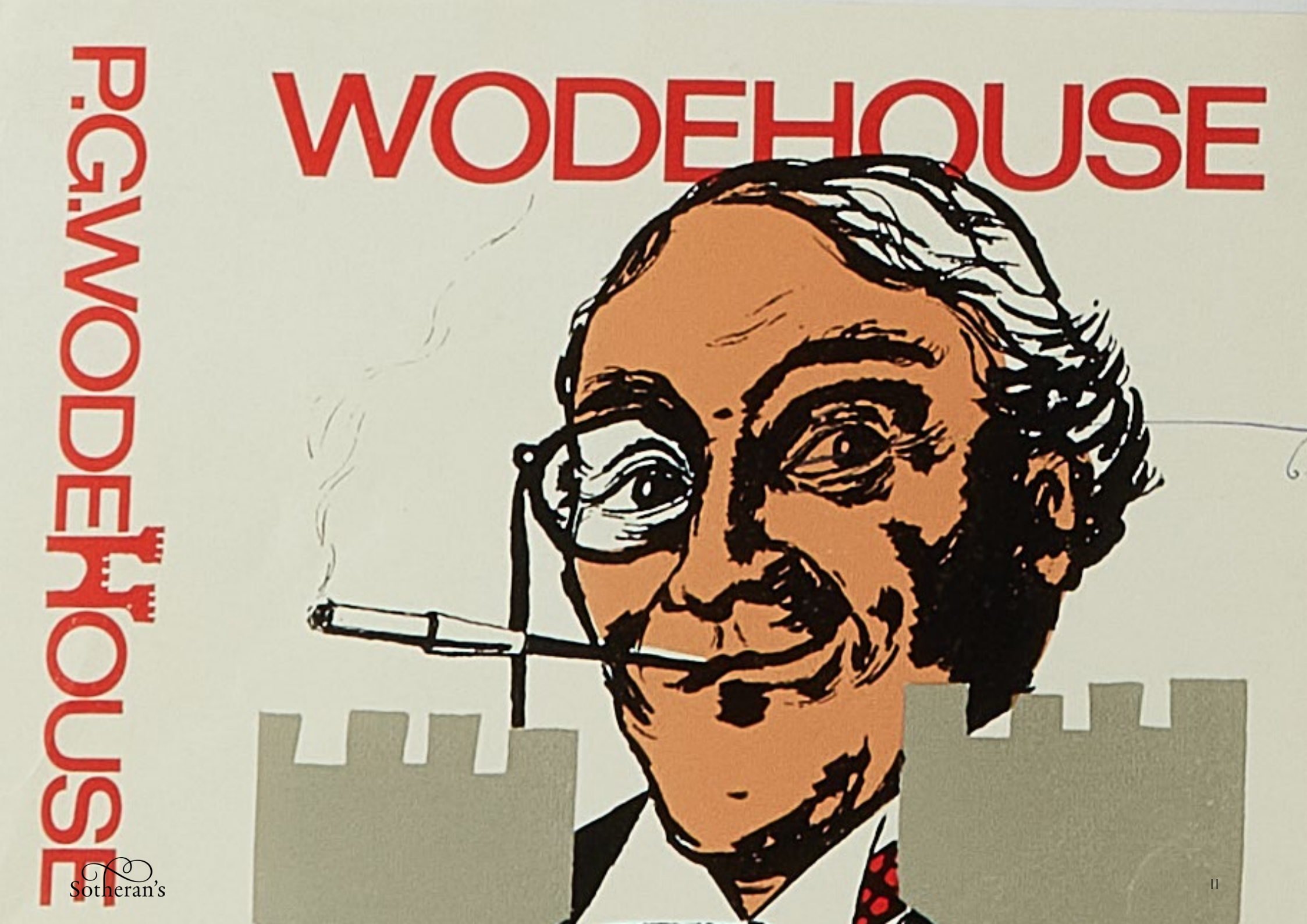


P.G. WODEHOUSE

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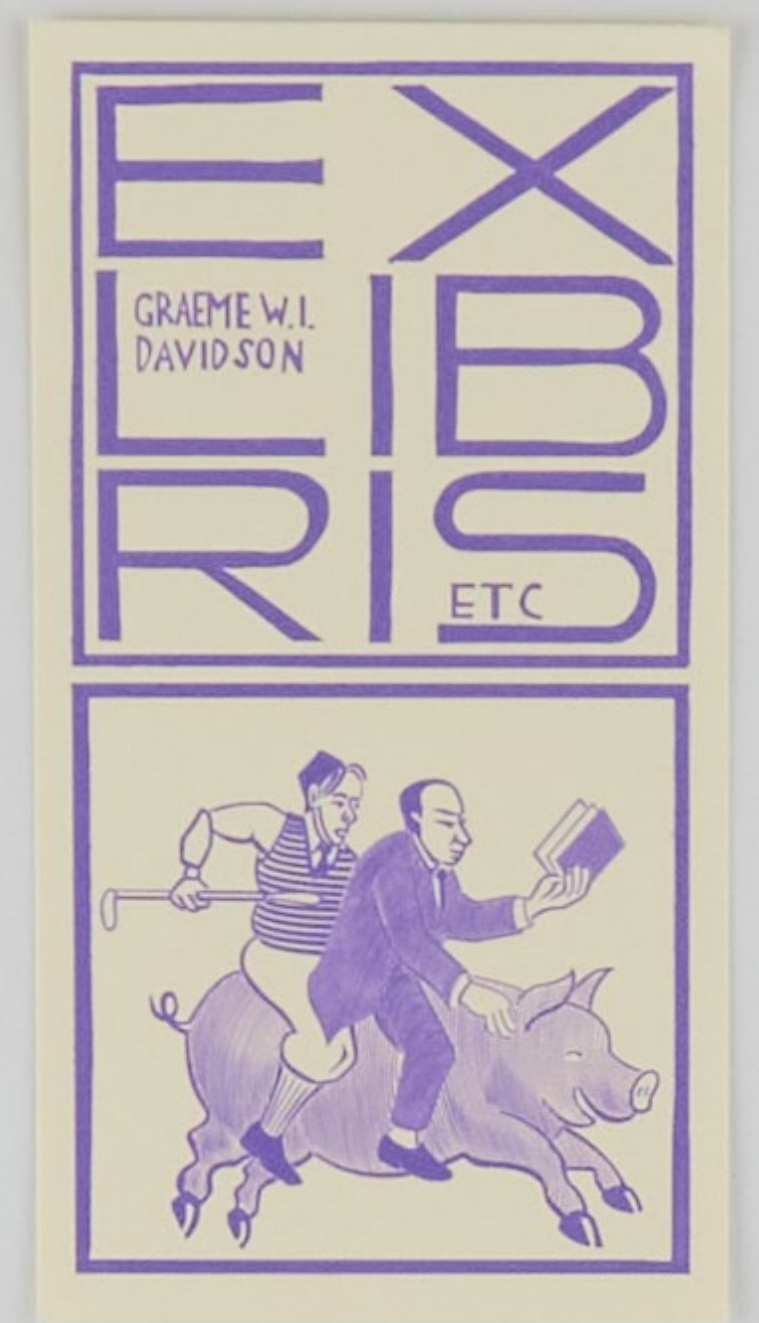
EST. LONDON 1761


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P.G. WODEHOUSE

Perhaps the most important thing to remember when reading P.G. Wodehouse is that we are dealing with fiction. It is not intended to be an accurate depiction of life or a commentary on the world as it really is or ever was. It is not a work of high art or philosophy – although it often contains both – but is rather a sustained and glorious depiction of an entirely mythical world; no more accurate in its portrayal of twentieth century England (or New York or the Riviera) than Christopher Nolan's *Odyssey* in its characterisation of Ancient Greece. Unlike the *Odyssey* and most modern fantasy and mythology, it is a world of near perfection; a haven for the weary and a respite from the everyday madness that surrounds us. Few people did this more successfully or with more aplomb than 'Plum', as Wodehouse called himself.

In sharp contrast to the easy beauty of the language and the leisured society described in his classic tales, Wodehouse worked hard at his drafts, typically developing and reworking them several times. The exacting use of language to create his comic masterpieces required time and effort.

Characters may appear shallow to modern eyes, perhaps lacking the sharp edges and emotional scars of the real world. Again, this is not because of deficiency, but because it is fiction. And it is fiction described in the most exquisite detail. Rarely has the English language been put to better use.

'Wodehouse's world can never stale' is the oft-repeated mantra in the Penguin editions. While modern eyes may find him unfashionable, anyone with a pure and innocent spirit, not entirely jaded by life's challenges, can find respite here. Once you find Wodehouse you will find yourself returning to him again and again. You just need to remember it is fiction – sadly!

– Gordon H. Brough, *Chairman*

GRAEME W.I. DAVIDSON (1959–2026)

Graeme Walter Irving Davidson was raised with his sister Gail in the small town of Blairgowrie in rural Perthshire. To say that he was merely the son of a local pharmacist would be misleading. At the time of his untimely death in April this year, Graeme, son of Douglas Davidson, was Chairman of Walter Davidson & Sons Limited, founded by his great-grandfather in Blairgowrie in 1897. The company holds Royal Warrants and has grown to encompass fifty-seven branches throughout Tayside, Aberdeenshire, and Fife.

Graeme was educated at Dundee High School, which can trace its history back to 1239, and then at Dundee University, where he graduated with a Law Degree in 1982. Following a legal apprenticeship in Dundee, Graeme moved to Edinburgh to start his career as a qualified lawyer, purchasing the modest ground floor flat in Edinburgh's New Town which would remain his home for the rest of his days. Although Graeme was a talented and hard-working lawyer (taking various roles over the years in Edinburgh and London both in private practice and with one of Scotland's major banks), the law was never his only interest. Travelling backwards and forwards from Blairgowrie to Dundee as a schoolboy and spending his holidays in Blairgowrie, it was books, art, and the cinema which kindled his imagination early in life. However, he was never merely bookish and was always keen to weigh in on the rugby pitch or the local golf course.

Even as a schoolboy Graeme's knowledge was prodigious, and by the time he reached university, when others were coming to terms with their newfound freedom, Graeme was already collecting first editions and important works by the Scottish colourists. It was no surprise that in 1983 he helped steer Dundee University to its success winning University Challenge. Throughout his life, Graeme managed to be gregarious, the very best of company, and an intensely private individual. When he wasn't skiing, golfing, or attending the races he was reading and expanding his already extensive knowledge of a wide variety of literary and arts-based subjects. One of these, a small part only, was his encyclopaedic knowledge of P.G. Wodehouse.

Over an enjoyable dinner, typically at Fishers in Leith, Graeme could be tempted to expand on his recent purchases. He was not someone I would describe as a completist in terms of his collection, but he knew what he liked and, having quickly ticked off the major works, he moved to more unique items; original artwork for various editions (including all the Everyman covers) and even the vehicle registration 'PGW 38', which appears on the dust-jacket of the first UK edition in book form of *The Code of the Woosters*, and which Graeme tracked down (on an old fire engine) and had transferred to his beloved Bristol.

It will be clear that Graeme often presented two very different aspects to his character; outgoing and welcoming at the same time as being intensely private, capable of extravagances but happy in the modest homes he and the family occupied in Blairgowrie and Edinburgh all his life, a prodigious intellect at the same time as he threw himself into sport, a *bon viveur* who never to my knowledge bothered to maintain a cellar, preferring instead to eat out every day. For all these dichotomies, Graeme was undoubtedly one of the cleverest and most honourable people I have ever known – he was Jeeves and Wooster made one.

Graeme was the first person I spoke to outside my immediate family when we acquired Sotheran's, and he was endlessly enthusiastic and supportive of our efforts to rebuild the business. As a result, it is with pride tinged with sadness that we present this selection from Graeme's collection, having briefly imposed some semblance of order on these in an untidy and deficient world.

We hope that each of these wonderful volumes (many with Graeme's distinctive bookplate) will find a new home which is worthy of the man who gathered these together. He would have enjoyed the thought that others might now share the joy that reading Wodehouse brings.

– Gordon H. Brough, *Chairman*

P.G. WODEHOUSE: THE GRAEME W.I. DAVIDSON COLLECTION

1. Manuscripts

1924 TO 1972

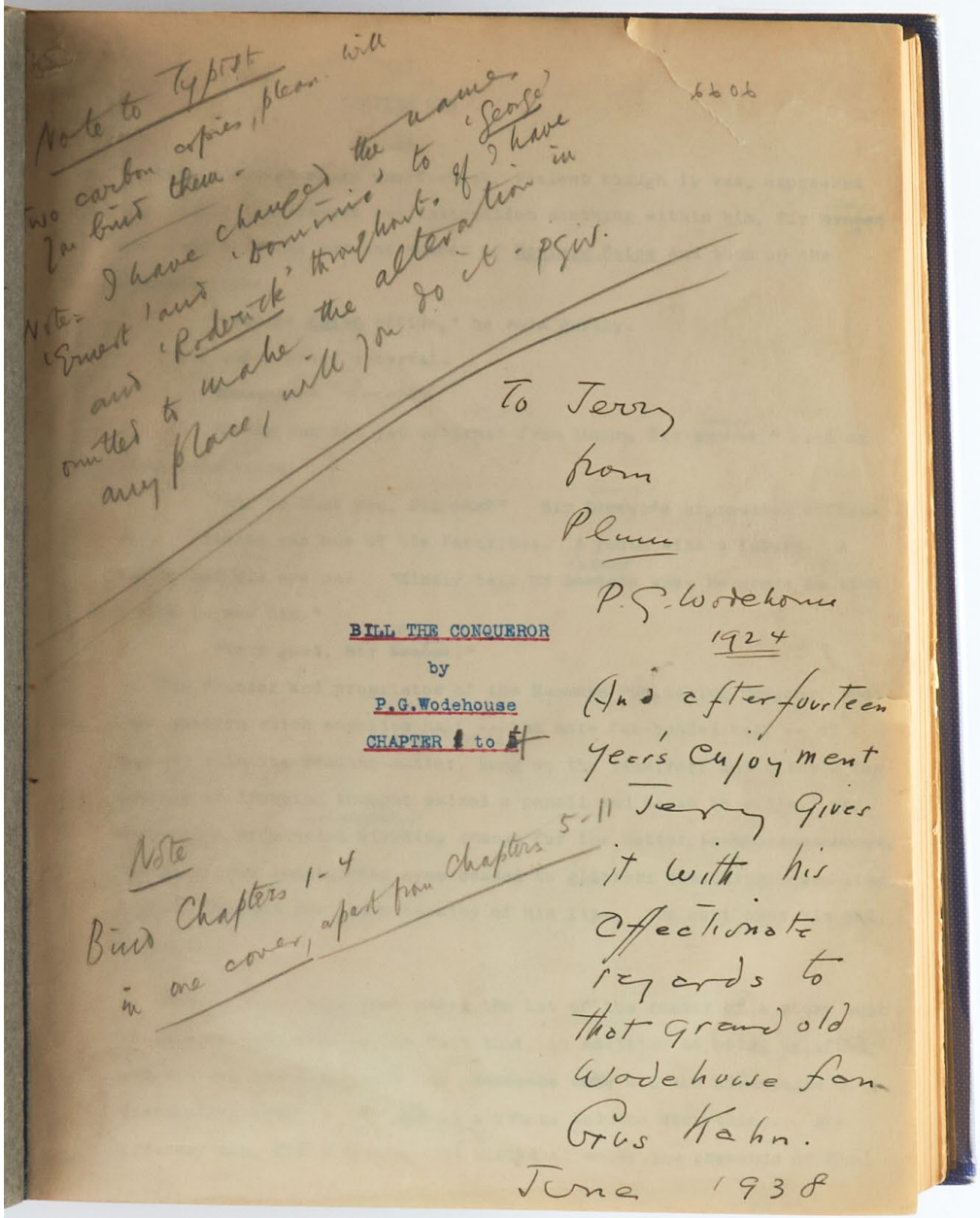
Presented to Wodehouse's Collaborator

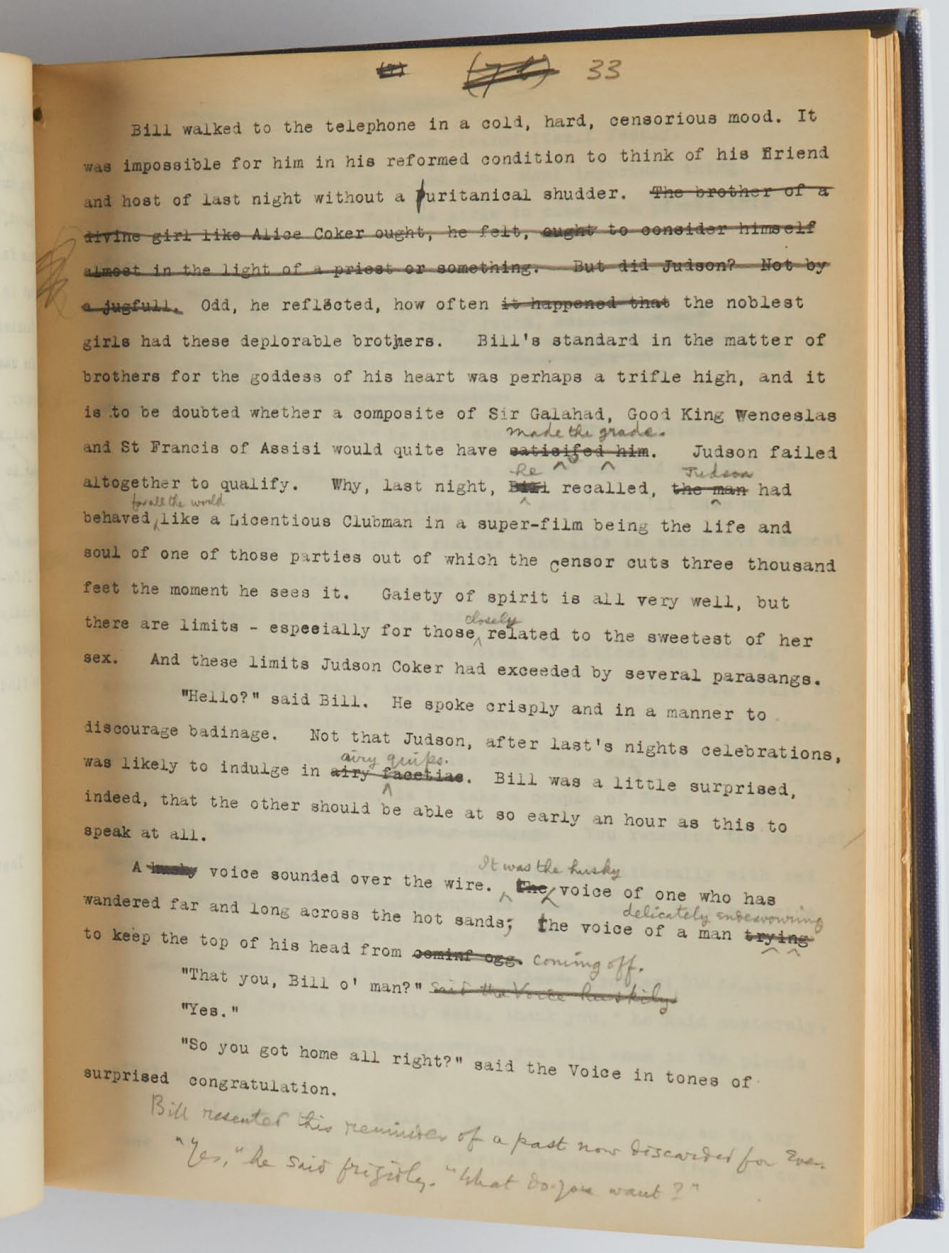
1. WODEHOUSE, P.G. Bill the Conqueror. [*S.l.*] 1924. **£60,000**

4to. Twentieth-century blue buckram, spine lettered in gilt, housed in a black morocco-backed clamshell box with blue cloth sides by the Chelsea Bindery, spine lettered directly in gilt; carbon typescript, printed in blue and black to rectos only (occasionally overrunning onto versos), ff. [1 (title)], '355' (*i.e.* 365); buckram spine slightly toned, slight wear to extremities; short closed marginal tear to head of title, numerous tears without loss, small holes to upper left corners where originally fastened; otherwise bright and clean throughout; multiple pencilled revisions to pagination throughout, extensive manuscript revisions, corrections, and deletions by Wodehouse in pencil, 1924 presentation inscription from Wodehouse to Jerome Kern 'to Jerry, from Plum' and 1938 gift inscription from Kern to Gus Kahn to title (*see below*).

Wodehouse's complete working typescript for *Bill the Conqueror*, with extensive authorial revisions, corrections, and deletions in pencil throughout; a remarkable double association copy, warmly inscribed by Wodehouse to his friend and collaborator, the composer Jerome Kern, in 1924, with a 1938 inscription from Kern to lyricist Gus Kahn.

When, in early 1906, Wodehouse was hired by celebrated playwright and actor-manager Seymour Hicks to be resident lyricist at the Aldwych Theatre, his first assignment was as lyricist for a production of Cosmo Hamilton's *The Beauty of Bath*. His musical collaborator for the project was the young Jerome Kern (1885–1945), writer of, amongst others, 'Ol' Man River', 'Smoke Gets in Your Eyes', and 'The Way You Look Tonight'. 'Here, I thought', Wodehouse later wrote of their first meeting, 'was a young man supremely confident of himself – the kind of person who inspires people to seek him out when a job must be done.' The respect and admiration was returned, Kern enamoured with Wodehouse's ability to 'accurately remember any tune he'd heard and who, less demanding than many lyricists, preferred to fit the words to music already composed.' (ibid).





33

Bill walked to the telephone in a cold, hard, censorious mood. It was impossible for him in his reformed condition to think of his friend and host of last night without a puritanical shudder. ~~The brother of a divine girl like Alice Coker ought, he felt, ought to consider himself almost in the light of a priest or something. But did Judson? Not by a jugfull.~~ Odd, he reflected, how often ~~is happened that~~ the noblest girls had these deplorable brothers. Bill's standard in the matter of brothers for the goddess of his heart was perhaps a trifle high, and it is to be doubted whether a composite of Sir Galahad, Good King Wenceslas and St Francis of Assisi would quite have made the grade. ~~satisifed him~~. Judson failed altogether to qualify. Why, last night, Bill recalled, ~~the man~~ Judson had behaved, like a Licentious Clubman in a super-film being the life and soul of one of those parties out of which the censor cuts three thousand feet the moment he sees it. Gaiety of spirit is all very well, but there are limits - especially for those closely related to the sweetest of her sex. And these limits Judson Coker had exceeded by several parasangs.

"Hello?" said Bill. He spoke crisply and in a manner to discourage badinage. Not that Judson, after last's nights celebrations, was likely to indulge in ~~airy facetiae~~ airy quips. Bill was a little surprised, indeed, that the other should be able at so early an hour as this to speak at all.

A ~~husky~~ voice sounded over the wire. It was the husky ~~The~~ voice of one who has wandered far and long across the hot sands; the voice of a man delicately endeavouring ~~trying~~ to keep the top of his head from ~~coming off~~ coming off.

"That you, Bill o' man?" ~~Said the Voice huskily~~

"Yes."

"So you got home all right?" said the Voice in tones of surprised congratulation.

Bill resented this reminder of a past now discarded for ever.

"Yes," he said frigidly. "What do you want?"

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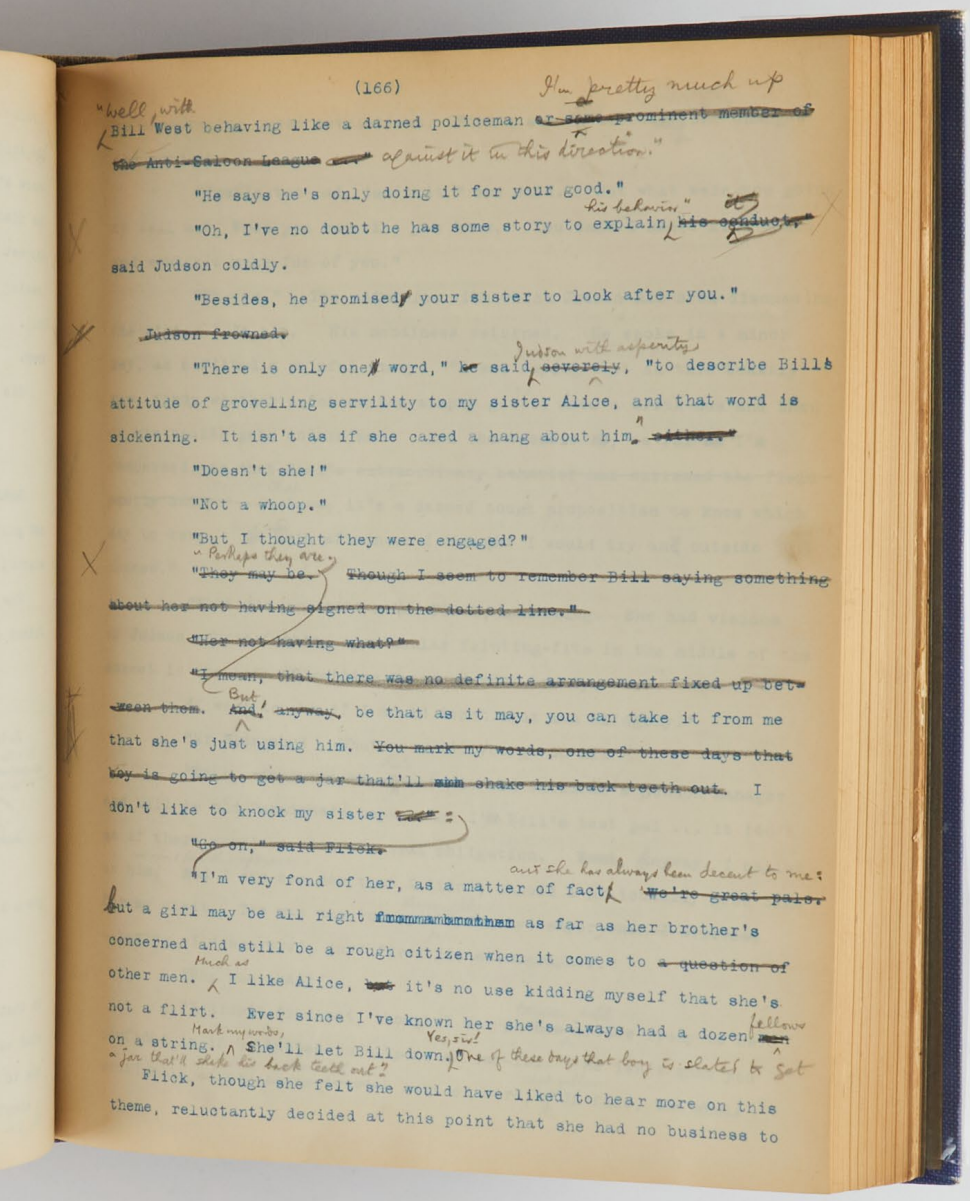
The pair would collaborate on multiple occasions over the following two decades, including a fertile period working with British-American librettist Guy Bolton (1884–1979) on the series known as the 'Princess' musicals including *Miss Springtime* (1916), *Have a Heart* (New York, 1917), *Oh, Boy!* (New York, 1917), *Leave It to Jane* (New York, 1917), and *Oh, Lady! Lady!!* (New York, 1918). The last of these partially inspired the plot of Wodehouse's 1927 *The Small Bachelor*.

The seventh and final Princess show, *Sitting Pretty* (1924), the pair's final collaboration, coincided with the writing of *Bill the Conqueror,* the author's presentation of this typescript to Kern – then at the height of his powers and popularity – marking the end of their fruitful partnership. In his lyrics for *Sitting Pretty,* Wodehouse incorporated several themes and even direct quotations from *Bill the Conqueror.*

Wodehouse's presentation to Kern, in the right margin of the title-page, 'To Jerry | from | Plum | P.G. Wodehouse 1924', is followed by a later gift inscription from Kern to fellow Broadway legend, lyricist Gus Kahn: 'And after fourteen years' enjoyment Jerry gives it with his affectionate regards to that grand old Wodehouse fan Gus Kahn. June 1938'.

Kahn had written the lyrics for 'Dream a Little Dream of Me', 'My Baby Just Cares for Me', 'Makin' Whoopee', and 'It Had to Be You'. The same title-page also includes Wodehouse's manuscript instructions. The 'Note to typist', top left, requests: 'Two carbon copies, please will you bind them. Note: I have changed the names 'Ernest' and 'Dominic' to 'George' and 'Roderick'. If I have omitted to make the alteration in any place, will you do it. PGW'. As indicated, the two names are changed in manuscript throughout the text. To the lower left is the instruction to 'Bind Chapters 1–4 in one cover, apart from Chapters 5–11'.

It is unclear if Wodehouse himself had this complete, extensively revised, typescript bound for presentation to Kern, or whether Kern did so later for Kahn, but given the care with which the complete text has been presented, and the many amendments and insertions to foliation throughout, as well as the significance of the original recipient, the former seems more likely. Most of the manuscript amendments were incorporated into the published text of the novel, but the many crossed through, perfectly legible, passages, offer a unique insight into the composition of the novel.



(166)

"Well with Bill West behaving like a darned policeman ~~or some prominent member of the Anti-Saloon League~~ against it in this direction."

"He says he's only doing it for your good."

"Oh, I've no doubt he has some story to explain ~~his conduct,~~" said Judson coldly.

"Besides, he promised your sister to look after you."

~~Judson frowned.~~

"There is only one word," ~~he~~ said ~~severely~~, "to describe Bill's attitude of grovelling servility to my sister Alice, and that word is sickening. It isn't as if she cared a hang about him, ~~either.~~"

"Doesn't she!"

"Not a whoop."

"But I thought they were engaged?"

"~~They may be.~~ ~~Though I seem to remember Bill saying something about her not having signed on the dotted line.~~"

~~"Her not having what?"~~

~~"I mean, that there was no definite arrangement fixed up between them. And, anyway,~~ be that as it may, you can take it from me that she's just using him. ~~You mark my words, one of these days that boy is going to get a jar that'll shake his back teeth out.~~ I don't like to knock my sister ~~but~~:

~~"Go on," said Flick.~~

"I'm very fond of her, as a matter of fact ~~we're great pals.~~ but a girl may be all right ~~fundamentally~~ as far as her brother's concerned and still be a rough citizen when it comes to ~~a question of~~ other men. I like Alice, ~~but~~ it's no use kidding myself that she's not a flirt. Ever since I've known her she's always had a dozen ~~men~~ fellows on a string. She'll let Bill down."

Flick, though she felt she would have liked to hear more on this theme, reluctantly decided at this point that she had no business to

Sotheran's

In a 14 November 1923 letter to Leonora Wodehouse (*née* Rowley) his adopted daughter, the author excitedly revealed his new working methods, developed while writing *Bill*:

'Did Mummie tell you I was working on the new novel in a new way, - viz. making a very elaborate scenario, so that when the time came to write the story it would be more like copying out and revising than actual composition. It is panning out splendidly, but is, of course, the dickens of a Sweat because I can't persuade myself that I am really accomplishing any actual work besides just mapping the story out. I have reached about half-way now, and it has taken 30 pages, – each containing 600 words as they are typed close like this letter. That is to say, I have written 18,000 words of scenario, the equivalent of about three short stories! I must say I think, when it is all finished, I shall be surprised at the speed at which I shall be able to polish off the story.'

It was a method, preceding the stage of composition represented by this typescript, that Wodehouse continued to use until the end of his writing life (as evidenced in later material in the present catalogue).

Bill the Conqueror (subtitled *His Invasion of England in the Springtime*) was published in the UK on 13 November 1924, the US edition following in 1925, having previously been serialised in *The Saturday Evening Post* from 24 May to 12 July 1924.

Dedicated to Wodehouse's parents, it was one of the author's own favourites among his works: 'I sent the first 70,000 words of *Bill the Conqueror* off to the typist (*la sténographie*) yesterday, he wrote to Leonora (February 4 1924), 'and believe me or believe me not, it's good. I'm taking a day off today and tomorrow to plunge into the remaining 25,000, which ought to be pie. This is certainly one swell story, as good as the old man has ever done [...] I've never worked so well on a novel before. I must have done over 50,000 words in a month.'

The novel 'sold 10,000 copies on the day of publication. Hot stuff' (letter to William Townend, 17 November 1924).

P. G. Wodehouse

‘A Foundation for the Fair Copy’

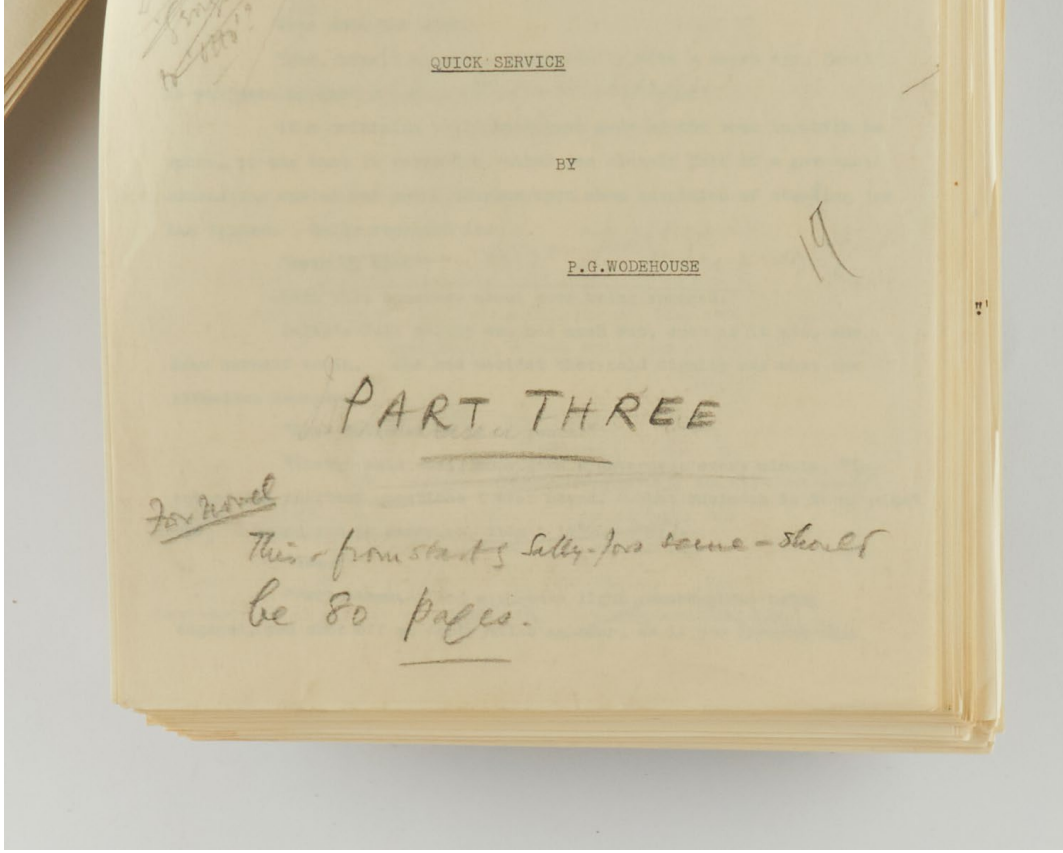
2. WODEHOUSE, P.G. Quick Service. [*S.l.*] 9 August 1939. **£25,000**

4to. Typescript, held together with a single brass fastener at upper left corner, housed in a custom red cloth clamshell box, gilt black lettering-piece to spine, foot of spine lettered directly in gilt; ff. ‘214’ (*i.e.* 235); text to rectos only (though several ff. with earlier material to versos, out of sequence), pagination inconsistent, with many manuscript amendments and errors throughout; measuring 270 x 210 mm (save for ff. ‘59–82’, measuring 253 x 200 mm); first title-page a touch soiled and creased, slight edge wear, else clean and well preserved; **extensive authorial revisions, corrections, additions, and deletions throughout.**

Original typescript, with substantial manuscript revisions throughout, of the complete rough draft of the novel Wodehouse believed to be his best, from the library of James H. Heineman.

Quick Service was published on 4 October 1940 by Herbert Jenkins, London, and on 27 December 1940 by Doubleday, Doran, New York, having previously been serialised in the US in *The Saturday Evening Post* between 4 May and 22 June 1940. The novel follows the ‘Ham King’, American meat-packing tycoon James Duff, in his quest to reacquire a portrait of his ex-fiancée, Beatrice Chavender, who complains to him after she consumes an unpleasant mouthful of ham produced by the company of which he is managing director.

Wodehouse, according to Frances Donaldson, thought *Quick Service* to be his best book, a statement supported by a 1966 letter to Charles A. Goodrum in which he describes the novel as ‘one of the ones of mine I think I like best’. The title-page of this original typescript, signed by Wodehouse in ink, contains his pencilled note at the top: ‘this is the rough draft of the story. It lacks certain bits written into the fair copy, but it will serve as a foundation to work on if the fair copy gets lost. PGW’.


QUICK SERVICE

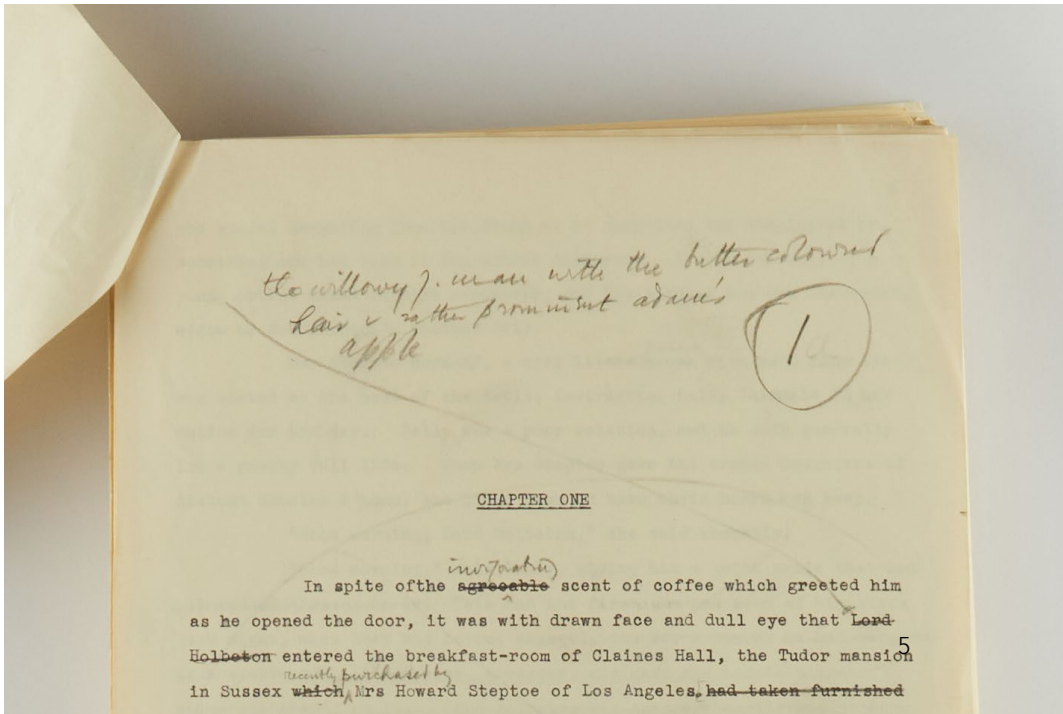
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P.G.WODEHOUSE

PART THREE

for novel

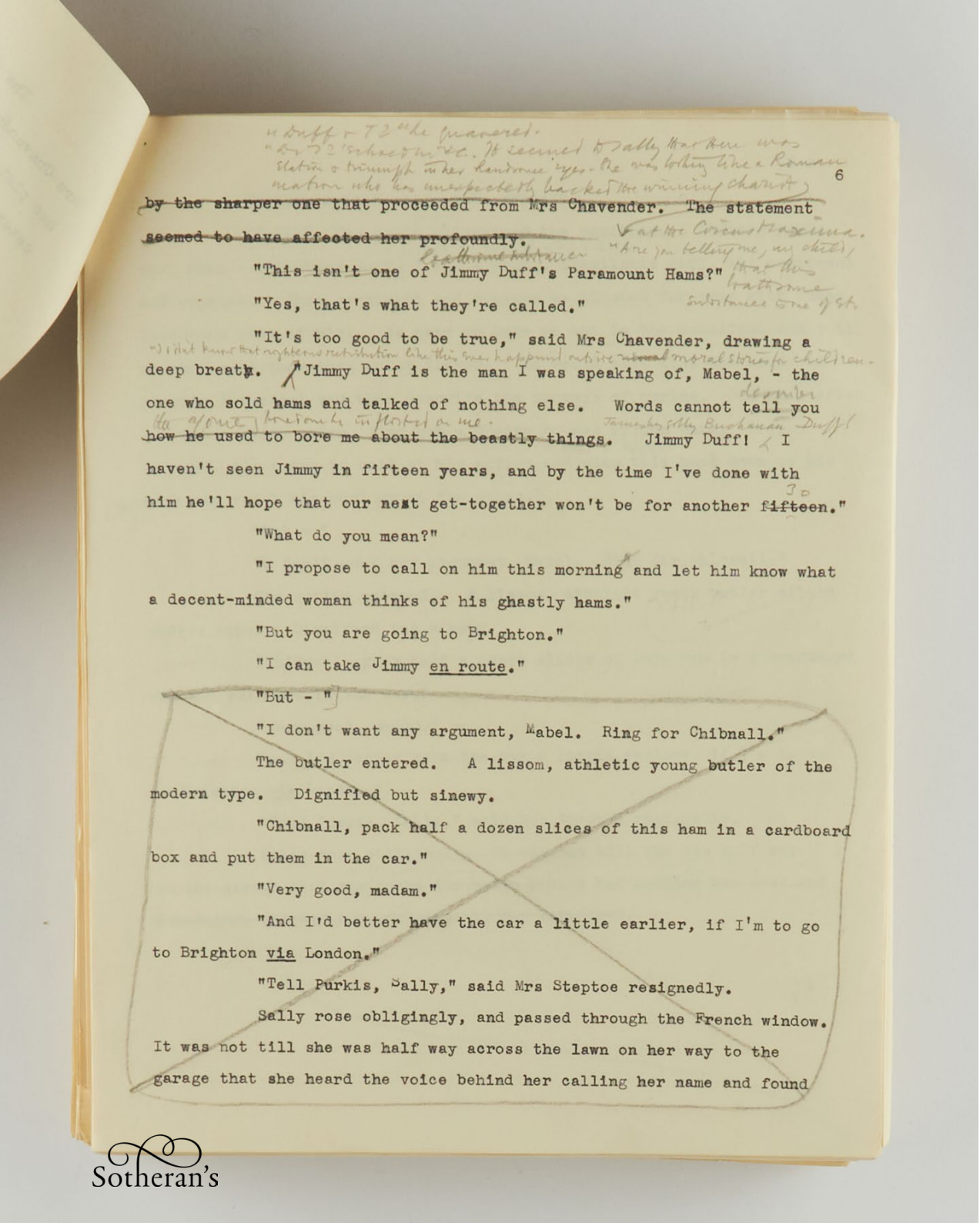
This - from start to Sally-Joe scene - should be 80 pages.


the willowy ? man with the bitter coloured hair - rather prominent adam's apple

(1)

CHAPTER ONE

In spite of the ~~agreeable~~ scent of coffee which greeted him as he opened the door, it was with drawn face and dull eye that ~~Lord~~ Holbeton entered the breakfast-room of Claines Hall, the Tudor mansion in Sussex ~~which~~ Mrs Howard Steptoe of Los Angeles, ~~had taken furnished~~



6

by the sharper one that proceeded from Mrs Chavender. The statement seemed to have affected her profoundly.

"This isn't one of Jimmy Duff's Paramount Hams?"

"Yes, that's what they're called."

"It's too good to be true," said Mrs Chavender, drawing a deep breath. "Jimmy Duff is the man I was speaking of, Mabel, - the one who sold hams and talked of nothing else. Words cannot tell you how he used to bore me about the beastly things. Jimmy Duff! I haven't seen Jimmy in fifteen years, and by the time I've done with him he'll hope that our next get-together won't be for another fifteen."

"What do you mean?"

"I propose to call on him this morning and let him know what a decent-minded woman thinks of his ghastly hams."

"But you are going to Brighton."

"I can take Jimmy en route."

"But - "

"I don't want any argument, Mabel. Ring for Chibnall."

The butler entered. A lissom, athletic young butler of the modern type. Dignified but sinewy.

"Chibnall, pack half a dozen slices of this ham in a cardboard box and put them in the car."

"Very good, madam."

"And I'd better have the car a little earlier, if I'm to go to Brighton via London."

"Tell Purkis, Sally," said Mrs Steptoe resignedly.

Sally rose obligingly, and passed through the French window. It was not till she was half way across the lawn on her way to the garage that she heard the voice behind her calling her name and found

Sotheran's

In the lower portion of the page, 'Chapters 1 to 3' (typed) is crossed through, with 'PART ONE', dated 'Aug 9–1939', pencilled in its place, along with the additional authorial note: 'This – up to [?] moat scene – should be at least 100 pages.' Densely annotated in pencil throughout, with notes, emendations, and deletions on most pages, a significant number of the versos contain additional typescript material, many with corrections, not used in the published novel.

Provenance:

1. Maggs Bros, *Autograph Letters and Historical Documents* (catalogue 698 (1940), no. 1035) and *Autograph Letters and Historical Documents* (catalogue 759 (1946), no. 676).

2. From the estate of James H. Heineman. His sale, Sotheby's (26 June 1998), lot 91 (not sold).

seemed so young, so frail to go up against one who even on his good mornings resembled something out of the Book of Revelations. Then suddenly he began to think well of the scheme. It had what for him was the essential quality of all schemes. It enabled him to escape unpleasantness.

"It's worth trying," he agreed. "You couldn't manage to get to him before Mrs Chavender?"

"Not if she's in the Rolls and I'm in the two-seater."

"No, that's true. Well, we must just hope for the best."

"Yes."

"And all this," said Lord Holbeton , "could have been avoided, if only the woman had taken scrambled eggs. That's Life, I suppose."

"That's Life," ~~said~~ agreed Sally.

Then there swept on him the thought what a lot unpleasantness this would save him. If somebody had to go over Niagara Falls in a barrel, how much more agreeable it were not he.

'I'm I don't mean that?

Why so!

Why really?

Certainly. Who's afraid

Be prepared for everything!

I'm looking forward to them.

You may not be able to get them before lunch.

Not if so.

No, that's true. Then we must just hope for the best

That's what we must hope for

Post all this Sat



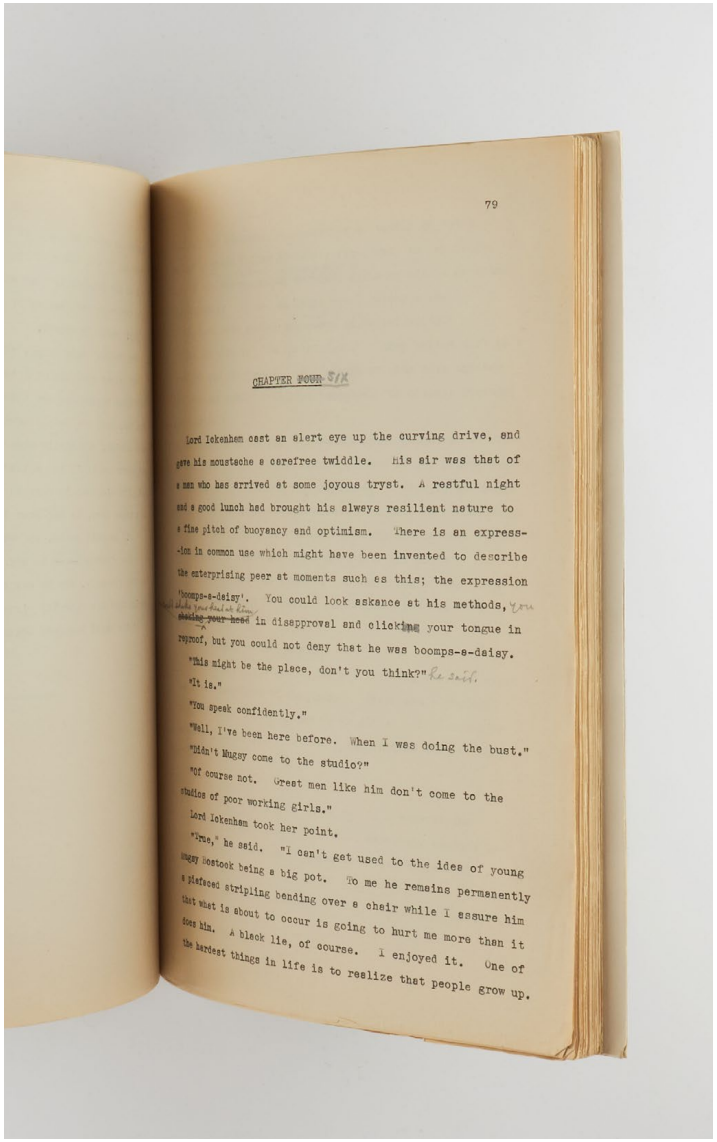
3. WODEHOUSE, P.G. Uncle Dynamite. *New York*. [*c.* 1947–48.] **£25,000**

Three parts in two volumes, folio. Later card wrappers with leatherette fasteners (280 x 5 mm), titles lettered in manuscript, housed in a custom red cloth clamshell box; typescript with text to rectos only; vol. I: ff. [1], 64, [1], 65–130; vol. II: ff. [1], 131–287; f. 287 comprising half a page and mounted to blank paper (by Wodehouse?); corrected and annotated in pencil by Wodehouse throughout; red pencil note to title 'Hotel Adams | 2 E 86th St | New York City'; newspaper clipping 'P.G. Wodehouse vs. J.B. Priestley' by Frank Conniff pasted to f. 64v (*see below*).

A late typescript draft, with Wodehouse's final manuscript corrections, of the second Uncle Fred novel, written in Europe during the Second World War.

Uncle Fred, having first appeared in the short story 'Uncle Fred Flits By' (1935) and the novel *Uncle Fred in the Springtime* (1939), returns here under the guise of Major Brabazon-Plank to rescue his nephew from a fall from grace, after the latter accidentally destroys two precious works of art from his future father-in-law's collection.

Wodehouse completed *Uncle Dynamite* while moving around France in the bitter winter of 1944–45. In September 1943 the Germans had allowed him to move with his wife Ethel to Paris; on 20 November 1944, following the liberation of Paris, he was arrested by the French on suspicion of collaboration, although no charges were presented. He was soon released on medical grounds but remained detained in hospital until 15 January 1945.



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CHAPTER FOUR

Lord Ickenham cast an alert eye up the curving drive, and gave his moustache a carefree twiddle. His air was that of a man who has arrived at some joyous tryst. A restful night and a good lunch had brought his always resilient nature to a fine pitch of buoyancy and optimism. There is an expression in common use which might have been invented to describe the enterprising peer at moments such as this; the expression 'boomps-a-daisy'. You could look askance at his methods, and shake your head in disapproval and clicking your tongue in reproof, but you could not deny that he was boomps-a-daisy.

"This might be the place, don't you think?"

"It is."

"You speak confidently."

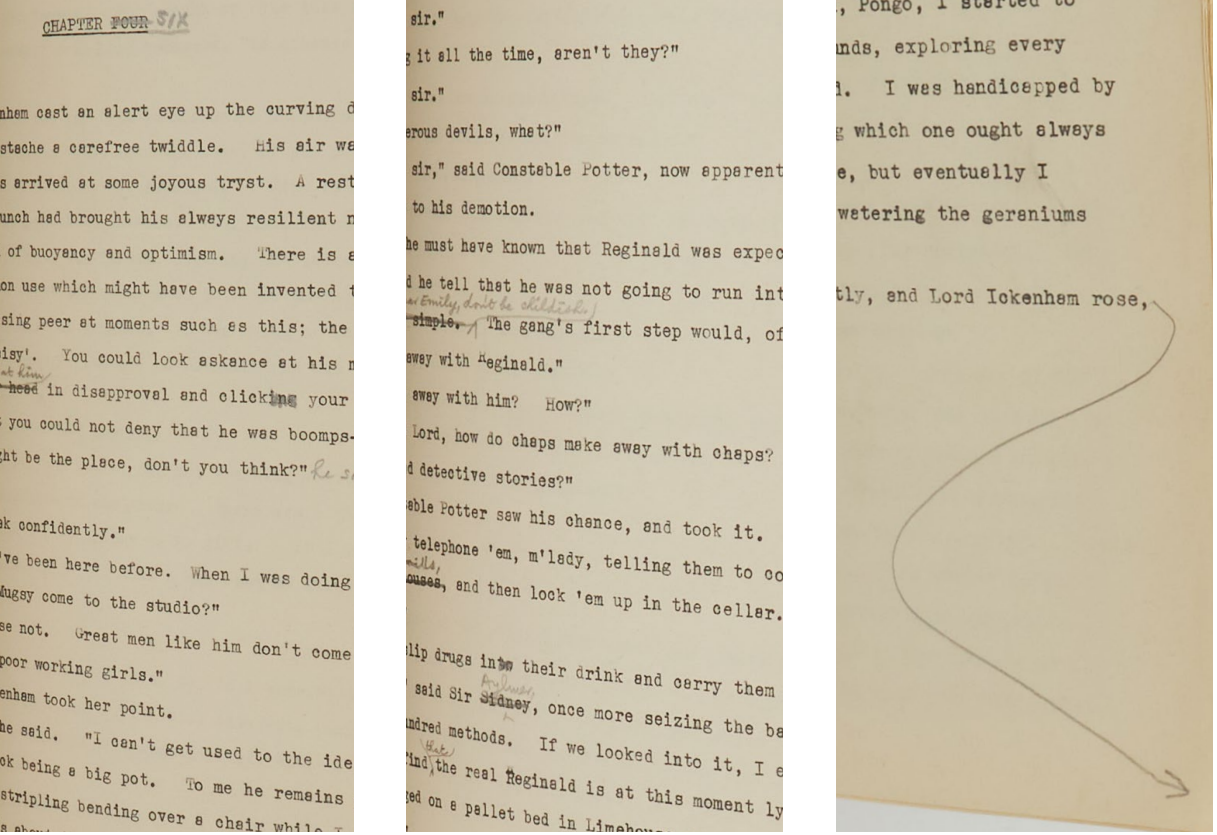
"Well, I've been here before. When I was doing the bust."

"Didn't Muggy come to the studio?"

"Of course not. Great men like him don't come to the studios of poor working girls."

Lord Ickenham took her point.

"Ume," he said. "I can't get used to the idea of young Muggy Bostock being a big pot. To me he remains permanently a platfaced stripling bending over a chair while I assure him that what is about to occur is going to hurt me more than it does him. A black lie, of course. I enjoyed it. One of the hardest things in life is to realize that people grow up.



CHAPTER FOUR SIX

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stache a carefree twiddle. His air wa
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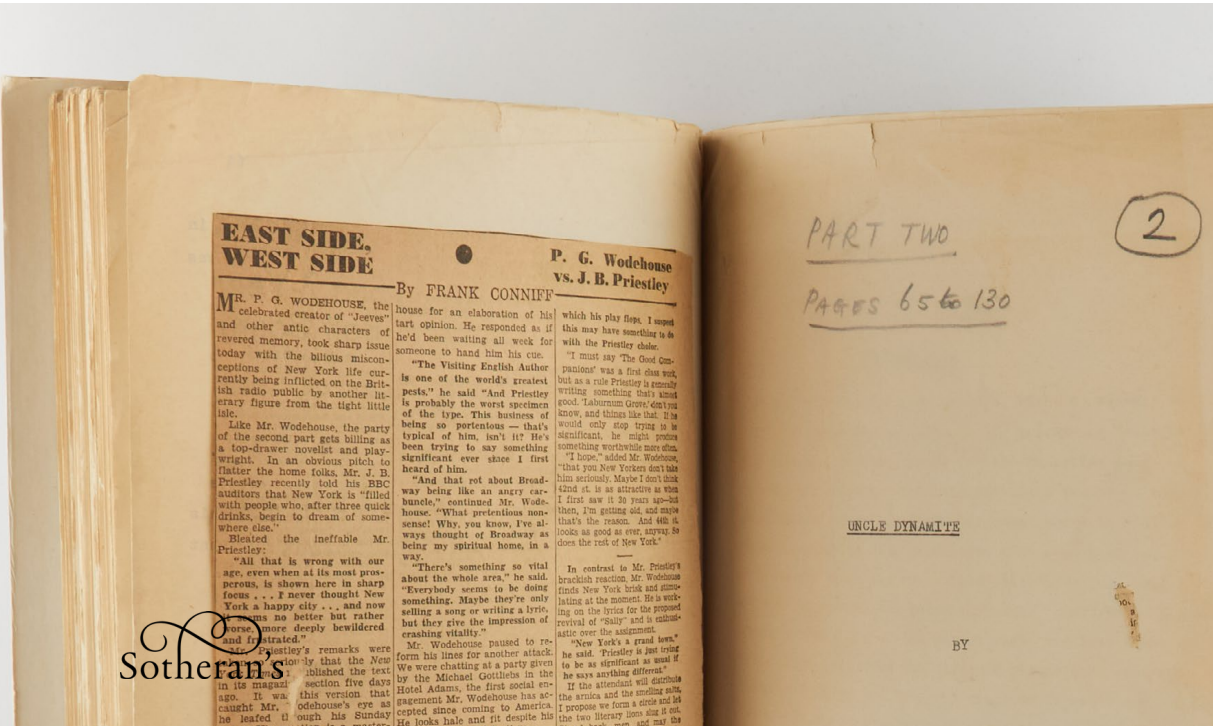
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sir."
it all the time, aren't they?"
sir."
erous devils, what?"
sir," said Constable Potter, now apparent
to his demotion.
he must have known that Reginald was expec
d he tell that he was not going to run int
simple. The gang's first step would, of
away with Reginald."
away with him? How?"
Lord, how do chaps make away with chaps?
d detective stories?"
able Potter saw his chance, and took it.
telephone 'em, m'lady, telling them to co
ouses, and then lock 'em up in the cellar.

lip drugs into their drink and carry them
said Sir Sidney, once more seizing the ba
undred methods. If we looked into it, I e
ind, the real Reginald is at this moment ly
ed on a pallet bed in Limeho

, Pongo, I started to
nds, exploring every
i. I was handicapped by
which one ought always
e, but eventually I
wetering the geraniums

tly, and Lord Ickenham rose,



EAST SIDE, WEST SIDE

P. G. Wodehouse vs. J. B. Priestley

By FRANK CONNIFF

MR. P. G. WODEHOUSE, the celebrated creator of "Jeeves" and other antic characters of revered memory, took sharp issue today with the bilious misconceptions of New York life currently being inflicted on the British radio public by another literary figure from the tight little isle.

Like Mr. Wodehouse, the party of the second part gets billing as a top-drawer novelist and playwright. In an obvious pitch to flatter the home folks, Mr. J. B. Priestley recently told his BBC auditors that New York is "filled with people who, after three quick drinks, begin to dream of somewhere else."

Bleated the ineffable Mr. Priestley:

"All that is wrong with our age, even when at its most prosperous, is shown here in sharp focus . . . I never thought New York a happy city . . . and now it seems no better but rather worse, more deeply bewildered and frustrated."

Mr. Priestley's remarks were [illegible] that the New [illegible] published the text in its magazi[illegible] section five days ago. It wa[illegible] this version that caught Mr. [illegible]odehouse's eye as he leafed t[illegible]ough his Sunday house for an elaboration of his tart opinion. He responded as if he'd been waiting all week for someone to hand him his cue.

"The Visiting English Author is one of the world's greatest pests," he said "And Priestley is probably the worst specimen of the type. This business of being so portentous — that's typical of him, isn't it? He's been trying to say something significant ever since I first heard of him.

"And that rot about Broadway being like an angry carbuncle," continued Mr. Wodehouse. "What pretentious nonsense! Why, you know, I've always thought of Broadway as being my spiritual home, in a way.

"There's something so vital about the whole area," he said. "Everybody seems to be doing something. Maybe they're only selling a song or writing a lyric, but they give the impression of crashing vitality."

Mr. Wodehouse paused to reform his lines for another attack. We were chatting at a party given by the Michael Gottliebs in the Hotel Adams, the first social engagement Mr. Wodehouse has accepted since coming to America. He looks hale and fit despite his which his play flops. I suspect this may have something to do with the Priestley choler.

"I must say 'The Good Companions' was a first class work, but as a rule Priestley is extremely writing something that's almost good. 'Laburnum Grove,' don't you know, and things like that. If he would only stop trying to be significant, he might produce something worthwhile more often.

"I hope," added Mr. Wodehouse, "that you New Yorkers don't take him seriously. Maybe I don't think 42nd st. is as attractive as when I first saw it 30 years ago—but then, I'm getting old, and maybe that's the reason. And 6th st. looks as good as ever, anyway. So does the rest of New York."

In contrast to Mr. Priestley's brackish reaction, Mr. Wodehouse finds New York brisk and stimulating at the moment. He is working on the lyrics for the proposed revival of "Sally" and is enthusiastic over the assignment.

"New York's a grand town," he said. "Priestley is just trying to be as significant as usual if he says anything different."

If the attendant will distribute the arnica and the smelling salts, I propose we form a circle and let the two literary lions sling it out.

PART TWO

PAGES 65 to 130

2

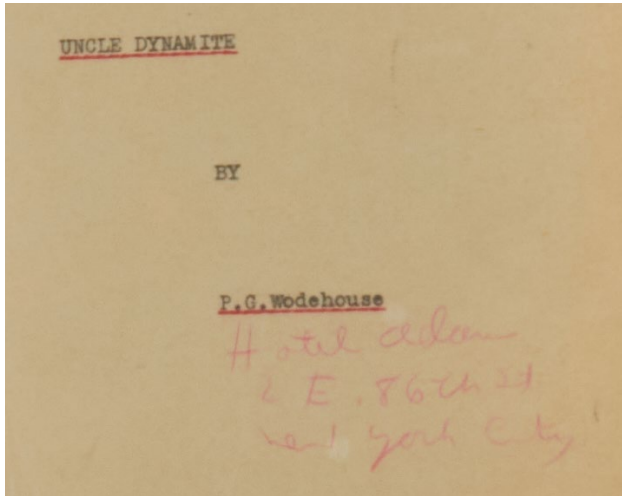
UNCLE DYNAMITE

BY

Having secured American visas the previous year, the Wodehouses sailed to New York in April 1947, taking up residence at the Adams Hotel, 2 East 86th Street, where they remained until 1948. It is there that Wodehouse gave his final touches to *Uncle Dynamite*, which was finally published in the United Kingdom on 22 October 1948 by Herbert Jenkins, London and in the United States on 29 November 1948 by Didier & Co., New York.

The corrections in our draft include the replacement of words with synonyms, the deletion of sentences, and the insertion of new ones. All appear in the final printed version, with only very occasional, minor differences in punctuation. **This suggests that the draft may have been the last typescript of the novel to be corrected in Wodehouse's own hand.**

On the verso of the final leaf of part I, Wodehouse has pasted a clipping of Frank Conniff's article 'P.G. Wodehouse vs. J.B. Priestley', published in his 'East Side, West Side' column in the *New York Journal-American*. In it, Wodehouse defended New York as a 'brisk and stimulating city': 'New York's a grand town ... Priestley is just trying to be as significant as usual if he says anything different'.



UNCLE DYNAMITE

BY

P.G.Wodehouse

Hotel Adams
2 E. 86th St
New York City

Sotheran's

4. WODEHOUSE, P.G. Service with a Smile. [*Remsenburg*. May–December 1960].

[*with*:]

SCHWED, Peter. Carbon copies of two letters addressed to P.G. Wodehouse in Remsenburg, with a part-printed Simon and Schuster editorial department report. *New York*. February 1961. **£40,000**

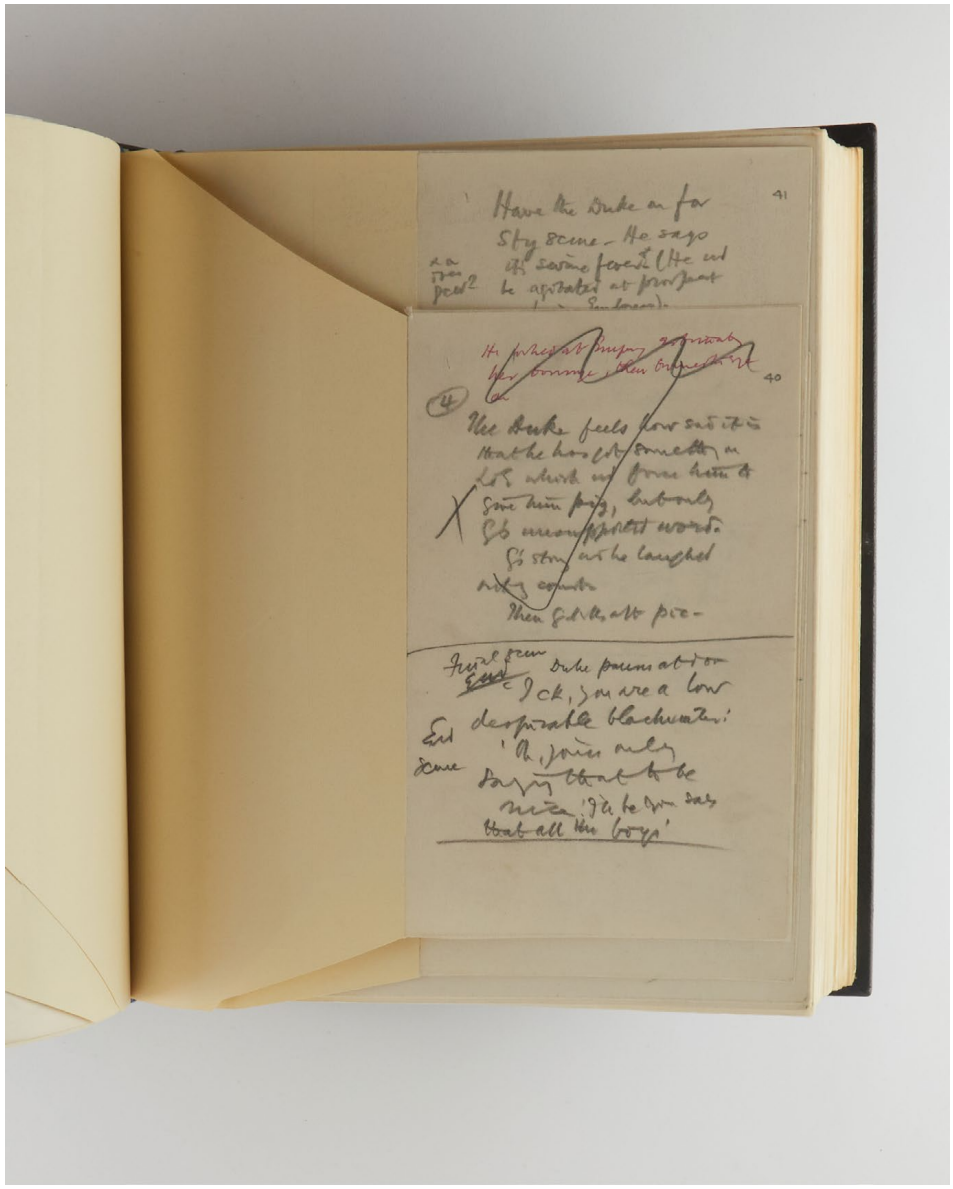
Wodehouse: 4to. Twentieth-century black morocco, raised bands, spine lettered and ruled in gilt, marbled endpapers; carbon typescript (280 x 220 mm, save for 6 ff. measuring 200 x 125 mm) pasted to rectos of semi-transparent archival paper mounted on card stubs, ff. 63 (of which ff. 51 in manuscript); [1 (title)], '230' (*i.e.* 249); bound without f. 164 (with old pencilled note 'no folio 164' to f. 63v; a few extra leaves pasted to versos (predominantly earlier drafts of the respective text to rectos), ff. 36 and 38 misbound; corrections, revisions, deletions, and annotations in pencil and ink throughout.

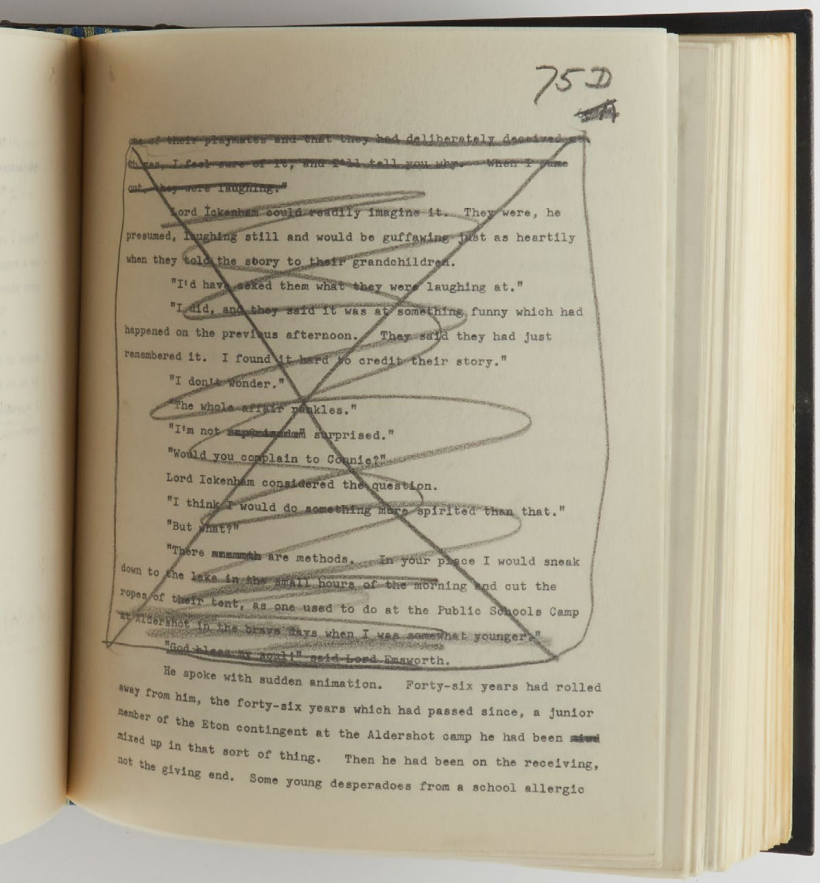
Schwed: Folio; housed in a modern card folder; 3 ff., text to rectos only; Simon and Schuster report printed on yellow paper with a few thumb-marks; otherwise very well preserved.

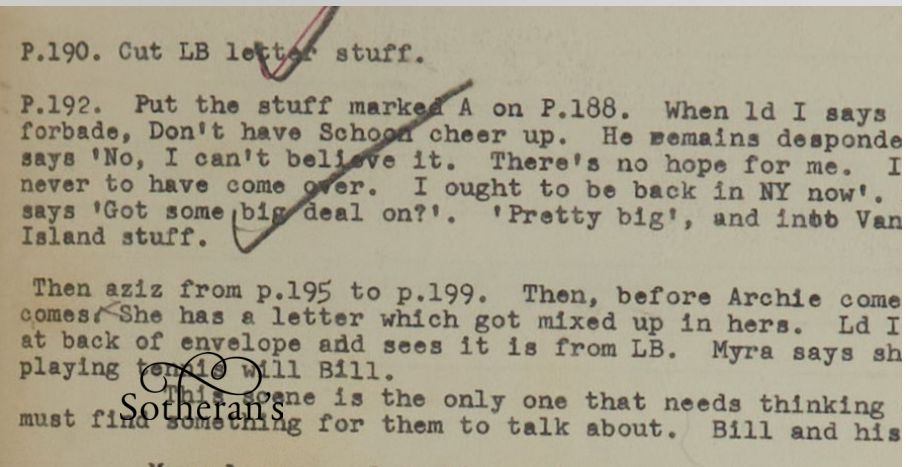
Complete typescript of the eighth Blandings novel, with extensive manuscript emendations throughout, preceded by over sixty pages of Wodehouse's pencilled working notes and accompanied by letters and an editorial report from the author's editor at Simon & Schuster, Peter Schwed.

Service with a Smile, the eighth full-length novel set at Blandings Castle, was published in the United States by Simon & Schuster on 15 October 1961, the British edition following from Herbert Jenkins on 17 August 1962. A condensed version had earlier appeared in two parts in the *Toronto Star Weekly*, on 26 August and 2 September 1961.

Bound in preceding the typescript, Wodehouse's preliminary notes (fifty-one pages in manuscript and twelve pages of typescript with manuscript corrections) are arranged in hand-ruled compartments. They document the author's developing and abandoned ideas for characters, scenes, and plotlines and, along with the extensive revisions to the typescript itself, offer an unusually detailed record of the novel's composition, from earliest conception to final stages.







Particularly striking are Wodehouse's early plans to turn the novel into an unprecedented Blandings/Jeeves and Wooster crossover work: the first entry, dated 27 May 1960, begins 'Try it as a Jeeves story'. The idea came to a swift climax the following day, a proposed title, 'VERY FOXY, JEEVES', boldly announced in its own compartment, followed in the next by Wodehouse's realisation that 'The story isn't right. It ought to be about American girl [Myra Schoonmaker] getting Bertie to do something connected with her love story'. From the next note, dated 30 May, onwards, there appear to be no further references to Bertie or Jeeves.

In addition to the typescript and notes are carbon copies of two typed letters addressed to Wodehouse ('Dear Plum') from Peter Schwed, his editor at Simon & Schuster (Schwed's name is given in only one, but the letters are clearly part of a running correspondence). The letters, respectively dated 6 and 14 February 1961, concern preparations for the novel's publication and include much fulsome praise: 'I loved every word of SERVICE WITH A SMILE including its title. It strikes me as one of your very best, Plum. [...] Heartiest congratulations on still another brilliant and beautiful job. I've absolutely no critical comments or suggestions to make about this one' (6 February); 'The book is absolutely top-drawer Wodehouse' (14 February).

Also included is an original Simon & Schuster Editorial Department Report by Schwed, submitted by Wodehouse's literary agent, Scott Meredith, who counted amongst his clients J.G. Ballard, Norman Mailer, and Philip K. Dick. Wodehouse was the first client of the Scott Meredith Literary Agency, co-founded by Scott and his brother, Sidney Meredith.

In a pithy three-point assessment, initialled and dated 6 February 1961, Schwed notes:

'Nothing need be said about this, the new Wodehouse, except:

1. It is an "Uncle Fred" novel -- he being the famous character immortalized in one of the best-known of classic Wodehouse stories, "Uncle Fred Flits By".

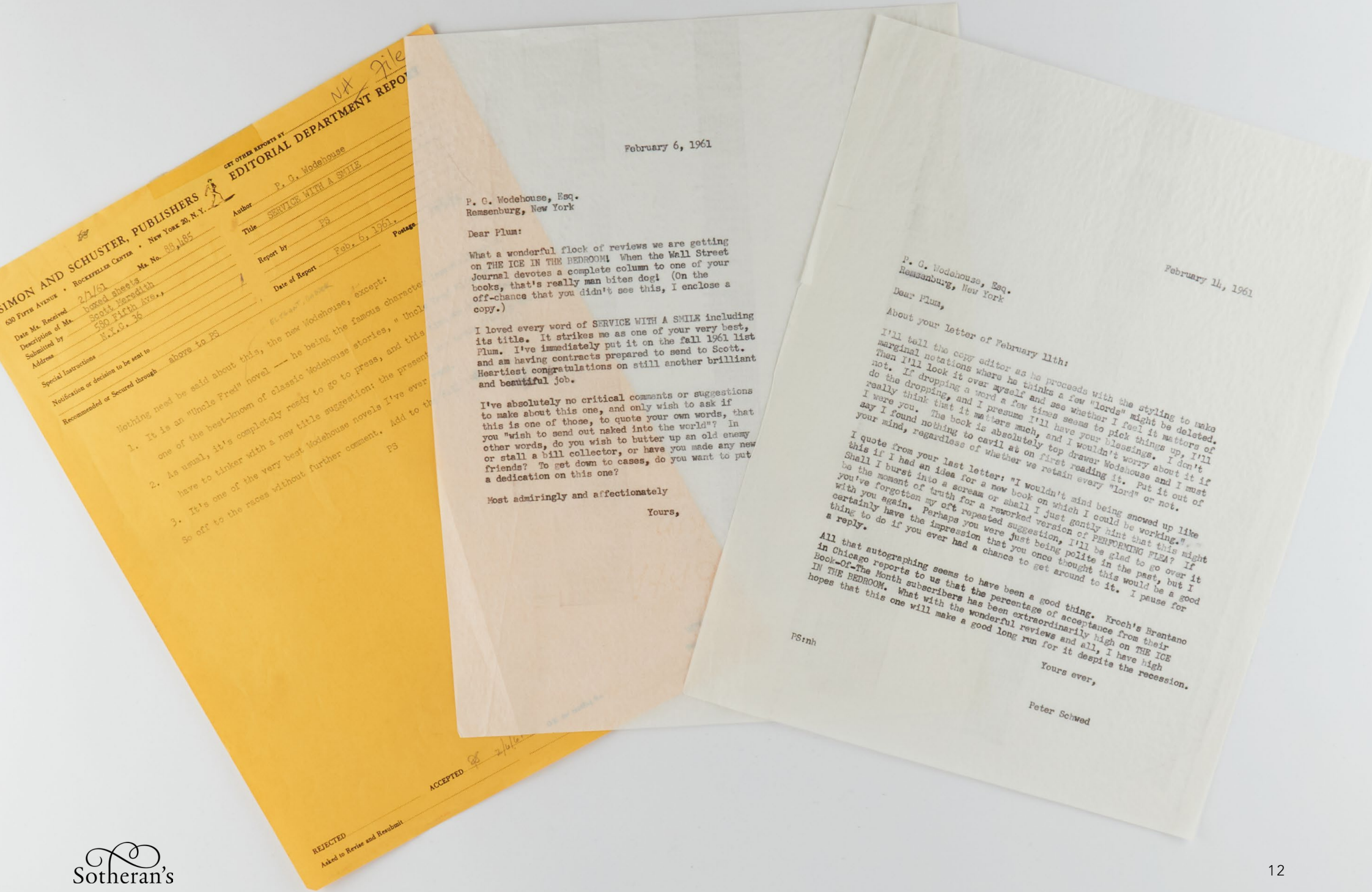
2. As usual, it's completely ready to go to press, and this time we don't even have to tinker with a new title suggestion: the present one seems fine to me.

3. It's one of the very best Wodehouse novels I've ever read.

So off to the races without further comment. Add to the Fall 19k list.'

Provenance: Sotheby's, *Fine Books and Manuscripts Including Americana. Property of the Estate of James H. Heineman* (26 June 1998), lot 117 (not sold).

Sotheran's



SIMON AND SCHUSTER, PUBLISHERS
630 Fifth Avenue · Rockefeller Center · New York 20, N.Y.
EDITORIAL DEPARTMENT REPO
GET OTHER REPORTS BY
Author P. G. Wodehouse
Title SERVICE WITH A SMILE
Report by PS
Date of Report Feb. 6, 1961.
Postage
Date Ms. Received 2/1/61
Description of Ms. boxed sheets
Ms. No. 88,185
Submitted by Scott Meredith
Address 580 Fifth Ave., N.Y.C. 36
Special Instructions
Notification or decision to be sent to
Recommended or Secured through above to PS

Nothing need be said about this, the new Wodehouse, except:

1. It is an "Uncle Fred" novel — he being the famous characte
one of the best-known of classic Wodehouse stories, " Uncl
2. As usual, it's completely ready to go to press, and this
have to tinker with a new title suggestion; the present
3. It's one of the very best Wodehouse novels I've ever

So off to the races without further comment. Add to th

PS

REJECTED
Asked to Revise and Resubmit
ACCEPTED

February 6, 1961

P. G. Wodehouse, Esq.
Remsenburg, New York

Dear Plum:

What a wonderful flock of reviews we are getting on THE ICE IN THE BEDROOM! When the Wall Street Journal devotes a complete column to one of your books, that's really man bites dog! (On the off-chance that you didn't see this, I enclose a copy.)

I loved every word of SERVICE WITH A SMILE including its title. It strikes me as one of your very best, Plum. I've immediately put it on the fall 1961 list and am having contracts prepared to send to Scott. Heartiest congratulations on still another brilliant and beautiful job.

I've absolutely no critical comments or suggestions to make about this one, and only wish to ask if this is one of those, to quote your own words, that you "wish to send out naked into the world"? In other words, do you wish to butter up an old enemy or stall a bill collector, or have you made any new friends? To get down to cases, do you want to put a dedication on this one?

Most admiringly and affectionately

Yours,

P. G. Wodehouse, Esq.
Remsenburg, New York

February 14, 1961

Dear Plum,

About your letter of February 11th:

I'll tell the copy editor as he proceeds with the styling to make marginal notations where he thinks a few "lords" might be deleted. Then I'll look it over myself and see whether I feel it matters of not. If dropping a word a few times seems to pick things up, I'll do the dropping, and I presume I'll have your blessings. I don't really think that it matters much, and I wouldn't worry about it if I were you. The book is absolutely top drawer Wodehouse and I must say I found nothing to cavil at on first reading it. Put it out of your mind, regardless of whether we retain every "lord" or not.

I quote from your last letter: "I wouldn't mind being snowed up like this if I had an idea for a new book on which I could be working." Shall I burst into a scream or shall I just gently hint that this might be the moment of truth for a reworked version of PERFORMING FLEA? If you've forgotten my oft repeated suggestion, I'll be glad to go over it with you again. Perhaps you were just being polite in the past, but I certainly have the impression that you once thought this would be a good thing to do if you ever had a chance to get around to it. I pause for a reply.

All that autographing seems to have been a good thing. Kroch's Brentano in Chicago reports to us that the percentage of acceptance from their Book-Of-The Month subscribers has been extraordinarily high on THE ICE IN THE BEDROOM. What with the wonderful reviews and all, I have high hopes that this one will make a good long run for it despite the recession.

Yours ever,

Peter Schwed

PS:nh

‘I May Be an Ass, but I Am Not a Silly Ass’

5. WODEHOUSE, P.G. Manuscript notes for A Pelican at Blandings. [*Remsenburg*. December 1966–March 1968].

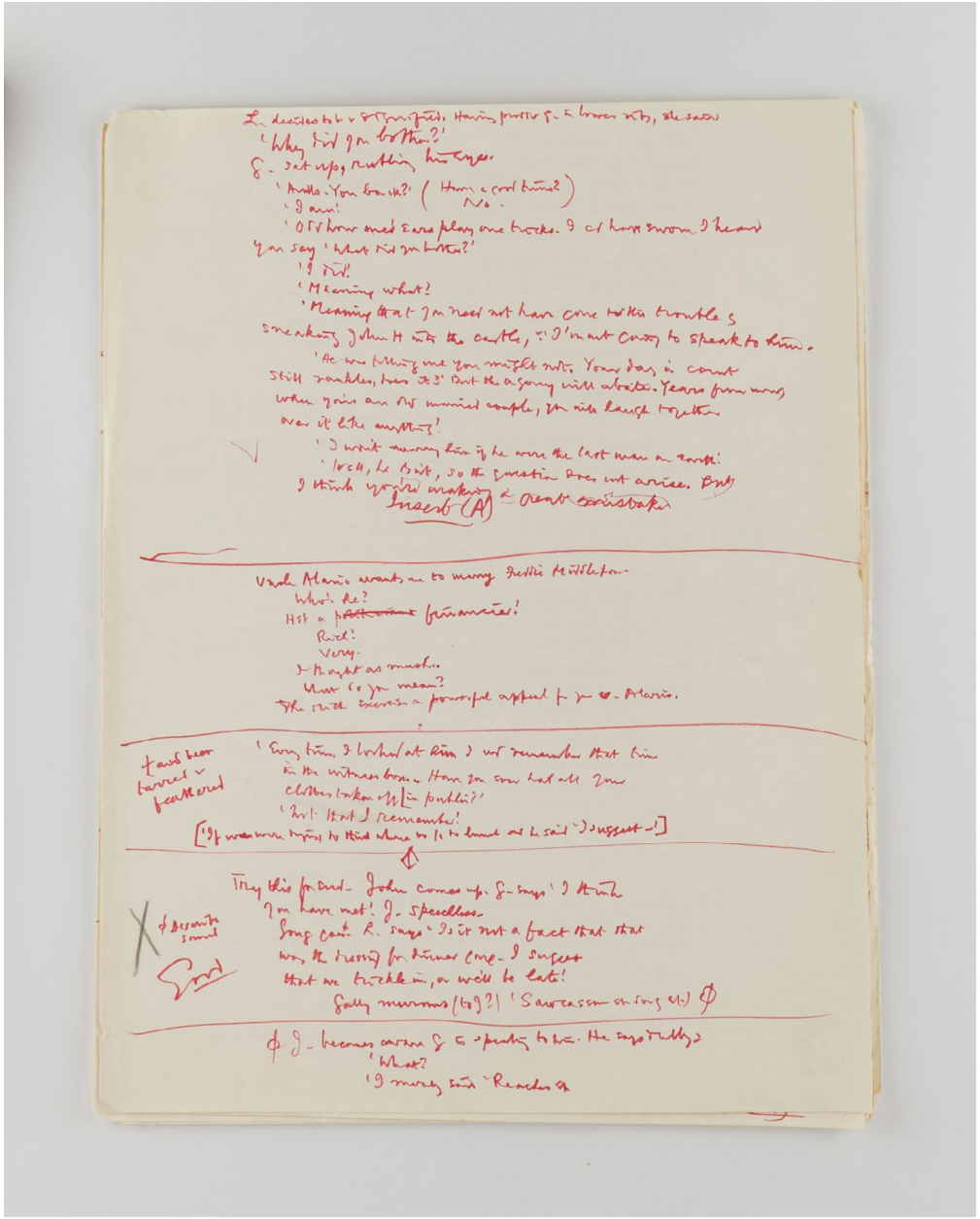
[*with*:]

WODEHOUSE, P.G. Nine typed and autograph letters signed, with a carbon copy of a letter from James B. Meriwether to Wodehouse. *Remsenburg*. 9 November 1952–27 October 1965. **£30,000**

4to. Unbound, in a custom cream cloth chemise with ribbon pull in a quarter tan morocco slipcase with cream cloth sides, spine lettered in gilt; ff. 104 (90 of which 280 x 215 mm and 14 of which 300 x 230 mm), written chiefly to rectos in red, blue, and black ink, one leaf (3 January 1968) partially typed and one blank, most leaves dated; mild toning, creasing, and edgewear, occasional residual paperclip rust and impressions, several leaves punctured to upper left corner from previous binding, but overall clean and well preserved; offered with nine original letters from Wodehouse, six to James Meriwether, one to Margaret Meriwether, two to Wodehouse collector Marshall Bean, and a carbon copy of a letter from James Meriwether (*see below*).

A remarkable batch of Wodehouse’s manuscript notes for *A Pelican at Blandings*, the tenth Blandings novel; offered with nine original Wodehouse letters.

A Pelican at Blandings, the tenth Blandings Castle novel, was published when Wodehouse was eighty-eight years old, by Barrie and Jenkins in London (September 1969) and in the US by Simon & Schuster (February 1970). This substantial cache of manuscript notes for the novel is laid out in Wodehouse’s characteristic hand-ruled compartments, recording the author’s developing ideas for characters, scenes, and plotlines, with later marginal notes and gradings (‘good’ and, less frequently, ‘v. good’). The notes (the first leaf, dated ‘Dec 6 – 1966’, headed ‘Blandings Novel’), often beginning with the characteristic exhortation to ‘Try this’, teem with the author’s seemingly undiminished joy in invention.



The manuscript is accompanied ten items of correspondence (9 original, one carbon copy) comprising the following:

1. **WODEHOUSE, P.G.** Typed letter signed to Margaret W. Meriwether, 1000 Park Avenue. *New York.* 9 November 1952.

2. **WODEHOUSE, P.G.** Typed letter signed to James B. Meriwether, with typed envelope. *Remsenburg*. 7 May 1960.

3. **WODEHOUSE, P.G.** Typed letter signed to James B. Meriwether, with typed envelope. *Remsenburg*. 9 June 1960.

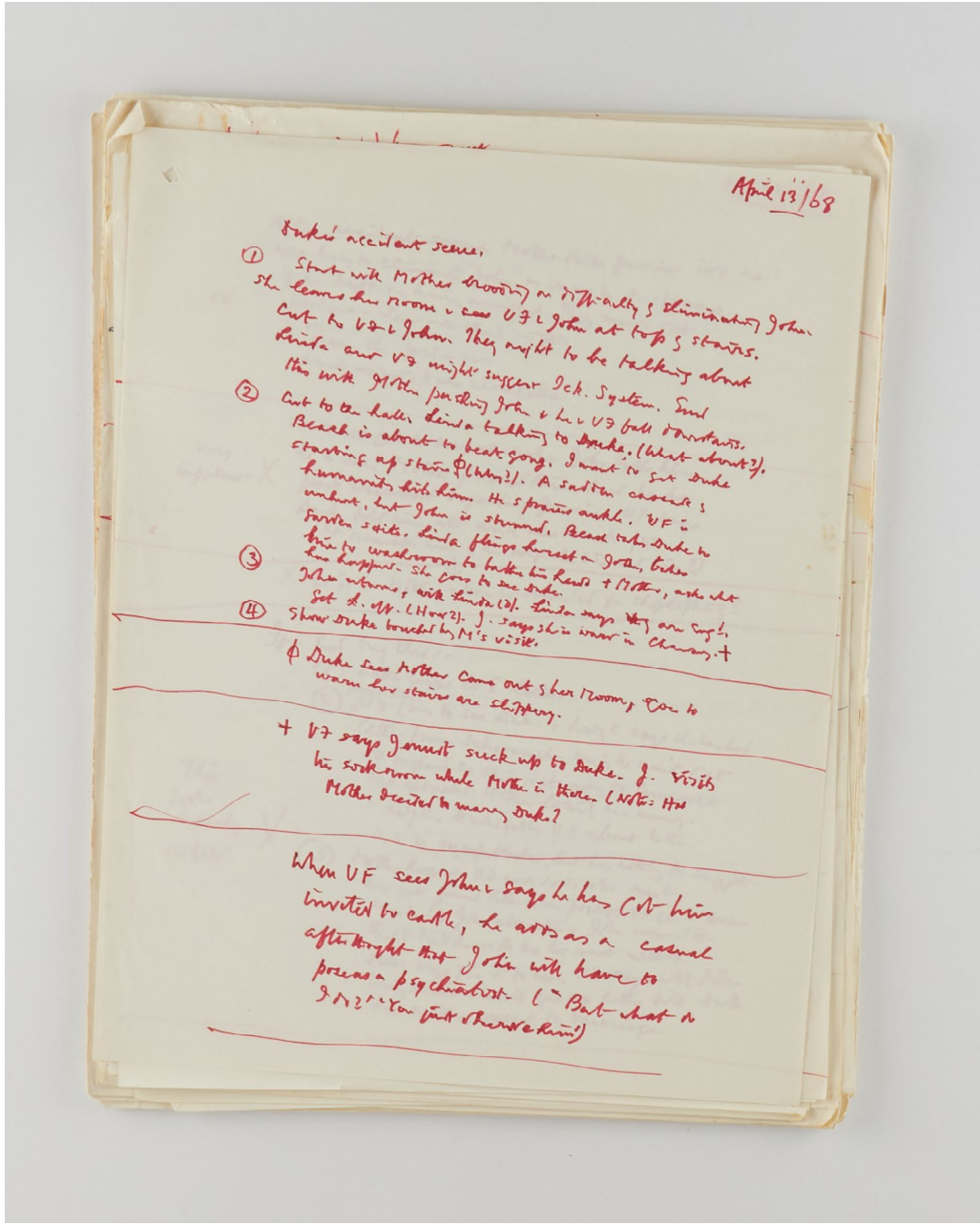
4. **WODEHOUSE, P.G.** Typed letter signed to James B. Meriwether. *Remsenburg*. 11 July 1960.

5. **WODEHOUSE, P.G.** Typed letter signed to James B. Meriwether, with typed envelope and autograph redirection address. *Remsenburg*. 9 August 1960.

6. **WODEHOUSE, P.G.** Typed letter signed to James B. Meriwether. *Remsenburg*. 11 April 1961.

7. **WODEHOUSE, P.G.** Autograph letter signed to Marshall Bean. *Remsenburg*. 15 November 1964.

With a signed autograph note dated 15 November 1964, a quotation from 'a short story which I have just written', instead of 'a [requested] sketch', mentioned in the ALS. **The unidentified quotation, beginning 'The cross every motion picture magnate has to bear is that everyone he meets acts at him in the hope of getting on the pay roll' may be based upon material related to the novel *Frozen Assets,* published earlier the same year and featuring a motion picture magnate.**



The following three letters tell a short, pleasingly Wodehousian, story:

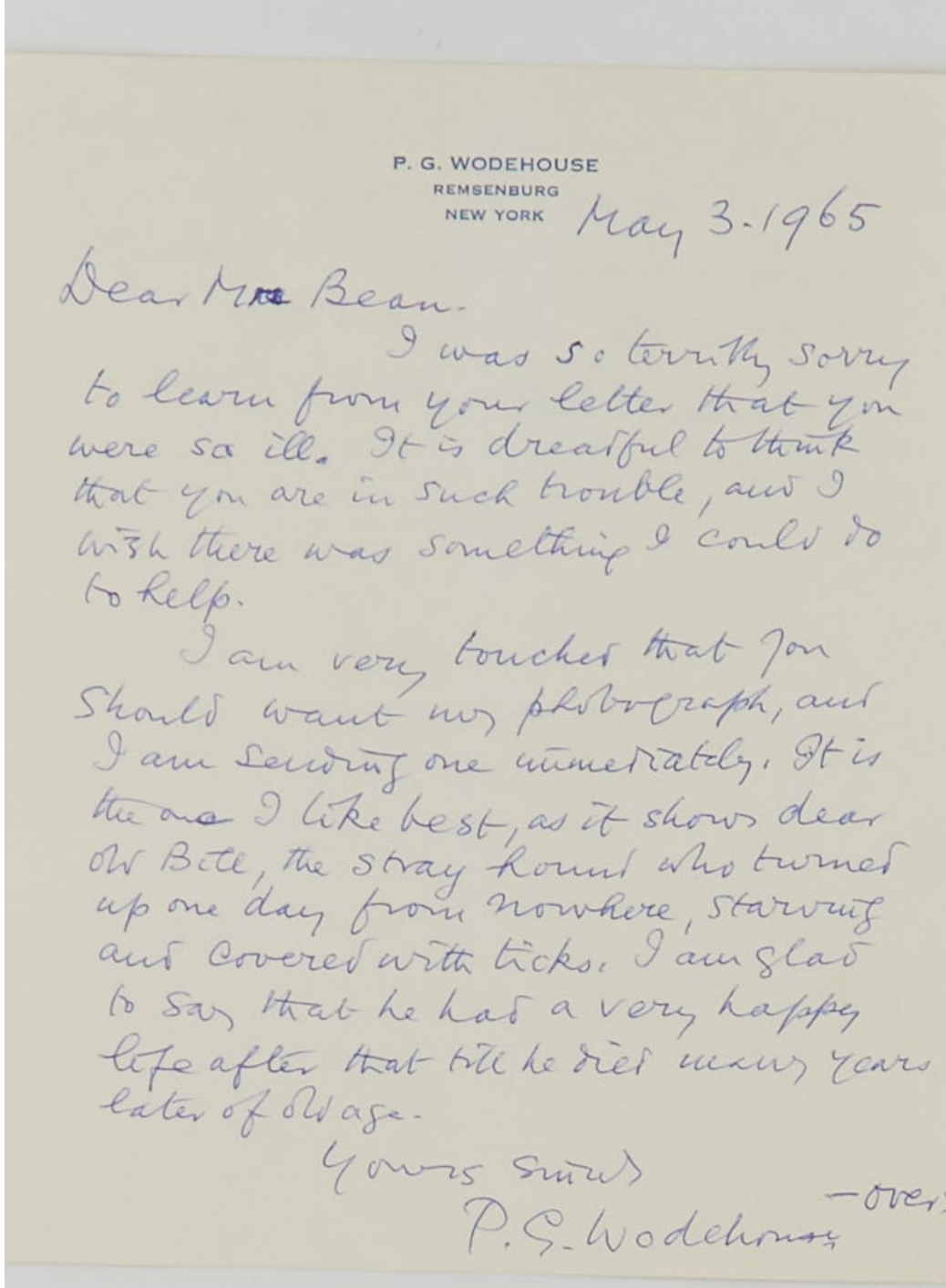
8. **WODEHOUSE, P.G.** Autograph letter signed to Marshall Bean. *Remsenburg*. 3 May 1965.

In this letter, Wodehouse expresses sympathy for Mr Bean's poor health, happily agreeing to send a signed photograph, as well as the manuscript of a recent short story.

9. **MERIWETHER, James B.** Carbon copy of typed letter to P.G. Wodehouse. 14 October 1965.

In the letter, Meriwether explains that he has returned a copy of a Kenneth Grahame volume, bought at auction along with a number of signed Wodehouse volumes. Meriwether explains:

'[*I*] *purchased last spring form the excellent American dealer Robert Black a substantial portion of a genuine Wodehouse typescript, to wit: about the first third of* THE BRINKSMANSHIP OF GALAHAD. *Pretty pleased I was, for it is a lovely MS., besmeared with the Wodehouse sweat hot from the Wodehouse brow* [...], *liberally revised and amended by the Wodehouse pencil, and all just the thing to gladden the heart of one of your confirmed admirers. With the typescript, however, were several letters and an inscribed photograph, all making it pretty clear that you had given the lot to one of our other admirers, who had then cashed in, with the help of Mr. Black. So, although I was happy to see the picture of you looking authorial* (*I note with some unesse* [*sic*], *that the cat you are holding looks even more critical*) *and considered keeping it, I decided that the letters and photograph should return to you to dispose of as you saw fit. They are enclosed here – burn them or make coals of fire of them.*'



P. G. WODEHOUSE
REMSENBURG
NEW YORK

May 3. 1965

Dear Mr Bean.

I was so terribly sorry to learn from your letter that you were so ill. It is dreadful to think that you are in such trouble, and I wish there was something I could do to help.

I am very touched that you should want my photograph, and I am sending one immediately. It is the one I like best, as it shows dear Ol' Bill, the stray hound who turned up one day from nowhere, starving and covered with ticks. I am glad to say that he had a very happy life after that till he died many years later of old age.

Yours sincerely
P. G. Wodehouse

—over

10. **WODEHOUSE, P.G.** Typed letter signed to James B. Meriwether. *Remsenburg*. 27 October 1965.

The author replies:

Dear Mr Meriwether.

The Kenneth Grahame book arrived safely. Many thanks. I am very glad to have it, as I imagine it is impossible to buy now. I must have bought this copy at least seventy years ago!

