

# **Books, Photographs and**



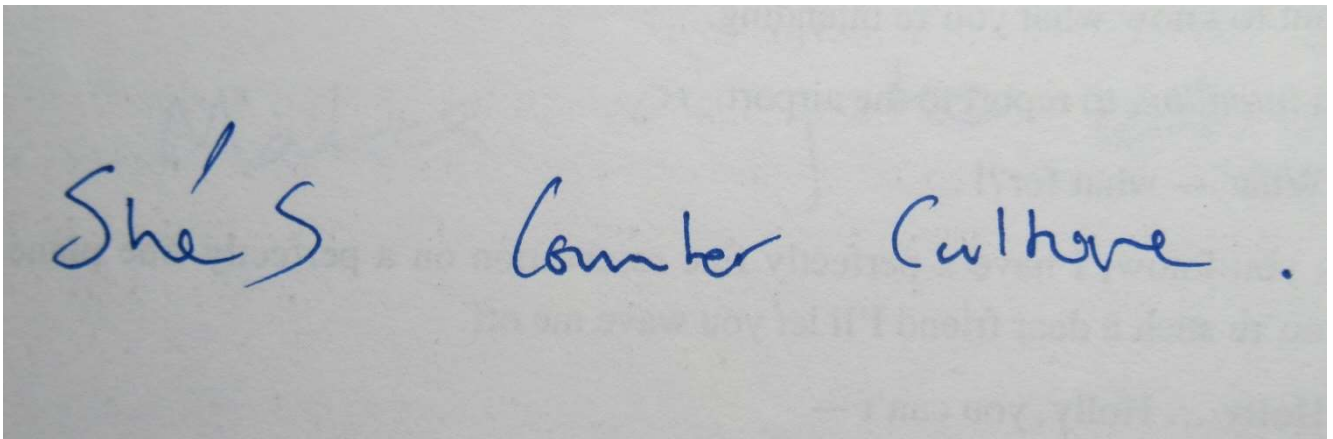
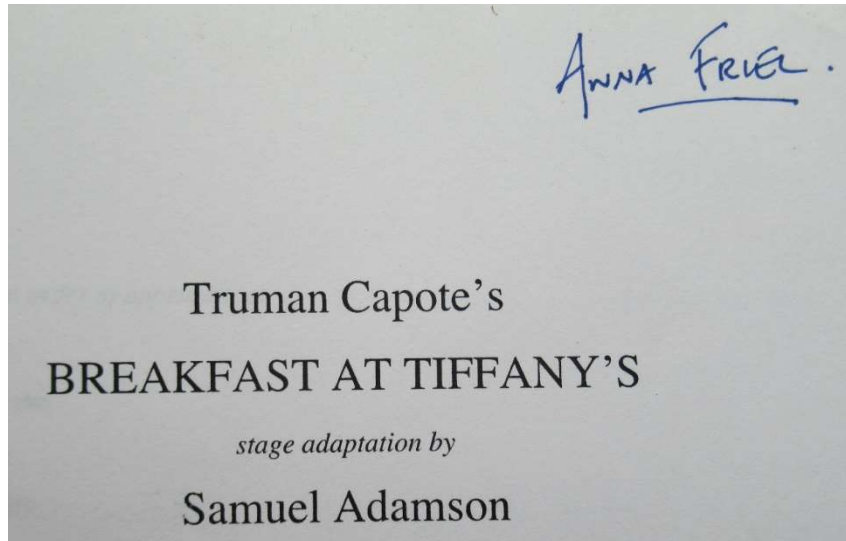
# **19<sup>th</sup> Century Ship- Butchering**



1. **Adamson, Samuel. Anna Friel's Working Script of Truman Capote's Breakfast at Tiffany's.**

Full script, dated 13 May 2009. Ring-bound with covers and comprising, title page, cast, notes and then 81 pages of the play itself. Extensively annotated throughout by Anna Friel (who played Holly Golightly) in blue ink, including notes regarding character (Holly: "She's counter culture"), plot, setting, background and context, with reminders of areas that need further research, such as: "Get hold of old copies of Harpers Bizarre. The New Yorker. See what kind of articles William could be writing.". The script is pleasingly well-

used, the covers are quite rubbed and marked, some of the pages to the rear are becoming detached from the rings,



She drinks.  
If she had a breakdown - who would  
be there.

Tiffany's is a 'state of mind'  
altered state.

It's not shallow.

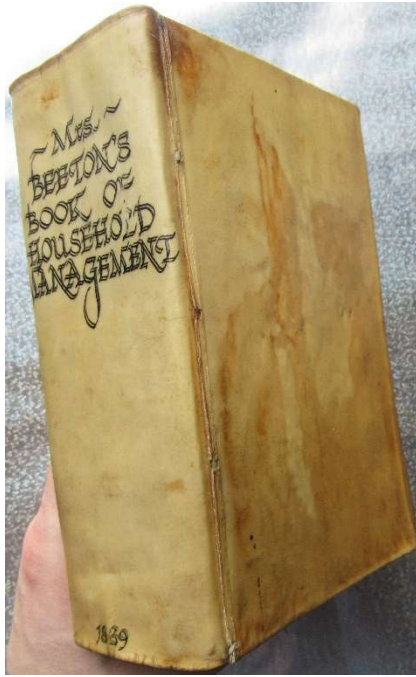
Deeper than that.

In meeting José she sheds it.

Gerald Clarke's biography of Capote.  
Answered Prayers - Kate McClood.  
The Grass Harp.

and the pages are quite grubby and marked, with some dog-eared corners. Adamson's was the first significant attempt to produce a theatrical adaptation of Breakfast at Tiffany's, utilising Capote's original text and 1940s setting, rather than basing it upon the 1960s film. The adaptation was not regarded as a critical success at the time, but Friel's performance as Holly Golightly was praised and the script provides extraordinary insight into her preparation for the role. One for the marginalia enthusiasts and those fascinated by creative textual interactions. With a note of provenance from the former owner.

**£250**



## 2. Beeton, Mrs Isabella. The Book of Household Management.

London: Ward, Lock and Tyler, 1874.

Reprint of the 1869 New Edition, Two Hundred and Twenty-Ninth Thousand, undated but circa 1874. An unusual copy, attractively and thriftily rebound in salvaged stained German 17th century vellum with calligraphic titles to the spine, probably at some point in the mid to late twentieth century. The binder who was inspired to perform this marriage has noted "vellum cover – 1627 German" to the newly inserted endpapers. The text block is slightly toned, foxed and stained, with tears to the edges of a few pages, and pages 631/632 & 633/634 have been repaired to all



edges, with some loss to the text, these repairs presumably carried out when the book was rebound. The twelve colour illustrated plates newly commissioned for this edition are present, a few are stained but they are generally in good order. Quite an early edition of Mrs Beeton's most enduringly popular title, in a pleasingly tactile and unusual re-purposed binding, perfectly complementing the book's contents and philosophy.

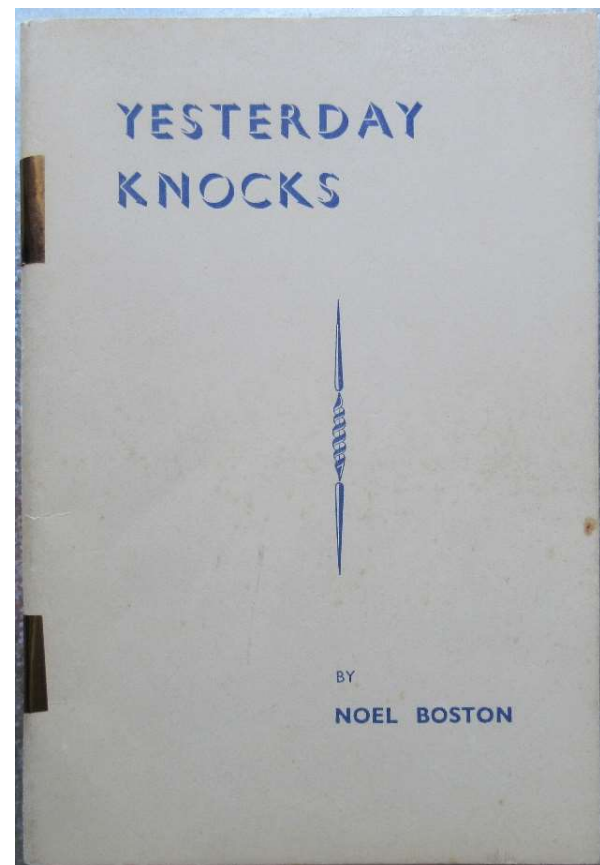
£450

## 3. Boston, Noel. Yesterday Knocks.

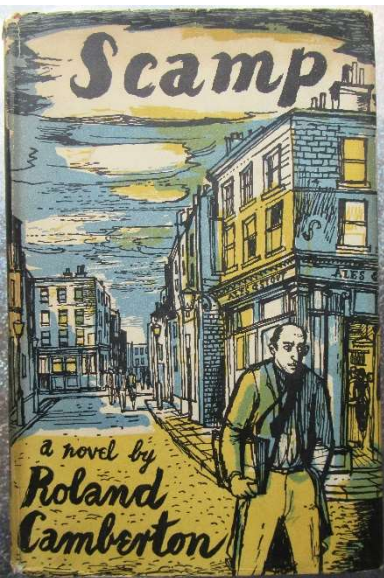
Dereham: G. Arthur Coleby, 1953.

First edition. 71 pages. The book is firmly bound in cream coloured card wraps, lettered and simply decorated in dark blue, the covers are slightly marked, rubbed and foxed and a previous owner has protected the outer stitching/staples with two small strips of gold paper. The text block is a little age toned, with minor spots of foxing and some light grubby marks to a few pages. A notoriously rare collection of five highly regarded ghost stories, written in the manner of M. R. James and Arthur Gray, and like James's initially intended only for a select audience of his close friends.

£1,000







#### 4. **Camberton, Roland. Scamp.**

London: John Lehmann, 1950.

First edition. 256 pages. The book is firmly bound in slightly marked red cloth, the boards are a little bowed and the extremities are bumped. The text block is age toned and slightly foxed with some minor marks. The John Minton designed dust jacket is the original and not price clipped, it is somewhat toned, slightly marked and grubby and with a few small chips and short closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape. Camberton's first published novel, set amidst the pubs and all-night cafes of Soho, Bloomsbury and Fitzrovia, which form the back drop for the struggles of his protagonist, Ivan Ginsberg: a writer, grimly churning out short stories by day in his

rat infested flat. Despite winning the 1951 Somerset Maugham award It merited only one reprint, but lingered in the shadows, gaining a cult following among struggling book dealers and collectors, who inexplicably related to its content and mood, before finally gaining enough support for a reprint in 2010 with an introduction by Iain Sinclair. This modest surge in interest lured more copies of the first edition out of the woodwork as people cashed in on Camberton's relative newfound prominence, but it remains quite an uncommon title in anything approaching collectable condition.

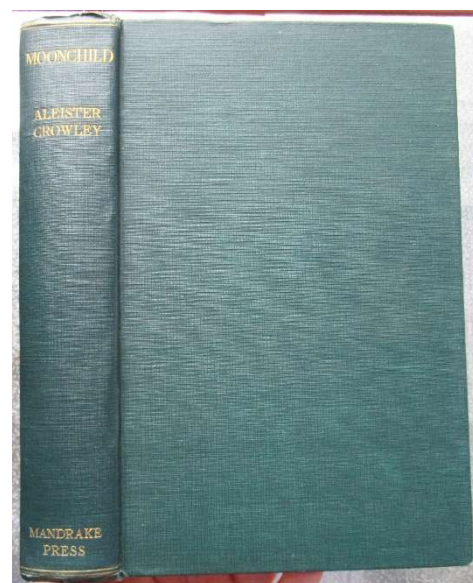
**£380**

#### 5. **Crowley, Aleister. Moonchild.**

London: The Mandrake Press, 1929.

First edition. 335 pages. The book is firmly bound in dark blue cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed and the cloth is lightly marked. The text block is age toned, slightly foxed and stained.

