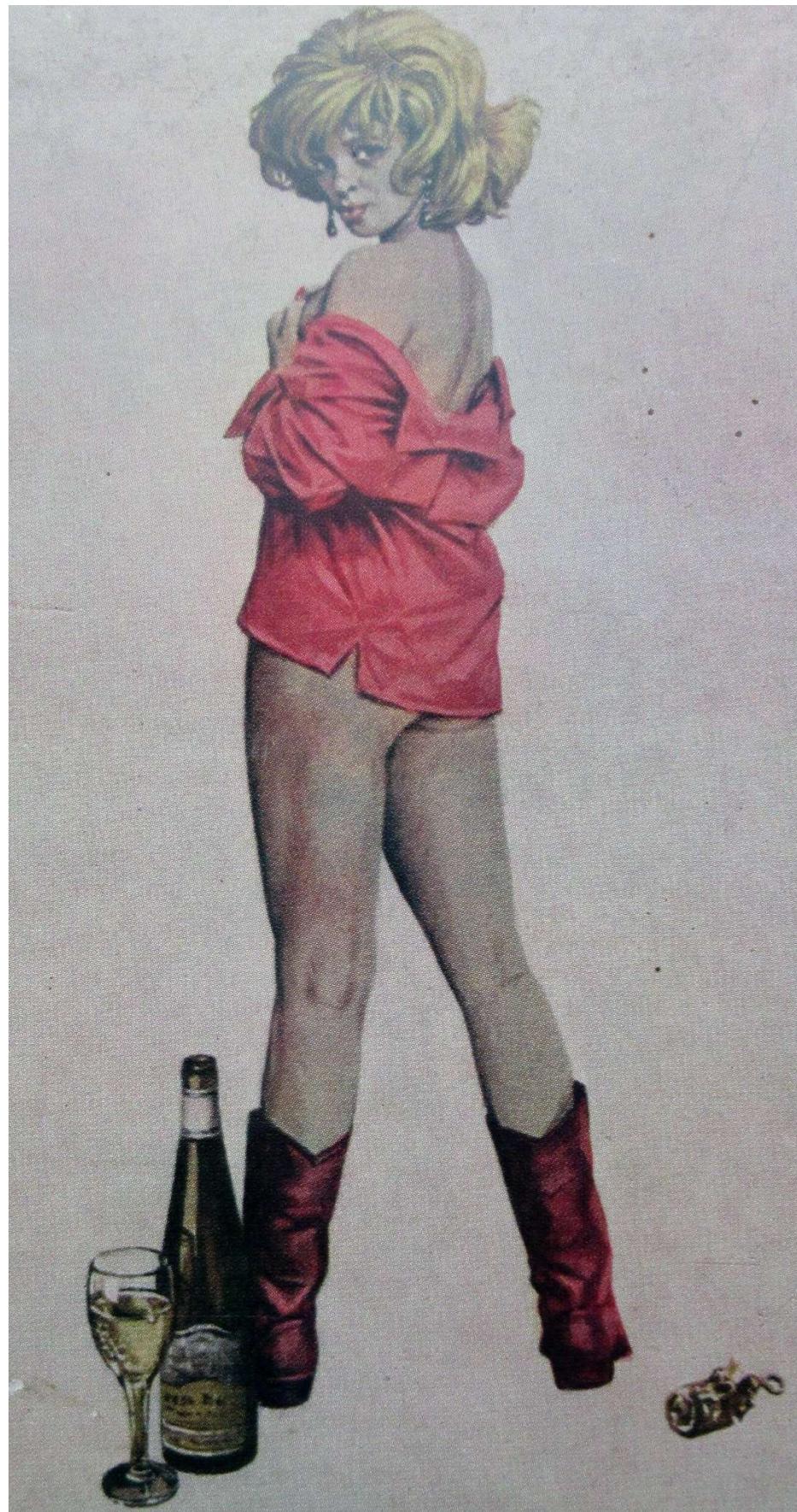
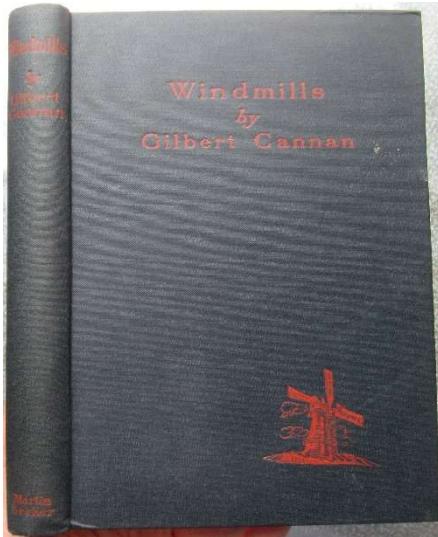


**March
2023**



Catalogue



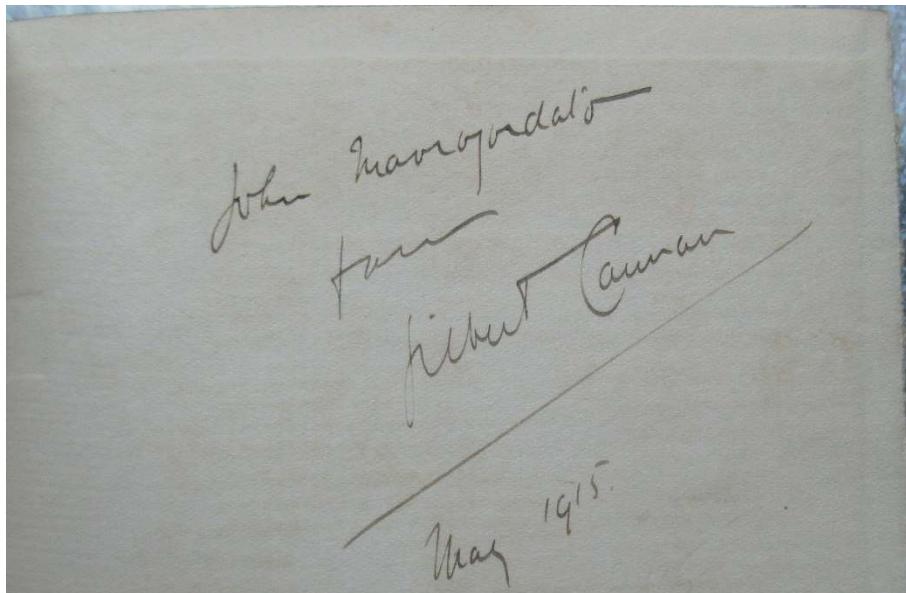
1. Cannan, Gilbert. *Windmills: A Book of Fables.*

London: Martin Secker, 1915.

First edition. 201 pages + 3 of ads and a 16-page publisher's catalogue for 1915. Inscribed by the author to the front endpaper: "John [????] from Gilbert Cannan May 1915". The book is firmly bound in the publisher's black cloth, lettered and decorated in red, the cloth is lightly marked and the extremities are a little bumped and rubbed. The text block is foxed, slightly toned and a trifle dusty, with a few pencil annotations to the text. A collection of four allegorical and somewhat fantastic long stories, influenced by D. H. Lawrence's quest for the ideal society, Rananim. The first two, concerning the

conflict between Fatland and Fatterland, are a satire of the early stages of the First World War and the Colonial system of both England and Germany, and the third, Gynecologia, has little positive to say about a Fatland of the post-war future, in which women have taken control of society. A well-preserved copy, uncommon signed.

£180

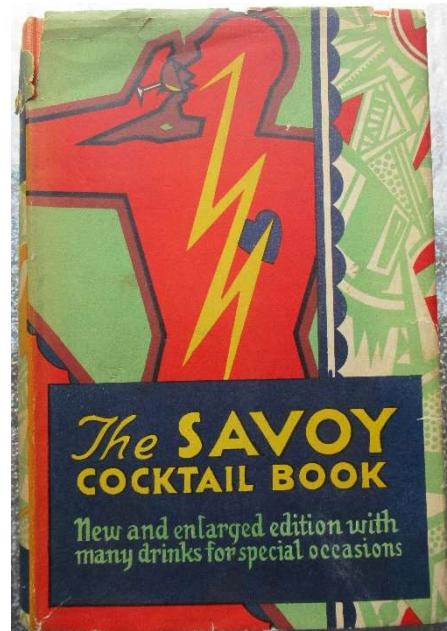


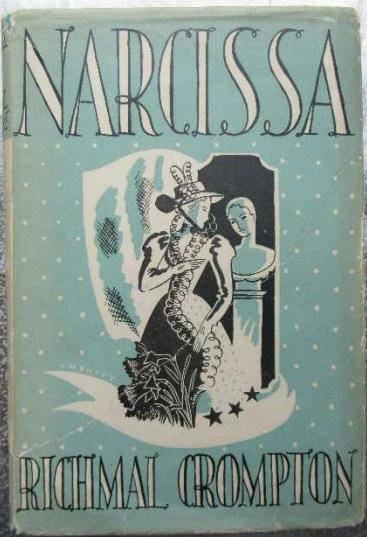
2. Craddock, Harry (illustrated by Gilbert Rumbold). *The Savoy Cocktail Book.*

London: Constable & Company, Ltd, 1936.

New and Enlarged Edition, third printing. 287 pages. The book is firmly bound in orange cloth lettered in black, the cloth is lightly marked, the extremities are slightly bumped and rubbed and there is a crease to the cloth to the front board indicating that it has taken a knock or been dropped. The text block is slightly toned and foxed with minor marks. The dust jacket is the original and not price clipped, it is slightly marked and toned, the spine is faded, there is a small area of loss to the top of the spine, also other minor chips to the edges and a few closed tears, some repaired to the reverse with small pieces of thin paper archival tape. An essential title for any self-respecting bon vivant or art deco enthusiast, liberally illustrated, colourful, pithy and informative.

