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1 /

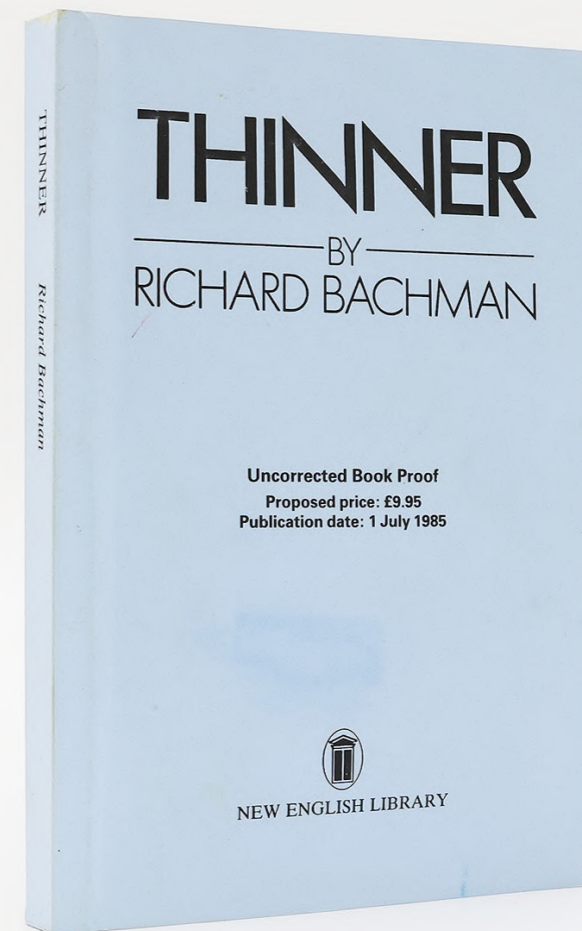
BACHMAN, Richard; pseudonym of KING, Stephen: THINNER

London: New English Library. [1984]

Uncorrected proof copy of the UK first edition, first printing. Publisher's original blue card with black titles to the upper cover and spine. [iv] + 309 pages. A near fine copy, the binding square and firm, the covers ever so slightly rubbed at the corners with a couple of faint marks or shadows to the upper cover. The contents are clean throughout and without inscriptions or stamps.

£1,250 [25825]

The fifth of seven books by Richard Bachman, later revealed to be bestselling horror writer Stephen King. The UK uncorrected proof is decidedly scarcer than its US counterpart.





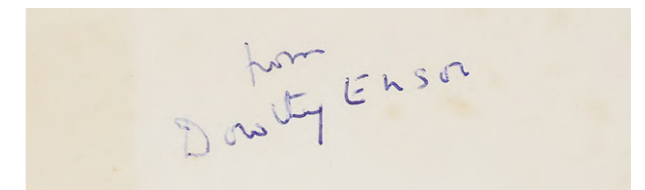
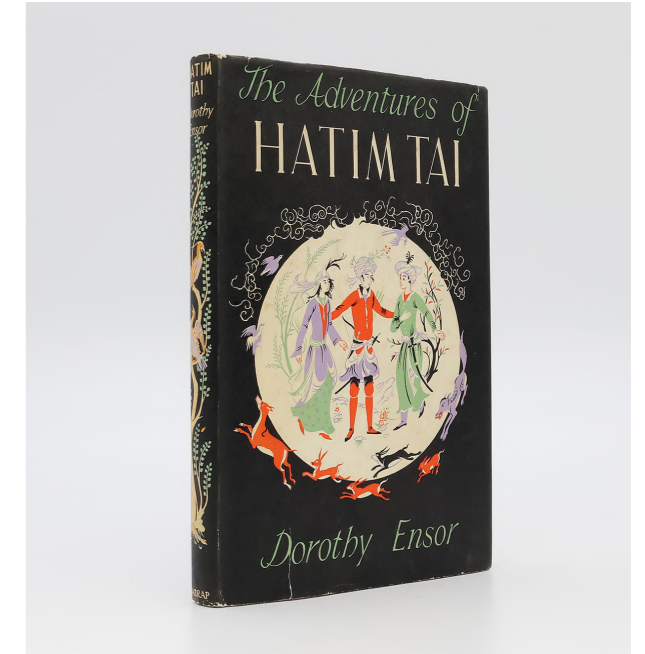
2 /

BAYNES, Pauline; ENSOR, Dorothy: AT A WINDOW OF THE PALACE THERE WAS A CAGE CONTAINING AN EVIL LOOKING BIRD; THE ADVENTURES OF HATIM TAI. An original illustration for 'The Adventures of Hatim Tai' along with a signed first edition of the book.
Original Artwork. Later published in London by George G. Harrap. 1960

An original painting executed in purple, red and green gouache on board with exceptionally crisp and elegant lines. Design instruction and pencilled notes in the hand of the artist to the margins around the painting. The painted image measures 14.5 x 23 cm, the board 26 x 39 cm. The board has been taped to a folded piece of paper which acts as a window mount with two small strips of gummed tape. The illustration itself is bright and in fine condition, the surrounding board is toned with a few finger marks and some dustiness and bumping to the extremities. Together with a first edition of the book, signed by the author Dorothy Ensor. Original navy cloth with gilt titles to the spine and a gilt illustration to the upper board, in dustwrapper. Illustrated throughout in colour by Pauline Baynes. A very good or better copy, the binding firm, the contents, with faint offsetting at the endpapers and a little light spotting to the closed text block edge and infrequently internally, are otherwise clean. Complete with the lightly rubbed dustwrapper that has a few short closed tears at the edges. Not price-clipped (10/6 on the front flap).

£1,450 [25800]

Produced for Dorothy Ensor's adaptation for children of Duncan Forbes's translation of the Persian tales of Hatim Tai, Pauline Baynes's illustration shows the hero standing in the garden of an elaborate palace looking up at an ominous bird which is about to put a malevolent enchantment upon him. The painting is reproduced facing page 84 of the printed first edition. Though best known for illustrating the work of



J. R. R. Tolkien and C. S. Lewis, Baynes was also prolific outside of these collaborations and brought that same touch of fantasy, precision and fluidity to anything she set her hand to, as is perfectly exemplified here. Baynes spent a happy early childhood in India (the loss of which she never forgot), where the story of Hatim Tai is popular and has been made into countless films. Her personal appreciation for the artistic styles and landscapes of South Asia is apparent in the geometric lines and patterns and swirling botanical motifs in her Hatim Tai illustrations, clearly inspired by Indian miniature paintings, whilst retaining her own distinctive style. The book is inscribed on the flyleaf "From / Dorothy Ensor".

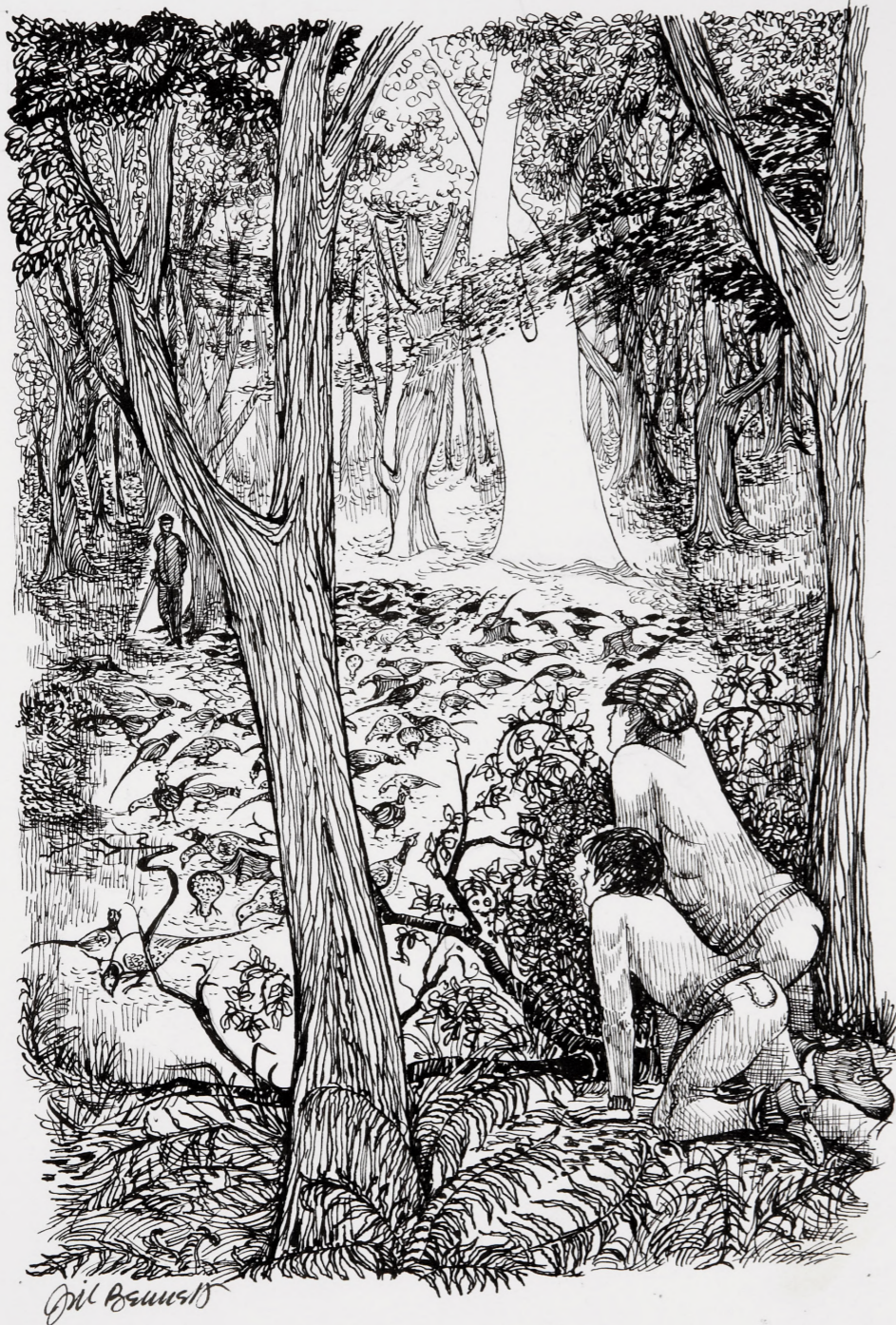
**DAHL, Roald; illustrated by BENNETT, Jill:
DANNY THE CHAMPION OF THE WORLD The
Complete Archive of Original Illustrations and
Correspondence Pertaining to the first UK, US
and Paperback Edition.**

