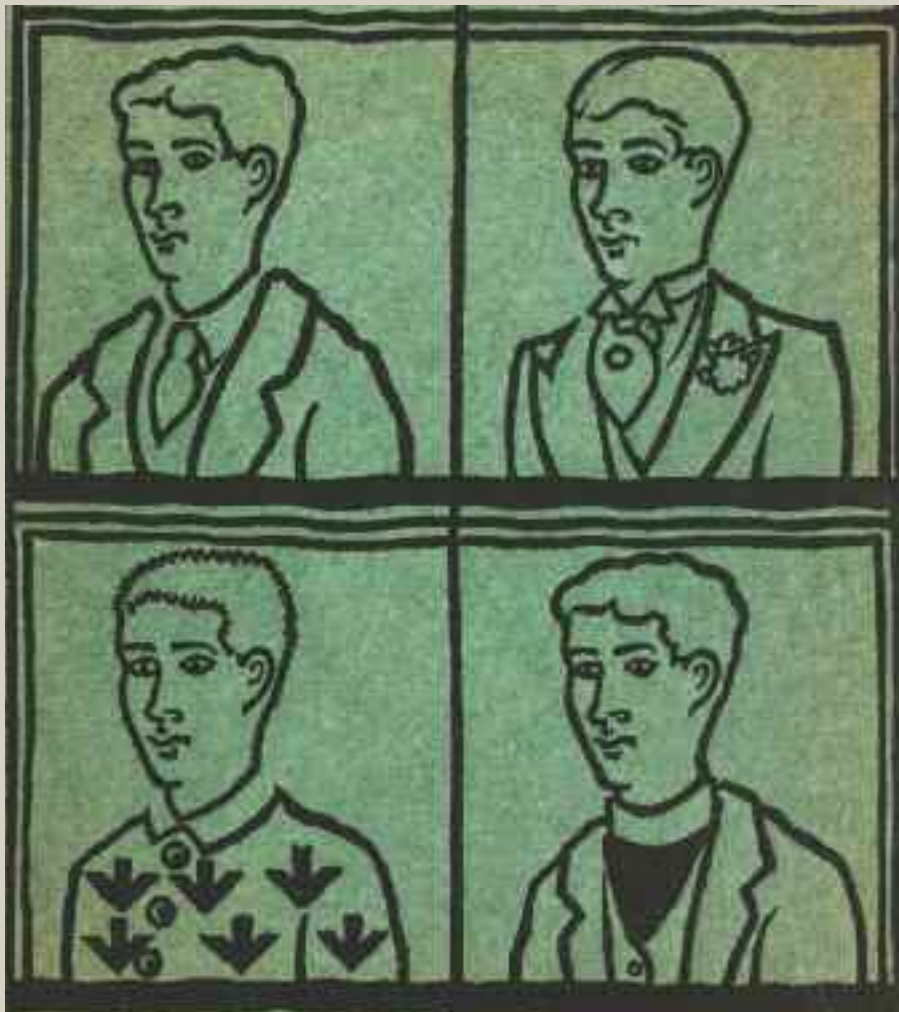

E.W. PINXIT

THE GRAPHIC ART OF EVELYN WAUGH



VILE BODIES



EVELYN WAUGH

*This is the
to you do to
20.5.44*

E.W. PINXIT

AN EXHIBITION OF THE GRAPHIC ART OF EVELYN WAUGH

18th to 28th July 2017



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
PURVEYORS OF RARE BOOKS
& MANUSCRIPTS
MAGGS BROS. LTD., LONDON

Maggs Bros Ltd
48 Bedford Square
London WC1B 3DR

Exhibition organised principally by Alice Rowell and Ed Maggs with
assistance from Mark Everett:
Catalogue written principally by Mark Everett, with assistance from Ed
Maggs and Alice Rowell
Photography by Ivo Karaivanov.
Design by Kate Tattersall, Tattersall Hammarling & Silk.

Front cover from item 3.1, inside front cover item 1.11, inside rear cover
item 1.17, outside rear cover item 11.4

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INTRODUCTION

THE GRAPHIC WORK OF EVELYN WAUGH

Holding an exhibition devoted to the graphic work of Evelyn Waugh might seem an eccentric act. To make claims for Evelyn Waugh as a graphic artist is surely, at best, irrelevant, given that the whole point of Waugh is his matchless prose? Up to a point, Lord Copper, as the author himself might have put it.

“An Illustrated Novelette” is how Evelyn Waugh chose to describe his first novel on its title page. Today’s readers of *Decline and Fall* (1928) might well be surprised by the description. It only makes sense if one is lucky enough to come across a copy of the first edition in its original dustwrapper (Catalogue No. 3.1). The wrapper illustration was designed by the author, who also contributed six full page black and white line drawings to the text.