£430





3. **Crompton, Richmal. Narcissa.**

London: Macmillan & Co. Ltd, 1941.

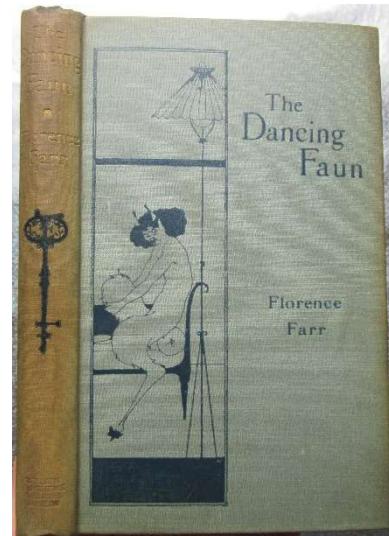
Second impression. 302 pages + 2 of ads. The book is firmly bound in clean green cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned, foxed and dusty, with some minor marks. The Dora M. Batty designed dust jacket is the original and not price clipped, it is quite rubbed and faded, with a closed tear across the whole of the front panel and other less severe chips and closed tears to the edges, these repaired with archival tape to the reverse. A moralistic tale of a spoilt, corrupted, manipulative child who grows up to be a similarly unpleasant adult, with destructive and tragic consequences. Quite uncommon in the Batty designed dust jacket, which is identical to that for the first edition which preceded it by a month.

£120

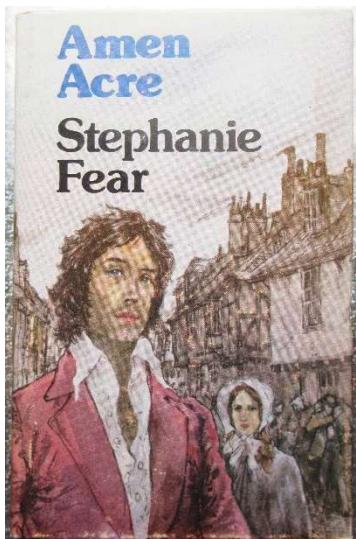
4. **Farr, Florence. The Dancing Faun.**

London: Elkin Mathews & John Lane, 1894.

First edition. 149 pages + 16 of ads dated March 1894. Second state binding of green cloth with the titles in gilt to the spine, but the key in black. The second title in the Keynotes series, with title page, cover and key designed by Aubrey Beardsley. The book is reasonably firmly bound, the extremities are bumped and rubbed, the cloth is lightly marked and the spine is quite toned and faded. The text block is slightly foxed, age toned and dusty with minor marks, there is a small bookseller's label to the rear pastedown and a few pencil notes. A suitably Wildean novel by the West End actress and member of the Order of the Golden Dawn, about which rumours of an autobiographical basis continued to persist, despite an unusually detailed and explicit denial of this at the beginning of the book.



£380



5. **Fear, Stephanie. Amen Acre.**

London: Robert Hale, 1983.

First edition. The book is firmly bound in slightly marked and rubbed black cloth, lettered in silver to the spine. The text block is slightly toned, marked, musty and lightly foxed. The Gareth Floyd designed dust jacket is the original and not price clipped, it is somewhat marked, rubbed and grubby, with a few small chips and short closed tears to the edges. The first of two historical novels written by whoever Stephanie Fear was, a blend of crime and

horror. The splendidly named Doctor Scruple has none, and he requires bodies for his research, to pass the time between murders, the fresher the corpse the better. It's hell in Amen Acre and all the gut-rot gin you can drink at the Half Moon Inn won't help you forget that!

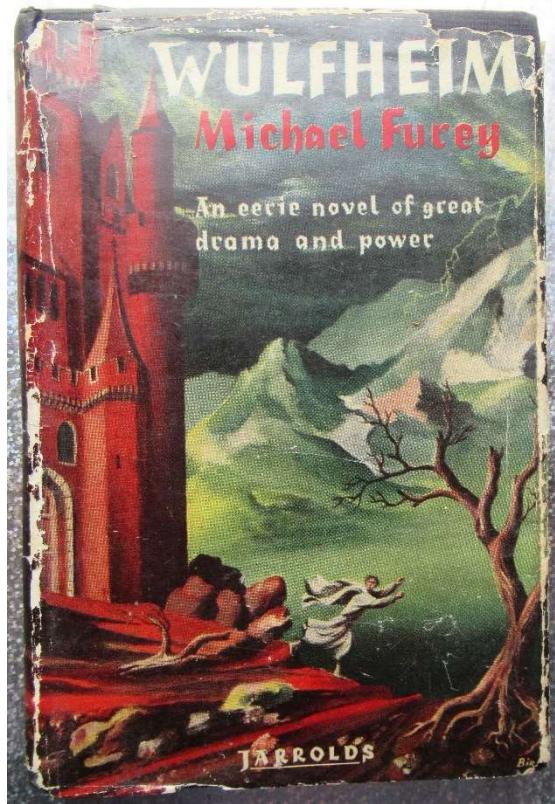
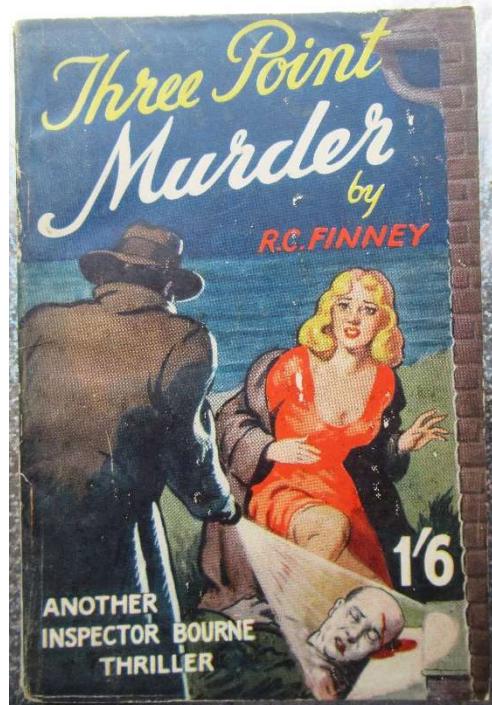
£45

6. **Finney, R. C. Three Point Murder.**

London: Scion Limited, 1950.

First edition. 126 pages + 2 of ads. Undated but circa 1950. Staple-bound, in slightly rubbed and grubby illustrated wraps, with small chips and closed tears to the edges and spine ends. The text block is age toned, slightly marked and foxed, with some dog-eared corners. British crime pulp fiction, involving murder and a dope-smuggling ring, investigated by Finney's regular detective creation, Inspector Ronald Bourne.

£45



7. **Furey, Michael (Pseud. Arthur Henry Ward, AKA Sax Rohmer). Wulfheim.**

London: Jarrolds Publishers (London) Limited, 1950.

First edition. 208 pages. An ex-library copy, in condition just good enough to be pleased to own, and bad enough to be almost pleasing in its scarred and flaky state of ruination. The book is reasonably firmly bound in somewhat marked and bumped black cloth, lettered in tarnished gilt to the spine. The text block is age browned, slightly foxed and marked, it has a number of library stamps and "Sandra's Lending Library" sheet detailing the numerous readers in ink to the front endpaper, three quarters of the rear endpaper has been torn off. The Val Biro designed dust jacket is the original and not price clipped, it is toned, stained, chipped, rubbed, flaky and fragile, split entirely down one spine fold, with residual signs of ancient tape repairs that themselves have given up and fallen away, and numerous more recent attempts at various times to patch what remains together

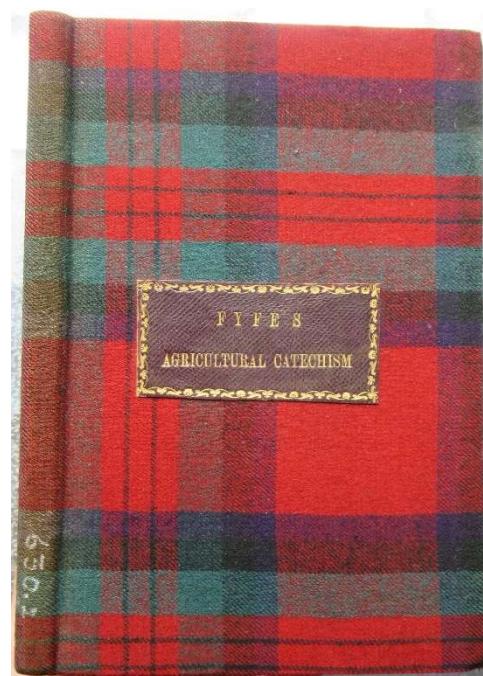
with less damaging paper archival tape to the reverse. A bizarre and entertaining Gothic supernatural novel, uncommon in commerce.

£150

8. Fyfe, William Wallace. Large Type Catechism of Agricultural Science as Applied in Practice, Intended for the Use of Ordinary Country Schools.

London: Groombridge and Son, 1862.

