



MY AFRICAN JOURNEY

[1908]

(Cohen A25) (Woods A12)

My African Journey was first published in shorter form in *The Strand Magazine*, (Woods C35), though the last two chapters in the book did not appear in the periodical. Illustrations in the book were selected from the magazine. The magazine serials contain about 35,000 words, the book 45,000. Even this was not enough for the size book the publishers wanted, so its 12-point type was generously leaded. Both the First and American Editions are important because they appear to include photographs allegedly taken by Churchill, the only such appearance in the canon. The text is important because it shows Churchill raising prescient questions involving the betterment of the East African population. These were issues far ahead of their time, some of which were only being addressed half a century later and, judging by the recent history of Somalia, Rwanda and Zaire, not being addressed very well.

As Undersecretary of State for the Colonies in 1907, Churchill was theoretically answerable to the Colonial Secretary, Lord Elgin (pronounced "El-gan"). But since Elgin was in the House of Lords, it fell to Churchill to speak on Government Colonial policy in the Commons—a pleasant assignment, which the ambitious Winston used to the fullest. With six books and eight volumes already behind him, he also saw the advantages of producing a travelogue on Britain's valuable possessions in East Africa. When he asked his senior for permission to travel to Africa on an extended tour of inspection, his request was granted. Elgin was only too happy to be relieved of his opinionated and talkative junior, at least for a little while.

-Richard M. Langworth

From the Reviews

"In Mr. Churchill's book the picture of his travels is vividly and attractively drawn. Here and there he employs a somewhat extravagant language to describe matters of insignificant detail...but on the whole there is little to criticize and much to praise in the story that he unfolds. East Africa, Mr. Churchill thinks, can never be a white man's country in the true sense of the word, for proof is wanting that 'the pure-bred European can rear his children under the equatorial sun and at an elevation of 6,000 feet.' The desire of the white man to make East Africa a white man's country does not bring him into collision with the black aboriginal [because] 'the white man absolutely refuses to do black man's work.'Mr. Churchill recommends reserving the highland areas for exploitation at the hands of the white man, while at the same time encouraging the Asiatic to trade and settle in 'the enormous regions of tropical fertility to which he is naturally adapted.'

Of the entrancing scenery of Uganda, Mr. Churchill writes with undisguised admiration: 'The Kingdom of Uganda is a fairy tale.' In the rich domain between the Victoria and Albert Lakes 'an amiable, clothed, polite and intelligent race dwell together in an organised monarchy....' Mr. Churchill trekked north, passing from the regions of equatorial luxuriance to the two great deserts, emerging finally in the tourist-ridden land of Egypt. Speeding down the White Nile to the Sudan and Egypt, he opines that 'the best lies behind. Uganda is a pearl.'

"When he sums up his conclusions as a result of the journey, they comprise the words: 'Concentrate upon Uganda,' and the steps which should be taken to develop the immense latent wealth of the country are summed up in the three words: 'Build a Railway.'"

—*The Bookman*, London, January 1909

Comments

This is a physically beautiful book and for that reason one of the most popular Churchill works. Aside from its striking cover, collectors are drawn to its profuse illustrations, most of which disappeared after the First Editions. It is also popular with Africana collectors.

Appraisal

My African Journey has held its value well over the years; finding a fine copy is not impossible, but it is increasingly difficult; as always, such examples command a healthy premium. Buyers should be extremely careful personally to collate a prospective purchase; be sure to check all illustration pages and maps, which were tipped in and can easily loosen and fall out. The wrapper variant is a hundred times rarer than the hardback.

-EDITIONS-

[MY AFRICAN JOURNEY]
First Edition: Cohen A25.1 / ICS A12aa

Publisher: Hodder & Stoughton, London 1908

Red pictorial cloth, spine blocked gilt; the top board carries a woodcut illustration of Churchill with his bagged white rhinoceros, blocked blue, brown and black and signed "HR" over the title and author's name, all inside a heavy black rule. Frontispiece illustration (photo of cover scene), protected by acetate. 8vo, 242 pages numbered (2), (1)-(xiv) and (1)-226; 18-page rear catalogue of other Hodder & Stoughton titles printed on the same stock; sixty unnumbered photo pages on coated stock inserted throughout (see illustrations list, pages ix to xiii); three maps on coated stock facing pages 2, 16 and 92. Endpapers blank. Published December 1908 at 5s. (\$1.25).

