



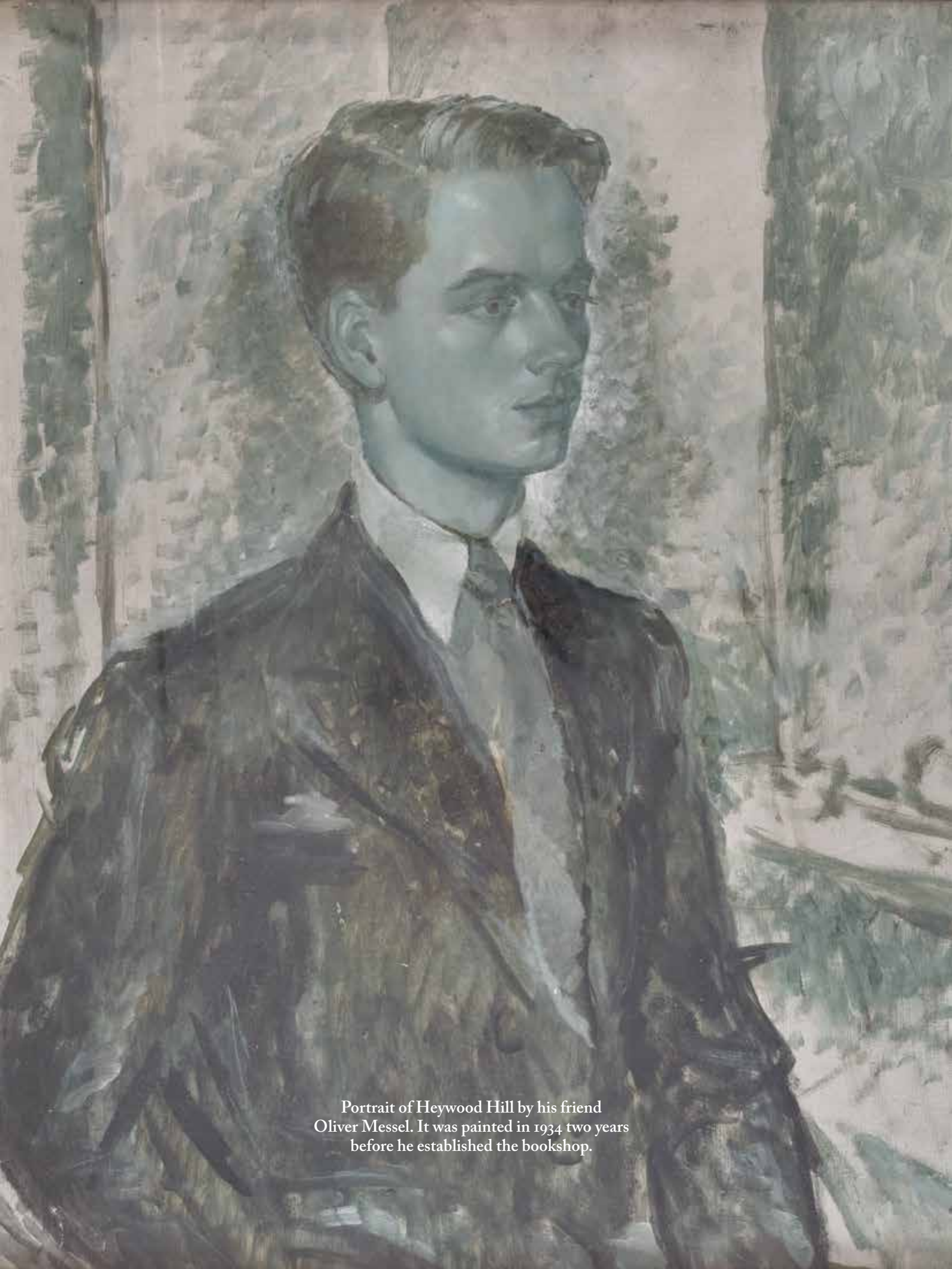
BY APPOINTMENT TO
HER MAJESTY THE QUEEN
BOOKSELLERS
G. HEYWOOD HILL LTD
LONDON

90 BOOKS FOR 90 YEARS

A Catalogue of Rare Books
to Celebrate 90 Years
of Bookselling by
G. Heywood Hill Ltd
(Est. 1936)



HEYWOOD HILL
MAYFAIR



Portrait of Heywood Hill by his friend
Oliver Messel. It was painted in 1934 two years
before he established the bookshop.

90 BOOKS FOR 90 YEARS

Welcome to *90 Books for 90 Years* a special catalogue of rare books to mark our 90th year in business.

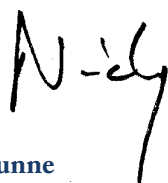
On bright Mayfair days we lower the shop's awning to shield any books in our bay window from direct sunlight. On it is proclaimed 'Old and New Books' and so it has always been since Heywood Hill opened his eponymous bookshop on 3 August 1936. Ninety years later – against some odds – we are still going strong.

Our unusual mixture of fine rare books with the best new publications has stood the test of time. It means we cater for both serious collectors and real readers and we try, sometimes in vain, to turn one into the other.

Antiquarian, or as we prefer rare, books have always been central to our enterprise. In our 1937 'old books' catalogue Heywood included a copy of the first publication in England of *Ulysses*, published by John Lane just a year before in 1936. The price then was £3 – do turn to item 40 to see to what extent this title has appreciated.

We are proud to have been a continuous member of the Antiquarian Booksellers Association since 1940. Andrew McGeachin, head of Rare Books here, has expertly assembled this very rewarding catalogue. Andrew is to be congratulated on conveying not just the sheer range of material that crosses our threshold year in year out but also the enjoyment that comes from a life in books. We hope it gives you pleasure too and that something tempting catches your eye.

Meanwhile, as we embark on our tenth decade on Curzon Street we much look forward to your next visit.



Nicky Dunne
Chairman

The catalogue contains a selection of books that have a special resonance to the shop. These have been highlighted with our trademark 'Heywood Hill' blue background.

[1936] CHRISTIE, Agatha; WODEHOUSE, P.G; CHESTERTON, G.K;
CHURCHILL, Sir Winston; ALLINGHAM, Margery et al
The Strand Magazine Volume 91 May to October 1936

LONDON, GEORGE NEWNES, 1936

The bound six-month issue of the Strand Magazine collecting the May to October issues from 1936.

Heywood Hill opened its doors on August 3rd 1936. The Strand Magazine for August 1936 included, inter alia, G.K. Chesterton's Father Brown story 'The Vampire of the Village' and Margery Allingham's Campion story 'The White Elephant'.

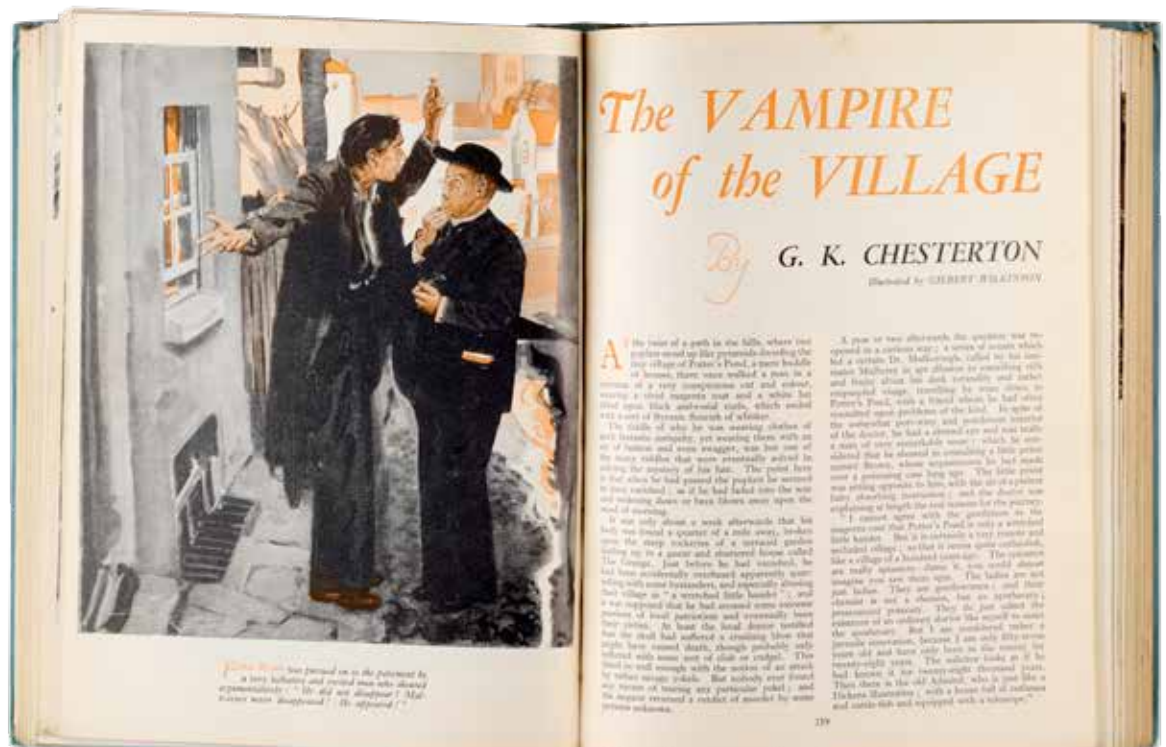
In the months preceding and immediately following the shop's opening Strand Magazine readers would have enjoyed Agatha Christie's

Poirot stories 'Poirot and the Triangle at Rhodes' (May) and 'Poirot and the Regatta Mystery' (June), P.G. Wodehouse's 'Farewell to Legs' (May) and 'Buried Treasure' (September), Winston's Churchill's 'Queen of the Seas (The Queen Mary)' (May) and 'The Tragic Story of Parnell' (October), and Margery Allingham's 'The Old Man in the Window' (October).

4to., original pictorial cloth. Illustrated throughout. Cloth just a little rubbed and sunned on spine, otherwise a very good copy.

[40050] £600

Summer Reading in 1936





Pauline Brown was pursued on to the pavement by a very talkative and excited man who shouted argumentatively: "He did not disappear! Mat-travers never disappeared! He appeared!"

The

A the twist
poplars s
tiny villa
of house

costume of a ve
wearing a viv
tilted upon bla
with a sort of By

The riddle of
such fantastic an
air of fashion an
the many riddle
solving the myst
is that when he
to have vanished
and widening da
wind of morning

It was only a
body was found
upon the steep
leading up to a
The Grange. J
had been accide
relling with some
their village as
it was supposed
passions of loca
their victim. A
that the skull h
might have cau
inflicted with so
fited in well en
by rather savage
any means of tr
the inquest retu
persons unknow

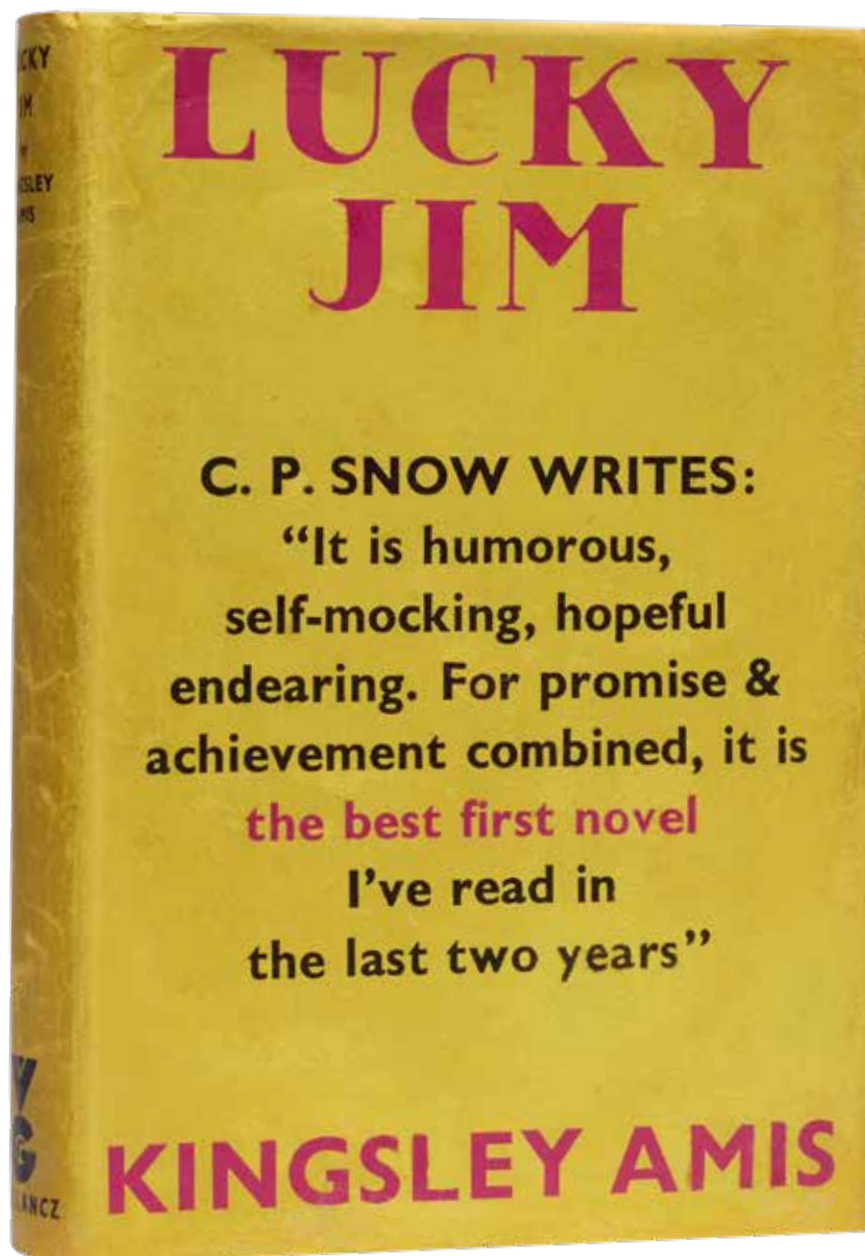
AMIS, Kingsley
Lucky Jim

LONDON, VICTOR GOLLANCZ, 1953

First edition of Amis's first book and his tour de force.

8vo., original cloth with dust wrapper. Wrapper with some skilful restoration to head and tail of spine, with commensurate fading to cloth of spine. Wrapper spine a little darkened and rubbed, a little light soiling to panels, otherwise a very good bright copy.

[39768] £3750



[ART] THE ROYAL COLLECTION

A Collection of books and exhibition catalogues.

Christopher Lloyd comments:

'This group of books pertains to my time as Surveyor of The Queen's Pictures (1988–2005) in the British Royal Collection and for a short period after my retirement. Essentially, it amounts to a personal working library incorporating titles relating to my preparation before taking up the post and to my years in office with responsibility for 7000 paintings and 3000 miniatures.

The range extends from general surveys, specialist catalogues of the paintings and miniatures comprising the permanent collection, catalogues of exhibitions shown in The Queen's Gallery at Buckingham Palace (opened in 1962 and rebuilt in 2002 to mark the Golden Jubilee of The Queen's reign) and in the new Queen's Gallery at the Palace of Holyroodhouse in Edinburgh (opened in 2002), as well as histories and guides to the royal residences. I wrote, contributed to or edited many of these publications.

More importantly, the books chart an important moment in the history of the British monarchy. When I was appointed, the Royal Collection had just been granted a more autonomous role within the Royal Household with its own Director answerable directly to The Queen. At the same time, it was decided that the non-

residential royal residences (Hampton Court Palace, Kensington Palace, Kew Palace) should be administered by a new independent organisation to be called Historic Royal Palaces Agency where works of art from the Royal Collection continued to be displayed and monitored. The fire at Windsor Castle in 1992 caused a further innovation with the opening each summer of the State Apartments in Buckingham Palace, which continues to this day. A year later, the Royal Collection Trust was formed to oversee all the activities of the collection (both curatorial and commercial). The Prince of Wales (now King Charles III) was Chairman with a small number of senior officials from the Royal Household, but also most significantly with some appointees from the wider world.

Many of my activities as Surveyor were in response to the relentless criticism that the Royal Collection was inaccessible to the general public. A television series for Channel 4 was one of my initiatives to offset this criticism together with a series of exhibitions in regional galleries in the United Kingdom of paintings from the Private Apartments in Windsor Castle while rewiring was undertaken (1990–91), as well as a travelling exhibition in the Realms (Wellington, Canberra, and Ottawa). In addition, requests for loans to national and international galleries were honoured whenever possible. Also, during my years a fully computerised inventory of the whole collection was made and a far greater emphasis put on presentation and conservation than ever before.

A more striking symbol of the recent changes for the better made by the Royal Collection is the difference between the utilitarian catalogues published for The Queen's Gallery in its first incarnation (1962–2002) and the more sumptuous, elegantly designed volumes favoured today beginning with *Royal Treasures: A Golden Jubilee Celebration* (2002).'

A full list is available on request.

[39948] £2500

*From the Library of
Christopher Lloyd
(Surveyor of The Queen's
Pictures, 1988–2005)*



[ATTLEE, Clement.] King George VI and Queen Elizabeth
**George VI, King of the United Kingdom, and Queen Elizabeth, his
 consort, photographs signed for Clement Attlee, 1945-55**

Signed photographs of George VI, King of the United Kingdom and Queen Elizabeth, Queen Consort, presented to Clement Attlee.

i) King George VI, photographic portrait by Hugh Cecil, depicting the king quarter-length in naval uniform, image taken in May 1940, signed by the photographer, 148 × 191mm., mounted, signed on the mount ('George R.I. 1945'), in a frame with royal monogram (224 × 318mm.).

ii) Queen Elizabeth, consort of George VI, photographic portrait by Cecil Beaton, depicting the queen three-quarter length, crowned and in formal dress with a depiction of Windsor Castle in the background, image taken in 1953, photographer's stamp on the reverse, 148 × 200mm., mounted, signed on the mount ('Elizabeth R 1955'), in a frame with royal monogram (224 × 317mm.).

[with:]

iii) Later photographic portrait of Clement Attlee in retirement, at home, in front of a dresser with various photographs including (i) and (ii), 203 × 257mm.

The photograph of George VI is dated 1945, the year that Attlee assumed the premiership. It may well have been a gift to mark Attlee's new role as head of government. The photograph of the King's consort, Queen Elizabeth, is dated 1955, by which time she was Queen Mother. Attlee finally retired from the Commons and the Labour leadership in 1955 and this may have been a personal gift on his retirement. A third photograph, included with this lot, shows both photographs on prominent view in Attlee's home during his retirement (Sotheby's website).

Provenance from the family, offered at Sotheby's in 2023

[40033] £10000

*Royal Gifts to a Loyal
 and Trusted Prime
 Minister*



AUDEN, W.H. and ISHERWOOD, Christopher
The Dog Beneath the Skin; or, Where is Francis? A play in Three Acts.

NEW YORK, RANDOM HOUSE, 1935

First American edition. Dedication copy, inscribed by Isherwood to Robert Moody, 'For Robert, with love from Christopher. "never, never, never, never." Shakespeare. December 1935.' With the bookplate of Robert Moody.

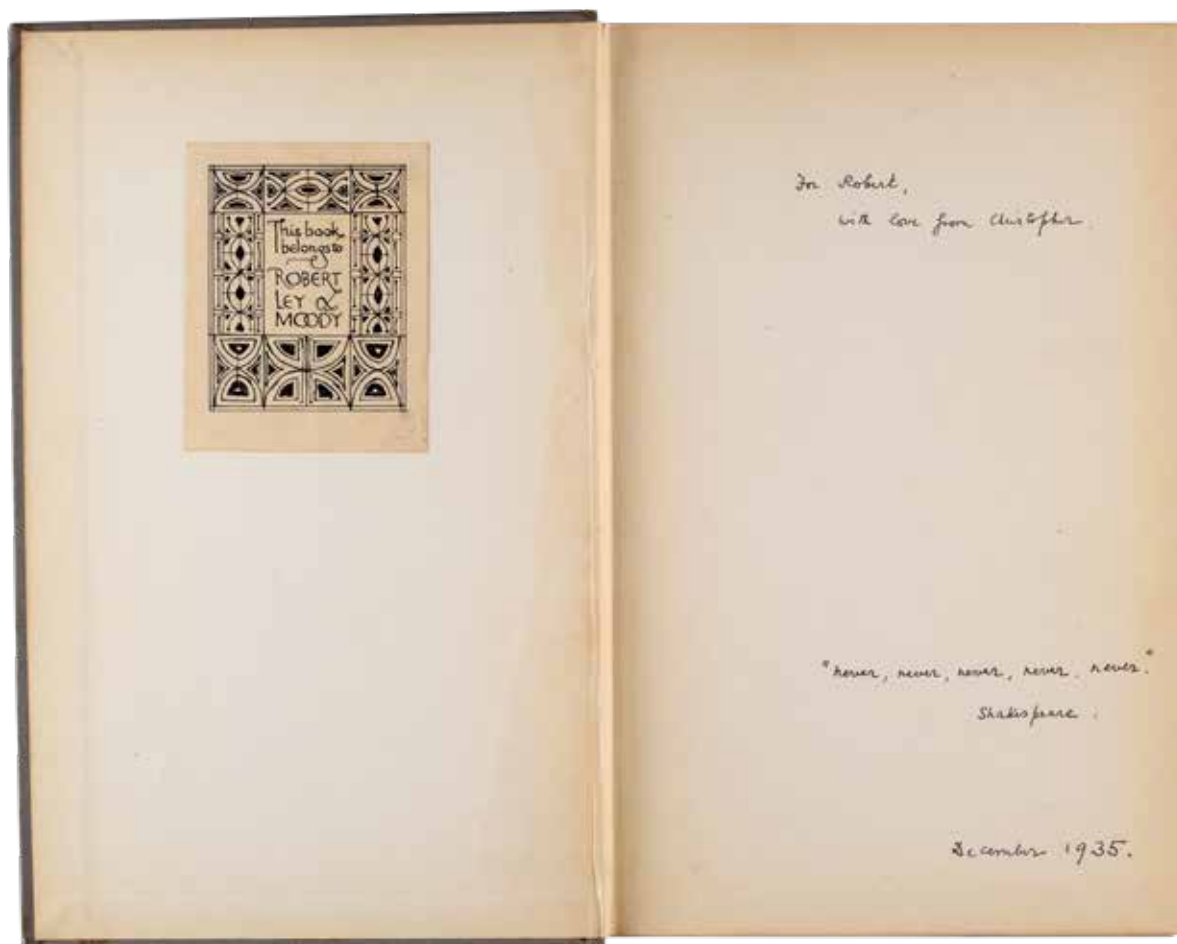
8vo., original cloth slightly soiled, otherwise a very good copy in a supplied, rather worn, dust-soiled and chipped dust wrapper.

Robert Moody had been at Oxford with Auden before enrolling alongside Isherwood as a medical student at King's College London in October 1928. They quickly became close friends, and kept in touch with each other until Moody's death in 1970. He is portrayed as 'Plat' in Isherwood's *Lions and Shadows*.

The Dog Beneath the Skin was first performed by the Group Theatre in 1936.

[40081] £3750

Dedication Copy Inscribed by Christopher Isherwood



[AUSTEN. Jane] AUSTEN-LEIGH, Mary Augusta
James Edward Austen-Leigh. A Memoir by his Daughter

LONDON, FOR PRIVATE CIRCULATION, 1911

First edition of a rare biography of Jane's Austen's nephew James Edward Austen-Leigh. The book includes a chapter about the writing of James Austen-Leigh's memoir of his famous literary aunt. This biography, while following the life of her father, also includes interesting information about Jane Austen, including a letter to James from his father regarding Jane Austen's declining health dated 1817, only a month before her death.

Mary Augusta Austen-Leigh (1838-1922) was also the author of a biography of her great aunt, *Personal Aspects of Jane Austen*.



JAMES EDWARD
 AUSTEN LEIGH

A MEMOIR

BY

HIS DAUGHTER

MARY AUGUSTA AUSTEN LEIGH



FOR PRIVATE CIRCULATION

1911

Presentation copy from the author with two card slips pasted onto the front pastedown. The lower card has the printed caption "from the author". On the upper card and around the printed caption on the lower card the manuscript text reads "Capt. G. Spencer Smith Maidenstone Heath Bursledon Hants. With Love Mary Austen-Leigh Christmas 1911." The name Mary Austen-Leigh appears to be in a different hand.

8vo., original cloth lettered in gilt on upper board and spine. A little rubbing to cloth otherwise a very good copy.

Gilson M300 'Chiefly family history but Chapter 18 describes the circumstances of composition and publication of M125 [James Austen-Leigh's *Memoir of Jane Austen*].' Gilson's own copy of this title is held at King's College Cambridge.

[40053] £2500

7

AYSCOUGH, Anthony (Photographer). JOURDAIN, M. SITWELL, Sacheverell

Country House Baroque: Photographs Of Eighteenth-Century Ornament Mostly Stucco Work In English And Irish Country Houses And In Some Dublin Houses. By Anthony Ayscough. With a Foreword by Sacheverell Sitwell and a descriptive text by M. Jourdain

LONDON, HEYWOOD HILL LTD., 17 CURZON STREET, LONDON W1, 1940

First edition. With 45 black and white photographic plates by Anthony Ayscough. The first book of photographs on the Baroque style in England and Ireland.

8vo., original yellow cloth lettered in red on spine with scarce price-clipped dust wrapper. A little light nicking and creasing to wrapper, otherwise a very good copy.

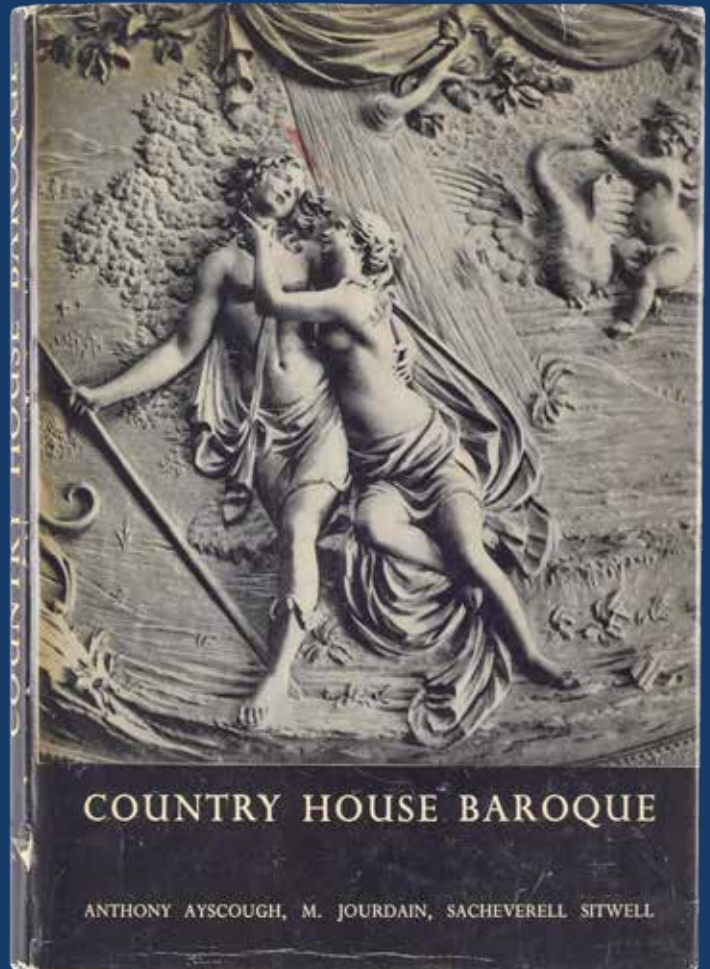
'Anthony Ayscough, by being able to see the most significant detail and to photograph it excellently from the right angle, has expressed the spirit of the subject better than any ordinary photograph of the whole could have done.'

This book is dedicated to the memory of photographer Anthony Ayscough, who died in a car accident at Christmas in 1939.

This is one of two titles known to have been published by the bookseller George Heywood Hill. A bound copy of the majority of Ayscough's original photographs for the book is held in Heywood Hill Limited's archive.

[39607] £295

*Published by
G. Heywood Hill Ltd.*



IMITATION OF

COLINET.

ir notes, not so my wayward fate
sing, nor linnets, in my state—
THENOT, to his task is born;
and music, I to mourn.—
night, I my woes renew,
ingling with the falling dew.—

THENOT.

een, has lusty youth to pain;
in the weight of age sustain;
kenning nerve begins to fail,
aseth as our days prevail—
years my body downward tend,
their fruit in autumn bend,
y head and icy veins,
ful temper still retains—
man, mishap what will, repose
and mix with tears his woe!
it may relieve thy woe,
ne inward ailment know.—

COLINET.

hee, THENOT, the whole day,
ear to all my grief can say—
nder; and the heedless limbs
require their absent dams—

THENOT.

he shall tend them close: and I
ss the plain will glance mine eyes—

COLINET.

now not, where to end.—
ling hour my youth attend?
ys, as well my follies show,
all clouded o'er with woe:
sunshine doth appear,
d wint'ry months to cheer.—
n yonder naked tree,
nder-scar too plain, I see:
ands of shelter kind,
and sport of every wind;
s not the approach of spring;
e leafless branches sing:

To face page 14.

ILLUSTRATIONS OF IMITATION OF ECLOGUE I.



COLINET.



THENOT.



COLINET and THENOT.



COLINET.

BLAKE, William. THORNTON, Robert John. VIRGIL
**The Pastorals of Virgil With a Course of English Reading, Adapted for
 Schools: In Which All the Proper Facilities are Given, Enabling Youth to
 Acquire the Latin Language, in the Shortest Period of Time. Illustrated
 with 230 Engravings**

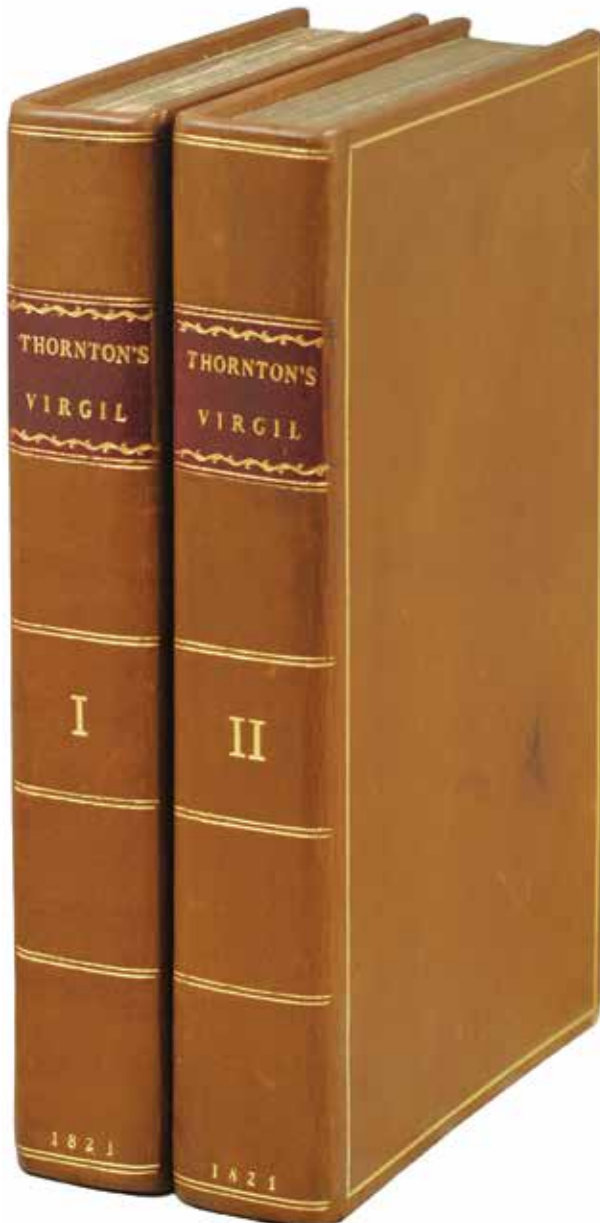
LONDON, STEREOTYPED AND PRINTED BY J. M'GOWAN. PUBLISHED BY F.C. & J. RIVINGTONS,
 ET AL., 1821

Third edition (first William Blake edition). With an engraved frontispiece to each volume and 230 illustrations, including 17 woodcuts and 6 engraved plates by Blake, and four other Blake designs engraved by others. A very good copy of a scarce work in any condition as it was issued for use in schools.

An attractive set of Robert John Thornton's translation of Virgil, the first edition with illustrations by William Blake, and Blake's first foray into the medium of wood-engraving. Although Thornton was critical of Blake's work, deemed by him to be unconventional, he nonetheless included them at the behest of John Linnell, Blake's patron, Sir Thomas Lawrence, and others. Beneath the frontispiece for the 'Imitation of Eclogue I' (facing p. 13), Thornton has written, 'The illustrations of this English Pastoral are by the famous Blake, the illustrator of Young's Night Thoughts and Blair's Grave; who designed and engraved them himself. This is mentioned, as they display less of art than genius, and are much admired by some eminent painters.'

8vo., 2 volumes, recently bound in period style by Court Benson in full single gilt line panelled polished calf, spine ruled and lettered in gilt with leather labels, all edges gilt. A handsome set.

[40031] £37500



RIO DE JANEIRO, 1934

First edition. Parallel English and Portuguese text. With advertisements and illustrated with cartoon line drawings to the head of each chapter, and with two colour plates showing the different cuts of meat for beef, veal, pork and lamb. The beef plate with a printed glassine tissue guard.

8vo., original pebble grain cloth, re-cased. Neat ink inscription, a little browning to margins, otherwise a very good copy.

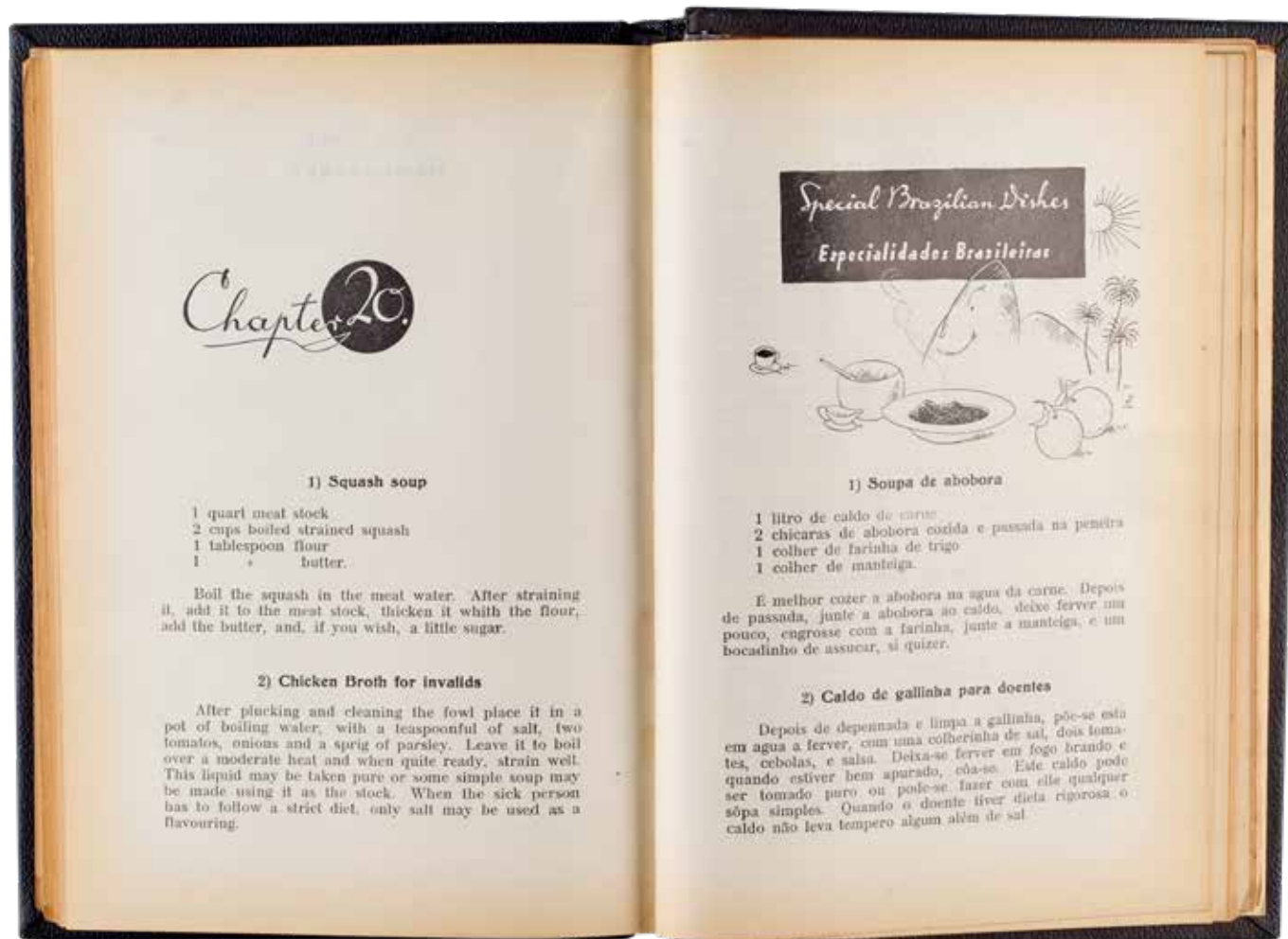
Although largely based around European dishes, there is also a section called 'Special Brazilian Recipes', including 'Canja Chicken Stew', 'Shrimps with Xuxu', 'Complete Feijulado', 'Tutu of Black Beans', 'Baked Mandioca Root', 'Maiden's Kiss', 'Mother-in-law's Eyes', 'Guava

Jam', and 'Burned Mate'. In the fish section, there is also a special section on the "fish found in Brazilian waters and ways of cooking same." Some of the recipes have the names of their contributors listed, including the rather foreboding Mrs Evill.

Some of the leaves are 'memorandum' sections for the reader to add their own notes and there are a couple of recipes entered.

Uncommon. Copies are recorded at Harvard and University of Denver.

[39812] £1500



BUFFON, Count de. [SMELLIE, William. Translator]
The Natural History of Birds. From the French of Count de Buffon.

LONDON, PRINTED FOR A. STRAHAN, T. CADDELL AND J. MURRAY, 1793

First edition in English. With 262 engraved copper plates.

8vo., 9 volumes in full tree calf, spines with contrasting red leather labels, gilt centre tools.

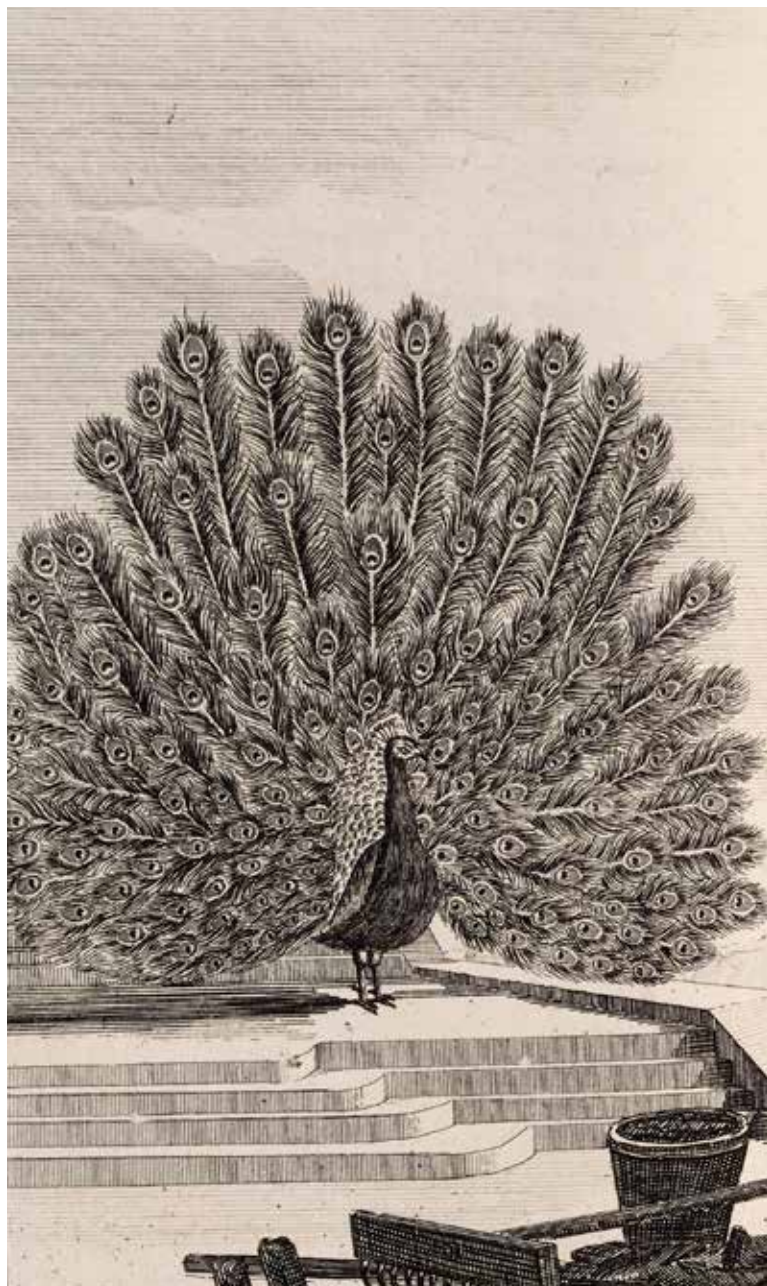
Georges-Louis Leclerc, Comte de Buffon (1707–1788) was a French mathematician who was considered one of the leading naturalists of the Enlightenment. An acquaintance of Voltaire and other intellectuals, he worked as Keeper at the

Jardin du Roi from 1739, and this inspired him to research and publish a vast encyclopaedia and survey of natural history, the ground-breaking *Histoire Naturelle*, which he published in forty-four volumes between 1749 and 1804.

The Natural History of Birds, first published between 1770 and 1783 and translated into English in 1793, contains Buffon's survey and descriptions of birds from the *Histoire Naturelle*. Based on recorded observations of birds both in France and in other countries, these volumes provide detailed descriptions of various bird species, their habitats, and behaviours, and were the first publications to present a comprehensive account of eighteenth-century ornithology.

William Smellie (1740–1795) was a Scottish printer who edited the first edition of the *Encyclopædia Britannica*. He was also a naturalist and antiquary. He was a joint founder of the Royal Society of Edinburgh, co-founder of the Society of Antiquaries of Scotland, and a friend of Robert Burns.

[39342] £995



BURNETT, David
Longleat: The Story of an English Country House

LONDON, PARADINE, 1978

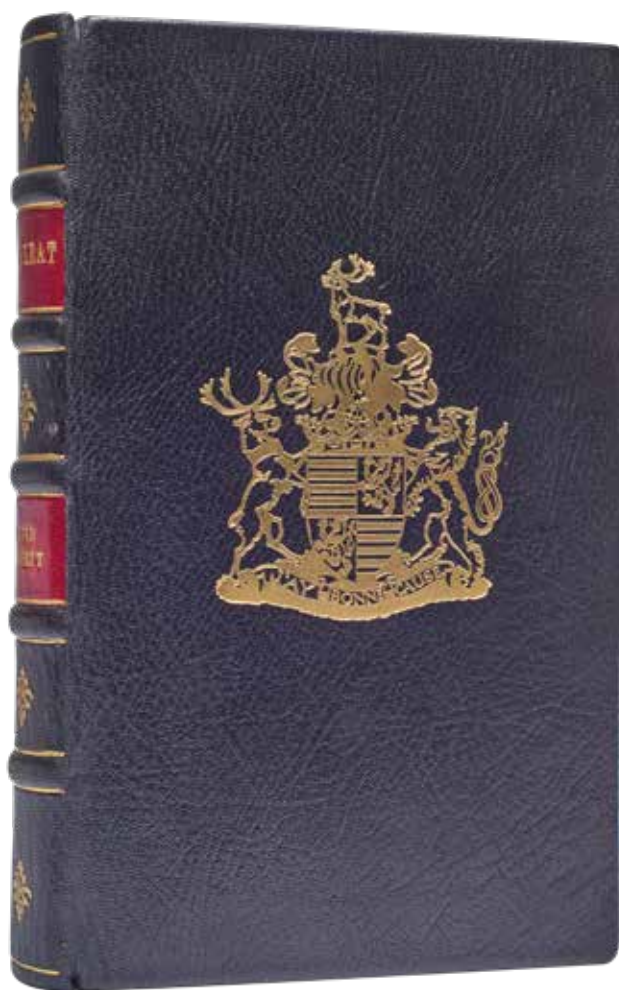
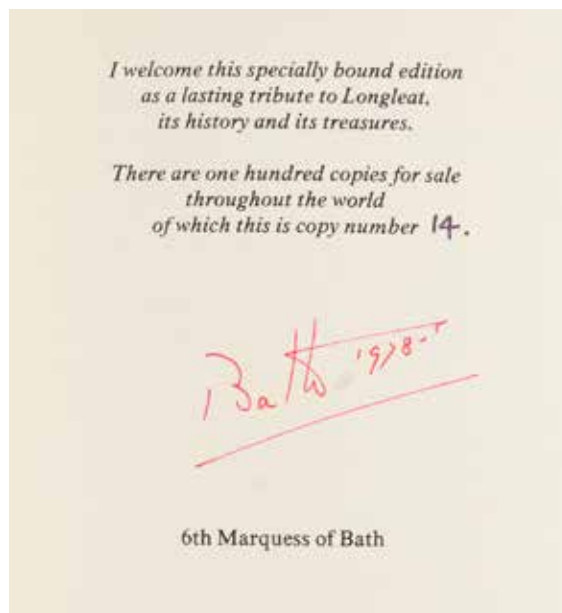
First edition, special edition, limited to 100 numbered copies, specially bound, and signed by the 6th Marquess of Bath.