*Later published in London by Jonathan Cape,
Puffin Books and in America by Alfred A. Knopf.
1975*

The Jill Bennett archive of illustrations for the first edition of Roald Dahl's *Danny The Champion of The World*. Including correspondence between the author, artist and the publishers Jonathan Cape, Alfred A. Knopf and Penguin (Puffin) Books. The illustrations begin with the three fine pencil character studies Jill Bennett sent to Dahl (who forwards them to his publisher) and includes the full colour dustjacket artwork and the 71 original pen and ink drawings (on 66 sheets) used to illustrate the story. Also present is the original photograph (believed to be Roald Dahl as a baby) used at the beginning of chapter one, and the "Sparky" lettering used at the conclusion of the final page.

Correspondence includes two autograph letters from Roald Dahl to Jill Bennett, one confirming receipt of the trial drawings, the other confirming the commission and forwarding comments from Knopf's "wizz-kid editor" Bob Gottlieb; two typed letters from Alfred Knopf to Roald Dahl, one returning Jill Bennett's illustrations, the other giving layout measurements and deadlines for the jacket illustration; three typed letters from Kaye Webb at Penguin to Jill, the first sending the manuscript of 'Roald's new book', the second asking for an alternative illustration to the photograph due to concerns about the quality of reproduction and the last enclosing two copies of Danny 'in its Puffin coat'; three typed letters from Robert (Bob) Gottlieb at Alfred Knopf to Jill confirming receipt of the jacket artwork 'which has been hailed a triumph', another enthusing about the Danny pictures and advising that 'our





half of your payment was sent out to you some days ago. And I have written strongly to Tom Maschler, urging him to pay his share at once.'; two typed letters from Tom Maschler at Jonathan Cape to Jill, the first enclosing a cheque in payment 'I am delighted with the result and I hope the great British reading public will be equally delighted!', the other forwarding a couple of copies of the Cape first edition and apologising for the delay in doing so; an autograph copy in Jill's hand of a letter from Bob Gottlieb to Roald Dahl approving the trial drawings and setting out the deadlines, illustration requirements and fee amount, and a standard letter from Random House enclosing early reviews of the book. All the above is housed and beautifully presented in two purpose made quarter black morocco solander cases.

£95,000 [22996]

The publication of Danny The Champion of the World marked a notable turning point for Roald Dahl and his books. Having been published in the UK by George Allen and Unwin, a muddle occurred over the contract for Danny, provoking Dahl to investigate alternative publishers, and, impressed by Tom Maschler's energy, he transferred to Jonathan Cape.

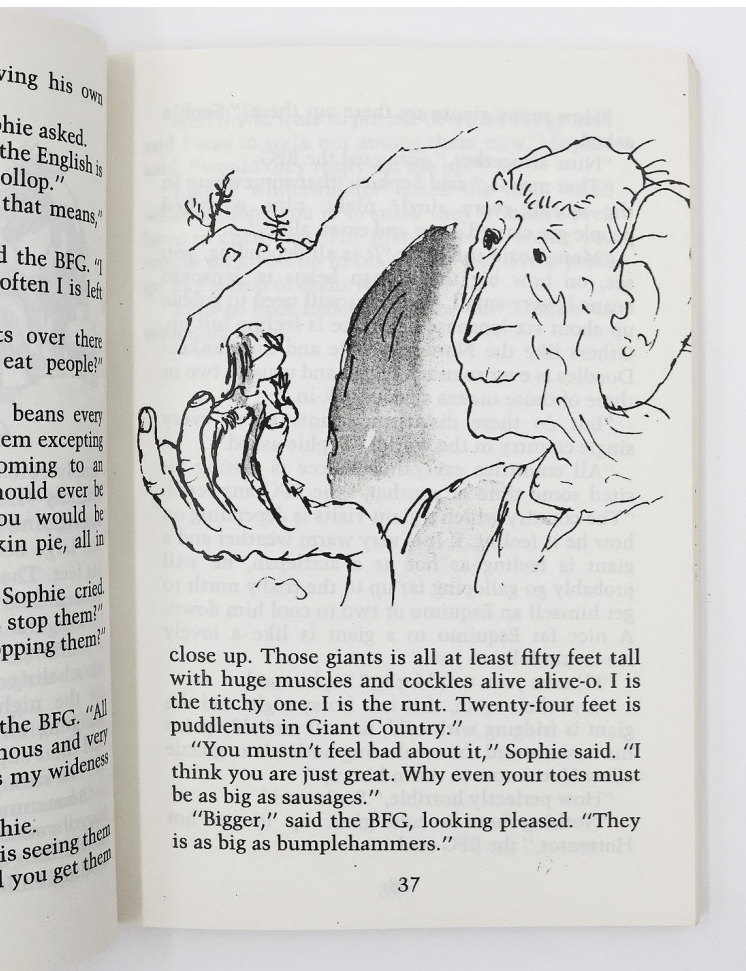
For the first time both the UK and US editions were to have the same illustrations. Jill Bennett had just completed the illustrations for the first paperback edition of Fantastic Mr. Fox for Puffin Books, and, delighted with the result, Kaye Webb at Puffin sent her the manuscript for Roald Dahl's new book Danny The Champion of The World. The correspondence retained in the archive clearly shows that all three publishing houses worked together in order to bring the book to print and even though the Puffin edition would be the last to publish, it was Kaye Webb who, with the obvious approval of Roald Dahl, was instrumental in bringing Jill Bennett to the project.

In chapter two of Danny we meet for the first time a character who would become one of Dahl's most famous and best loved creations: The BFG. Jill's illustration of the Big Friendly Giant who, "three times as tall as an ordinary man," with "hands



as big as wheelbarrows," appears on page 20 of the Jonathan Cape first edition.

Dahl's own manuscripts, notebooks and correspondence, including those for Danny, are held at the Roald Dahl Museum in Great Missenden, Buckinghamshire. The opportunity to acquire a complete archive that documents the illustration process from the initial sight of the manuscript, through to the execution and completion of the project, is of the upmost rarity.



