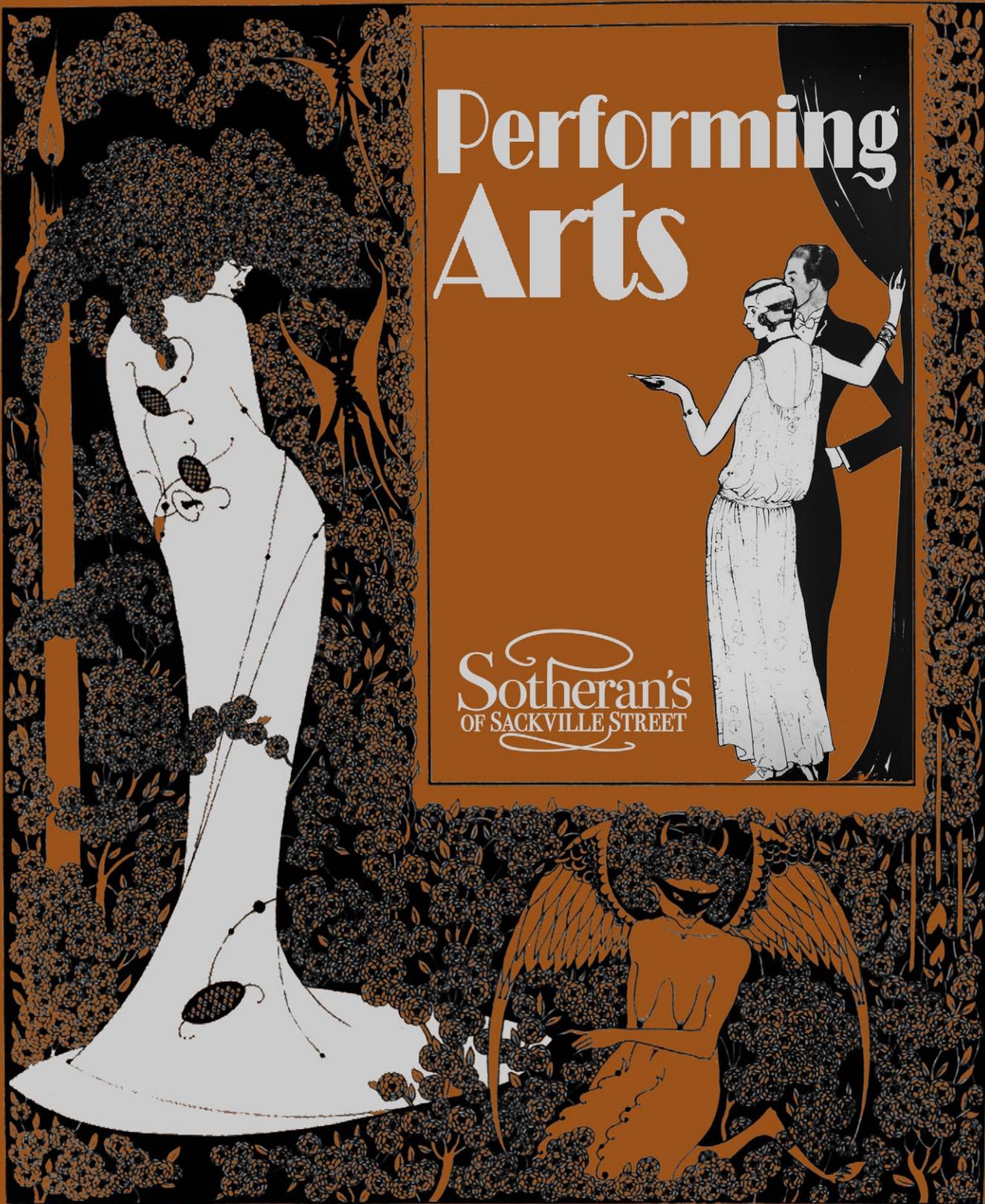


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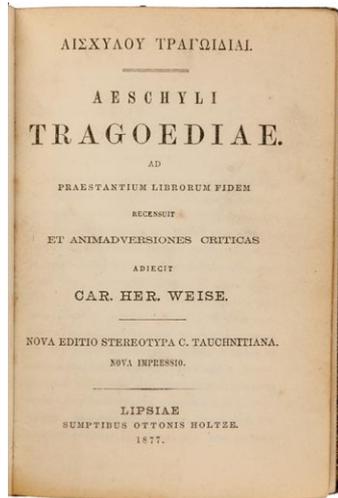
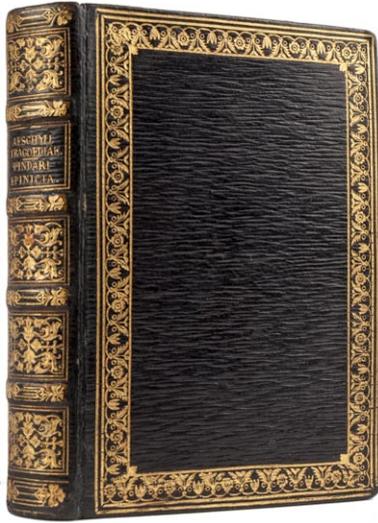
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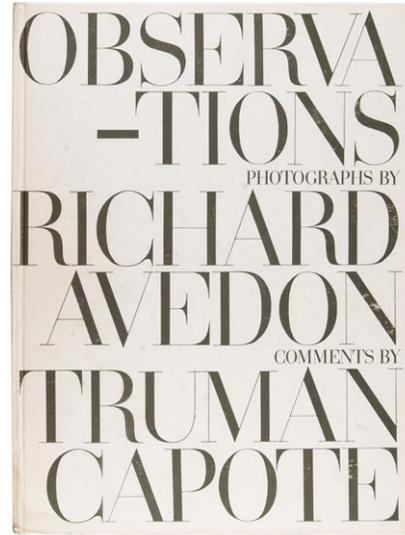




1. AESCHYLUS & PINDAR. Aeschyli Tragoediae [bound with] Pindari Epinicia. Lipsiae. Sumptibus Ottonis Holtze. 1877. £498

Small 8vo., 2 volumes bound as one. Bound in full black straight-grained morocco, a.e.g., the spine with gilt titles and densely gilt in the panels and on the wide bands, the covers with rolled floral gilt frames. Text in ancient Greek with critical notes in Latin. Neat ink name. A handsome copy.

New editions both volumes edited by by Car. Herm. Weise.

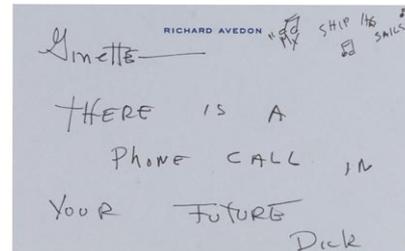


2. AVEDON, Richard (photographer) Truman CAPOTE (author). Observations. New York. Simon and Schuster, 1959.

£3,500

Folio (366 x 275 mm.). Original glazed paper-covered boards, titled in grey, preserved in the original glazed paper-covered slipcase, lettered in blue, red and black; pp. 151 + [1], including 82 black and white photograph plates; a little rubbing to lower joint, slipcase with some wear and browning, otherwise a very good copy.

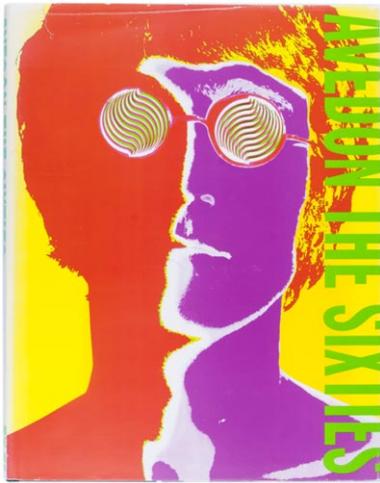
First edition. Text by Truman Capote. Designed by Alexey Brodovitch. "Observations is the culmination of a creative collaboration between Avedon and Alexey Brodovitch that began in 1945, when the imperial art director hired the 22-year-old photographer as the youngest member of his team at Harper's Bazaar" (Roth, 148).



This copy is **inscribed by Avedon** "Ginette always Dick 10/6/61"

With loosely inserted a typed letter signed by Avedon on his 407 East Seventy Fifth Street headed paper, dated January 16 1986, "Dearest Ginette, Some joy it was to hear your voice this morning. I loves ya, as always, Ever Dick" And also with an autograph Richard Avedon headed card "Ginette - there is a phone call in your future, Dick. With a doodled note in the top right hand corner "My ship has sails" which is topped and tailed with musical notation.

It is not immediately clear who Ginette is, although it is plausible that it was Genevieve Naylor, a photographer whom Avedon worked alongside at Harper's Bazaar in the 1950s.



3. **AVEDON, Richard and Doon ARBUS.** *Avedon The Sixties.* New York, Random House, 1999. **£650**

4to. (330 x 260 mm) Original printed paper-covered boards, pictorial dust jacket; 235pp. illustrated throughout with mainly b/w photographs, some colour; slight chipping to top edge of jacket, otherwise near fine.

First American edition, **signed by Avedon and Arbus** to front pastedown underneath flap of dustwrapper. A seminal record of the 1960s.



4. [**BAKST, Leon**] *The Decorative Art of Leon Bakst.* Appreciation by Arsene Alexandre. Notes on the Ballets by Jean Cocteau. Translated from the French by Harry Melvill. *Fine Art Society.* 1913. **£3,995**

Folio, original half vellum gilt over marbled boards, Photographic portrait frontispiece, title, [4] leaves, 51 pp. [12] leaves, 77 tipped-in plates including 50 in colour. A little light rubbing to binding, some natural toning to the vellum, signs of a now removed bookplate on front paste-down, otherwise a very good copy.

First edition of this lavish work on Bakst's art. "Born in Russia in 1866, Léon Bakst belonged to that young generation of European artists who rebelled against 19th century stage realism, which had become pedantic and literal, without imagination or theatricality. There were no specialist trained theatre designers, so painters like Léon Bakst turned their painting skills to theatre design. Bakst's fame lay in the ballets he designed for the Diaghilev Ballets Russes, and huge pageant spectacles for dancer and patron, Ida Rubinstein. He died in 1924 but after nearly 100 years his magic is as potent as ever, rediscovered by every generation. His influence was such that people who have never heard his name now see the world in a different way" (Victoria & Albert Museum).

Published as the Ballets Russes was achieving its full flowering. Includes reproductions of Bakst's early designs for *L'Oiseau de feu*, *Le Dieu Bleu*, *L'Après-Midi D'Un Faune*, *Cleopatre*, *Scheherazade*, *La Peri* and many others.

MAGIC TRICKS EXPLAINED

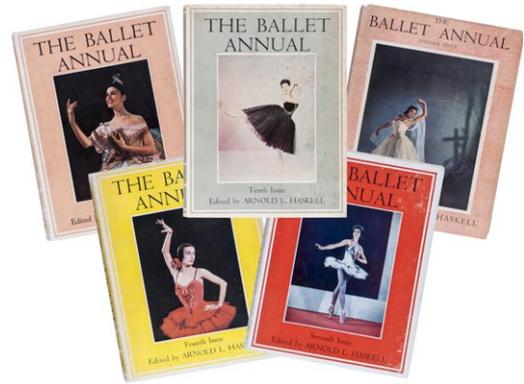


5. BALDWIN, Samri S., and Mrs. Kittie BALDWIN. *The Secrets of Mahatma Land Explained Teaching and Explaining the Performances of the Most Celebrated Oriental Mystery Makers and Magicians.* [Brooklyn, Dyson, 1895]. **£498**

4to. Original cloth-backed printed boards; pp. 120, highly illustrated after photographs and with wood-engravings throughout; binding worn, internally very good and clean.

'Second edition ... the first edition (comprising ten thousand copies) of this work was printed in Australia. The sale was so unexpectedly great that it was sold out within a few months. Unfortunately not a single copy was left and this edition was very hurriedly rewritten from memory' (*Preface to the Second Edition*). Enough made-up publication pre-history and the slight contradiction between not expecting to sell many copies, but going for a print run of 10,000. Samri Baldwin "The White Mahatma" (1848-1924) was a successful magician and spiritualist, he did the handcuff trick before Houdini and toured widely. He is one of the first to disclose magic tricks and this book, which could probably bought at his show for half a dollar, explains and illustrates these. The illustrations, from various sources and sourcerers are a mix of exotic, mainly Asian, spiritual rituals, penny-dreadful-style scenes, and visualisations of magic tricks.

Provenance: Christopher Woodward, American collector of books on magic, bookplate (his silhouette by D. Vernon).



6. [BALLET] HASKELL, Arnold L. (Editor) *The Ballet Annual. A Record and Year Book of the Ballet.* Vols 1 - 18. *Adam and Charles Black.* 1947 - 1964. **£198**

8vo., original cloth all but two volumes with dust wrappers. Some price-clipping, creasing, chipping, rubbing and marking to wrappers. Internally fresh and clean. Illustrated throughout.

A complete run (17 volumes) of the *Ballet Annual* in its original format (195 x 253mm) with the first volume (No.18) in its newer format (145 x 225mm). Three of the volumes bear the ownership signature of the dance critic John Percival. Percival covered dance in all its forms for the Times from 1965 to 1997, when it was decided that a new voice was needed. He then reviewed for the Independent for several years. He wrote for a vast number of other publications, notably the magazine *Dance and Dancers*, and produced eight books and the commentary for a film about Rudolf Nureyev. Percival contributed *A Ballet Check List* to volumes 14- 18 of the *Ballet Annual*.



7. BEAUMONT, Cyril W *Scheherazade.* Written by C.W. Beaumont. Decorated by A.P.Allinson. *C.W. Beaumont.* 1919. **£48**

8vo., original stiff card wrappers, sewn as issued. With black and white illustrations by A.P Allinson. A near fine copy.

First edition, uncoloured issue. Part of the "Impressions of the Russian Ballet" series.

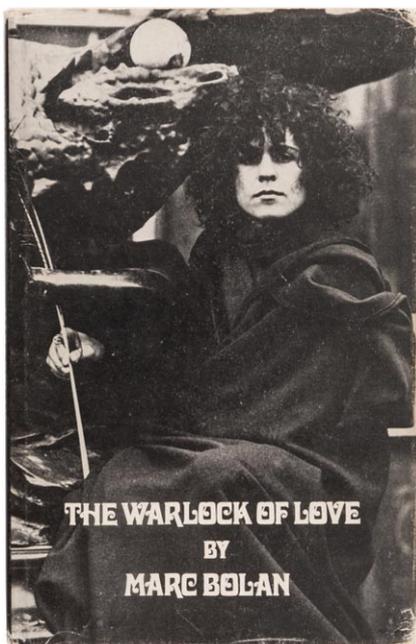


8. BEAUMONT, Cyril W. *The Sleeping Princess.* Parts 1 and 2. Written by C.W. Beaumont. Decorated by Randolphe Schwabe. *C.W. Beaumont.* 1921. **£98**

8vo., 2 volumes, original stiff card wrappers, sewn as issued. With black and white illustrations by

Randolphe Schwabe. A near fine copy.

First edition, uncoloured issue. Part of the "Impressions of the Russian Ballet" series.



9. **BOLAN, Marc.** *The Warlock of Love.* *Lupus Music.* 1969.

£5,500

8vo. Original decorative paper-covered boards, with dustwrapper; pp. 63; slightly rubbed to extremities, internally very clean and bright, very good. *Provenance:* ffeep inscribed by Marc Bolan "Deepest love/ Marc Bolan/ x", with ownership signature of Jeannette Montgomery above.

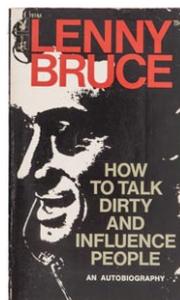
First edition. Scarce. Heavily inspired by Tolkien, this book of poetry was issued before Bolan hit international superstardom with T. Rex. Nevertheless, he was a big enough domestic star to sell 40,000 copies of this book, which was quickly reprinted and became Britain's biggest selling volume of poetry of the year. There is a nod to his band in the very last lines of the last poem in the book: "And now where once stood solid water/ stood the reptile king,/ Tyrannosaurus Rex, reborn and bopping". This may be the first time a dinosaur has ever been described in such rock'n'roll terms.



10. **BOROSetskii, V. V.** [editor]. *Leningradskii gosudarstvennyi teatr komedii. Sezon 1940-1941.* *Leningrad, State Theatre,* [1940].
£198

8vo. Original printed wrappers in red and black, pp. 70, [2], numerous photographic portraits in the text; wrappers a little dusted, internally good, released from an Estonian library (stamps to title).

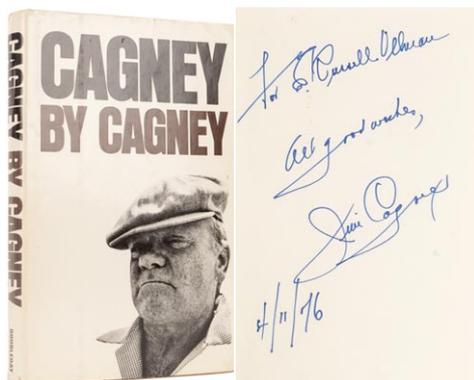
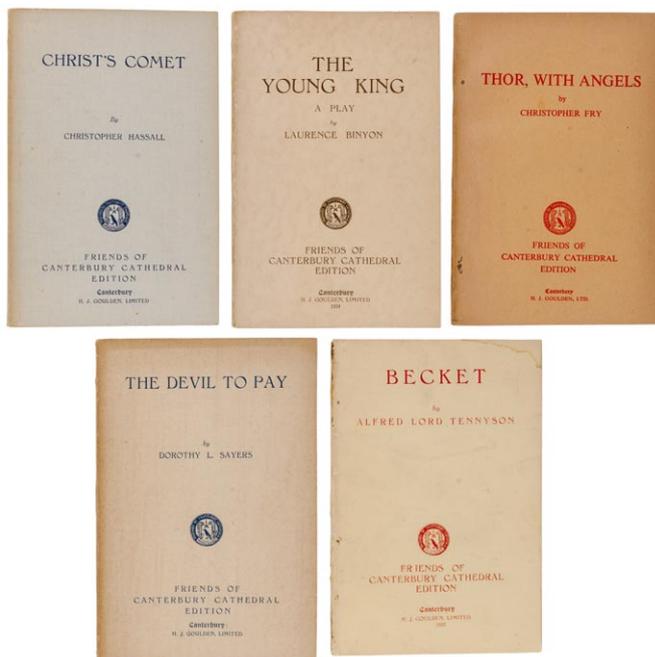
A very rare survival of the last complete theatre season in Leningrad before the siege, the official booklet for the season 1940-41, with articles on the actors, playwrights and plays. Named in 1989 after its founder and director N. P. Akimov, the Leningrad State Theatre of Comedy was one of the most influential and successful theatres of the Soviet Union. The artistic director Akimov had formed a collective of actors, designers and technicians, who staged plays not only by Russian writers, but as well Shakespeare, Sheridan's *School of Scandal* or Lope de Vega. The theatre continued during the Siege of Leningrad until December 1941, when it was evacuated to Siberia.



11. **BRUCE, Lenny.** *How to talk dirty and influence people.* *Chicago: Playboy Press.* 1967.
£25

8vo. Original paper covers; pp. xiv + 240; very good.

First edition thus. Lenny Bruce's autobiography.



12. CAGNEY, James Cagney by Cagney Garden City New York. Doubleday & Company Inc. 1976. **£350**

8vo., original cloth backed boards with dust wrapper. A very good copy.