First edition. 149 pages. Formerly the property of the Royal Agricultural Society of England Library, with stamps to that effect. The book is bound in hardwearing tartan cloth, with a gilt lettered and decorated title label to the front board, the cloth looks to have quite considerable age, it is sunned to the spine and worn at the corners, which are bumped, there are a few other small holes and minor marks and a faded library reference written to the bottom of the spine. The text block is toned, with minor foxing and some grubby marks, it is for the most part firm but it is split at the front gutter and only holding on by one string, there is a small ownership label partially removed to the front endpaper in addition to the aforementioned library stamps. An uncommon title, essentially a simplified version of Fyfe's 1859 treatise on the subject, with an additional Introductory paper, in an unusual tartan cloth binding.



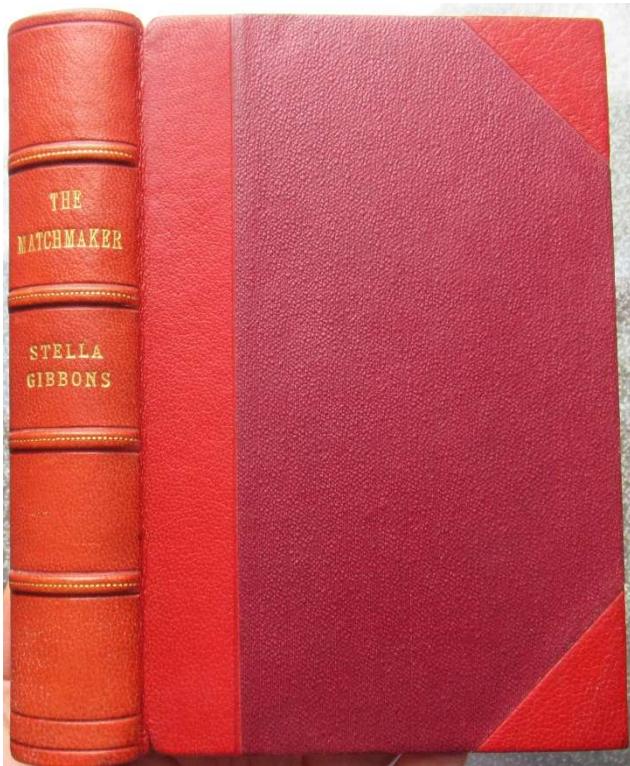
£150

9. Gibbons, Stella. The Matchmaker.

London: White Lion Publishers Limited, 1972.

Reprint. 416 pages. Simply but attractively rebound in red half leather and matching cloth boards, with raised bands

to the spine, which is lettered and decorated in gilt. The book is firmly bound, it is externally lightly marked and rubbed. The text block is age toned and there are some minor marks and spots of foxing, the top edge is stained red to match the binding. 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."

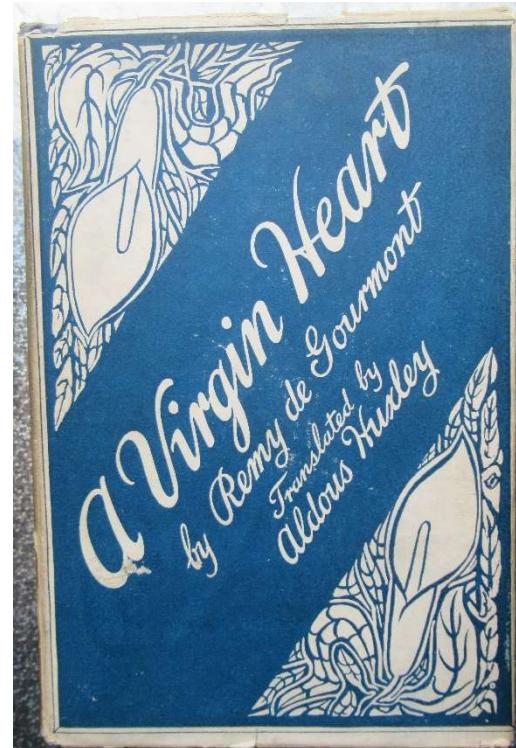


£40

10. **Gourmont, Remy de (translated by Aldous Huxley). A Virgin Heart.**

New York: Nicholas L. Brown, 1921.

First edition. 230 pages. The U.K. issue, distributed by Brentano's, with their 7/6 over-pricing to the spine, overlaid advertising to the rear of the dust jacket, and an additional page, now loose, but which looks possibly to have been tipped-in at one stage between pages 194 and 195, with advertising on one side and proclaiming themselves as "Sole Agents for Great Britain & the colonies" to the other. Aldous Huxley's first substantial prose work to appear in print, following some short fiction and preceding his first novel, Crome Yellow which was published in November 1921. The success of Crome Yellow substantially removed the young Huxley's money worries, and presumably also the incentive to take on further translations of other authors work, though his interpretation of Remy de Gourmont's novel was well received and reprinted numerous times. The book is firmly bound in lightly marked and rubbed lilac coloured cloth, lettered in black to the spine, the extremities are slightly bumped and rubbed. The text block is slightly age toned and dusty, with minor spots of foxing. The dust jacket is the original, it is age toned, more so to the spine, and slightly grubby, with minor loss and short closed tears to the edges, also some chipping to the edge of the Brentano's over-pricing label. A rare find, particularly with the dust jacket present and substantially intact.



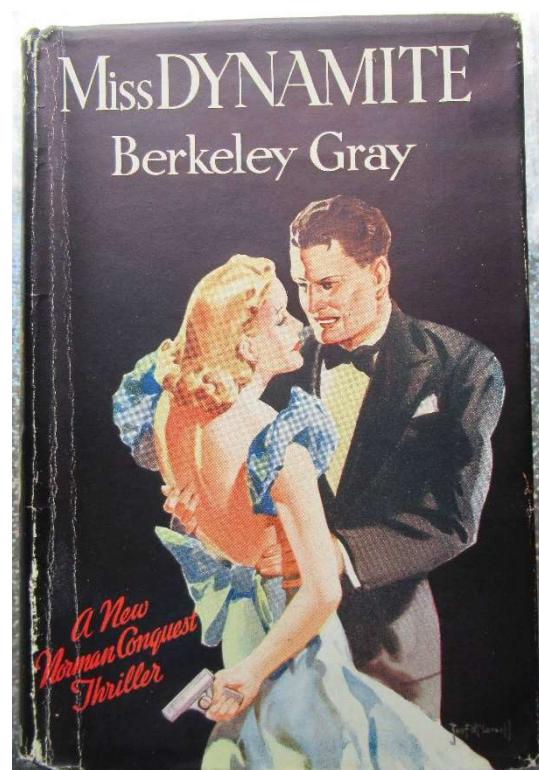
£1,000

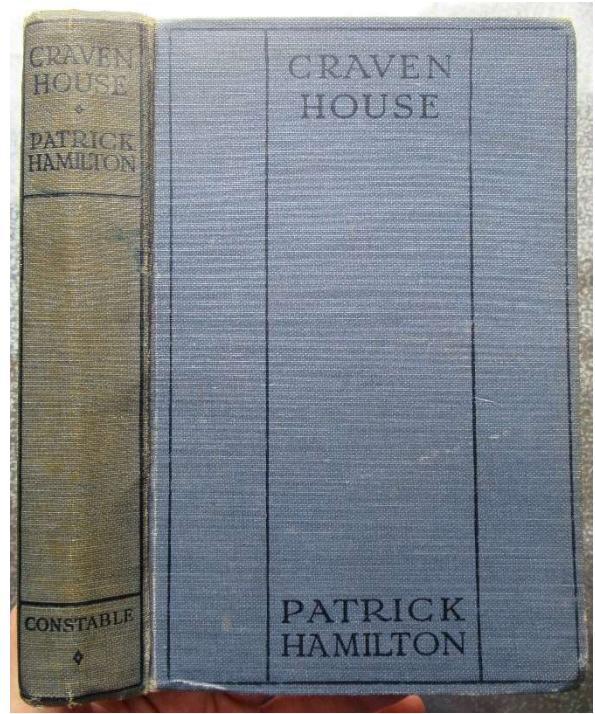
11. **Gray, Berkeley (Pseud. Edwy Searles Brooks). Miss Dynamite.**

London: Collins, 1939.

First edition. 283 pages + a 2-page biography of Gray, which is essentially a continuation of the fiction that precedes it, and 1 page of ads. Colonial issue, with the dust jacket unpriced. The book is firmly bound in clean black cloth lettered in white to the spine, the extremities are slightly bumped and rubbed. The text block is age toned, slightly marked and dusty and with a few faint spots of foxing, the original owner, E. C. Allen, has left liberal clues to the book's intended overseas audience, with several stamps and inscriptions to front and rear endpapers and the reverse of the half-title, indicating that it spent time in Vancouver, Canada. The dust jacket, spectacularly illustrated by James Edwin McConnell, is the original, it is slightly toned, marked, rubbed and creased, with minor chips and short closed tears to the edges. An early Norman Conquest crime novel, uncommon in the dust jacket.

£600





12. **Hamilton, Patrick. Craven House.**

London: Constable & Co Ltd, 1926.

First edition. 314 pages. The book is quite firmly bound in the publisher's blue cloth, lettered and simply decorated in darker blue to the front board and spine, the cloth is slightly marked and rubbed, the spine is slightly cocked and sunned, the corners and spine ends are bumped, the rear hinge is slightly tender and the boards are a little bowed. The text block is age browned, slightly foxed and dusty, with creasing to a few pages and a neatly written name to the front pastedown. Hamilton's second novel, quite uncommon as a first edition, not least due to the comparatively poor quality of the materials used in its production.