Quantities and Impressions

A single impression of 12,500 was produced.

Dust Jackets

No jackets have surfaced and it is impossible to speculate on their design; they certainly existed, since Hodder & Stoughton was jacketing copies for several years by 1908.

Variants

Hardbound variant: Copies exist with a small gold "asterisk" centered above or below the publisher's imprint on the bottom of the spine. Since every such copy we and others have examined contains evidence of having been first sold in India or the British Colonies, and since *My African Journey* has no separate Colonial issue, the "asterisk" almost certainly designates an export edition.

Softbound variant: The very rare card-wrapped edition is identical internally to the hardbound First Edition. The following description is provided by Mark Weber, owner of the only copy we know of: "The paper stock, title page, frontispiece (with glassine) are identical to the First Edition. Wrappers are light card, white on the inside, the outside a light tan. This comes from the endpaper tightly glued onto the outer cover. The front cover illustration is identical to that of the First Edition except that the background is tan instead of red. The blue black and grey are clearly printed from the same tools. The rear face is blank, although this copy has a booksellers label from Kobe Japan, indicating this

may be an export edition. The spine is printed black on tan background MY AFRICAN JOURNEY in three lines of serif type similar but smaller than the spine type of the First Edition. The author's name is in three lines, same as the First Edition, but in a sans serif font bold font except L's have turn ups. "Hodder & Stoughton" at the spine base is in italic upper/lower case. Supporting our theory that this is another export variation, an asterisk appears below the publisher name." Woods (page 42) describes this variant in "cream" wrappers but misdates it "March 1919" and confuses its price and quantity with the First Cheap Edition (Cohen A25.6, see below).

[MY AFRICAN JOURNEY]
American Issue: Cohen A25.2/3/4 / ICS A12ab

Publisher: Hodder & Stoughton & George Doran, New York 1908

Dark red buckram, spine blocked gilt with title, author's name, publisher imprint and a double band (one narrow, one wide) top and bottom. The boards are blank. Frontispiece illustration of Churchill with his white rhinoceros, sometimes protected by acetate. 8vo, about 1/4 inch taller than the First Edition; 240 pages numbered (i)-(xiv) and (1)-226; sixty unnumbered photo pages on coated stock inserted throughout (see illustrations list, pages ix to xiii); three maps on coated stock facing pages 2, 16 and 92. No rear catalogue. Endpapers blank. Published 17 April 1909 at \$1.50. Mentioned by Woods, page 41 (confused as a "later issue" of the First Edition by Woods, page 42).

Quantities and Impressions

There appear to have been two impressions, the first using English sheets, the second pressed outside England. See variants, below.

Dust Jackets

A dust jacket is presumed to have existed but none has been found.

Variants

There are three distinct issues, conforming to changes in Hodder & Stoughton's operations in the United States. Each can be clearly recognized from the publisher's imprint at the bottom of the title page. Note that *all* issues read HODDER & STOUGHTON on the spines.

First Issue: Title page reads HODDER AND STOUGHTON | LONDON MCMVIII. These copies contain the imprint, "Clay & Sons" on page (iv). Cohen A25.2.

Second Issue: Title page reads HODDER & STOUGHTON | NEW YORK AND LONDON [no date]; page (iv) carries the Clay & Sons printer's imprint. Cohen A25.3.

Third Issue: Cancel title reads GEORGE H. DORAN COMPANY | NEW YORK; page (iv) lacks the Clay & Sons imprint. Since this title page is a cancel, the balance of the contents are likely made up from existing sheets. Cohen A25.4.

