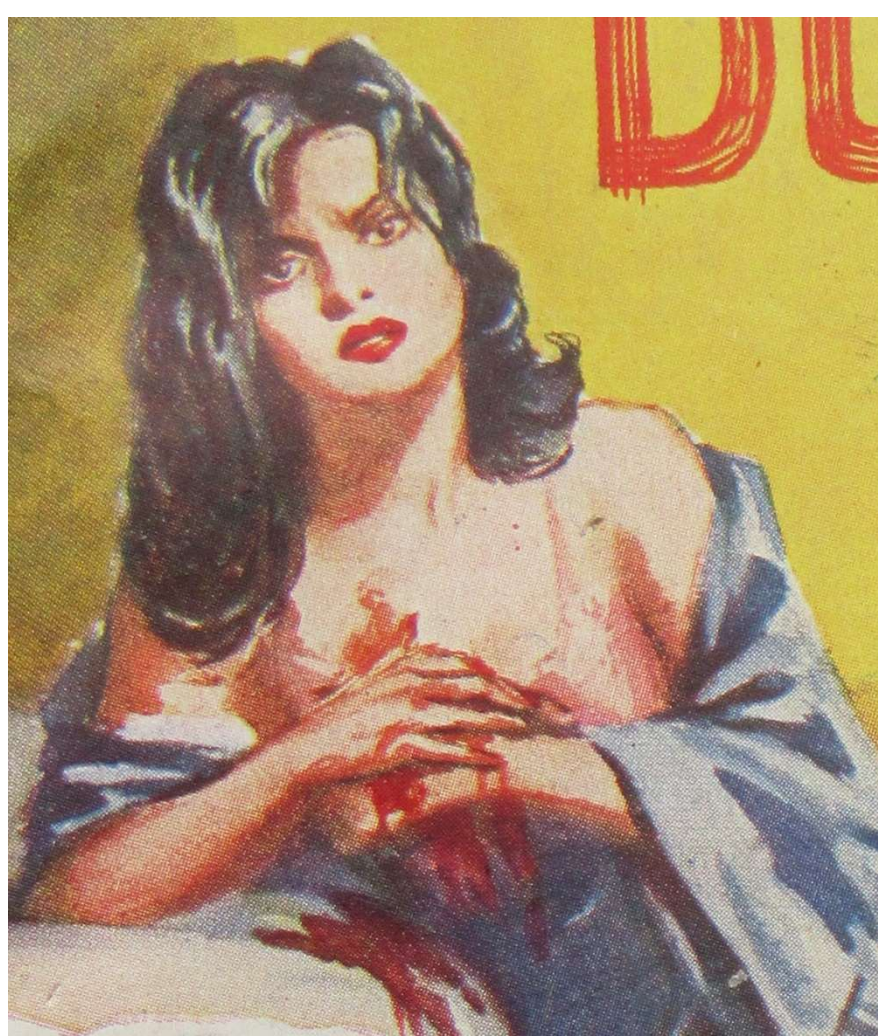
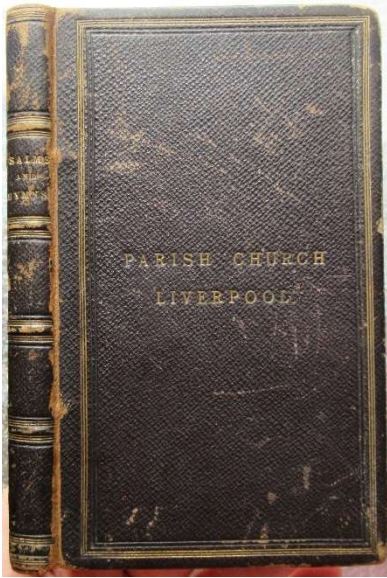


AUGUST



2023



1. **Psalms, Anthems and Hymns, to be sung at the Parish Church of St. Peter, the Parochial Chapel of St. Nicholas, and other Churches in Liverpool.**

Liverpool: J. and J. Mawdsley, 1838.

128 pages. Small duodecimo, approximately 15 x 9cm. The book is bound by Webb of Liverpool in dark brown Morocco, lettered and decorated in gilt and blind with "PARISH CHURCH LIVERPOOL" stamped to the front board, the leather is rubbed and scratched and the extremities are bumped. The text block has gilt to all edges with a diamond pattern, it is slightly foxed, marked and age toned, the rear endpaper has been removed and the rear blank and rear pastedown have been scrawled on in pencil and then rubbed out leaving score marks. A small, light, tactile book, designed for the ease of parishioners during a long Church service, the patterned, textured edges to the text block serving the dual purpose of decoration and assisting the user in quickly

finding the correct page. Intended for use in Liverpool's Anglican Pro-Cathedral, which stood in the centre of the city until it was demolished in 1922. The 1838 date of publication corresponding with the beginning of Queen Victoria's reign is no coincidence as her accession necessitated a re-wording of the National Hymn, particularly lines such as: "guard our church, and guide our queen.". Quite a rare survival with the original binding unrepaired and in reasonably robust condition, as most would have been used to destruction.

£150

2. **Sketchbook of Female Nudes, from the Tyndall estate, Circa 1975.**

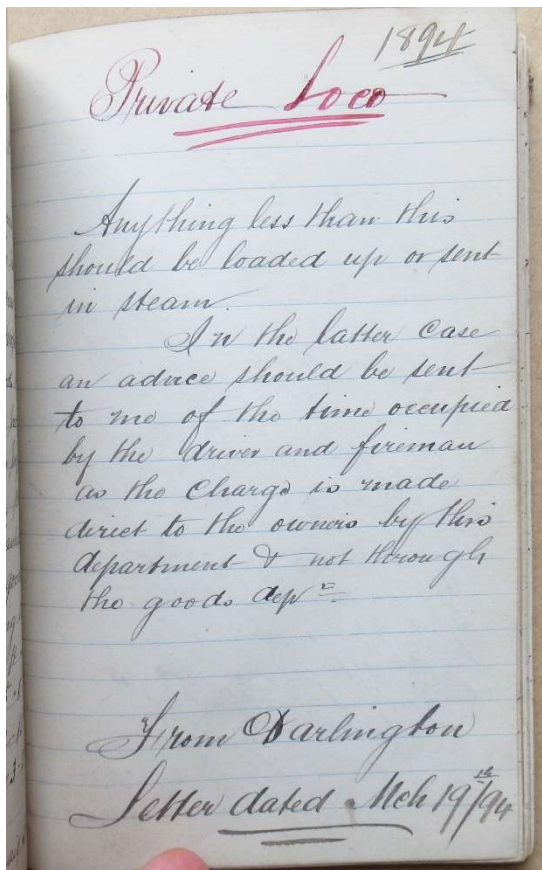
Quarto. Cream paper-covered boards, felt tip pen scribble to front, "Arts Club £11.55" to back. Toned with some staining. Paper spine splitting but remains tightly bound. Pages are clean and bright. Thirty-five female nude studies in pen or pastel. An additional cafe scene is in pencil to the rear. From the estate of esteemed children's artist Robert James Tyndall (1928-2012) who was best known for his work on Noddy from 1953, wherein he took over illustrations on the death of the original artist Harmsen Van Der Beek. He had also previously illustrated Roberta Leigh's popular comic strip The Adventures of Twizzle and the Larry the Lamb series. His drawings of Noddy, Big Ears and Mr Plod the policeman were published in children's classics such as Noddy and the Bunkey, Cheer Up Little Noddy and Noddy Goes to the Fair. His work also featured heavily in comic books, annuals and merchandise.



£150

3. **Official Railway Engineering Inspector's Notebook - October 10th 1892 and January 14th 1895 - York to Darlington line - including the Thirsk Rail Crash.**

The person in question was presumably somebody working for North Eastern Railway or HM Railway Inspectorate, and seemingly somebody who was heavily involved with safety. If I counted correctly there are 178 individual incidents and inspections recorded, sometimes two in one day, with major collisions covering multiple pages. The date is noted, as is the engine involved, the time of the call out and the time the tool van department became involved, with descriptions of what the inspector witnessed, immediate actions that were taken, as well as



notes on the likely causes of the accidents and the people involved. The notebook is bound in brown marbled boards with brown cloth spine, the boards are very worn and there is minor loss, rubbing and fraying to the spine. The pages are toned, slightly grubby and marked, some pages are loose or detached. The first significant incident included in the notebook is the Thirsk Rail Crash at the Manor House Signal Box on 2nd November 1892, in which nine passengers and a guard were killed. The accident happened primarily because the signalman, James Holmes had fallen asleep due to exhaustion, having been awake for 36 hours because his daughter had died the day before, further compounded by thick fog which prevented Holmes from seeing a goods train already on the track, when he gave the "line clear" signal for a passenger express train approaching at 60mph. Thirsk covers three pages and the author was early on the scene shortly after hot coals had set the wreck on fire: "the foreman platelayer ran up asking us to be quick with the Hy'c jacks to get two bodies from underneath the Pullman Car before the fire should reach them, with great promptitude & in less than 15 mins we got out the mangled remains of 2 men. The tremendous violence of the collision was apparent from the manner in which the remains of the train were

scattered all over the line". On Nov 6th the wreckage from the Thirsk accident was cleared, the notebook providing details which show that injuries continued to be suffered after the collision: "about 60 wagons loaded before dark. One man had his hand badly crushed by the steam crane, another with chain hook.". The other major incident covered is the Northallerton, Castle Hills Junction accident on October 4th 1894, in which the driver of one train was killed and 24 people were injured, again with a return some days later to clear the debris. Most of the rest of the incidents are minor derailments, which are alarmingly frequent, and more concerned with damage to the railway than fatalities: "the above van ran off the rails with all wheels breaking 23 chairs" ("chairs" in this context referring to a part of the rail fastening system). There is an equine casualty on Nov 11th 1893: "385 Engine - The above engine working York to Pickering passenger train when approaching Ampleforth Station, a man in charge of 2 horses & cart laden with straw attempted to cross the line in front of the coming train. The eng caught the leading horse cutting it in two parts and throwing the leading bogie wheels off the line, several chairs and sleepers were broken.". A fascinating insight into railway safety and procedure in the last decade of the nineteenth century. The numerous minor incidents are perhaps of more interest than the major accidents, which are already well documented. Although the first hand account of Thirsk is visceral emotional reading and seems not to have made it into the available records of the tragedy.

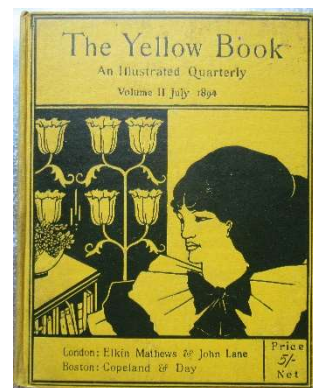
£500



4. **The Yellow Book – An Illustrated Quarterly Vols 1 -13 Complete.**

London: Elkin Mathews and John Lane, The Bodley Head, 1894 - 1897.

The complete run of thirteen volumes, mixed issues, 10 with ads to the rear and 3 without (Vols II, XI and XIII). All illustrations checked and present. All volumes are slightly toned, foxed and musty, with bumping to the extremities. 11 of the 13 are otherwise in an extraordinary state of preservation, unread with the pages entirely unopened and all tissue guards present, externally



slightly grubby or dusty. Volume I is in the worst condition and was probably acquired second hand, as it has been well read, the outer boards faded, the gutters cracked, the front gutter with signs of an ancient glue repair and with most tissue guards absent. Vol IX is also externally discoloured and with some tissue guards lost, but remains reasonably tightly bound and looks fairly little read. Overall, rather a good set of this famously decadent literary and artistic fin de siècle periodical.

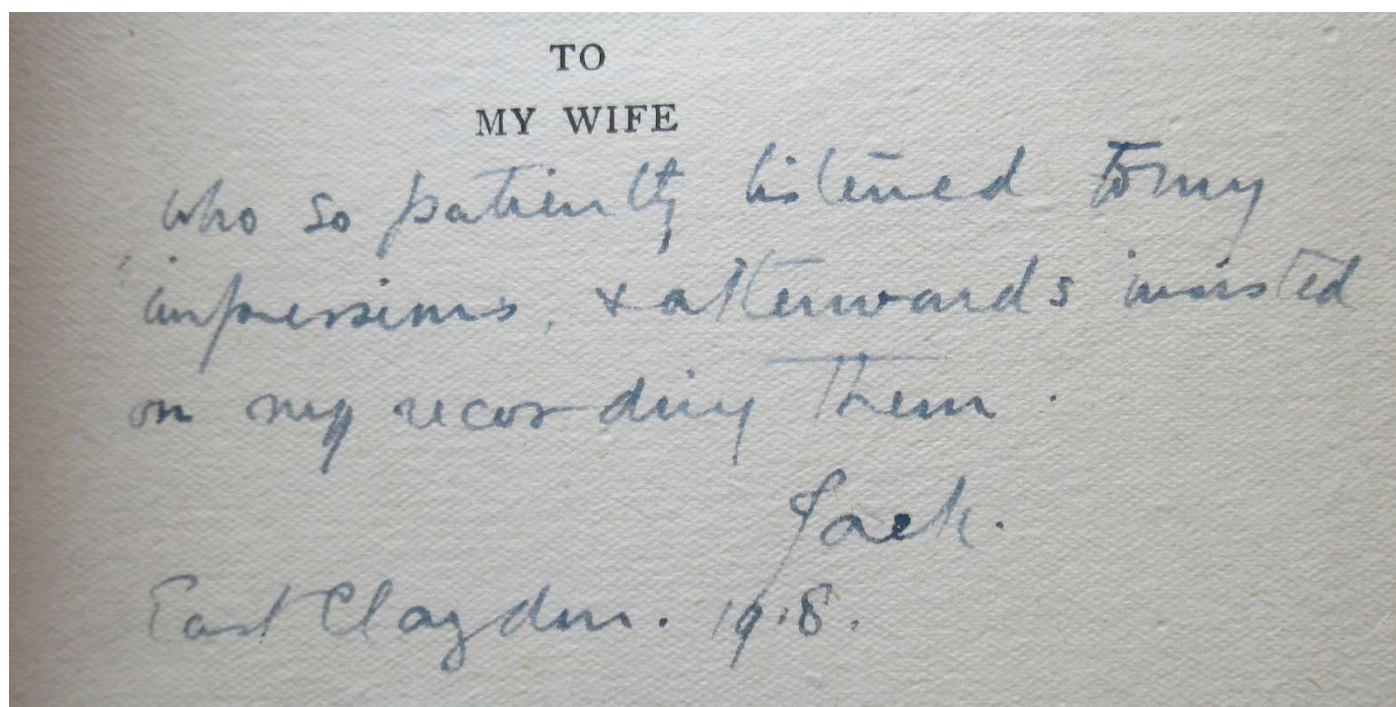
£750

5. **Beresford, J. D. (John Davys). Nineteen Impressions.**

London: Sidgwick & Jackson, Ltd., 1918.

First edition. 226 pages + 2 of ads. The dedication copy, beneath "To My Wife" Beresford has added the inscription: "who so patiently listened to my impressions, & afterwards insisted on my recording them. Jack. East Claydon. 1918.". The dedicatee was his second wife, Eveline Beatrice Auford (Trissie) Roskams. The book is reasonably firmly bound in the publisher's blue cloth lettered in gilt, the spine is faded, the cloth is slightly marked and rubbed and the extremities are bumped. The text block is age toned, slightly foxed and dusty with some passages highlighted in pencil, also a few pencil corrections. An excellent collection of short stories and sketches, many involving aspects of horror or the supernatural, including time-slips and out of body experiences. The provenance is equally good, the book is from the estate of Esmé Wynne-Tyson, author, actress and philosopher, with whom Beresford co-habited and co-authored eleven titles, via the estate of Esme's son, Jon Wynne-Tyson, author, publisher and reluctant King of Redonda.

£380

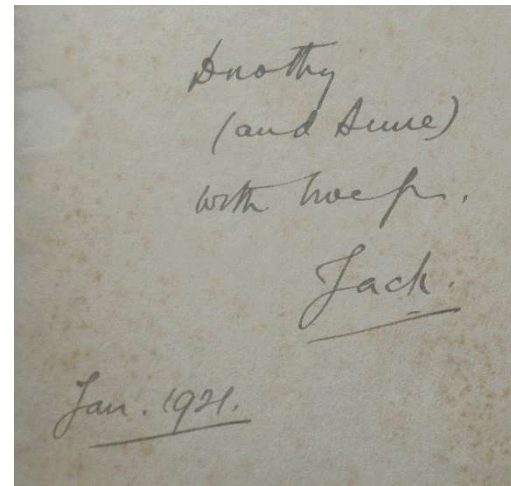


6. **Beresford, J. D. (John Davys). Revolution.**

London: W. Collins Sons & Co. Ltd., 1921.

First edition. 252 pages + 6 of ads. Inscribed by Beresford to the front endpaper: "Dorothy (and Anne) with love from Jack. Jan. 1921.". From the estate of Esmé Wynne-Tyson, author, actress and philosopher, with whom Beresford co-habited and co-authored eleven titles, via the estate of Esme's son, Jon Wynne-Tyson, author, publisher and reluctant King of Redonda. An extraordinary copy, the recipient of the book originally seems to

have been the actress Dorothy Ward, but to the rear of the book following the final chapter("The Message") there are extensive pencil notes in Esmé's hand written shortly after Beresford's death regarding the book being a message from beyond the grave, he having, according to Ward, communicated with her telepathically while dying of a stroke that Esmé should read the book. The book is reasonably firmly bound in rubbed and bumped blue cloth lettered and bordered in orange, the spine is slightly faded and the boards marked. The text block is age browned, slightly foxed and dusty with minor cracking at points, Beresford's dates of birth and death are noted in pencil to the front pastedown. One of Beresford's more successful novels, regarding a socialist revolution in England shortly after WW1 following a General Strike. A truly remarkable book, having been utilised by Beresford to pass a living message to one woman he loved, then nearly 30 years later via that woman to communicate posthumously with another woman he loved, thus demonstrating a rare combination of occult power, romance and economy.



£180

7. **Beresford, J. D. (John Davys). Snell's Folly.**

London: Hutchinson & Company, 1939.

First edition. 256 pages + a 16-page publisher's catalogue to the rear. Inscribed by Beresford to the front endpaper: "To Esmé who helped me so faithfully even in the making of this unregenerate book. From her grateful J. D. (see P. 237) 6, Chichester Terrace. 18th May. 1939.", there is a further note to page 237 and to the page with the blurb is written: "Blurb by Mrs Wynne-Tyson.", added to the blurb is: "—Especially your dear friend Albert Wickens who joined his Ada on P. 232", referring to a character in the book, with the paragraph referenced on page 232 highlighted. The recipient was Esmé Wynne-Tyson, author, actress and philosopher, with whom Beresford co-habited and co-authored eleven titles. The book is reasonably firmly bound in slightly marked and faded black cloth, lettered in yellow. The text block is

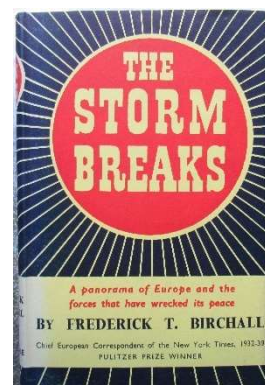
age browned and quite foxed. The dust jacket is the original, it is quite grubby, with areas of loss, short closed tears and longer splits, these repaired to the reverse with small pieces of thin paper archival tape. A remarkable association copy of an interesting later Beresford novel, which discusses the nature of money, communism, charity, philanthropy, identity and society. From the estate of Esme's son, Jon Wynne-Tyson, author, publisher and reluctant King of Redonda.

£180

8. **Birchall, Frederick T. The Storm Breaks.**

London: Robert Hale Limited, 1940.

First U.K. edition. 320 pages. The book is firmly bound in clean red cloth, lettered in gilt to the spine, the extremities are a little bumped and rubbed. The text block is slightly toned and dusty, it looks unread though there is an arrow drawn in pencil to the last page, indicating what I am not sure. The dust jacket is the original and not price clipped, it is lightly rubbed, with a few minor nicks and creases to the edges and the spine is slightly faded. A contemporary, decidedly



subjective assessment of the events leading up to the outbreak of WW2, written by an English born journalist working for the New York Times as their European correspondent. Fast moving, written in an engaging fashion, complete with quotes attributed both to notable personages and to: "my Nazi friend", "my communist pal" etc, i.e. the view of the man on the street. Essentially, a re-hashing of the various articles submitted by Birchall over the previous decade, with the conclusion that he saw it coming all along and the suggestion that Europe might do well to follow the democratic model of the U.S., and former British colonies such as Canada. The U.K. edition is quite uncommon, and this is an exceptionally pretty copy in its gloriously attention seeking dust jacket.

£80

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

London: Heinemann, 1979.

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

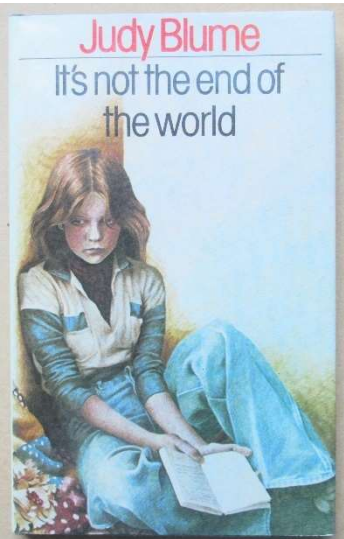
£70

10. **Blyton, Enid (Editor). Modern Teaching Vols 1 – 6.**

London: The Home Library Book Company (George Newnes Limited), 1929.

Reprints, a fairly uniform set published in November 1929, the first edition having appeared in September 1928. The books are quite firmly bound in green cloth, lettered and decorated in gilt and blind, the extremities are bumped and rubbed and the spines slightly sunned. The text blocks are slightly foxed, toned and dusty. All volumes retain their original green dust jackets, lettered and patterned in darker green repeating the design of the boards beneath, they are in various states of repair, all are slightly grubby, creased and rubbed, 5 have fairly minor chips and short closed tears to the edges, vol 1 has more substantial loss and is in a more fragile state generally, there are some judicious thin paper archival tape repairs to the reverses. One of Blyton's later forays into teaching literature before true fame as a children's author beckoned. There was also a seventh supplementary volume, titled "Extensions and Revisions", sadly absent. A rare survival in the original dust jackets.

