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Crowley and Crowleyana

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*Front Cover: detail of item no. 12, a charcoal drawing by Aleister Crowley

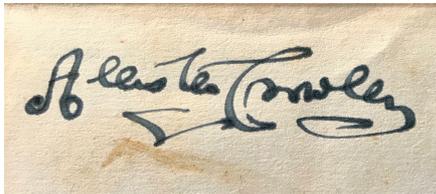
AN UNPUBLISHED AUTOGRAPH BAUDELAIRESQUE SONNET BY CROWLEY

1. BAUDELAIRE, Charles. *Les Épaves*

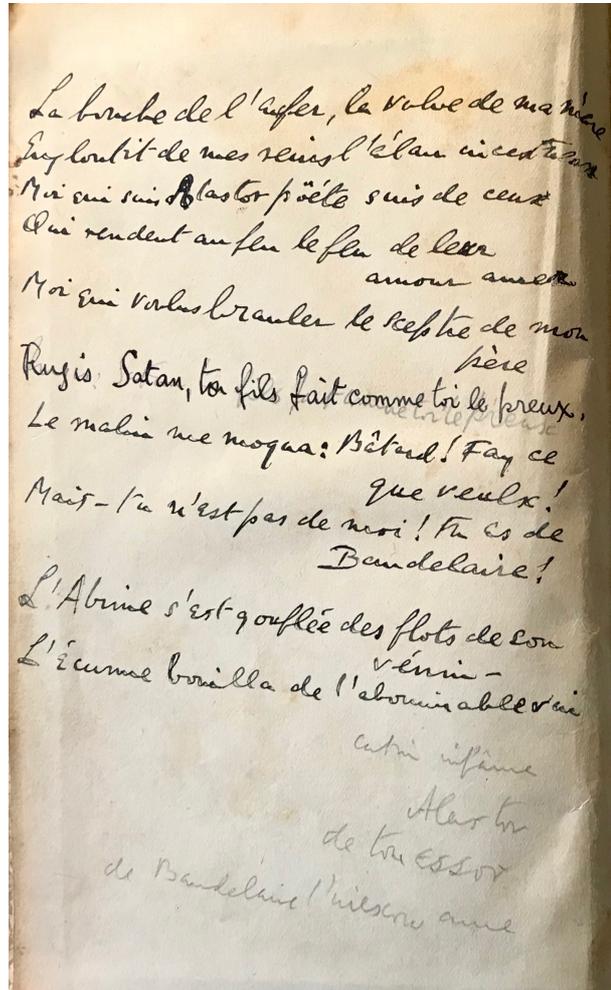
Bruxelles, chez tous le libraires, 1874.

£6250

8vo, pp. 163. Lacking half-title, etched frontispiece by Félicien Rops, title-page and second half-title. Contemporary brown buckram with gilt title to front cover and author's initials to head of spine. Crowley's iconic signature in blue ink on page 3 of text (unnumbered) and an unpublished poem by him in French (a true rarity!) on verso of front flyleaf (see picture and transcription below). At the end of the first sonnet, *Le coucher du soleil romantique*, Crowley added: "A prize of 333,000 francs is still open to any one who can guess why this sonnet was condemned, or, anyhow, included in this volume". Crowley commented in pencil under a footnote referring to the word "venin" (venom, poison) in the last verso of the final stanza of *A celle qui est trop gaie* ("T'infuser mon venin, ma souer!"). The footnote states this and the other five "condemned pieces" were omitted from *Les Fleurs du Mal* (1857) because the censors thought "venin" had an indecent double meaning. Not without irony, the footnote makes clear it was just a metaphor of Baudelaire's spleen, adding "Que leur interpretation syphilitique leur reste sur la conscience". Crowley ironically concluded "et sur la mienne", acknowledging the so evident maliciousness of the word.



La bouche de l'enfer, la vulve de ma mère
Engloutit de mes reins l'élan incestueux
Moi qui suis Alastor poète suis de ceux
Qui rendent au feu le feu de leur amour amer
Moi qui voulus branler le sceptre de mon père
Rugis, Satan, ton fils fait comme toi le preux,
Le malin me moqua: Bâtard! Fay ce que veulx!
Mais-tu n'est [sic] pas de moi! Tu es de Baudelaire!
L'Abîme s'est gonflée des flots de son venin.
L'écume bouilla de l'abominable vin
Lutin infâme
Alastor
De ton essor
De Baudelaire l'in... âme.



La bouche de l'enfer, la vulve de ma mère
Engloutit de mes reins l'élan incestueux
Moi qui suis Alastor poète suis de ceux
Qui rendent au feu le feu de leur amour amer
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Mais-tu n'est pas de moi! Tu es de Baudelaire!
L'Abîme s'est gonflée des flots de son venin.
L'écume bouilla de l'abominable vin
Lutin infâme
Alastor
De ton essor
De Baudelaire l'in... âme

Third edition of “*Les Épaves*”, first published in Amsterdam in 1866 and then Brussels. The text was edited by the printer Auguste Poulet-Malassis, a friend of Baudelaire. In 1857, Poulet-Malassis curated and issued Baudelaire’s most celebrated collection of poems, “*Les Fleurs du Mal*”, which was banned after publication. The six poems known as “condemned pieces”, which were left out from “*Les Fleurs du Mal*”, appeared in “*Les Épaves*”, which includes also “*Galanteries*”, “*Épigraphes – Pièces Diverses*” and “*Bouffonneries*”. The present copy contains Crowley’s literary homage to the great French poet, whose verses inspired late C19th art and literature, culminating in the decadent movement. This poem is obscene, perverse, eccentric and genuinely Crowleian. Written in his unmistakable style, the sonnet shows subtle quotations of Baudelaire’s themes and imitates his grotesque ambience, carrying it to extremes. It shows the motto “*Fay ce que tu veulx*”, which Crowley drew from Rabelais and St. Augustine, making it the sole rule of his creed: “*Do what thou wilt shall be the whole of the Law*”. Baudelaire is of the highest importance to the development of Crowley and the making of his wicked and magical character. Crowley would have never become the Crowley we know without Baudelaire, his true master and supreme spiritual father: “*I have walked through the Garden of the Luxembourg...Ah me! I stand now by the tomb of my father – of Charles Baudelaire. Reverence I bring, and memory, and that seed whereof I am generator and guardian...Oh! My father! My father! Thou art dead: I die: that liveth and shall live for evermore while Our Father the Sun nourisheth Earth with his bounty...Thou knowest, O my father, dead though Thou liest beneath the ill-carven stone of the sham sculptor that I am Thou*” (A. Crowley, “*Colophon. Charles Baudelaire*”, in “*The Giant’s Thumb*”, New York 1915). Crowley believed the soul of Baudelaire migrated into his body, claiming to be his reincarnation. The outstanding relevance of Baudelaire to Crowley is evident in the many translations of his works, which the occultist undertook. In the preface to “*Little Poems in Prose*” (1913) Crowley celebrates him thus: “*No bolder task can possibly be undertaken than the translation of prose so musical, so subtle, so profound as that of Charles Baudelaire. For this task I have the one qualification of a love so overmastering, so absorbing, that in spite of myself it claims for me a brotherhood with him. Charles Baudelaire is incomparably the most divine, the most spiritually-minded, of all French thinkers. His hunger for the Infinite was so acute and so persistent that nothing earthly could content him even for a moment. He even made the mistake – if it be, after all, such a mistake! – of feeding on poison because he recognized the banality of food; of experimenting with death because he had tried life, and found it fail him...His writings are indeed the deadliest poison for the idle, the optimistic, the overfed: they must fill every really human spirit with that intense and insufferable yearning which drives it forth into the wilderness, whence it can only return charioted by the horses of Apollo and the lions of Demeter, of where it must for ever wander tortured and cast out, uttering ever the hyaena cry of madness, and making its rare meal upon the carrion of damned. This yearning has made all the saints and all the sinners; it severs man from his fellows, and sets his feet upon a lonely road, where God and Satan alone, no lesser souls, commune with it. This yearning is the mother of all artists; in Baudelaire it reaches its highest and most conscious expression*”.

