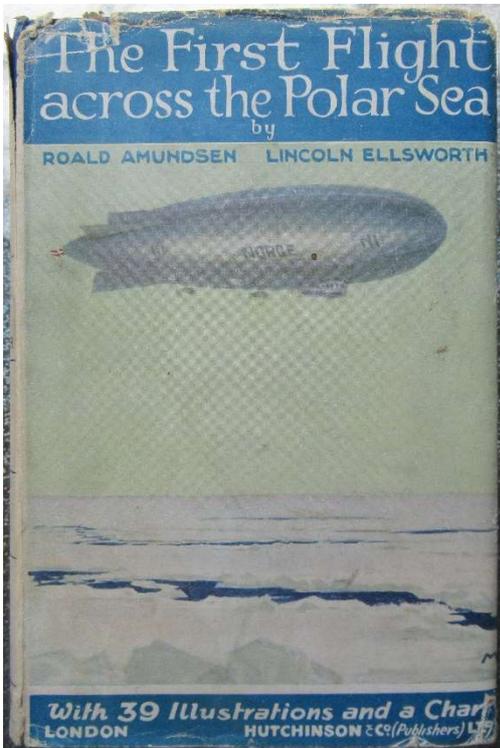


Jonathan Frost Rare Books Limited



August 2021 Catalogue

1. **Amundsen, Roald and Lincoln Ellsworth. The First Flight Across the Polar Sea.**



London: Hutchinson & Co. (Publishers), Ltd., 1927.

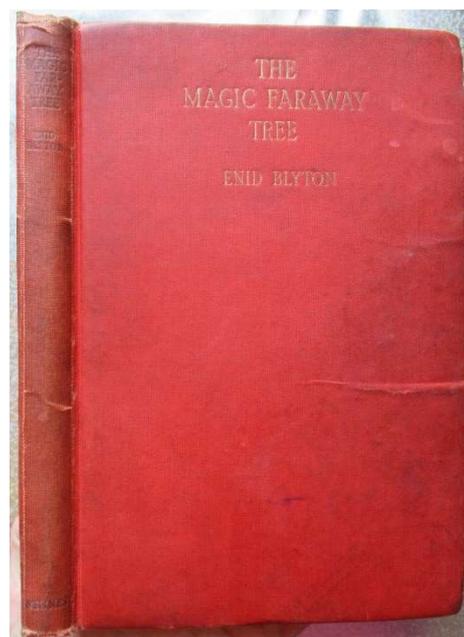
First U.K. edition. The book is reasonably firmly bound in lightly marked, bumped and rubbed blue cloth, lettered in gilt to the spine, there is some water(or tea) staining to the cloth around the bottom of the rear board and spine. The text block is a little toned, foxed and dusty, with some staining, the folding chart to the rear of the book is present, though slightly creased, the 32 tipped in plates are all present, though a few are beginning to become loose. The dust jacket, illustrated with an image of the airship Norge flying over the polar sea, is the original and correctly priced at 21/- net to the spine, it is quite rubbed and marked, with staining corresponding to that on the boards, also small chips and several closed tears and splits, some repaired with archival tape to the reverse. An account of Amundsen's final, successful arctic exploration exploit, prior to his disappearance and death in 1928. Sadly, it was not so revered as his earlier feats, due to an American named Byrd falsely claiming to have done it first and the Fascist dictator, Mussolini taking credit for its success, on the basis that both the airship and the pilot were Italian. The English edition is quite uncommon in the dust jacket.

£600

2. **Blyton, Enid. The Magic Faraway Tree.**

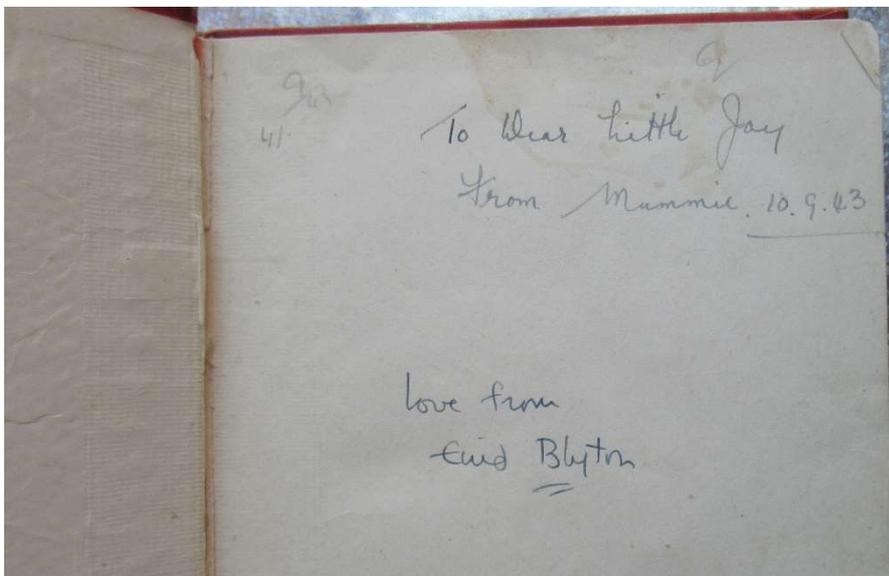
London: George Newnes Limited, 1943.

First edition. Inscribed to the front endpaper: "Love from Enid Blyton". Above the author inscription is another that gives the clue to the provenance: "To dear little Joy from Mummie. 10.9.43", the recipient being Joy Irene Maud Clark, who was born in 1937 and was the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The condition is quite poor, the book having been much loved by Joy, the boards are bumped, rubbed and stained, with a few superficial tears to the cloth. The text block is age toned and dusty, Joy has coloured in most of Dorothy Wheeler's illustrations, generally exhibiting an impressive degree of artistic flair and discernment in her colour selection and attention to detail, there is minor loss to quite a number of page



corners and more serious loss to the corners of page 31/32, though with no loss to any text or illustration, Joy has also neatly coloured in the Os to page 16, the block is for the most part still firmly sewn together, but there is splitting at the front and rear gutters with the webbing showing. Often voted one of the most loved children's books in the English language, and certainly one of Blyton's most popular titles. The first edition is quite uncommon, even without the jacket. The condition of this copy is poor, but inscribed examples are rare and it is rarer still with a Blyton inscription to have some information about the provenance.

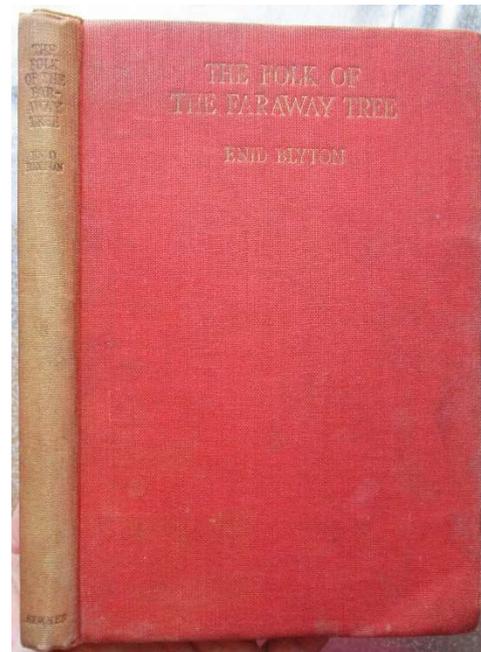
£1,200



3. **Blyton, Enid. The Folk of the Faraway Tree.**

London: George Newnes Limited, 1946.

First edition. Inscribed to the front endpaper: "Joy, love from Enid Blyton". The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is reasonably firmly bound in red cloth, lettered in faded and tarnished gilt, the boards are somewhat marked, stained and rubbed,



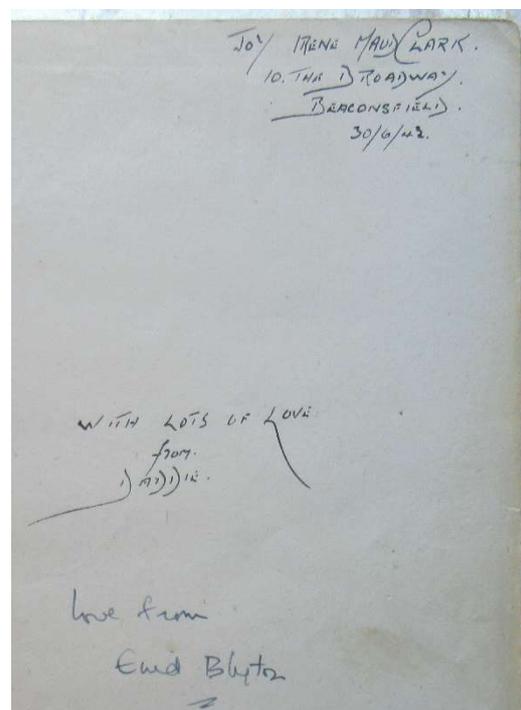
the spine is faded and the extremities bumped. The text block is age toned and slightly dusty, with minor cracking at points, there are short closed tears to the edges of some pages, page 43/44 has a long closed tear extending from the bottom to within 3cm of the top(turn with care!), Joy has neatly coloured in some of the Dorothy Wheeler illustrations, with her usual subtle and considered colour selection, there are also neatly written numbers and fractions in pencil at the bottom of quite a few pages and she has highlighted some words in blue ink to page 15. The third title in Blyton's much loved Faraway Tree series, and rare as a first edition, with inscribed copies being scarcer still, particularly so with information regarding the provenance.

£1,200

4. **Blyton, Enid. The Enchanted Wood.** London: George Newnes Limited, 1942.

Reprint. Inscribed to the front endpaper: "Love from Enid Blyton". The recipient was Joy Clark, who was born in 1937, the daughter of Isabella and Cecil Clark, who owned an ironmongers in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. Above Blyton's inscription is another family one, which provides handy detail of the provenance: "Joy Irene Maud Clark. 10 The Broadway. Beaconsfield. 30/6/42. With Lots of Love from Daddie.". The condition is poor, due to a combination of having evidently been much enjoyed by Joy, and the poor quality of the paper stock used due to wartime privations. It is bound in green cloth lettered in faded and tarnished gilt, the boards are somewhat marked, bumped and rubbed, with fraying to the cloth at the spine ends. The text block is age browned and the pages are quite brittle, the gutters are split with the webbing showing and the block is slightly cracked at points, with the pages showing signs of their fragility where they are sewn in, though all appear to still be attached, Joy has coloured in many of Dorothy Wheeler's illustrations, generally exhibiting an artistic flair and discernment in her colour selection and attention to detail, there is minor loss to quite a number of page corners, as well as a few closed tears. Quite an early reprint of the first title in Blyton's much loved Faraway Tree series. Inscribed copies are rare and it is rarer still with a Blyton inscription to have some information about the provenance.

£450



5. **Blyton, Enid. The Naughtiest Girl Again.**

London: George Newnes Limited, 1942.

First edition. Inscribed by the author to the front endpaper: "Love from Enid Blyton". Above is a family inscription which reads: "With heaps of love from Daddie". Above this, again in the recipient's father's hand, is the full name and address of the recipient, also the date on which it was given to her. The recipient being Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is bound in red cloth, lettered in gilt faded to near invisibility, the boards are bumped, rubbed, marked and creased. The text block is quite fragile, with splits to both gutters and the webbing showing, though the sewing to the block itself is still fairly robust, the pages are quite toned and marked, with loss to some of the corners, Joy has coloured in most of the W. Lindsay Cable illustrations, generally neatly and with flair, and there are some other small additions and

annotations in pencil or crayon. The second title in the series, by which time the naughtiest girl is no longer especially naughty. The condition is poor, unsurprisingly so as Joy owned it from the age of 6 and obviously re-read it numerous times, but inscribed copies are uncommon, particularly so with information regarding the provenance.

