



A FESTIVE SELECTION

DECEMBER 2024

GEORGE BAYNTUN



ILLUSTRATED AND SIGNED BY ARTHUR RACKHAM

1. **AESOP**

Aesop's Fables. A New Translation by V. S. Vernon Jones. With an Introduction by G. K. Chesterton. And Illustrations by Arthur Rackham.

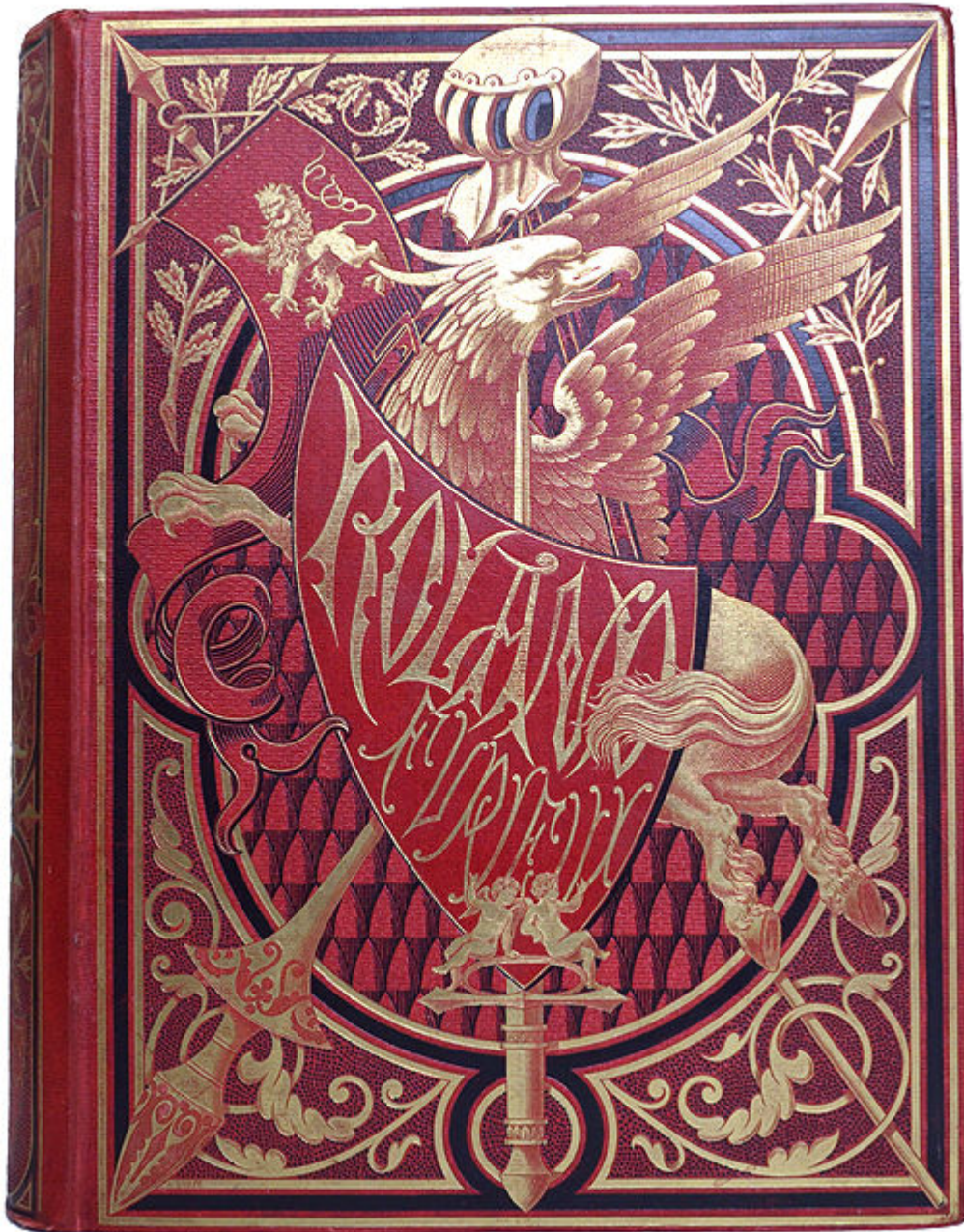
13 tipped-in colour plates on brown art paper with printed tissue guards and black and white illustrations throughout.

First Limited Signed Edition. 4to. [295 235 x 35 mm]. [2], xxx, 224 pp. Bound in the publisher's original white cloth, front cover and spine blocked in gilt, top edge gilt, the others uncut. (Spine discoloured and covers a little marked, endleaves browned). [ebc5084]

London: William Heinemann, 1912

£1500

No. 1006 of 1450 copies signed by Arthur Rackham. Light foxing in the margins but a good copy. With a loosely inserted flyer for the exhibition of the original water-colour drawings held at the Leicester Gallery in 1912. This copy was last sold in 1968, for 9 guineas.



763 ENGRAVINGS BY DORE. RUDOLF NUREYEV'S COPY

2. **ARIOSTE** (Ludovico).
Roland Furieux, Poème Héroïque. Traduit par A.-J. Du Pays. Illustrated by Gustave Doré. Frontispiece and 81 steel-engraved full page plates accompanied by 681 steel-engraved vignettes within the text.
First Edition. Large Folio. [439 x 333 x 68 mm]. [iv], viii, 658, [ii] pp. Bound in publisher's original red cloth, the front cover and spine blocked in gilt and black to a design by A. Souze, the rear cover in black, grey endleaves, plain edges. (Corners and headcaps slightly bumped). [ebc8675]
Paris: Librairie Hachette et Cie, 1879 £1250

Gordon Ray, *The Art of the French Illustrated Book, 1700 to 1914*, 254.



Light foxing but a very good copy. The striking binding has remained in remarkably good condition. This was Rudolf Nureyev's copy, bought from the Nureyev Foundation when it had premises in Bath.

PRESENTED BY THE AUTHOR TO THE ILLUSTRATOR

3. **ARMSTRONG** (Anthony).
My Friend Serafin. Illustrated by Sillince.
24 black and white illustrations in the text.
First Edition. 8vo. [194 x 130 x 15 mm]. 127, [1] pp. Bound in the publisher's light green cloth, the spine lettered in red, in the original dust-wrapper with colour illustration by Sillince. [ebc7931]
London: Methuen & Co. Ltd, 1949

£200

W. A. Sillince

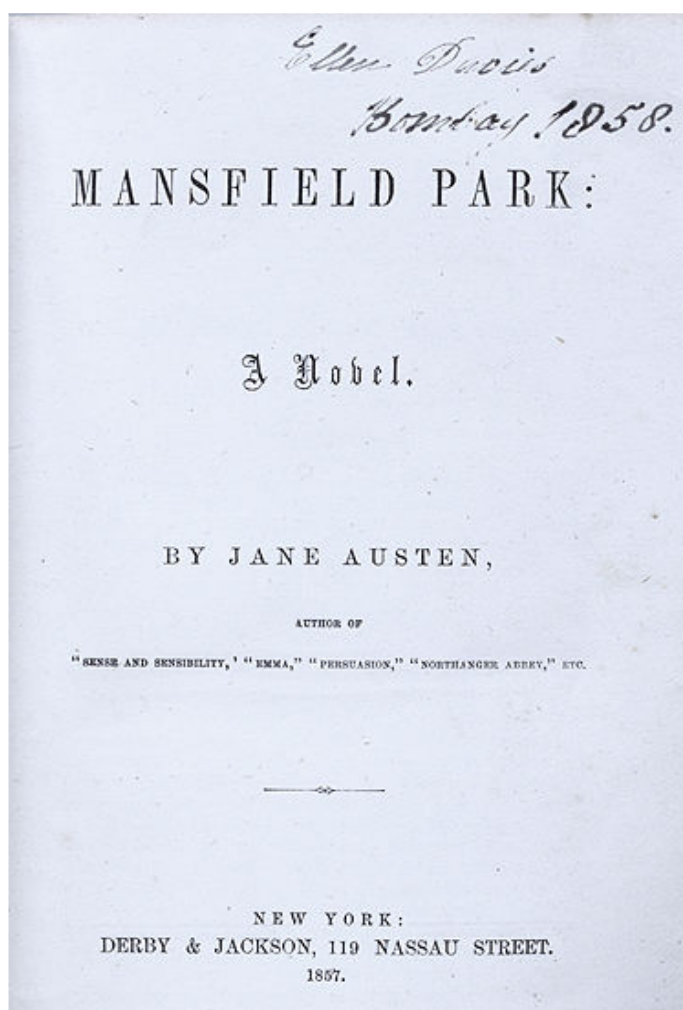
With gratitude to the man
who visualized Serafin in
the round - "Gin and Noilly
pliz"

Anthony Armstrong

March 24th 1949

A fine copy. Inscribed in light blue ink on the front endleaf: "W. A. Sillince. With gratitude to the man who visualised Serafin in the round - "Gin and Noilly pliz. Anthony Armstrong. March 24th 1949". Anthony Armstrong Willis (1897-1976) was a novelist, dramatist, humorist and regular contributor to *Punch*. William Augustus Sillince (1906-1974) was a cartoonist and Arts Editor of *Punch* from 1937 until the 1950s.

"Serafin is a man of obscure mid-European origin, a hard-drinking, battered-looking, impecunious frequenter of pubs who has a fascinating method of telling a story, and his amazing experiences as told to Mr Armstrong (who had to stand all the drinks) will have a no less stunning effect upon the reader".



EARLY NEW YORK EDITION TAKEN TO BOMBAY

4. AUSTEN (Jane).

Mansfield Park. A Novel.

8vo. [190 x 124 x 35 mm]. 431pp. Bound in publisher's original black cloth, the covers blocked in blind, the spine blocked in gilt, yellow endleaves, plain edges. (Neatly rebacked preserving original spine, with loss at head and foot, a few leaves slightly protruding). [ebc7139]

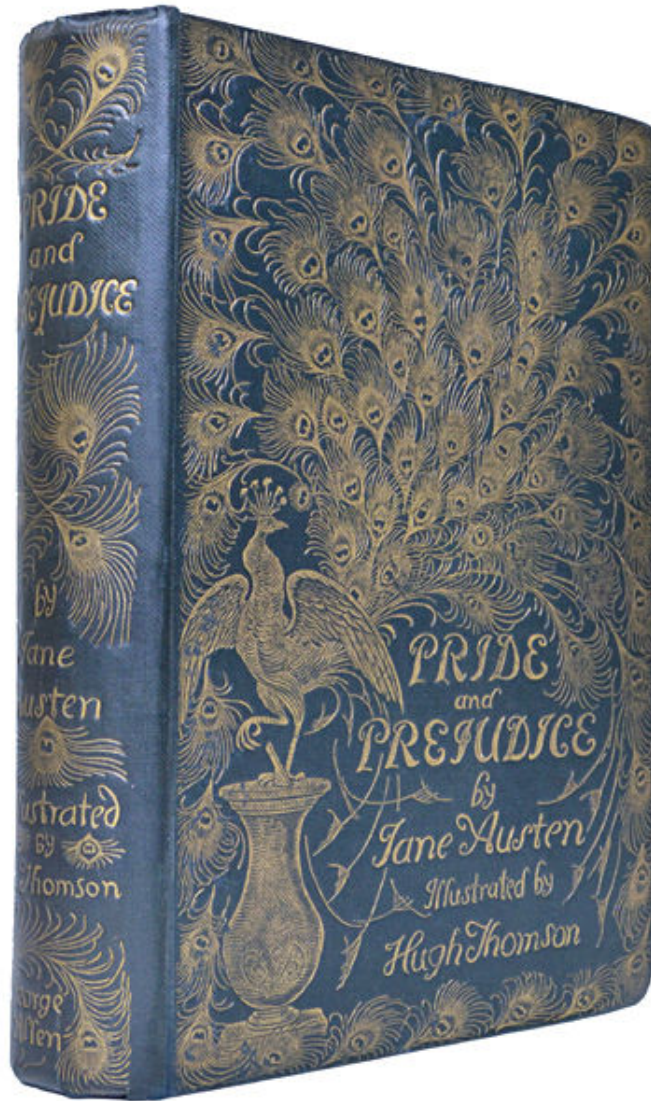
New York: [W. H. Tinson, Stereotype; George Russell & Co. Printers] Derby & Jackson, 119 Nassau Street, 1857 £900

Gilson E24. The only copy seen by Gilson was in the Sterling Library at Yale, and he surmises that it might be a reprint as it shows signs of type wear. It also has "Complete in one volume" on the title, a variant imprint with the addition of "Cincinnati: H. W. Derby & Co.", an undated inserted engraved title-page and 5pp of advertisements at the end. Ours would appear to be an earlier issue, unknown to Gilson. He notes that it was reprinted in 1859, 1860 and 1861, and again by Ticknor & Fields in Boston in 1863.

Derby & Jackson issued Austen's works in four volumes in 1857, either as a set in their series "Standard Female Novelists" (wrongly describing this as "First American Edition"), bound in cloth at 4 dollars, or in half calf at 8 dollars, or as individual volumes in the series New Library of Classic Authors, with red or black cloth, spines gilt, at 1 dollar, or sides and edges

also gilt, at 2 dollars. Gilson never saw a copy of any of the original cloth bindings, but ours would appear to be one of the 1 dollar examples.

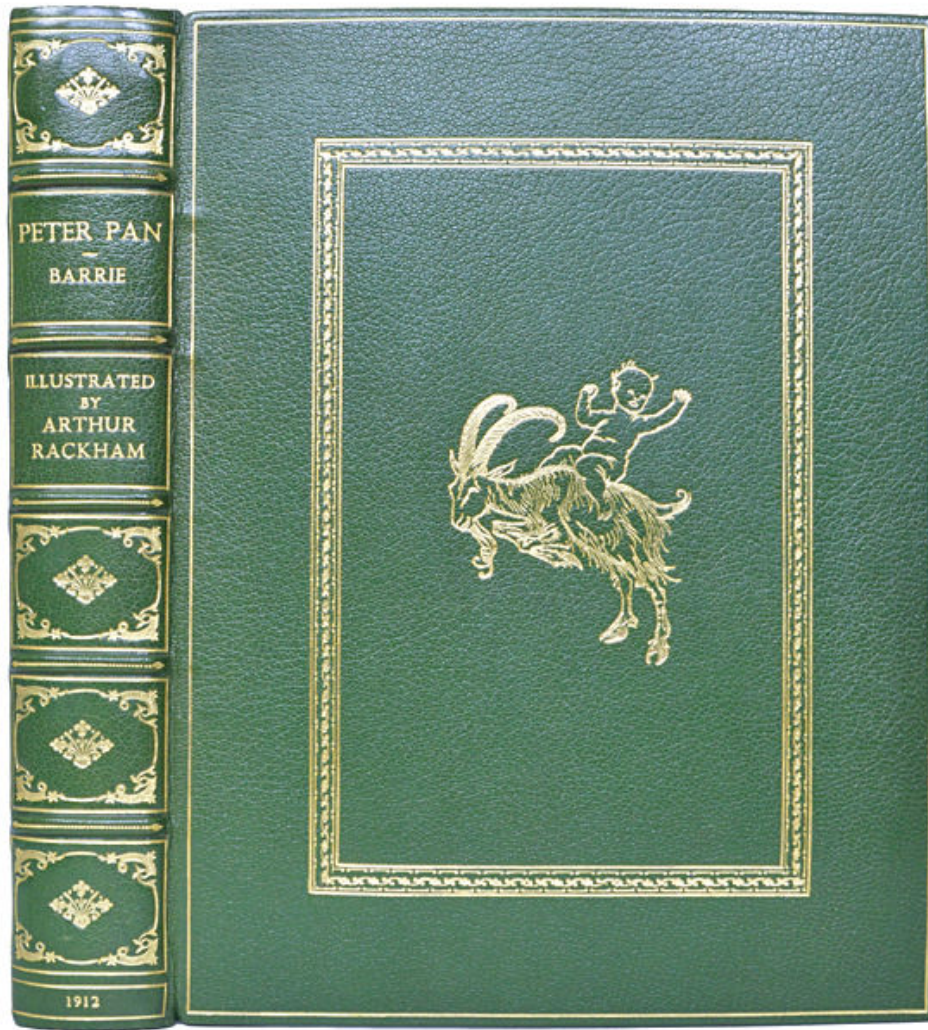
Occasional spotting and light soiling, but a very good copy. Inscribed in ink at the head of the title "Ellen Davis, Bombay 1858".



FIRST PEACOCK EDITION

5. **AUSTEN (Jane).**
Pride and Prejudice, with a Preface by George Saintsbury and Illustrations by Hugh Thomson.
Frontispiece and 100 illustrations.
First Thomson Edition. 8vo. [187 x 122 x 30 mm]. xxvii, [i], 476, [1] pp. Original publisher's binding of green cloth, the front cover and spine blocked in gilt with a peacock and feathers, dark green endleaves, gilt edges. [ebc8673]
London: [printed at the Chiswick Press for] George Allen, 1894 £4000

The binding is slightly out of square and the tissue paper guarding the frontispiece has caused a little light browning (as usual). Neat ink inscription dated 1896 on half-title. It is a fine copy.

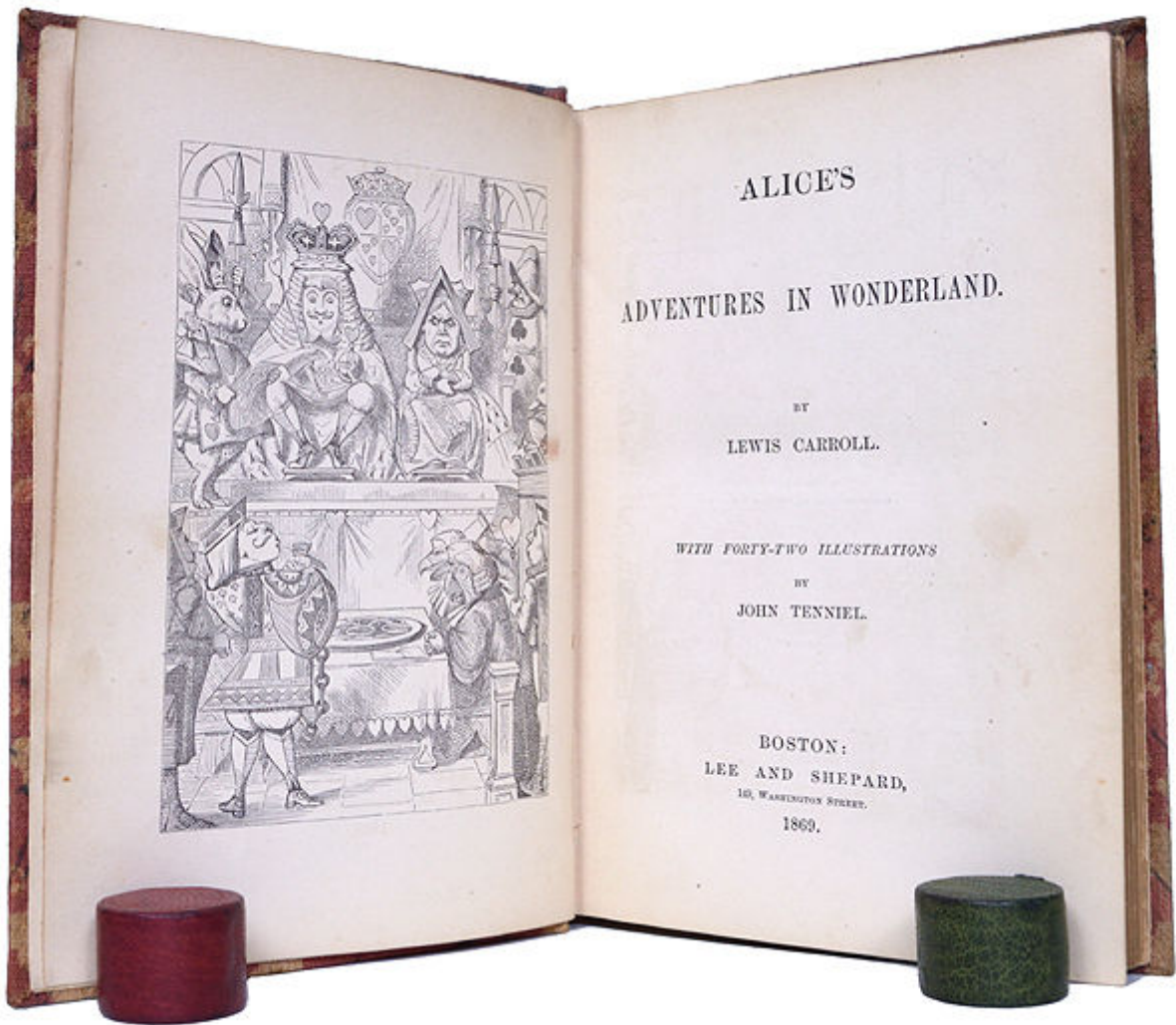


PRESENTATION COPY OF THE BEST EDITION

6. **BARRIE (J. M.)**
Peter Pan in Kensington Gardens. From the Little White Bird. A New Edition Illustrated by Arthur Rackham.
 Frontispiece and 49 coloured plates mounted with captioned tissue guards, and 20 black and white illustrations in the text.
 4to. [274 x 207 x 50 mm]. [1]f, viii, [iv], 122, [2] pp. Bound c.2000 by Bayntun-Riviere in green goatskin, the covers tooled in gilt with a fillet border and fillet and roll panel with a block of Peter Pan riding the goat at the centre of the front. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and third, the others with corners and centre, the edges of the boards tooled with a gilt roll, the turn-ins with two fillets and corners, marbled endleaves, gilt edges. [ebc8674]
 London: Hodder & Stoughton, [1912] £1750

A map of Kensington Gardens has been loosely inserted. A few trivial spots to the tissue guards. The title page has a blind-stamp "Presentation Copy". A fine copy, with the binding as good as new.