THE METHOD OF SCIENCE, THE AIM OF RELIGION: AN INITIATION GUIDE

2. CROWLEY, Aleister et al.. *The Equinox* (Vol. I, Nos I-X).

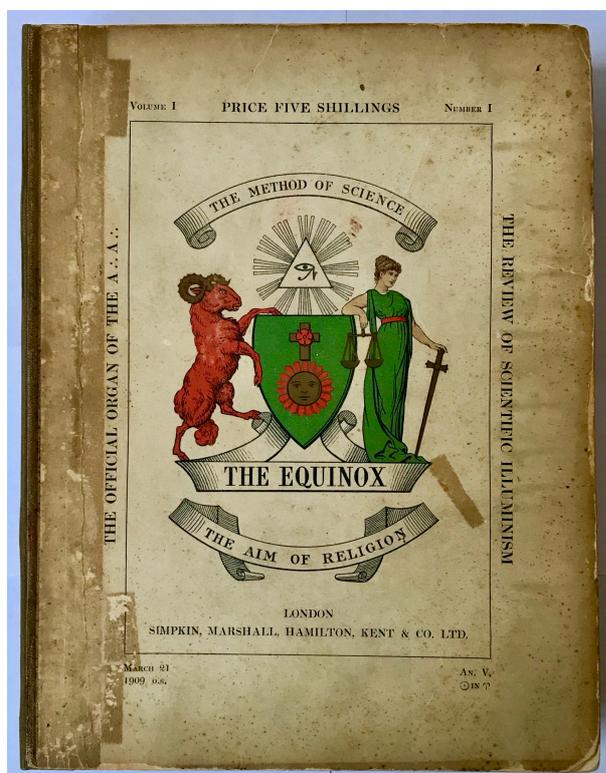
£5500



FIRST EDITION. 4to, Vol. I: No. 1: Spring 1909. Simpkin, Marshall, Hamilton, Kent & Co., Ltd; No. 2: Autumn 1909. Simpkin, Marshall, Hamilton, Kent & Co., Ltd; No. 3: Spring 1910. Privately published, London; No. 4: Autumn 1910. Privately published, London; No. 5: Spring 1911. Privately published, London; No. 6: Autumn 1911. Wieland & Co.; No. 7: Spring 1912. Wieland & Co.; No. 8: Autumn 1912. Wieland & Co.; No. 9: Spring 1913. Wieland & Co.; No. 10: Autumn 1913. Wieland & Co.. Ex libris of Leon M. Hurtado. Occasional pencil underlining. Light toning, browning and age yellowing. Bound in quarter linen and paper over boards. Nos I, III and X rebaced with attempt to preserve parts of the fragile original spines. Some minor wearing and rubbing on covers and corners. Titles on paper label to spine, some small fragments torn. An excellent and complete set.

Nos I, III and X rebaced with attempt to preserve parts of the fragile original spines. Some minor wearing and rubbing on covers and corners. Titles on paper label to spine, some small fragments torn. An excellent and complete set.

Volume number one of "The Equinox", or the Review of Scientific Illuminism, a series of publications in book form that served as the official organ of the A.:A.: (a magical order founded by Aleister Crowley), published biannually between 1909 and 1913. This set is the "Standard" issue, which comprised an edition of 1000 copies for the early numbers,



and about 500 for the later dates. Crowley was the editor and principal author of most of the “*The Equinox*”, a compilation of esoteric poetry, fiction, and reviews, alongside a number of articles of occult instruction. It is widely acknowledged as one of the landmarks of occult literature, and comprises ten huge volumes – over 4000 pages – including numerous colour and black and white illustrations, tables etc.

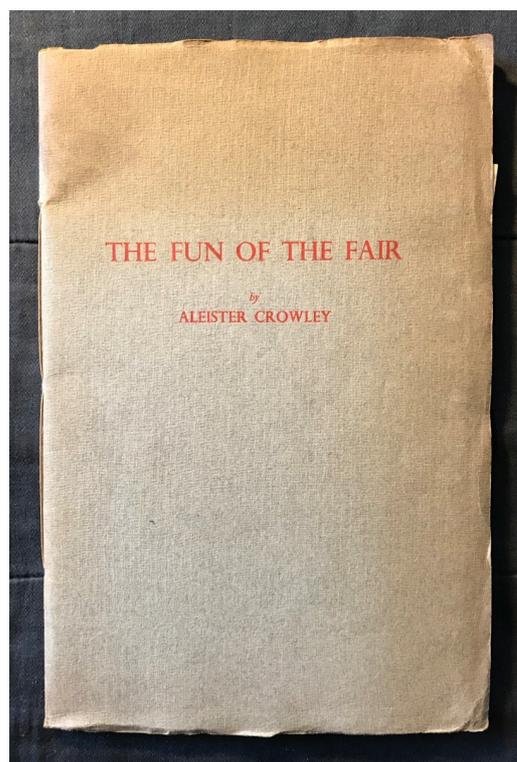
3. CROWLEY, Aleister. *The Fun of the Fair* (Nijni Novgorod, 1913 e.v.)

Published by Rancho RoyAL, Barstow (Cal., USA) & London, Published by the O.T.O., 1942.

£550

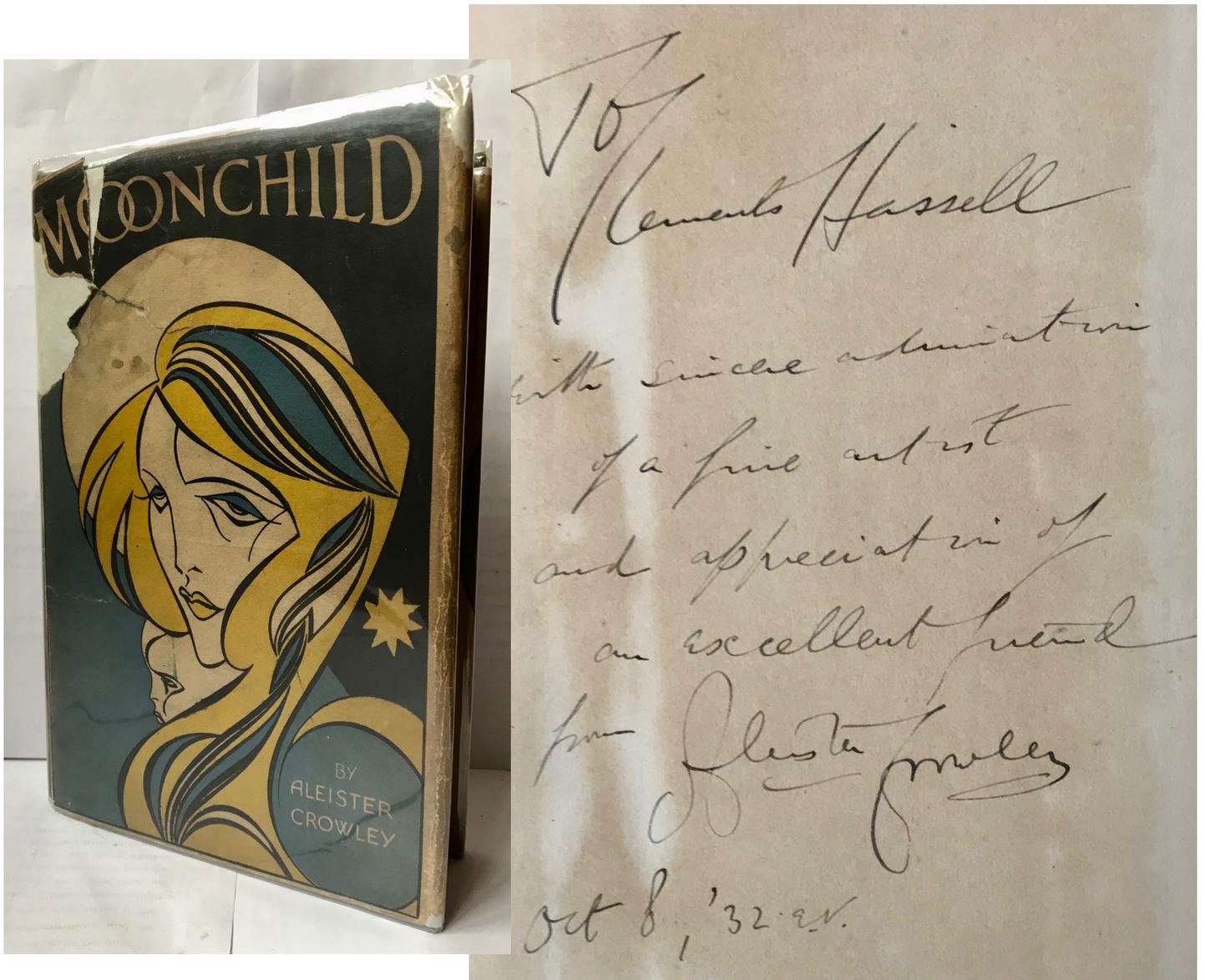
FIRST LIMITED EDITION, no. 169 of 200 copies signed by the author (this copy is unsigned; Crowley only signed half of the edition). 8vo, pp. 24. Original grey wrappers lettered in red. Light marginal toning to covers. Frontispiece portrait of the author by Cambyes Daguerre Churchill. A fine copy, complete with the initial errata slip and the final mimeographed poem “Landed Gentry”.

