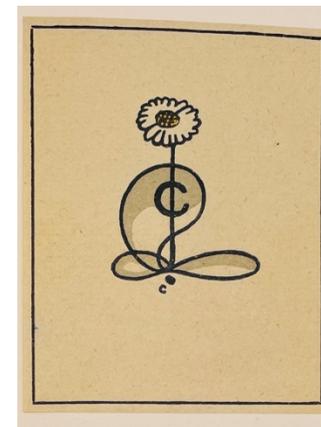
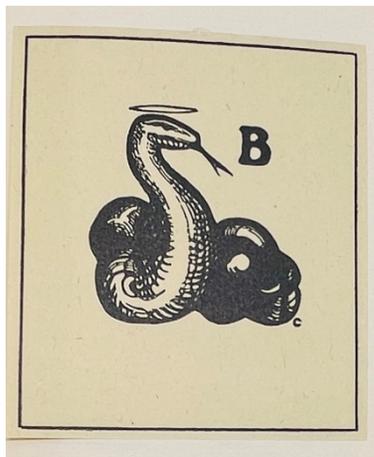
A smart copy, in the original dust jacket, of the handsome limited edition of Edward Gordon Craig's *Nothing, Or the Bookplate*, a selection and celebration of his ex libris designs ("they are my old friends"), many created for family and friends (as well as a number for himself), including designs for his mother, Ellen Terry, his sister, Edy Craig, her partner, the critic and author Christopher St. John, as well as the dancer, Isadora Duncan (with whom he had two children), the stage actor, 'chromatologist,' and pioneer in lighting design, Beatrice Irwin, and artist and (tarot) illustrator, Pamela Coleman Smith (see images below for a selection of Craig's designs). Indeed, the collection offers a who's who of the experimental and radical fringes of the *fin de siècle* British theatrical world: the "better Theatre [...Craig] wanted to fight for" as a younger man, partly supported, he tells us here, by the modest income (£2 a week) earned by designing bookplates. Between 1895 to 1912 Craig designed 122 bookplates, including an ex libris for the librarian Belle da Costa Greene (not collected here, sadly).

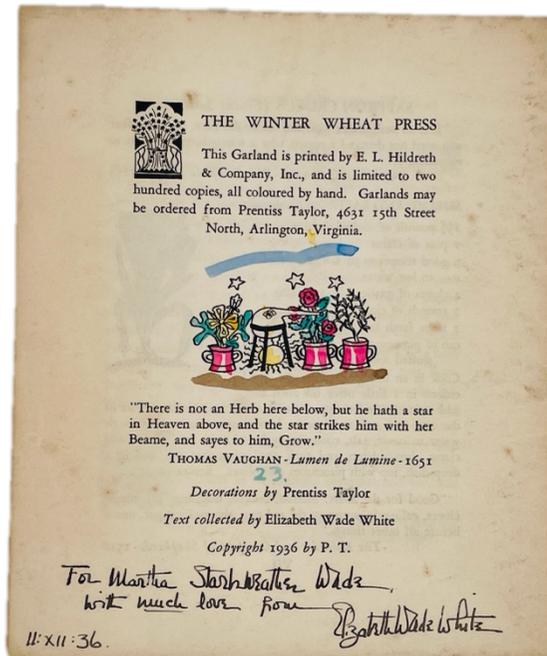
Edward Gordon Craig (1872-1966) was a British theatre director and designer, and illustrator, who "had as natural a gift for wood-engraving as he had for acting" (ODNB). His "earliest wood-engraving was a portrait of the poet Walt Whitman (1893), taken from a photograph. This was a revolutionary work, one of the earliest 'white line' wood-engravings of the modern era" (ibid).

*Endpapers gently tobacco-toned, a few fox spots, light wave to text block, else, clean and bright. In the unusual, original buff dust jacket, lettered and decorated in red: spine darkened and rubbed, tobacco-toned and nicked, spine ends and corners chipped. Very good/ very good. Unusual in the dust jacket.*

Fletcher & Rood, A29a

[ref: 3324] **£250**





**19. WHITE, Elizabeth Wade (“Text collected by”); TAYLOR, Prettiss; [WADE, Martha Starkweather]. *A Garland of Herbs*.** Arlington: The Winter Wheat Press/ Printed by E. L. Hildreth & Company, 1936.