The front panel of the dustwrapper features four simple head and shoulder drawings of the novel’s hero, Paul Pennyfeather, dressed respectively in the appropriate garb for the stages in his rackets career: Oxford undergraduate, Bright Young Person, prison inmate and clergyman. The thick lines of the four drawings make for strong images, framing Paul’s virtually unchanging and blank expression. This is entirely appropriate, as Paul, like so many of Waugh’s protagonists, is a victim of events shaped by stronger characters than his own. In this sense, he is the first in a long line which stretches to Guy Crouchback in the *Sword of Honour* trilogy (1952–61), taking in on the way many others, including John Boot in *Scoop* (1938) and Charles Ryder in *Brideshead Revisited* (1945).

The line drawings in the text are, as claimed by the blurb on the front flap of the dustwrapper, “in delightful harmony with the spirit of the story”. They are drawn with that economy of line and elegant incorporation of lettering which mark Waugh’s best graphic work. Rather remarkably, the style is instantly recognisable as Waugh’s own. Of course, like almost every artist, Waugh’s work shows the influence of artists he liked. As a young man, he was an admirer of the work of the eccentric Francis Crease, to whom he was introduced whilst at Lancing College. In 1927, Waugh contributed a generous Preface to the privately printed *Francis Crease: Thirty-Four Decorative Designs* (Catalogue No 11.1), but his mature style only occasionally echoes Crease’s elaborate celtic imagery.



3.1 *Decline & Fall*. Dust jacket design. 1928.



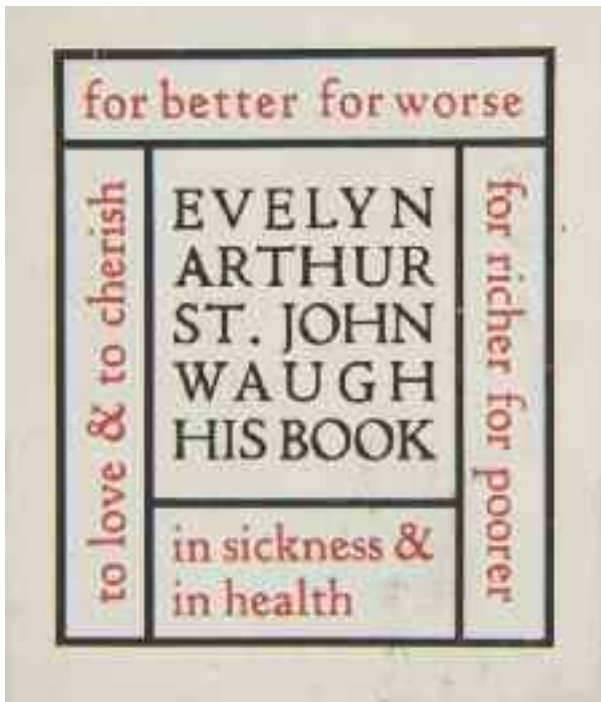
Waugh's line and fondness for black silhouettes were clearly influenced by Aubrey Beardsley and Eric Gill. His great regard for Gill is demonstrated by his presenting in January 1925 a book of Gill's wood-engravings to his lover Alastair Graham upon the latter's return from visiting his sister in Africa (Catalogue No. 11.2).

All the drawings in *Decline and Fall* are well executed and amusing. Particularly enjoyable is "Grimes was of the Immortals" which shows the Captain ascending to the heavens after absconding on horseback from prison hard labour on Egdon Heath. There are also some good in-jokes. In the Marseilles illustration, a bare-breasted young woman leans out of a brothel window next to a sign for "Aux Nymphes", also called "Chez Otoline". No reference intended of course to Lady Ottoline Morrell.

Decline and Fall may not be regarded by the critics as Waugh's literary masterpiece, that rather pointless mantle having long ago been conferred on *A Handful of Dust* (1934). It is, though, a comic masterpiece and also a highly accomplished matching of illustration and prose.

Waugh's contemporaries would not have been surprised that he chose to illustrate his first novel. Whilst at Oxford (January 1922 to April 1924), Waugh was principally known, and widely celebrated, for his cartoons and caricatures, which embellished the two leading student magazines, *Isis* and *Cherwell*, as well as Harold Acton's *The Oxford Broom*. He drew bookplates for his family and friends (Catalogue Nos. 2.1 to 2.6) and programme covers for theatre productions by OUDS (the Oxford University Dramatic Society) (Catalogue No. 8). He also had a mildly remunerative sideline in designing dustwrappers for books by his brother Alec and other authors, mainly published by Chapman and Hall, where his father, Arthur Waugh, was Managing Director (Catalogue Nos. 3.1 to 4.9).

Waugh's early work shows him experimenting with styles and working in different media. He was always interested in art and artistic movements. At the age of just 14, he wrote an essay "In Defence of Cubism" and he remained artistically open-minded in his early years. His early personal bookplate is modernist in style (Catalogue No. 2.2) and his use of lettering in his drawings may well have been influenced by silent cinema, with its captioned dialogue taking the action forward. At Oxford, he shared the interest in Victorian art which was then fashionable among the Aesthetes, and his first two books were about the Pre-Raphaelite Brotherhood and Rossetti. Whilst he worked in



woodcuts and in watercolour, his preference was for pen and ink drawing and the majority of his best work was executed in that medium.