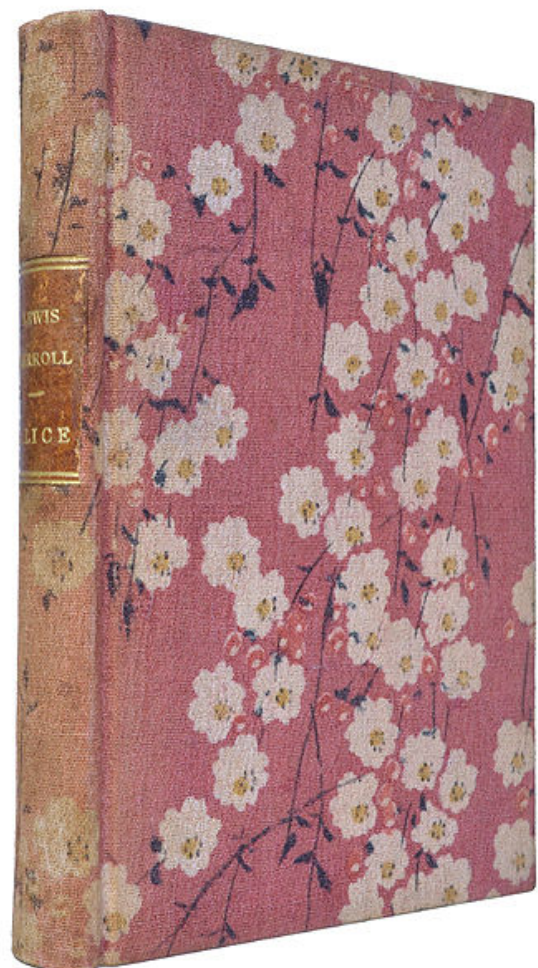
The first Rackham illustrated edition appeared in 1906, with a limited signed edition of 500 copies. He revisited the work and the 1912 edition had an additional new colour plate and seven new black and white illustrations. The plates were bound in sequence with the story for the first time.

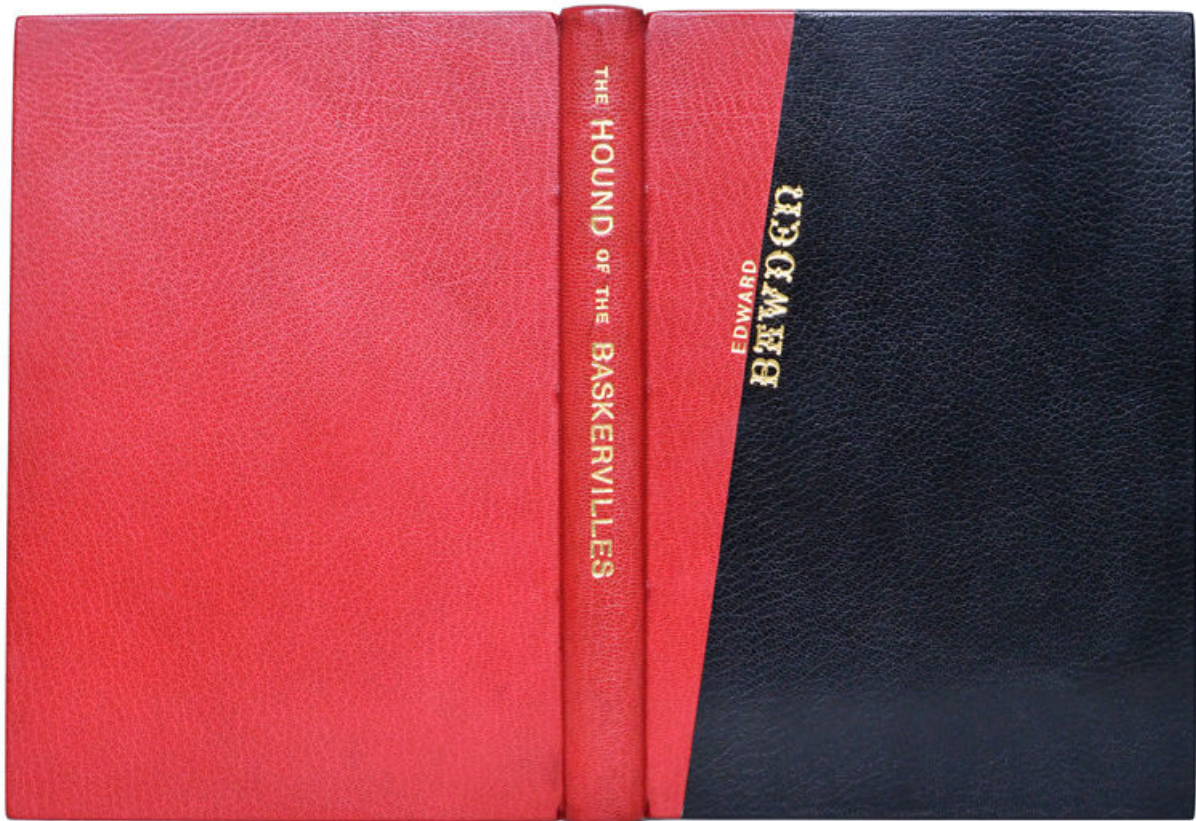


*FIRST EDITION OF ALICE
TO BE PRINTED IN AMERICA*

7. **CARROLL** (Lewis).
Alice's Adventures in Wonderland.
 With Forty-Two Illustrations by John Tenniel.
 8vo. [188 x 130 x 20 mm]. [4]ff, 192pp. Rebound
 at an early date in pinkish-red cotton decorated
 with white blossoms and black stems, the spine
 lettered in gilt on a red goatskin label, plain
 endleaves, original gilt edges. (Slightly faded).
 [ebc8672]
 Boston: [printed by John Wilson and Son,
 Cambridge] Lee and Shepard, 149 Washington
 Street, 1869 £1500

The pages are slightly age-toned and there are a few minor marks, but it is a very good copy. There is a pencil note in the front "Ed de 1869", suggesting a French or Canadian provenance. This is the first edition of *Alice* to be printed in America, and was preceded only by the Appleton edition published in New York in 1866, using the rejected London printing of 1865.





8. **CONAN DOYLE** (Sir Arthur).

The Hound of the Baskervilles.

Introduction by Julian Symons. Lino-cuts by Edward Bawden.

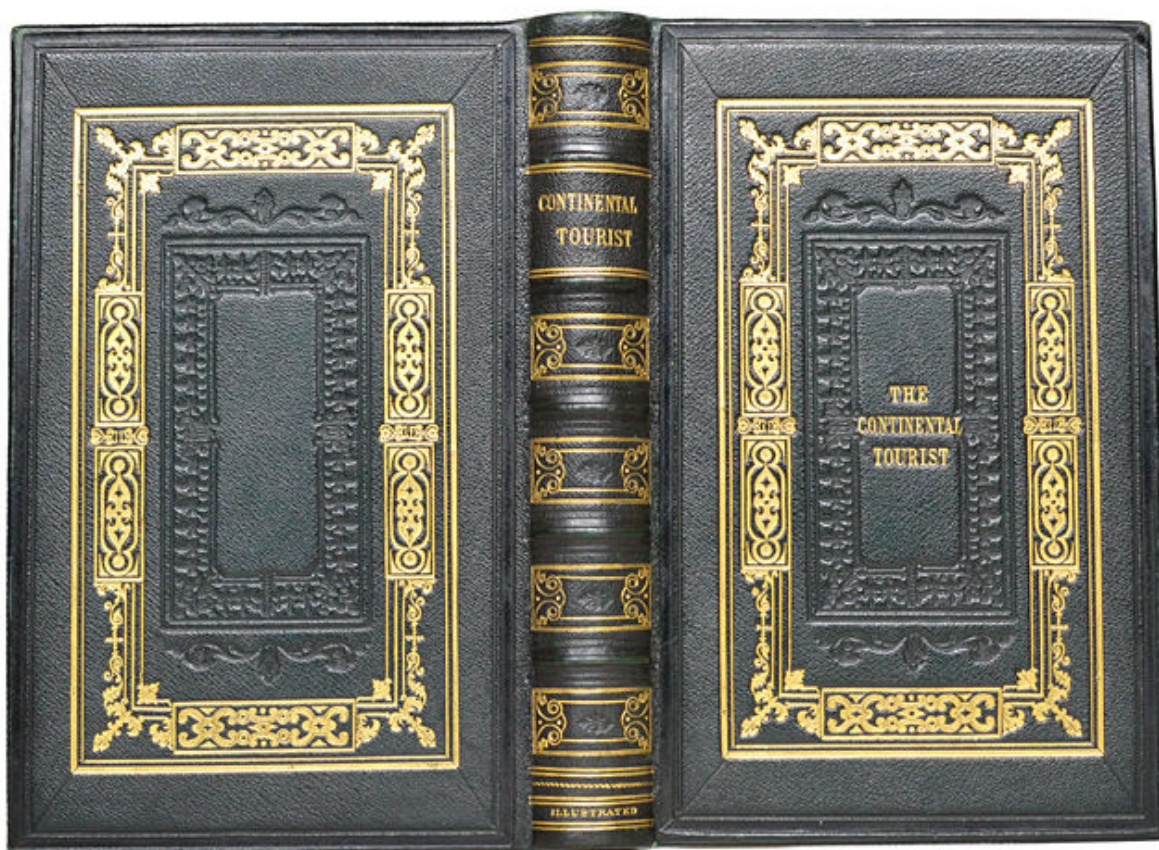
Frontispiece and five black and white plates by Bawden.

First Bawden illustrated edition. 8vo. [221 x 155 x 22 mm]. xv, [i], 182 pp. Newly bound by Bayntun-Riviere in red and black morocco, the two skins joined diagonally across the front cover with Edward Bawden's name lettered in gilt in two fonts on either side, the title lettered in gilt downwards at the head of the smooth spine, Japanese black and gilt decorated endleaves, gilt edges. [4068]

London: [printed by the Bath Press for] The Folio Society, 1987

£750





9. **The Continental Tourist, and Pictorial Companion.** Illustrated with Sixty-two Beautiful Engravings on Steel, of the most Interesting European Scenery. Commencing at Antwerp, proceeding through the placid garden-like scenery of the Netherlands; and by way of Cologne to the banks of that beautiful river, whose splendid and sumptuous scenery delights the eye and enchants the mind; thence through the Baths of the Nassau, and the Taunus Range of mountains to Frankfort on the Main.

Additional engraved title-page and 62 engraved plates.

First Edition. Large 8vo. [245 x 150 x 37 mm]. [1]f, v, [ii], 8-140 pp. Bound in contemporary green goatskin, the covers with a wide blind fillet border, a large gilt outer panel and a blind inner panel with the title lettered in gilt on the front. The spine divided into six panels with raised bands flanked by blind fillets, lettered in the second and at the foot, the others with gilt compartments enclosing a blind tool, the edges of the boards and turn-ins hatched in gilt, glazed yellow endleaves, gilt edges. [ebc7606]

London: published by Black and Armstrong, Foreign Booksellers to Her Majesty and Prince Albert; and sold by the Booksellers of Paris, Vienna, Brussels, Berlin, Frankfort, St. Petersburg, and all the European Cities, [1836?] £350

Some spotting to the plates, mostly on verso and margins. A very handsome copy.

The date is taken from the British Library catalogue. The additional engraved title is from the 1840 edition, entitled *The Continental Tourist, Belgium & Nassau, Sixty Two Fine Plates and Maps, &c.* There were no maps in this earlier edition. It was priced at one guinea, though the binding must have been an added extra.

Long ink presentation inscription from Rev. G. P. Lackhurst to Mr Charles Evans, dated 1863, on front flyleaf. Bookplate of Robert J. Hayhurst.



10. **DARLEY** (Matthew).

Lady Betty Besom, Bath, Or a fairing for the year 1777, presented by Ladyship to her beloved Consort.

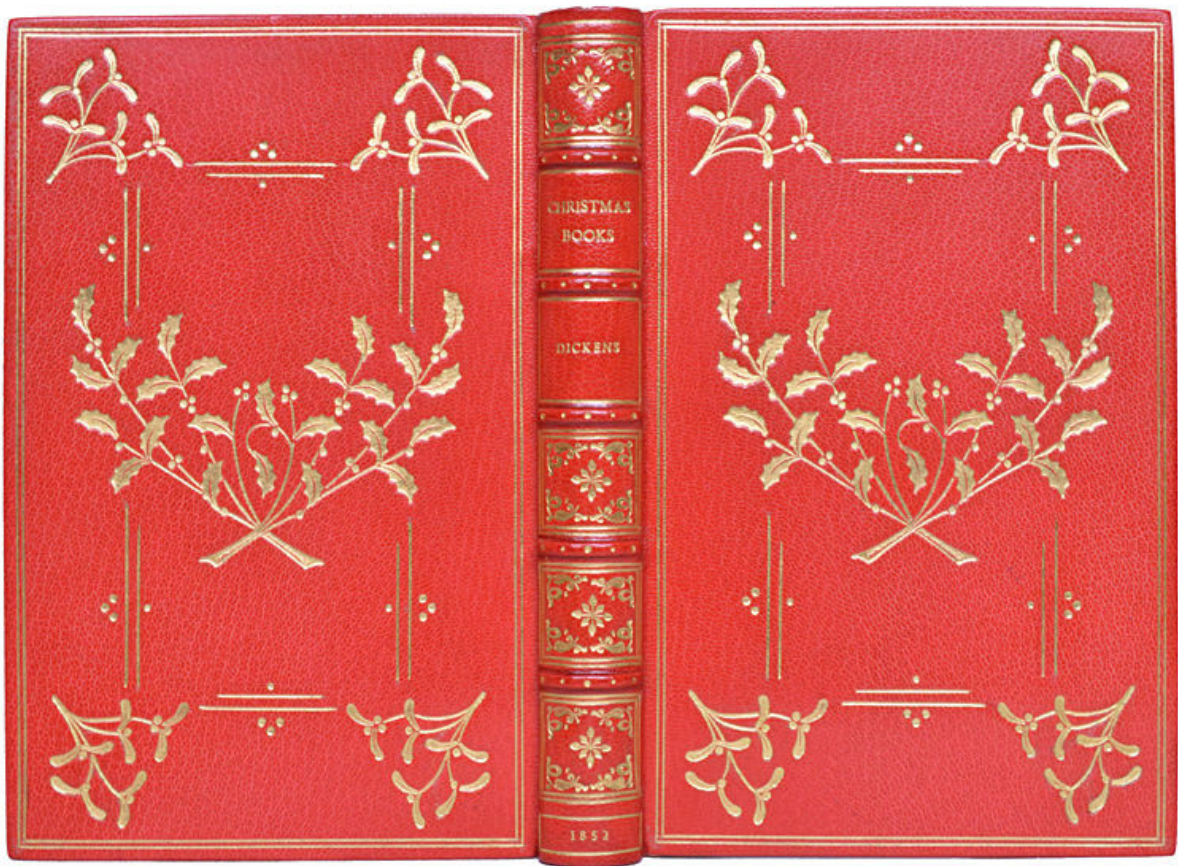
Etching. [316 x 229 mm]. [ebc3202]

London: M. Darley, 1st July 1777

£300

Trimmed to just within the plate mark, the margins reinforced from behind on three sides. A caricature showing Juliana Popjoy, aka Lady Betty Besom, riding side saddle as she leaps over a wall, which is lettered "The sacred Boundary of Discretion". She is turned away, showing only the rear of her enormous wig. In the foreground there is a "Stool of Repentance", a mop lettered "Marriage portion" and various documents relating to marriage, such as "The Nuptial tete-a-tete", "Advice to a married woman, dedicated to Lady Betty Besom" and "The disappointment, an Ode to the tune of Woe is me".

Juliana Popjoy (1714-1777) was the daughter of an inn keeper from Bishopstrow, near Warminster. A dressmaker, she is said to have met Richard *Beau* Nash in London in about 1740, and she returned to Bath as his mistress. She gained further notoriety for her grey horse, which she propelled by means of a many-thonged whip, gaining the name Lady Betty Besom. Darly waited until the year of her death before commenting on her choice of lifestyles.



11. **DICKENS** (Charles).
Christmas Books.

Frontispiece by John Leech. Printed in double columns.

First authorized collected edition, with a new preface by Dickens. 8vo. [190 x 122 x 22 mm]. [4], 266, [2] pp. Newly bound by Bayntun-Riviere in full scarlet morocco, the covers tooled in gilt with a double fillet border and broken panel with a sprig of mistletoe blocked in the corners and large holy sprig at the centre, with dots, the spine divided into six panels with raised bands and gilt compartments, lettered in the second and third and dated at the foot, the others with centres and corners, the turn-ins tooled with gilt single and double fillets, marbled endleaves, gilt edges. [4060]

London: Chapman and Hall, 1852

£1750



*INSCRIBED COPY, WITH THREE LETTERS,
TWO POSTCARDS AND A PHOTOGRAPH OF DOUGLAS*

12. DOUGLAS (Norman).

Capri. Materials for a Description of the Island.

Photographic frontispiece and 22 plates.

First Edition. Large 8vo. [263 x 183 x 48 mm]. xvi, 365, [1] pp. Bound in the original sky-blue manilla paper boards, sky-blue cloth spine, lettered in gilt on a blue leather label, uncut and unopened edges, in original glassine paper wrappers (torn with loss). [ebc7975]

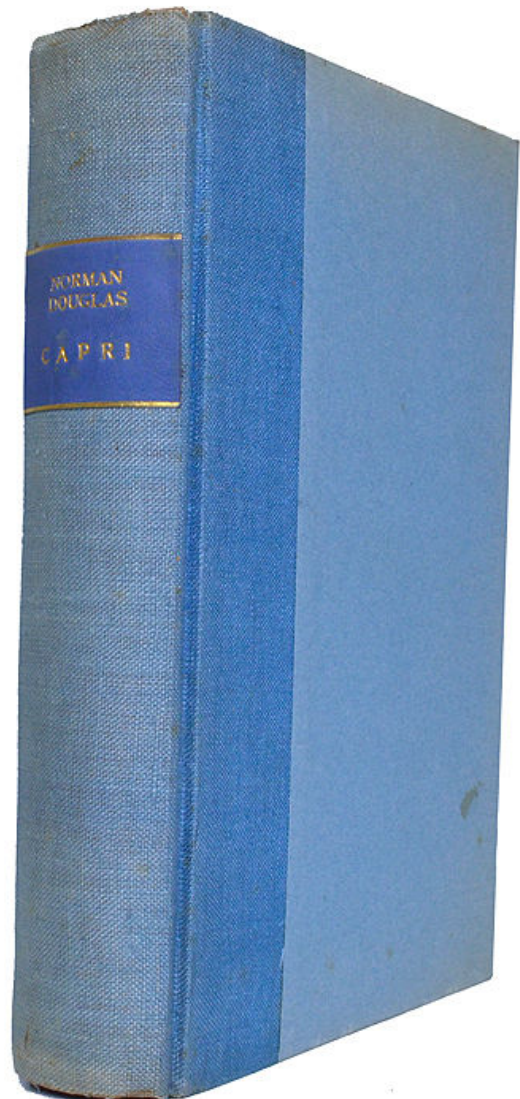
Florence: G. Orioli, 1930

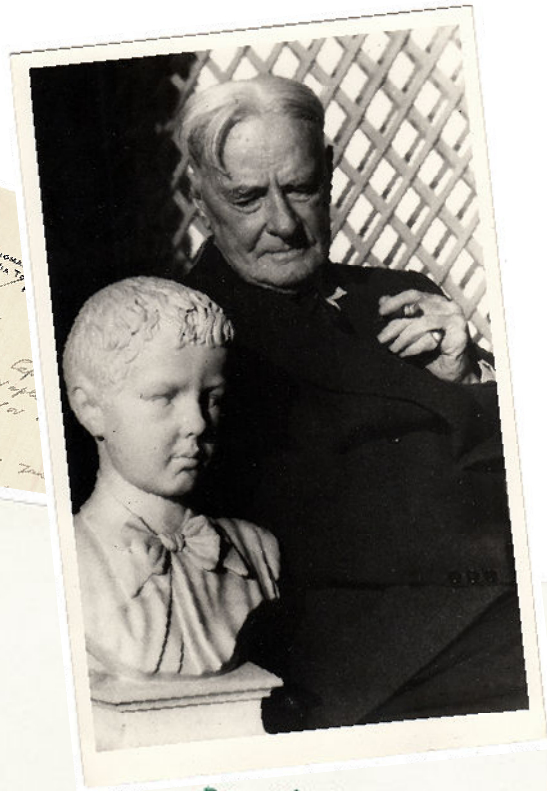
£1250

Woolf A 33.

No.6 of 525 copies signed by the author. 500 were for sale priced at 30s. A very good copy, with just a little light spotting on the edges. It is inscribed in green ink on the front endleaf: "For Stephen Clark hoping that these pages - if he succeeds in reading them - may soon persuade him to return to Capri from Norman Douglas. Capri. Nov. 1950". There are also three letters from Douglas to Clark, two inscribed postcards (of Capri and Douglas with Carmelina, the once famous tarantella dancer) and an inscribed photograph of Douglas at the age of 82 with his bust at the age of 10.

Stephen Clark (1913-2011) was the great-grandson of James Clark who in 1833 went into partnership with his brother Cyrus to create the world-famous shoe manufacturing firm of C. & J. Clark of Street in Somerset. Clark was a great admirer and collector of Norman Douglas, and the author was keen to encourage his enthusiasm.





23 Nov 1950



Dear Mr Clark
 many thanks for the
 letter of 16th November
 in his school
 is going on
 that you from
 me for his very
 kind regards
 and if you
 of them as to name
 mine which he may
 like possible that I
 I would like with it
 most happy to send
 had been made
 to I have for
 Please send me
 writing list
 thanks and all
 yours
 Norman Dreyfus

Dear Mr Stephen Clark,

I wrote you on
 the 25th, and today the Cup
 book goes off to Mr. Registrar. If
 it has not arrived within about
 a month, perhaps you will drop
 me a line. I have enclosed two
 other little things which some friends
 of yours may be glad to have.

