

Cecil Beaton

TO ORDER

Orders can be placed with us directly or through our website.

Full condition reports and further images can be found on the individual product pages on our website. Please contact us if you would like any further information.

All titles are offered subject to prior sale. Additional copies of titles may be available but may be subject to a change in price or condition.

BEAUX BOOKS

Kenward House
High Street
Hartley Wintney
Hampshire
RG27 8NY
UK

0118 3280 280
clare@beauxbooks.com
www.beauxbooks.com



Cecil Beaton

THE PEN & THE CAMERA

When I first started Beaux Books in 2012, I discovered a community of people, young and old, who love Cecil Beaton; they love how he captured the twentieth-century in all its creativity, exuberance and glamour. Very soon his books began to creep into my regular lists. Beaton wrote and illustrated many books, imbuing each with his artistic flair. Over the years I've unearthed most of his titles and I've greatly enjoyed connecting with collectors who share my interest. *Cecil Beaton. The Pen & The Camera* has been several years in the making. My aim was two-fold. Firstly, to locate first editions of every one of the thirty-four books written by Beaton. This is what you'll find in the catalogue, as well as several other treasures unearthed along the way - signed copies, deluxe editions, dust jackets, a drawing, a plate, a Christmas card, a poster... Secondly, to explore and celebrate Beaton as an author. He's so well-known as a photographer and a theatre designer, but his bibliographic output is just as impressive. I hope that this catalogue, and the research that has gone into it, will highlight Beaton's remarkable talent as an author and inspire more people to collect his books.

Happy reading.

Clare Trimming.

CONTENTS

Cecil Beaton. 'A 20th-Century Pepys'

1 – 34 | Books Written by Cecil Beaton

35 – 48 | Dust Jackets and Illustrations

49 – 59 | Original Artwork and Ephemera

Select Bibliography

CECIL BEATON. 'A 20TH-CENTURY PEPYS'

Cecil Beaton (1904-1980) is well-known as a photographer and theatre designer. In his youth he photographed the Bright Young Things and captured for posterity the spirited aesthetic of the inter-war years. His portraits and fashion photographs frequently appeared in *Vogue*. During the Second World War he was appointed an official war photographer and, in this capacity, travelled around Britain and then further afield to India, the Middle East and China. He frequently photographed members of the Royal Family, including Queen Elizabeth II on her coronation day. He designed sets and costumes for the ballet and theatre. He won three Academy Awards for his design work on *Gigi* and *My Fair Lady*. He straddled the twentieth century but remains ever-popular in the twenty-first, with books and exhibitions on his work and life appearing regularly.

When Beaton died in 1980, Lord Snowdon wrote in a tribute, '...he was much more than just a photographer. He was a great journalist, wit, commentator and diarist: a 20th-century Pepys using a pen, brush and camera.'¹ During his lifetime Beaton authored thirty-four books and provided dust jackets and illustrations for many more. He published books between 1930 and 1975 and they offer a written narrative to his life and the events of the time. Writing in *Ashcombe*, Beaton recalled that 'Gertrude Stein once said, in conversation, that the function of the writer is to bear witness.'² In reading through the collected works of Beaton this statement comes to life. He bore witness to many of the significant events of the twentieth-century. He knew, photographed and wrote about the key artistic, cultural and political figures. The series of books he produced during the Second World War give a unique, non-military perspective on the effects of the conflict. Beaton's more personal writing (especially the diaries) offers a glimpse into the artistic and social struggles he experienced whilst trying to find his place as a queer man in a society full of rigid rules and class structures. The dedications within the various titles read as a roll call of his friends and lovers.

Throughout his life Beaton pushed himself in all his artistic endeavours and would work until exhaustion hit. His writing was prolific and copious, borne out in the sheer quantity of books he was able to produce alongside his other activities. Whilst preparing for the National Portrait Gallery exhibition in 1968, Roy Strong wrote to Beaton, 'Got all your books out of the London Library – how ever did you do it all? One needs at least two footmen to carry them.'³ Beaton did it all through the discipline of continually keeping a diary and retreating for protracted periods of time to concentrate on writing. He frequently repurposed his diary entries and magazine articles for the text, and used previously executed photographs and drawings for the illustrations. Secretaries and collaborators aided him with the manuscripts, especially Waldemar Hansen, an American literary assistant, whose guiding hand can be observed in several titles.

Beaton approached his books both as a writer and an artist. As such his books were created with as much importance given to the finished design and illustrations as to the final text. Beaton's florid, witty and often acerbic prose is accompanied by delicate line drawings and his celebrated photographs. Content is often laid out in scrap-book form and printed on paper of various colours. Bindings are bound with bright cloth (and wallpaper), top edges are tinted, and dust jackets are given striking wrap-around designs. Collectors today appreciate the twin aspects of engaging content and striking design. Beaton knew how his books would look in an elegant home, artfully placed on a side table or ottoman. They still look as fresh and stylish today.

Beaton was apt to downplay and disparage his writing ability, as he was with his photographic skills. During the war, whilst imagining he was being shot at in the air and about to die, the following flashed through his mind, 'So we are caught, that's too bad for my mother, for the book that I would have liked to have

¹ Lord Snowdon, *The Sunday Times*, 20 January 1980

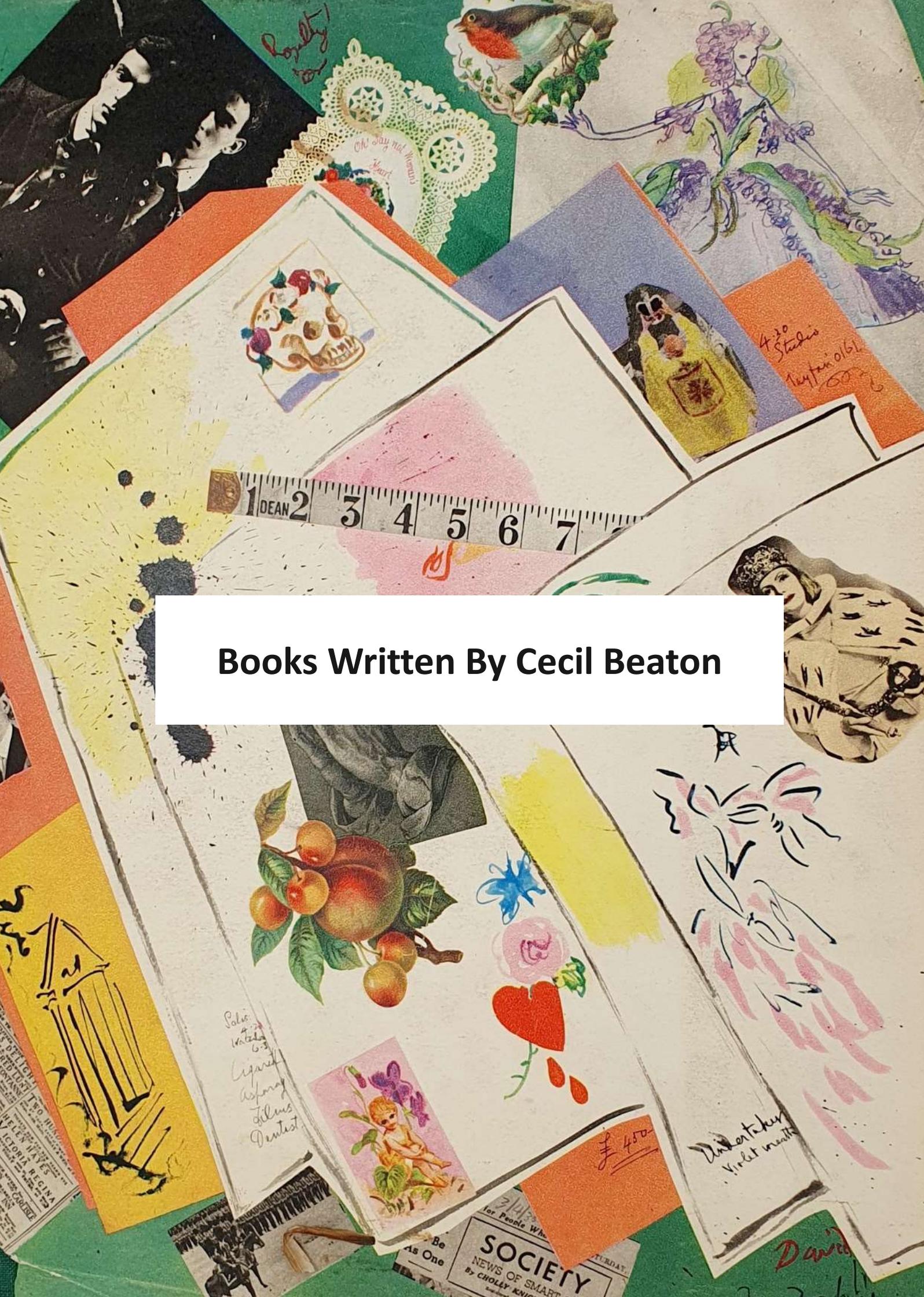
² Beaton, *Ashcombe*, preface

³ Letter from Roy Strong to Beaton, July 1968, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.524

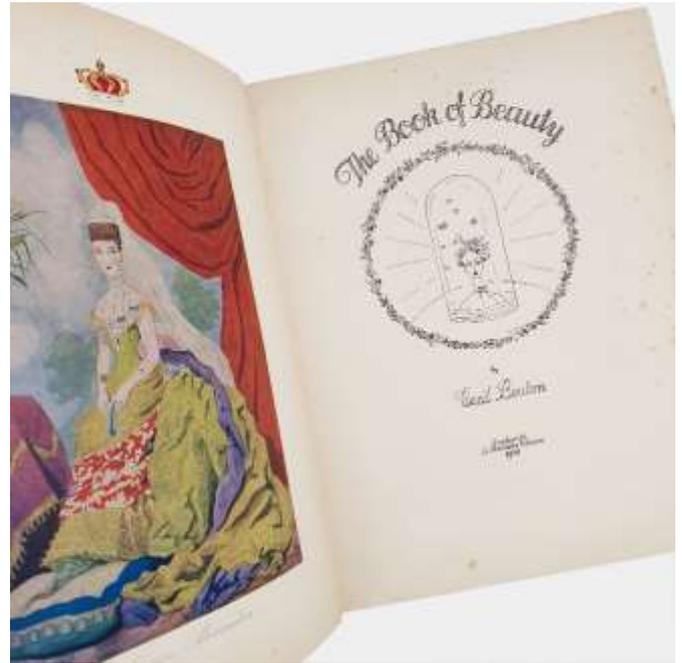
done, which nevertheless would have been another damned book.' The quality of his books can vary, but this can be true for the majority of authors who have published throughout their lifetime. The inventiveness of the early books (such as *The Book of Beauty* and *Cecil Beaton's Scrapbook*) and the integrity of the war-time writings are a definite high-point. *Cecil Beaton's Diaries* are an important social document, whilst some later volumes such as *Quail in Aspic* and *Images* could be considered of questionable merit. However, as a whole the collected books of Beaton can be viewed as a weighty monument to one man's artistic output and a significant bibliographic record of twentieth-century art and culture.



Books Written By Cecil Beaton



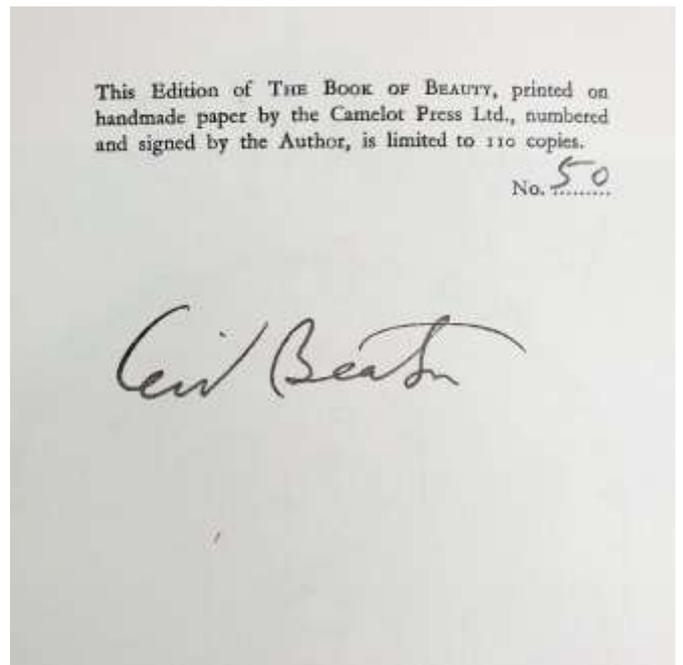
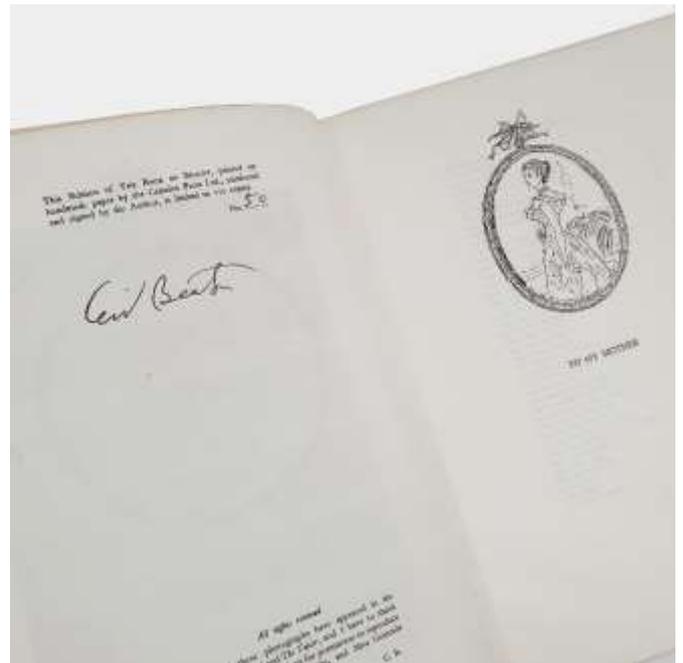
1 | THE BOOK OF BEAUTY



1a | Cecil Beaton's scarce first book

Duckworth. London. 1930. First edition. Hardback, quarto; white paper-covered boards with gilt polka-dot pattern, backed with metallic-pink cloth spine, gilt title to spine, top-edge pink. xii, 67 pages. Colour frontispiece, 27 hors-texte black-and-white collotype plates and numerous line-drawing illustrations in the text. 285x230mm. Very good.

£750



1b | The deluxe, signed edition

Duckworth. London. 1930. First edition. From the deluxe edition limited to 110 copies, bound in fine ivory cloth and printed on handmade paper by the Camelot Press Ltd. Numbered and signed by the author. This copy being number 50. Hardback, quarto; ivory cloth-bound boards, with gilt title to spine, top-edge pink. xii, 67 pages. Colour frontispiece, 27 hors-texte black-and-white collotype plates and numerous line-drawing illustrations in the text. 295x235mm. Very good.

£4,500

'I have tried...to make my book an analysis of modern beauty, a collection of the loveliest ladies I have ever seen, and, in time, it may become a sentimental document for our grandchildren, to marvel at all the types of beauty to-day; the latest varieties of Venus as well as the counterparts of former belles.'⁴

The Book of Beauty is Cecil Beaton's first book and is an unashamed paean to the beauty of the women who inhabit his world. It contains a series of photographs and drawings of society ladies accompanied by pen portraits of their charms. Sitters were chosen from both side of the Atlantic and include his sisters Baba and Nancy Beaton, Edith Sitwell, Tallulah Bankhead, the Jungman Sisters, Tilly Losch, Nancy Cunard, Anita Loos, Mona Harrison Williams and Lady Diana Cooper. Beaton dedicates this first publication to his mother, the first woman whose style preoccupied him.

The book was inspired by Victorian albums of society beauties and by his childhood fascination with the theatricality and glamour of the actresses of the Edwardian era. Indeed, two of his idols Lily Elsie and Lillie Langtry posed for photographs. He spent several hours pouring over sentimental engravings in the British Museum Library looking for inspiration and may also have gained ideas from *A Book of Beauty*, a book of similar format published by society photographer Hugh Cecil in 1926. The photographs are perfect examples of Beaton's early portraiture and of the work that first made him famous. They reveal his early theatrical, often budget-conscious, devices such as the use of cellophane, balloons, silver foil, painted backdrops, swathes of flowers and multi-headed exposures.

Beaton's first publisher was Duckworth, under the aegis of Thomas Balston (who had been recommended to Beaton by the Sitwells) and his assistant, a young Anthony Powell.⁵ Beaton was aided in the writing by Rebecca Joseph, a secretary who typed out the manuscript and numerous corrections for him. In the autumn of 1930 Beaton retired to the Wiltshire home of his great friend Edith Olivier and the pair spent many hours proof-reading the text and using scissors and paste to reorganise the layout of the book. Olivier counselled Beaton to not to be excessive in his language, to avoid repetitions, and to refrain from the words 'lovely' and 'glamorous'.⁶ Despite her efforts the text overflows with purple prose, for example, on Gina Palerme - 'and the feathery lashes, impossibly long and curling, looked like monkey-fur trimming on an ice cream.'⁷

The Book of Beauty was published in November 1930 and Olivier responded to the book in a letter to Beaton saying "The whole book is a marvel - I feel it must be the ultra-fashionable Christmas present of the year."⁸ The book sold well but reviews were mixed and criticisms came thick and fast. Beaton had taken the approach of including women even if they had refused to sit for him. If no photograph could be obtained he would draw a sketch instead. One such person was Virginia Woolf who posted an open letter in *The Nation and the Athenaeum* complaining that Beaton had included sketches of herself without asking her permission.⁹ An oft-recorded anecdote tells of Emerald Cunard, who had originally posed willingly for the book, taking great offence at being called a hostess - 'The *Beauty* book appeared; although it ignited perhaps less of a blaze than I had hoped, Lady Cunard added to the conflagration by throwing her copy into the fire. Her luncheon guests were astonished to watch her thrusting a poker through the burning covers as she exclaimed in a high canary squeak, "He calls me a hostess, that shows he's a low fellow!"'¹⁰ Woolf, Cunard and others had some cause to be offended, as lovely as some of them looked in their portraits, the young Beaton's praise could be wickedly double-edged. On The Marquise de Casa Maury - 'Her livid, bloodless hands are the most beautiful in the world, coloured parchment and bony, with square

⁴ Beaton, *The Book of Beauty*, introduction

⁵ Beaton, *The Wandering Years 1922-1939*, p.219, 221

⁶ Thomasson, *A Curious Friendship. The Story of a Bluestocking and a Bright Young Thing*, p.202

⁷ Beaton, *The Book of Beauty*, p.26

⁸ Letter from Edith Olivier to Beaton, 12 November 1930, quoted in Thomasson, *A Curious Friendship. The Story of a Bluestocking and a Bright Young Thing*, p.202.

⁹ Vickers, *Cecil Beaton. The Authorised Biography*, p.142

¹⁰ Beaton, *The Wandering Years 1922-1939*, p.224

knuckles, her fingers are long cheese sticks ending in nails rouged to look like wounds, and she uses them, compact with thumb protruding like a cold chicken leg, in a way that is very fashionable, business-like rather than dainty.¹¹

Although many of Beaton's subsequent books were published simultaneously in America, *The Book of Beauty* was not. However, its infamous reputation stretched across the Atlantic and in a strange footnote it was taken up by the society ladies of Chicago who staged a charity performance of *tableaux vivants* taken directly from the book. The models wore replica costumes and posed in replica scenes, whilst Mrs. Howard Linn, the organiser of the event, recited through a megaphone Beaton's 'deathless prose'.¹²

In his introduction Beaton describes the book as being 'a flowery "drawing-room" book', the equivalent to the coffee-table books of today.¹³ The book was undoubtedly designed to be an attractive object. The binding features a pink metallic spine, gold title and white paper-covered boards sprinkled with gold polka dots. The twenty-seven black-and-white photographs are printed on hors-texte plates and there is a colour frontispiece drawing of Queen Alexandra. Copies were priced at 25 shillings (approximately £50 in today's money) and a deluxe edition was available for £3 3s. This deluxe edition was published in an edition of 110 copies, signed and numbered by Beaton, bound in fine ivory cloth and printed on handmade paper. A variant binding of *The Book of Beauty* was published with beige cloth boards (title in blue to spine and blind stamped on front board) and a dust jacket featuring Beaton's photograph of Tilly Losch to the front panel. It is likely that this was a later, second issue binding as the dust jacket features a review for the book from the *Daily Telegraph*. The original polka dot binding presumably ran out or was too expensive to produce, and a dust jacket was added to recompense for the plain new binding.

A young John Piper was scathing of the book when it appeared, writing '...as a whole this book is a monument of vulgar advertising, and apart from a little good photography, it is notable chiefly on the pictorial side for a few clichés manufactured from a superficial view of post-impressionism, and on the literary side for a deliberate submergence of taste.'¹⁴ Perhaps the subject matter and the white and gold polka-dot binding can be regarded as frivolous and light, but the value of the book as a historical document is immensely important. It perfectly captures the glamour of the 1920s and the beauty of the Bright Young People. It emphasises the wit, intelligence and spirit of the years between the two world wars. Today it is one of Beaton's most sought-after books and its value continues to rise.

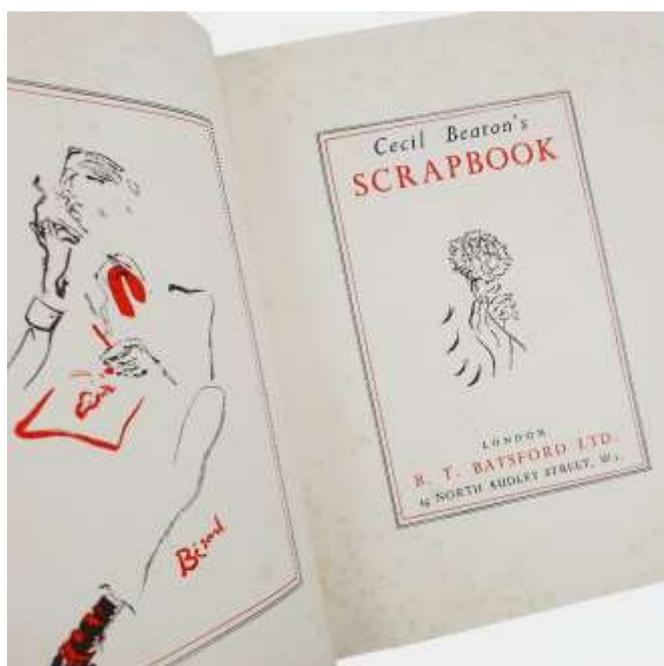
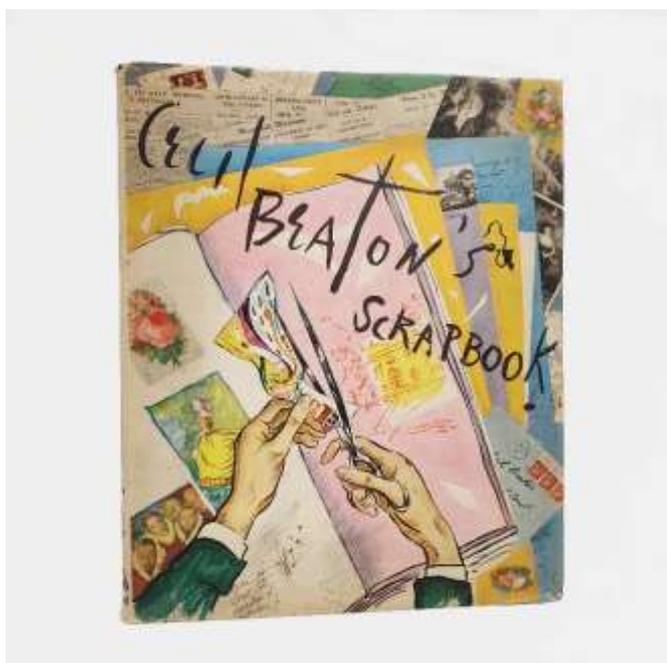
¹¹ Beaton, *The Book of Beauty*, p.57-58

¹² Beaton, *Photobiography*, p.58

¹³ Beaton, *The Book of Beauty*, p.9

¹⁴ John Piper, *The Nation and the Athenaeum*, 3 January 1931, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.143

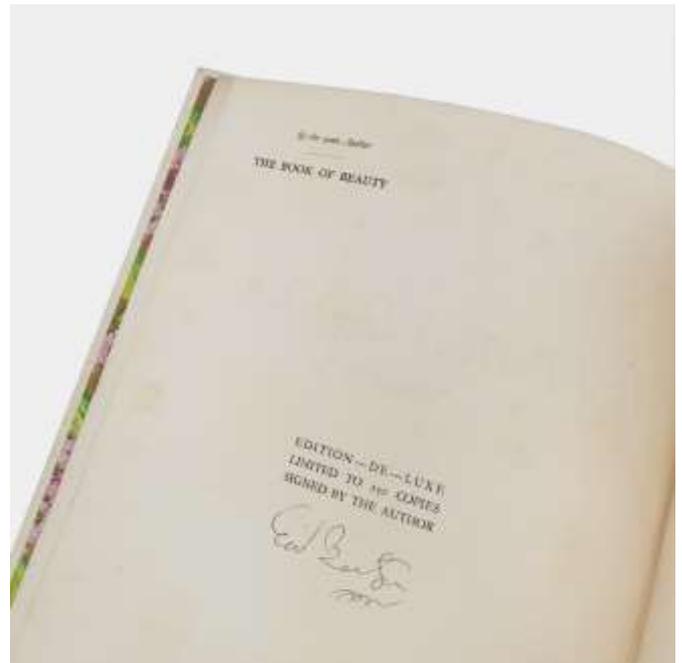
2 | CECIL BEATON'S SCRAPBOOK



2a | The much sought-after second book by Beaton, with the scarce dust jacket

B.T. Batsford Ltd. London. 1937. First edition, first printing. Hardback, quarto; quarter-cloth floral paper boards, matching floral endpapers, dust jacket. 136 pages. Illustrated throughout with over 350 drawings, collotype photographs and coloured plates on varied paper stock; frontispiece and tailpiece by Christian Bérard. 290x235mm. Near fine, in very good dust jacket.

£1,500



2b | The deluxe, signed copy in parchment vellum

B.T. Batsford Ltd. London. 1937. First edition, first printing. From the edition deluxe, in a vellum binding and limited to 150 copies and signed by the author. Hardback, quarto; full parchment vellum, gilt title to spine, top edge gilt, floral gilt endpapers, issued without dust jacket. 136 pages. Illustrated throughout with over 350 drawings photographs and colour plates. 290x235mm. Very good.

The simplicity of the vellum is counterbalanced by the striking and bold floral gilt endpapers, with a pink lilac colourway to the front and white lilac colourway to the rear.

£4,500

'On the shelves at Ashcombe, I have now over fifty diaries & scrapbooks, memorials of many violated magazines, repositories of museum picture postcards, theatrical programmes, letters, photographs & pictorial miscellanea which have accumulated since childhood. Christian Bérard suggested to me that a similar scrapbook might be distilled from my own work during the last five years; & that is what has been done.'¹⁵

Beaton's second book is an accumulation of his work up until 1937. It contains a series of articles on subjects including travel, fashion, Hollywood, British customs and the theatre, accompanied by his photographs and sketches. Many of the articles were taken directly from *Vogue*, *Vanity Fair* and *Sketch* and represent his extensive work for Condé Nast at this point. The book was produced to appeal on both sides of the Atlantic and, unlike *The Book of Beauty*, had a British and American publisher, B.T. Batsford Ltd. in London and Charles Scribner's Sons in New York.

The book reveals the many strings Beaton had to his bow. The photographs of aristocracy, artists, writers, actors, dancers and friends show him as a confident photographer. The line drawings and theatre designs display his ability with the brush. His essays reveal a talent for painting-with-words a person or a place. Much of the book has a satirical slant. There are amusing photo montages and captions such as 'Picasso against the bronze. His guitars are the same but he changes his tune'. His essays on the stars are full of acerbic wit, especially for those out of his favour. Katherine Hepburn, Joan Crawford and Greta Garbo all receive a ruthless write up. On Garbo - 'She is not interested in anything or anybody in particular, and she has become as difficult as an invalid and as selfish, quite unprepared to put herself out for anyone; she would be a trying companion, continuously sighing and full of tragic regrets; she is superstitious, suspicious and does not know the meaning of Friendship; she is incapable of love.'¹⁶ In the case of Garbo and Hepburn, Beaton's words would come back to haunt him in years to come.¹⁷

The *Scrapbook* was the first of several books Beaton was to publish with B.T. Batsford Ltd. over the coming years. Charles Fry was his publisher and recalls 'Cecil Beaton might burst in, elegant, excited, hatless, with more photographs and drawings which somehow had to be crowded into an already crowded book... [he has a] capacity for work and a ruthless pursuit of perfection. In producing a book for him one deals in fractions of an inch. His sense of what a page of print and illustrations should be is immaculate.'¹⁸ Batsford were publisher-booksellers and, like Beaton, their standards of publishing were high. The project was supervised by Brian Cook. The novel scrapbook style layout, striking wraparound dust jacket, the boards and endpapers covered with a floral Sanderson wallpaper and the different paper stock were all overseen by him. It was also Cook who arranged an exhibition at the Batsford shop to celebrate the publication of the book in September 1937. The shop was decorated in the same wallpaper as the book, with Beaton's sketches and photos pinned to the wall, all enhanced with artificial flowers.¹⁹ The exhibition was repeated at the Carroll Carstairs Gallery in New York in November.²⁰

The book originally cost 21 shillings. There was also a deluxe edition, limited to 150 copies, signed by Beaton, bound in parchment vellum with elaborate gilt floral 'lilac' endpapers, and priced at £3 3s. It was well received, with Raymond Mortimer writing in *The New Statesman and Nation*, 'Mr Beaton is even more ingenious with his pen than with his lens or his paint brush.'²¹ The book is dedicated to Peter Watson, for whom Beaton had endured several years of unrequited love and adoration. On receiving his copy of the *Scrapbook*, Watson wrote to Beaton praising the work – 'really a triumph, a hundred per cent success

¹⁵ Beaton, *Cecil Beaton's Scrapbook*, preface

¹⁶ Beaton, *Cecil Beaton's Scrapbook*, p.55

¹⁷ Beaton, *The Strenuous Years 1948-55*, p.109

¹⁸ Bolitho, *A Batsford Century*, p.84

¹⁹ Vickers, *Cecil Beaton. The Authorised Biography*, p.204

²⁰ Ginger, *Cecil Beaton at Home. An Interior Life*, p.169

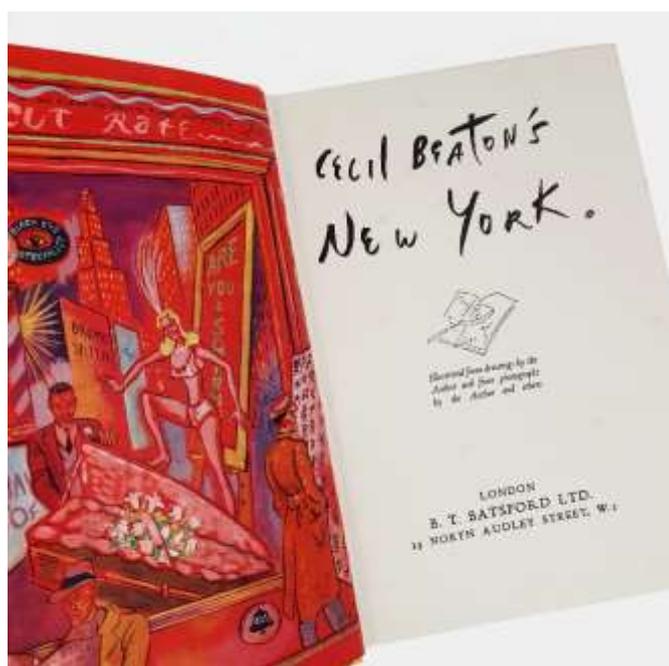
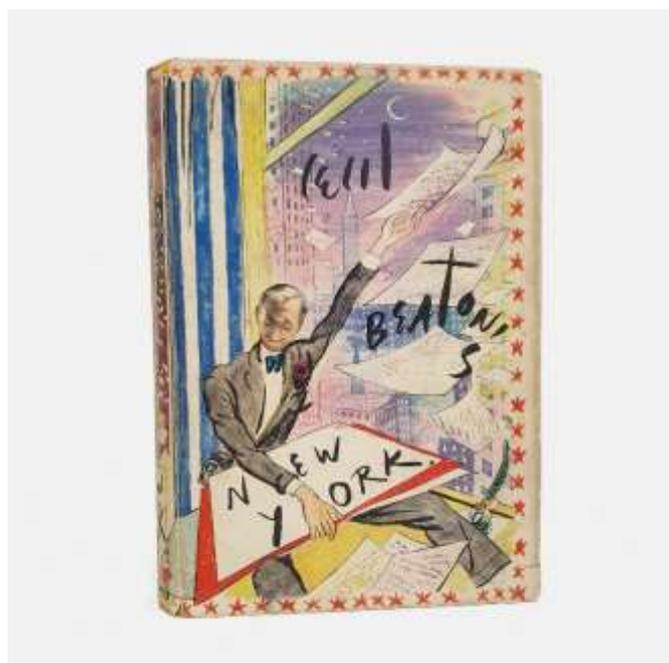
²¹ Beaton, *Cecil Beaton's New York*, advertisement

and *must* have a bigger circulation than the Bible.²² It was a success; an additional 1,200 copies were printed and a second edition was advertised a year later in *Cecil Beaton's New York*.²³ This second printing is not acknowledged in any copies of the book but there are several changes that appear to indicate a copy from the second printing. The binding changes from the wall-papered covered boards to a uniform yellow cloth, the dust jacket features review quotes on the front flyleaf and there appears an additional drawing of a bleeding heart with a rose through it on the dedication page. This final addition a symbol of Beaton's despair over his relationship with the dedicatee.

²² Letter from Peter Watson to Beaton, September 1937, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.203

²³ Vickers, *Cecil Beaton. The Authorised Biography*, p.204; Beaton, *Cecil Beaton's New York*, advertisement

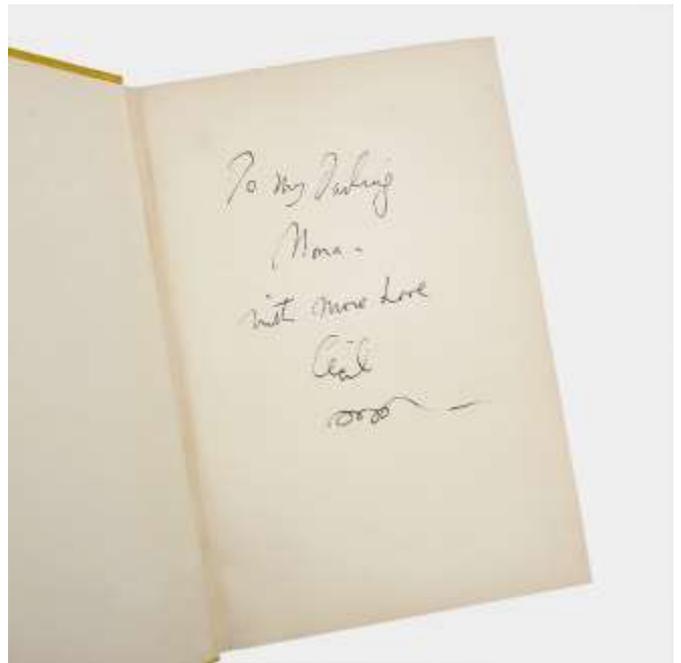
3 | CECIL BEATON'S NEW YORK



3a | Beaton's witty and glamorous snapshot of Manhattan in the 1930s

B.T. Batsford Ltd. London. 1938. First edition. Hardback, octavo; yellow cloth-bound boards, black title to front board and spine, purple top edge, dust jacket. viii, 261 pages. Colour frontispiece, over 100 b&w photographs and line-drawings within the text. 230x160mm. Very good, in very good dust jacket.

£800

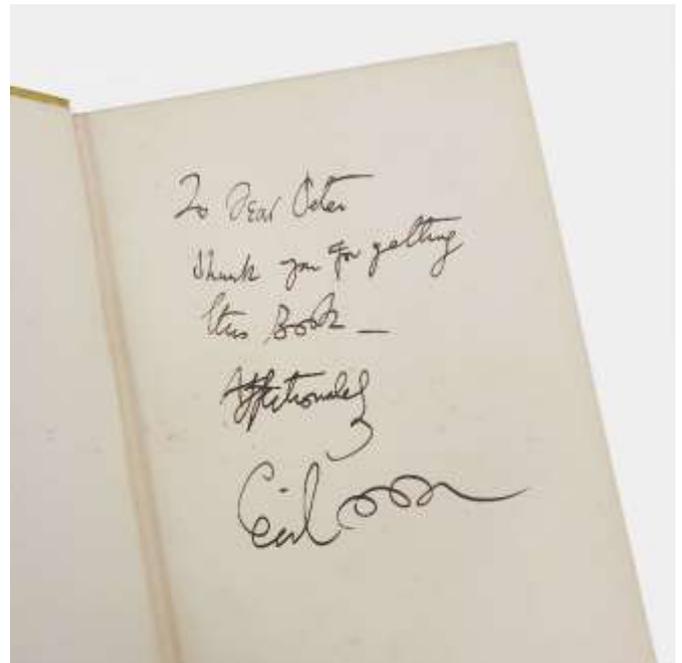
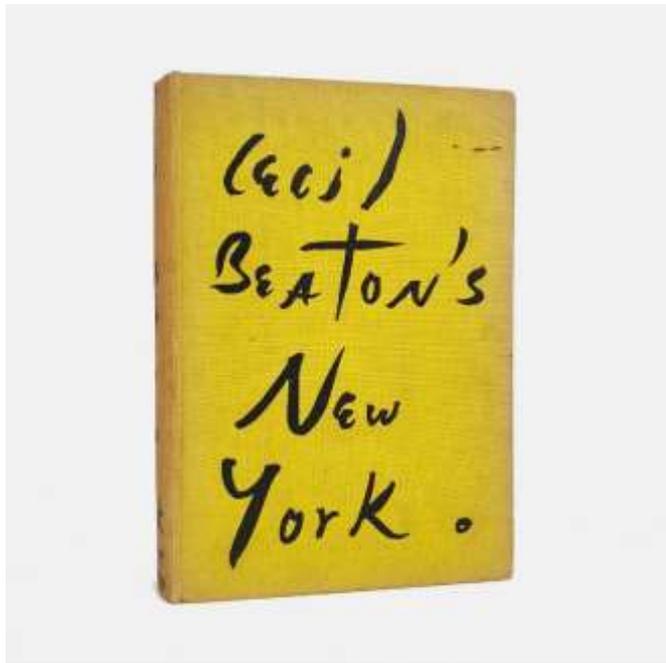


3b | A dedication copy, warmly inscribed to Mona Harrison Williams.

B.T. Batsford Ltd. London. 1938. First edition. Inscribed in ink to the front free endpaper by Beaton to the dedicatee Mona Harrison Williams - 'To my darling / Mona, / with more love / Cecil'. Hardback, octavo; yellow cloth-bound boards, black title to front board and spine, purple top edge, without dust jacket. viii, 261 pages. Colour frontispiece, over 100 b&w photographs and line-drawings within the text. 230x160mm. Very good.

A dedication copy with the book warmly inscribed by Beaton to Mona Harrison Williams. The ink inscription to the front free endpaper reads 'To my darling / Mona, / with more love / Cecil', followed by Beaton's often used loopy paraph. Beaton met Mona Harrison Williams (later Von Bismarck) in 1928 during his first visit to New York. The pair formed a lasting and mutually beneficial friendship. Mona introduced him to Café Society and entertained him in her various homes. Beaton acted as image-maker, promoting her in the pages of *Vogue* and publishing many photographs which helped sustain her place on the International Best Dressed list. It was an attachment that was to last the test of time. In a letter from Beaton sent after his debilitating stroke in 1974 he writes, 'Dearest Mona: There is a slight vacuum in my life... but please remember, when I don't write, that you are far & away my favourite. With love, Cecil.'

£2,750



3c | An association copy, inscribed to Peter - Watson or Quennell?

B.T. Batsford Ltd. London. 1938. First edition. Inscribed in ink to the front free endpaper by Beaton to 'Peter' - 'To Dear Peter / Thank you for getting / this Book - / Affectionately / Cecil'. Hardback, octavo; yellow cloth-bound boards, black title to front board and spine, without dust jacket. viii, 261 pages. Colour frontispiece, over 100 b&w photographs and line-drawings within the text. 230x160mm. Good.

This copy inscribed by Beaton to Peter - 'To Dear Peter, thank you for getting this Book. Affectionately Cecil', followed by his often-used loopy paraph. It is tempting to conjecture that Peter is Peter Watson, with whom Beaton was besotted with during the 1930s. By 1938 the relationship had largely broken down. Alternatively, Peter could be the writer, Peter Quennell. Quennell would write the commentary for Beaton's *Time Exposure*, published three years later in 1941.

£1,250

Beaton first sailed to New York in November 1928, it was the first of many annual trips he was to take, spending the winter in a hotel in Manhattan creating portraits and fashion photographs for Condé Nast. It was in New York that Beaton steadily built up a reputation as a leading international photographer. American society embraced him enthusiastically and he was able to earn significant sums of money. Unfortunately, his fame was to turn to infamy with the ill-judged insertion of anti-Semitic references in a *Vogue* illustration in February 1938. Beaton was dismissed by Condé Nast and sailed back to England with the anger of the Jewish community reverberating in his ears.