£500

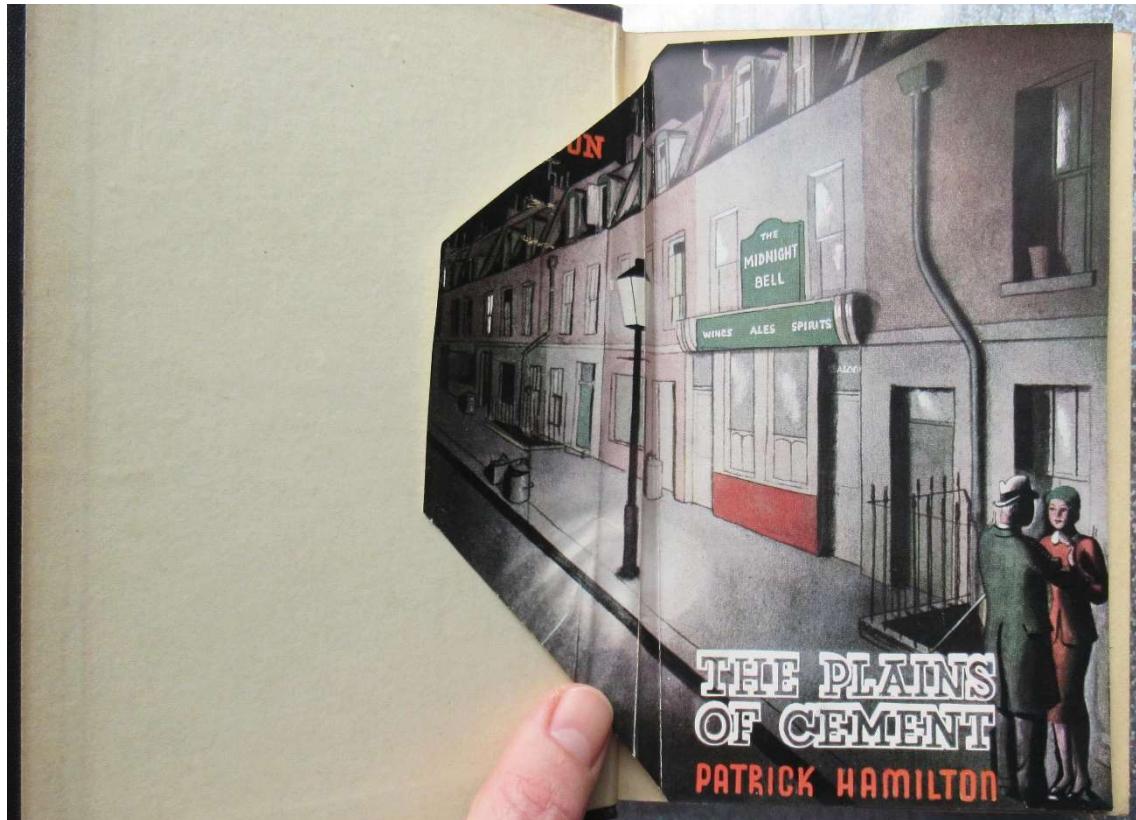
13. **Hamilton, Patrick. The Plains of Cement.**

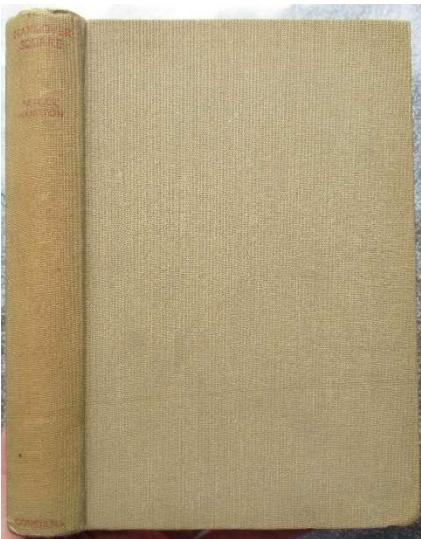
London: Constable & Co Ltd, 1934.

First edition. 287 pages + 2 of ads. The book is firmly bound in slightly marked and bumped black cloth lettered in gilt to the spine, with orange topstain to the text block. The text block is toned, with minor marks and scattered foxing. The front panel and part of the spine of the dust jacket have been tipped onto the front endpaper, as was the fashion among some bibliophiles of the period. The final novel in the London trilogy, the narrative running parallel to the timeline of that in the

Midnight Bell, but telling Ella's story, including her ghastly romance with Mr Eccles, a much older man from a military family whose style of courtship leaves pretty much everything to be desired. Quite uncommon as a first edition and pleasing to find even a portion of the original dust jacket intact.

£350





14. **Hamilton, Patrick. Hangover Square.**

London: Constable, 1941.

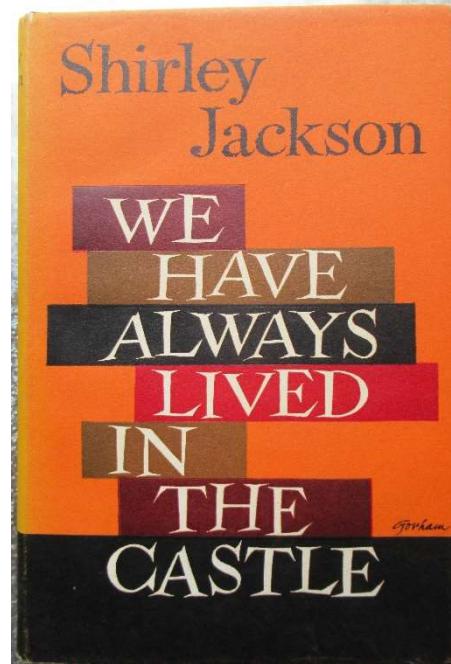
First edition. 356 pages plus 2 of ads. The book is firmly bound in slightly marked light greyish brown cloth, lettered in faded red to the spine, which is sunned, the extremities are bumped. The text block is slightly toned, marked and dusty. A well-preserved unjacketed first edition of Hamilton's most famous novel.

£150

15. **Jackson, Shirley. We Have Always Lived in the Castle.**

London: Michael Joseph, 1963.

First U.K. edition. The book is firmly bound in black cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is foxed and toned, there are some minor marks, an ownership stamp and a neatly written name to the front endpaper and a Sydney book shop's label to the front pastedown which has partly transferred itself to the endpaper. The Charles Gorham designed dust jacket is the original, it is price clipped, the spine is faded, the edges are a little nicked and rubbed, there are some light grubby marks and it is slightly toned. The uncommon U.K. first edition of Jackson's brilliantly weird and claustrophobic novel, the last work to be published in her lifetime.



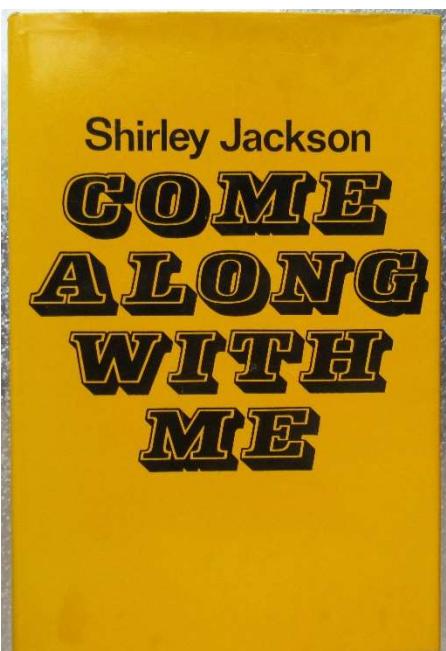
£350

16. **Jackson, Shirley. Come Along With Me.**

London: Michael Joseph, 1969.

First U.K. edition. The book is firmly bound in light greyish yellow coloured cloth, lettered and decorated in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned, foxed and musty. The dust jacket is the original and not price clipped, it is a little marked and toned, with a few minor nicks and creases to the edges. A posthumously published collection of short stories and essays, along with Jackson's final, uncompleted novel.

£50

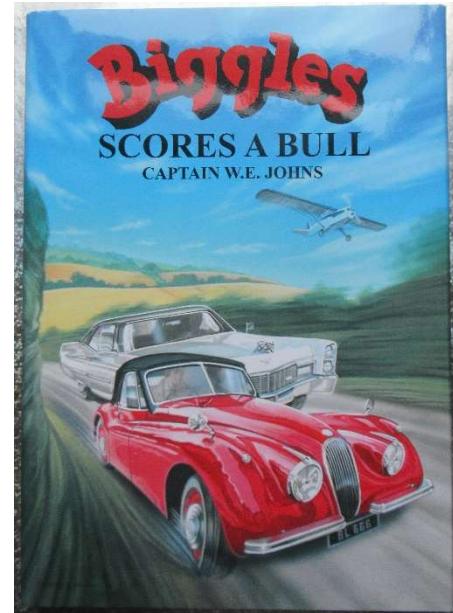


17. **Johns, Captain W. E. (illustrated by Andrew Skilleter). Biggles Scores a Bull.**

Norman Wright, 2009.

Limited edition of 300, of which this is number 18. Signed by Wright and Skilleter to the title page, with an additional signed and dated colour drawing by the latter to the front endpaper, protected by a loose tissue guard. The book also retains the original signed flyer, loosely inserted. The book is firmly bound in clean black cloth, lettered in bright gilt to the spine, the bottom edges of the boards are lightly rubbed. The text block has a few minor marks. The dust jacket has a few light marks and slight creases.

