

BLACKWELL'S RARE BOOKS  
**PAULINE BAYNES**  
ILLUSTRATOR TO LEWIS & TOLKIEN





# Blackwell's Rare Books

48-51 Broad Street, Oxford, OX1 3BQ



Direct Telephone: +44 (0) 1865 333555 Switchboard: +44 (0) 1865 792792

Email: [rarebooks@blackwell.co.uk](mailto:rarebooks@blackwell.co.uk) Fax: +44 (0) 1865 794143

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Our premises are in the main Blackwell bookshop at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest, as well as a large second-hand books department. There is lift access to each floor. The bookshop is in the centre of the city, opposite the Bodleian Library and Sheldonian Theatre, and close to several of the colleges and other university buildings, with on street parking close by.



Oxford is at the centre of an excellent road and rail network, close to the London - Birmingham (M40) motorway and is served by a frequent train service from London (Paddington).

**Hours:** Monday–Saturday 9am to 6pm. (Tuesday 9:30am to 6pm.)

**Purchases:** We are always keen to purchase books, whether single works or in quantity, and will be pleased to make arrangements to view them.

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Our website contains listings of our stock with full descriptions and photographs, along with links to PDF copies of previous catalogues, and full details for contacting us with enquiries about buying or selling rare books.

**Please mention Pauline Baynes catalogue when ordering.**

All books subject to prior sale.

Front cover illustration: Item 32

Rear cover illustration: Item 24

1. **Baynes (Pauline)** Original metal plate for her Christmas card design. *n.d.*, 16.5 x 11.5 cm, *mounted on a wooden block, sometime inked but in fresh condition with a small amount of paper surface adhesion that could easily be removed, very good* £1,500

A delightful image of a band of musicians outside a church, surrounded by trees with snow falling and a border of stars, with a few other small details in the borders of the space left for text. A unique item from this much-loved illustrator, and a seasonal image not used elsewhere in her published work.



Item 1



Item 2

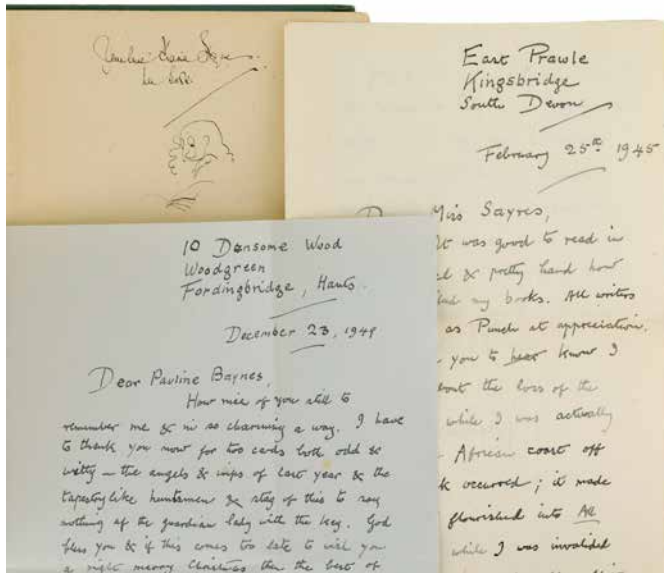
2. **Baynes (Pauline)** Original plate for her bookplate design. *[n.d.,]* 3.5 x 2.5 x 1 inches, *excellent condition* £2,000

An attractive self-designed (and probably self-engraved) bookplate design by the illustrator of the Narnia books, as well as works by Tolkien and others. The image uses the classical figure of Diana (Baynes' middle name) and has a treble clef in the margin to convey her love of music, with her first and last names at head and foot of image respectively.

Although there is evidence of inking around the edges, the image is not known to have been used for an actual bookplate in any of her books.



3. **Baynes and Bond**  
**(Baynes.) EDWARDS (Hugh)** *All Night at Mr. Stanyhurst's*. [Decorated by Eric Fraser, New Library, No. 4] Jonathan Cape, 1937, *SECOND EDITION*, full-page illustration at either end of text and decorative head-piece, lending library slip tipped in at rear, pp. 221, foolscap 8vo, original blue-green cloth stamped in blue to front, backstrip lettered in blue, overall rubbing and light soiling, library label removed from front, corners a little turned in, sound £200

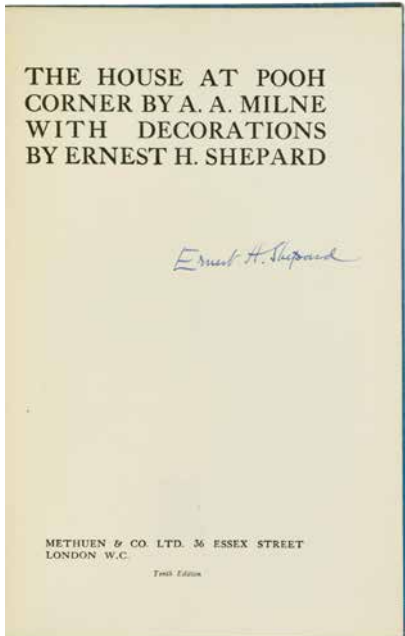


This the copy of Pauline Baynes, and with her ownership inscription at the head of the flyleaf: 'Pauline Diana Baynes, her book'. Beneath the inscription, Baynes has drawn a delightful small sketch of herself reading. Additionally, laid in there are three ALS from the author to Baynes, two from 1945 and a later one from 1949. The first letter from February 25th 1945 addresses her as 'Miss Sayres' and thanks her for her letter expressing her fondness for his books, then gives some biographical context to the composition and the content of the work; the second letter from the following month apologises for having mis-read her name and expresses admiration for the sketch in her first letter - he regrets however that he lacks influence with a publisher that might obtain her work, but declares that he would happily buy a picture by her inspired by one of his own books. After describing his living circumstances he describes another work that he has ready, of which 'I'll let you have a copy. It's highly probable you'll be my only reader'. A later letter from December 23rd 1949 expresses his pleasure at having been remembered by her, and thanks her for Christmas cards sent.

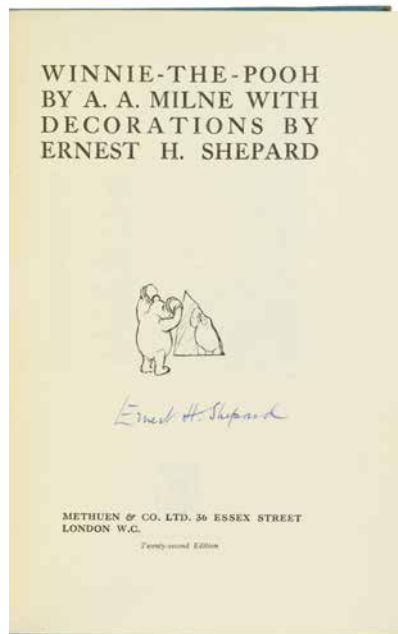
Despite the author's anxieties, Edwards' *All Night at Mr. Stanyhurst's* had had another attentive and admiring reader in Ian Fleming, who requested a copy from the publisher in 1949 - finding it sufficiently scarce, the present edition having been the last, Cape forwarded him their own File Copy. At Fleming's prompting, Cape reissued the book with an Introduction by him recommending it to new readers.

4. Signed by Ernest Shepard  
 (Baynes.) MILNE (A.A.) *The House at Pooh Corner*. With Decorations by Ernest H. Shepard [Tenth edition.] Methuen, 1938, frontispiece and further illustrations throughout by Shepard, pp. xi, 179, crown 8vo, original blue cloth with Shepard vignettes stamped in black to upper board, backstrip lettered in black and lightly faded, a little bumping to board edges and light spotting to top edge of textblock, charming gift inscription to flyleaf, good £125

This the copy of illustrator Pauline Baynes, although without mark of ownership; it has been signed to the title-page by illustrator Ernest Shepard, who was a mentor and friend to Baynes.



Item 4



Item 5

5. (Baynes.) MILNE (A.A.) *Winnie the Pooh*. With Decorations by Ernest H. Shepard [Twenty-second edition.] Methuen, 1939, illustrations throughout by Shepard, pp. xi, 159, crown 8vo, original blue cloth with Shepard vignettes stamped in black to upper board, backstrip lettered in black and lightly faded with lean to spine, a few faint marks to boards and light spotting to top edge of textblock, charming gift inscription to flyleaf, good £125

This the copy of illustrator Pauline Baynes, although without mark of ownership; it has been signed to the title-page by illustrator Ernest Shepard, who was a mentor and friend to Baynes.