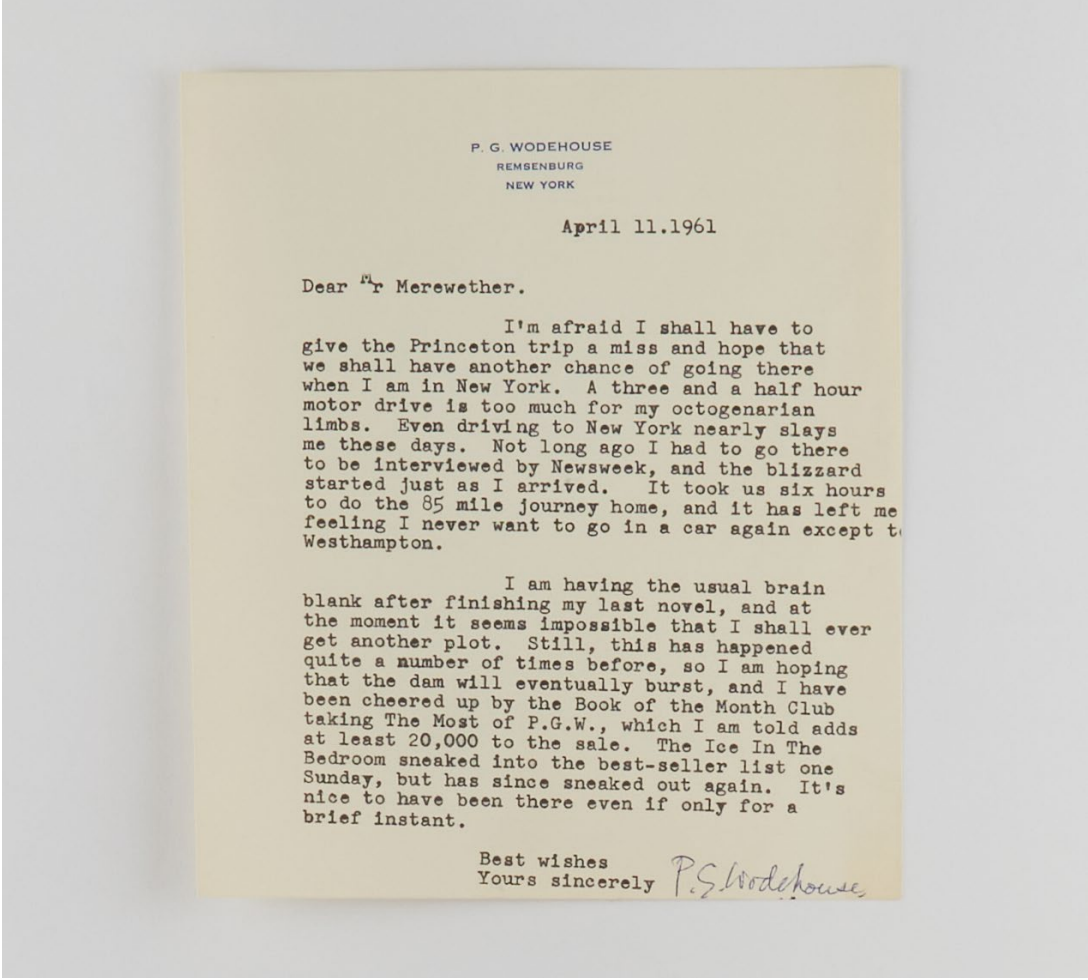
The history of those two photographs and the MS is as follows. This blighter Marshall Bean wrote me a pathetic letter saying that he was dying of cancer and that the only thing that could comfort him would be a bit of manuscript and a photograph of me. Naturally I couldn't refuse a man in such straits, and I still don't know if he is dying of cancer, but the fact that he has sold the loot makes me very doubtful, especially as he wrote again, this time asking if I would sign my name at the bottom of a blank sheet of paper and send it to him! Well, as the fellow said in the play, I may be an ass, but I am not a silly ass. This time I ignored him, so he will not be able to write 'Pay Marshall Bean ten thousand dollars' over my signature. What I feel the world needs is fewer and better Marshall Beans.

Congratulations on being back home. You must be pleased.

Yours sincerely

P.G. Wodehouse.

Provenance: from the estate of the noted William Faulkner scholar and Wodehouse collector, Professor James B Meriwether, who latterly held the McClintock Chair in Southern Letters at the University of South Carolina; Hermitage Auctions, 13 September 2018.



P. G. WODEHOUSE
REMSENBURG
NEW YORK

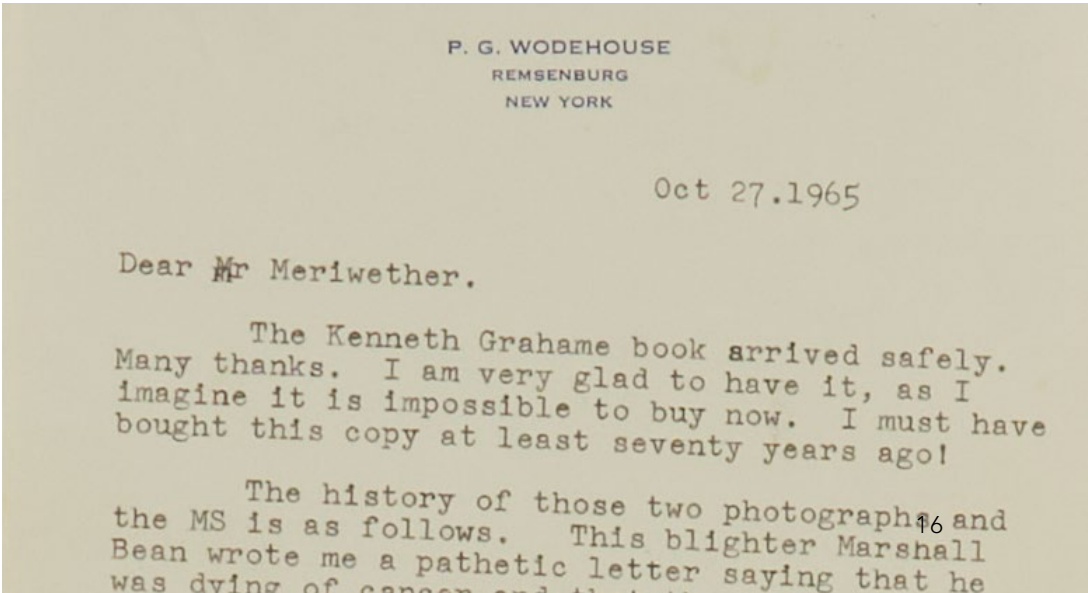
April 11.1961

Dear Mr Merewether.

I'm afraid I shall have to give the Princeton trip a miss and hope that we shall have another chance of going there when I am in New York. A three and a half hour motor drive is too much for my octogenarian limbs. Even driving to New York nearly slays me these days. Not long ago I had to go there to be interviewed by Newsweek, and the blizzard started just as I arrived. It took us six hours to do the 85 mile journey home, and it has left me feeling I never want to go in a car again except t Westhampton.

I am having the usual brain blank after finishing my last novel, and at the moment it seems impossible that I shall ever get another plot. Still, this has happened quite a number of times before, so I am hoping that the dam will eventually burst, and I have been cheered up by the Book of the Month Club taking The Most of P.G.W., which I am told adds at least 20,000 to the sale. The Ice In The Bedroom sneaked into the best-seller list one Sunday, but has since sneaked out again. It's nice to have been there even if only for a brief instant.

Best wishes
Yours sincerely P.G. Wodehouse



P. G. WODEHOUSE
REMSENBURG
NEW YORK

Oct 27.1965

Dear Mr Meriwether.

The Kenneth Grahame book arrived safely. Many thanks. I am very glad to have it, as I imagine it is impossible to buy now. I must have bought this copy at least seventy years ago!

The history of those two photographs and the MS is as follows. This blighter Marshall Bean wrote me a pathetic letter saying that he was dying of cancer and

folded so that the middle figure of your Box number was illegible.

Fancy you knowing 'Bed'! It was sung by Lawrence Grossmith, the English comedian, in NOBODY HOME, the first of the series of intimate musical comedies at the Princess Theatre. But it was not written by me. I teamed up with Guy Bolton and Jerome Kern just after that.

Guy and I are now writing our reminiscences of those days. I think they will be quite funny. There were some very quaint characters around in the theatre of those prehistoric times, and we knew them all.

Best wishes
Yours sincerely

P. G. Wodehouse

Miss Mardi Meriwether
~~Box 508 (or 358)~~
Columbia
South Carolina

212 St. James
Georgetown
SC

Oct 14 1965

Dear Mr Wodehouse:

From time to time, in your writings, you have commented admiringly upon the go-getting American spirit, the belief in Free Enterprise which has made this great nation what it is. You have praised American cat-burglars, second-story men, confidence tricksters (and their wives--I'm not forgetting Mrs Molloy), and book publishers in glowing terms for their spirited and enterprising efforts to practice what Psmith, I believe, in Mike, called "practical socialism" and defined as "collaring all you can and then sitting on it."

But it may be that I am the man ~~xxx~~ to confirm this impression of yours about America, and even to raise your opinion to new heights. You may recall that when we first met, some four or five years ago, I deftly arranged that you get stuck with the check though I had invited you to lunch. (We parted all square but you might attribute that to a last-gasp effort of the Meriwether conscience and not to be counted as erasing the score, or the blot on my escutcheon.) And now I appear to have gone in rather extensively for acquiring your property.

One item of this I dispatched to you early this week; perhaps it will arrive mystifyingly before this letter. Let me explain. This summer I purchased (at an exhorbitant sum but well worth it) a splendid collection of your works in London. I already had, if I may say so, a pretty good one; and I figured that the combination of the two would really leave me sitting pretty, people coming from miles around to see me and graduate students arriving in busloads from Harvard and Stanford to use my Wodehouse materials in their theses and dissertations. Among the treasures of the collection was a book not by you, but with your signature--an early opus of Kenneth Grahame. And your signature in it, looking genuine enough. Did you lend it to someone, who, upon your attaining fame, decided to get rich by selling it to a dealer? Was it purloined by some maddened Wodehouse-fancier, overwhelmed by avarice at one of your parties, who sneaked it out in his raincoat pocket? Did you undergo a reaction from your Grahame phase, and after reading your first Dostoevsky novel, cast it out or sell it yourself?

Only in the last case would the book have ceased to belong to you, and so I return it--hastening to add that you must not credit me with unduly altruistic impulses, as I didn't want the book: there were fortunately several of your own works all signed & inscribed by you, in the London collection, which will assuage my thirst to have a genuine Wodehouse autograph on hand.

P. G. WODEHOUSE
REMSENBURG, N. Y.

May 7.1960

Dear Mr Meriwether.

Thank you so much for your letter. Awfully glad you like my efforts. Your letter came at just the right time, as I badly need encouragement these days, having recently finished a new book and feeling, as I always do between books, that I shall never be able to get another plot. It's some consolation to remember that I felt just the same in 1922.

I would love to come to lunch. I think the best thing would be for you to give me a ring here - Eastport 0374 - when you arrive in New York.

I lead a very hermit life here and come to N.Y. only about three times a year. My last visit was on March 18, so the beginning of June would be a fine.

Yours sincerely

P. G. Wodehouse

P. G. WODEHOUSE
REMSENBURG, N. Y.

July 11.1960

Dear "r Merewether.

You really shouldn't have sent me that ten spot. It was a pleasure and a privilege to stand you lunch. All the same I clutched it, and have spent it on typewriter ribbons.

I would love to come to Princeton some time, if I can manage it. Just at the moment I am all tied up with a new novel, the plot of which doesn't seem right to me. I suppose I shall get it eventually, but right now I can't think what to do with my hero and heroine. They just stand there!

The interview was, as I told you it would be, a stinker. I must

---

Mr James B.Meriwether
University of North Carolina
Chapel Hill
N.C.

Nov 15 1964

"The cross every motion picture magnate has to bear is that everyone he meets acts at him in the hope of getting on the pay roll. On a good morning in Hollywood I've been accosted by a Secretary, a masseur, an insurance agent, the man who brings my benzedrine, the studio watchman, a shoe shine boy and a barber - all before lunch."

P G Wodehouse

Dear Mrs Bean.

I was so terribly sorry to learn from your letter that you were so ill. It is dreadful to think that you are in such trouble, and I wish there was something I could do to help.

I am very touched that you should want my photograph, and I am sending one immediately. It is the one I like best, as it shows dear Ol' Bill, the stray hound who turned up one day from nowhere, starving and covered with ticks. I am glad to say that he had a very happy life after that till he died many years later of old age.

Yours sincerely

P. G. Wodehouse

—over—

P. G. WODEHOUSE
REMSENBURG, N. Y.

June 9.1960

Dear Mr Meriwether.

Many thanks for the book.

I was awfully sorry that we had to part so abruptly and I hope you did not mind me leaving you like that. I ought to have made my date with that newspaper man - who, incidentally, bored me stiff and will probably write a stinker about me in his paper - a London paper, so it really doesn't matter much - but as I had told him 2.30 I thought I had to see him then.

I enjoyed meeting you so much, and I hope it will not be long before we meet again. Do let me know any time you come to New York.

I had a horrible journey back. I thought that on a Wednesday there would not be much traffic, but it took me two and a quarter hours to get to Smithtown, which is only about fifty miles. The journey up was fine, only two hours from Remsenburg.

Best wishes
Yours ever

P. G. Wodehouse

Mr James B.Meriwether.
English Department
University of North Carolina
Chapel Hill N.C.

6. WODEHOUSE, P.G. Complete typescript draft of *Do Butlers Burgle Banks?* [*Remsenburg?* 1967–1968].

[*offered with*:]

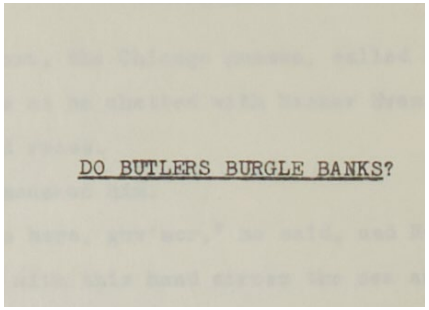
WODEHOUSE, P.G. Early manuscript and corrected typescript draft of Chapters 9 and 10 of *Do Butlers Burgle Banks?* [*Remsenburg?* 1968.] **£50,000**

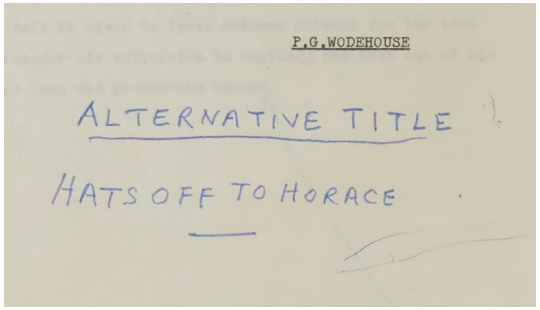
Complete typescript: 4to. Original typescript in four parts, each secured with a brass fastener to upper corner, ff. 240 (280 x 215 mm), primarily typed to rectos, 18 ff. with type to verso, housed in a card chemise inside a black cloth clamshell box, blue gilt morocco lettering-piece to spine, lettered directly in gilt at foot; A: ff. '[1], 1–40' (but 67 ff.); B: ff. '41–81' (82, 114–139 unfastened; 44 ff.); C: ff. '82–139' (68 ff.), D: ff. '140–193' (61 ff.); pagination inconsistent, with many manuscript amendments, additions, and errors throughout; some creasing and edgewear, but clean and well preserved.

Chapters 9 and 10: 4to. Ff. 123 (280 x 215 mm), grouped in six parts (*see below*) and housed in a card file folder; minor edgewear, toning and rust offset from paperclips, but generally clean and well-preserved.

A complete typescript of this late Wodehouse novel, with substantial manuscript revisions by the author throughout; accompanied by over one hundred and twenty leaves comprising early manuscript and typescript drafts, with extensive corrections and revisions, for chapters 9 and 10.

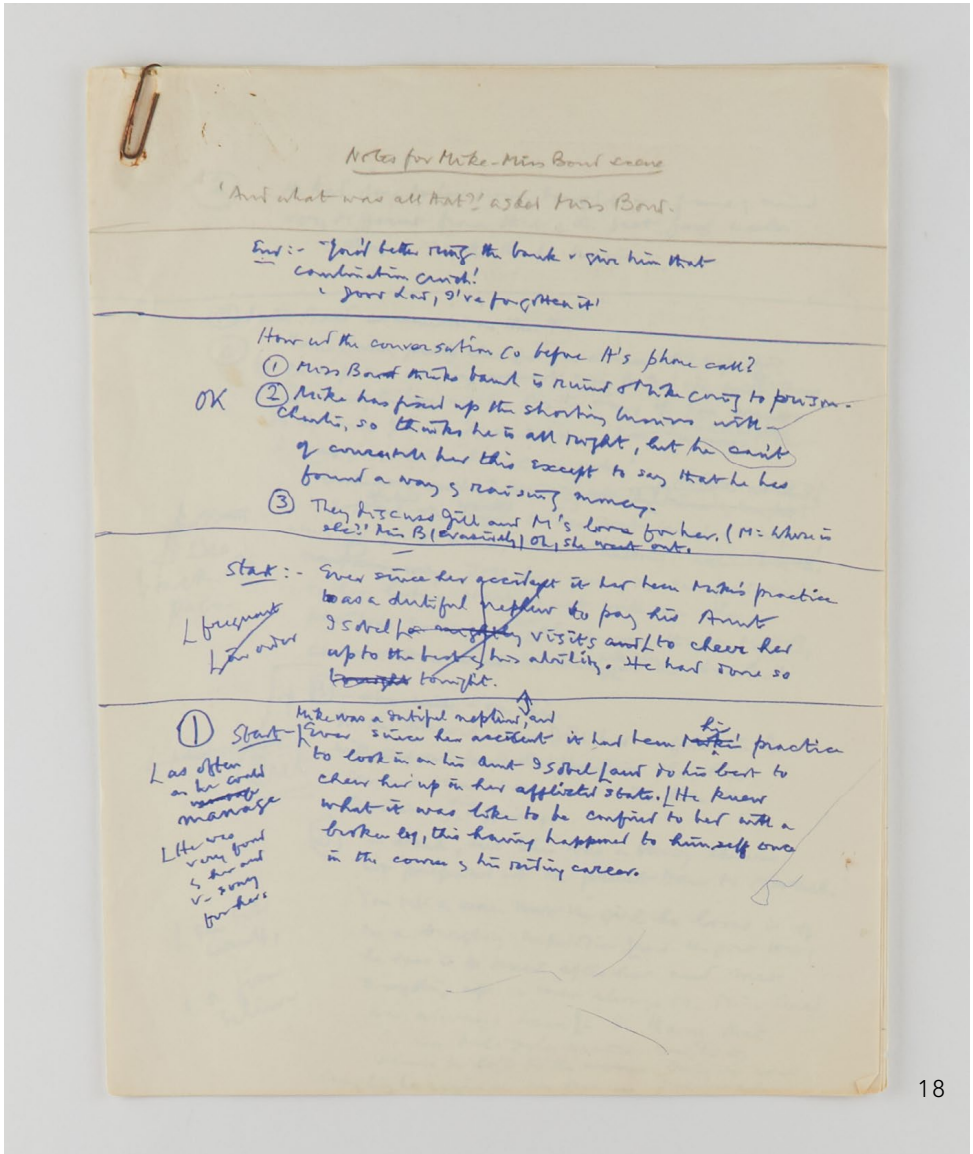
Do Butlers Burgle Banks? was first published in the US on 5 August 1968 by Simon & Schuster, Inc., New York, and in the UK on 19 September 1968 by Barrie & Jenkins, London. Francis Donaldson describes this late work, written when the author was eighty-seven, as possessing 'the extreme sensibility and the sure humorous touch of [its] most inspired predecessors.' The story, in which a young man inherits an insolvent bank, and his subsequent attempts to disguise the truth with the help of a crooked butler, is vintage Wodehouse. This complete typescript, replete with extensive authorial revisions and annotations in pencil, blue and red ink, includes on the title page, in blue pencil, the alternative title, *Hats Off to Horace*, beneath the chosen one (typed).

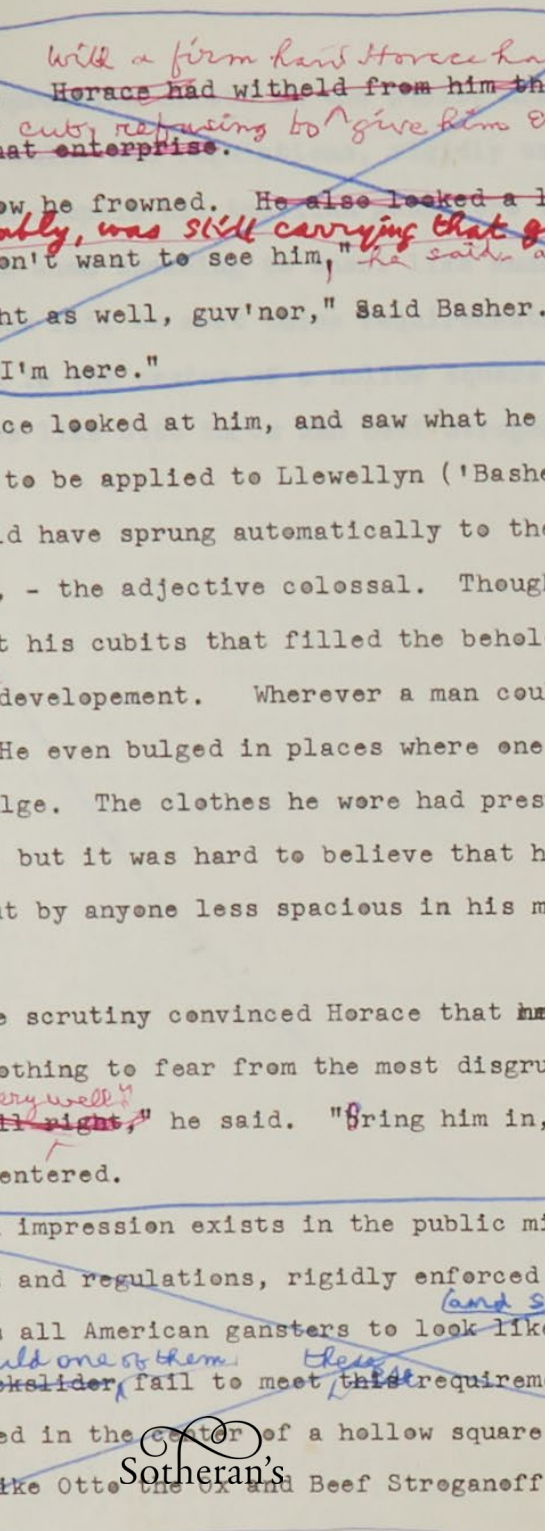

DO BUTLERS BURGLE BANKS?


P.G.WODEHOUSE

ALTERNATIVE TITLE

HATS OFF TO HORACE





The drafts for Chapters 9 and 10 are in six parts, as follows:

A. Two leaves of loose manuscript in pencil and blue ink to rectos only. Upper portion of first leaf headed 'Horace phoning scene' in pencil (number '3', in blue ink, circled in the margin), followed by a rough sketch of dialogue. Lower third of page, beneath horizontal pencilled line, marked 'start' with a circled '1' in the margin, and continuing onto second sheet ('2' in the margin) may be the first manuscript draft, with corrections and revisions, of the opening of Chapter 9, part 3 (pp. 125–126 in the UK first edition).

B. Four manuscript leaves, text in pencil and blue ink to rectos and one verso, secured with copper paper clip; laid out in the author's characteristic hand-ruled compartments, recording ideas and suggestions for Chapter 9, along with notes and gradings to left margins (the first sheet second compartment, for example, reads 'v. Good | work in this').

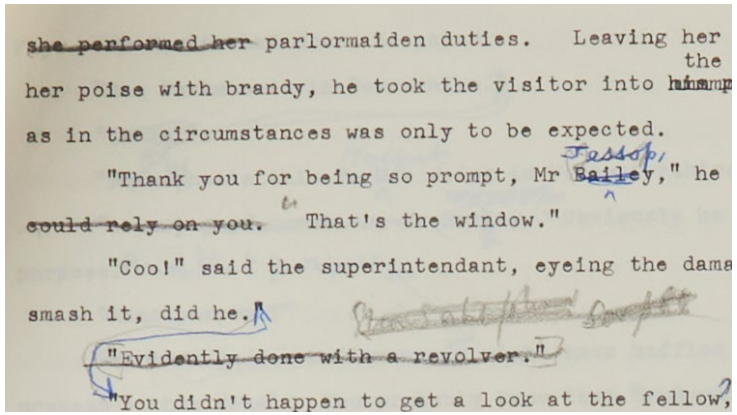
C. Five leaves of manuscript in blue ink and pencil to rectos and one verso, secured with tarnished, rusty paperclip; hand-ruled compartments with left marginal notes; first page headed in pencil 'Notes for Mike–Miss Bond scene'; notes and suggestions for Chapter 10.

D. 25 leaves, 24 of which 280 x 215 mm, secured with brass fastener to left corner, with 1 smaller loose leaf (230 x 150 mm); first three leaves typescript, the remainder in manuscript (pencil) predominantly to rectos, one typescript leaf and three manuscript leaves also to versos. Typescript pages and first manuscript page are headed 'Act Two', possibly related to 'a note of Guy's [Guy Bolton], [stating the novel] was based on a play of his' (Donaldson). Leaves variously dated May–July 1967 (fastened out of order).

E. 27 leaves (280 x 215 mm, four sheets 253 x 200 mm), to rectos only, 22 in manuscript (pencil), 6 of typescript with deletions and amendments in pencil; secured with a brass fastener to upper corner. Leaves variously dated between May and July 1967 (fastened roughly in order), again referring to 'Acts' (Two and Three) rather than chapters; many of the manuscript pages hand-ruled in compartments with, as usual, comments in left margin.

F. 62 leaves, 280 x 215 mm secured with brass fastener to upper left corner, 1 additional loose sheet 200 x 120 mm, 55 leaves, including loose sheet, of discursive plotting and sequencing suggestions in manuscript (the author's characteristic 'try this' is a common exhortation), predominantly in blue ink, with occasional pencil and red ink emendations, many leaves divided into hand-ruled compartments with marginal annotations; 7 typescript leaves, 4 of an early typed draft of Chapter 9 – the first page headed CHAPTER ~~EIGHT~~ NINE (the correction in manuscript) – with extensive manuscript corrections and revisions throughout.

Provenance: The complete draft comes from the collection of prolific Wodehouse collector Charles Gould, subsequently in the possession of William Toplis, sold in *P.G. Wodehouse Collection* (5 July 2020), lot 24.



‘Do Nice Girls Steal Things?’

7. WODEHOUSE, P.G. Heavily annotated typescript and manuscript draft of The Girl in Blue. [*Remsenburg*. Autumn 1969?]

[*with*:]

WODEHOUSE, P.G. Diary for 1968 containing preparatory notes for *The Girl in Blue*. *Westhampton Beach, NY: The Westhampton Insurance Agency Inc*. 1968.

£35,000

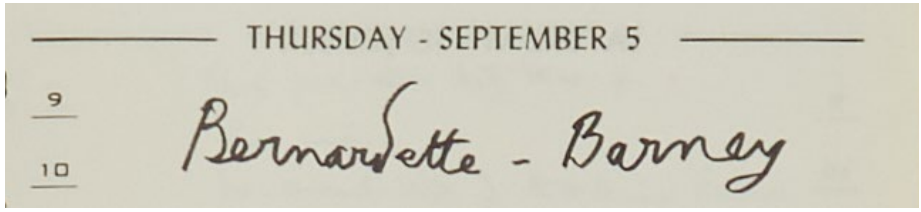
Typescript: 4to. Unbound typescript with several pages in manuscript, the leaves secured through a single punched hole at the upper left corner tied with string, housed in a custom quarter morocco clamshell box with marbled sides, spine lettered in black; ff. ‘187’ (*i.e.* 196), of which 52 pp. in manuscript in Wodehouse’s hand, the whole largely foliated in ink; typescript heavily annotated and corrected by Wodehouse in red and black ink, **final leaf signed ‘P.G. Wodehouse’**; exceptionally well preserved.

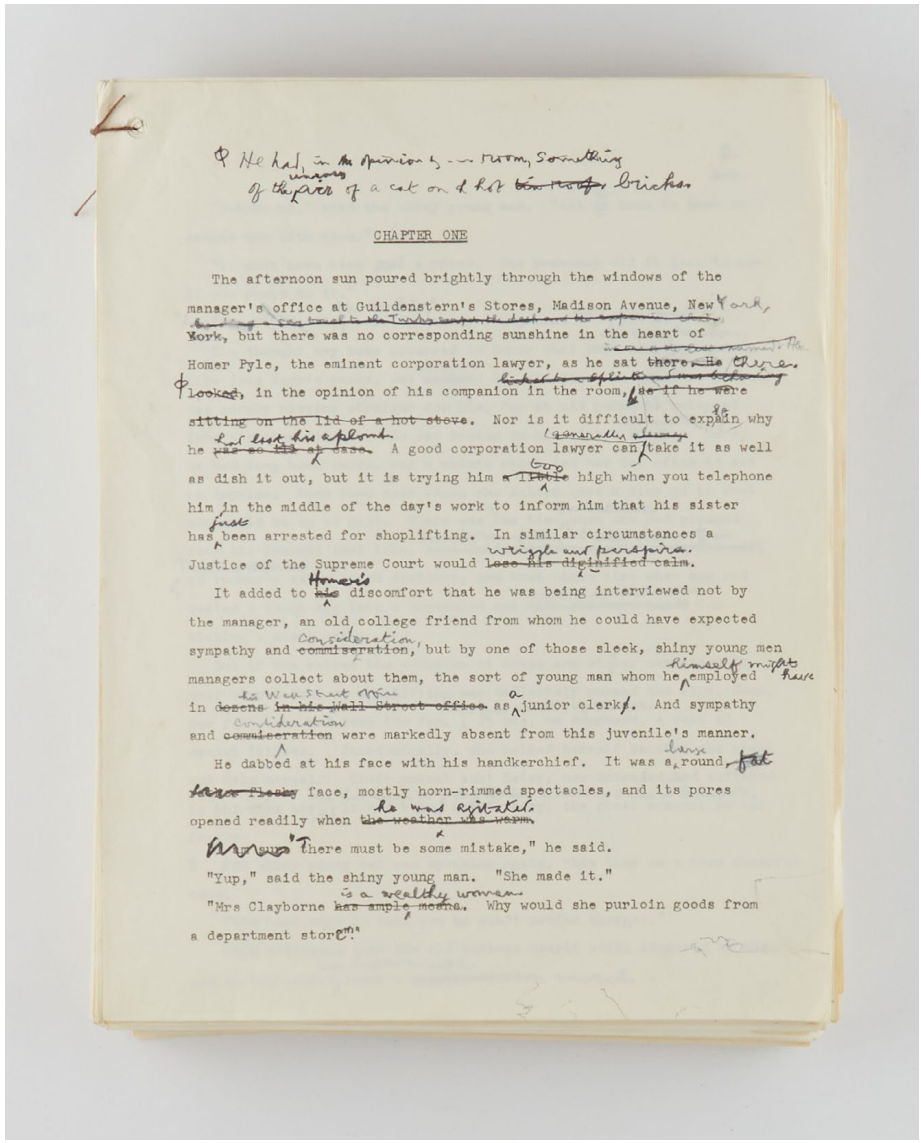
Diary: Publisher’s leatherette ring binding, upper board lettered in gilt with Westhampton Insurance logo to upper board; pp. [48], comprising the period of 29 July–31 December 1968 with 32 pp. manuscript notes in Wodehouse’s hand in black and red ink and pencil (*see below*); ink bleeding to 2 pp. affecting a few words, else very well preserved; housed in a custom quarter morocco clamshell box with marbled sides, spine lettered in black.

P.G. Wodehouse’s heavily annotated typescript for *The Girl in Blue* – with over fifty pages of manuscript in his hand – accompanied by a 1968 diary containing Wodehouse’s working notes, comprising sequencing, narrative points, and dialogue.

The Girl in Blue was Wodehouse’s ninety-sixth book, published when he was eighty-nine years old. It was published in London on 29 October 1970 by Barrie & Jenkins, and in New York on 22 February 1971 by Simon & Schuster, both – unusually for Wodehouse’s books – published under the same title and with identical dust-jackets designed by Osbert Lancaster.

The protagonist, cartoonist Jerry West, falls in love with flight attendant Jane Hunnicut, whom he meets on jury duty. He is engaged, however, to the writer Vera Upshaw, who insists that Jerry demand his inheritance – to be held in trust for another three years – from his uncle, Bill Scrope, the owner of a Gainsborough miniature of an ancestor, *The Girl in Blue.*




CHAPTER ONE

The afternoon sun poured brightly through the windows of the manager's office at Guildenstern's Stores, Madison Avenue, New York, but there was no corresponding sunshine in the heart of Homer Pyle, the eminent corporation lawyer, as he sat there looked, in the opinion of his companion in the room, as if he were sitting on the lid of a hot stove. Nor is it difficult to explain why he lost his aplomb. A good corporation lawyer can take it as well as dish it out, but it is trying him high when you telephone him in the middle of the day's work to inform him that his sister has been arrested for shoplifting. In similar circumstances a Justice of the Supreme Court would lose his dignified calm.

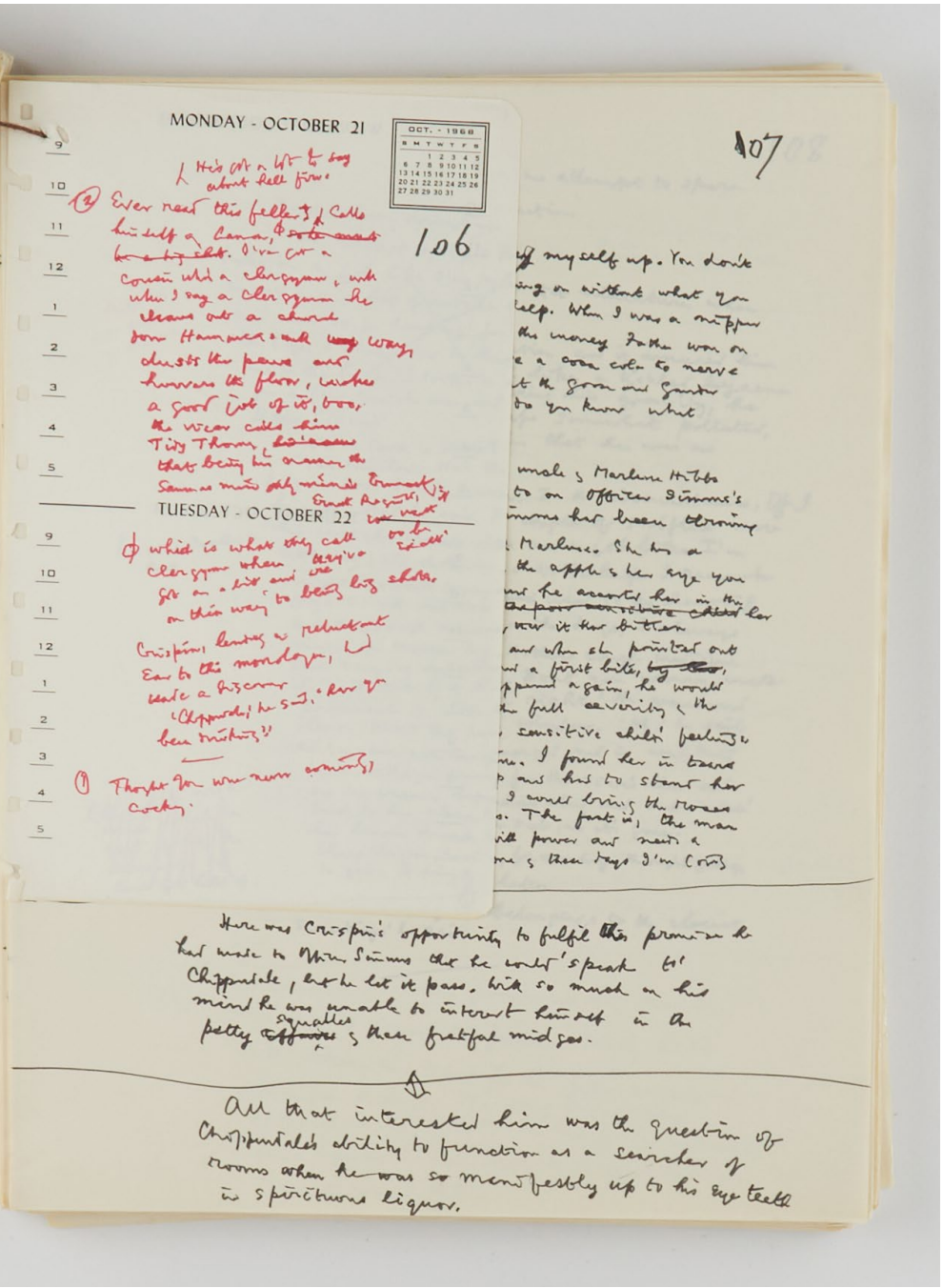
It added to Homer's discomfort that he was being interviewed not by the manager, an old college friend from whom he could have expected sympathy and consideration, but by one of those sleek, shiny young men managers collect about them, the sort of young man whom he employed in dozens as junior clerks. And sympathy and consideration were markedly absent from this juvenile's manner.

He dabbed at his face with his handkerchief. It was a large, round, fat face, mostly horn-rimmed spectacles, and its pores opened readily when he was agitated.

"There must be some mistake," he said.

"Yup," said the shiny young man. "She made it."

"Mrs Clayborne is a wealthy woman. Why would she purloin goods from a department store?"



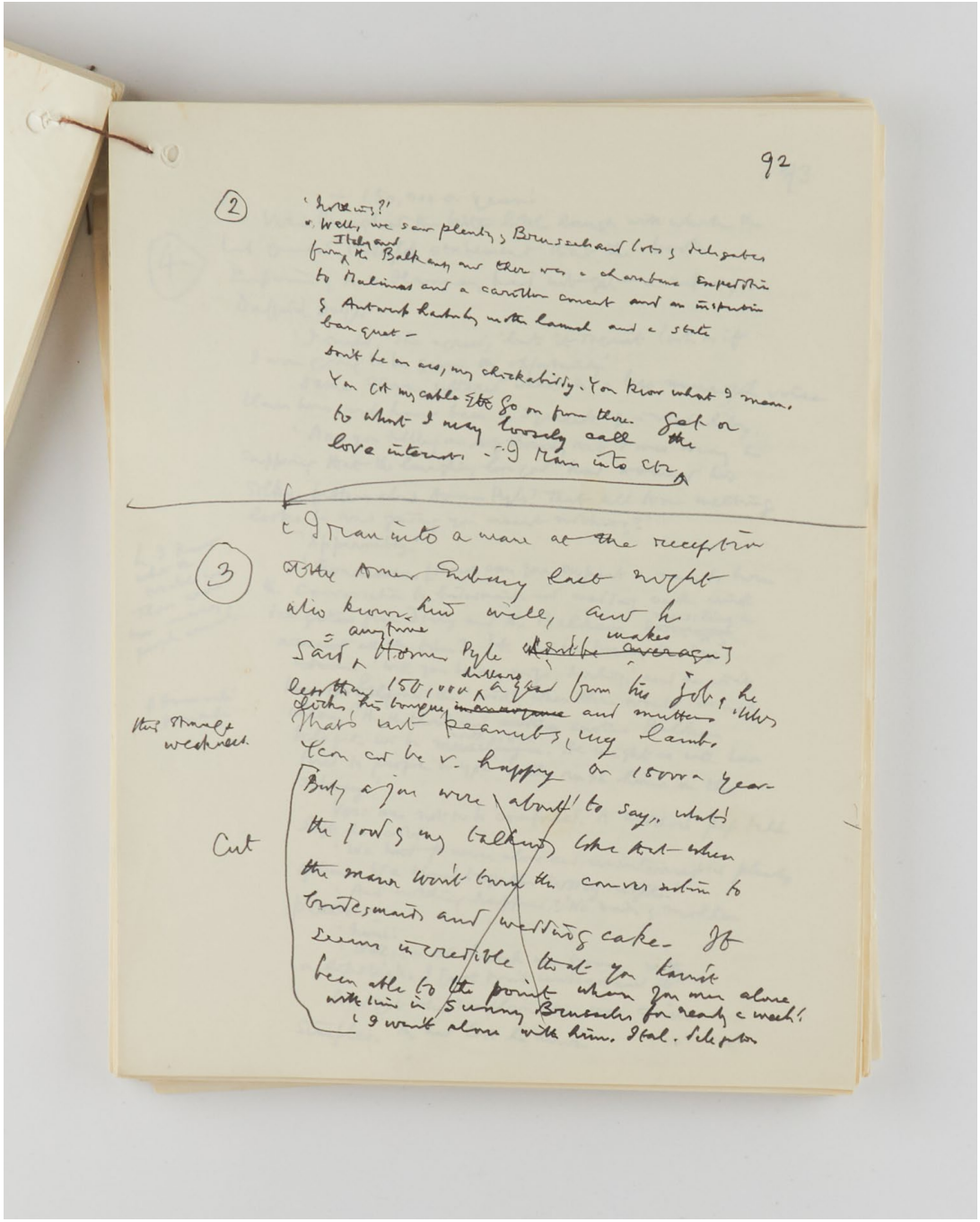
When the miniature is stolen, Bill promises the early release of Jerry's inheritance if he can steal it back.

In spite of Wodehouse's enormous output, comparatively few drafts and scenarios for his works have survived. For each work, he generally produced 'three complete drafts, all typed, revising each until the final, seemingly effortless comic text was achieved [...] Wodehouse would often work for days, weeks, or even months, on ideas for plots, only to discard them. He might spend considerable time on another set of ideas, then throw them out and return to the original inspiration. Characters were frequently switched, their names, genders, and narrative roles fluctuating dramatically' (Thompson).

Wodehouse's extensive preparatory notes – reusing a 1968 diary from an insurance agency in Westhampton Beach, near his Long Island home in Remsenburg – provide key insights into the intermediate phase of his working process, indicating that he toyed with several titles before settling on *The Girl in Blue*, wavering amongst *Do Nice Girls Steal Things?*, *Nice Girls Don't Steal Things*, and *Do Nice Women Steal Things*? The diary appears to have been used as a living document of sorts. Numerous leaves have been torn out, one of which has been bound into the accompanying annotated typescript draft of *The Girl in Blue* as f. 106 (21 October–24 October), which lays out whole sentences of core dialogue and narration.

Four other of the leaves torn from from our forty-eight-page diary fragment (11–14 December 1968, 16–19 December 1968, 20–24 December 1968, and 1–4 January 1969) were used by Wodehouse to work out scenarios for the draft of *The Girl in Blue* (at the time using the working title *Be My Guest*) now held at Eton College and donated by Edward Cazalet, Wodehouse's grandson (MS 786).

The diary forms what Wodehouse called, in a 1975 interview with *The Paris Review,* his 'incoherent' phase of note-taking: 'For a humorous novel you've got to have a scenario, and you've got to test it so that you know where the comedy comes in, where the situations come in... splitting it up into scenes (you can make a scene of almost anything) and have as little stuff in between as possible ... And I very often find that I've got something which ought to come in another place, a scene which originally I put in chapter two and then when I get to chapter ten, I feel it would come in much better there. I'm sort of molding the whole time'. The 1968 diary is full of notes trying out different orders of events, often numbered and explicitly introduced by notes to self, generally opening 'Try this:'. He also experiments with chapter names, like 'All Aboard for Mellingham' and 'Trouble Down at Mellingham', although these appear to have been abandoned before publication and are merely numbered in both UK and US editions.



Crucially, the diary – with corresponding manuscript corrections to the typescript – also introduces the character of Bernadette and her nickname, Barney, as it would appear in the final version of the text. Wodehouse also carries this development over to his annotated typescript, in which the character initially appears as Nicole, nicknamed 'Nick' (f. 2r). **The September 1969 Eton draft, written under the working title *Be My Guest*, makes no mention of Bernadette (or Barney); the fact that Be My Guest does not appear in Wodehouse's list of potential titles, and that they all feature 'girl', 'girls', or 'women', seem to indicate that he was moving closer to the final title of *The Girl in Blue*.**

Although this draft is evidently slightly later than Eton MS 786, Wodehouse's revisions to the typescript are extensive, with new snatches of dialogue added, turns of phrase significantly altered, and lines – or whole passages – struck out. Where Eton's typescript draft contains manuscript versions of chapters 1 and 2, the present draft features the most concentrated reworking to Chapters 10–13, alternating between whole pages of fleshed-out text and increasingly detailed three- or four-part scenarios, building on the loose scaffolding detailed in the 1968 diary.

Provenance:

1. Sotheby's, *19th Century and Modern First Editions* (15 December 1970), lot 872, to J. Wilson.

2. Sotheby's, *Fine Books and Manuscripts Including Americana. Property of the Estate of James H. Heineman* (26 June 1998), lot 132 (not sold).

See Thompson, Manuscript Material for P.G. Wodehouse's The Girl in Blue (*Eton MS 786*).

To Be Published on Wodehouse's Ninety-Third Birthday

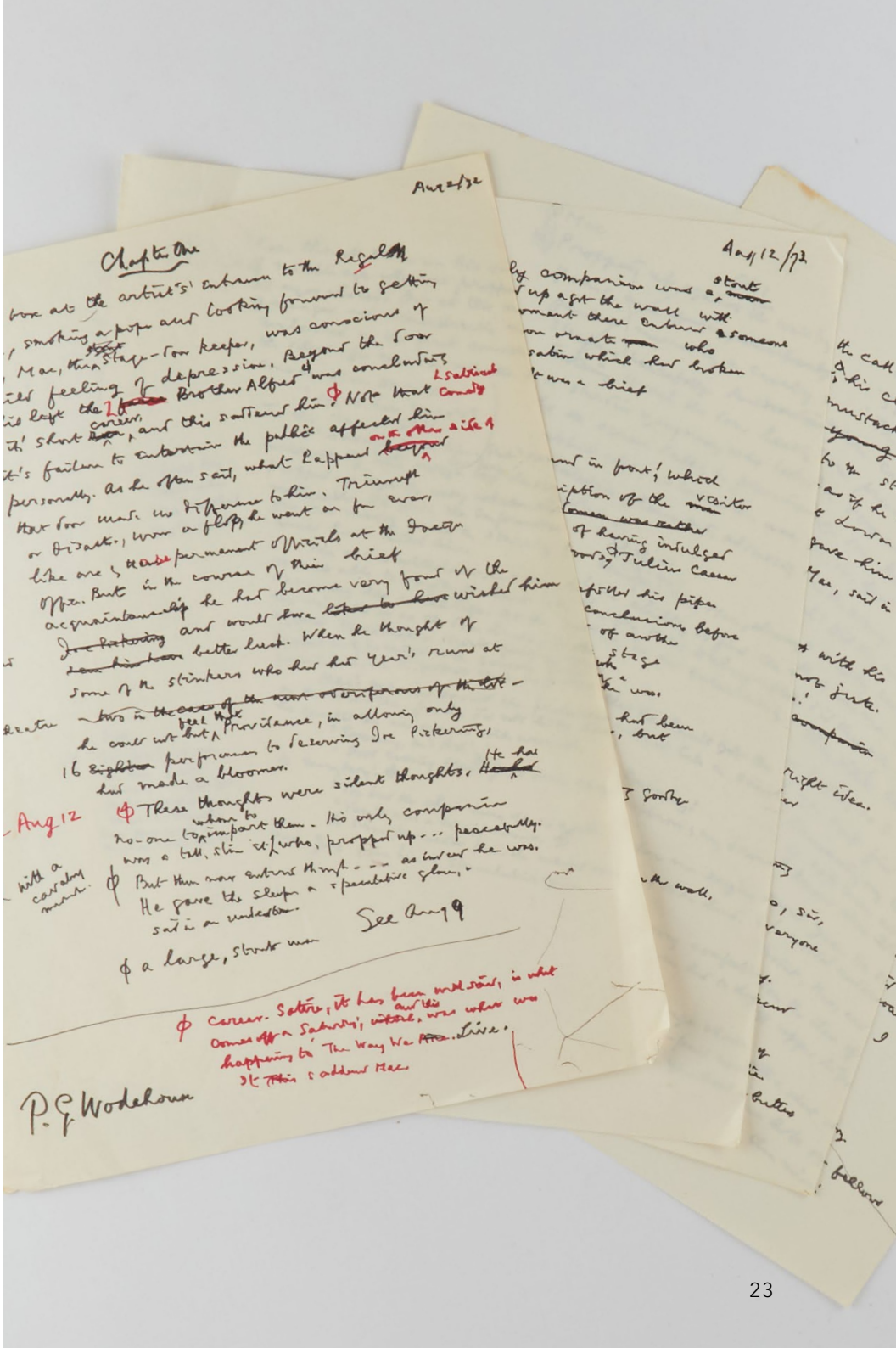
8. WODEHOUSE, P.G. Draft manuscript of 'Chapter One' (Chapter Three in the published novel) of *Bachelor's Anonymous*. [*Remsenburg*.] August 1972. **£4,000***

Housed in a modern card folder; manuscript on paper, ff. [4] (280 mm x 210 mm) featuring an early draft of part of *Bachelor's Anonymous*, in black ink with additions and corrections in red ink, all dated 'August 2, 72' to upper right corners; first sheet signed by Wodehouse.

A signed manuscript draft of an early chapter of *Bachelor's Anonymous*; the novel itself would be published on Wodehouse's ninety-second birthday in 1973.

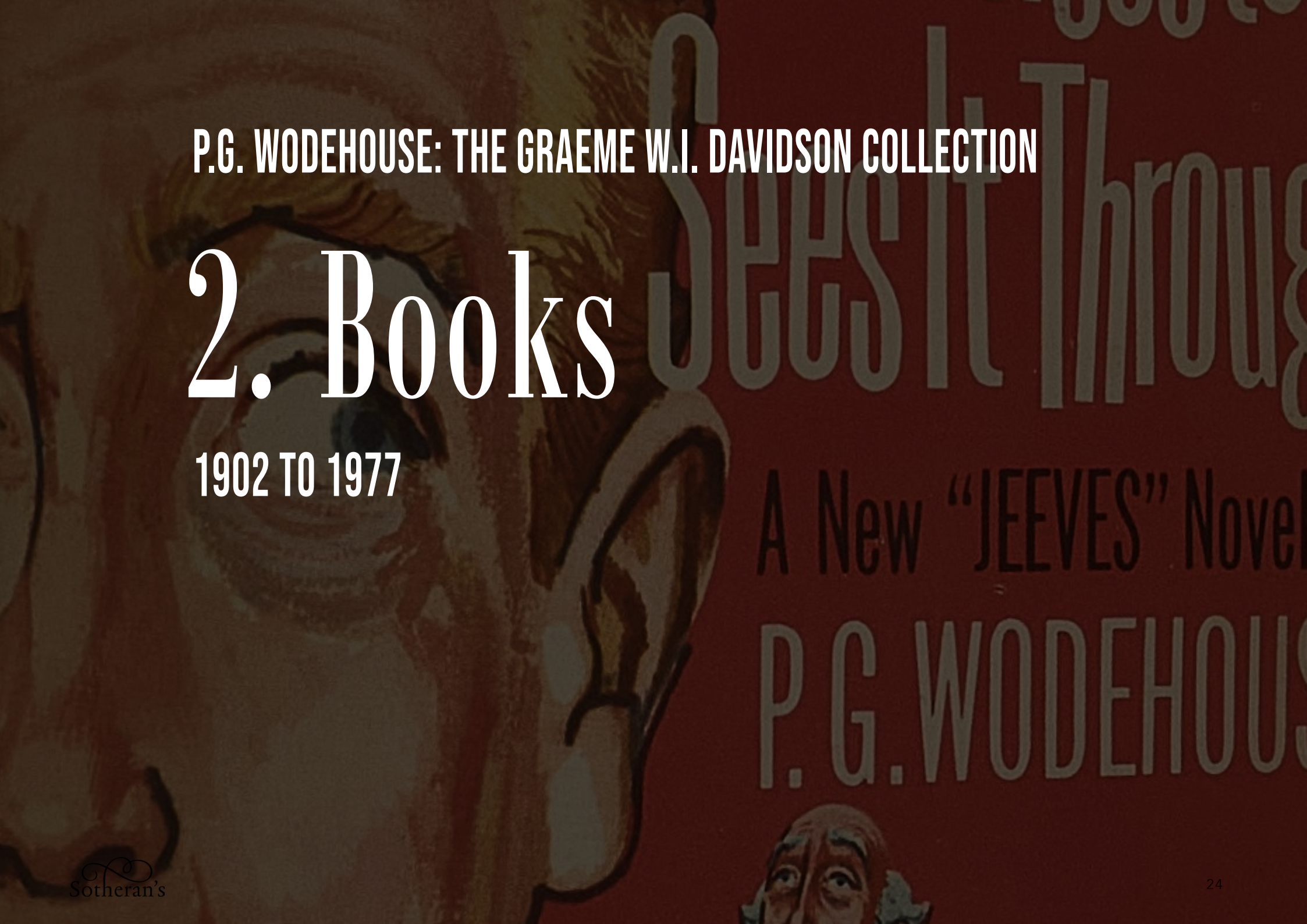
Headed 'Chapter One' on three of the four leaves, this is in fact an early, rough draft of Chapter 3 of the published work (pp. 23–32 in the 1973 UK first edition), which may have been where the novel began at this stage of composition. Additional notes cross-reference later parts of the manuscript (not present), ('See Aug 9', 'See Aug 12' added in black and red respectively to the first leaf).

As usual with Wodehouse's manuscripts, the left margins are used for notes and prompts.



2. Books

1902 TO 1977



9. WODEHOUSE, P.G.; R. Noel POCOCK (*illustrator*). The Pothunters. Edinburgh: Printed by McFarlane and Erskine for London: Adam and Charles Black. 1902. **£5,000**

8vo. Publisher's blue cloth, lettered in silver to spine, with a silver illustration of the Loving Cup to upper board and spine, housed in a custom-made quarter blue morocco solander box; pp. 272, with ten black-and-white illustrated plates including a frontispiece by R. Noel Pocock; corners and extremities very lightly rubbed, spine ends lightly bumped, top-edge a little dusty; preliminaries and endpapers somewhat foxed, but the text remains without the heavy foxing common with this work, and has only some light and infrequent markings; a very good copy.

First edition in book form, first printing, with the binding in the first state, of Wodehouse's debut novel and the first of his public-school stories.

Set at St Austin's, a fictional English public school, the novel follows a group of boys attempting to recover two silver sporting cups stolen from their cricket pavilion. It was first serialised in *Public School Magazine* from January to March of 1902, with illustrations by R. Noel Pocock (1878–1949); ten of these were reproduced when the novel was published in book form on 18 September 1902.

Wodehouse dedicated *The Pothunters* to the sisters Joan (1888–1954), Effie (1889–1981), and Ernestine Bowes-Lyon (1891–1981), three older cousins of Elizabeth Bowes-Lyon, the future Queen Mother. He had first met around 1897 and came to know them well in London in 1902, becoming a regular visitor to their family home, 'joining them for tea in the nursery and making up numbers when their mother was short of a spare man for dinner parties' (Ratcliffe, p. 541). It was at Effie's encouragement that Wodehouse decided to leave his job at the bank and pursue a career as a full-time writer.

McIlvaine A1a. See Ratcliffe ed., P.G. Wodehouse: A Life in Letters (2011).



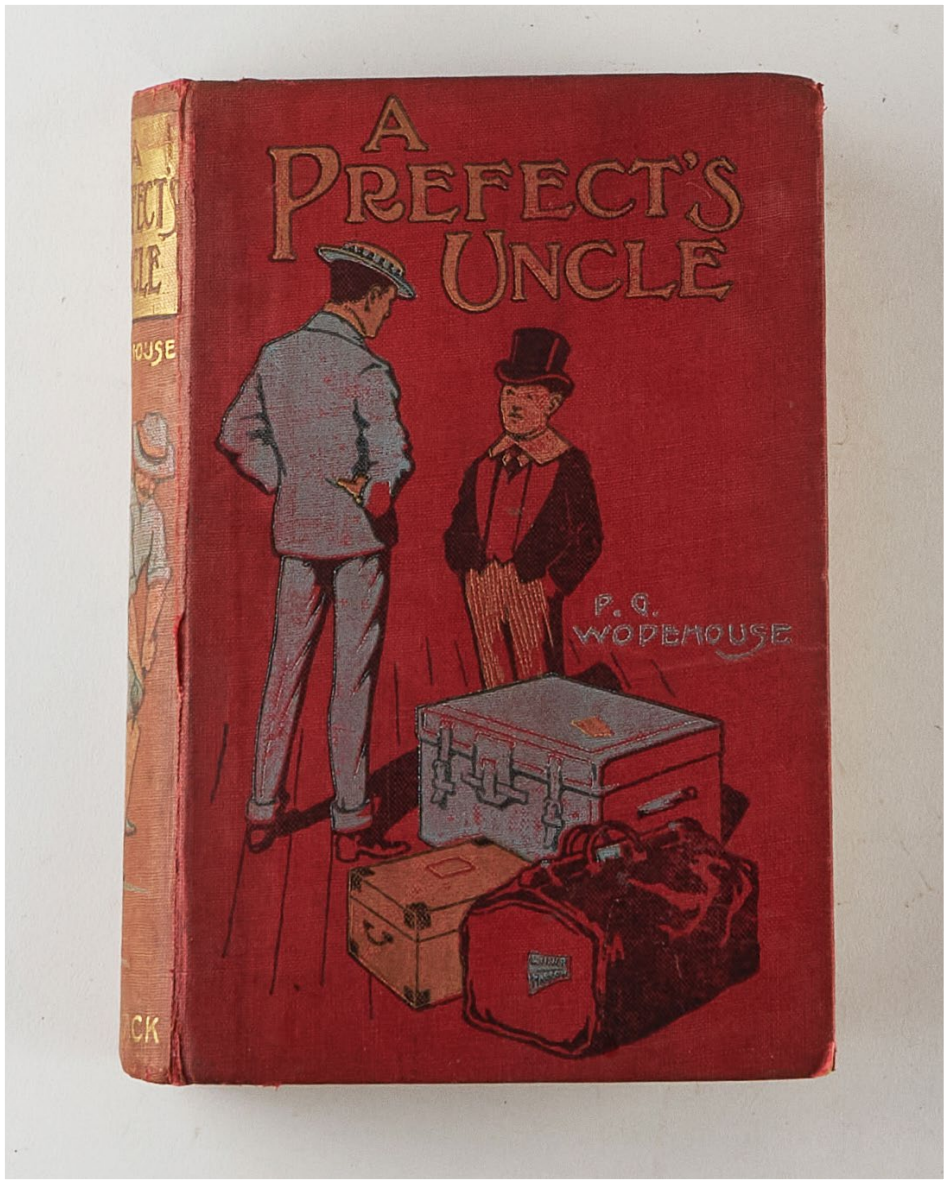
Wodehouse on the Wicket

10. WODEHOUSE, P.G.; R. Noel POCOCK (*illustrator*). A Prefect's Uncle. *London: Adam and Charles Black. 1903.* **£1,250**

8vo. Publisher's red pictorial cloth with titles in gold and cream to spine and upper board; pp. 264; 8 black-and-white plates by R. Noel Pocock; occasional spotting, endpapers lightly browned with c. 20-mm loss to top corner of both front and rear endpapers and neat repair to lower joint and spine; spine ends restored, corners a little bumped and rubbed; otherwise an attractive copy; contemporary ownership inscription to front free endpaper.

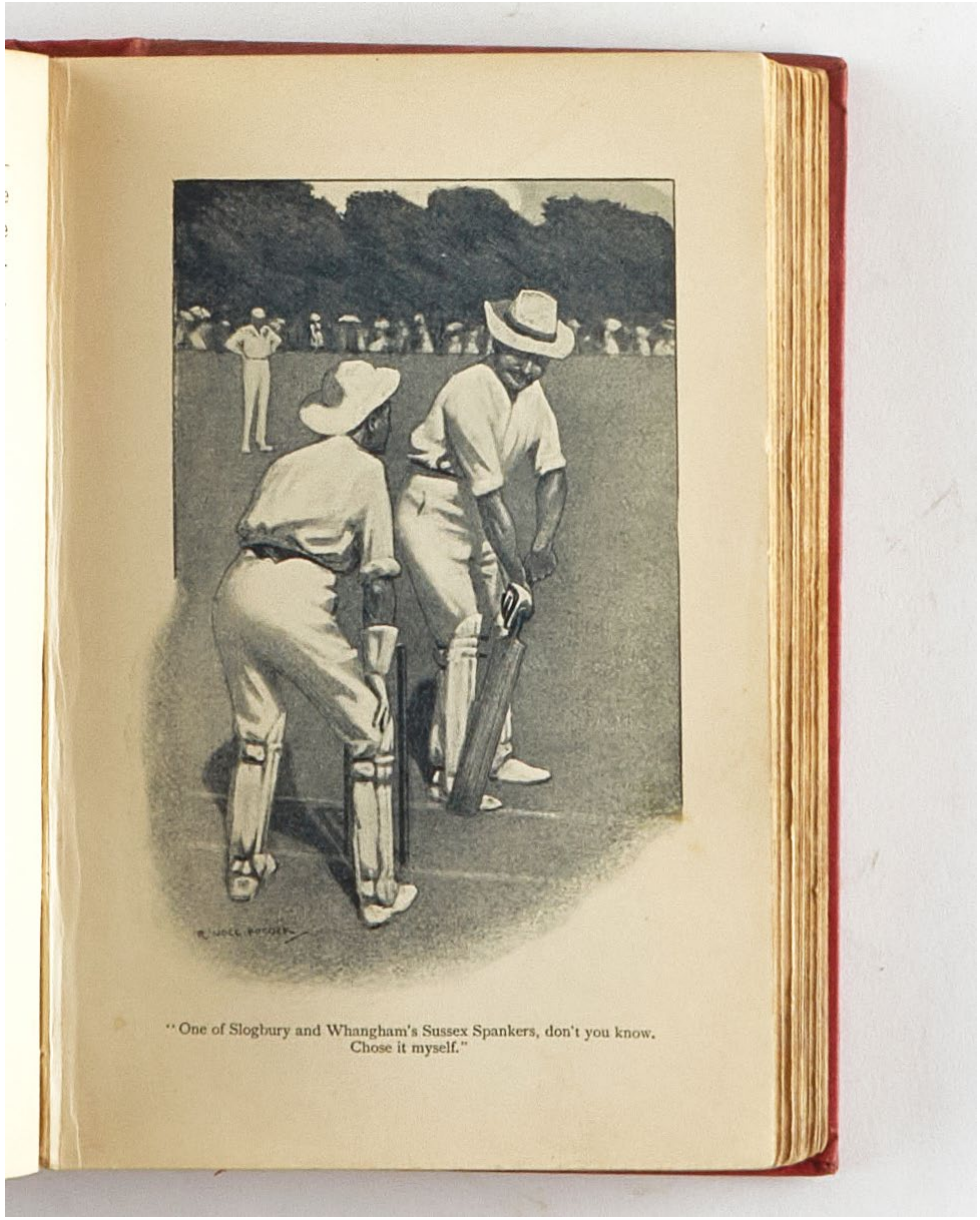
First edition, first printing of Wodehouse's second school story, a cricket-filled tale of mischief and disruption at a fictional English public school.

When Farnie, a wayward young boy, arrives at Beckford College, he reveals himself as the uncle of the older 'Bishop' Gethryn, a school prefect and accomplished cricketer. Farnie's arrival, together with that of another new boy, causes havoc around a series of important cricket matches.



Cricket was a longstanding passion of Wodehouse's. He played for the amateur cricket team the 'Allahakhbarries', captained by J.M. Barrie (1860–1937), whose members also included Jerome K. Jerome (1859–1927), A.A. Milne (1882–1956), and Arthur Conan Doyle (1859–1930). His enthusiasm for the game is evident in a letter to his publisher written while working on the novel: 'There is a great deal of cricket in the book, in fact, strictly speaking, it is nearly all cricket, for very little else except that game goes on in the Summer Term at school' (Ratcliffe, pp. 58–59). Despite his affection for the subject, he appears to have had some reservations about the novel, adding: 'I hope if you do not like [*The Prefect's Uncle*] at first sight, you will let me revise it. I can generally improve on my work at a second attempt' (ibid.).

McIlvaine A2a. See Ratcliffe ed., P.G. Wodehouse: A Life in Letters (*2011*).


"One of Slogbury and Whangham's Sussex Spankers, don't you know. Chose it myself."

11. WODEHOUSE P.G. Tales of St. Austin's. *Tales of St. Austin's. London: Adam & Charles Black. 1903.* **£2,250**

8vo. Publisher's red pictorial cloth and titles in gold to upper board and spine; pp. 281, [1], [2 (advertisements)]; 12 black-and-white plates by T.M. Whitwell, R. Noel Pocock and E.F. Skinner; occasional foxing and offsetting to endpapers and browning to textblock; hinges fragile but holding, otherwise a very good copy; neat gift inscription 'Reginald C. Bateman | From E.K.T. | & | A.E.T. | September 9th 1916' to front free endpaper and small bookseller's ticket of 'J.N. Curwood … Bromley, Kent' to rear pastedown.

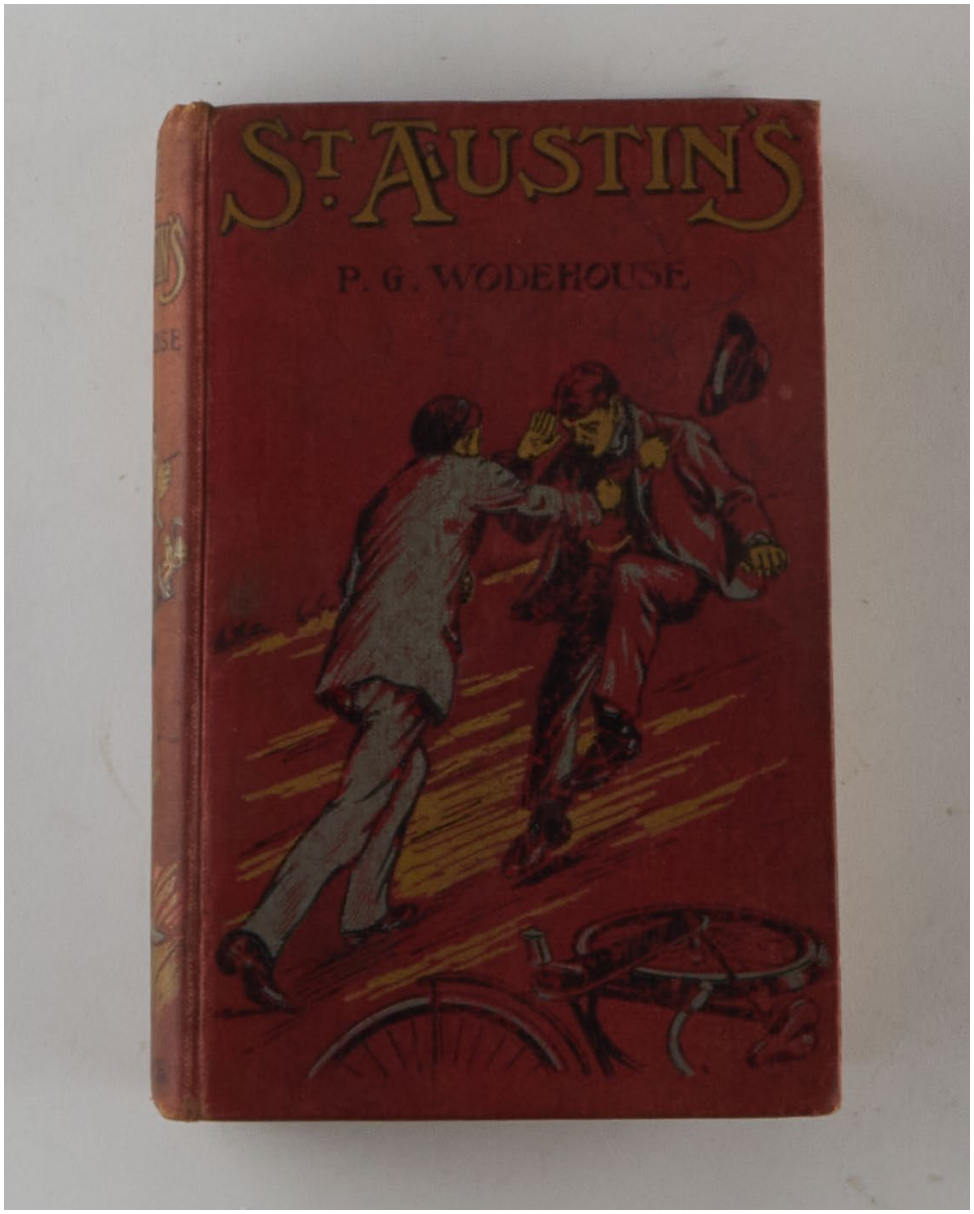
First edition, first printing of the third novel in Wodehouse's school series.

This first printing lacks closing quotation marks on the title-page after *The Pothunters* and *A Prefect's Uncle*, and is also printed without a period in 'St. Austin's'.

The collection brings together twelve short stories and four essays set at the fictional St Austin's School, chronicling the pupils' boyish escapades and continuing the world and characters introduced in *The Pothunters* (1902), Wodehouse's first published novel. Most of these stories had originally appeared in *The Captain* or *Public School Magazine,* where Wodehouse had established St Austin's as a setting for his early school fiction.

The sole exception is 'A Shocking Affair', published here for the first time. Narrated by Frederick Wackerbath Bradshaw, it recounts his elaborate attempt to evade a Thucydides examination by locking himself in the Science Museum and electrifying the door. The plates by Thomas Montague Radclyffe Whitwell (1868–1928), R. Noel Pocock (1878–1949), and Edward Frederick Skinner (1865–1924) had already been used in the magazines.

McIlvaine A3a.



12. WODEHOUSE, P.G.; T.M.R. WHITWELL (*illustrator*). The Gold Bat. *London: Adam & Charles Black.* 1904. **£950**

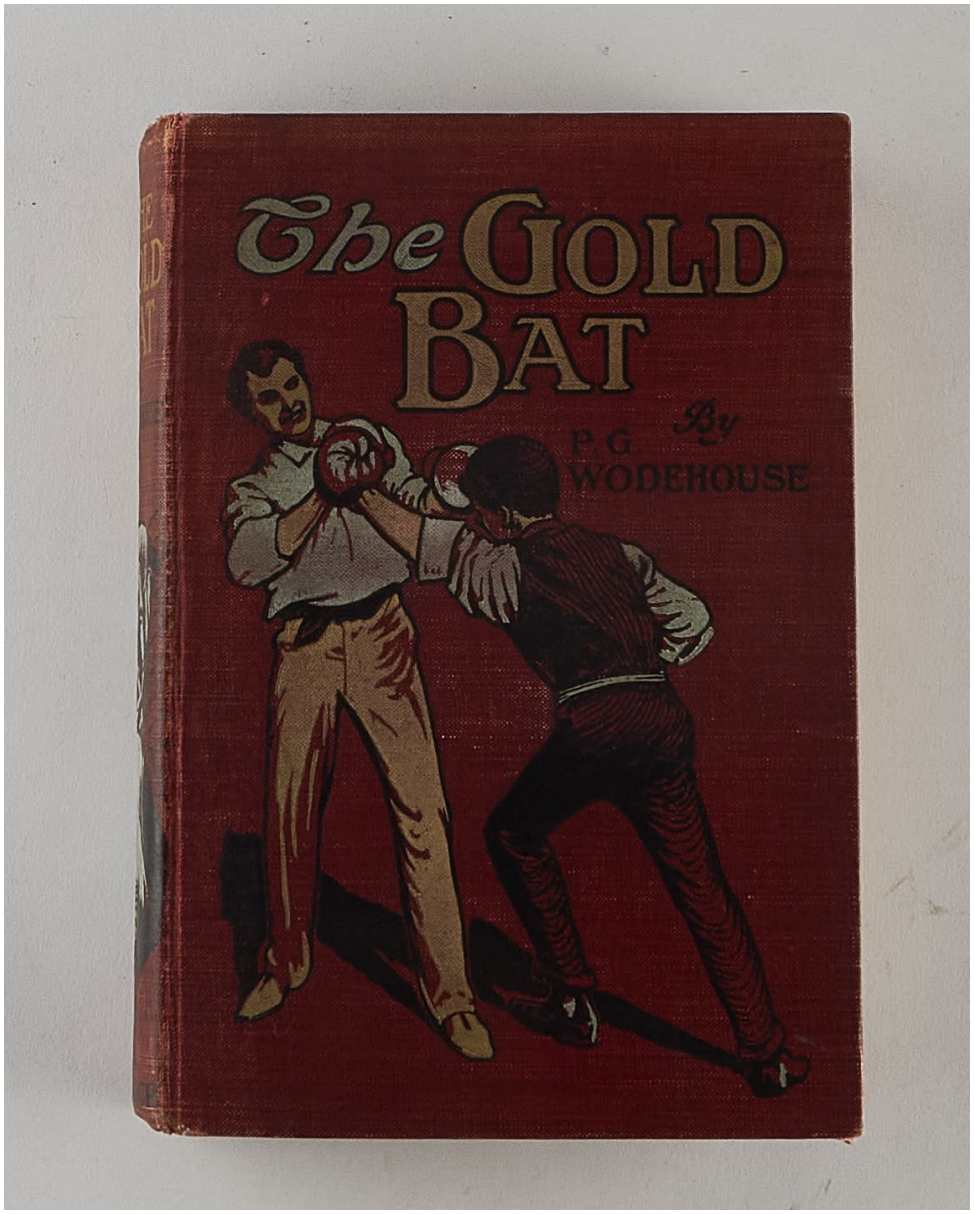
8vo. Publisher's red pictorial cloth by S.R. Bolders, spine and upper board lettered in yellow and black; 8 plates by T.M.R. Whitwell including frontispiece; pp. [8], 277, [1 (blank)], [2 (advertisements)]; contemporary chromolithographic scrap depicting a hen and her chick pasted to title-page verso; joints and extremities lightly rubbed, cloth somewhat darkened, top-edge dusty; endpapers somewhat soiled, light spotting to prelims, lightly toned; nonetheless very good.

First edition in book form, first printing of Wodehouse's third novel, the first title to feature the fictional Wrykyn School.

The Gold Bat follows two Irish students at Wrykyn, O'Hara and Moriarty, who, after the local mayor, Sir Eustace Briggs, makes disparaging remarks about Ireland, sneak out at night to tar and feather a statue of Briggs. They escape detection, but during the escapade O'Hara loses a tiny gold cricket bat he borrowed from his friend Trevor. The novel was first serialised in *The Captain* from October 1903 to March 1904, with illustrations by Thomas Montague Radclyffe Whitwell (1868–1928), and published in book form on 13 September 1904.

Wrykyn School reappears in *The White Feather* (1907) and *Mike* (1909), and is mentioned occasionally in later Wodehouse works.

McIlvaine A4a.



13. WODEHOUSE, P.G.; Philip DADD (*illustrator*). William Tell Told Again. *Guildford: Billing and Sons for London: Adam & Charles Black.* 1904. **£750**

4to. Publisher's beige pictorial cloth, spine and boards illustrated in green and brown and lettered in gilt, top-edge gilt; pp. vii, [1], 106, [2 (advertisements)]; 16 colour plates by Philip Dadd including frontispiece, with tissue guards; printer's device in red to title; spine ends bumped, light wear to corners, some spotting to rear board; uniform light spotting; else very good.

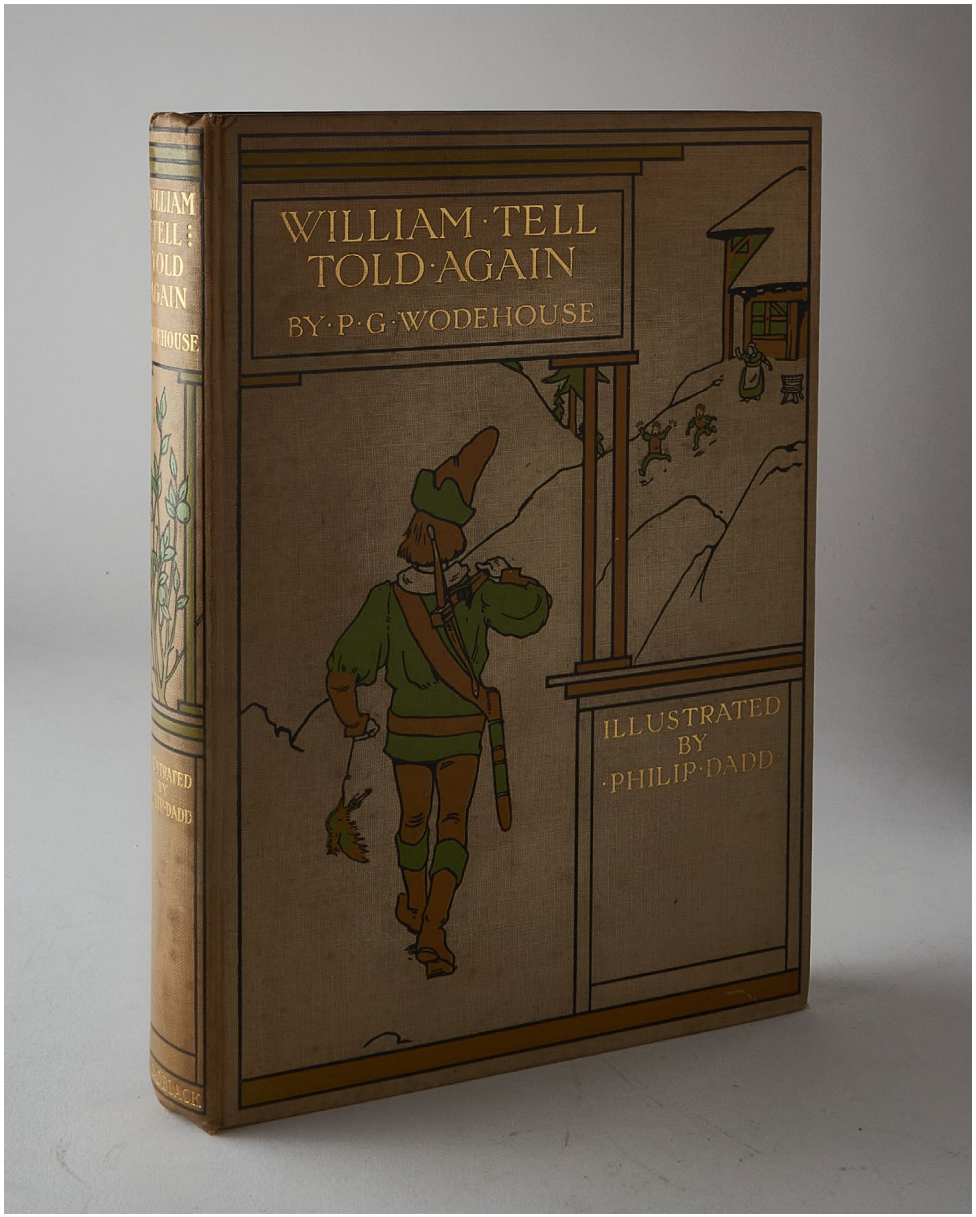
First edition, first printing of Wodehouse's fourth novel: a humorous retelling of the William Tell legend in prose and verse, with illustrations by Philip Dadd (1880–1916).

Wodehouse recasts the familiar William Tell legend in his characteristically playful prose, using mock-heroic language, archaic expressions, and deliberately incongruous contrasts to puncture the grandeur of the original tale. The book was dedicated 'for a Christmas present' to Biddy O'Sullivan, the daughter of Wodehouse's friend, the actor and singer Denis O'Sullivan (1869–1908).

Dadd's illustrations were published posthumously; he was killed in France on 2 August 1916. Each illustration is accompanied by a verse description by John W. Houghton.

Provenance: From the collection of eminent Wodehouse authority and collector Tony Ring, former President of the International Wodehouse Association and former editor of *Wooster Sauce*.

Mcllvaine A5a.



14. WODEHOUSE, P.G.; T.M.R. WHITWELL (*illustrator*). The Head of Kay's. *London: Adam & Charles Black.* 1905. **£1,500**

8vo. Publisher's red pictorial cloth decorated in dark grey, gold, and yellow; spine lettered in gilt; pp. [8], 280; 8 black-and-white plates by T.M.R. Whitwell including frontispiece; top-edge slightly dusty, spine dulled, slight wear to boards and extremities; endpapers browned, sporadic light foxing; otherwise very good; 1911 gift inscription to front free endpaper 'to Ernie, with love from Mother on his 9th birthday'.



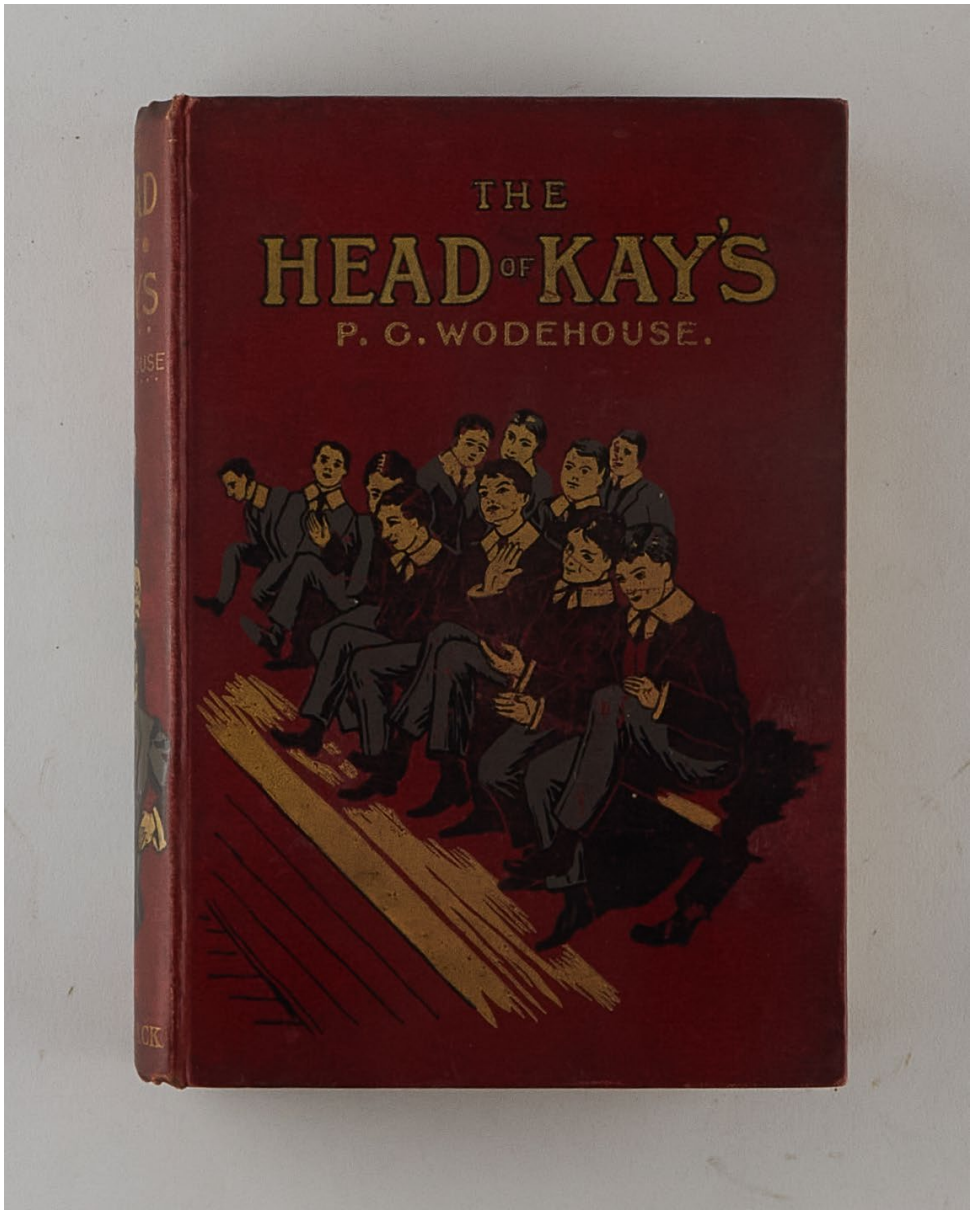
First edition in book form, first printing of Wodehouse's fourth school story.

Another school extravaganza, full of humour and mischief, with a healthy dose of cricket and rugby. Set at the fictional public school of Eckleton, the novel follows the fortunes of Kay's House and its unruly inhabitants, under the hapless leadership of the unpopular and tactless Mr Kay, while Kennedy, the newly appointed head boy, struggles to keep them in order.

The novel was first serialised in *The Captain* from October 1904 to March 1905, and published in book form on 5 October 1905. In his preface, Wodehouse remarks 'When this story was appearing serially in *The Captain*, some anonymous idiot wrote to the Editor pointing out certain errors in the camp chapters. I am obliged. If he reads these chapters now, he will observe – with a thrill of joy – that I have made the corrections he suggested.'

Provenance: From the collection of eminent Wodehouse authority and collector Tony Ring, former President of the International Wodehouse Association and former editor of *Wooster Sauce*.

Mcllvaine A6a.



15. WODEHOUSE, P.G.; Armand BOTH (*illustrator*). Love Among the Chickens. *New York: Circle Publishing Company.* 1909. **£375**

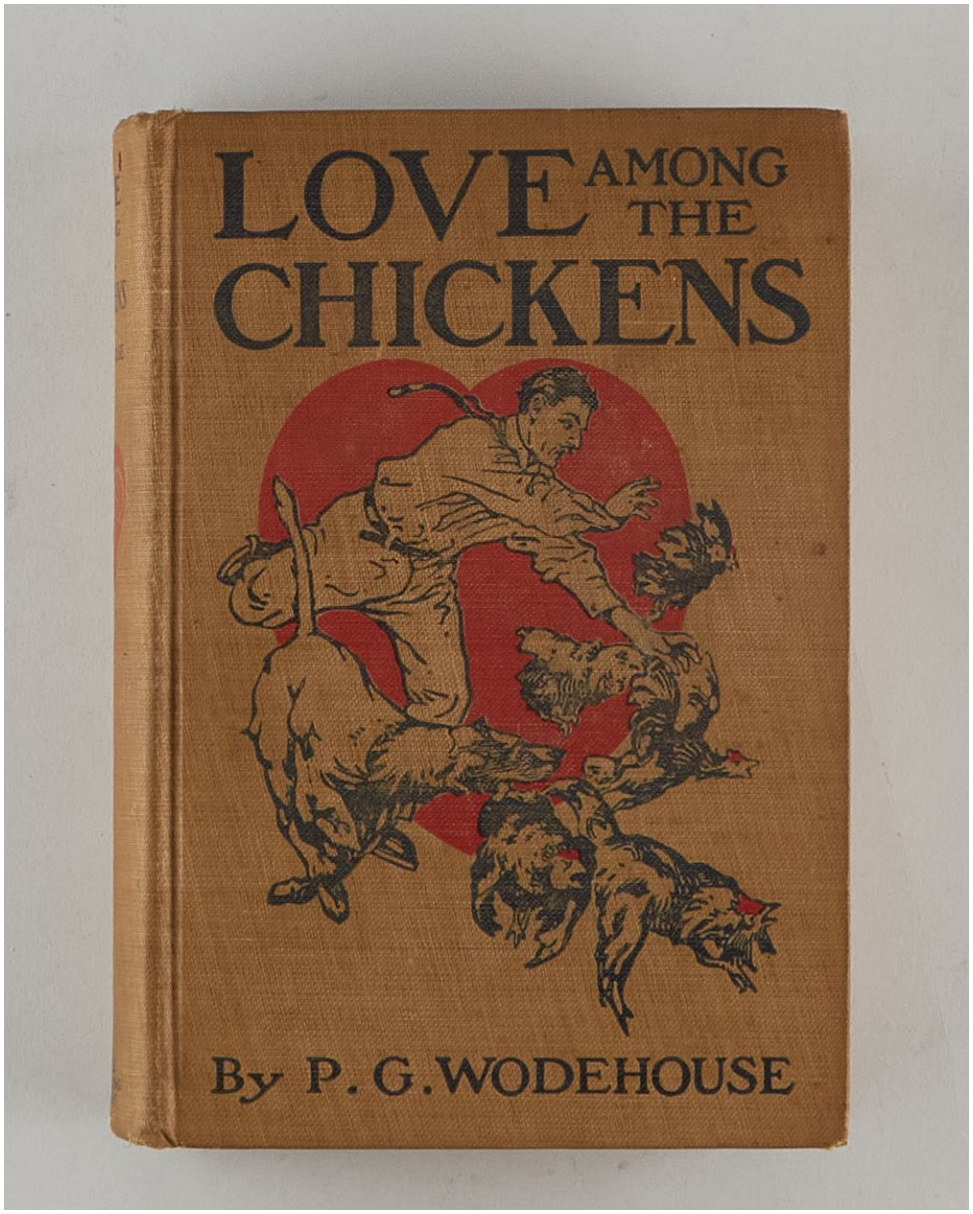
8vo. Publisher's tan pictorial cloth, spine and boards lettered and decorated in navy blue and red; pp. vi, 350; 5 black-and-white plates by Armand Both; spine slightly darkened, slight war to extremities, boards lightly rubbed; uniform light toning; else very good; contemporary ink stamps and ownership inscription of Emmett E. Gleason to front free endpaper.

First US edition, first printing of Wodehouse's first novel intended for adults, introducing the character Stanley Featherstonehaugh Ukridge.

The novel is narrated by Jeremy Garnet, an author and old friend of Ukridge, whom he encounters for the first time in years, now married and running a chicken farm in Dorset. Garnet is soon persuaded to accompany the couple on holiday, with the usual Ukridgean chaos ensuing. The story was apparently based on an idea suggested by Wodehouse's old school friend William 'Bill' Townend (1881–1962) and marked his first attempt at fiction intended for an adult readership. Ukridge, introduced here, appears again in ten short stories, but never again in a novel.

First published in the UK by George Newnes in June 1906, the novel was published in the US in the present edition on 11 May 1909. Wodehouse later revised the work, apparently dissatisfied with his original version, and a substantially revised edition, dedicated to Townend, was published by Herbert Jenkins in May 1921.

McIlvaine A7b.



16. WODEHOUSE, P.G.; William TOWNEND (*illustrator*). The White Feather. *London: Adam & Charles Black.* 1907. **£2,000**

8vo. Publisher's orange pictorial cloth illustrated in black, brown, and white (illustration to upper board after plate facing p. 72), title within gilt cartouche to spine; pp. [8], 284; 12 black-and-white plates by William Townend including frontispiece; spine rubbed, spine ends bumped, slight wear to corners; slight spotting to prelims and to fore-edge of textblock; else very good; 1911 ownership inscription of H.E. Palmer to front pastedown, later ink ownership inscription to front free endpaper.

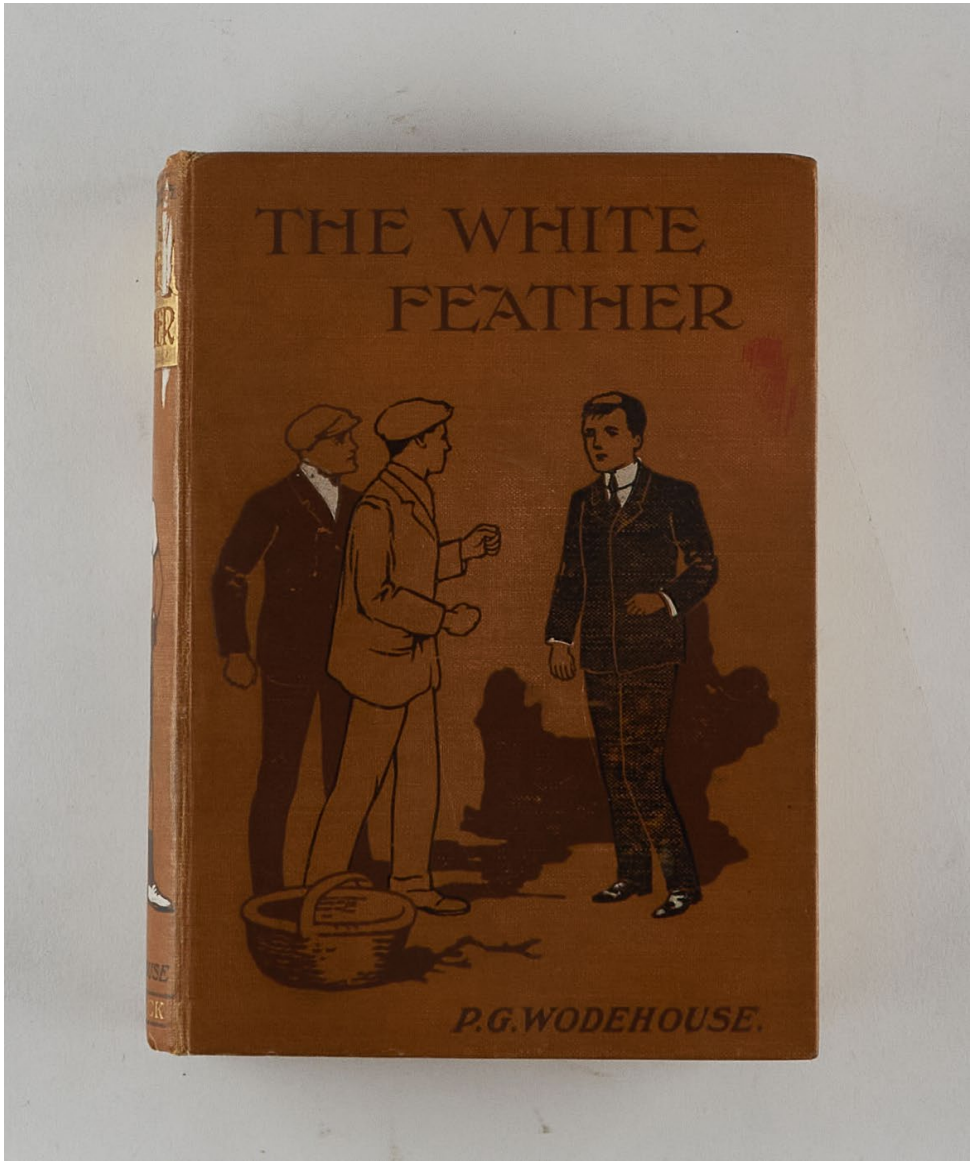
First edition in book form, first issue, without the advertisements at rear as issued.

The second school story set at Wrykyn, and again one that first appeared in serialised form in *The Captain*. This time, boxing is the focus helping provide redemption for the central character who has been accused of cowardice. Although a white feather became a symbol suggesting cowardice in the First World War, its potency was recognized much earlier, featuring in a 1902 book by A.E.W. Mason, *The Four Feathers*. The story was first serialised in *The Captain* from October 1905 to March 1906, with illustrations by Wodehouse's old school friend William 'Bill' Townend (1881–1962), and published in book form on 9 October 1907. This first issue was published without the advertisements at the rear, present in later issues.

Provenance: From the collection of eminent Wodehouse authority and collector Tony Ring, former President of the International Wodehouse Association and former editor of *Wooster Sauce*.

The H.E. Palmer whose 1911 ownership inscription appears to the front pastedown is perhaps the linguist Harold Edward Palmer (1877–1949), pioneer in the field of teaching English as a second language and founder of the Institute for Research in English Teaching.

McIlvaine A8a.



17. WODEHOUSE, P.G. The Swoop!: Or How Clarence Saved England. A Tale of the Great Invasion. *London: Alston Rivers.* 1909. **£4,750**

8vo. Publisher's pictorial wrappers printed in black and white against an orange ground, housed in a modern red chemise within a red morocco-backed clamshell box with red cloth sides by the Chelsea Bindery, spine lettered directly in gilt; pp. 126, [2 (advertisements)]; numerous in-text illustrations by C. Harrison; slight soiling to wrappers, short closed tear to lower joint; internally very good.

First edition, first printing of Wodehouse's satirical novel describing a fictional invasion of Great Britain.

The Swoop! recounts the simultaneous invasion of Great Britain by nine different allied armies (including the Swiss Navy, the Monegasques, and a band of Moroccan brigands under Raisuli). The country is eventually saved through the efforts of Clarence Chugwater, leader of the Boy Scouts. The title alludes to *The Swoop of the Vulture*, a 1909 novel by James Blyth (pseudonym for Henry James Catling Clabburn, 1864–1933) which describes a surprise attack by the forces of the 'Imperial German Vulture'. An adapted and abbreviated version, relocated to the United States, appeared in the July and August 1915 issues of *Vanity Fair* under the title *The Military Invasion of America: A Remarkable Tale of the German-Japanese Invasion of 1916*. The original story, however, was not published in the US until 1979 (in the collected edition *The Swoop! and Other Stories*).

Mcllvaine A11a.





18. WODEHOUSE, P.G. Mike. *London: Adam & Charles Black.* 1909. **£1,750**

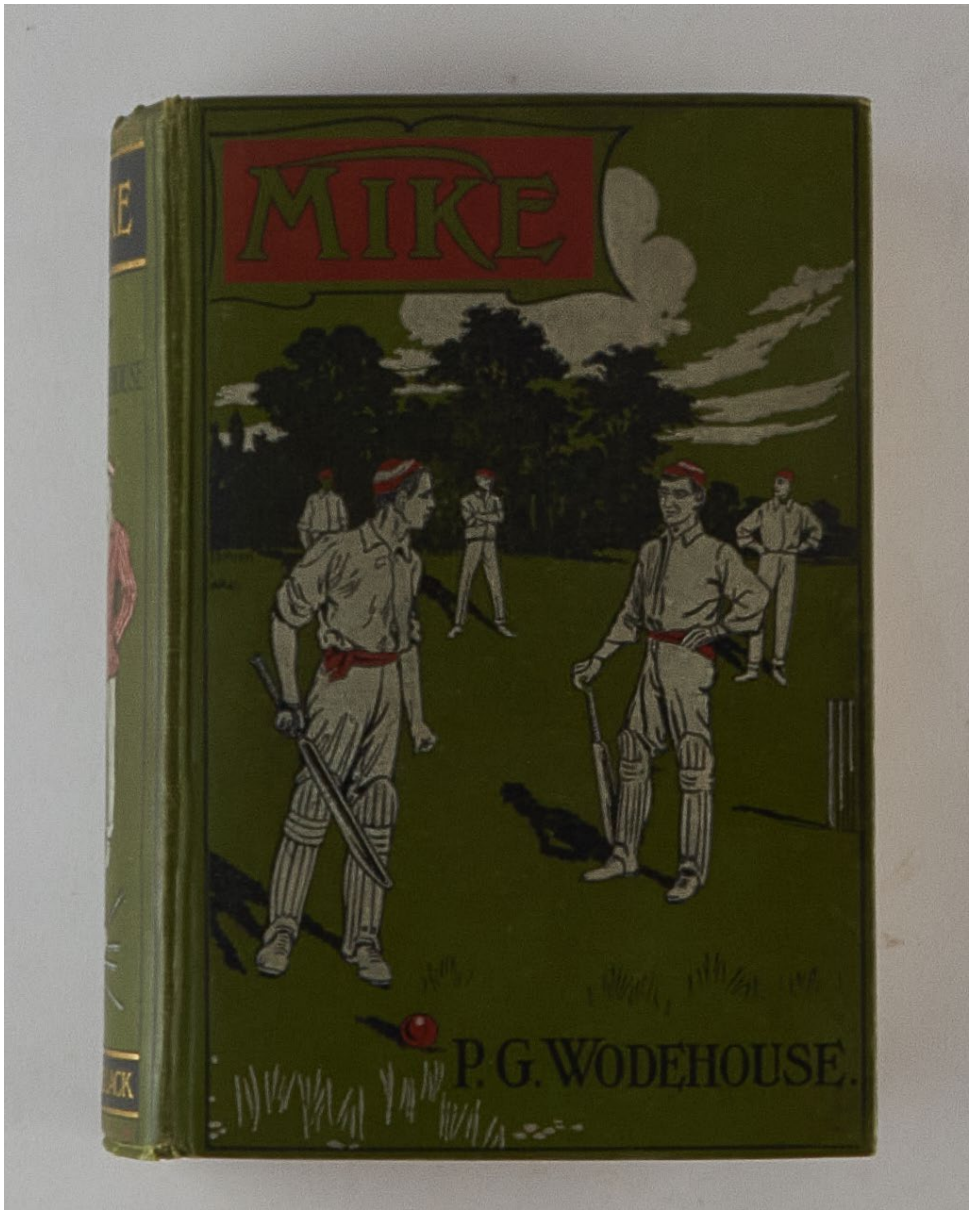
8vo. Publisher’s green pictorial cloth illustrated in dark blue-green, red, and white, spine lettered in gilt and dark blue-green; pp. [12], 339, [1]; 12 black-and-white plates by T.M.R. Whitwell including frontispiece; slightly cocked, slight rubbing to upper board and to spine ends; light foxing to a few pp. (heavier to half-title and pp. 83 and 145), some offsetting to endpapers; otherwise very good; contemporary ownership inscription of Frank S. Hibbs to front free endpaper.