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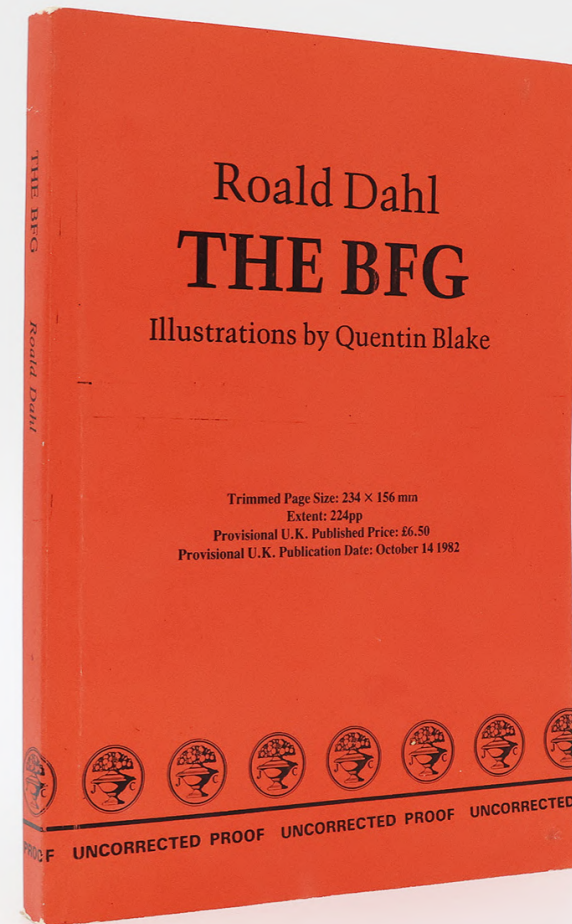
**DAHL, Roald; illustrated by BLAKE, Quentin:
THE BFG**

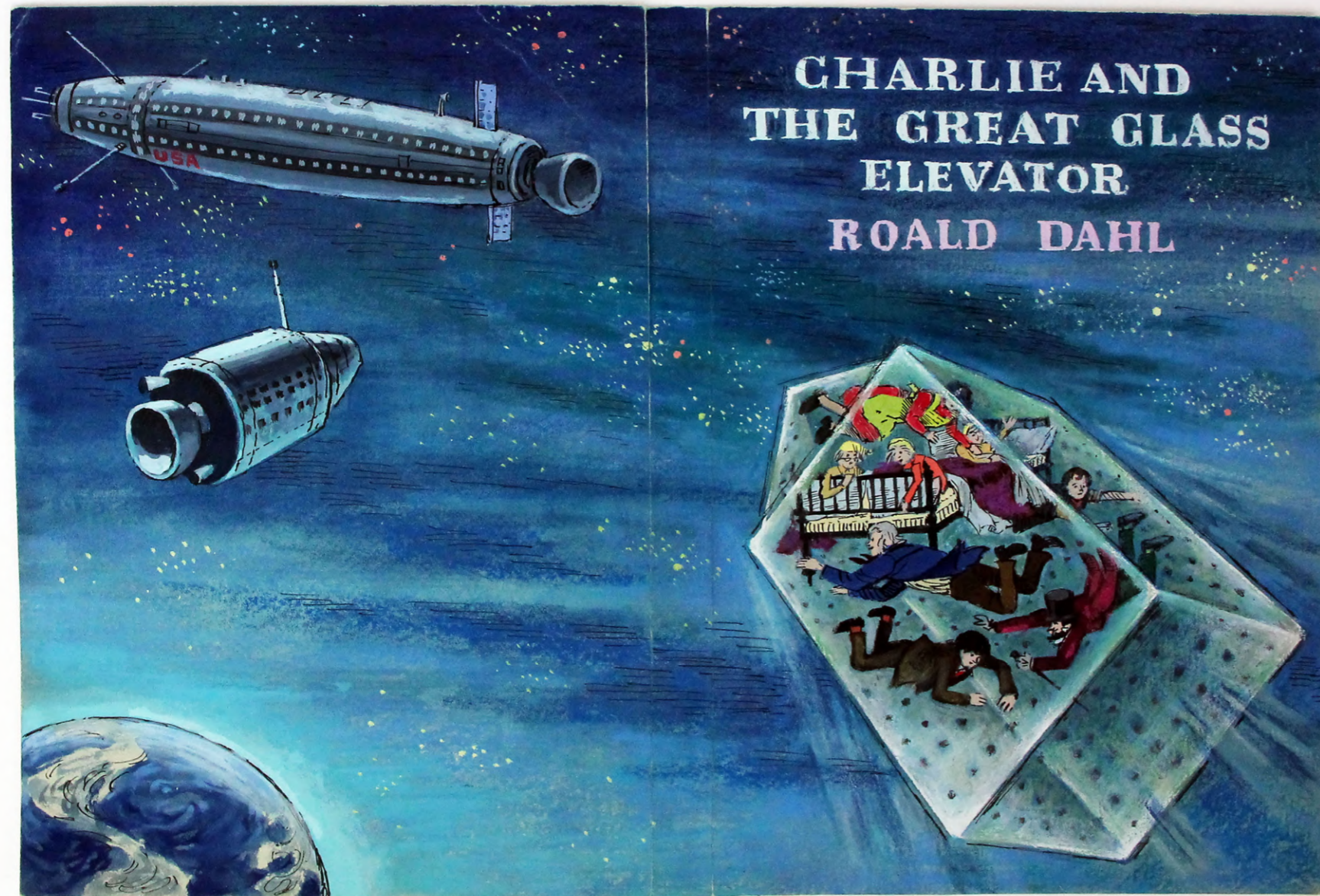
London: Jonathan Cape. 1982

Uncorrected proof copy of the first edition, first printing. Publisher's original red card covers, printed in black. Illustrated by Quentin Blake with line and wash drawings throughout. A near fine copy, the binding square and firm with little rubbing to the spine tips and corners, the covers bright and fresh. The contents are clean throughout and without inscriptions or stamps. Uncommon in proof form.

£800 [26143]

One of Roald Dahl's best loved tales. The basis for several stage and screen adaptations, most notably the 2016 Walt Disney Pictures film directed by Stephen Spielberg starring Mark Rylance, Ruby Barnhill, Penelope Wilton, Jemaine Clement, Rebecca Hall, Rafe Spall and Bill Hader. The BFG character first appears in a story told to Danny by his father in Danny, the Champion of the World (1975).





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JACQUES, Faith; DAHL, Roald: CHARLIE AND THE GREAT GLASS ELEVATOR
Original Artwork: Later published by George Allen and Unwin. c.1972

The original preliminary painting for the wraparound cover design of the 1973 first UK edition of *Charlie and the Great Glass Elevator*. Pen, watercolour and gouache on card. Measuring 25 x 35 cm. Annotated and signed by the artist on verso "Elevator should be about 1/2" higher. F. J." In excellent bright condition, folded and partially split along the spine panel in production.

£7,500 [17700]

*A rare opportunity to acquire an iconic image of 20th century British children's literature. Faith Jacques (1923 - 1997), in *Charlie and the Chocolate Factory* (1967) was the first British illustrator of Roald Dahl's books, therefore visually responsible for introducing a generation of children (and adults) to the world of *Willy Wonka and Charlie Bucket*.*

DICKENS, Charles; illustrated by BROWNE, Halbot K. "Phiz": 'THE GHOSTLY PASSENGERS IN THE GHOST OF A MAIL', An original illustration by "Phiz" for THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. Signed and Inscribed by Charles Dickens.

Original artwork. c.1836

An original drawing by Halbot K. Browne ["Phiz"] illustrating Charles Dickens' first novel. Ink and wash, heightened in white on paper. Signed and humorously inscribed by the author in black ink "Charles Dickens, his X mark" upper right. The image measures 17.8 x 13.2cm. In very good condition with some toning and a few light foxing spots. Laid down and mounted. The mount measures 28 x 22.8cm and is inscribed in a later hand in black ink "The Ghostly Passengers in the Ghost of a Mail by "Phiz". Preserved in a quarter red calf slipcase and silk cloth chemise.