6. **(Baynes.) (PEAKE.)** *Ride a Cock-Horse, and Other Nursery Rhymes*. Illustrated by Mervyn Peake. Chatto and Windus, 1940, FIRST EDITION, first issue without the dedication 'To Sebastian', 15 full-page illustrations by Peake (of which 10 are heightened with hand-colouring), pp. [v], 28, 4to, original pale cream boards printed in black and decorated with repeats of 2 of the full-page partly-coloured illustrations, backstrip defective with loss at head removing all but last letter of first word of title, wear at corners with overall browning and marks, faint endpaper browning, hinges strained between first and second gathering, sound £180

This the copy of Pauline Baynes, with her ownership inscription at the head of the flyleaf: 'Pauline Diana Baynes, her book 1941'. Peake's influence on Baynes's own work is easy to observe, and this is a scarce early work by him.

7. **Baynes (Pauline)** Original painting, 'Tarantella'. n.d., circa 1940- 1945, full colour painting on a small piece of card, showing image of two dancers with a few additional background figures in a mountainous landscape, some detail to clothing picked out in black ink, signed 'PB' in white to bottom right, 7 x 5 cm approx., mounted and framed (13 x 11.5 cm in frame), name of artist and title of work handwritten (possibly by Baynes?) on label to rear with price from original exhibition at '---[first word obscure] House, Landsdowne, Bath', label smudged and a little torn to border, very good £900



Early work by Pauline Baynes, who went on to gain fame as an illustrator for C.S. Lewis and J.R.R. Tolkien; Baynes is not thought to have exhibited after she started to get work as an illustrator, so this must date to the first half of the 1940s, when indeed she was living in Bath, where she was involved in drawing maps and naval charts for the Admiralty. This image, thought not as accomplished as her later work, displays her eye for combining figures and landscape as well as a fineness of detail - both of which are key attributes of her illustration work.

8. **Lewis (C.S.)** *Perelandra*. A Novel. *Bodley Head, 1943, FIRST EDITION*, a very faint spot at head of prelims and some very faint foxing to final few leaves, pp. 256, crown 8vo, original blue cloth, backstrip lettered in gilt with slight lean to spine, some very faint foxing to edges, dustjacket price-clipped with some light fraying and rubbing, good (Como 13) **£500**

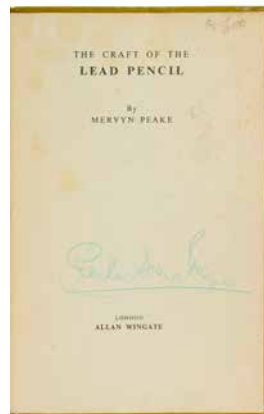


Conspicuously a wartime production, this is an attractive copy of a book normally found in poor condition. The second in Lewis's trilogy of science fiction novels.

9. **(Baynes.) PEAKE (Mervyn)** *Captain Slaughterboard Drops Anchor*. Eyre & Spottiswoode, 1945, *FIRST COLOUR EDITION*, each page with a line-drawing by Peake, almost all colourprinted, pp. [48], 4to, original cream cloth stamped in green to upper board, light spotting and soiling overall, a few foxspots at head of rear endpapers, good **£180**

This the copy of Pauline Baynes, with her ownership inscription at the head of the flyleaf: 'Pauline Diana Baynes, her book. From James, Christmas, '45.' Peake's influence on Baynes's own work is easy to observe. The original uncoloured edition of 1939 was, with the exception of a few copies, destroyed during the blitz. This is the second, or first colour, edition.

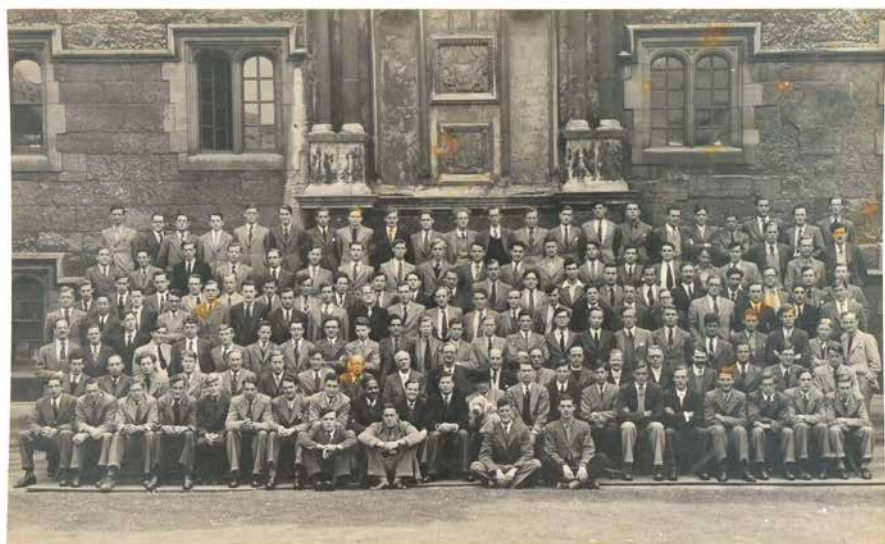
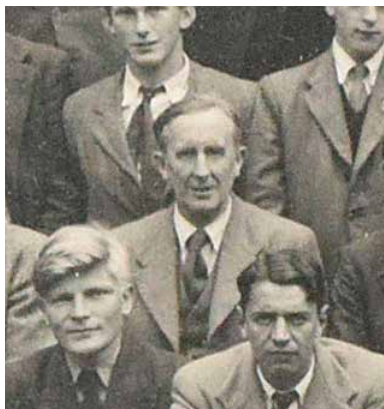
10. **(Baynes.) PEAKE (Mervyn)** *The Craft of the Lead Pencil*. Allan Wingate, [1946,] *FIRST EDITION*, Peake drawings throughout with many full-page, light foxing at head of first few pages, heavy pressure-marks to leading edge of title-page carrying through to first few text pages, pp. [ii], 22, 8vo, original green cloth with Peake drawing stamped to upper board and lettering in white thereupon, lean to spine and some light overall soiling, good **£100**



This the copy of Pauline Baynes, with her ownership inscription in green pencil to the title-page. An interesting illustrator association copy, showing the young Baynes - already set on her profession - absorbing the technical influence of another artist in the same medium.

11. **(Tolkien.)** MERTON COLLEGE MATRICULATION PHOTOGRAPH, 1948. *Oxford: Gillman & Soame, 1948, black and white photograph mounted on stiff card (as issued), a few spots to photograph (none touching Tolkien), image 18 x 29.5 cm, card 29 x 43 cm, with Merton College written at head in red ink and decorated with silver, year written in same style at foot either side of College arms, wear at corners with handling marks and a few water-spots to borders, good* £400 + VAT in the EU

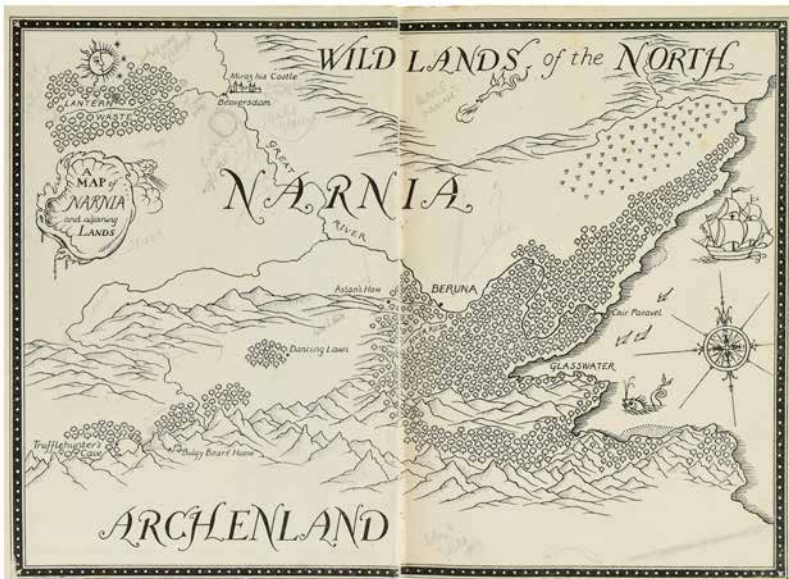
Tolkien, then Professor of English Language and Literature at Merton, sits five from the left on the second row. This was the year in which he first completed the Lord of the Rings trilogy and sent a draft of it to Allen and Unwin. Other identifiable figures include, in the centre of the front row and distinguished by the presence of his hat and his dog, the literary and classical scholar H.W. Garrod. The poet Christopher Middleton matriculated in this year and is probably present here. On the reverse of the mount, along with a small sketch identifying Tolkien's position, the name D [?-middle initial obscure] Algar is written in pencil - this is probably D.J. Algar, a notable archaeologist, who was then at Merton and who seems to have been the original owner of this photograph (prints of which are likely to have been limited to a number roughly corresponding to those present in the photograph itself).