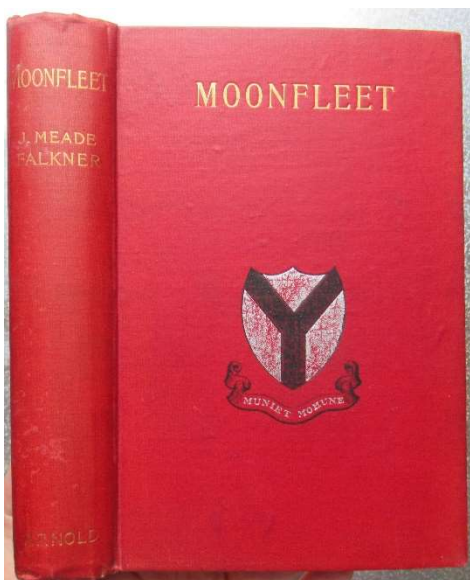
**£250**



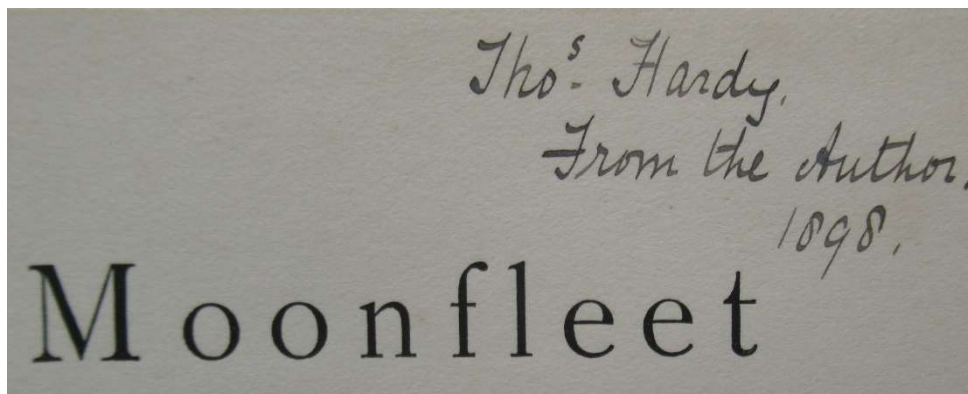
#### 6. **Falkner, J. Meade. Moonfleet.**

London: Edward Arnold, 1898.

First edition. 305 pages + 2 of ads and a 32-page Publisher's catalogue dated November 1898. Inscribed to the title page: "Thos. Hardy from the Author 1898.". The recipient was the author Thomas Hardy, though the hand is not that of Falkner and is possibly that of his sister, who is known to have inscribed books on Falkner's behalf. The book was sold in 2016 at a Dorchester auction house along with another title & catalogued as "two volumes from Thomas Hardy's Library".

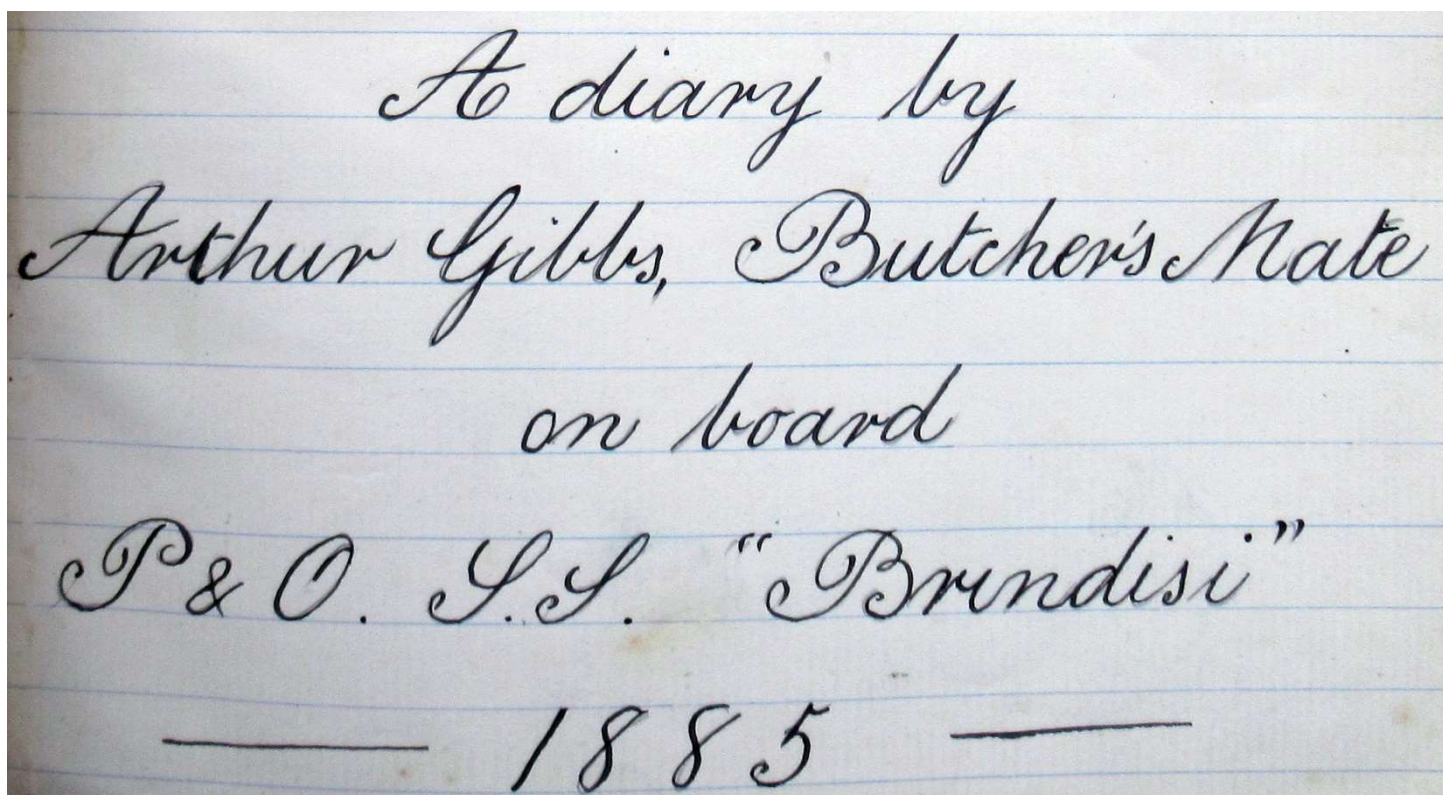


Helping to further establish the provenance is a small bookseller's label to the front pastedown, that of Mawson, Swan and Morgan of Newcastle, who provided Falkner with copies of the book at the time (another copy, inscribed to Falkner's close friend, Commander Edward Boyle bears the same label). Richard Davenport-Hines notes in his excellent 2018 biography of Falkner: "It is known that Hardy and Falkner read one another's novels, corresponded intermittently, and occasionally met in the Edwardian period.", also adding with regard to a later Falkner title: "Thomas Hardy judged *The Nebuly Coat* to be an interesting romance of the old fashioned sort. Hardy's copy of the novel was later acquired by Hugh Walpole". The book is quite firmly bound in the publisher's red cloth, lettered and decorated in gilt, black and silver, the extremities are bumped and rubbed, with minor nicks to the cloth at the spine ends, the boards are lightly marked. The text block is slightly foxed, age toned and dusty, there is slight cracking at the front gutter and between several gatherings, there are three passages highlighted in pencil to pages 1, 114 and 119. A superb association copy of Falkner's second novel, a tale of smuggling and adventure in eighteenth century Dorset.



£3,000

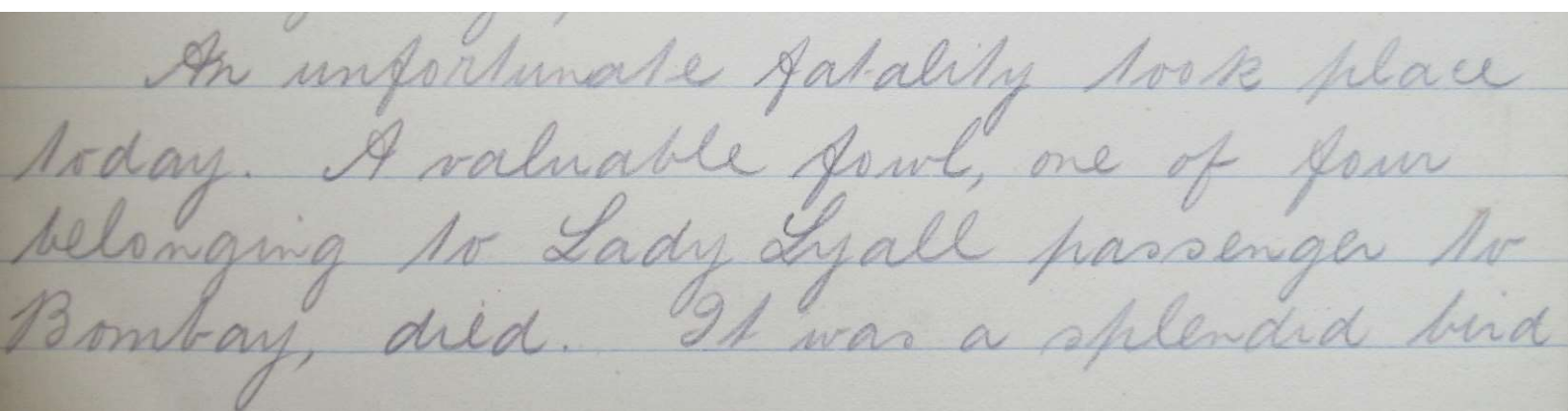
7. **Gibbs, Arthur. *Incidents of a Voyage to India & China* A diary by Arthur Gibbs, Butcher's Mate on board P&O. S.S. "Brindisi" 1885.**





Comprising, 148 pages plus a title page, in a black roan bound lined paper notebook, stained blue to all edges of the text block. Approximately 17,500 words. An occupationally focused travel diary intended by the author: "to give a little instruction to those intending to become ship-butchers, and to give them some idea of the life they would have to lead on board ship.". Adding that: "Ship-butcherer has a sort of fascination for the majority of young journeymen butchers, and no wonder, for the pay is good and there is a flavour of adventure about it that most young men like.". The handwriting is pleasingly legible and written for the most part in purple copying pencil, with the title page in black ink. It opens with a 9-page introduction, with a detailed account of daily butchering routine, and the author's outfitting recommendations, such as: "knives, steel, &c (most companies provide these, but they are generally of an inferior quality)". Then a diary running from April 1st to July 7th 1885, proceeding from London – Gibraltar – Malta – Port Said – Suez – Aden – Bombay – Colombo – Penang – Singapore – Hong Kong – Shanghai – Hong Kong – Singapore – Penang – Colombo.

£650



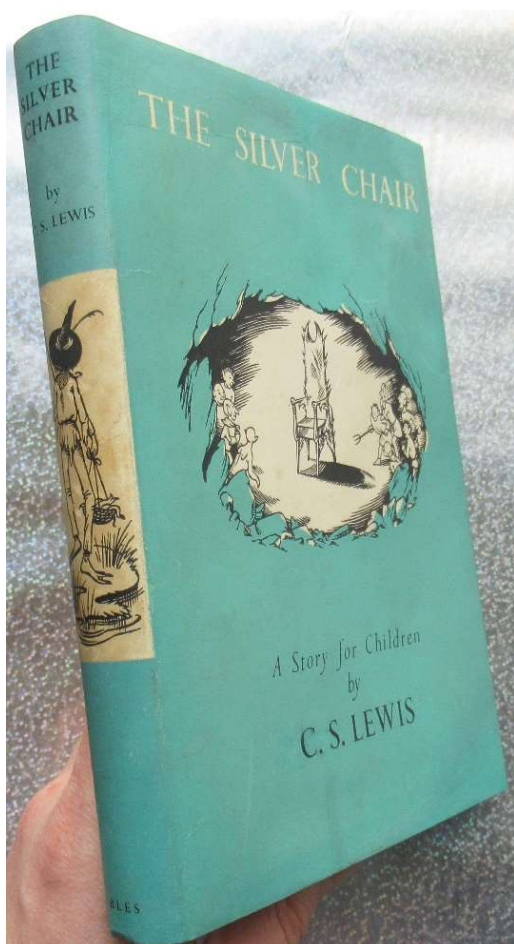
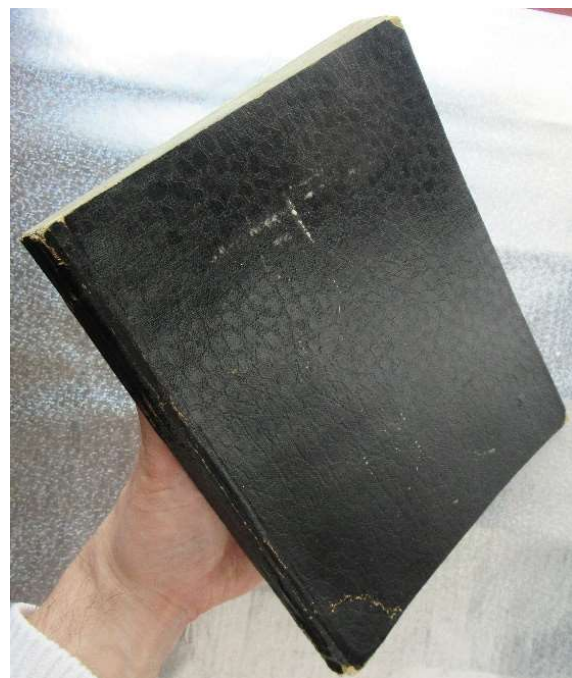
An unfortunate fatality took place today. A valuable fowl, one of four belonging to Lady Lyall passenger to Bombay, died. It was a splendid bird

For those unfamiliar with the duties of a ship's butcher in the 19th century these consist of feeding and tending to the livestock, prior to slaughtering them and preparing the meat for the cooks or stowing it in the Ice House for later use, and each day at sea begins at 4am or earlier. The stresses of looking after live animals at sea are vividly recorded, the cowhouse is flooded and has to be bailed out, the sheep have to be sheared to prepare them for hot weather in the tropics, an arduous task: "it took three of us about three hours to shear two sheep, two to hold the animal and one to shear it; rather different to the way we see them done on English farms!". There is a death at sea "one of the native crew", presumably referring to the Lascars, most likely to be from India on a P&O ship during this period, with a later entry confirming this as the Lascar crew changes at Bombay, the new crew speaking a little English and thus deemed "superior" to the previous who only spoke Hindustani. The continual problem of how to avoid coal dust from contaminating and spoiling the meat is much remarked upon. Several pages are devoted to describing the passage through the Suez Canal. Arthur is phlegmatic and brief in his descriptions of killing numerous fowls and sheep, but devotes two pages to a detailed description of the task of killing a bullock at sea, noting: "We left the actual killing to the Lascar crew, but of course we had to dress the animal ourselves."