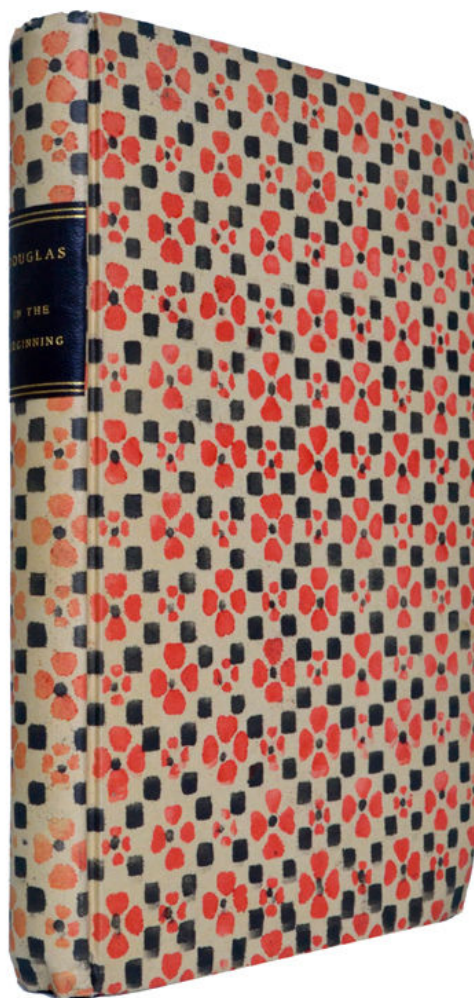
Now unfortunately I
 have forgotten the name of
 your friend. This is most
 vexatious, so I do not like to send
 the book off without some little
 inscription. I fear the only thing
 to do is to inscribe it to
 yourself; you can then give it
 to your true friend, with my
 sincere thanks.

And please don't forget

Norman Dreyfus

Dear Mr. Clark
 Many
 your letter from
 of the 4 Feb
 The
 was sent to the
 on the 23rd
 I have the postal receipt
 Please let me know when - or
 when I say "if" - if you
 ever. Up to the
 not lost any
 registered to An
 names take
 You know if
 here. My
 back to the
 your service
 Norman Dreyfus





TO AN UNKNOWN FRIEND

13. **DOUGLAS** (Norman).

In the Beginning.

First Edition. 8vo. [227 x 155 x 24 mm]. 259pp. Bound in cream Italian paper boards colour-blocked in black and red, the spine with a black leather spine lettered in gilt, uncut and unopened edges, in original glassine paper wrapper. (Corners a little bumped, wrapper torn, with some loss). [ebc7974]

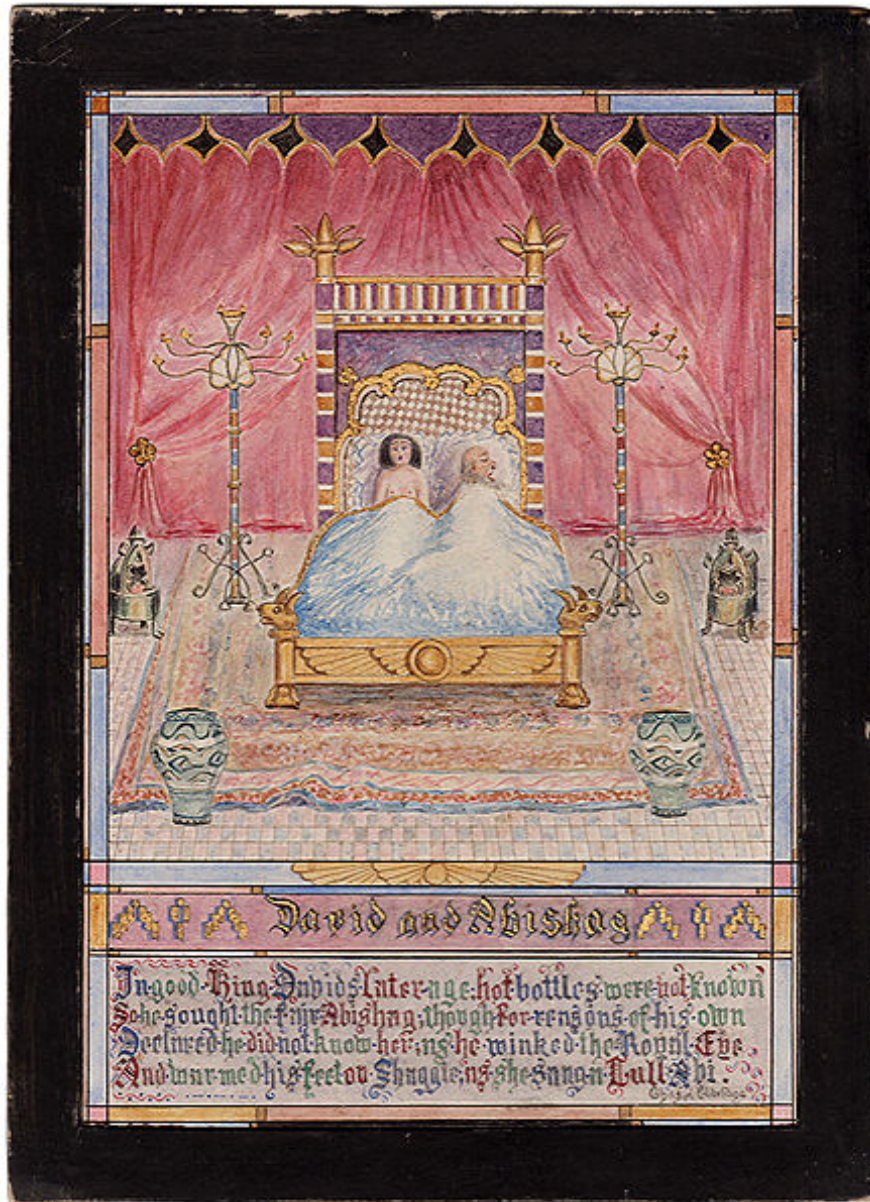
Florence: Privately Printed [by the Tipografia Giuntina, directed by L. Franceschini], 1927

£500

Woolf A 26.

No.483 of 700 copies, signed by the author, priced at two guineas. A very good copy, inscribed in black ink on the front endleaf: "To an unknown friend with many thanks from Norman Douglas. April 1948". The book remained in the possession of Douglas's friend Stephen Clark.

To an unknown friend
with many thanks from
Norman Douglas
April 1948



14. **ELDRIDGE** (Charles H.)

David and Abishag.

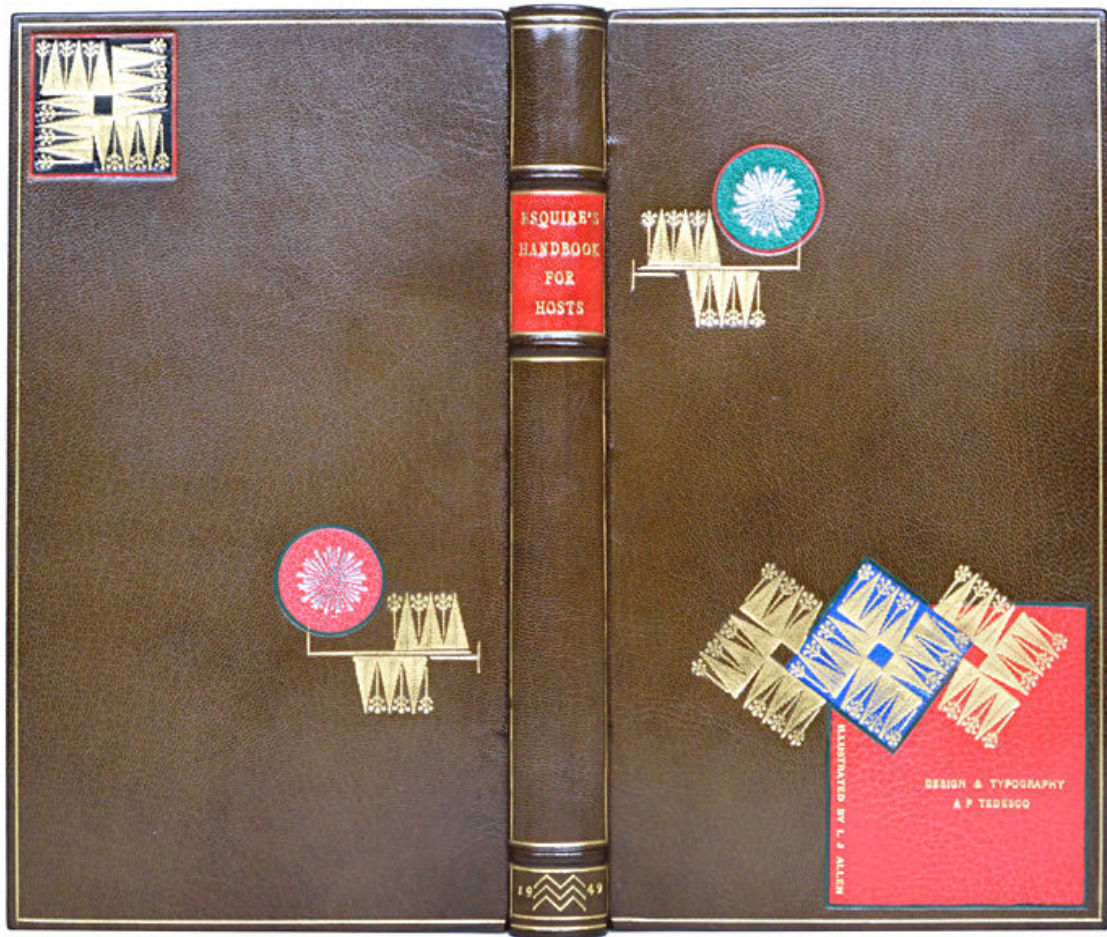
Pen and pastel drawing heightened in gold with inscription, signed by Eldridge, on board [303 x 200 mm] with advertisement for "Best Quality Crushed Blue Vitriol" on reverse, in black board frame [315 x 230 mm]. [ebc8101]

[c.1930]

£250

A shocked looking Abishag, with exposed breasts, sits up in bed beside a sleeping bearded David. The inscription reads:

"In good King David's later age, hot bottles were not known
 So he sought the fine Abishag, though for reasons of his own
 Declaimed he did not know her, as he winked the Royal Eye
 And warmed his feet on Shaggie, as she sang a Lullabi".

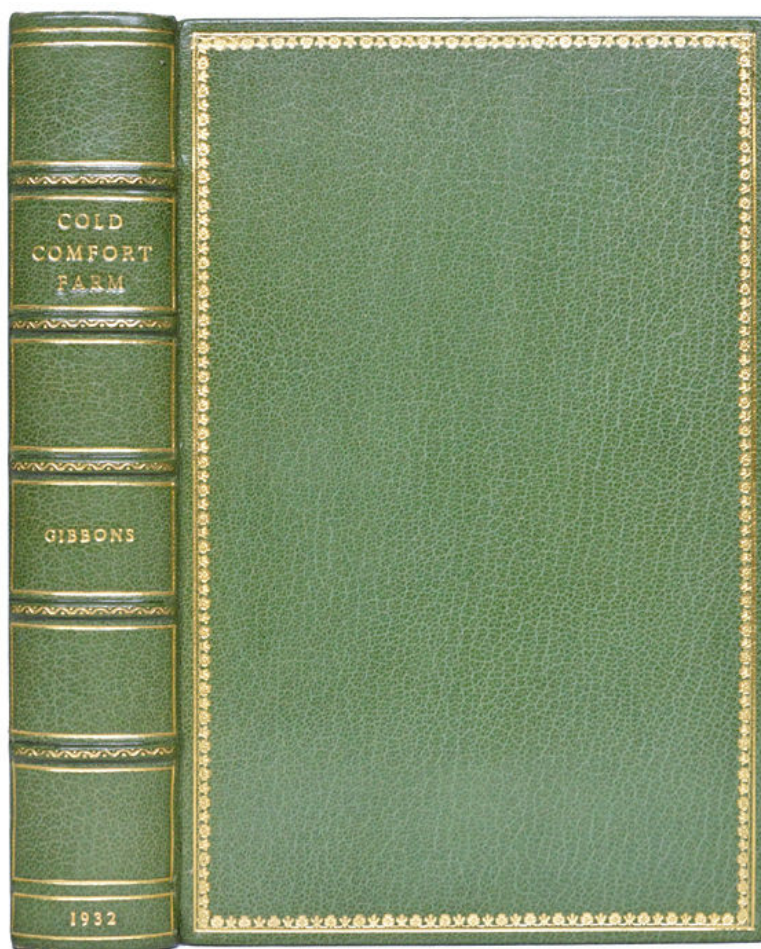


15. **Esquire's Handbook for Hosts.**

Illustrated in colour throughout by L. J. Allen. Design and typography by A. P. Tedesco. First Edition. Tall 8vo. [258 x 144 x 26 mm]. 288pp. Newly bound by Bayntun-Riviere in full brown morocco, the covers with abstract onlays in red, blue, green, and black morocco, tooled in gilt, the spine divided into four panels with three raised bands, lettered in gilt on a red morocco label and dated at the foot, marbled endleaves, gilt edges. [4051]
 New York: Grosset & Dunlap, 1949

£1500





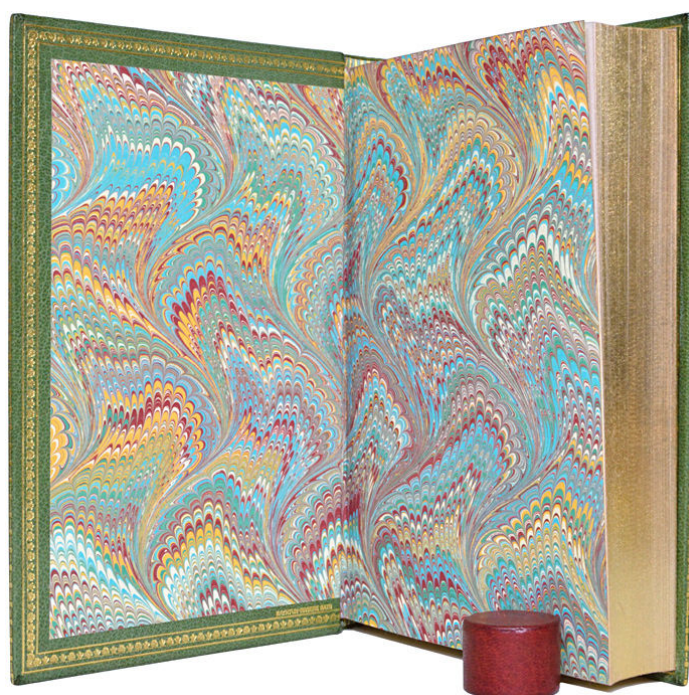
16. **GIBBONS** (Stella).

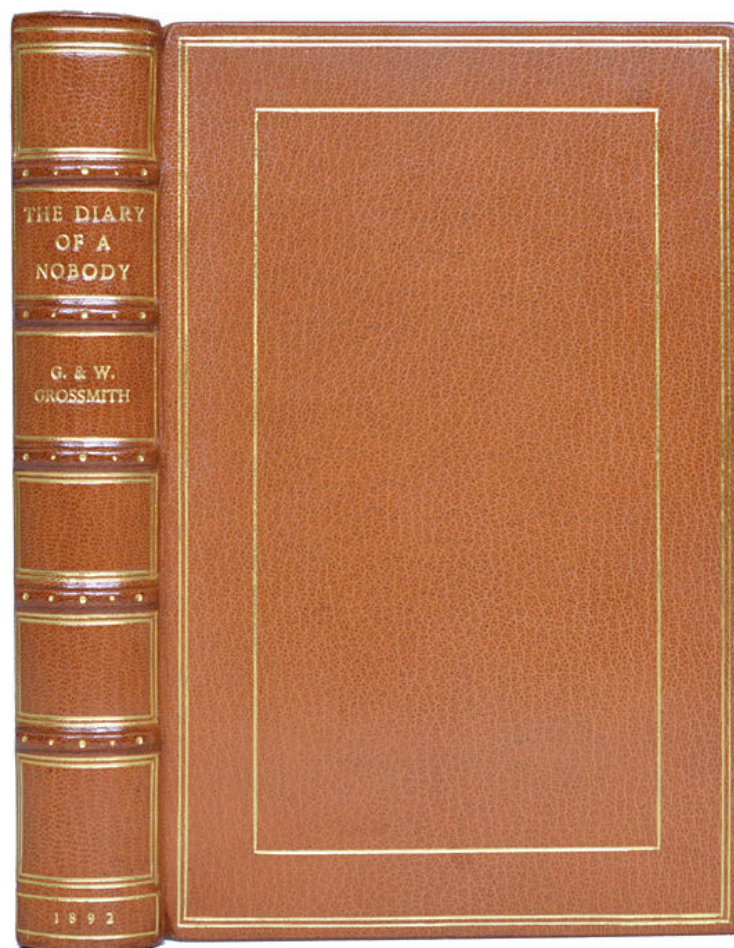
Cold Comfort Farm.

First Edition. 8vo. [191 x 124 x 33 mm]. xii, 307, [1] pp. Newly bound by Bayntun-Riviere in full light green morocco, the covers with a gilt fillet and thin floral roll border, the spine divided into six panels with gilt tooled raised bands and gilt compartments, lettered in the second and fourth and dated at the foot, the turn-ins tooled with two fillets and the floral roll, marbled endleaves, gilt edges. [4077]

London: Longmans, Green and Co. 1932

£1250



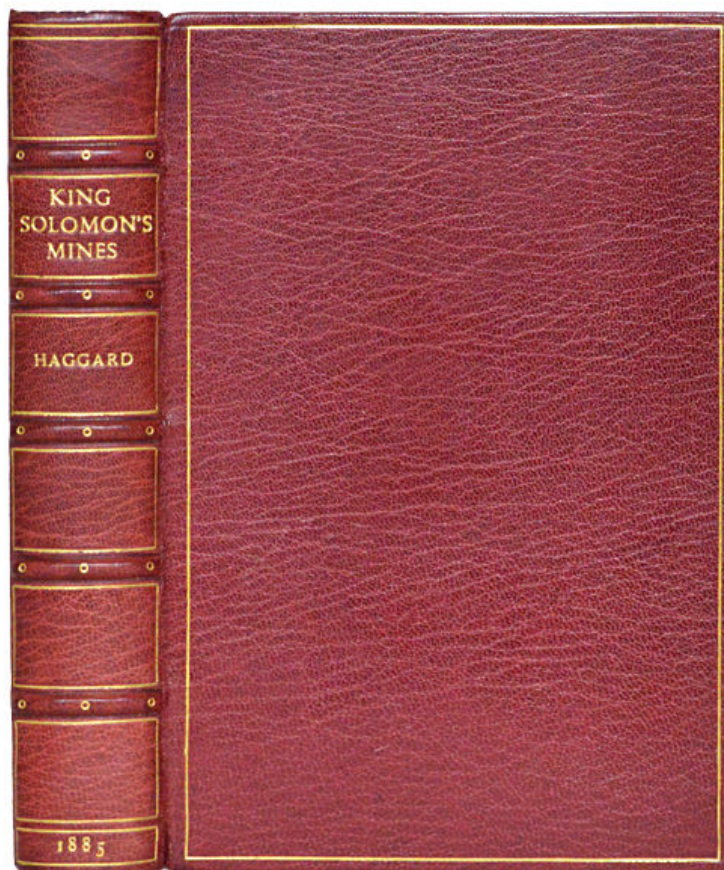


17. **GROSSMITH** (George and Weedon).
The Diary of a Nobody.

Double photographic portrait frontispiece and illustrations by Weedon Grossmith.
First edition in book form. 8vo. [186 x 120 x 29 mm]. [2], 300, [2] pp. Newly bound by Bayntun-Riviere in full tan morocco, the covers with a gilt double fillet border and single fillet panel, the spine divided into six panels by raised bands and gilt compartments, lettered in the second and third and dated at the foot, the turn-ins tooled with three gilt fillets, marbled endleaves, gilt edges, the original front cover bound in at the end. [4048]
Bristol: J. W. Arrowsmith, [1892]

£1000





18. **HAGGARD** (H. Rider).
King Solomon's Mines.

Folding coloured frontispiece (tear repaired).

First Edition. 8vo. [185 x 122 x 32 mm]. [2]ff, 320, [16] pp. Bound c.1978 by Bayntun-Riviere in full red morocco, the covers with a gilt fillet border, the spine divided into six panels by raised bands and gilt compartments, lettered in the second and third and dated at the foot, the edges of the boards tooled with a gilt fillet, the turn-ins with gilt fillets, Cockerell marbled endleaves, gilt edges, the original cloth covers and spine bound in at the end. [ebc7995]

London: Cassell & Company Limited, 1885

£1250

With the half-title and the advertisements which are dated "5 G. 10.85". This is the second issue of the first edition, with the usual points including "Bamangwato" on p.10. There are a few light spots but it is a very good copy. It was priced at £95 when bound in c.1978, and has had one owner since.





19. **HEARNE** (Thomas).

South East View of the City of Bath.

Copper engraving by W. Byrne and J. Schuman after a drawing by Hearne. Plate size 360 x 480 mm; sheet size 416 x 608 mm. [ebc7891]

London: published by W. Byrne, No.79 Titchfield St, 14 April 1792

£600

Lees-Milne and Ford, *Images of Bath*, 215.

Short tear at the head of upper margin neatly repaired and slight dust-soiling but a fine impression in excellent state. A view of Pulteney Bridge (built to the design of Robert Adam, 1769-74) and South Parade (John Wood the elder 1743) from Spring Gardens. Wright, *The City of Bath and its Prints* (1933) wrote: "Reminds one of Miss Burney at her best in the company of Mrs Thrale by shewing her residence overlooking the Avon on the South Parade". Fanny Burney stayed at No.14 in 1780.