£200

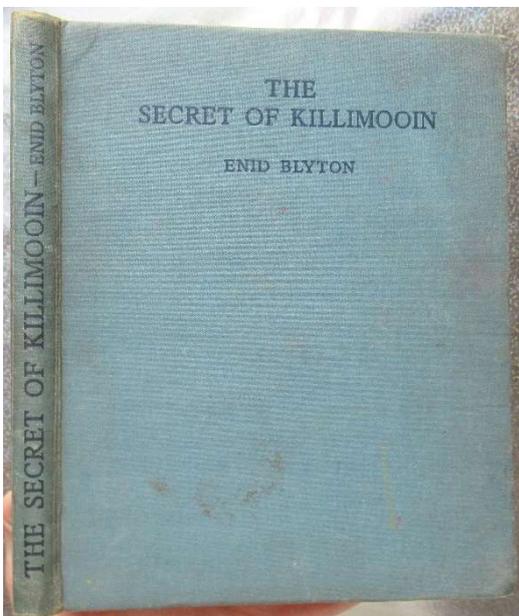
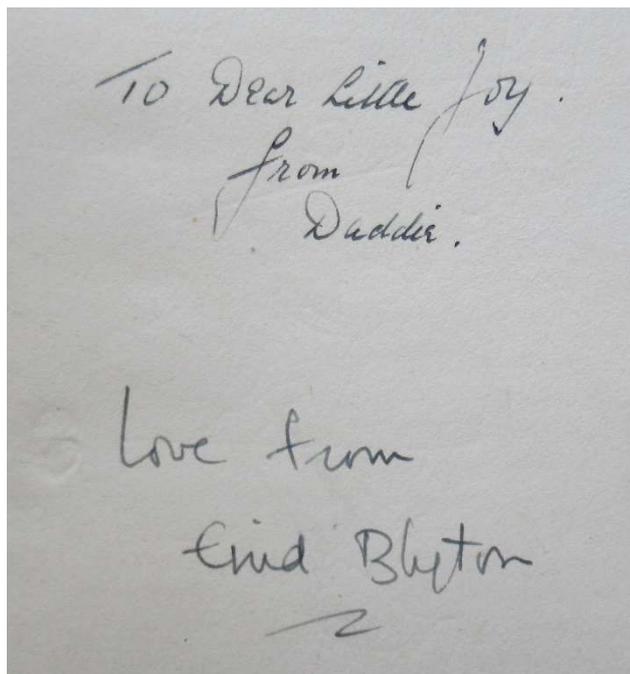
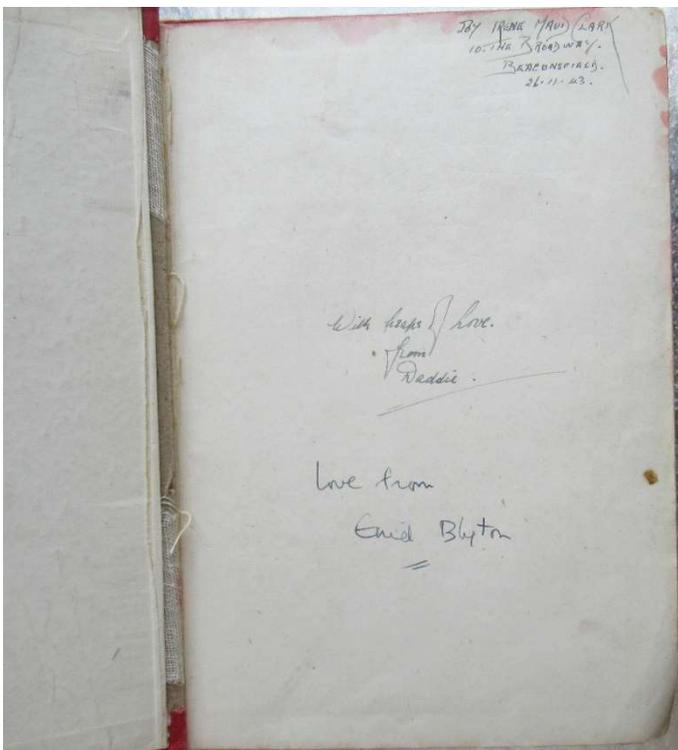
6. **Blyton, Enid. The Secret of Killimoooin.**

Oxford: Basil Blackwell, 1943.

First edition. Inscribed to the front endpaper: "Love from Enid Blyton". Above is a family inscription to the recipient, giving a clue to the provenance, which reads: "To Dear Little Joy From Daddie", and above this, again in the recipient's father's hand, is Joy's full name, address and the date on which it was given to her. The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton

became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is bound in the publisher's blue cloth, lettered in darker blue, the extremities are bumped and rubbed and the cloth is somewhat marked and stained. The text block is slightly toned and marked, it is cracked at the frontispiece with the webbing showing, some page corners have been lost and Joy has coloured in many of the Eileen Soper illustrations with a good deal of flamboyance and care taken in the colour selection, she has also made some pencil additions/improvements to the text in a few places. The fourth title in the perennially popular Secret series of novels, this one sees the children journey to an exotic foreign location for their adventures. Signed copies are uncommon, particularly so with information regarding the provenance.

£450



Joy IRENE MAUD CLARK.
10 THE BROADWAY.
BEACONSFIELD.
15. 7. 44.

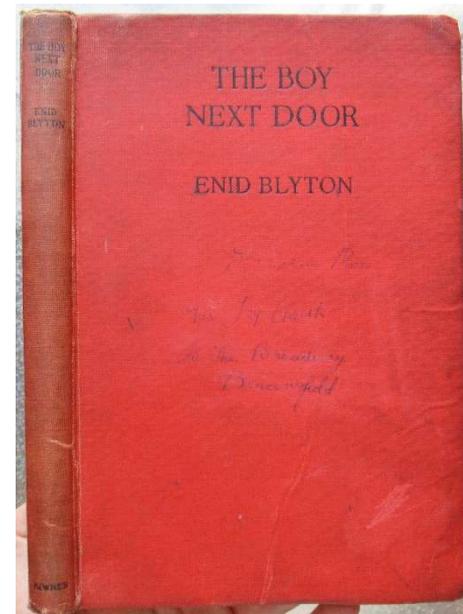
Joy -

With love from
Enid Blyton

7. Blyton, Enid. *The Boy Next Door*.

London: George Newnes Limited, 1944.

First edition. Inscribed by the author to the front endpaper: "Joy with love from Enid Blyton", above this, in the recipient's father's hand, is Joy's full name, address and the date on which it was given to her. The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade



or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is reasonably firmly bound in red cloth, lettered in gilt, the boards are bumped, rubbed and stained, with a crease and Joy's name and address to the front board. The text block is slightly marked, toned and foxed, Joy has neatly coloured in most of the Alfred Bestall illustrations, there is cracking at points and the rear hinge is fragile, some page corners are missing and some are dog-eared, there are also pencil annotations to the text. The condition is quite poor, but it is an inscribed first edition of one of Blyton's best standalone novels, and signed copies of any kind are rare, but particularly so with information about the provenance.

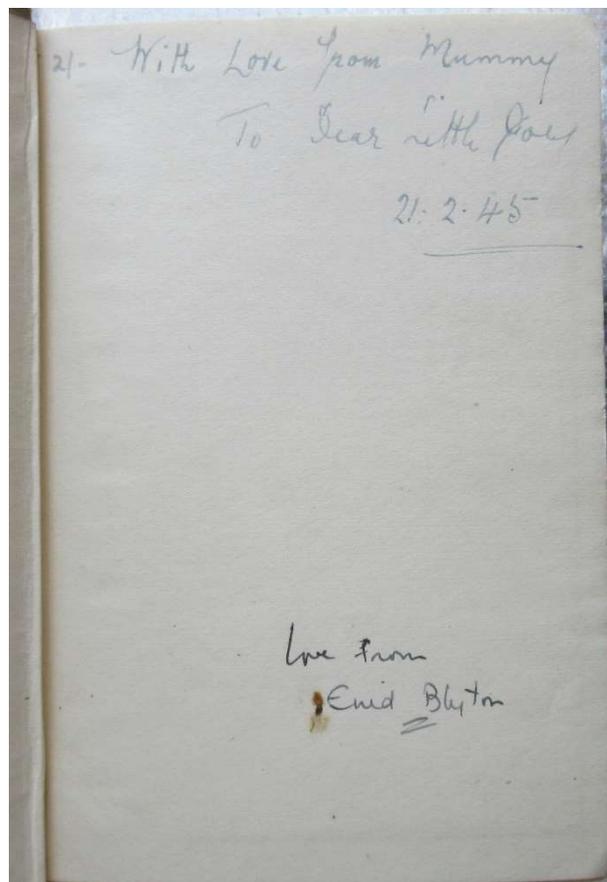
£350

8. Blyton, Enid. *The Family at Red-Roofs*.

London: Lutterworth Press, 1945.

First edition. Inscribed by the author to the front endpaper: "Love from Enid Blyton". Above is a family inscription which gives a clue to the provenance: "With love from Mummy To Dear little Joy 21. 2. 45.". The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of Isabella and Cecil Clark, who owned an ironmongers in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is bound in the publisher's light brown cloth, lettered in red, the cloth is quite marked and stained and the extremities are bumped and rubbed. The text block is slightly toned, marked and dusty, Joy has neatly, and with some panache, coloured in W. Spence's illustrations, there are some missing corners to a few pages, with no loss of text, a few annotations in pencil, cracking at the frontispiece and several other points, a long closed tear to page 137/138 and page 177/178 is detached but present. In poor condition, but inscribed copies are uncommon, particularly so with some information about the provenance.

£100



9. Blyton, Enid. *The Caravan Family*.

London: Lutterworth Press, 1945.

First edition. Inscribed by the author to the front endpaper: "Joy love from Enid Blyton", and below this is a family inscription that reads: "29. 7. 45 To Joy With love from Mummie for being a good girl.". The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is firmly bound in lightly marked, rubbed and bumped oatmeal coloured cloth, lettered in blue to the front board and spine, the spine is slightly

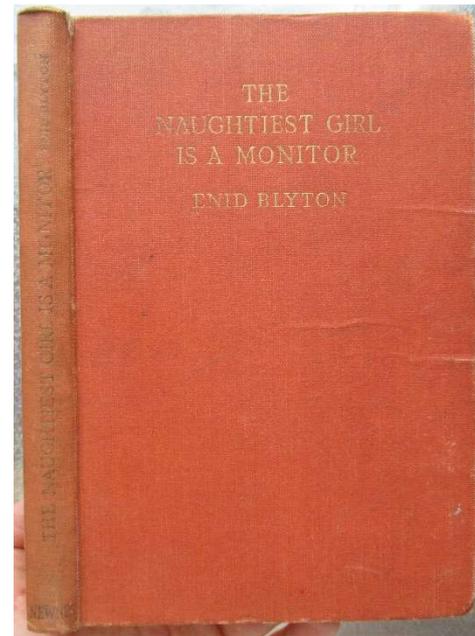
darkened. The text block is slightly toned and marked, and Joy has neatly coloured in most of William Fyffe's black and white illustrations. The first in this series of adventures for younger readers, of a gentler, wish fulfilment variety, rather than being filled with action. Signed copies are uncommon, particularly so with information regarding the provenance.