£37,500 [28075]

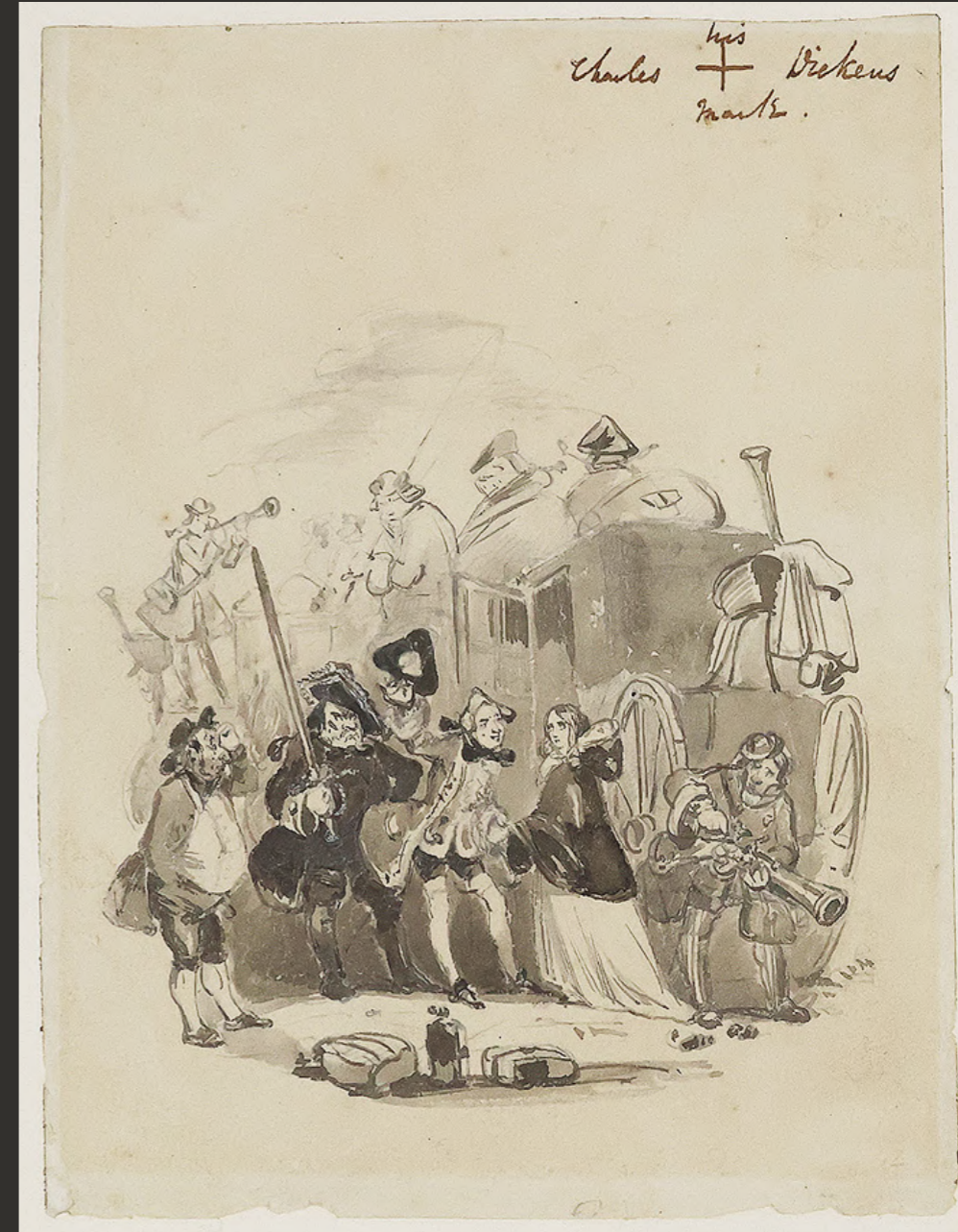
A remarkable Dickens artifact, bringing together the author and his preferred illustrator at the very beginning of their career-long partnership. First issued in 20 weekly parts between March 1836 to November 1837, 'The Pickwick Papers' skyrocketed the young Dickens from obscurity to the position of the best-selling novelist of his time. This is the original drawing from which the engraving was made. The printed illustration appears (in reverse) in part 17 of the parts issue, and as plate 37, opposite page 523 of the first state of the published work in book form.

The author's inscription is a wonderfully humorous reference to an episode in the novel when Pickwick discovers an old stone seemingly engraved with the words 'X / BILST / UM / PHSI / S.M. / ARK'. Believing it to be of Roman origin, he buys it from the owner, a farmer, for 10 shillings and later takes it back to London where his lectures and findings on

the subject are accepted by dozens of experts in British and foreign historical societies. Hoping to expose Pickwick, Mr Blotton, a rival in an upcoming election, visits the farmer, a Mr. Stumps, and discovers that the illiterate old man had indeed carved the stone himself, intending that it should read 'X BILL STUMPS, HIS MARK'. Despite Blotton's best efforts, Pickwick has the last laugh as all the learned societies eventually pronounce in favour of their much-lauded hero resulting in Blotton's expulsion from the club.

Halbot Knight Browne ["Phiz"] illustrated ten of Dickens's fifteen novels, contributing over 500 plates, title vignettes, frontispieces and cover illustrations, each of which was approved by the critical eye of Dickens himself: 'By whatever means Dickens relayed his instructions [...] he was unvarying in his insistence that he approve the artist's preliminary sketches' (Cohen).

Provenance: Stuart M. Samuel M.P. (1856-1926, politician, manuscript collector, owner of the autograph manuscript of A Christmas Carol between 1882-1890, his library sold in 1907); Anderson Galleries, 8 December 1925, lot 274 (one of 15 Pickwick drawings offered for sale); Edward Lowell Dean (rare-book and autograph dealer, 347 Madison Avenue), typed copy of note recording purchase from him on 21 December 1925; William Randolph Hearst (stated provenance in 1953 PBG catalogue); Lewis A. Hird, bookplate on inside cover of cloth folder; his sale (First Editions, Autographs, Manuscripts, Original Drawings by and Relating to Charles Dickens... Collection of Lewis A. Hird, Englewood, New Jersey), Parke-Bernet Galleries, New York, 17 November 1953, lot 113 (illustrated on facing page); private collection.





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FOREMAN, Michael; [STEVENSON, Robert Louis]: I BEHELD GREAT HEAPS OF COIN... Original Illustration for Treasure Island *London: Pavilion Children's Books. 2009*

An original artwork by Michael Foreman published on page 220 of the 2009 Pavilion Books first edition of Robert Louis Stevenson's *Treasure Island*. Watercolour and pencil. Mounted and framed. Signed, dated, and titled by the artist to the bottom edge. The painting measures 25 x 32cm, while the frame measures 43.8 x 59.4cm. The vibrant painting shows a bright, jewel like ocean seen from inside a dark cave full of treasure, from which pirates are transporting bags of gold.

£2,250 [18261]

Provenance: Chris Beetles Gallery, London. Exhibited in 'The Illustrators: The British Art of Illustration 1870-2009', 2009.

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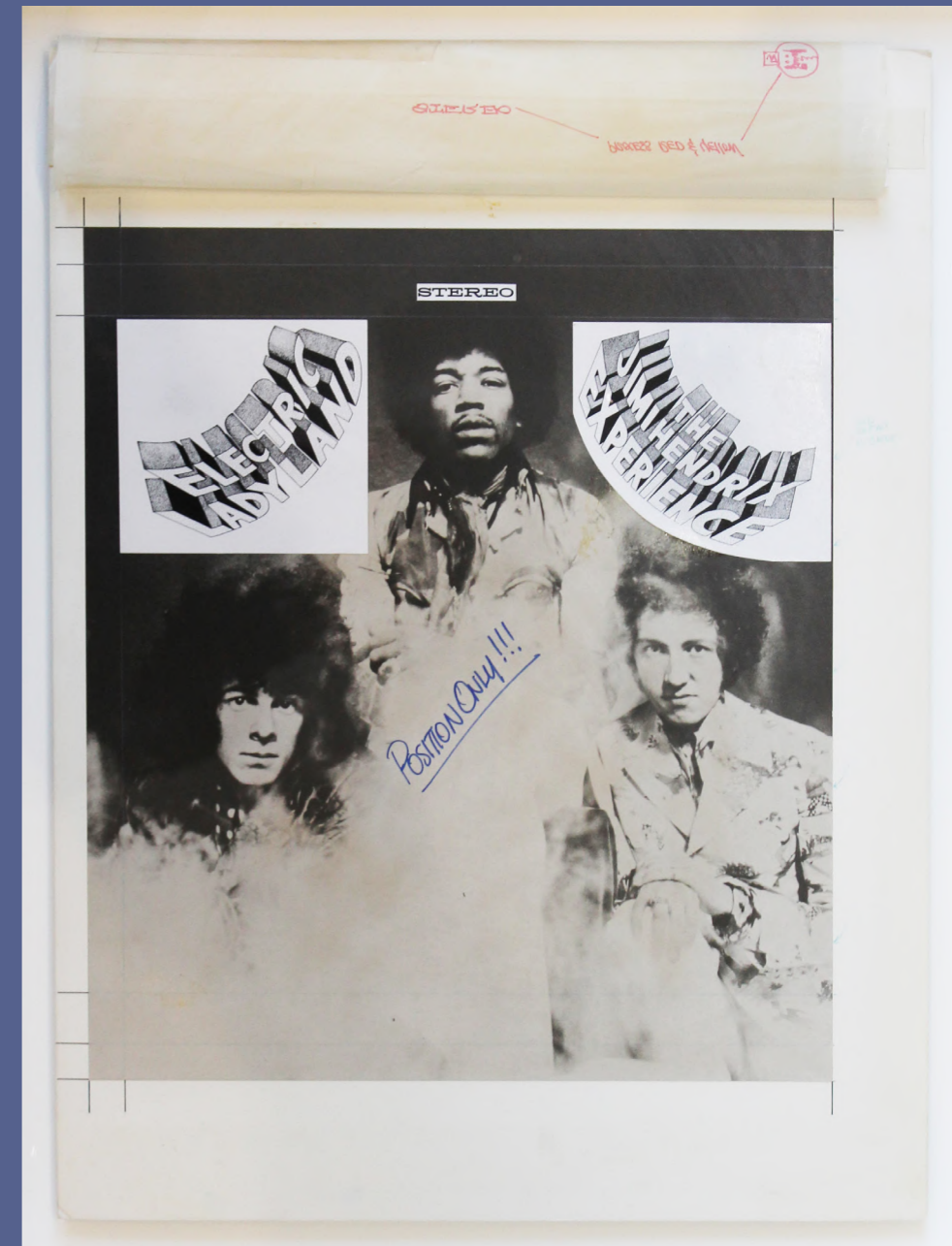
HENDRIX, Jimi: ELECTRIC LADYLAND.
The original album cover artwork for
the U.S. issue of Jimi Hendrix's 1968
masterpiece.