First edition inscribed by Cagney to an indecipherable recipient "For ? All good wishes Jimmi Cagney, 4/11/76"

13. [CANTERBURY FESTIVAL PLAYS] SAYERS, Dorothy L. Et al. A Collection of Acting Editions for Plays performed at the Canterbury Festival. *Canterbury. H.J. Goulden Limited.* 1932 - 1948. **£2,500**

8vo., 5 volumes in original card wrappers. A little browning to wrappers, one spine with repaired short cracks and a light stain to upper edge of wrapper, neat ink name in each copy, otherwise very good copies.

Friends of the Canterbury Cathedral Acting Editions. The collection comprises:

TENNYSON, Lord Alfred. *Becket*. A Tragedy in Eight Scenes. As arranged for the Stage by Eileen Thorndike and presented in the Chapter House, Canterbury Cathedral 14th to 18th June 1932. **This copy is signed by Eileen Thorndike on the title-page and additionally signed by 21 members of the cast including Ronald Adam, E.A. Clarke-Smith and Margaret Babington.** "The scenes in *Murder in the Cathedral* where the knights enter the Cathedral are a conscious reworking of the final two scenes in Eileen Thorndike's acting edition of *Becket*." (Pickering. *Drama in the Cathedral. The Canterbury Festival Plays 1928-1948*)

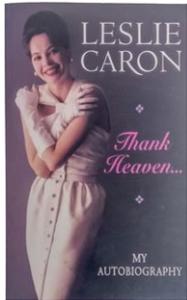
BINYON, Laurence. *The Young King*. A Play. Acting Edition arranged by Eileen Thorndike for presentation in the Chapter House, Canterbury Cathedral, 9th to 16th June, 1934. **This copy is signed by Eileen Thorndike and the complete cast.**

HASSALL, Christopher. *Christ's Comet*. The Story of a Thirty Years' Journey that Began and Ended on the Same Day. A Play in Three Acts. Acting Edition for the Festival of the Friends of Canterbury Cathedral 1938. **This copy is signed by Christopher Hassall on the title-page.**

SAYERS, Dorothy L. *The Devil to Pay*. Acting Edition for the Festival of the Friends of Canterbury Cathedral 1939. **This copy signed by Dorothy L. Sayers on the title-page.**

FRY, Christopher. *Thor, With Angels*. A Play. Acting Edition for the Festival of the Friends of Canterbury Cathedral 1948.

The Canterbury Plays series began in 1928 with a production of *The Coming of Christ* by John Masefield. This was followed in 1929 by Marlowe's *Dr Faustus*. The 1932 production of *Becket* marked the first appearance of these "Acting Editions" produced in presumably relatively small quantities for for the cast and for sale at the original performances of the play at Canterbury Cathedral. The most famous production was the 1935 *Murder in the Cathedral*. Many of the actors in that performance also appeared in preceding production and have signed the copies of *Becket* and *The Young King* offered here.

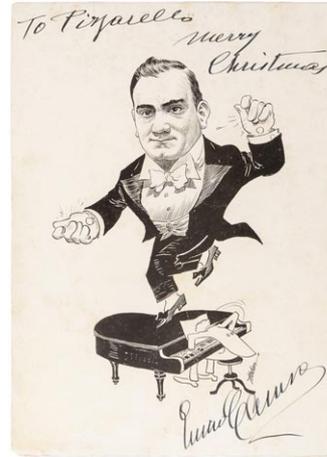


14. CARON, Leslie. Thank Heaven ... Leslie Caron My Autobiography. JR Books, 2009.

£25

8vo. Original paperback wrappers. A fine copy.

First paperback edition signed by Leslie Caron.



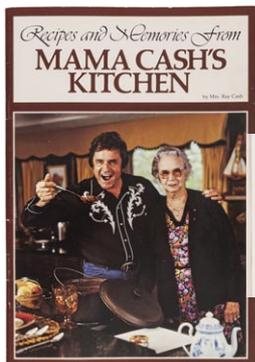
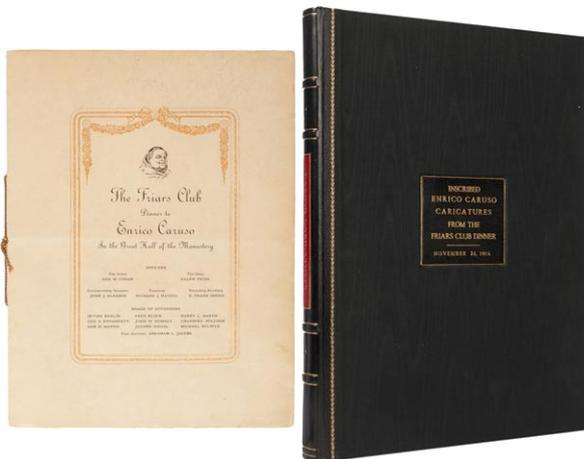
15. CARUSO, Enrico. Friars Club Dinner Programme. New York. The Friars Club November 26 1916. £2,250

Folio, original printed wrappers sewn as issued. Illustrated with cartoons of Caruso by Ryan Walker. Repaired closed tear to fore-edge of one page, otherwise a very good copy.

The programme given in honour of Enrico Caruso by the Friars Club on Sunday November 26th 1916. The evening included a rendition of the Friar Song and an Entertainment arranged by Irving Berlin and Jean Havez.

With a broadsheet, 220 x 305mm, printed for the event. On one side is a photographic portrait of Caruso surrounded by a collection of cavorting cartoon Friars by Ryan Walker. The reverse shows a printed cartoon of Caruso dancing on a grand piano by Hoban. This is inscribed in ink by Caruso "To Pizzarello / Merry / Christmas / Enrico Caruso". Pale spotting and some minor edgewear, very good.

Also, with another broadsheet with a printed caricature of Caruso in costume banging a drum, by F.T. Richards, inscribed: "To Pizzarello / Happy New Year / 1916 Enrico Caruso", verso with a printed self caricature by Caruso in monk attire, by the Pusey Press, NYC; pale spotting and minor edgewear, very good. This broadsheet would appear to be Caruso's "Thank You" note to the Friars Club with the text "Monday, My dear Mr Cohen, Delighted! Thanks! Yes. Cordially Enrico Caruso."



Mrs Ray Cash
Recipes and Memories
From
**MAMA CASH'S
KITCHEN**

16. CASH, Mrs Ray. Recipes and Memories from Mama Cash's Kitchen. Goodlettsville, Tennessee: Southern Post Card Co. [n.d., c. 1982]. £98

8vo. Original paper wrapper; pp. 32, colour photographs; fine.

Early edition, signed by Mrs Ray Cash to title page. A book of southern style cooking by Johnny Cash's mother, which includes the Man In Black's own chilli recipe, for which he apparently sometimes substituted snake meat for steak.

ALICIA MARKOVA'S COPY

17. CHAGALL, Marc (Illustrator) LASSAIGNE, Jacques (Text). Marc Chagall Drawings and Watercolours for The Ballet. New York. Tudor Publishing Company. 1969. £998

Folio original cloth with dust wrapper. With 68 reproductions in full colour. With an original colour lithograph by Chagall created especially for this edition. A near fine copy in original slightly sunned and faded slipcase.

First edition. Contains Chagall's original designs for Aleko, The Firebird, and Daphnis and Chloe. Included are both decors and costumes; sketches for dancers, monsters, peasants, magicians; and the magical sets.

From the library of Alicia Markova with her "The Dame Alicia Markova Collection" stamp on the front free endpaper. An important association copy.

Markova spent much time working and socializing with Chagall and his beloved wife Bella during the entire creative process for Aleko. The trio would shop the Mexico City's marketplace together, gathering inspiration from the intense local colours as they scooped up vibrantly dyed fabrics and intricate decorative trims. Bella, an excellent seamstress, would then stitch the various materials together under her husband's direction as he experimented with fanciful layering. Markova also contributed, making exotic armlets and necklaces for her costumes from decorative Mexican gold coins.

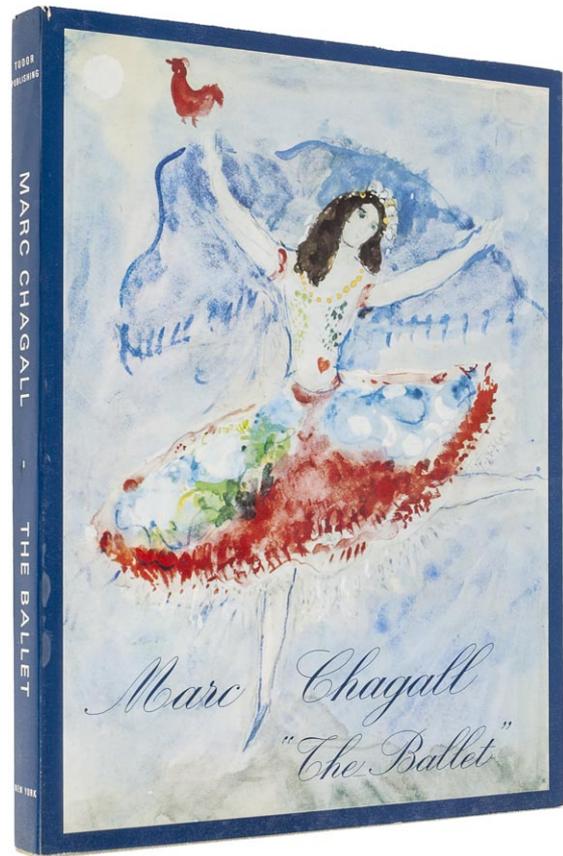
As the fiery gypsy temptress Zempira, Markova had numerous costume changes, one more exotic than the next, and all covered in layered nettings, fabric flourishes and colorful appliqués. Chagall hand-painted each garment while Markova modeled it, so he could achieve the perfect placement for his symbolic design details.

Best known as an exquisitely refined and ethereal classical ballerina – the quintessential Giselle – Markova was a revelation to critics and audiences alike as the perfect embodiment of a "priestess of evil," as one critic remarked. Chagall's costumes went a long way in helping Markova create that acclaimed performance, as dance critic Grace Roberts described:

"With sunburnt make-up, wild hair, and a vivid red costume, her very appearance was a shock, though a delightful one. Nothing was left of the familiar Markova but the thistledown lightness, and authoritative dancing style, now turned to the uses of demi-caractère."

On the bodice of Markova's first costume, Chagall painted a small red heart just below the ballerina's own, with a tree of life beneath it to illustrate the initial hopefulness of passionate love.

Ever after, Chagall signed all his correspondences to Markova with his name inside a heart – not as a token of romantic love – but as a



reminder of their happy times working together. The pair would reunite in 1945 for the The Firebird ballet with music by Igor Stravinsky, once again with Markova dancing the lead role.

In addition to creating a breathtaking costume for Markova with large beak and real bird-of-paradise plumes, Chagall developed a special body make-up for his fine feathered friend. First a dark brown body-wash was applied to Markova's shoulders, arms, and back, followed by patches of grease. Gold-dust was then sprinkled all over her (or thrown at her, as she liked to say) sticking to any oily surfaces. While dancing the role, Markova's body glistened like a bird's feathers in the sun.

Though a magical effect, it took hours in a hot tub to soak off, forcing Markova to leave the theatre many an evening still covered in itchy gold dust. But she said it was always worth it, and she and Chagall remained great friends for life.

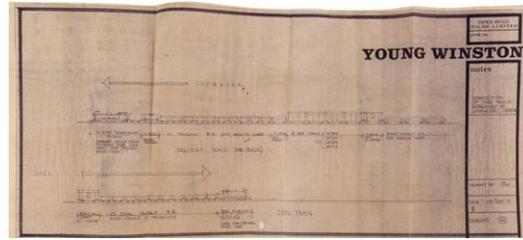


18. [CHURCHILL, Sir Winston] ATTENBOROUGH, Richard. A green velvet covered and velvet lined chest given by Carl Foreman to Richard Attenborough to celebrate the finish of the filming of *Young Winston*. [1971] **£750**

A green velvet covered and velvet lined chest with decorative metal hinges and trim (56 x 36 x 26 cms). With an engraved plaque on lid "For Dicky from Carl, fondly and gratefully, *Young Winston*, May - October 1971, presented to Attenborough by the film's director Carl Foreman. The velvet on the sides and lid is a little sunned, rubbed and soiled.

From the estate of film director and actor Sir Richard Attenborough, the director of *Young Winston*. Bonham's auction *A Life Both Sides of the Camera*. 21 Oct 2015.

This chest used to sit in front of Attenborough's desk in his office at Beaver Lodge.



19. [CHURCHILL, Sir Winston] YOUNG WINSTON. Plans and photographs for the railway escape scene in *Young Winston*. [1971] **£750**

A folder of pre-production plans for the wayside halt train sequence with ordnance survey copy maps and photographs of the train and railway. The folder (worn and held together with tape) is addressed to Carl Foreman, The Holiday Inn, Marrakech. Foreman was the director of the film.

The plans, all folded, were printed from the original drawings by John Graysmark, and show some waterstaining.

One of the most memorable scenes from the film where Churchill escapes the Boers by jumping from a train.

From the estate of film director and actor Sir Richard Attenborough, the director of *Young Winston*. Bonham's auction *A Life Both Sides of the Camera*. 21 Oct 2015.

The plans are:

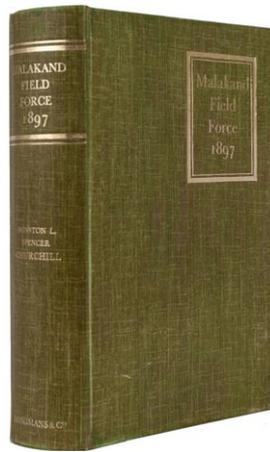
- 1) Composition of the two trains required at Longmoor Location.
- 2) General Layout Railway Requirement Liss - Longmoor.
- 3) Sentry Hut at Portugese Rail Barrier.
- 4) Platform & Sentry Hut "Portugese" Side of Border.
- 5) Wayside Halt (Coal Train Sequence) Revamped for small Station (Wool Train)

The photographs are:

- 3 landscape views of the location.

A group of three photographs stapled together showing the Wool Train Engine with ink annotations showing the changes necessary to adapt the steam engine for the film.

A montage of 9 photographs taped onto a card sheet showing a storyboard of the scene where Churchill jumps from the train. These have some ink annotations and captions.



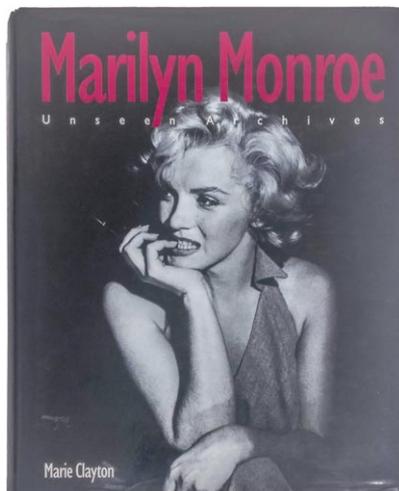
20. CHURCHILL, Sir Winston. Dummy prop copy of The Malakand Field Force used in the film Young Winston. [1972]

£98

8vo., green cloth lettered in gilt on spine and upper board.

A prop from the film Young Winston. Made to look like a first edition of Churchill's first book. The contents are, ironically, made of essays on socialism and communism published by the Pluto Press.

From the estate of film director and actor Sir Richard Attenborough, the director of Young Winston. Bonham's auction *A Life Both Sides of the Camera*. 21 Oct 2015.

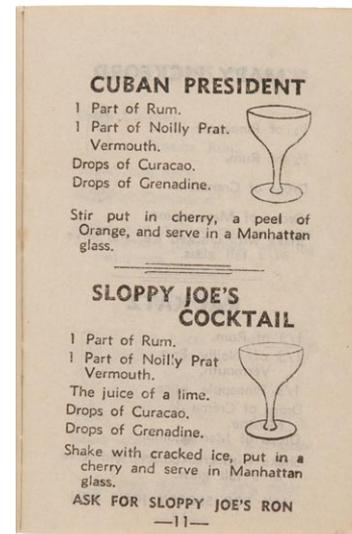
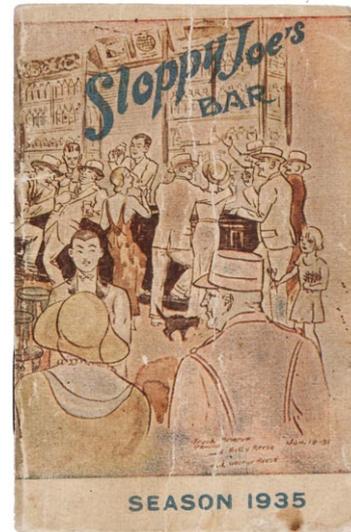


21. [MONROE, Marilyn]. CLAYTON, Marie. Marilyn Monroe. Unseen Archives. Bath: Parragon. 2003.

£48

4to. Original glossy paper-covered boards with dustwrapper; illustrated throughout with b&w photographs; very good.

First edition.



22. COCKTAILS. Sloppy Joe's Cocktail Manual. 1935. Havana 1932.

£350

12mo., original card wrappers with a wrap around picture of the interior of Sloppy Joe's bar. Portrait frontispieces of Sloppy Joe and Valentin Garcia, line drawings in the text; pp.64. A couple of spots to upper wrapper and title-page, some creasing to wrappers, otherwise a very good copy.

The cocktail manual for the 1935 season from the famous Sloppy Joe's Bar in Havana. In the early 1930's Havana and Sloppy Joe's bar in particular were a popular haunt for the rich and famous, looking for liquid refuge from prohibition in the USA. It also famously appears in the film of Graham Greene's *Our Man in Havana* as the bar there that Wormold (Alec Guinness) was recruited as a spy by Hawthorne (Noel Coward).

**A VISUAL TESTAMENT TO THE ENDURING QUALITY
AND APPEAL OF NOEL COWARD.**

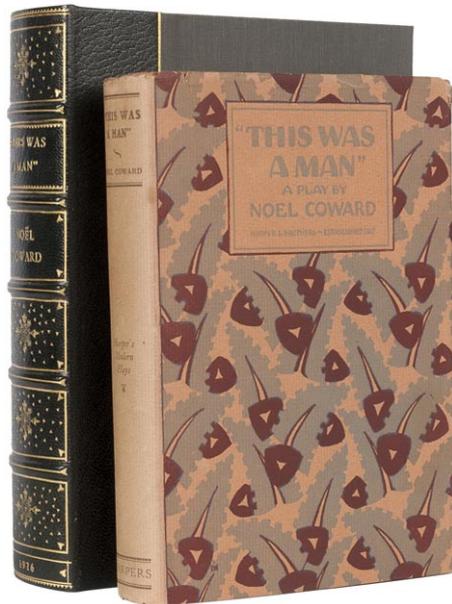
25. [COWARD, Noel]. A Collection of framed Theatre Posters. 1971 - 2013. £995

18 framed and glazed theatre posters for performances of Noel Coward plays and revues comprising:

- 1) Noel. A Theatrical Celebration. Theatre Royal Drury Lane April 1st 1984. With caricature of Coward by Clive Francis (slightly creased with 2 inch closed tear.)
- 2) Tonight at 8.30. Chichester Festival Theatre 2006. With an image of Noel Coward and Gertrude Lawrence.
- 3) Brief Encounter Live on Stage. The Cinema Haymarket. 2008. With image of Naomi Frederick and Tristan Sturrock
- 4) Hay Fever. Noel Coward Theatre 2012. With image of Lindsay Duncan.
- 5) Private Lives. Theatre Royal Bath 2010. With image of Kim Catrall and Matthew Macfadyen. This production preceded the London and Broadway shows starring Kim Catrall.
- 6) Design For Living. Globe Theare 1982. Starring Maria Aitken, Ian Ogilvy and Gary Bond.
- 7) Design for Living. The Old Vic. 2010. With image of Tom Burke, Lisa Dillon and Andrew Scott.
- 8) Star Quality. Oxford Playhouse. 2012. With image of Liza Goddard and Daniel Casey.
- 9) Volcano. Richmond Theatre 2012. Starring Jenny Seagrove, Dawn Steele and Jason Durr.
- 10) The Vortex. Garrick Theatre. 1989. Starring Maria Aitken and Rupert Everett.
- 11) The Rat Trap. Finborough Theatre. 2006. With image of Noel Coward.
- 12) Fallen Angels. Apollo Theatre. 2000. With image of Felicity Kendall and Frances de la Tour.
- 13) Present Laughter. Lyceum Theatre Sheffield. 1993. With image of Tom Conti. Gabrielle Drake, Judy Loe and Jenny Seagrove.
- 14) Private Lives. Gielgud Theatre. 2013. With image of Toby Stephens and Anna Chancellor.
- 15) Private Lives. Duchess Theatre. 1980. Starring Maria Atken and Michael Jayston.
- 16) Tonight at 8.30. Lyric Theatre. 1981. Starring John Standing, Estelle Kohler and Hugh Lloyd.
- 17) Present Laughter. Vaudeville Theatre. 1981. Starring Donald Sinden and Dinah Sheridan.
- 18) Noel Coward Invites you to his musical entertainment with Millicent Martin, Gary Bond, Alan MacNaughtan and Joyce Grant. Fortune Theatre 1971.