£330

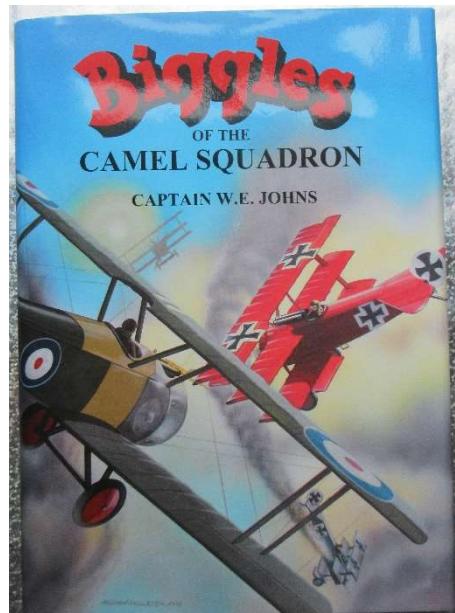


18. **Johns, Captain W. E. (illustrated by Andrew Skilleter). Biggles of the Camel Squadron.**

Norman Wright, 2011.

Limited edition of 300, of which this is number 75. Signed by Wright and Skilleter to the title page, with an additional signed and dated pencil sketch by the latter to the front endpaper, protected by a loose tissue guard. The book is firmly bound in clean black cloth, lettered in bright gilt to the spine, the bottom edges of the boards are lightly rubbed. The text block has a few minor marks. The dust jacket has a few light marks and slight creases.

£200

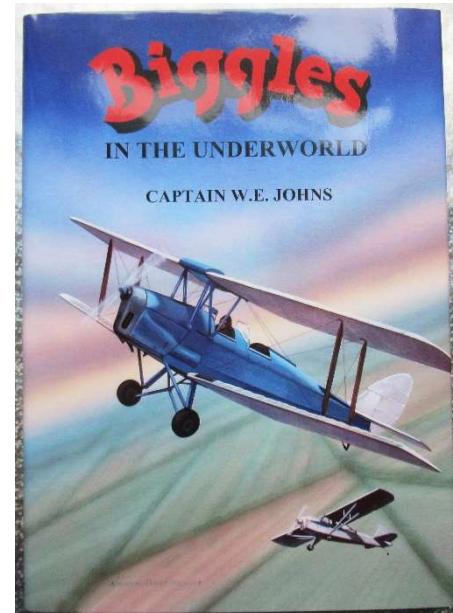


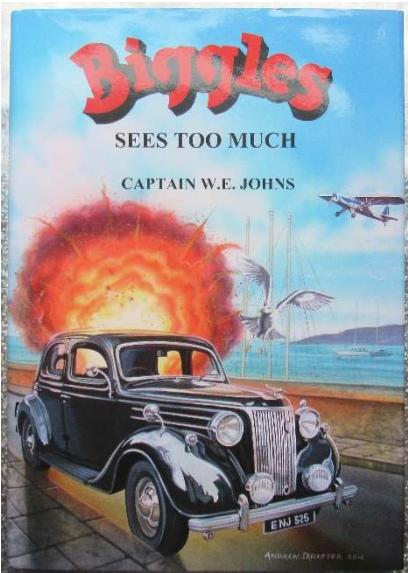
19. **Johns, Captain W. E. (illustrated by Andrew Skilleter). Biggles in the Underworld.**

Norman Wright, 2011.

Limited edition of 300, of which this is number 75. Signed by Wright and Skilleter to the title page. The book is firmly bound in clean black cloth, lettered in bright gilt to the spine, the bottom edges of the boards are lightly rubbed. The text block has a few minor marks. The dust jacket has a few light marks and slight creases.

£180





20. **Johns, Captain W. E. (illustrated by Andrew Skilleter). *Biggles Sees Too Much.***

Norman Wright, 2012.

Limited edition of 300, of which this is number 75. Signed by Wright and Skilleter to the title page. The book is firmly bound in clean black cloth, lettered in bright gilt to the spine, the bottom edges of the boards are lightly rubbed. The text block has a few minor marks, also a glue line to both pastedowns, a production fault on all copies of this title I have encountered. The dust jacket has a few light marks and slight creases.

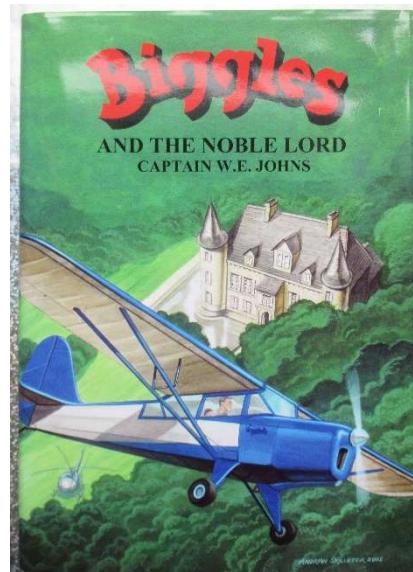
£150

21. **Johns, Captain W. E. (illustrated by Andrew Skilleter). *Biggles and the Noble Lord.***

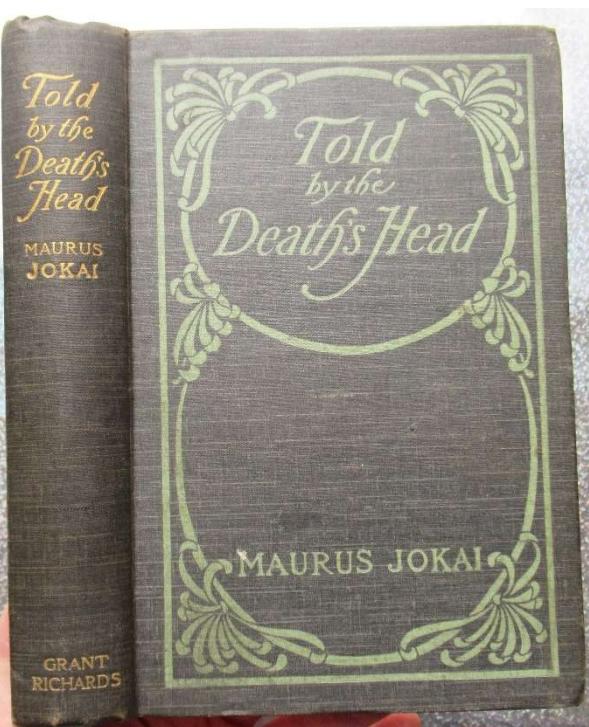
Norman Wright, 2013.

Limited edition of 300, of which this is number 75. Signed by Wright and Skilleter to the title page. The book is firmly bound in clean black cloth, lettered in bright gilt to the spine, the bottom edges of the boards are lightly rubbed. The text block has a few minor marks. The dust jacket has a few light marks and slight creases.

£200



22. **Jokai, Maurus (translated by Sara Elisabeth Siegrist Boggs). *Told by the Death's Head.***



London: Grant Richards, 1903.

First U.K. edition. 348 pages + 4 black and white illustrated plates by Charles Hope Provost. The publisher utilising the text block of the U.S. edition with a cancel title page inserted. Formerly the property of W. H. Smith's Circulating Library, with their label to the front pastedown, though the condition does not indicate that the book saw much activity during its library service. It is quite firmly bound in the publisher's charcoal grey cloth, lettered and decorated in gilt and green, the boards are slightly marked and rubbed and the extremities are bumped. The text block is age toned, slightly marked and dusty, with minor cracking at points, a few dog-eared corners and nicks to page edges, and a neatly written ink address above the aforementioned library label. Episodic, often bizarre and macabre, crime fiction, inspired by The Arabian Nights.

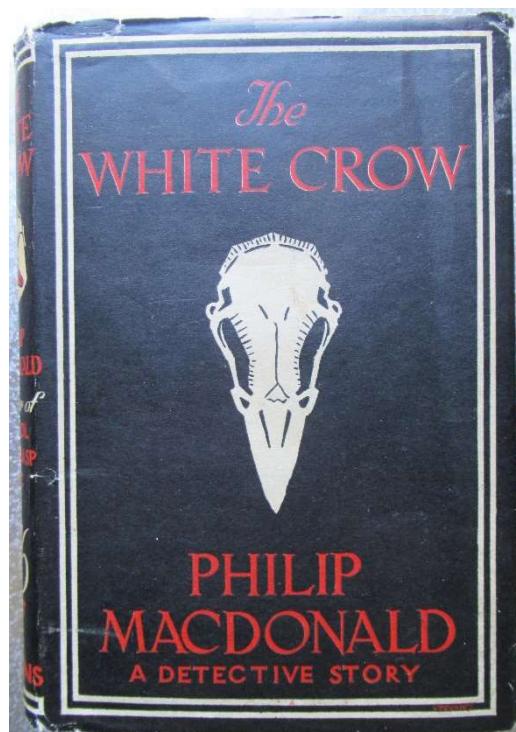
In which a prisoner sentenced to torture and death persuades a Prince, assisted by a court and a talking skull, to postpone his fate by entertainingly narrating his terrible offences, ultimately obtaining the marginally more lenient decision of death by firing squad. The reader is reminded of this conceit frequently with interjections from the Prince and his assistants.

£400

23. **MacDonald, Philip. The White Crow.**

London: W. Collins Sons & Co Ltd, 1929.

Third printing. 282 pages plus 2 of ads. In the same format as the first edition, but with cheaper cloth boards and the jacket priced at 3/6 to the spine. The book is firmly bound in blue cloth lettered and bordered in black, the spine is cocked and the extremities are bumped and rubbed. The text block is slightly foxed, toned and dusty. The dust jacket is the original, it is slightly marked and age toned, with minor loss and short closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape. A whodunnit from the golden age of crime fiction, featuring MacDonald's recurring amateur detective, Anthony Gethryn, with a decidedly racist premise, one of the main characters is a black man who passes as white, involved in a relationship with a white woman, neither of whom are portrayed favourably. Not one of MacDonald's best early efforts, but essential for the completest collector and quite an uncommon find in the dust jacket.