Cecil's Beaton's New York was published eight months later in October 1938. It is a personal account of the city he had experienced and loved over the past years - its style, exuberance, diversity, people and culture. Beaton translates the visual impressions he gained from New York into written prose. He talks about the weather, the architecture, transport, the food, the press, crime, the museums, the theatres, and society figures. He captures the New York of the moment; the Empire State Building and Radio City have just been built. He walks the reader through the districts of Manhattan – Broadway, Fifth Avenue, Central Park, Wall Street, The Bowery, China Town, Greenwich Village, Harlem. It is when describing the theatres and social aspects of New York life that his prose truly comes alive – ‘The Rockettes, fifty amazingly trained dancers, the coloured lights turning them into luminous Japanese lanterns, dance with a precision that would delight a Prussian general, the *dénouement* of their routine being a high-kicking goose-step that automatically produces thunderous volumes of applause. Looked at from a distance, they seem like an animated comb or a centipede sensible to rhythm.’²⁴ His spectator's account of a wrestling match is a master class of observation, vivid and engrossing, suggesting that sports commentary could have been another string to his crowded bow.

The text is accompanied by numerous black-and-white photographs and line drawings by Beaton, supplemented with additional press photos and images by photographers such as E. O. Hoppé, Higdon Cato and Ben Sahn. The layout for the book was again overseen by Brian Cook of Batsford and, continuing the inventive design of the *Scrapbook*, Cook devised a vibrant wrap-around dust jacket featuring an illustration of Beaton against the New York skyline, bright yellow cloth covers and a purple top-edge. In the preface Beaton again thanks Edith Olivier for her 'advice and help with scissors'. He also acknowledges Charles Henri Ford, a friend of his and Tchelitchev, 'for his enthusiasm on our sightseeing expeditions', Ivan Moffat 'for his stories and impressions' and his publisher Charles Fry 'for his constructive criticisms'.²⁵ The book is dedicated to his good friend Mona Harrison Williams.

Beaton had hoped that the book would go some way to repair the damage caused by his anti-Semitic slur. On the penultimate page he references the *Vogue* mistake - 'In a city made up of so many nationalities and races, dangers lurk in everyday activities. It is difficult not to offend someone present when expressing an opinion in public. One can even reap a whirl-wind (as I unfortunately discovered) by using a slang word of which one does not appreciate the full implications.'²⁶ Unfortunately New York was not yet ready to forgive and sales of the book in America were poor, with many booksellers refusing to stock copies, critics continuing to refer to the *Vogue* scandal and it's American publisher J.B. Lippincott being threatened with a boycott.²⁷ Sales in Britain were better, with the Duchess of Windsor remarking – 'Your New York book makes even the hair drier a pleasure.'²⁸ Ten years later the book was published in a revised form as *Portrait of New York*.

²⁴ Beaton, *Cecil Beaton's New York*, p.193-4

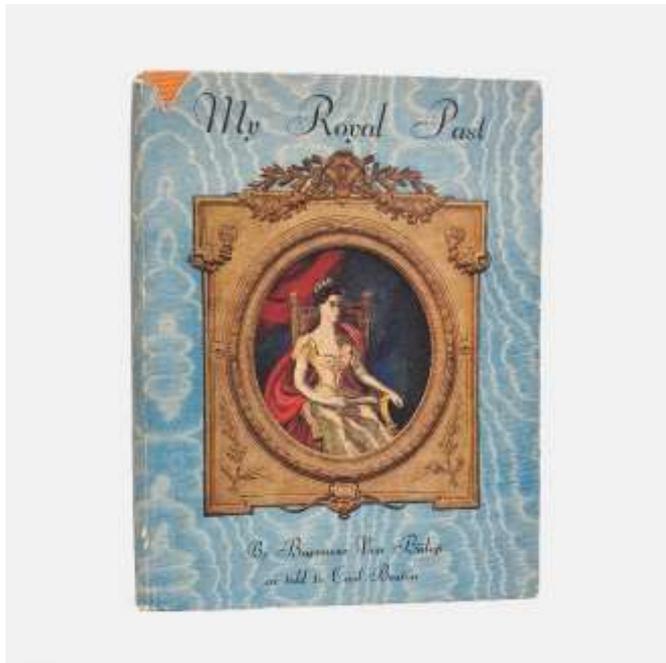
²⁵ Beaton, *Cecil Beaton's New York*, preface

²⁶ Beaton, *Cecil Beaton's New York*, p.250

²⁷ Vickers, *Cecil Beaton. The Authorised Biography*, p.214, 221

²⁸ Recorded in Beaton, *Diary*, November 1938, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p. 221

4 | MY ROYAL PAST



4 | Beaton's spoof memoirs of Baroness Von Bülop

B. T. Batsford, Ltd. London. 1939. First edition. Hardback, small quarto; orange cloth-bound boards, dust jacket. xiv, 146 pages. Colour frontispiece, illustrated throughout with black and white photographs, line drawings and facsimile annotations to text. 255x195mm. Very good, in good dust jacket.

£280

My Royal Past is the spoof memoirs of Baroness Von Bülop, lady-in-waiting to her aunt Maria-Hedwig, Grand Duchess of Hansburg. The story of the philandering Aunt, the seemingly innocent Baroness and their eventual downfall by the hands of revolutionaries and communists is a young man's riposte to the current trend for the real memoirs of Middle Europe's aged minor royals.

The book is an amusing mix of words, drawings and photographs, displaying Beaton's multi-faceted talents. The text draws on his own observations of the ruling class, it is punctuated with French and German phrases and *bons mots*, and is rich in *double-entendres*. The memoir is set during the early years of the twentieth-century and allowed Beaton to indulge to the full his love of Edwardian costume. Tony Gandarillas gamely dressed up as the Baroness and Tilly Losch was cast as the beautiful Aunt. Frederick Ashton, Christian Bérard, Lady Bridget Parsons, Francis Rose, David Herbert, Osbert Lancaster and Lord Berners were all enlisted to dress up in lace and feathers to pose for the photo montages.²⁹ Other photos were achieved by retouching vintage fashion plates with the heads of the cast.

The memoir was Beaton's final book before the War and acts as a break between his earlier scrapbook-style works and the war-time titles that were to come. He began writing it in 1938 following his exile from America and much of the work was completed in Tangier, whilst staying with David Herbert.³⁰ His fall from grace with *Vogue* was still playing on his mind and within the text he writes 'It was here that I met an Englishman, named Cecil Beaton, who had himself found some sort of trouble in America, and he became sympathetic to my story.'³¹

Beaton was paid £150 by Batsford and the book was published in Autumn 1939.³² It received a mixed reception, with the young crowd appreciating its perceptive witticisms and cross-dressing images but with the old guard finding it too close to the bone. In a letter to Beaton sent after its publication Peter Watson writes, 'It is in fact a masterstroke even to see the book with its sinister undercurrents of sex, perversions, crass stupidities and general dirt, beaming severely from Maggs Bookshop in Berkeley Square.'³³ The book was reprinted in 1960 by Weidenfeld and Nicolson in a revised format with a change of drawings and photographs.

²⁹ Vickers, *Cecil Beaton. The Authorised Biography*, p.230

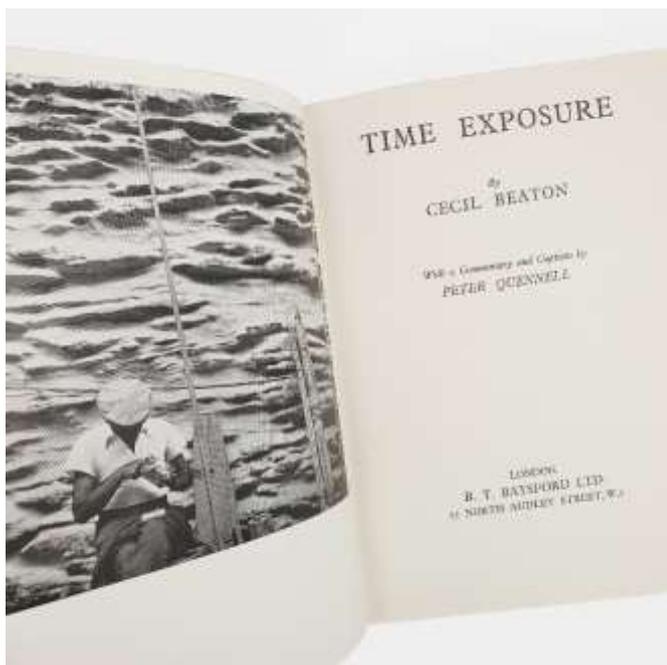
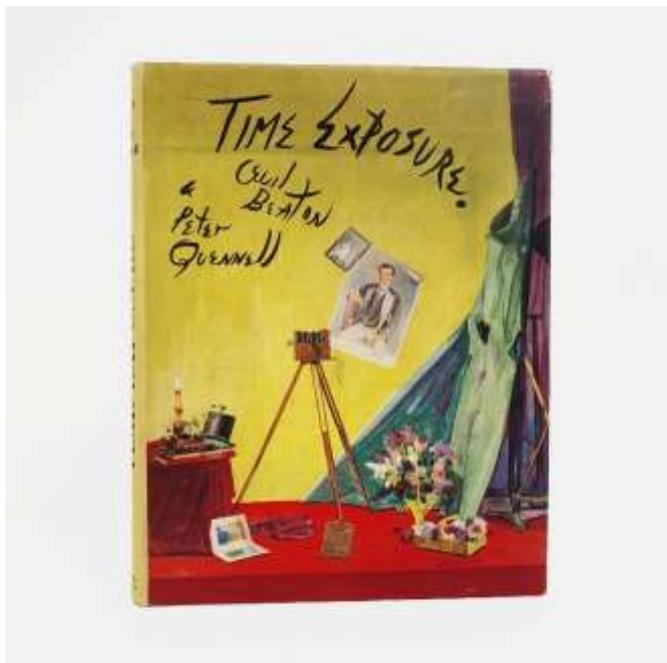
³⁰ Herbert, *Second Son. An Autobiography*

³¹ Beaton, *My Royal Past*, p.141

³² Vickers, *Cecil Beaton. The Authorised Biography*, p.228

³³ Letter from Peter Watson to Beaton, 12 December 1939, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.231

5 | TIME EXPOSURE



5 | The first retrospective of Beaton's photographs

Photographs by Cecil Beaton. With Commentary and Captions by Peter Quennell. B. T. Batsford, Ltd. London. May 1941. First edition. Hardback, large octavo; orange cloth-bound boards, orange top-edge, dust jacket. viii, 136 pages. Illustrated profusely with black and white photographs. 230x170mm. Very good, in very good dust jacket.

£350

Time Exposure is the first retrospective of Beaton's photographs. It was published in May 1941, the same month as *History Under Fire*, at a time when Britain was recovering from the destruction caused by the Blitz. The book's intention was two-fold. Firstly, to provide a retrospective of Beaton's photographs taken over nearly two decades. Secondly, through Peter Quennell's commentary, to see his images as a reflection of society during the inter-War years. It is Beaton's fourth publication with Batsford and signifies the increasing admiration and interest that his photography was gaining with the British public.

The book is filled with over 300 of Beaton's photographs, taken between 1923 and 1940. Many are well known but several have been rarely reproduced elsewhere. Included are his photographs of the Bright Young Things, portraits of writers, artists and actors, fashion photographs, still-lives, travel snapshots, ballet photographs, portraits of the Royal Family, and images of the early affects of the Blitz. Peter Quennell, the writer and critic, provided the 'Commentary and Captions'. As a critic he is more challenging of Beaton's work and milieu than some other commentators. He observes a vanished world, one full of artifice and posture that is mirrored in Beaton's work. 'Much of his early work is recommended for the most part by its period flavour and continues to interest us because it brings back those "good old times" now as dead as the generation of Great Auks and the tribe of Dodos.'³⁴ He is scathing of the transitory appeal of beauties such as Garbo and Dietrich. He examines the influence of surrealism and the baroque on Beaton's images. The final chapter acknowledges the new outlook brought in by the War. Beaton's portraits of political leaders, and photographs of London's bomb damage, evacuees and the RAF are an abrupt change from the society portraits of the twenties and reflect the new concerns of both the people and the photographer.

The book was well received on publication, with several critics (and friends) providing positive reviews. Stephen Tennant wrote floridly in *Horizon*, stating 'In Cecil Beaton's art it is always the birthday morning – the eve of the Ball, the rise of the curtain.'³⁵ Eddie Sackville-West, reviewing for *The New Statesman*, wrote 'This curiously important book, which contains more entertainment to the square inch than a year's issue of any illustrated paper, more beauty than the average picture show and more cleverness than a whole club-full of barristers...'³⁶ However, Osbert Sitwell took offence at the inclusion of himself and his siblings in the book, and also at the inappropriate placement of Siegfried Sassoon and Anita Loos on the same page.³⁷ It caused a society spat between Beaton and Sitwell that lasted for some years.

An American edition of the book was published concurrently by Charles Scribner's Sons, New York, featuring the same format and dust jacket as the British edition. A second 'large edition' was released by both Batsford and Scribner's after the ending of the war in 1946.

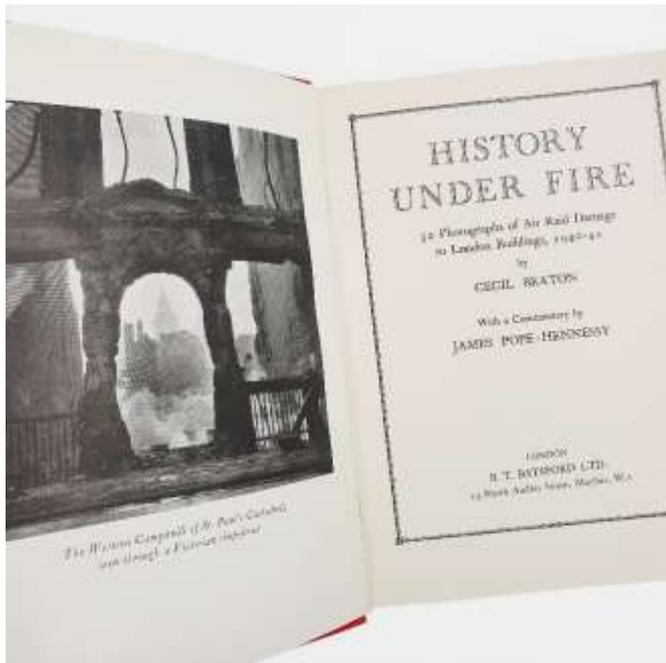
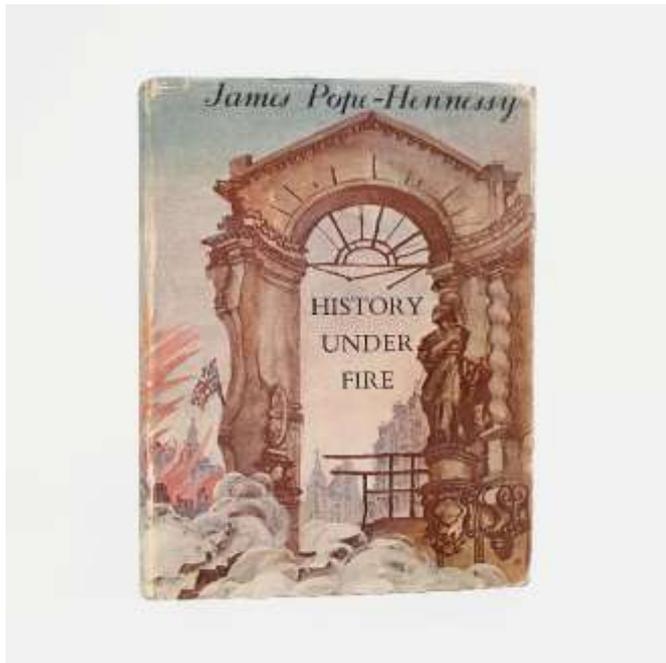
³⁴ Beaton & Quennell, *Time Exposure*, p.vii

³⁵ Stephen Tennant, *Horizon*, September 1941, quoted in Hoare, *Serious Pleasures. The Life of Stephen Tennant*, p.250

³⁶ Beaton & Quennell, *Time Exposure*, second edition, jacket blurb

³⁷ Vickers, *Cecil Beaton. The Authorised Biography*, p.251-2

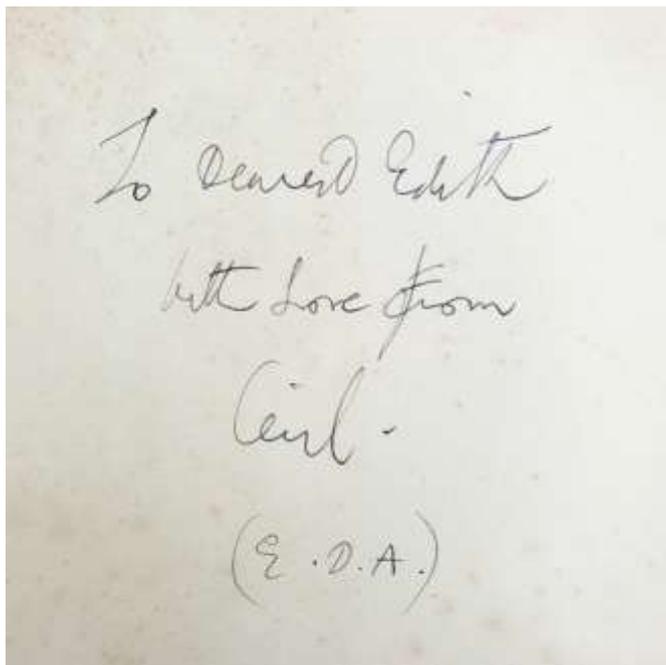
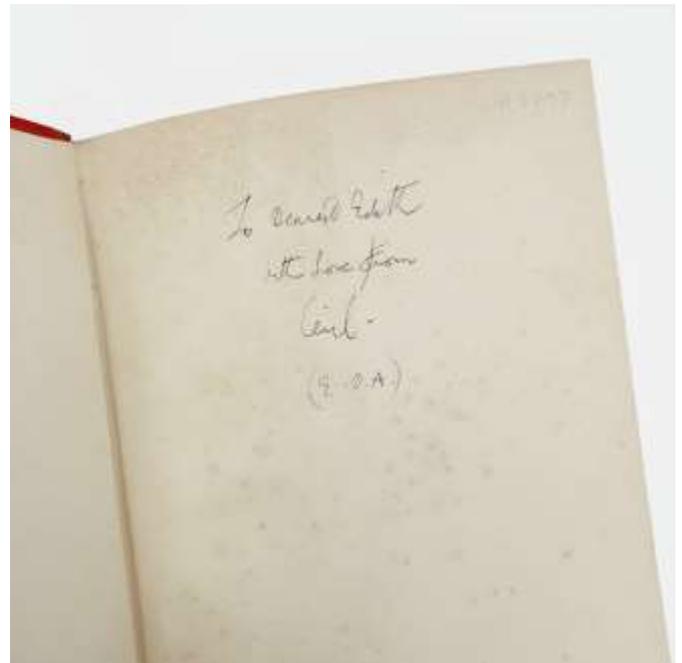
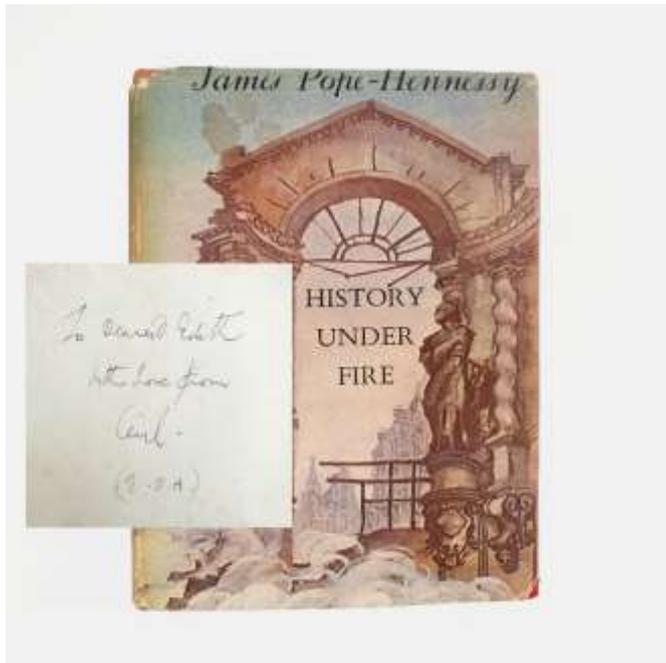
6 | HISTORY UNDER FIRE



6a | Beaton and James Pope-Hennessy's architectural record of the London Blitz

Photographs by Cecil Beaton. With commentary by James Pope-Hennessy. B. T. Batsford Ltd. London. May 1941. First edition. Hardback, large octavo; red cloth-bound boards, with gilt title to spine, dust jacket. viii, 117 pages. 52 black-and-white photographs. 230x175mm. Very good in very good dust jacket.

£160



6b | Association copy, inscribed by Beaton to his dear friend Edith Olivier

B. T. Batsford Ltd. London. May 1941. First edition. Inscribed by Beaton to the front free endpaper - 'To Dearest Edith With Love From Cecil (E.D.A.)'. Hardback, large octavo; red cloth-bound boards, with gilt title to spine, dust jacket. viii, 117 pages. 52 photographs. 230x175mm. Very good in good dust jacket.

Warmly inscribed to Edith Olivier by Beaton, her friend and 'Ever Devoted Admirer'. Olivier and Beaton moved in the same Wiltshire social circle (alongside Rex Whistler and Stephen Tennant), supporting each other with their work and spending much time together.

£450

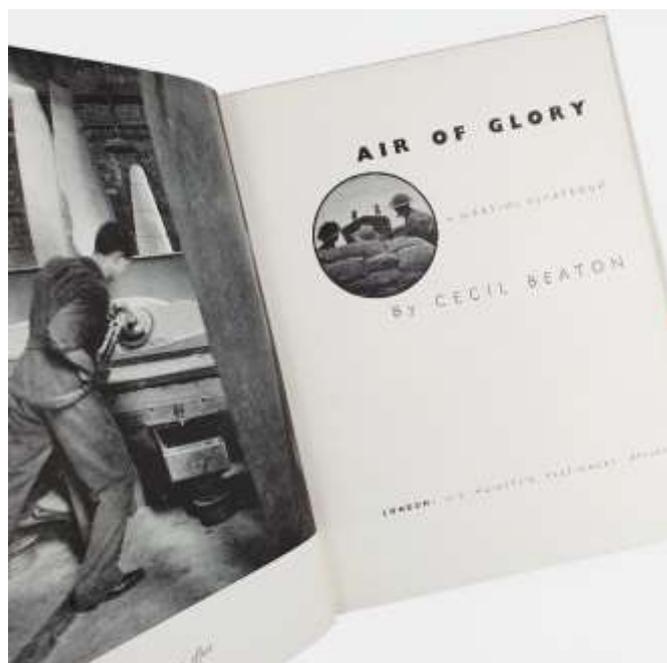
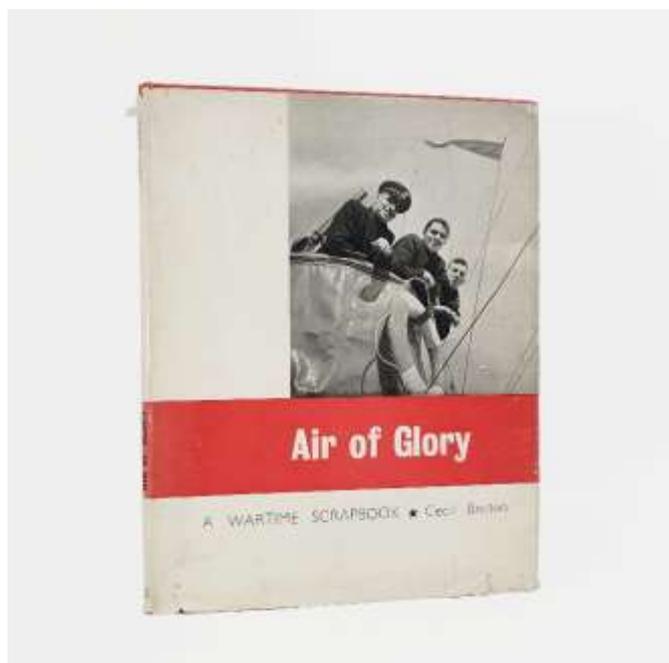
Beaton spent the first two years of the war in England, dividing his time between Ashcombe and Pelham Place, and working on various assignments. He took to exploring the streets of London during the Blitz, photographing the wreckage caused by the German bombs. The writer and historian James Pope-Hennessy was engaged in a similar activity, surveying the destruction of the capital and its historical buildings. The two came together to produce *History Under Fire*, with Pope-Hennessy providing the text and Beaton the images. The sub-title of the book reads '52 Photographs of Air Raid Damage to London Buildings, 1940-41'.

The aim of the book was to record the losses to London's architecture in a dignified manner, avoiding melancholy and mawkishness, and emphasizing that if the German's mission was to destroy historical London, they had very much failed. Pope-Hennessy's text is full of anecdote; he uses his vast knowledge to flit between past and present, taking the reader on a journey through the London of Thomas Cromwell, Samuel Pepys, Christopher Wren, Doctor Johnson and Queen Victoria.

Beaton's photographs carry none of the artifice of his portrait work, instead he uses clever composition - a church spire seen through the remains of an arch - to gain an effective, truthful image. The images reveal a new aspect of Beaton's artistic vision; buildings, rather than people. But these are not stony records of bricks and mortar. Through the inclusion of an empty basket, a trailing hose or a surviving statue, Beaton brings a human element into his records of destruction.

The book was published by Batsford in May 1941, the final month of the Blitz, and is an important contemporary account of London's wartime experiences.

7 | AIR OF GLORY. A WARTIME SCRAPBOOK



7 | Beaton's photographic record of the British people at War

Captions by Rosamond Lehmann. His Majesty's Stationery Office. London. 1941. First edition. Hardback, quarto; red cloth-bound boards, top edge red, dust jacket. 88 pages. Profusely illustrated with black-and-white photographs by Beaton. 280x215mm. Very good, in very good dust jacket.

£300

In 1940 Beaton began working for the Ministry of Information. His role as a war photographer stemmed from Kenneth Clark's wish to create an artistic record of the effects of war. Beaton moved around the country, visiting towns and villages, as well as military bases and factories, taking thousands of photos of Britain at war. Many of these images were collected into *Air of Glory. A Wartime Scrapbook*, published by the Ministry of Information in the latter half of 1941. The book is filled with photographs showing the human impact of war and the way it effected the life of the individual. There are images of sailors, soldiers, airmen, the land army, evacuees, shipbuilders, factory workers, nurses, Londoners, villagers and children. The captions were created by the writer, and fellow ex-Bright Young Thing, Rosamond Lehmann.

Beaton in his foreword writes 'I have tried to make this book a truthful picture of how we live on our fair island after two years of this crusade : to show the life in town and countryside, the labours that start in winter long before the dawn of the short days appears, the tireless effort in air station or at sea that knows no night at all.'³⁸ His aim in his choice of images was to capture the resilience and spirt of the British people, their 'air of glory'. Hugo Vickers notes that the title comes from the seventeenth century poem by Henry Vaughan *They are all Gone into the World of Light*, with its line 'I see them walking in an air of glory'.³⁹ Beaton's photographs are moving, restrained and honest, and signal his move away from his more whimsical portraits of the pre-War years. His war photography reveals a renewed sense of purpose and he relished the new opportunities that were coming his way. 'I was sick to death of posing people round apple blossom,' he told the readers of *Women's Illustrated* in June 1941.⁴⁰

One of the most recognised and reproduced images in *Air of Glory* is the portrait of three-year-old Eileen Dunne, a wide-eyed and bewildered girl with a bandaged head, soft toy and brass hospital bed. The image affected even the hardest of hearts and, when it was placed on the front cover of *Life* magazine on 23 September 1940, it reportedly helped to change the American people's attitude to the War.⁴¹ It also helped Beaton himself, restoring to some degree his reputation in the USA after the *Vogue* scandal of 1938.

Air of Glory bears the hallmarks of a government publication. The production is not lavish, and a copy was priced at 6 shillings (about £11 in today's money), a lot less than Beaton's Batsford publications. Paper rationing restrictions are evident on the dust jacket and endpapers, and their fragile nature means that intact copies can be hard to find.

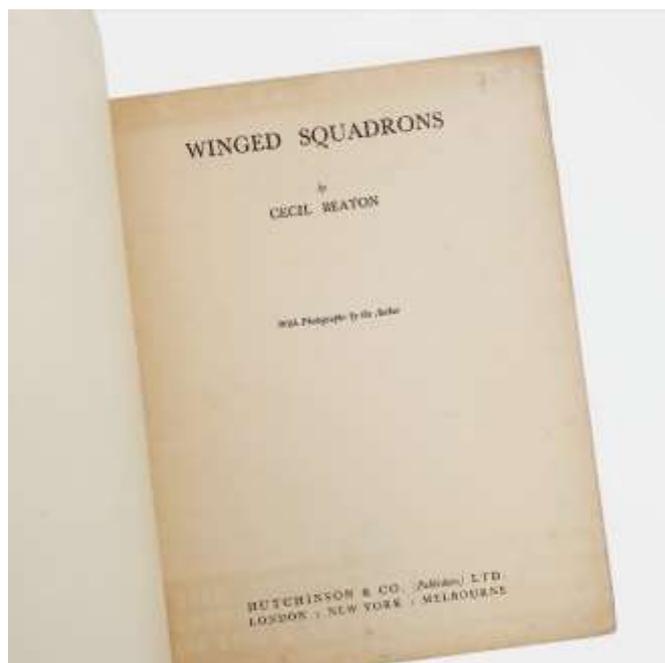
³⁸ Beaton, *Air of Glory. A Wartime Scrapbook*, p.7

³⁹ Vickers, *Cecil Beaton. The Authorised Biography*, p.249

⁴⁰ Vickers, *Cecil Beaton. The Authorised Biography*, p.248

⁴¹ Vickers, *Cecil Beaton. The Authorised Biography*, p.242

8 | WINGED SQUADRONS



8 | Beaton's fly-on-the-wall account of the lives of airmen during the Second World War

Hutchinson & Co. London. [1942]. First edition. Paperback, small quarto; illustrated wrappers, matching dust jacket. 48 pages. 67 hors-texte b&w photographs. English. 250x190mm. Very good, in very good dust jacket.

£250

'My jobs for the Ministry of Information took me from Dover to Crail, from an R.A.F. station in Norfolk to the Fleet Air Arm in Devonshire. During visits to various air stations, I watched the nonchalant manner in which the youth of England embarked upon their deeds of heroism, and became so stirred that I tried to write a book for the Air Ministry about the men in these winged squadrons. I had never before attempted any task as difficult.'⁴²

Beaton spent much of 1941 travelling around the country visiting air stations. His brief was to take photographs of the R.A.F. and Fleet Air Arm bases and to provide propaganda in words and pictures for the Ministry of Information. Having gathered hundreds of photos and recorded numerous impressions in his diary he was authorised by Hugh Francis, director of the Photograph Division of the Ministry, to write a book dedicated to the subject. The result is *Winged Squadrons*, an up-to-the-minute, fly-on-the-wall account of the lives of the airmen, their training and their military missions.

The book's success is in Beaton's ability to couple technical description with personal and empathetic detail. He clearly spent time recording and understanding the vast technological developments that were being made within aeronautical science and warfare. He discusses the aims and equipment of bomber, fighter and coastal commands and tries to make real the mysteries of the air. These facts are interwoven with more personal stories. We follow the journey of Leslie Cubitt (a clerk from Hull) from new recruit, to trainee airman, to qualified fighter pilot. Beaton records life at the base and recreates the language and manner of the men's talk. He also ensures that he gives space to the mental pressures on the airmen and the importance of keeping morale up. The sixty-seven photographs reproduced in the book reflect the twin aspects of the book. There are images of the aircraft and military operations which sit alongside the perceptive portraits of the airmen.

Writing in *Ashcombe*, Beaton expressed the difficulties he had with writing the book. This project was a far cry from *The Book of Beauty*. His subjects were introspective and pre-occupied, and the weight of responsibility to record the heroic endeavours of the young men must have weighed heavily on Beaton. The dedication of the book to 'the parents who have given their sons to the Royal Air Force' must have added to this sense of duty. The time and energy that Beaton expended on the text is evident. He recruited Cecil Day Lewis to read the manuscript and offer suggestions.⁴³ The final work is an accomplished piece of propaganda but is elevated by Beaton's characteristic witty and elegant prose. Raymond Mortimer reviewing the book in the *New Statesmen and Nation* wrote, 'They have left me with the conviction that if he had been fifteen years younger he would have made an excellent pilot, for his character has enabled him to obtain a great degree of fellow feeling with the men he describes. Consequently his book strikes me as much the best of its sort that has yet appeared.'⁴⁴

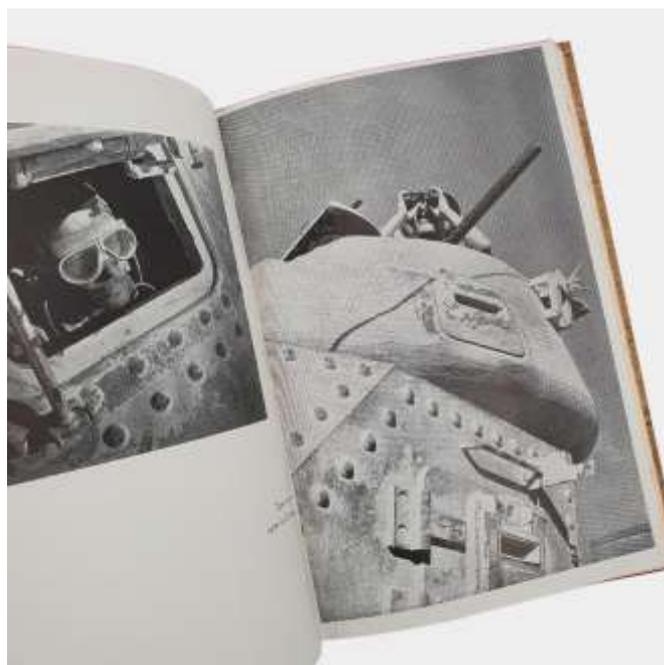
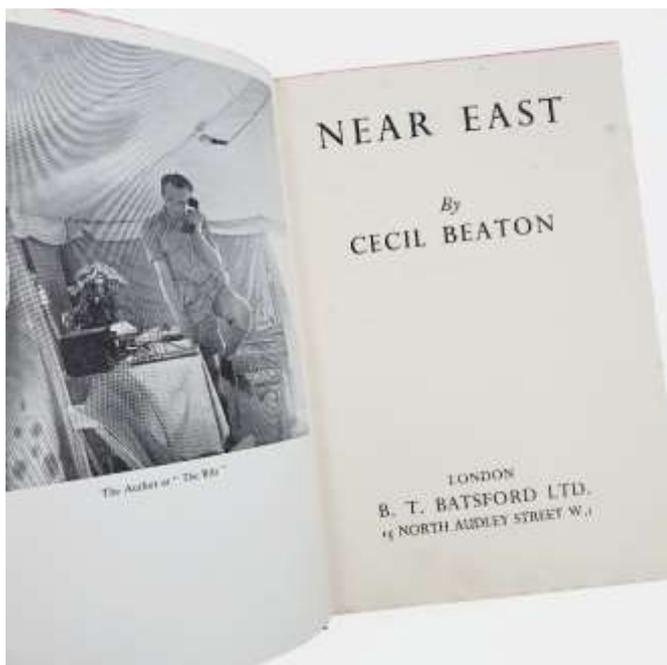
The book was published by Hutchinson & Co in the summer of 1942. The rear cover lists a number of other titles related to the Royal Air Force. It bears the Book Production War Economy Standard mark and is printed on economy grade paper. The book is bound in printed wrappers rather than cloth and the dust jacket repeats the wrapper design. Its fragile nature means copies with the dust jacket are scarce.

⁴² Beaton, *Ashcombe*, p.83

⁴³ Beaton, *The Years Between 1939-44*, p.120

⁴⁴ Raymond Mortimer, *New Statesmen and Nation*, 6 June 1942, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.250

9 | NEAR EAST



9 | Beaton's war-time experiences in Egypt and its neighbours

London. B.T. Batsford Ltd. Spring, 1943. First edition, first printing. Hardback, octavo; red cloth-bound boards with yellow titles, top edge red, dust jacket. viii, 150 pages. Black and white frontispiece and hors-texte plates. 225x155mm. Near fine, in near fine dust jacket.

£140

In March 1942 Beaton was sent by the Ministry of Information to the Middle East for a three-month assignment. His task was to take photographs of the war efforts of the Allied Forces and to send home written reports that could be used for propaganda purposes. After a long journey across Africa, with multiple stops, Beaton landed in Cairo. He spent several weeks in Egypt, staying out in the desert and visiting army, air force and naval bases. He also completed a whistle-stop tour of Teheran, Baghdad, Jerusalem, Amman and Damascus. In due course he fled Cairo for Portugal, after the defeat at Tobruk and the retreat to El Alamein. It was on one leg of his tour that Beaton believed his plane to be under enemy attack. He wrote, 'So we are caught, that's too bad for my mother, for the book that I would have liked to have done, which nevertheless would have been another damned book – these were the things that passed through my mind in a flash.'⁴⁵ Thankfully Beaton survived and this quote is indicative of the more colloquial style that *Near East* is written in, compared with the earlier *Winged Squadrons*.

The book marks a return to Charles Fry at Batsford. Batsford had begun to publish a series of books on different aspects of the war, they had proved popular and Beaton was given licence to bring together his more serious reflections on the war with his own personal prose. He had continued his diary entries throughout the trip, writing during the endless hours of waiting for transport or personnel, and these form the basis for much of the text. Several paragraphs match verbatim those in *Cecil Beaton's Diaries. The Years Between 1939-44*. Extracts from the diaries had also been published a few months earlier in a two part 'Libyan Diary' for *Horizon Magazine*.⁴⁶ Combined with the photographs, the book is a mix of propaganda, travelogue and memoir, the whole giving 'a unique pictorial impression of the Near East at war, against a background of desert sand and the relics of ancient civilisations.'⁴⁷

The photographs also reflect this blend of approaches. There are images of the Allied officers and patrols, alongside depictions of the ancient ruins of the Middle East and portraits of the ruling families. Taking polished photographs in the desert was technically challenging in terms of lighting and equipment. Beaton however created some of his most accomplished and artful pictures, many of which have been repeatedly reproduced and exhibited. He used the burnt-out frames of planes and the detritus of abandoned equipment to generate unexpected forms and shapes against the backdrop of the desert, creating images suffused with a surrealist aesthetic.

Beaton dedicates the book to *Lilia*, who is Jean 'Lilia' Ralli, a Greek socialite living in Alexandria at the time. She was a close friend of Beaton's and a visit to her home is described in the book. Other society friends populate the pages, including Randolph Churchill. Beaton relishes the opportunity to photograph the young King of Iraq and the Shah and Queen of Iran. Unfortunately, his respect and interest with these figures is not always transferred to the other inhabitants of the countries he visits. He frequently uses dismissive and derogatory language when talking about the local people he encounters, and several racially-problematic terms appear in the text.