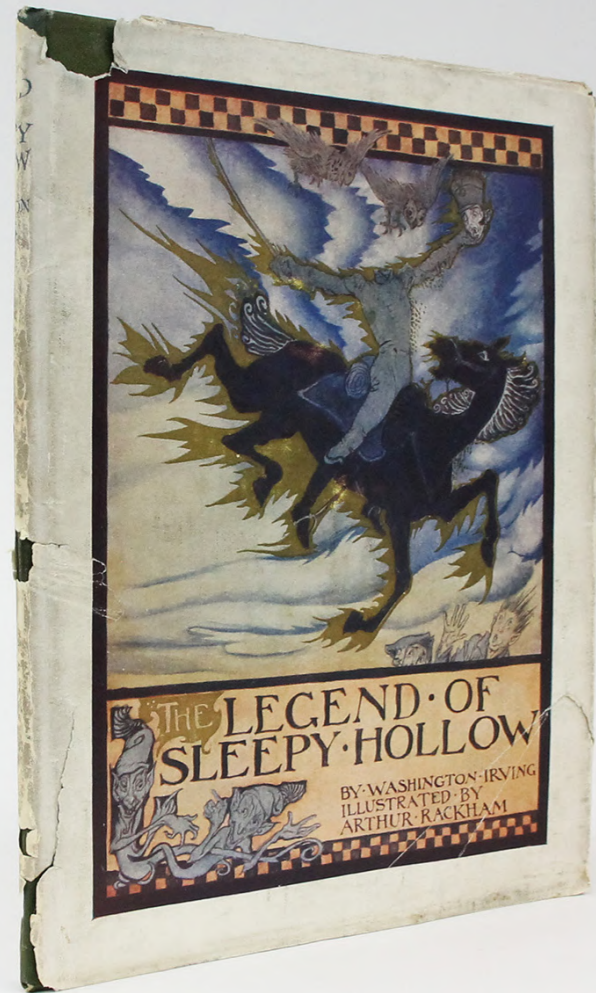
Los Angeles: Warner Brothers. 1968

The original album cover artwork for the U.S.
issue of Jimi Hendrix's 1968 masterpiece, Electric
Ladyland. Photo collage on board. The "mechanical"
for an unreleased alternate version created by the
Warner Brothers Records art department prior to
the album release in 1968. Unique.

£3,750 [13012]

*Provenance: In the mid 1970s the Warner Bros.
art department hired a freelance art director to go
through their archives and dispose of old files, to
create space for newer projects. He was given
permission to keep a number of pieces, and gifted
these to a friend.*





9/

IRVING, Washington; illustrated by RACKHAM, Arthur: THE LEGEND OF SLEEPY HOLLOW
London: George G. Harrap and Company.

Publisher's dummy, preceding the first edition. Original green cloth with gilt titles and an illustration to the upper board, and a mock up of the spine for the finalised book with gilt titles affixed to the lower board. In the dustwrapper. Consisting of 10 leaves (not including plates), with illustrated endpapers, two colour illustration plates, and five black and white header and footer illustrations. A catalogue clipping announcing this title is tipped in on the front pastedown, with the statement that the book will be ready in August revised in pencil to September. A very good or better copy, the binding firm, the spine tips a little rubbed and the boards just slightly bowed. Complete with the original dustwrapper which has chipping to the spine tips and flap hinges, and a closed tear to the front flap hinge with associated creasing. A wonderful and scarce artefact of the publishing process.

£450 [20399]



10 /

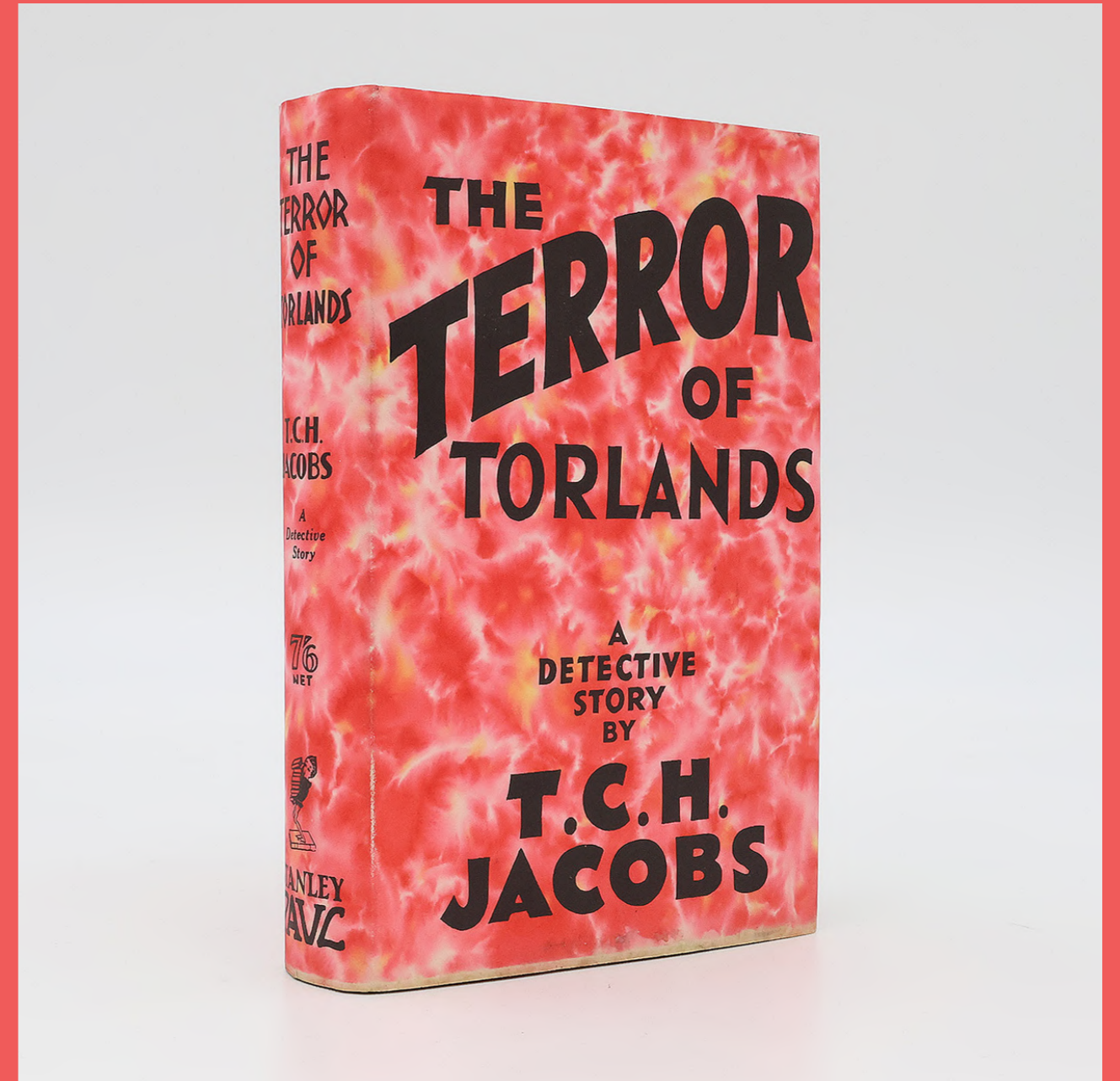
JACOBS, T. C. H.; pseudonym of PENDOWER, Jacques: THE TERROR OF TORLANDS. A Detective Story. The Author's Archive.

