

Also included is a manila folder containing miscellaneous newspaper articles and reviews; includes *The Crime-Book Society Magazine*, [London] June 1931, 8 pp., featuring a review of their selection for June *The Sands of Windee* published by Hutchinson; the *Star Weekly Complete Novel (The Bone is Pointed)*, Toronto, Saturday, February 14, 1948.

Miscellaneous ephemera, including: Mystery Writers of America dinner programme for 1956. AWU was the first foreign author to be accepted as a member of M.W.A.; photocopies of several *Walkabout* articles; *The Age Saturday Extra*, Melbourne, report of the fire at Aireys Inlet which claimed AWU's house, along with many others; and miscellaneous reports and cuttings, including some World War Two notes about prisoners-of war; two of the Christmas cards issued by AWU, and two variations of the *Bony* bookmarker. Also included is a Spirax notebook, with the typewritten label *This record of the Canberra Appeasers, limited though it is, has been kept in the firm belief that some day we shall pay for their appeasing*. It contains newspaper articles, dated 1962, relating to West New Guinea and a repetition of the *appeasement policies which lead to W.W.II*. Inside upper wrapper bears another typewritten label: *A wrathful man stirreth up strife: but he that is slow to anger appeaseth strife. Proverbs 15 v 18*.

Dust wrappers, all with vertical folds, for the following novels:

- The Barrakee Mystery*, Hutchinson, London, 1929.
- The Sands of Windee*, with Crime-book society wrap-around band, Hutchinson, London, 1931.
- Winged Mystery*, John Hamilton, London, 1937.
- The Devil's Steps*, The Crime Club, New York, 1946.
- The Devil's Steps*, Aldor, London, 1948.
- The Mountains Have a Secret*, The Crime Club, New York, 1948.
- The Will of the Tribe*, The Crime Club, New York, 1962.

Art work and photographs, including:

- Pen and ink drawing of AWU, smiling, with cigarette in hand. Artist and application unknown. The drawing reflects the author's photograph used on dust wrapper flaps in the 1950s. Image size 13.5 x 8.5 cm, paper size 18 x 10.2 cm., laid on art board, with the pencilled instructions at bottom *1/3 reduction Please dont smudge*. The artwork is foxed, and has some light tape marks at edges. [See cover illustration]
- Pen and pencil drawing of Bony, by John Baird, circa 1954. Used in advertisements for *World's News* publications 1954-1956. Other applications unknown. Image size 20 x 15 cm., signed lower left, on art board 32 x 24.5 cm, with mount. [See cover illustration]
- Original art work by Gillian Sandland for the American edition of *Venom House*, Doubleday for the Crime Club, New York, 1952. Black and white ink and white poster paint. Image size, 22.2 x 17.5 cm., slightly larger art board, with production marks. Together with a colour pull, without flap text, of the finished dust wrapper, with several vertical folds.
- Sepia photograph of AWU, dressed in bush garb, cigarette in mouth, with three donkeys. Image size 20.2 x 15.5. cm..
- Photograph of AWU with Mr. James L. Hole of Albermale Station in 1950, used in *Follow My Dust!* Image size 23.7 x 19 cm., the length slightly cropped. Albermale Station was used by AWU in *Death of a Lake*.
- Studio photographic portraits, one hand coloured, by Antoine Kershaw, circa 1950s. Image size 25 x 20 cm., mount laid on, and two copies of another, one hand-coloured, one sepia, possibly early 1960s. Image size 24 x 19 cm.

Arthur W. Upfield's typewriter.

The original Model T. Imperial typewriter, with travelling case, used by the author to write his novels.

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Introduction

In presenting this catalogue, two phrases which have inspired me during my forty years as a bookseller come to mind - *the joy of bookselling*, and *the romance of book collecting*. A third could be added – *the generous sharing of knowledge by book collectors*.

My introduction to Don Uren, Jessica Hawke's son who from his early teens lived with his mother and Arthur W. Upfield, was made by a long standing customer and friend, Robert J. Blackmore. Rob epitomizes the perfect book collector who understands the romance of book collecting. As a young man, he met Arthur W. Upfield, whose books he collected. Many years later when he moved to the country to live, Rob coincidentally met and became friends with Don Uren. Constantly concerned about the increased risk of loss by bush fires, Don expressed to Rob his interest in selling the collection of books and papers that had belonged to Arthur and his mother, Jessica. As a result, over the last two years I have had the pleasure of getting to know Don and his wife, Lynette. I have also been privileged to study in detail a dozen or more typescript manuscripts of the author's novels, edited and amended by both Arthur and Jessica, which have since been acquired by one of his direct descendants.

In the late 1960s my partner, Muriel, and I bought a collection of books that included sixteen novels by Arthur W. Upfield. We each selected one to read, and then continued to read the remaining fifteen in a very short time, cementing an affection for the *Bony* novels that remains to this day. The joy of bookselling is such that nearly forty years later I am able to research, purchase, and catalogue this important collection of books and archives of Arthur W. Upfield [referred to, with affection, as AWU in this catalogue].

AWU's literary life can be divided into two periods. The first appears to have ended around 1939, although his marriage to Anne Douglass, an Australian nurse whom he had met in Egypt during the First World War had failed by the early 1920s. He and Anne had one son, and the family archives relating to this period, which were offered for sale by Australian Book Auctions in 2001, end around 1939.

The second period commenced in the 1940s, when AWU met Jessica Uren [nee Hawke] when she ran the Kalorama general store, in the Mount Dandenong Ranges east of the City of Melbourne. Jessica's husband, Thomas James Uren, a civil engineer with the railways, had died in 1944. They had one son, Donald, who was 10 years old when his father died.

AWU was unable to get his estranged wife, Anne, to agree to divorce, but despite this he and Jessica lived together as husband and wife from 1946 until his death in 1964. Jessica was referred to in newspaper articles, and by correspondents, as *Mrs. Upfield*. Two presentation inscriptions from AWU, in 1953 and 1963, address her as *my wife* and *my sweet wife*, and correspondence from the 1950s suggests that she actually changed her name to Upfield (or Uren Upfield) by Deed Poll.

There are several presentation inscriptions from AWU to Jessica in this collection, which illustrate the great affection held one for the other. Before meeting Arthur, Jessica had a dream in which she met the love of her life. His name was *John*. When Arthur became that love, she claimed him as *Her John*. He had several pet-names for her, including *Felicity*, and it is my belief that their unpublished novel, *Beauty for Ashes*, which includes the use of these pet-names, is a fictional account of their love affair.

The first inscription, in June 1945, is formal – *To Mrs. J Uren with all good wishes Arthur W Upfield*. In September the same year he addresses her as *Rose-Honore* and *Dearest Honore*, and signs himself *John*, names which her son believes were initially used as codes.

Although it is now acknowledged that Jessica Hawke did not write any books, she helped and encouraged AWU in his writing. In addition to proof-reading and editing his work, Jessica is quoted in one newspaper article as contributing the characters of the women in AWU's novels. A 1957 newspaper interview reports, under the heading *She turns them all into cats: It doesn't trouble her conscience when Jessica Upfield blackens some woman's character. For Jessica is "catty" only in books. She writes in the unpleasant female characters in the novels of Australian out-back author, Arthur Upfield. Explained Jessica yesterday, "Arthur is incapable of giving a woman a nasty personality. He's the type of man who puts every woman on a pedestal. So I always check and 'improve' the characters of the female villains, ...* Her support was acknowledged by AWU in his presentation inscription in the first American edition of *An Author Bites the Dust: To Sweetheart Together with my full heart and appreciation of her criticisms and unfailing faith in this work. Arthur W Upfield, Her John. ...* and again in 1956 *For my Eternal Sweetheart who watched this book grow and who contributed to it much wisdom.*

AWU died in Bowral, aged 74, on the 12th of February, 1964. Jessica Uren Upfield died on the 29th of May, 1965.

1952/1954: Thick folio ledger, bearing titles of six novels and their reviews, plus topics *Rowles*, *Radio*, *Upfield* written in AWU's hand in the index at front, followed by numerous clippings of reviews, newspaper articles, parts of serialized novels and with many cuttings loose at end. The album also contains stamps.

1954/1956: *Death of a Lake/Cake in the Hat-box*. Reviews for the novels dated from July, 1954 to November, 1955, plus other cuttings about AWU, and Mrs. Arthur Upfield [Jessica Hawke] to August 1956. In one (*Sun-Herald*, Sydney, N.S.W.) *Mrs. Arthur Upfield says her mystery-writer husband has three pet hates: "Politicians and red tape, bad roads and silly women who talk about themselves."* Also included in this album are clippings including coloured illustrations from the serial version of *The Battling Prophet* in *The World's News*, February and March 19, 1955.]

1956: *The Battling Prophet*. Reviews dated from February to September 1956.

1956: *Man of Two Tribes*. Reviews dated from October, 1956 to January 1957, plus relevant loose clippings and stamps.

1956/1957: *Follow My Dust!* Small number of reviews and publicity pieces for AWU and Jessica Hawke Upfield, dated from May, 1956 to April, 1957, plus two promotional pieces for AWU.

1957/1958: *The Bushman Who Came Back/Bony Buys a Woman*. Reviews for the American and English/Australian editions, dated from June, 1958 to January, 1958, plus miscellaneous stamps.

1957/1958: *Bony Buys a Woman/The Bachelors of Broken Hill*. Reviews dated from December 1957 to June 1958.

1959: *Bony And The Mouse*. Reviews dated from February to August, 1959. Includes the masthead for the serialisation of the novel in the *Mail*, Brisbane, 16 August, 1959, an interview with Mrs. Jessica Hawke Upfield, and several loose clippings.

1959/1960: *Bony and the Black Virgin/The Mystery of Swordfish Reef*. Reviews dated from December 1959 to August, 1960.

1959/1960: *The Sands of Windee/Bony And The Mouse/Man of Two Tribes*: Reviews dated from January, 1959 (reissue of *The Sands of Windee*) to August, 1960. Also includes an interview with Mrs. Jessica Hawke Upfield, and the script of the review issued by The Heinemann Group together with broadcast schedule for Queensland, New South Wales and the Australian Capital Territory.

1960/1961: *Bony - Kelly Gang*. With two head-and-shoulder pen and ink drawings of *Bony*, by Wilkinson [one so signed], and reviews dated from July, 1960 to November, 1961 plus six typed copies of reviews from Heinemann, Sydney and a number of loose clippings.

1961/1962: *The White Savage/Winds of Evil*. American, English and Australian reviews, dated from March, 1961-April, 1962.

1962: *The Will of the Tribe/Death of a Swagman*. Reviews dated from July to December, 1962, plus relevant loose cuttings. The album includes a publicity blurb from AWU's German publisher (with AWU's typed translation) saying that since 1950 (the reopening of publishing in Munich) Goldmann has released 65 new authors of crime novels on the German book market. AWU is listed as the second highest seller (663,000 copies), after Victor Gunn (1,345,500 copies).