The Fun of the Fair is Crowley’s vibrant poem describing the Nizhni Novgorod Fair, a famous yearly major trade event held from mid-C16th up to about 1929 in Russia, which attracted merchants from India, Iran and Central Asia. “Crowley ceremoniously published *The Fun of the Fair* at 11.31 a.m. on 22 December [1942]. One of its first buyers was Ivan Maiskii, Soviet ambassador. *The Fun of the Fair*’s publication nearly thirty years after composition in 1913 was apparently an attempt to persuade people that the new Russian ally was not going to eat them. Or was it published to persuade others that Crowley was sympathetic towards Russia? *The Fun of the Fair* had a sting in its tail. Having failed to get Britain’s only communist MP, George Gallagher, to read it in the House, Crowley put his scathing attack on the snobbish hypocrites who obstructed victory at the end of the booklet: ‘The



“Landed” Gentry’.” (Tobias Churton, “Aleister Crowley *The Biography*:...”, 2011, p. 399). Only few copies were issued with this poem, which, with its virulent anti-establishment aim was rebuffed by a number of printers. Crowley then hit upon the idea of having a mainstream printer - the Chiswick Press - produce the book, while having a jobbing printer produce “*The Landed Gentry*”. He then had the poem tipped-in to the back cover of some copies. On Crowley’s life, see John Symonds’ “*The Great Beast*”.

A REMARKABLE PRESENTATION COPY WITH CURIOUS ADDITIONAL NOTES



4. CROWLEY, Aleister. *Moonchild. A Prologue.*

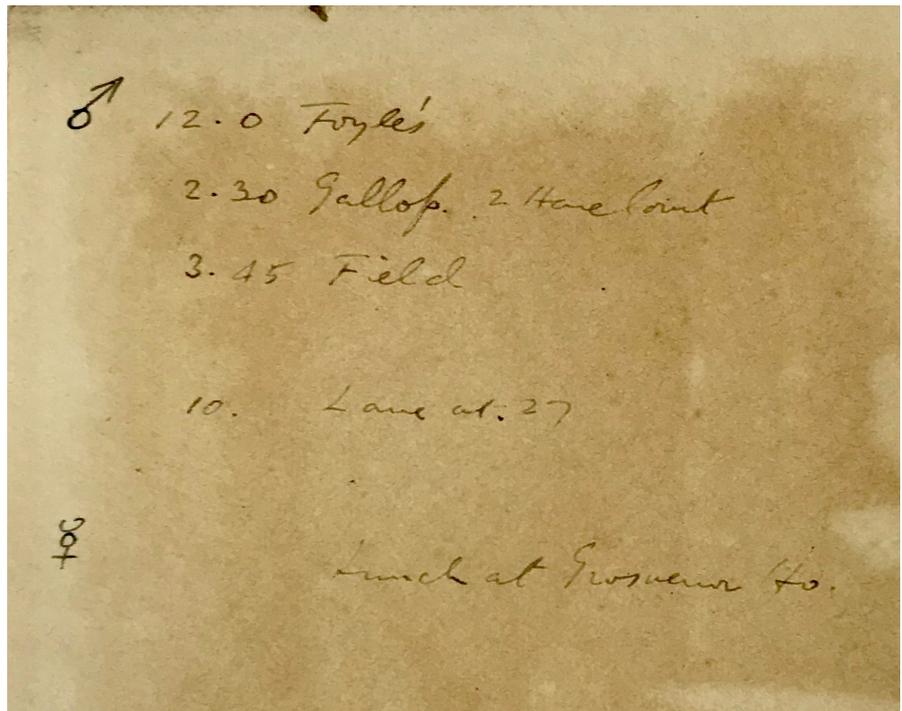
London, The Mandrake Press, 1929.

£6000

FIRST EDITION. 8vo. Original sea-green cloth, titles to spine gilt. With the pictorial Beresford Egan dust jacket almost completely intact, only upper part of dust jacket, covering head of spine, torn away. Text clean and crisp, flawless. An important presentation copy inscribed by the author on front endpaper: "To Clements Hassell with sincere admiration of a fine artist and appreciation of an excellent friend, from Aleister Crowley, Oct 8, '32 e.v.". This "Clements Hassell" appears to be Hilary Clements Hassell (1871-1949), who was a British painter of interiors, landscapes and some coastal scenes. "E.v." stands for "era vulgaris", which is a Latin expression for "common era". This

is placed after the date to differentiate it from Crowley's Thelemic calendar, which starts in 1904 (the date the author claimed he received the book of the law). On the rear endpaper, in Crowley's handwriting, appear details of a two-day schedule accompanied by planetary symbols. These symbols represent days of the week (Mars, i.e. Tuesday, and Mercury, i.e. Wednesday). Crowley mentions meeting times, the name "Foyle" a "lunch at Grosvenor House", where it is known he gave a lecture on Magick in 1932: "In September 1932 Crowley was invited to a literary luncheon by Christina Foyle. Christina Foyle's owned Foyle's bookshop in London and held a literary lunch every year. This was a small coup for Crowley, to be invited as the guest of honour and speaker. Crowley spoke on The Philosophy of Magick which was well received. A queue of women formed at the end of the luncheon to have him autograph their books."

Marlene Peckwood, *The Feng Shui Journey of Mr Aleister Crowley*, 2012, P. 205. One can therefore surmise that he presented this copy to her, which he had taken to the literary luncheon shortly before.



5. CROWLEY, Aleister. *Moonchild. A Prologue*

London, The Mandrake Press, 1929.

£375

FIRST EDITION. 8vo. Original sea-green cloth, titles to spine gilt. Text clean and crisp, flawless. A perfect copy without dust jacket.

6. CROWLEY, Aleister. *Moonchild. A Prologue*

London, The Mandrake Press, 1929.

£325

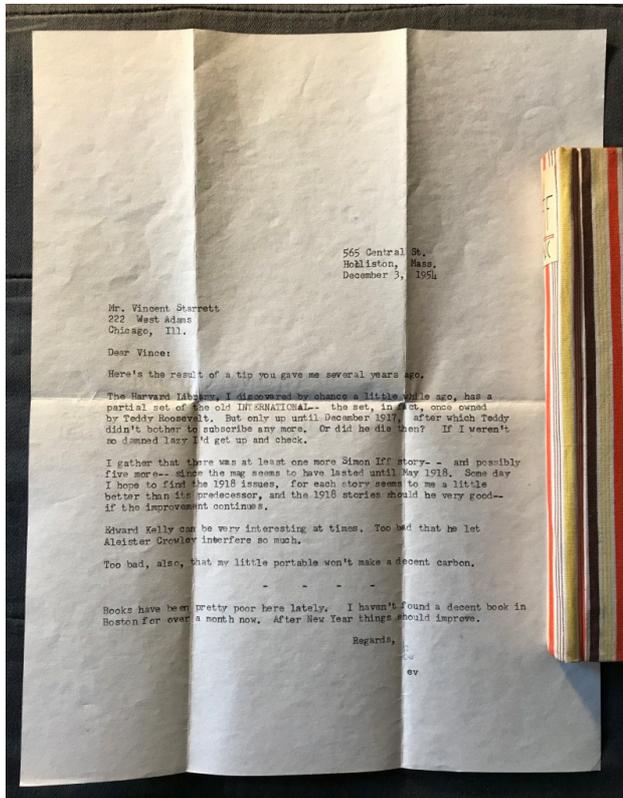
FIRST EDITION. 8vo. Original sea-green cloth, titles to spine gilt. On half title: "with best wishes from Hamood Rahman". A very good copy without dust jacket, just some chipping along cover edges and very light marginal age toning throughout.

TYPED AND BOUND BY EVERETT BLEILER FOR VINCENT STARRETT

7. CROWLEY, Aleister [Pseud. KELLY, Edward]. *The Scrutinies of Simon Iff*

November 1954.

£850



ONE OF ONLY TWO EXAMPLES. 8vo, pp. (viii) 193 (xi = “Addenda” and “Errata”). Starrett’s bookplate and his dated autograph on front pastedown and half title, respectively. Bound in a colourful cloth with striped and floral patterns. Label to spine with the number “4”, the name “Iff” and Crowley’s initials overlapping and forming a sort of monogram or rebus.