8vo., original full black morocco with Longleat crest in gilt on upper board, lettered in gilt on spine with gilt rules and centre tools, marbled endpapers, all edges gilt, in original slipcase.

'I welcome this specially bound edition as a lasting tribute to Longleat, its history and its treasures' (6th Marquess of Bath on limitation leaf).

Henry Thynne succeeded his father as 6th Marquess of Bath in 1946. He was noted for his forestry work on the ancestral estate of Longleat. It was he who developed the safari park and opened the house to the public in 1949.

[40083] £750



BURTON, Richard and N. M. PENZER (Editor)

Selected papers on anthropology, travel & exploration. Now edited with an introduction and occasional notes.

LONDON, A.M. PHILPOT LTD., 1924

First edition, one of 100 deluxe numbered copies printed on hand-made paper.

8vo., original cloth lettered in gilt on spine. A very good copy.

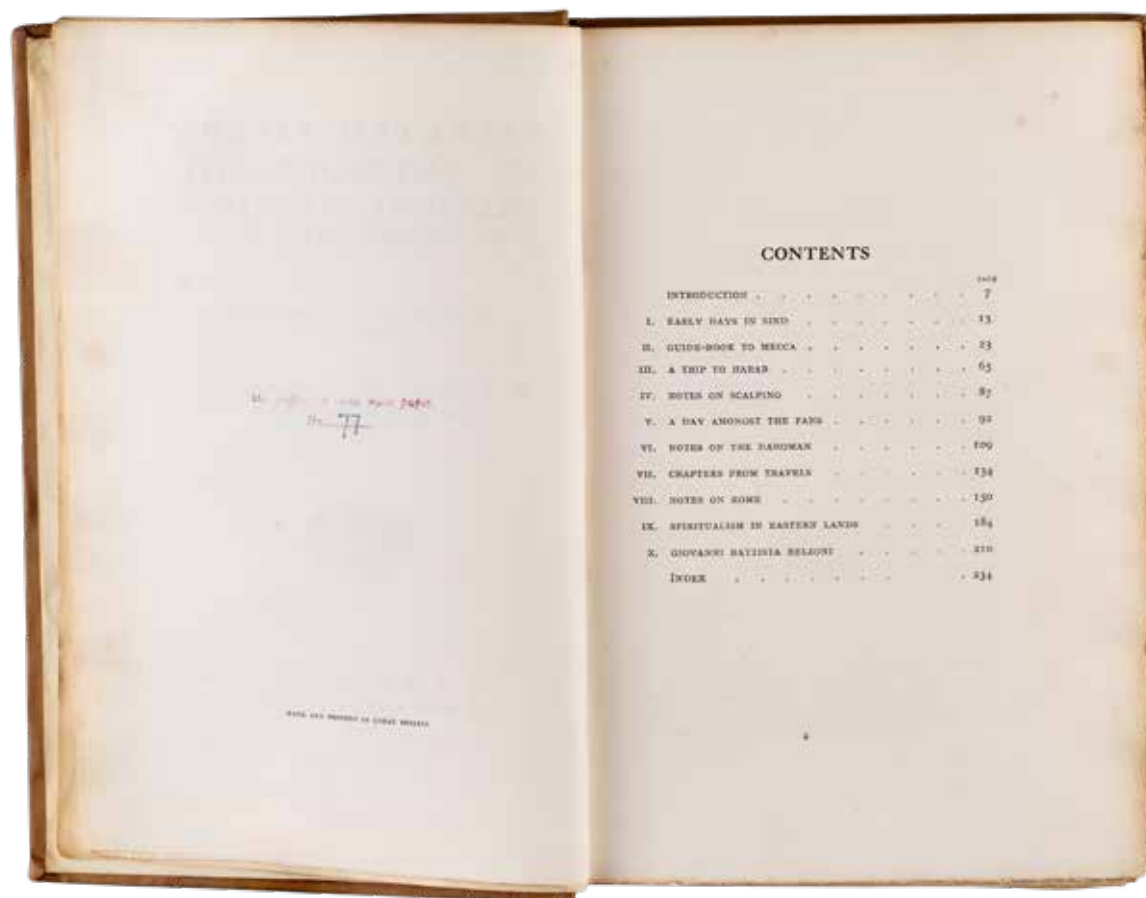
A collection of 10 quite rare and otherwise inaccessible articles by the British explorer, scholar and soldier Richard Francis Burton (1821-1890), compiled and edited by Norman Mosley Penzer (1892-1960), the author of *An Annotated Bibliography of Sir Richard Burton* (1923). After the publication of Burton's bibliography, Penzer got numerous requests to publish some of the articles he had mentioned but are quite difficult to find by members of the general public. Penzer was a scholar who specialised in Oriental studies and a fellow of the Royal Geographical Society.

Penzer consciously made a small selection of Burton's more obscure papers in order to give an insight into the varied activities and achievements

of the explorer's life. Thus, the contents of the present work vary in subject. Burton's travels in India, Ethiopia, Gabon, Syria, and to Mecca are represented in separate articles. The subjects of other articles are more anthropological in nature, as expected regarding the title, such as the history and significance of scalping in different cultures around the world, or spiritualism and religion in Africa and the Middle East.

The articles consist of: 'Early Days in Sind'; 'Guide-Book to Mecca'; 'A Trip to Harar'; 'Notes on Scalping'; 'A Day Amongst the Fans'; 'Notes on the Dahoman'; 'Chapters from Travels'; 'Notes on Rome'; 'Spiritualism in Eastern Lands'; and 'Giovanni Battista Belzoni'.

[38114] £995



BUTLER, Samuel

Hudibras, a Poem. by Samuel Butler with Notes, selected from Grey and Other Authors: to which is prefixed, A Life of the Author and Preliminary Discourse on the Civil War. A New Edition, embellished with Engravings

LONDON, PRINTED BY W. LEWIS, 21, FINCH LANE FOR THOMAS M'LEAN, BOOKSELLER AND PUBLISHER, 1819

New edition, the first edition with 12 hand-coloured plates by J. Clarke. 'It may be mentioned also that the present volumes are embellished with twelve beautiful and spirited engravings from original designs by Clarke, and, in point of topographical excellence, it is presumed they will be found to yield, in neatness and perspicuity, to no edition hitherto published' (Advertisement).

John Heaviside Clark (c. 1771–1863) was a Scottish landscape painter and engraver, known as 'Waterloo Clark' because of the sketches he made on the field immediately after the battle. He was a regular exhibitor Royal Academy between 1801 and 1832.

Samuel Butler's *Hudibras*, a satiric poem on the English Civil War written in Chaucerian couplets, was first published in English from 1663 to 1678. Voltaire notes that 'there is one English poem, the title whereof is Hudibras; it is Don Quixote; it is our Satyre Menippeé blended together: I never met with so much wit in one single book as this' (Letters Concerning the English Nation).

8vo (224 × 136 mm), 2 volumes, pp. lxxiii, [1], 444, with 7 coloured plates by Clark; 494, with 5 coloured plates by Clark; early twentieth-century red crushed morocco by Riviere & Son, lettered in gilt on spine, rich gilt turn-ins, top edge gilt.

From the Astors' library at Cliveden, with their bookplate. In 1890, William Waldorf Astor (1848–1919) inherited, it is thought, \$100,000,000 (making him the second richest man in America), and moved to England where, three years later, he bought Cliveden House from the Duke of Westminster. In 1906, he gave the house as a wedding present to his newly married son, Waldorf (1879–1952), and his wife, 'the beautiful, brilliant, and outspoken young American divorcee' (Oxford DNB), Nancy (1879–1964), who famously went on to become the first woman MP to sit in the House of Commons in 1919.

With a manuscript page tipped into volume two quoting the description of *Hudibras* from *Curiosities of Literature* by Isaac D'Israeli.

Tooley 141.

[39995] £650



HUDIBRAS,
A POEM,
 BY SAMUEL BUTLER,
With Notes,
 SELECTED
 FROM GREY AND OTHER AUTHORS:
 TO WHICH ARE PREFIXED,
 A LIFE OF THE AUTHOR,
 AND
 A PRELIMINARY DISCOURSE ON THE CIVIL
 WAR, &c.
 IN TWO VOLUMES.

CAMUS, Albert

The Myth of Sisythus. Translated from the French by Justin O'Brien

LONDON, HAMISH HAMILTON, 1955

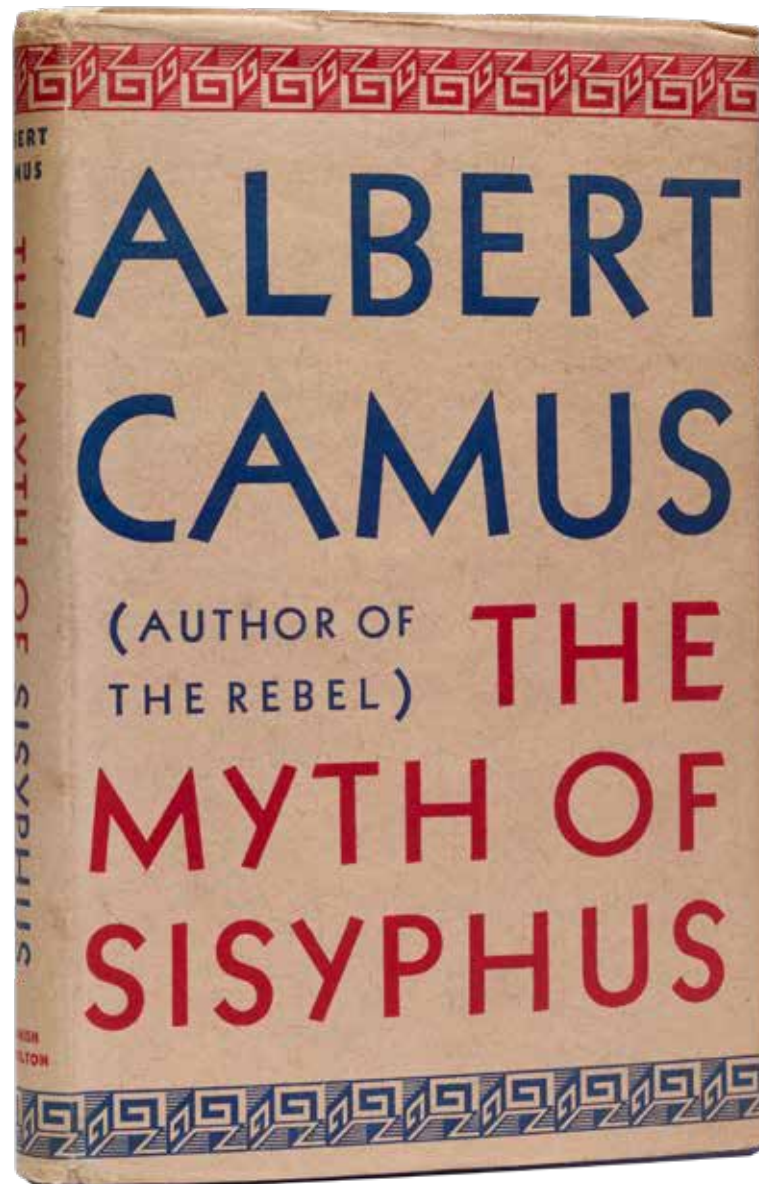
First English edition. 'The Myth of Sisyphus is one of the clearest and strongest philosophical statements yet written about our time and ranks with its author's most important work.'

8vo., original cloth with dust wrapper. A little nicking to extremities of wrapper, otherwise a very good copy.

Includes a new preface by Camus and his essays 'Summer in Algiers', 'The Minotaur, or The Stop in Oran', 'Helen's Exile', 'Return to Tipasa', and 'The Artist and His Time'.

Camus's absurdist treatise on the philosophical problem of suicide was first published as *Le Mythe de Sisyphe* in 1942. Addressing his English readers, Camus comments that, 'written fifteen years ago, in 1940, amidst the French and European disaster, this book declares that even within the limits of nihilism it is possible to find the means to proceed beyond nihilism [...] This book is in a certain sense the most personal of those I have published in English'. It acts as a non-fictional companion to his novel *L'Étranger* (1942).

[39433] £2250



CHURCHILL, Sir Winston

The World Crisis. The World Crisis 1911-1914; The World Crisis 1915; The World Crisis 1916-1918 Part One and Part Two; The World Crisis: The Aftermath; The World Crisis: The Eastern Front.

LONDON, THORNTON BUTTERWORTH, 1923-31

First British editions of Churchill's history of the First World War, in dust wrappers – 'jacketed sets are extremely rare' (Langworth, p. 108). The publication of the US editions slightly preceded that of the British. Nonetheless, 'the English is more aesthetically desirable, being bound in a more durable and uniform material and equipped with shoulder notes on each page which summarise the subject of that page. Probably for that reason, it is more popular among collectors' (Langworth, p. 108).

8vo., 6 volumes in original dark blue cloth lettered in gilt on spines, with dust wrappers.

Volume 1 - cloth near fine with bright gilt lettering, in later issue supplied dust wrapper with reviews of volumes 2 and 3 on the rear panel. The wrapper is a little darkened on the spine and has just a little nicking to head and tails of spine. A little spotting to prelims. With ink name and address on front-free endpaper, 'J.D.F. Evans 20 Augustus Road Edgbaston 22 June 1923.' Below this is a related and somewhat intriguing ink presentation inscription, 'With every good wish from his loving wife and in memory of their united efforts on behalf of the torpedo boat destroyers during 1914 - 191 S.E. Evans'. With a later small bookplate and ink monogram.

Volume 2 - cloth near fine with bright gilt lettering, in dust wrapper. Wrapper with some chipping to head of spine and with some other nicks, darkened on spine, with a little spotting to edges.

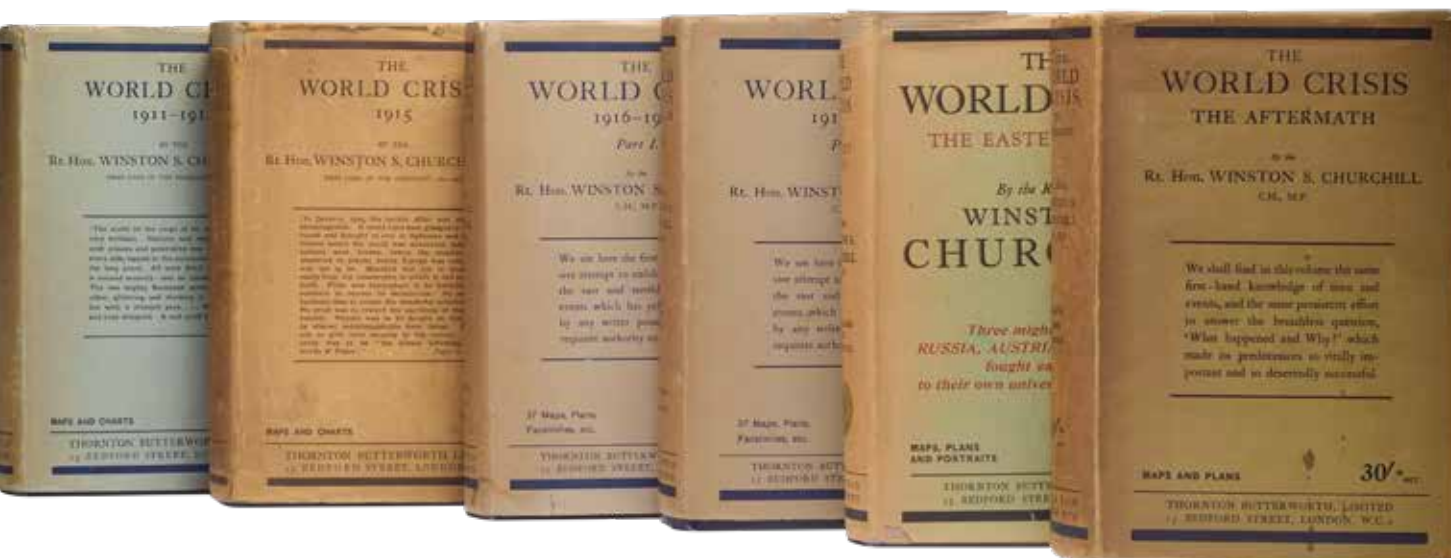
Volume 3 - cloth near fine with bright gilt lettering, in dust wrapper. Wrapper a little chipped at head and foot of spine with a small pinhole to front panel, and a chip to the front fold, front panel has a little light staining, spine a little darkened.

Volume 4 - cloth near fine with bright gilt lettering, in dust wrapper. Wrapper with a little chipping to head and tail of spine and a few other nicks, spine darkened, a little staining mainly to bottom edge of lower panel. A little light spotting to first and last few pages.

Volume 5 - cloth near fine with just a little light rubbing to front board with bright gilt lettering, in dust wrapper. Wrapper with just a little nicking to head of spine. Spine a little darkened, small stain to upper panel. A little spotting to edges and first and last few pages.

Volume 6 - cloth near fine with bright gilt lettering, in dust wrapper. Wrapper with some chipping. Spine a little darkened. Prices on front panel and spine covered with a South African bookseller's label.

[40023] £9000



[CHURCHILL, Sir Winston] SCOTT-HARDEN, Lt. Col. H.S.)
Lt Col Scott Harden autograph letter signed to Philip Guedalla recalling his time serving with Churchill in South Africa

THE RECRUITING OFFICE, TALAVERA BARRACKS, ALDERSHOT, 6 OCTOBER 1941

1941

Four-page autograph letter recounting Churchill's time in South Africa. Some browning to letter with original folds for posting, stain from (removed) paperclip.

A fascinating first-hand account of Churchill in the field in South Africa.

Written to one of Churchill's biographers Philip Guedalla, Scott-Harden opens his letter, 'Dear Mr Guedalla, I have been reading extracts of your Life of Mr Churchill – I knew Winston Churchill very well indeed during the Boer War [...] So these notes may be of interest to you. You are at liberty to use them.'

He goes on to recall various episodes including Winston being made a Lieutenant in the South Africa Light Horse, 'I saw Winston every day and nearly all day. We were in the same mess and we used to lie down together at night under a sort of "Tent" under an ox wagon.'

Other incidents include his brother Jack being injured, 'Mr Churchill's brother Jack was also there as a Lieut in the SALH. I was close by with Winston when his brother was hit and wounded. Jack Churchill was seen on board the Maine. We did not see him again.'

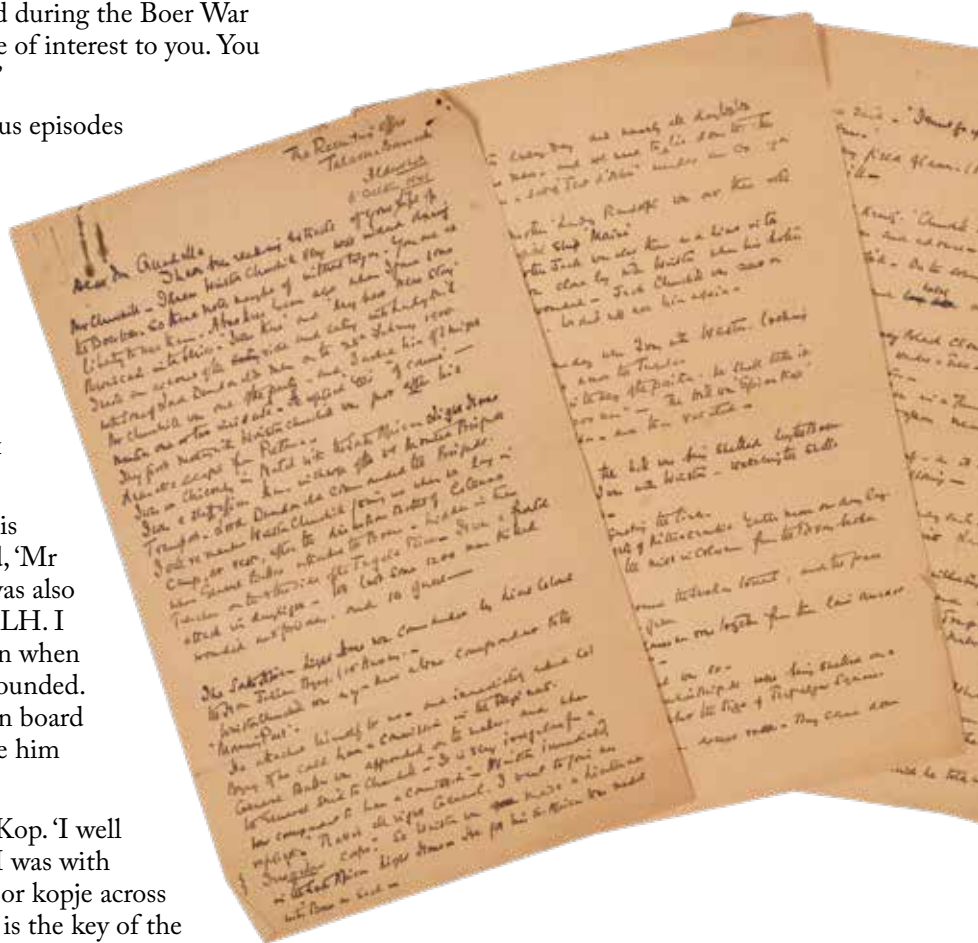
And, the Battle of Spion Kop. 'I well remember one day when I was with Winston looking at a hill or kopje across the Tugela. He said "That is the key of the position. We shall take it and probably lose 1200 men." The hill was Spion Kop. As you know it was taken and then vacated.'

On a more personal level Scott-Harden says of Churchill, 'I always found Churchill a most interesting companion. He always seemed to know when and where we should move. He

once said to me "You know someday I shall be a Member of Parliament. I shall not be known as Lord Randolph's son; let him rather be known as my father. My escape from Pretoria – about which he told us – enables me to write a Book, and to lecture. I shall have enough money to get into Parliament – and maybe someday I shall be Prime Minister."

A full transcript is available on request.

[39514] £995



*First Hand
 Reminiscences of
 Churchill in the
 Boer War*

CLARKE, Harry (Illustrator) JAMESON'S WHISKEY
**The History of a Great House: Origin of John Jameson Whiskey,
 Containing Some Interesting Observations Thereon Together with The
 Causes of its Present Scarcity**

DUBLIN, MAUNSEL & ROBERTS LIMITED, 1924

First edition of this scarce and attractive promotional pamphlet for Jameson's whiskey. With 21 illustrations by Harry Clarke.

8vo., black and green illustrations throughout by Harry Clarke. Original yellow wrappers, front

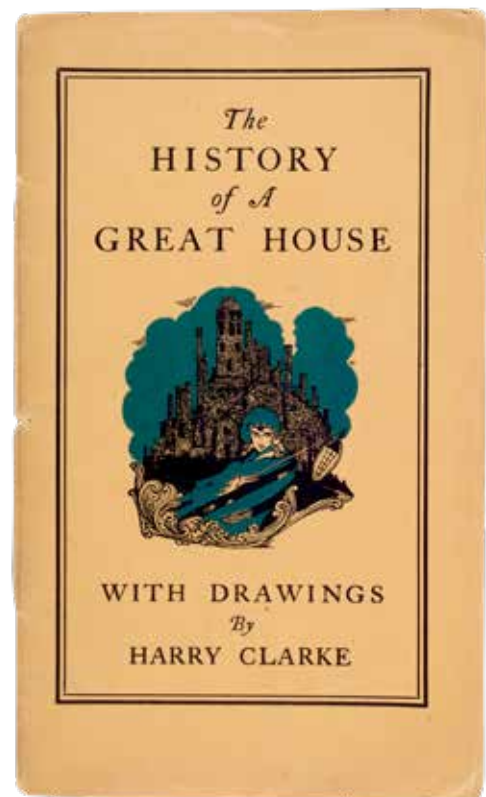
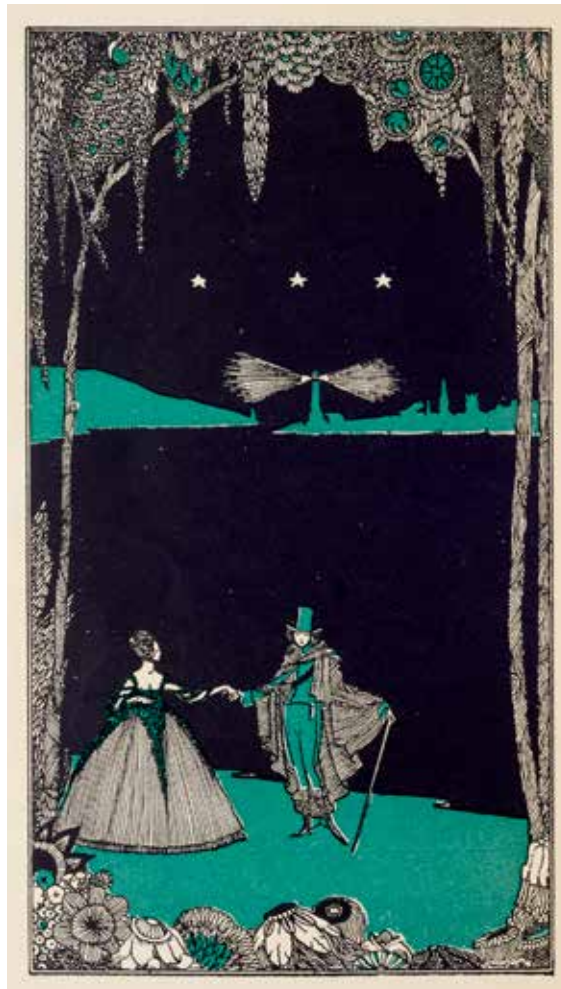
covered lettered in black with illustration in black and green by Clarke within black border.

The following year Clarke produced a second pamphlet for Jameson's - *Elixir of Life (Uisge Beatha): Being the slight account of the romantic rise to fame of a great House.*

Harry Clarke (1889-1931) was a key figure in the Irish arts and crafts movement, hailed by W. B. Yeats as Ireland's greatest stained-glass artist and praised by George Russell ('AE') as 'one of the strangest geniuses of his time.'

Clarke's work for the booklet was part of Jameson's advertising scheme for the Olympia Empire Exhibition of 1924.

[39747] £3500



18

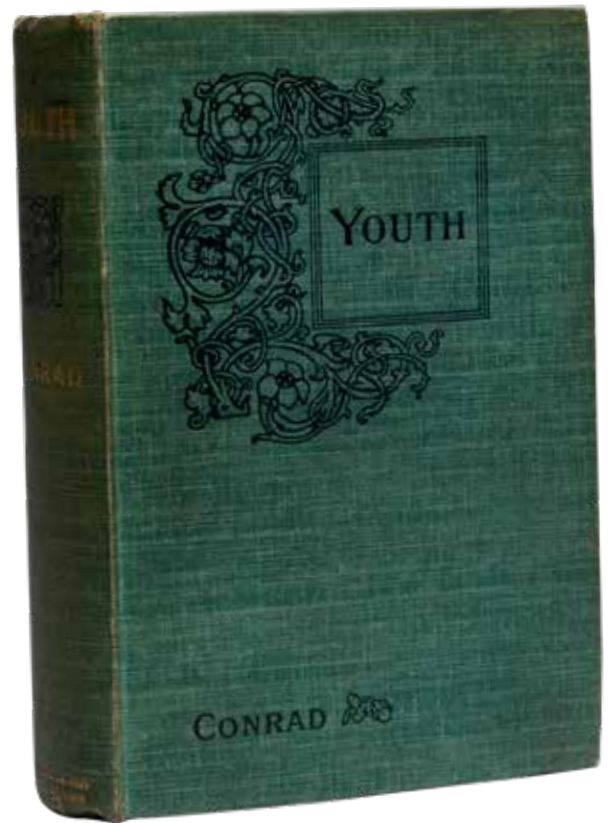
CONRAD, Joseph **Youth: A Narrative and Two Other Stories**

EDINBURGH AND LONDON, WILLIAM
BLACKWOOD AND SONS 1902

First edition first issue with ads at rear dated "10/02". The first book appearance of *Heart of Darkness*.

8vo., original green cloth lettered in gilt on spine and in black on upper board. Neat ink name, very faint signs of tape residue to endpapers, otherwise a very good copy.

[39993] £4500



The First Appearance of *Heart of Darkness*

HEART OF DARKNESS.



I.

THE *Nellie*, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest. The flood had made, the wind was nearly calm, and being bound down the river, the only thing for it was to come to and wait for the turn of the tide.

THE
PRIVATE CORRESPONDENCE
OF
JANE LADY CORNWALLIS;
1613—1644.

FROM THE ORIGINALS
IN THE POSSESSION OF THE FAMILY.



CULFORD HALL, 1612.

LONDON:

MDCCCLII.

The Private Correspondence of Lady Jane Cornwallis 1613–1644 from the Originals in the Possession of the Family

LONDON, [PRIVATELY PRINTED], 1842

First edition, presentation copy, one of 50 copies, with 'Presentation Copy' printed in red on verso of half title. The number of copies is taken from a record of another copy in which Lord Braybrooke, the editor, stipulated the number issued, 'From Lord Braybrooke (50 copies on thick paper not printed for sale).'

An appealing association copy from the library of Anna Maria Duchess of Bedford. Her forebear, Lucy Countess of Bedford, was one of the regular correspondents of Lady Cornwallis appearing in the book. Also, with a later pencil note 'Ex A.L. Rowse', and with the bookplate of collector Perran Wood.

A.L. Rowse, historian and poet, is known for his work on Elizabethan England. After his death in 1997, he bequeathed his book collection to the University of Exeter, and his personal archive of manuscripts, diaries, and correspondence. In 1998 the University Librarian selected about sixty books from Rowse's own working library and a complete set of his published books. The Royal Institution of Cornwall selected some of the remaining books and the rest were sold to dealers. The London booksellers Heywood Hill produced two catalogues of books from his library.

8vo., finely bound by Hayday for Anna Maria Duchess of Bedford with her crest in gilt on boards, sometime skilfully re-backed preserving original spine, full double gilt panelled tan polished calf, spine richly gilt with contrasting leather label, all edges gilt.

A second expanded edition was published in 2003. From its dust wrapper:

'The letters of Jane Lady Cornwallis Bacon offer the story of a loving mother and devoted friend. Cumulatively, they provide an unfolding, sometimes self-dramatizing narrative, one which details the expansive life of a privileged woman and her family throughout the turbulent years of the early to mid-seventeenth century. The

correspondents vary from close relations and friends, such as Lucy, Countess of Bedford, to distant cousins and to associates at the London court and in Europe. The letters enable us to share in the pleasures and disappointments that form a natural part of daily life, and we find, along with insights into social customs and attitudes to death, references to important personalities and the major political events of the time. The readiness of families such as this to write directly, rather than to dictate through secretaries, makes the literary outcome more personal and intimate, more expressive of inner feelings and shared sensibility. In consequence, the letters carry their own truth across the ages.

The correspondence was first transcribed and edited by Richard, third Lord Braybrooke, of Audley End, Essex. In 1842 he brought out a private edition limited to fifty copies, with just two hundred letters from over six hundred manuscript items found among family archives in the 1820s. This second edition, with a new comprehensive introduction, augments the original through the addition of forty-eight unpublished letters, and with hitherto unpublished poems in an appendix. It brings to life the interests and concerns of a family living in England before the Civil War, and gives insight into the complex yet recognizable relationships of an extended kinship network. These letters are made available to a wider readership for the first time, and thereby form a major contribution to our knowledge of Jacobean and Stuart family life.'

[40074] £750

DICKENS, Charles

The Letters of Charles Dickens. The Pilgrim Edition. Edited by Graham Storey

OXFORD, CLARENDON PRESS, 1982–2002

The complete Pilgrim Edition of Charles Dickens's Letters in twelve volumes.

With, tipped-in into volume 1, an unpublished Autograph Letter signed to Dickens's friends Richard and Lavinia Watson of Rockingham Castle. Tavistock House, London, 24 March 1852.

Single page (approximately 40 words) signed with the typical Dickensian flourish. This letter is not mentioned in the definitive Pilgrim Edition either in the appropriate place or in the appendix of additional discoveries. Light foxing, folded for mailing and in excellent condition.

Addressed to Dickens's friends Richard and Lavinia Watson of Rockingham Castle, 'This is a flying note to say that I and my First Lieutenant propose coming down on Wednesday by the train that leaves Euston Square at half past ten. All here blooming. Your faithful friend'.

Dickens writes 11 days after the birth of his youngest child Edward Bulwer Lytton Dickens, which may explain the cheerful tone of the short note. His 'first lieutenant' was his eldest child Charles Culliford Boz Dickens. A letter from two days earlier mentions 'bringing Charley to Rockingham'.

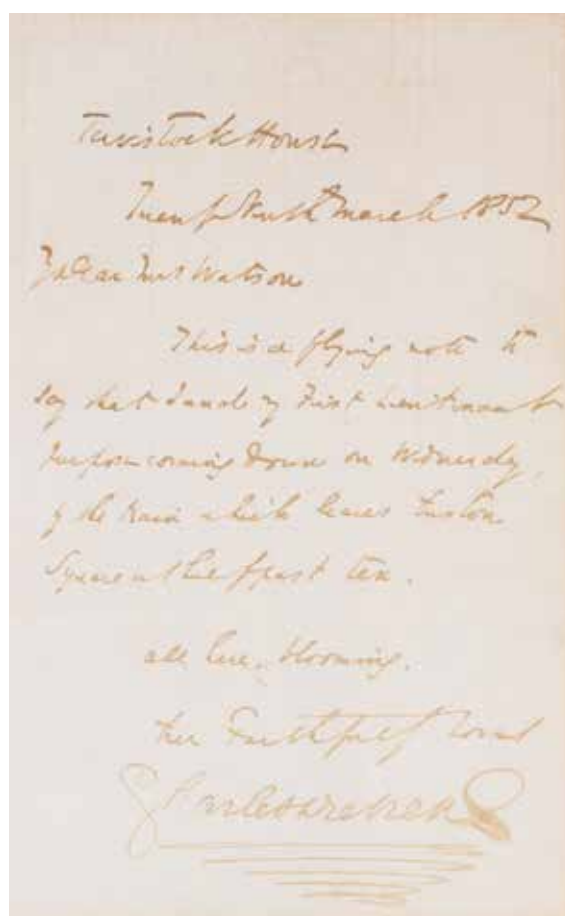
Richard and Lavinia Watson entertained at Rockingham Castle in style and among their guests was their great friend Charles Dickens. This friendship with Richard and Lavinia Watson led him to visit Rockingham Castle on several occasions and he often performed in his own plays in the Panel Room. Dickens wrote the year before this letter 'I always think of Rockingham, after coming away, as if I belonged to it and had left a bit of my heart behind' (Letter from Dickens to Lavinia Watson, 24 January 1851).

His affection for Rockingham inspired elements of many of his novels including Chesney Wold in his novel *Bleak House*. The novel was first published in serial form between March 1852 (when this letter was written) and September 1853. 'Writing at the height of his powers, Dickens adopts a virtuoso form of double narration, and the novel has since the middle of the twentieth century been widely acclaimed as his greatest work' (*ODNB*).

8vo., 12 volumes in original cloth with dust wrappers. Mixed impressions. A few light marks and patches of crushing to some jackets. All volumes clean and fresh. The standard reference work for Dickens' over 14,000 known letters, addressing the wide social spectrum of 19th century England, from reformed street prostitutes to Queen Victoria and many contemporary writers, including Robert Browning, Thomas Carlyle, George Eliot, and Alfred Tennyson.

With a frontispiece to each volume.

[40080] £4750



*With an Original
Unpublished Autograph
Letter Signed by
Charles Dickens*

21

DOUGLAS, Norman *South Wind*

LONDON, MARTIN SECKER & WARBURG, 1944

Reprint of the 1942 'New Edition'. Douglas had written a new 'Introductory Note for the New Edition', this reprint includes a new 'Postscript to that Introductory Note'. The 'New Introduction' largely rails against unauthorised editions and unpaid royalties from US publishers.

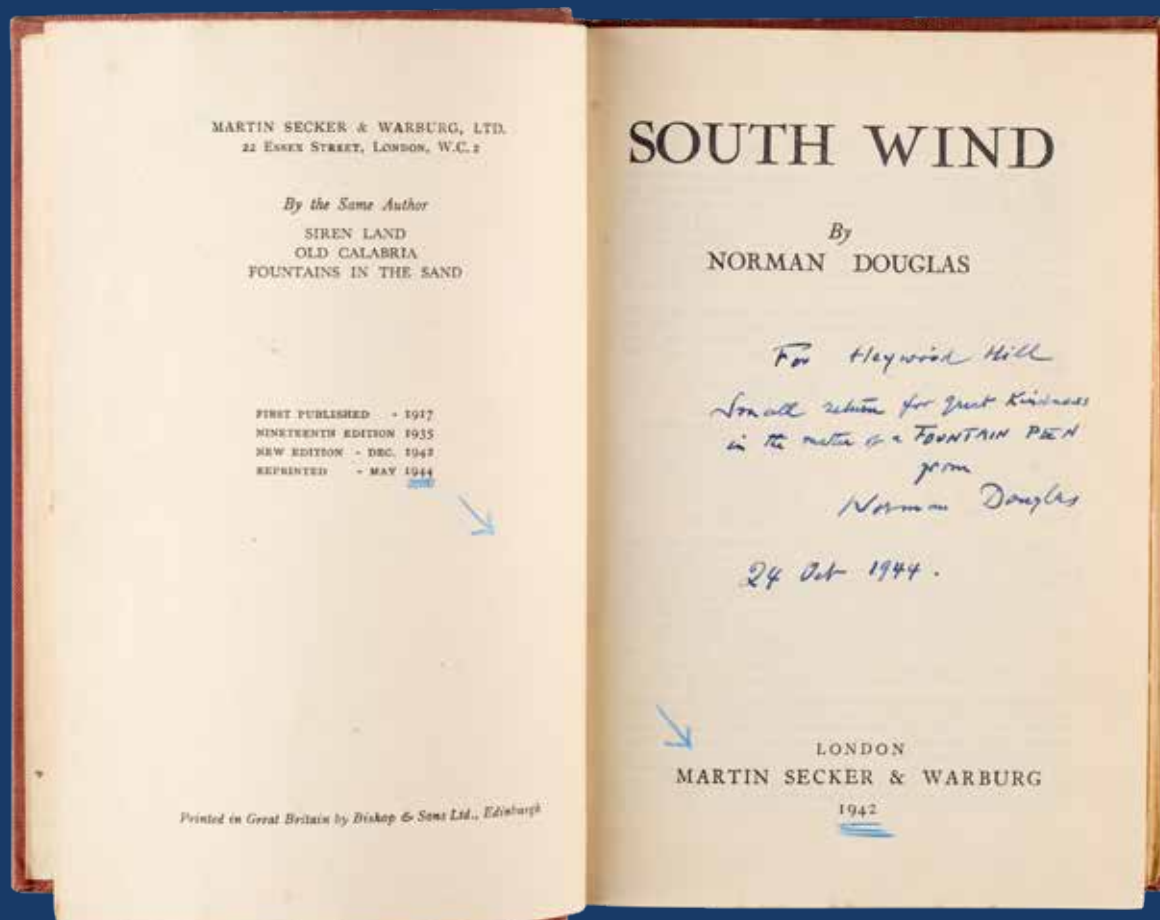
This copy warmly inscribed to bookseller Heywood Hill, 'For Heywood Hill, Small return for great kindness in the matter of a FOUNTAIN PEN from Norman Douglas 24 October 1944'. With a blue pencil mark (presumably by Heywood) noting the date of

the edition, and with a typed note tipped in at the end of the text offering an alternative final paragraph which appears in later editions. Norman Douglas had returned to live in London in 1942 when Secker and Warburg issued the New Edition of *South Wind*. It seems plausible that he was a regular visitor to Heywood's shop on Curzon Street where he inscribed this copy.

8vo., original cloth lettered in gilt on spine. Spine a little sunned, otherwise a very good copy.

[40006] £295

Inscribed to Heywood Hill



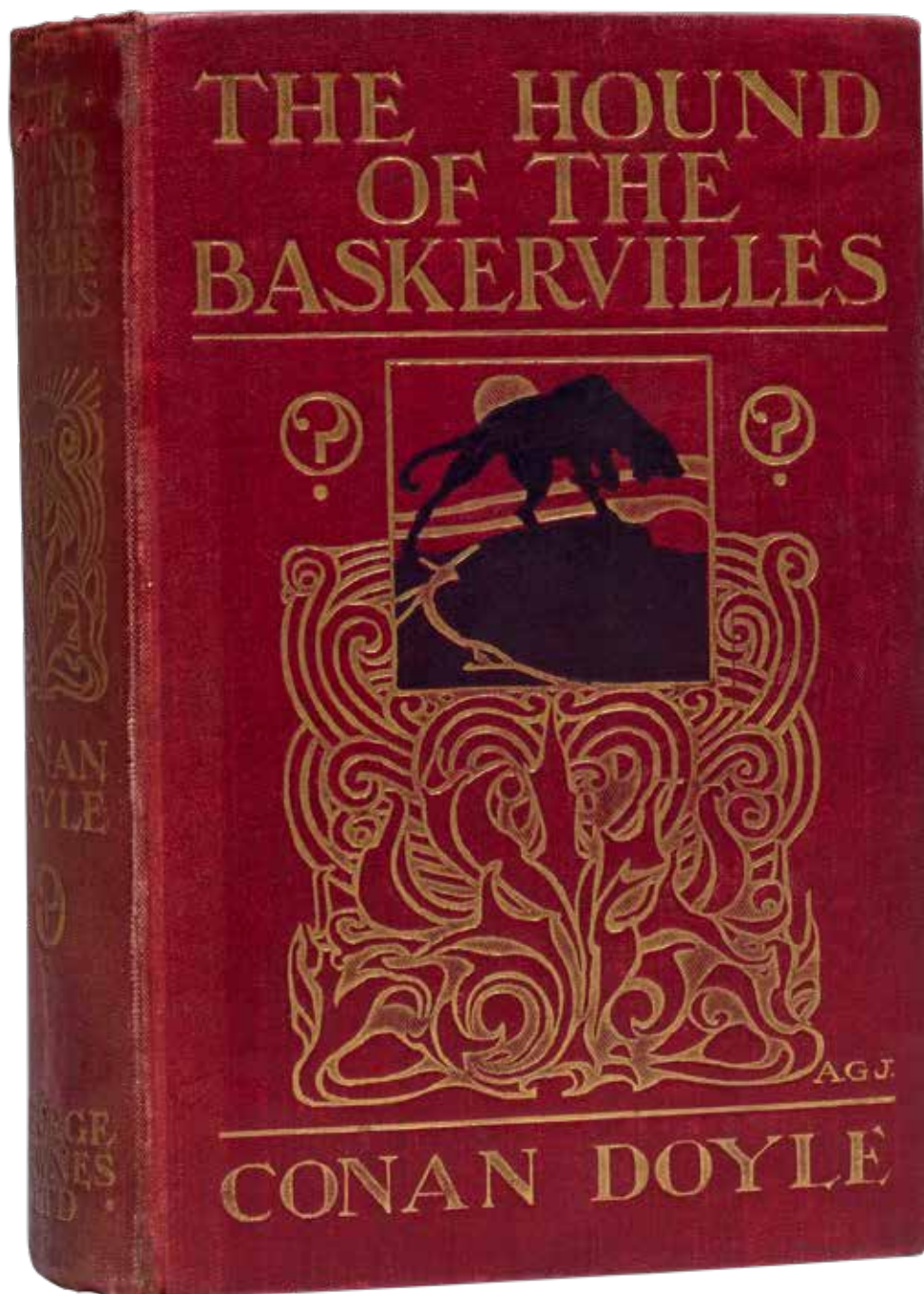
DOYLE, Sir Arthur Conan
The Hound of the Baskervilles

LONDON, GEORGE NEWNES LIMITED, 1902

First edition first issue in book form (first serialised in the Strand Magazine between August 1901 and April 1902), with 'you' for 'your' on page 13, line 3.