Turning the pages of those old Oxford magazines, nearly a hundred years on, one is struck by the freshness of Waugh's contributions. *Isis* (Catalogue Nos. 7.1 to 7.9) was a pretty fusty publication of a sort familiar to readers of public school magazines of the Edwardian period. Lots of sports reports, profiles of sporting heroes ("*Isis Idols*"), dutiful accounts of theatre productions and cartoons of a style and humour barely changed since the *Punch* magazine of the 1890s. Waugh's cartoons, by contrast, are modern in style and iconoclastic in content.

Waugh's illustration (*Dance It – Don't Chance It*) to his full-page spoof advertisement *The Great Bulldog Insurance Scheme* (*Isis*, February 7th, 1923) is typical of his Oxford style. The ludicrous scheme is to provide insurance against "proctorial depredations" (ie disciplinary fines) and the premiums reflect the notoriety of the different colleges and clubs (All Souls 4/6, Christ Church £450, Magdalen "no insurance undertaken"). Two black silhouetted bulldogs (university police) in bowler hats accompanied by a mortar-board wearing Proctor (university magistrate) emerge from the night, bearing down on unsuspecting students drinking and partying at a jazz club. The cartoon is signed "Scaramel", a nom-de-plume which Waugh used for both prose work and cartoons whilst at Oxford, possibly taken from Laurence Housman's play *Prunella* published in 1906, into whose mouth is put the Wildean quip "Always yield to temptation."

Waugh also contributed to *Isis* caricatures of two of his greatest friends at Oxford, his mentor Harold Acton and his "friend of my heart" Richard Pares, for whom he also designed a bookplate (Catalogue No. 2.1). Notably, both are depicted with featureless, blank faces. Whilst a psychiatrist might have some fun theorising as to why this is so, perhaps the explanation is simply that Waugh lacked the confidence in his artistic talents to represent the faces of real people, especially two so close to him.

Waugh's contributions to *Cherwell* magazine (Catalogue Nos. 6.1 to 6.4) are of a different order of magnitude to those he made to *Isis*. *Cherwell* was revived by Waugh's friend, John Sutro, who gave Waugh a free hand to decorate the magazine with recurring cartoon headpieces which give it a distinct and unified look and feel. To take one issue, that of November 17th 1923, Waugh's cartoon contributions comprise : typical University figures as puppets on strings for the title page illustration ; a Ruritanian monarchical figure on bended knee deferring to a bombastic Oxford Union speaker ("Europe Listens Where Oxford Sleeps") as the headpiece to the report of the latest Union debate ; a juggling harlequin figure



Opposite, top: 3.1 Illustration from *Decline & Fall*. 1928.

Opposite, bottom: 2.2 Waugh's own bookplate.

Above: 6.2 Illustration from *Cherwell*

above the Oxford Playhouse review; and three depressed undergraduates standing before a huge pile of books as the headpiece to the Book Reviews. These headpieces appeared every week and the magazine is imbued with Waugh's powerful comic vision of University life.

As well as the recurring headpieces, Waugh also contributed to *Cherwell* many one-off illustrations. Perhaps the most remarkable is his idiosyncratic take on The Seven Deadly Sins in a series of drawings in the manner of woodcuts. Sin No. 1 is "The Intolerable Wickedness of Him Who Drinks Alone", a sin with which Waugh had more than a passing familiarity. No.5 is, rather curiously, "That Grim Act, Parricide", in which a disturbed looking young man shoots his surprisingly passive father. One wonders what Arthur Waugh made of it.

The most elaborate, though perhaps not the most successful, of Waugh's graphic work at Oxford was his Vorticist-influenced cover designs for *The Oxford Broom* (Catalogue No. 5) which Harold Acton founded as Oxford's answer to *The Broom*, an avant-garde magazine of international art produced by Americans living in Italy, which ran from 1921 to 1924. *The Oxford Broom* ran for four issues in 1923-4 and included poetry and prose by Acton himself and several members of his circle, including Brian Howard, Peter Quennell and Desmond Harmsworth. Waugh designed the covers for all but the first issue of *The Oxford Broom*. The covers for issues 2 and 3 are drawn in the style of woodcuts and, although ingenious, with characteristically inventive placement of lettering, the thick lines and excessively black-inked backgrounds make the images somewhat undefined and obscure. The cover for issue 4, incorporated in *The Cherwell* issue of February 9th, 1924, is more successful, primarily because of the use of a light background, which allows full enjoyment of the spikily grotesque broom-wielding figures mounted on bucking unicorns in front of Christ Church's Tom Tower.



5.1 Cover of the *Oxford Broom*.

Taken together, Waugh's graphic and prose work at Oxford can now be seen as reflective of a comic persona, artfully constructed. In a report of a debate at the Oxford Union, he is quoted "as a Conservative" in support of the motion that Prohibition should be introduced. Few in the audience would have taken this as the speaker's real view. Certainly not anyone who had seen Waugh paralytically drunk at the Hypocrites Club (so-called as its motto, in Greek, was "water is best"). It would not be the only time in his life that Waugh constructed a comic persona.

