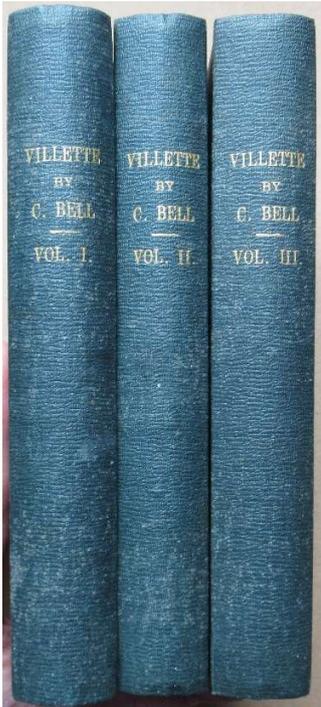


Jonathan Frost Rare Books Ltd
February 2020 Catalogue





1. **Bell, Currer (Bronte, Charlotte). Villette.**

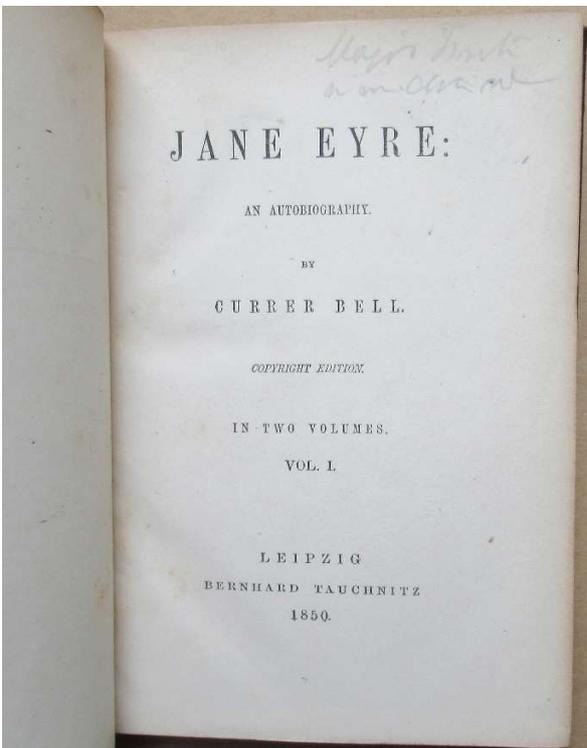
London: Smith, Elder & Co, 1853.

First edition, in 3 volumes. Bound in robust green cloth with simple gilt titles to the spine, the binding probably dates from the late 19th or early 20th century. I'd guess somebody put together a set of odd volumes that they found and weren't terribly concerned to make them completely uniform, so one volume is slightly larger than the others, but even the other two differ enough in condition to suggest that they haven't always lived adjacent to one another. The bindings are firm. boards are lightly marked and rubbed with bumping to the corners and spine ends. All volumes have had a small label, possibly that of a bookseller, removed from their front pastedowns. Vol 1 is quite foxed, grubby and toned with creasing to some pages, minor damage to page edges and a neatly written ownership inscription to the title page. Volume 2 is lightly marked with creasing to some pages. Vol 3 is lightly foxed with staining to some pages. All 3 volumes lack the half-titles and there are no ads. Despite the faults I actually rather like them, you might also.

£750

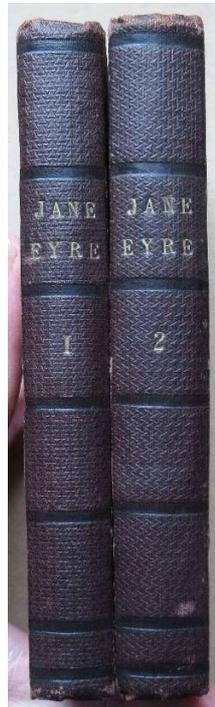
2. **Bell, Currer (Charlotte Bronte). Jane Eyre.**

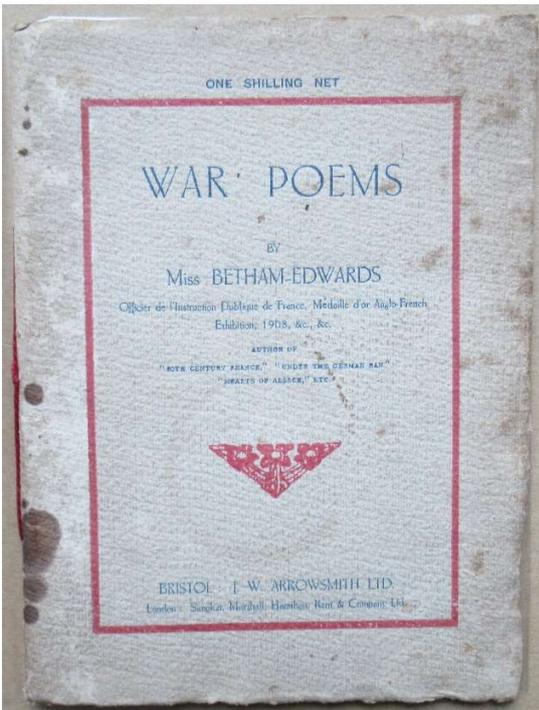
London: Bernard Tauchnitz, 1850.



Second Tauchnitz edition. In two volumes, conforming to Todd & Bowden's 145 Ba and 146 Ba. The two volumes are bound in patterned brown cloth, neatly blind filleted to produce a design on the boards and bands on the spines, which are simply titled in gilt. The binder was R. Hynes of 7 Town Wall St in Dover, whose label appears on the front pastedown of each volume. The boards are somewhat bumped to the extremities with minor marks and some surface damage to small areas of the cloth, most notably to the rear of volume 2 near the spine. The text blocks, which are speckled to all edges, are toned and slightly foxed, the top edges are dusty and both front endpapers have the name C. Cokayne-Frith neatly written to them, there are also less decipherable pencil inscriptions to both title pages. An attractive early edition.

£450





3. **Betham-Edwards, Matilda. War Poems.**

Bristol: J. W. Arrowsmith Ltd, 1917.

First edition. 24 pages. The book is bound in the publisher's buff coloured wraps, lettered and simply decorated in red and blue, the covers are quite rubbed and stained. The pages are somewhat foxed and slightly toned, with minor marks and a short tear to the edge of page 19/20. Betham-Edwards final collection of poetry, inspired by the events of the First World War. Some focusing particularly on the Alsace region. Most are patriotic and encouraging men to join the fight, such as this from "No Son of Mine"(1915): "From over-sea thy brethren hie, Great England's sons, not these home-born, whilst thou by thousands let'st them die Thyself, unharmed, the butt of scorn!". The poems include short explanations and footnotes.