FIRST SEPARATE ACCOUNT OF THE ISLES OF SCILLY

20. **HEATH** (Robert).

A Natural and Historical Account of the Islands of Scilly; Describing their Situation, Number, Extent, Soil, Culture, Produce, Rarities, Towns, Fortifications, Trade, Manufacture, Inhabitants. Their Government, Laws, Customs, Grants, Records, and Antiquities. The Importance of those Islands to the British Trade and Navigation; the Improvements they are capable of; and Directions for all Ships to avoid the Dangers of their Rocks. Illustrated with a new and correct Draught of those Isles from an actual Survey, in the Year 1744, including the

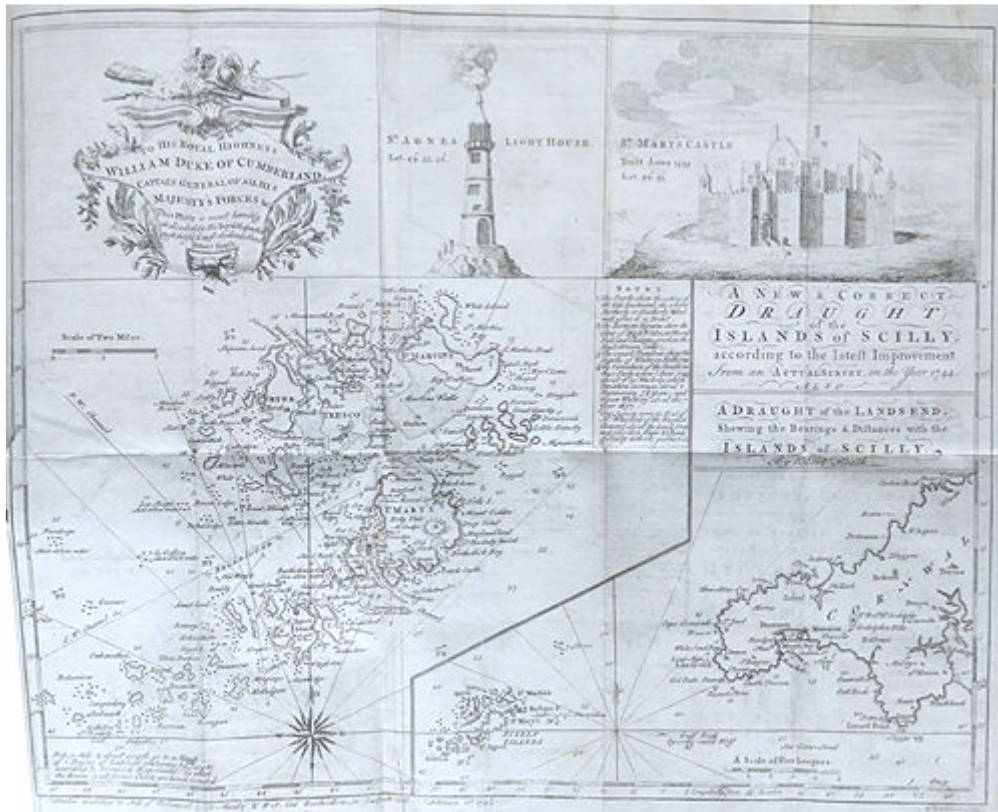
neighbouring Seas, and Sea-Coasts, next the Land's End of Cornwall. To which are added, The Tradition of a Tract of Land, called Lioness, devoured by the Sea, formerly joining those Isles and Cornwall. Of the Cause, Rise, and Disappearance of some Islands. And, lastly, A general Account of Cornwall. By Robert Heath, an Officer of his Majesty's Forces, some Time in Garrison, at Scilly.

Folding table of distances, folding plate of Upnor Castle in Kent, and folding map (early repairs to reverse of two small tears at folds).

First Edition. 8vo. [207 x 129 x 31 mm]. [1]f, viii, xvi, xiii, [i], 456 pp. Bound c.1820 in diced calf, the covers with a gilt border of a thick and thin fillet and a frond and wave roll. Smooth spine divided into six panels by gilt fillets, lettered in the second, the third and fifth tooled to a lattice pattern, the others with a central ornament, the turn-ins tooled with a gilt roll, marbled endleaves, light blue sprinkled edges. (Rebacked preserving most of the original spine). [ebc7785]

London: printed for R. Manby and H. S. Cox, on Ludgate-Hill, 1750

£850



Some minor spotting and a little dust-soiling but a very good copy of the first separately published account of the Isles of Scilly. Heath (d.1779) dedicated the work to the Duke of Cumberland, reminding him that the islands had been the property of his royal ancestors since the conquest of them by King Aethelstan. They may have been out of sight but were of enormous strategic importance and were calling out for attention and improvements. The map was drawn by Heath from a survey of 1744. The inclusion of a view of Upnor Castle in Kent is explained by the description of its fortifications overlooking the River Medway, and may have been an attempt by Heath to ingratiate himself with the Governor, Lieutenant General John Guise.



21. **HEATH** (William).

The Great Boa Tippet Still ye have predilection for the serpent.

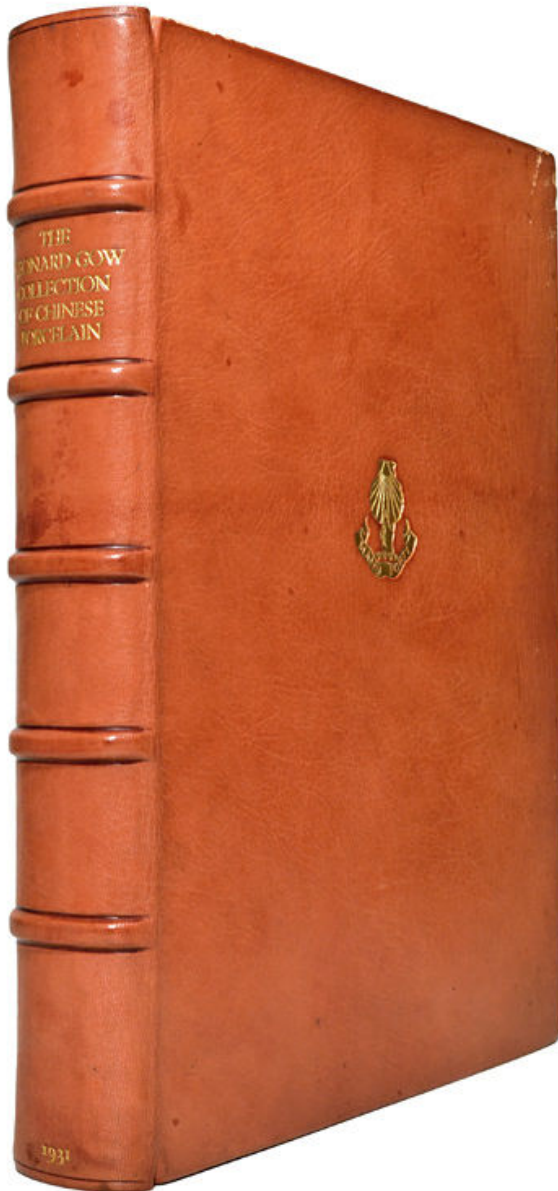
Etching with original hand-colouring.

4to. [355 x 238 mm]. [ebc8153]

London: Thomas Mclean, 29 Haymarket, November 29th 1829

£300

A satirical fashion print of a well dressed lady with a boa wrapped around her neck as if it was a scarf.



A SCOTTISH COLLECTION OF CHINESE PORCELAIN

22. HOBSON (R.L.)

Catalogue of the Leonard Gow Collection of Chinese Porcelain.

85 colour and black and white plates. Title printed in black and red, red initials.

First Edition. 4to. [331 x 250 x 50 mm]. xxxix, [i], 107, [3] pp. Original binding by Sangorski & Sutcliffe (signed in gilt on the rear turn-in) in niger (terracotta) goatskin, the front cover with the Gow crest in gilt. The spine divided into six panels, lettered in the second in gilt, the turn-ins tooled with gilt fillets, plain endleaves, top edge gilt, the others uncut. (A little marked and small patch of insect activity at upper right corner of the front cover). Contained in the original cloth drop-over box, lined with felt, the spine lettered in gilt. [ebc4318].

London: printed by George W. Jones at the Sign of the Dolphin, 1931

£2800

Limited to 300 copies, this being unnumbered but signed by Leonard Gow. A fine copy of this lavish production, clearly printed at great expense.

Leonard Gow (1859-1936) was a shipping magnate, Glasgow businessman and resident of Camis Eskin on the Firth of Clyde. The catalogue describes 421 pieces, mostly of the K'ang Hsi period (1661-1722).



MR RALPH RUSTY TO MISS RUTH RUSTY

23. [HOOLE (Samuel)].

Modern Manners; or, the Country Cousins: In a Series of Poetical Epistles. The Second Edition, Corrected and Enlarged.

Engraved frontispiece.

8vo. [179 x 115 x 17 mm]. viii, 165 pp. Bound in contemporary quarter calf, marbled paper covered boards, with calf tips at the corners, the spine divided into six panels with raised bands flanked by gilt fillets, lettered in the second on a red goatskin label, plain endleaves, lightly sprinkled edges. (Rubbed). [ebc7892]

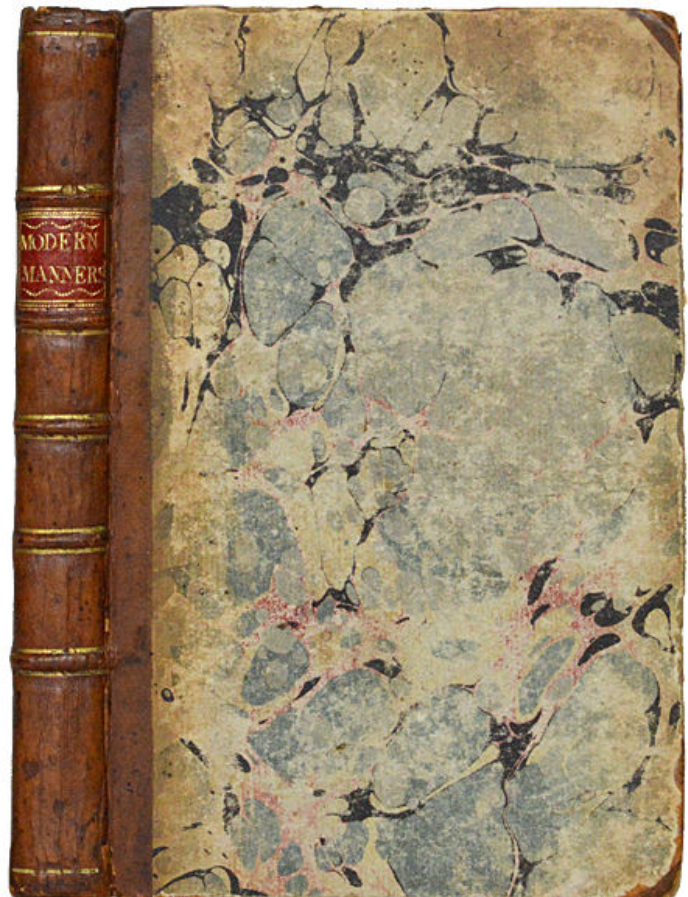
London: printed for J. Dodsley, in Pall Mall, 1782

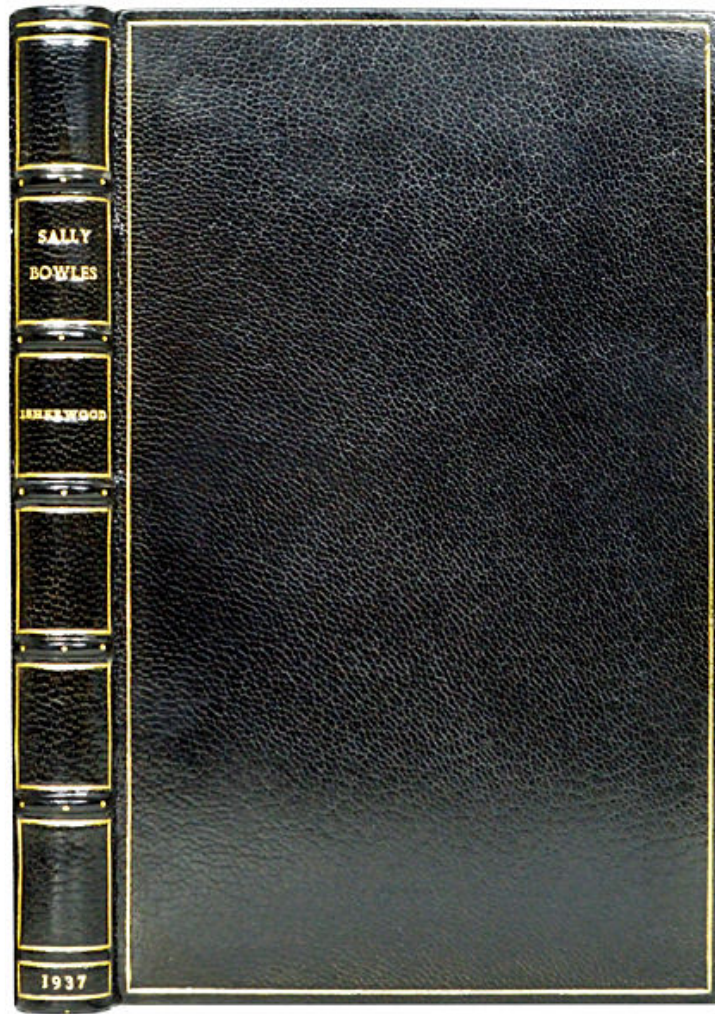
£375

With the half-title. Title a little dust soiled and a few spots but a very good copy.

First published in 1781 (BL, Oxford, Harvard and University of Delaware) with only 14 Letters (mostly from Mr Ralph Rusty and Miss Ruth Rusty) and without the frontispiece, and reissued with a cancelled half-title and title in 1782 (BL, Louisiana, Newberry and University of Arizona). This second edition is expanded to 18 Letters and the frontispiece is a significant addition. It is well represented in US libraries but in the UK there are only copies at the BL, Oxford and National Library of Scotland.

Written while an undergraduate at Magdalen College, Oxford, this was Hoole's first published work, being an epistolary novel in verse that cleverly imitates Christopher Anstey's *New Bath Guide*.



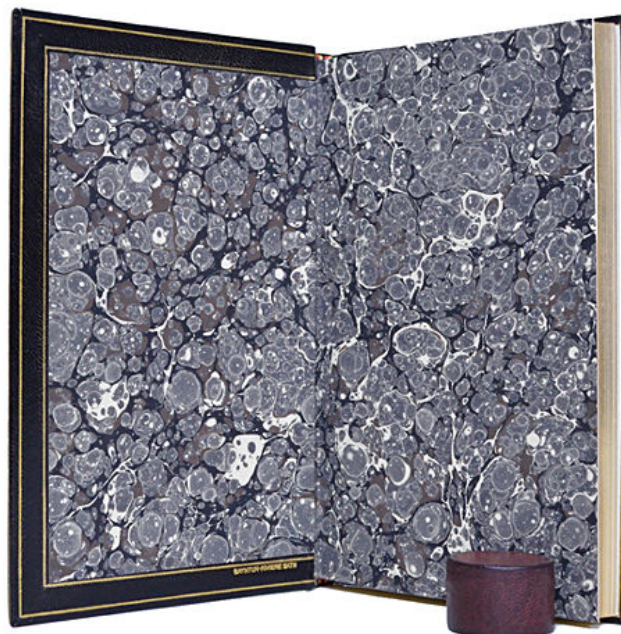


24. **ISHERWOOD** (Christopher).

Sally Bowles.

First Edition. Small 8vo. [170 x 105 x 15 mm]. 150pp. Newly bound by Bayntun-Riviere in full black morocco, the covers with a gilt fillet border, the spine divided into six panels with raised bands and gilt compartments, lettered in the second and third and dated at the foot, the edges of the boards and turn-ins tooled with gilt fillets, marbled endleaves, gilt edges. [4231] London: published by Leonard and Virginia Woolf at the Hogarth Press, 52 Tavistock Square, W.C.2, 1937

£950





ONLY TWO IMPRESSIONS TAKEN FROM THIS PLATE

25. [LEARY (Miss Anna Maria)].

Miss Leary, Singer at Vauxhall.

Anonymous etching and aquatint printed in brown ink. Platemark 225 x 266 mm, sheet size 257 x 292 mm. [ebc6050]

[c1790]

£500

The title is taken from an early pencil inscription in the lower margin, which adds "only two impressions taken from this plate". The other impression is not in the British Museum, though it does have a small etching published by W. Locke in 1792 showing Miss Leary again performing on a balcony at Vauxhall and holding sheet music, but with an orchestra behind her and a wreath around the composition. Bromley, *Catalogue of Engraved British Portraits* lists a portrait by T. Trotter dated 1786.

This is a fine impression, with just a little soiling in the large margins.

Anna Maria Leary was known as "The Siren of Vauxhall" and was noted for her head-dress of three ostrich feathers. She performed at the Gardens between 1785 and 1792, though in 1787 she was said to "lack confidence". In 1792/3 she married a Mr Franklin and from then until 1807 she sang at Willis's Rooms in King Street and the Crown and Anchor Tavern in the Strand.



26. **MALTON** (Thomas).

The North Parade At Bath.

Aquatint with etching printed in brown by James Gandon after Thomas Malton.

[362 x 502 mm]. Mounted. [ebc8679]

London: published and sold by T. Malton in Poland Street and J. Gandon No.48 Broad Street, Carnaby Market, March 3rd 1779

£900

Lees-Milne and Ford, *Images of Bath*, 612.

Cut to just within the plate mark. A good impression of one of the first four aquatints of Bath produced by Thomas Malton the younger (1748-1804).

A view of the North Parade, built to a design by John Wood the elder from 1740, with Terrace Walk (now "Bog Island") and the Lower Assembly Rooms and the Abbey in the background.

27. **MALTON** (Thomas).

The Town Hall At Bath.

Aquatint with etching printed in brown by James Gandon after Thomas Malton.

[352 x 493 mm]. Mounted. [ebc8678]

London: published & sold by T. Malton in Poland Street & J. Gandon, No.48 Broad Street, Carnaby Market, March 3rd 1779

£900



Lees-Milne and Ford, *Images of Bath*, 661.

Cut to just within the plate mark and slightly frayed around the edges but a good impression. This is one of 12 large aquatints of Bath produced by Thomas Malton the younger (1784-1804) between 1779 and 1788. It is one of the four published in 1779 and they are amongst the earliest prints to be produced by "the newly introduced art of aquatinta" (the first English example was exhibited by Peter Perez Burdett in 1772). The original watercolour is held in the Victoria Art Gallery in Bath.

The first engraved view of the Town Hall (now Guildhall) in Bath, built to a design by Thomas Baldwin between 1775 and 1778. Michael Forsyth, the editor of the Pevsner Guide to Bath, observes "The elevation to the High Street is the best in Bath, and the Banqueting Hall within is the best interior". It is flanked on the left by the White Lion Inn and Tavern and to the right by the Abbey, with buildings in between. Malton taught the art of perspective to J. M. W. Turner who later acknowledged "My real master was Tom Malton".

WITH AN AUTOGRAPH LETTER FROM MAUGHAM

28. MAUGHAM (W. Somerset).

Don Fernando Or Variations On Some Spanish Themes.

First Edition. 8vo. [208 x 153 x 35 mm]. [2]ff, 268, [2] pp. Bound in the publisher's original black cloth, the front cover lettered in gilt within a decorative frame with a gilt device, the rear cover with a blind device, elaborately gilt spine. (Headcaps bumped and a few minor marks). [ebc8065]

London: William Heinemann Ltd, 1935

£500



Occasional spotting and light foxing to first and last few leaves. With a Times Book Club label at the rear. With the ink signature of Kate Syrett dated 1935. There is a loosely inserted autograph letter signed by Maugham to Kate Syrett, on Ritz-Carlton Hotel New York paper, dated 30th June 1944, in the original hand-addressed envelope (with examiner's tape). He wrote: "I shall be glad to have a memento of my long friendship with Netta. As you know that was a thing of forty years standing. I knew from her last letter to me that she did not expect we should meet again. I knew her life had grown hateful to her & I cannot be sorry that she has to cope with it no longer. When one has reached my age one cannot but see that one has lived long enough & has had enough of this world".

Netta Syrett (1865-1943) was born in Ramsgate, the eldest of approximately 11 children (according to ODNB), or 13 (according to Wikipedia) born to Ernest Syrett (d.1906), linen draper, and Mary Ann (d.1923). She was a niece to the writer Grant Allen. Baptized Janet, but always known as Netta, she trained as a teacher at Hughes Hall in Cambridge, then spent two years teaching English in Swansea and by 1890 was the second mistress at the London Polytechnic School for Girls. There she met a fellow teacher, Mabel Beardsley, who introduced her to her brother Aubrey and his circle. She soon became a figure in the "Yellow book Set", befriending Max Beerbohm and rubbing shoulders with Oscar Wilde. Three of her short stories were published in the *Yellow Book*, and her first novel, *Nobody's Fault*, was published in 1896 by John Lane in his Keynote Series, with a jacket designed by Beardsley. In 1902 her play *The Finding of Nancy* was performed to critical approval, but the subject matter - a respectable single woman enters into a sexual relationship with a married man, whose wife is a dipsomaniac in an asylum - cost her not only a commercial run, but also her job as a schoolmistress. She went on to write 38 novels, 20 books for young people, and numerous plays and short stories, many addressing class issues, socialism and educational reform. One of her most popular novels was *Portrait of a Rebel* (1929), whose heroine was a leader in the women's suffrage movement and was made into a film, *A Woman Rebels*, starring Katharine Hepburn, in 1936. She settled in Surrey, remaining unmarried and died in Guildford of heart failure brought on by pneumonia. Her autobiography *The Sheltering Tree*

was published in 1939 and there are a number of references to Maugham, starting with "When I met William Somerset Maugham, his first play, *The Man of Honour*, had just been produced [1904], and his future fame still awaited him. Of such a much-discussed man it is unnecessary to say anything here, except that he is still my friend". She went on to describe their time together in Paris, and trips to the theatre, and their joint membership of the P.E.N. Club.