A visual testament to the enduring quality and appeal of Noel Coward.



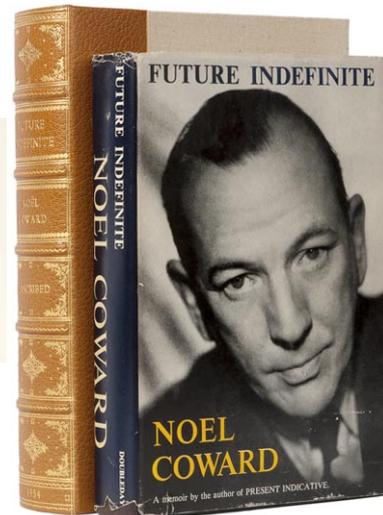
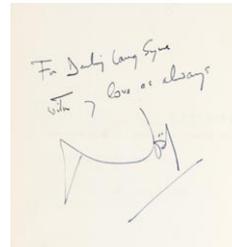


26. COWARD, Noel. "This Was A Man". A Comedy in Three Acts. *New York and London. Harper & Brothers.* 1926. **£2,750**

8vo., original paper covered boards with paper labels on spine and upper board with scarce dust wrapper. Spine of wrapper slightly sunned, a little light chipping, small repaired tear to lower panel of wrapper, neat presentation inscription, bookplate, otherwise a very good copy preserved in custom made fall-down-back box with dark blue morocco spine lettered, panelled and decorated in gilt.

First edition. This play was not published in England until 1928 when it was included in a volume of three of Coward's plays together with *Home Chat* and *Sirocco*. A scarce item, especially in dust wrapper.

"*This was a Man*... was refused a licence by the Lord Chamberlain because of its flippant approach to the theme - a faithless wife whose husband is having an affair with another woman. It was presented in New York (1926), Berlin (1927) and Paris (1928), but never in Britain." (Castle Noel, 1972). The play was finally produced in Britain at the Finborough Theatre in 2014.



27. COWARD, Noel. Future Indefinite. *Garden City. Doubleday & Company Inc.* 1954. **£1,500**

8vo., original cloth with dust wrapper. A little chipping and creasing to wrapper otherwise a very good copy preserved in custom-made morocco backed fall-down-back box.

First US edition, **inscribed by Coward:** "For Darling Lang Syne with my love as always. Noel". We presume that this is a later inscription to actor Robert Lang who starred in Coward's own production of *Hay Fever* in 1964.



28. CROSBY, Bing. Signed Photograph. **£248**

Mounted black and white photograph of Bing Crosby. Inscribed by Crosby "To Ann in all sincerity Bing Crosby"



29. CRUIKSHANK, George. Elephantine Performances, *D. Bogue*. [1854] **£650**

Mounted etched proof plate. 228 x 285mm. Small repaired tear to right edge otherwise a very good copy.

First proof signed in pencil "First proof - George Cruikshank".

A satirical print showing the elephants Anthony and Cleopatra performing at Astley's.

Various images of performing elephants on their hind-legs, comprising, elephants dressed as Pantalone, a clown, Harlequin and Columbine, dancing; an elephant dressed as a beadle; two elephants without clothes performing tricks, one standing on its head and the other on its hind legs; an elephant walking on a tightrope, two clowns observing below; an elephant in 18th century court dress, carrying a cane; an elephant dressed as Grimaldi, standing on stage and singing, an orchestra in the pit below; a bull, cow and calf elephant dressed in Scottish dress, dancing a reel; an elephant dressed in white tie, bowing before an audience, standing on stage; an illustration to "Cruikshank's Magazine" (1854).

Lettered above image "After seeing (at Astleys) the Elephants, Antony and Cleopatra, performing the Feats of Tumblers, one naturally associates the idea of these sagacious animals - in their time, playing many parts & therefore we should not be surprised to find a Company of Elephants, acting Harlequin, Columbine, Pantaloon & Clown, or dancing, not certainly upon "The light fantastic toe" but upon the Tight-rope - or rather tight Cable - doing the "Highland fling" in a Scotch reel - or even by hearing some Grimaldi Elephant, singing - "Hot Codlings"!

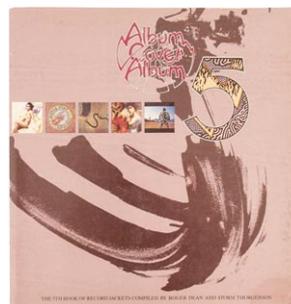
Lettered below image "Designed & Etched by George Cruikshank Pub^d by D. Bogue 86 Fleet Street." and "Elephantine Performances. We beg to put the following question to Metaphysicians - or any other Physicians - or indeed to anybody else, who can give an answer, viz, When the Elephant stands upon his Head, does he himself know, whether he is standing upon his Head, or his Heels? - "We pause for a reply" - (Post paid)"



30. DANILOVA, Alexandra. Christmas Card with photographs. *No Date* **£148**

Undated Christmas card inscribed by Danilova "To all your charming family, Alexandra Danilova".

With a 128 x 100mm black and white postcard of Danilova dancing, and with two 77 x 107mm black and white photographs of the ballerina taken outside a theatre. The latter pair of photographs were clearly taken by an amateur fan.



31. DEAN, Roger and Storm THORGERSON. Album Cover Album 5. *New York: Billboard Books*. 1989. **£35**

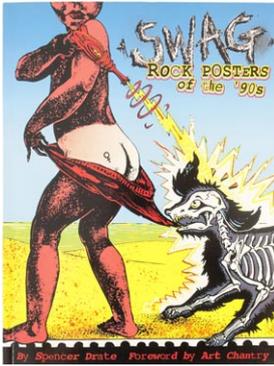
4to. Original paper cover; pp. 142, illustrated in colour throughout; cover a little creased to corners, very good.

First edition. Fifth in a series of books that surveys the best in album cover art, curated by two of the greatest album cover artists in history.



32. DIETRICH, Marlene Signed picture. [No date] **£175**

90 x 130 mm, recent copy of a black and white portrait photograph of Dietrich. Signed by Marlene Dietrich.



33. DRATE, Spencer. Swag. Rock Posters of the '90s. *New York: Harry N. Abrams.* 2003. £25

4to. Original paper cover; pp. 160, illustrated throughout in colour; fine.

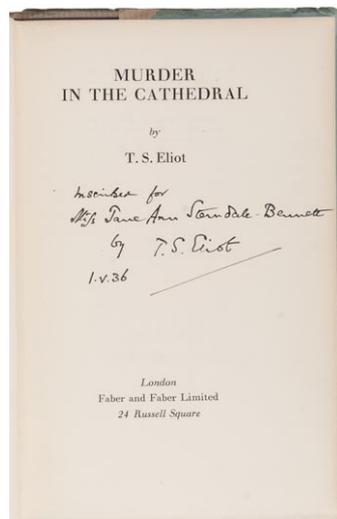
Third printing. A lavishly illustrated collection of posters produced for indie rock icons such as Radiohead, Sonic Youth, Foo Fighters and Nirvana.



34. DYLAN, Bob (text). FEINSTEIN, Barry (photographs). Hollywood Foto-Rhetoric. The Lost Manuscript. *Simon and Schuster.* 2008. £48

4to. Original cloth and wrapper; black and white photographs throughout; fine.

First edition. This is the first publication of poems Dylan wrote in 1964 inspired by Feinstein's photographs of Hollywood stars.

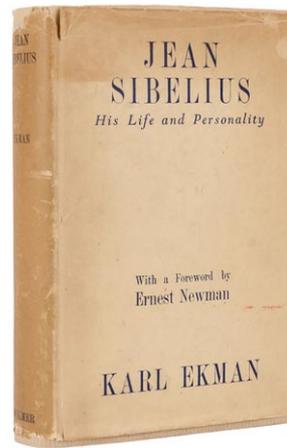


36. ELIOT, T.S. Murder in the Cathedral. *Faber and Faber.* 1936. £750

8vo., original purple cloth lettered in gilt on spine, with supplied dustwrapper. Wrapper rather tatty with some chipping and ink stains.

Second edition. **Inscribed by Eliot**, "Inscribed for Miss Jane Ann Sterndale-Bennett by T.S. Eliot i.v.36". Jane Sterndale-Bennett was the daughter of the actress Athene Seyler whom Eliot regarded as "probably the finest living actress of comedy in England" and placed her "in that supreme class which includes Marie Lloyd and Nellie Wallace" (*Criterion* April 1924). Jane was also great granddaughter of the composer William Sterndale-Bennett. At the time of the inscription the recipient was eighteen years old, and would later marry the comic actor George Benson.

The second edition, as Eliot's prefatory note conveys, substitutes the Priests' dialogue at the beginning of Part II with a speech by the Chorus.



35. EKMAN, Karl. Jean Sibelius. His Life and Personality. *Alan Wilmer.* 1936. £50

8vo. Original cloth and wrapper; pp. xxiv + 270, 18 plates; previous owner's bookplate to front pastedown and signature to ffepp, wrapper a little browned with chipping to head and foot of spine, otherwise very good.

First edition.

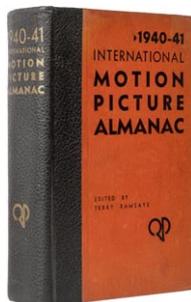


37. FERRETTI, Marco Antonio. *Mirinda favola pastorale* del c. Marc'Antonio Ferretti nell'Accademia de Ss.ri Innominati di Parma detto il Rugginoso all'ill.ma et ecc.ma sig.ra D. Giulia Orsina de Conti duchessa di Poli. *Venetia, ad istanza di Domenico Venturati, 1613.* £995

4to. Slightly later full vellum, spine lettered and ruled in gilt; pp. viii (including engraved title and plate), 152, [8], each of the five acts opening with a full-page engraving, woodcut tail-pieces; binding minimally spotted, clean and crisp internally; a very good copy of a beautifully produced book.

First Venetian edition, second issue (first, the year before) of a late Renaissance Italian pastoral stage play, set in Greek antiquity on the island of Crete. The play had appeared in print first in 1612 (12mo) in Parma, where it had been staged. Marc' Antonio Ferretti was a writer from Ancona and member of the Parma Accademia degli Innominati under the name of Rugginoso, who is known to have published the poem *Gli horti del sole*, dedicated to Federico, Principe d'Urbino, in 1621.

COPAC locates copies in Oxford and Cambridge only.



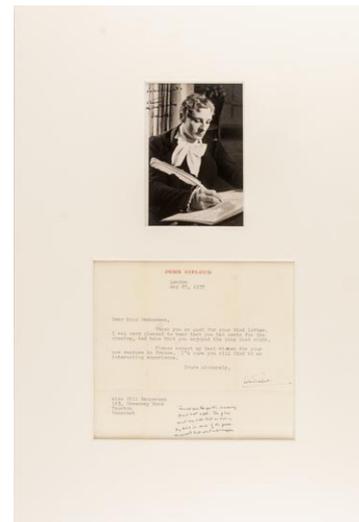
38. [FILM]. 1940-1941 International Motion Picture Almanac. [*New York, Quigley Publishing Company, 1940.*] £98

8vo. Original black morocco-cloth-backed orange cloth covered boards, spine lettered in gilt, covers lettered in black, illustrated and with advertisements, binding a little worn and marked; otherwise good.

Over 1000 pages on the state of the film and even television industry. 'With the fate of

London, and perhaps the destiny of the empire in the balance within the very hour that this is written, it is significantly interesting that the British section of this Almanac, despite everything, reflects the deliberate expectancy of continuance of pattern and program. The total story told, from London to Hollywood, of an industry undaunted' writes Martin Quigley in the preface.

A RARE GIELGUD FLOP



39. GIELGUD, John. Signed Postcard Photograph of John Gielgud in *He Was Born Gay* with Typed Letter Signed by Gielgud. [*Queen's Theatre*]. 1937. £750

Mounted together, 301 x 470 mm in mount.

Black and white portrait postcard of John Gielgud as Mr Mason in the play *He Was Born Gay*, inscribed by Gielgud "John Gielgud. Mr Mason. He was Born Gay. June 1937."

[With]

A typed letter, dated May 27, 1937, signed by John Gielgud on his headed paper to a Miss Bannerman thanking her for a letter, "I was very pleased to hear that you had seats for the evening and hope that you enjoyed the play last night". With a manuscript postscript in ink "Thank you too for the charming present last night. The play went very well but we have a big bird in some of the press - so cannot tell what will happen."

An interesting combination of items about one of Gielgud's theatrical flops. *He Was Born Gay* was written by Emlyn Williams, one of Gielgud's early homosexual lovers. The play, directed by Gielgud himself, was not a success. In a later 1948 letter to Terence Rattigan he wrote "I think the fiasco of *Born Gay*, following my last American visit has haunted me ever since - it was the only time I've really made a spectacular personal failure both as director and actor, and in a much-publicised and disappointing play by a modern author."

His manuscript sentiment in this letter is confirmed in a letter to Lilian Gish on May 29th. "Well our worst fears were justified, and although on the opening night the emotional scenes went very well, the critics were embarrassed by them and confused by the play... The general verdict all round seems to be pretty bad. It may go on for a few weeks if the audiences continue numerous, but if the Sunday notices are as bad as the dailies, I hardly think people will venture".

Things did however pick up for Gielgud later that year. From September 1937 to April 1938 Gielgud was the tenant of the

Queen's Theatre, where he presented a season consisting of *Richard II*, *The School for Scandal*, *Three Sisters*, and *The Merchant of Venice*. His company included Harry Andrews, Peggy Ashcroft, Glen Byam Shaw, George Devine, Michael Redgrave and Harcourt Williams, with Angela Baddeley and Gwen Ffrangcon-Davies as guests. His own roles were King Richard, Joseph Surface, Vershinin and Shylock. Gielgud's performances drew superlatives from reviewers and colleagues. Agate considered his *Richard II*, "probably the best piece of Shakespearean acting on the English stage today." Olivier said that Gielgud's Joseph Surface was "the best light comedy performance I've ever seen, or ever shall see".

Signed photographs of Gielgud in acting roles are not uncommon, however we have not seen an example of Gielgud in this role.



40. GIELGUD, John. *Stage Directions*. Mercury Books. 1965. £125

Svo., original paperback wrappers. A little rubbing to head and tail of spine otherwise a very good copy.

Mercury Books Reprint. Inscribed by Gielgud "To Francis Wishart from John Gielgud with every good wish 1968"

41. GISH, Lillian. An archive of 5 autograph letters signed, 2 typed letters signed, 10 pages, with one postcard, and one telegram. 1966-68. £2,500

A small archive of 5 autograph letters signed, 2 typed letters signed, 10 pages, with one postcard, and one telegram, all to the successful screenwriter and author of *Gentlemen Prefer Blondes* Anita Loos, all from Rapallo, Italy and New York, the telegram from London, most with Loos's estate stamp; very good condition.

Many of the letters refer to Gish's time in Italy while shooting *The Comedians* (based on the Graham Greene novel), describing the difficult conditions of working there.

1 GISH, LILLIAN. Typed letter signed "Lillian", to Anita Loos, no place, 31 July 1968, 1 page, small octavo, with the rubber stamp in red ink on verso "From the Estate of Anita Loos." Relatively brief letter discussing recent travel and an unnamed book "...this labour of over ten years ..."

2 GISH, LILLIAN. Autograph letter signed "Lillian" to Anita Loos, Hotel Bristol, Rapallo, Italy, 1 page, octavo, with the Loos estate rubber stamp on verso, on an aerogramme, September 21, 1966. Folded, else fine. "What a treat to have your dear amusing letter to remind me that there is world outside the sick room. T.G. D. keeps improving—yesterday she went to town in the morning to have her hair washed then we had her out in the car for several hours but today she must be kept in bed after a sleepless night and no food. It is always that way. All goes well for a while then back she goes, losing a little, each time. But much improved over last month. How exciting that Balanchine has seen Miss Moore. I feel in my bones that all will go her way there. Tell her how proud I am to be her friend. I sent Gladys a bag like one I carried that she said she liked. They wouldn't let me put a card in because of customs. The [] column I keep to amuse all the visitors at Villa Chiara. Good to have her and the others to read instead of the Post. The theatre is up to the same old thing! Tom calls from Paris — keeps saying he will be down but never comes. When I can leave here — I don't know — when she looks to Laura instead of me for strength. There is only 90 pounds of her left. [] Miss Moore love to Gladys and you. Enjoy the [] book and play. Devotedly, Lillian." (Gladys Moore was Loos's housekeeper and "Miss Moore" her grand-daughter whom Loos virtually adopted as a child after a housefire destroyed her home).

3 GISH, LILLIAN. Typed Letter Signed to Anita Loos, Two pages, Grand Bristol Hotel, Rapallo, Italy, 25th May, 1967, with Loos estate stamp on verso of page two. Folded for mailing, else fine. Newsy letter, with information about the continuing health problems of her sister Dorothy.

4 GISH, LILLIAN. Telegram to Anita Loos (staying at the Princess Theatre, London), "Wishes — Gishes" Loos estate stamp on verso. Folded, else fine.

5 GISH, LILLIAN. Pictorial Postcard to Anita Loos, "Anita dear: Each time I become a part of this crew I long for you to have the same joy— Going through the Panama Canal yesterday — a new thrill. We land April 6th. Will call you, Love, Lillian." date partly illegible, but 1977. Loos estate stamp. Fine.

6 GISH, LILLIAN. Autograph Letter Signed "Lillian" to Anita Loos, on Gish's letterhead, New York, [no date], small octavo. Loos estate stamp on verso. "Anita darlin : You cannot get tickets for the multitude of Miss Mooreanova's admirers! I knew I would get nowhere with

this last night. So it hopefully goes to you with our deep thanks for perfect seats and a glorious evening. Love and Merry Holidays and my life long admiration. Lillian. “

7 GISH, LILLIAN. Autograph Letter Signed “Lillian” to Anita Loos, 2 pages, oblong octavo, on the letterhead of the Grand Hotel Bristol, Rapallo, Italy, September 12, 1967. With Loos estate stamp on verso. Folded for mailing else fine.

