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VALERIE PROFUMO

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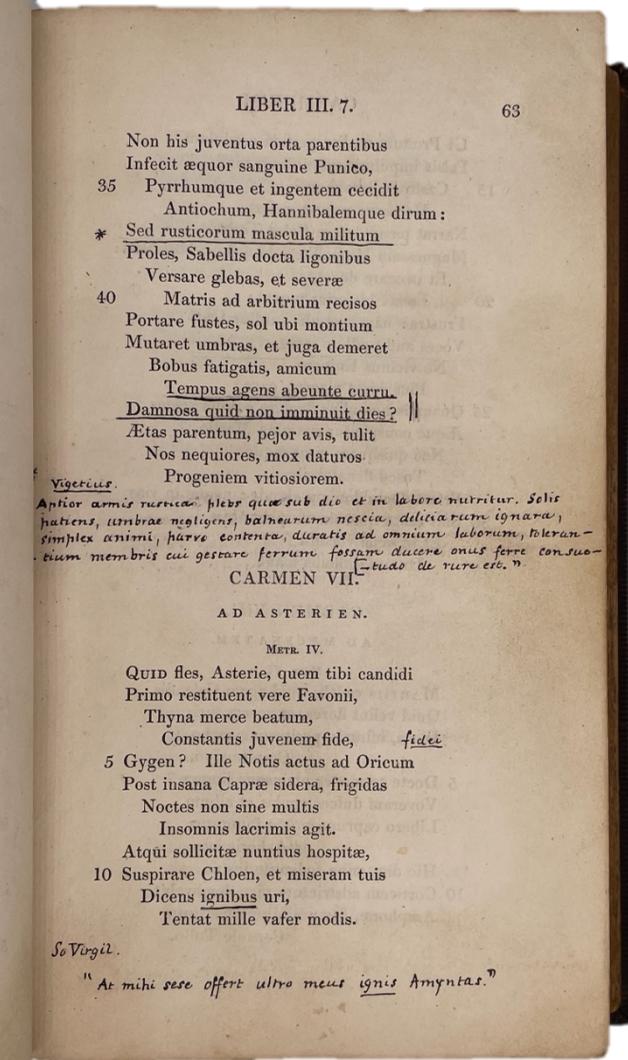
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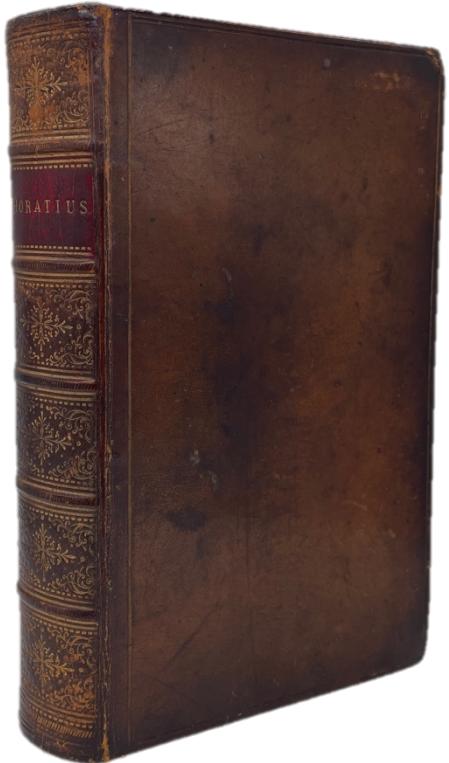
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Cover images: see items 14 & 7 (respectively & re-sized)  
P.2 image: see item 1 (re-sized)

**KATHARINE ELIZABETH BOULTON'S ANNOTATED COPY  
(FROM SOHO HOUSE?)**

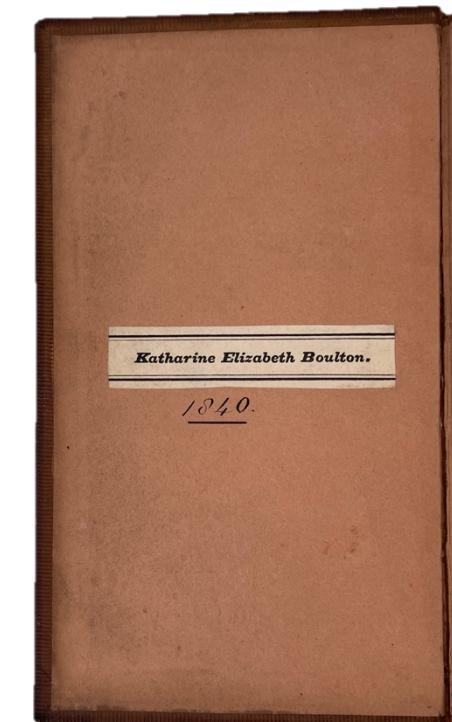


**I. [HORACE] Q. HORATII FLACCI; ANTHON, Charles (Explanatory Notes)  
[BOULTON, Katharine Elizabeth]. [BRITISH INDUSTRIAL HISTORY INTEREST:  
BOULTON & WATT-RELATED; WOMEN'S EDUCATION; MIDLANDS ENLIGHTENMENT]  
*Opera Omnia, Ex recensione Frid. Guil. Doering.* London: John R. Priestley, 1840.**

Sixth edition, KATHARINE ELIZABETH BOULTON'S COPY, WITH HER CONSIDERED ANNOTATIONS. 8vo, in 12s. Full polished calf, spine stamped in gilt, five raised bands, red morocco title label lettered in gilt, single gilt ruling to boards (faded on front board). Corners bumped, joints and spine ends rubbed. Edges toned, ink splatter to bottom edges. Katharine Elizabeth Boulton's sober book label to front pastedown, handwritten date

- “1840” - in black ink below, offsetting from leather turn-ins. Annotated, throughout Horace's verses, in Latin, Greek and English, in black ink, and occasionally pencil, (mostly?) in the same hand as dated the book's acquisition, some foxing, a few dirty fingerprints, else, clean and tidy. Very good

An unusual and important copy of Charles Anthon's popular school edition of Horace's Complete Works, owned and carefully annotated by 21-year-old Katharine Boulton, the classics and literature-favouring granddaughter of Birmingham manufacturer and entrepreneur Matthew Boulton and niece of John Wilkinson, the iron manufacturer; four years after acquiring this copy she married the Scottish advocate James Patrick Muirhead, a relative and biographer-to-be of James Watt. A book, then, that speaks to the generational trickle-down effects - for women too, it seems, and post-school age - of the liberal educational principles espoused by the Lunar society (and allowed by the fortunes made through steam engine manufacture and industrial entrepreneurship); scholarship, and books, were certainly highly valued



in the Boulton family: in 1825 Katharine's father, Matthew Robinson Boulton, had added a Gothic Revival library to the east end of their Oxfordshire manor house, Tew House.