£100



11. **The Botany Book of Mary Borlase 1883 containing Botanical Watercolours.**

A substantial leather bound album, with a criss-cross pattern in blind and a double banded gilt border to the front cover, with "Mary" in gilt to the centre. The leather is quite rubbed, with bumped corners and the beginnings of splits at the hinges. The text block has gilt to all edges, there are 73 pages in total, with approximately 20 to the rear of lower quality and probably added later. 53 pages have one or more botanical watercolours, all labelled. Most are dated and with the location where the sample was picked or observed, sometimes with additional notes regarding rarity. The earlier pages are hand-numbered, with 4 leaves seemingly removed, pages 8/9, 26/27, 38/39 and 40/41. An ambitious project, most pages have neatly written headings even if they are otherwise blank, so evidently the plan to find the various species was laid out in advance. A few pages such as 23 and 24 indicate a good deal of success with the space for more watercolours at a premium, while others have only one small watercolour. The execution and colouring are generally very good.

£185



12. **Brenda (Pseud. Georgina Castle Smith (née Meyrick)). 11 inscribed titles, including Froggy's Little Brother.**

London: John F. Shaw & Co, Religious Tract Society etc, 1876-1926.

11 titles, some duplicates, signed or inscribed by "Brenda", 2, including a 'New Edition' of 'Froggy's Little Brother', are the author's own copies, 4 are inscribed to her Daughter, Eva and 3 are inscribed to her husband, Castle Smith, who illustrated 'Froggy's Little Brother', with 1, 'Merchant and Mountebank' inscribed to her son, Maurice and a later 20th century reprint of 'Froggy's little brother' inscribed by Brenda not clearly to a family member or marking her ownership, which has a pencil price to the front endpaper possibly indicating that it was added to

the group later. The 'New edition' of 'Froggy's Little Brother' has later ownership inscriptions by Eva. 7 appear to be first editions, which would make sense, being the author's own copies, and the other 4 are reprints. The earliest dated inscription is from Christmas Day 1876 in 'Lotty's Visit to Grandmama' and the latest is in an Edwardian reprint of 'Especially Those' dated 1926, thus spanning 50 years of Brenda's life. Condition is mixed, the later titles such as 'More About Froggy' are for the most part in very good order, the author's copy of

'Froggy's Little Brother' is pleasingly well read and worn, to the extent that it has had to be re-backed at some point, 'Victoria-Bess' has lost its front endpaper and Eva's copy of 'The Children of Windystreet' has a tear and minor loss to the cloth at the top of the spine. Brenda was hugely popular in her day, with the didactic novel of two street urchins, 'Froggy's Little Brother' in particular being reprinted numerous times, though some of the later titles are quite rare.

£580



13. **Bull, Johan et al (edited by Hans Olav and Tor Myklebost). He Who Laughs... Lasts - Anecdotes from Norway's Home Front.**

New York: The Norwegian News Company, 1943.

First edition. Inscribed by Bull to the front endpaper in Norwegian, the recipient was "Konsul Johan Vogt", who was based in Liverpool, and the inscription is dated "London Jan. 1943". Roughly translated the inscription reads: "with hearty thanks for all the hospitality and amiability". The book is reasonably firmly bound in the publisher's illustrated paper-covered boards, the boards are quite marked and foxed with rubbing and bumping to the extremities and some damage to the spine ends. The text block is slightly age toned with minor grubby marks and spots of foxing to some pages. The dust jacket is the original and not price clipped, it is in poor condition, quite grubby and creased, with more than half the spine missing and other closed

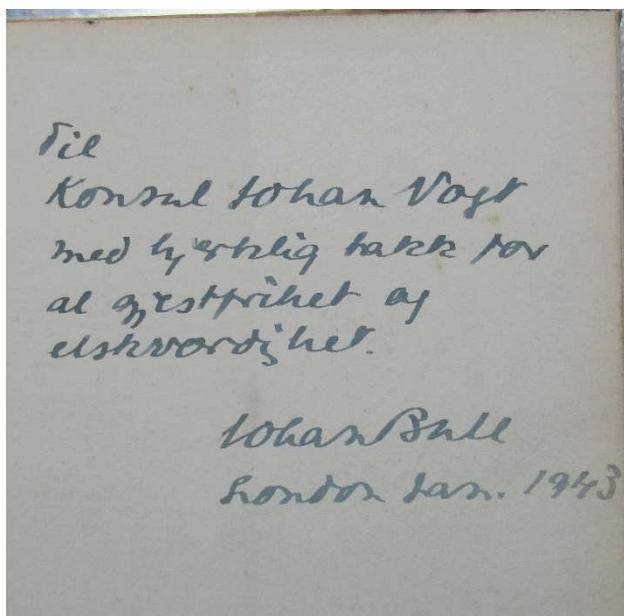


tears and chips, there are tape-burns from historic attempts at repair to the reverse and it has been more recently repaired and strengthened with pieces of thin paper archival tape. A fascinating collection of biting satirical cartoons from Norwegian exiles regarding the Nazi occupation of their country. Not especially uncommon in itself, but quite rare with the dust jacket and this copy is made exceptional by the Johan Bull inscription, Bull being a notable artist as well as a journalist and illustrator. He spent much of his life in the U.S. but moved to London and re-trained as a war-correspondent during WW2, going on various land and sea expeditions, including two trips to occupied Norway. Bull died in 1945 two years after the publication of this book.

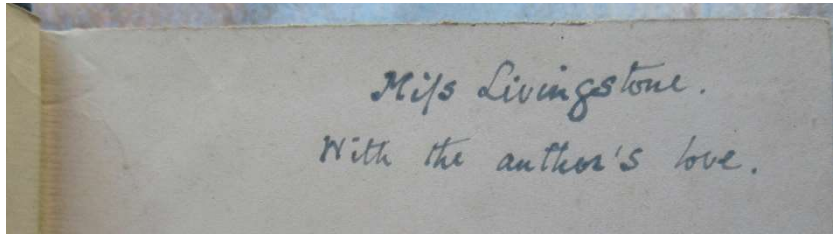
*Til
Konsul Johan Vogt
med hjerlig takk for
al gjestfrihet og
elskverdighet.*

*Johan Bull
London Jan. 1943*

£100



14. **Colmore, Gertrude (Pseud. Gertrude Renton, afterwards Dunn, afterwards Weaver). A Living Epitaph.**



London: Longmans, Green, and Co., 1890.

First edition. 276 pages + 2 of ads, a blank and a 16-page publisher's catalogue. Inscribed by Colmore in ink to the first blank page: "Mils Livingstone. With the author's love.". The book is

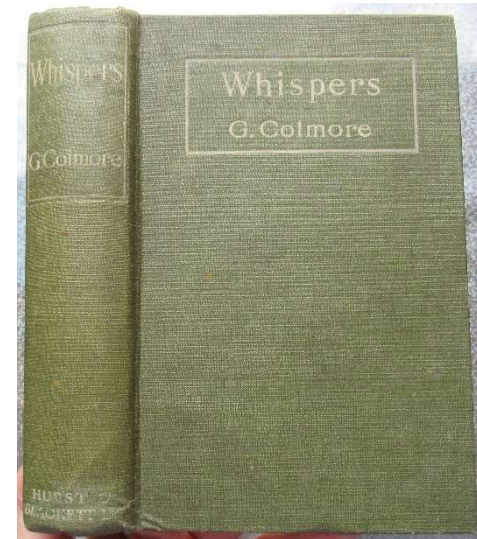
reasonably firmly bound in the publisher's blue cloth, lettered in gilt and black to the spine and front board, the extremities are bumped and rubbed and the cloth is lightly marked. The text block is slightly age toned and dusty, with minor marks and light foxing, it is slightly cracked at points, some pages are dog-eared, page 85/86 has a long closed tear that has been repaired and pages 87-90 are in danger of becoming detached, but secured in place with some small gummed paper tabs, these pages are slightly damaged to the edges with small tears and creasing where they protrude from the block. One of Colmore's earlier novels, dealing with themes of loss, love, identity and revenge. The first edition is uncommon in commerce, particularly so inscribed.

£180

15. **Colmore, Gertrude (Pseud. Gertrude Renton, afterwards Dunn, afterwards Weaver). Whispers.**

London: Hurst and Blackett, Limited, 1914.

First edition. 303 pages plus a 24-page publisher's catalogue to the rear dated Autumn 1914. The book is firmly bound in the publisher's green cloth, lettered and decorated in white, the cloth is lightly marked and the extremities are bumped and rubbed. The text block is slightly foxed, toned and dusty, a few pages have creased or dog-eared corners and a couple have short closed tears to their edges. A romantic novel of building suspense and mystery as a young artist in a rural setting finds himself increasingly obsessed by a strange couple in the locality, seemingly supernatural happenings and the near ritual sacrifice of his dog in a clearing in the woods, which he observes but does not understand. The story turns into a mingling of the tale of Cain and Abel, the legend of the Lady of Shalott and somewhat unexpectedly the Marquis de Sade, with a struggle against evil on a mystical and abstract plane, which has its dangerous corporeal counterpart. One of this notable suffragette and animal welfare campaigner's later novels, published at the beginning of WW1 and seemingly yet to be deemed worthy of a reprint. The first edition is uncommon.

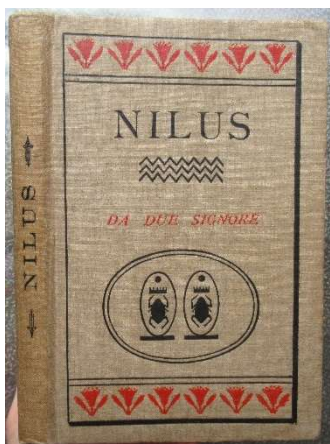


£260

16. **Da Due Signore. Nilus.**

London: Truslove & Shirley, 1892.

First edition. 167 pages plus 5 of obituary and 1 of ads. The book is firmly bound in the publisher's limp oatmeal coloured cloth boards, lettered and decorated in red and black, the cloth is lightly marked and the extremities slightly bumped and rubbed, the spine is sunned. The text block is slightly toned, with minor marks and foxing, a few dog-eared pages and slight cracking at points, the illustrated frontispiece is present. An intriguing novel, blending travel, chiefly in Egypt, with romance and elements of supernatural mystery.



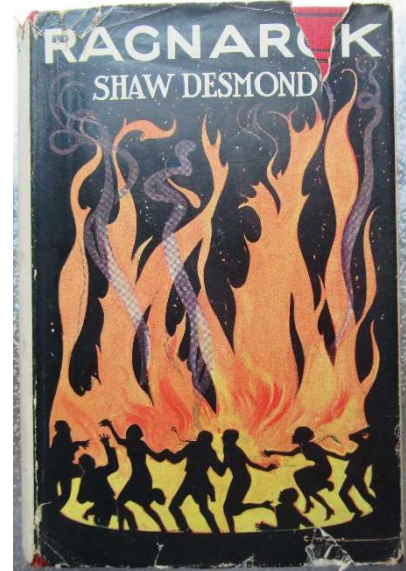
The identity of "The Two Ladies" who authored it apparently remains unclear, though the book helpfully informs us that they are also "the authoresses of "Greystone Grange"". The wealth of detail on Egyptian travel, the dedication to "THE PROFESSOR", and the three page obituary of Amelia B. Edwards (1831-1892), the famous novelist, traveller and Egyptologist, to the rear might suggest either that Amelia was one of the co-authors, or closely connected to them.

£180

17. **Desmond, Shaw. Ragnarok.**

London: Duckworth, 1926.

First edition. 351 pages. Remainder issue in red cloth, lettered and decorated in black, in a dust jacket priced at 2/6 rather than 7/6. The book is firmly bound, the extremities are slightly bumped and rubbed. The text block is slightly foxed, dusty and age toned. The dust jacket is the original, it is somewhat marked, grubby and creased, with small chips and short closed tears to the edges, some repaired to the reverse with small pieces of gummed paper or thin paper archival tape, there are 3 small strips of old brown paper tape to the jacket flaps which presumably once attached it to the book. As dystopian as they come this, a terrifying, graphic and quite horrific future war novel, taking the idea of biological and chemical warfare to an extreme worldwide conclusion, resulting in the collapse of all existing empires, power structures and society. This pessimism presumably inspired by the recent horrors of WW1, which are referenced several times in the early chapters. The bulk of the novel is devoted to the war itself, with the final chapters describing the state of what is left of humanity after the apocalyptic events, living underground where: "the people lived on the rats and the rats lived on the people", engaging in satanic rites and nibbling raw mushrooms. The book evidently did not chime with the public mood, resulting in this remainder issue of the first edition, and is now quite a rarity, particularly in the dust jacket.



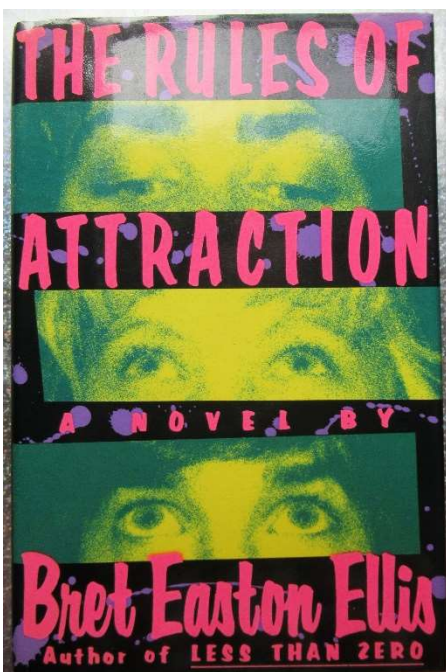
£300

18. **Ellis, Bret Easton. The Rules of Attraction.**

New York: Simon & Schuster, 1987.

First edition. Inscribed and signed by the author to the title page. The book is firmly bound in black paper covered boards, with a black cloth spine strip lettered in pink, the extremities are lightly bumped and rubbed. The text block is slightly age toned and there are some minor dusty marks. The dust jacket is the original and not price clipped, it is lightly rubbed and marked, the spine is slightly faded. A nicely inscribed first edition of Ellis's second published novel, a drug and alcohol saturated romp through the torturously convoluted, disjointed and occasionally disturbing social lives of a group of 1980s U.S. college students. It was filmed surprisingly successfully in the early 2000s, with James Van Der Beek in the starring role.

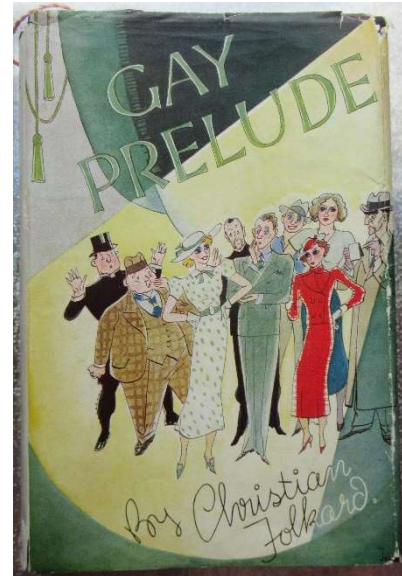
£175



19. **Folkard, Christian. Gay Prelude.**

London: Robert Hale & Company, 1937.

First edition. The book is firmly bound in lightly marked black cloth, lettered in red to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned, marked and dusty, the front gutter is slightly cracked and there is a gift inscription in ink to the page facing the half-title. The dust jacket is the original and correctly priced at 7s. 6d. net to the spine, it is somewhat rubbed and grubby and there are small chips and short closed tears to the edges. A comic novel, revolving around the difficulties of a young would-be-Bishop Englishman in Australia, criminals, romantic opportunities and the fates conspire to throw continual obstacles in his path until he decides to return home. The reader is given a clue to the likely sequence of events by the hero's name being Ulysses, though he seems unaware of the role that nominative determinism is to play in deciding his fate.



£35

20. **Forwood, Gwendolen. The Odd Fancies of Gwen.**

London: Henry J. Drane, 1904.

First edition. Inscribed to the half-title page: "Margaret Talbot Kelly from her father & mother. Xmas 1904.", Margaret being the daughter of notable artist, Robert George Talbot Kelly. The book is bound in the publisher's illustrated paper boards with a red cloth spine strip, the boards are rubbed, bumped and marked, with the front board bowing, the spine has minor loss at the ends and the

beginnings of splits. The text block is slightly toned, foxed and marked, with some cracking at points and the hinges fragile, the boards being held in place by the illustrated endpapers, the front one of which has had the black & white images neatly water-coloured by a previous owner, probably Margaret, inspired by her father, as the brushwork shows definite promise. Gwendolen was something of a child prodigy, who found a degree of fame on both sides of the Atlantic, and this was her second book. Interestingly, if irrelevantly, she was also Anthony (Dirk Bogarde's partner) Forwood's aunt, and partially brought him up. A rare children's book, with bags of fantastic art-nouveau inspired, impressionistic charm, and added artistic association with the Kelly inscription.

£70

21. **Fred Ramsdale, May Henderson etc. A late Victorian / early Edwardian professional theatrical album amicorum / friendship / autograph book, with contributions dating from June 1900 to February 1906.**

The book is bound in red cushioned leather with "Album" diagonally in gilt to the front cover, the text block has rounded corners and all edges gilt. Approximately 90 pages, the album used front to back, but with pages skipped so perhaps two thirds full. The condition is poor, the covers are both detached and very rubbed, the spine is gone and many pages are loose, but the contents are generally well preserved. The owner of the book seems to have been a young woman named Maud (possibly Hall or Batterson), a professional actress of some description, connected with the theatre, variety shows, music hall and pantomimes. The penultimate entry was made at Princess's theatre, Glasgow by Lily Hall who writes "Just



a few lines in remembrance of a pleasant time spent together in pantomime.". There is an inscription from the Empire Theatre, Douglas by a Charles and Topsy Gladwell which begins "With love & best wishes to our little fairy queen.". Notable comic actor, Fred Ramsdale adds a humorous verse in March 1905, and famous woman blackface performer, May Henderson signs as "Dusky comedy Queen". Contains some beautifully executed sketches, watercolours and cartoons, as well as music and poetry, often quite creatively arranged, with Edward W. and Julia Scorah contributing a battle of the sexes in juxtaposed warring poems titled "To Woman"("that fair & false deceiver") and "To Man"("Trust man for nothing, nor once think him true"). Most entries are signed, or initialled and dated, with locations given. A fascinating insight into the British travelling theatrical community of the early 1900s.

£120

22. **Funnell, Ronald S. The Art of Surf-Riding and Surf-Riding on the Atlantic Coast.**

Newquay, 1934 & 1953.

First edition and Coronation Year Edition, 16 pages and 36 pages respectively. Both pamphlets are staple-bound in their original wraps. The Art of Surf-Riding is slightly toned, creased and foxed to both the covers and text block and the original price has been struck out and halved in blue pencil. Surf-Riding on the Atlantic Coast is remarkably well preserved, with only light marks, rubbing and slight age toning, the colours remaining vibrant. Two early guides to surfing published in Britain's surfing capital. The earlier title a more utilitarian affair in drab covers and containing a single black and white

photograph. The later, published in the more prosperous and optimistic post-war 1950s, is printed on better quality paper and contains 6 black and white photographs, 4 of them full-page, and attempts to sell both the book and the concept of surfing with its cheerful, highly stylised colour illustrated front cover. The rear cover of the earlier title is blank, the later maximises commercial advantage and advertises the *Après-surf* lifestyle "dancing on the edge of the ocean" at Newquay's Blue Lagoon Ballroom. The two versions are rarely seen together and only a handful of copies of the earlier title are known to exist, seemingly just one in institutional holdings, appropriately enough at The Museum of British Surfing.

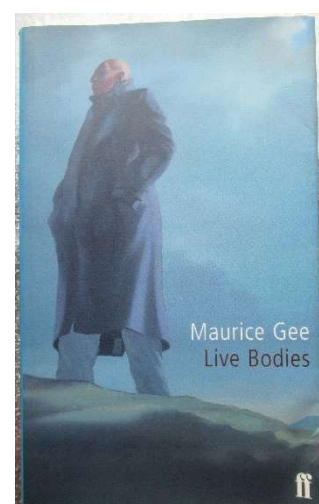
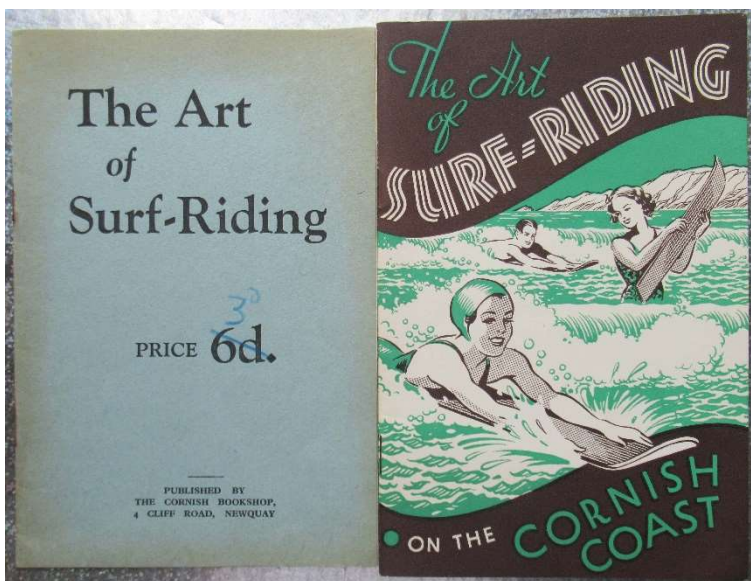
£1,000

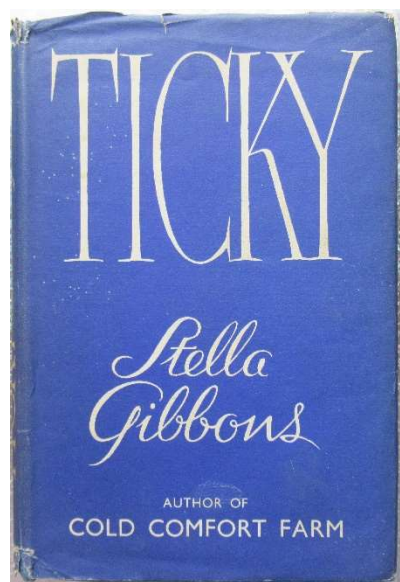
23. **Gee, Maurice. Live Bodies.**

London: Faber and Faber, 1998.