“Dearest Anita: I was so glad to get your letter. I have almost swallowed it after four readings. What fun you had on the homeward trip. I only hope it will continue in some form through the winter. Certainly if it does not, it would be grand to meet at Sestiene [sp?] during the winter. Who can tell - if we live right! maybe!! I just live from day to day with no plan. One day she is better - next way down, as yesterday, Laura is off — somewhere sitting in the Adriatic which she adores. I don’t want her back until she is completely rested. You are so right about Ann. If she would only send me something — anything on paper now that there is time for me to pay attention. Please call her at Stamford-203-322-6026 and see if you are more successful than I have been. We are having an economic correction, over 80 people here for five days from all over the world. Also a friend of Milton G. and Arnold W. Mr. Bennett for a few days. So good to hear news from — Did you find a birthday present for Miss Moore? I would love to get or send her something but have not been to Genoa to shop in five months. There is nothing here she would look at. Not even a — except Massimo. Tell here I would ship him over if he did not have to go to Rome for college. How wonderful about Mary — this may be the cure she needs and end your deep concern what mysterious answers in life. No word of Joyce — would like to know how to write her. I think — is in Mexico or later Canada with Helen. I treasure our short time this summer. Love to my darlins, Lillian”

8 GISH, LILLIAN. Autograph letter signed “Lillian” to Anita Loos, 1 page on The Comedians letterhead (which lists the actors involved in the project: Elizabeth Taylor, Richard Burton, Alec Guinness, Peter Ustinov, Paul Ford and Lillian Gish (film of the novel by Graham Greene)). Franstudio Saint-Maurice, Val-de-Marne, February 12, 1967. Loos estate stamp, quarto.

“Dear Anita: Before I leave this Turkish bath in 48 hours I want you to know that work and heat have kept me from sending word, other than postals, to you, Gladys and Miss Moore. I am so glad you are not here. On Wednesday when we had been working for 3 days (Posto Nove), Richard Burton took the temperature where we were playing our scenes. I was 138 in the sun and lights. Even when we work all night it is over 100 at midnight with a hot wind blowing dust. I will have been here six weeks when I leave for Lagos Nigeria to take the night plane for Rome. Then to Geneva at 10 next morning. Dorothy has had another bad spell. Flu with fever. She is less than 70 pounds now. It has been a time of trouble for me knowing I could not get to her. T.G. I will be at Villa — at noon the 15th. All my love darlins. Lillian.”

9 Autograph Letter Signed, 2 pages, quarto, letterhead of The Grand Hotel Bristol, Rapallo [Italy], dated Sept 1, [no year], folded for mailing, else fine. Loos estate stamp.

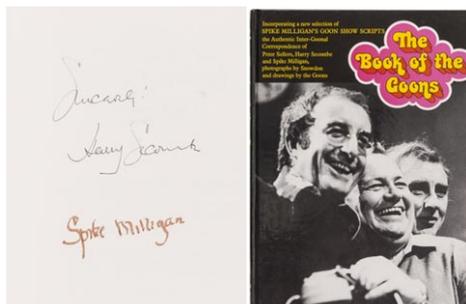


“Anita darling: how I wish I could call you and give the good news that Dorothy is better! Still weak and very frail, refusing all solid food. We fight to get liquids down her throat. She lost over 16 pounds and on this baby food, very little at that, I cannot say when she will be strong again. But she goes about the room and has been in the garden three times. Ann left at two on Monday for Milan. I hope she has a happy time in Paris and London, as it was dreary enough for her here, but I had to be at Chiara constantly. The time with you, Gladys and Miss Moore was Paradise for us compared to the hell of Rapallo. And [? Monticatem] was a dream. It would [page two] be wonderful if we could make it a happy habit. Tom telephoned that he would come here from Venice. He had a frightful cold and his writing about the film festival sounds low in key, the gurus, I hope, not his health. Have no idea how long I will be here. Dorothy’s strength and Laura’s — will tell me when it is safe to leave her. Wish I could be home when your book is published. Will try to come back through London and see “The King’s Mare.”

“Give Gladys and Miss Moore my love. How I wish you were all here. Masimo returns from Greece tomorrow, and Andrea won first prize in Copenhagen. Ann adored their father and mother. Now she has two new doctors. All my love pet, till I see you, Devotedly, Lillian. And thanks again for being the angel that you are. What happened to Dickie?”

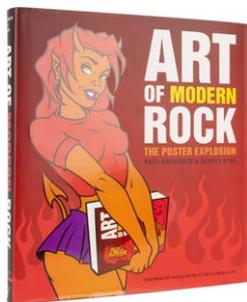
Three promotional photos, 8 by 10, glossy, black and white, no photographers credited, fine condition:

- 1) The two Gish sisters, standing shoulder to shoulder, clasping hands, full length
- 2) Anita Loos and her second husband John Emerson (as identified in a penciled note on verso) — Anita reclining on a chaise lounge, reading what looks like a script; Emerson sitting next to her in a cane chair writing on a tablet
- 3) Anita Loos and John Emerson standing in a garden, Loos holding a bouquet of roses, possibly a wedding photo?



42. GOONS. *The Book of the Goons.* Robson Books. 1980. £98
8vo., original laminated boards. A very good copy.

Second impression signed by Harry Secombe and Spike Milligan. "... a voluptuous volume of genuine correspondence between the Goons which also includes a new selection of faithfully reproduced Goon Show scripts".

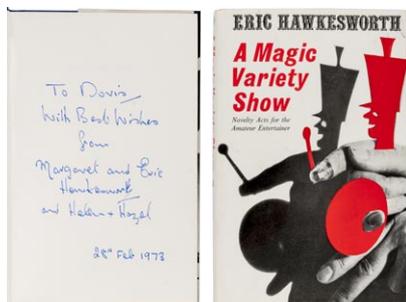


43. GRUSHKIN, Paul & Dennis KING. *Art of Modern Rock. The Poster Explosion.* San Francisco: Chronicle Books. 2004. £100

4to. Original red paper-covered boards with dustwrapper; pp. 490, vibrantly illustrated throughout; fine.

First edition. The sequel to *The Art of Rock*, the definitive book on pre-1985 rock posters, this volume brings the

work up to date and represents work by nearly 400 studios and artists. With a foreword by Wayne Coyle of The Flaming Lips.



44. GUINNESS, Alec. Small collection of ephemera. [Various dates]. £498

A small collection of press photographs, a signed theatre programme, and film press releases.

Comprising:

The Programme for the 1951 New Theatre production of *Hamlet* which Guinness directed and starred in. Signed by Guinness on the front wrapper.

A collection of 11 black and white press photographs including Guinness in such films as *Bridge on the River Kwai*, *Our Man in Havana*, and *Cromwell*, and in stage productions of *The Old Country* and *Exit the King*.

Two Columbia Pictures press releases for *Bridge on the River Kwai* and *Our Man in Havana*.

An interesting collection of ephemera.

45. HAWKESWORTH, Eric. *A Magic Variety Show. Novelty Acts for the Amateur Entertainer.* Faber and Faber. 1973. £50

8vo., original cloth with dust wrapper. Illustrated by Margaret and Eric Hawkesworth. A very good copy.

First edition. One of 5 dedication copies inscribed by Margaret and Eric Hawkesworth to Doris Barry, "To Doris with best wishes from Margaret and Eric Hawkesworth and Helen and Hazel. 28 Feb 1973."

Also with, loosely inserted, a typed letter signed by Eric Hawkesworth to Doris Barry presenting this volume to her.

Doris Barry was one of the four talented Marks sisters born to Jewish parents in north London - the others being Alicia (the ballerina Dame Alicia Markova), Vivienne and Bunny. Doris (who took her mother Eileen's surname Barry for the stage) performed for eight years at the Windmill theatre in London, first as a child actress, then as a "soubrette", or character dancer.

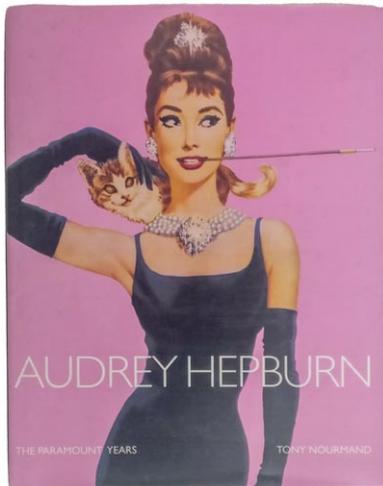
When Alicia became an international star, Doris, with her management experience, became her sister's representative and helped to organise her busy life, which in one way or another she

continued to do until Alicia's death in 2004. When Alicia and Anton Dolin started London Festival Ballet in 1951, Doris managed the company and handled the press.

Because of her international commitments, Alicia eventually left the company, and Doris went with her. But in 1959, when Noël Coward was asked to write the music for a new ballet for the company - London Morning - he said he would do it only "if Doris is there", so she rejoined just for him, staying for another five years.

When Doris left Festival Ballet for good, Hughie Green was starting up what was to become the television talent show Opportunity Knocks at Associated-Rediffusion, and he needed someone with knowledge of the theatre and dance, and with management experience. Doris remained with him until Opportunity Knocks ended 13 years later.

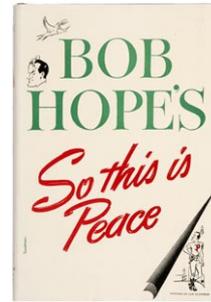
Eric and Margaret Hawkesworth had appeared on Opportunity Knocks, it would appear, with some success. The letter notes "Since we appeared on the show with the paper tearing act we have had 6 other TV appearances... Ronnie Corbett is currently doing one of our paper tearing routines in the Bristol Hippodrome production of Cinderella...the same act as he wanted for the Palladium last year..."



46. [HEPBURN, Audrey] NOURMAND, Tony. Audrey Hepburn. The Paramount Years. *Boxtree*. 2006. **£298**

Sto., original cloth with dust wrapper. A near fine copy.

First edition with a slip of paper signed by Audrey Hepburn tipped in.



47. HOPE, Bob. So This is Peace. New York. *Simon and Schuster*. [1946], **£98**

8vo., original cloth with dust wrapper. Illustrated by Lew Glanzman. A fine copy.

First edition. Bob Hope's second book of memoirs.



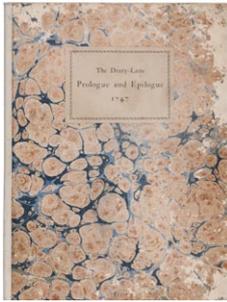
48. IBSEN, Henrik. Brand. A Dramatic Poem. Translated in English Prose by William Wilson. *Metheun & Co*. 1899. **£225**

8vo., sometime finely bound for Asprey in half green gilt ruled morocco. Lettered in gilt on spine, all edges gilt. Spine slightly sunned, otherwise a handsome copy.

Third edition. William Wilson's translation first appeared in 1891.



49. JAZZ. Black and white photograph of Hans Wolf Schneider, May 1954. 120 x 170 mm. Hans Wolf-Schneider, also known as Hawe Schneider, (1930-2011), was a German jazz musician and jazz publicist, and one of the most important band leaders of the German Jazz scene during the 1950s and 60s. **£28**



50. JOHNSON, Samuel [and] GARRICK, David. *The Drury-Lane Prologue by Samuel Johnson And The Epilogue by David Garrick.* 1747. Reproduced in Type-Facsimile from the Edition printed by W. Webb. *Oxford University Press.* 1924. **£98**

4to., original cloth backed marbled paper wrappers with paper label on upper board. Pp8. Some rubbing to front wrapper otherwise a very good copy.

First edition of this facsimile, limited to 400 copies. With the "Garrick Club Library" bookplate. This facsimile is of a pirated edition printed by W. Webb "evidently set up from the authorised edition (printed by Cave for Cooper and Dodsley), which it follows almost exactly, both in punctuation and in the use of capitals. Two misprints were introduced, The facsimile has been set up from a copy belonging to Professor R.W. Rogers of Princeton, and the proof compared with a second in the possession of Mr Percy Dobell. No other copy seemd to be known."

David Garrick, the famous English actor, began his long career as manager of Drury Lane Theatre with a revival of *The Merchant of Venice* on September 15, 1747, and asked his close friend Samuel Johnson to write the prologue. Johnson uses the occasion to castigate the public for its poor taste, as evidenced by the kinds of plays recently written, and deplores the deterioration of the stage since the days of Shakespeare and Ben Jonson.

INSCRIBED TO EDITH EVANS

51. JONES, Henry Arthur. *Whitewashing Julia.* An Original Comedy in Three Acts. *Privately Printed not for circulation at the Chiswick Press.* 1903. **£500**

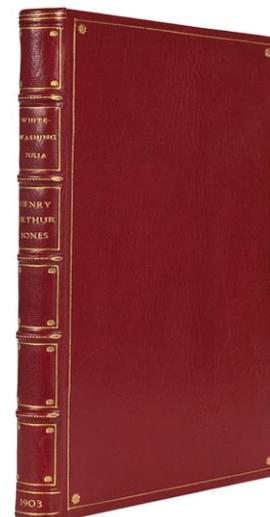
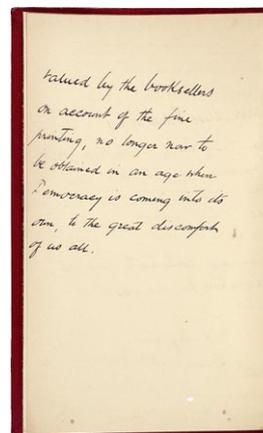
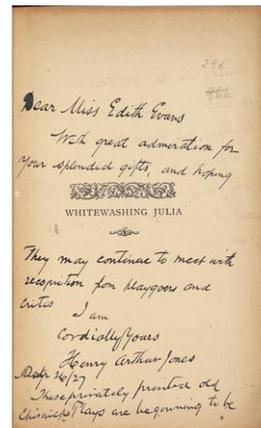
8vo., sometime finely bound in full red morocco, boards with single gilt line panel and corner star tools, spine lettered and panelled in gilt, lower board with gilt bee tool, all edges gilt, marbled endpapers. A very good copy.

First edition. Inscribed by Jones to Edith Evans "Dear Miss Edith Evans, With great admiration for your splendid gifts, and hoping they may continue to meet with recognition from playgoers and critics, I am cordially yours, Henry Arthur Jones Sept 26th '27. These privately printed old Chiswick Plays are beginning to be valued by the booksellers on account of the fine printing, no longer now to be obtained in an age when Democracy is coming into its own, to the great discomfort of us all".

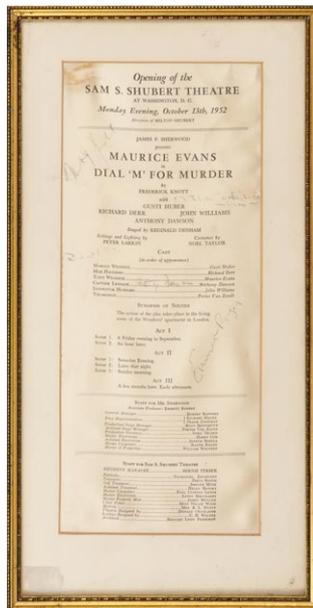
From the library of Edith Evans's with her posthumous bookplate, thence from her biographer, the film director and actor Bryan Forbes with his bookplate.

Henry Arthur Jones may best be remembered for the description of his writing by Oscar Wilde, "There are three rules for writing plays. The first rule is not to write like Henry Arthur Jones; the second and third rules are the same." He was nonetheless a successful playwright with a long line of plays and comedies, ranging in type from the phenomenally popular melodrama, "The Silver King," through the tense drama of "Mrs. Dane's Defense," the beautiful and moving tragedy of "Michael and His Lost Angel," and the idealistic "The Divine Gift," to the high and sophisticated comedy, "The Liars."

In the 1920s he began to write political essays and engaged in attacks on both Bernard Shaw and H.G. Wells. The inscription in this book gives a keen insight into his political standpoint, but it is somewhat curious in the context of the fulsome and complimentary inscription to Edith Evans who had created leading roles for many of Bernard Shaw's plays.



‘M’ FOR MURDER ON SILK



52. KNOTT, Frederick. Dial ‘M’ for Murder. *New York*, October 1952. **£1,495**

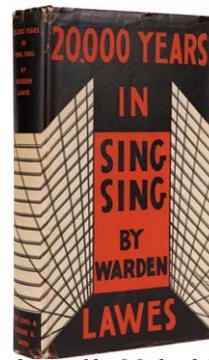
Playbill printed on silk, mounted and framed at the time (visible surface c 35 x 14.5 cm) for for the pre-Broadway opening night of Knott’s play at the Shubert Theatre, Washington, D.C., on 13 October 1952, signed by five members of the production, the director Milton Shubert, Anthony Dawson, Gusti Huber, Richard Derr, and the associate producer Emmett Rogers.

This crime drama was turned into a 3D film by Alfred Hitchcock and released in 1954 after Knott had adapted his stage play for the film version. Was that the evening described by Thomas A. Bogart in the book *American Presidents Attend the Theatre?* ‘The Gayety began its new season in September as the Sam S. Shubert Theater, under the personel management of Milton Shubert, sporting completely refurbished dressing rooms and a house to accommodate 1530 patrons. At Margaret’s [president Harry S. Truman’s daughter, author of murder mysteries and actress] urging the Truman’s attended another pre-Broadway show there in October, Frederick Knott’s *Dial ‘M’ for Murder* ... Her friend Maurice Evans played the thriller’s lead ... [His] primary recollection of the evening was the presence everywhere of Secret Service agents. The First Family appeared to enjoy themselves thoroughly, and backstage afterward were generous “gracious and enthusiastic comments”, inviting the cast to the White House later in the week’ (p. 299).

Provenance: This souvenir of the production was given by Knott to his fiancée at that time, the dedicatee of his published edition, “Muriel”.



53. LAUREL AND HARDY. A Collection of Black and White Stills **£498**

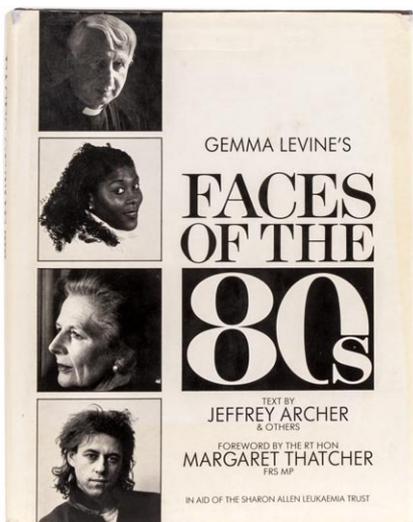


54. LAWES, Warden Lewis E. 20,000 Years in Sing Sing. *New York*. Ray Long & Richard R. Smith. 1932. **£298**

8vo., original cloth with slightly chipped dust wrapper designed with prison bar motifs by Samuel Schaeffer. A very good copy.

First edition. Lawes was Warden of Sing Sing from 1920-1941. This book was the basis for a Warner Brothers movie starring Spencer Tracy and Bette Davis and directed by Michael Curtiz. During the early sound era, the subject of prison reform was rarely addressed in Hollywood movies until the release of *I Am a Fugitive From a Chain Gang* (1932) which generated a storm of controversy and sparked public interest. After that, the topic became a subgenre of the crime melodramas so popular at the time and, not surprisingly, most of the best entries were from Warner Bros. who specialized in contemporary films with urban settings, often based on true events. This was particularly true of *20,000 Years in Sing Sing* (1932) which was based on the memoirs of Lewis E. Lawes, the former warden of Sing Sing.

Lawes began his career as a nineteen-year-old prison guard and rose through the ranks to his eventual appointment as governor of Sing Sing. Like his predecessor, Thomas M. Osborne, Lawes was committed to educating the press and the public about the harsh realities of prison life and programs that could successfully rehabilitate prisoners. Many of his experiences would serve as source material for other popular prison dramas such as *Over the Wall* (1938), *You Can’t Get Away with Murder* (1939), and *Invisible Stripes* (1939). Because the studio so valued Lawes’s involvement in *20,000 Years in Sing Sing* he was given final approval of the script and the finished film. In exchange, Lawes arranged for director Michael Curtiz and his cast and crew to have access to Sing Sing where several scenes were shot using actual prisoners - a rare instance of on-location filming for a major studio during that era.