This is a collection of short detective stories Aleister Crowley published throughout 1917 in The International magazine. He hoped so to raise some money and get out of the financial difficulties he incurred in due to his lavish lifestyle. The stories were published under the pseudonym of Edward Kelly, which he chose most likely thinking of the homonymous Elizabethan occultist, spirit medium

and alchemist. The stories are four: “Big Game” (Sept. 1917), “The Artistic Temperament” (Oct. 1917), “Outside the Bank’s Routine” (Nov. 1917) and “The Conduct of John Briggs” (Dec. 1917). Two additional Iff stories and others were published during 1918. However, since that time the initial six short stories featuring the character of Simon Iff, one of the protagonists of Moonchild, had not been available, at least until the late 80’s. Inserted in the book, there is a typed accompanying letter, dated 3 December ’54, from Bleiler – the famous editor, bibliographer, and scholar of science fiction, detective fiction and fantasy literature – to Starrett – the writer, newspaperman, and bibliophile who published several stories inspired by Sherlock Holmes. The letter reveals that the idea of this transcription came from Starrett’s suggestion to Bleiler. Indeed, as Bleiler confesses, he found “a partial set of the old INTERNATIONAL” in the Harvard Library, which was once the property of Theodore Roosevelt. Bleiler regrets not having managed to get hold of the 1918 issues of the magazine, in which the other Crowley’s stories appeared; this was because each story appeared to him “a little better than its predecessor”. He also adds: “Edward Kelly can be very interesting at times. Too bad that he let Aleister Crowley interfere so much”. The final “Addenda” includes a passage from Symonds’ 1951 biography of Crowley and the latter’s “printed notices of his own works on the advertisement pages” of The International.

8. CROWLEY, Aleister. *The Stratagem and Other Stories*

London, The Mandrake Press, [1929].

£350

FIRST EDITION. Small 8vo, pp. (i-viii) 9-139 (cxl: imprint), original boards decorated with gold and black scales in a snake skin pattern, black cloth spine with white paper label. Binding very slightly bowed; book and dust jacket in near-to-perfect condition. A fine copy.

This is Crowley's only collection of short fiction, which includes "The Testament of Magdalen Blair": "a description of after death experiences as the brain decays one of the most horrible stories ever written." Sullivan (ed.), The Penguin Encyclopedia of Horror and the Supernatural, pp. 106-07; "a remarkable achievement, as one of the most unpleasant stories in the genre." Bleiler, The Guide to Supernatural Fiction, p. 457.

CROWLEY'S ANNOTATED COPY

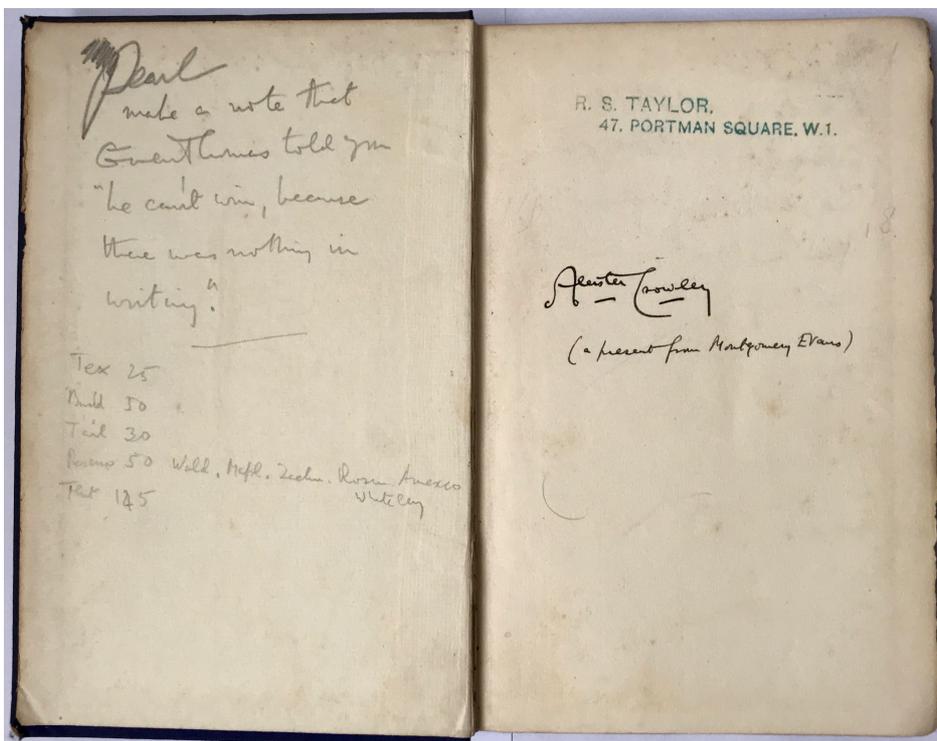
9. MARCH, Joseph Moncure. *The Wild Party*

London, Martin Secker, 1929.

£1950

FIRST LIMITED EDITION (2000 copies). 8vo., 100 pp., original dark blue cloth, gilt printed title, faded spine; corners and edges of covers lightly rubbed. Autograph of the occultist Aleister Crowley on front flyleaf and "a present of Montgomery Evans" written in brackets underneath. Front pastedown with pencil annotations in Crowley's hand, thus: "Pearl / made a note that Gwen Thomas told you / 'he can't win, because / there was nothing in / writing'". ". R. S. TAYLOR / 47

PORTMAN SQUARE. W.1." stamped in green on front endpaper. On the foot of the last page Crowley wrote "And all this comes from ill-lured people aping their social superiors".



A crash!—
The chair:
He almost fell.
“Chris’!” he mumbled: “what th’ hell—?
Jes’s Christ!—I’ve hurt my shin—”

* * *

The door sprang open
And the cops rushed in.

100

*And all this comes from ill-lured people
spying their social superiors.*

As one can learn from the Special Collections website of the Southern Illinois University, Montgomery Evans (1901-54) was “an aspiring writer and aristocrat formed many friendships with literary figures of the 1920s. He was friend with Hunter Stagg, an editor of the Southern literary magazine, *The Reviewer*. It was through him that Evans was able to network and associate with literary figures such as Augustus John, Arthur Machen, Lord Dunsany, Walter de la Mare, and Aleister Crowley”. On Evans, see Arthur Machen, Sue Strong Hassler, and Donald M. Hassler. “Arthur Machen & Montgomery Evans: Letters of a Literary Friendship, 1923-1947”, Kent State University Press: 1994, 189.

This copy comes from the library of the late Michael Hamburger, poet and German scholar, who visited Crowley shortly before he died in 1947 with the author of the *Great Beast*, John Symonds.