Contrary to Woods, the American issues were not published by Doubleday, Doran, a firm which did not exist until a 1929 merger. In fact, Hodder & Stoughton set up George Doran in business in New York, and *My African Journey* may have been his first

title. The first issue represents export sheets identical to (perhaps part of) the English impression of 12,500; the second issue reflects the publisher's establishing a New York office; the third issue reflects the emergence of George Doran as Hodder & Stoughton's United States distributor.

Comments

Although it offers the serious collector three separate ways to spend money and is much scarcer than the First Edition, the American issue lacks appeal because its plain cover is much less attractive than the First Edition's. It is, however, a more durable binding; having spent their lives in the USA, copies tend to be free of foxing. Be sure all inserted photo and map pages are present before buying. Woods (page 42) confusingly mentions a "later issue without the illustration or lettering in the top board" (this is the American issue); and two paperback editions whose characteristics he confuses: a "cheap paperback...published March 1919" came long after what Woods calls "another, probably subsequent" paperback, whose description is that of the Hodder & Stoughton 1909 edition.

Appraisal

Important in tracing the publishing history, the American issue is less significant as a collector's item; generally, copies sell for not more than 75% the prices of First Editions in comparable condition. We have seen too few to judge which issue is rarest.

[MY AFRICAN JOURNEY]
Canadian Issue: Cohen A25.5 / ICS A12ac

Publisher: Wm. Briggs, Toronto 1909

Red pictorial cloth, spine blocked gilt; the top board identical to the First Edition. 8vo, endpapers blank. Cancel title page reads WILLIAM BRIGGS | 1909; no publisher's rear catalogue; contents otherwise identical to the First Edition but printed on thinner paper. Apparently printed in England: Clay & Sons imprint on page (iv).

Variants

A softbound wrapper version has been reported, but is not verified.

Appraisal

This is an extremely rare variant. Having never heard of a sale, appraising this one is mere guesswork, but we believe it would command the price of a near-fine (but not a full-fine) First Edition. The Canadian *Ian Hamilton* has intrinsic value because of its unique binding. The Briggs *African Journey* looks outwardly like a conventional First Edition. Since collectors are attracted by oddity, they would be less tempted by this one than the Canadian *Ian Hamilton*.

[MY AFRICAN JOURNEY]
First Cheap Edition: Cohen A25.6 / ICS A12b

Publisher: Hodder & Stoughton, London c.1909

Cream-greyish pictorial wrappers. On top wrap, the title (blue) and author's name (black) over a color illustration of Churchill and his white rhinoceros (similar but not identical to the First Edition's cover artwork). 8vo, 96 pages, adverts on pages 1, 2, 6, 93-96 plus inside of wrappers and back wrapper. Type arranged in two-column format, no internal illustrations. Woods (page 42) confuses this with the wrapper variant of the First Edition, which he states was published in March 1919 at six shillings in a quantity of 20,000 copies. The price and quantity undoubtedly refer to this work, but Woods' date is probably a typo for March 1909.

Appraisal

This is a production similar to the pulp *Savrola*, A3(c), but much scarcer and more expensive. Very large sums have been asked and paid for nice copies, which are rarely fine because of the usually yellowed page stock. The handsome cover is a unique artistic attribute of this edition.

[MY AFRICAN JOURNEY]
Holland Press Edition: Cohen A25.7 / ICS A12c

Publisher: Holland Press-Neville Spearman, London 1962

Brown cloth blocked gilt on spine, boards blank. 8vo, 150 pages, frontispiece and four internal photos, map at page [viii]. Dust jacket printed orange, brown and black with "Churchill" the dominant word on the top face, emblazoned across an outline map of Africa with the Nile traced by a white line. The text for this edition was completely reset. One impression was published, quantity unknown. A serviceable reading copy, unfortunately lacking most of the original illustrations. Mentioned by Woods, page 42.

[MY AFRICAN JOURNEY]
First Paperback Edition: Cohen A25.8 / ICS A12d

Publisher: Icon Books, London 1962

This first modern paperback carries cover illustrated with art and photos that would better be applied to *London to Ladysmith*. 128 pages, no frontispiece or other illustrations; the text was again reset for this edition. Two impressions exist, quantities unknown. Offered at 3s. 6d. Not in Woods.