55. **LEVINE, Gemma.** Gemma Levine's Faces of the 80s. Collins, 1987. £750

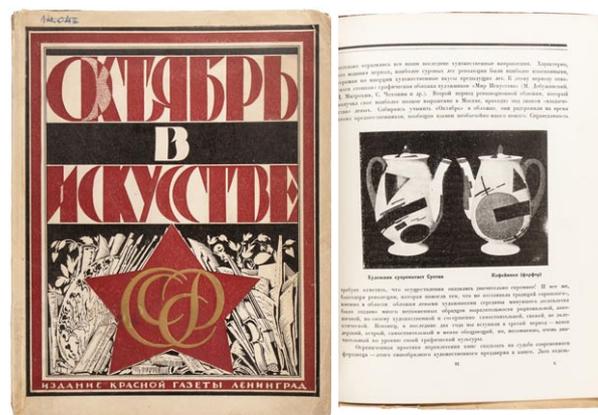
4to, original boards, in price-clipped dust-jacket; illustrated throughout with black and white photographs; a little chipping to wrapper, ink inscription, otherwise a very good copy.

First edition. Somehow linking Cardinal Hume, Bob Geldof, Margaret Thatcher, Alan Sugar, Michael Grade, Michael Gambon, Toyah Wilcox and many others, this collection of Levine's famous portraits is a glimpse of the rich, famous and (self-) important of a legendary decade.

This copy is signed by 34 of the sitters. The signatories are as varied as the portraits themselves.

Signatories:

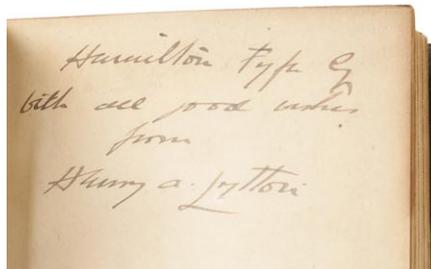
Jeffery Archer	Alan Bates
Ben Kingsley	Bobby Robson
Bob Geldof	Bob Hoskins
Richard Branson	Melvyn Bragg
Michael Grade	Terry Wogan
Tim Rice	Nigrl Hawthorne
Bernard Levin	Jasper Carrott
Frank Bruno	Helena Bonham Carter
Robin Day	David Owen
Jeremy Irons	Michael Parkinson
Penelope Keith	Fiona Shaw
Samantha Fox	Anthony Sher
Geoffrey Howe	John Mortimer
Jimmy Young	Miriam Stoppard
David Frost	Tom Stoppard
Morrissey	Michael Caine
Elaine Page	Toyah Wilcox



56. **LUNACHARSKII, Anatolii Vasilevich, E. M. BRAUDO, VS. V. VOINOV and D. M. ARANOVICH.** Oktiabr v iskusstve i literature 1917-1927. Leningrad, Izdanie "Krasnoi Gazety", [1927]. £1,498

Small 4to. Original wrappers, printed in red and black with SSSR cypher embossed in gold; pp. 85, [3], half-title in red and black, title in blue and black, full-page Lenin portrait within red frame, illustrated in black and white, light spotting and rubbing to wrappers, initial blank with light finger-spotting to lower outer corner, final leaf with repaired tear, a few contemporary annotations in lilac ink, withdrawn from a Latvian library in the early 1990s, with according shelf-marks and stamps.

Scarce first edition. Lunacharskii, apart from Trotsky, the only true intellectual among the Bolsheviks, art connoisseur and writer on the arts directed this beautiful and rare publication celebrating the October Revolution in the arts, and opened this volume with an essay on performing arts, especially theatre and cinema. The vignettes and book design is by Sergey Chekhonin (1878-1936), industrial designer, graphic artist and ceramicist, who was the artistic director of the State Porcelain Factory in Leningrad. In 1928 he emigrated and worked in both Germany and France. The work had, for Soviet standards, a rather small print run: 10,000 copies.

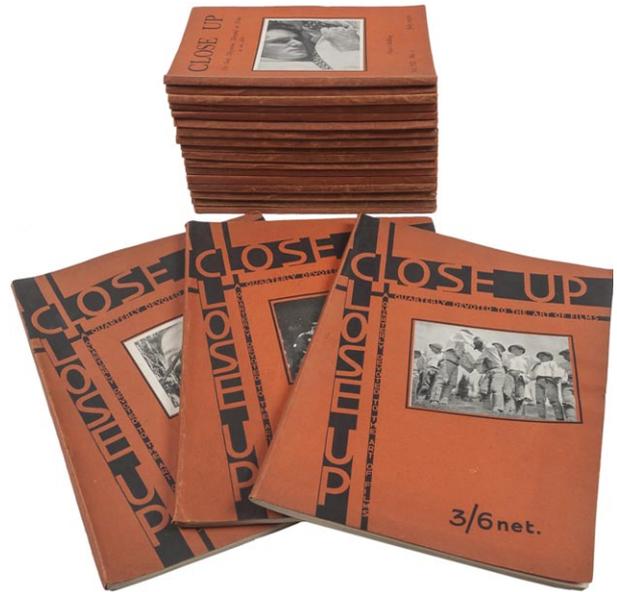


57. LYTTON, Henry A. *The Secrets of a Savoyard*. Jarrolds. 1922. £498

8vo., sometime bound in half green morocco, panelled and lettered in gilt on spine with gilt centre tools, top edge gilt. Illustrated. A little staining to last few leaves, spine slightly darkened, otherwise a very good copy.

First edition, inscribed by the author to British journalist and writer Hamilton Fyfe, "Hamilton Fyfe Esq with all good wishes from Henry A Lytton."

In his preface to the book Rupert D'Oyly Carte writes "There have been many who have made great reputations in the Gilbert and Sullivan characters and have established themselves as favourites with the public who love and follow the operas, and when the roll comes to be written down finally, if ever it is, Henry Lytton undoubtedly will be assigned a foremost place. He has played a wide variety of the parts, and the scope and versatility of his work is unique. It is unlikely that his record as a Gilbert and Sullivan artiste will ever be surpassed."



58. MACPHERSON, K. [Editor]. *Close Up*. The Only Magazine Devoted to Films as an Art. Territet and London, Pool, February 1929-December 1931. £998

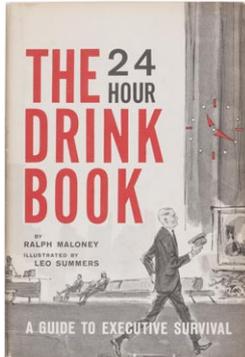
20 issues, 17 small 4to, three 4to. Original orange wrappers with photographic illustrations laid onto front covers; highly illustrated throughout; covers slightly dusty, one cover with loss to outer margin, internally very good.

High production value, prestigious contributors and good design make this periodical one of the great cinema publications of the pre-war era. "The journal *Close Up*, edited by Kenneth Mcpherson, the novelist Bryher and the poet H. D., was published between 1927 and 1933. It represented a major attempt by a group of literary intellectuals to assess, at a crucial moment of transition, the aesthetic possibilities opened up by cinema within, despite and against commercial contexts. The importance of *Close Up* for histories of both modernism and cinema is being recognized more and more widely" (*Close Up: Cinema And Modernism* edited by James Donald, Anne Friedberg, Laura Marcus, preface, Princeton University Press, 1998).

This collection comprises: issues 2 to 4 of volume IV, issues 3 and 4 of volume V, issues 1 to 6 of volume VI, issues 1 to 6 of volume VII (i.e. 1930 complete with all 12 issues), issues 1, 2 and 4 of volume VIII.

Provenance: From the collection of the British film critique, poet and major player in the British underground film scene of the 1960s Raymond Durnat (1932-2002).

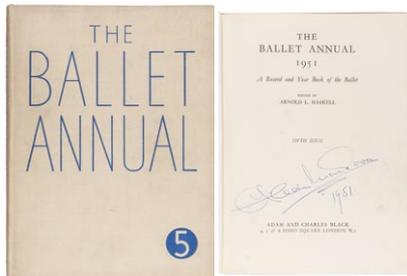
SOURCE BOOK FOR MAD MEN?



59. MALONEY, Ralph. *The 24 Hour Drink Book. A Guide to Executive Survival.* Illustrated by Leo Summers. *New York: Ivan Obolensky, Inc* 1962. **£198**

8vo., original cloth lettered in gilt on spine with gilt block on upper board, with dust wrapper. A little chipping to wrapper which is slightly sunned on the spine, otherwise a very good copy..

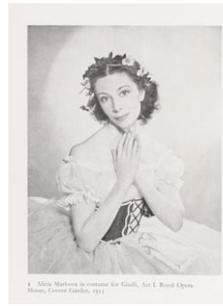
First edition. A humorous account of the drinking culture of Madison Avenue advertising executives during the 1960s.



60. [MARKOVA, Alicia] HASKELL, Arnold J. (Editor) *The Ballet Annual 1951. A Record and Year Book of the Ballet.* Fifth Issue. *Adam and Charles Black.* 1951. **£148**

8vo., original cloth (without dust wrapper). A very good copy.

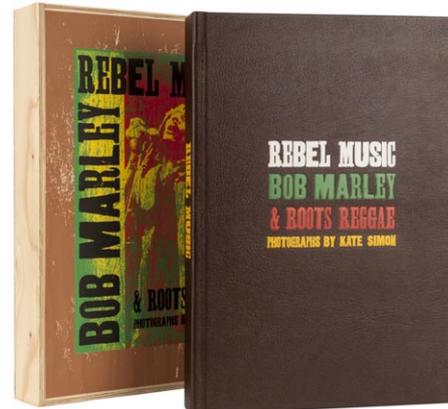
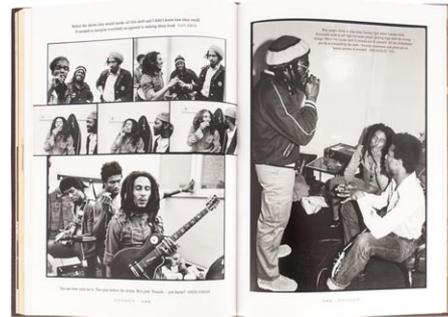
First edition, signed on the title-page by Alicia Markova.



61. MARKOVA, Alicia. *Giselle and I.* With a Foreword by Carl Van Vechten. *Barrie and Rockliff.* 1960. **£98**

8vo., original cloth lettered in gilt on spine with facsimile gilt signature on upper board. A rather used copy with wear and surface rubbing to head and tail of spine, some repaired splits to upper joint.

First edition, one of Markova's personal copies with her "The Dame Alicia Markova Collection" ink stamp on the front free endpaper. "Markova has danced *Giselle* more frequently and more successfully than any other dancer of our time and her name usually accompanies and mention of this ballet" (Foreword)



62. [MARLEY, Bob]. SIMON, Kate [photographer]. *Rebel Music. Bob Marley & Roots Reggae.* *Guildford: Genesis Publications.* 2004. **£1,200**

4to. Original brown leather, blocked in colours, in wooden case with sliding screenprinted lid; pp. 254, lavishly illustrated throughout; fine.

No. 251 of limited deluxe edition of 350, signed by Kate Simon and Eric Clapton, with additional photographic print signed by Kate Simon. Printed on five different paper stocks, one of which derives from cannabis, this is a magnificently produced history of Bob Marley and reggae with contributions from music legends including Eric Clapton, Bruce Springsteen, Patti Smith and Joe Strummer.



63. McCartney, Paul Signed postcard *Twentieth Century Fox*. 1984. **£498**

6 x 4 inches, colour postcard depicting Paul McCartney and Ringo Starr in the 1984 feature film *Give my Regards to Broad Street*; very good.

Signed in red ink by Paul McCartney to front.

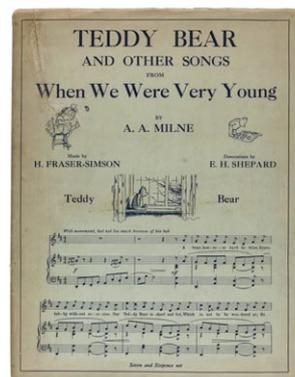


64. MCKECHNIE, Donna. *Time Steps. My Musical Comedy Life.* New York. *Simon and Schuster*. 2006. **£68**

8vo., original cloth backed boards with dust wrapper. A near fine copy.

First edition, inscribed by Donna McKechnie, "To John with Love, Donna McKechnie".

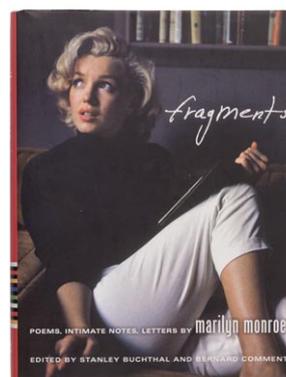
John Travis was the former Director of the British Ballet Organisation. John was trained by the BBO, later studied at the Royal Ballet School and graduated to the Opera Ballet at Covent Garden, before joining London Festival Ballet (now English National Ballet) where he became a soloist and created the first Education & Community Programme.



65. MILNE, A.A. E.H. SHEPARD (illustrator) H. FRASER-SIMSON (music by). *Teddy Bear and Other Songs From When We Were Very Young.* London, *Methuen & Co. Ltd.* 1926. **£250**

Large slim 4to, original beige cloth-backed brown boards with onlaid printed label to upper cover, **preserved in pictorial dustwrapper**, pp. [iv] + 43; illustrated throughout in line with vignettes surrounding the musical score; a very good copy; the dustwrapper with general soiling, rubbing to corners and scuffing to small areas at top, one repaired tear at top right of upper panel of dustjacket.

First edition. This title in the Pooh music series contains some well-loved verses such as *At The Zoo*; *Teddy Bear* and *Disobedience*. The book was dedicated to Princess Elizabeth, the present Queen on the year of her birth.



66. MONROE, Marilyn *Fragments. Poems, Intimate Notes, Letters by Marilyn Monroe.* Edited by Stanley Buchthal and Bernard Commenst. *Harper Collins* 2010. **£25**

8vo., original cloth with dust wrapper. A fine copy.

First UK edition.

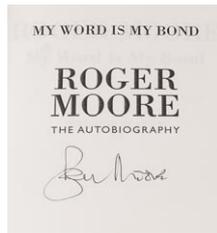
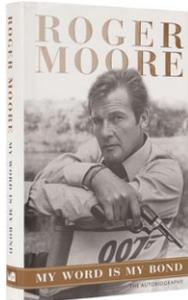
This edition is limited to 775 copies, of which 750 are for sale in Great Britain and Ireland and 25 are for presentation.
This is No. 254
George Moore



67. MOORE, George. *The Passing of Essenes. A Drama in Three Acts.* William Heinemann Ltd., 1930. **£148**

8vo., original vellum boards with gilt lettering and decoration to upper board. A near fine copy in original slipcase.

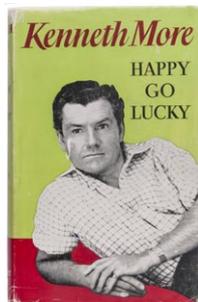
First edition, limited edition of 775 numbered copies signed by the author. The play retells the story of the last few chapters in Moore's novel, *The Brook Kerith*, the story of Paul's coming to the cenoby of the Essenes where Jesus lives, a shepherd, having been saved from the sepulchre and death by Joseph of Arimathea.



68. MOORE, Roger. *My Word is My Bond.* Michael O'Mara Books. 2008. **£98**

8vo., original cloth with dust wrapper. A fine copy. First edition signed by Roger Moore.

Kenneth More



69. MORE, Kenneth. *Happy Go Lucky.* Robert Hale Limited. 1959. **£98**

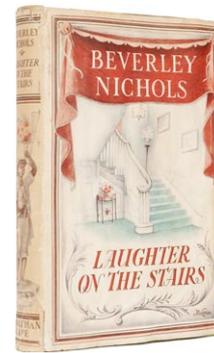
8vo., original cloth with chipped dust wrapper. A very good copy. Second impression, signed by the author front-free endpaper.



70. MORECAMBE & WISE. Signed Photograph. **£198**

Mounted black and white photograph. Signed by both comedians.

Homage to a
real artist ^(My Hero)
from
an amateur
Beverley Nichols



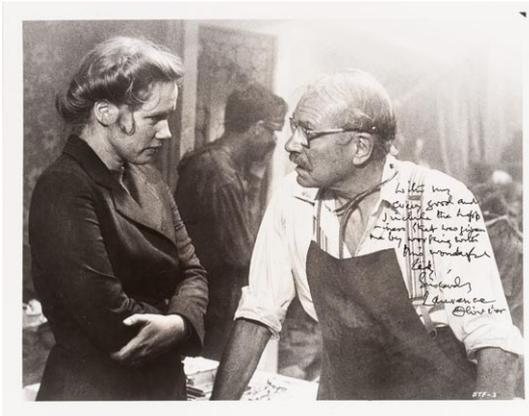
71. NICHOLS, Beverley. *Laughter on the Stairs.* Jonathan Cape. 1953. **£98**

8vo. Original green and yellow cloth with dust wrapper, drawings by William McLaren. Wrapper a little chipped and creased with some internal reinforcement to old tears.

First edition inscribed by Nichols to prima ballerina Dame Alicia Markova, "Homage to a real artist from an amateur, Beverley Nichols."

Nichols wrote an article about Markova, *A Dancer's Discipline* in one of his weekly magazine columns. The article recounted a meeting of the two at a London party, finishing with the line, "a star who will always remain a star".

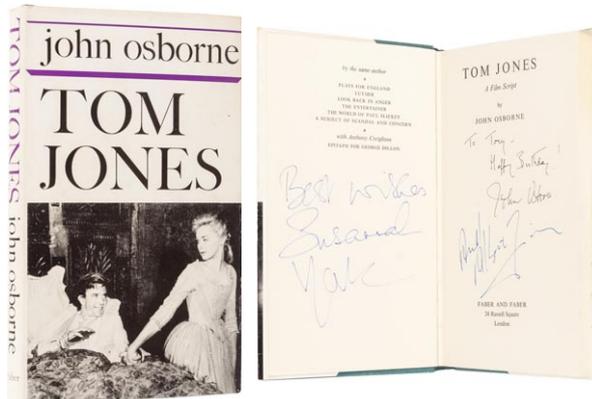
Provenance: From the collection of John Travis. John Travis was the former Director of the British Ballet Organisation. John was trained by the BBO, later studied at the Royal Ballet School and graduated to the Opera Ballet at Covent Garden, before joining London Festival Ballet (now English National Ballet) where he became a soloist and created the first Education & Community Programme. He also had the distinction of living in Dame Alicia Markova's London flat and after her death was given the opportunity to keep a selection of books from her library.



72. OLIVIER, Laurence. Inscribed black and white photograph of Olivier with Liv Ullmann in “A Bridge Too Far”. [Recent photographic reprint]. **£248**

257x202mm. Inscribed in ink by Olivier, “With my every good and I include the happiness that was given me by working with this wonderful lady, Sincerely Laurence Olivier”.

Olivier’s hand is quite shaky so we believe this to have been inscribed late in his life.

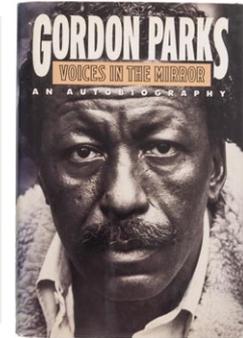


73. OSBORNE, John. Tom Jones. A Film Script. Faber and Faber, 1964. **£298**

8vo., original cloth with dust wrapper. A very good copy.

First edition inscribed by John Osborne “To Tony Happy Birthday John Osborne”, also signed by Susannah York and Albert Finney.

Tom Jones is a 1963 British adventure-comedy film, an adaptation of Henry Fielding’s classic novel *The History of Tom Jones, a Foundling* (1749), starring Albert Finney as the titular hero and Susannah York. It was one of the most critically acclaimed and popular comedies of its time, winning four Academy Awards, including Best Picture.