London: Stanley Paul; Newspaper Features Ltd; Melbourne: The Sun News-Pictorial. [1930]

First edition, first printing. Original khaki cloth with black titles to the upper board and spine, in dustwrapper. A very good copy, the binding square with some bumping to the spine tips, the cloth with some rubbing and darkening to the extremities. The contents, with some toning to the endpapers and a few finger marks to the margins are otherwise clean. Complete with the near fine original dustwrapper that has a couple of tiny nicks and a very thin strip of fading to the bottom edge. Also included is an original carbon typescript of the novel, 327 pages, bound in brown card with typed label to the upper wrapper; a letter from the publisher Stanley Paul, dated 2nd June 1930 requesting a blurb for the book; a typescript of the requested blurb; the string bound galley proof for the book publication; proof copy, with a few holograph emendations for the British serial publication (the title crossed out and renamed "The Dartmoor Mystery"; the Australian serial publication in The Sun News-Pictorial (daily issues between June 4th to July 15th), housed in an envelope bearing the author's name and address. Unique thus.

£975 [25601]

A fascinating collection of material, originating from the author's archive, relating to his first crime novel. Thomas Curtis Hicks Jacobs, a man of many identities, (his surname later legally changed to Pendower) was a prolific writer of crime fiction, westerns and romance. He was a founding member of the Crime Writers Association and served as chairman in 1960-61. (Hubin).





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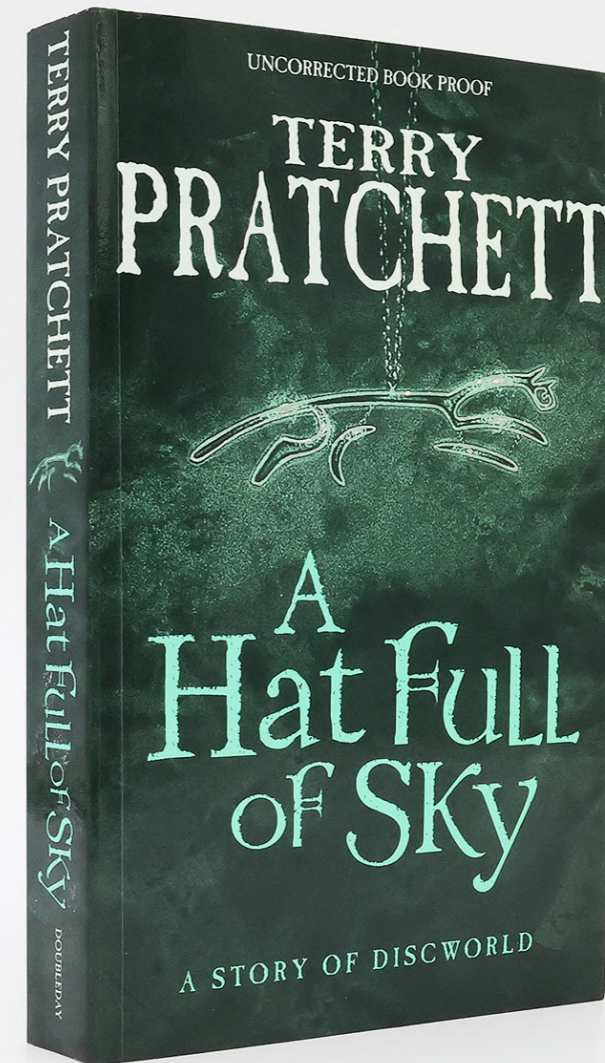
**PRATCHETT, Terry: A HAT FULL OF SKY
[UNCORRECTED PROOF COPY]**

London: Doubleday. May 2004

Uncorrected proof copy of the first edition, first printing. Publisher's original gloss card covers. A near fine copy, the binding square and firm with just a little rubbing at the corners. The contents are clean throughout and without inscriptions or stamps. The closed edge of the text block is a little spotted. Uncommon in proof state.

£75 [25858]

A novel for younger readers, set on the Discworld.



RAVEN, Simon: A SORCERER DWELS: Original typescript of his unpublished first novel.

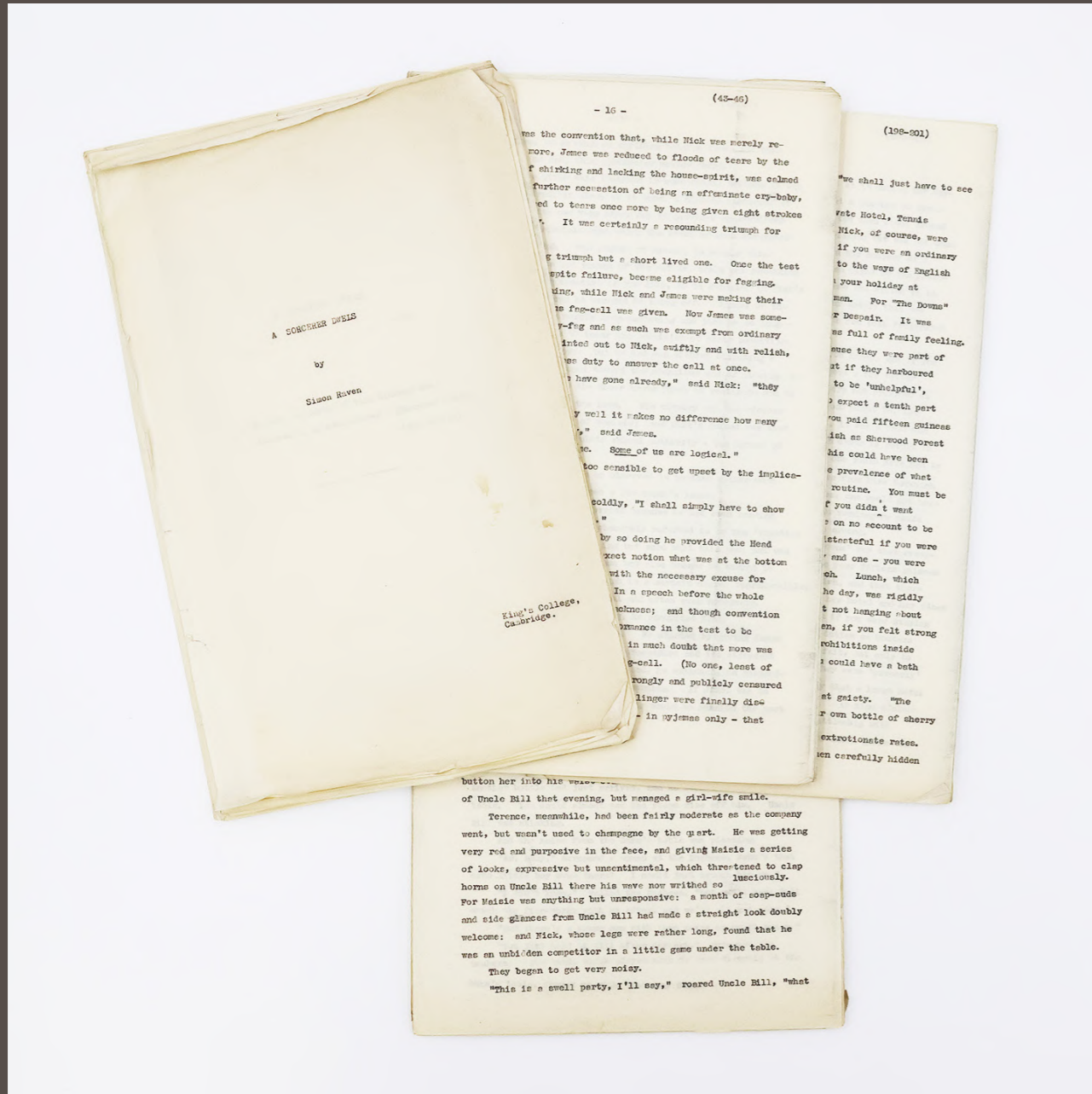
Original Typescript. 1951

A 150-page typescript containing the complete “missing” second draft (more accurately, the second version) of Simon Raven’s first novel, written in 1951 (eight years before the appearance of ‘The Feathers of Death’). The typescript is in good or better condition, the edges a little creased and nicked, but clean and very well preserved. It is housed in a black cloth-covered chemise inside a quarter black morocco solander box, with five raised bands lettered and ruled in gilt, all custom-made by the Chelsea Bindery. Also included are a comb bound facsimile of the typescript (only one copy of which has been produced for ease of reading) and a fine, signed and dated first edition of ‘An Inch of Fortune’, the 1980 published version of the novel complete with the author’s entertaining and informative preface. The typescript of ‘A Sorcerer Dwels’ uniquely restores a significant gap in Raven’s bibliographical (and indeed biographical) record.