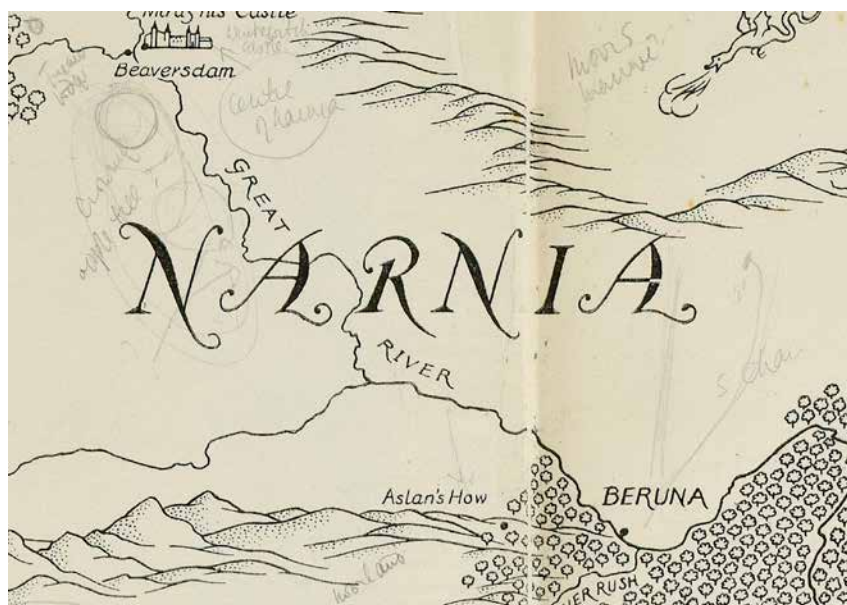




12. The illustrator's copies with her notes to the maps  
Lewis (C.S.) The Chronicles of Narnia.

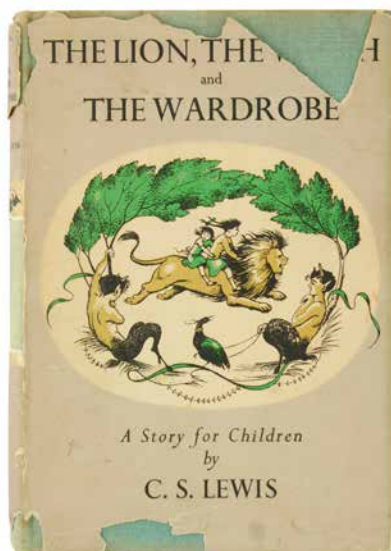
The Lion, Witch and the Wardrobe.  
A Story for Children; Prince Caspian.  
The Return to Narnia; The Voyage of  
the Dawn Treader; The Silver Chair;  
The Horse and his Boy; The Magician's  
Nephew; The Last Battle [7 vols.]  
Geoffrey Bles or Bodley Head, 1950-  
1956, FIRST EDITIONS, colour-printed  
frontispiece to first two volumes and  
illustrations throughout (some full-page)  
by Pauline Baynes, pp. 173; 195; 223;  
217; 199; 183; 184, 8vo, original cloth  
or boards, backstrips lettered in silver,  
a little sunning through jackets to a few  
volumes and one or two corners very  
slightly bumped, a small amount of  
foxing to edges, endpaper maps to vols  
2-5 all with annotation in pencil (and in  
one instance pen) by Pauline Baynes, very  
light foxing or faint partial browning to  
the endpapers of first five volumes, dustjackets to all with that to first volume split  
along upper joint-fold and a small amount of lost to head of backstrip panel of  
the same, otherwise a small amount of chipping and rubbing to corners, the odd  
short closed tear and occasional foxing to flap-folds, a very good set £35,000





A beautiful, unrestored set, formerly belonging to the illustrator of these books, Pauline Baynes - although without ownership inscription, those volumes that contain endpaper maps have all been marked up by her with notes for reworking. Unique and important copies of these much-loved books.

13. **Lewis (C.S.)** *The Lion, the Witch, and the Wardrobe. A Story for Children.* Bles, 1950, *FIRST EDITION*, line-drawings throughout, some full-page, by Pauline Baynes, pp. 224, crown 8vo, original green cloth, backstrip lettered in silver with lean to spine, sunning through dustjacket and a little fading to edges, ownership inscription to flyleaf, dustjacket defective with central portion of backstrip panel loose and other areas of loss, good £1,500
14. **(Lewis.) BAYNES (Pauline)** Signed illustrated pages from *The Lion, the Witch and the Wardrobe.* [1969] crown 8vo, very good condition, various prices



Item 13



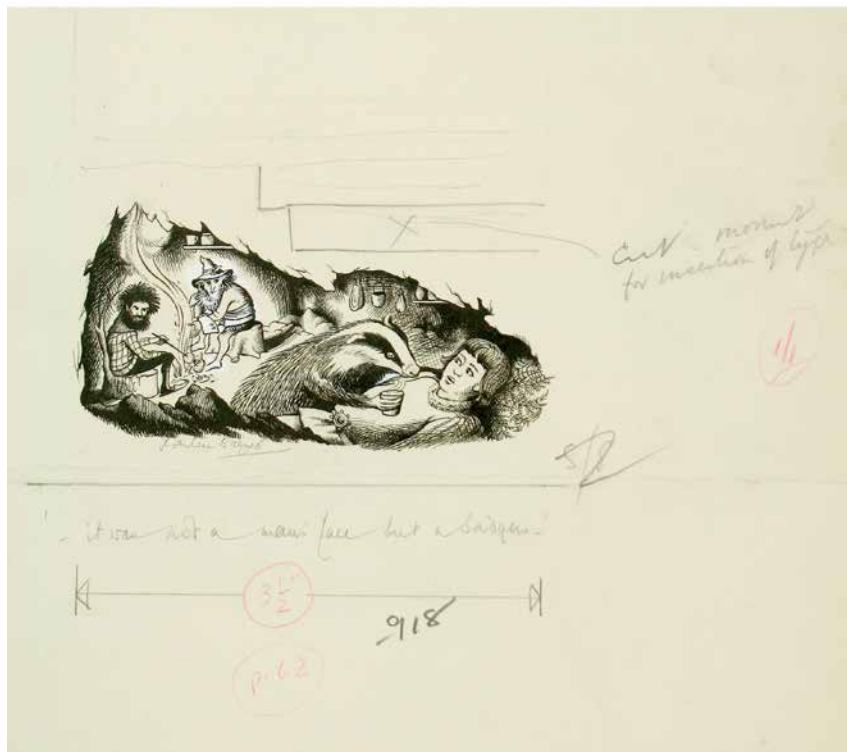
Taken from a later US edition of the book (and benefiting thereby from the improved printing quality), each page is signed by the artist beneath her illustration. The one near full-page image is £140, the others third-page illustrations at £110. A selection of the images is shown above; further can be supplied on request.

15. (Lewis.) BAYNES (Pauline)  
Original signed drawing  
for Prince Caspian. [p. 34:  
'... it sat up, rubbed its  
arms & legs ...'] [n.d., circa  
1951,] black ink with pencil  
annotations to borders, 31.7 x  
19cm, original creasing from  
publisher storage, but none  
touching image, trace overlay  
with some pen and pencil  
markings fixed with tape on  
verso, very good £5,000



Baynes's drawing, with her pencilled signature beneath, shows Trumpkin the Dwarf, having been rescued (Chapter III: 'The Dwarf'). The image is the same size as published in the first edition. The other pencil markings (some in red, numerals in pen at head) refer to sizing and place in text, with a contextual quotation (from p. 33, contemporary with the original drawing) in Baynes's hand captioning her illustration.

16. (Lewis.) BAYNES (Pauline) Original signed drawing for Prince Caspian. [p. 62: '... it was not a man's face but a badger's ...'] [n.d., circa 1951,] black ink with some correction to details in white, pencil annotation to borders, 31.7 x 19cm, original creasing from publisher storage, but none touching image, trace overlay fixed with tape on verso, very good £5,000



Baynes's drawing, with her pencilled signature beneath, shows Prince Caspian in the cave with Trufflehunter the Badger, and Trumpkin and Nikabrik the Dwarfs (Chapter V: 'Caspian's Adventure in the Mountains'). The image is the same size as published in the first edition. The other pencil markings (some in red, numerals in pen at head) refer to sizing and place in text, with a contextual quotation (contemporary with the original drawing) in Baynes's hand captioning her illustration.

17. (Lewis.) BAYNES (Pauline) Original signed drawing for Prince Caspian. [p. 79: '... while the three Dwarfs and two Badgers trotted stealthily across to the trees...'] [n.d., circa 1951,] black ink with some correction and heightening to details in white, pencil annotation to borders and faint crease visible at head, 31.7 x 19cm, mounted and framed in English oak under museum glass using high-grade acid-free materials, with pencil quotation visible at foot of image [50 x 42 cm approx. within frame], very good £15,000





A full-page illustration from the second Narnia book, and a particularly rich one in terms of the number of characters that are incorporated. Baynes's drawing, with her pencilled signature beneath, shows the Great Council meeting on the Dancing Lawn (Chapter VII: 'Old Narnia in Danger'). The image is the same size as published in the first edition. The other pencil markings refer to sizing and place in text, with a contextual quotation (contemporary with the original drawing) in Baynes's hand captioning her illustration.

