

OBSCURE  
TATTY  
and  
INTERESTING

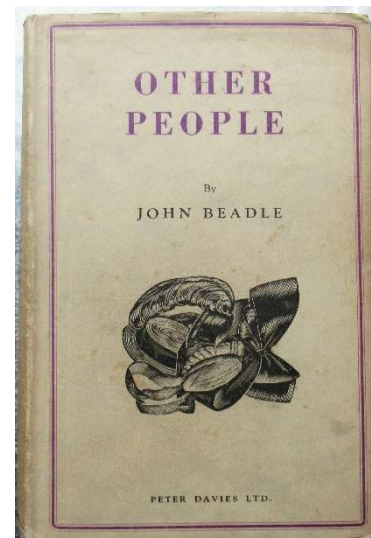


## 1. Beadle, John. *Other People*.

Peter Davies, 1931.

First edition. 320 pages. The book is firmly bound in purple cloth, lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is age browned, slightly foxed and dusty, with offsetting to the endpapers. The dust jacket is the original and not price clipped, it is quite grubby, rubbed and toned, with a few small nicks and closed tears to the edges. Beadle's first and seemingly only novel, the life story of an orphaned young woman who falls upon hard times, becoming a "maid-of-all-work and lady's companion", set between the 1880s and the outbreak of WW1 in 1914. The front flap blurb makes the comparison with the fiction of George Gissing, and there is certainly every endeavour at a grimly realistic portrait of a life of struggle and disappointment.

£85

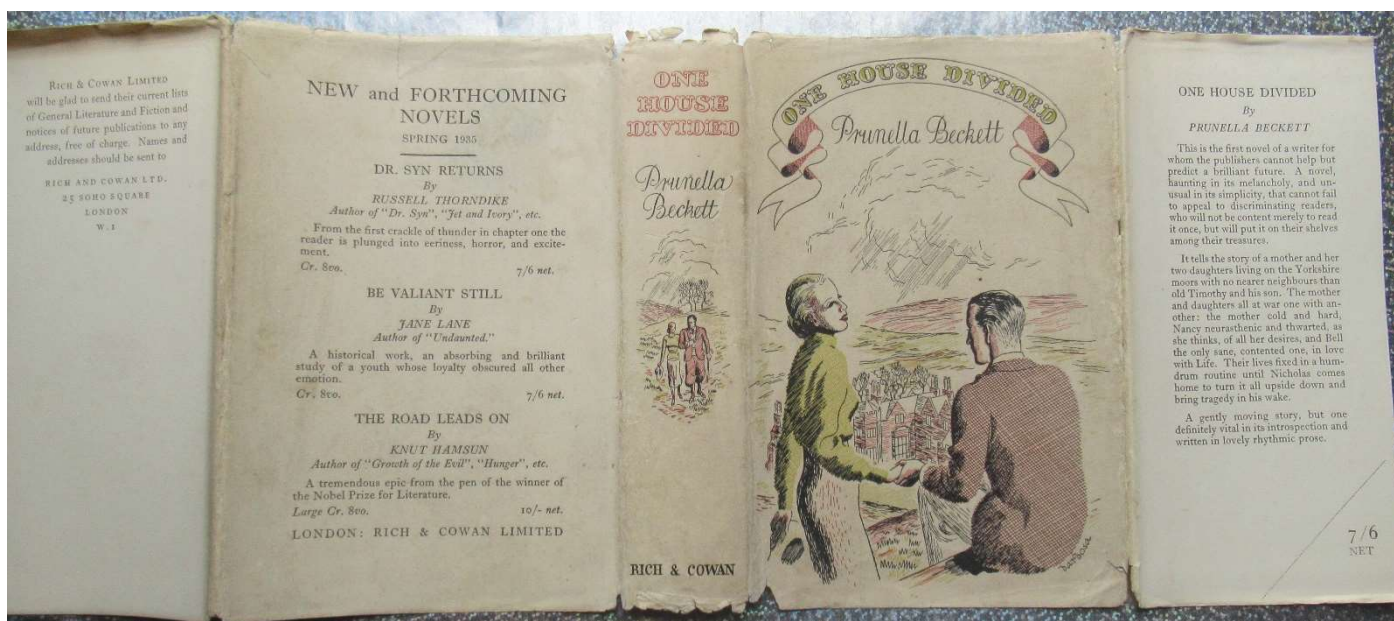


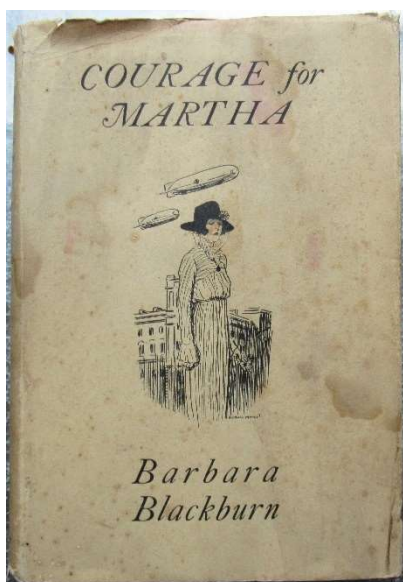
## 2. Beckett, Prunella. *One House Divided*.

Rich & Cowan Ltd, 1935.

First edition. 280 pages. The book is quite firmly bound in slightly marked and rubbed orange cloth, lettered in black, the extremities are slightly bumped. The text block is age toned, slightly foxed and marked, with a neatly written ink ownership inscription to the front endpaper. The Arthur Barbosa (1908-1995) designed dust jacket is the original and not price clipped, it is quite grubby and rubbed, with small chips and short closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape. The author's first novel, a somewhat Gothic tinged tale of love, heart-break and suicide set around a lonely house on the Yorkshire moors, the catalyst for tragedy being a young man returned from foreign climes with disruptive and unsettling ideas and tendencies. That said, it is thoroughly modern (i.e. 1930s) and bears absolutely no comparison with *Wuthering Heights*. It is quite uncommon in the Barbosa designed dust jacket (as featured in Lawrence Blackmore's 'The Man Who Drew Flashman', 2017), which is well-executed if slightly confusing, in that it blends modern dress with a scrolled title which makes it appear to a casual glance more like a Georgian or Regency romance by Georgette Heyer.

£40





### 3. **Blackburn, Barbara. Courage for Martha.**

Martin Secker, 1930.

First edition. 285 pages. The book is quite firmly bound in lightly marked red cloth, lettered and decorated in gilt and blind, the extremities are bumped and rubbed and the boards are slightly bowed. The text block is foxed, age toned and slightly marked, with offsetting to the endpapers. The dust jacket is the original, it is quite grubby, foxed and stained, with small chips and short closed tears to the edges, some repaired with tape to the reverse. An undeservedly forgotten first world war novel, of a young woman, born illegitimately in the late 1890s to a mother influenced by dangerously decadent ideas of women's liberation and independence, who promptly dies in childbirth. The daughter, Martha arrives at adulthood alone and poor, her small inheritance having been expended upon her education, just as WW1 is becoming thoroughly unpleasant abroad and on the

home front, and throws herself into war-work. She falls in love with and marries a young working-class soldier, becoming pregnant, while he returns to the front, is badly wounded and missing in action. Her father looks her up and for a few pages there seems to be some hope, but he goes to France and is killed immediately without having made any provision for the daughter he was briefly united with, and Martha drifts into malnourishment and hardship with her baby. The details of life on the home front and the chapters in France are told with a grim authenticity that suggests close acquaintance with the facts. Uncommon as a first edition, particularly in the dust jacket, with its symbolic motifs of zeppelins suspended above a weary woman, and a biplane in the act of releasing its bomb above a wedding bouquet.

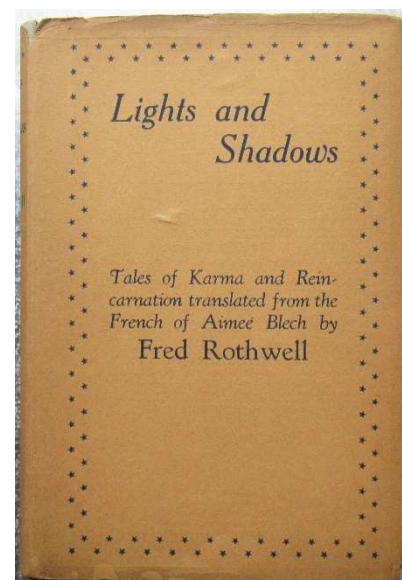
**£200**

### 4. **Blech, Aimée (Pseud. Lionel Dalsace (translated by Fred Rothwell)). Lights and Shadows: Tales of Karma and Reincarnation.**

The Theosophical Publishing House, 1928.

First U.K. edition. 144 pages. The book is quite firmly bound in lightly marked blueish grey cloth, lettered in blue, the extremities are slightly bumped and rubbed. The text block is age toned, slightly marked and foxed, with a neatly written name in ink to the front endpaper. The dust jacket is the original, it is reversible, i.e. printed on both sides and has been price clipped on one side but not the other, and evidently reversed at some point as the underside is much more toned and marked than the current topside. The reversal was evidently a few decades ago as the now visible side is also slightly toned, rubbed and grubby, with small chips and short closed tears to the edges. Various elements of mysticism in fictionalised short story form, decidedly uncommon in the original dust jacket.

**£100**



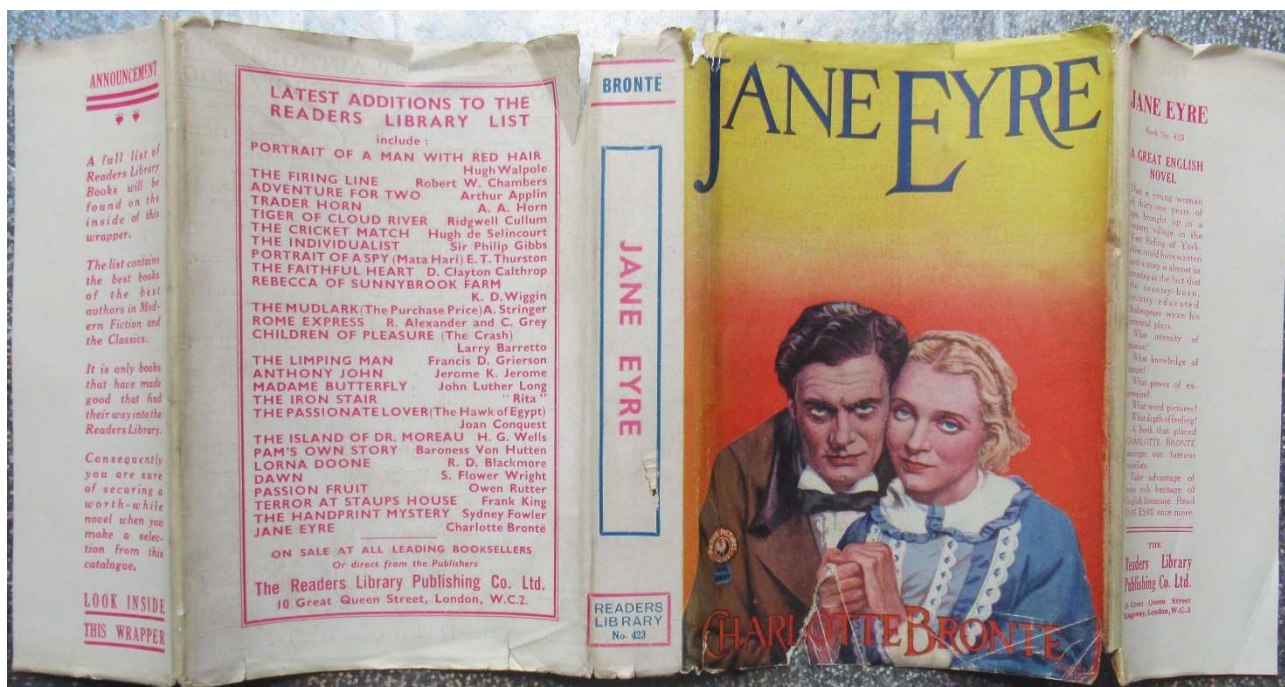
### 5. **Bronte, Charlotte. Jane Eyre.**

The Readers Library Publishing Company Ltd., 1934.

Film tie-in edition, undated but circa 1934. 369 pages. The book is reasonably firmly bound in lightly marked dark red cloth, lettered and decorated in slightly tarnished gilt, the extremities are bumped and rubbed. The text block is age

browned, slightly marked and dusty. The dust jacket is the original, it is slightly toned, rubbed and marked, with small chips and short closed tears. An uncommon edition in the dust jacket, published to coincide with the cinematic adaptation starring Colin Clive and Virginia Bruce.

£100



6. **Browne, E. O. [Edith Ophelia]. Thus Merlin Said.**

Hutchinson & Co. (Publishers), Ltd., 1934.

First edition. 286 pages + final note and 56-page publisher's catalogue dated Spring & Early Summer 1934. The book is quite firmly bound in slightly marked and faded red cloth, lettered in black, the extremities are slightly bumped and rubbed and the boards are a little bowed. The text block is age toned, slightly foxed and marked. The Lance Cattermole designed dust jacket is the original and correctly priced at 7/6 to the spine, it is rubbed, grubby, creased and marked, with small chips and closed tears to the edges, some repaired to the reverse with archival tape. A novel dealing with violent and troubled times in thirteenth century medieval Wales, in which dangerous echoes of Arthurian romance and myth play a catalytic role. It is quite rare both in commerce and institutional holdings.

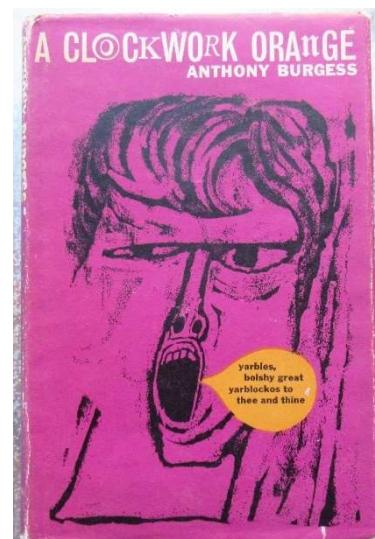
£85

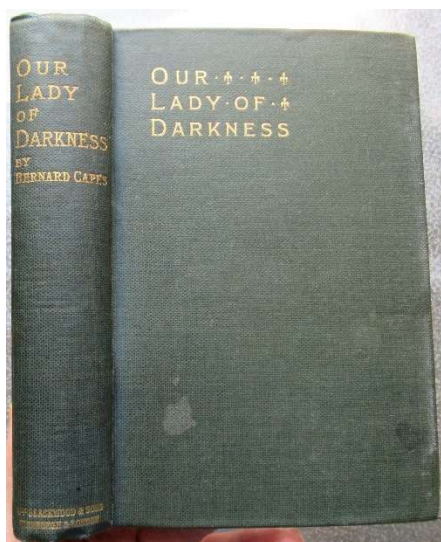
7. **Burgess, Anthony. A Clockwork Orange.**

Heinemann, 1970.

Second impression. 196 pages. The book is firmly bound in clean purple cloth, lettered in gilt to the spine, the extremities are slightly bumped and rubbed. The text block is slightly foxed, marked and dusty. The dust jacket, with its iconic Barry Trengrove design, is the original, it is price clipped, lightly marked and rubbed, with small chips and short closed tears to the edges.

£280





8. **Capes, Bernard. Our Lady of Darkness.**

William Blackwood and Sons, 1899.

First edition. 354 pages + 2 of ads and a 32-page publisher's catalogue dated August 1899. The book is firmly bound in lightly marked dark green cloth, lettered and decorated in gilt, the extremities are a little bumped and rubbed. The text block is somewhat foxed, dusty and age toned, with minor marks and slight cracking at points. The adventures, loves and struggles of a young Englishman, the nephew of an elderly dandy, in revolutionary France.

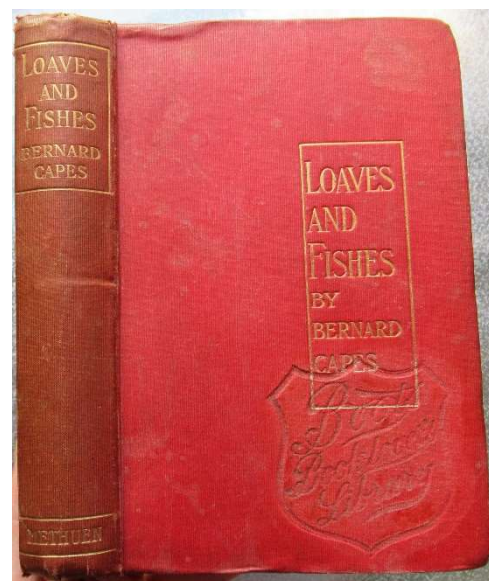
**£150**

9. **Capes, Bernard. Loaves and Fishes.**

Methuen & Co., 1906.

First edition. 312 pages + 40-page publisher's catalogue to the rear dated February 1906. A fairly early tenant of a Boots Book Lovers Library, with their large and emphatic blind stamp to the front board. The book is quite firmly bound in the publisher's red cloth, lettered and decorated in gilt, the cloth is marked, there are a few superficial splits, and the extremities are bumped and rubbed. The text block is quite toned, foxed, marked and dusty with minor cracking at points and the name "J. H. Hockaday" neatly written in ink to the front endpaper. An excellent collection of short stories and sketches, several of them crime or supernatural, including 'The Ghost Child' and 'The Ghost Leech'.