8vo., original decorative red cloth with a design in black and gilt a design by Alfred Garth Jones. Frontispiece and 15 plates after Sidney Paget. Just the slightest rubbing to head of spine, a little browning to endpapers, otherwise a very good bright copy.

[39383] £6000



23

ELGAR, Sir Edward

Variations on an Original Theme for Orchestra. Full Score. Op36

LONDON, NOVELLO AND COMPANY, 1899

First edition of the score of Elgar's *Enigma Variations*.

8vo., 140 × 190 mm. contemporary half tan calf, spine lettered and ruled in gilt. Browning to free endpapers, otherwise a very good copy.

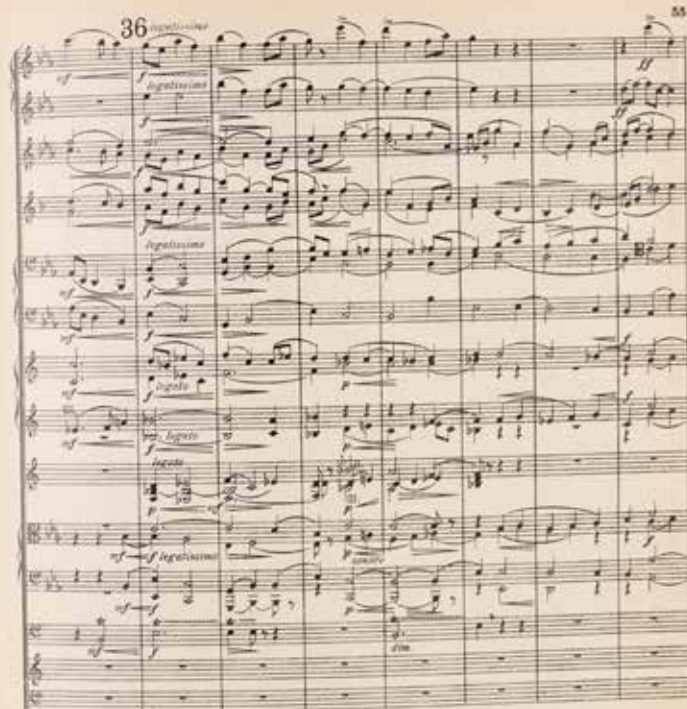
After its 1899 premiere in London, conducted by Hans Richter, the *Enigma Variations* quickly achieved popularity and helped establish Elgar's growing reputation in Britain and internationally.

Elgar dedicated the work 'to my friends pictured within', each variation being a musical sketch of – or a musical idea related to – one of his circle. Those musically sketched include Elgar's wife Alice, his friend and publisher August Jaeger (in the most famous variation 'Nimrod') and, in the final variation, Elgar himself.

In addition to the cameo depictions of his friends, Elgar had stated that the main theme, which he called 'Enigma', referred in some way to a larger, unspecified theme. By doing so he posed a challenge that has generated much speculation but has never been conclusively answered. The Enigma theme is widely believed to involve a hidden melody, although some commentators have taken it to represent an abstract idea rather than a musical theme. Elgar accepted none of the solutions that were put forward in his lifetime.

[40003] £1750

The Enigma Variations



ELIOT, George
Middlemarch; A Study of Provincial Life

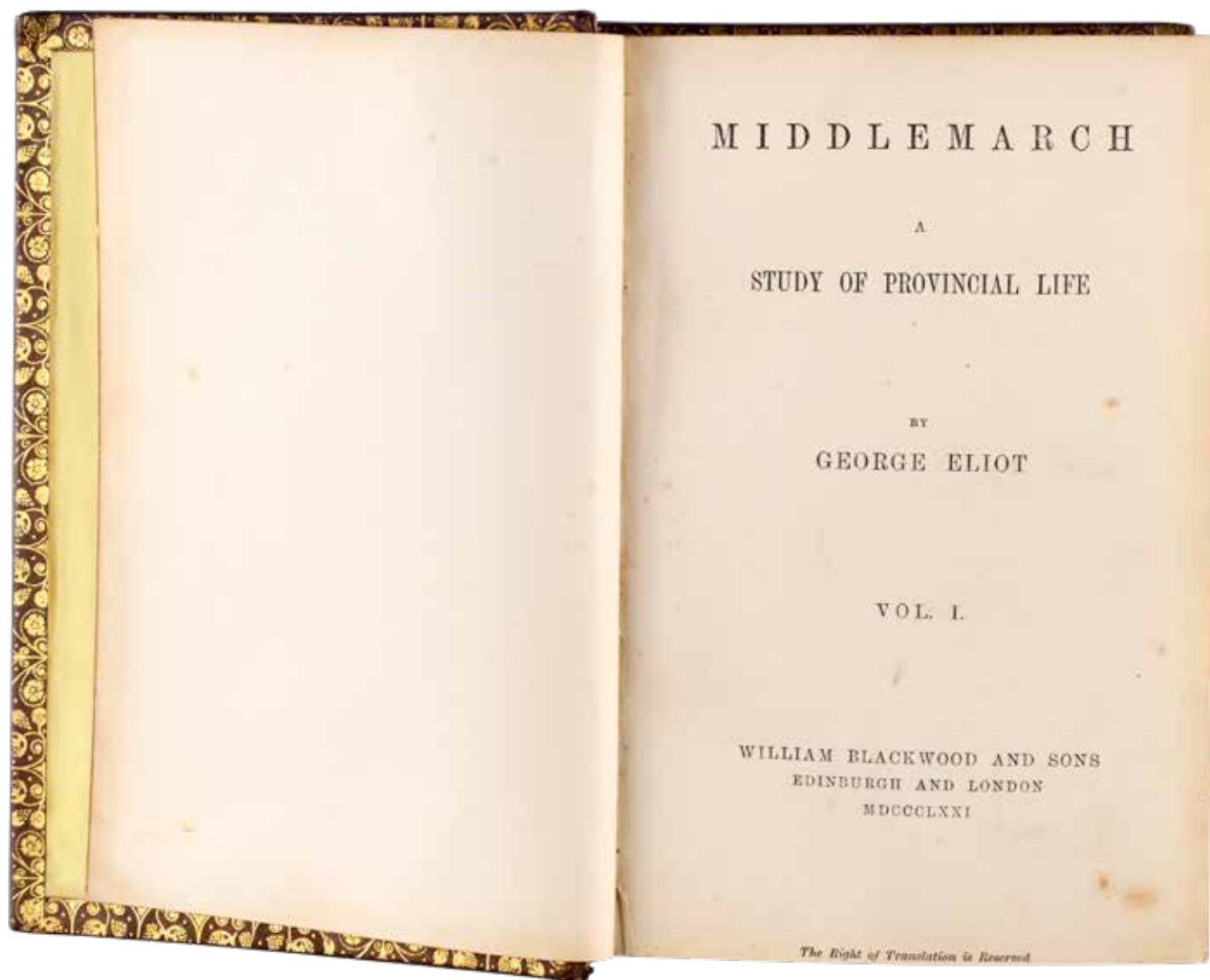
EDINBURGH AND LONDON, WILLIAM BLACKWOOD AND SONS, 1871-1872

First edition in book form (with the uncorrected 'viros nulli' reading in Volume II, page 103, line 17, and with the uncorrected 'enough to wish for' reading in Volume I, page 408, line 25). Errata slip inserted after Contents page in Vol.I.

8vo., 4 volumes in contemporary brown pebble grain, morocco, lettered in gilt on spines, all edges gilt. Bound without half titles and advertisements.

A little rubbing to joints, a little occasional foxing and browning, otherwise a very good set.

[39839] £3995



25

ELLIOTT, Nicholas
Never Judge a Man by His Umbrella

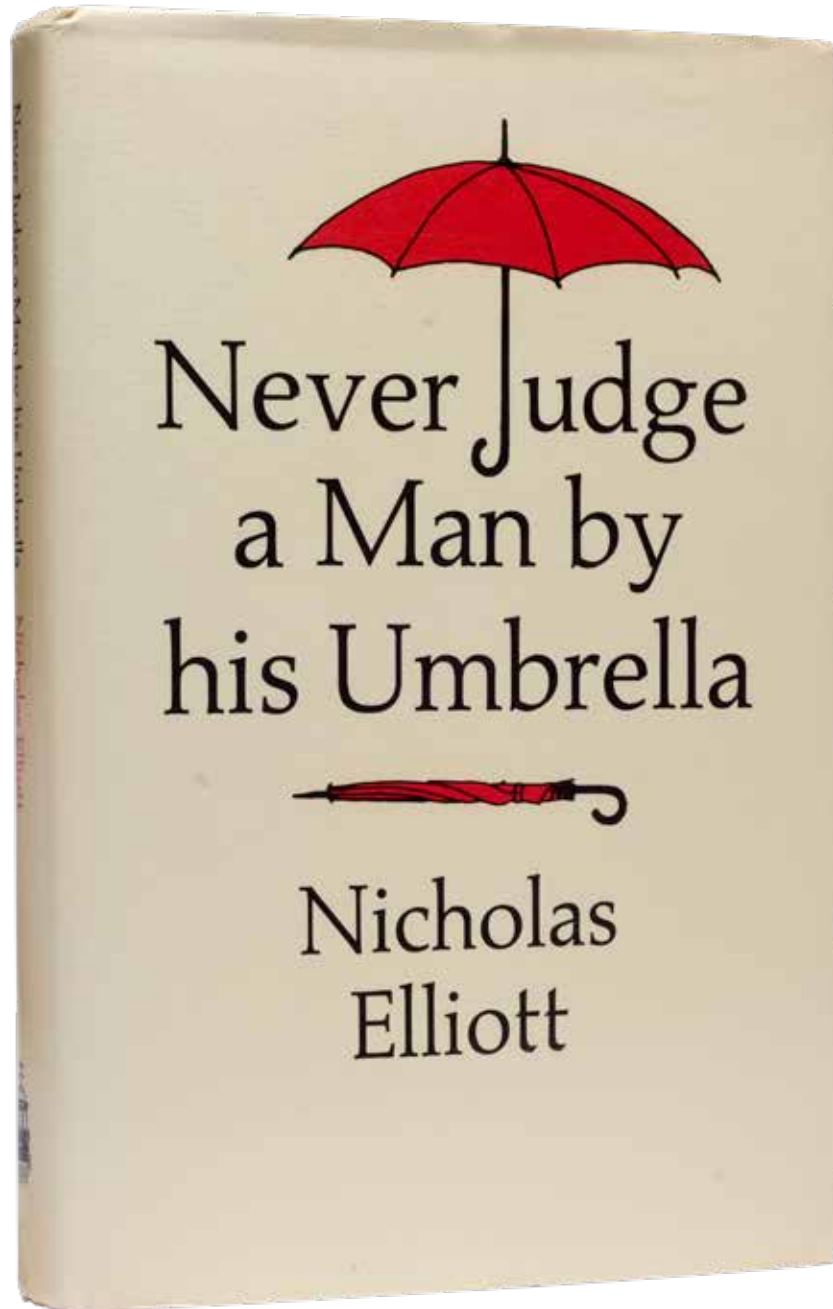
LONDON, MICHAEL RUSSELL, 1991

First edition of Elliott's memoirs, inscribed by the author, 'For Eric with all good wishes Nicholas Elliott 7 Dec' 91'.

8vo., original cloth with price-clipped dust wrapper. A near fine copy.

Nicholas Elliott was an MI6 intelligence officer. His MI6 career was notable for his involvement with the Lionel Crabb affair in the 1950s and the flight of his close friend the double agent Kim Philby to Moscow in 1963.

[39994] £495



EVELYN, John

Sylva, Or, A Discourse of Forest-trees, and the propagation of timber in His Majesty's Dominions: As it was Deliver'd in the Royal Society the XVth of October MDCLXIV upon Occasion of certain Quaeries Propounded to that Illustrious Assembly by the Honorable the Principal Officers, and Commissioners of the Navy. To which is annexed Pomona or, an appendix concerning Fruit-Trees in relation to Cider, the making and several ways of ordering it... Also Kalendarium Hortense or, Gard'ner's Almanac

LONDON, PRINTED BY JO. MARTYN AND JA. ALLESTRY, PRINTERS TO THE ROYAL SOCIETY, 1664

First edition of 'the first important book to be published in [Britain] on forest trees. No other work on arboriculture exerted a greater influence on forestry in this country and certainly no other book on the subject was so often quoted' (Henry, pp. 101 & 108).

In 1662 the Commissioners of the Navy consulted the newly founded Royal Society about encouraging the replacement of the carelessly depleted stocks of trees to provide timber for ships. Evelyn who had practical experience planting trees consequently wrote the present discourse, which was originally read

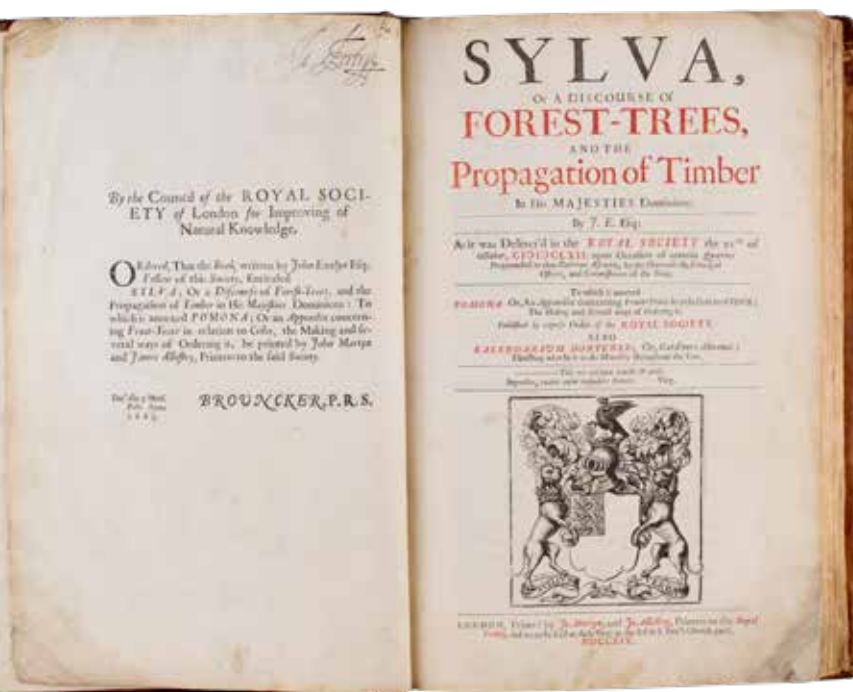
before the Royal Society the same year, and was ordered to be printed in 1664. It is the first official publication of the Royal Society and was a resounding success, reaching five editions by 1729. The work systematically described most kinds of tree found in the country and offered practical advice on pruning, insect control, wound treatment, and transplanting.

The appendix *Pomona* includes a collection of five contributions on the making of cider by other writers, Mr Beale, Sir Paul Neil, John Newburgh, Doctor Smith and Captain Taylor.

Folio 310x195 mm. Contemporary panelled calf, re-backed, spine ruled in gilt with leather label. Three parts in one volume. [xvi], 120, [iv], 20, [2], 21-40, [2], 41-50, [2], 55-83. [1] blank, [1] errata pp. Engraved emblem on title page, several woodcut illustrations and initial letters in text. With the 'Animadversion' and 'Sir Paul Neiles second paper' leaves, errata leaf at end, but without cancel leaf H1 as often found (after title to Kalendarium). Some scuffing and abrasion to boards, a little occasional toning, light damp-staining to upper margin, couple of leaves stained to lower outer corners.

Initial licence leaf with early ownership signature 'Ja: Forstrye' and on the other side an inscription 'Left to me by the Revd. Edward Hasted, Georgina Best'. Brief early manuscript notes on front free endpaper discussing the growing of damson trees in Kent, and the growing of hemp in East Kent. Manuscript manicules and marginalia to be found in *Aphorisms Concerning Cider*. Some manuscript addenda to *Kalendarium Hortense*. On the rear free endpaper there are manuscript notes seemingly recording the harvest of various crops from the year before publication 1663, including sweet marjoram, thyme, spinach, chicory, lettuce and cauliflower.

[40029] £2995



The First Important Work on Arboriculture Published in England and the First Publication of the Royal Society

27

FERMOR, Patrick Leigh

A Time of Gifts [and] Between the Woods and the Water [and] The Broken Road

LONDON, JOHN MURRAY, 1977-2013

First editions of Fermor's journey on foot across Europe from the Hook of Holland to Constantinople in 1933/34.

8vo., 3 volumes in original cloth with dust wrappers (one price-clipped). A small spot to top edge of *Time of Gifts*, otherwise a near fine set, uncommon thus.

[40024] £995

*From the Hook
of Holland to
Constantinople*



FLEMING, Ian *On Her Majesty's Secret Service*

LONDON, JONATHAN CAPE, 1963

Special limited edition, one of 250 numbered copies signed by the author, this being number 25, with matching original pencil-numbered tab preserved and loosely inserted. Colour frontispiece portrait of the author by Charles Amherst Villiers. Published simultaneously with the first trade edition, on 1 April 1963.

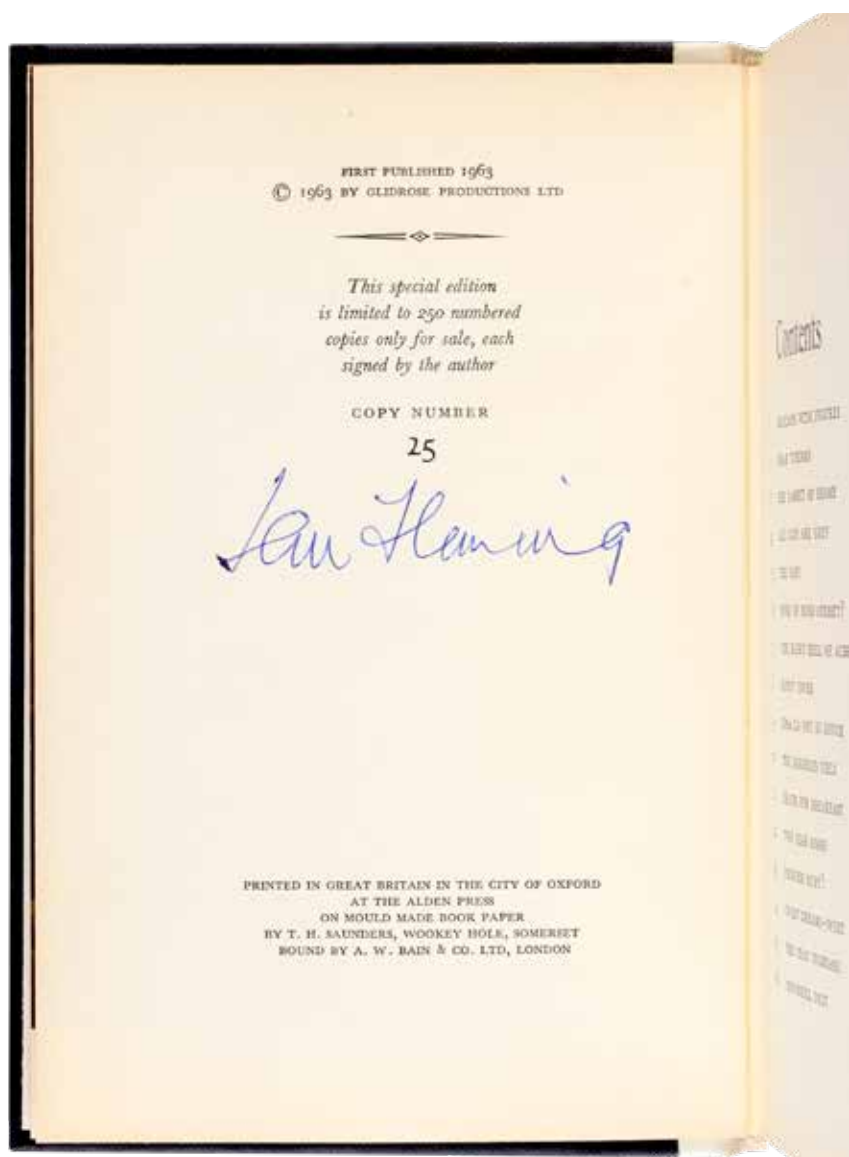
From the library of Jonathan Cape publisher Tom Maschler with his bookplate designed by Quentin Blake.

8vo., pp. 288. Original black cloth decorated with two white curved lines to upper cover, vellum spine lettered gilt, top edge gilt, in the original

glassine wrapper with a small chip to upper edge of rear panel. A very good copy, with signs of rubbing to the protective jacket only.

'At the time I joined Cape there was one "star" on our list. It was Ian Fleming. The books sold well but not momentarily well. Personally, I enjoyed reading the Bond books and thought that Fleming spun a good yarn. But I must confess that I didn't really rate them as literature' (from Tom Maschler's autobiography, *Publisher*).

[38726] £15500



29

GARLAND, Nicholas; FREUD, Lucien (Introduction.) *Annabel's*

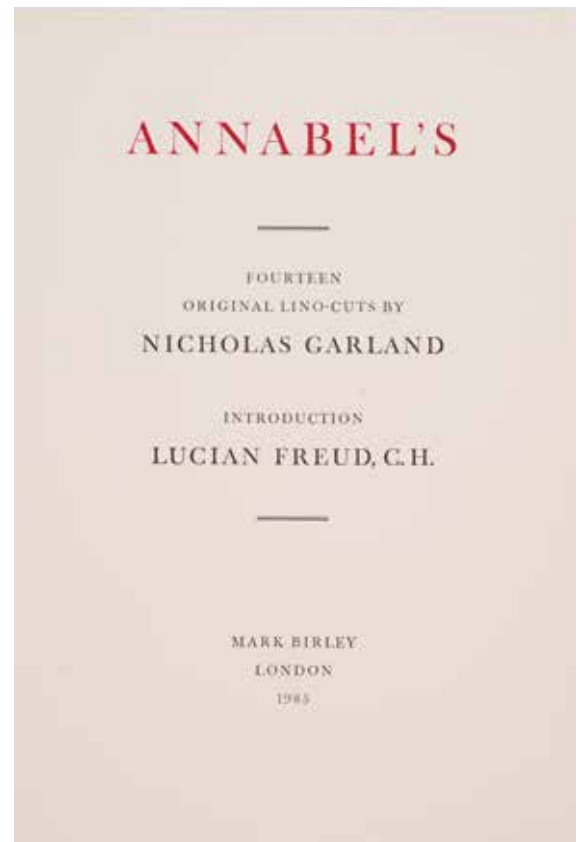
LONDON, MARK BIRLEY, 1985

First edition, limited edition of 250 numbered copies, a set of 14 plates depicting scenes inspired by Annabel's members' club in London, plus title page, list of plates, introductory text by Lucian Freud, and colophon. Each print is signed and numbered by the artist. The whole portfolio is housed in a black cloth-bound solander case.

Folio, with fourteen original linocuts, one with hand-colouring, on Arches mould-made paper, each signed, titled, and numbered in pencil by Garland.

Artist and printmaker Nicholas Garland was, for over forty years, the political cartoonist for *The Daily Telegraph*. His fourteen original linocuts, showing aspects of life in London's most fashionable nightclub, were the result of a private commission by Annabel's owner, Mark Birley.

[39966] £2500



GILL, Eric

Twenty-Five Nudes engraved by Eric Gill. With an Introduction

LONDON, J.M. DENT & SONS LTD FOR HAGUE & GILL LTD., 1938

First edition signed by Eric Gill at the end of his Introduction, with a typed letter on Piggots headed paper signed by Gill loosely inserted. The letter dated 20th December 1928 is to Dr Herman Radin in New York, arranging to have this signed copy sent to him by the publishers.

'There are actually 26 engravings by Eric Gill (27 if you count the initial letter in the Introduction) in this book. The 26th does not belie the title of 25 Nudes as it is simply an engraving of hands thrown in for good measure.'

8vo., original cloth with dust wrapper. A very good copy.

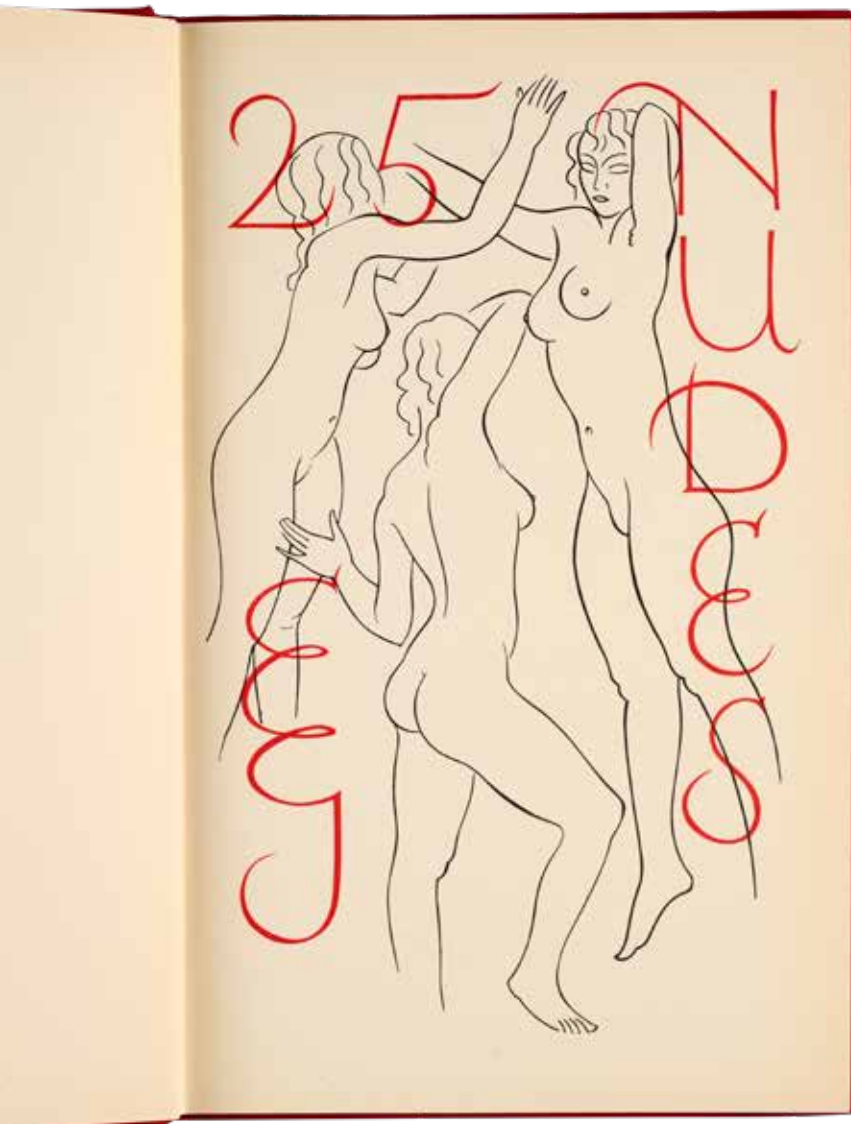


Gill did not pass through the typical art school course of training, and so did not regard 'life' drawing as an essential foundation. He came to it, in middle age, as an activity to be enjoyed for its own sake. Further, he did not care for professional models, and preferred friends to pose for him. The model for some of these studies was Beatrice Warde, the typographer and associate of the Monotype Corporation. In their total reliance on white line, these engravings are extraordinary achievements. As Robert Speaight has written, the contours look as if they could 'burst into flame'.

Christopher Skelton in *The Engravings of Eric Gill* (1983) regarding the printed title page and wrapper for Gill's *25 Nudes*: 'The page was originally printed from line blocks reduced from prints of P968-71.' He adds that Ralph Beedham, Gill's one time assistant, helped Gill with the blocks. Gill's relationship with the blocks is strong both as artist and printer as the title page was printed at his press in High Wycombe and the book was Gill's own production.

Herman Radin was a New York doctor, print collector, and writer on medical bookplates. He commissioned numerous artists to make bookplates for himself and gave his collection of over 300 bookplates to New York Public Library, which had an exhibition of them in 1943. 'An exhibition of bookplates', *Bulletin of the New York Public Library*, XLVII, 12, December 1943, pp.863-66.

[37049] £1950



GOSSE, Edmund. WHISTLER, J.M. (Illustrator)
**Cecil Lawson: A Memoir. With illustrations by Hubert Herkomer,
 J.A. McN. Whistler, and Cecil Lawson**

LONDON, FINE ART SOCIETY, 1883

First edition. With 7 full-page illustrations and 13 woodcuts. The full-page illustrations include James Abbott McNeill Whistler's etching *Swan and Iris* The subject was inspired by an unfinished painting by the artist and subject of this memoir, Cecil Lawson (1851-1882). That painting is described by Gosse as 'an extremely fine composition which he never finished, a swan startled under old Battersea Bridge, in which the lateral curves of the bank of mud in the foreground, of the Surrey shore beyond, and of the arch of the bridge, were contrasted in the most original way with the upright lines of the swan's body.'

With an autograph letter signed by Cecil Lawson tipped in. The letter includes an original pen and ink sketch by Lawson.

The letter is to Lawson's close friend the composer and musician, Theo Marzials (1850-1920), dated 13 October 1876 Dyreham Bushey. Written from the home of his fellow artist and close friend Hubert Von Herkomer, the letter decries an exhibition held at the Dudley Gallery in London, although at the same time praising certain artworks in the exhibition, notably by Herkomer and Lawson's wife-to-be Constance Birnie Philip. 'My dear Theo, I was so sorry you did not come to see the pictures before they

went to Deschamps [Gallery][...] I did not see you on Saturday at the Dudley - my [?] says he told you of their [Dudley's] disgusting treatment of one of my best paintings, which by the by will be at Deschamps Gallery. If you have a chance of getting me mentioned in any motion upon the Dudley you will do me the greatest favour - I never have seen a worse exhibition at the Dudley than the present. You like my work I think. You have been sometimes kind - so I ask you to and see the Dudley ex and to get me mentioned in any article upon it. Look at some "Roses" by Fantin [...] and look at H Herkomer and look too for some "Roses" by Constance Philip - cream white roses - most beautiful cream white too. Don't be unkind - thanks. Yours Cecil Lawson.'

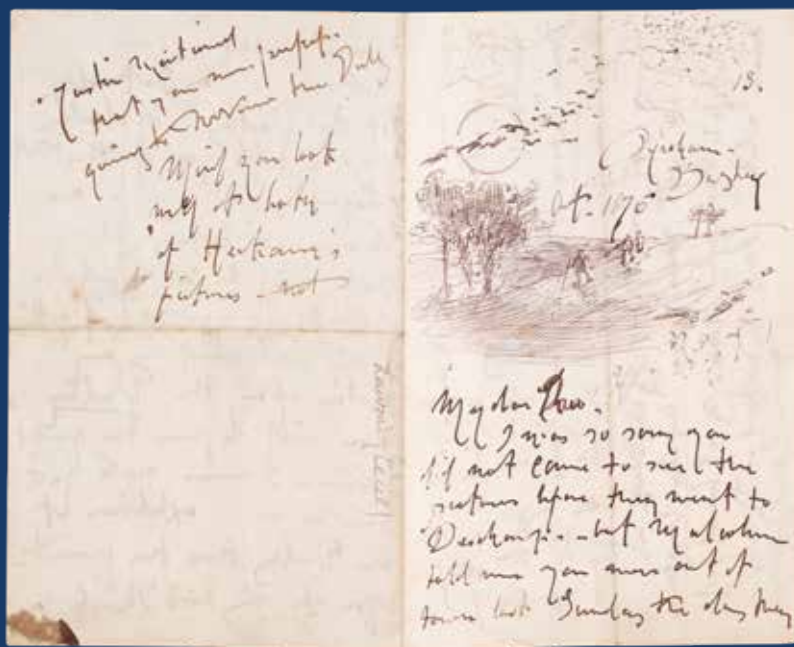
The pen and ink sketch in the letter is reminiscent of Lawson's *Morn in russet mantle clad* which was exhibited in the Royal Academy in 1878.

Folio, original Japanese vellum, lettered in red and gilt. A little rubbing to binding, otherwise a very good copy.

From the library of Heywood and Anne Hill.

[38904] £2995

*With an
 Autograph
 Letter Including
 Original Pen
 and Ink Sketch
 by Lawson*



GRAHAME, Kenneth *The Wind in the Willows*

LONDON, METHUEN, 1908

First edition with a frontispiece by Graham Robertson.

‘The joy and self-confidence in so much of Grahame’s text, ensured the book’s place as a children’s classic’ (Grolier). ‘One of the central classics of children’s fiction’ (*Oxford Companion to Children’s Literature*).

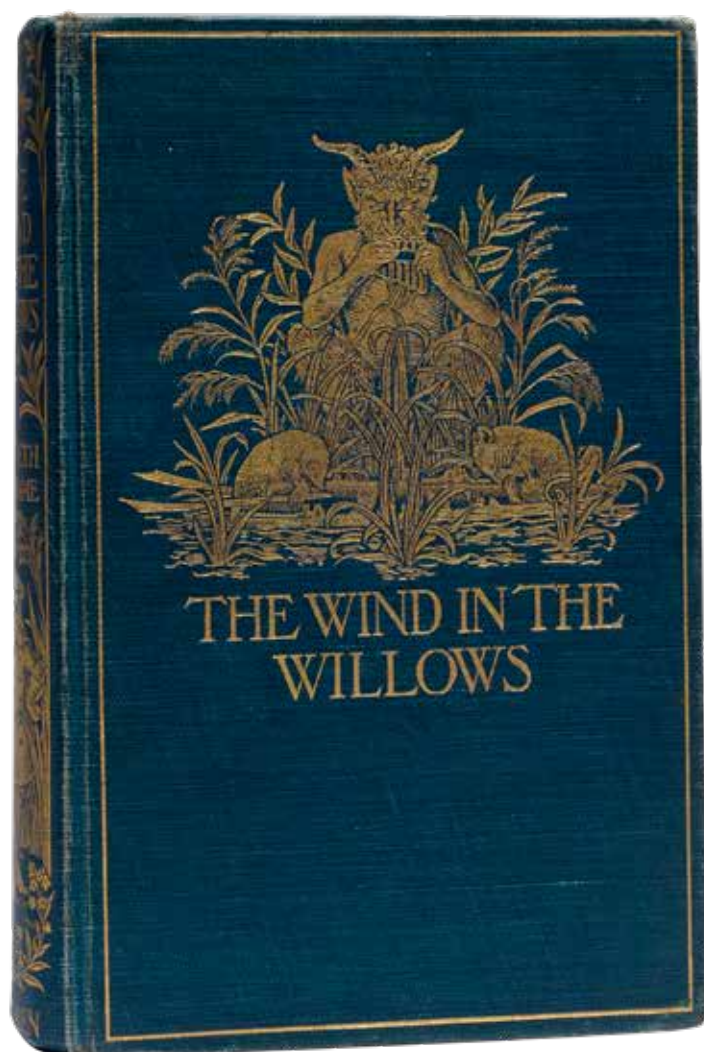
‘Grahame’s tales of the riverbank started life as bedtime stories that he read to his son. *The Wind in the Willows*, is however a far more interesting book than its popular and often juvenile audience might suggest. First, it is the work of a writer who had known considerable success in the 1890s as a young contemporary of Oscar Wilde and also

an admired contributor to the literary quarterly *The Yellow Book*. At that point, Grahame was employed by the Bank of England but, still in his 20s, was publishing stories in literary magazines, work that became collected in *Dream Days* (1895) and an even more successful publication, *The Golden Age* (1898). The text of *The Wind in the Willows* also encrypts a family tragedy. In 1899, Grahame married and had one child, a boy named Alastair who was troubled with health problems and a difficult personality, culminating in the boy’s eventual suicide, the cause of much parental anguish. When Grahame finally retired from the Bank of England (as Secretary) in 1908, he could concentrate on the stories he had been telling his son, the stories of the Thames riverbank on which Grahame himself had grown up.’ (Robert McCrum).

C.S. Lewis and his fellow inkling J.R.R. Tolkien were both devotees of *The Wind in the Willows*. Tolkien writes appreciatively about ‘this excellent book’ in his essay on fairy-stories.

8vo., original decorative cloth gilt. A little occasional browning, mainly to rear endpapers, otherwise a very good, bright copy.

[39336] £7000



GREENE, Graham
The Third Man and The Fallen Idol

LONDON, WILLIAM HEINEMANN, 1950

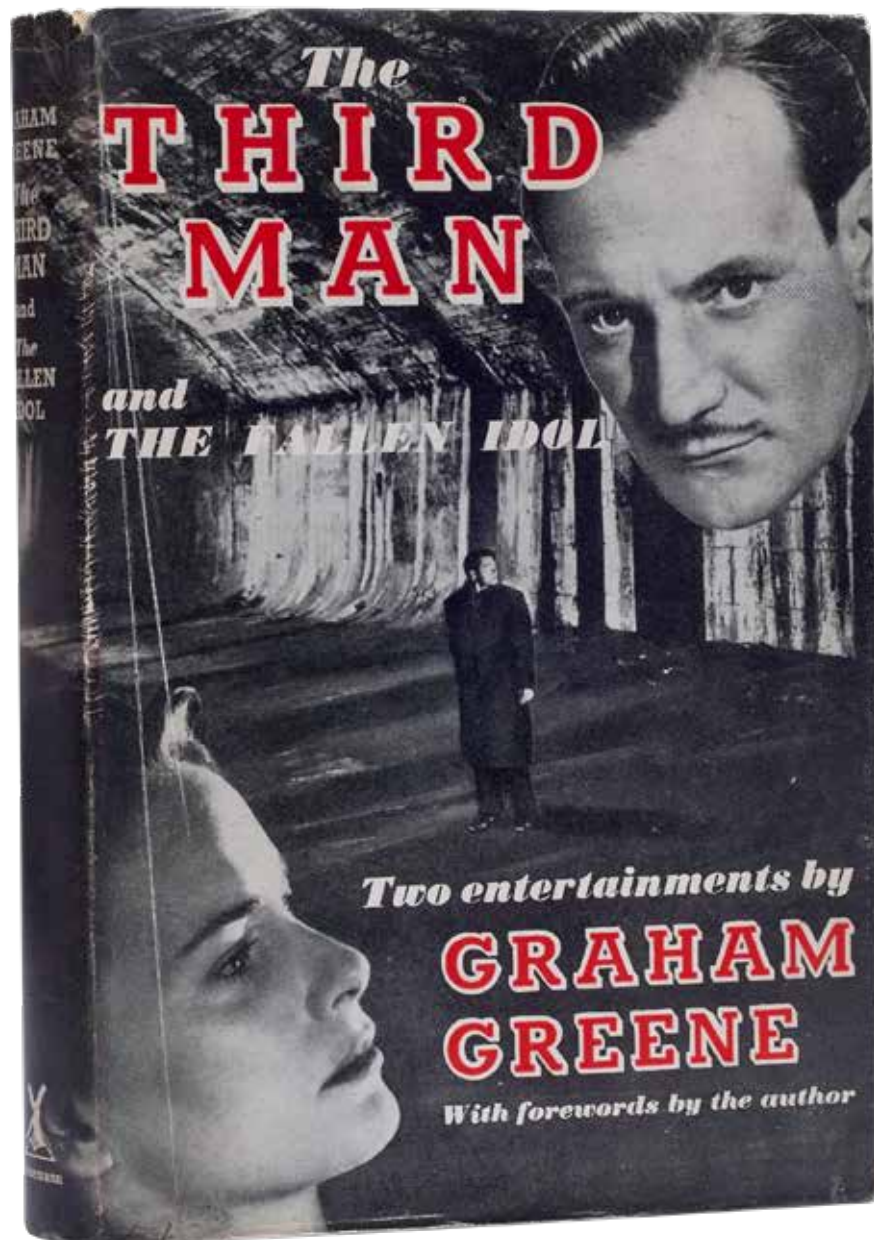
First edition.

8vo., original cloth with dust wrapper. A little nicking to wrapper with a small closed tear and a little creasing, otherwise a very good copy, much nicer than usually found.

The Third Man was written in 8 weeks as the screen treatment that the author created as a first step in the production of the film version, which appeared in 1949 and won first prize at the

Cannes Film Festival and also won a BAFTA for Best British Film in 1950. Robert Krasker won an Oscar in 1951 for Best Cinematography (*Black & White*). *The Third Man* was directed by Carol Reed and starred Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard. *The Third Man* is considered Graham Greene's most iconic tale set in post-war Vienna ('a smashed dreary city') occupied by the four allied powers.

[39020] £2500



GREENWOOD, C. and J.
**Atlas of England and Wales [from actual surveys made from
the years 1817 to 1833]**

LONDON, ENGRAVED BY J. & J. NEELE FOR GREENWOOD & CO., 1829-34

First edition. 46 hand-coloured maps engraved by J. and J. Neele, J. and C. Walker and others. 'Embellished with forty-six highly finished line-engraved vignette views' (Prospectus).

Greenwood's *Atlas of the Counties of England and Wales* was published in parts between 1829 and 1834. 'It was an astonishing achievement for a private surveyor in so short a time. The majority of these surveys anticipated publication of the sheets of the Ordnance Survey. Even in the south of England and in Lincolnshire, where the Ordnance Survey published their maps first, Greenwood did not slavishly copy the work, but offered a distinctive style and some additional information; not least of the attractions of his maps was the high standard of the engraving [...] The enduring popularity of its plates came partly from the beautifully engraved vignettes of cathedrals, castles, or town views that graced each one' (ODNB).

The maps and vignettes provide a geographical and architectural overview of England and Wales as the countries transitioned from the Georgian era into the forthcoming Victorian age.

Many of the vignettes were drawn by Roger Creighton. Creighton was born in Tynemouth, the son of David Creighton and his wife Catherine Lawson. He is first recorded as a land-surveyor in Wakefield, and perhaps trained under Christopher Greenwood, with whom he worked on the county maps from 1818 and whom he evidently followed to London. He married Martha Gostling on the 16 January 1823 at St. George, Hanover Square. He was recorded variously as a surveyor or draughtsman on the baptismal records of their children between 1824 and 1834. After the collapse of the Greenwood county project, he became the principal draughtsman for the 'Topographical dictionary' series published by Samuel Lewis.

It does not seem that the vignettes that grace the maps were reproduced in any other publication, and as such Greenwood's *Atlas* provides a singular collection of late Georgian architectural views.

Elephant folio. 4 parts (complete) in the original wrappers (part fourth with a replacement later lower wrapper), each with original printed

title label (one corrected in ink). Each sheet 660 × 815 mm. with good borders, some very light finger marks, the wrappers just a little chipped and soiled. Title sheet, with key map and 46 hand-coloured county maps, all with original colouring. Scarce in the original parts; usually found bound up with the maps folded and mounted on stubs, this copy has the maps flat and unfolded and hence in more collectible condition. The parts in a modern solander box with what appears to be a contemporary leather title label.