The book was published in the Spring of 1943. A second impression was released in the Summer of the same year. It was well received and V.S. Pritchett, reviewing the book in the *New Statesmen and Nation*, writes, 'One cannot but compare Mr Beaton's talent for collecting the right fragments and letting them achieve their own effect together, with the lovely photographs. His eye for texture and pattern gives something intimate and fresh to all his notes and there is little in this book that is banal.'⁴⁸

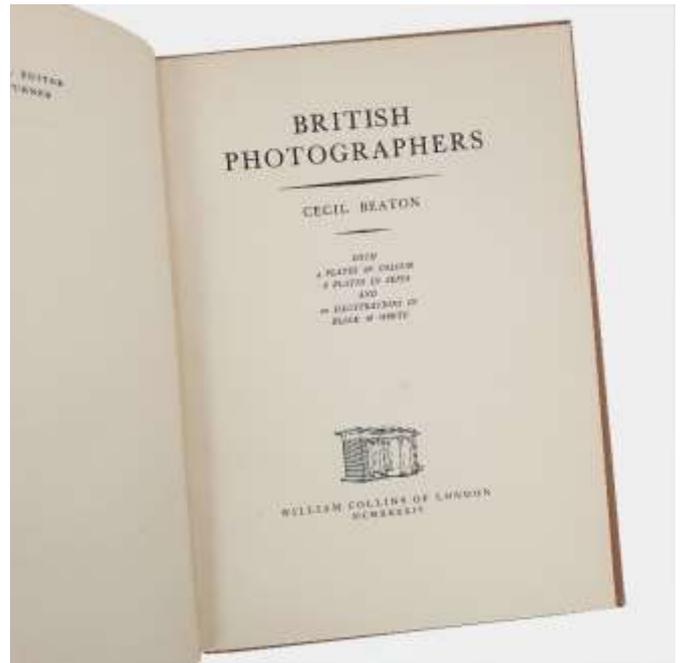
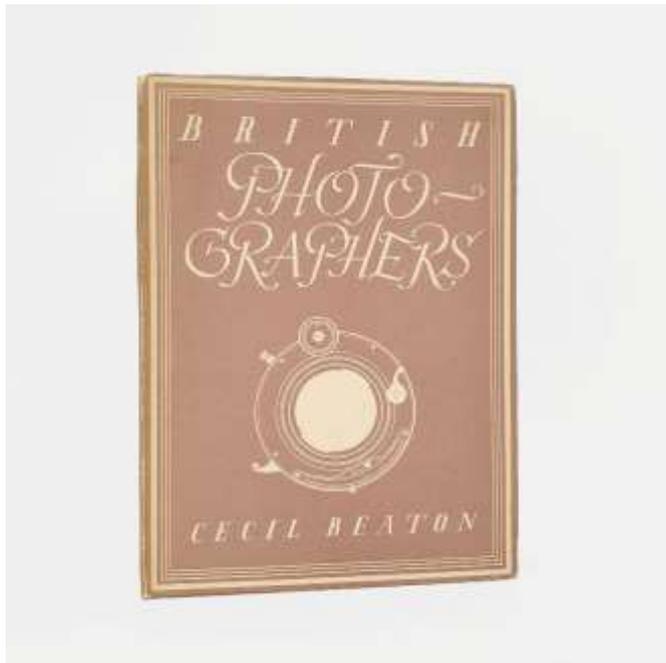
⁴⁵ Beaton, *Near East*, p.80

⁴⁶ Vickers, *Cecil Beaton. The Authorised Biography*, p.267

⁴⁷ Beaton, *Near East*, jacket blurb

⁴⁸ V.S. Pritchett, *New Statesmen and Nation*, 17 July 1943, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.268

10 | BRITISH PHOTOGRAPHERS



10 | A potted history of photography, from the 'Britain in Pictures' series

William Collins of London. London. 1944. First edition. Hardback, octavo; Illustrated paper-covered hardback, matching dust jacket. 48 pages. 4 colour and 8 sepia hors-texte photographic plates, 20 b&w photographic text illustrations. 225x165mm. Near fine, in very good dust jacket

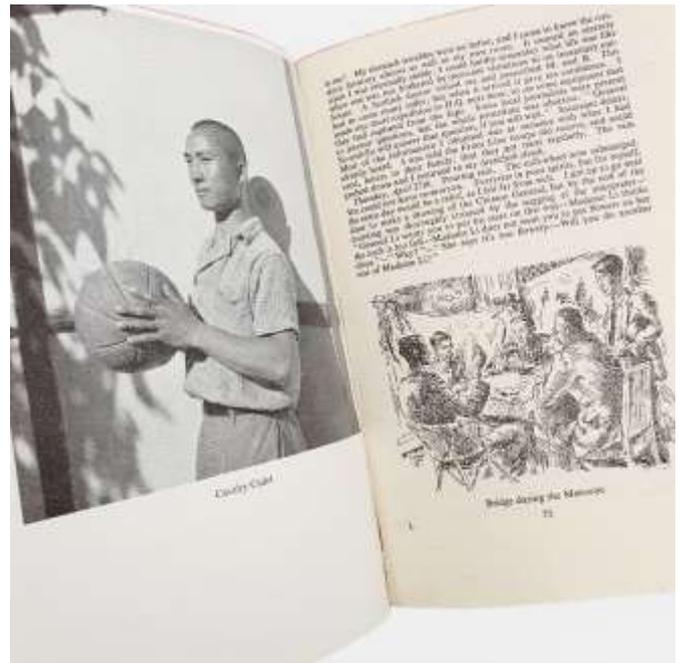
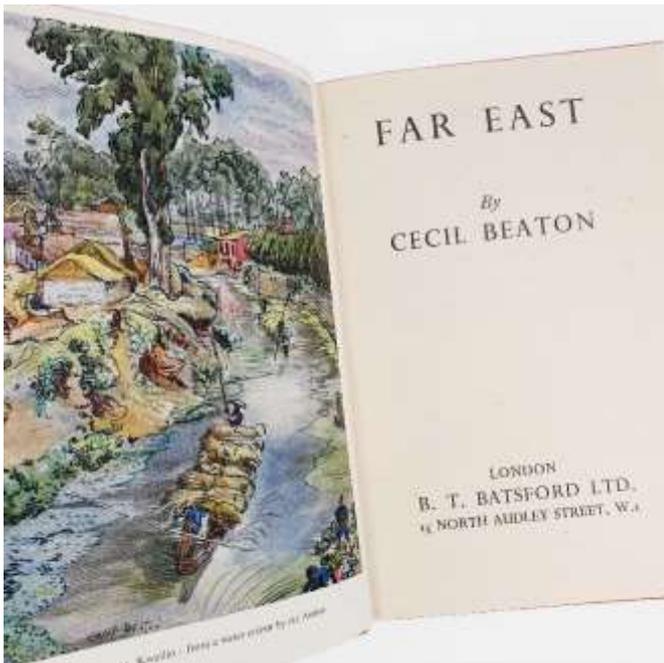
£30

Cecil Beaton's *British Photographers* is volume 71 in Walter James Turner's *Britain in Pictures* series. The aims of the war-time series (which eventually stretched to over a hundred titles) was to record the British people, their landscape and their culture. Beaton's text on the history and development of photography in Britain joins an illustrious roll-call of authors, including volumes by Vita Sackville-West, Elizabeth Bowen, George Orwell, Graham Greene, John Betjeman and John Piper.

The *Britain in Picture* books are intended to provide brief, potted histories and this is exactly what Beaton gives in *British Photographers*. Elizabeth Bowen writing in *Tatler*, 7 June 1944 describes the book 'as succinct and illuminating as one could wish, or, given his name, expect.' Over 48 pages Beaton covers the camera obscura, Fox Talbot versus Daguerre, the democratization of photography, commercial studios, travel and architectural photography, the introduction of colour, society portraits, the influence of America, press images and finally, war photography. The work of Henry Fox Talbot, Roger Fenton, Octavius Hill, Julia Cameron, E.O. Hoppé, Adolph de Meyer, Edwin Blumenfeld, Hugh Cecil and Curtis Moffat are all discussed. The author personally selected the illustrations for the book, which comprise of historic images and several war-time photographs, including those by Beaton himself.

It is a charming book, written with glimpses of Beaton's characteristic wit. It provides a precursor to his later history of photography *The Magic Image. Genius of Photography from 1839 to the Present Day*, written alongside Gail Buckland in 1975.

11 | FAR EAST



11 | A record of Beaton's time as a War Photographer in India and China

London. B.T. Batsford Ltd. Autumn, 1945. First edition. Hardback, octavo; orange cloth-bound boards with yellow titles, top edge pink, dust jacket. vi, 111 pages. Colour frontispiece, 32 black-and-white hors-texte plates, many text illustrations. 230x155mm. Near fine, in near fine dust jacket.

£140

Cecil Beaton made two major tours as Official War Photographer for the Ministry of Information. The first, to the Middle East, was written up in *Near East*. The second, to India and China, was recounted in a companion volume, *Far East*. At the end of 1943 Beaton had been given the unique position of Special Photographer by the Ministry and was assigned to take photos of military and civilian life during a trip to India and China. He flew out in December 1943, not returning until July 1944 via New York. His account of his travels, complemented by photographs and line drawings, was published in *Far East* by Batsford in Autumn 1945, and contained a 'combination of richly coloured description, personal experience and frank portraiture.'⁴⁹ The emphasis of Beaton's mission in the Far East was to take photographs that captured the military and civilian life of India and China. He wasn't employed to send back written reports, therefore the prose that he did write was more personal and freer in subject matter than his earlier war books. The notes he made for his diaries are extensively quoted and much is repeated in his published diary *The Years Between 1939-44*.

The text begins with the dramatic tale of Beaton's plane crash-landing and bursting into flames immediately after take-off. It was as near to death as Beaton came during the War and the remainder of the book is punctuated with numerous equally-perilous journeys that see Beaton's nerves severely tested. After eventually arriving safely in India, Beaton spends his time travelling around the country, alternatively spending his time with the British government or immersing himself in the local traditions and scenery. He also makes journeys to the Burmese jungle, the Arakan Front, the North-West Frontier and the Khyber Pass. In China he makes a long expedition visiting many of the far-flung military outposts where Chinese, British and American troops were stationed in the fight against the Japanese. Beaton is sympathetic to the soldiers' belief that they are posted in the forgotten front, that it is Europe that commands the public's attention, not Asia. His photographs and eventual book are an attempt to rectify this, not shying away from describing the harsh conditions of combat in the Asian landscape and climate.

The photographs in the book are wide-ranging in subject matter. They depict a mix of British, Indian and Chinese leaders, military activities and personnel, everyday life in schools, factories and hospitals, and scenes of the landscape and rural life. The harsh light and frequent monsoon weather meant that conditions for taking photos were often difficult. Two hundred and fifty undeveloped films were lost in transit to Delhi. Many of the initial developments and printings made in India were not of adequate quality for the Ministry. However, through hard work and ingenuity Beaton was able to overcome these problems and produced some of his finest travel and war images.

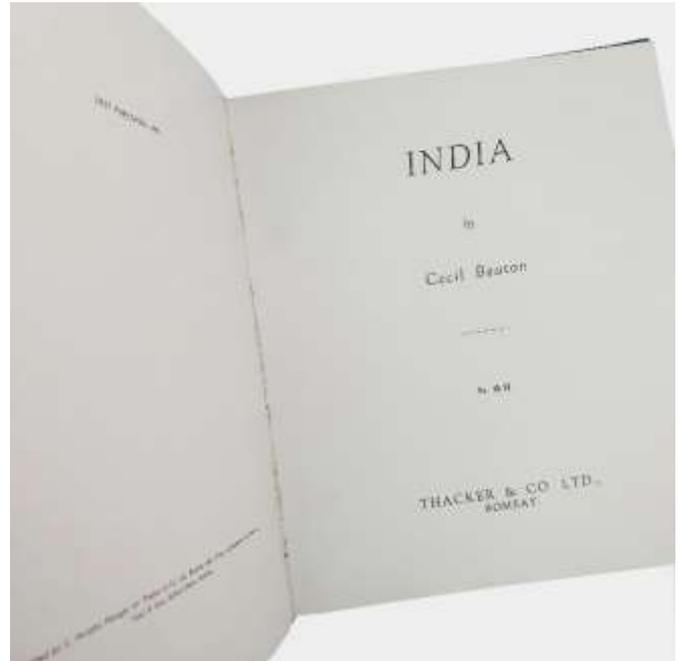
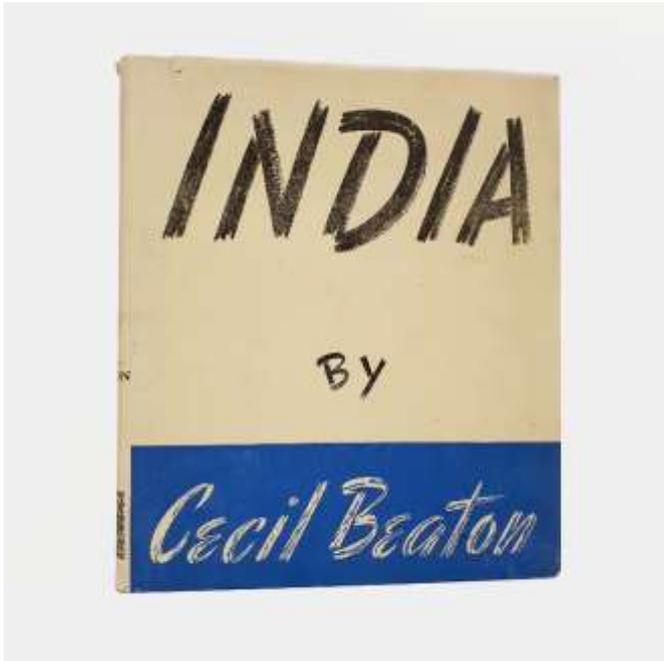
The dust jacket features a pink and grey pattern inspired by an alabaster carving seen at the Red Fort in Old Delhi. The book is dedicated to Beaton's great friend 'Diana Cooper with Love'. It received favourable notices, with Desmond MacCarthy writing in *The Sunday Times* – 'His descriptions are those of the painter rather than the poet and they are more remarkable for detail than for panoramas or vistas.'⁵⁰ Edith Olivier wrote to Beaton – 'It's a wonderful record of an unimaginable experience and you are a very great man to have endured it without returning a twisted deformed lunatic!'⁵¹

⁴⁹ Beaton, *Far East*, jacket blurb

⁵⁰ Desmond MacCarthy, *Sunday Times*, 25 November 1945, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.293

⁵¹ Edith Olivier to Beaton, 21 November 1945, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.293

12 | INDIA



12 | Bombay-published photo book of Beaton's Indian photographs, with the scarce dust jacket

Thacker & Co. Bombay. 1945. First edition. Hardback, quarto; green cloth-bound boards with gilt title within debossed panel to front board, dust jacket. [106 pages]. 100 black and white full-page photographic plates. 280x240mm. Very good, in near fine dust jacket.

£800

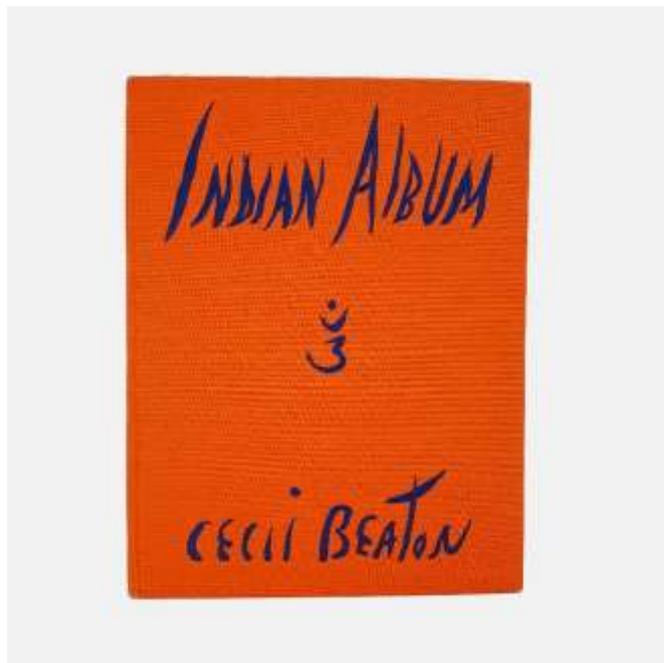
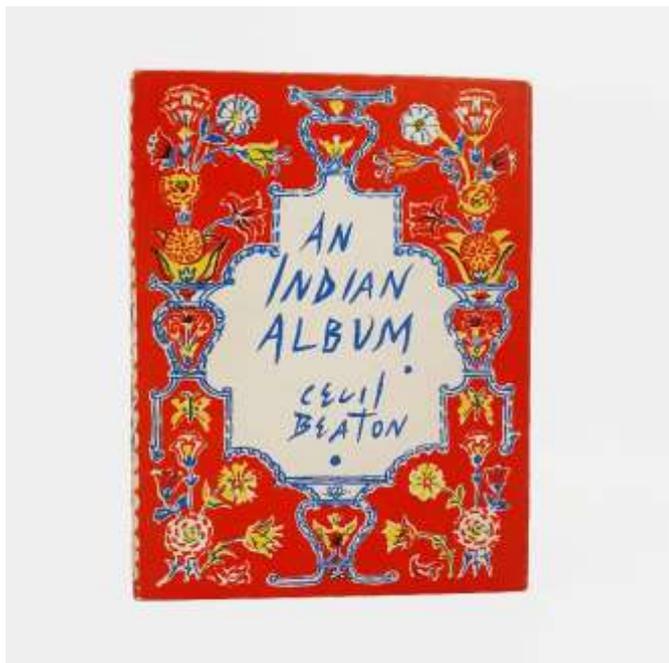
India is arguably one of the finest photo books Beaton published during his lifetime. A two-page introduction is succeeded by one hundred large, full-page, black-and-white photographic plates. The book was published in 1945 in Bombay, a year after Beaton's return from his Far East assignment for the Ministry of Information. At home, he worked through the thousands of images he had taken whilst in India and chose a selection to be reproduced, representing the different facets of the country that he had experienced. Temples, schools, villages, hospitals, children, soldiers, street vendors, ancient sites, the Viceroy's palace, Maharanis, factories, sailors and farmers make up an eclectic mix. The photos are carefully laid out to create interesting juxtapositions. 'In an Indian Munitions Factory' faces 'Mourning at the Tree of Fecundity before the Temple of Kali'. 'Students in a corridor at Osmania University' faces 'Army exercise in Khyber Pass.'

Being published after the end of the Second World War, the book's purpose is not military propaganda but rather a vehicle for Beaton's sumptuous images. Although it does include images of soldiers, sailors, guards, etc. these are not action shots, depicting the horrors of battle. They are portraits of dignified and noble fighters, graced with the Indian sunlight. Beaton writes, 'I see again the pictures of crepuscular magic, when the birds fly home, the flocks are brought to the village pool, the last golden wisps of cloud race across the opalescent sky, the jungle becomes lilac coloured, and in the distance I hear the forlorn lovely lute, or the call to Prayer.'⁵² The book presents an idealized version of India during the final years of colonial rule and the book's readership is likely to have been the British population working under the Raj.

The book was published by C. Murphy, Manager, for Thacker & Co. Bombay. It was printed by Neville N. R. Mistry at Vakil & Sons, Ballard Estate, Bombay and the blocks made by F. R. Poonawala at Commercial Art Engravers, Kennedy Bridge, Grant Road, Bombay. The war-time paper rationing that affected British publishers does not seem to have impacted the Indian publisher. The images are printed to a generous size on thick paper. The photos have a rich tonality. The book appears in a variety of cloth bindings, including brown, khaki, claret and green. Several copies were bound without a front endpaper causing the front inner hinge to often be weak; the dust jacket is also scarce, meaning that copies of the book in attractive condition are scarce.

⁵² Beaton, *India*, introduction

13 | AN INDIAN ALBUM

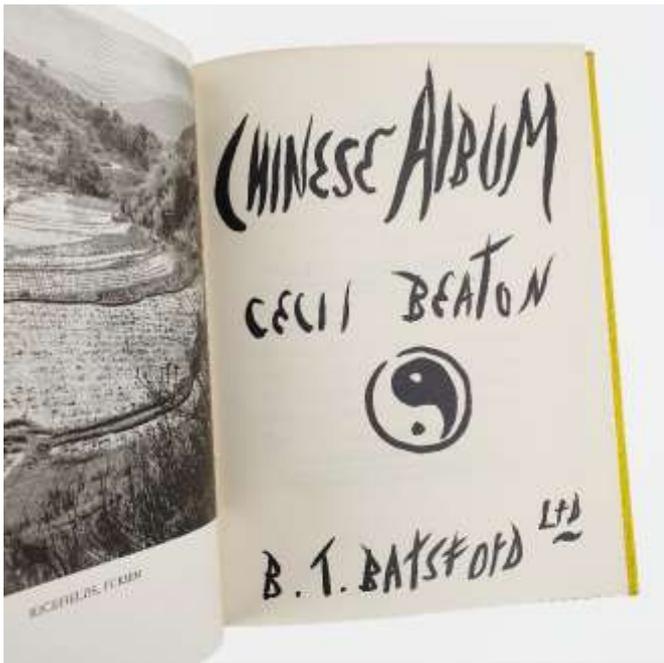
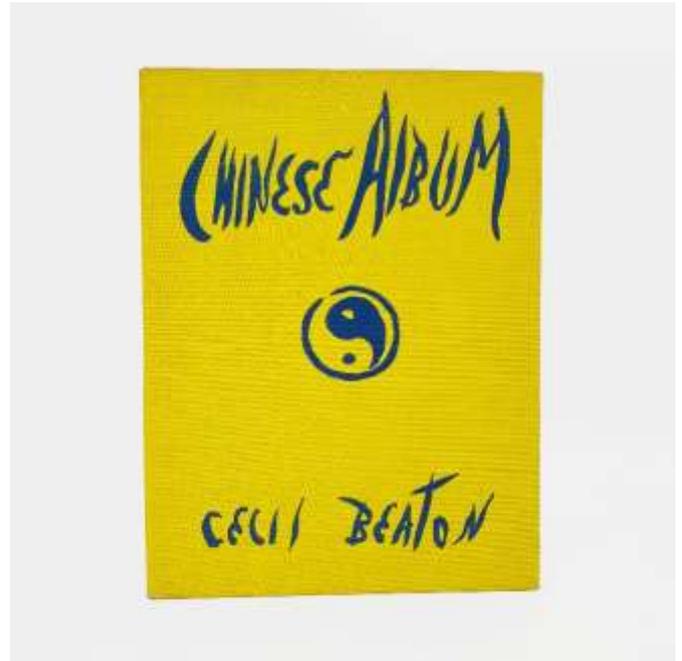
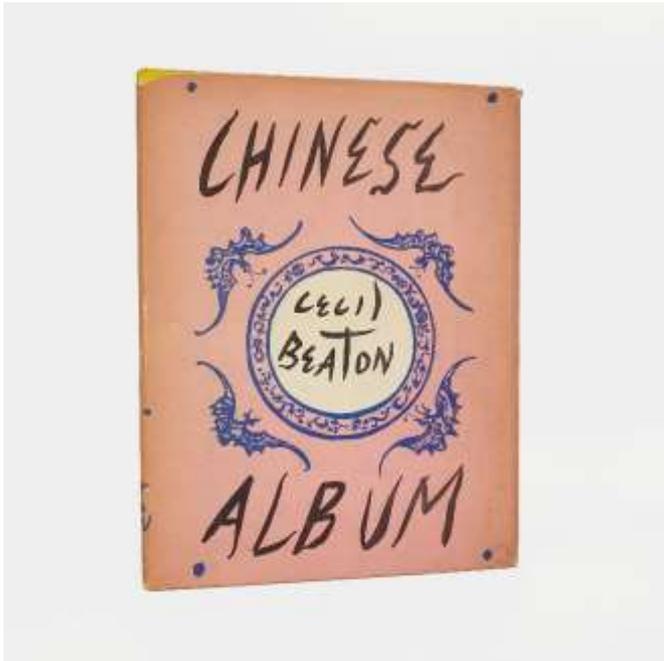


13 | Beaton's photographs of war-time India

B.T. Batsford Ltd. London. Winter, 1945-6. First edition. Hardback, octavo; orange cloth-bound hardback with blue titles, top-edge orange, dust jacket. Black-and-white frontispiece, [viii], 78 pages of black-and-white photographs. 230x175mm. Near fine, in near fine jacket.

£200

14 | CHINESE ALBUM



14 | Beaton's photographs from his tour of China during the Second World War

B.T. Batsford Ltd. London. Winter, 1945-6. First edition. Hardback, octavo; yellow cloth-bound boards with blue titles, yellow top edge, dust jacket. Black-and-white frontispiece, [viii], 78 pages of black-and-white photographs. 230x175mm. Very good, in very good dust jacket.

£200

An Indian Album and *Chinese Album* form a post-script to Beaton's war and government career. Each volume reproduces approximately a hundred of the photographs that Beaton took whilst in India and China respectively. Both books were published by Batsford in the winter of 1945-46 and their bright covers would have sat invitingly together in booksellers' Christmas windows.

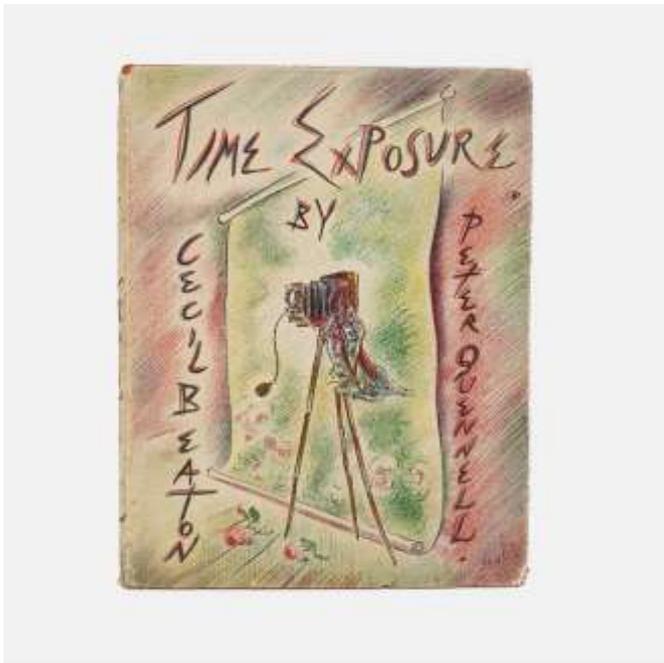
'It is thought by the publishers that no series yet issued reveals the spirit of the Far East with such technical and aesthetic brilliance, in its beauty and squalor, its activity and decay.'⁵³

The two volumes were intended as supplements to *Far East* published earlier in the year. Batsford recognized the commercial opportunity in reproducing some of the huge tranche of photographs taken by Beaton whilst on assignment in India and China. The post-war British reader was eager for knowledge of the wider world and Beaton was sitting on hundreds of unpublished images. The emphasis, as with *India* (published in Bombay in the same year), was less on the military events of recent years and more on a romanticised view of the people, life and landscape of the Far East. Beaton's photographs capture many different aspects of both countries, including villages, landscapes, workers, farmers, river scenes, children, factories, street vendors, soldiers, sailors, scholars, officials, hospitals, Chinese theatre, bamboo and rice harvesting, noodle making, markets, temples, and mosques. The images are a Westerner's snapshot of life before the dramatic political regime changes of the post-war era.

In his four-page introductions to each volume Beaton recalls the many opportunities he had for taking photographs during his mission. The subjects, the locations, the ceremonies, and the light all invited the photographer's lens. The difficulty of working in the harsh light of India did not discourage him, rather it presented new opportunities for technical experimentation. It was difficult to develop the prints whilst in the field, the sand-filled wind ruined several attempts, but on his return to London the true richness and variety of his images was revealed. Beaton dedicates *An Indian Album* to Viscount Wavell, then Viceroy of India and with whom he stayed whilst in India. *Chinese Album* is dedicated to 'Clarissa, with love', a warm acknowledgement of his friendship with Clarissa Spencer-Churchill, later Clarissa Eden, Countess of Avon. The dust jackets of the two books bear original colourful designs by Beaton in the style of Indian and Chinese decoration.

⁵³ Beaton, *Chinese Album* and *An Indian Album*, jacket blurb

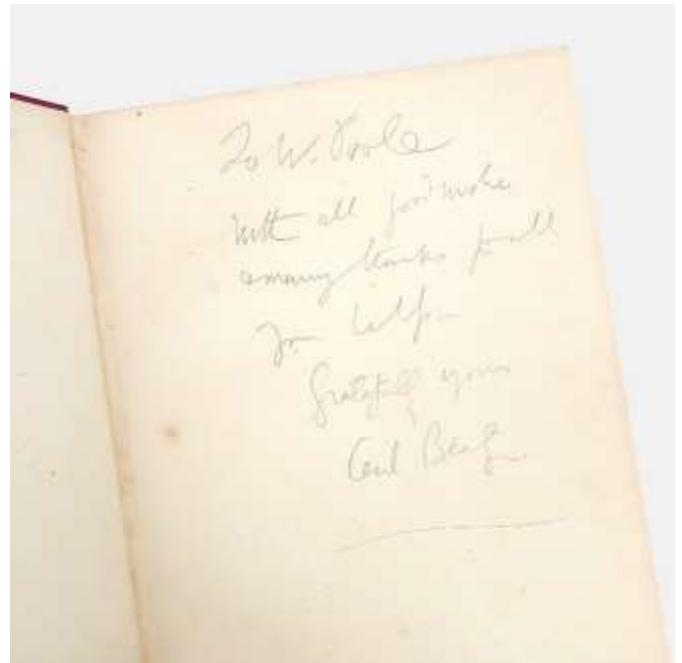
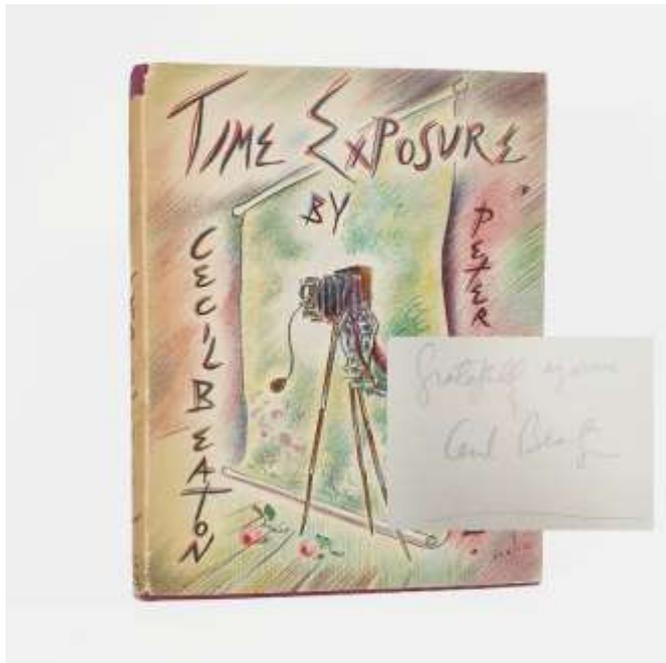
15 | TIME EXPOSURE | SECOND REVISED EDITION



15a | The revised edition of the retrospective of Beaton's photographs

Photographs by Cecil Beaton. With Commentary and Captions by Peter Quennell. B. T. Batsford, Ltd. London. Spring, 1946. Second, revised edition. First published in 1941. Hardback, large octavo; orange cloth-bound boards, dust jacket. viii, 136 pages. Illustrated profusely with black and white photographs. 230x180mm. Very good, in very good dust jacket.

£150



15b | Inscribed by Beaton

Photographs by Cecil Beaton. With Commentary and Captions by Peter Quennell. Charles Scribner's Sons & B. T. Batsford, Ltd. New York & London. 1946. Second, revised edition. First published in 1941. Inscribed in pencil by Beaton to the front free endpaper - 'To W. Poole, With all good wishes & many thanks for all your help - Gratefully yours Cecil Beaton'. Hardback, large octavo; maroon cloth-bound boards, dust jacket. viii, 136 pages. Illustrated profusely with black and white photographs. 230x180mm. Very good in very good dust jacket.

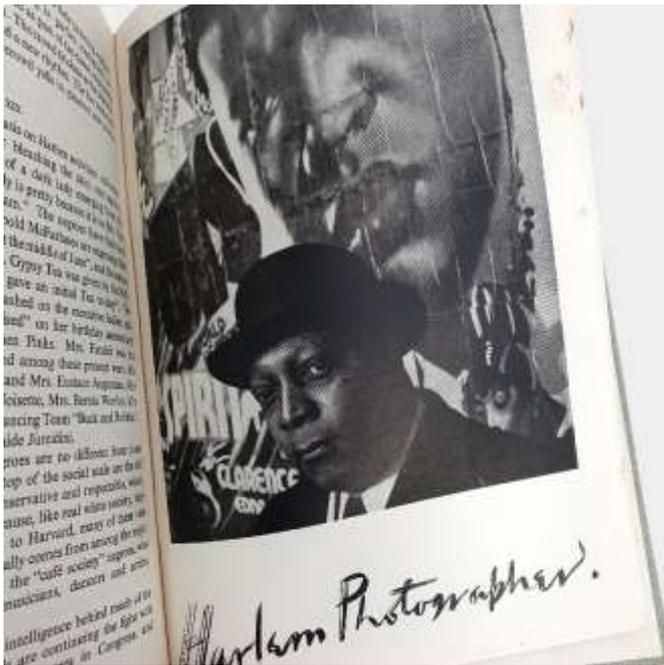
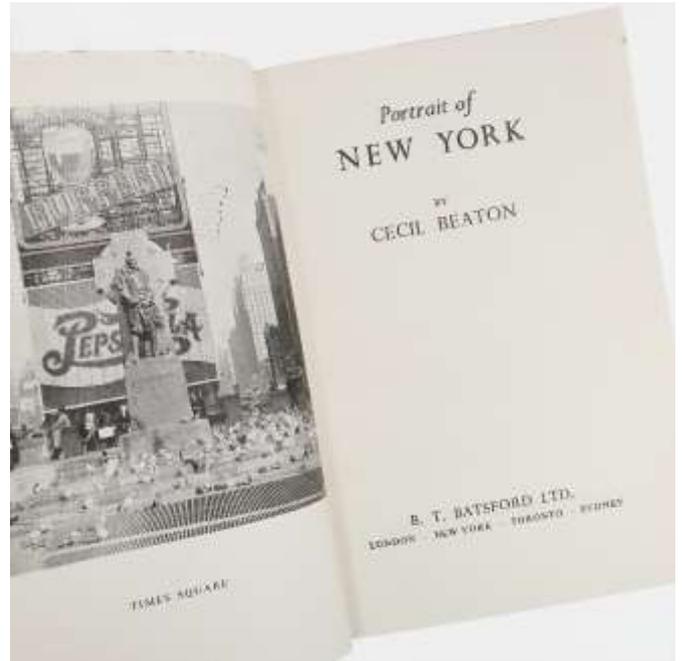
£400

Five years after the first edition, and following the end of the Second World War, *Time Exposure* was published both by Batsford and Charles Scribner's Sons in a 'second large edition' with 'over 50 new photographs, bringing the story down to 1945.'⁵⁴ The number of text pages remain the same and the format only changes by an additional one centimetre in width. The text pages are printed on rationed paper and the dust jacket changes to a simplified drawn version of the 1941 wraparound design. As expected, the photographs of the Sitwells have been replaced, following the spat between Beaton and Osbert over the first edition. Beaton however did not concede to Osbert's quibble over the placement of Siegfried Sassoon next to Anita Loos, that has stayed as it is. It is interesting to note that two pages of photographs of the Duke and Duchess of Windsor have also been replaced. The frontispiece has been changed to a new self-portrait of Beaton.

The 1941 edition ended with a chapter of images and words on the bombing of London. The 1946 work replaces this with images from Beaton's official work as a war photographer and with a postscript written in July 1945 in which Beaton ponders the weariness and unreality of the past five years. It was during this period that Beaton had to give up the lease for Ashcombe. A page of photographs dedicated to the recently deceased Rex Whistler strikes a melancholic note, as do the final images of a pastoral Wiltshire, including the Palladian bridge at Wilton, a symbol of a lost English arcadia.

⁵⁴ Beaton & Quennell, *Time Exposure*, second edition, jacket blurb

16 | PORTRAIT OF NEW YORK | REVISED EDITION



16 | A completely updated edition of Cecil Beaton's New York

B.T. Batsford Ltd. London. 1948. Revised edition, first thus. First published in 1938 under the title 'Cecil Beaton's New York'. Hardback, octavo; grey cloth-bound boards, red title to spine, top edge red, dust jacket. viii, 136 pages. Over 100 hors-texte b&w photographs and line-drawings within the text. 230x160mm. Very good, in very good dust jacket.

£125

'My book is... less a guide-book than a catalogue of impressions, mostly visual, of a city that, with each visit, becomes for me ever more beguiling, mysterious and impressive.'⁵⁵

Ten years after the original publication of *Cecil Beaton's New York*, the book was republished in a revised format. The publisher describes the re-titled *Portrait of New York* as having been 'so extensively re-written and re-illustrated that it is virtually a new book.'⁵⁶ In light of the poor sales and background controversy of the first edition Batsford were attempting to breathe new life into Beaton's words and images. The page count is halved, the quantity of images is reduced and much of the text has been edited to reflect the societal changes wrought by the Second World War.

Beaton was aided in the rewriting of the text by the young New Yorker, Waldemar Hansen. Hansen was an intellectual, friends with Charles Henri Ford and Pavel Tchelitchew, and a lover of Peter Watson. He helped Beaton to seamlessly redraft his prose. The new opening chapter 'Around the Clock', whizzes the reader around Manhattan Island in twenty-four hours and reveals a new refinement to Beaton's words. Gone are the frequent comparisons between the Americans and the English; gone too are the profiles of New York society figures. In Beaton's own words, 'the edge has been taken off the glamour that once was New York City.'⁵⁷ The focus of this new edition is more on the New York people - their homes, their pleasures, their work, their haunts and their injustices.

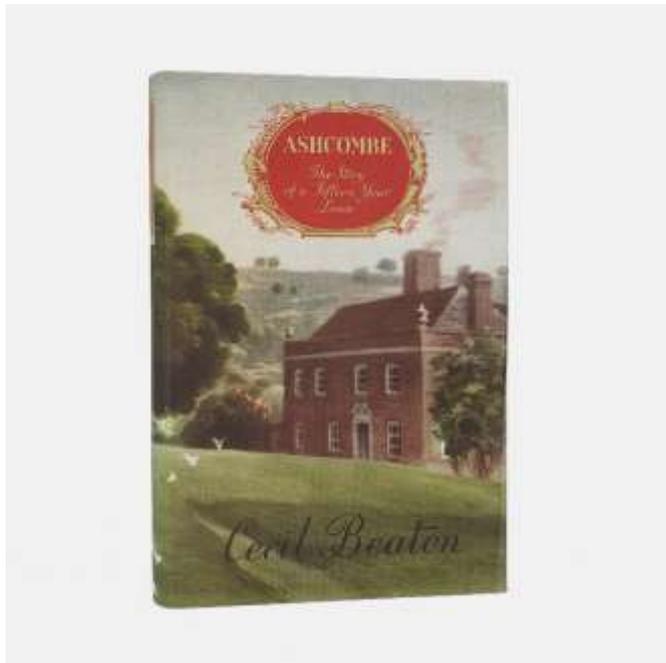
Reflecting the reduced content and post-war shortages, the production quality of *Portrait of New York* is not as distinguished as it's predecessor. The paper quality is inferior and the cloth boards are a muted grey, rather than the bright yellow. Beaton created a new design for the dust jacket, again of the New York sky-line but lacking his own exuberant self-portrait.

⁵⁵ Beaton, *Portrait of New York*, preface

⁵⁶ Beaton, *Portrait of New York*, blurb

⁵⁷ Beaton, *Portrait of New York*, p.15-16

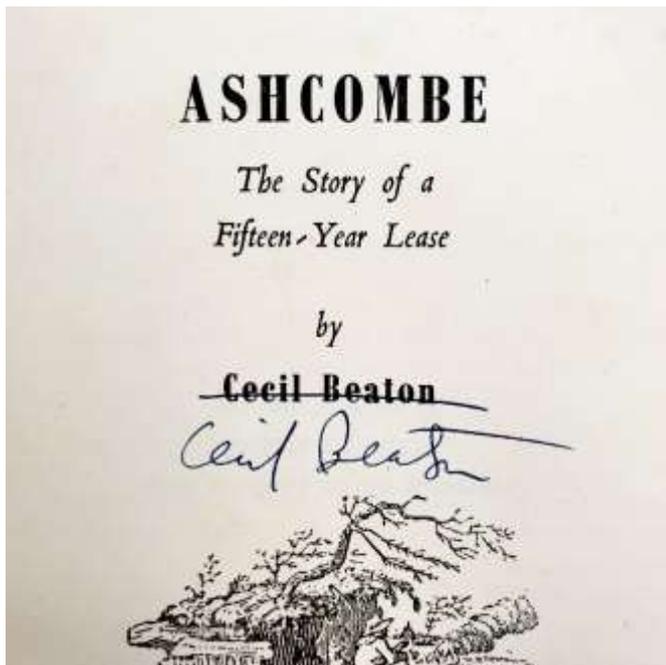
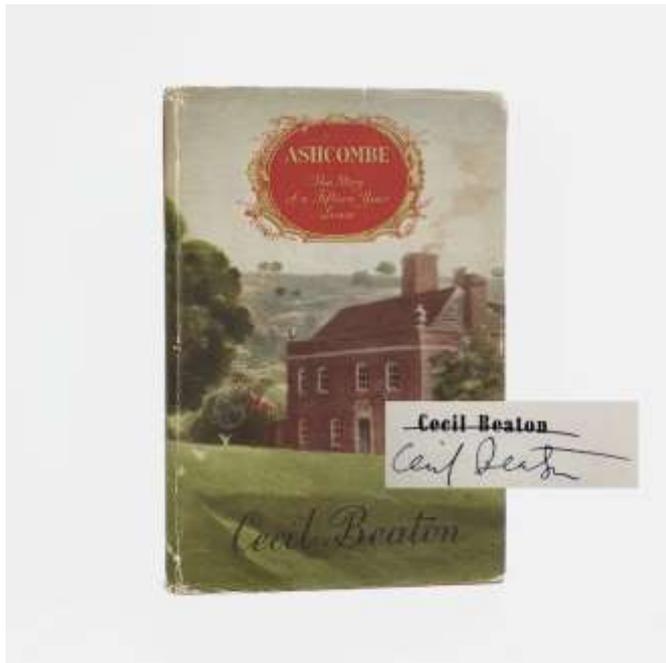
17 | ASHCOMBE



17a | Beaton's record of his famous Wiltshire country house

B. T. Batsford Ltd. London. 1949. First edition. Hardback, octavo; russet cloth-bound boards, russet top-edge, dust jacket. [viii], 124 pages. Colour frontispiece, hors-texte plates with photographs and drawings by Beaton, text illustrations by Beaton, Rex Whistler, Christian Bérard and others. The dust jacket is reproduced from a painting of Ashcombe by Rex Whistler. 220x150mm. Near fine, in near fine dust jacket.

£220



17b | A signed first edition

B. T. Batsford Ltd. London. 1949. First edition. Signed by Cecil Beaton on the title-page. Hardback, octavo; russet cloth-bound boards, russet top-edge, dust jacket. [viii], 124 pages. Colour frontispiece, hors-texte plates with photographs and drawings by Beaton, text illustrations by Beaton, Rex Whistler, Christian Bérard and others. The dust jacket is reproduced from a painting of Ashcombe by Rex Whistler. 220x150mm. Near fine, in very good dust jacket.

£500

'Some people may grow to love their homes: my reaction was instantaneous. It was love at first sight, and from the moment that I stood under the archway, I knew that this place was destined to be mine.'⁵⁸

'On a given date I would be banished from my Eden.'⁵⁹

Ashcombe is the story of a love affair, Beaton's enraptured relationship with the remote Wiltshire country house that he would lease for fifteen years. It is the story of love at first sight and the years of bliss that followed. It is the story of war-time hardship and his eventual exile from his earthly paradise.