**£85**

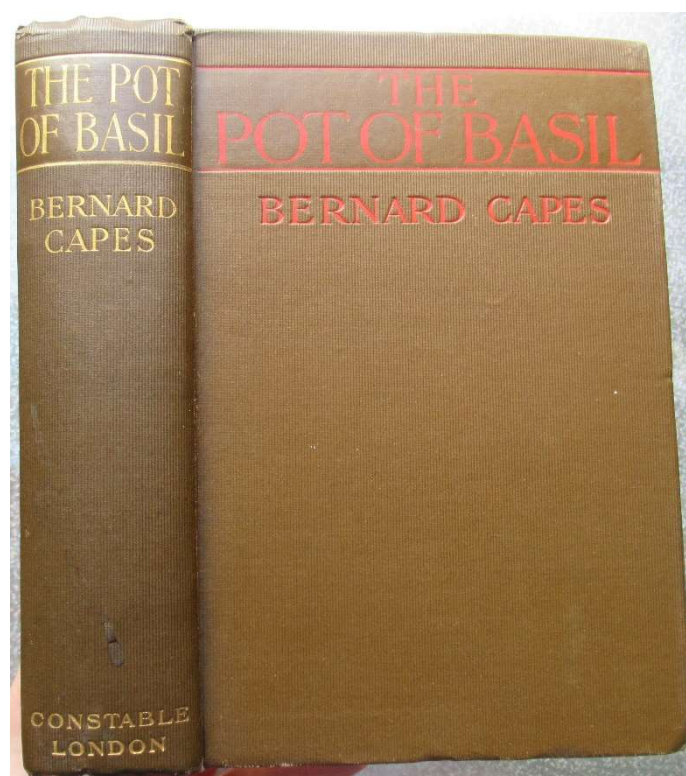


10. **Capes, Bernard. The Pot of Basil.**

Constable & Company Ltd., 1913.

First edition. 320 pages. The book is firmly bound in the publisher's brown cloth, lettered and decorated in red and gilt, the boards are lightly marked and the extremities are a little bumped and rubbed. The text block is slightly foxed, toned and dusty with some minor marks. A tragic and somewhat macabre historical romance set in 18th century Italy, based upon the legend that basil grows best when fed upon the blood of murdered men. Capes was most likely inspired by Keats's poem, 'Isabella, or the Pot of Basil', or one of the Pre-Raphaelite painters' interpretations of the subject, rather than Boccaccio's Decameron, though his Note at the start of the book would have us believe otherwise. A handsome copy of an uncommon title.

**£120**



11. **“Daine”. Lucilla’s Inheritance – The Family Story Teller No. 145.**

William Stevens, Ltd., 1899.

First edition. 224 pages. The book is firmly bound in the publisher’s thick greyish blue card covers with paper spine strip, lettered and decorated in dark blue and red, the covers are rubbed, toned, grubby and marked, the spine strip is fragile, with some chipping and other pieces looking inclined to become detached in the near future. The text block is age toned, slightly foxed and marked, with creasing to some page corners. An uncommon late Victorian high society romance novel, originally serialised in the Family Herald in 1897, one of five similar titles attributed to the mysterious Daine.

**£40**



12. **Dashwood, Jane (Pseud. Olive Heseltine). Three Daughters.**

John Murray, 1930.

First edition. 320 pages. The book is firmly bound in lightly marked and rubbed blue cloth, lettered and decorated in gilt, the extremities are slightly bumped and rubbed. The text block is foxed, dusty and slightly age toned, with minor marks. The dust jacket, with artwork by Sydney George Hulme Beaman (most famous as the author of Tales of Toytown), is the original and correctly priced at 7/6 to the spine, it is quite grubby and rubbed, the spine is faded and there are small chips and short closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape, to the rear flap is the bookplate of a Lilian M. Armstrong. A philosophical novel showing modernist influences (Heseltine corresponded with Virginia Woolf, who was complimentary about her writing) in addition to the more obviously Austenian aspects, such as the three daughters and a mother trope and the choice of pseudonym. It portrays the lives and romantic interactions of the four women during the late nineteenth and early twentieth centuries, taking in women’s suffrage, WW1 and the rise of communism.

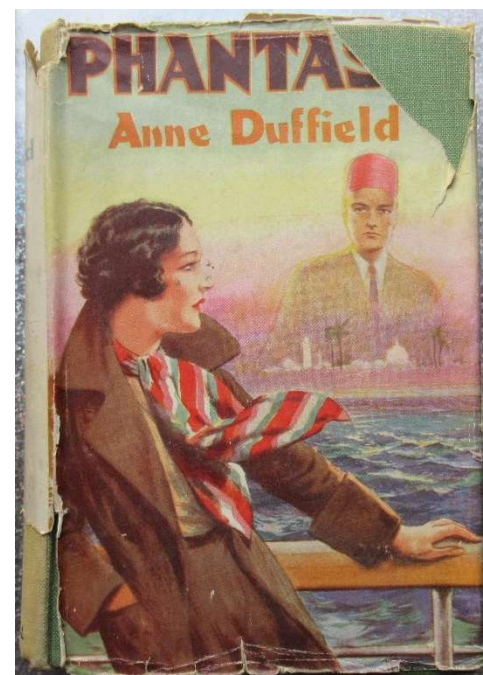
**£60**

13. **Duffield, Anne (Pseud. Dorothy Dean Duffield (née Tate)). Phantasy.**

Cassell and Company, Limited, 1941.

Seventh edition. 345 pages. The book is quite firmly bound in green cloth, lettered in black to the spine, the extremities are bumped and rubbed, and the cloth is faded in patches corresponding with loss to the dust jacket. The text block is age toned, slightly foxed, marked and dusty. The distinctively illustrated dust jacket is the original, it is quite worn and marked, with loss to the spine ends and front panel, also more minor chips and closed tears, with associated creasing, some repaired with thin paper archival tape to the reverse, it is quite marked and rubbed and the spine is faded. A romance set mainly in Egypt, describing the complexities of a relationship between a young English woman and a wayward Egyptian prince, and her eventual path to true love. It is surprisingly uncommon given the number of times it was reprinted, particularly in any kind of dust jacket.

**£30**

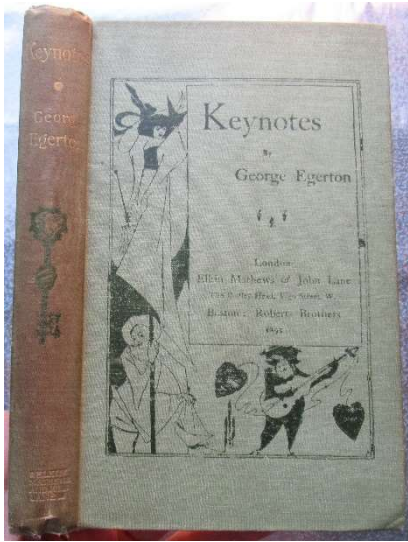


14. **Egerton, George (Pseud. Mary Chavelita Dunne Bright). Keynotes.**

Elkin Mathews & John Lane, 1893.

First edition. 184 pages + 16-page publisher's catalogue dated September 1893. The book is firmly bound in greyish green cloth, lettered and decorated in gilt and black, with the design by Aubrey Beardsley, the boards are quite bumped, marked and rubbed and the spine is faded. The text block, with the title page replicating the Beardsley design, is quite foxed, dusty and age toned, with minor marks, slight cracking at points and the neatly written ink ownership inscription of Dora F. Muir to the front endpaper, this dated Dec. 1893. The eponymous first title in the iconic fin de siècle Keynotes series, and Egerton's first published collection of short stories, dealing with suitably decadent and shocking themes concerning the New Woman and her desires.

**£80**

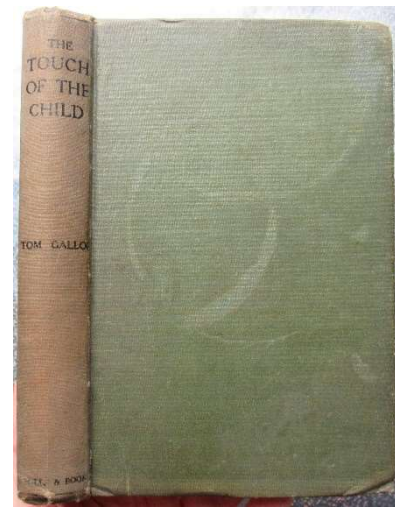


15. **Gallon, Tom (Foreword by Nellie Tom-Gallon). The Touch of the Child and Other Stories.**

Mills & Boon Ltd, 1918.

First edition. 254 pages + 2 of ads. The book is reasonably firmly bound in somewhat bumped, rubbed, marked and faded green cloth, lettered in black to the spine. The text block is heavily age browned and foxed, with minor marks and slight cracking at points, the rear endpaper is creased. A posthumously published collection of Gallon's short stories, some of them supernatural. It is reasonably well represented in institutional holdings but rare in commerce, probably due to the fragile wartime economy standard of production.

**£60**

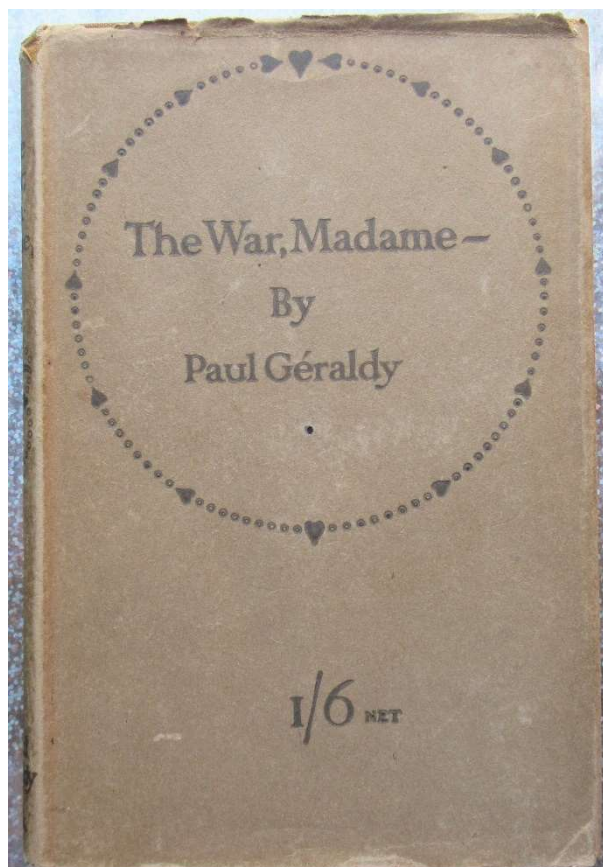


16. **Géraldy, Paul (translated by S. C. B.). The War, Madame.**

T. C. & E. C. Jack, Ltd, 1917.

First U.K. edition. 96 pages. The book is quite firmly bound in light brown cloth, lettered and decorated in dark brown, the extremities are bumped and rubbed. The text block is slightly foxed, dusty and age toned, with minor marks, it is a little cracked at points. The dust jacket is the original, it is quite rubbed and faded, with minor marks, there are small chips and short closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape. Géraldy's short novel describing the experiences of a wounded soldier recovering in Paris during WW1 before his return to the front, which gained popularity in France and the U.S. due to its honesty regarding the horrors of the conflict. The U.K. translation differs considerably to that made by Barton Blake for the U.S. edition, and is seldom encountered, it is particularly rare in the fragile dust jacket.

**£200**

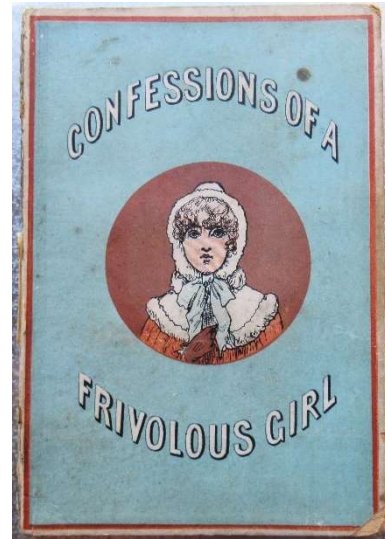


17. **Grant, Robert. The Confessions of a Frivolous Girl. A Story of Fashionable Life.**

Sampson Low, Marston, Searle and Rivington, 1881.

First or early U.K. edition. 192 pages + 32-page publisher's catalogue to the rear dated January 1881. The book is firmly bound in illustrated thick glazed card covers with paper spine strip, slightly more robust than a paperback, the covers are rubbed, grubby and chipped and the spine strip is creased and fragile, with some loss. The text block is slightly foxed, marked, dusty and age toned, with loss to some roughly opened page edges. Grant's first novel describes the adventures of a young debutante entering New York high society in the late nineteenth century, her encounters with unsuitable young men, advice from more experienced older ladies that she should add an element of the wild, exotic dance of the age, the cancan into her nature, and her eventual finding of love. It was published in the U.S. in the previous year and the first edition is relatively obtainable, whereas most copies of this attractive, cheaply produced U.K. edition, intended for the burgeoning Victorian railway market, have long since disintegrated.

£150



18. **Grose, Helena (née Clapshaw). Marriage at Midnight.**

Mills & Boon, Limited, 1932.

Third edition. 254 pages + 2 of ads and a 16-page publisher's catalogue dated 1932. The book is quite firmly bound in green cloth, lettered and bordered in black, the book has been exposed to damp conditions, with resultant staining to the rear board, spine and fore-edge of the front board. The text block is age browned, foxed, dusty and marked, with a neatly written gift inscription to the front endpaper. The Richard B. Ogle designed dust jacket is the original, it is somewhat creased and stained from the damp in areas corresponding to the boards beneath, with small chips and closed tears to the edges, some repaired to the reverse with small pieces

of thin paper archival tape. A multi-faceted romance novel, exploring the complex, intertwined relationships of a small group of young people, including the potential difficulties of an inter-faith marriage.

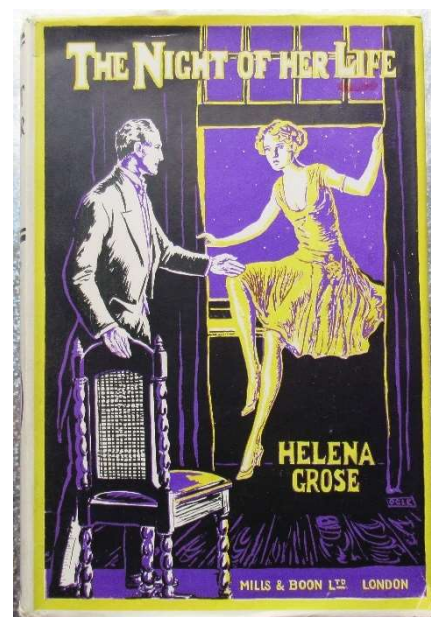
£35

19. **Grose, Helena (née Clapshaw). The Night of Her Life.**

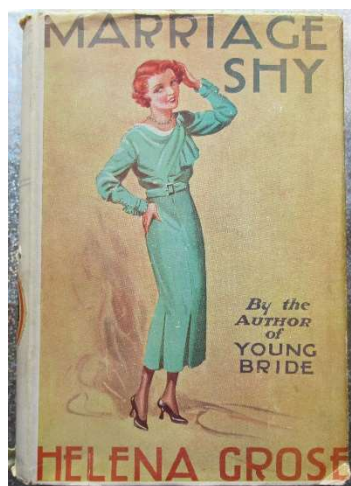
Mills & Boon, Limited, 1934.

Third edition. 254 pages + 2 of ads and a 16-page publisher's catalogue for 1934. The book is firmly bound in clean green cloth, lettered and bordered in black, the extremities are slightly bumped and rubbed. The text block is slightly toned, foxed and dusty. The Richard B. Ogle designed dust jacket is the original, it is slightly toned, rubbed and marked, with small chips and short closed tears to the edges. A particularly good romance novel about a young woman from an impoverished aristocratic family, with a bitter, theatrical and flirtatious mother and a quiet, unworldly father, who finds love in unexpected circumstances when she becomes entangled with a handsome burglar and a plot to utilise her mother to secure a divorce in another unhappy marriage. It is quite a rare title, particularly so in such a well-preserved dust jacket.

£60







20. **Grose, Helena (née Clapshaw). Marriage Shy.**

Mills & Boon Limited, 1935.

Second edition. 254 pages + 2 of ads. The book is firmly bound in slightly marked and faded green cloth, lettered and decorated in black, the extremities are a little bumped and rubbed. The text block is slightly toned, foxed and marked. The dust jacket, credited faintly to an "A. M." is the original, it is slightly rubbed, marked and grubby, the spine is faded and there are small chips and short closed tears to the edges. A cheerful romance with a happy ending, the novel taking the form of the diary of a young debutante.

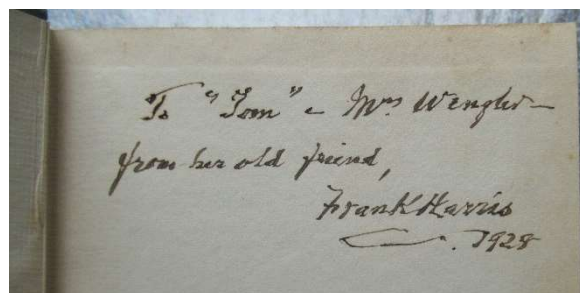
£45

21. **Harris, Frank. Undream'd of Shores.**

Grant Richards Ltd., 1924.

First edition. 297 pages. Inscribed to the front endpaper: "To 'Tom' & Mrs Wengler – from her old friend, Frank Harris. 1928". The book is firmly bound in lightly marked, bumped and rubbed blue cloth, lettered in black. The text block is slightly foxed, age toned and dusty with minor marks. A collection of risqué tales of love, madness and desire in a variety of locations.

£25



22. **Haslett, G. [George] Wyndham (1902-1970). Three Manuscripts & One Typescript: Corunna Road, The House of Illusion, Merrivale and Fossiter, and Portrait in Shadows – 1923-1938.**

A substantial collection of primary material representing all of Haslett's completed fiction, the earliest a volume of short stories written during his time at university, and three later novels, with the author's complimentary copies of the finished publications and a small amount of related correspondence and ephemera. Haslett's career as a writer began as a Cambridge undergraduate in the early 1920s, but seems to have been halted by the outbreak of WW2 when he was in his late 30s and never resumed. His work is both literary and entertaining, with glimpses of the

supernatural and occult that suggest an interest in spiritualism and theosophy. Haslett corresponded with both John Galsworthy and Hugh Walpole, and the latter helped him edit his first novel. Details of the collection are below.