Part First 1829, contains: Middlesex, Kent, Sussex, Southampton (Hampshire), Devon, Dorset, Cornwall, Somerset, Wiltshire, Berkshire, Surrey. [11 maps]

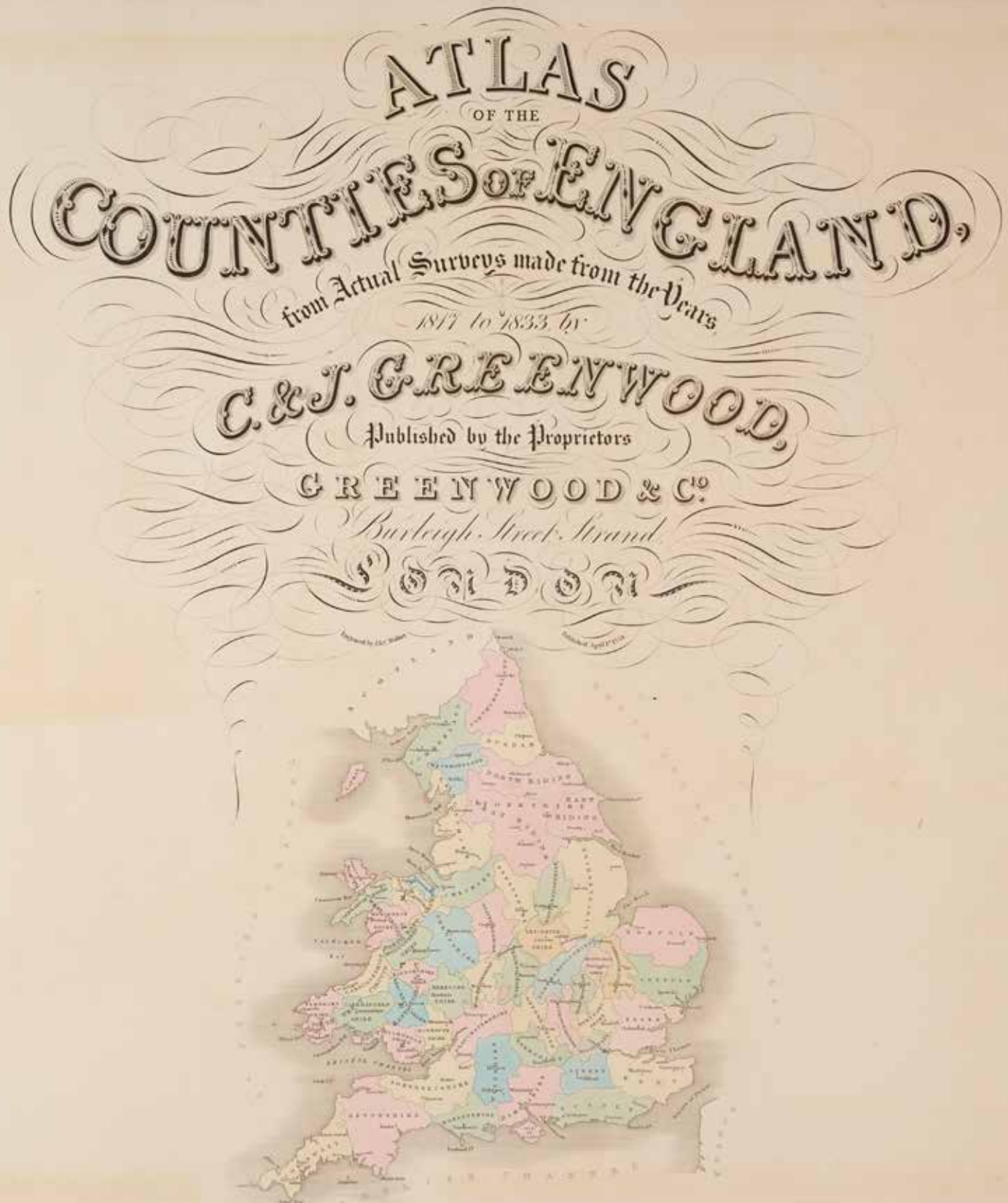
Part Second 1830 - 1: Gloucester, Monmouth, Salop, Worcester, Stafford, Warwick, Derby, Leicester, Northampton, Bedford, Glamorgan, Brecon & Radnor. [11 maps]

Part Third 1830 - 1831: Northumberland, Durham, Lincoln, Lancaster, Cumberland, Suffolk, Westmorland, Chester, Essex, Huntingdon, Nottingham, Rutland. [12 maps]

Part Fourth 1834: Cambridge, Oxford, York North Riding, York East Riding, York West Riding, Norfolk, Buckingham, Hertford, Hereford, Anglesey Caernafon & Merioneth, Cardigan, Pembroke & Caermarthen, Flint & Montgomery, Title Page with key. [12 maps plus title]

The Greenwood brothers were land-surveyors from Yorkshire who compiled one of the last independent large-scale county atlases, in the face of competition from the Ordnance Survey. The maps are both decorative and detailed but, as Worms reveals in 'British Map Engravers' the project was not a financial success: in 1834 Christopher was imprisoned for debt and the engraved plates soon passed to other hands.

[38039] £5000



'Greenwood's Atlas provides a singular, otherwise unpublished, collection of late Georgian architectural views'

GUINNESS, Bryan
Dairy Not Kept: Essays in Recollection

COMPTON, CHAMBERLAYNE COMPTON PRESS, 1979

First edition limited edition of 500 signed copies. This copy not signed but inscribed by Bryan Guinness to Heywood and Anne Hill on front-free endpaper, 'Heywood and Anne from Bryan 1979'.

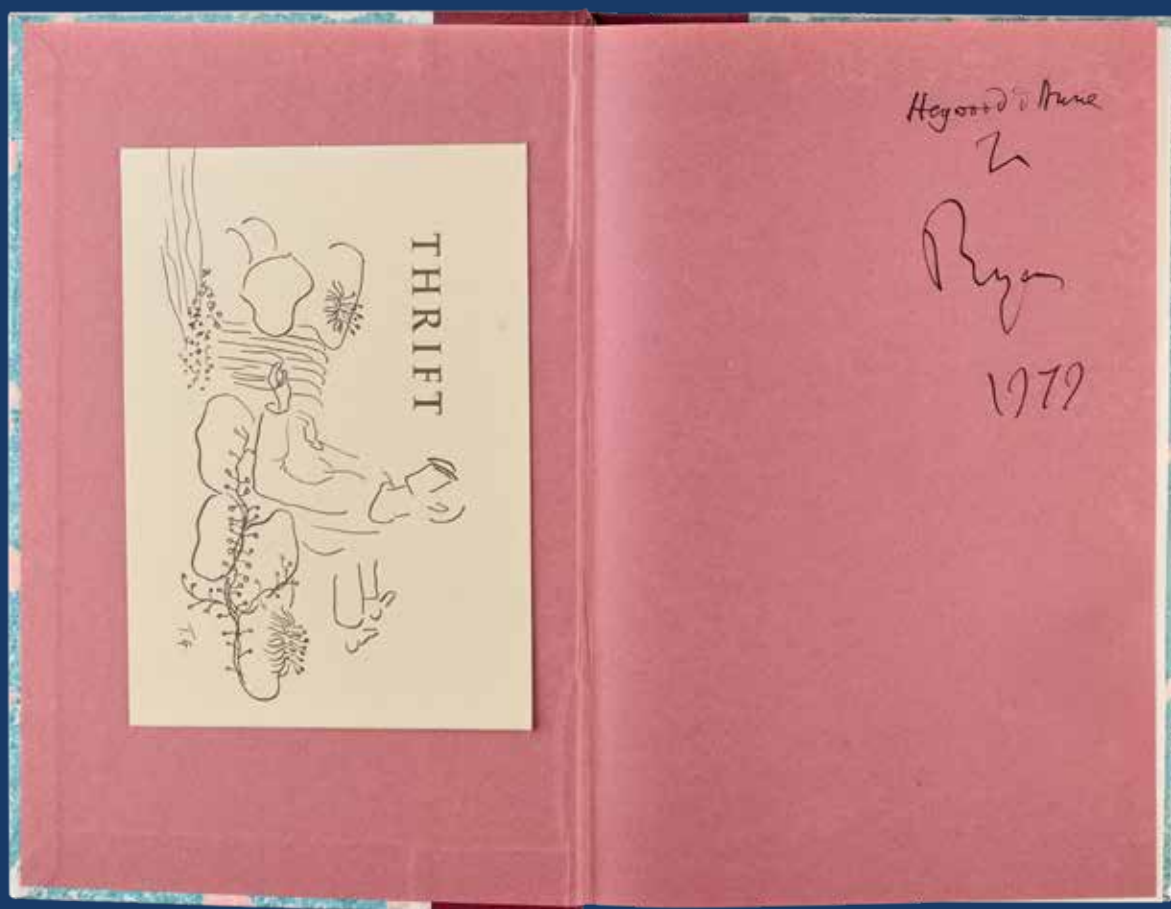
Also loosely inserted, a 4 page card containing the poem 'Thrift' by Bryan Guinness. The cover has an illustration by his daughter, Tamsy Guinness, and the card was printed by Will and Sebastian Carter, inscribed on the lover cover 'Heywood and Anne from Bryan 1979'.

8vo., original burgundy cloth-backed marbled paper-covered boards, lettered in gilt on spine. A near fine copy.

'Bryan Guinness (Lord Moyne) has named his Autobiographical Essays after a curiously spelt entry in an old schoolboy diary. He has allowed his thoughts to go off at tangents as one memory leads to another. The Essays are mostly concerned with his childhood and schooldays, and the theme of what is remembered, and why, runs through many of them. These include recollections of Oxford in the days of Harold Acton, Louis MacNiece and John Betjeman, besides a journal kept in 1926 on a journey with Robert Byron to Mount Athos.'

[39610] £150

Inscribed to Heywood and Anne Hill



HOCKNEY, David

Hockney's Alphabet: Drawings by David Hockney & Written Contributions edited by Stephen Spender

LONDON, FABER & FABER FOR THE AIDS CRISIS TRUST, 1991

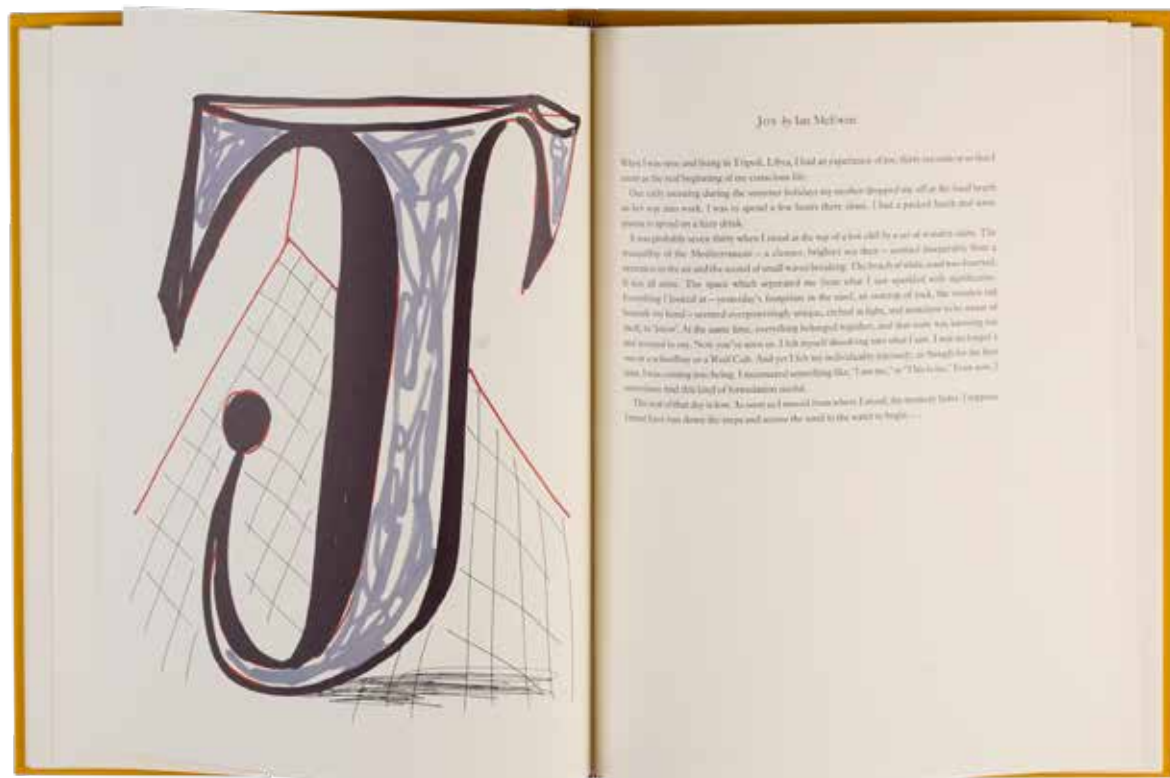
First edition signed by David Hockney and Stephen Spender.

The written contributions are by Douglas Adams, Martin Amis, Julian Barnes, William Boyd, Margaret Drabble, Patrick Leigh Fermor, William Golding, Seamus Heaney, David Hockney, Kazuo Ishiguro, Erica Jong, Doris Lessing, Norman Mailer, Ian McEwan, Arthur Miller, Iris Murdoch, Nigel Nicolson, John Julius Norwich, Joyce Carol Oates, V. S. Pritchett, Craig Raine, Susan Sontag, Stephen Spender, John Updike, Anthony Burgess, Ted Hughes, Paul Theroux, Gore Vidal, and T. S. Eliot. Norman Mailer declined his invitation, but his 'letter refusing seemed such a good model for Polite Rejection' that it was nonetheless published as his contribution (Preface).

Folio. With 26 full-page colour drawings by David Hockney, one for each letter of the alphabet. Original yellow buckram, spine lettered in gilt on a dark blue ground, printed on Exhibition Fine Art cartridge paper, cream endpapers. Housed in the original grey cloth slipcase. A fine copy.

The result of a unique creative and charitable endeavour, in which poet Stephen Spender invited a number of British and American writers to contribute original texts to accompany letters of the alphabet specially drawn for the project by artist David Hockney. The publication raised funds for people living with AIDS.

[40016] £2750



melted out, and further, the solidified juices also impede the smelting of the metals and cause loss. The rock which lies contiguous to rich ore should also be broken into small pieces, crushed, and washed, lest any of the mineral should be lost. When, either through ignorance or carelessness, the miners while excavating have mixed the ore with earth or broken rock, the work of sorting the crude metal or the best ore is done not only by men, but also by boys and women. They throw the mixed material upon a long table, beside which they sit for almost the whole day, and they sort out the ore; when it has been sorted out, they collect it in trays, and when collected they throw it into tubs, which are carried to the works in which the ores are smelted.

The metal which is dug out in a pure or crude state, to which class belong native silver, silver glance, and gray silver, is placed on a stone by the mine foreman and flattened out by pounding with heavy square hammers. These masses, when they have been thus flattened out like plates, are placed either on the stump of a tree, and cut into pieces by pounding an iron chisel into them with a hammer, or else they are cut with an iron tool similar to a pair of shears. One blade of these shears is three feet long, and is firmly fixed in a stump, and the other blade which cuts the metal is six feet long.



A—MASSES OF METAL. B—HAMMER. C—CHISEL. D—TREE STUMPS. E—IRON TOOL
SIMILAR TO A PAIR OF SHEARS.

work. Experienced
material from earth,
shafts and tunnels,
into buckets. But
omitted to do this,
avoidable necessity,
has been dug out
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which is devoid of
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penditure is thrown
nd useless slags are

ely an encroas to the
evil humors shalbe so
inge and once smelted
opper ure shall yeild us
sulphur, arsineque, and

HOOVER, Herbert (Translator) AGRICOLA, Georgius
**De Re Metallica. Translated from the First Latin Edition of 1556 with
 Biographical Introduction, Annotations and Appendices upon the
 Development of Mining Methods, Metallurgical Processes, Geology,
 Mineralogy & Mining Law from the earliest times to the 16th Century. By
 Herbert Clark Hoover and Lou Henry Hoover**

LONDON, PUBLISHED FOR THE TRANSLATORS BY THE MINING MAGAZINE,
 SALISBURY HOUSE, 1918

First edition in English, presentation copy from the co-translator, future 31st President Herbert Hoover, inscribed on the front free endpaper, 'To C.F.H. Leslie With Compliments of H. C. Hoover'. This was the first English translation of Agricola's pioneering treatise on mining and metallurgy, originally published in Latin in 1556.

Folio. Illustrated throughout with reproductions of the woodcuts, and including facsimile of the original title page and 4 pages of text. Original full japon vellum, lettered in black on spine. Small spot on upper board, a trifle rubbed and marked. Occasional light spotting, otherwise a very good copy.

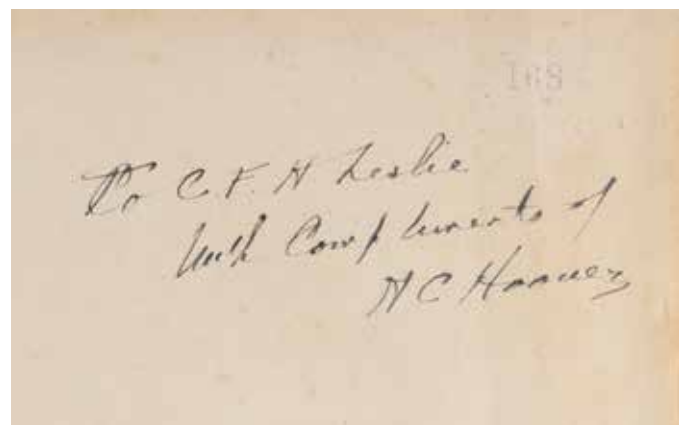
Both Herbert and Lou Hoover graduated with degrees in geology from Stanford University. Herbert made his fortune in the mining industry as an engineer and consultant; his *Principles of Mining* (1909), a collection of lectures he delivered at Columbia and Stanford universities, became a standard textbook.

'The Hoovers knew the value and the lore of Agricola's masterwork [...] Lou's proficiency in Latin and German (Agricola's native tongue), as well as her scientific training made her an indispensable partner in the enterprise. A principal reason the book had never been translated was its difficulty; the author's Latin was riddled with medieval German vocabulary and forgotten technical terms. The Hoovers worked away at the translation in spare moments over five

years [...] The American Historical Review called the book "a noteworthy monument of patient and intelligent scholarship" (Whyte, p. 120). The edition features an extensive introductory essay on early metallurgy and reproductions of the 289 original woodcut illustrations, alongside an extensive bibliography. In recognition of their work, the Hoovers were awarded a special gold medal for distinguished service by the Mining and Metallurgical Society of America.

The recipient of this copy was Charles Frederick Henry Leslie (1861-1921), English businessman involved with mining and petroleum, and also a first-class cricketer.

[39629] £2250



HUTTON, Edward *Ravenna: A Study*

LONDON, 1913

The original autograph manuscript of Edward Hutton's *Ravenna: A Study*.

4to., ca. 303 leaves, rectos only, with the author's corrections and revisions throughout, and lengthily rewritten passages pasted in. With a printed section from an edition of the Decameron bound in with the instruction in Hutton's hand 'I enclose some pages from the Decameron. Please type all (on both sides of the printed pages) not crossed out in blue. Simply begin new para[graph]'. Some offset browning from insertion.

Half morocco, spine lettered and ruled in gilt, author's initials in gilt to upper board.

Loosely inserted is an autograph letter signed from Hutton to 'My dear Dr [Pietro] Del Giudice', dated March 1st 1967, in the course of which he writes, 'I have now got the MS of my "Ravenna" for you, if you still care to have it! Shall I post it to you or will you pick it up when you next pay me a visit?'

Working at Elkin Mathews and John Lane's Bodley Head in its 'decadent' heyday, it was partly his disgust at the sacking of Aubrey Beardsley

as art editor of *The Yellow Book* that precipitated Hutton's move to Italy in 1896. A prolific writer, notable for his travel books, he became, in Harold Acton's words, 'the doyen of English writers about Italy'. He also founded and edited the *Anglo-Italian Review*, in which he published work by his close friend and sometime collaborator, Norman Douglas, and was one of the founders of the British Institute in Florence, where over sixty of his hand-written and typed manuscripts are now held. His topographical knowledge of Italy, described by his biographer in the *ODNB* as 'unrivalled by any other English person alive at the time', proved particularly valuable during the Second World War. In response to a request by the Foreign Office, Hutton produced a series of nineteen Italian Zone Handbooks, with a list of works of art and monuments to be protected, which were used by the allied intelligence corps.

Ravenna: A Study was published by J.M. Dent in 1913 and appears to remain the only detailed history of mediaeval Ravenna to be written in English.

With an interesting provenance. Pietro Del Giudice was the commander of the Apuan patriots during the Second World War and became the first prefect of Massa Carrara. He led the work of its reconstruction and rebirth following the devastation of the war. It is interesting, with most of Hutton's manuscripts being left to the British Institute in Florence, that Hutton made a point of offering this manuscript to Del Giudice. It is likely that they met in the wider circles of Italian culture and burgeoning tourism.

Pietro Del Giudice was also the brother of the film producer Filippo Del Giudice.

Sold with a first edition copy of the book in original cloth.

[40079] £2500



JAMES, M.R.

**Ghost Stories of an Antiquary [and]
More Ghost Stories of an Antiquary**

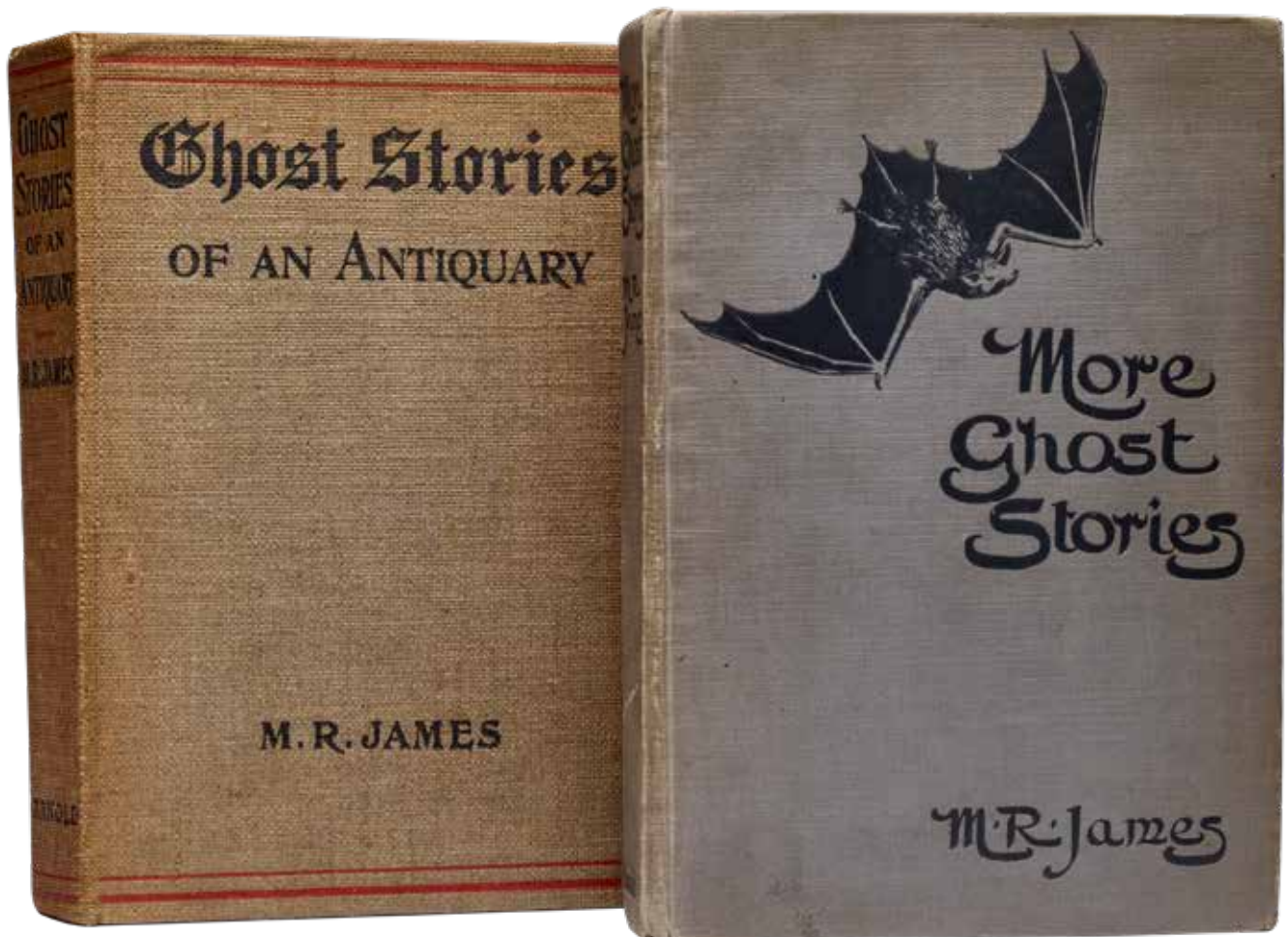
LONDON, EDWARD ARNOLD, 1904 [AND] 1911

First editions of Montague Rhodes James's first two collections of spooky and macabre stories, 'generally taken to mark the beginning of the modern era of supernatural fiction. In the opinion of many the foremost modern writer of supernatural fiction' (Bleiler, *The Guide to Supernatural Fiction*, p279).

8vo., two volumes, *Ghost Stories* in original oatmeal buckram stamped in black and red, yapp fore-edges, *More Ghost Stories* in original grey

cloth lettered in black with a black bat on upper board. Spine of *Ghost Stories* slightly darkened, bookplate and neat ink name in *More Ghost Stories*, otherwise very good copies.

[39964] £5500



40

JOYCE, James
Ulysses

LONDON, JOHN LANE, 1936

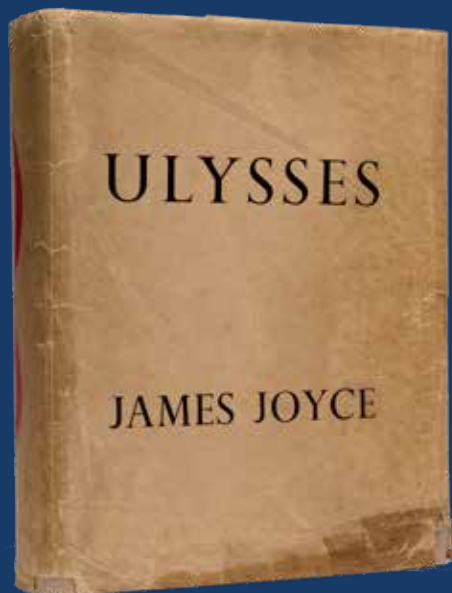
First edition printed and published in England, one of 900 copies printed on japon vellum from a total edition of 1,000.

4to., Original apple-green buckram, spine lettered in gilt and with gilt Homeric bow designed by Eric Gill on the front cover, top edge in gilt, fore and bottom edges untrimmed. With dust wrapper which reprises Gill's Homeric bow in red on the spine. A little darkening to edges of the cloth and to spine, the gilt Homeric bow bright and fresh, the wrapper with a couple of chips to foot of spine and to the foot of the front fold, a few other nicks, some staining from an old tape repair to front panel, some general rubbing, browning and spotting, but with the red Homeric bow nice and strong.

This handsomely produced edition includes a history of the work's publication, and three appendices: the texts of the international protest against Samuel Roth, who pirated *Ulysses* in the USA, and the injunction which prevented him; the text of the Woolsey decision allowing the publication of *Ulysses* in America and related correspondence; and a bibliography of works by James Joyce.

A copy of this edition appeared in Heywood Hill's first catalogue of books for sale.

[39774] £3500



KEYNES, John Maynard
The Economic Consequences of the Peace

LONDON, MACMILLAN AND CO. LIMITED, 1919

First editions.

8vo., original cloth. Gilt lettering on spine of
 dulled, otherwise a very good copy.

The Economic Consequences of the Peace was the work that established Keynes' reputation as a leading economist and public intellectual, described by Keynes's biographer as 'one of the most influential books of the twentieth century' (Skidelsky, p. 384). In 1915, Keynes took up an official position at Whitehall and served as the principal representative of the British

Treasury at the Peace Conference in 1919. 'He soon resigned, in protest against the terms imposed on the Central Powers, and rapidly produced *The Economic Consequences of Peace* in 1919. Even while the book was being written many of his prophecies came true and, in the light of subsequent history, the foresight of his conclusions would be uncanny did they not proceed so inevitably from his premises' (*Printing and the Mind of Man*, p. 254).

[39972] £995



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THE MACMILLAN COMPANY
 NEW YORK • BOSTON • CHICAGO
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THE MACMILLAN CO. OF CANADA, LTD.
 TORONTO

THE ECONOMIC
 CONSEQUENCES OF
 THE PEACE

BY

JOHN MAYNARD KEYNES, C.B.

FELLOW OF KING'S COLLEGE, CAMBRIDGE

MACMILLAN AND CO., LIMITED
 ST. MARTIN'S STREET, LONDON

1919

KILPING, Rudyard
The Jungle Book [&] The Second Jungle Book

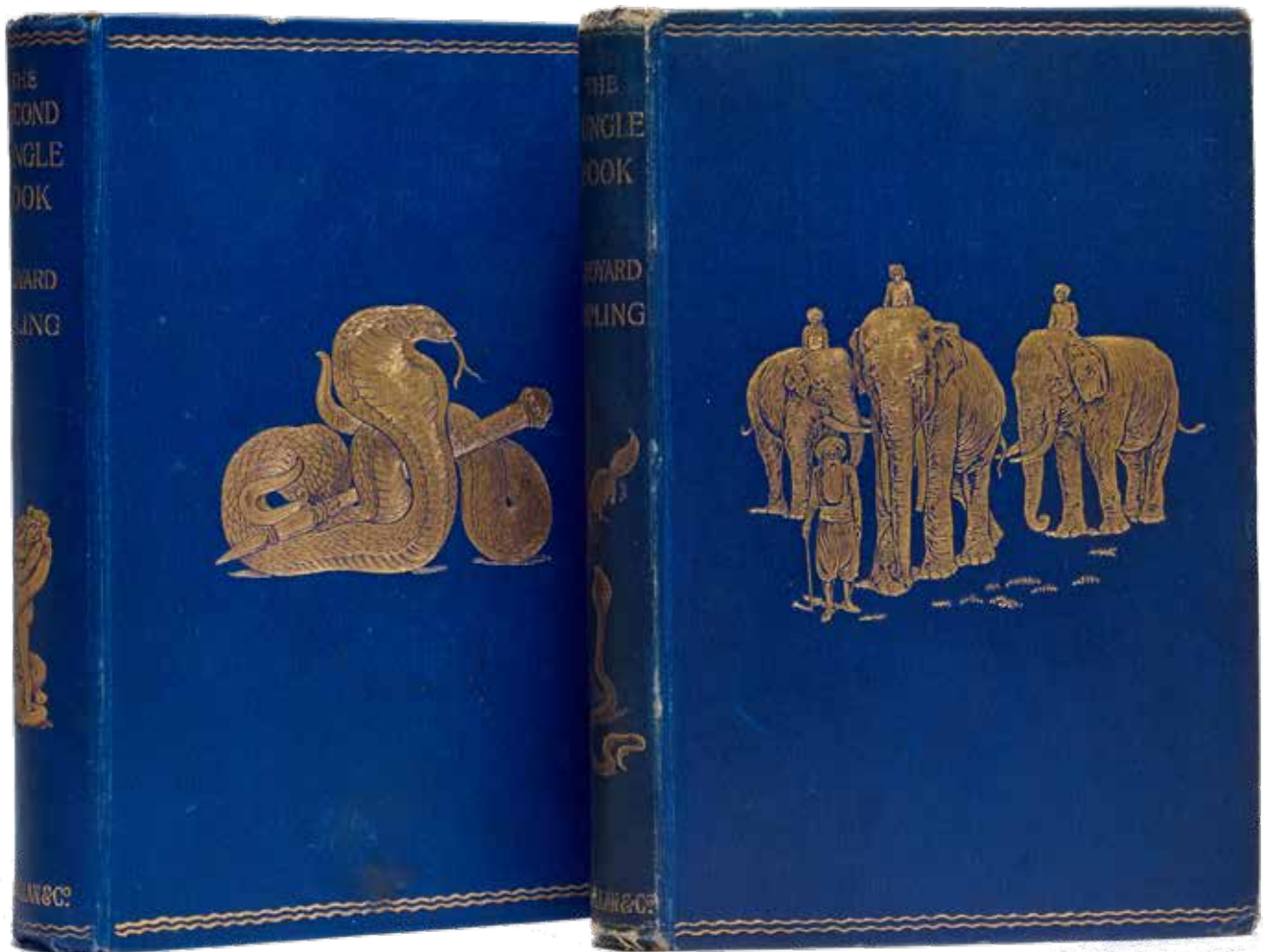
LONDON, MACMILLAN & CO., 1894 [&] 1895

First editions. With illustrations by J. L. Kipling, W. H. Drake and P. Frenzeny.

8vo., 2 volumes. Original blue cloth with gilt illustrations to front boards and spines, which are also lettered in gilt. All edges gilt. Cloth on *The Jungle Book* a little darker than on *The Second Jungle Book* with the gilt a little dulled on the spine, head and tail of spine a little rubbed, neat contemporary (May 1894) ink presentation on half-title. *The Second Jungle Book* with a little occasional light browning. Attractive, very good copies.

The gift inscription, dated May 1894, shows this to be a very early presentation. *The Jungle Book* was published on May 22nd 1894 (Richards A76).

[39924] £4750



KILVERT, Rev. Francis

**Kilvert's Diary: Selections from the Diary of the Rev. Francis Kilvert,
1 January 1870–13 March 1879. Chosen, Edited and Introduced by
William Plomer**

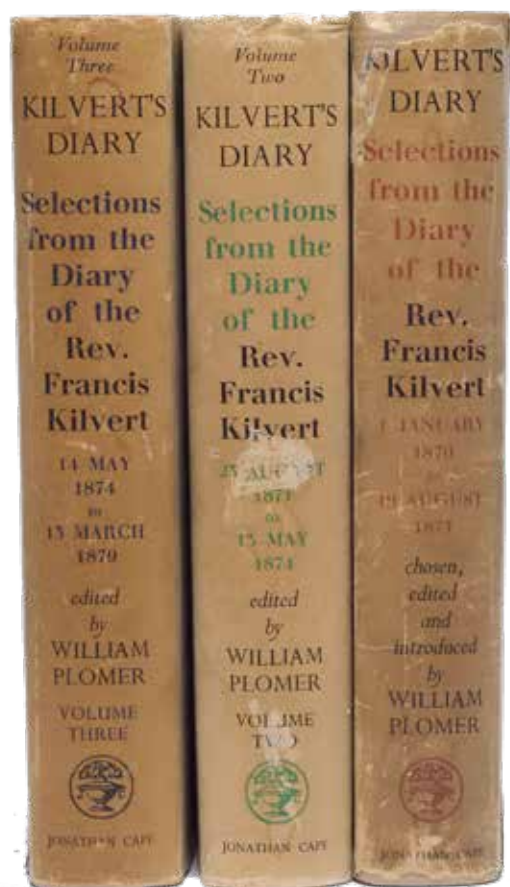
LONDON, JONATHAN CAPE, 1938–1940

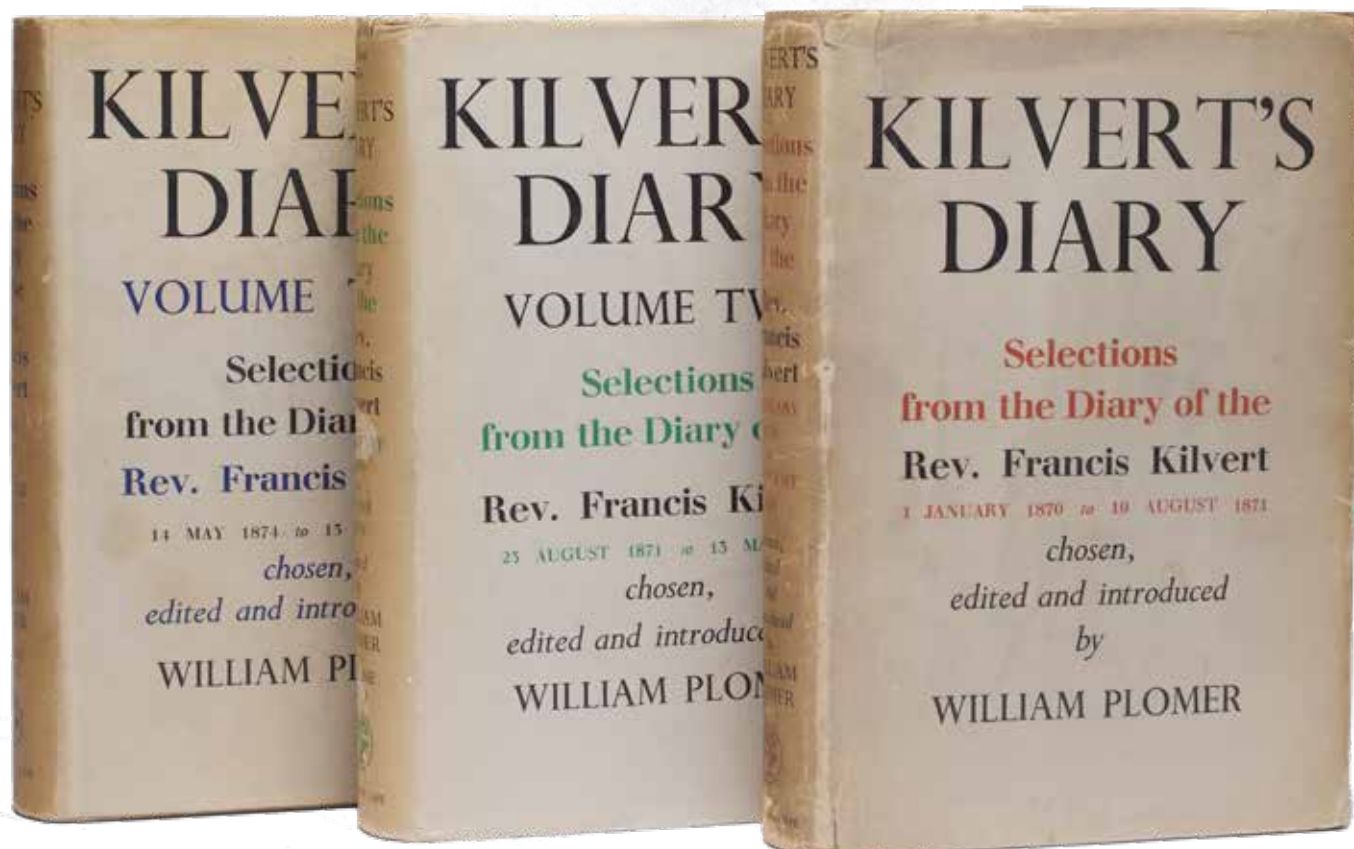
First editions of all three volumes.

8vo., 3 volumes in original cloth with dust wrappers. Wrapper to volume one price clipped with some chipping to spine ends, lower panel and front fold, a little creasing, spine of wrapper a little darkened. Wrapper of volume 2 with small nick to head of spine, a little darkened on spine. Wrapper to volume 3 darkened to spine. Overall, a very good set.

'Kilvert's Diary records the life of Francis Kilvert between January 1870 and March 1879, when he was in his thirties. Robert Francis Kilvert was born in Hardenhuish, Wiltshire, on 3 December 1840, elder son of the Revd. Robert Kilvert and Thermuthis Mary née Coleman. He had four sisters and one brother. Most of his childhood was spent at Langley Burrell, Wiltshire, where his father was given a living by a relative of Mrs

Kilvert. After school in Bath, Francis took a degree at Wadham College, Oxford and was ordained priest at Bristol Cathedral in 1864. He spent two periods as curate to his father, the second recorded in the Diary, but his happiest years were as curate in Clyro, Radnorshire between 1865 and 1872. There, he gloried in the beauty of the countryside, taking long walks in the Black Hills and enjoying the hospitality of local farmers, millers and cottagers. His Diary records talks with old people, from whom he learned what it was like to be a soldier in the Peninsula War, or in the Crimea, or what a maidservant saw of the coronation of George IV in London, or that an eighty-year-old wore a tall Welsh hat till she was grown up. He visited the poor and destitute, organising blankets, medicine and nursing care, as well as prayers and Bible readings. He found life entertaining and often funny. He was popular as a guest amongst the local gentry at dinners, parties and picnics, and travelled on holiday to Cornwall, Devon, the Isle of Wight and the Gower peninsula. In London, he visited theatres, the Crystal Palace and art galleries. He was briefly vicar of St Harmon, Radnorshire and then, from the end of 1877, vicar of Bredwardine and rector of Brobury in Herefordshire.





The Diary records three love affairs, two of which were brought to an end by relatives of the lady because of Kilvert's poor financial position. In August 1879, he married Elizabeth Anne Rowland of Wotton-by-Woodstock, Oxfordshire. Tragically, he died of peritonitis six weeks later on 23 September 1879, less than a fortnight after their return to Bredwardine from the honeymoon. Mrs Kilvert destroyed those parts of the Diary that referred to her. When the notebooks containing the Diary eventually came to his nephew Percival Smith, there were two gaps as well as the abrupt ending in March 1879. Percival sent sample notebooks to the publisher Jonathan Cape, where author and editor William Plomer saw their potential and made selections which were

published in three volumes between 1938 and 1940. The wartime readership was entranced by the lyrical descriptive writing and the evocation of Victorian country life. Unfortunately, publication of all the notebooks was made impossible by Kilvert's niece, Frances Essex, who destroyed what she inherited from Percival. Only three notebooks, that she had given away, survive.

Kilvert wanted to be an author. His poems were rejected by a commercial publisher and privately published by his family after his death. But it is his Diary that revealed his quality as a writer and continues to be loved.' (The Kilvert Society)

[39725] £2950

KIPLING, Rudyard *The Complete Stalky & Co*

LONDON, MACMILLAN AND CO. LIMITED, 1930

Second edition. George Macdonald Fraser's copy with his ownership signature on front free endpaper. From the library of George Macdonald Fraser with his bookplate, thence to his daughter, the author, Caro Fraser. Acquired directly from the family. The signature has a youthful styling and the Carlisle bookseller's ticket at the back, together with the well-loved condition suggests that this was a favourite book from Fraser's childhood. Nick Fraser, Caro's brother, mentions Kipling was 'one of GMF's heroes and something he read to Caro when she was little'.

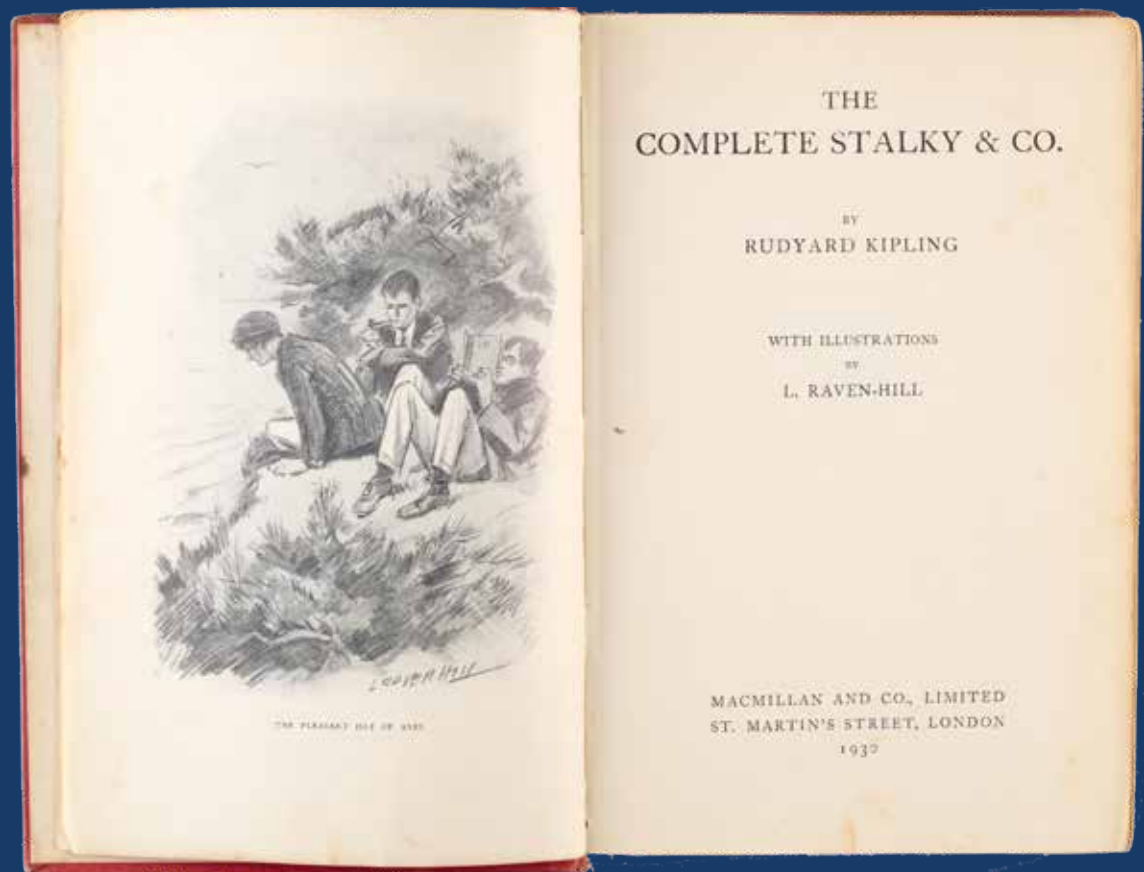
In 2014 Heywood Hill Ltd. sold the working library of George Macdonald Fraser. The family chose to keep some books, including this volume. Other Kipling titles appeared in the Heywood Hill catalogue.

The Complete Stalky & Co. includes an extra five stories and four poems than the original 1899 *Stalky & Co.* It also includes illustrations by Raven Hill that did not appear in the original collection.

