

Evelyn Waugh

AND FRIENDS



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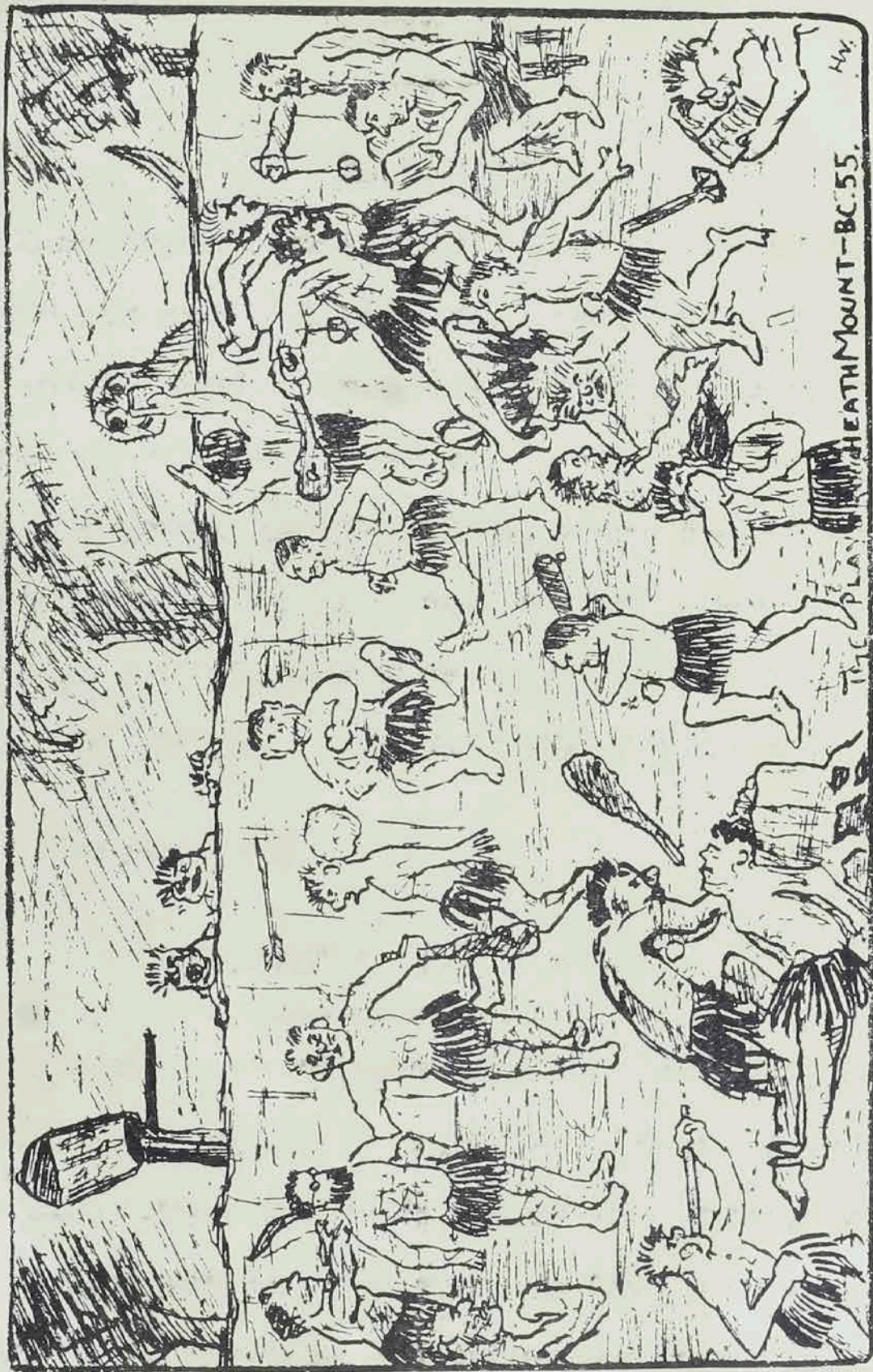
for better for worse

to love & to cherish

EVELYN
ARTHUR
ST. JOHN
WAUGH
HIS BOOK

for richer for poorer

in sickness &
in health



CATALOGUE 74

Evelyn Waugh

AND FRIENDS

JONKERS
RARE BOOKS

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CATALOGUE 74

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Cover illustration: Mark Gerson's photo of Evelyn Waugh in the garden at Combe Florey, taken in 1963

Frontispiece: *An illustration by Waugh and Derek Hooper (both aged 13) for The Cynic (item 2), Waugh's prep-school magazine.*

Pastedown: *Waugh's 'modernist' bookplate used in the 1920's, from item 4.*

Introduction

There has been a more than sufficient amount written about the life and writings of Evelyn Waugh to render any further rehashing of biographical information unnecessary here. However, the scope of the catalogue inevitably takes the form of a timeline in artifacts. It begins with the proofs of Waugh's first literary output, aged 7 and his contributions to school and university publications, through to his comprehensive catalogue of published work: non-fiction first followed by his triumphant first novel and the further successes which followed. Even his conversion to catholicism is represented in the form of a copy of *Brideshead Revisited*, inscribed to Father Devas, the basis for Father Mackay.

However, a life can never just be about one person and throughout this catalogue an interplay of personalities can be seen, in the form of the recipients of presentation copies and, in later sections, books by some of Waugh's literary 'friends' (here represented by Graham Greene, Anthony Powell, Nancy Mitford, John Betjeman, Robert Byron and Christopher Sykes). Their presentation copies are in turn, often to one another or to other mutual friends, painting a picture of a closely knit circle of acquaintanceships whose paths continuously overlap and intertwine, not unlike the narrative of Powell's *Dance to the Music of Time*.

The contents of this catalogue are principally from the collection of Michael Evanoff with significant contributions from the libraries of Roddy Brinkman and Anthony Powell as well as a small number of other sources. I am grateful for all of their collecting taste and judgement as, I am sure, succeeding owners will be, in the eternal cycle of such collections. Waugh once described himself as a book collector in an "inexpensive, desultory way" on his way to building up a 3,500-book library. One would like to think it would give him a sardonic pleasure that his own works are now the objects of the collector's desire.

Christiaan Jonkers
Henley on Thames, 2016

Juvenilia and Early Work

1.

The Curse Of The Horse Race

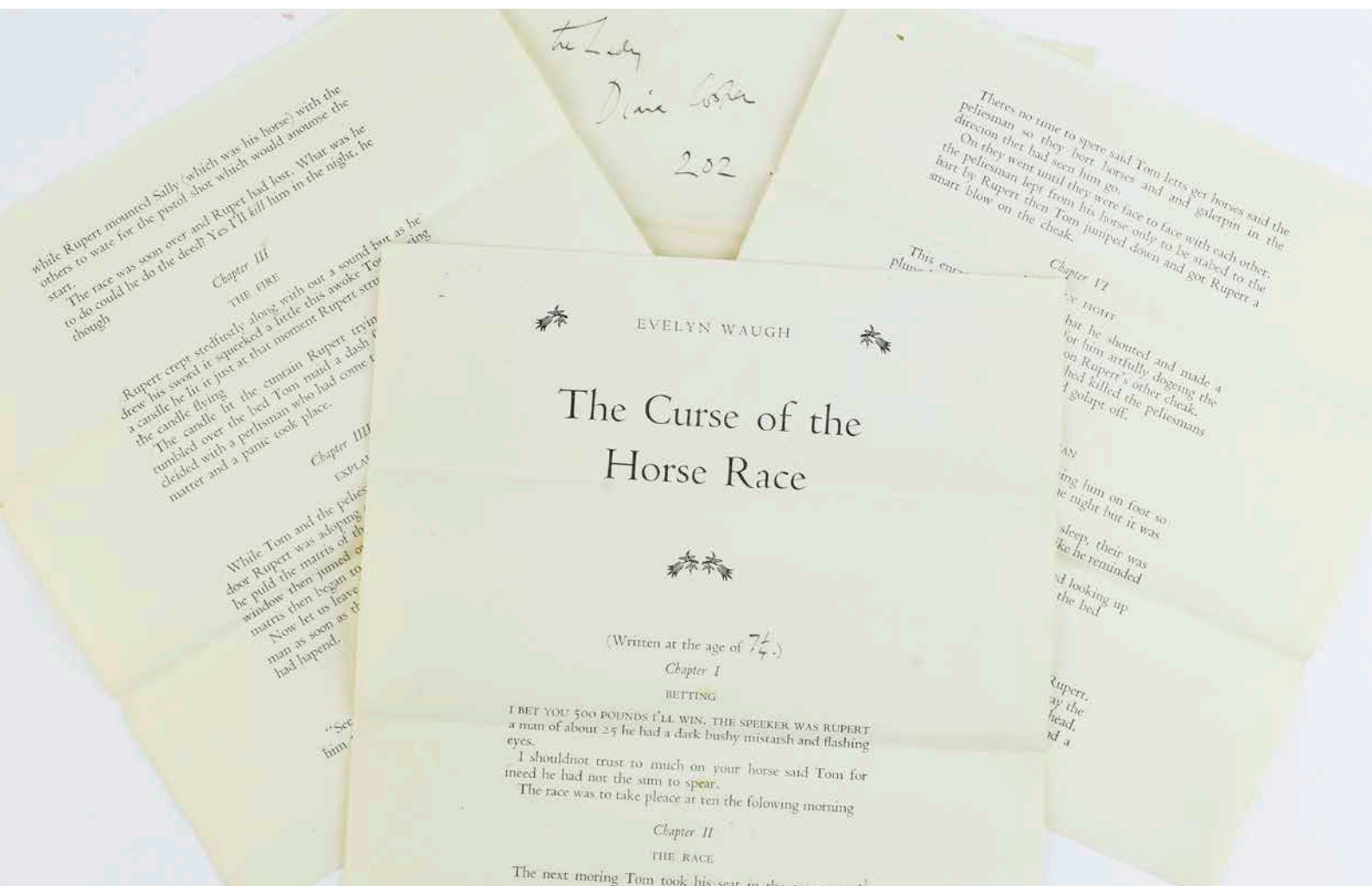
Printed for Cobden Sanderson, [1932].

The author's own proof sheets of his contribution to the 1932 work, "Little Innocents". Four sheets, printed on one side, unbound. Inscribed by Waugh to Diana Cooper on the reverse of the final leaf, "the Lady Diana Cooper 202", with the author's further annotation adding his age of 7¼ to the first page. Folds to pages, otherwise fine. Housed in chemise and quarter morocco box. [35444]

£6,000

A very rare, if not unique, individual issue of Waugh's first piece of fiction, written at about the age of seven. The manuscript of this piece of juvenilia is held (along with most of Waugh's papers) at the Ransom Center in Austin, Texas, where it is listed as item A1 in their catalogue. It was first published in *Little Innocents* (1932) and then collected in *Tactical Exercise* (1954). The first page of the manuscript is reproduced in Waugh's autobiography, *A Little Learning*.

It was given by Waugh to Diana Cooper at the beginning of their long friendship when Waugh was sufficiently enamoured of her to follow her round the country during a provincial tour of *The Miracle*, in which Cooper starred. It seems likely that the '202' in Waugh's inscription refers to Cooper's hotel room.



2.

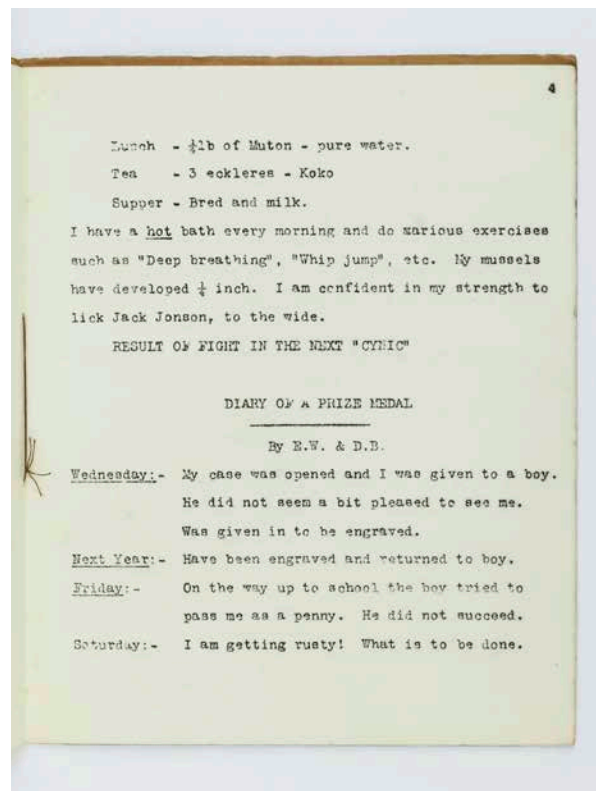
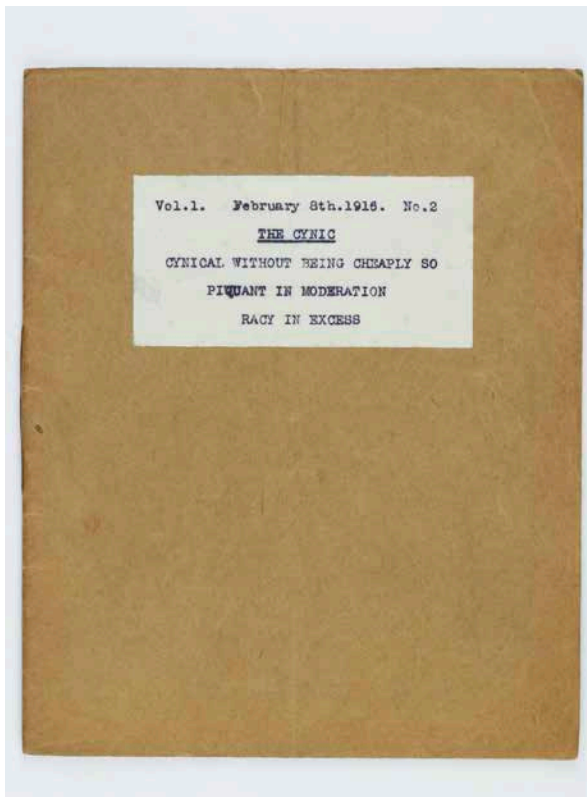
WAUGH'S ALTERNATIVE SCHOOL MAGAZINE

The Cynic

Cynical Without Being Cheaply So, Piquant in Moderation, Racy in Excess Vol. 1 No. 2, February 8th 1916. *Privately Printed, 1916.*

Single quire of eight leaves, mimeographed typescript to rectos only apart from the first leaf which is blank with a frontispiece tipped in to the verso. Original brown paper wrappers with title label pasted on to the front cover. A faint crease to the upper cover, but a fine copy. [35542] £2,250

From 1910 to 1917 Waugh attended Heath Mount Prep School in Hampstead. During 1916, aged 13 he founded an alternative to the School Magazine. With the help of his friend, Derek Hooper, and his father, whose secretary typed and then printed the magazine, Waugh set about trying to "smash the ramparts of convention" (Diaries). Ostensibly Waugh sought to sell the magazine to help the War Fund, despite having this forbidden by one of his masters, and raised 2/6 after expenses from the first issue alone. In reality the magazine served as an outlet for Waugh's already well developed sense of satire. Waugh would later recall the magazine as "flippant rather than cynical; the few jokes that are now intelligible seem very feeble" (A Little Learning), but his formative style is recognisable throughout much of the writing. The magazine ran for five issues, this one having a "magnificent picture supplement", drawn jointly by Waugh and Hooper with a competition for readers to judge which parts were drawn by which boy.



3.

EDITOR'S OWN SET

The Oxford Broom

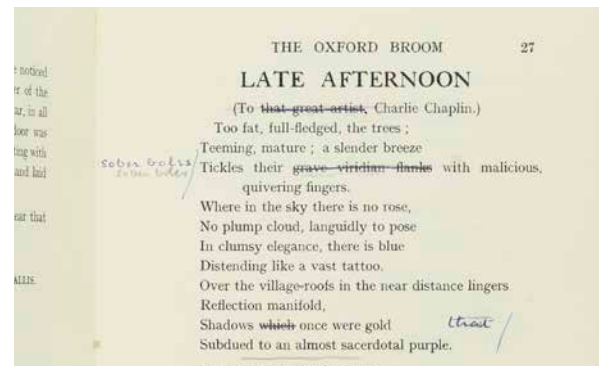
Vol. 1, Nos. 1-3 edited by Harold Acton *Privately printed*, 1923.

Three volumes (all issued). Original printed wrappers, nos. 2 & 3 with designs taken from linocuts by Waugh. No 1 has a loosely folded outer jacket with the same design as no. 2, possibly a proof of that cover. Harold Acton's copies with his copious annotations to his poem at the end of no. 3 and occasional further annotations to the other numbers. All housed in an envelope addressed by Acton to Anthony Hobson. A near fine set with just a little wear to the head of the spine of no. 2. [35541] **£6,000**

Acton's own set of the short lived literary magazine he founded with Alfred Nicholson whilst at Oxford, which as well as having Waugh's designs for the covers also contains the story, Antony, Who Sought Things That Were Lost, the first full length prose piece to be published under Waugh's own name. Acton was Waugh's most significant intellectual influence at

Oxford and Waugh would come to draw much of the character of Anthony Blanche in *Brideshead Revisited* from him. He had declared war on traditional aestheticism and attempted to lead Waugh towards modernism, though whilst Waugh acknowledged Acton as his intellectual leader, Waugh was not always his follower. Nevertheless Waugh was pleased to be enrolled as a contributor to *The Oxford Broom* and his story, a grim mock-medieval tale, was regarded as a skilful piece of pastiche.

PROVENANCE: Harold Acton (Poet and co-founder of *The Oxford Broom*); given to Anthony Hobson (book collector and director of Sotheby's) in 1965; lot 233 in Hobson's sale at Sotheby's in 1996; Private collection.



4.

FROM THE LIBRARY OF EVELYN WAUGH

Echo de Paris

HOUSMAN, Laurence

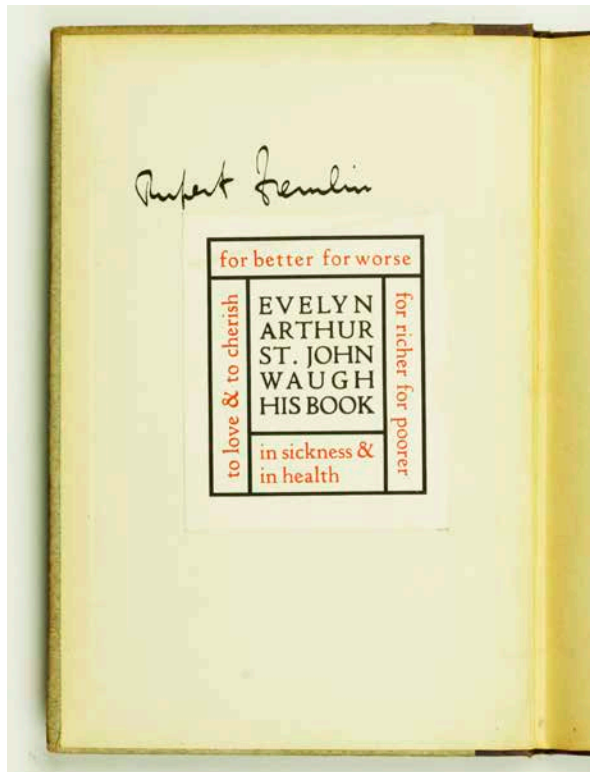
Jonathan Cape, 1923.

First edition, number 261 of 1000 copies. Original cloth-backed paper-covered boards with title label to the spine. From the library of Evelyn Waugh, with his early "modernist" bookplate to the front pastedown. A very good copy with some fading to the spine and chipping to the spine label. [35965] **£1,500**

Of the 3500 books from Waugh's library held by Ransom Centre at the University of Texas at Austin, "only a handful of earlier books from Waugh's library bear [this bookplate]" (Richard Oram - Cultural Record Keepers: The Evelyn Waugh Library). Because of the Ransom Centre's en bloc acquisition of Waugh's library, books from his library are rarely seen in commerce.

5.

Thirty-Four Decorative Designs



By Francis Crease

With a Preface by Evelyn St John Waugh *Privately Printed* [1927].

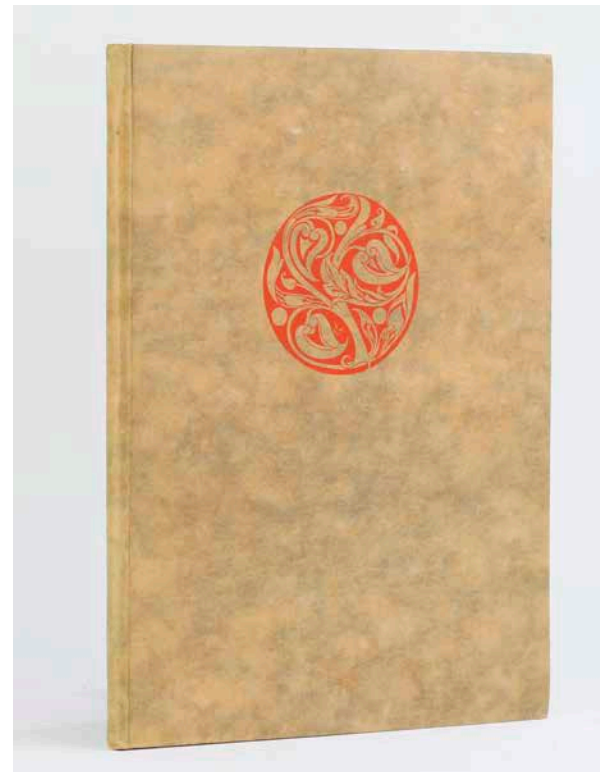
First edition, sole printing, limited to sixty copies "for private circulation". Folio. Original marbled paper covered boards with one of the Crease designs stamped on the front board. Pictorial title page plus 33 further Beardsley-esque designs by Francis Crease. A near fine copy with just a trace of wear to the spine ends. [35417]

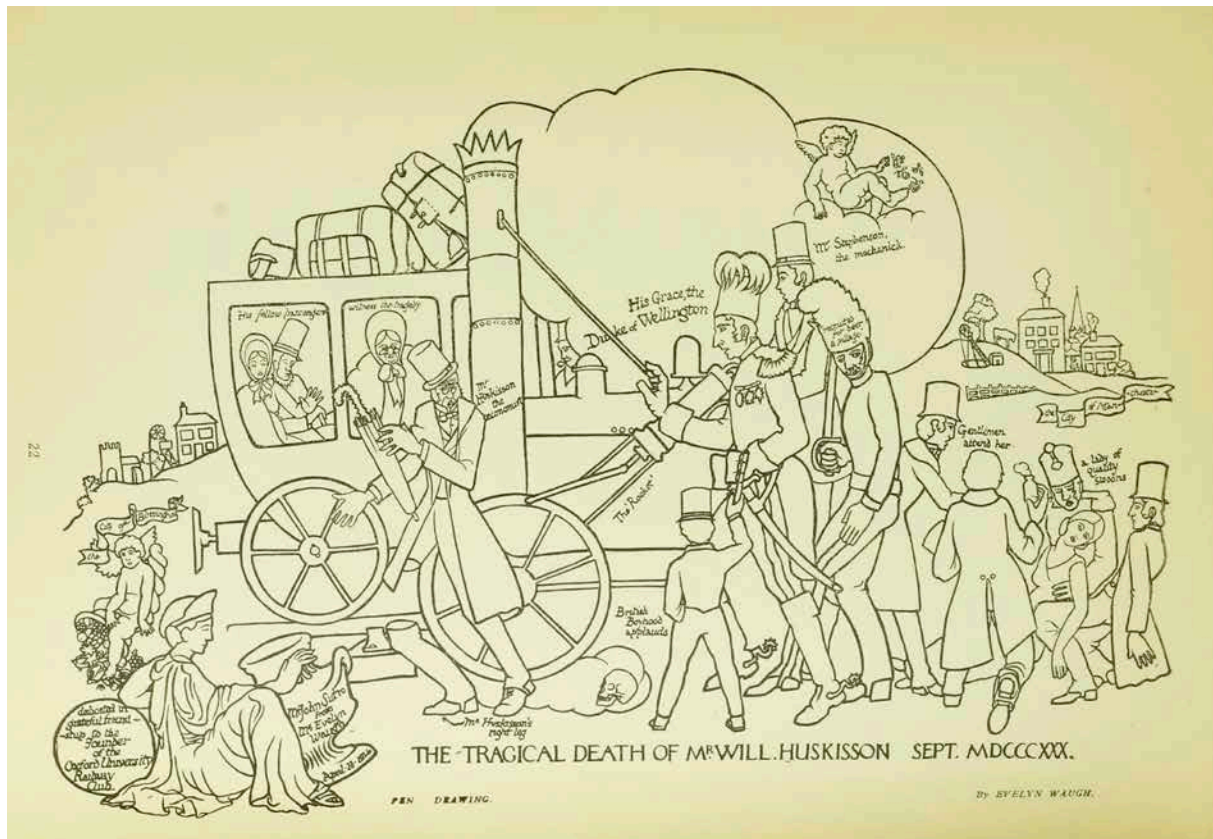
£2,500

Francis Crease was a master at Lancing whilst Waugh was there and taught him calligraphy and graphic design. Waugh called him "one of two characters who were equal and opposite influences on my adolescence... a secret man" (A Little Learning). He also had some regard for Crease as an artist as a letter to Dudley Carew of 1922 attests,

"...a wider outlook has given me a far larger realisation of Crease's designs. I am convinced now that that man is a great artist. Before I hung my admiration on his character & did not understand his work fully. It is really great Carey. I am now convinced of that."

Although Waugh's contribution is merely listed as a preface, it is the sole text of the book, thus staking a claim to be considered his second published work (after PRB) and preceding all of his fiction.





Waugh as an Artist

“Many of my contemporaries were more accomplished writers than I. In one thing I was pre-eminent (for there were no competitors); this was in making decorative drawings. At Oxford I was much in demand to design head-pieces and covers for the magazines, book-plates, O.U.D.S. programmes and caricatures. My most ambitious work was a picture of the death of Mr Huskisson (run over by the first train) to celebrate the twenty-first birthday of John Sutro, the founder of the Railway Club. During vacation I took lessons in wood engraving and was unduly elated when Jack Squire genially accepted some of my prints for the London Mercury. Others appeared in a handsome, short-lived publication entitled the Golden Hind which was edited and financed by a friend of my brother’s, Clifford Bax.” (A Little Learning)

6.

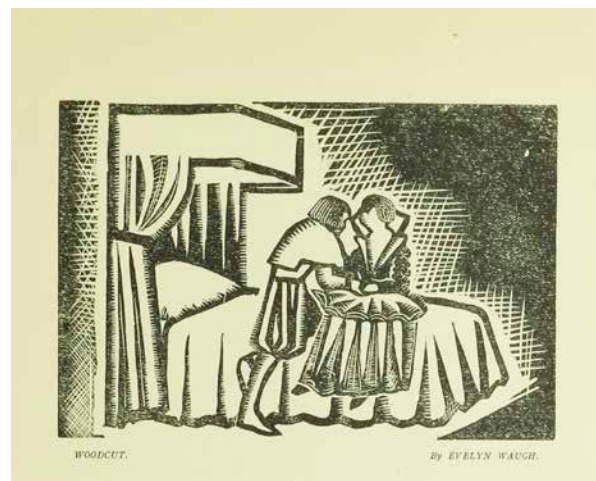
The Golden Hind

A Quarterly Magazine of Art & Literature. Vol 2 Nos.
5-8. *Chapman & Hall*, 1923-1924.

Four issues, bound as one in publisher's quarter buckram over paper covered boards. Illustrated throughout with woodcuts by various artists including Evelyn Waugh, Alistair, John Austen & Harry Clarke. A very good copy lightly worn to spine, corners and upper board. [35592] £600

£600

In this volume Waugh contributes four woodcut vignettes and a full page drawing, "The Tragical Death of Mr. Will. Huskisson".



WAUGH DESIGNED BOOKPLATES

7.

Outward Bound

VANE, Sutton

Chatto & Windus, 1924.

First edition. Original blue cloth. From the library of Dudley Carew with his bookplate, designed by Evelyn Waugh to the front pastedown. A very good copy. [35590] £75

Waugh and Carew were contemporaries at Lancing. Carew went on to a career in writing and journalism, mainly about cricket.

8.

The English Poets

Vol V: Browning to Rupert Brooke *Macmillan 1919.*

[WARD, T.H. (ed.)]

Original blue cloth. From the library of Dudley Carew with his bookplate, designed by Evelyn Waugh to the front pastedown. A very good copy. [35591] £75



9.

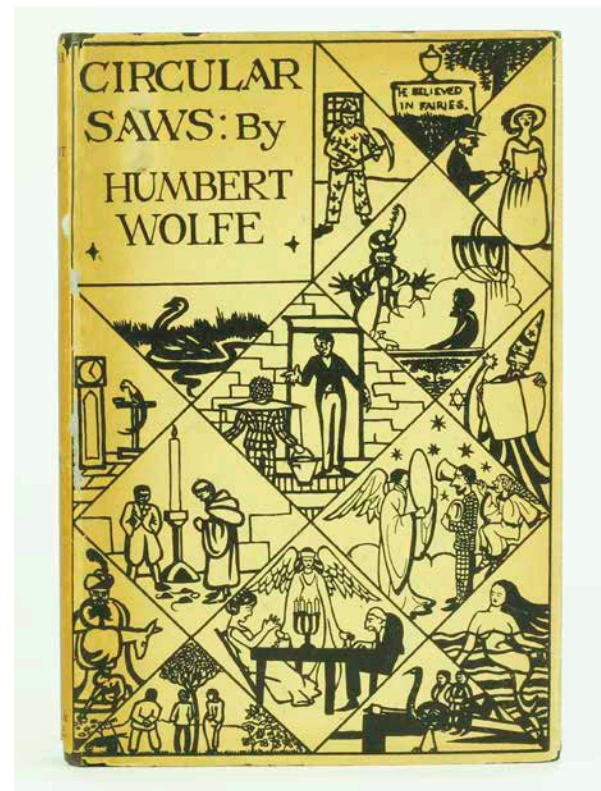
Circular Saws

WOLFE, Humbert

Chapman & Hall, 1923.

First edition. Original black cloth with title label to the spine, in pictorial dustwrapper designed by Evelyn Waugh. A fine copy in a very good dustwrapper with wear to the spine ends and corners and a closed tear with minor loss to the joints. [35588] £600

Waugh would also be commissioned by his father, a director of Chapman & Hall, to submit designs for dustwrappers for their authors.



Primary Works

10.

Rossetti

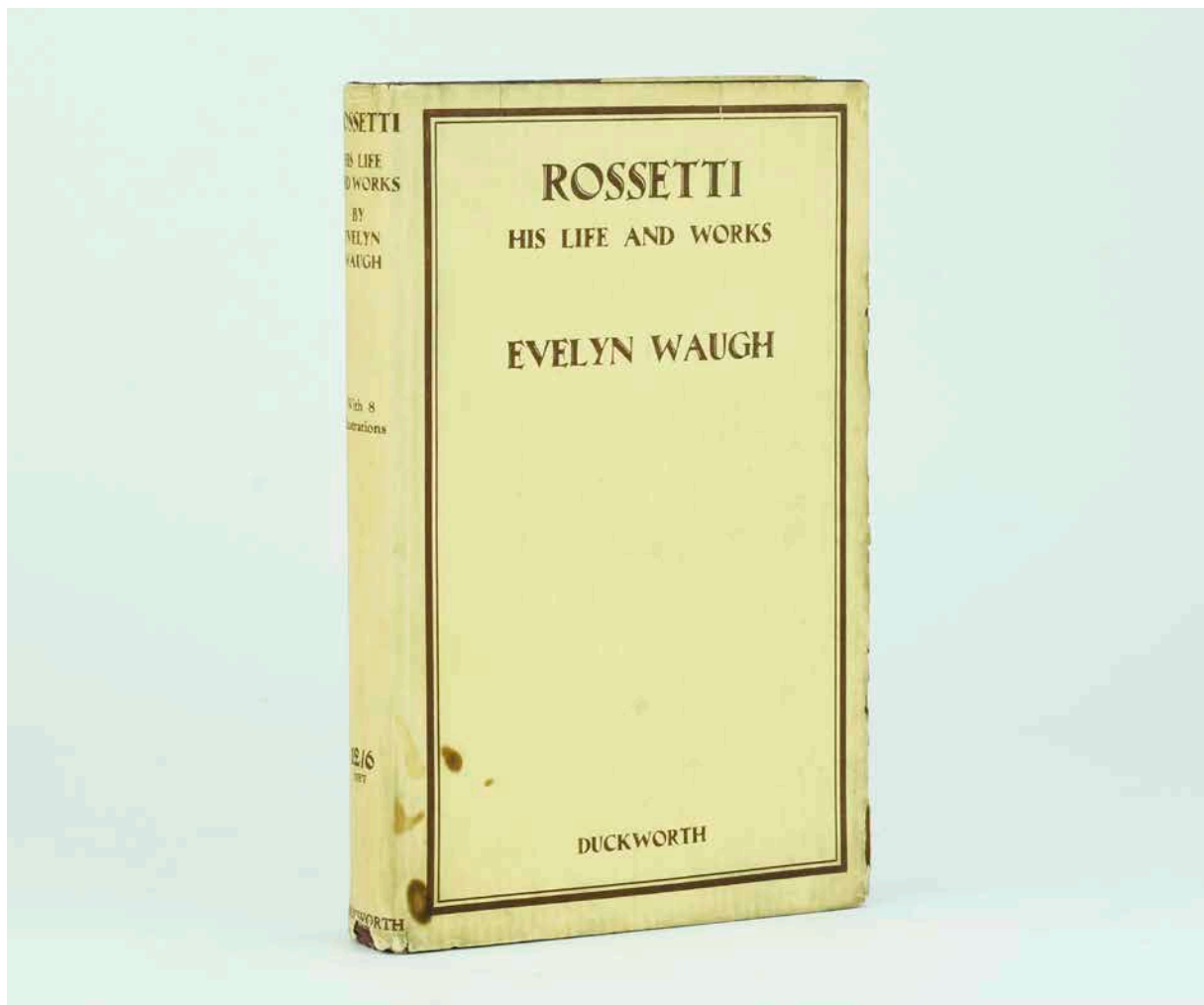
His Life and Works *Duckworth, 1928.*

First edition. Original maroon cloth with gilt titles to the spine in cream printed dustwrapper. A near fine copy with some foxing to the page edges in a very good dustwrapper, which is bright but with some wear resulting in small loss to the front joint and base of the spine and a couple of marks to the front cover. [35561]

£4,000

Waugh's first commercially published work. The contract for publication with Duckworth was secured by Waugh's Oxford friend Anthony Powell, who was working there at the time as a reader. It is likely to be on the strength of Waugh's privately printed work on the Pre-Raphaelite Brotherhood, PRB. Waugh, is described in the blurb as "the youngest member of a distinguished literary family".

Duckworth were offered Waugh's first novel, *Decline and Fall*, finished later that year, but turned it down on grounds of "indelicacy".



11.

*Decline And Fall**Chapman & Hall, 1928.*

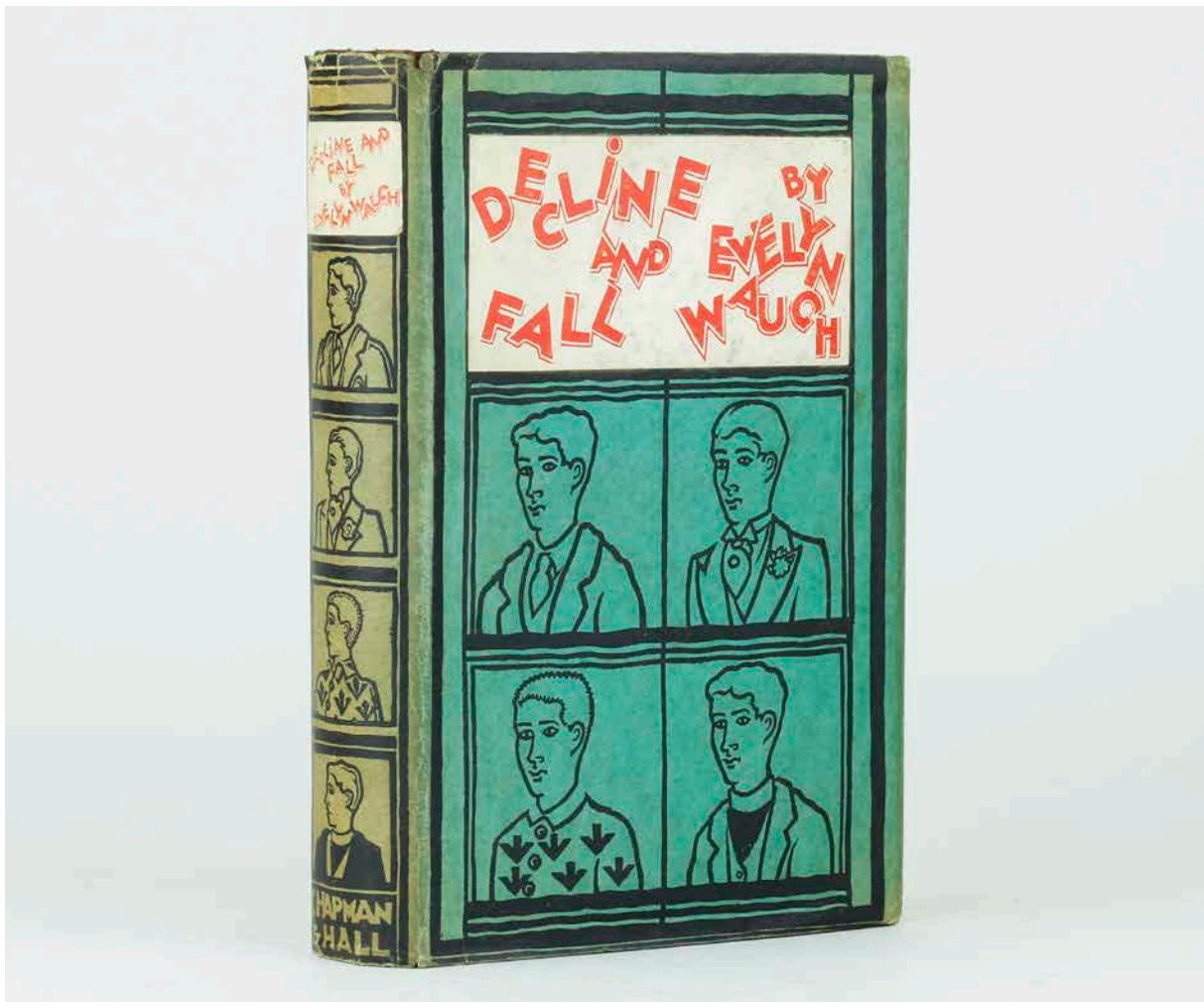
First edition. Original red and black patterned boards lettered in gilt, in green pictorial dustwrapper designed by the author. Six full page line drawings by the author. A fine copy in a near fine dustwrapper, which shows a trace of wear to the head of the spine and corners, but is very much less faded on the spine than usual. There is still more than a hint of green to the spine (albeit of an olive hue rather than the forest green of the covers) and the red lettering of the spine label is still bright. Covers are bright and generally crisp. As good a copy as I have seen in twenty years. [33537] £25,000

The author's brilliant first novel, described by Connolly as "anarchic and experimental, surely one of the wittiest and most

original of first novels."