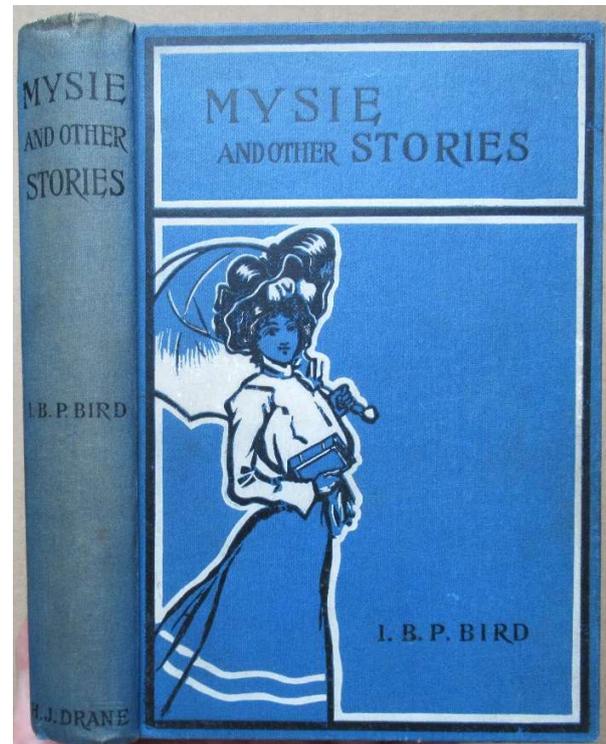
£650

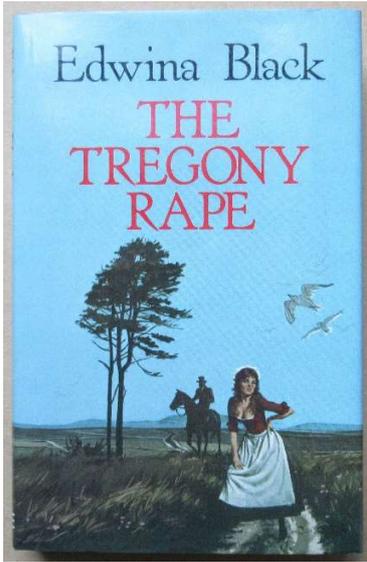
4. **Bird, I. Bury Palliser. Mysie and Other Stories.**

London: Henry J. Drane, 1903.

First edition. Undated, but according to the British Library published in 1903. The book is inscribed to the front endpaper by the author to another member of the Bird family, the inscription is dated 1905. The book is firmly bound in the publisher's blue cloth, lettered, illustrated and decorated in black and white, the spine is faded and the extremities are slightly bumped and rubbed. The text block is toned and dusty with some foxing, also passages lightly highlighted or annotated with pencil. To the rear of the book is a 32 page publisher's catalogue. A scarce and rather good collection of weird fiction, gothic fairy tales, short stories and sketches. 'The Giant's Headache' is particularly gory and outlandish, over 100 children are eaten and then resurrected, and the title story 'Mysie' involves castle ruins, deformed sisters, witches, suicide and murder by fire. There are also tales of revenge and torture by means of hypnotism, not to mention an excellent and bizarre tale of a haunted dogskin waistcoat.

£250





5. **Black, Edwina. The Tregony Rape.**

London: Robert Hale, 1979.

First edition. The book is firmly bound in clean black cloth lettered in bright silver to the spine, the extremities are slightly bumped and rubbed. The text block is a little toned and foxed. The dust jacket is the original and not price clipped, there is some light rubbing to the edges and a few minor marks. A historical romance set in Cornwall during the Victorian period, the third of five novels written by this author and published by Hale in as many years. The novel purports to be a true story, with of course the names altered, based upon a torn journal and newspaper cutting found in the secret compartment of an antique Davenport bought by the author in a Penzance auction room.

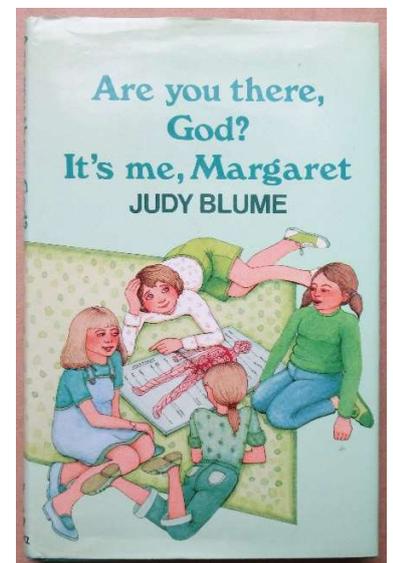
£45

6. **Blume, Judy. Are you there, God? It's me, Margaret.**

London: Victor Gollancz Ltd, 1978.

First U.K. edition. The book is firmly bound in clean green cloth lettered in gilt to the spine, the corners and spine ends are a little bumped and there is some light rubbing to the cloth. The text block is a little toned and dusty with minor staining. The dust jacket is the original and not price clipped, it is very slightly rubbed and nicked to the edges with a few minor marks. The unexpectedly elusive U.K. first edition of perhaps the best loved of Blume's novels.

£125

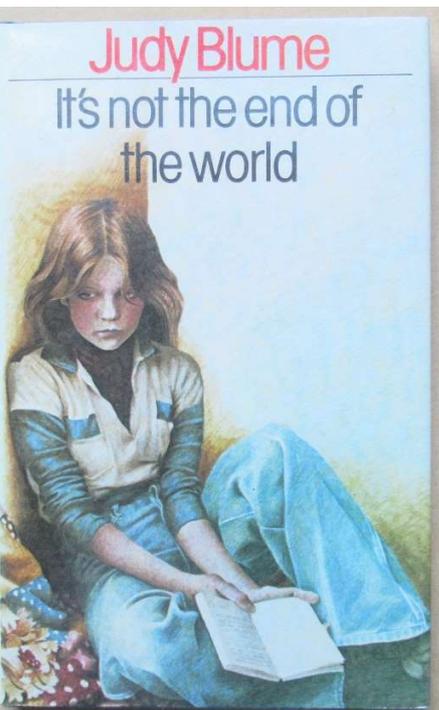


7. **Blume, Judy. It's Not the End of the World.**

London: Heinemann, 1979.

First U.K. edition. The book is firmly bound in clean blue cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is a little toned and dusty with some minor spots of foxing and a neatly written name to the front endpaper. The dust jacket, with its delightfully moody 1970s artwork, is the original and not price clipped, it is faded to the spine with some minor nicks and rubbing to the edges. Quite an early Blume novel, and surprisingly uncommon as a U.K. 1st edition, though I imagine most went to libraries which might account for their scarcity.

£65

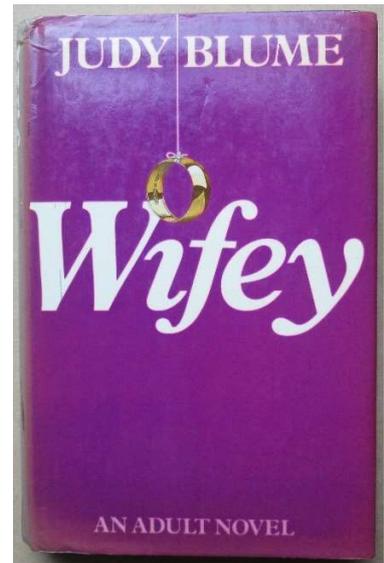


8. **Blume, Judy. Wifey.**

London: Macmillan, 1979.

First U.K. edition. The book is reasonably firmly bound in somewhat bumped and rubbed purple cloth, lettered in gilt to the spine. The text block is a little toned and foxed with a neatly written name and date to the front endpaper. The dust jacket is the original and not price clipped, it is slightly nicked and rubbed to the edges with some lifting of the laminate and the spine is faded. Blume's first novel written for adults, dealing with a woman in an unsatisfactory marriage, beginning and ending memorably and enigmatically with a man on a motorcycle who stops outside her house and masturbates over her lawn and then rides off. The U.K. first edition is a rarity.

£50



9. **Boyer, David. The Sidelong Glances of a Pigeon Kicker.**

London: Macdonald, 1968.

First U.K. edition. The book is firmly bound in clean red cloth lettered in bright gilt to the spine, the corners and spine ends are bumped. The text block is slightly foxed and toned. The dust jacket is the original and not price clipped, it is slightly toned, foxed and grubby with creasing and minor nicks to the edges. A novel about a disaffected young taxi driver, his morose, circuitous conversations and sexual adventures. A quote from a page opened at random: "When the waiter had brought us martinis I asked her of her readings in Nietzsche. "I'm impassioned by his metaphysic," she said.". The book was filmed in 1970 and is notable for including Sylvester Stallone in one of his early screen appearances as an extra.