The otherwise little-known, but clearly scholarly and well read, Katharine Elizabeth Boulton (1819-1890) was still living at the family homes of Soho House - the property her grandfather developed next to the Boulton & Watt Manufactory and a regular meeting-place of the Lunar Society - and Tew Park when she added her book label and

went on to read and engagingly annotate (in a neat and exact hand) the Roman lyricist's lines. A love, and talent for, the classics ran in the family: her brother, Matthew Piers Watt Boulton (1820-1894), who was able to "pursue studies and writings as a philosopher-scientist on a wide variety of subjects" due to his inherited wealth, published translations of Homer and Virgil, as well as being an amateur scientist, inventor of the aileron and member of the Metaphysical Society (ODNB). Whilst at Cambridge, he had won two Sir William Browne Medals for Latin and Greek poetry. Katharine's husband, who shared her "classical and literary tastes" had also won prizes as a student (at Oxford) for his in Latin verse (ODNB).

[ref: 3004] **SOLD**

## FINE BINDINGS

### 2. RUSKIN, John. *[Arts & Crafts binding] Sesame and Lilies; Ethics of The Dust; The Crown of Olive (Three Volumes)*. New York: Thomas Y. Crowell & Co. Publishers, n.d. [1890s].

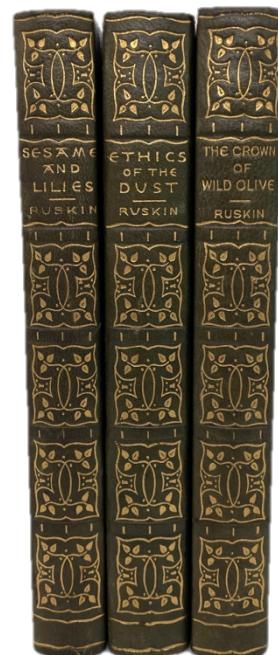
Three volumes. Revised & enlarged edition; Second edition; edition not stated. 8vos, pp. 184; pp. 235, [1 blank]; pp. 190 + b/w portrait frontis of Ruskin to each volume. All bound in contemporary quarter green morocco, five raised bands, spine compartments elegantly tooled in gilt with attractive foliate designs, green linen boards. Top edges gilt. Spines darkened, gently rubbed at heels of spines, nick to heel of S&L, edges gently toned. Faint offsetting and foxing to early pages, contemporary pencil price "3 vols 3/6" to rear pastedown of S&L, else, clean, tight and bright. Near fine

A rather striking trio of Thomas Y. Crowell's pocket-sized editions of English polymath, Pre-Raphaelite patron and cultural critic John Ruskin's essays, aptly and attractively bound in Arts and Crafts style.

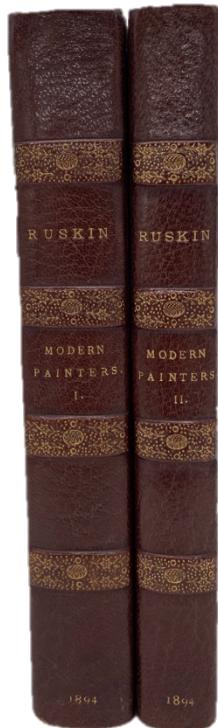
The Massachusetts-born sailor, binder and publisher, Thomas Y. Crowell (1836-1915) established his New York City publishing firm in 1876, after running a bindery under his name for six years in Boston. The address-less title pages (unusual for Crowell & Co.) date the volumes as being issued in the 1890s.

Full titles: *Sesame and Lilies*: 1. of Kings' Treasuries, 2. Of Queens' Gardens, 3. Of the Mystery of Life;  
*Ethics of Dust*: Ten Lectures to Little Housewives on the Elements of Crystallisation;  
*The Crown of Wild Olive*: Four Lectures on Work, Traffic, War, and The Future of England.

[ref: 3016] £175



## A SUMPTUOUS PAIR OF CAMBRIDGE SIGNED PRIZE BINDINGS



### 3. RUSKIN, John; [STOAKLEY (LATE HAWES) BINDERY, CAMBRIDGE]; [GIGGLESWICK SCHOOL]. *Modern Painters Volume II: "Of ideas of beauty" and "Of the imaginative faculty" (Two volumes, complete in themselves)*. Orpington and London: George Allen, 1894.

Two volumes. Fifth edition: "Re-arranged in two volumes, and revised by the author". 8vos, pp. xx, 357, [1 blank]; pp. [vi], 245, [blank]. Finely bound by Stoakley, Late Hawes for Macmillan and Bowes of Cambridge in contemporary half brown morocco, four raised bands finely decorated in gilt, with a central jellyfish-esque motif and floral and pointillist surrounds, lettered in gilt, pink and red marbled boards, gilt-stamped Giggleswick School crests to front boards. Top edges gilt, others untrimmed. Gentle rubbing to bottom edges, gentle toning, scatter of fox spots to edges. Discrete bookshop and binder stamps in black ink to top and bottom edges of verso of feps, stain to p. 291 of Vol. I, scant foxing to Vol. II, else, clean, tight and bright. Near fine.

A sumptuous pair of signed prize bindings by Cambridge's Stoakley (Late Hawes) bindery executed for Macmillan and Bowes, with exquisite gilt detailing to raised spine bands, on the fifth edition of the significant second volume (in two volumes, complete) of John Ruskin's *Modern Painters*, a foundational text for the Pre-Raphaelite movement.

Macmillan and Bowes of Cambridge (1882-1907) was situated on Trinity Street and run by talented bookseller and ABA President-to-be, Robert Bowes (1835-1919), nephew of Daniel and Alexander Macmillan.

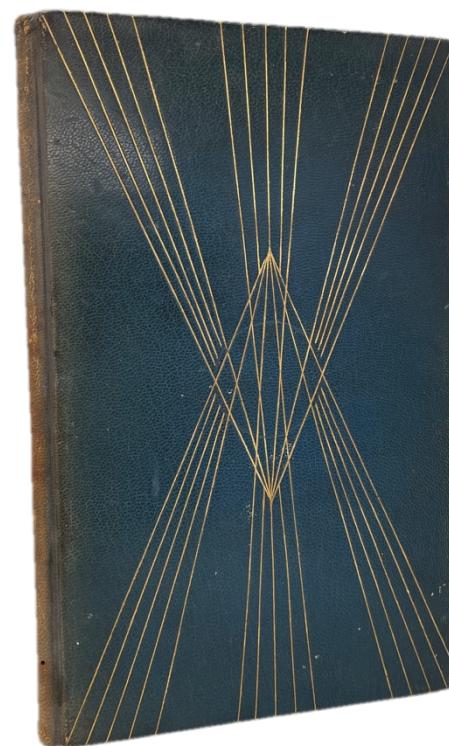
The renowned Cambridge binder John Bird Hawes (1820-1885) was remembered by George Frederick Stoakley (1835-1911), erstwhile forwarder, who took over the craftsman's workshop at 30 Green Street after his death, in his bindery's name (and illustrated in these two volumes): Stoakley (Late Hawes). The firm specialised in academic bindings for scholars at the university and continued in business until