The story of the publication of *Decline and Fall* is now the stuff of legend. The popular version holds that when Duckworth rejected it, Waugh took the manuscript three doors down the road to Chapman & Hall, where his father was managing director. Arthur Waugh was away, so the acting director read the manuscript and agreed to publish it on the spot. A deeper analysis shows this account to be more fable than fact. Certainly Waugh made copious changes to the novel to appease C&H's lawyers, which might also have made the novel acceptable to Duckworth. However, Waugh needed to publish his first novel in a hurry to raise the funds to marry his fiancée, Evelyn Gardner. Gardner's mother, Lady Burghclere, violently opposed the match and was sister-in-law to none other than Gerald Duckworth. So by refusing Waugh, Duckworth may have felt he might also prevent Waugh's marriage. Waugh, however, was able to utilise his own family connections to publish the novel and Chapman & Hall remained his publishers of fiction for the rest of his life.

Connolly 99: 58



12.

Vile Bodies

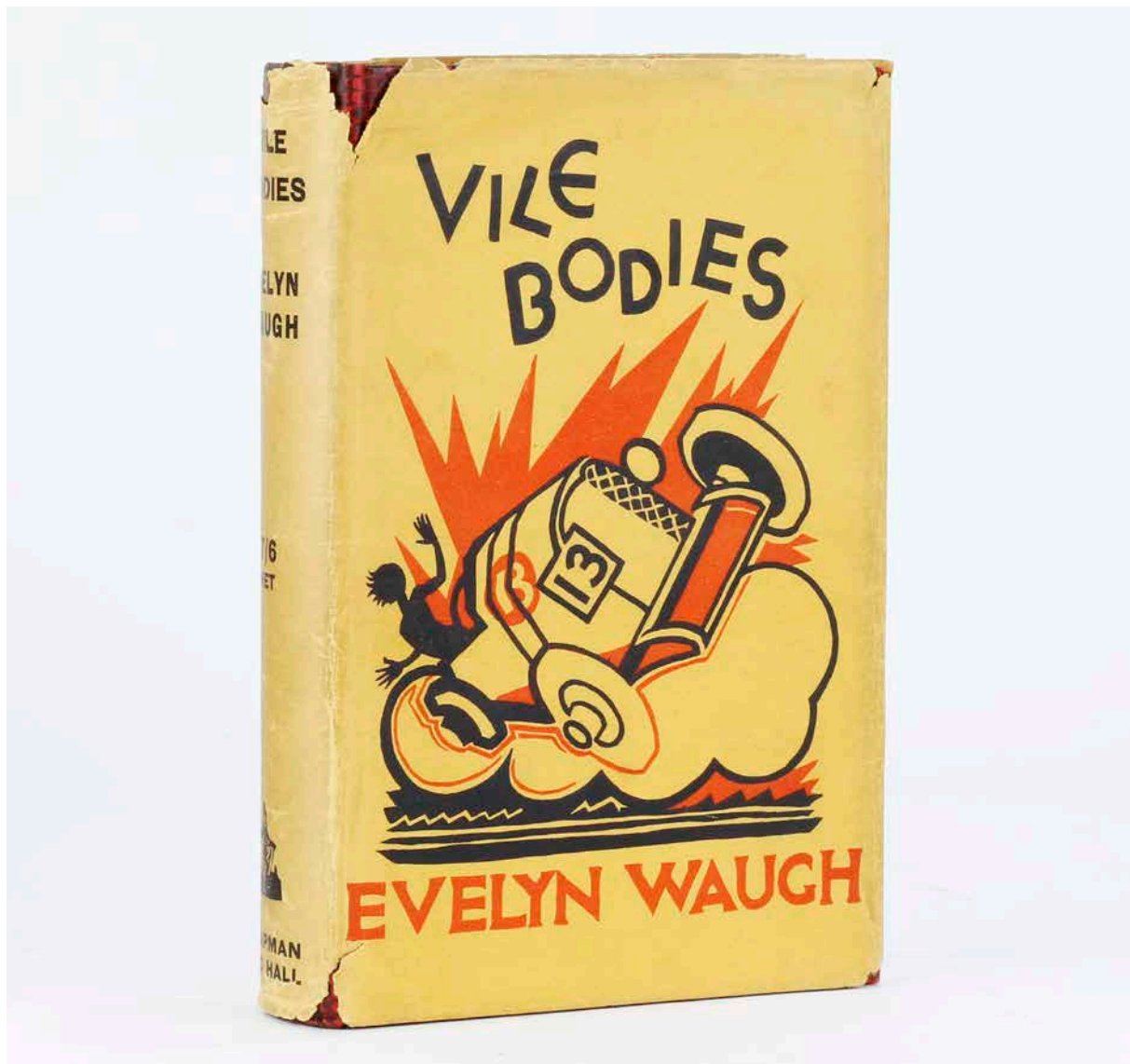
Chapman & Hall, 1930.

First edition. Original marbled cloth in pictorial dust-wrapper, which is thought to be the earliest state with "Second Choice" by Jeffery E. Jeffery as the last title on the rear panel. A fine copy in a very good dustwrapper, which shows a little chipping to the head of the spine and light fraying to the base of the spine and corners. [35544]

£12,500

The author's successful second novel, lampooning the rise of the 'Bright Young Thing', and often seen as a companion to his first effort, *Decline and Fall*. There is however, a noted development of style between the two works. *Decline and Fall* was enough of a success to assure his place on his publisher's list, and to bolster Waugh's literary self assurance. The satire has a harder edge, the thematic construction more accomplished and there is a diversity of texture born of new literary ambitions.

The novel was a great success, commercially (it went into seven printings in as many weeks) and critically. It marked a breakthrough for Waugh: whereas *Decline & Fall* was hailed as a great first novel, *Vile Bodies* was deemed a great novel in its own right and soon gained him entry to all the most fashionable addresses.



13.

INSCRIBED TO THE TALBOT RICES

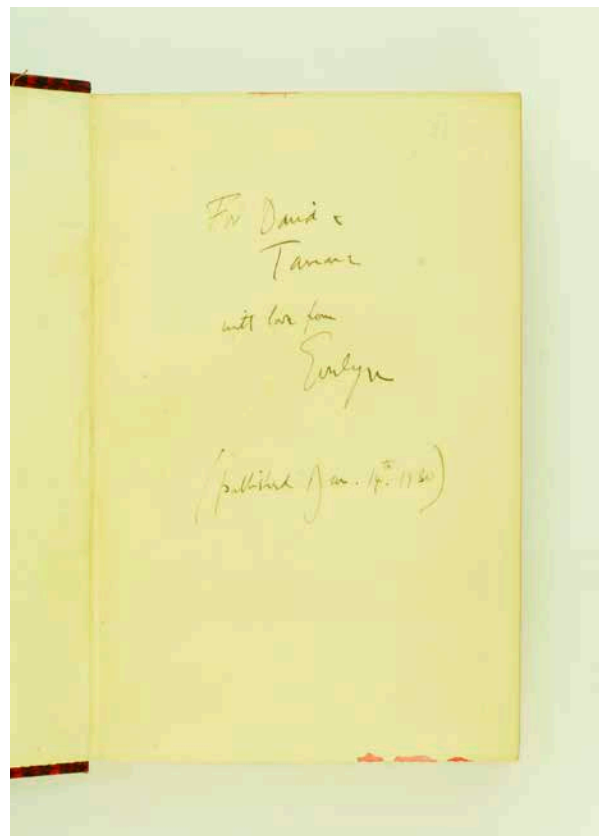
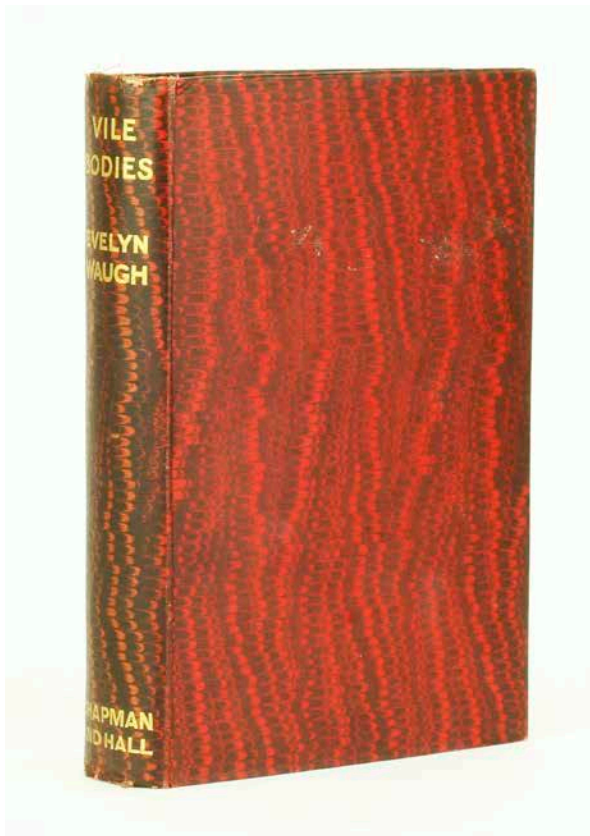
Vile Bodies

Chapman & Hall, 1930.

First edition. Original marbled cloth with gilt titles to the spine. Author's presentation copy, inscribed on the front endpaper, "For David & Tamara with love from Evelyn (published Jan. 14th 1930)." Striking orange and black pictorial title page designed by the author. A very good copy indeed with slight wear to spine ends and bottom corners. Page edges browned and a little foxing throughout, a few small red stains along the bottom edge of prelims. [35631] £7,500

David Talbot Rice was a member of the group at Oxford known as the Hypocrites Club, along with Waugh, Anthony Powell, and Harold Acton. He and his wife Tamara, also an undergraduate at the same time, were Byzantine and Islamic art scholars of some note. They remained lifelong friends of Waugh's.

The author's successful second novel, lampooning the rise of the 'Bright Young Thing'. Uncommon in an inscribed state.



WITH THE FIRST PAGE OF THE MANUSCRIPT

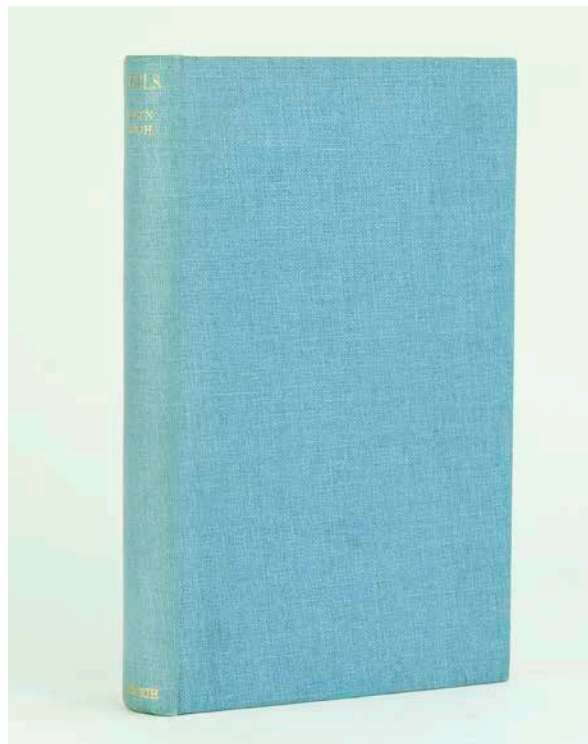
14.

Labels

A Mediterranean Journal Duckworth, 1930.

First edition, deluxe issue, number 74 of 110 copies signed by the author, with a foolscap page of the original manuscript bound in. Publisher's pale blue buckram with gilt lettering on the spine. Pictorial endpapers with design used on the dustwrapper of the trade edition. Frontispiece from a black and white drawing by Evelyn Waugh, plus various maps and photographic illustrations. A fine bright copy with foxing to the page edges. [35575] £3,250

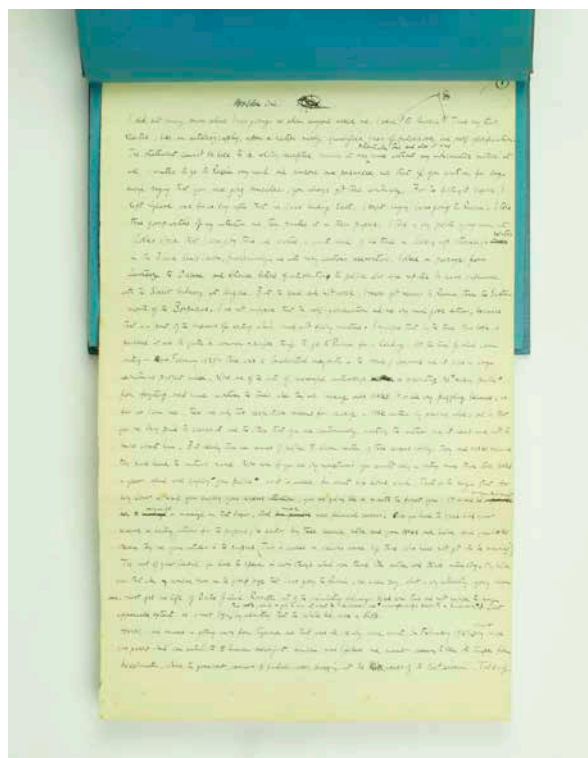
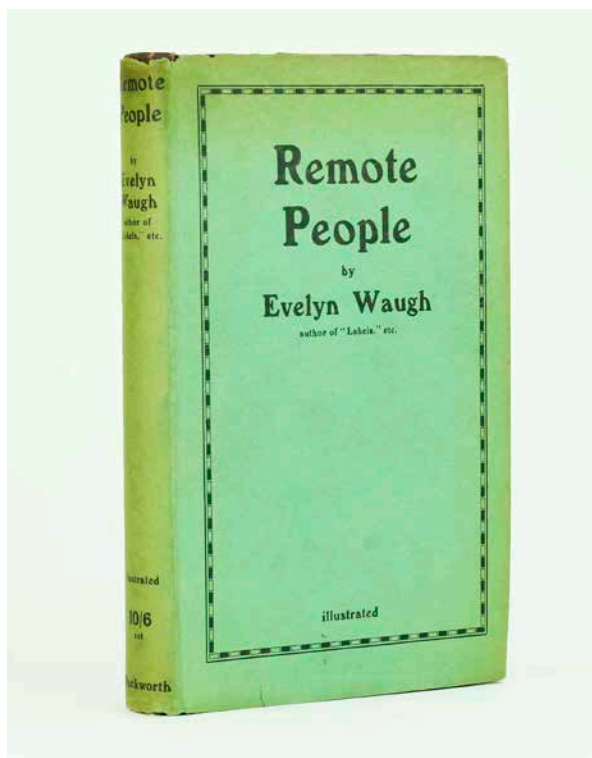
The first of Waugh's travel accounts. Each of this limited edition contains a page of Waugh's final manuscript draft. This copy has page one.



15.

Remote People

Duckworth, 1931.



First edition. Original burgundy cloth, titles to spine gilt, in green printed dustwrapper. Two folding maps and seven black and white plates. A fine copy in a very good dustwrapper indeed, which shows a little wear to the spine ends with internal reinforcing at its head. [35565] £2,500

The author's account of his travels to Ethiopia.

16.

INSCRIBED TO DIANA COOPER

Black Mischief

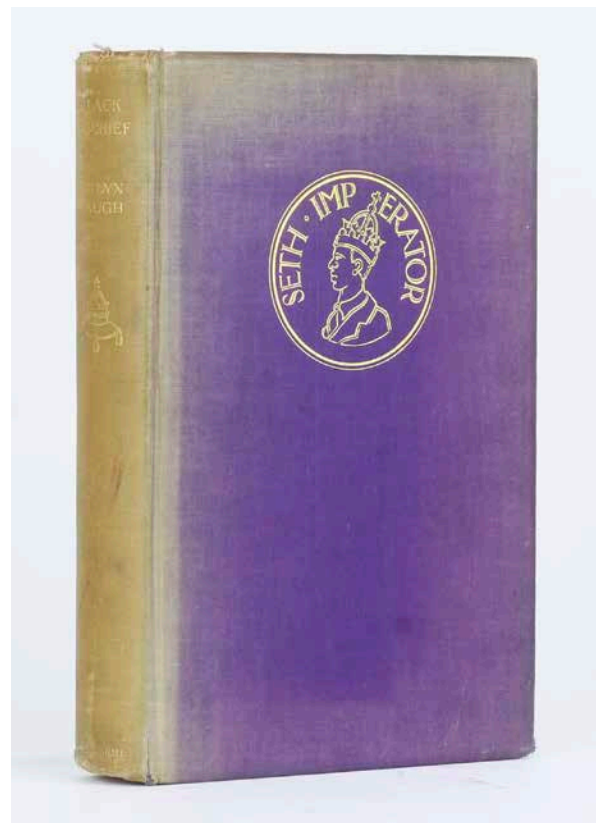
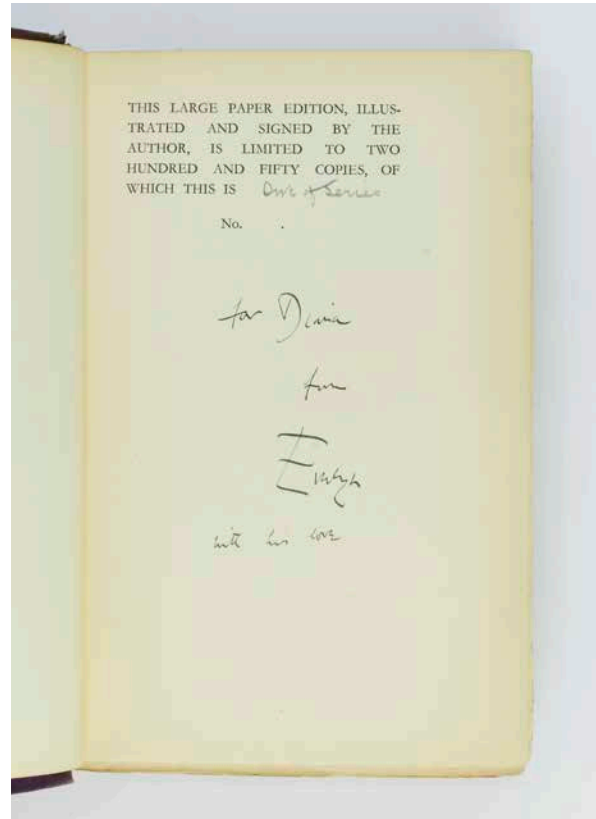
Chapman & Hall, 1932.

First edition, large paper issue. Author's presentation copy, inscribed on the limitation leaf to Diana Cooper, "for Diana from Evelyn with his love". An out of series copy from an edition 250 special copies on laid paper with additional illustrations by the author. Original violet buckram with gilt titles to the spine and vignette to the upper cover. Eight full page illustrations, none of which appear in the trade edition, plus one full page map. A very good copy with the usual fading to the spine creeping onto the covers and a little wear to the spine ends. [35420] £3,750

Diana Cooper was at the time of this presentation one of Waugh's closest friends despite having only met a few months before. She was exactly the sort of woman Waugh liked, beautiful, intelligent and aristocratic and also something of a celebrity due to the success of her role in a new production of *The Miracle*. She was also married to a rising politician and moved in the highest social and political circles. At the time, Waugh was particularly prone to fall hopelessly in love, the latest object of his unrequited affections being Baby Jungman. It is plain that he was also very attracted to Diana Cooper and they became inseparable companions. Waugh accompanied her on a provincial tour of *The Miracle*, despite privately confessing his loathing for the play.

It is likely that Waugh had an affair with Diana Cooper in mind, but whilst Duff, her husband was a notorious womaniser, that was never Diana's style. As it was, she and Waugh remained good friends for the rest of Waugh's life and he wrote her into his novel, *Scoop* (reappearing later in the *Sword of Honour* Trilogy) as the redoubtable Mrs Stitch.

PROVENANCE: Lady Diana Cooper (1892-1986, authorial presentation inscription and bookplate, designed by Rex Whistler, of Duff Cooper to the front pastedown).



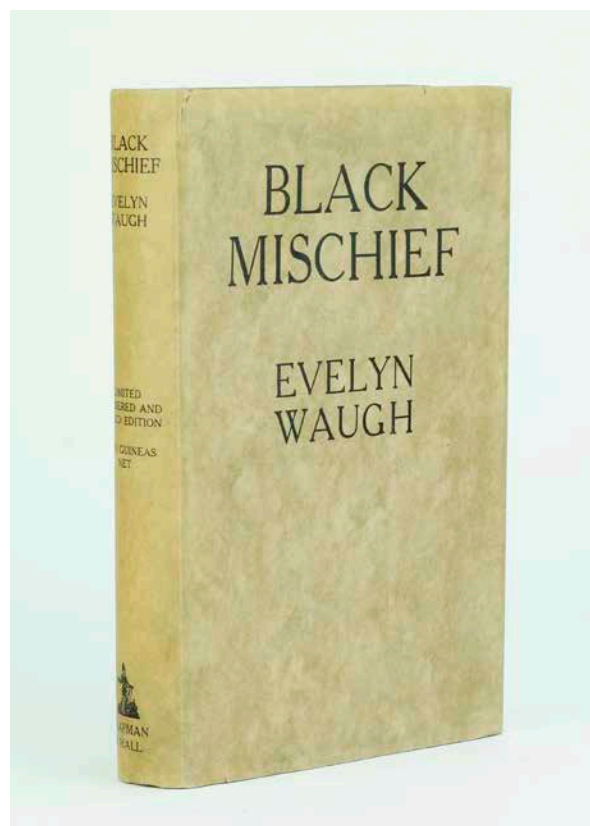
17.

*Black Mischief**Chapman & Hall, 1932.*

First edition, large paper issue. Number 32 of 250 special copies on laid paper signed by the author with additional illustrations by the author. Original violet buckram with gilt titles to the spine and vignette to the upper cover in printed brown dustwrapper. Eight full page illustrations, none of which appear in the trade edition, plus one full page map. A near fine copy with some fading to the spine, in spite of the dustwrapper, in a superb, fine dustwrapper, which is bright and crisp, with a faint crease to the lower cover. [35551] £3,000

The author's third novel, drawing on his experiences in Africa which as he reported in his travel journal, *Ninety Two Days*, "experiences vivid enough to demand translation into literary form". Given the instant success of Waugh's first two novels, the critical response was lukewarm, and the novel became better known for its attack on the Catholic journal, *The Tablet*, and the heated response from *The Tablet's* Editor, Ernest Oldmeadow, who asserted that it was "a work both disgraceful and scandalous. It abounds in coarse and sometimes disgusting passages, and its climax is disgusting." Needless to say this did nothing to harm sales.

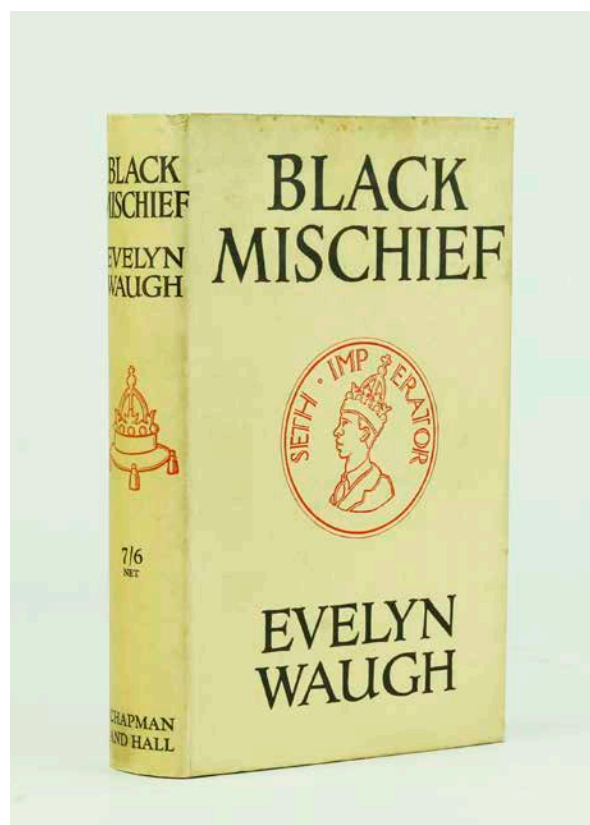
The limited edition is seldom encountered in its dustwrapper or in such nice condition.



18.

*Black Mischief**Chapman & Hall, 1932.*

First edition. 8vo. Original marbled cloth in pictorial dustwrapper. Frontispiece map of the "Azanian Empire". A near fine copy with a little foxing to the page edges in a very good dustwrapper indeed, which is slightly dusty with a trace of wear to the head of the spine. [35562] £950



19.

A Handful Of Dust

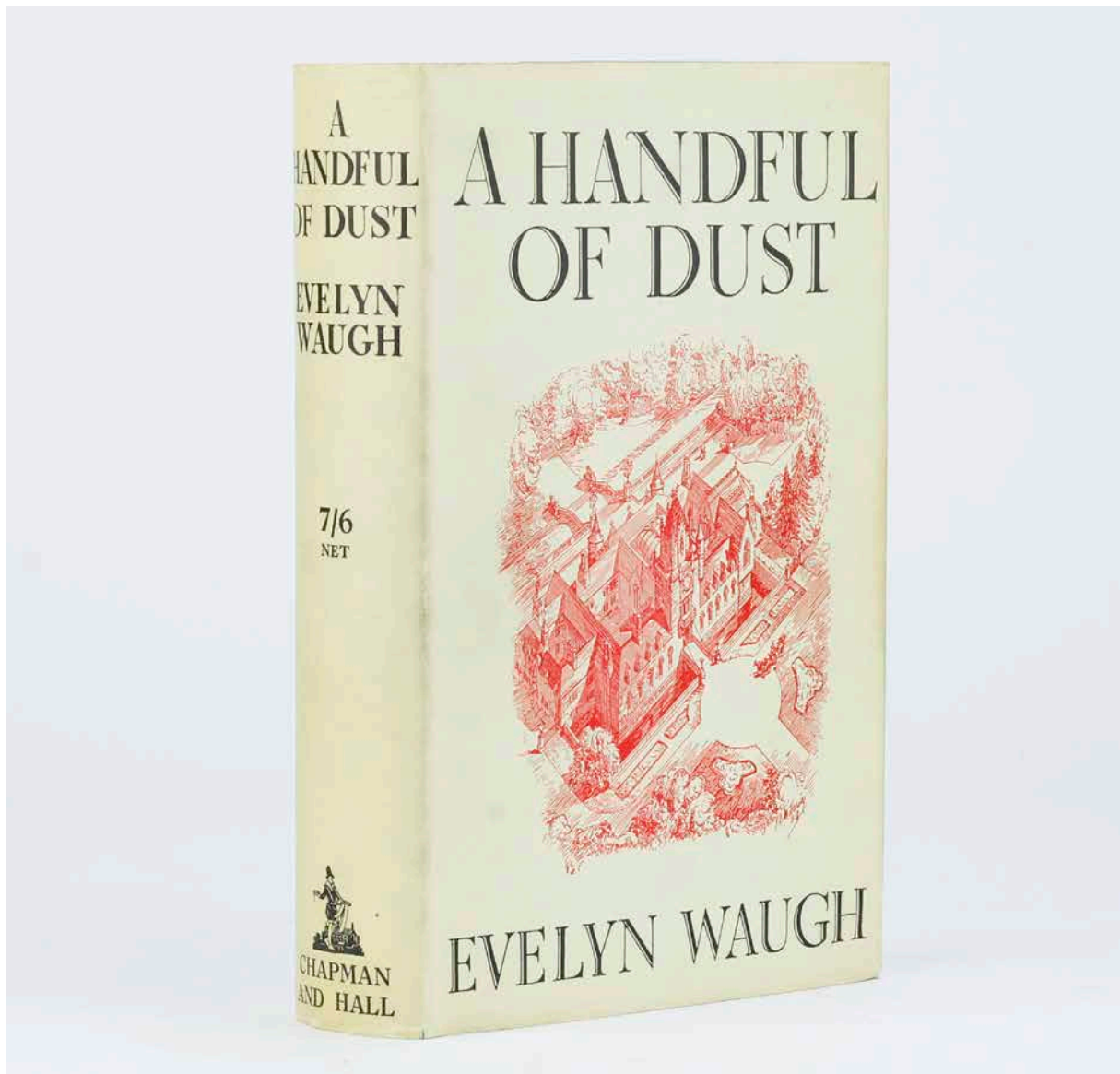
Chapman & Hall, 1934.

First edition. Original marbled cloth in pictorial dust-wrapper. Frontispiece sketch of Hetton Abbey. A fine copy in a fine dustwrapper, which is clean and crisp with just a hint of pushing to one corner. An exceptional, near perfect copy. [35543] £26,500

Critically regarded as the high point of Waugh's literary output and as one of the great novels of the twentieth century.

Mainly written in Morocco, the narrative seems to have come to Waugh quite easily as he wrote to Katherine Asquith, "I peg away at the novel which seems to me faultless of its kind... Comic English character parts too easy when one gets to be thirty." However, later he wrote, "I have just killed a little boy at a lawn meet and made his mother commit adultery ... so perhaps you won't like it after all". The title went through several iterations before purloining the phrase from T.S. Eliot's *The Waste Land*: "I will show you fear in a handful of dust"

It is probably Waugh's scarcest novel as a first edition, particularly in a dustwrapper so fine.



20.

Ninety-Two Days

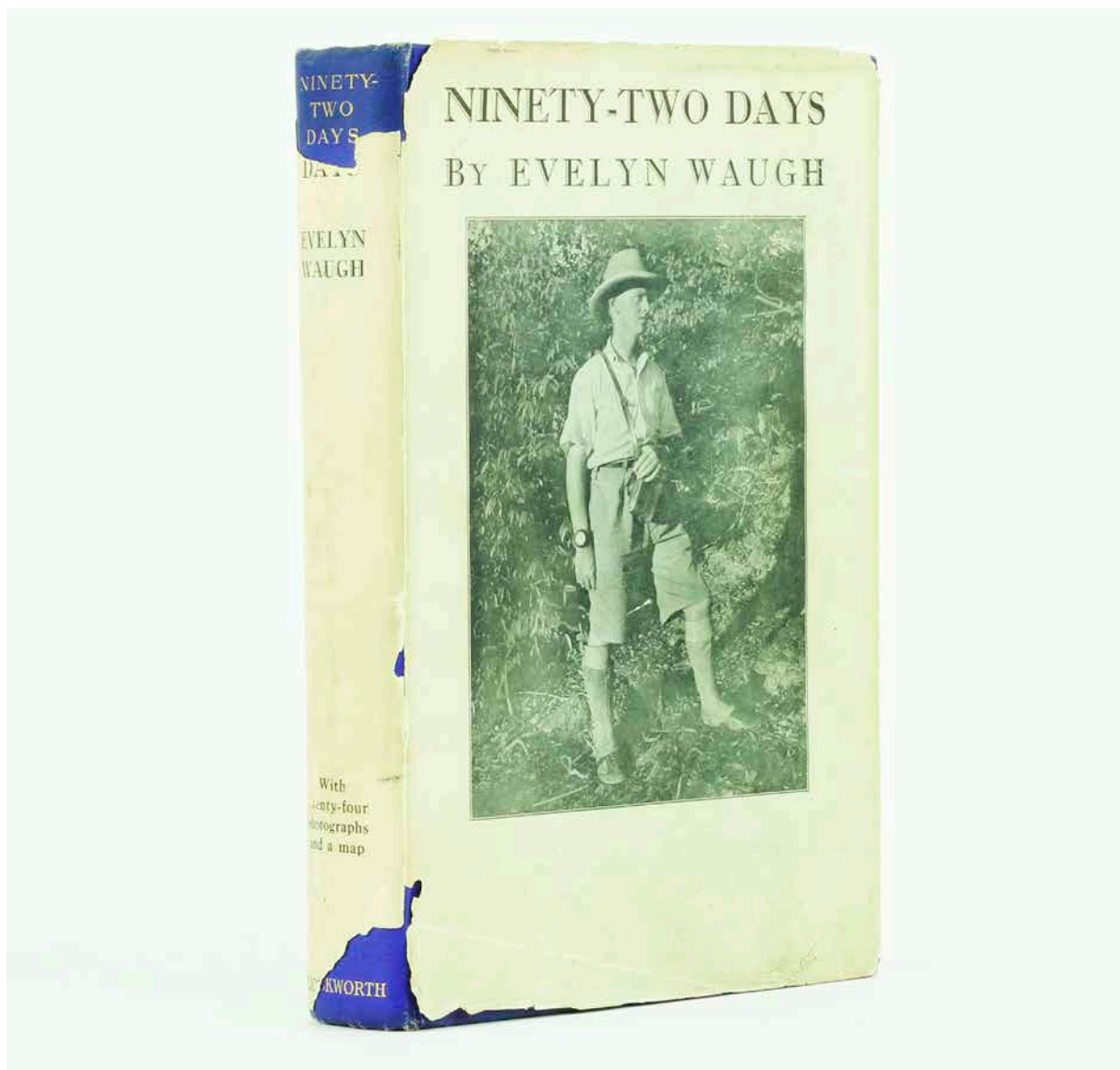
Duckworth, 1934.

First edition, first state binding of bright blue cloth with gilt lettering, in rare pictorial dustwrapper with a photograph of the author on the upper cover. Twenty-four photographic plates and a fold-out map. A fine copy in a very good dustwrapper which shows meaningful chips from the spine ends, taking out much of the title and publisher's name. A little further wear and repaired tears, but the panels and flaps in good order. [35564]

£3,750

Without question, the author's rarest commercially published book. In years of actively seeking this book we have encountered a mere handful of copies in dustwrappers mainly in a very poor state.

Waugh's third travel book in which he explores Guiana and Brazil.



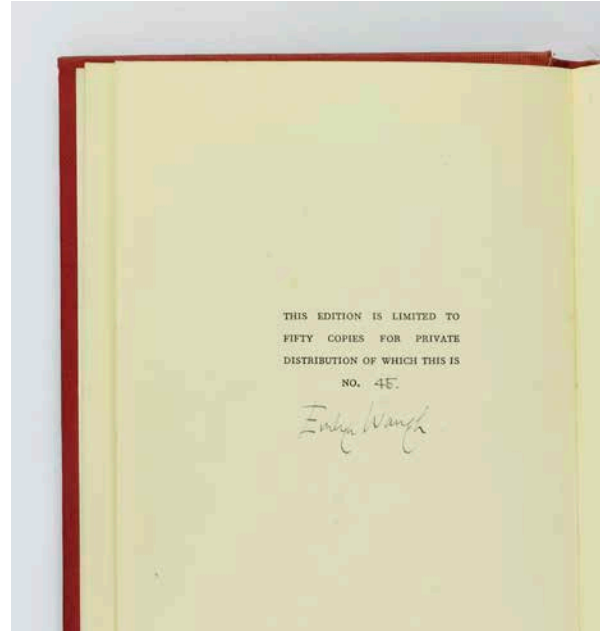
21.

ONE OF 50 FOR PRIVATE DISTRIBUTION

Edmund Campion

Longmans, 1935.