18. (Lewis.) BAYNES (Pauline) Original signed drawing for Prince Caspian. [p. 86, 'The gloomiest of all was Giant Wimbleweather ...'] [n.d., circa 1951,] black ink with pencil annotations to borders, 31.7 x 19cm, original creasing from publisher storage, but none touching image, trace overlay fixed with tape on verso, very good £5,000



Baynes's drawing, with her pencilled signature beneath, shows the Giant Wimbleweather, flanked by a Badger and Talking Mice (Chapter VII: 'Old Narnia in Danger'). The image is the same size as published in the first edition. The sheet includes a small positional sketch in pencil in the top right-hand corner, showing the image's relation to the text on page, which could also be by Baynes. The other pencil markings (some in red, numerals in pen at head) refer to sizing and place in text, with a contextual quotation (from p. 85, contemporary with the original drawing) in Baynes's hand captioning her illustration.

19. (Lewis.) BAYNES (Pauline) Original signed drawing for Prince Caspian. [p. 143: 'The Dwarf went on ahead ...'] [n.d., circa 1951,] black ink with some correction to details in white, pencil annotations to borders, 23.8 x 18.4cm, original creasing from publisher storage, but none touching image, trace overlay with some pen and pencil markings fixed with tape on verso, very good £5,000



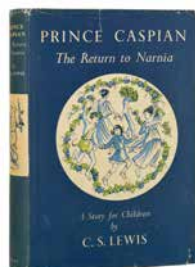
Baynes's drawing, with her pencilled signature beneath, shows Trumpkin the Dwarf, Peter and Edmund in Aslan's How (Chapter XII: 'Sorcery and Sudden Vengeance'). The image is the same size as published in the first edition. The other pencil markings (some in red, numerals in pen at head) refer to sizing and place in text, with a contextual quotation (contemporary with the original drawing) in Baynes's hand captioning her illustration.

20. (Lewis.) BAYNES (Pauline) Original signed drawing for Prince Caspian. [p. 151: '... half man, half wolf ... leaping upon a boy about his own age...'] [n.d., circa 1951,] black ink with pencil annotations to borders, 23.8 x 18.4cm, original creasing from publisher storage, but none touching image, trace overlay with some pen and pencil markings fixed with tape on verso, very good £5,000



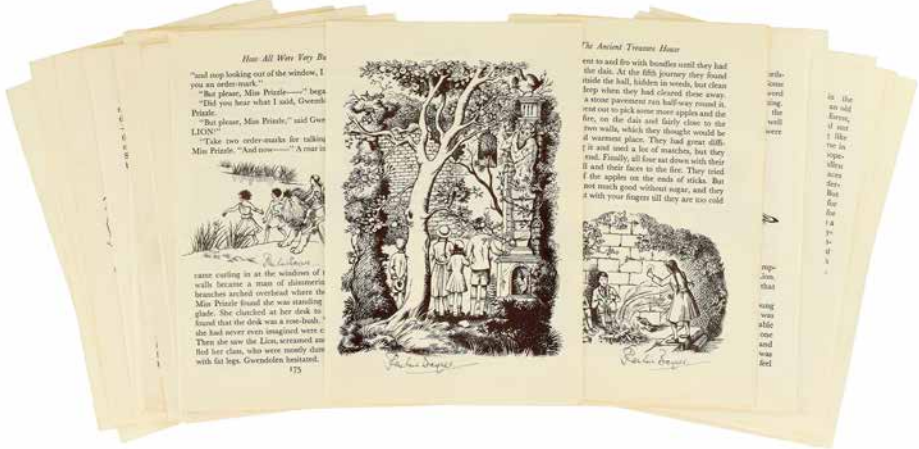
Baynes's drawing, with her pencilled signature beneath, shows the fight in Aslan's How (Chapter XII: 'Sorcery and Sudden Vengeance'). The image is the same size as published in the first edition. The other pencil markings (some in red, numerals in pen at head) refer to sizing and place in text, with a contextual quotation (from p. 150, contemporary with the original drawing) in Baynes's hand captioning her illustration.

21. Lewis (C.S.) Prince Caspian. The Return to Narnia. Bles, 1951, FIRST EDITION, colour frontispiece and 47 black and white text illustrations (4 full-page) by Pauline Baynes, pp. 195, crown 8vo, original dark blue boards, backstrip lettered in silver, front endpaper maps with ownership inscription in pencil, light soiling, rear flyleaf lightly foxed with rear pastedown rippling slightly at the inside, dustjacket frayed at edges with a few small tears at head and foot, lightly soiled to rear panel, central panel of backstrip browned, good £1,500



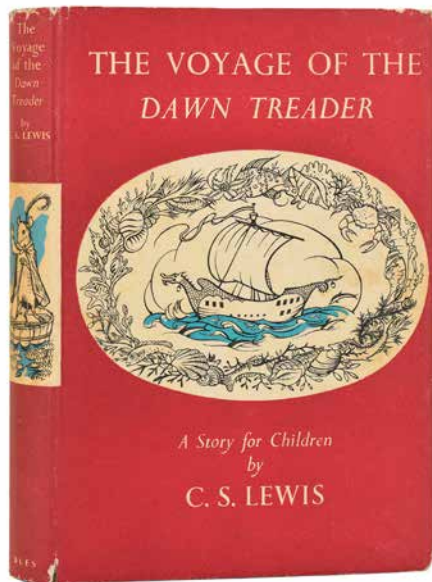


22. (Lewis.) BAYNES (Pauline) Signed illustrated pages from *Prince Caspian*. [1969], crown 8vo, one or two with handling marks or creasing to borders, but very good condition overall, various prices



Taken from a later edition of the book, each page is signed by the artist beneath her illustration. Sizes range from fifth-page to full-page drawings and the prices range accordingly from £60 to £150. A selection of the images is shown above; further can be supplied on request.

23. Lewis (C.S.) *The Voyage of the Dawn Treader*. Bles. 1952, FIRST EDITION, line-drawings throughout, some full-page, by Pauline Baynes, pp. 224, crown 8vo, original pale blue boards lightly stained, backstrip lettered in silver, front endpaper maps, dustjacket just a little frayed, mainly to head and tail of backstrip panel which is unfaded, with faint browning to the white area on the backstrip panel and the rear panel a little soiled, but overall in much better state than is usual with this work, very good £1,200

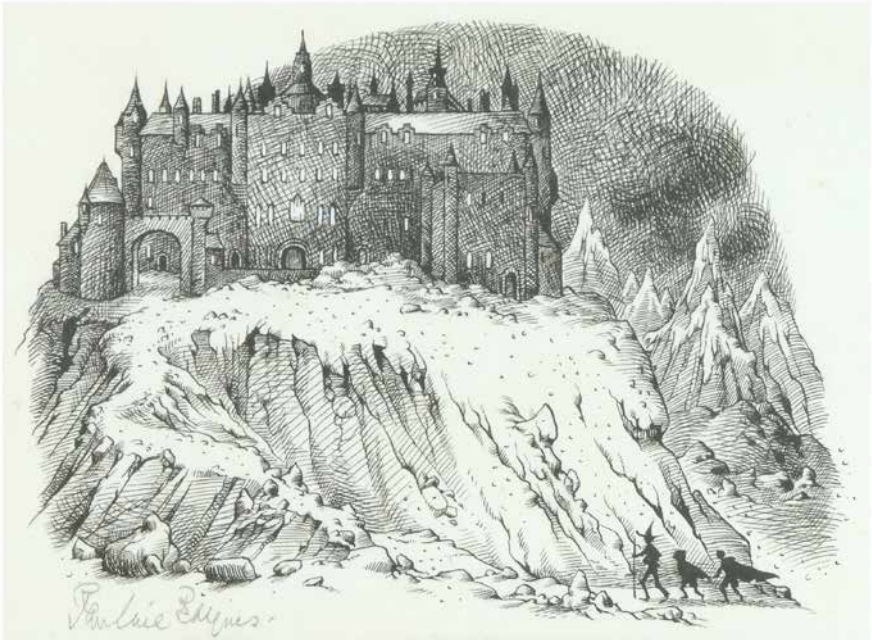


24. (Lewis.) BAYNES (Pauline) Original signed drawing for *The Silver Chair*. [p. 66, '... sitting with its[sic] back to them, fishing...'] [n.d., circa 1953,] black ink, pencil annotations with numeral in red at head, folded at head to fit mount, 25 x 19.5 cm [images size 8 x 6 cm], mounted and framed to show only image [30 x 25 cm approx. within frame], very good £7,000



Signed by Pauline Baynes in pencil at the foot of her drawing, a well-known image and the introduction of one of the best-loved characters from the series. The image is the same size as published in the first edition. The other pencil markings (some in red, numerals in pen at head) refer to sizing and place in text, with a contextual quotation (contemporary with the original drawing) in Baynes's hand captioning her illustration.