8vo., original red cloth gilt, re-backed preserving original spine, cloth rubbed and a little worn, spine sunned. A well-read copy.

[39082] £495

George Macdonald Fraser's copy



KIPLING, Rudyard

The Letters of Rudyard Kipling edited by Thomas Pinney

LONDON, THE MACMILLAN PRESS & PALGRAVE MACMILLAN, 1990–2004

First editions. With an autograph letter signed by Rudyard Kipling tipped into volume 1.

Written on Pinbury Park Cirencester headed paper, Kipling thanks the unnamed recipient for their letter and invites him and his son and daughter to visit Bateman's and to have tea with him and Mrs Kipling.

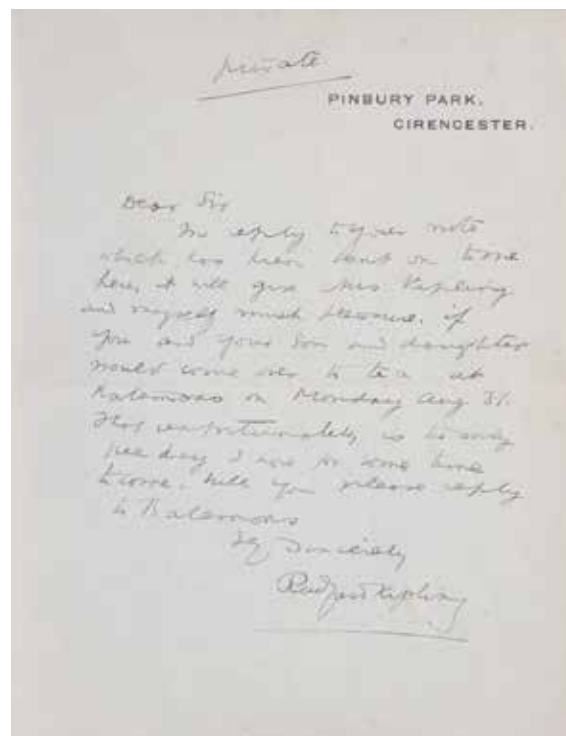
Kipling and his wife visited Lord and Lady Bathurst at Pinbury Park at the end of August 1925 after a visit to Oxford to meet the Poet Laureate Robert Bridges. It seems most probable that this letter was addressed to 'an old man of the name of Whitehead, who wrote to us once or twice, asking to be allowed to look over Bateman's, as that was a place where he had lived when a boy', as Kipling told his daughter in a letter of 12 September 1925. A visit was arranged on 8 September 1925, and as Kipling himself said in the same letter, 'from the instant that he arrived, he stepped back fifty years in time, and moved in a world to which we had no key. He told us what the garden had been, and how the fields lay in his faraway time [...] It appeared he was a young man who had learned farming in [1870] and had begun at Bateman's where he knew old Colonel Fielden's uncle [...] And then he went into the house which he presently began to call "my house." For the while, it *was* his house to him. He went through it very slowly, room by room. He used as a boy to sit at the window of your boudoir with a saloon pistol and shoot at the jays who robbed the orchard, which was on the lawn [...] A cheerful life! And one which he rehearsed in detail [...] I do not think in all my life I have ever made any human being as happy as that queer tremulous old chap. He came at four and he left at twenty to seven! And he had talked and told old tales the whole while.'

8vo., 6 volumes in original cloth with dust wrappers. A very good set.

These volumes present Kipling's annotated letters for the first time, revealing the author with a fullness and immediacy of detail unmatched by any other source. Volumes 1 and 2 present the first half of Kipling's life, showing the remarkable transformation of the young schoolboy into the seasoned Indian journalist and then famous writer the most dazzling literary success of the 1890s. Volume 3 looks at the decade in which Kipling published *Kim*, *Just So Stories*, *The Five Nations*, and other major works, his involvement in politics and move to South Africa and the growing record of his honours (including the Nobel Prize). Volume 4 explores Kipling's years as war correspondent and propagandist, and the death of his only son in 1915. Volume 5 focuses on Kipling's life through the post-war decade of the 1920s, while Volume 6 covers the last five years of Kipling's life and includes a full index to all six volumes of the edition.

[40021] £1750

*With an Unpublished
Autograph Letter by
Rudyard Kipling*



LAWRENCE, T.E.
Seven Pillars of Wisdom: A Triumph

LONDON, JONATHAN CAPE, 1935

First trade edition, edition deluxe, number 379 from an edition limited to 750 copies. Photogravure portrait frontispiece, 47 plates (4 colour with tissue guards), 3 facsimiles (1 folding), 4 folding maps in red and black, illustrations in text.

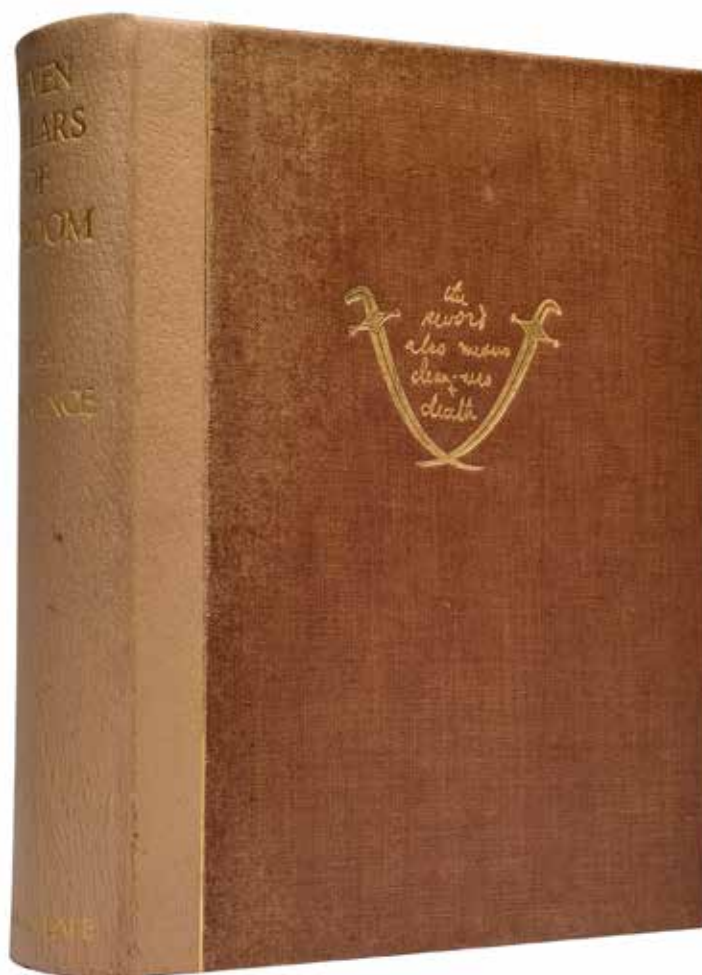
Thick 4to., pp. 672. Original tan pigskin backed brown buckram boards stamped in gilt to upper cover, patterned endpapers, top edge gilt, the others untrimmed. A very good, unopened, copy.

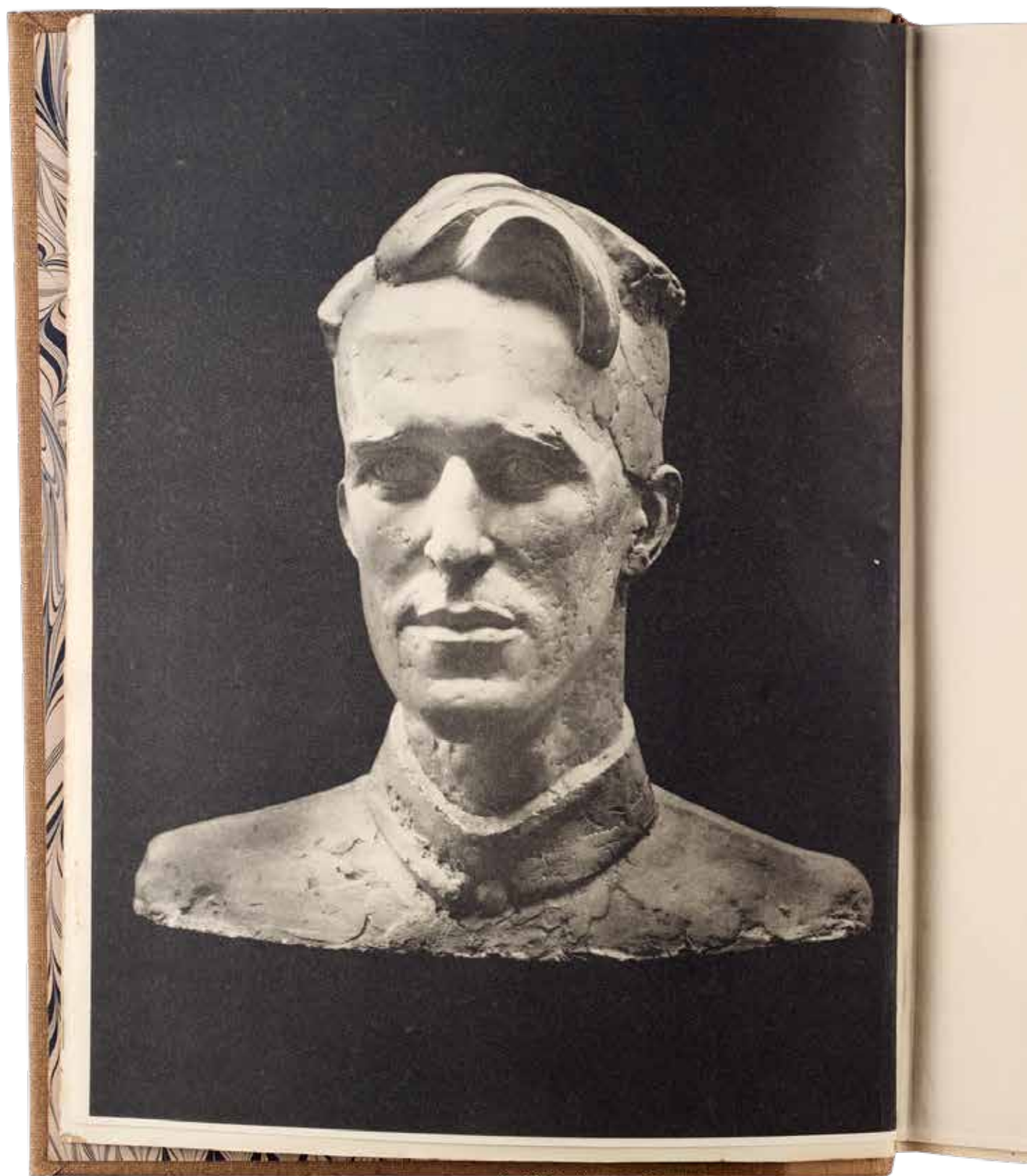
'Lawrence had taken part in the preliminary planning of the Arab uprising and, in October 1916, was ordered to Jiddah to assess the military situation. What followed is recorded in *Seven Pillars of Wisdom*, a personal, emotional narrative of the Arab revolt in which Lawrence reveals how, by sheer willpower, he made history. It was a testimony to his vision and persistence and a

fulfilment of his desire to write an epic which might stand comparison in scale and linguistic elegance with his beloved *Morte d'Arthur* and C. M. Doughty's *Arabia Deserta*. Subtitled 'A Triumph', its climax is the Arab liberation of Damascus, a victory which successfully concludes a gruelling campaign and vindicates Lawrence's faith in the Arabs. In a way *Seven Pillars* is a sort of *Pilgrim's Progress*, with Lawrence as Christian, a figure sustained by his faith in the Arabs, successively overcoming physical and moral obstacles' (ODNB).

This trade edition was preceded only by the unprocurable *Oxford Times* edition of 1922 (of which there were just 8 copies printed) and the 1926 Cranwell 'Subscribers' edition (limited to 211 copies).

[39765] £2995





LE CARRE, John
**The Karla Trilogy: *Tinker Tailor Soldier Spy*,
The Honourable Schoolboy, *Smiley's People***

LONDON, HODDER & STOUGHTON, 1974–1980

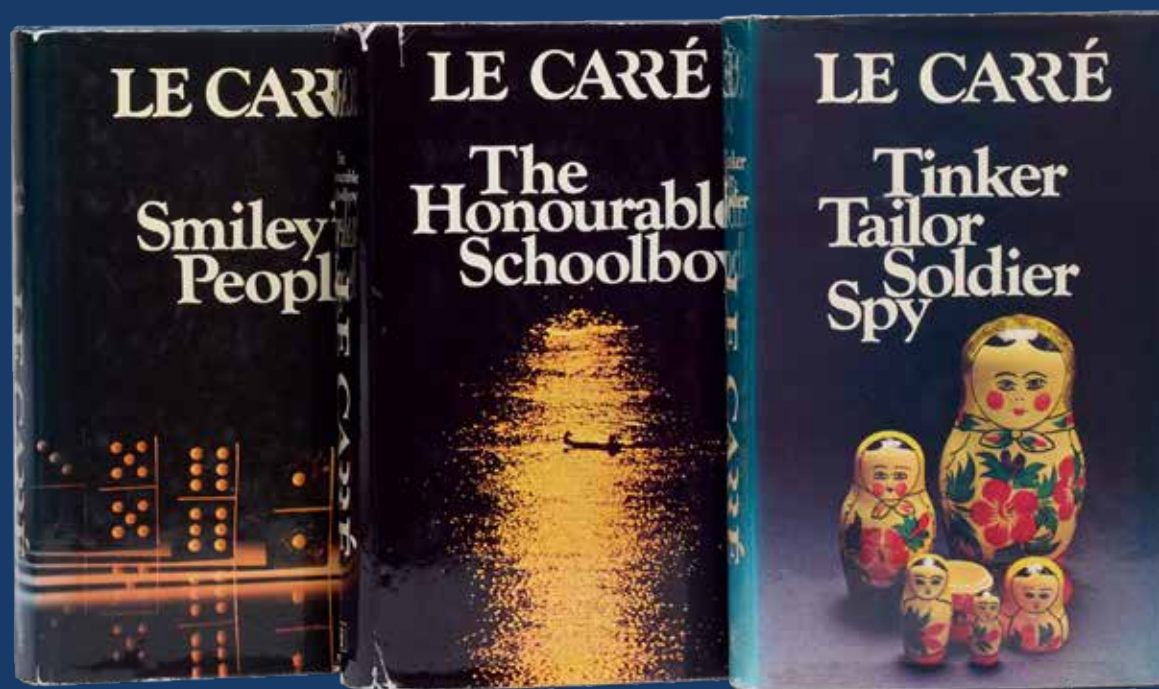
First editions. Each volume with a matching plate signed by Le Carre.

8vo., 3 volumes in original cloth with dust wrappers (one price-clipped). A little sunning to spine of wrapper of *Tinker Tailor*, a few nicks to wrappers more notably to *Honourable Schoolboy*, a very good set.

The cornerstone of Le Carre's spy fiction, the battle between George Smiley and his Russian counterpart Karla.

'He [George Smiley] solemnly set off for Heywood Hill's bookshop in Curzon Street where he occasionally contracted friendly bargains with the proprietor...' (*Tinker Tailor Soldier Spy*, p.24).

[40078] £2500



'He approached Heywood Hill with a merry heart'

LEES-MILNE, James. BLOCH, Michael editor
The Milk of Paradise: Diaries, 1993–1997

LONDON, JOHN MURRAY, 2005

First edition. With a typed letter signed by Michael Bloch to Lady Anne Hill loosely inserted. 'Dear Anne, I've much pleasure in sending herewith the twelfth and final volume of Jim's diary. It is extraordinary to think that you were engaged to him seventy years ago. I so much enjoyed my two visits to you in the early months of the year. With love to you all, Michael.'

8vo., original cloth, in pictorial dust wrapper. A little spotting to edges, otherwise a very good copy.

A pleasing association copy.

[39611] £95

Anne Hill's Copy



LYSONS, Samuel

Reliquiae Britannico-Romanae Containing Figures of Roman Antiquities discovered in England

LONDON, SOLD BY MESSRS CADELL & DAVIES [ET AL], [1801–]1813–1815

First edition of Lysons's magnum opus, *Reliquiae Britannico-Romanae*. 'Lysons's splendid work' (Lowndes).

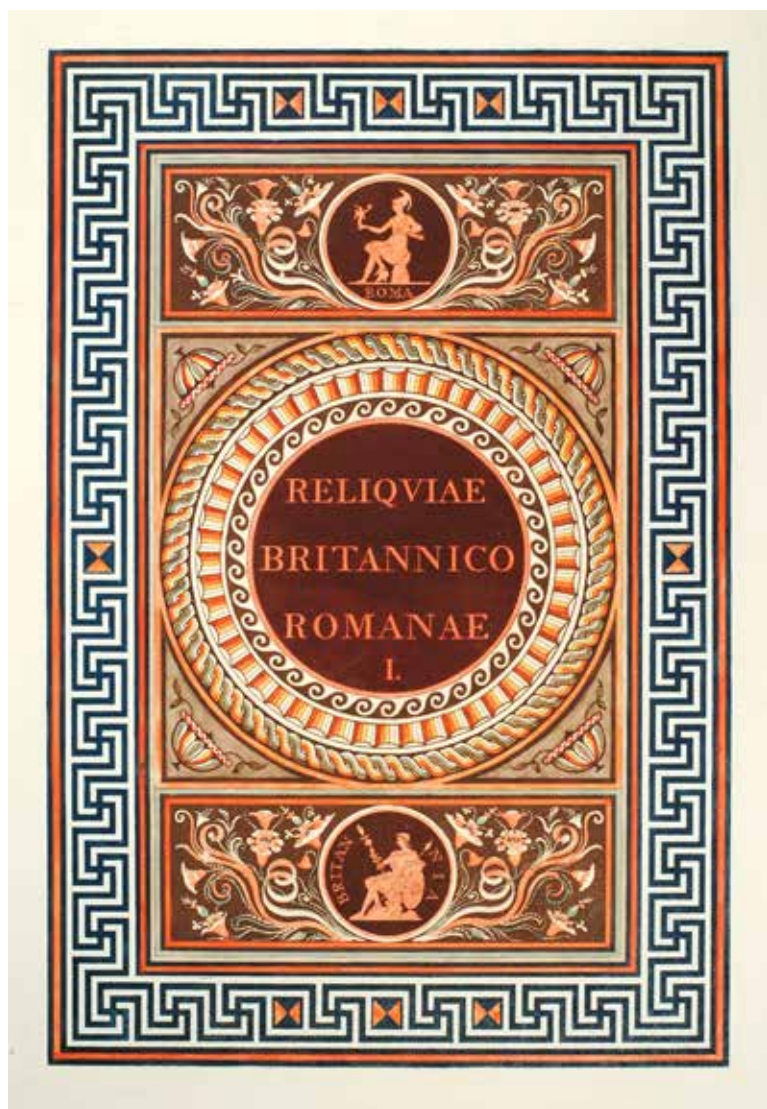
3 parts in one volume, huge folio, 23 × 17 ¼ inches, 3 additional colour-printed and hand-finished engraved vol. titles, engraved dedication, 7 engraved part titles, 6 of which colour-printed and finished by hand, 4 engraved leaves of lists of plates colour-printed and with hand-finished vignettes, III engraved plates, of which 99 finely hand-coloured or partially hand-coloured, 12 either plain or printed in monochrome colour, 37 double-page or folding; 10 pp. of letterpress text at the end.

Contemporary full russias, re-backed, gilt crest on upper board, board corners and edges worn in places. The Lysons's family copy, later the Jeudwine copy with his bookplate.

The Lysons's family copy, inscribed by Samuel Lysons's brother The Rev. Daniel Lysons to his son, Daniel, 'Daniel Lysons, The gift of his father Danl Lysons 1824'. With two autograph letters by Rev. Daniel to Bertie Greatheed tipped in. The first letter, dated 12 August 1819, discusses Samuel's death in June 1819, and goes on to talk about the *Reliquiae Britannico-Romanae*, 'It will be a magnificent and most rare work'. Lysons does, however, fear for the costs and the practicalities of selling the work.

The best possible copy, belonging to the family, of this triumphant monument to British antiquarianism. Samuel Lysons was born in Gloucestershire around 1763. A lawyer by training he became a fellow of the Society of Antiquaries in 1786 and keeper of the records in the Tower of London in 1803. 'A field archaeologist much ahead of his time is revealed by the reports of the sites upon which Lysons worked, such as the Woodchester Roman pavement and other Roman sites, including Horkstow in Lincolnshire, Frampton in Dorset, Bignor in Sussex, and Bath. He was able to illustrate these reports quite lavishly. His greatest publication was the *Reliquiae Britannico-Romanae*, which was a survey of sites and finds in Roman Britain' (ODNB). Lysons had been very close to his brother Daniel (1762–1834), a fellow antiquary with whom he wrote several books. The book is inscribed by Daniel to his son, also Daniel (1816–1898), who grew to be an energetic and successful army officer.

*'It will be a
magnificent and
most rare work'
(Daniel Lysons)*



The number of copies printed is uncertain. An advertisement for the earlier parts of the *Reliquiae* stated, 'only 200 copies of the whole Work have been printed off, and most of the Plates cancelled; not with the view of making a scarce book, but from the great difficulty of getting even that number properly coloured under the Editor's inspection.' However in a letter from Daniel Lysons to John Hawkins the number is considerably reduced.

'Mean time, I shall [be] much employed in getting out my poor Brother's *Reliquiae Romanae*. He was making a push to get 20 copies of the complete work ready intending afterwards by degrees to get ready others according to the demand. My object now will be to make up a certain number of the whole work including the Woodchester & and offer it for sale to Payne or some other bookseller. The number can not exceed 75—the plates of the Woodchester having been destroyed, & I shall have a better chance perhaps of disposing of the whole than if I attempted a larger number. My meaning is to destroy the plates. It occupied me some days to

ascertain the stock of each plate & I was sorry to find but small numbers of some – it will be attended with considerable expense therefore to make up the 75 copies & I can scarcely expect to dispose of them in such a manner as to get back anything like the large sums which my brother expended.'

Colin Franklin (*The Book Collector*, 2014) notes that one source records only twelve copies completed. This, the Lysons's family copy, was last seen at the Jeudwine sale, Bloomsbury, 29 Nov. 1984, lot 370.

A copy of volume III (Bignor Park) only once belonged to Heywood Hill which had an ink note on the front paste-down by Heywood Hill, 'This copy came from Bignor Park and belonged to John Hawkins, my great great grandfather, to whom the saving of the villa was largely due. My mother took this book from Bignor Park when her mother (Mrs Johnstone) died in 1924. Heywood Hill.' This copy has now been restored to Bignor Park.

[40032] £45000



MESSEL, Oliver (Artist). SHAKESPEARE, William
Romeo and Juliet. With Designs by Oliver Messel

LONDON, B T BATSFORD, 1936

First edition. 32 hors-texte black-and-white collotype plates and 8 mounted colour plates, reproducing Messel's original drawings.

4to., original decorated purple cloth lettered in white on spine and upper board, with blue star decorations. With dust wrapper. Neat ink presentation inscription.

"To preserve the quality of the work, only a small edition of the book is being printed, and this is likely to soon be exhausted, forming as it does an ideal Christmas gift to any lover of the stage and Shakespeare and to anyone interested in a sympathetic interpretation by one of England's most brilliant designers." (from the publisher's prospectus).

In 1936 Oliver Messel designed the set and costumes for the film of *Romeo and Juliet* produced by MGM in Hollywood. The film was directed by George Cukor and starred Norma Shearer (to whom the book is dedicated) and Leslie Howard. This charming edition of the play was published as a souvenir of Messel's work on the film. Shakespeare's text is accompanied by high-quality reproductions of the original set and costume drawings created by Messel.

Oliver Messel was the creator of the portrait of Heywood Hill that proudly hangs above the fireplace in the shop. The pair were friends and the shop's first party was thrown in honour of the artist for this book.

[39775] £495



Rosine and Juliet



With designs
by Rosine
Oliver

MITFORD, Nancy
Don't Tell Alfred

LONDON, HAMISH HAMILTON, 1960

First Edition. Inscribed in ink by Nancy Mitford to her sister Jessica's mother-in-law: 'Aranka with love from Nancy Paris 1961'.

8vo., original cloth with dust wrapper designed by Cecil Beaton. Some chipping to head and tail of spine of wrapper, otherwise a very good copy.

This, the author's last novel, follows *The Pursuit of Love* (1945) and *Love in a Cold Climate* (1949) to conclude the Radlett trilogy.

[38096] £1250

Inscribed to Her Sister Jessica's Mother-in-law

Don't Tell Alfred

Aranka with
love from

Nancy

Paris 1961

MITFORD, Nancy
The Letters of Nancy Mitford: Love from Nancy.
 Edited by Charlotte Mosley

LONDON, HODDER AND STOUGHTON, 1993

First edition. With a chatty autograph letter by Nancy Mitford to Roger Senhouse loosely inserted.

4pp., 7 Rue Monsieur, Paris 7, 4th March 1948. Folded twice.

Following an opening paragraph in which Nancy asks, on Dorothy Bussy's behalf, whether Secker might be interested in publishing a translation of André Gide's *Symphonie Pastorale*, she writes, 'Expecting Raymond [Mortimer], and for plays. By the mercy of Providence the more highbrow of his choices aren't being done the 2 nights he is here – of course what I want to see is *La Petite Hutte* [...] A friend of mine who works in a travel agency gives a most unattractive account of carbonisation as a death & of course he should know. It's quite put me off flying – apparently one takes 20 minutes to cook, like rice. Here we sit waiting for the double treat of the mongiles [*sic*] arriving & the Americans then atomizing us all in a lump. However you'll have the Guatemalans whoever they may be so it all comes to much the same. Blissful spring I spent the whole morning buying hats & finally

settled on a seagull with a bunch of violets in its beak – everything a hat should be, pretty & funny [...] My new book would be a dream if I could have 2 months to work on it, but I never shall I can see. Besides the mongiles wouldn't care for it so what's the point? It's about my mother in law falling in love with Stephen Tennant among other things...'

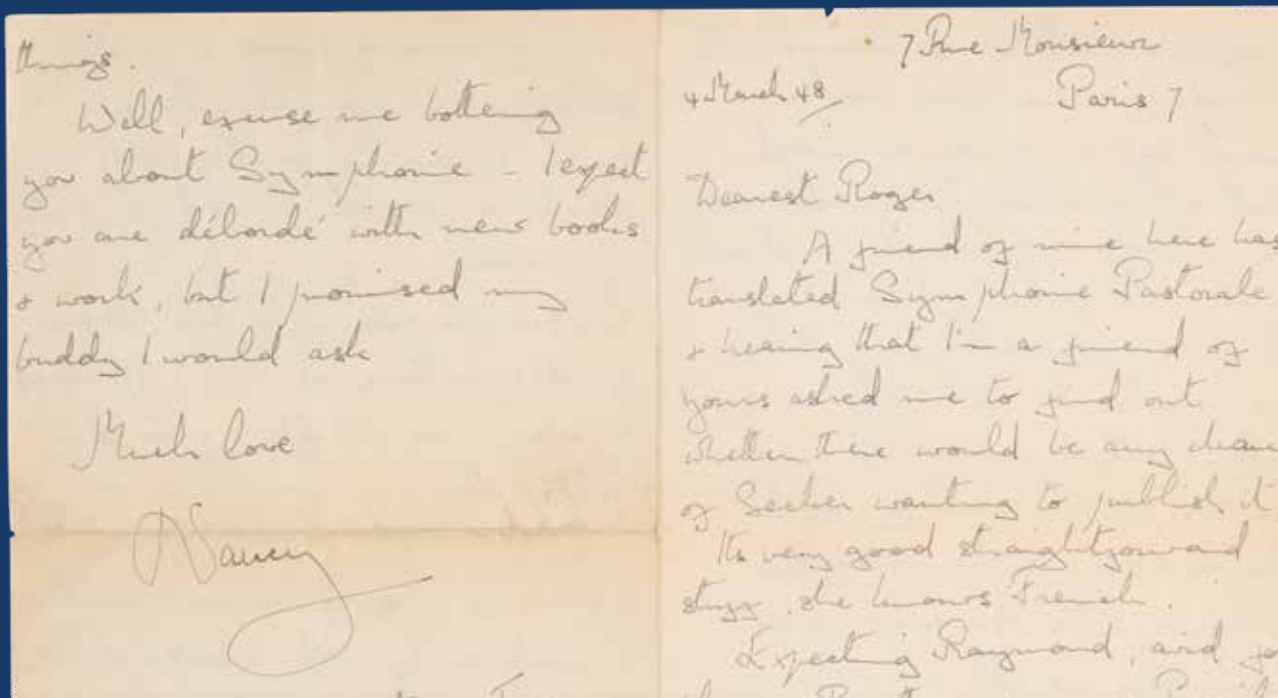
Nancy's translation of André Roussin's comedy, *La Petite Hutte*, was published in 1951. Her mention of 'the Guatemalans' was a reference to Guatemala's recent threat to invade and annex British Honduras. The 'mongiles' referring to the communist rising in French Madagascar. The new book she is trying to finish is *Love in a Cold Climate*, published in 1949.

Nancy was clearly most enchanted with her new hat. She refers to it again in a letter of 10 March to Diana Mosley (*Letters*, p. 205).

8vo., original cloth with dust wrapper. A very good copy.

[38440] £1250

*With an ALS from Nancy
 Mitford to Roger Senhouse*



53

MITFORD, Nancy *Wigs on the Green*

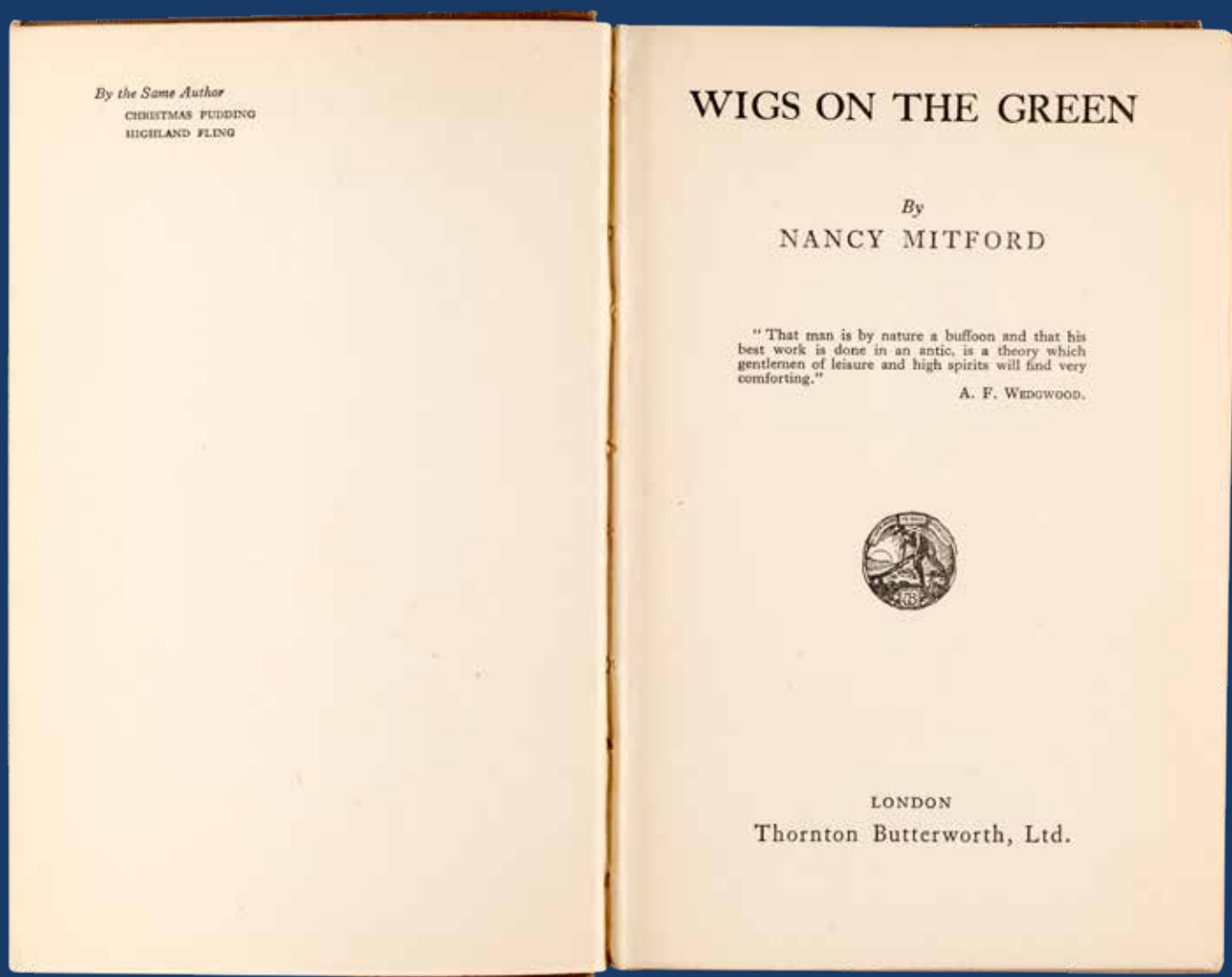
LONDON, THORNTON BUTTERWORTH, 1935

First edition. Publisher's adverts to rear.

8vo. Original variant cloth, very lightly sunned to spine, else a near fine copy. The novel was issued in various different coloured cloths, this copy in brown cloth with lettering on spine but not on upper board.

The author's third book, an anti-fascist satire. Upon publication it caused such family upset that it went out of print almost immediately. It was only reprinted in 2010.

[38509] £995



MITFORD, Nancy. MOSLEY, Charlotte (editor)

The Letters of Nancy Mitford: Love from Nancy. Edited by Charlotte Mosley

LONDON, HODDER & STOUGHTON, 1996

First edition. With an autograph letter signed by Nancy Mitford to Humphrey Hare loosely inserted. This letter is printed on p.193 of *The Letters*.

2pp., 4to., 19 quai Malaquais, VI, 23rd November 1947. Folded twice.

After a couple of paragraphs discussing Hare's forthcoming book on Swinburne and the potential difficulty of finding a publisher interested in taking on a French translation, Nancy writes: 'Aren't novels the devil. Mine is so dull I can hardly bring myself to write

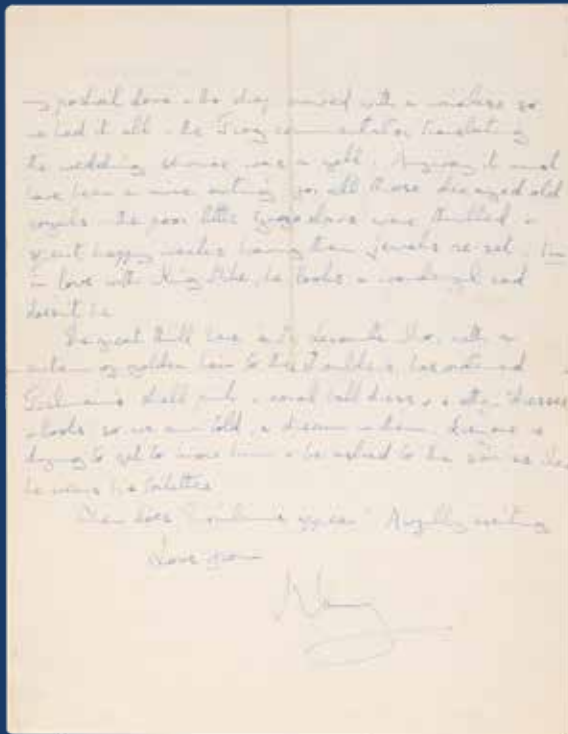
it – never mind, people love dull novels I keep saying, the longer & duller the better.' Amongst other matters, including 'the millionaire's flat' she has been lent, 'so unlike me in every way', she comments on the royal wedding, three days earlier:

'Poor Pss E seems to have looked even more terrible than one had feared – did you go & loyally stand? I'm having my portrait done & the chap arrived with a wireless so we had it all – the Frog commentator translating the wedding service was a yell. Anyway it must have been a nice outing for all those decayed old royals – the poor little Yugoslavs were thrilled & spent happy weeks having their jewels re-set. I'm in love with King Mike, he looks a wonderful cad doesn't he?'

Nancy ends with a mention of a rich Parisian transvestite: 'The great thrill here is M. Lecomte who, with a curtain of golden hair to the shoulders, has ordered Balmain's shell pink & coral ball dress & 6 other dresses, & looks, so we are told, a dream in them. Everyone is trying to get to know him & be asked to the soirées when he wears his toilettes.'

8vo., original cloth with dust wrapper. Repaired closed tear to lower panel of wrapper, otherwise a very good copy.

[37755] £1250



*With an Autograph Letter
from Nancy Mitford to
Humphrey Hare*

*Le Musée
D'Art Moderne*

GALERIE GEORGES PETIT
S, rue de Sèze, 8

CLAUDE MONET

A. RODIN

PARIS

1889

*A Landmark in the History of
Late Nineteenth-Century Art History*

[MONET, Claude. RODIN, Auguste] MIRBEAU, Octave, GEFFROY, Gustave (Introductory Essays)
Catalogue of the Exhibition of works by Claude Monet and Auguste Rodin at the Galerie Georges Petit 1889

PARIS GALLERIE GEORGES PETIT, 8 RUE DE SÈZE, 1899

First edition, one of only twenty deluxe examples on printed on Japon, Number 11 of 20.

From the library of French art historian Jean Leymarie, with his discreet ex libris stamp to title-page.

This is the original catalogue for the joint exhibition of work by Monet and Rodin held at the Galerie Georges Petit. It consists of an essay on Monet by Octave Mirbeau and one on Rodin by Gustave Geffroy together with the lists of the works by both artists.

A very good copy of the tirage de tête of this rare and important document. George Petit opened his gallery in 1882 and it quickly became the finest private exhibition space in Paris showing major work by many of leading contemporary French and international artists. Rodin and Monet were first exhibited together there in 1886 along with work by Renoir. Petit's Sixth International Exhibition in 1887 showed their work with that of Whistler, Sisley and Pissarro. Although Petit intended that the 1889 Exhibition would continue this multi-artist approach, by February 1889, it was agreed that the show was to feature, in Monet's words to Rodin, 'only you and me'.

Monet contributed one hundred and forty-five works: the exhibition was crucial for him as he was constantly struggling for public, critical, and financial success: we forget how radical and unsettling contemporaries found his work. This exhibition and Mirbeau's catalogue essay did much to establish Monet's reputation. Rodin exhibited only thirty-six pieces, the first in the catalogue being the monumental *Groupe de bourgeois de Calais*. This was set up against a wall of Monet's paintings obscuring them and causing a row between the artists during which Rodin shouted: 'I don't give a damn about Monet'. Despite this, the two subsequently became good friends with huge respect for each other's art. Petit's exhibition was an enormous success and remains a landmark in the history of late nineteenth-century art history.

Jean Leymarie (1919-2006) was a prominent art historian who devoted his life to bringing contemporary art to national museums. He was

chief curator at the National Museum of Modern Art in Paris from 1968 to 1973, director of studies at the Ecole du Louvre, and director of the Villa Medici French Academy of Art in Rome from 1977 to 1984.

8vo. 245 × 155 mm. Pp. 89 [1]. Bound (presumably for Jean Leymarie) in striking decorated paper covered boards with the original wrappers bound in. Some staining to the insides of the original wrappers otherwise a very good copy.

[39997] £6000



MORRIS, Richard

Panoramic view round the Regent's Park from drawings taken on the spot by Richard Morris

[LONDON, PUBLISHED BY R. ACKERMANN, 96, STRAND. ALSO TO BE HAD OF R. ACKERMANN JNR. 191 REGENT STREET, 1831.]

Continuous panoramic print of the view around Regent's Park, London. The panorama offers scenes of public life, such as an organ-grinder with trained dogs, stilt walkers, a puppet show, laundry carts, and George IV riding a carriage. (103 × 5627 mm) with fine hand colouring. The panorama includes the only known depiction of the Colosseum's original aviary next to the Rotunda.

103 × 5627 mm, in original cloth with cover engraving of Portland Place. Engraved by S.H. Hughes; after Richard Morris. Some soiling to plate on upper cover, horizontal crease boards, the panorama itself in very good clean condition.

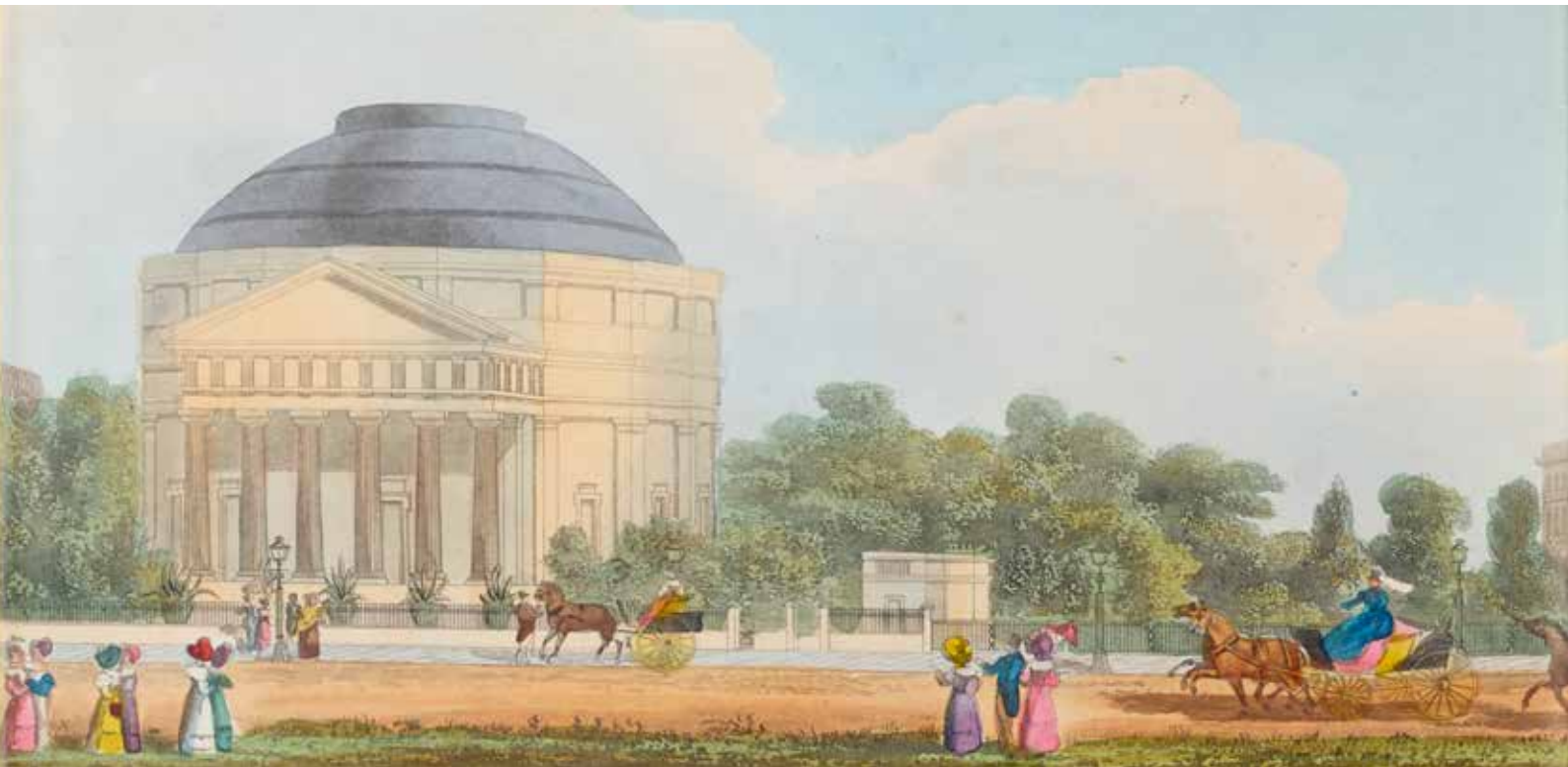
'A panorama of great beauty and delicacy, it reflects to perfection Morris' essay on uniting picturesque effect with rural scenery; the stately terraces of Regent's Park gradually blend in with the scenery of the park itself. Coloured plates in order: 1. Portland Place (cover title). 2. Harrow. 3. Little Primrose Hill / Primrose Hill. 4. Hampstead. 6. Gloucester Gate / Strathern Villa / Gloucester Terrace / St. Katherine's Church & Hospital. 7. Cumberland Place / Cumberland Villas. 8. Chester Terrace. 9. Cambridge Terrace / Colosseum / Clergy Orphan School. 10. St. Andrew's Place / Park Square East / Park

Crescent. 11. Park Square West / Ulster Terrace. 12. York Terrace. 13. Cornwall Terrace / Clarence Terrace. 14. Sussex Place / Hanover Terrace' (SPL Hand coloured Rare Book Collection).