*ILLUSTRATED LIMITED PAMPHLET, no. 23 of 200 copies, “all coloured by hand,” INSCRIBED BY ELIZABETH WADE WHITE. Cream heavy paper stock broadside French folded into four (16 x 13.5 cm), pp. [I]-VII, [I], featuring seven illustrations, coloured (vividly) by Prettiss Taylor.*

An unusual, familial presentation copy of Elizabeth Wade White and Prettiss Taylor’s delightful *Garland of Herbs*, which celebrates borage, rue, and saffron crocus, amongst others, pairing C17th quotations and recipes selected by White with illustrations by the American lithographer and fine press printer (see image on page 2 also); issued by Taylor’s Winter Wheat Press and inscribed by White to her formidable maternal grandmother, Martha Starkweather Wade, in December 1936, on the cusp of her move to England and a more radical life.

In the 1930s, Prettiss Taylor (1907-1991) also collaborated with writers and musicians associated with the Harlem Renaissance, most famously with his friend, Langston Hughes; together they founded the Golden Stair Press. Taylor was the lover of the composer Aaron Copland, a fellow MacDowell Fellow.

Elizabeth Wade White (1906-1994) was an American writer, poet, activist and rare bookseller, perhaps best known today as the lover of the British poet Valentine Ackland, the partner of

Sylvia Townsend Warner. She was “also extremely wealthy, an old-moneyed Episcopalian New Englander, who valued her descent from Ann Bradstreet, the early settler known as America’s first published woman poet [who White researched over many decades, including at Oxford, and eventually published a study of in 1971]” (Bingham, 2021). In 1937, a year after the publication of this pamphlet, White moved to Dorset to meet up with Townsend Warner and Ackland and to volunteer with the American Friends Service Committee as a relief worker in Spain. Over the next two years she made several trips to Spain, but suffered a nervous breakdown in late 1938 and returned to Dorset where she spent Christmas with Ackland and Warner, becoming Ackland’s lover (with disastrous consequences for all three women). White’s left-leaning politics and Bohemian life resulted in her being disinherited by her mother. It was White’s maternal grandmother, Martha Starkweather Wade (1854-1946), who provided her with a home, the Patch in Middlebury, Connecticut in 1945, a year before the older woman’s death. White lived there with her lover Evelyn Holahan, and the couple ran their rare book business, White & Holahan, Books, from the Patch.

*Foxed, splodge to front cover/ p.II, small nick to bottom joint, inscribed by Elizabeth Wade White in black pen on the final page: “For Martha Starkweather Wade, with much love from, Elizabeth Wade White, 11.XII.36”. Good+ Unusual, esp. inscribed.*

Frances Bingham (2021) *Valentine Ackland: A transgressive life* (Bath: Handheld Press) [ref: 3301] **£185**

**20. POWELL, L. B.; BIRKETT, Thomas (Foreword); JAY, Leonard (master printer); DAY, Kathleen (opening header); BOTHAM, T. E. (lettering on cover); [HILL, Ernest & Catherine]. *Howson Taylor : Master Potter: A memoir with an appreciation of Ruskin pottery.* [Birmingham]: City of Birmingham School of Printing, Central School of Arts, 1936.**

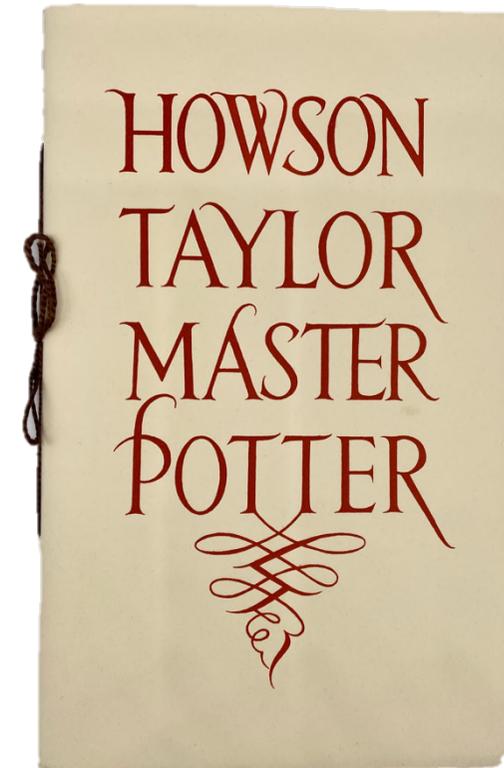
*FIRST EDITION. Tall side-sewn booklet (25.3 x 16cm), pp. [2 blank], 27, [3, incl. 'Marks used on Ruskin Pottery, 1898-1935'] + 2 plates, incl. 1 colour. Cream paper wrappers, front wrapper lettered in orange, cord-sewn.*