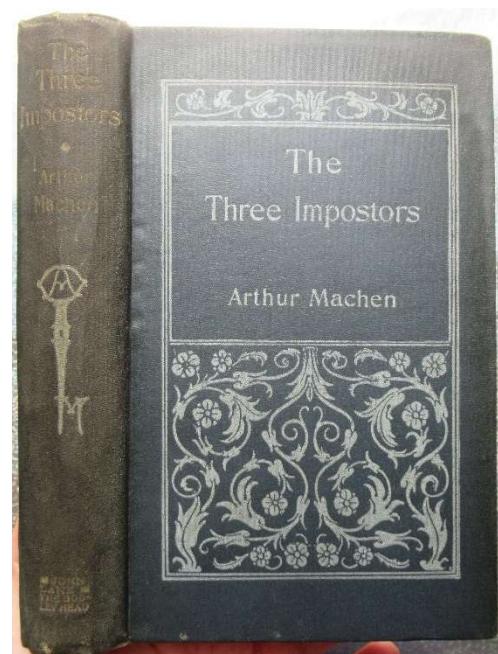


£380

24. **Machen, Arthur. The Three Impostors.**

London: John Lane, The Bodley Head, 1895.

First edition. 290 pages + 14 of ads and a 16-page Publisher's catalogue to the rear. The nineteenth title in the Keynotes series, with the cover design by Aubrey Beardsley. The book is reasonably firmly bound in the publisher's dark blueish-grey cloth, lettered and decorated in a lighter shade of the same colour, with what was once gilt lettering to the spine, the boards are slightly marked, faded and rubbed, the spine has darkened considerably and the extremities are bumped. The text block is age toned, slightly marked and foxed with a W. H. Smith blind-stamp to the front endpaper, the first gathering to page 16 is working loose and nearly detached. "A hollow sound, a noise of infinite sadness and infinite pain, broke in



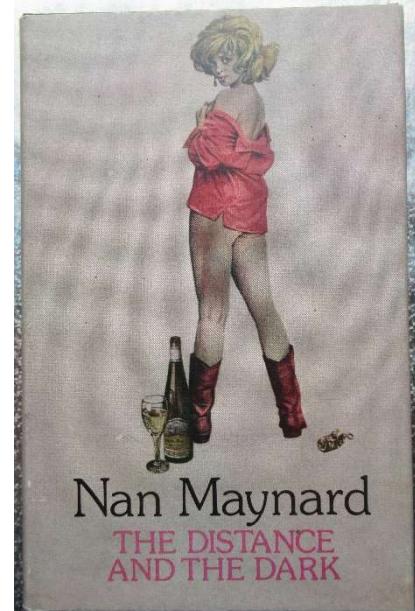
upon the silence, and the two men looked fearfully at one another, horror, and the sense of unknown things, glimmering in their eyes.". Decadent episodic fin de siècle horror and weirdness at its best.

£350

25. **Maynard, Nan. The Distance and the Dark.**

London: Robert Hale, 1985.

First edition. The book is firmly bound in clean black cloth, lettered in bright silver to the spine, the extremities are a little bumped and rubbed. The text block is lightly foxed, dusty and age toned. The Barbara Walton designed dust jacket is the original and not price clipped, it is slightly grubby and rubbed. A novel of sex, class, booze, superficiality, office politics and conspicuous consumption, perfect for the social historian who wants to be entertained and mildly titillated, while reminding themselves of the dominating attitudes and concerns of mid-1980s white-collar Britain. Barbara Walton, who seems to have designed most of the jackets for Nan Maynard's books, is once again in perfect synergy and has expertly captured the essence of the plot.



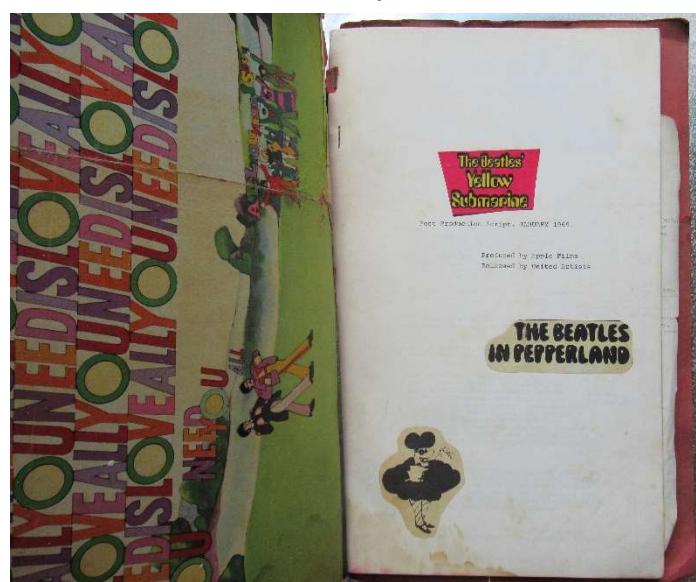
£40

26. **Minoff, Lee, Al Brodax, Jack Mendelsohn & Erich Segal. The Beatles' Yellow Submarine Post Production Script, January 1969.**

94 pages plus a loosely inserted additional page. Stapled within a battered salmon pink folder titled "Yellow Submarine" in ink to the bottom corner of the front panel and to the spine. Both the inside covers, the title page and the reverse of 4 of the pages have been decorated with pasted in cut outs, mostly colour, from material relating to the film. The script appears to have had a practical purpose and is stained and much handled, with notes in two unidentified hands, one pencil and one ink, to at least 54 pages. Most notes relate to the sound or add to the

description, one reads "fast editing sequence" and another to Reel 1b, page 8 adds to the line "Show oxen pulling cart" the following in pencil: "plow, and Indian farmer (live action)". Quite a number of post-production scripts for The Yellow Submarine seem to have been produced between the summer of 1968 & early 1969, but most that have appeared on the market either show no sign of any direct practical purpose or are signed souvenir, and this battered and annotated script, anarchically decorated with scraps, is more intriguing and unusual.

£300

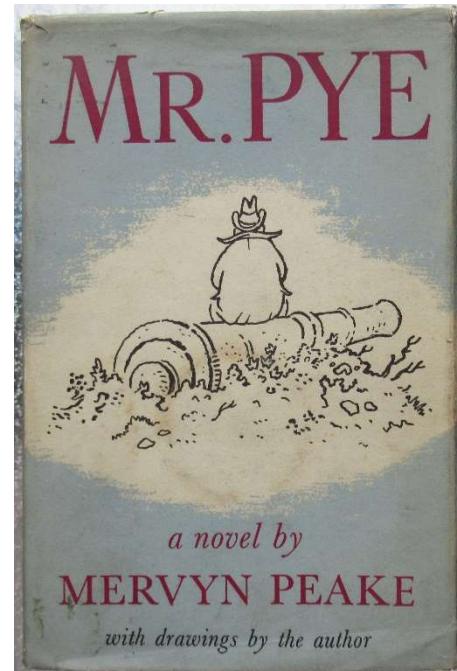


27. Peake, Mervyn. *Mr. Pye*.

London: William Heinemann Ltd, 1953.

First edition. The book is firmly bound in slightly marked blue cloth, lettered in gilt to the spine, the extremities are a little bumped and rubbed. The text block is slightly foxed, toned and grubby, with some dog-eared corners and a neatly written name to the front endpaper. The dust jacket is the original, it is price clipped, somewhat toned, marked and foxed, with small chips and short closed tears to the edges. A quite presentable first edition of Peake's liberally illustrated, amiable and lightly fantastical Sark based novel.

£85

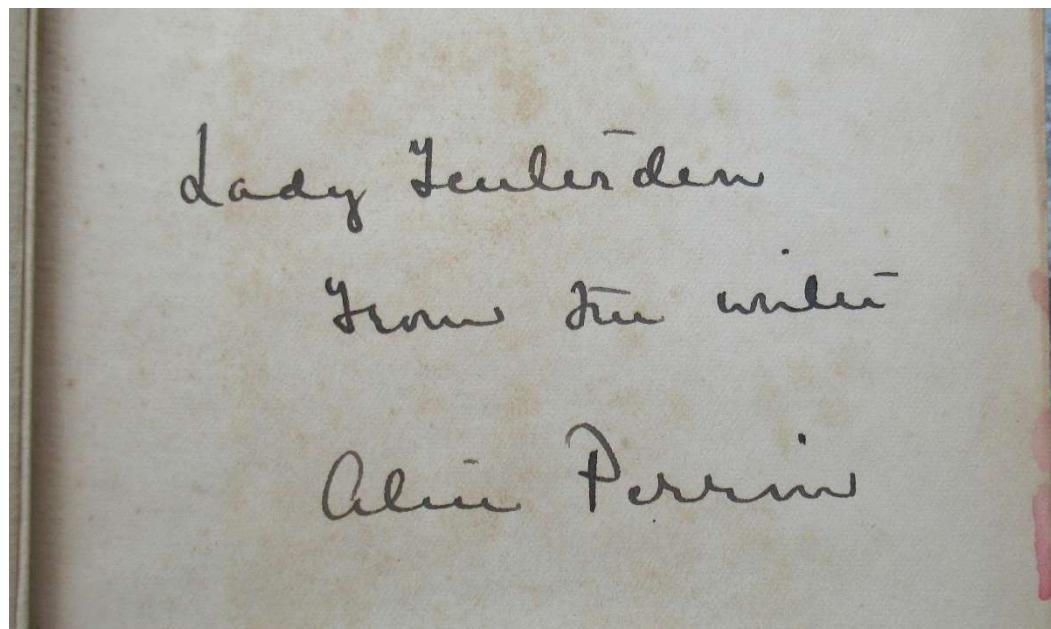
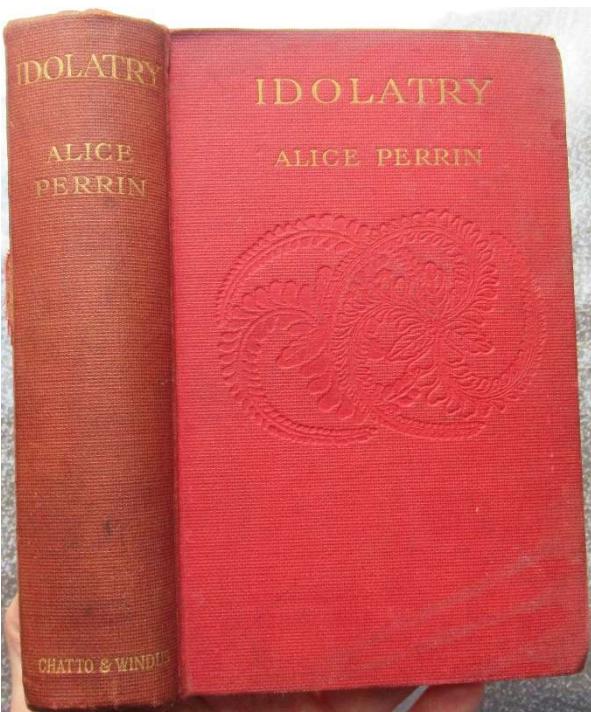