Arthur is almost certainly a young man, it is not quite clear whether this is his first experience of butchering at sea, but certainly his first long voyage. On May 7th in Colombo harbour he writes of the excitement of receiving mail from England: "eager hands were put forward to receive news from their wives and sweethearts at home. I received a letter from the latter class!". Between Penang and Singapore, they take on 70 Chinese deck passengers and an empty sheep

pen on deck is auctioned to one of them as a “temporary cabin”. It was apparently customary in such instances that: “the money obtained by “letting” sheep pens in this manner is always divided between the Chief and Second butchers, and this occasion was no exception to that rule.”. Later there is a lively account of the ship being alarmed by a commotion on deck at night caused by one of the Lascar sailors being caught attempting to open a “Dollar Box” belonging to one of the deck passengers. On Monday May 25th they are stopped by a “French man-o-war” because: “at the present time China and France are at war, and as we were bound for a Chinese port such a thing might be possible that we were shipping arms or ammunition to China to be used in warfare against France. Hence the examination of our ship.”.

The journal ends abruptly on the voyage home, after an entry about engine trouble following heavy monsoon weather, with accounts of the difficulties of butchering a sheep’s carcass in heavy seas. It is unclear whether Arthur simply lost interest in the project or met with an accident. A quite remarkable vernacular account of working-class maritime life in the Victorian period, with a wealth of detail about the difficulties and hazards encountered while pursuing the duties of a ship’s butcher. Also, descriptions of the short periods of leisure at the end of a long day, and the opportunities for education, self-improvement and entertainment to be found ashore when in port.



8. **Lewis, C. S. (Illustrated by Pauline Baynes). The Silver Chair.**

London: Geoffrey Bles, 1953.

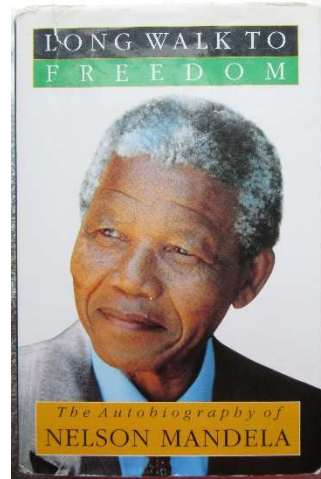
First edition. The book is firmly bound in blue cloth, lettered in silver to the spine, the cloth is toned in patches and the extremities are bumped. The text block is slightly toned, foxed and dusty. The dust jacket is the original and not price clipped, it has been expertly and sympathetically restored by Richard Reeve, the largest pieces to the top of the spine, affecting “THE SILVER”, and the lower right hand corner of the front panel, otherwise with some long closed tears repaired and more minor chips restored, it is somewhat toned and foxed, with minor grubby marks, the spine is a little toned, but having been shelved away from the light for most of its life the colour remains stronger than on most copies that come to the market.

**£3,600**

9. **Mandela, Nelson. Long Walk to Freedom.**

London: Little, Brown and Company, 1994.

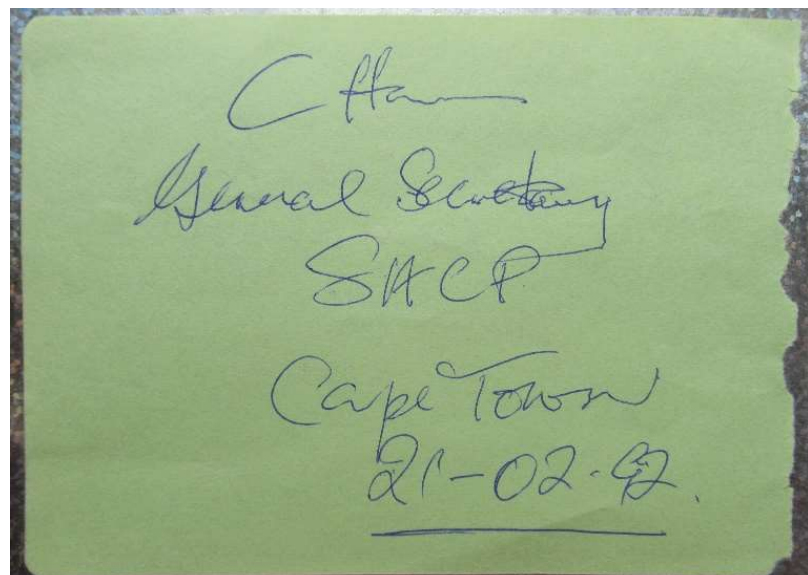
Ninth printing of the British edition. Inscribed by Mandela to the half title page: "To Margaret Best Wishes N. Mandela 10.5.95". An auspicious date, marking the anniversary of his inauguration as South Africa's first black President in 1994. Additionally inscribed in May 1996 by Mandela's close friend and ally, Archbishop Desmond Tutu. Mandela spent his first night of freedom after his release from prison in 1990 at Tutu's house. Writing about the event: "When I greeted Archbishop Tutu, I enveloped him in a great hug; here was a man who had inspired an entire nation with his words and courage, who had revived the people's hope during the darkest



of times." [The Long Walk to Freedom, page 556]. And loosely inserted is an extraordinary piece of paper, inscribed by ANC and SACP leaders, Chris Hani and Winnie Mandela, on one side: "C. Hani General Secretary SACP Cape Town 21-02-92", and on the other: "Best Wishes for a free and democratic South Africa Love Always!! Winnie Mandela 21/1/92". Hani was assassinated in April 1993, his death becoming one of the catalysts for the negotiation of democratic elections in 1994, and an important event in helping to establish Nelson Mandela as a presidential

figure with the speech he gave appealing for calm in the days after the assassination. The book is firmly bound in slightly marked black cloth lettered in gilt to the spine, it is bumped at the extremities. The text block is slightly toned, marked and dusty with minor spots of foxing, pleasingly showing clear signs of having been well read, rather than being a book purchased purely as a repository for autographs. The dust jacket continues the theme of use and is well worn, toned, slightly marked and rubbed, with a few chips and short closed tears to the edges, which have been enthusiastically repaired to the reverse with strips of laminate. Who Margaret was is sadly lost to history, but whoever she was she put together a remarkable collection of inscriptions by some of the most important leaders in the struggle against the apartheid regime in South Africa.

£3,000





10. **Mure, William. A Critical History of the Language and Literature of Ancient Greece.** London: Longman, Brown, Green etc, 1853-1857.

Complete in five volumes. Vols 1 – 3 are second editions and Vols 4 & 5 are first editions. Uniformly bound in handsome contemporary tree calf, with gilt decoration, spine labels in red and green, marbling to all edges of the text blocks and matching marbled endpapers. The leather is slightly rubbed and marked, the hinges are becoming fragile, one is beginning to split, and the extremities are a little bumped. The text blocks are slightly foxed, marked

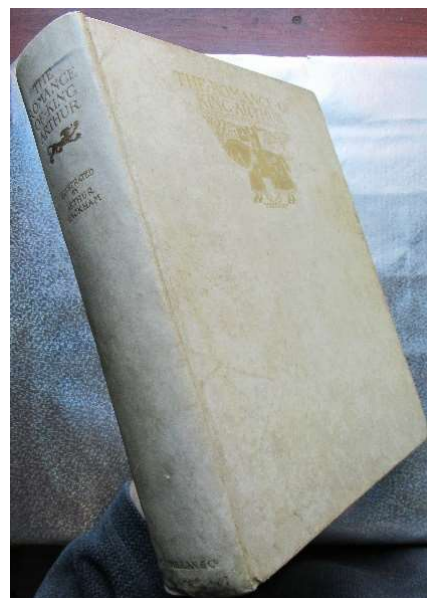
and age toned and there is a partially erased ownership inscription to the title page of Vol 5.

**£250**

11. **Pollard, Alfred W. (illustrated by Arthur Rackham). The Romance of King Arthur and His Knights of the Round Table.**

London: Macmillan and Co., Limited, 1917.

Limited edition of 500 copies, of which this is No. 498, signed by Arthur Rackham. 507 pages + 13 colour illustrated plates with captioned tissue guards. The book is firmly bound in the original vellum, lettered and illustrated in gilt, the vellum is somewhat grubby and foxed and the extremities are bumped. The text block is slightly foxed and toned, more so to the earlier and later pages, there is loss to a few roughly opened page edges. All plates are present and in good order and all retain their respective tissue guards. One of Rackham's finer efforts, the illustrations having a macabre tinge of menace to them in addition to his usual dreamlike style, possibly influenced by the ongoing horrors of the First World War as much as the subject matter.



**£750**

*THIS EDITION CONSISTS OF FIVE HUNDRED COPIES  
SIGNED BY THE ARTIST*

*No. 498*

*Arthur Rackham*

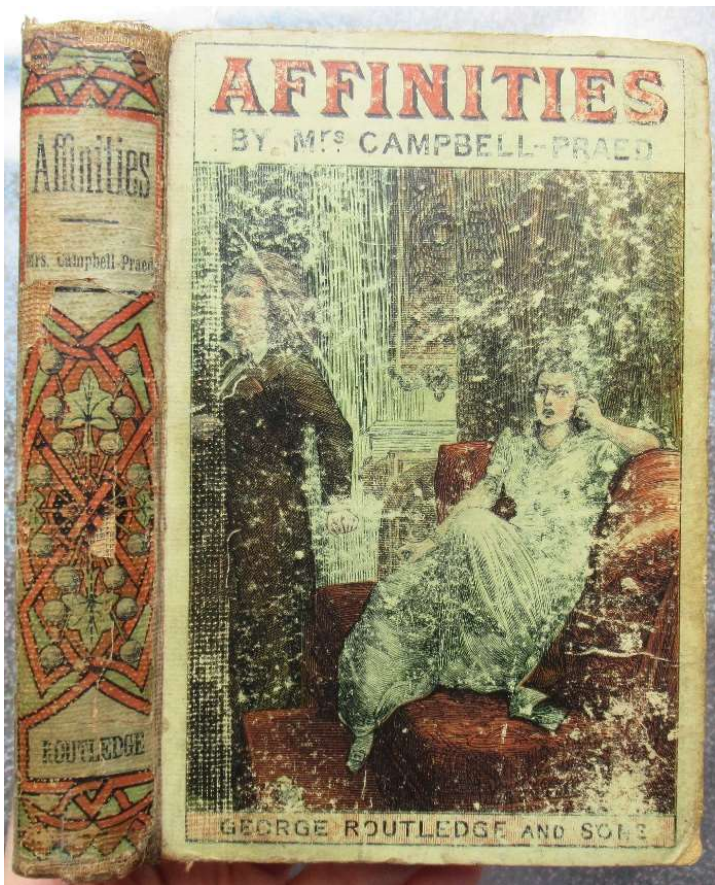


12. **Praed, Mrs Campbell (née Rosa Caroline Murray-Prior). Affinities a Romance of Today.**

London: George Routledge & Sons, 1886.