£280

10. Blyton, Enid. *The Naughtiest Girl is a Monitor*.

London: George Newnes Limited, 1945.

First edition. Inscribed by the author to the front endpaper: "Joy love from Enid Blyton". Below this, with a date above, is a family inscription that reads: "14.7.45 With Love to Joy from Mummy Hoping she will practice her music more.". The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield, where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is bound in brick red cloth, lettered in faded gilt, the boards are quite marked and rubbed, the extremities are bumped and there are a few small



tears to the cloth. The text block is slightly toned and dusty, with loss to some page corners and the rear gutter cracked, there are closed tears to pages 59/60 and 75/76 and a splatter of ink across pages 168 and 169, Joy has coloured in most of the Kenneth Lovell illustrations, generally neatly and with flair, occasionally with originality, Blyton and Lovell specifying that Julian has black hair, but Joy turning it blond at the first opportunity. The third title in the series, quite uncommon as a first edition, especially so inscribed and with information regarding the provenance.

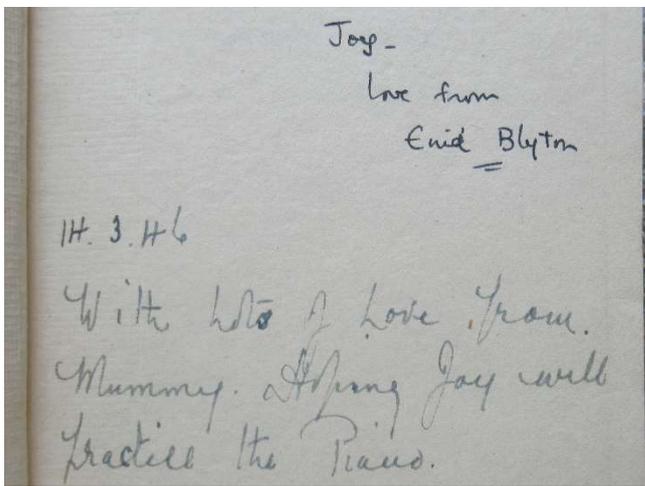
£400

Joy.
Love from
Enid Blyton

29. 7. 45 To Joy
With love from Mummie
for being a good girl.

14. 7. 45
Joy.
Love from
Enid Blyton

With Love to Joy from Mummy
Hoping she will practice her
music more.



11. **Blyton, Enid. The Put-Em-Rights.**

London: Lutterworth Press, 1946.

First edition. Inscribed by the author to the front endpaper: "Joy – love from Enid Blyton", and below this there is a dated inscription from the recipient's mother, hoping that the book will inspire her to practice the piano. The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is firmly bound in slightly marked, rubbed and bumped grey cloth, lettered in green, the spine is

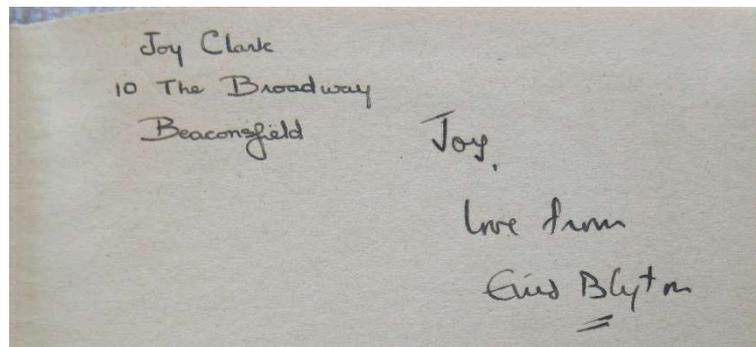
slightly faded. The text block is slightly foxed, dusty and toned, with minor loss to some page corners, not effecting the text. Some of the Elizabeth Wall illustrations have been neatly coloured in by Joy, who was fond of making her contribution to the books she received, in this instance evidently not approving of the way the characters have been depicted, because to the rear blank she has sketched all the characters, writing underneath: "THE PUT-EM-RIGHTS my impression of what they should be Joy Clarke", which certainly adds to the charm of the book as a whole. Inscribed copies are rare, particularly so with information regarding the provenance.

£250

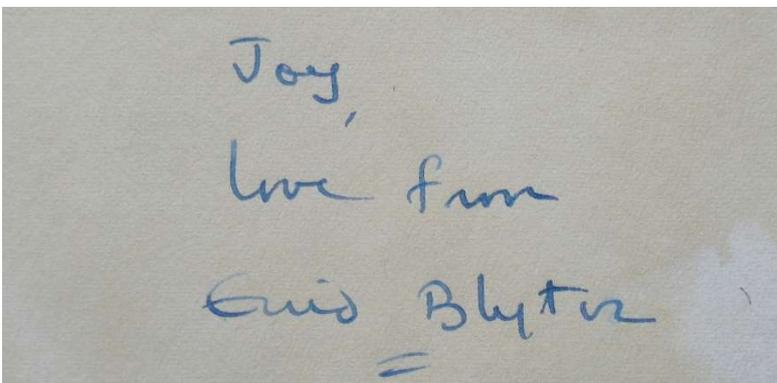
12. **Blyton, Enid. House-at-the-Corner.**

London: Lutterworth Press, 1947.

First edition. Inscribed by the author to the front endpaper: "Joy Love from Enid Blyton", with the recipient's name and address, I think in her own hand, to the left of Blyton's inscription. The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is firmly bound in lightly marked, bumped and rubbed brown cloth, lettered in red. The text block is slightly toned, foxed and dusty, with some minor staining. Joy has coloured in some of Elsie Walker's illustrations, for the most part neatly, and with some flair. Inscribed copies are rare, particularly so with information regarding the provenance.



£180



13. **Blyton, Enid. The Adventurous Four Again!.**

London: George Newnes Limited, 1947. First edition.

Inscribed by the author to the front endpaper: "Joy love from Enid Blyton", with below this a family inscription: "To Dear Joy from Mummie. June 1947". The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of

a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is firmly bound in slightly bumped and marked orange cloth, lettered in black, the spine is faded. The text block is slightly toned and marked, Joy has neatly coloured in some of the Jessie Land illustrations. Quite an attractive first edition of this belated sequel, in which the children foil the plans of a gang of gun runners off the Scottish coast. Signed copies are uncommon, particularly so with information regarding the provenance.

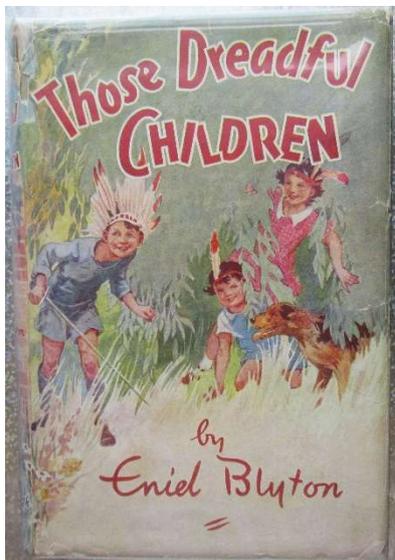
£300

16. **Blyton, Enid. Those Dreadful Children.**

London: Lutterworth Press, 1949.

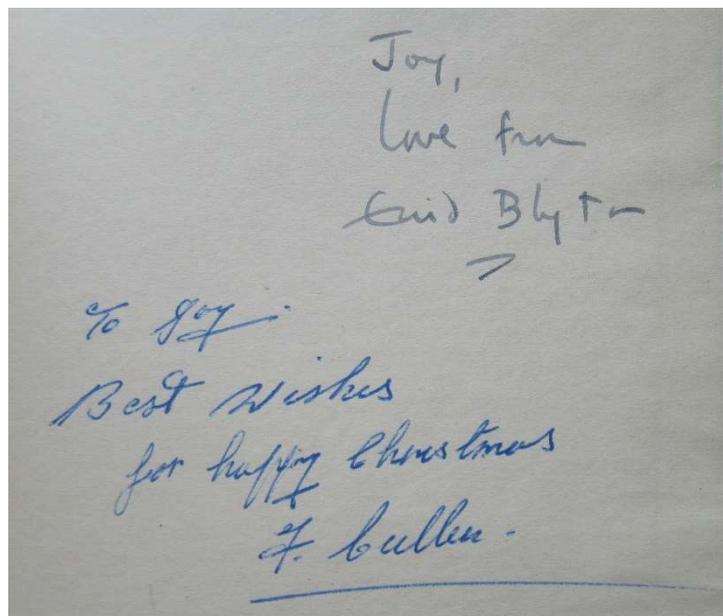
First edition. Inscribed to the front endpaper: "Joy Love from Enid Blyton", with another inscription from a friend or family member to Joy just below. The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is firmly bound in clean, buff-coloured cloth, lettered in dark blue, the extremities are bumped and slightly rubbed. The text block is slightly toned and dusty, with minor marks, Joy has coloured in some of the Grace Lodge illustrations, with her usual flair and excellent colour selection.

The dust jacket is the original



and not price clipped, it is faded to the spine and slightly grubby, with small areas of loss and closed tears to the edges, some repaired or strengthened with small pieces of thin paper archival tape to the reverse. Quite an attractive inscribed first edition of one of Blyton's more popular stand-alone novels, involving two sets of children, each of whom initially consider the other group to be the dreadful ones of the title, but who are forced to become friends by a combination of geographic proximity and their fathers being old schoolmates.

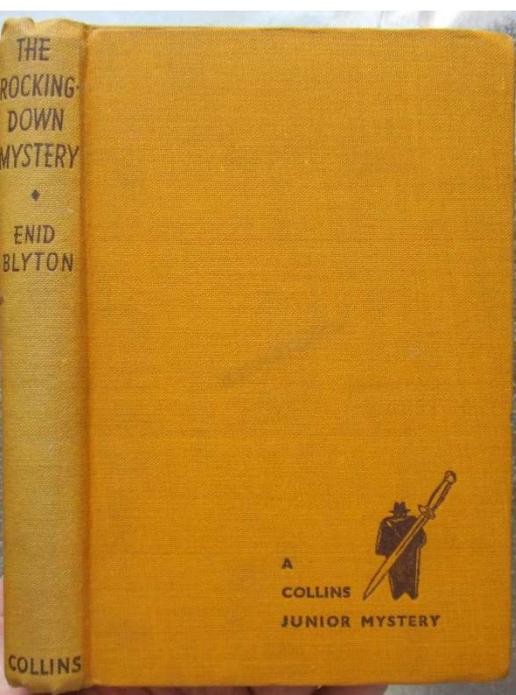
£450



14. **Blyton, Enid. The Rockingdown Mystery.**

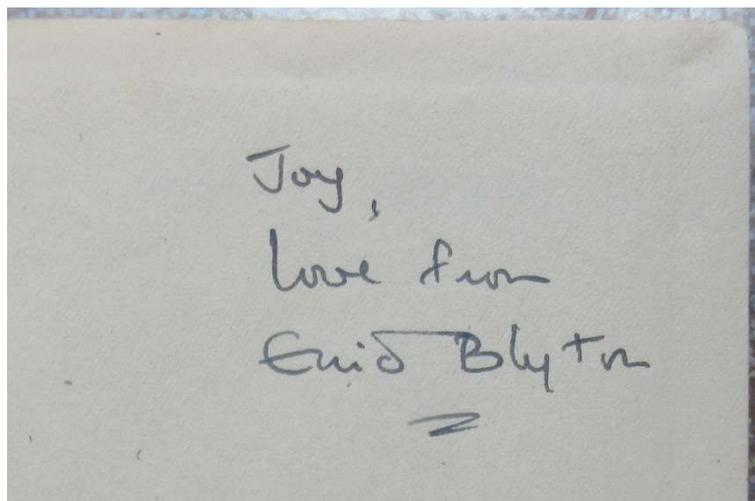
London: Collins, 1949.