Such panoramas had become increasingly popular by the second quarter of the nineteenth century, and Ackermann, the publisher of this panorama, was one of the leading practitioners in the field. This panorama depicts Primrose Hill and Hampstead, the newly-built Nash Terraces, and London Zoo.

[*Abbey Life* 524]

[38231] £8000



PANORAMIC VIEW ROUND THE REGENT'S PARK

From Drawings taken on the Spot, by Rich^d Morris, Author of Essays on Landscape Gardening



PORTLAND PLACE



[NAPOLEON] A Gentle Salute from the British Lion

LONDON, PIERCY ROBERTS, 1803

Satirical hand-coloured etching showing the British lion knocking off the hat of a little Napoleon, who draws his sword and promises retaliation.

(240 × 335 mm). A good impression with strong colour; neatly window-mounted into a sheet of laid paper, dated in ink in the plate "May 14th 1803". Four days later Britain declared war on France ending the uneasy truce created by the Treaty of Amiens.

Rare. OCLC records only Harvard in the USA. There are also examples in the British Museum and at the Bodley.

An imposing English lion knocks a tiny Napoleon's hat from his head in a gesture of national power. Napoleon responds, threatening, 'What are you about there with your great Paw – you have knock'd my hat off – depend upon it I will Retaliate'.

Piercy Roberts was an English publisher, printmaker, and caricaturist active between 1785 and 1824. Between 1801 and 1806, Roberts ran a print shop at 28 Middle Row Holborn and published political caricatures, as here, as well as social caricatures. This is one of a series of anti-Napoleon prints he published between 1803 and 1815.

This is the impression offered in the Latta sale in 1913.

[40056] £2500

The Mighty English Lion Takes a Swipe at Napoleon



NORWICH, John Julius *A Collection Christmas Crackers*

LONDON, [PRIVATELY PRINTED], 1971–2017

A run of 29 issues of John Julius Norwich's annual 'Commonplace selection'. 16 issues inscribed by John Julius to variously 'Mary', 'Reresby & Penelope [Sitwell]', and 'Mark & Marguerite' [Littman].

Starting in 1970 John Julius Norwich began sending out his *Christmas Cracker* – a personal collection of quirky quotes and literary odds and ends – to his friends instead of a Christmas card. From an initial run of 200 copies, the *Cracker* grew to be a Christmas favourite, eventually being published in thousands of copies each year. Whilst available from a select few London bookshops, in the final years John Julius was hand-inscribing and personally sending out over 800 copies to friends and acquaintances.

From curious dictionary definitions – 'Carphology: Delirious fumbling with the bedclothes' and 'Tortuous Palindromes: Live dirt up a side-track carted is a putrid evil' – to C18th accounts of drunken pigs and Benjamin Franklin's account of inventing bifocals, the *Crackers* are stuffed with surprising, offbeat, often hilarious gems.

Commonplace books are similar to scrapbooks filled with items of many kinds: notes, proverbs, adages, aphorisms, maxims, quotes, letters, poems, tables of weights and measures, prayers, legal formulas, and recipes.

In creating *A Christmas Cracker*, John Julius was carrying on the long literary tradition of the commonplace book. Starting in antiquity, commonplace books were kept particularly during the Renaissance and in the nineteenth century, through to the twentieth century.

From Aristotle and Cicero, to Boethius, Dante, Leonardo Da Vinci, Isaac Newton, Ben Jonson, and Thomas Jefferson, through to E.M. Forster, Virginia Woolf, and W.H. Auden, John Julius Norwich's *Christmas Cracker* is the evolution of a centuries' old literary genre.

The run consists of 1971–1972, 1976–1978, 1983–1991, 1993–1995, 1997–2001, 2003–2008, and 2017.

All copies are in the original card wrappers. A couple of issues a little water-stained, generally in very good condition.

[37715] £1250

*The Most Famous
Commonplace Book
of the Late Twentieth
and Early Twenty-
First Centuries*



O'BRIAN, Patrick

Complete Set of the Aubrey/Maturin Series...in twenty volumes

Master and Commander (1969); Post Captain (1972); HMS Surprise (1973); The Mauritius Command (1977); Desolation Island (1978); The Fortune of War (1979); The Surgeon's Mate (1980); The Ionian Mission (1981); Treason's Harbour (1983); The Far Side of the World (1984); The Reverse of the Medal (1986); The Letter of the Marque (1988); The Thirteen-Gun Salute (1989); The Nutmeg of Consolation (1991); Clarissa Oakes (1992); The Wine-Dark Sea (1993); The Commodore (1994); The Yellow Admiral (1996); The Hundred Days (1998); Blue at the Mizzen (1999).

LONDON, COLLINS (& NEW YORK, NORTON), 1970-2004

First UK editions. A complete set of the famous Aubrey/Maturin series.

A full set of all 20 novels in the Aubrey/Maturin series.

Following in the literary footsteps of C.S. Forester and his Hornblower novels, Patrick O'Brian, with his Aubrey and Maturin canon, set a new standard in tales of Napoleonic naval derring-do.

Most volumes in near fine condition, the first three titles with a little nicking, *Master and Commander* in price-clipped dust wrapper which has a little nicking, creasing, small closed tear to lower panel and some internal reinforcements, with slight light old tape stain at foot of spine.

Full condition report available on request.

[39707] £8500



60

ORWELL, George
Nineteen Eighty-Four

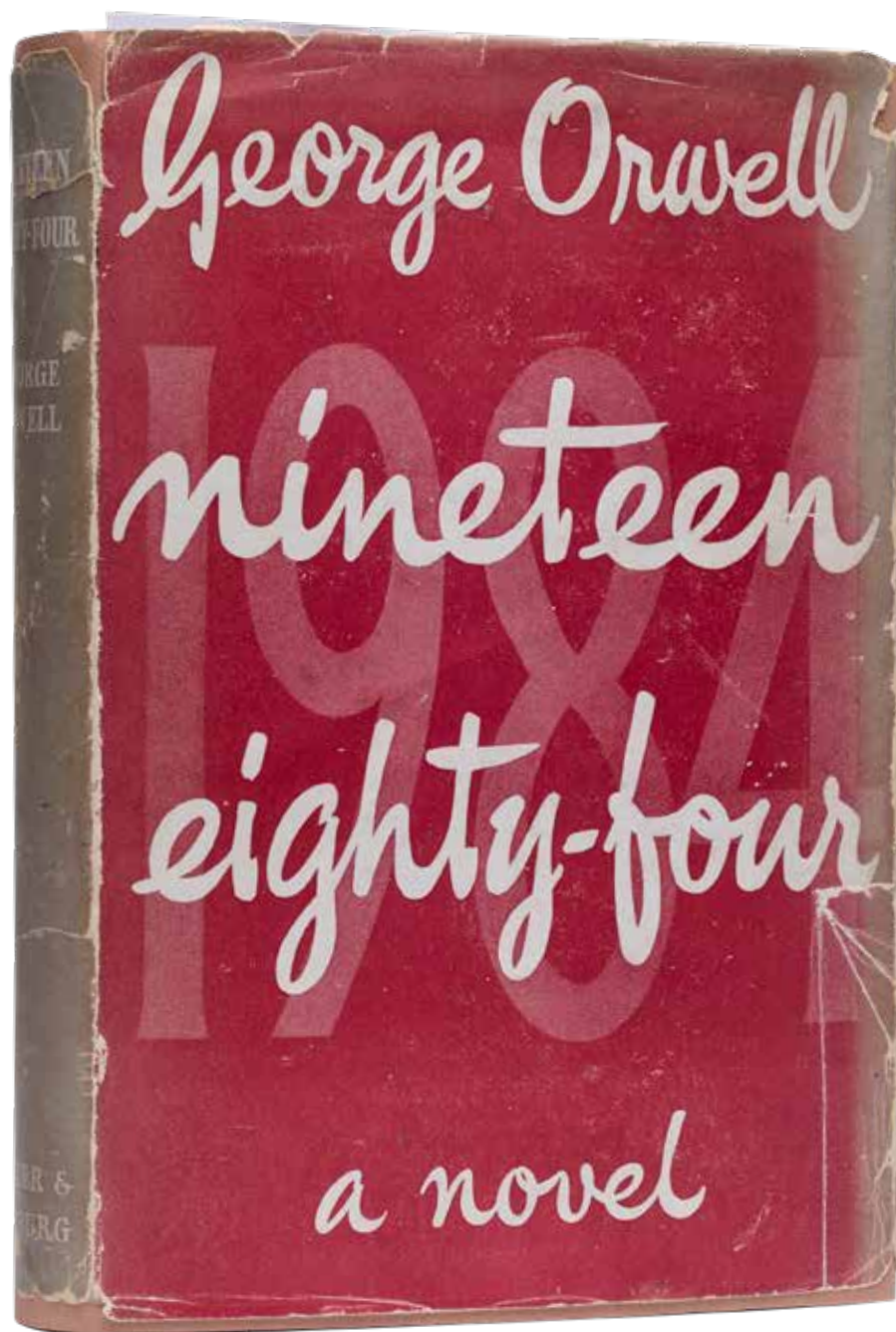
LONDON, SECKER AND WARBURG, 1949

First edition.

8vo (190 × 135 mm) original cloth in red dust wrapper. Spine and edges of cloth sunned, dust wrapper with a little chipping and creasing and fading, but a better than usual copy without restoration.

Copies of the first edition were issued either in green or dark red dustjackets. To judge from surviving examples, this was done in proportions of about two green to one red, but there is no priority between them. A pleasing copy of one of the century's greatest novels.

[38850] £10000



PARK, Mungo

Travels in the Interior Districts of Africa: Performed under the Direction and Patronage of the African Association, in the Years 1795, 1796, and 1797. With an Appendix containing geographical illustrations of Africa by Major Rennell

LONDON, PRINTED BY W. BULMER AND CO. FOR THE AUTHOR; AND SOLD BY G. AND W. NICOL, BOOKSELLERS TO HIS MAJESTY, PALL-MALL, 1799

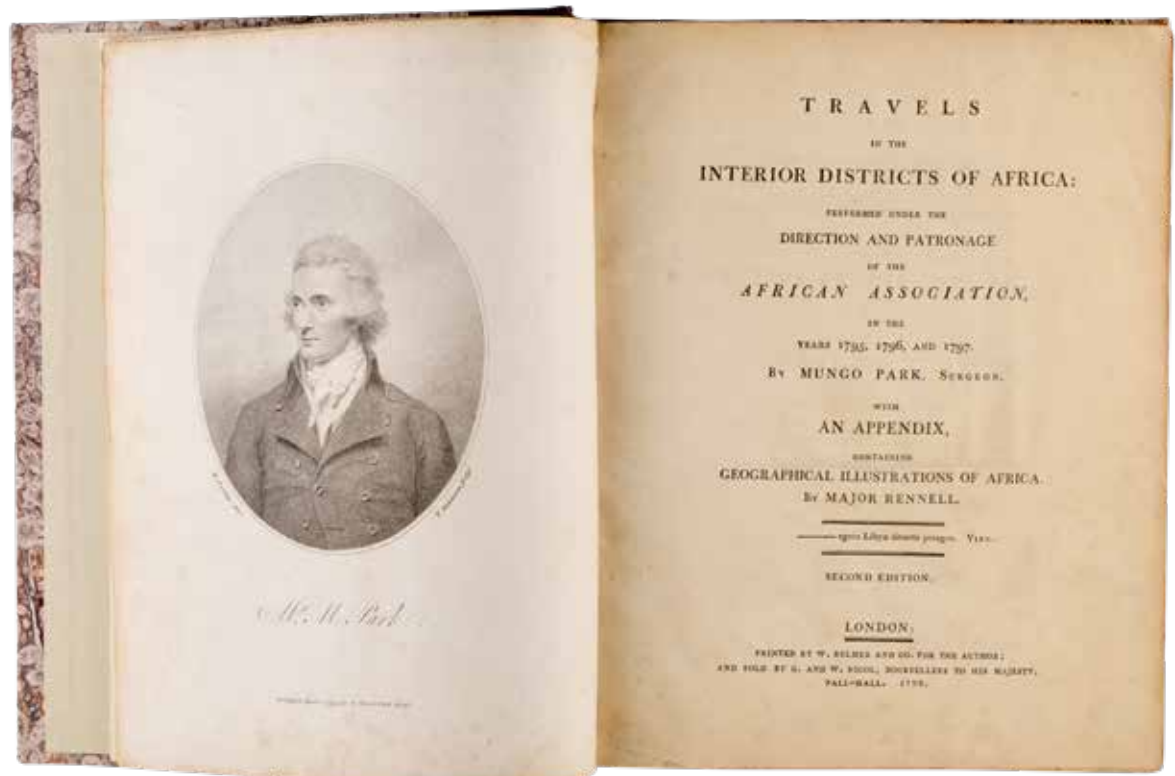
Second edition. Engraved portrait frontispiece, 3 folding engraved maps and charts, two botanical engraved plates, and three copper-engraved plates after drawings by the author, 2 leaves of engraved music.

4to., recently rebound in polished calf backed marbled paper boards, spine richly gilt with contrasting leather labels. Repair to folding map at p.1, small ink monogram, otherwise a very good copy.

Proposed by his patron Sir Joseph Banks, Scottish surgeon Mungo Park was charged by the African Association to explore the course of the Niger, four previous expeditions having failed. He

succeeded in reaching the river and following it for about 100 miles before exhaustion and lack of supplies following a four-month imprisonment forced him to turn back. He returned to Africa in 1805 for another attempt, during which he was killed. 'Park's *Travels* has become a classic of travel literature, and its scientific observations on the botany and meteorology of the region, and on the social and domestic life of the [Africans], have remained of lasting value [...] Park did not solve the problem of the Niger [...] but he set the further exploration of the region in the right direction' (*Printing and the Mind of Man*, p.253).

[38435] £995



PARTRIDGE, Frances

Julia: A Portrait of Julia Strachey by herself and Frances Partridge

LONDON, VICTOR GOLLANCZ LTD., 1983

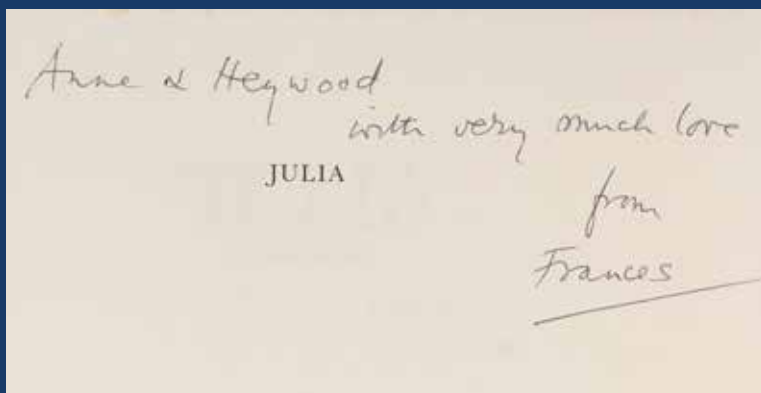
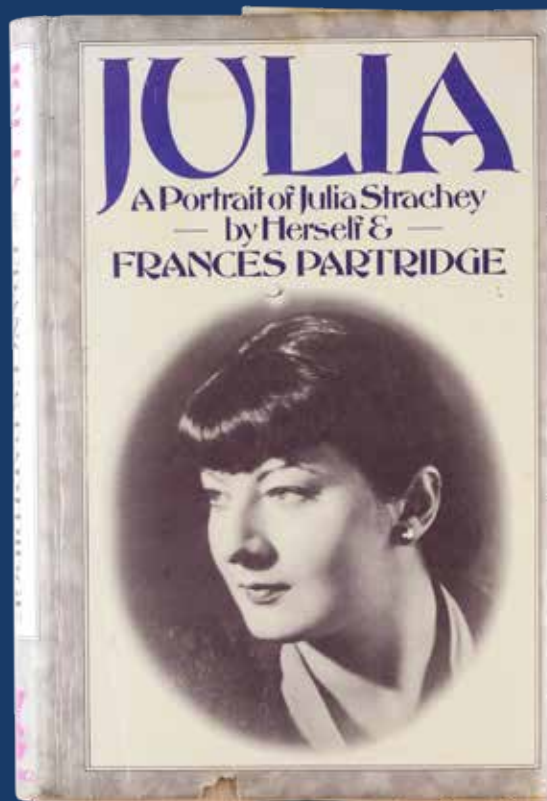
First edition, inscribed by Frances Partridge to Anne and Heywood Hill, 'Anne & Heywood with very much love from Frances'. With ink notes by Anne Hill on inside flaps of wrapper.

8vo., original cloth with dust wrapper. Wrapper with a small chip to bottom edge of front panel, slightly worn and water stained internally, otherwise a very good copy.

An appealing presentation copy. Anne and Heywood Hill are mentioned in the acknowledgements, and both appear at various stages at the book.

In a letter of August 1936 Julia Strachey writes to Frances Partridge, 'My friend Heywood Hill has blossomed out into the most terrific and shee shee [*sic*] bookshop opposite the Curzon Cinema. Anne Gathorne-Hardy is working in it with him, and I am expecting to hear of their engagement any moment' (p.150, with marginal pencil lines marking the entry).

[39609] £95



*Inscribed to Anne
and Heywood Hill*

[PENINSULAR WAR] ESPOZ Y MINA, Francisco, 1781–1836
Short Extract from the Life of General Mina

LONDON, PUBLISHED BY HIMSELF; PRINTED FOR TAYLOR AND HESSEY, 1825

First edition, presentation copy from Mina to General Thomas Graham, 1st Baron Lynedoch, inscribed 'Al General Lord Lynedoch. Espoz y Mina'. With Lynedoch's bookplate.

8vo., pp. 107, bound without 8-page publisher's catalogue at end, printed in Spanish and English on facing pages. Contemporary half calf over marbled paper covered boards, spine richly gilt with contrasting red leather label. Some loss to leather at foot of front spine, front joint a little tender. Slight staining to bottom edge of lower board affecting the lower margin of the last few pages, otherwise a very good copy.

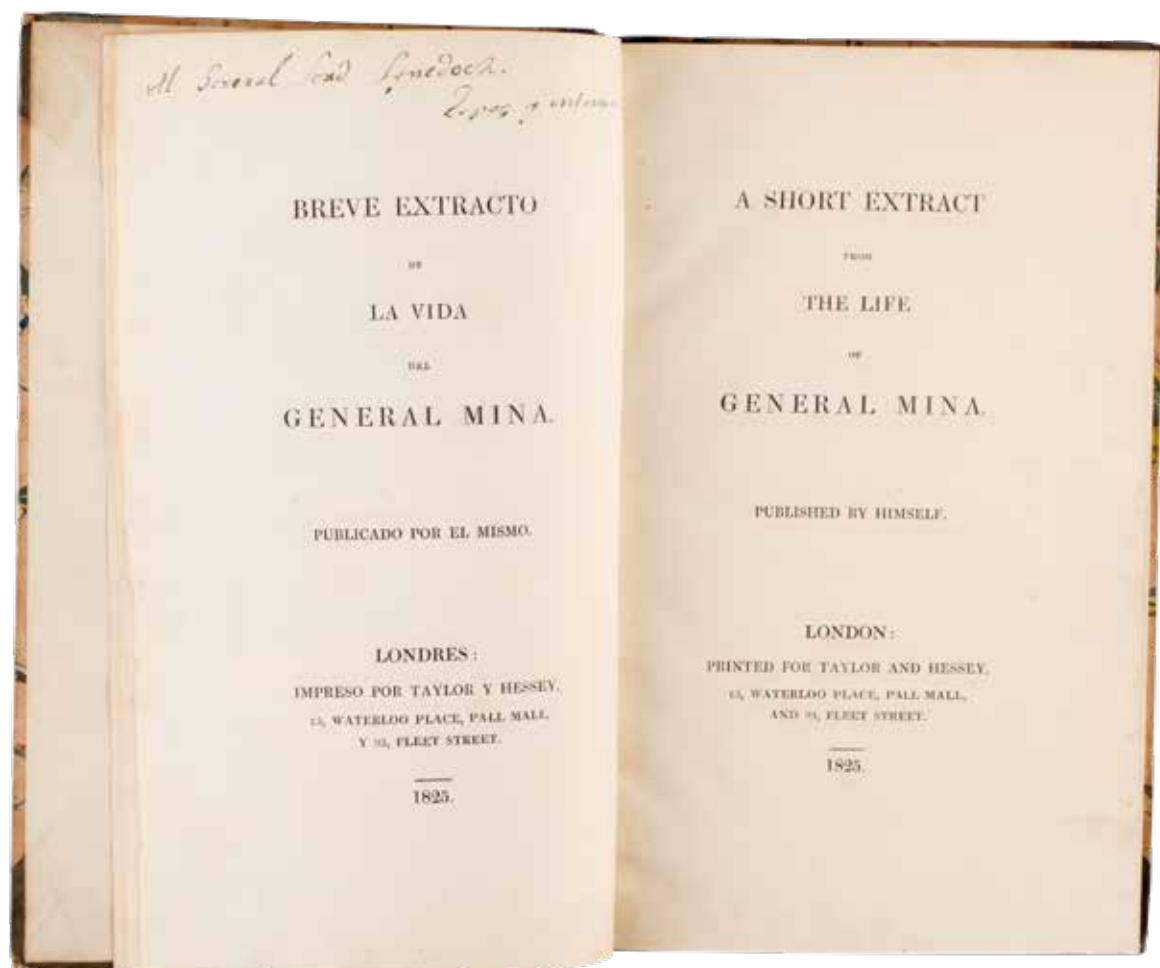
An appealing presentation copy from the Spanish guerilla leader and general, Francisco Espoz y Mina, to Wellington's Second in Command, General Thomas Graham. Mina served under Wellington in 1813 and 1814 and would have very likely have known General Thomas personally.

Espoz y Mina is considered the most important guerrillero of the Peninsular War. His full Memoirs were published by his widow at Madrid in 1851–52.

An uncommon autobiographical account of the Peninsula War. Only one copy has come up at auction in the last 100 years (Sotheby's 1973)

[40065] £2500

Presentation copy to Wellington's Second in Command



PRATCHETT, Terry
The Carpet People

GERRARDS CROSS COLIN SMYTHE 1971

First edition of Pratchett's first book written when he was 17 years old, preceding his Discworld series.

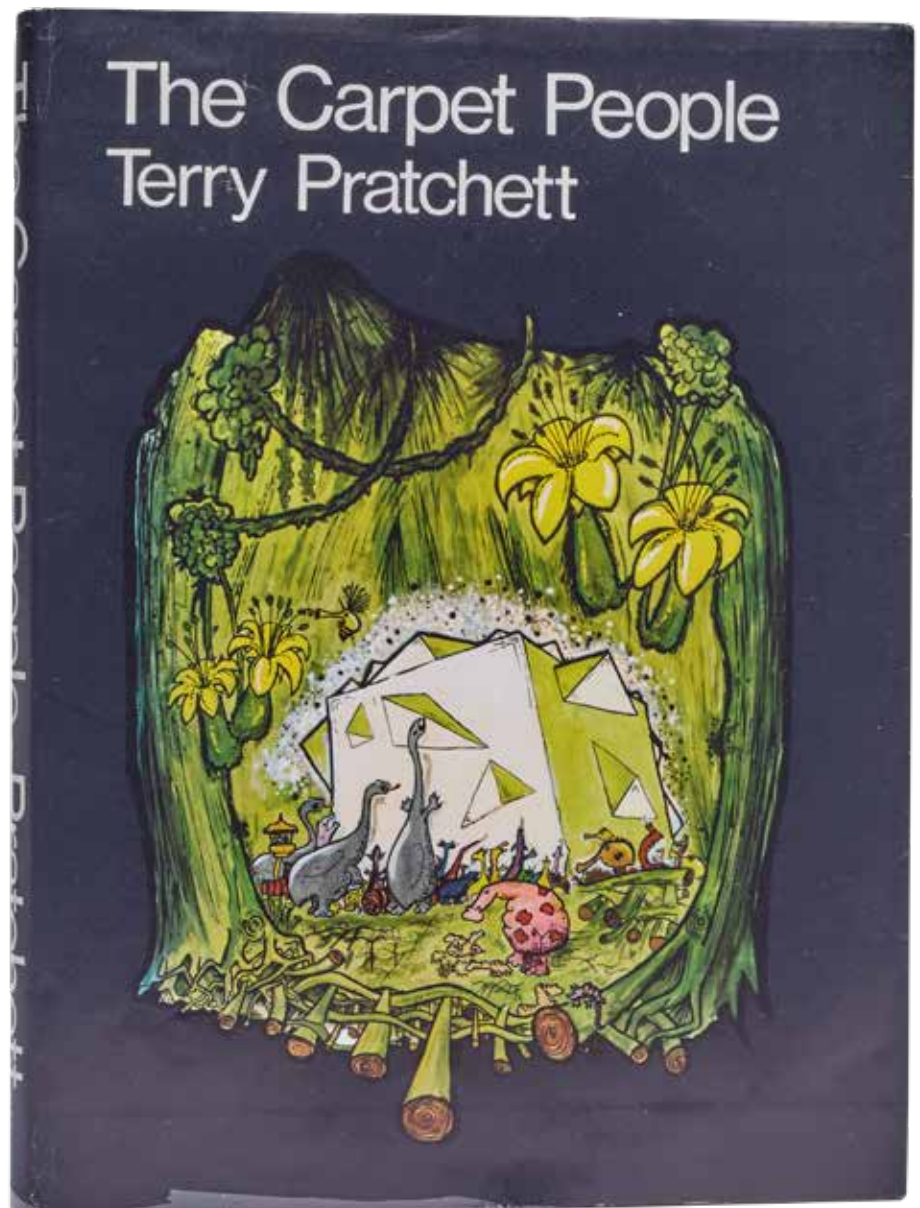
8vo., original cloth with price-clipped dust wrapper. Neat ink names, a little wear to inside of wrapper from a (now removed) plastic cover, otherwise a very good copy.

The Carpet People contains a similar mix of humour and serious topics like war, death, and religion, which later became a major part of the

Discworld series. Before creating the Discworld, Pratchett wrote about two different flat worlds, first in this novel, and then in the novel *Strata*.

'*The Carpet People* showcases all that is best in Pratchett's later writing, unique ideas of a world and people, a wonderfully brought out set of morals, and writing with a humorous tinge of characterization but still serious enough not to appear a parody' (*Fantasy Book Review*).

[39804] £750



65

PROUST, Marcel

Remembrance of Things Past [À la recherche du temps perdu.] Swann's Way [2 Vols]; Within a Budding Grove [2 Vols]; The Guermantes Way [2 Vols]; Cities of the Plain [2 Vols]; The Captive; The Sweet Cheat Gone; Time Regained. Translated by C.K. Scott Moncrieff [the final volume by Stephen Hudson]. [Complete in 11 Vols.]

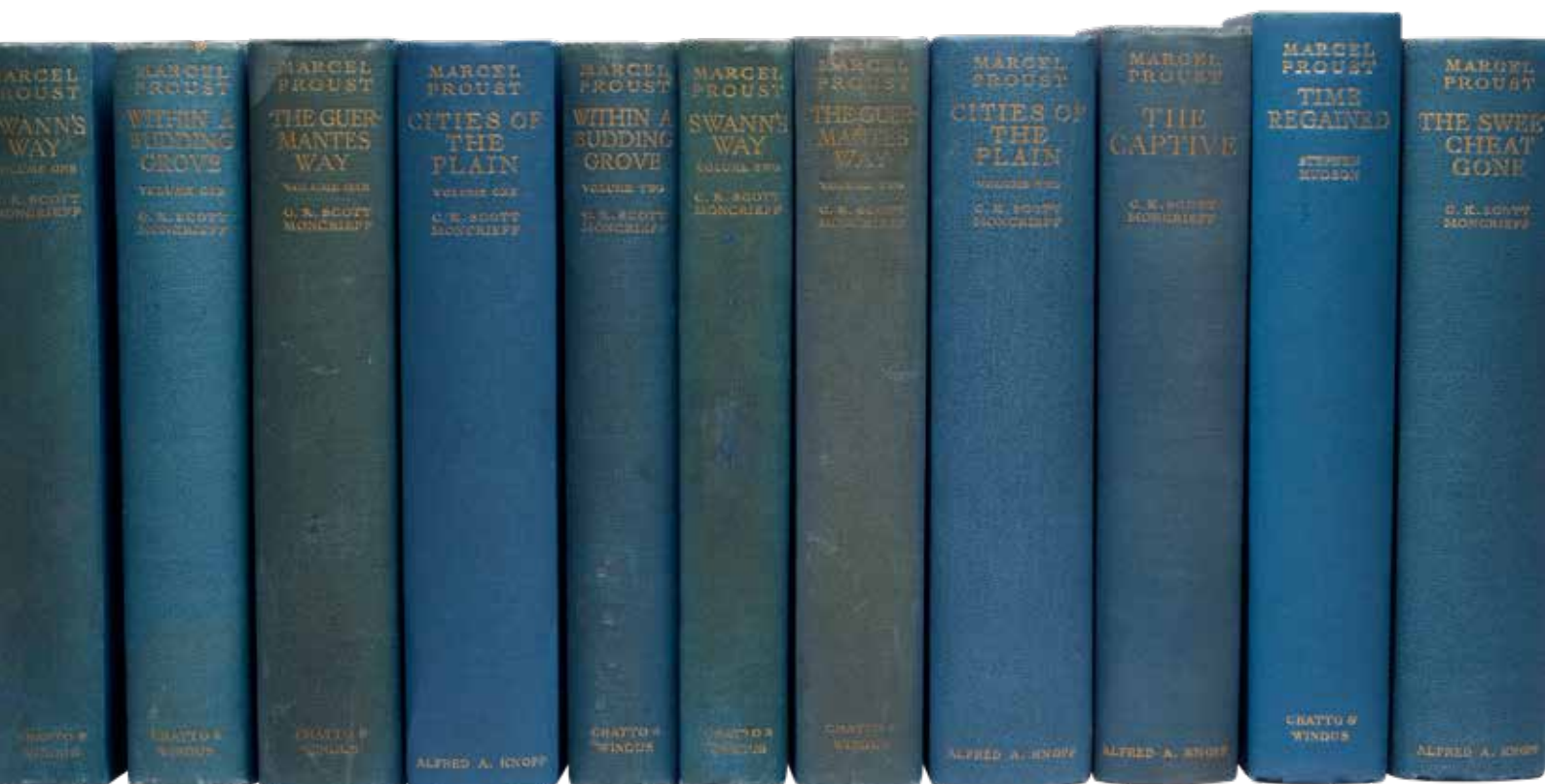
CHATTO & WINDUS AND ALFRED A. KNOPF, 1922-

First English editions, *Cities of the Plain* and *Time Regained* one of 2,200 and 1,250 numbered copies respectively.

8vo., 11 volumes [two volumes slightly larger, as issued], in original blue cloth lettered in gilt on spines. A couple of spines a little darkened, neat ink name to two volumes, a little spotting to one fore-edge, otherwise a very good bright and clean set, unusual in this condition.

Critically acclaimed as one of the prose masterpieces of the twentieth century, Proust's novel elicited praise from the likes of Virginia Woolf – 'Oh if I could write like that!' – and Edith Wharton: 'Every reader enamoured of the art must brood in amazement over the way in which Proust maintains the balance between these two manners – the broad and the minute. His endowment as a novelist – his range of presentation combined with mastery of his instruments – has probably never been surpassed.'

[39635] £9500



PULLMAN, Philip
His Dark Materials Trilogy: The Northern Lights; The Subtle Knife; The Amber Spyglass

LONDON, SCHOLASTIC PUBLICATIONS, 1995, 1997 & 2000

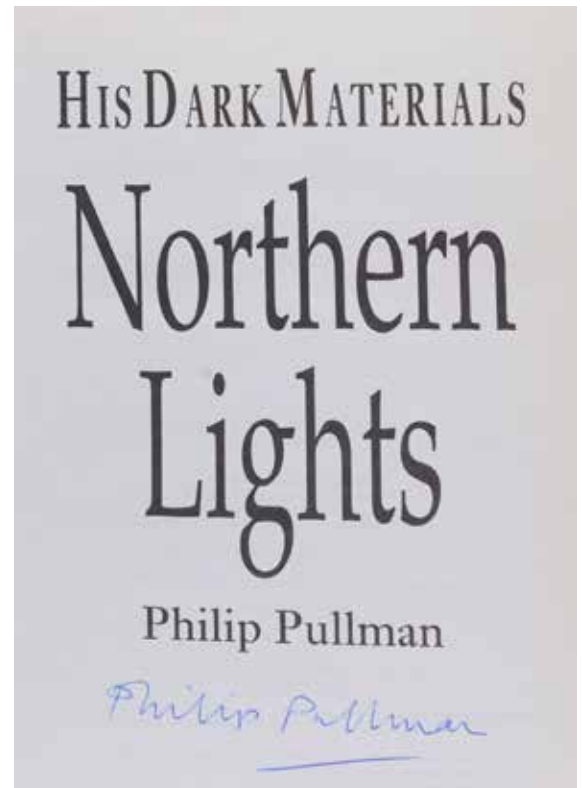
First editions, each volume signed on the title-page by Philip Pullman.

8vo., 3 volumes in original cloth with dust wrappers. A fine set.

Pullman's acclaimed fantasy trilogy, *His Dark Materials* charts the coming-of-age stories of Lyra and Will as they traverse a series of parallel universes. The individual books in the trilogy have won a number of awards, including the 1995 Carnegie Medal for *Northern Lights* and the 2001 Whitbread Book of the Year award for *The Amber Spyglass*. The trilogy has spawned a number of adaptations, including the National Theatre's two-part dramatisation (2003-2004), New Line Cinema's Hollywood film adaptation (2007), and, most recently, an HBO/BBC television series (2019).

Pullman's trilogy is regarded as the next generation fulfilment of the fantasy genre, following in the footsteps of C.S. Lewis's *Chronicles of Narnia* and J.R.R. Tolkien's *Lord of the Rings*.

[38469] £6500



67

REPTON, Humphry

[Limited edition facsimile of the Red Book for Woburn Abbey, 1805.]

LONDON, SHEPHERDS BINDERY, 2019

Limited to an edition of 75 copies, of which a maximum of 61 available for sale. The volume includes a signed introduction by the current Duke of Bedford and a colophon and it is housed in a slipcase in matching dark red cloth and lined with soft suede.

When John Russell, 6th Duke of Bedford (1766–1839), invited Repton to prepare landscape designs for Woburn Abbey in Bedfordshire, Repton

had no other commissions on the horizon. The importance of obtaining the Duke's approval for his designs is reflected in the Red Book he produced: it is one of the largest (552 × 423mm) and most carefully designed. Repton's hopes were high and ultimately successful. The Repton landscape at Woburn Abbey is gradually being restored and will become one of the best surviving examples of his works when the restorations are completed in 2025.

Repton's work for the Russells is dominated by his time at Woburn Abbey but the family were in fact patrons of his most varied commissions, ranging from a small family home at Oakley, near Bedford, Russell Square, London, buildings in the centre of Tavistock, Devon and a cottage orné (or decorative cottage) at nearby Endsleigh.

Presented with a copy of *Humphry Repton and the Russell Family Featuring the Red Books for Woburn Abbey and Endsleigh, Devon* by Keir Davidson.

[39243] £4995



RUSHDIE, Salman *The Satanic Verses*

LONDON, VIKING, 1998

First edition, edition deluxe, limited to 100 numbered copies bound in quarter morocco, signed by Salman Rushdie.

8vo., original quarter goatskin over navy buckram cloth, ruled in gilt and with gilt lettering to spine and publisher's textured end papers. Without the scarce plain dust wrapper but with the original cardboard box.

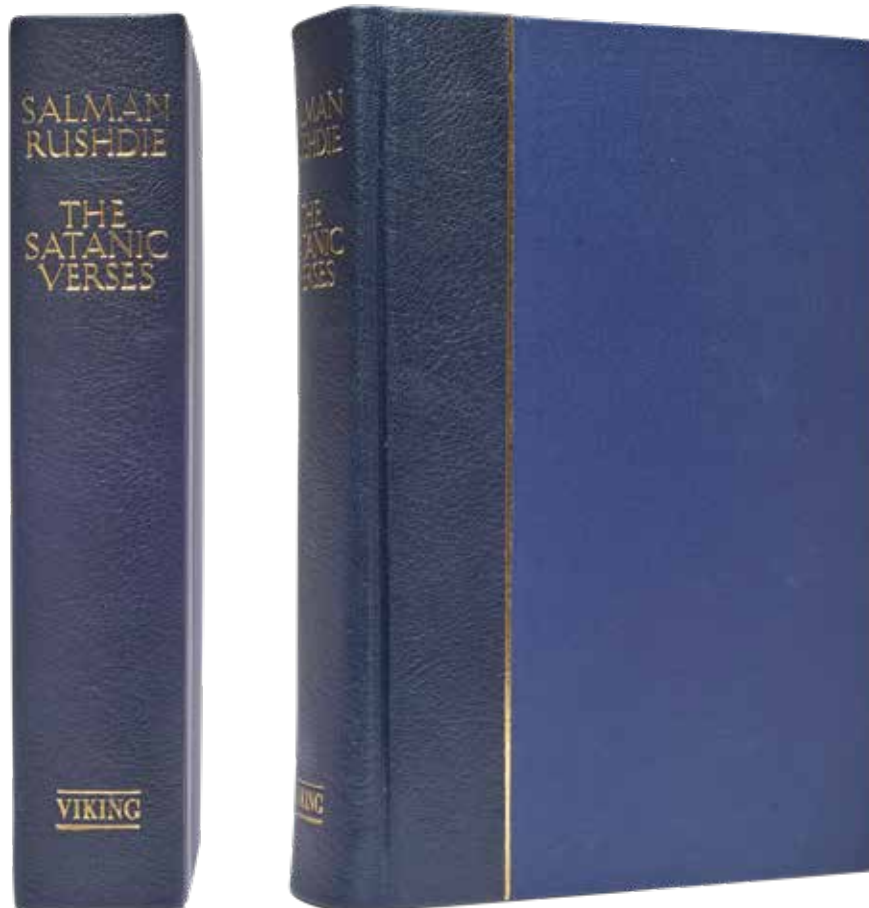
Published simultaneously with the first trade edition.

The Satanic Verses was Rushdie's fourth novel, and caused huge controversy when it was initially released due to its depiction of the prophet Muhammad. The title refers to the satanic verses, a group of Quranic verses that refer to three Pagan Meccan goddesses: Allāt, Uzza, and Manāt. The novel employs elements of magic realism interspersed with a sequence of subplots that take the form of intricate dream narratives

relayed by the protagonist. American theorist Timothy Brennan would later praise *The Satanic Verses* as, 'the most ambitious novel yet published to deal with the immigrant experience in Britain.'

Speaking of his own work, Rushdie has defined his intentions as being not about Islam at all, but rather a novel concerned with issues as varied as 'migration, metamorphosis, divided selves, love, death, London and Bombay.' The complex controversy surrounding *The Satanic Verses* continues to impact. It is an influential novel which explores, amongst many other subjects, the disillusionment suffered by characters in between identification with competing cultures. It is a novel which, through unusual surreal depiction, highlights identity crises whilst binding its text in powerful parallel stories with roots in diverse religious history.

[38731] £3750



SAYERS, Dorothy L Complete Lord Peter Wimsey Novels [with] Three Volumes of Short Stories

NEW YORK AND LONDON, VARIOUS, 1923–1937

First editions. *Whose Body?* the first US edition first impression, preceding the UK edition.

14 volumes finely bound by Bayntun-Riviere in half red morocco, lettered in gilt on spines with gilt bell centre tool in bottom panel. The lettering of the author's name on *Clouds of Witness* is in the third panel directly below the title lettering. On all the other volumes the author's name appears in the fourth panel. Hylton Bayntun Coward, the erstwhile owner of Bayntun's bindery, once explained that such anomalies showed that bindings had been 'done by hand.'

Novels:

Whose Body? (1923)
Clouds of Witness (1926)
Unnatural Death (1927)
The Unpleasantness at the Bellona Club (1928)
Strong Poison (1930)
The Five Red Herrings (1931)
Have His Carcase (1932)
Murder Must Advertise (1933)
The Nine Tailors (1934)
Gaudy Night (1935)
Busman's Honeymoon (1937)

Short Stories:

'Lord Peter Wimsey Investigates' (1928)
'Hangman's Holiday' (1933)
'In the Teeth of the Evidence' (1940)

Lord Peter Bredon Wimsey DSO (later 17th Duke of Denver) is the fictional protagonist in a series of detective novels and short stories by one of the founding mothers of mystery, Dorothy L. Sayers. A dilettante who solves mysteries for his own amusement, Wimsey is an archetype for the British gentleman detective. He is often

assisted by his valet and former batman, Mervyn Bunter; by his good friend and later brother-in-law, police detective Charles Parker; and, in a few books, by Harriet Vane, who becomes his wife. The character and the stories he stars in are often considered among the best of the pre-World War II 'Golden Age' mysteries.

The Wimsey stories take place between 1922 and 1936, and (somewhat unusually for a mystery series) the characters age in real time: Lord Peter is thirty-two in *Whose Body?* and forty-six in *Busman's Honeymoon*.

While there is a film called *The Silent Passenger* made in Sayers's lifetime based on the character, she disliked it; a feeling seemingly reciprocated by the public and fandom, as it has not survived. In 1940, Metro-Goldwyn-Mayer released a 'satisfactory' film version of *Busman's Honeymoon* (called *Haunted Honeymoon* in the USA) starring Robert Montgomery and Constance Cummings. In the 1970s, the BBC produced five miniseries starring Ian Carmichael as Lord Peter (*Clouds of Witness*, *The Unpleasantness at the Bellona Club*, *Five Red Herrings*, *Murder Must Advertise*, and *The Nine Tailors*). Carmichael also starred in the BBC's radio drama series from the '70s to the '80s which adapted nearly all the novels, save for *Gaudy Night*, which was finally adapted in 2005. The '80s saw Edward Petherbridge and Harriet Walter adapt the three main Harriet Vane novels, *Strong Poison*, *Have His Carcase*, and *Gaudy Night*. Carmichael brought both humour and depth to the role, while Petherbridge emphasized the melancholy and romantic sides of the sleuth.

[38689] £7500



CASTLE SEMPLE, 1847

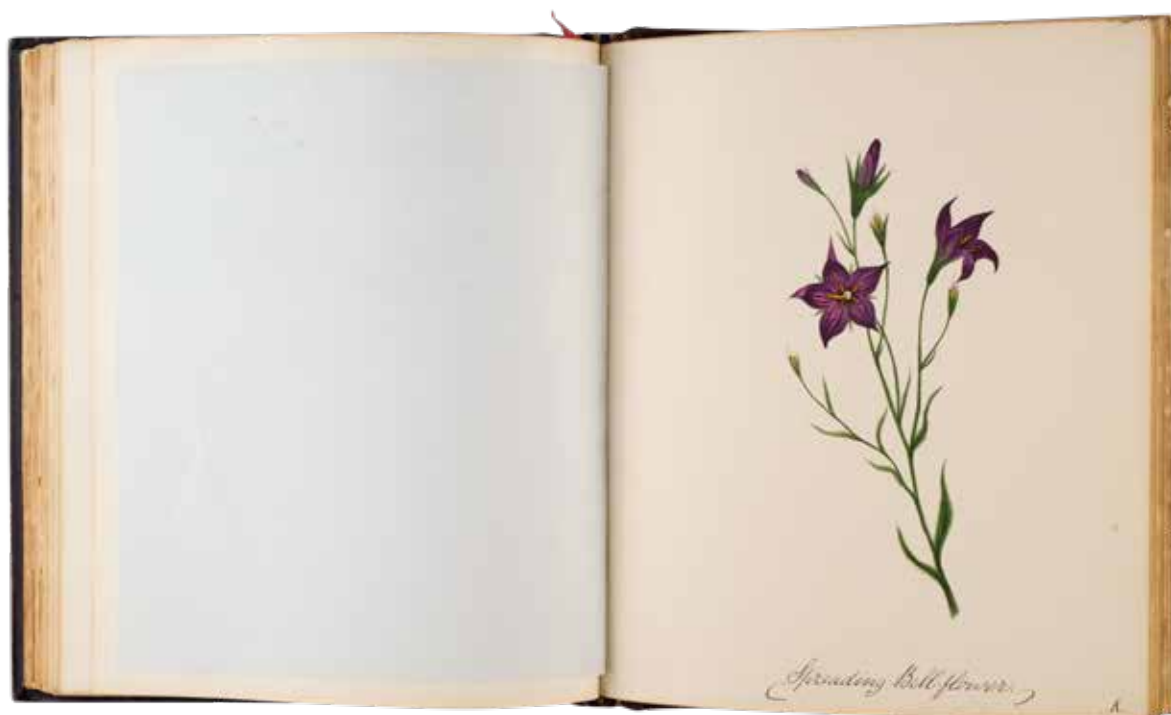
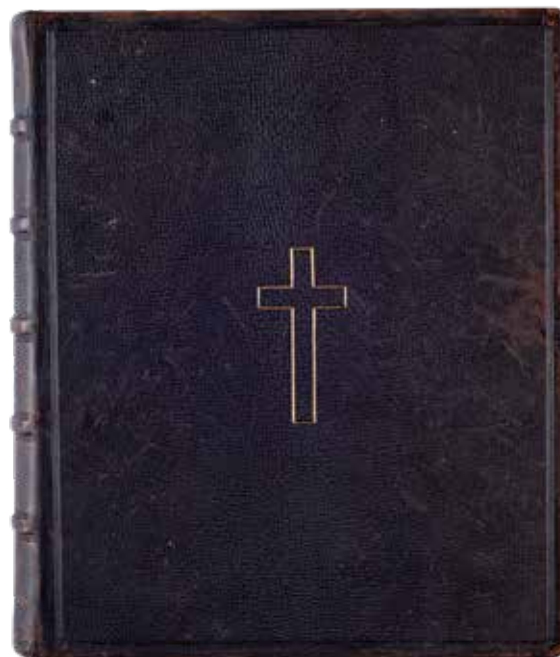
An album of manuscript botanical and religious notes and poems, with 31 watercolours of plants and flowers, each watercolour signed K.