Reprint, in yellowback format. 319 pages. Formerly the property of "The Drum Library" in Eastbourne with several stamps proclaiming this. The book is reasonably securely bound in the original illustrated glazed boards, which are quite heavily rubbed, marked and bumped, with the webbing showing at the hinges and some chipping to the board edges. The text block is slightly toned, foxed, marked and dusty, with cracking at points and a few dog-eared page corners, in addition to the aforementioned stamps. A heavily worn copy of an early edition, published a year after the first. A novel that deals extensively and seriously with occult themes, indicative of Rosa Praed's growing interest in theosophical matters at this time. The yellowback edition is rare in commerce.

£250

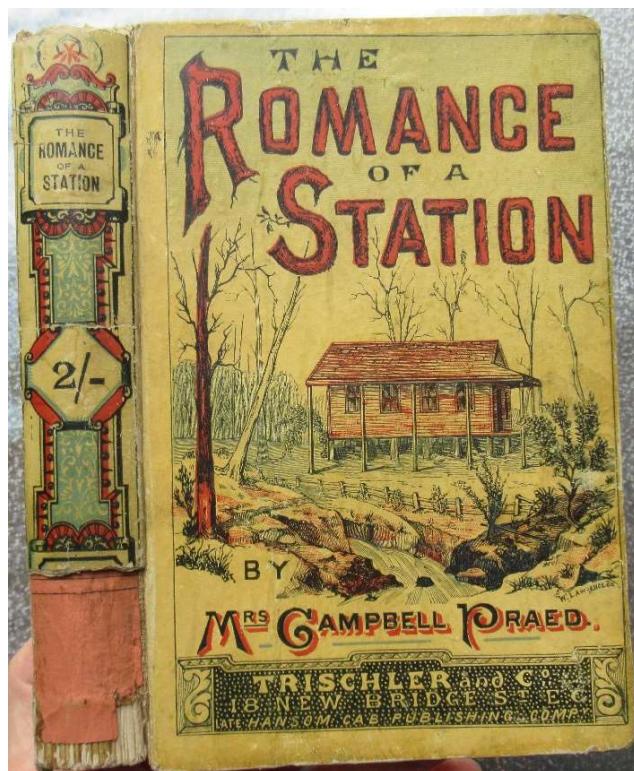


13. **Praed, Mrs Campbell (née Rosa Caroline Murray-Prior). The Romance of a Station an Australian Story.**

London: Trischler and Company, 1892.

Reprint, Tenth thousand, in yellowback format. 304 pages. Undated but circa 1892. The book is reasonably firmly bound in the original illustrated glazed boards, the lower third of the spine strip has been lost and another section is looking vulnerable, otherwise the boards are slightly chipped, rubbed, marked and bumped. The text block is slightly toned, foxed and dusty, there is cracking at points, some gatherings are protruding slightly, a few page corners are dog-eared and there is a neatly written name to the half title page. One of Rosa Praed's more obviously autobiographical novels (see Prefatory Note), dealing with her early married life on an Australian cattle station. The 2 volume first edition is quite plentifully represented in institutional holdings and there have been recent paperback reissues, but this early one volume yellowback edition is quite rare.

£250





14. **Praed, Mrs Campbell (née Rosa Caroline Murray-Prior, b. 1851 d. 1935). Christina Chard.**



London: Chatto & Windus, 1896.

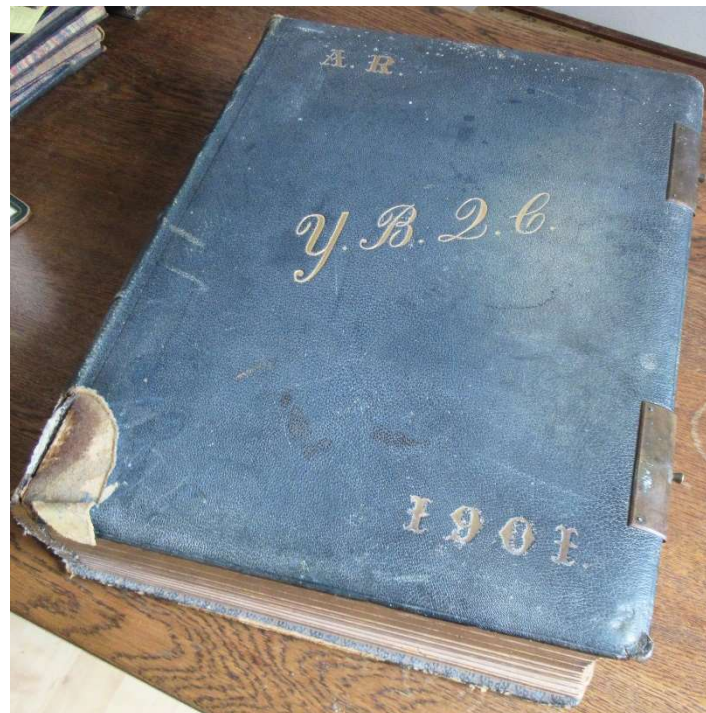
A New Edition, in yellowback format. 336 pages + 2 of ads and a 32-page publisher's catalogue dated March 1896. The book is reasonably firmly bound in the original illustrated boards, which are somewhat, chipped, rubbed, grubby and bumped, with the webbing exposed at the hinges. The text block is quite age toned, foxed and dusty with cracking at points, there is a small hole to the title page and the rear illustrated advertising panel featuring Marie Antoinette on the eve of her execution has at some point slightly adhered and partially transferred to the final page of text. A beautiful, passionate, mysterious young woman arrives from Australia and takes London society by storm, determined to be revenged upon men. A novel that explores the nature of sexual and romantic relationships and society's perception and judgement of women, with discussions of the nature and purpose

of art and occasional references to matters occult. Published two years after the 3 volume first edition, this cheaply produced one volume yellowback edition is quite a rarity, both commercially and in institutional holdings.

**£250**

15. **The Musical & Artistic Photograph Album of the You-Be-Quiet Club, 1901, Featuring Edward Elgar, Hans Richter, Phil May et al.**

An album of tremendous proportions, approximately 44cm x 35cm x 10cm. Containing 27 thick gilt-edged card pages, with 128 photographs, 118 signed, mostly with inscription. Comprising: a spectacular hand-painted art nouveau title page initialled "B.F.G.", by the artist, illustrator and club member, Bernard Finegan Gribble (1872-1962), followed by an equally spectacular illuminated presentation page to the Club's founder and President, Archibald Ramsden, dated 1901, designed and signed by ornithologist, artist and club member, W. E. Renaut, with the heraldic crest of the club (two bottles, a cudgel and a box of cigars) to the top, then 50 pages of photographs. Bound in black Morocco, with Ramsden's initials, those of the club and the date "1901" in gilt to the front board, originally with metal clasps, which have been lost. Many of the featured subjects are musicians, composers, conductors or artists, with a fair sprinkling of notable agents, dealers and patrons,





unsurprisingly as Ramsden was a piano merchant and moved in artistic circles, though the chief qualification for membership was simply that Ramsden liked you, and becoming a club member cost a modest five shillings.

£7,500



The album is currently collapsing under its own weight and in need of structural work, the outer covers are gouged and stained with loss at the bottom of the spine strip, internally the pages are slightly foxed, some photographs are faded and a few have offset slightly to the opposite page. There are many connections between the members, most notably those relating to Edward Elgar, with his friend and admirer, the conductor, Hans Richter, the artist, Talbot Hughes who painted his portrait, Narciso Vert, the famous agent at Ibbs and Tillett who was Elgar's concert manager, Pedro John Tillett, partner at the firm, and last but not least, his friend and correspondent, the wine merchant Henry Ettling, all present. Also in the club and album is the artist and famous Punch caricaturist, Phil May, one of whose first jobs was that of dusting piano's in Ramsden's shop for half a crown a week, his presence in the album demonstrating a meteoric rise in social station and the Victorians' love of a self-made man. Artists featured include: Bernard Gribble(who provided the title page), George Sheridan Knowles, George Augustus Holmes, Herbert Hughes Stanton and Joseph Bishop Pratt. On the musical side are Italian conductor and composer, Alberto Randegger; cellist, composer and professor at the Royal College of Music, William Henry Squire; the famous conductor and composer, Sidney Jones; the composer and teacher, Dr. Eaton Fanning and Violinist & founder member of the Joachim Quartet, Ernst Schiever. Also present is Samson Fox, the Victorian engineer, industrialist and philanthropist who substantially





funded the building of the Royal College of Music and Frederick R. Spark, the journalist, musician and first Secretary of the Leeds Musical Festivals. The album merits further study as only 50 of the 128 subjects represented in photographs have been definitively identified. To assist with the task of identification there is a table plan for the club's dinner at which the album was presented. A truly remarkable volume, not least in that it has survived fully intact and unplundered, with all photographs

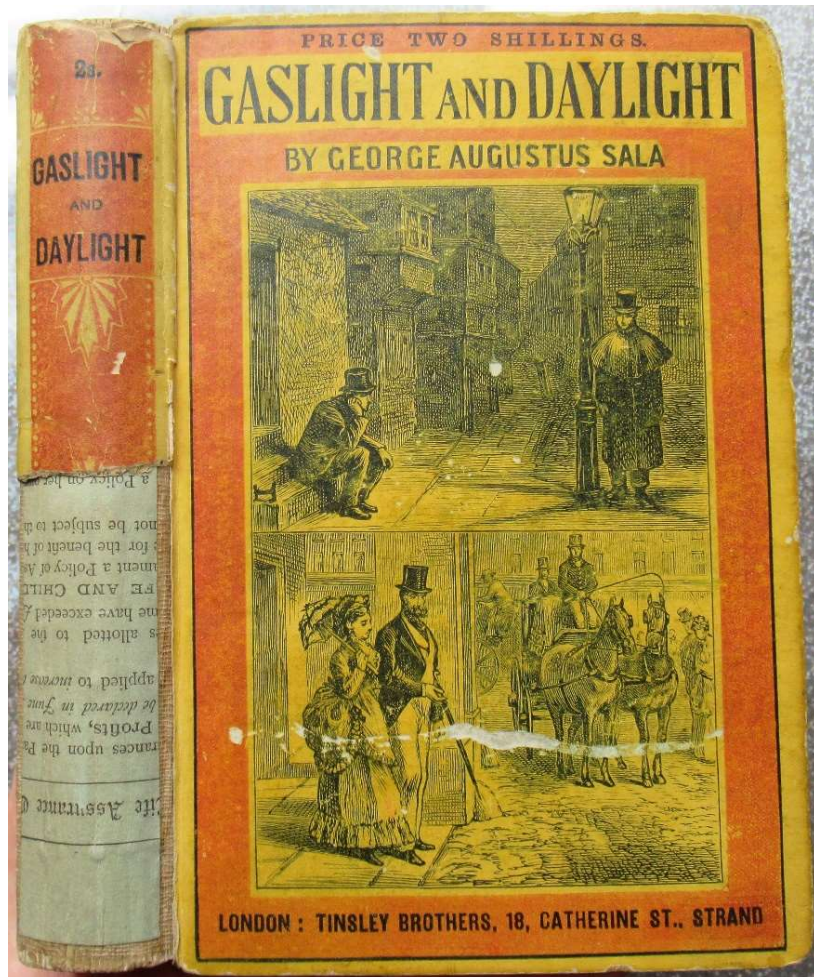
present, giving insight into an impressive network of creative people, of varied age, nationality and class at the turn of the last century.

## 16. Sala, George Augustus. *Gaslight and Daylight*.

London: Tinsley Brothers, 1872.

New edition, in yellowback format. 397 pages + 2 of ads. A re-issue of the 1858 collected edition, with a new Preface by Sala. The book is quite firmly bound in the original illustrated boards, though it has lost half the spine strip and the boards are somewhat bumped, rubbed, chipped and grubby. The text block is slightly toned, foxed, marked and dusty, with a neatly written name to the front pastedown and a few dog-eared page corners. A racy and entertaining series of sketches, outlining the inhabitants (generally at the lower end of the social scale) of mid-Victorian London, their lives, occupations, habitats and customs. Quite uncommon in this, surely most appropriate of formats, the cheaply produced, luridly enticing yellowback.

£150





17. **Sala, George Augustus. Quite Alone.**

London: Frederick Warne and Co., 1883.

Reprint, in yellowback format. Undated but circa 1883, published in Warne's Companion Library series. 416 pages. The book is quite firmly bound in slightly chipped, rubbed and marked illustrated glazed boards. The text block is slightly foxed, toned and marked, with a neatly written ownership inscription to the title page, a W. H. Smith blind-stamp to the front endpaper, slight cracking at points, some dog-eared corners and minor damage to a few page edges, there are also tape burns to the pastedowns, presumably from a now removed protective cover. Externally a particularly well preserved example of this uncommon yellowback, the illustration to the cover quite well rendering the essential plot and mood of the novel, an unprotected girl, bought up by a kind benefactor, runs comparatively wild in the world for a while, before returning as a young woman to marry the same considerably older man who brought her up and live in security and comfort.