1963: *Madman's Bend*. Reviews dated from February to October, 1963. Includes several loose clippings.

1957-1964: *Follow My Dust!* and OBITUARY. Folio album containing clippings, articles, and other ephemeral items relating to *Follow My Dust!* from publications in Australia, and other countries including Great Britain and South Africa. Also included are several typescripts for reviews and the script for a review taped by Mr. Donald McLean for use over stations throughout Australia - country and metropolitan. Only one review drew a handwritten comment, probably in AWU's hand: *A fine example of the re-action of the Australian literary scum*, in response to a *Walkabout* review, dated October 1957, that is uncomplimentary towards the book. Towards the end of the file there is a John Hetherington piece on AWU in the twelfth of a series of profiles of Australian writers published in the *Daily Telegraph*, January 21, 1961, under the heading *Bony is his brain-child*. This is probably the last clipping seen by AWU, as the seven pages bear clippings announcing the death of Arthur Upfield, ending in an epitaph written by Pamela Ruskin. Two photographs of the Upfields, taken at Lennons Hotel, and the Chevron Hilton Sydney, complete the file.

Press clippings, newspaper reviews and interviews, and related ephemera

The author's collection of twenty-five albums, and a folder, containing clippings, articles, and other ephemeral items relating to his work and life. AWU subscribed to newspaper clipping services in Australia, Britain and America. The albums are titled in AWU's hand, with reviews, part dust wrappers, addressed envelopes and postage stamps pasted into the albums by him from 1939 to 1962. Several have loose cuttings, and there is the occasional annotation in the author's hand. They include:

1940/1944/1945: *No Footprints in the Bush*. Partial dust wrapper for the Crime Club edition, plus American reviews dated from October 1944 to January 1945; plus partial dust wrapper, for *The Devil's Steps*, Aldor, London, Sept. 1948; plus earlier Australian clippings for the Angus & Robertson first edition of *Bushrangers of the Skies*, dated from August to November 1940.

1943: *Murder Down Under/Wings Above the Claypan*. Partial dust wrappers for the Crime Club editions, plus American reviews for each title dated from January to June, 1943, plus loose clippings and ephemera.

1943/1944[+1939]: *The Mystery of Swordfish Reef/Winds of Evil*. Partial dust wrappers for the Crime Club editions, plus American reviews for each title, dated from October 1943 to April 1944, plus a review from the *Advertiser*, Adelaide, S.A., 14 Oct 1939 for the Angus & Robertson first edition of *The Mystery of Swordfish Reef*, and a Christmas card [1943] from The Crime Club, inscribed by Isabelle Taylor, the two parts of the card split and laid down side by side.

1946/1947: *Death of a Swagman/The Devil's Steps/The Bone is Pointed*. Partial dust wrappers for the Crime Club editions, plus American reviews for each title dated from May 1946 to February 1947, plus loose clippings.

1947/1948: *Death of Swagman/An Author Bites the Dust*. Partial dust wrappers for the Angus & Robertson editions, and Australian reviews for each novel, dated from May-December, 1947 and May-July, 1948 respectively.

1948: *An Author Bites the Dust*. Partial dust wrapper, for the Crime Club edition, and American reviews dated from February to August, 1948, plus American and Australian postage stamps.

1948: *The Mystery of Swordfish Reef* in *The Star Weekly*, Toronto, April 29, 1944; *Wings Above the Claypan* in *The Standard*, Montreal, May 27, 1944; and the front cover of *Detective Fiction*, December 1948, announcing *First instalment of Arthur Upfield's "The Mountains Have a Secret": Chosen as the American Crime Club's Book of the Month for August 1948*.

1948/1950: *The Mountains have a Secret/The Widows of Broome*. Partial dust wrappers for the Crime Club editions, and American reviews for each novel, dated from August, 1948-November, 1950.

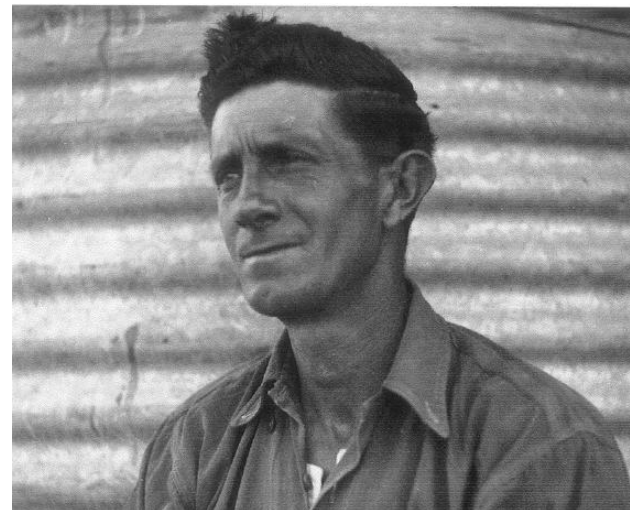
1950/1951: *Serial Publications The Bachelors of Broken Hill*. Partial dust wrapper, for the Crime Club edition, plus American reviews dated from October 1950 to March 1951, plus cuttings from *The Sydney Morning Herald Magazine* serialization of *Death of a Swagman*, including masthead, dated Tuesday, November 20, 1945, and various illustrations by Clem Seale, from the serial, with typed headings and names (by AWU) laid on several; five leaves with heavily stamped and franked envelopes addressed to AWU, four of them with return address of Leland Hayward Inc., New York, laid on rectos, together with American, English and Australian stamps; plus the opening pages of other serialised novels: *The Devil's Steps*, in *The Argus Week-end Magazine*, 16 Nov. 1946, *No Foot-Prints in the Bush* in *The Star Weekly*, Toronto, October 6, 1945; *The Bone is Pointed* in *The Star Weekly*, Toronto, February 14,

1951: *The New Shoe* [plus early dust jackets]: American reviews, dated from July to September, 1951, plus partial dust wrappers, taken from another cutting book, with press cuttings on backing sheet, pasted into this album, for *Winds of Evil*, Angus & Robertson, (Sydney 1933); *Wings Above the Diamantina*, Angus & Robertson, (Sydney, Oct: 1936); *Mr. Jelly's Business*, Angus & Robertson, (Sydney, June 1937); *The Mystery of Swordfish Reef*, Angus & Robertson, (Sydney, 27 June 1939) and the 1943 Crime Club edition; *Winds of Evil*, John Hamilton, (London 1939), and the 1944 Crime Club edition; *Death of a Swagman*, The Crime Club, (New York Apl 1946); and the edition issued by Penguin Signet Books.

1951/1952: *The Widows of Broome*. Reviews dated from September, 1951 to April 1952, loosely inserted first page of the serial *Venom House* in *The New Australasian Post*, April 10, 1952, and a large folding tourist map of Bowral.

In the course of examining this collection I have become immersed in the life and works of AWU, and been tempted to add to the many critiques of his novels, and to comment upon AWU's place in Australian literature. I have resisted, as that is not usually the role of the bookseller. This catalogue is arranged chronologically, with bibliographical information on the works of AWU contained in header boxes followed by the editions held in this collection. I make no claim to providing definitive bibliographic records. Rather, I have endeavoured to put into print new information gleaned from this important source material, in particular from the correspondence files, in the hope that it will lead others to do more exhaustive research of these archives in the future.

Information regarding foreign editions, paperback printings and serialization of his works has been omitted in most instances, unless there is direct mention of such material in the archive. I am grateful for the valuable help given to me by Dr. John Loder, another book collector who understands the romance of book collecting. Dr. Loder's *Australian Crime Fiction – A Bibliography, 1857-1993*, published in 1994, is the recognised authority on AWU, and he has generously allowed me access to his updated information which will appear in due course in a new edition of his bibliography. His published references are quoted throughout this catalogue.



ARTHUR W. UPFIELD
HIS EPITAPH TO BE

—
A boy : every wind blew fair.
A youth : he mutinied.
A young man : he wrecked the ship.
Then he built another.

[Epitaph in *Follow My Dust!*]

Part One – Published Writings

1928 - THE HOUSE OF CAIN

The author's first book, a mystery novel that does not feature the half-aboriginal Detective-Inspector Napoleon Bonaparte of the Queensland Police.

First edition: Hutchinson, London, n.d.[1928].

First American edition: Dorrance, Philadelphia, 1929.

Second American [pirated] edition: Dennis McMillan, San Francisco, 1983. Dust wrapper designed by George Barr.

Note: This edition, the first title to be published under the Dennis McMillan imprint, was issued without the consent of Bonaparte Holdings, owners of the copyright to Upfield's work. It is the first of four Upfield titles published by McMillan (all without consent), whose trade and limited editions are collected in their own right.

1. **First American edition.** THE HOUSE OF CAIN. Pp. 286; black boards, lettered in gilt, fore-corners slightly bruised, with lower corner of upper board very slightly frayed; dust wrapper, extremities lightly worn, with light chips to corners of flap folds and head and foot of backstrip; hinge tender at a few points throughout, tape residue from an address label (that of D. K. (Don) Uren, no longer extant), to upper free endpaper, faintly visible on verso; **Dorrance, Philadelphia, 1929.** Loder p. 230.

2. **Second American [pirated] edition.** THE HOUSE OF CAIN. Pp.[iv]+286, frontispiece reproducing the dust wrapper from the 1929 Dorrance edition, orange endpapers illustrated in red; red cloth, lettered in gilt; dust wrapper; **Dennis McMillan, San Francisco, 1983.** Not in Loder.

1929 - THE BARRAKEE MYSTERY / THE LURE OF THE BUSH

The author's first detective story, and the first appearance of the part-Aboriginal police inspector, Napoleon Bonaparte, known as *Bony*, a character inspired by AWU's meeting with an old friend, the half-aboriginal policeman Tracker Leon Wood.

First edition: Hutchinson, London, n.d.[1929].

Second British edition: Heinemann, London, 1965.

First American edition: Doubleday for the Crime Club, New York, 1965 under the title *The Lure of the Bush*. Dust wrapper designed by Ellen Raskin.

Note: The American edition contains a two page Introduction for the American market.

3. **Second British edition.** THE BARRAKEE MYSTERY. Pp. [vi]+326+[4](glossary, blanks); plum boards, lettered in gilt, lower fore-corners very slightly bruised; pictorial dust wrapper; **Heinemann, London, 1965.** Loder p. 230.

