



December

2023



1. **Banier, Abbé Antoine. The Mythology and Fables of the Ancients, Explain'd from History.**

London: A. Millar, 1739 - 1740.

First edition, translated from the French. 4 volumes complete. 583, 619, 545 and 458 pages respectively + complete 142-page unpaginated Index for all four volumes to the rear of volume 4, and the folding table

opposite page 398 in volume 3. A uniform set with an interesting chain of provenance, all in handsome full brownish aubergine coloured leather armorial bindings from the library of William Theodore (1785-1875), whose library was sold in 1827. All four with subsequent armorial bookplates, of George Sowerby to the front pastedowns and Sir Arthur Paget to the facing endpapers. The books are firmly bound, the leather is rubbed or becoming flaky along the hinges, with some surface loss and cracking to a few boards and corners, the extremities are bumped. The text blocks, with gilt to all edges, are slightly toned and marked with slightly creased corners. An attractive and illustriously provenanced example of one of Banier's most influential works.

£800

2. **Barr, James. The Witchery of the Serpent.**

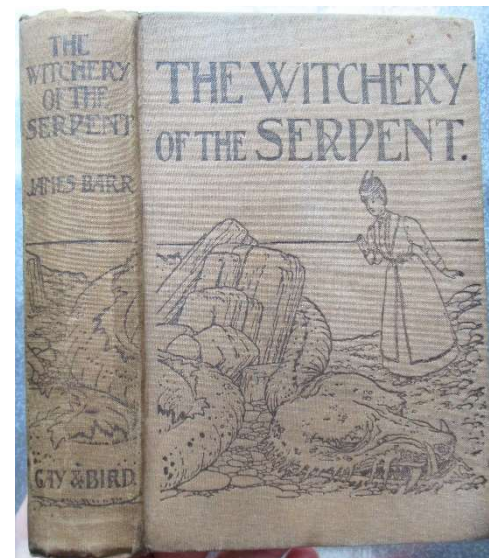
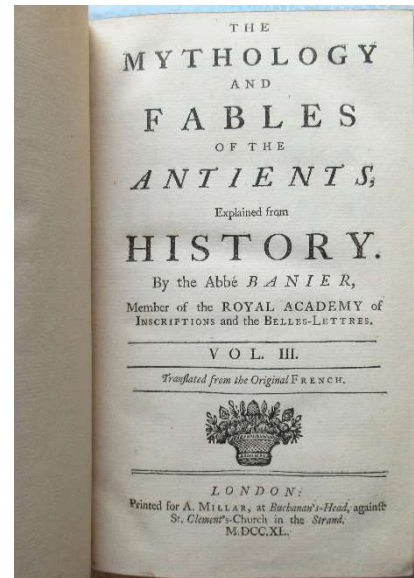
London: Gay and Bird, 1907.

First edition. 315 pages + 16-page publisher's catalogue dated January 1907.

The book is quite firmly bound in light brown cloth, lettered and illustrated in black, the illustration showing the sea serpent of the story washed up on a Scottish beach is quite unusual for the period in that it extends around the spine and rear board, the boards are slightly marked and rubbed and the extremities are bumped. The text block is age toned and lightly foxed, with stains and grubby marks, also dog-eared corners and some minor

tears and small areas of loss to the edges of some of the more roughly cut pages, to the front pastedown is the large and distinctive bookplate of notable collector Jim Whitford, and to the front pastedown is the neatly written name of "William Watson Crawford", who may have some connection with Barr on his mother's side of the family, or to the dedicatee, Margaret Crawford Anderson. A complex tale of romance and journalism, the serpent of the title being the main plot catalyst, an editor of a major London paper, who has been ridiculed once for reporting a false story, receives another report from a journalist in Wick, who has witnessed the beaching and death of a 600-foot sea serpent, and runs the story, only for the serpent to vanish, setting the two men against one another. It's an entertaining tale, and chapters 8 & 9 describing the death throes and inspection of the serpent have a satisfying quality of magical realism. It is unsurprisingly uncommon in institutional holdings and rare in commerce.

£450



3. Bayly, A. Eric. *The Man with the Parrots*.

London: Sands & Co., 1901.

First edition. 231 pages. The book is firmly bound in the publisher's green cloth, lettered and illustrated in gilt, yellow, blue and black, the cloth is lightly marked and rubbed, the spine is slightly sunned and the extremities are bumped. The text block is slightly foxed, marked and age toned and there is a W. H. Smith blind-stamp to the front endpaper. Seemingly the last of three crime novels written by Bayly, this one a story of murder, perjury and false imprisonment. Worth buying just for the parrot on the front board, but if that doesn't convince you Bayly utilises the words "Shadows" in the subtitle of the book and then commits to incorporating either "shadow" or "shadows" in each of the 20 chapter titles, my favourite being: "The Hovering of the Shadows", this is before they descend, lift again, spread, waver

and then deepen, also performing numerous other unexpected feats and contortions, singly or in unspecified multiples, for the entertainment of the reader.

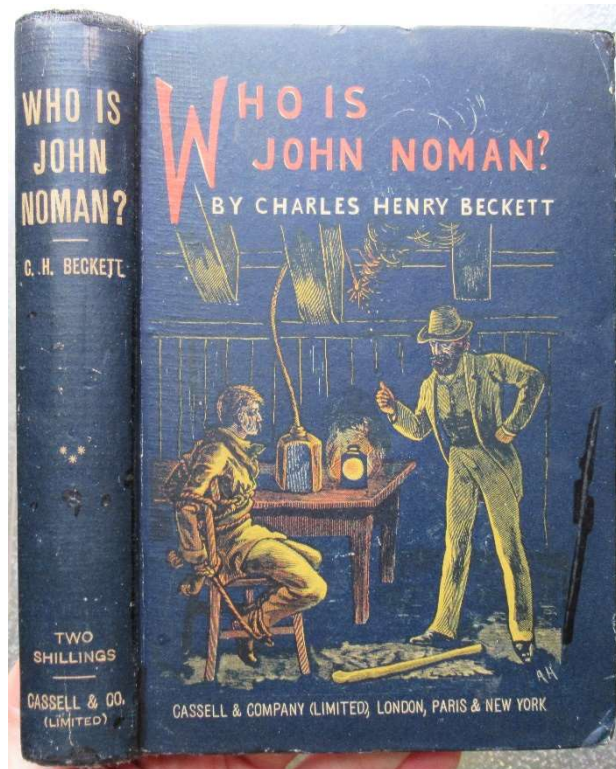
£150

4. Beckett, Charles Henry. *Who is John Norman?*

London: Cassell & Company, Limited, 1888.

First or early edition, 318 pages + 16-page publisher's catalogue to the rear. The title page is undated but the catalogue is dated November 1888. Cheaply produced in illustrated glazed boards and priced at Two Shillings, as is the later full and more obviously yellowback edition, in illustrated black and light brown or discoloured cream coloured boards, with adverts to the rear board. Unlike the later version this has a half-title, the verso of the title page is blank and there is a printer's statement to the bottom of page 318: "Press of W. L. Mershon & Co., Rahway, N. J.", indicating that these are the American sheets. The book is firmly bound, the outer boards are slightly chipped, toned, marked and rubbed. The text block is age toned, slightly foxed, marked and dusty. An interesting and quite rare late-Victorian sensation or mystery title, with an anarchist sub-plot.

£280

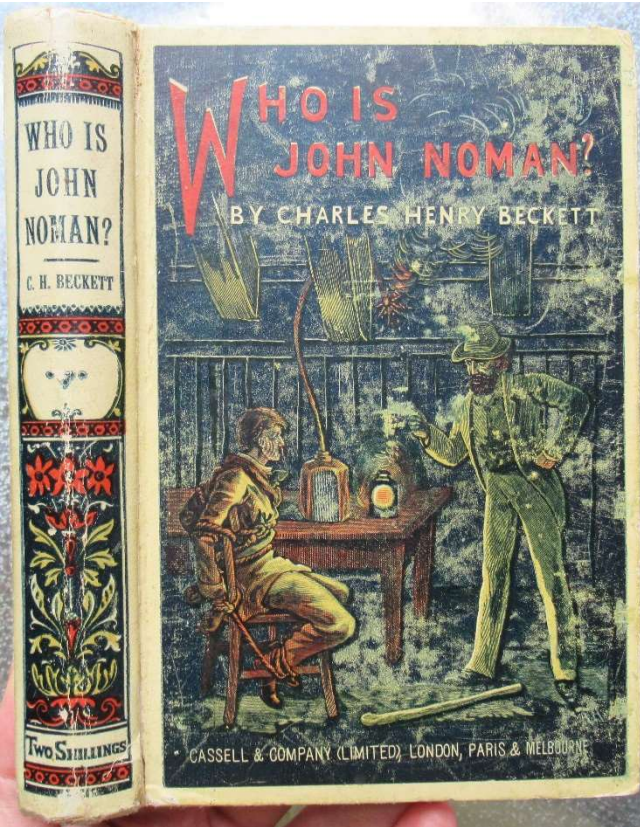


5. Beckett, Charles Henry. Who is John Norman?.

London: Cassell & Company, Limited, 1892.

Probable reprint or new edition, in full yellowback format. 318 pages + 16 of ads, these dated December 1892. Although the earlier edition of 1888 was also published in a cheap "Two shilling" glazed board format, this example follows the more standard yellowback format of saving expense by having no half-title and has other differences: the title page is as the earlier edition, however, rather than being blank to the reverse it reads: "PRINTED IN U.S.A."; and the bottom of page 318 is blank lacking the printer's statement. The book is firmly bound in the original illustrated glazed boards, which are slightly grubby, bumped and rubbed. The text block is age toned, slightly marked and dusty. An interesting and quite rare late-Victorian sensation or mystery title, with an anarchist sub-plot.

£150



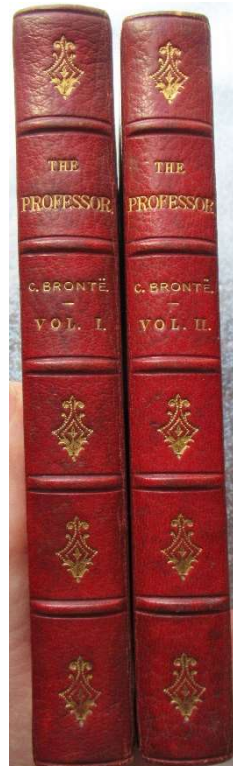
6. Bell, Currer [Pseud. Charlotte Bronte]. The Professor, A Tale.

London: Smith, Elder & Co., 1857.

First edition. 2 volumes. 294 and 258 pages respectively. Bound in mid-Victorian red half-Morocco by Manchester bookbinder George Winstanley, with matching red cloth boards, gilt titles and decoration to the spines, gilt to the top edges and marbled endpapers. They were once part of the novelist Hugh Walpole's substantial and impressive Library, with his

distinctively monogrammed Brackenburn bookplate to the front endpaper of each volume. The books are firmly bound, the boards are slightly marked, the spines are a little sunned and the extremities are slightly bumped and rubbed. The text blocks are slightly toned and dusty, with occasional marks and spots of foxing, more so to the earlier and later leaves. Both text blocks are bound without ads but retain their half-title pages. Quite a handsome set in contemporary provincial bindings, with an interesting literary association.

£1,250



7. **Bodkin, M. McD. [Matthias McDonnell]. Dora Myrl The Lady Detective.**

London: Chatto & Windus, 1900.

First edition. 255 pages + 32-page publisher's catalogue dated January 1900 to the rear. The book is reasonably firmly bound in the publisher's purple cloth, lettered and decorated in gilt, orange and black, the rear board is water damaged and two thirds of the lower half is consequently faded, this extends slightly around the lower half of the spine, which is also sunned, the cloth is otherwise slightly rubbed and bumped to the extremities with some staining. The text block is age toned, slightly foxed and marked, with signs of the exposure to moisture to the rear pages and the edges of the block, there is also slight cracking at points and short closed tears to a few page edges. A

late-Victorian collection of short detective stories, centred around one of the few female detectives of the period in Dora, who is a very positive depiction of the fin de siècle's New Woman, highly intelligent, bold, accomplished and decisive, not averse to a little cross-dressing when necessary and appropriately enough depicted riding a bicycle on the front board. The final story has a minor element of science fiction, featuring an energetic young man who has developed and successfully tested a complex, non-powered method of flying.