£150

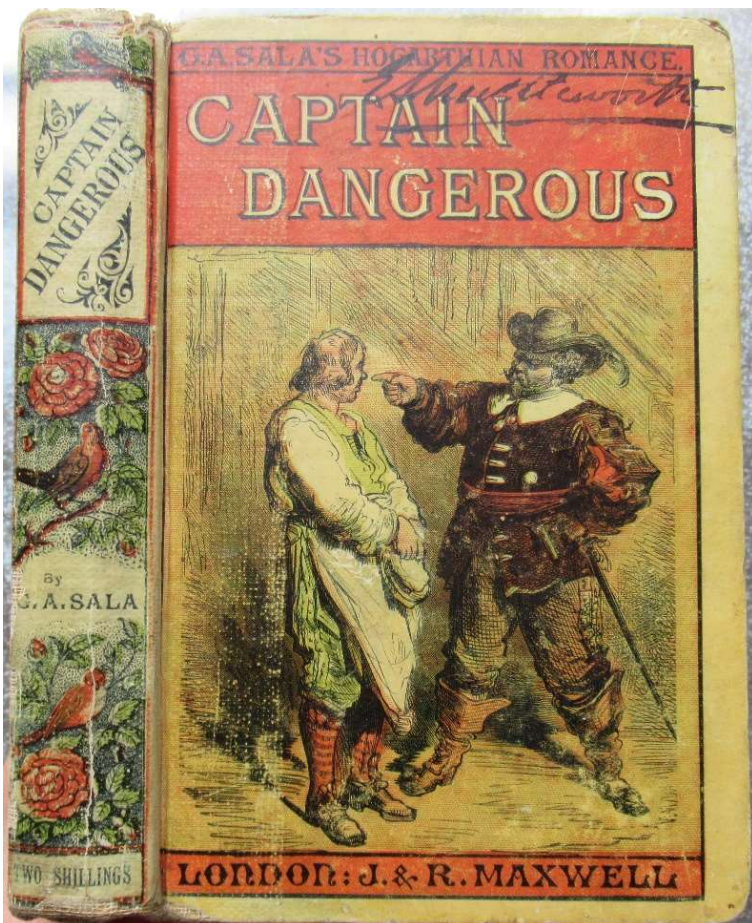


18. **Sala, George Augustus. The Strange Adventures of Captain Dangerous.**

London: John and Robert Maxwell, 1886.

Reprint, in yellowback format. 376 pages. The book is quite firmly bound in the original illustrated glazed boards, which are slightly chipped, marked, bumped and rubbed, with an ownership inscription to the front board. The text block is slightly foxed, dusty and age toned. One of Sala's most enduring works, a lurid, episodic bildungsroman, which was originally serialised in Maxwell's periodical, the Temple Bar, before appearing in triple-decker format published by Tinsley. The British Library attributes a date of 1886 to this one volume Maxwell reprint, which seems plausible based on the format and titles mentioned to the rear panel. The title is well represented in institutional holdings but Victorian editions are quite rare in commerce, and it is unlikely that there are many surviving copies of this yellowback version out in the wider world.

£350





19. **Sand, George. The Countess of Rudolstadt.**

London: Weldon & Co., 1878.

Reprint, in yellowback format. 361 pages + 2 of ads. Undated but circa 1878. The book is reasonably firmly bound in the original illustrated glazed boards, which are quite bumped, chipped, rubbed and marked. The text block is age toned, slightly foxed, marked and dusty, with cracking at points and a neatly written name to the title page. An uncommon find in this format, produced by an elusive, short-lived, piratically inclined publishing house. It is unclear which translation they used, probably one of the earlier English versions from the 1850s, but certainly neither of the American translations available at this date by Francis G. Shaw or Fayette Robinson.

£150

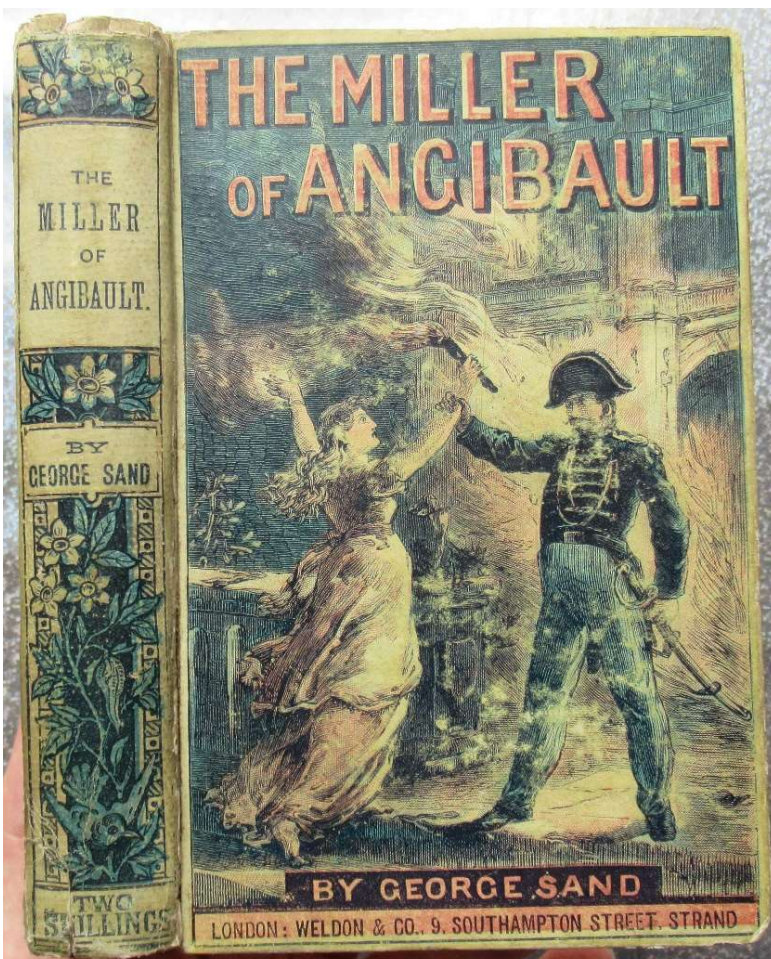


20. **Sand, George (translated by Mary E. Dewey). The Miller of Angibault.**

London: Weldon & Co., 1878.

Reprint, in yellowback format. 320 pages. Undated but published in 1878 according to the BL, which seems plausible. The book is bound in dramatically illustrated glazed boards, which are somewhat chipped, rubbed and marked, the hinges becoming fragile. The text block is age toned, slightly foxed and marked and some page corners are dog-eared. A socialist novel set in rural France bemoaning the lack of progress since the Revolution. Quite a rarity in this fragile yellowback format and seemingly the first appearance of this 1871 American translation under a London imprint, this possibly being the most readily available to hand or, more likely, Weldon & Co. being a short-lived piratically inclined publishing house, to avoid the risk of tedious arguments about copyright infringement with other understandably irritated publishers in their immediate locality.

£280





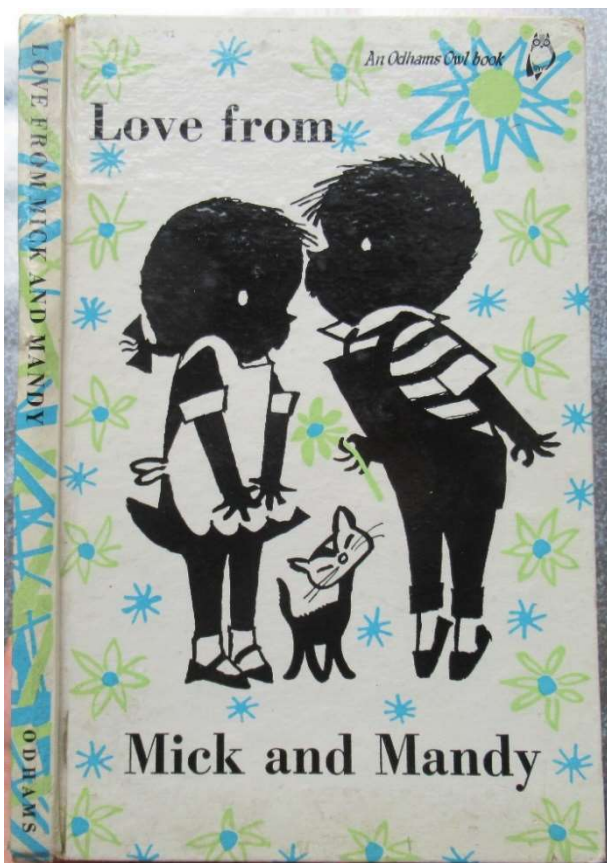
21. **Sand, George (translated by Virginia Vaughan). Mauprat.**

London: Weldon & Co., 1878.

Reprint, in yellowback format. 324 pages + 4 of ads.  
Undated but circa 1878. The book is quite firmly bound in the original illustrated glazed boards, which are quite chipped, bumped, rubbed and marked, the hinges becoming fragile. The text block is age toned, slightly foxed and dusty, with slight cracking at points. One of Sand's most significant and influential novels, set before the French Revolution, with Gothic and feminist themes. Quite a rarity in this fragile yellowback format and seemingly the first appearance of the 1870 American translation under a London imprint, this being preferred to the English Matilda M. Hays version possibly because it was the most readily available to hand or, more likely, Weldon & Co. being a short-lived piratically inclined publishing house, in order to avoid risk of tedious arguments about copyright infringement with other understandably irritated publishers in their immediate locality.



£280



22. **Schmidt, Annie M. G. (translated by Rose E. Pool). Love From Mick and Mandy.**

London: Odhams Press Limited, 1961.

First U.K. edition. 80 pages. With illustrations by Fiep Westendorp. The book is firmly bound in the publisher's illustrated laminated boards, which are slightly bowed, marked and bumped, with the laminate lifting in places. The text block is slightly foxed and age toned, with a neatly written name to the front endpaper. An early attempt to replicate the popularity Schmidt had already found in Holland in the U.K. market, but judging from its rarity, both commercially and institutionally, it was not a great success.

£85



23. **See, Peter J. (for Brian Cosgrove). Danger Mouse – Hand drawn master set of storyboards for “The Hickory Dickory Dock Dilemma”.**

Cosgrove Hall Films, Circa 1983.

A master set of story boards for the complete “Series Six. Film Twelve” episode of Danger Mouse, believed to have been created by Peter J. See in July 1983 for approval by Brian Cosgrove. It comprises 22 sheets of A4 paper, the panels drawn in pencil, with descriptive captions beneath in black ink, which also contain some snippets of dialogue and narration. There are later corrections and additions in red ink, possibly made by Cosgrove himself, and a few panels and captions appear to have been so entirely revised as to necessitate small fresh pieces of paper being pasted on top. The sheets are drawn on one side only, each sheet numbered in pencil to the top right-hand corner. The condition is generally good, the pages are a little toned, grubby and creased, with a few small nicks to page edges, page 19 has a small chunk torn from the top right-hand corner causing no loss to either text or drawing, and the sheets are held together by a large paperclip which looks to have been in position since 1983 to judge by the indent marks it has caused to the paper. The finished episode was broadcast in February 1985, ultimately becoming the eighth in that Series rather than the twelfth indicated on the story board. Copies would have been taken from these master sheets and used during production. The episode involves time travel and the panel containing the future descendent of Penfold, now seemingly ruler of the world, is a real treat to behold, with its accompanying caption reading: “Cut to DM’s point of view – a sleek futuristic vehicle glides past – track in on Dlofnep the Magnificent – seated on raised dais. He is a Penfold look-a-like.”. A fascinating insight into the creation of an episode of one of the best loved cartoons of the 1980s.

£1,850



24. **Shirley, Stephen. Our National Sinews; or, A Word on, to and for the Working Classes.** London: Horsell and Shirrefs, 1855.

First edition. 178 pages. Undated but 1855 according to the BL. Inscribed by Shirley to the first blank: “Mr A. P. Scrivener with the Author’s Kind regards Dec 14/1864”. The book is firmly bound in mid-19th century calf with gilt decoration and red leather title label to the spine, the boards are quite chipped, rubbed and stained. The text block is marbled to all edges with matching marbled endpapers, there are some minor spots of foxing and it is lightly toned and marked. An uncommon little treatise on the physical, intellectual, moral and spiritual condition of the working classes, advocating gradual improvement from a Christian perspective, rather than any radical change.

£280

OUR NATIONAL SINEWS;  
OR,  
A WORD  
ON, TO, AND FOR THE  
WORKING CLASSES,  
SHOWING THEIR PRESENT CONDITION,  
SOCIAI, INTELLECTUALLY, AND MORALLY,  
AND THE  
DESIRABLENESS AND PRACTICABILITY OF ITS BEING  
IMPROVED.  
BY  
STEPHEN SHIRLEY.