First edition, limited issue. Number 45 of 50 copies "for private distribution", signed by the author. Publisher's red buckram with gilt titles to the spine. A near fine copy with fading to the spine. [35422] £4,000

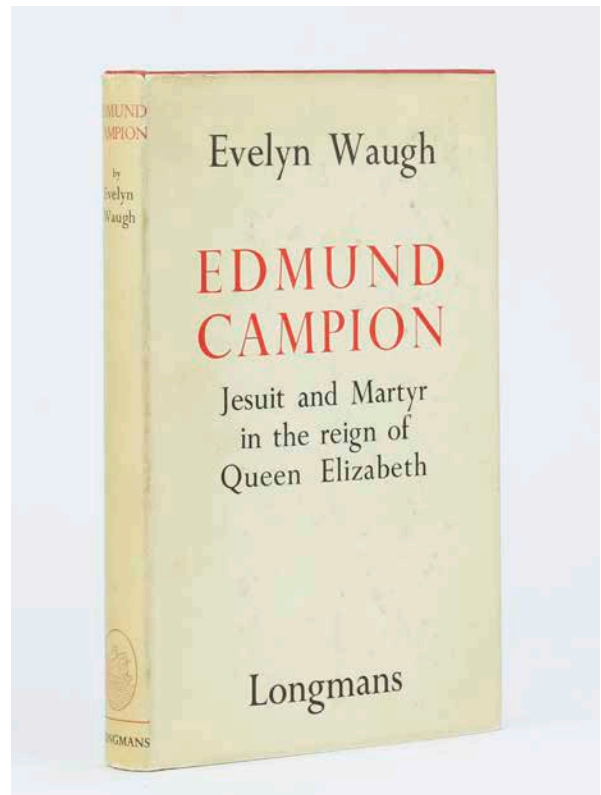
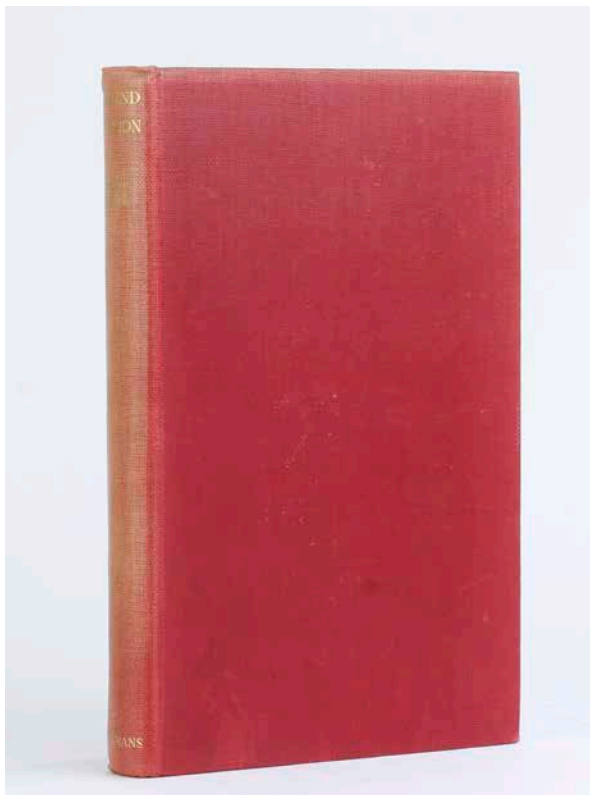


22.

Edmund Campion

Longmans, 1935.

First edition. Original red cloth in cream printed dust-wrapper. A fine copy in a near fine (price clipped) dust-wrapper which shows a little light dustiness, and minor wear to the head of the spine as well as a short closed tear to the rear joint. An excellent copy. [35439] £1,750



23.

INSCRIBED TO ANTHONY POWELL

*Waugh In Abyssinia**Longmans, 1936.*

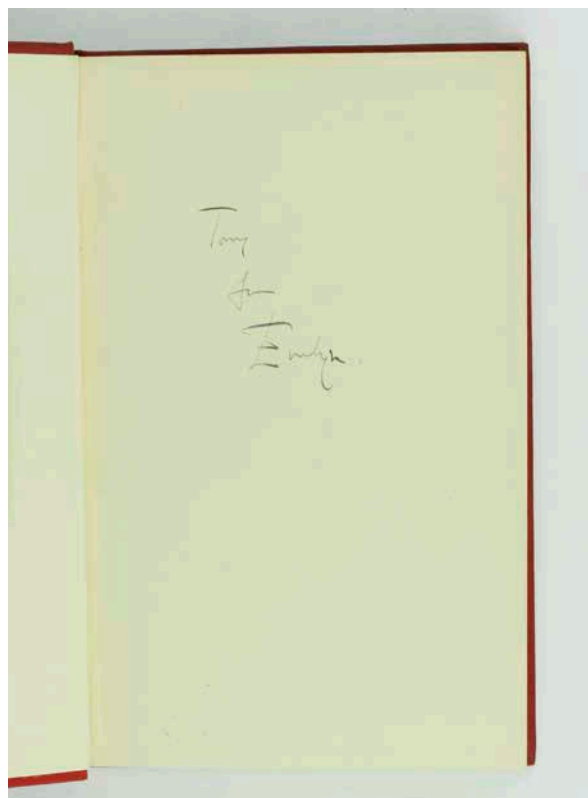
First edition. Original red cloth titled in gilt to the spine. Author's presentation copy, inscribed on the front end paper to Anthony Powell, "Tony from Evelyn". Powell's bookplate to the front pastedown. A fine copy with slight darkening to the spine. [34099] £7,500

An exceptional association linking two of the great novelists of the twentieth century.

"Although two years behind him at Oxford, Powell had seen just enough of Waugh to recognise that he was bound to make his mark in the world somehow. They met again in 1927... Powell warmed to Waugh, whose self confidence had not been dented by the many setbacks he had experienced since leaving Oxford." (Michael Barber - Anthony Powell A Life)

It was through his friendship with Powell, that Waugh found his first publisher in Duckworth where Powell worked at the time. Duckworth famously declined to publish Waugh's first novel, *Decline & Fall*, but remained Waugh's publisher of choice for his travel writings. The break up of Waugh's marriage involving Powell's raffish friend John Heygate caused relations between Waugh and Powell to temporarily cool, but both kept up a regular correspondence and common interests saw to it that their lives intertwined for the remainder of Waugh's life. In particular, a mutual support, born of respect for each other's work, remained constant between the two. Upon Waugh's death in 1966, Powell wrote, "his going means that a chunk of my own life has gone too."

PROVENANCE: From the library of Anthony Powell, bookplate on pastedown.

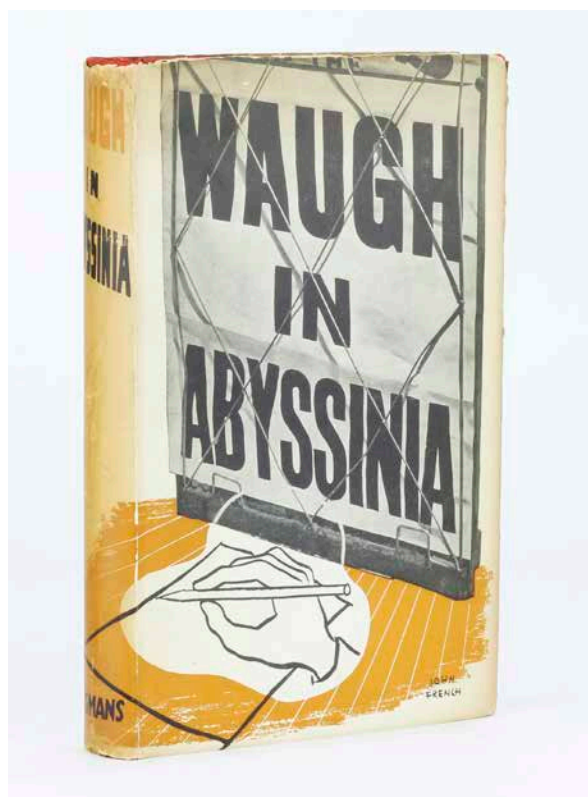


24.

*Waugh In Abyssinia**Longmans, 1936.*

First edition. Original red cloth in pictorial, second state, dustwrapper. A near fine copy in a very good dustwrapper, which has slight tanning to the spine and wear to the spine ends. Neat internal archival repair to closed tears to the dustwrapper flaps. [35552] £2,500

Before publication, Waugh objected to the blurb on front flap of the dustwrapper. Longmans attempted to recall all copies hitherto distributed and stuck a new inner flap over the offending one, with very few of the uncorrected state surviving.



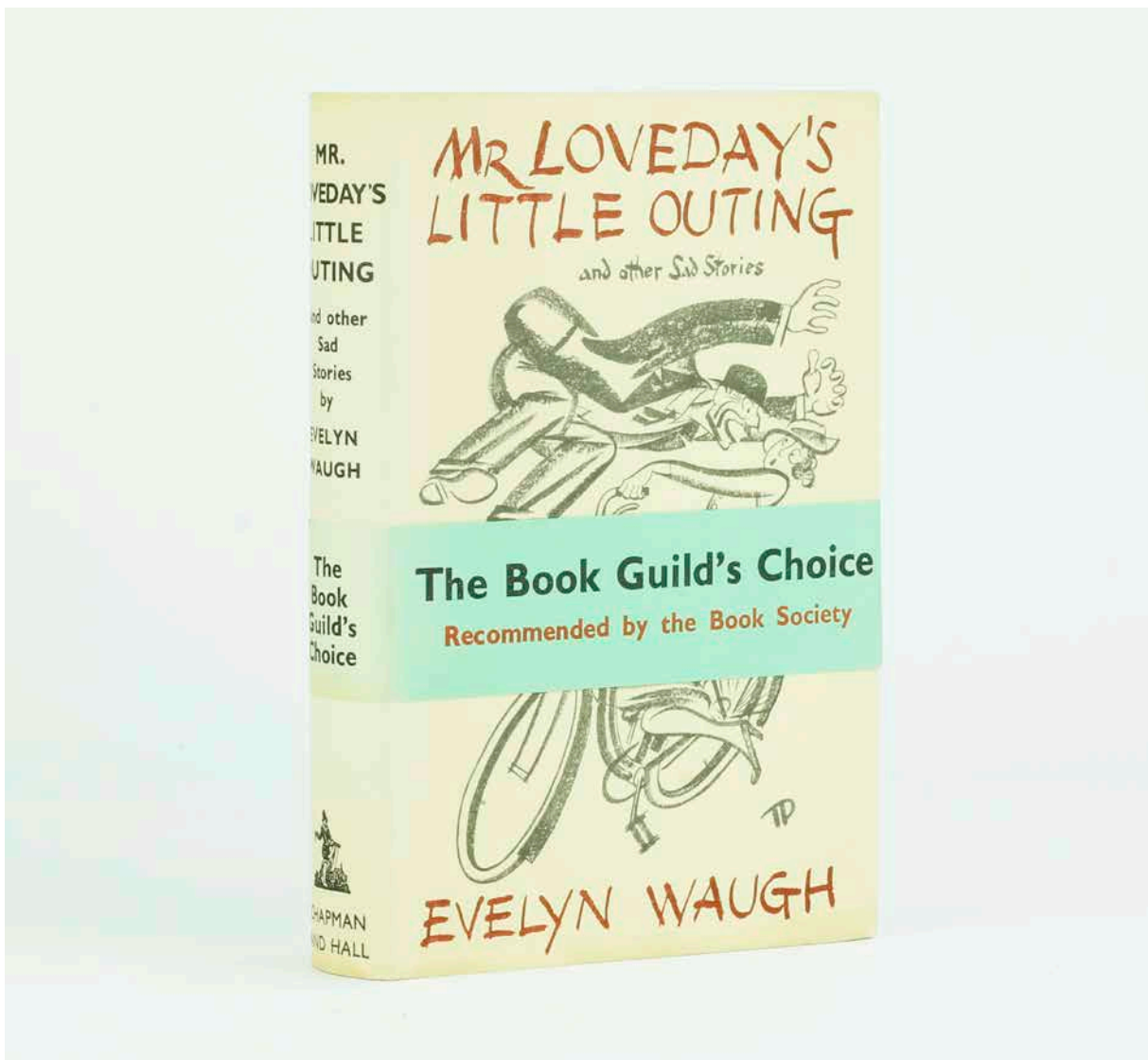
25.

Mr Loveday's Little Outing

And Other Sad Stories *Chapman & Hall, 1936.*

First edition. Original cloth lettered in gilt, in pictorial dustwrapper, with comic design by the author. This copy with scarce original wraparound band. Pictorial frontispiece reproducing Waugh's design for the dustwrapper. A fine copy in a fine dustwrapper, exceptionally clean and crisp with just a little fading to the green of the wraparound band, but a virtually perfect copy. An extraordinary survival. Loosely inserted is the publisher's postcard for ordering catalogues. [35546] £4,500

The author's first collection of short stories. Distinctly uncommon in such stunning condition.



26.

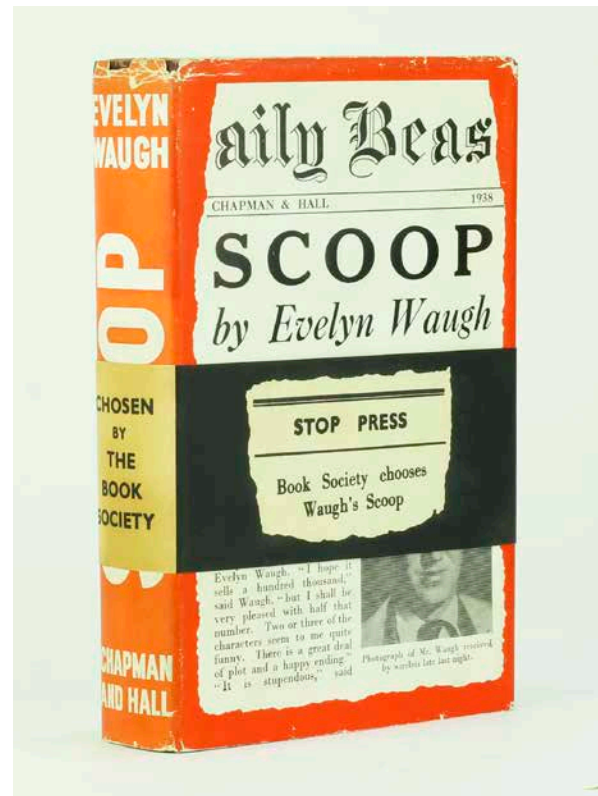
*Scoop*A Novel About Journalists *Chapman & Hall, 1938.*

First edition, first issue with 'as' in the last line of page 88. Original marbled cloth in scarce suppressed first issue dustwrapper with the remains of 'Daily Beast' on the front panel. With scarce wraparound band. A fine copy in a very good dustwrapper indeed which just shows a little wear to the head of the spine and upper corners, but is generally very bright and crisp. [35545]

£8,000

The Daily Beast and its owner Lord Copper, were clear pastiches of The Daily Express and Lord Beaverbrook. Beaverbrook took exception and threatened legal action, causing the publishers to reprint the dustwrapper without the Daily Beast masthead (which used the Express's font). Copies of the suppressed issue are scarce.

Scoop is the last of Waugh's five novels written before the War and it concludes a natural segment of Waugh's career as a writer. These books, uniform in physical appearance, possess the bizarre and often frenetic comic style of youth, which Waugh's readership found so refreshing. After the War, perhaps responding to the public mood, Waugh develops a more solemn and pensive prose style exemplified by *Brideshead Revisited*.

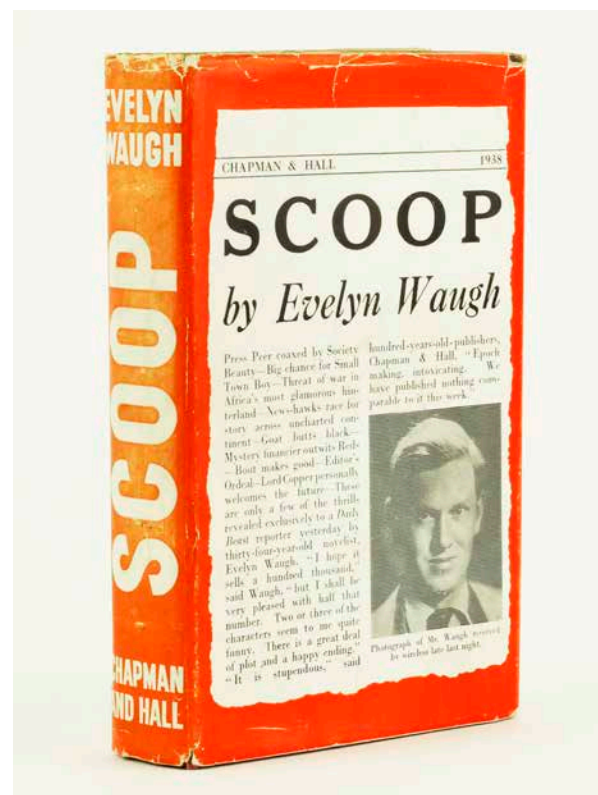


27.

*Scoop*A Novel About Journalists *Chapman & Hall, 1938.*

First edition, first issue with 'as' in the last line of page 88. Original marbled cloth in second issue dustwrapper without the remains of 'Daily Beast' on the front panel. A near fine copy in a very good dustwrapper indeed, which is slightly faded to the spine and shows some wear to the spine ends and corners and a few trivial closed tears, but is a generally well preserved copy. [31626]

£1,750



28.

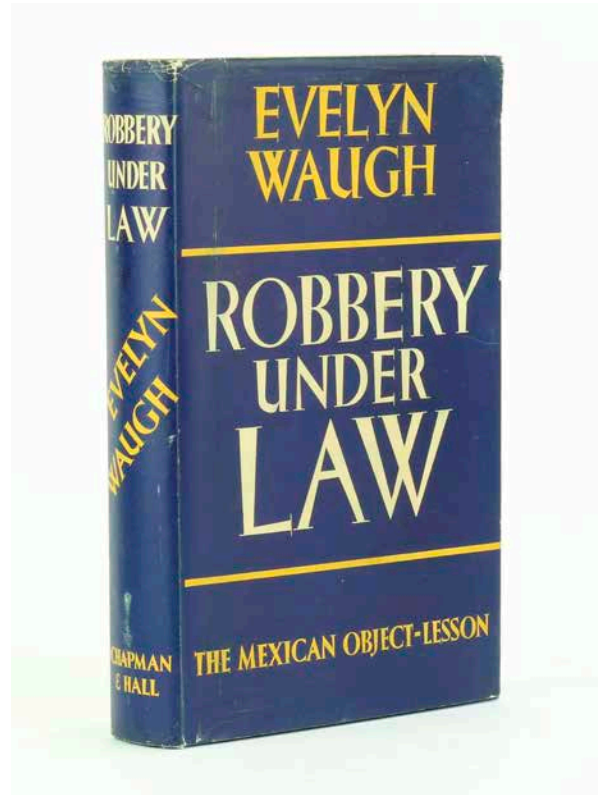
Robbery Under Law:

The Mexican Object Lesson *Chapman & Hall, 1939.*

First edition. Original blue cloth in blue printed dust-wrapper. A fine copy in a near fine dustwrapper, which just shows a little wear to the head of the spine and upper corners, but is unusually bright and crisp. [35563]

£3,000

Uncommon. A politico-travel book, written shortly before the outbreak of the second world war, dealing with the problems and dangers of misgovernment in Mexico.



29.

Put Out More Flags

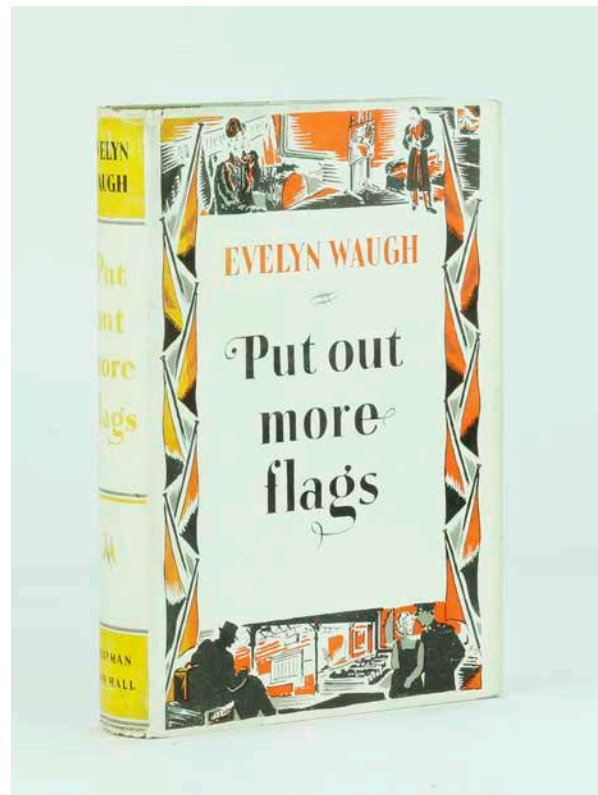
Chapman & Hall, 1942.

First edition. Original speckled cloth in pictorial dust-wrapper. A fine copy in a very good (price clipped) dustwrapper indeed, which is clean and crisp with a little fading to the spine as often and a small hole at the base of the spine. [35558]

£1,250

Further adventures of the incorrigible Basil Seal, who previously featured in Waugh's novel *Black Mischief*. Seal is "fondly expected by his sister, his mother and his mistress to "make good" in wartime." (blurb)

Waugh wrote the novel very quickly whilst serving with the Royal Marines and it serves as a transition from his earlier care-free style to the "ominous seriousness" of his later work.



30.

INSCRIBED TO PANSY PACKENHAM

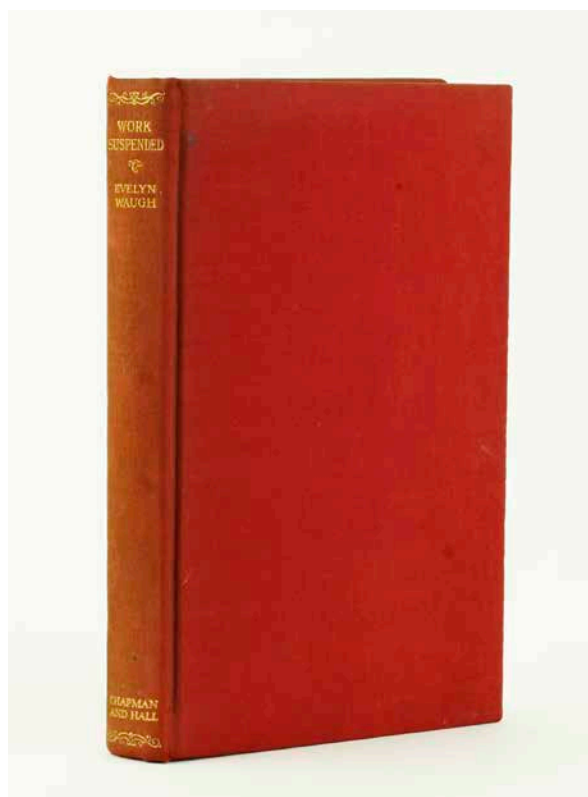
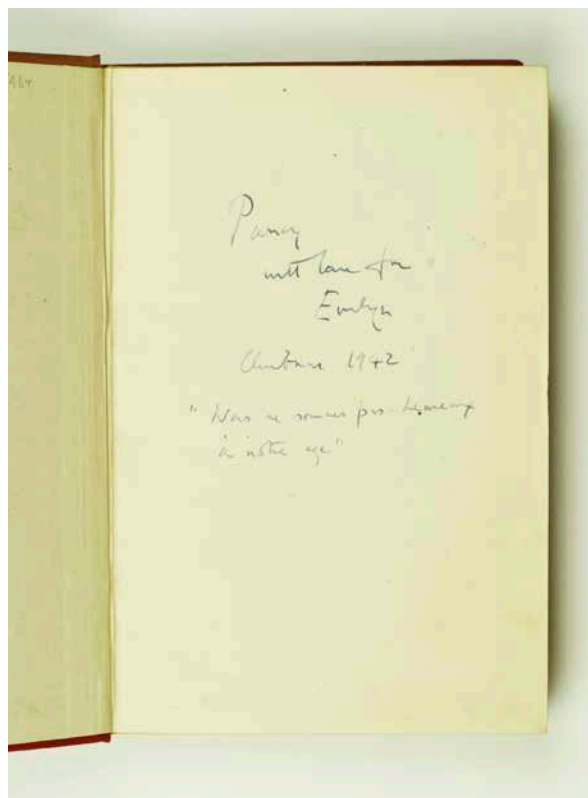
Work Suspended

Two Chapters of an Unfinished Novel *Chapman & Hall*, 1942.

First edition. Original red cloth, titles to spine gilt. Author's presentation copy, inscribed on the front endpaper, "Pansy with love from Evelyn Christmas 1942 "Nous ne sommes pas le mieux a notre age"". A very good copy indeed with a little fading to the spine and a trace of wear to the corners. [35964] **£3,000**

A fine association, inscribed to archetypal Bright Young Thing, Lady Pansy Lamb, daughter of Thomas Pakenham, Earl of Longford. As a young debutante, Pansy (then Pakenham) shared a flat in Ebury Street with Waugh's future first wife, Evelyn Gardner. Waugh's brother, Alec, described the pair as "more than usually pleasant examples of the Modern Girl, emancipated but not brassy". It was with Pansy's encouragement that Gardner agreed to marry Waugh. Lamb, who was a close friend of Nancy Mitford, wrote two novels under her maiden name and became Anthony Powell's sister-in-law upon Powell's marriage to Lady Violet Pakenham.

Work Suspended was the title given to the fragments of a novel Waugh abandoned to take up active service. It was published on Waugh's return in edition of just 500 copies, making it quite uncommon.

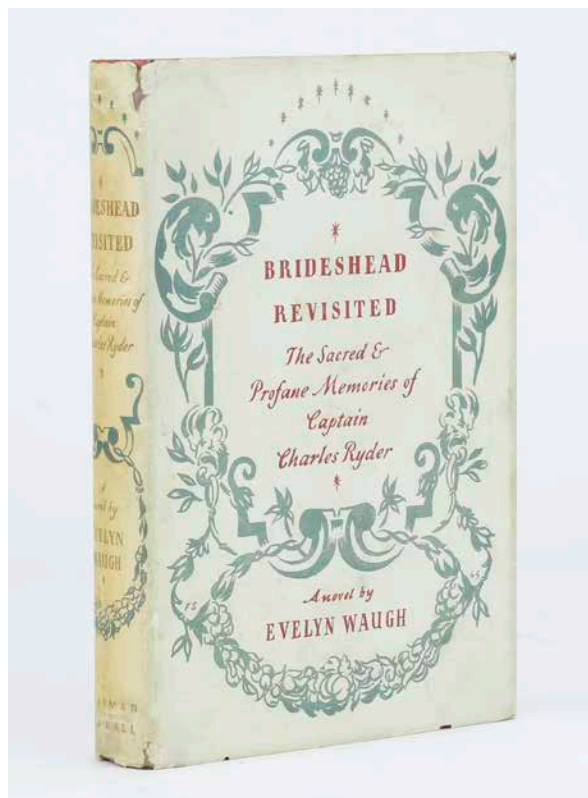


31.

Brideshead Revisited

The Sacred & Profane Memories of Captain Charles Ryder *Chapman & Hall, 1945.*

First edition. Original red cloth in light grey dustwrapper printed in grey and red. A fine copy in a very good dustwrapper, which shows some wear to the spine ends and corners and general light dustiness most notably to the spine. [35549] £1,500



32.

INSCRIBED TO FATHER DEVAS

Brideshead Revisited

The Sacred & Profane Memories of Captain Charles Ryder *Chapman & Hall, 1945.*

Revised edition. Original red cloth lettered in gilt. Author's presentation copy, inscribed on the front endpaper, "For Father Devas from Evelyn Waugh 1945". A very good copy, slightly cocked, with a faded spine and wear to its ends. [35573] £4,500

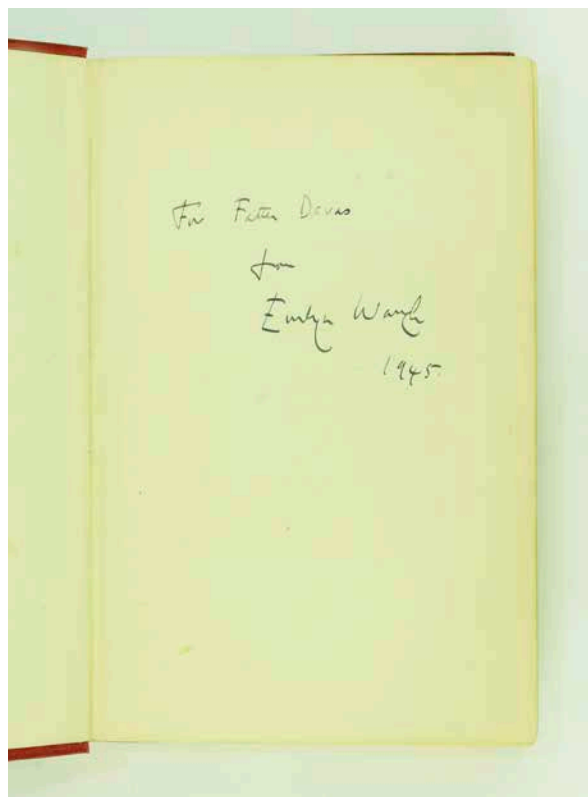
A fine association copy of Waugh's best known work, inscribed to the priest Waugh found to give deathbed absolution to his friend Hubert Duggan, inspiring the deathbed scene at the climax of *Brideshead*.

Waugh recalls bringing Father Devas to Duggan's bedside in his diary entry of 13 October 1943, "he gave Hubert absolution. Hubert said, 'Thank you father,' which was taken as his assent."

The affect of this on Waugh was profound.

"In concrete and immediate terms, the repentance and death of Hubert Duggan provided an obvious link between the secular, hedonistic world of Waugh's youth on which he looked with nostalgia and the enforced asceticism of the present - the first a preparation for the second - and between the physical deprivations and psychological disappointments and apprehensions of the present and the promise of a future in which all would in the providence of God be well." - Davis (Evelyn Waugh, Writer)

The incident was obviously the catalyst for *Brideshead*: Waugh's diary records starting work on the novel some nine days later, and the deathbed scene was, for Waugh, the very



crux of the narrative, a view he makes plain in a letter to Ronald Knox of May 1945,

"I am delighted you became reconciled to B.R. in the end. It was, of course, all about the death bed. I was present at almost exactly that scene, with less extravagant decor, when a friend of mine whom we thought was in his final coma and stubbornly impenitent, whose womenfolk would only let the priest in because they thought him unconscious, did exactly that, making the sign of the cross. It was profoundly affecting and I wrote the book about that scene."

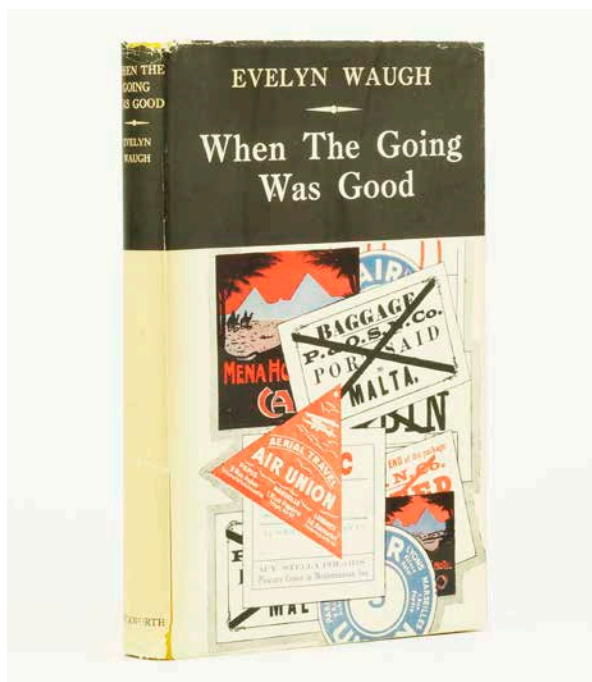
Waugh viewed and referred to *Brideshead* as his *Magnum Opus* and in a quest for perfection he tinkered with it right up to and beyond publication. It has been thought that this 'revised edition' was published in advance of the first trade edition. In a letter to Tom Driberg, Waugh suggests as much, "'Revised' from an early edition for private circulation...". However, a comparison of early editions shows that differences from the first edition are present in the revised edition and later printings, suggesting that it was issued shortly after the first edition.

33.

When The Going Was Good

Duckworth, 1946.

First edition. Original yellow cloth lettered in blue in pictorial dustwrapper. Colour frontispiece of a portrait



of the author by Henry Lamb and one fold-out map. A fine copy in a very good dustwrapper which shows a little wear to the head of the spine and corners and a small nick to the back panel. [35582] £300

Edited selections from the author's early travel writing: *Labels, Remote People, Ninety-two Days and Waugh in Abyssinia.*

34.

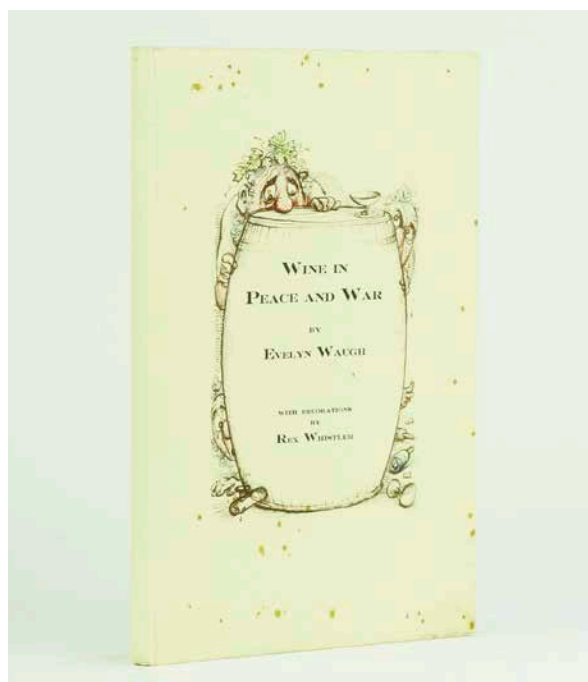
Wine In Peace And War

Saccone and Speed, [1947].

First edition. White paper covered boards with design to upper cover by Rex Whistler in plain paper dustwrapper. Two cartoon style colour drawings by Rex Whistler. A very good copy with spotting to the upper cover and browning to the pastedowns in near fine dustwrapper. [35578] £225

Written on behalf of Mayfair wine merchants, *Saccone and Speed*. Waugh looks at some of the problems facing the wine merchants during WWII and beyond, as well as making a general commentary on wines of the world and other types of drink.

"True Burgundy is a comparatively rare wine and it has found rude imitators in every quarter of the globe", he propounds. "Ale is the proper drink for university undergraduates ... Spirits on the other hand I regard primarily as medicinal."

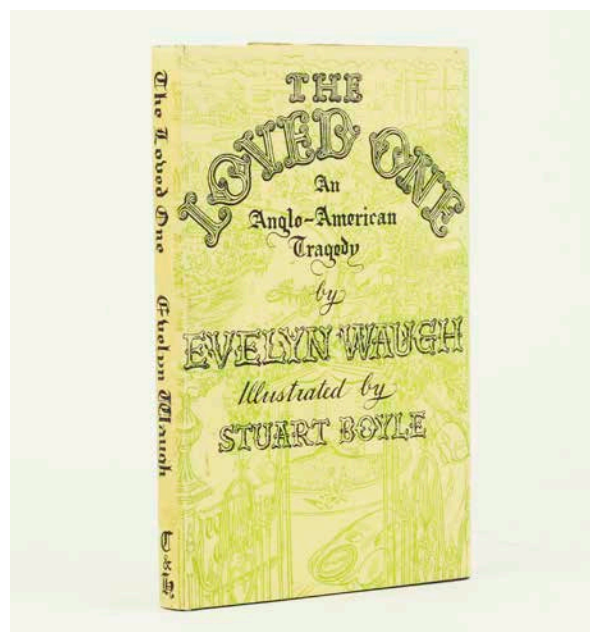


35.

*The Loved One*An Anglo-American Tragedy *Chapman & Hall, [1947].*

First edition, large paper issue, number 149 of 250 copies on mould made paper, signed by Waugh and Stuart Boyle. Original olive buckram with gilt lettering on the spine, in rare printed glassine dustwrapper. Top edge gilt, others uncut. Title page in black and sepia. Decorative initials and seven full page woodcuts in sepia by Stuart Boyle. A fine copy in a fragile dustwrapper just showing minor wear to the spine ends. [35432] £2,500

Waugh's satirical take on American society. In a letter to Randolph Churchill, Waugh wrote, "Give my love to any friends you see in USA. There will be none after the publication of *The Loved One*."



37.

*The Loved One*An Anglo-American Tragedy *Chapman & Hall, [1947].*

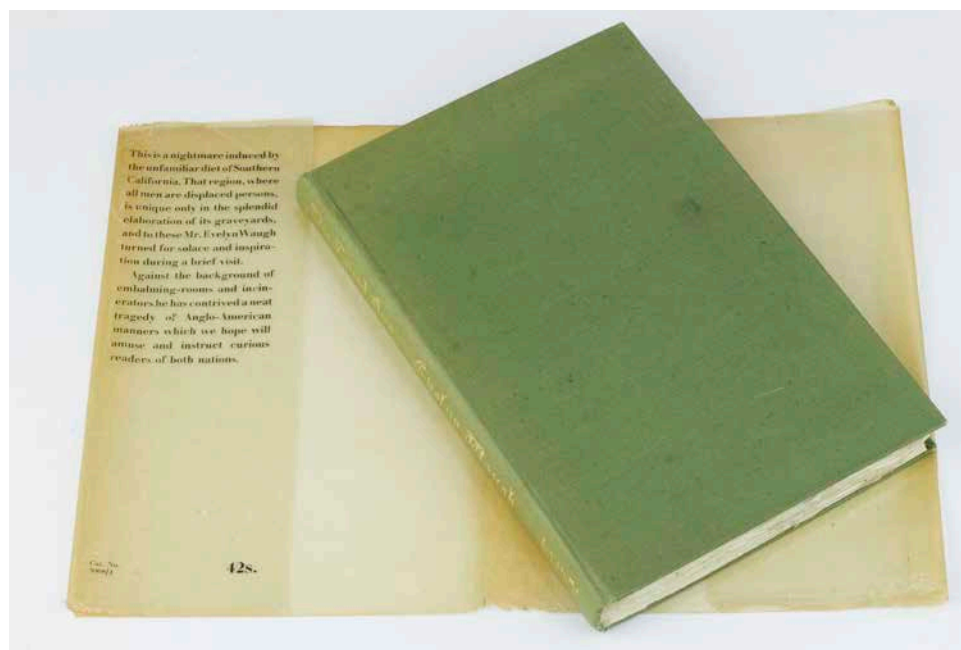
First edition. Publisher's blue cloth with gilt titles, in pictorial dustwrapper. Seven full page sepia woodcuts by Stuart Boyle, as well as decorative initials. A fine copy in a near fine dustwrapper with a trace of wear at the head of the spine. [35586] £175

36.