In 1930 Beaton and Rex Whistler were staying for the weekend with Edith Olivier. A tip-off from the sculptor Stephen Tomlin led to an impromptu car-ride to view an isolated house nestled in the Wiltshire Downs. From his first sighting of Ashcombe, Beaton knew that the house must be his. After much wrangling he was able to secure the lease on the house and for the next fifteen years created an English arcadia that acted as both a backdrop for his and his friends' creativity, and as a refuge from the exertions of city life. In 1945 he failed to renew the lease and unhappily had to give up the house. A couple of years later, as the sadness subsided, Beaton decided to write a memoir of Ashcombe, recording both the happy and hard times of his residence there. The text of the book is supplemented by photographs taken by Beaton and by drawings made by the author and friends including Whistler, Bérard, and Dali.

The book can be divided into two halves, pre and post the Second World War. The story begins with the rush of alterations and decorations that were swiftly carried out to make the house habitable. The infamous circus bedroom, the all-white drawing room, the button embroidered curtains and the hand-silhouetted bathroom walls are all described in full. Ashcombe's "non-stop Saturday-to-Monday parties" became legendary, and the dressing-up, outings, and joyful divertissements of these Bright Young Things are affectionately recorded here. Those who made the tortuous descent into the valley included Edith Olivier, Rex Whistler, Tilly Losch, Peter Watson, Oliver Messel, the Marchesa Casati, Ottoline Morrell, Stephen Tennant, Lord Berners, Mona Bismarck, John Sutro, Christian Bérard, Francis Rose and Augustus John. The parties stopped in 1939 and during the war Ashcombe became a more private residence. The peace of the valley provided him with a retreat where he could knuckle down and complete assignments, including all of his war-time books. In 1945 the lease expired and Beaton was forced to pack up and leave. The final chapter is a melancholy recollection of the final months in the house, augmented by the news of the death of his dearest friend Rex Whistler.

Ashcombe is one of Beaton's most personal books. It records a time when he was at his happiest, surrounded by the friends who understood and loved him. Rex Whistler's oil painting of Ashcombe, one of Beaton's most treasure possessions, is reproduced as the dust jacket to the book. Edith Olivier died in 1948, a year before the book was published, but not before she was able to read the manuscript. In response she wrote to Beaton - 'But now my darling I must thank you for the heavenly way you write of me. Tears came from my eyes so much that for ages I couldn't read all. I do feel that you write so sincerely that I can indeed be proud of what you say. I long for the book to be published!'⁶⁰ The book is dedicated 'To the memory of Edith Olivier who brought me to Wiltshire.'

The book was published in 1949 by Batsford. His "publisher", presumably still Charles Fry, receives an anonymous mention as a supremely tolerant visitor during an extended missing-dog incident. Beaton was paid £250 for the book and in the acknowledgements he thanks Peter Quennell for editing the text. 5,500 copies were printed and were priced at 15 shillings.⁶¹ The book was well received, especially for its

⁵⁸ Beaton, *Ashcombe*, p.5

⁵⁹ Beaton, *Ashcombe*, p.106

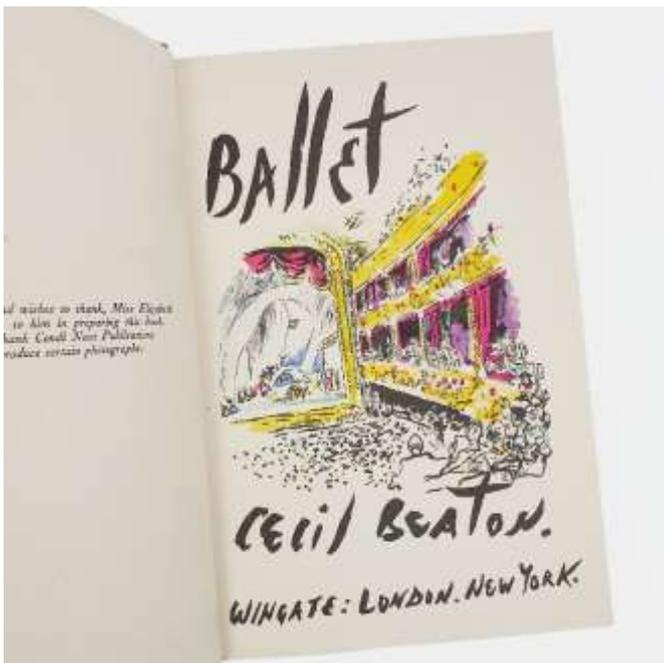
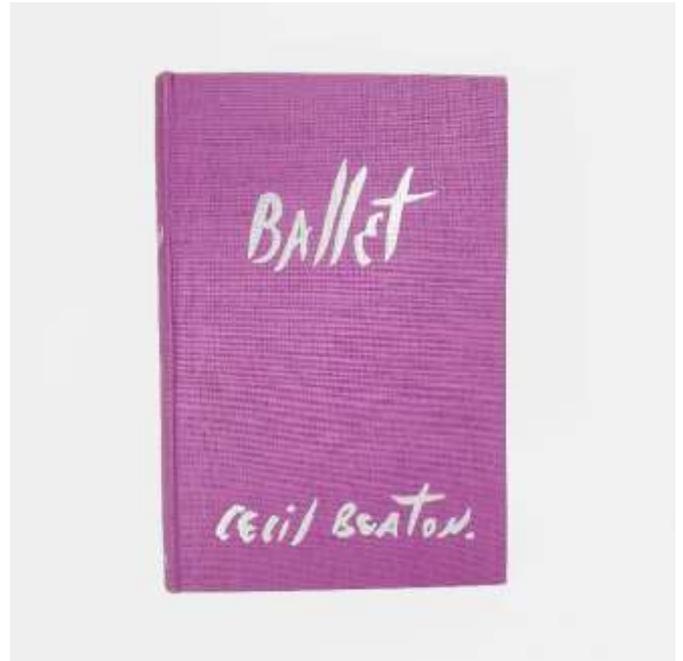
⁶⁰ Letter from Edith Olivier to Beaton, 6 October 1947, quoted in Thomasson, *A Curious Friendship. The Story of a Bluestocking and a Bright Young Thing*, p.447

⁶¹ Vickers, *Cecil Beaton. The Authorised Biography*, p.298-9

remembrance of times past. Diana Cooper wrote to Cecil after reading the book – ‘the annals of Ashcomb [sic] held me secure from sleep and deeply moved – nostalgic, tearful. How could you leave it? No choice of course... Strange, strange those days of high spirits, laughter, the dressing up box, the extravagance... The last photograph I can’t look at without my throat closing. Darling Cecil, it is perfectly beautiful, thank you so much, Diana.’⁶² The book was reissued in paperback by The Dovecote Press in 1999.

⁶² Letter from Diana Cooper to Beaton, 1949, quoted in Ginger, *Cecil Beaton at Home. An Interior Life*, p.148

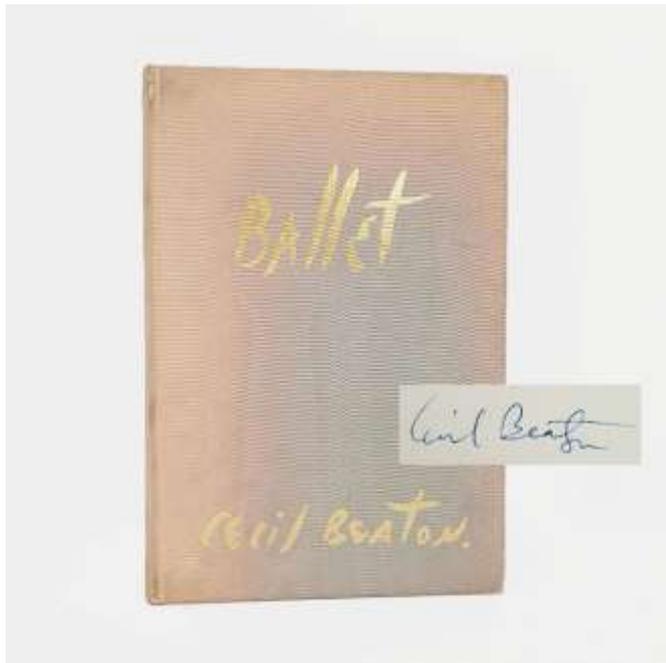
18 | BALLET



18a | Beaton's personal account of his love affair with ballet

Wingate. London. 1951. First edition. Hardback, octavo; purple cloth-bound boards with silver titles, dust jacket, purple top edge. 86 pages. 64 b&w hors-texte plates, numerous b&w text illustrations, colour illustrated title-page. 230x155mm. Near fine, in near fine dust jacket.

£150



18b | A silk-bound limited and signed deluxe edition

Wingate. London. 1951. First edition. Number 68 from an unspecified limited edition, signed by Cecil Beaton to the half-title. Hardback, octavo; bound in pale-blue moire silk with gilt titles to front board, no dust jacket as issued, decorative endpapers, numbered limitation slip tipped onto half-title. 86 pages. 64 b&w hors-texte plates, b&w text illustrations, colour title-page. 225x155mm. Very good.

The limitation is unspecified, but we have been unable to find any copies numbered above 100. The endpapers reproduce the colourful dust jacket of the standard edition.

£550

'There, sandwiched between performing seals and a handsome troupe of elephants, the curtain rose on a fantastic new world of visual loveliness. Up till that moment I had thought of the ballet purely in terms of pleasant entertainment; now I discovered that it could be a vital and important art.'⁶³

Ballet is described as a 'personal memoir of the ballet in its author's time.'⁶⁴ Beaton's prose is composed of his own reflections on watching ballets as he grew up, the impact of the dancers and productions on his artistic development, and finally his personal involvement as a photographer and stage designer. This is not a factual account, rather an account of the author's interests – the personalities, and the costumes and scenery. Beaton begins with an account of watching the high-kicking 'Palace Girls' during his youth and becoming infatuated with the glamour and mystique of the dancers. He talks of his appreciation for Anna Pavlova and then of the transformative experience of seeing the Ballets Russes for the first time. He was mesmerized by the exotic and vibrant set designs of Léon Bakst, Picasso, André Dérain, Marie Laurencin, Christian Bérard, and Pavel Tchelitchev. As the grip of the Russian Ballet began to wane in the 1930s Beaton explores the emergence of British ballet, discussing the influence of Charles B. Cochran, Marie Rambert, Lilian Baylis and Ninette de Valois, and the set designs of Christopher Wood, Rex Whistler and Oliver Messel. The Second World War created a pause in the ballet world but Beaton recounts how his war-time travels allowed him to appreciate the complexities of Indian dance.

As the book progresses, Beaton's own professional involvement in the ballet world is examined. From 1935 he designed the costumes and sets for several productions, including *The First Shoot*, *Le Pavillon*, *Apparitions*, *Les Sirènes*, *Devoirs de Vacance* and *Les Illuminations*. It is evident that Beaton gained much from collaborating with personalities such as Charles B. Cochran, Colonel de Basil, Frederick Ashton, Constant Lambert, Boris Kochno, Madame Karinska, George Balanchine, and Lincoln Kirstein, but the reader is also given a glimpse of how he frequently struggled to maintain his artistic integrity against the vagaries and egos of a ballet corps.

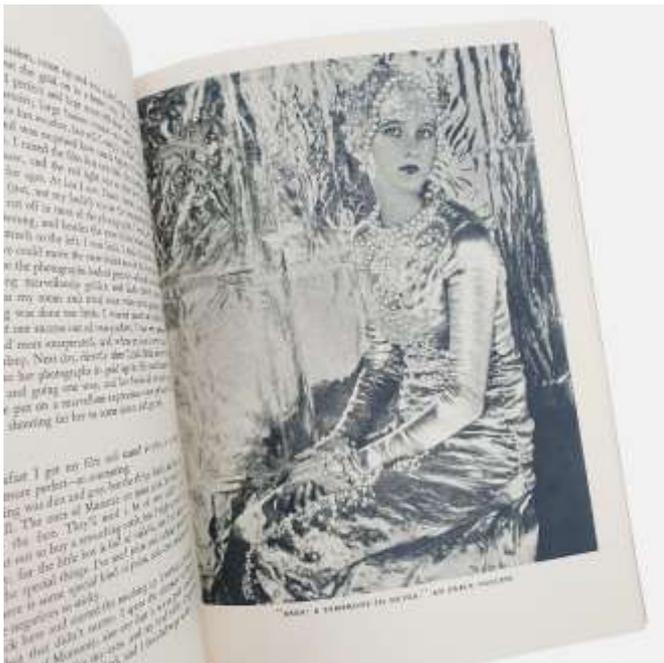
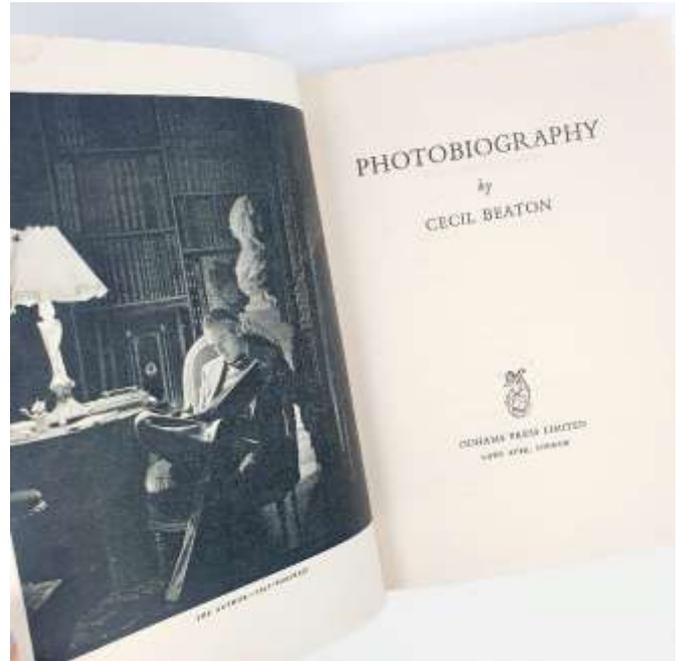
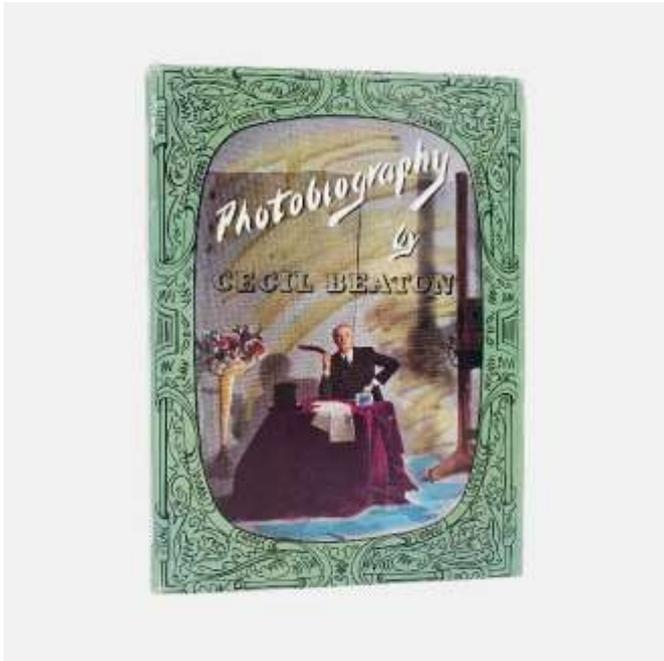
The book is filled with over 100 black-and-white photographs and many line drawings by the author. The photographs include portraits, performance shots and behind-the-scenes images. They capture many of the ballet greats of the twentieth century, including Lydia Lopokova, Frederick Ashton, Leonide Massine, Tamara Karsavina, Danilova, Margot Fonteyn, Robert Helpmann, George Balanchine, Christian Bérard, Tanaquil Leclercq and Alicia Markova. The accompanying drawings lend an added charm and wit to the text and the colour title-page is particularly striking.

As Beaton's life filled up with photographic, literary and theatrical assignments on both sides of the Atlantic, the time that he had to devote to writing his books became pressured. In the acknowledgements he thanks Miss Elizabeth Frank for 'the help given to him in preparing this book.' Up until now Beaton's books had mainly been published by Batsford. *Ballet* saw a break with this tradition and it was published by Allan Wingate in Britain and concurrently by Doubleday in America. Much consideration was given to the look of the book as a whole, continuing the design elements that were evident in *Beaton's Scrapbook* and *New York*. The dust jacket features a wrap-around design of line drawings of ballet personalities heightened with a rainbow of colours and Beaton's characteristic font for the title. The boards are covered in regal purple cloth with silver gilt titles and a matching purple top edge. There is also a variant binding of yellow cloth with silver titles. The book was priced at 15 shillings. A signed and numbered, limited deluxe edition of the book was also published. This was bound in pale-blue Moire silk with gilt titles and the original dust jacket was inserted to form striking endpapers. There is no indication of the limitation of the deluxe edition but we have been unable to find any copies numbered above one hundred.

⁶³ Beaton, *Ballet*, p.13

⁶⁴ Beaton, *Ballet*, jacket blurb

19 | PHOTOBIOGRAPHY



19 | A precursor to Beaton's published diaries

Odhams Press Limited. London. 1951. British edition. First edition. Hardback, small quarto; khaki cloth-bound boards, gilt title to spine, dust jacket. 254 pages. Frontispiece and 60 hors-texte black and white photographic plates. 255x190mm. Near fine, in near fine dust jacket.

£100

Beaton's *Photobiography* can be viewed as a precursor to his published diaries. The book appeared in 1951, ten years before volume one of the diaries, *The Wandering Years*. Its purpose was to present 'for the first time, a full and intimate account of his crowded and successful twenty-five years' career' as a photographer.⁶⁵ Beaton describes the technical and stylistic developments of his profession, as well as presenting anecdotes and reminiscences of the variety of personalities he photographed.

The book begins with his boyhood interest in the medium and includes an insight into the influence of his sisters' nanny "Ninnie" Alice Collard, a keen amateur photographer who developed her pictures in his Hampstead house. His youthful artistic attempts involving his sisters and friends are discussed, emphasising the difficulties of trying to launch a career from his family home on a shoe-string budget with little technical know-how. Over the following chapters we learn how Beaton, through sheer hard work and audacity, journeys from amateur to professional over three decades. His work in America and for *Vogue*, his portraits of society figures and actors, his war work, and his royal portraits are all explored.

Throughout the text Beaton is modest about his technical knowledge, often playing the inexperienced clown in comparison to the photographers he admired. 'I was still somewhat vague about the technical part of the procedure, and we had not yet accustomed ourselves to use light-meters for our exposures in the studio, so that a great deal was done by guesswork. When asked by some enthusiastic photographer what aperture opening I used, I was said to have answered: "Oh, I don't know. I just reach around and turn this little brass thing down."' ⁶⁶ However, his huge and celebrated photographic oeuvre belies this position. The book closes with Beaton intimating that he came to be a photographer accidentally and that he would like to pull away from it towards theatrical work. It is a refrain that he repeated throughout his life and his propensity to profess not to take the technical and business side of things too seriously is perhaps a consequence of these ambivalent feelings.

For the reader, the most appealing aspect of *Photobiography* is the element of gossip that is contained within the stories of his most famous photographs – the difficult sitter or the session that went wrong. Throughout his career Beaton took images of an international cast of personalities, many of whom he became friends with. Sittings with Marlene Dietrich, Katherine Hepburn, Gloria Swanson, Churchill, Picasso, Colette, Truman Capote, John Gielgud, Princess Elizabeth and Greta Garbo are all recalled. Beaton's characteristic mix of wit and acidity is as evident here as in his other memoirs and diaries.

Photobiography was published by Odhams Press in 1951. The move to a new publisher perhaps prompted by an enticing advance of a thousand pounds.⁶⁷ It was published in the same year in America by Doubleday. Beaton relates in his diary that he finished writing his 'Photobiography' during a stay in Tangier with David Herbert in September 1949.⁶⁸ However it is likely that more work was done on the text when the young American, Waldemar Hansen, began acting as Beaton's 'amanuensis'.⁶⁹ The pair collaborated together on several books throughout the 1950s. The book is dedicated to his American editor-in-chief at *Vogue*, Edna Woolman Chase. It was well-received by the public and by its subjects. Osbert Sitwell wrote that for himself and Edith 'They brought many delightful hours back to us.'⁷⁰ Diana Cooper answered that the book 'proves photography to be a true and living art. And what a life it has given you, what a war, what courage?... The Queen's conversation is a photograph in itself. Some fool said to me, "Why does Cecil do that. The Royalty will be furious", but they'll be enchanted.'⁷¹ Queen Elizabeth was enchanted.⁷²

⁶⁵ Beaton, *Photobiography*, jacket blurb

⁶⁶ Beaton, *Photobiography*, p.69-70

⁶⁷ Vickers, *Malice in Wonderland. My Adventures in the World of Cecil Beaton*, p.181

⁶⁸ Beaton, *The Strenuous Years 1948-55*, p.55

⁶⁹ Vickers, *Cecil Beaton. The Authorised Biography*, p.372

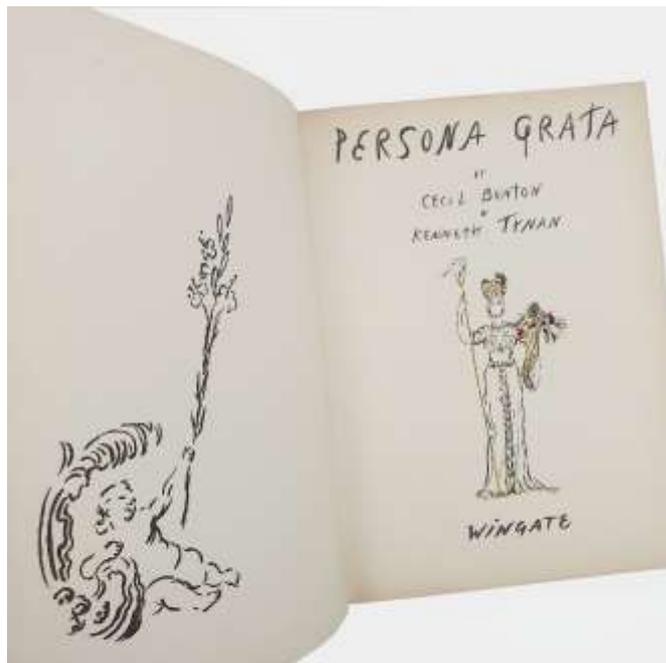
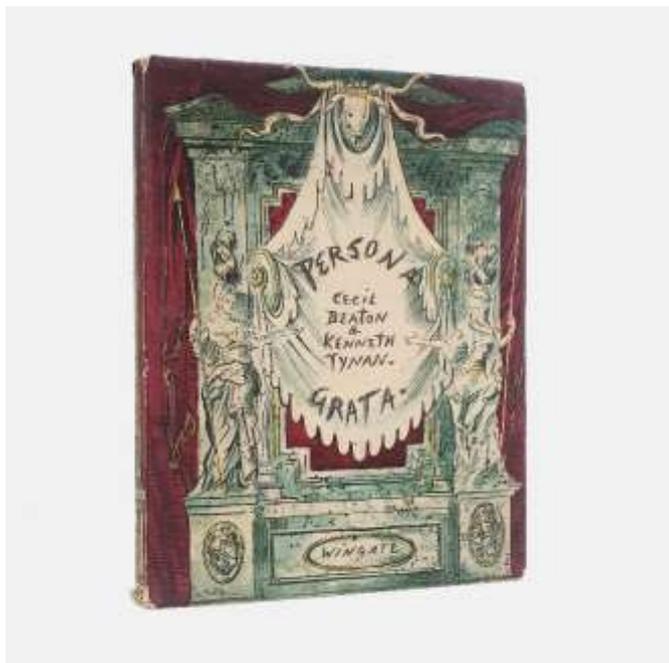
⁷⁰ Letter from Osbert Sitwell to Beaton, 4 July 1951, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.349

⁷¹ Letter from Diana Cooper to Beaton, 29 July 1951, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.349

⁷² Vickers, *Cecil Beaton. The Authorised Biography*, p.349

The finished book included 60 pages of black-and-white photogravure reproductions of Beaton's photographs, with a portrait frontispiece. The reproductions complement, rather than directly illustrate, Beaton's text, and provide a retrospective overview of his work to date. The original price was 18 shillings. The dust jacket for the British edition includes a retouched and coloured photograph of Beaton on the front panel. A top hat, a quill in hand, an ice-cream-cone-style vase and an elaborate camera contraption lend a surreal, tongue-in-cheek quality. The American dust jacket is considerably more restrained, repeating the British jacket but in its original black-and-white state.

20 | PERSONA GRATA



20 | An amusing alphabetical anthology of 100 living people

Photographs by Cecil Beaton. Text by Kenneth Tynan. Allan Wingate. London. 1953. First edition. Hard-back, large octavo; light-blue cloth-bound boards, with silver decoration to front board and title to spine, dust jacket. 99 pages. Many b&w photographs on hors texte plates, and decorative letters and text illustrations. 245x185mm. Very good, in very good dust jacket.

£140

'Honesty dictated that our bias be towards actors, actresses, writers, painters, dancers and clowns. One politician has slipped in; so has a horse; but these are exceptions.'⁷³

Persona Grata was published in 1953 and in this book Beaton collaborated with the writer and theatre critic Kenneth Tynan. Beaton provided the photographs and Tynan the text, in a similar scheme to the earlier collaboration with James Pope-Hennessy on *History Under Fire*. Tynan was then the '*enfant prodigue*' of theatre criticism. Only twenty-six, he was just starting out on his distinguished career but was already becoming known for his uncompromising and outspoken brand of commentary.

Beaton and Tynan state in their foreword that 'This book is an alphabetical anthology of unique human beings: a portrait gallery in words and photographs of a hundred living people whom we, its self-appointed curators, both admire.'⁷⁴ The gallery begins with Peggy Ashcroft and ends with Orson Welles, with all the letters covered in-between, including George Balanchine, Truman Capote, Colette, Jean Cocteau, Marlene Dietrich, Christian Dior, Margot Fonteyn, Greta Garbo, John Gielgud, Augustus John, Eartha Kitt, Nancy Mitford, Laurence Olivier, Pablo Picasso, Cole Porter, the Sitwells, and William Walton. The format bears similarities to Beaton's earlier *The Book of Beauty*, with photographs accompanied by pen portraits of the sitters. Here Beaton has handed over responsibility for the text to Tynan and both are able to play to their strengths. Beaton's portraits are some of his finest and Tynan's words manage to be acclamatory, satirical, mocking and celebratory all at the same time. The book is filled with such perfect lines as 'The correct metaphor for her performance is a melted candle, burned down and beautiful' (on Peggy Ashcroft) and 'Coward took sophistication out of the ice-box and set it bubbling on the hob.'⁷⁵

Many of the photographs selected by Beaton are credited as the property of Condé Nast Publications and they would likely have been previously published in *Vogue* and other magazines. The choice of which creative personalities to include in the book was directed to some extent by the photographs already available to Beaton. This does lead to some mismatch between Beaton's portraits and Tynan's words. A portrait of Peter Brook elicits two pages of effusive prose, whilst a photograph of Francis Bacon merits only three lines. Marc Chagall receives a name-check only. Tynan writes best, and more personally, when tackling the theatre and film personalities. Writers and artists fare less well.

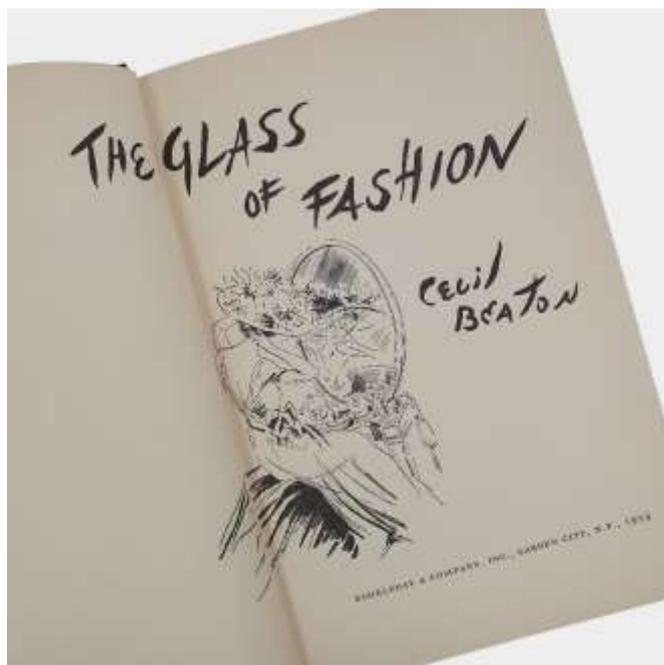
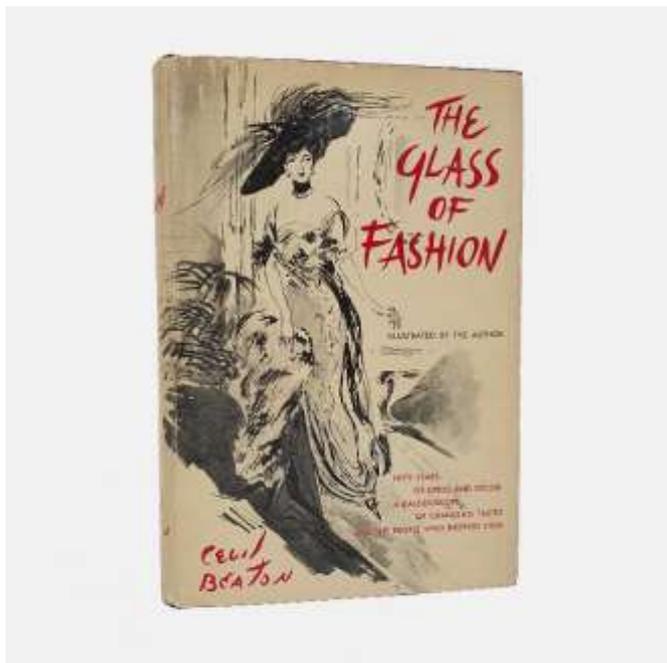
Beaton took charge of the design of the book. He drew the initials and small text decorations that accompany the text, as well as the dust jacket. The jacket is illustrated with a fantastical architectural structure of columns, base and pediment, in which two female statues flank a white cloth (mounted with a bull's head) with the title. The book was published by Allan Wingate and a second impression appeared in the following year. Whilst *Persona Grata* is arguably not Beaton's most original book, its popular-culture subject matter ensured that copies sold well.

⁷³ Beaton & Tynan, *Persona Grata*, p.9

⁷⁴ Beaton & Tynan, *Persona Grata*, p.9

⁷⁵ Beaton & Tynan, *Persona Grata*, p.12, 32

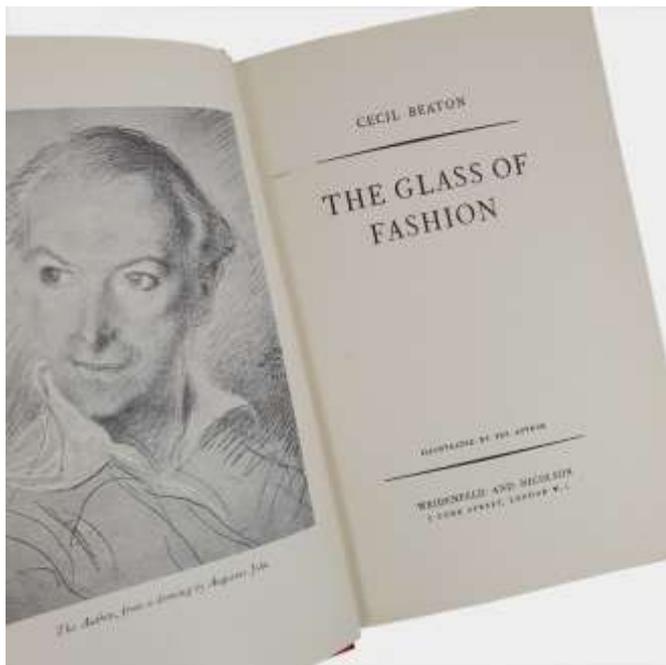
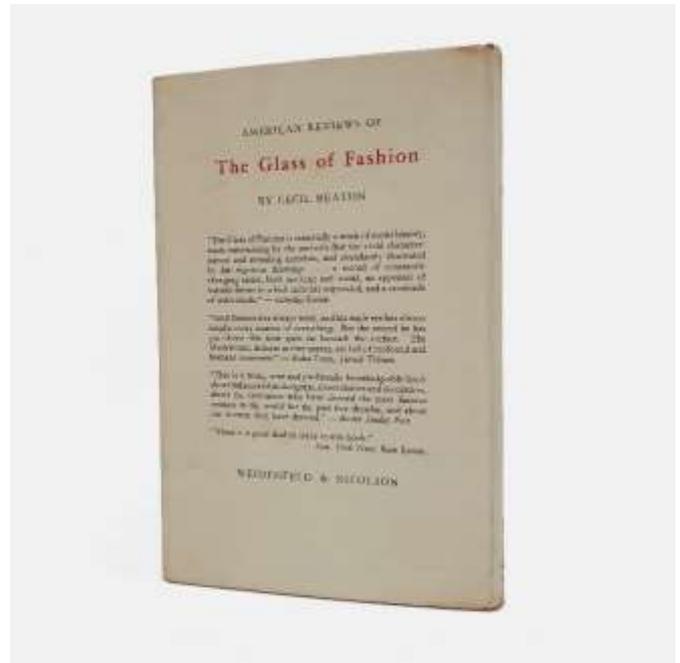
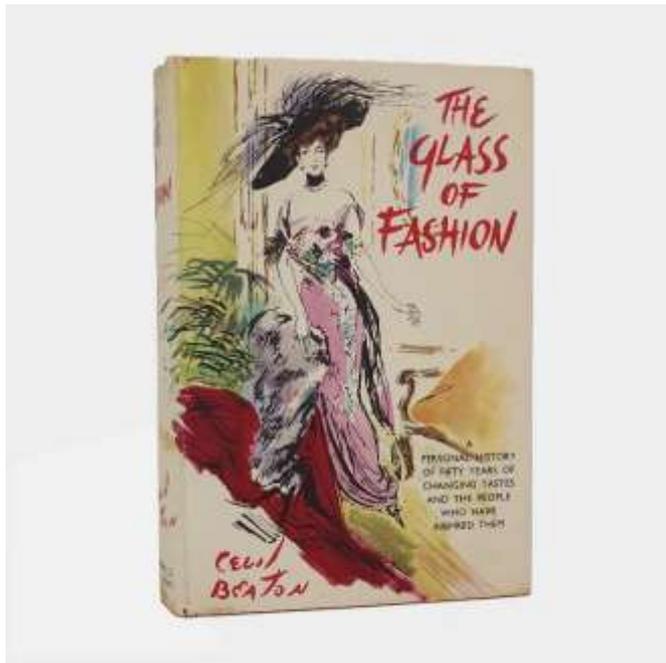
21 | THE GLASS OF FASHION



21a | The American edition and true first

Doubleday & Company. New York. 1954. First American edition, first printing. Precedes the British edition. Hardback, octavo; black cloth-bound boards with silver titles and red decoration, dust jacket. 397 pages. Decorative title-page, numerous line drawings in the text. 240x165mm. Near fine, in very good dust jacket.

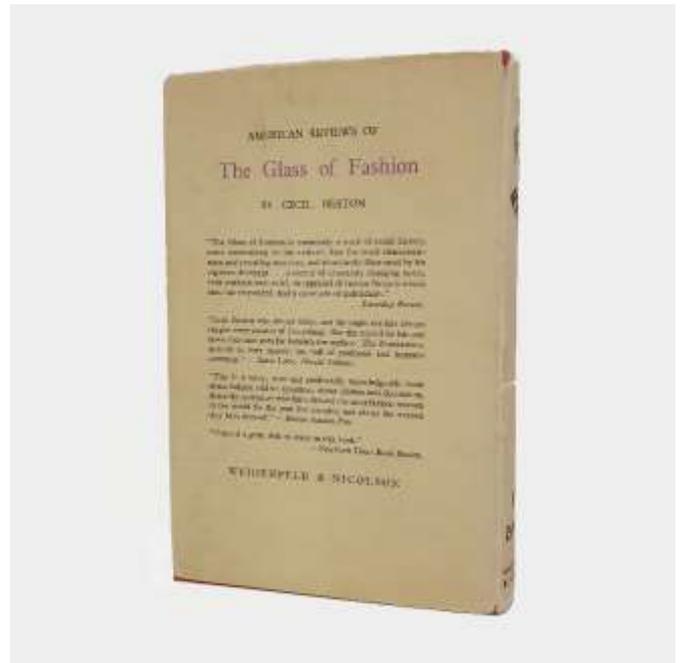
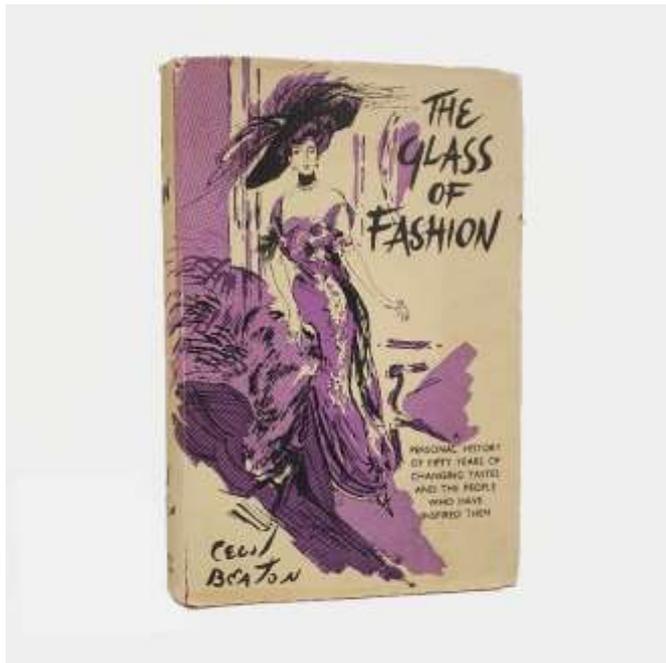
£450



21b | Beaton's lively account of the designers and tastemakers of early 20th century

Weidenfeld and Nicolson. London. 1954. First British edition, first impression. Hardback, octavo; red cloth-bound boards, dust jacket. viii, 343 pages. Portrait frontispiece, 16 hors-texte b&w photographic plates and numerous line drawings in the text. 225x155mm. Near fine, in very good dust jacket.

£250



21c | A variant dust jacket in a purple colourway

Weidenfeld and Nicolson. London. July 1954. First British edition, second impression (published one month after the first impression). Hardback, octavo; red cloth-bound boards, dust jacket. viii, 343 pages. Portrait frontispiece, 16 hors-texte b&w photographic plates and numerous line drawings in the text. 225x155mm. Near fine, in very good dust jacket.

£300

‘Cecil Beaton’s history of fashion and the people who have influenced it during the last half-century is an original and extremely personal account, illustrated throughout by his own delightful drawings and photographs. It would be difficult to imagine a happier combination of author and subject.’⁷⁶

Published in 1954, *The Glass of Fashion* is Beaton’s twenty-first book and is now considered to be one of his most successful. The title of the book is derived from a play by Sydney Grundy from the 1880s, a play in which his father had once acted.⁷⁷ ‘Glass’ should be read as ‘looking glass’ or ‘mirror’. Beaton’s aim was to write an account of ‘those people who have influenced the art of living in the half century of my own lifetime’ and to comment on how their tastes and way of living reflected the social, historical and political events of the time.⁷⁸ Whilst the title suggests the focus is on fashion and clothes, Beaton also discusses decoration, art, music, ballet, theatre and film. It would perhaps be better to read the book as an exploration of ‘taste, rather than ‘fashion’. The subtitle for the American edition emphasises this - ‘Fifty Years of Dress and Décor: A Kaleidoscope of Changing Tastes and the People who Inspired them.’

Beaton was the perfect candidate for writing such a history of taste. He knew the protagonists, he’d experienced the anecdotes, and he possessed the opinions needed to create an entertaining read. The artists, designers and personalities that feature in the book are necessarily a subjective selection. Diaghilev, Gertrude Lawrence, Schiaparelli, Chanel, Syrie Maugham, Cole Porter, Virginia Woolf, Picasso, Dior, Balenciaga, and Bérard are to be expected, but the inclusion of Freda Dudley Ward, Lady Diana Cooper, Gaby Deslys, Rita de Acosta Lydig, Dorelia John, Eugenia Errazuriz, Mona Williams, and Irene Castle reflects Beaton’s personal admiration for these stylish, elegant women. Many of them appeared in *The Book of Beauty* and he naturally cannot restrain himself from including gushing paragraphs on Greta Garbo and his dear Aunt Jessie. Beaton compliments his text with many delicate line drawings, taken from his own sketches and photographs, or from artworks known to him. The British edition of the book also contains sixteen portrait photographs by Beaton, many originally published in *Vogue* magazine.