First U.K. edition. Inscribed by the author to the title page: "To Rosemary with thanks for many years of friendship. Maurice '98". The recipient was Rosemary Goad, who had a long literary career at Faber & Faber, eventually becoming a director in 1970. The book is bound in lightly marked and creased soft covers. The text block is age toned, slightly foxed and marked. The dust jacket is the original and not price clipped, it is lightly marked with creasing corresponding to the card covers beneath. A nice association copy.

£30





24. **Gibbons, Stella. Ticky.**

London: Longmans, Green and Co., 1943.

First edition. Inscribed by the author to the front endpaper: "For dear Mrs. Crow with love from Paddy (Stella Gibbons) Feb: 15 1943.". The recipient was Gibbons' close friend, Stella Crow, who she met at the North London Collegiate School for Girls, "Paddy" being Gibbons' nickname at the time. Crow was the dedicatee of the 1944 novel, 'The Bachelor'. The book is firmly bound in clean blue cloth lettered in bright silver, the extremities are slightly bumped and rubbed. The text block is slightly toned, foxed and dusty. The dust jacket is the original and not price clipped, it is lightly toned, marked and foxed, with small chips and short closed tears to the edges, the spine is slightly faded. A rare departure from Gibbons, a novel with a historical setting, the mid-Victorian period, though many themes are similar, for instance the servants are

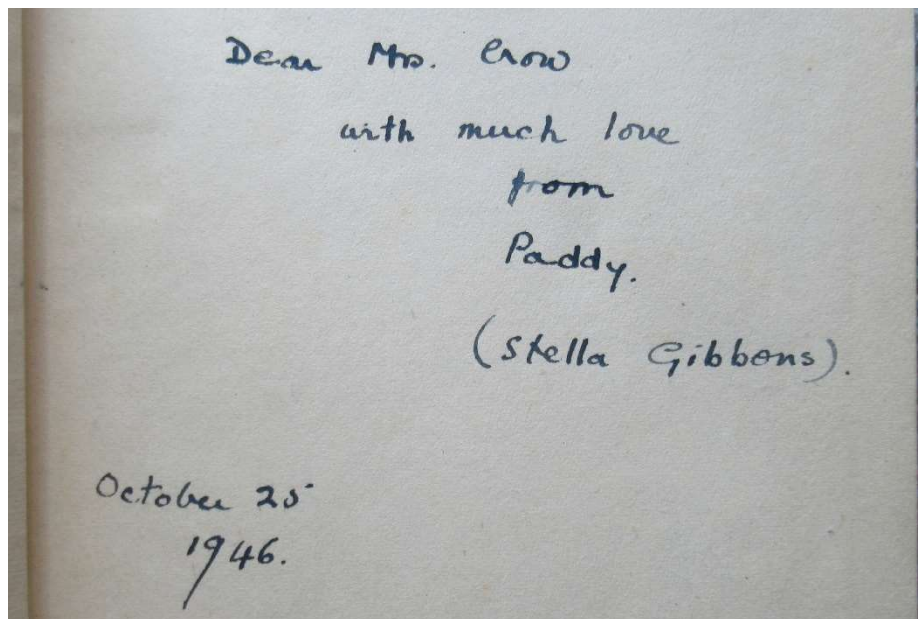
getting restive, but due to Chartism rather than communism. It is a surreal, humorous look at army life, and the novel is dedicated: "To 198380 AND THE REST OF THE BRITISH ARMY", though, presumably not wishing to look unpatriotic at the height of WW2, there is an explicit denial in the jacket blurb that there's any intention to satirise the current British Army. Apparently one of Gibbons' own favourite novels it was not a commercial success, and inscribed copies are uncommon.

£180

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

London: Longmans, Green and Co, 1946.

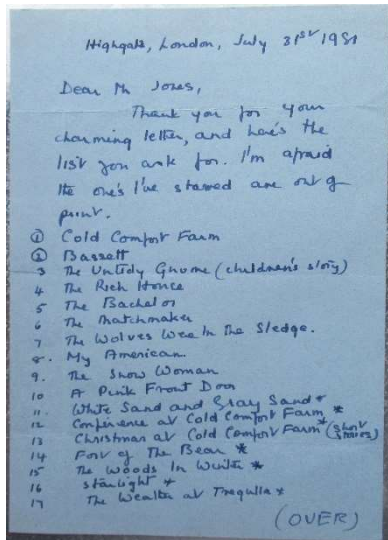
First edition. Inscribed by the author to the front endpaper: "Dear Mrs Crow with much love from Paddy. (Stella Gibbons). October 25 1946.". The recipient was Gibbons' close friend, Stella Crow, who she met at the North London Collegiate School for Girls, "Paddy" being Gibbons' nickname at the time. Crow was the dedicatee of the 1944 novel, 'The Bachelor'. The book is firmly bound in clean blue cloth lettered in silver, the extremities are slightly bumped and rubbed. The text block is slightly toned and



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

£180

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



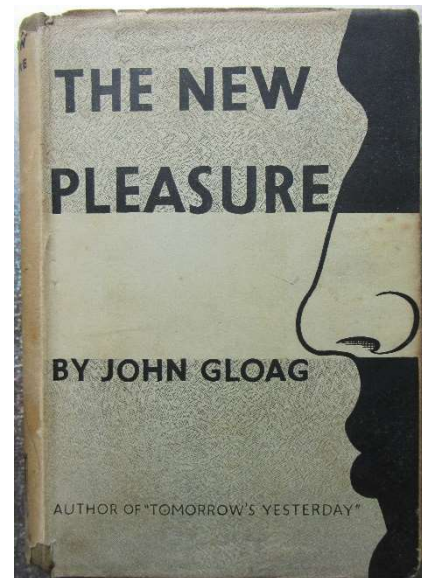
A letter written in blue ink on both sides of a small piece of blue paper. The paper is lightly toned with several slight creases where it has been folded. It is addressed to a "Mr Jones" [E. Stanley], thanking him for his "charming letter" and listing all of her published novels to date, noting those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

£170

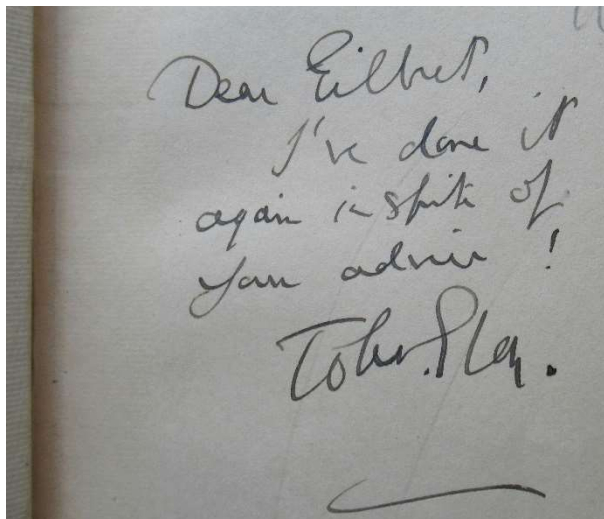
27. **Gloag, John. The New Pleasure.**

London: George Allen & Unwin Ltd, 1933.

First edition. 304 pages plus the colophon and reviews of Gloag's first novel, 'Tomorrow's Yesterday'. Inscribed to the front endpaper: "Dear Gilbert, I've done it again in spite of your advice! John Gloag.". The book is quite firmly bound in somewhat grubby and rubbed green cloth, lettered in gilt to the darkened spine, the extremities are slightly bumped and rubbed. The text block is slightly foxed, dusty and age toned, with a few pencil marks to the front endpaper and some passages in the text also lightly highlighted with pencil lines. The dust jacket is the original, the price has been quite roughly torn off, it is somewhat toned and grubby, with small areas of loss and closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape. Gloag's second novel, longer and more ambitious in its scope than his first, exploring the impact of a new drug, initially referred to as "Gamma 8" and later renamed "Voe" for marketing purposes, on human society. It explores notions of eugenics, scientific intervention and sexual selection, as the drug enhances perception of smell and begins to impact upon sexual desire: "This personal smell must begin to



count already in sexual selection among Voe-takers. It is this aspect of Voe that brings it quite definitely into the classification of a biological invention. It affects sexual relationships. It may alter ideas of female beauty, even as the change from dorsal to ventral penetration in sexual intercourse reorientated those ideas by deflecting the attention of lovers from buttocks to faces and breasts. The new sensitised race will be more searchingly critical in its loves; and to keep up the standards that Voe has established it will submit to severe physical discipline, if necessary.". A rare find, particularly inscribed and with the dust jacket surviving.



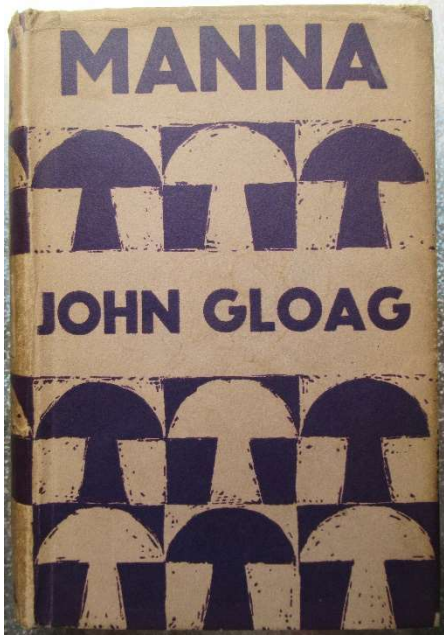
£580

28. **Gloag, John. Manna.**

London: Cassell and Company, Ltd, 1940.

First edition. 280 pages. Inscribed to the front endpaper: "To Stephen Foot from John Gloag April 1940.". The book is firmly bound in lightly marked and rubbed purple cloth, lettered in yellow to the spine, the extremities are slightly bumped. The text block is age toned and slightly dusty, with minor spots of foxing. The dust jacket is the original and correctly priced at 7/6 via a label to the spine, it is quite toned and rubbed, more so to the spine, with a small patch of surface loss to the paper at the top of the rear panel near the spine, also minor chips and short closed tears to the edges. Perhaps Gloag's most famous novel, a mixture of science-fiction, thriller and speculation about competing political theories of the era, but most exciting for the 'Manna' of the title, an artificial, hardy edible fungus, its potential impact on society and the threat it represents when it escapes into the wild.

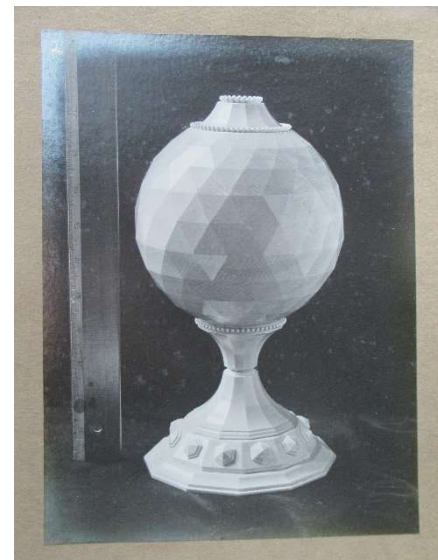
£300



29. **Grace, G. A. Ornamental Turning Design.**

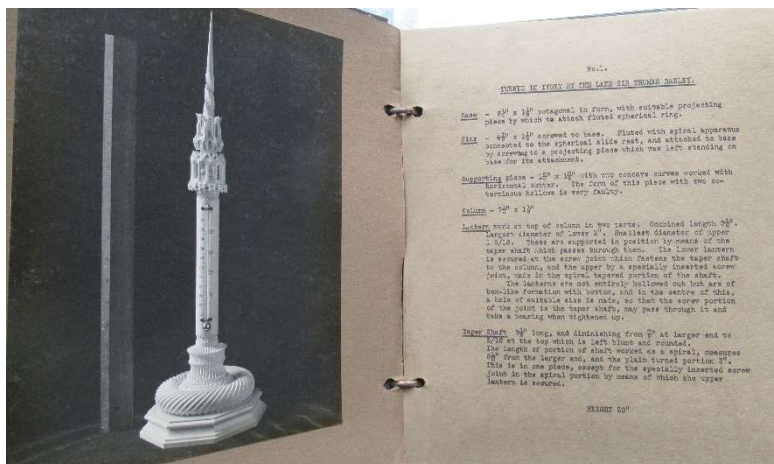
Cirencester, 1923.

First edition. A self-published and produced ring-bound volume, 29 sheets of stiff brown card, each printed on one side with photographs of slightly varying (average 19cm by 14cm) size carefully mounted to the reverse, a few with annotations directing readers to other descriptions, presumably by Grace. The outer cloth covers of the binder are slightly rubbed, bowed and marked and the paper title labels to the spine are somewhat toned, rubbed and chipped. The contents have remarkably survived complete, though the punched holes of the first and last sheet have given way and need repair, with several others probably due for judicious reinforcement. The photographs are all in good order and firmly attached. In order to save money Grace utilised the pastedowns to attach sheets of blue paper, providing introductory remarks, with a list of subscribers and an index to the rear. Contributors include the celebrated Lady Gertrude Crawford, an adept of the lathe from an early age, coming from a long line of fancy turners, with 6



photographs devoted to her work. A lovingly produced tribute to the finer aspects of wood turning, and a decided rarity, with seemingly no library holding a copy. It was produced by Grace for sale at cost price, and given this and the personal labour involved, it is reasonable to assume that he would not have been producing many, if any, copies speculatively. Therefore the 41 subscribers listed, which include Grace himself, probably also reflects the total number printed.

£340



30. **Greenham, G. H. [George Hepburn]. Scotland Yard Experiences.**

London: George Routledge & Sons, Ltd, 1904.



First edition. 281 pages + 4 black and white illustrated plates. In yellowback format. The book is reasonably firmly bound in the original illustrated glazed boards, which are grubby, rubbed and bumped, with bumped corners and chipping to the paper. The text block is age toned, slightly foxed and marked, there are some dog-eared corners and it is quite brittle with cracking at points. Containing short stories which purport to be accounts of real crimes, written by a former London Metropolitan Police Chief Inspector, albeit somewhat sensationalised and with the criminals' names obscured by aliases. It is also interesting as an unusually late example of a yellowback, the format by this date having been largely superseded by glazed boards with cloth spine strips, or the even cheaper sixpenny pulp paperbacks.

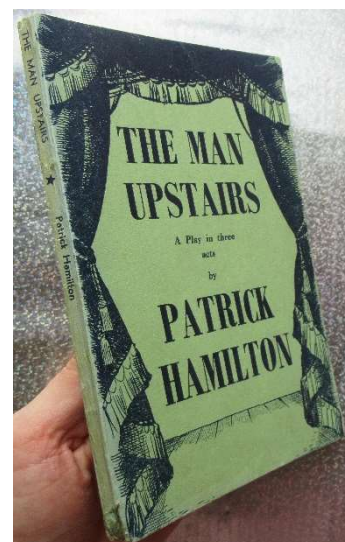
£185

31. **Hamilton, Patrick. The Man Upstairs.**

London: Constable, 1954.

First edition. 105 pages. The book is reasonably firmly bound in the original blue-green wraps, lettered and illustrated in dark blue, the spine is faded and slightly creased, the covers are slightly marked, rubbed and foxed and there are a few minor chips and closed tears, with what looks to be an old amateur attempt at glue repair to the bottom of the spine, the front flap is not price clipped. The text block is slightly foxed, dusty and age toned. Hamilton's last published play, a psychological thriller, which, while not as accomplished as his earlier work, was well-regarded at the time, to the extent that the BBC filmed it for television in 1954. Quite uncommon as a first edition and as yet not deemed worthy of a reprint.

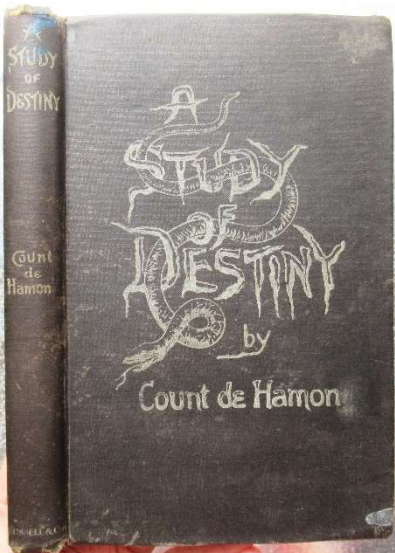
£130



32. **Hamong, Leigh de (Pseud. William John Warner AKA Cheiro & Count Louis Hamon). A Study of Destiny.**

London: Saxon and Co, 1898.

First edition. 156 pages + 4 of ads. Inscribed by the author to the front endpaper: "To Mr Everest With best regards Louis Hamon 18 Sept 1919", additionally with a portrait photograph to the front pastedown, inscribed: "Very sincerely yours Louis Hamon". The book is reasonably firmly bound in the publisher's black cloth, lettered and illustrated in white, the cloth is quite marked, bumped and rubbed with damp staining to almost half the rear board and some small chips and tears to the cloth at the spine ends and corners, the erroneous "g" has been rubbed from the author's name to the spine and front panel, presumably by Hamon. The text block is age browned, slightly foxed and stained, there are small chips and closed tears to some pages, also a few dog-eared corners, the author's name has been gently scratched from the title page, once again



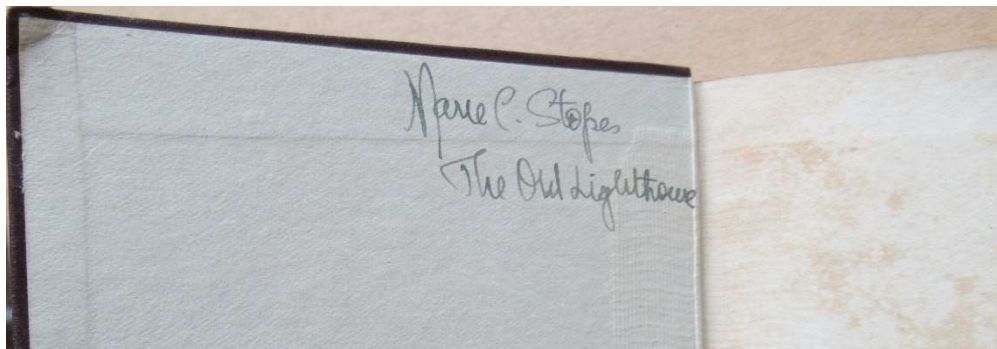
presumably by Hamon himself. An early work by the man best known to the public as Cheiro, his only attempt at fiction, a supernatural novel showing the influence of his time in India and Egypt, involving a treasure hunt amid the tombs and pyramids of the latter, a curse and a literal serpent in the bosom. A somewhat battered and well loved example but not without charm, and inscribed copies are decidedly rare.

£320

33. **Hardy, Thomas (signed by Marie Stopes). *The Woodlanders*.**

London: Macmillan and Co., Limited, 1920.

A reprint of the Wessex edition. The book is signed to the front pastedown: "Marie C. Stopes The Old Lighthouse", the book having formerly been the property of the famous and controversial scientist, sexologist and birth control campaigner. Thomas Hardy was friends with Stopes and visited her for afternoon tea at the Old Lighthouse on Portland Bill in 1923. It was Hardy's first visit to the Lighthouse, although the building appears in his novel, 'The Well Beloved'. The book is firmly bound in lightly rubbed and marked brown cloth, lettered and decorated in gilt, the corners and spine ends are bumped and rubbed. The text block is lightly toned and marked with browning to the endpapers. From the estate of Harry Verdon Stopes-Roe (Marie Stopes' son) and his wife, Mary Stopes-Roe (formerly Wallis, Mary being the daughter of engineer and scientist Sir. Barnes Neville Wallis).



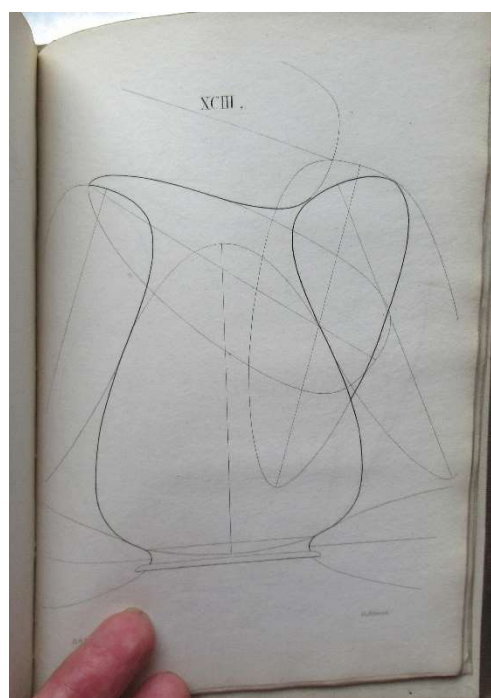
£100

34. **Hay, D. R. (David Ramsay). *First Principles of Symmetrical Beauty*.**

Edinburgh and London: William Blackwood and Sons, 1846.

First edition. 88 pages + 1 of ads and a slip combining 'Directions to the Binder' & errata to the rear. Complete with 100 numbered illustrated plates. The book is firmly bound in brown cloth with a paper title label to the spine, the extremities are bumped and the cloth is rubbed and slightly marked, with a few small tears. The text block is slightly toned and dusty, with minor marks, light spots of foxing and a few dog-eared corners, the front endpaper has been neatly removed and the book opens at the half-title page, there is a small gummed paper repair to the half-title and gutter at the top corner. To the front pastedown is a small Glasgow bookseller's label and the bookplate of a Mrs Young who lived at Auldhousefield, presumably the original owner. Institutionally plentifully represented, but quite rare in commerce.

£180

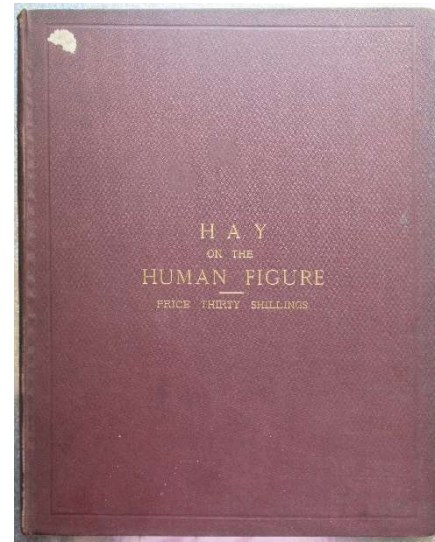


35. **Hay, D. R. (David Ramsay). The Geometric Beauty of the Human Figure Defined.**

Edinburgh and London: William Blackwood and Sons, 1851.