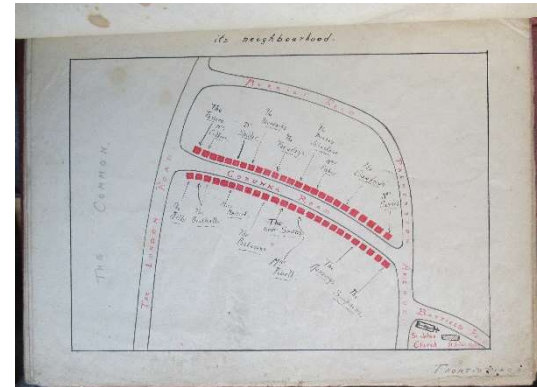
£2,600

**CORUNNA ROAD** – 2 volume typescript. Bound in a pair of Brampton's Patent Instantaneous Binders with pasted on title labels to the spines and front boards. Volume 1

comprises: Half-title, hand-drawn frontispiece map in red and black ink, dedication, quotes, Contents, these (other than the frontispiece) repeated, then 190 pages of text, the pagination in pencil running to 188, but with two



additional pages: 3a & 3b. Vol 2 comprises: half title, then pages 189-384 to the end, correctly paginated. A total of 386 pages of text across both volumes. With quite extensive hand corrections, mainly in pencil. Haslett has also written his name & Magdalene College Cambridge address to the reverse of a few pages in ink. With this is an early bound galley proof of the book, 362 pages printed on one side only, with a folding hand drawn map frontispiece, this extensively corrected. Loosely inserted are: a publisher's compliments slip, a bill from a typist for 4 of the stories dated June 1923, a handwritten letter from Arthur Beak Heffer(1899-1931), of the famous Cambridge Heffer bookselling & publishing dynasty, suggesting that Haslett take a firm line with the publisher about cuts to the text, and several newspaper cuttings. Plus, a battered first edition, inscribed: "Author's Copy, G. Wyndham Haslett. Cambridge. March 12th 1926.", the first story extensively corrected and added to, and with detailed ink notes by Haslett at the end of each story describing how, when and where they were first written. Loosely inserted are: a complimentary letter from a friend, numerous newspaper cuttings from the 1940s, two "specimen" pages of handwritten manuscript from the stories, and notes from the author regarding the order of composition.

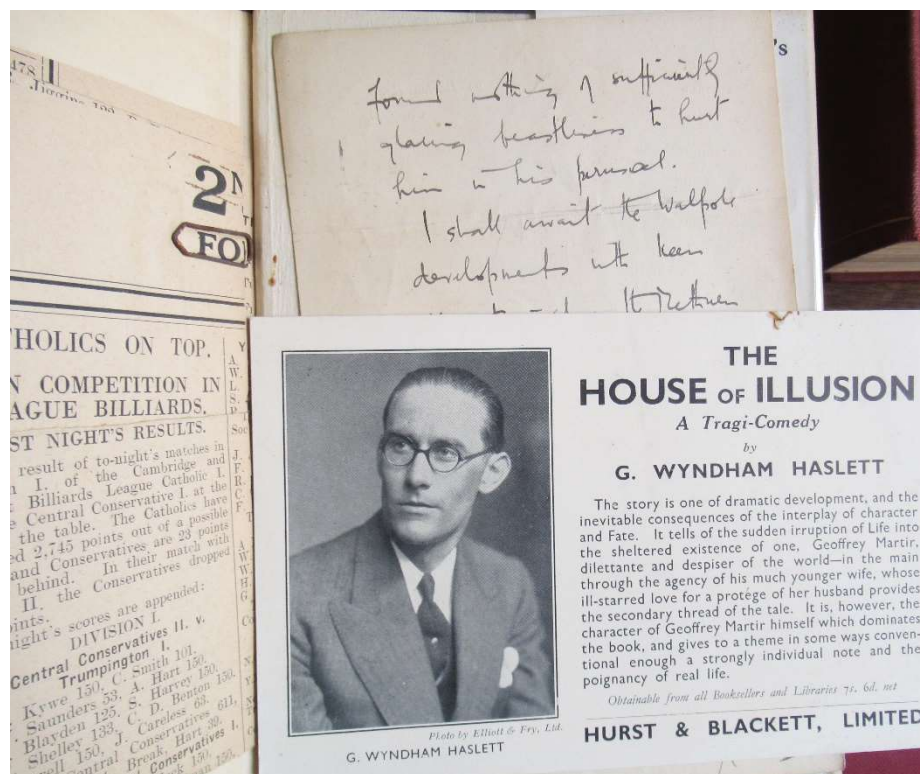


**THE HOUSE OF ILLUSION** – final manuscript version, written between April & December 1931. Bound in red cloth with gilt titles to the spine. Comprising: half-title, title page, dedication to the late Arthur Heffer, George Meredith quote, Contents, section title, then 693 pages written on one side only. It measures approximately 21cm x 17cm x 7.5cm. It is corrected and altered throughout, and Haslett has helpfully detailed the development of the novel which was begun in June 1926, this being the fifth version. The earlier drafts include a: "Cut for Hugh Walpole" in 1929. With this is the author's copy of the first edition, in original dust jacket, with the publisher's compliments slip and a promotional postcard with the author's photograph loosely inserted, also a handwritten letter from the late

dedicatee, Arthur Heffer from March 1929, making positive remarks about the novel and noting: "I shall await the Walpole developments with keen interest", and newspaper cuttings, including Heffer's obituary. The tale of a complacent, moribund middle-aged man who is utterly destroyed by his beautiful and sensuous wife's affair with a much younger lover, both affair and destruction recounted in exquisite detail.

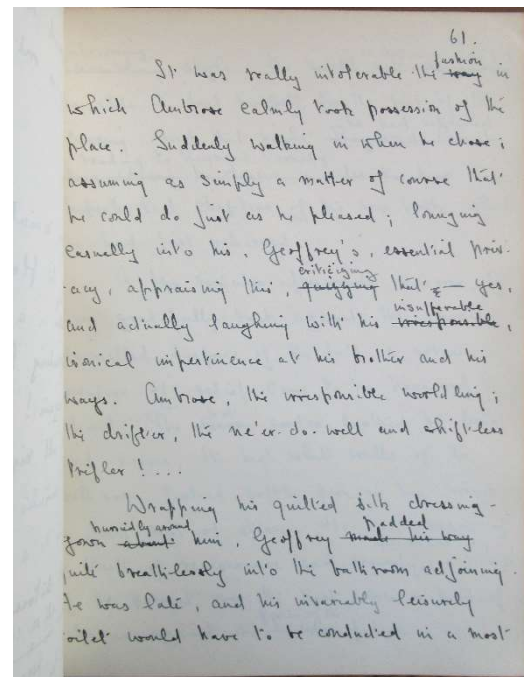
**MERRIVALE & FOSSITER** – final manuscript version, written in April 1934, though the novel had its genesis in December 1929. Bound in red cloth with gilt titles to the spine. Comprising: hand drawn folded map in red and black ink, which became the map

endpapers in the first edition, half-title, title page, Conrad quotation, Contents, section title, then 750 pages, written on one side only. With corrections and additions throughout. The volume measures roughly 21cm x 17cm x 8.5cm. With this is a first edition in its Youngman Carter designed dust jacket, with a postcard to Haslett loosely inserted,



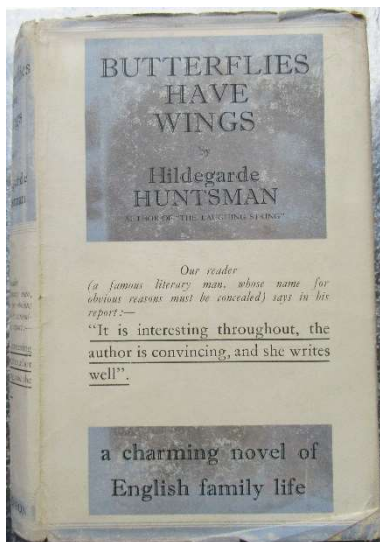
inscribed: "From the Merrivale & Fossiter territory". Man has sex and then dies, would serve as a crude synopsis of the novel, the premise being that the story told is in the mind of a drowning man who has just left his lover on an island off the Cornish coast, and centres around the man who bullied him at school and influenced the rest of his life.

**PORTRAIT IN SHADOWS** – Original manuscript, written between August 1936 and October 1937. Bound in quarter red cloth with marbled paper covered boards, titled in gilt to the spine, by W. Heffer & Sons Ltd. of Cambridge. Comprising: half-title, title page, dedication, quotation page, and Contents, then 740 pages written on one side only, not conforming to the pagination as there are 5 additional inserted pages: 630a, 630b, 734a, 734b and 734c. With corrections and additions throughout. Haslett has noted the time, date and location of his spells of composition. The volume measures approximately 21cm x 17cm x 8cm. With this are two second impressions of the finished book, both with a publisher's compliments slip loosely inserted, one without a jacket and one with, the latter also retaining the promotional wrap-around band which has been adhered to the jacket at the spine with a dab of gum. A novel in which a young orphaned woman, dependent upon her domineering aunt, comes under the influence of an impoverished fortune teller, Madame Clara, who gradually leads her towards the idea of a crime, eventually resorting to mesmerism to gain remote control over her actions.



### 23. **Huntsman, Hildegard. Butterflies Have Wings.**

Hutchinson & Co. (Publishers), Ltd., 1931.



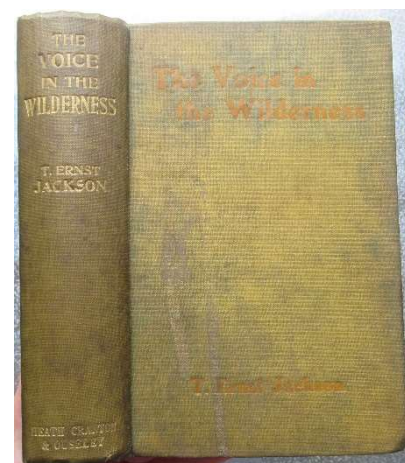
First edition. 288 pages + 48-page publisher's catalogue to the rear dated Autumn 1931. Inscribed by the author to the front endpaper: "Barbara, with love from Garda, Oct: 1931." The book is quite firmly bound in somewhat marked, bumped and rubbed blue cloth, lettered in black. The text block is slightly foxed, age browned and dusty with minor marks. The dust jacket is the original and not price clipped, it is quite rubbed and grubby, with small chips and short closed tears to the edges, also a crease down the spine indicating that it has been folded flat separate from the book for a time. A literary romance, of a thoroughly modern middle-class girl who dallies with a string of admirers at parties, dances, and on the continent in Italy, before finding true love. It was the second of Huntsman's three novels, all of which are rare.

£50

### 24. **Jackson, T. Ernst. The Voice in the Wilderness.**

Heath Cranton & Ouseley Ltd., 1914.

First edition. 319 pages. The book is firmly bound in the publisher's somewhat marked and faded greenish brown cloth, lettered in red and gilt, the extremities are slightly bumped and rubbed. The text block is age toned, slightly foxed and dusty, with cracking at points and a neatly written ink ownership inscription to the front pastedown. To some extent a future war novel, either written as the First World War was beginning, or as one



of the last pre-war fictional efforts to alert the world to the danger of imminent conflict. Most likely the latter, as the novel ends on a utopian, optimistic note that Armageddon will be averted by the coming of a prophet, combined with a communist uprising in the form of a general strike across Europe. There are modest supernatural elements, and the message of the prophet is brought by a large airship flying over London, an interesting harbinger of the very real imminent Zeppelin attacks. The identity of the author is unclear, though the passages describing political scenes are realistic and the title of the novel suggests bitter personal experience, so perhaps somebody active in political or diplomatic circles.

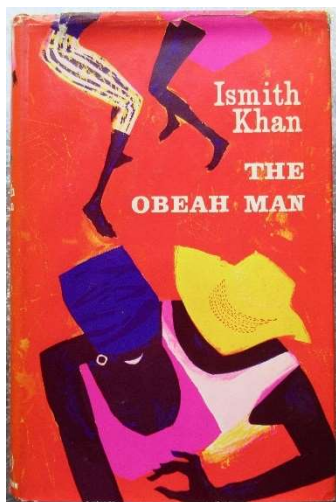
**£150**

25. **Khan, Ismith. The Obeah Man.**

Hutchinson, 1964.

First edition. 192 pages. The book is quite firmly bound in lightly marked maroon cloth, lettered in white to the spine, the extremities are slightly bumped and rubbed. The text block is slightly foxed, toned and dusty, also rather musty. The Peter Edwards designed dust jacket is the original and not price clipped, it is slightly rubbed, grubby and marked, the spine is sunned and there are some small nicks and short closed tears to the edges. Khan's second published novel, set in and around the Trinidad and Tobago capital city Port-of-Spain over the three-day carnival period.

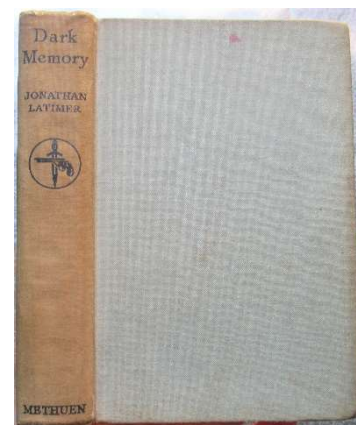
**£50**



26. **Latimer, Jonathan. Dark Memory.** Methuen & Co. Ltd., 1940.

First U.K. edition. 316 pages. The book is reasonably firmly bound in blueish grey cloth, lettered and decorated in black to the spine, the boards are quite marked, bumped and rubbed and the spine is a little cocked. The text block is foxed, marked, age toned and dusty, with some neatly written initials in ink to the front endpaper, the upper corner of the rear endpaper has been torn off. Despite the British publisher indicating that this is one of Latimer's hardboiled crime novels with their distinctive crossed pistol and dagger symbol to the spine, it is actually a tale of love and danger on safari in Africa shortly before the outbreak of WW2. The U.K. edition is uncommon.

**£45**

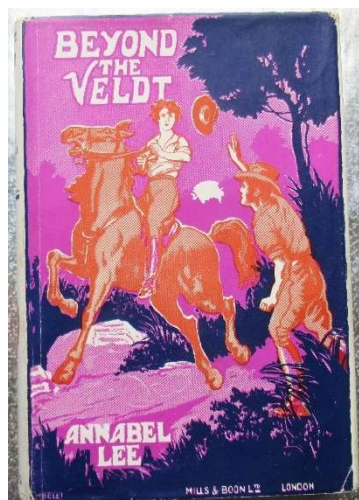


27. **Lee, Annabel (Pseud. Elinor Mary O'Donoghue, AKA E. M. Oddie). Beyond the Veldt.**

Mills & Boon Ltd, 1934.

Third edition. 253 pages + 2 of ads. The book is firmly bound in slightly marked green cloth, lettered and decorated in black, the extremities are a little bumped and rubbed. The text block is age browned, slightly foxed and dusty, with an ink inscription to the front pastedown which has been scribbled out with black crayon. The dust jacket, with artwork by Richard B. Ogle, is the original, it is slightly rubbed and marked, with a few minor nicks, closed tears and creases. A gritty romance set in Colonial South Africa, in which a young man sets out to revenge his dead brother who was swindled out of a gold mine and drank himself to death, only to fall in love with the swindler's daughter.

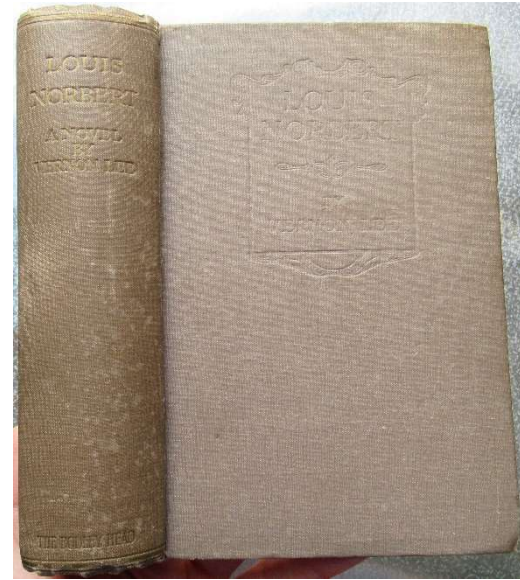
**£45**



28. **Lee, Vernon (Pseud. Violet Paget). Louis Norbert.**

John Lane The Bodley Head, 1914.

First edition. 303 pages + 24 of ads. The book is firmly bound in the publisher's greyish brown cloth, lettered and decorated in gilt and brown, the cloth is somewhat marked and rubbed and the extremities are bumped. The text block is foxed, dusty, slightly marked and age toned, with blue ink staining to the outer edges of the catalogue to the rear, and some dog-eared page corners. A late, mostly epistolary, novel by Lee, set partly in the 20th century and partly in the 17th, the modern communications between the bewitching Lady Venetia and a young archaeologist. There are hints of the supernatural in the connection between the modern and the historical, when Lady Venetia recounts how as a child she was locked by her brother in The Ghost Room, where she slipped into a trance in front of a painting of Louis Norbert and fell in love with his image, thereafter secretly revisiting the painting until her marriage, sometimes dressing up for the occasion.



**£45**

29. **McLoughlin, Denis (1918-2002). A Collection of Typescripts, Artwork, Correspondence, Photographs, and Annotated Paperback & Jacket Covers.**

The collection fills an archive box and in brief comprises:

- 3 pieces of rough original artwork from the early 1940s;
- 19 typescripts (5 novels & 14 short stories), plus 1 manuscript short story, these totalling roughly 285,000 words;
- 37 letters, 2 contracts and 9 invoices from McLoughlin's association with T. V. Boardman, 1949-1966.
- 12 letters from authors McLoughlin worked with or provided artwork for.
- 120 photographs (approximately) used by McLoughlin in the composition of jacket & cover artwork.
- 465 (approximately) dust jacket & paperback covers, all trimmed and often annotated & laminated by McLoughlin.
- Roughly 20 letters from fans & correspondence with U.S. institutions, plus other sundry items & ephemera.



From McLoughlin's estate via a family member, this collection is presumed to represent all that remains extant, or at least existing and together, of material from his professional creative life. It demonstrates the scope and volume of his artistic endeavours, the esteem in which he was held by both colleagues and fans during his life, and provides evidence of his working methods and collaborative approach. It is also an important record of the considerably less well documented and not insignificant extent of McLoughlin's thwarted ambitions as a writer of pulp fiction (including 3 excellent James Bond satires), ambitions which it is clear began in his early 20s, ran parallel to his paid work as an artist, and had not been abandoned at the end of his life. More details below.