1944
 30 June
 RITZ-CARLTON HOTEL
 NEW YORK

Dear Miss Syrett

I shall be glad to have a memento of my long friendship with Netta. As you know that was a theme of forty years standing. I knew from her last letter to me that she did not expect we should meet again. I knew her life had given help to her

I cannot be sorry that she has to cope with it no longer. When one has reached my age one cannot be sure that one has lived long enough & has had enough of this world.

Yours sincerely
 W. S. Maugham

Kate Syrett (b.1873) was a younger sister of Netta, who wrote about her fondly in *The Sheltering Tree* (1939): "Kate, who when we were first in town was at Bedford College, did not begin her art career till the London flat was given up, and she went to Paris, where for many years she lived. Before the war, and until the slump in trade which followed it, she was one of the best artists, working for a wealthy firm in England. Her designs for fabrics better judges than I consider remarkable, and if talent always received its deserts, she should still be making an excellent living". She remained unmarried and looked after Netta in her old age, living close by at Patching, near Worthing.

WITH A TYPED LETTER FROM MAUGHAM

29. MAUGHAM (W. Somerset).

The Gentleman In the Parlour. A Record of a Journey from Rangoon to Haiphong. First Edition. 8vo. [202 x 145 x 35 mm]. [2]ff, 276pp. Bound in the publisher's original black cloth, the spine lettered in gilt. (Slightly out of square, a few minor marks, endleaves browned). [ebc8066]

London: William Heinemann Ltd, 1930

£450



Some light spotting and foxing. With a Times Book Club label at the rear. With the ink signature of Kate Syrett. There is a loosely inserted type letter signed by Maugham to Kate Syrett, sent from the Dorchester Hotel on 20th October 1946, in the original envelope. He writes: "I see no reason whatever why you should not edit Jack's mauuscripts [sic] in any way you wish. His talented was ill regulated and I think you could probably greatly improve any work he has left by cutting out all irrelevant matter. It would certainly greatly increase the chances of publication. Professional editors are tired, and impatient when they receive a manuscript that is rambling or verbose. they are very likely to discard it without realising that with a little attention it can be made very readable". Kate Syrett has written on the back of the envelope: "This was kind".

The Dorchester Hotel,
London, W.I.

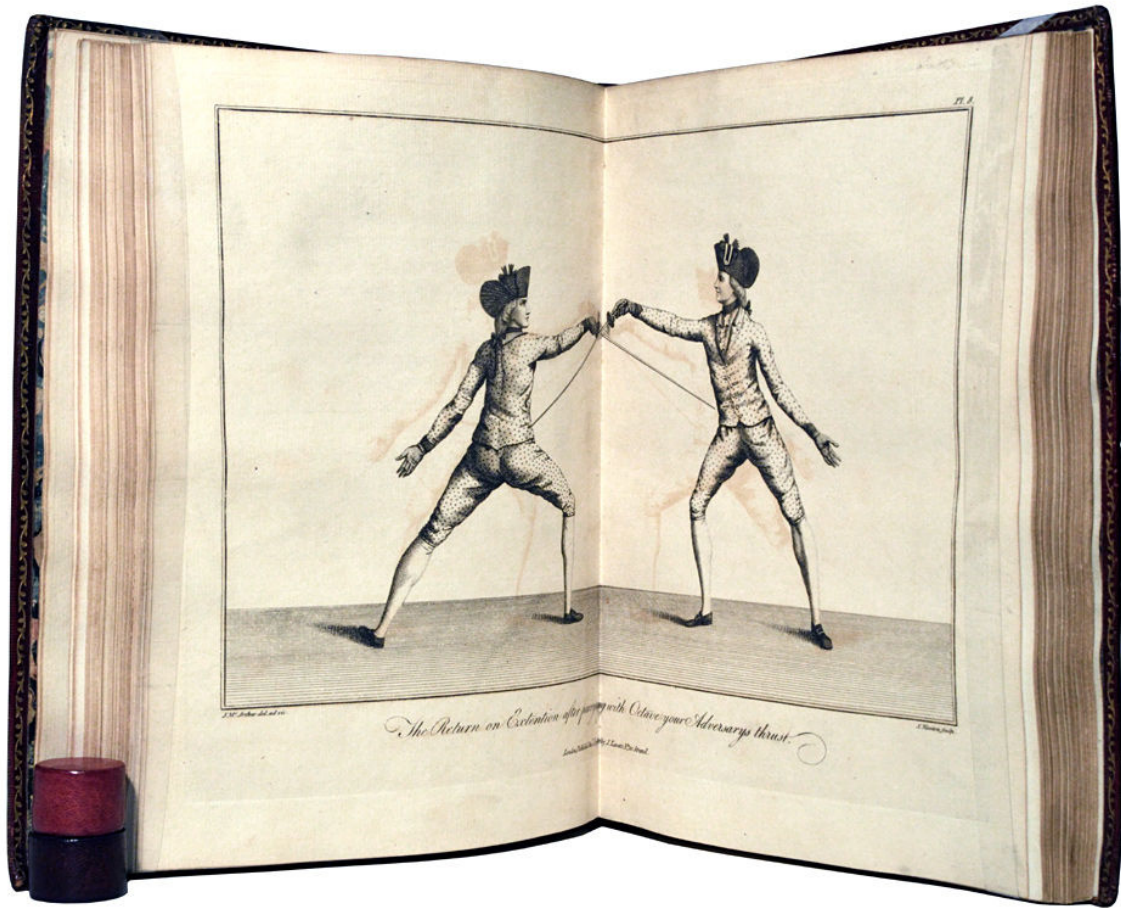
20th October, 1946.

Dear Miss Syrett,

I see no reason whatever why you should not edit Jack's mauuscripts in any way you wish ~~to~~. His talent was ill regulated and I think you could probably greatly improve any work he has left by cutting out all irrelevant matter. It would certainly greatly increase the chances of publication. Professional editors are tired, and impatient when they receive a manuscript that is rambling or verbose. They are very likely to discard it without realising that with a little attention it can be made very readable.

Yours sincerely,

W. J. Maugham



RED GOATSKIN

30. **McARTHUR** (John).

The Army and Navy Gentleman's Companion; or a New and Complete Treatise on the Theory and Practice of Fencing. Displaying the Intricacies of Small-Sword Play; and Reducing the Art to the most Easy & Familiar Principles by regular progressive Lessons. Illustrated by Mathematical Figures, and Adorned with elegant Engravings after paintings from Life, executed in the most masterly Manner representing every material Attitude of the Art.

Engraved title, engraved frontispiece by James Newton after James Sowerby, 16 double-page plates and three single-page plates by Newton after McArthur.

First Edition. 4to. [269 x 213 x 30 mm]. [1]f, xxiv, 159 pp. Bound in contemporary straight-grained red goatskin, the covers with a gilt fillet border. Smooth spine divided into six panels by two gilt fillets and a pallet, lettered in the second, the others with a small star, the edges of the boards hatched in gilt, the turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (Headcaps repaired, a little rubbed and darkened in patches). [ebc5122]

London: printed for James Lavers, No.10 Strand, [1780]

£2500

Thimm p.172. Pardoel 427.

Some offsetting on the double-page plates and the frontispiece and title, and some light browning caused by the tissue guards. A very good copy bound in contemporary red goatskin. The dedication is dated 2d December 1780. ESTC records only eight copies of this first edition, at the British Library, Trinity College Cambridge, National Library of Scotland, Cleveland Public Library, John Hopkins University, Library of Virginia, Society of the Cincinnati and Yale. A second edition was published by John Murray in 1784.

John McArthur (1755-1840) entered the navy in 1778 and enjoyed a long and distinguished career, rising to become secretary to Viscount Hood and purser of the flagship *Victory*. He

offered this treatise on fencing as all others that he had perused "have been published by Professors, or Teachers of that art, and are incomprehensible to young learners; owing to the intricate manner they have made choice of, in describing the different movements, parades, and thrusts, which should be rendered as simple and easy as the nature of the Art would admit". The plates are after his own drawings. His other publications included *A Treatise on the Principles and Practice of Naval Court-Martial* (1792) and *The Life of Admiral Lord Nelson* (1809).



SALESMAN'S SAMPLE CATALOGUE

31. MICHAELS, STERN & CO.

The Key to Success and Strictly Business.

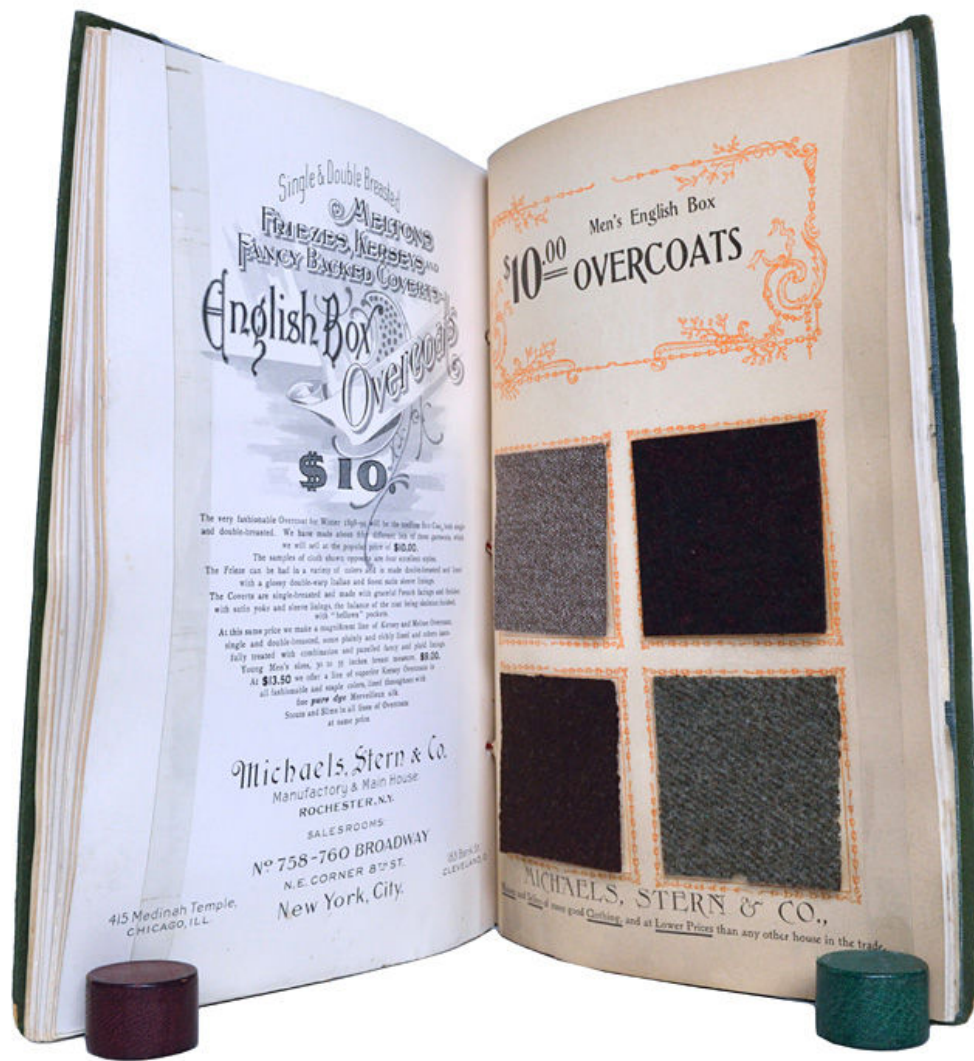
10 colour chromolithograph fashion plates, eight plates with 31 mounted textile samples, each plate with decorative advertising on the verso.

4to. [273 x 195 x 16 mm]. 67pp. Bound in the original quarter green cloth over green boards, sewn with a red silk thread, the front cover with a large red label blocked in gold with the title, dates and a key, blue-green endleaves printed to simulate a linen weave. (A few small holes and worn patches in spine and minor chipping around the edges). [ebc7771]

Rochester, New York: Michaels, Stern & Co. Fall and Winter 1898-1899

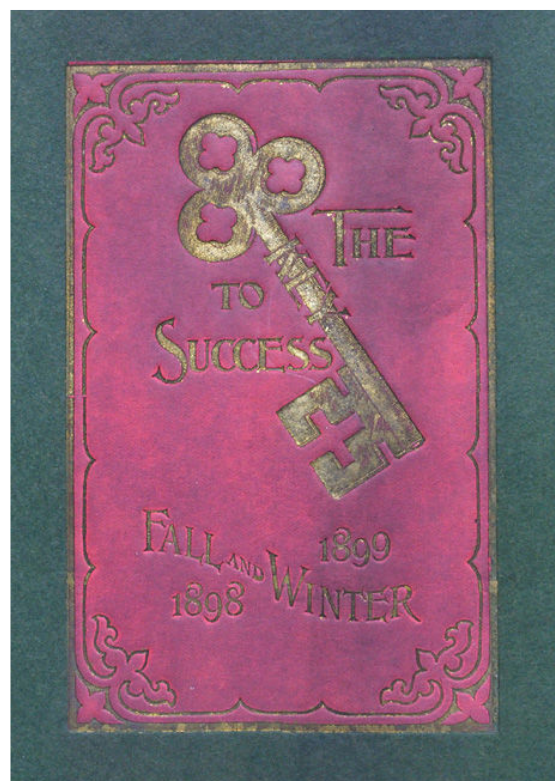
£1250

A few short closed tears but in remarkably fine condition and complete, with the errata slip and all the samples in wool, worsted wool blends, serge, flannel, cheviot, cashmere-wool blends, and more. All the samples are clearly marked with the prices and availability along with specifications and recommendations.



We have been unable to locate another copy for this or any other year. It is the most delightful and well produced salesman's sample catalogue for men's suits, overcoats and Street Railway Motormen & Conductor uniforms. It offers invaluable illustrated historical reference for the colours, styles and fabrics of the time (when the price of wool was running high). All the fabrics were manufactured in Rochester, and there were salesrooms in New York, Chicago and Cleveland.

The firm was founded by Henry Michaels (1822-1894), one of Rochester's earliest manufacturers of ready-made men's clothing, and would become the longest-lived and largest independent clothing company in the town, lasting 128 years. In 1877 Michaels reorganised the firm with his son-in-law Morley Stern, and by 1885 it was trading as Michaels, Stern & Co. Their seven-story building at Clinton Ave & Pleasant remained the headquarters until 1977 when the company was dissolved.





32. **The New-York Gazette and the Weekly Mercury. Monday, May 12, 1783.**

Folio. [460 x 290 mm]. 4pp. Disbound, untrimmed edges. [ebc3199]

New York: printed by Hugh Gaine, at his Book-Store and Printing-Office, at the Bible and Crown, in Hanover Square, 1783

£380

A few small holes at the centre, where disbound, but in excellent condition. News ("On the 5th [February] at 11 o'clock in the morning, all the farther Calabria felt a shock of an earthquake, which lasted no less than six minutes, passing from East to West. The shocks were repeated thirty-two times, from that hour till half-past twelve at night, when the most violent happened..."); reports of proceedings in the Houses of Parliament; Orders ("In order to save much unnecessary trouble, Notice is hereby given, That no Persons whatsoever, are to be admitted into the British Lines.... except for those who come to, and go from the Markets..."); advertisements ("Just imported from Cork, in the ship Two Friends, William Cranitch master, lying at Murray's wharf, the following articles: Prime mess Pork, in barrels and half barrels, Ditto mess Beef, Best Rose-Butter in firkins, Mould Candles, Ox Tongues in half barrels and firkins, Tallow in firkins, Best London Porter in bottles..."), auction announcements; notification of a missing cow ("Strayed away, or stole from the seat lately occupied by Colonel De Lancey, in the Bowery on Tuesday last, a small black Cow, with a white streak on her back") and newly published books; high-water times, and so on.

BINDING SUPPLIED BY BEILBY OF BIRMINGHAM

33. **PILKINGTON** (The Rev. M.)

A Dictionary of Painters from the Revival of the Art to the Present Period. A New Edition, with Considerable Additions, an Appendix, and an Index; by Henry Fuseli, R.A.

4to. [295 x 225 x 45 mm]. xx, [iv], 678 pp. Contemporary binding (by Beilby & Co. of Birmingham?) of half russia leather, grey paper covers boards with "L"-shaped calf corners tooled in gilt with fillets, fleurons and a medallion, outlined with a blind roll which extends around the boards. The spine divided into six panels with thick bands tooled in gilt, lettered in gilt in the second panel, the others with a gilt centre surrounded by blind tools, grey endleaves, uncut edges. (Joints rubbed, corners and edges of the boards a little bumped). [ebc7819]

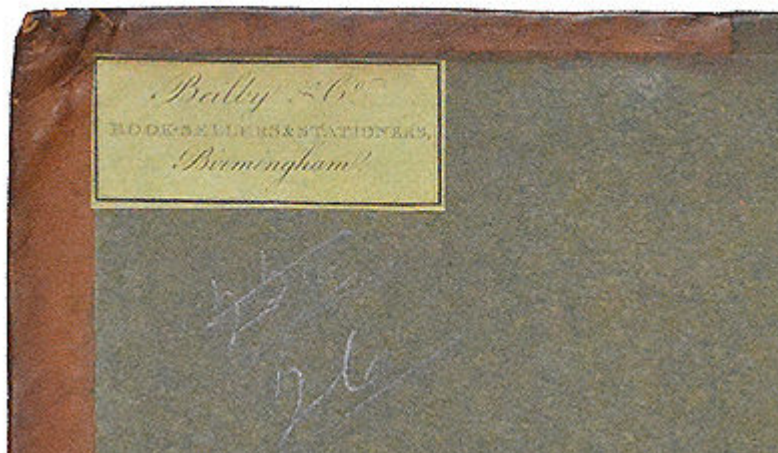
London: printed [by S. Hamilton] for J. Walker; Wilkie and Robinson; [and 16 others], 1810

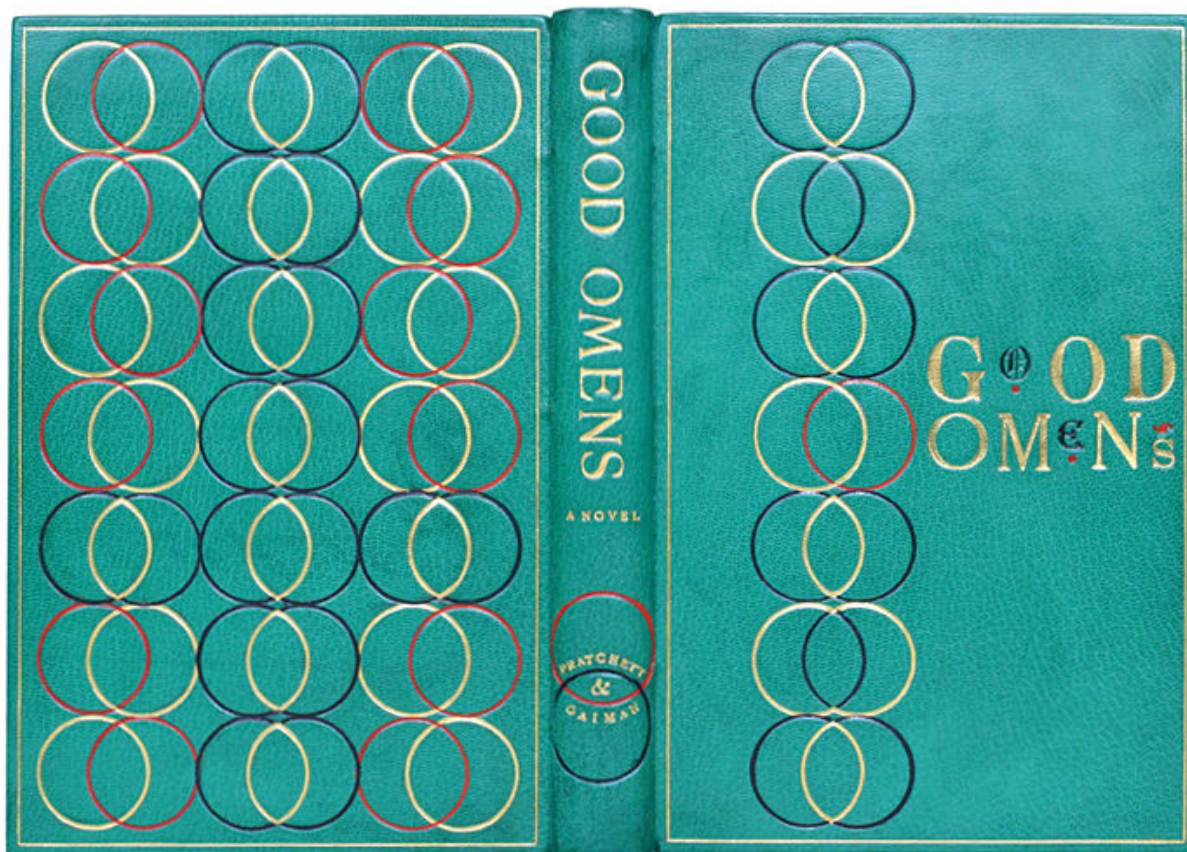
£750



A few signatures are foxed, suggesting that they were not left to dry, but it is a very good copy, with uncut edges. There is an engraved label in the top corner of the front cover, lettered "Beilby & Co. / Booksellers & Stationers / Birmingham". They may also have been binders, and Ramsden, *Bookbinders of the United Kingdom (outside London) 1780-1840*, p.36, records the company of Beilby, Knott & Beilby at 95 High Street, Birmingham, in the 1829, 1830 and 1833 Directories. It is an unusual and attractive binding, with similarities to examples owned by William Beckford.