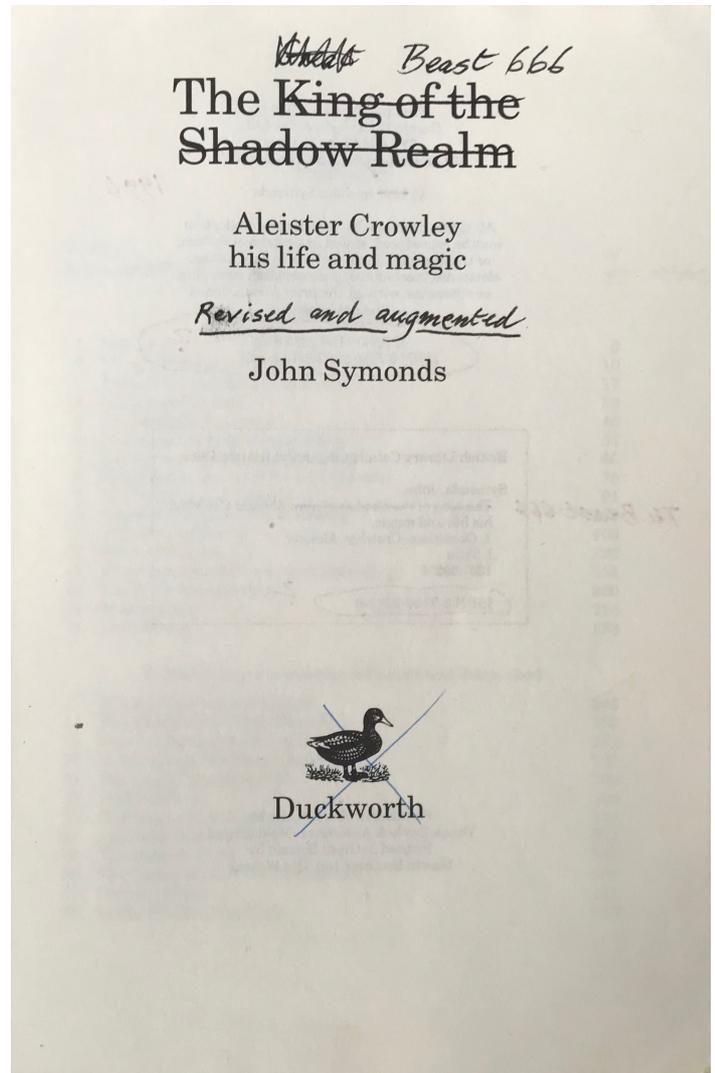
JOHN SYMONDS’ HOLOGRAPH COPY ON THE LIFE OF CROWLEY

10. SYMONDS, John. *The King of the Shadow Realm*

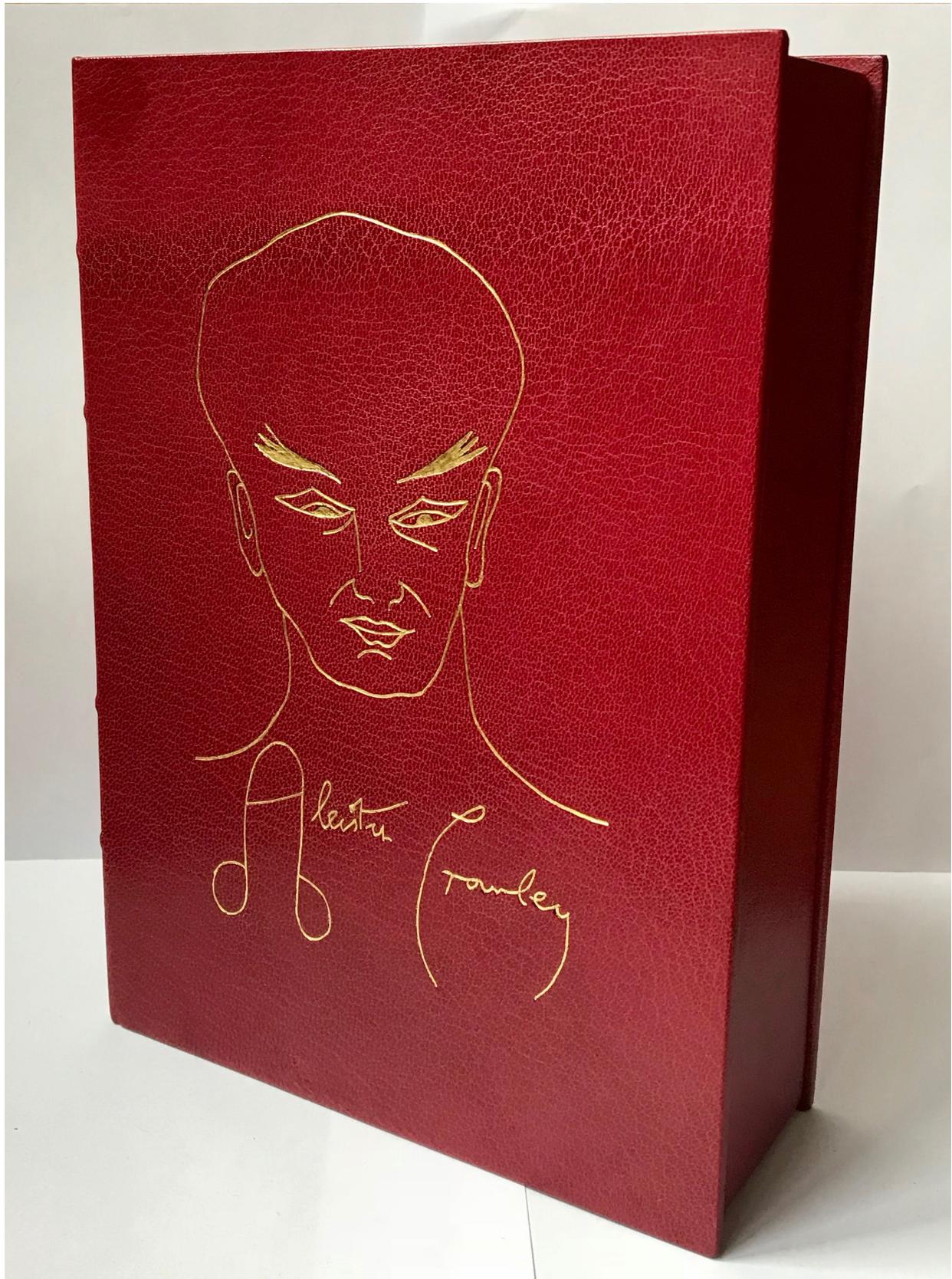
London, Gerald Duckworth & Co. Ltd, 1989.

£13500

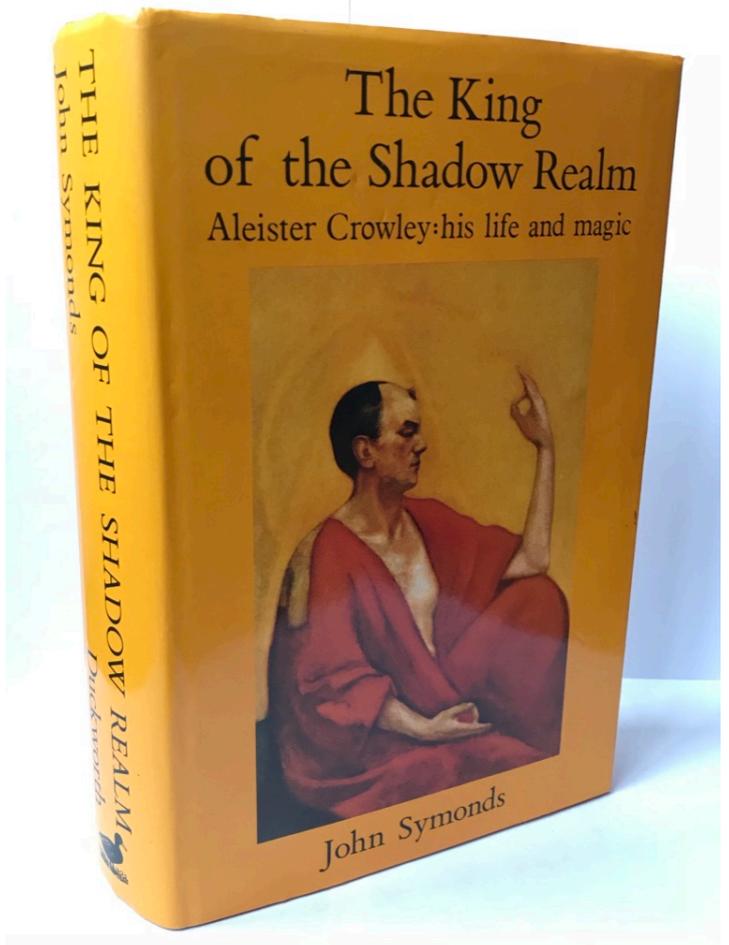
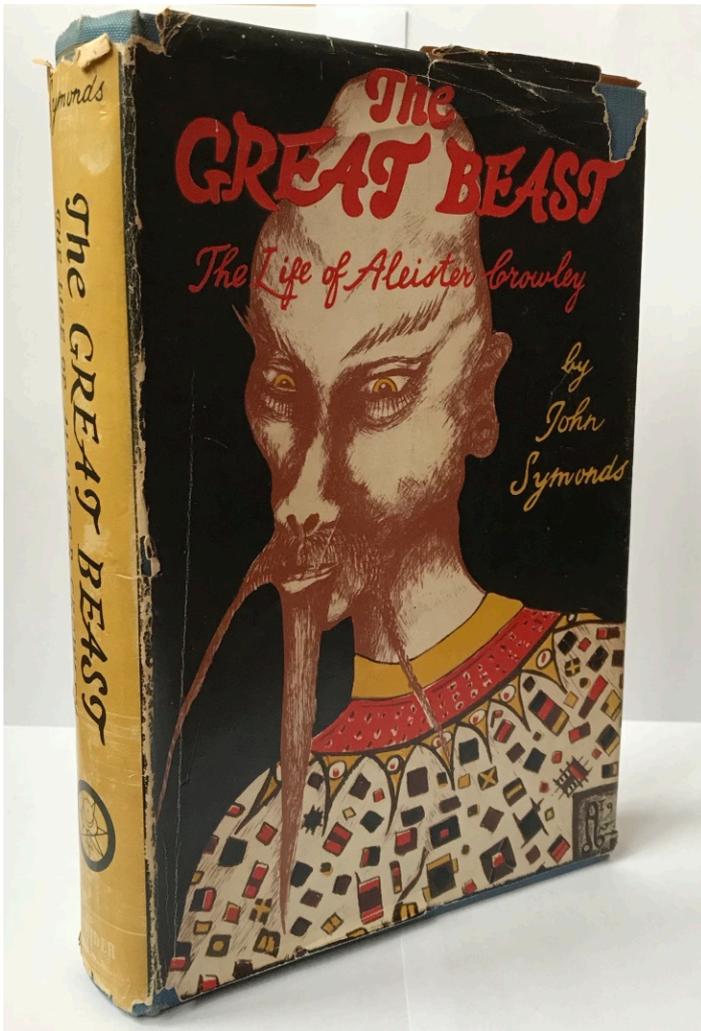
8vo, pp. x [ii] 558. Paperback, worn. Copy with author’s revisions of “*The King of the Shadow Realm*”, to be retitled “*The Beast 666*” (1996). Symonds’ pen notes, corrections and typed paste-ins found extensively throughout. A magnificent Solander box, sumptuously bound in full red morocco gilt with a stylised portrait of Crowley and his inimitable signature on the front cover. Gilt spine in 5 compartments with raised bands, stamped title and the unicursal hexagram, one of the important symbols in Thelema, probably derived from Blaise Pascal’s *Hexagrammum Mystichum*.