*The Loved One*An Anglo-American Tragedy *Chapman & Hall, [1947].*

First edition, large paper issue, number 76 to 250 copies on mould made paper, inscribed by Waugh, "Mr. Alan A Martin's copy" and signed by Waugh and Stuart Boyle. Original olive buckram with gilt lettering on the spine. Top edge gilt, others uncut. Title page in black and sepia. Decorative initials and seven full page woodcuts in sepia by Stuart Boyle. A fine copy. [35576]

£1,250



38.

TWO COPIES, INSCRIBED TO ANTHONY POWELL

*Scott-King's Modern Europe**Chapman & Hall, 1947.*

Two copies, both first editions, both in original blue cloth with (supplied) pictorial dustwrappers. Both presentation copies, inscribed by the author to Anthony Powell. The first, in blue biro, in a scrawling hand, "For Tony, the host of Bats with deep respect from Evelyn" with a half page caricature drawing by the author, of a woman with curly hair and a veil and a man (self portrait?) in evening dress.

The second copy is inscribed, conservatively and somewhat sheepishly, "Dear Tony, I am conscious of having abused your hospitality by defacing a copy of this story. I accordingly inscribe this with simple esteem & gratitude. Evelyn Earth Tuesday 1955."

Both books with Powell's bookplate to the front pastedowns. Both copies near fine with slightly dulled spine lettering in very good dustwrappers indeed. [34118]

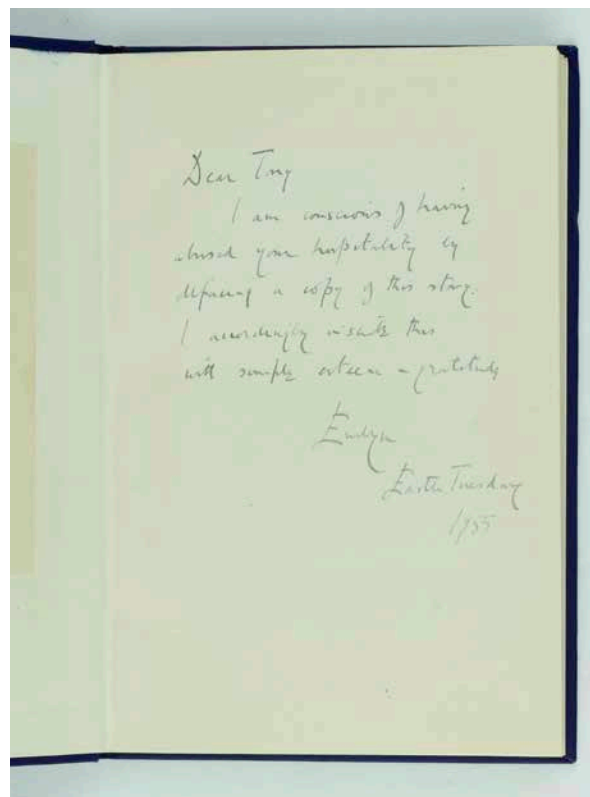
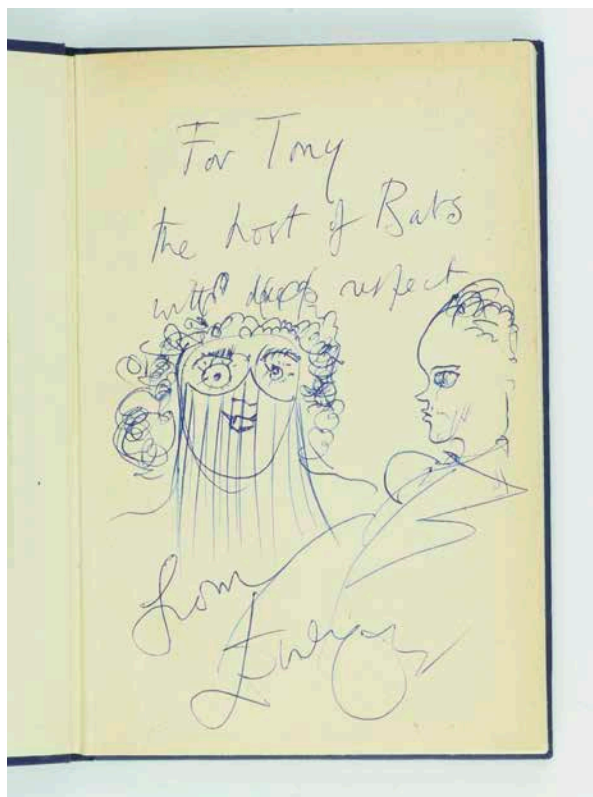
£12,500

An exceptional association linking two of the great novelists of the twentieth century.

"Although two years behind him at Oxford, Powell had seen just enough of Waugh to recognise that he was bound to make his mark in the world somehow. They met again in 1927... Powell warmed to Waugh, whose self confidence had not been dented by the many setbacks he had experienced since leaving Oxford." (Michael Barber - Anthony Powell A Life)

It was through his friendship with Powell, that Waugh found his first publisher in Duckworth where Powell worked at the time. Duckworth famously declined to publish Waugh's first novel, *Decline & Fall*, but remained Waugh's publishers choice for his travel writings. The break up of Waugh's marriage involving Powell's raffish friend John Heygate caused relations between Waugh and Powell to temporarily cool, but both kept up a regular correspondence and common interests saw to it that their lives intertwined for the remainder of Waugh's life. In particular, a mutual support, born of respect for each other's work, remained constant between the two. Upon Waugh's death in 1966, Powell wrote, "his going means that a chunk of my own life has gone too."

PROVENANCE: From the library of Anthony Powell, bookplate on pastedown.



39.

Scott-King's Modern Europe

Chapman & Hall, 1947.

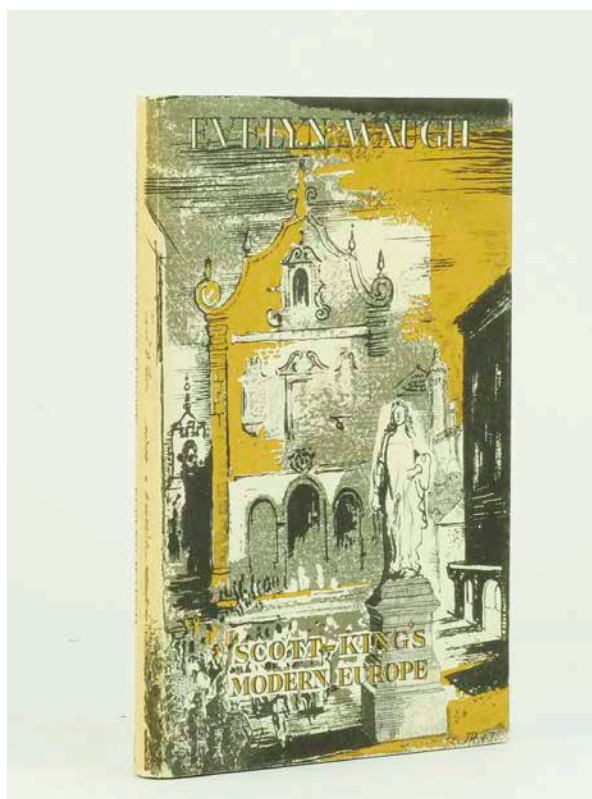
First edition. Original blue cloth in pictorial dustwrapper. Author's presentation copy, inscribed on the endpaper, "For J.Paul/ with best wishes from / Evelyn Waugh". A very good copy indeed in a very good dustwrapper, which has just minor rubbing to the corners. [30905] £1,250

40.

Scott-King's Modern Europe

Chapman & Hall, 1947.

First edition. Original blue cloth in pictorial dustwrapper. Dustwrapper design and frontis by John Piper. A near fine copy in a near fine dustwrapper. [35584] £45



41.

INSCRIBED TO RUPERT CROFT-COOKE

Helena

Chapman & Hall, 1950.

First edition. Large paper issue, limited to 50 copies. Original white buckram lettered in gilt to the spine. Pages uncut. Author's presentation copy, inscribed to fellow author, Rupert Croft-Cooke on the front endpaper, "For Rupert Croft-Cooke, with kind regards from Evelyn Waugh Christmas 1950". A fine copy, the buckram exceptionally bright and clean. Internally fresh, with small marks to the endpapers but pages unopened. [35574] £4,000

Rupert Croft-Cooke, author and playwright, who also wrote crime novels under the pseudonym of Leo Bruce, wrote a favourable review of *Scoop* in 1938. In 1948 Waugh agreed to make a contribution to an anthology of travel writing Croft-Cooke was editing. There is little evidence that the pair corresponded much beyond that, but relations must have been cordial enough 1950 for Waugh to send this as a Christmas present, though not, it would seem, for Croft-Cooke to read it. Rarely encountered now in such fine condition.



42.

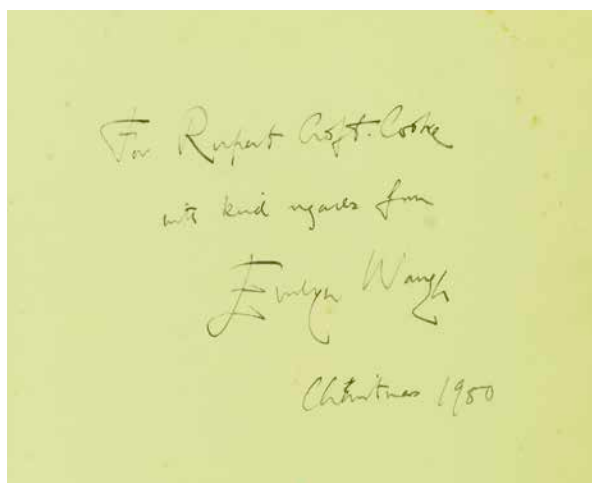
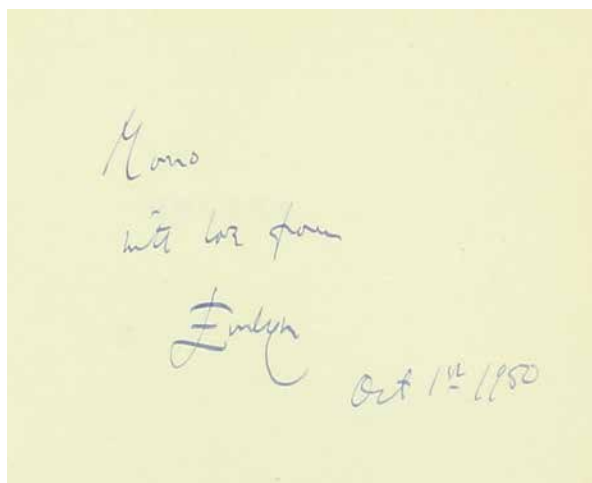
INSCRIBED TO MAUD MARRIOTT

Helena

Chapman & Hall, 1950.

First edition. Large paper issue, limited to 50 copies. Bound by Sangorski & Sutcliffe in quarter tan morocco over mustard cloth boards. Top edge gilt others uncut, as issued. Author's presentation copy, inscribed on the front blank to Maud Marriott, "Momo with love from Evelyn, Oct 1st 1950". A fine copy. [31996] £2,500

Maud Marriot was the wife of Major General Sir John Marriott. Waugh made their acquaintance through his close friend, Randolph Churchill, whilst they were all stationed in the Middle East during the Second World War. Churchill is thought to have had an affair with Maud in Cairo.



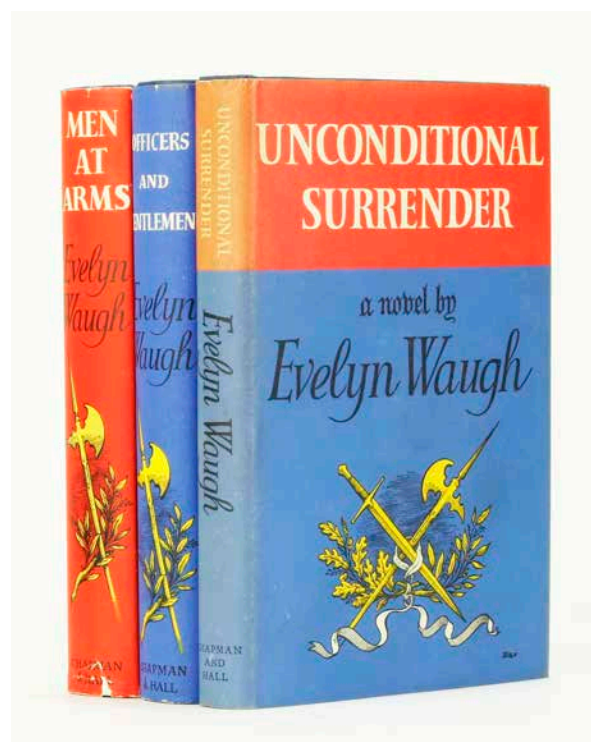
43.

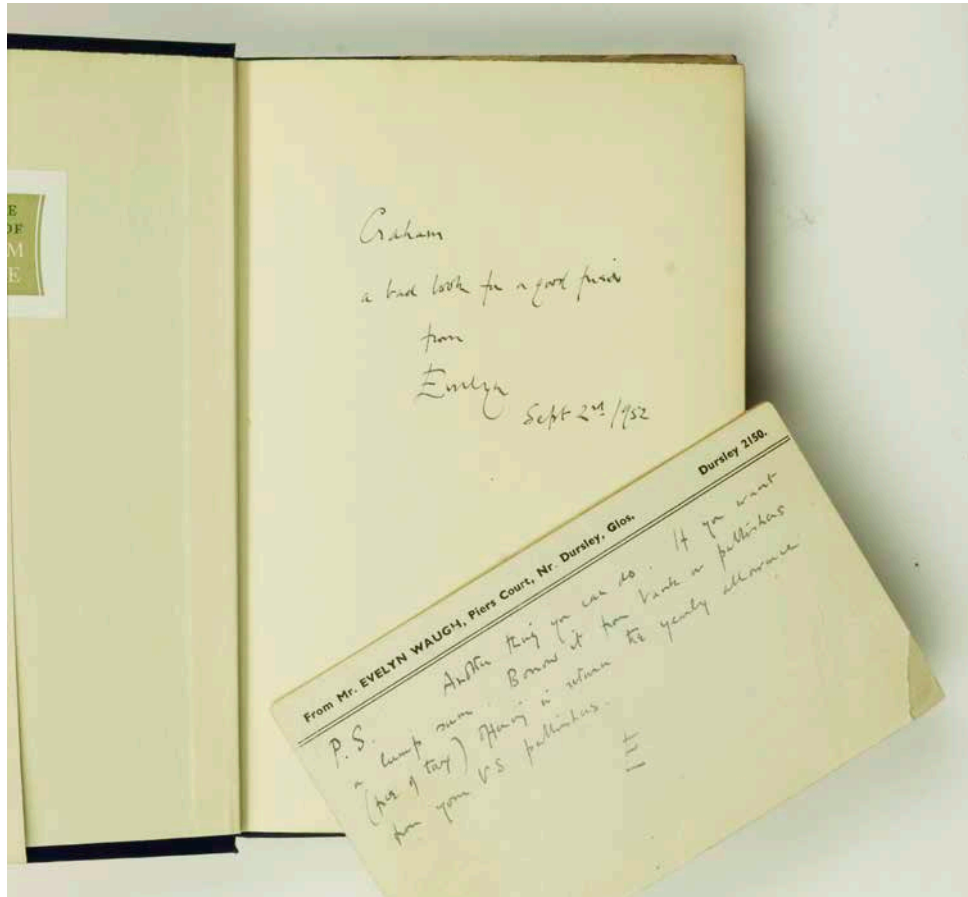
The Sword Of Honour Trilogy

Comprising: Men at Arms; Officers and Gentlemen; Unconditional Surrender Chapman & Hall, 1952, 1955, 1961.

Three volumes, all first editions. All in original blue cloth and pictorial dustwrappers. A fine set in generally near fine (price clipped) dustwrappers. Vol. 1 is exceptionally bright and crisp with an unfaded spine but with a tiny nick and tear to the base of the spine (internally mended). Vol. 2 is bright and crisp, a fine copy and Vol. 3 is a little dusty with a faded spine. Overall, a handsome set. [35613] £950

The author's ironic portrayal of British Army life, based to a large part on Waugh's own army career and critically considered to be the best novel of the second world war.





44.

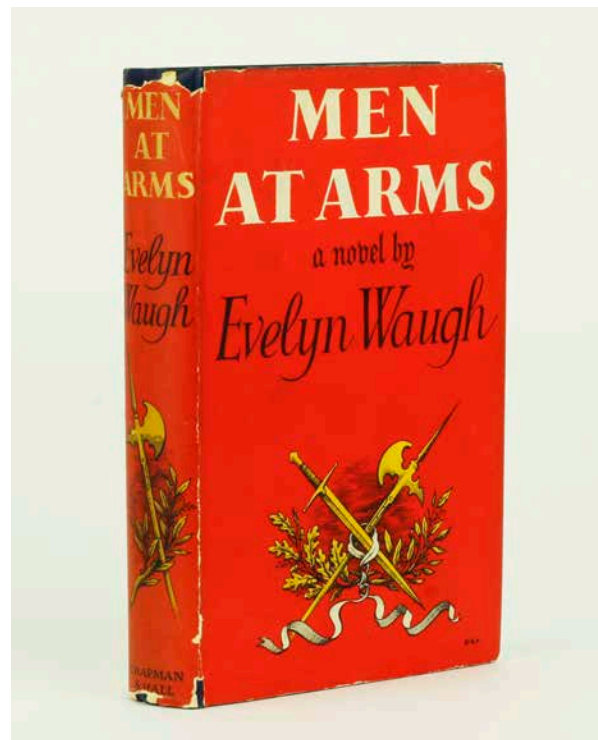
INSCRIBED TO GRAHAM GREENE

*Men at Arms**Chapman & Hall, 1952.*

First edition. 8vo. Blue cloth, lettered in gilt, in pictorial dustwrapper. Author's presentation copy, inscribed to the front endpaper to his friend and fellow novelist, Graham Greene, "Graham a bad book for a good friend from Evelyn Sept 2nd 1952". Greene's library bookplate to the front pastedown.

With an undated autograph postcard loosely laid in (presumably to Greene, apparently offering some tax advice), "Another thing you can do. If you want a lump sum. Borrow it from bank or publishers (free of tax) offering in return the yearly allowance from your US publishers. E" A near fine copy in a very good dustwrapper, which shows a little chipping to the spine ends. Housed in chemise and quarter morocco slipcase. [35328]

£25,000



An exceptional association copy between two of the greatest writers of the twentieth century. Waugh and Greene were contemporaries at Oxford though not friends at the time. They became acquainted around 1937 when Greene was editor of *Night and Day* and Waugh a contributor. Although of differing social and political outlooks, they became ardent admirers of one another's work. Of *The Heart of The Matter*, Waugh, normally a waspish reviewer wrote, "...of Mr Graham Greene alone among contemporary writers one can say without affectation that his breaking silence with a new serious novel is a literary event... [He] is a story-teller of genius."

Both were late converts to Catholicism and both viewed their faith from different standpoints. Eventually mutual admiration grew to mutual affection. Greene wrote, shortly after Waugh's death in 1966,

"But those who have built Evelyn up as a sort of sacred monster have left out the other side: they have ignored the man who gave up from work which was essential to him to stay with the dying and no longer amusing Ronald Knox in the kind of hotel and the kind of resort he hated, who attended the deathbed of his friend Alfred Duggan and against all obstacles brought him the help he needed. When I come to die, I shall wish he [Waugh] were beside me, for he would give me no easy comfort. Our politics were a hundred miles apart and he regarded my Catholicism as heretical. What indeed had made us friends? He wrote to me in October 1952, 'I am just completing my forty-ninth year. You are just beginning yours. It is the grand climacteric which sets the course of the rest of one's life, I am told. It has been a year of lost friends for me. Not by death but by wear and tear. Our friendship started rather late. Pray God it lasts.' It did." (*The Ways of Escape*)

45.

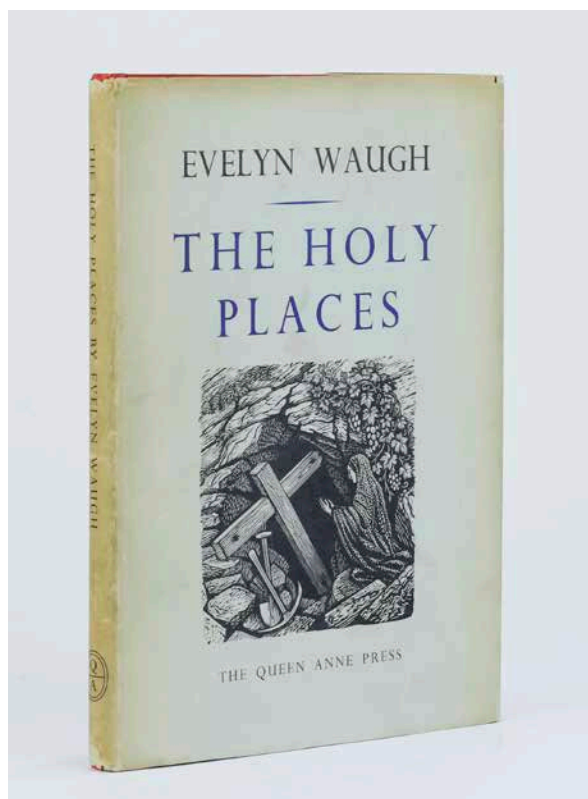
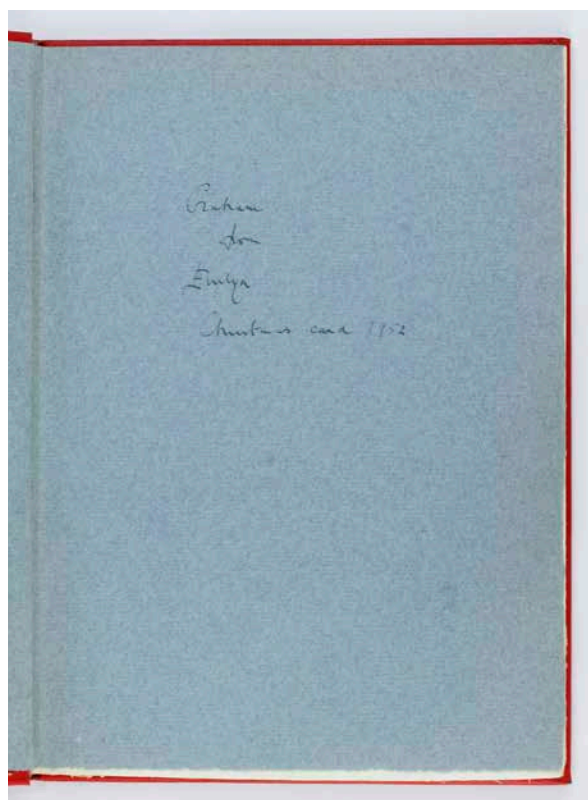
INSCRIBED TO GRAHAM GREENE

The Holy Places

Queen Anne Press, 1952.

First edition. Number 54 of a limited edition of 950 printed on mould made paper. Author's presentation copy, inscribed on the front endpaper to friend and fellow novelist, Graham Greene, "Graham from Evelyn Christmas Card 1952". Full red buckram with gilt vignette on the upper cover and titles on the spine, in grey pictorial dustwrapper illustrated by Reynolds Stone. Top edge red, others uncut. Illustrated throughout with woodcuts by Reynolds Stone. A fine copy in a near fine dustwrapper, which shows a little wear to the spine ends and corners. [35328]

£12,500



46.

ONE OF 50 SIGNED COPIES

The Holy Places

Queen Anne Press, 1952.

First edition. Deluxe issue limited to 50 copies specially bound and signed by Waugh. Publisher's full niger in printed dustwrapper. Some spotting and darkening to boards, endpapers tanned from turn-ins, light spotting to edges. A very good copy in the jacket which is tanned to the spine panel with frayed edges, a small spot of damp stain to the upper panel and two small closed tears. [28333]

£2,750

pia chapter numbers and initials. Full page illustrations "by Various Eminent Hands Including the Author's" also in sepia. A fine copy in a slightly worn glassine. [35577] £850

This novella is a political satire set in a world where politicians agree on all major issues. The blurb informs us that "Mr Waugh seeks only to provide an hours' amusement for the still civilised."

"Despite their promises at the last Election, the politicians had not yet changed the climate....The weather varied from day to day and from county to county as it had done of old, most anomalously."

47.

ONE OF 350 SIGNED COPIES

Love Among The Ruins

A Romance of the Near Future *Chapman and Hall, 1953.*

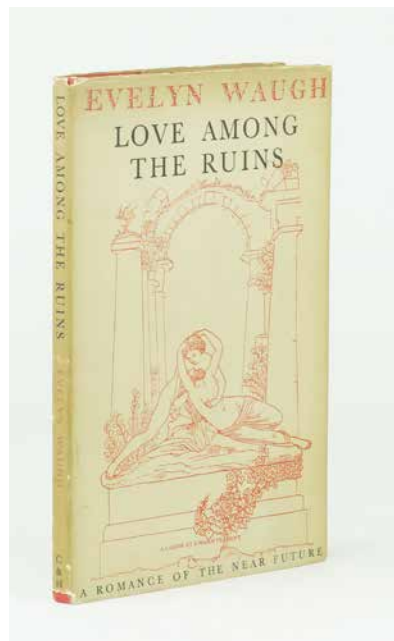
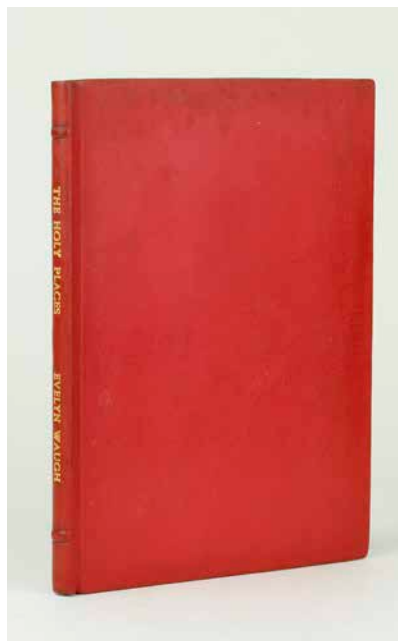
First edition, deluxe issue. Number 66 of 350 copies, signed by the author. Original red buckram, decoration to upper board and titles to spine gilt, in scarce publisher's glassine, printed on the front flap. Top edge gilt others untrimmed. Title page in black and sepia and se-

48.

Love Among The Ruins

A Romance of the Near Future *Chapman & Hall, 1953.*

First edition. Original red cloth with titles and vignette in gilt in buff dustwrapper printed in black and red. Bookplate of D.G. Mackenzie to pastedown. Illustrated throughout 'by various hands including the author's'. A very good copy indeed in a very good dustwrapper, some browning and light chipping to the spine ends. [31866] £95



49.

Tactical Exercise

Little, Brown, 1954.

First edition. Original green cloth lettered in gilt in dustwrapper. A fine copy with an inscription to the front endpaper in a near fine (price clipped) crisp dustwrapper. [35579] **£150**

Tactical Exercise is a collection of short stories, published only in America.

50.

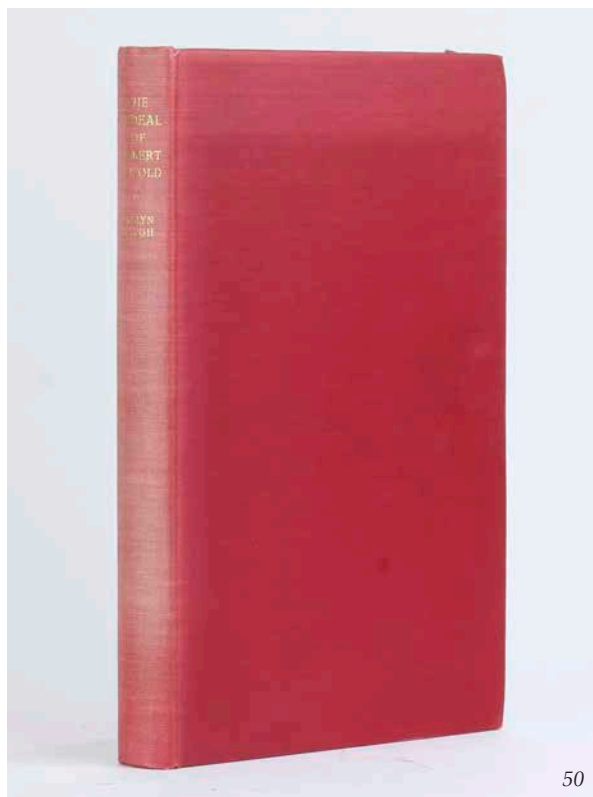
INSCRIBED TO CHRISTOPHER SYKES

The Ordeal Of Gilbert Pinfold

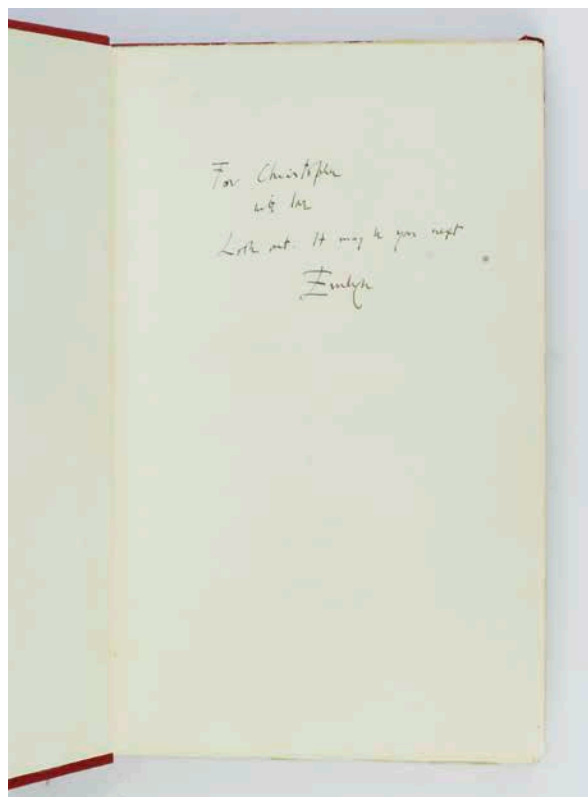
A Conversation Piece *Chapman & Hall, 1957.*

First edition, one of about fifty large paper copies printed on hand made paper, for private circulation. Original red cloth titled in gilt to the spine. Bottom and fore edges uncut. Author's presentation copy, inscribed on the front end paper to his friend and biographer, Christopher Sykes, "Christopher with love. Look out. It might be you next. Evelyn" A near fine copy with a touch of fading to the spine. [35421] **£6,000**

Author and biographer, Sykes was a close friend of Robert Byron, with whom he co-authored the 1935 work *Innocence and Design*. He first met Waugh in 1929 shortly after the collapse of Waugh's first marriage, and the pair became good friends. Sykes is now best known for his biography of Waugh, published in 1975.



50



51.

The Ordeal Of Gilbert Pinfold

A Conversation Piece *Chapman and Hall, 1957.*

First edition. Original blue cloth lettered in gilt in pictorial dustwrapper by Val Biro. A fine copy in near fine dustwrapper which shows a little wear to the head of the spine and corners. [35559] £65

Gilbert Pinfold is the author's alter ego. Waugh describes the character's ordeals as his own.

52.

Ronald Knox

Chapman & Hall 1959.

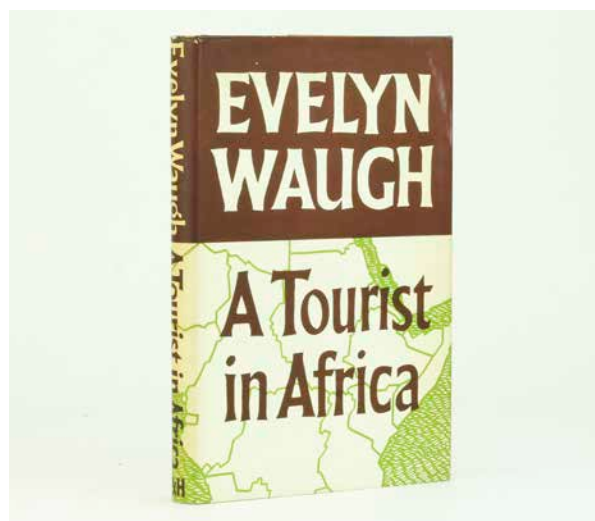
First edition. Original blue cloth in dustwrapper. A near fine copy in a very good dustwrapper with some fading to the lettering on the spine and a short closed tear to the rear panel. [35473] £45

53.

A Tourist In Africa

Chapman & Hall, 1960.

First edition. 8vo. Blue cloth, in pictorial dustwrapper. Black and white plates and frontis. A near fine copy in near fine, price clipped, dustwrapper. [35605] £85



54.

INSCRIBED TO BILL DEAKIN

Unconditional Surrender

Chapman & Hall, 1961.

First edition. Original blue cloth in dustwrapper. Author's presentation copy, inscribed on the front endpaper to Bill Deakin, "For Bill Souvenir of Bari from Evelyn October 1961". A fine copy in a near fine dustwrapper. [35580] £2,500

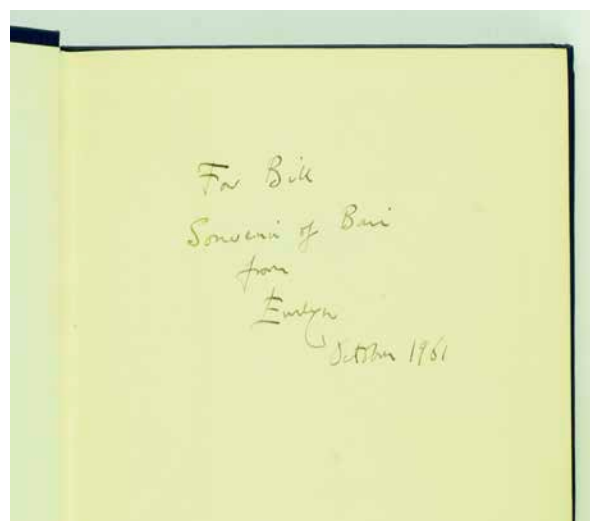
Bill Deakin was parachuted in to Yugoslavia in 1943 to make contact with Tito and his Partisans. The mission was soon taken over by Fitzroy MacLean, who set up a military air base on the Italian coastal town of Bari. It was in Bari that Waugh, along with Randolph Churchill, was stationed and where Waugh first met Deakin. Waugh seems to have taken an instant liking to Deakin, in the same way that he took an instant dislike to MacLean, and regarded Deakin as one of the unsung heroes of the Yugoslavian operation for which MacLean took much of the credit. Their friendship continued in peace time when Deakin became the first warden of St Antony's College, Oxford and was knighted in 1975.

55.

A Little Learning

Chapman & Hall, 1964.

First edition. A fine copy in a fine dustwrapper. [35583] £95



56.

INSCRIBED TO GRAHAM GREENE

*Basil Seal Rides Again*or *The Rake's Regress* Chapman & Hall, 1963.