First edition. Inscribed by the author: "Joy love from Enid Blyton". The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is firmly bound in the publisher's yellow cloth, lettered and illustrated in dark brown, the cloth is lightly marked and the corners and spine ends are bumped and rubbed. The text block is slightly toned and marked and Joy has neatly coloured in some of the Gilbert Dunlop illustrations. An inscribed first edition of the first of the Barney or "R" series of mysteries, written for slightly older children, and one of Blyton's best loved and more enduring creations. Signed copies are uncommon,



particularly so with information regarding the provenance.

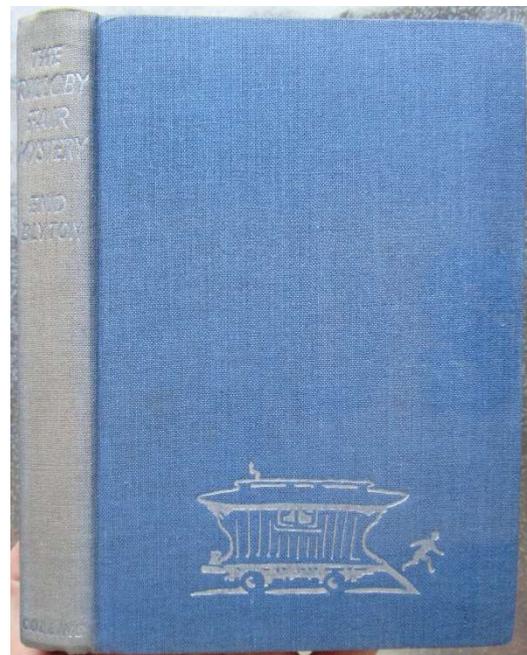
£400



15. **Blyton, Enid. The Rilloby Fair Mystery.**

London: Collins, 1950.

First edition. Inscribed by the author: "Joy love from Enid Blyton". The recipient was Joy Irene Maud Clark, who was born in 1937, the daughter of ironmongers (Isabella and Cecil Clark) in Beaconsfield where Enid Blyton used to shop. Blyton became friends of the family, inscribing numerous books for Joy over the course of a decade or so, and was sufficiently close as to send Mrs Clark a letter of condolence on the death of her husband in 1947. The book is firmly bound in blue cloth, lettered and



Joy,
Love from
Enid Blyton

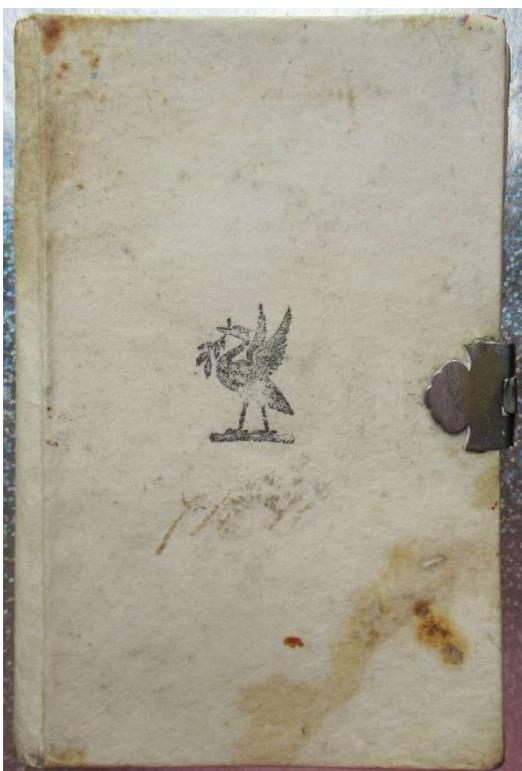
illustrated in silver, the boards are slightly marked, the spine is faded and the extremities are bumped and rubbed. The text block is slightly toned, marked and dusty, with slight cracking at points, the majority of the Gilbert Dunlop illustrations have been neatly, in fact rather beautifully, coloured in by Joy. An inscribed first edition of the second of the Barney or "R" series of mysteries, written for slightly older children, and one of Blyton's best loved and more enduring creations. Signed copies are uncommon, particularly so with information regarding the provenance.

£400

17. **Bower, J. W. Nott. Instructions for the Liverpool City Police Force.**

Liverpool: Rockliff Bros. Ltd, 1893.

262 pages. Approximately 16cm * 10.5cm. The book is reasonably firmly bound in marked, bumped and bowed vellum, held with a metal clasp and decorated with a Liver Bird to the front board. The text block is slightly toned, foxed and marked, with paint splatters to some pages, dog-eared corners and a few minor ink corrections, there is slight cracking at points and some pages are working loose. A comprehensive overview of the structure of the Police Force in Liverpool at the end of the Victorian period and the extent of their powers. There are lists of the Watch Committee of the Period and the Principal Officers. The particular duties of Sergeants, Constables and Inspectors are outlined, with much attention paid to the river and the docks, including: what sergeants must do regarding "bodies taken to The Dead House", also noting that "when [the Sergeant] has occasion to report cases of rescue from drowning, he will state whether or not the persons were under the influence of liquor, obtaining, as far as possible, the correct names and addresses of those who have been instrumental in saving life, and whether or not the latter persons were partly or entirely wet". To the rear is a 53 page list of offences, in alphabetical order, some quite surprising, such as "Goats – Using to draw any vehicle &c", which apparently became illegal under the Liverpool



Improvements Act of 1842. From the small size of the book, the hardwearing vellum binding and the clasp, it would be reasonable to conjecture that these books were intended to be carried by the Officers while on duty. The book notes that the strength of the Force was 1695, but it seems unlikely that the lower ranking officers would have carried such a comprehensive overview, so perhaps it was only intended for the higher ranks. I cannot find record of another surviving example of this 1893 edition, and only sparse reference to similar volumes relating to the Liverpool Watch and the Liverpool City Police Force, from 1834 & 1896 respectively.

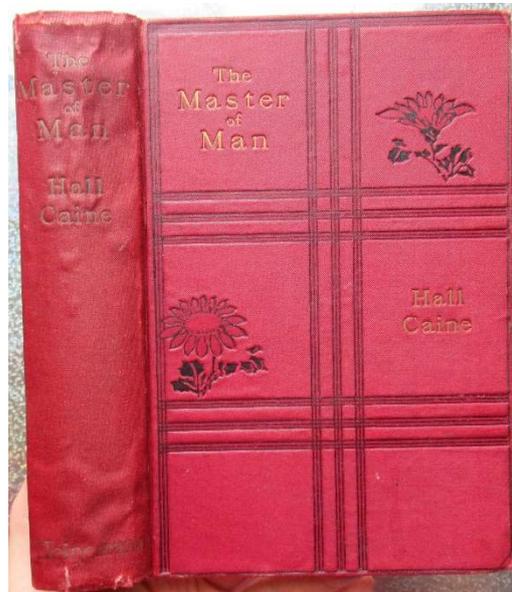
£400

18. **Caine, Hall. Master of Man.**

London: William Heinemann, 1921.

First edition. No 25 of 100 copies “printed by the Author for his friends”, and inscribed: “D. H. Roy, with grateful memories, Hall Caine 7/April/921.”. The book is reasonably firmly bound in the publisher’s red cloth, lettered and decorated in gilt, black and blind, the cloth is slightly marked and rubbed, the extremities are bumped and the spine cloth is creased with some short tears. The text block is slightly foxed toned and marked, the rear hinge is tender. An interesting late novel by Hall Caine, set on the Isle of Man, dealing with questions of sex out of wedlock, morality, crime and redemption. It was adapted for the cinema in 1924 as a silent film. Caine was a popular novelist, meaning that the first edition had a large print run and is quite common, but the signed copies reserved for his friends’ surface on the market relatively infrequently.

£50

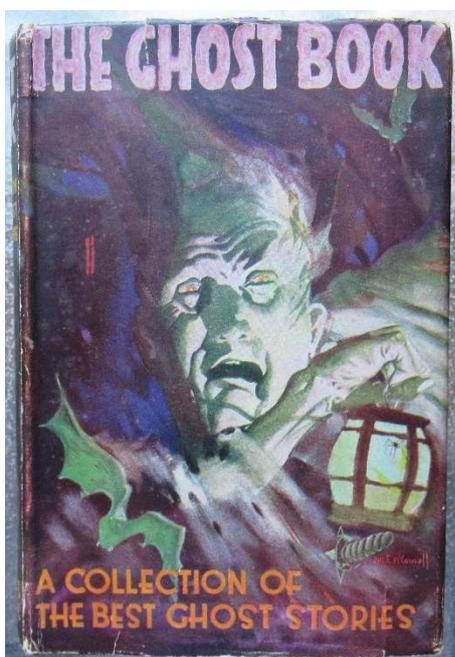


19. **De La Mare, Walter, J. Sheridan Le Fanu, Algernon Blackwood, Edith Wharton, M. R. James, L. P. Hartley etc. The Ghost Book or They Walk Again.**

London: Faber and Faber Limited, 1934.

Reprint of the Cheap edition, which followed the first edition of 1931. The book is firmly bound in clean blue cloth lettered in red to the spine, the extremities are slightly bumped and rubbed. The text block is slightly foxed, toned and dusty, with a few pencil notes. The dust jacket, illustrated by James E. McConnell, is the original and correctly priced at 3/6 to the spine, it is slightly toned, foxed and grubby, with minor nicks and short closed tears to the edges, some repaired or strengthened with small strips of gummed brown paper to the reverse. Rather a good collection of weird and supernatural tales, with an introduction and story by Walter de la Mare, the selection made by his son, Colin. Quite uncommonly found with the dust jacket in such good order.

£120

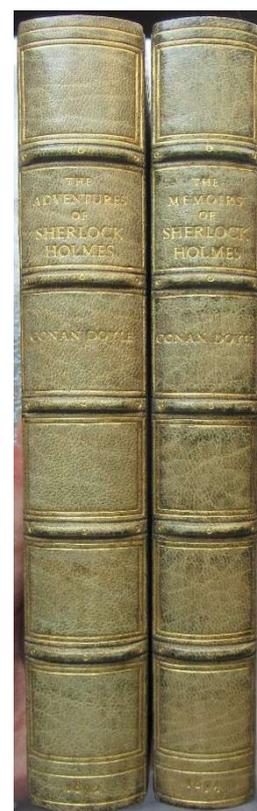


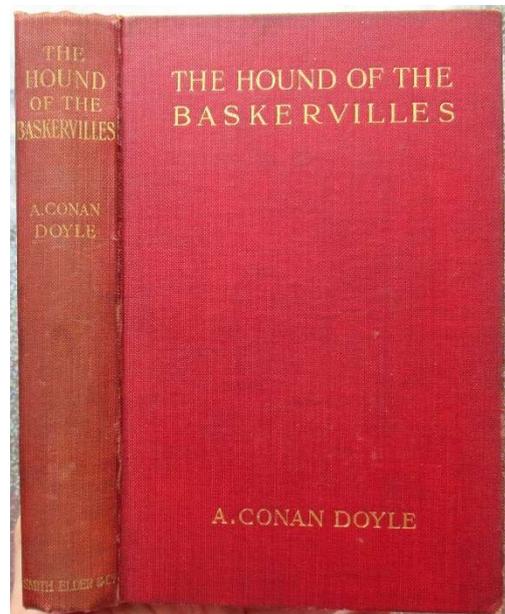
20. **Doyle, Arthur Conan. The Adventures of Sherlock Holmes and The Memoirs of Sherlock Holmes.**

London: George Newnes Limited, 1892 & 1894.