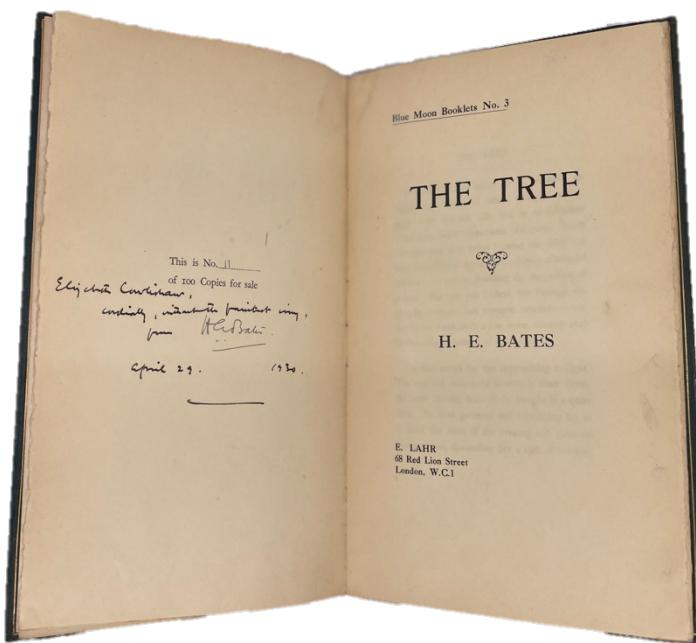
the 1920s by his "various sons".

[ref: 3017] **SOLD**

### 4. BATES, H. E.; [COWLISHAW, Elizabeth aka Elizabeth Cockerell]; LAHR, Charles & Esther (publishers). *The Tree*. London: E. Lahr/ Blue Moon Booklets, [1930].

SIGNED, LIMITED EDITION, no. 11 of 100, & INSCRIBED BY AUTHOR. Slim 8vo, pp. 11, [1 blank]. Later bespoke turquoise morocco boards, geometric design tooled in gilt, brown leather highlight to bottom board, single gilt rule to turn-ins, original cream wrappers, lettered in black, bound in. Gently soiled and discoloured,





spine sunned, extremities rubbed and bruised, a few dints. Endpapers and original wrappers spotted, minor insect damage to front hinge and single hole to spine. Signed and numbered in blue ink by Bates, and personalised, in black ink, on limitation page: "Elizabeth Cowlishaw, cordially, without the faintest irony, from H E Bates, April 29. 1930," toned, a little creased, else, clean. Good+

A unique association copy of this early H. E. Bates title about the heroic demise of an elm tree, which provides a fruitful node connecting significant figures across British interwar literary, arts and crafts, and radical landscapes (including Cambridgeshire): inscribed (rather opaquely) by Bates to his editor Edward Garnett's niece, Elizabeth Cowlishaw, an art student and pupil of Master Binder Douglas Cockerell at the Central School of Art, who, two years later, married his son the "latter-day Leonardo" of art binding and book conservation, Sandy Cockerell, joining their bindery and possibly executing this binding?; and published by Charles and Esther Lahr, of the Red Lion Bookshop, Holborn.

It was presumably through her mother's family that Elizabeth Lucy Cowlishaw (1910-1991) met Bates: Cowlishaw was the niece of Edward and Constance Garnett and cousin of David. The pre-eminent reader and editor for Jonathan Cape, Edward Garnett played a key role in kick-starting Bates' literary career, advising the publisher to issue the young author's *The Two Sisters* (1926), following

nine rejections. Garnett remained an important influence on Bates, and became a close and, as this book indicates, a family friend. Three years after their marriage, Sandy Cockerell (1906-1987) took over the Grantchester-based Cockerell bindery from his father, with his new wife Elizabeth "[bringing] her own contribution to the workshop" (ODNB). Indeed, Douglas Cockerell (1870-1945) - the "acknowledged teacher" of craft bookbinding - was unusual in taking on female pupils in his bindery, "opportunities in craft bookbinding denied them in the trade, where women were confined to sewing" (ODNB).

*The Tree* was published simultaneously in blue wrappers in a Blue Moon Booklets trade edition. Bates had known Lahr (1885-1971), whose London bookshop provided a hub for new authors and radicals, since 1927, when they visited the Rhine together.  
[ref: 3000] **SOLD**

## TRAVEL

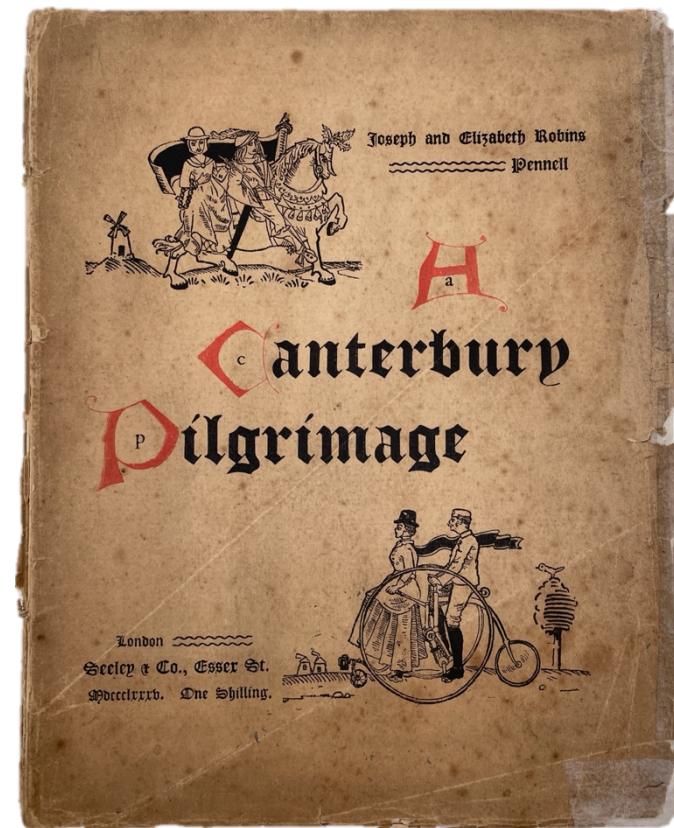
**5. PENNELL, Joseph and Elizabeth Robins; [HOWARD, Emily Georgiana]. *A Canterbury Pilgrimage: Ridden, written, and illustrated by Joseph and Elizabeth Robins Pennell.*** London: Seeley & Co., 1885.