Cramond"), Robert Sperring (artist), and Pamela Ruskin (AWU's Australian literary agent). A number of the letters concern serial rights for both newspaper and magazine publications, broadcasting rights, and royalties. There are a few drafts of letters from AWU, and his occasional handwritten comments or notes. In January 1955 the Editor of *The Australian Home Beautiful*, Keith Newman, wrote to AWU about a planned feature on the use of dust jackets in decoration, saying they were informed that his study was wallpapered with jackets from his books and asking for a photo opportunity. A letter dated March 1955 acknowledges the photographic cover of the study. Two of the correspondents are identified as AWU's copy typists. The first was Edith Brassey, and the second Irene Cowen, who wrote to him in July 1955: "... I hope it will be satisfactory and that you will consider Mrs. Brassey's mantle which has fallen temporarily on me, is a good fit. ... I took the liberty of making a few minor alterations which Mrs. Brassey told me you would wish to be done ..." [AWU had three copy typists, Mrs. McGuire, Edith M. Brassey and Irene Cowen]. There are also several letters from John K. Ewers (Keith) about his writing and reviews, which shed interesting light on the Australian literary scene of the 1950s, others from Sidney J. Baker, and a letter from Ross Campbell of the *Daily Telegraph*, Sydney which mentions a lunch with AWU and Mrs. Upfield and comments on AWU's letterhead "*All fame and no bloody money*". Several letters are addressed to *Arthur and Jess*. In April 1955 there was a letter from Ian J. C. Lasry, Barrister and Solicitor, Healesville, Victoria, answering a number of rather complicated legal points that AWU had raised. These were 1) In the event of Mrs. Uren's death the complication of proving her ownership of the property *Tarlalinn*, Bermagui South, and suggesting steps be taken to register it in her correct name jointly with AWU, or that she take steps to change her name by Deed Poll; 2) the differences in the grounds on which AWU could sue for divorce between Victoria and New South Wales; 3) He [Lasry] will gain up-to-date information on changing of name by Deed Poll; 4) He advised against Mrs. Uren, by unsworn statement, claiming electoral registration of the place of residence by saying she was married to him; 5) the rights of a de facto wife. In June 1955 Lasry wrote to *Mrs. J. Uren Upfield*, enclosing a form of Deed Poll, asking that she execute it before a Justice of Peace, if possible, and return it to him. A note in AWU's hand says *Posted 16/6/55*.

Australian Radio, Television and Serial Rights: Correspondence file, contained in a Gloucester folder entitled *RADIO PROPS T.V. ETC.*, pertaining to radio and television rights, interviews, recordings and other media appearances and publicity. Over fifty letters, dated from June, 1952 to July, 1957. The correspondents include Morris West (Australian Radio Productions), Pamela Ruskin (publicist who became AWU's Australian literary agent in 1952) Dorothy Gardiner (Mystery Writers of America Inc., New York), John Hetherington (The Argus), P. M. Jones (Australian Radio Productions), Dick Magee (freelance adaptor, who was hired to adapt AWU's novels into radio scripts), N. E. Balmer (Radio 3KZ), and Noel Dickson (Australian Radio & Television Productions). In the 1950s a number of AWU's titles were scripted for a series of radio broadcasts, initially titled *Ininja*, but changed to the series title *The Man of Two Tribes*. These started on July 28, 1953, and were aired throughout the country on thirteen stations. The letters deal mainly with attempts or proposals to produce radio scripts, and the possibility of a television series. They include a few draft responses, and annotations, from AWU.

Correspondence

American Publishers: Correspondence file, dating from October 1944 to July 1956, loose in folder, all two-hole punched, containing over 180 letters, telegrams and royalty statements from American publishers and literary agents, including Frances Pindyck, Ellen Newald, Richard Kennedy, Virginia Morris and Rae Everitt of M.C.A. Management Ltd., (literary agent who placed AWU's work with Doubleday, Doran amongst others, and whose London agent was Frank R. Steele); and Isabelle Taylor of Doubleday, Doran and Company. The correspondence reflects AWU's growing relationship with both his American literary agent and his American publisher and is a rich source of information concerning the evolution of his books from manuscript to print, particularly for the American market. Working titles sometimes differ from published titles, and in several instances they were changed by the American publisher to suit that market. The books referred to include *Death of a Swagman*; *The Devil's Steps*; *The Bone is Pointed*; *An Author Bites the Dust*; *The Mountains Have a Secret*; *The Widows of Broome*; *The Bachelors of Broken Hill*; *The New Shoe*; *Cake in the Hat Box*; *Venom House*; *Murder Must Wait*.

The correspondence sheds light on the American book club editions: The Unicorn Press brought out in volume form, reprints of mysteries, usually three to a volume. The first Upfield novel they published was *Death of a Swagman* in 1946. They also published *The Devil's Steps* in December 1946; *The Bone is Pointed* (July, 1947); *An Author Bites the Dust* (April, 1948), *The Mountains Have a Secret* (1948). AWU's literary agent mentioned a deluxe edition of the Unicorn Press *Death of a Swagman*. In July, 1949, in response to a query from AWU, M.C.A. advised that the Unicorn Press had not of late lived up to their guaranteed sales. They recommended instead the Mystery Book Guild, a book club headed by Howard Haycraft, and run by the same people as the Literary Guild, who published two separate books per month.

It also includes reference, over four years, to a romantic novel, *Beauty For Ashes*, written collaboratively by AWU and Jessica Hawke, which was not accepted for publication. This manuscript is included in this collection.

German Publisher: A small but charming file of ten letters, dated from July 26, 1954 to April 26, 1956, from Dr. A. Dohm (translator) and Wilhelm Goldmann (publisher). Each is typewritten, signed, on airmail paper. Dr. Dohm asks for equivalent English terms for some of the Australian slang, fauna, and sayings, used in AWU's novels, starting with *Death of a Lake*, then including *The New Shoe*, *Venom House*, *Murder Must Wait* (At one point Dr. Dohm says about this title ... *Although in this book some few terms were a bit strange to me, I think I am mastering it satisfactorily. In a very few instances I am not above "falsifying" your text. ... I hope you do not mind that?*), *An Author Bites the Dust*, *The Widows of Broome*, and *The Mystery of Swordfish Reef*. AWU's novels were very successful in Germany. A 1962 publicity blurb states that since 1950 (the reopening of publishing in Munich) Goldmann had released 65 new authors of crime novels on the German book market. AWU is listed as the second highest seller (663,000 copies), after Victor Gunn (1,345,500 copies).

Australian Publishers: Correspondence file, all two-hole punched, dating from March 1954 to November 1956, of over 100 letters, telegrams and general correspondence from mainly Australian publishers, editors, critics and literary agents, together with a few letters from English reviewers and publishers, including F. E. Pardoe, and Charles E. Tuttle regarding Japanese translation rights. Australian correspondents include Eugene Lumbers ("James

4. **First American edition.** THE LURE OF THE BUSH. Pp. 238; green cloth, spine lettered in gilt, lower fore-corner of upper board very slightly bruised; dust wrapper, backstrip sunned, edges very slightly worn at head and tail of backstrip, and lower fore-corner of front panel, .5 cm. closed tear from top edge of front panel near backstrip fold; published for the **Crime Club by Doubleday, New York, 1965.** Loder p. 230.

1930 - THE BEACH OF ATONEMENT

A psychological/romantic novel, which does not feature Napoleon Bonaparte. A copy of this title was present in the Hawke/Uren collection, but was not offered for sale.

First edition: Hutchinson, London, n.d.[1930]. Dust wrapper designed by Robb.

1931 - THE SANDS OF WINDEE

The second appearance of *Bony*, set in outback Western Australia. The story was associated with a real murder case in which Upfield gave evidence, and which he later described in *The Murchison Murders*, (1934). This rare pamphlet is not present in this collection, except for a photocopy. Upfield repeated the theme in one of his few short stories, *Wisp of Wool and Disk of Silver*, which was included in *Ellery Queen's Crime Cruise Round the World*, Dial Press, New York, 1981. It was the only short story to feature *Bony*.

First edition: Hutchinson, London, n.d.[1931]. Dust wrapper designed by Moir.

Note: The first impression has a 30 page Spring List dated 1931. Loder identifies three variations: 6th thousand, issued without list, in two binding states, and the 3rd impression, which was issued with an 8 page early Summer 1931 list.

First Australian edition: Angus & Robertson, Sydney, 1958.

Second British edition: Angus & Robertson, London, 1959.

5. **First edition, sixth thousand.** THE SANDS OF WINDEE. Pp. 296(verso blank)+[4](blanks, including lower pastedown), with the pagination including the upper pastedown and free endpaper, and technically finishing at T4, being the lower pastedown; fawn cloth, lettered and ruled in black, the cloth very lightly mottled and browned; dust wrapper, designed by Moir, lightly creased and split at head and tail of backstrip, with the wrap around band *Selected by Crime Book Society*; endpapers lightly offset, leaves lightly browned and foxed, with two leaves slightly more so at end, hinge starting at a couple of points; **Hutchinson, London, n.d.[1931?]**. Loder p. 230-231, citing the pagination as ... *difficult to describe briefly. The endpapers are not always tipped in and page [1] is sometimes the pasted down side of the first gathering. A Book Society choice and undoubtedly the start of Upfield's popularity.*

6. **First Australian edition.** THE SANDS OF WINDEE. Pp. vi+282; grey cloth, lettered in red; dust wrapper, tiny split to top edge of front panel; **Angus & Robertson, Sydney, 1958.** Loder p. 230.

1932 - A ROYAL ABDUCTION

The third non-*Bony* mystery novel.

First edition: Hutchinson, London, n.d.[1932]. Dust wrapper designed by Moir [?].

First American [pirated] edition: Dennis McMillan, Miami Beach, 1984.

7. **First American [pirated] edition.** A ROYAL ABDUCTION. Introduction by Tony Hillerman. Pp. 288, including frontispiece [reproducing the dust wrapper of the first edition], patterned endpapers; light tan cloth, lettered and decorated in gilt; dust wrapper; [Dennis McMillan, Miami Beach, Florida?], 1984. One of 400 copies. Loder p. 231.

1932 - GRIPPED BY DROUGHT

A non-mystery novel about a three-year drought on a large property in the Australian Outback, *Atlas*, near Menindee, western NSW. Based largely on Upfield's personal experiences, and written at a time (1931) when he was working as a State Rabbit Fence boundary rider in Western Australia. The novel does not feature *Detective-Inspector Napoleon Bonaparte*, and it is the last of the Hutchinson imprints.

First edition: Hutchinson, London, n.d.[1932].

8. **First edition.** GRIPPED BY DROUGHT. Pp. [v]-xiii+[xiv-16]+17-88+40 (publisher's catalogue dated Autumn 1932); red cloth, lettered in black, the upper board lightly marked, corners lightly bruised, with one slightly faded, and the edges very slightly worn; upper hinge cracking, with paper tears, upper free endpaper offset, and with tape residue from an address label (that of D. K. (Don) Uren, no longer extant), visible on verso, vertical scar to lower pastedown, possibly caused by removal of a card or leaflet, short closed marginal tear from bottom edge of one leaf; **Hutchinson, London, n.d.[1932]** Loder p. 231. *Pagination is irregular at beginning, with the upper pastedown and upper free endpaper presumably accounting for pp. [i-iv].