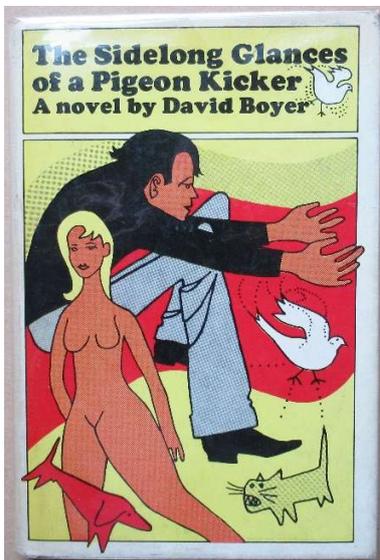
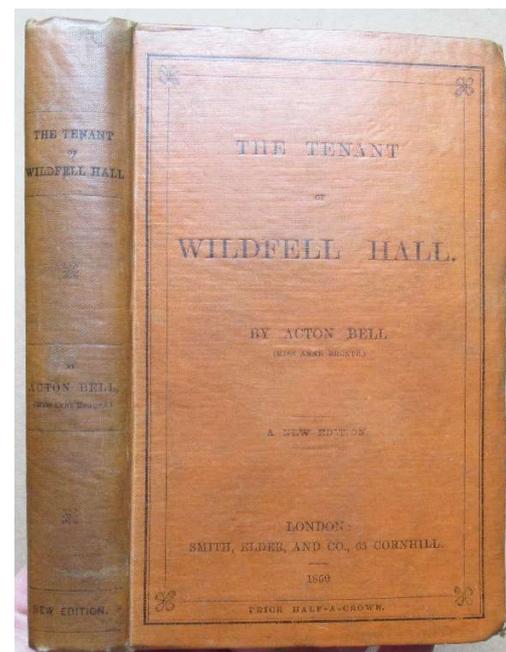
£45

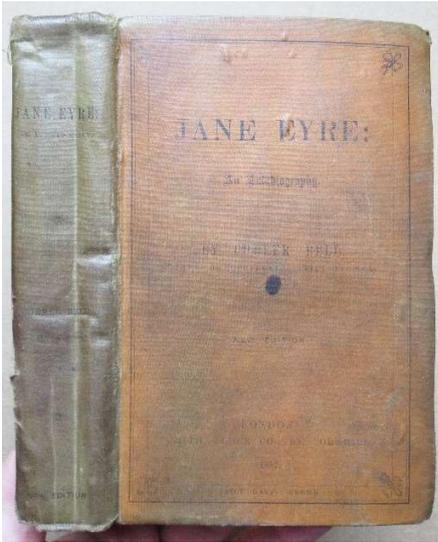
10. **Bronte, Anne. The Tenant of Wildfell Hall.**

London: Smith, Elder, and Co, 1859.

A New Edition. First thus. The book is reasonably firmly bound in the publisher's orange cloth, lettered in black with ads to the rear board and endpapers. The boards are slightly grubby, the spine is a little faded and the corners and spine ends are somewhat bumped. The text block is slightly toned and foxed, the top edge is dusty, two gatherings are slightly protruding but firmly attached, and there are partial splits to the paper at the gutters. Rather a well preserved example of the fourth English edition.

£800





11. **Bronte, Charlotte. Jane Eyre.** London: Smith, Elder & Co, 1857.

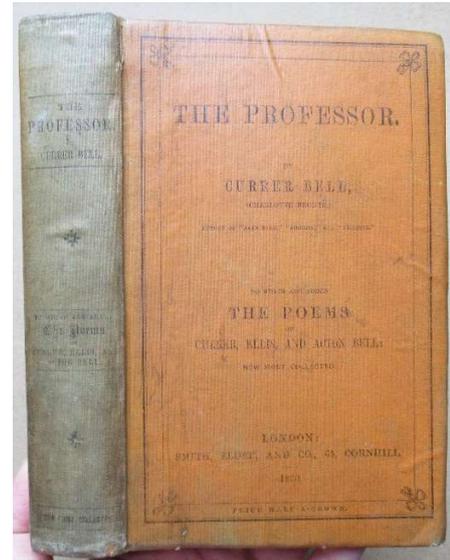
New edition. Bound in the publisher's orange cloth, lettered and decorated in black with ads to the rear board and endpapers. The boards are quite bumped, rubbed, marked and grubby with fading to the spine and some splits to the cloth. The text block is somewhat fragile but still holding together well enough for it not too be a serious worry, it is otherwise somewhat toned and dusty with foxing and assorted grubby marks, also a partially erased inscription to the dedication page. Condition issues aplenty but it is an early edition that still exists 163 years after it was first created; no mean feat considering it was devised by the publisher as a "cheaper edition", in one volume and handily pocket sized for convenient transportation. Most have partially or completely disintegrated long since.

£350

12. **Bronte, Charlotte. The Professor – To which are added The Poems of Currer, Ellis and Acton Bell.** London: Smith, Elder, and Co, 1860.

First edition thus. In the "New and Cheaper" one volume format. The book looks to have been neatly re-backed, it is firmly bound in the publisher's orange cloth, lettered and decorated in black, the vast majority of the spine cloth is preserved, the spine is sunned, the cloth is somewhat grubby with a little bubbling and the corners are bumped. The text block is slightly toned with minor foxing and a little damage to some pages, also light grubby marks and a neatly written name and date to the title page.

£100

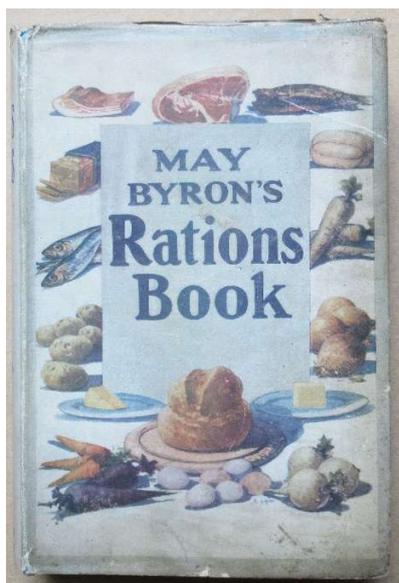


13. **Byron, May (Mary Clarissa). May Byron's Rations Book.**

London: Hodder and Stoughton, 1918.

First edition. The book is firmly bound in blue cloth lettered and decorated in darker blue, the extremities are slightly bumped and rubbed. The text block is toned and slightly dusty with a few marks and pencil notes, also some light foxing. The pictorial dust jacket is the original, it is toned and grubby with minor chips and short closed tears to the edges, some repaired with small pieces of tape to the reverse. The last of May Byron's series of cookery books published during the First World War, and as the title suggests, the one dealing most directly with the problems of cooking during war time privations. The introduction is lively and entertaining: "I have even seen tapioca recommended as a substitute for fat! But nobody has ever yet tried to fry potatoes in tapioca.", and the 650 recipes are short, punchy and, for the most part, frankly terrifying. But I am sure if I was hungry enough I would eat "calf's feet, stewed" or even "sausage surprises", though I don't like the fact the surprises are multiple! Uncommon, especially so in the dust jacket.

£150

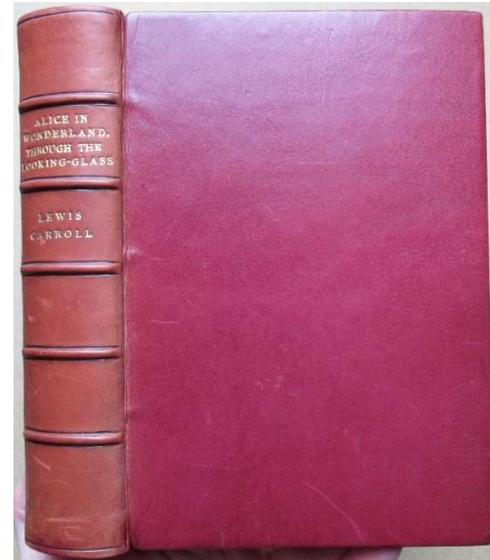


14. **Carroll, Lewis (Charles Dodgson). Alice's Adventures in Wonderland & Through the Looking Glass.**

London: Macmillan, 1869 & 1872.