25. (Lewis.) BAYNES (Pauline) Original signed drawing for *The Silver Chair*. [p. 96, '... It stood on a high crag, and in spite of its many towers was more a huge house than a castle...'] [n.d., circa 1953,] black ink with some heightening in white, pencil annotations to borders with numeral in red at head and publisher's file-mark stamped to verso, 28.5 x 19.5 cm [image size 10.5 x 7.5 cm], mounted and framed to show only image [30 x 25 cm approx. within frame], very good £5,500



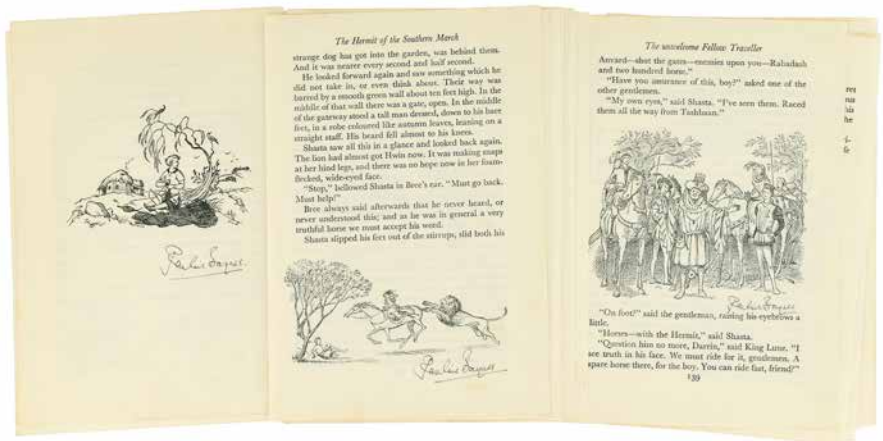
Signed by Pauline Baynes in pencil at the foot of her drawing. The image is the same size as published in the first edition. The other pencil markings refer to sizing and place in text, with a contextual quotation (from p. 95 of the first edition, contemporary with the original drawing) in Baynes's hand captioning her illustration.

26. (Lewis.) BAYNES (Pauline) Signed illustrated pages from *The Silver Chair* [1969,] crown 8vo, one or two with handling marks or creasing to borders and one with a faint stain, but very good condition overall, various prices

Taken from a later edition of the book, each page is signed by the artist beneath her illustration. Sizes range from fifth-page to full-page drawings and the prices range accordingly from £60 to £150. A selection of the images is shown to the right; further can be supplied on request.



27. (Lewis.) BAYNES (Pauline) Signed illustrated pages from *The Horse and His Boy*. [1965,] crown 8vo, one or two with handling marks or creasing to borders, but very good condition overall

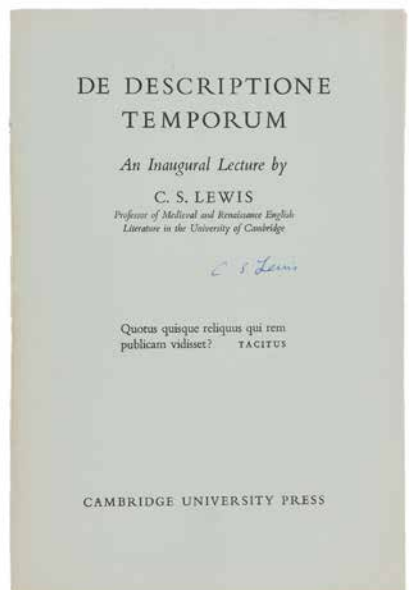


Taken from a later edition of the book, each page is signed by the artist beneath her illustration. Sizes range from fifth-page to full-page drawings and the prices range accordingly from £60 to £120. A selection of the images is shown above; further can be supplied on request.

28. Lewis (C.S.) *The Magician's Nephew*. Bodley Head, 1955, FIRST EDITION, numerous line-drawings (some full-page) by Pauline Baynes, p. 155 showing wax-mark on border, pp. 183, crown 8vo, original green boards with a few small patches of dampstaining to foot, backstrip lettered in silver, endpapers and top edge very lightly foxed, dustjacket price-clipped and lightly rubbed around head with backstrip slightly faded, flaps and rear panel foxed, good £600

29. Lewis (C.S.) *De Descriptione Temporum*. An inaugural lecture. Cambridge University Press, 1955, FIRST EDITION, pp. 22, [2], 8vo, original pale blue wrappers, top corner of front flap clipped, very good £2,500

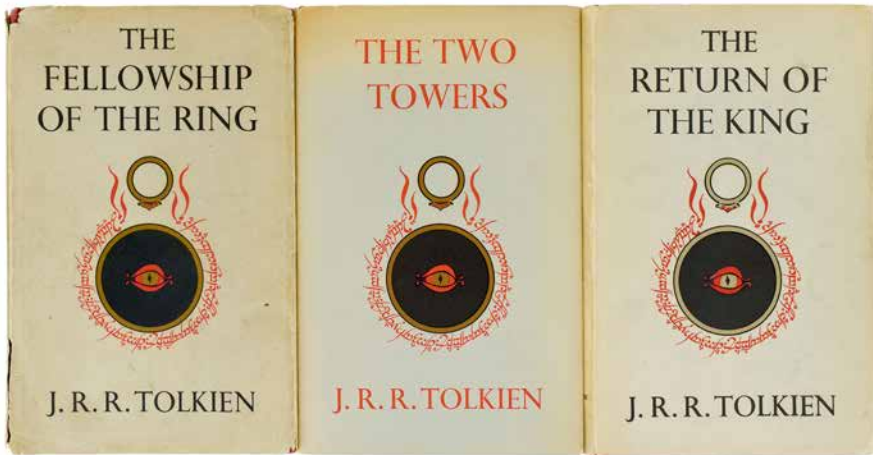
Signed by the author on the front wrapper.



Item 29



30. **Tolkien (J.R.R.)** *The Lord of the Rings Trilogy. The Fellowship of the Ring; The Two Towers; The Return of the King* [3 Vols.] *George Allen and Unwin, 1954-1955, FIRST EDITIONS, third volume with signature mark present and lines of type sagging on p.49 (designated as first state by Hammond in his bibliography, but later revised by him to second state), folding-maps drawn by Christopher Tolkien at rear of each volume, pp. 424; 352; 416, 8vo, original red cloth, backstrips lettered in gilt, light dustsoiling to top edges of first and third volumes and gentle bumps to a couple of corners, top edges red, faint partial browning to free endpapers with a prize bookplate partially obscured by dustjacket flap on front pastedown of first volume, dustjackets with that to first volume a little frayed with some light dustsoiling, backstrip panel to second and third volumes a little sunned with that to third showing faint blue shadow at foot, a very good set (Hammond & Anderson A5a.i-iii(1); Hammond, Tolkien Collector 11) £12,500*



A splendid, unrestored set of this modern classic - and a particularly nice copy of the increasingly elusive second volume.

31. **Inscribed by Shepard to Pauline Baynes (Baynes.) MILNE (A.A.)** *The World of Christopher Robin*. Containing 'When We Were Very Young' and 'Now We Are Six'. Illustrated by E.H. Shepard. *Methuen, 1959, FIRST EDITION THUS, illustrations by Shepard throughout including 8 colour plates new to this edition, a small amount of light foxing at head of prelims, tiny patch of surface adhesion from vignette at close of text to verso of rear endpaper, pp. 243, crown 8vo, original russet cloth, backstrip lettered in gilt, top corners lightly bumped with a small amount of dustsoiling to top edge of cloth and textblock, endpapers with a colour-printed Shepard design and a small amount of light foxing at head of inner margins, dustjacket with backstrip panel a little sunned, some light spotting to borders, a few nicks and extremities just a touch rubbed, very good* £300

# The World of Christopher Robin



To Pauline  
with love from  
kip  
Xmas 1959

A Christmas gift from the illustrator, to his friend and fellow illustrator Pauline Baynes - best-known for her work for Lewis and Tolkien. Shepard has inscribed the book on the half-title: 'Pauline, with love from Kip, Xmas 1959'. Additionally, he has signed beneath his printed name on the title-page. Shepard was something of a mentor to the younger Baynes, and was known to his friends as 'Kip' - all of his correspondence with Baynes was signed thus. A wonderful association copy between two of the century's foremost children's book illustrators.