**£12,000**

## ARTWORK:

Three rough original designs on stiff board for murals painted by McLoughlin during WW2 at the Woolwich Royal Arsenal Depot. One in pastels, signed & annotated in ink: "MURAL ROUGH DESIGN R.A. CANTEEN", which is approximately 27cm x 21cm, giving the scale relative to the finished mural of one & a half inches to one foot. It depicts soldiers relaxing, arguing & flirting with two young women. The second, of similar dimensions, shows a young couple in uniform holding hands under a lamp, signed, and noting the scale of one to six inches, with a laminated photo of McLoughlin at work on the mural. Lastly, a slightly larger unsigned painting of a line of women dancing the can-can on-stage with an orchestra playing uproariously below, this cut down, without annotations and only one side of the scale remaining, though with rough pencil calculations to the reverse. All three are divided by grids to aid their translation to the finished murals. McLoughlin worked on roughly 50 morale-boosting murals at the R.A. depot, some of vast scale. In 'The Hardboiled Art of D. McLoughlin' he writes: "The first three murals were of sufficient interest to be featured in the magazine 'Illustrated' of November 27, 1943. [...] I still have the original roughs for these murals" (McLoughlin & David Ashford, 1994, page 10). The murals were destroyed by the V1 rocket attacks before the end of the war.



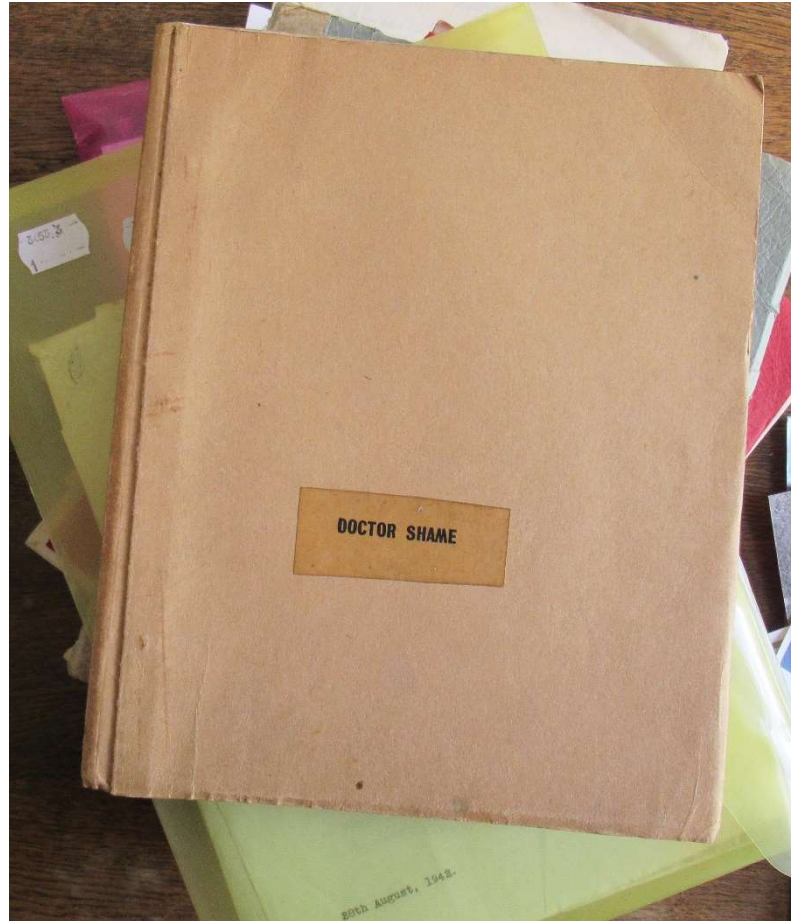
## FICTION

A 1992 article in the Bolton Evening News states that McLoughlin wrote 4 novels, which suggests that the present material represents all that he wrote, at least in novelistic terms. None appear to have been published. These longer works, roughly chronologically, are as follows:

**The earliest is untitled** and dates from August 1942. It comprises: two detached pages, a: “Psychiatrist’s Report on a soldier”, of authentic appearance and signed in blue ink, diagnosing the patient, an artist, with: “chronic nervous hysteria following nervous collapse”, and suggesting that he displays: “a noticeable trend of self-pity and a marked antipathy toward his fellows”. There follows a note of Apology, stating that this is fictional and “calculated to convey to the reader the workings and repercussions of a highly-strung and tortuous mind.”, adding: “May we say that by virtue of its theme, lofty ideals have been somewhat spurned and the sordid very much accentuated.”. Page 1 of Chapter 1 has been lost but the remaining pages are present and still bound by a corner butterfly clip, they are toned, marked and creased with minor damage to some page edges. Approximately 38,500 words. A hardboiled crime novel about a discharged and disturbed former soldier wreaking violent revenge, interspersed with sordid, back-alley liaisons with “floozyies”.

**Doctor Shame** by Denis Mack, undated but circa 1965.

Original typescript with ink hand corrections throughout. Comprising: title page, blurb, half-title, Contents, then 220 numbered pages, finishing with a page of combined spoof bibliography & glossary “For the more serious student.”. It is firmly bound in buff card wraps with a title label to the front cover, and robust card rear cover. Approximately 49,500 words, with McLoughlin’s address and phone number to the title page, and also in ink to the inside rear board. A



superb James Bond parody or satire, featuring 00 agent James Bronze in pursuit of the Doctor, a sinister and perverted SMUDGE member who has been turning the youth of Britain into gyrating, long-haired, hooligans by flooding the market with his poisonous Purple Hearts. With references to mods and rockers, “X” rather than “M”, and ‘Miss Chastity Keeler’ rather than Miss Money Penny, presumably inspired by Christine Keeler of Profumo affair fame.

**Empire Made** by Denis McLoughlin, undated but circa 1965. Original typescript, with manuscript corrections and alterations, firmly bound in blue card wraps. On the title page, next to McLoughlin’s name and address, are the handwritten details of his London literary agent, indicating attempts at publication. Comprising: title page, Author’s note, half-title, blurb, Contents, then 250 pages, finishing with a page of combined spoof bibliography and glossary “For the more serious student.”. Totalling approximately 56,500 words. Another James Bond parody, in which James Bronze investigates a sinister voodoo cult on Jamaica, which is funding disturbing experiments in genetic mutation with the sale of counterfeit goods. There’s a side-swipe at the Beatles & Beatlemania, and the character names drift beyond satire into the surreal, e.g. the dangerous and seductive Absinthe Bamboozle.

**Thicker Than Water** by Denis McLoughlin, undated but probably late-1960s. Original typescript, with hand corrections in ink. Bound in red card wraps with a title label to the front cover, this has become detached along with

the half-title page. The rest of the script is firmly bound and comprises: title page, then 194 pages and a sheet confirming the page count and McLoughlin's contact details. Approximately 52,000 words. A hard-boiled, hill-billy crime novel, violent and sleazy with an attempt at authentic ("frigging" as an expletive?!) dialect. It also contains lengthy metatextual musings about pulp fiction cover art, which begin: "I looked at the covers fust. There were HORROR STORIES, TERROR TALES, and WEIRD MYSTERY. All of them covers were a mite alike but they were all good and I wished I'd painted them. There's allus a gal with a teared dress, and at least one bloke with a green or purple face, and there's allus a hero who's either tied up or comin' ter the tart's rescue."

**The Woin' of The Widder Jones**, by Denis McLoughlin, which can be dated to 1996-2002 by McLoughlin's dedication to his wife, Dorothy (1923-1996) to the title page. Complete typescript, loose sheets, with hand corrections in ink. Comprising: title page then 154 numbered pages. Approximately 56,000 words. A 1971 laminated & annotated letter from Paramount Pictures to McLoughlin's literary agent, a Mrs Whittacker of London Independent Books Ltd., states that this is a re-drafted version of a novel then titled 'A Jug Full of Corn'. It's American swamp sleaze/crime pulp fiction of the variety popular in the 1950s and 1960s, and rather a good example of the genre.

**Short stories**, some probably published anonymously or pseudonymously, are as follows:

- The Gold Plush Lion: stapled manuscript, mid-1960s or early 1970s. Comprising: title page, with McLoughlin's address & a word count, and 6 numbered pages written on one side only in blue ink, corrected in red. 1435 words. Either a humorous short story, or an advert for the U.K.'s Egg Marketing Board. It's a surreal skit about a little talking lion emerging from an egg & seeking a new egg to go to work on, playing on the famous mid-1960s advertising slogan.

**Typescripts** as follows, all stapled or bound with butterfly clips, most with ink corrections:

- The Assignment (Approx. 5000 words), a James Bond parody, featuring 00 agent, James Bronze, quite serious & hardboiled in tone.
- 5 horror stories. Two about modern vampires in London: 'My Sister and I' (2000 words) and 'Wanted, Dead Sitter' (1500 words). 2 versions of the same tale about a young girl roasting her baby brother: 'Age of Innocence' (1700 words) and 'Something Special' (1750 words), and one involving a pub with "special" pie fillings, 'The Sinners Arms' (2800 words).
- 5 crime fiction, generally of the gritty and sleazy variety: 'The "Grape" Job' (2000 words), 'Fifty Percent' (1400 words), 'Thicker Than Water' (2000 words), 'Soak and Relax' (2500 words), and 'Club Night' (2300 words).
- 3 children's fantasies or fairy tales: 'Weary Willie' (1544 words), which notes "Rejected by Dean" on the cover sheet in pencil, 'The Magic Pebble' (6400 words) and 'Hurrying Herbert' (1580 words).

## **CORRESPONDENCE**

**T. V. Boardman related:** 37 letters and 2 contracts from them, and 9 invoices from McLoughlin, 1949-1966. The majority relate to McLoughlin's hardboiled artwork for the Bloodhound Series. All of the later letters are from Tom Boardman Jr and one 1953 letter is from Director Audrey Weir, who originally hired McLoughlin, discussing the jacket for Simon Rattray's 'Dead Silence'. The contracts are each for 3 years, beginning in 1957 & 1960, both signed by Boardman & McLoughlin. The letters from Tom Boardman are detailed but informal in tone, giving his views on the artwork, e.g. in June 1957 he writes: "Marked Down For Murder – Again, I like this very much but the girl in colour



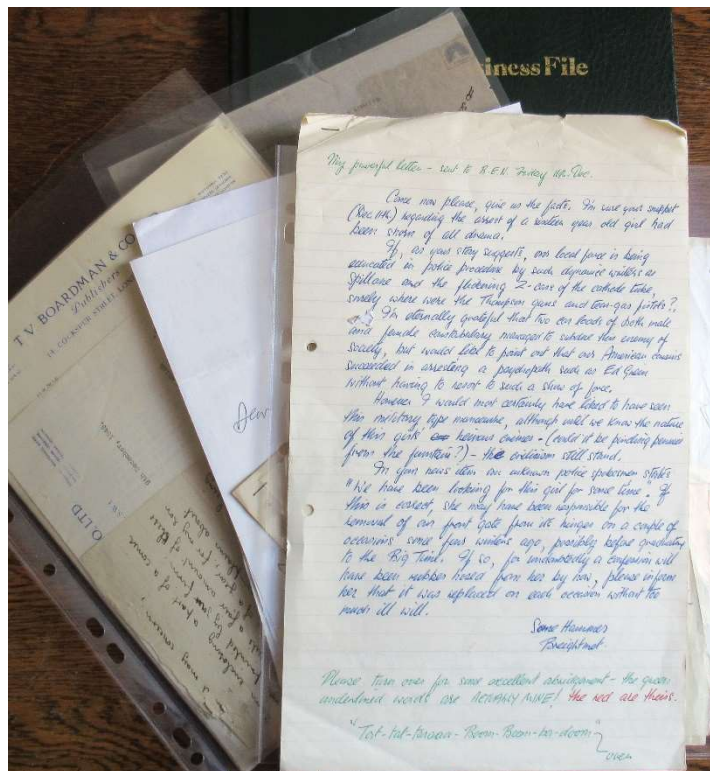
has a rather high waist-line and/or sagging bottom don't you think!". Most letters deal with multiple titles, though occasionally a single title merits its own letter, e.g. Ed McBain's 'See Them Die': "I like it! I like it! Please go right ahead.". A total of 105 Bloodhound covers are discussed in lesser or greater detail. Many urging McLoughlin to work faster, and the reverses of some have been used by him for notes and doodles. There are insights into the relationship

between Boardman Jr. and McLoughlin, in one from July 1966 he writes: "Have you any plans for coming down? My Playboy card is burning a hole in my pocket and Joyce goes away on holiday with the children the last week in August.". This was the month that the Playboy Club opened in London. McLoughlin's invoices are all from the late '50s and give title specific detail of his work, showing on average earnings of £100 a month.

**12 letters from authors McLoughlin worked with or illustrated for:** a 1997 typed & signed letter from Evan Hunter (AKA Ed McBain), Hunter writing: "Those old Boardman jackets were really quite wonderful, and I still look at them with joy from time to time.". Two handwritten letters from Boardman author Anthony Graham, dated 1955 & 1966, complimenting McLoughlin fulsomely on his jacket artwork for: 'No Sale For Haloes' and 'The Deadly Lovers'. A 1958 TLS from John

Croydon (AKA John C. Cooper) regarding the artwork for 'Death in Aberration': "I liked the girl very much, and I thought the stages of her disintegration were masterly.". Three TLSs from children's author Arthur Groom, dated 1952, 1953 and 1958, on headed paper, one regarding collaboration on a comic strip for Boardman. 2 long 1961 TLSs from Boardman author Peter George regarding cover art for 'The Final Steal', including George's doodles of his ideas for the cover and two pages of story outline and characterisation to assist McLoughlin in his work. Lastly, 4 1956 & 1957 TLSs from the elusive but prolific Joan Whitford (AKA Rex James and others), discussing her stories for the Buffalo Bill Wild West Annuals published by Boardman, and a troublesome and pedantic fan who has been writing to "Rex James", about whom Whitford writes: "I politely told him there was little I didn't know about Western History – so that ought to keep him quiet. I should know something after seven years of continual reading – and living in the west. I've not only read the official reports on the Custer battle, but have read the accounts of the Indian chiefs as well.". Plus, a staple-bound typescript copy of 'Last of the Daltons' for Buffalo Bill Annual No. 9, comprising: 9 pages and a cover sheet, the text of the story interspersed with instructions for McLoughlin's accompanying artwork, which is uncredited but likely by Whitford.

**Also present:** several letters from D. C. Thomson & Co. and 7 from fans, including 4 from McLoughlin's biographer, David Ashford. A 2-page handwritten letter by McLoughlin regarding a letter he sent to the Bolton Evening News, and adding as an aside: "Got a comedy or rather satire on James Bond – would like you all to give me an opinion on". The unidentified recipient has written his reply in ink beneath. McLoughlin has also curated a faux leather folder with bound-in plastic sleeves containing a small quantity of correspondence & ephemera from various U.S. institutions & associations, including: the Arizona Fast Draw Association, the Pima County Sheriff's Department in Arizona, the Universities of Wyoming & West Kentucky (who were keen to acquire McLoughlin material for their archives in the



'70s & '80s). Plus, a long letter from a Tami Hickie of Washington State, a relative of Rosa Dunn, correcting some biographical details and clarifying her involvement with the Dillon/Dalton Gang, and a programme for the 1974 Comics 101 Convention, at which McLoughlin was present.

### PHOTOGRAPHS

Approximately 120 photos used by McLoughlin as part of (or to aid) the composition of his Boardman Bloodhound designs, roughly half showing his wife, Dorothy and/or brother, Colin as the models. Most are small, printed to the scale desired for the artwork, and the majority are black and white. Some have notes to the reverse, a few with paint added, cropping them for the finished artwork, and some mounted showing a series of poses. There are also a few personal and souvenir photographs, one of a very suave looking Arthur Groom.



### DUST JACKETS

Approximately 455 of McLoughlin's Boardman Bloodhound dust jacket and crime paperback covers, just the artwork. Most carefully guillotined and laminated. Some were formerly mounted in scrapbooks and have been neatly excised

with paper-backing attached, a few are loose. Plus 11 other laminated covers, mostly Buffalo Bill Annuals. Many have been annotated to the reverse by McLoughlin with the date of publication and occasional comments, e.g. regarding the woman in the artwork for Ed McBain's 'The Pusher': "supposed to be a Puerto Rican". Some feature his small gold ownership label. It's an impressive collection, there are 30 discrete designs for Henry Kane alone. McLoughlin famously didn't have much artwork returned by Boardman, so had to make do with the finished



jackets as a record, trimming off any extraneous matter. Many are very rare. 11 are accompanied by their working photographs (see above).

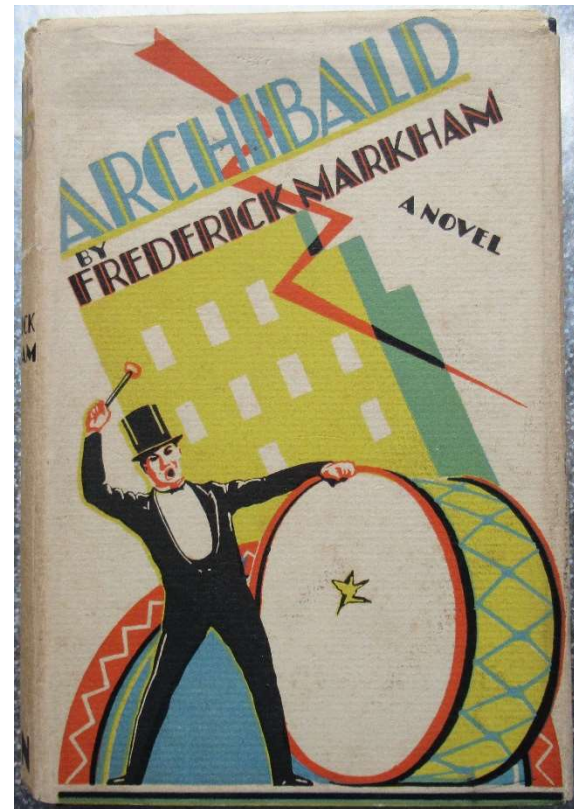
### SUNDRY ITEMS

Including: A 240-minute VHS tape labelled: "Denis McLoughlin Book Covers – Filmed 1996"; 2 of McLoughlin's Kangaroo Books publications from the 1940s, *Laughter for Home and Front* (1944) and *New Laughs For All*; 4 small men's magazines from the '40s with McLoughlin content; 7 collector's magazines & fanzines devoted to or with articles about McLoughlin's work; a 1994 first edition of *The Hardboiled Art of D. McLoughlin*, signed by Ashford & McLoughlin, and a copy of the 1943 issue of 'Illustrated' with the article about McLoughlin's WW2 murals.