Waugh recycled some of his Oxford graphic work in literary

magazines, particularly *The London Mercury* (Catalogue No. 10) and *The Golden Hind* (Catalogue Nos. 9.1 to 9.3) to which he also contributed some original work, notably a few woodcuts. Especially appealing is the highly accomplished full page pen drawing of *The Tragical Death of Mr. Will. Huskisson*, which appeared in Vol. 2 No.8 of *The Golden Hind* of July 1924 (having previously appeared in *Cherwell*). The drawing is dedicated to John Sutro, the theme suggested by Sutro's being the founder of the Oxford University Railway Club. The style of the lettering in the drawing and the placement of the script in the action is reminiscent of MacDonald Gill, as shown in the wonderful Theatreland map which Gill designed in 1915 for the London Underground (Catalogue No. 11.3). However, the black humour, "a lady of quality swoons" while Huskisson's leg is severed by the engine wheel, is all Waugh's own.

In 1929, Waugh participated in a classic Bright Young People jape when he joined with Bryan Guinness, Tom Mitford and Brian Howard in creating the Bruno Hat hoax. This involved the exhibition at Bryan Guinness's London house of paintings by "Bruno Hat", a fictitious artist of German extraction, impersonated at the private view by Tom Mitford in heavy disguise. The paintings "in the modern French style", which were attributed in the press to Brian Howard, were executed on rope-framed bathmats. We have in the present exhibition a particularly splendid example (Catalogue No. 1.10). The paintings were remarkably competent (it is widely believed that John Banting was involved in their production) and one was bought by Lytton Strachey. Waugh contributed a leaflet entitled "An Approach to Hat" (not in the exhibition – offers of copies most welcome!), which was a parody of a high-brow artistic eulogy.

Also in 1929, Waugh produced perhaps the most successful of all his graphic work: his frontispiece design, reproduced on the dustwrapper, for *Vile Bodies* (1930) (Catalogue No. 3.2). The image shows Agatha Runcible in course of being thrown out of her crashing racing car. Waugh's strong line, black silhouetted, spiky figure of Agatha and elegantly skewed lettering are all typical of his style and rarely shown to better advantage. We are fortunate to have in the present exhibition a proof of Waugh's artwork for the frontispiece, inscribed "this is to be the cover. Do you like it? I do", bound in to the original manuscript of *Vile Bodies*. (Catalogue No 1.11)

Waugh did not illustrate the text of *Vile Bodies*, as he had done for *Decline and Fall* and was to do for the limited edition of his next



1.10 Original oil painting by the invented "Bruno Hat"

novel, *Black Mischief* (1932). We have in the present exhibition an untitled drawing from 1929 (Catalogue No. 1.7), showing figures at cocktail hour in the lounge of what could easily be Lottie Crump's Shepherds Hotel in *Vile Bodies*. The drawing could be an unused illustration for a putative illustrated edition of *Vile Bodies*, but there is no other evidence in support. The drawing is extraordinarily accomplished and clearly Waugh spent a great deal of time on it. There is a lot going on in the picture. The young man to the right could be any of Waugh's early, bland-featured protagonists. He is about to receive a cocktail from a black waiter (echoes of Chokey in *Decline and Fall*), while an older couple on the left are, respectively,



Right: 1.7 Original pen and ink drawing by Waugh.

Below: 3.4 Illustration from *Black Mischief*



shaking a cocktail and reading Strachey's *Elizabeth and Essex*. Oddest of all, in the bottom right of the picture, a sensuously bare-buttocked statue seems about to be spiked by a large cactus. Waugh also finds space for an in-joke, with the telephone directory resting on top of a copy of *Humdrum*, Harold Acton's aptly titled novel. Even the telephone directory is more interesting, Waugh implies. Though enigmatic, the image is remarkably satisfying as a satirical take on contemporary Mayfair society. If not intended for *Vile Bodies*, it is thematically consistent with that novel.

Given that Waugh illustrated his first and third novels, it is legitimate to ask why he chose, frontispiece apart, not to illustrate the second. Whilst he was writing *Vile Bodies* in 1929, his private life fell apart as his disastrous marriage to Evelyn Gardner failed. (They were known as He-Evelyn and She-Evelyn). It may be that he simply lacked the time or inclination to undertake the drawings that would have been required.

Waugh's illustrations to *Black Mischief* (Catalogue No. 3.4) are not perhaps his best work. Although characteristic in style, they are mostly rather slight, when compared with *Decline and Fall*. One illustration does stand out: "Prudence and William". William is in the bath, while Prudence in her dressing gown sits on the edge of the

bath. There is no eye contact and each seems careless of the presence of the other. What could be an intimate, even erotic, moment instead symbolises their apartness. It could be He-Evelyn and She-Evelyn. The *Black Mischief* illustrations only appeared in the limited edition of 250 copies and, with one notable and late exception, mark the end of Waugh's illustrating his books.

The exception is *Love Among The Ruins* (1953) (Catalogue No. 3.6). This dystopian satire of the Welfare State is, remarkably, embellished by Waugh with many drawings of figures in the style of Canova marble sculptures in comic juxtaposition with the text. Perhaps the best is "Exiles from Welfare" in which figures in classical garb weep outside the door to the Euthanasia Department ("Closed During Strike").