First edition. 16 pages including Preface, then 68 pages of text, interspersed with 16 illustrated plates. The book is firmly bound in the publisher's brown cloth, lettered in gilt to the front board, the cloth is slightly marked and rubbed and the extremities are bumped. The text block is slightly foxed and toned, with a dusty top edge, the dust encroaching down into the block in places, with a few page edges folded slightly. One of Hay's more influential works, considering beauty in terms of angles and proportion, based on Ancient Greek statues as the ideal of human beauty. Rare in commerce.

£280



36. **Hay, D. R. (David Ramsay). The Orthographic Beauty of the Parthenon Referred to A Law of Nature and The Harmonic Law of Nature Applied to Architectural Design.**

Edinburgh and London: William Blackwood and Sons, 1853 & 1855.

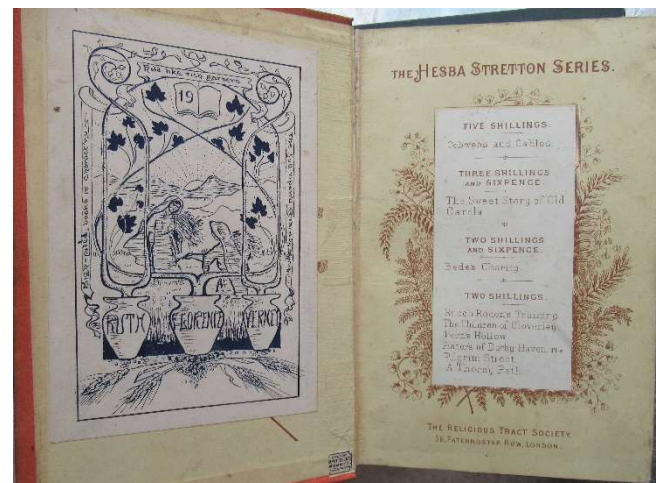
First editions. Two works bound together, comprising 44 pages plus 12 illustrated plates & 28 pages plus 8 illustrated plates & 4 pages of ads respectively. Bound in contemporary black half-leather with brown cloth boards, marbled endpapers and speckling to all edges of the text block. Leather and cloth are somewhat rubbed and marked and the extremities are bumped, the title label to the spine is substantially chipped. The text block is slightly foxed and toned. Two uncommon treatises by Hay, applying his mathematical theories of beauty to the subject of architecture.

£150



37. **Hesba Stretton, Robert Bird and E. S. Besley. Three books presented by Florence Nightingale to her God Daughter, Ruth Florence Verney (1879-1968).**

The books are: Hesba Stretton's *The Fishers of Derby Haven*, Robert Bird's *Jesus The Carpenter of Nazareth* and E. S. Besley's *Queen Elizabeth*. All 3 have Ruth's large decorative art nouveau bookplate to their front endpapers and Ruth has noted that each was a gift from her Godmother. The Stretton has a note in pencil to the back of the frontispiece: "Ruth from Aunt Florence", the Besley has a note in ink over pencil to the front endpaper: "Ruth from Aunt Florence. X-mas 1892" and the Bird notes in ink to the first blank page: "Ruth Florence Verney. from Aunt Florence. Jan. 1895". All three books are bound in the publisher's cloth, the Stretton is quite heavily marked and rubbed with some superficial splits to the cloth, all are at least lightly marked with bumped corners and spine ends. The text blocks are somewhat age toned, slightly foxed, marked and dusty, with minor cracking at points, though the Stretton has again fared worse. Florence Nightingale's connection with the Verney family began with a marriage proposal from a then recently widowed Sir Harry Verney in 1857, which she rejected. Sir Harry Verney then proposed to her sister, Parthenope Nightingale, who accepted, and they were married in 1858. Sir Harry already had 4 children from a previous marriage, his son,



Edmund Hope Verney was father to Ruth Florence Verney and another Harry Verney, who became the 4th Baronet. The Verneys became an increasingly important part of Florence Nightingale's life, both in terms of assisting with her various campaigns and efforts to improve nursing conditions, but also in terms of providing her with family life, playing with and helping to educate Edmund's children. Sir Harry also set rooms aside for her to write in at Claydon House, giving her a place of greater repose than she found in London. Both Ruth and Harry continued Florence's legacy after her death in 1910, giving speeches, writing reviews in papers and corresponding with biographers and those who had been inspired by her work.

£180

38. **Hitchcock, Alfred. Stage Fright – A set of 8 original 8 x 10 inch 1950 U.K. lobby cards..**

The cards are quite toned, slightly marked and rubbed, with some crazing, creasing and minor surface loss, also light marks of old adhesive to the reverse and one with a large reference number.

£180



39. **James Kendall, Margaret Lane and Arthur Bryant (signed by Barnes Neville Wallis (Dam Busters)). Three books inscribed by Barnes Neville Wallis : Michael Faraday Man of Simplicity, The Bronte Story and Samuel Pepys The Saviour of the Navy.**

London: Faber, Heinemann and Collins, 1955, 1953 & 1949.

Two first editions and a New edition. Books inscribed by Sir Barnes Neville Wallis, aeronautical designer and engineer of Dam Busters fame, to his wife Mary (Molly) Frances Wallis (formerly Bloxham). 'Michael Faraday' is inscribed "M. F. W. FROM B. N. W. CHRISTMAS 1955.", 'The Bronte Story' is inscribed: "M. F. W. from B. N. W. 23 April 1953." and 'Samuel Pepys' is inscribed: "M. F. B. FROM HER DEVOTED B. N. W. 1950 – 1951.". Molly Bloxham was Barnes Wallis's cousin, they married in 1925 and from the surviving correspondence and accounts of their children, had a devoted and very happy marriage. The books are firmly bound, the outer boards are slightly bumped, marked and faded, the text blocks slightly toned, foxed and dusty, Samuel Pepys has most of its dust jacket tipped onto the front endpaper below Wallis's inscription. From the estate of Mary Stopes-Roe (formerly Wallis) and her husband, Harry Verdon Stopes-Roe (Marie Stopes' son).

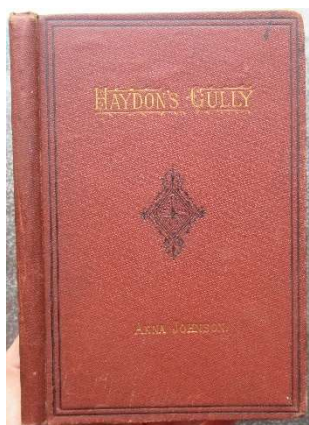


£260

40. **Johnson, Anna. Haydon's Gully.**

London: City of London Publishing Company, 1881.

First edition. 102 pages plus 2 of ads. Undated but circa 1881 based upon the titles mentioned as recently published in the ads to the rear. The book is reasonably firmly bound in the publisher's brown cloth, lettered and decorated in gilt and black, the cloth is slightly marked and rubbed and the corners and spine ends are bumped. The text block is slightly toned, with minor marks and foxing, the title page and the rear page of ads have browned. A



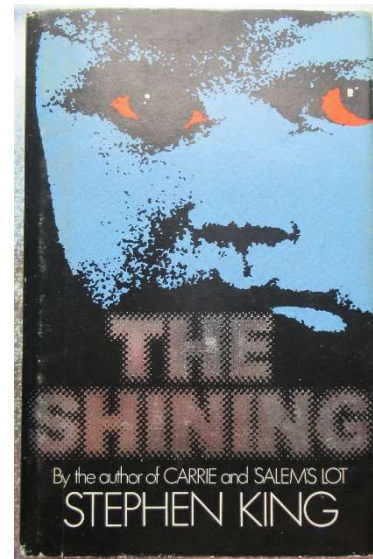
rare Victorian novel, set during the English Civil War, following the travails of a Cavalier hiding from the Parliamentarians in the Somerset countryside.

£70

41. **King, Stephen. The Shining.**

London: New English Library, 1977.

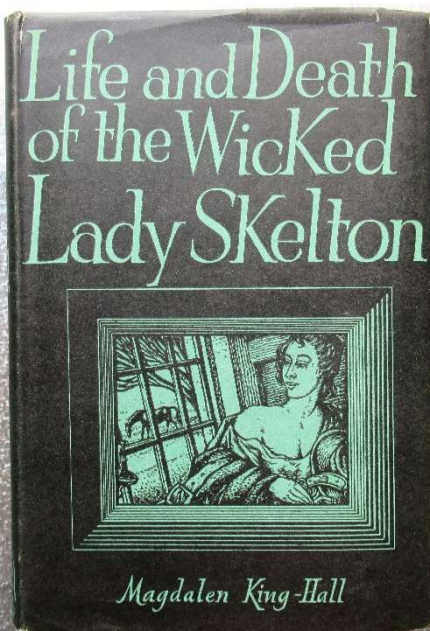
First U.K. edition. 447 pages. The book is firmly bound in clean black cloth lettered in bright gilt to the spine, the extremities are slightly bumped and rubbed. The text block is age browned and slightly foxed, an early owner has stamped their name and address to the front pastedown and above this added their signature and a date (presumably indicating when they acquired the book) in blue ink. The same owner has also decorated some of the blank areas of several pages of the book with neatly annotated cuttings of colour stills from the film adaptation, which featured Jack Nicholson and Shelley Duvall in the starring roles. The dust jacket is the original and not price clipped, it is slightly toned, foxed and rubbed, with some minor nicks and chips to the edges. While the former owner's additions detract from the monetary value of the book they are not without their charm, and certainly increase the interest and visual appeal of the interior.



£460

42. **King-Hall, Magdalen. Life and Death of the Wicked Lady Skelton.**

London: Peter Davies, 1944.



First edition. The book is firmly bound in green cloth, lettered in white to the spine, the extremities are slightly bumped and rubbed, with minor dustiness and fading. The text block is slightly toned and dusty, but looks little read. The dust jacket is the original and not price clipped, it is lightly toned and marked, with a few minor chips and short closed tears to the edges. An interesting and ambitious novel, based on the legend of the highwaywoman, Katherine Ferrers. It begins with a short introduction in the WW2 present, when a Nazi bombing raid destroys Maryiot Cells Manor House (based on Maryate Cell), to the relief of locals who say it has an evil reputation. The nature of this evil reputation is developed with a series of short ghost stories describing how subsequent inhabitants of the house have been terrified by supernatural experiences of the visual, auricular and kinetic variety. The first set just before the first world war, the second in the Victorian period, and the third in epistolary form describes the experiences of the family in the late eighteenth century when workmen are renovating the house. The

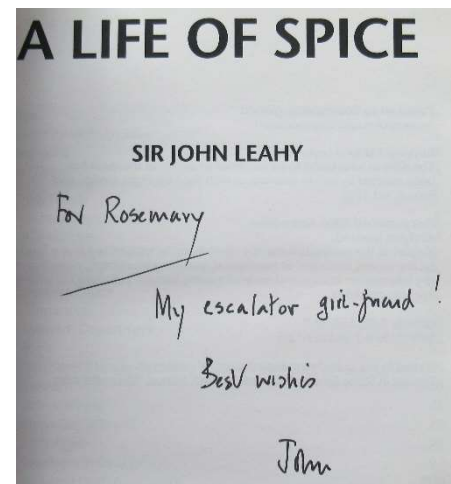
remainder of the book is devoted to the tale of the seventeenth century origin of this restless spirit, the wicked lady herself, her eventful life and violent demise. The novel was the basis for the 1945 Gainsborough melodrama, The Wicked Lady starring Margaret Lockwood. The film was successful, resulting in several reprints of its source material on both sides of the Atlantic, but this first edition is quite uncommon, particularly in the dust jacket.

£170

43. **Leahy, John. A Life of Spice.**

BookPublishingWorld, 2006.

First edition. Inscribed to the title page: "For Rosemary My escalator girl-friend! Best wishes John". The recipient was Rosemary Goad, who had a long literary career at Faber & Faber, eventually becoming a director in 1970. The book is firmly bound in the original soft covers, which are lightly creased, marked and rubbed. The text block is lightly marked and toned. Memoirs of a long, varied and occasionally dangerous diplomatic career, with additional insight into Leahy's later business career, climaxing as Chairman of Lonrho at the time that Tiny Rowland was dismissed from the company.



£30

44. **Lee, Hermione. Willa Cather A Life Saved Up.**

London: Virago Press Limited, 1989.

First edition. Paperback. Inscribed by Lee to the title page: "For Rosemary love Hermione Oct 8 89". The recipient was Rosemary Goad, who had a long literary career at Faber & Faber, eventually becoming a director in 1970. The book is firmly bound in lightly rubbed and marked soft covers. The text block is slightly toned, marked and foxed and a little musty.

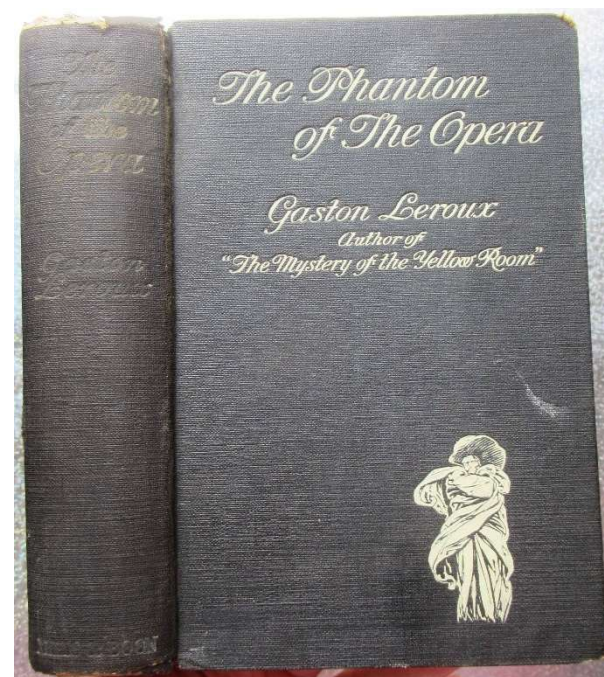
£30



45. **Leroux, Gaston (translated by Alexander Teixeira de Mattos). The Phantom of the Opera.**

London: Mills and Boon, Limited, 1911.

First U.K. edition, printed by Neill and Company, Limited, Edinburgh. 385 pages + 6 of ads and a 32-page publisher's catalogue for Autumn 1910. With an interesting association, noting "file copy" in pencil to the front endpaper, and above that inscribed in ink by a famous London literary agent: "please return to Curtis Brown". The book is reasonably firmly bound in the publisher's black cloth, lettered and illustrated in white, the lettering almost entirely lost from the spine, the cloth is lightly marked, the extremities are bumped and the spine ends are crumbling, causing some surface loss and the beginnings of superficial splits at the hinges. The text block is age browned, slightly foxed and marked, there is a faint aroma of old tobacco smoke, the endpapers are quite brittle and there are some small chips and closed tears to the edges of the front endpaper. A reasonably well preserved example of the notoriously fragile first English edition of Leroux's genre defying masterpiece, with a significant literary association, Curtis Brown being one of the most important agents to work closely with Mills & Boon in their formative years as publishers. Mills and Boon first edition print runs for established authors at this period tended to be between 1000 and 1500 copies, they speculated more heavily on Leroux and produced 2000 copies of the Phantom of the Opera, which sold out rapidly. The cost of the large



print run was in part offset by the comparatively poor quality of materials used in production, which has resulted in a high attrition rate over the years, most copies having being read to extinction. Examples in the original cloth only surface in commerce occasionally, usually when a notable collection is dispersed, as in this instance, the book having formerly been owned by Greek Cypriot Politician and notable book collector, Alexis Galanos. There are two known variants of the U.K. first edition, in black cloth with white illustration and lettering, and in red cloth with the lettering to the spine in gilt, with seemingly no established priority, but it is likely that a major literary agent with close links to the publishing company would have been among the first to receive a copy.

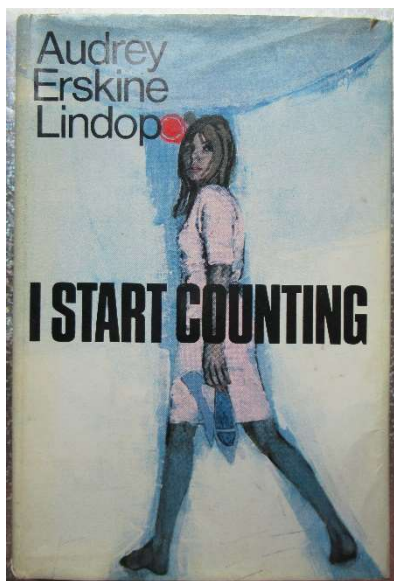
£1,850

46. **Lindop, Audrey Erskine. I Start Counting.**

London: Collins, 1966.

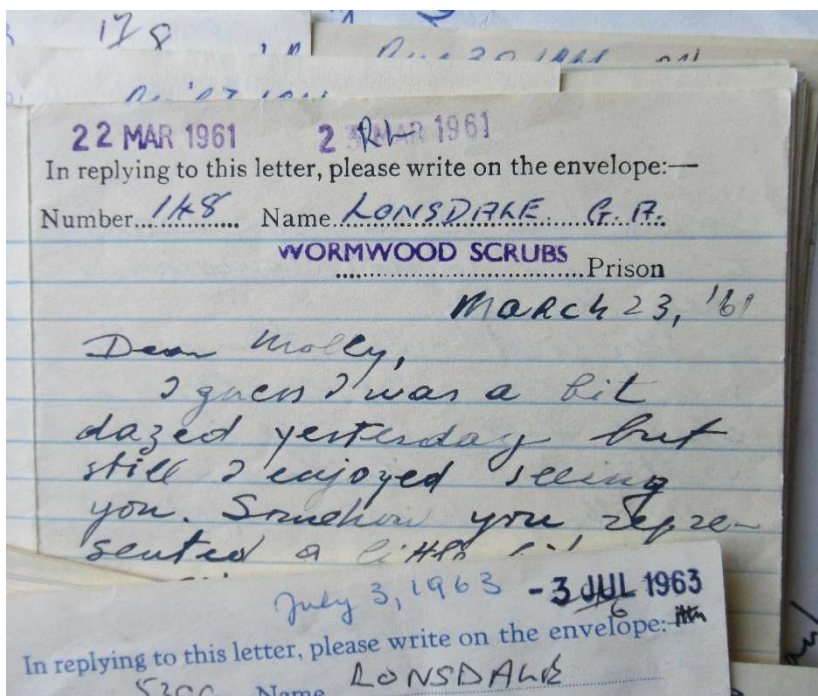
First edition. 319 pages. The book is firmly bound in dark blue cloth lettered and simply decorated in gilt to the spine, the extremities are slightly bumped and rubbed and the spine is a little cocked. The text block is slightly toned, marked and foxed. The Michael Johnson designed dust jacket is the original and not price clipped, it is slightly toned, rubbed and marked, with a few minor nicks and short closed tears to the edges. An unusual novel, written in the first person from the perspective of a 1960s teenager with a difficult family background, whose life becomes more complicated when she suspects that her older step-brother, George, who she has a crush on, might be committing a series of murders in their Midlands home town. It was adapted into the 1969 film of the same name, starring Jenny Agutter in one of her first major roles.

£185



47. **Lonsdale, Gordon (Pseud. Konon Molody). Portland Spy Ring : Letters of an imprisoned Cold War KGB 'Illegal', 1961 – 1964.**

Lonsdale, the master-spy, was arrested in central London on January 7th 1961 in the act of receiving stolen documents from Harry Houghton and Ethel Gee, who both worked at the Royal Navy's Portland base. Peter & Helen Kroger (American communists trading as antiquarian book dealers under false Canadian identities, who smuggled the documents out of the U.K. for Lonsdale as microdots concealed in books) were arrested at their Ruislip bungalow shortly afterwards, the 5 being known collectively as the Portland Spy Ring. Comprising: 41 letters written from various British prisons (Wormwood Scrubs, Strangeways and Birmingham), and six typewritten letters from Moscow following Lonsdale's release. With a further 9 copy letters and related documents. The majority of the letters are written to Lonsdale's friend, Molly Baker (Mrs Caroline Mary Mieville Baker), with the rest to his solicitor, Michael Hurd. Two of the three people who were closely connected to Lonsdale through the legitimate U.K. business activities which he used as cover for his espionage work, the third being Michael Bowers, who



appears as a character in the letters but who Lonsdale cut contact with following his trial, due to several betrayals of trust.

One of the leading MI5 agents in the case, Charles Elwell, identified Molly as a potential bridge in negotiations with Lonsdale: "From studying intercepted phone calls and correspondence over the months, Elwell knew that the person who visited Lonsdale in prison regularly on Saturdays, and for whom he appeared to have most respect, was his former business partner, Molly Baker. She agreed to act as an intermediary to gain Lonsdale's trust. Lonsdale confirmed to her that he was prepared to provide sensitive information in exchange for a 'substantial reduction' in his and the Krogers' sentences." (Barnes, Trevor – 'Dead Doubles', 2020). She was also present at the first meeting between Elwell and Lonsdale on May 31st 1961.

Lonsdale had aspirations as a writer, translating 5 novels while in prison, and on his return to Moscow (following a spy-exchange with captured MI6 'courier', Greville Wynne in Berlin on April 22nd 1964) he commenced work on his memoirs, entitled 'spy'. The memoirs were edited by another notorious spy, Kim Philby, and the publishing deal was brokered by a book dealing friend of the Krogers (who also knew Lonsdale, Baker & Hurd), Oswald Frederick (Freddie) Snelling, already famous for his 1964 book analysing the James Bond phenomenon, which was written with the blessing of Ian Fleming. The correspondence reveals that both Molly and Michael nearly became part of these negotiations, and Snelling's name crops up frequently.

Lonsdale is an engaging, intelligent and often humorous correspondent. He was brought up in the U.S.A. and made the decision to reject western ideals and embrace those of communist Russia at 16, but having also spent a good deal of his espionage career in the west he recognises that he is "neither fish nor fowl". The letters convey his contradictory nature, long passages criticising capitalism and arguing the case for communism are juxtaposed with equally long passages regarding his western business interests and money. Lonsdale would have been sure that his mail was being read by MI5, so one wonders whether at times he was amusing himself by creating a caricature of a communist extremist for their benefit.