Symonds' own corrected copy for the fourth edition of his biography of Aleister Crowley, to be entitled "The Beast 666". The first and second editions (1951 and 1971) had been called "The Great Beast", while the third (1989) was titled "The King of the Shadow Realm". The work was described by Colin Wilson as "a kind of appalling classic", as it illustrated Crowley's absolute depravity.



TWO PRESENTATION COPIES ON THE LIFE OF CROWLEY



11. SYMONDS, John. *The Great Beast. The Life of Aleister Crowley* [with] Id., *The King of the Shadow Realm*

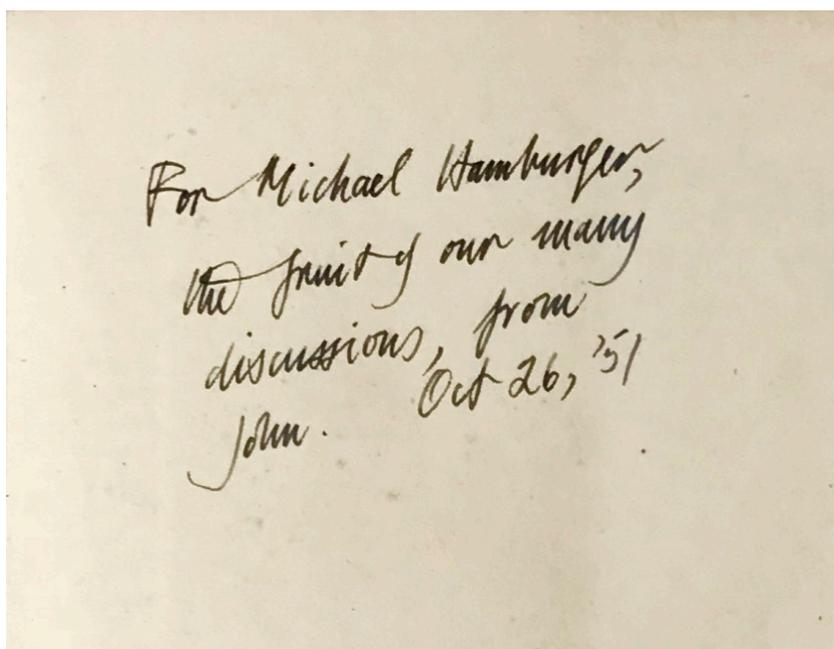
London, Rider and Company, 1951; London, Gerald Duckworth & Co. Ltd, 1989.

£1650

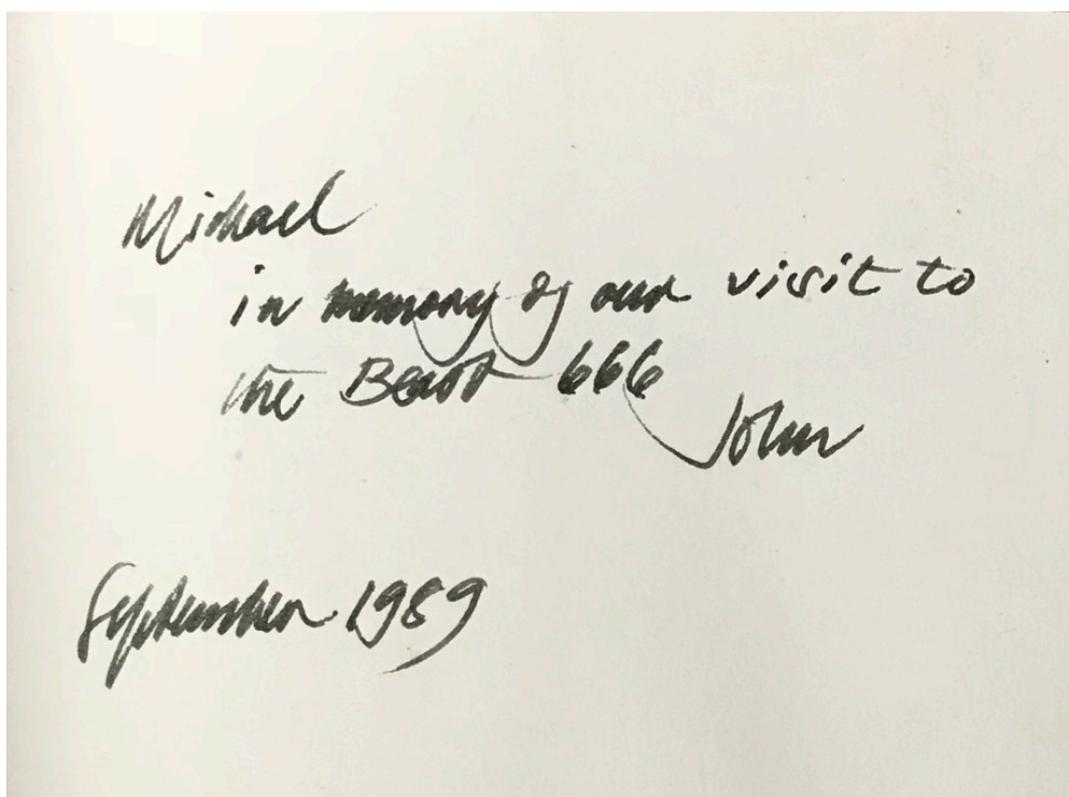
FIRST EDITION. 8vo, pp. 316, ill.. AUTHOR'S PRESENTATION COPY inscribed on verso of front flyleaf: "For Michael Hamburger, / the fruit of our many discussions, from / John. Oct 26, '51". Bound in blue cloth, gilt title to spine. Original dust jacket overall in good condition: edges, hinges lightly rubbed and worn, just a few little marginal tears.

This is the first of four biographical books by John Symonds (1914-2006) on the notorious English occultist Aleister Crowley: the man who inspired the Beatles, the beat generation and fostered

Western magic and Eastern esotericism. It was Symonds who introduced readers to 'The Great Beast'. The writer met Crowley shortly before he died and was named his literary executor. He was fascinated, yet quite critical of his subject, leading Crowley's personal secretary Israel Regardie to label him 'that most hostile biographer'. The present work has an inscribed dedication to Michael Hamburger OBE (1924-2007), a noted British translator, poet, critic, memoirist and academic of German literature. The two friends visited Crowley when he was at Netherwood in Hastings, as another Symonds inscription testifies to. Our copy of his *The King of the Shadow Realm* bears the following dedication to Hamburger: "Michael / in memory of our visit to the Beast 666 / John / September 1989".



For Michael Hamburger,
the fruit of our many
discussions, from
John. Oct 26, '51



Michael
in memory of our visit to
the Beast 666 John
September 1989



12. CROWLEY, Aleister. Charcoal drawing, ca. 51 x 34 cm.

£22500

View of the Tyrrhenian Sea, probably from the hill behind the abbey of Thelema, Cefalù, Sicily, 1921. Signed with Crowley's phallic initial A, the number 17 and the astrological symbol of Aries. According to the thelemic calendar, which starts in 1904, the year 1921 was the 17th year of the Aeon of Thelema. The symbol allows one to place this work sometime between March 20 and April 21.