Early reprints. Bound together as one substantial volume, simply but rather finely, probably in the early twentieth century, by Morrell for Hatchards. The first book is an 1869 fourteenth thousand and the second is an 1872 fifteenth thousand. The binding is robust, full red calf with gilt titles and raised bands to the spine, gilt decoration to the edges, gilt dentelles to the turn ins and gilt to all edges of the text block. The spine is slightly faded and the leather is a little rubbed and creased. The text block is slightly foxed, more so to the first book, and a little marked and toned, there is a faded inscription to the first book. Both half-titles have been retained. A very handsome volume.

£1,200

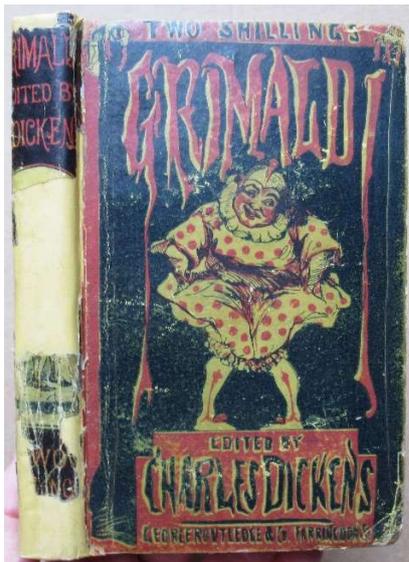


15. **Dickens, Charles. Memoirs of Joseph Grimaldi.**

London: George Routledge & Co, 1854.

Reprint, fourteenth thousand. The book has been neatly re-backed at some point, retaining the rather spectacularly illustrated front board, the rear board with the publisher's ads and portions of the spine laid onto yellow cloth, the original endpapers and pastedowns have also been preserved. The book is reasonably firmly bound, the boards are quite bumped and generally distressed. The text block is slightly toned and foxed with a neatly written name and date to the front endpaper, as well as a bookseller's stamp. Illustrated by George Cruikshank, with a frontispiece portrait and 7 additional engraved plates, not included in the pagination, so possibly missing several plates. Not an uncommon book in itself, but decidedly so in yellowback form.

£200

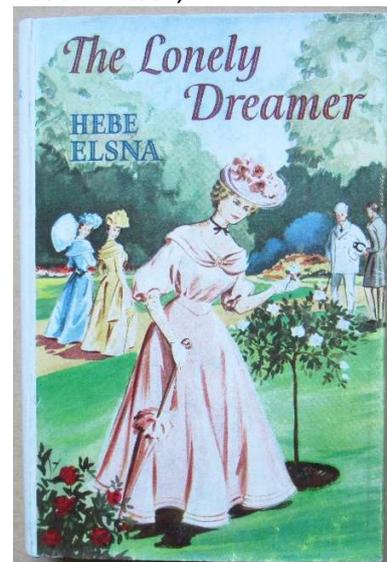


16. **Elsna, Hebe. The Lonely Dreamer.**

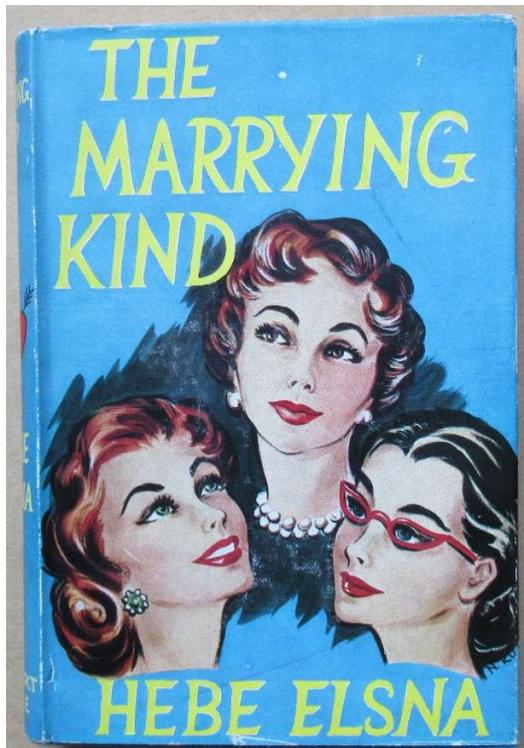
London: Robert Hale Limited, 1961.

First edition. The book is firmly bound in clean blue cloth lettered in gilt to the spine, the extremities are a little bumped and rubbed. The text block is slightly toned and foxed. The dust jacket is the original and not price clipped, it is lightly marked with some minor nicks and closed tears to the edges. An uncommon novel about the life of the writer Marie Corelli and her friend and companion Bertha Vyver.

£45

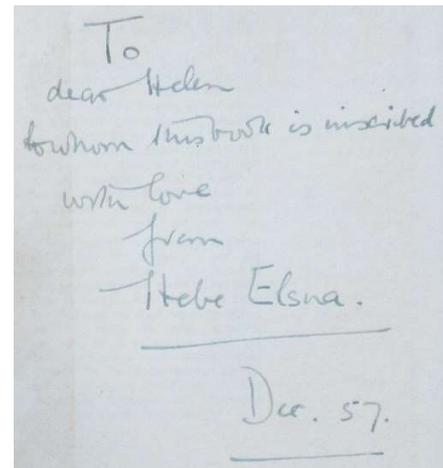


17. **Elsna, Hebe. The Marrying Kind.**



London: Robert Hale Limited, 1957.

First edition. The dedication copy, inscribed by Elsna to the front endpaper: "To dear Helen to whom this book is inscribed with love from Hebe Elsna Dec. 57.". The recipient being Helen Hale, the artist and sculptor, born in 1936, who illustrated dust jackets for Hale in the 1950s, and who I am assuming was related to Robert Hale, though available biographical information on her is reticent on this point. The book is firmly bound in clean blue cloth lettered in slightly tarnished gilt to the spine, the extremities are a little bumped and rubbed. The text block is slightly toned and foxed. The dust jacket is the original and not price clipped, the spine is lightly faded, the edges are a little rubbed and chipped with a few short closed tears and the panels are slightly grubby with a few marks. An erudite and complex romance novel, revolving around the lives of a mother, Olivia, and her two daughters, both named after "Shakespearian heroines": "'I knew of course," Olivia said, "the sort of story which



Perry told. I was sensitive and lonely, perhaps slightly neurotic.'".