1934 - THE MURCHISON MURDERS

A pamphlet based on the true crime of John Thomas Smith, alias '*Snowy*' Rowles, a West Australian murderer who disposed of the bodies in a manner he had heard discussed by Upfield when writing *The Sands of Windee*. Only a photocopy of this title is present in the Hawke/Uren collection, and it is offered with item 5 above.

First edition: The Midget Masterpiece Publishing Co., Sydney, n.d.[1934].

First American [pirated] edition: Dennis McMillan, Miami Beach, 1987.

1957 – FOLLOW MY DUST!

Jessica Hawke [and Arthur W. Upfield]

Working titles:

THAT BASTARD FROM THE BUSH

THAT BLIGHTER FROM THE BUSH

Original Typescript Manuscript, in a *Conquest* folder containing [iii](blank; title page: *That Blighter from the Bush - The Story of Arthur W. Upfield by Jessica Hawke with an introduction by Detective Inspector Napoleon Bonaparte. Property of Jessica U. Upfield. Bermagui South. New South Wales*; epitaph)+v(Introduction)+371 leaves, (lacking p. 288, but without textual loss), quarto, lightly edited in the hands of both AWU and Jessica Hawke. Housed in a custom made clamshell box.

Original Carbon Typescript Manuscript, in a *Conquest* folder containing [iv](blank; title page: *That Bastard from the Bush - The Story of Arthur W. Upfield by Jessica Hawke with an introduction by Detective Inspector Napoleon Bonaparte. Property of Jessica U. Upfield. Bermagui South. New South Wales*; handwritten list of contents by Jessica Hawke; epitaph)+v(Introduction)+371 leaves, (lacking p. 288, but without textual loss), quarto, with most of the autograph editing repeated from *That Blighter from the Bush*, but in a different hand, and with at least one of the additions not shown in the typescript, but present in the published version. Housed in a custom made clamshell box.

Follow My Dust! was published by Heinemann, in London, 1957, under the sole authorship of Jessica Hawke. It attracted a good deal of publicity, as seen in AWU's newspaper files included in this archive. It has long been thought that the book was actually written by AWU, and that much of the content had appeared in one form or another in magazines and newspapers. Jessica's son, Don Uren, confirms, as he has with the unpublished manuscript *Beauty for Ashes*, that this book was indeed written by AWU, possibly in collaboration with his mother, and that it was AWU's intention that it be seen as her biography of him.

In the book AWU writes of a 30 hour coach trip from Broken Hill to Wilcannia, in 1911, during which he heard the Cobb and Co. driver relate stories and sing to keep his passengers awake. AWU urged him to repeat one song in particular, about the leader of a city gang of toughs called a 'push' and a person referred to as 'The Bastard from the Bush'. In a letter dated June 7, 1956, the Australian author and reviewer, John K. Ewers, wrote to AWU "... *Have you had any word from the publishers about "That Bastard From the Bush"?*" That's one hell of a title and I don't think you'll get away with it. ..."

PART TWO

The author's archive, from circa 1944 to 1964, including three manuscripts: *Beauty For Ashes*; *That Bastard From The Bush*; *That Blighter From The Bush*; and correspondence, press clippings, newspaper articles and serials, art work, photographs and related ephemera, together with Arthur W. Upfield's Typewriter

1948 - BEAUTY FOR ASHES

An unpublished manuscript By Jessica Hawke [and Arthur W. Upfield]

Original Carbon Typescript Manuscript, in a *Conquest* folder containing [5](blank, bearing Don Uren's name and Numurkah address; title page: *Beauty For Ashes* by Jessica Hawke. Mrs Jessica Uren, 'Atlas,' Yarra Junction, Victoria. Approx: number of words 100,000; Contents; quotation from Aimé-Martin; Section title)+388 leaves (approximately, with some misnumbering and lacking page 23, possibly missing a little of the text), quarto, with very light editing. Housed in a new clamshell box.

Beauty for Ashes is a romantic novel written collaboratively by AWU and Jessica Hawke, who lived with AWU as his wife from 1946 until his death in 1964. It was completed in November, 1948, and submitted to Doubleday in New York through AWU's literary agent, M.C.A. In 1950 the publisher finally rejected it for publication, telling the agent "... As you know, we are interested in the Australian setting, and Mr. Upfield's reputation had perhaps aroused too much hope on our part. Unfortunately, our readers find BEAUTY FOR ASHES much too melodramatic and sentimental for the present American market." M.C.A., having earlier submitted the manuscript to Prentice-Hall, then suggested that it was unfair to submit it to other publishers, admitting that it was unlikely to be accepted. In March 1950, Virginia Morris of M.C.A. rejected AWU's suggestion that they "... find a person to tear BEAUTY FOR ASHES apart and then reconstruct it ... Such a plan is not possible in view of the reactions we have received. ..." It remains unpublished to this day.

Jessica's son, Don Uren, confirms that *BEAUTY FOR ASHES* was actually written by AWU, possibly in collaboration with his mother, and that it was AWU's intention that it be seen as her novel. Although Don often witnessed his mother proof-reading AWU's work, he never saw her writing any manuscript, and he knows that she could not type.

The novel is possibly a fictional account of the love affair between AWU and Jessica Hawke. The main male character is a writer, Raymond Butler. Half way through the novel he meets the twice-widowed Helen, when she takes over the small general store at Diamond Falls, about thirty miles from Perth. As in real life, the hero is in a failed marriage but cannot obtain a divorce. Despite this their initially slow friendship develops to the point where Helen calls him *My John* and Raymond calls her *Dear Felicity* (the meaning of the name Felicity being happiness). Both were used by AWU and Jessica Hawke as pet- names for each other, as seen in the presentation copies present in this collection. AWU was also referred to[as *Uncle John* by Jessica's young son, Don.

The publishers, Doubleday, were correct in their negative assessment of *BEAUTY FOR ASHES* and their comment that its somewhat heavy religious overtones and stilted style did not live up to the Upfield reputation. However, the parallels in the novel to AWU's life make it worthy of further study, particularly of the psychological evolution of the Upfield/Hawke relationship. As seen by the correspondence between Doubleday and AWU, he was prepared to have the novel deconstructed and rebuilt. This wish could still be achieved.

1936 - WINGS ABOVE THE DIAMANTINA / WINGED MYSTERY / WINGS ABOVE THE CLAYPAN

First edition: Angus & Robertson, Sydney, October, 1936, under the title *Wings Above the Diamantina*.

First British edition: Hamilton, London, n.d.[1937], under the title *Winged Mystery*. Dust wrapper designed by Stanley Orton Bradshaw.

Second Australian edition: Angus & Robertson, Sydney, 1940, under the same title.

First American edition: Doubleday for the Crime Club, New York, 1943, under the title *Wings Above the Claypan*.

9. **First British edition.** WINGED MYSTERY. Pp. [iv](half-title and title pages)+[ii](Contents leaf)+302+38 pp. illustrated publisher's catalogue, dated Autumn 1937; orange cloth, spine lettered in black, small indentation to fore-edge of upper boards; top edges red; dust wrapper, designed by Stanley Orton Bradshaw, edges lightly worn, small chips at head and tail of backstrip and fore-corners of panels, small indentation to front flap fold; free endpaper lightly offset, the first 14 leaves with light production crease to top edge either at centre or near gutter; **Hamilton, London, n.d.[1937]**. Loder p. 231.

10. **First American edition.** WINGS ABOVE THE CLAYPAN. Pp. [viii]+280; brown cloth, lettered in orange, the boards lightly marked; lacking the dust wrapper; published for the **Crime Club by Doubleday, New York, 1943**. Loder p. 231.

1937 – MR. JELLY'S BUSINESS / MURDER DOWN UNDER

First edition: Angus & Robertson, Sydney, June, 1937, under the title *Mr. Jelly's Business*.

First British edition: Hamilton, London, 1938, under the title *Mr. Jelly's Business*.

First American edition: Doubleday for the Crime Club, New York, 1943, under the title *Murder Down Under*. Dust wrapper designed by P. Jackson.

Second Australian edition: Angus & Robertson, Sydney, 1964, under the title *Mr. Jelly's Business*. Dust wrapper designed by C.W.B.

Note: This is the first of Upfield's novels to be published for the Crime Club in America. In its introduction, the American publisher introduces Upfield thus: "... In this book, as well as in other books by Mr. Upfield which we plan to publish at frequent intervals, there is a picture drawn of Australian life which is bound to interest Americans now more than at any other time. Because of the thousands of Americans now in Australia with our armed forces, that country has become to many of us the most intriguing, important part of the globe, and we welcome an opportunity to meet its people and its scene through an informal, intimate medium such as the detective story. The central character, Detective-Inspector Napoleon Bonaparte, will, we prophesy, join the group of fictional detectives who are so well known that their admirers felt they exist in person. ..." Prior to this appearance, only Upfield's first novel "*The House of Cain*" (Dorrance, Philadelphia, 1929) had been published in America.

11. **First edition.** MR. JELLY'S BUSINESS. Pp. [vi]+286; upper free endpaper plan; orange cloth, lettered in black; dust wrapper; free endpapers lightly offset, tiny production tear at inner margin of pp. 1/2, a few tiny spots of foxing to fore-edges of leaves; **Angus & Robertson, Sydney, 1937**. Loder p. 231.

12. **First British edition.** MR. JELLY'S BUSINESS. Pp. [viii]+286+38 pp. illustrated publisher's catalogue, printed on coated paper, endpaper plan; orange cloth, spine lettered in black, edges of boards very lightly faded; dust wrapper, lightly frayed and chipped at head and tail of backstrip; free endpapers lightly offset; **John Hamilton, London, 1938.** Loder p. 231.

13. **First American edition.** MURDER DOWN UNDER. Pp. [xii]+298, full page plan; grey cloth, lettered in crimson, lower fore-corners slightly bruised; dust wrapper, designed by P. Jackson, the edges slightly worn, and lightly frayed at lower fore-corner of front panel and head and tail of backstrip; published for the **Crime Club** by **Doubleday, Doran, New York, 1943.** Loder p. 231.

14. **Second Australian edition.** MR. JELLY'S BUSINESS. Pp. 256, full page plan; black boards, spine lettered in gilt; dust wrapper, designed by C.W.B., slightly worn at foot of backstrip and with a 1 cm. closed tear along lower backstrip fold from top edge; **Angus & Robertson, Sydney, 1964.** [See Loder p. 231.]

1937 - WINDS OF EVIL

First edition: Angus & Robertson, Sydney, 1937.

First British edition: Hutchinson, London, n.d.[1939].

First American edition: Doubleday for the Crime Club, New York, March 8, 1944.

Second Australian edition: Angus & Robertson, Sydney, 1961. Dust wrapper designed by Biro.

15. **First British edition.** WINDS OF EVIL. Pp. [iv]+258(last colophon)+20 pp. publisher's catalogue, endpaper sketch map; orange cloth, spine lettered in black; top edges red; dust wrapper, extremities slightly rubbed, lightly worn along edges, with small chips at head and tail of backstrip (slightly larger at tail) and corners of flap folds; free endpapers offset; **Hutchinson, London, n.d.[1939].** Loder p. 232.