First editions. Finely bound in full blue leather by Bayntun’s of Bath, decorated in gilt, with raised bands to the spine, gilt to all edges of the text block and patterned endpapers. Handily, the original cloth has been bound in at the rear of both volumes, so we can confirm that as well as the required textual issue point, “Miss Violent Hunter” rather than “Miss Violet Hunter” to page 317, the Adventures also has/had the blank street sign to the front board. Both books are firmly bound, the spines are uniformly faded, or mellowed, the boards more patchily so, having evidently been exposed to varying degrees of sunlight, with some minor marks and rubs to the leather; I’d speculate from the way that they are aged that the bindings probably date from the mid to late twentieth century. The text blocks are slightly foxed, toned and marked, the Memoirs has a small amount of loss to the edge of the half-title page and somebody has partly erased an inscription, the text block of the Adventures is in slightly better condition than the Memoirs. A handsome set of the first collected editions of the initial 24 Sherlock Holmes short stories, Doyle having intended there to be no more, killing off Holmes in the final story, until public and publisher grief and outrage forced him to reconsider.

£1,850





21. **Doyle, Arthur Conan. The Hound of the Baskervilles.** London: Smith, Elder & Co., 1913.

New edition, reprint. 359 pages. The book is reasonably firmly bound in the publisher's red cloth, lettered in gilt, the extremities are bumped and rubbed, the spine is slightly faded and the cloth lightly marked. The text block is slightly foxed, toned and dusty, with minor marks and slight cracking at points, a small section at the top of the front endpaper has been neatly cut out, presumably to remove an ownership inscription. All 16 of the tipped-in Sidney Paget illustrated plates are present, though a few are loose.

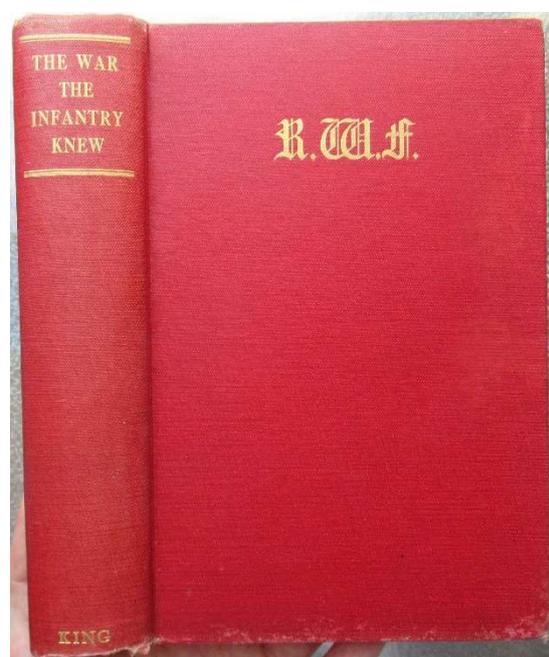
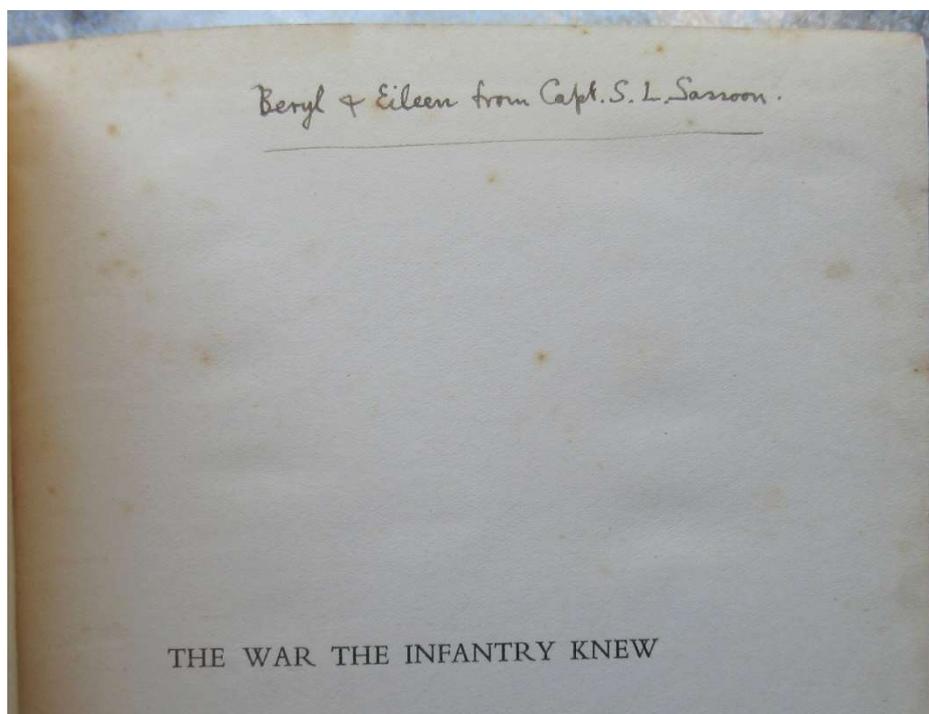
£100

22. **Dunn, J. C. (James Churchill), Siegfried Sassoon etc. The War the Infantry Knew 1914 - 1919.**

London: P. S. King & Son Ltd., 1938.

First edition. 613 pages plus 27 pages of "sketches" to the rear of the book. Inscribed by Siegfried Sassoon, one of the contributors, to the half-title page: "Beryl & Eileen from Capt. S. L. Sassoon.". Sassoon has also added on the title page, underneath the line: "By One of their Medical Officers", "[J. C. Dunn. DSO. MC.]", helpfully clarifying for the recipients the person responsible for the book's existence. The recipients were Beryl and Eileen Hunter, sisters who worked as gardeners at Stephen Tennant's house, Wilsford Manor: "Sassoon's friendship

with 'Really and Truly', as he nicknamed them, had begun when he had taken up riding again in July 1930. They were both horse lovers and had gladly helped him look after Bruno. The middle-aged daughters of a Captain Hunter, who lived in the nearby village of Lake, they were better read than most of the Wilsford staff. They had started buying Sassoon's books long before they met him and he rewarded their admiration with signed copies of his later works." [Wilson, Jean Moorcroft – 'Siegfried Sassoon – The Making of a War Poet']. The book is reasonably firmly bound in the publisher's red cloth, lettered in gilt, the cloth is slightly stained and rubbed, there is loss at the bottom of the spine and a few other superficial tears to the cloth. The text block is somewhat toned and foxed, with minor stains. A remarkable feat from Dunn, who pulled together numerous snippets of diary entries, anecdotes and memoirs of surviving members of His Majesty's Twenty-Third Foot, The Royal Welch Fusiliers, to form a cohesive account of their experiences in the First World War. The most famous of the contributors was Sassoon, who provided material he had written in the mid-1920s, some of the earliest prose that he wrote about WW1. Now regarded as one of the most authentic and significant accounts of the War from an infantry perspective, the book is quite uncommon as a first edition, but the Sassoon inscription makes this copy exceptional.



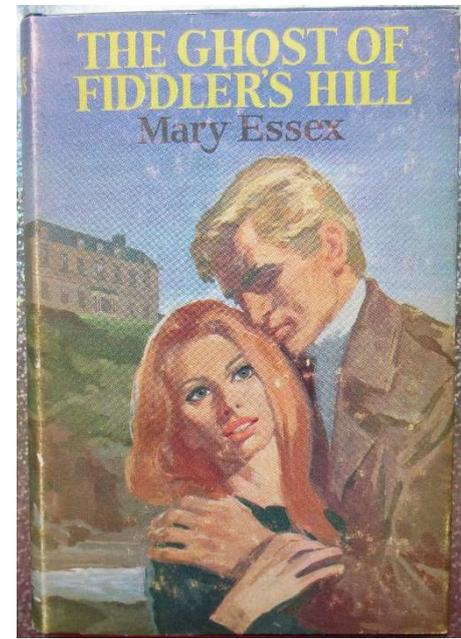
£6,000

23. **Essex, Mary (Pseudonym: Ursula Bloom). The Ghost of Fiddler's Hill.**

London: Robert Hale Limited, 1968.

First edition. Publisher's file copy, stamped as such to the front endpaper. The book is firmly bound in lightly marked dark blue cloth lettered in gilt to the spine, the extremities are a little bumped and rubbed. The text block is slightly toned, foxed and dusty. The dust jacket is the original and not price clipped, it is slightly grubby and rubbed, with a few minor nicks to the edges. A rare modern Gothic novel, with echoes of Daphne Du Maurier's 'Rebecca' and atomic age references to the bomb, by this incredibly prolific author who wrote more than 500 novels.

£80



24. **Evans, Caradoc. Wasps.**

London: Rich & Cowan Ltd, 1933.

First edition. The book is reasonably firmly bound in clean black cloth, lettered in yellow, the extremities are slightly bumped and rubbed and there are some small holes in the cloth along the hinges. The text block, with its yellow topstain, is slightly toned and foxed, with cracking at several points where it has been opened with too much vigour. The yellow and black striped dust jacket is the original and not price clipped, it is slightly grubby and rubbed, with small chips and short closed tears to the edges. A superbly deft and lyrical satire of Welsh village life by an Anglo-Welsh author, who was not very well regarded by inhabitants of Wales, but was highly influential on other Welsh writers of note, in particular, Dylan Thomas. The Prime Minister, David Lloyd George labelled Evans a "renegade", and Evans retaliates in 'Wasps' by naming one of the characters, a member of the local gentry, David George, who is portrayed in a particularly unflattering manner. Evans' reputation as a writer of significance, particularly with regard to his short stories, has been slowly restored over the past few decades, but as yet 'Wasps' has not been

deemed worthy of a new edition, and jacketed examples of the first edition are decidedly scarce.

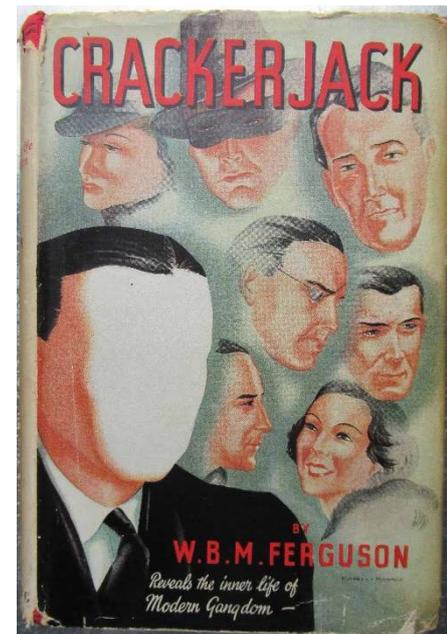
£250

25. **Ferguson, W. B. M. (William Blair Morton). Crackerjack.**

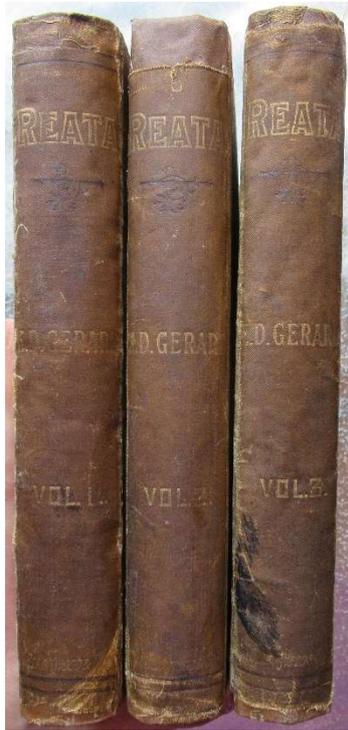
London: John Long, Ltd., 1936.