£280

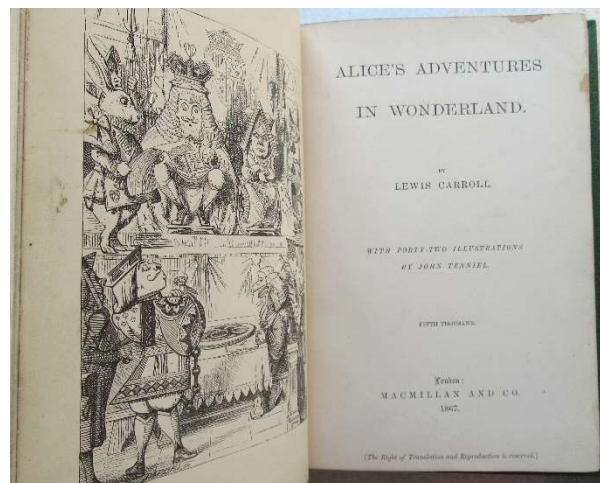
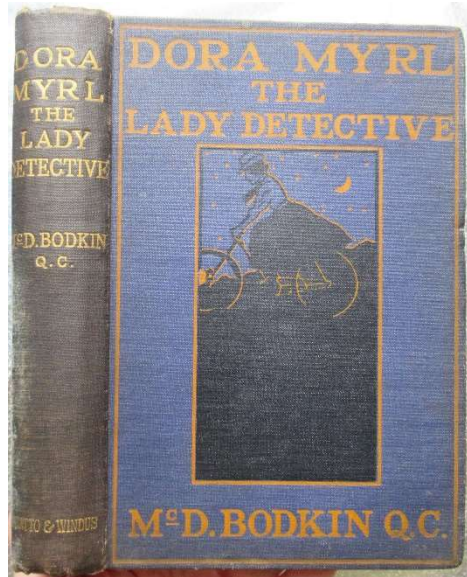
8. **Carroll, Lewis (Illustrated by John Tenniel). Alice's Adventures in Wonderland.**

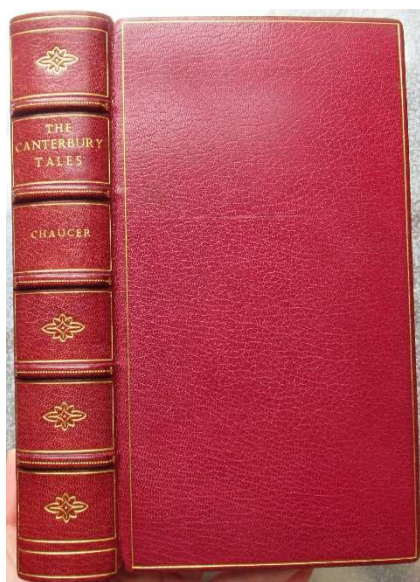
London: Macmillan and Co, 1867.

Fifth thousand, or first printing of the third edition. 192 pages. With the text reset and in slightly smaller and cheaper format than the second (but first published) edition, approximately 19 rather than 22cm. The title page is dated 1867 however the book was in the shops by late 1866 in time for the Christmas market, as this copy makes clear with a neatly written gift inscription to the half-title page dated: "Xmas Day 1866". The book is firmly bound in recent green Morocco with gilt lettered brown title label and marbled endpapers front and rear, the text block has been left untrimmed and retains the original gilt to all edges, with all attendant blemishes. Externally the book is bright and clean. The text block is slightly age toned, dusty and foxed, some page corners are dog-eared, there are grubby marks and small stains throughout as well as the aforementioned ownership inscription.

label and marbled endpapers front and rear, the text block has been left untrimmed and retains the original gilt to all edges, with all attendant blemishes. Externally the book is bright and clean. The text block is slightly age toned, dusty and foxed, some page corners are dog-eared, there are grubby marks and small stains throughout as well as the aforementioned ownership inscription.

£1,800





9. Chaucer, Geoffrey (translated by Nevill Coghill and with woodcuts by Edna Whyte). *The Canterbury Tales*.

London: The Folio Society, 1956.

First thus, two volumes complete, 288 & 304 pages respectively. Finely bound as one handsome volume by Hatchards of Piccadilly, in full dark red Morocco lettered and decorated in gilt, with gilt to all edges of the text block, the original illustrated endpapers retained and re-used, the binding looking to be mid-twentieth century, probably contemporary to the date of publication. The book is from the library of notable Edinburgh bibliophile George G. Stevenson, with his large but elegant nautically flavoured bookplate to the first blank page. The book is firmly bound, the leather lightly marked and rubbed around the extremities,

with strong hinges. The text block is lightly toned with minor marks. An attractive, beautifully illustrated edition of the *Canterbury Tales*, "translated into modern English", in a very fancy binding which has a pleasing heft that perfectly complements the contents.

£500

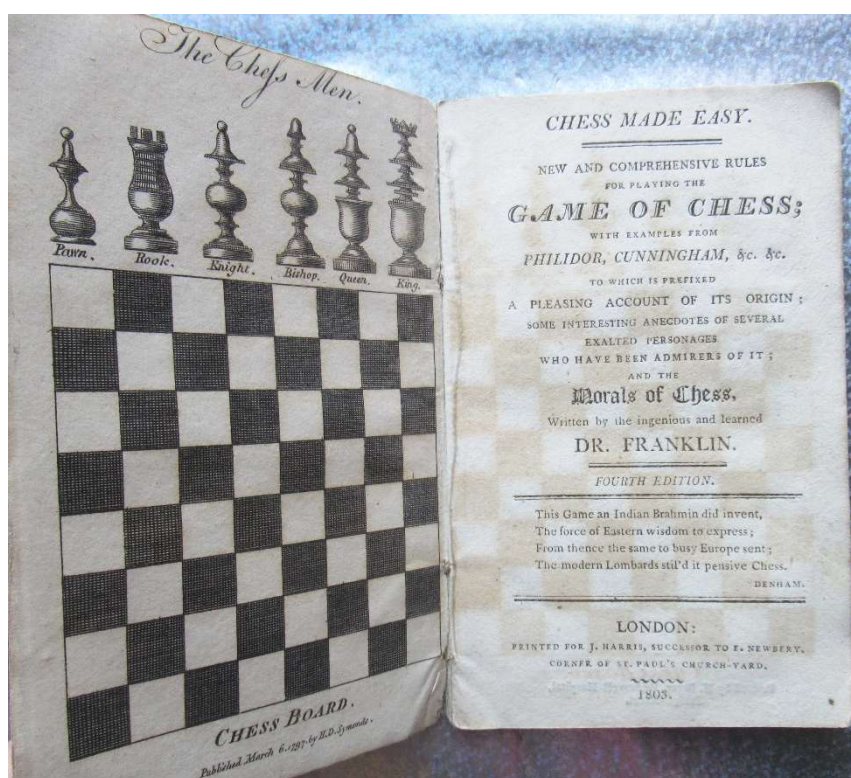
10. Cunningham, Alexander, Philidor (Pseud. Franc çois Andre é Danican), M. Favet and Dr. Benjamin Franklin. *Chess Made Easy. New and Comprehensive Rules for Playing the Game of Chess [...]* and *The Morals of Chess*, written by the ingenious and learned Dr. Franklin.

London: J. Harris, 1803.

Fourth edition. 72 pages complete, with the frontispiece illustration of the chess board. A small pamphlet bound in the original wraps, with the title and price label to the upper cover, approximately one third of the spine strip survives and looks to have been neatly repaired with glue at some point, the covers are slightly marked, creased and rubbed, with some small chips to the edges. The text block is slightly age toned, there are some small stains, light grubby marks and the corners are softened, rubbed and creased.

An early edition of this notable chess pamphlet, which was first published in 1797 in London but has become better known in its 1802 Philadelphia imprint as the earliest book on chess currently known to have been printed in America. This example can make no such claims but it is undoubtably a rare and remarkable survival in the original wraps.

£750

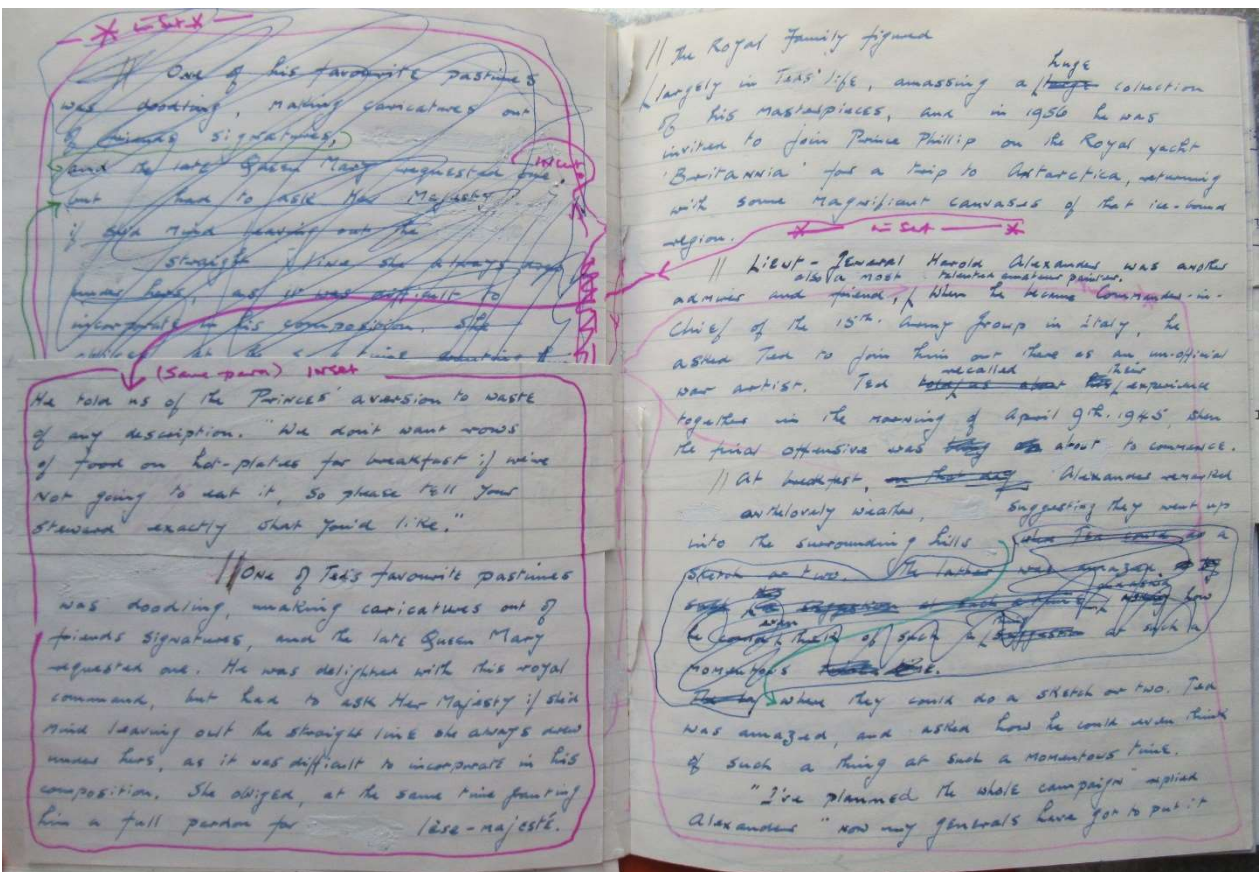
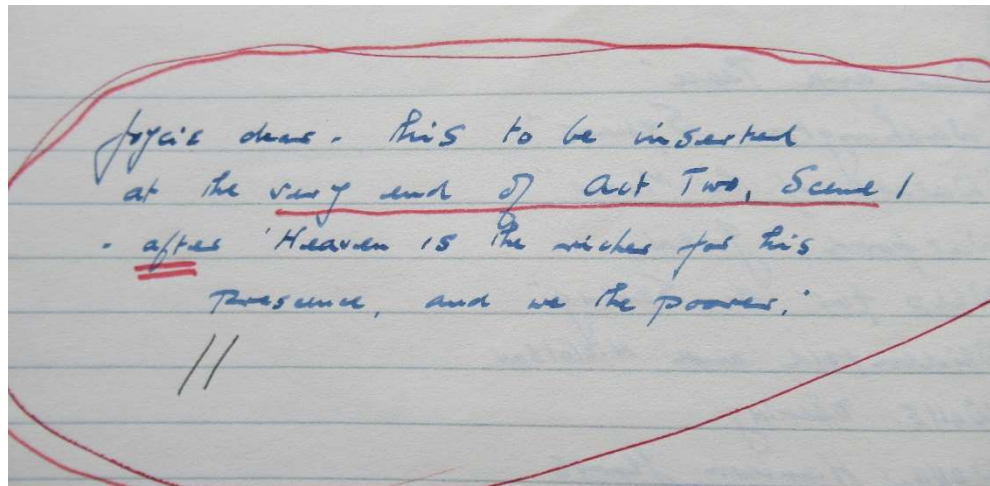


11. Cushing, Peter. Three 1987 exercise books of handwritten notes for Cushing's second volume of autobiography, *Past Forgetting*.