LONDON:  
HORSELL AND SHIRREFS, 492, OXFORD STREET;  
AND SOLD BY ALL BOOKSELLERS.

25. **Smith, Albert and Angus B. Reach. The Man in the Moon - Complete in 30 Parts.**

London: Clark, 1847-1849.

First edition. The complete run of monthly issues in the original parts, 1-30 numbered. Parts 1-6 making up the 362 pages of Vol 1, with a title page and contents to the rear of No. 6. Parts 7-12, giving the 358 pages of Vol 2. Parts 13-18 making up the 350 pages of Vol 3, with title page & contents to the rear of No. 18. Parts 19-24 giving the 364 pages of Vol 4 with title page and contents to the rear of No. 24. Parts 25-30 comprise 362 pages, with the title page and contents for Vol 5 to the rear of No. 30. Parts 1-21 with a folding illustration as called for. Issue No. 6 lacking its front cover, and with two copies of No. 2, one missing the rear cover and with the front cover and frontispiece torn and folding plate absent, the other missing



the front cover but with folding illustration and rear cover present, the two making a whole. 5 other issues with the covers detached but present. All of the other covers have at least minor chips and closed tears to the edges, several are fragile with more significant loss and with a small bookseller's label to the front cover of No. 9. The majority of the spine strips have survived substantially intact though a few have loss. The text blocks are slightly toned, dusty, grubby and marked, with minor spots of foxing, there are closed tears to a few of the folding plates, No. 7 has some pencil doodles to the rear of the folding plate and a few pages, the page corners are curled, and there are some chips

and closed tears to the early and later pages of the more fragile volumes.

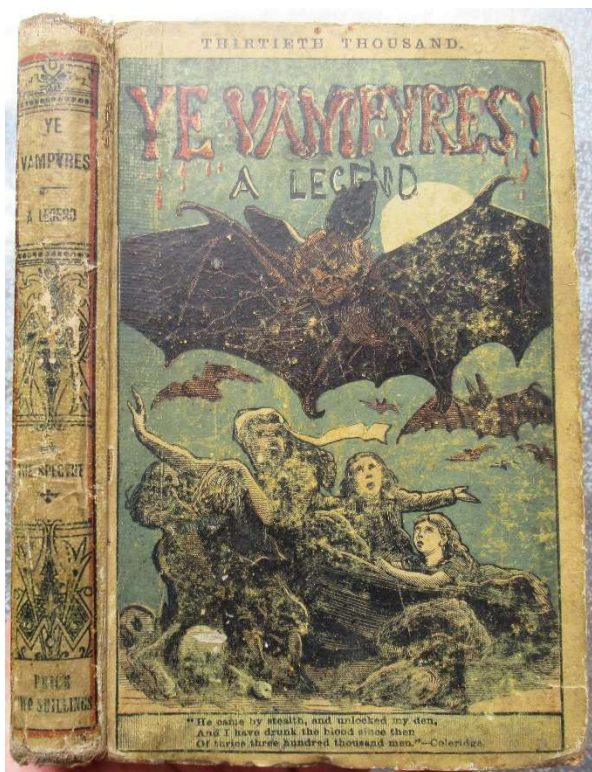
Although with no ownership inscriptions I can discern, the provenance is interesting, they come by descent from the estate of Albert Smith's sister, Laura Eady. Smith and Reach's short-lived rival to Punch, which famously parodied Charles Dickens writing style, and tackled contemporary issues such as the famine in Ireland, none too sympathetically. Bound up sets are relatively common but complete sets in the original parts are seldom seen, making these a rare survival.

**£2,000**





26. **The Spectre. Ye Vampyres! A Legend of The National Betting-Ring.**



London: Samuel Tinsley, 1875.

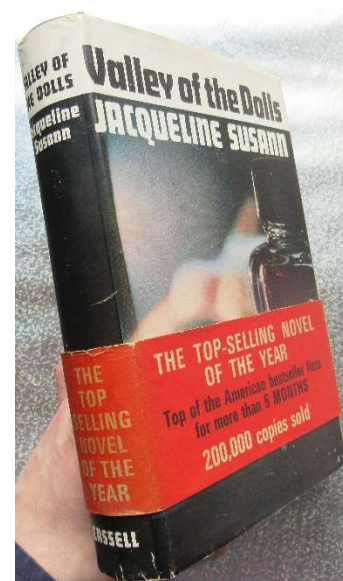
Reprint, Thirtieth Thousand. 344 pages. In yellowback format with an excellent image of the vampyres of debt looming menacingly above the huddled masses to the front panel. The book is reasonably firmly bound in the paper covered boards, which are quite chipped, rubbed and grubby. The text block is age toned, slightly foxed, dusty and marked. A satire of Victorian laissez-faire capitalism, set in the far future and showing its consequences, as observed by the Spectre of the title. A popular title in its day, influential on writers of the later Victorian and Edwardian period with a social conscience, and consequently not especially rare even now, despite many thousands of copies having been read to destruction. But if you do happen to be seeking a copy this battered yellowback example does have a certain faded charm.

£85

27. **Susann, Jacqueline. Valley of the Dolls.**

London: Cassell, 1966.

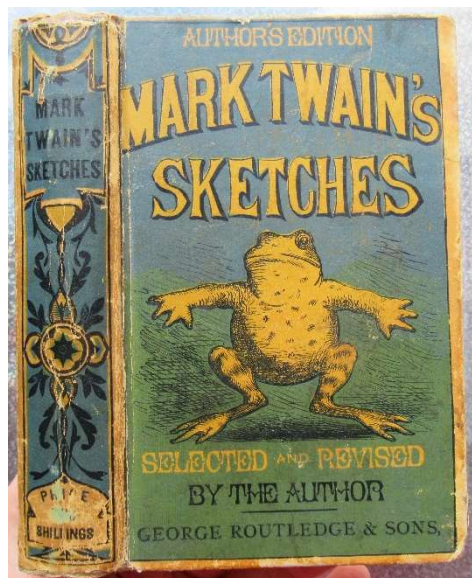
First U.K. edition. 442 pages. Inscribed by the author to the front endpaper: "To Franca and Justin in friendship and deepest affection always – Jacki S 11/6/66". The book is firmly bound in clean blue cloth lettered in bright silver to the spine, the extremities are lightly bumped and rubbed. The text block is slightly dusty and age toned, with minor marks. The dust jacket is the original, it is price clipped, slightly toned and rubbed, with some minor nicks



and short closed tears to the edges. The book also retains its original promotional wrap-around band, which is age toned, slightly nicked, marked and faded. A novel of Broadway and Hollywood, following the lives of three women from the mid-1940s to mid-1960s, the reality underlying the glamour, the sex, drugs and betrayals. The U.K. edition, with its stark, Nicholas Flower designed dust jacket, evokes the mood of the book perfectly, showing a blurred image of a woman passed out in the background, while a bottle of pills looms, large, clear and menacing in the foreground. Signed copies of the English edition are uncommon, and this one is pleasingly inscribed within a month of publication.

£500

To Franca and Justin -  
in friendship and  
deepest affection -  
Always -  
Jacki S  
11/6/66



28. **Twain, Mark (Pseud. Samuel L. Clemens). Mark Twain's Sketches.**

London: George Routledge & Sons, 1872.

Copyright edition. Yellowback format. 360 pages + 18 of ads. Undated, but noting Bradbury, Evans, and Co. as the printers, who became Bradbury, Agnew & Co. shortly after this title was published. Also, with the first page of ads to the rear listing 6 new publications by Routledge, all of which reassuringly also made their first appearance in 1872. The book is quite firmly bound the publisher's illustrated paper covered boards, which are quite rubbed, chipped and grubby. The text block is age toned, slightly foxed and marked.

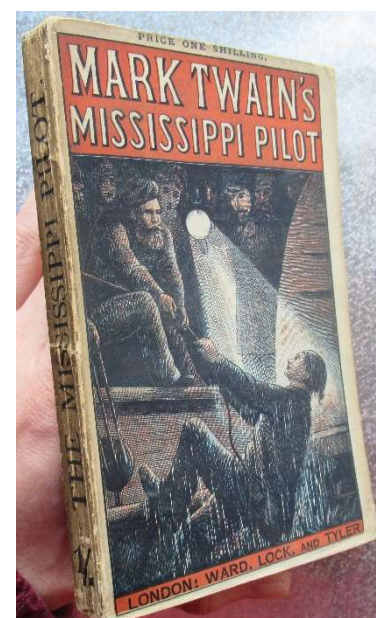
£100

29. **Twain, Mark (Pseud. Samuel L. Clemens). The Mississippi Pilot.**

London: Ward, Lock and Tyler, 1877.

First or early English edition, in paperback format, utilising the same cover illustration as that for the glazed boards issue. Undated but with Ward, Lock, and Tyler noted as the publisher to both cover and title page, and the Paternoster Row address, indicating that it is certainly pre-1878. 142 pages + 12 of ads. The book is quite firmly bound in the illustrated paper wraps, which are somewhat grubby and creased, with chipping and some splits to the spine. The text block is age toned and dusty with grubby marks, some dog-eared corners and a neatly written ownership inscription to the title page. Twain's autobiographical account of his days working as a Mississippi Pilot, originally published in 1876 under the title Old Times on the Mississippi. It was reprinted numerous times by Ward, Lock in their various guises, well into the 1890s, but this late 1870s paperback is a rare and remarkable survival.

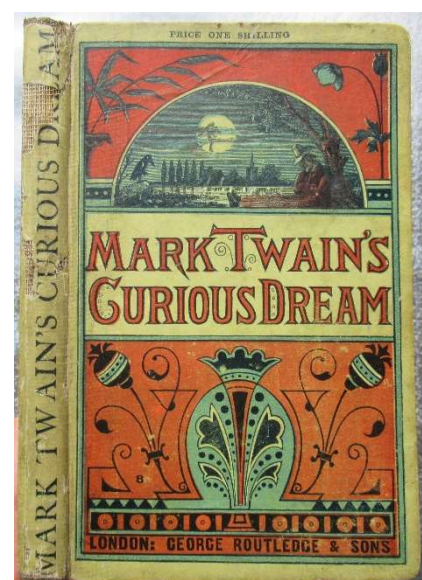
£300



30. **Twain, Mark (Pseud. Samuel L. Clemens). A Curious Dream and Other Sketches.**

London: George Routledge & Sons, 1883.

Reprint, in yellowback format. 150 pages + 12 of ads and additional ads to the endpapers front and rear. Undated but circa 1883 based upon the format, other titles mentioned and an inscription to the title page. The book is bound in illustrated and decorative glazed boards, a new design radically different from the 1872 first edition & subsequent earlier reprints, the boards are somewhat chipped, marked and rubbed with bumped corners. The text block is slightly foxed and toned, with a few dog-eared corners and the aforementioned ink inscription to the title page, also further ink initials





to the last page in the same hand, possibly to emphasise ownership, or perhaps the original owner's method of marking that they had finished reading a book, the block is fragile and split in several places but all pages are present. A rare and attractive little book, externally in quite good order but internally requiring some skilled and judicious intervention to keep it together.

**£150**

**31. Twain, Mark (Pseud. Samuel L. Clemens). A Tramp Abroad.**

London: Chatto & Windus, 1884.

A New Edition, the first appearance in cheaper yellowback format. 338 pages + 1 of ads and a publisher's catalogue to the rear dated March 1884, the rear few pages of ads appear to have been neatly removed so the catalogue ends on page 24. The book is reasonably firmly bound in the illustrated paper covered boards, which are quite rubbed, marked and chipped. The text block is slightly foxed, toned and dusty, with minor marks and slight cracking at points. A popular edition with the reading public and re-printed numerous times in this format, but the 1884 original is quite uncommon.