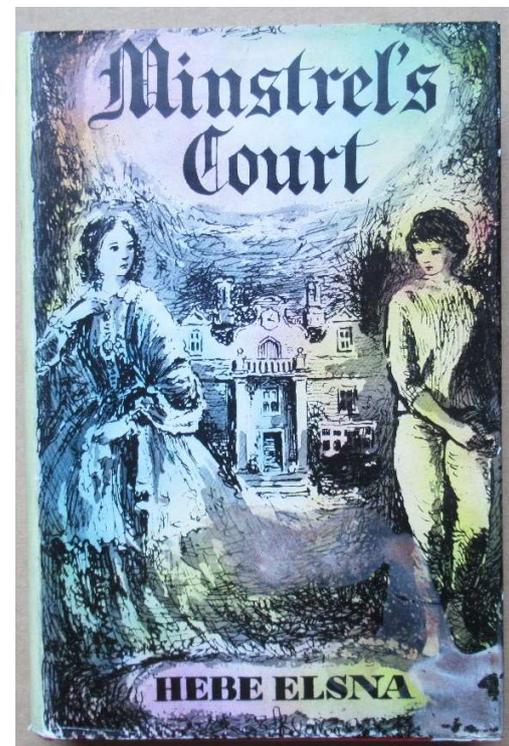
£125

18. **Elsna, Hebe. Minstrel's Court.**

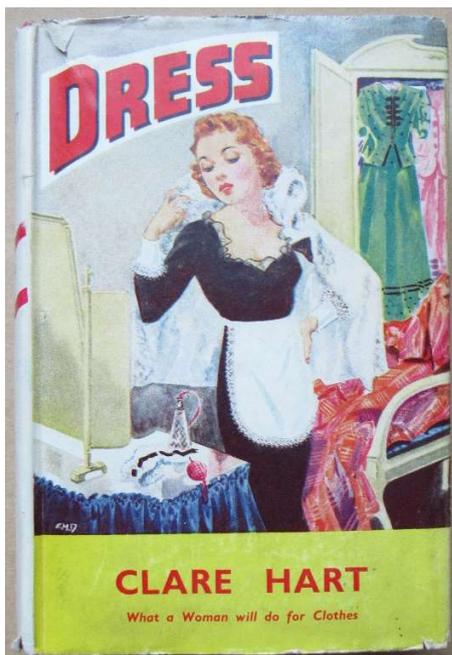
London: Robert Hale Limited, 1963.

First edition. The book is firmly bound in red cloth lettered in gilt to the spine, the extremities are a little bumped and rubbed and what looks like a small coffee spill has caused part of the dust jacket to adhere to the front right corner. The text block is slightly toned, marked and dusty. The dust jacket is the original and not price clipped, it bears signs of the spill to the front panel and is otherwise a little rubbed and nicked with minor marks. Something between a gothic romance and supernatural fantasy, involving temporal displacement which occurs when a plane crashes on a lake near a Tudor mansion, connecting the sole survivor directly with a former inhabitant of the house, who she must help in some way.

£60



19. **Hart, Clare. Dress.** London: Columbine Publishing Company Limited, 1939.



First edition. The book is firmly bound in clean red cloth lettered in black to the spine, the extremities are a little bumped and rubbed. The text block is foxed and slightly toned. The dust jacket is the original, it is a little grubby and marked with minor chips and short closed tears to the edges. An excellent romance, very much of its time, the end of the 1930s with the effects of the depression still lingering, the strapline gives an indication of the contents: "What a woman will do for clothes". A beautiful working class girl, in service, borrows her mistress's clothes and is sacked, partly for looking better in them than her mistress does, before getting a job in a dress shop as a model because a rich older man who owns the shop takes "quite a fancy" to her. Before many pages have passed they are regularly going out to dinner, initially on the pretext of displaying the shop's wares in public to drum up business, but before long her "steady" meets the older man, causing them to split up, and the older man is proposing marriage and buying her chinchilla coats. The chinchilla works its magic and she agrees to the proposal of marriage, but then meets her former lover on the street...

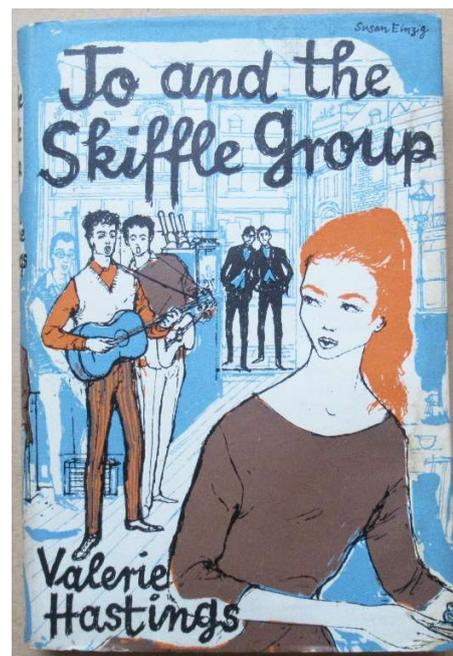
£80

20. **Hastings, Valerie. Jo and the Skiffle Group.**

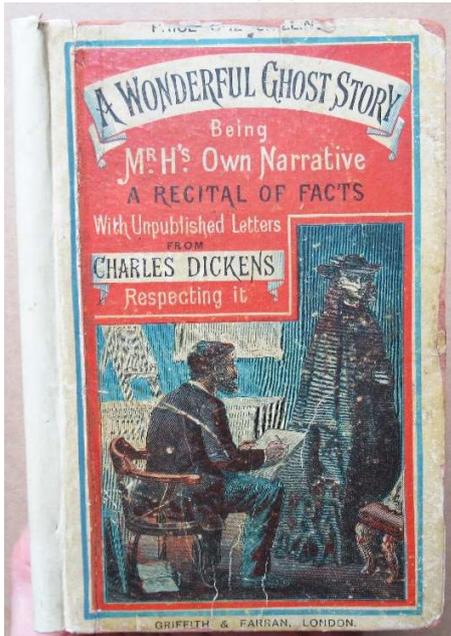
London: Max Parrish, 1958.

First edition. The book is firmly bound in lightly marked and bowed blue cloth boards, lettered in gilt to the spine, the corners and spine ends are a little bumped and rubbed. The text block is a little toned and dusty with hints of foxing. The dust jacket, beautifully illustrated by Susan Einzig, is the original and not price clipped, it is slightly rubbed and nicked to the edges with some staining from water damage. Possibly the only novel to centre around the late-1950s skiffle scene, or at least the only one that was contemporaneous with that scene and bold enough to include the word "Skiffle" in the title. Naturally the action revolves around a coffee bar, named the Blue Parrot, but this is not a light and frothy tale of teenage romance, it is a story of gang violence, racism and police harassment. The catalyst for the plot is a shady local businessman who wants to install a juke box in the Blue Parrot, but the skiffle group play most nights and are too popular for a juke box to be required, so Red and his gang are co-opted to disrupt matters and set out to break up the band. They conclude the easiest way to do this is to get rid of saxophone playing, Paul: "'Yes boss,' Red said eagerly. 'I'll tell my boys we don't want any of these foreign refugees around. Soon get 'em in the right mood. We'll waylay this chap Paul and persuade him the time's come to move on someplace else. Then we'll carry on playin' ten little niggers until there's no skiffle group left.' Brutal stuff, and it gets worse, Paul is badly beaten up, receives anonymous notes telling him to clear out and is framed for a robbery, coming close to despair as he explains patiently to the sympathetic Jo: "To you this sort of thing doesn't happen, so you know nothing of it. But to me it is different.". An important novel and extremely elusive; doubtless the title and theme, tying it to a short-lived scene, meant no publisher would be likely to reprint it as it was an anachronism almost before it was published.

£200



21. **Heaphy, Thomas. A Wonderful Ghost Story - Being Mr. H's Own Narrative Recital of Facts - With Letters Hitherto Unpublished of Charles Dickens to the Author Respecting it.**



London: Griffith & Farran, 1882.

First edition thus. The book is bound in the original illustrated wraps, simply re-spined, retaining most of the front and rear covers, with internal repairs at the gutters. The covers are somewhat rubbed and creased with minor marks, also some chipping to the edges. The text block is slightly toned, foxed and dusty with some interesting ownership and gift inscriptions, as well as a Times newspaper cutting regarding an exhibition of Heaphy's work. An inferior version of the story was published originally by Dickens in All The Year Round, which came to Heaphy's attention, rousing his ire as he felt his life had been plundered by someone for profit without his permission, then re-published in Heaphy's own words with Dickens apologies in a later issue. This is the story's first appearance in book form, with the Dickens letters and Heaphy's foreword.