We have the opportunity to see in the present exhibition more of Waugh's graphic work than has ever been brought together before and exhibited in public. Confronted by this body of work, the vast majority of which Waugh had completed by the age of 30, the question arises whether the world lost a significant artist, when he decided to concentrate exclusively on prose.

Waugh himself had no illusions about the limitations of his talent for graphic art. In *A Little Learning* (1964), he says of his short time at Heatherley's art school in 1924:

"As a result of the exercises in the studio my eye grew sharpened and my hand more responsive until my drawings were by no means the worst in the class; but boredom soon overcame me. I enjoyed making an agreeable arrangement of line and shadow on the paper, but I was totally lacking in that obsession with solid form, the zeal for probing the structure of anatomy and for relating to one another the recessions of planes, which alone could make the long hours before the models exciting."

The not particularly competent drawing of a skull which Waugh made at Heatherley's (Catalogue No. 1.5) lends some support to Waugh's self-criticism. But "an agreeable arrangement of line and shadow on the paper" is a too modest and incomplete, if not entirely inaccurate, description of Waugh's graphic work. One would want to add, at the least, the sharp wit and integration of prose and image which distinguish his graphic work at its best.

What would Waugh have made of the present exhibition? One suspects that he would have been amused that anyone had considered it an exercise worth undertaking. As a craftsman, though, he would surely have been gratified that his largely ephemeral work of so long ago was still being appreciated. Above all, one suspects that he would wish to repeat his injunction from the Author's Note to *Decline and Fall*:

Please bear in mind throughout that
IT IS MEANT TO BE FUNNY

Mark Everett
July 2017



1.5 Original drawing by Waugh.

Maggs Bros is proud to host this exhibition of the graphic work of Evelyn Waugh, which we believe to be the first time the topic has been addressed. The exhibition and catalogue has no delusions about being comprehensive, and we would be very pleased to hear of any new discoveries, especially if accompanied by acquisitive opportunities.

THE FOLLOWING GENEROUS LOANS HAVE ENABLED THIS EXHIBITION:

The manuscript of *Vile Bodies* and the original issues of the *Pistol Troop Magazine* and *The Cynic* are from the Brotherton Library at the University of Leeds.

Items marked thus: * are from the collection of by Mr. Alexander Waugh.

Items marked thus: # are from the collection of Mr. Ron Chapman.

The Bruno Hat painting is lent by a private collector.

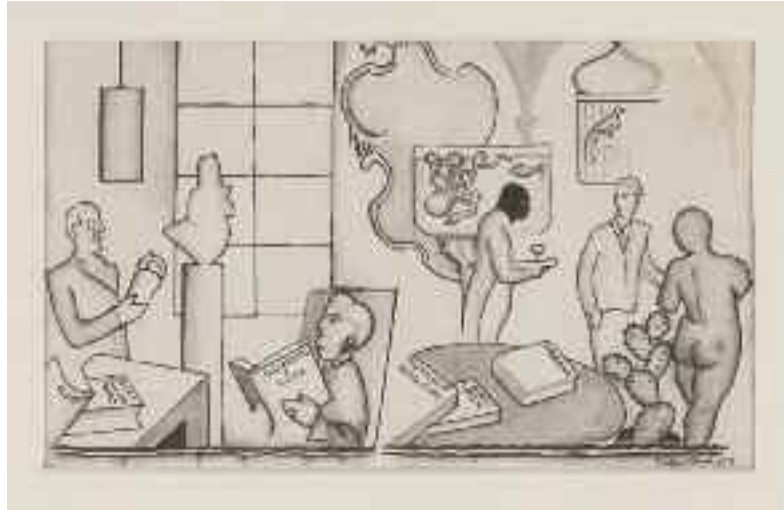
Priced items are offered for sale by Maggs Bros Ltd: the suites of copies of *Love among the Ruins* and *Scott-King's Modern Europe* are offered for sale on behalf of Peter Harrington Rare Books.

The balance is from a private collection, London, without whose enthusiastic support this venture clearly could not have happened.

1 Original artwork and ephemera

- 1.1 Waugh, Arthur. Pen and ink portrait of his father casting a salmon fly. 33 x 20 cm. *
- 1.2 *Pistol Troop Magazine*, Volume 1. 1912. Carbon typescript with autograph manuscript title-page with ink and watercolour decoration on the title page by Waugh. The magazine contains Waugh's short story 'Multa pecunia' and ten further stories by his father, brother, members of the Fleming and Malaher families, and others.
Original red morocco. University of Leeds Special Collections, Elliott Collection: MS Waugh/1
- 1.3 *The Cynic*, Vol. 1, nos 1–5. 21 January – September 1916.
The cynic is a school magazine, unofficial but evidently tolerated by the staff, jointly edited at Heath Mount School by Waugh and his friend Derek Hooper. An original watercolour drawing signed E.A. Waugh entitled "Quentin Durward Illustrated. Louis dines with Burgundy. A rival of news from Liege." is mounted inside the fifth issue. University of Leeds Special Collections, Elliott Collection: MS Waugh/2
- 1.4 Illustrated letter to Miss Raban, of Taunton "Dear Grandmama".
With a self portrait demonstrating his delight at receipt of the one shilling postal order. With the original envelope addressed in finest "art-lettering" and an early rendition of the Waugh arms. *
- 1.5 Pencil drawings of a skull and a gauntlet, on a single sheet, 35 x 24 cm. Executed during Waugh's time at Heatherley Art School. *
- 1.6 Pen and ink drawing of unidentified figure. 18 x 13 cm. *