13. LENKIEWICZ, Robert (1941-2002), portrait of Colin Wilson and his family. £8000

Oil on canvas, 192 x 196 cm., in an unvarnished wooden frame.

Colin Wilson, author of “The Occult: A History” (1971), his most acclaimed book, and the classic work “The Outsider” (1956). Robert Lenkiewicz (1941-2002), painter and voluminous collector of esoteric books. In “The Occult”, Wilson discusses several important esoteric authors, among others, Aleister Crowley and John Symonds.

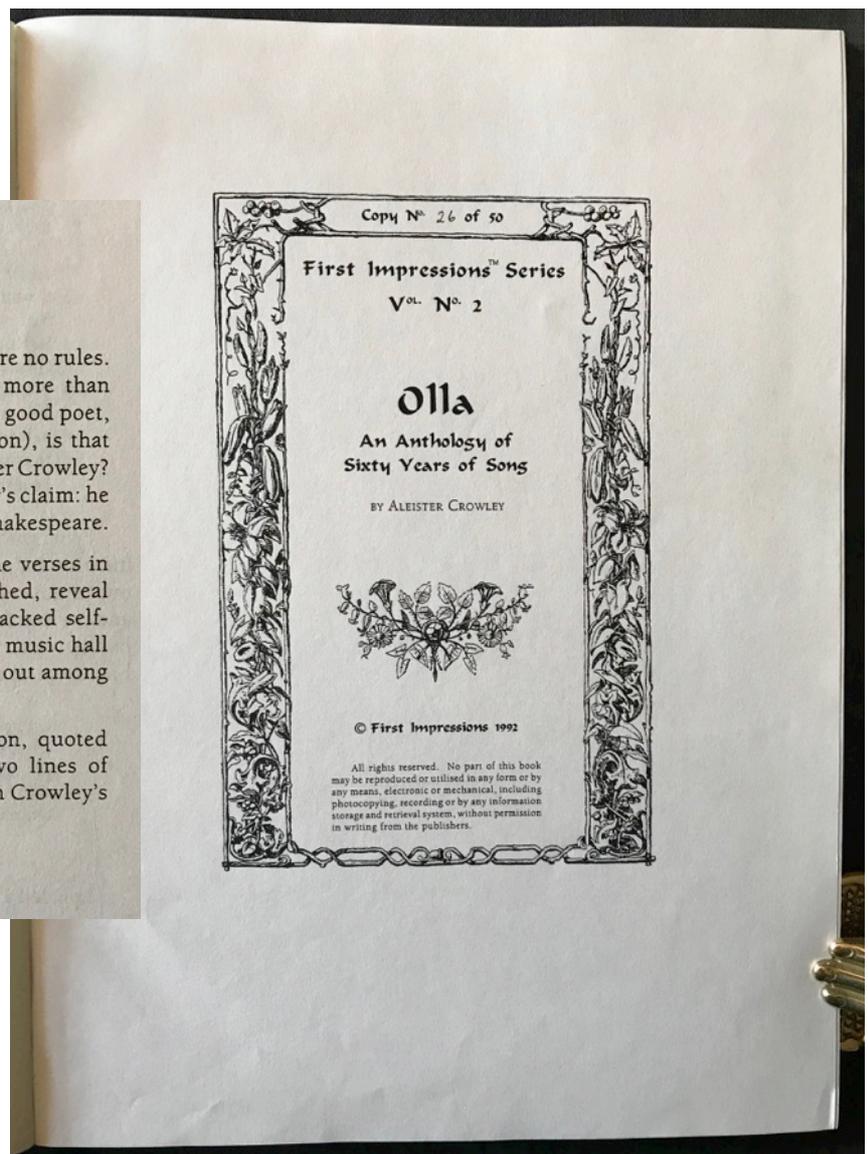
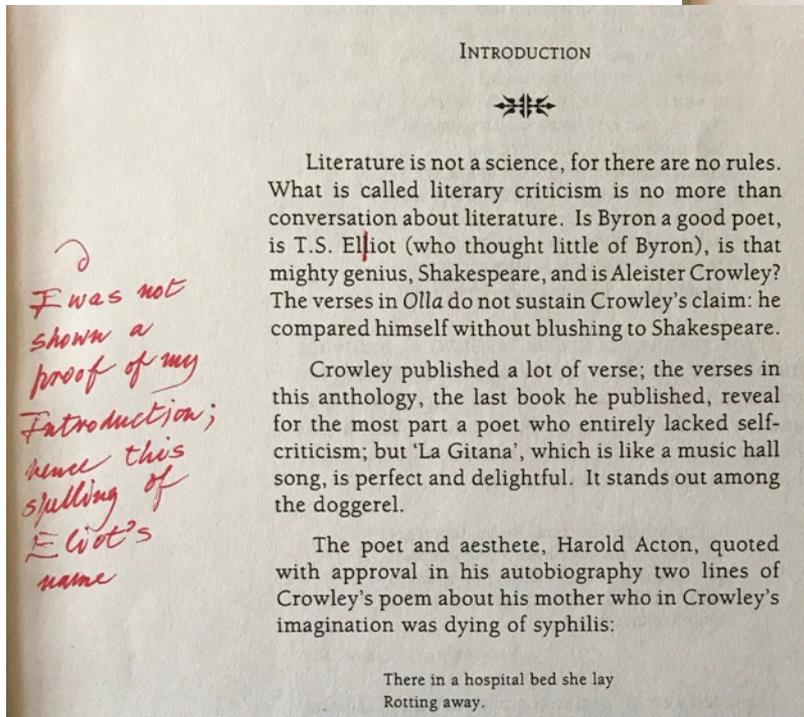
JOHN SYMONDS' COPY OF OLLA WITH HIS REVISIONS

14. CROWLEY, Aleister. *Olla: An Anthology of Sixty Years of Song*

Great Britain, First Impressions Series, 1992.

£850

Limited Edition (copy No. 26 of 50). Folio, pp. 128, first title within floral border and vignette, second title reproduced from the first edition. Quarter black morocco, buckram over boards, marbled pastedowns. A reprint of *Olla* with an introduction by John Symonds and the latter's corrections in red pen to his preface. *Olla* is a limited edition of Crowley's poems (only 500 copies and 20 on mould-made paper), first published by the O.T.O. in 1946 in London with "a dust-jacket by Frieda Harris and a frontispiece by Augustus John, R.A.". As Symonds states in his foreword, "I played a small part in the production of *Olla* for I read the proofs, and I urged the Master to expunge one poem which I thought in bad taste: he agreed to remove it. And I played a larger part in the sale of the work...", a.e.g.



THE ORIGINAL ILLUSTRATIONS OF "CONVERSATIONS WITH GERALD"

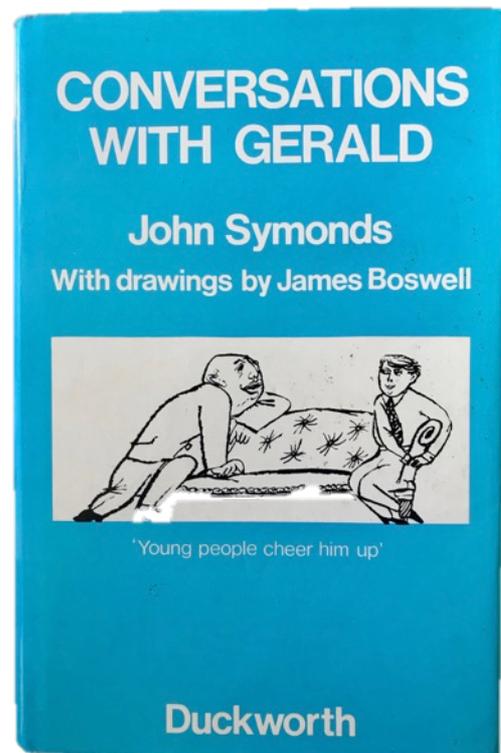
15. **SYMONDS, John [with] BOSWELL, James.** *Conversation with Gerald* (Symonds' book on Gerald Hamilton with the original illustrations by Boswell).

London, Gerald Duckworth & Co. Ltd, 1974.