Presentation copy, inscribed on title page

To Mrs J Uren with all good wishes Arthur W. Upfield 2/6/1945.

16. **First American edition.** WINDS OF EVIL. Pp. [viii]+[ii](half-title page, full page sketch map)+230; red cloth, spine lettered in white, corners and tail of spine very slightly bruised; edges untrimmed; dust wrapper, backstrip slightly faded, edges lightly worn, slightly split and creased at head and tail of backstrip, and with a small creased piece torn (but extant) from top edge of front panel; published for the **Crime Club** by **Doubleday & Company, New York, 1944.** Loder p. 232.

17. **Second Australian edition.** WINDS OF EVIL. Pp. 256; black boards, spine lettered in gilt, fore-corners of boards slightly bruised; dust wrapper, designed by Biro, edges lightly worn and with 2 cm. closed tear from tail of backstrip at fold, back panel lightly soiled; free endpapers offset; **Angus & Robertson, Sydney, 1961.** Loder p. 232.

1966 – THE LAKE FROME MONSTER

The last *Bony* story, published posthumously. Based on the manuscript left unfinished by Upfield when he died in 1964, the novel has been completed and revised by J. L. Price and Mrs. Dorothy Strange, using the copious and detailed notes left by Arthur Upfield for that purpose.

First edition: Heinemann, London, 1966. Dust wrapper designed by Colin Andrews.

Second British [Uniform] Edition: Heinemann, London, (date not identified).

83. **First edition.** THE LAKE FROME MONSTER. Pp. [vi]+184; red boards, spine lettered in gilt, the boards very slightly marked; dust wrapper, designed by Colin Andrews, edges lightly worn and creased, corners slightly chipped, and with 3 cm. split along back flap fold from top edge; **Heinemann, London, 1966.** Loder p. 235.

1987 – BREAKAWAY HOUSE

First publication of an early Upfield story, apparently rejected by a publisher before the author became well known. It features policeman Harry Tremayne, in an outback community in Western Australia.

First edition: Angus & Robertson, Sydney, 1987. Dust wrapper designed by Sheryll Phelps.

84. **First edition.** BREAKAWAY HOUSE. Pp. [viii]+244, full page map; brown boards, spine lettered in white; dust wrapper; **Angus & Robertson, Sydney, 1987.** Loder p. 236.

1996 – THE GREAT MELBOURNE CUP MYSTERY

This racing novel (which does not include the character of Upfield's detective, Napoleon Bonaparte) was written for serialisation in the Melbourne *Herald* in 1933, a year after the mysterious death, in 1932, of the great Australian race horse, Phar Lap, who had won the 1930 Melbourne Cup.

First edition: ETT Imprint, Watsons Bay, NSW, 1996.

First appearance as a serial: Melbourne *Herald*, 1933.

85. **First edition.** THE GREAT MELBOURNE CUP MYSTERY. Introduced and edited by Stuart Mayne. Pp. xii+194+[2](reproduction of the newspaper advertisement for the Upfield serial, last blank), 9 text illustrations (probably reproduced from the serial), glossary; white boards, spine lettered in gilt; **ETT Imprint, Watsons Bay, NSW, 1996.**

Presentation Copy, inscribed on title page to Jessica Hawke's son and daughter-in-law:
For Donald & Lynette [Uren] for Christmas 1962 Arthur Upfield.

79. First British edition. THE WILL OF THE TRIBE. Pp. 246(last blank); green boards, spine lettered in silver; dust wrapper, designed by Fratini, lightly worn at extremities, slightly split at head and tail of backstrip; **Heinemann, London, 1962.** Loder p. 235.

80. First British edition. THE WILL OF THE TRIBE. Pp. 246(last blank), green boards, spine lettered in silver, price-clipped dust wrapper, designed by Fratini, lightly rubbed, edges worn with several small chips and splits, including a 1.2 cm. tear into back panel from top edge; ownership inscription (*G. Morieson, Numurkah, 11/62*) in red pen on upper pastedown, and with a pencilled correction p. 88*; **Heinemann, London, 1962.** Loder p. 235. *The correction is in chapter nine, *Captain's Pretty Legend*, page 88, 12 lines from bottom, changing the word *before* to *behind* in the sentence reading *Then he made a woman, and the woman always walked before the man.* Geoffrey Morieson was District Commissioner of Scouting who met, and became a friend of, AWU when he gave talks to the scouts in the Numurkah area. It is not clear if this correction was made by AWU or by Morieson.

1963 – MADMAN'S BEND / THE BODY AT MADMAN'S BEND

Working title: A SHIP FOR THE CROWS

First edition: Heinemann, London, 1963, under the title *Madman's Bend*. Dust wrapper designed by Quinton S. Davis.

First American edition: Doubleday for the Crime Club, New York, 1963. Dust wrapper designed by Eileen Taber.

81. First edition. MADMAN'S BEND. Pp. [vi]+232; green boards, spine lettered in gilt; dust wrapper, designed by Quinton S. Davis, short closed tear from top edge of front panel, lightly worn at foot of backstrip and corners; **Heinemann, London, 1963.** Loder p. 235.

82. First American edition. THE BODY AT MADMAN'S BEND. Pp. 192; maize cloth, spine lettered in blue and black; dust wrapper, lightly worn at extremities, with some chipping and splitting at head and tail of backstrip; published for the **Crime Club** by **Doubleday, New York, 1963.** Loder p. 235.

1938 - THE BONE IS POINTED

First edition: Angus & Robertson, 1938.

First British edition: Hamilton, London, 1939.

First American edition: Doubleday for the Crime Club, New York, 1947. Dust wrapper designed by Laroy [?].

American Book Club edition: Unicorn Mystery Book Club, New York, 1946 [?1947]. *Note: Although the first American edition is dated 1947, the Unicorn Mystery Book Club edition bears the New York, 1946 imprint. A presentation copy (see item 18) bears the date 7th March, 1947, indicating that this was the month of printing. It was not usual for the book club edition to precede the Crime Club release, although they were sometimes quite close chronologically. The American editions do not include the endpaper plan present in the Australian editions, but have a different version of the plan at page 8, opposite the opening page of text.*

Second Australian edition: Angus & Robertson, Sydney, 1966. Dust wrapper designed by Wal Stackpool.

Presentation copy, inscribed

To Donald From 'Uncle John'. You will find much truth in this tale and, I hope, much pleasure. Arthur W. Upfield 7th March, 1947.

18. First American edition. THE BONE IS POINTED. Pp. 288, text plan; black cloth, spine lettered and decorated in red, the boards quite worn and marked, with corners bruised and light fraying to head and tail of spine; leaves lightly spotted and with signs of use, hinge cracked at centre; published for the **Crime Club** by **Doubleday, New York, 1947.** Loder p. 232. *The recipient, D. K. (Don) Uren, whose name is stamped in red ink at top fore-corner of upper free endpaper, is Jessica Hawke's son. This copy, lacking the dust wrapper, shows more signs of wear and tear (i.e. of having been often read) than any of the other AWU books in this collection.

19. First American edition: THE BONE IS POINTED. Pp. 288, text plan; black cloth, spine lettered and decorated in red, the boards lightly marked, corners very slightly bruised; dust wrapper, designed by Laroy[?], worn at folds and edges, lightly creased, with several chips at head and tail of backstrip; published for the **Crime Club** by **Doubleday, New York, 1947.** Loder p. 232.

20. American Book Club edition. THE BONE IS POINTED. Contained in the Unicorn Mystery Book Club edition, along with *Front For Murder* by Guy Emery, *The Lady Regrets* by James M. Fox, and *P. Moran, Operative* by Percival Wilde. Each with separate pagination, this section being pp. (3)-288(including half-title and title pages and full page text plan); light brown cloth, lettered and decorated in gilt, red and black, the boards very slightly spotted, corners of boards bruised and a short indentation to upper cover from spine; fore-corners of leaves lightly bruised; published for the **Unicorn Mystery Book Club** by **Unicorn Press, New York, 1946.** Not in Loder.

21. **Second Australian edition.** THE BONE IS POINTED. Pp. 288, endpaper plan; maroon boards, spine lettered in gilt, fore-corners of boards very slightly bruised; dust wrapper, designed by Wal Stackpool, the edges very slightly worn and creased with short split at tail of backstrip, folds lightly rubbed; lower fore-corners of leaves very slightly bruised; **Angus & Robertson, Sydney, 1966.** Loder p. 232. *This copy with the loosely inserted *With Compliments* slip of Hope Leresche & Steele, Literary and Dramatic Agents, London.

1939 - THE MYSTERY OF SWORDFISH REEF

First edition: Angus & Robertson, Sydney, June 27, 1939.

First American edition: Doubleday for the Crime Club, New York, October, 1943.

First British edition: Heinemann, London, 1960. Dust wrapper designed by Bill Morden.

Note: The British and book club editions were issued without the full page sketch map present in the first Australian and first American editions.

Australian book club edition: The Herald-Sun Readers Book Club, Melbourne, 1963. Dust wrapper designed by Ian Allison.

British book club edition: The Companion Book Club, London, 1963.

Second British [Uniform] Edition: Heinemann, London, 1971.

Presentation Copy, inscribed by the author on title page:

To Rose-Honore [Jessica Hawke] from John [AWU] who is so sure she will appreciate the story. Sunday, 23rd Sept, 1945.

22. **First American edition.** THE MYSTERY OF SWORDFISH REEF. Pp. [vi]+240, full page sketch map; grey cloth, spine lettered in navy blue; dust wrapper, edges lightly worn and creased, with small chips and splits at head and tail of backstrip and flap corners; published for the **Crime Club** by **Doubleday, New York, 1943.** Loder p. 232.

23. **First British edition.** THE MYSTERY OF SWORDFISH REEF. Pp. [vi]+248(last blank); blue boards, spine lettered in silver, the upper board slightly marked; dust wrapper, designed by Bill Morden, edges lightly browned; 1.5 cm. closed tear from fore-edge into margin of one leaf; **Heinemann, London, 1960.** Loder p. 232.

24. **Australian book club edition.** THE MYSTERY OF SWORDFISH REEF. Pp. 254(last blank); green boards, spine lettered in gilt on orange panel; dust wrapper, designed by Ian Allison, edges lightly worn at head of backstrip; leaves lightly browned, 1 cm. closed tear from bottom edge into margin of one leaf; **[The Herald-Sun] Readers Book Club in association with The Companion Book Club London, Melbourne, 1963.** Loder p. 232.

25. **Second British[Uniform] edition.** THE MYSTERY OF SWORDFISH REEF. Pp. [vi]+248(last blank)+[2](list of Upfield publications, last blank); red boards, spine lettered in gilt; dust wrapper; **Heinemann, London, 1971.** [Loder p. 232.]