For all its frivolities and entertaining stories, Beaton attempts to reach something deeper in his text. He scrutinises how changes in taste and the rise and fall of personalities run alongside the wheel of history. He emphasises the social importance of fashion and the power it has to mirror our humanity. Reflections on the Edwardians, Black Ascot, the Ballets Russes, Orientalism, the Twenties, Thirties and Forties, the New Look, the French talent for the ‘minor arts’, are made within the context of the two World Wars and the changing political climate. His insights are remarkably prescient and a similar book, with similar themes, could be written today. Trends in fashion are set by individuals and these individuals rise and fall. Who would Beaton choose as his ‘influencers’ in the twenty-first century? His comments on the cheapness and bland uniformity of fashion are an early rallying cry against mass consumerism. ‘No panacea or penicillin has been invented in recent years to stop the tide of mass production, of cheap and vulgar imitations, of conformism, of sterile starkness, tasteless nudity, gimcrack workmanship and the mass levelling process by which any original idea or its expression is quickly distorted, beclouded, pulverized and made anonymous.’⁷⁹

At over three hundred pages, with an index, this is Beaton’s longest book. It’s successful balance of personal style and rigorous research and commentary is evidence of Beaton’s increased confidence and experience in writing, but credit must also be ascribed to his literary assistant Waldemar Hansen. ‘To Mr Waldemar Hansen I am indebted for his patience and help in research work, and generally in editing and contributing so much to this book.’⁸⁰ Hansen was highly-intelligent and well-read, and Hugo Vickers suggests in his biography that ‘from 1950 until 1958 [Hansen] acted as his amanuensis, virtually ghosting

⁷⁶ Beaton, *The Glass of Fashion*, British edition, jacket blurb

⁷⁷ Vickers, *Cecil Beaton. The Authorised Biography*, p.372

⁷⁸ Beaton, *The Glass of Fashion*, introduction, p.2

⁷⁹ Beaton, *The Glass of Fashion*, p.228

⁸⁰ Beaton, *The Glass of Fashion*, acknowledgements, p.v

the five books Cecil published at this time.⁸¹ Hansen himself asserted 'Cecil could not write. He was too fecund in his ideas. He overloaded his sentences. I had to say, 'You'll exhaust your reader'.⁸² The two men's words are now woven together in print and it is not possible to truthfully disentangle how much input each had. The initial chapters on Beaton's youth, his Aunt Jessie and the Edwardians are trademark Beaton. Later chapters become less personal and more historically detailed, such as that on Eugenia Errazuriz, suggesting Hansen's influence. The final 'Conclusions' chapter is so polished that it would seem unlikely that it has not been refined by Hansen. The book is the better for the input of both writers.

The book was well received on publication. Anita Loos in her review wrote 'my personal reaction is one of amazement over the growth of his talents, both as an artist and a writer'.⁸³ The British edition was reprinted a month after first publication and it was translated in the same year into French and Spanish. Typically however Evelyn Waugh could not find a nice word to say about it, writing to Nancy Mitford, 'You may also be surprised to learn that the great leaders of fashion were Alice Obolensky, Phillis de Janzé, Diana Vreeland and Cecil's Aunt Effi (a new character). There are gross historical misstatements on every page. I was asked to review it. Ten years ago I should have romped into it.'⁸⁴

The book was published in Britain by Weidenfeld & Nicolson in June 1954. Beaton had first met Lord Weidenfeld through Clarissa Churchill in 1951 and they would go on to have a long publishing partnership encompassing the release of the Diaries.⁸⁵ Anita Loos' review of the book in January 1954 appears within the 'American Reviews' printed on the rear jacket of the first British edition of the book. This indicates that the American edition, published by Doubleday & Company, New York, came out a few months before the British edition. The American edition is the true first and differs from the British edition in several respects. The American copy (\$7.50) is bound in black cloth, with silver titles in Beaton's trademark font and a red design of a shoe and the figure of a New Look lady to the spine and front board. The pages are slightly bigger with more generous weight, margins and font, resulting in nearly fifty more pages. The Edwardian figure on the front dust jacket is uncoloured, the rear jacket sports a portrait photograph of Beaton, and the title-page features a decorative design. The British copy (21 shillings) is bound in red cloth with a simple gilt title to the spine. The figure drawing on the dust jacket is coloured and the book is given a new subtitle – 'A Personal History of Fifty Years of Changing Tastes for the People who have Inspired Them.' American reviews replace the portrait on the rear jacket and the title-page is simplified. The British edition does include a portrait frontispiece by Augustus John and sixteen photographic plates that are not included in its American counterpart. Both editions feature highly-detailed endpapers featuring Black Ascot, an event refashioned two years later in Beaton's designs for *My Fair Lady*. The book is dedicated 'To the affectionate memory of Condé Nast in gratitude for his encouragement throughout the years.'

Glass of Fashion was an immediate and long-term success, and its relevance continues. It was reprinted by Weidenfeld & Nicolson, a month after first publication, in July 1954. This reprint occasionally appears with a scarce purple variant jacket. The French edition appeared in the same year, published by Amiot-Dumon with the title *Cinquante ans d'élégance et d'art de vivre*, in wrappers, with a preface by Christian Dior and a written portrait of Beaton by Violet Trefusis. The Spanish edition was also published in 1954, by AHR under the title 'El espejo de la moda'. It was translated into Japanese in 1979 and various editions have been reprinted since.

⁸¹ Vickers, *Cecil Beaton. The Authorised Biography*, p.372

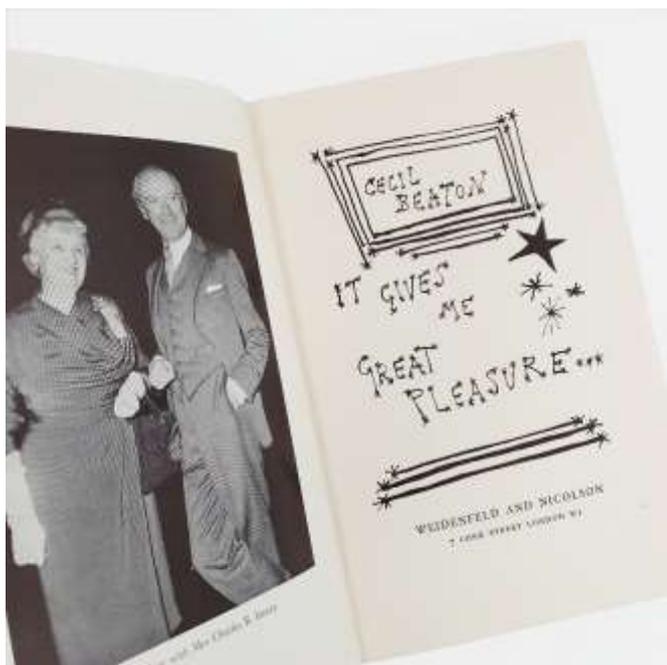
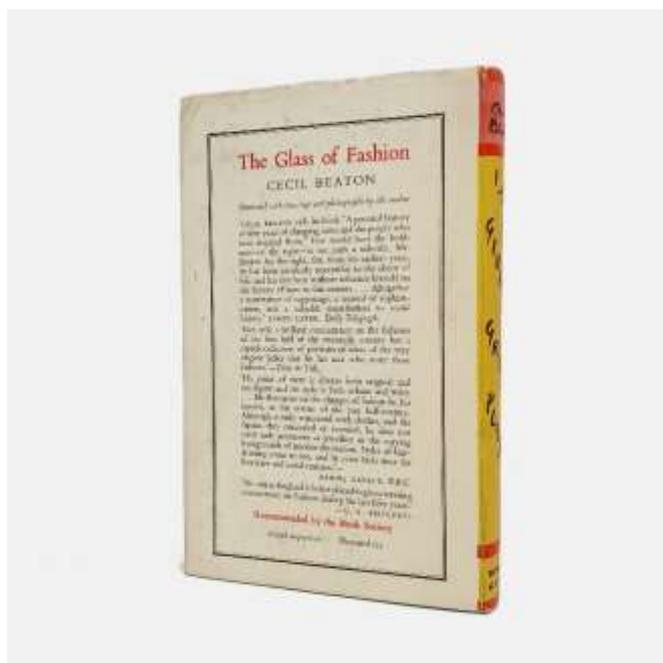
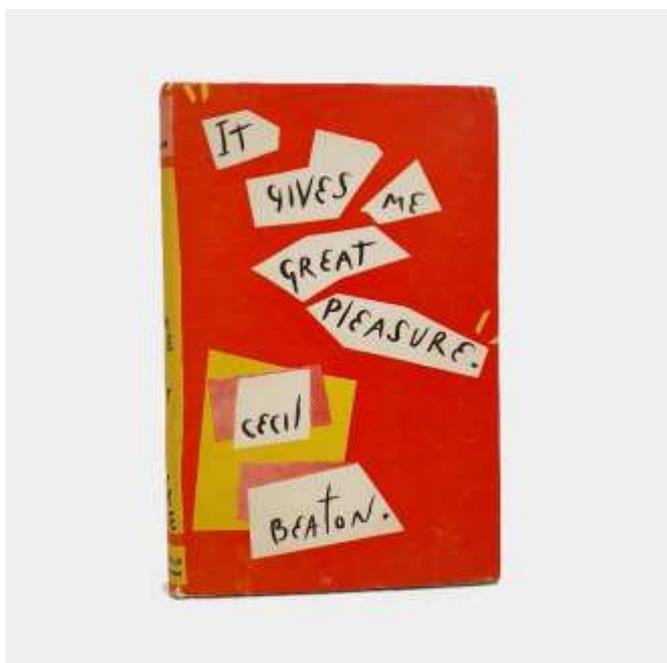
⁸² Vickers, *Cecil Beaton. The Authorised Biography*, p. 373

⁸³ *New York Herald Tribune*, c. January 1954, reproduced in Vickers, *Cecil Beaton. The Authorised Biography*, p. 373

⁸⁴ Letter from Evelyn Waugh to Nancy Mitford, 18 June 1954, reproduced in Vickers, *Cecil Beaton. The Authorised Biography*, p. 373

⁸⁵ Vickers, *Malice in Wonderland. My Adventures in the World of Cecil Beaton*, p.181

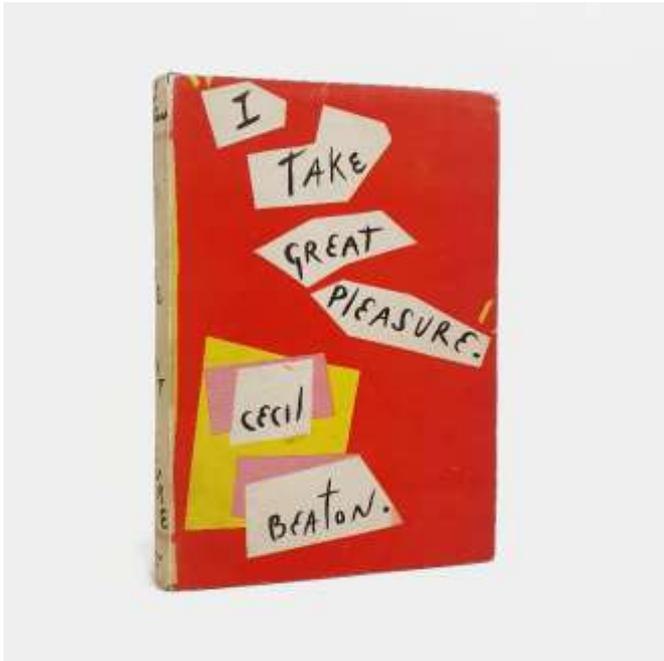
22 | IT GIVES ME GREAT PLEASURE



22a | Beaton's amusing account of his lecture tour across North America

Weidenfeld and Nicolson. London. 1955. First edition. Hardback, octavo; green cloth-bound boards with gilt title to spine, dust jacket. 214 pages. Black and white photographic frontispiece, decorative title-page, head- and tail-pieces and line-drawings within the text. 220x150mm. Near fine, in near fine dust jacket.

£140



22b | The alternatively titled American edition – *I Take Great Pleasure*

John Day Company. New York. 1956. First American edition. First published in UK in 1955. Hardback, octavo; green cloth-bound hardback with gilt title to spine, dust jacket. 214 pages. Decorative title-page, head- and tail-pieces and line-drawings within the text. 210x145mm. Near fine, in very good dust jacket.

£120

*'Hypnotized by her beckoning finger, I sleep-walked from the wings into the amber glare of lights and shook Madame President's hand. The microphone loomed at me like a cobra. "It gives me great pleasure..."'*⁸⁶

In the winter of 1952-3 and for six weeks in 1954 Beaton completed two lecture tours of America, combating his nerves and delivering his speech to a string of Ladies' Clubs across the continent. An account of his adventures on these tours was published as *It Gives Me Great Pleasure* in 1955 by Weidenfeld and Nicolson.

Public speaking did not come naturally to Beaton and the early stages of the book are filled with his expressions of mental and physical dread. Like so many of us, he worried about his voice, whether people would come and if they would be interested in what he had to say. Imposter syndrome looms large. With the help of his voice coach, Gwynneth Thurnburn, and well-meaning advice from friends, he crafted an hour-long speech on 'The difficulty of Choosing a Profession', a subject close to his heart. The lectures were universally successful, the audiences were warm-hearted, and Beaton's confidence grew as the tour went on. In Montreal, after the final talk, a local paper wrote, "No wonder Cecil Beaton has become a legend! It's not only what he's done – it's what he is! He has to be seen to be believed!"⁸⁷

Beaton's text ensures that the book is as much about discovering the people and places of America as it is about the lecture tour itself. This was one of the reasons that Beaton accepted the engagement, to discover the America beyond New York and, as such, it can be seen as a sequel to *Portrait of New York* (1948). He visited many cities, including Detroit, Seattle, Chicago, Grand Rapids, San Francisco, Los Angeles, Houston, New Orleans, Florida, Boston and Montreal in Canada. Each destination had a different hotel, a different audience, a different culture and a different taxi driver. Through his anecdotes and stories Beaton explores the individuality of the different States and revels in the vastness of the America experience.

It is likely that *It Gives Me Great Pleasure* was commissioned by George Weidenfeld off the back of the success of *The Glass of Fashion*, published a year earlier. Whilst the earlier book showed a new tightness of prose for Beaton, he returns here to a looser, more stretched-out style. The text is witty, talkative and intimate. Beaton draws the reader into his confidence. A long story about changing into pyjamas on a packed, moving train is full of hilarity. A chapter on turning fifty in a disastrous, impersonal hotel in Norfolk, Virginia exposes the sad loneliness of the 'stranger in town'. Beaton pulled much of the text from his diaries, written on route, and from the lecture manuscript itself. He only touches on the trip in passing in *The Strenuous Years. Diaries 1948-55*, but a diary entry reproduced in *Self Portrait with Friends. The Selected Diaries of Cecil Beaton 1926-1974* is repeated in its entirety in the chapter 'Tears and Tobacco'.⁸⁸

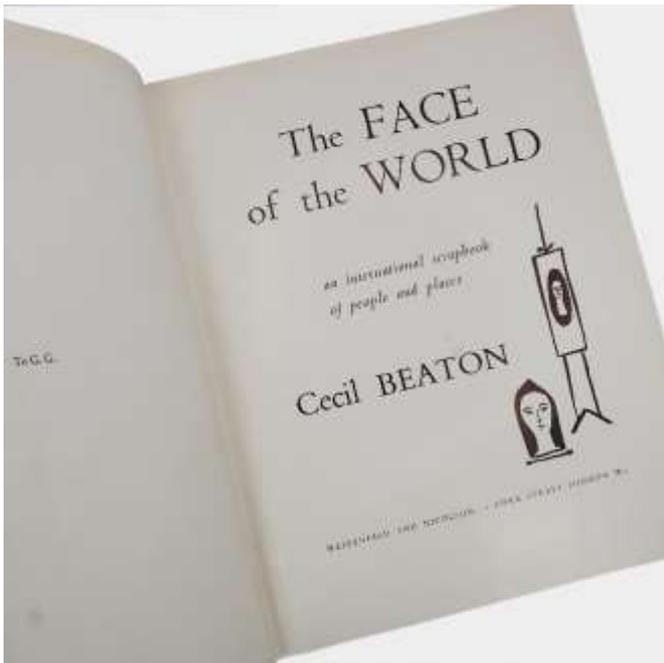
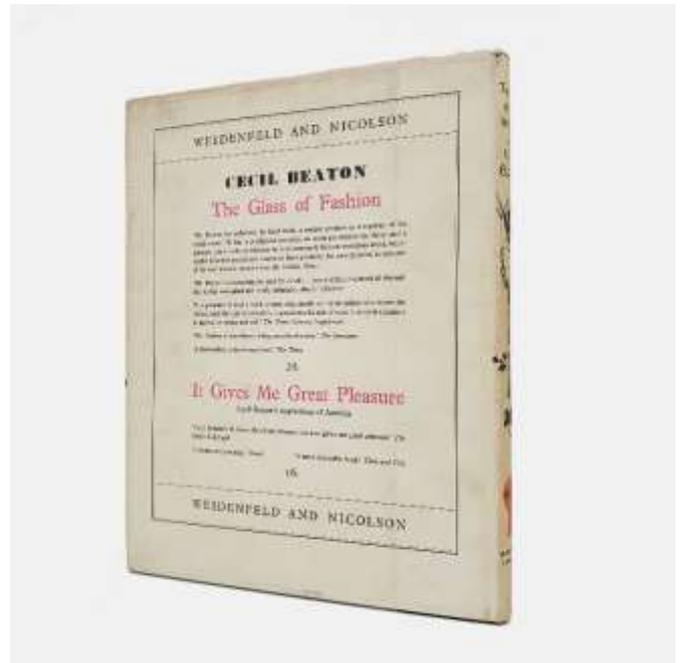
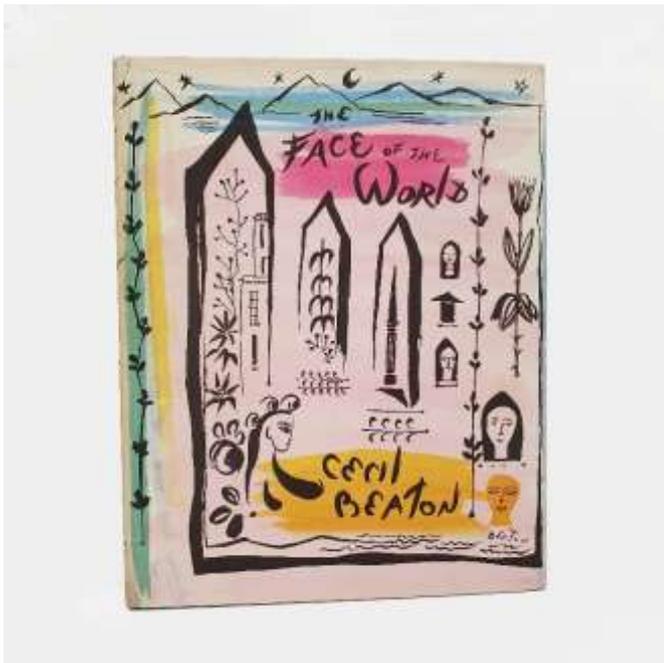
The book features a red dust jacket, with the title laid out on the front panel in a simple, scrap-book style and in Beaton's unique font. Reviews for *The Glass of Fashion* are reprinted on the rear panel. The binding is emerald green cloth with the title in gilt to spine. Copies cost 16 shillings. The author has supplemented the text with his own line-drawings, including a decorative title-page, head and tail-pieces and text illustrations. A dedication page reads 'For Ruth Gordon and Garson Kanin in friendship and gratitude'. Gordon and Kanin were American friends of Beaton and supported him professionally and personally, including through the Garbo affair. The book was published concurrently in a Quality Book Club edition, with a uniform brown cloth binding. The American edition appeared a year later in 1956, published by The John Day Company, New York and given the simplified title of *I Take Great Pleasure*. Both these editions have smaller margins and no photographic frontispiece.

⁸⁶ Beaton, *It Gives Me Great Pleasure*, p.2

⁸⁷ Beaton, *It Gives Me Great Pleasure*, p.207

⁸⁸ Buckle, *Self Portrait with Friends. The Selected Diaries of Cecil Beaton 1926-1974*, pp.278-283; Beaton, *It Gives Me Great Pleasure*, pp.177-188

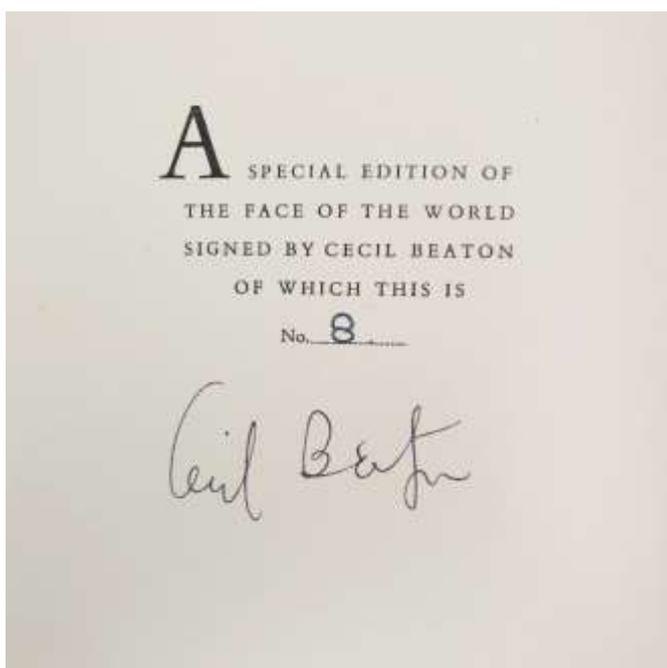
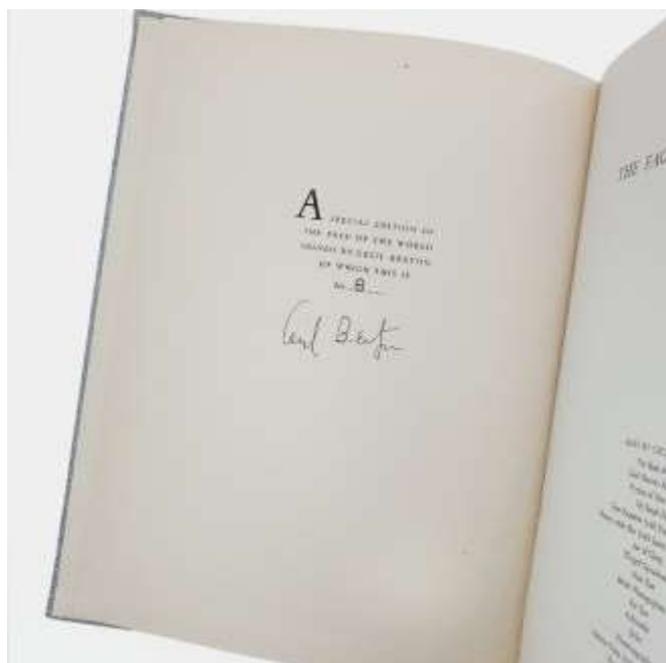
23 | THE FACE OF THE WORLD. AN INTERNATIONAL SCRAPBOOK OF PEOPLE AND PLACES



23a | The people, places and pleasures of Beaton's post war life

Weidenfeld and Nicolson. London. 1957. First edition. Hardback, quarto; light-blue cloth-bound boards, backed with dark-blue cloth, with gilt title to spine, dust jacket. 240 pages. Extensively illustrated with photographs and text illustrations, on various coloured paper stock. 285x225mm. Near fine, in very good dust jacket.

£250



23b | The signed, deluxe edition

Weidenfeld and Nicolson. London. 1957. First edition. Special edition with a deluxe binding and signed by Beaton. No. 8 from an unspecified number. Hardback, quarto; light-blue woven cloth-bound boards, backed with dark-blue buckram, with gilt title to spine and gilt border. 240 pages. Extensively illustrated with photographs and text illustrations, on various coloured paper stock. 285x225mm. Very good.

The number of copies in the deluxe edition is unspecified but the highest we have seen is 57, suggesting a probable edition size of 100.

£800

The Face of the World is a continuation of Cecil Beaton's *Scrapbook*. The *Scrapbook* was published in 1937 and reflected Beaton's creative output up to the beginnings of the Second World War. *The Face of the World*, published twenty years later in October 1957, is a compilation of 'a decade of revival', a demonstration of how art and culture had been revitalised after the war years.⁸⁹ It contains a mixture of photographs, drawings, and extracts from journals and published articles produced by Beaton in the years following the war. 'People... Places... Pleasures... All come under the engaging scrutiny of Cecil Beaton's camera, brush and pen.'⁹⁰

The title and subtitle of the book, *An International Scrapbook of People and Places*, reflects the global outlook of the contents. There are articles on London, Paris, New York, Sicily, and Tokyo laid out on hotel notepaper and the 'Travel Album' spreads reproduce photographs taken on visits around the world. The portrait photographs likewise demonstrate an international cast of creatives. The usual suspects are there (including Christian Bérard, Picasso, Diana Cooper, Colette, the Royal Family, Evelyn Waugh, Nancy Mitford and Winston Churchill), but Beaton was keen to ensure that the book was up to the minute and so included images of several contemporary stars, such as Albert Camus, Mary McCarthy, Truman Capote, Audrey Hepburn, Marilyn Monroe, Maria Callas, Marlon Brando, Tennessee Williams, Lucian Freud and Francis Bacon.

Beaton worked on the book whilst in New York and this can be seen in the American, rather than European, emphasis of the contents. He was riding high in the States after the success a year earlier of his stage designs for the Broadway theatre production of Lerner and Loewe's *My Fair Lady* and his photographic session with Marilyn Monroe. Both of these accomplishments are given their due exposure in the book. Ensnared in his suite at the Ambassador Hotel and aided again by Waldemar Hansen, he assembled the book's content and invited current stars (including T.S. Eliot and Joan Crawford) to be photographed, turning his rooms into a makeshift studio.⁹¹ The photographic portraits were then accompanied by the written portraits for which Beaton was now well-known. As in *The Book of Beauty* and *Persona Grata* he has the uncomfortable tendency to focus on appearances. On the writer Eudora Welty - 'In appearance, Miss Welty is a combination of the bony and the delicate. She looks as though she were suffering from pernicious anaemia; or rather, like a genteel Southern lady whose dwindled income has obliged her to live on black beans and field salad.'⁹² But this tendency is almost always tempered by a generous consideration of the subject's artistic talents.

The fifties were a period of great creativity and recognition for Beaton. He published several books during this decade and the statements on the jacket blurbs become more effusive as his stature rises. That on *The Face of the World* reads, 'A truly inventive imagination, a gentle elegance and wit, and an ever inquisitive, always appreciative eye for real talent in others; Beaton possesses them all, and the years have added to his powers without detracting from his enviable vitality.'⁹³ With its generous and inventive layout, the inclusion of many photographs and drawings, and a multitude of celebrities, the book was warmly received by Beaton's loyal fans on both sides of the Atlantic. It was serialised in the Observer newspaper.⁹⁴ However, Hugo Vickers comments that the book was criticised for the poor quality of the reproductions and he quotes from Nancy Spain's *Daily Express* column 'But in spite of the fact that it is intriguingly dedicated to G.G. (his friend Greta Garbo I presume) I must admit I found it a really desperate bore.'⁹⁵ Beaton would always have his detractors who considered that his books lacked gravitas.

The Face of the World was again published by Weidenfeld & Nicolson in Britain and The John Day Company

⁸⁹ Beaton, *The Face of the World*, p.7

⁹⁰ Beaton, *The Face of the World*, jacket blurb

⁹¹ Ginger, *Cecil Beaton at Home. An Interior Life*, p.199

⁹² Beaton, *The Face of the World*, p.34

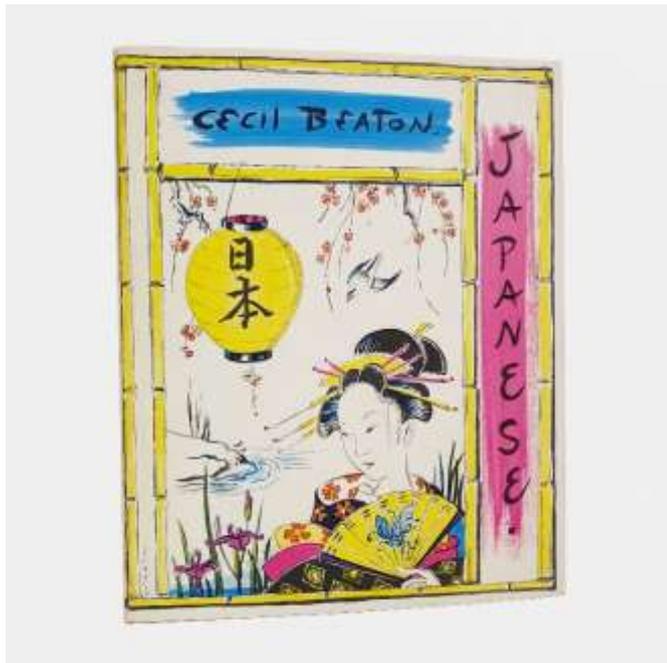
⁹³ Beaton, *The Face of the World*, jacket blurb

⁹⁴ Vickers, *Cecil Beaton. The Authorised Biography*, p.409

⁹⁵ Vickers, *Cecil Beaton. The Authorised Biography*, p.407

in America. Its format took a similar appearance to that of *Cecil Beaton's Scrapbook*, with an inventive layout of photographs, drawings and text, this time aided by the expert eye of a youthful Mark Boxer. The attention to detail is high with the pages made up of a mixture of matte and gloss papers and of various colours. An advertisement for the American edition reads 'Lavishly produced, magnificently illustrated, 305 photographs and 60 line drawings printed on varicolored paper.' The British edition cost 42 shillings, which would be approximately £50 today. The front panel of the dust jacket carries drawings of faces and buildings, mountains and sea, with washes of pink, yellow, blue and green. The titles are in Beaton's trademark script. The rear panel reprints reviews of *The Glass of Fashion* and *It Give Me Great Pleasure*. The book is bound with light blue cloth, backed with a darker blue cloth spine with gilt title. There is a scarce variant binding of plain turquoise cloth with gilt title to spine. A signed, deluxe copy of the book was created, without a dust jacket and bound with a thicker, woven light blue cloth, backed with a dark blue buckram spine and a gilt line where the two cloths meet. It carries the statement 'A special edition of *The Face of the World* signed by Cecil Beaton of which this is No. ...'. The number of copies is unspecified but the highest we have seen is 57, suggesting a probable edition size of 100.

24 | JAPANESE



24 | A photographic and literary tribute to Japan

Weidenfeld & Nicolson. London. 1959. First edition. British edition. Hardback, quarto; pink rice-paper-covered boards, backed with black cloth, gilt title to spine, dust jacket. xl pages. Several line drawings in the text and 132 hors texte black & white photographs, including 8 folding-plates. 285x225mm. Near fine, in near fine dust jacket.

£400

In January 1957 Beaton made his first trip to Japan. He travelled alongside his friend Truman Capote to whom the book is dedicated - 'For Truman who lost and found a day with me' (referring to the time difference lost and gained from flying between Honolulu to Tokyo). Carmel Snow at American *Harper's Bazaar* had arranged for his flight to be paid for by Japan Air Lines in return for a series of articles for the magazine and photographs for the airline.⁹⁶ These articles and some of the photographs formed the basis for *Japanese*, published two years after the trip in 1959. This 'souvenir' of his visit contains written impressions of the sites and people of Japan, accompanied by photographs and drawings.

Japan after the Second World War was a cultural melting-pot of tradition and modernity. The influence of the West could be felt in all aspects of life, but traditional Japanese customs continued to be upheld. 'Old and new Japan jostle cheek-by-jowl. Cecil Beaton has sought out the telling details of both, whether he is taking an amused glance behind the scenes of a Tokyo cabaret – to show that sex and tawdriness are the same the world over – or penetrating the melancholy mystery of temple and snow scene.'⁹⁷ This was Beaton's abiding impression of the country, a 'disparity of *kitsch* and kimono.'⁹⁸ Jostling for space amongst the kitsch and tourists, he did however manage to uncover the traditional places (Nikko, Kyoto and Nara) and customs (New Year, Kabuki, Noh and Bunraku puppet theatre, Ikebana and tea ceremonies) of Japan. These are written about and photographed; the photographs are collected into eight sections - The Country, Kabuki Theatre, Japanese Dancers, In Streets, Sights and Shrines, Noh Plays and Bunraku Puppets, Geisha and Others, An Appendix of People.

Beaton and Capote were in Japan for less than a month. In that time they immersed themselves in Japanese art, theatre and culture but their limited time-frame and the language barrier meant that it was only ever possible to gain a superficial tourist's view of the country. The book's jacket states 'Here, at long last is the real Japan in photographs and text that will be appreciated for insights as shrewd as any Westerner can hope to have', but this is over-egging Beaton's reach. *Japanese* is a sumptuous and beautiful book; it provides a Westerner's fantasy of Japan. What it does not do is reveal the real Japan, a country that is still suffering from its defeat in the war and a large population living in poverty.

The book was Beaton's fourth for Weidenfeld & Nicolson and was published concurrently by The John Day Company in New York. Again, he worked with Waldemar Hansen, 'whose Eastern enthusiasm proved editorially helpful.'⁹⁹ Again, he repurposed photographs, articles and his diaries, simplifying the labour and process involved in writing a book at a time when he was intensely busy with theatre and film work. Beaton had now established an enthusiastic audience who were keen to purchase any new material he released. They would not have been disappointed when they held a copy of *Japanese* in their hands. The book cost 50 shillings, 8 shillings more than *The Face of the World* published two years earlier. The format, with a section of text followed by photographs, is similar to his *Indian Album* and *Chinese Album* but on a more generous scale. There are 132 black-and-white photographs, including 8 folding plates. The binding consists of striking shocking-pink rice-paper-covered boards, backed with black cloth and the title in gilt to spine, (in the American edition the rice-paper is replaced with red-cloth). The dust jacket features a delicate drawing of a Geisha, with flowers, birds, and lantern. Beaton's usual font is given a calligraphic slant. The Japanese-inspired aesthetic is continued inside where the drawings have a brushwork style and the photographs have a pared-back clarity. The individual portraits of Kabuki and Noh actors, dancers, Geisha, and writers (including Yukio Mishima and Yasunari Kawabata) are some of Beaton's most successful and arresting photographs.

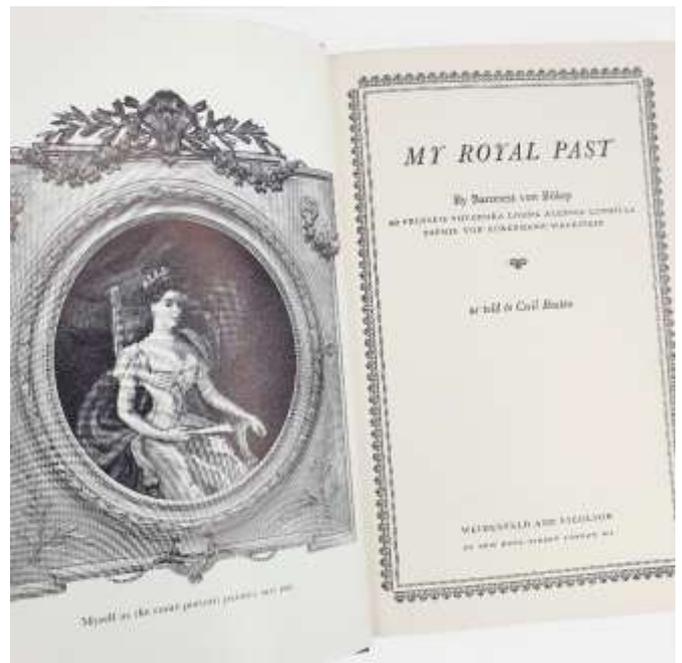
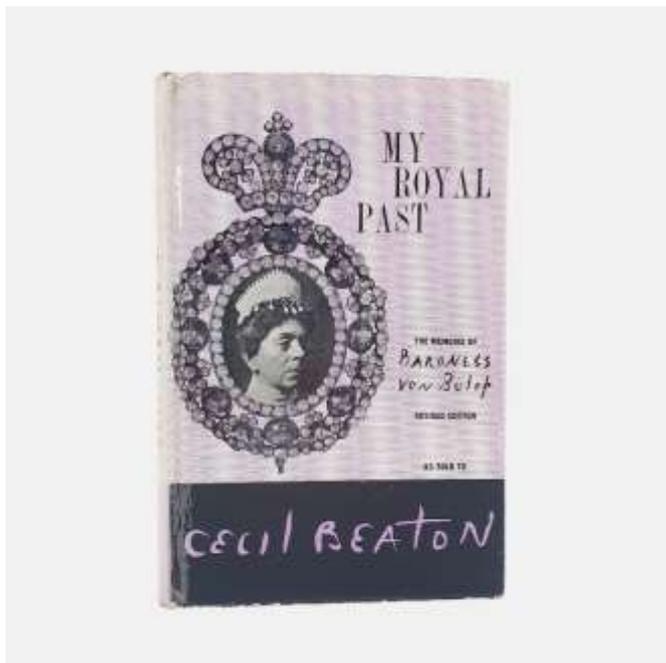
⁹⁶ Vickers, *Cecil Beaton. The Authorised Biography*, p. 402

⁹⁷ Beaton, *Japanese*, jacket blurb

⁹⁸ Beaton, *Japanese*, p. xxxviii

⁹⁹ Beaton, *Japanese*, acknowledgements

25 | MY ROYAL PAST | SECOND REVISED EDITION



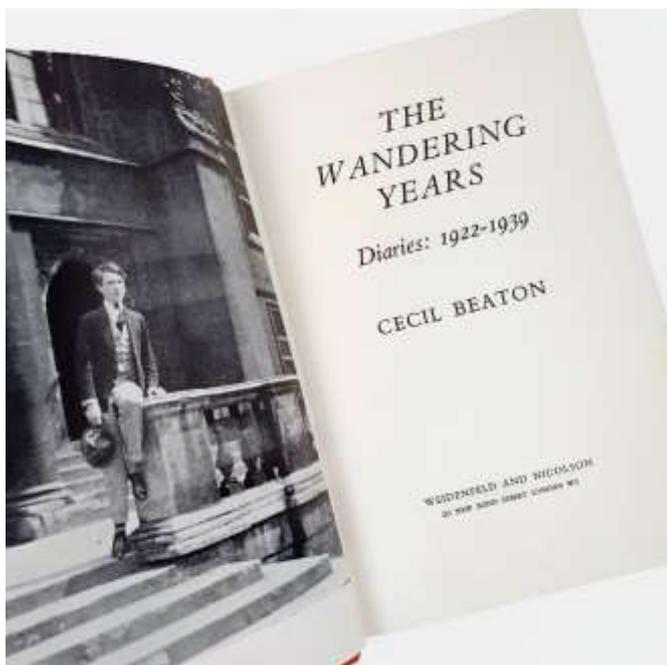
25 | The revised edition of Beaton's spoof memoirs of Baroness Von Bülop

Weidenfeld and Nicolson. London. 1960. Second, revised edition. First published in 1939. Hardback, octavo; purple cloth-bound boards, dust jacket. xiv, 105 pages. Several hors-texte black and white photographic plates, text illustrations and facsimile annotations to text. 220x150mm. Very good, in very good dust jacket.

£120

In 1960 Weidenfeld and Nicolson chose to issue a reprint of Beaton's spoof memoirs of Baroness Von Bülop. The reissued book carries the same text as the original but is more compact in size and features fewer drawings and photographs. It does however contain a different selection of images to the first edition. It would appear that the more risqué and outlandish creations by Beaton and his bright young friends were left out of the original. In this reprint we have Francis Rose, with full moustache, as 'My sister Mardi, called "Duckie" after her marriage', Christian Bérard in 'An indifferent portrait of my uncle', and Tony Gandarillas as the 'Author in climbing habit'.

26 | CECIL BEATON'S DIARIES



26 | A complete set of Cecil Beaton's Diaries

Weidenfeld and Nicolson. London. 1961; 1965; 1972; 1973; 1976; 1978. All first editions. All British editions. 6 volumes, hardback, octavo; cloth-bound boards, top edges tinted, dust jackets. 387; 352; 248; 231; 190; 164 pages. All volumes contain hors-texte b&w photographic plates. *The Wandering Years* contains several line-drawings within the text. 220x150mm. Near fine, in near fine dust jackets.

£900

When Cecil Beaton died in 1980 he left behind 145 volumes of diaries.¹⁰⁰ Beginning in his youth, Beaton recorded every significant (and often insignificant) event, meeting and journey in his diary. It was a meticulous habit he kept up throughout his life. He writes, 'My obsession... stemmed from those same obscure motives that have impelled me to take snapshots all my life. Even as a child I felt haunted by a sense of the elusive. And when I grew up, *carpe diem* became my watchword. I exposed thousands of films, wrote hundreds of thousands of words in a futile attempt to preserve the fleeting moment like a fly in amber.'¹⁰¹ He wrote and he took photos in an attempt to capture moments in history. His diaries bear testament to this. Dating from 1922 to 1974, they capture a world that no longer exists but one in which we are continually fascinated by.

Cecil Beaton's Diaries were published in six volumes by Weidenfeld and Nicolson over a period of seventeen years - *The Wandering Years 1922-1939* (1961), *The Years Between 1939-44* (1965), *The Happy Years 1944-48* (1972), *The Strenuous Years 1948-55* (1973), *The Restless Years 1955-63* (1976), and *The Parting Years 1963-74* (1978). Extracting the key passages from 145 volumes was a huge task. Much had to be left out due to space and much had to be edited out of caution and respect for those still alive. The first volume, *The Wandering Years*, took two years to edit and rewrite, with Beaton again enlisting the help of Waldemar Hansen.¹⁰² Beaton had already frequently drawn on the diaries for material for his earlier books and articles (including *Winged Squadrons*, *Near East*, *Far East* and *It Gives Me Great Pleasure*), and he was able to repurpose these passages into the diaries.