- 1.7 Untitled pen and ink drawing by EW. Cocktail hour in a hotel lounge with cactus, modern literature, cephalopod-in-tank, bare-bottomed statue and negro waiter. Signed and dated 1929. Possibly an unused illustration for Vile Bodies?



- 1.8 “YOUNG OXFORD. One foot in the cradle and the other in the grave.” Woodcut, with his father’s note dating it to September 1923. 13 x 9 cm. Published in the London Mercury, October 1923. (see catalogue item 10).*

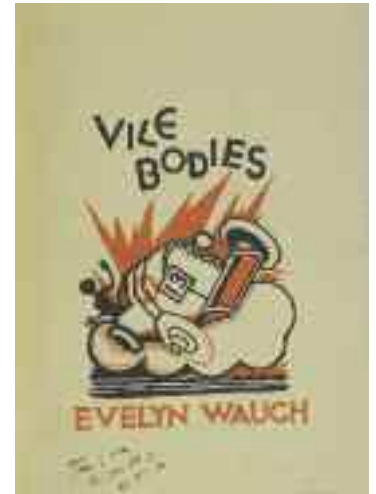
- 1.9 Woodcut of a faun, inscribed by the artist August 1923. Sheet size 20 x 13 cm. Published in the Golden Hind of January 1924. *

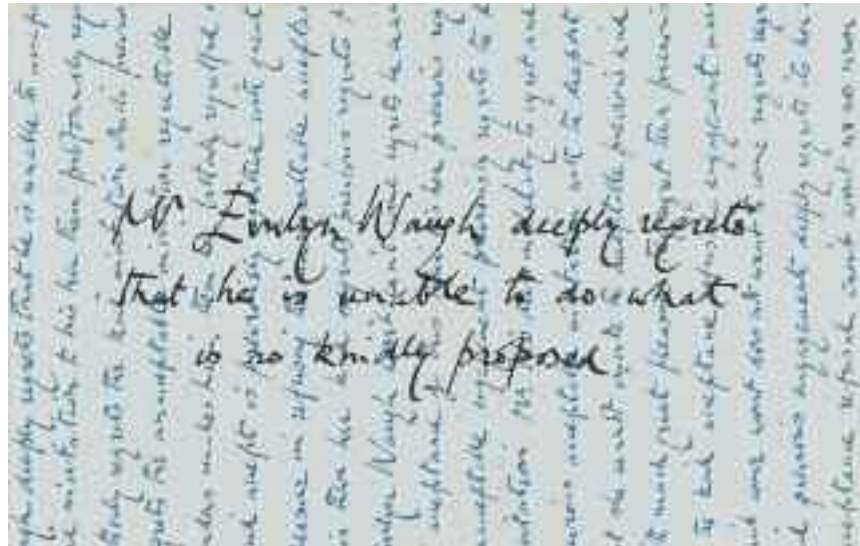
- 1.10 “NAPOLEON” original oil painting by “Bruno Hat.” 1929. In its original rope frame, total measurements 46 x 56 cm. The creation of “Bruno Hat” was one of the more successful hoaxes of the early twentieth century. Harold Acton, Evelyn Waugh and Brian Howard were involved: the paintings were probably executed by John Banting, but Howard at one time claimed that he was the principal begetter.

1.11 *Vile Bodies*. Original manuscript, 142 pp. Inscribed to the book's dedicatees Bryan & Diana Guinness, with a colour proof of the dust jacket artwork also inscribed to the Guinnesses. University of Leeds Special Collections, Elliott Collection: MS Waugh/3

1.12 *Scott-King's Modern Europe*. London: Chapman & Hall, 1947. Two copies, each inscribed by the author to Anthony Powell. The first, in blue biro, in a scrawling hand: "For Tony, the host of Bats with deep respect from Evelyn" and with an as-yet uninterpreted half-page caricature by the author of a couple. The comic inversion of Best of Hosts may be the consequence of Powell's hospitality. The second copy is inscribed conservatively and somewhat sheepishly with apologies for the earlier "defacement". £12,500

1.13 Christmas card for 1950.
Hand-made collaged card made from a folded single sheet of thick wove paper, the first page with a high quality monochrome fine art reproduction of Gaetano Zumba's plague diorama cut out and laid down, hand ruled border in red and black, small red stars in the right hand corners, the left hand side with a vertical text in "art lettering" conveying Christmas greetings for 1950 from the Waugh family, the lower edge with Waugh's fanciful caption "Family Group at Piers Court, Stinchcombe, Glos. Dec 1950." £4,500