[MY AFRICAN JOURNEY]
Heron Edition: Cohen A25.9 / ICS A12e

Publisher: Heron Books, London c.1965

A pretty little red leatherette volume blocked in decorative gilt with "Churchill" on top board and four "attempts" at bands on the spine. Decorative gilt-on-brown endpapers and yellow cloth page marker. 16mo, 152 pages including a colophon naming the book's designer, William B. Taylor for Edito-Service S.A., Geneva. Printed in Switzerland by photographically reducing the text and photos from the Holland Press edition of 1962. Among the inexpensive editions this is moderately desirable, if a bit hard on the eyes. Not in Woods.

Variant

Copies have been observed with and without top edges gilt.

Appraisal

Not worth a huge sum, though an attractive book.

[MY AFRICAN JOURNEY]
Second Paperback Edition: Cohen A25.10 / ICS A12f

Publisher, New English Library, London 1972

A paperback subtitled "A rare episode in the life of the young Winston Churchill." Tan wrappers with charging elephant on front and photo of the author c.1900 on the back wrapper, along with prices in eight currencies. Published March 1972 at 25 pence in the UK. One impression known. Not in Woods.

[MY AFRICAN JOURNEY]
The New Edition, 1989 : Cohen A25.11 / ICS A12g

My African Journey was among the several older Churchill titles reprinted by Leo Cooper and W. W. Norton in 1989-90. Features common to all issues of this edition are as follows: text photographically reproduced from the "Collected Works," Volume I (see appendix), including twelve pages of photos from the original work on coated stock; new Foreword by Tom Hartmann (in addition to the author's original preface); and a map reprinted from the original edition. All issues are essentially the same. They make ideal reading copies, especially for those wishing to experience Churchill's "incredible journey" without wear and tear on valuable early editions.

First New Edition: Cohen A25.11.1, ICS A12ga

Publisher: Leo Cooper, London 1989

Black cloth stamped gilt on spine, plain boards. 8vo, 136 pages including appendix on the International Churchill Societies; published at £14.95. Black dust jacket printed white, blue and red, photo of author circa 1908. One impression, no known variants.

New American Issue: Cohen A25.11.2, ICS A12gb

Publisher: W. W. Norton & Co., New York 1990

Dark green cloth stamped silver on spine, plain boards. 8vo, 136 pages including ICS appendix; published at \$18.95. White dust jacket printed green, gold and black, cropped and enlarged version of Home Issue jacket photo. One impression, no known variants.

New Paperback Issue: Cohen A25.11.3, ICS A12gc

Publisher: Mandarin Books, London 1991

Pictorial heavy color boards showing an African warrior multicolor. 8vo, 138 pages including an extra leaf with more Mandarin titles on reverse; no illustrations. Published at £4.99. One impression, no variants. ICS A12gc.

Limited Edition: ICS A12h

Publisher: Easton Press, Norwalk, Ct. 1992

Part of an extensive, pigskin-bound limited edition of travel books, not sold separately, thus hard for Churchill collectors to find. Reddish brown pigskin elaborately blocked gilt on both cover (a decorative globe device) and spine (three decorative devices separating the title and "Winston Churchill," along with three raised spine bands). Beige moire cloth endpapers, tan silk page marker, all edges gilt. 8vo, 136 pages numbered (i)-(ii) and (1)-134. (ICS appendix excised). Title page states: "COLLECTOR'S EDITION | Bound in Genuine Leather." Illustrations identical to the Cooper-Norton editions, and likely photographically reproduced from their sheets. However, a special black and white drawing of a charging rhinoceros (artist unstated) was commissioned for the frontispiece of this work. About 2000 copies were published.

TERMINOLOGY

This guide follows John Carter's *ABC for Book Collectors* commonly used terms:

Edition: "All copies of a book printed at any time or times from one setting-up of type without substantial change, including copies printed from stereotype, electrotype [we must now add 'computer scanning'] or similar plates made from that setting of type."