First edition. 288 pages plus 16 of ads. The book is firmly bound in lightly marked red cloth lettered and decorated in black, the extremities are slightly bumped and rubbed. The text block is quite age browned and foxed with minor marks and some signs that a bookplate has been removed from the front endpaper. The dust jacket, designed by Joan Kiddell-Monroe (1908 – 1972), is the original and correctly priced at 7/6 to the spine, it is age toned, lightly marked and rubbed, more so to the spine, with small areas of loss and short closed tears to the edges, some repaired with small pieces of archival tape to the reverse. An entertaining and inventive crime novel, featuring a faceless cracksman who thrills London with his robberies, re-distributes his spoils to good causes and, in a pleasingly meta move, publishes a book of his exploits titled 'Crackerjack : the Man with 100 Faces'. Life becomes more complicated when a less socially minded criminal gang attempt to frame him in order to obscure their own violent thefts. It was filmed in 1938 and released in the U.S. under the subtitle of the fictionalised account in the novel. Possibly this Irish author's (who also wrote under the pseudonym of William Morton) most famous book. It is quite a rarity as a first edition, particularly so in the dust jacket, which is itself notable as being an early example of Kiddell-Monroe's work as an illustrator.

£350



26. **Gerard, E. D. (Emily and Dorothea). Reata ; What's in a Name.**



London: William Blackwood and Sons, 1880.

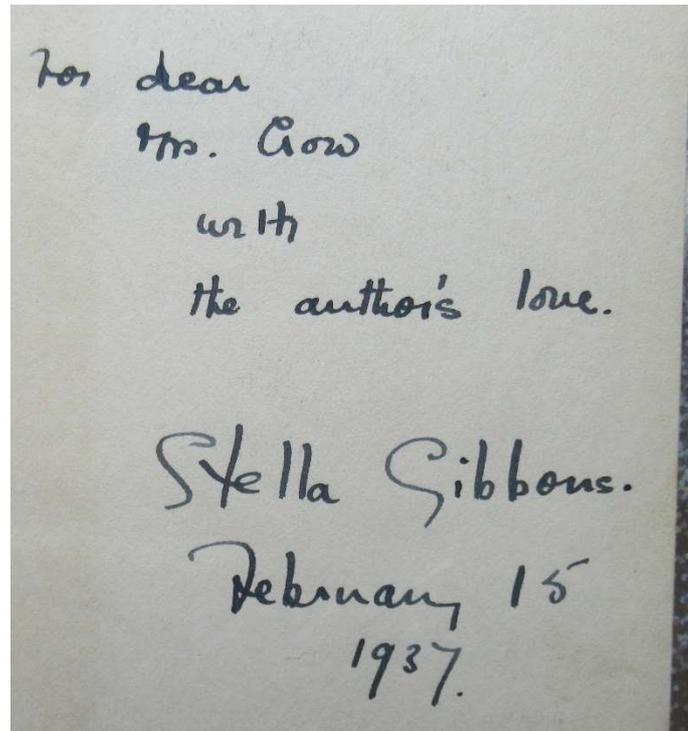
First edition. 3 volumes, 308, 298 and 296 pages, with 4 pages of ads to vol 3. The books are bound in the publisher's brown cloth, lettered and decorated in gilt and darker brown, all 3 have been somewhat amateurishly but robustly re-backed, with the majority of the original spine strips retained, the boards are somewhat marked, bumped and rubbed. The text blocks, all with new endpapers, retain the half titles, they are slightly toned, marked and foxed, with a few pencil notes, quite a number of passages marked with pencil and some dog-eared corners. The first of 4 collaborations by two Scottish sisters, who later moved to Vienna where Emily met and married a Polish cavalry officer. The pair went on independently to write prolifically in the late 19th and early 20th century. Emily's works on Transylvanian folklore are regarded as a likely influence on Bram Stoker's 'Dracula'. While Dorothea wrote numerous novels, often centring around prejudice and ethnic divisions, as well as short stories, including 'My Nightmare', which frequently appears in collections of Victorian horror and supernatural fiction. 'Reata', a tale set partly in Mexico, partly in Germany and Austria, focuses on a love affair, which draws the Mexican woman, Reata of the title to Europe, where she encounters much prejudice and overt racism, eventually finding love with a different man after many travails. Quite a rarity as a first edition in its original triple-decker format.

£250

27. **Gibbons, Stella. Roaring Tower and Other Stories.**

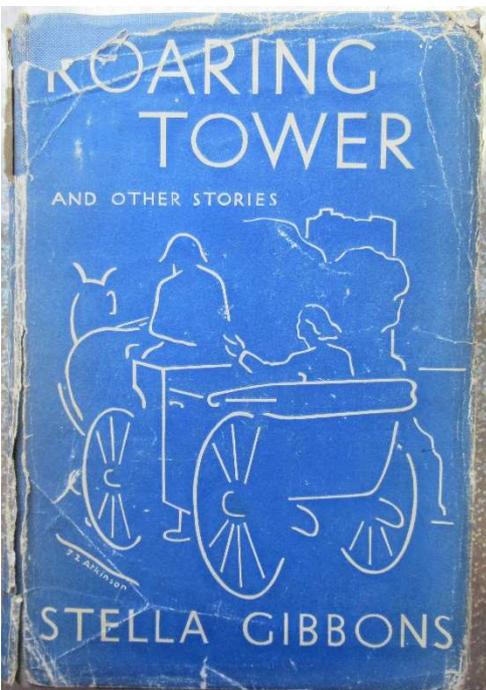
London: Longmans, Green and Co., 1937.

First edition. Inscribed by the author to the front endpaper: "For dear Mrs Crow with the author's love. Stella Gibbons. February 15 1937.". The recipient was Gibbons' close friend, Stella Crow, who she met at the North London Collegiate School for Girls. Crow was the dedicatee of the 1944 novel, 'The Bachelor'. The book is firmly bound in lightly marked blue cloth, lettered in white, the extremities are slightly bumped and rubbed. The text block is slightly toned and dusty, with minor spots of foxing. The dust jacket is the original and not price clipped, it is in poor shape, split at the fold of the front flap and both spine folds and held together with small pieces of thin

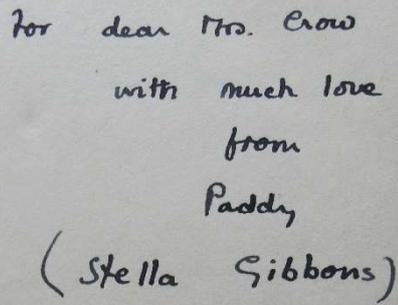


paper archival tape to the reverse, otherwise, there is a small amount of loss to the front panel, stretching around the top of the spine, other more minor chips and closed tears, some with associated creasing and it is slightly toned and marked, though it presents reasonably well on the shelf in a protective cover. "It was a dead house; a dead, morbid house, which should have fallen into ruin when Karl Marx uttered his first baby cry", an excellent collection of short stories, including a number of superbly original supernatural stories. The title story is about a mournful spectral monster, released from its imprisonment by the pity of a young woman. 'Single, St. Albans, First Class' is a disorientating tale of mounting terror, which hints darkly at an occult or supernatural explanation. While 'The Butterfly Net' tells of a room in a house, haunted by a charming, unobtainable spectre of a boy with wings, which transforms women with troublesome ideas of careers, feminism, communism or social progress, into docile, pliant housewives overnight.

£850



28. **Gibbons, Stella. Nightingale Wood.** London: Longmans, Green & Co., 1938.



For dear Mrs. Crow
with much love
from
Paddy
(Stella Gibbons)

May 2
1938.

First edition. Inscribed by the author to the front endpaper: "For dear Mrs. Crow with much love from Paddy (Stella Gibbons) May 2 1938". The recipient was Gibbons' close friend, Stella Crow, who she met at the North London Collegiate School for Girls, "Paddy" being Gibbons' nickname at the time. Crow was the dedicatee of the 1944 novel, 'The Bachelor'. The book is reasonably firmly bound in slightly marked, rubbed and bumped blue cloth, lettered in white. The text block is slightly toned, foxed and marked and a little sprung, with minor cracking at points. A nicely inscribed first edition of one of Gibbons' more successful early novels, which is an excellent blend of romance and sharp satire.

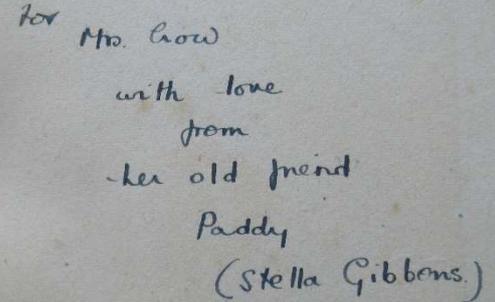
£100

29. **Gibbons, Stella. The Rich House.** London: Longmans, Green and Co., 1941.

First edition. Inscribed by the author to the front endpaper: "For Mrs Crow with love from her old friend Paddy (Stella Gibbons) November 17 1941". The recipient was Gibbons' close friend, Stella Crow, who she met at the North London Collegiate School for Girls, "Paddy" being Gibbons' nickname at the time. Crow was the dedicatee of the 1944 novel, 'The Bachelor'. The book is firmly bound in blue cloth, lettered in silver, the corners and spine ends are slightly bumped and the cloth is a little marked. The text block is slightly foxed, toned and dusty. "It says much for the better qualities of human nature

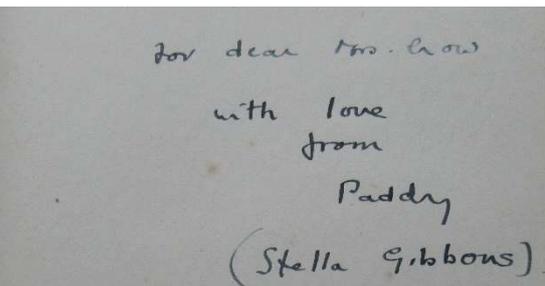
that Miss Gaye had reached the age of forty-nine without anyone trying to kill her.", a novel written during WW2, but set just beforehand, with some ominous signs of imminent change and a sense that lives which seem comfortable and settled may be less secure than they appear. It is quite rare as a first edition, particularly so inscribed.

£200



For Mrs. Crow
with love
from
her old friend
Paddy
(Stella Gibbons.)

November 17
1941



For dear Mrs. Crow
with love
from
Paddy
(Stella Gibbons.)

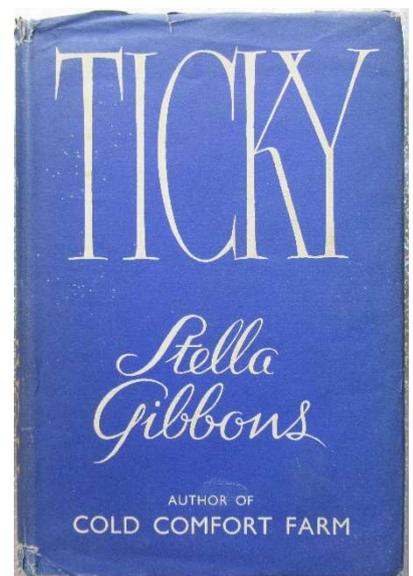
Feb: 15
1943.