28. Perrin, Alice. *Idolatry*.

London: Chatto & Windus, 1912.

Reprint, "A New impression". 396 pages + a 32-page publisher's catalogue. Inscribed to the front endpaper: "Lady [F__l__den] from the writer Alice Perrin". The book is reasonably firmly bound in the publisher's red cloth, lettered and decorated in gilt and blind, the cloth is marked and stained, the extremities are bumped and rubbed, the spine is slightly sunned and there is a superficial one inch split to the rear hinge. The text block is age browned, slightly foxed, marked and dusty. An Anglo-Indian novel, dealing with the difficulties of missionary life. Inscribed copies of Perrin's work are rarely seen in commerce.

£120

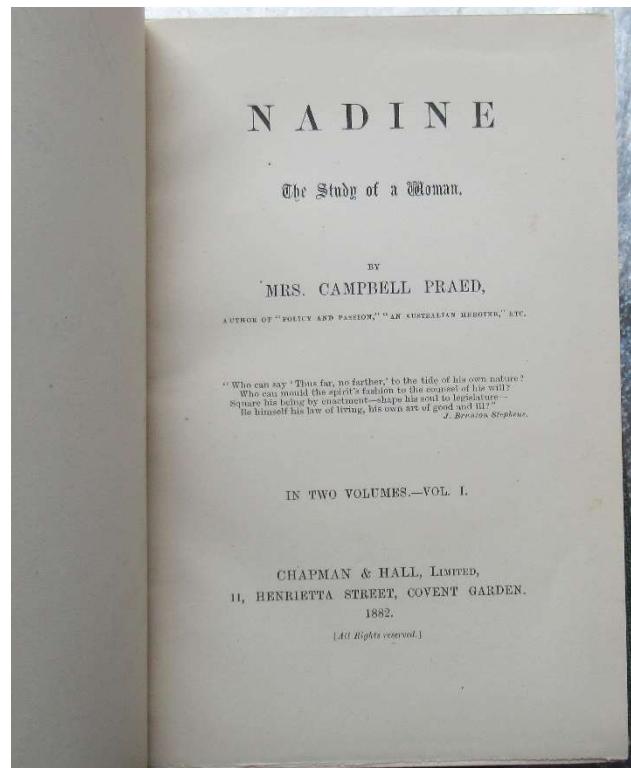


29. Praed, Mrs Campbell (née Rosa Caroline Murray-Prior, b.

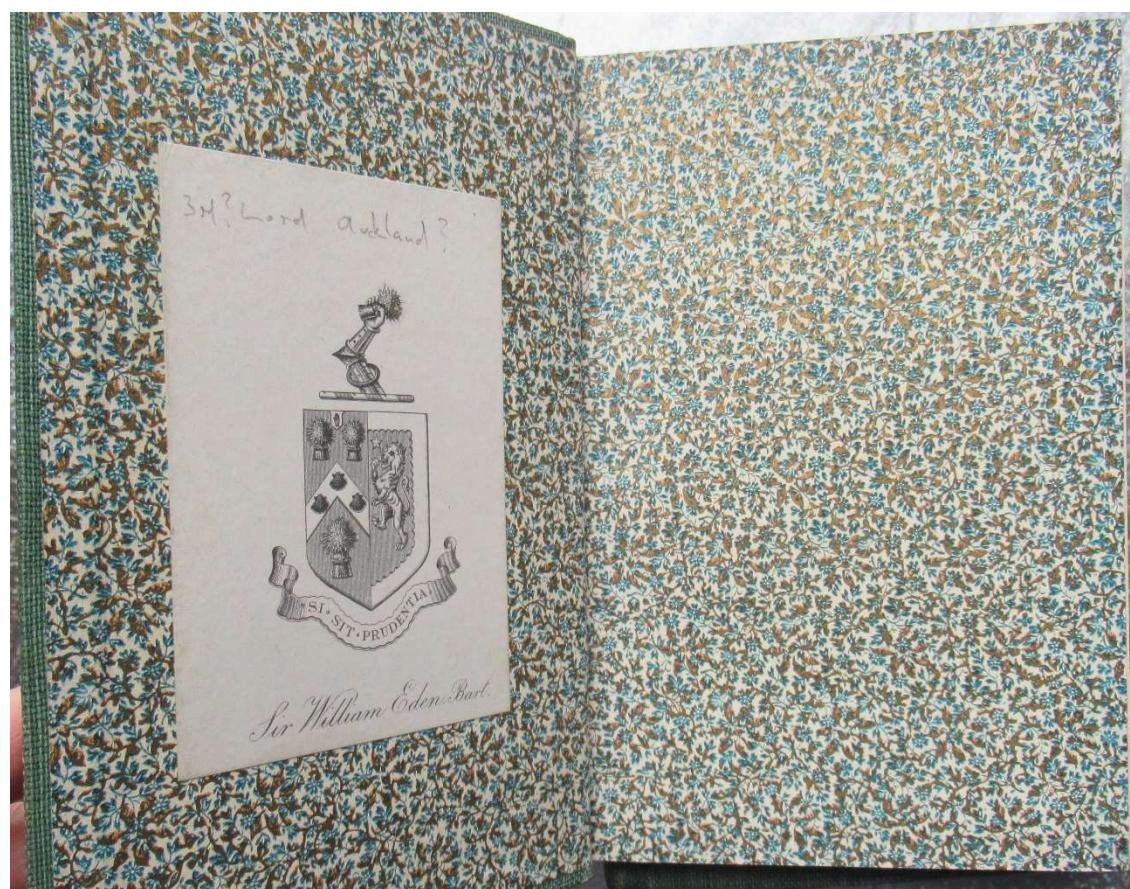
1851 d. 1935). *Nadine : The Study of a Woman*.

London: Chapman & Hall, Limited, 1882.

First edition. Two volumes, 199 and 208 pages respectively. Formerly the property of politician and artist, Sir William Morton Eden, with his bookplate to the front pastedowns of both volumes, his ownership inscription to the half-title page of volume I, indicating that he acquired the novel in January 1883, and his signature to the second blank in volume II. The books are firmly bound in contemporary hard-wearing green cloth, with gilt lettered leather spine labels, gilt top-edges to the text blocks and floral endpapers. The boards are slightly marked, bumped, rubbed and bowed. The text blocks are slightly toned, lightly foxed and marked, with some dog-eared corners, minor loss to a few carelessly opened page edges and the light pencil notes and sporadic annotations of a former owner. There is a printer's error to the whole of gathering H in the first volume, the text is complete but the pages are printed in entirely the wrong order. "She bewitched him



to a greater degree, yet not quite in her former fashion. The fascination was more unwholesome; it excited him and yet deepened his melancholy". Possibly now best known for her novels set in Australia, at the time this proved to be Praed's most successful work to date, a novel of sensation, sensuality and the supernatural, written at great speed and with the prose retaining a breathless intensity. Rejected by her then publisher, Bentley, due



to Nadine being "unwholesome" and "rotten to the core", it was quickly taken up by Chapman & Hall, who presumably recognised the public's appetite for unwholesome subjects. Rare in commerce and not all that plentifully represented in library holdings, this copy with some interesting provenance.

£1,250

30.

Shiel, M. P. Prince Zaleski.

London: John Lane, 1895.

First edition. 163 pages + 7 of ads and a 16-page catalogue dated 1895. An excellent association copy, formerly the property of the writer and critic, Wilfred Hugh Chesson, with his name boldly written in ink to the front pastedown. Chesson was a close friend of Shiel and they corresponded for 40 years. The seventh title in the Keynotes series, with title page, cover and key designs by Aubrey Beardsley. The book is reasonably firmly bound in patchily faded and marked purple cloth, the corners and spine ends are somewhat bumped with minor tears to the cloth and the spine is age darkened. The text block is slightly toned and dusty, with minor marks and quite extensive pencil notes by a former owner regarding both book and association to the front endpaper, also some other old pencil prices to the next page. "But, as he was on

the point of leaving the room, he happened to approach the corpse once more, and bending over it, noticed that the lips and teeth were slightly parted. Drawing open the now stiffened jaws, he found—to his amazement, to his stupefaction—that, neatly folded beneath the dead tongue, lay just such another piece of papyrus as that which he had removed from the bed. He drew it out—it was clammy. He put it to his nose,—it exhaled the fragrance of honey."