First edition, signed limited edition. One of 750 copies, this copy out of series. Author's presentation copy, inscribed on the limitation leaf to Graham Greene, "For Graham with love to Unamuno, Fidel etc. from Evelyn". Original blue buckram, spine lettered in gilt, pictorial decoration to upper board gilt, in the original under-sized acetate dustwrapper. Printed on mould made paper, top edge gilt, others uncut. With a colour frontispiece by Kathleen Hale. A fine copy with slight toning to the spine. [35570]

£15,000

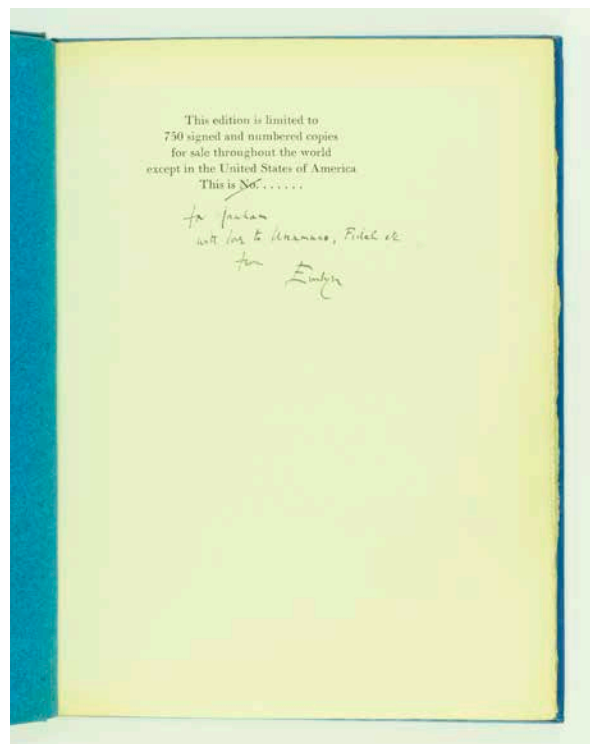
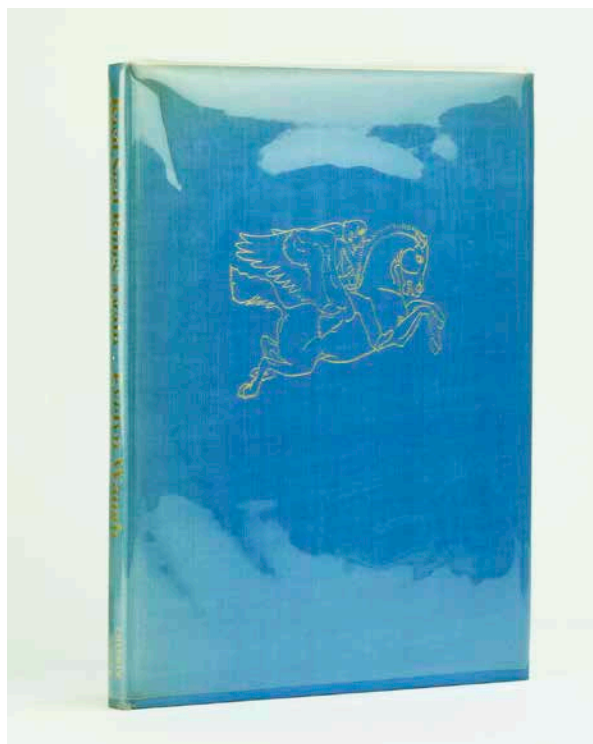
An exceptional association copy between two of the greatest writers of the twentieth century. Waugh and Greene were contemporaries at Oxford though not friends at the time. They became acquainted around 1937 when Greene was editor of *Night and Day* and Waugh a contributor. Although of differing social and political outlooks, they became ardent admirers of one another's work. Of *The Heart of The Matter*, Waugh, normally a waspish reviewer wrote, "...of Mr Graham Greene alone among contemporary writers one can say without affectation that his breaking silence with a new serious novel is a

literary event... [He] is a story-teller of genius."

Both where late converts to Catholicism and both viewed their faith from different standpoints. Eventually mutual admiration grew to mutual affection. Greene wrote, shortly after Waugh's death in 1966,

"But those who have built Evelyn up as a sort of sacred monster have left out the other side: they have ignored the man who gave up from work which was essential to him to stay with the dying and no longer amusing Ronald Knox in the kind of hotel and the kind of resort he hated, who attended the deathbed of his friend Alfred Duggan and against all obstacles brought him the help he needed. When I come to die, I shall wish he [Waugh] were beside me, for he would give me no easy comfort. Our politics were a hundred miles apart and he regarded my Catholicism as heretical. What indeed had made us friends? He wrote to me in October 1952, 'I am just completing my forty-ninth year. You are just beginning yours. It is the grand climacteric which sets the course of the rest of one's life, I am told. It has been a year of lost friends for me. Not by death but by wear and tear. Our friendship started rather late. Pray God it lasts.' It did." (The Ways of Escape)

The inscription refers to Greene's impending visit to Cuba. Greene had travelled to Cuba to research *Our Man in Havana* in 1957 and met Castro. Miguel de Unamuno, the Spanish novelist and philosopher, was a literary hero of Greene's and he particularly admired his interpretation of Don Quixote (which in part inspired Greene's own *Monsignor Quixote*).



Letters and Manuscripts

57.

Original Manuscript Review

"The Water Beetle" by Nancy Mitford

A single foolscap (214 x 328 mm) lined page containing approximately 600 words in holograph manuscript reviewing Nancy Mitford's "The Water Beetle" for the Daily Telegraph. Signed at the head of the page, Waugh has added "proof please to Combe Florey House, Taunton" to the margin in red ink. A single horizontal crease, otherwise fine. [32072] £6,000

Evelyn Waugh's review of Mitford's *The Water Beetle* was published in the Sunday Telegraph on 21st October, 1962.

For many decades Evelyn Waugh and Nancy Mitford had been acquaintances. Their friendship, strengthened by a shared sense of humour and love of teasing, blossomed through frequent and intimate correspondence.

In 1951 Waugh visited Mitford in Paris and wrote of her, "she leads you into her salon ... and talks, prattles, giggles - of what? Gossip, outrageous, incredible, entirely funny". Miss Nancy Mitford is full, he states, of "sweetness, happiness and inexpressible levity."

During its preparation this book of essays was discussed at length between the correspondents. Commenting on her choice of title Mitford wrote, "I hope to disarm the critics by calling it *The Water Beetle*."

The title was taken from Hilaire Belloc's, *A Moral Alphabet: "W for Water Beetle..."*. Upon receipt of an explanation for the title's derivation Waugh responds, "An excellent, disarming title making everything easy for reviewers. How I look forward to the book."

On 10th October Waugh wrote to Mitford to say he had received a copy of her book and had very much enjoyed it, apart from the "coarse" drawings by Osbert Lancaster. He also mentioned that he was writing a review for the Sunday Telegraph and concludes, "I hope I say the right thing. I delight in the book."

Miss Mitford may have been surprised therefore when the review began in Waugh's typically acerbic style,

"The contemporary English literary world may be conveniently divided into: those who can write but cannot think, those who can think but cannot write, and those who can neither think nor write ... Nancy Mitford, by her choice of title, puts herself in the first class."

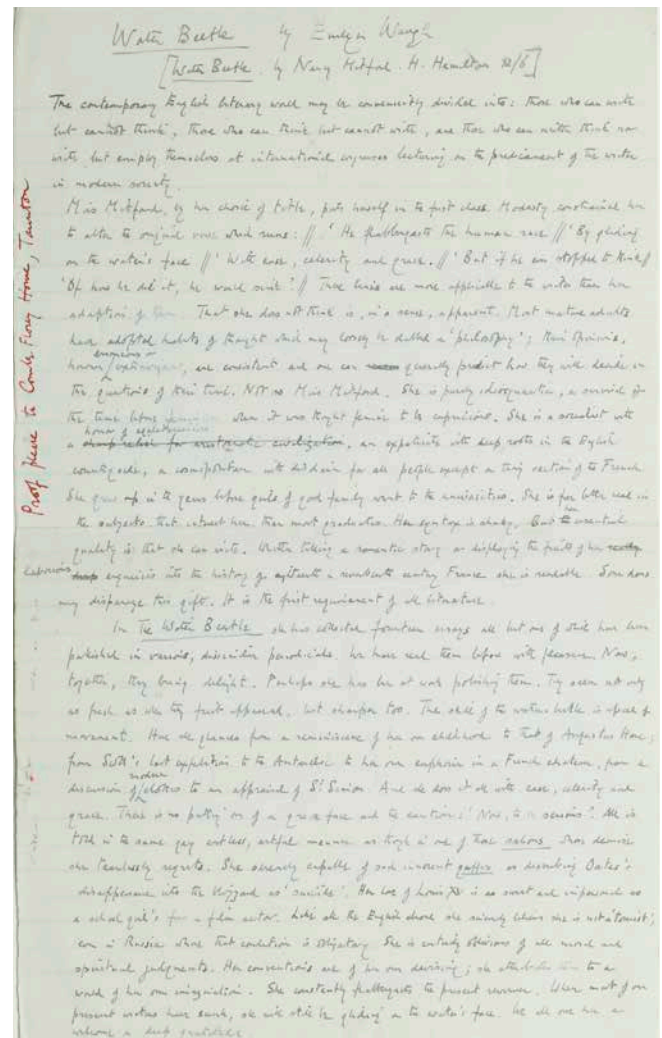
Waugh goes on to praise the fluency of the writing in these essays, which range from childhood reminiscences to discussing

Scott's expedition to the Antarctic "and she does it all with ease, celerity and grace... all is told in the same gay artless, artful manner as though in one of those salons whose demise she tearlessly regrets...capable of such gaffes as describing Oates's disappearance in the blizzard as suicide."

He concludes, "This accumulation of short pieces brings only delight.... [Mitford] constantly flabbergasts the present reviewer. When most of our writers have sunk, she will still be gliding on the water's face."

Mitford's response upon reading the review was swift and to the point, "You are a brute.... Oh how I screamed at your review ...many thanks for flaying me alive, poor little unpretentious *Water Beetle*."

A wonderful testament to the close friendship shared by Mitford and Waugh who loved nothing more than to tease and rag one another.

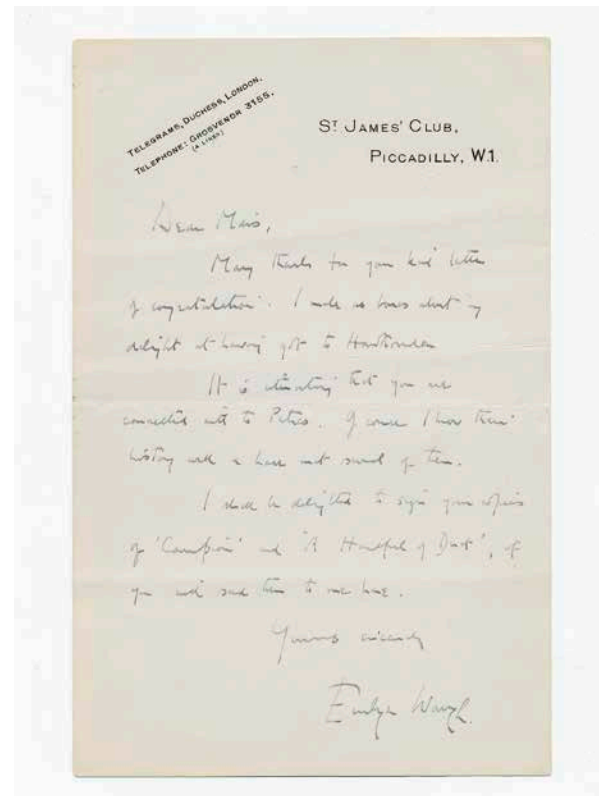


58.

*Autograph Letter, Signed**St James' Club, [nd, but c.July 1936].*

One page of club notepaper, to S.P.B. Mais, author and journalist, thanking Mais for his congratulations on receiving the Hawthornden Prize of Edmund Campion, "I made no bones about my delight...", commenting on Mais connection to the Petres, "Of course I know their history well + have met several of them", and agreeing to sign Mais's copies of *Campion* and *Handful of Dust*. [35650] **£850**

S.P.B. Mais had been Alec Waugh's influential English master at Sherborne. It is believed that Mais encouraged Alec to publish his controversial novel *The Loom of Youth*, in which the character of Ferrers is based on Mais. Two years later Mais's own novel, *Interlude*, also published by Chapman & Hall, so closely detailed life at Sherborne, that Mais was forced to resign as a master.

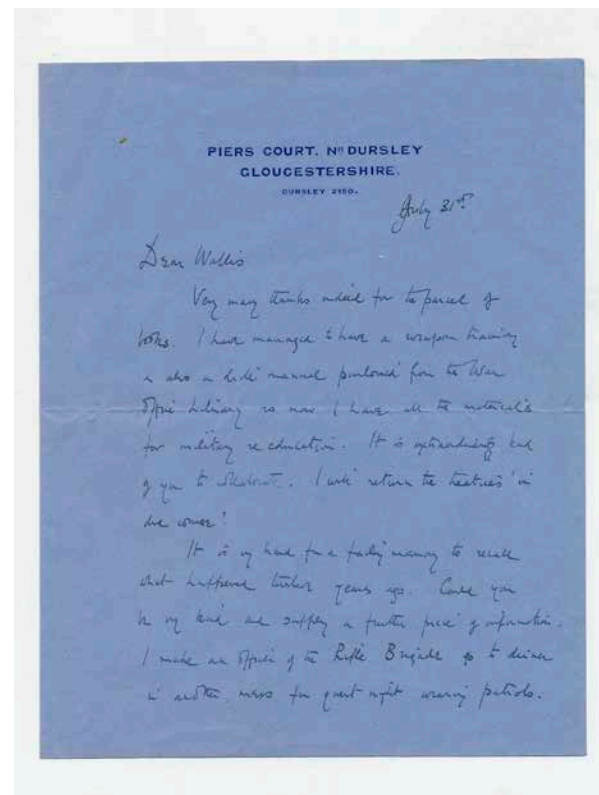


59.

*Autograph Letter, Signed**Piers Court, "July 31st" [1951].*

One page of folded headed letter-paper, written on both sides, to Basil Bennett (though the salutation is "Dear Wallis"), requesting information on military protocol as research for *Men at Arms*, the first of the *Sword of Honour* trilogy. "It is vy hard for a failing memory to recall what happened twelve years ago. Could you be vy kind and supply a further pieces of information. I make an officer of the Rifle Brigade go to dinner in another mess for a quiet night... Is this correct for Dec 1939? Are your patrols as I think dark green with black patent leather pouches on the back? Have these pouches a special name?..." [35645] **£1500**

Basil Bennett (1894-1966) was stationed at Sherborne with Waugh during the war. Bennett's father owned the Hyde Park Hotel and when, after the war, Bennett became manager there, it became a frequent watering hole of Waugh's. Both men remained good friends and Bennett became Godfather to Waugh's third daughter, Harriet.



American Editions

60. ROSSETTI *His Life and Works* Dodd, Mead & Co., 1928.

First American edition. Editorial review copy, with review slip inserted at half title. Red cloth with gilt lettering. Eight black and white plates, one with corner of the mount creased, image not affected. A very good copy, spine lettering dulled. [33051] £95

61. A HANDFUL OF DUST Farrar & Rinehart, 1934.

First American edition. Original salmon cloth lettered in gilt in stylish dustwrapper by Theodore Nadejen. A fine copy in a superb fine dustwrapper which just shows the slightest creasing at the head of the spine but is beautifully bright and crisp. [35431] £1,250

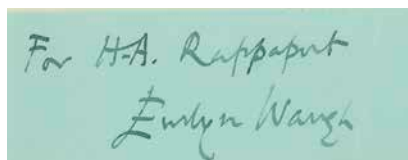
62. NINETY-TWO DAYS Farrar & Rinehart, 1934.

First American edition. Original yellow cloth lettered in green. Seventeen plates containing 23 photographs. A near fine copy. [35587] £75

63. MEXICO An Object Lesson Little, Brown & Co., 1939.

First American edition. Original hessian cloth blocked in red in grey dustwrapper printed in red and green. With author's presentation slip, tipped into the front endpaper, reading, "For H.A.Rappaport Evelyn Waugh". A fine copy in a very nearly fine dustwrapper, with just a hint of tanning to the spine and wear to the corners. [35441] £1,250

H.A.Rappaport was an eccentric American bibliophile, who had a habit of hand printing or binding offprints of his favourite author's works and sending them to the authors in exchange for presentation copies of signed photos.



64. PUT OUT MORE FLAGS Little, Brown & Co., 1942.

First American edition. Green cloth, lettered in gilt on the spine, in original decorative dustwrapper. A near fine copy, in a near fine, crisp, dustwrapper. [35598]

£150

65. BRIDESHEAD REVISITED The Sacred and Profane Memoirs of Captain Charles Ryder Little, Brown & Co., 1946.

First American edition, trade issue. Blue boards lettered in dark blue, in decorative dustwrapper. A very good copy, in a very good dustwrapper with a sunned spine and a small puncture to the upper panel.. [35617] £250

66. SCOTT-KING'S MODERN EUROPE Little, Brown & Co., 1947

First American edition. A fine copy in a fine (publisher price clipped) dustwrapper. [35600] £40

67. MEN AT ARMS Little, Brown & Co., 1952.

First American edition. Red boards, lettered in gilt on the spine, in decorative dustwrapper. A near fine copy, in near fine, unfaded, dustwrapper. [35597]

£125

68. OFFICERS AND GENTLEMEN Little, Brown & Co., 1955.

First American edition. Turquoise cloth, lettered in gilt on the spine, in original decorative dustwrapper. A very good copy, slight spotting to the spine, in a very good dustwrapper with a touch of wear to the edges. [35599] £65

69. THE SWORD OF HONOUR TRILOGY Comprising: Men at Arms; Officers and Gentlemen; The End of the Battle Little, Brown & Co., 1966

First Combined American edition. Red boards, lettered in gilt on the spine, in original printed dustwrapper. A fine copy in a fine dustwrapper. [35601] £95

Contributions

70. RONALD FIRBANK in LIFE AND LETTERS: Vol. II No. 10, pp. 191 - 196. Edited by Desmond MacCarthy *March 1929*.

Original wrappers. A very good copy indeed. [35654]
£25

An essay praising Firbank as a novelist's novelist, in which Waugh claims that modern authors "are developing the technical discoveries upon which Ronald Firbank so negligently stumbled."

Davis 191

71. BURRA, Peter JUVENILIA in FARRAGO No. 2. *Simon Nowell Smith, June 1930*.

Original printed wrappers. Various full page woodcuts, including one by Eric Ravilious. A near fine copy. [35660] £75

Waugh contributes a short poem.

72. SETH in Life and Letters: Vol. VIII No. 45, pp. 188 - 227. Edited by Desmond MacCarthy *June 1932*.

Original wrappers. A very good copy indeed. [35653] £40

Billed as a short story, Evelyn Waugh's 'Seth' was in fact, after revision, the first chapter of *Black Mischief*.

Davis 116

73. THE FIRST TIME I ... Edited and illustrated by The Hon. Theodora Benson *Chapman and Hall, 1935*.

First edition. 8vo. Black cloth lettered in silver. Line drawings by the editor. A very good copy in chipped dustwrapper. [35670] £50

Waugh's chapter entitled, *The First Time I Went to the North, Fiasco in the Arctic*.

74. LAWRENCE, Christie IRREGULAR ADVENTURE *Faber and Faber, 1947*.

First edition. Russet cloth lettered in gilt, in printed dustwrapper. A very good copy in very good, though slightly dusty dustwrapper. Previous owner's name on front endpaper. [35667] £60

With an introduction by Waugh.

75. O'BRIEN, John (ed.) THE ROAD TO DAMASCUS *W.H.Allen, [c. 1948]*.

A fine copy in a very good dustwrapper. [35659] £30

Waugh contributes a short piece entitled 'Come Inside' on his conversion to Catholicism.

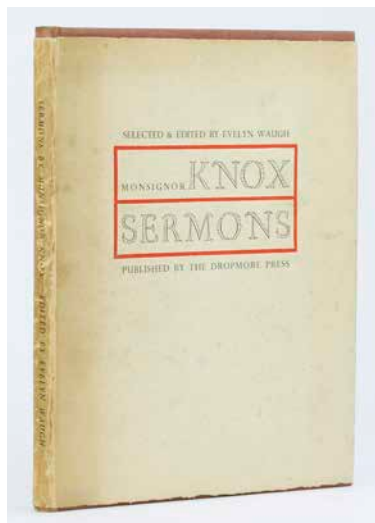
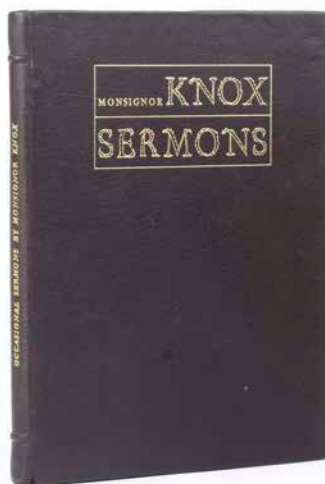
ONE OF 50 COPIES SPECIALLY BOUND

76. KNOX, Ronald A SELECTION FROM THE OCCASIONAL SERMONS OF THE RIGHT REVEREND MONSIGNOR RONALD ARBUTHNOTT KNOX: sometime Scholar of Balliol College and Fellow of Trinity College, Oxford; Domestic Prelate to His Holiness the Pope. Edited by Evelyn Waugh. *Dropmore Press, 1949*.

First edition, deluxe issue. Number 14 of only 50 copies (from a total edition of 550 copies), bound in publisher's Niger morocco and signed by Knox. Top edge gilt others uncut, in buff dustwrapper printed in black and red, bottom edge rough cut. A fine copy in a defective dustwrapper, lacking portions to the spine and with several closed tears. [35472] £950

A "purely personal selection" of Knox's sermons, selected by Waugh who also contributes a preface.

77. KNOX, Ronald A SELECTION FROM THE OCCASIONAL SERMONS OF THE RIGHT REVEREND MONSIGNOR RONALD ARBUTHNOTT KNOX:



sometime Scholar of Balliol College and Fellow of Trinity College, Oxford; Domestic Prelate to His Holiness the Pope. Edited by Evelyn Waugh. *Dropmore Press*, 1949.

First edition. Number 281 of 550 copies. Original brown cloth, titles to upper board and spine gilt, top edge gilt others uncut, in buff dustwrapper printed in black and red, bottom edge rough cut. A fine copy in a very good dustwrapper, with some foxing to the upper panel and tanning to the spine. [35471] £400

A "purely personal selection" of Knox's sermons, by Waugh who also contributes a preface.

78. MERTON, Thomas THE WATERS OF SILENCE *Hollis and Carter*, 1950.

First edition. Blue cloth lettered in silver, in the original pictorial dustwrapper. Black and white plates from photographs and pictorial endpapers. A very good copy in a very good dustwrapper. [35666] £30

With a preface by Waugh.

79. LOVE AMONG THE RUINS in LILLIPUT, Vol 3 No 6 *Hulton*, June 1953.

Original pictorial wrappers. A very good copy indeed.

[35662]

£35

Contains the first appearance of Waugh's *Love Among The Ruins*, with minor changes from the final version.

80. CARAMAN, Philip (editor) SAINTS AND OURSELVES Personal Studies by Evelyn Waugh, Antonia White, Edward Sackville-West et al. *Hollis and Carter*, 1953.

First edition. 8vo. Blue cloth with gilt lettering in the original printed dustwrapper. A very good copy in very good dustwrapper. [35664] £35

A collection of essays by twelve writers on a like number of Saints. Waugh's chapter is "St. Helena Empress".

81. LEHMANN, John (ed.) APTHORPE PLACATUS in THE LONDON MAGAZINE, Vol 1, No 5 June, 1954.

Original wrappers. A fine copy [35661] £30

Waugh's contribution was developed into the first 31 pages of *Officers and Gentlemen*, published a year later.

Davis 782

82. MITFORD, Nancy (ed.) NOBLESSE OBLIGE An Enquiry into the Identifiable Characteristics of the Eng-



lish Aristocracy *Hamish Hamilton, 1956.*

First edition. Red boards, lettered in silver on the spine, in decorative dustwrapper designed by Osbert Lancaster. Illustrated by Osbert Lancaster. A fine copy in a near fine dustwrapper. [35656] £85

Inspired by Nancy Mitford's much quoted Encounter article on U and non-U behaviour, the book contains that piece as well as Alan Ross's essay on 'Sociological Linguistics' referred to by Mitford and a tongue in cheek rebuke from Waugh, "An open letter to the Hon Mrs. Peter Rodd (Nancy Mitford) on a Very Serious Subject".

83. "LORD SUDLEY" WILLIAM or More Loved than Loving *Chapman & Hall, 1956.*

New edition, with introduction by Waugh. A fine copy in a very good (price clipped) dustwrapper. [35658] £35

84. BENSON, Robert Hugh RICHARD RAYNAL, SOLITARY With an introduction by Evelyn Waugh *Henry Regnery Co., 1956.*

First edition thus. Russet cloth lettered in gilt, in the original pictorial dustwrapper. Black and white drawings by Valenti Angelo. A very good copy in a very good dustwrapper, which though complete has some fading around the spine area. [35663] £35

This story was first published in 1905 and appears here with the new 11 page introduction by Waugh.

85. WICKLOW, Earl of FIRESIDE FUSILIER *Hollis & Carter, 1958.*

First edition. Taupe cloth, lettered in gilt on the spine, in original pictorial dustwrapper. A very good copy, in a good dustwrapper, chips to the edges. [35674] £25

With an introduction by Waugh.

86. KNOX, R.A. PROVING GOD A New Apologetic *The Month [1959].*

A single stapled quire. Original pastel green wrappers, printed in black. A little wear to the spine, but a very good copy. [35475] £25

With a preface by Waugh.

87. BELLOC, Hilaire ADVICE *Harvill Press, 1960.*

First edition. Slim 4to. Quarter parchment, lettered in gilt, over red patterned paper boards in matching dustwrapper lettered in black. A near fine copy, in a very good dustwrapper, nicks to the head of the spine and with tape reinforcement to the verso. [35595] £45

With a preface by Waugh.

88. DE CHIMAY, Jacqueline THE LIFE AND TIMES OF MADAME VEUVE CLICQUOT-PONSARDIN *Printed for Champagne Veuve Clicquot-Ponsardin by the Curwen Press, 1961.*

Special English edition. Slim 4to. Patterned card wrappers in original glassine. Black and white illustrations by Drian. A very good copy indeed, with Curwen Press Library bookplate to the front pastedown. [35596] £45

With a preface by Waugh.

89. DUGGAN, Alfred COUNT BOHEMOND *Faber, 1964.*

First edition. A fine copy in a near fine dustwrapper. [35655] £45

With an introduction by Waugh. He was friends with Duggan at Oxford, "we were often drunk, Alfred almost always".

90. FIELDING, Daphne THE DUCHESS OF JERMYN STREET The Life and Good Times of Rosa Lewis of the Cavendish Hotel *Eyre & Spottiswoode, 1964.*

First edition. Red boards lettered in gilt, in the original pictorial dustwrapper with design by Lacey Everett. Colour frontispiece and black and white plates from photographs. A very good copy in a very good dustwrapper, which is bright and clean, with a couple of edge tears and price clipped. [35665] £95

Preface by Evelyn Waugh, "Rosa Lewis ... captivated the imagination and curiosity of Londoners."

Graham Greene

Often regarded as the two greatest British writers of the twentieth century, Waugh and Greene were contemporaries at Oxford but not close. They became acquainted around 1937 when Greene was editor of *Night and Day* and Waugh a contributor. Although of differing social and political outlooks, they became ardent admirers of one another's work. Both were late converts to Catholicism and both viewed their faith from different standpoints. Eventually mutual admiration grew to mutual affection. Greene wrote, shortly after Waugh's death in 1966,

"What indeed had made us friends? He wrote to me in October 1952, 'I am just completing my forty-ninth year. You are just beginning yours. It is the grand climacteric which sets the course of the rest of one's life, I am told. It has been a year of lost friends for me. Not by death but by wear and tear. Our friendship started rather late. Pray God it lasts.' It did." (*The Ways of Escape*)

91.

Babbling April

Blackwell, 1925.

First edition. Original grey paper covered boards lettered in blue. A near fine copy, with slight tanning to the spine and a contemporary ownership inscription to the front endpaper. [35484] £1,250

The author's first book, published whilst the author was at Oxford. 500 copies were printed of which only 302 copies were bound up.

92.

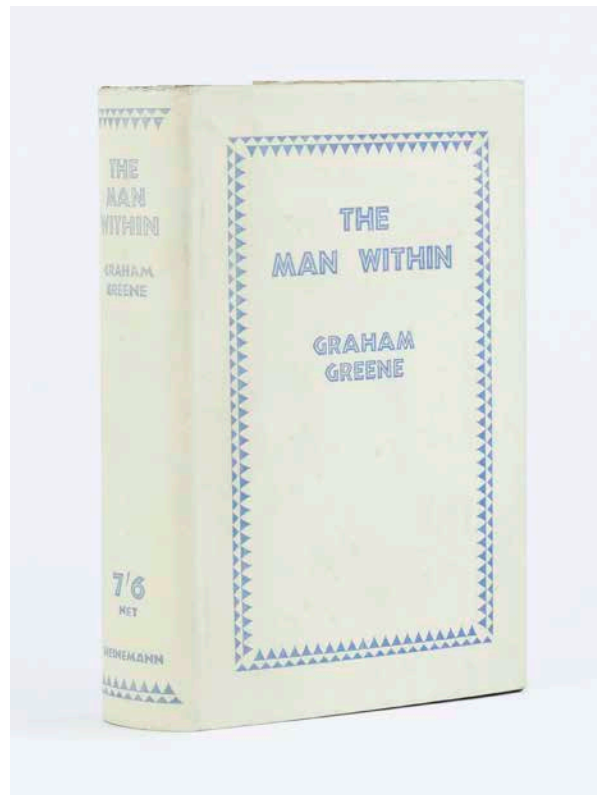
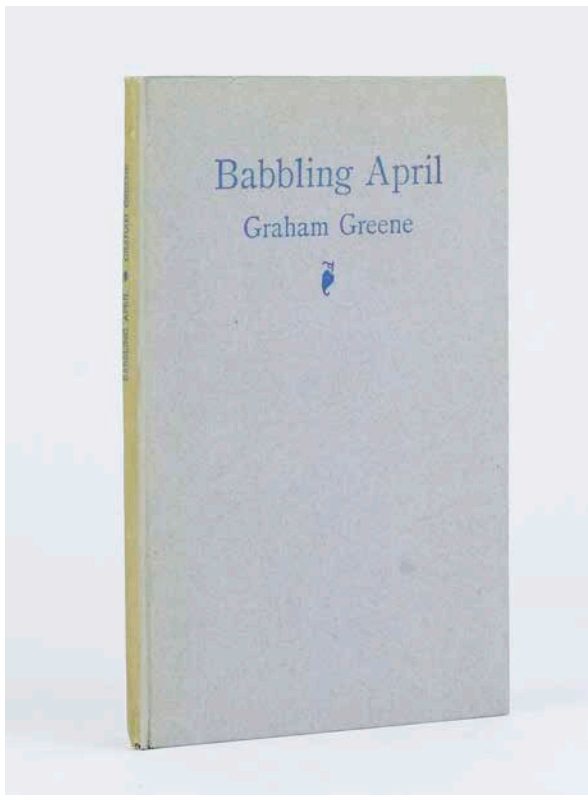
AUTHOR'S FIRST NOVEL

The Man Within

Heinemann, 1929.

First edition. Original black cloth, lettered in gilt, in cream dustwrapper printed in blue. A fine copy in a near fine dustwrapper which is bright and crisp with just a slight hint of dustiness and a trace of wear to the head of the spine. An attractive copy. [35198] £5,750

The author's first novel.

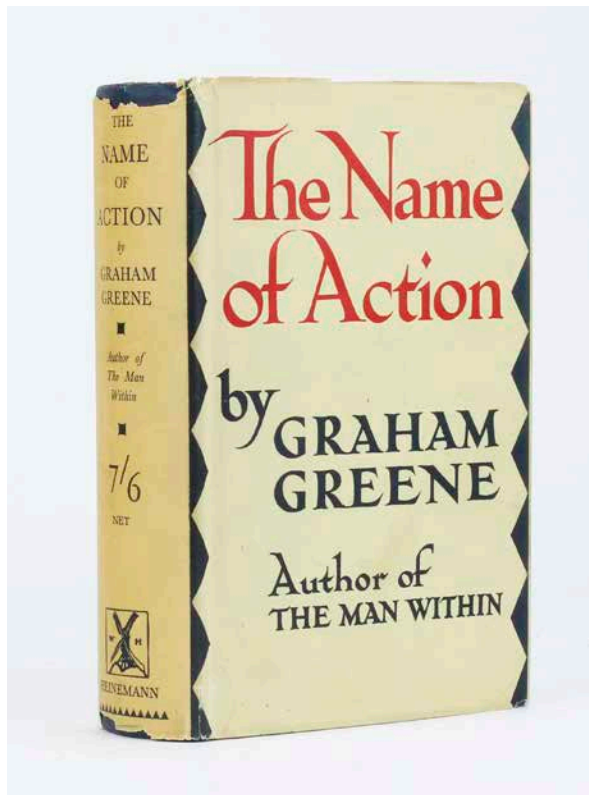


93.

The Name Of Action

Heinemann, 1930.

First edition. Original dark blue cloth in dustwrapper. A near fine copy in a very good dustwrapper which has some small fraying to the base of the spine and chipping to the head of the spine that removes part of the printed border. An attractive copy. [35338] £4,000



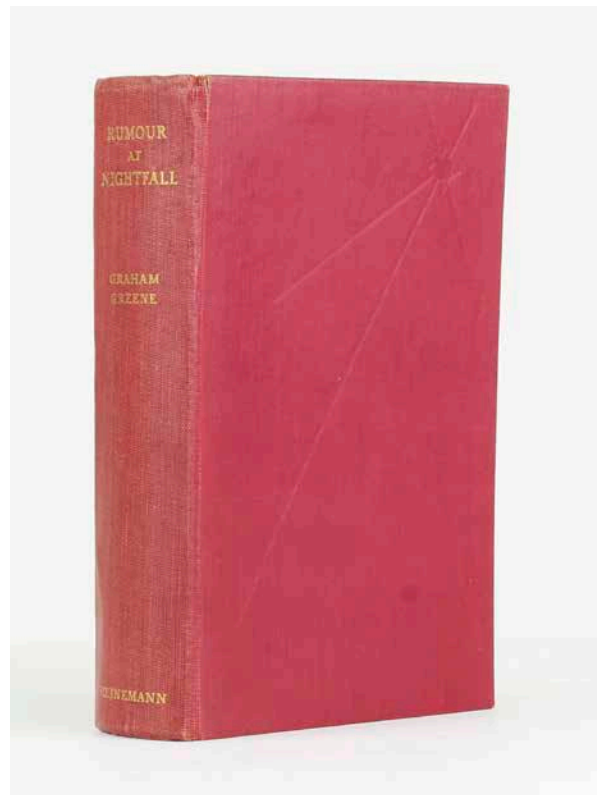
94.

Rumour At Nightfall

Heinemann, 1931.

First edition. Original red cloth with gilt lettering to the spine and blind design to the upper cover. A very good copy indeed, with a slightly faded spine and a little foxing to the prelims and page edges. [26502] £850

The author's third novel and one which Greene disliked so much he forbade its reprinting, a prohibition now laid upon his estate, meaning that the book cannot be reissued until 2061.



95.

*Rumour At Nightfall**Heinemann, 1931.*

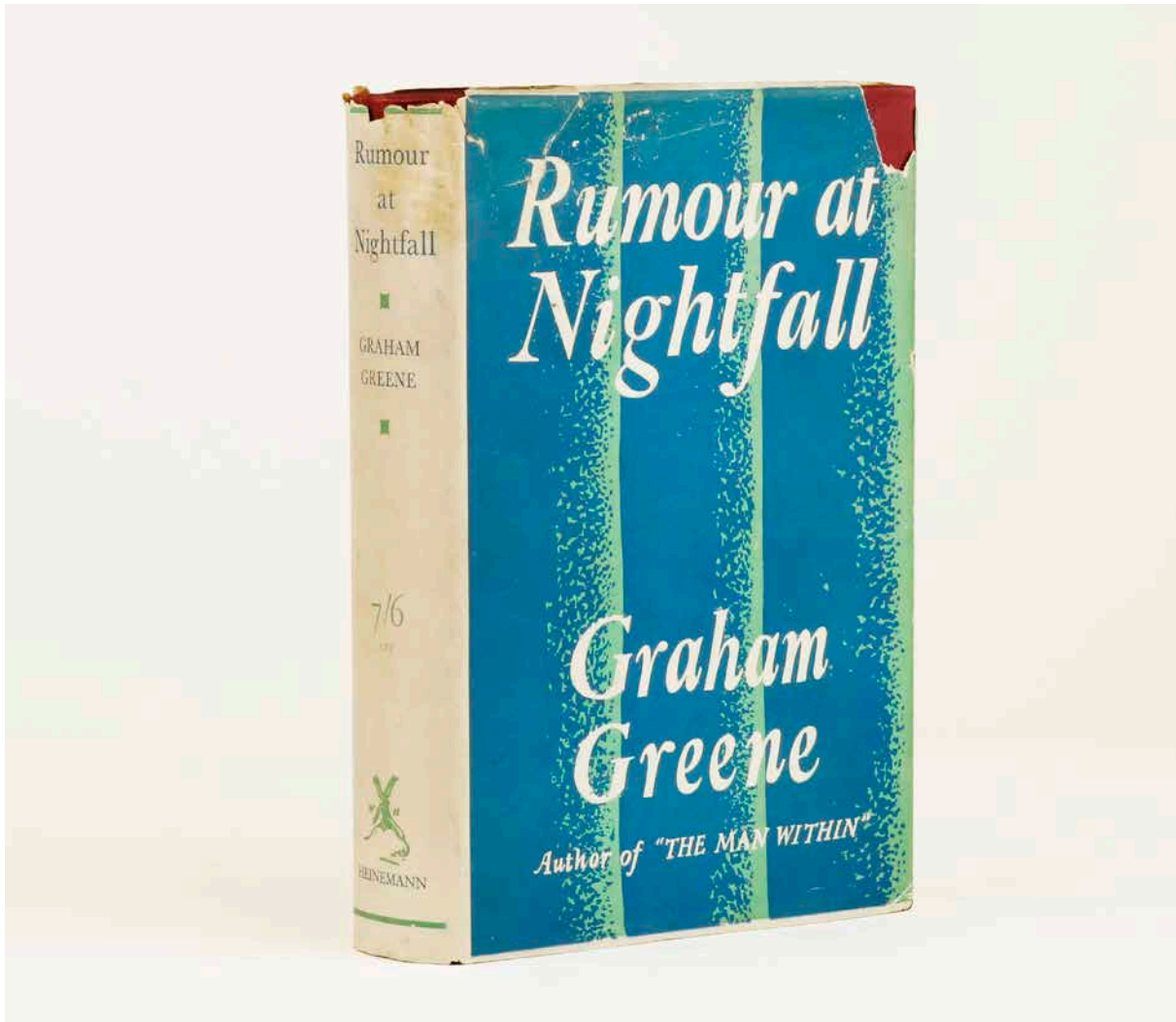
First edition. Original red cloth with gilt lettering to the spine and blind design to the upper cover, in rare dustwrapper with blue and green design. A fine copy in a very good dustwrapper, which just shows minor wear to the head of the spine and a chip from the upper corner of the front panel. Overall an exceptionally well preserved example of this rare dustwrapper. [29955]

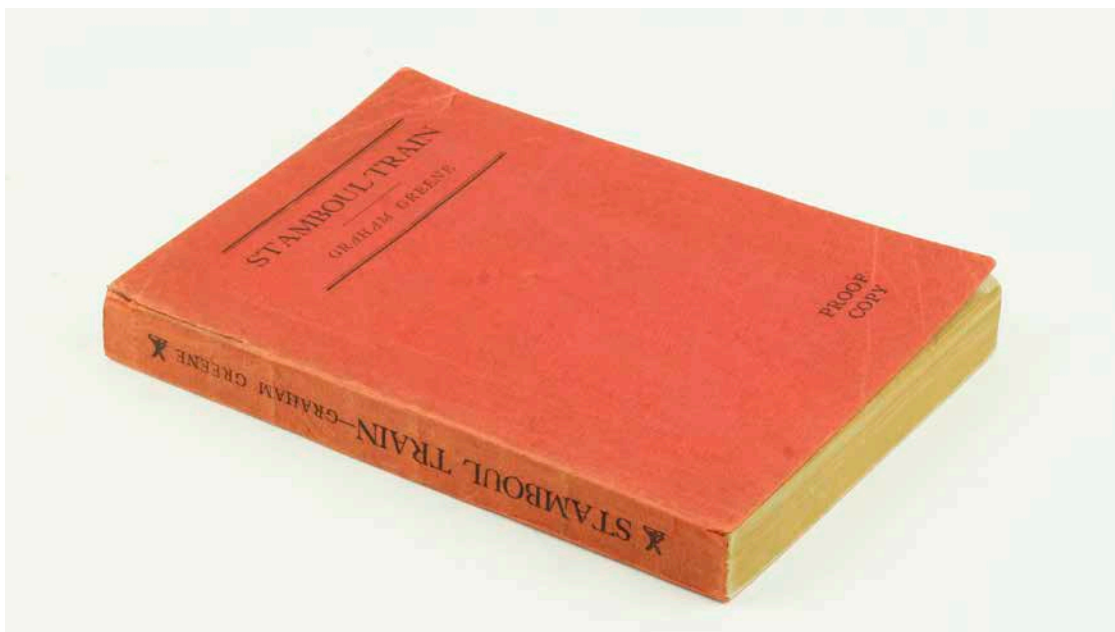
£37,500

The author's third novel, which along with *Brighton Rock* and *A Gun For Sale*, are so infrequently encountered complete with dustwrapper in commerce, that they are regarded by collectors as almost unobtainable. The scarcity can be partially explained by the fact that Greene's previous novel, *The Name of Action*, was both a critical and commercial failure, leading his publishers to issue a small initial print run of the following novel. The publisher's reticence was well founded as *Rumour* also fell foul of the critics. Greene himself was his own harshest critic, "Both books are of a badness beyond the power of criticism properly to evoke - the prose flat and stilted and in the case of *Rumour at Nightfall* pretentious."