A gorgeous first edition copy of L. B. Powell's illustrated memoir (and memorial) of Ruskin Pottery's master potter, Howson Taylor, printed under the direction of master printer Leonard Jay at the City of Birmingham School of Printing, Central School of Arts and Crafts, with student and staff collaboration, including "Compositors' work by boys in the pre-apprentice classes"; from the library of Jay's friends, the Birmingham-based artists Ernest and Catherine Hill, with their supplied cream paper dust jacket (nicked).

The Ruskin Pottery was founded in 1898 by William Howson Taylor's father, Edward R. Taylor, who was headmaster of Birmingham School of Art. Howson Taylor (1876-1935), and the pottery, were renowned for their "remarkable glazes". The pottery closed in July 1935, when Taylor retired (and died in the September); the formulae for the glazes and all the pottery documentation were destroyed to prevent reproductions.

Master printer-craftsman and pioneer of printing education, Leonard Jay (1888-1963) came from a family "steeped in printing". An Artisan Art Scholarship allowed Jay to attend the London County Council Central School of Arts and Crafts, Holborn from 1909, where "he enrolled on the newly established typography evening classes run by the printer-scholar John Henry Mason" and in 1912 was appointed Mason's first assistant instructor. Diverging from his mentor's focus on traditional hand-processes, Jay "understood if technical education was to succeed it had to work with existing trade practices," and introduced students to commercial printing, demonstrating "that quality bookwork could be produced using modern machinery" (ODNB). In 1925 Jay was appointed the first head of the Birmingham School of Printing, "the largest centre of printing outside London," where he would remain until his retirement in 1953. "Through an innovative publishing programme, Jay provided all students with the opportunity to produce at least one piece of work of great distinction of which they could be justly proud" and under his direction around 150 (the number varies) finely printed books and pamphlets, including this one, were produced by the Department's students and staff.

A friend of Jay's, Ernest F. Hill, RBSA (1873-1960) was a British painter, arts educator and Vice President of the Royal Birmingham Society of Artists (RSBA). An early Newlyn group member, he worked primarily in watercolour, favouring British landscape and coastal scenes; he



exhibited at the Royal Academy until 1946, Royal Institute of Oil Painters, but his paintings were most often hung in Birmingham (CAI, 2021). Hill was Headmaster of the prestigious Bournville School of Art and Crafts, and was well-connected in regional cultural networks, as well as with the Cadbury family. Less known of Catherine Hill, who was a watercolour artist, print maker and book binder. Their library reflected these interests, featuring numerous arts and crafts, typographical and fine press books, often in excellent condition, thanks to the addition of hand-marbled, clear or paper wrappers (as here).

*Gentle edgewear. Faint, fine spotting to verso of rear wrapper, else, clean, bright and tight. Birmingham Post clipping (10.02.1978) 'The family fired with enthusiasm,' about the Ruskin Pottery, laid in. Fine.*

[ref: 3253] **£120**

**21. [CHURCH OF ENGLAND]; JAY, Leonard (Master Printer); PALMER, F. (design of Initials); [HILL, Ernest & Catherine]. *The Collects, Epistles & Gospels from the Book of Common Prayer: For Sundays throughout the year and, Christmas Day, the Epiphany, Ash Wednesday, Good Friday, Ascension.*** [Birmingham]: City of Birmingham School of Printing, College of Arts and Crafts, 1953.