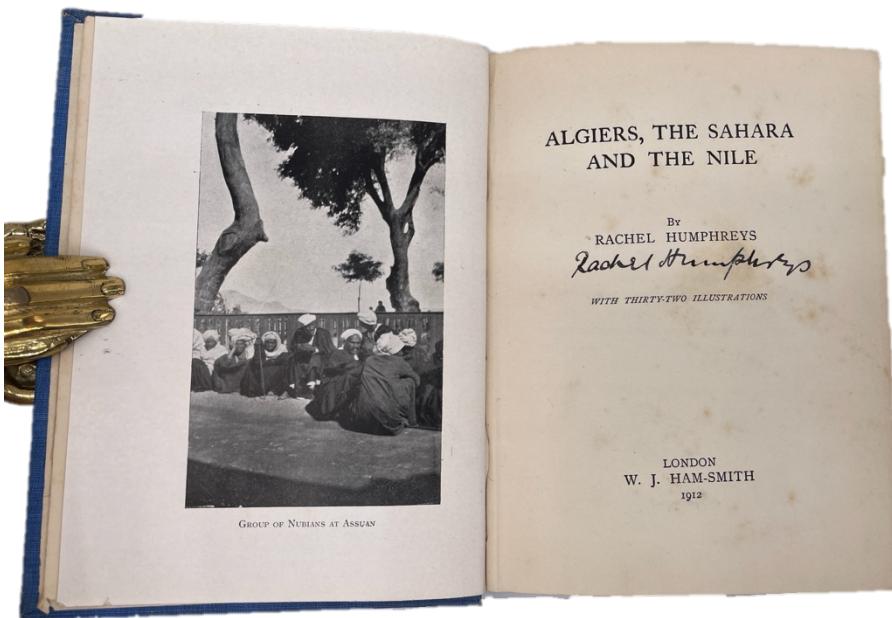
FIRST UK EDITION. 4to in 8s, pp. 78, incl. full-page b/w illustrations and line drawings throughout. Original illustrated paper wrappers, lettered and decorated in red and black. Shabby: lacks backstrip, wrappers darkened, foxed, chipped and creased, leading edge taped, loss to rear wrapper. Inscribed in black ink in a bold hand to half-title: "Emily G. Howard, from John and Lizzie, Christmas 1886," shaken, grubby and foxed throughout, short-closed tear and rucking to p. 51. Fair; unusual in original wrappers.

A well-used, but nevertheless still charming, copy of Joseph and Elizabeth Pennell's account of their three-day Canterbury pilgrimage by penny-farthing, inspired by Chaucer; likely inscribed to Emily Georgina Howard from her brother and his wife, John Henry and Eliza Howard, for Christmas 1886.

A biographer of Mary Wollstonecraft, Elizabeth Robins Pennell (1855-1936) was "an adventurous, accomplished, self-assured, well-known [Anglo-American] columnist, biographer, cookbook collector and art critic" as well as a pioneer cycle tourist, as this title attests. Her husband, Joseph Pennell (1857-1926) was an Anglo-American draftsman, etcher, lithographer, and illustrator for books and magazines, who spent most of his working, and cycling, life in Europe.

The book's likely inscriber, Emily Georgiana Howard (1830/1-1922), was the daughter of Henrietta and Henry Howard DD (1795-1868), Dean of Lichfield and youngest son of Frederick Howard, 5th Earl of Carlisle, and Lady Margaret Caroline Leveson-Gower, of Castle Howard, North Yorkshire. Her second eldest brother was Captain John Henry Howard (1827-1925), who married Eliza Salt (1846-1929): our inscribers John and Lizzie, perhaps?  
[ref: 3008] £50





**6. HUMPHREYS, Rachel. *Algiers, the Sahara and the Nile*.** London: W. J. Ham-Smith, 1912.

FIRST EDITION, SIGNED BY AUTHOR. 8vo, pp. viii, 181, [1], amply illustrated with 32 b/w photographic plates by Humphreys, Miss G. Hume, Miss C. White and Major L-. Original blue cloth, spine lettered in gilt. Leading edges untrimmed and crudely opened. Extremities pushed and worn, grubby and stained boards. Offsetting to endpapers, signed by Humphreys in black ink to title page, toned, some foxing, spine cracked at a few gatherings, but binding firm, else, clean. Good+

An unusual signed copy of Rachel Humphreys' North African travelogue, published a year before she was elected a member of the Royal Geographic Society, alongside 163 other women, following the resolution of the protracted (20 year!) debate over admitting women to its ranks.

Morag Bell and Cheryl McEwan (1996) 'The Admission of Women Fellows to the Royal Geographical Society, 1892-1914: The controversy and the outcome,' *The Geographical Journal*, 162:3 (Nov., 1996), pp. 295-312.

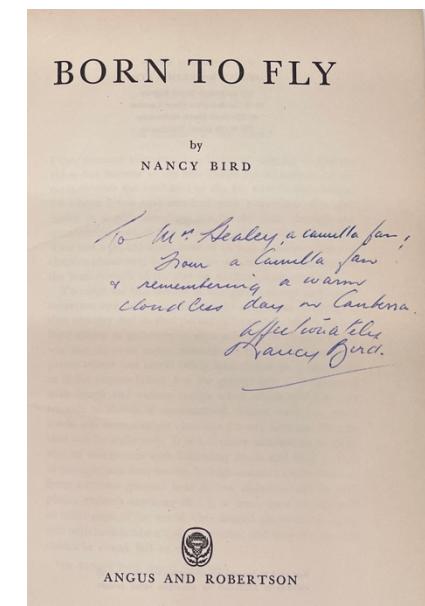
[ref: 3019] **SOLD**

**7. BIRD, Nancy. *Born to Fly*.** Sydney & London: Angus & Robertson, 1961.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. 190 + b/w frontis and plates. Original blue cloth, spine lettered in pink gilt. Bands of fading to edges, pushing to heel of spine. Inscribed by Bird in blue biro to title page: "To Mrs. Healey, a Camilla[?] fan, from a Camilla fan & remembering a warm cloudless day in Canberra. Affectionately, Nancy Bird.", gently toned, else, clean and tight. In the slightly surreal monochrome illustrated dust jacket, featuring a montage of Russell Roberts' portrait of Bird (c. 1930) over a cloud-laden sky (see second image on title page): edgewear, chipped at head of spine and top edge, a few short closed tears, amateur taping on reverse. Very good/ good+

A pleasing inscribed copy of the pioneering Australian aviator's memoir in the striking original dust jacket; known as "The Angel of the Outback," for her aerial ambulance work in New South Wales, Bird had received her commercial licence at 19, becoming "the youngest woman to hold such a license in the British Empire".