### 30. Markham, Frederick (pseud. Frederick William Wheldon). *Archibald*.

Ernest Benn Limited, 1930.

First edition. 319 pages. The book is firmly bound in lightly marked black cloth, lettered in gilt to the spine, the extremities are slightly bumped and rubbed and the spine is cocked. The text block is slightly age toned and dusty, with minor marks and foxing. The dust jacket, with its sadly uncredited art deco design, is the original and not price clipped, it is quite toned, marked and rubbed, more so to the spine, with small chips and closed tears, some repaired to the reverse with pieces of thin paper archival tape. A novel set chiefly during the Edwardian period and the First World War on the home front, a vicious satire of the advertising world, and the folly of allowing class-barriers to be eroded so that thrusting apes from the lower orders can make their way among the good chaps. It is not subtle, our eponymous hero stumbles into the role of a gorilla on-stage in a comedy early in his career, and quickly becomes a success with the audience. Archibald is portrayed as always confident, highly acquisitive and perceptive, blagging his way into advertising, rapidly sweeping old notions aside and establishing his own company. At the outbreak of WW1, when the good, sound chaps of the old world are panicking and selling up, Archibald recognises the opportunities for profit, cynically and expertly aligning himself with the cause of patriotism and Empire, and is made an O.B.E. for coining the slogan that helps recruit millions for the slaughter occurring on the continent. Sexual success is naturally also a given and Archibald makes his way among the ladies of the upper crust, the final irony from the author seems to be rooted in eugenics, that bad blood will out, and Archibald's child is described as resembling a monstrous, fat white slug. Such is the world now that Archibald seems like a good chap, quite direct and straightforward in his methods, somebody born into a difficult and impoverished background trying to make good in the world, overcome obstacles of class and gain financial security and social acceptance. This was Wheldon's first novel and there's little sign of a follow-up. Records suggest that he was involved in both advertising and shoe manufacture, so it is reasonable to conjecture that its writing & pseudonymous publication was a cathartic release of bitterness and anger based upon unfortunate personal experience. It remains a worthwhile read for its background detail about the advertising trade during a dynamic period of change, particularly its transformation into propaganda during World War One.



£250

31. **May, H. R. D. Nancy's Heart.**

Selwyn & Blount Limited, 1925.

First edition. 290 pages. The book is firmly bound in lightly marked blue cloth, lettered and simply decorated in black to the spine, the extremities are a little bumped and rubbed. The text block is foxed, slightly toned and dusty, with minor marks. The dust jacket is the original, it is quite foxed, toned and marked, with minor chips and short closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape. The first of three novels written by this forgotten author in the mid-1920s. Set mainly between the late 1900s and the early years of WW1, it is the story of a young woman torn between the love of a much older woman, the handsome, hypnotically charismatic Clara, who persuades her to elope to London one night after a Votes for Women meeting in their local town, where they join the suffragette cause, Clara insisting upon frequent, apparently chaste kisses along the way, and her childhood sweetheart, Colin, who becomes a soldier and is wounded in action. The first third builds the scene and characters slowly, while the later stages are well

executed and fast-paced, with plenty of window smashing, courtroom and prison action, suggesting a familiarity with the subject matter. A contemporary review of the author's second novel refers to them as "Mr. May", and describes the plot concerning the activities of a barrister and WW1 action on the Western Front, suggesting that his sympathy lay with bland Colin rather than the vampish, dangerous Clara. A Captain H. R. D. May who served in the Royal Warwickshire Regiment during the First World War is almost certainly the same man. It is rare in commerce, particularly with the dust jacket largely intact.

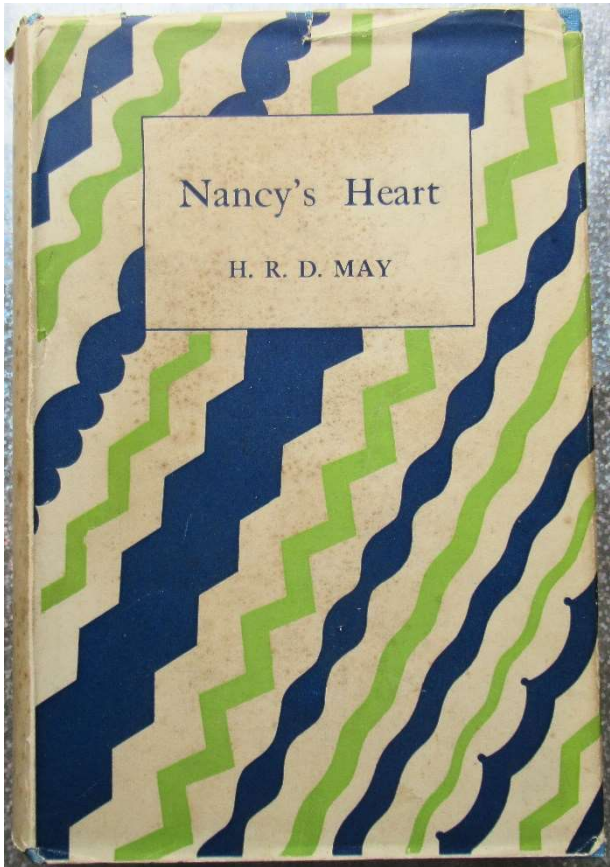
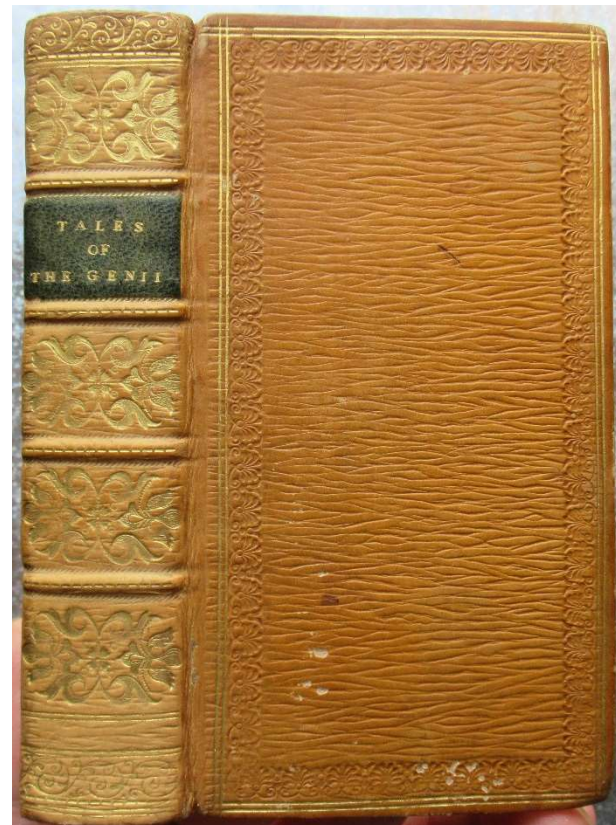
**£250**

32. **Morell, Sir Charles (Pseud. James Ridley). Tales of the Genii.**

J. Johnson et al, 1808.

Reprint. 479 pages. The book is firmly bound in brown Morocco, decorated in gilt and blind, with black leather title label, marbled edges to the text block and matching marbled endpapers front and rear, the binding unsigned but well executed and looking fairly contemporary to the date of publication. The leather is slightly marked and rubbed, the spine is sunned and the extremities are a little bumped. The text block is slightly toned, dusty and marked and there is a chunk torn from the side of page IX/X, without loss of text. An attractive early pocket-sized edition of Ridley's popular collection of Arabian Nights inspired fantasy tales, purporting to be highly authentic and translated from the Persian, but actually entirely his own concoction.

**£85**





33. **Oxford, Margot (Pseud. Margot Asquith). Octavia.**

Cassell & Company, Ltd, 1928.

First edition. 343 pages. The book is firmly bound in lightly marked black cloth, lettered and decorated in gilt to the spine, a ghostly image of the front panel of the jacket has transposed itself onto the front board, and the extremities are slightly bumped and rubbed. The text block is slightly toned, dusty, marked and foxed. The dust jacket is the original, it has an ancient pricing label to the front panel and is in poor shape, split at the front spine fold, with loss to the spine ends and other small chips and tears, with some thin paper archival tape strengthening and repair to the reverse, it is quite toned, rubbed and marked. Asquith's novel of a high society woman's struggles to balance family and political life, presumably substantially based upon her

own experiences. The novel was published in the year Asquith's husband died, leaving her and her children in a comparatively financially distressed position.

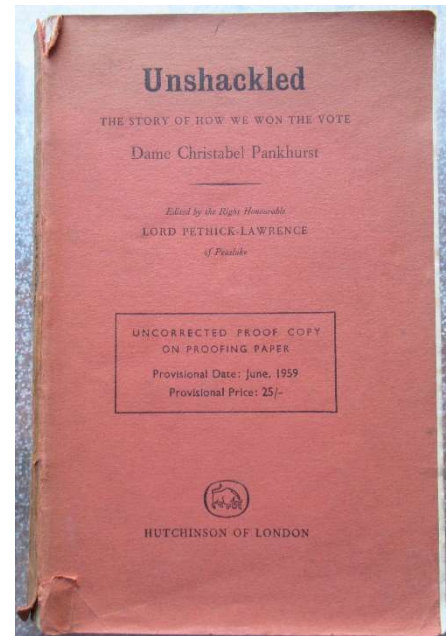
£25

34. **Pankhurst, Dame Christabel. Unshackled : The Story of How We Won The Vote.**

Hutchinson, 1959.

First edition. Uncorrected proof copy. 299 pages + frontispiece and 8 black and white photographic plates, illustrated on both sides. Varying from the final published version, with the postscript and index omitted. The book is bound in the publisher's orange wraps, lettered in black, which are becoming detached from the text block, the spine is creased and faded, the covers are lightly marked and rubbed, with minor chips and short closed tears, the spine folds are fragile. The text block is slightly foxed, dusty and age toned, with minor marks and creasing at the page corners. Pankhurst's autobiography, concentrating largely upon her experience as a militant suffragette between 1905 and 1914, uncommon in this proof format.

£35



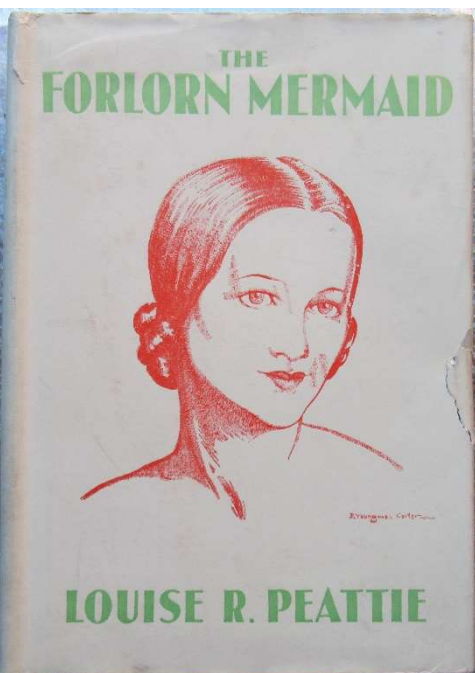
35. **Peattie, Louise R. The Forlorn Mermaid.**

Jarrolds, 1929.

First U.K. edition. 256 pages. The book is firmly bound in clean blue cloth, lettered and decorated in black to the spine, the extremities are slightly bumped and rubbed. The text block is slightly foxed, dusty and age toned, with minor marks.

The Youngman Carter designed dust jacket is the original, it is slightly grubby and rubbed, the spine is faded and there are some minor nicks and short closed tears. One of Peattie's early novels, published the previous year in the U.S. as 'Dagny', it is an enigmatic, slightly surreal portrayal of family and love, with an element of tragedy. The UK edition is uncommon, particularly in the dust jacket.

£35

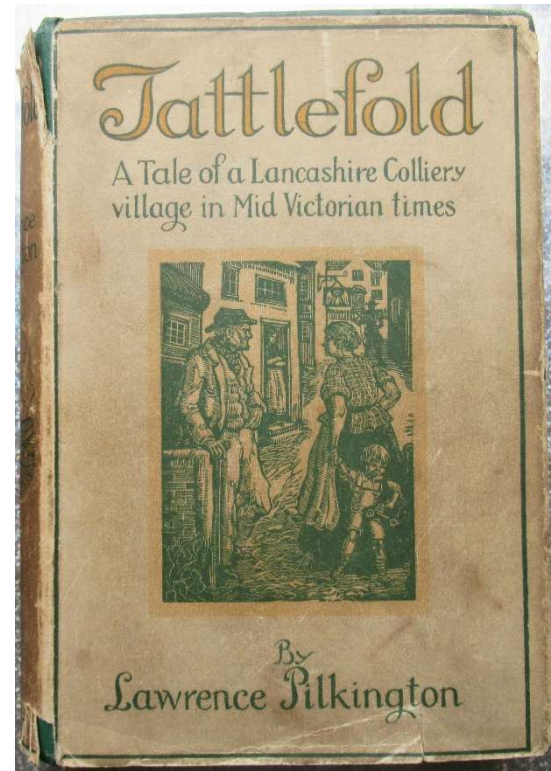


36. **Pilkington, Lawrence. Tattlefold : A Tale of a Lancashire Colliery Village in Mid-Victorian Times.**

Frederick Warne & Co., Ltd., 1926.

First edition. 308 pages, with frontispiece and map-endpapers by Margaret Pilkington. The book is quite firmly bound in slightly marked green cloth, lettered and decorated in gilt, the extremities are bumped and rubbed. The text block is age browned, slightly marked and dusty. The dust jacket is the original and not price clipped, it is quite marked, rubbed and toned, with small chips and closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape. Pilkington (1855 – 1941) is best remembered now for his mountaineering exploits, but in later life published several novels and volumes of poetry. He was from a wealthy Lancashire industrial family, who had made their money as glass manufacturers. This seems to have been his first novel and is rather good, steeped in detail of colliery and village life, including local dialect. It is sympathetic to the workers and inhabitants, though unsurprisingly in a somewhat paternalistic way given Pilkington's social position, and includes an account of a strike by the miners. There are also minor elements of supernatural intervention emanating from the feared Devil's Cauldron. An author's note at the beginning of the novel makes mention of the General Strike of 1926, being careful to state that it was written in 1925, presumably to reassure readers that it was not politically motivated.

**£100**



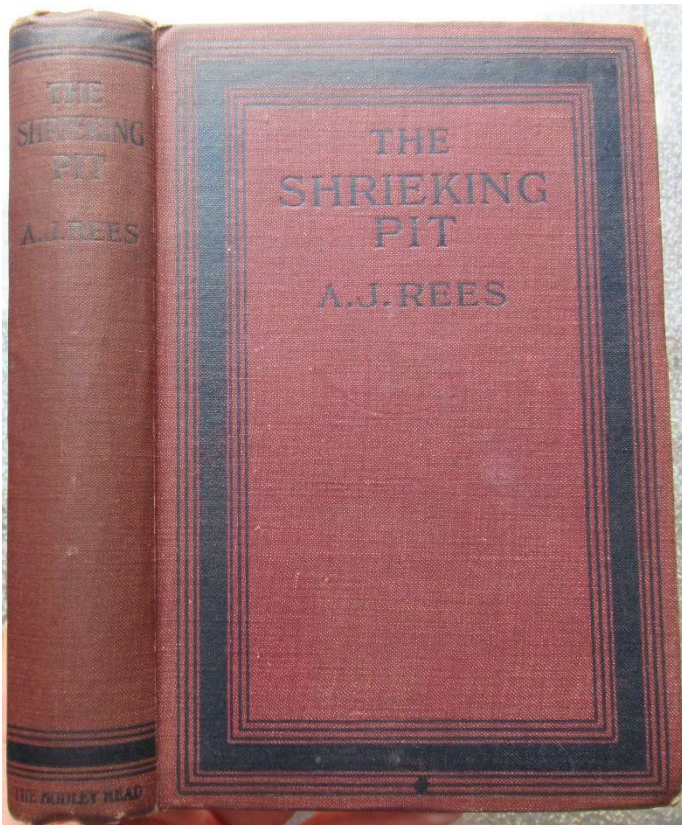
37. **Rees, Arthur J. The Shrieking Pit.**

John Lane The Bodley Head, 1919.

First edition. 309 pages + 2 of ads. The book is firmly bound in the publisher's brown cloth, lettered and decorated in black, the extremities are bumped and rubbed and the cloth is a little marked. The text block is age toned and slightly foxed, with browning to the endpapers and a neatly written name in ink to the front endpaper, a few page corners are dog-eared. Golden age detective fiction set in Norfolk during WW1, a murder mystery that begins with a young American enjoying his breakfast while on holiday the night after a Zeppelin raid, during which he observes a young man acting in a strange manner, which he diagnoses as shell-shock. The young man later becomes a suspect, accused of having committed a murder and disposed of the body in the pit of the title, all while suffering from a nerve-induced epileptic fit, which means that he can recall nothing and renders his denial of guilt irrelevant. Fortunately,

our American amateur detective, Grant Colwyn remains on hand to dissect the evidence in true Sherlockian fashion.

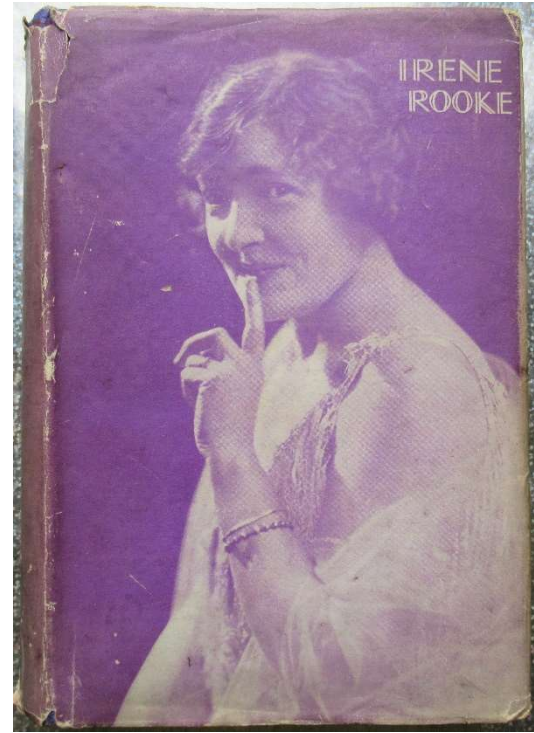
**£200**



38. **Rooke, Irene. The Husbandless Wife.**

Elkin, Mathews & Marrot Ltd., 1928.