*FIRST EDITION, FONDLY INSCRIBED BY MASTER PRINTER LEONARD JAY. 4to, pp. 112, [1 colophon, printed in orange], [7 blanks], title page printed in orange and black, plus grey, blue, turquoise, and orange initials. Original teal cloth, spine and upper board lettered in gilt. Feps*

A pleasing association-cum-commemorative copy of the Birmingham School of Printing's issue of *The Collects, Epistles & Gospels from the Book of Common Prayer*, the final book produced under Leonard Jay's direction as Head of School, fondly inscribed by the Master Printer to his friend Ernest Hill, a fellow Birmingham-based artist and arts educator; even more unusual with two signed and dated b/w photographs of Jay, presumably for articles marking and celebrating his contributions to printing and teaching, by the *Birmingham Post & Mail* laid in.

From the library of British artists Ernest and Catherine Hill (see item 20 for more details about Jay and the Hills)

*Toned, inscribed in blue ink: "To my good friend, Ernest Hill. With warmest regards. Leonard Jay, 6.ii.53," fine brown line (from photographs?) across pp. 112-[3], else, clean, tight and bright. Two signed and dated b/w photographs, both featuring an older Leonard Jay in different printing-related contexts, taken by the Birmingham Post & Mail, laid in: signed and dated (31.x.52) by Jay in blue ink, copyright stamps in blue to reverse, with: a smaller*



reproduction of the photograph showing 'Mr. W. Kenneth Silk, President of the Birmingham Master Printer's Association presenting Mr. Leonard Jay with an illuminated address on behalf of the association'. Fine.

[ref: 3260] **SOLD**

## OTHER ITEMS: 1959-1988



**22. NEWTON, Francis (pseud. of Eric Hobsbawm); DE FRANCIA, Peter (DJ design). *The Jazz Scene*.** London: MacGibbin & Kee, 1959.

FIRST EDITION. 8vo, incl. b/w photographic plates of musicians such as Lois Armstrong, Charlie Parker and Bessie Smith, as well as jivers and fans. Original black cloth, spine lettered in gilt.

A pleasing first edition copy of Francis Newton's *The Jazz Scene*, "a jazz book with a difference – one which will attract not only the 'cats' themselves, but a wider public that wants to understand one of the social phenomena of our age – the universal appeal of jazz and its attendant cults and customs," in Peter de Francia's wonderful illustrated dust jacket; Francis Newton, "the well-known *New Statesman* critic," was none other than the British historian Eric Hobsbawm, who became Reader at Birkbeck College, London in the same year, as well as publishing *Primitive Rebels* (1959).

Pushing to heel of spine, bumping to leading and bottom edges. Gently toned, else, clean, tight and bright. MacGibbon & Kee review slip (dated 25.05.1959) laid in. In the fabulous, original illustrated wraparound dust jacket, designed by Peter de Francia: spine and joints sunned, edgewear, creasing and nicking to top edge. Very good/ very good