1.14 Two pre-printed multi-purpose correspondence cards, conveying his regretful inability to help his correspondent. *

1.15 THE RECTOR. It's not clear that this had any design input from Waugh himself, but we include this engaging ephemeron on no other grounds than because we can. In 1951 Waugh was persuaded to stand as rector of Edinburgh University. "When I come to itemize my claims to your suffrage, I find them mostly negative" he told the students, they listened to him and he lost badly: "It was just a joke that didn't come off" he described it to Nancy Mitford. *

1.16 *Love Among the Ruins*. Four copies of the first edition, Chapman & Hall. 1953. Each copy inscribed to Angie Laycock, wife of Brigadier Bob Laycock, commando, and the man who got Waugh into the Commandos, not a hugely successful transfer. Stannard writes of Waugh teasing his wife about his fondness for Mrs. Laycock. "For Darling Angie the Beardless Beauty, with love from Evelyn", which she didn't acknowledge. This discourtesy brought on three further flirtatious inscriptions, incorporating drawings of snakes, that signifier of both sexuality and jealousy:



"I am a very austere snake. I don't like editions de luxe. Give me the people's edition & maybe I shall thank you";

"I'm a rough tough kind of snake. This is how I like books to be" [in a copy from which Waugh has torn the front cover];

"This edition is limited to one copy numbered, and signed by the author. No One" "I am a simple little serpent. This is the only kind of book I can read". [This copy a binder's blank, sans text entirely]. £17,500





1.17 “Wimbornes by Evelyn Waugh & Family. 1958.” Stout folio ledger (unruled), half morocco, album, c. 46 x 28 cm. 47 pages (about half) with newspaper clippings pasted down. The guiding rule of the Wimborne was that headlines and extracts could not be manipulated except by excision of other material. The self-contained glee at manipulating other sources is reminiscent of Max Beerbohm’s later life in Rapallo, where for some years the only creative work he executed was to improve his books by furtively altering them. *

2 *Bookplates*

- 2.1 Bookplate for Richard Pares, (c. 1922) in a rather distressed Bernard Shaw title, published in 1920. Pares was Waugh's first love interest at Oxford. #
- 2.2 His own early modernist bookplate in Forster's *Pharos and Pharillon* (1923), rebound by EW;
- 2.3 His own armorial bookplate in Forster's *Alexandria* (1938), rebound by EW
- 2.4 Bookplate for Alec Waugh (1924)
- 2.5 Bookplate for Cecil Roberts [1924]
- 2.6 Bookplate for Arthur Waugh (1924)



3 *Dustjackets and illustrations for his own books*

- 3.1 *Decline and Fall*, Chapman 1928 (jacket and textual illustrations)
- 3.2 *Vile Bodies*, Chapman 1930 (jacket and frontispiece only)
- 3.3 *Labels*, Duckworth 1930 (jacket and frontispiece only)
- 3.4 *Black Mischief*, Chapman 1932; textual illustrations only in the 1/250 limited edition
- 3.5 *Scoop*, Chapman 1938; we are not aware of any evidence that EW designed the jacket, but it seems inconceivable that he did not at least originate the idea.
- 3.6 *Love Among the Ruins*, Chapman 1953 (jacket and textual illustrations)



4 *Dustjackets for books by others*

- 4.1 *Invisible Tides* by Beatrice Kean Seymour, Chapman 1920. #
- 4.2 *Circular Saws* by Humbert Wolfe, Chapman 1923
- 4.3 *Colleagues* by Geraldine Waife, Chapman 1923
- 4.4 *On Doing What One Likes* by Alec Waugh, Cayme Press 1926
- 4.5 *The Old Expedient* by Pansy Pakenham, Chapman 1928 #
- 4.6 *Children of the Peace* by Barbara Goolden, Chapman 1928
- 4.7 *Three Score and Ten* by Alec Waugh, Chapman 1929 #
- 4.8 *The Coloured Countries* by Alec Waugh, Chapman 1930
- 4.9 Another copy – second impression, Chapman 1930. £500

5 *The Oxford Broom (edited by Harold Acton)*

- 5.1 All four issues, number 4 being included in Cherwell for 9th February 1924. Issues 2, 3 and 4 have covers designed by EW.