First edition. 252 pages + 4 of ads. The book is firmly bound in purple cloth with a distinctive raised geometric pattern, lettered in red to the spine, the extremities are bumped and rubbed. The text block is age toned, slightly foxed, marked and dusty, with a neatly written name and address in ink to the front endpaper. The photo-illustrated dust jacket, showing Rooke raising a finger to her lips with a mischievous smile, is the original and not price clipped, it is quite grubby, creased, rubbed and marked, with small areas of loss and short closed tears to the edges, some repaired with small pieces of thin paper archival tape to the reverse, the spine is faded. Irene Rooke was more famous as an actress, this was her only novel, the story of a woman tricked into an unhappy marriage in the 1880s, who has an illegitimate daughter after an affair, the child is taken from her and grows up to become an actress. It is tempting to conjecture from Rooke's pose in the cover photo that the story had some basis in fact, or that the publisher wanted to imply that this was the case to boost sales.



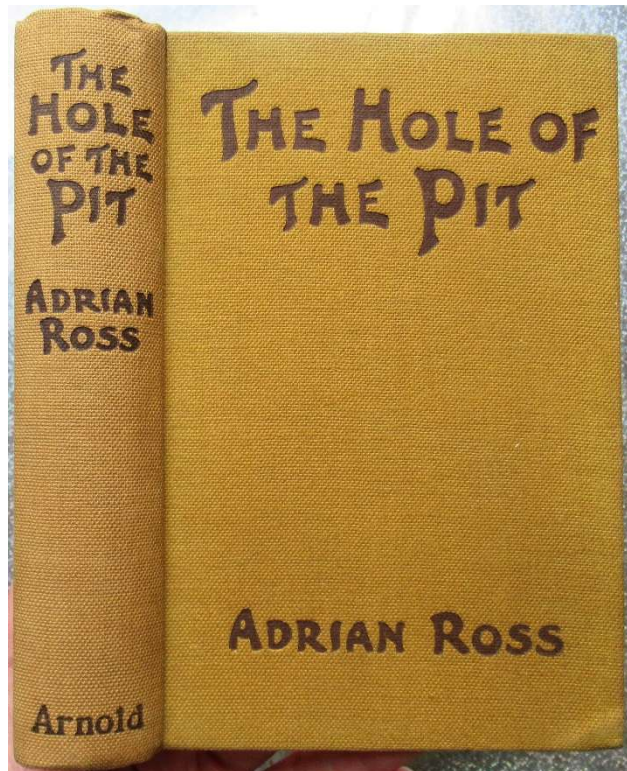
£100

39. **Ross, Adrian (Pseud. Arthur Reed Ropes). The Hole of the Pit.**

Edward Arnold, 1914.

First edition. 300 pages + 8 of ads. The book is firmly and squarely bound in the publisher's greenish brown cloth, lettered in dark brown in a suggestively organic and subtly sinister style, the cloth is very lightly marked and the extremities are slightly bumped and rubbed. The text block is slightly foxed, dusty and age toned, to the front endpaper is faintly to be seen the ownership stamp of an "H. E. Alford" and to the title page what looks to be a small bookseller's stamp has been removed, leaving some traces when held to the light. Misguided earlier attempts to erase signs of former ownership aside, this book has an illustrious recent provenance, in that it was the fabled collector, publisher, bibliographer and book dealer, George Locke's copy, forming part of his much referenced 'Spectrum of Fantasy' collection, with the distinctive signed "Ex-Spectrum" bookplate to the front pastedown. Locke notes in his own description that the book was purchased in the late 1960s from Buckinghamshire book dealer, Peter Eaton, and until

recently it graced the shelves of notable weird & science fiction collector, Gary Munson, though Munson refrained from adding evidence of his period of ownership. One of the undoubted high-spots of early twentieth century horror fiction, set during the English Civil War and with a perfectly crafted sense of mounting claustrophobia and encirclement, a group of besieged soldiers are gradually consumed by a lurking, supernaturally stimulated but all too real menace. Although the novel was famously dedicated to M. R. James and the style of writing compared favourably with that of William Hope Hodgson, and despite the author's considerable celebrity at the time as a writer of



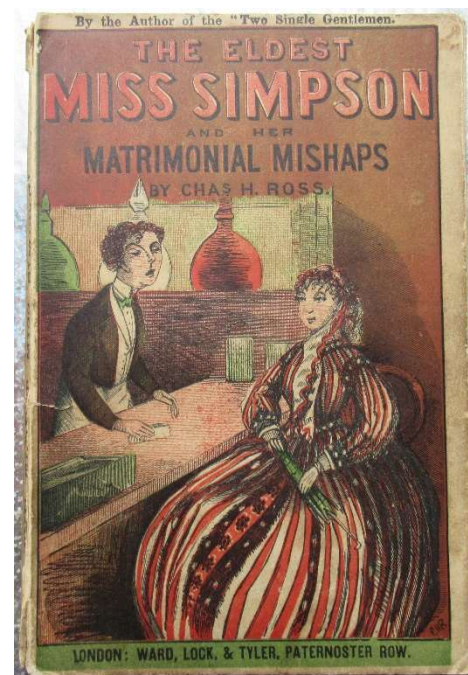
successful West End shows, it remains surprisingly obscure in contrast to the works of either of Ross's illustrious peers. The outbreak of WW1 and a protagonist with pacifistic ideals probably dampened enthusiasm at the time, and its subsequent scarcity meant that there was no reprint until 2013. The first edition remains elusive, with a handful of copies in British institutions and a small number in private hands, this particular copy being one of the best in terms of condition.

**£3,500**

40. **Ross, Charles H. [Henry]. The Eldest Miss Simpson : Her Haps and Mishaps; her Offers and Engagements; her Grandest Success and Most Woeful Failure.**

Ward, Lock and Tyler, 1866.

First edition. 125 pages plus 4 of ads. All pages present but 13-16 mis-bound ahead of 9-12, thereafter proceeding correctly from 17 through to the end. A Victorian paperback, liberally illustrated throughout by Ross and bound in the original wraps with the colour illustrated front cover also initialled: "C H R". The book is reasonably firmly bound, front and rear covers are slightly marked, rubbed, toned and creased, the rear cover with a W. H. Smith's blind-stamp, the spine strip is substantially complete, though cracked and fragile with some chipping and superficial splits at the spine ends. One of Ross's humorous episodic novels, just preceding his most famous comic creation, Ally Sloper. The subject matter as outlined in the title, satirising Victorian middle-class concerns regarding social, marital and economic status, with the main protagonist's fate regarding at least one of those factors remaining undecided at the finish, with a promise from the author that her adventures will continue. It is unsurprisingly rarely seen in this original paperback format.

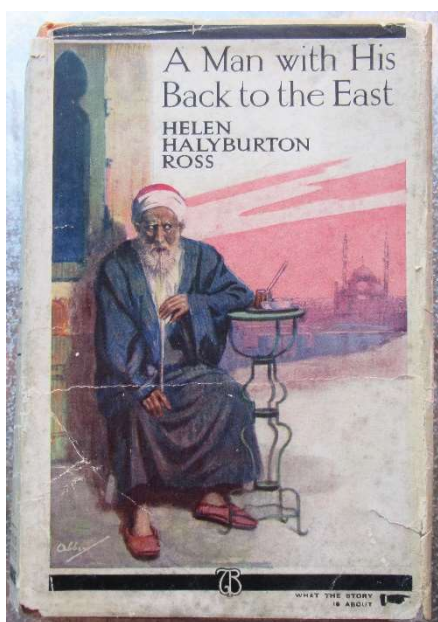


**£100**

41. **Ross, Helen Halyburton. The Man With His Back to the East.**

Thornton Butterworth, 1926.

First edition. 318 pages + 1 of ads. The book is firmly bound in patchily faded and slightly marked salmon pink cloth, lettered and decorated in blue and blind, the extremities are slightly bumped and rubbed. The text block is age toned, slightly foxed and dusty, with minor marks and a neatly written ink inscription to the front pastedown. The Abbey illustrated dust jacket is the original and correctly priced at 7/6 to the spine, it is grubby, rubbed, torn and creased, with loss to the top of the spine affecting the top two lines of the title and other more minor chips to the edges. An exotic romance novel set in Egypt in the years after WW1, with elements of mystery and mistaken identity. It's probably not giving away too much to say that there's a happy ending and to quote the final sentence: "And only the camels, those strange beasts to whom Allah entrusted the hundredth secret denied to man, were witness of the desert betrothal." It was Ross's debut novel, the first of 11, all set in similar middle eastern locations, and the wealth of detail in the descriptive passages show her familiarity with the area.



**£50**

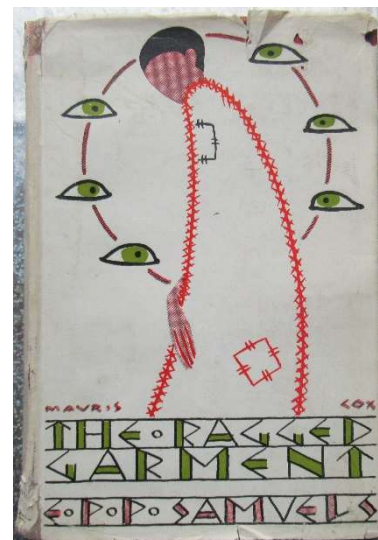


42. **Samuels, E. P. P. [Edward Percy Proctor (1886-1957). The Ragged Garment.**

T. Fisher Unwin Limited, 1927.

First edition. 288 pages. Signed and dated by the author to the half-title page: "E. P. P. Samuels 1928". The book is bound in somewhat marked, bumped and rubbed red cloth, lettered and bordered in black. The text block is age toned, foxed and dusty, it is cracked at the front gutter and several gatherings. The distinctive Mauris Cox (1903-1998) designed dust jacket is the original and correctly priced at 7/6 to the spine, it is quite grubby, rubbed and marked, with small areas of loss and closed tears to the edges, some repaired to the reverse with tape. Two men who bonded over similar ideals of altruism before WW1 meet again after the conflict, one still passionately committed to their dream of living and working together for the good of others in the slums of Bethnal Green, the other changed by the conflict and of the view that preservation of self is the first priority and good living the second. Samuels fought in the First World War and this seems to have been his only published novel, which may suggest that it is at least in part based upon experience.

£80

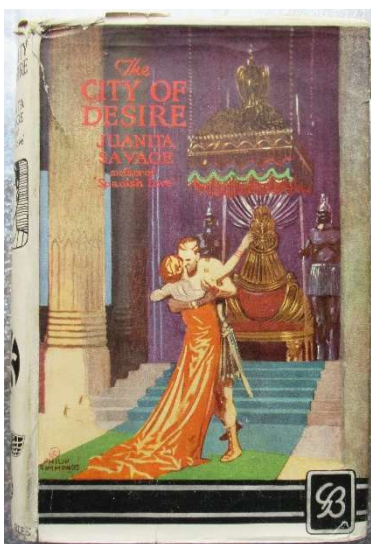


43. **Savage, Juanita. The City of Desire.**

Geoffrey Bles, 1927.

Reprint. 319 pages. The book is firmly bound in sage green cloth, lettered and decorated in black, the extremities are bumped and rubbed. The text block is age browned, slightly marked and dusty. The Philip Simmonds illustrated dust jacket is the original, it is slightly grubby, rubbed and creased, with small chips and some short closed tears to the edges. A dramatic and passionate romance novel, combined with lost race fantasy, the city of desire in question being in a remote part of South America and accessible only through a complex network of tunnels. Although it was popular and reprinted many times, early editions in presentable dust jackets are uncommon.

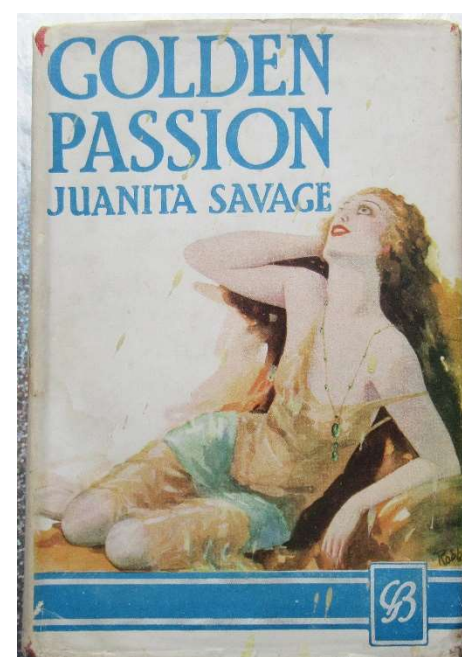
£40



44. **Savage, Juanita. Golden Passion.**

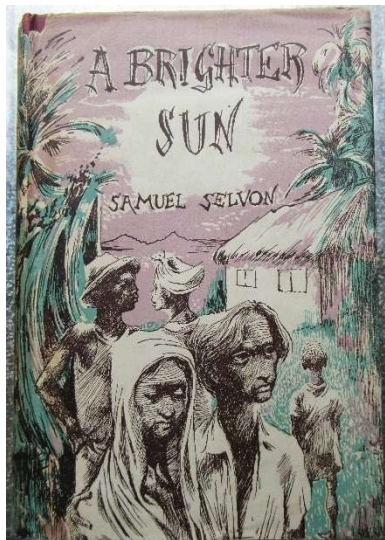
Geoffrey Bles, 1935.

Reprint. 284 pages. The book is firmly bound in lightly marked, rubbed and bumped red cloth, lettered in black. The text block is age toned, slightly marked, foxed and dusty. The dust jacket, with artwork credited to [Brian??] Robb, is the original, it is quite stained and grubby, with small areas of loss and closed tears, some repaired to the reverse with archival tape. An unusual instance of neither title nor jacket artwork fully conveying the thrilling nature of the contents of a novel, which are more akin to the post-WW2 crime pulp fiction than the typical romances of the 1920s. It's a whirl of crime, violence, multiple betrayals, false identity, bigamy and lust, centred around a fantastically beautiful young woman brought up in a Spanish convent, caught between two dangerous men, with another jealous, dark-eyed, hot-blooded Spanish beauty adding further levels of intrigue and complexity, also some



amiable police inspectors bumbling around ineffectually in the background for good measure. American publishers recognised its potential and renamed it as 'Don Lorenzo's Bride', reprinting it in the late 1940s with appropriately lurid and suggestive pulp artwork. Examples of the pre-war U.K. editions that weren't re-read to destruction are rarely found with their dust jackets intact, most probably having disintegrated in the sweaty palms of their excited readers.

£60



45. **Selvon, Samuel. A Brighter Sun.**

Allan Wingate, 1952.

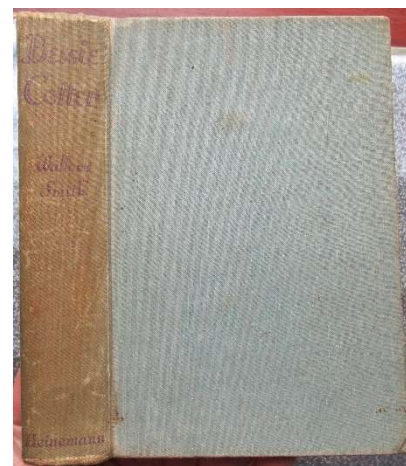
First edition. 236 pages. The book is firmly bound in dark maroon coloured cloth, lettered in gilt to the spine, the extremities are slightly bumped and rubbed and the cloth is a little marked. The text block is slightly toned, marked and dusty, with minor foxing and a musty smell, also a few dog-eared page corners. The Michael Ayrton designed dust jacket is the original and not price clipped, it is slightly toned, marked and foxed, with small chips and short closed tears to the edges, and the spine is sunned. Selvon's first novel, set on Trinidad during WW2, quite rarely found in the dust jacket.

£250

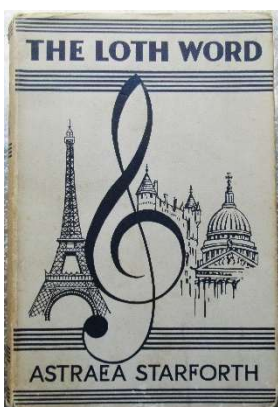
46. **Smith, Wallace. Bessie Cotter.**

William Heinemann Ltd, 1935.

First U.K. edition. 272 pages. The book is reasonably firmly bound in marked, bumped, rubbed and faded blueish grey cloth, lettered in purple to the spine. The text block is age browned, slightly foxed and marked, with some dog-eared page corners. One of the more famous banned books of the period, for the reason that it is actually pretty good in its unsensationalised depiction of the life of a prostitute on the Chicago streets in the 1930s and worth reading. It was deemed obscene by censors of the time chiefly because Smith makes no clear link between life as a sex worker and inevitable tragic consequences, and so Heinemann were fined £100 to bolster in the public's mind that all important link between vice and retribution, albeit in a vicarious and somewhat tangential fashion. It was published a year earlier in America, but found greater fame following its U.K. ban and subsequent Obelisk Press publication in Paris, and remains sought after and discussed nearly a century later. That usually being the natural consequence of censorship when combined with publicity. Although quite well represented in institutional holdings, it is only rarely seen in commerce.



£85



47. **Starforth, Astraea. The Loth Word.**

Madison & Company, 1939.