In 1950, eleven years before *Born to Fly* was published, Nancy Bird Walton (1915-2009) founded the Australian Women Pilots' Association (AWPA). [ref: 3027] **SOLD**



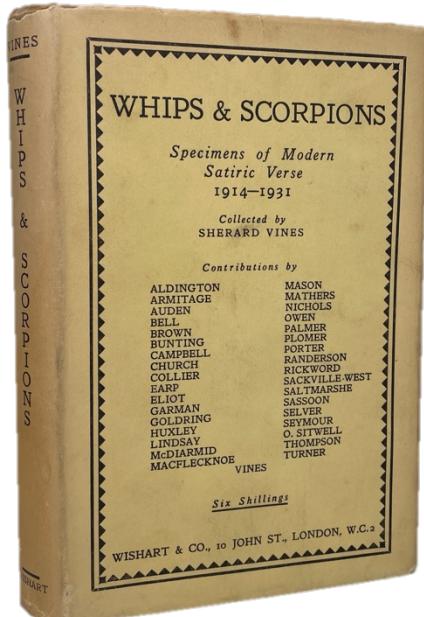
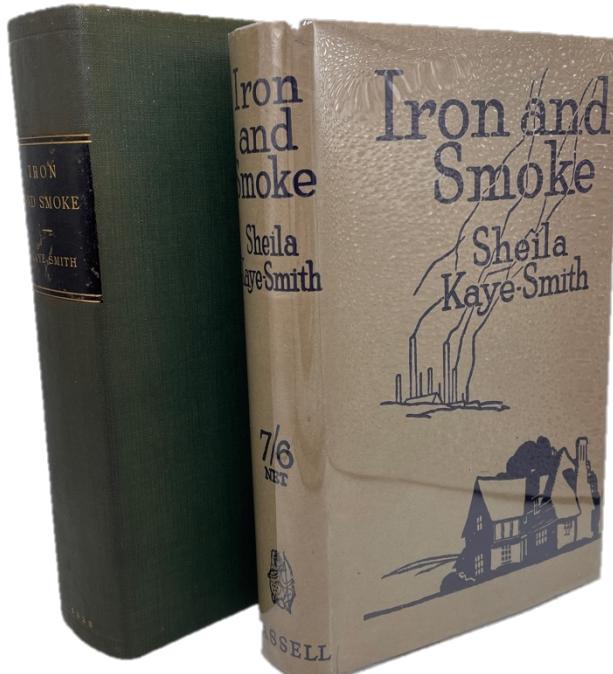
**MOSTLY SIGNED & ASSOCIATION COPIES (1928-1966)**

**8. KAYE-SMITH, Sheila. *Iron and Smoke*.** London: Cassell, 1928.

FIRST EDITION, SIGNED SLIP LAID IN. 8vo, pp. [xiii], 315, [1]. Original blue buckram, spine lettered and ruled in gilt. Pushing to spine ends. Signed slip of paper laid in with B. D Maurer's loose WWI-themed bookplate, NY bookshop label to rear pastedown. Else, clean and tight. In the original buff dust jacket, lettered and illustrated in black: flaps separated at joints, creased at edges, short closed tear to bottom joint of front panel. Housed in a custom-made slipcase: green buckram, black morocco title panel to spine, lettered in gilt: spine and top edge faded, title label rubbed. Very good/ good/ good+

A cherished first edition copy of Sheila Kaye-Smith's 1928 novel of female friendship, "in which is advanced the theme of love of woman for woman transcending the complexities of sex," set in Sussex on the cusp of WWI; unusual, especially in the original dust jacket with a signed slip laid in, and its own bespoke slipcase.

Sheila Kaye-Smith (1887-1956) was a prolific English author, best known for her novels set in rural Sussex (as here, with a Yorkshire nod) and Kent. She found popularity in the US too, where there were questions about her identity, apparently: according to R M Gay writing in *The Atlantic*, "every critic has spoken of the 'masculine detachment' or 'stern virility' of her art, which once made some suspect that she was really a man writing under a pseudonym." [ref: 3024] £150



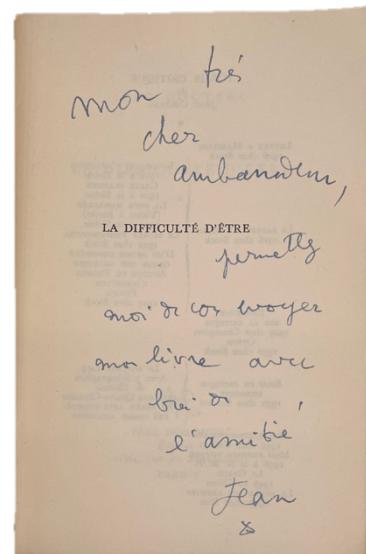
**9. VINES, Sherard; [STAAL, Cyril aka Geoffrey Wills]. *Whips & Scorpions: Specimens of modern satiric verse, 1914-1931*.** London: Wishart & Co., 1932.

FIRST EDITION. 8vo. Original beige linen, spine lettered in red. Pushing to spine ends. Edges spotted. Some foxing, larger stains to inner margins of early signatures, smatter of pencil notes to margins of Osbert Sitwell's 'The Jolly old Squire, or Way-Down in Georgia,' identifying names partially anonymised with asterisks. Else, clean and tight. In the original typographical dust jacket: dusty with a few fox spots, spine sunned, loss to head of spine, nicks to extremities, POI in black ink to front flap: "Cyril Staal - His Book, May third mcmxxxv". Good+/ good+ Unusual in the original dust jacket.

A pleasing copy of this Pope and Swift-inspired anthology issued by the left-wing and anti-fascist publisher Wishart, which includes “if not all splenetic writers, at least a sufficient number to indicate the liveliness among satirists which has been noticeable during the last fifteen years,” featuring Basil Bunting, Siegfried Sassoon, Wilfred Owen and T. S. Eliot, plus Bloomsbury-related poets, Julian Bell and Vita Sackville-West. From the library of the British antiques specialist, Cyril Staal, an expert in English ceramics and glassware and author of numerous antiques-related titles (c.1968-1980) under the penname, Geoffrey Wills.

[ref: 3006] **SOLD**

### “MON TRES CHER AMBASSADOR”



#### 10. COCTEAU, Jean; [COOPER, Duff]. *La Difficulté d'être*. Paris: Paul Morihien, 1947.

Early French edition, INSCRIBED BY COCTEAU. Paperback (17 x 11cm), pp. 276. Original beige paper wrappers, printed in black. Gently soiled, edgewear and nicking, small loss and 2cm tear to heel of spine, a few pencil notes to rear wrapper. Inscribed by Cocteau in blue ink to half-title: “Mon tres cher ambassador, permetly moi dicor voyer mon livre avec di l'amitie, Jean \*,” one pen correction to p. 38, occasional marginal pencil scores, incl. one to p. 77 in ‘Du Merveilleux au cinématographe’, with related pencil note to verso of limitation page: “page 77 Ver Meer”, else, clean and tidy. Very good

A neat association copy of an early edition of Jean Cocteau’s autobiography, inscribed to Duff Cooper, the British Ambassador to France (“my dear ambassador”), likely in the year of publication, which was Cooper’s final year in post; Cocteau was a frequent attendee at the celebrated parties held by Cooper and his wife, Diana, whose “maverick brilliance” helped make “the entrée to the British embassy [...] one of the most sought-after privileges in the social and political world in Paris”.