First edition, first printing of the first novel to feature the character Psmith.

In *Mike*, Wrykyn School makes a reappearance, and cricket is again at the heart of the story. Originally serialised in *The Captain* as two different stories, titled ‘Jackson Junior’ and ‘The Lost Lambs’, between April 1907 and October 1908, the novel introduced one of Wodehouse’s best-known characters, Rupert Psmith. The first half of the story was republished as *Mike at Wrykyn* (1953), while the second half was later reworked as *Enter Psmith* (1935) and, later, as *Mike and Psmith* (1953).

Wodehouse famously regarded *Mike* as his best work. Malcolm Muggeridge (1903–1990) recalled introducing Wodehouse to George Orwell in Paris in 1944, where the two ‘just talked cricket’. When Muggeridge mentioned that Wodehouse considered this ‘surely immature schoolboy story’ his best book, Orwell replied: ‘Wodehouse is perfectly right. *Mike* is undoubtedly his very best book’ (Muggeridge, pp. 231–32).

Mcilvaine Al2a. See Muggeridge, Chronicles of Wasted Time II: The Infernal Grove (1973).



19. WODEHOUSE, P.G. The Intrusion of Jimmy. *New York: W.J. Watt & Company.* 1910. **£500**

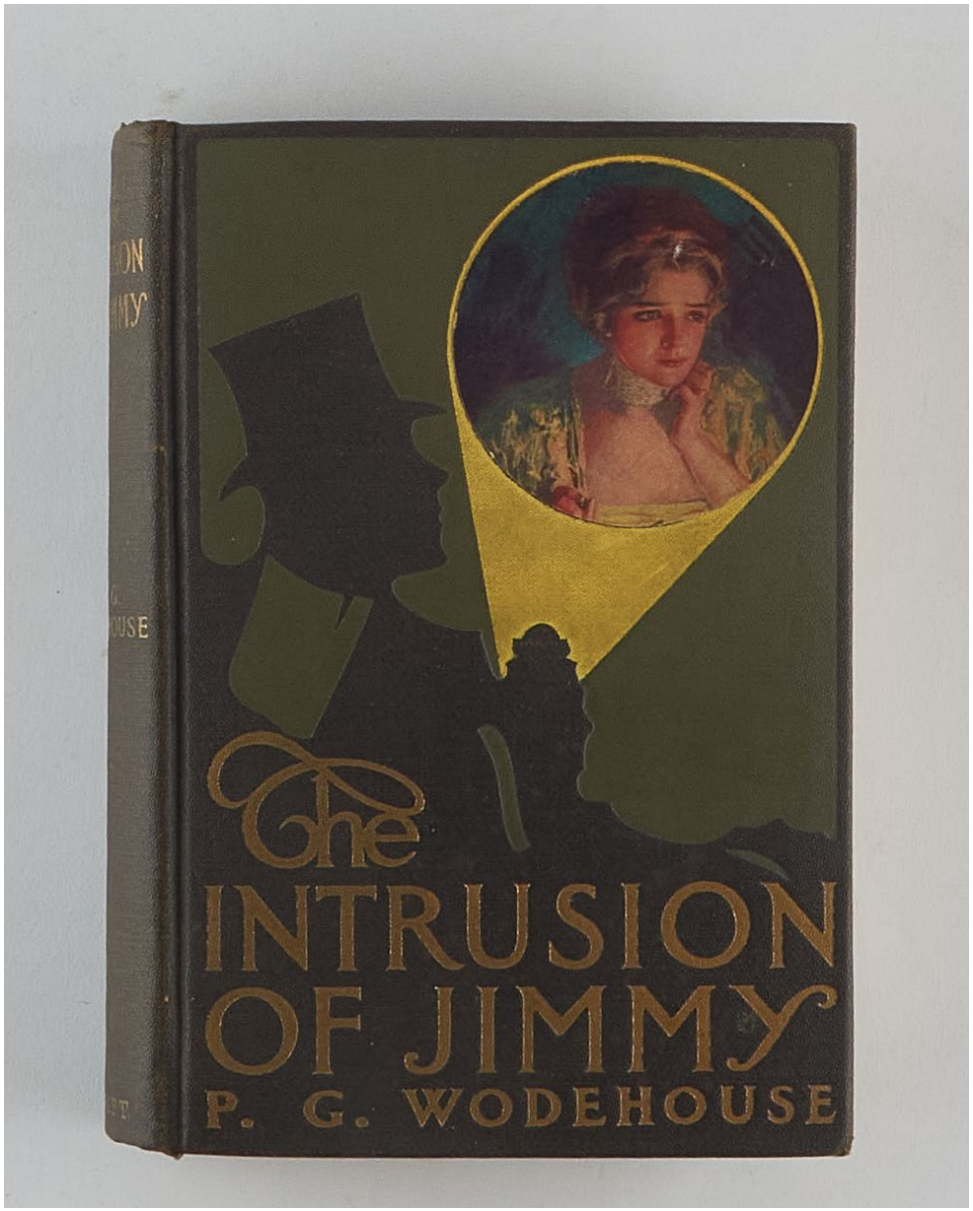
8vo. Publisher's sand-grained black cloth, upper board with circular colour portrait onlay against yellow and grey grounds, spine and upper board lettered in gilt; pp. [6], 314; colour frontispiece and 4 black-and-white plates by Will Grefe; title within stippled border; slightly cocked, upper board lightly rubbed; small dampstain to inner margin of first quire, spotting to pp. 153–57; else very good.

First edition, first printing, later published in the UK with minor textual differences as *A Gentleman of Leisure*.

Originally appearing in the US in a much shorter version in the novella *The Gem Collector* (*Ainslee's Magazine*, December 1909), the story was serialised under the same title in the British weekly magazine *Tit-Bits* between 11 June and 10 September 1910, before being published in the UK as *A Gentleman of Leisure* by Alston Rivers on 15 November 1910.

The novel contains many of the themes that would reappear in the Jeeves and Wooster and Blandings Castle books, including interrupted love, scrapes with the law, a country house setting, and a missing necklace.

Mcllvaine A13a.



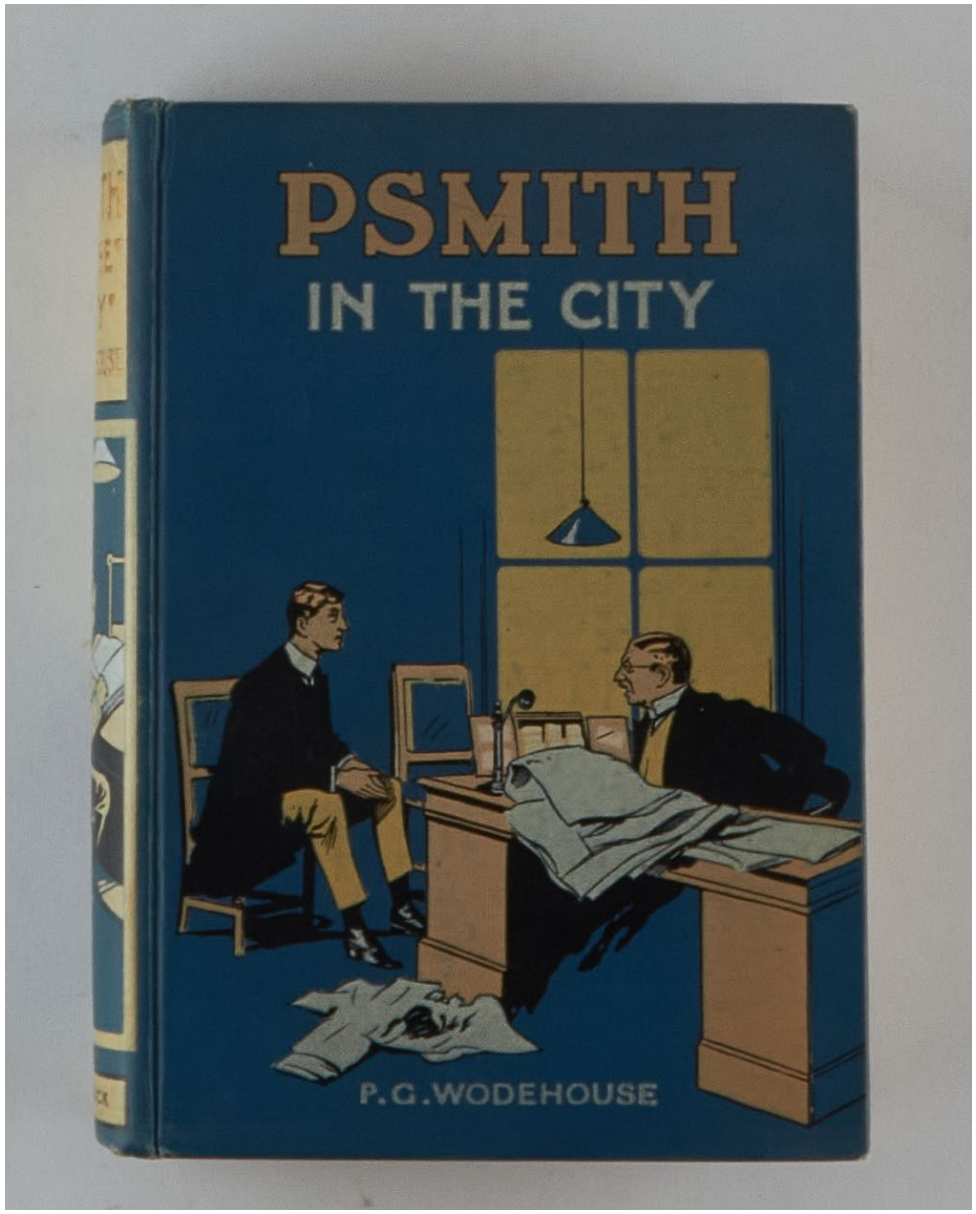
20. WODEHOUSE, P.G. Psmith in the City. *London: Adam & Charles Black.* 1910. **£1,200**

8vo. Publisher's blue cloth lettered and decorated in yellow, white, and black, spine lettered in black and gilt; pp. xi, [1 (blank)], 266, [2 (advertisements)]; frontispiece and a further 11 black-and-white plates by T.M.R. Whitwell; spine lightly bumped at head, slight wear to foot of spine and corners, boards lightly rubbed; otherwise a near-fine copy.

First edition in book form, first printing of the sequel to *Mike* (1909).

Originally serialised in *The Captain* from October 1908 to March 1909 under the title *The New Fold*, the novel continues the adventures of the cricket-loving Mike Jackson and his well-dressed friend Psmith, both of whom had first appeared in *Mike* the previous year.

McIlvaine A14a.



21. WODEHOUSE, P.G.; Will GREFE (*illustrator*). The Prince and Betty. *New York: W.J. Watt & Company*. 1912. **£1,750**

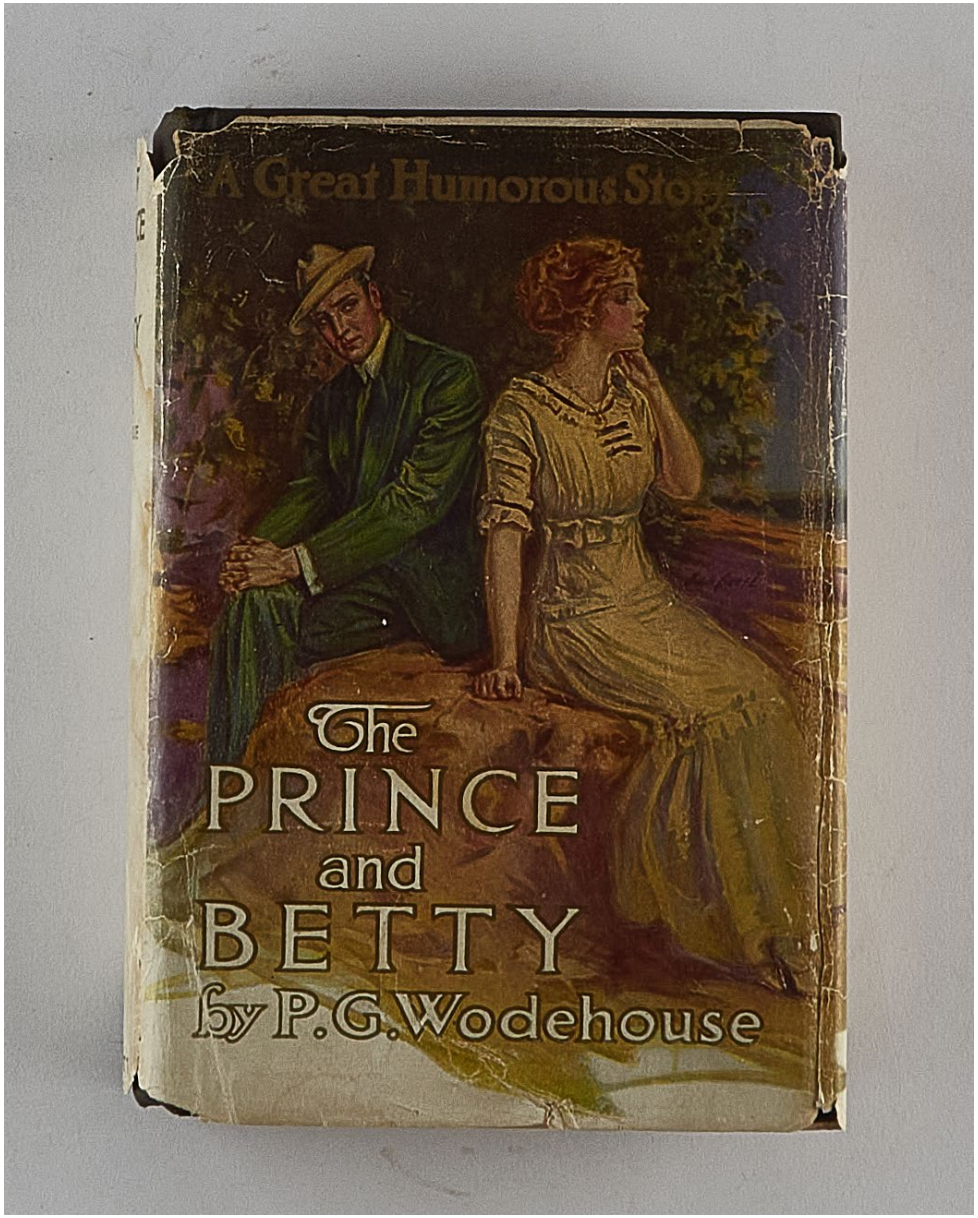
8vo. Publisher's black cloth, spine and upper board lettered in gilt, two coloured oval portrait onlays (variant with Betty to left) after illustration to title and p. 64) to upper board, in the variant dust-jacket by Will Grefe (*see below*); pp. [6], 300; 6 plates by Will Grefe including title and frontispiece; jacket chipped and worn, with some dampstaining to spine, small loss to jacket at foot of spine affecting publisher's name, larger loss to lower right corner of rear jacket not touching text; a near-fine copy in a good example of the rare jacket.

First US edition in book form, first printing, scarce in the dust-jacket, the plot substantially altered for American audiences and incorporating elements of the plot of *Psmith, Journalist.*

First appearing in *Ainslee's Magazine* in the US, and later in *The Strand Magazine* in the UK, *The Prince and Betty* was reworked for the American market, changing the setting to New York and introducing new characters.

The rare dust-jacket by Will Grefe (1875–1957) is a variant to that given in McIlvaine, lacking price to spine and advertisement for *The Mediator* to back flap, and with the strap line 'A Great Humorous Story' at the head of the front panel, no price on the spine, and an advertisement for *The Call of the Cumberlands* to the rear panel.

McIlvaine A15a.



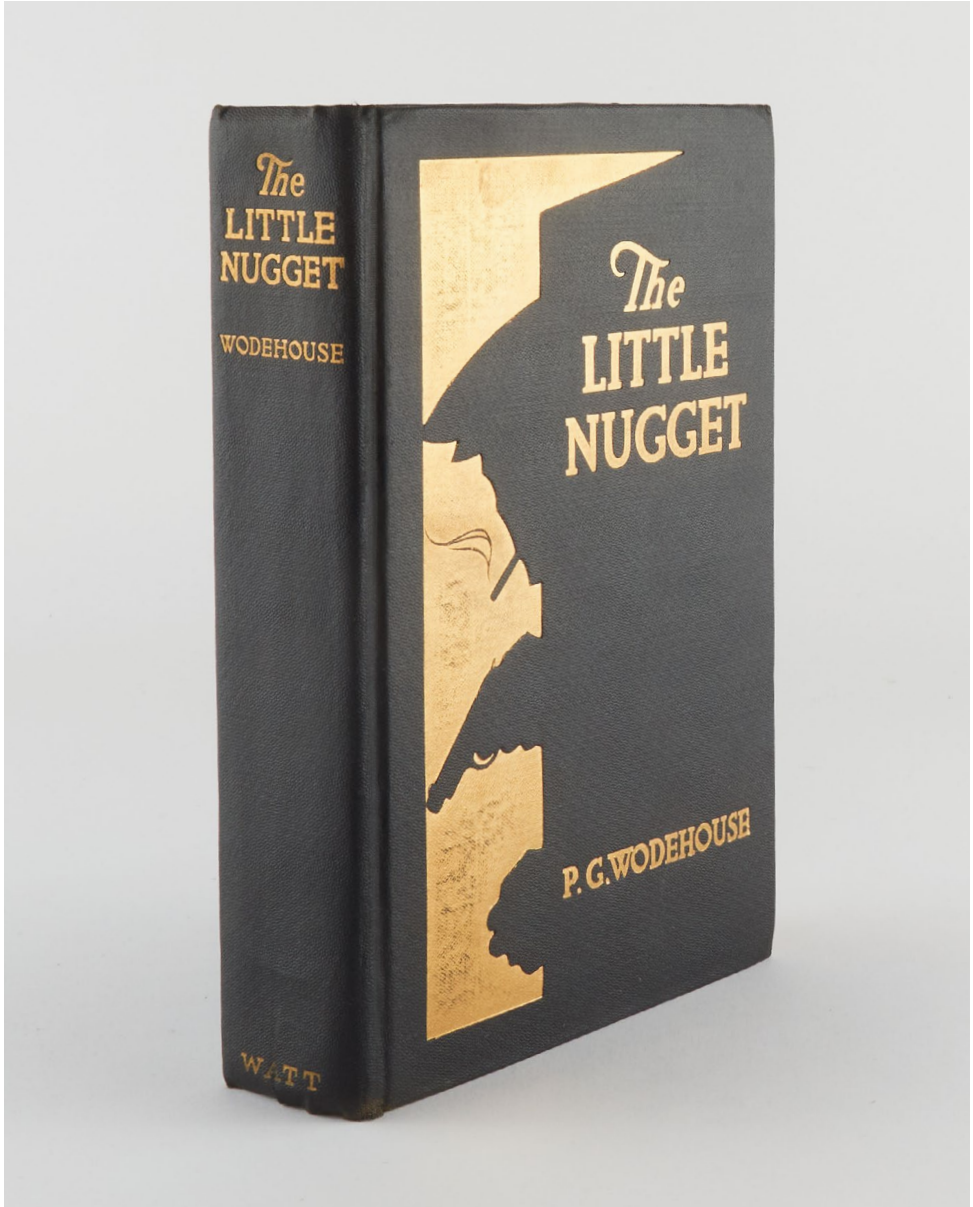
22. WODEHOUSE, P.G.; Will GREFE (*illustrator*). The Little Nugget. *New York. W.J. Watt & Company*. 1914. **£300**

8vo. Publisher's black cloth, spine lettered in gilt, upper board lettered and decorated in gilt, in a facsimile dust-jacket; pp. [4], 300; frontispiece with tissue guard and a further 2 plates by Will Grefe; offsetting to title, uniform light toning to rest of text, the odd spot, occasional creasing to corners, short closed tear to pp. 43–44 touching running-titles but not affecting legibility; otherwise a very good copy.

First US edition, first printing of this comic thriller, illustrated by Will Grefe (1875–1957), a prolific artist for *The Saturday Evening Post*.

Based on a story published in *The Captain* the previous year under the title 'The Eighteen Carat Kid', *The Little Nugget* takes its title from the nickname given to Ogden Ford, a child whose chief attraction is his value as a target for kidnappers. The novel was first published in book form in the UK by Methuen on 28 August 1913.

Mcllvaine A16b.



23. WODEHOUSE, P.G. The Man Upstairs. *London: Methuen & Co.* 1914.
£2,500

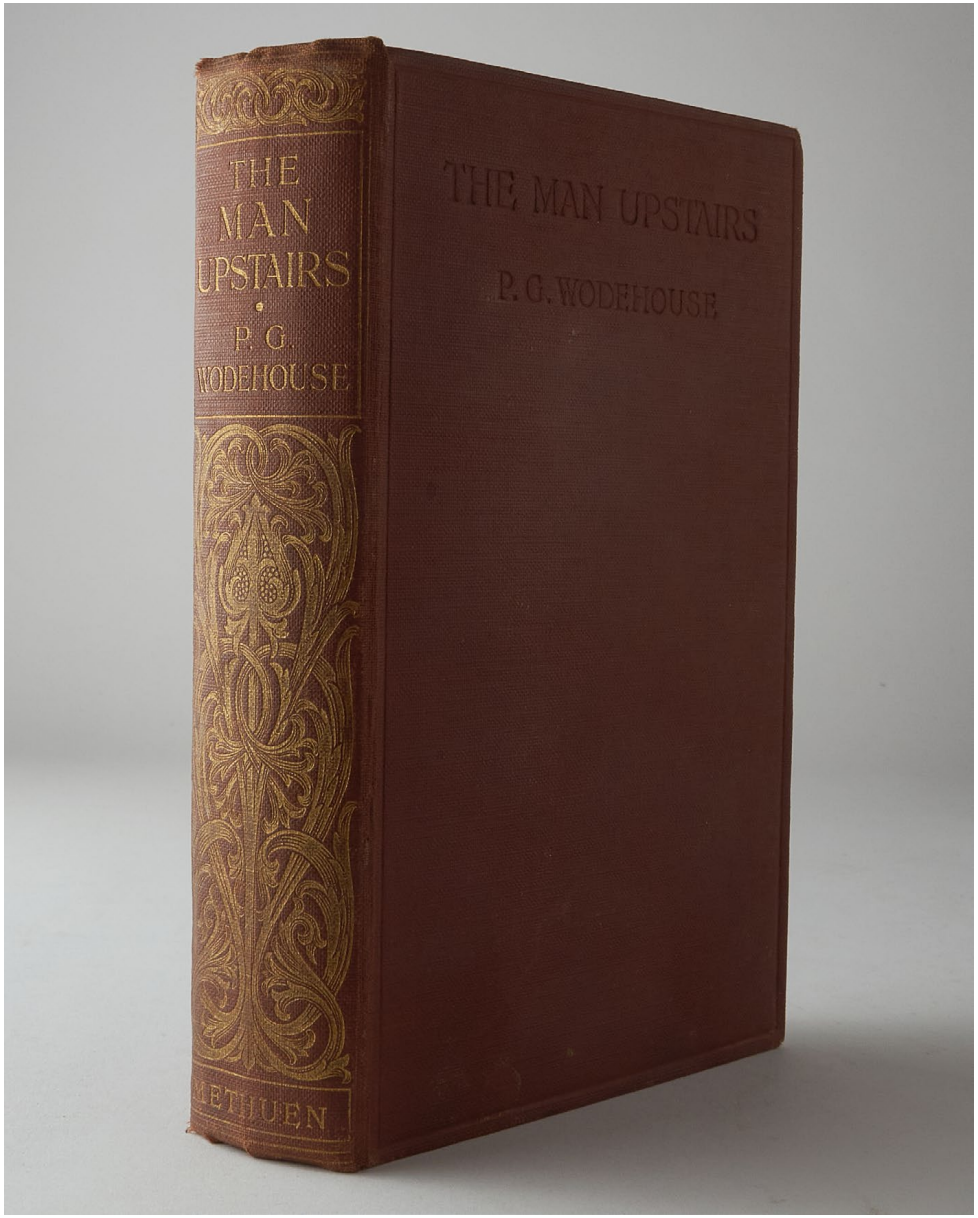
8vo. Publisher's red-brown cloth, spine lettered and richly gilt to a foliate design, upper board lettered in blind; pp. vii, [1 (blank)], 316, [31 (advertisements)], [1 (blank)]; publisher's circular 'Presentation Copy' inkstamp to title, ownership inscription dated Edinburgh, January 1919 to front free endpaper; a few small marks to boards; slight foxing to edges of textblock; else very good.

First edition, first printing of this miscellaneous collection of short stories, mostly concerning love and featuring none of Wodehouse's regular characters, this copy stamped by the publisher for presentation.

The Man Upstairs brings together nineteen short stories, most of which had first appeared in *The Strand* in the UK, with others drawn from US magazines *Cosmopolitan* and *Collier's*. The collection was not published in the US. This is a notoriously poorly-produced book due to wartime privations, and copies in good condition are difficult to find.

Mcllvaine A17a.





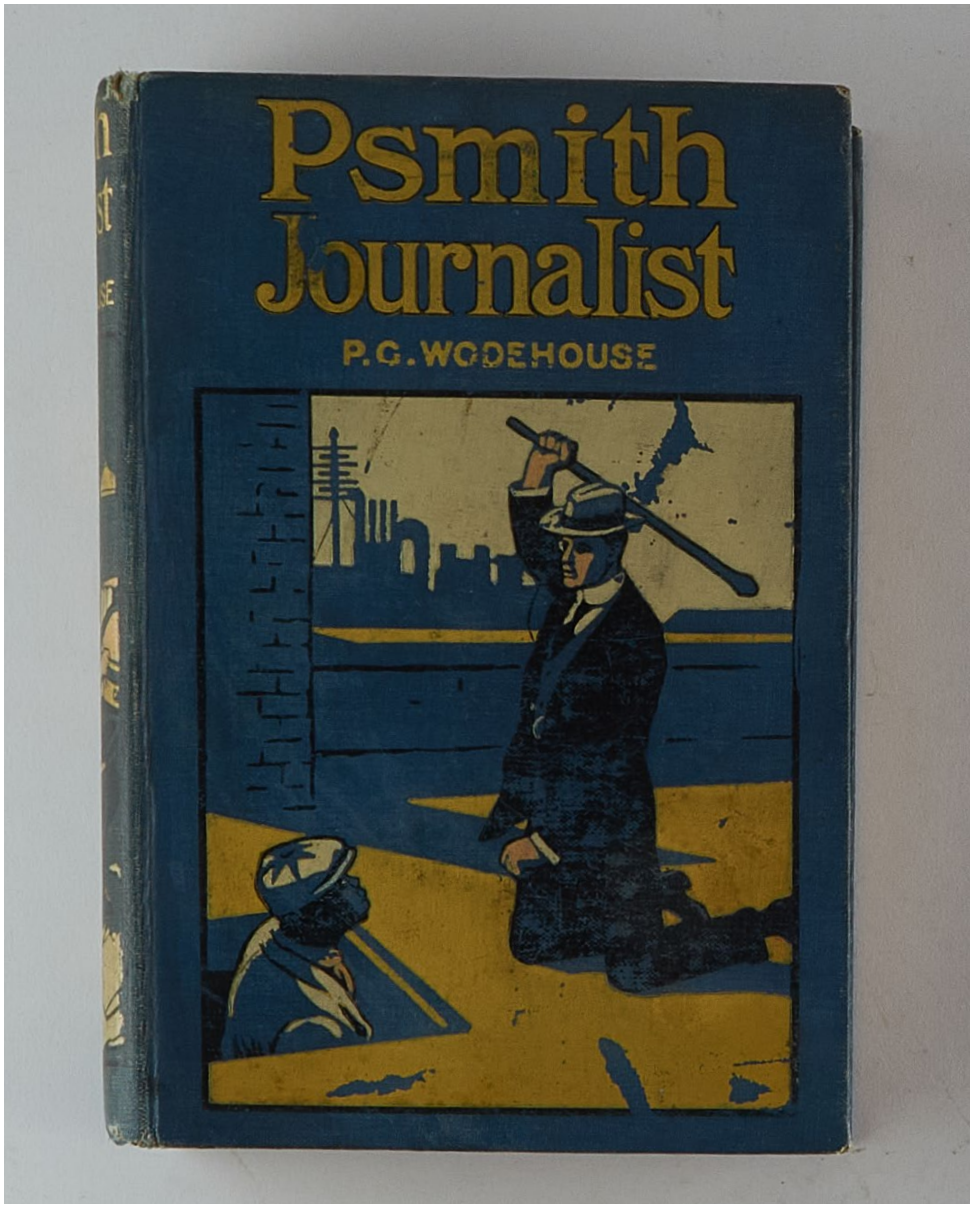
24. WODEHOUSE, P.G.; T.M.R. WHITWELL (*illustrator*). Psmith Journalist. *London: Adam & Charles Black.* 1915. **£850**

8vo. Publisher’s blue pictorial cloth decorated in cream and yellow, upper board lettered in yellow, spine lettered in gilt; pp. 247, [1 (blank)]; frontispiece and a further 11 black-and-white plates by T.M.R. Whitwell; sporadic light foxing (heavier to first and final leaves) nonetheless a good copy; old ownership inscription to front pastedown.

First edition in book form, first printing, including one of the earliest known uses in print of the phrase ‘Elementary, my dear Watson’.

First serialised in *The Captain* magazine between October 1909 and February 1910, and repurposed and incorporated in Wodehouse’s earlier US novel *The Prince and Betty* (1912), the book continues the story of Mike and Psmith, two of Wodehouse’s most loved characters. In 2019, it was included in the BBC’s list of the ‘100 Most Inspiring Novels’.

McIlvaine A15c, issue a.



The First Appearance of Blandings Castle

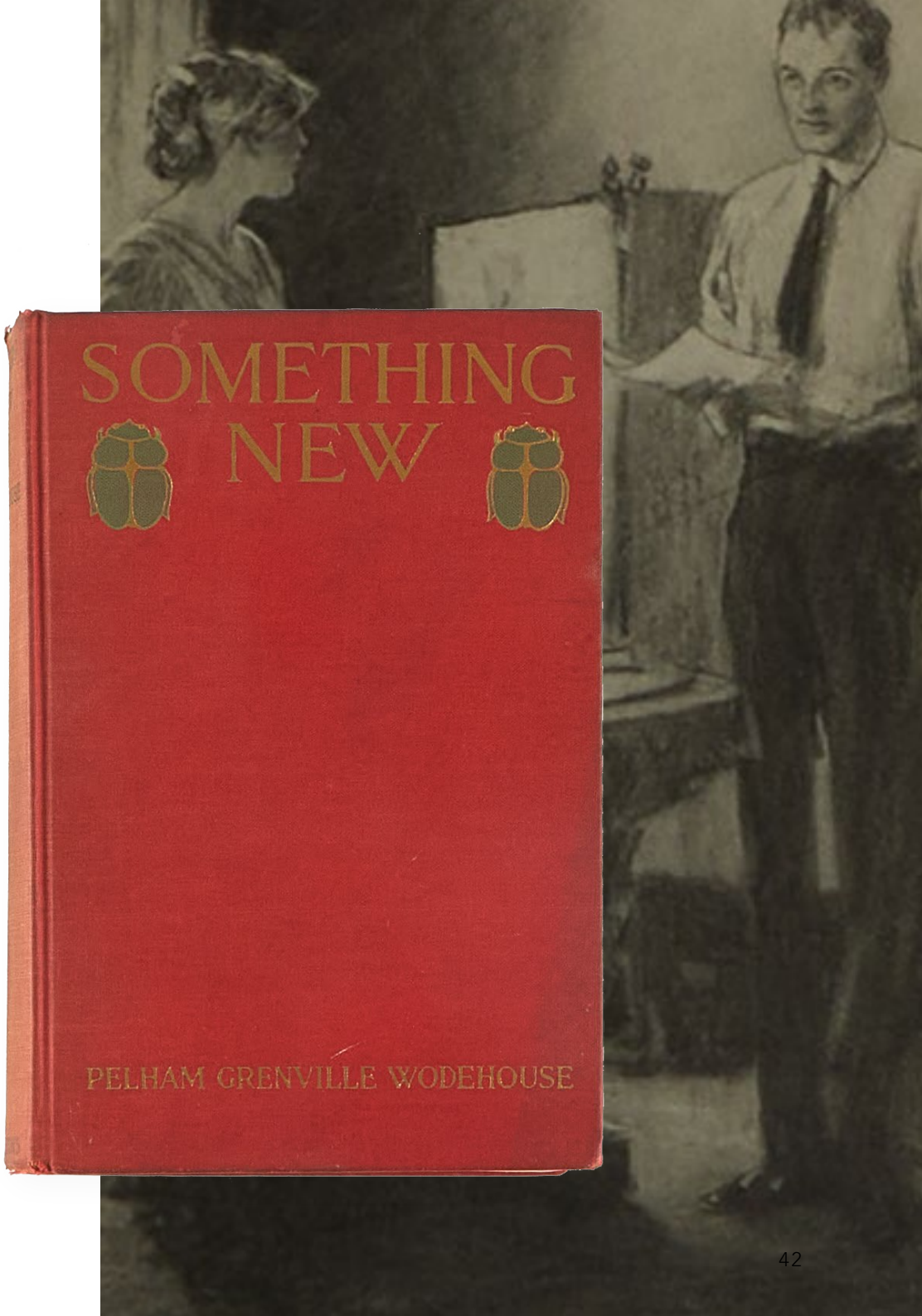
25. WODEHOUSE, P.G. Something New. *New York: D. Appleton and Company.* 1915. **£525**

8vo. Publisher's red cloth, spine and upper board lettered in gilt, two scarabs in green and gilt to upper board; pp. [6], 347, [1 (blank)]; 4 black-and-white plates by Frederic Rodrigo including frontispiece; spine sunned, spine ends lightly bumped; else very good.

First edition, first printing, with 'I' below the last line of text at p. 347, of the novel introducing Lord Emsworth of Blandings Castle.

The novel features the first appearance of two of Wodehouse's best known recurring characters and settings – Clarence Threepwood, ninth Earl of Emsworth, and Blandings Castle – and the familiar mix of class differences, imposters, romance, and a missing artefact. The novel was published in the UK a few days later by Methuen & Co. as *Something Fresh*.

Mcllvaine A18a.



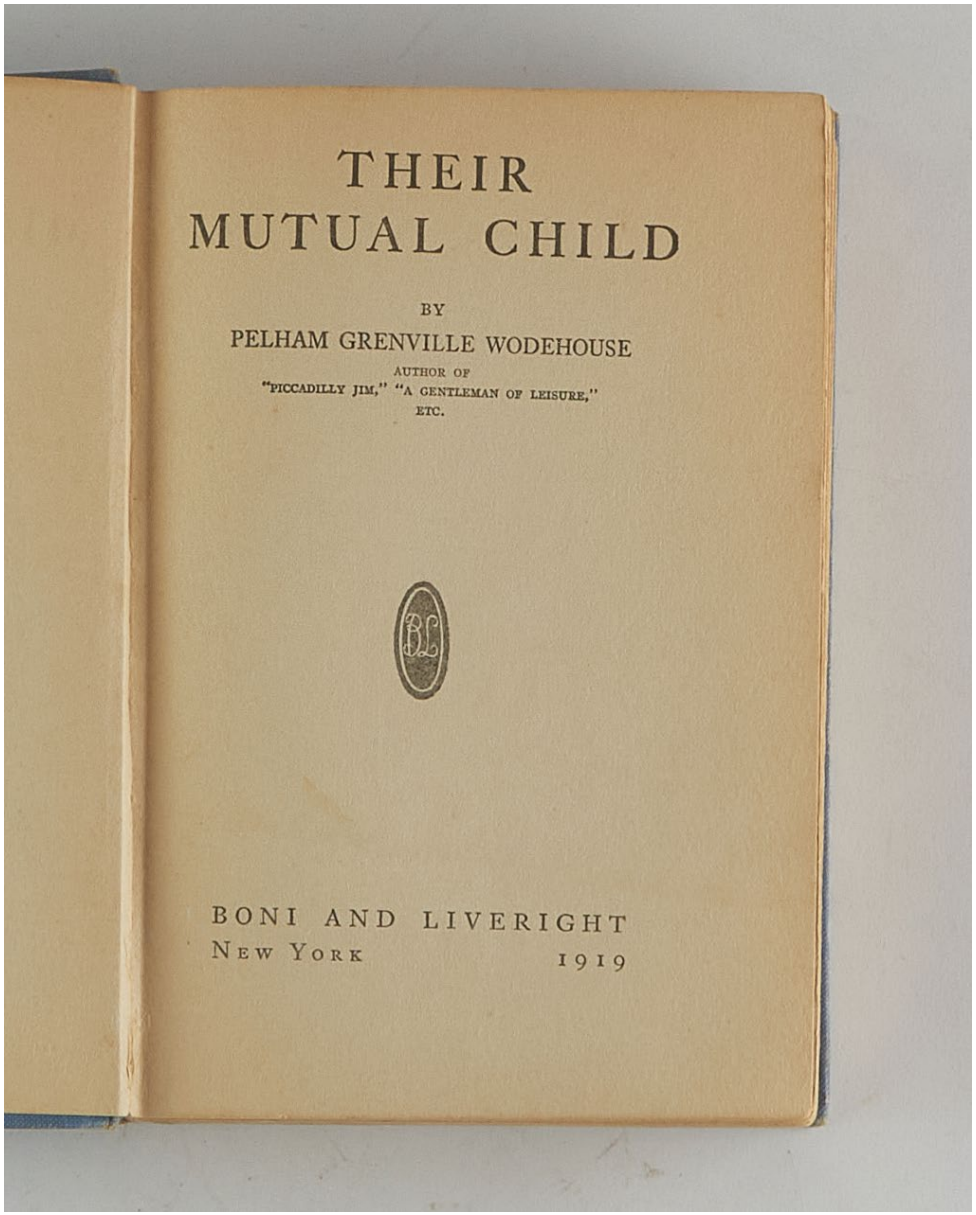
26. WODEHOUSE, P.G. Their Mutual Child. *New York: Boni & Liveright.* 1919.
£300

8vo. Publisher's grey-blue cloth, spine and upper board lettered in white; pp. 284; boards and extremities rubbed, fading to white lettering (completely worn away to spine); pen marks to rear pastedown and rear board, rear hinge split but holding; uniform light toning; a good copy.

First edition in book form, first printing of Wodehouse's only serious novel.

First appearing in the American *Munsey's Magazine* in May 1914 as *The White Hope*, this story is often referred to as being the closest Wodehouse came to a serious novel. It was published in the UK by Herbert Jenkins the following year as *The Coming of Bill*. The story deals with the young Bill, whose eugencist, germophobic aunt attempts to interfere with his upbringing.

McIlvaine A23a.


THEIR
MUTUAL CHILD

BY
PELHAM GRENVILLE WODEHOUSE
AUTHOR OF
"PICCADILLY JIM," "A GENTLEMAN OF LEISURE,"
ETC.

BONI AND LIVERIGHT
NEW YORK 1919

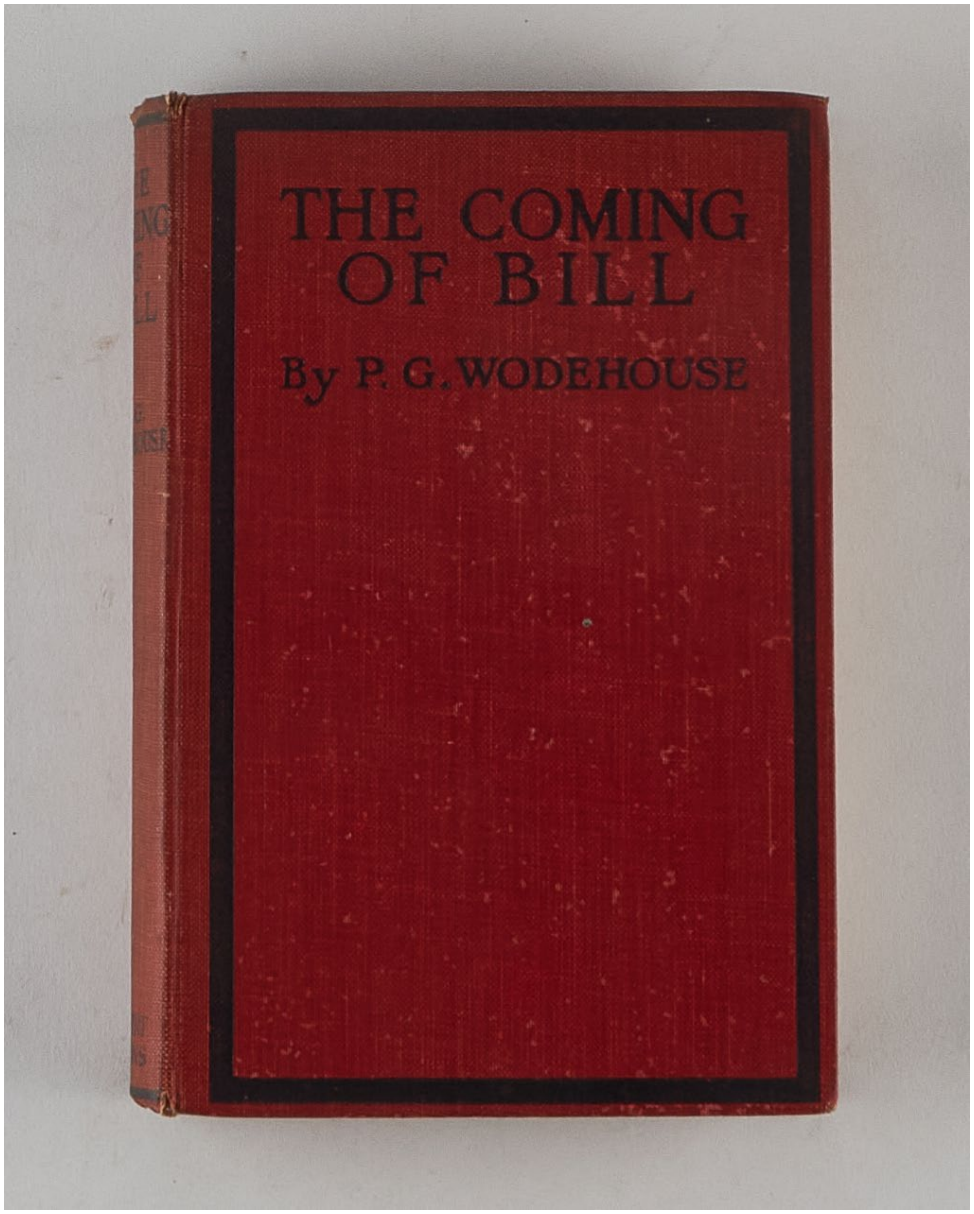
27. WODEHOUSE, P.G. The Coming of Bill. *London: Herbert Jenkins.* 1920.
£200

8vo. Publisher's red cloth, black borders to upper board, upper board and spine lettered in black; pp. 251, [1 (blank)], [4 (advertisements)]; spine darkened, boards slightly rubbed; light spotting to endpapers; otherwise a very good copy; early ownership inscription 'Galpin' to front free endpaper.

First UK edition, first printing of Wodehouse's only serious novel.

Originally published in the American *Munsey's Magazine* as *The White Hope* in May 1914, and first issued in book form by the New York publisher Boni & Liveright as *Their Mutual Child* five years later, this story is often described as Wodehouse's only serious novel. The story deals with the young Bill, whose eugencist, germophobic aunt attempts to interfere with his upbringing.

Mcilvaine A23b.



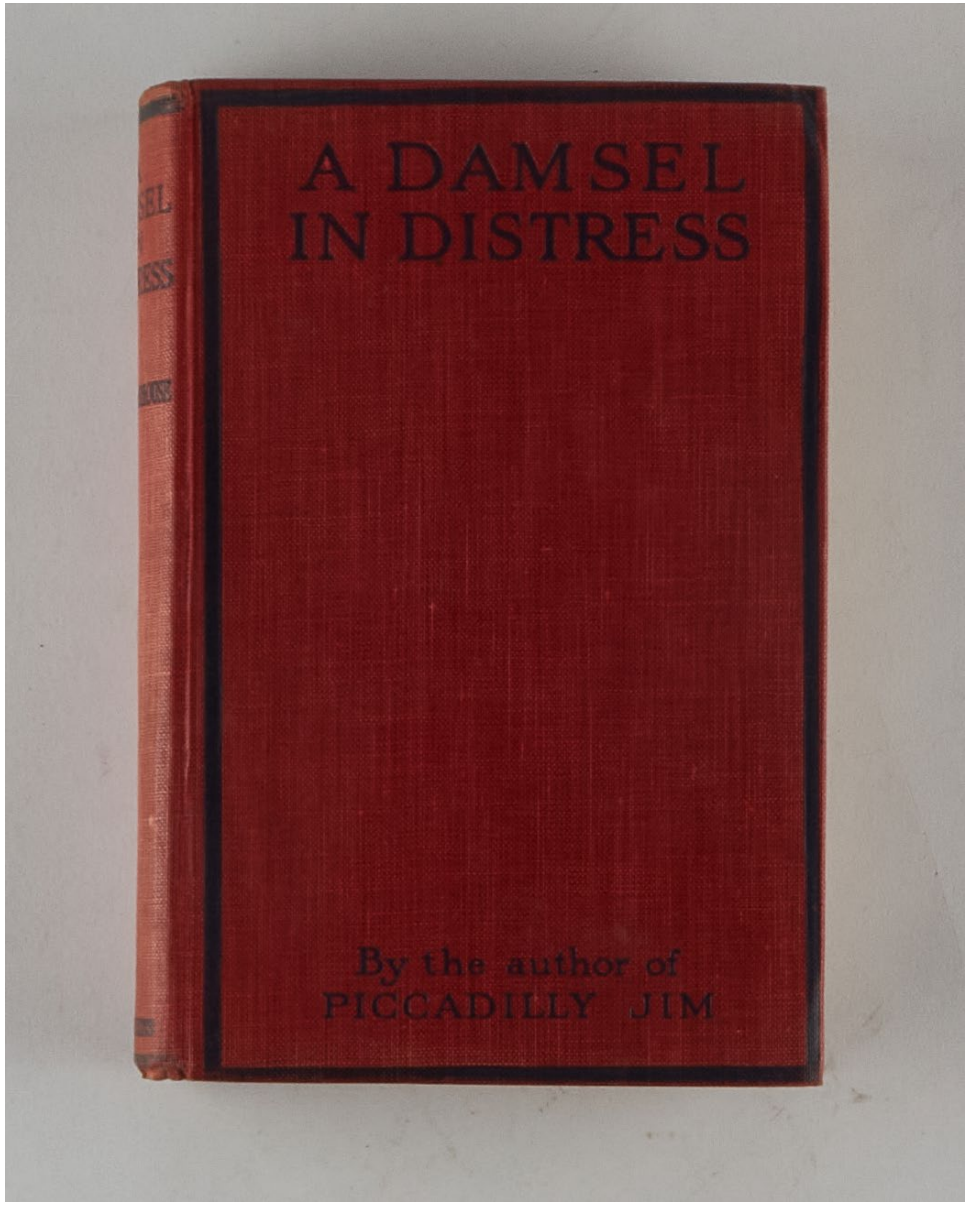
28. WODEHOUSE, P.G. A Damsel in Distress. *London: Herbert Jenkins.* 1920.
£400

8vo. Publisher's dark red cloth, black borders, spine and upper board lettered in black; slight fading to black borders of spine, rear board lightly rubbed; else a very good copy; 1919 ownership inscription 'H. Ford' to front free endpaper.

First UK edition, first printing, without the printed publisher's device at the head of the copyright page.

Appearing ten days after the first US edition, this romantic comedy had been originally serialised in *The Saturday Evening Post* between May and June of the same year.

Mcllvaine A24b.



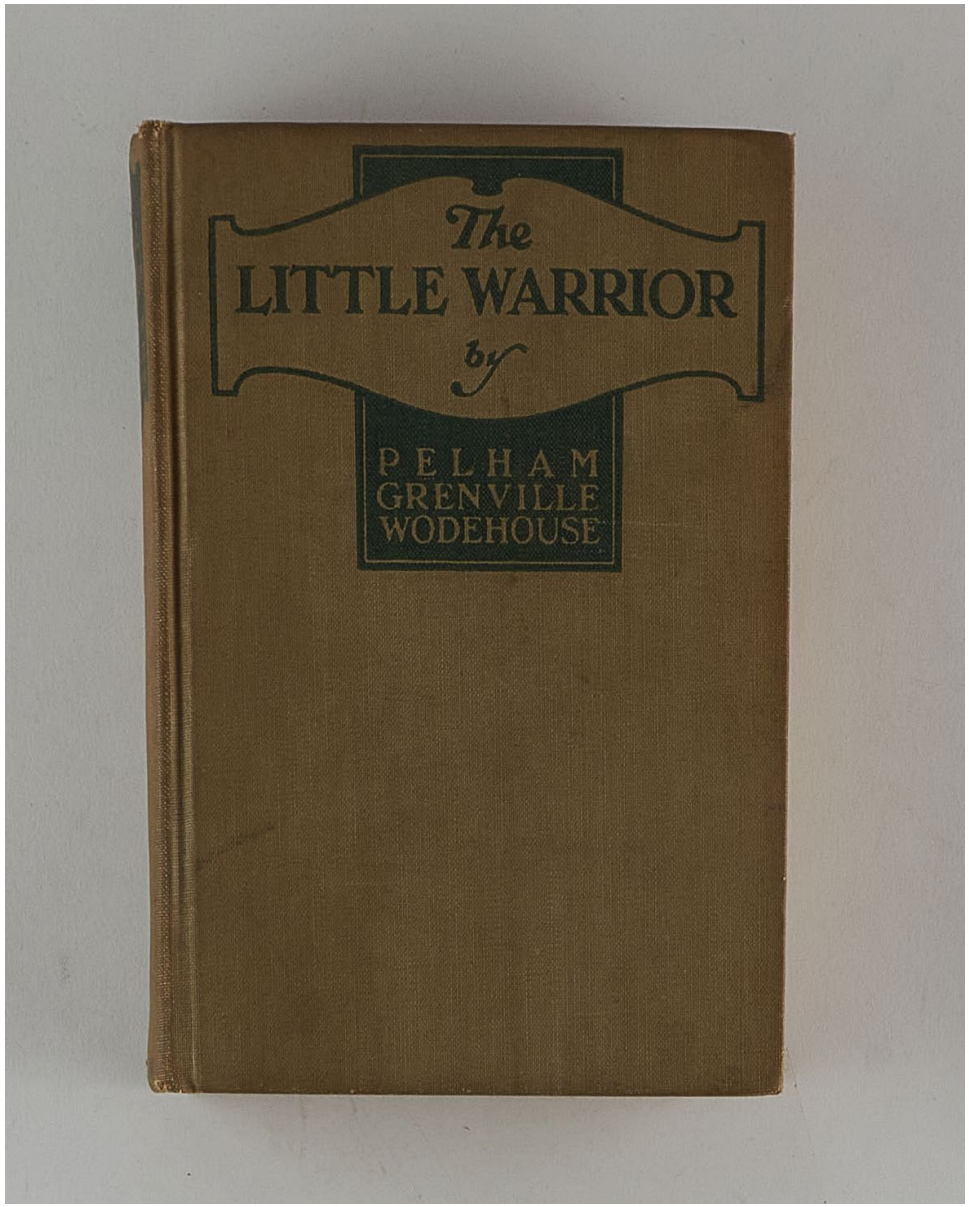
29. WODEHOUSE, P.G. The Little Warrior. *New York: George H. Doran Company.* 1920. **£100**

8vo. Publisher's green-brown cloth, text within green cartouches to spine and upper board; pp. 384; spine somewhat faded and worn at extremities, slight discolouration to boards, corners lightly rubbed; else a very good copy; contemporary ownership inscription of Will Frater to front free endpaper.

First edition in book form, first printing, chronicling the adventures of Jill Mariner, a wealthy and good-natured young woman.

Reissued in the UK in the following year as *Jill the Reckless*, this story brings together many of the tropes that are now familiar Wodehouse territory, including members of parliament, clubmen, country houses and chorus girls. It was serialised in the US and Canada in *Collier's* and *Maclean's*, respectively, in 1920 under the same title, and in the UK as *Jill the Reckless* in the *Grand Magazine* between 1920 and 1921.

McIlvaine A25a.



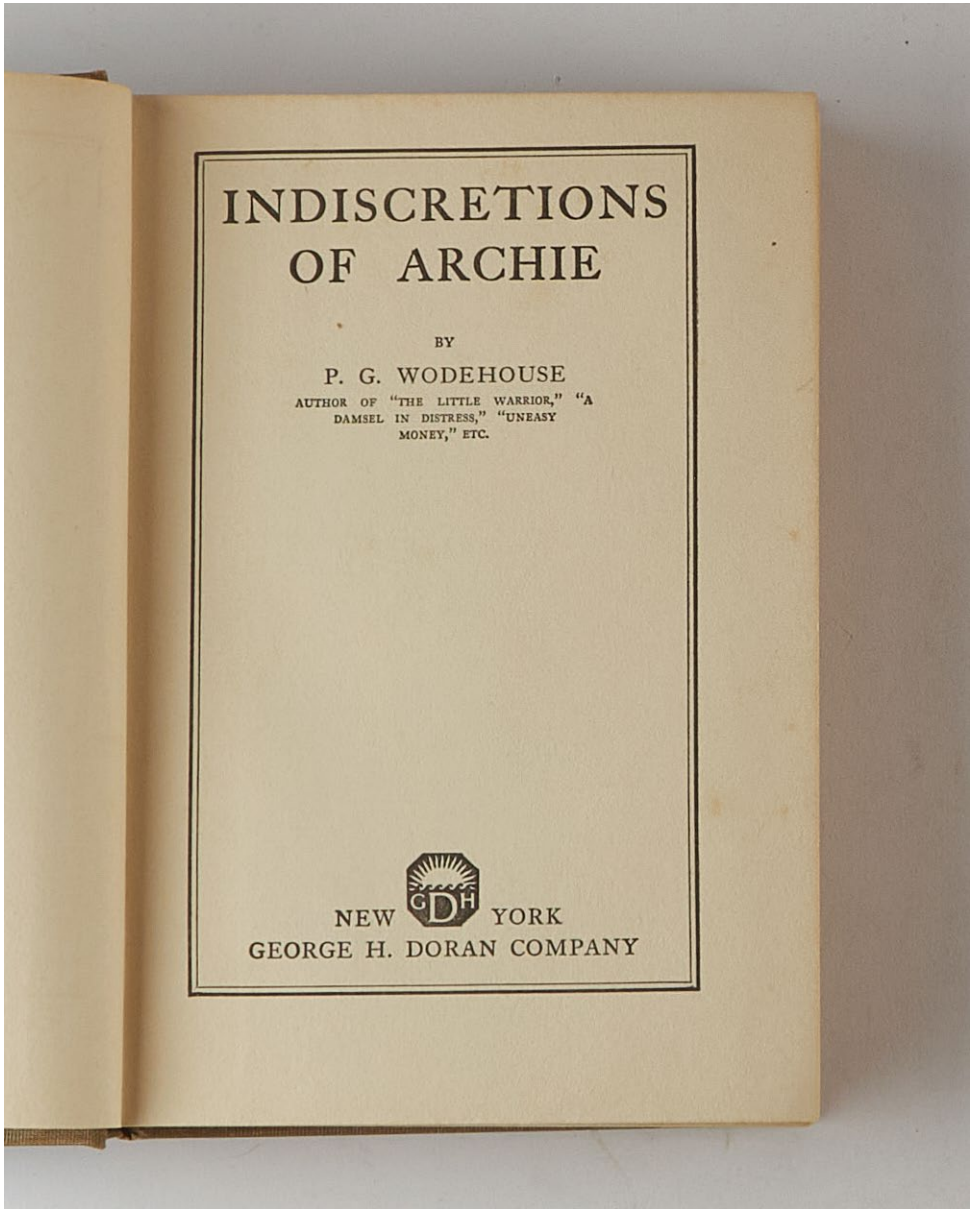
30. WODEHOUSE, P.G. The Indiscretions of Archie. *New York: George H. Doran Company.* 1921. **£60**

8vo. Publisher's light brown cloth lettered in dark green, text to spine and upper board within cartouches, dark green borders to upper board, in a facsimile dust-jacket; pp. 303, [1 (blank)]; dampstaining to fore-edge of upper board with fading to borders; the odd mark, light foxing to first and final leaves; a good copy; old bookseller's ticket of the Old Corner Book Shop, Boston, to front free endpaper.

First US edition in book form, first printing, following the adventures of impoverished and embarrassment-prone Archie Moffam.

First published in the UK a few months earlier, the novel finds Archibald 'Archie' Moffam (pronounced 'Mo'om') beset by problems with his wealthy father-in-law, a recurring Wodehouse device. It was adapted from eleven short stories first published in *Strand* in the UK between March 1920 and February 1921, and, with one exception, in *Cosmopolitan* in the US between May 1920 and February 1921.

Mcllvaine A26b.



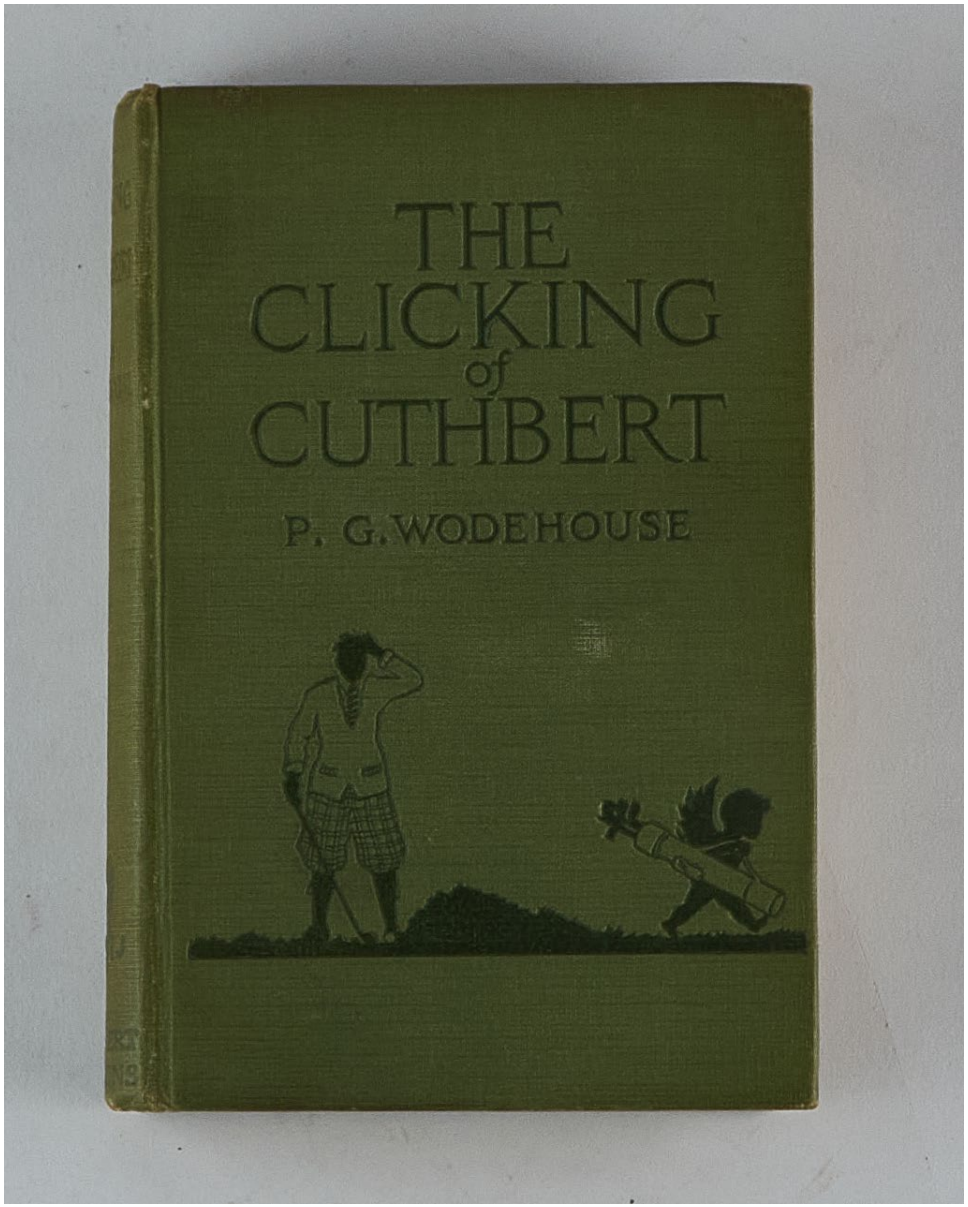
31. WODEHOUSE, P.G. The Clicking of Cuthbert. *London: Herbert Jenkins.* 1922. **£250**

8vo. Publisher's sage green cloth, spine and upper board lettered and decorated in green; light rubbing to corners, spine ends bumped and lightly worn; offsetting to endpapers, light spotting to first gathering and to edges of textblock; otherwise a very good copy; juvenile gift inscription 'to Thérèse' to front free endpaper.

First edition, first printing of this collection of stories, introducing Wodehouse's recurring character the Oldest Member, who narrates all but one.

A collection of ten short stories centred on golf, later published in the US under the title *Golf Without Tears* (1924), with minor changes. Each story had previously appeared in British and American magazines.

McIlvaine A27a.



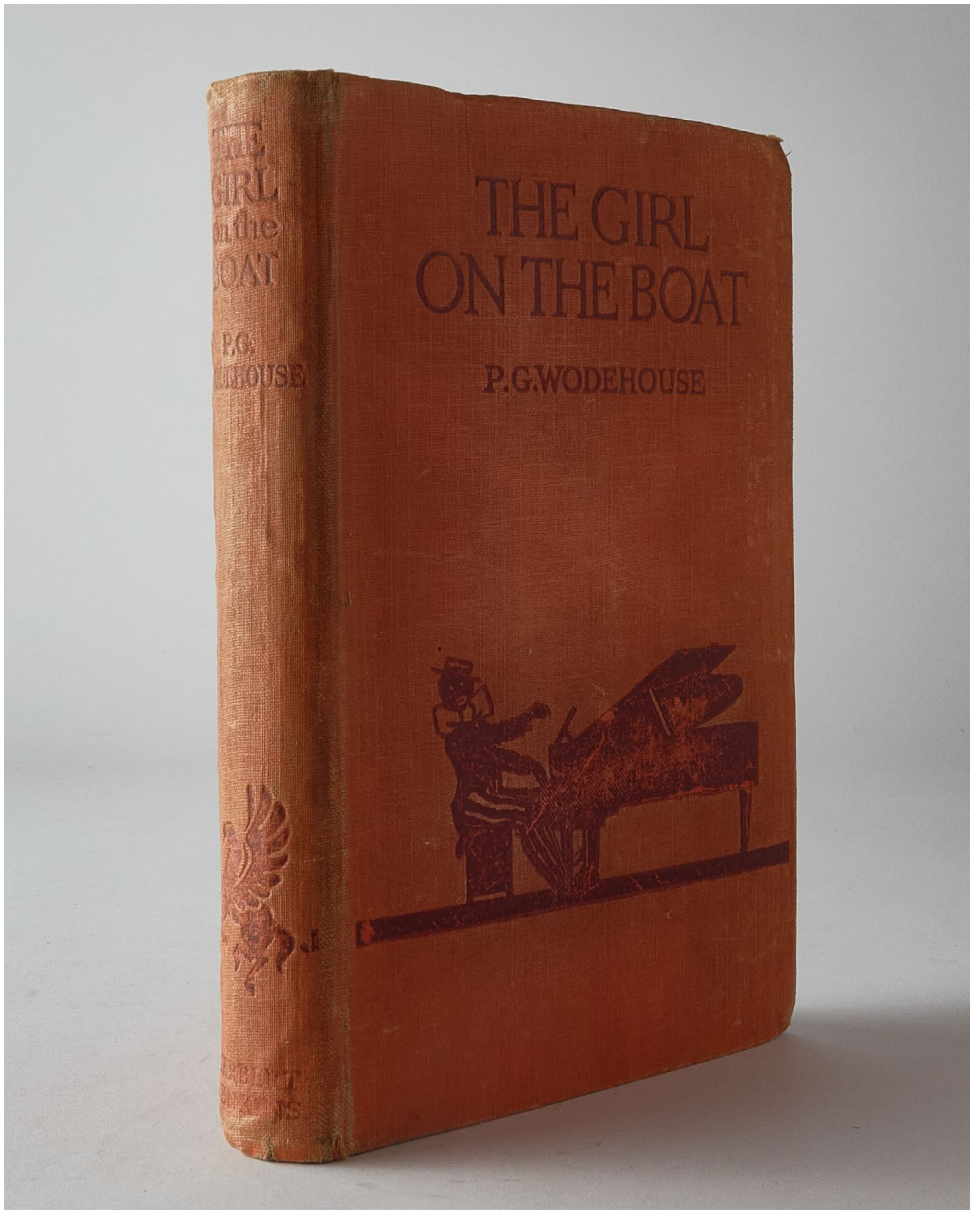
32. WODEHOUSE, P.G. The Girl on the Boat. *London: Herbert Jenkins.* 1922.
£175

8vo. Publisher's orange cloth, upper board and spine lettered and decorated in red-brown; pp. 312, [8 (advertisements)]; cloth worn, rubbed, and lightly soiled; short closed marginal tear to half-title; but internally a very good copy.

First UK edition, first printing, of this comedy set aboard a White Star liner bound for England.

The story first appeared as a serial in the US in *Woman's Home Companion* in 1921 under the title *Three Men and a Maid*, under which it was also first published in book form by the New York publisher George H. Doran. The novel was adapted for film in 1962 starring Norman Wisdom (1915–2010), directed by Henry Kaplan (1926–2005).

Mcllvaine A28b.



33. WODEHOUSE, P.G. Leave It To Psmith. *London: Herbert Jenkins.*1923.

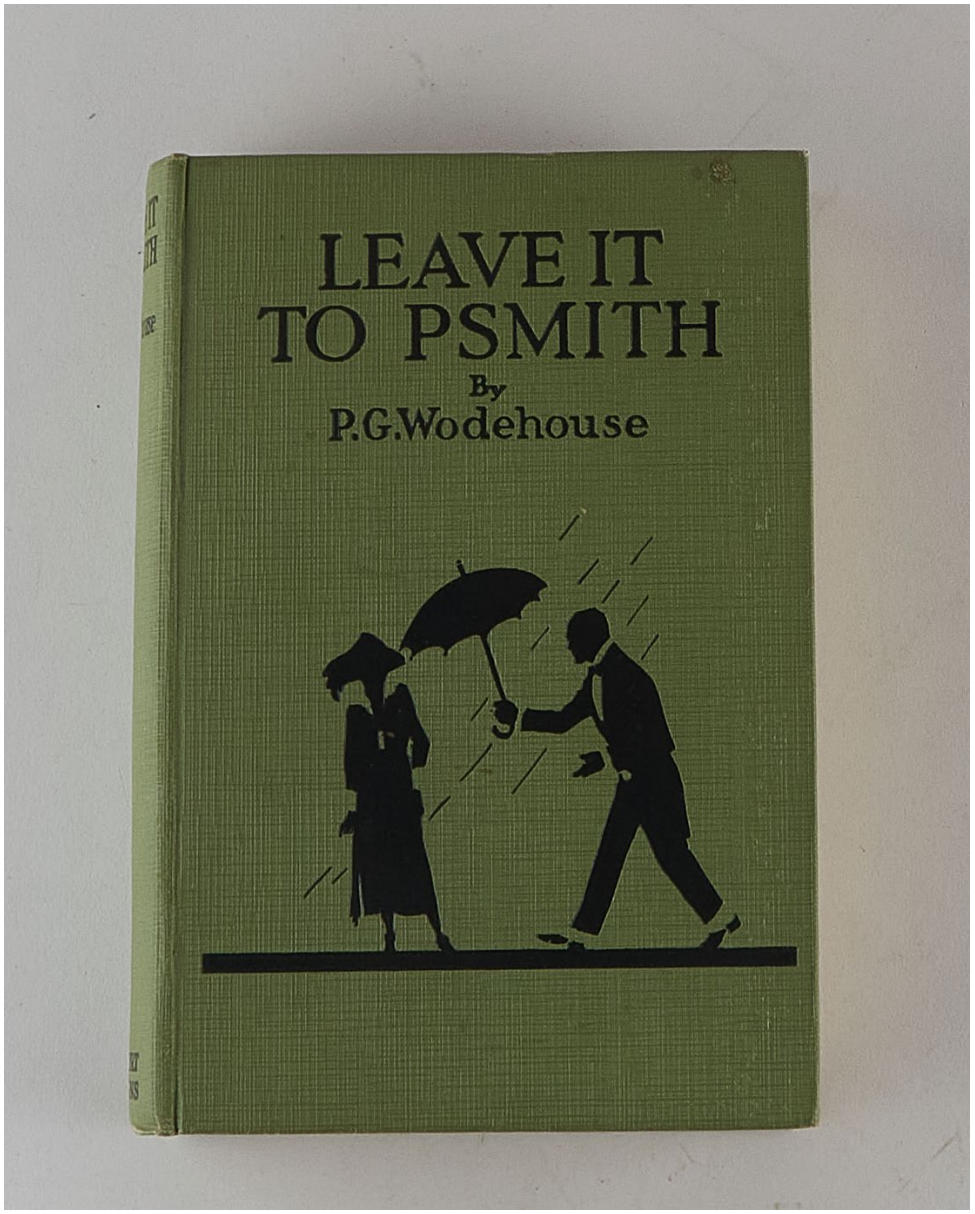
£400

8vo. Publisher's green cloth, spine and upper board lettered and decorated in black, with a facsimile dust-jacket; pp. 327, [1 (blank)]; traces of adhesive to inner margin of half-title, slight wear to spine ends; some foxing to top- and fore-edges of textblock; a very good copy; contemporary ownership inscription to front free endpaper verso, old bookseller's ticket of Dymock's Book Arcade, Sydney to front pastedown, front panel of ?original dust-jacket loosely inserted.

First edition in book form, first printing of the fifth and final Psmith novel, centred on the character who had first appeared in *Mike* (1909).

The novel was previously serialised in the *Saturday Evening Post* in the US from 3 February to 24 March 1923, and in *The Grand Magazine* in the UK from April to December of the same year. The ending of the magazine version was substantially rewritten for the book publication.

McIlvaine A31a.



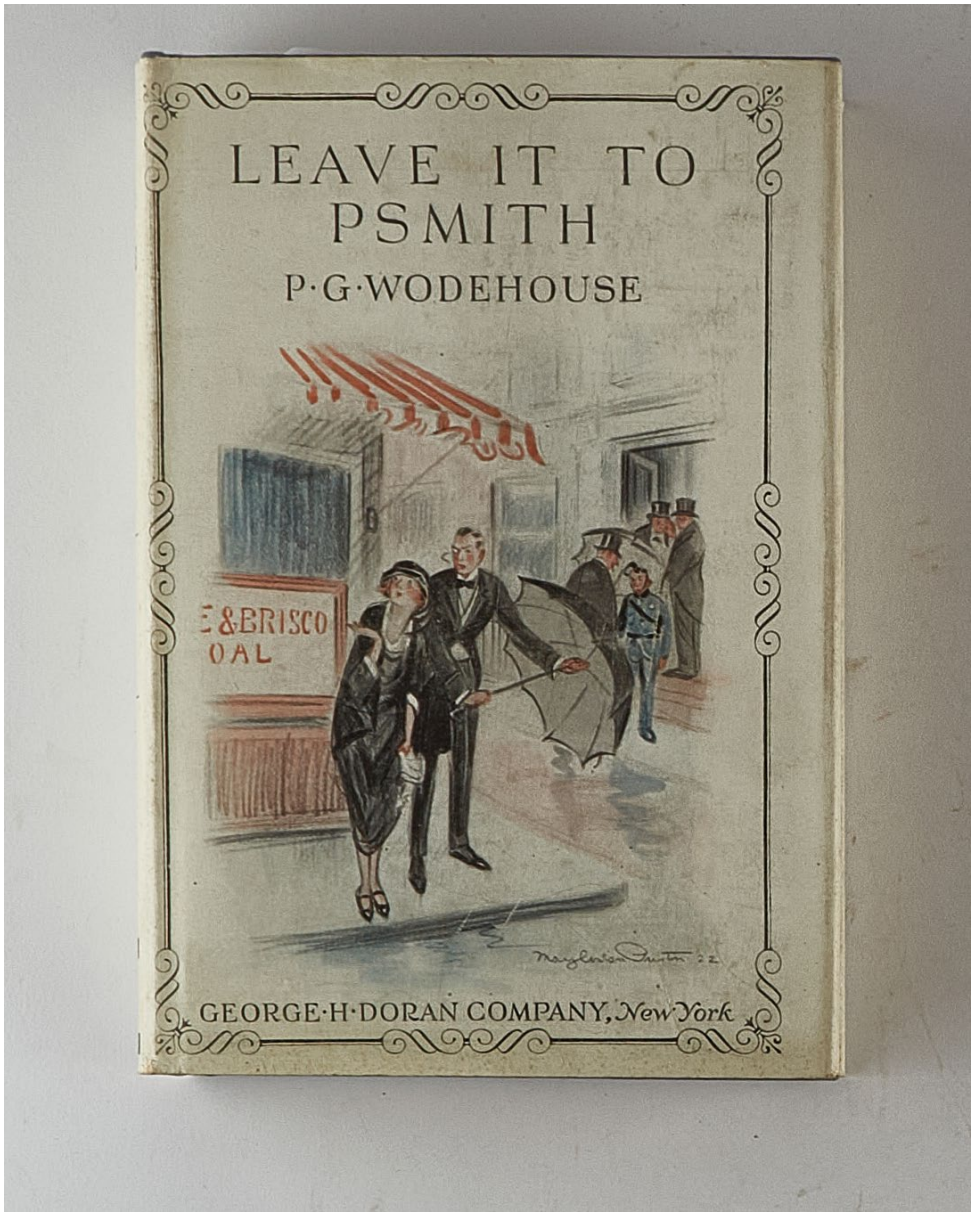
34. WODEHOUSE, P.G. Leave it to Psmith. *New York: George H Doran Company.* 1924. **£1,250**

8vo. Publisher's blue cloth, spine and upper board lettered in navy, upper board within ornamental border, in the original price-clipped dust-jacket; pp. 347, [1 (blank)]; very light wear to jacket with spotting to spine, very small closed tear to upper panel; else near-fine.

First US edition in book form, first printing of the fifth and final Psmith novel, centred on the character who first appeared in *Mike* (1909), rarely found in the original dust-jacket.

The novel was previously serialised in the *Saturday Evening Post* in the US from 3 February to 24 March 1923, and in *The Grand Magazine* in the UK from April to December of the same year. It was first published in book form by London publisher Herbert Jenkins on 30 November 1923. The ending of the magazine version was substantially rewritten for the book's publication.

McIlvaine A31b.



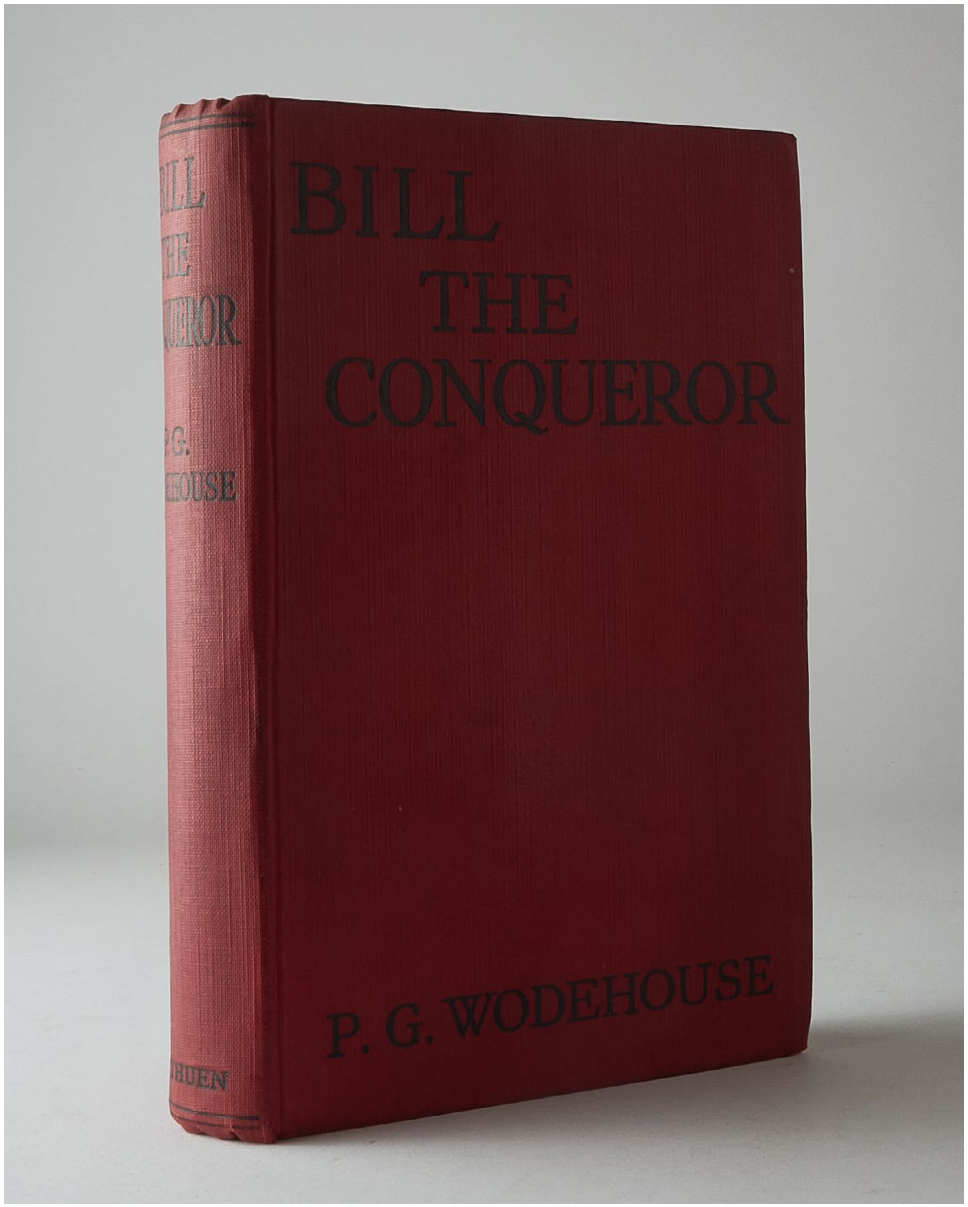
35. WODEHOUSE, P.G. Bill the Conqueror. *London: Methuen and Co.* 1924.
£100

8vo. Publisher's red cloth, spine and upper board lettered in black; pp. 296; spine ends bumped, some wear to extremities, edges slightly dusty; otherwise a very good copy.

First edition in book form, first printing, of the novel following the adventures of ex-Harvard footballer William 'Bill' Paradene West.

Subtitled 'His invasion of England in the Springtime', this novel features publishing magnate Sir George Alexander Pyke (later Lord Tilbury) and his employee Percy Pilbeam, who make later appearances at Blandings Castle in *Heavy Weather* (1933) and *Summer Lighting* (1929), respectively. The story had been previously serialised in the US in *The Saturday Evening Post* from 24 May to 12 July 1924. The first US edition was published the following year.

McIlvaine A33a.



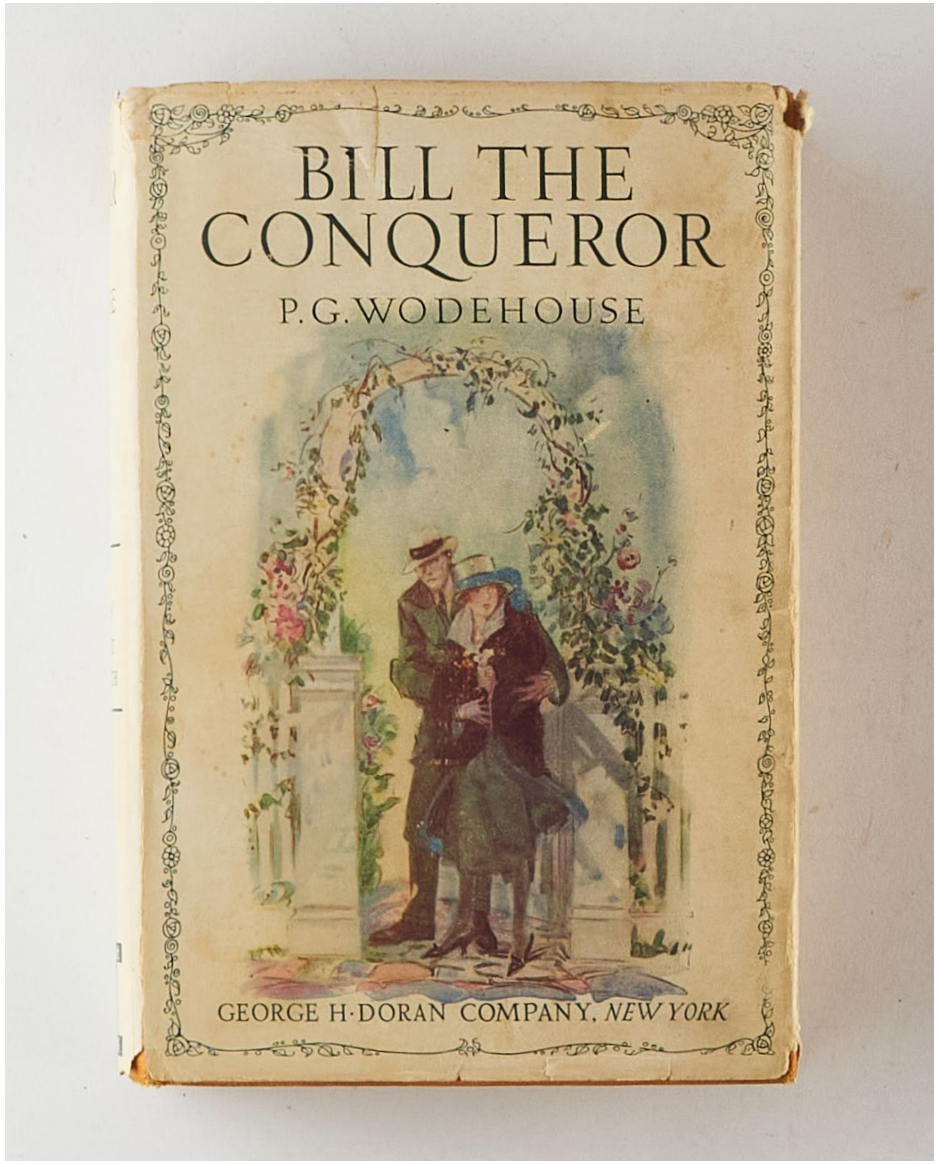
36. WODEHOUSE, P.G. Bill the Conqueror. *New York: Goerge H. Doran & Company.* [1925.] **£400**

8vo. Publisher's orange cloth lettered and decorated in green to spine and upper board; pp. 323, [1 (blank)], in the unclipped dust-jacket priced $2.00 net to spine; spine ends slightly bumped, a few nicks to jacket with losses to head of spine measuring 10 x 10 mm and 30 x 30 mm affecting three letters of title; uniform light toning; a very good copy; contemporary bookplate of Nellie L. Whitman to front pastedown, gift inscription '"Mother Whit" | Love and best wishes | Ella K. Litchfield' dated 18 August 1926 to front free endpaper.

First US edition, first printing, of the novel following the adventures of ex-Harvard footballer William 'Bill' Paradene West.

Subtitled 'His invasion of England in the Springtime', this novel features publishing magnate Sir George Alexander Pyke (later Lord Tilbury) and his employee Percy Pilbeam, who make later appearances at Blandings Castle in *Heavy Weather* (1933) and *Summer Lighting* (1929), respectively. The story had been previously serialised in the US in *The Saturday Evening Post* from 24 May to 12 July 1924. The first edition in book form was published by the London publisher Methuen on 13 November 1924.

McIlvaine A33b.



Inscribed to the Illustrator of *Uncle Dynamite*

37. WODEHOUSE, P.G. He Rather Enjoyed It. *New York: George H. Doran Company.* 1925. **£450**

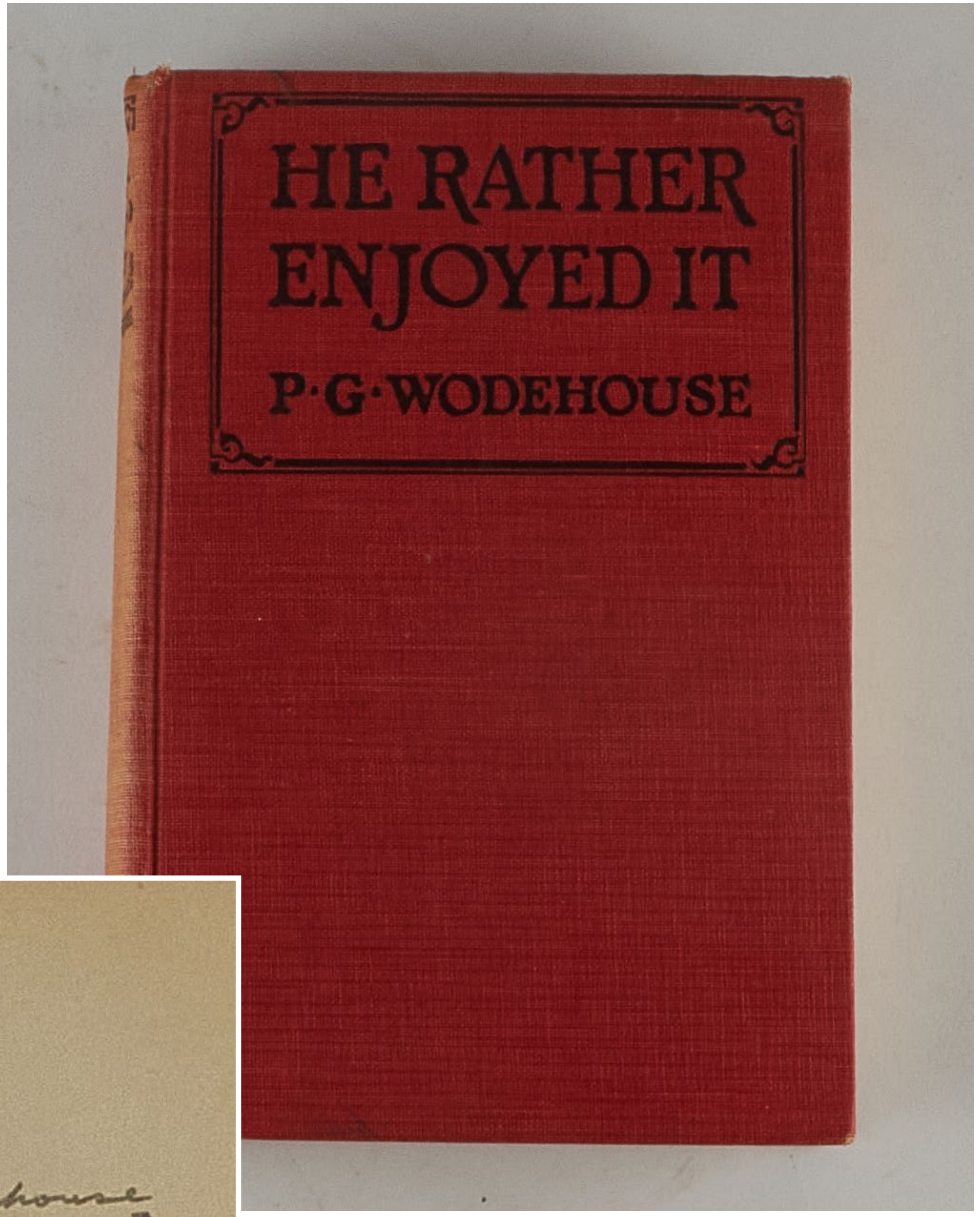
8vo. Publisher's red cloth, spine and upper board lettered and decorated in black, in the remains of a supplied, unclipped first-issue dust-jacket illustrated by Herb Roth; loss to spine of original jacket at head (35 x 30 mm) affecting text, front panel of jacket detached with dampstaining and wear to fore-edge and fold; spine somewhat sunned, textblock toned at edges; the odd spot; else internally very good; authorial inscription 'To | Hal | Good wishes | P.G. Wodehouse' in black ink to front free endpaper.

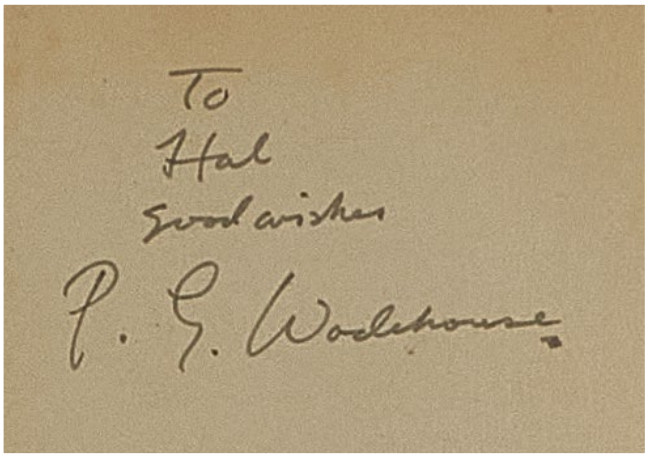
First US edition, first printing, this copy inscribed by the author to 'Hal', likely the Wodehouse illustrator Hal McIntosh (1927–2016).

A collection of ten short stories, originally issued in the UK by Herbert Jenkins as *Ukridge* (1924), featuring Stanley Featherstonehaugh Ukridge and narrated by his friend Corky. The volume is dedicated to Wodehouse's school friend and correspondent William 'Old Bill' Townend (1881–1962).

Provenance: inscribed 'to Hal' from P.G. Wodehouse with 'good wishes'. This is likely Hal McIntosh, who produced the dust-jacket design and in-text illustrations for the first US edition of *The Mating Season* (1949) as well as the dust-jacket for the first US edition of *Uncle Dynamite* (1948).

McIlvaine A32b.





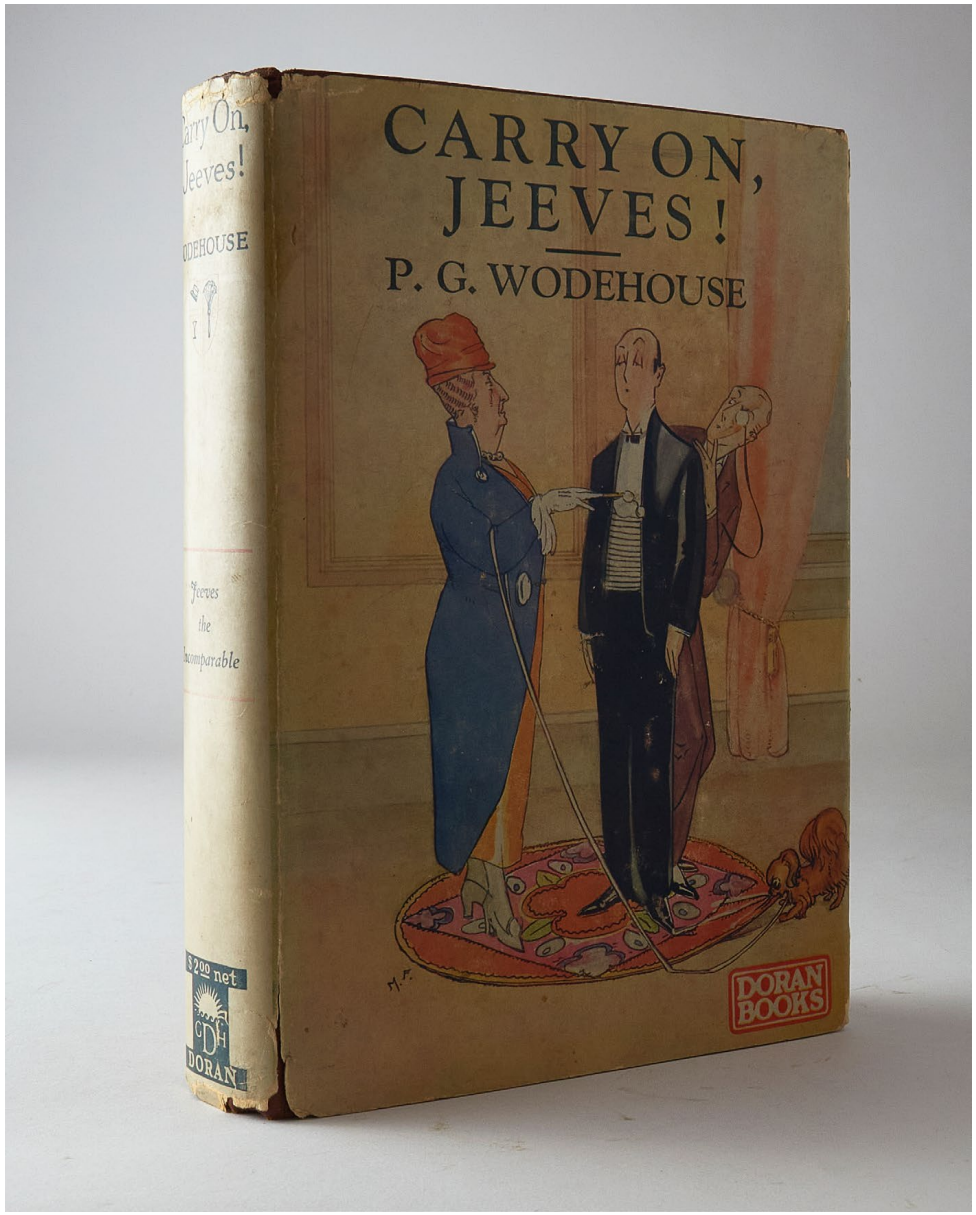
38. WODEHOUSE, P.G. Carry On, Jeeves! *New York: George H. Doran Company.* 1927. **£1,250**

8vo. Publisher’s brown cloth, lettered and decorated in orange to upper board and spine, illustrated dust-jacket attributed to ‘M.F.’ with the printed price of $2.00 to spine; pp. 316; small dampstain to cloth and jacket at head of spine, spine ends lightly bumped, short split to jacket at upper joint, a few nicks to jacket at extremities; small trace of adhesive to front pastedown from removed bookseller’s ticket; internally clean and bright; a very good copy.

First US edition, first printing of a collection of short stories, featuring Wodehouse’s best loved and most enduring characters: Bertie Wooster and the ever-resourceful Jeeves.

The third Jeeves and Wooster title, the book compiles ten short stories which had previously appeared in the collection *My Man Jeeves* (1919), but in earlier versions, and in the periodicals *The Strand* (1922–1924), *Saturday Evening Post* (1924–1925) and *Cosmopolitan* (August 1922). The opening story, ‘Jeeves Takes Charge’, recounts Jeeves’ arrival in Bertie’s life as his new valet, sent by an employment agency.

Mcllvaine A34b.