Calligraphic title page followed by a printed table of 'Lessons for July' from the *Book of Common Prayer*. The entries for each day of July, each include one page with the relevant biblical readings copied out, followed by a page with the English and Latin names for a specific flower and short excerpts, quoted and in some cases slightly condensed or adapted from Mrs Loudon's 1846 *British Wild Flowers*, a page with a delicate hand-drawn and painted illustration of the relevant flower, each with caption and signature 'K', and then a page with manuscript verses or extracts, generally of a devotional character, by authors such as Cowper, Henry Moore, and Edward Young.

The choicely executed watercolours, with tissue guards, are bright and fresh. Castle Semple, identified on the title page, was a mansion house and estate in Renfrewshire, Scotland. In the 1840s it was in the hands of the Harvey family. The illustrations presumably record flowers drawn from life on the estate during a visit in July 1847. A beautiful hand-illustrated gift-book. Sadly, the recipient and the artist elude identification.

Original black morocco with a gilt cross on upper board. Binding a little rubbed, otherwise a very good copy.

[39916] £650



SHAKESPEARE, William

The Comedies, Histories & Tragedies of William Shakespeare: The Text of the First Folio Edited and amended Where Obscure by Herbert Farjeon

NEW YORK, THE LIMITED EDITIONS CLUB, 1939

Limited edition of 1950 numbered copies designed by Bruce Rogers.

Folio, 37 volumes in original buckram backed patterned paper covered boards. A little varied darkening to cloth spines, otherwise a very good set.

The Limited Editions Club Shakespeare is one of the finest and most lavishly produced Shakespeare editions of the twentieth century. Each play was illustrated by a different artist and as such provides a window into the leading international book illustrators of the time. Among the artists are Arthur Rackham, Eric Gill, Agnes Miller Parker, Edward Wilson, Valenti Angelo, Fritz Eichenberg, Frans Masereel, Barnett Freedman, Robert Gibbings, Yngvu Berg, W. A. Dwiggins, Graham Sutherland, and Edward Bawden.

‘The illustrations represent the successful completion of the most ambitious plan to illustrate Shakespeare in history. They are the work of thirty-seven of the world’s leading book artists. They furnish a collection of unusual beauty, a conspectus of the art of book illustration throughout the world as this art is struck into fire by the flint of Shakespeare’s genius’ (George Macy, *A Note Upon a New Shakespeare*.).

With the supplement volume ‘Shakespeare; A Review and a Preview.’ In original cloth with presentation ink inscription.



[39036] £1995



‘The illustrations represent the successful completion of the most ambitious plan to illustrate Shakespeare in history. They are the work of thirty-seven of the world’s leading book artists. They furnish a collection of unusual beauty, a conspectus of the art of book illustration throughout the world as this art is struck into fire by the flint of Shakespeare’s genius.’

SITWELL, Sacheverell & BLUNT, Wilfrid

Great Flower Books 1700–1900: A bibliographical record of two centuries of finely-illustrated flower books

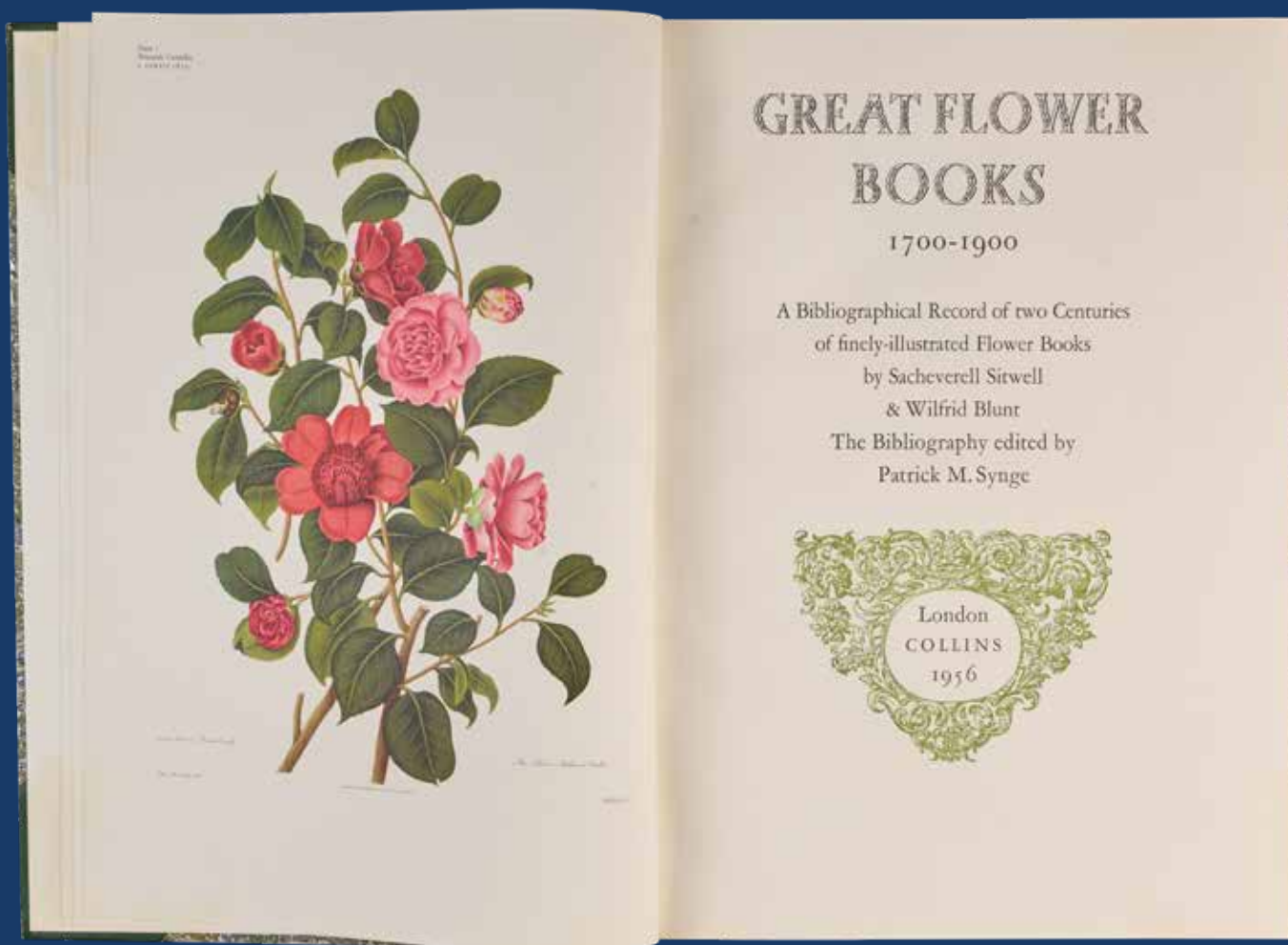
LONDON, COLLINS, 1956

First edition limited to 1750 copies, this being one of 295 copies on Amstel special mould-made paper, signed by Sitwell and Blunt. With 20 plates in colour and 16 plates in black & white.

Folio, original half green morocco over marbled paper covered boards, lettered in gilt on spine. Spine browned otherwise a very good copy.

With a bibliography edited by Patrick M. Synge and compiled by W.T. Stern, Sabine Wilson, and Handasyde Buchanan, and a Foreword by S. Dillon Ripley. Handasyde Buchanan was one time Managing Director at Heywood Hill.

[40028] £995





Blue Jay.
CYNITHA CRISTATA.
Male, 1. Female, 2, 3.

Illustration by G. A. S. 1891

SITWELL, Sir Sacheverell (1897–1988), Handasyde BUCHANAN, and James FISHER

Fine Bird Books: 1700–1900

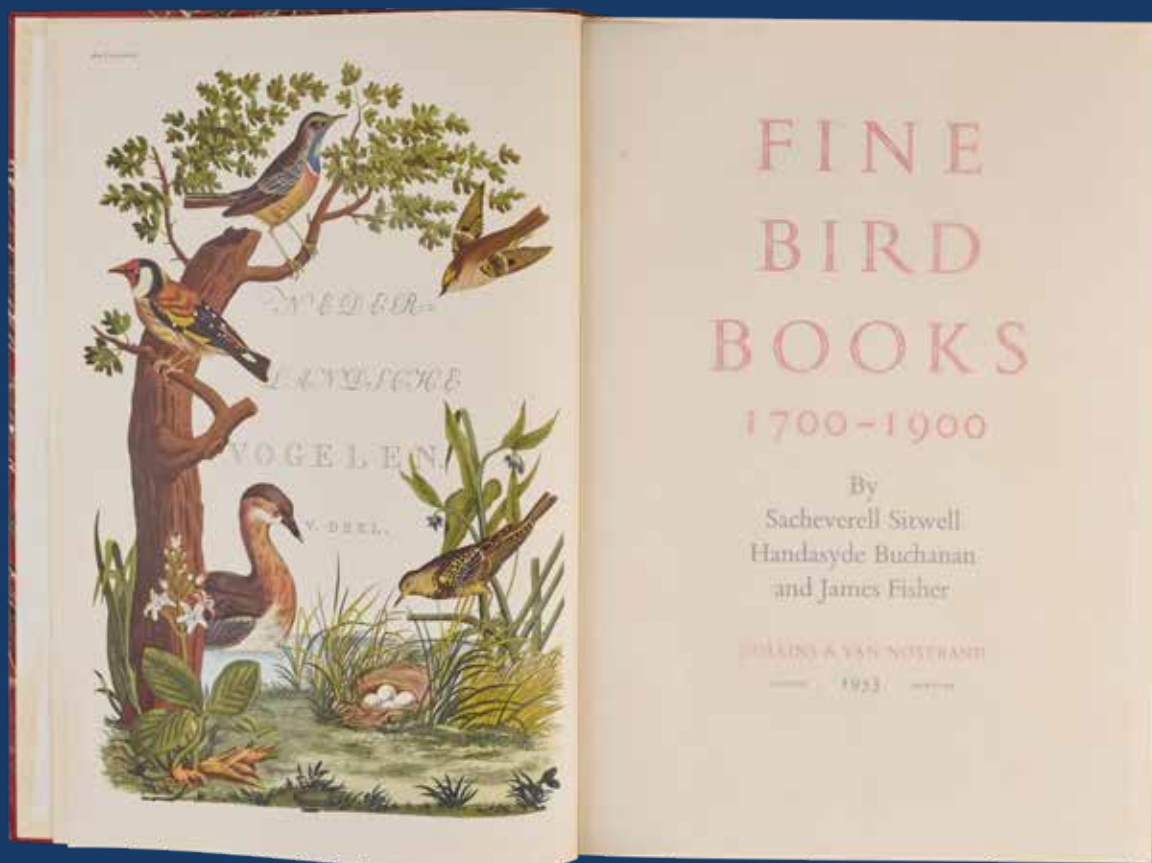
LONDON & NEW YORK, COLLINS & VAN ROSTRAND, 1953

A fine copy of the deluxe issue of the large format first edition of this standard reference work. Handasyde Buchanan was one-time managing director of Heywood Hill Bookshop.

The edition as a whole was limited to 2295 copies. This is number 167 of 295 numbered copies signed by the authors 'printed on Pannekoek mould made paper half bound in morocco by Mansell of London' (Prospectus). The work is in three main parts: first, a masterly essay offering an overview of the 'Fine Bird Book' by Sacheverell Sitwell; second, the bibliography by Buchanan and Fisher; and third, a 'List of Species Illustrated in the Plates' by Fisher.

Folio (19 ¼ × 13 ⅜ inches). Original red half morocco over marbled paper-covered boards by Mansell of London, spine titled in gilt, with the original marbled paper slipcase. Title printed in red and black, decorated half-title. 16 coloured plates (one folding), 24 full-page uncoloured collotype illustrations, occasional uncoloured head- or tailpieces.

[39970] £1250



SMITH, Ali

**Complete Seasonal Quartet: Autumn; Winter;
Spring; Summer [together with] Companion Piece**

LONDON, HAMISH HAMILTON, 2016-2022

First editions, all signed by Ali Smith.

8vo., 5 volumes, in original cloth with the illustrated wrap-around bands. A near fine set.

'Having challenged herself to write a series of contemporary novels aligned as closely as possible to current events, Smith's *Autumn* was quickly identified as one of the first consciously "Post-Brexit" novels in 2016. Each new book in the series continued to follow a developing concern in the national consciousness with unnerving precision, and the last novel *Summer* inevitably emerged in mid-2020 as one of the first "Post-Covid" novels. Each book has been nominated for the Booker Prize, and the series as a whole is destined to become as a classic record and mirror of our times.'

[39803] £875



75

SOLDATI, Mario The Capri Letters. Translated by Archibald Colquhoun

LONDON, HAMISH HAMILTON, 1955

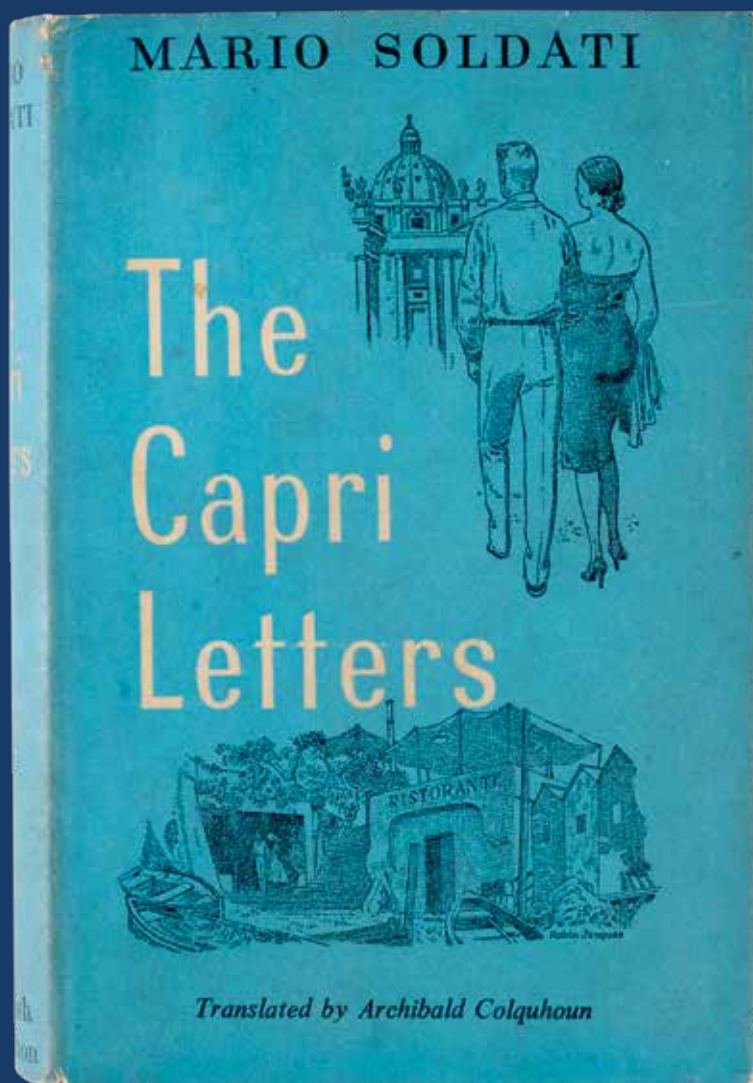
First edition in English. Inscribed by the author to Heywood Hill, "To Heywood Hill as a souvenir of a nostalgic "Curzonian" Mario Soldati".

8vo., original cloth with dust wrapper designed by Robin Jacques. Wrapper a little nicked, spine a little darkened, a little light soiling, otherwise a very good copy.

Soldati's second novel for which he won the 1954 Strega Prize.

[39613] £195

*To Heywood Hill,
as a souvenir
of a nostalgic "Curzonian"
Mario Soldati
Capri - Rome - May 1955*



*Inscribed to
Heywood Hill*

STEVENSON, Robert Louis **Treasure Island**

LONDON, CASSELL AND COMPANY, 1883

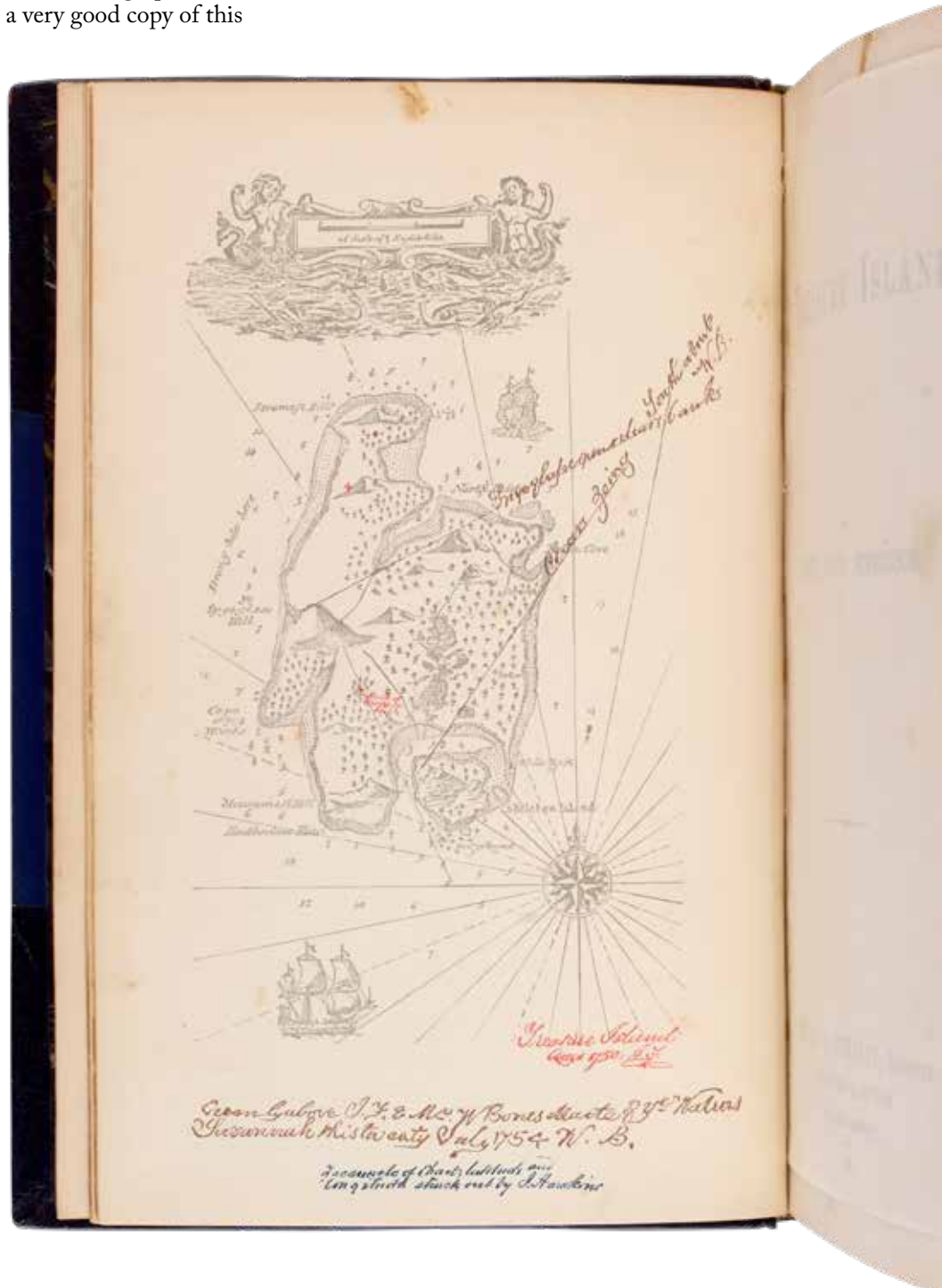
First edition, first issue, with 4 page set of advertisements dated July 1883. Presentation inscription on half-title giving this copy as a Christmas present in 1883.

Finely bound in contemporary half dark blue morocco, lettered in gilt on spine, top edge gilt. With treasure map frontispiece. Some occasional spotting and browning, spine a little darkened, otherwise a very good copy of this children's classic.

First issue with the following points: advertisements dated July 1883; "dead Man's Chest" not capitalized on pp.2 & 7; "rain" for "vain" on last line of p.40; "a" missing on p.63, line 6; full-stop dropped from p.178, line 20; "worse" for "worst" on p.197, line 3.

[39915] £5000

*"Treasure Island
will be a classic
to go down with
Robinson Crusoe,
Through the
Looking Glass and
The Jungle Books"*
(Jack London)



STOKER, Bram Dracula

LONDON, ARCHIBALD CONSTABLE, 1904

Eighth edition. With a card signed by actor Bela Lugosi tipped in. Also, with an autograph letter signed by Bram Stoker tipped in.

The autograph letter to an unknown recipient reads: 'Sir Henry Irving asks me to express his regret that he will not be able to be present on 17th at the Benefit of his old friend John Hollingshead [...] as he will be at sea on his way to America.' Irving, together with Ellen Terry and the Lyceum Theatre Company were embarking on a tour of the USA and Canada, and the letter, dated 11.10.99 is written on headed paper listing the various stops on the tour. Stoker published his reminiscences of the tour in 'Lucky Escapes of Sir Henry Irving' which was first published in the US in the May 1, 1900 issue of *The St. Paul Globe*, St. Paul, MN. It is a series of very short stories about things that could have happened to Henry Irving's group during its 1899-1900 tour of America.

An appealing theatrical association. Hollingshead, like Henry Irving, was a theatre impresario, managing the Alhambra Theatre before becoming the first manager of the Gaiety Theatre.

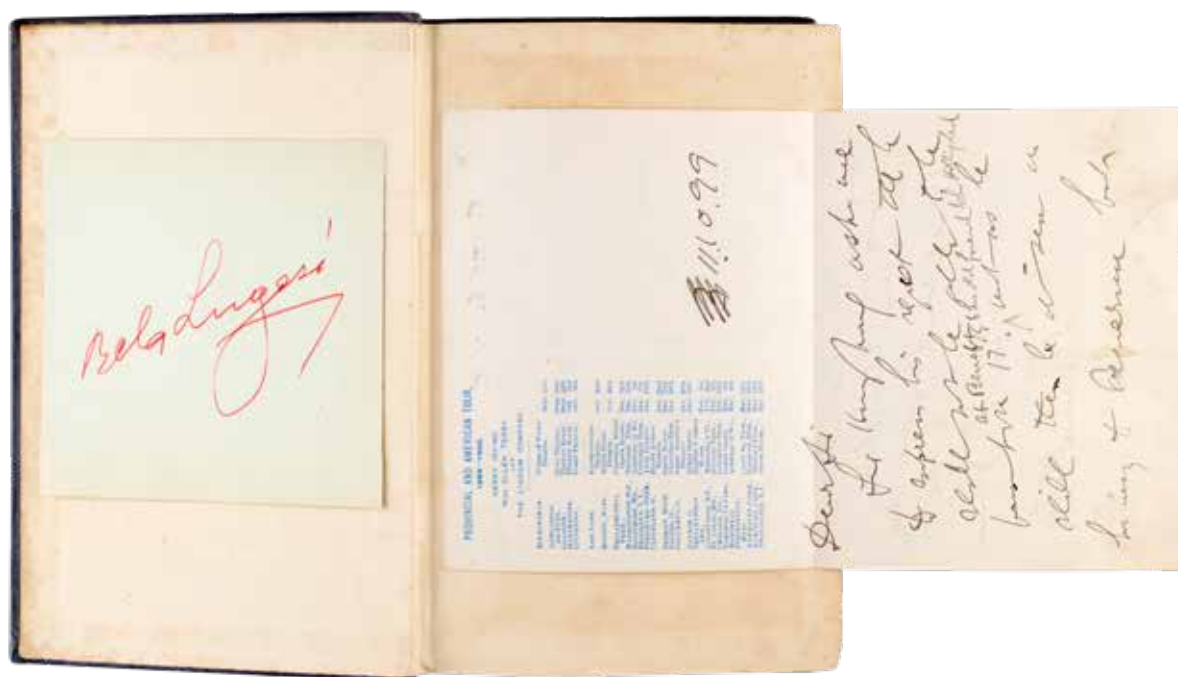
8vo., original dark blue cloth with floral decoration in red, lettered in gilt. Spine slightly sunned, a little occasional spotting, otherwise a very good copy of this handsome edition.

A scarce early edition of Stoker's horror masterpiece. This was the last edition to be published by Archibald Constable, the original publisher of the work. The binding appears in three variants, this is the rarest of the three binding variants.

Hungarian born actor Bela Lugosi is best remembered for portraying Count Dracula first in the 1927 Broadway theatre production and then in the horror film classic *Dracula* (1931). The role defined his career – Lugosi claimed he performed the Dracula play around 1,000 times during his lifetime – and his interpretation of the character set the tone for many other horror villains.

[39969] £8500

*With an Autograph Letter
Signed by Bram Stoker and an
Autograph of Bela Lugosi*



STOPPARD, Tom Rosencrantz and Guildenstern are Dead

LONDON, FABER & FABER, 1967

First edition, paperback issue, published simultaneously with the hardback issue. Inscribed by Tom Stoppard to actor Paul Rattigan on title-page, 'To Paul with the affection and admiration of the author, Tom. RNT 1995/6'. Rattigan played the role of Hamlet in the 1995/6 Royal National Theatre revival of the play, and subsequent tour.

8vo. original paperback wrappers. A little sunning to spine, otherwise a very good copy.

Stoppard's first ground-breaking play, an existential tragi-comedy with Hamlet's school friends as the central characters.

Sold with:

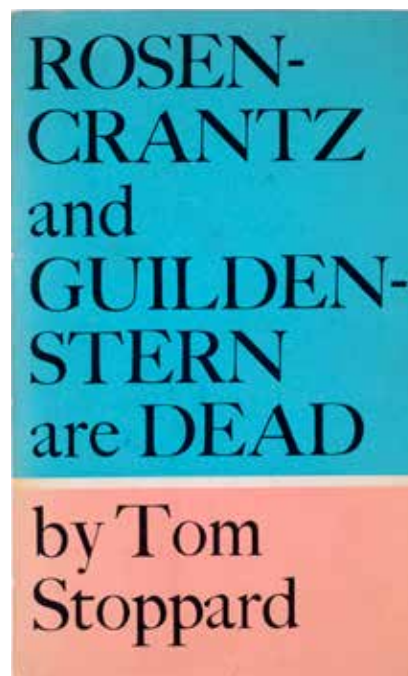
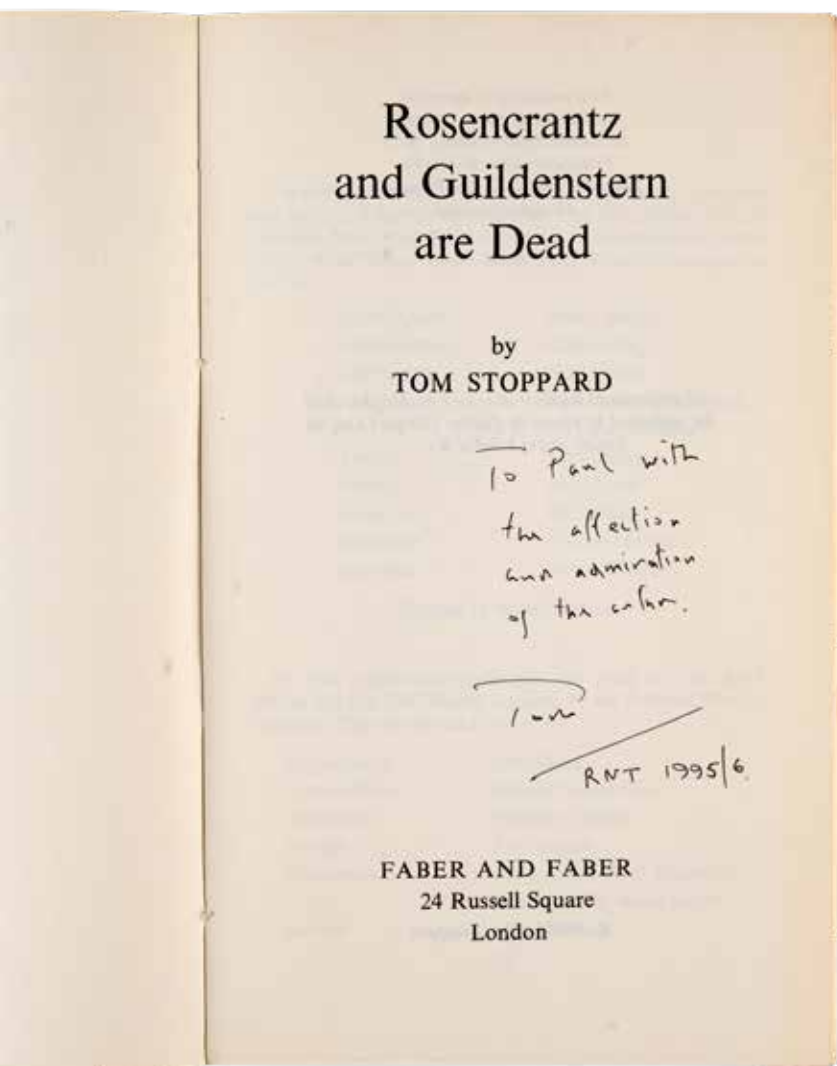
An inscribed card on the stationery of the then Artistic Director of the Royal National Theatre, Richard Eyre: 'Dear Paul, Good luck and best wishes, Richard.'

2 Typed letters signed on RNT notepaper to Rattigan from Serena Hill, both dated 28 March 1996, discussing details of a contract extension to cover the production's additional shows in Sofia.

A printed invitation to Stoppard's 2001 summer party at the Chelsea Physic Garden, the names of Rattigan and his wife appended in a secretarial hand.

Royal National Theatre programme for the production, with a flier for its tour visit to the Lyceum theatre, Sheffield.

[39756] £3750



STUBBS, George

The Anatomy of the Horse: With a Modern Paraphrase by Professor J.C. McCunn assisted by Mr C.W. Ottaway

LONDON, G. HEYWOOD HILL LTD., 17 CURZON STREET, LONDON, 1938

Reprint. With 'Authoritative Opinions of Today' by Viscount Astor, The Duke of Beaufort, Lionel Edwards, and A.J. Munnings.

Folio, original cloth backed paper covered boards. Boards a little rubbed otherwise a very good copy (without dust wrapper).

British painter George Stubbs (1724-1806) created masterpieces of animal portraiture by combining anatomical exactitude with expressive details.

Largely self-taught, Stubbs embarked in 1756 on a quest for greater realism in his work. Seeking to correlate the underlying anatomy of the horse with its outward appearance, he commenced a program of equine dissection. From the ceiling of a barn in the village of Horkstow, he hung a succession of horse carcasses and, over the course of eighteen months, peeled off layer after layer of equine tissue to reveal the morphology of the underlying parts. Sketching the animal at various analytical stages from three perspectives, Stubbs created a set of

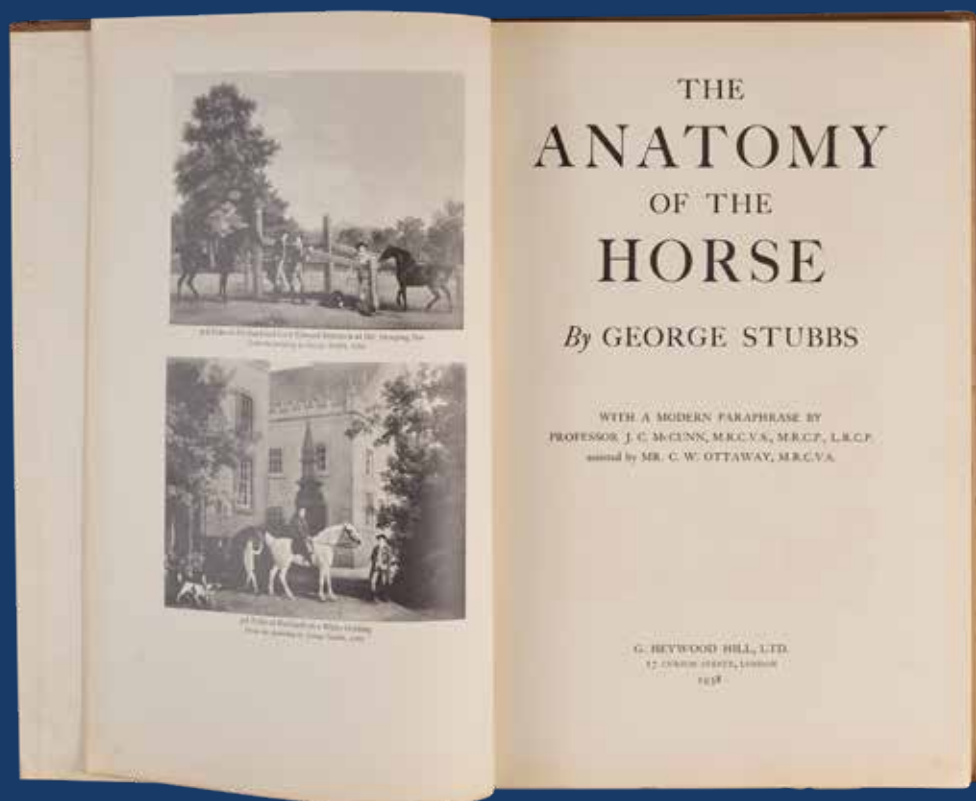
frontal, lateral, and posterior views that would become the basis of his book, *The Anatomy of the Horse*: including a particular description of the bones, cartilages, muscles, fascias, ligaments, nerves, arteries, veins, and glands. Illustrated with engravings by Stubbs that are memorable for their lifelike qualities, noble eloquence, and anatomical accuracy, the treatise was hailed as a groundbreaking work of artistic and scientific merit.

One of two titles published by G. Heywood Hill Ltd. Heywood Hill was inspired to reprint the work when he had a copy of the first edition in the shop at our first premises at 17 Curzon Street.

With a damaged copy of the original prospectus for this book with some loss to final order form page. The prospectus includes two plates and two further folding plates. With small rust mark from a paperclip.

[40026] £450

*Published by G.
Heywood Hill Ltd*



TENNYSON, Alfred Lord

**The Ode by Alfred Tennyson on the opening of the Exhibition 1862:
Two woven silk ribbons.**

COVENTRY, DESIGNED BY E. ROLLASON, MANUFACTURED BY C. NEWSOME, 1862

Tennyson's Ode was produced as a silk ribbon in various designs and colours by Newsome's of Coventry. All are rare.

Two variants are offered here. The more elaborate ribbon is woven in purple, red, blue, green and gold and has the text 'The Ode by Alfred Tennyson on the Opening of the Exhibition 1862' in black at the head with 'C Newsome Manuf. Coventry. E. Rollason desd.' at the foot.

The second ribbon, which lacks its pointed top, is woven in purple, red, blue green and gold. At the foot there is an image of the South Kensington building beneath which is the text 'The Ode by Alfred Tennyson on the Opening of the Exhibition 1862' in black. This second example has some fading especially to the purple dye.

The first reference to these silk ribbons is on 31st May 1862. This charming piece of Victoriana represents, although not the first, then the most beautiful and robust of the early issues of this poem. The text also represents the authorised version. An inaccurate version appeared in *The Times* a week before the Exhibition's opening ceremony and the mistakes in that (e.g. 'Part' for 'Art' in line 22) appeared in later unauthorised printings.

Newsome's silk work was exhibited at the 1862 Exhibition commemorated in Tennyson's poem, the 'Art Journal' noting, 'We can do but scant justice, by engravings, to the ribbons of Coventry, yet no report of the Exhibition would be complete without some examples of one of the most important manufacturers of our Country'.

As Poet Laureate, Tennyson was required to produce verse for major national occasions and the Opening of the International Exhibition on 1st May 1862 was such an event. The verse was written to be set to music by William Sterndale Bennett. The Ode was first issued on 1st May 1862 for the opening ceremony. It was sold in pamphlet form for one shilling. Wise, in his Tennyson bibliography, notes that most of these must have been destroyed and thrown away as 'the pamphlet is now one of the scarcest of Tennyson's original editions'.

As well as composing the music, Bennett did have a small hand in the drafting of the poem. When Tennyson showed him the draft, the first line read, 'Uplift a hundred voices full and sweet'. Bennett pointed out to the poet that the choir at the opening of the Exhibition would be considerably larger than one hundred voices so Tennyson changed it to 'a thousand'.

On a sadder bibliographic note, between Tennyson's completion of the draft of the poem and its performance, Prince Albert had died (The Exhibition had been originally planned to be held in 1861 and so Tennyson had already penned his Ode before Albert's death in December 1861). This prompted Tennyson to add the lines: 'O silent father of our Kings to be Mourn'd in this golden hour of jubilee, / For this, for all, we weep our thanks to thee!'

Albert's death overshadowed the Exhibition and Queen Victoria (who had virtually lived at the 1851 Exhibition) did not attend the opening. However, the ceremony was a triumph and Bennett and Tennyson's Ode, performed by a choir and orchestra numbering 2400, was well received, with Charles Kingsley writing to Bennett of his 'brilliant success'.

Slightly soiled and very minor fraying at the head and foot of the ribbons and the number '2' has been inscribed in black at the top edge but otherwise in excellent condition.

Framed and glazed in two matching frames.

Heywood Hill himself was known for not just selling the best books, old and new, but other beautiful objects and curiosities. We think he would have rather liked these.

[38046] £1500

2

THE ODE BY
Alfred Tennyson
 on the opening of the
EXHIBITION.
 1862.

Uplift a thousand voices full and sweet,
 In this wide hall with earth's invention stored,
 And praise thy invisible universal Lord,
 Who lets once more in peace the nations meet,
 Where Science, Art, and Labour have outpour'd
 Their myriad horns of plenty at our feet.

O silent father of our Kings to be,
 Honour'd in this golden hour of jubilee,
 For this, for all, we weep our thanks to thee!

The world-compelling plan was thine,
 And, lo! the long laborious miles,
 Of Balare: to! the giant aisles,
 Rich in model and design,
 Rarest tool and husbandry,
 Loom and wheel and engine-ry,
 Secrets of the sullen mine,
 Steel and gold, and corn and wine,
 Fabric rough, or fairy fine,
 Sunny tokens of the Line,
 Polar marvels, and a frost
 Of wonders, out of West and East,
 And shapes and hues of Art divine!
 All of beauty, all of use,
 That one fair planet can produce,
 Brought from under every star,
 Blown from over every main,
 And mixt, no life is mixt with pain,
 The works of Peace with works of War.

And is the goal so far away?
 Far, how far, no man can say,
 Let us have our dream to-day.

Let the wise who think, the wise who reign,
 From growing commerce loose her latest chain,
 And let the fair white-winged peace-maker fly
 To happy havens under all the sky,
 And mix the seasons and the golden hours,
 Till each man finds his own in all man's good,
 And all men work in noble brotherhood,
 Breaking their mailed fleets and armed towers,
 And ruling by obeying Nature's powers,
 And gathering all the fruits of Peace and
 crown'd with all her flowers.

Uplift a thousand voices full and sweet,
 In this wide hall with earth's invention stored,
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 Breaking their mailed fleets and armed towers,
 And ruling by obeying Nature's powers,
 And gathering all the fruits of Peace and
 crown'd with all her flowers.



THE ODE BY
Alfred Tennyson
 on the opening of the
EXHIBITION.
 1862.

THOMAS, Dylan

18 Poems

LONDON, SUNDAY REFEREE AND THE PARTON PRESS, 1934

First edition, first issue of Dylan Thomas' debut collection of poetry, of which only 250 copies were produced with a flat spine. The second issue had a rounded spine.

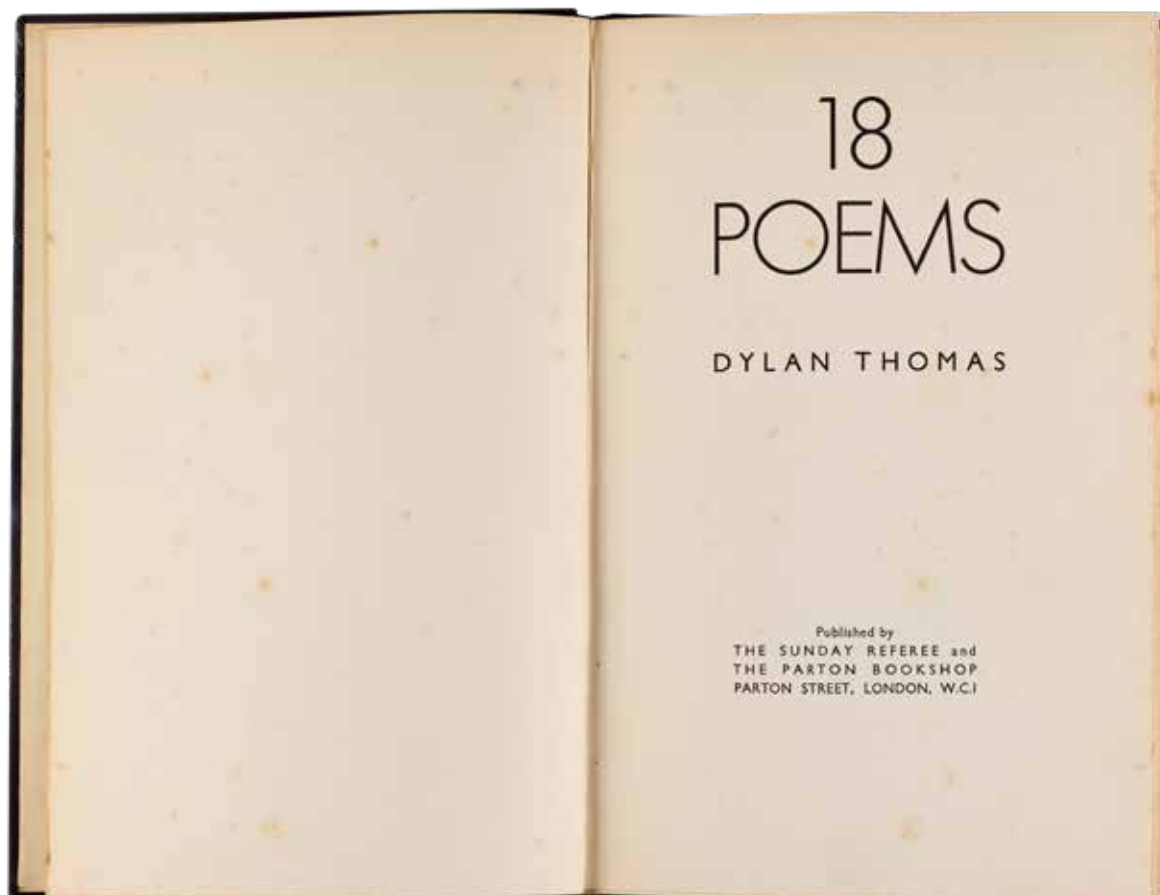
8vo., original black cloth lettered in gilt on spine. Small nick to head of spine, a little light occasional spotting, neat ink name, otherwise a very good copy.