1961 – THE WHITE SAVAGE / BONY AND THE WHITE SAVAGE

Working title: THE MAN BEHIND THE DOOR

First edition: Doubleday for the Crime Club, New York, 1961, under the title *The White Savage*. Dust wrapper designed by Eileen Taber.

First British edition: Heinemann, London, 1961, under the title *Bony and the White Savage*. Dust wrapper designed by Fratini.

Second British [Uniform] Edition: Heinemann, London, (date not identified).

76. **First edition.** THE WHITE SAVAGE. Pp. 190+[2](blank); fawn cloth, spine lettered in blue; dust wrapper designed by Eileen Taber, very lightly rubbed at extremities; published for the **Crime Club** by **Doubleday, New York, 1961.** Loder p. 235.

Presentation Copy, inscribed on title page:

For Donald Uren with the united affection of his mother [Jessica Hawke] and Arthur Upfield Christmas 1961.

77. **First British edition.** BONY AND THE WHITE SAVAGE. Pp. [viii]+230+[2](blank); red boards, spine lettered in gilt, lower fore-corners of boards lightly bumped; dust wrapper, designed by Fratini, lightly rubbed at extremities, edges a trifle worn with small creased tear to foot of backstrip, the wrapper with spots of light foxing, more evident to back panel which features the traditional Upfield photographic portrait; **Heinemann, London, 1961.** Loder p. 235.

1962 – THE WILL OF THE TRIBE

Working title: THE BODY ON LUCIFER'S COUCH

First edition: Doubleday for the Crime Club, New York, 1962. Dust wrapper designed by Margot Tomes.

Note: This copy has a loosely inserted sheet of note paper, with an inked note in AWU's hand: "Chap 11 Para beginning: "You know quite well" actuating should be activating", which is a post-publication editing note. The word "actuating" is used in the carbon typescript, and is present in both the Doubleday and Heinemann editions.

First British edition: Heinemann, London, 1962. Dust wrapper designed by Fratini.

With author's note inserted

Chap 11 Para beginning: "You know quite well" actuating should be activating

78. **First edition.** THE WILL OF THE TRIBE. Pp. 216; grey cloth, spine lettered in red and black, tail of spine and fore-corners of boards lightly bruised; dust wrapper, designed by Margot Tomes, with corresponding bruising; published for the **Crime Club** by **Doubleday, New York, 1962.** Loder p. 235.

70. **First edition.** JOURNEY TO THE HANGMAN. Pp. 188; black cloth, spine lettered in sky blue; dust wrapper, edges very lightly worn and split, backstrip lightly faded; published for the **Crime Club** by **Doubleday, New York, 1959**. Loder p. 234.

71. **First British edition.** BONY AND THE MOUSE. Pp [vi]+250; blue boards, spine lettered in gilt, lower corners and bottom edge of lower board slightly bruised, lightly darkened at head and tail of spine; dust wrapper, designed by Bill Morden, edges lightly worn and creased, with a creased tear to foot of backstrip; **Heinemann, London, 1959**. Loder p. 235.

1960 – VALLEY OF SMUGGLERS / BONY AND THE KELLY GANG

First edition: Doubleday for the Crime Club, New York, 1960, under the title *Valley of Smugglers*. Dust wrapper designed by Pat Reynolds.

American book club edition: Detective Book Club, Walter J. Black, New York, n.d.[1960], under the title *Valley of Smugglers*.

First British edition: Heinemann, London, 1960, under the title *Bony and the Kelly Gang*.

Note: The dust wrapper is in two states. The first, for the British market, designed by Fratini (priced at 13/6), illustrating Kelly in his armour. The second, for the Australian market, designed by Christine Aldor (priced at 17/-), depicting an Australian outback valley, with figure hiding behind rocks. The Australian dust wrapper in this collection has the date 23 Nov 1960 stamped on back panel. Both feature the standard AWU photographic portrait on back panel.

The British edition contains a typographical error, page 94, ten lines from bottom, where the word “stagy” is used instead of “stagey”.

Second British [Uniform] Edition: Heinemann, London, (date not identified).

72. **First edition:** VALLEY OF SMUGGLERS. Pp. 192; blue cloth, spine lettered in white; dust wrapper, designed by Pat Reynolds; published for the **Crime Club** by **Doubleday & Company, New York, 1960**. Loder p. 235.

73. **American book club edition:** VALLEY OF SMUGGLERS. Contained in the Detective Book Club edition, along with *What Ever Happened to Baby Jane?* by Henry Farrell, and *Road Block* by Hillary Waugh. Each with separate pagination, this being pp. 174(last blank); pictorial boards, printed in green and black, slightly soiled; published for the **Detective Book Club** by **Walter J. Black, New York, n.d.[1960]**. [Loder p. 235].

74. **First British edition, with British dust wrapper.** BONY AND THE KELLY GANG. Pp. 208; black boards, spine lettered in silver; dust wrapper; **Heinemann, London, 1960**. Loder p. 235.

75. **First British edition, with Australian dust wrapper.** BONY AND THE KELLY GANG. Pp. 208; black boards, spine lettered in silver; dust wrapper, edges slightly worn at top edge of back flap and foot of backstrip which is also very lightly waterstained; **Heinemann, London, 1960**. Loder p. 235.

1940 – BUSHRANGER OF THE SKIES / NO FOOTPRINTS IN THE BUSH

Working title: Burning Water

First edition: Angus & Robertson, Sydney, 1940 under the title *Bushranger of the Skies*.

First American edition: Doubleday for the Crime Club, New York, 1944, under the title *No Footprints in the Bush*. Dust wrapper designed by H. A. Peace.

Second Australian edition: Angus & Robertson, Sydney, 1963, same title as first.

26. **First American edition.** NO FOOTPRINTS IN THE BUSH. Pp. [ii](synopsis, plus publisher's notice box stating that *This edition is complete and unabridged. This is a full-length book printed in a special format designed to save materials and manpower. ...*)+vi+[11]+214(last blank); light tan cloth, spine lettered in blue, a few spots of light fading to boards; dust wrapper, designed by H. A. Peace, top edge lightly split and chipped; published for the **Crime Club** by **Doubleday & Company, New York, 1944**. Loder p. 232.

Presentation Copy, inscribed on title page:

For my sweet wife [Jessica Hawke] Arthur Upfield August 1963.

27. **Second Australian edition.** BUSHRANGER OF THE SKIES. Pp. 254(last blank); black boards, spine lettered in gilt, the boards lightly marked and mottled; dust wrapper, edges very slightly worn, with small creased split at top edge and tiny chip at lower fore-corner of front panel, backstrip slightly faded; pale offsetting to free endpapers; **Angus & Robertson, Sydney, 1963**. [Not in Loder - other editions p. 232.]

1945 – DEATH OF A SWAGMAN

Working title: Blood on the Wall of China

First edition: Doubleday for the Crime Club, New York, 1945.

American book club edition: Unicorn Mystery Book Club, Unicorn Press, New York, 1946.

First British edition: Aldor, London, 1946.

First Australian edition: Angus & Robertson, Sydney, 1947. Dust wrapper designed by Quinton Davis.

Second Australian edition: Angus & Robertson, Sydney, 1962. Dust wrapper designed by Bill Morden.

Note: In this edition the diagram present in Chapter XII of other editions [“strange symbols direct Bony in his search for a murderer.”] is featured only in the dust wrapper illustration.

Presentation Copy, inscribed on title page:

To Dearest Honore [Jessica Hawke] Wishing you a very Happy New Year. May the milestones you pass be many and the Uplands filled with Light. John [Arthur Upfield] 32 Dec: 1945.

28. First edition. DEATH OF A SWAGMAN. Pp. [ii]+222(last blank), text diagram; fawn cloth, spine lettered in black, top fore-corner of upper board slightly bruised; dust wrapper, edges lightly worn and chipped, with creased tears and small chips at head of backstrip and large portion torn from back panel at top edge, affecting text; published for the **Crime Club** by **Doubleday, New York, 1945**. Loder p. 232.

29. American book club edition. DEATH OF A SWAGMAN. Contained in the Unicorn Mystery Book Club edition, along with *Crows are Black Everywhere* by Herbert O. Yardley and Carl Grabo, *The Owl in the Cellar* by Margaret Scherf, and *Silence in Court* by Patricia Wentworth. Each with separate pagination, this section being pp. [iv](half-title and title pages)+9-222(last blank), text diagram; light brown cloth, lettered and decorated in gilt, red and black, the boards lightly marked, fore-corners very slightly bruised; dust wrapper, with vertical crease in each panel and backstrip; **Unicorn Mystery Book Club, Unicorn Press, New York, 1946**. See Loder p. 232 (this edition not listed).

30. First Australian edition. DEATH OF A SWAGMAN. Pp. [vi]+268, text diagram; red boards, spine lettered in black, corners slightly bruised; dust wrapper, designed by Quinton Davis, edges lightly worn and frayed, triangular piece torn from head of backstrip and part of front wrapper, affecting first word of title, and lower fore-corner of front panel, affecting last two letters of author's surname; **Angus & Robertson, Sydney, 1947**. Loder p. 232.

31. Second Australian edition. DEATH OF A SWAGMAN. Pp. 256; black boards, spine lettered in gilt; dust wrapper; **Angus & Robertson, Sydney, 1962**. Not in Loder.

1946 – THE DEVIL'S STEPS

First edition: Doubleday for the Crime Club, New York, April 18, 1946.

Note: New York Crime Club prize winner.

American book club edition: Unicorn Mystery Book Club by Unicorn Press, New York, December, 1946.

First British edition: Aldor, London, 1948. Dust wrapper by Hofbauer.

First Australian edition: Invincible Press, Sydney, n.d.[c.1950-1953].

Note: A slightly condensed version compared to the 1946 American edition, issued in illustrated paper wrappers.

Second [first unabridged] Australian edition: Angus & Robertson, Sydney, 1965.

32. First edition. THE DEVIL'S STEPS. Pp. [ii]+286(last blank); green cloth, spine lettered in black, fore-corners of boards lightly bruised, small spot of fading to fore-edge of upper board; dust wrapper, extremities worn and creased, with a few splits, plus chips at head and foot of backstrip, and small abrasions to backstrip and front panel; published for the **Crime Club** by **Doubleday, New York, 1946**. Loder p. 233.

1957 – FOLLOW MY DUST!

Working titles:

THAT BLIGHTER FROM THE BUSH

THAT BASTARD FROM THE BUSH

First edition: Heinemann, London, 1957. Dust wrapper designed by Desmond Skirrow.

Note: Jessica's son, Don Uren, confirms that this book was actually written by AWU, possibly in collaboration with his mother, and that it was AWU's intention that it be seen as her biography of him. Although Don often witnessed his mother proof-reading AWU's work, he never saw her writing any manuscript, and he knows that she could not type. Parts of AWU's story had appeared in magazines and newspapers prior to it being put into full book form.