Impression: "The whole number of copies of that edition printed at *one* time, i.e., without the type or plates being removed from the press." A particular conundrum was posed by the discovery that the stated third impression of the Colonial *Malakand Field Force* (pressed November 1898) carried the same extensive textual corrections of the Silver Library Edition (pressed at the same time—indeed both these books used the same sheets). How then to classify the third Colonial? It is clearly not a new impression. Our solution was to make it part of a new entry, not cited by Woods, the "Second Edition," along with the Silver Library Edition.

State: "When alterations, corrections, additions or excisions are effected in a book during the process of manufacture, so that copies exhibiting variations go on sale on publication day indiscriminately, these variant copies are conveniently classified as belonging to different states of the edition." Example: the two states of the first English *My Early Life*.

Issue: "An exception [to the above] is the regular use of issue for variant title pages, usually in respect of the publisher's imprint...[also] when similar variations can be clearly shown to have originated in some action taken after the book was published, two [or more] *issues* are distinguished." Example: the two issues of *The People's Rights*, one with an index and appendix, the other with two appendices and no index.

We occasionally sidestep Carter's strict definitions for clarity. With *Savrola*, for example, Woods states that the first English "edition" was produced from a set of electroplates made up in Boston, a duplicate set to the First American Edition. The English "edition" might therefore be called an "issue," but we do not do so because no one else does, including Woods, and because this book is quite distinct in appearance.

Offprints: Carter defines this as "a separate printing of a section of a larger publication," which is not exactly how modern publishers use it. To us an offprint is a reprint, sometimes reduced but sometimes same-size, of *all* the pages of an earlier printing (for example the five Canadian offprints of American war speech volumes from *The Unrelenting Struggle through Victory*. In earlier years offprinting was accomplished by using plates from the original (like the Canadian issue of *My African Journey*) or by reproducing the type on negatives (like the Australian issue of *Secret Session Speeches*) In the latter case, the offprint usually exhibits heavy looking type, not as finely printed as the original. Offprints are not usually considered separate editions, but a contretemps arises with modern reprints of long out-of-print works made by photo-reproduction.

Proof copies: From *The World Crisis* on, proof copies bound in paper wrappers are occasionally encountered. This is a task best left to the bibliographer, except to say that in general they tend to lack illustrations, maps and plans that appear in the published volumes. Although not widely collected, proofs do usually command high prices when they are offered for sale.

Dust Jackets = Dust Wrappers: We generally use the term "dust jacket" to refer to what English bibliophiles usually call a "dust wrapper." The two terms are interchangeable, though words that describe the *parts* of the dust jacket, aside from "spine," are common to both countries. These are as follows: *Flap:* The parts of the jacket that fold in around the edge of the boards, front and rear. *Face:* The front or back panel of the jacket that you see with the book lying flat in front of you.

SIZE

Books vary—especially old books—and one finds variations between identical editions. Except where distinct size differences help identify various editions or impressions of the same title, one from another, this guide describes books by the traditional cataloguer's terms:

Folio (Fo.): Very large format, now commonly known as "coffee table" size; among Churchill folio works is the Time-Life two-volume *Second World War*, measuring 14 x 12 inches (365 x 305mm) which deserves this description.

Quarto (4to): Normally lying between folio and octavo in size, though varying considerably in this respect. A telephone directory is quarto; but so is *The Island Race*, A138(c), which measures 12 1/4 x 9 3/4 inches (310 x 248mm), although Woods calls it "octavo" and says it measures 12 x 9 1/2! Other quarto volumes are the Danish and Norwegian translations of *The Great War*, which measure 8 1/2 x 11 1/2."

Octavo (8vo): The commonest size of book since the early 17th century. A large (demy) octavo is about the size of *Frontiers and Wars*, A142/1, which measures 9 1/2 x 6 3/8 inches (232 x 162mm). A small (crown) octavo is about the size of the English *Young Winston's Wars*, A143(a), which measures 8 3/4 x 5 5/8 inches (222 x 143mm), although Woods calls it "16mo" and says it measures 8 1/2 x 5 1/2! (You see the problem...)