Eighteen Poems is Dylan Thomas's first collection of poetry and reveals some of his key themes, to which he was to return later in his career: the unity of time, the similarity between creative and destructive forces in the universe, and the correspondence of all living things.

The book was published by *The Sunday Referee*, which was a Sunday newspaper that had launched their 'Poets Corner' feature in 1933. On September 3rd 1933 Dylan's 'That Sanity Be Kept' was published and the editor described it as 'the best modernist poem as yet I have received.' On

October 29th 1933 they also published Dylan's 'The Force That Through The Green Fuse Drives the Flower' and called it 'cosmic in outlook [...] a large poem, greatly expressed.' Dylan became a staple poet of the Referee in 1934, with a further five poems published. It was then decided that the young poet from Wales would receive a poetry award and have a collection sponsored by the newspaper. He chose thirteen poems from his notebook and then he wrote five more in the months that followed. The *Referee* had difficulty finding a commercial publisher, but eventually connected with David Archer of the Parton Bookshop who occasionally printed books. David Archer had a desire to help young poets succeed. It was finally published on 18th December 18, 1934 as a joint effort, with *The Sunday Referee* periodical and the Parton Bookshop, sharing the printing costs. Only 250 copies were bound at the time of publication.

[39434] £2995



82

TOLSTOY, Leo

Tolstoi's Love Letters with a Study on the Autobiographical Elements in Tolstoi's Work by Paul Biryukov. Translated from the Russian by S.S. Koletiansky and Virginia Woolf

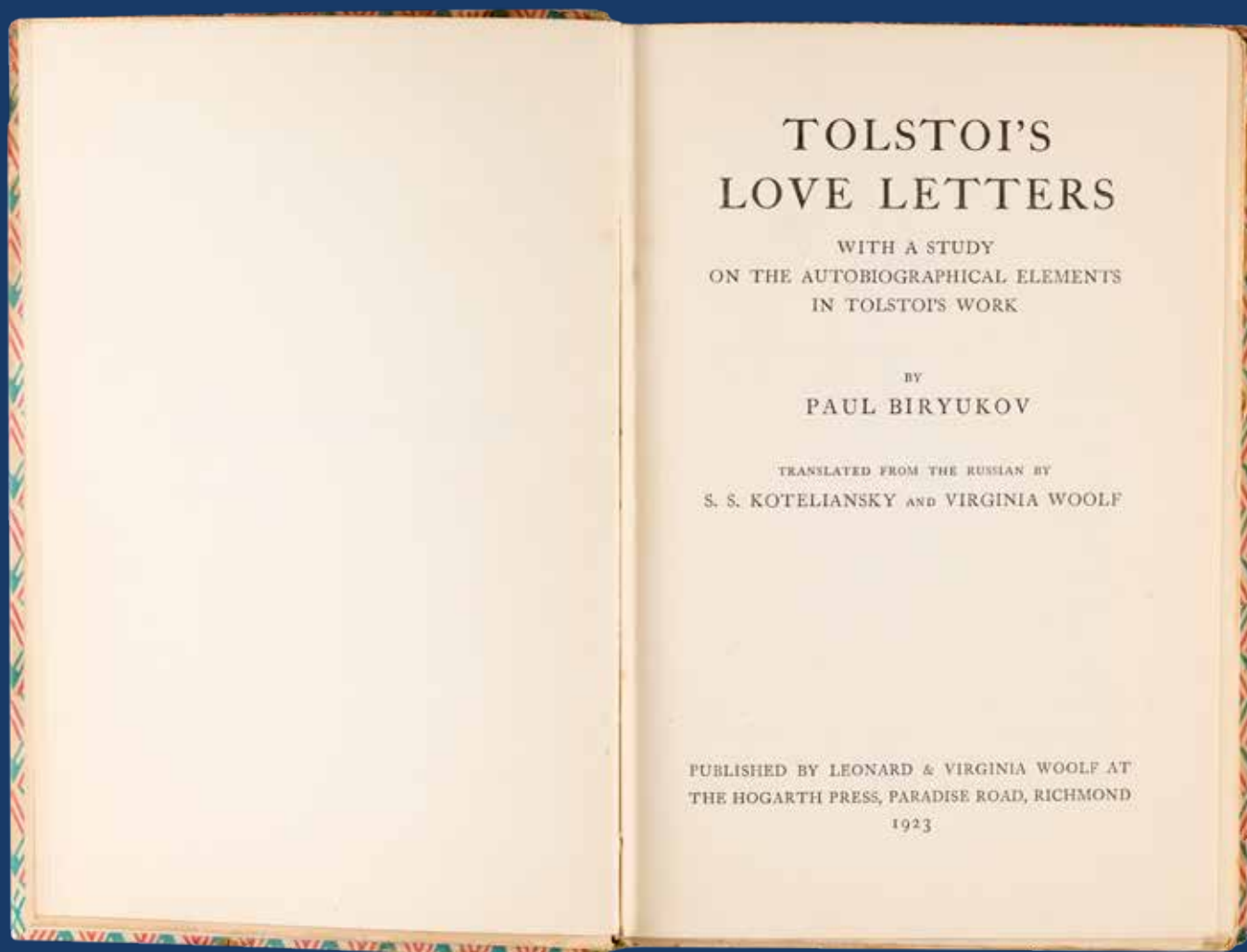
RICHMOND, PRINTED BY LEONARD & VIRGINIA WOOLF AT THE HOGARTH PRESS, 1923

First edition. 'This book contains the extremely interesting letters written by Tolstoi to a young girl to whom he was engaged for a short time and which have not previously been translated into English. It also contains a study of the autobiographical elements in the writings of Tolstoi by Tolstoi's friend and biographer, Mr Paul Biryukov' (Adverts).

From the library of bookseller Heywood Hill with his pencil ownership signature.

8vo., original cloth backed patterned paper covered boards. Cloth spine a little sunned, paper label on spine chipped and stained, a few pages rather clumsily opened, a little occasional spotting, otherwise a very good copy.

[40005] £395

Heywood Hill's Copy

VERNE, Jules
Around the World in Eighty Days

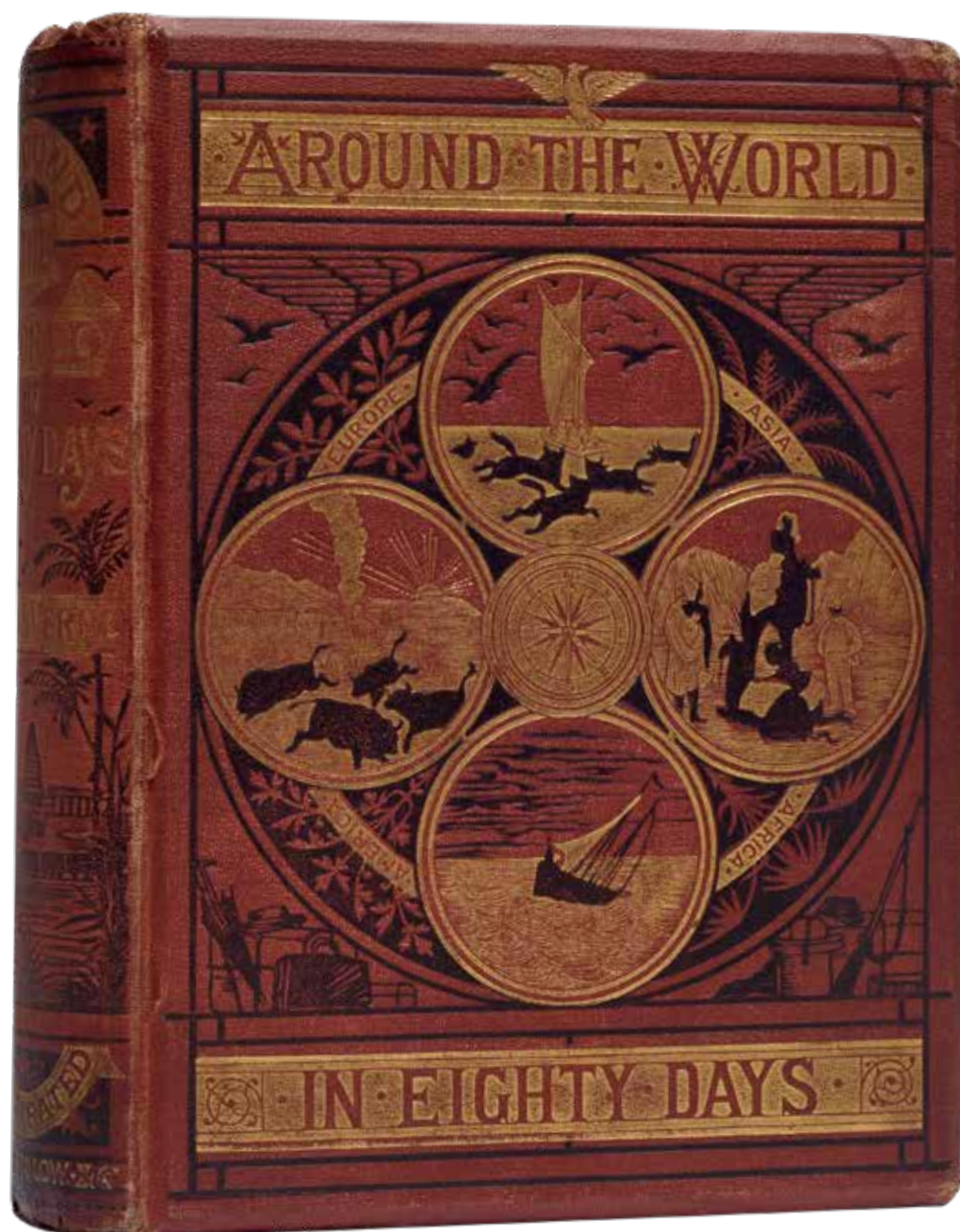
LONDON, SAMPSON LOW, MARSTON, LOW & SEARLE, 1874 [BUT 1873]

First edition in English, with the catalogue at the rear dated 1872. The book came out in 1873, but only a very few copies of those published have the date of 1873 on the copyright page. This copy has the 1874 date but also the 1872 dated catalogue at the back of the book signifying the first state.

With 54 engraved plates.

8vo., original decorative brown cloth gilt, all edges gilt, a little occasional light foxing, otherwise a very good bright copy.

[39968] £10000



WAUGH, Evelyn

Brideshead Revisited: The Sacred and Profane Memories of Captain Charles Ryder

LONDON, CHAPMAN & HALL LTD., 1945

First edition of Waugh's magnum opus.

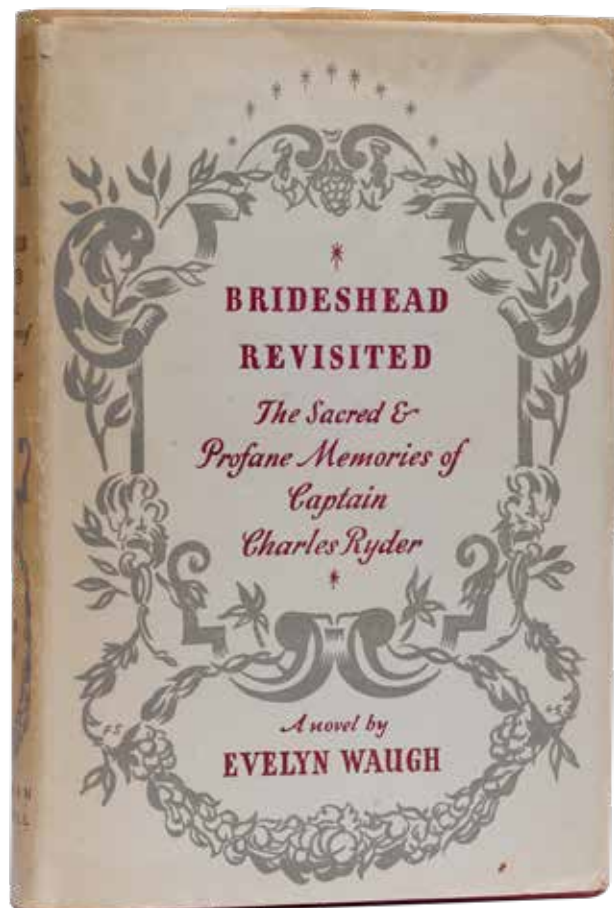
8vo., original red cloth with dust wrapper. A little small chipping to head and tail of spine of wrapper and folds, spine of wrapper a little darkened, ink name, cloth spine slightly sunned, otherwise a very good copy, nicer than usually found

A poignant exploration of love, faith, and societal change in pre-World War II England. The novel follows Charles Ryder's evolving relationships with the aristocratic Flyte family, particularly his friendship with the charismatic Sebastian Flyte and his complex connection with Sebastian's sister, Julia. Through the lens of Charles's narrative, the novel delves into themes

of nostalgia, Catholicism, and the decline of the British aristocracy. Waugh's eloquent prose captures the essence of a bygone era, blending social critique with a deeply personal and evocative portrayal of characters navigating the shifting sands of love and identity.

'His most carefully written and deeply felt novel. The brightly devastating satirist of England's twenties and thirties moves from one world to another and a larger one: from the lunacy of a burlesqued Mayfair, very glib and funny and masking the serious point in farce, to a world in which people credibly think and feel' (*New York Times*).

[38845] £3995



WAUGH, Evelyn The Loved One: An Anglo-American Tragedy

LONDON, HORIZON MAGAZINE, 1948

The first appearance of Waugh's *The Loved One* in *Horizon Magazine* February 1948.

Inscribed by Evelyn Waugh to Nancy Mitford, to whom the book is dedicated, '[To Nancy Mitford, printed dedication] with love, a great variety of memories, disapproval, admiration, envy etc etc etc'. The inscription in red pencil with Nancy Mitford's printed name framed in double line red pencil.

With a copy of the clipped printed dedication from the first book edition attached with a paperclip over the manuscript dedication. We presume this printed clip was added by Nancy Mitford. Certainly, it is a contemporary addition

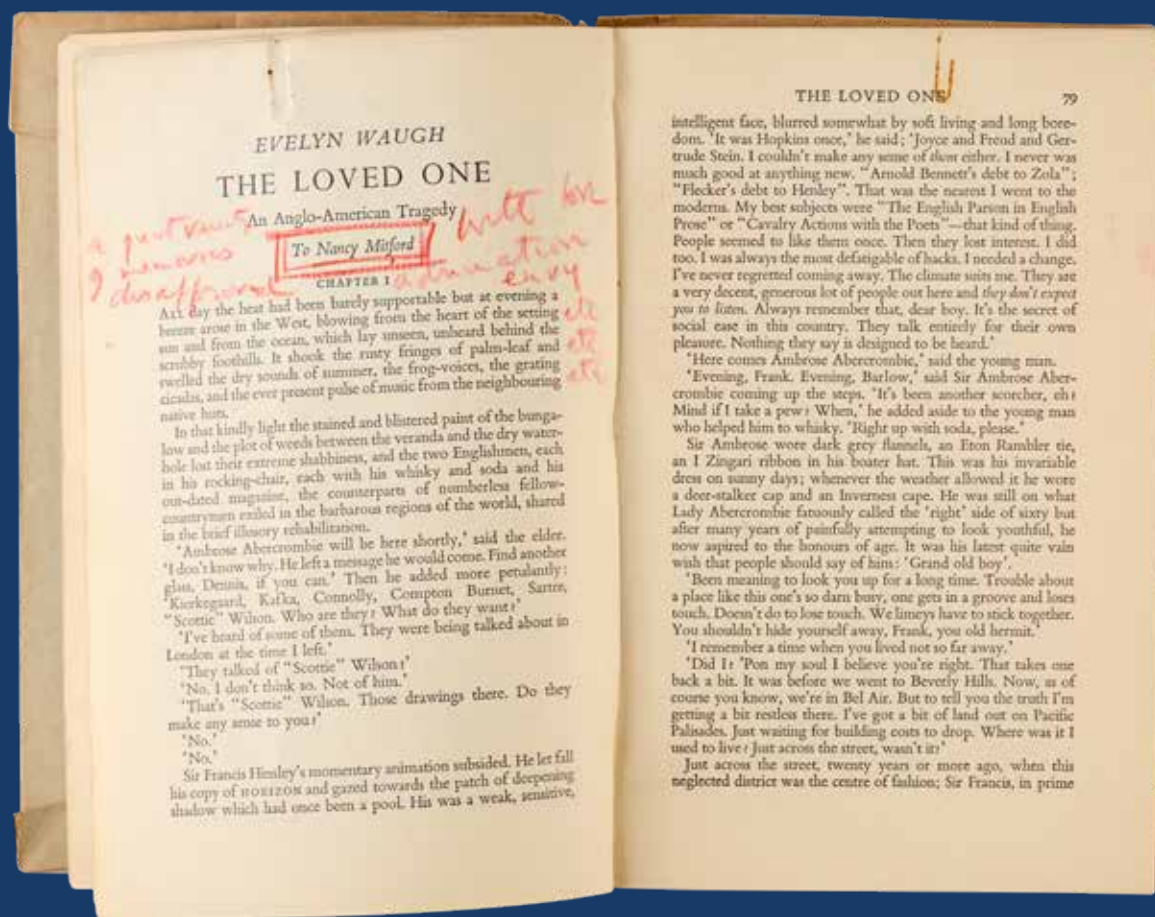
with the paperclip rusted and offsetting onto the facing pages.

With a plain paper dust jacket titled 'The Loved One' in Nancy Mitford's hand.

8vo., original printed wrappers. A little loss to foot of spine, the plain wrapper split with some chipping to spine.

Waugh dedicated *The Loved One* to Nancy Mitford and in a letter, sending her a proof copy, he said, 'It is dedicated to you as the hardest, well no toughest is the word, girl I know. I want you to read *Loved One* at once & tell me how you take it. It will land me in prison & penury I am warned.'

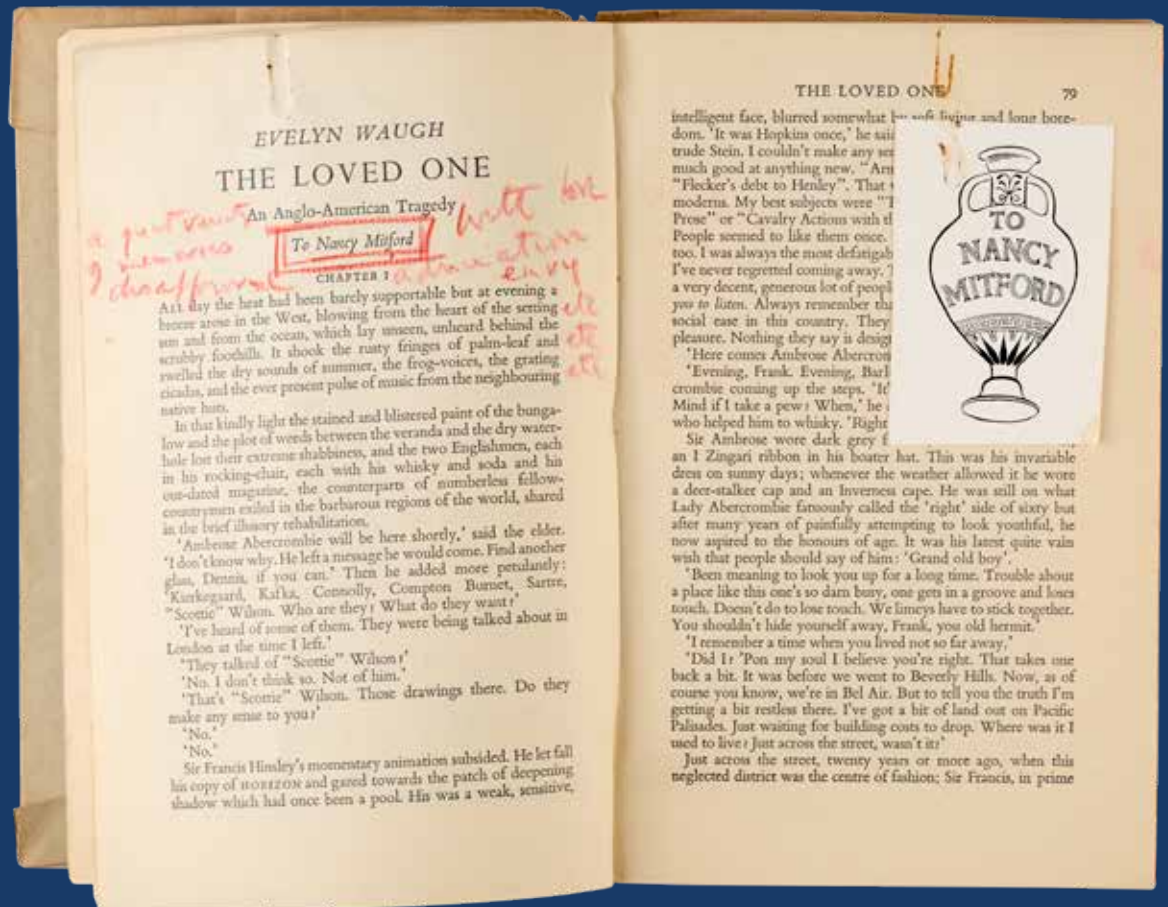
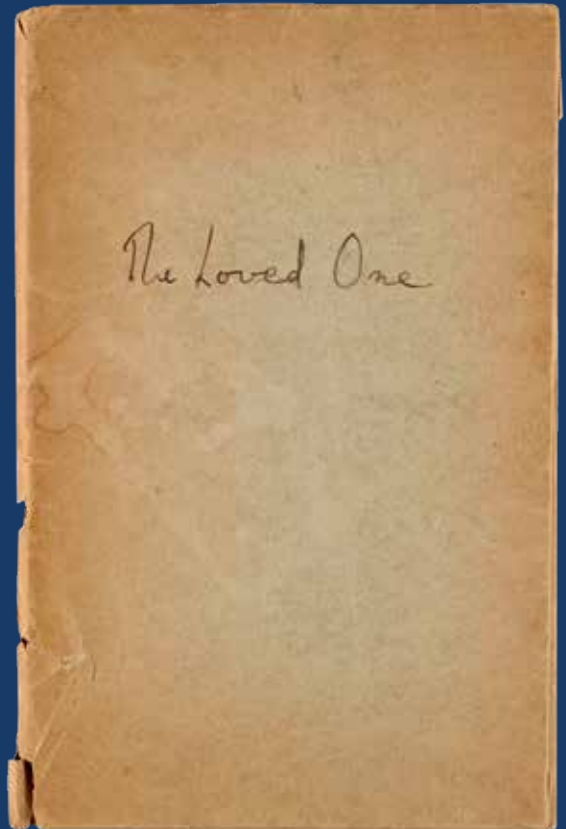
The Dedication Copy Inscribed to Nancy Mitford



Nancy replied 'Darling Evelyn, the *Heaven of The Loved One* oh you are kind to dedicate it to me, thank you thank you for it. I've been utterly shrieking ever since it arrived.'

Two days later she wrote again acknowledging receipt of this copy of *Horizon Magazine* 'Darling Evelyn, Yesterday I got a *Loved One* sent by Smarty [Cyril Connolly], today yours, with love & disapproval. Well love is the thing... PS You needn't have wondered whether I would laugh - I *bellowed* for an hour & a half gasping for breath.'

[39998] £15000



WELLS, H.G.
The Invisible Man

LONDON, ARTHUR PEARSON, 1897

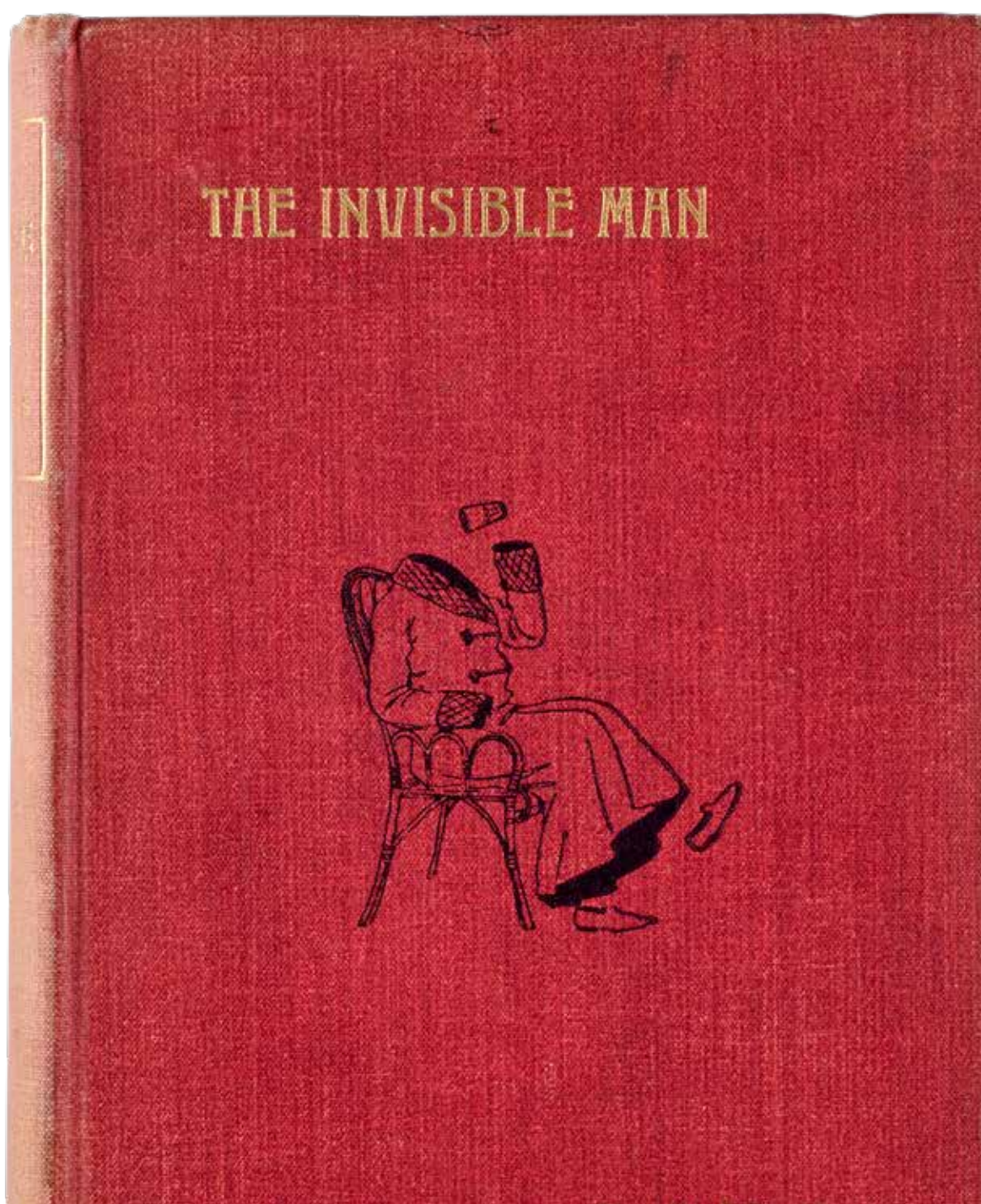
First edition.

8vo., Publisher's red cloth, decoratively stamped in black and lettered in gilt. Spine sunned, a little inoffensive staining to lower board, otherwise a very good, bright, and noticeably clean copy.

Probably the most famous of Wells's 'scientific romances', in which a scientist finds a way of

turning himself invisible without the means to make himself visible again. Wells explores the morality of being able to go unseen as it causes the protagonist to become mentally unstable.

[40058] £3750



WILSON, Harriette. HILL, Heywood (Introduction)
**Paris Lions and London Tigers. Reprinted from the Edition of 1825 with
 the Original Twelve Plates, and an Introduction by Heywood Hill**

LONDON, PRIVATELY PRINTED FOR THE NAVARRE SOCIETY LIMITED., [1935]

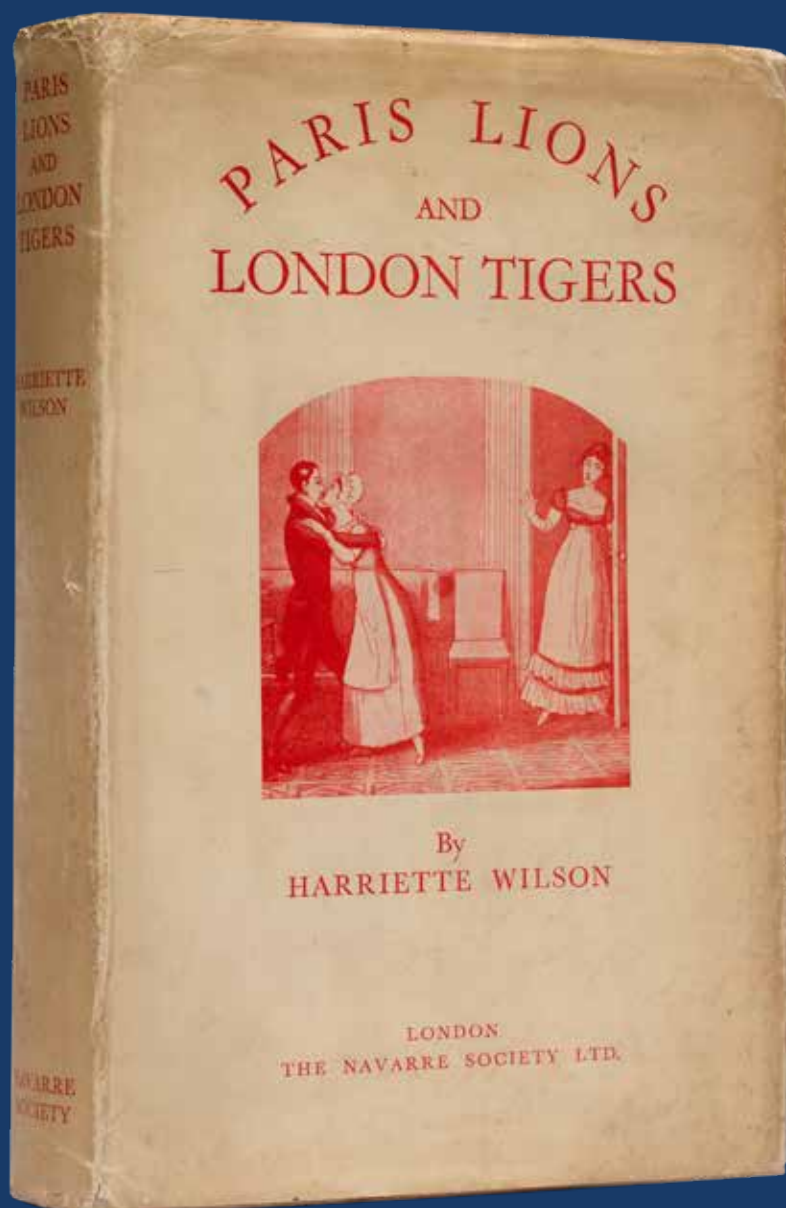
Reprint. First edition with Heywood Hill
 Introduction. The 12 plates reproduced in black
 and white.

8vo., original green cloth lettered in gilt on spine,
 with uncommon dust wrapper. Gilt on spine a
 little dulled, wrapper a little chipped, rubbed and
 soiled, some light internal creasing, otherwise a
 very good copy.

Harriette Wilson's satire of the English middle
 class in Paris, a novel furnished by a cast of
 thinly disguised real people. Published in the
 same year as the courtesan's hugely popular
Memoirs which exposed her many clients, and
 which caused the Duke of Wellington famously
 to exclaim, 'Publish, and be damned.'

[39606] £95

*With an
 Introduction by
 Heywood Hill*



WODEHOUSE, P.G.
Jeeves and the Feudal Spirit

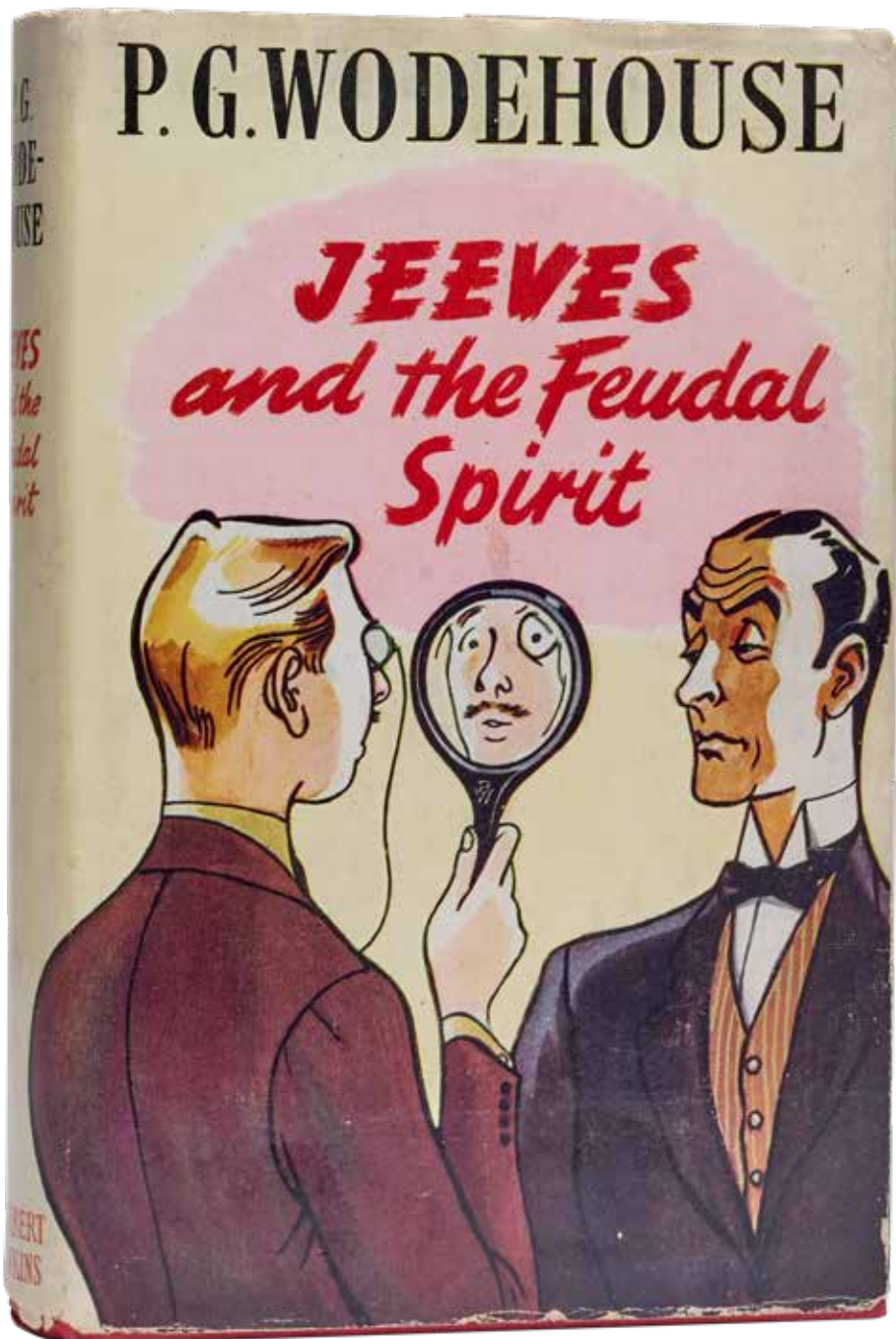
LONDON, HERBERT JENKINS, 1954

First edition of the seventh Jeeves novel. With mentions of The Junior Ganymede Club, a fictional club for valets and butlers, of which Jeeves is a member. The club is located in Curzon Street in Mayfair, as stated in three novels and one short story.

8vo., original cloth with price-clipped dust wrapper.

McIlvaine A77a

[39842] £395



WOOLF, Virginia *Jacob's Room*

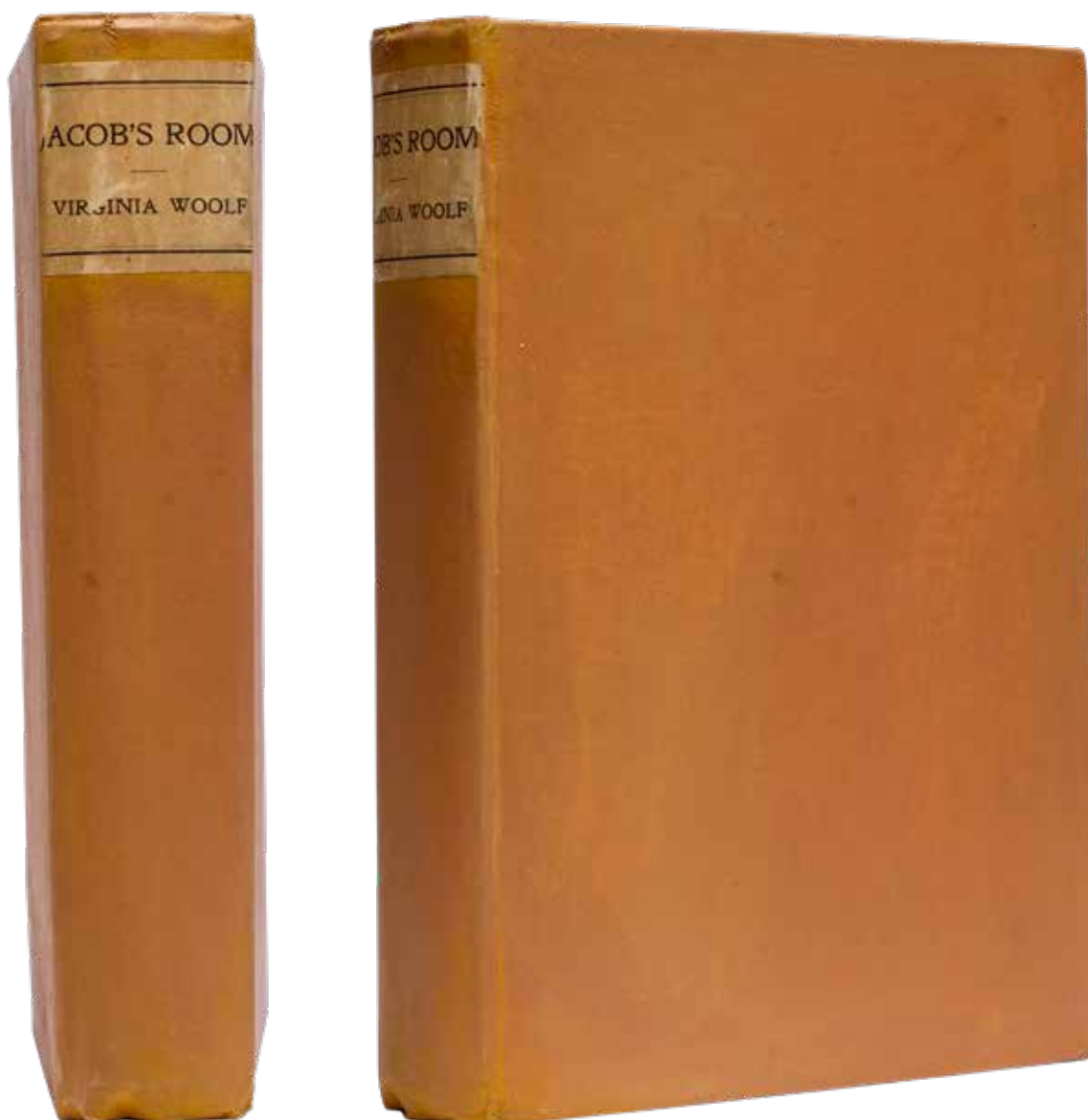
LONDON, PUBLISHED BY LEONARD & VIRGINIA WOOLF AT THE HOGARTH PRESS, 1922

First edition. A fine association copy originally belonging to Sir Bruce Richmond with his ink ownership signature and almost certainly given to him by Woolf. The author first met Richmond when she embarked on her serious career as a professional writer when he was the editor of the *Times Literary Supplement*. Woolf received encouragement from Richmond who remained a friend throughout her life. She wrote of her friend: 'I learnt a lot of my craft writing for him: how to compress; how to enliven; and also was made to read with a pen and notebook seriously.'

8vo., original yellow cloth with paper label on spine. Cloth slightly stained, darkened on spine, label a little rubbed and browned, a little browning to first and last few leaves, otherwise a very good copy.

Woolf's third novel, which describes Jacob Flanders' life story from childhood through his adulthood until his death in World War I. Only one of 1500 copies printed.

[38709] £1750



90

YEATS, W.B.

Complete Set of Macmillan's Limited Editions of Yeats' Works

NEW YORK, MACMILLAN, 1924-1927

A complete set, published in New York, of the six volumes of the Macmillan limited editions of Yeats' works, each volume one of 250 numbered copies signed by W.B. Yeats. Macmillan did not issue a signed limited set in the UK.

Individual titles appear on the market but a complete set of all six volumes is uncommon.

The set comprises:

Later Poems (1924)

Plays in Prose and Verse Written for an Irish Theatre (1924)

Plays and Controversies (1924)

Essays (1924)

Early Poems and Stories (1925)

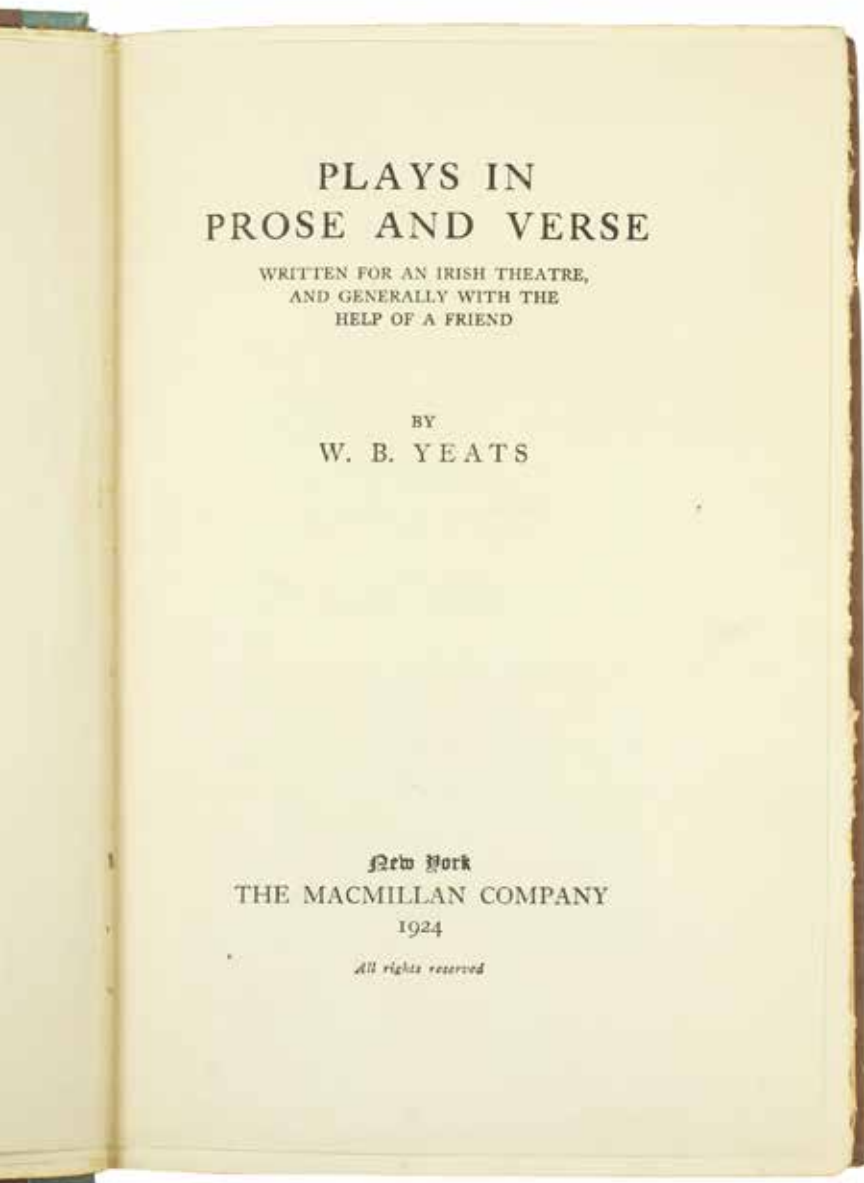
Autobiographies (1927)

This set (with varied limitation numbers) has a presentation inscription in *Early Poems* presenting the set to a Vassar graduate in 1946, 'Celia Maclaren Thompson – This set of the Yeats' works for your graduation from Vassar College June 1946 from Daddy Jack [...] with our love and our congratulations and our relief'

8vo., 6 volumes in original cloth backed paper covered boards with printed labels. A little restoration to spines, spine labels rather worn and soiled, a little rubbing, otherwise a very good set (without original slipcases).

Wade 135, 137, 140, 142, 148 and 152.

[40030] £12500







HM The Queen's visit in July 2026

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