So disgusted was Greene with the work, he forbade its reprinting, a prohibition now laid upon his estate meaning that the book cannot be reissued until 2061.

Despite the poor reception, *Rumour* has a valid part in the Greene canon as both a stepping stone and a motivation to the greatness of his later novels.





96.

UNCORRECTED PROOF WITH SUPPRESSED TEXT

Stamboul Train

Heinemann, 1932.

Uncorrected proof copy. Original red paper wrappers printed in black. Inscribed by the author on the title page, "For Bruce [Howard], these proofs before Priestley's threat of libel. from Graham (Greene)" A near fine copy a closed tear to the front joint. Housed in a cloth chemise and slipcase. [35834] £8,000

A rare proof, which as Greene's inscription alludes, contains the suppressed text eventually objected to by J.B. Priestley.

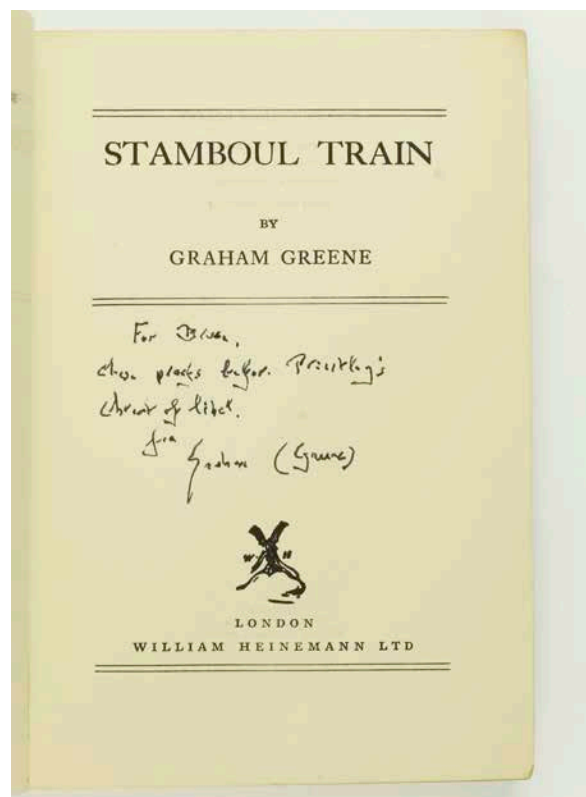
The minor character of Q.C. Savory, an ever-so-slightly ridiculous Cockney novelist, had been created by Greene as a rather cruel parody of Priestley. Priestley (also a Heinemann author) having received an advance copy to review for the Evening Standard had taken exception to this lampooning and threatened legal action, causing the publishers to recall all advance copies and make changes to the text to appease Priestley.

"My suggestion that we should fight the libel action was brushed aside. Evans made it clear to me that if Heinemann were going to lose an author, they would much prefer to lose me. Thirteen thousand copies of the book had already been printed and bound. Pages would have to be substituted, and I must share the cost. Alterations had to be made at once, on the spot, without reflection." - Graham Greene (*A Sort of Life*).

The various changes included Q.C. Savory to Quin Savory. Savory's references to Dickens were changed to Chaucer or

Shakespeare and his penchant for the pipe (for which Priestley was famous) was changed to cigars.

Publishers of this period produced only a handful of proofs for the author and editors to check and suggest amendments. As a consequence they are rarely encountered in commerce.



97.

RARE SUPPRESSED FIRST ISSUE

*Stamboul Train**Heinemann, 1932.*

First edition, first issue, recalled by the publishers after objections by J.B. Priestley. Original black cloth lettered in gilt to the spine. Endpapers on thicker stock, possibly supplied later. A very good copy with minor surface wear to the covers and slight dulling to the gilt. Internally very clean. [32713] £6,000

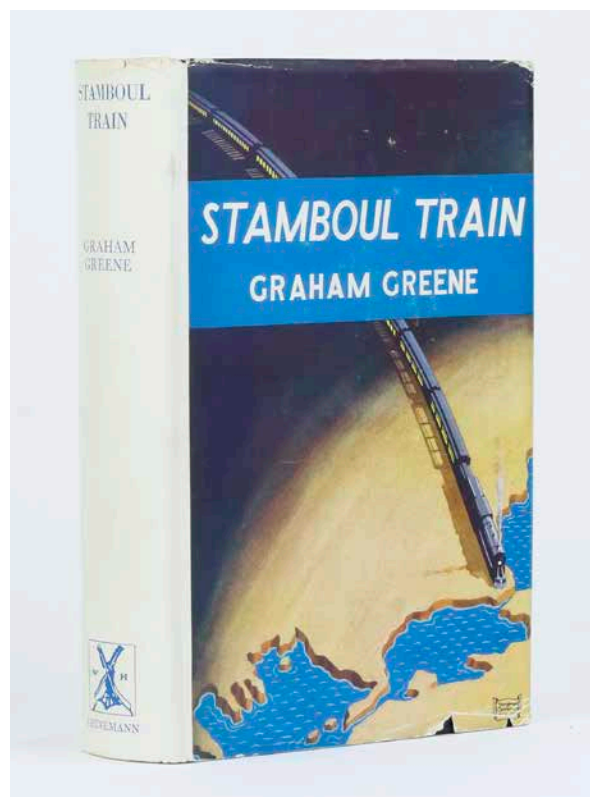
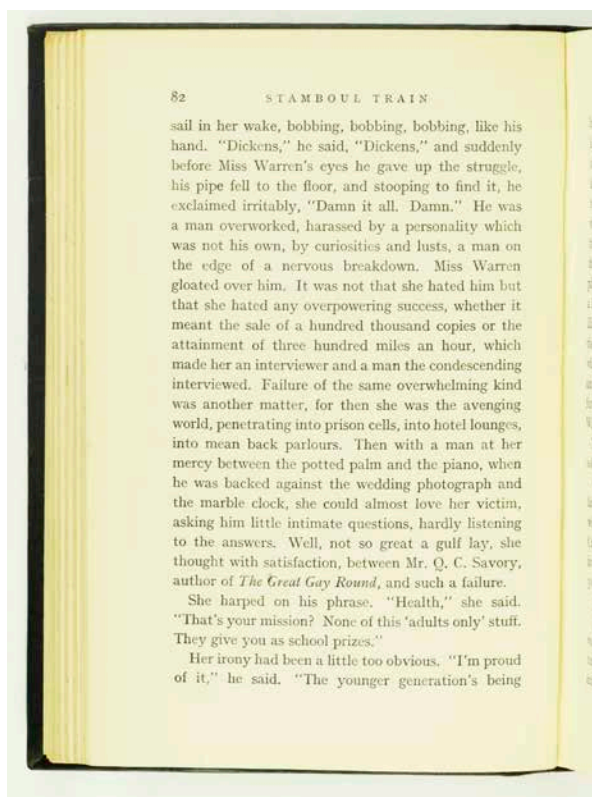
One of only a handful of copies to survive with the original text, after the edition was recalled and pulped. See the notes to the previous item for description of the history of the printing of this book.

98.

*Stamboul Train**Heinemann, 1932.*

First edition. Original black cloth lettered in gilt to the spine, in stylish pictorial dustwrapper designed by Youngman Carter. A fine copy, in a near fine dustwrapper which has trivial wear to the corners and head of the spine and a couple of small nicks at the base of the front panel. A bright, crisp copy with the white portions unusually clean. [35199] £6,000

The author's fourth novel, and his first to gain commercial and critical success, takes the form of a thriller set on the Orient Express (the American edition is entitled *Orient Express*, and there was a film adaptation of the novel in 1934 of the same name). In general one of the less scarce of Greene's pre-war novels, it is nevertheless now rarely seen in commerce with the dustwrapper in a bright and crisp condition.



99.

It's A Battlefield

Heinemann, 1934.

First edition, remaindered issue with 3/6 overprinted on the spine of the dustwrapper. Original black cloth in stylish pictorial dustwrapper designed by Youngman Carter. A fine copy in a near fine dustwrapper which just has a short closed tear to the upper cover, internally strengthened and just a trace of wear to the spine ends. [35478] £2,250

wrapper. An exceptionally clean, crisp copy. Housed in cloth clamshell box. [35482] £2,500

A short novella, not much cared for by Greene, but scarce by nature of its short limitation, particularly in such nice condition.

101.

England Made Me

Heinemann, 1935.

First edition. Original red cloth with gilt titles to the spine. A near fine copy with a touch of fading to the spine. [35500] £850

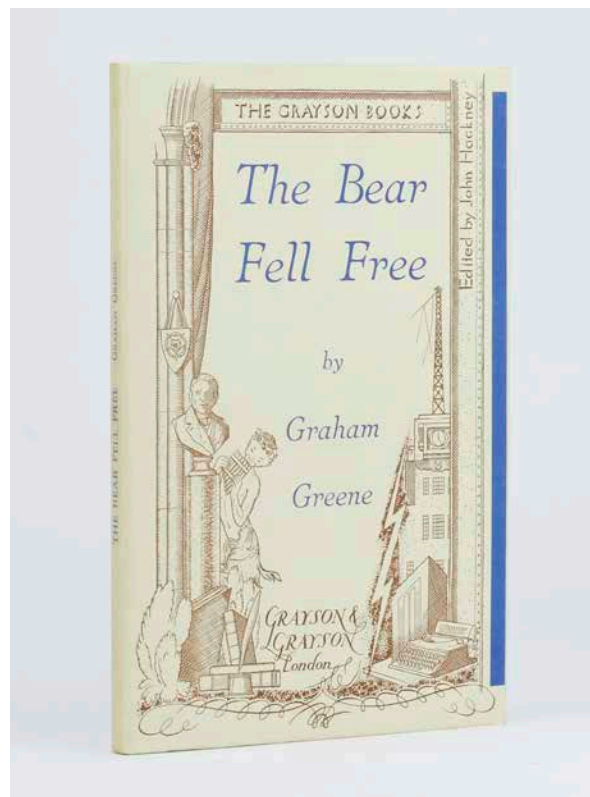
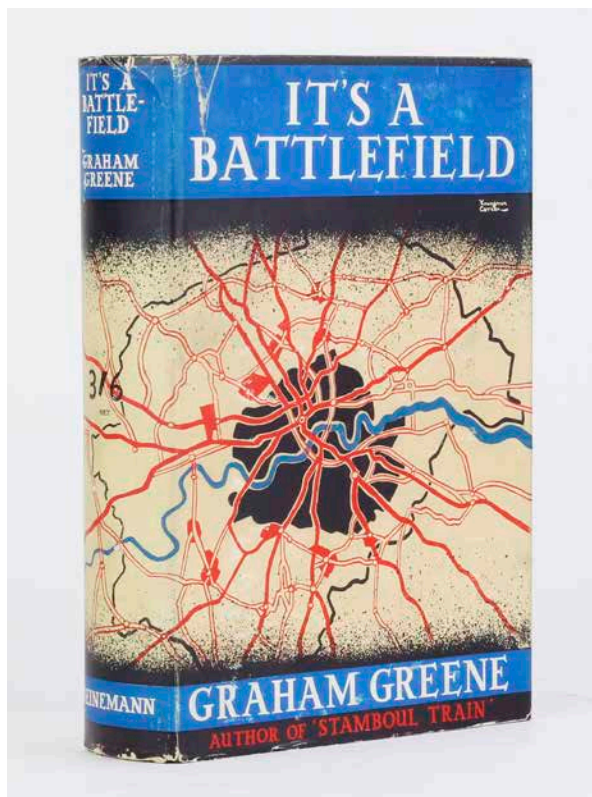
One of the author's scarcest novels.

100.

The Bear Fell Free

Grayson & Grayson, 1935.

Sole edition. Original grey cloth titled in gilt to spine and decorated in gilt to the upper cover in buff pictorial dustwrapper illustrated in brown and blue by Joy Lloyd. Number 151 of 285 copies, signed by the author. Frontispiece by Joy Lloyd. A fine copy in a fine dust-



102.

A Gun For Sale

Heinemann, 1936.

First edition. Original red boards with gilt titles. A near fine copy with some fading to the spine. [32054] £1,250
One of Greene's scarcest novels.

103.

This Gun For Hire

Doubleday Doran 1936.

First edition. Original oatmeal cloth with green printed title labels to the spine in pictorial dustwrapper. A fine copy in a very good dustwrapper, which is a little chipped to the head of the spine with some wear to the base and a couple of closed tears. Red lettering to the spine faded. [35479] £950

First published in the US in June 1936, the book was published a month later in the UK as *A Gun For Sale*. The 1942 Film Noir, starring Alan Ladd and Veronica Lake, used the original American title *This Gun for Hire*.

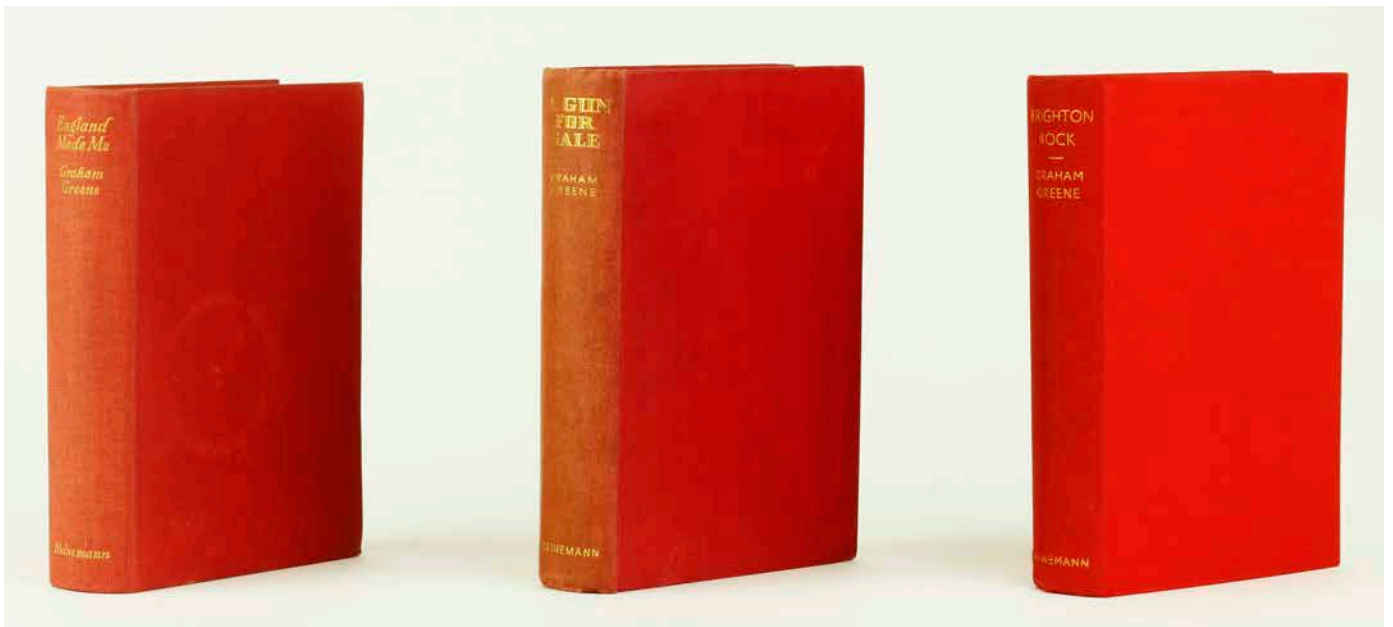
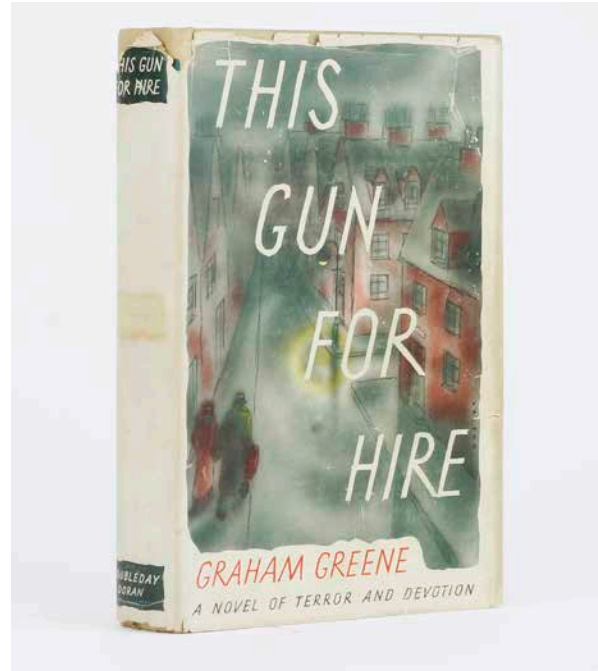
104.

Brighton Rock

Heinemann, 1938.

First UK edition. Original red cloth. A lovely fine, bright copy with the usual tanning to the page edges. [35734] £950

PROVENANCE: Michael Sadlier (book label to front paste-down)



105.

Brighton Rock

Viking, 1938.

First edition. Original red, black cloth lettered in silver. A fine copy in a near fine dustwrapper which has a closed tear to the base of the rear fold, but is generally clean and crisp with only a hint of wear to the corners, and a couple of small stains to the spine. A well preserved example. [35208] £2,500

The American edition precedes the British edition by about a month.

106.

The Confidential Agent

Heinemann, 1939.

First edition. Original blue cloth with red lettering. A near fine copy, bright and crisp with trivial wear to the spine ends, a little browning to the page edges and an ownership name to the front endpaper. [35498] £600

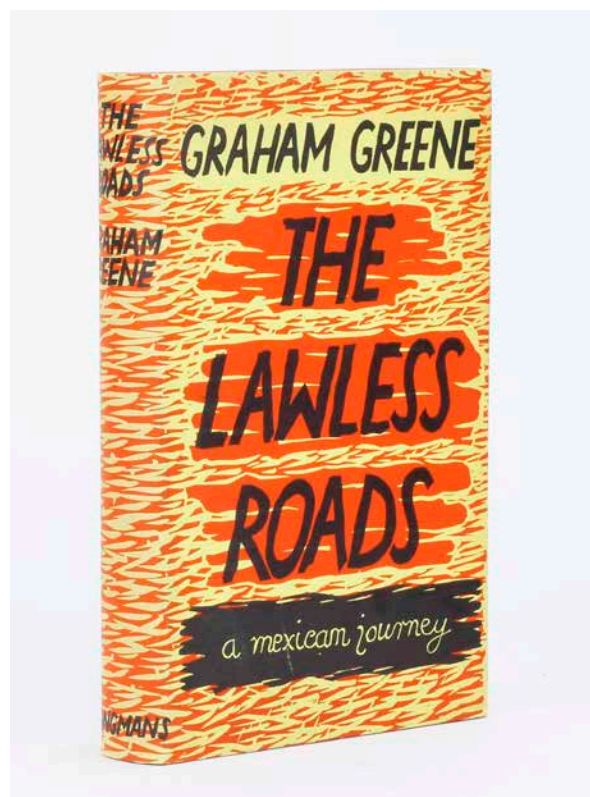
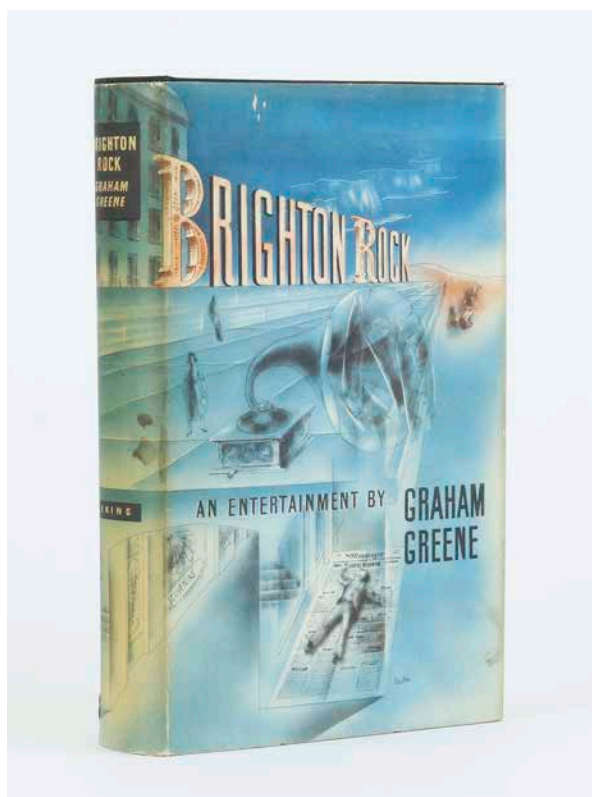
107.

The Lawless Roads

A Mexican Journey Longman's, 1939.

First edition, first issue. Primary binding of original red cloth with gilt lettering to spine, in red and yellow dustwrapper lettered in black. End papers showing the map of the Mexican Gulf, eight plates of photographs. A fine copy in a superb, fine dustwrapper which just has a small puncture (no loss) at the rear joint, but is otherwise exceptionally bright and crisp. [35337] £2,500

An account of Greene's trip to Mexico during 1938 and a study of the effects of the government's campaign of forced anti-Catholic secularisation. The same visit yielded his novel, *The Power and The Glory*.



108.

The Power And The Glory

Heinemann, 1940.

Uncorrected proof copy. Original buff wrappers printed in red. A very good copy indeed, which shows some tanning and creasing to the paper spine, but is otherwise bright and crisp. Housed in a cloth chemise and slipcase. [35498] £6,000

Publishers of this period only printed a handful of copies of their proofs, exclusively for the use of the author and editors to check and suggest amendments. As a consequence they are rarely encountered in commerce.

109.

The Power And The Glory

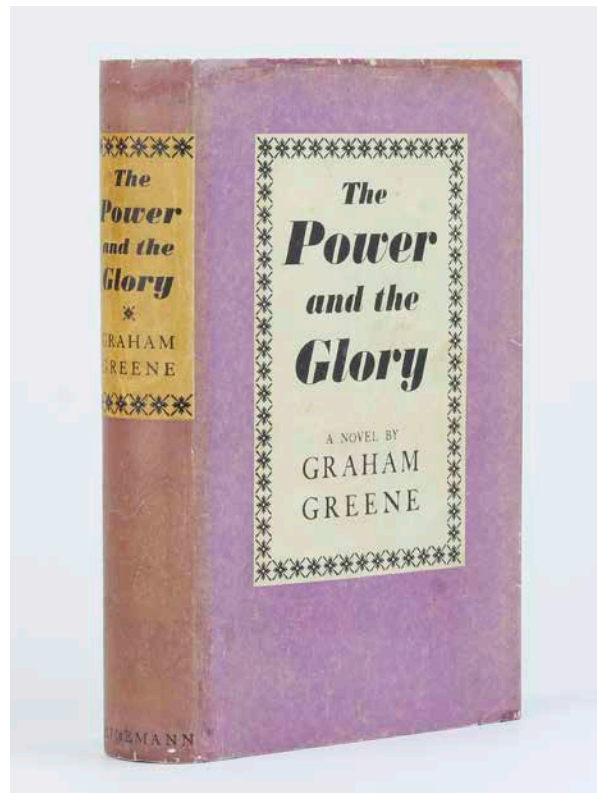
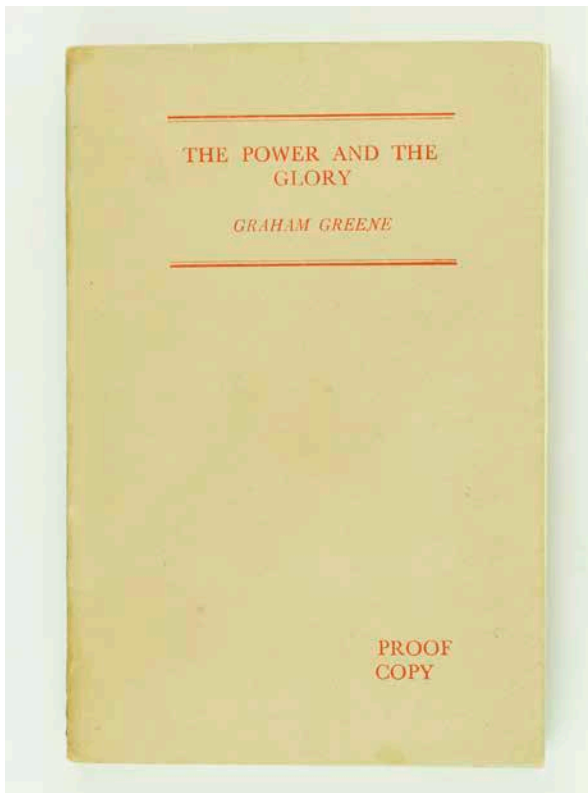
Heinemann, 1940.

First edition. Original yellow cloth with red lettering in purple dustwrapper printed in black. A very good copy with a small ownership inscription and pushing to the corners in a very good dustwrapper, which is tanned to the spine and has some restoration to the spine ends, corners and folds. [35200] £5,000

Critically considered Greene's greatest novel and one of the highlights of twentieth century literature, which showcases Greene's technique of painting intricate moral landscapes where corrupt characters might still be capable of goodness and virtuous ones indulge their virtues murderously.

It is supposed that much of the stocks of the first edition of this book were destroyed when Heinemann's publishing house was bombed during the war. Consequently the book is scarce.

Connolly 88



110.

The Little Train

Eyre & Spottiswode, [1946].

First edition. Original yellow pictorial cloth in grey-blue pictorial dustwrapper. Illustrated throughout in colour by Dorothy Craigie. A near fine copy, with a gift inscription to the front pastedown and small marks to the hinges where the holding staples have rusted, in a near fine dustwrapper, which is crisp with only minor wear to the spine ends. [25167] £1,500

Greene's scarce first children's book, published anonymously for fear of damaging his reputation as a 'serious' novelist.

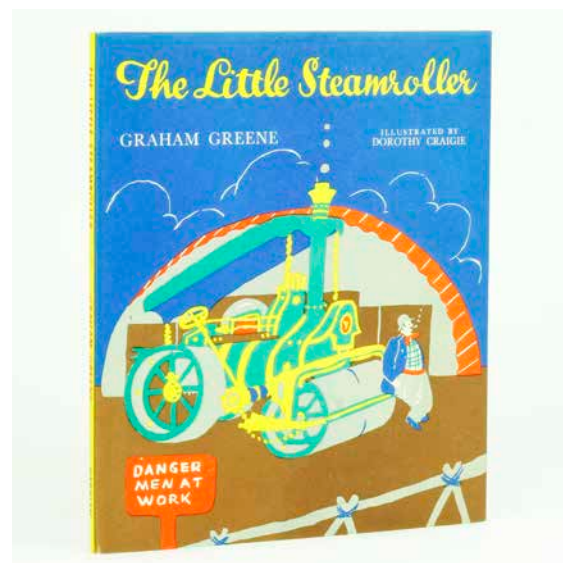


111.

The Little Steamroller

A Story of Adventure, Mystery and Detection Parrish, 1953.

First edition. Original pictorial paper covered boards in matching dustwrapper. Illustrated throughout in colour by Dorothy Craigie. A fine copy (slight offsetting to the endpapers) in a fine dustwrapper. A pristine copy. [28109] £950



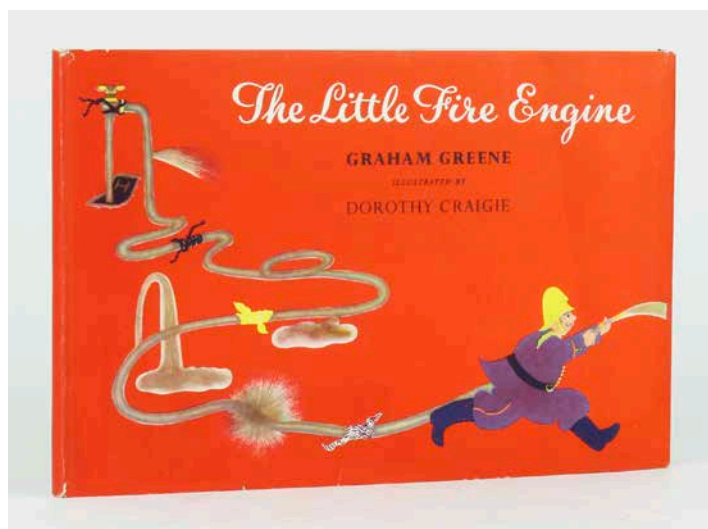
112.

The Little Fire Engine

Parrish, [1950].

First edition. Original red pictorial boards in matching pictorial dustwrapper. Illustrated throughout in colour by Dorothy Craigie. A fine copy in a fine dustwrapper that just has the slightest trace of wear to the corners and a couple of short closed tears. [34018] £1,250

The author's second children's book.



113.

19 Stories

Heinemann, 1947.

First edition. Original blue cloth with silver titles on spine in a cream printed dustwrapper. A fine copy in a near fine dustwrapper with faint tanning to the spine.

[35567]

£600

115.

The End Of The Affair

Heinemann, 1951.

First edition. Original dark grey cloth in grey and white dustwrapper. A fine copy in a fine (price clipped) dustwrapper. Crisp and unusually clean, a superb copy.

[35568]

£600

114.

The Heart Of The Matter

Heinemann, 1948.

First edition. Original blue cloth with silver titles, in red dustwrapper lettered in white. A near fine copy with foxing to the page edges in a near fine dustwrapper, which just shows minor wear to the spine ends and corners, but is crisp and bright and unusually has an unfaded spine. [35569]

£950

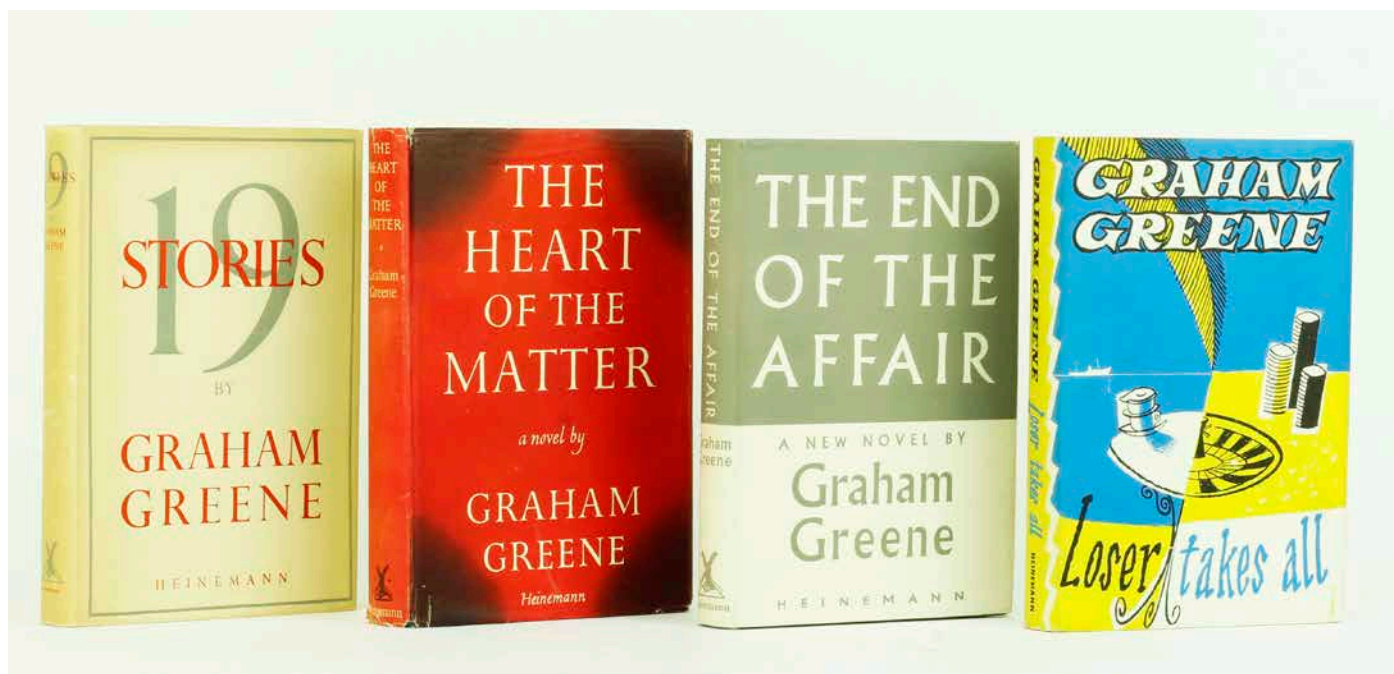
116.

Loser Takes All

Heinemann, 1955.

First edition. Dark blue boards, lettered in gilt, in blue and yellow pictorial dustwrapper. A near fine copy, small mark to the upper cover, in a very near fine dustwrapper which has minute nicks to the corners but is exceptionally clean and bright. [32061]

£600



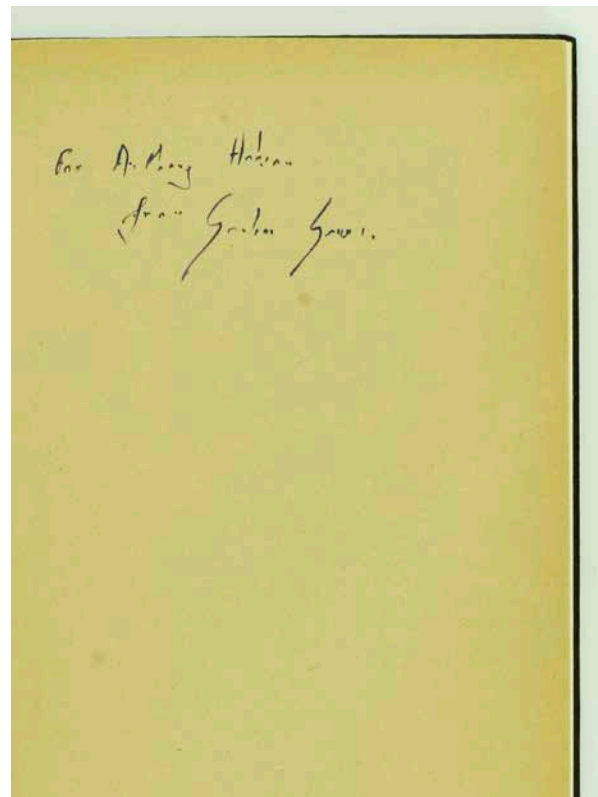
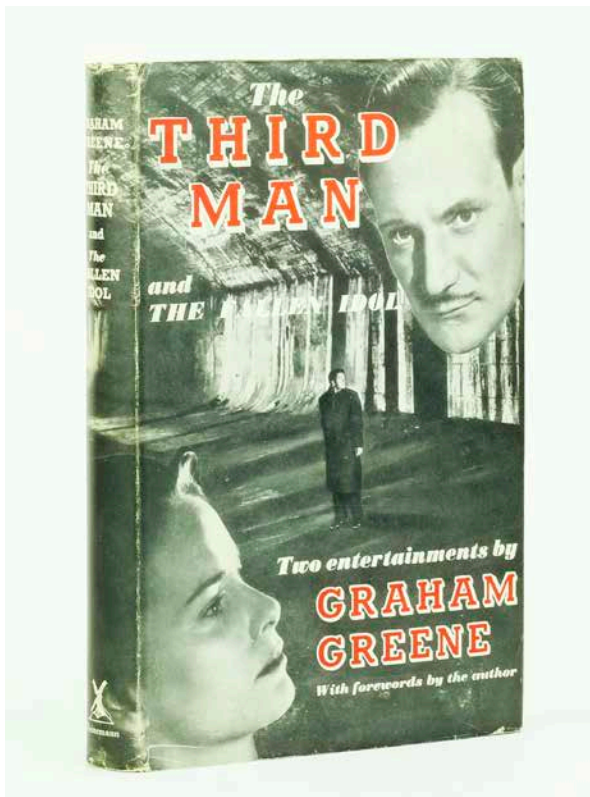
117.