[ref: 3271] **£75**

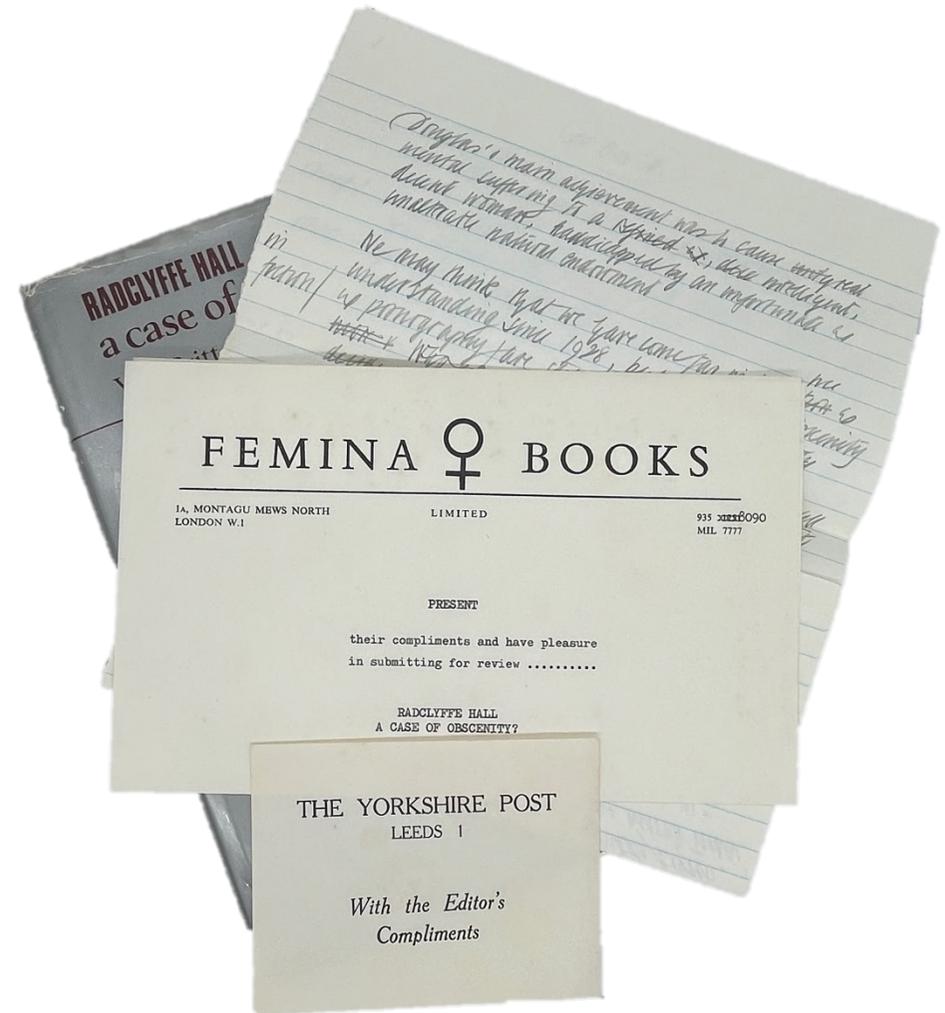
**23. BRITTAIN, Vera; BOX, Leonora (dust jacket design).  
*Radclyffe Hall: A case of obscenity?* [With: publishing related  
 ephemera, incl. a three-page manuscript review, possibly for  
 the *Yorkshire Post?*]. London: Femina Books, 1968.**

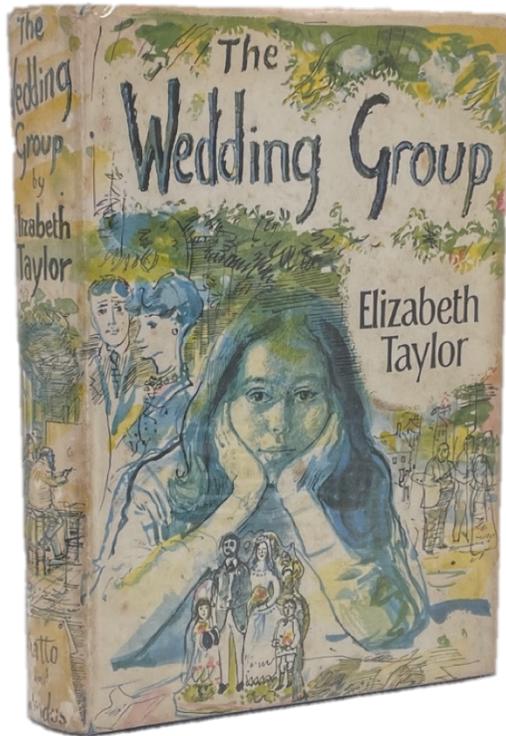
FIRST EDITION. 8vo, incl. b/w frontis portrait and plates. Original maroon cloth, spine lettered in silver.

An interesting first edition copy of Vera Brittain's biting reconsideration, forty years on, of the infamous obscenity trial of the "confessed Lesbian," Radclyffe Hall's *The Well of Loneliness* (1928); with publication-related ephemera laid in, including a hand-written review (with corrections) of Brittain's book: in light of the two compliments slips also laid in, possibly a draft review for the *Yorkshire Post?*

Whatever the case, the review offers a favourable reading of Brittain's critique of the trial of *The Well*, the Obscene Publications Act, and most especially, the furore created by James Douglas in the *Sunday Express*. The unnamed author deemed the book timely, given the passing of the 1959 Obscene Publications Act and contemporaneous obscenity trials: the 1960 *Lady Chatterley* trial (R v Penguin Books Ltd) and the British banning of Hubert Selby Jr.'s *Last Exit to Brooklyn* in 1964. They are also patronisingly favourable towards Hall, "an intelligent, decent woman, handicapped by an unfortunate & unalterable natural endorsement[?]" They close by observing that "as a step in this process of education [versus suppression], Miss Brittain's revival of *The Well of Loneliness* Case can be highly commended".