First edition. 315 pages. The book is firmly bound in blue cloth, lettered and illustrated in darker blue, the extremities are slightly bumped and rubbed and the boards are a little bowed. The text block is slightly foxed, dusty and age toned, with cracking at points and a neatly written ownership inscription to the front pastedown. The dust jacket is the original and not price clipped, it is age toned, slightly marked and rubbed, more so to the spine, with small chips and short closed tears to

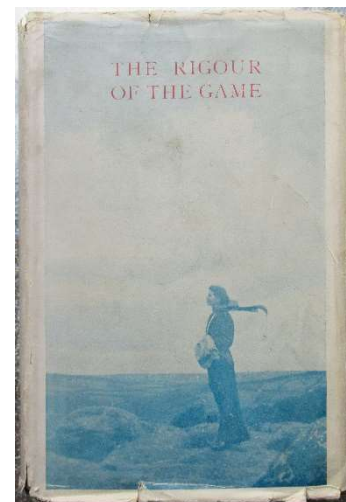
the edges. A novel blending tragedy and romance, with minor elements of supernatural influence in the form of fate and second sight, in a story traversing pre-WW2 Europe.

£45

48. **Stone, Christopher. The Rigour of the Game.**

Martin Secker, 1922.

First edition. 307 pages + 4 of ads and an 8-page publisher's catalogue dated 1922. The book is firmly bound in lightly marked blueish grey cloth, lettered and bordered in black, the extremities are slightly bumped and rubbed. The text block is slightly toned, foxed and dusty, with minor marks and some offsetting to the endpapers. The photo illustrated dust jacket is the original and correctly priced at 7/6 to the spine, it is quite marked and creased, the lettering to the spine has faded to near extinction, there is some loss to the bottom of the spine and more minor chips and short closed tears to the edges. A blend of high society romance and character study, set partly on board ship between London and Cape Town and partly in South Africa, centred around a very intriguing Miss Chalmers. It was seemingly written in 1914 but the publication was delayed due to the outbreak of WW1, and the action occurs shortly after the Boer War.



£40

49. **Suter, Joan (AKA Joan Walker & Leonie Mason). East of Temple Bar.**

C. & J. Temple, Ltd., 1946.

First edition. 190 pages. The book is firmly bound in lightly bumped and rubbed blueish grey cloth, lettered in darker blue to the spine. The text block is age toned, slightly marked and dusty. The dust jacket, showing a nude woman with a sharp crease splitting her face and neck, surrounded by swirling newspapers, is the original and not price clipped, it is grubby, marked and age toned, more so to the spine, with small chips and short closed tears to the edges. Suter's first published novel, a crisp and compelling account of a woman's experiences in the world of Fleet Street journalism, and her early career as a novelist during the 1930s and war years of the 1940s. Spiced with a love triangle, in which she must choose between the charms of a fellow journalist, or a rugged engineer who she meets while playing darts. It includes some modern touches, such as the man she chooses feeling his masculinity threatened by her significantly

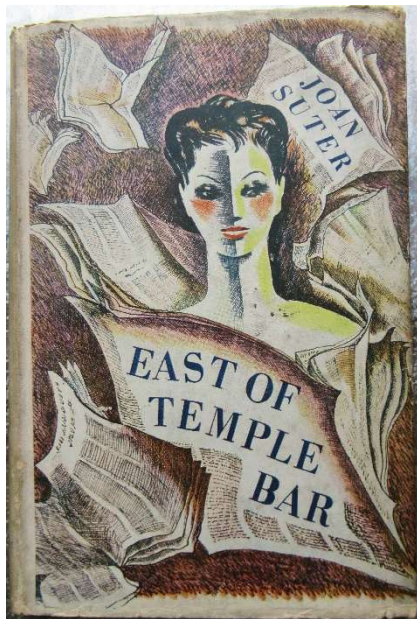
higher income. Judging by the scraps that are known about Suter's life, much of the novel is based upon personal experience. It is uncommon as a first edition and overdue a reprint so that it might become more widely known.

£180

50. **Swan, Annie S. Carlowrie; or, Among Lothian Folk.**

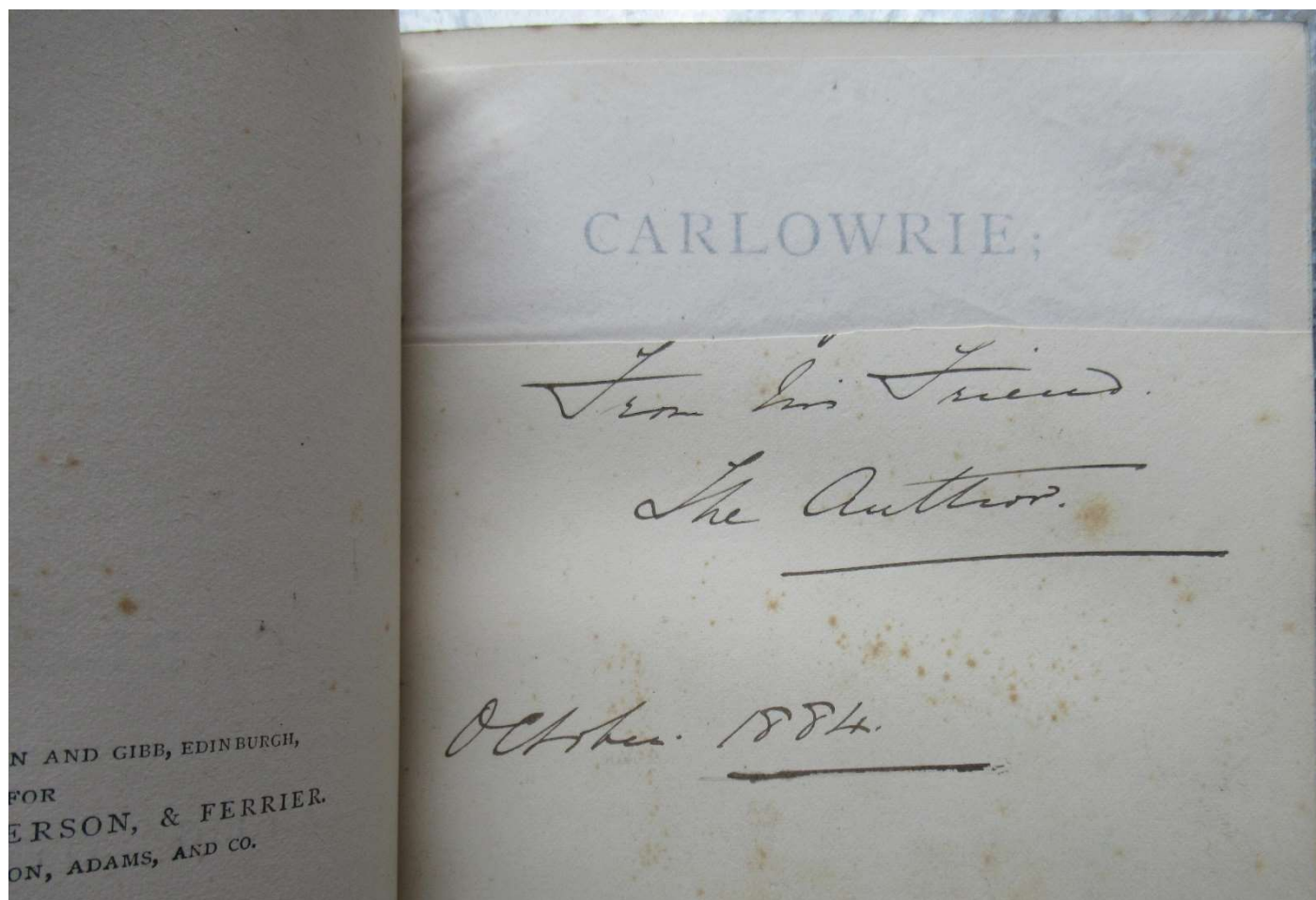
Oliphant, Anderson & Ferrier, 1884.

First edition. 320 pages. Inscribed by Swan to the verso of the frontispiece, the top of which has been neatly sliced off to conceal the identity of the modest recipient, tantalisingly leaving just the lower part: "from his friend the author. October 1884". The book is firmly bound in red half-leather with simple gilt titles and decoration, marbled paper covered boards and endpapers, and matching marbling to all edges of the page block, the leather is slightly bumped



and rubbed and there are minor chips and rubs to the board edges. The text block is slightly foxed, toned and marked, more so to the earlier and later pages, the partial frontispiece retains its complete tissue guard and the other five black and white illustrated plates are present, all with their tissue guards. A blend of Victorian romance and melodrama, set in the Scottish lowlands, the dialogue written in the authentic local dialect. Swan was the daughter of a farmer and potato merchant in the Scottish Lowlands, and was not only one of the most prolific late Victorian writers of both novels and serials, but a suffragist, Liberal activist, and a founder-member and vice-president of the Scottish National Party. She was made a CBE in the 1930 Birthday Honours list for literary and public services. This is one of her earlier novels, and quite uncommon as a first edition, particularly so signed.

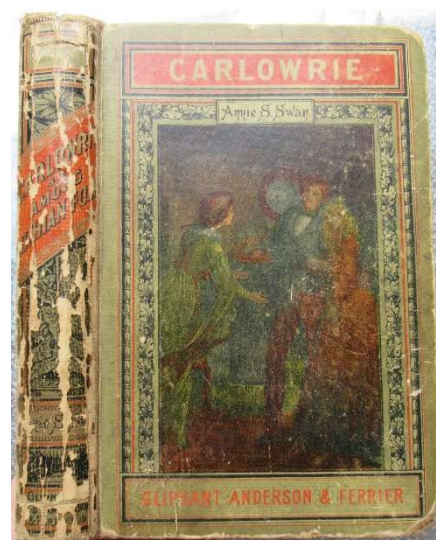
£150



51. **Swan, Annie S. Carlowrie or Among Lothian Folk.**

Oliphant Anderson & Ferrier, 1892.

New edition. 320 pages. In yellowback format. The book is quite firmly bound in the publisher's original illustrated glazed boards, the paper is somewhat chipped and rubbed, the extremities are bumped and the webbing is showing at the hinges. The text block is age toned, slightly foxed, marked and dusty, with slight cracking at points and a neatly written ownership inscription to the half-title page. A blend of Victorian romance and melodrama, set in the Scottish lowlands, the dialogue written in the authentic local dialect. Swan was the daughter of a farmer and potato merchant in the Scottish Lowlands, and was not only one of the most prolific late Victorian writers of both novels and serials, but a suffragist, Liberal activist, and a founder-



member and vice-president of the Scottish National Party. She was made a CBE in the 1930 Birthday Honours list for literary and public services. Quite uncommon in yellowback format.

£45



52. **Tolkien, J. R. R. (illustrations by Ingahild Grathmer (Pseud. Margrethe II of Denmark), drawn by Eric Fraser). The Lord of the Rings.**

The Folio Society, 1979.

Second impression. 3 vols, bound in quarter grey leather with grey cloth boards, lettered and decorated in gilt, with grey top edges to the text blocks. The leather is lightly rubbed, marked and toned. The text blocks are lightly toned with some minor marks. The books are contained in their original slipcase, which is slightly rubbed, bumped and marked, but still in good robust order. An attractive, beautifully illustrated edition.

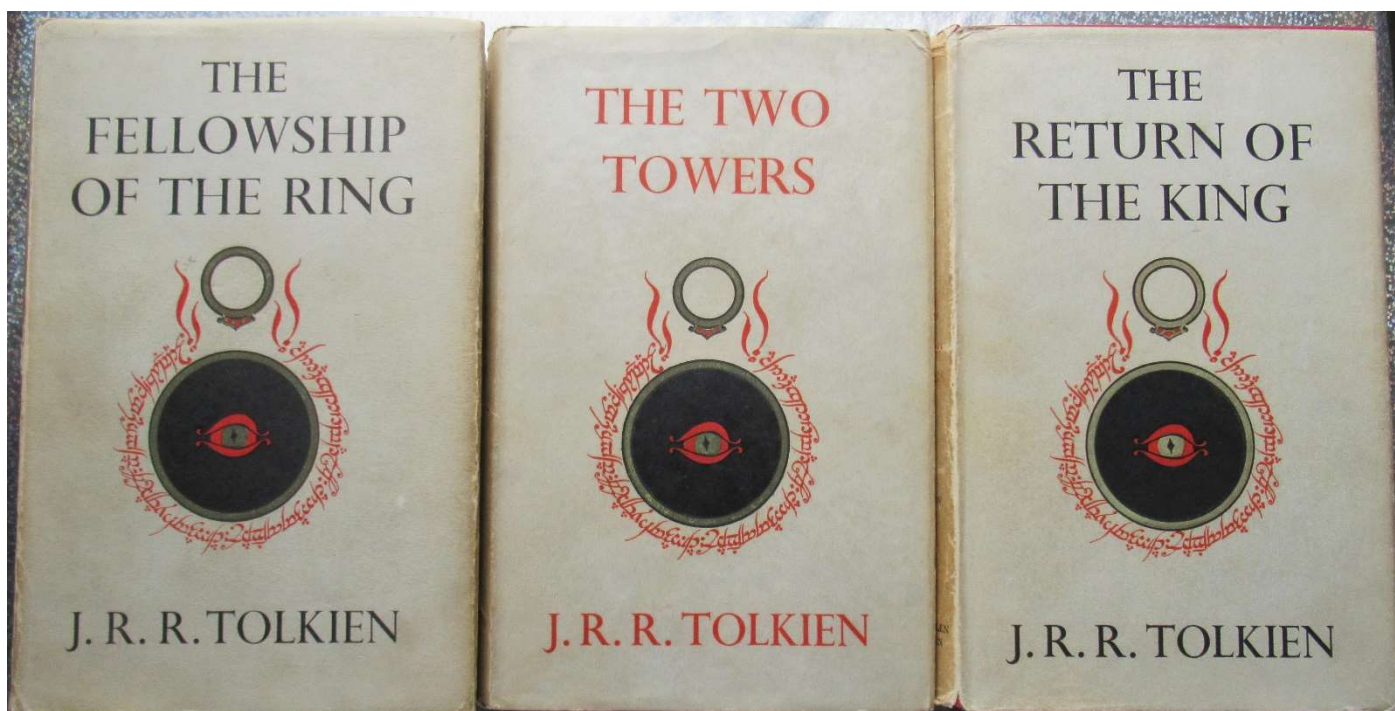
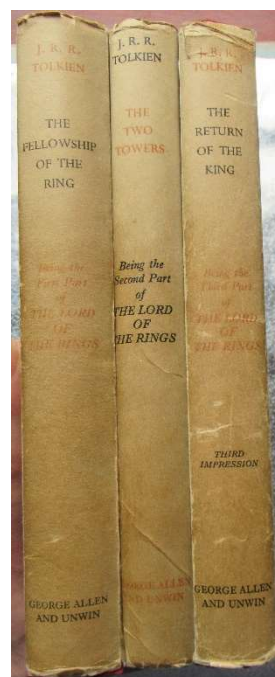
£100

53. **Tolkien, J.R.R. The Lord of The Rings.**

George Allen & Unwin Ltd, 1957.

Reprints, Seventh, Fifth and third impressions. 423, 352 and 416 pages respectively, each with a folding map to the rear. The books are firmly bound in clean red cloth, lettered and decorated in slightly tarnished gilt to the spines, the extremities are slightly bumped and rubbed. The text blocks are age toned, slightly marked and dusty, each with a neatly written gift inscription in blue ink to the front endpaper. The dust jackets are the originals, all are price clipped, they are slightly grubby, rubbed and toned, more so to the spines, with some small chips and short closed tears to the edges. A uniform and quite presentable set.

£900

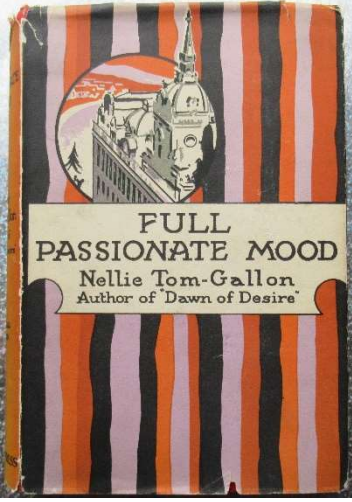


54. **Tom-Gallon, Nellie. Full Passionate Mood.**

The Diamond Press Ltd, 1928.

Colonial edition. 320 pages. The book is firmly bound in slightly marked, rubbed and bumped red cloth, lettered in black. The text block is slightly foxed, dusty and age toned, with a neatly written name in ink to the front endpaper. The dust jacket is the original, it is slightly age toned, foxed and marked, with a small amount of loss to the top of the spine, and other more minor chips and short closed tears to the edges, some repaired to the reverse with thin paper archival tape. A fast-paced blend of crime and romance with a happy ending, centred around the casinos of Monte Carlo on the French Riviera.

£60



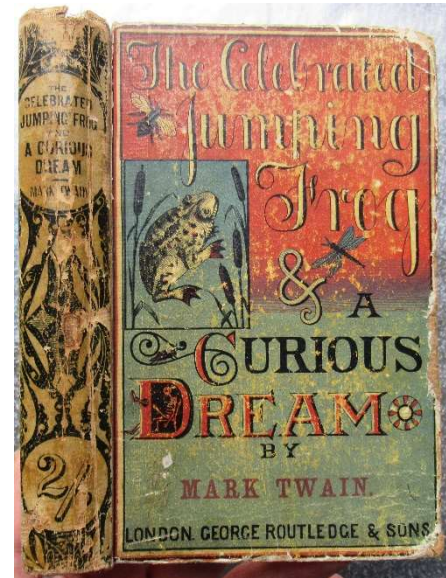
55. **Twain, Mark (Pseud. Samuel Langhorne Clemens). Mark Twain's Celebrated Jumping Frog of Calveras County and Other Sketches and A Curious Dream and Other Sketches.**

George Routledge and Sons, 1875.

Reprint. In Yellowback format. 2 vols in one, separately paginated, 200 & 150 pages respectively, A Curious Dream retaining its own title page, then 10 pages of ads.

Tricky to date precisely but certainly pre-1881 based upon Routledge's address, and probably circa 1875 based upon the format and other titles mentioned. The book is quite firmly bound in the publisher's illustrated glazed boards, which are rubbed, chipped and bumped, with the webbing showing at the hinges and minor loss at the spine ends. The text block is age toned, slightly foxed, marked and dusty, with a few gatherings protruding.