The Third Man And The Fallen Idol

Heinemann, 1950.

First edition. Original black cloth in photographic dustwrapper. Author's presentation copy, inscribed by the author on the front endpaper, "For Anthony Hobson, from Graham Greene". A fine copy in a near fine dustwrapper, which just shows some trivial wear to the spine ends and corners. [35733] £5,000

Anthony Hobson, auctioneer and book collector knew Greene both in his capacity as a director of Sotheby's, possibly through Greene's friend John Carter (who also worked at Sotheby's). The correspondence between Greene and Hobson (now at Emory University) originates in about 1962 with the completion of Greene and Glover's collection of Victorian detective fiction. Hobson, an obsessive collector of twentieth century fiction anyway would have been keen to foster a friendship with such a significant author and Greene would be happy to have a man on the inside of the auction world. In 1964 Hobson successfully organised the sale of Greene's manuscripts for amounts which Greene described as "more than I had hoped for".



118.

The Lost Childhood

and Other Essays Eyre & Spottiswoode, 1951.

First edition. Original oatmeal cloth titled in gilt in pictorial dustwrapper. A fine copy in a fine bright dustwrapper with one short closed tear to the rear panel, but an unfaded spine. [35735]

£300

Greene's first collection of literary criticism.

119.

The Quiet American

Heinemann, 1955.

First edition. Original blue cloth with printed dustwrapper complete with red wraparound band. A fine copy in virtually fine dustwrapper, which is clean and crisp with just a tiny rub to one corner. [35496]

£450

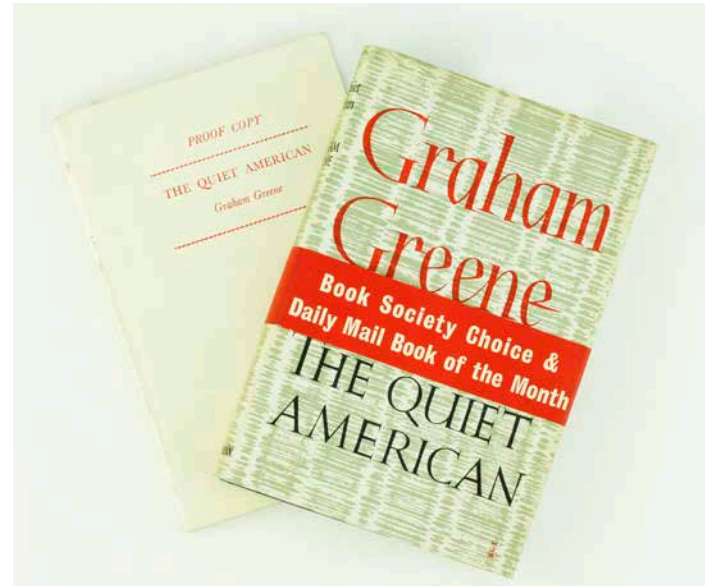
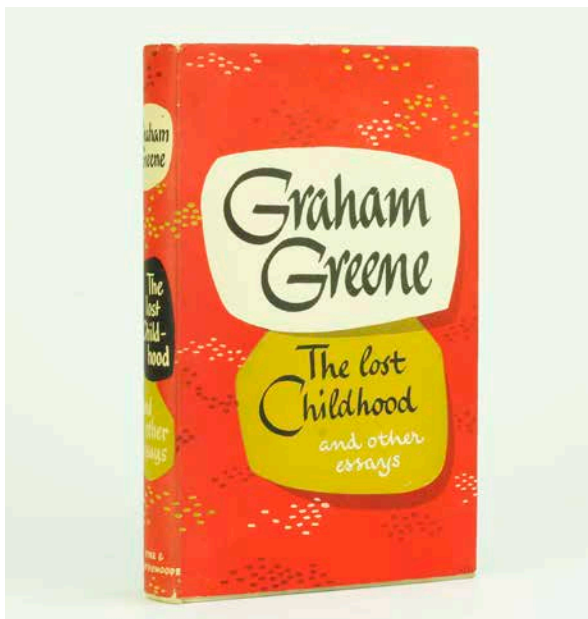
120.

The Quiet American

Heinemann, 1955.

Uncorrected proof copy. Original plain wrappers, printed in red (using the reverse of a dustwrapper Erskine Caldwell's *God's Little Acre*). A fine copy. [35497]

£500



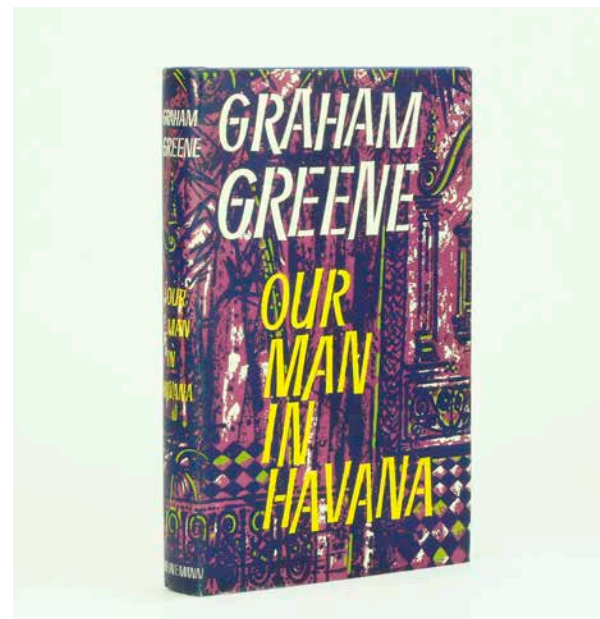
121.

Our Man In Havana

Heinemann, 1958.

First edition. Original blue cloth lettered in gilt, in the purple dustwrapper designed by Donald Green. A fine copy in a fine, crisp dustwrapper. A superb copy. [35728]

£450



122.

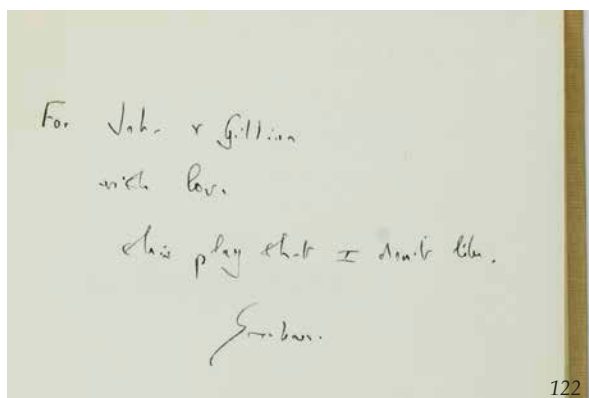
The Potting Shed

Viking, 1957.

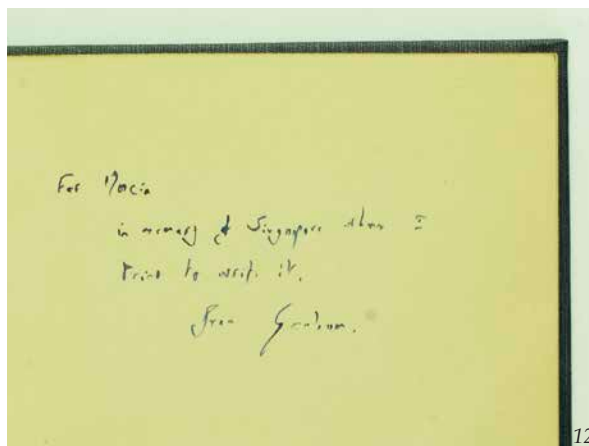
First edition. Original oatmeal cloth printed in dark green, in buff dustwrapper printed in green. Author's presentation copy inscribed to John and Gillian Sutro on the front endpaper, "For John & Gillian with love, this play that I don't like. Graham." A near fine, clean copy, in a near fine dustwrapper with a trace of wear to the spine ends and corners. [35506] £950

A fine association copy, inscribed by Greene to some of his closest friends in later life. John Sutro was a film producer and Gillian, a fashion journalist, described by Nancy Mitford as "one of the ten best dressed women in England". Sutro had known Evelyn Waugh at Oxford and his literary circle included Arthur Koestler, Christopher Sykes, John Sparrow and Jean Cocteau. The Sutros were introduced to Greene in the 1950s and became close friends. They were near neighbours in Antibes and each corresponded independently with him, Gillian helping him through his tumultuous affair with Yvette Cloetta.

The American edition precedes the UK first by a year.



122



123

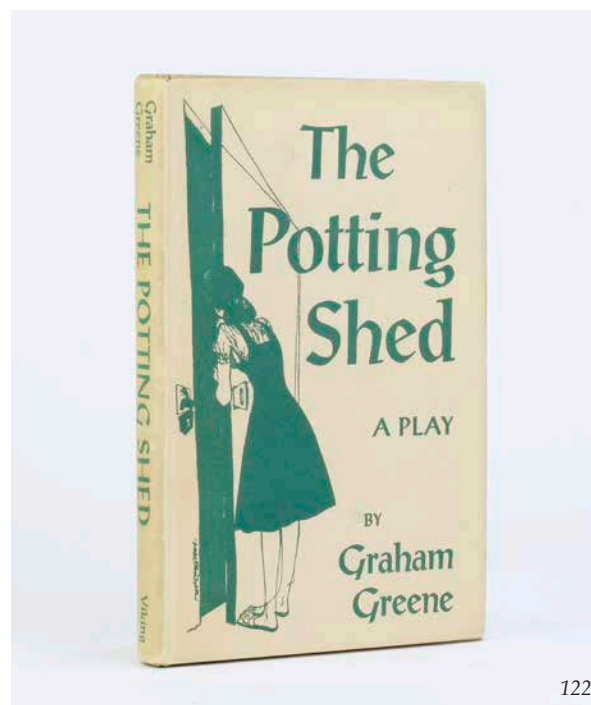
123.

The Potting Shed

A Play in Three Acts. Heinemann, 1958.

First UK edition. Blue cloth in printed dustwrapper. Author's presentation copy, inscribed to the front endpaper to Mercia Ryhiner, "For Mercia, in memory of Singapore where I tried to write it. from Graham" A near fine copy, with a little fading to the spine in a very good (price clipped) dustwrapper indeed with a trace of wear to the spine ends and corners. [35732] £1,750

Mercia Tinker was married to Peter Ryhiner when she first met Greene in the far east in 1953. Following a divorce, she was successively married to Robert Schwob (1959) and then to Rex Harrison in 1978. Her relationship with Greene is not much mentioned by Greene's biographers, however the collection of letters and postcards sent to her by Greene, now held at Columbia University, hold testament to a lengthy, close and often passionate relationship. In 1954 Greene writes of his longing to see her again, and in October from Rome writes of the only two people he loved, "you and Catherine". Greene was constantly travelling at that time and they could only meet infrequently, so their passion subsided. They remained prolific correspondents, Greene offering support through the break up of Mercia's marriages, and in turn enlisting her help in finding accommodation in Switzerland for his daughter after the break up of her marriage.



122

124.

A Visit To Morin

Heinemann, 1959.

First edition in book form. One of only 250 copies printed for distribution by the author. Publisher's green cloth with gilt titles in printed dustwrapper. A fine copy in a fine dustwrapper. [35736] £375



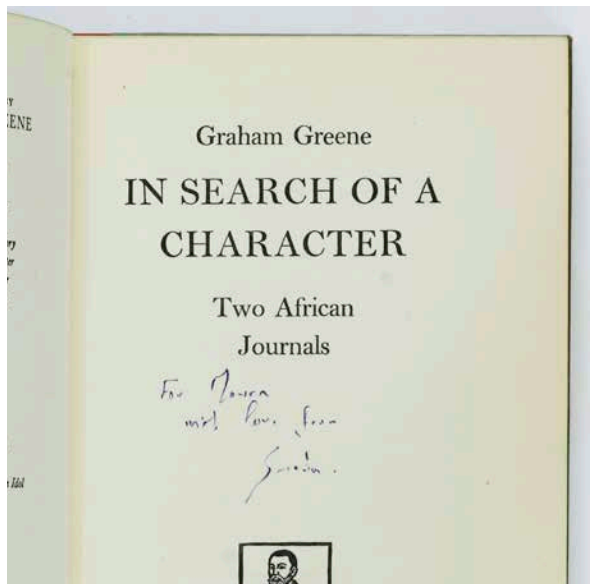
125.

In Search Of A Character

Two African Journals *The Bodley Head*, 1961.

First edition. Quarter bound in red cloth with grey papered boards in a decorative dustwrapper. Author's presentation copy, inscribed on the title page, "For Moura with love from Graham" A fine copy in a near fine dustwrapper. [35483] £1,500

Inscribed to Baroness Moura Budberg, Ukraine-born socialite and double agent for Russia and Britain during the WW1 who was imprisoned in 1918 under suspicion of spying for the British. She was briefly H.G. Wells' mistress and came to live in England in 1933. Possibly through Wells or through his own links with the European intelligence services, Greene was helped by Budberg to gather information for his 1934 trip to the Baltic states. The pair struck up a long sustained friendship and met and corresponded thereafter.



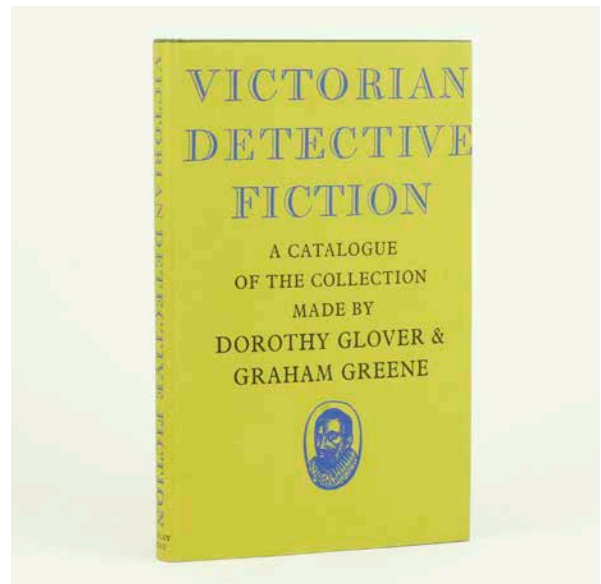
126.

Victorian Detective Fiction

Bodley Head, 1966.

First edition. Number 10 of 25 copies reserved for presentation from a total edition of 500 copies, signed by Greene and Glover as well as John Carter (who contributed an introduction). Further inscribed in Carter's hand "for Mrs Kaye" at the base of the limitation page. Original green cloth in dustwrapper. A fine copy in a fine (price clipped) dustwrapper. [35729] £450

The catalogue of a collection of first and early editions of detective fiction put together by Greene and his lover, Dorothy Glover.



127.

THE DEDICATION COPY

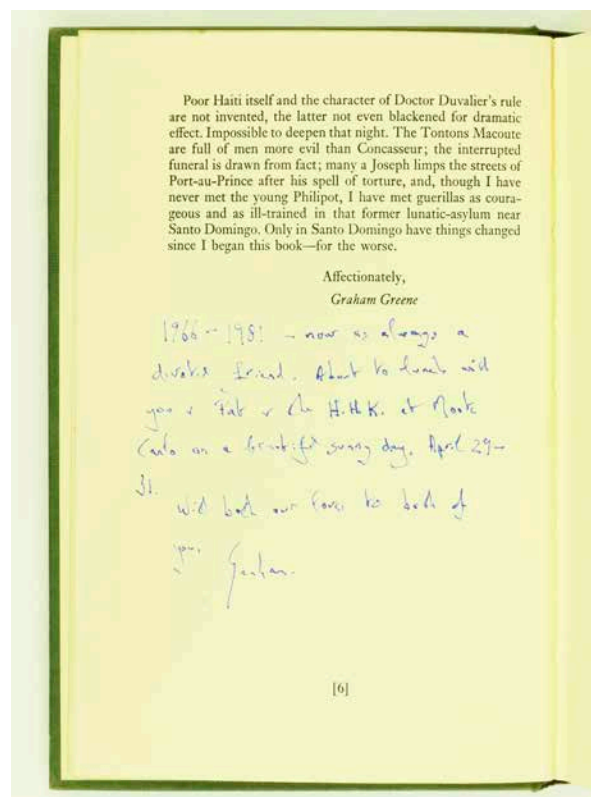
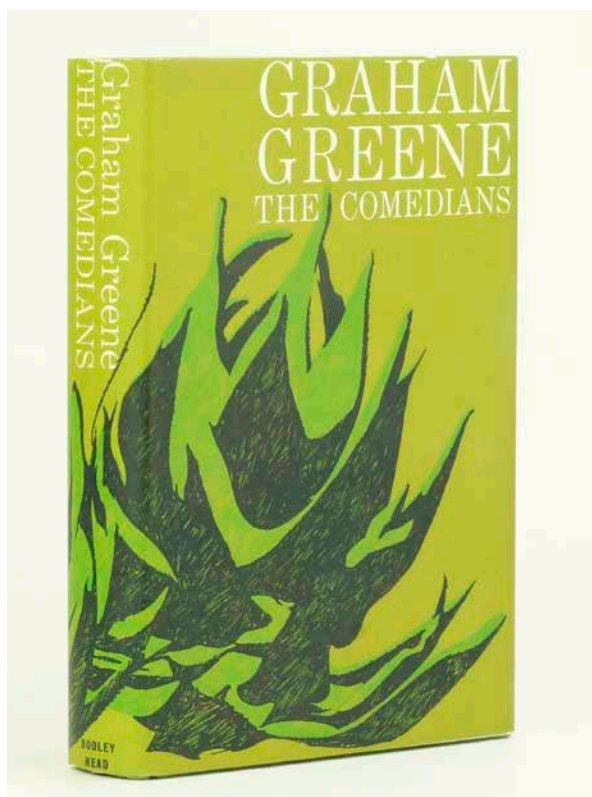
*The Comedians**Bodley Head, 1966.*

First edition. The dedication copy. Inscribed, at length under the printed dedicatory letter, by Greene to his publisher A.S. Frere. "1966-1981 - now as always a / devoted friend. About to lunch with you + Pat at the H.H.K. at Monte / Carlo on a beautiful sunny day. April 29-31 / With both our loves to both of / you / Graham." Original green cloth in green pictorial dust-wrapper. A fine copy. [35611] £5,000

A.S. Frere-Reeves, later A.S. Frere was Greene's editor at Heinemann for his early novels starting with *The Man Within* in 1929. Frere became a director, eventually progressing to managing director of the firm.

Mike Hill and Jon Wise in their work on Greene's letters and manuscripts "A Guide to the Graham Greene Archives" assess Frere's influence, "Among his publishers, Alexander (A.S.) Frere exerted a profound and lasting influence on the writer from his earliest days at Heinemann until October 1962 when, amidst much acrimony Greene joined Bodley Head..."

Having been sidelined at Heinemann, Frere retired in 1961 to work as a consultant for Bodley Head. Greene followed him and dedicated his first novel with Bodley Head to his friend and former mentor. Their relationship is best summed up by part of Greene's lengthy printed dedicatory letter in this book, "When you were head of a great publishing firm I was one of your most devoted authors, and when you ceased to be a publisher, I, like many writers on your list, felt it was time to find another home. This is the first novel I have written since then, and I want to offer it to you in memory of more than thirty years of association - a cold word to represent all the advice (which you never expected me to take), all the encouragement (which you never realized I needed), all the affection and fun of the years we shared."

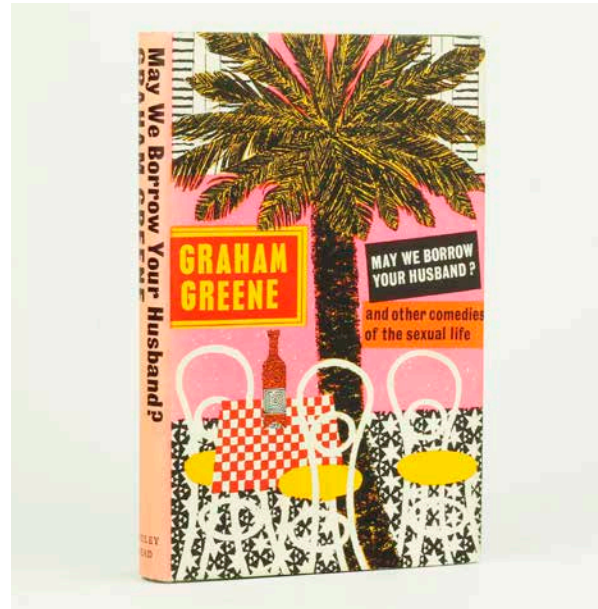


128.

*May We Borrow Your Husband**and Other Comedies of the Sexual Life* Bodley Head, 1967.

First edition. Number 17 of 500 copies specially bound and signed by Greene. Author's presentation copy, further inscribed to the title page to John and Gillian Sutro, "For John + Gillian with love from an exile from shepherd's pie + friendship, but love grows in exile. Graham". Original green cloth over patterned paper covered boards in publisher's clear glassine. A fine copy. [35731] £1,500

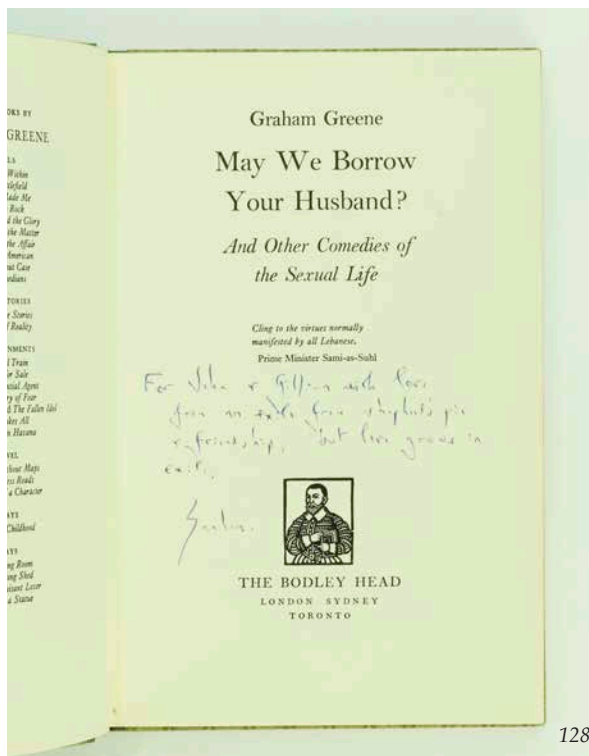
A fine association copy, inscribed by Greene to some of his closest friends in later life. See item 120 for more details of Greene's relationship with the Sutros.



129.

*May We Borrow Your Husband**and Other Comedies of the Sexual Life* Bodley Head, 1967.

First edition. Publisher's green cloth lettered in gilt, in pictorial dustwrapper. A fine copy in a fine dustwrapper with some gentle fading to the spine. [35730] £85



128

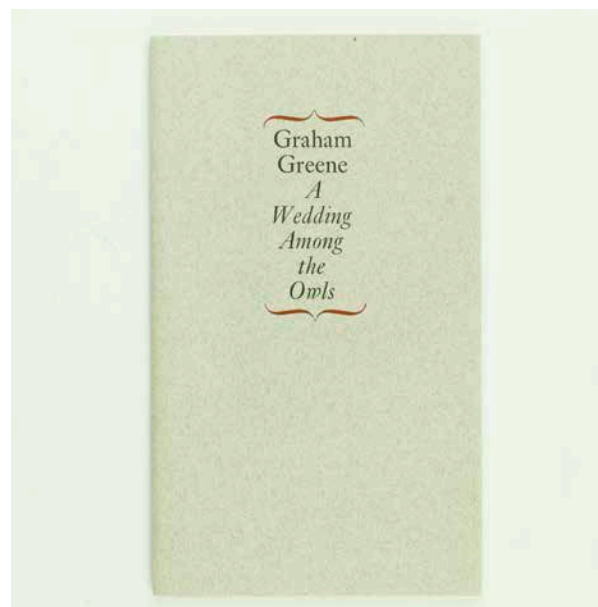
130.

*A Wedding Among The Owls**The Stellar Press, 1977.*

First edition. One of 250 copies. A signed sewn quire bound in original plain wrappers with printed card dustwrapper. A fine copy in fine dustwrapper. [35737] £225

£225

An off-print extracted from *The Human Factor* (published the following year), privately printed for Greene and distributed as a Christmas card.



131.

The Human Factor

Bodley Head, 1978.

First edition. Green cloth in dustwrapper. Author's presentation copy, inscribed to Mercia Harrison, "For Mercia with love from Graham." A fine copy in a fine dustwrapper. [35652] £1,750

Inscribed to Greene's ex-lover and long term correspondent. See item 121 for more details on Greene's relationship with Mercia Harrison.

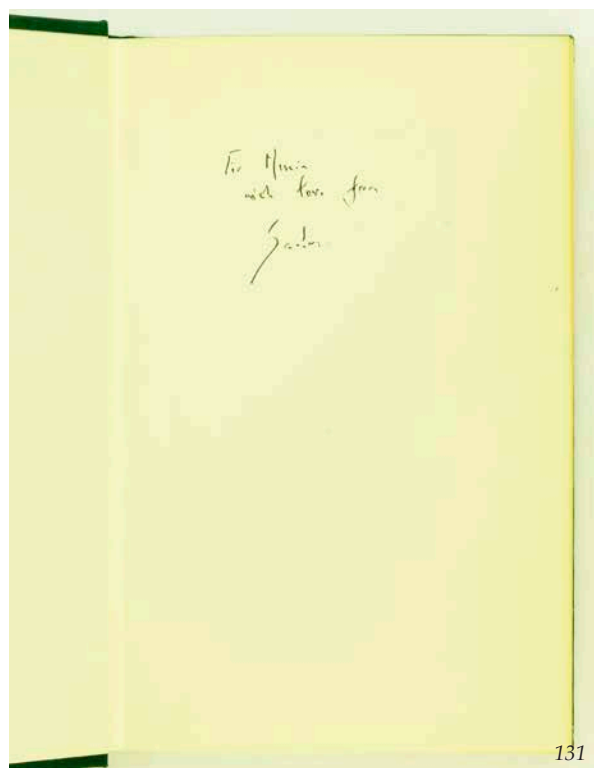
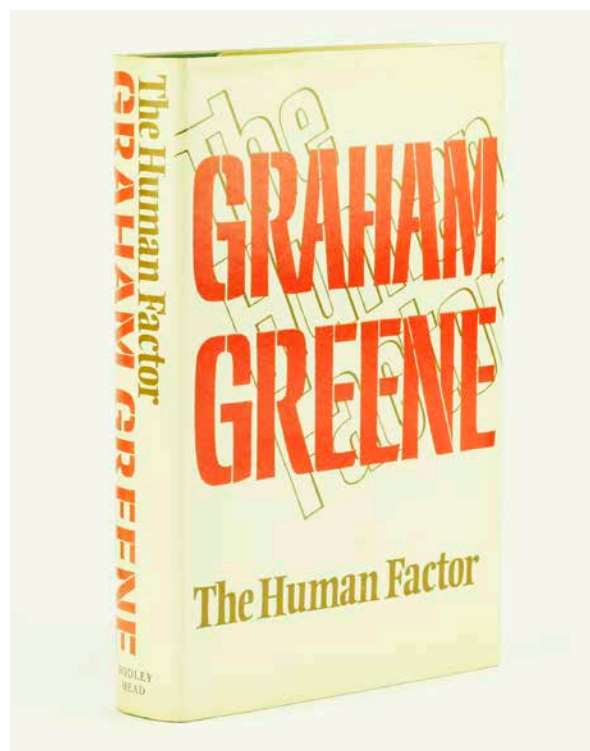
132.

Ways Of Escape

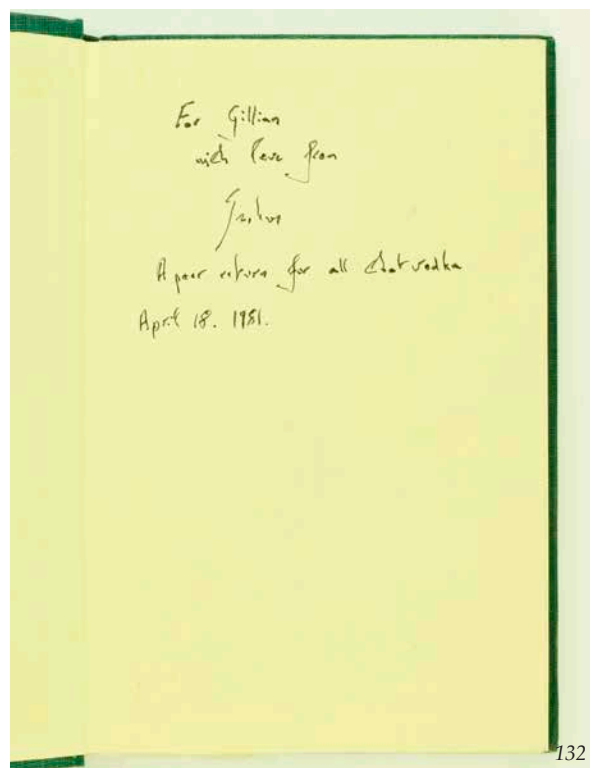
Bodley Head, 1980.

First edition. Author's presentation copy, inscribed on the front endpaper to close friend, Gillian Sutro, "For Gillian, with love from Graham / A poor return for all that vodka April 18. 1981." A fine copy in a fine dustwrapper. [35608] £1,250

A fine association copy, inscribed by Greene to some of his closest friends in later life. See item 120 for more details of Greene's relationship with the Sutros.



131



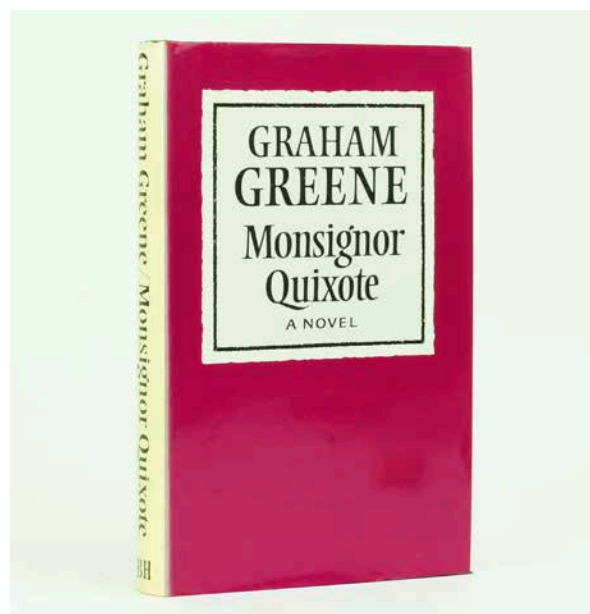
132

133.

Monsignor Quixote

Bodley Head, 1982.

First edition. Green cloth lettered in gilt on the spine, in original magenta dustwrapper. A fine copy in a fine dustwrapper. [35695] £35

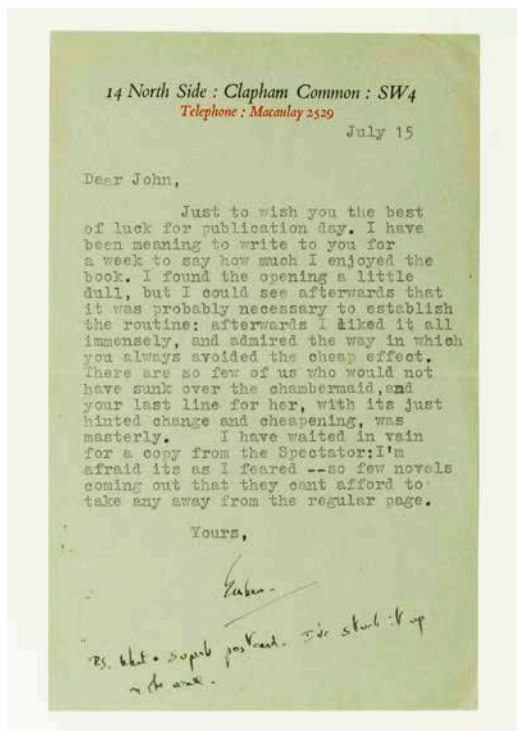


134.

Typed Letter Signed

15 July.

Single side of printed notepaper, with Greene's Clapham Common address, to John, wishing him, "all the best for publication day", saying how much he enjoyed the book. "I found the opening a little dull, but I could see afterwards it was probably necessary to establish the routine: afterwards I liked it all immensely... There are few of us who would not have sunk over the chambermaid, and your last line for her... was masterly." A manuscript p.s. follows, "What a superb postcard. I've stuck it up on the wall." [35968] £600



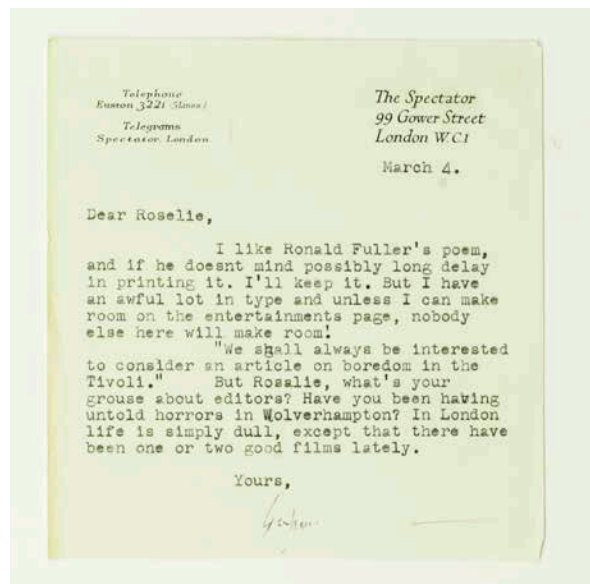
135.

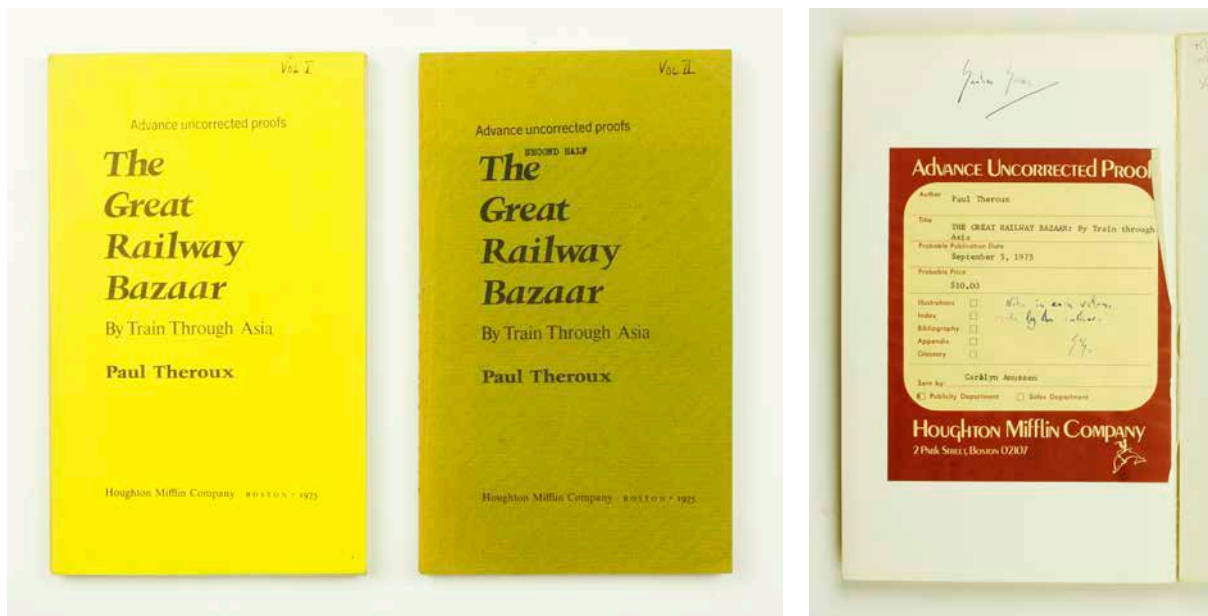
Typed Letter Signed

March 4

Single sheet of Spectator notepaper, written to Rosalie, about a poem submitted by Ronald Fuller, "... if he doesn't mind possibly long delay in printing it. I'll keep it... But Rosalie, what's your grouse about editors? Have you been having untold horrors in Wolverhampton? In London life is simply dull..." [35971] £450

Ronald Fuller was a close friend and bibliographer of Rex Whistler and a minor poet.





GRAHAM GREENE'S ANNOTATED COPY

136.

The Great Railway Bazaar

THEROUX, Paul

Houghton Mifflin Co., 1975.