Lonsdale's letters to Molly from prison are lengthy, chatty and revealing, the first three written during the trial, on March 18th/19th, 21st and 22nd 1961. Lonsdale's true identity was not discovered until mid-July 1961, and the first of the letters contains hints about his past, he writes re his capture: "In fact I think I was very fortunate that what has happened happened here. In other places, where I spent many a year, the penalty is death.", a clue that he was an experienced spy who had operated in more than one country. It is snippets such as this that must have convinced Elwell that Molly Baker was a potentially valuable asset in MI5's post-trial endeavours to extract information from him. Lonsdale's reputation as a womaniser is confirmed to be true, as is his regard for Molly: "I am very happy to hear about Maxine's feelings on the matter. Don't tell her but only fear of catching hell from you prevented me from starting an offensive in that direction. I know you don't believe in mixing business with pleasure: you are right of course. But I am only human." He then indicates that he had contemplated just such a mix with Molly in some sexist musings on women & espionage: "I often wanted to get to know you better & closer but decided against it because a woman with brains is very dangerous for my profession. The dangerous thing is intuition. Add brains to it & you've had it."

The second letter is from Tuesday 21st March 1961, the penultimate day of the trial, Molly was present, and Lonsdale gave his only statement. Trevor Barnes notes: "Elwell watched with fascination as Lonsdale accepted full responsibility [...] It was a brilliant performance. Not for the first time, Elwell admired Lonsdale's ingenuity and boldness." ('Dead Doubles', 2020). Lonsdale's letter reveals his feelings on the events: "Tell me what you thought of the court proceedings. Don't forget you were in real V.I.P. seats. I don't know if you knew but very big shots were practically next to you, including members of the government. Don't think I'm crazy if I appeared to be too

cheerful. It's just that to me the whole performance is only a performance. We were going through the motions – with everyone knowing the result beforehand.”. There is an indication of how long he has been an agent and the toll this has exacted: “while here I slept more & rested more than any time in the last ten years. It is so strange just to eat, sleep, read & nothing else. I believe I lost about 7lb & feel extremely well. The routine here relaxes me – I'm used to self-discipline – but it drives some people nuts.”.

The third letter, written on the day of the trial verdict, is fraught, Molly has evidently written regarding the previous day's revelations, and Lonsdale responds: “I will first reply to the part that hurt me. You ask: ‘are you a human being with normal feelings’. Etc. Yes, Molly, I am a human with normal feelings.”, further writing: “My life has been not exactly usual and most people would have found it very hard. I value certain things in life (perhaps I should have said ideals instead of things) [...] Where I differ from many people is in my attitude to money. [...] I hate the idea that ‘everyone has his price’, and no matter how hard I try I can't respect people who belong to that category.”.

The letter of April 17th 1961 is a crucial one, revealing that Molly has told Lonsdale that she has been approached by the War Office: “I was thinking (there is nothing else to do here Sundays) about our little discussion. As you know it was no surprise to me so even after thinking for a few hours I still can't add much to what I said at the time. Suggestion of money is really pathetic. In fact that's where most of the trouble starts in this world : both sides judge each other by their own standards.”. He later writes: “Thanks to your new ‘friends’ we didn't get a chance to discuss any personal matters. [...] I only hope that on your next visit we'll get more time – if your ‘friends’ can't arrange even that – what can they arrange?!”.

In the next letter (22nd April), Lonsdale writes: “Thanks for digging up all that stuff re my appeal. I think I shall kiss you next time I see you. Might as well because local gossip says that last Saturday I saw my girlfriend & we fell into each other's arms. “Experts” say that although you look English it was obvious that you are a foreigner.”, Molly appeared in various articles at the time and evidently suspicion was rife, at least in Wormwood Scrubs, that she was also a Russian spy. The end of this letter is an explicit confirmation of their situation: “You say that 2 months ago you wouldn't believe it possible to be a ‘go-between’ for a ‘master spy’ & ‘friends’. Well, now you know what the expression ‘Life is stranger than fiction’ means.”.

In a neat passage on June 1st Lonsdale manages to get in a dig about the Bay of Pigs invasion and Suez: “Kennedy should know better after the Cuban fiasco. I read that CIA spent \$75 million to train & arm the rebels. This really makes me laugh. I suppose that even Suez was cheaper (financially speaking – politically the two events are at least equally important.)”.

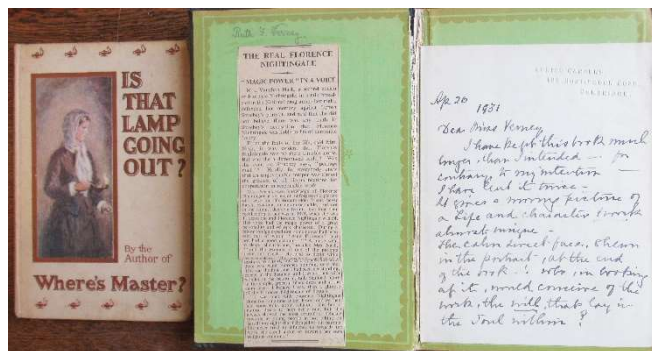
Comparisons between the USSR and non-communist states are frequent, a passage written in May 1962 regarding nuclear fallout from the testing of atomic bombs in various countries ends with a sarcastic remark that: “the unbiased Western press knows that only Communist fallout is dangerous.”. Fascinatingly, in a letter dated 2nd December 1962, Lonsdale devotes a long paragraph to Greville Wynne, his arrest, extradition to the USSR and subsequent treatment, comparing it with his own experience in Britain: “Take the case of G. Wynne for instance. Lord Home protested to Hungary that his arrest & forcing into a car in a street in Budapest was a “breach of acceptable standards of civilised behaviour”. Apparently Home is not aware that your secret police works exactly the same way. [...] Last but not least the Foreign Office made representations about Wynne's property. They should ask the Home Office what happened to my property & money.”. Wynne gets another mention in a letter to Lonsdale's solicitor, Michael Hurd: “As to Mr Wynne it will probably surprise you to learn that we take a far more humane and practical view of such matters. Who knows, perhaps you will be in a position to see this at first hand.”.

There is a mention of the Profumo scandal: "As to politics I also find the international situation fascinating. Naturally I see things like Profumo, Ward, Keeler, etc. etc in a different light – in that you reap what you sow. You want "free enterprise" – well, you got it & not only at Cliveden."

£4,800

48. **Louisa M. Alcott, Mary Andrews, Raymond Shipman. Three books from the library of Florence Nightingale's goddaughter Ruth Florence Verney - Hospital Sketches, Is That Lamp Going Out? and A Lost Commander: Florence Nightingale.**

Hospital Sketches Louisa M. Alcott. John Wilson & Son, Cambridge, U.S.A., Includes the introduction by Alcott from the 1869 edition. Second edition, green cloth boards with brown ink design, title to front and spine in gilt. Spine ends and corners bumped, spine rolled, remains tightly bound. The bookplate of Florence's goddaughter and grand-niece by marriage Ruth Florence Verney pasted to the front inner.



on Louisa May Alcott's experiences of six weeks spent as a volunteer nurse for the Union Army during the American Civil War in Georgetown. Is That Lamp Going Out? By the author of Where's Master? Hodder & Stoughton, 1910. (Where's Master, by Caesar, the Kings Dog). Illustrated white paper boards with a vignette of Florence Nightingale holding an oil lamp. Additional oil lamp decorations stamped to front along with title. Ownership inscription of "Ruth Verney, Plas, Rhoscolyn". A tale for children from the point of view of a Crimean Veteran and also his nurse. A Lost Commander: Florence Nightingale. Mary Raymond Shipman Andrews. Doubleday, Doran & Company, inc. New York, 1929. First edition, black cloth boards with decorative title to front and spine in gilt and green. All edges uncut. Frontispiece portrait of Nightingale. Ownership inscription of Ruth Verney dated Oct. 7. 1930. Multiple letters and newspaper cuttings pertaining to the life and times of Florence Nightingale and her progress in nursing are both tipped in as well as loosely inserted at random throughout. Clippings & correspondence span 1930s & 40s, the correspondence serving to explain the book's well-read and battered condition, describing the numerous people to whom it has been lent.

£160

49. **Lusted, Charles Thomas. A collection of typescript poems, short stories & articles, & a manuscript copy of his will, circa 1890 - 1927.**

A fairly substantial collection, of mostly typescript material, with hand corrections and annotations by the author, also a copy of Charles Lusted's Will dated March 1927 in his own hand. Lusted was a popular poet in his day, much admired by Rudyard Kipling, who published several volumes of poetry and appeared regularly in Blackwood's Magazine. There are 65 individual poems, either single sheets or two pages, some duplication, with both fair copies and early substantially worked over drafts. These include a number of poems on death and the afterlife: 'The Mystery of Life', 'The Suicide', 'On the Brink', 'In the Shadows', 'The Phantom' etc. Several on love. Obvious patriotic fodder for publication such as 'St. George's Day'. Some displaying a social conscience, 'Disabled' and 'The Outcast'. And at least two directly inspired by WW1, 'Killed in Action' and 'The Casualty List'. At least 9 were clearly destined



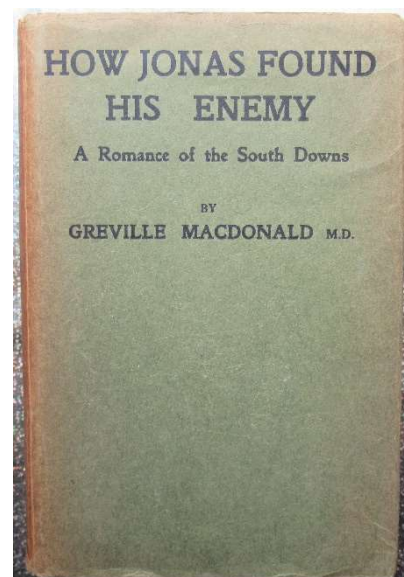
for his last published collection, 'Garden of Heaven and Other Poems'. There are two more ambitious complete pinned together typescripts of what appears to be an unpublished opera titled 'THE BROTHERS A Legend', 45 pages and 41 pages respectively, + title pages and character lists. The shorter version with only minor ink corrections looks to be the finished work, the longer is more heavily corrected. It is a grand Wagnerian epic, set in a Germanic world of heroes and gods, or at least minor spirits. There are two short stories, romances with happy endings, 'Margaret Sinclair', 10 pages with numerous ink corrections, with a title page, and 'Laura Hope', 8 pages with minor ink corrections and a word count, both have the appearance of having been published or at least submitted for publication. There are 5 short articles, with a number of versions of some, 'The Mystery of the Beyond', tapping into the prevailing interest in spiritualism, 'On Falling in Love', 'The Art of Walking', 'Thoughts on Folly' and 'Spencer Redgrave', the latter about an antiquarian bookseller and his shop. Also included are some annotated newspaper cuttings and promotional material for one of Lusted's published titles. All contained in a contemporary box file, with Charles Lusted's name and address on a paper label to the front.

£160

50. **MacDonald, Greville. How Jonas Found His Enemy A Romance of the South Downs.**

London: Constable & Company Limited, 1916.

First edition. 374 pages. The book is firmly bound in the publisher's clean red cloth, lettered and decorated in black, the extremities are slightly bumped and rubbed. The text block is slightly toned, foxed and dusty with cracking at a few points. The dust jacket is the original, it is slightly rubbed and marked, with minor chips and short closed tears to the edges, the spine is sunned and there are small archival tape repairs at the folds to the reverse. An episodic rural metaphysical fantasy, interlaced with folklore and medical detail. A rare novel by the son of another notable fantasy writer, George Macdonald, drawing upon his medical background and involvement in the Peasant Arts movement.

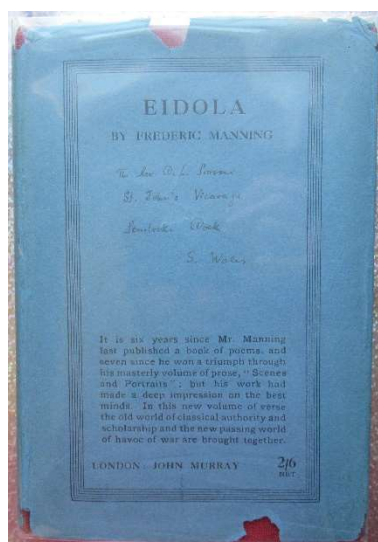


£340

51. **Manning, Frederick. Eidola.**

London: John Murray, 1917.

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



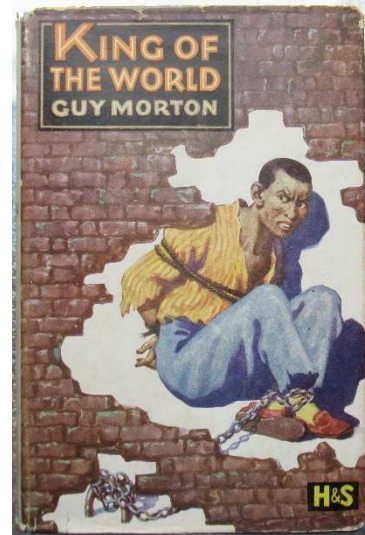
numerous splits and closed tears, particularly around the spine, as well as chips and short closed tears to the edges, it has been repaired to the reverse with pieces of thin archival repair tape. Manning's first collection of poetry to be published after his return from serving as a Private during WW1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

£950

52. **Morton, Guy. King of the World or the Pommeray Case.**

London: Hodder and Stoughton, 1927.

First edition. 320 pages. Undated but published in 1927 according to the British Library, which seems consistent with the other "New and Forthcoming Novels" mentioned on the dust jacket. The book is firmly bound in clean, slightly bumped and creased, blue cloth, lettered and simply decorated in black. The text block is age toned and slightly foxed, there is a neatly written gift inscription to the front endpaper. The dust jacket is the original and correctly priced at 7/6 to the spine, it is somewhat grubby and rubbed, with minor loss and short closed tears to the edges. A weird crime novel, revolving around the members of London's Zebra Club, which encourages varied membership: "from the gentleman burglar to the gentleman banker, from the professional forger to the cleric in the pulpit", and a terrifying new weapon that can instantly and accurately burn anything at a distance without leaving any external trace, from a document within a leather bag to the heart of a champion fighting dog while on its owner's leash. Uncommon even without the dust jacket, decidedly rare with it substantially intact.



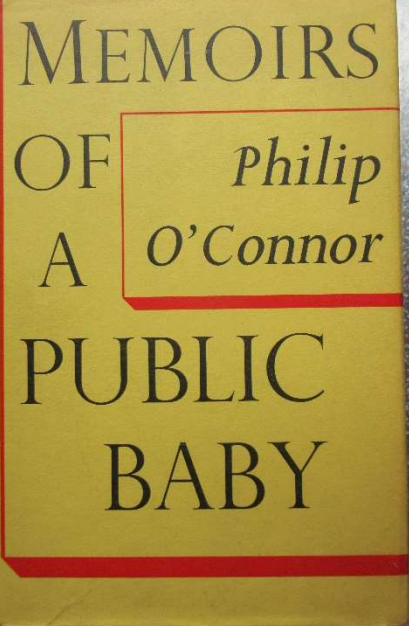
£260

53. **O'Connor, Philip (Introduction by Stephen Spender). Memoirs of a Public Baby.**

London: Faber and Faber, 1958.

Second impression. Inscribed by the author to the front endpaper: "For Rosemary Goad with best wishes from Philip O'Connor. Cancale, 1967.". The recipient, Goad, had a long literary career at Faber & Faber, eventually becoming a director in 1970. The book is firmly bound in light grey cloth lettered in red to the spine, the extremities are slightly bumped and rubbed. The text block is slightly foxed, dusty and age toned. The dust jacket is the original and not price clipped, it is slightly rubbed and marked, the spine is sunned and there are a few small chips and short closed tears to the edges, some repaired to the reverse with thin paper archival tape. A nice association copy of O'Connor's celebrated first volume of autobiography, telling of his chaotic early life, including abandonment as a child in France, adoption and the challenges of carving out a niche as both a surrealistic poet and one of the dangerously dissolute and precarious raconteurs of Fitzrovia.

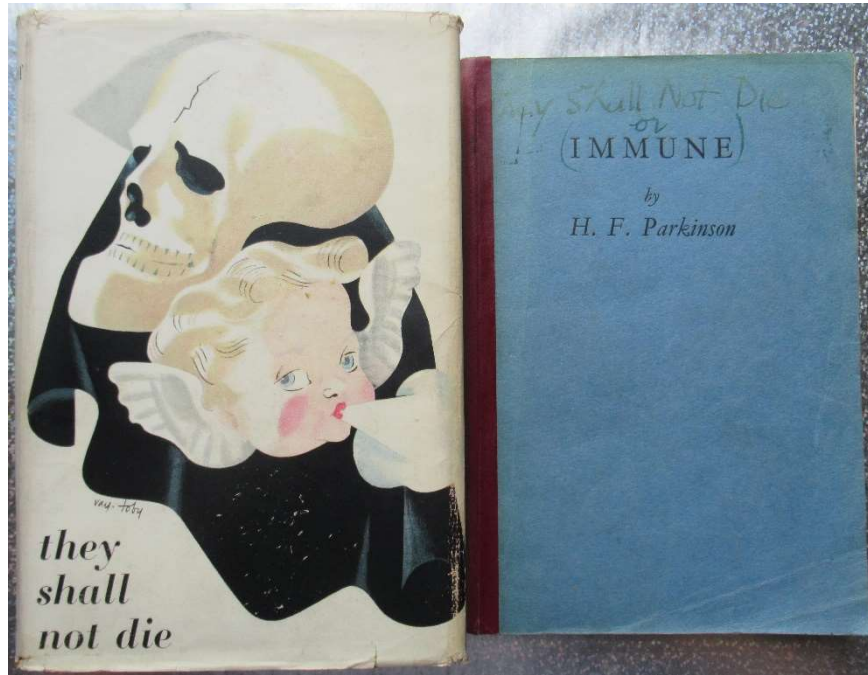
£60



54. **Parkinson, H. F. (Harold Frederick). They Shall Not Die & Immune proof copy.**

London: Constable and Company Limited, 1939.

First edition. 277 pages + 4 of ads. Inscribed by the author to the front endpaper: "for J. P. T. / H. F. P. Jan 1939.". The book is firmly bound in clean light brown cloth lettered in blue to the spine, the extremities are a little bumped and rubbed. The text block is slightly toned, foxed and dusty, the colour frontispiece, replicating the jacket artwork, is present and in good order. The dust jacket is the original, it is price clipped, slightly grubby and rubbed, and there are some small chips and short closed tears to the edges, some neatly repaired to the reverse with small pieces of thin paper archival tape. The book



was originally titled 'Immune', with a note to the front explaining that "A last minute change has been made in the title of this novel", evidently too late for the printer; the original title appears at the top of every page. Demonstrating the truth of this is a proof copy, with the original title hand corrected in green ink to the blue covers and the title page. A note to the front endpaper indicates that it was the Evening Standard's proof copy, presumably sent to them for review, with a pencil note indicating the retail price of the book and what was probably the intended publication date of "Jan 19th". The proof copy is firmly bound in blue wraps titled in black, with a red cloth spine strip giving the original title in ink, the covers are slightly marked, rubbed and creased. The text block is slightly toned and foxed with some dog-eared pages. A science fiction novel, the plot revolves around the discovery of a serum which causes immortality, administered unthinkingly to the human race at large as a cure to all ills in pursuit of monetary gain, without thought to the consequences, which include sterility. It is rare, particularly so signed and in the dust jacket, and it is pleasing to have the accompanying proof copy.

£580

55. **Pearson, John George. A writer's notebooks / scrapbooks of ideas, aspirations and travels 1970 – 1980.**



Two small pocket sized books, approx. 120 pages each & looking to be made especially for the purpose, robustly bound in quarter leather with patterned paper covered boards, lettered with Pearson's initials and the notebook number in gilt to the spines. It is hard to date them precisely but the earliest and latest dates specifically noted are 25 November 1970 and end of June 1980, covering a prolific decade in the author's life, including his fictional biographies of James Bond and Biggles, his biographies of the Sitwells and Barbara Cartland and his first work on the Kray Twins. There are a few blank pages, but perhaps only a dozen or so,

and these are made up for by the additional ephemera loosely inserted at points. Even as scrapbooks of travel they are fascinating, ranging from tram tickets to tart cards, beer and Bollinger labels, stamps, feathers and a

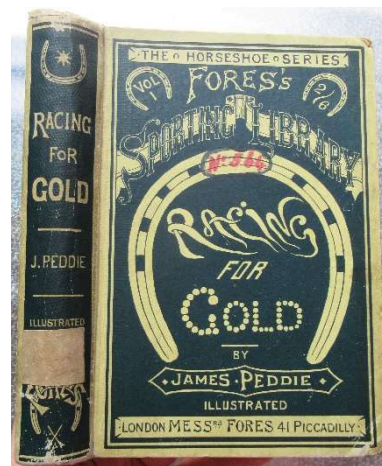
lucky four leaf clover. These are liberally interspersed with Pearson's notes, from mundane day to day lists and reminders to service the car, to "T.V. ideas", including: "Straight descriptive story of Cooper. What it means to be an agent provocateur". There are oblique and intriguing notes, such as: "Why were Ian & Peter Fleming obsessed with the idea of retreating to a hole under the ground?", this seemingly from around February 1975 to judge by another note to the same page. There is a compliments card tipped in reading: "Thank you for being so kind, Miss Barbara Cartland". Pearson was already a wealthy and successful man by the time that he was compiling these notebooks, but his aspirations to a higher standard of living never wane; there is an earlier, slimmer more sparsely filled notebook, but still interesting with even a watercolour by Pearson, which include a list of "war aims" made on June 24 1968, one of which is: "To keep the house in Florence, sell the flat in Rome, & have £25,000 in the bank by April 1969", that being the equivalent of nearly £500,000 in today's money. On this day he also mentions his intention to write a book on the Krays, some 4 years before the book was published, indicating the timeframe he required for an idea to go from germination to finished book. The two main notebooks are constructed with such artistry, that one gets the feeling Pearson always had an eye to posterity, and was never quite off his guard, but there are many revealing moments.