*Bruising to extremities, upper board a little mottled, scatter of fox spots to edges. Musty, else, clean and bright. Small sheaf of related ephemera laid in: Femina Books letter "present[ing]" this title (one fold, ever so gently creased); Yorkshire Post 'With the Editor's Compliments' slip; & three-page hand-written review of Brittain's book (large, lined note paper filled with dense prose, and corrections, in pencil) laid in. In the original silver and maroon illustrated dust jacket, designed by Leonora Box: heavy wear and creases to edges and extremities. Good+/ good- [ref: 3330] £45*





**24. TAYLOR, Elizabeth. *The Wedding Group*.** London: Chatto & Windus, 1968.

*FIRST EDITION. 8vo. Original blue cloth, spine lettered in gilt.*

A pleasing first edition copy of Elizabeth Taylor's tenth novel in John Ward's whimsically charming illustrated dust jacket.

*Pushing to spine ends, edgewear. Scatter of spots to edges. Faint offsetting to pastedowns, bald patch to ffep (attempt to remove a POI?), small stain to p. 203, else, clean and bright. In John Ward's illustrated dust*

*jacket: spine darkened and rubbed, spine ends nicked, some toning and spotting. Very good/ very good*

*[ref: 3270] £100*

**25. SHOCKLEY, Ann Allen and CHANDLER, Sue. P.; SMITH, Jessie Carney (Introduction);**

**[MASON, Alice]. *Living Black American Authors: A biographical directory*.** New York & London: R. R.

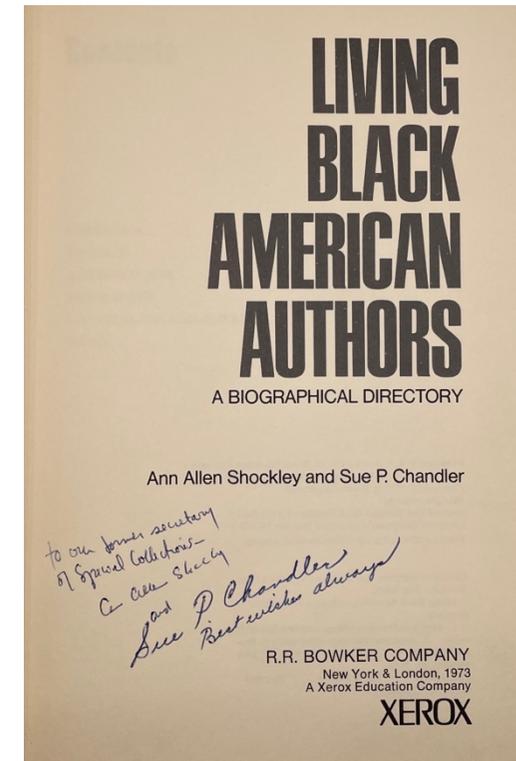
Bowker Company/ A Xerox Education Company, 1973.

*FIRST EDITION, INSCRIBED BY AUTHORS. 8vo. Original black cloth, lettered in white and yellow.*

An unusual presentation copy of Ann Allen Shockley and Sue P. Chandler's 1973 pioneering biographical directory of *Living Black American Authors*, inscribed to their former colleague and secretary at Fisk University Special Collections, Mrs. Alice

Mason, who worked (in her free time) with them on the book; Mason is also included in Shockley's Preface, a paragraph scored and marked with a star: "Grateful acknowledgement is extended to my former secretary, Mrs. Alice Mason, who painstakingly typed all drafts of the manuscript during her spare off-duty hours."

Completed on weekends and "sandwiched in between" by the two Fiske University Special Collections librarians, their directory was "a meaningful and important landmark to those black writers who are making a niche in the publishing world which has neglected black writers for too long. The attainments listed in these entries give testament to an awakening response to black authors and their work."



Ann Allen Shockley (1927-) is an author and former academic librarian, professor of library science and activist archivist, who specialised in African-American collections. She founded the Black Oral History Program at Fisk University, where she was the Head of Special Collections. Maya Angelou, Gwendolyn Brooks and Toni Morrison feature in the *Directory*, alongside Shockley herself (with this title) and referencing a title in preparation, "A Love So Bold," which likely became *Loving Her* (1974), Shockley's (also) pioneering first novel, which featured a black lesbian protagonist.