Uncorrected proof. Two volumes, both in original printed wrappers. Graham Greene's advance copies with annotations by the author to the text to Greene. Greene's ownership signature and note of Theroux's annotations to the inside front cover. Editorial inscription to upper covers noting volume numbers, a near fine set. [35962]

£3,000

A fine association copy of the proofs of Theroux's classic account of various train journeys, some of which follow in Greene's footsteps. Indeed, he comments on the ubiquity of hearing Greene's name, "Graham Greene seemed to have a lot of friends on this route."

On p.6 of the text Theroux recalls getting into an argument about Greene, saying he is unconvinced by the protagonist in *The Honorary Consul*,

"I read *The Honorary Consul* and the thirty-year-old doctor sounds an awful lot like a seventy-year-old novelist. Mind you I think it's a good novel..."

"Graham sent me a copy," said the man...

"He's a lovely man," said the woman. "I always like seeing Graham."

Theroux's note in the margin identifies the couple: "The man is

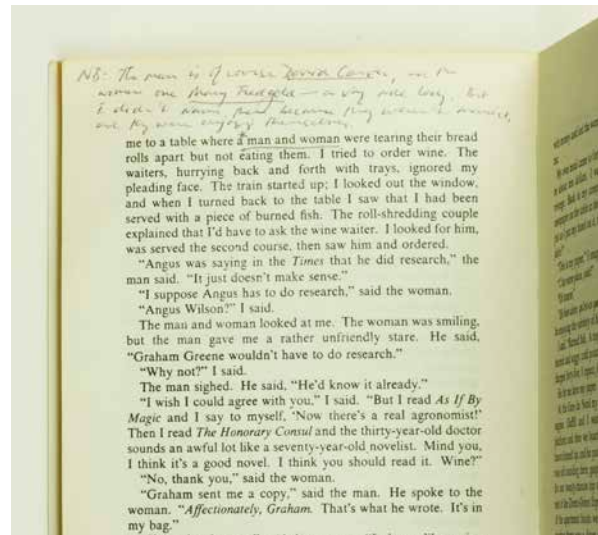
of course David Carver, and the woman one Mary Fredgold - a very nice lady. But I didn't name them because they weren't married, and they were enjoying themselves."

The other annotation is a note at the end of chapter 25 on the Hue Danang Passenger Train stating,

"The last part of this chapter I rewrote in the galleys to take account of the radical change in Vietnam."

Greene himself was also rather taken with the book describing it in a review as being, "In the fine old tradition of purposeless travel for fun and adventure... compulsive reading"

Greene and Theroux met in the early 1970s and maintained a friendship until Greene's death in 1986, commenting later that he, "influenced my life to a profound extent."



Anthony Powell

"Although two years behind him at Oxford, Powell had seen just enough of Waugh to recognise that he was bound to make his mark in the world somehow. They met again in 1927... Powell warmed to Waugh, whose self confidence had not been dented by the many setbacks he had experienced since leaving Oxford." (Michael Barber - Anthony Powell A Life)

It was through his friendship with Powell that Waugh found his first publisher in Duckworth where Powell worked at the time. Duckworth famously declined to publish Waugh's first novel, *Decline & Fall*, but remained Waugh's publishers of choice for his travel writings. The break up of Waugh's marriage involving Powell's raffish friend John Heygate caused relations between Waugh and Powell to temporarily cool, but both kept up a regular correspondence and common interests saw to it that their lives intertwined for the remainder of Waugh's life. In particular, a mutual support, born of respect for each other's work, remained constant between the two. Upon Waugh's death in 1966, Powell wrote, "his going means that a chunk of my own life has gone too."

AUTHOR'S OWN COPY OF HIS FIRST BOOK

137.

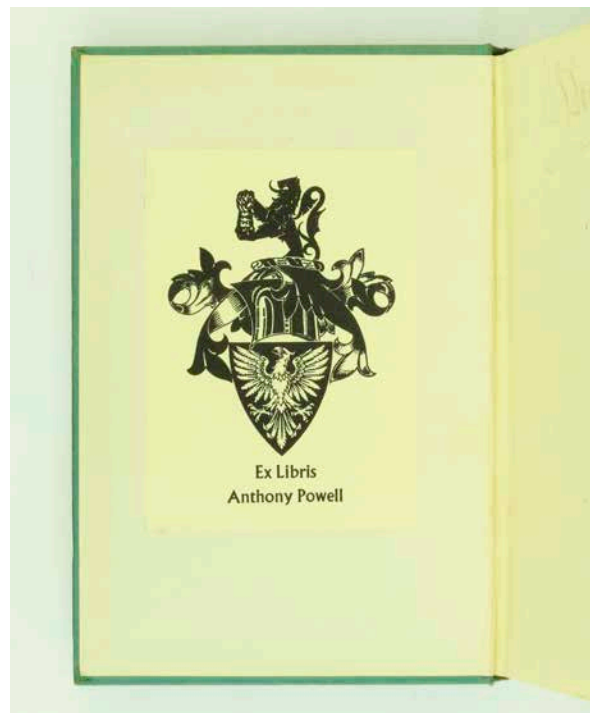
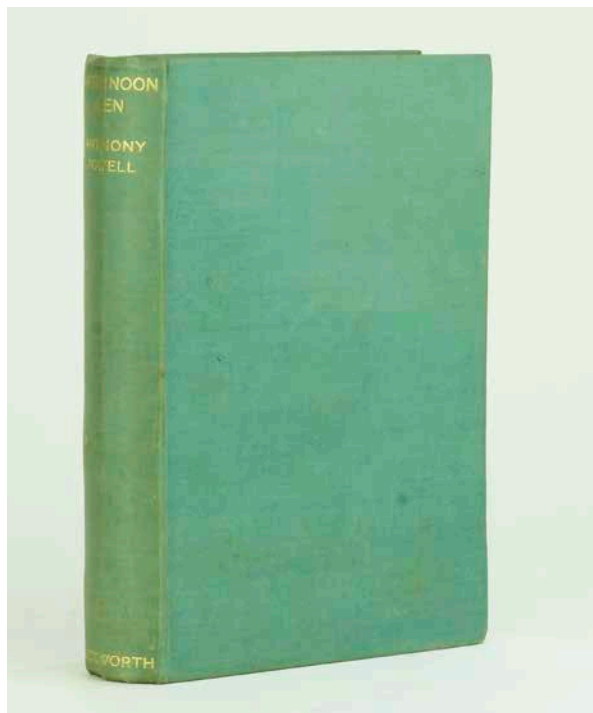
Afternoon Men

Duckworth, 1931.

First edition. Original sage green cloth lettered in gilt. Author's own copy with his bookplate to the front pastedown. A near fine copy with an erased inscription to the front endpaper and a little foxing to the page edges, but bright and clean. [35711] £1,250

The author's first book which predates his famous 'Dance to the Music of Time' series by twenty years. Written whilst he was working at Duckworth, he was able to supervise the production of the book himself.

PROVENANCE: Anthony Powell (bookplate to the front pastedown); purchased from the author's estate.



INSCRIBED TO EDITH SITWELL

138.

*Venusberg**Duckworth, 1932.*

First edition. Original grey cloth with gilt titles in pictorial dustwrapper designed by Misha Black. Author's presentation copy, inscribed on the front endpaper to Edith Sitwell "For Edith Sitwell, who was kind enough to express approval of a previous work, from the author, Tony Powell. Oct. 17th 1932" A very good copy, in a good dustwrapper which has chips to the spine ends and top corner. [34004] £6,000

A fine association copy. The previous year Sitwell had written of Powell's first novel, *Afternoon Men*, that "Mr Powell was by far the most amusing and incisive of ... the bright young people". Powell lost no time in presenting her with a copy of his second novel as this was inscribed at the time of publication.

AUTHOR'S OWN COPY

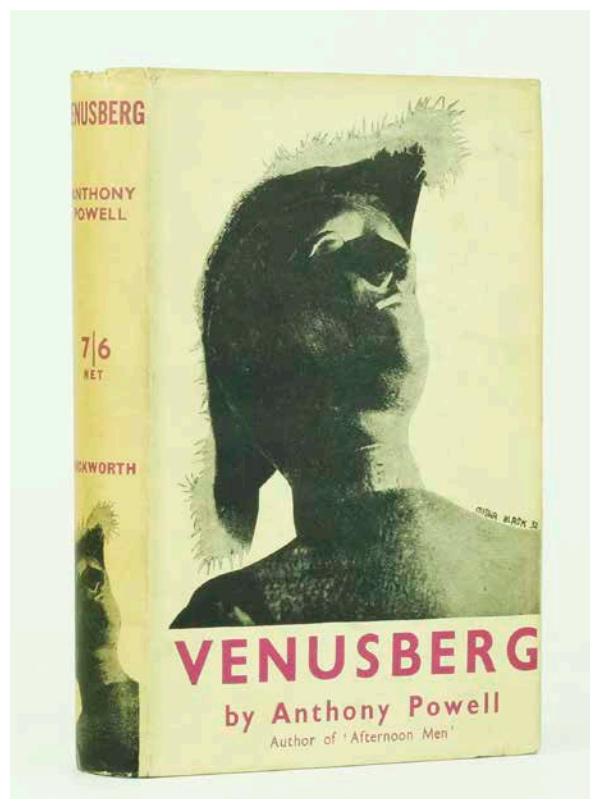
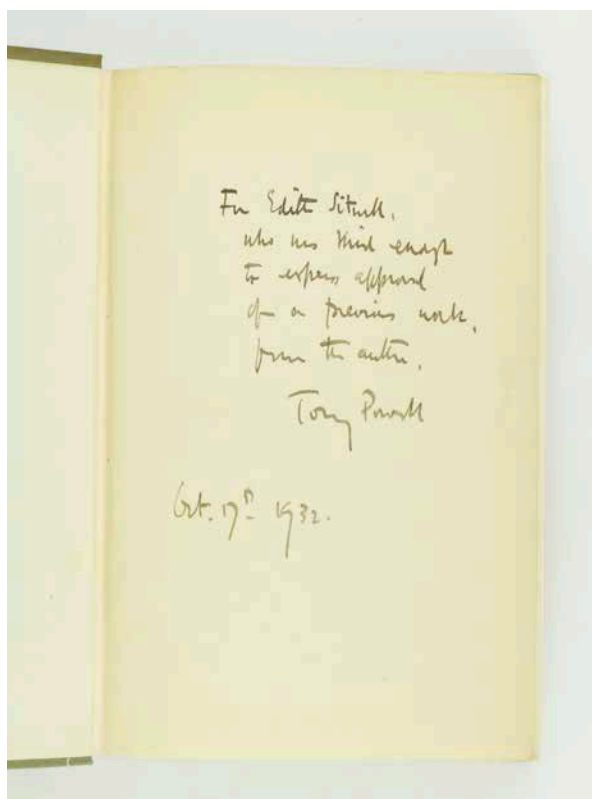
139.

*Venusberg**Duckworth, 1932.*

First edition. Original grey cloth with gilt titles in pictorial dustwrapper designed by Misha Black. Author's own copy with his bookplate to the front pastedown. A near fine copy, slightly cocked, in a near fine dustwrapper which is slightly tanned to the spine with a trace of wear to its head. [35712] £4,500

Powell's second novel.

PROVENANCE: Anthony Powell (bookplate to front pastedown); purchased from the author's estate.



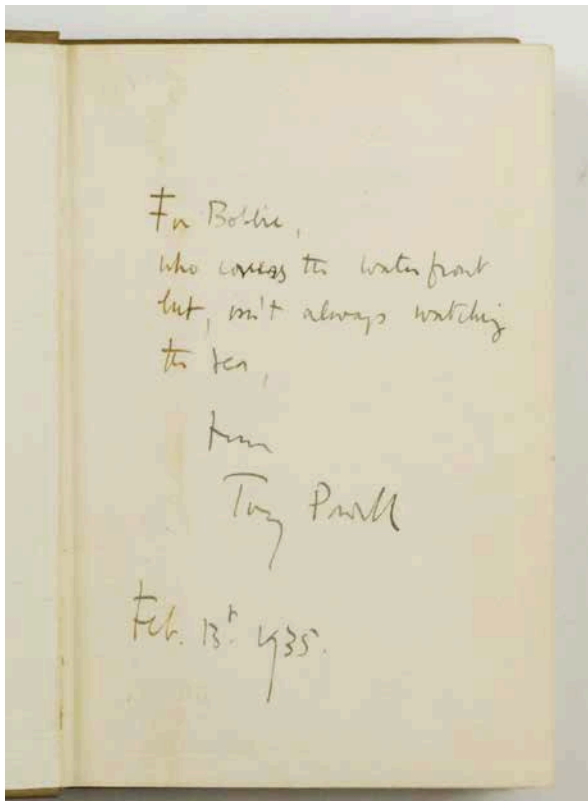
INSCRIBED TO BOBBY BEVAN

140.

*From A View To A Death**Duckworth, 1933.*

First edition. Original olive cloth with gilt titles in pictorial dustwrapper designed by Misha Black. Author's presentation copy, inscribed on the front endpaper to close friend, Bobby Bevan, "For Bobbie [sic], who covers the waterfront but, isn't always watching the sea. from Tony Powell Feb 13th 1935". A near fine copy, which is slightly cocked, in a very good dustwrapper indeed, which is complete and generally crisp with just a couple of trivial closed tears and some dustiness. [31455] £6,500

R.A. Bevan (1901-1974) was a member of the 1930s literary set and a particular friend of Anthony Powell. He became a significant figure in the advertising industry. R.D. Bloomfield writing his obituary in *The Times* described him as "the personification of the greatest days of English advertising". Whilst at S.H. Benson, he worked with Dorothy L Sayers who based the character of Mr Ingleby in *Murder Must Advertise* on him.



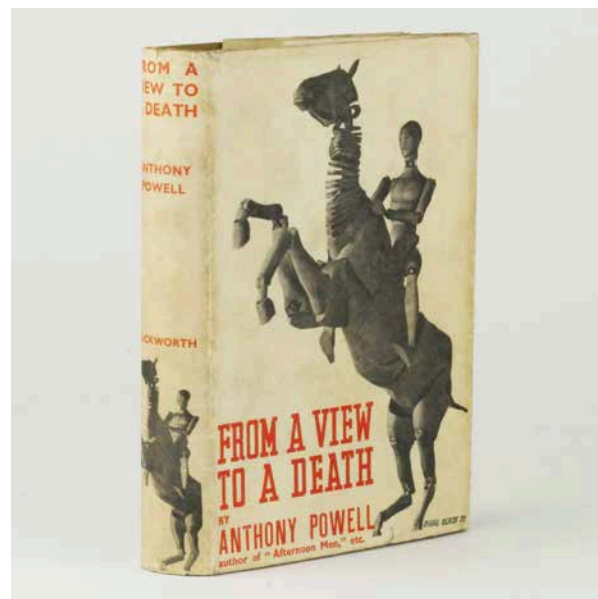
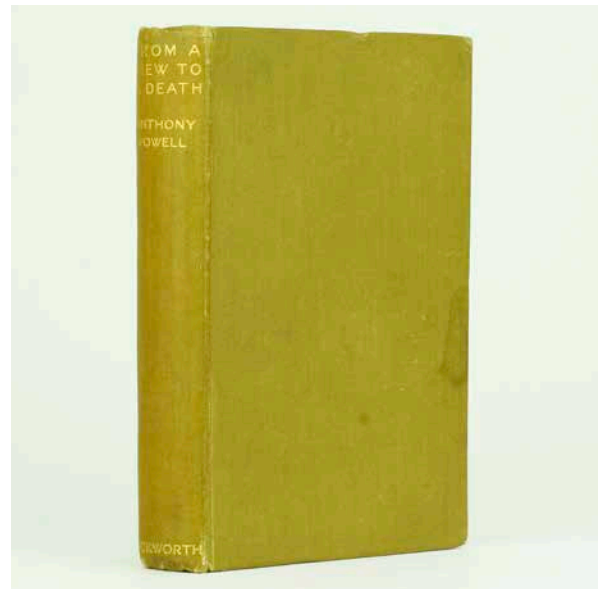
AUTHOR'S OWN COPY

141.

*From A View To A Death**Duckworth, 1933.*

First edition. Original olive cloth with gilt titles. Author's own copy with his bookplate to the front pastedown. A very good copy, slightly cocked with a little wear to the spine ends. [35713] £950

PROVENANCE: Anthony Powell (bookplate to front pastedown); purchased from the author's estate.



142.

What's Become Of Waring?

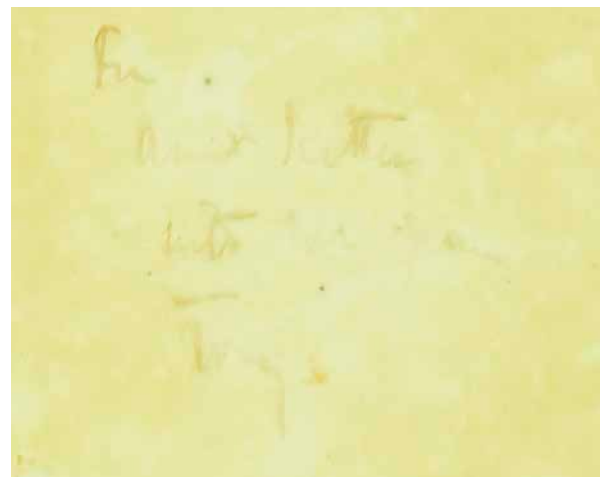
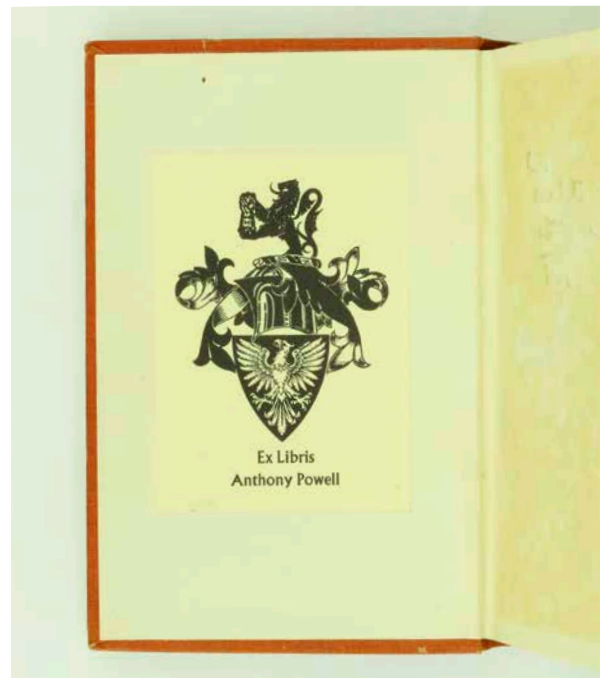
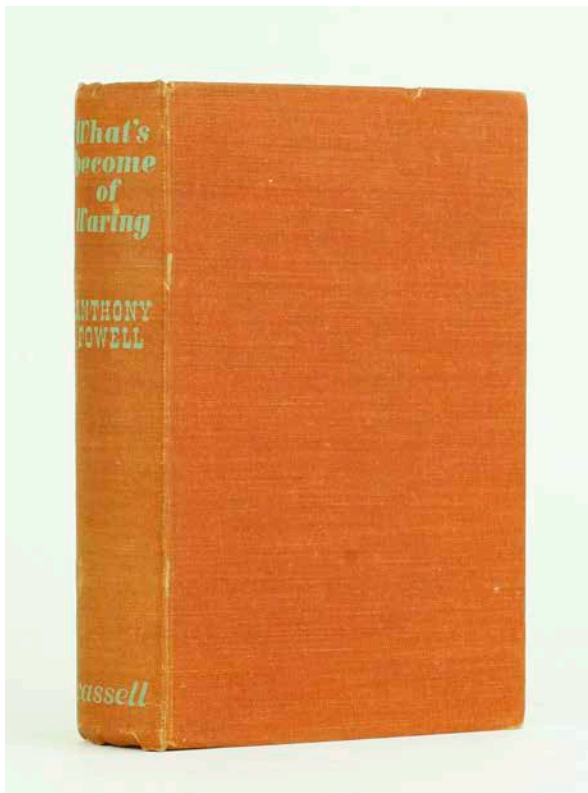
Cassell, 1939.

First edition. Original russet cloth with blue titles to spine. Inscribed by the author (partially erased and now very faint) to his aunt on the front endpaper, "For Aunt Ritten with love from Tony". Also with Powell's own bookplate to the front endpaper. A very good copy indeed, slightly cocked with a little wear to the extremities. [35714] £2,500

Powell's fifth and final pre war novel, it is the first not published by Duckworth, Powell's first employer and publisher. It marks a significant step in Powell's development, anticipating his post war masterpiece, *A Dance to the Music of Time*, with the introduction of the self-effacing first-person narrator.

The presence of Powell's bookplate, suggests that the book either never reached its intended recipient or that it was returned to him.

PROVENANCE: Anthony Powell (bookplate to front paste-down); purchased from the author's estate.



"The image of Time brought thoughts of mortality: of human beings, facing outward like the Seasons, moving hand in hand in intricate measure"

143.

A Dance To The Music Of Time

Comprising: A Question of Upbringing; A Buyer's Market; The Acceptance World; At Lady Molly's; Casanova's Chinese Restaurant; The Kindly Ones; The Valley of Bones; The Soldier's Art; The Military Philosophers; Books do Furnish a Room; Temporary Kings; Hearing Secret Harmonies Heinemann, 1951-1973.

Twelve volumes, all first editions. Original publisher's cloth in dustwrappers designed by Broom-Lynne. A fine set in very good to fine dustwrappers. "A Buyer's Market" issued with a shorter front flap and publisher price-clipped. Three other dustwrappers price-clipped. A little wear to the extremities of the early volumes, but a generally attractive set. [32675] £6,500

The author's famous cycle of novels written over a twenty-two year period and upon which much of his reputation as a writer now rests. Inspiration for the series title and possibly for the work itself came from the Poussin painting of the same name (now in the Wallace collection). Powell refers to it in the opening scene of *A Question of Upbringing*,

"These classical projections, and something from the fire, suddenly suggested Poussin's scene in which the Seasons, hand in hand and facing outward, tread in rhythm to the notes of the lyre that the winged and naked greybeard plays. The image of Time brought thoughts of mortality: of human beings, facing outward like the Seasons, moving hand in hand in intricate measure, stepping slowly, methodically sometimes a trifle awkwardly, in evolutions that take recognisable shape: or breaking into seemingly meaningless gyrations, while partners disappear only to reappear again, once more giving pattern to the spectacle: unable to control the melody, unable, perhaps, to control the steps of the dance."



John Betjeman

Waugh and Betjeman were introduced by Diana Guinness at Biddeston, the Guinness's country house. They were contemporaries and acquaintances at Oxford, with a number of mutual friends, though not close.

"The relationship between the two men was edgy, perhaps best summarised by Waugh himself in a letter to Betjeman's wife on 7 January 1950 - 'My love to John. Though he does not love me as I love him.'" - A.N. Wilson (Betjeman)

144.

Mount Zion

or *In Touch with the Infinite* The James Press, [1931].

First edition. Original gold and blue patterned paper covered boards with title label printed in blue mounted on the front board (thought to be the primary binding). Yellow, patterned endpapers. Author's presentation copy, inscribed in verse for John Gloag on the reverse of the half title, "J. Craven Pritchard is giving a little party / Not exactly 'lowbrow' & not exactly 'arty' / For us functional folk who like beauty stark / And decorate our rooms with it in Belsize Park / To know Craven Pritchard is a pretty good scoop / He's the live wire behind the twentieth century group / ... / John Betjeman". With Gloag's ownership inscription to the front endpaper. Printed in blue and brown on different coloured paper (pink, grey and turquoise) and illustrated by various hands with drawings and decorative borders. A very good copy indeed which is bright and crisp with

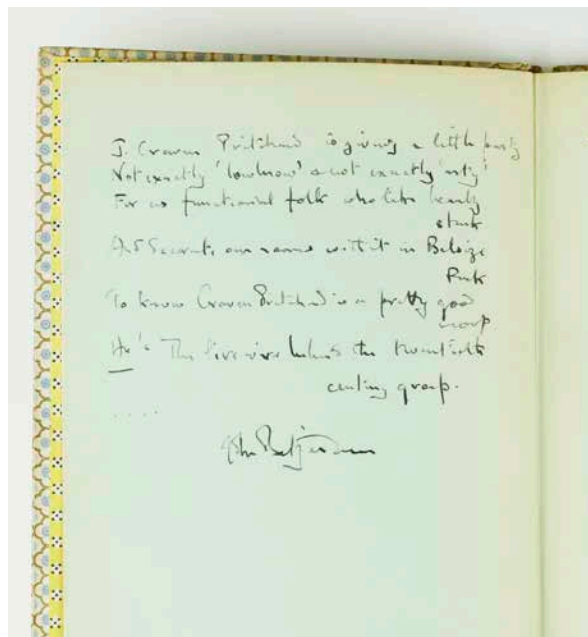
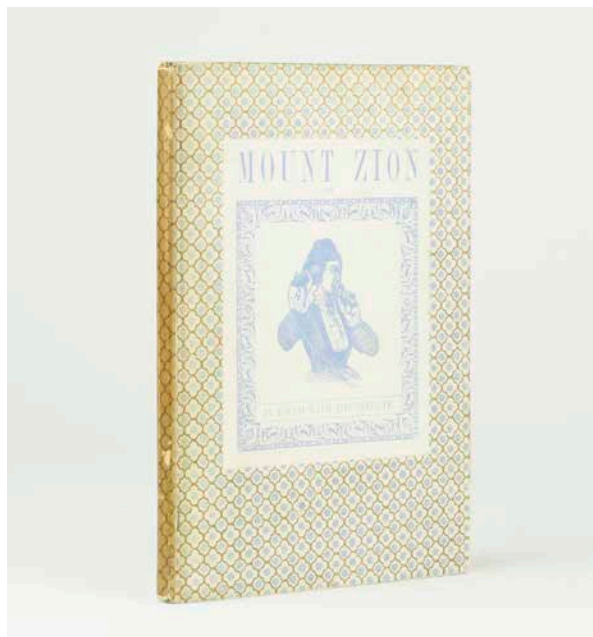
tanning to the spine with a little wear to its head and the beginnings of splits to the front and rear joints, but holding sound. An extremely well preserved example of a very fragile book. [32588] £3,000

The author's first book, a characteristically florid production by Betjeman and his Oxford friend Edward James (who financed the venture).

"an elaborate pastiche of outmoded styles in poetry, typography and illustration - reflects the atmosphere of Oxford in the 1920s. Many of the poems were written while Betjeman was an undergraduate..." - William S. Peterson (John Betjeman A Bibliography)

Betjeman and Gloag knew one another through a shared interest in Architecture, though their views often differed, and were co-contributors to *The Architectural Review* and other periodicals.

Peterson lists this binding as the 'special issue' and the more usually encountered striped 'firecracker' binding as the 'ordinary issue', however in a letter from noted Betjeman collector, Ray Carter, included with this book, he writes, "John Betjeman told me that the proper first state of *Mount Zion* is the copy with the floral pattern."



145.

Continual Dew

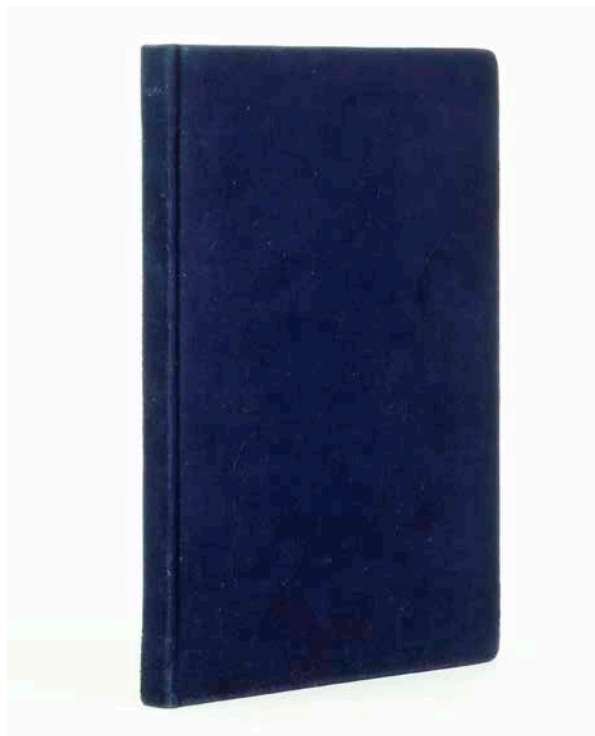
A Little Book of Bourgeois Verse John Murray, 1937.

First edition, one of three copies specially bound for presentation. Original dark blue velvet boards, all edges gilt. With a letter from the publisher loosely inserted. A fine copy with slight bowing to the boards. [34126]

£3,750

This special, hors de commerce issue, comprises the first edition sheets bound up by the publisher's for presentation. The limitation is established by the letter from the publisher, John Murray, to Saldeir offering this book as "a very inadequate 'swop'" for some "the splending Amandiana", in which Murray writes, "There where only three copies issued - one for the author, one for myself and this one."

PROVENANCE: Michael Saldeir (1888-1957; noted bibliophile, with a letter from John Murray to Sadlier presenting this copy). Sold at Sadleir's sale at Sothebys, November 1958, to; Anthony Hobson (1921-2014; auctioneer and book collector, with his bookplate to the front pastedown).



146.

Continual Dew

A Little Book of Bourgeois Verse Murray, 1937.

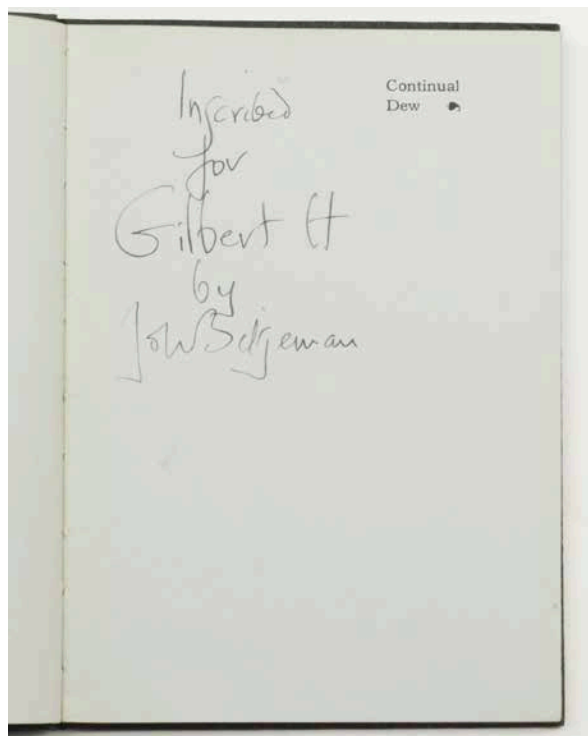
First edition. Original black cloth with gilt design in stylish pictorial dustwrapper designed by E. McKnight Kauffer. All edges gilt. Inscribed by Betjeman to Gilbert Harding on the half title, "Inscribed for Gilbert H by John Betjeman" A near fine copy in a very good dust-wrapper indeed which shows some tanning to the spine and a little wear to the spine ends. [28876] £750

Gilbert Harding (1907-1960), journalist and television broadcaster who made a hit with his irascibility and sharpness. Harding and Betjeman appeared together on such programmes as 'What's My Line?' and 'Who Said That?'. According to Candida Lycett Green (John Betjeman Letters Vol II, p.44), "They got on like a house on fire."

Following a television appearance together, Betjeman wrote in a letter to Harding,

"you must surely know and that is that you are a GENIUS. You may not know it but you have a turn of phrase that is equal to that of Thomas Gray and Gibbon whom you quoted."

Continual Dew is Betjeman's second book of verse, containing perhaps his most famous poem 'Slough', as well as "The Arrest of Oscar Wilde at Cadogan Hotel" and "The Wykehamist".



Robert Byron & Christopher Sykes

Christopher Sykes first met Waugh in 1929 shortly after the collapse of Waugh's first marriage, and the pair became good friends. Sykes is now best known for his biography of Waugh published in 1975.

Waugh knew Byron at Oxford, and although not close, had a number of close mutual friends, such as Nancy Mitford and later, Sykes. Waugh became suspicious of what he perceived as Byron's communist leanings, famously writing to another Oxford mutual friend, Harold Acton, "I greatly disliked Robert in his last years & think he was a dangerous lunatic better off dead."

147.

Innocence And Design

Macmillan, 1935.

First edition. Original green embossed cloth with gilt titles in (supplied) dustwrapper designed by Sykes. Authors' presentation copy, inscribed on the front end paper by both authors to Diane and Robert Abdy. From Robert Byron, "To Diane and Bertie from Richard Waughburton 4 July 1935", and from Christopher Sykes, "With many thanks for loan of character, though everyone thinks it's Sachie." Illustrated throughout in line by Sykes. A very good copy, with a little wear to the spine ends and back panel, in a very good dustwrapper indeed, which shows a little wear to the corners. [31260] £3,000

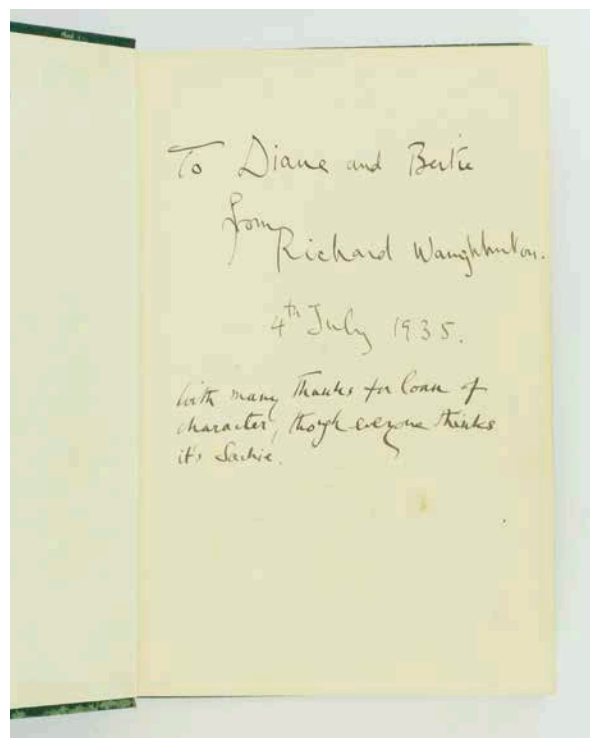
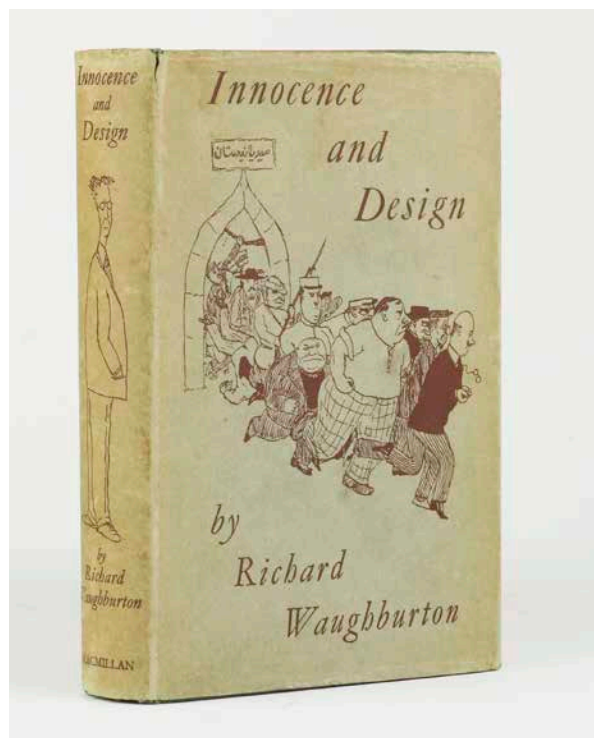
A fine association. Sir Robert Abdy was close friends with By-

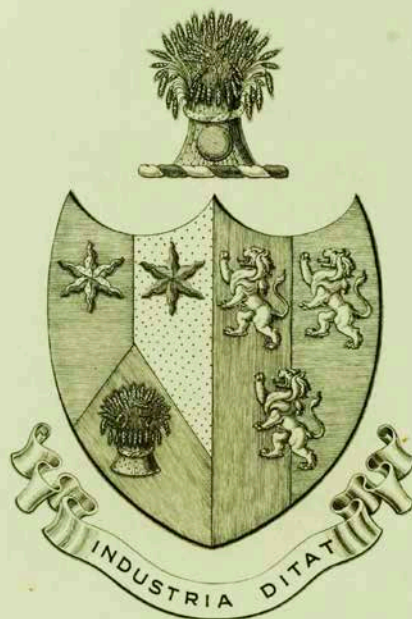
ron and Sykes and their circle including Evelyn Waugh, Nancy Mitford, and Gertrude Stein.

The principal character of the novel, Sir Constantine Bruce, is based on Abdy, as Sykes alludes to in his presentation inscription. He is described as "a man of keen aesthetic sensibility . . . disinclined, in fact positively unable to live in ugliness", rather like Abdy who was an antique collector who sought to surround himself with beautiful objects. Bruce, like Abdy, has a keen interest in architecture and journeys to the Middle-East in search of the Moslem principals of chromatic architecture which he plans to use in his redesign of his Scottish estate. Comedy ensues as Bruce's naivety embroils him with the Military Intelligence.

Byron and Sykes wrote the book whilst in Persia (Byron gathering material for *The Road to Oxiana*), and one can see strains of Sykes in the horseplay passages interspersed with essays by Byron on Islamic architecture and Persian national character.

Presentation copies by Robert Byron are rarely encountered in commerce.





Evelyn Waugh

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