£950

56. **Peddie, James. Racing For Gold or, Incidents in the Life of a Turf Commissioner.**

London: Messrs. Fores, 1891.

First edition. 308 pages + 4 of ads. In yellowback format. Formerly the property of "The Racing Library" of Manchester, with a number of stamps indicating this, and also that the book was No. 564 in their holdings. The book is reasonably firmly bound in the original illustrated paper covered boards, which are somewhat grubby, chipped and rubbed, the extremities are bumped, "No. 564" is written in red ink to the front cover and there is a small label pasted to the bottom of the spine. The text block is slightly foxed, dusty and age toned, there are a few historic repairs with strips of white cloth tape and slight cracking at points, the book opens directly onto the title page but it is unclear whether there should have been another preceding it, and to the rear the first page of ads has been fairly neatly excised. A collection of short stories and sketches on the subject of gambling and related crimes, purporting to be straight from the horse's mouth, or at least heard from somebody who stopped for a smoke somewhere near the stable, and was convinced that the horse had something important to convey. It contains numerous full page illustrations by A. C. Havell.



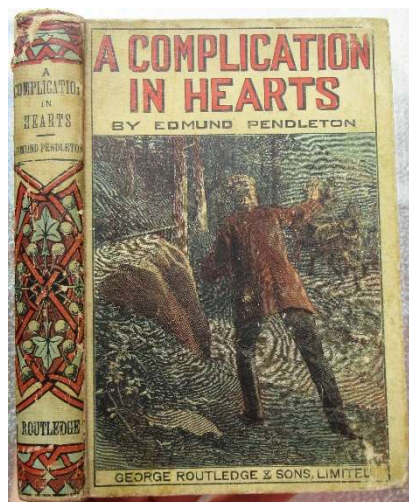
£45

57. **Pendleton, Edmund. A Complication in Hearts.**

London: George Routledge and Sons, Limited, 1893.

First UK edition. 244 pages + 12 of ads. The book is reasonably firmly bound, the illustrated glazed boards are quite grubby, marked and rubbed, the extremities are bumped. The text block is age toned, slightly foxed and dusty, there are some small stains to the top edge, a neatly written name to the half-title page, cracking at points and some dog-eared corners, the front endpaper has been fairly neatly removed, leaving a small piece at the bottom, and the half-title has become browned.

£35

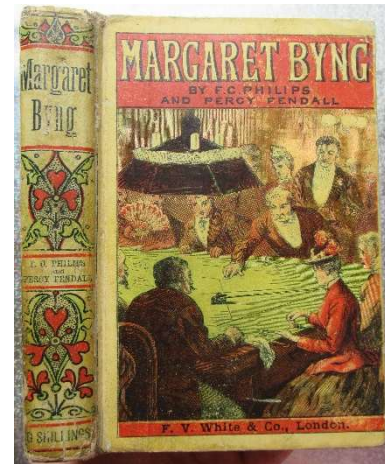


58. **Philips, F. C. and Percy Fendall. Margaret Byng.**

London: F. V. White & Co., 1890.

Reprint. 300 pages. Circa 1890, though as the lower half of the title page has been torn off it is hard to be sure. The book is bound in the publisher's illustrated glazed boards, which are quite rubbed, grubby and bumped, the webbing beginning to show through at the hinges. The text block is slightly age toned, foxed and marked, with cracking at points, one neatly written name to the front endpaper has been scribbled out and the new owner has added her name to the top of what remains of the title page, there is minor damage to a few page edges and numerous dog-eared corners, some with unnecessarily extravagant folds. A racy, lurid and entertaining novel, which looks to have been enthusiastically and repeatedly enjoyed by a number of former owners.

£25

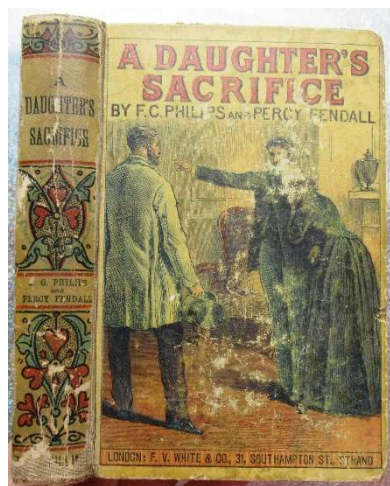


59. **Philips, F. C. and Percy Fendall. A Daughter's Sacrifice.**

London: F. V. White & Co., 1890.

Third edition. 280 pages + 16 of ads. In Victorian yellowback or glazed board format. The book is bound in the original illustrated paper covered boards, which are heavily chipped, grubby and rubbed, with the webbing showing at the hinges. The text block is slightly foxed, dusty and age toned, there is cracking at points, a W. H. Smith's blind stamp to the front endpaper and small tape burns to the endpapers, front and rear, where a protective cover was once attached. A racy, melodramatic novel which tells the story of a beautiful and seemingly wealthy young widow with a scandalous secret who moves to Cornwall with her two children, bringing them up in seclusion and making several mysterious trips to London each year. It is quite uncommon in this format.

£40

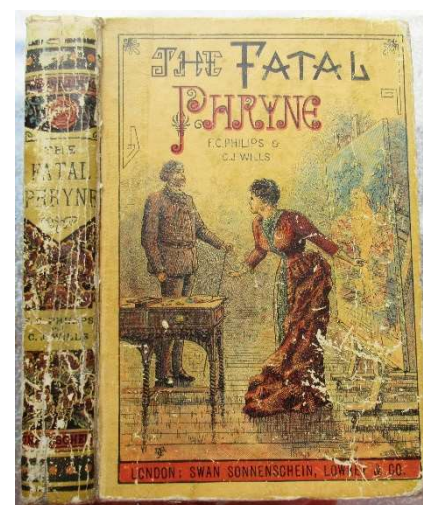


60. **Philips, F. C. [Francis Charles] & Wills, C. J. [Charles James]. The Fatal Phryne or Love's Ordeal.**

London: Swan Sonnenschein & Co., 1890.

Reprint, undated but circa 1890, in Victorian yellowback or glazed board format. 260 pages + 10 of ads. The book is reasonably firmly bound in the original illustrated paper covered boards, which are chipped, grubby and rubbed, with the webbing showing at the hinges and the paper to the spine cracked and crazed. The text block is age toned, slightly foxed and dusty, with minor marks, there is minor cracking at the gutters and at several points throughout, also small tape burns to the endpapers, front and rear, where a protective cover was once attached, a neatly written gift inscription to the front endpaper and a Thanet bookseller's stamp to the title page. As the title suggests, a beautiful woman of doubtful virtue lies at the centre of this romance novel, which is set appropriately enough in Paris, her potential lovers, an elderly French doctor and a young virgin Englishman artist, who at the beginning of the novel has never been in love and entirely ignores the charms of his models.

£40



61. **Pirkis, C. L. [Catherine Louisa]. The Experiences of Loveday Brooke, Lady Detective.**

London: Hutchinson & Co., 1894.

First edition in book form. 329 pages. The book is reasonably firmly bound in the publisher's red cloth, which is lettered and decorated in gilt, white and black, the spine is faded, the extremities are bumped and rubbed, the cloth is lightly marked and there are a few small tears and chips, particularly at the spine ends. The text block is age toned, lightly marked and foxed, with slight cracking at points and an aroma of old tobacco smoke, the patterned endpapers are present front and rear, and to the front pastedown there is the rather attractive bookplate of an Olof Fåhræus, who has additionally signed his name to the verso of the frontispiece, which retains its tissue guard. An early example of a female detective written by a woman. Brooke is characterised as a non-descript, sensible and practical gentlewoman of about 30, who turns successfully to the investigation of criminal activity as a means of earning a living, after finding herself poor, friendless and

without "Marketable accomplishments". Although Pirkis was already a novelist with a well-established reputation who had written several mystery stories, this foray into outright detective fiction captured the zeitgeist in the early 1890s, feeding the public's appetite for crime fiction in the wake of Sherlock Holmes, and seems to have been her most popular, and certainly most enduring work.

£500

62. **Prior, Herman L. Six Months Hence.**

London: Smith, Elder & Co., 1874.

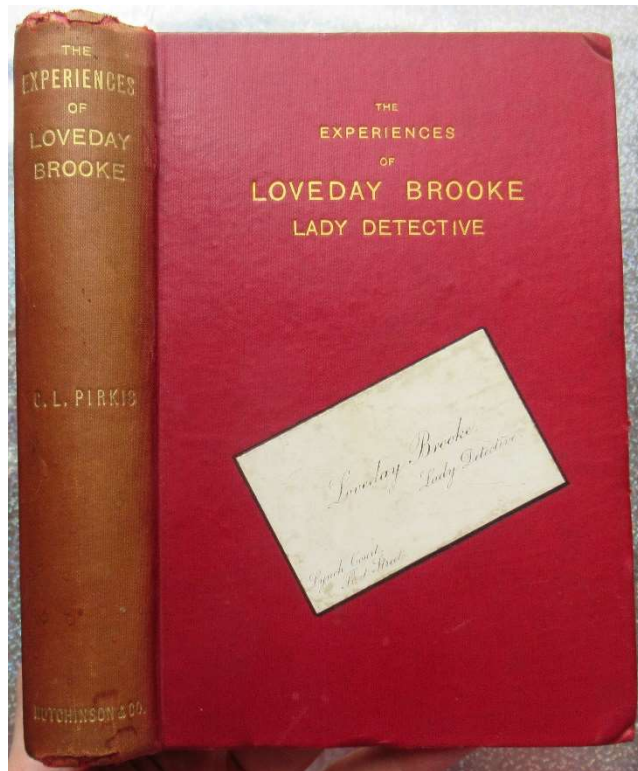
A New edition. 416 pages. The book is quite firmly bound in the illustrated glazed boards, which are grubby and rubbed, with bumped corners and spine ends and the webbing showing at the hinges. The text block is age toned, slightly foxed and stained, there is a neatly written name in ink to the title page, some dog-eared corners and a short closed tear to the fore-edge of the front endpaper. A Victorian sensation novel which according to the press of the time is: "a not over-pleasant but still most powerful story". It is quite uncommon in yellowback format.

£45

63. **Quiz, Roland (Pseud. Richard Quittenton). Young Folks' Tales The Adventures of Tim Pippin & The Prince of Giant-Land.**

London: James Henderson & Sons, 1908.

39 issues of Young Folks' Tales bound in 3 volumes without covers. Each issue is 64 pages, giving a total of 2496. All are Tim Pippin tales from the first two or three years of the publication's run, which were for the most part re-issues of Quiz's earlier stories published between 1871 & 1875 in Our Young Folk's Weekly Budget, though the last 10 in the final volume are originals. The issues included are: 1, 2, 5, 6, 9, 10, 13, 14, 17, 18, 22, 25, 26, 29, 30,



33, 34, 37, 38, 41, 42, 45, 46, 49, 50, 53, 54, 57, 58, 61, 62, 65, 66, 69, 70, 73, 74, 77 and 78. The three volumes are bound in dark blue cloth lettered and simply decorated in gilt to the spines, the extremities are bumped and

rubbed and the cloth is lightly marked, the bindings probably dating from the mid-twentieth century. The text blocks are age browned and the pages are brittle with many chips and closed tears to the edges, some have been strengthened with tissue or archival tape in an attempt to prevent damage occurring, and a few pages have become detached. The endpapers are foxed and each has the same owner's name and address to either the front endpaper or pastedown, all of the volumes have the issue number noted in pencil and a few have additional annotations. Quite a rare publication due to the fragile nature of production. The

stories within are liberally illustrated, cheerily violent and macabre Victorian and Edwardian fairy tales, which, despite purporting to be set in imaginary lands, manage to contain a proliferation of racist, antisemitic and misogynistic caricatures, to an extent startling even for the period in which they were written.

£200

64. **Ransome, Arthur. Peter Duck.**

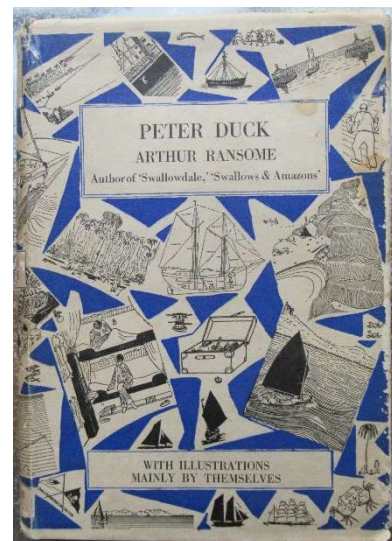
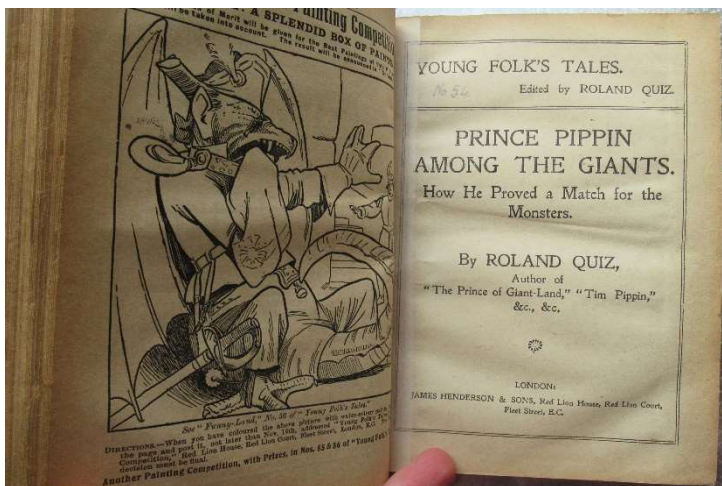
London: Jonathan Cape, 1932.

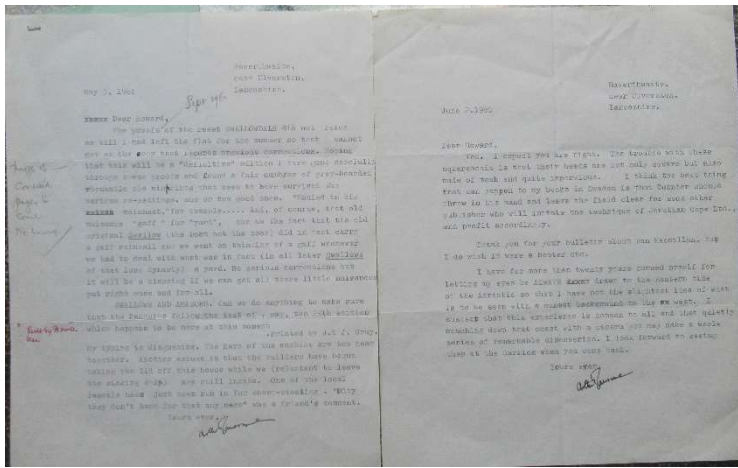
First edition. 432 pages and 2 of ads. The book is firmly bound in clean dark green cloth lettered in gilt, the extremities are lightly bumped and rubbed and there are small patches of fading corresponding with loss to the dust jacket. The text block is slightly toned and dusty, with some minor foxing and a neatly written gift inscription to the first blank page. The dust jacket is the original and not price clipped, it is substantially complete, but has a long closed tear to the rear panel, also other minor chips and short closed tears to the edges, and in 3 places unfortunately some well intentioned but mis-guided previous owner has repaired them with tape, the longer tear to the rear showing burns from a much older tape repair that presumably flaked away, otherwise it is rubbed at the folds, lightly marked and the spine is slightly age darkened. Quite an uncommon Ransome first edition in the dust jacket. It presents reasonably well with the jacket in a protective cover, but some limited judicious intervention from a paper conservator to remove the tape and stabilise the tears might be wise.

£675

65. **Ransome, Arthur. Two typewritten, signed letters to Ransome's publisher, dated June 2nd 1960 and May 5th 1961.**

Both letters are to George Wren Howard, co-founder of Jonathan Cape, Ransome's publisher. The first letter relates to Ransome's frustrations with Swedish Publisher, Albert Bonnier: "I think the best thing that can happen to my books in Sweden is that Bonnier should throw in his hand and leave the field clear for some other publisher who will imitate the technique of Jonathan Cape Ltd., and profit accordingly", with a second paragraph





devoted to the joys of photography along the Adriatic coastline. The second letter deals with the matter of corrections to the reset text of Swallowdale, including: "that old nuisance "gaff" for "yard, due to the fact that the old original Swallow (the boat not the book) did in fact carry a gaff mainsail and we went on thinking of a gaff whenever we had to deal with what was in fact (in all later Swallows of that long dynasty) a yard.". In reference to Swallows and Amazons Ransome writes: "Can we do anything to make sure that the Penguins follow the text of,

say, the 29th edition". There are annotations in pencil and red pen to the letter, I assume in Howard's hand. Attached to this second letter is a note to Howard dated 5 days later from a "K. W.", presumably an employee of Jonathan Cape, responding to Ransome's wishes regarding both books. The letters are slightly toned with creasing at the corners, they have the crease marks from their original folding. A fascinating insight into Ransome's relationship with his publisher, with a charming reference to the original boat that inspired the Swallows & Amazons series.

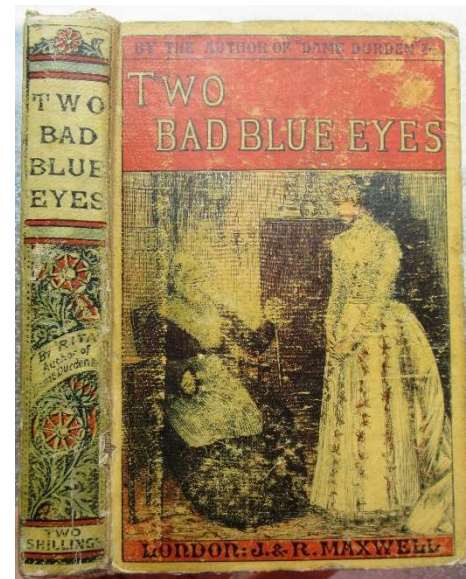
£350

66. "Rita" (Pseud. Eliza Humphreys (née Gollan)). **Two Bad Blue Eyes.**

London: John and Robert Maxwell, 1887.

Reprint, undated but circa 1887. 315 pages + 4 of ads. In Victorian yellowback or glazed board format. The book is reasonably firmly bound in the publisher's illustrated paper covered boards, which are somewhat grubby, bumped, rubbed and chipped. The text block is slightly foxed, dusty and age toned, with grubby marks, splits at the gutters and other more minor cracking at points, there is a partially erased inscription, some passages highlighted in pencil, also small tape burns to the endpapers, front and rear, where a protective cover was once attached. A convoluted society romance, laced with melodrama, one of the extraordinarily prolific and varied Rita's earlier and more straightforward novels.

£30



67. **Rollo Appleyard and Algernon Cecil (Owned by Barnes Neville Wallis). A Tribute to Michael Faraday and Queen Victoria and Her Prime Ministers (Dam Busters).**

London: Constable & Eyre & Spottiswoode, 1931 & 1953.

First editions. Books inscribed to Sir. Barnes Neville Wallis, aeronautical designer and engineer of Dam Busters fame. 'A Tribute to Michael Faraday' is inscribed: "Darling Daddy, from two of his indigent daughters, Baa-lamb and Nous-nous March 20, 1931." and additionally signed by his wife, Mary (Molly) Frances Wallis "M. F. Wallis" in blue, though as her daughters would have been very young I think the whole inscription is in Molly's hand. 'Queen Victoria and Her Prime Ministers' is inscribed: "B. N. Wallis 26th Sept, 1953. With love from Mary & Harry.", Mary and Harry being his daughter and son-in-law Mary Stopes-Roe and Harry Verdon Stopes-Roe. The books are firmly bound in lightly marked, bumped and faded cloth. The text blocks are slightly foxed and toned, both books lack the dust jackets, but Barnes



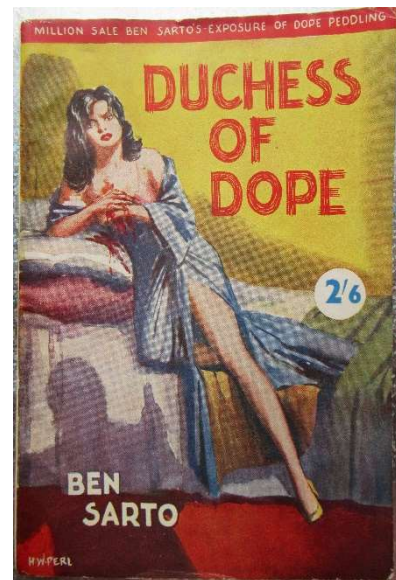
Wallis has neatly cut out the portraits from the jacket of the second book and pasted them in a creative new arrangement to the front pastedown. From the estate of Mary and her husband, Harry Verdon Stopes-Roe (Marie Stopes' son).

£80

68. **Sarto, Ben. Duchess of Dope.**

London: Modern Fiction Ltd, Circa 1949.

127 pages, staple-bound. Undated but circa 1949 according to the copy held by the British Library. The book is quite firmly bound in the original wraps, luridly illustrated by H. W. Perl, the covers are slightly grubby, rubbed and creased with a small chip to the bottom of the spine. The text block is age toned, slightly marked and foxed, with a few dog-eared corners. A disorientating and dis-jointed tale of dames, violence and frequent drug use, told in short staccato paragraphs with a full space between each, indicating a writer on a tight deadline and an editor trying to fill the pages. Quite an uncommon mushroom jungle era British crime pulp in a reasonable state of preservation.



£85

69. **Senior, Olive. Shell.**

Toronto: Insomniac Press, 2007.

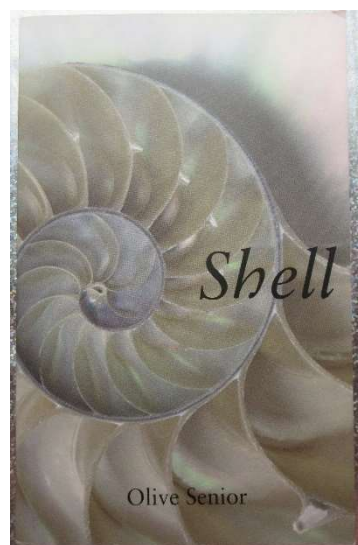
First edition. 100 pages. Inscribed by Senior to the title page: "Dear Rosemary May you have no shell-less creatures in your garden. O." and additionally signed above her name. The recipient was Rosemary Goad, who had a long literary career at Faber & Faber, eventually becoming a director in 1970. The book is firmly bound in the original soft illustrated covers, which are slightly rubbed, marked and creased. The text block is age toned, slightly foxed and marked. A collection of poems published to coincide with the 200th anniversary of Britain's abolition of the slave trade, described by Senior in the Author's note to the rear as: "sprouting from the sugar cane fields on islands drenched in blood, the former British West Indies."