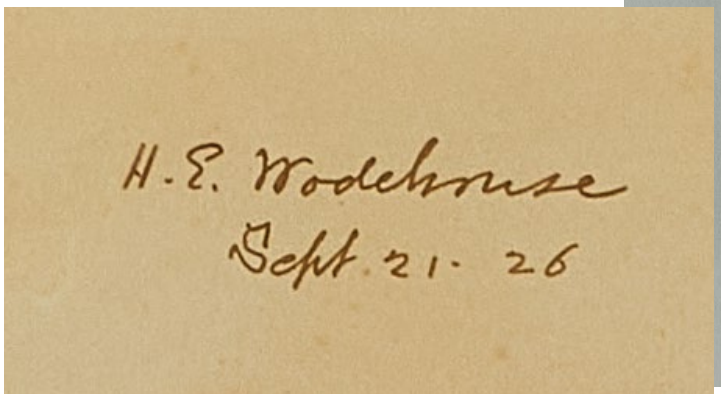
39. WODEHOUSE, P.G. The Heart of a Goof. *London: Herbert Jenkins.* 1926.
£500

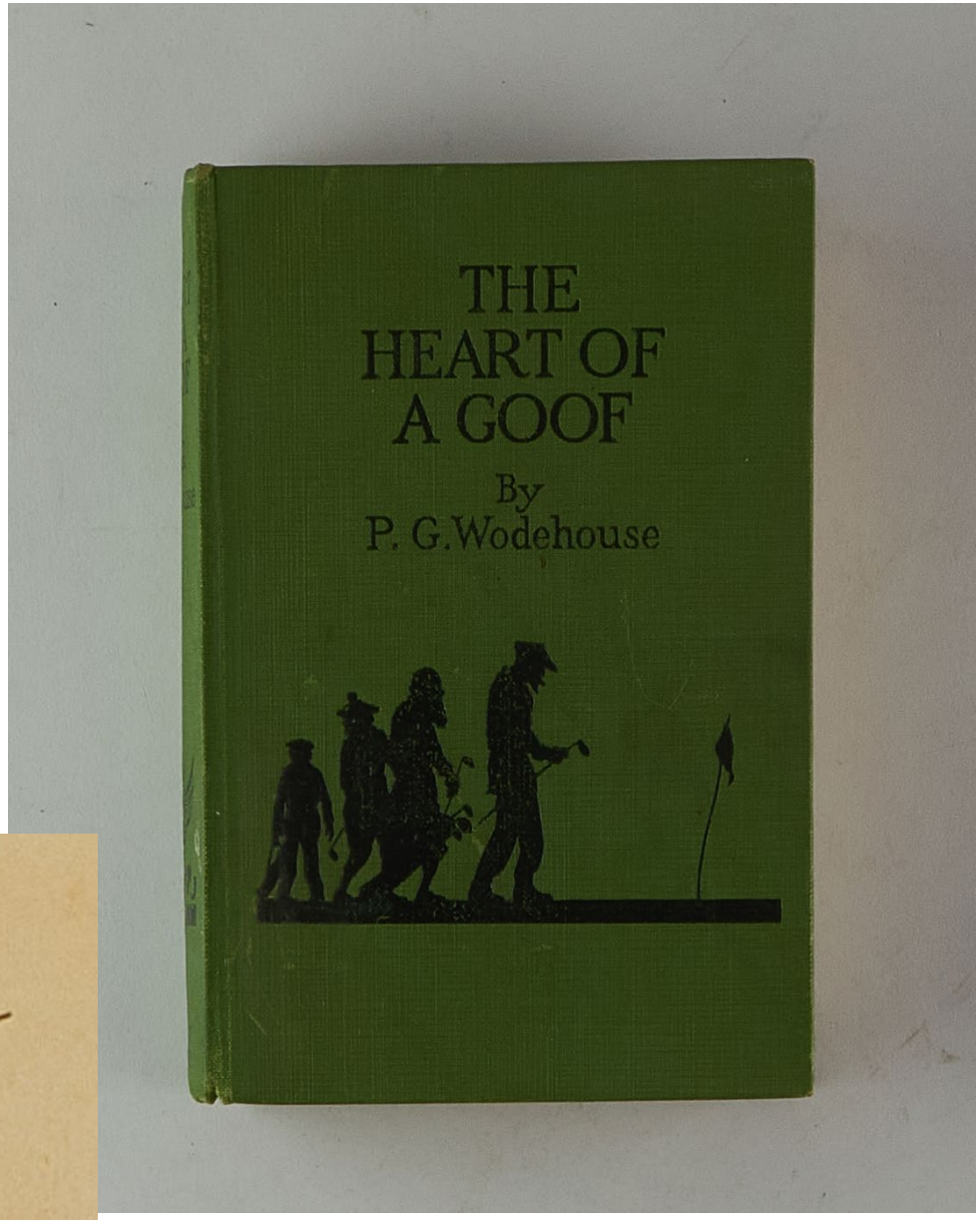
8vo. Publisher's green cloth, lettered and illustrated in black to boards and spine; pp. [2], 314, [4 (publisher's advertisements)]; a little pushing to spine ends with some rubbing to lettering of spine, corners and joints lightly worn; light spotting to edges of textblock; light spotting to prelims and final leaves; else a near-fine copy; signed 'H.E. Wodehouse' and dated 'Sept 21. 26' to front free endpaper (*see below*).

First edition, first printing, previously owned by the author's father Henry Ernest Wodehouse (1845–1929).

A series of nine short stories centered on golf, all narrated by the Oldest Member from the terrace of an unnamed golf club. The collection was dedicated to Wodehouse's young adopted daughter, Lenora: 'without whose never-failing sympathy and encouragement this book would have been finished in half the time '. The dedication gives the work a particularly personal dimension, but it is further enhanced by this copy's provenance, with Henry Ernest Wodehouse's ownership inscription.

Mcllvaine A36a.





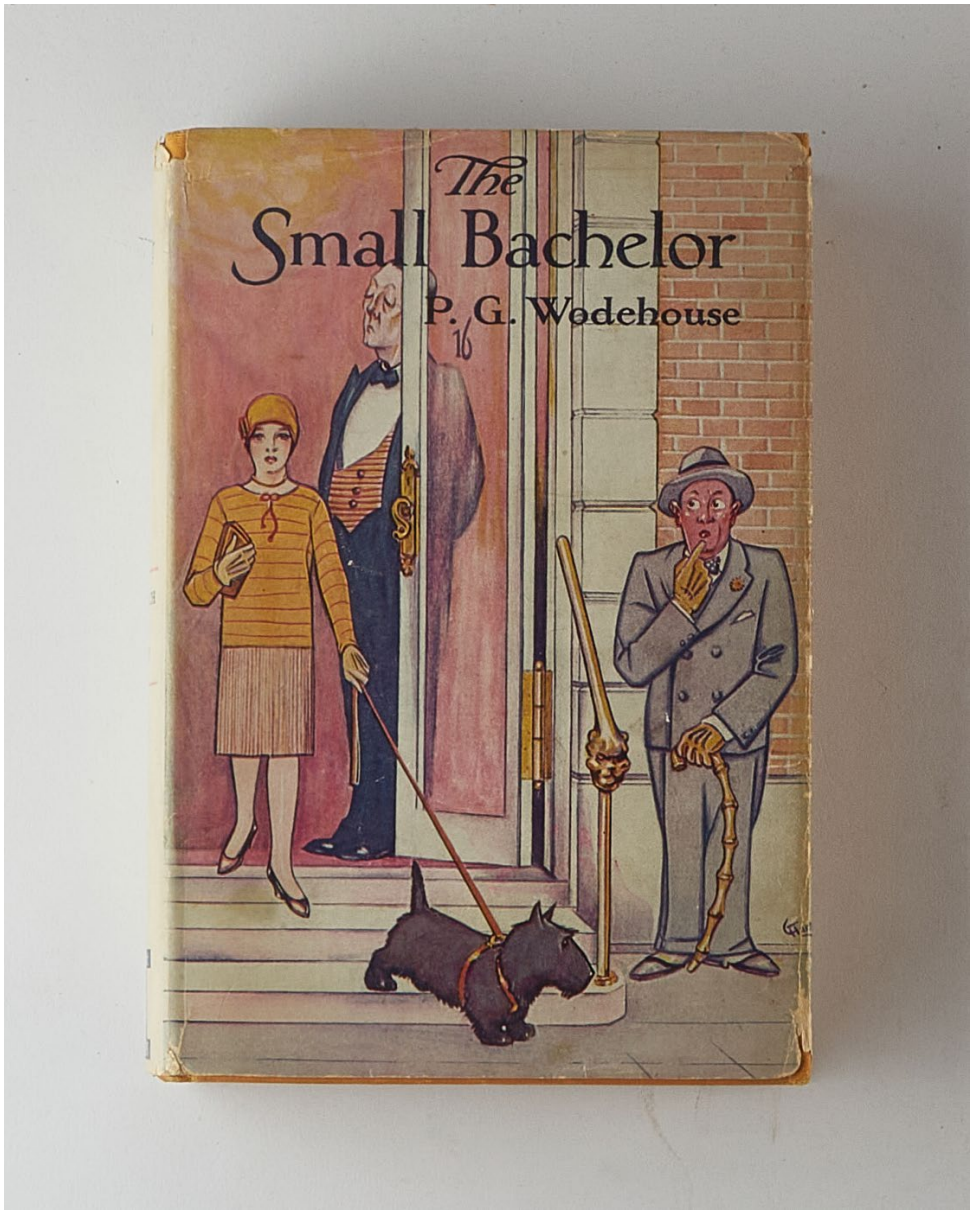
40. WODEHOUSE, P.G. The Small Bachelor. *New York: George H. Doran Company.* 1927. **£1,200**

8vo. Publisher's yellow-orange cloth, lettered and decorated in brown to upper board and spine, in the illustrated dust-jacket by Hartmann with the printed price of $2.00 to spine, publisher's advertisements to flaps and reverse of dust-jacket; pp. 317, [3 (blank)]; two neat tape repairs to verso of jacket,small chips to spine at head not touching text, spine ends bumped, top-edge of textblock slightly dusty with very light spotting; else a very good copy in the dust-jacket.

First US edition, first printing of Wodehouse's novel set in prohibition-era America, published two months after the first UK edition.

Based on the musical comedy *Oh, Lady! Lady!!* – written by Wodehouse and Guy Bolton and with music by Jerome Kern – the novel follows the romantic troubles of aspiring artist George Finch.

McIlvaine A37b.



41. WODEHOUSE, P.G. Meet Mr. Mulliner. *London: Herbert Jenkins.* 1927.
£100

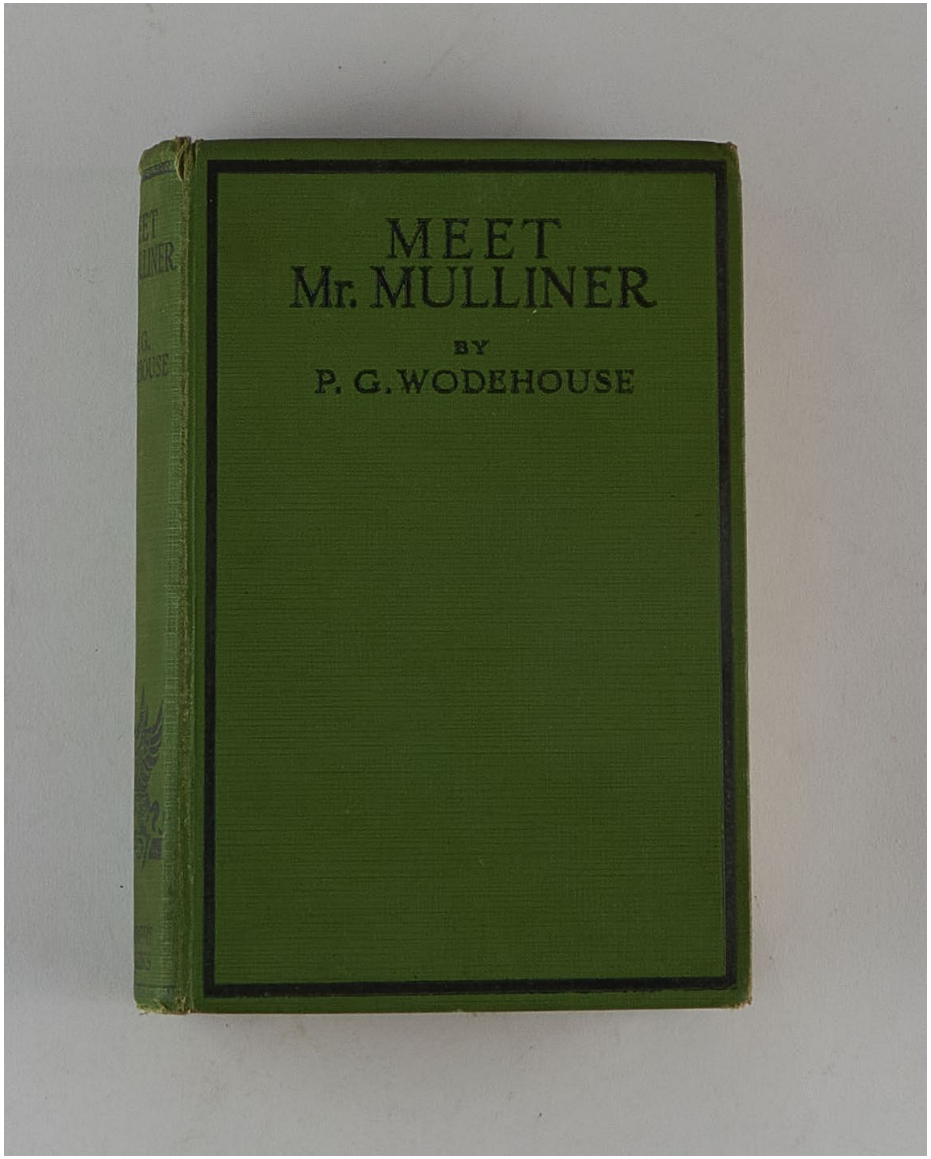
8vo. Publisher's green cloth, spine and upper board lettered in black within back borders; pp. 312, [8 (advertisements)]; joints lightly rubbed, spine darkened, top-edge dusty, the others lightly spotted, upper hinge cracked but holding; half-title browned, first and final leaves foxed; else very good; contemporary ownership inscription to front free endpaper.

First edition, first printing of the first book collection in which the pub raconteur Mr Mulliner acts as narrator.

This collection of nine short stories brings together tales told by Mr Mulliner at Angel's Rest, usually over a hot Scotch and lemon with the barmaid, Miss Postlethwaite. Mr Mulliner was first featured in the story 'The Truth About George' which had been published in *The Strand* in 1926.

Most of the stories in this collection first appeared in *The Strand* from February 1925 to October 1927, and in *Liberty* from July 1926 to December 1927. They were first published in book form in the UK on 27 September 1927, followed by the first US edition on 2 March 1928.

Mcllvaine A38a .



42. WODEHOUSE, P.G. Meet Mr. Mulliner. *Garden City: Doubleday, Doran & Co.* 1928. **£65**

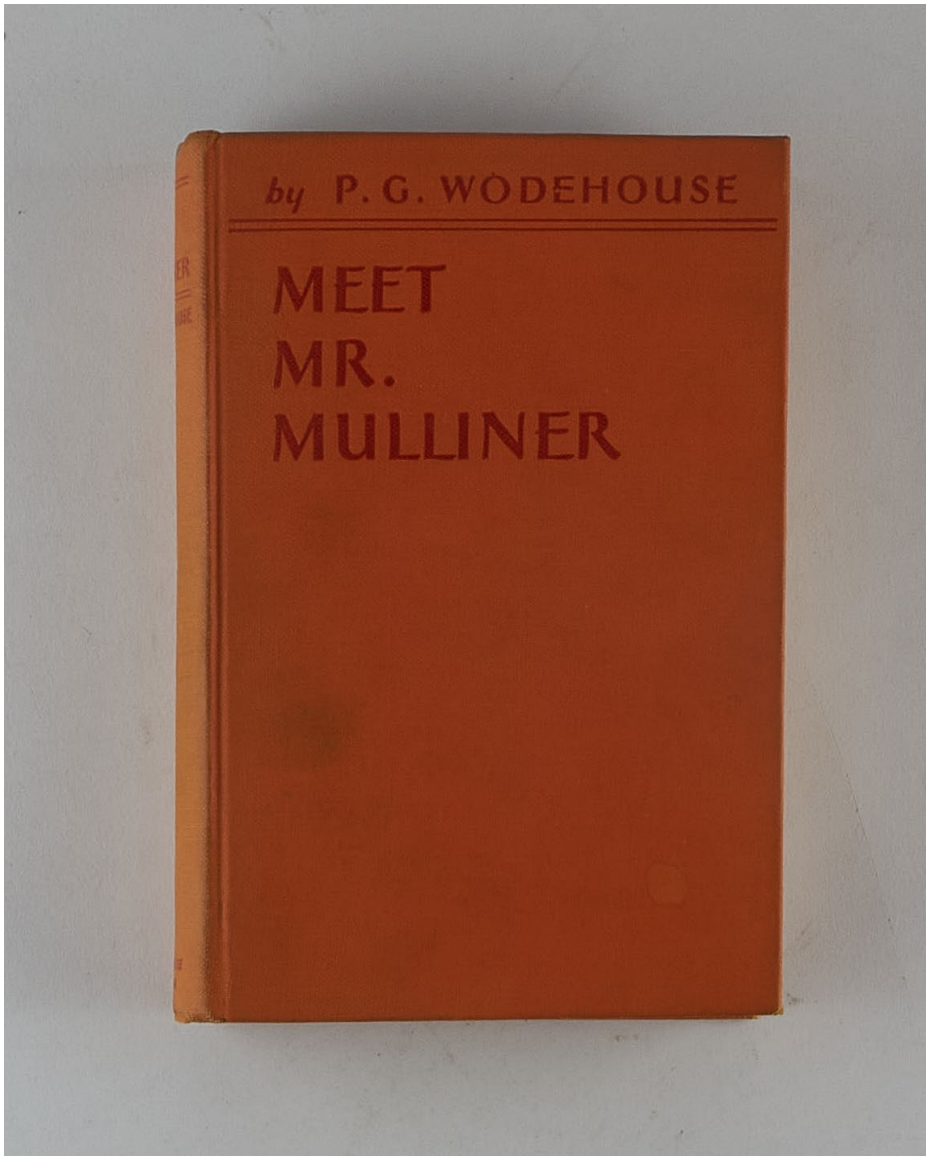
8vo. Publisher's orange cloth, spine and upper board lettered in red; spine darkened, a few light thumb-marks to boards, spine ends bumped, some dust-soiling to top-edge; pp. [8], 308; very lightly toned; otherwise very good; previous collector's ownership inscription to front free endpaper.

First US edition, first printing of the first book collection in which the pub raconteur Mr Mulliner serves as the narrator.

This collection of nine stories brings together tales told by Mr Mulliner at Angel's Rest, usually over a hot Scotch and lemon with the barmaid, Miss Postlethwaite. Mr Mulliner was first featured in the story 'The Truth About George' which had been published in *The Strand* in 1926.

Most of the stories in this collection first appeared in *The Strand* from February 1925 to October 1927, and in *Liberty* from July 1926 to December 1927. They were first published in book form in the UK on 27 September 1927, followed by the present edition on 2 March 1928 .

Mcllvaine A38b.



43. WODEHOUSE, P.G. Money for Nothing. *Garden City: Doubleday, Doran & Company.* 1928. **£375**

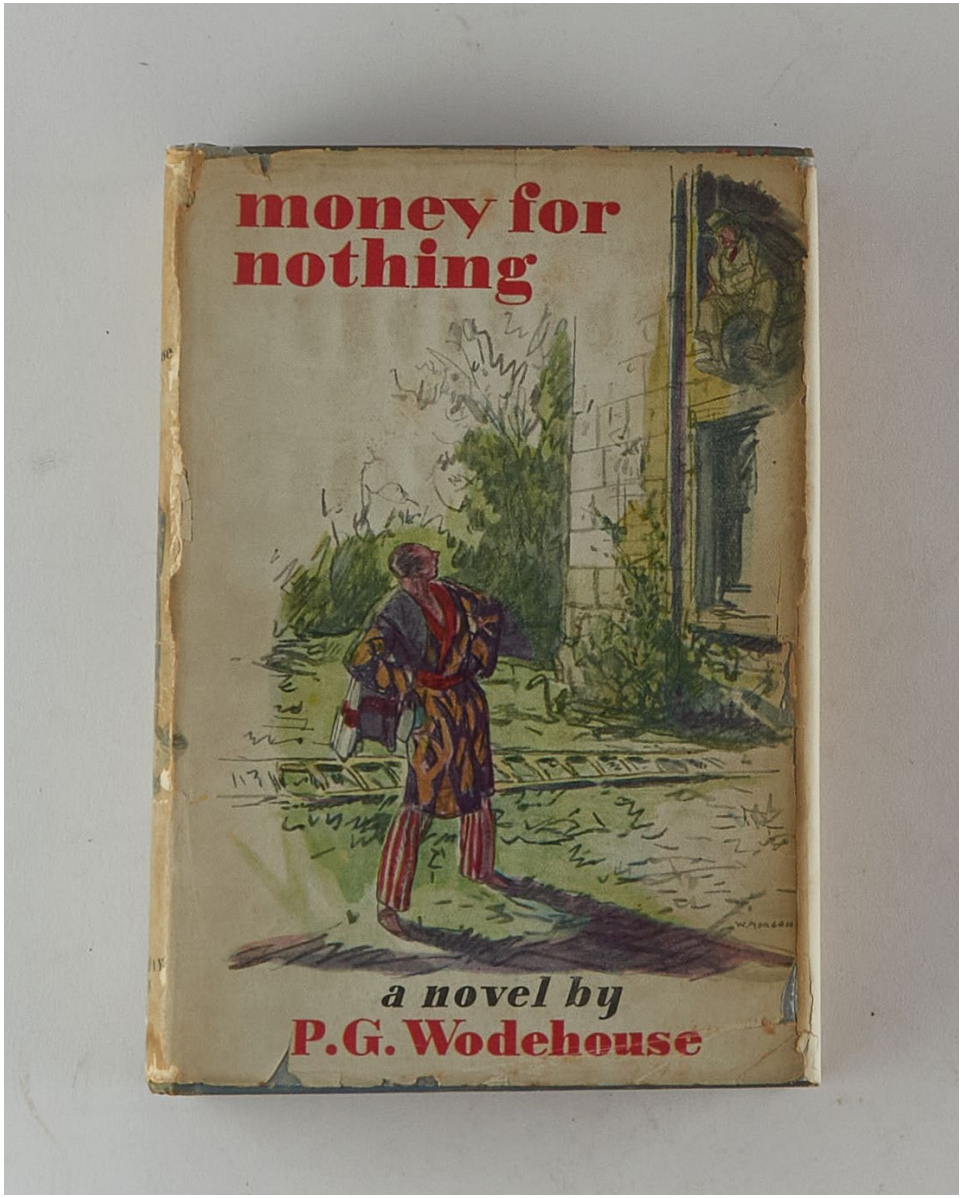
8vo. Publisher's blue cloth, decorated and lettered in orange, in the unclipped first-issue dust-jacket illustrated by Wallace Morgan; pp. [6], 333, [1 (blank)]; panels of jacket detached and secured by means of crude tape repairs to interior of jacket, thin sliver of dust-jacket missing at rear joint, spine ends soiled with apparent offsetting to spine from jacket, extremities of jacket chipped; lightly toned throughout; a good copy.

First US edition in book form, first printing of the second full-length novel appearance of conman Chimp Twist, and his accomplices Dolly and Soapy Molloy.

Following their appearance in *Sam the Sudden* (1925), the criminal trio returns here to run Healthward Ho, a health farm to which Lester Carmody of Rudge Hall enrolls. Twist later reappears in *Money in the Bank* (1942) and is thought to have been based on real-life conman.

The story was serialised shortly before book publication in *London Calling* in the UK and *Liberty magazine* in the US. The first UK edition in book form had appeared two months earlier.

McIlvaine A39b.



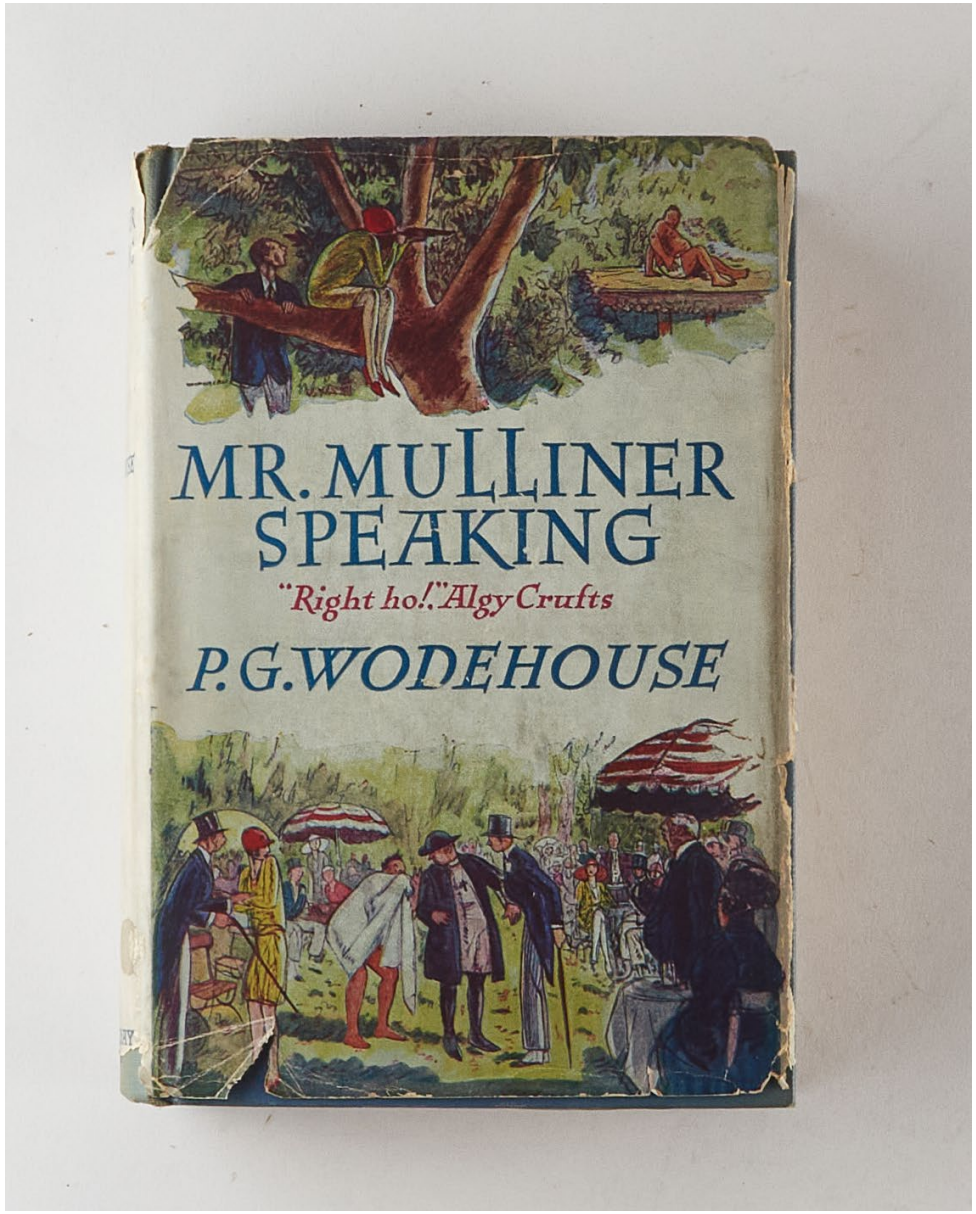
44. WODEHOUSE, P.G. Mr. Mulliner Speaking. *Garden City: Doubleday, Doran & Company*. 1930. **£1,000**

8vo. Publisher's blue cloth, lettered and decorated in dark blue to upper board and spine, in the illustrated dust-jacket by Wallace Morgan priced $2.00 to front flap, publisher's codes '1694' and '1695' to front and black flaps respectively as called for by McIlvaine; pp. [10], 334; dust-jacket worn with two small losses to spine ends affecting publisher's name at foot, two small holes to rear fold, cloth spine toned with slight fraying at head; internally very good; authorial inscription 'With the author's | compliments | P.G. Wodehouse | June 1930' in black ink to front free endpaper.

First US edition, first printing of the second collection to feature Mr. Mulliner as the narrator, this copy inscribed and dated by Wodehouse.

Following *Meet Mr. Mulliner* (1927), Mr. Mulliner returns to regale his listeners at The Angler's Rest with nine short stories about various members of his extensive family. The stories had previously appeared in British and American magazines between 1924 and 1929.

McIlvaine A40b.



The Third Full-Length Blandings Novel

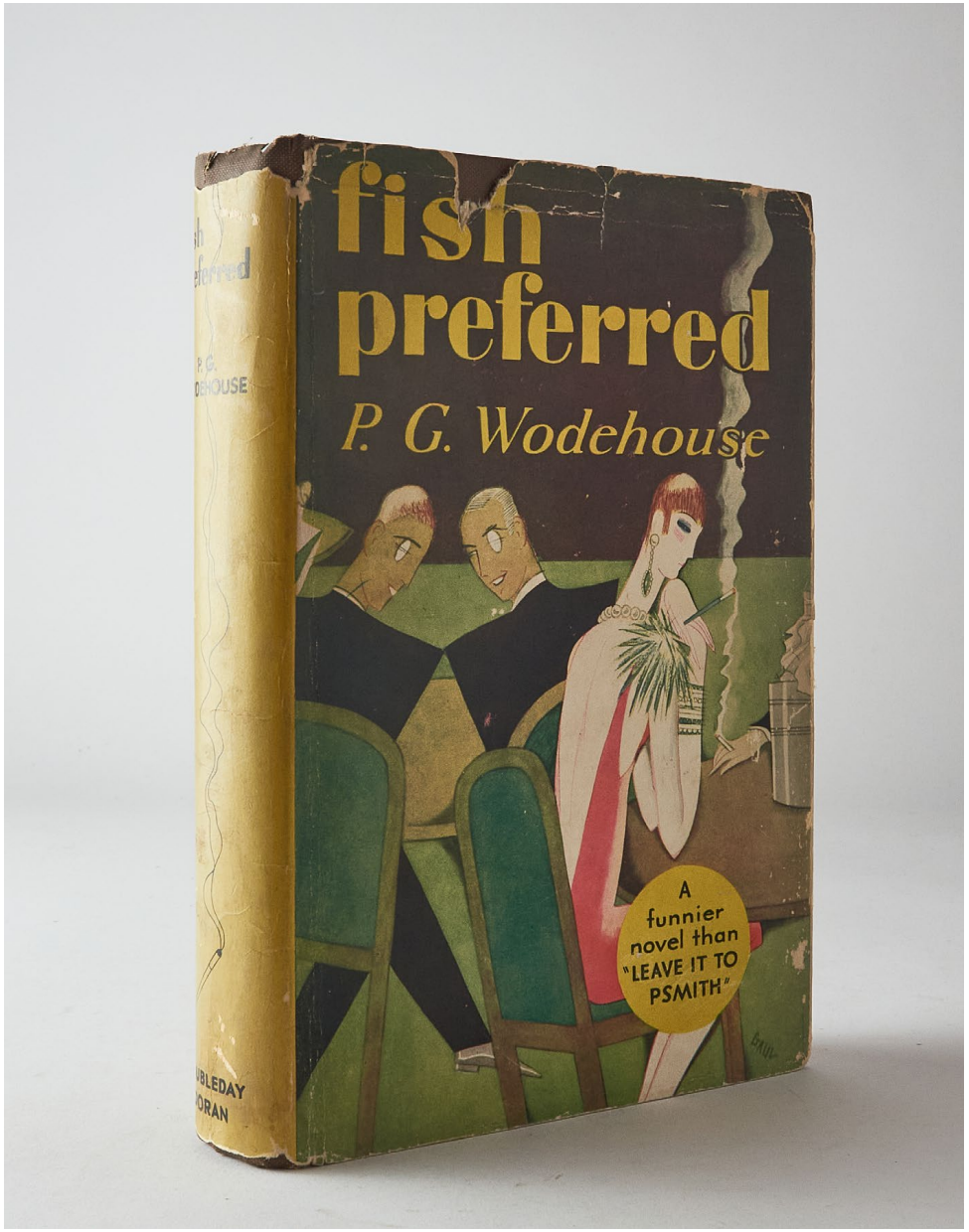
45. WODEHOUSE, P.G. Fish Preferred. *Garden City: Doubleday, Doran & Company.* 1929. **£400**

8vo. Publisher's brown cloth, lettered and decorated in yellow to upper board and spine, in the illustrated dust-jacket by 'Gaul' priced $2.00 to front flap; pp. [8], 326; jacket somewhat worn with small loss to head of spine not touching text and chip to front panel touching two letters of title (*c.* 12 x 15 mm), fraying to cloth at head of spine, top-edge slightly dusty; minor spotting to endpapers, otherwise internally clean; a very good copy in a good dust-jacket.

First edition, first printing of the third full-length novel set at Blandings Castle.

This US edition precedes the UK issue by seventeen days, and was published in Britain under the alternative title *Summer Lightning*.

McIlvaine A4la.



Jeeves and Wooster during the Great Depression

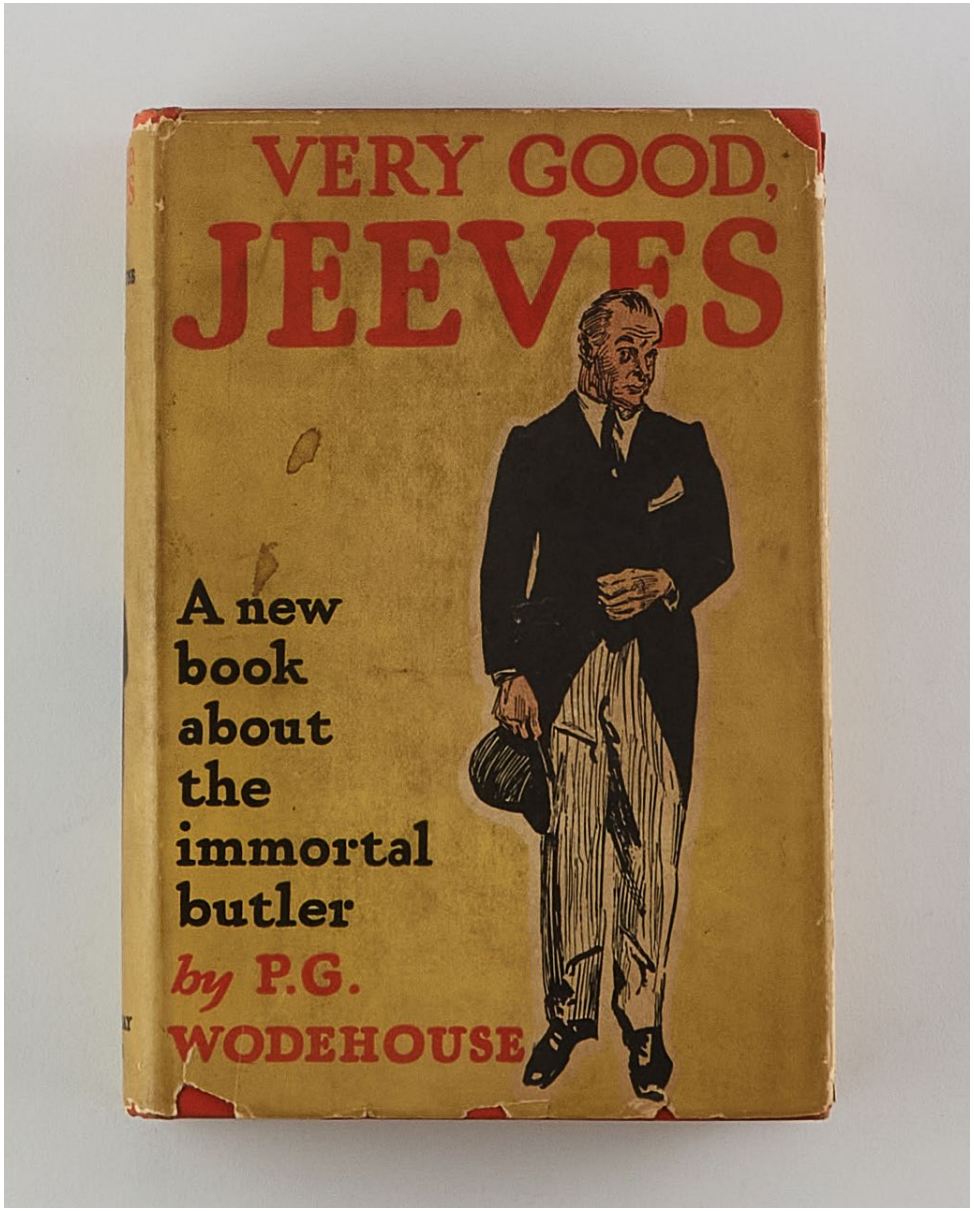
46. WODEHOUSE, P.G. Very Good, Jeeves. *Garden City: Doubleday, Doran, & Company*. 1930. **£550**

8vo. Publisher's orange cloth, lettered in black to upper board and spine, in the illustrated dust-jacket by James Montgomery Flagg, with no price as issued and the publisher's codes '746' and '743' respectively to the front and back flaps as called for by McIlvaine; pp. [6], 340; jacket somewhat soiled with some sunning, old star-shaped sticker and a few biro marks to spine of jacket, corners and spine ends chipped with a few small losses, a few spots to edges of textblock; internally clean and bright; otherwise a good copy.

First edition, first printing of a collection of eleven short stories featuring Bertie Wooster and the inimitable Jeeves.

The dust-jacket bears no printed price, a reflection of the economic uncertainty of the Great Depression, when rapidly fluctuating prices made it difficult for publishers to keep jackets current.

McIlvaine A42a.



Brentano's as 'the Center' of Wodehouse's World

47. WODEHOUSE, P.G. Big Money. *Garden City: Doubleday, Doran & Company.* 1931. **£1,200**

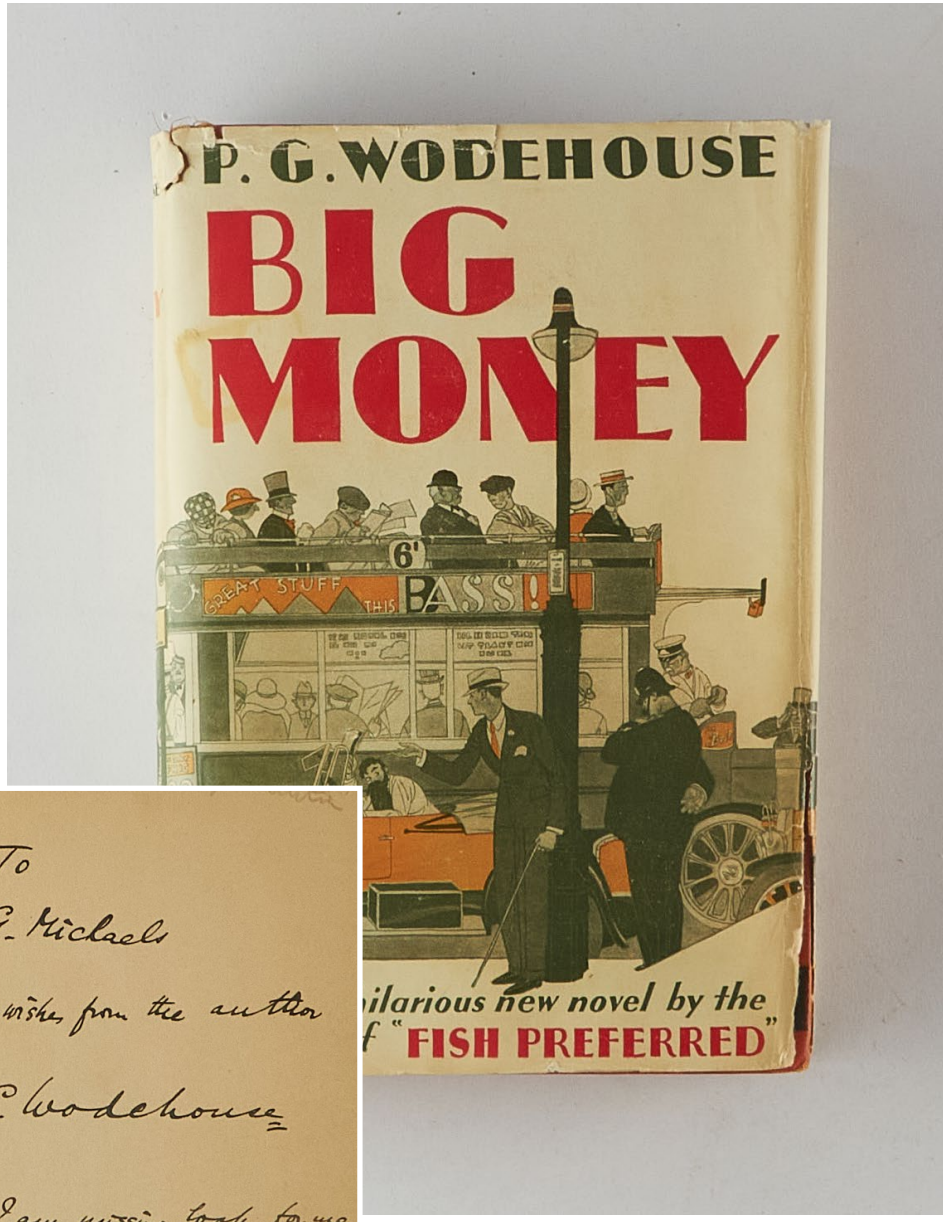
8vo. Publisher's orange cloth, lettered in orange on a black background to spine and upper board, in the illustrated dust-jacket by Harry Beckhoff with the printed price of $2.00 and the publisher's code 1893 to the flaps as called for by McIlvaine, fore-edge untrimmed, dark green illustrated endpapers; pp. [viii], 316; chipping to dust-jacket spine ends, closed tears to folds (*c.* 70 mm, and c. 55 mm) and rear panel (*c.* 20 mm), pushing to spine ends with some fraying of cloth, spine sunned; a few sporadic light marks; otherwise a very good copy; tipped-in autograph note in black ink from P.G. Wodehouse to M.G. Michaels (*see below*).

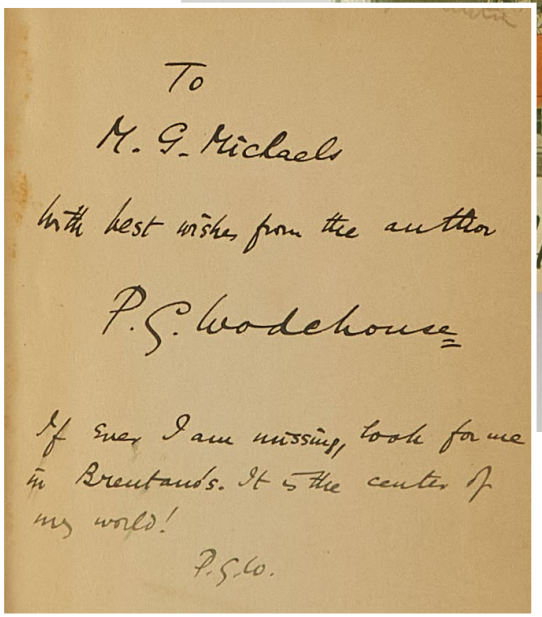
First edition, first printing, this copy with a tipped-in autograph note from Wodehouse to the theatre producer M.G. Michaels 'with best wishes from the author' and with the postscript 'If ever I am missing, look for me in Brentano's. It is the center of my world.'

A romantic and financial comedy about two young friends, Lord Biskerton ('Biscuit') and John Beresford Conway ('Berry'), trying to raise money to enable them to marry their girlfriends. Brentano's was a chain of bookstores with five stores in New York and had published Wodehouse's 1927 *The Play's the Thing*, an adaptation of the 1924 Hungarian play *Játék a Kastélyban* (*Play at the Castle*).

Provenance: the M.G. Michaels to whom this copy was presented is almost certainly the New York theatre producer of the same name, who in 1926 at Daly's Sixty-Third Street Theatre staged a showing of the play *Antonia*, written by the Hungarian-Jewish playwright Melchior Lengyel and premiered on Broadway in 1925 at the Empire Theatre.

McIlvaine A43a.




To
M. G. Michaels
With best wishes from the author
P. G. Wodehouse
If ever I am missing, look for me in Brentano's. It is the center of my world!
P.G.W.

48. WODEHOUSE, P.G. If I Were You. *Garden City: Doubleday, Doran & Company.* 1931. **£500**

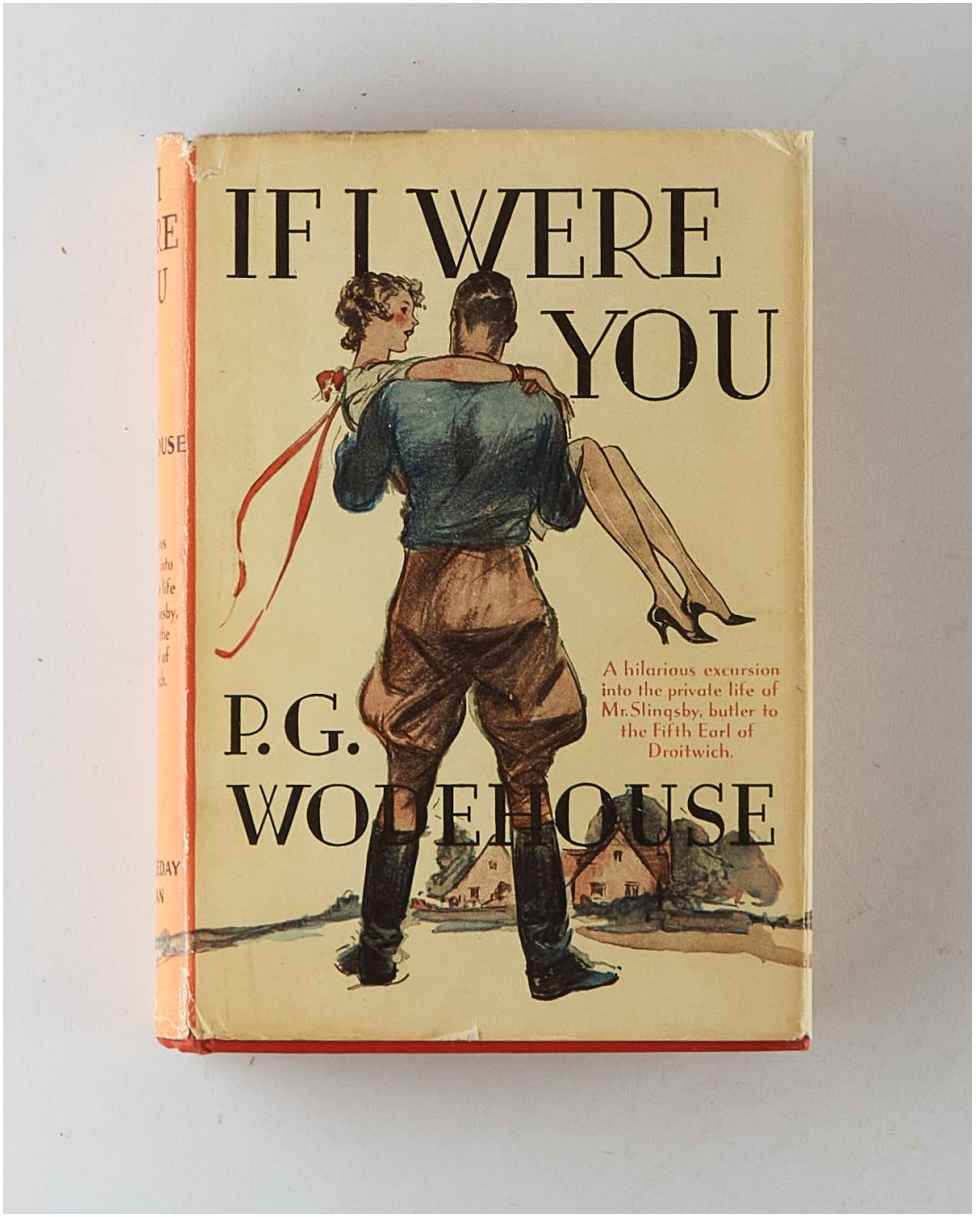
8vo. Publisher's orange cloth, lettered in maroon to upper board and spine, fore-edge untrimmed, top-edge stained yellow, illustrated dust-jacket by Henrietta Starrett with printed price of $2.00 to front flap and publisher's codes '981' and '1894' to front and back flap respectively as called for by McIlvaine; pp. [6], 305, [1 (blank)]; spine of jacket very lightly sunned, minor wear to spine ends of jacket pushing to cloth spine; previous owner's name in blue ink to front pastedown, otherwise internally clean and bright; a very good copy in a crisp jacket; contemporary bookseller's label of Hudson's Bookshop, Detroit to rear pastedown.

First edition, first printing of this novel, based on an unproduced play of the same name by Wodehouse and Guy Bolton (1884–1979), to whom this book is dedicated.

If I Were You follows the romantic trials of Tony, fifth Earl of Droitwich, whose life is complicated by a long-hidden family secret. The play was never produced, and the story was instead serialised in the US in *The American Magazine* from April to July 1931, and in the UK in the *Daily Mail* from 5 June to 3 July 1931. Wodehouse subsequently expanded the text for book publication, with this US edition issued by Doubleday, Doran & Company on 3 September 1931 and the first UK edition following shortly afterwards, published by Herbert Jenkins on 25 September.

Wodehouse and Bolton later adapted the novel into a new play, *Who's Who?*, which opened at London's Duke of York's Theatre on 20 September 1934.

McIlvaine A44a.



49. WODEHOUSE, P.G. If I Were You. *Garden City: Doubleday, Doran & Company.* 1931. **£2,000**

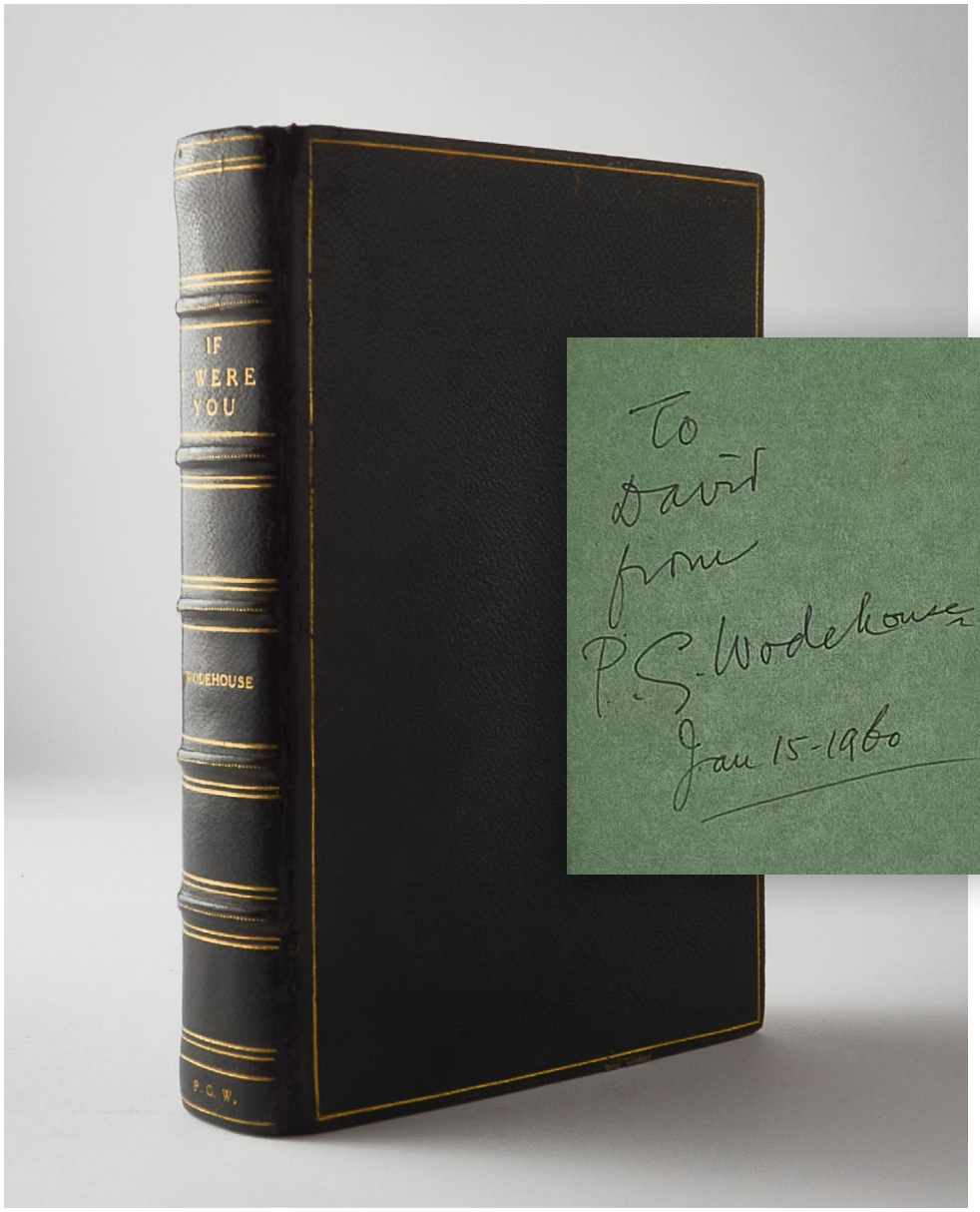
8vo. Publisher's presentation binding in dark green hard-grain morocco, borders filleted in gilt, spine gilt in compartments and lettered directly in gilt, top-edge gilt, others uncut, turquoise endpapers; pp. [6], 305, [1]; upper joint expertly repaired, lower joint cracked but holding firm, light wear to extremities, boards a little rubbed; internally near fine; authorial inscription in black ink to David Jasen 'To | David | from | P.G. Wodehouse | Jan 15 – 1960' to front free endpaper (*see below*).

First edition, first printing, this copy especially bound for Wodehouse by his US publisher and presented to him in the year of his fiftieth birthday, and later presented by Wodehouse to his biographer David Alan Jasen (1937–2022).

If I Were You follows the romantic trials of Tony, fifth Earl of Droitwich, whose life is complicated by a long-hidden family secret. The novel was based on an unproduced play of the same name by Wodehouse and Guy Bolton (1884–1979), to whom this book is dedicated. The play was never produced, and the story was instead serialised in the US in *The American Magazine* from April to July 1931, and in the UK in the *Daily Mail* from 5 June to 3 July 1931. Wodehouse subsequently expanded the text for book publication, with this US edition issued by Doubleday, Doran & Company on 3 September 1931 and the first UK edition following shortly afterwards, published by Herbert Jenkins on 25 September.

Wodehouse and Bolton later adapted the novel into a new play, *Who's Who?*, which opened at London's Duke of York's Theatre on 20 September 1934.

McIlvaine A44a.



50. WODEHOUSE, P.G. If I Were You. *London: Herbert Jenkins.* 1931. **£500**

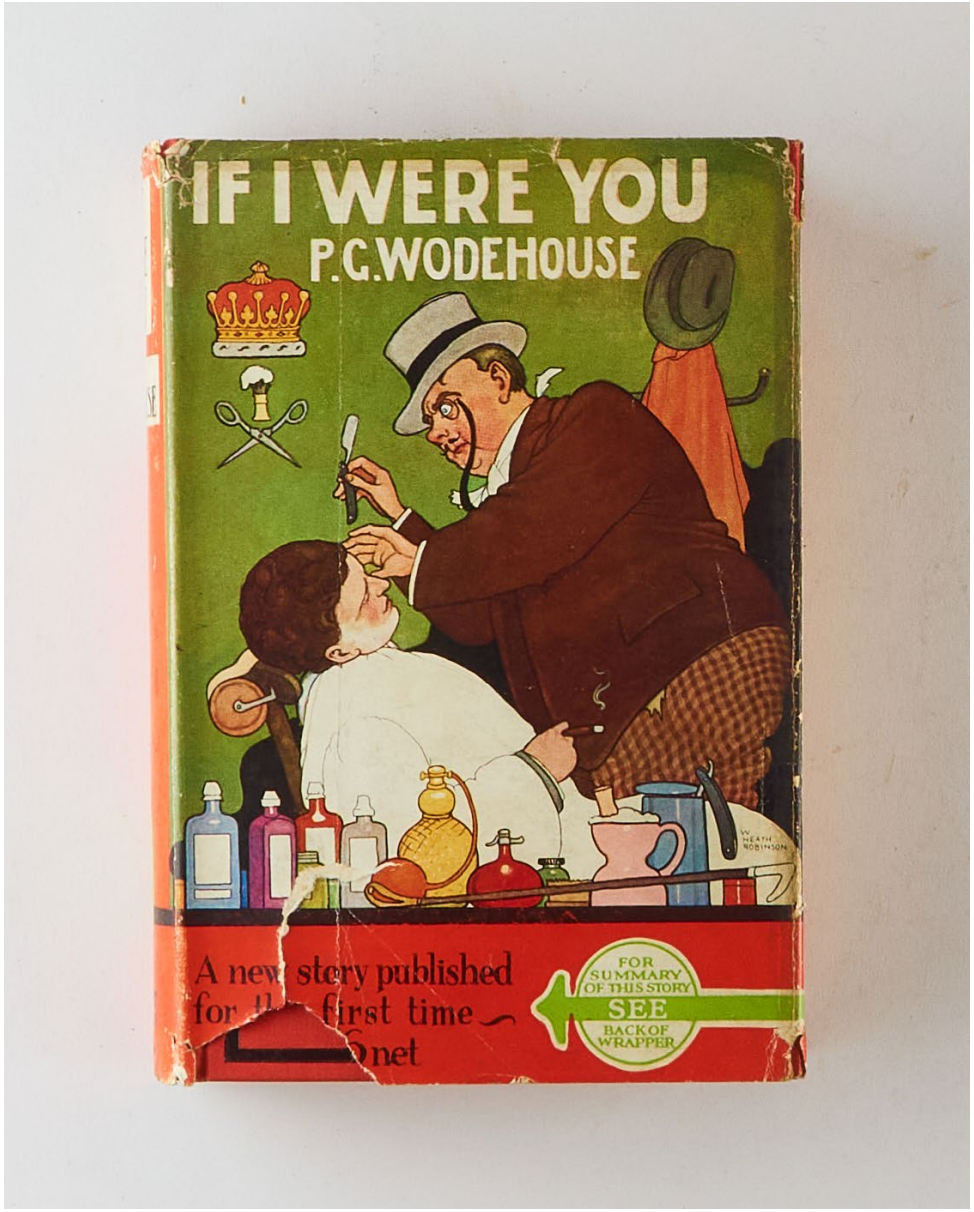
8vo. Publisher's red-orange cloth, spine and upper board lettered in black within black borders, in the illustrated dust-jacket with printed price of 3'6 to spine; pp. 280, [8 (publisher's advertisements)]; edges of jacket chipped with 20 x 35-mm loss to front panel touching text, some toning and spotting to edges of textblock; a very good copy, scarce in the dust-jacket; 1931 ownership inscription E.L. Hill to front free endpaper.

First UK edition, first printing of this novel, based on an unproduced play of the same name by Wodehouse and Guy Bolton (1884–1979), to whom this book is dedicated.

If I Were You follows the romantic trials of Tony, fifth Earl of Droitwich, whose life is complicated by a long-hidden family secret. The play was never produced, and the story was instead serialised in the US in *The American Magazine* from April to July 1931, and in the UK in the *Daily Mail* from 5 June to 3 July 1931. Wodehouse subsequently expanded the text for book publication, with the US edition issued by Doubleday, Doran & Company on 3 September 1931 and this first UK edition following shortly afterwards, published by Herbert Jenkins on 25 September.

Wodehouse and Bolton later adapted the novel into a new play, *Who's Who?*, which opened at London's Duke of York's Theatre on 20 September 1934.

Mcllvaine A44b.



51. WODEHOUSE, P.G. Louder and Funnier. *London: Faber and Faber.* 1932.
£1,000

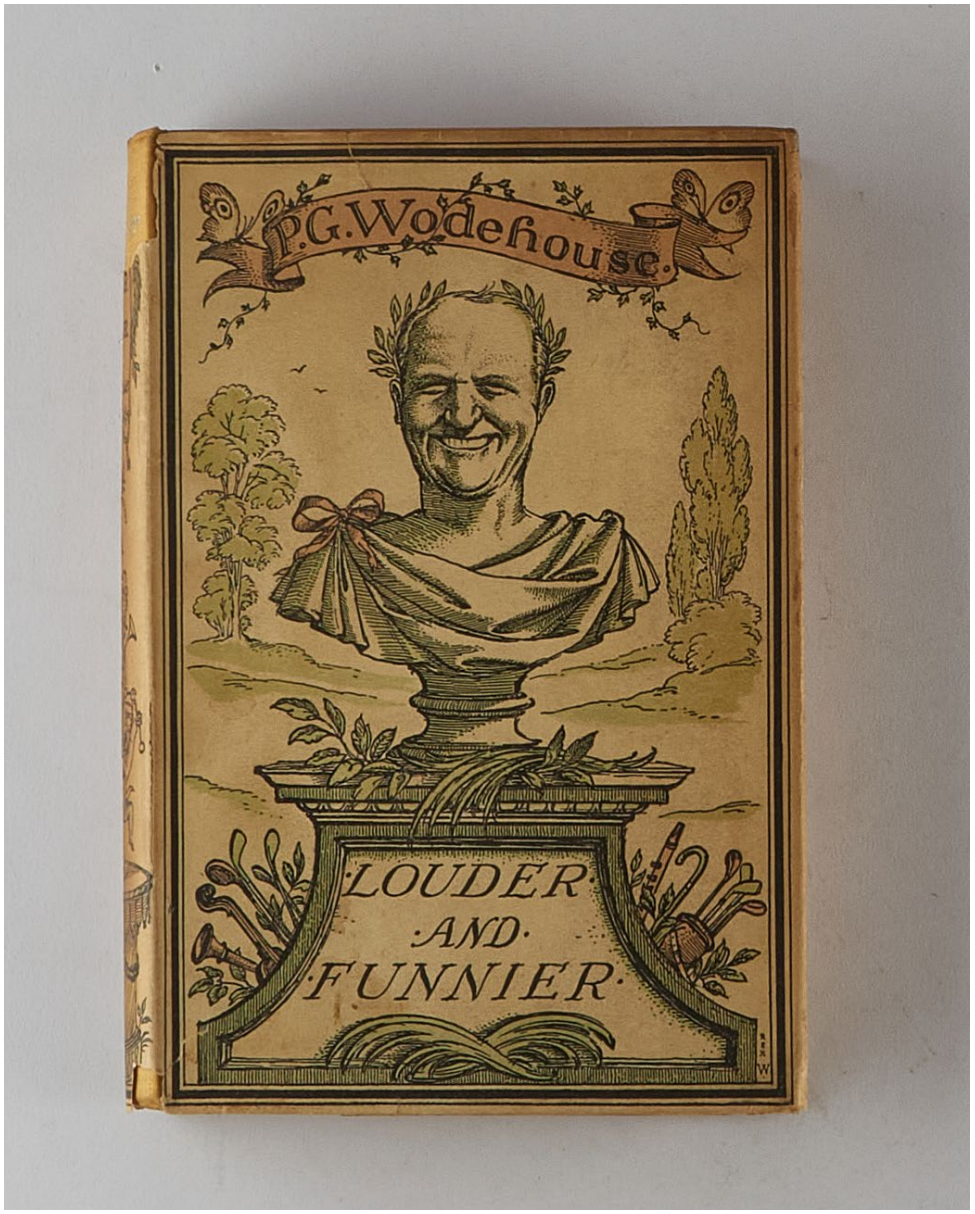
8vo. Publisher’s yellow cloth, spine lettered in metallic blue, in the unclipped first-issue cream pictorial dust-jacket by Rex Whistler, incorporating an image of a Roman bust of Wodehouse with a laurel wreath, decorated in pale green and pink and printed in black; pp. 286; small chip to foot of spine affecting two letters of text, loss to head of spine (*c.* 20 mm), slight offsetting to cloth spine from jacket, jacket splitting at spine with old tape repairs; light foxing to a few pp., endpapers spotted; else very good.

First edition, first printing of this collection of humorous essays and articles ranging in subject from income tax to William Shakespeare, scarce in the dust-jacket.

Wodehouse took the title from an oft-repeated anecdote about a nervous after-dinner speaker who is interrupted when a voice calls out ‘Louder, please’, followed shortly afterwards by another voice shouting ‘Louder, please... and funnier.’

Most of the essays had previously appeared in *Vanity Fair*, in some cases under pseudonyms including Pelham Grenville or P. Brooke-Haven.

Mcllvaine A45a.



52. WODEHOUSE, P.G. Hot Water. *Garden City: Doubleday, Doran & Company.* 1932. **£350**

8vo. Publisher's black cloth, decorated and lettered in red to spine and upper board, in the illustrated jacket by Rea Irvin, top-edge stained red, fore-edge uncut; top-edge of textblock stained red; pp. [12], 307, [1 (blank)]; frontispiece, title-page vignette, and 5 in-text illustrations by Rea Irvin; a few nicks to jacket, lettering to spine of jacket faded, small loss to jacket at foot of spine not touching text, old archival tape repair to foot of jacket verso; otherwise a very good copy.

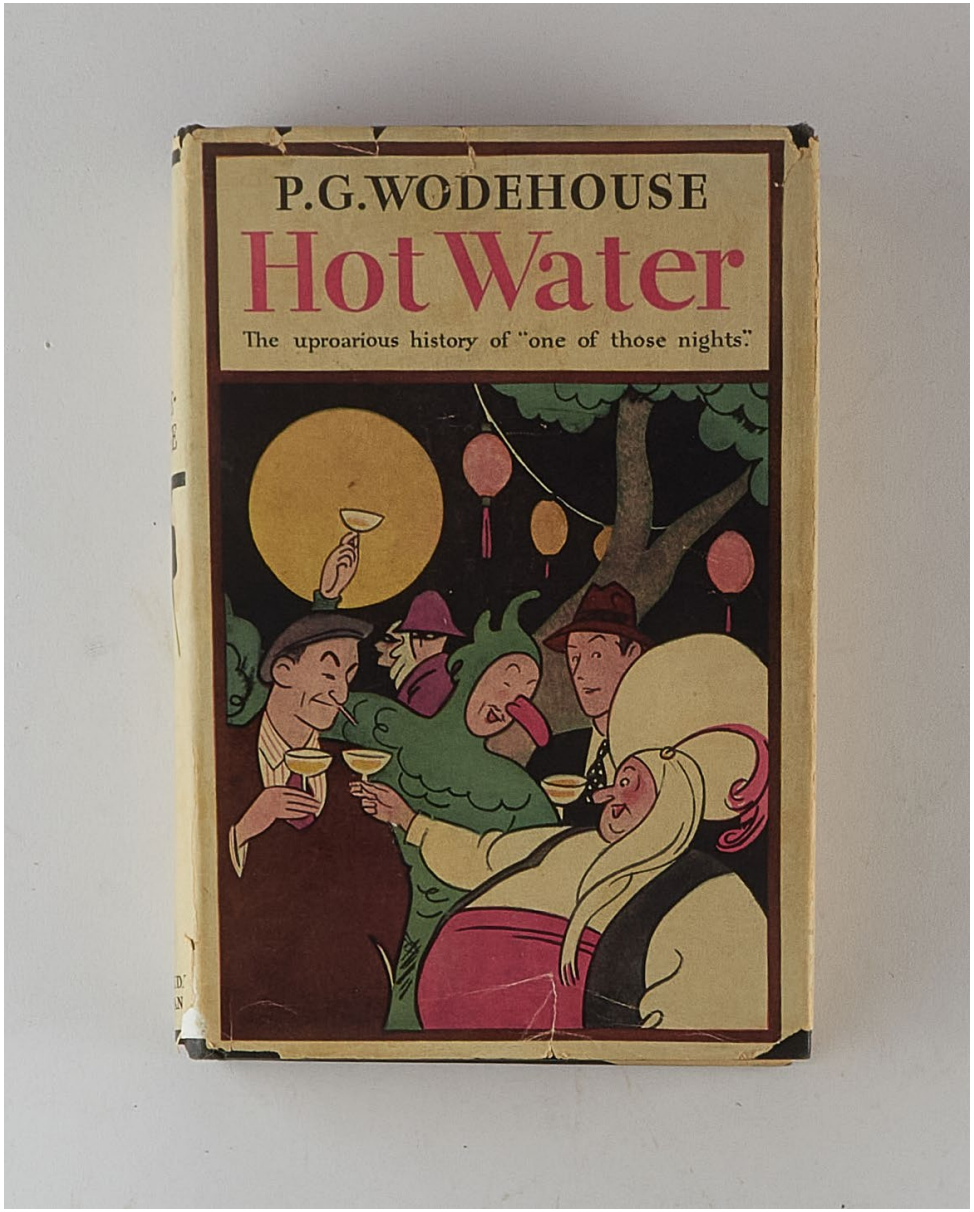


First US edition in book form, first printing of the novel following the American businessman Packy Franklyn during his stay in England with his fiancée, Lady Beatrice Bracken, where an apparently straightforward visit quickly descends into a series of romantic complications.

Wodehouse wrote the novel while working at the Metro-Goldwyn Mayer Studios in Hollywood. In a letter to his friend William Townend, he described the situation in America as 'very wobbly and depressed', noting MGM were showing no desire to extend his contract (*Performing Flea*, p. 66). Despite these difficulties, Wodehouse found encouragement in his work on *Hot Water,* also recording in his letter he'd written sixty-thousand words by May 1931.

The US edition was published simultaneously with the UK on 17 August 1932. The novel had previously been serialised in the US in *Collier's* magazine. It is set in the fictitious town of St Rocque, in Brittany. Wodehouse would later reuse this location in his novel *French Leave.*

McIlvaine A47b.



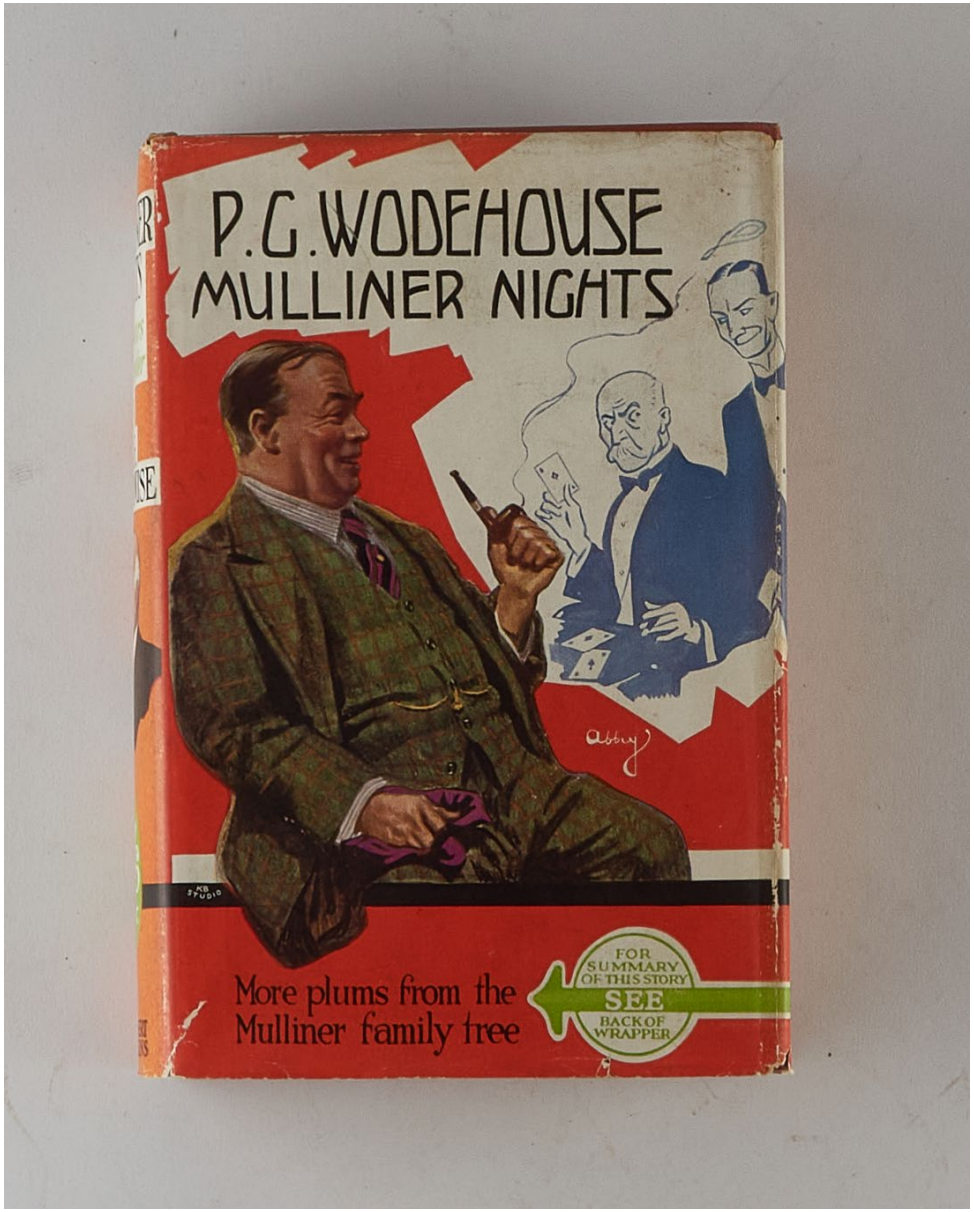
53. WODEHOUSE, P.G. Mulliner Nights. *London: Herbert Jenkins.* 1933. **£650**

8vo. Publisher's orange cloth, spine and boards lettered and decorated in black, illustrated second-printing dust-jacket priced 2/6 to spine and 7/6 to front flap (identical to the first-issue jacket with the exception of the additional price added to the spine); pp. 312, [8 (publisher's advertisements)]; wear to jacket at edges and hinges with some chipping to spine ends and corners, closed tears including one to foot of front panel (*c.* 21 mm), sunning to spine spotting to verso of jacket, sunning and discolouration of cloth to spine; very good.

First edition, first printing, with a second printing dust-jacket, of the third short-story collection featuring Mr Mulliner.

In these nine stories, Mulliner regales his listeners with tales of the trials and tribulations of his family. All the stories had previously been published in the UK in *The Strand* from June 1930 to June 1932, and in the US in various issues of *American Magazine* from October 1931 to April 1932, and *Cosmopolitan* from May 1930 to to April 1931. The stories were first published in book form in the UK on 17 January 1933, and the US edition followed on 15 February 1933.

Mcllvaine A48a.



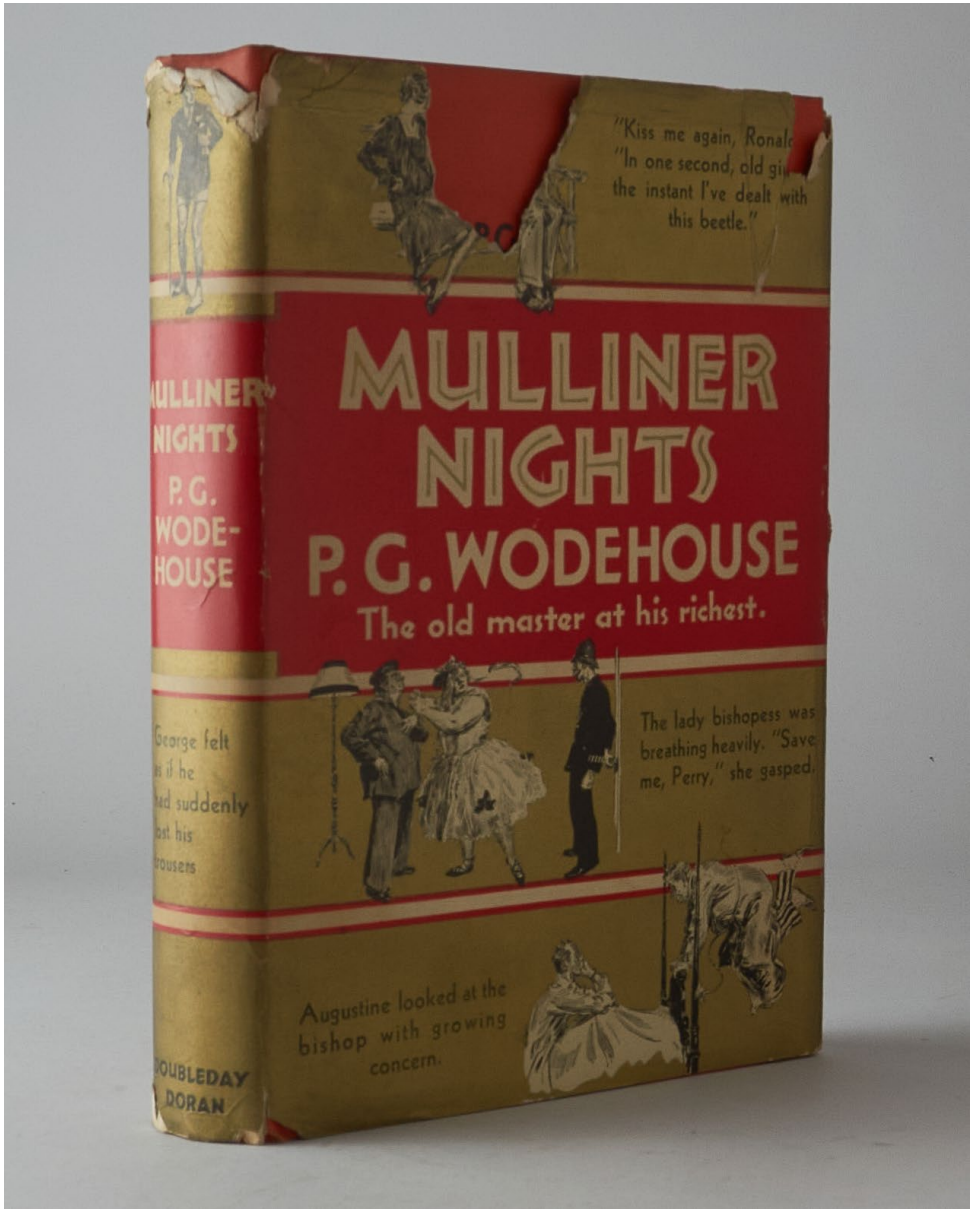
54. WODEHOUSE, P.G. Mulliner Nights. *Garden City: Doubleday, Doran & Company.* 1933. **£350**

8vo. Publisher's orange cloth, lettered in black to upper and spine with black illustration to spine, top-edge red, fore-edge untrimmed, illustrated dust-jacket by James Montgomery Flagg with printed price $2.00 to front flap with publisher's code '151' to back panel, and '969' to back flap as called for by McIlvaine; pp. [6], 312; loss to front panel of jacket (35 x 33 mm) and chipping to spine ends both affecting illustration, wear to edges and chipping to corners; light offsetting to endpapers, with a contemporary ownership note to front free endpaper; a very good copy in a fair jacket.

First US edition, first printing of the third short-story collection featuring Mr Mulliner.

In these nine stories, Mulliner regales his listeners with tales of the trials and tribulations of his family. All the stories had previously been published in the UK in *The Strand* from June 1930 to June 1932, and in the US in various issues of *American Magazine* from October 1931 to April 1932, and *Cosmopolitan* from May 1930 to to April 1931. The present US edition was published on 15 February 1933, and was preceded by the UK edition which was released a month earlier on 17 January 1933.

McIlvaine A48b.



55. WODEHOUSE, P.G. The Man with Two Left Feet. *Garden City: A.L. Burt Company 'by arrangement with Doubleday, Doran & Company'*. 1933. **£1,000**

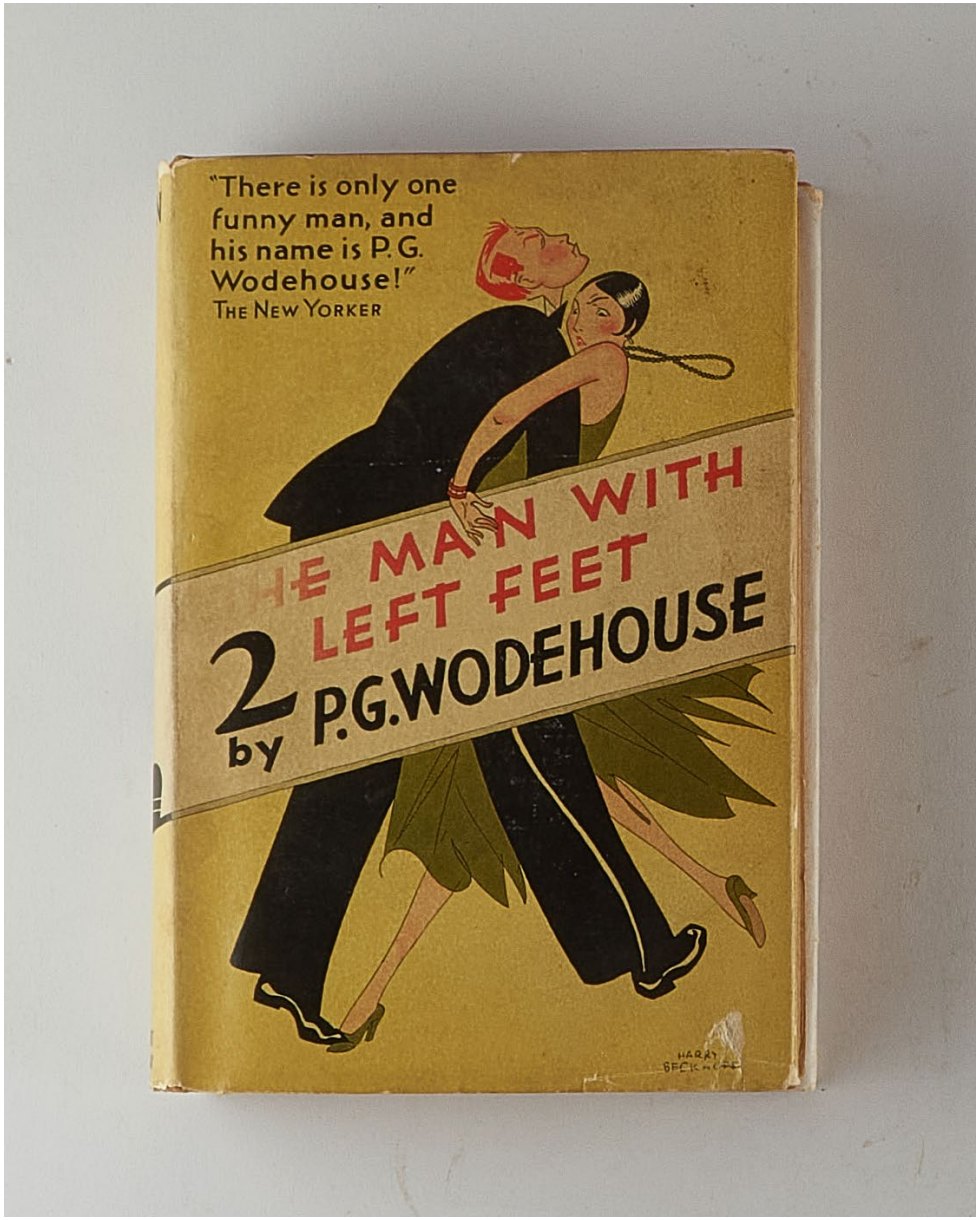
8vo. Publisher's orange cloth, upper board decorated in black and spine lettered in black, illustrated dust-jacket by Harry Beckhoff, verso of jacket with advertisements for 'Burt's Popular Copyright Fiction', no printed price as called for by McIlvaine; pp. [4], 283, [1 (blank)]; chipping to spine ends and wear to edges of jacket, a little toning and rubbing, wear to cloth at spine ends, spine lightly sunned; two small bookseller's tickets to rear pastedown; very good.

First US edition, first printing of the Wodehouse collection notable for the first appearances of Bertie Wooster, his valet Jeeves, and his formidable Aunt Agatha in 'Extricating Young Gussie'.

These stories were first published in the UK in *The Strand Magazine* from March 1911 to May 1916, and in the US in various magazines between 1911 and 1918. As the stories had already been widely distributed in periodicals, Wodehouse's US publishers (Doubleday, Doran & Co.) saw little purpose in issuing them together in book form despite holding the American rights; instead, the collection was issued by the reprint publisher, A.L. Burt.

In this collection, the stories 'Absent Treatment', 'Rallying Around Old George', and 'Doing Clarence a Bit of Good' did not appear in the first UK edition of this title, but later in *My Man Jeeves* (1919).

McIlvaine A21b.



56. WODEHOUSE, P.G. Heavy Weather. *Boston: Little, Brown, & Company.* 1933. **£500**

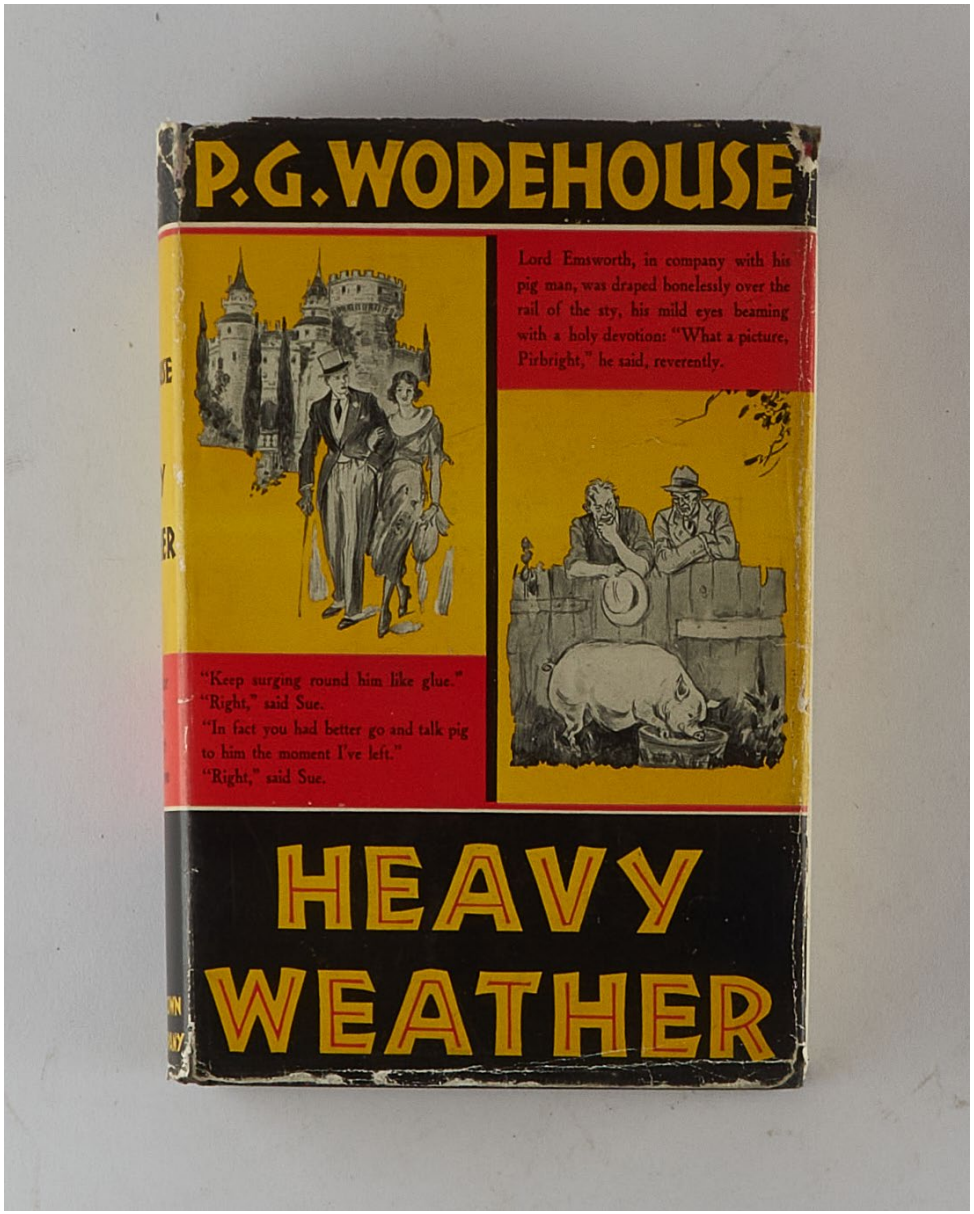
8vo. Publisher's black cloth, spine and upper board lettered and decorated in red, in the illustrated dust-jacket by May Wilson Preston (*see below*) with printed price of $2.00 to front flap; pp. [4], 314, [2 (blank)]; some wear to jacket edges and chipping to spine ends and corners, two tape repairs to verso at head of spine, pushing to spine ends; endpapers lightly toned, but internally clean and bright; a very good copy; neat contemporary Christmas gift inscription to front endpaper, dated 1933.

First edition, first printing of the fourth novel in the Blandings Castle series.

The novel follows Monty Bodkin as he becomes caught up in the romantic and financial troubles of the inhabitants of Blandings Castle, while Lord Emsworth fears that Parsloe-Parsloe plans to spoil his prize-winning pig, only adding to Bodkin's predicament.

McIlvaine attributes the dust-jacket design to May Wilson Preston, who also illustrated the *Saturday Evening Post* serialisation of *Heavy Weather*, its first appearance, published between 27 May to 15 July 1933. In 1988, the novel was adapted as a radio drama as part of the BBC *Blandings* radio series.

McIlvaine A50a.



57. WODEHOUSE, P.G. Heavy Weather. *London: Herbert Jenkins.* 1933. **£1,750**

8vo. Publisher's dark blue cloth, spine and upper board lettered in orange within orange border, in the illustrated dust-jacket designed by K. B. Studio with printed price of 7/6 to front flap; pp. 311, [1 (blank)], [8 (publisher's advertisements)]; slight wear to jacket at joints and extremities, spotting to verso of jacket and edges of textblock; title-page foxed, else very good.

First edition, first printing, the fourth novel in the Blandings Castle series.

The novel follows Monty Bodkin as he becomes caught up in the romantic and financial troubles of the inhabitants of Blandings Castle, while Lord Emsworth fears that Parsloe-Parsloe plans to spoil his prize-winning pig, only adding to Bodkin's predicament.

Heavy Weather initially appeared as a serial in the *The Saturday Evening Post* in eight parts between 27 May to 15 July 1933 with illustrations by May Wilson Preston. In 1988, the novel was adapted as a radio drama as part of the BBC *Blandings* radio series.

Mcllvaine A50b.



58. WODEHOUSE, P.G. Thank You, Jeeves. *Boston. Little, Brown & Company.* 1934. **£175**

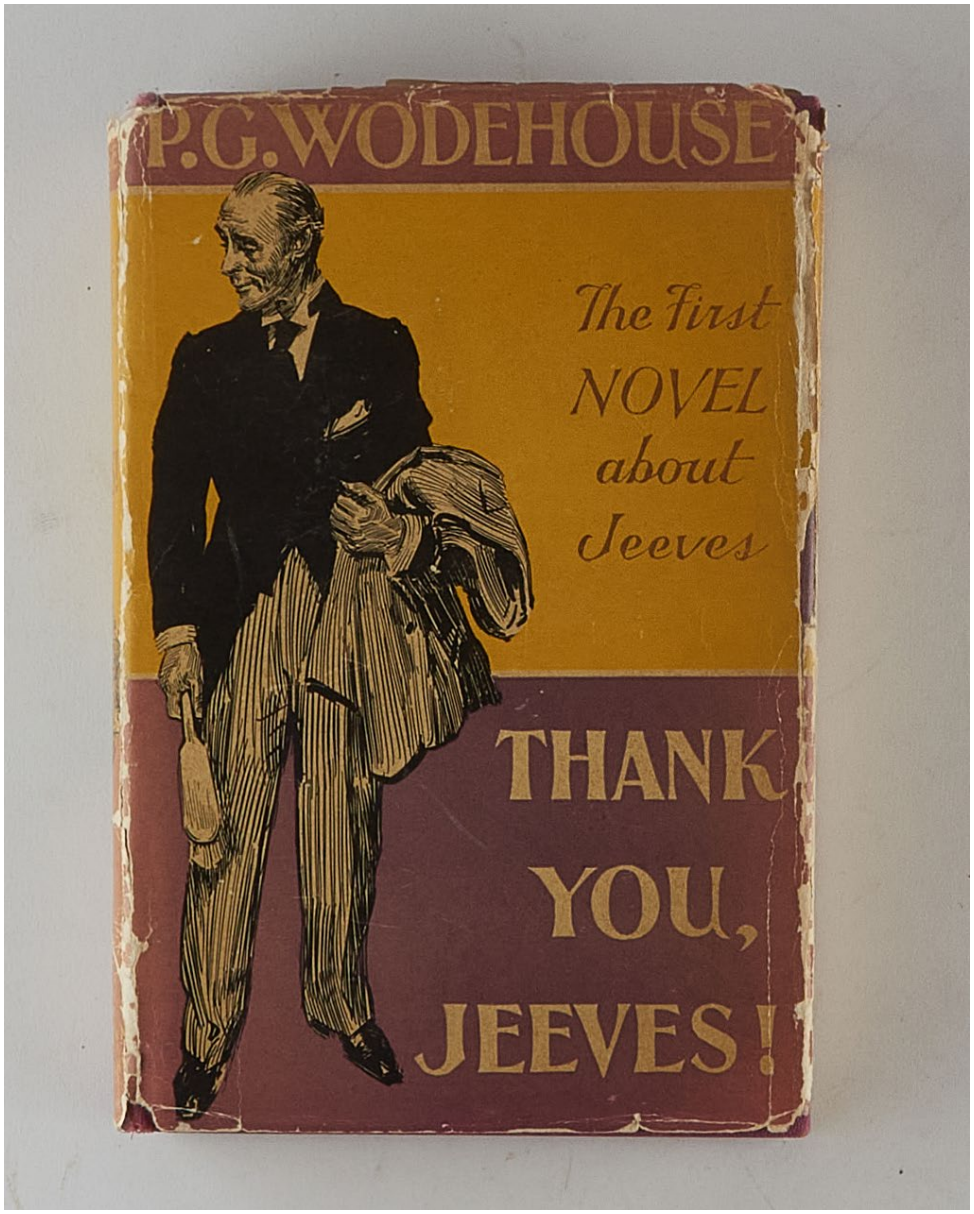
8vo. Publisher's fuchsia cloth, lettered and decorated in black to upper board and spine, in the illustrated dust-jacket by James Montgomery Flagg with printed price of $2.00 to front flap; pp. [4], 307, [1 (blank)]; several cellotape repairs to verso of jacket, upper joint of jacket splitting, spine ends worn with small 20 x 25-mm loss to foot, with corresponding light sunning to jacket, upper fold chipped, a little pushing to spine ends, a few spots to edges of textblock; a very good copy in a fair jacket.

First US edition in book form, first printing, the first full-length novel to feature the wealthy gadabout, Bertie Wooster, and his valet, Jeeves.

The controversy begins when Bertie starts playing the banjolele, swiftly provoking complaints from the neighbours and Jeeve's resignation. To escape the difficulties, Bertie moves to a country cottage owned by his old school friend, only to encounter a former flame and incur the wrath of her father. Jeeves and Wooster, two of Wodehouse's most beloved and enduring characters, first appeared together in *The Saturday Evening Post* in September 1915 in the short story, 'Extricating Young Gussie'.

Thank You, Jeeves was first serialised in the UK in *The Strand* in August 1933 to January 1934, and in the US in *Cosmopolitan* between January and February 1934. The UK edition was the first appearance of the novel in book form, followed by the present US edition one month later. The story was adapted for the screen by 20th Century Fox in 1936, starring Arthur Treacher, David Niven, and Virginia Fields; Wodehouse was deeply unimpressed by this adaptation, writing to Guy Bolton that 'they didn't use a word of my story, substituting another written by some studio hack.'

McIlvaine A5Ib.



59. WODEHOUSE, P.G. Brinkley Manor: A Novel About Jeeves. *Boston: Little, Brown, & Company.* 1934. **£750**

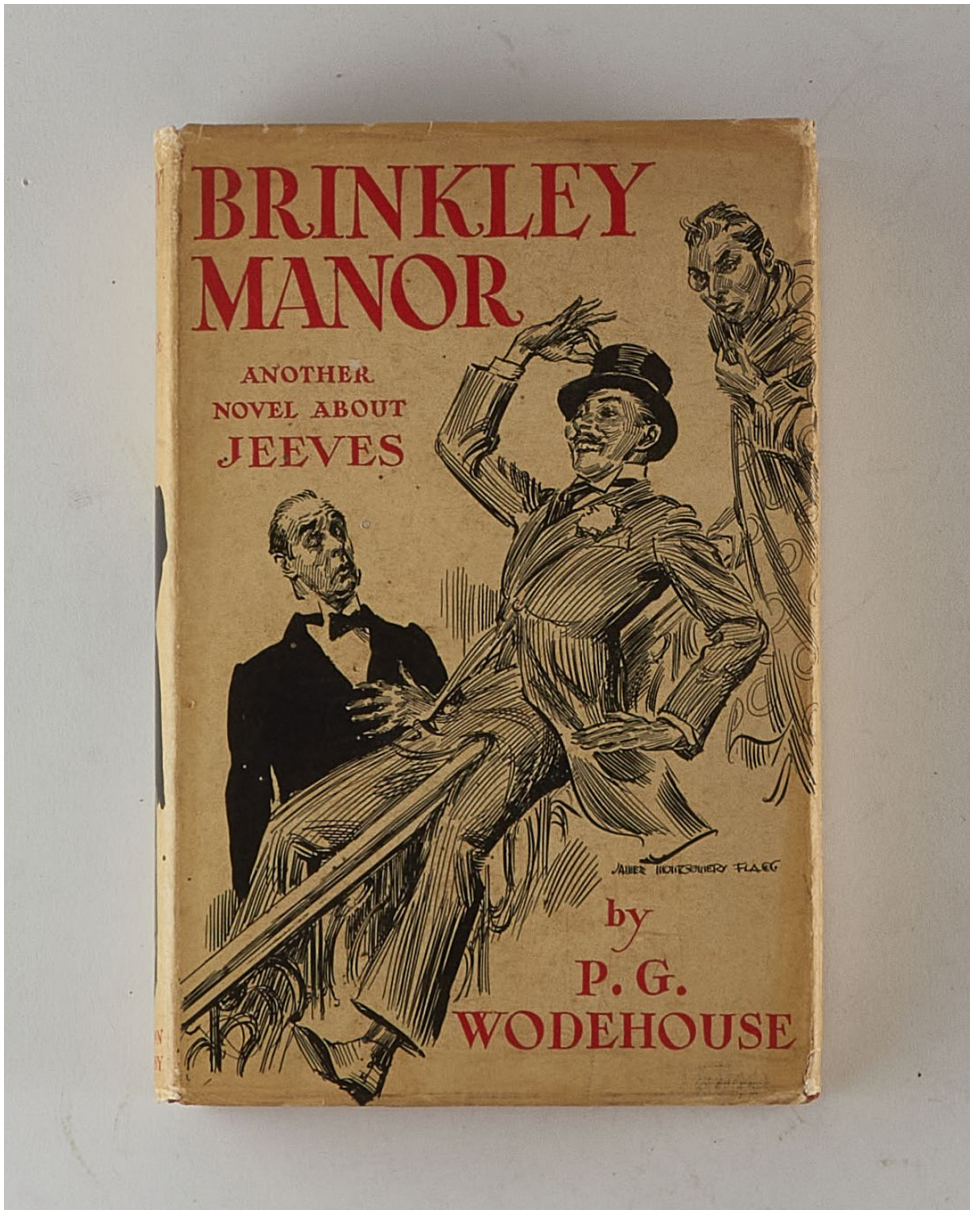
8vo. Publisher's red cloth lettered and decorated in black, in the illustrated dust-jacket by James Montgomery Flagg with printed price of $2.00 to front flap; pp. [4], 321, [3 (blank)]; a little toning to jacket with a few small nicks to extremities, small chip to front fold, and creasing to spine ends of jacket with corresponding pushing to cloth, light spotting to edges of textblock; light marginal spotting to p. 1; very good.

First US edition in book form, first printing, the second full-length novel featuring the hapless Bertie Wooster and his valet Jeeves.

Gussie Fink-Nottle is too timid to propose to Madeline Bassett, but fortunately (or perhaps unfortunately...) Jeeves and Bertie Wooster are on hand to help him win the girl of his dreams.

The UK edition, published under the alternative title *Right Ho, Jeeves*, preceded the present US edition by ten days, appearing on 5 October 1934. The novel was first serialised in America in *The Saturday Evening Post* between 23 December 1933 and 27 January 1934, followed by its serialisation in the UK in *The Grand Magazine* from April to September 1934.