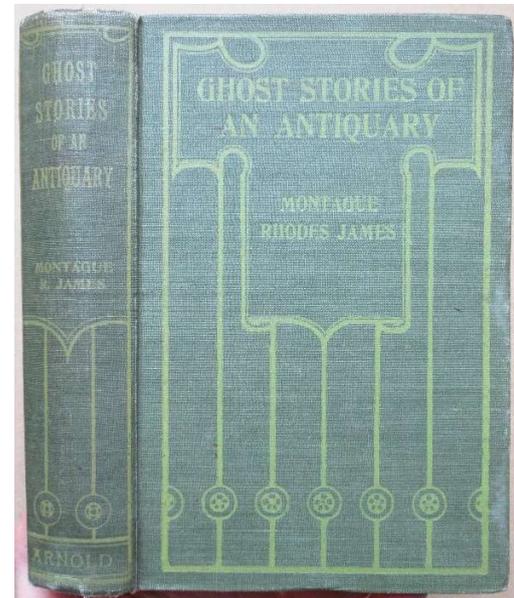
£500

22. **James, Montague Rhodes (illustrated by James McBryde). Ghost Stories of an Antiquary.**

London: Edward Arnold, 1904.

Arnold's Colonial Library edition. 270 pages. The book is reasonably firmly bound in the publisher's dark green cloth, lettered and decorated in lighter green, the boards are slightly marked, bumped and rubbed. The text block is quite foxed and toned with some staining, there is an inscription to the front endpaper and the stamp of A. J. Combridge & Co Bombay & Madras to the front pastedown, the four illustrated plates by McBryde are present. An attractive and elusive edition, with the stamps to prove that it really has been all the way to India and back.

£1,500



NOTHING BUT...
CHRISTINE KEELER

Christine Keeler with Sandy Fawkes

*Lots of love Christine
Keeler June 1983*

*Dear Harry, What fun
life is despite all*

Sandy

NEW ENGLISH LIBRARY

23. **Keeler, Christine and Sandy Fawkes. Nothing But... Christine Keeler.**

London: New English Library, 1983.

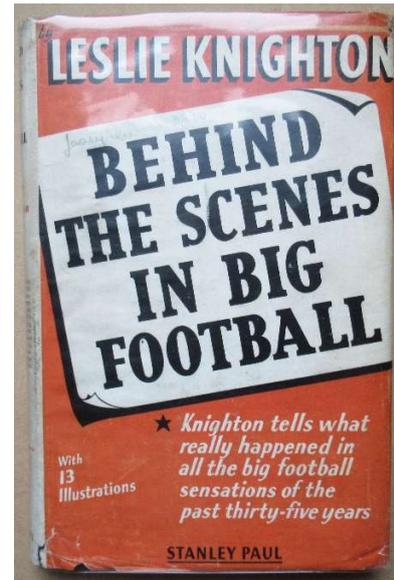
First edition. Paperback. Keeler's 1983 autobiography, ghost-written by Sandy Fawkes. Formerly the property of espionage obsessed investigative journalist, Harry Chapman Pincher, inscribed by both Keeler & Fawkes, with their phone numbers, and marked up and annotated throughout by Pincher. Pincher was probably researching for his 1984 book 'Too Secret Too Long' at the time. The covers are somewhat toned and creased, with minor marks and rubbing. The text block is age toned with foxing to the edges and creasing to the corners.

£375

24. **Knighton, Leslie. Behind the Scenes in Big Football.** London: Stanley Paul, 1948.

First edition. The book is firmly bound in clean, lightly mottled black cloth, lettered in gilt to the spine, the corners and spine ends are slightly bumped and rubbed. The text block is a little toned with scattered spots of foxing. The dust jacket is the original and not price clipped, it is slightly grubby with a few pencil notes to the front cover and minor chips and short closed tears to the edges. An uncommon sporting memoir of one of the most famous pre-war managers, who managed at Arsenal, Chelsea, Birmingham, Bournemouth and Shrewsbury, and was involved in an early doping scandal when he gave his Arsenal team little silver pills before a 1925 FA Cup tie against West Ham, taking one himself to show solidarity with his players. Unfortunately the game was called off twice due to fog after they had taken the pills, which created a raging thirst though according to Knighton it made him feel "[he] could push down a wall with [his] fist". The third time they played on the pills and drew, the fourth tie the players refused to take the pills and drew again, and the fifth replay they lost.

£250



25. **Le Ros, Christian (William J. Sorrell). Christmas Day; and How it was Spent by Four Persons in the House of Fograss, Fograss, Mowton, and Snorton, Bankers.**

London: George Routledge & Co, 1854.

First edition. Somewhat amateurishly re-backed in the fairly distant past with green cloth, but fortunately preserving the illustrated glazed boards and the pastedowns and endpapers with their ads. Illustrated by Phiz (Hablot K. Browne), with a frontispiece and two additional plates, not forming part of the pagination, though comparing against other copies it appears there should be a fourth plate, meaning one is missing. The book is reasonably firmly bound, the boards are battered, creased and marked and the front board is blurred. The text block is toned and dusty, with minor foxing and grubby marks, also dog-eared to some pages. To the rear of the book is a 32 page publisher's catalogue. A Christmas mystery involving a bank robbery, complete with ruffians who drop their aitches and add them back in were there should be none, and resourceful detectives, not that they do much to solve the crime. A book that has had a hard life but nevertheless of interest for the survival of the illustrated glazed boards.

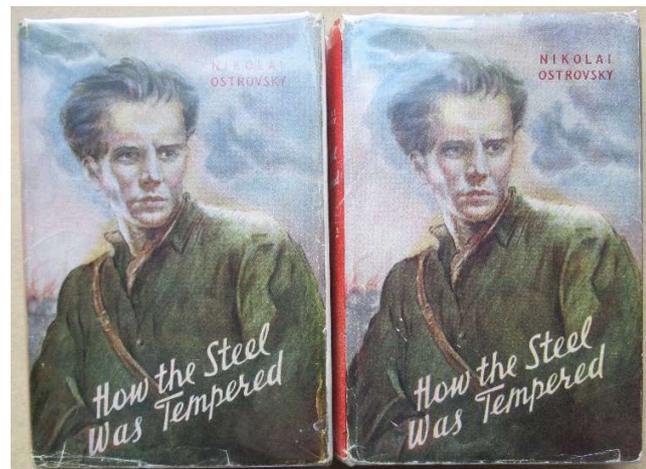
£100

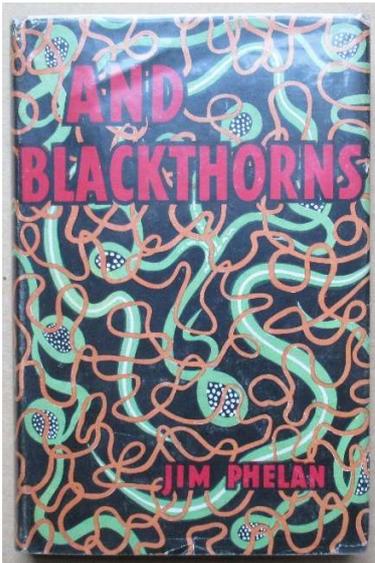
26. **Ostrovsky, Nikolai. How the Steel was Tempered.**

Moscow: Foreign Languages Publishing House, 1959.

Second edition. In two volumes. The books are reasonably firmly bound in very light green cloth lettered and decorated in dark green and grey, the extremities are slightly bumped and rubbed and the spines are cocked. The text blocks are slightly toned and dusty with minor marks and foxing. The dust jackets are the originals, they are faded to the spines with minor chips and short closed tears to the edges. A novel originally published serially in two parts, the first in 1932, the second in 1934, before being re-published in book form in 1936, quite significantly altered to conform to the standards required of socialist realism. These early English language editions are relatively uncommon.

£45





27. **Phelan, Jim. And Blackthorns.**

London: Nicholson and Watson, 1944.