32. (Tolkien.) BAYNES (Pauline) Original transparency for slipcase to the deluxe edition of 'The Lord of the Rings'. [Allen & Unwin,] [1963- 1964,] original tungsten 'Kodak Safety Film' colour transparency, 'Three-Point Reflection Guide' colour-bar to left of image with grey-scale colour bar to right, 14 x 11 inch approx., preserved and protected between two sheets of acetate with 'Vibicolor' sticker at head, fine (Hammond & Anderson p. 98) £2,000



An ultra-large format (ULF) Kodak transparency taken directly from the original artwork by Pauline Baynes, and showing her pencilled registration marks thereupon - one of likely two (possibly three) such transparencies used to illustrate the slipcase of the deluxe edition *Lord of the Rings* from 1963-4. An interesting survival, which gives a vivid reproduction of this striking image, the transparency constitutes one half of the triptych that the slipcase depicts - showing the erupting Mount Doom from 'The Return of the King' beside a portion of the central panel representing 'The Two Towers'. The use of arching trees to create the border of each, and the grotesque creatures (these Baynes's creation, without any particular textual referents), demonstrate her ability to balance a sense of scale with a fineness of detail - a combination that made her the perfect illustrator for both Lewis and Tolkien.

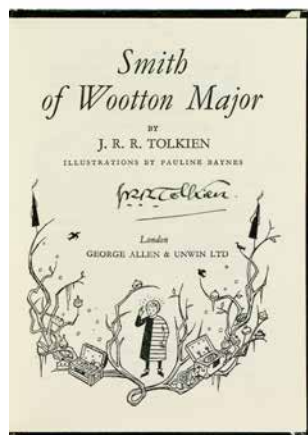
The film - identified by its notches as Kodak Ektachrome 64T - has not suffered any loss in quality since it was originally produced and could still be used (with the agreement of the copyright holder, of course) for its original purpose of making an accurate and detailed print of this image. This is the closest thing, in terms of the vividness of the reproduction, to Pauline Baynes's original artwork and a fascinating part of the publication history of the trilogy.

33. **An illustrators' association copy**  
**(Baynes.) SHEPARD (Ernest H.)** Ben & Brock. Methuen, 1965, FIRST EDITION, the author's drawings throughout, pp. 79, crown 8vo, original brown boards with vignette of Brock stamped in orange to upper board, backstrip lettered in gilt and orange, top corners very lightly bumped, faint foxing to top edge and a little browning at head of endpapers, dustjacket lightly toned overall with light foxing at head of flaps, very good £250

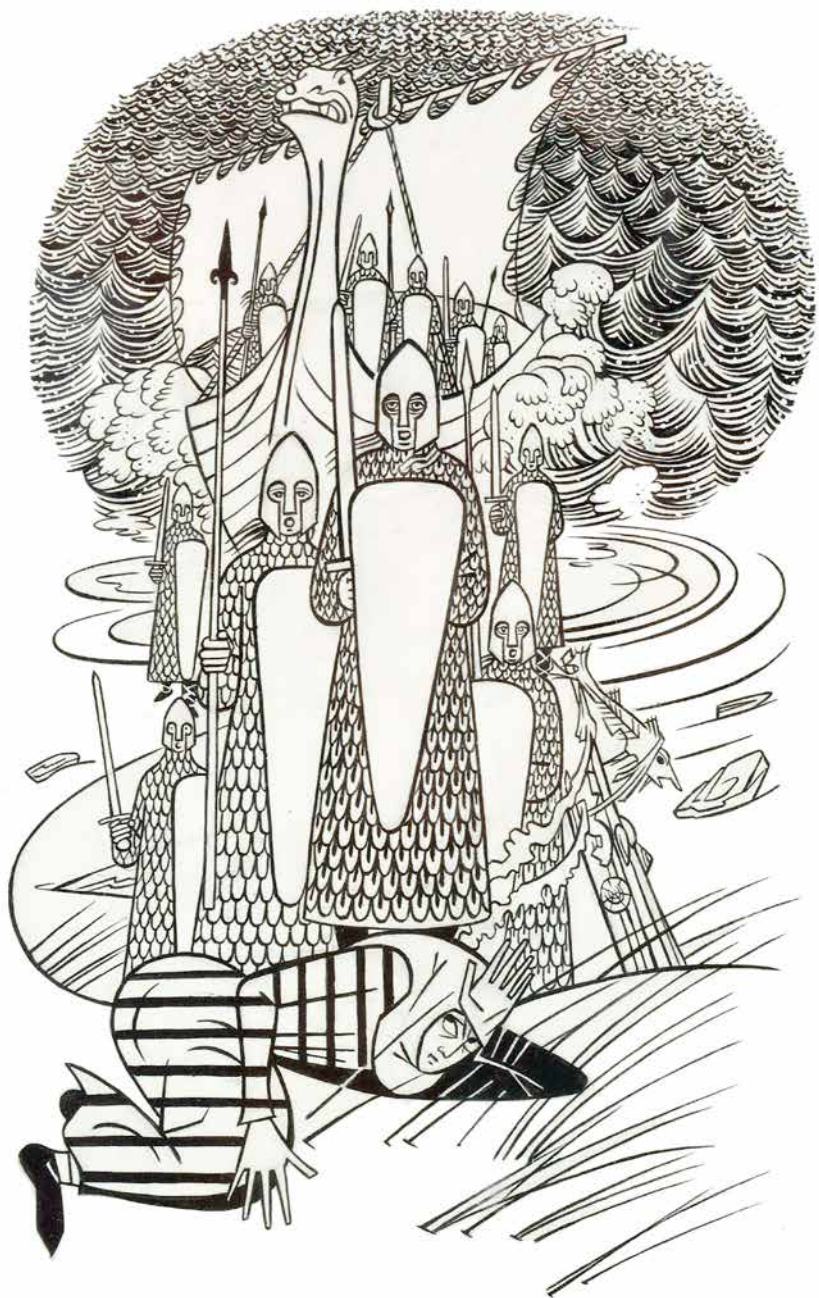
Inscribed by the author to Pauline Baynes, illustrator of the Narnia books amongst others: 'To Pauline, Ernest H. Shepard, June 1965'. Shepard was a mentor and friend to the younger illustrator; a typed transcription of the original letter presenting this book is laid in. A nice association copy between two of the twentieth-century's best-loved illustrators.

34. **With an original drawing for the book**  
**Tolkien (J.R.R.) Smith of Wootton Major.** Illustrations by Pauline Baynes. Allen & Unwin, 1967, FIRST EDITION, frontispiece, title-page design, decorated initial letter and 8 further illustrations (2 of these double-spread and 5 full-page), a few red ink marks to one page (one mark showing through to verso), pp. 62, [1, ad], foolscap 8vo, original illustrated boards (primary binding with backstrip and borders black), rubbing to extremities, very good (Hammond & Anderson A9a) £16,000

The illustrator's copy, and signed for her (without inscription) by Tolkien to the title-page.