30. **Gibbons, Stella. Ticky.** London: Longmans, Green and Co., 1943.

First edition. Inscribed by the author to the front endpaper: "For dear Mrs. Crow with love from Paddy (Stella Gibbons) Feb: 15 1943.". The recipient was Gibbons' close friend, Stella Crow, who she met at the North London Collegiate School for Girls, "Paddy" being Gibbons' nickname at the time. Crow was the dedicatee of the 1944 novel, 'The Bachelor'. The book is firmly bound in clean blue cloth lettered in bright silver, the extremities are slightly bumped and rubbed. The text block is

slightly toned, foxed and dusty. The dust jacket is the original and not price clipped, it is lightly toned, marked and foxed, with small chips and short closed tears to the edges, the spine is slightly faded. A rare departure from Gibbons, a novel with a historical setting, the mid-Victorian period, though many themes are similar, for instance the servants are getting restive, but due to Chartism rather than communism. It is a surreal, humorous look at army life, and the novel is dedicated: "To 198380 AND THE REST OF THE BRITISH ARMY", though, presumably not wishing to look unpatriotic at the height of WW2, there is an explicit denial in the jacket blurb that there's any intention to satirise the current British Army. Apparently one of Gibbons' own favourite novels it was not a commercial success, and inscribed copies are uncommon.

£350



31. **Gibbons, Stella. Westwood or The Gentle Powers.**

London: Longmans, Green and Co, 1946.

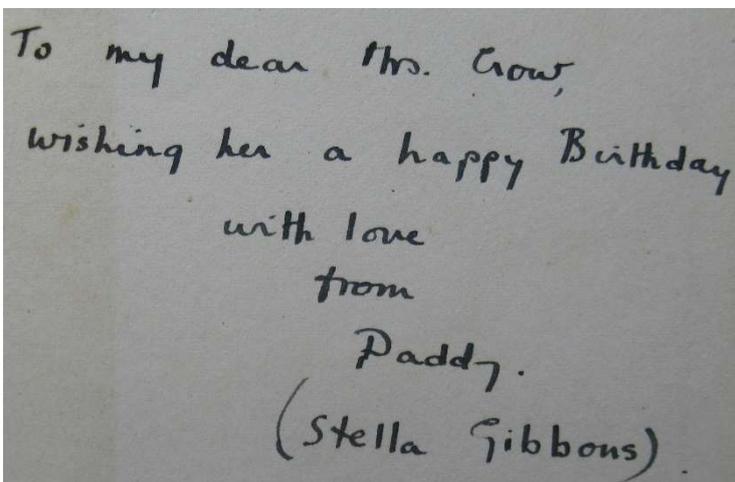
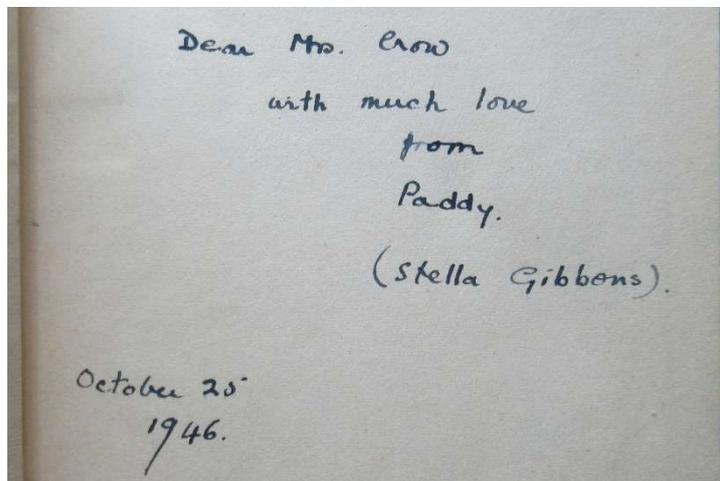
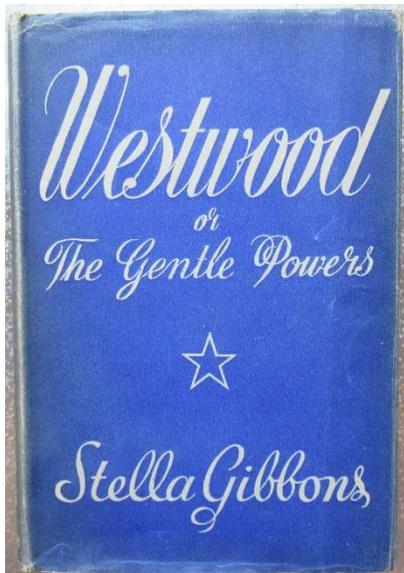
First edition. Inscribed by the author to the front endpaper: "Dear Mrs Crow with much love from Paddy. (Stella Gibbons). October 25 1946.". The recipient was Gibbons' close friend, Stella Crow, who she met at the North London Collegiate School for Girls, "Paddy" being Gibbons' nickname at the time. Crow was the dedicatee of the 1944 novel, 'The Bachelor'. The book is firmly

bound in clean blue cloth lettered in silver, the extremities are slightly bumped and rubbed.

The text block is slightly toned

and foxed. The dust jacket is the original and not price clipped, it is a little toned, foxed and marked, with minor chips and short closed tears to the edges, the spine has faded. A novel that manages to quite comprehensively capture the sense of a nation in flux, all the chaos and uncertainty of war, the changing nature of class and culture, but does so by focussing on all the minute details and the everyday events, allowing casual, offhand references such as: "Phew! Doesn't it smell of bombs!" to set the scene, while letting the larger set pieces, such as being caught in an air-raid, happen offstage, confident that the reader's attention will be held without the need for excessive dramatic action. First editions are quite readily obtainable, but signed copies of Gibbons' books are uncommon, the few that do surface usually being, as in this instance, inscribed to close friends or family.

£280



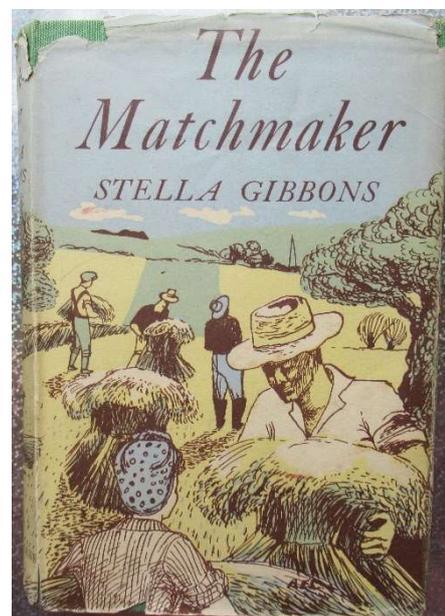
32. **Gibbons, Stella. The Matchmaker.** London: Longmans, Green and Co., 1949.

First edition. Inscribed to the front endpaper: "To my dear Mrs Crow, wishing her a happy Birthday with love from Paddy (Stella Gibbons)". The recipient was Gibbons' close friend, Stella Crow, who she met at the North London Collegiate School for Girls, "Paddy" being Gibbons' nickname at the time. Crow was the dedicatee of the 1944 novel, 'The Bachelor'. The book is firmly

bound in clean green cloth, lettered in silver to the spine, the extremities are

slightly bumped and rubbed. The text block is slightly toned, foxed and dusty, with minor marks. The dust jacket is the original and not price clipped, it is slightly rubbed, foxed and toned, with small areas of loss, smaller chips and closed tears to the edges, some repaired to the reverse with thin paper archival tape. One of Gibbons' most notable novels, set in a small village just after WW2, with a diverse range of characters, including Italian prisoners of war, who work on a farm. It contains a sly dig at the critics who persisted throughout her career in comparing each new novel to 'Cold Comfort Farm', with one of the characters quoting the novel's most famous line, without bothering to contextualise, as, of course, everybody has read it: "Oh no, definitely something nasty," said Alda, who was beginning to feel slightly hysterical. "Something nasty in the woodshed," said Jean." (pg 142). Signed copies of Gibbons' novels are uncommon, as she seems to have, as in this instance, confined their distribution to close friends or family.

£250



33. **Gibbons, Stella. The Swiss Summer.** London: Longmans, Green and Co, 1951.

First edition. The book is inscribed by the author to the front endpaper: "For my dear Mrs. Crow with love from Paddy (Stella Gibbons)". The recipient was Gibbons' close friend, Stella Crow, who she met at the North London Collegiate School for Girls, "Paddy" being Gibbons' nickname at the time. Crow was the dedicatee of the 1944 novel, 'The Bachelor'. The book is firmly bound in somewhat bumped, rubbed and marked blue cloth lettered in silver to the spine. The text block is slightly foxed, toned and dusty. The dust jacket is the original and not price clipped, it is quite bright, though toned and foxed with minor nicks and closed tears, and there are several crease marks, which might explain both the condition of the boards and the brightness of the book, in that it looks as though it was folded and stored separately or inside the book for some years. An inscribed first edition of one of Gibbons' more mellow novels.

For my dear Mrs. Crow
with love
from
Paddy
(Stella Gibbons).

£200

Stella
from
Paddy,
with love.

March,
1966.

34. **Gibbons, Stella. The Charmers.** London: Hodder & Stoughton, 1965.

First edition. Inscribed by the author to the front endpaper: "Stella, from Paddy, with love, March, 1966.". The recipient was Gibbons' close friend, Stella Crow, who she met at the North London Collegiate School for Girls, "Paddy" being Gibbons' nickname at the time. Crow was the dedicatee of the 1944 novel, 'The Bachelor'. The book is firmly bound in

clean green cloth, lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned, dusty and foxed, with minor marks. The Jennie Paul designed dust jacket is the original and not price clipped, it is slightly toned, more so to the spine, with minor marks and foxing, as well as a few small chips to the edges. One of Gibbons' later novels, a subtle dissection of the changing nature of class in early 1960s London, as well as a somewhat less subtle portrayal of the casual racism of the period.

£100

35. **Gibbons, Stella. A handwritten letter dated July 31st 1981, listing her published novels and mentioning two that are unpublished..**

A letter written in blue ink on both sides of a small piece of blue paper. The paper is lightly toned with several slight creases where it has been folded. It is addressed to a "Mr Jones" [E. Stanley], thanking him for his "charming letter" and listing all of her published novels to date, noting those that are out of print (16 of 27). The letter finishes quite remarkably: "and I think that's all, except two unpublished ones which are for my grandsons after my death – always an advantage to a writer, being dead!". A fascinating letter, providing insight into how many (or, how few!) of Gibbons' novels were still in print 11 years after the last was published. But perhaps more interesting that she was happy to reveal the existence of the two unpublished novels, which were eventually published in 2016, and that they were in existence as early as mid-1981. Also, the confidence suggested by the final line that her work, beyond Cold Comfort Farm, will be re-appraised and appreciated after her death, which happily turns out to have been the case.

£300

Highgate, London, July 31st 1981

Dear Mr Jones,

Thank you for your charming letter, and here's the list you ask for. I'm afraid the ones I've starred are out of print.