The Wandering Years 1922-39 covers Beaton's youth, beginning with his Cambridge days and ending with the outbreak of the Second World War. It is dedicated 'To the Memory of my Father', whose death is recorded in this volume. Included are passages on his family, his first forays into photography and the subsequent establishment of his career, fraternising with the Bright Young Things, his first trip to America, the discovery of Ashcombe and photographing Queen Elizabeth. *The Years Between 1939-44* are a record of the war years and Beaton's work as an official war photographer. It is one of the most successful volumes, providing an illuminating insight into his military experience (the Blitz and the RAF, and travels to the Middle East, Egypt, India, Burma and China) interspersed with war-time social life and personalities. This volume is dedicated 'To the Memory of Rex Whistler', who tragically died towards the end of the war. The title of *The Happy Years 1944-48* is revealing. It begins with the ending of the war and the liberation of Paris and continues with Beaton's continued success in photography and designing for the theatre and ballet. But the key 'happy' event is his relationship with Greta Garbo, a relationship which he retells at great length in this volume - 'For the woman was Garbo. And Beaton was in love.'¹⁰³ The mood switches in *The Strenuous Years 1948-55*. 'The carefree days are over' and middle-age, and the disenchantment that this brings, is affecting Beaton.¹⁰⁴ Success in work does not come so easily and his relationship with Garbo has fizzled out. Photographing the Coronation of Queen Elizabeth II is a high point in this period. Things improve in the *Restless Years 1955-63*, which could be read as the 'Busy Years'. Beaton fills these years with work and travel. *My Fair Lady* and *Gigi* are a huge critical success, and he travels to Japan, Thailand, Cambodia and Africa. The final volume of diaries, *The Parting Years 1963-74*, was published two years before Beaton's death. As Beaton moves into old age, his friends have departed and producing innovative work became harder. Despite this slowing down he still finds enthusiasm for the emergence of the youthful swinging-sixties (meeting The Rolling Stones in Marrakesh) and for travelling behind the Iron Curtain and to Australia, Peru, Bolivia, Brazil, Argentina and Egypt. The diaries end at the time of his debilitating stroke in 1974, aged 70.

Over half a century Beaton travelled extensively, spending vast amounts of time in America and Europe,

¹⁰⁰ Ginger, *Cecil Beaton at Home. An Interior Life*, p.133

¹⁰¹ Beaton, *The Wandering Years 1922-1939*, introduction

¹⁰² Vickers, *Cecil Beaton. The Authorised Biography*, p.443

¹⁰³ Beaton, *The Happy Years 1944-48*, jacket blurb

¹⁰⁴ Beaton, *The Strenuous Years 1948-55*, jacket blurb

and visiting Asia, Africa and South America. Through his work as a photographer he met many of the key artistic, cultural and political figures of the twentieth-century. One of Beaton's strengths as a diarist was to record his impressions (good and bad) of both the places and the people that he met. The published diaries are full of pen portraits of friends and acquaintances. The cast list includes Rex Whistler, the Duke and Duchess of Windsor, Stephen Tennant, Anita Loos, Christian Bérard, Walter Sickert, Winston Churchill, Diana Cooper, the Sitwells, Luisa Casati, Edith Evans, Picasso, Greta Garbo, Laurence Olivier, Vivien Leigh, Emerald Cunard, Somerset Maugham, Truman Capote, John Gielgud, Augustus John, Francis Bacon, Coco Chanel, Marilyn Monroe, Audrey Hepburn, and The Rolling Stones.

These insights into the rich and famous were the essential element that made the diaries so popular with Beaton's readers. Seeing "how the other half lives" is a perennial pull for audiences and Beaton was aware of this when he chose to publish. He was also aware of the huge upset that would be caused by publishing his personal observations during his and his subjects' lifetimes. He had had experience of this after the publication of *The Book of Beauty* and his other biographical books. Even during the Second World War he was fretting about his diaries being discovered - 'That night I had a nightmare that the Germans had arrived in Cairo, and had discovered my excessively indiscreet diaries left behind at Shephard's Hotel, which were now getting a very mixed reception among my friends, relayed over the air to England by Lord Haw-Haw.'¹⁰⁵ Despite careful editing and removal of comments that could be libelous, the diaries are still full of unflattering portraits. 'Few franker autobiographical documents have seen the light of day. Cecil Beaton seldom spares his contemporaries – many of his personal sketches are drawn in acid strokes – but nor does he spare himself.'¹⁰⁶ As the later volumes were published, the events contained in them became closer in time and more problematic. This was especially so in *The Happy Years* which covered Beaton's affair with the notoriously private Greta Garbo. Beaton grappled with his conscience for seven years before publishing this volume. Hugo Vickers details how the typescript was ready in 1967 but it took another five years of to-ing and fro-ing before Beaton bit the bullet and published.¹⁰⁷ He adds a preface to the volume which explains that he couldn't justifiably omit his recollections of someone so 'remarkable' and who had occupied so much of his time and thoughts during this period. When extracts from *The Happy Years* were released, the newspapers immediately picked-up on the story and interest was intense. 'Now that the bombshell has exploded, all my comfortings about a seven-day wonder and what is an article in a newspaper anyway? seem quite ineffectual. I am disturbed and deeply so. I know it could have been avoided and I am to blame but I decided to be brave and damn all.'¹⁰⁸

The Happy Years caused offence in another quarter. Robert Heber-Percy, "the Mad Boy", took umbrage to disparaging comments written against him and his relationship with Lord Berners. In the Spring of 1974, as Beaton was leaving a birthday party for Peter Quennell, Heber-Percy paid vengeance with a surprise, aggressive punch-up in the street. Less physical criticism of the diaries came from the acerbic pen of Evelyn Waugh, but this was now expected from Beaton's literary enemy.¹⁰⁹ Positive reviews came in from many reviewers, including Cyril Connolly, Beverley Nichols, Simon Raven and Christopher Sykes, and these were generously reprinted on the rear cover of subsequent volumes. Siriol Hugh-Jones's review in *The Tatler* praised *The Wandering Years* - 'It is an enormously illuminating book, coloured by a curious kind of nervous, glittering unhappiness and a painful honesty, about a multi-talented man with an apparently limitless reserve of energy, who attained even more material success than he aimed for without ever being able to buy all the values, standards and attitudes of the world he partly coveted and partly despised.'¹¹⁰

¹⁰⁵ Beaton, *Near East*, p.122

¹⁰⁶ Beaton, *The Wandering Years 1922-1939*, jacket blurb

¹⁰⁷ Vickers, *Cecil Beaton. The Authorised Biography*, p. 557

¹⁰⁸ Beaton, diary entry, 21 November 1971, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.558

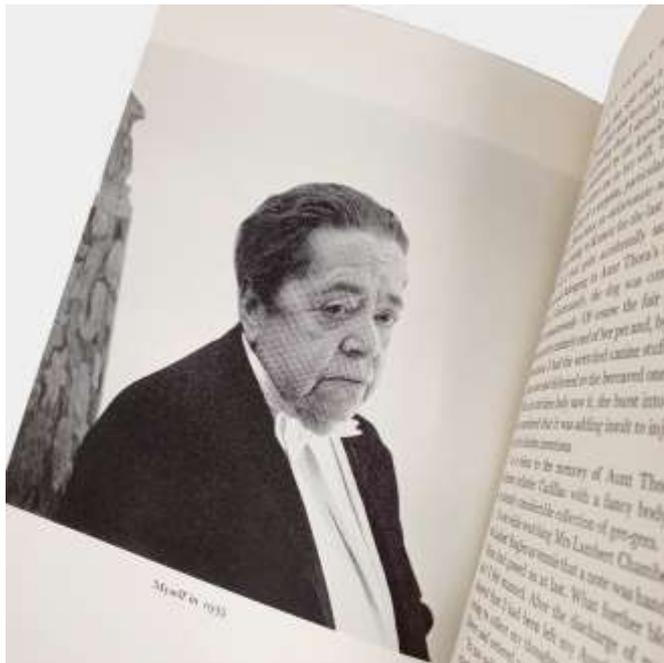
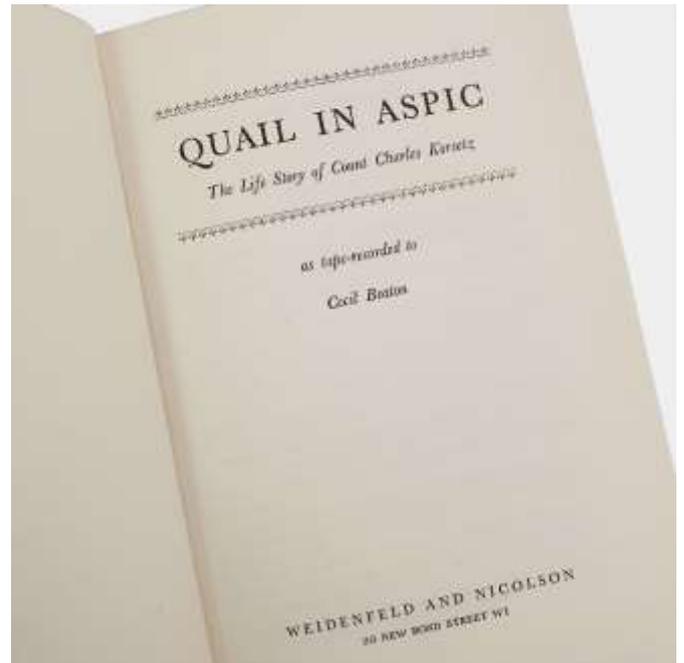
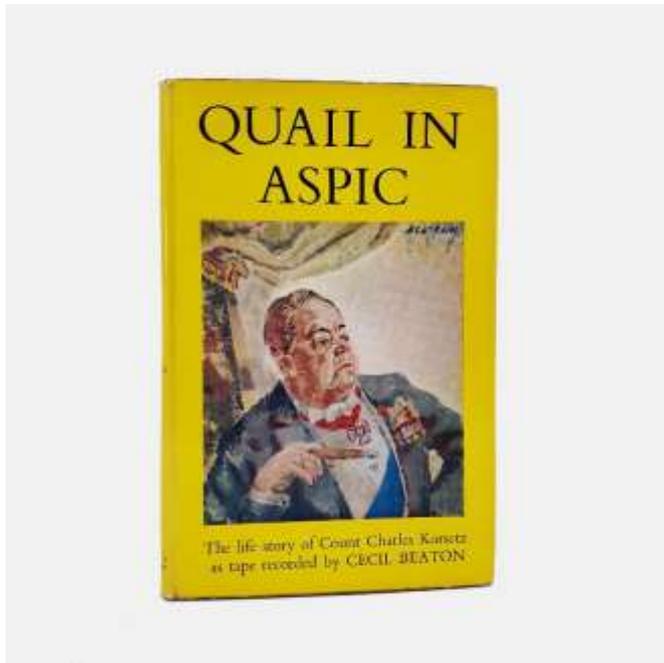
¹⁰⁹ Vickers, *Cecil Beaton. The Authorised Biography*, p.443

¹¹⁰ Beaton, *The Years Between*, rear jacket

Cecil Beaton's Diaries continue to endure with modern audiences and an element of this popularity must be credited to the design of the books. Beaton ensured that the six volumes create a coherent and attractive set. Each volume carries a uniform design but with changes to the colour of the boards, jacket and tinted top-edge - pink, blue, lilac, red, orange and yellow. The jackets look striking lined up on a shelf. Each volume carries a different image of Beaton to the front of the dust jacket, including self-portraits and portraits by Christian Bérard and David Hockney. All the titles contain Beaton's black-and-white photographs, and *The Wandering Years* is decorated in the text with line drawings. Over the years that the diaries were released the publishing world moved to ISBNs and decimalisation. Prices for the series began at 30 shillings and ended at £5.95.

The diaries were so successful that each of the volumes were reprinted in the same year as publication, apart from *The Restless Years*. American editions of the first three volumes also appeared concurrently. *The Wandering Years* was published by Little Brown and *The Years Between* by Holt, Rinehart & Winston, both with the same covers as the British editions. *The Happy Years* was released by McGraw-Hill Book Co. under a revised design and title - *Memoirs of the 40's*. The final three volumes did not have an American edition, perhaps indicating a reduced appetite and sales across the Atlantic, or maybe increased fear of litigation. Albin Michel published *The Happy Years* as *Les Années Heureuses* in France in 1973. Further edited collections of excerpts from the diaries have been released by Weidenfeld and Nicolson over the years. *Self Portrait with Friends. The Selected Diaries of Cecil Beaton 1926-1974* was edited by Richard Buckle and published in 1979, a year before Beaton's death. Hugo Vickers edited two volumes of "unexpurgated" diaries. *The Unexpurgated Beaton. The Cecil Beaton Diaries as he wrote them* (2002) covers 1970 to 1980 and *Beaton in the Sixties. More Unexpurgated Diaries* (2003) involves 1965 to 1969.

27 | QUAIL IN ASPIC



27 | Another spoof memoir of an Eastern-European aristocrat

Weidenfeld and Nicholson. London. 1962. First edition. Hardback, octavo; purple cloth-bound boards, dust jacket. 165 pages. 22 hors texte black and white photographic plates. 225x145mm. Near fine, in near fine dust jacket.

£60

With the subtitle 'The life story of Count Charles Korsetz as tape recorded by Cecil Beaton', *Quail in Aspic* is 'another fragrant autobiography from the same stable' as *My Royal Past*.¹¹¹ It was published by Weidenfeld and Nicolson in 1962, two years after the reprint of *My Royal Past* was released. Both books feature spoof photographs posed by Beaton's acquaintances and both follow a similar life span and historical events.

The Count is a portly Eastern European aristocrat. 'Hitherto, Count Charles Korsetz has never written anything except cheques; but here is his own entrancing account of the great days at Korsetz Castle, and of the parties and *partis* of a vanished Europe where he moved with aplomb in a world of fantastic wealth and extraordinary breeding.'¹¹² The Count's narrative tells of the merry-go-round of European society and travel, broken up by the two World Wars. Anecdotes are populated by a thinly disguised cast of social extras, such as Mr W. Somerset W. Morn and Lady Coalfax. There are some (presumably) unintended similarities between Beaton and the Count - they both travel extensively, they live during a similar period, they are both bachelors and are responsible for their elderly mothers. The book ends with the subject living out his days, significantly poorer, in a villa on the Riviera. John Sutro provides a spoof foreword in the guise of a 'Professor of Aristocratic Pedigree at the Wheelwright University of Milwichita'.¹¹³

The text is amusing but it does lack substance and significant commentary. A final chapter 'Envoi' offers some historical and societal insight. The Count has lost his ancestral castle to the Communists and it sits unobtainable behind the Iron Curtain. He lives out his latter years in a changed post-war world where the social order has been dismantled and old, aristocratic customs are dying. 'On our arrival in London we noted a great change in that so many of our old friends had developed what they called a "social conscience"'.¹¹⁴

Once again, Beaton uses photographs to complement the text. The American gossip columnist and author, Elsa Maxwell gamely plays the part of the Count, masquerading in a series of wigs and bald-caps. Other parts are modelled by Mae Murray, Sandra Douglas-Home, Charmain Montagu Douglas Scott, Perlita Neilson and Martita Hunt. According to Hugo Vickers, Mae Murray was not amused about her inclusion and threatened to sue.¹¹⁵ The St. Pancras Hotel stands in as Korsetz Castle. An experimental photograph of Maxwell is captioned 'My portrait by Francis Bacon, 1962' and the cover of the dust jacket features a portrait by 'the fashionable painter Beatknik'.

Beaton had obviously had significant success with Weidenfeld and Nicolson, this being his seventh book for them in eight years, but his profitable stretch was running out. Vickers notes that this and the two subsequent books (*Images* and *Royal Portraits*) sold poorly, despite George Weidenfeld's optimism.¹¹⁶ *Quail in Aspic* is an amusing curiosity but it is doubtful if it would have been published if it hadn't been "tape recorded" by Beaton.

¹¹¹ Beaton, *Quail in Aspic*, jacket blurb

¹¹² Beaton, *Quail in Aspic*, jacket blurb

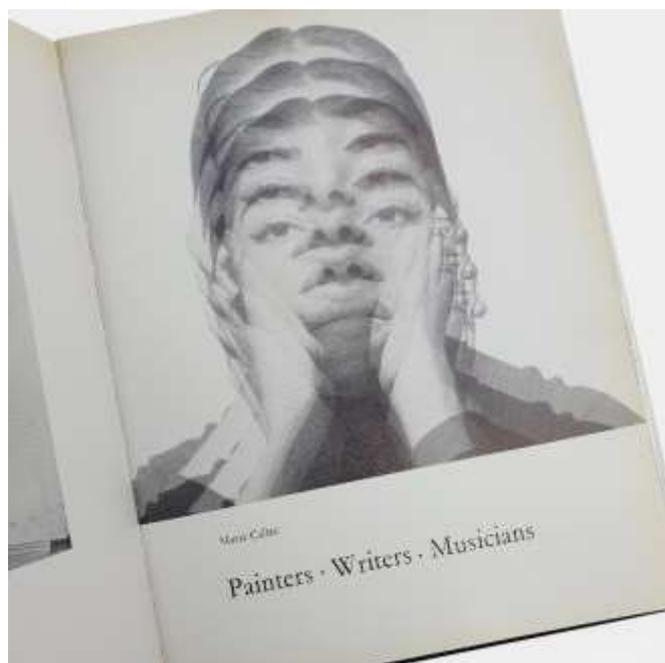
¹¹³ Vickers, *Cecil Beaton. The Authorised Biography*, p.453

¹¹⁴ Beaton, *Quail in Aspic*, p.150

¹¹⁵ Vickers, *Cecil Beaton. The Authorised Biography*, p.453

¹¹⁶ Vickers, *Cecil Beaton. The Authorised Biography*, p.485

28 | IMAGES



28 | Beaton's experimental photographs

Photographs by Cecil Beaton. With a preface by Dame Edith Sitwell and an introduction by Christopher Isherwood. Weidenfeld and Nicolson. London. 1963. First edition. Hardback, small quarto; black cloth-bound boards, dust jacket. [64 pages]. 60 photographic illustrations. 255x195mm. Very good, in very good dust jacket.

£75

Images is somewhat of a departure for Beaton from his previous books. Here the focus is very much on his photographs; he provides no text. The book is composed of sixty images created using an experimental technique of superimposing the same negative multiple times onto the print. The original photograph becomes blurred and multiplied, and a new image is created, pulsing with an inner life. 'He has tried to capture the essence of the personality of his subjects rather than their physical appearance at the fleeting moment when his camera shutter clicked.'¹¹⁷

Beaton experimented with portraits selected from his archive of negatives. Sitters given the *Images*-effect include Laurence Olivier, Fonteyn and Nureyev, Picasso, W. H. Auden, Albert Finney, Edith Sitwell, Francis Bacon, Mary McCarthy, Stravinsky, T. S. Eliot, Truman Capote, Greta Garbo, Maria Callas, Giacometti and Lucian Freud. Landscapes, Kabuki actors, nudes, sheep, sun flowers and potatoes are also visually manipulated.

The book was published in 1963 at a time when Beaton's work as a set and costume designer was achieving great success. He was working on the film version of *My Fair Lady*. His photographic career was less buoyant. Work for the fashion magazines was harder to come by and he was aware that he needed to keep up with current technology and the younger generation of photographers, such as Lord Snowdon. *Images* and its experimental approach were Beaton's endeavor to move forward with his art form. The dust jacket reads 'these *Images* are in the same relation to conventional Beaton portraits as Francis Bacon's canvases are to Annigoni's.'¹¹⁸ The comparison to Bacon makes the bold suggestion that Beaton was attempting to mirror something of the painter's existential angst. Christopher Isherwood, who provides the introduction to the book, notes that by multiplying the image, Beaton emphasises the multiple dimensions and personalities of the sitter. Isherwood also draws out the hallucinatory nature of the photographs and suggests that their vibrations and trippy nature has an affect on the viewer similar to that experienced if they had taken drugs. Distortion of a face can lead to discomfort and fear. Beaton is known to have occasionally experimented with drugs during his life and these images perhaps denote an interest in the psychedelic culture of the Swinging Sixties.

Images was another publication from the Weidenfeld and Nicolson stable. It was published a year later in America by London House and Maxwell, New York. Once again sales of the book were not healthy.¹¹⁹ This was partly due to the uninspiring design and the absence of Beaton's own words, but was fundamentally down to the experimental nature of the photographs. Beaton's readers were used to flattering photographs of royalty and celebrities complemented by witty anecdotes and commentary. The somewhat perfunctory preface to the book by Dame Edith Sitwell damns with faint praise - 'I know of no book that resembles it in the least.'¹²⁰ The *Images* photographs are rarely reprinted and are an aspect of Beaton's work that is less well-known, making the book an important element in understanding his oeuvre.

¹¹⁷ Beaton, *Images*, jacket blurb

¹¹⁸ Beaton, *Images*, jacket blurb

¹¹⁹ Vickers, *Cecil Beaton. The Authorised Biography*, p.485

¹²⁰ Beaton, *Images*, preface

29 | ROYAL PORTRAITS



29 | A survey of Beaton's influential portraits of the Royal Family

Photographs by Cecil Beaton. Introduction by Peter Quennell. Weidenfeld and Nicolson. London. 1963. First edition. Hardback, small folio; red cloth-bound boards, gilt crown motif debossed to front board, dust jacket. [104 pages.] 94 photographs, including 8 in colour. 355x265mm. Near fine, in very good dust jacket.

£150

Royal Portraits was released in the same year (1963) as *Images* but is a very different publication. Whilst both were published by Weidenfeld and Nicolson and contain a collection of Beaton's photographs, *Royal Portraits* is as traditional as *Images* is experimental. The book is a survey of Beaton's portraits of the Royal Family, beginning with the romantic photographs taken of Queen Elizabeth in the grounds of Buckingham Palace just before the outbreak of the Second World War. For the next forty years Beaton would photograph the British royals in both state and informal settings.

The book contains a selection of 94 photographs taken from different sittings between 1935 and 1963. We see the transformation of Queen Elizabeth to Queen Elizabeth the Queen Mother, the glamour of the young Duke and Duchess of Kent, King George VI in uniform, the young Princess Elizabeth and Princess Margaret, Queen Elizabeth II on her Coronation day, the first baby photos of Prince Charles, Princess Anne, and Prince Andrew, and the new generation's weddings – Princess Margaret and Antony Armstrong Jones, the Duke and Duchess of Gloucester, the Duke of Kent and Katharine Worsley, and Princess Alexandra and her fiancé Angus Ogilvy.

Peter Quennell provides the introduction. He knew Beaton's work well from writing the commentary for *Time Exposure* but here he focuses less on Beaton's photography and more on his place in a long line of royal iconographers dating back to the Norman invasion. In the final paragraph he raises the case that Beaton has found a new way to present the Royal Family to their subjects. 'Whereas the portrait painter inclined to ennoble, and the press-photographer often diminishes and degrades, [Beaton] pursues a steady middle path... He shows his sitters just as they are, yet with a hint of the strangely transfiguring radiance that encircles those who occupy a throne.'¹²¹ An informality and lightness in posture, setting and dress infuses Beaton's portraits, emphasising the humanity and warmth of the royal sitters.

From the first tentative sitting, the Royal Family's trust grew in Beaton to produce photographs that presented them in the image that they desired. Roy Strong, writing in the later, more substantial book *The Royal Portraits* (1988), made the claim that '[Beaton] – more than any other photographer – has re-created a powerful visual mythology for the Crown after Edward VIII's disastrous dabbling with modernism'.¹²² The Queen Mother in particular appreciated Beaton's refashioning of her image. After Beaton sent her a copy of *Royal Portraits* on publication, she responded 'I find it very nostalgic looking through the pages... It is absolutely fascinating to look back and I feel that, as a family, we must be deeply grateful to you for producing us, as really quite nice and *real* people!'¹²³

Apart from the photographs, which he presumably selected for the book, there is little evidence of Beaton's input in the final book, although perhaps he also supplied the captions. The book was published in a substantial small-folio format, with red cloth and gilt crown motif debossed to front board, and the photographs were printed in generous proportions. Weidenfeld and Nicolson doubtless felt that the Royal subject would appeal to a wide traditional audience but unfortunately sales were again poor.¹²⁴ The cost of 75 shillings a copy may well have limited the readership. The book was published in the same year in America by The Bobbs-Merrill Company, Indianapolis.

¹²¹ Beaton, *Royal Portraits*, introduction

¹²² Strong, *Cecil Beaton. The Royal Portraits*, p.9

¹²³ Letter from Queen Elizabeth The Queen Mother to Beaton, 27 October 1963, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.442

¹²⁴ Vickers, *Cecil Beaton. The Authorised Biography*, p.485

30 | CECIL BEATON'S FAIR LADY



30 | Beaton's memoir of his role as the set and costume designer for *My Fair Lady*

Weidenfeld and Nicolson. London. October 1964. First edition. Hardback, octavo; black cloth-bound boards, gilt title to spine, dust jacket. 128 pages. Colour frontispiece, 32 hors texte plates of b&w photographs and 20 line drawings in the text. 220x145mm. Very good, in good dust jacket.

£120

In February 1963 Beaton arrived in Hollywood as the lead set and costume designer for the Warner Bros' film production of *My Fair Lady*. Having worked on the stage version of Lerner and Lowe's musical in 1956, Beaton was the obvious choice for the role. It was a high-point in his career. Over ten months he would perfect the costumes and scenes (including the infamous black-and-white Ascot set) that would go on to win him two Academy Awards for Colour Costume Design and Colour Art Direction. Beaton recorded the highs and lows of the project in diary format and published them in *Cecil Beaton's Fair Lady* in 1964. The book is dedicated to the producer Jack Warner, 'with gratitude'. The text is accompanied by a colour frontispiece of Audrey Hepburn in her Ascot costume, 32 plates of black-and-white photographs and 20 line drawings.

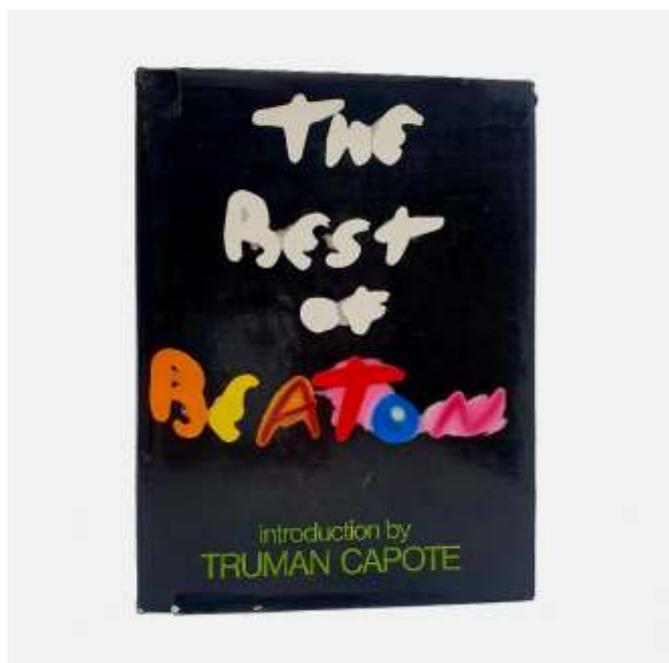
The Bel-Air Hotel served as Beaton's home-from-home for almost a year. Each morning, he would rise for breakfast, write his diary entry and swim in the hotel pool. This disciplined writing regime meant that by the time he returned to England in November he had filled seven notebooks, stored safely in the hotel safe. Presumably the diaries were written with the foreknowledge that they could be published in the future as a book, similar in format to *The Wandering Years 1922-1939*. Throughout his career Beaton continually sought out opportunities to generate extra income from his projects. As well as the book, he would also capitalise on his production stills from the film and individual portraits of its stars.

The diary entries published in *Cecil Beaton's Fair Lady* are focused on Beaton's role in the production. They are a fascinating exploration of his creative process and the roles of the substantial crew around him. We learn that to correctly dress Mrs. Higgins, he writes to Diana Cooper, asking her what her mother (the Duchess of Rutland and a member of the 'Souls') would have worn to Ascot. We appreciate the effort that was made to ensure every hairstyle, doorknob and posture was historically correct. But much is left out. The strain of several months on set and the constant demands on his creativity eventually left him exhausted and somewhat disillusioned. His relationship with Cukor was initially amicable but once filming got under way a tension emerged that never dissipated. These difficulties are glossed over and he omits his more negative views on Rex Harrison. It was during this Hollywood sojourn that Beaton began his relationship with Kin Hoitsma, regularly escaping to San Francisco for the weekend as a respite from filming. Mention of Kin is also omitted. This somewhat sanitised approach means that the text can lack Beaton's characteristic blend of grit and gossip.

Hugo Vickers mentions that George Weidenfeld recognised this absence, 'George Weidenfeld had no faith in *Cecil Beaton's Fair Lady*, which he dismissed as nothing more than a eulogy of Audrey Hepburn. Cecil asked himself: 'Oh dear. Is this the beginning of the end?'.¹²⁵ Weidenfeld's lack of faith in the book was borne out in the small first print run. The first printing was made in October 1964, a month later a second impression was needed. A first impression of the Weidenfeld and Nicolson edition is subsequently scarce. The book was concurrently published in America by Holt, Rinehart and Winston, New York. A facsimile of this American edition was printed by CBS Video in 1994; here the 1964 colophon is reprinted and facsimile copies are frequently mistakenly catalogued as first editions.

¹²⁵ Vickers, *Cecil Beaton. The Authorised Biography*, p.485

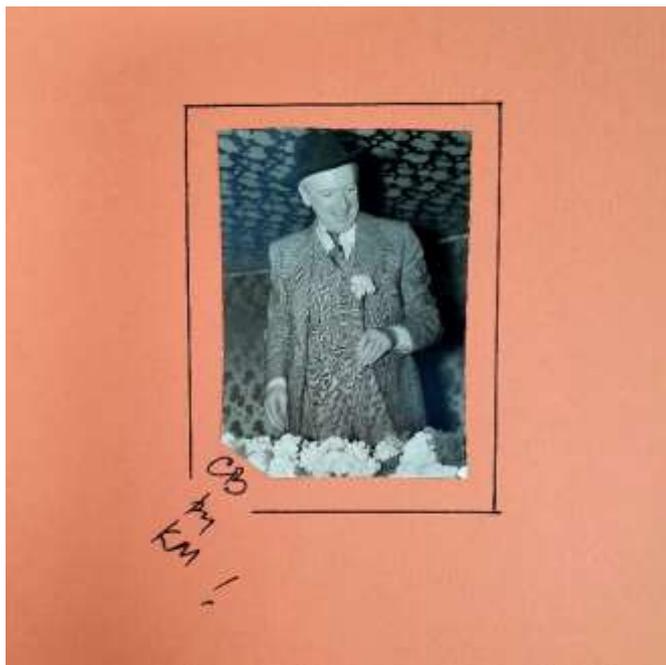
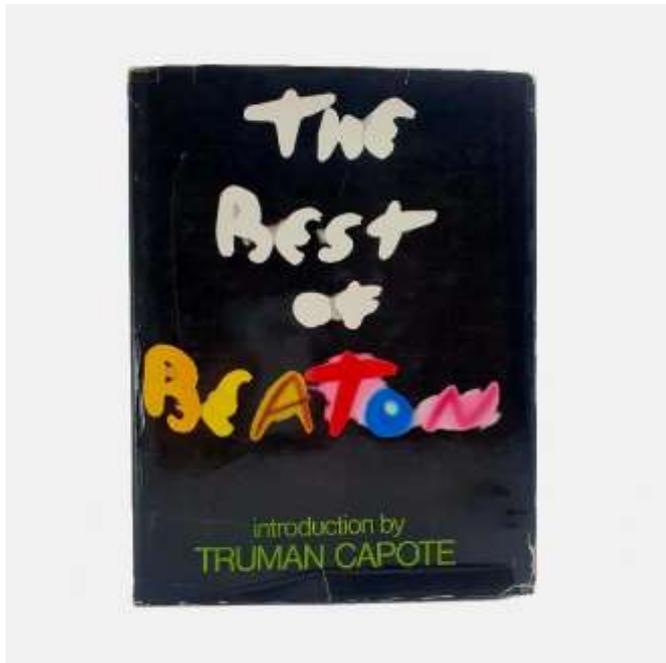
31 | THE BEST OF BEATON



31a | An illustrated overview of Beaton's photographic career

Photographs and commentary by Cecil Beaton. Introduction by Truman Capote. Weidenfeld and Nicolson. London. 1968. First edition. Hardback, quarto; black cloth-bound boards, silver title to spine, dust jacket. 248 pages. 300 black-and-white and 8 colour images. 310x235mm. Near fine, in very good dust jacket.

£160



31b | With an original photograph of Beaton by Keith Money

Introduction by Truman Capote. Weidenfeld and Nicolson. London. 1968. First edition. Original photograph pasted to front endpaper. Hardback, quarto; black cloth-bound boards, silver title to spine, dust jacket. 248 pages. 300 b&w and 8 colour images. 310x235mm. Very good, in good dust jacket.

The photograph was taken by the ballet and theatre photographer Keith Money. The photograph shows Beaton wearing a three-piece suit and hat at an event, perhaps a wedding, perhaps about to give a speech, with flowers in front and flowery fabric behind.

£300

'I am going through all my photographic files for a book that is to be called 'The Best of Beaton'. So many thousands of forgotten negatives, mostly bad, cause me to consider why I should add to their number with such effort of body and spirit. So few of them have a life of their own; so many of the subjects are no longer of interest. What has all this been about? Merely to earn a living? If so, luckily I did not realize it at the time.'¹²⁶

The above diary entry is from November 1966. Beaton was sifting through his photos for a new publishing project, an anthology of his "best" photographs from 1922 to the present. Going through old photo albums can be a dispiriting task, one feels the unstoppable passing of time and Beaton, in later years, felt this acutely. He judged himself harshly. But *The Best of Beaton* (1968) is one of his most successful and rewarding books. Reproductions of over three hundred photographs, presented chronologically, provide an objective overview of a hugely-varied, successful and influential photographic career.

The multiple stages and facets of Beaton's photographic output are divided into chapters. Beginning with 'First Stages' and continuing with 'Early Cinema', 'Travel', 'Fashions of the late Twenties and Thirties', 'Branches, Stalks and Stems', 'Creative People', 'The Performing Artists', 'War', 'War Fashions and After', 'Time Sequences', 'Personages', 'Charivari', and 'The Future Past'. The photographs are laid out in imaginative groupings and juxtapositions. One of the most successful sections is 'Time Sequences'. Here portraits of the same sitter, taken at various intervals of time, are presented together. Sequential portraits of creatives such as Marlene Dietrich, Greta Garbo, Picasso, W. H. Auden, Jean Cocteau, and Edith Sitwell reveal how over time a person can change physically but remain the same in essence. Each chapter begins with a short commentary text by Beaton; pithy and witty stories of how the pictures were made, the sitters, the locations and the technical challenges. The anecdotes are often reworkings of those found in *Photobiography* and the *Diaries*.

Beaton's reticence in evaluating his career is counterbalanced by Truman Capote's "glowing tribute" in his introduction. Capote's name is given a prominent billing on the dust jacket and his four pages of text present a persuasive case for placing his friend amongst the greats of twentieth-century photography, alongside Cartier-Bresson and Avedon. 'It is as a photographer that Beaton attains cultural importance – not only because of the individual excellence of his own work, but because of its influence on the work of the finest photographer of the last two generations...'¹²⁷

The Best of Beaton can be viewed as an updated version of *Time Exposure* (1941) but with the benefit of illustrating the output of a further quarter of a century. After a string of less than successful books, the publishers Weidenfeld and Nicolson developed a fresh approach with this title. The emphasis is on the quality of Beaton's photographs, presented in a generous quarto format and with high printing standards. There are three hundred black-and-white and eight colour images; the text is printed on thick grey laid paper; the original cost of the book was a princely four guineas. An American edition was published in the same year by The Macmillan Company, New York. Beaton dedicated the book 'To Alexander Liberman, who has always chosen the unexpected from every batch and presented my photographs to their best advantage.' In the acknowledgements he thanks Mark Peploe (later a successful screenwriter and director, including *The Last Emperor*) for help in selecting the photographs, and David Gibbons (later a comics artist, including *Watchmen*) for the lay-outs.

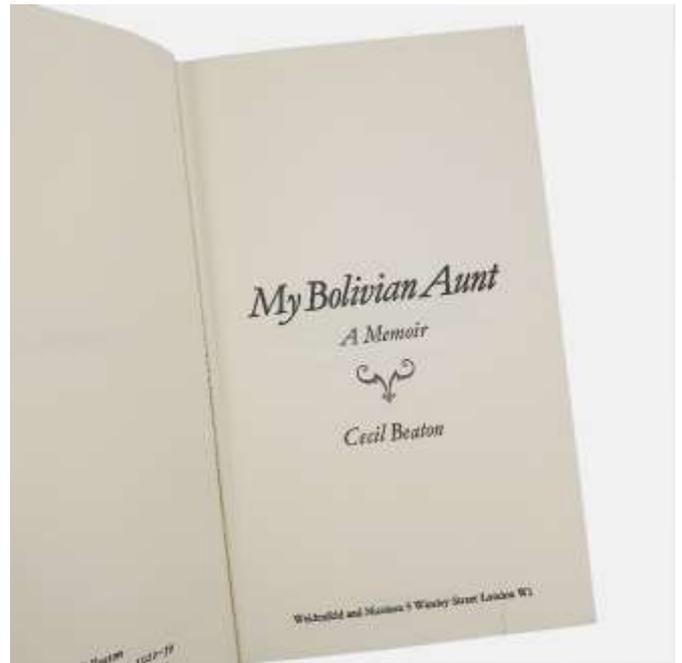
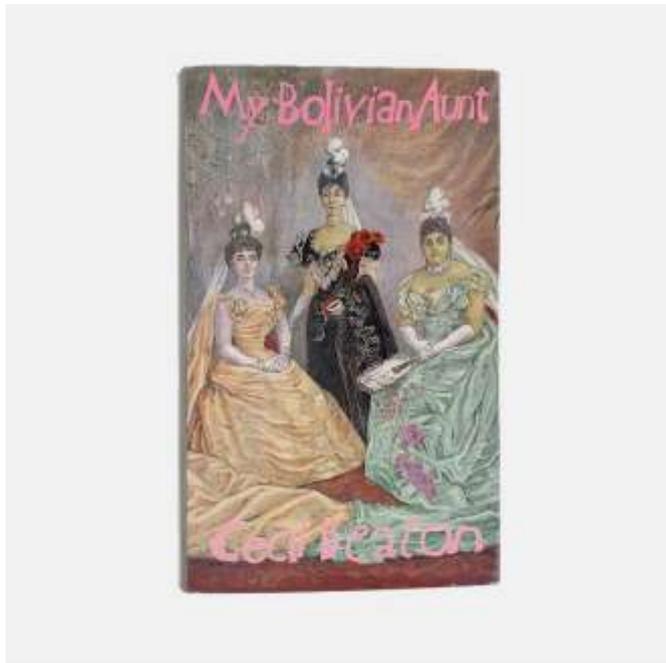
In an interesting footnote, Beaton himself appreciated the power of the book's images to bring the twentieth century back-to-life. In his diary he records taking mescaline with Kin Hoitsma and looking through the pages - 'The Wyndham sisters really seemed to be sitting in front of us, and the Lambton wedding group became deep and lush in textures of many varieties.'¹²⁸

¹²⁶ Beaton, *The Parting Years 1963-74*, p.39

¹²⁷ Capote, *The Best of Beaton*, p.11

¹²⁸ Beaton, diary entry, August 1968, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.522

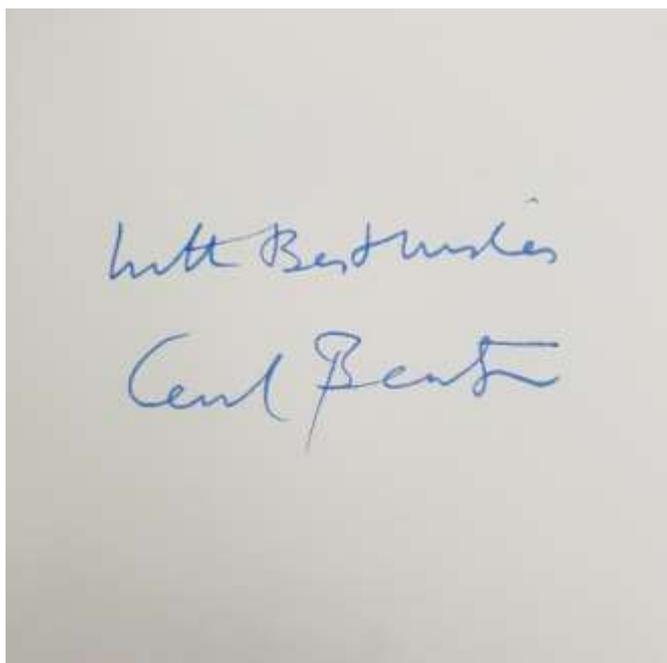
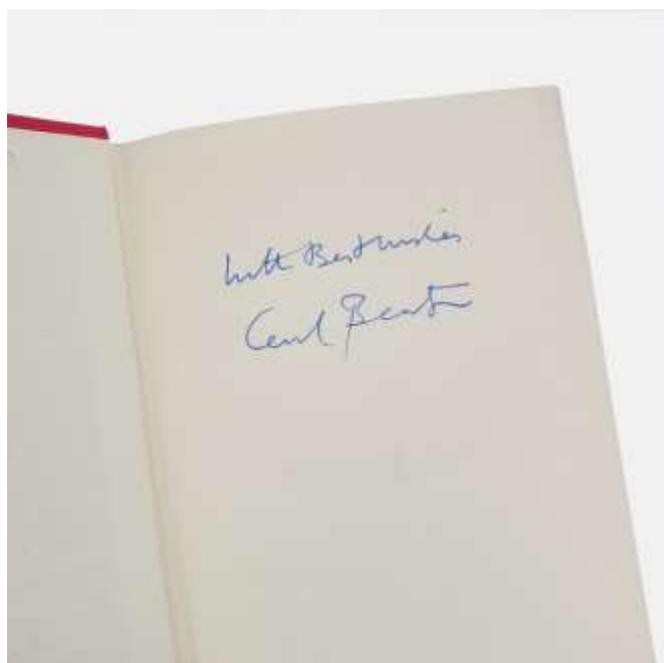
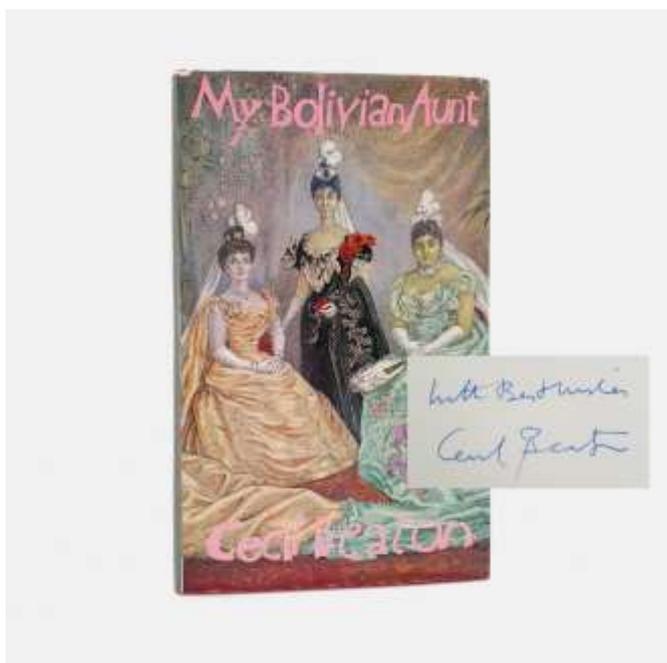
32 | MY BOLIVIAN AUNT



32a | Beaton's ode to the style and flair of his Aunt Jessie

Weidenfeld and Nicolson. London. 1971. First edition. Hardback, octavo; dark-pink cloth-bound boards, dust jacket. 171 pages. 16 hors-texte plates with photographs. 225x135mm. Near fine, in near fine dust jacket.