£4,500 [27493]

In his biography of Simon Raven, Michael Barber notes that by the end of his second year at Cambridge, Raven was “heavily in debt”. £75 had to be paid “on pain of banishment to lodgings in the town”. By chance, Patrick Wilkinson, College Tutor at King’s, had been asked to recommend an undergraduate to be employed for the summer as private tutor to a sixteen-year-old boy, or as Raven later wrote, “bear-leader to the erratic and erotic son of an hysterical millionairess”. Barber includes a pair of entertaining letters sent to Noel Annan at the time in which Raven details some of his adventures while in tow with “Mrs P[leydell]-B[ouverie] (please call me Audrey) [,] a neurotic and dynamic woman who has been through three husbands and picked up a good deal of money on the way” and her son, Angus, “extremely good-looking and very bright in the head; the

trouble being that he is never, properly speaking, his own 16 years at all: —he is either a good 18 (existentialism, extra-sensory perception, Beardsley) or, more often, a bad 12— toy soldiers, American comics, all the keys of an upbringing in a cosmopolitan Swiss ‘school’” and, not least, one “Dr Csato, an Hungarian £30 per diem psychiatrist, who is coming to vet the boy.” The following summer, Raven wrote up his experiences at home and abroad with the P-Bs as a short novel entitled, with a nod to Forster (who Raven later befriended), ‘A Passage to Biarritz’ (“Mrs Pleydell-Bouverie favoured Biarritz”, Barber writes, “for snobbish reasons: it was here, at the Hotel du Palais, that the Windsors and their entourage, spent August.”). He submitted the manuscript to his friend Roger Lubbock at Putnam, “who very properly refused to publish it on the ground that it was libellous. I had barely troubled, as he pointed out, even to change people’s names”, although he was given hope of future publication if he completely rewrote it. By the end of 1951, he had done this, but it was rejected again despite changing the names, the principal setting (from Biarritz to Venice) and much else besides. ‘A Sorcerer Dwels’ is that completely rewritten second draft (the final page dated “11. 11. 51”) which, according to Raven, vanished completely after he abandoned the project. He possessed no copy (which may explain the absence of its title – from Milton’s ‘Comus’ – in later accounts of the work’s evolution) although he did retain one of the first draft which, safely after the death of Mrs P-B, was published in 1980 as ‘An Inch of Fortune’ (the title from Shakespeare’s ‘Antony and Cleopatra’). A hitherto unknown variant of Raven’s first attempt at prose fiction, differing substantially both in structure and countless particulars from the version eventually published, the typescript (with a few holograph emendations) fills a notable gap in Raven’s bibliographical record, as well as the long-lost missing link in the wonderful story of the novel’s slow journey to publication. (Michael Barber, ‘The Captain: The Life and Times of Simon Raven’, London, 1996).



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**RENDEL, A. M.: APPOINTMENT IN CRETE.
The Story of a British Agent.**

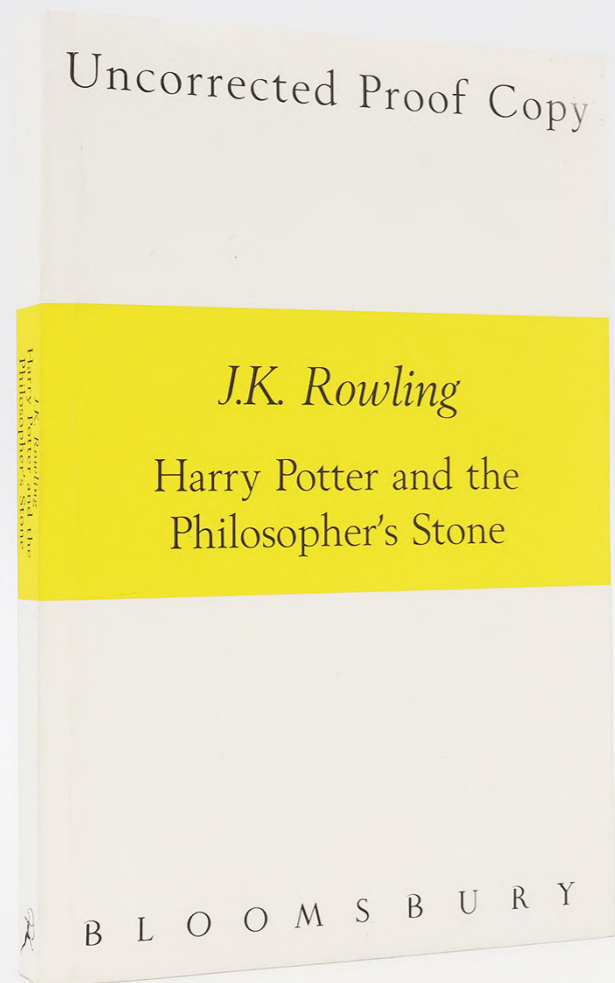
London: Allan Wingate. 1953

Proof or advance copy of the first edition, first printing. Publisher's stiff card covers in the fixed John Craxton illustrated dustwrapper. An excellent near fine copy, the binding tight, the contents, mildly toned to the paper stock are otherwise clean throughout. The dustwrapper has been fixed in place and is therefore in near fine condition with just a touch of rubbing and creasing. Not price-clipped (15s net to the front flap). Rare in this form.

£850 [27766]

A first hand account of the British lawyer Alexander Meadows Rendel (1910-1991) who served as a Special Operations Executive agent in Crete alongside Patrick Leigh Fermor during World War II.





15 /

**ROWLING, J. K.: HARRY POTTER AND
THE PHILOSOPHER'S STONE**

London: Bloomsbury. 1997

Uncorrected proof copy of the first edition, first printing. Publisher's original white card covers printed in yellow and black. A very near fine copy, the binding square and firm, bright and fresh, soft vertical creasing to the spine edges. The contents are clean throughout and without inscriptions or stamps. Housed in a bespoke quarter red morocco, felt lined, solander case with titles in gilt to the spine.

£40,000 [28266]

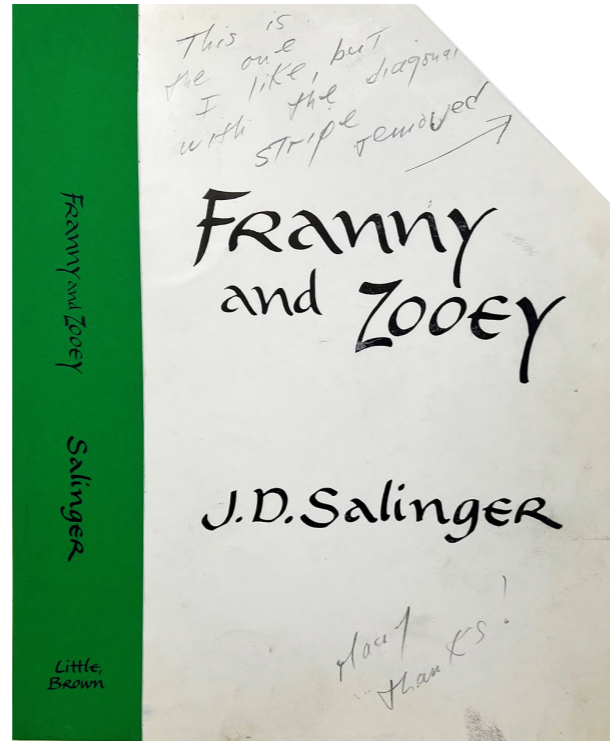
Introducing Harry Potter. The first appearance of the complete novel, preceding all others. It is generally accepted (and noted by Bloomsbury) that the publisher produced 200 copies of this advance proof state, the bulk of which were distributed to critics and booksellers for the purpose of review and to elicit orders of the first edition. No copies were permitted for sale. The first edition was published on 30 June 1997 in an edition of 500 hardcover copies (primarily for libraries and schools) and 5,150 copies in softcover. There are several minor differences in this proof state, most notably the author is listed as 'J. A. Rowling' on the copyright page, the text was reset and this error corrected in the first edition. [Errington AA1 (a)].