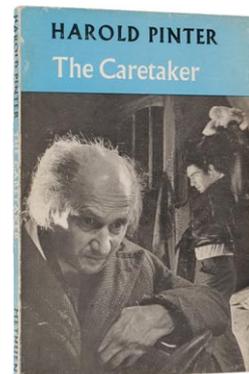
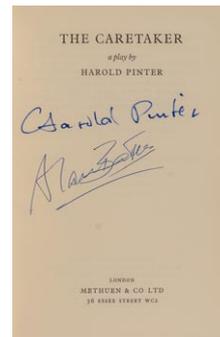
74. PARKS, Gordon. Voices in the Mirror. An Autobiography. New York. Doubleday. 1990. **£148**

8vo., original cloth with dust wrapper. A very good copy.

First edition inscribed by the author “To Michael Good Wishes Gordon Parks”

Gordon Parks (November 30, 1912 – March 7, 2006) was an African-American photographer, musician, writer and film director, who became prominent in U.S. documentary photojournalism in the 1940s through 1970s—particularly in issues of civil rights, poverty and African-Americans—and in glamour photography.

As the first famous pioneer among black filmmakers, he was the first African American to produce and direct major motion pictures—developing films relating the experience of slaves and struggling black Americans, and creating the “blaxploitation” genre. He is best remembered for his iconic photos of poor Americans during the 1940s (taken for a federal government project), for his photographic essays for Life magazine, and as the director of the 1971 film *Shaft*. Parks also was an author, poet and composer.



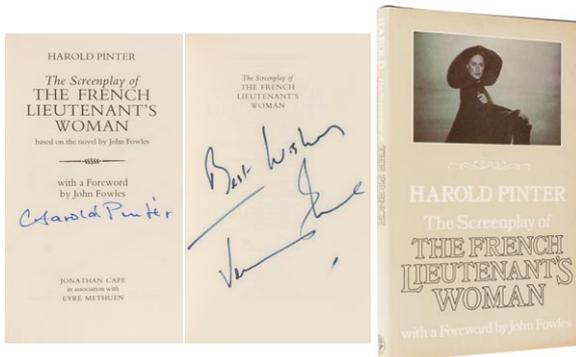
75. PINTER, Harold. The Caretaker. Methuen. 1960. **£498**

8vo., original stiff card wrappers. A little rubbing to edges otherwise a near fine copy.

First Methuen edition, wrapper issue. This edition was preceded by an acting edition.

Signed by Harold Pinter and Alan Bates who appears in the background of the photograph on the upper wrapper taken from the 1960 Duchess Theatre production.

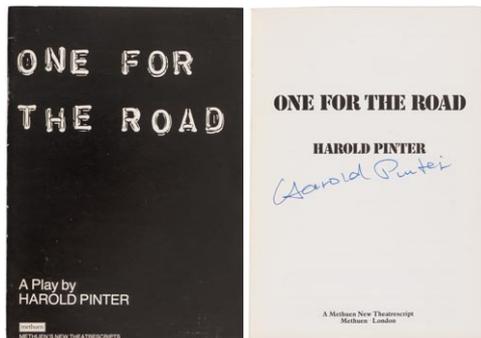
SIGNED BY HAROLD PINTER AND JEREMY IRONS



76. PINTER, Harold. *The Screenplay of French Lieutenant's Woman*, based on the Novel by John Fowles. *Jonathan Cape/Eyre Methuen*. 1981. **£398**

8vo. Original cloth in publisher-price-clipped and repriced dust wrapper; a near fine copy.

First edition. Signed by Harold Pinter and Jeremy Irons. Irons starred alongside Meryl Streep in the 1981 film.



77. PINTER, Harold. *One for the Road*. *Methuen*. 1984. **£248**

8vo., original stiff wrappers. A very good copy.

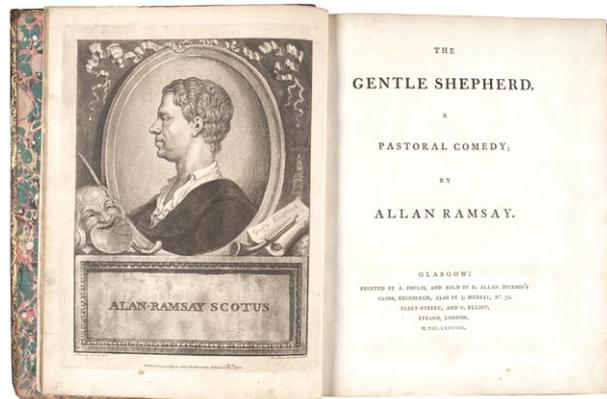
First edition, Methuen Paperback Original, signed by Harold Pinter. Pinter's own premiere production was at the Lyric Theatre Hammersmith, starring Alan Bates, Jenny Quayle and Roger Lloyd Pack. The play was named as 1984's Play of the Year by *Drama Magazine*.



78. [PINTER, Harold] BAKER, William & ROSS, John c. *Harold Pinter. A Bibliographical History*. *British Library*. 2005. **£20**

8vo., original cloth with dust wrapper. A near fine copy.

First edition.



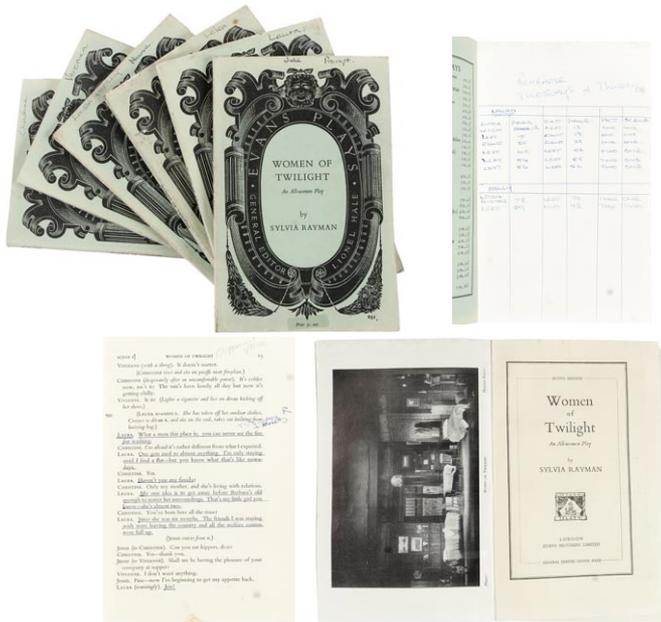
79. RAMSAY, Allan. *The Gentle Shepherd, A Pastoral Comedy*. *Glasgow. A Foulis*. 1778. **£998**

Royal 4to., in contemporary full mottled calf, boards with elaborate gilt panels with corner tools, rebacked preserving original rich gilt spine, contrasting red leather label, all edges gilt. Aquatint portrait frontispiece and 12 aquatint plates engraved by David Allan, pp.18 of engraved music at rear. Corners rubbed, a little light browning to margins of plates, neat ink name dated 1848, generally a very good crisp copy.

"Ramsay's play, *The Gentle Shepherd* first published in 1725, enjoyed massive success both in his lifetime and for several years after his death. This Scots pastoral drama is an entirely original creation, which develops the pastoral genre and fixes it within a Scottish context. Although the play belongs to the sentimental age, its value remains to this day: Ramsay presents his audience with skilful sections of lyric and song, and daringly attempts to revive the Scottish theatrical tradition under the strict codes of Calvinism. The *Gentle Shepherd* helps make possible John Home's *Douglas*, Ferguson's *Scots pastorals* and much of Burns's work."

The Foulis Press first published *The Gentle Shepherd* in 1743, and they printed it again in 1745, 1747, 1750, and 1752, before issuing this handsomely printed and illustrated edition in 1788. David Allan who illustrated this edition was sometimes called the "Scottish Hogarth"

A SET OF MARKED UP COPIES



80. RAYMAN, Sylvia. *Women of Twilight. An All-Women Play.* London, Evans Brothers, [1959]. **£198**

Six copies, 8vo. Original printed wrappers; pp. 94, frontispiece (stage setting), sketch plan, a few wrappers with varying light degrees of wear and spotting; internally a few spots; *provenance: the actors' copies*, each with name of the character in manuscript on front wrapper, heavily annotated for a production, with alterations to the stage directions.

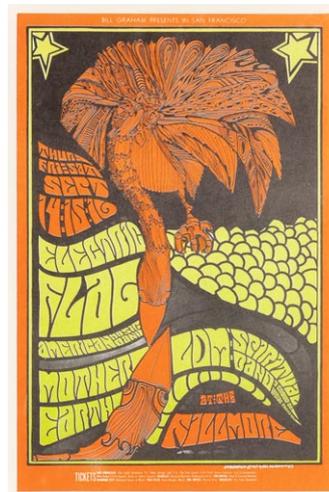
Extremely rare. Second edition, after the first of 1952 in the Evans series *Acting Edition*. 'Sylvia Rayman's *Women of Twilight* saw its debut in 1951 and at the time was somewhat of a sensation, dividing critics; one labelling it 'hysterical', while others acknowledged the authenticity of its gritty social realism. Certainly, given its grim subject matter of the exploitation of vulnerable young women and 'baby farming', one can imagine the play in the eyes of your average 1950's audience as being nothing short of incendiary' (Madelaine Moore in *Female Arts*, online). The controversial play was made into a film, awarded the newly introduced X Certificate, toured through the 1950s and was rediscovered sixty years after its first staging with productions in 2013 and 2014. This edition was prepared by Jean Sheppard and Rona Laurie, who had been responsible for the first production of the play at the Regent Theatre in Hayes in 1951.



81. ROCK HANDBILL Butterfield Blues Band/Roland Kirk Quartet/New Salvation Army Band/Mt. Rushmore *San Francisco: Bill Graham.* 11-16th July 1967 **£150**

Colour printed handbill, 7 x 4.5 inches, in acid free mount, advertising gigs at the Fillmore. Designed by Bonnie Maclean.

Grushkin, The Art of Rock 72.



82. ROCK HANDBILL Electric Flag/American Music Band/Mother Earth/LDM Spiritual Band *San Francisco: Bill Graham.* 14th - 16th September 1967. **£150**

Colour printed handbill, 7 x 4.5 inches, in acid free mount, advertising gigs at the Fillmore. Designed by Jim Blashfield.

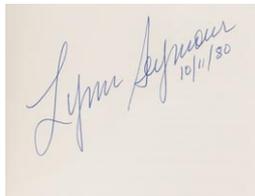
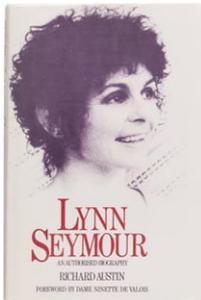
Grushkin, The Art of Rock 83.



83. ROCK, Sheila. *Punk+*. [Paris and London, First Third Books, 2013]. **£60**

4to. Original red cloth, colour-printed endpapers, unpaginated and highly illustrated.

First edition, one of 2000 copies printed, signed by the photographer. "This book presents a fresh view of the punk movement, through the lens of renowned photographer Sheila Rock. Rock was party to numerous intimate moments of punk. Her unique perspective comes through her portraits of influential acts including The Clash, The Jam, Generation X, Siouxsie & the Banshees, The Subway Sect, The Damned and The Buzzcocks. She also documented some notorious yet till now unseen events in punk history such as The Moors Murderers rehearsals ... USA-born, Sheila has lived in London since 1970. Her photographic career took off in 1980 on THE FACE magazine. Sheila exhibits regularly in London and internationally. Her portrait work includes a wide range of entertainment and music glitterati, and her editorial work appears in publications from Vogue to The Sunday Times. Her work can also be found in the permanent collection of London's National Portrait Gallery. She is currently working on a number of fine art projects' (*press release*).



84. [SEYMOUR, Lynn] AUSTIN, Richard. *Lynn Seymour*. An Authorised Biography. *Angus and Robertson*. 1980. **£98**

8vo., original cloth with dust wrapper. A fine copy.

First edition signed by Lynn Seymour and Richard Austin.

"Lynn Seymour is one of the most exciting dramatic dancers of the age. From her first personal triumph in MacMillan's 'The Invitation' in 1960 her musicality and extraordinary dramatic sensitivity have won her an ever-growing public despite periodic setbacks and absences abroad.

Lynn Seymour's ambition to become a dancer was fired by seeing Robert Helpmann in 'The Red Shoes' at an early age. After studying in Canada she was auditioned by Sir Frederick Ashton, offered a scholarship with the Royal Ballet and came to London. In 1956 she joined the Sadler's Wells Opera Ballet and then joined the Royal Ballet in 1957. Early on Kenneth MacMillan recognized her exceptional gifts and a remarkably creative relationship grew up over the years; a whole series of ballets were created for her by MacMillan.

After her controversial decision to spend a period with the Berlin Opera Ballet she returned to London as a ballerina of the Royal Ballet in 1970. This was followed by freelancing in London and the United States - where she continued to impress audiences with her dramatic interpretations of roles. About this time Sir Frederick Ashton, who had previously created 'The Two Pigeons' for her, evoked the spell-binding Isadora Duncan in the person of Lynn Seymour.

Her career took a new turn in 1976 with the first performances of her own ballets (*Rashomon* - 1976, *Court of Love* - 1977, and *Intimate Letters* - 1978), after which she took up an appointment as artistic director of the Bavarian State Opera Ballet in Munich. Richard Austin's fine biography, which is lavishly illustrated, not only tells the story of a remarkable career but also probes beneath the surface to illuminate the personal struggle to succeed against often formidable obstacles. Looking back on her career Lynn Seymour CBE observes: 'The most painful things really do recede. You only remember the best.'

SIGNED BY OSCAR-WINNING JACK LEMMON



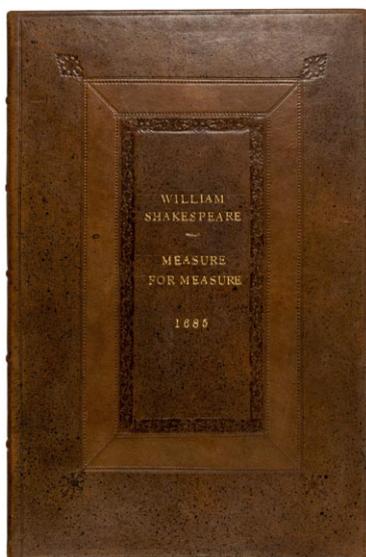
85. SHAGAN, Steve. *Save the Tiger*. *Michael Joseph*. 1973. **£148**

8vo., original cloth with dust wrapper. A near fine copy.

First UK edition. Shagan adapted his novel for the 1973 film which starred Jack Lemmon. Lemmon received the Oscar for Best Actor for his role as Harry Stoner.

This copy is signed on the title-page by Jack Lemmon and Marvin Hamlisch who composed the soundtrack for the film.

FROM THE 1685 FOURTH FOLIO



86. SHAKESPEARE, William. *Measure for Measure*, extracted from the Fourth Folio. [London: Printed for H. Herringman, E. Brewster, and R. Bentley]. [1685]. **£2,300**

Folio in sixes. Full panelled calf by Bernard Middleton (with his pencil signature) and blind stamp, lettered in gilt on upper board. Pp. 55 - 76. A little browning, and occasional staining, paper repair to margin of final leaf.

The complete play of *Measure for Measure* extracted from a copy of the Fourth Folio edition of the complete works published in 1685. The Fourth Folio was the last of the great 17th century folio editions of Shakespeare's complete plays. It was a reprint of the Third Folio (1663) with corrections and modernizations. The text of this edition is printed in a larger type font than the three earlier editions, and more liberally spaced. It was executed on Dutch paper.

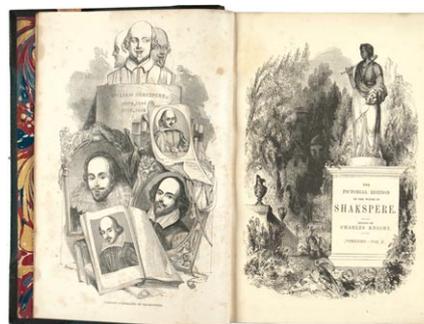
See Jaggard p.497. Greg III, p.1119



87. SHAKESPEARE, William. The Dramatic Works of William Shakespeare to which are added his Miscellaneous Poems. Printed for Sherwin and Co. 1821. **£498**

8vo., contemporary black morocco, boards panelled in gilt with a decorative border in blind, spine lettered in gilt with rich gilt tooling in panels and raised bands, all edges gilt. Portrait frontispiece, facsimile of Shakespeare's signature. A little browning and light spotting, light ink inscription to head of title-page, otherwise a very good copy.

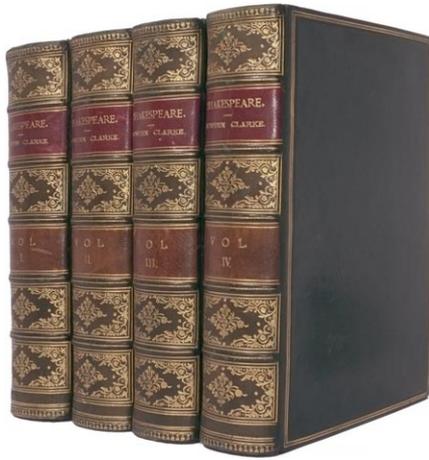
A handsome Regency one volume Shakespeare. With a Life of Shakespeare by Nicholas Rowe.



88. SHAKESPEARE, William. The Pictorial Edition of the Works of Shakspeare Edited by Charles Knight. George Routledge & Sons. 1867. **£498**

Large 8vo., 8 vols.; bound for G & T Coward booksellers and publishers in Carlisle with their ticket, in contemporary half dark green morocco with gilt rules over pebble-grain cloth, spine with raised bands with gilt rules, lettered in gilt, all edges gilt. Illustrated with hundreds of wood-engravings. A little occasional foxing, quite heavy to some free endpapers, otherwise a very good set.

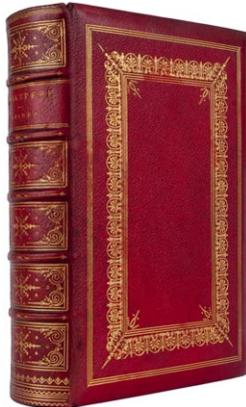
Second revised "Pictorial Edition". Includes introductory notices, variorum readings and a glossary. One volume is devoted to "Doubtful Plays" and another to Knight's "William Shakspeare: A Biography". Knight's biography uses sheets from the 1865, third revised and augmented edition.



89. SHAKESPEARE *The Works of William Shakespeare* London, Bickers and Son, 1881. **£698**

4 vols. Full polished black calf, rich gilt spine, contrasting leather spine labels, marbled endpapers; occasional light foxing internally, yet still a handsome set.

Edited and revised by Charles and Mary Cowden Clarke, with additional preface, chronological table of Shakespeare's life, his Will, the dedication affixed to the First Folio and a verbal/sentential glossary (indexed).

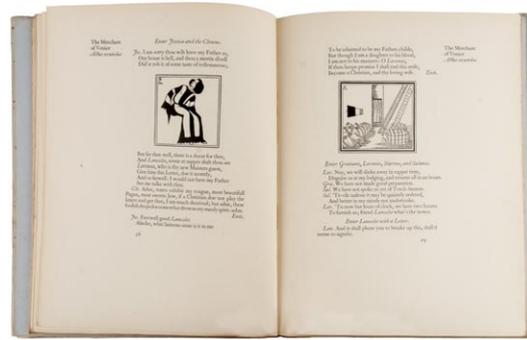


90. SHAKESPEARE, William. *The Works of William Shakespeare* Containing his Plays and Poems from the Text of the Editions by Charles Knight. *George Bell and Sons.* 1887. **£498**

8vo. In contemporary full red morocco, boards with triple gilt line panels enclosing a rich gilt border, spine richly gilt, all edges gilt. Illustrations by W. Harvey. A handsome copy.