£120



56. **Vonetta AKA Von-Etta (Stage name of Etta Travers (née Thompson)). A collection of ephemera, letters & photographs formerly belonging to the illusionist, magician, dancer, actor & singer known as Vonetta.**

The collection fills roughly three-quarters of a box file, and is from the estate of Etta's illegitimate son, Alfred Edward Thompson, via the magician Paul Daniels. Much of it covers the less well documented period of Vonetta's life in Glasgow from the 1920s-1960s, some of which time she was co-habiting with Prince Bendon after he was widowed,

and seemingly at most times also in the company of Alfred (AKA Alf). It Also provides insight into her relationships with her siblings, Ruby and George, her time as a dancing instructor, and participation in the activities of various Scottish cinema and magician's clubs. Further details below.

£2,300

**Material signed/written by, or directly pertaining to Vonetta:**

- 6 professional publicity photos from various stages of her career, most mounted on card, and a small photograph of Etta and her son Alf, annotated as such to the rear, looking to date from the 1920s or '30s.



- Etta's small 1941 diary, mostly containing notes of birthdays.
- The Menu for a celebratory 1948 dinner of the Scottish branch of the Kinematograph Renters' Society, signed by Etta and 17 other notables, including Chairman A. Levy, Dinah Levy, Joe Levy, Frank Hill and Etta's former agent.
- The programme for a 1922 'Cinema Fancy Dress Ball, signed by Etta and with her notes of other significant people present, Prince Bendon, Donald Crisp, Guy Newall etc.
- Certificates and letters for Etta's membership of the Scottish Chum Club and the Glasgow Cinema Club.
- Two letters from the late 20s regarding Etta's film activities and monies due.
- A flower sent by Alf to Etta on Mother's Day, inscribed as such and confirming their true relationship (she passed Alf as her brother for many years).
- A small decorative print, inscribed to the reverse by Etta: "Bought by Etta. Paid for by dear Prince. November 1943", indicating Prince Bendon and Etta's close relationship at the time.
- A large photo of a child dancer in costume inscribed: "To Madame Vonetta with love from "ANITRICE" 25th March 1930", annotated to the reverse "One of my pupils for dancing [...] Etta Travers Teacher of Dancing", dated 1946 and noting that her former pupil is now performing at the Windmill Theatre in London, possibly as Betty le Rosa.
- A copy of a letter to a solicitor from 1949 regarding trouble with a jealous man about proceeds from her sister, Ruby's will, with a handwritten receipt for the sale of Ruby's jewellery from autumn 1948, annotated as such by Etta.
- Also, some insurance documents, another annotated programme, songs, one sheet described as "Miss Beth Cass's Popular Chorus Numbers." and identifying Beth Cass as Vonetta in blue crayon, and a 1961 programme for Chipperfield's Circus, inscribed by Etta to the second page in blue ink: "Etta, Alf & George 30-8-61 Clapham Common London".

**Material relating to ventriloquist, performer and notable figure in early Scottish cinema, Prince Bendon (Pseud. William John Turpin(1860-1943)) and his daughter, the Scottish variety performer, Bessie Bendon (1890-1970):**

- Three photos of Prince Bendon, annotated as such, one showing a humorous boxing tableau: "Alf & Prince Bendon [...] Prince knocking out the Yorkshire Killer".
- Prince Bendon's final membership of the Associated British Cinemas Ltd. (Scottish Branch), bound in folding cloth covered card, expiring shortly after his death on 31st December 1943, and signed by him in black ink.
- A large promotional photo of Bessie Bendon, inscribed in blue ink: "To Dear Etta Love Galore Bessie".
- A wartime letter card from Bessie Bendon, handwritten and signed in purple ink, addressed to "Dear Papa & Etta", by that time living together,



telling of her recent travels, commiserating with them over their “cat of a landlady”, and writing: “I’ll bet Etta would like to tear her hair out by the roots”.

- A long typed and signed letter from Bessie to Etta & Alf, dated Nov. 1955 and thanking them lengthily and profusely for restoring her oak topped glass table.
- A pinned together group of material, including 2 letters from the Glasgow Cinema Club, one annotated to the reverse by Etta: “Prince’s last invite”.
- And 3 sheets of unused headed paper from Prince Bendon’s company The Auto Photo Publishing Co., of which he is described as being the sole partner using his real name, W. J. Turpin.

There are also approximately 200 photo negatives, seemingly in good order. One group contains the boxing tableau noted above, and appears to be photos of Etta, Prince Bendon and Alf. Plus, two other large groups, one annotated “Glasgow”, the other “Middlesborough”.

### Ephemera:

- 2 illustrated dinner programmes for the Tenth and Eleventh Anniversary Dinners given by Glasgow’s exclusive magicians club The Mystic Twelve in 1930 & 1931, each signed by various magicians in attendance, including, Richard Armour, Fred Smith and J. B. Findlay.
- 2 copies of the programme for the 1930 edition of the Annual Supper Entertainment of the Scottish Conjurers Association, this including dances: “specially arranged for Anitrice by Mlle. Vonetta”.
- 2 copies of the 12-page brochure produced for the Cinema Club (Glasgow) commemorating the years 1919-1940.

- An invitation to a dinner of The Scottish Conjurers Association given in 1931.
- 2 typed folded tricks from 1927 by Ellis Stanyon, presumably ordered by Etta.
- A long typed letter to Alf dated 19th May 1926 and headed “London, Midland & Scottish Railway Company Euston Station”, thanking him for volunteering during the General Strike.
- And approximately 10 further pieces of unidentified ephemera.

### With:

- Approximately 50 telegrams and letters from Etta’s sister Ruby and Brother George.
- George’s death certificate, noting Alfred as the informant and identifying him correctly as George’s Nephew.
- 5 photographs, which appear to be of Ruby,

one possibly her and Etta, and a photo of Ruby, Etta and Alf, all unannotated.

- one large professional photo annotated by Etta: “Our dear Ruby”, probably dating from the Edwardian period, and an old card indicating that Ruby was “On tour with Miss Nellie Clarence’s Comedy Co.”.
- Some of the above are contained in a cloth bag, embroidered “Telegrams” in black, with surrounding blue and green floral decoration.



- 5 photographs, which appear to be of Ruby,



57. **Vonetta (Pseud. Etta Travers (née Thompson)). The Incomparable Vonetta – A pair of late-Edwardian Advertising Placards.**

Belfast: David Allen & Sons Ltd, Circa 1914.

Two advertising placards, approximately 38 x 25.5cm. One noting that the illustration is derived: "From photo by Charles Russell Belfast", with what may be the original display string present. The lower left corner is torn, slightly affecting the border and a small portion of the illustrated area, and with some residual material from a gummed paper label. The other, advertising "the Sensational Illusion By Fire & Sword.", retains the gummed label noting that the performances are taking place at the Opera House, Dudley, it has tears to the top where the display string has worn through or been roughly removed. Both are slightly toned, grubby and marked. Quite a rare survival, two cards from the same period, both showing the illusionist and magician, famous for her rapid and elaborate costume changes, surrounded by demon imps expressing amazement and admiration at her performance. Including one of her most famous illusions, inverting the traditional gender roles, in which her male assistant is seemingly murdered and cremated on stage.

£1,800



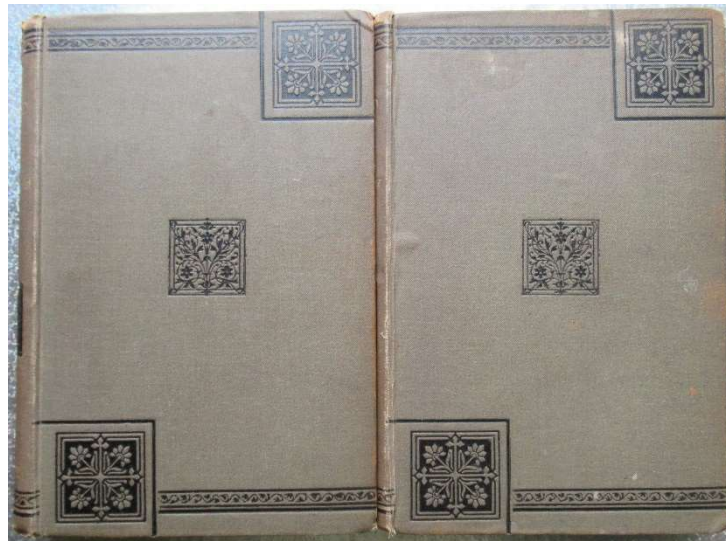
58. **Wackerbarth, M. A. [Mary Anne]. 'Twixt Friend & Foe.**

Remington and Co., 1880.

First edition. 2 vols, 344 & 334 pages. The books are bound in the publisher's brown cloth, lettered and decorated in gilt and darker brown, the cloth is quite rubbed and marked with some small superficial splits and closed tears, the spines are slightly cocked and the extremities are bumped. The text blocks are quite foxed, age toned and marked,

with some dog eared corners and damage to a few page edges affecting the margins, the rear endpaper of volume 2 has adhered to the top corner of the opposing pastedown at some point and been roughly detached, causing a ragged area of loss, though the missing paper is still present to the pastedown and could perhaps be freed and re-attached by a skilled conservator. The second of two novels published by Wackerbarth (circa 1851–1927), which falls at the more mellow end of Victorian sensation fiction, as an officer returns from service in India during the 1857-59 rebellion wounded, traumatised and surrounded by mystery, having come into vast wealth in the form of diamonds. There is a chapter recounting his experiences during the revolt, and frequent mentions of a more local ghost at home in Kent, seemingly a harbinger of doom. A sea voyage to the West Indies adds some nautical danger and tropical intrigue. While the novel is reasonably well represented in institutional holdings it is seldom seen in commerce.

**£300**



**59. Wawn, F. T. The Road to the Stars.**

Eveleigh Nash Company Limited, 1916.

First edition. 335 pages. The book is firmly bound in slightly marked green cloth, lettered and bordered in black, the extremities are slightly bumped and rubbed. The text block is age toned, slightly marked and foxed, with some dog-eared page corners. The dust jacket is the original, it is rubbed and age toned, with minor marks, also small chips and short closed tears to the edges. A conceptual, somewhat surreal novel, ostensibly relayed by a small metal owl named Bubo, about an impecunious, idealistic young couple, known collectively as the Masterdillo, old before their time but of great potential. They are hired by two American millionaires to bring their delinquent children (in their 20s) into line, one a drunk, one decadent, sensual and morbid due to an obsession with Oscar Wilde and Aubrey Beardsley, several flirts, and a madman who is handy with a gun, all of them to be stranded on an island near Sweden together for two months "holiday". This is bizarre and disturbing by turns, and not good for the

Masterdillo. The final section of the novel deals with the militant suffragette movement back in England, specifically identified as the W.S.P.U., with a similarly unsettling slant. Entertaining and intriguing, and decidedly rare in commerce, particularly in the dust jacket.

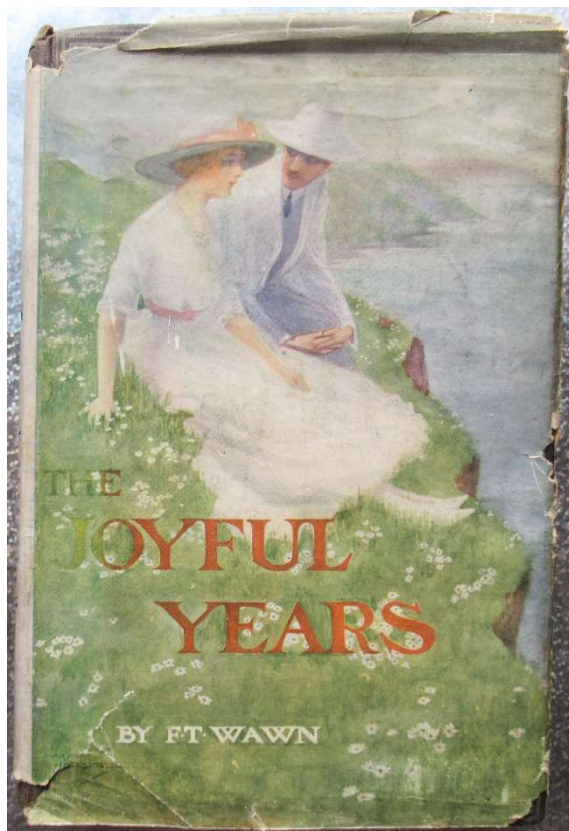
**£250**

**60. Wawn, F. T. The Joyful Years.**

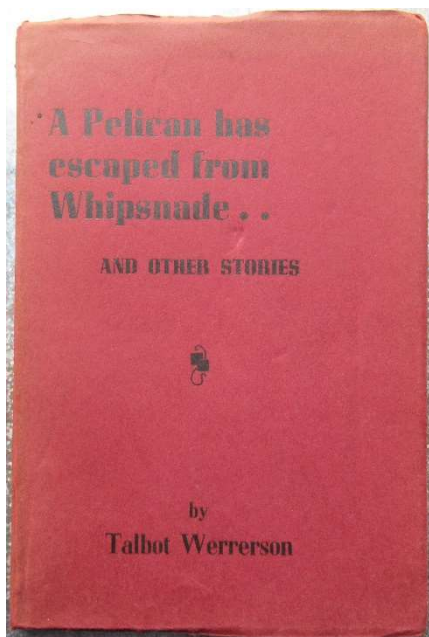
Andrew Melrose, Ltd, 1917.

Second edition. 468 pages. The book is reasonably firmly bound in somewhat, marked, bumped and rubbed dark blue cloth, lettered and triple-bordered in cream, the boards are slightly unevenly bowed. The text block is age browned, slightly foxed, marked and dusty, with some dog-eared corners and a neatly written ink ownership inscription to the

front endpaper. The Mary Horsfall (1874-1967) illustrated dust jacket is the original, it is quite toned, grubby and marked, with small areas of loss and closed tears to the edges, some repaired to the reverse with small pieces of thin paper archival tape. An interesting and largely forgotten novel written during the First World War, the jacket artwork selling a dream of tranquil romance, but the story within a much darker affair, covering the years from 1912 until time of writing, circa 1917. It's a complex love triangle, with cameos from young women involved in the militant suffrage movement, the main protagonist a young woman of about twenty-one with two connected men, one young the other much older, as potential suitors. The young man is initially a struggling and impoverished clerk in a city job he loathes, until his fortunes change with a mysterious inheritance and he embarks on a more congenial artistic career, the older man is rejected but remains an influence on the lives of the younger pair as they elope to marry. Then the war begins and both men enlist, the author describes trench warfare in spare, detailed and unsentimental terms, including the unpleasant realities of being hit by a shell and wounded in a debilitating but not fully disabling fashion. And depicts the fears felt by those on the home front in a similar manner. It's quite unusual for a novel of the period in being neither jingoistic and anti-German nor adopting an explicitly war-weary or pacifistic tone, nor yet fantastically escapist, it is instead stoical, and considers the effects of wider events and circumstances on the individual. Some sections adopting a modernist stream of consciousness style to convey the experience of being alive in an incomprehensibly harsh, dynamic and jarring external situation. It is a rare and remarkable survival in the original dust jacket.



**£150**



61. **Werrerson, Talbot (Pseud. Walter George Robertson). A Pelican Has Escaped From Whipsnade.**

Arthur H. Stockwell Ltd., 1950.

First edition. 86 pages + colophon. Inscribed by the author to the biography page: "To Denis Tegetmeier, with best wishes from Talbot Werrerson (Robbie, 30)". The book is firmly bound in the publisher's red card French wraps, lettered in black, with the price intact to the front flap, the covers are somewhat rubbed, creased and marked and the spine is faded and caved inwards. The text block is age toned, slightly marked and foxed. A mixture of surreal, criminous and weird short stories, one, 'The Fantastic Cabinet', is outright horror, a swift retelling of the Frankenstein story for modern times, in which a former atomic scientist succeeds in creating life from its bare components and installing any given soul in the being. He chooses that of the recently deceased Adolf Hitler as his first experiment, on the dubious logic that if it goes

wrong and he has to kill his creation it would be preferable if it is someone he dislikes. A fragile post-war production, which is rarely seen in commerce.

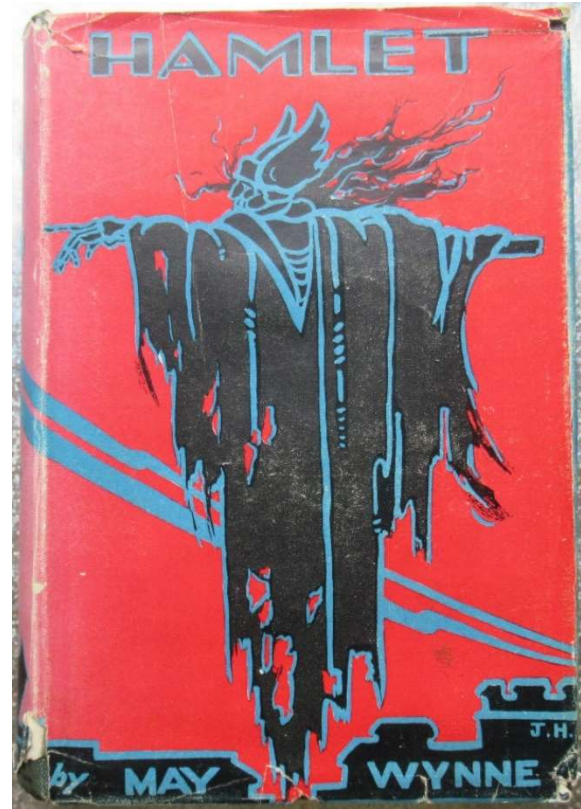
**£120**

62. **Wynne, May. Hamlet A Romance from Shakespeare's Play.**

Alston Rivers, Ltd., 1930.

First edition. 287 pages. The book is firmly bound in dark blue cloth, lettered and decorated in black, the spine is slightly sunned and the extremities are bumped and rubbed. The text block is slightly foxed, dusty and age toned, with minor marks and slight offsetting to the endpapers, it is slightly cracked at points. The dust jacket, spectacularly illustrated by a "J. H.", is the original and not price clipped, it is quite rubbed, marked and creased, with small chips and short closed tears to the edges, some repaired to the reverse with tape, and the spine is faded. Straightforward, accomplished Shakespeareana, Hamlet novelised and translated into 20th century English, and Wynne remaining comparatively faithful to the original play. The publisher has taken good care to emphasise the tale's dramatic supernatural underpinnings with the lurid jacket art.

**£100**



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

**[jfrbooksltd@gmail.com](mailto:jfrbooksltd@gmail.com)**

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