Three Victor Exercise Books, in orange, red and blue. Each 22.5 x 17.5cm. Containing approximately 116 pages of substantially edited working notes for the second half of Cushing's second volume of autobiography, from the section titled Act Two Scene 1, to the Cast, or Index at the end of the book. The notebooks are titled in black felt-tip in Cushing's hand to the covers, and the contents are written in his distinctive hand in the more usual blue ink, with corrections and additions highlighted in pink or pencil. The pages are written on one side only, with the facing page left for the additions and inserts, sometimes in the form of pasted or tipped-in sheets of type or handwriting, with frequent instructions to "dear Joyce", this being Cushing's long-time personal assistant and secretary, Joyce Broughton who is thanked profusely in the Acknowledgements section. They contain much material which didn't make it into the published version and give insight into Cushing's creative process, working methods and relationship with Broughton. From Cushing's estate with a note of provenance from the original auction.

One of his favourite pastimes was doodling, making caricatures out of friends' signatures, and the late Queen Mary requested one. He was delighted with this royal command, but had to ask Her Majesty if she mind leaving out the straight line she always drew under her name, as it was difficult to incorporate in his composition. She obliged, at the same time granting him a full pardon for ~~his~~ ^{her} use-majesty.

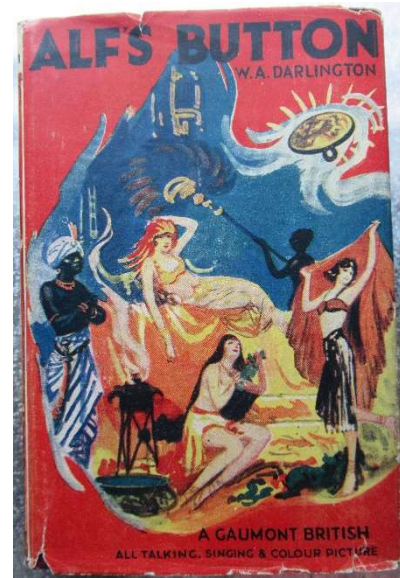
£2,200



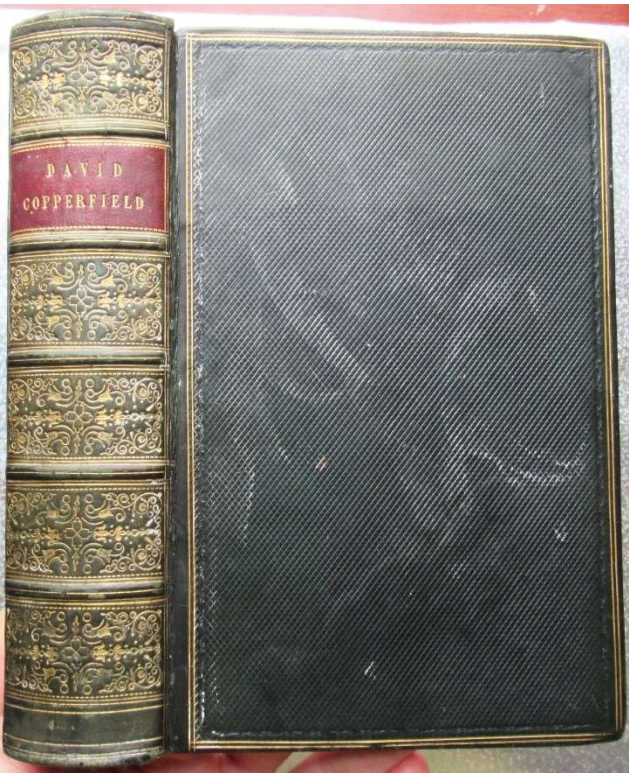
12. Darlington, W. A. (William Aubrey). *Alf's Button*.

London: The London Book Co., Ltd., 1930.

Reprint, small format cheaply produced film tie-in edition. 253 pages. The book is reasonably firmly bound in dark red cloth, lettered and decorated in slightly tarnished gilt, the extremities are slightly bumped and rubbed. The text block is age browned, lightly marked and foxed. The dust jacket is the original, it is slightly toned and marked, with small chips and short closed tears to the edges. An unusually well-preserved copy of this fragile edition, published to coincide with the release of the second cinematic adaptation of Darlington's hugely successful novel, the success as much due to the authenticity with which it evokes the atmosphere of the trenches in France during WW1 as for its fantastical elements.



£45

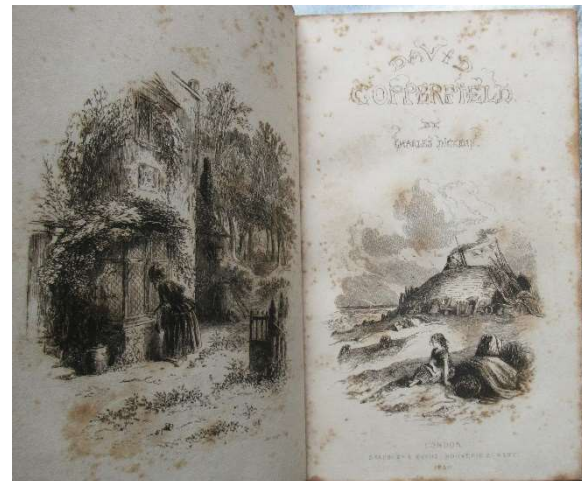


13. Dickens, Charles (illustrated by Hablot Knight Browne). *David Copperfield*.

London: Bradbury & Evans, 1850.

First edition. 624 pages + 38 illustrated plates, the frontispiece and the illustrated vignette title page. Mixed state of the text, importantly with the vignette title dated 1850, however with the later "screwed" rather than "screamed" at line 20 on page 132 and the Errata page present. The book is firmly bound in handsome mid-Victorian full dark green calf, with elaborate decoration and patterning in gilt and blind, raised bands and dark red title label to the spine, marbled endpapers and matching marbling to all edges of the text block. Externally there is some white substance which has infiltrated the criss-cross decoration to the front and rear board, which could probably be removed with care and patience, and the

extremities are slightly bumped and rubbed. The text block is slightly foxed, marked and toned, more so to the earlier and later pages and plates, as it looks to have been little read, the gutters are uncracked and quite unusually for a book bound during this period the half-title has been retained, there is a small oval bookseller's label to the front pastedown which looks fairly contemporary with the binding. A solid lump of a book, better than the average David Copperfield, with pleasing heft and much to be said in its favour.



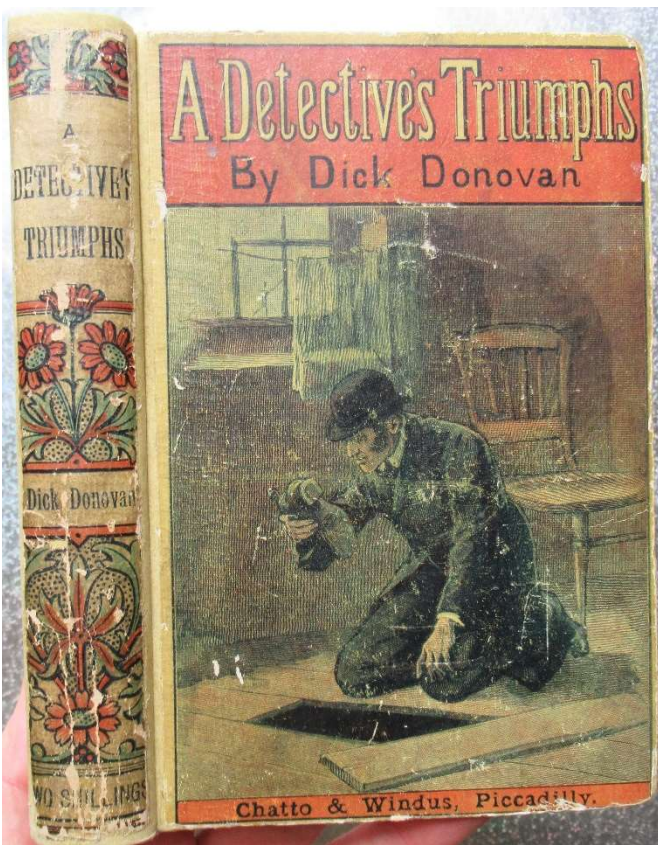
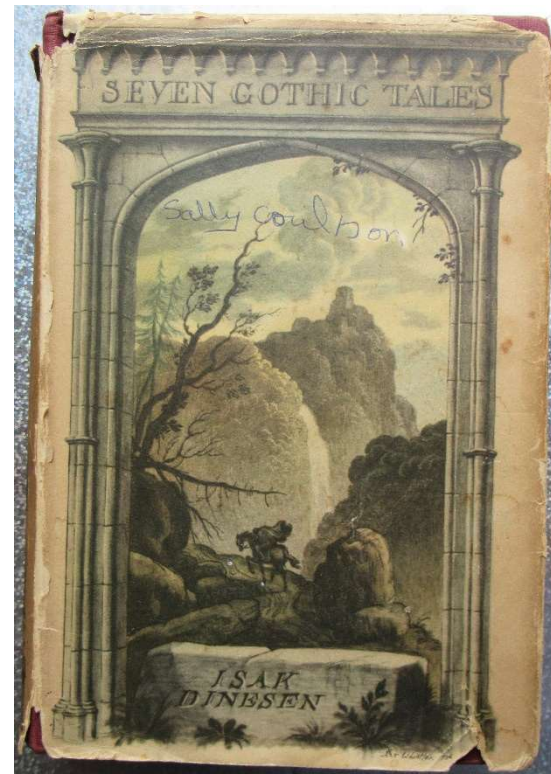
£1,000

14. Dinesen, Isak (pseud. Karen Blixen), illustrated by Rex Whistler. **Seven Gothic Tales.**

London: Putnam, 1934.

First edition. 522 pages. The book is quite firmly bound in slightly marked, bumped and rubbed maroon cloth, lettered in gilt to the spine, the spine is slightly cocked. The text block is age toned, slightly foxed and with some staining, a previous owner called Sally Coulson has claimed ownership and scrawled her name emphatically in blue ink to the front endpaper, and a later owner has tried to eradicate this claim and failed dismally, if anything making it worse, there is slight cracking at points. The Rex Whistler designed dust jacket is the original and not price clipped, it is age browned, rubbed and marked, with chips and closed tears to the edges, these repaired to the reverse with thin paper archival tape. You can be assured that the jacket is indeed original because Sally Coulson has been there again and asserted her existence to the front panel in blue ink, and this time whoever tried to erase her in the book has admitted defeat and not even made the attempt. One of those books with so many faults that they combine to form a unique charm all of their own, and a rare opportunity to own a book from the Library of Sally Coulson. Priced accordingly.

£80



15. Donovan, Dick [Pseud. Joyce Emerson Preston Muddock]. **A Detective's Triumphs.**

London: Chatto & Windus, 1891.