Mcllvaine A52b.



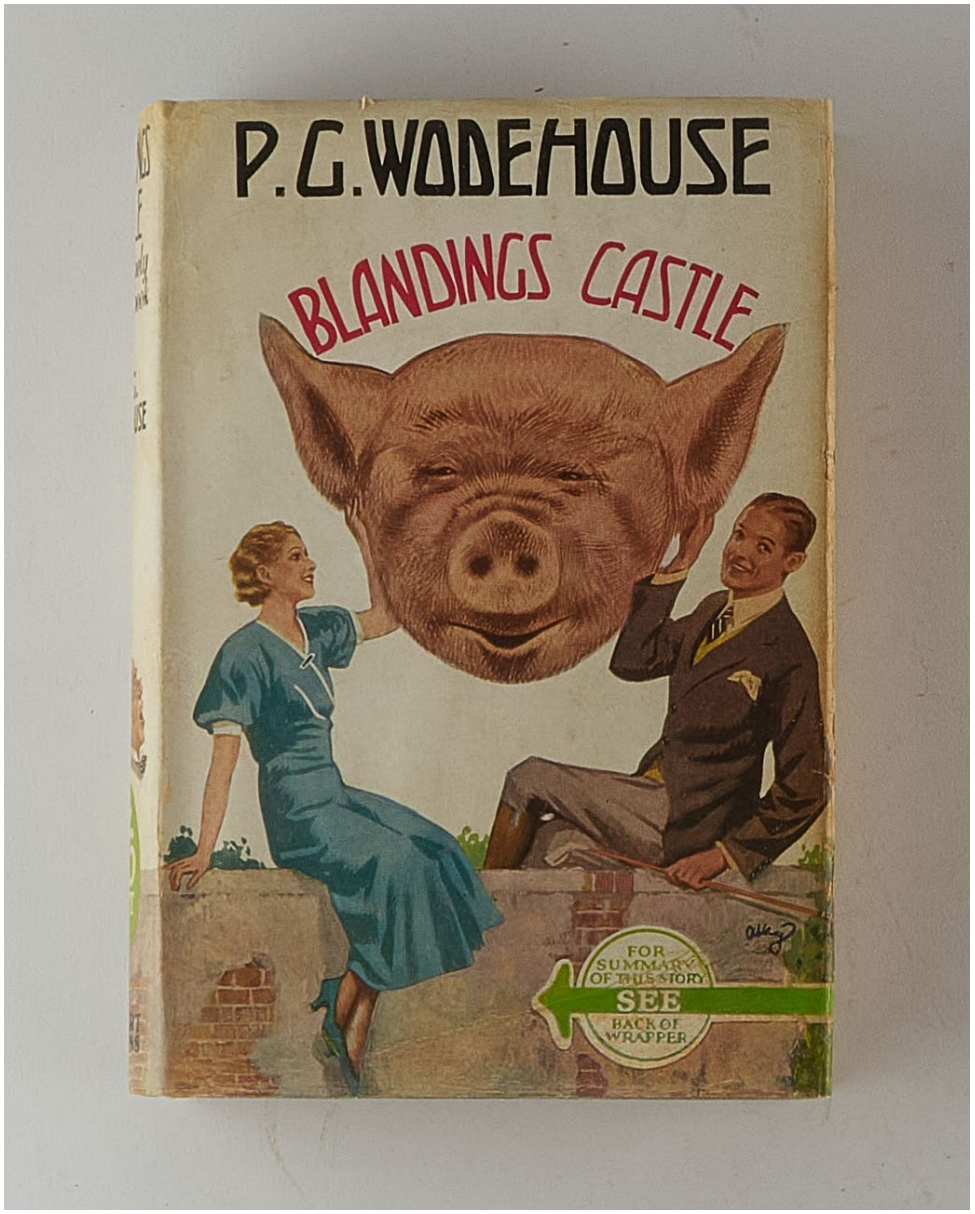
60. WODEHOUSE, P.G. Blandings Castle and Elsewhere. *London: Herbert Jenkins.* 1935. **£600**

8vo. Publisher's turquoise cloth, spine and upper board lettered in black, printer's device blocked to spine in black, in the illustrated dust-jacket by Abbey with printed price of 7/6 to spine; pp. 311, [1 (blank)], [8 (publisher's advertisements); jacket skilfully repaired with a little recolouring to back panel and foot of spine, spine ends lightly worn, sunning to cloth spine and upper edges of boards with small areas of discolouration, light browning to spine of jacket at verso; otherwise a very good copy.

First edition, first printing of the first collection of short stories set at Blandings Castle, and the fifth book overall to feature the castle.

The six short stories had previously been published in the UK in *The Strand* between December 1924 and June 1933, and in the US in *Liberty*, *The American Magazine*, and *The Saturday Evening Post* between 1924 to 1933. The stories were first issued in book form in the UK on 12 April 1935, followed by the US edition on 20 September 1935.

McIlvaine A53a.



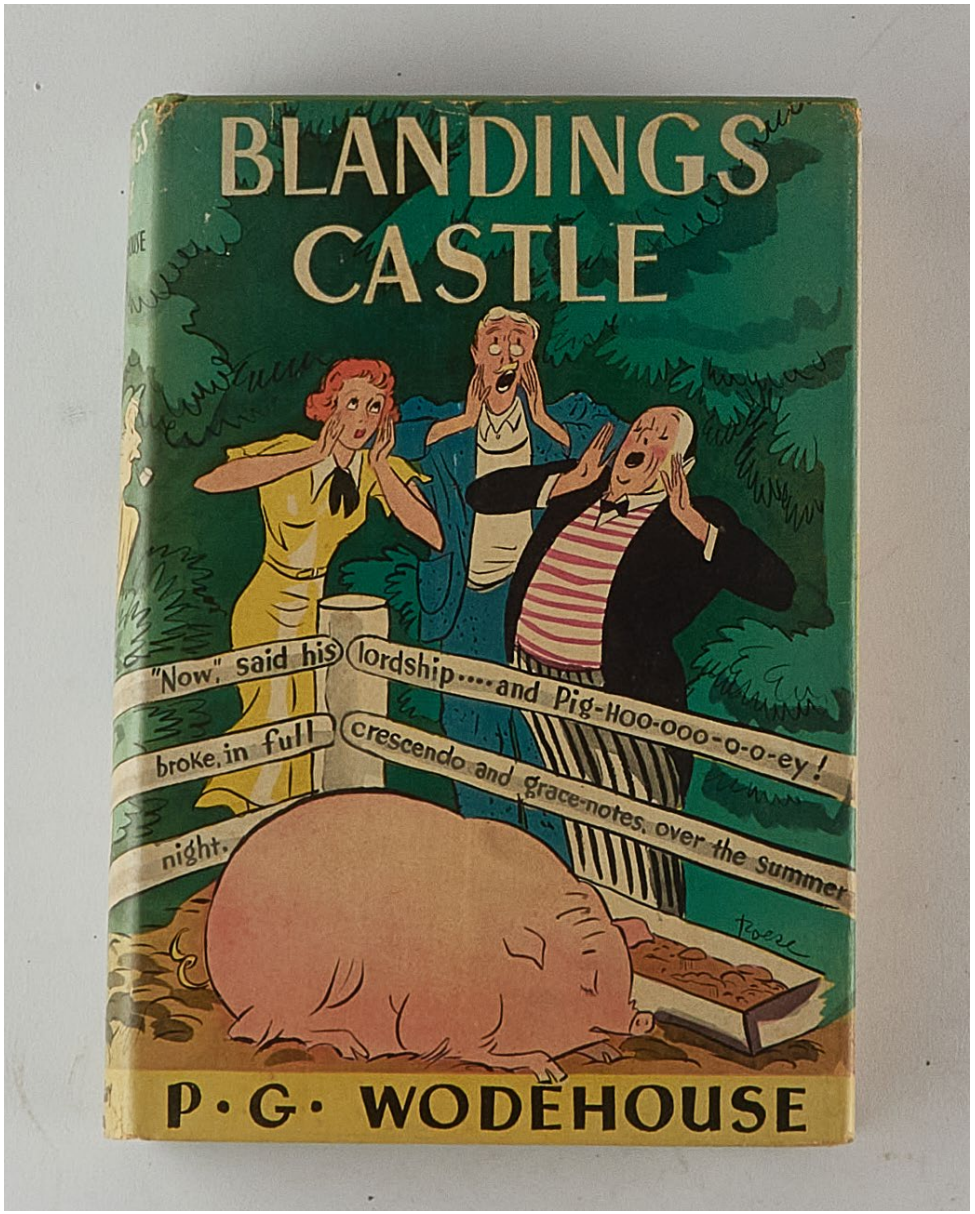
61. WODEHOUSE, P.G. Blandings Castle. *Garden City: Doubleday, Doran & Co.* 1935. **£350**

8vo. Publisher's green cloth, spine lettered in dark green, fore-edge untrimmed, top-edge stained pale green, in the illustrated dust-jacket by Roese with printed price of $2.00 to front flap, publisher's codes '206' and '1224' to back panel and flap respectively as called for by McIlvaine; pp. [8], 311, [1 (blank)]; rear panel and verso of jacket spotted, but illustrated front panel remain bright, spine of jacket lightly sunned, some fading to top-edge and spotting to edges of textblock; offsetting to endpapers and pastedowns; very good.

First US edition, first printing of the first collection of short stories set at Blandings Castle, and the fifth book overall to feature the castle.

The six short stories had previously been published in the UK in *The Strand* between December 1924 and June 1933, and in the US in *Liberty*, *The American Magazine*, and *The Saturday Evening Post* between 1924 to 1933. The stories were first issued in book form in the UK on 12 April 1935, followed by the US edition on 20 September 1935.

McIlvaine A53b.



62. WODEHOUSE, P.G. Enter Psmith. *London: A & C Black.* 1935. **£550**

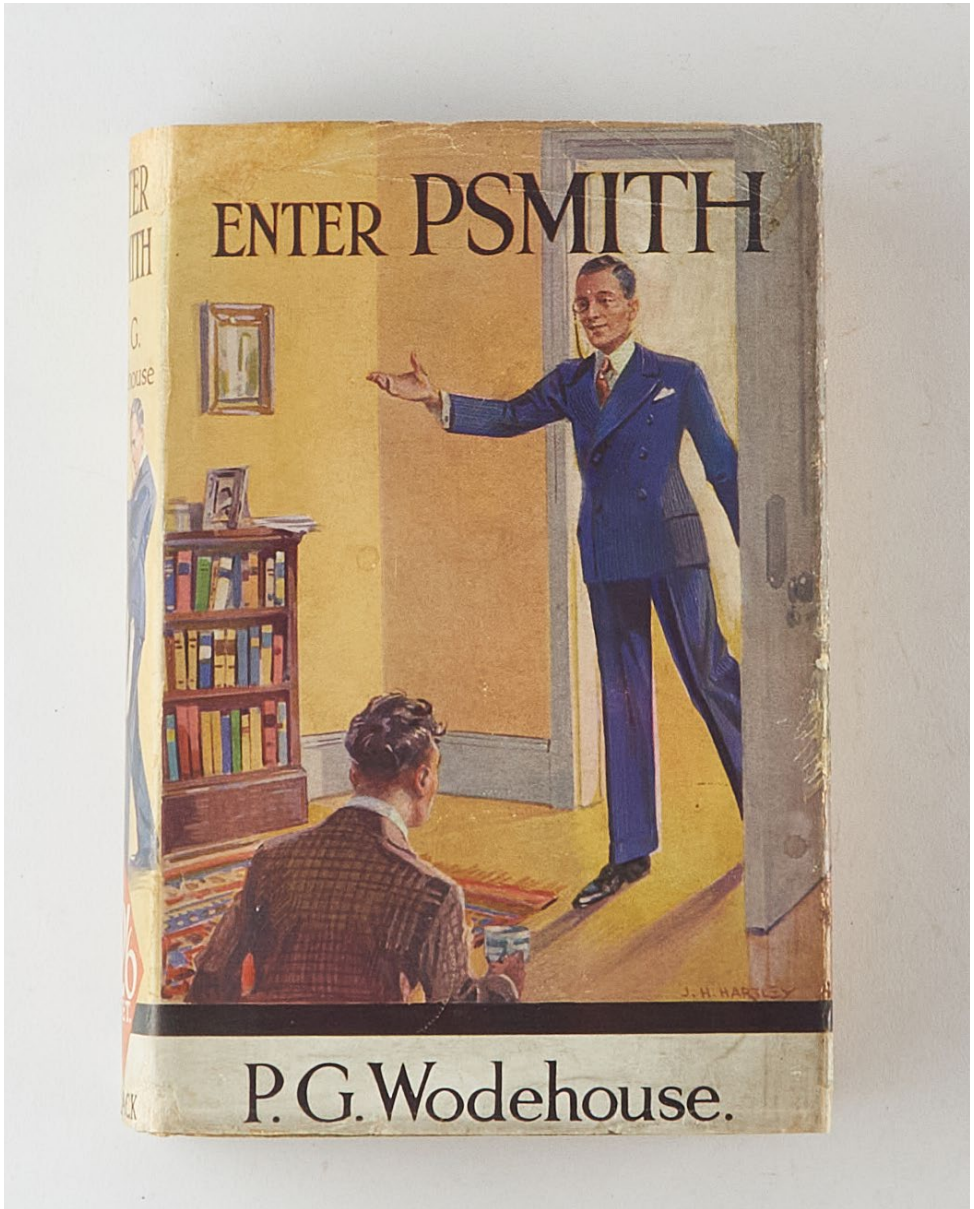
8vo. Publisher's teal cloth, spine and upper board lettered in red, in the illustrated dust-jacket by J.H. Hartley priced 2/6 to spine; pp. [8], 247, [1 (blank)]; jacket neatly restored at head of spine and front panel, a little scuffing to whites of jacket, spine ends sunned prior to restoration of jacket, light spotting and toning to textblock, top-edge slightly dusty; front free endpaper excised, half-title lightly toned; otherwise internally very good; small bookseller's ticket of The Eagle Press, Wakefield to rear pastedown, loosely inserted invoice for Tony Ring (*see below*).

First edition thus, first printing of the first standalone appearance of the 'old Etonian' Ronald Psmith, whose 'preliminary P before the name ... is silent. Like the tomb.'

Enter Psmith reprints Chapters 30–59 of *Mike* (1909) as a standalone novel, comprising the second half of Wodehouse's sixth school novel.

Provenance: From the library of eminent Wodehouse authority and collector Tony Ring, former President of the International Wodehouse Association and former editor of *Wooster Sauce*. His invoice from John Cowen at Ransome Books, dated 21 July 1970, is loosely inserted.

Mcllvaine A12c.



Offset from the UK Edition

63. WODEHOUSE, P.G. Enter Psmith. *New York: Polygraphic Company of America for The Macmillan Company. 1935.* **£200**

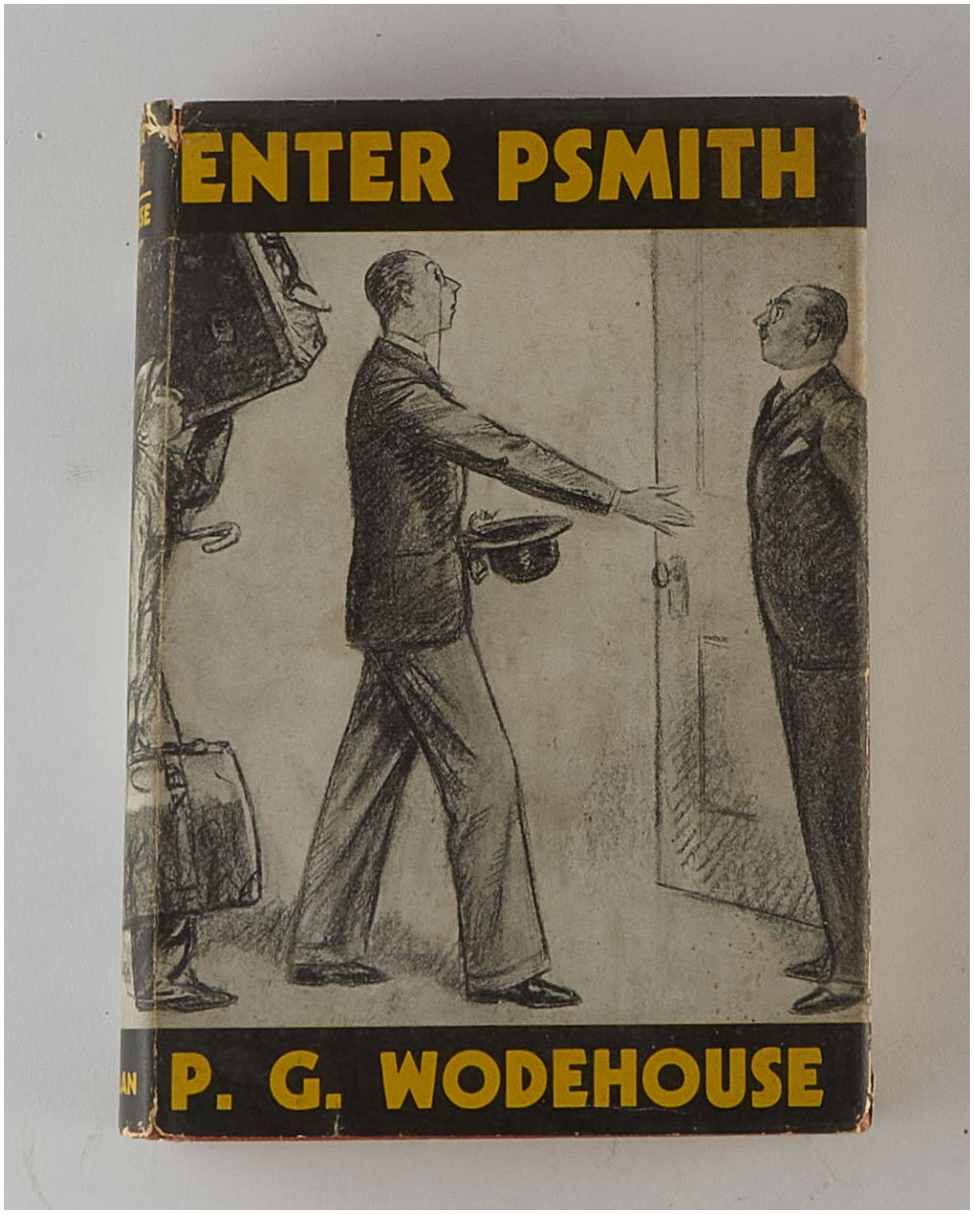
8vo. Publisher's orange cloth, spine lettered in black, in the illustrated dust-jacket by Anderson with printed price of $2.00 to front flap; pp. viii, 247, [1 (blank)]; light wear to spine ends of jacket with small chip at head not touching text, a few nicks to extremities, spotting to verso of jacket and light spotting to top-edge of textblock, some soiling to cloth; a few small marks to half-title; very good.

First US edition thus, second issue (by McIlvaine's account the first) of the first standalone appearance of the 'old Etonian', offset from the first UK edition.

Enter Psmith reprints chapters 30–59 of *Mike* (1909) as a standalone novel, comprising the second half of Wodehouse's sixth school novel featuring Ronald Psmith, whose 'preliminary P before the name ... is silent. Like the tomb.'. *Enter Psmith* was first published in the UK on 14 February 1935, with the present US edition following on 17 September 1935.

This edition, with the Macmillan logo to the half-title verso, was offset from the first A & C Black edition, although McIlvaine here introduces several errors in comparing this issue to A12d.2, which used imported sheets. 'To add to the potential confusion, Gould's 2002 catalogue also states that McIlvaine's entries "are themselves backwards". Therefore, according to Gould, the first issue is the one printed in the UK with both Macmillan's and A & C Black's names on the title-page (*i.e.* A12d2), and the second issue is the one printed in the US with only Macmillan's name on the title page' (Townend, p. 25).

McIlvaine A12d. See Townend, 'Bibliographical Corner', in Wooster Sauce 98 (June 2021), pp. 24–25.



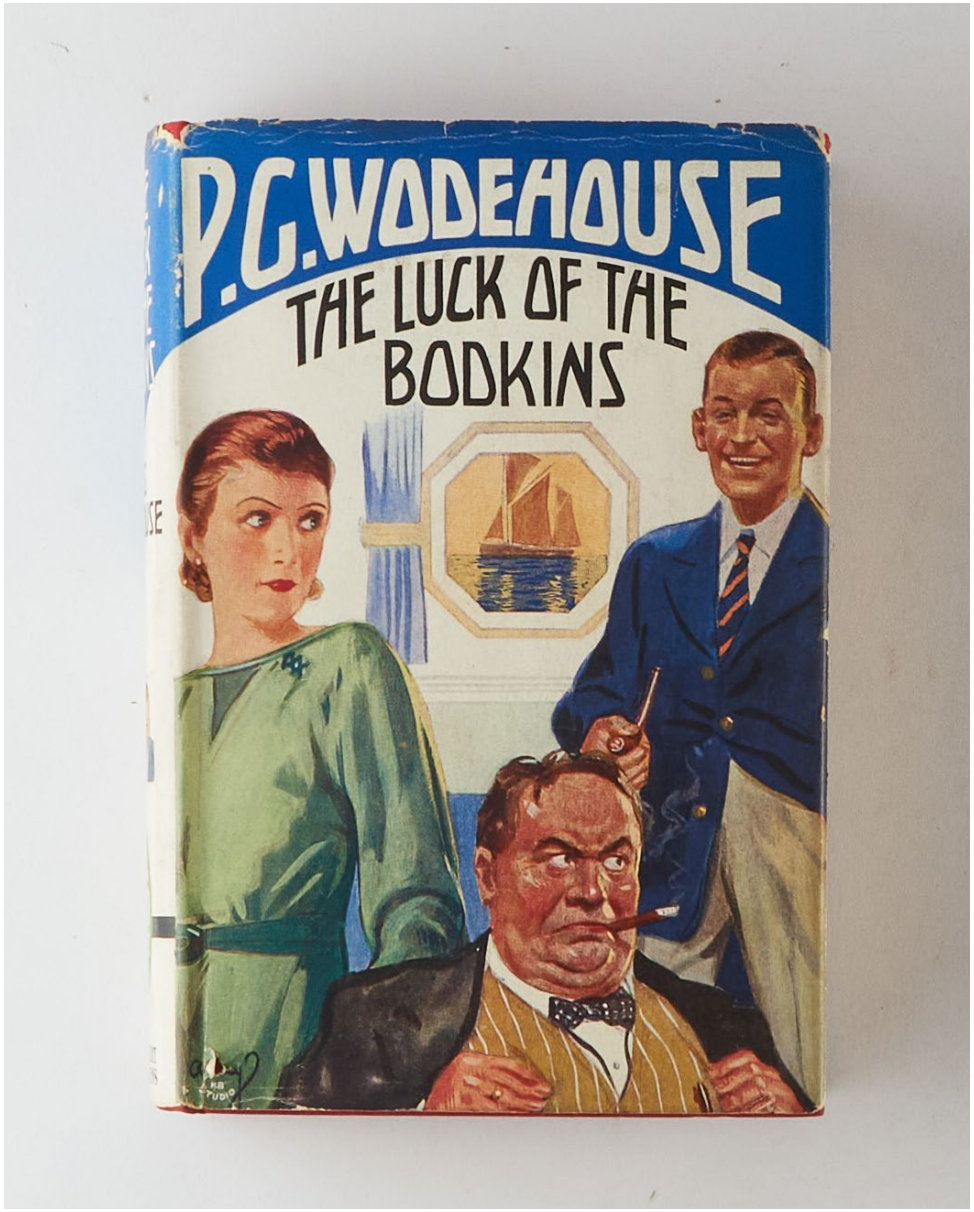
64. WODEHOUSE, P.G. The Luck of the Bodkins. *London: Herbert Jenkins.* 1935. **£2,500**

8vo. Publisher's red cloth, spine and upper board lettered in black, printer's device to spine in black, top-edge red, illustrated dust-jacket by 'Abbey' priced 7/6 to spine; pp. 311, [1 (blank)], [8 (publisher's advertisements)]; small chips to jacket with areas of loss to rear panel (*c.* 30 x 50 mm) and head of spine (15 x 15 mm), light spotting to edges of textblock and fading to top-edge; light spotting and offsetting to endpapers; but very good; 1935 Christmas gift inscription to 'Kenneth … from Uncle Willie' to front free endpaper.

First edition in book form, first printing of the novel set onboard an ocean liner bound for New York, following the amiable Monty Bodkin as he attempts to win back his fiancée, Gertrude Butterwick.

The novel was first serialised in the UK in *The Passing Show Magazine* from 21 September to 23 November 1935. Wodehouse then substantially revised the story for its American publication, shortening the text and simplifying aspects of the plot. This revised version was serialised in *The Red Book* from August 1935 to January 1936, and Little, Brown & Co. subsequently used the revised text for the US book edition rather than the longer, original English version.

McIlvaine A54a.



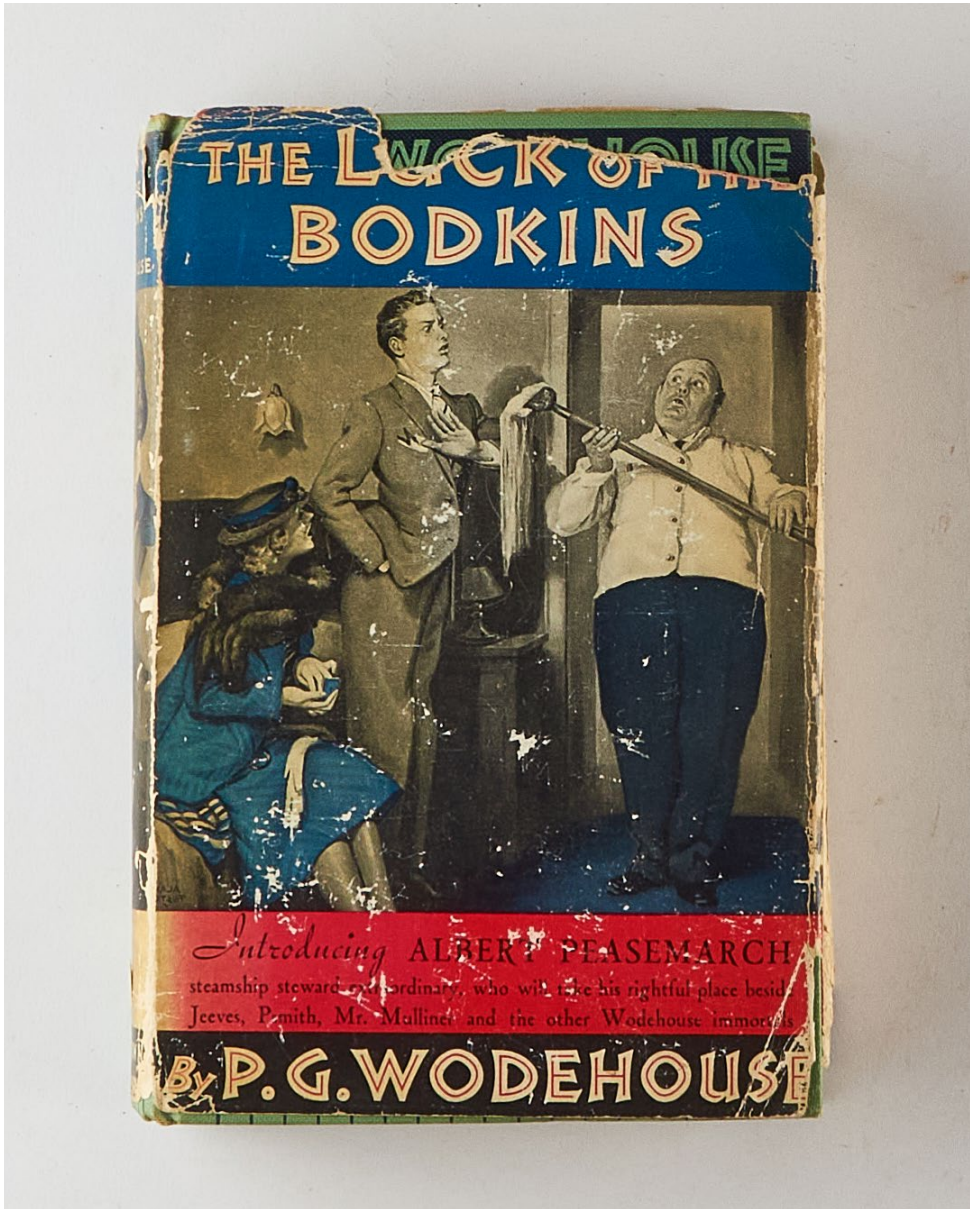
65. WODEHOUSE, P.G. The Luck of the Bodkins. *Boston: Little, Brown & Company.* 1936. **£200**

8vo. Publisher's green cloth, lettered and ruled in dark blue to upper board and spine, price-clipped illustrated dust-jacket by Alan Foster; pp. [4], 298 , [2 (blank)]; wear and chips to dust-jacket with loss to front panel and spine ends affecting illustration, title, and publisher, small tape repair to head of spine to verso of jacket, light red stain (from jacket ink) to rear panel, some spotting to edges of textblock; a very good copy in a fair jacket.

First edition thus in book form, first printing of the novel set aboard an ocean liner bound for New York, following the amiable Monty Bodkin as he attempts to win back his fiancée, Gertrude Butterwick.

The novel was first serialised in the UK in *The Passing Show Magazine* from 21 September to 23 November 1935. Wodehouse then substantially revised the story for its American publication, shortening the text and simplifying aspects of the plot. This revised version was serialised in *The Red Book* from August 1935 to January 1936, and Little, Brown & Co. subsequently used the revised text for the present US book edition rather than the longer, original English version.

McIlvaine A54b.



With Two Stories Omitted from the US Edition

66. WODEHOUSE, P.G. Young Men in Spats. *London: Herbert Jenkins*. 1936.
£800

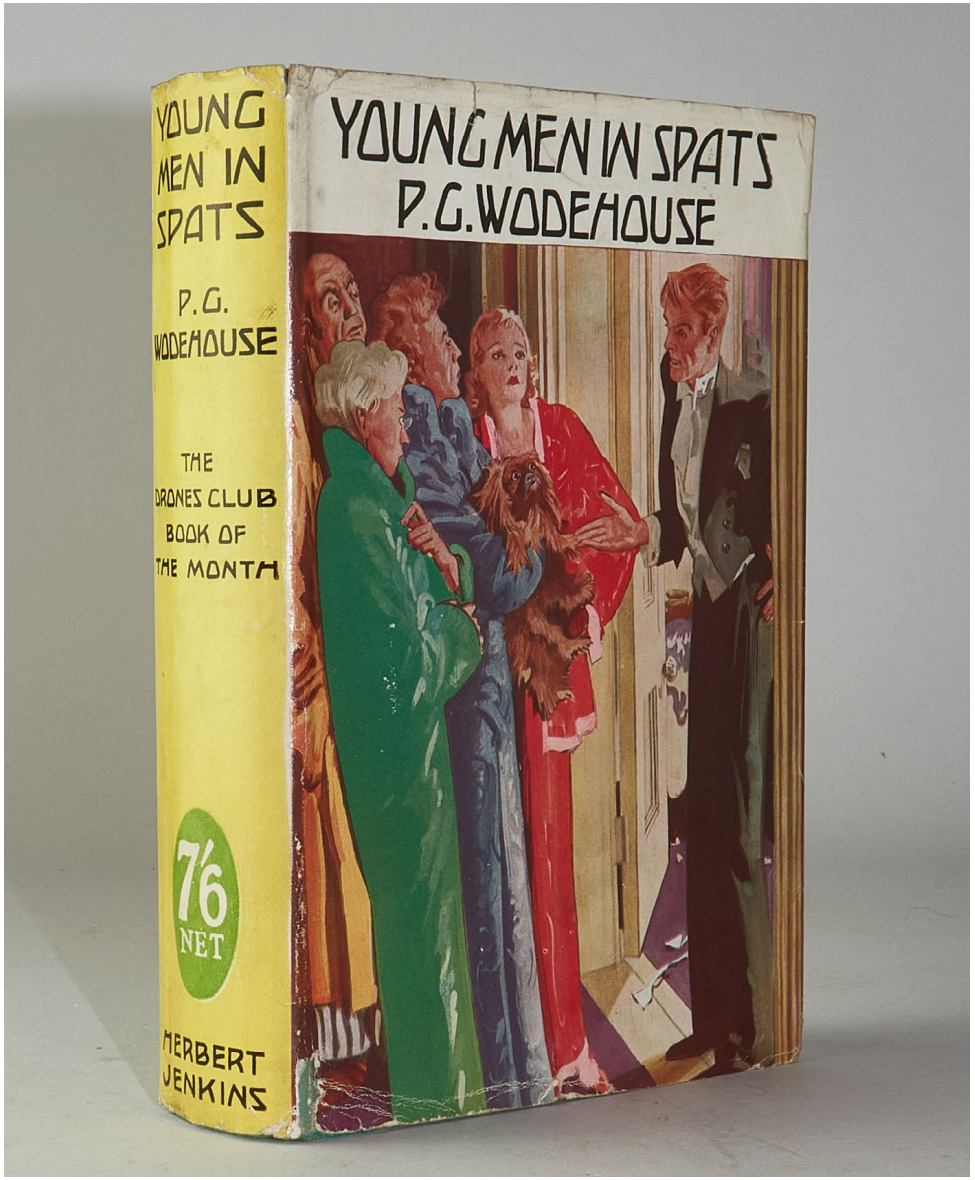
8vo. Publisher's teal cloth, lettered and decorated in black to boards and spine, top-edge green, illustrated dust-jacket by Gilbert Wilkinson priced at 7/6 to spine; pp. 312, [8 (publisher's advertisements)]; dust-jacket with chips to corners of flaps, wear to edges, three amateur tape repairs to verso of dust-jacket spine folds, slight warping to boards, a few spots to edges of textblock; slight offsetting and light spotting to endpapers, contemporary gift inscription to front free endpaper; otherwise a very good copy.

First edition in book form, first printing of a collection of eleven stories recounting the adventures of the Drones Club set, featuring familiar Wodehouse characters such as Mr Mulliner and Freddie Widgeon.

The Drones Club was modelled on Buck's Club in Mayfair, founded in 1919 by young officers after the First World War. The term 'drone', referring to a male bee that does no work and lives off others, neatly captured the stereotype of wealthy, idle young gentlemen of the post-war era.

These stories were first serialised in the UK in various issues of *The Strand* in May 1931 and between March 1934 to April 1936. In the US, they appeared in *Cosmopolitan*, *The Red Book*, and *This Week* from 1933 to 1936. They were first collected in book form in the UK on 3 April 1936, followed by the US edition on 24 July 1936. The UK edition contains two stories omitted from the US edition: 'Tried in the Furnace' and 'Trouble Down at Tudsleigh'.

Mcllvaine A55a.



67. WODEHOUSE, P.G. Young Men in Spats. *Garden City: Doubleday, Doran & Company*.1936. **£550**

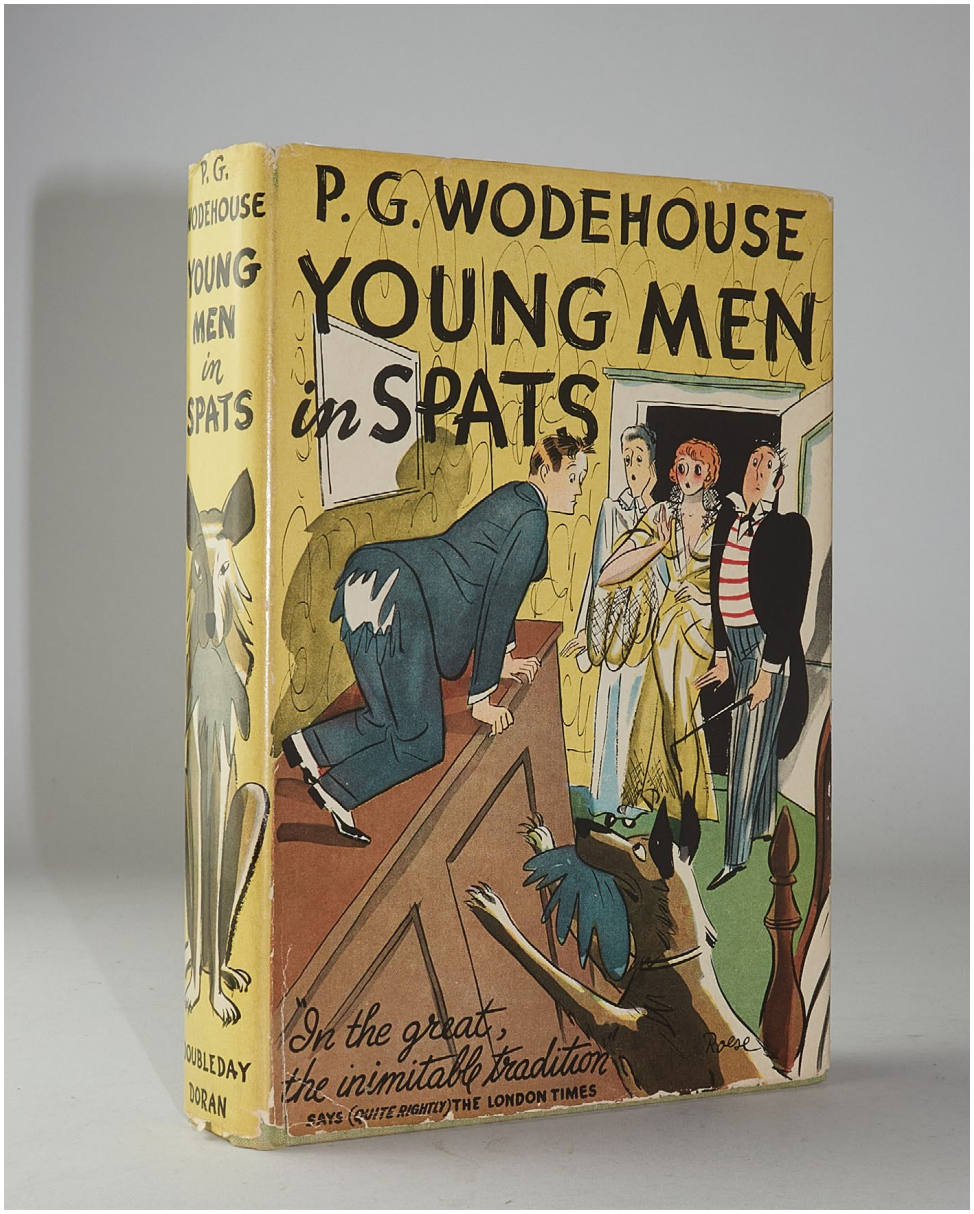
8vo. Publisher's green cloth, lettered and decorated in darker green to upper board and spine, top-edge green, fore-edge untrimmed, illustrated dust-jacket by 'Roese' priced at $2.00 to front flap, with publisher's code '2311–36' to back flap as called for by McIlvaine; pp. [6], 297, [1 (blank)]; closed tear to bottom left corner of front panel of dust-jacket (*c.* 35 mm) and to bottom edge of rear panel (*c.* 20 mm), very minor wear to edges, but overall dust-jacket crisp and bright, sunning to cloth at spine and edges; otherwise, a very good copy.

First US edition in book form, first printing of a collection of eleven stories recounting the adventures of the Drones Club set, featuring familiar Wodehouse characters such as Mr. Mulliner and Freddie Widgeon.

The Drones Club was modelled on Buck's Club in Mayfair, founded in 1919 by young officers after the First World War. The term 'drone', referring to a male bee that does no work and lives off others, neatly captured the stereotype of wealthy, idle young gentlemen of the post-war era.

These stories were first serialised in the UK in various issues of *The Strand* in May 1931 and between March 1934 to April 1936. In the US, they appeared in *Cosmopolitan*, *The Red Book*, and *This Week* from 1933 to 1936. They were first collected in book form in the UK on 3 April 1936, followed by the US edition on 24 July 1936. This present US edition features three stories which were omitted from the UK edition: 'There's Always Golf!', 'The Letter of the Law', and 'Farewell to Legs'.

McIlvaine A55b.



68. WODEHOUSE, P.G. Laughing Gas. *London: Herbert Jenkins.* 1936. **£750**

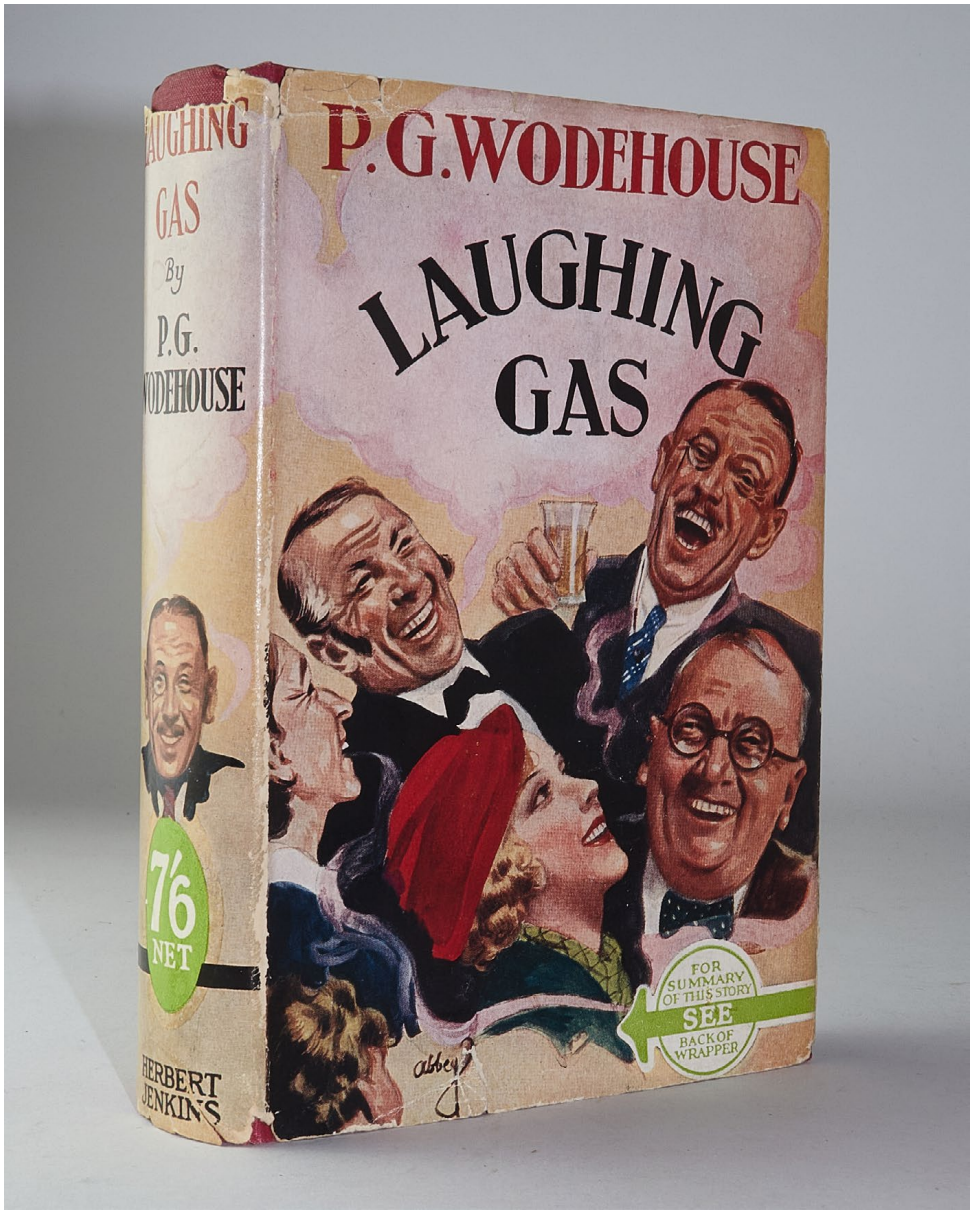
8vo. Publisher's dark red cloth, lettered in black to upper board and spine, top-edge red, illustrated dust-jacket by 'Abbey' priced at 7/6 to spine; pp. 311, [1 (blank)], [8 (publisher's advertisements); closed tear to front flap of jacket (*c.* 70 mm), chipping to head and tail of spine leading to some loss at head affecting title (*c.* 5 x 40 mm), red top-edge a little faded, a few light spots to edges of textblock; very good.

First edition in book form, first printing of this comic novel set amid the glamour and chaos of the film industry.

Reggie Swithin is dispatched to Hollywood on the delicate task of retrieving Aunty Clara's wayward son, Eggy, who has once again found himself in trouble. Reggie's efforts plunge him into the colourful and unpredictable world of early 1930s Hollywood.

The novel was initially serialised in *This Week* in the US between 24 March and 28 April 1935, and in the UK in *Pearson's Magazine* between August and October 1935. The first edition in book form was published in the UK on 25 September 1936 and was followed by the US edition on 19 November 1936.

McIlvaine A56a.



69. WODEHOUSE, P.G. Laughing Gas. *Garden City: Doubleday, Doran & Company.* 1936. **£175**

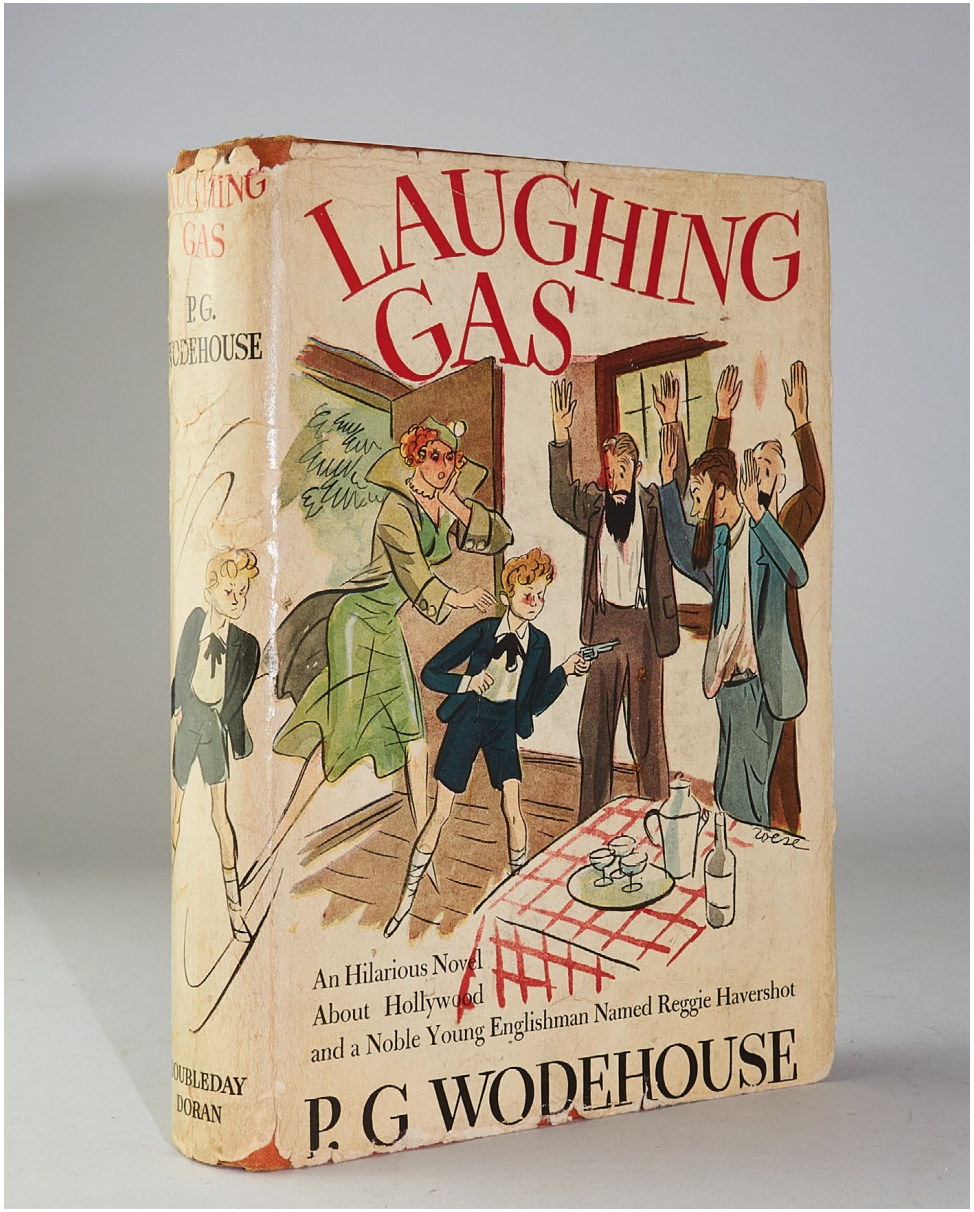
8vo. Publisher's orange cloth, lettered and decorated in black to upper board, bottom- and fore-edge untrimmed, top-edge red, illustrated dust-jacket by 'Roese' priced at $2.00 to front flap and publisher's codes '601–36' and '2311–36' to front flap and back panel respectively as called for by McIlvaine; pp. [6], 303, [3 (blank)]; front flap of jacket detached, three tape repairs to verso of jacket, chipping to edges, but the illustration remains bright, pushing to spine ends with some fraying to cloth, some scuffing to cloth; very good in a fair jacket.

First edition in book form, first printing of this comic novel set amid the glamour and chaos of the film industry.

Reggie Swithin is dispatched to Hollywood on the delicate task of retrieving Aunty Clara's wayward son, Eggy, who has once again found himself in trouble. Reggie's efforts plunge him into the colourful and unpredictable world of early 1930s Hollywood.

The novel was initially serialised in *This Week* in the US between 24 March and 28 April 1935, and in the UK in *Pearson's Magazine* between August and October 1935. The first edition in book form was published in the UK on 25 September 1936 and was followed by the US edition on 19 November 1936.

McIlvaine A56b.



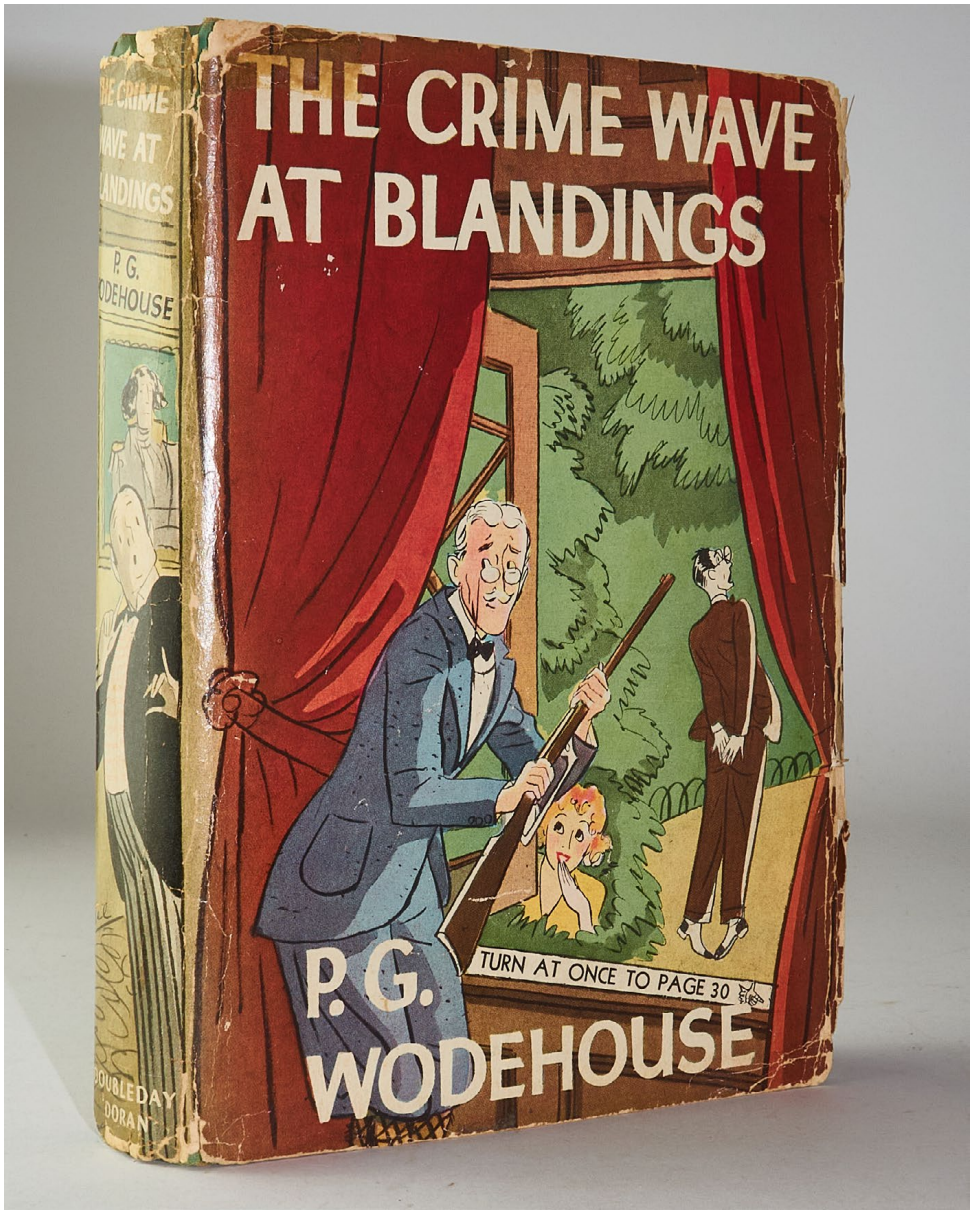
70. WODEHOUSE, P.G. The Crime Wave at Blandings. *Garden City: Doubleday, Doran & Company*. 1937. **£225**

8vo. Publisher's green cloth, lettered and decorated in darker green to spine and upper board, fore-edge untrimmed, illustrated dust-jacket by 'Roese' with publisher's code '267–36' to back panel and '1983–37' to front flap as called for by McIlvaine; pp. [6], 330; closed tear (*c.* 130 mm) to front flap of dust-jacket, chipping and wear leading to a little loss, one small piece of tape to rear panel wrapping over to verso, and adhesive mark wrapping around head of spine, pushing to spine ends; upper hinge cracked, offsetting and spotting to endpapers, erased inscription to front free endpaper, priced $2.00 with stamp to rear endpaper; good.

First edition, first printing of this collection, bringing together for the first time in a single volume a selection of stories previously serialised in the UK and the US.

Wodehouse's short-story collection *Lord Emsworth and Others* was first published in the UK on 19 March 1937. Published three months later, on 25 June, the present collection differs substantially from the UK edition, sharing only three stories: 'The Crime Wave At Blandings', 'Buried Treasure', and 'The Masked Troubadour'. All the stories had previously appeared in the US in *The Saturday Evening Post* between 1932 and 1937, and in the UK in *The Strand* between May 1926 and December 1936. In the title story, the bumbling Lord Emsworth's quiet life at Blandings Castle is disrupted by the antics of his niece.

McIlvaine A58a.



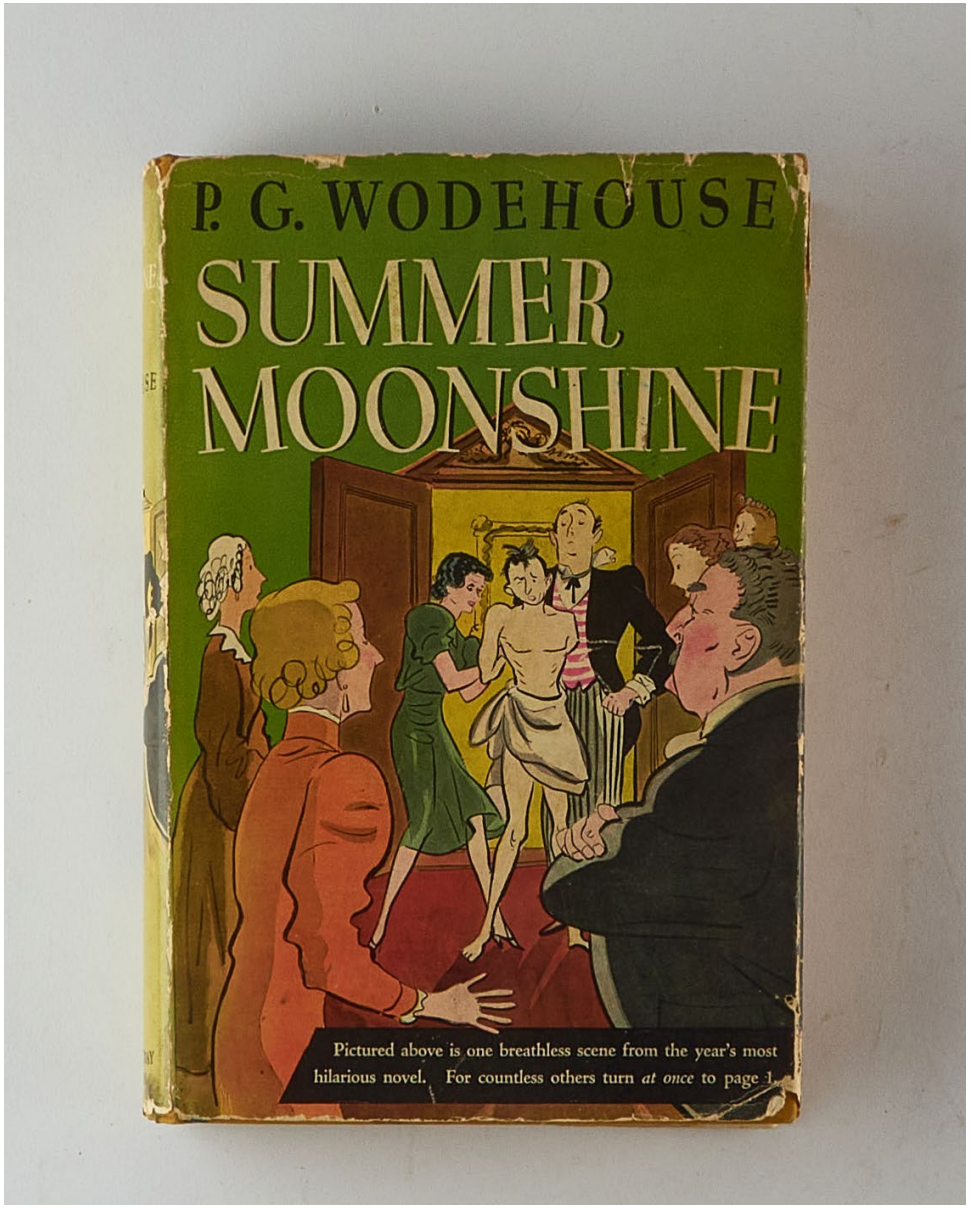
71. WODEHOUSE, P.G. Summer Moonshine. *Garden City: Doubleday, Doran & Company.* 1937. **£225**

8vo. Publisher's yellow cloth, lettered and illustrated in green to spine, fore-edge untrimmed, illustrated dust-jacket by 'Roese' priced $2.00 to front flap with publisher's code '103–37' to rear panel as called for by McIlvaine; pp. [10], 322; a few small chips to dust-jacket, markings to white portions of jacket with minute hole to spine, a few small marks to cloth; near fine; inscription in green ink to front free endpaper to an unknown recipient 'with best wishes for a speedy recovery from Scouts and Scouters, Division E', dated February 1938.

First edition in book form, first printing of the novel following the schemes of financially strapped Sir Buckstone Abbott as he attempts to lease his Berkshire estate to a wealthy American businessman.

The US edition was published on 8 October 1937, several months before the UK edition of 11 February 1938, owing to the delayed British serialisation in *Pearson's Magazine*. In the US, the novel was first serialised in *The Saturday Evening Post* between 24 July and 11 September 1937, with illustrations by Wallace Morgan.

McIlvaine A59a.



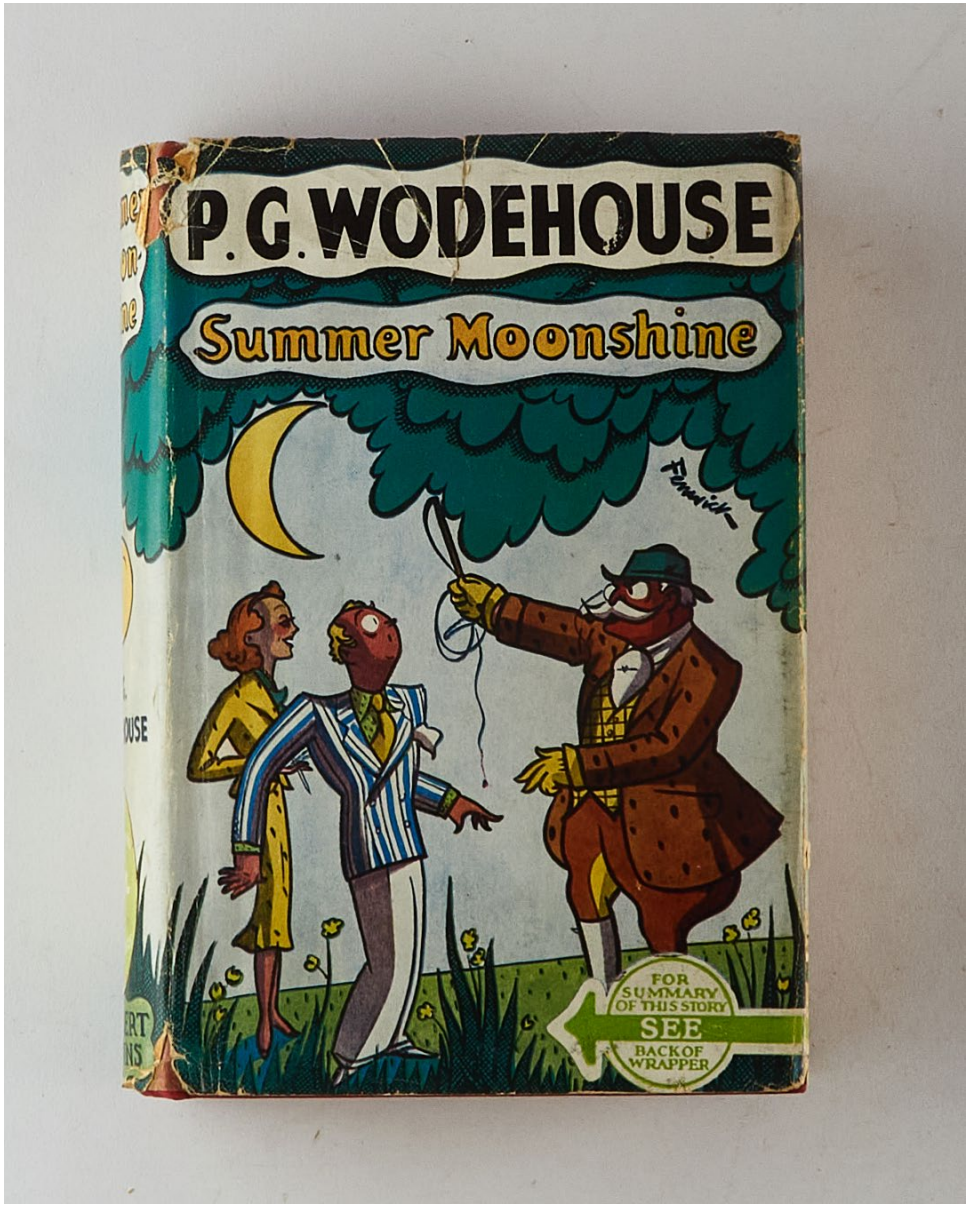
72. WODEHOUSE, P.G. Summer Moonshine. *London: Herbert Jenkins.* 1938.
£650

8vo. Publisher's red cloth, lettered in black to upper board and spine, top-edge red, first issue dust-jacket illustrated by 'Fenwick' repriced with a publisher's sticker at '3/' to include 'war extra costs'; pp. 312, [8 (publisher's advertisements)]; old tape repairs to verso of jacket, wear and creasing to jacket edges, boards slightly cocked, some spotting to edges of textblock, half-title spotted and slightly soiled, lighter spotting to title and last few leaves, rear endpaper creased; very good.

First UK edition in book form, first printing of the novel following the schemes of financially strapped Sir Buckstone Abbott as he attempts to lease his Berkshire estate to a wealthy American businessman.

The US book form edition was published on 8 October 1937, several months before the UK edition of 11 February 1938, owing to the delayed British serialisation in *Pearson's Magazine*. In the US, the novel was first serialised in *The Saturday Evening Post* 24 July and 11 September 1937, with illustrations by Wallace Morgan.

Mcllvaine A59b.



73. WODEHOUSE, P.G. The Code of the Woosters. *Garden City: Doubleday, Doran & Co.* 1938. **£425**

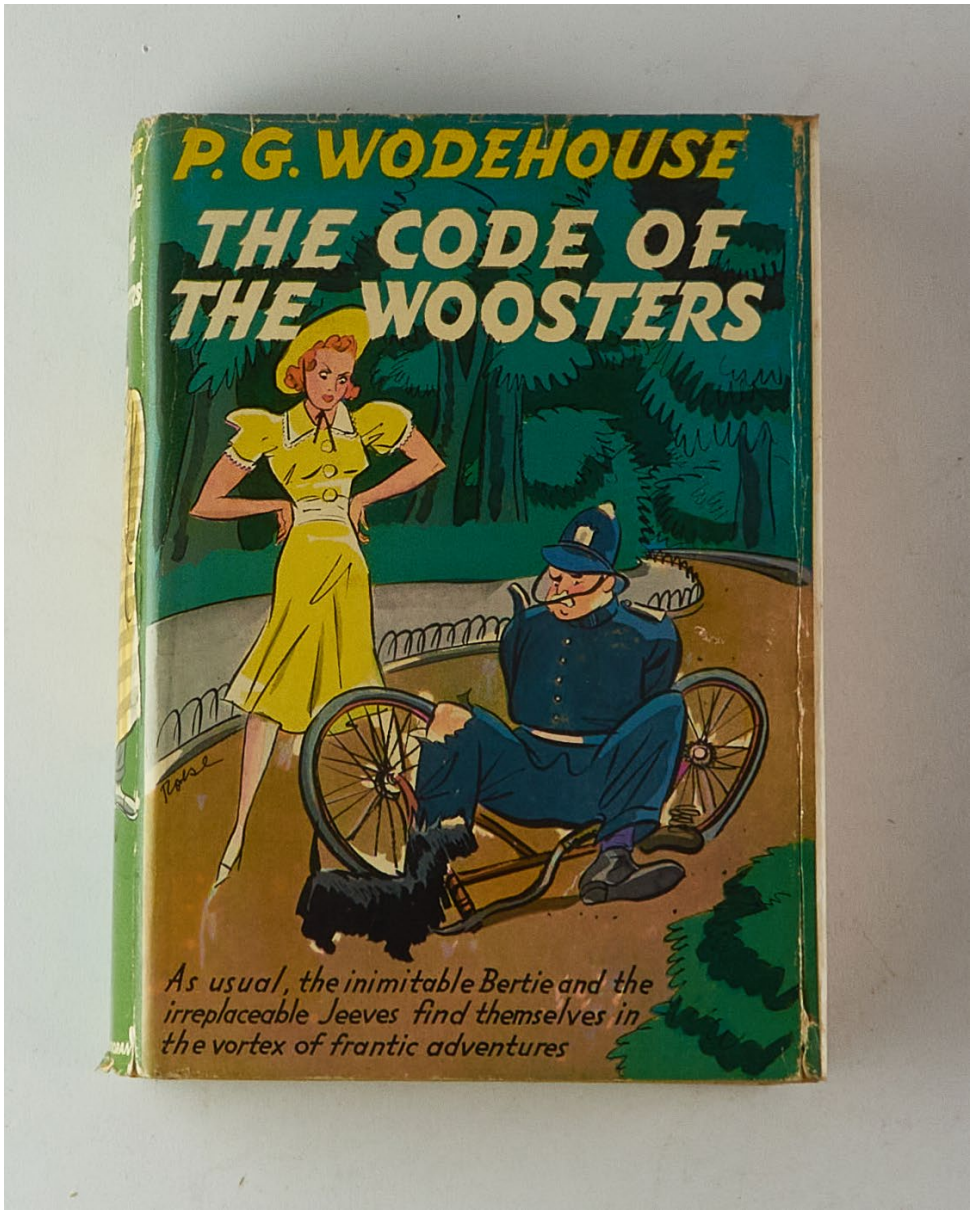
8vo. Publisher's yellow cloth, lettered and decorated in green to upper board and spine, top-edge green, fore-edge untrimmed, illustrated dust-jacket by 'Roese' priced at $2.00 to front flap with the publisher's codes ('887–38', '2620–37', '593–38') as called for by McIlvaine; pp. [6], 298; closed tear (*c.* 50 mm) to dust-jacket's upper portion of spine fold, pushing to spine ends, some spotting to fore-edge; marks to front pastedown where a bookplate has been removed; very good.

First US edition in book form, first printing (published simultaneously with the UK edition) the third full-length novel to feature Bertie Wooster and his valet Jeeves, widely regarded as one of Wodehouse's finest novels.

A sequel to *Right Ho, Jeeves*, this comic misadventure introduces Sir Watkyn Bassett, owner of Totleigh Towers, and his formidable friend, Roderick Spode, the leader of the fascist Black Shorts. When Aunt Dahlia orders Bertie to steal an eighteenth-century silver cow-shaped creamer from Totleigh Towers, threatening to cut off his access to her chef's cooking if he refuses, Bertie finds himself entangled in Gussie Fink-Nottle's rocky engagement to Madeline Bassett, Spode's political ambitions, and a succession of increasingly absurd complications.

The novel was first serialised in the US in *The Saturday Evening Post* from 16 July to 3 September 1938, with illustrations by Wallace Morgan. It was also serialised in the UK in *The Daily Mail* between 14 September and 6 October 1938. By the 1930s, Wodehouse had become one of the highest-earning authors in the world. The success of *The Code of the Woosters* and his other Jeeves and Wooster novels helped to establish his writing as a major commercial success on both sides of the Atlantic, represented by his new literary agents A.P. Watt in the UK and Reynolds in the US. These novels helped to establish Wodehouse 'not simply as a writer, but as an international brand'. (Ratcliffe, p. 225).

McIlvaine A60a; see Ratcliffe ed., P.G. Wodehouse: A Life in Letters (2011).



74. WODEHOUSE, P.G. The Code of the Woosters. *London: Herbert Jenkins.* 1938. **£3,000**

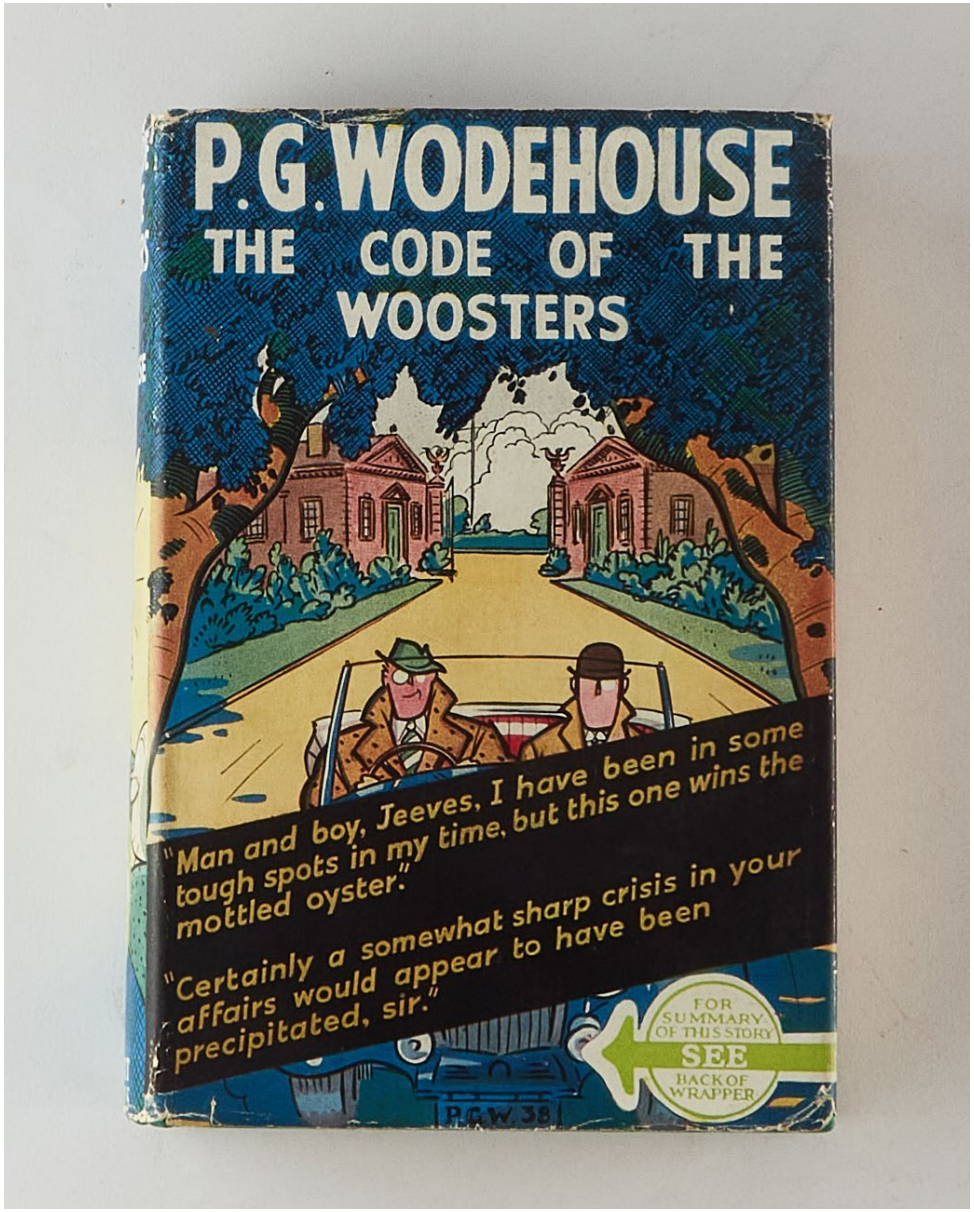
8vo. Publisher's green cloth lettered and decorated in black to boards and spine, top-edge stained green, illustrated dust-jacket by 'Fenwick' priced at '7/6' to spine; pp. 312, [8 (publisher's advertisements)]; dust-jacket with only minor wear to corners and spine ends, a little sunning to spine but otherwise a bright example, green top-edge faded, a few light spots to edges of textblock; a little offsetting to endpapers, but internally clean; near fine.

First UK edition in book form, first printing, published simultaneously with the US edition, the third full-length novel to feature Bertie Wooster and his valet Jeeves, widely regarded as one of Wodehouse's finest novels.

A sequel to *Right Ho, Jeeves*, this comic misadventure introduces Sir Watkyn Bassett, owner of Totleigh Towers, and his formidable friend, Roderick Spode, the leader of the fascist Black Shorts. When Aunt Dahlia orders Bertie to steal an eighteenth-century silver cow-shaped creamer from Totleigh Towers, threatening to cut off his access to her chef's cooking if he refuses, Bertie finds himself entangled in Gussie Fink-Nottle's rocky engagement to Madeline Bassett, Spode's political ambitions, and a succession of increasingly absurd complications.

The novel was first serialised in the US in *The Saturday Evening Post* from 16 July to 3 September 1938, with illustrations by Wallace Morgan. It was also serialised in the UK in *The Daily Mail* between 14 September and 6 October 1938. By the 1930s, Wodehouse had become one of the highest-earning authors in the world. The success of *The Code of the Woosters* and his other Jeeves and Wooster novels helped to establish his writing as a major commercial success on both sides of the Atlantic, represented by his new literary agents A.P. Watt in the UK and Reynolds in the US. These novels helped to establish Wodehouse 'not simply as a writer, but as an international brand'. (Ratcliffe, p. 225). *As noted in the introduction to this catalogue, Graeme W.I. Davidson managed to acquire the 'PGW 38' registration plate depicted on the dust-jacket for his own much-loved Bristol.*

Mcllvaine A60b. See Ratcliffe ed., P.G. Wodehouse: A Life in Letters (2011).



Countering Diet Plan for Prize Pig

75. WODEHOUSE, P.G. Uncle Fred in the Springtime. *Garden City: Doubleday, Doran & Co.* 1939. **£300**

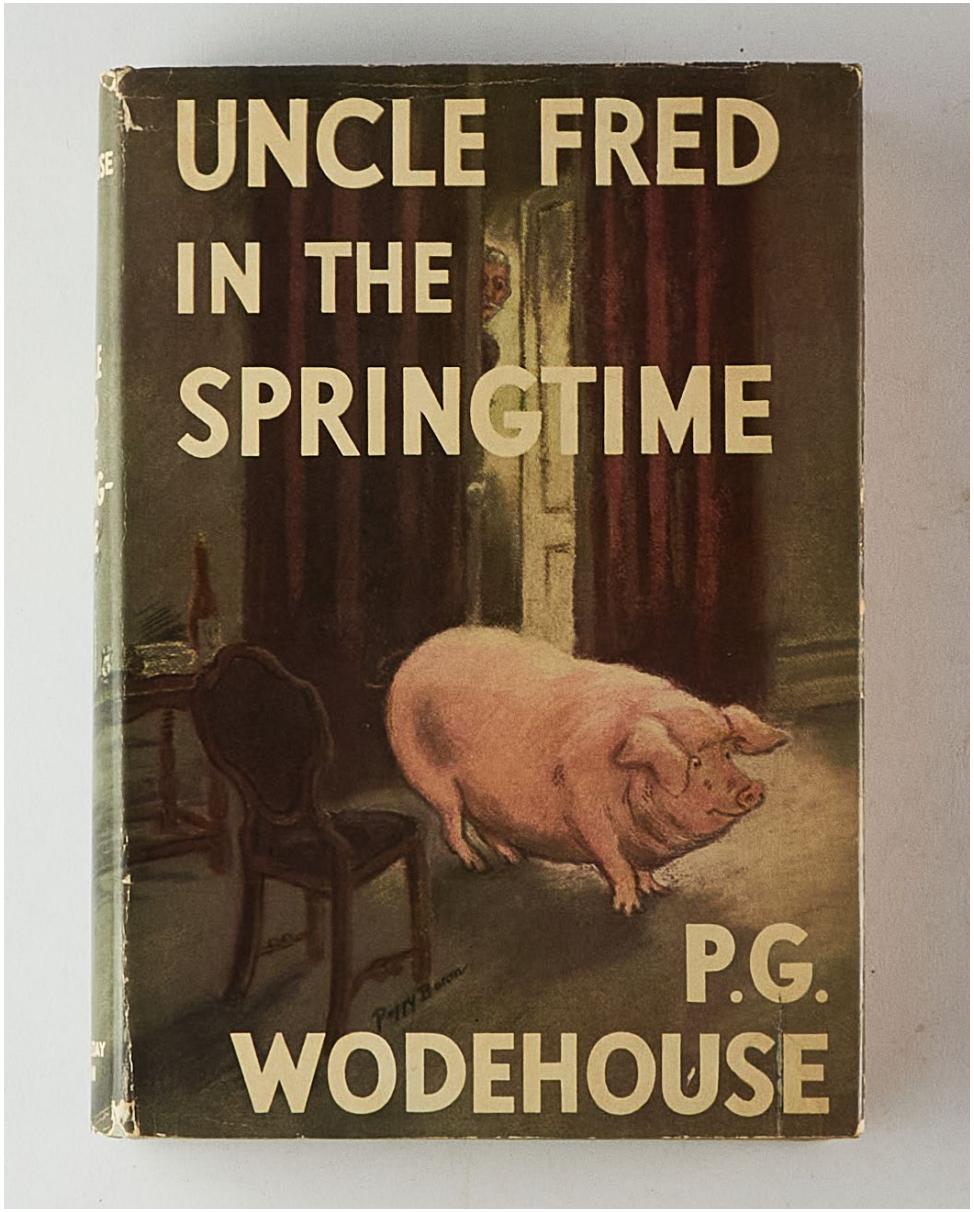
8vo. Publisher's green cloth, lettered and decorated in brown to spine, top-edge green, fore-edge untrimmed, illustrated dust-jacket by 'Peggy Bacon' priced at $2.00 to front flap with publisher's codes ('2914–39', '3026–38' and '687–39') as called for by McIlvaine; pp. [8], 292; small closed tears to jacket spine ends repaired with tape to verso, creasing of jacket spine ends, otherwise jacket remains bright, pushing to spine ends with slight discolouration of cloth to edges, minor offsetting to endpapers, otherwise internally clean; very good.

First edition in book form, first printing of the fifth full-length novel in Wodehouse's Blandings Castle series.

Lord Emsworth is desperate to protect his prize-winning pig, the Empress of Blandings, from the slimming plans of the Duke of Dunstable. To keep her safe, Emsworth calls upon Uncle Fred to come to Blandings Castle and secretly 'steal' the pig to keep her safe. Meanwhile, Pongo, Fred's nephew, is sinking deeper into gambling debt, while Horace Davenport finds himself in trouble with his fiancee. Luckily for both, Uncle Fred's charming chaos arrives just in time to turn their fortunes around.

The story was first serialised in America in *The Saturday Evening Post* from 22 April to 27 May 1939, and was illustrated by James Williamson. It was first published in book form in the US on 18 August 1939, and the UK edition followed seven days later on 25 August.

McIlvaine A6la.



A Porcine Plot at Blandings

76. WODEHOUSE, P.G. Uncle Fred in the Springtime. *London: Herbert Jenkins.* 1939. **£600**

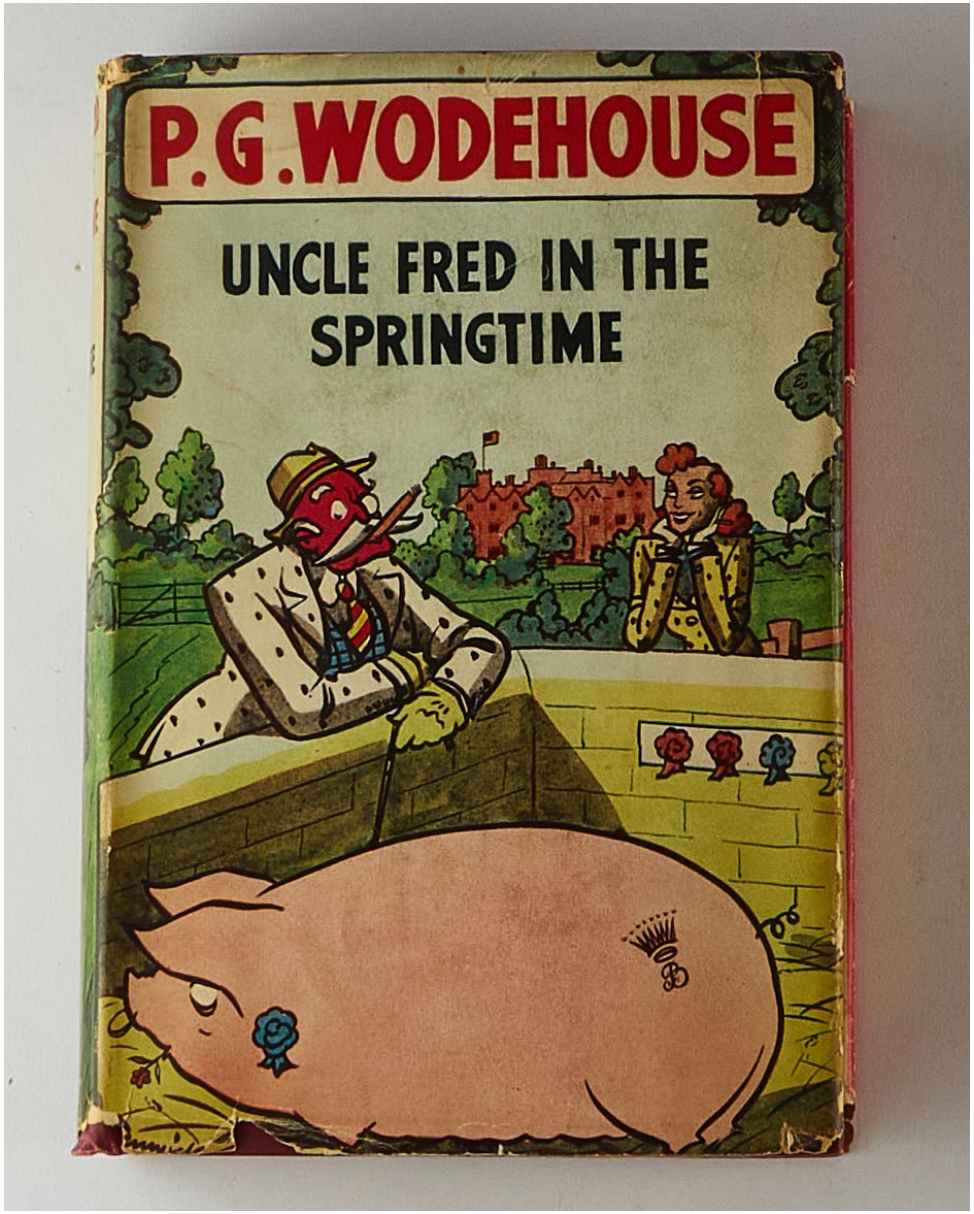
8vo. Publisher's dark red cloth, lettered in gilt to spine, publisher's device blind stamped to lower board, illustrated dust-jacket by 'Fenwick' priced at 7/6 to spine, top-edge red; pp. 311, [5]; wear to dust-jacket leading to some loss of jacket to foot of spine (*c.* 25 x 60 mm) extending to rear panel, small portion of top end of spine of dust-jacket detached; closed tear to rear panel (*c.* 50 mm) a little toned with a small stain to rear panel, red top-edge a little faded, a few spots to fore-edge; light offsetting to endpapers, but otherwise internally clean; very good.

First UK edition, first printing, the fifth full-length novel in Wodehouse's Blandings Castle series.

Lord Emsworth is desperate to protect his prize-winning pig, the Empress of Blandings, from the slimming plans of the Duke of Dunstable. To keep her safe, Emsworth calls upon Uncle Fred to come to Blandings Castle and secretly 'steal' the pig to keep her safe. Meanwhile, Pongo, Fred's nephew, is sinking deeper into gambling debt, while Horace Davenport finds himself in trouble with his fiancée. Luckily for both, Uncle Fred's charming chaos arrives just in time to turn their fortunes around.

The story was first serialised in America in *The Saturday Evening Post* from 22 April to 27 May 1939, and was illustrated by James Williamson. It was not serialised in the UK. It was first published in book form in the US on 18 August 1939, and the UK edition followed seven days later on 25 August.

McIlvaine A6lb.



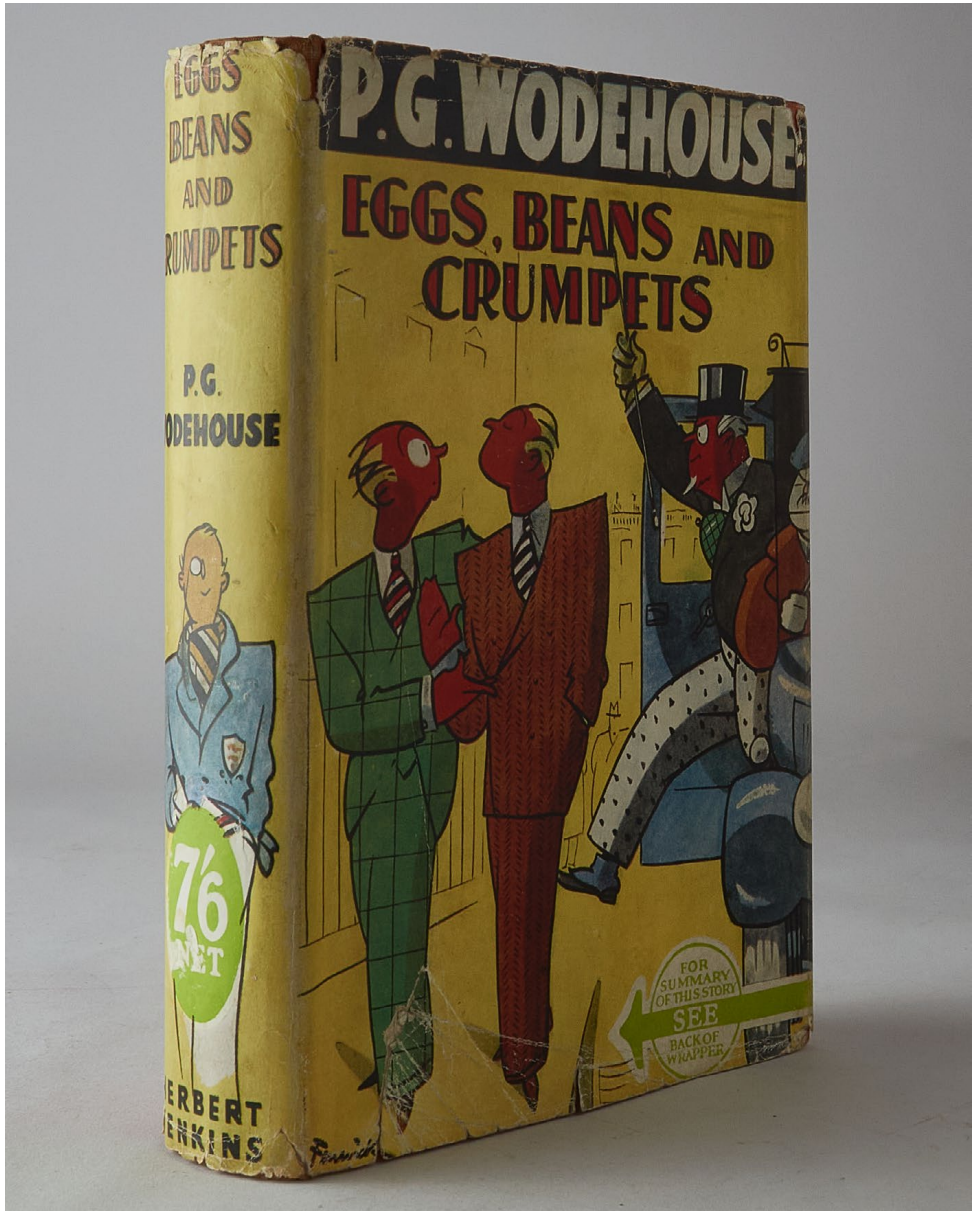
77. WODEHOUSE, P.G. Eggs, Beans and Crumpets. *London: Herbert Jenkins.* 1940. **£750**

8vo. Publisher's orange cloth, lettered in black to spine, illustrated dust-jacket by 'Fenwick' priced at 7/6 to spine; pp. 284, [4 (publisher's advertisements)]; wear to jacket with creasing and chipping, closed tear to front panel affecting illustration (*c.* 35 mm) and black flap hinge (*c.* 56 mm) both repaired with tape to verso, slight discolouring to cloth at spine ends, some spotting to edges of textblock and some offsetting to endpapers; very good.

First edition, first printing of this collection, bringing together for the first time in a single volume this selection of stories featuring many of Wodehouse's familiar characters such as Bingo Little, Mr Mulliner, and Ukridge.

These stories were initially published in the UK in *The Strand* and in the US in *The Saturday Evening Post* between 1937 and 1939. The present UK book form edition differs slightly from its US counterpart, omitting 'Ukridge and the Home from Home', 'The Level Business Head', or 'The Come-Back of Battling Billson', all of which had already been included in *Lord Emsworth and Others* (1937).

Mcllvaine A62a.



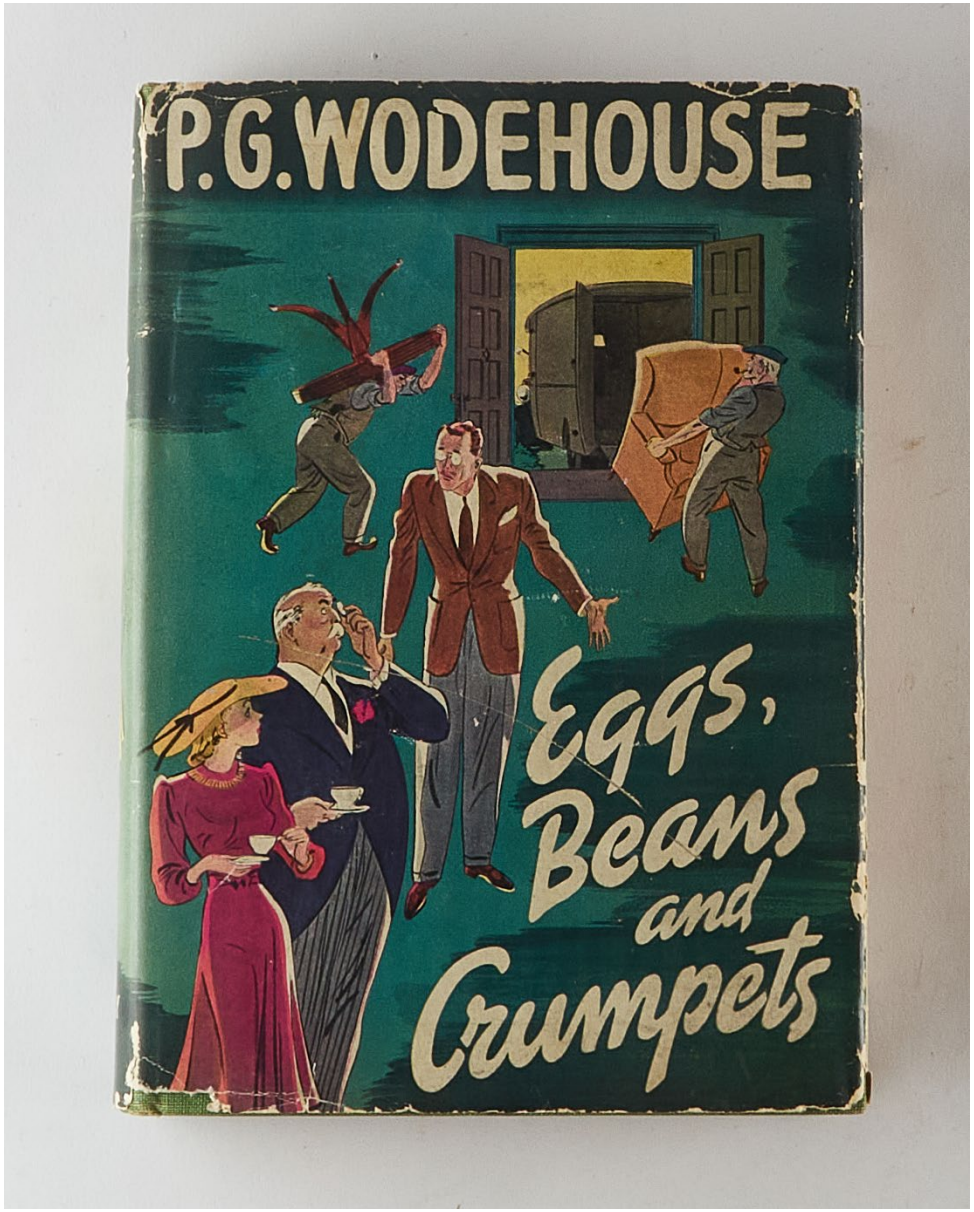
78. WODEHOUSE, P.G. Eggs, Beans and Crumpets. *Garden City: Doubleday, Doran & Company*. 1940. **£350**

8vo. Publisher's green cloth lettered and decorated in a darker green to spine and upper, illustrated dust-jacket with printed price $2.00 to front flap, publisher's codes '3373–40' and '3388–40' to front and back flaps respectively as called for by McIlvaine; pp. [8], 312; chipping edges and corners leading to some minor loss; very good.

First US edition, first printing, bringing together for the first time in a single volume this selection of stories featuring many of Wodehouse's familiar characters such as Bingo Little, Mr Mulliner, and Ukridge.

These stories were initially published in the UK in *The Strand* and in the US in *The Saturday Evening Post* between 1937 and 1939. The present US book form edition differs slightly from its UK counterpart, including three additional stories: 'Ukridge and the Home from Home', 'The Level Business Head', or 'The Come-Back of Battling Billson'. These stories were omitted from the UK edition because they had already appeared in *Lord Emsworth and Others* (1937).

McIlvaine A62b.



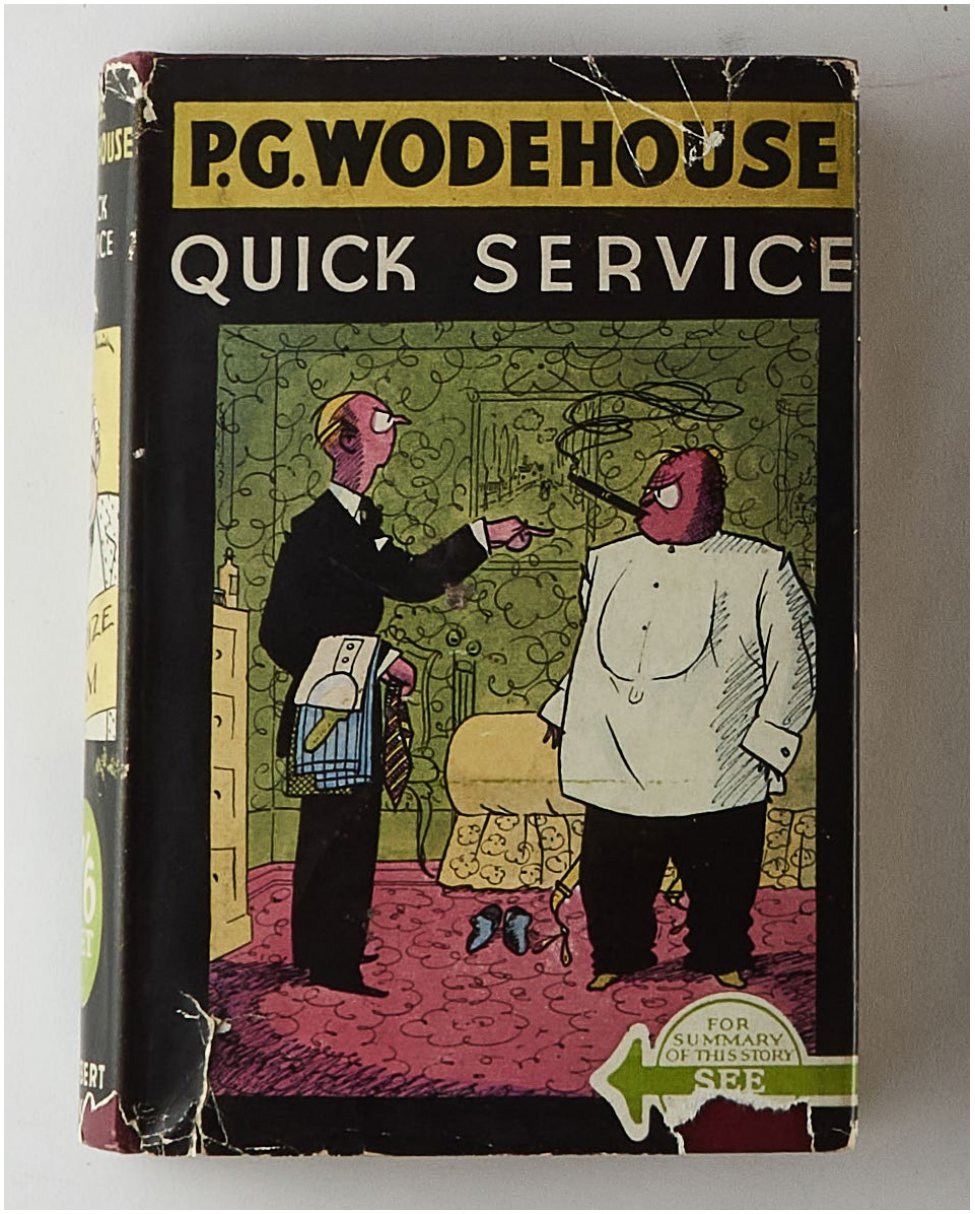
79. WODEHOUSE, P.G. Quick Service. *London: Herbert Jenkins.* 1940. **£350**

8vo. Publisher's dark red cloth lettered in gilt to spine, illustrated dust-jacket by Fenwick with printed price 7/6 to spine; pp. 252, [4 (publisher's advertisements)]; wear to edges and chipping with loss to front panel (*c.* 8 x 22 mm) and spine (*c.* 9 x 12 mm), closed tears, slightly cocked, pushing to spine ends; offsetting to pastedowns and endpapers; very good.