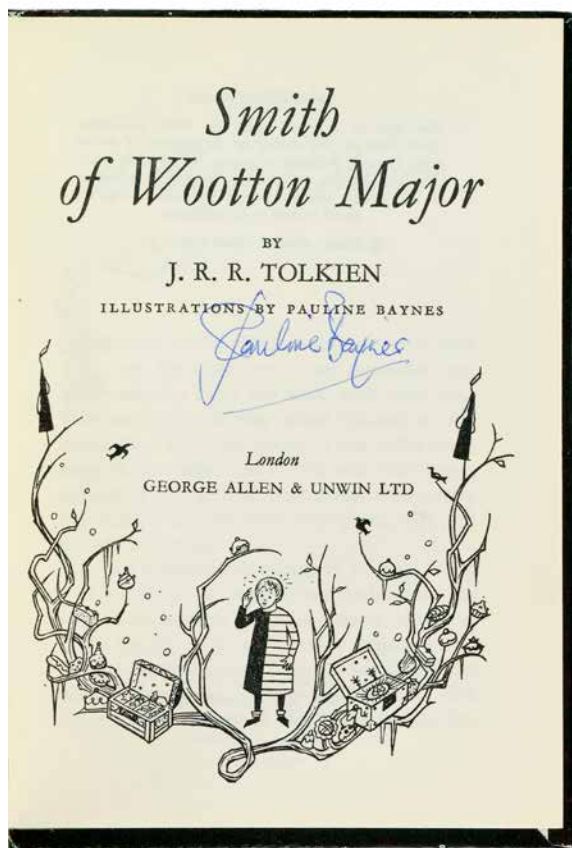




Item 34

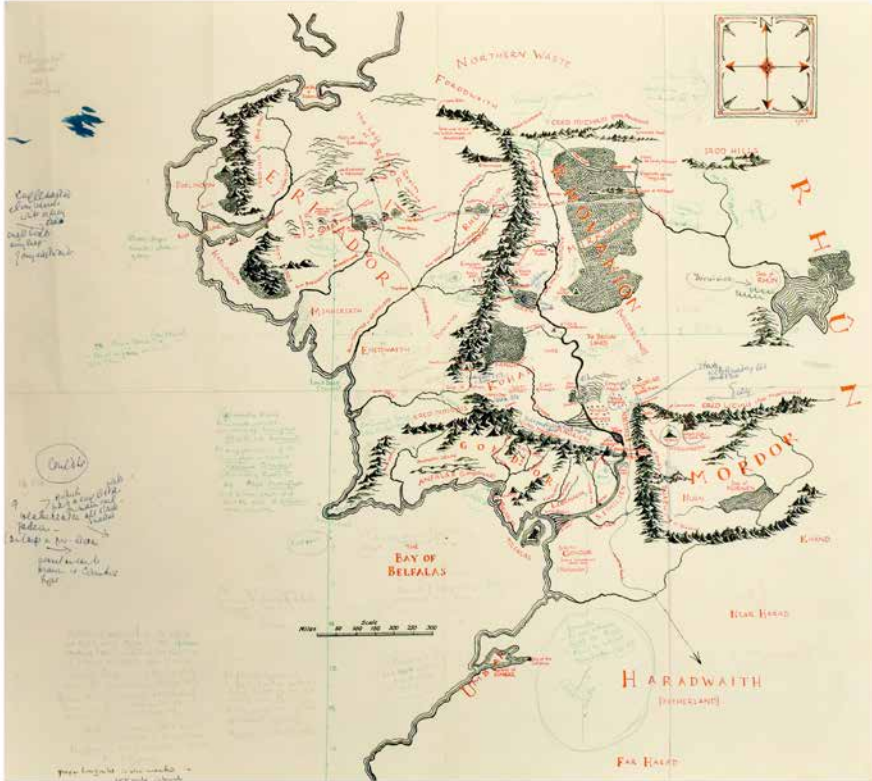
Offered with: the original drawing by Pauline Baynes for the striking image on p. 27, [n.d., circa 1967,] in black ink with some detail in white and a contextual quotation ('he fell upon his face and they passed over him & went away', p. 28) written by Baynes at the foot of image and a reference numeral and letter to margin, 13 x 8 cm [image size, approx.], mounted and framed using high grade acid-free materials [25 x 20 cm within frame], fine condition

35. **Signed by the illustrator**  
**Tolkien (J.R.R.)** Smith of Wootton Major. Illustrations by Pauline Baynes. Allen & Unwin, 1967, FIRST EDITION, frontispiece, title-page design, decorated initial letter and 8 further illustrations with 2 of these double-spread and 5 full-page, pp. 62, [1, ad], foolscap 8vo, original illustrated boards (primary binding with backstrip and borders black), lightest of rubbing to extremities, near fine £750



Signed by the illustrator Pauline Baynes to the title-page; an unusually good copy of a book that is prone to rubbing.

36. **Tolkien (J.R.R.) & Pauline Baynes.** MAP OF MIDDLE-EARTH. [*manuscript material circa 1969*] map printed in red and black drawn by Christopher Tolkien and removed by Pauline Baynes from her own copy of an early edition of one of the first two books (*the circumstances of this documented below*), copious annotation by J.R.R. Tolkien in green ink or pencil (including some areas of shading by him) with additional annotation by Pauline Baynes in blue ink or pencil, 42 x 46 cm approx., mounted and framed (58 x 63 cm within frame) using high-grade acid-free materials, original folds with one very short split to point at foot (not visible within mount), very good £60,000



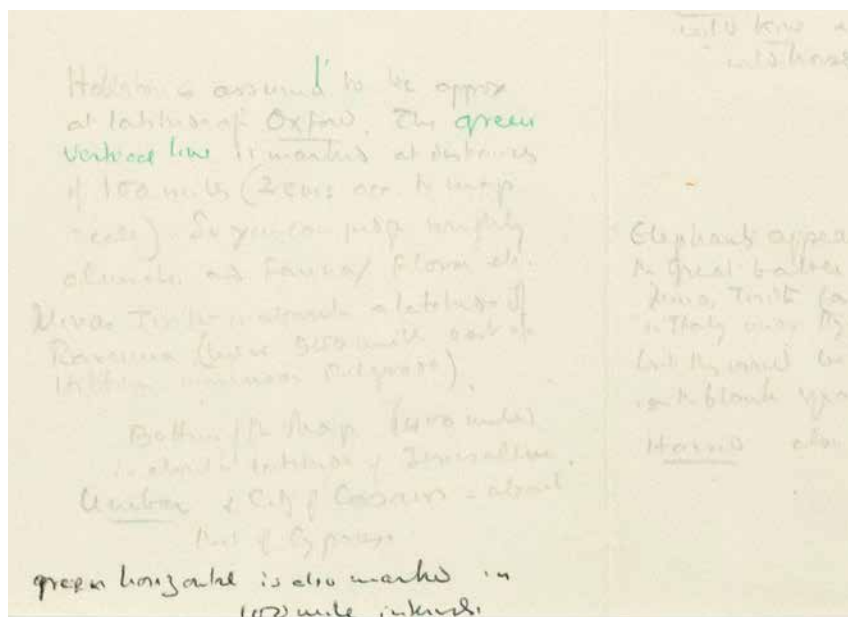
An important document, and perhaps the finest piece of Tolkien ephemera to emerge in the last 20 years at least. This constitutes the working material for Pauline Baynes's colour 'Map of Middle Earth', published by Allen & Unwin in 1970 (Hammond & Anderson Eii4).

As recorded in correspondence between the two of them and her own, unpublished, diary entries, Pauline Baynes and Tolkien began to work on her projected painted map of Middle-earth in 1969: her first reference to it is in her entry of 21st August that year, where she describes visiting Tolkien and his wife in Bournemouth, 'to chat about

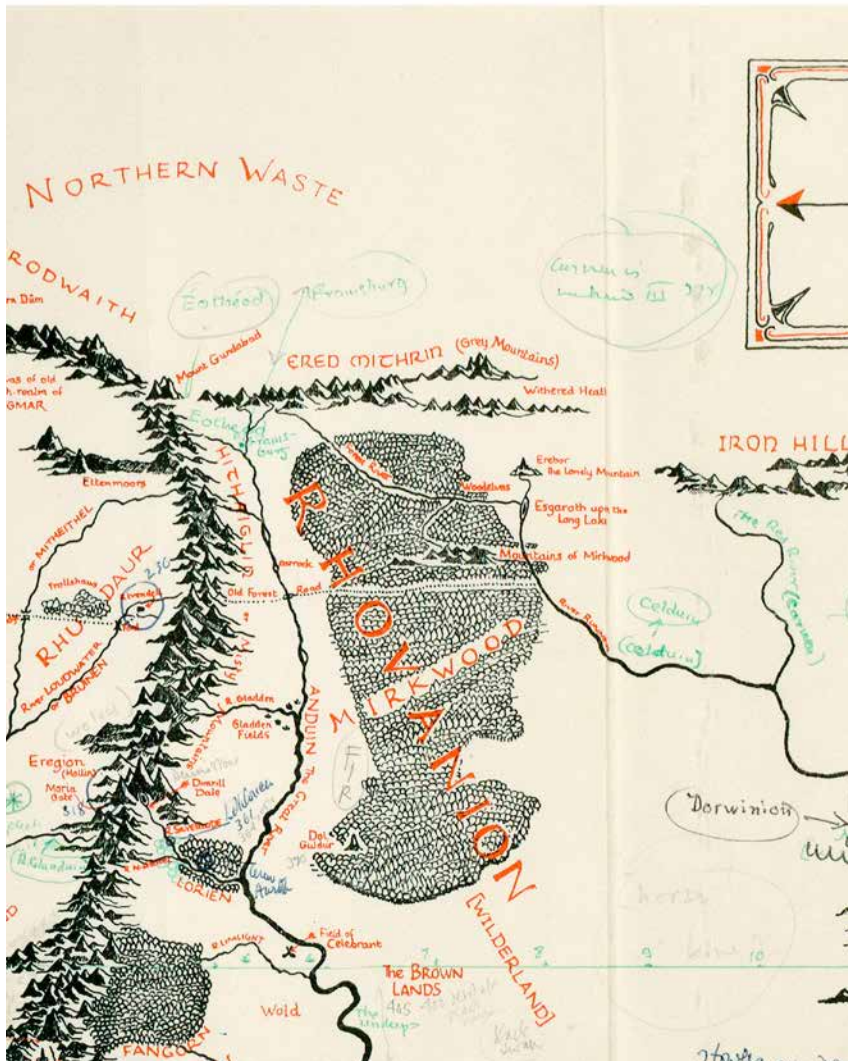
a poster map I have to do - he very uncooperative'; a letter of the following Thursday from Tolkien (addressed to Mrs Gasch, Baynes's married name) has him returning a draft of the map with comments that 'will not be very intelligible'. He proceeds to highlight one existing error that he is aware of 'ENEDWAITH for ENEDHWAITH', and proceeds to enumerate names that he thinks might not be legible in the original.