First edition, in yellowback format. 304 pages + 2 of ads and a 32-page publisher's catalogue dated June 1891. The book has been neatly re-backed with the original spine strip laid on to similarly toned paper, the original ad endpapers have been retained front and rear and the gutters also neatly repaired with toned paper strips, the book is tightly bound, the illustrated glazed boards are somewhat rubbed, chipped and grubby with bumped corners. The text block is age toned, slightly marked and dusty.

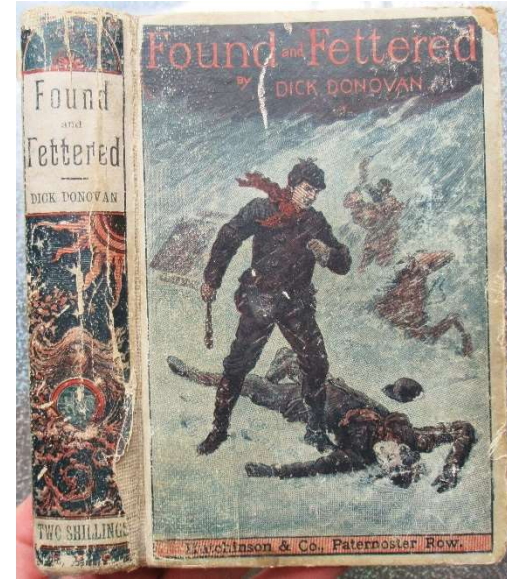
£100

16. Donovan, Dick [Pseud. Joyce Emmerson Preston Muddock]. *Found and Fettered* A series of Thrilling Detective Stories.

London: Hutchinson & Co., 1894.

First edition, in yellowback format. 336 pages. Undated but circa 1894 according to the British Library. The book is reasonably firmly bound in the publisher's illustrated glazed boards, which are somewhat rubbed, bumped, chipped and grubby, the webbing is showing to the hinges and the spine is cracked with some surface loss of paper. The text block is slightly foxed, age toned and dusty, there is a W. H. Smith's blind-stamp to the front endpaper and some old pencil calculations to its reverse, it is slightly cracked at points.

£250

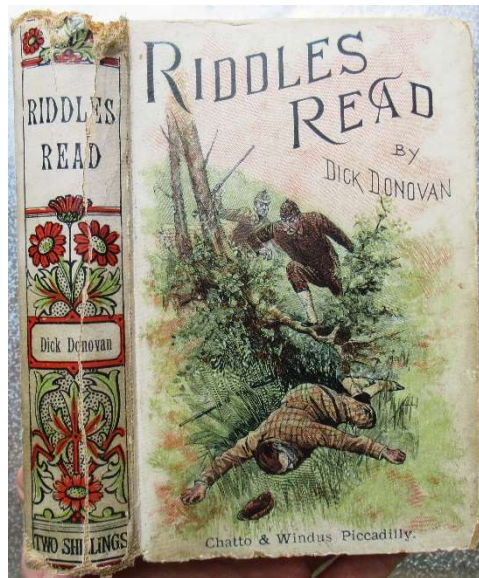


17. Donovan, Dick [Pseud. Joyce Emmerson Preston Muddock]. *Riddles Read*.

London: Chatto & Windus, 1896.

First edition in yellowback format, later issue. 291 pages + 6 of ads and a 32-page publisher's catalogue dated February 1899. The book is reasonably firmly bound in the publisher's illustrated glazed boards, which are quite chipped, grubby and rubbed, with bumped corners, the hinges are tender and the webbing is exposed, there is a superficial crack down the length of the spine and loss at the top end. The text block is slightly foxed, dusty and age toned, with minor marks and cracking at points.

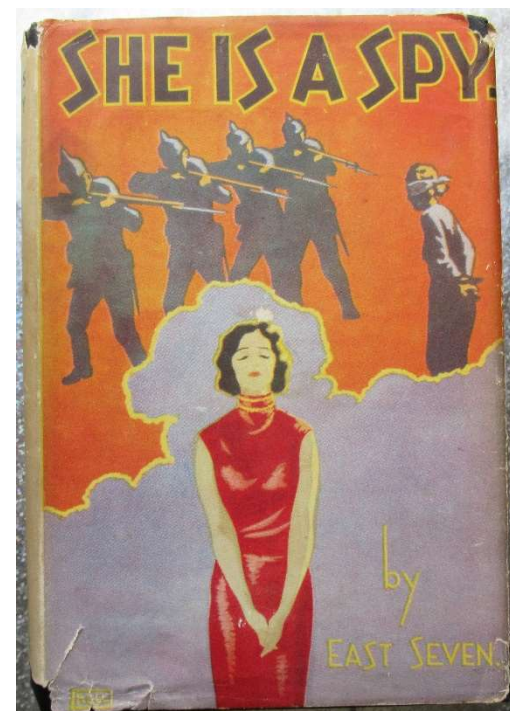
£200



18. "East Seven". *She is a Spy*.

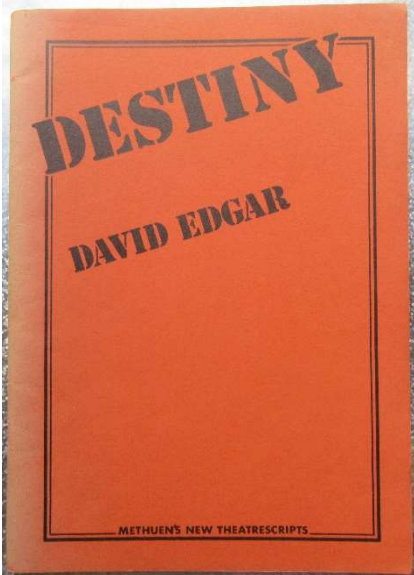
London: The Queensway Press, 1937.

First edition. 283 pages. The book is firmly bound in slightly marked, bumped and rubbed black cloth, with faded lettering to the spine. The text block is slightly foxed, dusty and age toned. The dust jacket is the original and not price clipped, correctly priced at 7/6 to the spine, it is quite toned, rubbed, marked and foxed, with small areas of loss and short closed tears to the edges. A World War One espionage thriller, telling of a glamorous, seductive dancer who becomes a spy, named Jeanne de Bossett. Most definitely not based upon the life of Mata Hari, in fact with the claim that it was: "Jeanne who taught Mata Hari the first moves in the



dangerous game of espionage". The further conceit of the novel being that this is all true and was written pseudonymously by a comrade of Bossett, the author writing: "As a spy myself". Whatever the truth may be, it is a rare and entertaining novel, with some excellent period jacket artwork.

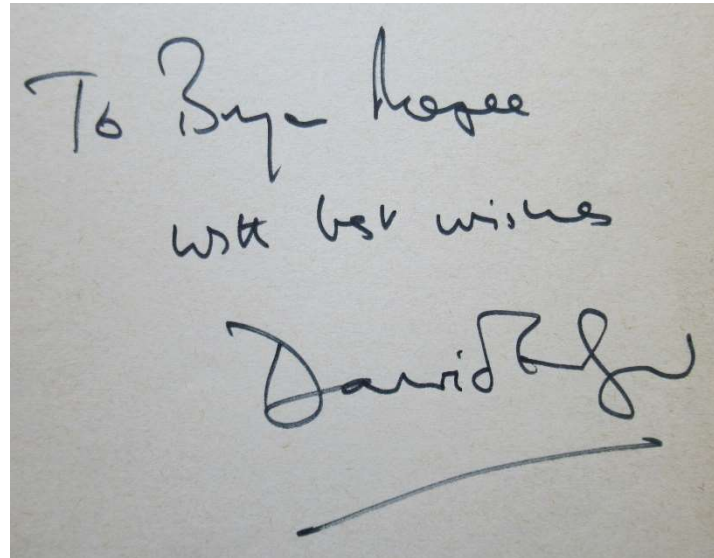
£100



19. Edgar, David. *Destiny*.

London: Eyre Methuen, 1976.

First edition. 55 pages + 1 of ads. Inscribed to the blurb page: "To Bryan Magee with best wishes David Edgar", the recipient was the philosopher, broadcaster, author and one-time Labour politician of that name. Staple-bound booklet, bound in lightly marked



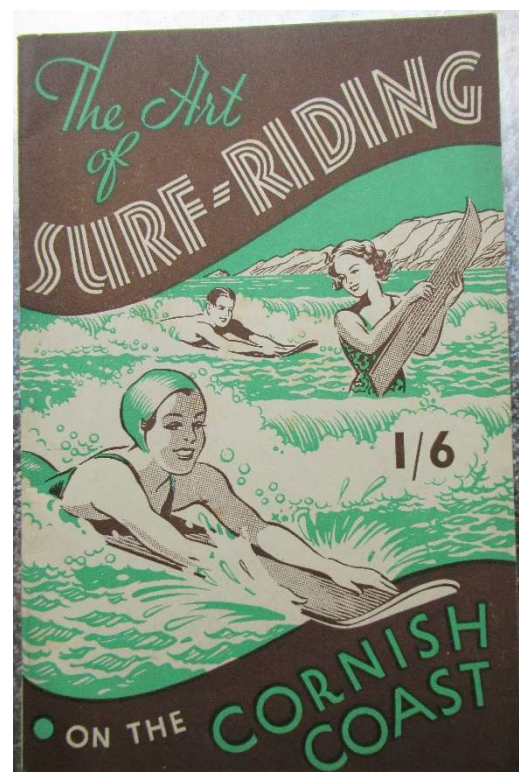
orange wraps, lettered and decorated in black, the area around the spine fold is faded. The text block is age toned and lightly marked. One of Edgar's first big successes, a play about the rise of the far right in British politics during the 1970s and its causes. Uncommon signed.

£65

20. Funnell, Ronald S. *Surf-Riding on the Cornish Coast*.

Newquay, Circa 1956.

Improved edition, first thus. 32 pages, staple-bound. Undated but with photographs dated September and October 1955, so probably published in advance of the 1956 summer season. Quite significantly revised from the 1953 Coronation Edition which was titled 'Surf-Riding on the Atlantic Coast', shorter, with new photos and updated information but with the same cover illustration. The pamphlet is bound in slightly toned, rubbed and marked illustrated card wraps. The text block is age toned with some minor marks. Seemingly the last of at least three pamphlet guides to surfing published by Funnell, promoting both the sport and also himself as a guide and teacher, following 1934's 'The Art of Surf-Riding' and the aforementioned 'Surf-Riding on the Atlantic Coast'.



£250

21. Graham, Rigby. *Cogs in Transition*.

Aylestone: The Cog Press / Society of Private Printers, 1963.