Pilkington's *Dictionary* was first published in 1770, and ranks as the first original treatment of the subject in English. Fuseli's revisions appeared in 1805, and the last edition appeared in 1857, after which it was substantially incorporated into *Bryan's Dictionary of Painters and Engravers*. It is still worth reading - take, for example, Fuseli's entry for Charles Jervas - "This flimsy artist, whom even Vertue scarcely deigned to notice, would not be named here, if his pupil Pope, had not kept his name afloat by the verses which he addressed to him. He was an Irishman, the disciple of Kneller, and acquired a fortune by marriage".





34. **PRATCHETT** (Terry) and **GAIMAN** (Neil).

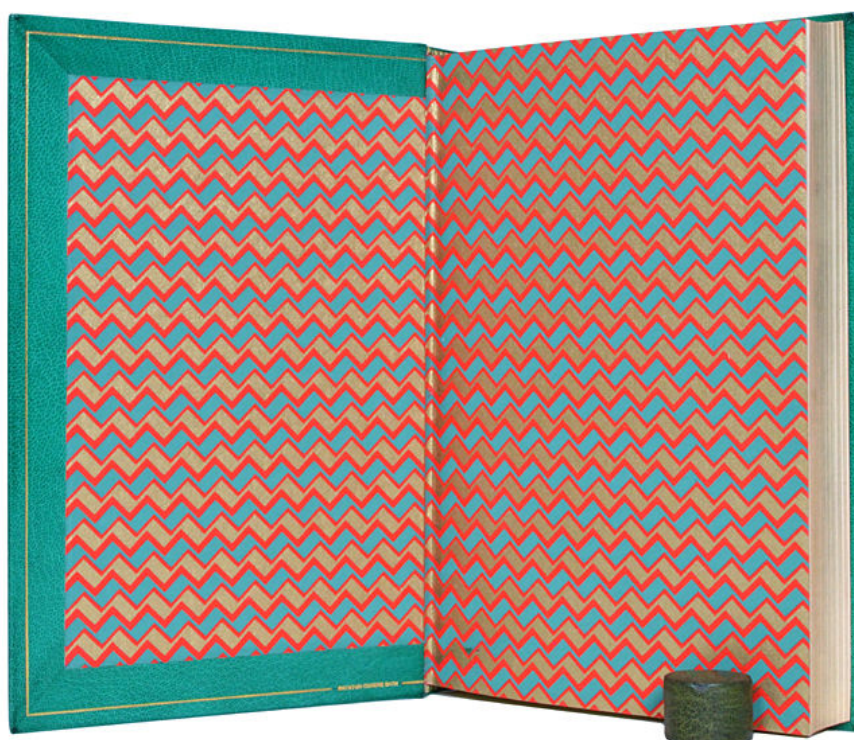
Good Omens The Nice and Accurate Prophecies of Agnes Nutter, Witch. A Novel.

First Edition. 8vo. [230 x 151 x 27 mm]. x, 268 pp. Newly bound by Bayntun-Riviere in bright green morocco, the covers with a gilt fillet border, the rear covered with multiple gilt, black and red overlapping circles, the front with two vertical sets of gilt, black and red circles and the title in a variety of fonts. Smooth spine lettered in gilt with a red and black circle, the turn-ins tooled with a gilt fillet, Japanese red, green and gilt zigzag endleaves, gilt edges.

[4215]

London: Victor Gollancz Ltd, 1990

£2750





THE RECTOR OF FARMBOROUGH'S PRAYER BOOK

35. [PRAYER BOOK].

The Book of Common Prayer, and Administration of the Sacraments and Other Rites and Ceremonies of the Church, According to the Use of the Church of England, Together with the Psalter or Psalms of David, Pointed as they are to sung or said in Churches.

8vo. [203 x 124 x 37 mm]. [32, 557 pp]. Bound in contemporary green goatskin, the covers tooled in gilt with a wide border composed of a floral roll between a pair of thick fillets and repeated impressions of a band of pearls and a tuft of vegetation, with a large vase surmounted by a bird on a sprig in the corners. The spine divided into six panels, with gilt compartments, each tooled to a saltire design with various flowers, the edges of the boards tooled with a gilt fillet and the turn-ins hatched in gilt, marbled endleaves, gilt edges. (A little rubbed). [ebc2401].

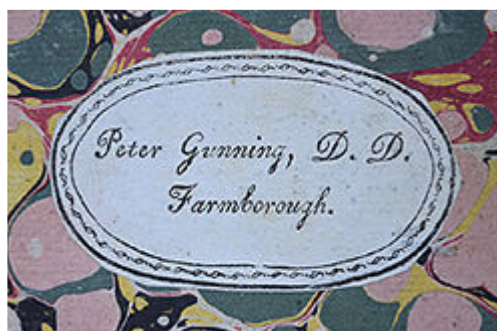
Oxford: by Mark Baskett, 1763

£1200

Griffiths, *The Bibliography of the Book of Common Prayer*, 1763.7. ESTC records six copies (Birmingham Central, National Library of Wales, St. Bride's; Library of Congress, University of California and University of Texas).

A most attractive binding, displaying some unusual tools. It may well be provincial, possibly from Bath.

With the book label of Peter Gunning, D.D. of Farmborough, and ink inscriptions "Anne Gunning June 12th 1784" and "Alicia Gunning the gift of her Mother Anne Gunning". Peter Gunning (1750-1822) matriculated at Oriel College, Oxford in 1762 and took his M.A. at Merton College in 1769. He married Ann Randolph in 1775 and their third child Mary Alicia was born in 1780. He was Rector and Patron of Farmborough, a village between Bath and Bristol, from 1785 until his death. He was also Rector of Longridge and Vicar of Doynton and had estates at Tatwick, Swainswick and North Stoke in Somerset.





ENAMELLED BRASS CORNERS, CATCHES AND CLASP

36. [PRAYER BOOK].

The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the United Church of England and Ireland: Together with the Psalter or Psalms of David, Pointed as they are to be Sung or Said in Churches; and the Form and Manner of Making, Ordaining, and Consecrating of Bishops, Priests and Deacons.

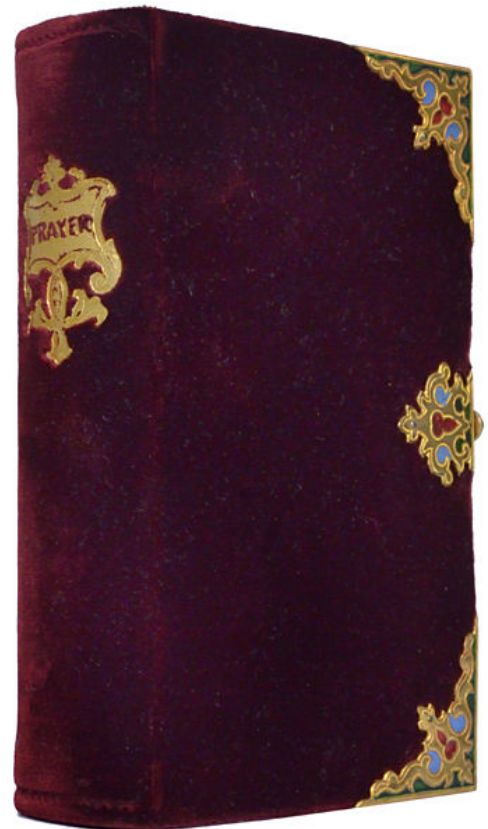
Printed in red and black.

12mo. [140 x 90 x 34 mm]. Contemporary binding of burgundy velvet over boards with a rounded back, brass and enamelled cornerpieces, catch plates and clasp, the spine blocked in gilt. Gilt, pink and white decorative endleaves, gilt edges. Contained in the original purple goatskin dropover box, with padded silk interior.

[ebc8190]

Oxford: printed at the University Press. Sold by E. Gardner and Son, Oxford Bible Warehouse, Paternoster Row; and by G. B. Whittaker and Co, Ave-Maria Lane, London; also by H. Mozley and Sons, Derby, 1844

£750



A fine copy of one of the fancier styles of velvet bindings. The clasp is stamped on the reverse "Sans Garantie De Gouv" indicating that they were of French manufacture.

MOULDED BINDING

37. [PRAYER BOOK].

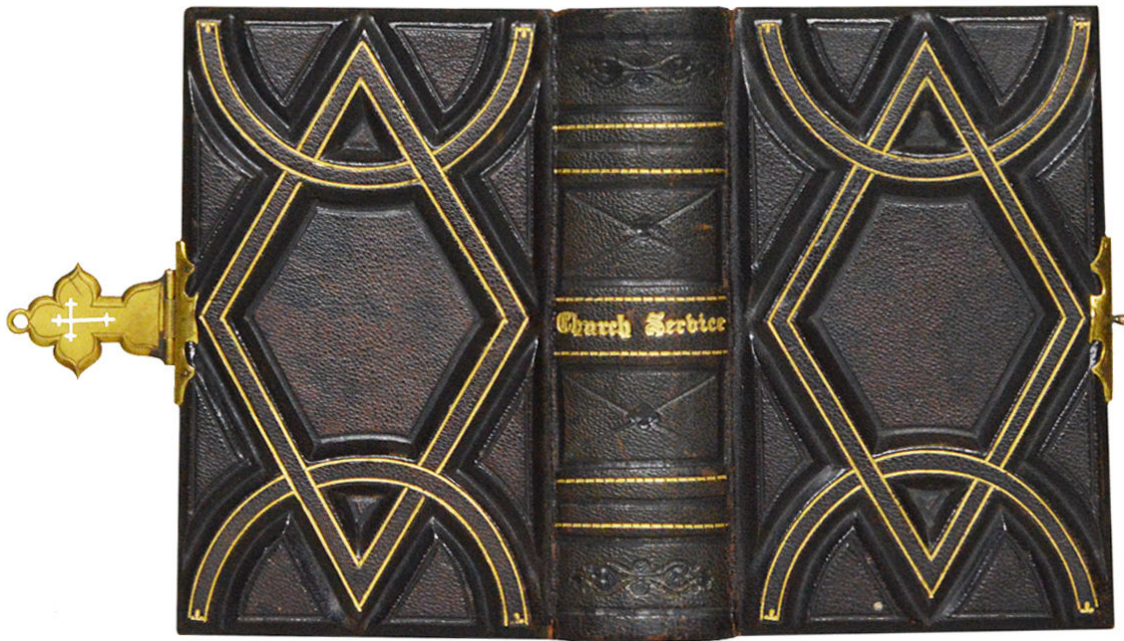
The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the United Church of England and Ireland: Together with the Proper Lessons for Sundays and other Holy-Days, and a New Version of the Psalms of David.

24mo. [126 x 78 x 39 mm]. Contemporary binding of black goatskin over bevelled and moulded boards, the covers with a raised lozenge shaped central panel interlocking with raised semi-circles at the head and foot, framed with gilt fillets and gouges. The spine divided

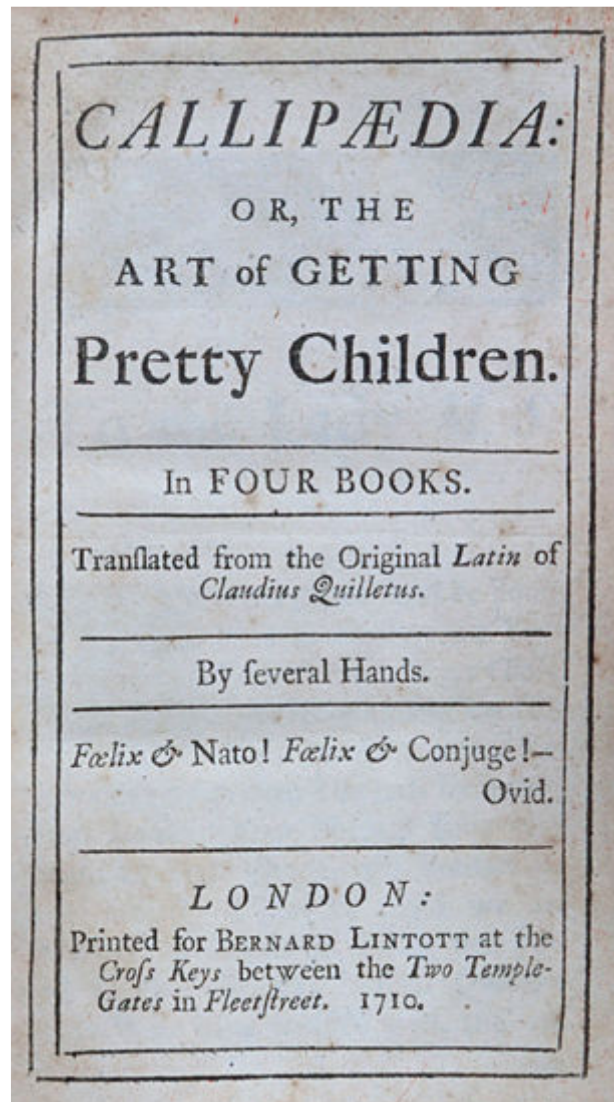
into four panels with wide bands tooled with gilt broken fillets, lettered in gilt on the central band, the panels tooled in blind, the edges of the boards tooled with a blind roll, the turn-ins with a gilt roll, marbled endleaves, brass catch and clasp, gilt and gauffered edges. (Joints slightly rubbed). [ebc7904]

Oxford: printed at the University Press. Sold by Barritt and Co, Bible Warehouse, 173 Fleet Street, London, 1855

£500



An unusual and highly tactile binding. In c.2010 I sold to the British Library (C188a163) a *dos-a-dos* binding with similarly profiled covers signed by Barritt & Co. as binders on a *Book of Common Prayer*, c.1840. James Barritt sold his bindery to his brother-in-law Benjamin West in 1842 and he continued to run the business until 1860.



THE ART OF GETTING PRETTY CHILDREN

38. **QUILLET** (Claude).

Callipædia: or, the Art of Getting Pretty Children. In Four Books. Translated from the Original Latin of Claudius Quilletus. By several Hands.

Woodcut head and tail pieces and initials.

First Edition. 8vo. [163 x 98 x 15 mm]. [8]ff, 72, [8] pp. Bound in contemporary sprinkled calf, the covers with a blind double fillet border and blind triple fillet panel with a flower-head in the outer corners, the spine divided into five panels with raised bands, the edges of the boards tooled with a gilt roll, plain endleaves and edges. (Joints slightly cracked but firm). [ebc7643]

London: printed for Bernard Lintott at the Cross Keys between the Two Temple-Gates in Fleetstreet, 1710

£500

A fine copy. With a bookseller's catalogue note tipped inside the front cover.

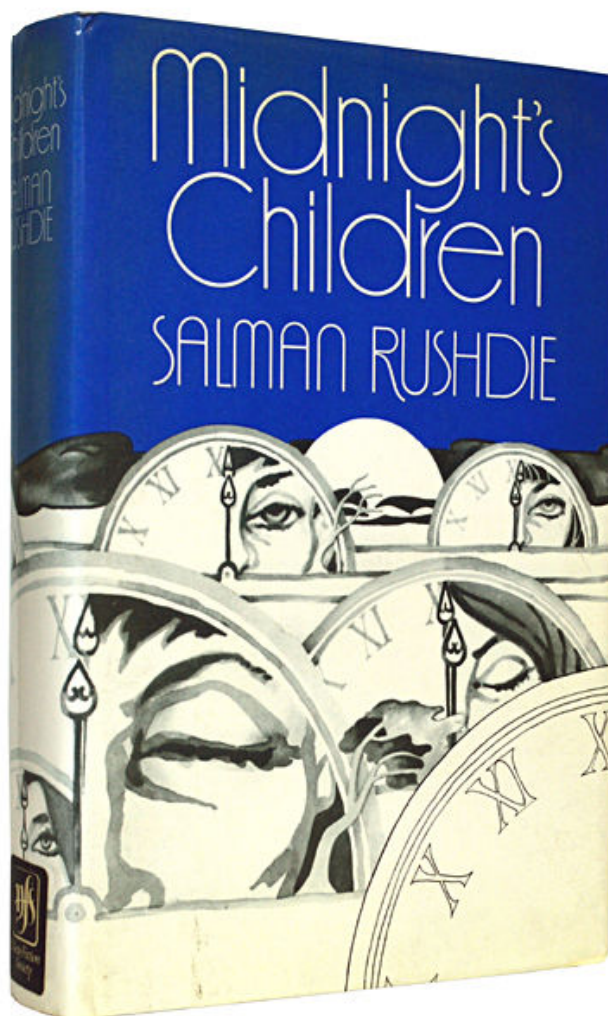
Some copies have a frontispiece and four plates, but the three at the British Library do not, and Foxon (O142) explained: "they were perhaps not ready when the poem was published." Originally published in Leiden in 1655, and first published in London in Latin in 1709. This is the first edition, and perhaps the first English edition, of William Oldisworth's (and "several Hands") translation published in the same year as the anonymous English version issued by Morpheu, with whom Lintot was competing. In 1712 Curll brought out Nicholas Rowe's translation.



39. **RANSOME** (Arthur).
The Book of Love. Essays, Poems, Maxims & Prose
 Passages arranged by Arthur Ransome.
 Frontispiece and decorations by Byam Shaw in red
 and black.
 First Edition. 8vo. [226 x 170 x 50 mm]. xviii, [ii],
 457, [3] pp. Bound in the publisher's original vellum
 over boards, the front cover and spine blocked in gilt
 and signed "R.T.R.", plain endleaves, top edge gilt, the
 others uncut. [ebc8006].
 London & Edinburgh: T.C. & E.C. Jack [1910] £300

A fine copy. With the date "Jan 5th 1911" on front
 flyleaf.





THE BEST OF BOOKERS

40. **RUSHDIE** (Salman).
Midnight's Children.

First Edition. 8vo. [242 x 162 x 40 mm]. 446p. Bound in publisher's quarter maroon cloth with grey paper sides, lettered in gilt to the front cover and spine, with dust wrapper. (Usual fading to the spine of the dust wrapper). [ebc6706]

London: Jonathan Cape, 1981

£750

With a *New Fiction Society* label to the spine and original owner's name on the front free endpaper.

A very good copy of Rushdie's second novel; this was the book that propelled him onto the literary scene, won the Booker prize, and eventually went on to be voted the Best of Bookers at their 40th anniversary celebrations.

BECKFORD'S FONTHILL

41. **RUTTER** (John).
Delineations of Fonthill and its Abbey.

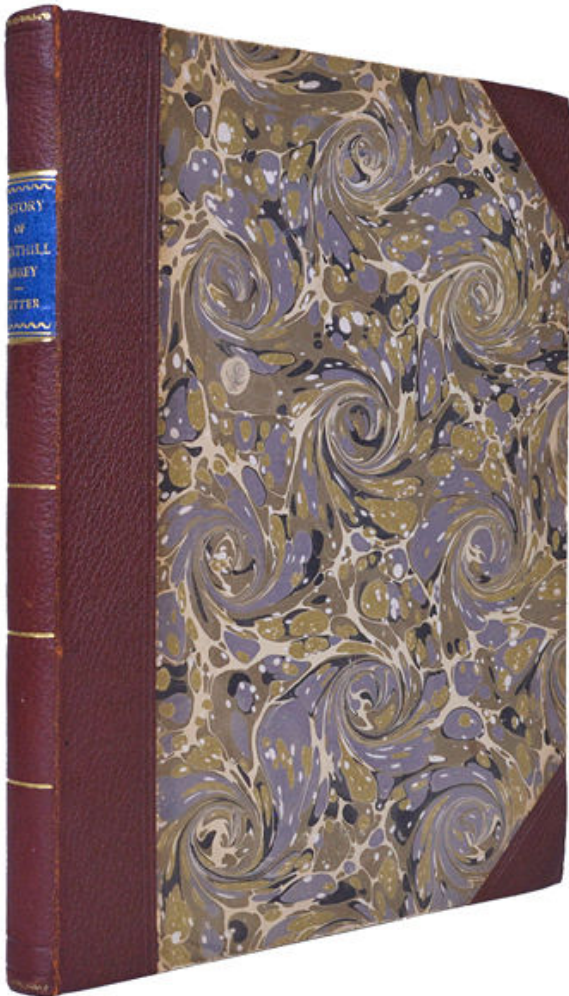
Handcoloured engraved frontispiece, additional title and plate, ten black and white plates and folding map by Wolstenholme, Havell, Cleghorn, Varrall and Higham after Finley, Porden,

Rutter, Cattermole, Whitwell, Martin, Higham and Baker; woodcut arms on the title and woodcut head and tail pieces and colophon.

First Edition. 4to. [281 x 219 x 21 mm]. [iii]-xxvi, 127, [1] pp. Bound c.1950 in half brown goatskin, marbled paper sides, lettered on a blue goatskin label, light blue endleaves, plain edges. (Upper joint a little rubbed). [ebc8275]

Shaftesbury: published by the Author. London: by Charles Knight and Co; Longman, Hurst and Co; Hurst, Robinson and Co; John and Arthur Arch, 1823

£750



Abbey, *Scenery*, 418.

This is an ordinary or small paper copy. With the additional unnumbered plate of the South West View of Fonthill Abbey. Bound without the half-title. Short and clean tear in middle fold of the map. A few spots and minor stains but a decent copy.

Rutter's *Delineations* was the best contemporary publication on William Beckford's extravagantly Gothic house at Fonthill, built for him by James Wyatt between 1796 and 1812. The book was begun when the house still belonged to Beckford, but was completed after the sale to John Farquhar, and it is a remarkably vivid portrait of the place in the closing days of Beckford's occupancy and before its collapse.



42. **SANDBY** (Paul).

A View of Worcester.