Duodecimo (12mo, commonly called "twelvemo"): A bit smaller than 8vo but taller than 16mo: the size of a conventional paperback, say 6 7/8 x 4 1/4 inches (175 x 107mm).

Sextodecimo (16mo, usually pronounced "sixteenmo"): The smallest size of book covered herein, shorter but perhaps wider than a paperback, for example the 1915 edition of *Savrola*, which measures 6 5/8 x 4 1/2 inches (168 x 114mm).

My only other reference to size will be when an obvious difference can be ascertained between related editions or issues: I thought it useful to mention, for example, that the first edition *Malakand* bulks about 1 1/2 inches, while the first Colonial issue bulks only about 1 1/4 inches; or that there's about a half inch difference between the first impression Macmillan *Aftermath* and the later impressions. Even here, the key word is "about," since old books swell or shrink depending on storage conditions, and many were not uniform to begin with.

FOREIGN TRANSLATIONS

Collectors of editions in foreign languages are enjoying a little-known but rewarding branch of Churchill bibliophilia, not the least for the sometimes magnificent bindings of these works (leading examples: the Monaco edition of *Savrola*, Scandinavian editions of *The Great War* and the Belgian French edition of *The Second World War*). Foreign translations also often differ importantly from the English editions, depending on what Churchill wished to emphasize or de-emphasize. For example, Sir Martin Gilbert's official biography records that the Dutch, through Churchill's foreign language impresario Emery Reves, were offended by no mention in *The Grand Alliance* of the activities of Dutch submarines in the Allied cause. Churchill replied that he would make no alteration in his English text but had no objection to an amplifying footnote on this subject in the Dutch edition, which was duly entered. (*Winston S. Churchill*, Vol. VIII, "*Never Despair*," London: Heinemann 1988 page 549). While we have not gone into great descriptive detail, we have indicated the broad reach of Churchill's foreign translations.

MAJOR WORKS CITED

Three works are commonly referred to in this guide:

Woods is shorthand for *A Bibliography of the Works of Sir Winston Churchill, KG, OM, CH* by the late Frederick Woods, the Second Revised Edition, second issue (Godalming, Surrey: St. Paul's Bibliographies 1975). The late Mr. Woods recognized that his work badly needed updating, and was beginning work on the update before his untimely death in 1994.

Frederick Woods, the pioneer bibliographer of Sir Winston, published his first edition in 1963, astonishing not only bibliophiles but also the Churchill family with the number of items he uncovered. Dissatisfaction with the completeness and accuracy of his work was inevitable as time passed, and Fred, to whom many of us passed our corrections and suggestions, characteristically recognized this. He was hoping to rectify the situation before his death. He can truly be said to have inspired everyone who has researched or seriously collected the works of Churchill.

Cohen is the new Ronald Cohen Bibliography, published by Continuum, a product of more than twenty-five years' labour by the author, aided and abetted by scores of bibliophiles and, through the pages of *Finest Hour*, journal of The Churchill Centre.

Both Frederick Woods, before he died, and Ronald Cohen kindly gave permission to quote their bibliographic numbers here as a cross reference.

ICS refers to a publication of the International Churchill Societies, *Churchill Bibliographic Data*, Part 1 ("Works by Churchill"). Pending release of the update, which he did not succeed in publishing, Mr. Woods also permitted the International Churchill Society to publish an "Amplified list" based on his numbers, but with more detailed sub-designations to pinpoint the various editions and issues. For example, *The World Crisis* has assigned three "Woods" numbers: A31(a) through A31(c). The ICS "Amplified Woods list" runs from A31a through A31k (in order to distinguish certain deservingly distinct editions and issues. Except for deleting the parentheses, in no case did ICS alter any basic Woods numbers. For example, even *Blenheim*, which undeservedly holds Woods number A40(c)—it is only an excerpt, and probably should not be among the "A" titles at all—is retained by ICS. Thus, "ICS" numbers are merely an extension of Woods numbers.

END