11th Knight edition, Complete in One Volume. An attractive Complete Shakespeare.

Presentation copy given to a Mr A M Proctor by his employers Henry Potter and Charles Clarke. Potter's Herbals, the company descended from Potter & Clarke, is today the oldest manufacturer of licensed herbal medicines in the UK and in 2012 it celebrated 200 years in business.



91. LOWINSKY, Thomas. (Illustrator). SHAKESPEARE, William. *The Merchant of Venice.* Newly Printed from the First Folio of 1623. [Printed at the Shakespeare Head Press, Stratford-upon-Avon, for Ernest Benn Ltd.]. 1923. **£248**

4to. Original cloth-backed paper covered boards, with original glassine wrapper and dust wrapper; illustrations by Thomas Lowinsky, including 5 coloured plates in facsimile collotype, title printed in red and black; wrapper a little chipped and rubbed, otherwise a very nice copy.

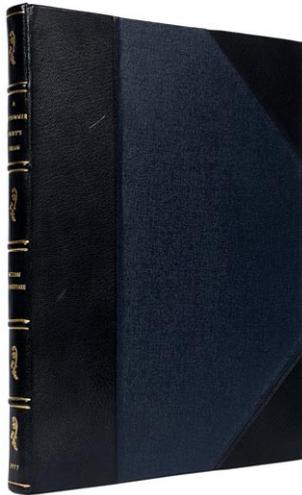
This edition printed on pure rag paper is limited to 500 copies. One of the volumes of the "Players' Shakespeare," under the art-editorship of Albert Rutherston, and with Introductions by Harley Granville-Barker.



92. SHAKESPEARE, William. RICKETTS, Charles (illustrator). *The Tragedie of Macbeth.* Printed from the Folio of 1623. [Printed at the Shakespeare Head Press, Stratford-upon-Avon, for Ernest Benn Ltd.]. 1923. **£198**

4to. Original linen backed paper covered boards, lettered in black on spine; with coloured and other plates by Charles Ricketts; a very nice copy.

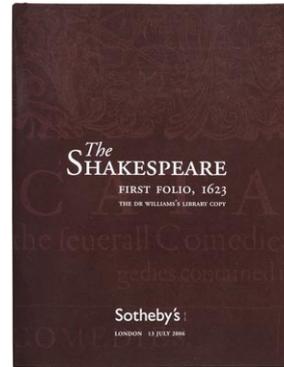
Limited to 550 numbered copies. A volume of "The Players' Shakespeare," under the art-editorship of Albert Rutherston and with Introductions by Harley Granville-Barker.



93. SHAKESPEARE, William. RACKHAM, Arthur (illustrator). *A Midsummer Night's Dream*. Weidenfeld & Nicolson. 1977. **£698**

4to. Newly rebound in half dark blue morocco, spine lettered and ruled in gilt and with gilt centre tools, top edges gilt, cloth of the original front cover and original dust-jacket bound in at the end; coloured title-page, double-page coloured border, 14 coloured illustrations, and numerous black and white illustrations, all by Arthur Rackham; a fine copy.

This is the first edition of Arthur Rackham's illustrations of Shakespeare's *A Midsummer Night's Dream* accompanied by the full text designed and written out by the calligrapher, Graily Hewitt. The work was commissioned by the Spencer Collection directly from Arthur Rackham and Graily Hewitt in 1929 and the manuscript was released for publication by the Spencer Collection of the New York Public Library for the first time for this edition.



94. SHAKESPEARE, William. *The Shakespeare First Folio, 1623 The Dr William's Library Copy* Sotheby's, 2006 **£38**

4to, original boards, in dust-jacket; a fine copy.

The auction catalogue for the sale of the First Folio from the Dr William's Library, with an Introduction by Stanley Wells and other an excellent account of the printing history of the first folio. The Folio sold for £2.8 million.

ONE OF SHAKESPEARE'S MAJOR SOURCES



95. HOLINSHED. *The Peaceable and Prosperous Regiment of Blessed Queene Elisabeth: a Facsimile From Holinshed's Chronicles (1587)*. San Marino, California: Huntington Library 2005. **£248**

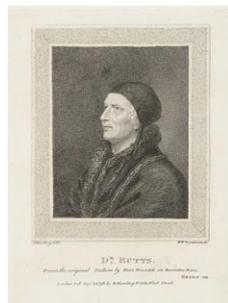
Folio, original grey cloth lettered in gilt on spine and upper board. A fine copy.

Facsimile edition, edited and with an introduction by Cyndia Susan Clegg. With textual commentary by Randall McLeod.

"Holinshed's Chronicles", best known as one of Shakespeare's major sources, contains one of the few accounts of Elizabeth's reign written during her lifetime. A contemporary history, it was subjected to censorship by the Privy Council. In this facsimile edition, a compilation based on this portion of the "Chronicles" in copies in the Huntington's collection as well as the British Library and Cambridge University Library, censored and substituted passages are represented between two covers for the first time. Professor Clegg provides a historical introduction and demonstrates that the censorship took place in three stages. Libraries around the world will be able to identify and describe the copies in their own collections based on the information provided. The "Chronicles", a scrupulously produced monument to Elizabeth, is also a rich source for the study of printing practices. The base text is an unusual copy in the Huntington Library containing the largest sample of proofmarkings that survive from the sixteenth century. Professor McLeod analyzes these in his textual commentary, along with the typography, demonstrating how the book was printed and explaining the roles of compositor and corrector in the sixteenth-century printing house

Items 96 – 133. Shakspeare Illustrated

Original engravings from 'Shakspeare Illustrated', as published by S & E Harding, No. 102, Pall Mall, London, 1793. Each print 190 x 140 mm. unless otherwise noted.



96. ANON. William Kempe. £50

William Kempe, also spelled Kemp (born c. 1560—died c. 1603), was an English actor and dancer recognised as one of the most famous clowns of the Elizabethan era. Specializing in comic roles, he is perhaps best known for having been one of the original players in early dramas by William Shakespeare.

97. ANON. Robert Armin. £50

The title page of "The History of the two Maids of More-clacke" Robert Armin (c. 1563 ñ 1615) was an English actor and a member of the Lord Chamberlain's Men. He became the leading comedy actor with the troupe associated with William Shakespeare following the departure of Will Kempe around 1600.

98. BARTOLOZZI, F. Jane Shore. £25

The character Mistress Shore from William Shakespeare's history play 'Richard III'.

99. CLAMP, R. George, Duke of Clarence. £25

The historical figure George Plantagenet, 1st Duke of Clarence dramatised by William Shakespeare in the history play 'Henry VI'.

100. CLAMP, R. Edmond of Langley, Duke of York. £25

The historical figure Edmund, Duke of York in William Shakespeare's history play 'Richard II'.

101. CLAMP. Duke Of Burgundy. £25

The historical figure dramatised by William Shakespeare in the history play 'Henry V'.

102. CLAMP. Earl of Northumberland. £25

The character Henry Percy, 1st Earl of Northumberland dramatised by William Shakespeare in the history play 'Richard II'. 180 x 130 mm.

103. GARDINER, W. N. Doctor Butts (Sir William Butts). £25

The character Doctor Butts from William Shakespeare's history play 'Henry VIII'.

104. GARDINER, W. N. Humphry Duke of Gloucester, Uncle to the King and Protector. **£25**

The character Humphrey of Lancaster, 1st Duke of Gloucester, 1st Earl of Pembroke from William Shakespeare's history play 'Henry VI'.

105. HARDING, E. Duke of Aumerle. **£25**

The historical figure Edward of Norwich, 2nd Duke of York dramatised by William Shakespeare in the history play 'Richard II'.

106. HARDING, E. Scroop Archbishop of York. **£25**

The historical figure Richard le Scrope, Archbishop of York dramatised by William Shakespeare in the history play 'Henry IV'.

107. HARDING, E. Lord Denny. **£25**

The historical figure Sir Anthony Denny dramatised by William Shakespeare in the history play 'Henry VIII'.

108. HARDING, E. Henry Chichele, Archbishop of Canterbury. **£25**

The historical figure the Archbishop of Canterbury dramatised by William Shakespeare in the history play 'Henry V'.

109. HARDING, E. Anne, Widow of Edward Prince of Wales. **£50**

The historical figure Anne Neville, Queen of England dramatised by William Shakespeare in the history play 'Richard III'.

110. HARDING, E. Cecely Nevile, Dutchess of York. **£50**

The historical figure Cecily Neville, Duchess of York dramatised by William Shakespeare in the history play 'Richard III'.

111. HARDING, E. Thomas Cranmer, Archbishop of Canterbury. **£25**

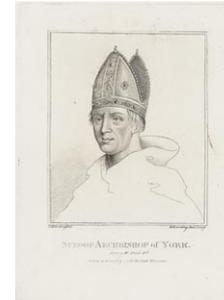
The historical figure the Archbishop of Canterbury dramatised by William Shakespeare in the history play 'Henry V'.

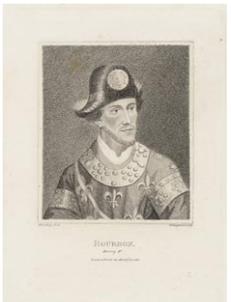
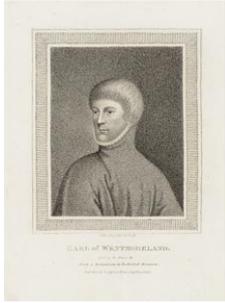
112. HARDING, S. Cardinal Wolsey. **£50**

The historical figure dramatised by William Shakespeare in the history play 'Henry VIII'.

113. HARDING, S. John of Gaunt. Duke of Lancaster. **£25**

The historical figure John of Gaunt, 1st Duke of Lancaster dramatised by William Shakespeare in the history play 'Richard II'.





114. HARDING, S. Charles VI. King of France. **£25**

The historical figure King Charles VI of France dramatised by William Shakespeare in the history play 'Henry V'.

115. HARDING, S. Reignier (RenÈ of Anjou). **£25**

The historical figure dramatised by William Shakespeare in the history play 'Henry VI'.

116. HARDING, S. Earl of Salisbury. **£25**

The historical figure John Montacute, 3rd Earl of Salisbury dramatised by William Shakespeare in the history play 'Richard II'.

117. HARDING, S. Sir William Gascoigne, Chief Justice of the Kings Bench. **£25**

The character Lord Chief Justice from William Shakespeare's history play 'Henry IV'.

118. HARDING, S. Earl of Westmoreland. **£25**

The historical figure Ralph de Neville, 1st Earl of Westmorland dramatised by William Shakespeare in the history play 'Henry IV'.

119. HARDING. Bastard of Orleans (Jean de Dunois). **£25**

The historical figure dramatised by William Shakespeare in the history play 'Henry VI'.

120. KNIGHT, C. Isaac Reed. **£25**

Isaac Reed (1742-1807) was an English Shakespearean editor.

121. KNIGHT. Lewis the Dauphin. **£25**

The character of Lewis the Dauphin in William Shakespeare's history play 'King John'.

122. NUGENT, T. Thomas de Rotheram, Archbishop of York. **£25**

The historical figure Thomas Rotherham, Archbishop of York dramatised by William Shakespeare in the history play 'Richard III'.

123. NUGENT, T. Bourbon. **£25**

The Duke of Bourbon, dramatised by William Shakespeare in the history play 'Henry V'.

124. NUGENT. Nicholas Rowe. **£25**

Nicholas Rowe (1674-1718) was the first editor of William Shakespeare, modernising the punctuation and spelling to the practice of his day.

125. PARKER, J. Lord Talbot. **£25**

The historical figure John Talbot, 1st Earl of Shrewsbury dramatised by William Shakespeare in the history play 'Henry VI'.

126. PARKER, J. Cardinal Beaufort, Bishop of Winchester. **£25**

The historical figure Henry Beaufort, Cardinal of Winchester dramatised by William Shakespeare in the history play 'Henry VI'.

127. PARKER. The Dauphin, Henry V. **£25**

The character Dauphin from William Shakespeare's history play 'Henry V'.

128. SCHENECKER. Margaret. Queen to King Henry the Sixth. **£25**

The historical figure Margaret of Anjou, Queen of England dramatised by William Shakespeare.

129. SCHENECKER. Duke of Norfolk. **£25**

The historical figure Thomas Howard, 2nd Duke of Norfolk dramatised by William Shakespeare in the history play 'Henry VIII'.

130. SCHENECKER. Sir John Howard. First Duke of Norfolk. **£25**

The historical figure John Howard, 1st Duke of Norfolk dramatised by William Shakespeare in the history play 'Richard III'.

131. SCHIAVONETTI, L. Lewis XI King of France. **£25**

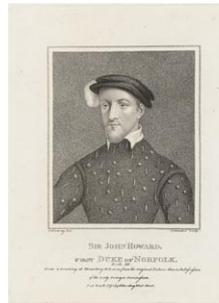
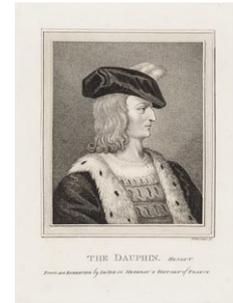
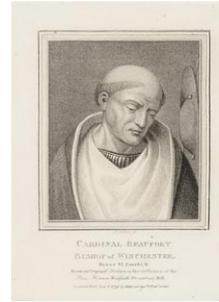
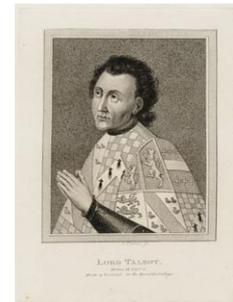
The historical figure dramatised by William Shakespeare in the history play 'Henry VI'.

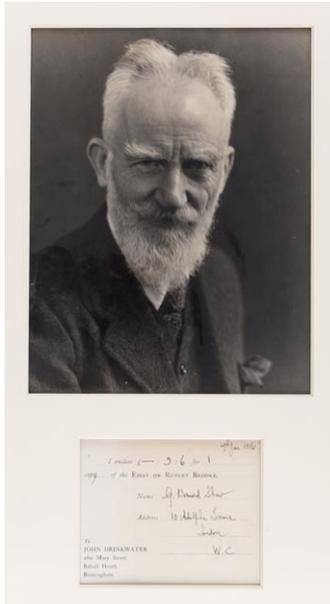
132. SCHIAVONETTI, L. Sir Thomas Hanmer. **£25**

Sir Thomas Hanmer (1677 - 1746) is best remembered as being one of the early editors of the works of William Shakespeare.

133. TROTTER. Blanch, Niece to King John. **£25**

The character of Blanche of Castile, the niece of King John from William Shakespeare's history play 'King John'.



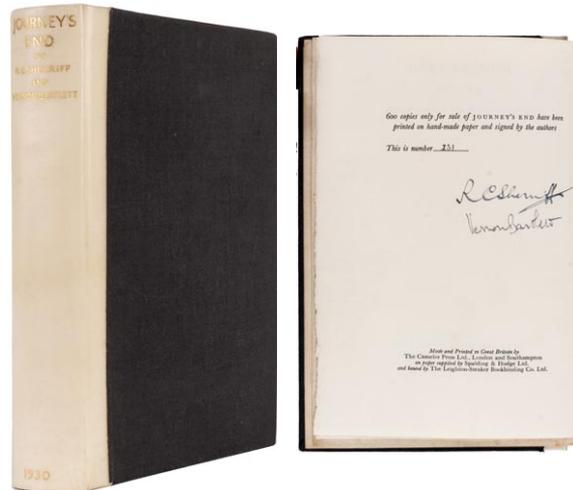


134. SHAW, George Bernard. Mounted photograph with signature. **£498**

Black and white photograph of GBS by Vandyk (with studio stamp on back). A typed note stuck on the back reads “George Bernard Shaw - The famous dramatist now in his 84th year, has added to his long list of success with a play - his 51st - entitled “In Good King Charles’s Golden Days”. This play was hailed at the recent country dramatic festival in the beautiful country town of Malvern, where its first performance was given, as a typical example of Shavian brilliance”.

Mounted below the photograph is a purchase order, filled in by Shaw, for a copy of John Drinkwater’s book “An Essay on Rupert Brooke” The purchase order is dated 7 Jan 1916 and has Shaw’s name and address in his handwriting.

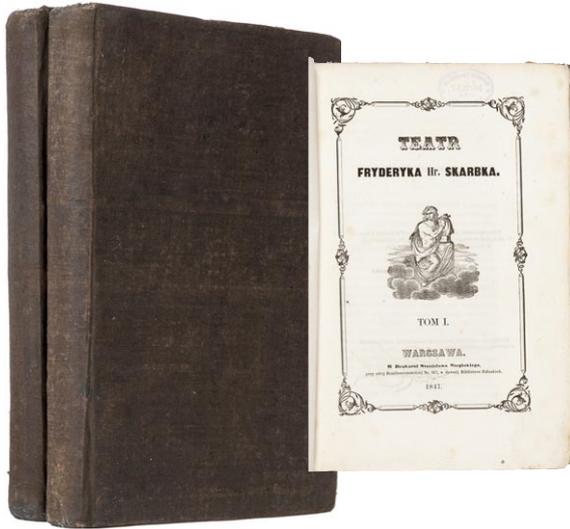
John Drinkwater’s *Essay on Rupert Brooke* was published in a run of only 115 copies privately printed for the author. It is interesting that Shaw subscribed for a copy. Under the patronage of his Cambridge University friend Eddy Marsh Brooke came to know Winston Churchill, George Bernard Shaw and other figures of the political and literary elite. While at Cambridge Brooke also joined the Fabian Society. Other members at Cambridge at the time included: Hugh Dalton, Clifford Allen and Amber Reeves.



135. SHERRIFF, R.C. and BARTLETT, Vernon. *Journey's End London; Victor Gollancz Ltd 14 Henrietta Street Covent Garden, 1930* **£198**

8vo. Quarter bound in vellum over publishers boards, a very good copy.

First edition in novel form. Limited edition number 131 of 600 copies signed by the authors. The play was first performed at the Apollo Theatre in London by the Incorporated Stage Society on 9 December 1928, starring a young Laurence Olivier. A 1930 film version was released the same year as this novelisation.

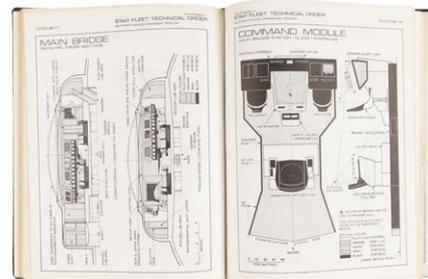
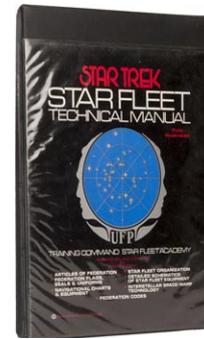


136. SKARBEK, Fryderyk Florjan [count]. *Teatr. Warsaw, W Drukarni Stanisława Strabskiego, 1847.* **£1,450**

8vo, two volumes. Contemporary Polish black unlettered cloth; pp. pp. [4], iii, 365, [3, blank], [2]; [iv], 419, [3], titles within typographical borders and with wood-engraved vignettes; light rubbing to extremities; spotting in places, p. 228 of volume one with small paperflaw near margin, affecting two words, uncut and largely unopened, the title-versos with Skarbek's name stamps, to guarantee authenticity; *provenance*: release stamp of the University of Lviv on versos of titles, shelfmarks to front endpapers.