£45

70. **Shakespeare, William & J. O. Halliwell. The Complete Works of Shakspeare Revised from the Original Editions with Historical and Analytical Introductions to Each Play, also Notes Explanatory and Critical, and A Life of the Poet.**

London: The London Printing and Publishing Company Limited, 1860.

Reprints. Originally appearing under one of publisher John Tallis's earlier incarnations, which ceased to exist sometime around 1853. Complete in 8 volumes in the original publisher's blue cloth, elaborately lettered and decorated in gilt with gilt to all edges of each text block, and lemon yellow endpapers to all volumes other than VI's, which have been devoted to ads. Including the Tragic, Comic, Historical and Doubtful Plays. Undated but circa 1860. Each section of plays has its own frontispiece and illustrated title page and there are 89 additional engravings, mainly famous actors of the eighteenth and nineteenth century in various roles. Each section is



separately paginated, 496, 576, 488 and 484 pages respectively. The books are reasonably firmly bound, the cloth is lightly marked and rubbed, the extremities are bumped and the spines are slightly toned, one has a puncture wound. The text blocks are slightly foxed, age toned and musty, with minor cracking at points, closed tears and chips to a few page edges and minor damage and creasing to some tissue guards. On the whole an attractive set and a rarity complete, in this format and in the original cloth, most that appear in commerce and those in institutional holdings having been bound up in 4 volumes, or without the Doubtful Plays.

£300



71. **Sisley, Charles P. (editor), Coralie Stanton etc. 16 issues of The Handy Library 1902 – 1904.**

16 assorted issues of this weekly "pocket-size" periodical, Nos 30, 31, 33, 38, 60, 80, 104, 106, 111, 113, 117, 119, 124, 145, 154 and 155. They look to have been bound together at one point, fortunately retaining the illustrated wraps, and have varying remains of the binding to their spines and some damage to the stitching, but because they have been protected the covers are in remarkably good order with only light toning and creasing, No. 38 may have been towards the front of the bound volume as it has some staining and has lost its upper corners front and rear. The text blocks are age browned, lightly foxed and marked. A periodical aimed explicitly at women, each of the earlier issues of 64 pages tending to contain either two complete novelettes or one novelette and a serial, some of the later issues tending towards 3 or 4 shorter stories and serialisations. Most are romances with happy endings, typical of the period, often involving inconvenient relatives disposed of by prison, death or in lunatic asylums, so that fortunes can be handily acquired to set the couples up in their new lives. But there is also crime, mystery and sensation fiction. Many authors are hard to find any record of and may be pseudonyms of writers who would have been so obscure as to be hard to locate under

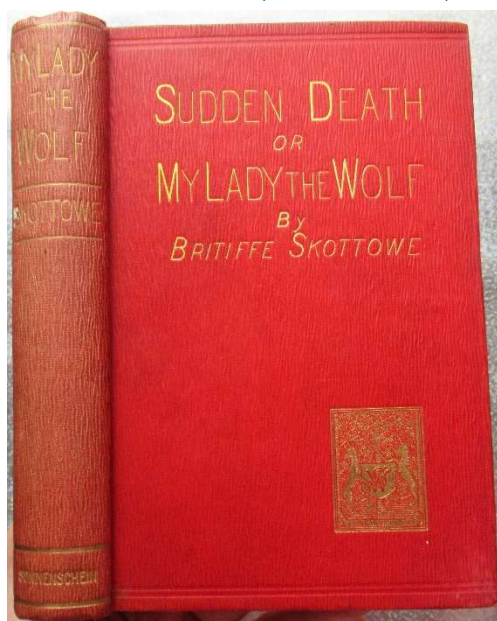


their actual names, but there are some notable contributors such as Coralie Stanton (Pseudonym of Alice Cecil Seymour Hosken), Laura Hain Friswell and Violet Defries. In addition to the fiction there is relationship and dating advice, with columns such as "What men object to in girls", "The Young Wife's Guide" and "How to look nice", as well as some astrology. I get the strong impression that these are all Charles P. Sisley's columns and views! Unsurprisingly for a pocket sized penny periodical it is now rare, most copies having long since disintegrated, the Bodleian Library looks to hold a complete run (1 – 263), as does the University of Missouri, and the British Library and National Library of Scotland have an undisclosed number, but otherwise they seem to be unrepresented in library holdings, and very infrequently appear in commerce.

£230

72. **Skottowe, Britiffe. Sudden Death or My Lady the Wolf.**

London: Swan, Sonnenschein, Lowrey & Co., 1886.



First edition. 274 pages + 2 of ads and a 16-page catalogue dated 1887-1888, possibly indicating a later issue. The book is quite firmly bound in the publisher's red cloth, lettered and decorated in gilt and blind, the cloth is lightly marked, the extremities are slightly bumped and rubbed and the spine is faded. The text block is slightly toned, dusty and foxed, it shows little sign of having been read with many leaves entirely unopened, but for reasons unknown somebody has felt inclined to remove the front endpaper and possibly a half-title and the book opens directly onto the title page. The only work of fiction written by Skottowe who was primarily a historian, a crime novel in which a powerful, attractive woman commits multiple murders and thefts. The comparatively sympathetic portrayal of a woman committing murders by outright physical violence rather than say poisoning or mesmeric vampirism is unusual for the period, and there is added interest in the form of a strong cross-dressing element. A rare and important novel that deserves to be much more widely known.

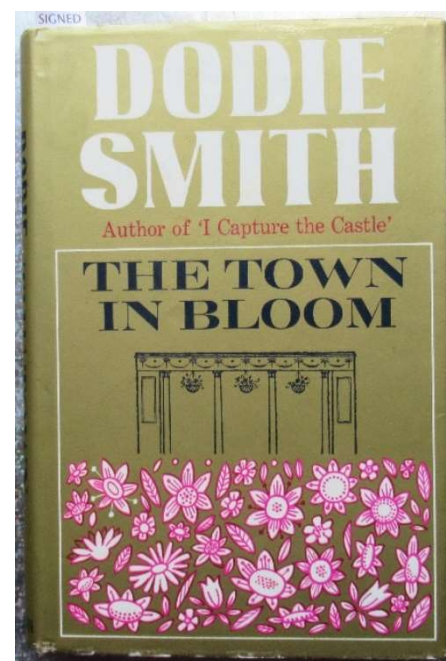
£300

73. **Smith, Dodie. The Town in Bloom.**

London: Heinemann, 1965.

First edition. Inscribed to the front endpaper: "To Esmé with love from Dodie. 1965.". The recipient was Dodie's friend, Esmé Wynne-Tyson, the actress, playwright, philosopher and author, who Dodie met whilst at RADA through another close friend, Phyllis Morris, the three of whom maintained the friendship for the rest of their lives. The book is firmly bound in clean brown cloth, lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is slightly foxed and age toned. The Ken Reilly designed dust jacket is the original, it is price clipped, lightly rubbed and marked with some minor nicks to the edges.

£100



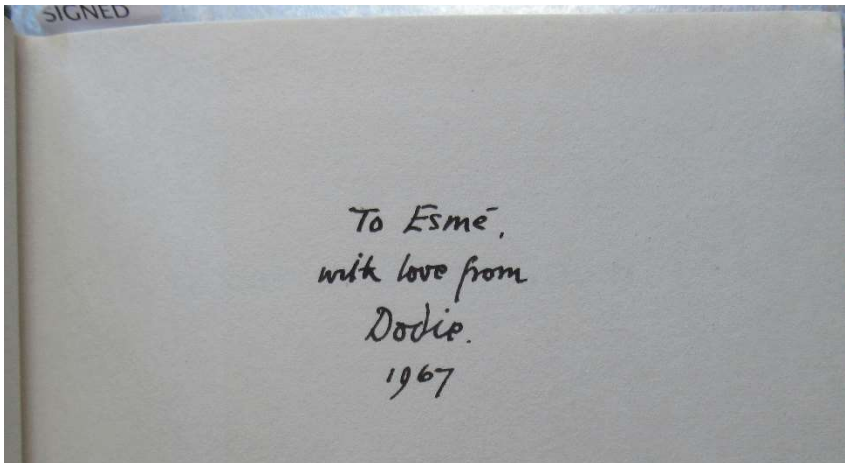
74. **Smith, Dodie. It Ends with Revelations.**

London: Heinemann, 1967.

First edition. Inscribed to the front endpaper: "To Esmé with love from Dodie. 1967." The recipient was Dodie's friend, Esmé Wynne-Tyson, the actress, playwright, philosopher and author, who Dodie met whilst at RADA through another close friend, Phyllis Morris, the three of whom maintained the friendship for the rest of their lives. The book is firmly bound in clean dark green cloth, lettered in gilt to the spine, the extremities are slightly

bumped and rubbed. The text block is slightly foxed and age toned. The Brian Russell designed dust jacket is the original, it is price clipped, lightly rubbed and marked with some minor nicks to the edges. A poignant association copy, the novel being substantially based upon Dodie's early acting days, friendships and love affairs in London, the period during which she and Esmé became friends.

£125



75. **Stopes, Marie, Margaret Sanger, Keith Briant, Avro Manhattan etc. A Remarkable Collection of 38 Books Owned, Annotated and/or Inscribed by Marie Stopes and her Family, including Married Love, Wise Parenthood, Contraception and Prevention of Venereal Disease.**

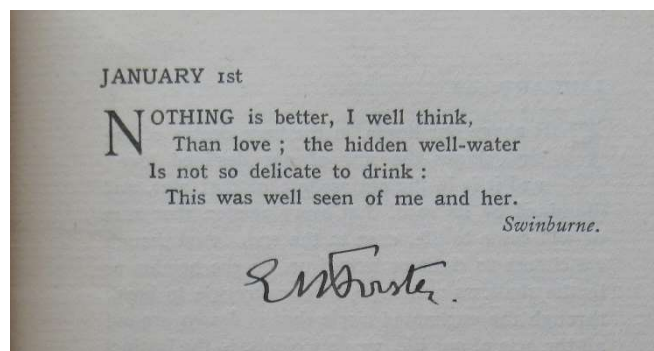
London: A. C. Fifield, Putnam's etc, 1912 - 1956.

38 books which either formerly belonged to Marie Stopes, were inscribed by her to her second husband, Humphrey Verdon Roe, who played a crucial role in Stopes' career as a sexologist and birth control campaigner, assisting with the initial financing of Married Love in 1918 and the establishment of the first birth control clinic in Britain, or were inscribed to her Son, Harry Verdon Stopes-Roe. From the estate of Harry and Mary Stopes-Roe (née Wallis, Mary being the daughter of engineer and scientist Sir Barnes Neville Wallis). They include 10 editions of Married Love and 9 of Wise Parenthood, the earliest from 1919 and the latest from 1928, all inscribed to



Humphrey. The inscriptions to Humphrey chart the phases of their relationship. In the early years Stopes refers to him variously as "Humphles", "My only Treasure Tiger", "the adoreddest of husbands", "my most precious one",

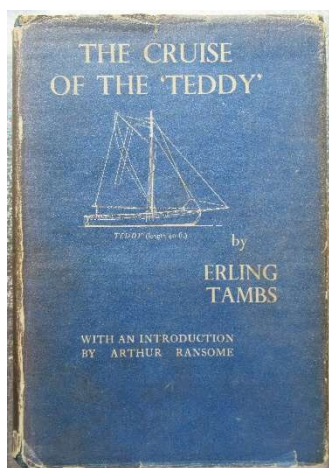
"the dictator", "Buffkins' Daddy" and "the wise protector". And perhaps the most significant inscription from this period appears in a 1921 Seventh Edition of *Wise Parenthood* in which Stopes writes: "To the dear Co-founder of the Clinic, from the Co-foundress. Dec.1921". By 1931 a new and enlarged third edition of *Contraception* is more coolly inscribed: "To A Proof-reader with the gratitude of the author, Marie C. Stopes 9 July 31." and a 1939 edition of *The Prevention of Venereal Disease* indicates that desire and affection have left their relationship altogether, Stopes simply writing: "A Gesture 20. Nov. 1939 from the author to H. M.C.S.". By this date the two were estranged, sexual relations between them having deteriorated in the early 1930s, and Humphrey had been replaced by younger lovers. There are various translations into Dutch, Spanish and Danish, and 'A Road to Fairyland', written and inscribed as Erica Fay and illustrated by Arthur Rackham. A first edition of 1949's 'Lord Alfred Douglas His Poetry and His Personality' is inscribed to her son: "To Harry with love from his mother, the author. Xmas 1949". Of the books from Stopes' own library a 1912 "Lover's Calendar", gifted to her by her friend the author Mollie Stanley-Wrench in 1927 and featuring Stopes' distinctive bookplate to the front endpaper, merits particular mention. It contains a poem for each day of the year and was used by Stopes as a combination of autograph book and aide-mémoire, with approximately 65 signatures of notable friends, relations and lovers, each on the page of their birthday, and roughly 30 more names added in Stopes' hand, sometimes with notes. Among those deemed worthy of a place are her second biographer, Keith Briant, the eccentric Italian artist, aristocrat and author, Avro Manhattan, her literary friends, E. M. Forster and Lord Alfred Douglas, also: Edith Ayrton Zangwill, Helen Allingham, Raoul Pugh and Jan Smuts. Another item of note is a 1932 Advance Review Copy of the first U.K. edition of Margaret Sanger's 'My Fight for Birth Control', which is heavily and critically annotated by both Marie and Humphrey. The collection constitutes an extraordinary insight into Stopes' career, close personal relationships and self-perception at various junctures over 37 years, from the beginning of her rise to public prominence in 1919 until 1956, two years before her death. Detailed descriptions of all titles are available upon request.



£15,000

76. Tambs, Erling (Introduction by Arthur Ransome). *The Cruise of the Teddy*.

London: Jonathan Cape, 1933.



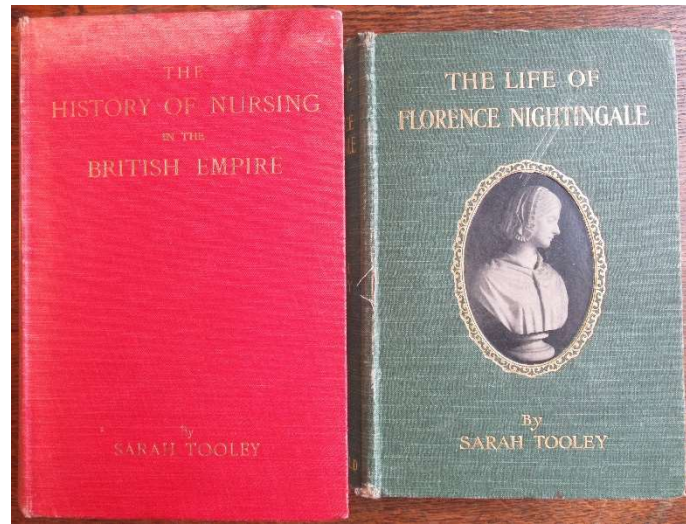
First edition. 264 pages, with map endpapers, 16 black and white illustrated plates and a small tipped-in sheet to the rear advertising: "3 books of the sea". The book is quite firmly bound in lightly marked blue cloth lettered in white, the extremities are slightly bumped and rubbed. The text block is slightly foxed, dusty and age toned. The dust jacket is the original and not price clipped, it is somewhat toned, marked, foxed and rubbed, with small chips and short closed tears, some repaired to the reverse with small pieces of thin paper archival tape. A classic of the nautical voyage memoir genre, telling the complete history of a young couple's four years of voyaging around the world by sail alone in a former pilot's boat, from first launch to tragic and dangerous wreck, in engaging and informative fashion. The stated object of the book: to sell enough copies: "to provide the financial bedding on which to build a new Teddy". Though it was reprinted numerous times in various forms and presumably did indeed raise the necessary cash, the first edition is uncommon, particularly so in the dust jacket.

£100

77. **Tooley, Sarah. The Life of Florence Nightingale and The History of Nursing in the British Empire.**

London: S. H. Bousfield & Co., 1904 & 1906.

First editions. Formerly the property of Florence Nightingale's goddaughter, Ruth Florence Verney, with her decorative art-nouveau bookplate to the front endpaper of each volume. Numerous newspaper cuttings and some notes in her hand, at least one of the articles regarding 'The History of Nursing' is by Ruth Verney (a note below reading "The New Age. Dec 6th 1906") and discusses the chapter on Florence Nightingale. The Life of Florence Nightingale additionally has a letter dated Nov 2. 1904 from Sarah Tooley to Sir Edmund Verney, father of Ruth and son of Sir Harry Verney, who married Florence Nightingale's sister Parthenope, thanking him for a letter that he wrote to her regarding the book. Both books are bound in the publisher's cloth lettered in gilt, with bumping to the extremities and small tears and splits to the cloth, the spine of The History of Nursing is very faded. The text blocks are slightly toned, foxed and dusty with cracking at points, both are liberally illustrated, with all plates present. Excellent association copies of titles written while Florence Nightingale was still alive, indicative even at this stage of the continued importance the Verney family would have in maintaining her legacy after her death. Both titles are uncommon as first editions.



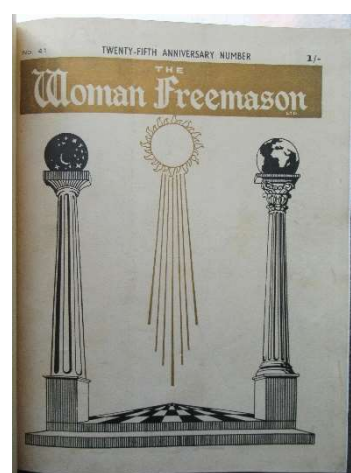
£460

78. **Various. The Woman Freemason Triannual Magazine 1938 - 1946.**

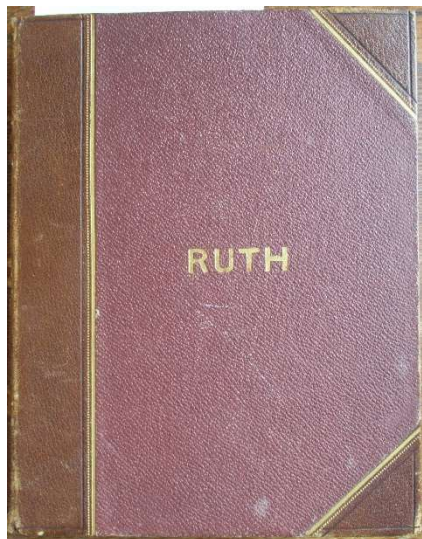
The Original Pioneer All-Women's Masonic Fraternity. The only Masonic fraternity organised by women, for women. Small quarto, bound in green cloth boards with title to spine in gilt. Corners and spine ends bumped, slightly rolled but remains tightly bound. Twenty-four editions of The Woman Freemason magazine (HFAF) complete with full page portraits of members, and advertisements. Issue numbers 41 (Twenty-Fifth Anniversary Edition) through 64, minus 57. All editions were published in February, May and November, excluding issue 56, which was printed in October, with no explanation for this held within the following edition. Each edition begins with the Grand Lodge update, followed by News from the Lodges. News from the Provinces, and a number of short articles on the subject of Masonry in relation to science, literature, and the arts submitted by members. Despite

being written for women, by women, the entries almost exclusively use male pronouns - and the pro-suffrage articles within have done little to update everyone's title from Brother to say, sister; a tradition that remains within Women's Freemasonry today. However, two of the three tenements of Freemasonry are easily applied to feminist principle - those of Brotherly (eh, sisterly) Love, and Relief. Predominantly a charitable organisation for the upper and middle classes, each magazine details the maternalistic social efforts of women Freemasons throughout WWII, as well as their commentaries on contemporary events. Formed in 1908, the Order of Women Freemasons is the oldest and largest Masonic organisation for women in this country and works in much the same way as male Freemasonry. Originally for both men and women, the Order became exclusively female in 1935. Strangely, the Museum of Freemasonry does not hold the Women's Freemason Magazine online. I have been unable to identify any other issues of this magazine available for purchase or at auction.

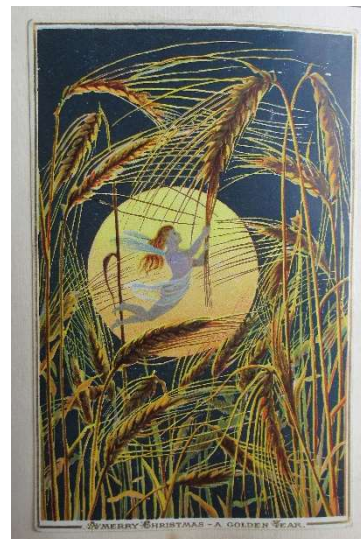
£200



79. **Verney, Ruth Florence (God Daughter of Florence Nightingale). 1883 scrapbook / album of Victorian greetings cards, including some from Florence Nightingale.**



A substantial album, bound in leather with "Ruth" in gilt to the front board, raised bands to the spine and additional simple gilt decoration. Approximately 103 pages, the gleanings in the main being greetings cards, Christmas, New Year and Birthday, approximately 240 in total pasted or tipped-in, with some additional scraps and cuttings and Ruth Florence Verney's later decorative art-nouveau bookplate to the front pastedown. One small Christmas card reads to the reverse in pencil and pen: "For my dear little Ruth with Aunt Florence's Love, 188?", with another below that reading "Ruth with godmother's love 1883", both in Florence Nightingale's hand. Another loosely inserted card



reads "Ruth from Godmother Florence", which, judging by inscriptions in some books presented to Ruth by Florence, is probably a note in Ruth's own hand. There is also what appears to be an original sketch, possibly of Florence or Parthenope Nightingale. A fine selection of Victorian greetings cards by Raphael Tuck & Sons, Joseph Mansell, Thomas Stevens, Davidson Brothers etc, with an excellent Florence Nightingale association.