From the collection of John Julius Norwich, Diana and Duff Cooper’s son, who recounted as a teenager “mix[ing] dry martinis for Jean Cocteau”.

A popular ambassador, Duff Cooper (1890-1954; later first Viscount Norwich) served from 1944 to the close of 1947, having first been appointed British Representative on the Free French Committee of National

Liberation in Algiers in December 1943. He bequeathed a large part of his library to the British Embassy in Paris.

[ref: 3026] **SOLD**

#### 11. ASQUITH, Cynthia. *Portrait of Barrie*. London: James Barrie, 1954.

FIRST EDITION, SIGNED BY AUTHOR. 8vo, incl. b/w frontis and plates. Original blue cloth, spine lettered in gilt. Lean to spine, backstrip heavily mottled, some mottling to boards, bruising to extremities, slight warp to rear board. Spotting to top edge. Signed by Asquith in brown ink and a faltering hand to

ffep, offsetting to half-title, musty. Else, pleasingly clean. In the sober original dust jacket, featuring a striking photograph of Barrie: spine sunned, spine ends frayed, rubbed and gently soiled, some nicks and creasing. Good/ good

An unusual signed copy of the anthologist and celebrated diarist's biography of her friend and former employer, the Scottish author and creator of Peter Pan, J. M. Barrie.

Lady Cynthia Asquith (1887-1960) worked as Barrie's secretary from 1918 to his death in 1937; he bequeathed her most of his estate (excepting the Pan rights).

With printed dedication: "To Viola Meynell".

[ref: 2999] £60

**12. MISHIMA, Sumie Seo; [STEWART, Carolyn]. *[WELLESLEY COLLEGE INTEREST] The Broader Way: A woman's life in the New Japan.*** New York: The John Day Company, 1953.

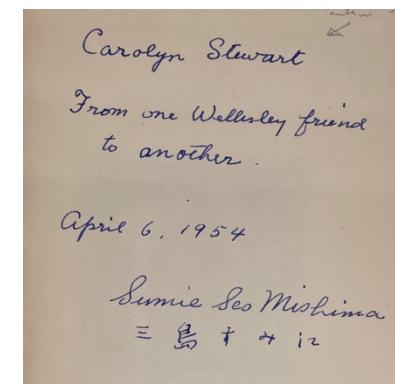
FIRST EDITION, FONDLY INSCRIBED BY AUTHOR, in remainder boards. 8vo. Beige buckram boards, spine lettered in black. Head of spine damaged. Inscribed in blue ink to ffep: "Carolyn Stewart, From one Wellesley friend to another. April 6, 1954, Sumie Seo Mishima [four Japanese characters, presumably her name?]," clipped photocopied image of Mishima on blue paper pasted to half-title, bookseller's label to rear pastedown. Else, clean and tight. In the original dust jacket: spine sunned, toned, large losses and closed tears, significant repairs on reverse. Very good/ good-

A scarce inscribed copy of the Japanese educator and translator's second memoir, spanning her experience under occupation, the bombing of Tokyo and the birth of a "new Japan," with which she hailed "the liberation of women as the greatest change in Japanese society"; fondly inscribed to her fellow Wellesley College student Carolyn Stewart.

Sumie Seo Mishima (1900-1992) worked as a translator, but is perhaps best known for her English-language memoirs, including her earlier title, *My Narrow Isle* (1941). She studied History and English Literature at Wellesley College in 1927.

We have been unable to identify Carolyn Stewart.

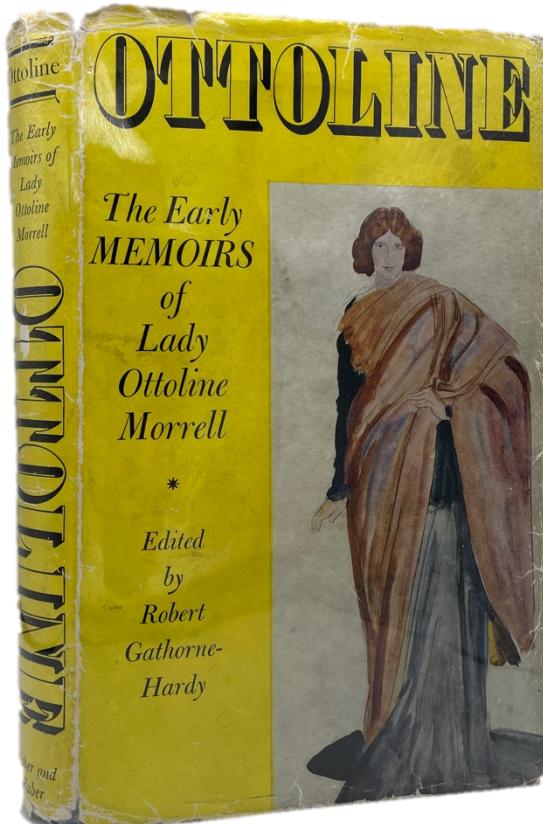
[ref: 3035] £45



**INSCRIBED BY OTTOLINE MORRELL'S DAUGHTER**

**13. GATHORNE-HARDY, Robert; [VINOGRADOFF, Julian]. *The Early Memoirs of Lady Ottoline Morrell.*** London: Faber and Faber, 1964.

Second impression, INSCRIBED BY MORRELL's DAUGHTER. 8vo, incl. colour frontis and b/w plates. Original blue cloth, spine lettered in gilt, yellow-stamped titled panel. Lean to spine, rubbing and pushing to extremities. Inscribed in blue-black biro to ffep: "To Eustace, with affectionate greetings from



the author's daughter, Julian Vinogradoff, Dec. 21 1969" and below, in blue ink and another hand: "To Lloyd, 80 years young this week, with love, Gerard, Aug. 1987," a few stains. Else, clean. In the original illustrated dust jacket, featuring Augustus John's wonderful portrait of Morrell: price-clipped, rubbed and soiled, spine ends frayed, edgewear, nicking and chipping, nevertheless the front panel retains its drama. Very good/ good-

A well-thumbed copy of the first volume of the Bloomsbury patron and literary hostess Ottoline Morrell's memoirs, fondly inscribed by her daughter, Julian Vinogradoff; it features Morrell's account of Julian's birth and early years, plus Gathorne-Hardy's own early memories of "the shy dark beauty of Julian [... who recalls...] the 'little Fairy Spright' of an elegy by Donne".