*Extremities bruised, white marks and scuffing to bottom board, spine baggy. Gently toned, inscribed in black pen, and two hands, to title page: "To our former secretary of special collections – A. Allen Shockley and Sue P. Chandler, best wishes always.", pen scoring and star to one paragraph of Preface. Else, clean and bright. Very good.*

[ref: 3320] **£125**

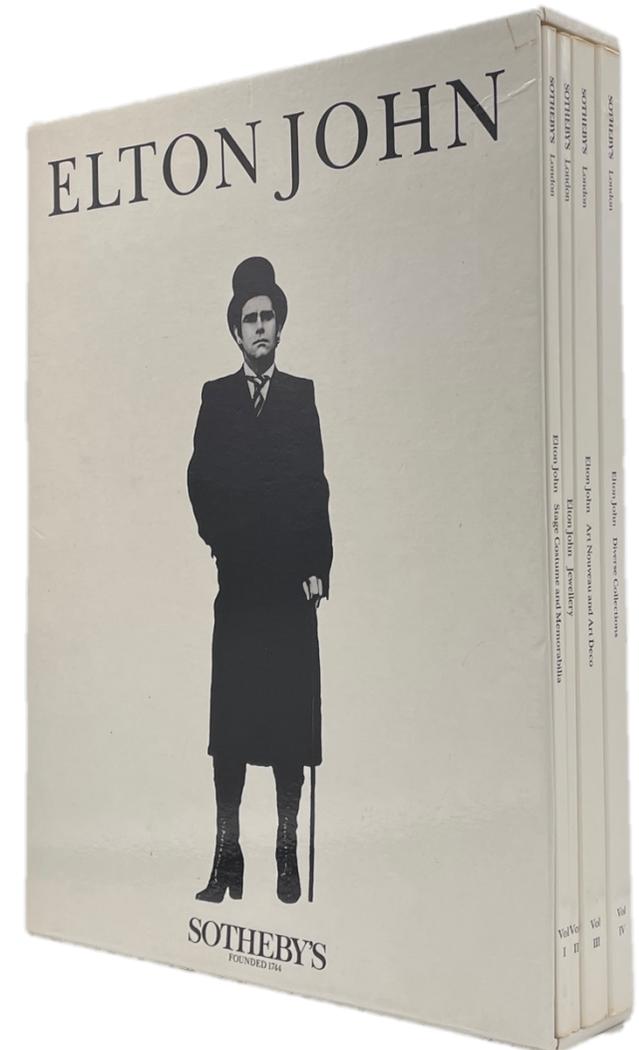
**26. JOHN, Elton; SOTHEBY'S; [VEREY, Rosemary & David]. *The Elton John Collection: Volume I: Stage Costume and Memorabilia; Volume II: Jewellery; Volume III: Art Nouveau and Art Deco; Volume IV: Diverse Collections (four volumes)*. London: Sotheby's, 1988.**

*Four volume set of auction catalogues, in original illustrated slipcase. Perfectly-bound folio-sized paperbacks, amply illustrated in colour and b/w. Glossy illustrated paper wrappers.*

A bright example of the four-volume boxed set of auction catalogues for Sotheby's Elton John Collection sale on 6-9 September 1988; from the library of the celebrated British garden designer, Rosemary Verey and her husband, David Verey (though, without inscription). In the decade following the Sotheby's sale, Verey would help plant and develop the gardens of Woodside, Elton John's estate in Berkshire; she doesn't appear to have bid on any items in the auction.

Rosemary Verey, OBE & VMH (1918-2001) was an English garden designer and writer, best known for designing and developing the garden at the late C17th Barnsley House, Cirencester, the home she shared with her husband, the architectural historian and author David Cecil Wynter Verey (1912/13-1984).

*Gentle edgewear, a few marks and gentle shelf wear. Volume I well-thumbed and wrinkled; Volume IV laminate lifting at edges, a few marks. Some dinting and scoring to slipcase. Else, clean and bright. Very good-good+ [ref: 3326] **£85***



With warmest wishes for the holiday season & beyond!

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