**£100**

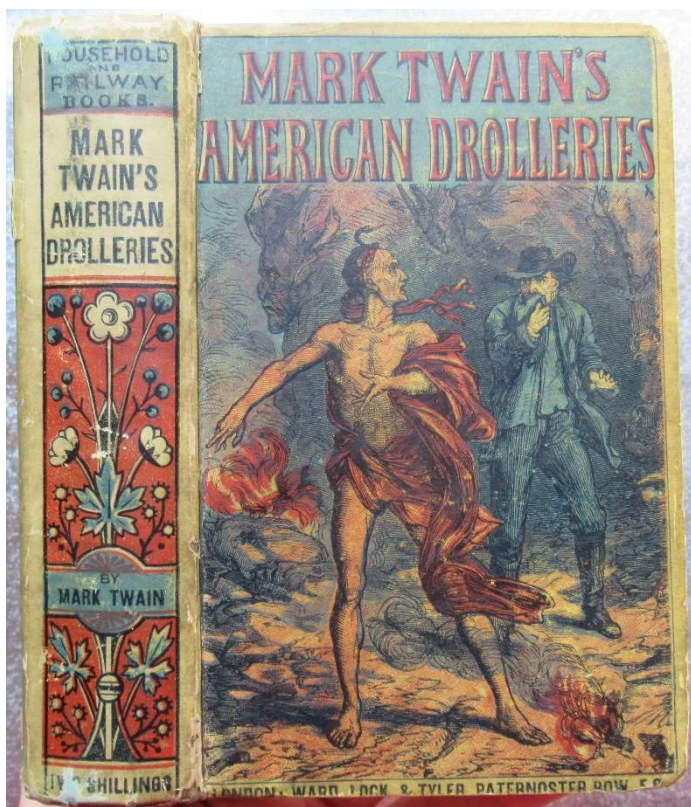


**32. Twain, Mark (Pseud. Samuel L. Clemens). American Drolleries Containing The Jumping Frog and Screamers.**

London: Ward, Lock, and Co., 1885.

Reprint, in yellowback format. 2 vols in 1, separately paginated, 135 and 166 pages respectively, plus 32 of ads. Undated but certainly post-1878 with the Salisbury Square address to the title page, though with typical Ward, Lock economy re-using the original printing block for the front cover, with the company still named as "Ward, Lock and Tyler". The book is quite firmly bound, the covers are somewhat chipped, grubby and rubbed. The text block is slightly foxed, dusty and age toned, with minor damage to some page edges and some light grubby marks. Quite an early omnibus edition of two volumes of Twain's short stories and sketches. Uncommon in the illustrated glazed boards.

**£100**



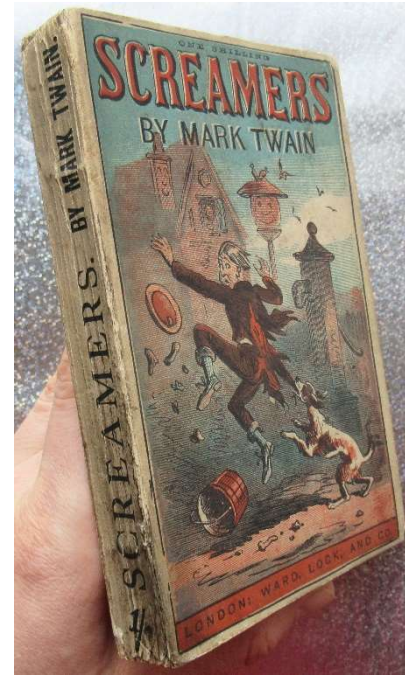


33. Twain, Mark (Pseud. Samuel L. Clemens). **Screamers : A Gathering of Scraps of Humour, Delicious Bits and Short Stories.**

London: Ward, Lock, and Co., 1885.

Reprint. Paperback. 166 pages + 32 of ads. Undated, but certainly post-1878 with the publisher's address noted as Salisbury Square, probably circa 1885. The book is reasonably firmly bound in the illustrated wraps, which are somewhat grubby, creased and chipped. The text block is age toned, slightly foxed and dusty, with some dog-eared corners. A fragile little volume, and quite a rare and remarkable find in the substantially complete original illustrated wraps.

£100

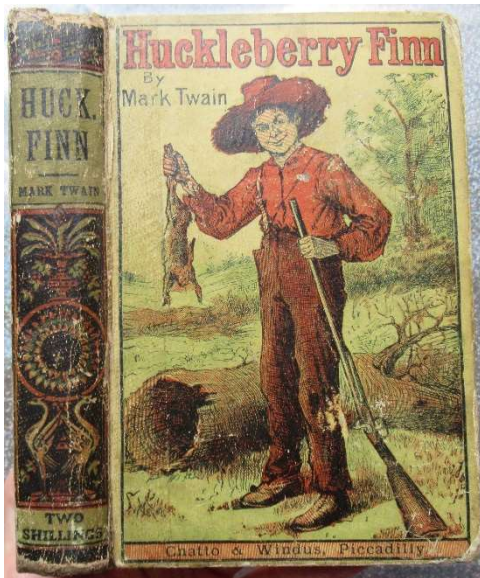


34. Twain, Mark (Pseud. Samuel L. Clemens). **The Adventures of Huckleberry Finn.**

London: Chatto & Windus, 1890.

A New Edition, early reprint, in yellowback format. 293 pages + 2 of ads and a 32-page publisher's catalogue dated November 1890. The book is reasonably firmly bound in glazed boards with the illustration by E. W. Kemble to the front panel, the boards are somewhat chipped, grubby and rubbed with the webbing showing through at the hinges. The text block is somewhat toned, dusty and foxed, there are grubby finger marks and minor signs of small old tape burns to the endpapers, presumably from a long removed protective cover, and it is cracked at points with the gutters becoming fragile.

£85



35. Twain, Mark (Pseud. Samuel L. Clemens). **The Stolen White Elephant ETC..**

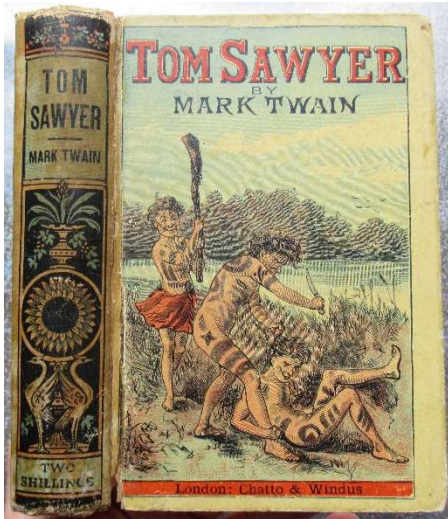
London: Chatto & Windus, 1890.

A New Edition, early reprint, in yellowback format. 285 pages + 2 of ads and a 32-page publisher's catalogue dated April 1891. The book is bound in the original illustrated glazed boards, the rear board is detached or nearly so and held on by ancient tape repairs to the gutter, which will leave burns when removed, the boards are somewhat chipped, grubby and rubbed. The text block is age toned, slightly foxed and marked. Quite uncommon in this attractive format, but requiring some minor attention from a binder to remedy the amateur repair to the rear hinge.

£50







36. **Twain, Mark (Pseud. Samuel L. Clemens). The Adventures of Tom Sawyer.**

London: Chatto & Windus, 1898.

A New Edition, reprint, in yellowback format. 341 pages + 2 of ads and a 32-page publisher's catalogue dated Sept. 1899. The book is reasonably firmly bound in the original illustrated glazed boards, which are somewhat chipped, bumped, marked and rubbed, with the front board beginning to split away from the spine at the lower hinge. The text block is age toned and dusty with minor marks and spots of foxing.

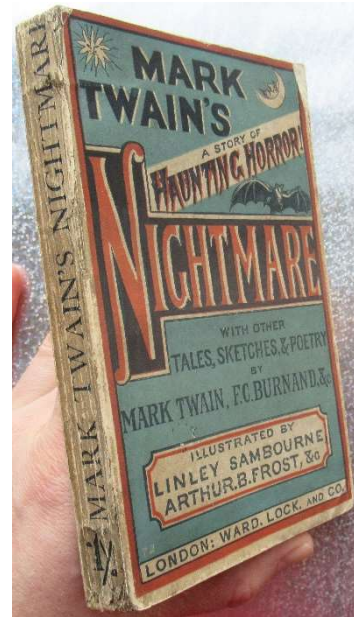
**£100**

37. **Twain, Mark (Pseud. Samuel L. Clemens), F. C. Burnand, H. S. Leigh Etc, Etc. Mark Twain's Nightmare A Story of Haunting Horror.**

London: Ward, Lock, & Co., 1878.

First or early edition thus. Paperback, 167 pages + a 16-page publisher's catalogue & 2 of ads. The book is bound in the original illustrated wraps, which are quite grubby, creased and rubbed with chipping at the edges. The text block is age toned, slightly dusty and foxed, with some dog-eared page corners. A fragile little volume and a rare survival with the illustrated covers substantially intact.

**£250**

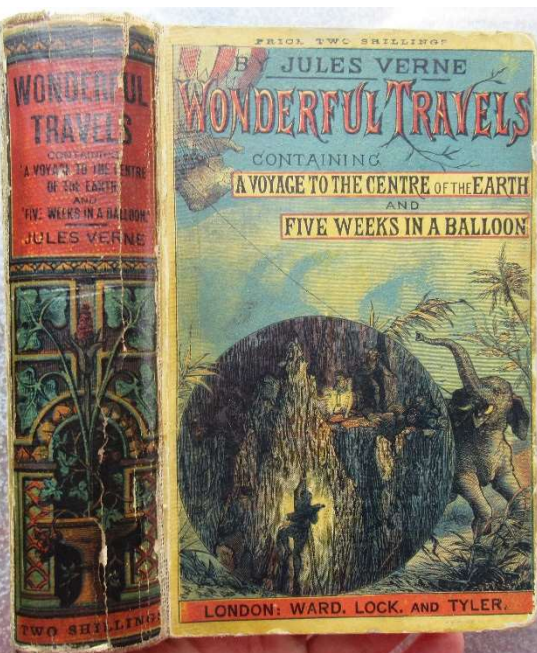


38. **Verne, Jules. The Wonderful Travels A Journey into the Interior of the Earth & Five Weeks in a Balloon.**

London: Ward, Lock and Co., 1883.

A Ward, Lock yellowback reprint with illustrated boards, undated but certainly post-1878 with the Salisbury Square address to the title page, though with typical economy re-using the original printing block for the front cover, with the company still named as "Ward, Lock and Tyler". A gift inscription to the reverse of the frontispiece is dated 1883, placing it between 1878 and 1883. 2 vols in 1, 267 and 268 pages respectively + 22 of ads to the rear and with a colour illustrated frontispiece for each novel. The title page erroneously describes the volume as "The Wonderful Travellers". The book is reasonably firmly bound, the glazed boards are quite grubby, rubbed and chipped, with the webbing exposed at the hinges and crease marks to the spine. The text block is age toned and slightly dusty, with minor marks and spots of foxing, a few short closed tears to page edges and some dog-eared corners.

**£300**

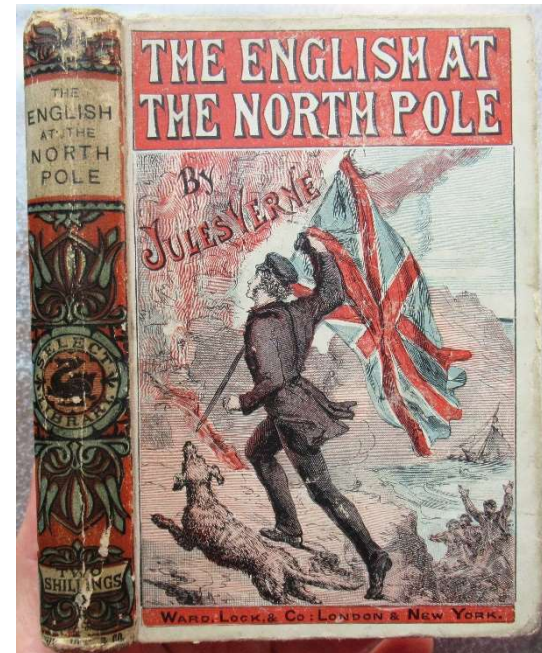


39. **Verne, Jules. The English at the North Pole.**

London: Ward, Lock & Co., 1885.

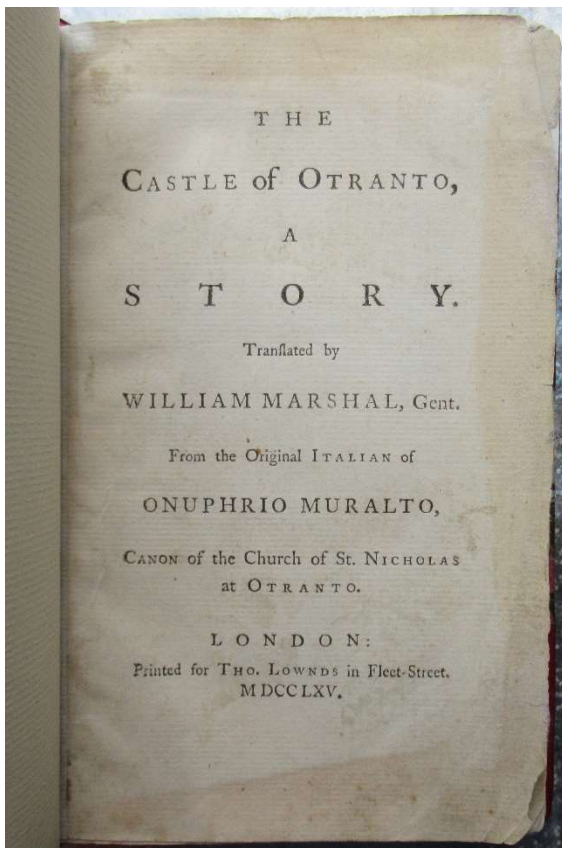
Reprint. 248 pages + 8 of ads and an 8-page publisher's catalogue. In yellowback, or more accurately glazed board format, with illustrated covers. Undated but certainly post-1878 with the Salisbury Square address to the title page, and pre-1891 when they became Ward, Lock and Bowden. The book is firmly bound, the boards are somewhat grubby, chipped, bumped and rubbed. The text block is slightly foxed, dusty and age toned, with minor cracking at points. The first part of *The Adventures of Captain Hatteras*, Ward, Lock's being one of several translations in the 1870s, this is quite an early reprint and uncommon in the glazed board format.