Detective fiction with a heavy dose of the weird and supernatural, fin de siècle style.

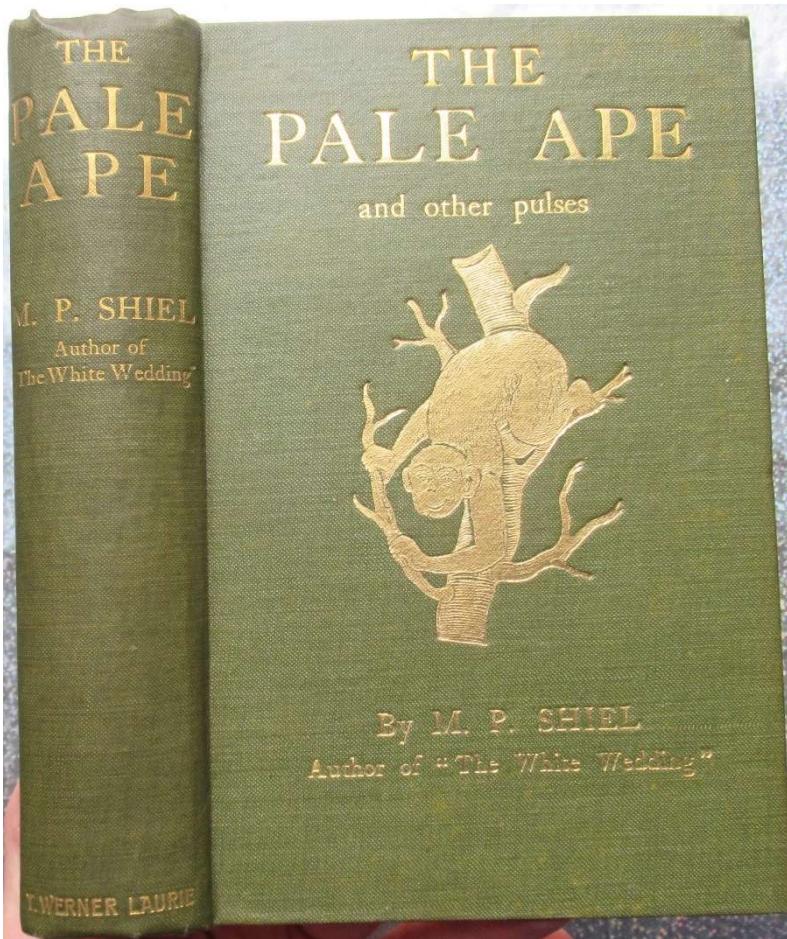
£600

31. **Shiel, M. P. The Pale Ape and Other Pulses.**

London: T. Werner Laurie, 1911.

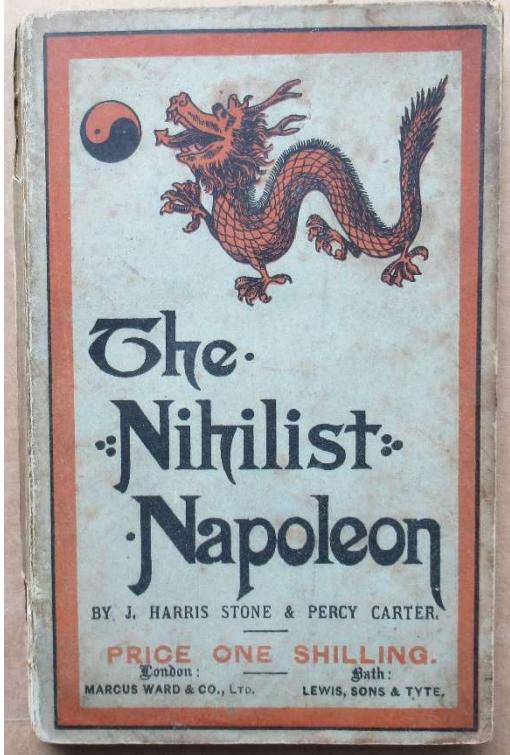
First edition. 339 pages + 4 of ads. In the second state binding of green cloth, lettered and decorated in bright gilt, with "other happenings" corrected to "other pulses" to the front board. The book is firmly bound, the boards are lightly marked and the extremities are slightly bumped and rubbed. The text block is age toned and slightly dusty, with light foxing and minor marks. A particularly attractive copy of one of Shiel's best collections of weird and supernatural fiction.

£750



32. **Stone, J. Harris and Percy Carter. The Nihilist Napoleon.**

London: Marcus Ward & Co, Ltd, 1885.



First edition. 172 pages. A Victorian paperback in grubby, foxed and slightly torn, but substantially present grey/blue wraps, lettered and illustrated in black and orange, the spine has loss to the bottom quarter and the rest is slightly fragile. The text block is somewhat foxed, toned and marked, it is still reasonably well stitched together. Set in the near future in an unspecified year of the late 1890s, this is a stirring, action packed account of a full-blown, full-blooded, bizarrely well-coordinated nihilist uprising, which begins in Russia and sweeps through Europe. We follow events through the eyes of our intrepid upper class hero, the nephew of a merchant who has offices in St Petersburg, as he is thrown within two pages into the midst of the horror, witnessing the hanging of an unspecified traitor by an unnamed organisation from beneath a wicker basket. Before many more pages have passed, he has accidentally joined

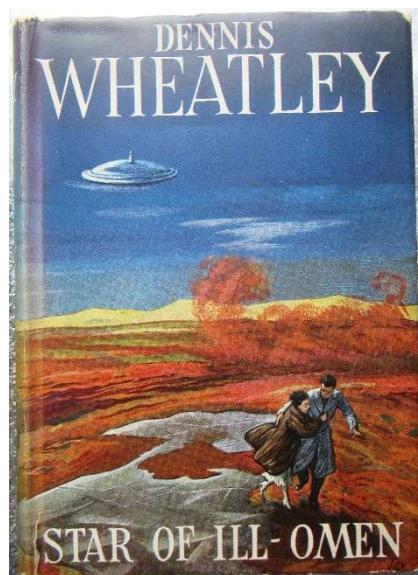
a nihilist mob and sacked some palace or other, escaping by pretending to pursue a Russian aristocrat who in reality he is shielding from pursuit by the genuine nihilists. After a narrow escape of being shot by the aristocrat they rapidly become friends, kill and roast a swan, escape from a forest fire by swimming to an island, kill and roast a sheep(taking a couple of legs of roasted mutton for the road) and then rescue a countess. All of the preceding events occur within the first fifteen pages, but the intensity of the action at no point diminishes, as we range through Prussia and then to England. London is sacked and looted, several naval battles occur, the prisons are emptied, everybody gets drunk, women have their dresses ripped from them and flail around in their underclothes. Then somehow within about 8 pages everything calms down, the uprising is over, our hero has become "a confirmed bachelor", who owns two houses(presumably his Uncle died in the uprising, it's really not clear!) and all is once again well with the world. The authors seem to have written little else, although J. Harris Stone apparently wrote a book on caravanning and became the Honorary Secretary of the U.K. Caravan Club when it was formed in 1907, holding this distinguished role until 1933. A rare find.

£300

33. **Wheatley, Dennis. Star of Ill-Omen.**

London: Hutchinson, 1952.

First edition. 320 pages. Inscribed by Wheatley to the title page: "For Poo and Bill With fondest love from Dennis". The recipients were Wheatley's daughter-in-law, Nancy and step-son, William Younger. The book is firmly bound in slightly marked and rubbed black cloth, lettered in faded gilt to the spine, the extremities are bumped. The text block is age browned, slightly marked and dusty. The splendidly atmospheric Sax



designed dust jacket is the original and not price clipped, it is slightly toned and marked, the spine has faded and there are some minor chips and closed tears to the edges. Atomic age Interplanetary science fiction, laced with cold-war paranoia, involving alien abduction to another world where insects dominate and humanoid giants are their slaves. The always commercially minded Wheatley's only full-blown venture into the sci-fi genre, which was rapidly expanding in popularity in the early 1950s. Not uncommon, even inscribed, but this copy with a particularly nice association.

£280

34. **Wheatley, Dennis. Bill For the Use of a Body.**

Bill for
the use of a body

Fo
Poo.
With fondest love from
Bock.

Sorry this should be sent after
publication, but we have only just
returned from our hols in Venice
Bock, Rome. D



HUTCHINSON OF LONDON

London: Hutchinson, 1964.

First edition. 222 pages + 1 of ads. Inscribed by Wheatley to the title page: "For Poo With fondest love from Bock. Sorry this should be sent after publication, but we have only just returned from our hols in Venice, Corfu and Rome. D". This affectionate and chatty inscription was for Wheatley's daughter-in-law, Nancy, wife of his step-son, William Younger. The book is quite firmly bound in patterned red cloth lettered in gilt to the spine, the extremities are a little bumped and rubbed. The text block is age toned and slightly dusty, with cracking at points indicating that Poo certainly read the book. The Fratini designed dust jacket is the original and not price clipped, it is slightly foxed and toned, with some minor rubbing and creasing, also a few short closed tears. The final Julian Day novel, a mixture of crime and the macabre, set chiefly in Hong Kong. This copy with a particularly good association.

£300

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