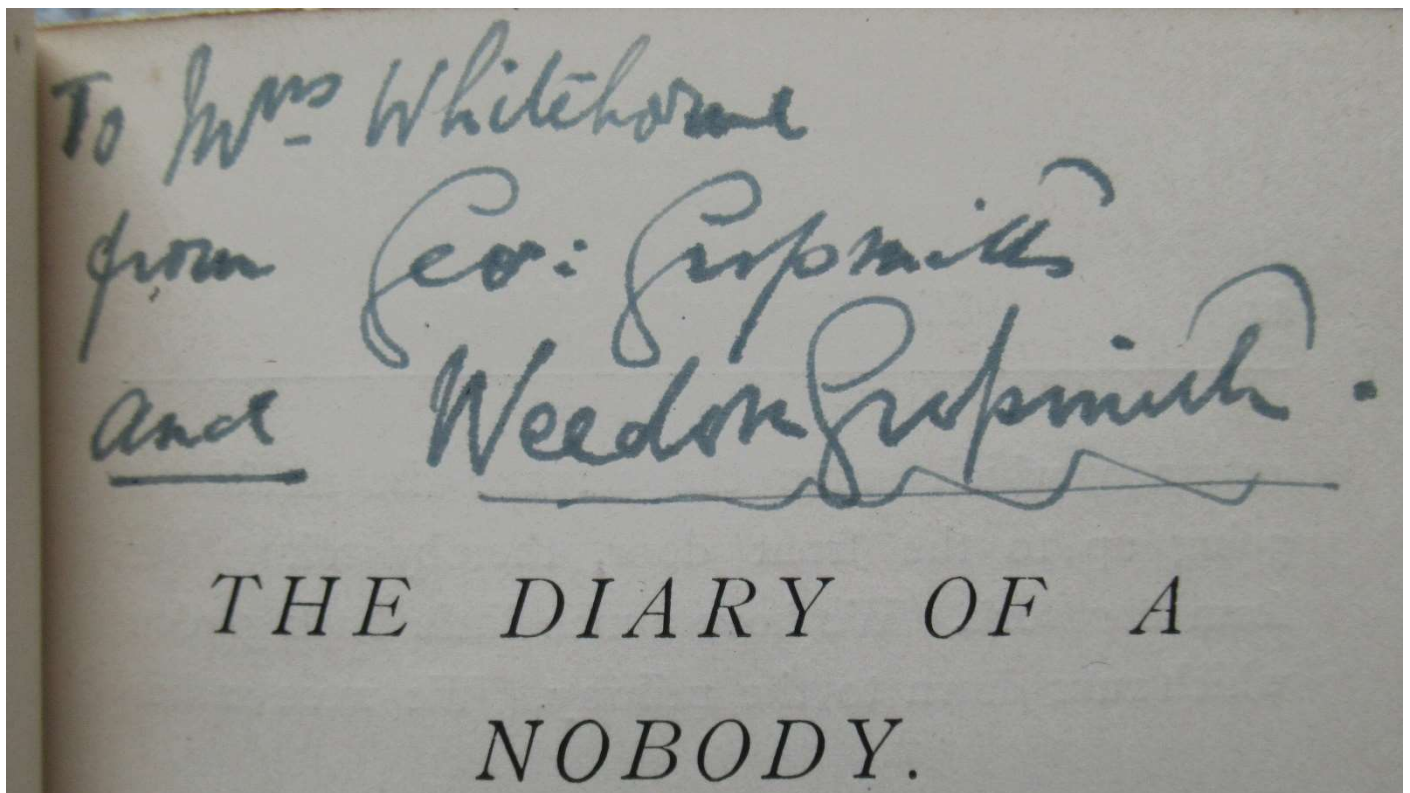
Limited edition, "of about sixty copies". 16 unnumbered pages + half-title and title pages. The book is bound in grey paper covered boards with a green Morocco spine strip decorated with horizontal gilt stripes, the front board decorated with pink and metallic blue cogs, the boards are slightly bumped and rubbed and the spine strip is slightly sunned. The text block is slightly marked with offsetting to the endpapers caused by the slightly undersized and chipped glassine protective outer cover, which I presume to be original to the book but may just have been there a long while, also slight offsetting from some of the prints. A gorgeously produced, whimsically yet precisely vague, ostentatiously self-deprecating little book.

£150

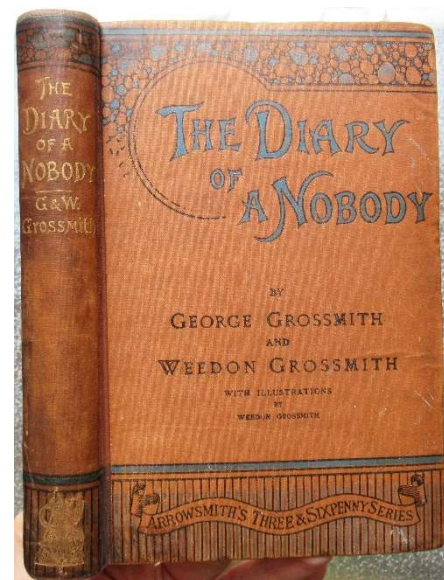
22. Grossmith, George and Weedon. *The Diary of a Nobody*.

London: J. W. Arrowsmith, 1892.

First edition in book form, possible later issue. 300 pages + 2 of ads, Vol. XI. In Arrowsmith's 3/6 series. Inscribed by both Grossmith brothers to the top of page 13: "To Mrs Whitehorne from Geo: Grossmith and Weedon Grossmith", with the name of the recipient "Whitehorne" to the half-title page, possibly also in Weedon Grossmith's hand. A possible candidate for the identity of the recipient is Ann Elizabeth Whitehorne (née Hewitt, b. 1854 d. 1929). The Punch cartoonist, Linley Sambourne notes a dinner in his 1893 diary at the



house of Henry Fielding Dickens, a barrister and son of Charles Dickens, along with a Mr and Mrs Whitehorne. James Charles Whitehorne Q. C. (1831-1905) was also a barrister and lived with Ann at 22 Kensington Gardens. James and Ann Whitehorne were a respectable and evidently wealthy couple who appear in other records from the time, subscribing to good causes in the area. Linley Sambourne moved in the same circle as Weedon Grossmith, who also appears in his diaries, due to their Punch connection. Meaning that an intersection between Whitehornes and Grossmiths is perfectly plausible, and further research might prove the link. The book has been neatly and skilfully re-backed, with the cloth spine strip re-laid onto similarly toned cloth and the decoration replicated so that it blends in with that to the original boards. New endpapers have been inserted at the time of repair so the ad endpapers and pastedowns that are generally cited as an issue point are not present. Externally the boards are quite marked and bumped and there are signs of old tape repairs to the head and foot of the spine strip which extend around onto the front and rear boards, indicating why repair was necessary. The text block is slightly foxed, dusty and age toned, with some dog-eared corners, grubby finger marks and a few small brown splash stains to some pages, the half-title, which is the first page of the book proper after the later endpapers, and the last page of ads are quite uniformly age browned. The Grossmith brothers' needle-sharp yet affectionate satire of Victorian middle-class suburban aspiration, which originally appeared in Punch magazine in less substantial guise and was expanded for this book version. A book very rarely seen signed, readily available auction records note only one inscribed copy which sold in 1947 and that by George Grossmith alone.

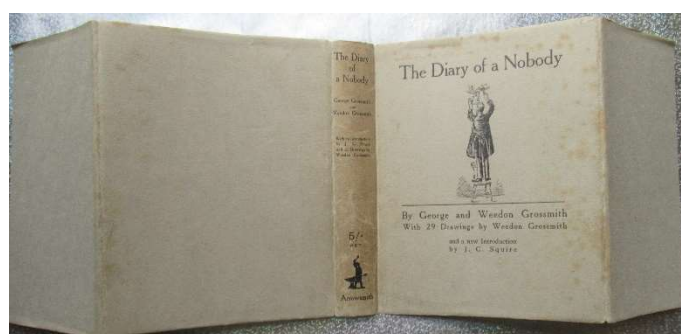


£2,800

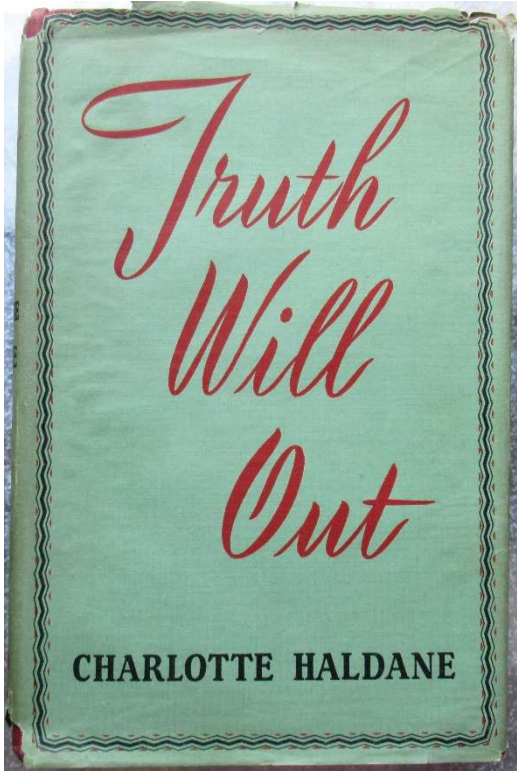
23. **Grossmith, George and Weedon. The Diary of a Nobody.**

J. W. Arrowsmith (London) Ltd., 1924.

Seventh edition. 177 pages. The book is firmly bound in red paper covered boards with a cream cloth spine strip, the latter with a paper title label which is lettered and decorated in black and red, the boards are lightly marked and the extremities are a little bumped and rubbed. The text block is toned and slightly foxed, more so to the earlier and later leaves, there are some minor marks, also a neatly written pencil ownership inscription to the front endpaper. The dust jacket is the original, it is lightly rubbed, foxed and marked, with a few nicks and short closed tears to the edges. An attractive and quite well-produced edition, marking that optimistic mid-1920s period between the end of post-WW1 austerity and paper shortages and before the 1929 Wall Street Crash, when the Pooters of the world were once again sprucing up their suburban homes and daring to dream of better and happier times. It is quite uncommon in the dust jacket.



£80



24. **Haldane, Charlotte. Truth Will Out.**

London: George Weidenfeld & Nicolson Limited, 1949.

First edition. 339 pages. The book is firmly bound in somewhat marked, rubbed and bumped red cloth, lettered in tarnished gilt to the spine. The text block is slightly foxed, marked and age toned. The dust jacket is the original and not price clipped, it is toned and marked, more so to the spine, with small areas of loss and short closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape.

Some autobiographies wax long and nostalgic over childhood and formative years, concerned to convey to the reader the subtle background influences that shaped the subject's path through life, others are written with an urgency and purpose when the subject feels released from some form of peculiar restraint that has kept them silent for a long while and concentrate on the comparatively recent past. This is definitely one of the latter, in her early life Haldane was: "a tiresome little prig and

an intellectual snob" and the chief influences on her life were antisemitism, feminism and social injustice, that's all you need to know, and as an experienced journalist Haldane wastes few pages before getting to the matters that concern her, namely: the Communist Party, her time as a member and her views on communist and socialist projects worldwide, based upon her experiences in Russia, Spain and China. Though well represented in institutional holdings, the book is surprisingly uncommon in commerce, particularly in the fragile dust jacket.

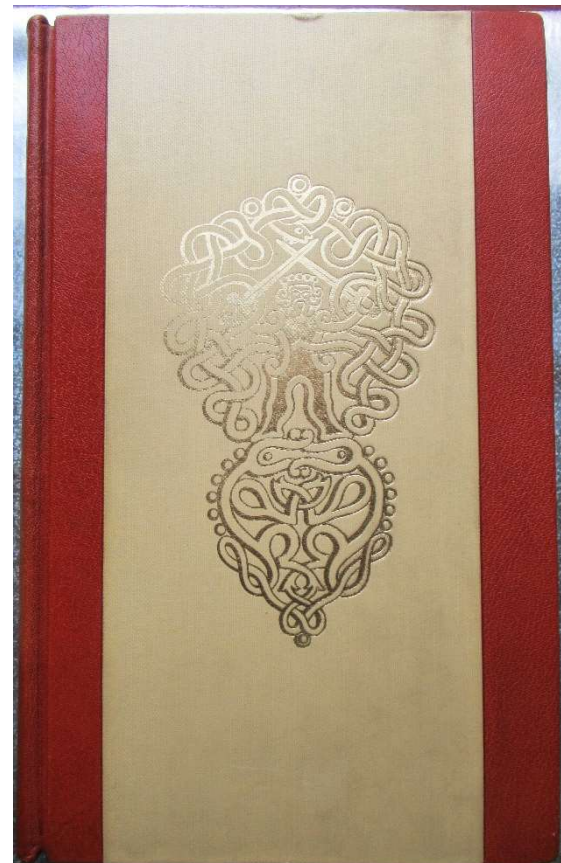
£100

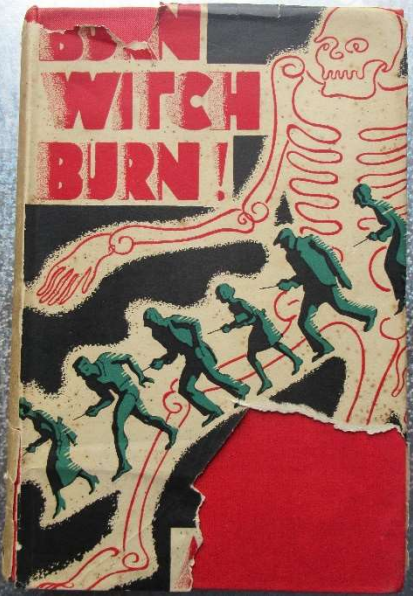
25. **Jones, Gwyn & Thomas (illustrated by Dorothea Braby). The Mabinogion - A New Translation.**

The Golden Cockerel Press, 1947.