First edition. The book is firmly bound in clean dark blue cloth lettered in gilt to the spine, the corners and spine ends are slightly bumped. The text block is slightly age toned and dusty with minor foxing, there is a neatly written inscription to the front endpaper. The dust jacket is the original and not price clipped, it is a little rubbed and marked, with some minor chips and short closed tears to the edges. An uncommon novel from this fascinating and talented writer, a tramp and vagabond from the age of four, he was a republican and involved in the Irish revolutionary movement, spent fifteen years in prison for post office robbery in which a murder was committed, then spent most of the remaining years of his life on the road. He also found time to act, make films, marry three women and squeeze in a fair amount of drinking in Fitzrovia with Dylan Thomas and assorted literary types.

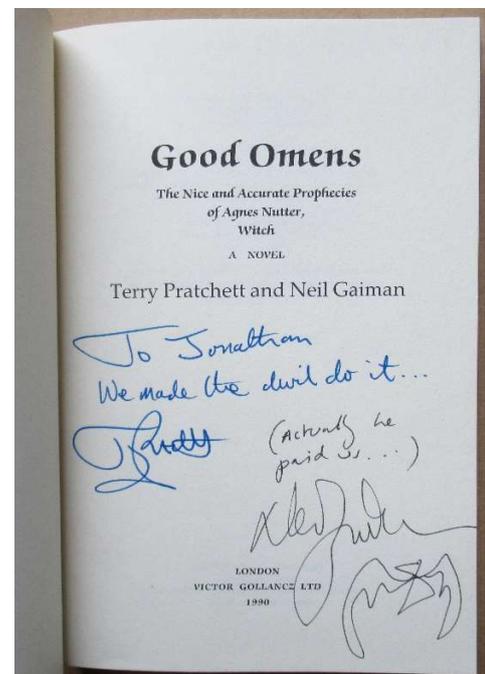
£40

28. **Pratchett, Terry and Neil Gaiman. Good Omens.**

London: Victor Gollancz Ltd, 1990.

First edition. Inscribed by both Pratchett and Gaiman to the title page, the former has written: "To Jonathan we made the devil do it..." and below Gaiman has added: "(Actually he paid us...)" and below his signature has doodled a bat/egg timer. There is a note from the original owner detailing where and when it was signed, which illustrates the importance of being early in the queue at the signing event; you are likely to get a better joke and a neater inscription before the authors heads and hands start aching! The book is firmly bound in slightly bumped red cloth lettered in black to the spine, there are a few minor marks to the cloth. The text block is a little toned. The dust jacket is the original and not price clipped, it is very slightly creased and rubbed at the edges.

£650

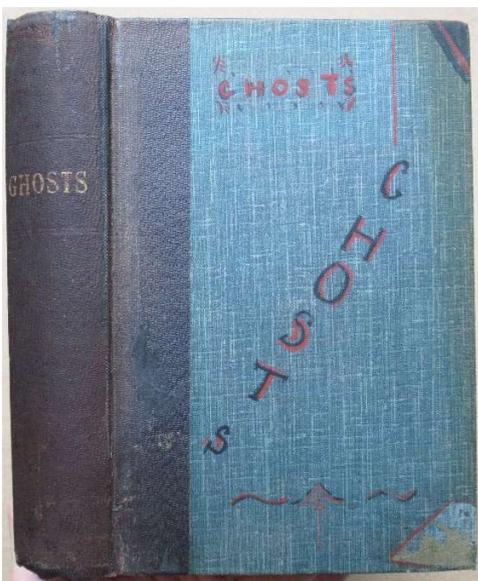


29. **Prichard, K & Hesketh (Heron, E & H). Ghosts - Being the Experiences of Flaxman Low.**

London: C. Arthur Pearson Limited, 1899.

First edition. In an interesting, not unappealing, hand decorated cloth binding, more recently re-backed. The book is tightly bound due to the re-backing, which retains most of the earlier spine, the boards are somewhat bumped, rubbed and marked. The text block is toned, foxed and marked, more so to the illustrations, and the lower corner of the frontispiece has been torn away, not affecting text or illustration, the tissue guard to the frontispiece has been retained. An excellent collection of supernatural short stories, featuring the athletic and largely imperturbable Mr Low, who applies scientific methods and the most modern theories to his investigations of ghosts and strange phenomena. Uncommon as a first edition.

£480

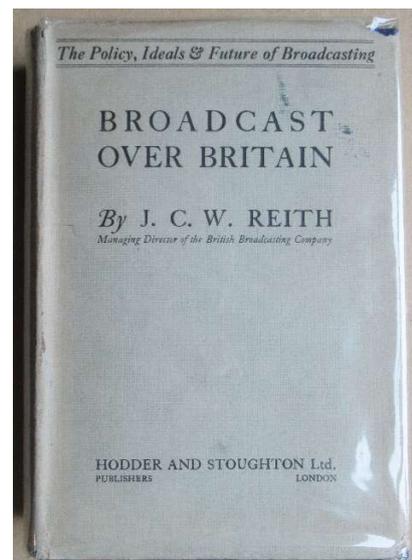


30. **Reith, J. C. W. (John Charles Walsham). Broadcast Over Britain.**

London: Hodder and Stoughton Ltd, 1924.

First edition. The book is firmly bound in the publisher's clean blue cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. Adding some interesting provenance, to the front board there is the gilt stamp of 'The Cunard Steam Ship Company Limited'. The text block is slightly toned and dusty. The dust jacket is the original and correctly priced at 6/- net to the spine, it is a little marked and rubbed with minor chips and short closed tears to the edges, also slight browning to the spine. An unusually good example of one of the earliest works on the subject, written by the fascinating, troubled and troubling Reith, who dominated the formative years of British Broadcasting as Managing Director of the BBC. Uncommon in the dust jacket.

£650



31. **Simpson, Joe. Touching the Void.**

London: Jonathan Cape, 1988.

First edition. Second state with the neatly overlaid corrected ISBN number to the copyright page. The book is firmly bound in clean black cloth lettered in gilt to the spine, the corners and spine ends are somewhat bumped. The text block is slightly age toned. The dust jacket is the original and not price clipped, it is a little rubbed and creased to the edges with slight fading to the spine.

£75

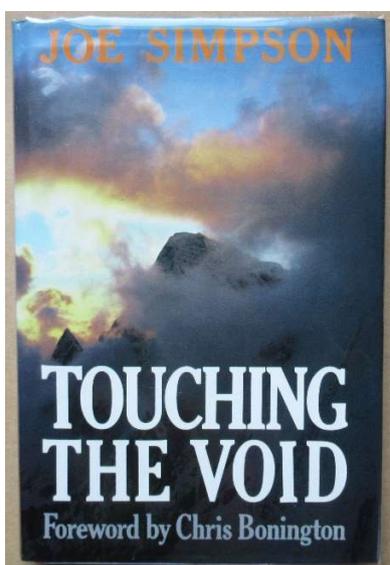
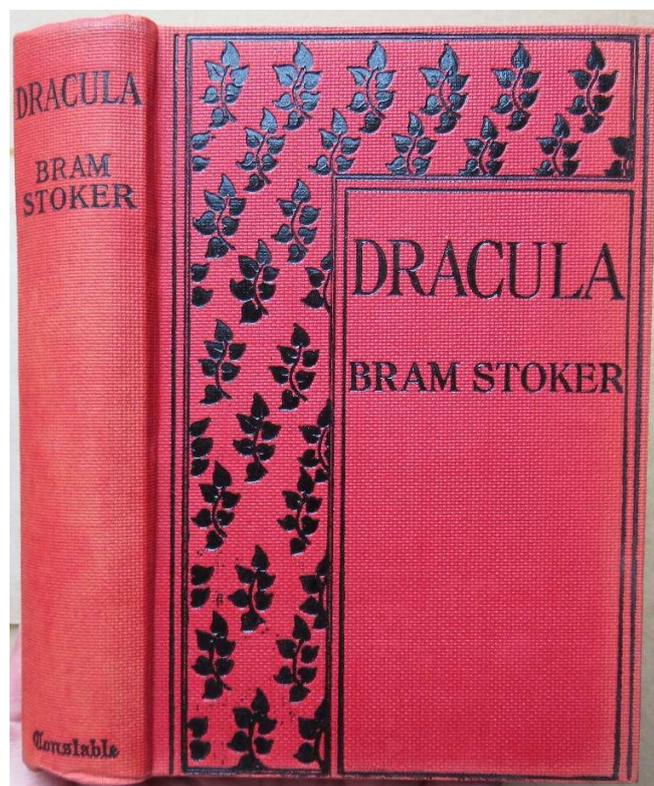
32. **Stoker, Bram. Dracula.**