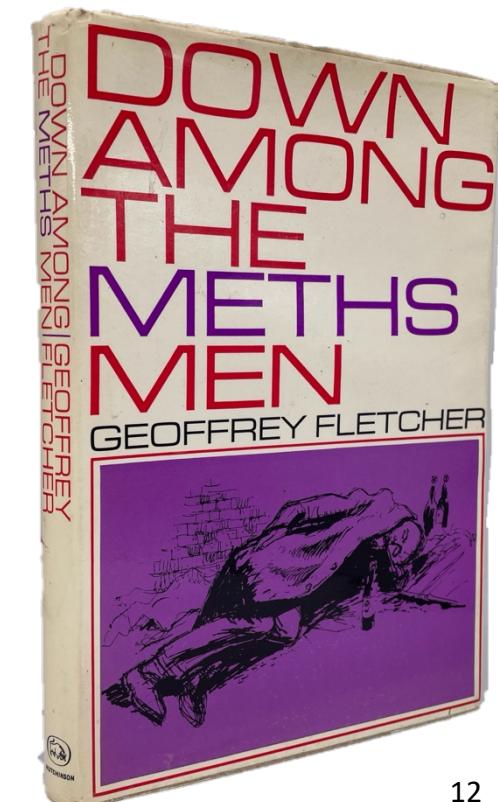
Although a contemporary of Julian's (1906-1989), Robert Gathorne-Hardy (1902-1973) was a close friend of her mother's and one of her literary executors. He went on to edit the second volume of Morrell's memoirs, published a decade later in 1974, and tells us that "at her death the work was unfinished, ending in the year 1918. She left a wish that I, who had known her so well, should be editor." Clearly, Julian supported her mother's choice as Gathorne-Hardy thanks Vinogradoff "for her help and advice and sympathy in the long labours of preparing this book for publication."

Sadly, Eustace, Lloyd and Gerard remain unidentified.  
[ref: 3002] **SOLD**

#### FROM THE LIBRARY OF VALERIE PROFUMO

#### 14. FLETCHER, Geoffrey; [PROFUMO, Valerie aka Valerie Hobson]. *Down Among the Mews Men*. London: Hutchinson of London, 1966.

FIRST EDITION, FROM THE LIBRARY OF VALERIE PROFUMO. 8vo. Original black cloth, spine lettered in silver. Pushing to spine ends, spine a little baggy. Valerie Profumo's illustrated ex-libris to front pastedown (see first image on title page), very occasional grubby fingerprints, else, clean and tidy. In the original red, purple and white illustrated dust jacket: edgewear and creasing, laminate lifting at edges, a few nicks. Very good/ good+

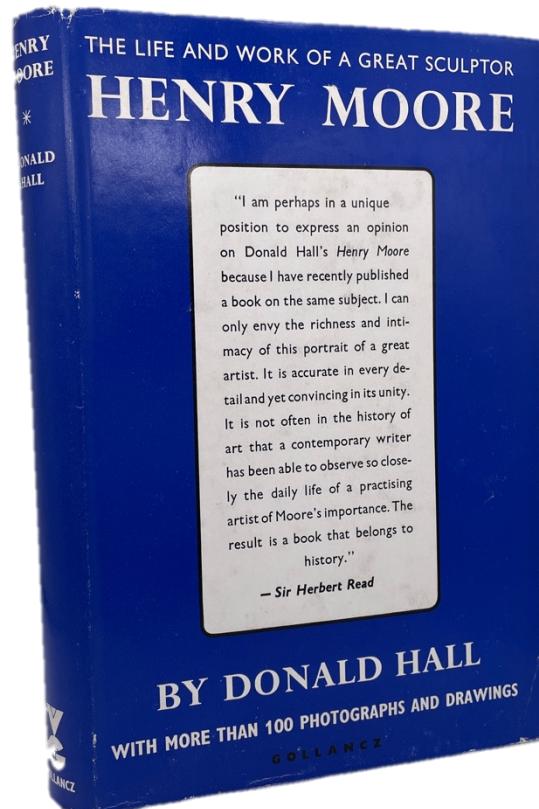


An apt association (and perhaps research?) copy of Geoffrey Fletcher's illustrated account of "London's Skid Row," from the library of the doyenne of early horror cinema, Valerie Profumo (formerly Hobson), wife of the recently bespoiled Conservative MP, John Profumo, and featuring her stylish, classically themed ex libris.

A talented stage and screen actor, Valerie Hobson (1917-1998; also Havelock-Allan, then Profumo) "screamed so well that Universal kept a tape of her in their sound library for use in films that featured actresses with more limited abilities," but had retired from acting upon her marriage to the British politician John Profumo in 1954 (ODNB). Hobson stood by Profumo following revelations he had lied to the House of Commons about his affair with Christine Keeler, a scandal which rocked British politics and forced his resignation, and which won her "huge admiration for her dignity and bearing at a traumatic time". Moreover, Hobson "was central to the rebuilding of Profumo's life as a popular and highly respected worker for charity" with the couple going on to immerse themselves in voluntary work in the East End of London, the backdrop of Fletcher's *Down Among the Morts Men* (ibid).

Geoffrey Scowcroft Fletcher (1923-2004) was a British artist and art critic, known for his books about unknown London and its inhabitants. Maybe Fletcher met the Profumos on the streets of the East End? Or, perhaps this title - an unfiltered account of the East End in the 1960s, "a world of degradation, the bottom of the pit where the outcasts fall who can fall no lower" - was acquired by Hobson for further research?

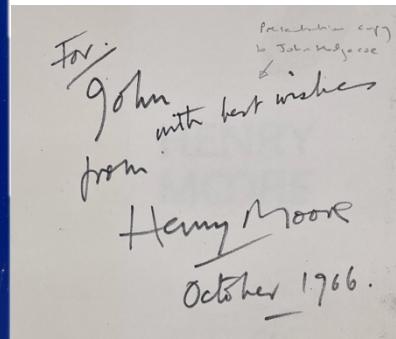
[ref: 3007] £195



**JOHN HEDGE COE'S WORKING COPY,  
INSCRIBED BY HENRY MOORE**

**15. [MOORE, Henry]; HALL, Donald; [HEDGE COE, John]. *Henry Moore: The life and work of a great sculptor. With more than 100 photographs and drawings.* London: Victor Gollancz Limited, 1966.**