Limited edition of 550 copies, of which this is No. 417. The book is firmly bound in the original brown half Morocco, with light brown cloth boards, lettered and illustrated in gilt, the binding by Sangorski & Sutcliffe, the spine is a little sunned, the cloth is slightly grubby and there are a few knocks to the edges. The text block, with gilt to the top edge, is slightly toned and foxed with minor marks. A large and fabulous edition of The Mabinogion, perfectly complemented by some of Braby's best work.

£650





26. Merritt, A. [Abraham Grace]. **Burn Witch Burn!**.

London: Methuen & Co. Ltd, 1934.

First U.K. edition. 275 pages + colophon and an 8-page publisher's catalogue. The book is firmly bound in somewhat bumped, marked and rubbed red cloth, lettered in black. The text block is slightly foxed, toned and dusty. The dust jacket is the original and not price clipped, it has a large area of loss to the lower front panel and other small areas of loss and closed tears, some of these repaired to the reverse with thin paper archival tape, it is quite toned, slightly foxed and marked, more so to the spine. Superbly macabre depression-era American supernatural horror, complete with gangsters, which was adapted for cinema the following year as 'The Devil-Doll'. The U.K. edition is more uncommon than its

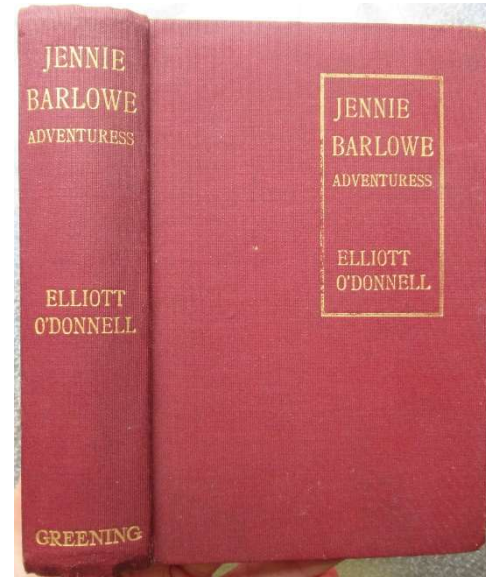
U.S. counterpart and with entirely different jacket artwork.

£180

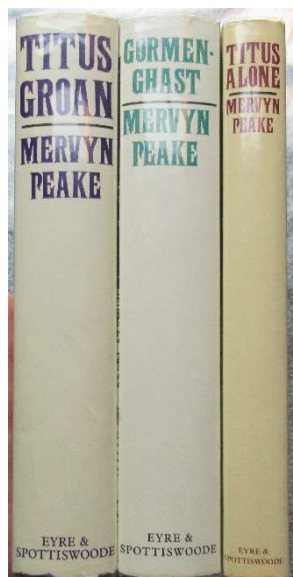
27. O'Donnell, Elliott. **Jennie Barlowe Adventuress.**

London: Greening & Co., Ltd., 1906.

First edition. 319 pages. The book is firmly bound in the publisher's maroon cloth, lettered and simply decorated in gilt, the cloth is lightly marked and the extremities are slightly bumped and rubbed. The text block is slightly foxed, marked, stained and age toned, with minor creasing to some page edges and corners, also slight cracking at points. Quite a handsome copy of O'Donnell's third novel, written while he was teaching at a preparatory school in Cornwall, with none of the supernatural elements that were to become his trademark, instead quite a racy tale dealing with the morality or otherwise of women, and their susceptibility to corruption should they be so unwise as to consider a theatrical career.



£100



28. Peake, Mervyn (Introduction by Anthony Burgess). **The Gormenghast Trilogy: Titus Groan, Gormenghast and Titus Alone.**

London: Eyre & Spottiswoode, 1968 - 1970.

New editions, "reset and illustrated", 3 volumes, the first with an introduction by Anthony Burgess. 506, 511 and 263 pages respectively, the first two volumes with 12 full page illustrated plates not included in the pagination. The books are firmly bound in lightly marked dark green cloth, lettered in bright silver to the spines, the extremities are slightly bumped and rubbed. The text blocks are slightly toned and marked with minor foxing. The

dust jackets are the originals and not price clipped, they are slightly toned (Titus Alone's more so) and marked, with minor nicks, rubbing and creasing to the edges. A very presentable set of this handsome edition.

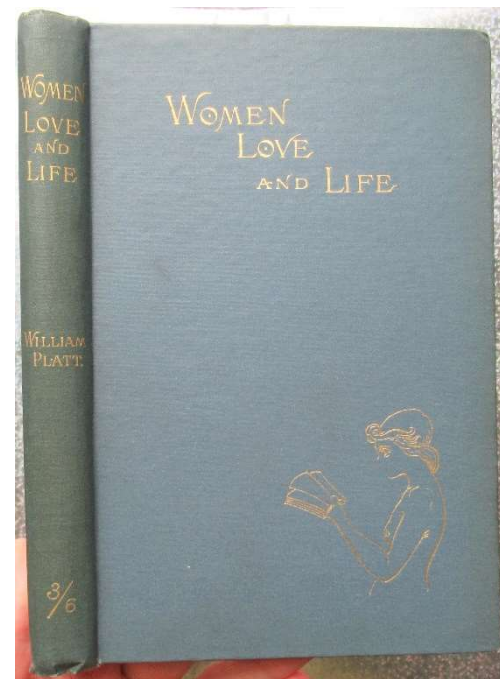
£160

29. **Platt, William. Women, Love, and Life.**

London: Charles Hirsch, 1895.

First edition. 200 pages + colophon and 2 of ads. The book is firmly bound in the publisher's blue cloth, lettered and decorated in gilt, the extremities are slightly bumped and rubbed and the cloth is lightly marked. The text block is age toned, slightly foxed and marked. A typically decadent Hirsch publication, slightly deranged, spasmodic fin de siècle musings on the nature of existence, desire, class, morality, society and humanity in prose and poetical form, with a Beardsleyesque frontispiece and a variety of engraved head and tailpieces.

£180



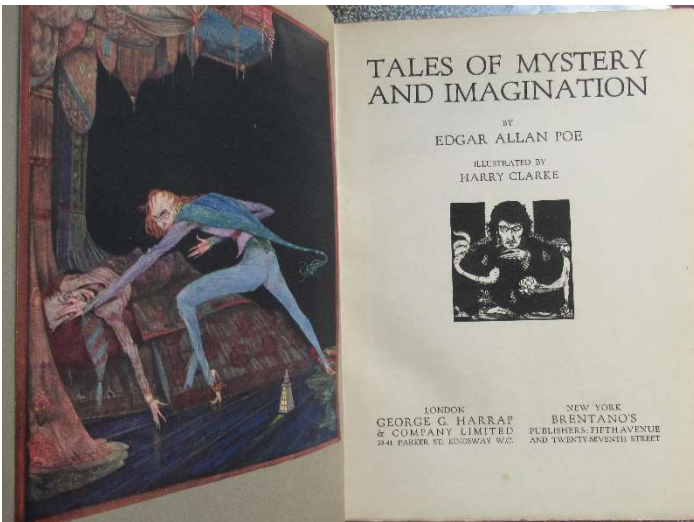
30. **Poe, Edgar Allan (illustrated by Harry Clarke). Tales of Mystery and Imagination.**

London: George G. Harrap & Company Limited, 1923.

Reprint of the 1919 first Harry Clarke illustrated edition, 382 pages, expanded to include 8 new colour illustrated plates mounted on thick grey paper, in addition to the 24 black and white plates of the original, with 32 plates in total. The book is firmly bound in a full leather binding with a gilt-lettered red leather spine label, having been

sympathetically and robustly re-backed in the fairly recent past by the Quarr Abbey Bindery on the Isle of Wight, with their label and a bookplate to the front pastedown, the earlier leather to the boards is slightly rubbed and chipped with minor marks. The text block is slightly foxed, toned and marked, new endpapers and pastedowns have been inserted when the book was reb-backed but the original endpapers have also been retained front and rear and there is a neatly written gift inscription to the old front endpaper which is dated 1925, also a more recent bookplate to the new front pastedown. The Harry Clarke illustrated edition of Poe's tales was popular and the book was reprinted several more times in the 1920s & '30s, both with and without the extra colour plates, however this edition in which they first appeared is quite uncommon.

£400

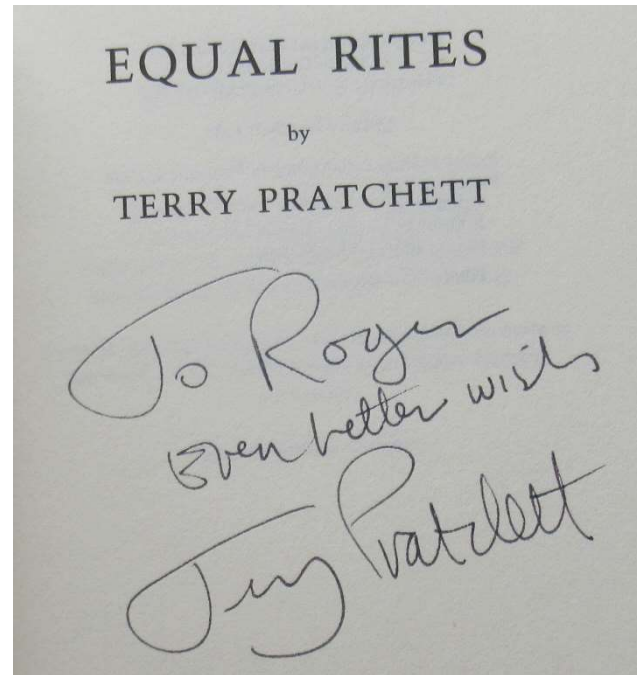


31. Pratchett, Terry. *Equal Rites*.

London: Victor Gollancz, 1987.

First edition. 200 pages. Inscribed to the front endpaper: "To Roger Even better wishes Terry Pratchett", the inscription looking to be quite contemporary to the date of publication with one of Pratchett's old-style signatures. The book is firmly bound in clean dark green cloth, lettered in bright gilt to the spine, the extremities are slightly bumped and rubbed. The text block is lightly toned, with some minor marks. The Josh Kirby designed dust jacket is the original and not price clipped, it is a little marked and there is some minor creasing at the edges. A rather pleasing copy of the third Discworld novel, and the first to feature Granny Weatherwax.