A succession of diary entries for the month of September show Baynes working in earnest on the map, which are followed by a letter from Tolkien from the beginning of October - here he excuses himself for having 'been so dilatory', which has been due to illness on the part of his wife and daughter, and complains of the working material for the map that he is being given that 'the photo-copy is exceedingly bad'. His solution is the first reference to the present item, suggesting to Baynes 'Is there not a map in whatever edition of The L.R. that you are using?'. At the beginning of the next month, Baynes records a further lunch at the Miramar Hotel with the Tolkiens, but notes a significant change in his demeanour from their first such encounter: 'He in great form - first names and kissing all round - and pleased with the map'. The completion of the map, including a late change to the title, follows in short order.

The majority of the annotation on the map is in Tolkien's hand and demonstrates the exacting nature of his creative vision: whilst he continues to be attentive to the place-names (ensuring the correct representation of existing ones and providing additional ones), he makes numerous suggestions regarding pictorial aspects - both in the form of positioning, but also the various flora and fauna or vessels through which the various locations are represented. In doing so he makes frequent and occasionally extensive references to incidents in the text. In an intriguing comment at the foot he states: 'Hobbiton is assumed to be approx. at latitude of Oxford', using Ravenna, Belgrade, Cyprus, and Jerusalem as other reference points.





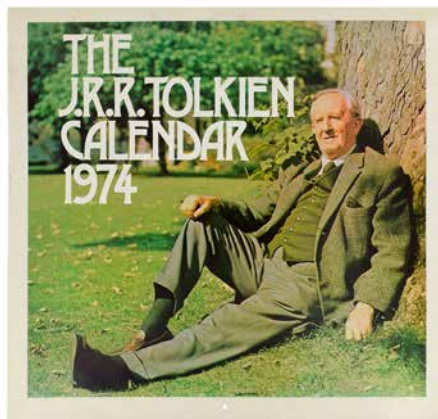


A handful of annotations by Pauline Baynes make additional textual references and show her thought processes regarding the detail of certain components.

Baynes's poster map, the finished version of which reflects all of Tolkien's suggestions here, is justly celebrated and has a continuing popularity. This working document shows the form and extent of Tolkien's involvement and is a testament to what became, following an 'uncooperative' start, a very fruitful collaboration between the author and his illustrator, demonstrating the meticulous creativity of both.

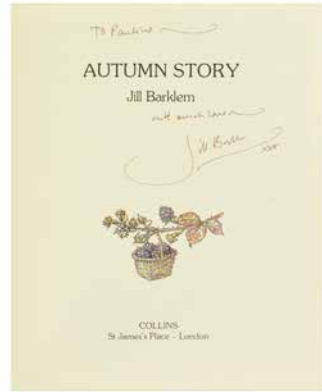
37. (Tolkien.) THE J.R.R. TOLKIEN CALENDAR 1974. George Allen & Unwin, 1973, FIRST EDITION, 12 colour-printed Tolkien illustrations and Pauline Baynes map of Middle Earth, pp. [24], 33 x 33 cm, original illustrated wrappers with photograph of Tolkien to front, very good condition (Hammond & Anderson Eii6) £60

An interesting piece of ephemera for the year following the author's death; the cover offers the tantalising possibility that each month might be illustrated by a picture of the author leaning against a different tree, but the interior instead consists of the author's own illustrations - as well as a reproduction of Baynes's painted map.



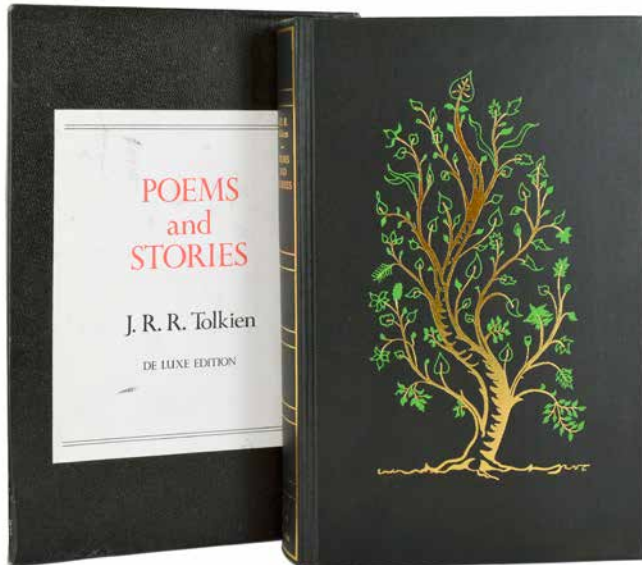
38. **Illustrator association copies**  
**(Baynes.) BARKLEM (Jill)** The Four Seasons of Brambly Hedge. Spring Story; Summer Story; Autumn Story; Winter Story [fourth printings, 4 Vols.] *Collins, 1980, colour illustrations throughout, small 4tos, original illustrated boards, a little spotting to top edges, dustjackets, very good* £200

All four books inscribed by the author on the half-title or title-page for fellow illustrator Pauline Baynes: 'To Pauline, With much love, Jill Barklem xxx'. Each book is the fourth impression in the same year as its first publication.



39. **Tolkien (J.R.R.)** Poems and Stories. Illustrated by Pauline Baynes. *George Allen & Unwin, 1980, FIRST EDITION THUS, half-title printed in orange with decorative border by Pauline Baynes adding grey and brown, title and fly-titles printed in orange, illustrations by Baynes throughout with many full-page and printed in brown, orange and grey, sectional endpapers by Baynes in white on orange, pp. 342, 8vo, original black cloth with Tolkien's 'Tree of Amalion' stamped in gilt to upper board with leaves in green, tiny patch of gentle rubbing to lower board, backstrip lettered and bordered in gilt, green-speckled edges, patterned endpapers, majority of unprinted tissue jacket remains, in original box with corners slightly rubbed and a light pressure mark to front, printed label to box has a few light marks, very good* (Hammond & Anderson A16) £140

An attractive collection, which includes 'The Adventures of Tom Bombadil', 'The Homecoming of Beorhtnoth Beorhthelm's Son', 'On Fairy-Stories', 'Leaf by Niggle', 'Farmer Giles of Ham', and 'Smith of Wootton Major' - the use of colour in Baynes's updated illustrations make this an attractive and harmonious edition.





40. (Tolkien.) BAYNES (Pauline) Original coloured drawing for Leaf by Niggle. circa 1980, black ink on thick art card with pastel and gouache colouring in shades of brown, orange, and grey, 27 x 19 cm [image size 17.5 x 11 cm approx.], mounted and framed using high grade acid-free materials [35.5 x 24.5 cm within frame], very good £7,000



Produced for Allen & Unwin's deluxe *Poems and Stories* in 1980 (Hammond & Anderson A16), the Baynes illustrations to this story were new to this edition and are an attractive and accomplished example of her work - this original is more vivid, with greater contrast and use of colour, than the printed version (which appears opposite p. 198).



41. (Tolkien.) BAYNES (Pauline) Original signed coloured drawing for Smith of Wootton Major. [p. 32: 'There they danced...'] circa 1980, black ink on thick art card with gouache colouring in shades of brown, orange, and grey, 27 x 19 cm [image 18 x 11 cm approx.], mounted and framed using high grade acid-free materials [31 x 22 cm within frame], very good £8,000



Signed by the artist in pencil at the foot of the image. The image is larger and more detailed than that featured in the first edition. The number 23, presumably some reference to its position in the edition for which it was intended (although it actually appear opposite p. 322), appears in pencil on the reverse of the mount and of the art card itself, as well as on the frame-board and a small piece of card affixed to the same (the last identifiably in Baynes' hand). The style and colouring make it likely that this was produced for Allen & Unwin's deluxe *Poems and Stories* in 1980, although the printed version offers a poor reproduction of what is a lively and vivid image here.

- Including a dead mosquito**
42. **Baynes (Pauline)** Notebook of working material for various projects. *n.d.*, ruled notebook with writing and sketches in various colour inks and pencil, numerous inserted sheets of reference material or her own preparatory work including paint swatches, [unpaginated], 4to, original blue cloth-backed boards, rubbed to edges with a few stray pieces of tape to front, good £3,500



A fascinating document, a notebook absolutely teeming with material in relation to projects that are presumed to have been incomplete or unpublished at the time of Baynes's death (on the basis that other notebooks are known to have been disposed of by her once the material they were working towards had been finished). The contents show how meticulous and creative Baynes was in exploring and researching her projects, with the majority on religious themes - including her last completed project, a collection of Surahs from the Koran that was to have been published by Eerdmans but which was unable to get past the development stage.

The middle section is taken up with an original work by Baynes to be entitled 'Spider's First Day'; drafts of this latter work, both text and illustration, provide a comprehensive view of it - indeed, it appears to be storyboarded in its entirety, with even a note on the endpaper designs showing how fully it had been conceived by the author. Her working material for it includes, amongst other



things, a dead mosquito in an envelope. A short note in the form of diary entries by Baynes (July 14-20) record the fate of the project, with Baynes declaring her frustration with the publisher Frances Lincoln. An intriguing insight into the working process and wide-ranging ability of one of twentieth-century's best-known illustrators.



Pauline Baynes

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