First edition, first printing of Wodehouse's comic novel that follows James Duff's schemes to obtain a portrait by making a deal with the young Lord Holbeton.

The novel was first serialised in America in *The Saturday Evening Post* from 4 May to 22 June 1940, with illustrations by Gilbert Bundy. It was not serialised in the UK. It was first published in the UK on 4 October 1940, and later in the US in book form on 27 December 1940.

McIlvaine A63a.



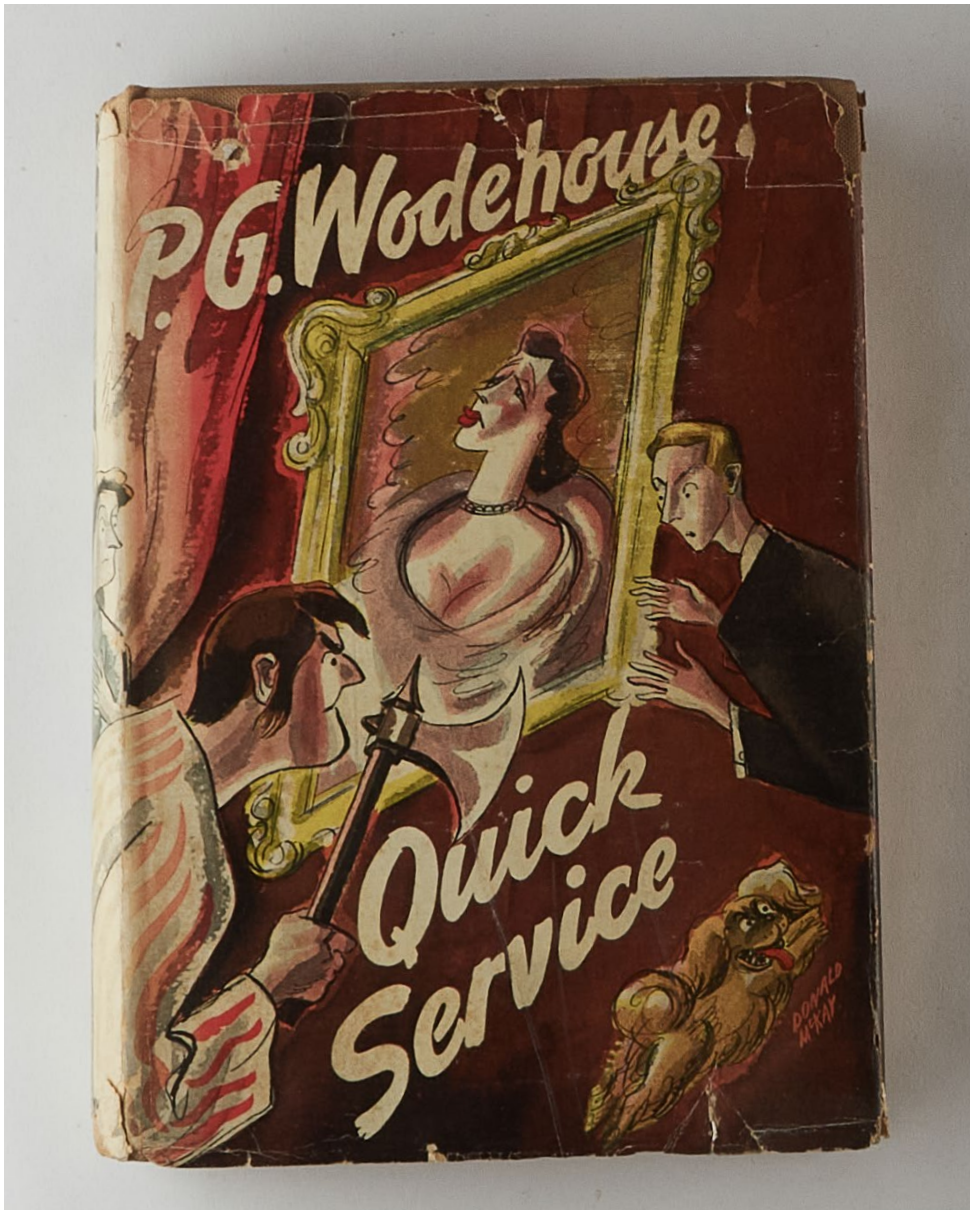
80. WODEHOUSE, P.G. Quick Service. *Garden City: Doubleday, Doran & Co.* 1940. **£350**

8vo. Publisher's beige cloth, lettered and decorated in black to spine and upper, top-edge red, illustrated dust-jacket by Donald McKay with printed price $2.00 to front flap, publisher's codes ('3709–40', '3373–40', and '796–40') as called for my McIlvaine; jacket worn with some creasing, chipping and closed tears, offsetting and toning to endpapers, spotting to preliminaries and endpapers with some light and infrequent spots throughout; very good.

First US edition in book form, first printing of Wodehouse's comic novel that follows James Duff's schemes to obtain a portrait by making a deal with the young Lord Holbeton.

The novel was first serialised in America in *The Saturday Evening Post* from 4 May to 22 June 1940, with illustrations by Gilbert Bundy. It was not serialised in the UK. It was first published in the UK on 4 October 1940, and later in the US in book form on 27 December 1940.

McIlvaine A63b.



81. WODEHOUSE, P.G. Money in the Bank. *Garden City: Doubleday, Doran & Company.* 1942. **£175**

8vo. Publisher's dark red cloth, lettered and decorated in black to spine and upper board, fore-edge untrimmed, illustrated dust-jacket by Donald McKay with printed price $2.00 to front flap and publisher's code '864–41' to back panel as called for by McIlvaine; pp. [8], 300; jacket worn and sunned to spine, two tape repairs to verso spine folds, slight damp staining along top-edge with slight discolouration of cloth and jacket but not affecting text, illustration remains bright on front panel, fraying and fading to spine ends, bumping to corners, a few light spots to top-edge; pp. 199–236 with wormhole to bottom right corner, spotting and offsetting to endpapers; a good copy.

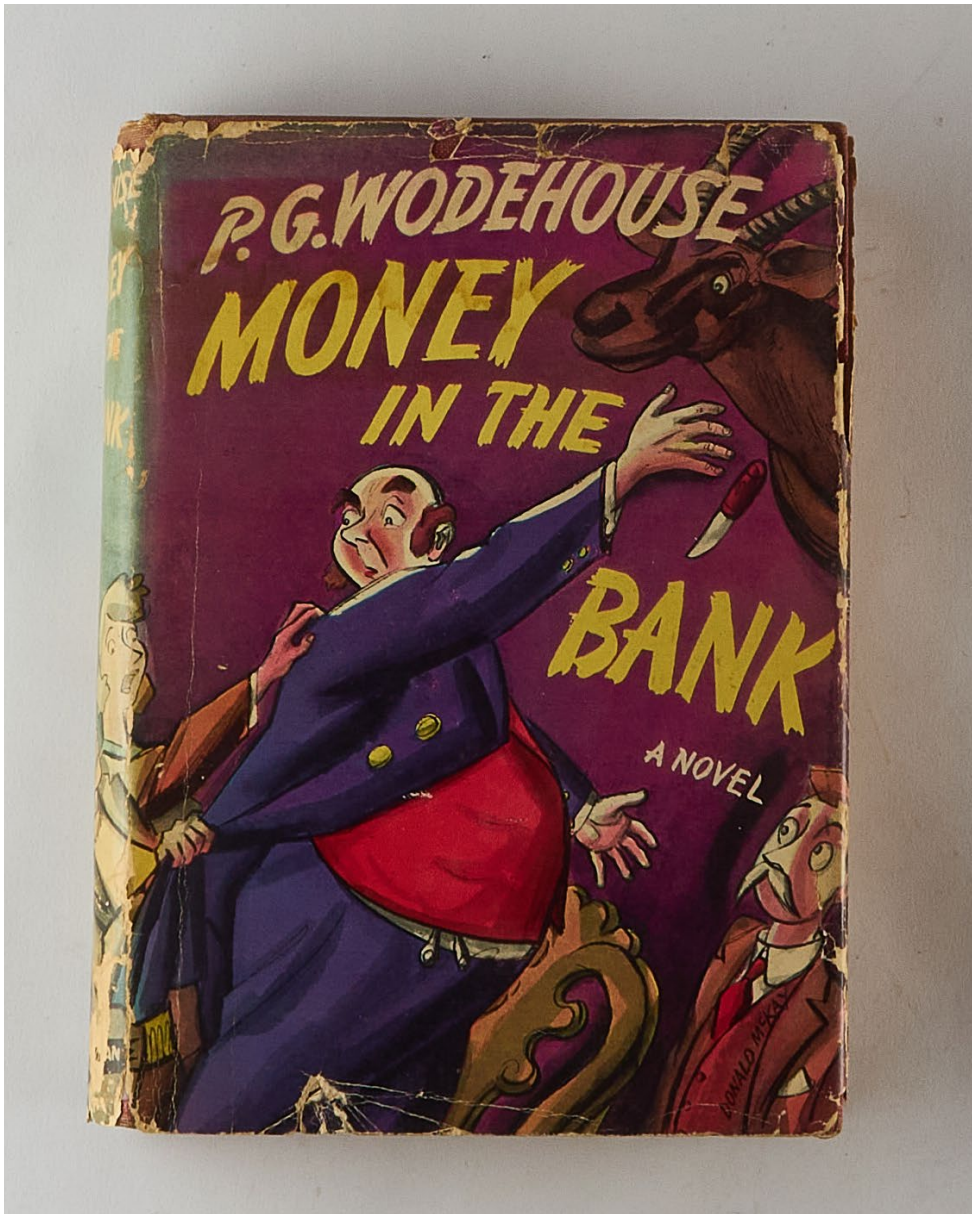
First edition in book form, first printing of the novel that Wodehouse wrote whilst in an internment camp in Upper Silesia.

Wodehouse would later write in *The Performing Flea* that it was the 'only novel, I should imagine, that has ever been written in an internment camp. I did it at the rate of about a page a day in a room with over fifty men playing cards and ping-pong and talking and singing. The first twelve chapters were written in a whirl of ping-pong balls.' (Wodehouse, p. 131) Wodehouse had also famously quipped about his writing environment, 'If this is Upper Silesia, what on earth must Lower Silesia be like?'

Despite his surroundings, Wodehouse set *Money in the Bank* in the familiar world of the English country house, with the fictional Shipley Manor modelled on Fairlawne in Kent, where his daughter lived following her marriage in 1932.

The novel was first serialised in America in *The Saturday Evening Post* from 8 November to 27 December 1941, with illustrations by Rudolph Pott. The American book form edition followed on 9 January 1942, but the publication in the UK was delayed until 1946 amid the controversy surrounding Wodehouse's wartime broadcasts for Germany.

McIlvaine A64a. See Wodehouse, Performing Flea (1961).



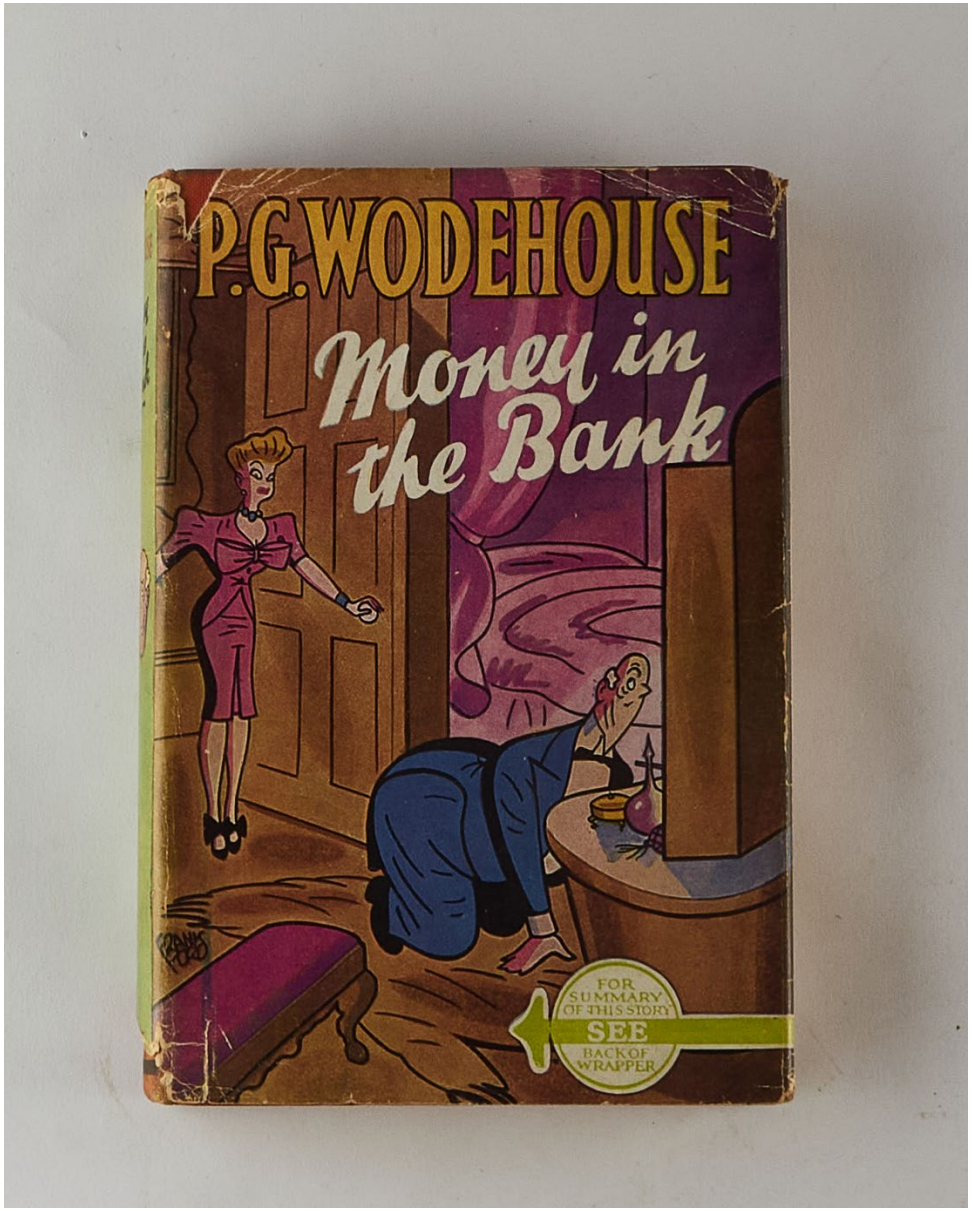
82. WODEHOUSE, P.G. Money in the Bank. *London: Herbert Jenkins.* 1946.
£275

8vo. Publisher's orange cloth lettered in black to spine and upper board, illustrated dust-jacket by Frank Ford with printed price 8/6 to front flap; pp. 253, [1 (blank)], [2 (publisher's advertisements)]; wear to jacket with creasing and chipping to edges with some loss to foot of spine (*c.* 25 x 32 mm), jacket sunned to spine and cloth likewise, rubbing to lettering, light spotting to edges of textblock; previous owner's name and address neatly written to front free endpaper; very good.

First UK edition, first printing of the novel that Wodehouse wrote whilst in an internment camp in Upper Silesia.

Wodehouse would later write in *The Performing Flea* that it was the 'only novel, I should imagine, that has ever been written in an internment camp. I did it at the rate of about a page a day in a room with over fifty men playing cards and ping-pong and talking and singing. The first twelve chapters were written in a whirl of ping-pong balls.' (Wodehouse, p. 131) Wodehouse had also famously quipped about his writing environment, 'If this is Upper Silesia, what on earth must Lower Silesia be like?' Despite his surroundings, Wodehouse set *Money in the Bank* in the familiar world of the English country house, with the fictional Shipley Manor modelled on Fairlawne in Kent, where his daughter lived following her marriage in 1932. The novel was first serialised in America in *The Saturday Evening Post* from 8 November to 27 December 1941, with illustrations by Rudolph Pott. It was not serialised in the UK. The American book form edition followed on 9 January 1942, but the publication in the UK was delayed until 1946 amid the controversy surrounding Wodehouse's wartime broadcasts for Germany.

Mcllvaine A64b. See Wodehouse, Performing Flea (1961).



83. WODEHOUSE, P.G. Joy in the Morning. *Garden City: Doubleday & Company.* 1946. **£1,200**

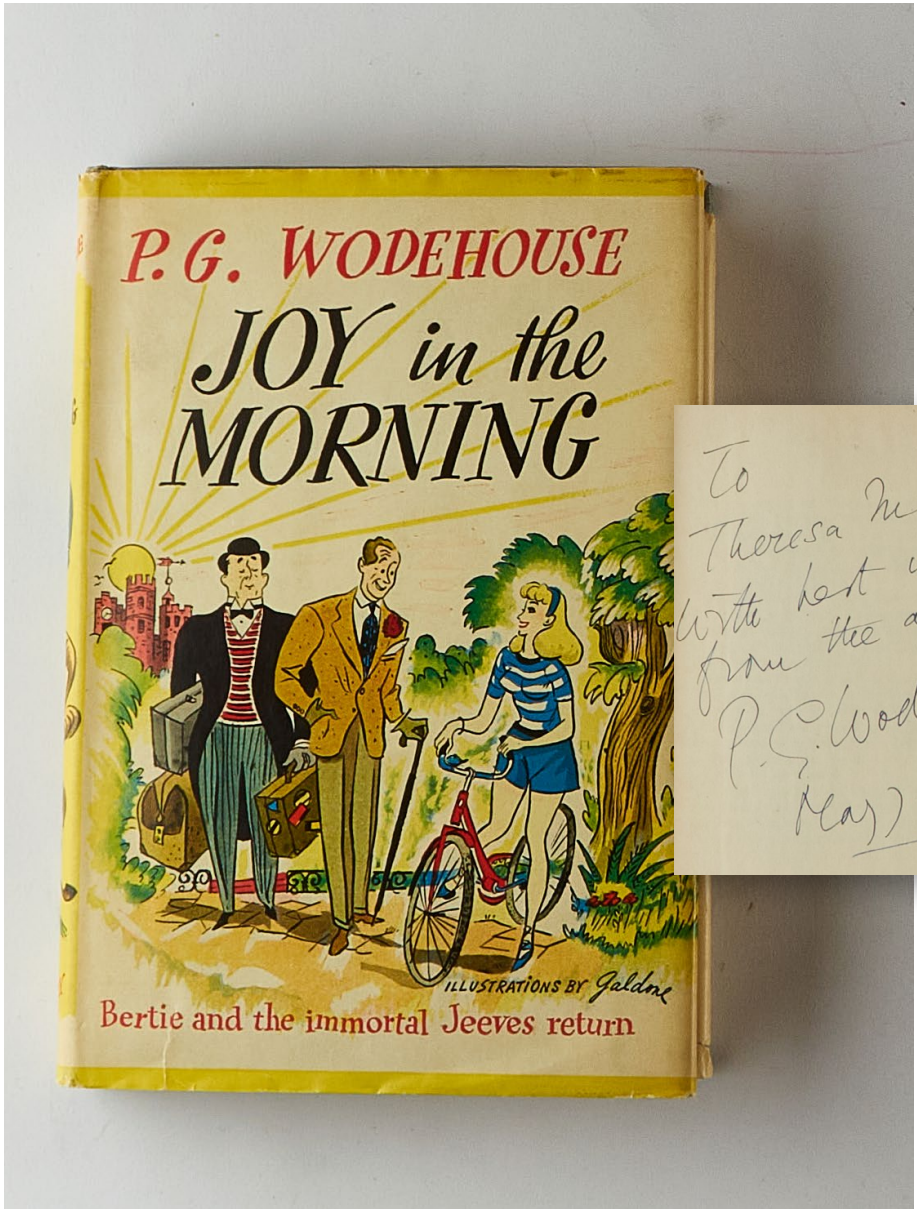
8vo. Publisher’s grey cloth, lettered and decorated in green to spine, fore-edge untrimmed, illustrated dust-jacket by Paul Galdone with printed price $2.00 to front flap and publisher’s codes ‘2470–46’ and ‘2471–46’ to front and back flaps respectively as called for by McIlvaine; pp. [6], 281, [1 (blank)], with black-and-white illustrations throughout the text by Paul Galdone; a little toning to jacket but otherwise crisp, pushing to spine ends with some fraying to clot; near fine; inscribed by P.G. Wodehouse to the front free endpaper in blue ink with the message, ‘To | Theresa Mase | With best wishes | from the author | P.G. Wodehouse | May 1947.’

First edition, first printing, this copy inscribed by the author ‘with best wishes’, of the eighth full-length novel to feature Bertie Wooster and his resourceful valet Jeeves.

In this story, Bertie is obliged to brave the marital home of his formidable Aunt Agatha and her husband, Lord Worplesdon, where he also finds himself reunited with his former fiancee, Lady Florence Craye. Wodehouse began writing the novel when he was in Le Touquet, before his internment in France, and completed it in Germany after his wife, Ethel, brought the unfinished manuscript with her to Berlin. Although written against the backdrop of war and internment, the novel remained a source of considerable enjoyment for Wodehouse. As he wrote in a letter to Peter Townend on 3 October 1939, ‘I am well on in a new novel, and enjoying it tremendously, as I feel I can take my time. My only qualms are about how to get more typewriter ribbons.’ (Ratcliffe, p. 284)

The novel was first published in the US on 22 August 1946, and the UK edition followed on 2 June 1947.

McIlvaine A65a. See Ratcliffe ed., P.G. Wodehouse: A Life in Letters (2011).



84. WODEHOUSE, P.G. Joy in the Morning. *London: Herbert Jenkins. 1947.*
£200

8vo. Publisher's orange cloth, lettered in black to spine and upper board, illustrated dust-jacket by Frank Ford; pp. 256; jacket clipped, chips to spine ends and corners with loss to lettering at foot, cellotape repairs to verso including tape along front flap hinge where previously detached, boards slightly warped, top right corner of upper board bumped; very good.

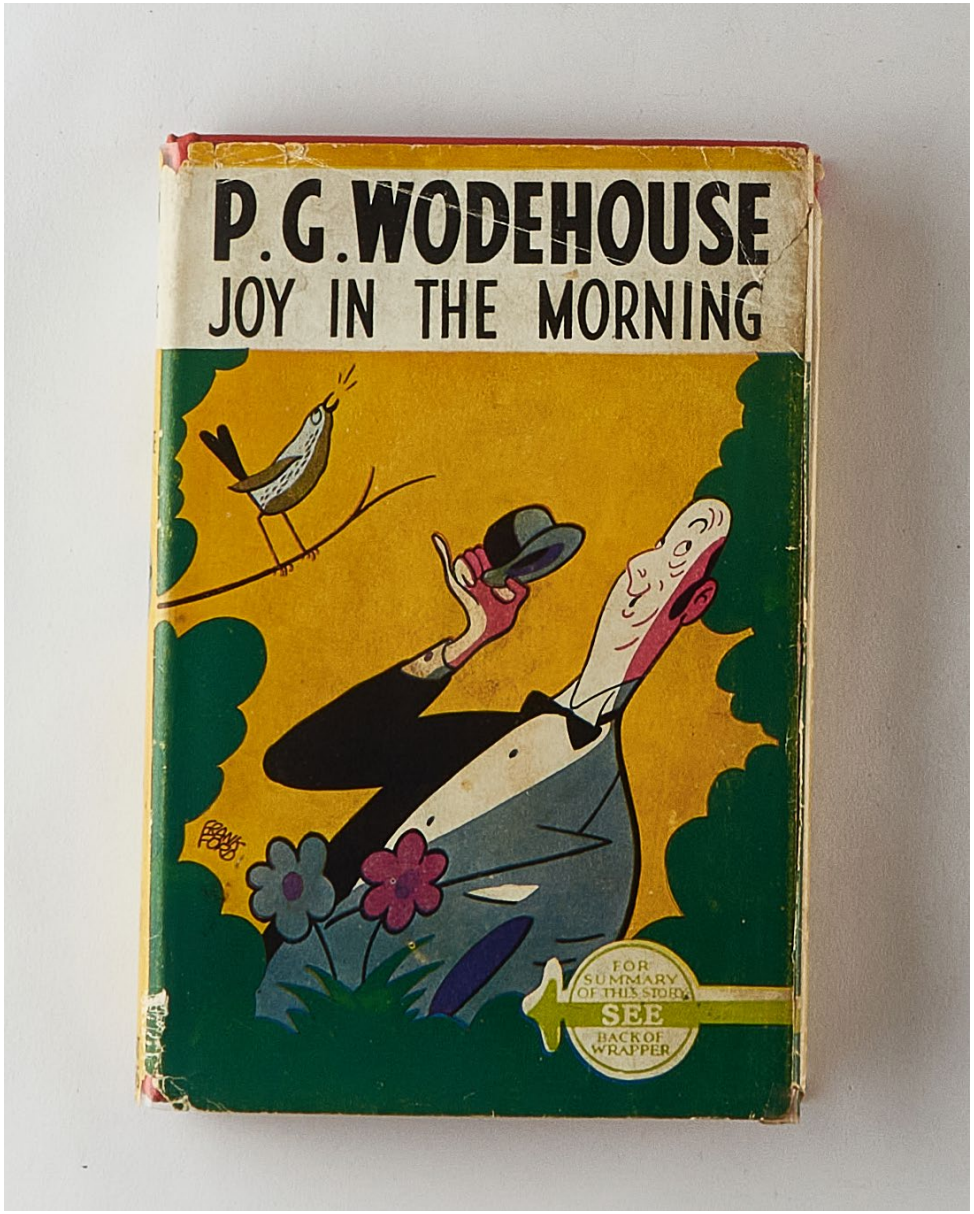
First UK edition, first printing of the eighth full-length novel to feature Bertie Wooster and the ever-resourceful Jeeves.

Bertie is obliged to brave the marital home of his formidable Aunt Agatha and her husband, Lord Worplesdon, where he also finds himself reunited with his former fiancee, Lady Florence Craye.

Wodehouse began writing the novel when he was in Le Touquet, before his internment in France, and completed it in Germany after his wife, Ethel, brought the unfinished manuscript with her to Berlin. Although written against the backdrop of war and internment, the novel remained a source of considerable enjoyment for Wodehouse. As he wrote in a letter to Peter Townend on 3 October 1939: 'I am well on in a new novel, and enjoying it tremendously, as I feel I can take my time. My only qualms are about how to get more typewriter ribbons' (Ratcliffe, p. 284).

The novel was first published in the US on 22 August 1946, and the UK edition followed on 2 June 1947.

Mcllvaine A65b. See Ratcliffe ed., P.G. Wodehouse: A Life in Letters (2011).



85. WODEHOUSE, P.G. Full Moon. *Garden City: Doubleday & Company*. 1947.
£75

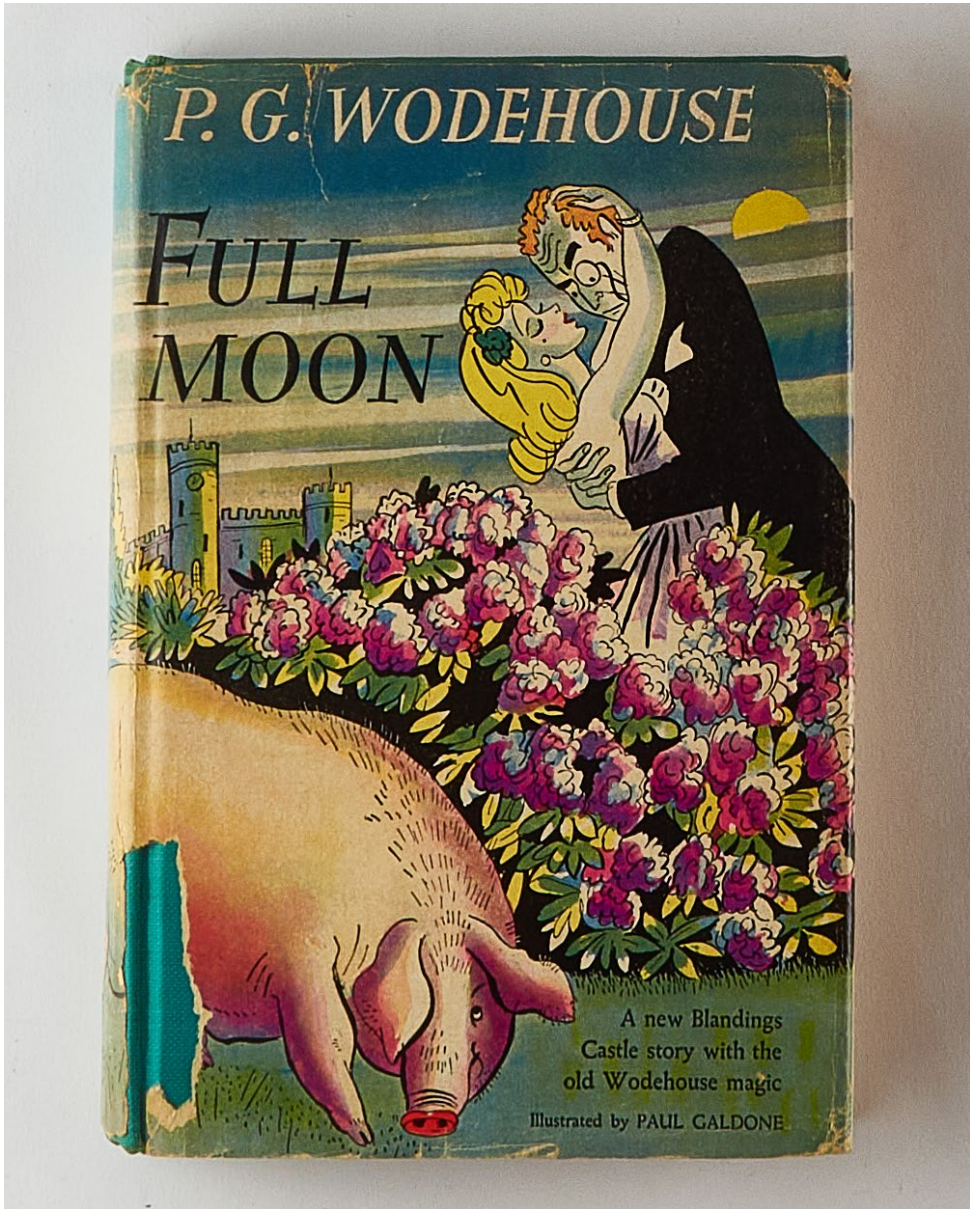
8vo. Publisher's turquoise cloth lettered and decorated in black to spine, illustrated dust-jacket by Paul Galdone with printed price $2.00 to front flap; pp. 276, [4 (blank)], with black-and-white in-text illustrations throughout; wear to jacket with some loss including to front panel (*c.* 50 x 12 mm) affecting illustration, tape repairs to verso, lower right corner of upper board slightly bumped, pushing to spine ends, a little spotting to edges of textblock; previous owner's name to front free endpaper; very good.

First edition, first printing of the sixth full-length novel to be set at the idyllic, but troubled, Blandings Castle.

The hapless Lord Emsworth is playing host for his son Freddie, but his problems are only deepened by the romantic entanglements of his nieces. Meanwhile, a sleazy American businessman, portraits of pigs, and a stolen necklace throws the tranquility of Blandings Castle into chaos.

The novel was first published in the US on 22 May 1947, and in the UK on 17 October 1947. It was later condensed for serialisation in November 1947, for *Liberty* in the US.

Mcllvaine A66a.



86. WODEHOUSE, P.G. Full Moon. *London: Herbert Jenkins.* 1947. **£175**

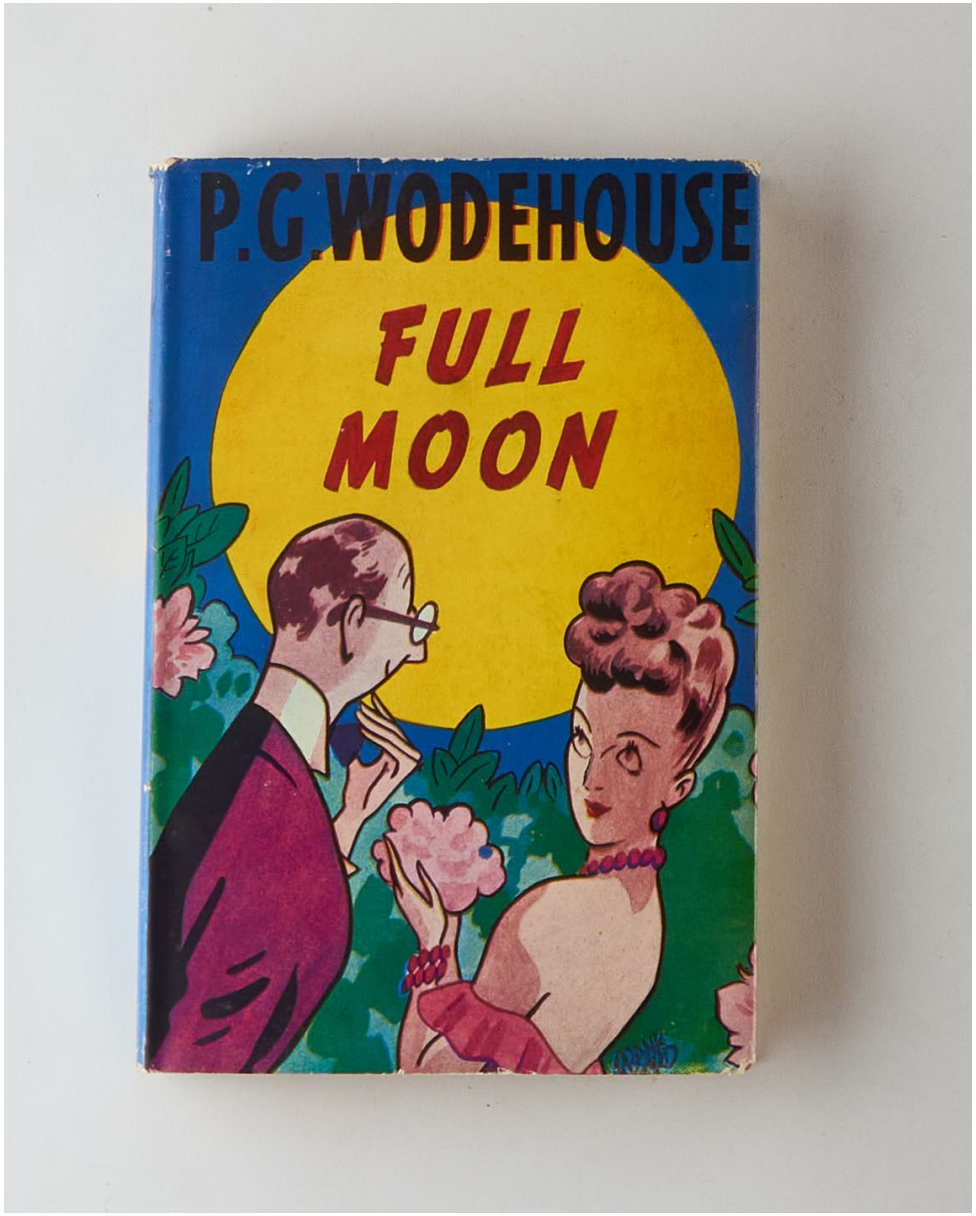
8vo. Publisher's orange cloth lettered in black to spine and upper, illustrated dust-jacket by Frank Ford with printed price 8/6 to front flap; pp. 252; ; a crisp and bright example of the jacket with only very minor wear, toning and spotting to top-edge of textblock; a few light spots to endpapers; near fine.

First UK edition, first printing of the sixth full-length novel to be set at the idyllic, but troubled, Blandings Castle.

The hapless Lord Emsworth is playing host for his son Freddie, but his problems are only deepened by the romantic entanglements of his nieces. Meanwhile, a sleazy American businessman, portraits of pigs, and a stolen necklace throws the tranquility of Blandings Castle into chaos.

The novel was first published in the US on 22 May 1947, and in the UK on 17 October 1947. It was later condensed for serialisation in November 1947, for *Liberty* in the US.

Mcllvaine A66b.



87. WODEHOUSE, P.G. Spring Fever. *Garden City: Doubleday & Company.* 1948. **£75**

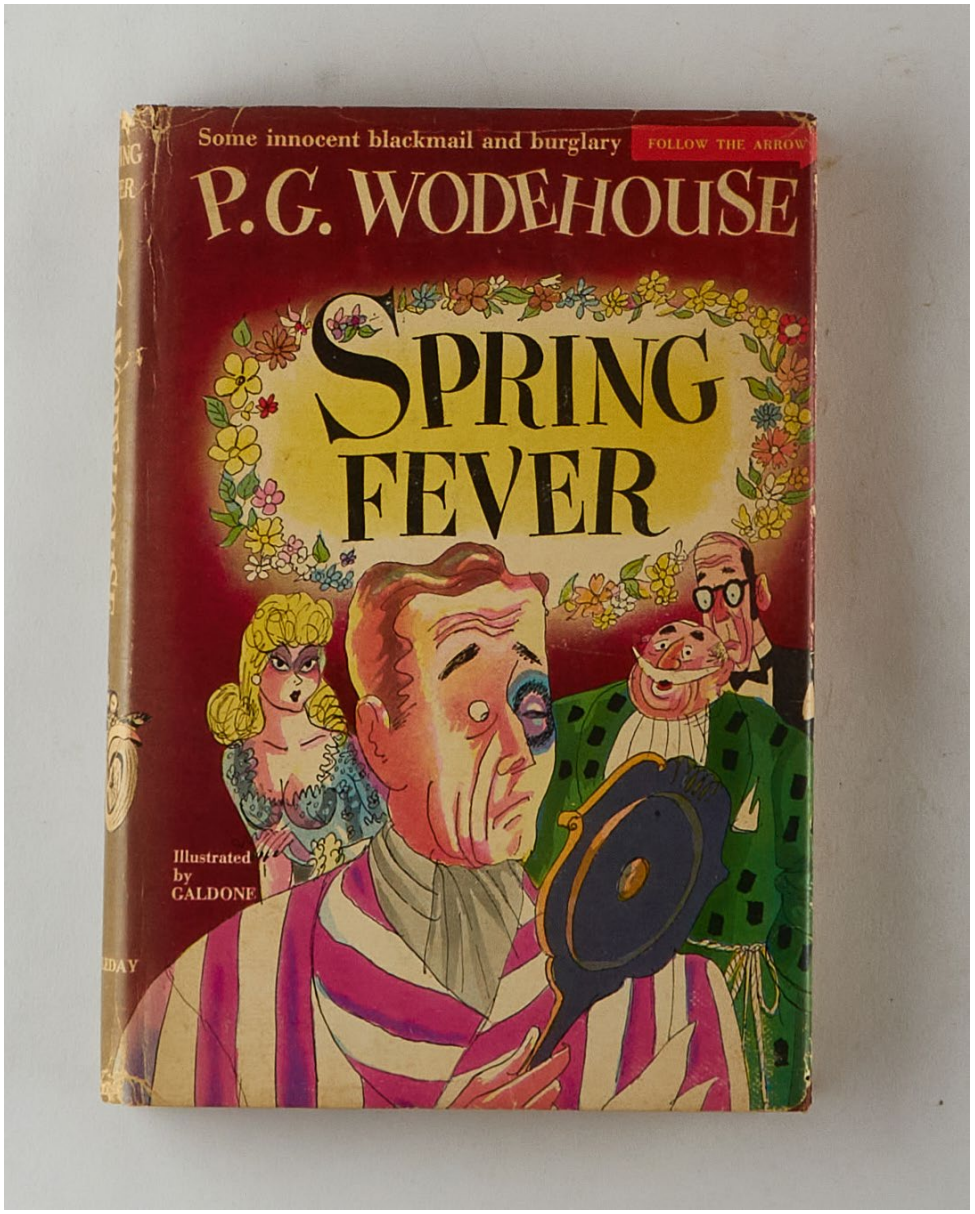
8vo. Publisher's maroon cloth lettered and decorated in white to spine, fore-edge untrimmed, illustrated dust-jacket by Paul Galdone with publisher's codes ('262–48', '875–48', and '877–48') as called for by McIlvaine; pp. 223, [1 (blank)]; price-clipped, closed tear (*c.* 25 mm) midway down jacket spine, a little chipping to spine ends and corners, sunning to spine and spotting to whites of jacket, spotting to top-edge of textblock, pushing to spine ends; very good.



First US edition, first printing, published simultaneously in the UK on 20 May 1948, of this novel featuring none of Wodehouse's regular characters, but a cast of familiar Wodehousian types.

Spring Fever follows the trials and tribulations of wealthy American businessman G. Ellery Cobbold, and his attempts to disentangle his son from a Hollywood actress by sending him to England. The novel belongs to the post-war phase of Wodehouse's career, when his reputation was hindered by his Berlin wartime broadcasts. Writing to his friend William Townend in April 1945, Wodehouse remarked that he had several books 'shuffling their feet nervously in the anteroom, wondering if they will ever get into print' (Wodehouse, p. 143). While his reputation remained deeply troubled in Britain, Wodehouse retained a substantial American readership and ultimately settled in the United States from 1947, where his reception was considerably more favourable. Wodehouse subsequently adapted *Spring Fever* for the stage for Edward Everett Horton, relocating the action to America. The project ultimately remained unproduced, although Wodehouse later drew on both the novel and the play for *The Old Reliable* (1951), reworking the characters and plot into a new novel set against the background of Hollywood.

McIlvaine A67a. See Wodehouse, Performing Flea (1961).



88. WODEHOUSE, P.G. Spring Fever. *London: Herbert Jenkins.* 1948. **£150**

8vo. Publisher's orange cloth lettered and decorated in black to spine and boards, illustrated dust-jacket by Frank Ford with printed price 8/6 to front flap; pp. 256; light scuffing to white back panel of jacket and spotting to verso, otherwise a crisp and bright example of the jacket, some spotting to edges of textblock, pushing to spine ends; near fine .

First UK edition, first printing, published simultaneously in the US on 20 May 1948, of this novel featuring none of Wodehouse's regular characters, but a cast of familiar Wodehousian types.

Spring Fever follows the trials and tribulations of wealthy American businessman G. Ellery Cobbold, and his attempts to disentangle his son from a Hollywood actress by sending him to England. The novel belongs to the post-war phase of Wodehouse's career, when his reputation was hindered by his Berlin wartime broadcasts. Writing to his friend William Townend in April 1945, Wodehouse remarked that he had several books 'shuffling their feet nervously in the anteroom, wondering if they will ever get into print' (Wodehouse, p. 143). While his reputation remained deeply troubled in Britain, Wodehouse retained a substantial American readership and ultimately settled in the United States from 1947, where his reception was considerably more favourable. Wodehouse subsequently adapted *Spring Fever* for the stage as a play for Edward Everett Horton, relocating the action to America. Horton's other commitments prevented the play from being produced, and Wodehouse continued to rework the material through several drafts. The project ultimately remained unproduced, although Wodehouse later drew on both the novel and the play for *The Old Reliable* (1951), reworking the characters and plot into a new novel set against the world of Hollywood.

Mcllvaine A67b. See Wodehouse, Performing Flea (1961).



89. WODEHOUSE, P.G. Uncle Dynamite. *London: Herbert Jenkins. 1948.* **£250**

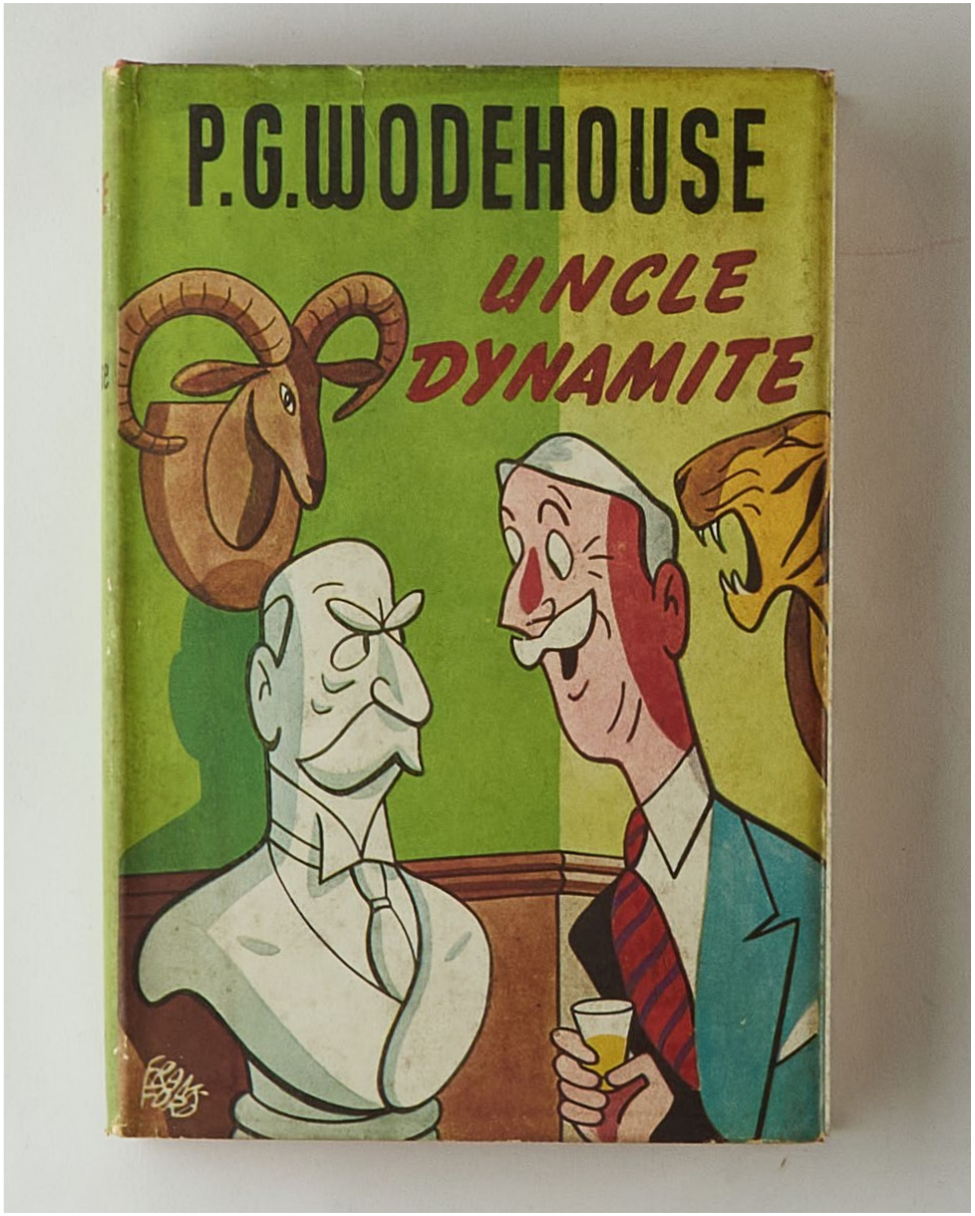
8vo. Publisher’s orange cloth, lettered in black to spine and upper board, illustrated dust-jacket by Frank Ford with printed price 8/6 to front flap; pp. 249, [1 (blank)], [2 (publisher’s advertisements)]; sunning to jacket spine, soiling to whites of jacket, spotting visible to verso, a little spotting to edges of textblock, spotting to endpapers, but otherwise internally clean; very good.

First edition, first printing of the second full-length novel to feature Uncle Fred dragging his nephew Pongo into a tangled web of impersonation, stolen property, and romantic entanglements.

The novel was written in February 1945, when Wodehouse was staying at a private medical clinic in France under police surveillance, having been released from custody while still under suspicion of treason and collaboration. He recalls the difficulty of writing there in a letter to William Towenend: ‘I managed to get a hundred pages done while in the clinic, in spite of constant interruptions. I would start writing and get a paragraph done when the nurse would come in and sluice water all over the floor’ (Wodehouse, p. 140).

The novel was first published in the UK on 22 October 1948, and the US publication followed a month later on 29 November 1948.

Mcllvaine A68a. See Wodehouse, Performing Flea (1961).



90. WODEHOUSE, P.G. Uncle Dynamite. *New York: Didier. 1948.* **£200**

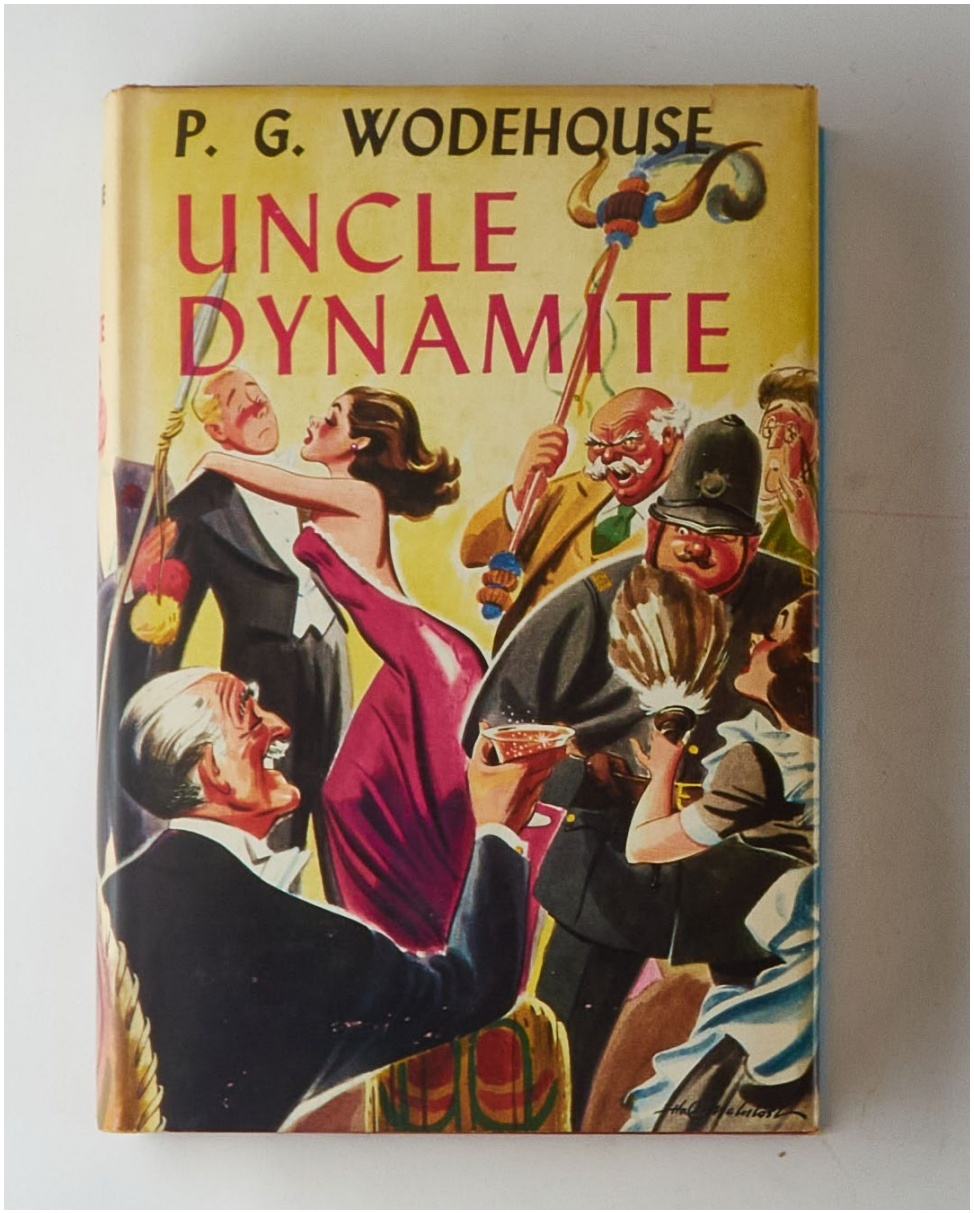
8vo. Publisher's red cloth lettered in silver to spine, with facsimile signature in silver to upper board, illustrated dust-jacket by Hal McIntosh with printed price $2.95 to front flap; pp. [8], 312, with black-and-white illustrations by Hal McIntosh throughout; light sunning to jacket spine, but otherwise crisp and fresh, pushing (with a little wear) to spine ends; near fine.

First US edition, first printing of the second full-length novel to feature Uncle Fred dragging his nephew Pongo into a tangled web of impersonation, stolen property, and romantic entanglements.

The novel was written in February 1945, when Wodehouse was staying at a private medical clinic in France under police surveillance, having been released from custody while still under suspicion of treason and collaboration. He recalls the difficulty of writing there in a letter to William Towenend: 'I managed to get a hundred pages done while in the clinic, in spite of constant interruptions. I would start writing and get a paragraph done when the nurse would come in and sluice water all over the floor' (Wodehouse, p. 140).

The novel was first published in the UK on 22 October 1948, and the US publication followed a month later on 29 November 1948. It was later condensed for serialisation in April 1949, for *Liberty* in the US.

Mcllvaine A68b. See Wodehouse, Performing Flea (1961).



91. WODEHOUSE, P.G. The Mating Season. *London: Herbert Jenkins.* 1949.
£175

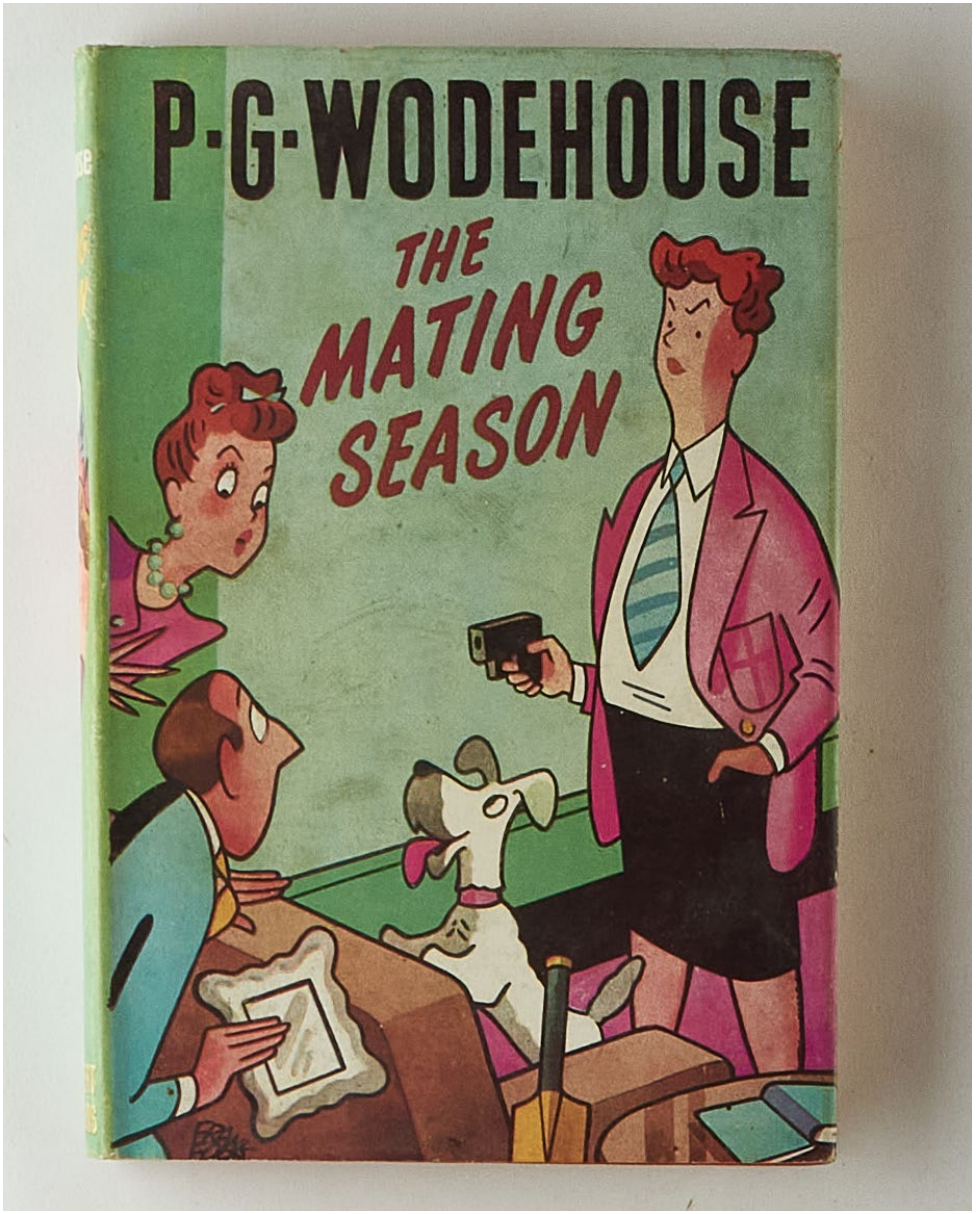
8vo. Publisher's orange cloth, lettered in black to spine and upper board, illustrated dust-jacket by Frank Ford with printed price 8/6 to front flap; pp. 246, [2 (publisher's advertisements)]; some minor soiling to white back panel of jacket, but otherwise a crisp example, a little spotting to top- and fore-edge of textblock; very good.

First edition, first printing of the ninth full-length novel featuring Bertie Wooster and the ever-resourceful Jeeves.

Bertie's formidable Aunt Agatha once again orders him away, this time to Deverill Hall, where he is expected to stay with some of her friends and perform in a village concert. A peaceful stay in the country soon descends into chaos when Bertie is encouraged to impersonate his friend, Gussie Fink-Nottle, whose relationship with Madeline Bassett is already in jeopardy.

The novel was first published in the UK on 9 September 1949, and later published in the US on 29 November 1949.

McIlvaine A69a.



92. WODEHOUSE, P.G. The Mating Season. *New York: Didier.* 1949. **£100**

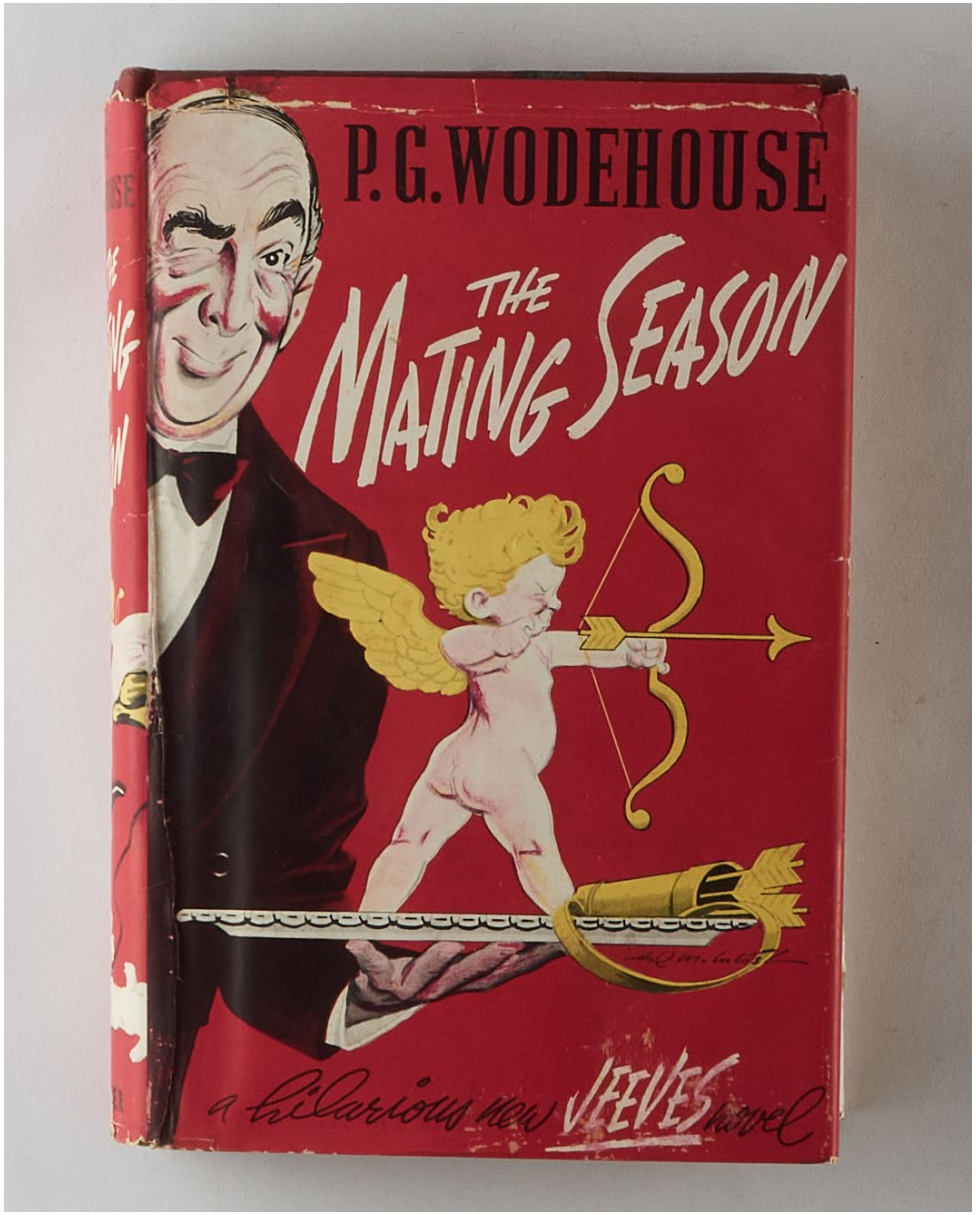
8vo. Publisher's burgundy cloth, lettered in white to spine with facsimile signature in white to upper board, illustrated dust-jacket by Hal McIntosh with printed price $2.95 to front flap; rippling to jacket, jacket worn but illustration remains bright, four pieces of black adhesive tape to upper and lower boards (*c.* 12 x 55 mm), wear to edges of boards and corners bumped; fair.

First US edition, first printing of the ninth full-length novel featuring Bertie Wooster and the ever-resourceful Jeeves.

Bertie's formidable Aunt Agatha once again orders him away, this time to Deverill Hall, where he is expected to stay with some of her friends and perform in a village concert. A peaceful stay in the country soon descends into chaos when Bertie is encouraged to impersonate his friend, Gussie Fink-Nottle, whose relationship with Madeline Bassett is already in jeopardy.

The novel was first published in the UK on 9 September 1949, and later published in the US on 29 November 1949.

McIlvaine A69b.



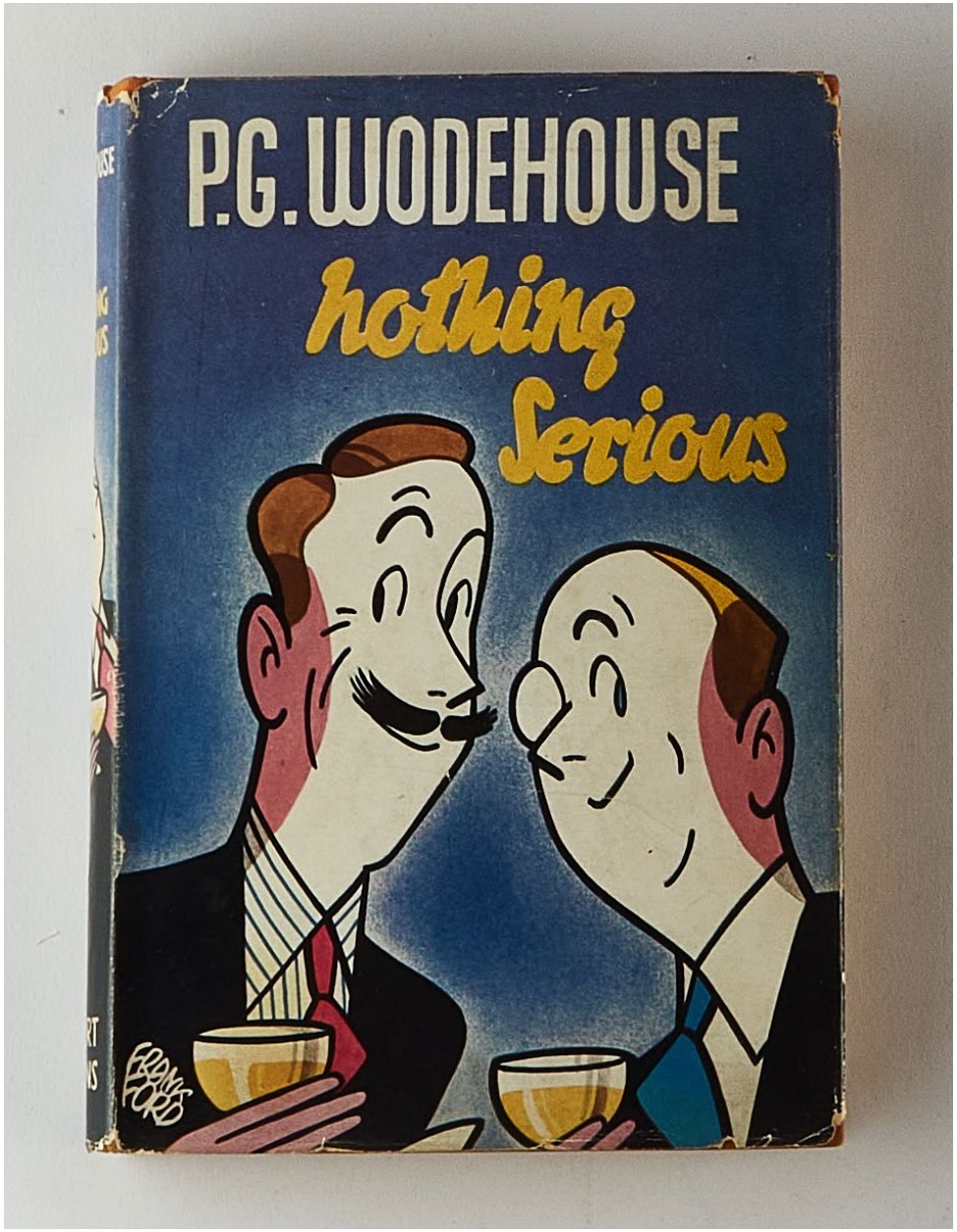
93. WODEHOUSE, P.G. Nothing Serious. *London: Herbert Jenkins.* 1950. **£225**

8vo. Publisher's orange cloth lettered in black to spine and upper board with publisher's device to lower board, in the illustrated dust-jacket by Frank Ford with printed price 8/6 to front flap; pp. 254, [1 (publisher's advertisement)], [1 (blank)]; wear to jacket with loss to rear panel (*c.* 17 x 20 mm) but the illustration to front panel remains bright, spotting to edges of textblock; toning and offsetting to endpapers; very good.

First edition, first printing of a collection of ten short stories featuring Bingo Little and Freddie Widgeon at Blandings Castle.

The story 'Bramley is So Bracing' was first collected in *Eggs, Beans and Crumpets* (1940) and was the last Wodehouse story ever published in *The Strand*, in December 1940. It had previously been published in the US in *The Saturday Evening Post* on 28 October 1939. Other stories in this collection had appeared in *This Week*, *Argosy*, *The National Home Monthly*, *The Cosmopolitan*, but three stories are published for the first time in this collection: 'The Shadow Passes', 'Up from the Depths', and 'How's That, Umpire?'

Mcllvaine A70a.



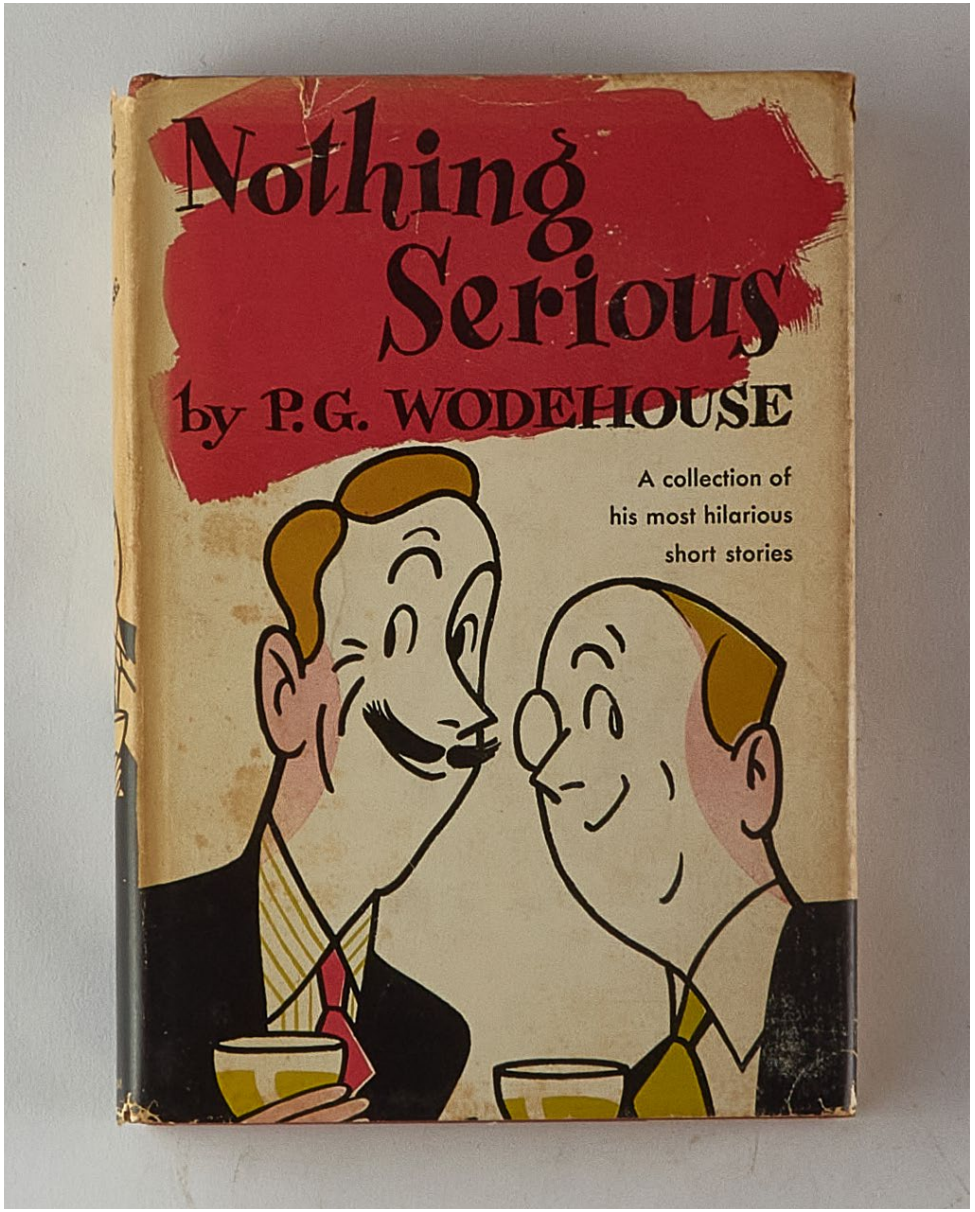
94. WODEHOUSE, P.G. Nothing Serious. *Garden City: Doubleday & Company.* 1951. **£75**

8vo. Publisher's red cloth, lettered in black to spine, fore-edge untrimmed, illustrated dust-jacket by Frank Ford with printed price $2.00 to front flap; pp. 222, [2 (blank)]; jacket a little sunned with some light spotting to whites of jacket, edges a little creased with a few short closed tears, pushing with a minor wear to cloth at spine ends, spotting to top-edge of textblock; paper clip marking to top-edges of pp. 1–8; very good.

First US edition, first printing of a collection of ten short stories featuring Bingo Little and Freddie Widgeon at Blandings Castle.

The story 'Bramley is So Bracing' was first collected in *Eggs, Beans and Crumpets* (1940) and was the last Wodehouse story ever published in *The Strand*, in December 1940. It had previously been published in the US in *The Saturday Evening Post* on 28 October 1939. Other stories in this collection had appeared in *This Week*, *Argosy*, *The National Home Monthly*, *The Cosmopolitan*, but three stories are published for the first time in this collection: 'The Shadow Passes', 'Up from the Depths', and 'How's That, Umpire?'

Mcllvaine A70b.



95. WODEHOUSE, P.G. The Old Reliable. *London: Herbert Jenkins.* 1951. **£200**

8vo. Publisher's red-orange cloth, spine and upper board lettered in black, in the unclipped first-issue dust-jacket by Frank Ford; pp. 233, [3]; jacket somewhat rubbed and worn to joints and corners, light wear to spine ends, top-edge slightly dusty, some spotting to top- and fore-edges; light spotting to prelims and endpapers; a very good copy.

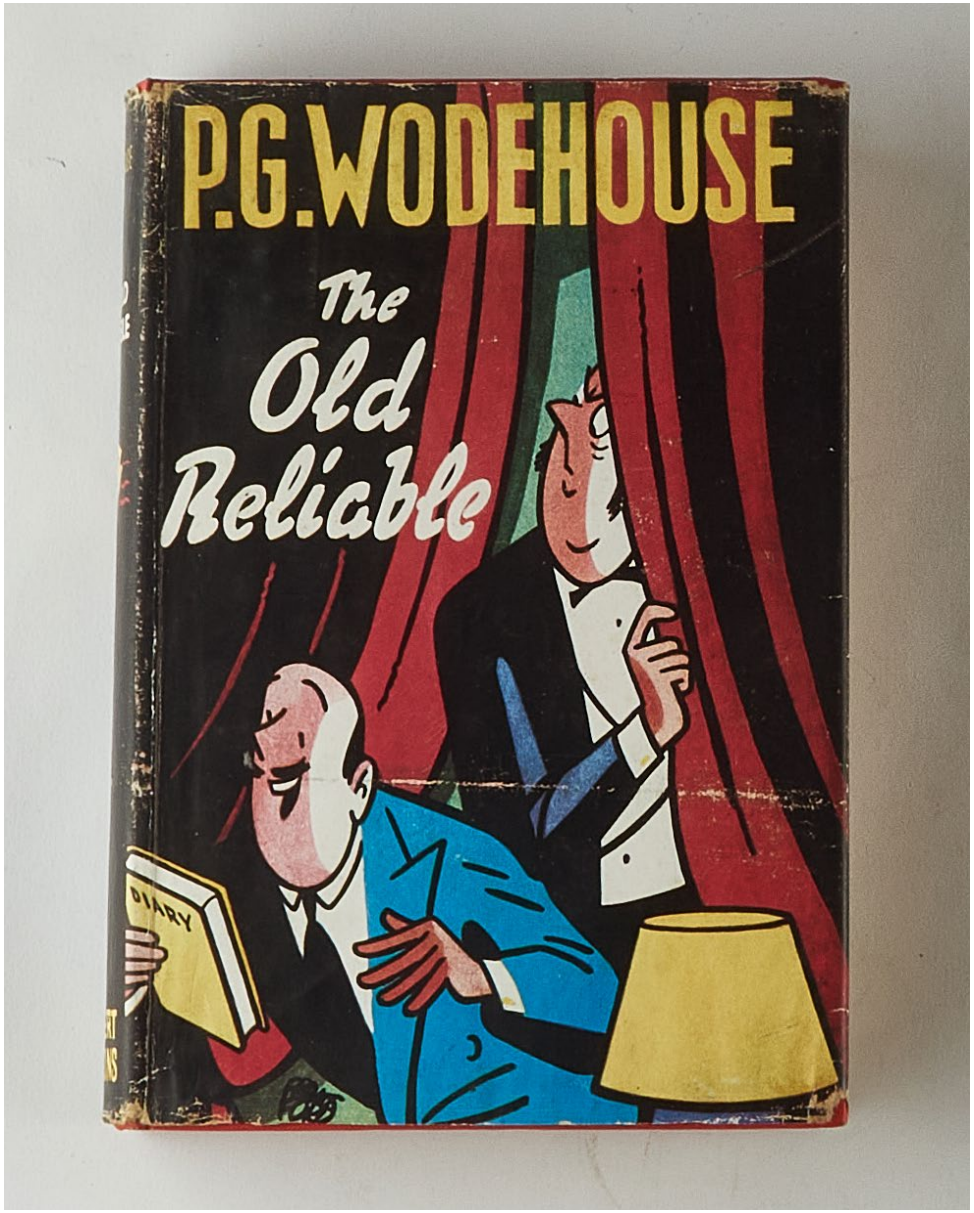
First edition, first printing of Wodehouse's comic novel set in a Hollywood mansion.

In *The Old Reliable*, trouble ensues when the brother of the movie star Adela Cork attempts to steal her scandalous diary, hoping to profit from its secrets about her fellow actors. The plot developed from *Spring Fever* (1948), with the setting transferred from an English country house to the glamour of Hollywood.

Following the delayed publication of *Spring Fever*, amid the controversy surrounding his wartime broadcasts from Berlin, Wodehouse adapted the novel for the stage as a play intended for Edward Everett Horton, reshaping the material for an American audience. Horton's other commitments prevented the play from being produced, and Wodehouse continued to revise it through several drafts before ultimately reworking its premise and characters into *The Old Reliable.*

Despite Wodehouse's rewriting of the material with an American audience in mind, the UK edition was published nine months before the US, which was released in May 1951.

McIlvaine A71a.



96. WODEHOUSE, P.G. The Old Reliable. *Garden City: Doubleday & Company.* 1951. **£75**

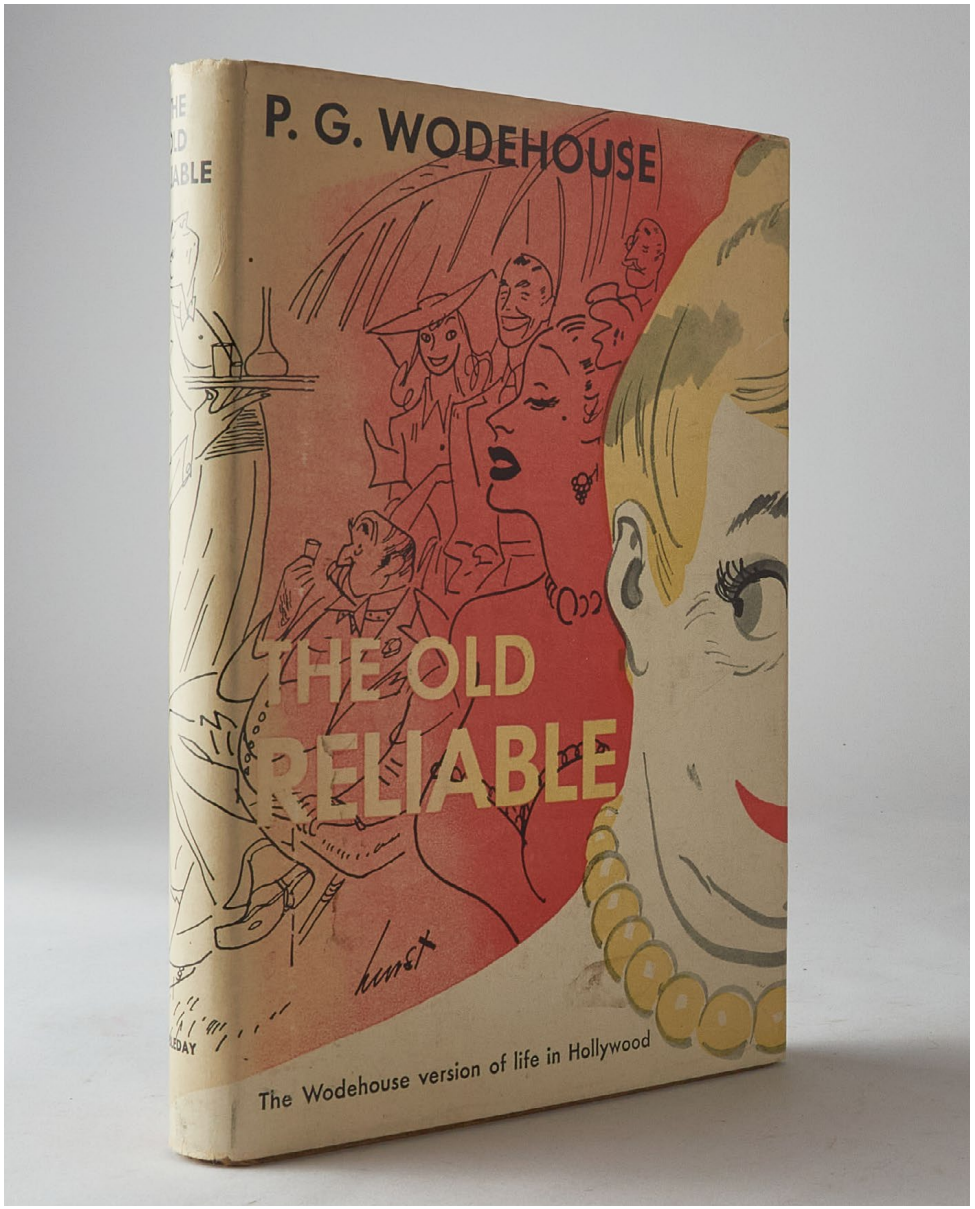
8vo. Publisher's tan buckram, spine lettered in red, in the price-clipped first-issue dust-jacket illustrated by Hurst; pp. 217, [1 (blank)]; minor wear to spine ends and corners, top-edge spotted and dusty with the odd spot to fore-edge; very light marginal browning; else very good.

First US edition, first printing, of Wodehouse's comic novel set in a Hollywood mansion.

In *The Old Reliable*, trouble ensues when the brother of the movie star Adela Cork attempts to steal her scandalous diary, hoping to profit from its secrets about her fellow actors. The plot developed from *Spring Fever* (1948), with the setting transferred from an English country house to the glamour of Hollywood.

Following the delayed publication of *Spring Fever*, amid the controversy surrounding his wartime broadcasts from Berlin, Wodehouse adapted the novel for the stage as a play intended for Edward Everett Horton (1886–1970), reshaping the material for an American audience. Horton's other commitments prevented the play from being produced, and Wodehouse continued to revise it through several drafts before ultimately reworking its premise and characters into *The Old Reliable.*

Mcllvaine A71b.



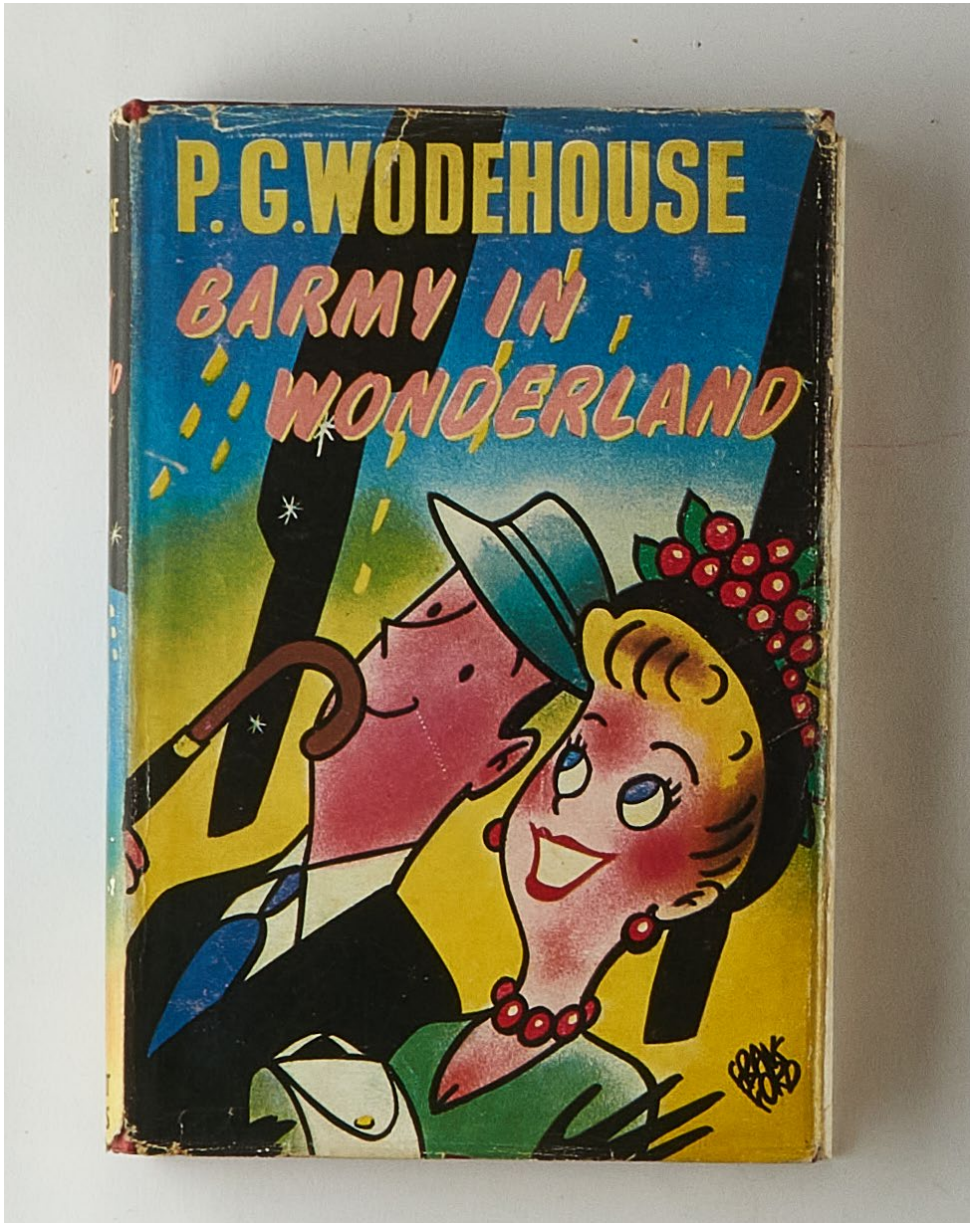
97. WODEHOUSE, P.G. Barmy in Wonderland. *London: Herbert Jenkins.* 1952.
£85

8vo. Publisher's red boards, spine lettered in black, in the illustrated dust-jacket by Frank Ford with printed price 9/6 to front flap; pp. 221, [3]; extremities of jacket worn with a few small nicks and closed tears, folds rubbed, upper hinge cracked, light spotting to edges of textblock; a very good copy; bookplate of Peter Diffley to front pastedown.

First edition, first printing, often considered to be part of the expanded 'Drones Club' canon, featuring the hapless club member Barmy Fotheringay-Phipps .

The novel was published in the US one month later under the title *Angel Cake*. The book was dedicated to 'Mr G.S.K.', the playwright and theatre director George S. Kaufman (1889–1961) and was adapted from Kaufman's play *The Butter and Egg Man* (1925).

Mcllvaine A72a.



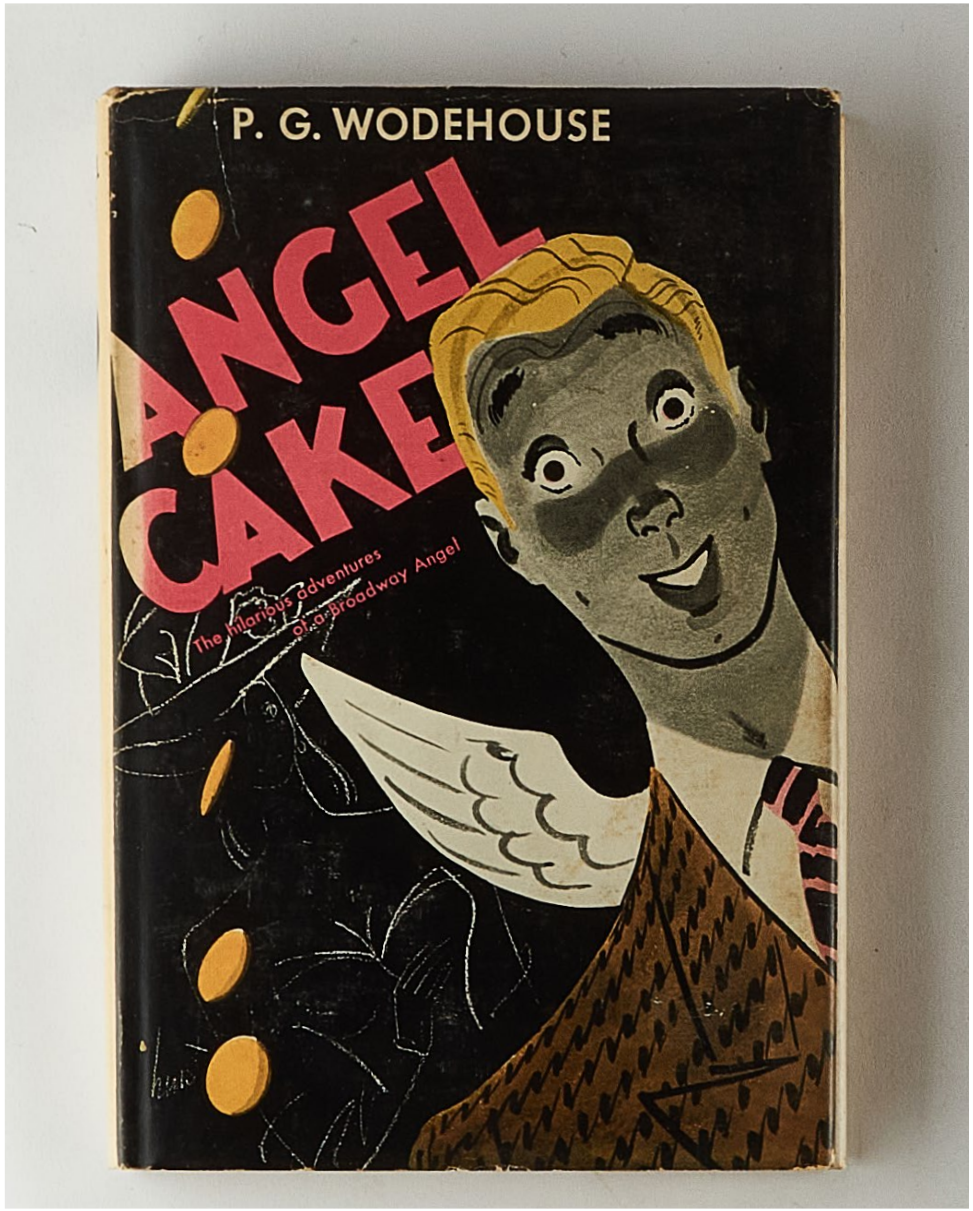
98. WODEHOUSE, P.G. Angel Cake. *Garden City: Doubleday & Company.* 1952. **£75**

8vo. Publisher's tan cloth, lettered in green to spine, in unclipped first printing dust-jacket, illustrated by Earl Oliver Hurst; pp. 224; dust-jacket with light wear to head of spine and light toning to rear panel; textblock a little dusty; overall very good.

First US edition, first printing, often considered to be part of the expanded 'Drones Club' canon, featuring the hapless club member Barmy Fotheringay-Phipps.

The novel was published in the UK one month before the US edition, under the title *Barmy in Wonderland*. The book was dedicated to 'Mr G.S.K.', the playwright and theatre director George S. Kaufman (1889–1961) and was adapted from Kaufman's play *The Butter and Egg Man* (1925).

Mcllvaine A72b.



99. WODEHOUSE, P.G. Pigs Have Wings. *Garden City: Doubleday & Company.* 1952. **£70**

8vo. Publisher's dark grey cloth, lettered in white to spine, in unclipped first issue dust-jacket, illustrated by Earle Oliver Hurst; pp. 219, [1]; spine of jacket faded, otherwise a very good copy.

First edition, first printing of the seventh novel based at Blandings Castle.

Lord Emsworth once again finds himself in a fierce rivalry with Sir Gregory Parsloe Parsloe over his prize-winning pig, the Empress of Blandings. The novel was initially serialised in *Collier's* between 16 August and 20 September 1952.

The novel was initially serialised in *Collier's* between 16 August and 20 September 1952.

Mcilvaine A73a.



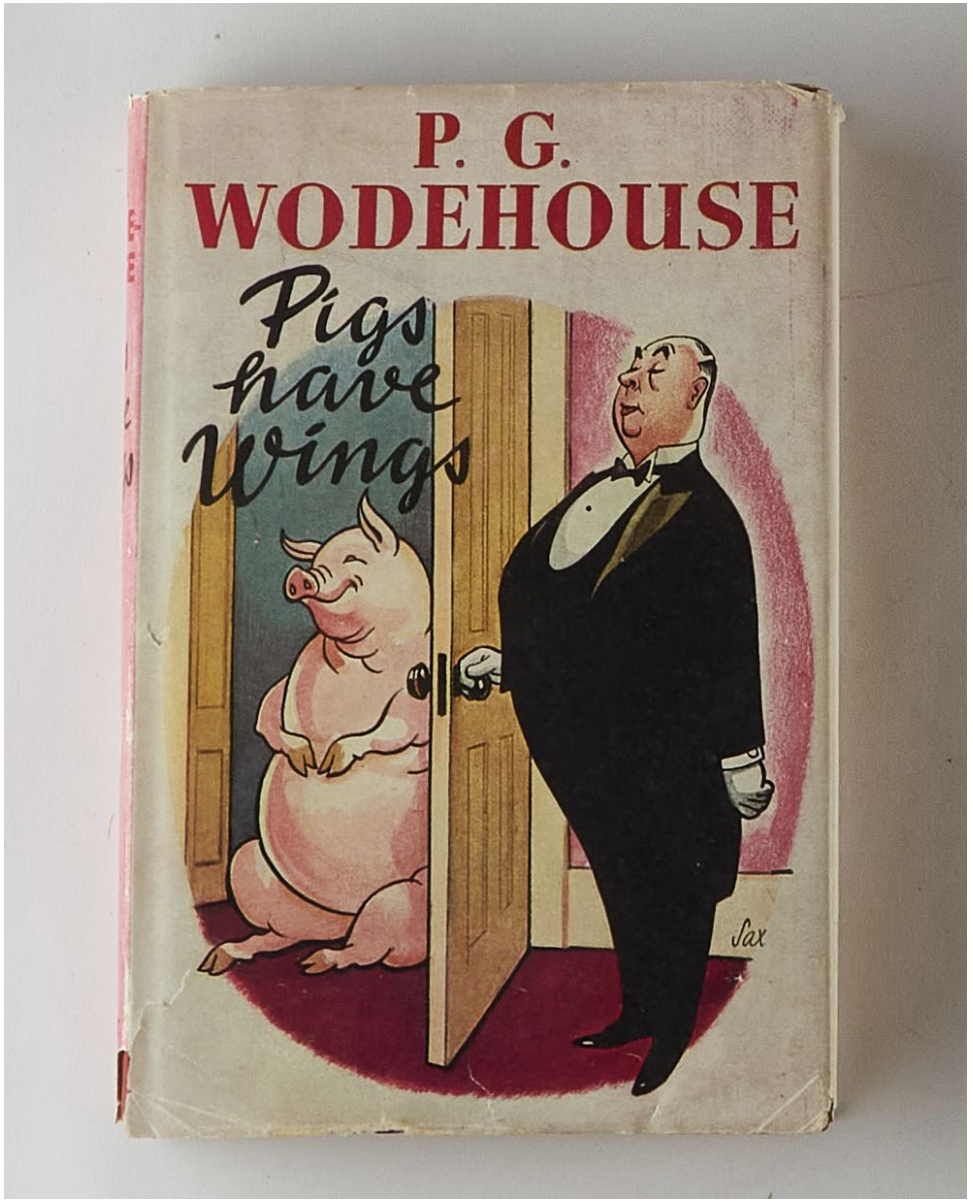
100. WODEHOUSE, P.G. Pigs Have Wings. *London: Herbert Jenkins.* 1952. **£120**

8vo. Publisher's red cloth, spine lettered in black, in the unclipped first-issue dust-jacket illustrated by Sax; pp. 220, [2]; small losses to jacket at foot of spine and upper corner of rear cover, light spotting to edges (heavier to top-edge); a few marks to half-title, some offsetting to endpapers, else very good; small bookseller's ticket (Killbergs, Helsingborg) to front pastedown.

First UK edition, first printing of the seventh novel based at Blandings Castle.

Lord Emsworth once again finds himself in a fierce rivalry with Sir Gregory Parsloe Parsloe over his prize-winning pig, the Empress of Blandings. The novel was initially serialised in *Collier's* between 16 August and 20 September 1952, and had appeared in the US two weeks before this first UK edition.

Mcilvaine A73b.