£650



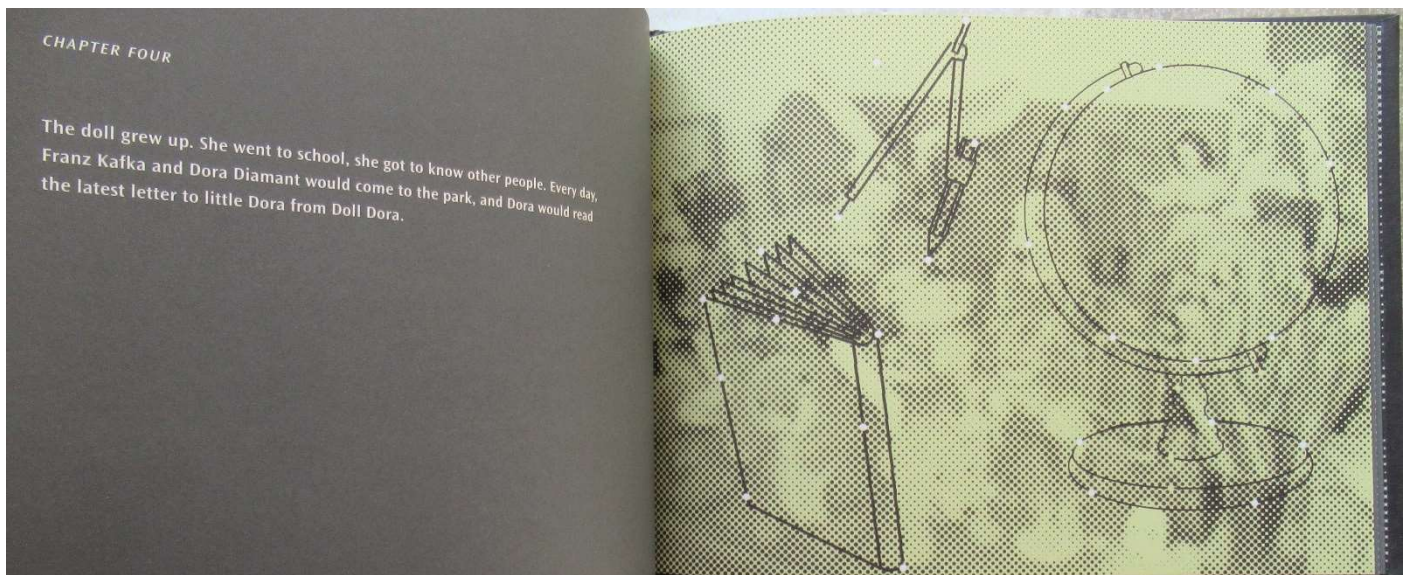
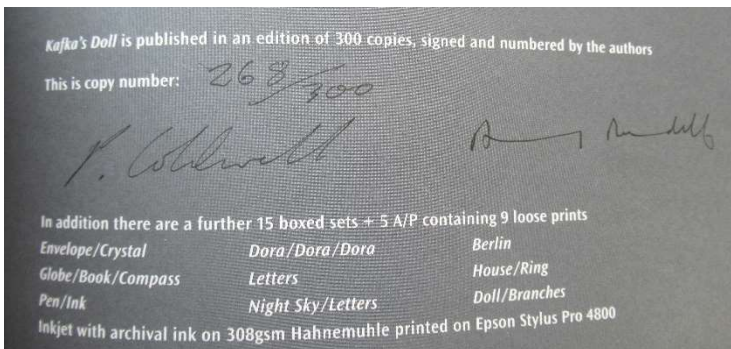
32. Rudolf, Anthony & Paul Coldwell. *Kafka's Doll*.

EMH Arts, 2007.

Limited edition of 300 copies, of which this is number 268, signed by both author and artist. The book is firmly bound in charcoal coloured cloth, lettered in silver, the boards are slightly bowed, the cloth is lightly marked and

the extremities are slightly bumped and rubbed. The text block is a little dusty. An oblong art book, with illustrated endpapers, telling a deceptively simple story juxtaposed with fractured, distorted and occasionally unsettling images.

£250



33. Shakespeare, William (edited by Charles Knight). The Pictorial Edition of the Works of Shakspeare.

London: George Routledge & Sons, 1867.

Second edition. 8 volumes complete. Bound in mid-Victorian full calf by W. Hutt, with elaborate decoration in gilt and blind, red and green title labels to the spines, marbling to all edges of the text blocks and matching marbled endpapers. From the library of W. A. Lightbourne, with his bookplate to 7 front pastedowns and one rear pastedown (upside down and presumably in error!), these dated January 1869, confirming that the bindings are contemporary to the date of publication. Externally the books are slightly marked, bumped and rubbed, with a few knocks and scrapes to the leather, the hinges remain quite strong. The text blocks are slightly foxed, marked and toned, more so to the first and last few pages of each and there is what looks to be some insect damage to the edges of a few pages in some volumes. On the whole, a handsome set of this popular Victorian edition.



£450

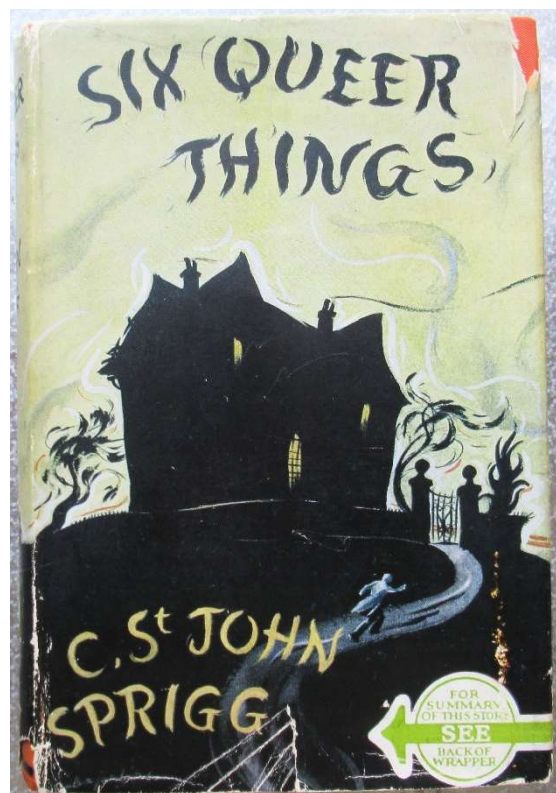
34. Sprigg, C. St John. The Six Queer Things.

London: Herbert Jenkins Limited, 1937.

First edition. 312 pages + 8 of ads. Second issue with the dust jacket priced at 2/6 rather than 7/6 to the spine. The book is firmly bound in lightly marked and rubbed orange cloth, lettered in black, the extremities are slightly bumped. The text block is a little foxed, toned and dusty and there is a neatly written name in pencil to the front pastedown. The dramatically illustrated dust jacket is the original, it is slightly toned, marked and rubbed, with small areas of loss and closed tears with associated creasing to the edges, some repaired with small pieces of thin paper archival tape to the reverse. Published posthumously after his death in the Spanish Civil War, Sprigg's final novel is a darker affair than his previous, rather more ebullient, forays into detective fiction. This novel has a twisted lunacy all of its own, with dabbings in spiritualism, a sense of looming paranoia and evil, not to

mention hallucinatory episodes worthy of the best horror writers of the period. The atmosphere is captured perfectly by the dust jacket artist, whose signature appears at the bottom of the front panel, but which is hard to discern.

£350

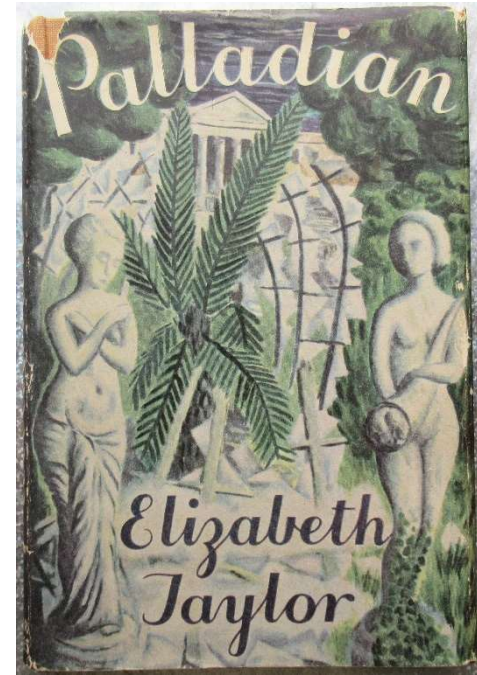


35. Taylor, Elizabeth. *Palladian*.

London: Peter Davies, 1946.

First edition. 192 pages. The book is firmly bound in clean brown cloth, lettered in green to the spine, the extremities are lightly bumped and rubbed. The text block is slightly foxed and age toned, with some minor dusty marks. The dust jacket is the original and not price clipped, it is slightly marked and rubbed and to the edges there are a few chips and short closed tears. A reasonably well preserved copy of Taylor's second novel, quite uncommon due to the comparative fragility of its immediate post-war production.

£400



36. Thomas, D. M. [Dylan Marlais]. *Swansea Grammar School Magazine* – 9 issues July 1928 – July 1931 Containing Poems & Other Juvenilia.

"The poetry that will be ultimately built upon these foundations, seems, as far as can be conjectured at present, to offer promise of a high and novel achievement." [Dylan Thomas, December 1929]



Nine issues of Dylan Thomas's School Magazine, containing 19 poems, 2 essays, and 1 supernatural short story, also 4 comic plays, interviews or articles, which contain elements of verse and prose. The magazine was a triannual publication, this collection comprises: a stand-alone issue, Vol. 25, No. 2 from July 1928, and then an 8-issue run from Vol. 26, No. 1 (March 1929) to Vol. 28, No. 2, with the penultimate issue mis-numbered. These cover Dylan Thomas's time at the school from the ages of 13 to 16, and demonstrate his increasing ambition

and participation in the literary and dramatic life of the institution. Thomas begins as a mere contributor to the magazine in the first two issues, by the third he is sub-editor in a team of 4, by the fourth issue he is co-editor, and by the seventh he is sole editor with a sub-editor, a position which he maintains. As Thomas gains control of the publication the literary and comic quality improves dramatically, in proportion to the degree of his material present. Many of his contributions are credited as D.M.T., some are uncredited from the period during which he was editor, probably not for reasons of modesty, and have been attributed later by scholars with reference to Thomas's notebooks, and much of the general editorial material in the later issues is certain to be his work also. In addition to his literary contributions the magazines document Thomas's time in the Dramatic Society, with other pens providing criticism of his performance. There are two black and white photographs in which he can be seen, as Edwin Stanton in 'Abraham Lincoln' and as

"Roberts, the strike leader" in 'Strife'. In the latter he apparently seemed: "to lack the coarseness and toughness of fibre" necessary for the role, but was: "too good an actor to make a hash of any part.". He is also caricatured in the role of Cromwell, about which is written: "D. M. Thomas gave a very good performance as Oliver Cromwell, in spite of the fact that physically he was not up to the part.". In his essay on 'Modern Poetry' he discusses the influence of WW1, the Sitwells and D. H. Lawrence, who he refers to as: "the body-worshipper who fears the soul.". While his essay on 'The Films' gives a history of cinema to date and considers "the talkies" to be in their infancy, writing that they: "up to 1930 have been distinctly disappointing". Of particular note, in the final issue, there is a 5-page extravaganza titled: 'The Sincerest Form of Flattery (A Literary Course)', which is a mocking though affectionate pastiche of the prose and poetical writing styles then or recently fashionable (The Russian Novel, Free Verse, The Patriotic Poem etc), giving examples of each interspersed with commentary. The



magazines are staple-bound in their original wraps, 7 khaki coloured and 2 blue, with the lettering and armorial crest in black, all are stained, rubbed and creased to varying degrees, the upper cover to Vol. 26, No. 2 has been lost entirely and one volume has the name J. D. Davies to the cover, presumably a pupil at the school. The text blocks are slightly toned and grubby, a few have pages detached which have become ragged to their edges, there is occasional foxing and some dog-eared corners, and the penultimate volume lacks page 163/164. Eight of the nine issues look to have been sold at Sotheby's in 1980, and were more recently the property of the actor David Ponting, famous for his one man show: "Dylan Thomas: The Man and the Myth", who built up a substantial collection of material relating to the poet over many decades. Original issues of the magazine are unsurprisingly rare both in commerce and institutional holdings.

£4,800

Editor : D. M. THOMAS
Sub-Editor : A. J. WARD



ARMISTICE DAY.

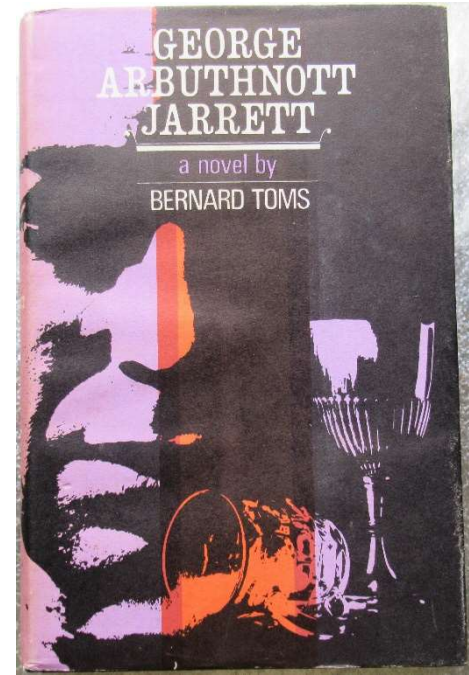
We are the trees that grow upon
The sacred ashes of the dead ;
They whom we used to love are gone ;
Now is our old love fled.