- ① Cold Comfort Farm
- ② Bassett
- ③ The Untidy Gnome (children's story)
- 4 The Rich Idiot
- 5 The Bachelor
- 6 The Matchmaker
- 7 The Wolves Were In The Sledge.
8. My American.
9. The Snow Woman
- 10 A Pink Front Door
11. White Sand and Gray Sand *
- 12 Conference at Cold Comfort Farm *
- 13 Christmas at Cold Comfort Farm * (short stories)
- 14 Fox of The Bear *
- 15 The Woods In Winter *
- 16 Starlight *
- 17 The Weather at Tregulla *

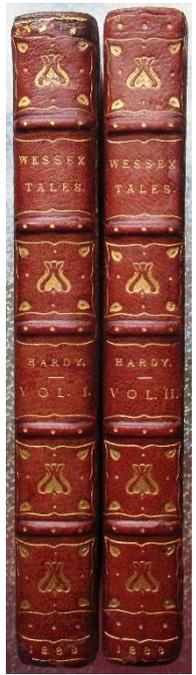
(OVER)

36. **Hardy, Thomas. Wessex Tales.**

London: Macmillan and Co., 1888.

First edition. 2 volumes, bound by Root & Son in dark red half leather with gilt lettering and decoration, red cloth boards, gilt to the top edges and marbled endpapers. They have been neatly repaired or re-backed using similarly toned leather with most of the original spine strips retained, the corners are slightly bumped, the boards are lightly marked and the spines a little sunned. The text blocks are age toned, with minor marks and foxing, the front gutters have been neatly repaired. To the front pastedown of each volume, providing some interesting provenance, is the bookplate of notable bibliophile, dancer and Chicago heiress, Mary Landon Baker.

£700

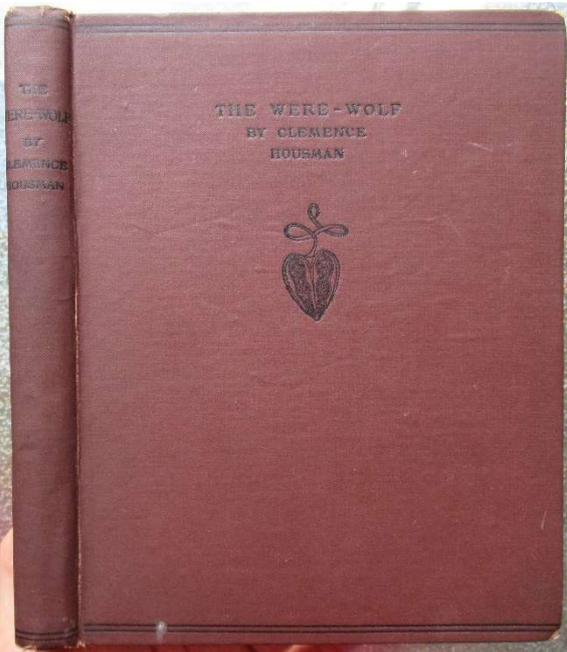


37. **Housman, Clemence. The Were-Wolf.**

London: John Lane, 1896.

First edition. 124 pages. In the cheaper variant binding, likely commissioned by the publisher for The Times Book Club. The book is reasonably firmly bound in lightly marked and rubbed dark brown cloth, lettered and decorated in black, the corners and spine ends are bumped and rubbed. The text block is slightly foxed toned and dusty with minor marks, it is cracked at points, the front endpaper has been removed and the book opens at the half-title page, to the rear pastedown is the Times Book Club label. The Laurence Housman illustrations are all present. An important fin-de-siècle novel, as much an exploration of fears of the New Woman of the 1890s as it is a classic of monster fiction.

£70

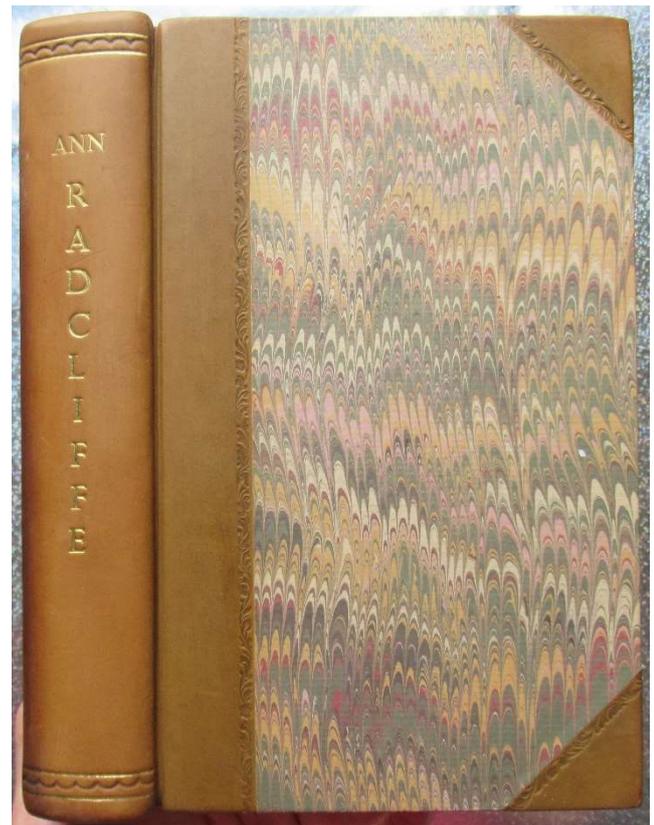


38. **Radcliffe, Ann. The Mysteries of Udolpho, The Italian and The Castles of Athlin and Dunbaye. A Highland Story.**

London: J. Limbird, 1831, 1828 and 1830.

Reprints. Three novels, 328, 189 and 44 pages, all illustrated and printed in 2 columns of text per page. Bound together in half-leather, lettered and decorated in gilt and blind, with marbled boards and plain endpapers, the boards are lightly marked and rubbed and the extremities a little bumped, the binding probably dating from the mid-twentieth century. The text block is age toned and slightly foxed, with minor marks and a neatly written name to the title page of 'Udolpho', all novels retain their title pages. An attractive volume of early illustrated reprints of some of Radcliffe's more famous Gothic masterpieces.

£500



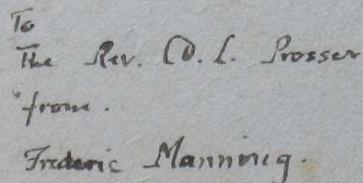
39. **Manning, Frederick. Eidola.**

London: John Murray, 1917.

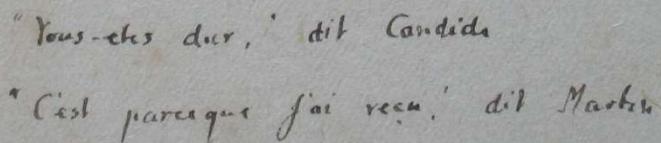
First edition. Inscribed by the author to the front endpaper: "To The Rev. D. L. Prosser from Frederick Manning "Vous-etes dur,' dit Candide "C'est parce que j'ai vecu,' dit Martin". Manning has additionally written Prosser's name and address to the front panel of the dust jacket. Manning met Prosser during his training for the front at Pembroke Dock, where apparently he was given the run of the Vicarage, evidently making quite an impression on the poet, as not only did he present Prosser with an inscribed copy of the book, he also dedicated the poem 'The Old Cavalry' (page 9) to him. David Lewis Prosser outlived Manning, dying at the age of 81 in 1950, and rose to be Archbishop of Wales between 1944 and 1949. The book is firmly bound in clean red cloth, lettered and decorated in gilt and blind, the extremities are slightly bumped and rubbed and there are small faded patches corresponding with loss to the dust jacket. The text block is slightly toned, with light foxing and slight dustiness. The fragile dust jacket is a remarkable survival, it is substantially complete in terms of paper loss, but otherwise in poor shape, with numerous splits and closed tears, particularly around the spine, as well as chips and

short closed tears to the edges, it has been repaired to the reverse with pieces of thin archival repair tape. Manning's first collection of poetry to be published after his return from serving as a Private during WW1 in France. Many of the poems are inspired by his experiences at the Battle of the Somme and the horror of the trenches. It is uncommon in commerce as a first edition and this is an exceptional association copy.

£2,500



To
The Rev. D. L. Prosser
from
Frederic Manning.



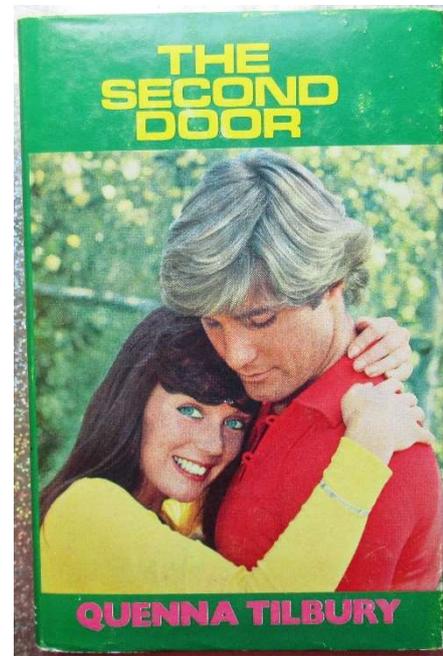
"Vous-etes dur,' dit Candide
"C'est parce que j'ai vecu,' dit Martin

40. **Tilbury, Quenna (Pseud. Emily Kathleen Walker). The Second Door.**

London: Robert Hale & Company, 1976.

First edition. The book is tightly bound in dark blue cloth lettered in bright gilt to the spine, the extremities are a little bumped. The text block is slightly toned and foxed. The dust jacket is the original and not price clipped, it is a little grubby and rubbed, with a few minor nicks. A rare mid-1970s romance, grittier in content than the sunny photographic dust jacket would suggest, from a prolific author who wrote under numerous pseudonyms.

£35

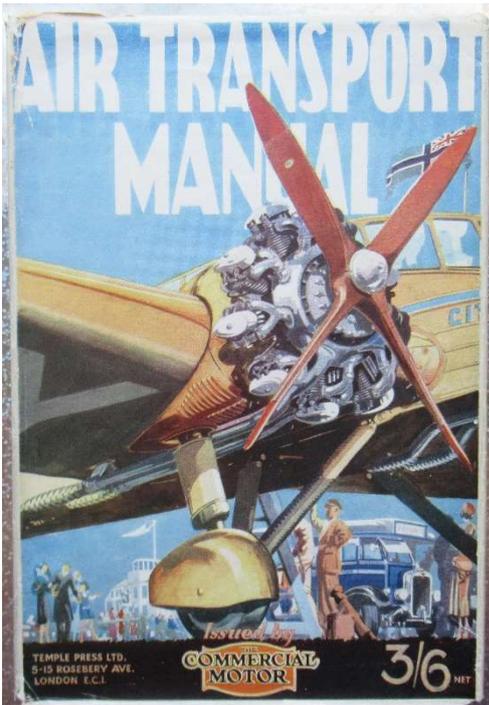


41. **Various authors. Air Transport Manual.**

London: Temple Press Ltd., 1934.

First edition. 184 pages. The book is firmly bound in light blue paper covered boards, lettered and illustrated in red and darker blue, the boards are lightly marked and the extremities slightly bumped and rubbed. The text block is age browned and slightly foxed. The strikingly illustrated dust jacket is the original, it is slightly toned and grubby, with minor chips and short closed tears to the edges, some repaired to the reverse with small pieces of gummed paper. An impressively comprehensive overview of all things relating to air travel and aeroplanes in the early 1930s as well as aspirations for future developments, including possible commercial air routes, locations of aerodromes and the relative economy and speed of various aeroplanes. It is liberally illustrated with black and white photos and diagrams, as well as maps and folding charts. An uncommonly well preserved example.

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