68. First edition: FOLLOW MY DUST! A biography of Arthur Upfield. With an Introduction by Detective Inspector Napoleon Bonaparte. Pp. [xii]+238; frontispiece, 12 plates; red cloth, spine lettered in gilt; dust wrapper designed by Desmond Skirrow, split and lightly chipped at head and tail of backstrip, with 3 cm. closed tear from head affecting title, corners lightly worn; **Heinemann, London, 1957**. Loder p. 230. *Presented as having been written by Jessica Hawke in collaboration with Arthur Upfield, but actually written in full by Arthur Upfield.

1959 – BONY AND THE BLACK VIRGIN

Working title: WHEN HELL WAS DOWSED

First edition: Heinemann, London, 1959.

Second British [Uniform] Edition: Heinemann, London, (date not identified).

69. First edition. BONY AND THE BLACK VIRGIN. Pp. [viii]+246, full page plan; green boards, spine lettered in yellow, corners of boards a trifle bruised; dust wrapper, back panel lightly soiled, fore-corners lightly bruised; **Heinemann, London, 1959**. Loder p. 235.

1959 - JOURNEY TO THE HANGMAN / BONY AND THE MOUSE

First edition: Doubleday for the Crime Club, New York, 1959, under the title *Journey to the Hangman*.

First British edition: Heinemann, London, 1959, under the title *Bony and the Mouse*. Dust wrapper designed by Bill Morden.

Second British [Uniform] Edition: Heinemann, London, (date not identified).

1956 – THE MAN OF TWO TRIBES / MAN OF TWO TRIBES

First edition: Doubleday for the Crime Club, New York, 1956, under the title *The Man of Two Tribes*. Dust wrapper designed by Franklyn Webber.

First British edition: Heinemann, London, 1956, under the title *Man of Two Tribes*. Dust wrapper designed by Ley Kenyon.

Second British [Uniform] Edition: Heinemann, London, (date not identified).

64. First edition. THE MAN OF TWO TRIBES. Pp. 188; fawn boards, printed in black; dust wrapper, designed by Franklyn Webber, edges lightly worn, slightly chipped and frayed at head of backstrip, which is sunned; published for the **Crime Club** by **Doubleday, New York, 1956**. Loder p. 234.

65. First British edition. MAN OF TWO TRIBES. Pp. [viii]+216(last blank); blue boards, spine printed in gilt; dust wrapper, designed by Ley Kenyon, very slightly worn at foot of backstrip and lower fore-corner of front panel; bookseller's label at foot of upper pastedown; **Heinemann, London, 1956**. Loder p. 234.

1957 – THE BUSHMAN WHO CAME BACK / BONY BUYS A WOMAN

Working title: LOYALTY HAS NO COLOUR

First edition: Doubleday for the Crime Club, New York, 1957, under the title *The Bushman Who Came Back*. Dust wrapper designed by Franklyn Webber.

First British edition: Heinemann, London, 1957, under the title *Bony Buys a Woman*. Dust wrapper designed by Bill Morden.

66. First edition. THE BUSHMAN WHO CAME BACK. Pp. 192(last blank); black boards, spine lettered in orange; dust wrapper, designed by Franklyn Webber, top fore-corner of three leaves towards end lightly creased; published for the **Crime Club** by **Doubleday, New York, 1957**. Loder p. 234.

67. First British edition. BONY BUYS A WOMAN. Pp. [iv]+238(last blank); blue boards, spine lettered in gilt; dust wrapper, designed by Bill Morden, backstrip sunned and with light vertical creases; upper free endpaper lightly offset; **Heinemann, London, 1957**. Loder p. 234.

33. American book club edition. THE DEVIL'S STEPS. Contained in the Unicorn Mystery Book Club edition, along with *The White Mazurka* by Bettina Boyers, *The Man Who Watched the Trains Go By* by Georges Simenon, and *Dark Passage* by David Goodis. Each with separate pagination, this section being pp. [vi](half-title, title and contents pages)+[9]-286(last blank); light brown cloth, lettered and decorated in gilt, red and black, edges of boards slightly bruised, a little slack at head of spine; published for the **Unicorn Mystery Book Club** by **Unicorn Press, New York, 1946**. See Loder 232 (this edition not listed).

Presentation Copy, inscribed on title page

For my Jessica [Hawke] April 1957.

34. First British edition. THE DEVIL'S STEPS. Pp. 200; black cloth, spine lettered in gilt, the boards lightly marked and very slightly faded; dust wrapper, designed by Hofbauer, edges chipped and worn, with pieces torn from head and foot of backstrip, the edges tape marked; **Francis Aldor, London, 1948**. Loder p. 233.

35. Second Australian [first unabridged] edition. THE DEVIL'S STEPS. Pp. 256; black boards, fore- corners slightly bruised; dust wrapper, corners very slightly worn, small split at head of backstrip; **Angus & Robertson, Sydney, 1965**. Loder p. 233.

1948 – AN AUTHOR BITES THE DUST

First edition: Angus & Robertson, Sydney, 1948.

First American edition: Doubleday for the Crime Club, New York, 1948. Dust wrapper designed by Podorson.

Note: The American edition was possibly published simultaneously with or very close to the Australian edition, based on the author's inscription dated February 1948 in the copy in this collection. By December 1948 the Doubleday edition had sold out.

American book club edition: Unicorn Mystery Book Club, Unicorn Press, New York, April, 1948.

36. First edition. AN AUTHOR BITES THE DUST. Pp. vi+242(last colophon); fawn cloth, spine lettered in black, top edge of upper board and fore-corners of both boards lightly bruised; dust wrapper, quite brittle, with splits and chips and two small portions detached from backstrip (extant); all leaves browned, as usual, with production fold lower fore-corner of one leaf; **Angus & Robertson, Sydney, 1948**. Loder p. 233.

Presentation Copy, inscribed on blank opposite title page:

To Sweetheart Together with my full heart and appreciation of her criticisms and unflinching faith in this work. Arthur W. Upfield, Her John, 19 February 1948

37. First American edition. AN AUTHOR BITES THE DUST. Pp. 192(last blank); pale orange boards, lettered in green, with a Crime Club banner, so identified, across head of spine and upper board; dust wrapper, designed by Podorson, the backstrip and top edge of front panel sunned, the edges very lightly worn and split, with 1 cm. closed tear from bottom edge of back panel; leaves uniformly browned; published for the **Crime Club** by **Doubleday, New York, 1948**. Loder p. 233.

38. **American book club edition.** AN AUTHOR BITES THE DUST. Contained in the Unicorn Mystery Book Club edition, along with *Night Cry* by William L. Stuart, *Fatal Step* by Wade Miller, and *Lady Afraid* by Lester Dent. Each with separate pagination, this section being pp. [iv](half-title and title pages)+13-192(last blank); light brown cloth, lettered and decorated in gilt, red and black, the boards very slightly spotted, corners of boards lightly bruised; lower fore-corners of the Upfield contribution show signs of thumbing, with three leaves lightly creased at the corners; published for the **Unicorn Mystery Book Club** by **Unicorn Press, New York, 1948.** Not in Loder.

1948 – THE MOUNTAINS HAVE A SECRET

Working title: Can That Man Be Dead?

First edition.: Doubleday for the Crime Club, New York, August, 1948. Dust wrapper designed by R. M. Powers.

Note: *The dust wrapper blurb on the flaps misspells “Bony” as “Boni”, as did Isabelle Taylor of Doubleday in some of her correspondence with AWU in the late 1940s and early 1950s.*

American book club edition: Unicorn Mystery Book Club, Unicorn Press, New York, 1948.

Note: *Also offered to members, through the ‘Mystery Corner’, of the Dollar Book Club, not as a remainder but as copies printed at the same time as, and additional to, the original trade edition.*

First serialized in Australia: *Detective Fiction Magazine*, Volume I, number 1 [onwards], Frank Johnson, Sydney, 1948.

First British edition: Heinemann, London, 1952. Dust wrapper designed by A. J. Yates.

Note: *A variant version of the British dust wrapper, issued for the Australian market, is cited by Loder in his upgraded (unpublished) bibliography of Australian crime fiction. The variant has a cropped front flap, removing the British price of 10s 6d. and is overprinted with the Australian retail price of 7s 6d.*

Second British [Uniform] Edition: Heinemann, London, (date not identified).

39. **First edition.** THE MOUNTAINS HAVE A SECRET. Pp. 188; red boards, lettered in black, lower edges lightly shelf-worn; dust wrapper, designed by R. M. Powers, edges lightly worn, with small chips to corners and head and foot of backstrip, and a short closed tear from top edge into front panel; pages browned, as usual; published for the **Crime Club** by **Doubleday, New York, 1948.** Loder p. 233.

40. **American book club edition.** THE MOUNTAINS HAVE A SECRET. Contained in the Unicorn Mystery Book Club edition, along with *The Long Escape* by David Dodge, *Shadow of Fu Manchu* by Sax Rohmer, and *Halo for Satan* by John Evans. Each with separate pagination, this being pp. [ii](title and synopsis pages)+[11]-188; light brown cloth, lettered and decorated in gilt, red and black, very lightly marked; edges of leaves lightly spotted; published for the **Unicorn Mystery Book Club** by **Unicorn Press, New York, 1948.** Not in Loder.

1954 – SINISTER STONES / CAKE IN THE HAT BOX

First edition: Doubleday for the Crime Club, New York, January, 1954, under the title *Sinister Stones*. Dust wrapper designed by Franklyn Webber.

Note: *The original manuscript for “Cake in the Hat Box” was rejected by Doubleday, when submitted in 1949. Fearing that it would damage AWU’s reputation the American publisher decided to wait for the next manuscript (“The Bachelors of Broken Hill”), which was to be “... a companion yarn to Widows, to be played out in a large mining town ...”. It was only after a revised manuscript of “Cake in the Hat Box” was submitted in 1953 that Doubleday agreed to publish the novel. They suggested that the title be changed to “Sinister Stones” as the word “cake” was not used to mean money in America, and that it would sound as though it were a humorous book.*

First British edition: Heinemann, London, 1955, under the title *Cake in the Hat Box*.

In Australia, an abridged version of the novel appeared in *Woman’s Day*, under the title *A Woman Named Kimberley*, beginning June 20, 1955.

Second British [Uniform] Edition: Heinemann, London, (date not identified).

61. **First edition.** SINISTER STONES. Pp. 188(last blank); fawn boards, spine lettered in red; dust wrapper, designed by Franklyn Webber, backstrip lightly faded, top edge lightly worn and creased, with several closed tears, longer at back flap folds; leaves lightly browned; published for the **Crime Club** by **Doubleday & Company, New York, 1954.** Loder p. 234.

62. **First British edition.** CAKE IN THE HAT BOX. Pp. [vi]+208; black cloth boards, spine lettered in gilt; dust wrapper, lightly browned, top edges slightly worn with several small splits at head of backstrip and flap folds, short closed tear into front panel from top fore-corner, the backstrip faded; the free endpapers lightly offset; **Heinemann, London, 1955.** Loder p. 234.