But a wise, new love shall ascend
From the dust to the clouds of the sky ;
It shall never grow weary, nor end,
Nor, like us who are left, shall it die.

37. Toms, Bernard. *George Arbutthott Jarrett*.

London: Constable, 1965.

First edition. 268 pages. The book is firmly bound in clean black cloth, lettered and decorated in gilt and blind, the extremities are a little bumped and rubbed. The text block is lightly foxed, toned and marked, also somewhat musty. The Graham Bishop designed dust jacket, with its suitably moody, atmospheric artwork, is the original and not price clipped, it is slightly rubbed and marked, the spine is a little sunned and there are some trivial nicks and creases to the edges. The book looks little if at all read and as though it has been in storage, likely rejected stock that was never sold due to a fairly catastrophic printer's error to several pages at the rear of the book, which has resulted in the text being set just over an inch higher than it should have been and some sentences having been lost. Other copies consulted, notably that catalogued by Paul Lee of Jarndyce, do not have this error. A brutally fractured London lowlife novel, and something of a working-class riposte to Patrick Hamilton's *Hangover Square*, the protagonist an alcoholic who has developed a split personality, both sides of which are in dialogue with the other, dealing with a crisis in masculinity, sexuality and morality. Unlike Hamilton's anti-hero, another George, here there is all the violence and degradation but none of the agency, this George's fate is firmly in the hands of others, there never was a Maidenhead and he's certainly accorded no time at the end to worry about his cat. It is a novel scathing in its critique of the post-war settlement, that of a truly angry young man. Toms had spent 10 years in the police force, 7 of those in London's east-end, the pubs of which are depicted with frightening detail, and on publication the novel was well received, with generally positive reviews praising its sense of authenticity. It merited a U.S. edition with alternative jacket artwork, and at least one Panther paperback incarnation in the late 1960s, but the first edition is quite elusive, possibly in part due to the aforementioned printer's error which may have resulted in a proportion of copies being pulped.

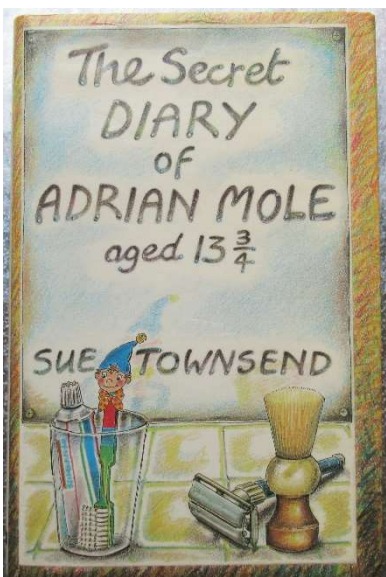


£120

38. Townsend, Sue (illustrated by Caroline Holden). *The Secret Diary of Adrian Mole Aged 13 3/4*.

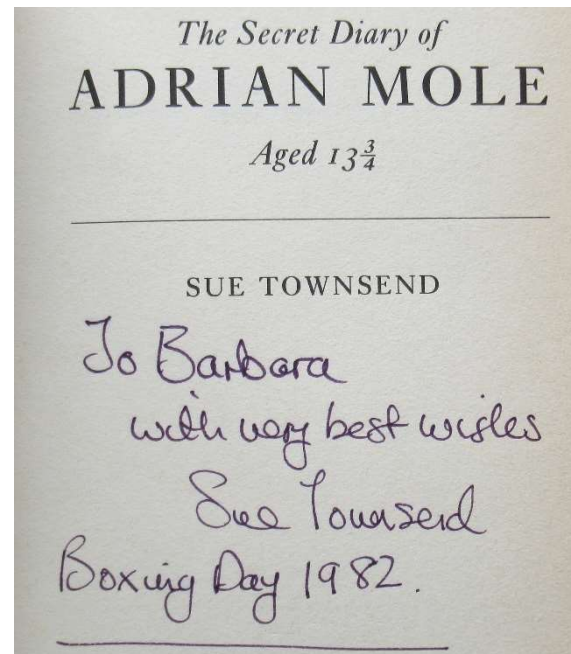
London: Methuen, 1982.

First edition. 173 pages. Inscribed to the title page: "To Barbara with very best wishes Sue Townsend Boxing Day 1982.". The recipient has added her ownership inscription to the front endpaper: "Barbara Browse. Oct. 1982.", October being the month of first publication. Barbara was a social worker in Leicester at the time, who knew Townsend through her work, and clearly remained a fan as there are a couple of later newspaper cuttings loosely inserted. The book is firmly bound in dark green cloth lettered in gilt to the spine, the extremities are slightly bumped and rubbed



and the spine is a little cocked. The text block is age browned and lightly marked. The iconic Caroline Holden designed dust jacket is the original and not price clipped, it is lightly toned, marked and rubbed, with a few minor nicks to the edges. Copies of the first edition inscribed and dated in the year of publication are seldom seen in commerce. A quote from one of the inserted newspaper clippings dating from December 1983 explains the relative scarcity: "The only two signing sessions [Townsend] has held have been in Leicester – she refused to embark on a national tour. "I do not want to be a celebrity – I want to get on with my writing," she says".

£1,000

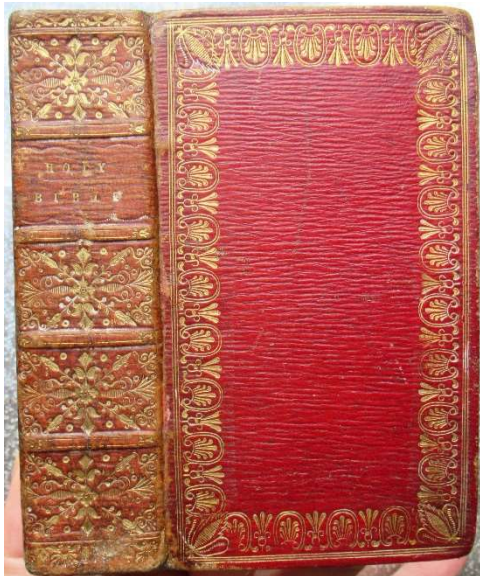


39. Various authors. The Holy Bible containing The Old Testament and The New.

London: Longman, Rees, Orme, Brown, and Green, 1827.

936 pages. Small 12mo. The book is quite firmly bound in full red straight-grain Morocco, elaborately decorated in gilt, with gilt to all edges of the text block and plain grey endpapers front and rear, the binding probably contemporary to the date of publication. The boards are quite bumped, rubbed and marked, the spine is slightly sunned, the hinges are sound. The text block is slightly toned, foxed and marked with some dog-eared page corners. A robust and attractive Regency-era, pocket-sized copy of the King James version of the Bible.

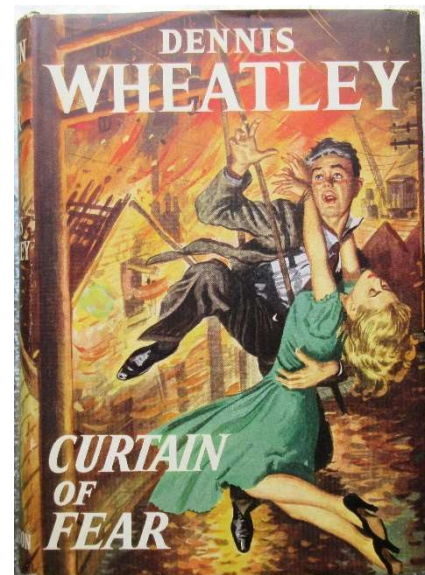
£100

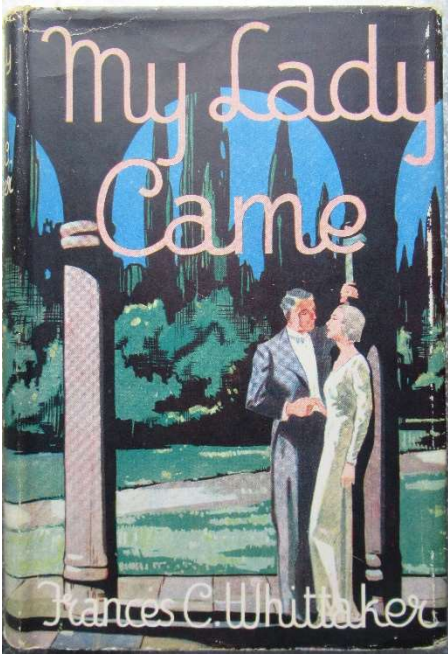


40. Wheatley, Dennis. *Curtain of Fear*. London: Hutchinson, 1953.

First edition. 294 pages. Inscribed by the author to the title page: "For Bill and Poo With fondest love from their old drinking companion. Beau Wheatley". The recipients of this affectionate inscription were Wheatley's son-in-law William Younger and his wife, Nancy. The book is firmly bound in lightly marked black cloth, lettered in gilt to the spine, the extremities are a little bumped and rubbed. The text block is age browned, lightly foxed and marked. The dust jacket is the original, it is price clipped, the spine is slightly sunned, it is a little toned and grubby, with rubbing, nicks and a few short closed tears to the edges. An excellent association copy of this stand-alone cold war thriller, involving atomic scientists, a case of mistaken identity and a stunning platinum blonde.

£200





41. Whittaker, Frances C. *My Lady Came*.

London: Rider & Co., 1937.

First edition. 288 pages. The book is firmly bound in lightly marked black cloth, lettered in bright gilt to the spine, the extremities are slightly bumped and rubbed. The text block is slightly toned, foxed and dusty. The dust jacket is the original and correctly priced at "7/6 net" to the spine, it is slightly toned, rubbed and marked, the spine is a little sunned and there are a few small chips and short closed tears to the edges. A well written theosophical treatise in the form of a didactic novel on the nature of sex, love, desire and the concept of the dual soul, complete with lush occult visions and long journeys on the astral plane of existence. It appears to have been the author's only published novel and perhaps unsurprisingly not a huge commercial success, meaning that

jacketed examples are rarely encountered.

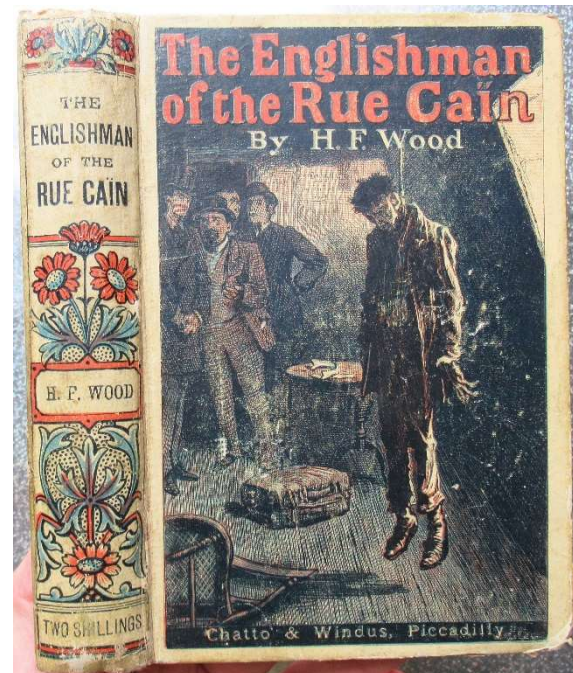
£250

42. Wood, H. F. [Freeman]. *The Englishman of the Rue Cain*.

London: Chatto & Windus, 1890.

Reprint, first yellowback edition. 336 pages + 2 of ads and a 32-page catalogue dated April 1890. The book is quite firmly bound in the original illustrated glazed boards, showing a dramatic image of a group discovering an emaciated hanged man to the front board, the boards are slightly rubbed, grubby and chipped, with bumped corners and the webbing showing slightly at the hinges. The text block is age toned, slightly foxed and marked.

£80



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