£120



32b | A signed copy of Beaton's memoir

Weidenfeld and Nicolson. London. September 1971. First edition, third impression. Printed one month after the first and second impressions. Signed by Beaton in ink to the front free-endpaper - 'With Best Wishes / Cecil Beaton'. Hardback, octavo; dark-pink cloth-bound boards, dust jacket. 171 pages. 16 hors-texte plates with photographs. 225x135mm. Near fine, in near fine dust jacket.

£250

My Bolivian Aunt is unlike any of Beaton's previous books. It is a memoir of his maternal aunt, Jessie Suarez, and tells the story of her eventful life and the influence that she exerted on him. It was published, as usual by Weidenfeld and Nicolson, in August 1971. Beaton was in his mid-sixties when he wrote the text and it demonstrates a human tendency in later age to set down familial history and memories before time wipes them out. 'It is not often that an artist allows you to peep behind the scenes, as Mr Beaton does here, everything lovingly remembered and recorded, the fashions, the food, the wonderful talk. It is with distinct pleasure that Mr Cecil Beaton presents to you his lovely Bolivian Aunt.'¹²⁹

Jessie Sisson was born in Temple Sowerby in Westmorland. From there she married a Bolivian "Casanova" named Pedro Suarez and found herself living in South America. Wealth came through rubber production and the couple moved back to London with a diplomatic role representing the Bolivian government. A reversal of fortune led to their return to Bolivia. Then, 'At home vague rumours were circulated that Uncle Percy was ruined, then had died of a broken heart. We did not ask questions. It must have been in the early 'twenties when we heard that Aunt Jessie was coming back to live with us in the spare room at 'Temple Court'.¹³⁰ Until her death in 1950, Jessie lived out of her trunks, off the sale of her jewels, and by the stories she had lived through.

Beaton spent much time with his aunt throughout his youth, and in later years at Ashcombe and Broadchalke. Her style, fashion, flair and theatricality captivated him. His own family paled against her colourful and exotic personality. Jessie crops up frequently in his autobiographical writings and a chapter is dedicated to her in *The Glass of Fashion*. Her style also inspired many of his Edwardian-era costume and set designs, including those for *My Fair Lady*. The stories and events contained in *My Bolivian Aunt* were collected over many years. Beaton's memories reveal his eye for the visual detail – the clothes, the pets, the interiors, the garden parties. Following his aunt's death, Beaton was left her journal detailing the journey from Temple Sowerby to El Beni, Bolivia. This is reprinted in the book and is then followed by details of a trip Beaton took with the American art curator Sam Green to Peru and Bolivia 'à la recherche de la tante perdue'. These final chapters mark a change in tone and mirror more closely his travel books on India, China and Japan.

The book's production remains simple with a dust jacket illustration by Beaton and 16 hors-texte plates featuring family photographs. The book is dedicated simply to Beaton's former partner 'Kinmont [Kin] Trefry Hoitsma', despite there being no obvious connection between Kin and the subject, and it being several years since the relationship had petered out. Weidenfeld and Nicolson initially published a small first print run in August; by December of the same year they had reached a fifth impression.

¹²⁹ Beaton, *My Bolivian Aunt*, jacket blurb

¹³⁰ Beaton, *My Bolivian Aunt*, p.66

33 | FASHION. AN ANTHOLOGY BY CECIL BEATON



33a | The catalogue for Beaton's influential fashion exhibition at the V&A

Introduction and images by Cecil Beaton. Catalogue compiled by Madeleine Ginsburg. Foreword by John Pope-Hennessy. Victoria and Albert Museum. London. 1971. First edition, first impression. Paperback, small quarto; illustrated wrappers; 'Errata and Addenda' leaf loosely inserted. 78 pages. Illustrated throughout with colour frontispiece, b&w photographs and line drawings. 245x185mm. Good.

£90



33b | A signed copy of the V&A Museum catalogue

Introduction and images by Cecil Beaton. Catalogue compiled by Madeleine Ginsburg. Foreword by John Pope-Hennessy. Victoria and Albert Museum. London. 1971. First edition, second (amended) impression. Signed in ink by Beaton to front wrapper. Paperback, small quarto; illustrated wrappers. 78 pages. Illustrated throughout with colour frontispiece, b&w photographs and line drawings. 245x185mm. Very good.

£160

In October 1971 the exhibition *Fashion. An Anthology by Cecil Beaton* opened at the Victoria and Albert Museum in London. The accompanying catalogue is lean in pages but represents a substantial element of Beaton's influence on the history of fashion. Several months earlier Beaton had proposed to the V&A's director John Pope-Hennessy that he would form, on behalf of the museum, 'a collection of those dresses that he most admired.'¹³¹ Beaton spent many hours persuading friends, acquaintances and designers to donate clothes that represented the best of twentieth-century couture. The resulting show set a new standard for fashion exhibitions and led to a substantial enlargement of the museum's fashion collection.

In his introduction to the catalogue, Beaton reiterates the concepts concerning fashion and taste that he first articulated in *The Glass of Fashion*, but he also recognises that time has moved on. The speed of change and travel (man has now walked on the moon) was reflected in the speed of fashion's evolutions. Society's conventions had also relaxed. 'Today everyone is allowed to put on what they like: anything goes – except boredom.'¹³² Beaton understood that he was in a unique position to survey and bring together the history of twentieth-century fashion, having been a witness over his lifetime to many of couture's most significant moments. He was able to draw on his huge network of contacts to curate a collection of hundreds of clothes and accessories that represented the best examples of the key tastemakers of the century. The list of donors and designers includes Queen Elizabeth II, The Queen Mother, The Duke and Duchess of Windsor, Marella Agnelli, Balenciaga, Balmain, BIBA, Mona Bismarck, Chanel, Ossie Clark, Diana Cooper, Dior, The Duchess of Devonshire, Margot Fonteyn, Mr Freedom, Givenchy, Madame Grès, Norman Hartnell, Audrey Hepburn, Charles James, Anita Loos, Nancy Mitford, Mary Quant, Lee Radziwill, Yves Saint Laurent, Emilio Pucci, Elsa Schiaparelli, Jean Shrimpton, Twiggy, Valentino, Gloria Vanderbilt, Diana Vreeland, and many more.

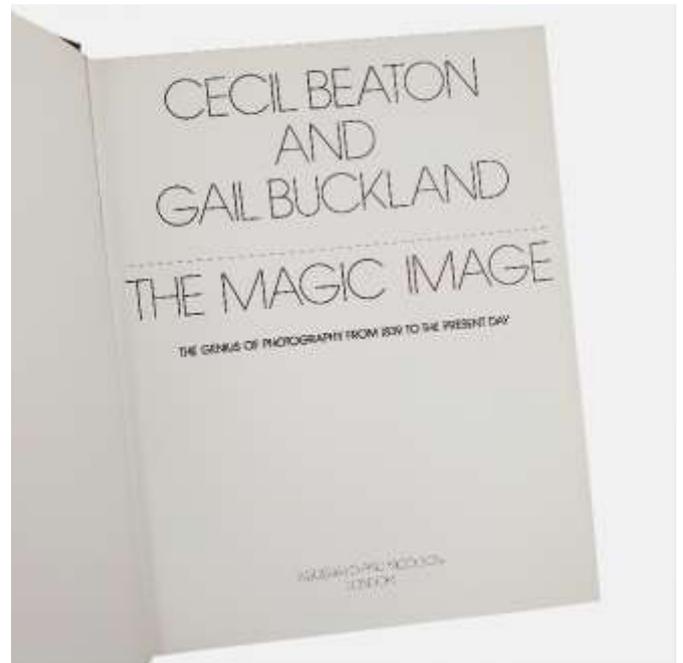
The exhibition was designed by Michael Haynes and the exhibits were laid out in a stylish and contemporary setting using innovative display techniques. As such Beaton's exhibition was a precursor to the blockbuster fashion shows that now form a staple of the V&A's programme. Its success would have been an inspiration to his friend and confidant Diana Vreeland, who had just begun her tenure at the helm of the Costume Institute of the Metropolitan Museum of Art in New York. There appeared to be a degree of misunderstanding amongst some of the donors about whether they were loaning the clothes or donating them permanently to the museum. This uncertainty was perhaps glossed over by Beaton to ensure that as many pieces as possible entered the permanent collection. Today, the V&A's fashion collection and its visitors owe much to Beaton.

The catalogue includes a foreword by John Pope-Hennessy and an introduction by Beaton. The catalogue entries for over 450 items were composed by Madeleine Ginsburg. A lengthy section titled 'Additions to Catalogue since mid-August' and an inserted leaf containing a two-page list of 'Errata and Addenda' reveal a pressured Beaton working up to the wire. His photographs and sketches of designers are supplemented by fifteen plates featuring contemporary photographs of the clothes. A second (amended) impression of the catalogue was published, presumably during the four-month run of the exhibition. Many of the points listed in the errata and addenda of the first impression are corrected, including updating the list of donors (Miss Marianne Moore was no longer 'The late Miss Marianne Moore') and revising the catalogue listings with both additions and omissions.

¹³¹ Beaton, *Fashion. An Anthology by Cecil Beaton*, p.5

¹³² Beaton, *Fashion. An Anthology by Cecil Beaton*, p.7

34 | THE MAGIC IMAGE. THE GENIUS OF PHOTOGRAPHY FROM 1839 TO THE PRESENT DAY



34 | A comprehensive directory of key photographers, from Fox Talbot to Koudelka

Cecil Beaton and Gail Buckland. Weidenfeld and Nicolson. London. 1975. First edition. Hardback, quarto; brown cloth-bound boards, gilt title to spine, dust jacket, cardboard case. 304 pages. 450 b&w illustrations and 16 colour plates. 290x225mm. Near fine, in near fine dust jacket.

£45

The Magic Image was published by Weidenfeld and Nicolson in 1975. It was to be the last book authored by Beaton as he had suffered a debilitating stroke a year earlier. Thankfully the majority of the book's text had been completed in 1973.¹³³ The book was a collaboration between Beaton and Gail Buckland, an American curator and author. Its subtitle is *The Genius of Photography from 1839 to the Present Day* and its expansive aim was to provide a history of photographers from Daguerre and Fox Talbot onwards. Beaton's scholarly interest in the history of photography had already been demonstrated in *British Photographers*, published thirty years earlier. Here the net is widened to include an international roster of star photographers.

The book begins with a general introduction by Beaton. He discusses broad photographic issues such as the disparity between professional and amateur photographers, what makes a good subject, 'Is photography art?', the benefits of developments in technology, the use of photography by artists as a technical aid, American influences and innovations, the function of colour, and the different photographic disciplines. There then follows a chronological directory listing 209 photographers from William Henry Fox Talbot to Josef Koudelka. Each photographer is given a key image (occasionally more), Buckland provides biographical and technical details, and Beaton offers a creative analysis. The text concludes with various appendices – a glossary and essays by Beaton on the commercial photographers of the Victorian and Edwardian eras and the 1920s and 1930s, and on architectural, fashion, press, theatre and ballet photographers. The book's dust jacket was designed by Barney Wan, art director at *Vogue* magazine.

The majority of the photographers chosen for inclusion in the survey are male and from within the Western canon. The authors recognise that this is a 'personal selection' of artists. There are few surprises in their selection but there are names that will be less well known to today's reader. This late work by Beaton has the benefit of recording his professional views on a younger generation of photographers, including Richard Avedon, Irving Penn, John Deakin, Don McCullin, Guy Bourdin, Sarah Moon, Peter Beard and Danny Lyon. In his individual analyses Beaton remains more restrained and subjectively respectful than he might be in his diaries but, for those who may miss his gossipy wit, his tongue loosens in the final essays - 'Helmut Newton is often like a mischievous boy. He plays tricks on his audience, and is always bringing out a new surprise. Suddenly he will make his girls have eyes that shine pink in the dark like cats' eyes. He is sometimes sadistic with his models, but he achieves a 'sexy' look that few other fashion photographers can manage without going over the borderline to vulgarity. He takes odd happenings around a swimming pool at night.'¹³⁴

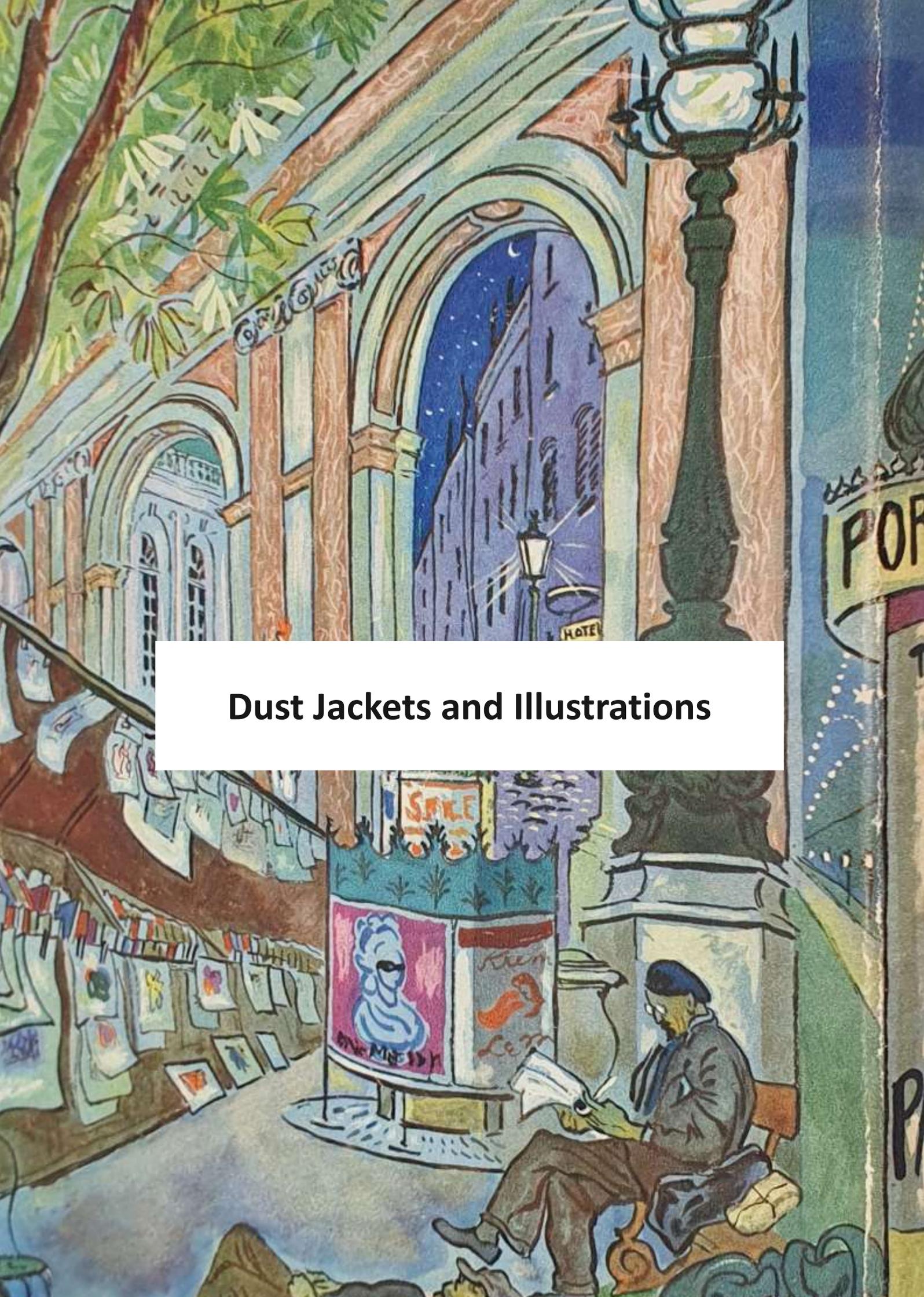
Beaton's own entry in *The Magic Image* is revealing in what it leaves out. Despite his doggedness in many areas, Beaton was not one to brag about his artistic prowess. He provides no text apart from a quote from Truman Capote's introduction to *The Best of Beaton* - 'It is not difficult to discern Beaton's influence in the work of others; a harder task is to identify those who have influenced him.'¹³⁵ More expansively, Buckland's listing provides a resumé of his extensive output including theatre and film credits, exhibitions, and books. His chosen illustration is '*Shell-Shattered Ceiling, Tobruk, 1943*'. It is illuminating that he has not selected a celebrity portrait but rather one of his war photographs, with a strong compositional and technical element. On receiving the published book, Irving Penn wrote to Beaton stating, 'You were too modest in allowing so little of your own work to appear, and all too generous in the words you wrote about me. But I am certainly grateful to you for that, and for the incredible piece of work the book is as contemporary history.'¹³⁶

¹³³ Vickers, *Cecil Beaton. The Authorised Biography*, p.568

¹³⁴ Beaton, *The Magic Image*, p.282

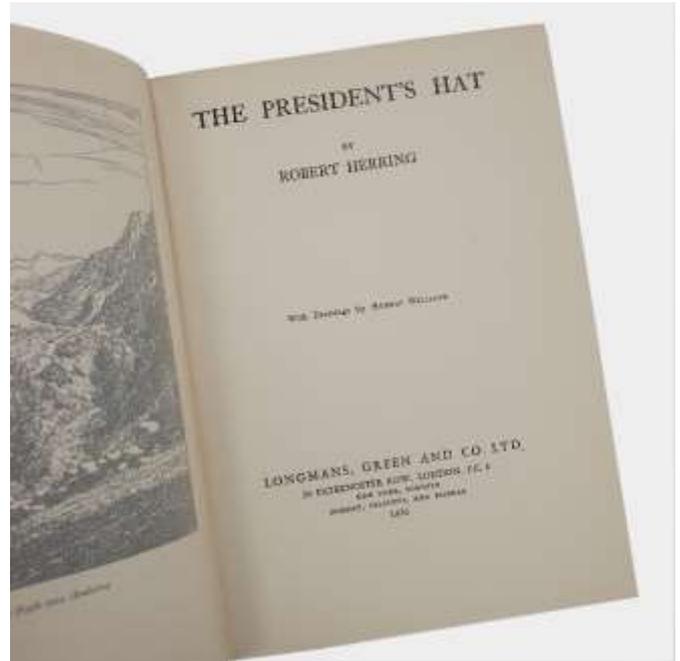
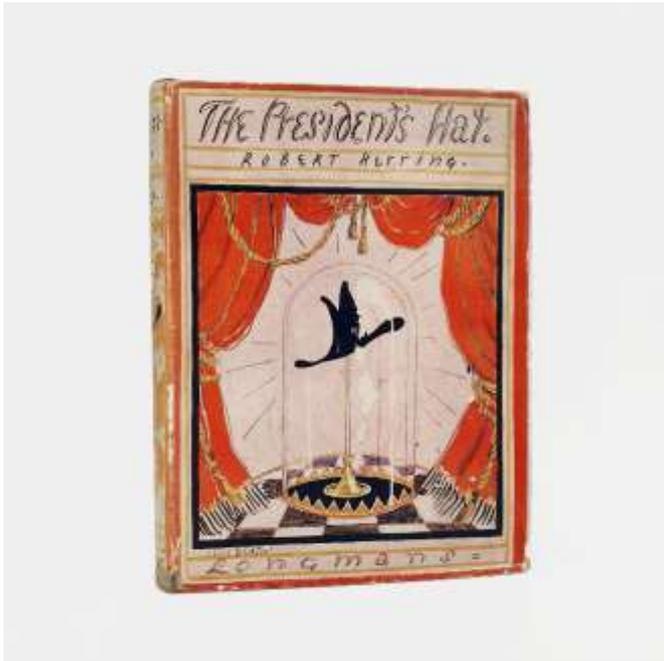
¹³⁵ Beaton, *The Magic Image*, p.177

¹³⁶ Letter from Irving Penn to Beaton, 29 June 1975, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.576



Dust Jackets and Illustrations

35 | THE PRESIDENT'S HAT



35 | Beaton's first dust jacket

Robert Herring. With a dust jacket design by Cecil Beaton. Illustrations by Hubert Williams. Longmans, Green and Co. Ltd. London. 1926. First edition. Hardback, octavo; brown paper-covered boards with star pattern, backed with brown cloth and title in gilt, dust jacket with dollar price printed to spine. viii, 222 pages. Frontispiece and numerous text illustrations. 200x150mm. Very good, in good dust jacket.

£350

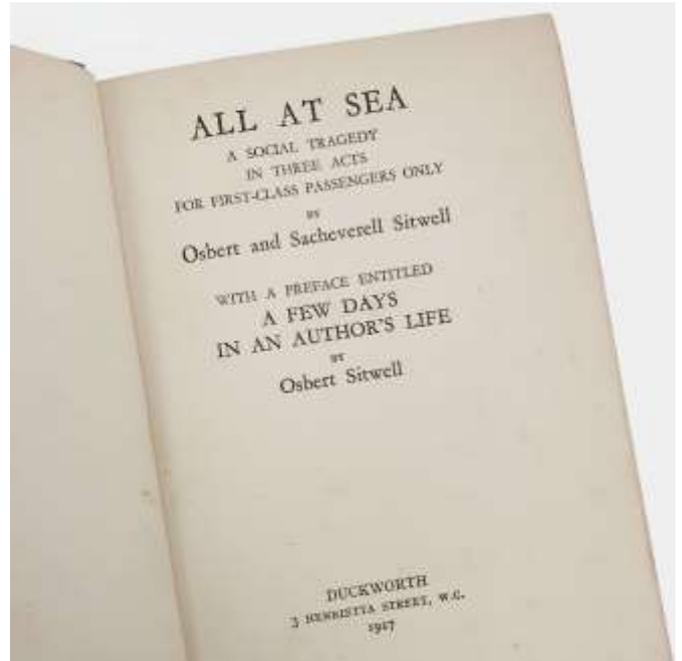
In 1926, aged 22 and under pressure from his father to earn a wage, Beaton found himself working as a junior office-hand for a Mr. Schmiegelow. It was a position he was ill-suited to. In a creative effort to escape the gloom of office life, Beaton resolved to try his hand at illustrating dust jackets. One lunch-time he visited the publishers Longmans, Green and Co. on the recommendation of the writer J.C. Squire.

'Lugged my portfolio to the office again, as J. C. Squire kindly gave my name to Longman's for an interview this afternoon. I hate going about with the portfolio: I feel everybody is sniggering at the poor struggling artist... it was decided that I should do the dust jacket for Billie Williams's book *The President's Hat* and get four guineas. I didn't think four guineas much. Robert Longman said they paid from three to five guineas for these things. If I were well known, I'd have been paid five; but I suppose if Squire hadn't said, 'Here's a young man that is going to be good one day,' they'd have paid only three guineas. All in all, I was pleased.'¹³⁷

The resulting dust jacket is the first by Beaton. *The President's Hat* is a fictional travelogue describing the walking tour of two young men to view the President's hat in Andorra. It is the first book by his Cambridge friend Billy Williams (writing as Robert Herring). The jacket's illustration uses some of Beaton's earliest artistic motifs, including theatrical swags, a glass cloche, and handwritten text.

¹³⁷ Beaton, *The Wandering Years 1922-1939*, p.91

36 | ALL AT SEA



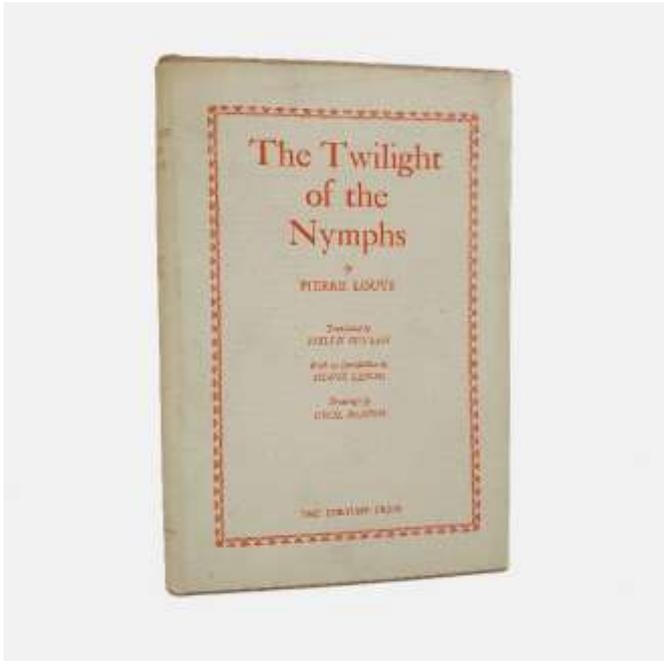
36 | Cecil Beaton's second dust jacket, created for the Sitwell brothers

Osbert and Sacheverell Sitwell. With a dust jacket design by Cecil Beaton. Duckworth. London. 1927. First edition. Hardback, octavo; blue cloth-bound boards, white title to spine, dust jacket. 200 pages. 230x155mm. Very good, in very good dust jacket.

£275

The dust jacket for *All at Sea* is Beaton's second design for a book cover. It features a grey and pink illustration of a stylized cocktail bar on an art deco liner, with wave border and titles. The image is adapted from an original set design created by Beaton for Osbert and Sacheverell's short satirical play *First-Class Passengers Only*. The play had premiered at the Arts Theatre in London earlier that year, starring the brothers' sister Edith. It is reproduced in *All at Sea* alongside Osbert Sitwell's 'A Few Days in an Author's Life, being the preface to "All At Sea," and containing tales of modern knight-errantry and derring-do, with a few reflections that arise therefrom.' Beaton met the Sitwell siblings during the early stages of his career. Their support, which included being photographed by the budding artist, gave Beaton an entrance into their creative milieu. This was Beaton's only book illustration for them. It was published by Duckworth, who would go on to publish Beaton's first book, *The Book of Beauty*, three years later.

37 | THE TWILIGHT OF THE NYMPHS



37 | Pierre Louys' classical tales, illustrated with drawings by Cecil Beaton

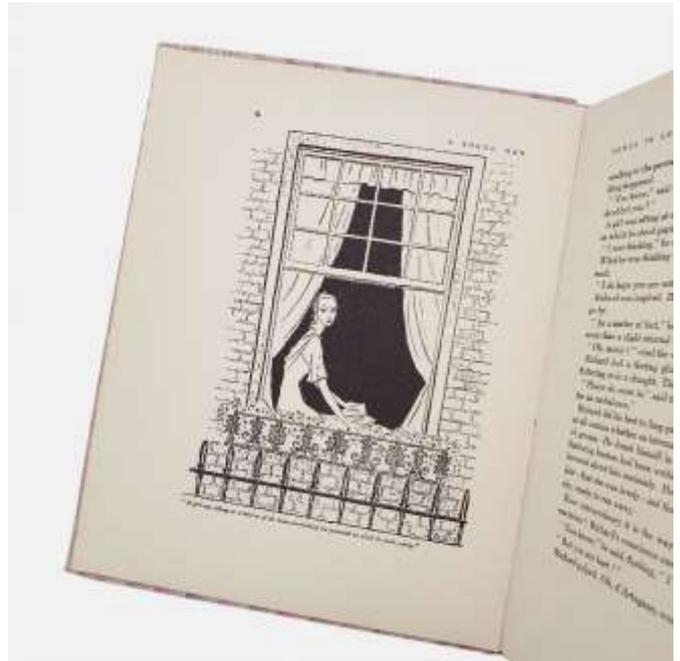
Pierre Louys. Translated by Phillis Duveen. With an Introduction by Shane Leslie. With drawings by Cecil Beaton. The Fortune Press. London. 1928. First edition. No. 89 from a limited edition of 1,200 copies on English un-bleached hand made paper. Hardback, octavo; brown cloth-bound boards, gilt title to spine, dust jacket, pages uncut. 107 pages. 5 b&w hors texte plates with illustrations by Beaton. 250x160mm. Near fine, in very good dust jacket.

£180

Beaton provided five drawings for Phillis Duveen's translation of Pierre Louys' *The Twilight of the Nymphs*. The original text, *Le Crépuscule des Nymphes*, had been published in 1925. In his *Photobiography*, Beaton writes, 'Another [friend] was translating Pierre Louys, and would I care to do photographic illustrations? The publishers were an unknown firm [The Fortune Press] and could not afford to pay much. But what about £25 for six? I became very busy on Saturdays and Sundays.'¹³⁸ The photographic illustrations became drawings and the final total is five, rather than six. Beaton provided graphic illustrations to Louys' tales of Leda, Ariadne, The House on the Nile, Byblis and Danaë. Although reproduced here in black-and-white, the drawings appear to have been originally created in bright colour. They are Beaton's first published illustrations within a book.

¹³⁸ Beaton, *Photobiography*, p.40

38 | A YOUNG MAN COMES TO LONDON. AN ORIGINAL SHORT STORY



38 | Michael Arlen's short story, illustrated by Cecil Beaton, to celebrate the opening of The Dorchester

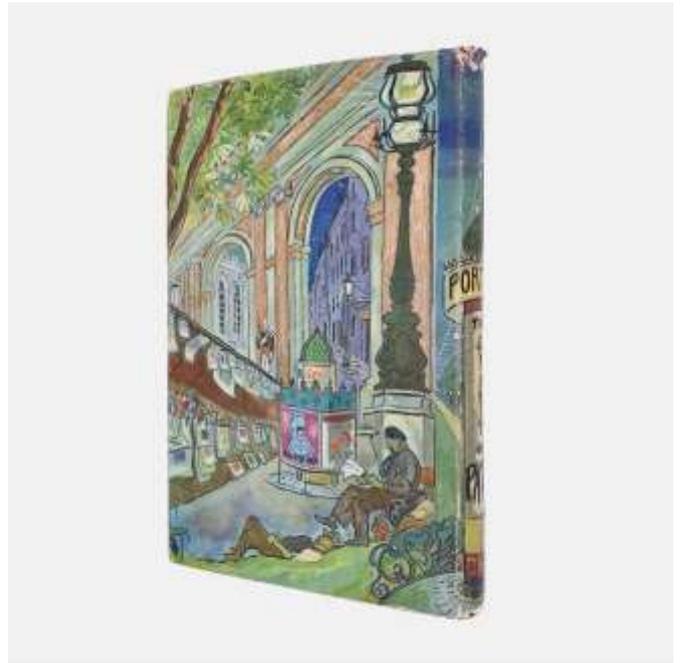
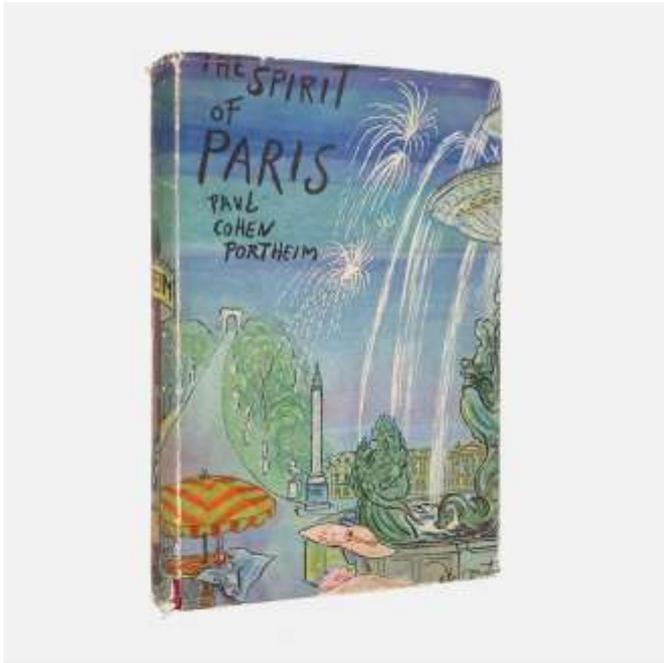
Michael Arlen. Additional texts by Sir Francis Towle, Professor C.H. Reilly and Sir Malcolm McAlpine. Text illustrations by Cecil Beaton. Privately published by The Dorchester Hotel. [London]. [1931]. Hard-back, quarto; boards bound in a zig-zag patterned cloth, pictorial title-label pasted to front board, matching zig-zag endpapers; folding double-page plan of the ground-floor of the hotel loosely inserted. 49 pages. Text illustrations by Beaton, including 2 full-page, 4 half-page and 1 decorative initial; 6 double-page hors texte colour plates and 4 full-page advertisements. 260x210mm. Very good.

£160

A Young Man Comes to London is a charming promotional book privately published by The Dorchester Hotel in London to celebrate its opening in 1931. It contains a short story by Michael Arlen, illustrated with line drawings by Beaton. Arlen's story is a satirical romance involving two Bright Young Things on the make. The drama takes place amongst the houses and parties of Mayfair and ends with one of the characters dashing off in a taxi to the new Dorchester Hotel; having just opened that day it is the only place that will give him credit. Arlen himself was a figure of London society and his story accurately captures the mix of flightiness and bravado of the young 1920s set. Beaton's illustrations perfectly complement the text and include two full-page and four smaller text illustrations, and a decorative initial.

The second-half of the book is devoted to the building and interiors of the new Dorchester. The Hotel's developers Sir Francis Towle and Sir Malcolm McAlpine provide 'A Brief History of a New Enterprise' and 'Some Facts and Figures about the Dorchester' respectively. Professor C.H. Reilly offers an architect's perspective. The colour plates reproduce drawings of the hotel's interior - the Lounge, the Foyer, the Spanish Grill Room, the Restaurant, the Ball Room and the Park Lounge. There are also four full-page advertisements for Garrad & Co., Schweppes, The Gas Light and Coke Company, and Abdulla Cigarettes.

39 | THE SPIRIT OF PARIS



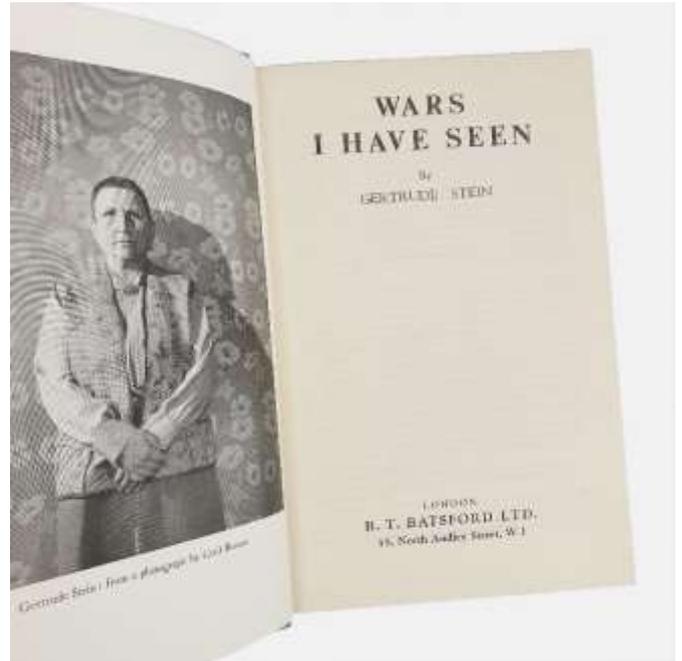
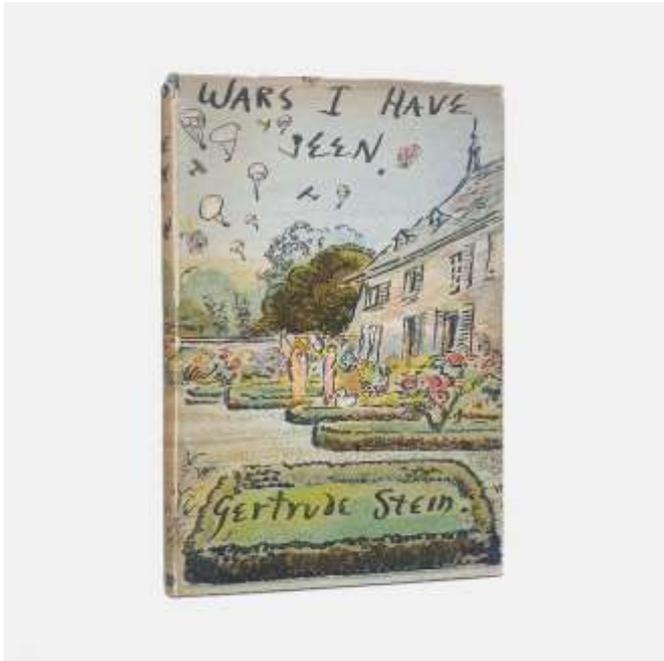
39 | Paul Cohen-Portheim's guide to Paris, with a dust jacket design by Cecil Beaton

Paul Cohen-Portheim. Jacket design by Cecil Beaton. B. T. Batsford. London. May 1937. First edition. Hardback, octavo; magenta cloth-bound boards, gilt title to spine, dust jacket. x, 118 pages; 32 page catalogue of Batsford books. Photographic endpapers, colour frontispiece and 133 b&w hors texte photographs, many full-page. 220x150mm. Very good, in very good dust jacket.

£150

In May 1937 B.T. Batsford posthumously published Paul Cohen-Portheim's *The Spirit of Paris*. The guide to the French capital had first been published in Cohen-Portheim's native German in 1930 and this new English edition complemented his *The Spirit of London*, issued by Batsford two years earlier. The book encourages the Parisian visitor to see beyond the usual tourist destinations and night spots, and to emulate instead the daily lives of the capital's residents. 134 photographs, including four by Beaton and several by Brassai, illustrate the text. *The Spirit of Paris* is significant for its attractive wrap-around dust jacket design by Beaton. It features a collage of Parisian landmarks and street scenes in a bright palette of colours. A few months later Beaton would publish his own book with Batsford, *Cecil Beaton's Scrapbook*, with a similar impactful wrap-around jacket.

40 | WARS I HAVE SEEN



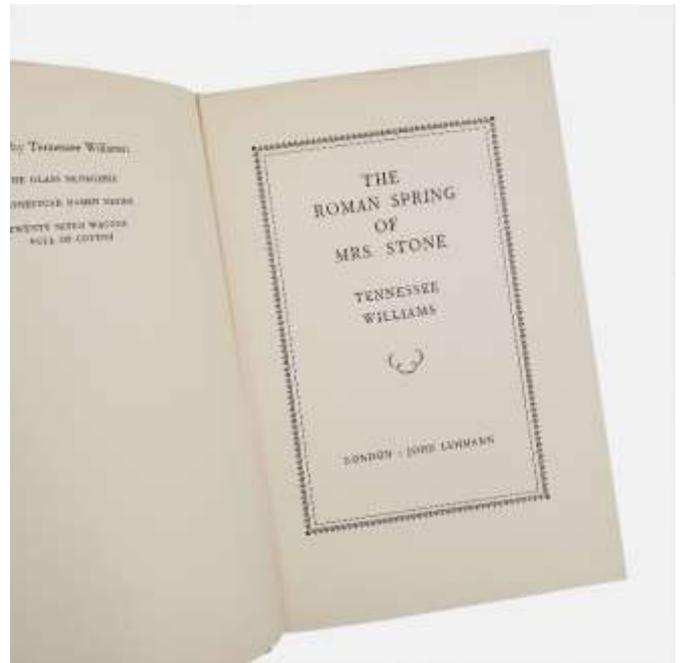
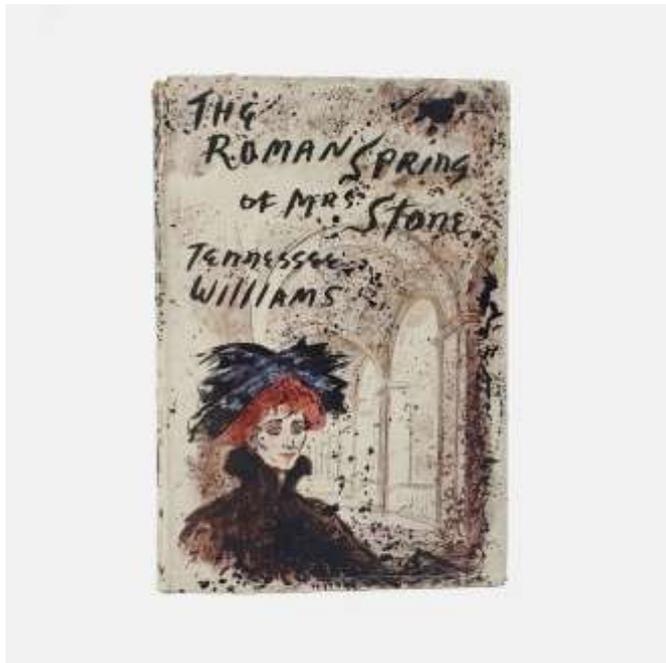
40 | Gertrude Stein's controversial war-time memoir, with a wrap-around jacket and photographs by Cecil Beaton

Gertrude Stein. Dust jacket and photographs by Cecil Beaton. B. T. Batsford. London. Autumn 1945. First British edition. Hardback, octavo; blue cloth-bound boards, blue title to spine, top edge blue, dust jacket. 191 pages. Dust jacket design by Beaton; portrait frontispiece and 3 hors-texte plates reproducing photographs by Beaton. 220x150mm. Very good, in very good dust jacket.