101. WODEHOUSE, P.G. Mike at Wrykyn. *London: Herbert Jenkins.* 1953. **£275**

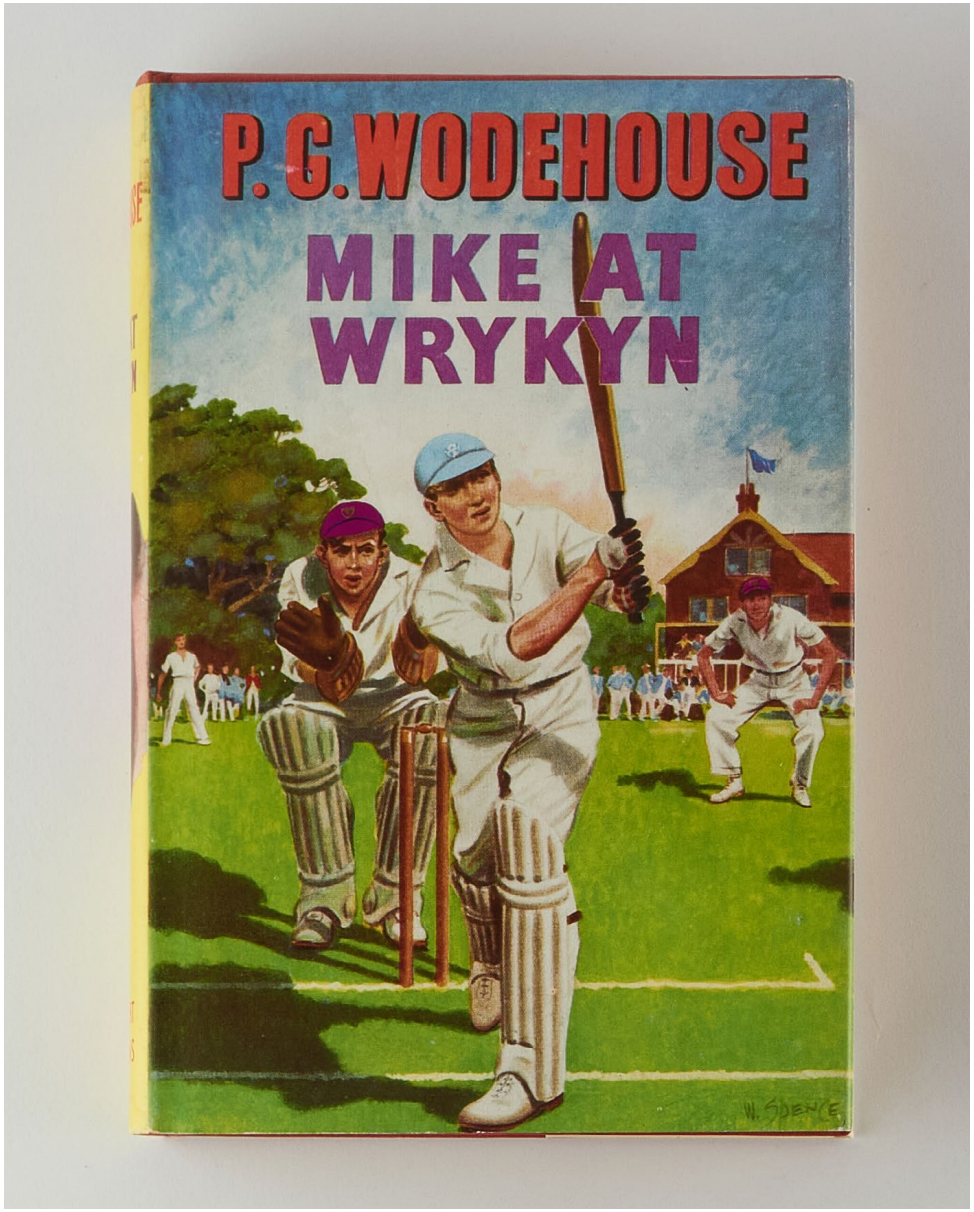
8vo. Publisher's red boards, spine lettered in black, price-clipped first-impression dust-jacket illustrated by W. Spence; pp. 189, [1 (blank)], [2 (advertisements)]; slight wear to corners, top-edge lightly spotted; uniform light toning; else near-fine; blind-embossed collector's stamp of Mercy Samuel to front free endpaper.

First edition, first printing of this school novel, reissuing under a new title the first part of *Mike* (1909).

Mike, a talented cricket player, here competes with his brother Bob for the sole vacancy on the Wrykyn cricket team.

The second half of *Mike* was reworked as *Enter Psmith* (1935) and, later, as *Mike and Psmith* (1953).

Mcllvaine A12e.



102. WODEHOUSE, P.G. Mike at Wrykyn. *New York: The Meredith Press.* 1953.
£850

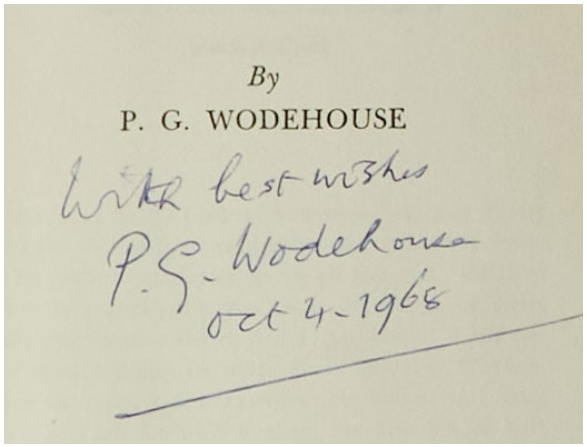
8vo. Publisher's pale blue-green cloth, spine lettered in black, yellow endpapers, in the unclipped first-impression sage green dust-jacket illustrated by Charles Waterhouse; pp. x, 235, [1 (blank)]; light sunning to spine and edges of boards, a few nicks to extremities of jacket; otherwise near-fine; inscribed by Wodehouse 'With best wishes | P.G. Wodehouse | Oct 4, 1968' in blue ink to title.

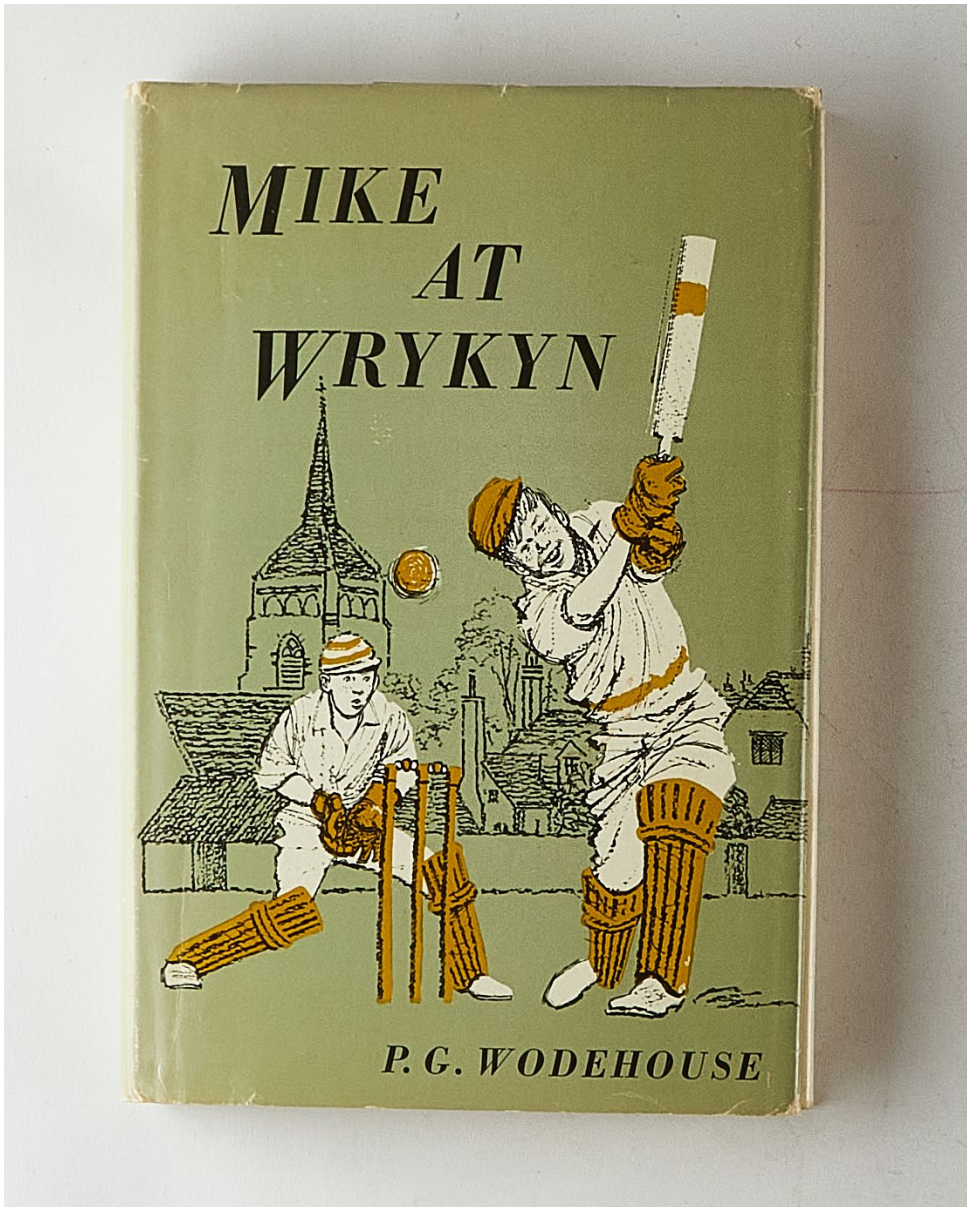
First US edition, first printing of this school novel, reissuing under a new title the first part of *Mike* (1909), this copy inscribed by the author 'with best wishes'.

Mike, a talented cricket player, here competes with his brother Bob for the sole vacancy on the Wrykyn cricket team. In this edition, Wodehouse provides a new introduction which 'gives a brief explanation of the peculiar pastime of cricket (a game which Mr. Wodehouse admits he finds inferior to baseball!)' (*jacket*).

The second half of *Mike* was reworked as *Enter Psmith* (1935) and, later, as *Mike and Psmith* (1953).

Mcllvaine A12e.3.


By
P. G. WODEHOUSE
With best wishes
P.G. Wodehouse
Oct 4-1968



103. WODEHOUSE, P.G. Mike and Psmith. *London: Herbert Jenkins*. 1953. **£200**

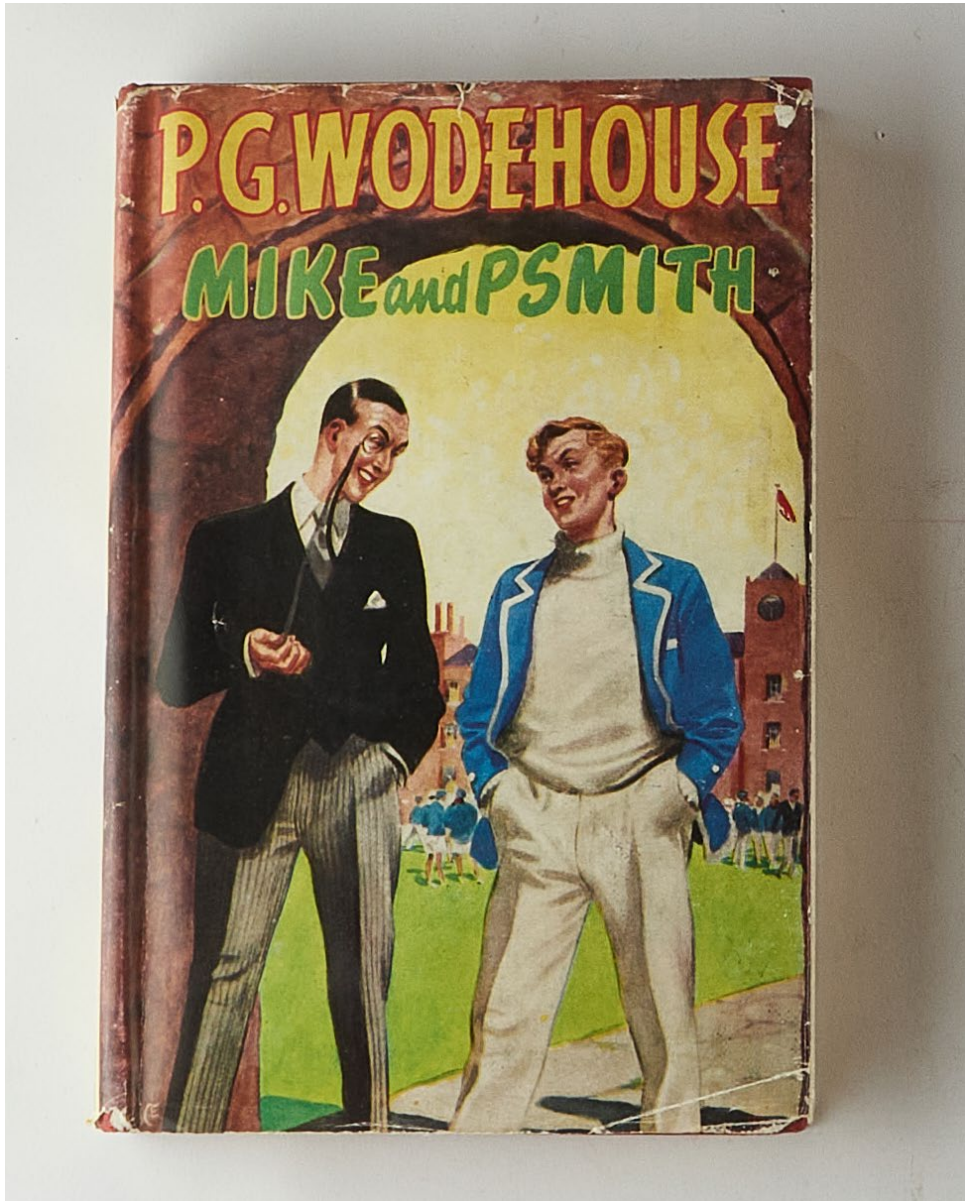
8vo. Publisher's red cloth, spine lettered in black, in the price-clipped first-impression dust-jacket illustrated by W. Spence; pp. 190, [2]; extremities lightly nicked, small crease to lower right corner of front cover, some spotting to top-edge; lightly toned at head, slight spotting to first few ff.; otherwise very good.

First edition, first printing of this school novel, reissuing under a new title the second part of *Mike* (1909).

In this story, Mike is removed from the fictional public school of Wrykyn and Psmith from Eton (due to a 'rooted dislike of school-work', *jacket*), and they find themselves at Sedleigh, comparatively a 'dismal institution'; they come to realise, however, that 'Sedleigh was not the cheerless prison they had at first believed and characteristically they set about making amends'.

The story was first issued as a separate novel in 1935, under the title *Enter Psmith*. The first part was reissued separately in 1953 as *Mike at Wrykyn*.

Mcllvaine A12c3.



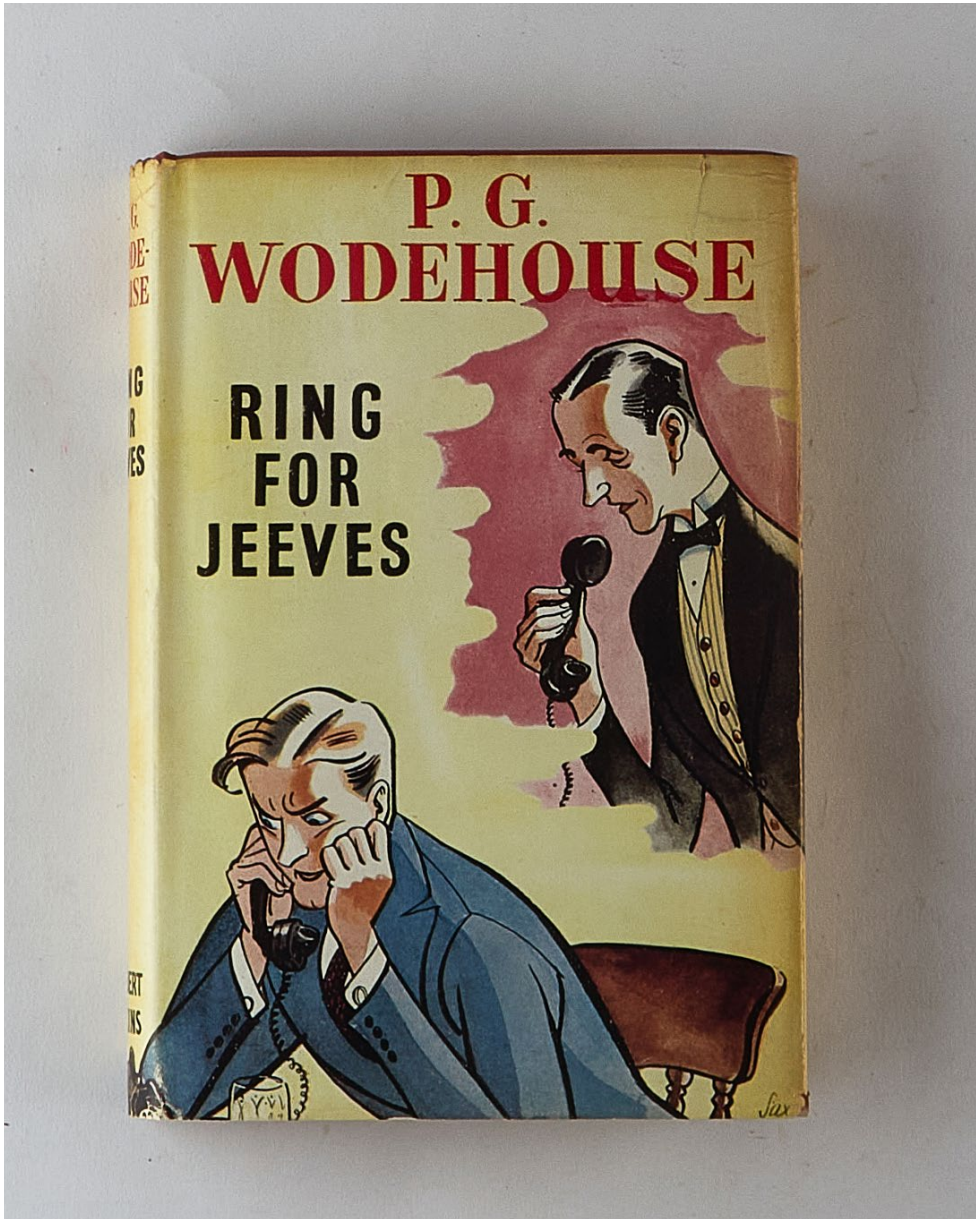
104. WODEHOUSE, P.G. Ring for Jeeves. *London: Herbert Jenkins. 1953.* **£175**

8vo. Publisher's red cloth, spine lettered in black, in the unclipped first-impression dust-jacket, the front cover and spine of which illustrated by Sax; pp. 222, [2]; minor wear to dust-jacket with short closed tear (c. 20 mm) to front cover, some toning to spine, top-edge somewhat dusty with slight spotting to fore-and tail-edges; else very good.

First edition, first printing of the eighth Jeeves and Wooster title.

The first US edition was the first Wodehouse novel published by Simon & Schuster. This is the only Jeeves and Wooster title in which Bertie Wooster does not appear, and the only Jeeves story narrated entirely in the third person.

Mcllvaine A74a.



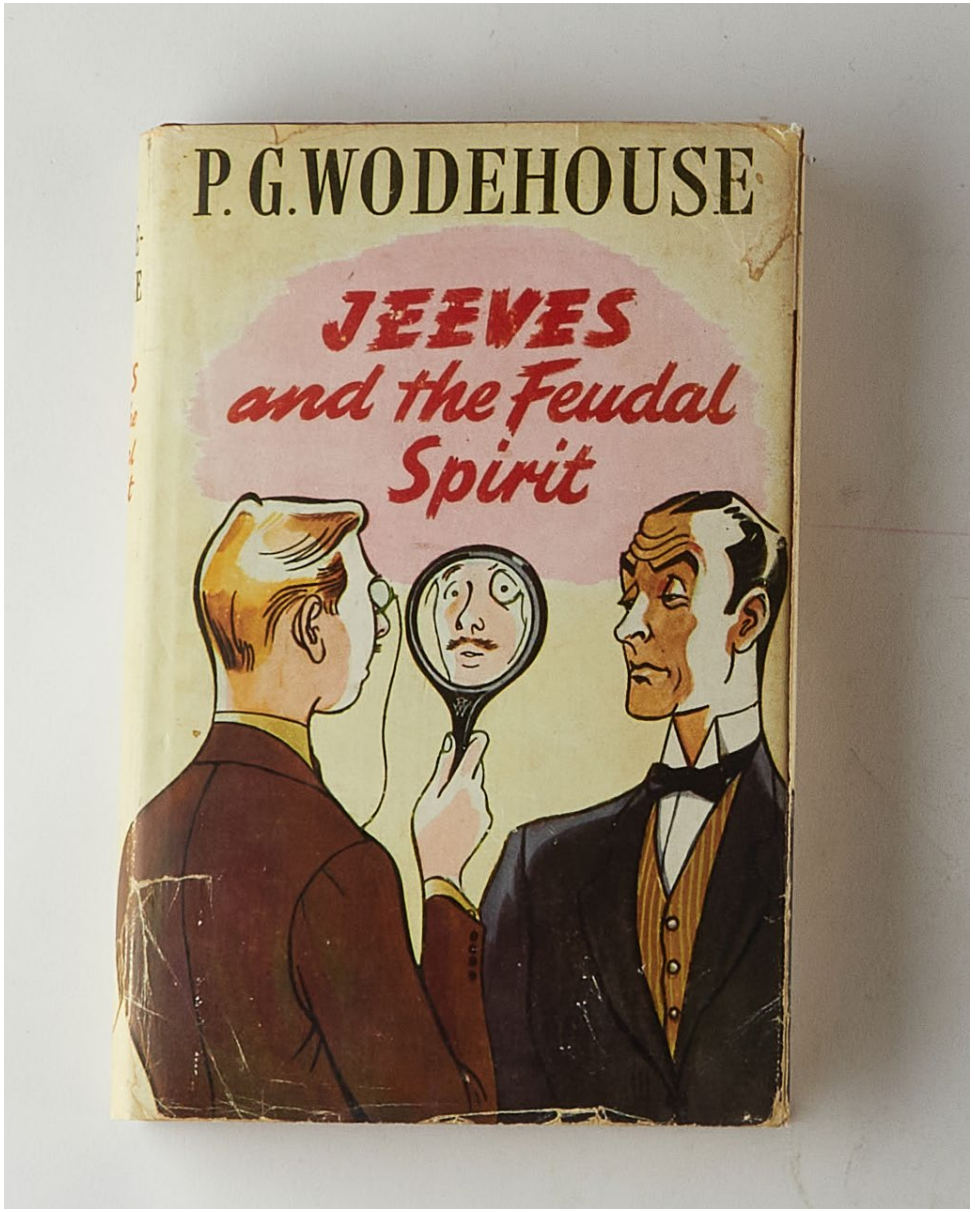
105. WODEHOUSE, P.G. Jeeves and the Feudal Spirit. *London: Herbert Jenkins.* 1954. **£200**

8vo. Publisher's red cloth, spine lettered in black, in the first-issue dust-jacket illustrated by Sax; pp. 222, [2]; reverse of jacket reinforced in several places, extremities lightly nicked and worn, small loss to foot of spine affecting publisher's name, light soiling to rear flap; uniform light toning, a few minor spots; a good copy.

First edition, first printing of the seventh Jeeves and Wooster story.

It was published in the US as *Bertie Wooster Sees It Through*. The story centres around Wooster's new moustache, of which Jeeves disapproves; drama ensues when the fiancee of one of the Drones takes a liking to said moustache (which Wooster shaves off to please Jeeves at the end of the novel).

Mcllvaine A77a.



Advance Copy

106. WODEHOUSE, P.G. Bertie Wooster Sees it Through. *New York: Simon & Schuster.* 1955.

[*offered with*:]

WODEHOUSE, P.G. 'Double Jeopardy', in *Star Weekly Complete Novel. Toronto:* 4 December 1954. **£950**

Bertie Wooster Sees it Through: 8vo. Publisher's cream buckram-backed boards with blue-grey paper sides, spine lettered in burgundy and gilt with burgundy lettering-piece, facsimile Wodehouse signature to upper board, in the unclipped first-printing dust-jacket illustrated by Dick Dodge; spine of jacket toned with light offsetting to cloth spine, else a very good copy; half-title signed by Wodehouse.

Double Jeopardy: Folio (385 x 275 mm); pp. 16, with front-page illustration by Alex Redmond; pages uniformly toned, a few small stains to front-page, else near fine.

First US edition, first printing, an advance copy from Simon & Schuster with the publisher's slip loosely inserted, signed by Wodehouse to the half-title, offered with a copy of the 4 December 1954 issue of the Toronto *Star Weekly*, in which the story had appeared a few weeks earlier.

Bertie Wooster Sees It Through is the seventh Jeeves and Wooster story. It was published in the UK by Herbert Jenkins on 15 October 1954, as *Jeeves and the Feudal Spirit*. Before the first US edition, the story was also published in the Canadian magazine *Star Weekly*, the weekend supplement of the *Toronto Star* newspaper, under the alternative title *Double Jeopardy*.

McIlvaine A77b.



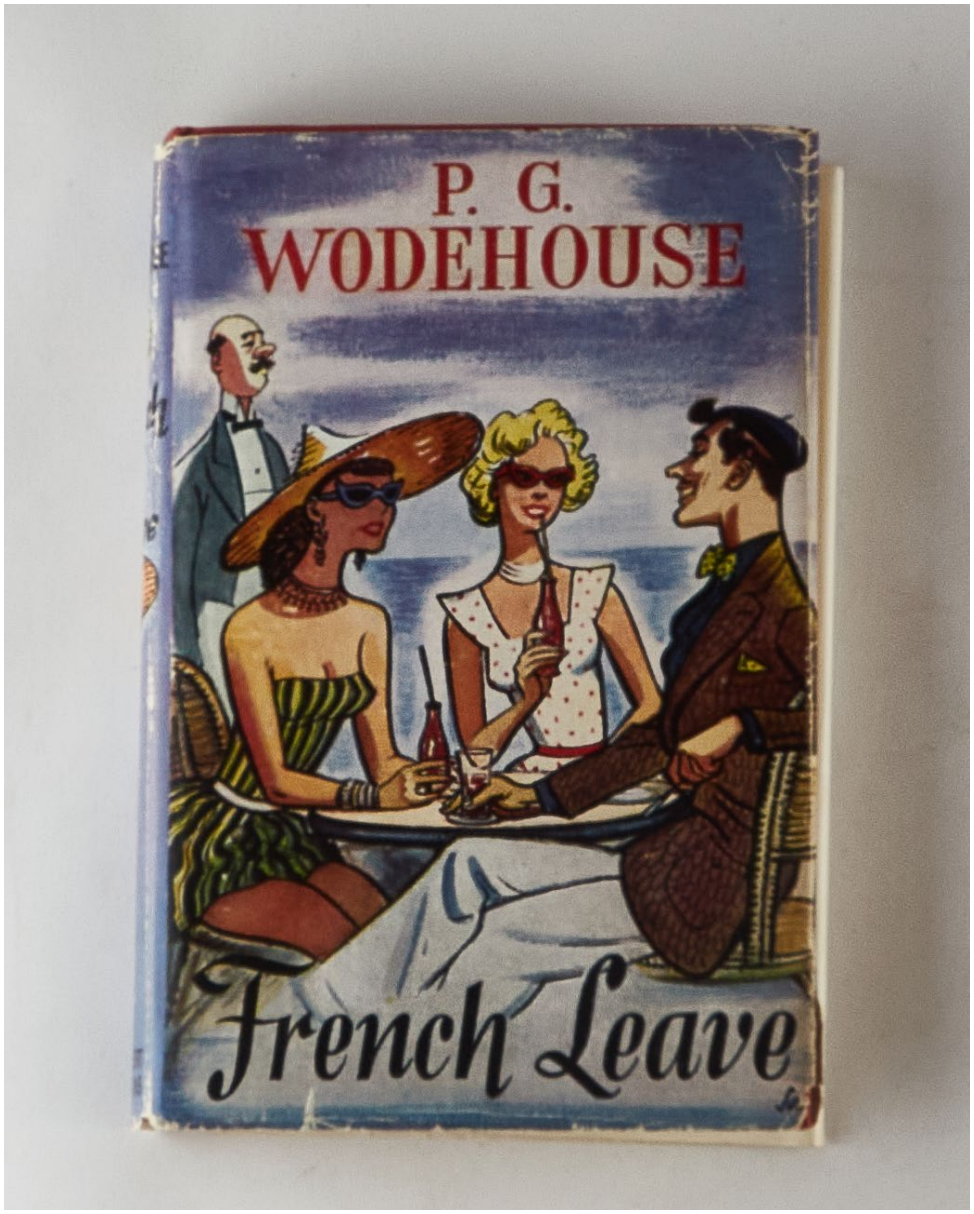
107. WODEHOUSE, P.G. French Leave. *London: Herbert Jenkins. '1955'* [*i.e. 1956*]. **£150**

8vo. Publisher's red cloth, spine lettered in black, in the illustrated dust-jacket by Sax with the printed price 10/6 to front flap; pp. 206, [2]; a little wear to edges of jacket with small chips to corners but otherwise bright, some spotting to edges of textblock; near fine.

First edition, first printing of Wodehouse's adaptation of Guy Bolton's stage play *Three Blind Mice* (1938).

Set in the fictitious town of St Rocque in Brittany, *French Leave* follows the American chicken farmer Teresa Trent on vacation with her sisters when she falls in love with a penniless French writer. Wodehouse first used the location in the novel *Hot Water* (1932).

McIlvaine A78a.



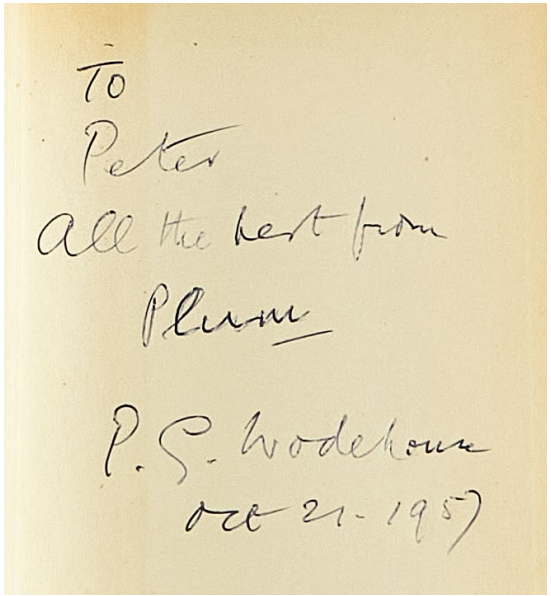
108. WODEHOUSE, P.G. Over Seventy: An Autobiography with Digressions. *London: Herbert Jenkins. 1957.* **£850**

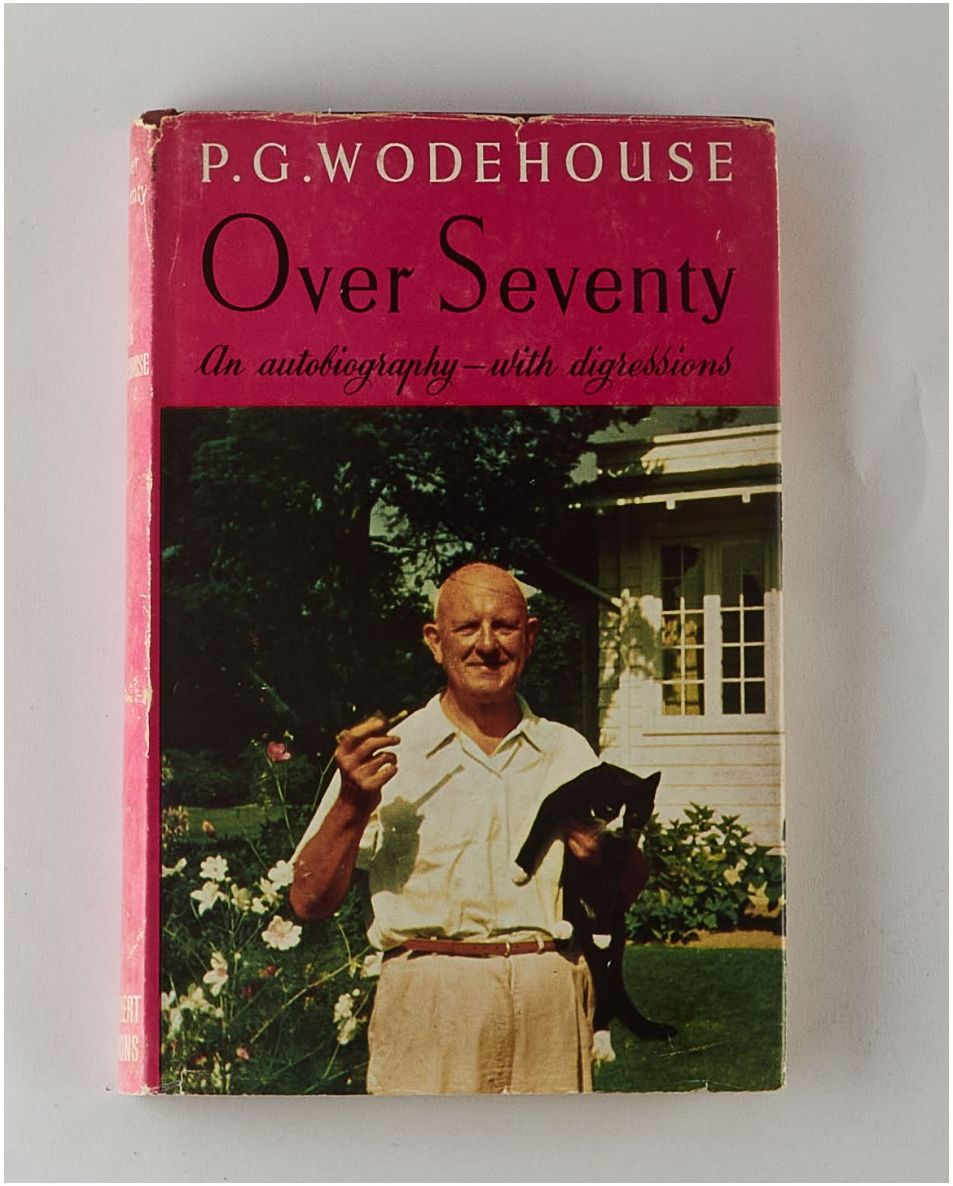
8vo. Publisher's red cloth, spine lettered in gilt, gilt facsimile signature of P.G. Wodehouse to upper board, top-edge red, photographic dust-jacket with printed price of 16/- to front flap; pp. 190, [2 (publisher's advertisements)]; spine of jacket sunned, edges of jacket worn, slightly cocked, wear to spine ends; light offsetting to endpapers, but otherwise internally clean; very good; authorial inscription 'To | Peter | All the best from | Plum | P.G. Wodehouse | Oct 21, 1957' in blue ink to front free endpaper (*see below*).

First UK edition, first printing, this copy inscribed by the author to Simon & Schuster editor Peter Schwed (1911–2003), Wodehouse's friend and US editor.

An autobiographical work, the book brings together a series of articles which first appeared in *Punch*. It was published the previous year in the US under the title *America, I Like You*.

McIlvaine A79b.





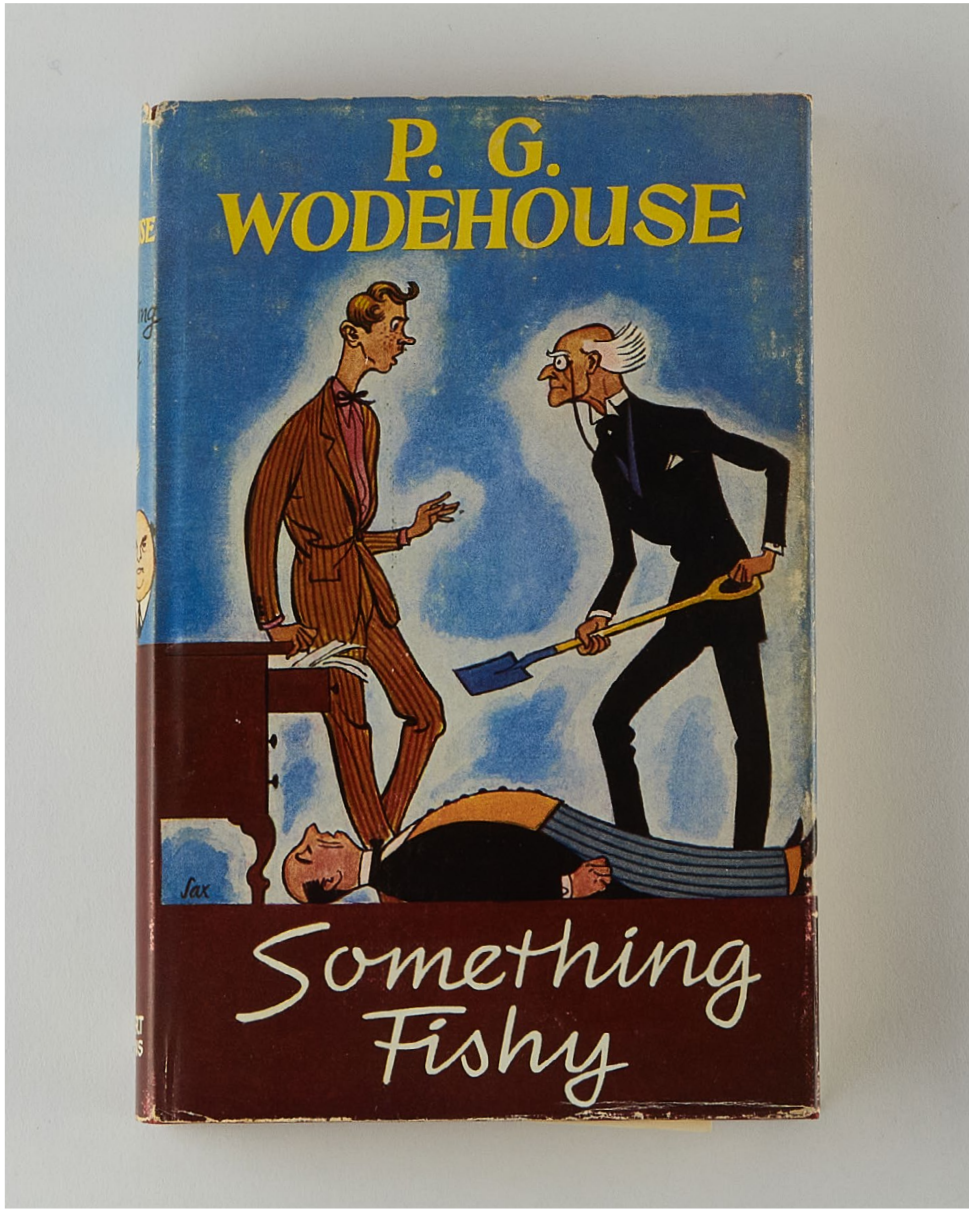
109. WODEHOUSE, P.G. Something Fishy. *London: Herbert Jenkins. 1957.* **£75**

8vo. Publisher's red cloth, lettered in black to spine, in the price-clipped, illustrated dust-jacket illustrated by Sax; pp. 199, [1 (blank)]; jacket repriced with purple stamp to front flap at '6/6d', a little wear to edges of jacket, but illustration remains bright, light spotting to edges of textblock; very good; small bookseller's ticket (Foyles, Charing Cross Road) to front pastedown.

First edition, first printing, published in the US ten days later as *The Butler Did It*.

The story centres on a tontine established by a group of wealthy American financiers shortly before the 1929 Wall Street Crash. Years later, the butler of these men, who overheard all their scheming, attempts to help his previous impoverished employer and his niece Jane.

Mcllvaine A80a.



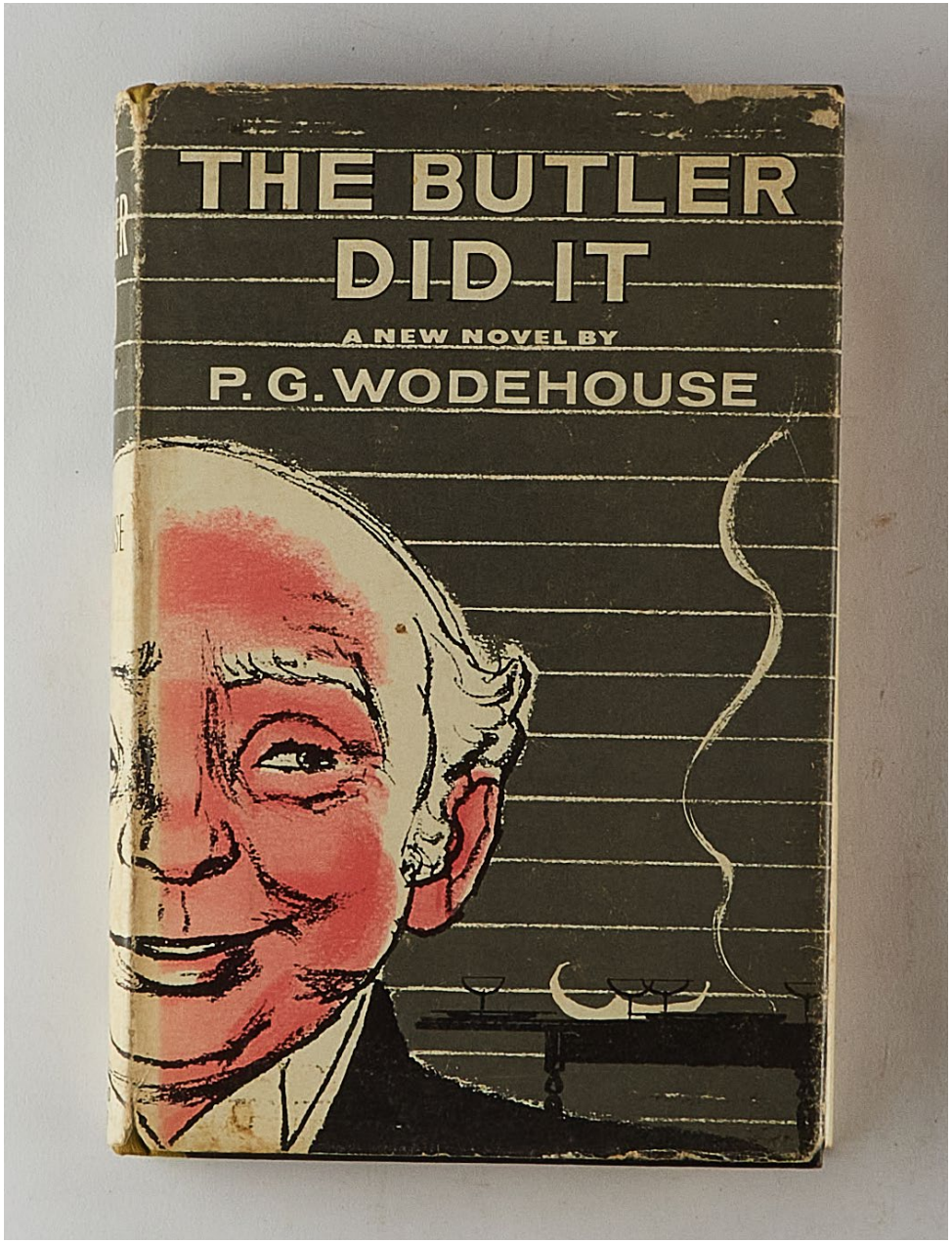
110. WODEHOUSE, P.G. The Butler Did It. *New York: Simon & Schuster.* 1957.
£35

8vo. Publisher's green cloth-backed boards with black sides, spine lettered in silver, facsimile signature of P.G. Wodehouse to upper board, top-edge black, in the illustrated dust-jacket by Dick Dodge with the printed price $3.50 to front flap; pp. [6], 214, [4 (blank)]; old tape repairs to verso of jacket, chipping to corners with a little loss to head of spine, sunning to spine, some discolouration to cloth, upper hinge cracked; light stain from removed bookplate to front free endpaper with manuscript date of 16 March 1957; a good copy.

First US edition, first printing, published in the UK ten days earlier as *Something Fishy*.

The story centres on a tontine established by a group of wealthy American financiers shortly before the 1929 Wall Street Crash. Years later, the butler of these men, who overheard all their scheming, attempts to help his previous impoverished employer and his niece Jane.

Mcllvaine A80b.



111. WODEHOUSE, P.G. Cocktail Time. *Liverpool: Herbert Jenkins.*1958. **£125**

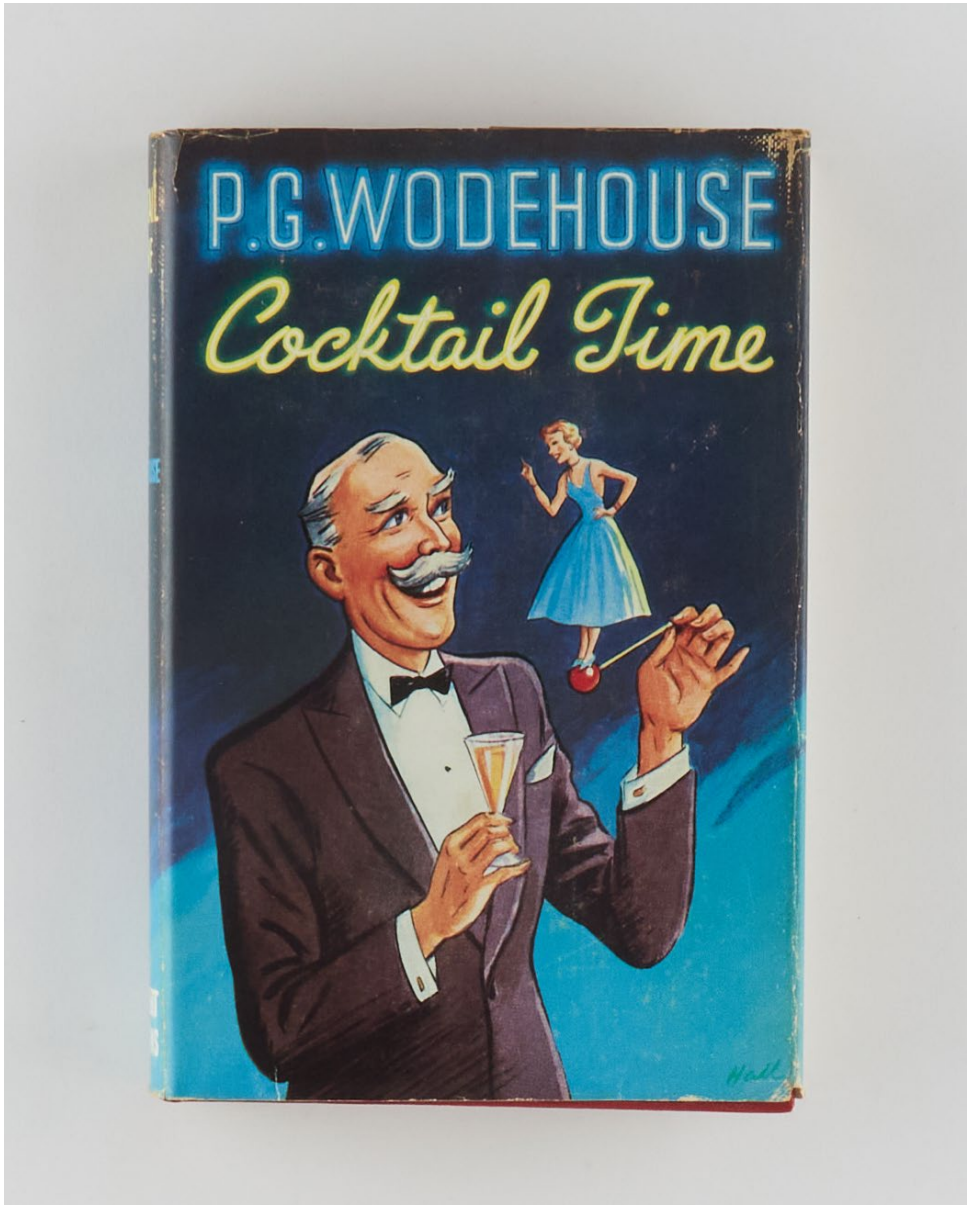
8vo. Publisher's red cloth, lettered in black to spine, in the unclipped illustrated dust-jacket by Hall; pp. 222, [2 (publisher's advertisements)]; slight wear to edges of jacket, light spotting to edges of textblock; offsetting and spotting to endpapers; very good; old Sotheran's booklabel to front free endpaper.

First edition, first printing of Wodehouse's third novel to feature the energetic and mischievous Uncle Fred.

When Uncle Fred knocks Sir Raymond Bastable's top hat off with a Brazil nut fired from a catapult, the pompous barrister (preparing to stand for Parliament) is persuaded to write a novel exposing the supposed misdeeds of the younger generation, assuming that the culprit was a young member of the Drones. His book is published anonymously as 'Cocktail Time', and a series of schemes involving its authorship, royalties and film rights soon ensue.

The novel had first been published in a shorter version in the *Ladies Home Journal* (April 1958).

Mcllvaine A81a.



112. WODEHOUSE, P.G. Cocktail Time. *New York: Simon & Schuster. 1958.* **£850**

8vo. Publisher's pink cloth-backed boards with black sides, spine lettered in black and olive green, in the illustrated dust-jacket designed by Robert Shore with printed price of $3.50 to front flap; pp. [4], 219, [1]; spine of jacket sunned with small chip to head of spine, lower edges of boards a little rubbed; authorial presentation inscription in black ink to front free endpaper dated 28 November 1960 (*see below*); Wodehouse-inspired bookplate of James H. Heineman to front pastedown.

First US edition, first printing, presented by Wodehouse to the San Francisco book dealer David Magee with wishes for a 'Happy New Year'.

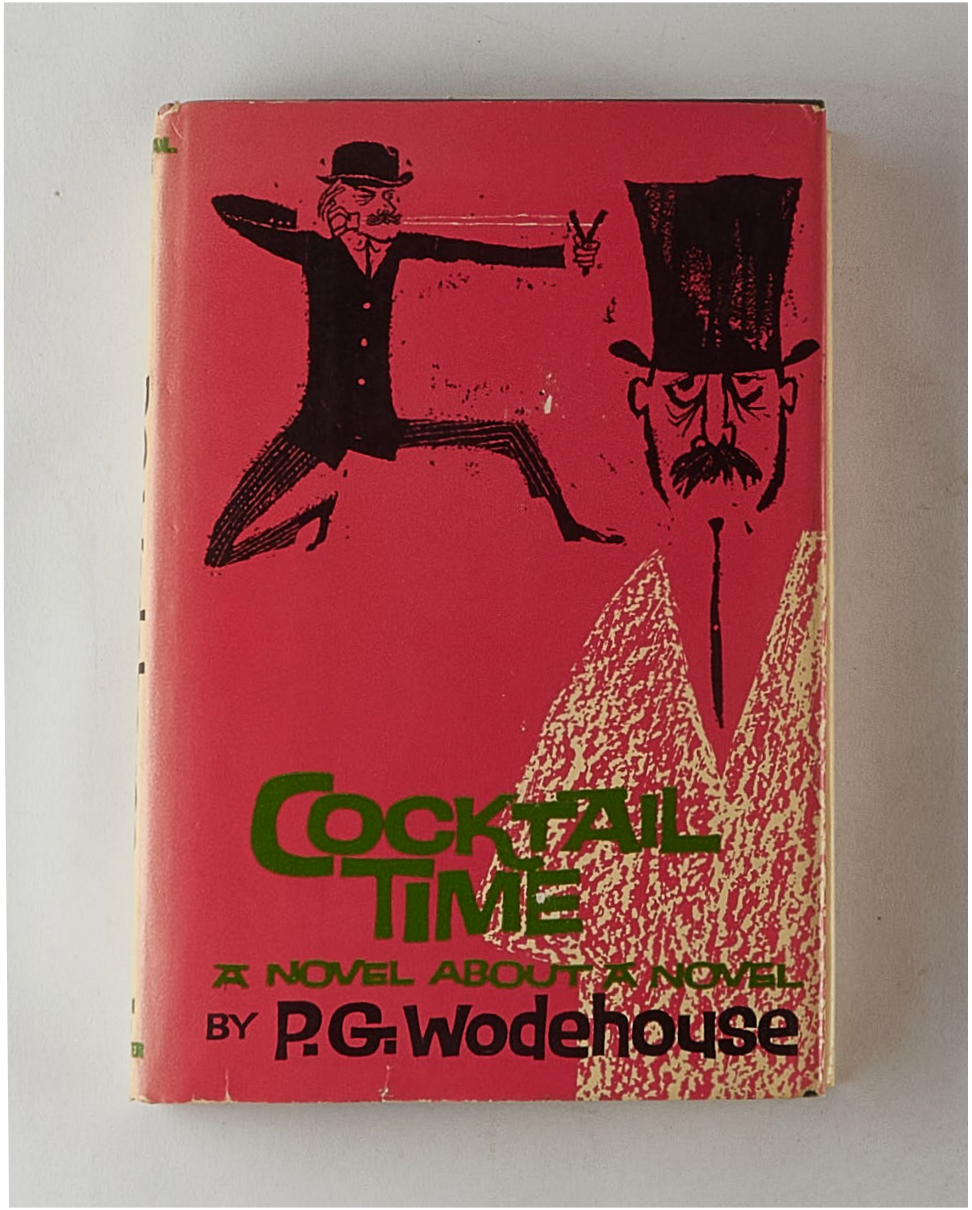
Cocktail Time, Wodehouse's third novel to feature Uncle Fred, was first published in a shorter version in the *Ladies Home Journal* (April 1958). When Uncle Fred knocks Sir Raymond Bastable's top hat off with a Brazil nut fired from a catapult, the pompous barrister (preparing to stand for Parliament) is persuaded to write a novel exposing the supposed misdeeds of the younger generation. Published anonymously as 'Cocktail Time', a series of schemes involving its authorship, royalties and film rights soon ensue.

Provenance:

1. Presented by Wodehouse to Anglo-American bookseller and Wodehouse enthusiast David Magee (1905–1977), author of the Wodehouse-esque comic novel *Jam Tomorrow* (1941).

2. James Heineman (1917–1994), New York publisher and renowned Wodehouse collector.

McIlvaine A8lb.



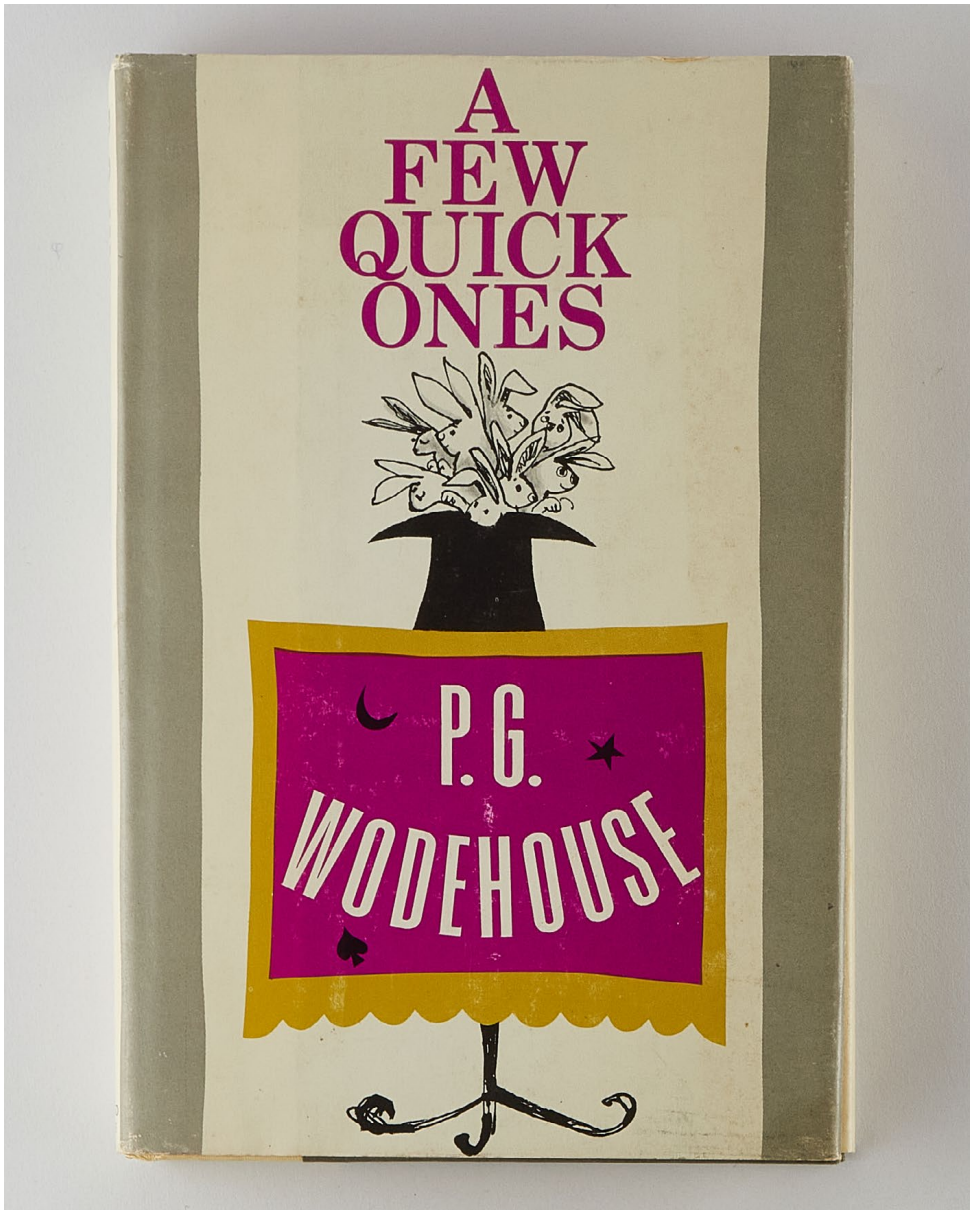
113. WODEHOUSE, P.G. A Few Quick Ones. *New York: Simon & Schuster.* 1959. **£75**

8vo. Publisher's quarter white cloth over grey paper-covered boards, white, pink and yellow to pine, lettered in black and pink, facsimile signature of P.G. Wodehouse on pink to upper board, in the illustrated dust-jacket by Paul Bacon with printed price $3.50 to front flap; pp. [8], 213, [3]; a little rubbing to whites of jacket, pushing to spine ends, spotting to edges of textblock; light offsetting and very minor spotting to endpapers; very good.

First edition, first printing of this collection of ten short stories, previously published in various British and American magazines.

The stories feature members of the Drones Club and other familiar Wodehouse characters, including the Oldest Member, Mr Mulliner and Ukridge.

Mcilvaine A82a.



114. WODEHOUSE, P.G. A Few Quick Ones. *London: Herbert Jenkins.* 1959. **£95**

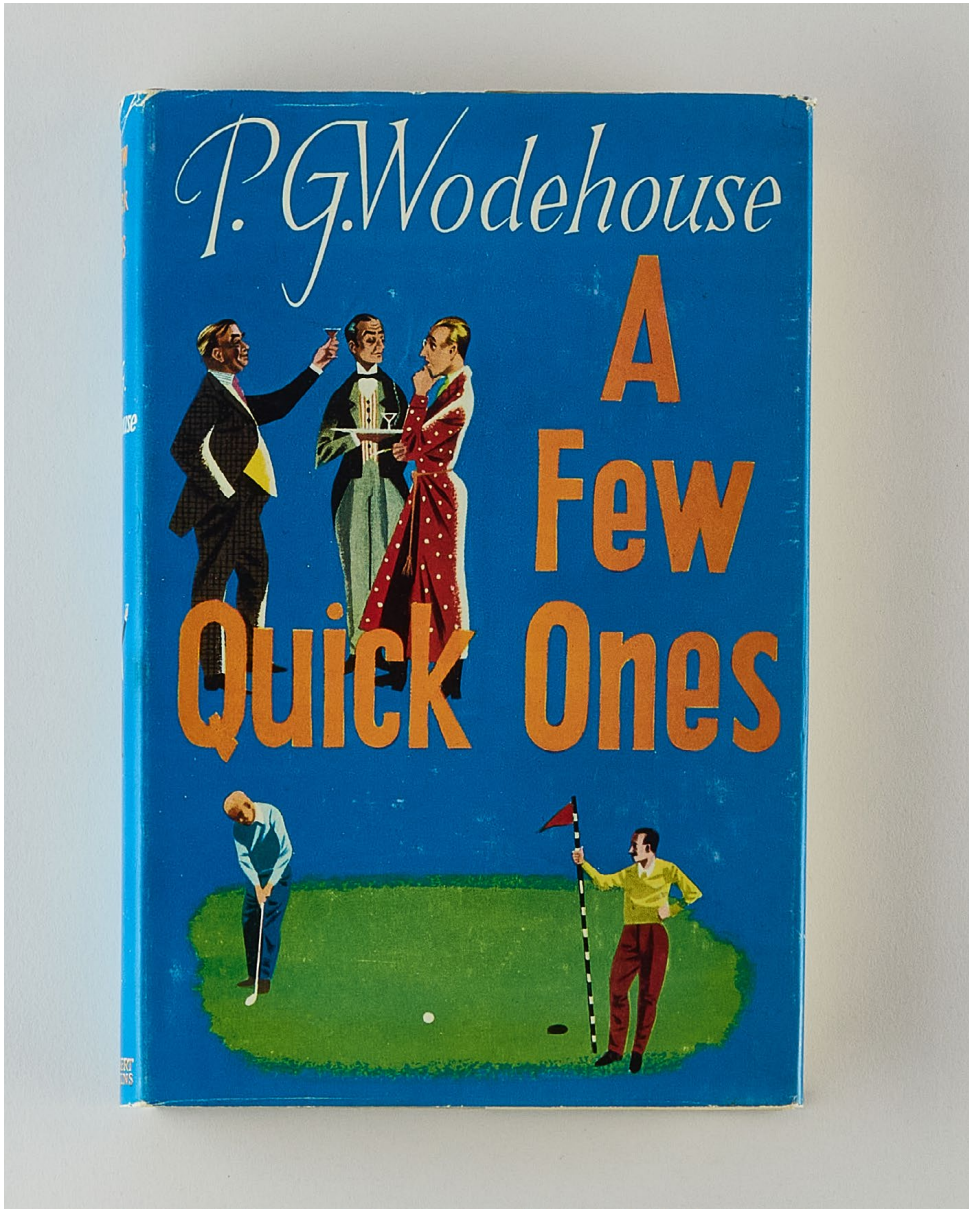
8vo. Publisher’s blue cloth, lettered in black to spine, in unclipped illustrated dust-jacket (second state, priced 7/6 to front flap); pp. 207, [1 (blank)]; extremities of jacket a little worn; slight foxing to edges of textblock; overall very good.

First UK edition, second state, in the ‘less common’ variant binding (Connolly), of this collection of ten short stories, previously published in various British and American magazines.

The stories feature members of the Drones Club and other familiar Wodehouse characters, including the Oldest Member, Mr Mulliner and Ukridge. Their order differs from that of the first US edition. The UK first edition also replaces ‘A Tithe for Charity’ with the previously unpublished story ‘Unpleasantness at Kosy Kot’.

According to McIlvaine’s *Addendum*, the first state of the UK first edition contains a typographical error near the foot of p. 196, where ‘uever’ appears instead of ‘never’. This error was corrected in the second state, as in the present copy.

Connolly 104 (i); McIlvaine A82b and Addendum, p. 2.



Presented to Lord Citrine 'With a Million Thanks'

115. WODEHOUSE, P.G. How Right You Are Jeeves. *New York: Simon & Schuster.* 1960. **£1,000**

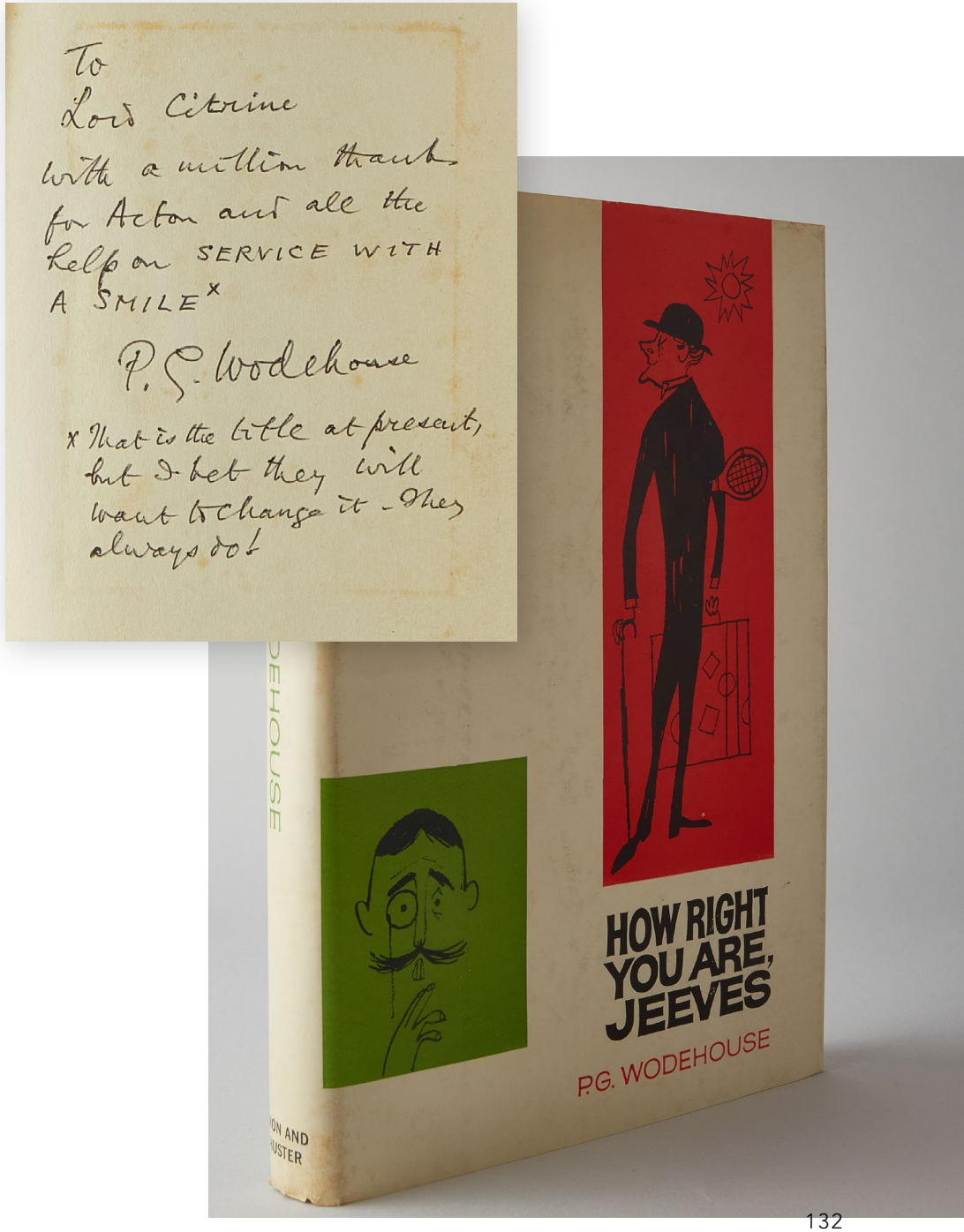
8vo. Publisher's cloth-backed orange and white patterned boards, lettered in black to spine, in unclipped first-printing dust-jacket by Paul Bacon; pp. [8], 183, [1 (blank)]; extremities of jacket a little rubbed with small hole to fold of lower panel, light spotting to cloth spine and edges of textblock, corners and spine ends bumped; light offsetting to front free endpaper (from bookplate); presentation inscription 'To Lord Citrine with a million thanks …' in blue ink to front free endpaper; contemporary armorial bookplate of Walter McLennan Citrine, 1st Baron Citrine to front pastedown (*see below*).

First edition, first printing of the eighth Jeeves and Wooster title, this a presentation copy warmly inscribed by Wodehouse to Walter McLennan Citrine, First Baron Citrine (1887–1983), thanking him for his help on *Service with a Smile* (1961).

In this story, Bertie finds himself at Brinkley Court with Sir Roderick Glossop and Bobbie Wickham, while Uncle Tom's prized silver cow-creamer goes missing. The book was published in the UK a few months later by Herbert Jenkins, under the title *Jeeves in the Offing*.

This copy was presented to Lord Citrine 'with a million thanks | for Acton and all the | help on SERVICE WITH | A SMILE [...] That is the title at present, | but I bet they will | want to change it – they | always do!'. In this case, Wodehouse's proposed title remained unchanged. Lord Citrine was the long-serving General Secretary of the Trades Union Congress (TUC), and a key wartime adviser to Winston Churchill. He later sat in the House of Lords, where he spoke on economic and industrial affairs. An amateur cornet player and palmist, he was also a keen book collector.

McIlvaine A83a.



116. WODEHOUSE, P.G. Jeeves in the Offing. *London: Herbert Jenkins.* 1960.
£75

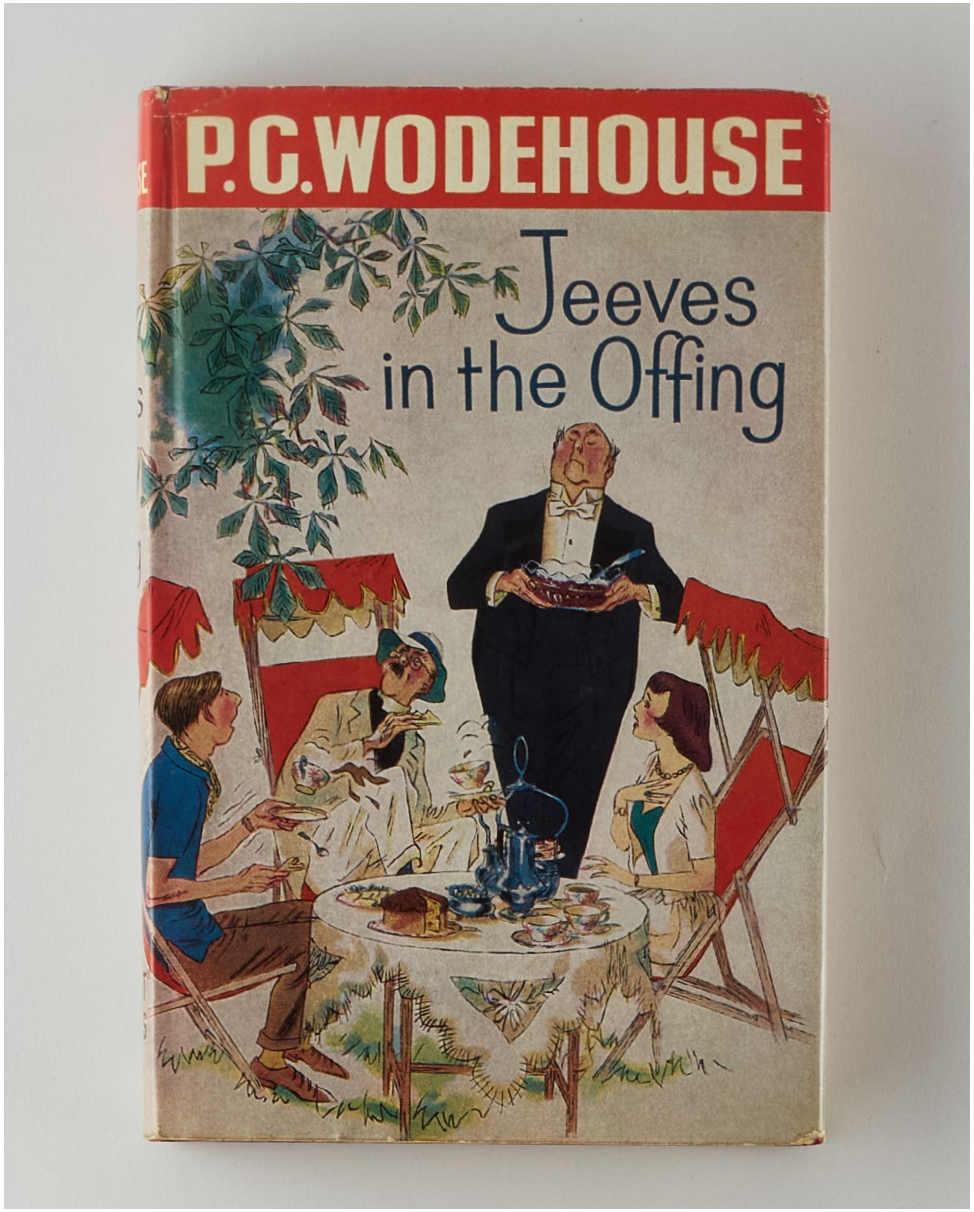
8vo . Publisher's red cloth, lettered in gilt to spine, in the illustrated dust-jacket with printed price 13/6 to front flap; pp. 205, [3 (blank)]; edges of jacket lightly worn, publisher's laminate of jacket rippled to spine folds, minor toning and spotting to edges of textblock, slight pushing to spine ends; very good.

First UK edition, first printing, with the erroneous half-title, of the eighth Jeeves and Wooster novel.

In this story, Bertie finds himself at Brinkley Court with Sir Roderick Glossop and Bobbie Wickham, while Uncle Tom's prized silver cow-creamer goes missing.

As noted in Mcllvaine, due to an error in the publisher's assembling and binding process, the half-title reads 'A Few Quick Ones'. The error was later corrected, and subsequent issues of the first edition contained the corrected half-title.

Mcllvaine A83b.



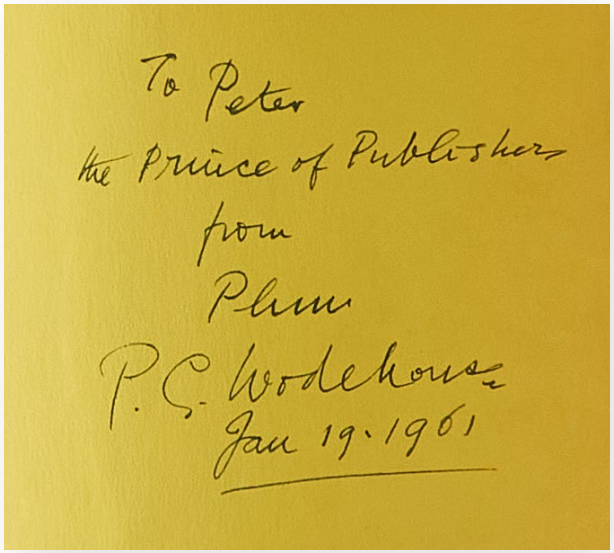
117. WODEHOUSE, P.G. The Ice in the Bedroom. *New York: Simon & Schuster.* 1961. **£1,200**

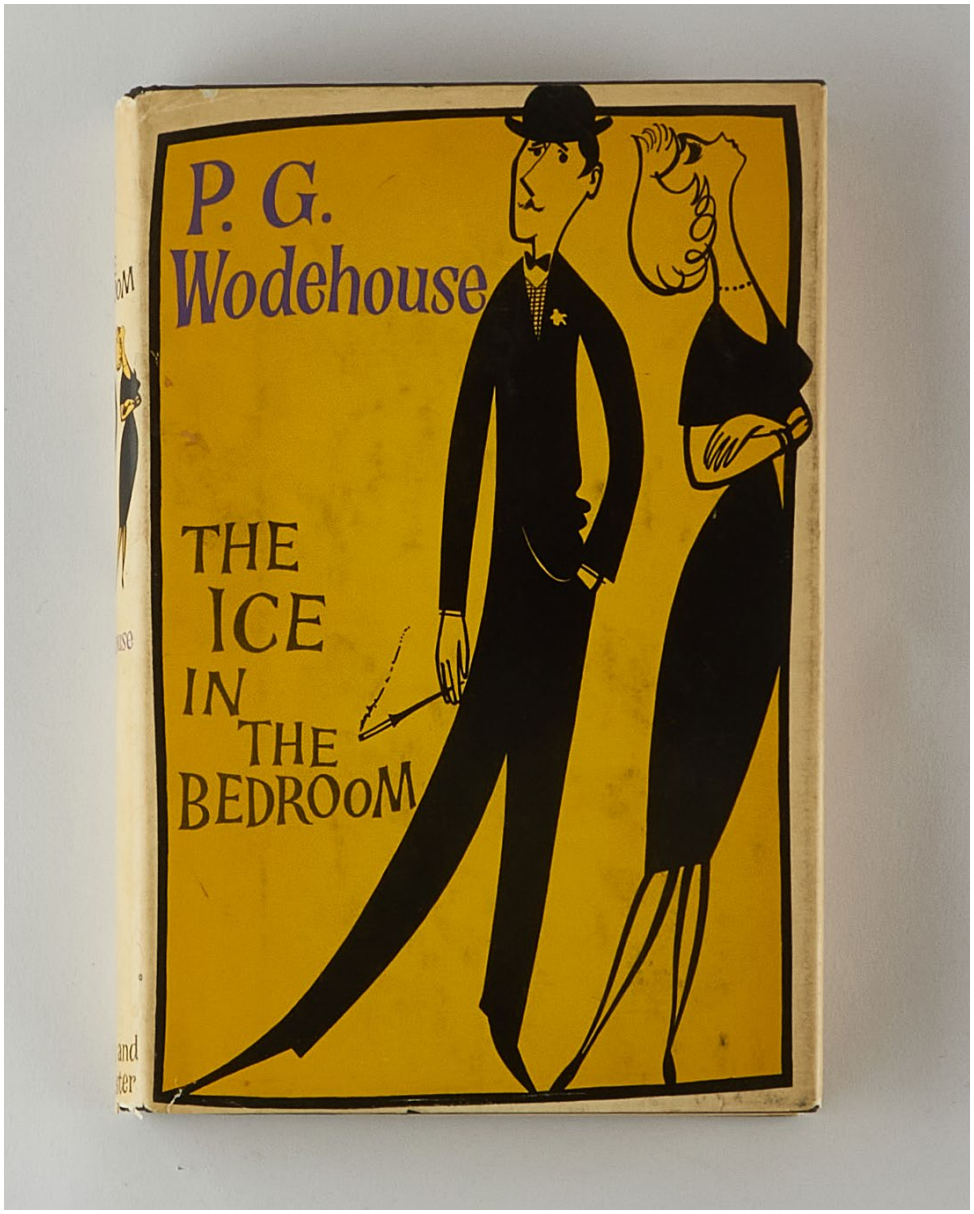
8vo. Publisher's quarter cloth over black paper-covered boards, spine lettered in red, yellow, and white with a facsimile signature in yellow to upper board, illustrated dust-jacket by Paul Bacon with the printed price of $3.75 to front flap, top-edge of textblock stained yellow; pp. [6], 246; a little sunning to jacket spine, with slight chipping to spine ends, a bright copy; near fine; authorial inscription 'To Peter | the Prince of Publishers | from | Plum | P.G. Woodhouse | Jan 19, 1961' in blue ink to front free endpaper (*see below*).

First edition in book form, first printing, this copy warmly inscribed by Wodehouse to his friend and US editor Peter Schwed (1911–2003), 'Prince of Publishers'.

The novel features Drones members Freddie Widgeon and Oofy Prosser, and another outing for Chimp Twist. The story was originally published, in a condensed version, in Canada in the magazine *Star Weekly*, the weekend supplement of the *Toronto Star* newspaper, on 11 November 1960.

Mcllvaine A84a.





118. WODEHOUSE, P.G. Ice in the Bedroom. *London: Herbert Jenkins.* 1961.
[*offered with*:]
WODEHOUSE, P.G. 'Ice in the Bedroom', in *Star Weekly Novel. Toronto.* 5 November 1960. **£125**

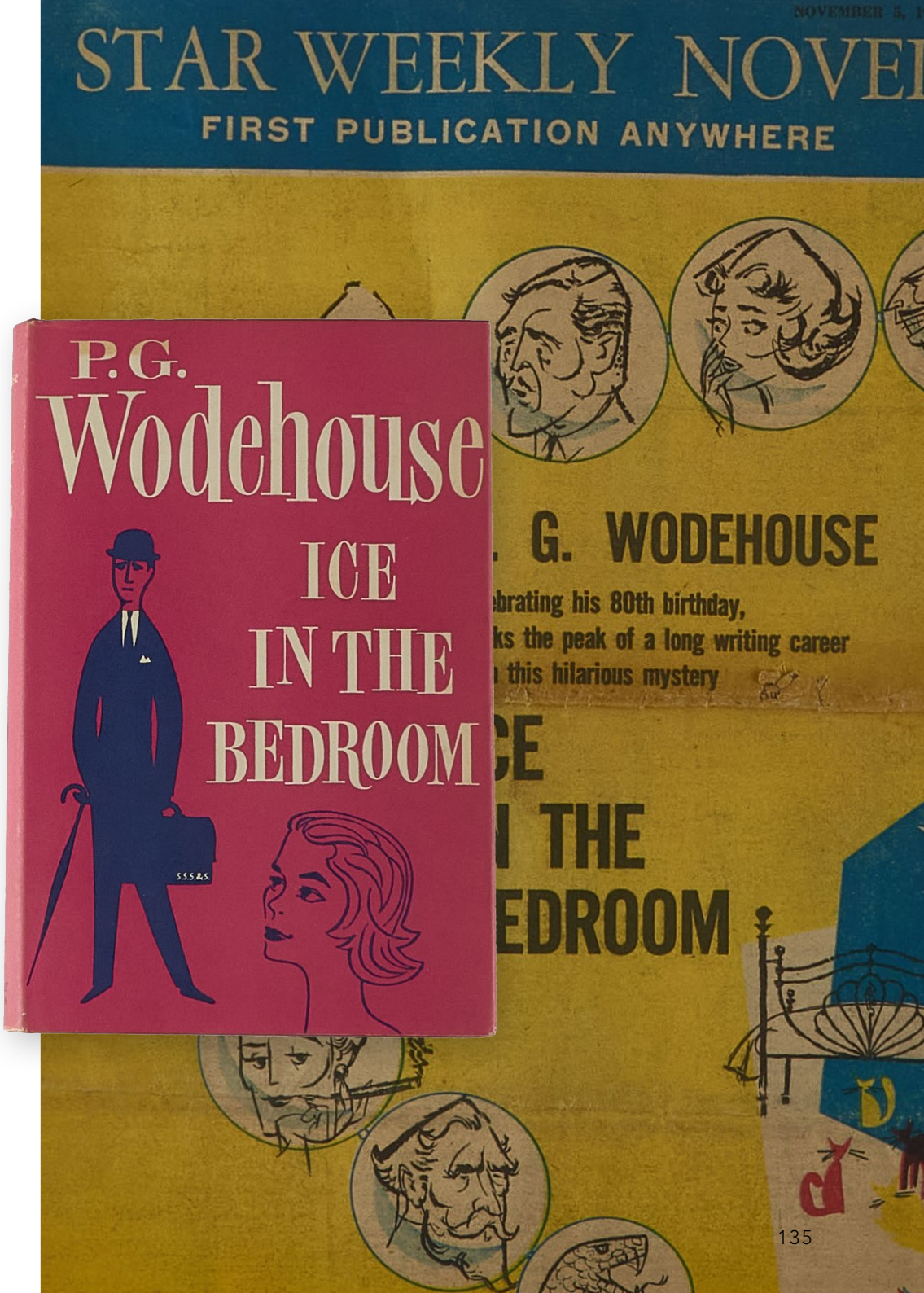
Ice in the Bedroom: 8vo. Publisher's red cloth, lettered in black to spine (McIlvaine's variant binding), price-clipped illustrated dust-jacket lettered in white with publisher's name in blue to spine; pp. 223, [1]; a bright jacket, previous bookseller's ticket to rear panel, repriced with a small sticker, light spotting to edges of textblock; near fine.

Star Weekly Novel: Folio (360 x 275 mm); pp. 11, [1], with front-page illustration by Douglas Sneyd; creased where folded, pages lightly toned, front page a little soiled with hole at fold; overall very good.

First UK edition, first printing, offered with a copy of the *Star Weekly*, the weekend magazine of the *Toronto Star* newspaper, in which the story was originally published in a condensed version.

The novel features Drones members Freddie Widgeon and Oofy Prosser, and another outing for Chimp Twist. Following its appearance in the *Star Weekly*, the story was first published in book form in London by Herbert Jenkins.

McIlvaine A84b2.



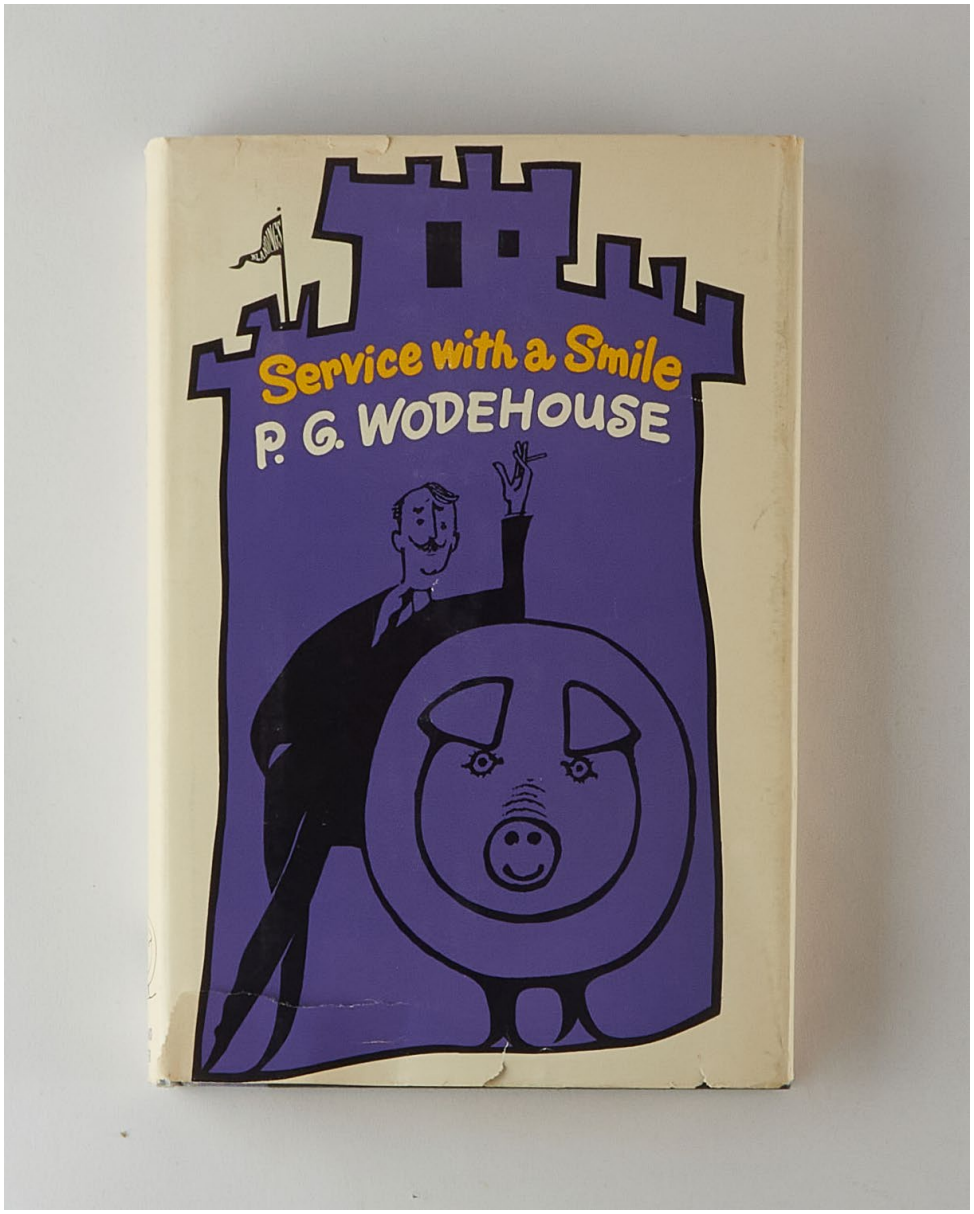
119. WODEHOUSE, P.G. Service with a Smile. *New York: Simon & Schuster.* 1961. **£125**

8vo. Publisher's quarter blue cloth over black boards with blind stamped illustration taken from jacket, illustrated dust-jacket by Paul Bacon with printed price $3.75 to front flap; pp. [4], 218, [2]; very minor wear to jacket spine ends, closed L-shaped tear to front panel of jacket affecting illustration (c. 25 x 45 mm), a few spots to verso of jacket, otherwise a bright copy; near fine.

First edition, first impression, of the eighth full-length novel set at Blandings Castle, and final novel appearance of the mischievous Uncle Fred.

This edition preceded the UK edition (published by Herbert Jenkins) by eleven months.

McIlvaine A85b (*UK*).

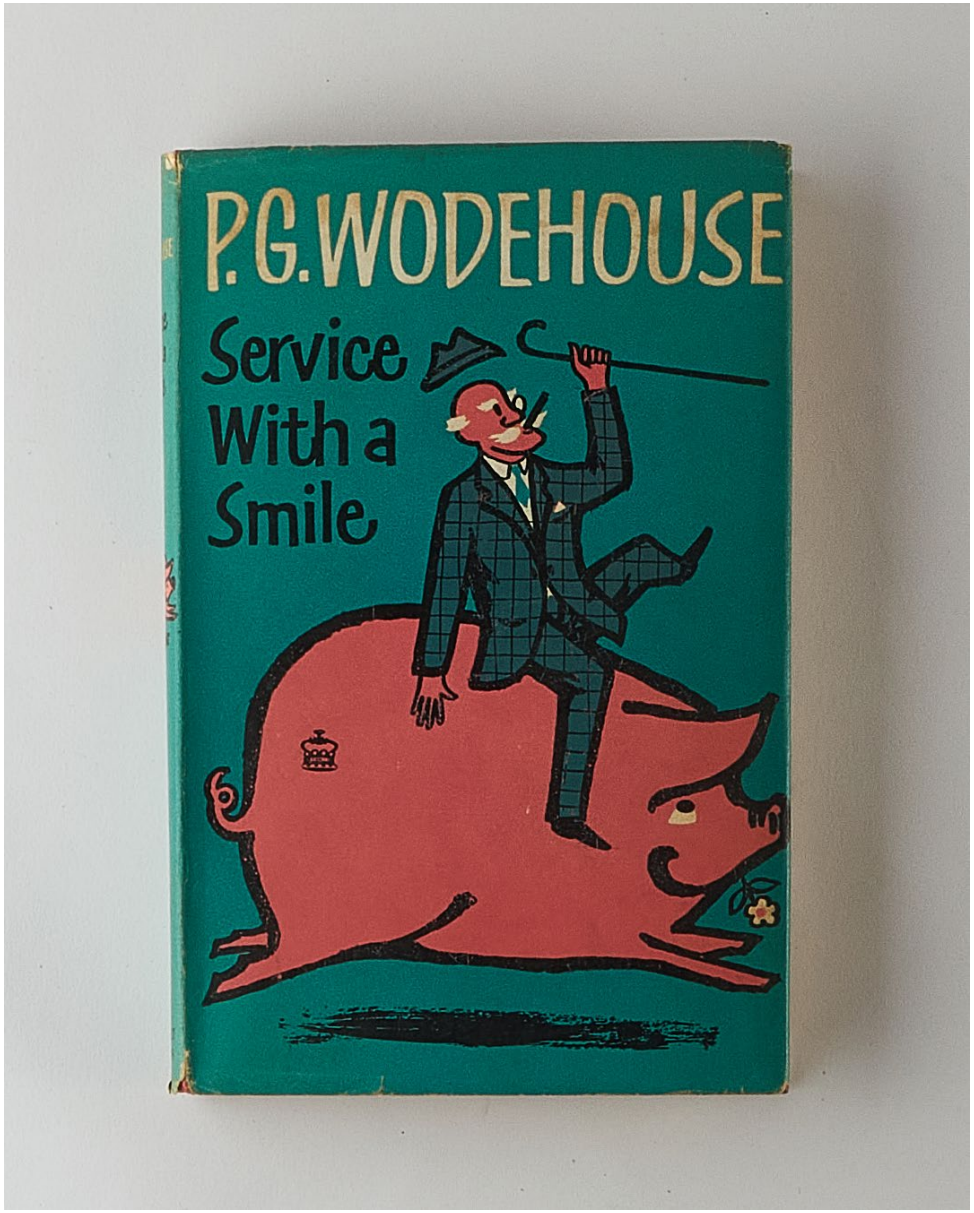


120. WODEHOUSE, P.G. Service with a Smile. *London: Herbert Jenkins.* 1962.
£125

8vo. Publisher's red cloth lettered in gilt to spine, illustrated dust-jacket with printed price 13/6 to front flap; pp. 192; a little wear to jacket with chipping to corners, spotting to verso and whites of jacket, upper corners bumped, spotting to edges of textblock; outer margins of pages a little spotted; very good.

First UK edition, first impression, of the eighth full-length novel set at Blandings Castle, and the final novel appearance of the mischievous Uncle Fred.

This edition was preceded by the US edition, published eleven months earlier.



121. WODEHOUSE, P.G. Stiff Upper Lip Jeeves. *New York: Simon & Schuster.* 1963. **£125**

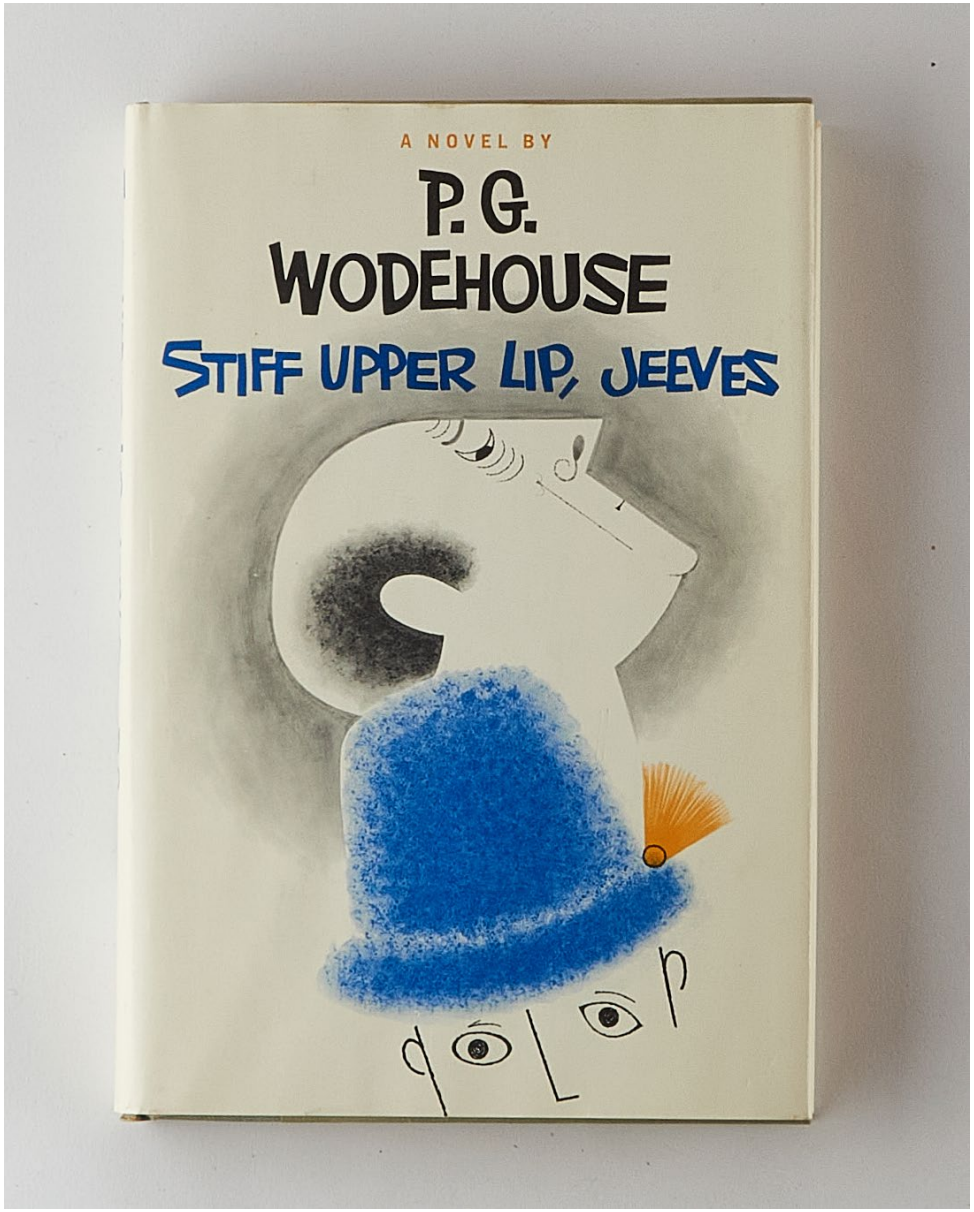
8vo. Publisher's quarter grey cloth over grey paper-covered boards, lettered in blue and yellow to spine, bright yellow endpapers, illustrated dust-jacket by Paul Bacon with the printed price $3.95 to front flap; pp. 221, [3 (blank)]; bright and fresh jacket with slight scuffing to white rear panel; slight toning to margins of pages and edges of texblock; near fine.

First edition, first printing of the ninth full-length novel to feature the beloved characters Jeeves and Wooster.

Bertie returns to Totleigh Towers, where the familiar cast of characters reassembles amid a missing amber statuette, romantic complications, and Gussie Fink-Nottle's ill-fated adoption of vegetarianism.

A condensed version of this novel was first published in *Playboy Magazine* in March 1963.

Mcllvaine A86a.



122. WODEHOUSE, P.G. Stiff Upper Lip Jeeves. *London: Herbert Jenkins. 1963.*
£125

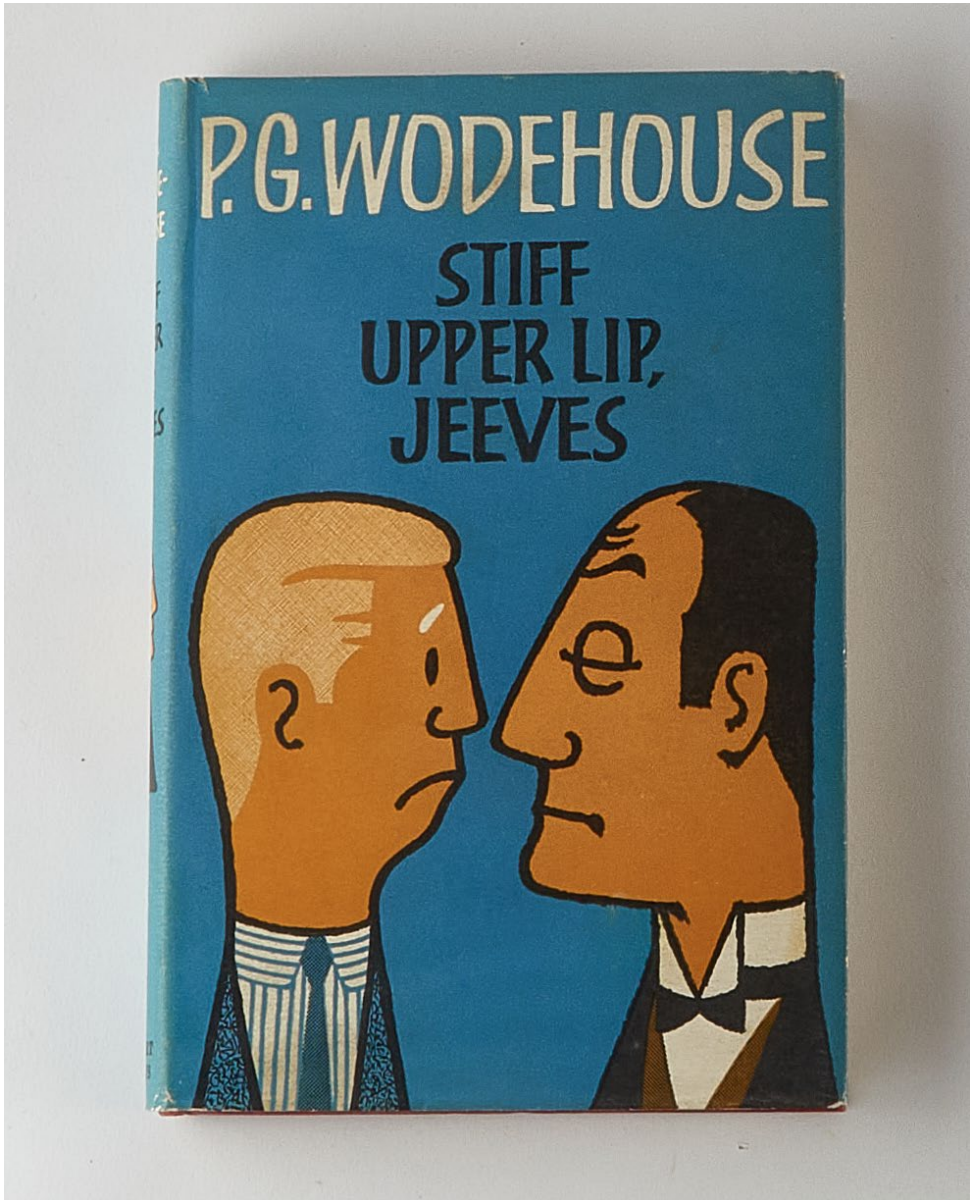
8vo. Publisher's red cloth, lettered in gilt spine, illustrated dust-jacket with the printed price of 13/6; pp. 189, [3 (blank)]; very light wear to edges of jacket, a few spots to top-edge of textblock; ink stamp to the top-right corner of front free endpaper, but overall a bright and crisp copy; near fine.