£8250

FIRST EDITION. 8vo, pp. 211; ill. (10 full-page illustrations, 4 small vignettes). Original illustrated dust jacket. A fine autobiographical account of Gerald Hamilton, detailing conversations between the writer and Hamilton, "The wickedest man in Europe", who shared accommodation with Aleister Crowley, "The wickedest man in the world", in 1931 in Berlin. Hamilton is not only well known for his rocambolesque and bizarre life as a spy, communist sympathiser and undercover agent infiltrated within several political and military organisations, but also thanks to Christopher Isherwood's character of Arthur Norris of *Mr Norris Changes Trains* (1935). Hamilton derived from this the title for his own memoir, *Mr Norris and I*, which was published in 1956. The present copy is inscribed by the author and dedicated to the German scholar Michael Hamburger on the front fly: "Michael / in admiration and affection / John S. / 5 January 1986".

Conversation with Gerald is illustrated with a set of 13 captivating drawings, whose titles are the following (full-page format unless otherwise stated): *Gerald as Mr Norris* (p. ii, frontispiece); *Gerald and Crowley with the Scarlet Woman* (p. vii); *A visit to the Master* (p. 17); *Gerald as a Wine and Food man* (p. 21); *Gerald and his decorations* (p. 25); *Gerald with cona* (p. 39, small vignette); *Gerald Pasha* (p. 51); *Gerald with Georg Skrzydlewski* (p. 65); "Young people cheer him up" (p. 117, small vignette); *At Genoa station* (p. 127); *Le Chambertin de Gerald Hamilton. Brixton* (p. 145, small vignette); *Gerald chez Dahlberg* (p. 155); *Gerald as cook* (p. 175).

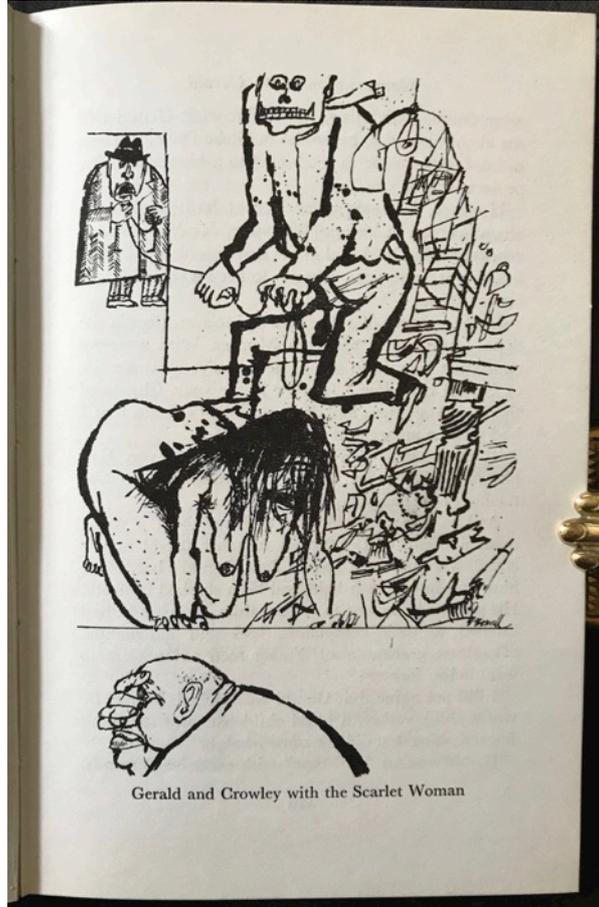
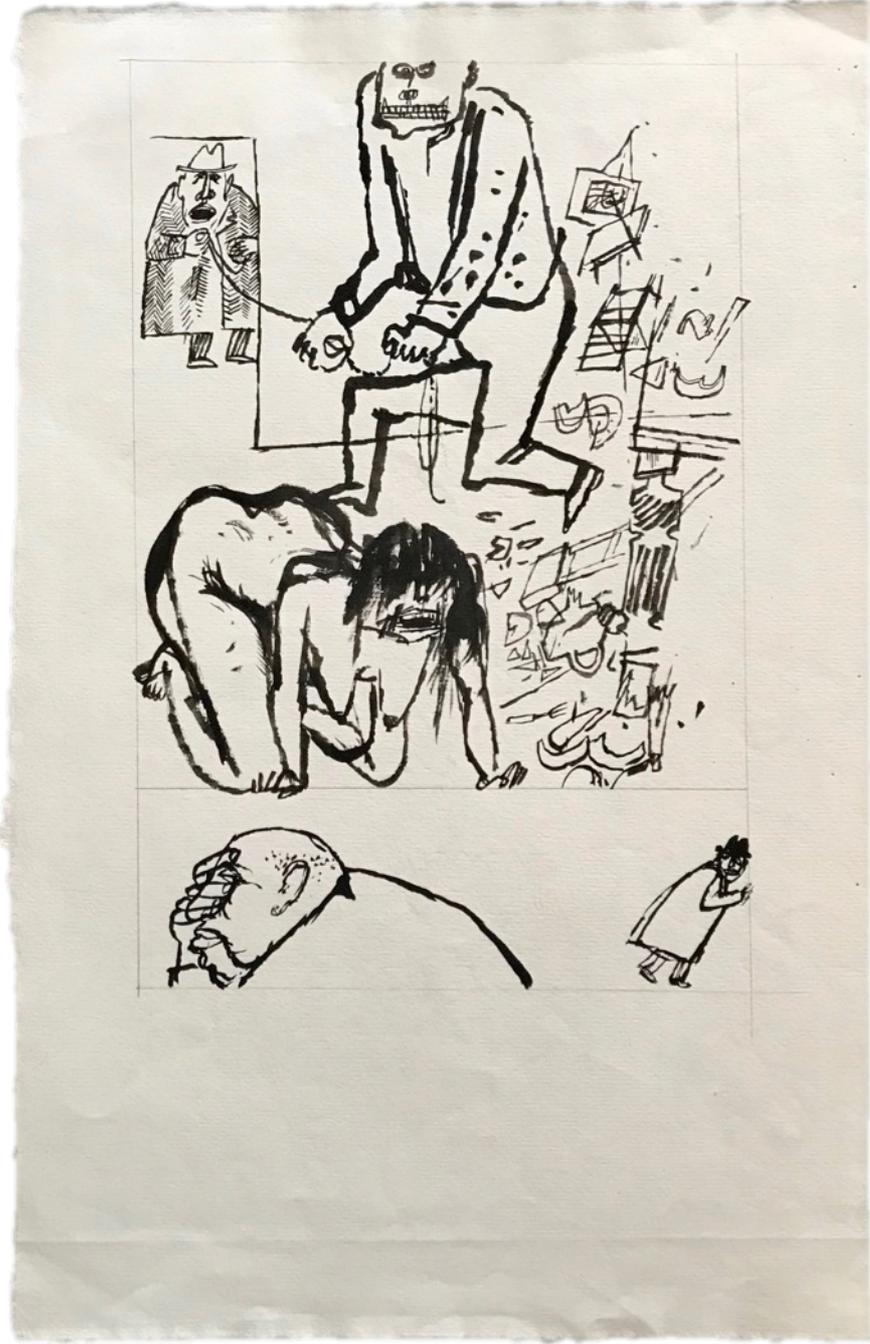


Michael
in admiration and
affection
John S.
5 January 1986

BOSWELL'S DRAWINGS. Ink drawings, most on hand-made paper, in a large and elegant green Solander box lettered in gilt on front cover. A collection of 7 out of the 13 original drawings (*Gerald as Mr Norris*, *Gerald and Crowley with the Scarlet Woman*, *Gerald as a Wine and Food man*, *Gerald and his decorations*, *Gerald with cona*, *Gerald with Georg Skrzydlewski*, *Gerald as cook*), plus a few preparatory sketches and an unpublished drawing. 6 large drawings (ca 17x11 inch.); 4 medium-sized drawings (ca 15.5x11.5); 1 medium-sized drawing on standard paper (ca

9x14.5 inch.); 1 small drawing (ca 7x11 inch.); 1 small drawing on standard paper (ca 8x8 inch.); two photographic reproductions.

Artist James Boswell (1906-71) made these drawings shortly before his death. Boswell “became a leader of a school of social satirists, whose influence is still felt today. He was a founder member of the Artists International Association, and of the artists who gave *Left Review* its cutting edge. Throughout his creative life he exercised a gift for satiric comment, comic invention, and the recording of the passing moment. Some of his vivid drawings of army life are in the Imperial War Museum and the British Museum.” (*Conversation with Gerald*, pp. 210-11). Moreover, he was art editor of *Lilliput*.



Gerald and Crowley with the Scarlet Woman