£100

During the Second World War Gertrude Stein, her partner Alice B. Toklas and their pet poodle Basket retired from Paris to Bilignin, their country house in Vichy France. In *Wars I Have Seen* Stein recounts her and her neighbours' experiences of the war. The book includes anecdotes of everyday life for the French people, their struggles and their resistance, and ends with a growing sense of euphoria as Stein's fellow Americans begin to arrive. The book is not without its controversies. During the war Stein lived in relative safety in France and her art collection remained intact, despite her Jewish identity. Stein has been criticised for collaboration with the Vichy government and for her vocal support of Pétain. Beaton's dust jacket for the British edition of the book (another from Batsford) features a wrap-around design depicting a bucolic scene of the Bilignin house and garden with Stein, Toklas and Basket greeting the sight of rescuing parachutists. Four photographs of Gertrude Stein by Beaton are also reproduced in the book.

41 | THE ROMAN SPRING OF MRS. STONE



41 | Tennessee Williams' Roman novel, with a dust jacket design by Cecil Beaton

Tennessee Williams. With a dust jacket design by Cecil Beaton. John Lehmann. London. 1950. First British edition. Hardback, octavo; green cloth-bound boards, with red and gilt title to spine, dust jacket. 126 pages. 205x135mm. Good, in good dust jacket.

£100

The first of only two novels penned by the American playwright Tennessee Williams. The book centres around Mrs. Stone, a famous actress whose star is waning, who finds herself acting out her own personal drama against the backdrop of post-war Rome. Reviews on the jacket blurb compare Williams' novel to Somerset Maugham, Aldous Huxley, *Daisy Miller* and *Death in Venice*. Cecil Beaton, whose photograph of the playwright appears in *Persona Grata*, provides the illustration for the dust jacket of the British edition, published by John Lehmann. The figure of Mrs. Stone is depicted against a colonnade of Roman arches. The novel was made into a film in 1961 and again in 2003, starring Vivien Leigh and Helen Mirren respectively in the title role.

42 | THE BLESSING



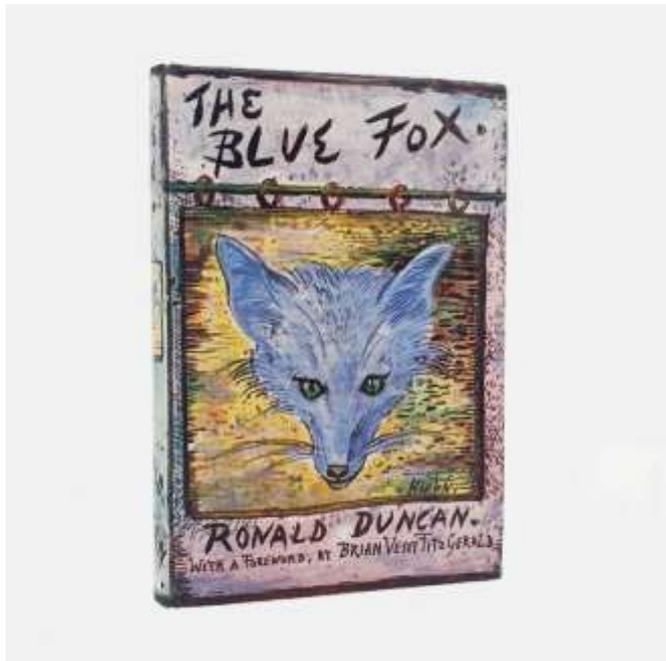
42 | Nancy Mitford's semi-autobiographical novel about an Anglo-French marriage, with a dust jacket by Beaton

Nancy Mitford. With a dust jacket design by Cecil Beaton. Hamish Hamilton. London. 1951. First edition. British edition. Hardback, octavo; blue cloth-bound boards, gilt title to spine, dust jacket. 270 pages. 190x130mm. Very good in very good dust jacket.

£100

Nancy Mitford's seventh novel is built around the marriage of an English beauty, Grace Allingham to a French aristocrat, Marquis Charles-Edouard de Valhubert. The "Blessing" is their son, Sigismond. The plot centres on the contrasting views of the English and French on the nature of marriage and the importance of fidelity (or infidelity). The book is semi-autobiographical, touching on the difficulties of Mitford's relationship with Gaston Palewski. Cecil Beaton designed the dust jacket for the book. It features a rebellious Sigismond, brandishing a stick, atop a Baroque equestrian statue and surrounded by a braying crowd. Beaton would go on to provide the dust jacket illustrations for three further books by Mitford – *Madame de Pompadour* (1954), *Voltaire in Love* (1957) and *Don't Tell Alfred* (1960).

43 | THE BLUE FOX



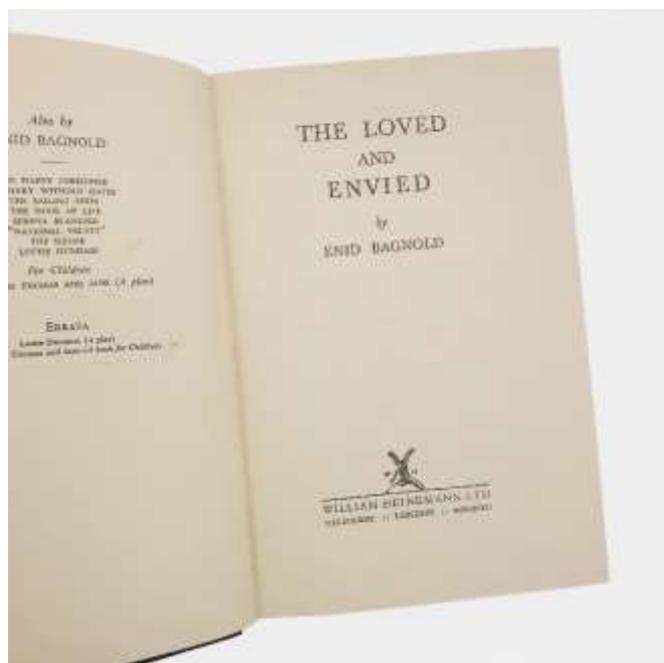
43 | Ronald Duncan's tales from the farm, with a dust jacket by Beaton

Ronald Duncan. Foreword by Brian Vesey-FitzGerald. Illustrated by Michael Hanson. With a dust jacket design by Cecil Beaton. Museum Press Limited. London. 1951. First edition. Hardback, octavo; pale-blue cloth-bound boards, gilt title to spine, dust jacket. 202 pages. Decorative endpapers and text illustrations by Hanson. Dust jacket by Beaton. 220x150mm. Very good in very good dust jacket.

£100

As well as being a writer and playwright, Ronald Duncan also managed a farm in North Devon. In May 1946, the first weekly instalment of Duncan's *Jan's Journal* appeared in the *Evening Standard* newspaper. The column was filled with tales from the country, primed for an urban audience. *The Blue Fox*, alongside *Jan's Journal* (1949) and *Jan at the Blue Fox* (1952), brings together a selection of the columns. Cecil Beaton provides an illustration for the dust jacket, depicting the Blue Fox pub sign. Beaton and Duncan had worked together on another project in 1951, with Beaton providing the set and costume designs for Duncan's play *Our Lady's Tumbler* performed at Salisbury Cathedral. The illustrations and decorative endpapers are by another artist, Michael Hanson (Duncan's brother-in-law). Beaton's jacket sits somewhat incongruously beside Hanson's neo-romantic drawings and the use of the two different illustrators is unusual.

44 | THE LOVED AND ENVIED



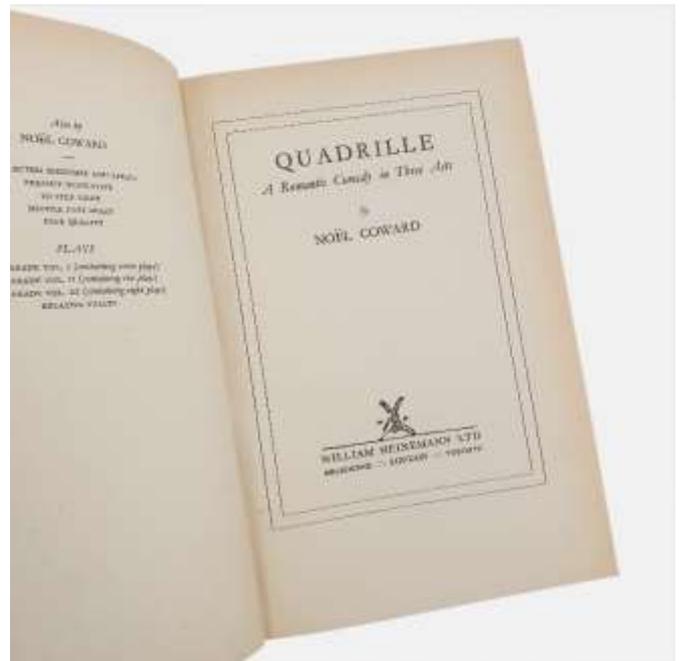
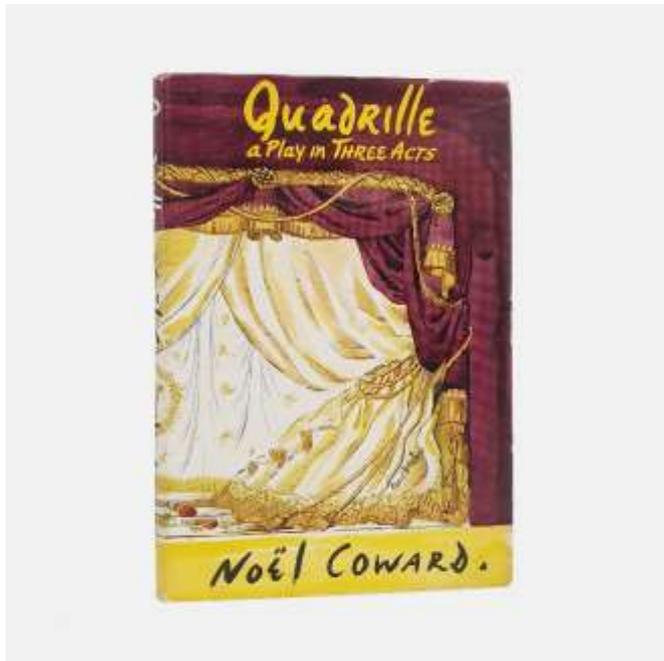
44 | Enid Bagnold's novel based on a fictional Lady Diana Cooper, with a jacket design by Beaton

Enid Bagnold. With a dust jacket design by Cecil Beaton. William Heinemann Ltd. London. 1951. First edition. Hardback, octavo; black cloth-bound boards, yellow top edge, dust jacket. 328 pages. 190x130mm. Very good, in very good dust jacket.

£65

The protagonist of Enid Bagnold's novel is the fifty-three-year-old Lady Maclean, said to be based on Lady Diana Cooper. Lady Maclean is 'loved and envied' from a distance. Born at the turn of the century, she and her peers are now entering a second stage of life, when youthful adventures are behind them. The action takes place in London, Jamaica, Scotland and Paris. The final location in Pouilly Forest mirrors Duff and Diana Cooper's residence in Chantilly. Beaton was a close confidante of both Diana Cooper and Enid Bagnold. He provides the dust jacket illustration for *The Loved and Envied*, depicting an elegant lady in a theatre box, admired from a distance. A few years later he would fall out with Bagnold over the set designs for her play *The Chalk Garden*.

45 | QUADRILLE. A ROMANTIC COMEDY IN THREE ACTS



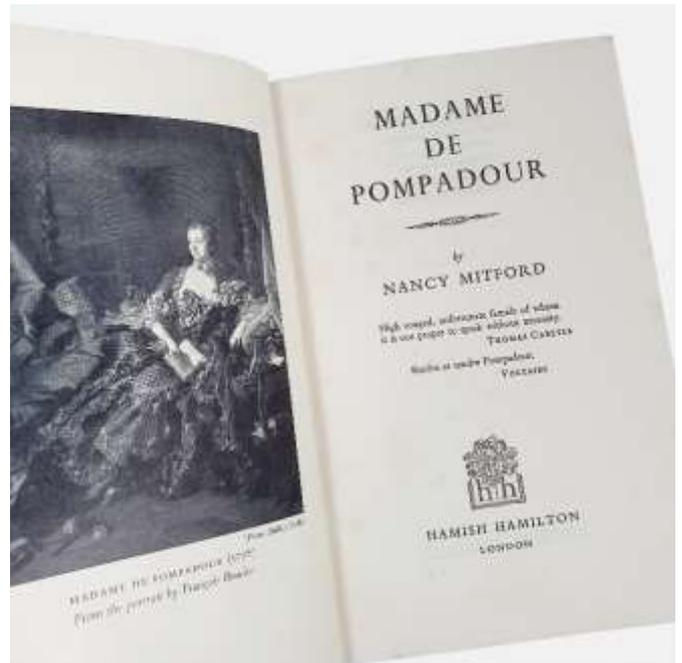
45 | Noël Coward's play, with a dust jacket by Cecil Beaton

Noël Coward. With a dust jacket design by Cecil Beaton. William Heinemann Ltd. London. 1952. First edition. Hardback, octavo; red cloth-bound boards, with title in gilt and black to spine and front board, dust jacket. [viii], 116 pages. 205x135mm. Near fine, in very good dust jacket.

£70

Noël Coward's romantic comedy *Quadrille* was first performed at the Opera House in Manchester in July 1952. A few months later it moved to the Phoenix Theatre for a long London run, and then onto Broadway. Heinemann published the play a few days after the first London night. The costumes and scenery for the play were designed by Beaton and he was called upon again to design the jacket for the book. Both front and back panels are swathed in an opulent theatrical curtain. The book is dedicated to the play's leading actors, Lynn Fontanne and Alfred Lunt.

46 | MADAME DE POMPADOUR



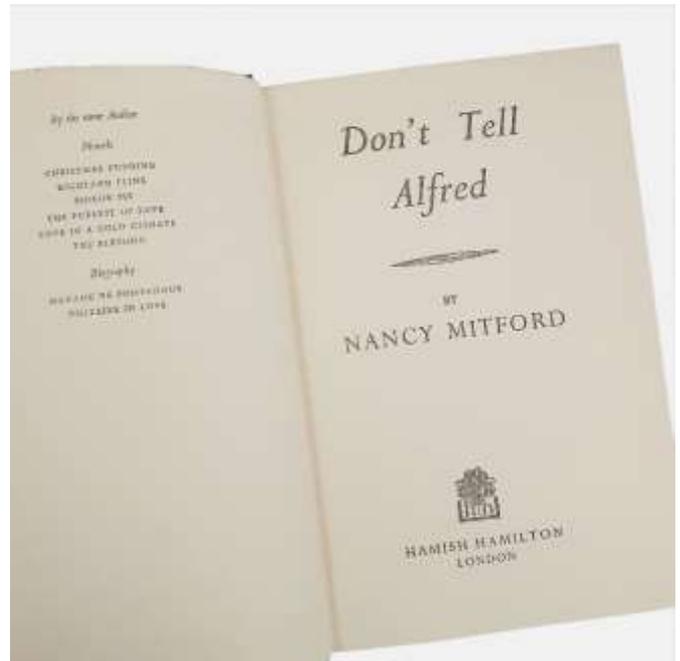
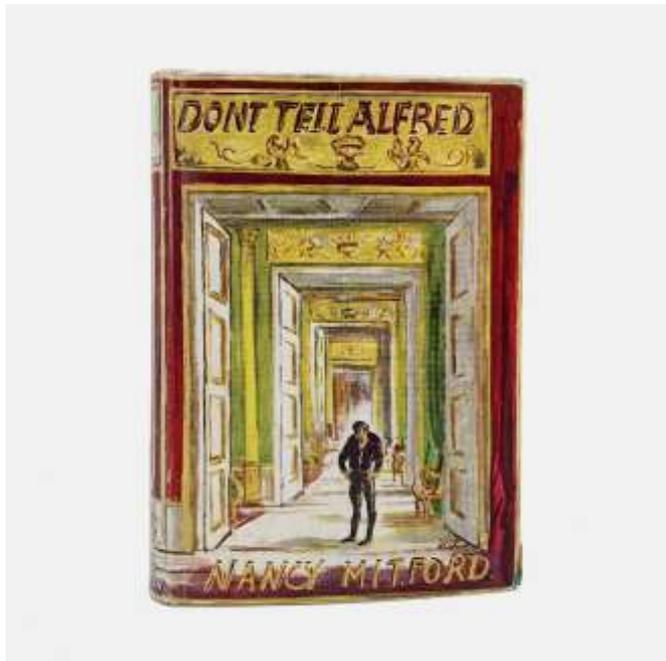
46 | Beaton's second jacket illustration for Nancy Mitford

Nancy Mitford. With a dust jacket design by Cecil Beaton. Hamish Hamilton. London. November 1954. First edition, fifth impression. First printed in March 1954. Hardback, octavo; blue cloth-bound boards, silver gilt title to spine, dust jacket. 276 pages. Frontispiece and 20 black-and-white hors texte plates. 220x145mm. Very good, in very good dust jacket.

£80

Nancy Mitford's biography of Madame de Pompadour. Mitford brings the huge personality of Madame de Pompadour to life against the backdrop of the French court. Written whilst the author was living in Paris, it is the first of three biographies of French historical figures, preceding *Voltaire in Love* and *The Sun King*. The book is dedicated to Dolly, Princess Radziwill. Beaton provides the charming dust jacket illustration of Madame de Pompadour in rococo splendour. The image was only used on the British edition of the book.

47 | DON'T TELL ALFRED



47 | Nancy Mitford's sequel to *The Pursuit of Love* and *Love in a Cold Climate*

Nancy Mitford. With a dust jacket design by Cecil Beaton. Hamish Hamilton. London. 1960. First edition. Hardback, octavo; green cloth-bound boards, gilt title to spine, dust jacket. 248 pages. 190x130mm. Very good, in very good dust jacket.

£90

A first edition of *Don't Tell Alfred*, the final book in Nancy Mitford's trilogy of novels narrated by Fanny Wincham (née Logan). The story is based twenty years after *The Pursuit of Love* and *Love in a Cold Climate*. Fanny finds herself in Paris after her husband Alfred is appointed the British Ambassador. Uncle Matthew, the Bolter and Hector Dexter return and are joined by a new cast of Parisian characters and Fanny's children, the four of whom place the plot firmly in the 1950s - 'Basil, a teddy boy who runs a tourist agency, is soon followed by his bearded brother David, a Zen Buddhist with a speechless wife and an adopted Chinese baby. Meanwhile the two youngest brothers run away from Eton and take jobs as publicity agents to Yanky Fonzy, the disc star.' Cecil Beaton provides the dust jacket, depicting teddy boy Basil in an impressive enfilade.

48 | THE IMPORTANCE OF BEING EARNEST

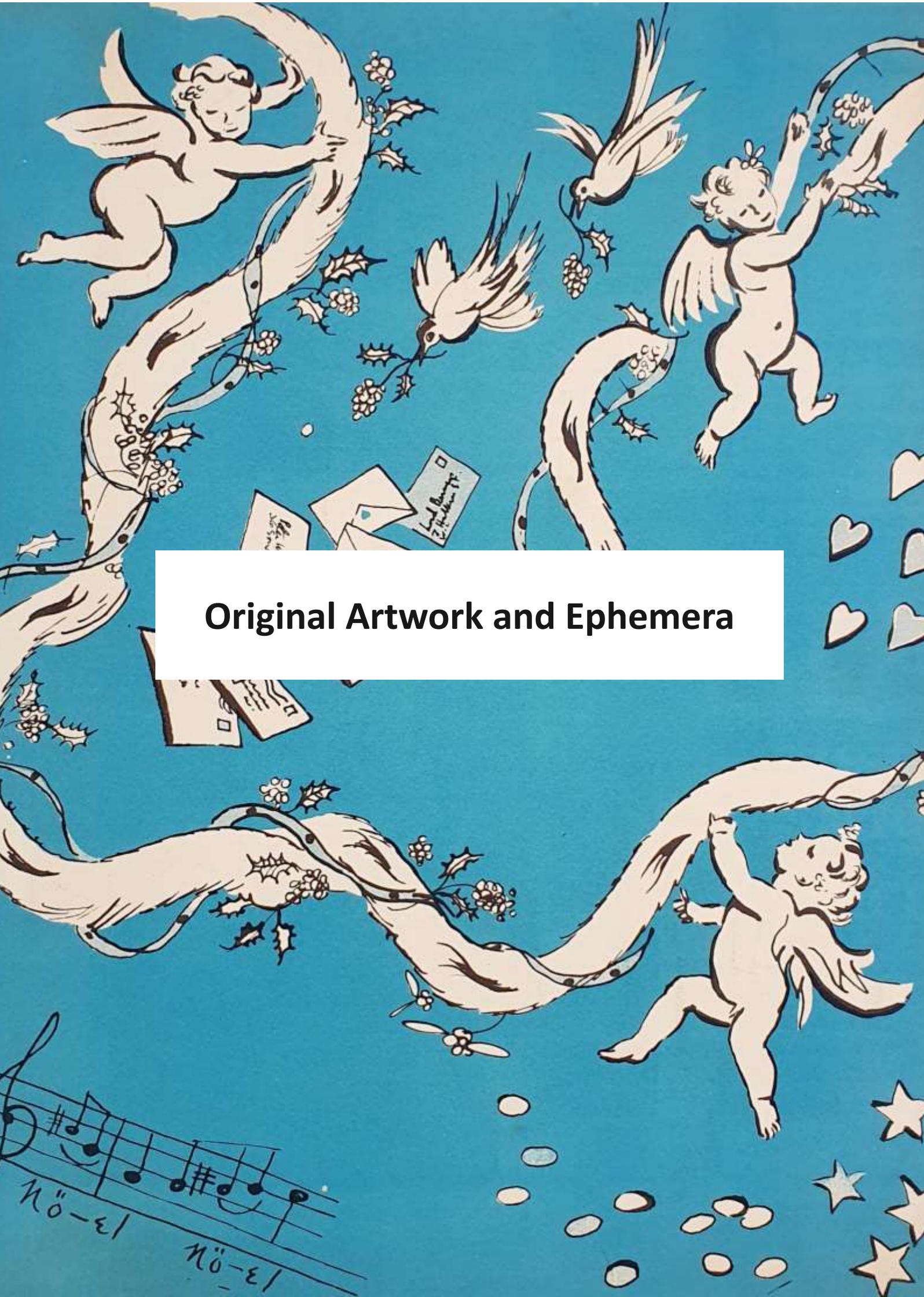


48 | Oscar Wilde's play, illustrated by Cecil Beaton

Oscar Wilde. Illustrated by Cecil Beaton. The Folio Society. London. 1960. First edition. Hardback, small quarto; green moire silk-covered boards, gilt title to spine, top edge pink, pink card slipcase. 78 pages. 6 colour plates, numerous text illustrations and decorative endpapers by Beaton. 255x195mm. Very good.

£80

An attractively produced edition of Oscar Wilde's *The Importance of Being Earnest*. The play's text is supplemented by six colour plates and numerous text illustrations by Cecil Beaton. The Edwardian setting of Wilde's play was perfectly suited to Beaton's brush and his illustrations are typically rich in period detail and sartorial elegance. The project was completed in the period between Beaton's involvement with the play and the film production of *My Fair Lady* and a similar aesthetic is prevalent in the costumes and settings. The endpapers carry a Beaton-esque rose motif.



Original Artwork and Ephemera

49 | JEANNE DE CASALIS AND TOM DOUGLAS IN 'FATA MORGANA'



49 | A signed early drawing by Cecil Beaton
[1924.] Ink line drawing on ivory paper, signed. Paper size: 354 x 259 mm. Very good.

£3,000

An original early ink drawing by Cecil Beaton. The drawing depicts the actors Jeanne de Casalis and Tom Douglas in *Fata Morgana*, a play staged at the Ambassadors Theatre, London in 1924. Beaton was only 20 years old when he created this drawing and was studying (not overly diligently) at Cambridge University at the time. His true focus remained on the theatre, both acting in the Cambridge ADC and designing the sets and costumes for numerous productions. He was also contributing sketches of his favourite actors and actresses to *The Granta*, then a Cambridge University magazine.¹³⁹ The present drawing, with its Beardley-esque line, bears a similarity to the published *The Granta* illustrations. Echoes of the style, paper and pose of the figures can also be seen in an early drawing held by the National Portrait Gallery of an *Unknown Sitter* (NPG D3640). The drawing bears Beaton's distinctive handwritten text for the title and signature. Beneath the ink drawing are traces of a preparatory pencil sketch. The position of de Casalis' legs and hands have been changed, as have Douglas' feet. Signed twice by Beaton, once as 'Beaton' and then as 'Cecil Beaton'. The dual-signing and pencil markings below the second signature, suggest that the young artist was experimenting with his autograph.

¹³⁹ Spencer. *Cecil Beaton. Stage and Film Designs*, p.19, 24

50 | HARVEY NICHOLS "FASHIONS". CHRISTMAS NUMBER



50 | With a cover reproducing Beaton's design for Christmas gift boxes

Harvey Nichols & Co. London. [1934]. Paperback, quarto; stapled illustrated wrappers. 24 pages. Illustrated throughout with b&w drawings and photos. 305x240mm. Very good.

£240

'Just say "Wrap it up as a gift, please"... and a dainty gift box, designed by Cecil Beaton, will be given without charge... Some of the boxes are dusky pink and white - others are turquoise and white. The design, which you see reproduced on the cover of this book, is as entrancing as only Cecil Beaton could make it!'

In 1934 Cecil Beaton was commissioned by Harvey Nichols department store to create an original design to be used on their Christmas gift boxes. The design was reprinted as a wrap-around cover of the Christmas edition of "Fashions", a festive shopping catalogue. The catalogue explains that the boxes are available in both dusky pink and turquoise. Beaton's design features garlands, winged putti, Father Christmas, bells, doves of peace, music, letters, hearts and stars. The gift guide includes illustrations and details for many products, picked out for 'every taste and every age', including 'Gifts a debutante would adore!', 'Ties are dangerous! Be Safe! Give men these gifts!' and 'If she hasn't much money, do give her something gay and frivolous!'

51 | THE MASQUE. A THEATRE NOTEBOOK



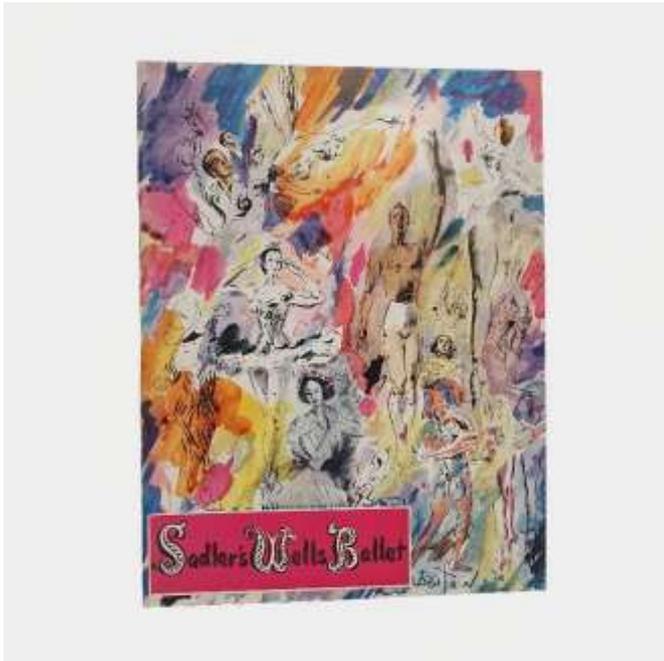
51 | A complete run of the post-war theatre magazine, with three issues devoted to Rex Whistler

Edited by Lionel Carter. Contributions by Ivor Brown, Laurence Whistler, Cecil Beaton, James Agate, James Laver, Christopher Hassall, Anthony Curtis and Sacheverell Sitwell. The Curtain Press Ltd. London. 1946-1949. First editions. 9 volumes in wrappers, octavo. All housed in two slipcases with paper covers designed by Joan Hassall and title labels to front. No. 1 with 16 pages, increasing to No. 9 with 60 pages. Colour and b&w illustrations throughout, including one tipped-in colour plate in No. 9. Illustrations reproducing designs by Rex Whistler, Cecil Beaton, Charles Ricketts, Inigo Jones, Roger Furse, et al. Woodcut engravings and decorations by Joan Hassall. 195x130mm. Near fine, in very good slipcases.

£200

A complete run of the 9 numbers of *The Masque* periodical. *The Masque* was a post-war publication designed to keep its readers abreast of the latest developments in contemporary theatre. It began with the intention to devote each issue to a review and illustrations of a recent play, therefore No. 1 is devoted to Laurence Olivier's production of *King Lear* at The Old Vic. This intention did not hold and No. 2 is dedicated to Rex Whistler's designs for theatre, as are Nos. 4 and 7. The periodical only ran for 9 issues and there are signs by No. 9 that it was flagging - "An Apology : We would apologize to subscribers for the lateness in publication of this issue, but we hope to arrange for more frequent publication in the future." Beaton's contributions to the periodical include a six page 'Appreciation' of his friend Rex Whistler in No. 2, illustrations of his costume designs for Oscar Wilde's *Lady Windermere's Fan* in No. 3, and a photo portrait of Whistler in No. 4.

52 | SADLER'S WELLS BALLET. FIRST AMERICAN APPEARANCE



52 | Souvenir programme for the Sadler's Wells Ballet, with a cover design by Cecil Beaton

Texts by Arnold L. Haskell, Ninette de Valois & David Webster. Cover design by Cecil Beaton. Sadler's Wells Ballet. New York. 1949. Paperback, quarto; illustrated stapled wrappers. [52 pages.] B&w photographs, many full-page and some colour designs. 300x225mm. Near fine.

£120

The souvenir programme for the debut performance of the Sadler's Wells Ballet in America. The visit took place in 1949 when the company was under the direction of Ninette de Valois, Frederick Ashton, and Constant Lambert, and before it was granted its Royal Charter (then becoming the Royal Ballet). The programme features a striking cover design by Cecil Beaton depicting numerous dancers. Its style and use of broken colour is very similar to the dust jacket of *Ballet*, published two years later. Images and details of the ballets performed are given, including *The Sleeping Beauty*, *Façade*, *Apparitions* (designed by Beaton), *Hamlet*, *Miracle in the Gorbals*, *The Rake's Progress*, *Cinderella*, *Job*, *A Wedding Bouquet*, *Checkmate* and *Swan Lake*. Portraits of the ballet stars include those by Paul Tanqueray, Angus McBean, and Baron.

53 | MIDNIGHT CAVALCADE



53 | The programme for a charity theatrical gala event

Message by Noël Coward. With a cover design by Cecil Beaton. London Palladium. London. Thursday, 18th March, 1954. Paperback, quarto; illustrated wrappers, with blue tasseled cord. 120 pages. Cover design by Cecil Beaton, colour advertisement, numerous black-and-white photos and advertisements. 275x230mm. Very good.

£180

The programme for *Midnight Cavalcade*, 'A Gala Night of World-Famous Stars' held in 1954 at the London Palladium. The event was organised in aid of The Actors' Orphanage, the Charitable Funds of the Grand Order of Water Rats and the Jewish National Fund for Great Britain and Ireland. Noël Coward was one of the organisers and provides a message on behalf of The Actors' Orphanage. The stars who took part in the variety show are pictured within and include the Beverley Sisters, Jack Hawkins, Frankie Howerd, Richard Burton, Richard Attenborough, Sybil Thorndike, Margaret Rutherford, Laurence Olivier, Ralph Richardson, Paul Scofield, Gladys Cooper, and many others. Several pages of advertisements bulk out the programme. Beaton's dramatic image of a figure in midnight blue, with a clock headpiece, against a backdrop of shooting stars, graces the front cover.

54 | A CHRISTMAS CARD FROM CECIL BEATON



54 | A signed Christmas card, with an original design by Beaton

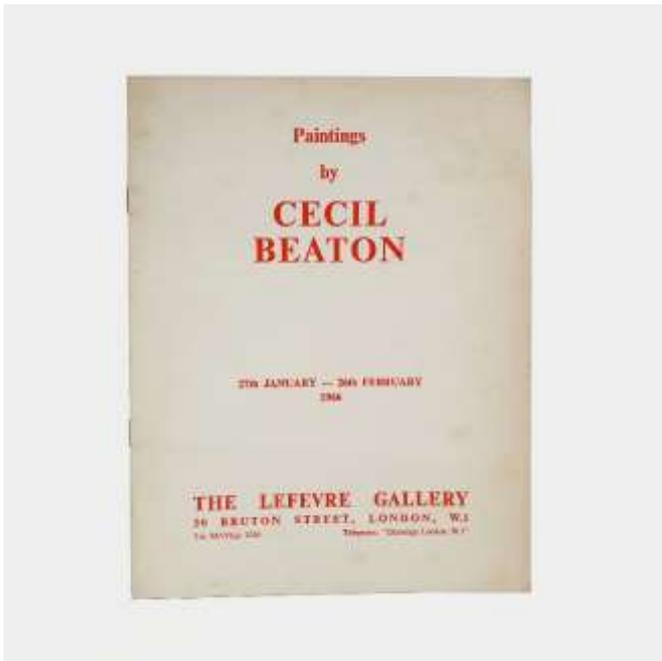
Hallmark. [c.1956]. Signed internally by Cecil Beaton in blue pencil. Twice-folded single leaf with colour lithograph to front. 165x110mm. Very good.

£140

A Hallmark Christmas card, reproducing an original design by Cecil Beaton, 'costume designer for "My Fair Lady"'. This example is signed internally by Beaton. The image depicts an elaborately dressed Edwardian couple bearing gifts in front of a festive red front door. The influence of *My Fair Lady's* sets and costumes is unmistakable. In 1956 Beaton had written to his Mother explaining that following the stage production he'd been asked by 'manufacturers of curtains, Christmas cards, women's pyjamas and table mats to do designs and I've been rolling in contracts and done quite a lot of designs'.¹⁴⁰ Despite an annotated date of 1968, it is probable that this card was one of the Christmas cards referred to in 1956 and was sent at a later date.

¹⁴⁰ Letter from Beaton to Mrs Beaton, 16 December 1956, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.401

55 | PAINTINGS BY CECIL BEATON



55 | An exhibition at the Lefevre Gallery of Beaton's oil paintings

The Lefevre Gallery. London. 27th January - 26th February 1966. Paperback, quarto; stapled wrappers. 8 pages. 7 b&w illustrations reproducing Beaton's paintings. 245x185mm. Good.

£90

In all his artistic endeavours Beaton was self-taught, never having received any formal training in either art or photography. Despite his accomplishments and successes, he felt the need to tackle the higher art form of oil painting and prove himself as a serious artist. With this in mind he enrolled in 1953 as a mature student at the Slade School of Fine Art. His studies were halted by the interruptions of other projects but he continued to practise oil painting during the ensuing years, converting a studio for the purpose at Reddish. In 1966 he took the plunge and exhibited a collection of his paintings at the Lefevre Gallery in London. The catalogue for the exhibition lists 28 paintings, mainly portraits, each with a short enigmatic title such as "Singer" [Mick Jagger], "Actor" [Alec Guinness], "Art Critic" [John Russell], and "Queen" [Queen Victoria]. Beaton's fame brought publicity to the show but not necessarily artistic success. Keith Roberts reviewing the exhibition in the *Burlington Magazine* wrote, 'Mr Beaton is anxious to explore seriously the possibilities of oil painting and his aim is highly commendable, but what is achieved so far is marred by a fatal slickness.'¹⁴¹ Beaton makes no mention of the exhibition in his published diaries.

¹⁴¹ Keith Roberts, *Burlington Magazine*, March 1966, quoted in Vickers, *Cecil Beaton. The Authorised Biography*, p.504

56 | CENTENAIRE DE MONTE-CARLO 1866-1966



56 | A theatrical, celebratory poster by Cecil Beaton

Imp. Monégasque. Monte-Carlo. 1966. Colour lithographic poster. 620x420mm. Very good.

£800

The district of Monte-Carlo was founded in 1866. To mark its centenary in 1966, Cecil Beaton was commissioned to create a poster illustrating the theatrical celebrations. Three opulent figures in Edwardian and twentieth-century dress look down from a terrace on a crowd of revellers. The background is filled with the Monte-Carlo Casino and a sky of exploding fireworks. The whole is framed by dramatic curtains, statues and flowers.

57 | A SPODE PLATE



57 | Tableware designed by Beaton for the 'cause of peace'

Spode. Stoke-on-Trent. 1970. White ceramic plate with drawing printed in brown tones to front, text in matching brown to rear. 220x220mm. Fine.

£120

A ceramic plate designed by Cecil Beaton for Spode. The text to the reverse reads 'A Spode Annual first year of the issue, designed by Cecil Beaton on Lowestoft and dedicated to the cause of peace.' Although the plate was manufactured in England examples usually appear in America. It is likely that it was commissioned by an American firm for sale there. 'Lowestoft' refers to the squared shape of the plate. The delicate design depicts grasses, butterflies and caterpillars, with Beaton's signature printed within the image. This appears to be the only item of tableware design by Beaton.

58 | A MEMORIAL SERVICE FOR SIR CECIL BEATON, C.B.E.



58 | The printed service sheet for Beaton's memorial service

St. Martin-in-the-Fields. London. Thursday, March 6th, 1980. Paperback; stapled 8 page booklet. 210x150mm. Near fine.

£50

The printed service sheet for Cecil Beaton's memorial service. Beaton died on 18th January 1980 at Reddish House. Eight weeks later a memorial service was held for him at St. Martin-in-the-Fields. The church sits across from the National Portrait Gallery, the gallery where Beaton's work has frequently been exhibited over the years. The service was traditional in its words and music. The choir sang *Zadok the Priest*, perhaps a nod to Beaton's involvement in the Coronation of Queen Elizabeth II. Beaton's nephew John Smiley read the lesson, the vicar of Broadchalke led the prayers and the address was delivered by Richard Buckle.



59 | Heliogravure prints reproducing some of Cecil Beaton's most iconic portraits

Edited by Daniela Palazzoli. Introduction by Giuseppe Turrone. Electa Editrice Portfolios. Milan. 1982. First edition. Limited edition of 1,000 copies. Folio; black card portfolio with title label pasted to front cover, with white card slip cover. 4 text pages, 12 loose heliogravure prints by Beaton, with tissue guard-leaves. Italian. 410x310mm. Very good.

£500

A scarce portfolio of fine heliogravure prints reproducing twelve of Cecil Beaton's most iconic photographic portraits. The sitters featured are Gary Cooper, Buster Keaton, Marlene Dietrich, John Weissmuller, Greta Garbo, Marlon Brando, Audrey Hepburn, Frank Sinatra, Sammy Davis Jr., Dean Martin in *High Society*, Marilyn Monroe, Rudolf Nureyev, Edith Sitwell and Pablo Picasso. From the *Electa Portfolios* series which produced finely printed portfolios focusing on a single photographer and reproducing prints of their greatest works.

SELECT BIBLIOGRAPHY

- Vickers, Hugo. *Cecil Beaton. The Authorised Biography*. Weidenfeld and Nicolson. 1985
- Bolitho, Hector. *A Batsford Century*. Batsford. 1943
- Herbert, David. *Second Son. An Autobiography*. Peter Owen. 1972
- Buckle, Richard. *Self Portrait with Friends. The Selected Diaries of Cecil Beaton 1926-1974*. Weidenfeld and Nicolson. 1979
- Buckland, Gail. *Cecil Beaton. War Photographs 1939-45*. Imperial War Museum. 1981
- Strong, Roy. *Cecil Beaton. The Royal Portraits*. Guild Publishing. 1988
- Hoare, Philip. *Serious Pleasures. The Life of Stephen Tennant*. Hamish Hamilton. 1990
- Spencer, Charles. *Cecil Beaton. Stage and Film Designs*. Academy Editions. 1994
- Vickers, Hugo. *The Unexpurgated Beaton. The Cecil Beaton Diaries as he wrote them*. Weidenfeld and Nicolson. 2002
- Vickers, Hugo. *Beaton in the Sixties. More Unexpurgated Diaries*. Weidenfeld and Nicolson. 2003
- Albrecht, Donald. *Cecil Beaton. The New York Years*. Skira Rizzoli. 2011
- Holborn, Mark. *Cecil Beaton. Theatre of War*. Jonathan Cape. 2012
- Clark, Adrian and Jeremy Dronfield. *Queer Saint. The Cultured Life of Peter Watson*. John Blake Publishing. 2015
- Thomasson, Anna. *A Curious Friendship. The Story of a Bluestocking and a Bright Young Thing*. Macmillan. 2015
- Ginger, Andrew. *Cecil Beaton at Home. An Interior Life*. Rizzoli. 2016
- Vickers, Hugo. *Malice in Wonderland. My Adventures in the World of Cecil Beaton*. Hodder & Stoughton. 2021

BEAUX BOOKS