Hand-coloured engraving (etching and aquatint) of Worcester by Paul Sandby. Cut to the image, with loss of inscription, laid on a larger sheet with ink line and wash border. Image size 325 x 510 mm. Sheet size 404 x 590 mm. [ebc7898]

[London: published according to the Act of Parliament by P. Sandby, St. George's Row, Oxford Turnpike, November 1st 1778]

£400

A charming view of Worcester with the Cathedral seen across the rooftops, behind a pottery, with the river to the right, with horses, carts and boats, and a family gathered on the shore with barrels and crates, one labelled "P. Sandby 1778". The colouring is early and fine, and the backing sheet is old.

THE EARL OF SEAFIELD'S COPY

43. **SHENSTONE** (William).

The Works in Verse and Prose. Most of which were never before printed. In Two Volumes, with Decorations. [Vol.III: Containing Letters to particular Friends, from the Year 1739 to 1763].

Vol.1 with engraved frontispiece portrait, engraved vignettes on the title, at the head of pp.13, 105, 201, 243 and at the foot of p.345; vol.2 with engraved frontispiece, vignette on the title, at the head of p.3 and foot of p.371, and folding map of the Leasowes (with short tear).

First Edition. Three volumes. 8vo. [214 x 131 x 115 mm]. [1]f, viii, 345, [7] pp; [3]ff, 392pp; xvi, 399, [1] pp. Contemporary bindings of calf, the covers of vols 1 and 2 stained to a "cat's-paw" pattern, the spines divided into six panels with raised bands flanked by gilt fillets, lettered in the second on red goatskin labels and numbered in the third on a darkened background (now



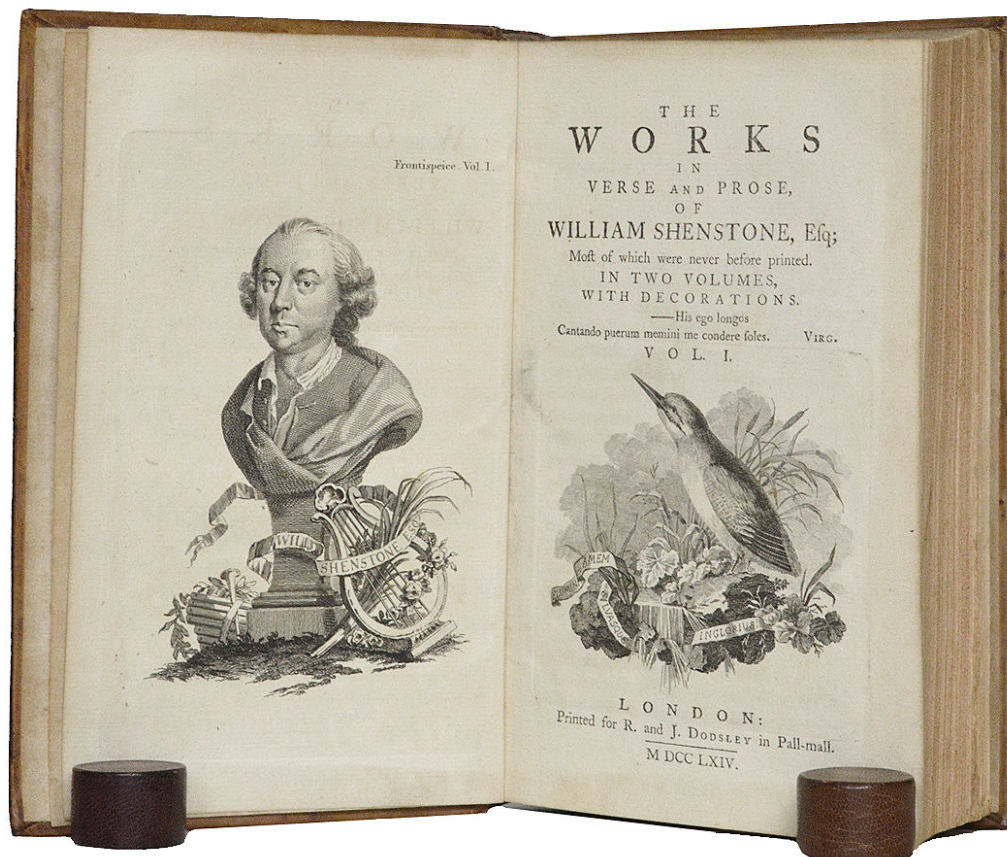
faded), vol. 3 with plain covers but a gilt roll around the edges and different decoration to the label, plain endleaves, red sprinkled edges. (Minor cracking to upper joint of vol.1 and lower joint of vol.3, patches of insect activity on upper cover of vol.3, lightly rubbed).

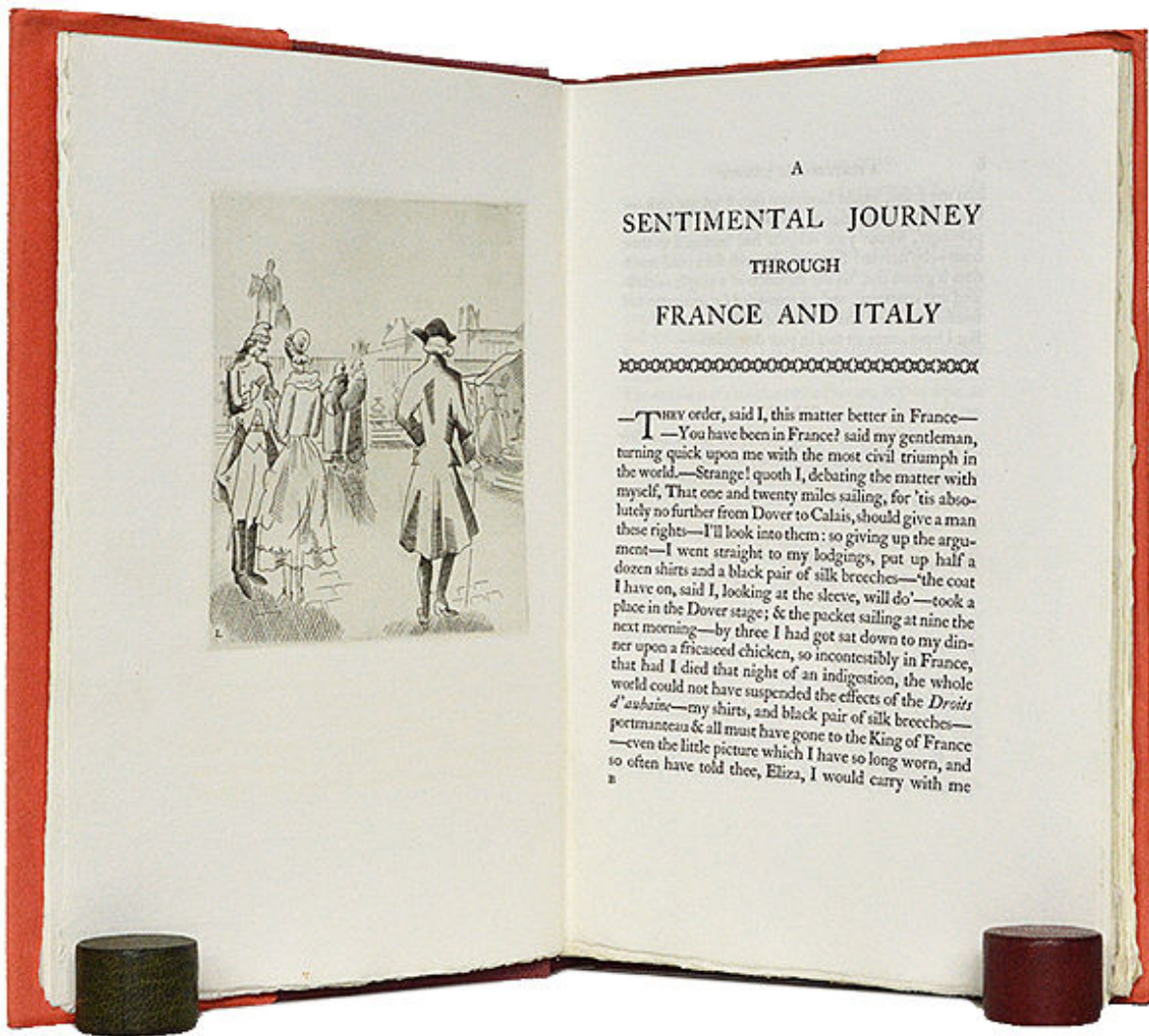
[ebc7899]

London: printed for R. and J. Dodsley in Pall-Mall,
1764-1769 £750

Vols 1 and 2 were published in 1764, and vol 3 in 1769, and hence the bindings are not uniform. All three bear the bookplate of James Ogilvy, either third or fourth Earl of Seafield and the ink shelfmarks of his Cullen House library in Moray. The contents of the house were sold off in 1975 with many of the books having already gone to Sir Tobias Rodgers some years earlier.

William Shenstone is best remembered for *The School-Mistress*, but his output included miscellaneous verse, elegies, odes, songs and ballads, along with prose (Essays on Men, Manners, and Things) and letters. He devoted much of his energies into turning his estate, The Leasowes in Shropshire, into a landscape garden. Samuel Johnson noted that he did this "with such judgement and such fancy as made his little domain the envy of the great and admiration of the skilful: a place to be visited by travellers and copied by designers". He died in 1763 and the Dodsleys regarded him as amongst the best of our English writers and worthy of this grand edition. Burns agreed, calling him "that celebrated poet whose devine elegies do honour to our language, our nation, and our species".





44. STERNE (Laurence).

A Sentimental Journey Through France and Italy. With Six Engravings on Copper by J. E. Laboureur.

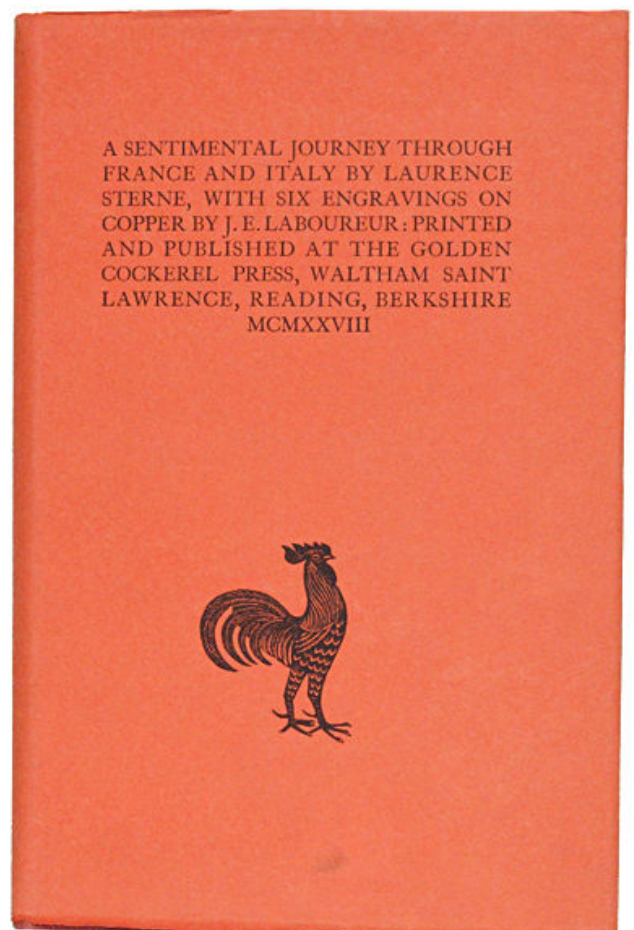
Cockerel woodcut device on the title and six plates.

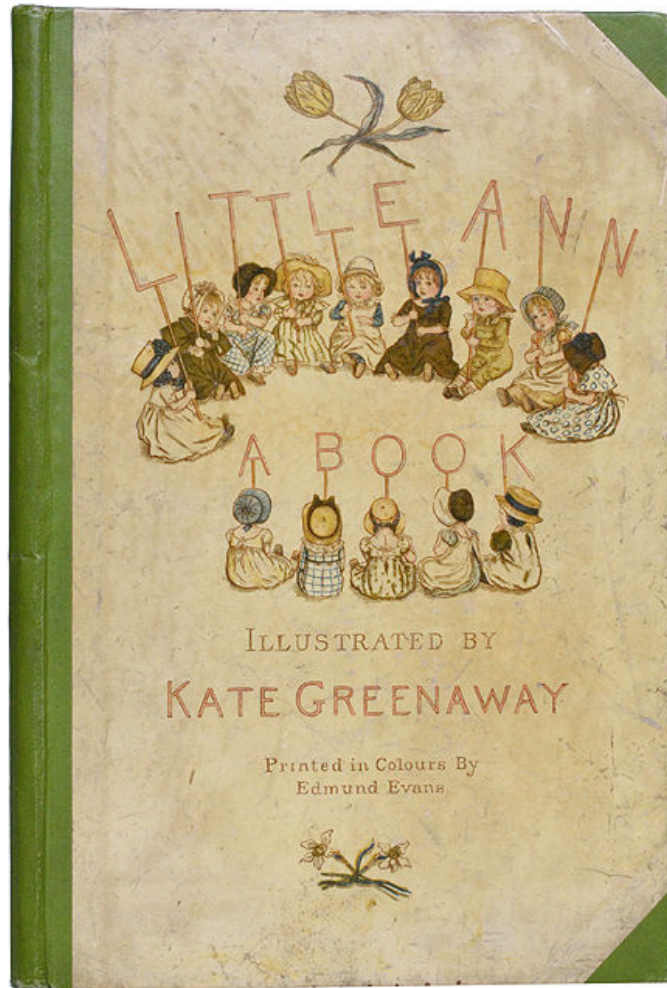
8vo. [233 x 149 x 20 mm]. 151, [3] pp. Bound in the publisher's red cloth, the spine lettered in gilt, plain endleaves, top edge gilt, the others uncut. In the original salmon pink dust-wrapper, with the title-page reproduced on the front. In a red cloth chemise and quarter red goatskin slipcase with cloth sides, the backstrip lettered in gilt.

(Backstrip of the slipcase lightly marked and rubbed). [ebc7914]

Waltham Saint Lawrence, Reading, Berkshire:
The Golden Cockerel Press, 1928 £500

Printed by Robert Gibbings and completed on April 14th 1928. The edition was limited to 500 copies, of which 250 were for the UK and 250 for the USA. This is no.147. It is almost as good as new, having been protected by the chemise and slipcase from its early days.





"TO MRS MASON, WITH KINDEST REGARDS, FROM A. C. SWINBURNE"

45. **TAYLOR** (Jane and Ann).

Little Ann and other Poems.

58 colour printed illustrations and vignettes by Kate Greenaway and black and white pictorial title-page.

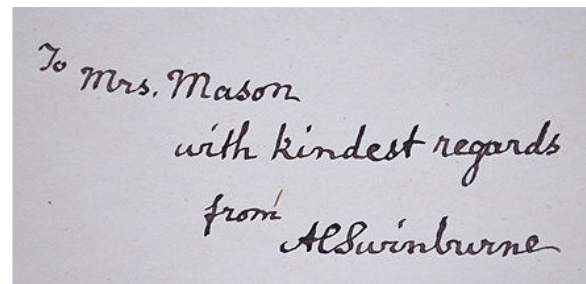
Small 4to. [233 x 152 x 8 mm]. 64pp. Bound in publisher's original half green cloth, glazed paper sides with colour printed illustrations by Greenaway, yellow endleaves, green stained edges. (A little marked). [ebc7509]

London: Frederick Warne and Co. and New York, [c.1888]

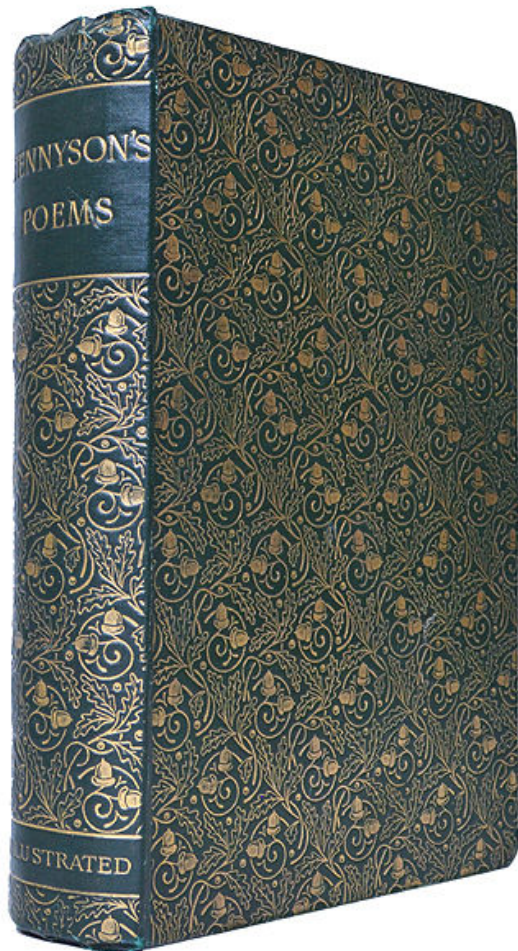
£500

Originally published by Routledge in 1883, this Warne edition differs only on the title-page. The covers indicate that Greenaway's illustrations were "Printed in Colours by Edmund Evans".

There are some marks and minor stains to the text but it is a good copy, made better by the ink inscription on the verso of the front free endleaf: "To Mrs Mason / with kindest regards / From AC Swinburne".



In 1879 the poet Algernon Charles Swinburne (1837-1909) moved with his friend Theodore Watts-Dunton (1832-1914) to a house at the bottom of Pultney Hill called The Pines, and lived there together for almost 30 years. They were joined by Theodore's sister Miranda Mason, her husband Charles, and their son Bertie (born 1874). *ODNB* reveals that Swinburne formed an intense friendship with Bertie, which inspired 50 poems of little literary merit but some biographical interest.



46. **TENNYSON** (Alfred, Lord).
Poems.

Frontispiece portrait after the medallion by Thomas Woolner and 54 engraved illustrations by Williams, Dalziel Brothers, Thompson, Linton and Green after Creswick, Millais, Hunt, Mulready, Horsley, Rossetti, Stanfield and Maclise.

Large 8vo. [221 x 151 x 39 mm]. xiii, [iii], 374, [2] pp. Original publisher's binding of green cloth, the front cover and spine blocked in gilt to an all-over design by William Morris of acorns and oak leaves, the spine lettered in gilt and the rear cover blocked in gilt with the Macmillan logo, dark green endleaves, gilt edges. [ebc8676]

London: Macmillan and Co, 1893

£200

A fine copy with an illuminated calligraphic inscription at the front "A. I. Ross / Poems / From / His / Father and Mother On His 19th Birthday 10th May 1897".

EXTRA-ILLUSTRATED AND BOUND BY RIVIERE FOR THE ARMY AND NAVY

47. **TENNYSON** (Alfred, Lord).
The Works.

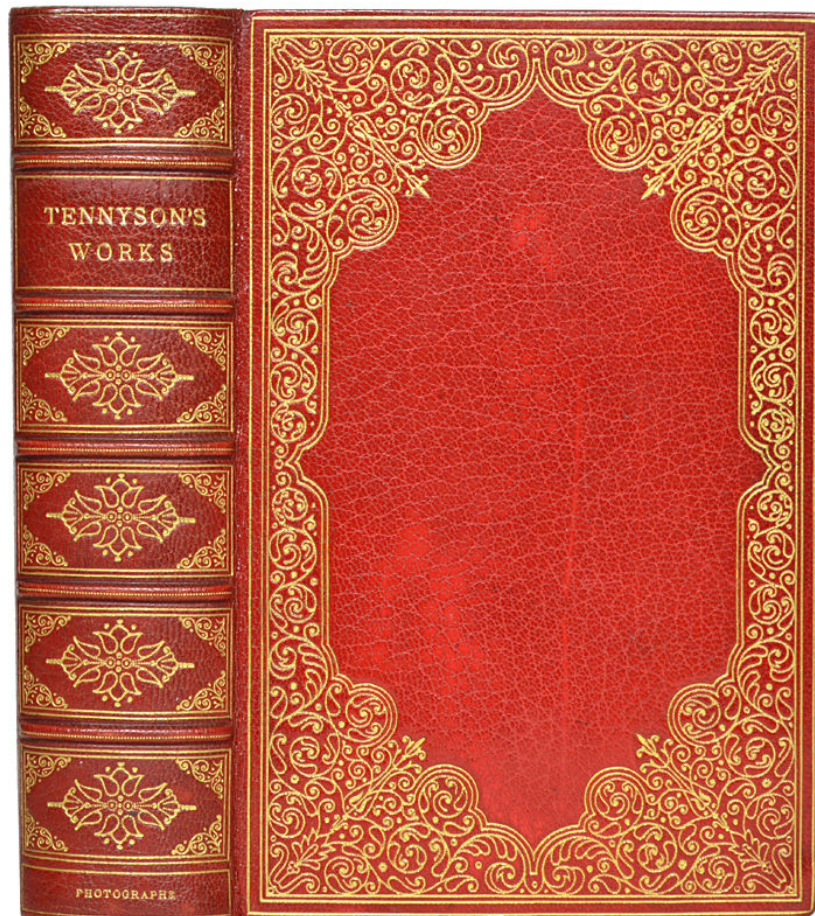
Engraved frontispiece portrait, and extra-illustrated with eight photographs pasted to stiff paper with printed captions.

8vo. [188 x 120 x 46 mm]. viii, 900, [2] pp. Contemporary binding by Riviere & Son for The Army and Navy (signed with a gilt pallet on the front turn-in) in red goatskin, the covers

tooled in gilt with a wide border of three fillets and massed pointillé volutes, fleurons and small tools, surrounded by double fillets and gouges. The spine divided into six panels by gilt tooled bands, lettered in the second and at the foot, the others with gilt compartments with floral centres and scroll corners, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, green endleaves, gilt edges. (Small black ink stain on lower edge of one corner). [ebc6666]

London: Macmillan and Co. Ltd, 1905

£750



A very good copy in a fine binding. One of many editions of Tennyson's Works published by Macmillan, but this copy has an additional title-page printed in gold on stiffer paper: "The Works of Alfred Lord Tennyson. Illustrated with Photographs. London: Robert Riviere & Son". There are eight black and white photographs, of atmospheric scenes from the various works.