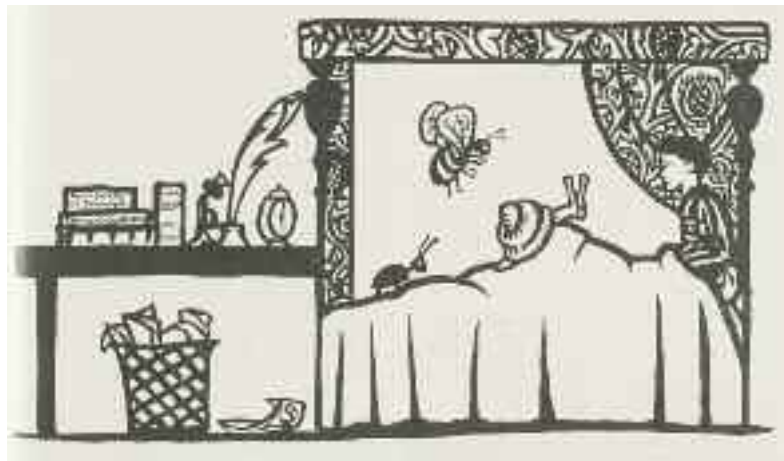


6 *Issues of Cherwell with cartoons/graphic work by EW*

- 6.1 August 15th, 1923 (title page and book review headpieces-used regularly)
- 6.2 October 17th, 1923 (The Seven Deadly Sins No.1 “The intolerable wickedness of him who drinks alone”)
- 6.3 November 17th 1923 (The Seven Deadly Sins No.5 “That grim act, parricide”; also headpieces for the Union Report and Oxford Playhouse-used regularly)
- 6.4 February 2nd, 1924 (“Cornish Landscape with White Cow in thought”)

7 *Issues of Isis with cartoons by EW (in bound volumes)*

- 7.1 June 14th 1922 (“The Rag Regatta”)
- 7.2 June 21st 1922 (“Improbabilities”)
- 7.3 October 18th 1922 (“An Impression of the Union Library”)
- 7.4 October 25th, 1922 (“The Great Club Problem”)



- 7.5 November 1st, 1922 ("Evolution and Plus Fours")
- 7.6 January 24th, 1923 ("Suggestion For Alley Workshops Toy"-
caricature of Richard Pares)
- 7.7 February 7th, 1923 ("The Great Bulldog Insurance Scheme")
- 7.8 March 7th, 1923 ("At the Sign of the Unicorn"-caricature of Harold
Acton)
- 7.9 May 24th, 1923 ("Bertram, Ludovic and Ann")

8 *OUDS programme*

Cover design for the programme for *The Rhesus*, an OUDS production in June 1923.

9 *The Golden Hind*

- 9.1 Jan 1924, three untitled woodcuts by EW
- 9.2 April 1924, untitled pen drawing by EW
- 9.3 July 1924, pen drawing by EW (“The Tragical Death of Mr. Will. Huskisson.”)

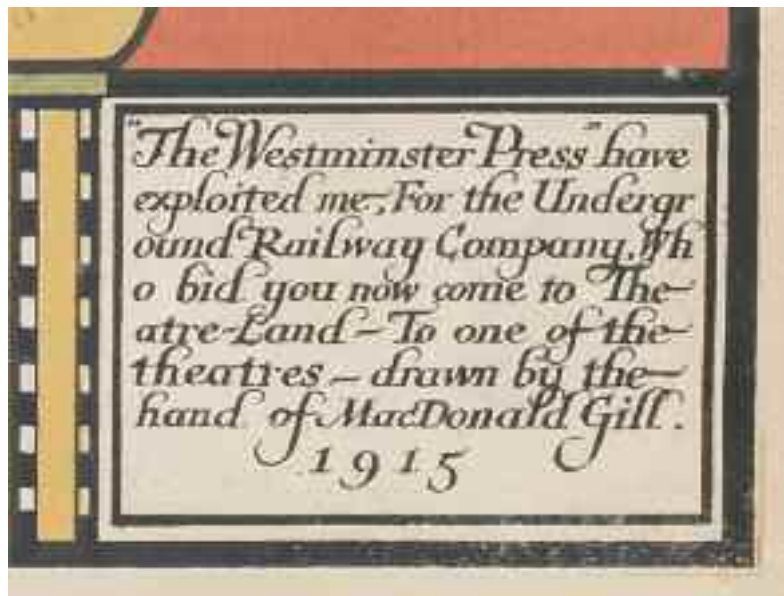


10 *The London Mercury*

Vol VIII, No. 48. October 1923. Includes a reproduction of the woodcut at 1.8 in this catalogue.

11 *Miscellanea*

- 11.1 *Thirty Four Decorative Designs* by Francis Crease. With an introduction by Evelyn Waugh. One of 60 copies privately printed in 1927.
- 11.2 *Wood-engravings . . . Eric Gill's Engravings on Wood*. Ditchling 1924. With Waugh's gift inscription to Alastair Graham "Alastair Africanus from Evelyn. January 1925."
- 11.3 MacDonald Gill, *Theatreland*. Original poster, c. 100 x 125 cm. 1915. Evelyn Waugh's copy.





- 11.4 Garland, John Bingley. Four collages, c. 52 x 39 cm. Tim Knox and Todd Longstaffe-Gowan collection.
- Waugh's sense of humour was of the blackest hue, and one can sense the relish with which he presented the ghastly waxwork rendering of the horrors of the Plague as a representation of the pleasures of family life in Stinchcombe (Catalogue no. 1.13). The same glee might have been attached to his ownership of the "Blood Book", a bound volume of 40 remarkable collaged devotional images, now attributed to John Bingley Garland. While the "Blood Book" itself is at the University of Texas along with the rest of Waugh's library (where it is described by Richard Oram as "undoubtedly the single most curious object in the entire library"), another volume of these remarkable objects was dispersed c. 1990, and we show four individual "bloods".