First UK edition, first printing of the ninth full-length novel to feature the beloved characters Jeeves and Wooster.

Bertie returns to Totleigh Towers, where the familiar cast of characters reassembles amid a missing amber statuette, romantic complications, and Gussie Fink-Nottle's ill-fated adoption of vegetarianism.

A condensed version of this novel was first published in *Playboy Magazine* in March 1963.

Mcllvaine A86b.



123. WODEHOUSE, P.G. Biffen's Millions. *New York: Simon & Schuster.* 1964. **£65**

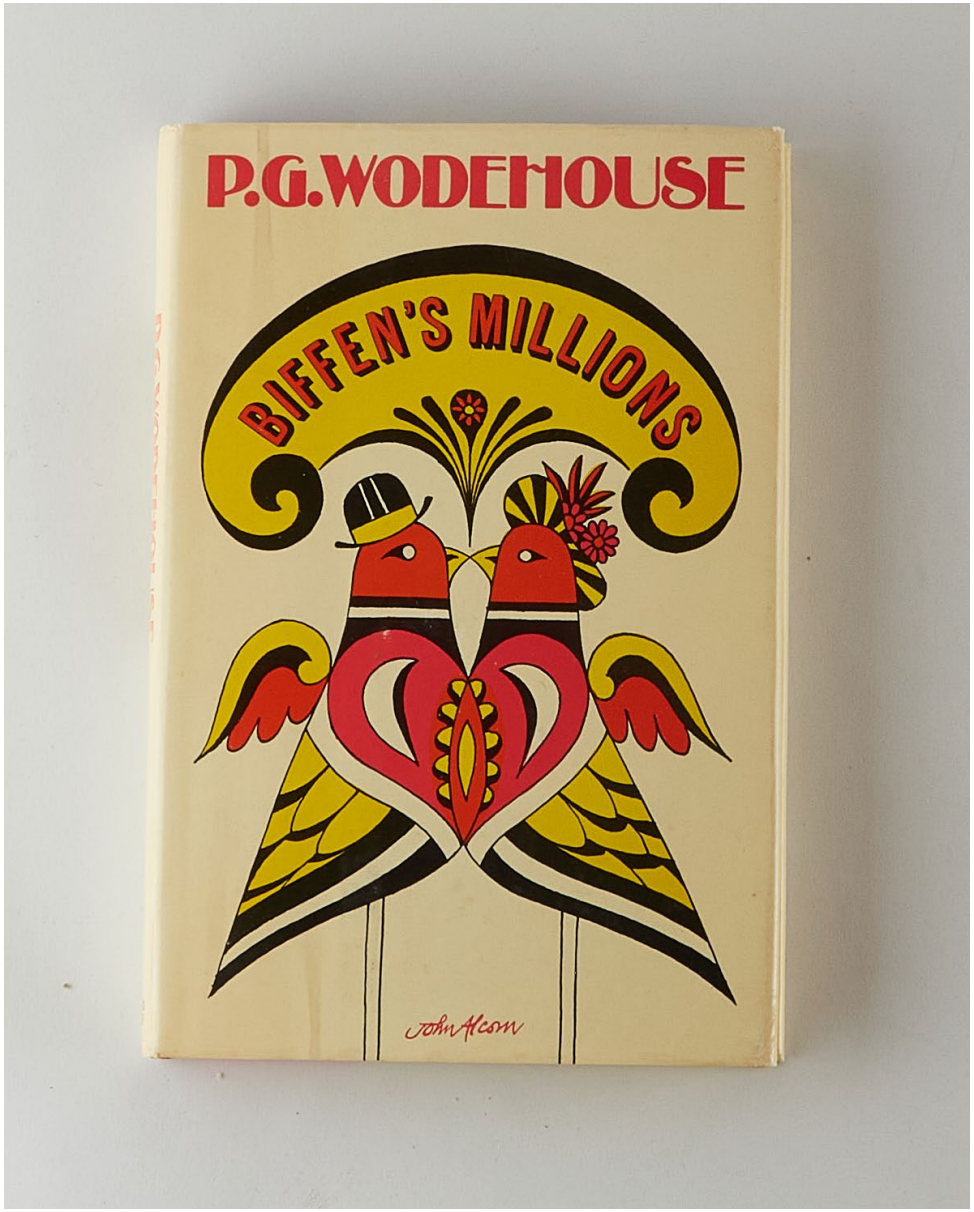
8vo. Publisher's quarter red cloth over yellow cloth boards, lettered and decorated in black to upper board and spine (with the author's name misspelt to the spine as 'P.J. Wodehouse' as called for by McIlvaine), top-edge black, illustrated dust-jacket by John Alcorn with printed price of $4.50 to front flap; pp. 222, [2 (blank)]; a little sunning to spine, otherwise bright, corners lightly bumped, a few spots to fore-edge of textblock; near fine.

First edition, first printing of Wodehouse's novel set in the publishing world, featuring the return of Percy Pilbeam and Monty Bodkin.

Biffen stands to inherit millions from his grandfather, provided he avoids arrest before his thirtieth birthday. The fortune will otherwise pass to the publishing magnate Lord Tilbury, setting in motion a series of complications involving the familiar casts of Wodehouse characters.

The novel was published in the UK a month later under the alternative title *Frozen Assets*.

McIlvaine A87a.



124. WODEHOUSE, P.G. Frozen Assets. *London: Herbert Jenkins.* 1964. **£85**

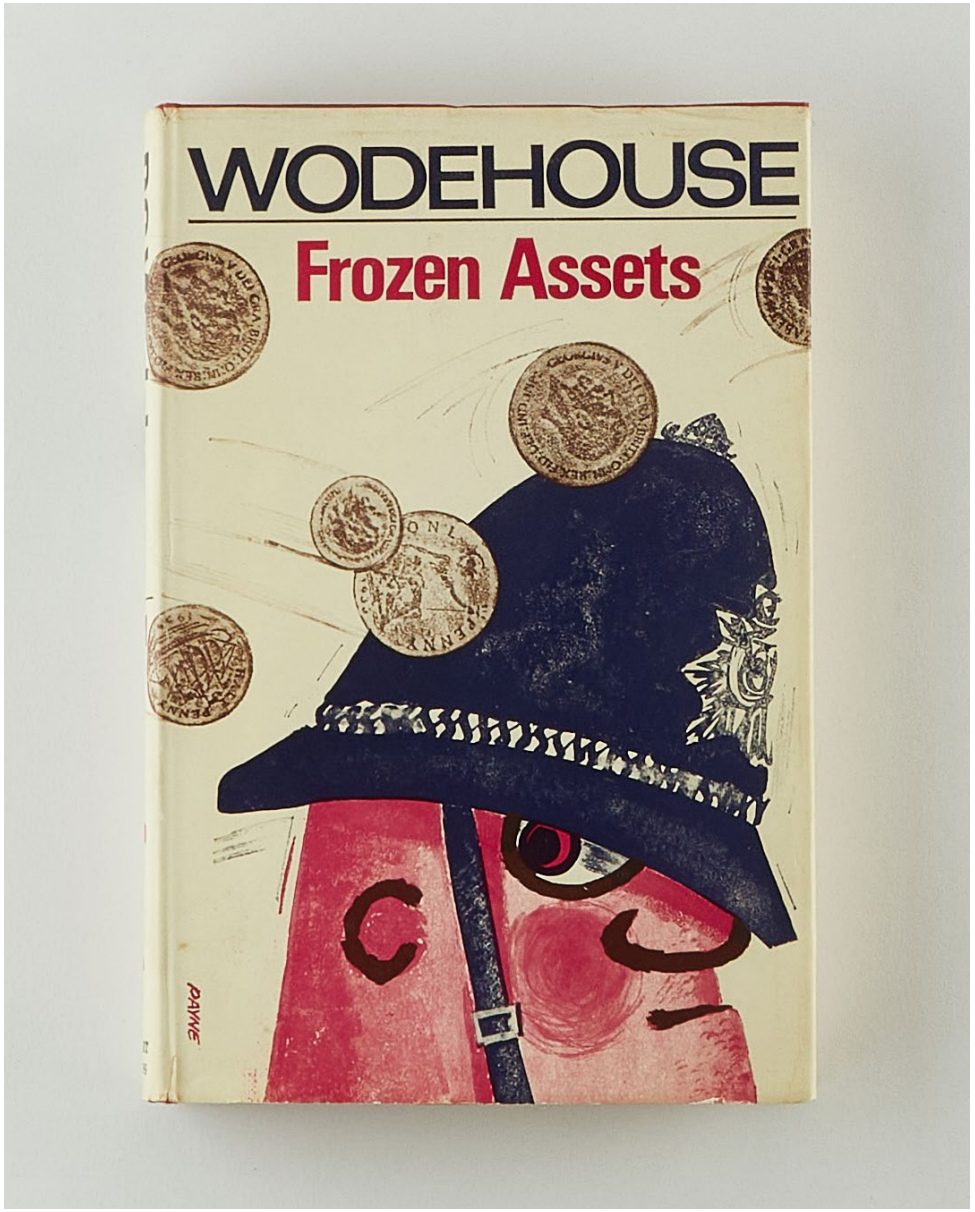
8vo. Publisher's red cloth, lettered in gilt to spine, illustrated dust-jacket by Payne with printed price 15/- to front flap; pp. 219, [4]; some very minor wear to edges of jacket, bottom and top edges of boards a little bumped, a little spotting to edges of textblock; near fine.

First UK edition, first printing of Wodehouse's novel set in the publishing world, featuring the return of Percy Pilbeam and Monty Bodkin.

Biffen stands to inherit millions from his grandfather, provided he avoids arrest before his thirtieth birthday. The fortune will otherwise pass to the publishing magnate Lord Tilbury, setting in motion a series of complications involving the familiar casts of Wodehouse characters.

The novel was published a month earlier in the US under the alternative title *Biffen's Millions*.

McIlvaine A87b.



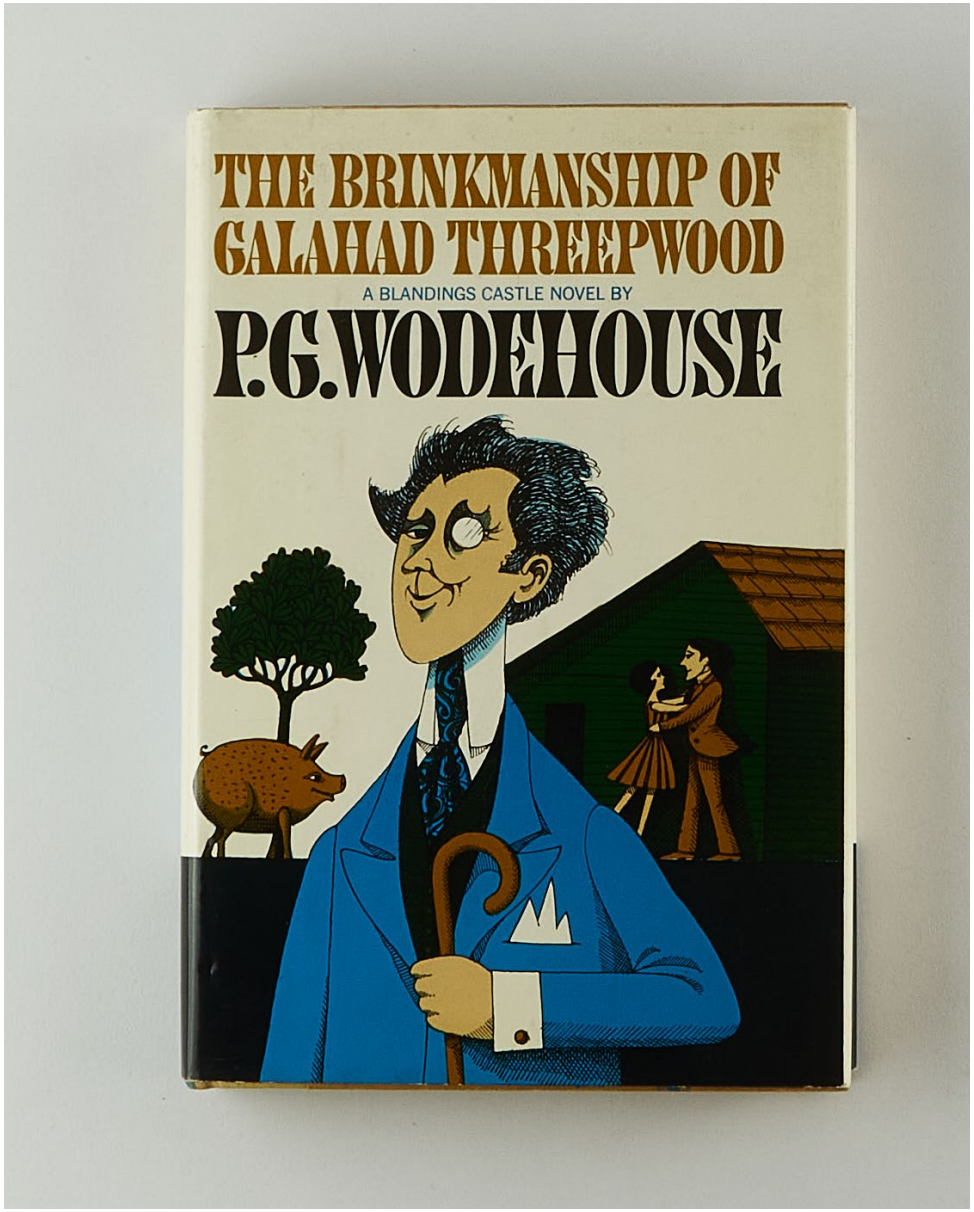
125. WODEHOUSE, P.G. The Brinkmanship of Galahad Threepwood. *New York: Simon & Schuster. 1964.* **£35**

8vo. Publisher's quarter yellow cloth over mustard paper-covered boards, lettered in gilt and blue to spine with blue illustration to upper board, top-edge of textblock yellow, illustrated dust-jacket by John Alcorn with printed price $4.50 to front flap; pp. 223, [1]; a bright and fresh jacket, a little pushing to spine ends and bumping to corners, yellow top-edge a little faded; near fine.

First edition, first printing of the ninth full-length novel set at Blandings Castle.

First published in the US issued in the UK eight months later under the title *Galahad at Blandings*, the novel opens with the action in a New York prison before returning to Blandings. It continues the story of Tipton Plimsoll and Veronica Wedge, first introduced in *New Moon* (1947).

McIlvaine A88a.



126. WODEHOUSE, P.G. Galahad at Blandings. *London: Herbert Jenkins.* 1965.
[*offered with*:]
PAYNE, Roger (*illustrator*). Two hand-drawn and hand-coloured early versions of the front cover [*and*:] two printed proofs of the cover design. [c. 1965.] **£500**

Wodehouse: 8vo. Publisher's red cloth, lettered in gilt to spine, illustrated dust-jacket by Roger Payne with the printed price 16/- to front flap; pp. 224; closed tear to upper joint of jacket spine (c. 10 mm), wear and soiling to edges of jacket, pushing to spine ends, a little spotting to top-edge; previous owner's notes in black ink to front free endpaper; overall very good.

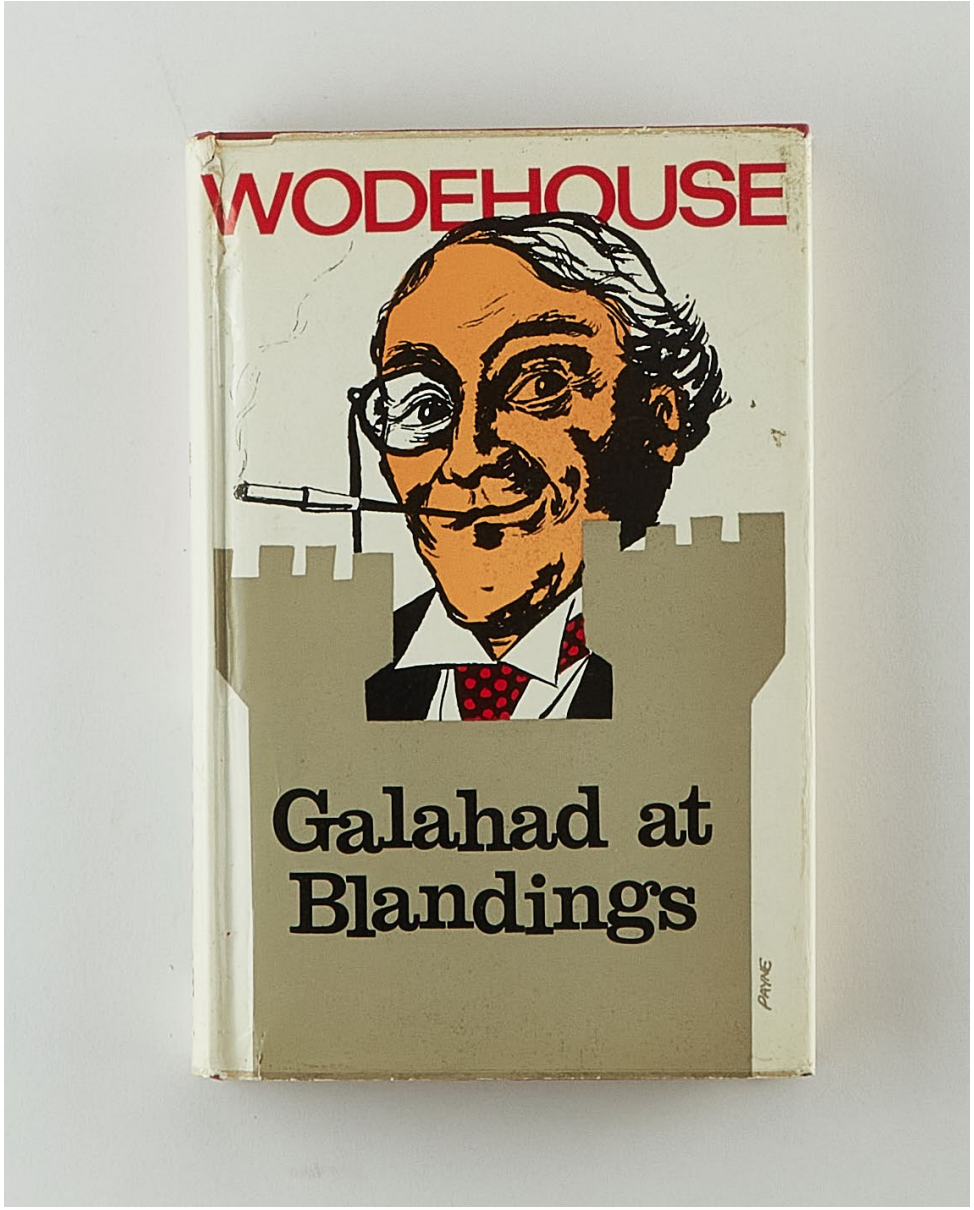
Payne: Two hand-drawn and coloured early versions of the original dust-jacket covers designs in gouache, ink, and coloured film (200 x 16 mm; 202 x 132 mm); two printed proofs of the cover designs (230 x 205 mm; 210 x 173 mm), one proof with hand-written note (trimmed).

First UK edition, first printing of the ninth novel set at Blandings Castle, accompanied by two original designs by Roger Payne (b. 1934) for the dust-jacket, showing the evolution of Galahad Threepwood's face.

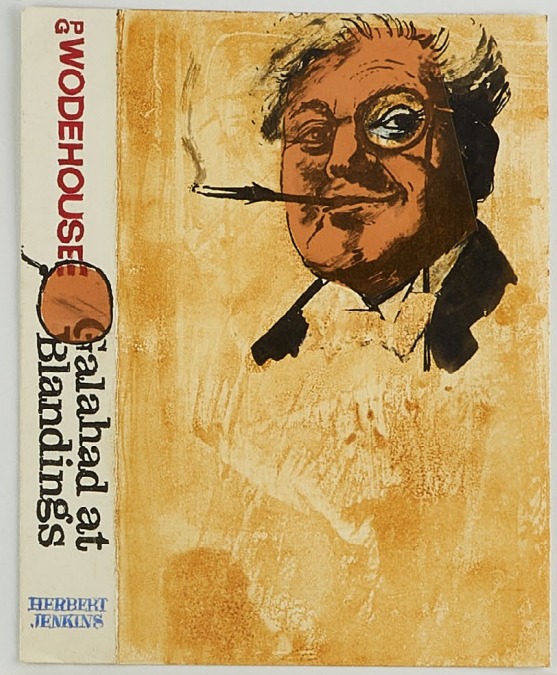
The story opens in a New York prison cell before moving to England, where Galahad Threepwood uses his characteristic ingenuity to resolve the romantic complications surrounding Tipton Plimsoll and Veronica Wedge, first introduced in *Full Moon* (1947). The novel was first published in the US on 31 December 1964 under the title *The Brinkmanship of Galahad Threepwood*, with the present UK edition following on 26 August 1965.

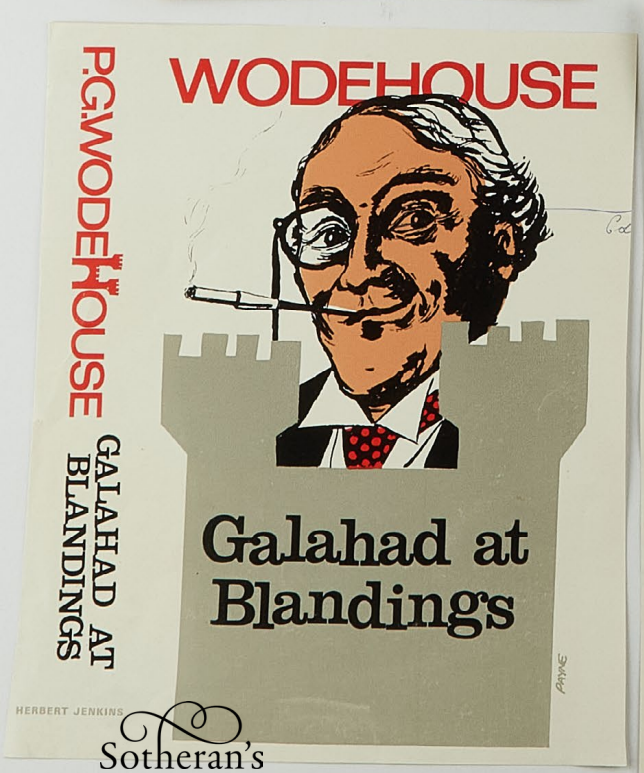
Payne's two original designs trace the evolution of Galahad's face from a more jovial expression to a sharper, more angular appearance, while his trademark monocle and cigar remain unchanged.

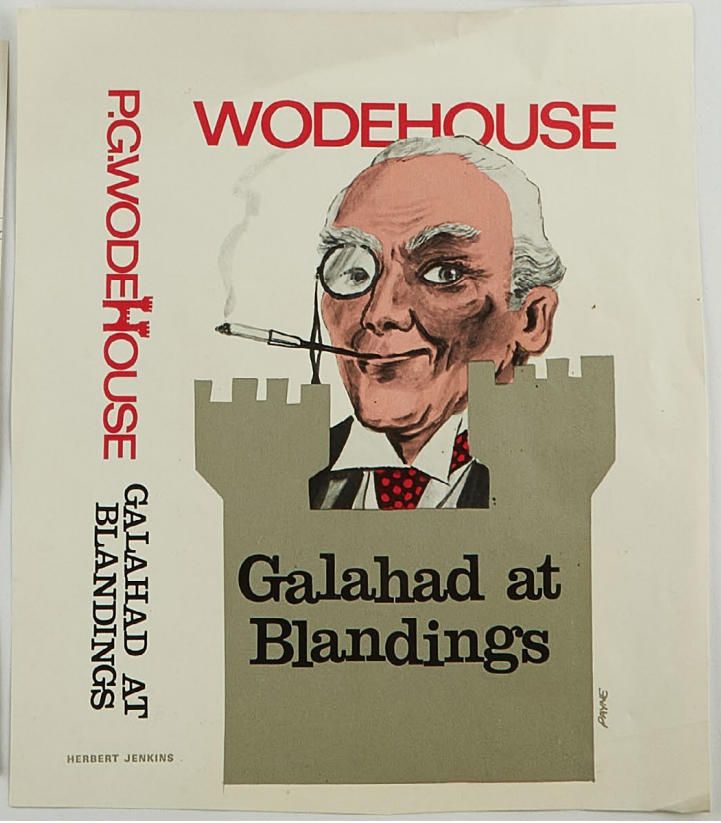
Mcllvaine A88b.

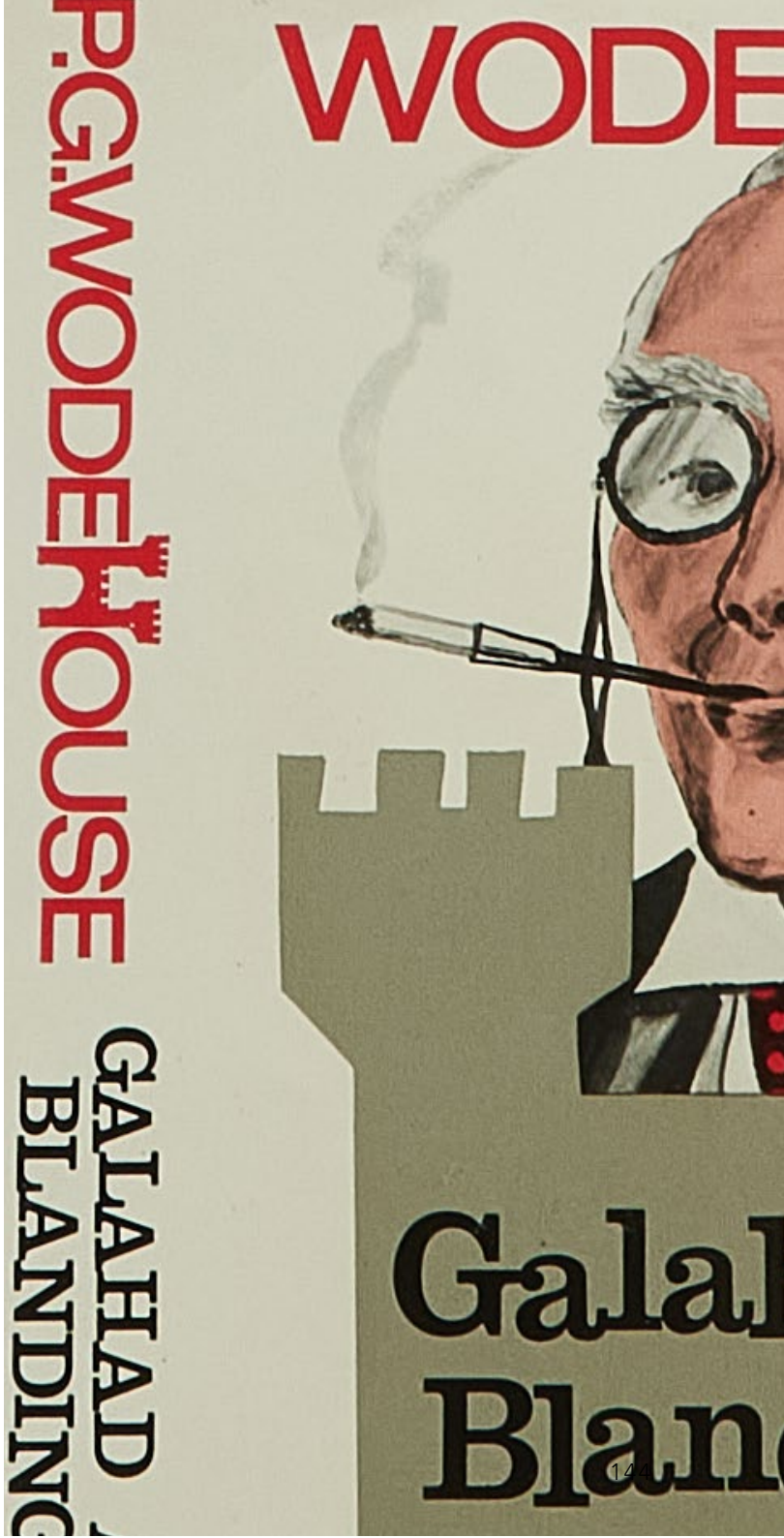



WODEHOUSE


P.G.WODEHOUSE
Galahad at Blandings
HERBERT JENKINS


WODEHOUSE
P.G.WODEHOUSE
GALAHAD AT BLANDINGS
Galahad at Blandings
HERBERT JENKINS


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Galahad at Blandings
HERBERT JENKINS


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P.G.WODEHOUSE
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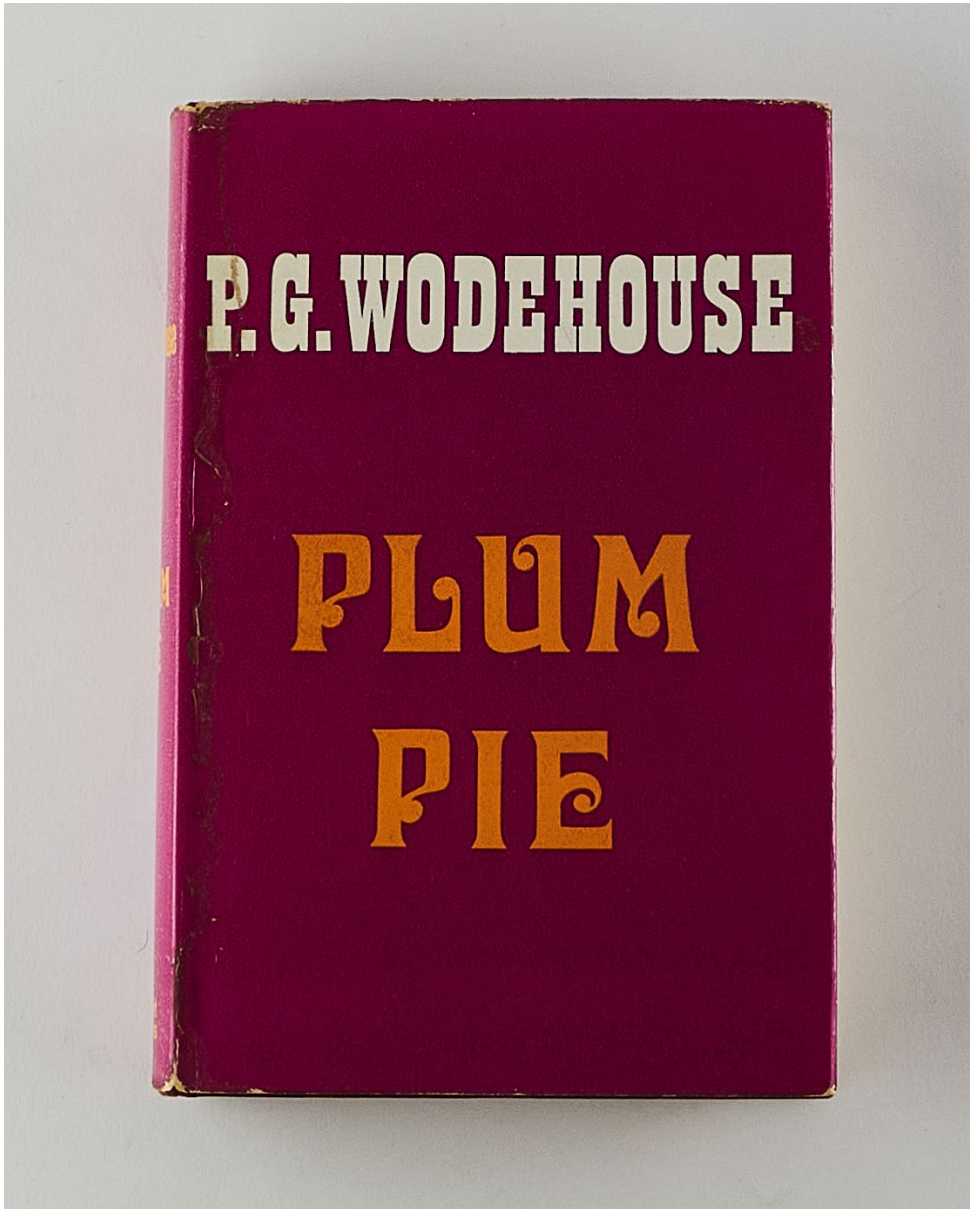
127. WODEHOUSE, P.G. Plum Pie. *London: Herbert Jenkins.* 1967. **£50**

8vo. Publisher's maroon cloth, spine lettered in silver, purple typographic jacket lettered in cream and orange with printed price of 25s to front flap; pp. 285, [1 (blank)]; thin band of browning at head and foot, slight wear to spine ends of jacket, narrow, winding dampstains to jacket at joints with corresponding light staining to interior of jacket, light spotting to top-edge; a very good copy.

First edition, first printing of this collection of twelve short stories and selected columns from the 'Our Man in America' series in *Punch*.

The volume brings together a broad range of Wodehouse characters and settings, including Jeeves, Ukridge, Blandings Castle, and the Drones.

McIlvaine A89a.



The ‘Best of Wodehouse Appreciators’

128. WODEHOUSE, P.G. The Purloined Paperweight. *New York: Simon and Schuster.* 1967. **£500**

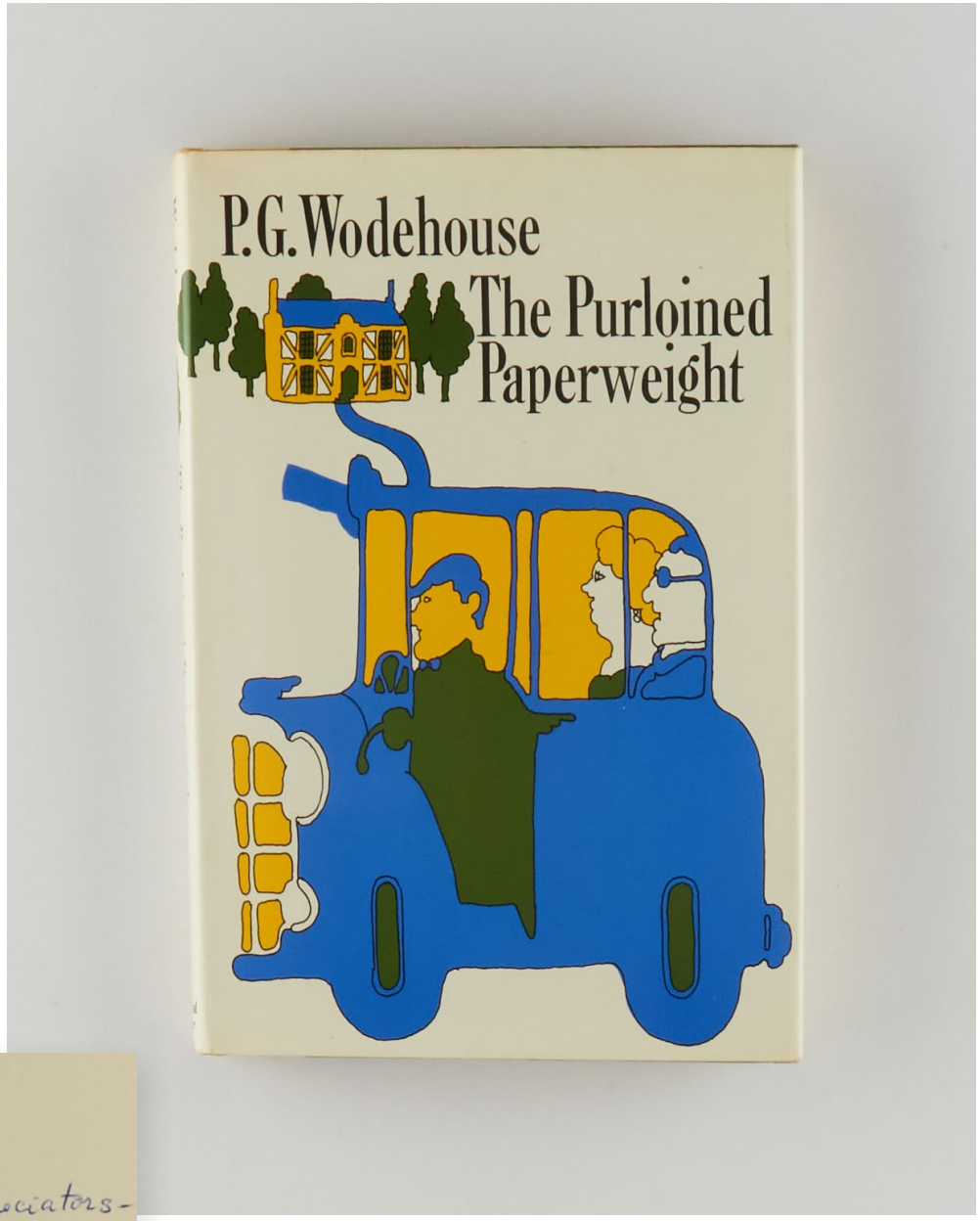
8vo. Publisher’s quarter mustard cloth over blue paper-covered boards, lettered and decorated in blue to spine and upper board, top-edge yellow, in the illustrated dust-jacket by Seymour Chwast with printed price $4.50 to front flap; pp. [2], 188, [2 (blank)]; slight pushing to spine ends; near fine; with an inscription from Peter Schwed to Charles Gould in blue ink to the dedication page (*see below*).

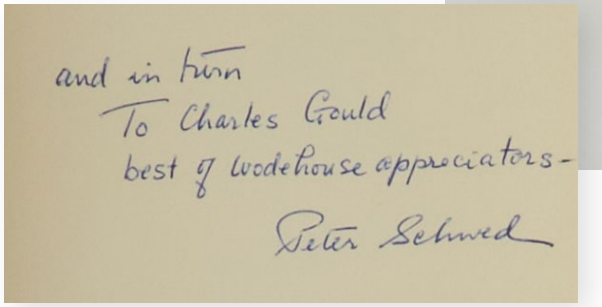
First edition, first impression inscribed from Wodehouse’s Simon & Schuster editor, Peter Schwed (1911–2003), to the eminent Wodehouse collector Charles Gould (1944–2017).

The purloined paperweight was first published in the US on 12 May 1967, followed by the UK edition on 26 October 1967 under the alternative title *Company for Henry*. The novel features Algy, who first appeared in *Jill the Reckless* (1920).

Wodehouse dedicated his book ‘To Peter Schwed, best of publishers’. Beneath this, Schwed writes: ‘and in turn | To Charles Gould | best of wodehouse appreciators’. Charles Gould was the author of *What’s in Wodehouse?*, a compendium of quizzes and ephemera relating to Wodehouse’s novels, and was a member of the Wodehouse society in both the UK and the US. Schwed became Wodehouse’s editor in 1954, beginning with the publication of *The Return of Jeeves*.

McIlvaine A90a.





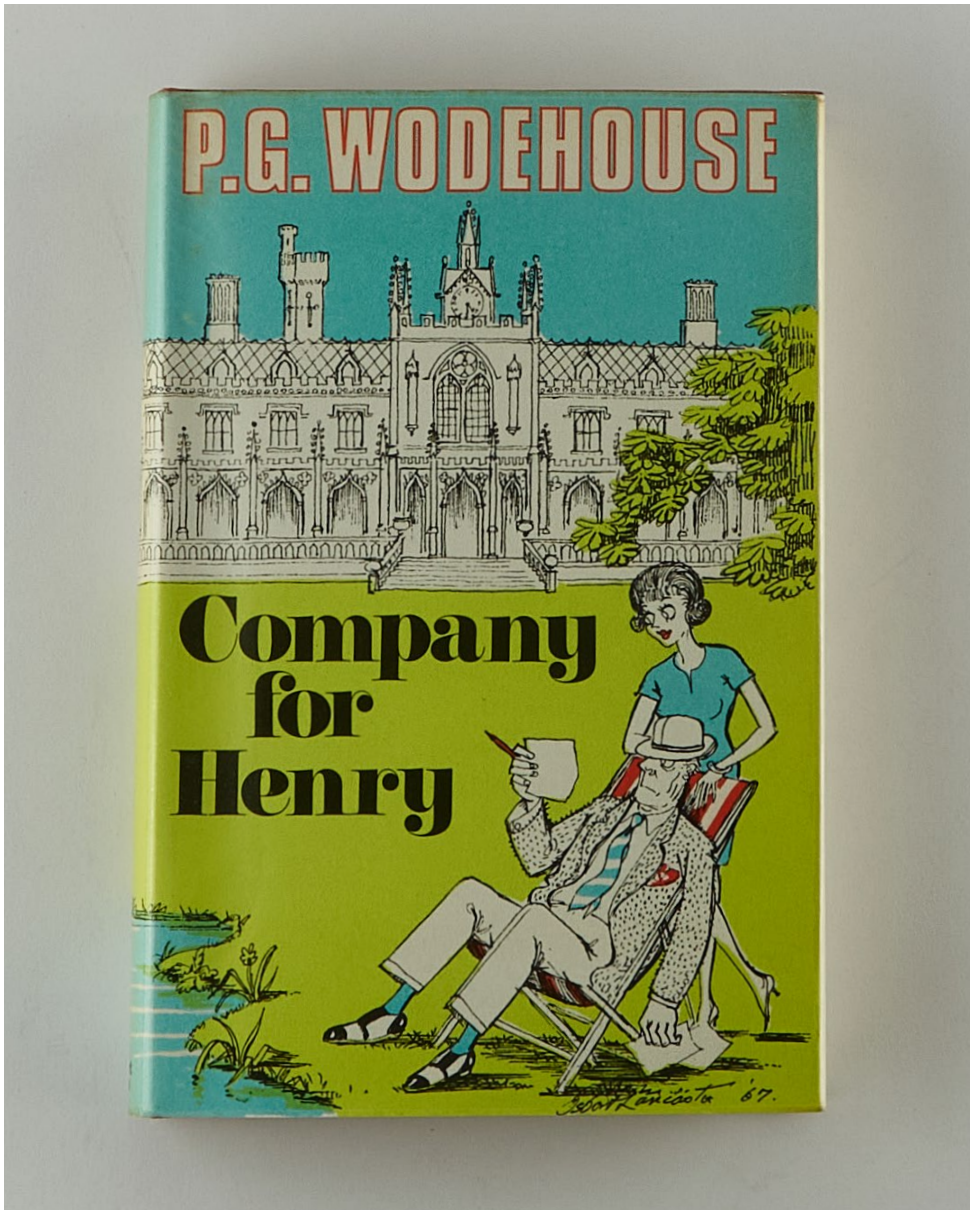
129. WODEHOUSE, P.G. Company For Henry. *London: Herbert Jenkins.* 1967.
£125

8vo. Publisher's red-orange boards, spine lettered in white, in the unclipped illustrated dust-jacket by Osbert Lancaster with printed price of 21s to front flap; pp. 222; very light toning to spine of jacket, a little spotting to top-edge; otherwise a very bright, near-fine copy.

First UK edition, first printing of this comic tale of romantic complications and misadventures.

Bringing together a familiar cast of Wodehouse characters, the novel was first published in the US six months earlier, under the title *The Purloined Paperweight*.

Mcllvaine A90b.



Bank-Robbing Butler

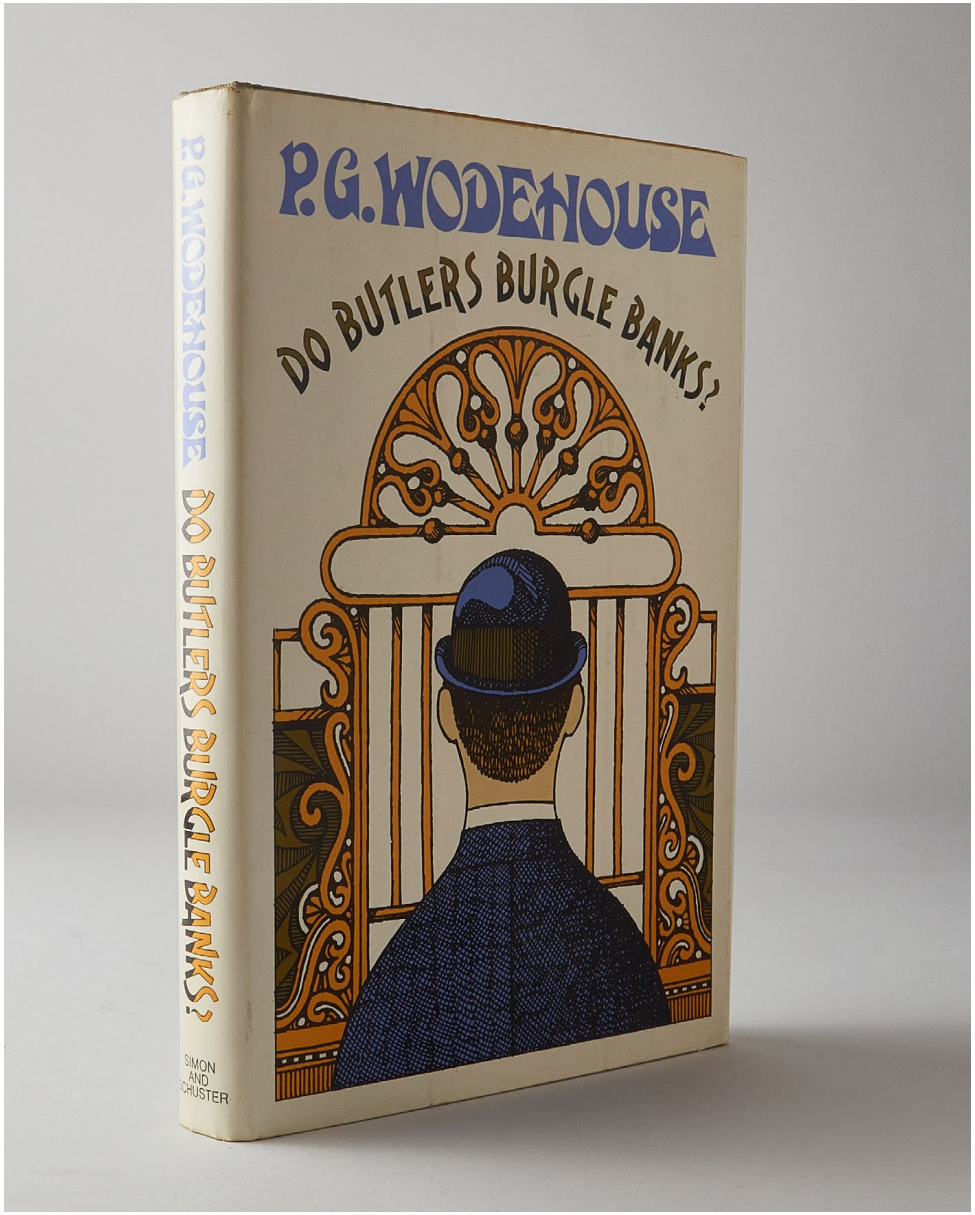
130. WODEHOUSE, P.G. Do Butlers Burgle Banks? *New York: Simon & Schuster.* 1968. **£75**

8vo. Publisher's quarter blue cloth over mustard paper-covered boards, lettered in gilt to spine, illustrated dust-jacket by John Alcorn with printed price $4.50 to front flap; pp. 191, [1 (blank)]; a little pushing to spine ends, a little sunning to spine; light offsetting to endpapers, a few small marks to front fold with small chip to foot; near fine.

First edition, first printing of Wodehouse's comic novel in which the gangster Horace Appleby poses as a butler.

Mike Bond inherits an insolvent bank and, eager to conceal the embarrassment of his financial affairs, hopes that it will be burgled. Fortunately, his new butler happens to be the leader of a gang of bank robbers. The novel was published in the UK a few weeks later by Herbert Jenkins.

Mcllvaine A91a.



131. WODEHOUSE, P.G. A Pelican at Blandings. *London: Herbert Jenkins.* 1969.
£75

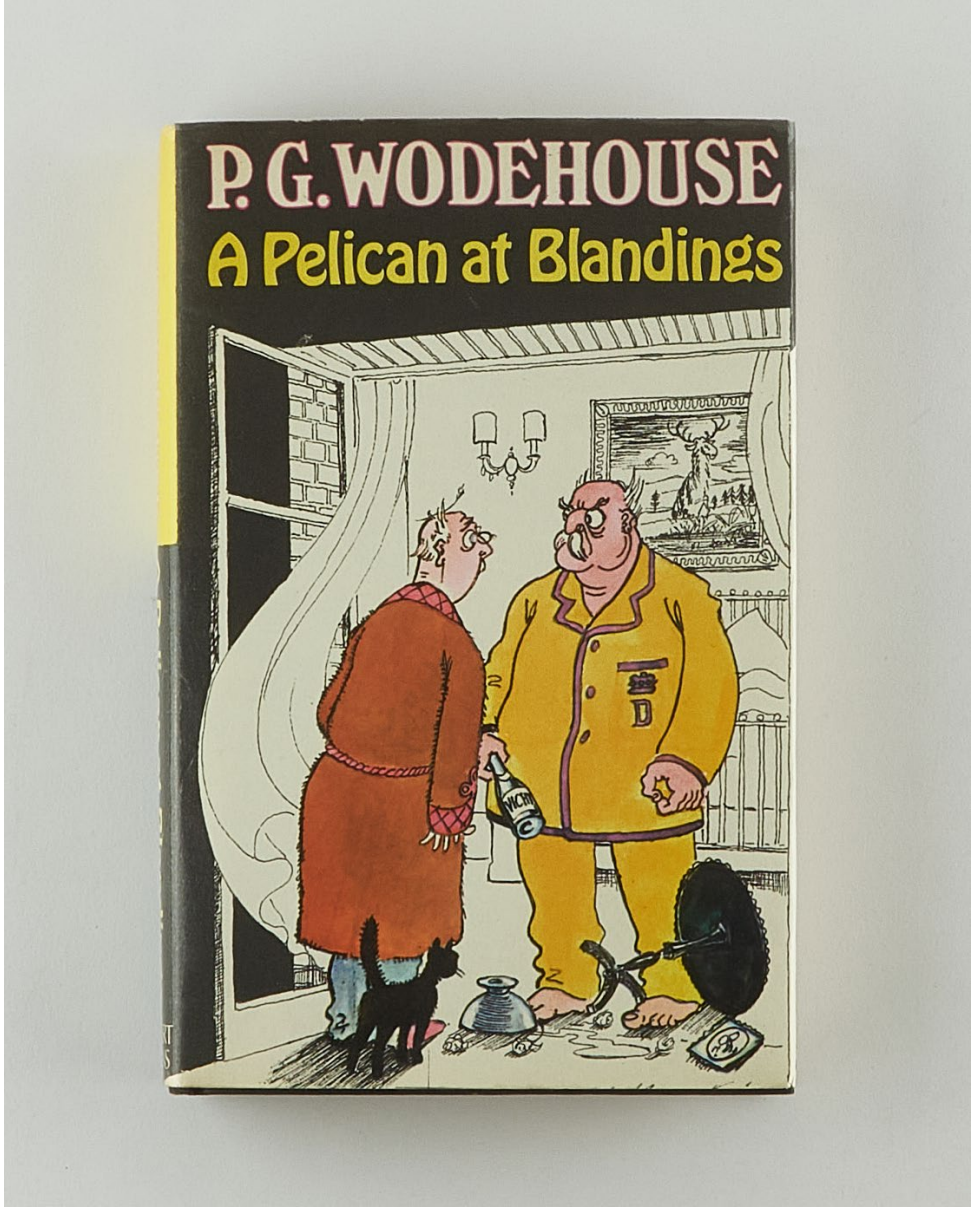
8vo. Publisher's black boards, spine lettered in silver, illustrated dust-jacket by Osbert Lancaster with printed price of 25s to front flap; pp. 222; light toning to spine and whites of jacket, very light wear to spine ends; otherwise a bright and crisp copy, near fine.

First edition, first printing of the last fully completed novel in the Blandings Castle series.

Set largely at the Pelican Club, a riotous gentleman's club in the 1890s, this novel sees the Earl of Emsworth's sister, Lady Keeble, back into residence, alongside a familiar assortment of American millionaires. The rear panel of the dust-jacket features Tom Blau's humorous photograph of P.G. Wodehouse touching his toes.

The novel was published six months later in the US under the alternative title *No Nudes is Good Nudes.*

McIlvaine A92a.



‘One of Wodehouse’s Funniest Yet’

132. WODEHOUSE, P.G. No Nudes is Good Nudes. *New York: Simon & Schuster.* 1970.

[*offered with*:]

[WODEHOUSE, P.G.] A small archive of letters and publishing material concerning the publication of *No Nudes is Good Nudes*. [c. 1969–1970.] **£250**

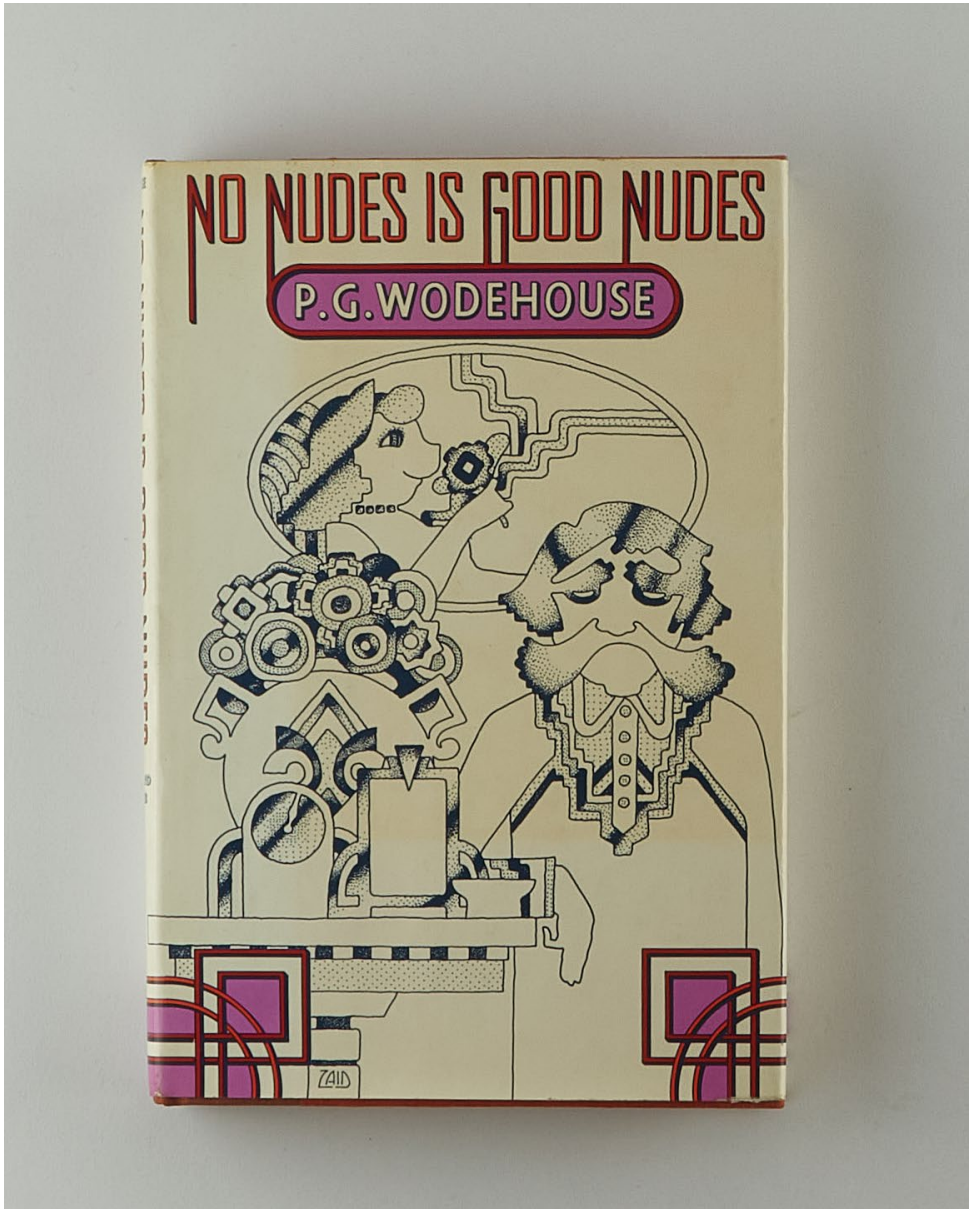
No Nudes is Good Nudes: 8vo. Publisher’s quarter dark orange cloth over bright orange paper-covered boards, spine lettered in black, in the illustrated dust-jacket Barry Zaid with printed price $4.95; pp. 220; very minor toning to jacket spine, slight pushing to spine ends; near fine.

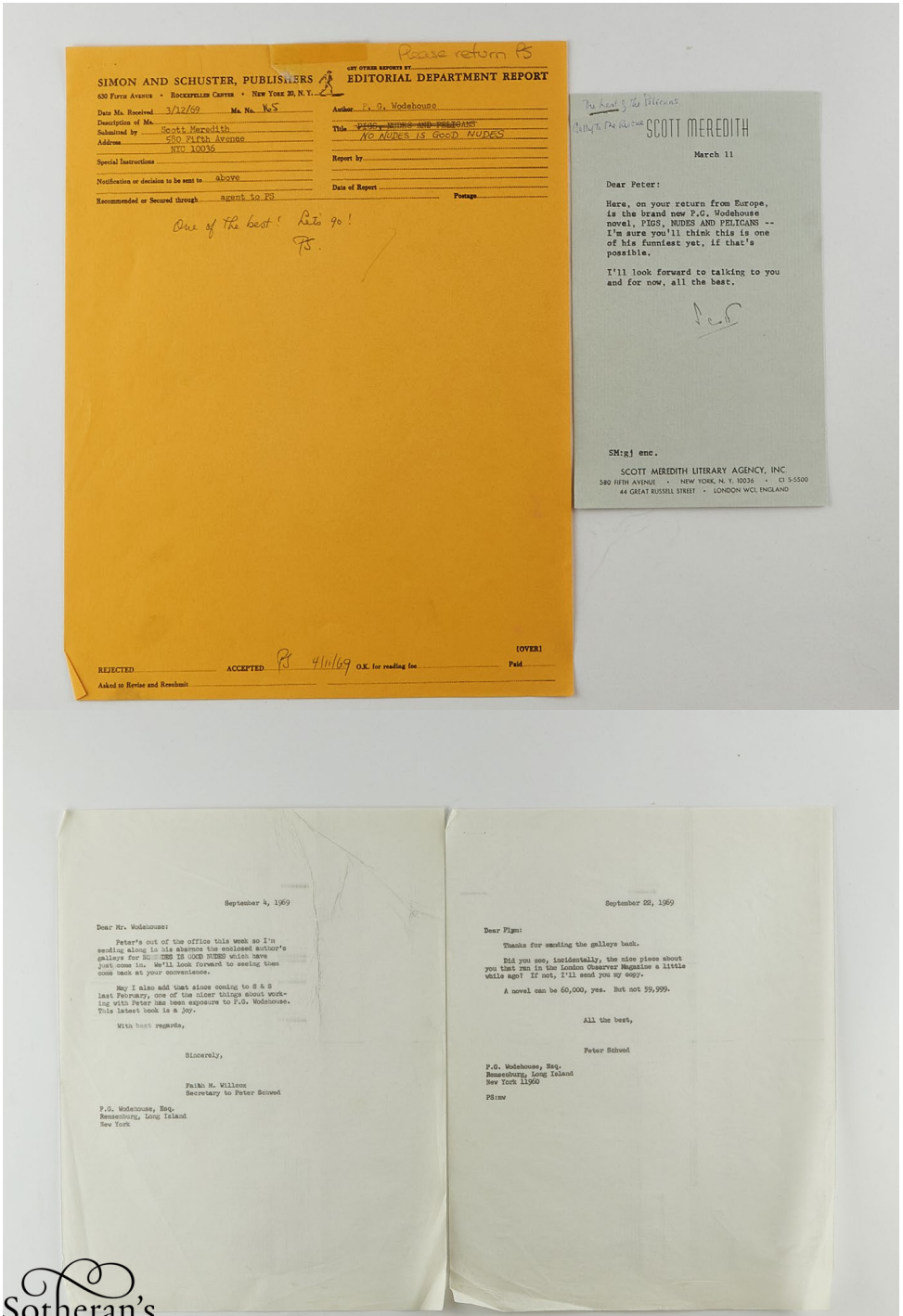
Archive: ff. [4] (each 280 x 220 mm), comprising two typed letters and one editorial report annotated and initialled in black ink by Peter Schwed; one typed card (*c.* 180 x 110 mm) signed in blue ink by Scott Meredith; occasional creasing, old tape and short closed tear to top edge of editorial report; overall very good.

First US edition, first printing of the last fully completed novel in the Blandings Castle series, this copy accompanied by a group of correspondence and publishing material including an editorial report from Simon & Schuster and typed letters addressed to Wodehouse and his US editor, Peter Schwed (1911–2003).

Set largely at Blandings, the novel revolves around a tangled scheme involving a nude painting, a wealthy American, and the Duke of Dunstable, with Galahad Threepwood attempting to untangle the romantic and financial complications.

In a letter to Schwed included here, literary agent Scott Meredith (1923–1993) proposes the earlier title *Pigs, Nudes and Pelicans*, confidently predicting that Schwed would consider it ‘one of [Wodehouse’s] funniest yet’. This working title also appears on the Simon & Schuster editorial department report, where it has been corrected in black ink to *No Nudes is Good Nudes*. Schwed evidently shared Meredith’s enthusiasm, initialling the report and adding: ‘One of the best! Let’s Go!’





SIMON AND SCHUSTER, PUBLISHERS
630 Fifth Avenue • Rockefeller Center • New York 20, N.Y.

Please return PS

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EDITORIAL DEPARTMENT REPORT

Date Ms. Received 3/12/69 Ms. No. W5
Description of Ms.
Submitted by Scott Meredith
Address 580 Fifth Avenue NYC 10036
Special Instructions
Notification or decision to be sent to above
Recommended or Secured through agent to PS

Author P. G. Wodehouse
Title ~~PIGS, NUDES AND PELICANS~~ NO NUDES IS GOOD NUDES
Report by
Date of Report
Postage

One of the best! Let's go!
PS.

(OVER)

REJECTED ACCEPTED PS 4/11/69 O.K. for reading fee Paid
Asked to Revise and Resubmit

The Rest of the Pelicans
Cable: The Pelicans SCOTT MEREDITH

March 11

Dear Peter:

Here, on your return from Europe, is the brand new P.G. Wodehouse novel, PIGS, NUDES AND PELICANS -- I'm sure you'll think this is one of his funniest yet, if that's possible.

I'll look forward to talking to you and for now, all the best.

Best

SM:gl enc.

SCOTT MEREDITH LITERARY AGENCY, INC
580 FIFTH AVENUE • NEW YORK, N. Y. 10036 • CI 5-5500
44 GREAT RUSSELL STREET • LONDON WC1, ENGLAND

September 4, 1969

Dear Mr. Wodehouse:

Peter's out of the office this week so I'm sending along in his absence the enclosed author's galleys for NO NUDES IS GOOD NUDES which have just come in. We'll look forward to seeing them come back at your convenience.

May I also add that since coming to S & S last February, one of the nicer things about working with Peter has been exposure to P.G. Wodehouse. This latest book is a joy.

With best regards,

Sincerely,

Faith M. Willcox
Secretary to Peter Schwed

P.G. Wodehouse, Esq.
Remsenburg, Long Island
New York

September 29, 1969

Dear Pigs:

Thanks for sending the galleys back.

Did you see, incidentally, the nice piece about you that ran in the London Observer Magazine a little while ago? If not, I'll send you my copy.

A novel can be 60,000, yes. But not 59,999.

All the best,

Peter Schwed

P.G. Wodehouse, Esq.
Remsenburg, Long Island
New York 11960

PS:mw

The title change is particularly amusing in light of Wodehouse's own views on nudity. Writing to his friend and fellow author Denis Mackail in 1945 about 'the subject of the Nude on stage', Wodehouse described his new workroom in Paris as 'very good', but complained of one 'drawback, which can be easily remedied by taking the dam thing down [...] is an enormous picture of a nude [...] I have already expressed to you my views on nudes, I want no piece of them.' (Ratcliffe, pp. 372–73)

The accompanying material includes two photocopied pages from Simon & Schuster's internal files. One observes that 'anyone who works for Simon & Schuster and doesn't know about P.G. Wodehouse by this time had better go into the data-computing business' and provides a brief synopsis of the novel; the other outlines the copy-writing intended for the dust-jacket flaps. There is also a photocopy of a review by Peter S. Prescott, who often reviewed Wodehouse's work, and two carbon copies of letters written to Wodehouse. In one, Schwed suggests that Wodehouse read a complimentary review about his writing; the other, from Schwed's secretary, remarks that 'one of the nicer things about working with Peter has been exposure to P.G. Wodehouse'.

Mcllvaine A92b. See Ratcliffe ed., P.G. Wodehouse: A Life in Letters (2011).

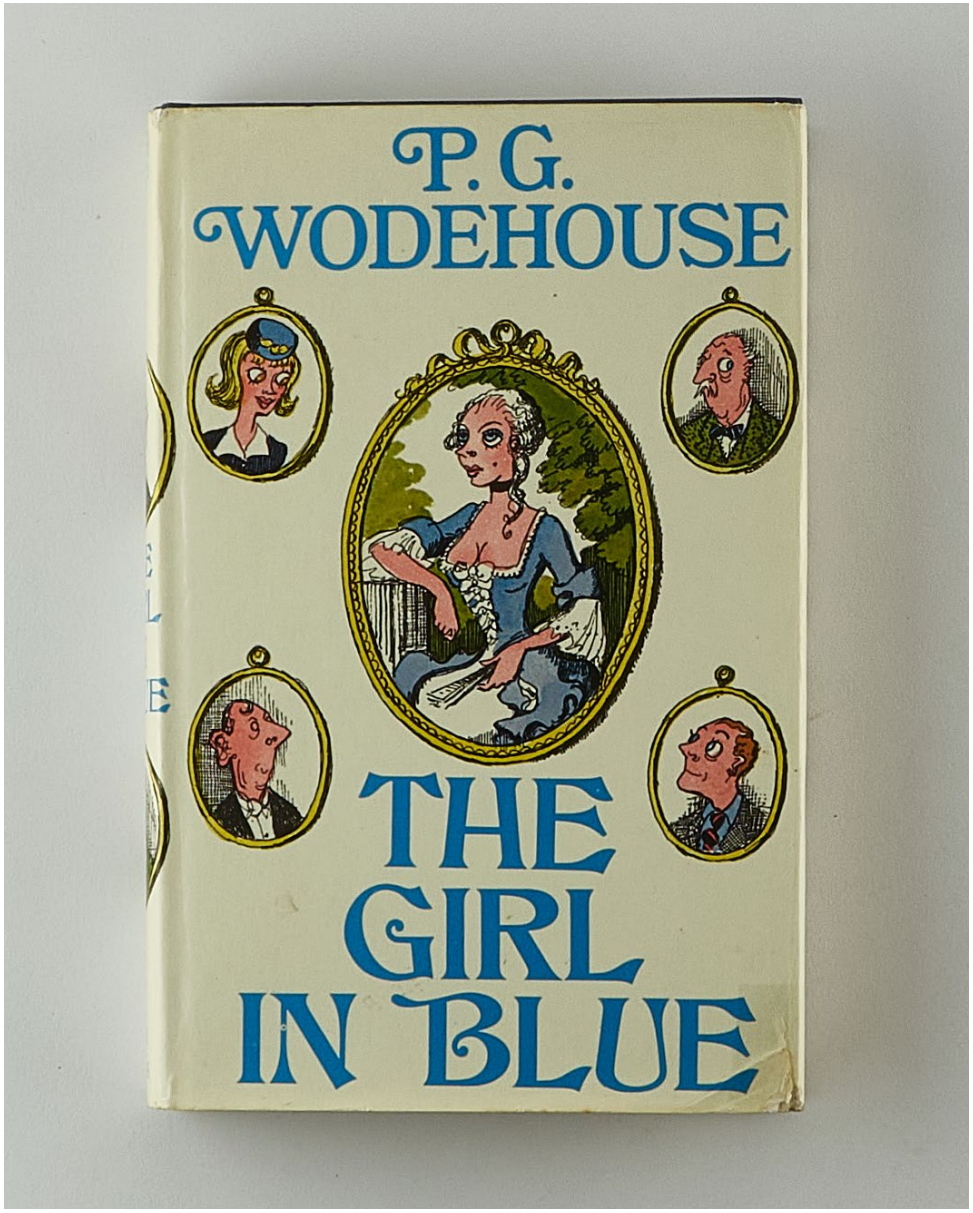
133. WODEHOUSE, P.G. The Girl in Blue. *London: Barrie & Jenkins*. 1971. **£100**

8vo. Publisher's dark blue cloth lettered in gilt to spine, in the illustrated dust-jacket by Osbert Lancaster; pp.191, [1]; price-clipped, three small tape repairs to verso of jacket, but otherwise very bright, spotting to top- and fore-edge of textblock; very good.

First edition, first printing of the novel following Jerry West, who falls in love with a flight attendant but must recover a missing Gainsborough miniature before he is able to marry her.

The UK edition was published on 29 October 1970, and it was followed by the US edition a few months later on 22 February 1971.

Mcllvaine A93a.



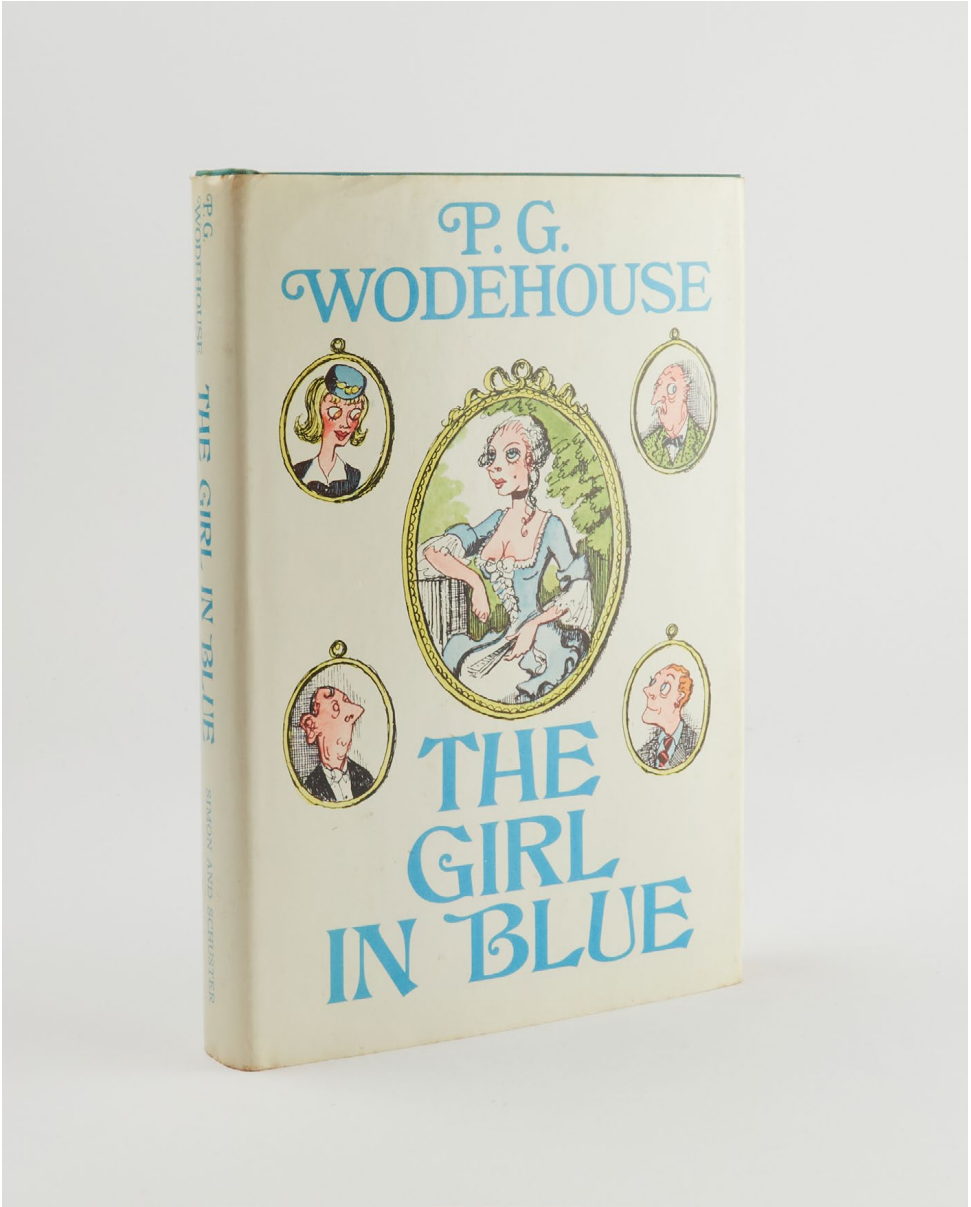
134. WODEHOUSE, P.G. The Girl in Blue. *New York: Simon & Schuster.* 1971. **£75**

8vo. Publisher's light blue cloth, spine and upper board lettered and decorated in silver, fore-edge untrimmed, in the illustrated dust-jacket by Osbert Lancaster priced at $5.95 with publisher's code '20802' to rear panel as called for by McIlvaine; pp. 190, [2 (blank)]; very light toning to jacket spine, a little spotting to edges of textblock, slight pushing to spine ends; very good.

First US edition, first printing of the novel following Jerry West, who falls in love with a flight attendant but must recover a missing Gainsborough miniature before he is able to marry her.

The UK edition was published on 29 October 1970, and it was followed by the US edition a few months later on 22 February 1971.

McIlvaine A93b.



135. WODEHOUSE, P.G. Pearls, Girls and Monty Bodkin. *London: Barrie & Jenkins.* 1972. **£950**

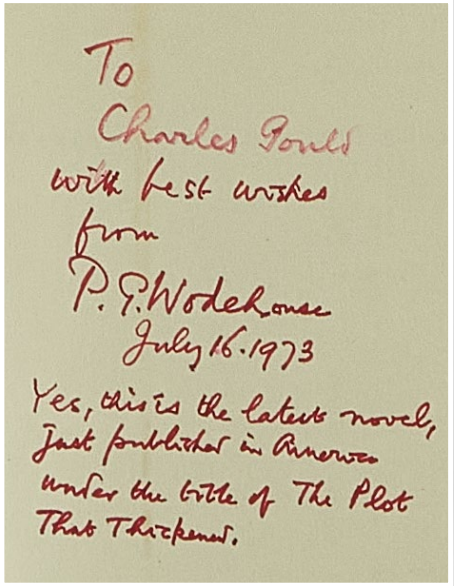
8vo. Publisher's dark green cloth lettered in gilt to spine, in the unclipped first state dust-jacket illustrated by Osbert Lancaster with printed price £2.20 to front flap; pp. 192, [1]; bright jacket, right corners of upper and lower boards bumped; near fine; authorial inscription 'To Charles Gould, with best wishes from P.G. Wodehouse …' in red ink to the front free endpaper (*see below*).

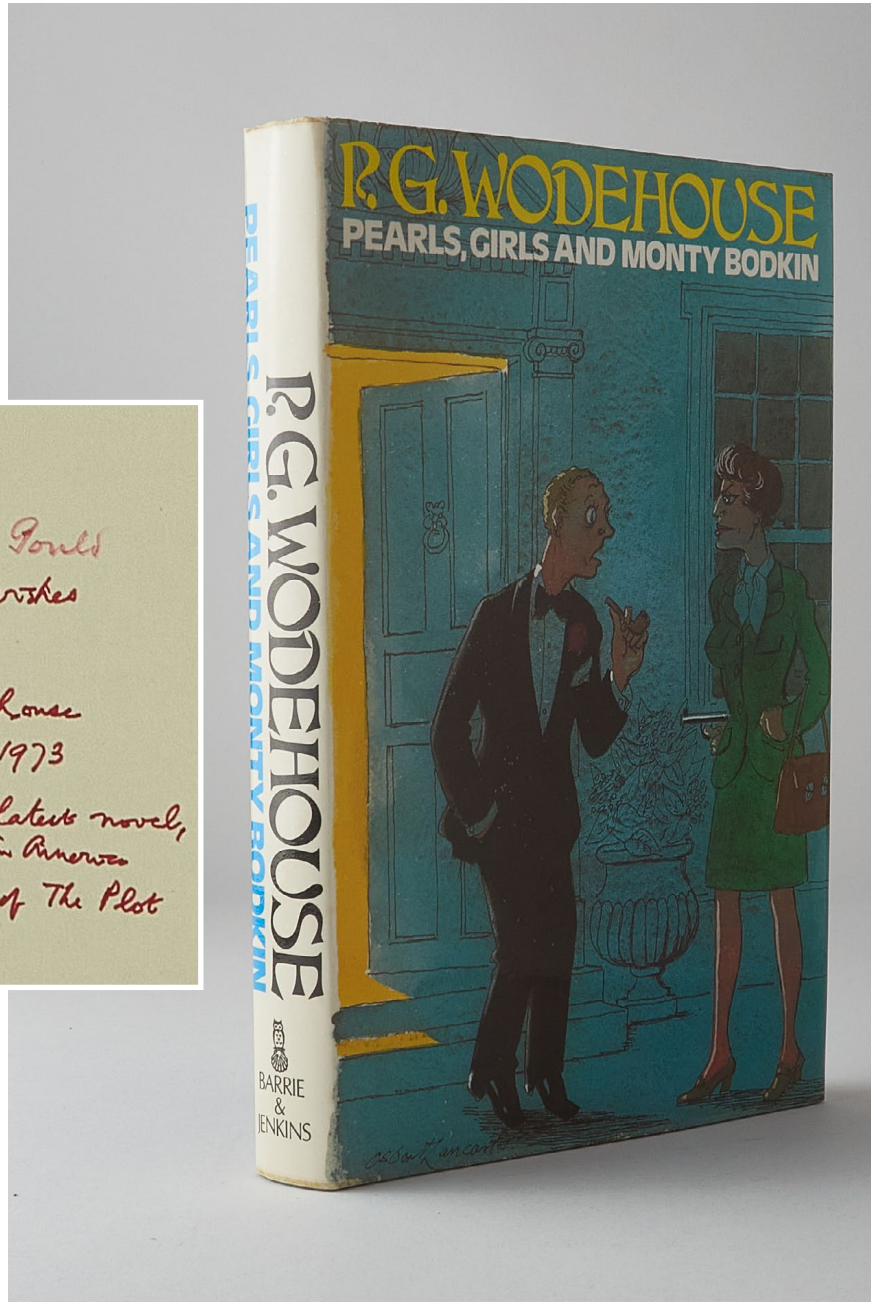
First UK edition, first printing (published simultaneously with the US edition), this copy inscribed by Wodehouse to Charles Gould (1944–2017), noting that 'this is the latest novel, just published in America under the title *The Plot That Thickened*'.

After a gap of over thirty years, this novel picks up the story of Monty Bodkin from *Heavy Weather* (1933) and The *Luck of the Bodkins* (1935). The novel was published simultaneously in the UK and US on 15 October 1971, the US edition under the alternative title *The Plot that Tickened*.

Provenance: presented by Wodehouse to the later collector and dealer of his works Charles Edwin Gould Jr. A member of both the Wodehouse Society in the United States and the P.G. Wodehouse Society in the United Kingdom, he was the author of the *P.G. Wodehouse Quiz Book* (1990) as well as the compendium of Wodehouse trivia *What's in Wodehouse: Or Jeeves Has Gone A-Shrimping and the Fat Pig Has Grown Even Stouter* (1989).

Mcllvaine A95a.


To
Charles Gould
with best wishes
from
P. G. Wodehouse
July 16. 1973
Yes, this is the latest novel,
just published in America
under the title of The Plot
That Thickened.



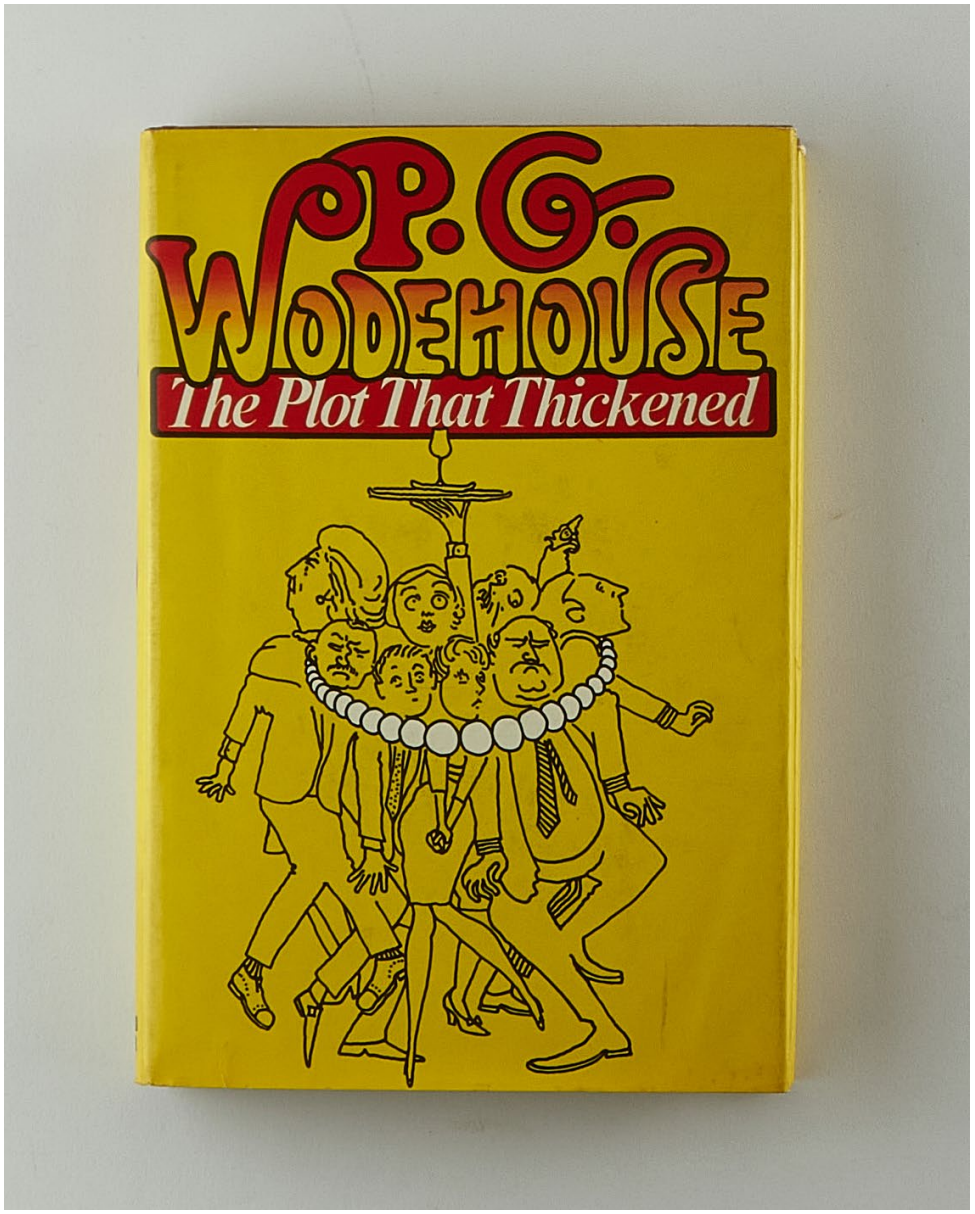
136. WODEHOUSE, P.G. The Plot that Thickened. *New York: Simon & Schuster.* 1973. **£60**

8vo. Publisher's brown cloth, spine and upper board lettered and decorated in gilt, in the unclipped dust-jacket illustrated by Paul Bacon; pp. [2], 221, [1 (blank)]; small closed tear to front panel (c. 10 mm), but otherwise bright dust-jacket, toning and light spotting to edges of textblock; near fine.

First US edition, first printing, published simultaneously with the UK edition.

After a gap of over thirty years, this novel picks up the story of Monty Bodkin from *Heavy Weather* (1933) and The *Luck of the Bodkins* (1935). The novel was published simultaneously in the UK and US on 15 October 1971, the US edition under the alternative title *The Plot that Tickened*.

Mcllvaine A95b.



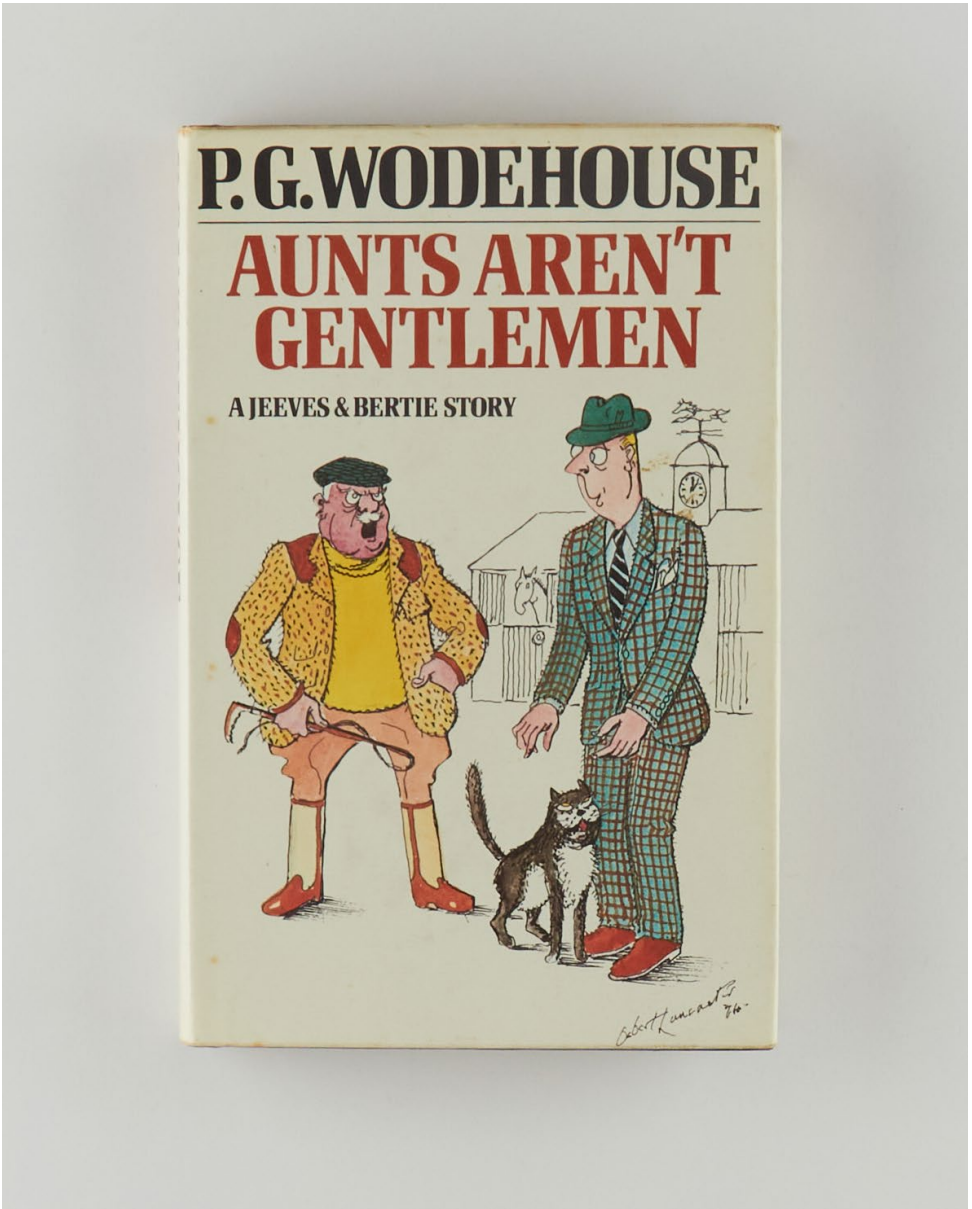
137. WODEHOUSE, P.G. Aunts Aren't Gentlemen. *London: Barrie & Jenkins.* 1974. **£75**

8vo. Publisher's blue cloth lettered in gilt to spine, in the illustrated dust-jacked by Osbert Lancaster with printed price £2.25 to front flap; pp. 176; blue ink stain to verso of rear panel of jacket, a few light spots to edges of textblock; near fine.

First edition, first printing of the last Jeeves and Wooster novel.

The book was first published in the UK in October 1974, followed by the US edition on 14 April 1975 under the alternative title *The Cat-nappers*. It is the final novel to feature the hapless Bertie Wooster and his ever resourceful valet, Jeeves.

Mcllvaine A97a.



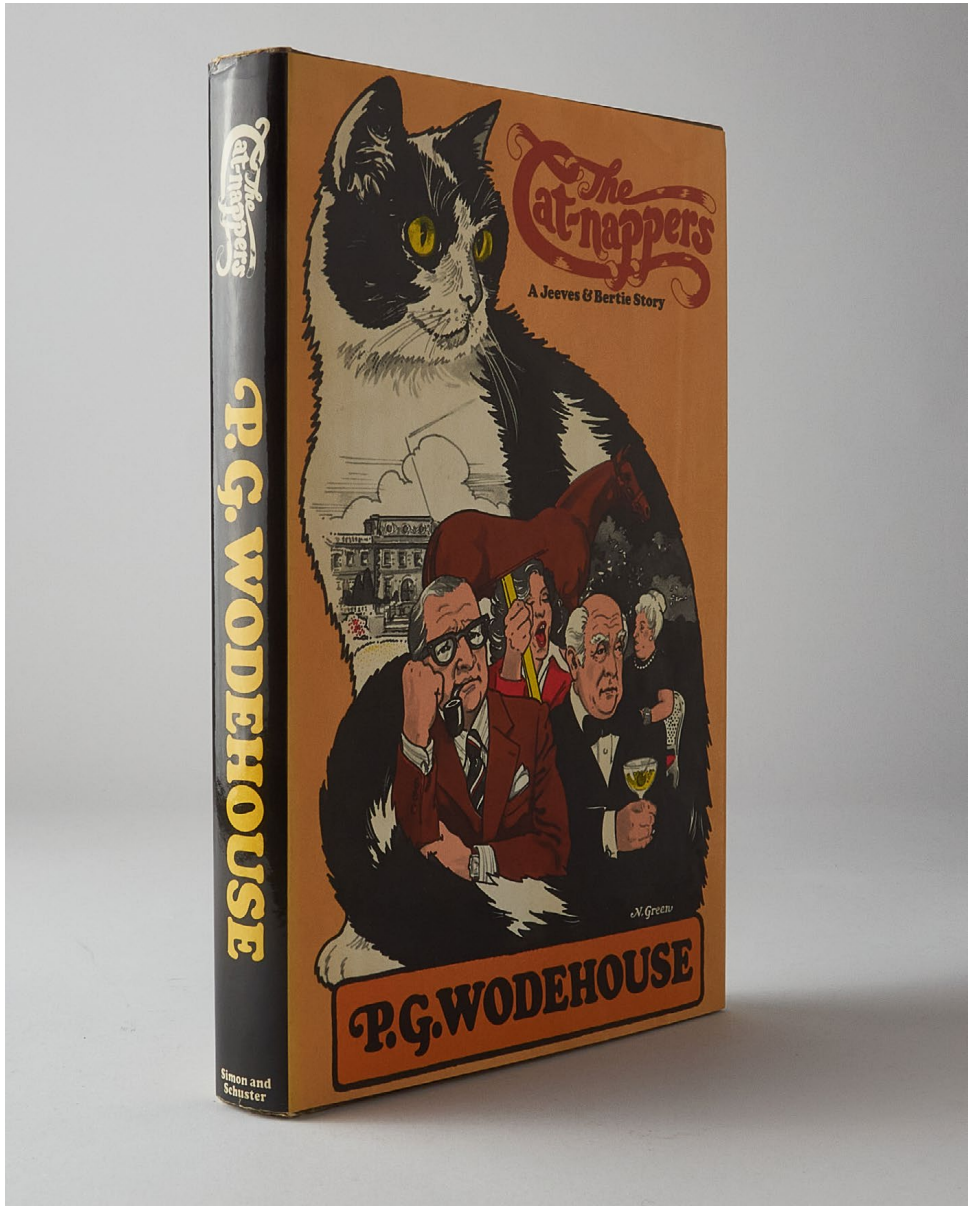
138. WODEHOUSE, P.G. The Cat-nappers. *New York: Simon & Schuster*. 1974.
£60

8vo. Publisher's brown boards, lettered in gilt to spine and black decoration of a cat to upper board, in the illustrated dust-jacket by Norman Green with the printed price $6.95 to front flap; pp. 190, [2 (blank)]; bright crisp jacket, pushing to spine ends and wear to edges of boards, light spotting to edges of textblock; very good.

First US edition, first printing of the last Jeeves and Wooster novel.

The book was first published in the UK in October 1974, under the alternative title *Aunts Aren't Gentlemen*, the US edition followed five months later on 14 April 1975. It is the final novel to feature the hapless Bertie Wooster and his ever resourceful valet, Jeeves.

Mcllvaine A97b.



Wodehouse's Last Novel, Signed by the Illustrator

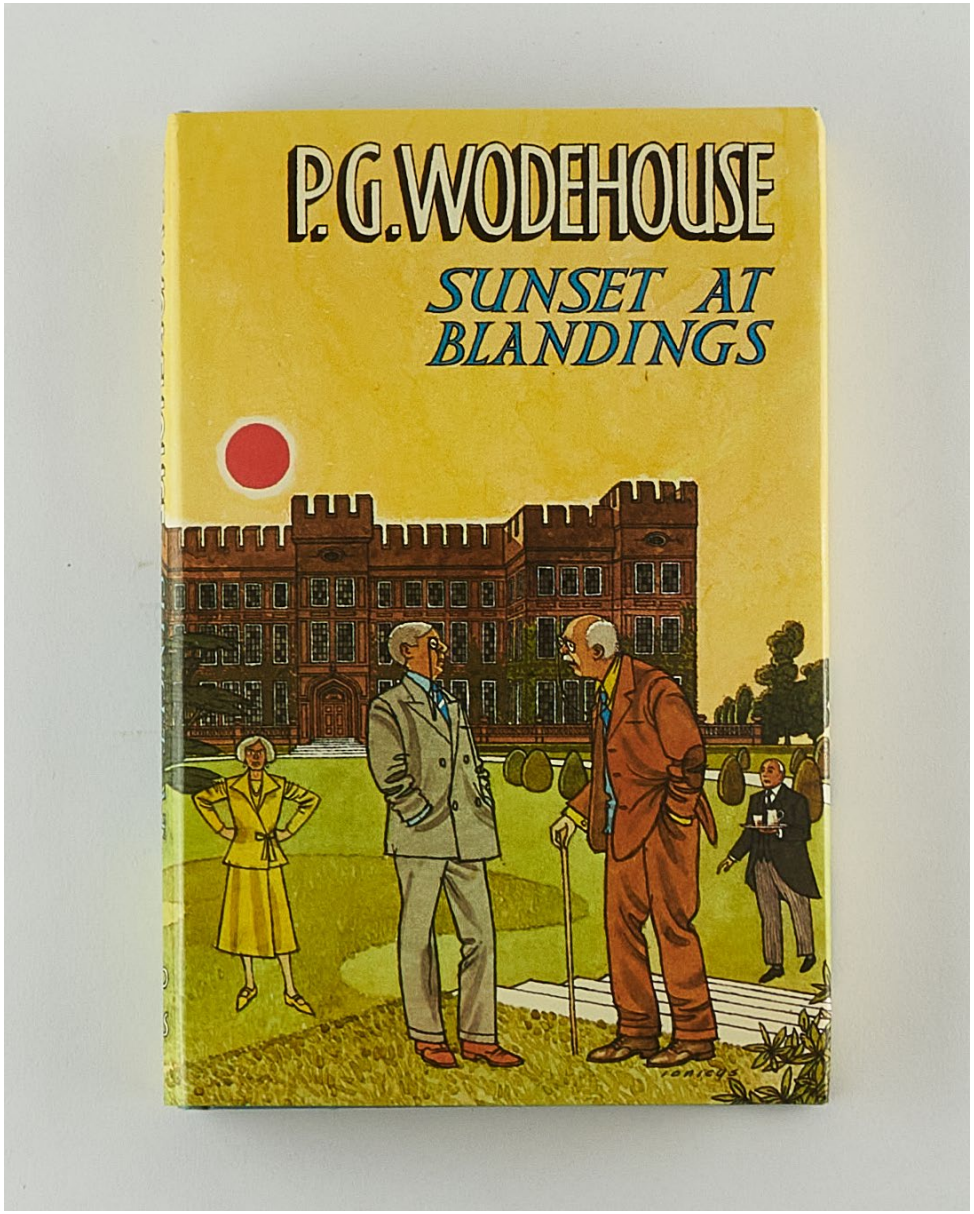
139. WODEHOUSE, P.G. Sunset at Blandings. *London: Chatto & Windus*. 1977.
£200

8vo . Publisher's turquoise boards, spine lettered in gilt, in the unclipped dust-jacket illustrated by Ionicus (*i.e.* Joshua Charles Armitage), pictorial endpapers by Ionicus showing map of Blandings Castle; pp. 213, [1 (blank)]; very light wear to spine ends and to corners of jacket; else fine; signed 'J.C. Armitage (ionicus)' in blue ink to title page (*see below*); loosely inserted printout of a 2016 email exchange between Graeme Davidson and Wodehouse collector Tony Ring, concerning the book's market value.

First edition, first printing of Wodehouse's final, unfinished novel, this copy signed by Ionicus (pseudonym for Joshua Charles Armitage, 1913–1998), the illustrator of the dust-jacket.

The aptly-named final Blandings story, published after Wodehouse's death on 14 February 1975 when he had left the manuscript unfinished.

Mcllvaine A100a.



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