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SALINGER, J. D.: FRANNY AND ZOOEY - Original Dustwrapper Artwork - INSCRIBED BY THE AUTHOR. Original Artwork: later published by Little Brown, Boston & New York. 1961

Original dustwrapper designs produced for the 1961 first edition of Franny and Zooey, annotated by J. D. Salinger. Two dustwrapper designs on gloss white card. The first is a trial design in blue, orange and black, folded as a dustwrapper with blank flaps. This design was evidently under early consideration by the author and is referred to in a letter to his editor Ned [Bradford] dated May, 10 1961 "That's a very nice blue. I feel, too, that the red-line border is better, livelier than the black" [a photocopy of the letter is included]. The second artwork is what would become the actual design used for the first edition and is annotated by J. D. Salinger in pencil "This is the one I like, but with the diagonal stripe removed [with an arrow to the subsequently removed (clipped) stripe]. Many thanks!". Together with a fine copy, in fine dustwrapper, of the first edition, first printing. All housed within in a bespoke navy blue quarter morocco solander case. A remarkable and unique artifact from the publishing history and hand of one of the most reclusive authors in twentieth century literature.

£17,500 [20276]



J. Randall Williams, who managed the New York office of Little Brown, was one of the very few people permitted to maintain some contact with the author - by telephone and mail only - to deal with the physical details of bringing out the books. "A very particular man" was Salinger, exceptionally fussy about type faces and the quality of paper and design. For the green and white jacket of Franny and Zooey, published in 1961, Williams thinks he sent out 27 samples of white before the precise shade was found to suit Salinger. (Dudar, Helen: J. D. Salinger in Retreat; Writers Bloc, June 1979)





17 /

SCHOCK, Jim; illustrations by CAMPBELL, Trubee; [BEAT GENERATION]: LIFE IS A LOUSY DRAG. Six Original Pen and Ink Drawings by Trubee Campbell.
San Francisco: Unicorn Publishing Co. 1958

Six original pen and ink drawings by Trubee Campbell illustrating Jim Schock's 1958 book / condemnation of San Francisco Beat life, "Life Is a Lousy Drag". All are black ink portraits on paper, laid down on card and signed by the artist. Together with a first printing of the published book.

£850 [10417]





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TAYLOR, Derek: IT WAS TWENTY YEARS AGO TODAY Guildford: Genesis Publications & London, New York: Bantam Press. 1987

First edition. Limited edition. Artist's proof copy. Signed by the author to the limitation page. Publisher's original three-quarter red morocco and blue buckram, titled in gilt to the spine, in slipcase. All edges gilt. Illustrated in colour and black and white throughout. Small mark to the spine otherwise a very fine copy of this beautiful production.

£6,000 [15189]

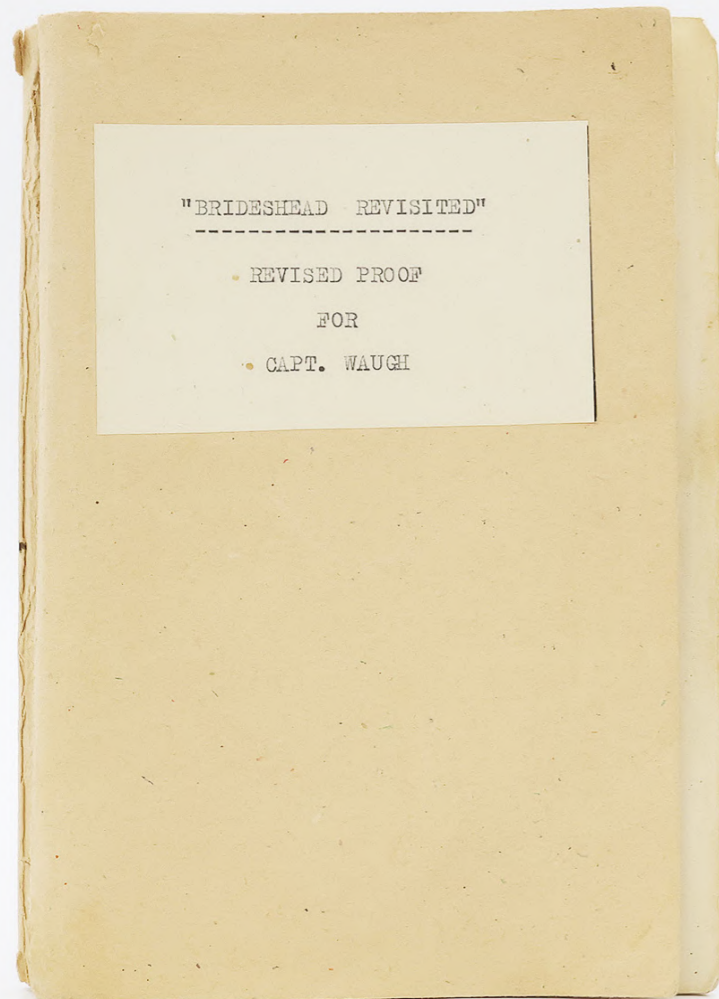
The rarest of all of the Genesis Publications published in a limited edition of 100 signed copies. Signed by Derek Taylor. This copy is the artist's proof copy, identified as such on the limitation page and otherwise identical to the numbered issue. The author Derek Taylor was the press officer for The Beatles. These are his illustrated recollections of 1967 and all things fab and beautiful.



This is copy number * of the limited edition of one hundred copies signed by the author and bound in leather by Genesis Publications Limited

* Artist Proof Copy

Derek Taylor



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**WAUGH, Evelyn: BRIDESHEAD REVISITED.
The Sacred And Profane Memories Of
Captain Charles Ryder.**

London: Chapman and Hall Ltd. 1945

Evelyn Waugh's revised proof of the first published edition of his magnum opus. Signed by the author. Publisher's original beige paper covers with typed label to the upper cover "Brideshead Revisited / Revised Proof / for / Capt. Waugh". A good or better copy, the spine rolled and creased with a little chipping and a couple of short closed tears. The contents with editorial emendations in ink to several pages (in another hand) are otherwise clean throughout. All of the emendations in this proof were adopted in the published first edition. Rare, possibly unique in this form.

£25,000 [28096]

Signed and dated 'April 1945' by Evelyn Waugh on the title page, presumably in acceptance of proceeding to print. Following the submission of his typescript of Brideshead Revisited to Chapman and Hall in June 1944, Waugh spent the next ten months in or en-route to and from Yugoslavia. His editing of the text was based on page proofs that were parachuted into Yugoslavia with the help of Randolph Churchill (who was stationed with Waugh) and Randolph's father, Prime Minister Winston Churchill. Waugh requested that 50 pre-publication copies be printed on hand-made paper at his own expense, to be distributed by the publisher to his friends in time for Christmas. As a result of their feedback the author made significant changes to the novel, including re-writing the ending and a few name changes. Chapman and Hall then incorporated those edits and this proof was run out from the printer, with final amendments made after the first typesetting. The first book publication of Brideshead Revisited took place on 28 May 1945, by which time, Waugh had returned to England. His diary entry for that date begins "The day of publication of Brideshead. A charming letter from Desmond MacCarthy this morning promising to review it in the Sunday Times".

**BRIDESHEAD
REVISITED**

THE SACRED AND PROFANE MEMORIES
OF
CAPTAIN CHARLES RYDER

A Novel

by

EVELYN WAUGH

*Evelyn Waugh
April 1945.*

LONDON:
CHAPMAN & HALL LTD.
1945



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**WELLS, H. G.; illustrated by GOBLE, Warwick:
THE WAR OF THE WORLDS. Complete in Nine
Individual Monthly Parts as Published in
Pearson's Magazine.**

London: C. Arthur Pearson. April - December 1897

First edition, first printing in the nine individual original parts, of H. G. Wells' landmark work of science-fiction. Publisher's pictorial paper covers. 12 volumes, loosely laid into the publisher's original cloth cases. Illustrated by Warwick Goble throughout the text. A remarkable survival, each volume in very good or better condition, the bindings firm with a little rubbing, a few short closed tears and some chipping resulting in only minor loss to the extremities. The contents are clean throughout and without inscriptions or stamps. The publisher's green cloth cases, decorated in green, brown and gilt, are in near fine condition with a little rubbing and bumping at the edges. All volumes are in entirely original condition, without repair or restoration. Rare in this form.

£12,500 [27882]

*The first printing of *The War of the Worlds* was issued in serialized form by Cyril Arthur Pearson who paid Wells £200 for the publishing rights. The novel ran over nine issues of *Pearson's Magazine* between April and December 1897. Every six months the publisher would take the unsold stock of the individual monthly parts and bind them into decorated cloth boards supplying a new title page and discarding the original wrappers in the process. Evidently the present set, which includes issues January, February and March was destined for this fate but thankfully never made the publisher's guillotine. The first edition in bookform was published without illustrations by William Heinemann in early 1898.*





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