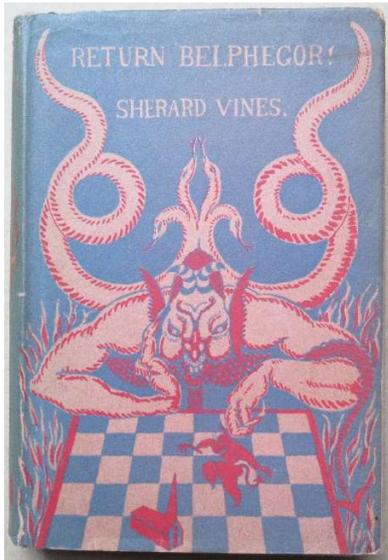
London: Archibald Constable & Co. Ltd,

1904.

Eighth edition. Generally regarded as the cheap issue cloth variant, with the same pattern as one of the other variants, but in a coarser red rather than blue cloth, and the lettering and decoration picked out in black rather than red and gilt. This copy however is remarkably well preserved, looks to be unread and retains what may well be its original protective paper wrapper placed around it for safe transportation from the printer/publisher. The cloth is for the most part bright and clean, there is a little fading, bumping and rubbing at the extremities and one or two minor marks, the spine is slightly cocked. The text block is very lightly toned and foxed with no previous ownership marks. I've seen more exciting copies of this edition of Dracula, in terms of associations and author inscriptions, but so far as condition is concerned this is by some distance the best.

£3,800





33. **Vines, Sherard. Return Belphegor!.**

London: Wishart, 1932.

First edition. The book is reasonably firmly bound in russet brown cloth lettered in orange to the spine, the boards are slightly bumped and rubbed with fading in patches. The text block is slightly foxed and toned with the top corner of the front endpaper torn off, there is slight cracking at points. A satirical fantasy, in which Satan, perturbed that the scepticism on earth has made him redundant, sends his devils on a mission to restore faith to humanity.

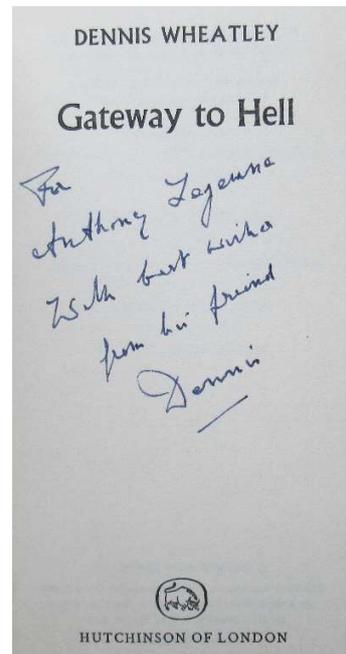
£150

34. **Wheatley, Dennis. Gateway to Hell.**

London: Hutchinson, 1970.

First edition. Inscribed by Wheatley to the title page: "For Anthony Lejeune with best wishes from his friend Dennis". Lejeune was a writer, journalist and London clubman, belonging to many of the same clubs as Wheatley, and edited the final volume of his friend's memoirs, 'Drink and Ink'. The book is firmly bound in clean patterned red cloth, lettered and decorated in gilt and black to the spine, the extremities are somewhat bumped. The text block is slightly toned and quite foxed to the edges. The dust jacket is the original and not price clipped, it is slightly toned and stained with some chips, rubbing and short closed tears to the edges. Rather a nice association copy of the final Duke de Richleau novel, in which he once again does battle with occult forces.

£180



DENNIS WHEATLEY

The Irish Witch

*For
Anthony Lejeune
With all kind thoughts
from his friend
Dennis*



HUTCHINSON OF LONDON

35. **Wheatley, Dennis. The Irish Witch.**

London: Hutchinson, 1973.

First edition. Inscribed by Wheatley to the title page: "For Anthony Lejeune With all kind thoughts from his friend Dennis". Lejeune was a writer, journalist and London clubman, belonging to many of the same clubs as Wheatley, and edited the final volume of his friend's memoirs, 'Drink and Ink'. The book is firmly bound in clean red patterned cloth, lettered and decorated in gilt and black to the spine, the extremities are somewhat bumped. The text block is slightly foxed and toned. The dust jacket is the original and not price clipped, it is slightly toned with minor rubbing to the edges and some bubbling of the laminate. A nicely inscribed association copy of the penultimate Roger Brook novel.

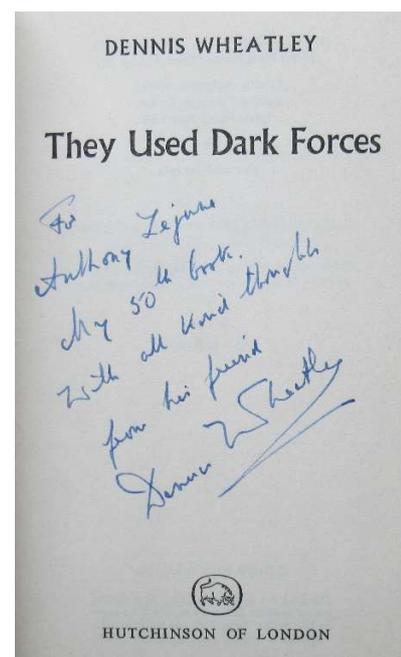
£180

36. **Wheatley, Dennis. They Used Dark Forces.**

London: Hutchinson, 1964.

First edition. Inscribed by Wheatley to the title page: "For Anthony Lejeune My 50th book. With all kind thoughts from his friend Dennis". Lejeune was a writer, journalist and London clubman, belonging to many of the same clubs as Wheatley, and edited the final volume of his friend's memoirs, 'Drink and Ink'. The book is reasonably firmly bound in patterned red cloth, lettered and decorated in gilt and black, the extremities are slightly bumped and rubbed. The text block is slightly toned, foxed and dusty with minor cracking at a few points. The dust jacket is the original and not price clipped, it has been quite badly torn and then repaired with tape, otherwise it is slightly toned, rubbed and marked with some minor chips to the edges. A nice association copy of the final episode of Gregory Sallust's wartime adventures, ending, naturally, in Hitler's bunker at the centre of the action.

£160



37. **Wheatley, Dennis. The White Witch of the South Seas.**

London: Hutchinson, 1968.

First edition. Inscribed by Wheatley to the title page: "For Anthony Lejeune With all kind thoughts from his friend Dennis". Lejeune was a writer, journalist and London clubman, belonging to many of the same clubs as Wheatley, and edited the final volume of his friend's memoirs, 'Drink and Ink'. The book is firmly bound in the publisher's slightly marked, bumped and rubbed patterned red cloth, lettered and decorated in gilt and black to the spine. The text block is slightly foxed and toned. The dust jacket is the original and not price clipped, somebody has decided to remove the publisher's laminate protective layer, leaving some traces and thinning of the paper at the edges where it was adhered. A nice association copy of the final Gregory Sallust novel.

£160