**FIRST UK EDITION, INSCRIBED BY THE ARTIST.** 8vo, pp. [x], 182, incl. numerous b/w illustrations. Original blue cloth gilt, spine lettered in silver. Lean and crease to spine, extremities bruised. Faint mottling and spotting to bottom board. Inscribed by Moore in black felt tip to ffep: "For John, with best wishes, from Henry Moore, October 1966" and with John Hedgecoe's name written in red biro to half title (see image below). Occasional fox spots and grubby finger marks, Hedgecoe's marginal dashes, underlining and occasional notes in blue and red pen, closing with a Yorkshire adage noted in blue biro on the rear ffep: "Castleford Lasses must needs be fair. They wash in the Calder & rinse in the Aire.;" Hedgecoe carefully excised one photograph (p. 35) - perhaps



for reproduction in a later work? Else, clean and tidy. In the original blue, white and black dust jacket: gently rubbed and soiled, wear and creasing to extremities, a few nicks. Very good/ very good

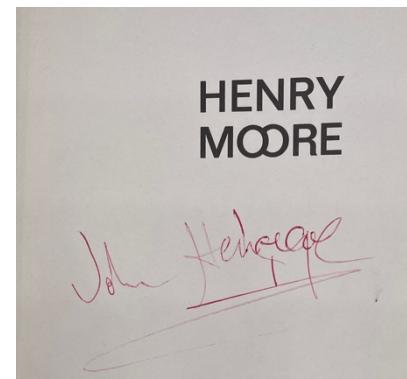
A wonderful working-cum-presentation and association copy of Donald Hall's 1966 biography of the sculptor, inscribed by Moore to his close friend and collaborator John Hedgecoe in the year of publication, and used by the photographer in preparation for *Henry Moore*, their substantial and magisterial portrait of the artist in words and photographs, published by Thomas Nelson in 1968.

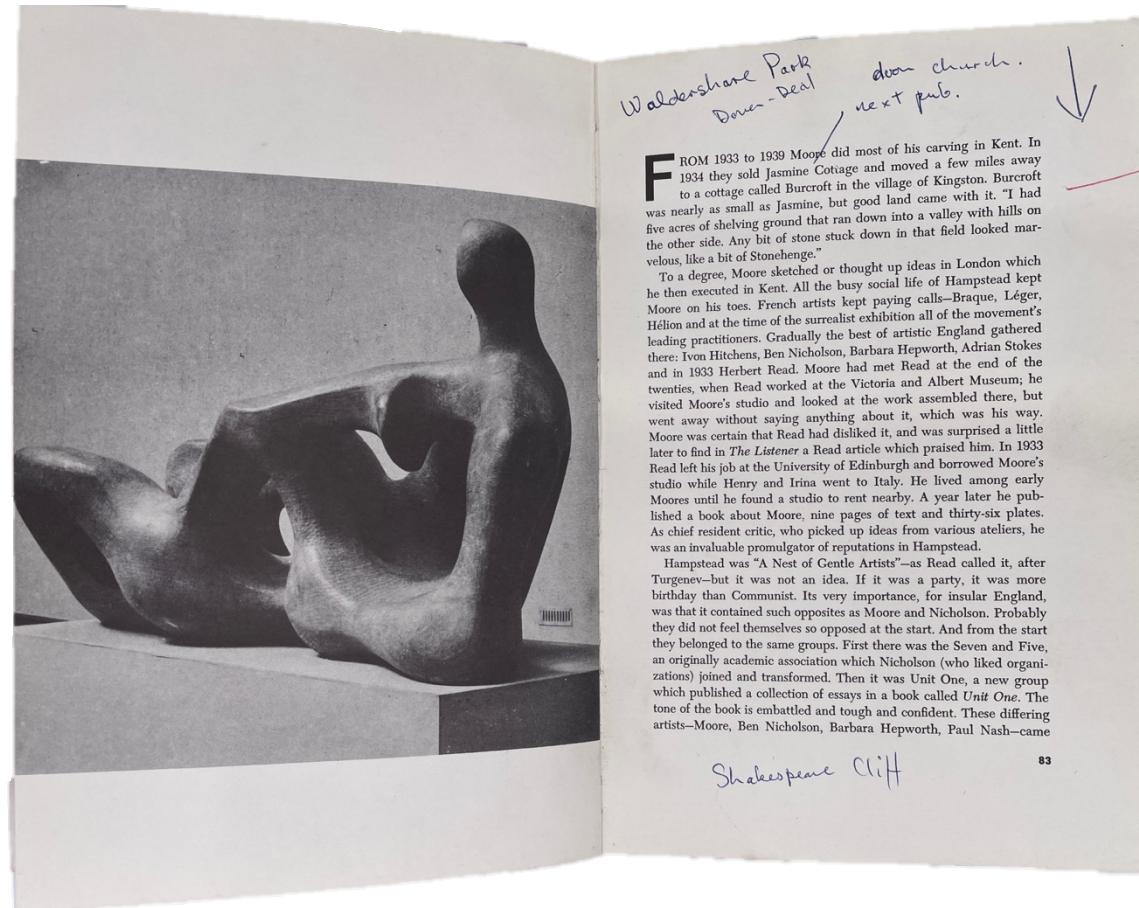
Over 15 years, the British photographer John Hedgecoe (1932–2010) took “many thousands of photographs of Henry Moore at work and on holiday, relating the man to the sources of his inspiration. The land, the sea, the sky, natural objects, flintstones, trees, landscapes and above all to the human form”. Hedgecoe juxtaposed these images with extracts from weekly interviews with the artist, undertaken over a year by Hedgecoe and Jocelyn Stevens, to produce Moore and Hedgecoe's 1968 collaboration, *Henry Moore* (1968).

It seems that Hedgecoe used this presentation copy of Hall's biography both for research and as a source for his own book with the sculptor – his dashes frequently indicate locations and landscapes that subsequently appear in *Henry Moore* (1968), where they are often illustrated with Hedgecoe's own photographs: for instance, a pen line from “Jasmine Cottage” (p. 83) leads to the note: “door church. next pub” and the later book is illustrated with Hedgecoe's shots of the pub, the church and its beautiful carved door frame in Barfreston. Other dashes mark Moore family photographs that were reused in *Henry Moore* (1968): ‘Jug painted by Moore in Castleford’ (p. 44), for example, while ‘Moore as a soldier’ (p. 35) was also reproduced (the extracted image beside it, frustratingly, remains unidentified). Not all the material Hedgecoe marked up, however, features in their 1968 collaboration: Moore's “inferior” North Wind sculpture (1928) on the London Underground's new building at St. James's (p.64), is, perhaps understandably, not referred to again. Finally, the Yorkshire adage scrawled in Hedgecoe's hand to the rear of this volume reappears overlain in white text on a photograph of school children at play in *Henry Moore* (1968).

A unique copy indeed, which captures the British photographer at work on perhaps his most important subject, the sculptor Henry Moore, who had gifted him the book.

[ref: 3013] **SOLD**





Thanks for reading!