1956 – THE BATTLING PROPHET

First edition: Heinemann, London, 1956. Dust wrapper designed by Cuthbertson.

The novel appeared in Australia as a serial in the Sydney weekly magazine *World’s News*, February to April, 1955.

Second British [Uniform] Edition: Heinemann, London, (date not identified).

Presentation Copy, inscribed on title page:

For my Eternal Sweetheart [Jessica Hawke] who watched this book grow and who contributed to it much wisdom. Arthur W. Upfield, Feb[?] 1956.

63. **First edition.** THE BATTLING PROPHET. Pp. [6]+226; red boards, spine lettered in gilt; price-clipped dust wrapper, designed by Cuthbertson, the back panel very lightly soiled; free endpapers lightly offset, small closed tear to bottom edge of one leaf; **Heinemann, London, 1956.** Loder p. 234.

1953 – MURDER MUST WAIT

First edition: Doubleday for the Crime Club, New York, May 14, 1953. Dust wrapper designed by Freund Larje.

American book club edition: Detective Book Club, Walter J. Black, New York, November, 1953.
Note: This edition issued without the full page illustration to Chapter 12.

First British edition: Heinemann, London, 1953. Dust wrapper designed by A. J. Yates.

Second British [Uniform] Edition: Heinemann, London, (date not identified).

56. First edition. MURDER MUST WAIT. Pp. 190, full page illustration; fawn boards, spine lettered in black; dust wrapper, designed by Freund Larje, browned on reverse, edges slightly worn with small chips at corners; leaves lightly browned; published for the **Crime Club** by **Doubleday, New York, 1953**. Loder p. 234.

57. American book club edition. MURDER MUST WAIT. Contained in the Detective Book Club edition, along with *The Big Ear* by Stewart Sterling, and *Doubles in Death* by William Grew. Each with separate pagination, this being pp. 170(last blank); fawn boards, lettered in brown; dust wrapper, browned on reverse, piece chipped from head and foot of backstrip; published for the **Detective Crime Club** by **Walter J. Black, New York, 1953**. [Loder p. 234].

58. First British edition. MURDER MUST WAIT. Pp. [vi]+254(last blank), full page illustration; black boards, spine lettered in gilt, lower fore-corners lightly bruised; dust wrapper, designed by A. J. Yates, edges slightly worn with small splits and chip at head of backstrip; **Heinemann, London, 1953**. Loder p. 234.

1954 – DEATH OF A LAKE

First edition: Heinemann, London, 1954. Dust wrapper designed by A. J. Yates.

First American edition: Doubleday for the Crime Club, New York, 1954. Dust wrapper designed by Harold Josephs.

59. First edition. DEATH OF A LAKE. Pp. [vi]+226(last blank), full page plan; black boards, spine lettered in gilt; dust wrapper, designed by A. J. Yates, edges lightly worn, with small pieces chipped from head of backstrip and lower flap fold, the back panel soiled; two creases to top fore-corner of one leaf of text; **Heinemann, London, 1954**. Loder p. 234.

60. First American edition. DEATH OF A LAKE. Pp. 188; textured green boards, spine lettered in black (the boards possibly faded, but if so then evenly); dust wrapper, designed by Harold Josephs, edges lightly worn, with top edges lightly creased, split and chipped, backstrip lightly faded; leaves browned and slightly brittle; published for the **Crime Club** by **Doubleday, New York, 1954**. Loder p. 234.

41. First British edition. THE MOUNTAINS HAVE A SECRET. Pp. [vi]+210(last blank); black boards, spine lettered in gilt, lower fore-corners slightly bruised; dust wrapper, designed by A. J. Yates, edges lightly worn, corners slightly chipped, and with 2.5 cm. closed tear along front fold from top edge, **Heinemann, London, 1952**. Loder p. 233.

1950 – THE WIDOWS OF BROOME

First edition: Doubleday for the Crime Club, New York, January, 1950. Dust wrapper designed by Elaine.

American book club edition: [Dollar Mystery Guild] Doubleday, New York, March, 1950.

Note: The book club edition is close in appearance to the first edition, but there are significant differences. There is no list of books by AWU on verso of half-title page, the title page drops The Crime Club logo, imprint and the date, and the Copyright page drops the 'First Edition' tag. The dust wrapper, designed by Elaine, does not bear the Crime Club banner at head of backstrip and front panel, the back panel has a long introduction to the Dollar Mystery Guild by Howard Haycraft, the front flap has printed in orange "Book Club Edition", and the back flap is blank.

First British edition: Heinemann, London, 1951.

Note: A variant version of the British dust wrapper, issued for the Australian market, is cited by Loder in his upgraded (unpublished) bibliography of Australian crime fiction. The variant has a cropped front flap, removing the British price of 9s 6d. and is overprinted with the Australian retail price of 7s 6d.

Second British [Uniform] Edition: Heinemann, London, 1967.

42. First edition. THE WIDOWS OF BROOME. Pp. x+204; green cloth, spine lettered in white, fore-corners of boards very slightly bruised; top edges yellow, fore-edges untrimmed, very slightly browned; dust wrapper, designed by Elaine, corners lightly chipped, edges lightly worn and creased, more so along top edge and at head of spine which is also chipped; published for the **Crime Club** by **Doubleday, New York, 1950**. Loder p. 233.

43. American book club edition. THE WIDOWS OF BROOME. Pp. x+204; green rexine, spine lettered in white; top edges yellow, fore-edges untrimmed, very slightly browned; dust wrapper, designed by Elaine, corners lightly chipped, edges lightly worn and creased, with several splits and chips; **Doubleday, New York, n.d.[1950]**. Loder p. 233.

44. Second British [Uniform] edition, reprinted. THE WIDOWS OF BROOME. Pp. vi+246+[2](listing the novels by Arthur Upfield in the Uniform Edition); navy boards, spine lettered in gilt; dust wrapper; **Heinemann, 1972**. [Loder p. 233].

1950 – THE BACHELORS OF BROKEN HILL

First edition: Doubleday for the Crime Club, New York, October 19, 1950. Dust wrapper designed by Rockefeller.

American book club edition: Detective Book Club, Walter J. Black, New York, April, 1951.

First Australian edition: Invincible Press, Sydney, between 1950 and 1953.

Note: issued in paper wrappers, illustrated by Wal Stackpool.

First British edition: Heinemann, London, 1958. Dust wrapper designed by Bill Morden.

Second British [Uniform] Edition: Heinemann, London, (date not identified).

Large Print edition: Ulverscroft, Leicester, 1974.

45. First edition. THE BACHELORS OF BROKEN HILL. Pp. 222(last blank); dust wrapper, designed by Rockefeller, the wrapper lightly rubbed, with edges very lightly worn and split, and with a 1.5 cm. closed tear from centre top edge of back panel; published for the **Crime Club** by **Doubleday, New York, 1950**. Loder p. 233.

46. American book club edition. THE BACHELORS OF BROKEN HILL. Contained in the Detective Book Club edition, along with *Never Say Die* by Ione Sandberg Shriber, and *The Hundredth Door* by Rae Foley. Each with separate pagination, this being pp. 174 (reset); light brown cloth, lettered and decorated in dark brown, the corners lightly bruised and the lower board slightly marked; very small brown spots to four leaves at fore-edges, lower corners of leaves very slightly thumbed; published for the **Detective Book Club** by **Walter J. Black, New York, n.d.[1951]**. Loder p. 233.

47. First British edition. THE BACHELORS OF BROKEN HILL. Pp. [iv]+254; pictorial dust wrapper, designed by Bill Morden, the edges slightly worn, with light creasing to head and tail of backstrip; **Heinemann, London, 1958**. Loder p. 233.

48. Large Print edition. THE BACHELORS OF BROKEN HILL. Complete and Unabridged. Pp. [iv]+361+[3](publisher's advertisements); maroon boards, spine lettered in gilt; white dust wrapper printed in black and red; **Ulverscroft, Leicester, 1974**. *One of at least thirteen of AWU's titles published in large print. Not in Loder.

1951 – THE NEW SHOE

Working title: The Fourth Ring

First edition: Doubleday for the Crime Club, New York, July 19, 1951.

First British edition: Heinemann, London, 1952.

Second British [Uniform] edition: Heinemann, London, 1968.

49. First edition. THE NEW SHOE. Pp. 190(last blank); black boards, spine lettered in red; dust wrapper, edges lightly worn and creased, with small chips and splits at head and tail of backstrip and flap corners, and a 2 cm. closed tear from top edge into front panel; leaves browned; published for the **Crime Club** by **Doubleday, New York, 1951**. Loder p. 233.

50. First British edition. THE NEW SHOE. Pp. [vi]+230; black boards, spine lettered in gilt; dust wrapper; **Heinemann, London, 1952**. Loder p. 233.

51. Second British [Uniform] edition, reprinted. THE NEW SHOE. Pp. [vi]+230; red boards, spine lettered in gilt; dust wrapper; **Heinemann, London, 1971**. [Loder p. 233.]

1952 – VENOM HOUSE

First edition: Doubleday for the Crime Club, New York, January 17, 1952. Dust wrapper designed by Gillian Sandlands.

American book club edition: Unicorn Mystery Book Club, Unicorn Press, New York, 1952.

First British edition: Heinemann, London, 1953. Dust wrapper designed by A. J. Yates.

Second British [Uniform] Edition: Heinemann, London, 1970.

52. First edition. VENOM HOUSE. Pp. 184; grey boards, spine lettered in light grey; fore-corners very slightly bruised; dust wrapper, designed by Gillian Sandlands, the backstrip lightly faded, minor splits along top edge, 1 cm. closed tear from bottom edge of back panel; leaves browned; published for the **Crime Club** by **Doubleday & Company, New York, 1952**. Loder p. 234.

53. American book club edition. VENOM HOUSE. Contained in the Unicorn Mystery Book Club edition, along with *Calendar of Crime* by Ellery Queen, *The Three Widows* by Bernice Carey, and *The Intriguer* by Maude Parker. Each with separate pagination, this being pp. [ii](title and synopsis pages)+11-184; light brown cloth, lettered and decorated in gilt, red and black, lightly soiled; published for the **Unicorn Crime Club** by **Unicorn Press, New York, 1952**. Loder p. 234.

Presentation Copy, inscribed on title page:

For my wife [Jessica Hawke], *Arthur Upfield*.

54. First British edition. VENOM HOUSE. Pp. [vi]+258; black boards, spine lettered in gilt, the boards with light spots of white flecking; dust wrapper, designed by A. J. Yates; **Heinemann, London, 1953**. Loder p. 234.

55. Second British [Uniform] edition. VENOM HOUSE. Pp. [vi]+258; red boards, spine lettered in gilt; dust wrapper, lightly soiled; **Heinemann, London, 1970**. [Loder p. 234.]