First collective edition, uniting twelve stage plays, mostly comedies commenting on Polish society and mores, written by Count Fryderyk Florjan Skarbek, one of the leading Polish intellectuals of the second third of the 19th century. Skarbek was befriended with and godfather to the composer Frédéric Chopin (1810–49), who had been born on the Skarbek estate in Żelazowa Wola. Skarbek wrote as well on political economy, prison reform, fiction, satires, and an impressive number of plays (a theatre in Lwów/Lviv is named after him), worked on prison reform in Britain, Holland and Russia, and is responsible for the design of the infamous Pawiak prison in Warsaw.

OCLC locates only one copy, in the British Library.



137. STAR TREK. *Star Fleet Technical Manual. New York: Ballantine Books. 1975.* **£100**

4to. Original plastic binding containing glossy red paper-covered book; illustrated throughout with plans, uniform designs, diagrams, one colour plate with key for uniform designs; very good.

Frist edition. Specifically for the use of 'Star Fleet Academy cadets', all the detailed technical specifications you could ever need for an entirely imaginary universe. Incredible, in the true sense of the word.



138. STEIGER, Rod. Signed Photograph from “The Sergeant”. [1969]. **£148**

10 x 8 inch black and white photograph of Steiger in character as Sgt. Callan in the 1968 Warner Bros film *The Sergeant*.

Signed in blue ink by the actor.

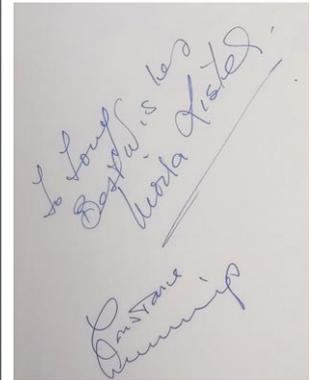
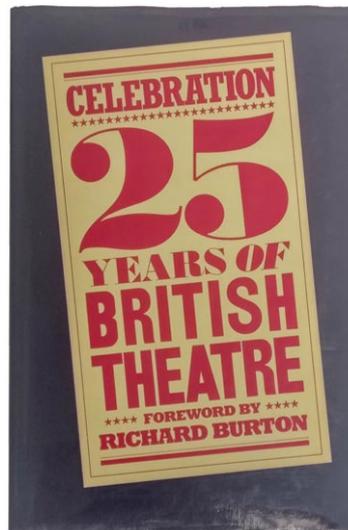
In 1968, Steiger played a repressed gay non-commissioned officer opposite John Phillip Law in John Flynn’s *The Sergeant* for Warner Bros.-Seven Arts, which earned him the David di Donatello Award for Best Foreign Actor. Despite the award win, film critic Pauline Kael of *The New Yorker* was particularly critical of the casting of Steiger as a homosexual and felt that he was “totally outside his range”, to which Steiger concurred that he was ineffective.

139. THEATRE. *Celebrities of the Stage*. Edited by Boyle Lawrence. *George Newnes*. 1899-1900. **£995**

Folio, original blue cloth lettered in gilt on spine and upper board. With colour portraits of 49 actors and actresses. A little rubbing to cloth otherwise a very good copy.

First edition. This copy belonged to a certain Charles J. Davies and 33 of the portraits are signed or inscribed by the sitters to him. Those who have inscribed the book include Ellen Terry, Henry Irving, J. Forbes Robertson, Herbert Beerbohm Tree, Wilson Barrett and Robert Taber.

There is a short biography of each actor to compliment their portrait.



140. [THEATRE] BURTON, Richard (Foreword). *Celebration. 25 Years of British Theatre*. *W.H. Allen*. 1980. **£498**

8vo., original cloth with dust wrapper. A near fine copy.

First edition. Signed by 17 celebrities:

Edward Albee

Alan Bates

Constance Cummings

Derek Jacobi

Judi Dench

Albert Finney

Ian Holm

Michael Hordern

Moira Lister

Alec McCowen

John Mortimer

Peter O’Toole

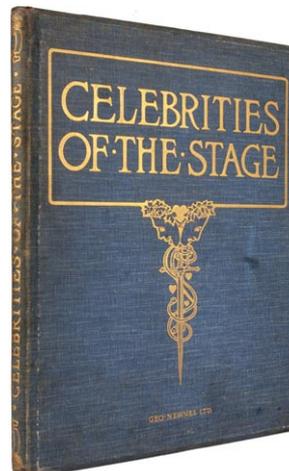
Harold Pinter

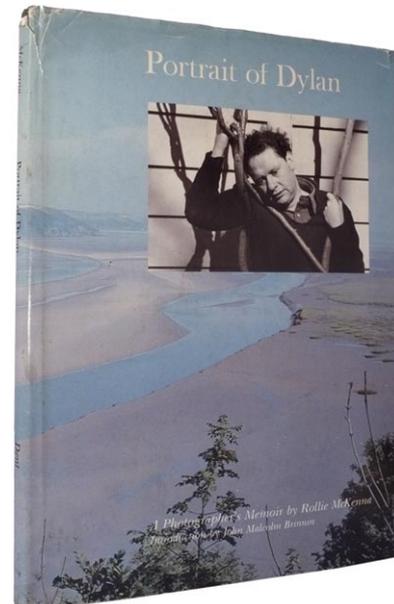
Paul Schofield

Janet Suzman

Peter Ustinov

Arnold Wesker

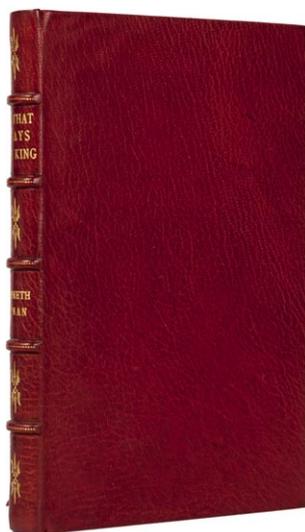




141. [THOMAS, Dylan]. MCKENNA, Rollie. *Portrait of Dylan*. J.M. Dent 1982. £1,250

4to. Original cloth and dustwrapper; illustrated throughout with colour and b&w photos; dustwrapper a little chipped, creases to loose photographs, very good. *Provenance*: from the library of Dylan Thomas's daughter, Aeronwy, with a photocopied letter to that effect.

First UK edition, sold with **two original photographs by Rollie McKenna** of the original New York production of *Under Milk Wood*, with the photographer's ink stamp to the reverse of each. The two photographs, clearly taken very close together, feature the entire cast of the performance: Roy Poole, Nancy Wickwire, Dion Allen, Dylan Thomas himself, Sada Thompson and Allen F. Collins. One of the photographs is printed in the book at pp. 76-77, the other is unpublished. This was the world premiere of the play, held on 14th May 1953 at the Kaufmann Auditorium in New York, and McKenna recounts in her book the excitement of the event. The American photographer knew Thomas well and photographed him on numerous occasions. This memoir of her complicated friend is illustrated throughout with images of the poet, his wife Caitlin, his family and friends and the Welsh landscape that shaped his poetry.



142. TYNAN, Kenneth. He that plays the King. A view of the Theatre. With an Introductory Letter by Orson Welles. *The Book Collector's Club*. 1950. **£398**

8vo., original full red morocco lettered in gilt on spine with gilt centre tools. A near fine copy.

First edition, Limited de Luxe Edition, 1 of 50 numbered copies printed for sale to members of The Collector's Book Club, specially bound, and signed by Kenneth Tynan.



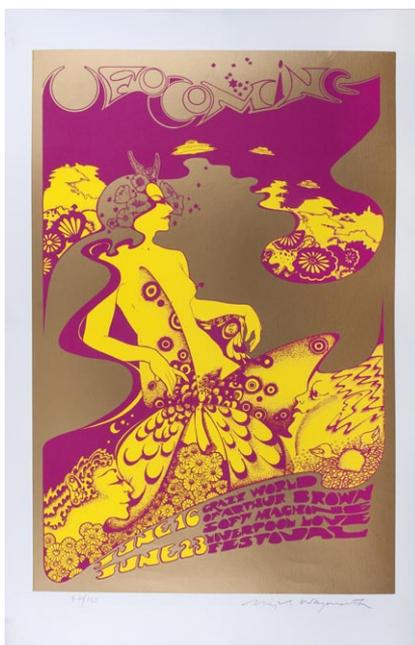
143. VOSKOVEC, Jiri, Jan WERICH & Jaroslav JEZEK.

Twenty two song sheets. *Prague: R.A. Dvorsky/ Hudebni Maticce Umelecke Besedy*. 1932-38. **£650**

22 song sheets, each 16.5 x 13.5 cm, pp. 4 including decorative front in absurdist/Modernist style, several showing the characters of Voskovec and Werich; very good.

First editions, Text in Czech. This is a fascinating set of artefacts from the Liberated Theatre of Prague, the Dadaist, left-wing theatre that flourished throughout the 1930s until 1938, when the Munich Agreement, agreeing to the Nazi annexation of Czechoslovakia, forced its closure. Voskovec and Werich were the leading lights of the theatre, a double act who appear in their photographs as a kind of absurdist Laurel and Hardy with distinctive painted faces and weird slicked-down hair styles. They were sharply satirical as well as surrealist. This is reflected in their songs, for which Jezek provided the music, and some of the cover designs, which carry images such as Michelangelo's David with a gas mask, Voskovec and Werich orbiting a tired-looking bearded Earth, and a cartoon map of Europe. It is these wonderful Dada-inspired designs that make these song sheets so appealing now.

Voskovec and Werich's productions and songs were highly successful, being a suitable comic riposte to the political tensions of 1930s Europe, but they also left their creators vulnerable, and they both fled to the USA in 1939. They continued to have successful film careers. Voskovec appeared as the 11th juror in the film *Twelve Angry Men* and as the defence attorney in *The Spy Who Came In From The Cold*, while Werich was first choice to play Blofeld in *You Only Live Twice* but was considered not sinister enough by Cubby Broccoli after a couple of days of shooting. Broccoli clearly hadn't seen the covers of these song sheets.



144. WAYMOUTH, Nigel. UFO Coming, Liverpool love festival. Screenprint after the original, signed by the artist, edition 60/150, published by Hapshash and the Coloured Coat, 2011. 760 x 510 mm. **£185**

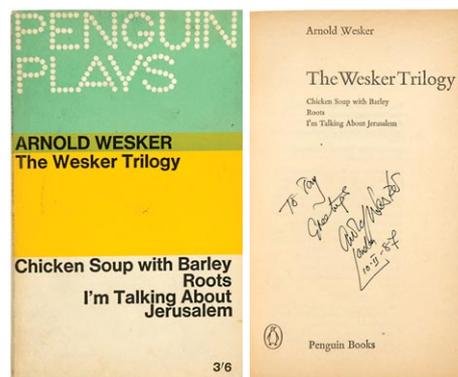
Nigel Waymouth opened the famous shop “Granny takes a trip” on the King’s Road in February 1966 and soon after this began to sell posters and record covers under the name “Hapshash and the Coloured Coat” with fellow artist, Michael English.



145. WEITZNER, Emil. No Quiet Tear. [New York. No Publisher]. 1959. **£98**

8vo., original boards with paper label on spine. A small patch of browning to gutter of pp.16/17 from a (now removed) piece of newspaper used as a bookmark, otherwise very good copy.

First edition, privately printed. Inscribed by the author to prima ballerina Dame Alicia Markova, “For Miss Alicia Markova with gratitude Emil Weitzner April 6 1959.” Markova is the subject of one of the poems (page 16)



146. WESKER, Arnold. Wesker Trilogy. Penguin Books. 1964. **£48**

8vo. original paperback wrappers, a very good copy.

First paperback edition of the collected Wesker Trilogy. Inscribed by Wesker on the title-page “To Tony Greetings Arnold Wesker London 10 ii 87”. The plays were first performed at the Belgrade Theatre, Coventry, though they were directed as a sequence for the first time by the English Stage Company in 1960.



147. [WHISTLER, Laurence]. Jill Furse. Her Nature and her Poems. 1915-1944. London, The Chiswick Press, 1945. **£78**

8vo., original cloth lettered in gilt on spine and upper board. Portrait frontispiece and one other photographic portrait; spine a little darkened here and there; a few minor spots but overall a very good copy; *provenance*: presented by the author to Hallam Tennyson, poet, writer and radio producer, a descendant of the great 19th-century poet (inscription on front paste-down).

First edition, number 104, of a limited edition of 150 copies printed for the author. Whistler’s account of his wife, the actress Jill Furse’s life, together with her poetry, much of which was previously unpublished.

THE KING OF JAZZ



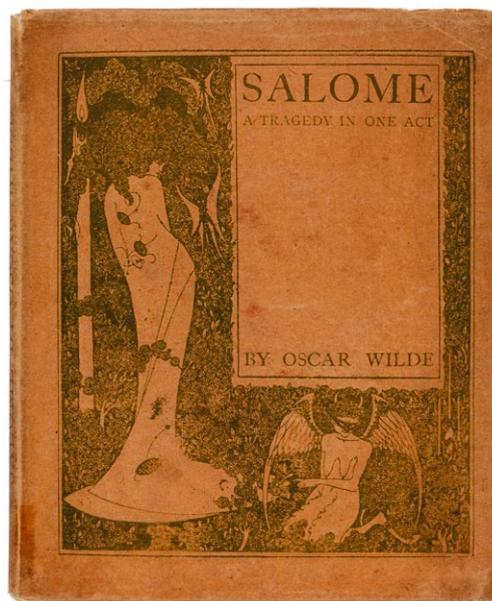
148. WHITEMAN, Paul. Signed Photograph. **£125**

Black and white portrait photograph, 5 x 7 inches. Light creases to a couple of corners, otherwise a very good copy.

Inscribed in green ink by Paul Whiteman, "For Thomas Walsh Best Wishes sincerely Paul Whiteman"

Paul Samuel Whiteman (March 28, 1890 – December 29, 1967) was an American bandleader and orchestral director.

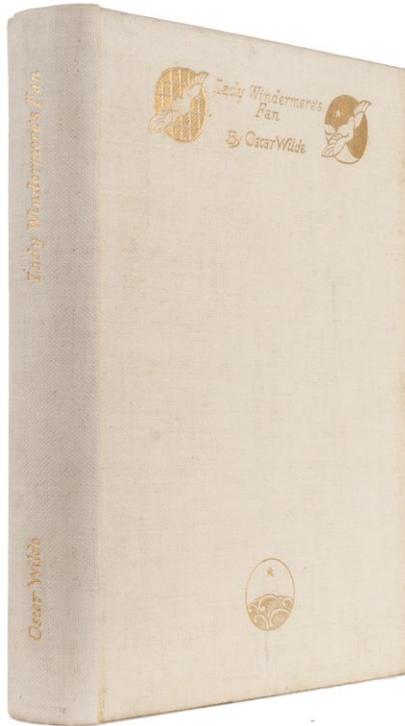
Leader of one of the most popular dance bands in the United States during the 1920s, Whiteman produced recordings that were immensely successful, and press notices often referred to him as the "King of Jazz". Using a large ensemble and exploring many styles of music, Whiteman is perhaps best known for his blending of symphonic music and jazz, as typified by his 1924 commissioning and debut of George Gershwin's jazz-influenced "Rhapsody In Blue".



149. WILDE, Oscar. *Salome. A Tragedy in One Act* translated from the French of Oscar Wilde. *John Lane: The Bodley Head.* 1906. **£498**

8vo., original Aubrey Beardsley decorated boards with matching dust wrapper. Wrapper a little rubbed and soiled with a couple of repaired closed tears, bookplate, otherwise a very good copy.

First UK trade edition in English, preceded by the 1894 and 1904 limited editions. This edition does not include the Beardsley illustrations apart from the use of the "list of pictures" illustration on the front board and dust wrapper.

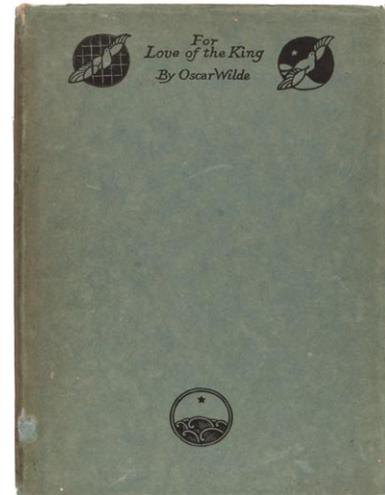


150. WILDE, Oscar. Lady Windermere's Fan. A Play about a Good Woman. Methuen & Co. 1908. **£995**

8vo., original white buckram, lettered in gilt on spine and upper board which has three gilt roundels designed by Charles Ricketts, top edge gilt. A near fine bright copy.

First Methuen edition, limited edition of 1,000 copies on handmade paper inscribed by Oscar Wilde's son Cyril Holland to Winifred Ker-Seymer.

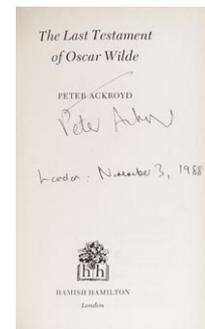
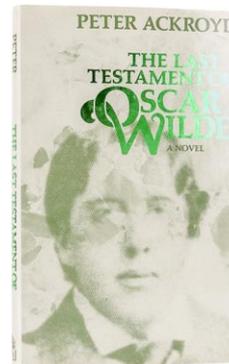
Cyril Holland was the older of the two sons of Oscar Wilde and Constance Lloyd and brother to Vyvyan Holland. He died in the battle for Neuve-Chapelle in May 1915.



151. WILDE, Oscar. For Love of the King. A Burmese Masque Methuen. 1922. **£248**

8vo., original cream buckram lettered in gilt on spine and upper board, with gilt roundels on upper board designed by Charles Ricketts with dust wrapper repeating cover design. A small nick to cloth on spine which is slightly darkened, wrapper with corresponding hole and a little chipping.

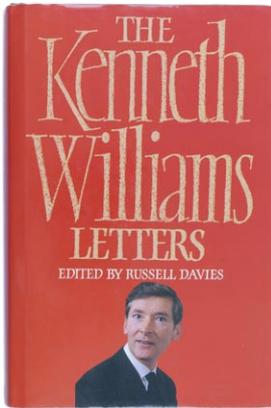
First edition limited to 1000 copies on handmade paper.



152. ACKROYD, Peter. The Last Testament of Oscar Wilde. Hamish Hamilton. 1983. **£78**

8vo., original cloth with dust wrapper. Slight browning to the margins of the text-block as usual, a near fine copy.

First edition signed by the author.



153. WILLIAMS, Kenneth. *The Kenneth Williams Letters.* Edited by Russell Davies. *Harper Collins* 1994. **£148**

8vo., original cloth with dust wrapper. A fine copy.

First edition. With an autograph letter signed by Kenneth Williams tipped in. The letter on his headed paper is dated 30.10.84, "Dear Jackie, Glad you enjoyed the television programme. We didn't really have time to explore the theme of Bentine's book, but it's really about the masks people use to cover their feelings of inadequacy: which is what shyness is all about. It is what Thoreau meant when he talked about us leading lives of quiet desperation, Yours Kenneth."

A short but poignant letter with Williams expressing the shyness that beset him and fellow comedian Michael Bentine. Williams was a fan of Bentine and the Goons. In a letter of 1976 to Andrew Hathaway he wrote: "Yes, I know all about the Goons and was an enthusiastic admirer of the radio series. It represents a milestone in anarchic humour."



154. WYNDHAM, Henry Saxe. *The Annals of Covent Garden Theatre from 1732 to 1897.* *Chatto & Windus.* 1906. **£248**

8vo., 2 volumes in original cloth with dust wrappers. With 45 illustrations. A little loss to upper joint of wrapper of vol. I otherwise a very good set.

First edition. 'In the following pages the writer desires to set forth as exactly and simply as possible the history and fortunes of the illustrious Playhouse which has for one hundred and seventy years borne the name of the famous Market within whose precincts it stands.' (Preface)