£950

80. **Verney, Ruth Florence (goddaughter of Florence Nightingale). Two Annotated Venetian souvenir postcard albums of a tour of Italy in 1906 taken by Sir Edmund Hope Verney (1838 – 1910) and Lady Margaret Maria Verney (1844 – 1930).**



Two large albums, approximately 53 pages each, with decorated manuscript title pages and the attractive art-nouveau bookplate of Florence Nightingale's goddaughter Ruth Florence Verney to the front pastedown of each volume. Ruth accompanied her parents on the trip with her brother Harry Calvert Williams Verney and one of her sisters. The albums contain a mixture of postcards, cuttings, maps and photographs documenting the tour, with frequent annotations, as well as long quoted passages from F. Marion Crawford's 'A Maid in Venice' and Ruskin's 'Stone's of Venice'. The likely

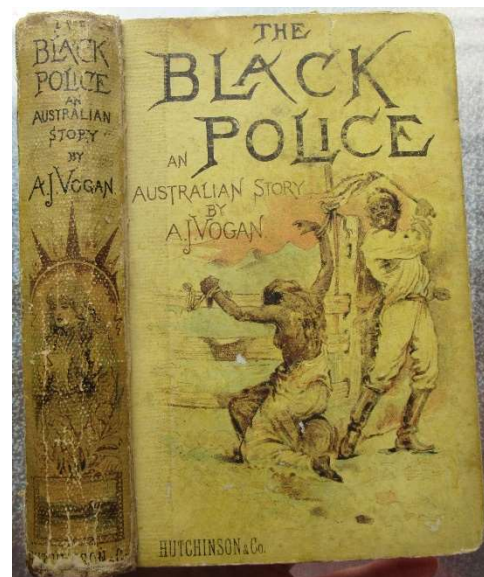
compiler and annotator of the albums is Ruth Verney, though some of the photographs are initialled "E. H. V.". There are some additional loosely inserted handwritten sheets and postcards, also tipped in samples of plants from various locations. Both albums have lost their spine strips and the boards are somewhat marked and rubbed, but the bindings remain firm and the contents in good order, other than the photographs which have become yellowed and faded over time.

£580

81. **Vogan, A. J. [Arthur James]. The Black Police An Australian Story.**

London: Hutchinson & Co., 1890.

First edition. 392 pages. In yellowback format, undated but circa 1890. The book is bound in the original illustrated glazed boards, which are quite grubby faded and rubbed, the hinges are fragile with the webbing showing and the beginnings of splits at the ends, the front board in particular being in danger of becoming detached, and the extremities are bumped. The text block is age toned and dusty, with minor marks and spots of foxing, the gutters are cracked, there is slight cracking at points and a few page corners are dog-eared. Vogan's intentionally sensational polemical novel, intended to expose the brutality of policing against the indigenous population in Australia during the late nineteenth century. It is liberally illustrated and includes a "Slave Map of Modern Australia" towards the rear. It seems to have been published primarily as a yellowback without a more expensive cloth issue, the format allowing immediate impact and shock value to draw in a readership, with the illustration to the front cover showing a manacled, half-naked black woman being flogged. It is quite plentifully represented in institutional holdings but rare in commerce.



£250

82. **Wade, Henry (Sir Henry Lancelot Aubrey-Fletcher). No Friendly Drop.**

London: Constable & Co Ltd, 1931.

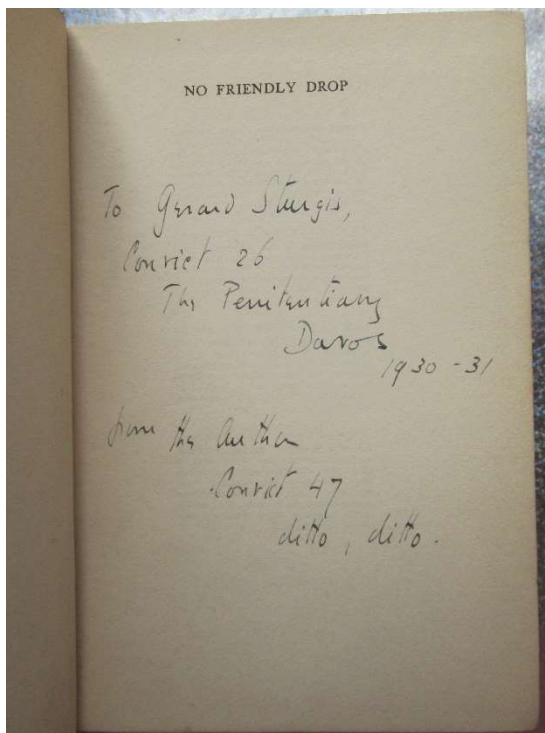
First edition. 352 pages. Inscribed intriguingly by Wade to the half-title page: "To Gerard Sturgis, Convict 26 The Penitentiary Davos 1930 – 31 from the Author Convict 47 ditto, ditto.". The book is reasonably firmly bound in the publisher's greenish blue cloth, lettered in green, the spine is faded and the extremities are somewhat bumped and rubbed. The text block is age toned, dusty and lightly marked with a former owner's name neatly written in pencil to the front endpaper. The second Inspector Poole novel, reasonably uncommon as a first edition and rare signed. The identity of the original recipient is a mystery, one possible candidate is Gerard Boit Sturgis (1885-1941), a contemporary of Wade's who also served in France during WW1.

£300

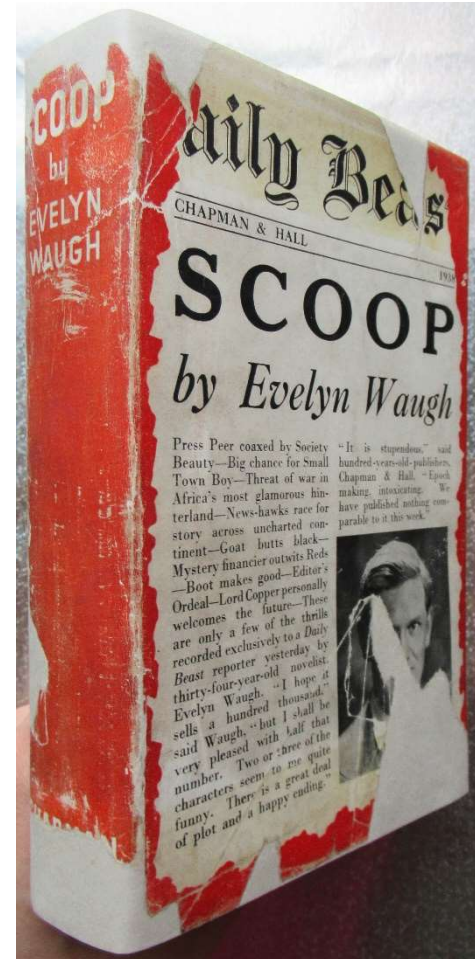
83. **Waugh, Evelyn. Scoop.**

London: Chapman & Hall Ltd., 1938.

First edition. With the full "as" to page 88. In what appears to be an advance or trial dust jacket, with no price or advertising, differing quite considerably from the published version. Significant differences include: the lettering to the spine, with 'Scoop' appearing horizontally in white, corresponding to the gilt lettering on the book beneath and leaving a large blank middle orange section; the layout of Waugh's blurb to the front panel, with no caption beneath the photograph; the photograph is of higher resolution; there is no orange bar above the 'Daily Beast'



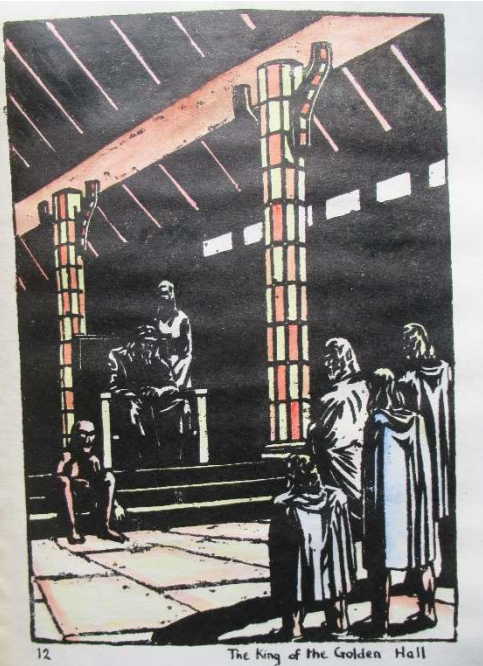
masthead and the orange border around the blurb is more ragged. The jacket is bibliographically interesting and should help quell debate around the priority of the published dust jackets, reducing the need to rely upon the plausible but unsubstantiated theory that Lord Beaverbrook threatened legal action and caused the 'Daily Beast' masthead to be removed. The simpler theory is that the 'Daily Beast' masthead detracts attention from 'Scoop', which is after all the title of the book, and was removed for this reason. The existence of this advance jacket would indicate that a number of significant stylistic changes were made, the masthead initially left in place, probably too many printed to be discarded, then the decision to also remove the masthead was taken and the remaining jackets without the masthead printed, with all being released to the public simultaneously. The book is firmly bound, the boards are clean, with light rubbing and bumping to the corners and spine ends. The text block is slightly toned and dusty with minor marks, there are two bookplates to the front endpaper, one the armorial bookplate of bibliophile, Christopher Freville Huntley, the other smaller and without adornment of an unidentified Frederick Woods. The dust jacket had survived the decades by being quite significantly reinforced top and bottom with Sellotape, it has now been professionally conserved to help it survive the decades to come, with no attempt at prettification, there are quite large areas of loss to all panels other than the flaps, as well as rubbing, creasing and burn marks from the tape. There are no readily locatable references to the existence of other examples of the jacket in this advance state, so this conceivably may be the sole survivor. Quite a nice copy of the book, in an unprepossessing but potentially bibliographically important dust jacket.



£4,800

84. **West, D. [Don]. Illustrations to J. R. R. Tolkien.**

Bingley, 1971.



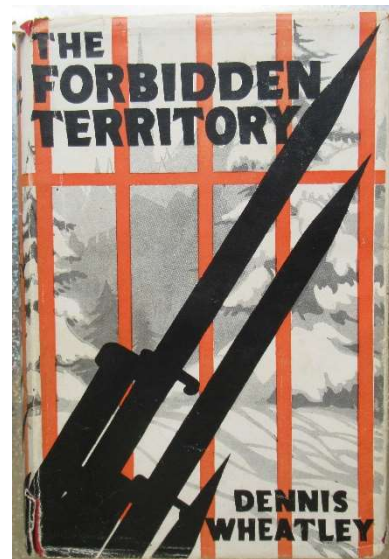
First edition, "limited to 450 copies printed and coloured by hand". Signed by West to the Limitation page. Approximately 26 x 19.5cm. Containing 26 numbered illustrations, one per page, plus Contents and a 2-page Introduction. The book is bound in the original light pink paper covered boards, lettered in black, with black cloth spine strip and corners, the boards are slightly foxed, marked and distorted and the extremities are a little bumped and rubbed. The text block is slightly foxed, marked and toned. Loosely inserted is a cutting of Michael Tolkien's Obituary for his father, annotated and with one correction. Don West (born 1945 died 2015) was a well known fan artist and writer who won a number of awards. This moody, atmospheric interpretation of The Lord of the Rings, concentrating chiefly on the topography and architecture of Middle Earth, is one of his earliest major works.

£480

85. **Wheatley, Dennis. The Forbidden Territory.**

London: Hutchinson & Co (Publishers) Ltd, 1933.

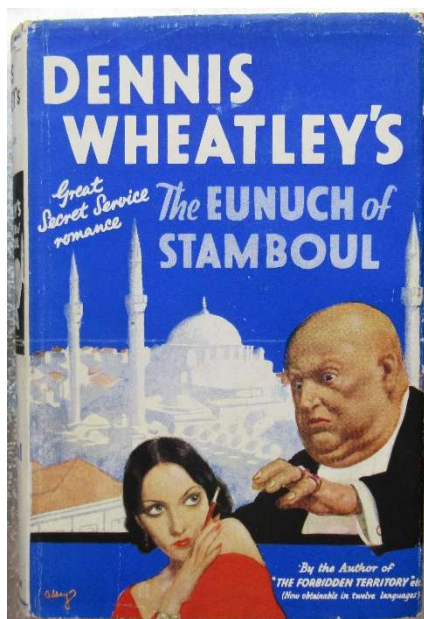
Fifth impression. Published shortly after the first, with the Spring 1933 catalogue to the rear of the book and the jacket still confidently priced at 7/6 to the spine showing what a success Wheatley's first novel was, most books of the period being re-issued almost immediately at 3/6. The book is firmly bound in clean red cloth lettered in black, the cloth is lightly rubbed and the extremities bumped. The text block is slightly foxed, toned and dusty and an early owner has written their name and the date on which they acquired the book to the title page as well as attaching a not unattractive bookplate to the facing page with a small stamp beneath to further assert their ownership. The dust jacket is the original and not price clipped, it is slightly marked and grubby, with minor loss and short closed tears to the edges, as well as a longer tear with associated creasing to the rear panel affecting Wheatley's photograph. An attractive very early reprint, uncommon in the jacket, with "First Reviews" to the rear panel.



£280

86. **Wheatley, Dennis. The Eunuch of Stamboul.**

London: Hutchinson and Co (Publishers), Limited, 1935.



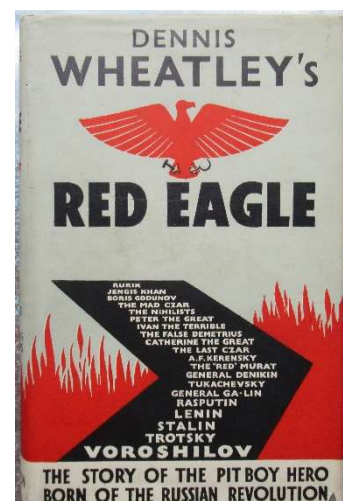
First edition. 298 pages + 6 of ads and a 48 page Spring 1935 Publisher's Catalogue. Advance copy, with plain endpapers, into which Wheatley has tipped-in a small-scale version of the intended map endpapers, adding a note above: "Apologies for the fool binders who forgot to put the endpapers in the advance copies. D. W.". Additionally inscribed to the title page: "For my good friend S. R. Fuller With every good wish from Dennis Wheatley". The book is firmly bound in clean red cloth lettered in black, the extremities are lightly rubbed and bumped. The text block is age toned and foxed, with minor marks. The Abbey illustrated dust jacket is the original, it is lightly marked and rubbed, with a few nicks and short closed tears to the edges. Espionage thriller, in which international intrigue is intermingled with a sultry love affair in one of Wheatley's better stand alone novels. Uncommon in the dust jacket and this is a particularly well preserved example.

£1,450

87. **Wheatley, Dennis. Red Eagle.**

London: Hutchinson & Co. (Publishers) Ltd., 1937.

First edition. Inscribed to the title page: "With best wishes from Dennis Wheatley". 390 pages plus 9 pages of ads for Wheatley's books and a 16 page publisher's catalogue for Autumn 1937. Also loosely tucked in is a large publisher's advertising postcard for 'Uncharted Seas' to be published in Spring 1938. The book is firmly bound in clean, slightly toned grey cloth lettered and decorated in red, the corners and spine ends are slightly bumped. The text block is toned and a little foxed with a few minor marks and a small liquid stain to the bottom edge which has bled up a little way into the text block, there is



a crease mark to the bottom corner of the colour frontispiece. The dust jacket is the original and correctly priced at 12'6 to the spine, it has a few small nicks and short closed tears to the edges with some slight associated creasing, the spine is a little toned and there are some minor marks, the red to the spine, which often fades to orange, remains decidedly red, toning notwithstanding. Not the most exciting Wheatley inscription, but a very handsome first edition of the book in which he gives his perspective on the Russian Revolution and communism in general.

£570

88. **Whyte-Melville, G. J. Rosine.**

London: Chapman and Hall, 1877.

266 pages + 16 of ads. Undated and with no edition stated, but fairly certainly published in 1877 based on titles advertised to the rear board. In Victorian yellowback or glazed board format. The book is quite firmly bound in the original illustrated paper covered boards, which are somewhat grubby, rubbed and chipped, the corners bumped. The text block is slightly toned, dusty and foxed, there is cracking at points, one gathering working loose and protruding slightly and a W. H. Smith's blind stamp to the front endpaper. An unusual departure for Melville, a historical novel set during the French

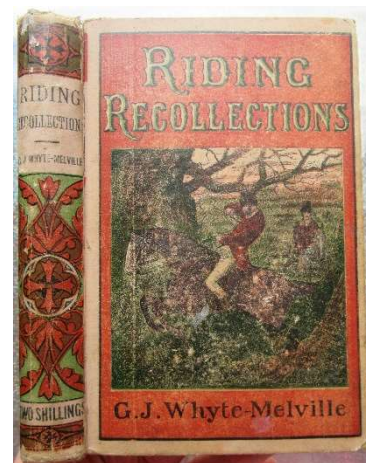
Revolution, following the adventures of a young woman of humble origins, who finds herself at the Palace of Versailles by the side of Marie Antoinette on the eve of her execution. It is uncommon in this format.

£60

89. **Whyte-Melville, G. J. Riding Recollections.**

London: Chapman and Hall (Limited), 1880.

Eighth edition. 251 pages + 16 of ads. In Victorian yellowback, or in this instance pink glazed board, format. The book is reasonably firmly bound in the illustrated paper covered boards, the extremities are bumped, the boards are rubbed, marked and slightly chipped, the front hinge a trifle tender. The text block is slightly foxed, dusty and age toned, there is a neatly written ownership inscription to the dedication page and a W. H. Smith blind stamp to the front endpaper, it is a little cracked at points. One of Melville's most popular titles, a departure from his usual fictional offerings, this being an entertaining treatise on the art and practice of hunting and horse riding.



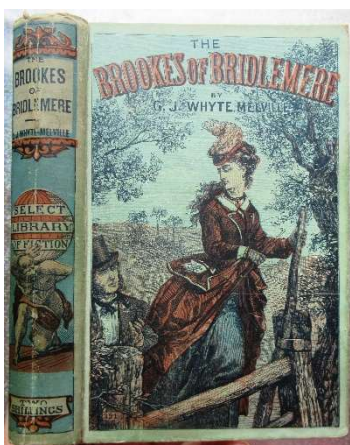
£25

90. **Whyte-Melville, G. J. The Brookes of Bridlemere.**

London: Chapman and Hall, 1881.

Twelfth edition. 419 pages + 8 of ads. Undated but circa 1881, in yellowback, or in this instance green glazed board, format. Number 391 in C&H's Select Library of Fiction. The book is quite firmly bound in the original illustrated paper covered boards, which are slightly marked, rubbed and chipped. The text block is slightly foxed, dusty and toned, with minor cracking at points and a W. H. Smith's blind stamp to the front endpaper.

£40

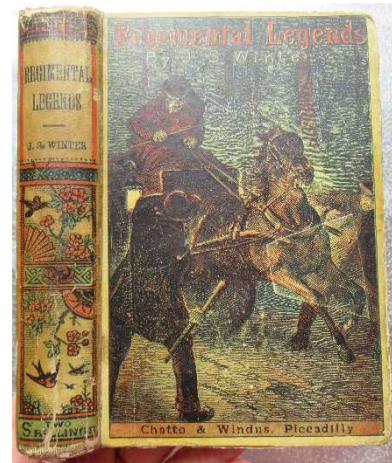


91. **Winter, John Strange (Pseud. Henrietta Eliza Vaughan Stannard (née Palmer)). Regimental Legends.**

London: Chatto & Windus, 1893.

A New Edition. 322 pages + the last 30 pages of a 32-page catalogue to the rear, the first page having been neatly removed. In Victorian yellowback or glazed board format. The book is reasonably firmly bound in the original illustrated paper covered boards, which are chipped, grubby and rubbed, with the webbing showing at the hinges. The text block is age toned, slightly foxed and dusty, with minor marks, there is slight cracking at the rear gutter and at several points throughout, the endpapers are browned and creased.

£30

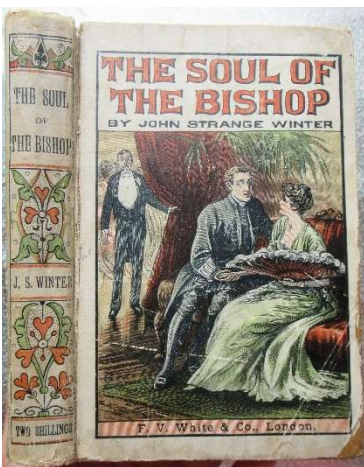


92. **Winter, John Strange (Pseud. Henrietta Eliza Vaughan Stannard (née Palmer)). The Soul of a Bishop.**

London: F. V. White & Co., 1895.

Fifth edition. 304 pages + 8 of ads. In Victorian yellowback or glazed board format. The book is bound in the original illustrated paper covered boards, which are heavily chipped, grubby and rubbed, with the webbing showing at the hinges and the beginnings of splits at the spine ends. The text block is slightly foxed, dusty and age toned, the gutters are splitting and there is more minor cracking at points, there are small tape burns to the endpapers, front and rear, where a protective cover was once attached.

£25

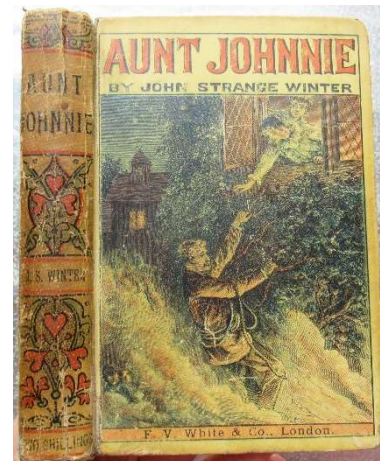


93. **Winter, John Strange (Pseud. Henrietta Eliza Vaughan Stannard (née Palmer)). Aunt Johnnie.**

London: F. V. White & Co., 1895.

Fourth edition. 312 pages + 8 of ads. In Victorian yellowback or glazed board format. The book is bound in the original illustrated paper covered boards, which are heavily chipped, grubby and rubbed, with the webbing showing at the hinges and the beginnings of splits at the spine ends. The text block is slightly foxed, dusty and age toned, the gutters are splitting, there is more minor cracking at points and some pages are stained or have grubby handling marks.

£25



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