**£200**



40. **Walpole, Horace. The Castle of Otranto, A Story.**

London: Tho. Lownds, 1765.



First edition. 200 pages. Recently rebound in red half calf, with raised bands and the title in green on a yellow background to the spine, Dutch gilt paper boards and endpapers. The text block is age toned, slightly marked and foxed, the title page has minor repairs and strengthening to the edges and pages O2 & O3 (195-198) have been replaced in manuscript facsimile on old paper, it was trimmed when originally bound, with the edges sprinkled, and has been left as is when re-sewn with the page edges slightly uneven. The first deliberately and outrageously Gothic novel, a densely packed riot of bizarre and supernatural happenings, violence and sexual intrigue. The events occurring at an unspecified date in Medieval Italy, with the added emphasis on verisimilitude in the case of the first edition, with Walpole's identity concealed and the story supposedly having been translated from an authentic period manuscript. Since coming into my possession as a disbound text block some years ago this copy has lead its own suitably cursed existence, the pages O2 & O3 having gone missing during that time, chief suspect the ghost of British

fascist leader, Oswald Mosley, but the replacements on old paper in manuscript facsimile have their own unique charm and are in many ways(though not from a pecuniary perspective) an improvement on the lost originals. Not especially rare, but an essential highlight of any collection of weird, Gothic and/or supernatural fiction.

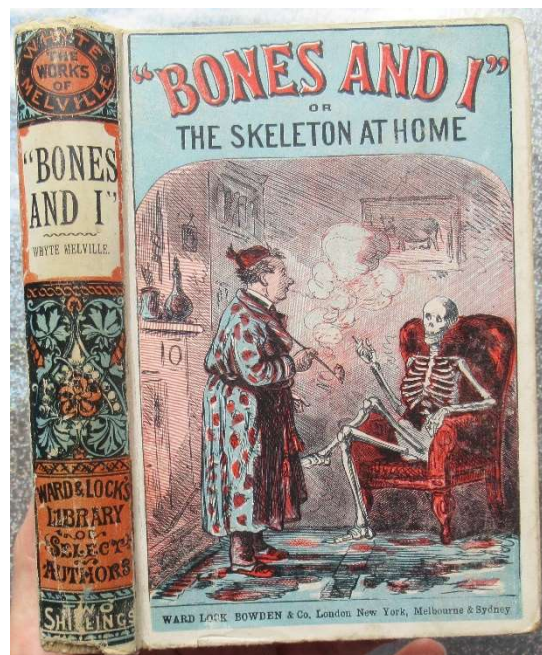
**£4,000**



41. **White Melville AKA G. J. Whyte-Melville. Bones and I or the Skeleton at Home.**

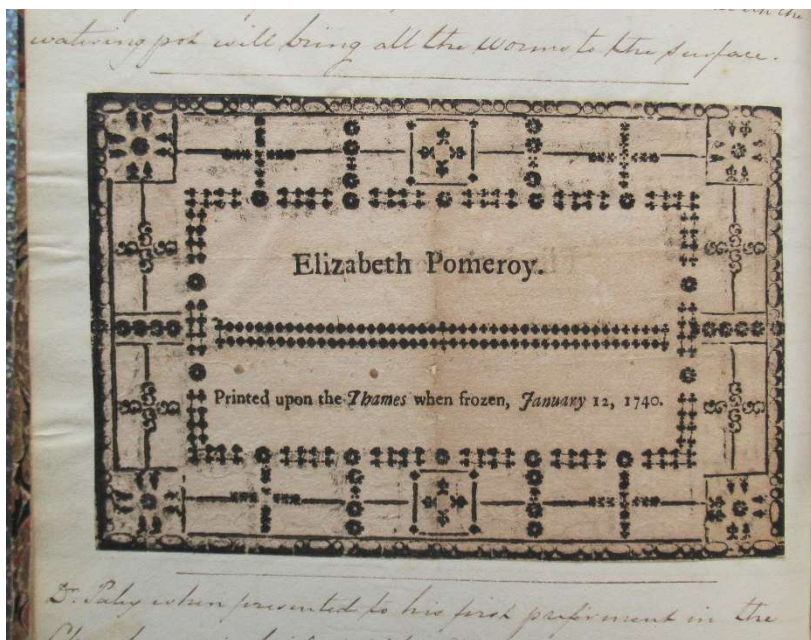
London: Ward, Lock & Bowden, Limited, 1895.

New Edition, reprint in yellowback format. Undated but circa 1895 based on the publisher's name. 287 pages + 26 of ads. The book is firmly bound in the original illustrated glazed boards, which are somewhat stained, bumped and rubbed, with a small chip to the bottom of the spine. The text block is slightly toned, foxed and dusty, there are some minor marks and it looks to be little read with some pages towards the rear unopened. A loosely arranged collection of stories and reflections, couched in the form of conversations between a reclusive man and his skeletal companion, including rather a good story about a seductive female vampire. Hugely popular in the late-Victorian period and reprinted numerous times in various formats, but relatively uncommon in this fragile yellowback guise.



£85

42. **A Mid-19th Century Commonplace Book Containing Extraordinary 18th Century Ephemera, Including a 1740 Thames Frost Fair Ticket.**



364 pages, 298 used, the first 289 continuously, then sporadically thereafter. A mixture of handwritten material, quotes, articles, extracts, epitaphs and poetry, interspersed with ephemera and cuttings. Plus, an additional 9 loosely inserted items, mainly letters. Dealing with the ephemera first, there is a Frost Fair Ticket "Printed upon the Thames when frozen, January 12th, 1740" for an Elizabeth Pomeroy, which has been pasted in, with a fold mark and wear down the centre. With this is a note addressed to presumably the same "Miss Pomeroy" by somebody whose identity remains obscure,

concerning her father's health and her lonely position. Also, a printed and hand-corrected flyer for "Backword Playing" from 1783 offering: "A Gold Laced HAT, Value Thirty Shillings, to the Man that breaks the most heads", and a used Mulready envelope. Other noteworthy items include a 7 line handwritten extract from a letter or document by author and controversialist, Gilbert Wakefield (1756-1801), along with a remarkable document presented to him on the occasion of his marriage in 1779, by "The Resident Members" of Cambridge's Hyson Club (formed by members of the Wranglers Club in 1757 for the exclusive purpose of meeting for tea and conversation). The members, who include: Edward Waring, Samuel Vince and Isaac Milner, have all signed their names below the inscription. Interest in



the Wakefield family extends to Gilbert's son, George Wakefield, with an advertising flyer from 1832 for his cottage in the Lakes. There is also a William Roscoe (1753-1831) poem, signed and with minor hand corrections, the hand certainly not that of the compiler of the commonplace book and bearing more than a passing resemblance to Roscoe's. One of the loosely inserted items is an 11 verse song intended to be sung to the tune of Derry Down, beginning: "A taylor there was and he lived in a garret", on watermarked paper that looks to be 18th or early 19th century, sadly unattributed. There is also a black bordered Victorian mourning poem titled 'I Miss Thee' dated 1847. Dates noted range from the mid-1820s until 1857, though there is one later entry, regarding the 1869 controversy caused by Harriet Beecher Stowe's assertions that: "the real cause of Lord Byron's separation from his Wife [was] his incestuous connexion with his half-sister Miss Leigh in England". Other written content includes: 7 pages devoted to the correspondence of Thomas Jefferson and John Adams, commentary on the formation of the Railway Companies in



*A full official*  
The Resident Members of the Hyson Club  
present their Compliments to Mr and Mrs  
Wakefields, and beg leave to congratulate  
them on the happy occasion of their late  
Marriage.

Cambridge.

May. 13. 1779.

Edward Waring-

William Pearce.

George Putnam

Waac Milner.

Geo: Mounsey

Sam. Vince

this remarkable volume looks most likely to be the Reverend Charles Nourse Wodehouse (1790-1870), Bishop of Norwich, with at least one newspaper cutting bearing his name and the dates of the entries corresponding with his adult life and ecclesiastical career, the material reflecting his tastes and interests, but much of it also plausibly being intended to provide material for his sermons. Externally, quite a humble article, but internally an intriguing treasure trove of material, which would merit further investigation.

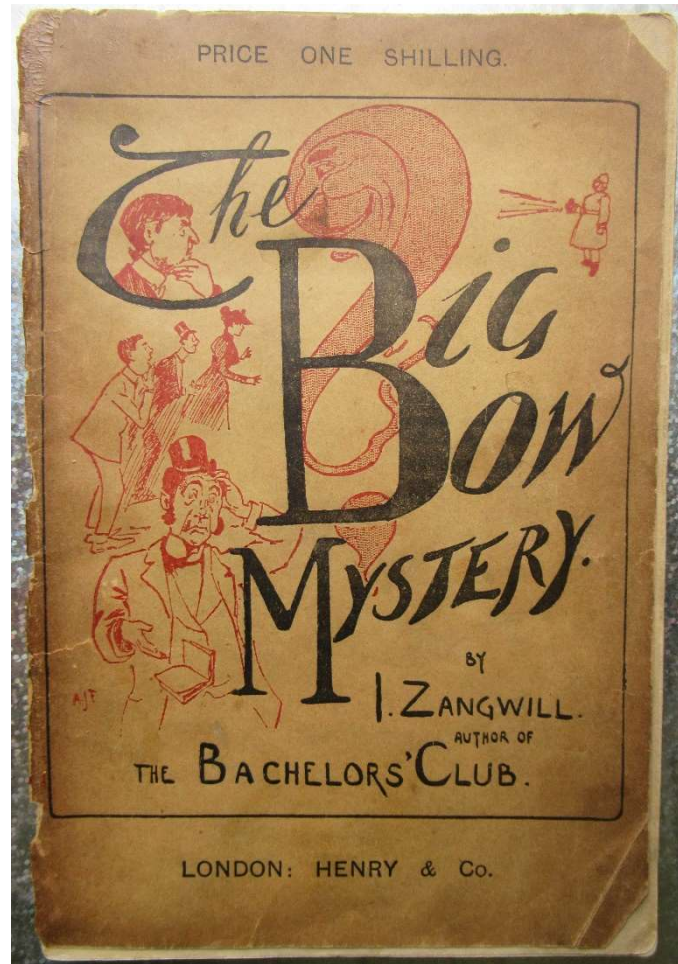
£5,000



43. **Zangwill, Israel. The Big Bow Mystery.**

London: Henry & Co., 1902.

First edition in book format, following its serialisation in *The Star* the previous year. 180 pages plus 2 of ads. From the collection of Adrian H. Goldstone (1897-1977), with his bookplate to the inside front cover, and an earlier ink ownership inscription, dated 1895 to the first blank page. The book is bound in the original illustrated wraps, which are browned, chipped and creased but substantially complete, the spine strip is fairing less well and fragmenting at an alarming rate, with some ancient attempts at glue repair having ultimately added to the brittleness of the paper, the front cover is nearly detached. The text block is in good order, slightly toned and dusty, with some grubby marks and softened page corners, but essentially robust and complete. It is preserved in a red cloth and leather slip case, with simple gilt lettering and decoration. An early masterpiece of the locked-room mystery sub-genre of detective fiction, sharply observed and shot through with flashes of acute wit and acerbic gallows humour, and delightfully concise. The soft cover first edition is notoriously rare, and having handled this copy one can see why, it was not built to last and the attrition rate of copies in the late-Victorian and Edwardian period must have been ferocious. An important little book, needing a new owner, and the attentions of a skilled paper conservator to undertake the dicey task of ensuring its continued survival through the rest of this century.



**£3,500**

**Jonathan Frost Rare Books Ltd (ABA, ILAB, PBFA)**

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**(+44) 0151 7331501 or (+44) 07766 711103**