Riviere was entering its "golden period" in 1905, producing luxury bindings for collectors on both sides of the Atlantic. The firm's relationship with J. H. Stonehouse at Sotheran is well documented. It is less well known that they had a pallet cut to sign the bindings supplied to the Army & Navy.

The Army and Navy Co-operative Society Ltd was incorporated in 1871, being formed by a group of officers to share goods at reduced rates. The first store in Victoria Street, London, offered groceries, soon adding stationery, drapery, fancy goods, tailoring, a chemist and a gun department. Banking, furniture and an estate agents followed, and further stores were opened, including Plymouth, Bombay and Karachi.

Signature of E. S. Croll on half-title.

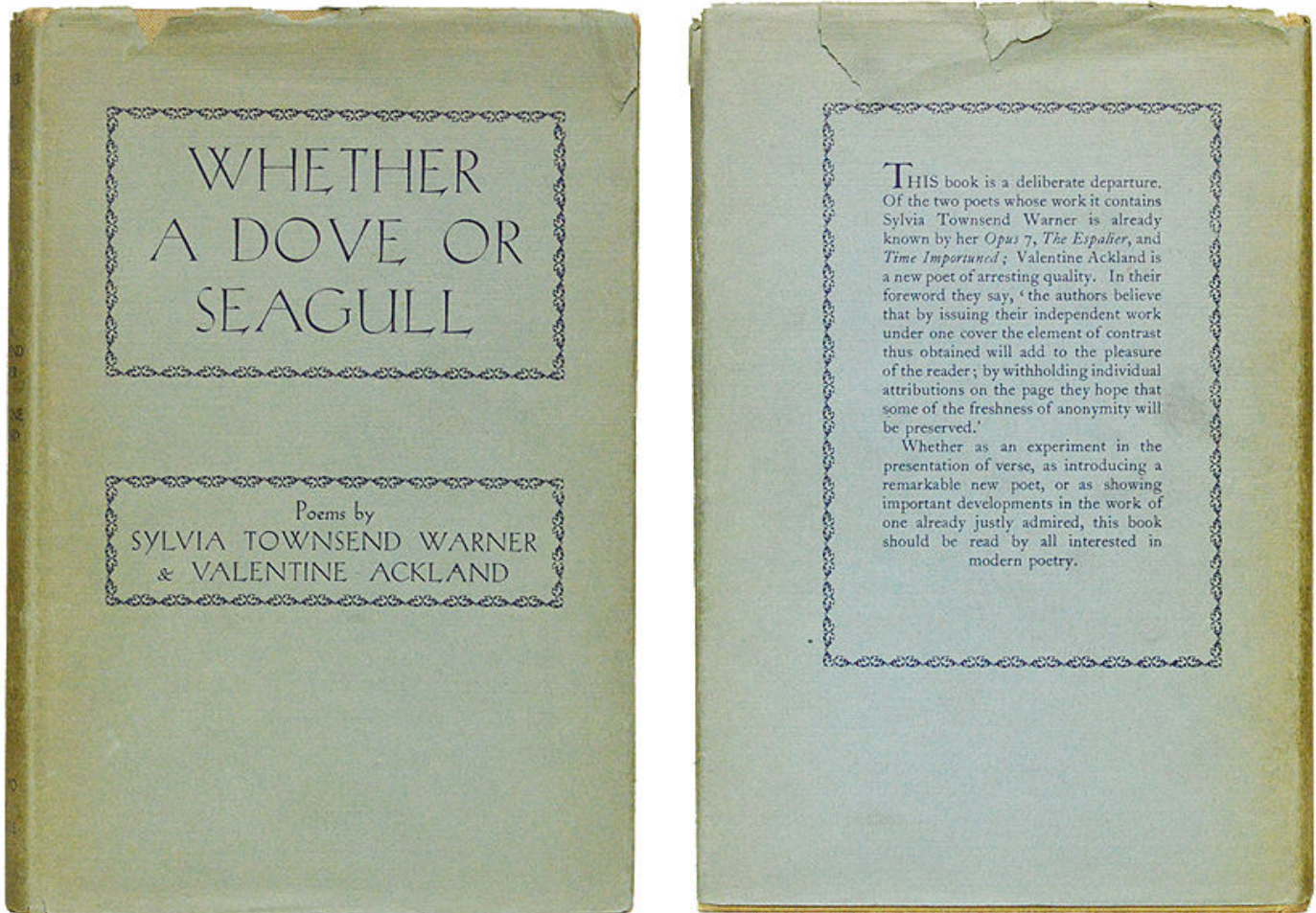
48. **WARNER** (Sylvia Townsend) and **ACKLAND** (Valentine).

Whether a Dove or Seagull. Poems.

First UK Edition. 8vo. [218 x 145 x 25 mm]. [3]ff, 155pp. Bound in the publisher's khaki cloth, printed blue paper label tipped-in at the back. In the original printed green dust-wrapper (short tears at the head with small losses). [ebc7903]

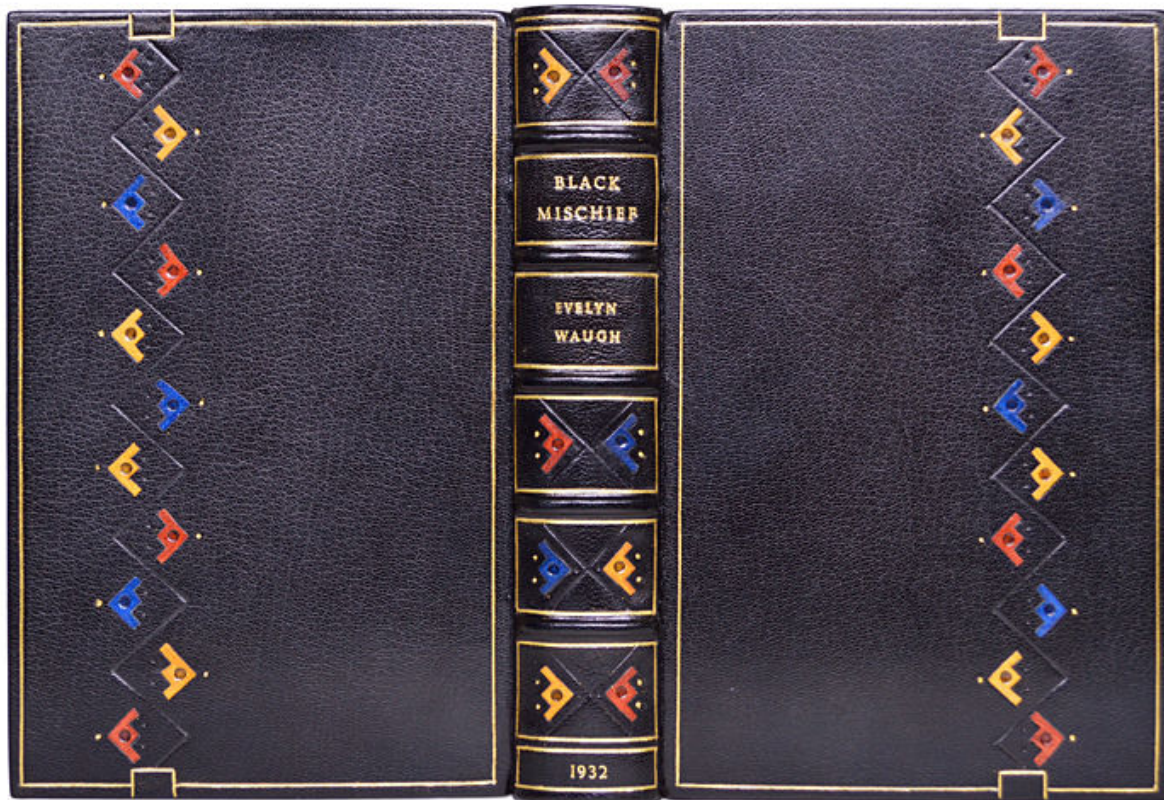
London: Chatto and Windus, 1934

£400



A very good clean copy, with just a little spotting around the edges. The label intended for the spine (and a spare) remain unattached and are tipped-in at the back. The dust-wrapper has not been price clipped. It was originally priced at 6s and Stephen Clark paid 2s 6d for this copy at Wells in 1957.

This first UK edition was preceded by the first US edition of 1933, but both are rare, and this one comes with a key at the end assigning authorship to the individual poems. 54 were by Warner and 55 by her lover and long term partner Ackland. *ODNB* notes it did little to enhance their careers but "it constituted an interesting experiment in presentation, along the lines of Wordsworth's and Coleridge's jointly published *Lyrical Ballads*. In the melding together of the two writers' work [...] Warner and Ackland made a gesture against "the frame of mind which judges a poem by looking to see who wrote it". [...] At the same time anonymity afforded them considerable licence, and the collection is remarkable for its love poems, many of which were so sexually explicit as to pass contemporary reviewers without comment".



49. **WAUGH** (Evelyn).

Black Mischief.

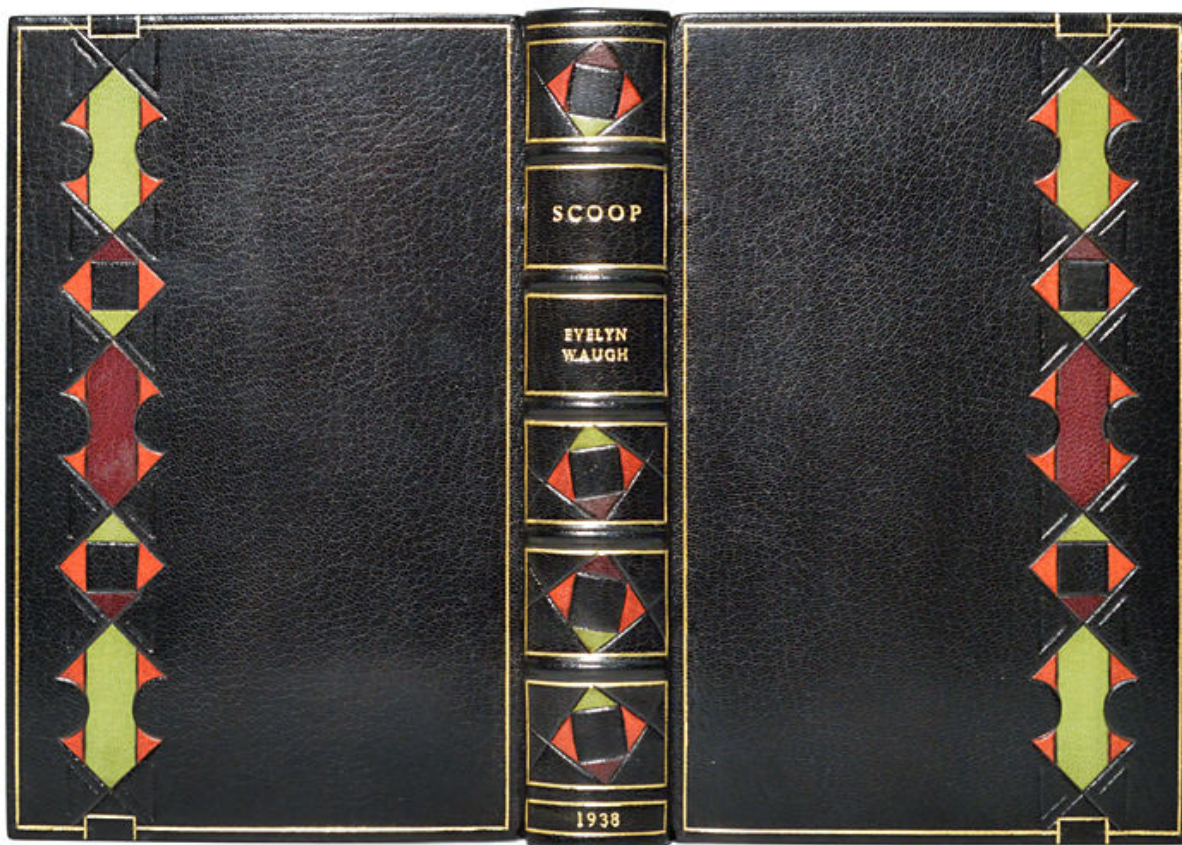
Frontispiece map of the Azanian Empire.

First Edition. 8vo. [187 x 122 x 34 mm]. 303, [1] pp. Newly bound by Bayntun-Riviere in black morocco, the covers with a gilt fillet border and a descending line of terracotta, orange and blue arrow-shaped morocco onlays within a blind zig-zag with gilt and blind dots. The spine divided into six panels by raised bands and gilt compartments, lettered in the second and third and dated at the foot, the others with coloured onlays with blind and gilt tooling, the turn-ins tooled with a gilt fillet, Japanese floral patterned endleaves, gilt edges. [ebc7887]

London: Chapman and Hall Ltd, 1932

£2500





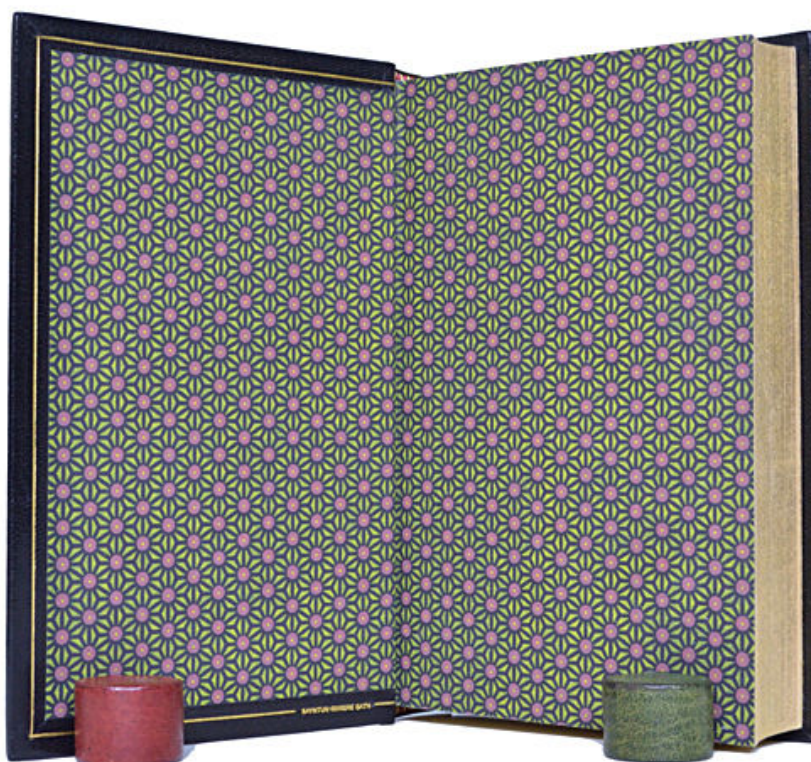
50. **WAUGH** (Evelyn).

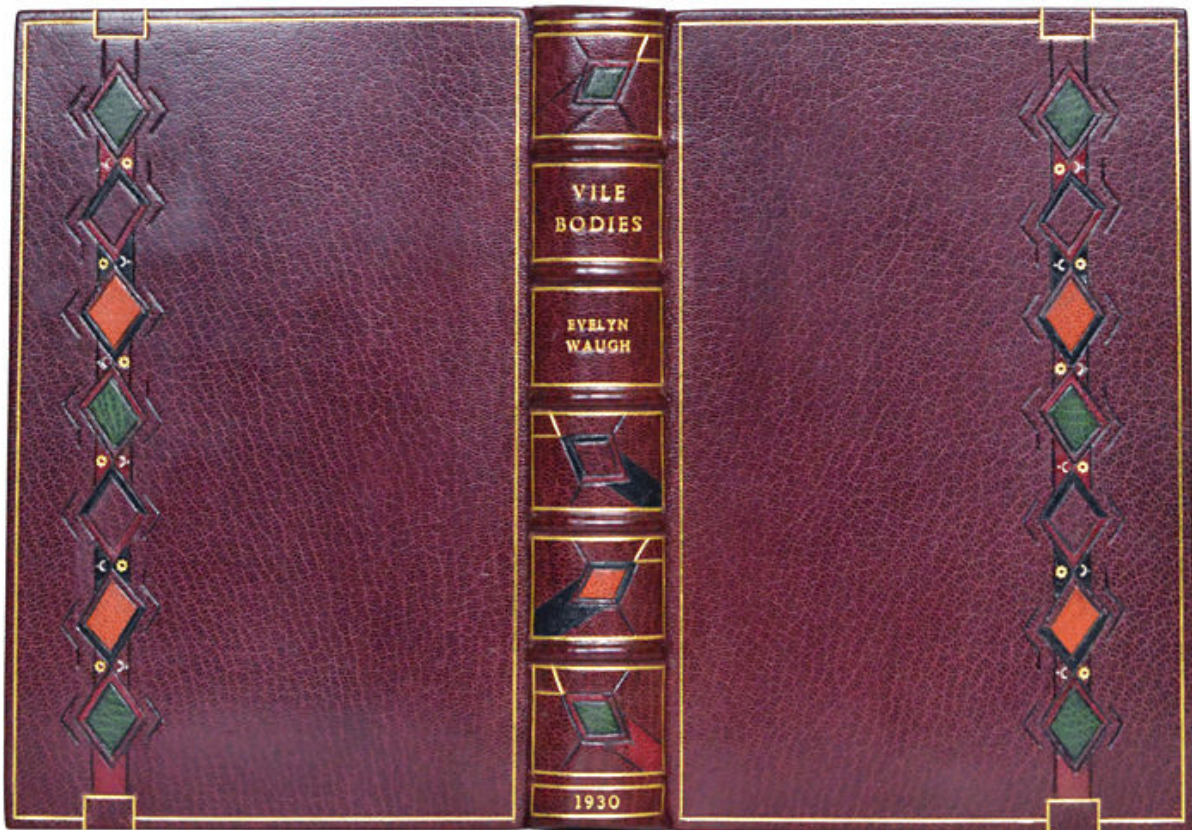
Scoop. A Novel About Journalists.

First Edition. 8vo. [190 x 121 x 34 mm]. [8], 308, [2] pp. Newly bound by Bayntun-Riviere in full black morocco, the covers with a gilt fillet border and a descending line of green, light and dark brown onlays in a blind frame. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and third and dated at the foot, the others with coloured onlays and blind tooling, the turn-ins with a gilt fillet, Japanese geometric patterned endleaves, gilt edges. [ebc7888]

London: Chapman & Hall Ltd, 1938

£2500





51. **WAUGH** (Evelyn).

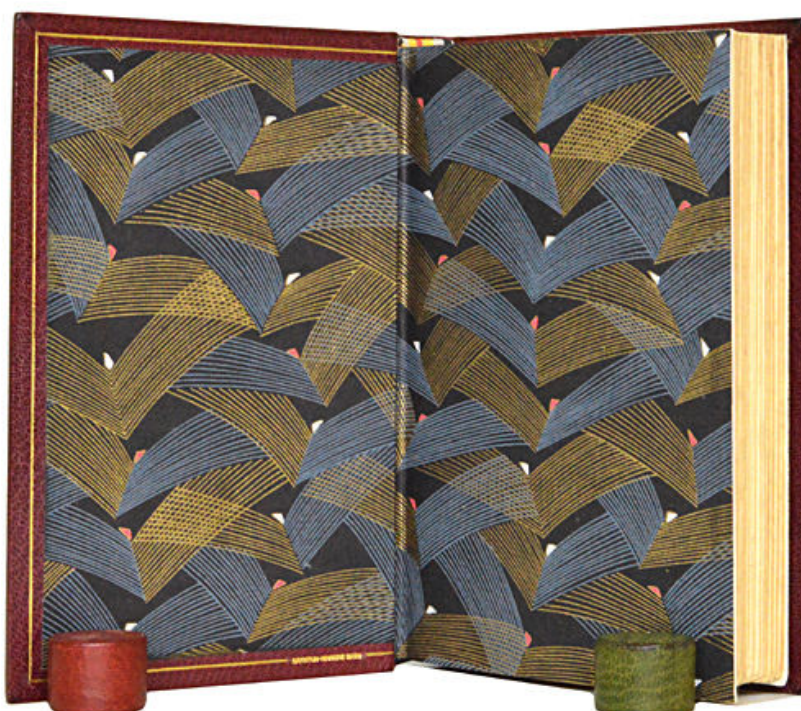
Vile Bodies.

Pictorial title-page in red and black.

First Edition. 8vo. [193 x 125 x 33 mm]. x, 252, [2]. Newly bound by Bayntun-Riviere in maroon morocco, the covers with a gilt fillet border and a descending line of green, terracotta, black and red geometrical onlays, outlined in blind and interspersed with small gilt tools. The spine divided into six panels by raised bands and gilt compartments, lettered in the second and third and dated at the foot, the others with coloured onlays and blind and gilt tooling, the turn-ins tooled with a gilt fillet, Japanese wave patterned endleaves, top edge gilt, the others untrimmed. [ebc7886]

London: Chapman & Hall Ltd, 1930

£2500





52. [WEDDING WOES].
My New Dress for Eleanor Lyon's Wedding.

Two watercolours on two sheets (watermarked "Indian"), each 265 x 200 mm, with caption slips pinned to the top right-hand corner.

[ebc8100]

1906

£300

The first sheet is captioned "My new dress for Eleanor Lyon" and is presumably a self-portrait of the owner looking very fashionable in a red and green outfit, with all the trimmings, including a plumed hat and parasol. The second is captioned "My new dress purchased for Eleanor Lyons wedding, at date of wedding 1906" and shows the same lady looking decidedly depressed with her dress in a sodden and ruined state. Another victim of the British weather.





53. [WHITTOCK (Nathaniel)].

The Costumes of the Members of the University of Oxford.

Engraved title and 17 hand-coloured engravings of academic outfits folded concertina style to form one long plate [1080 x 114 mm].

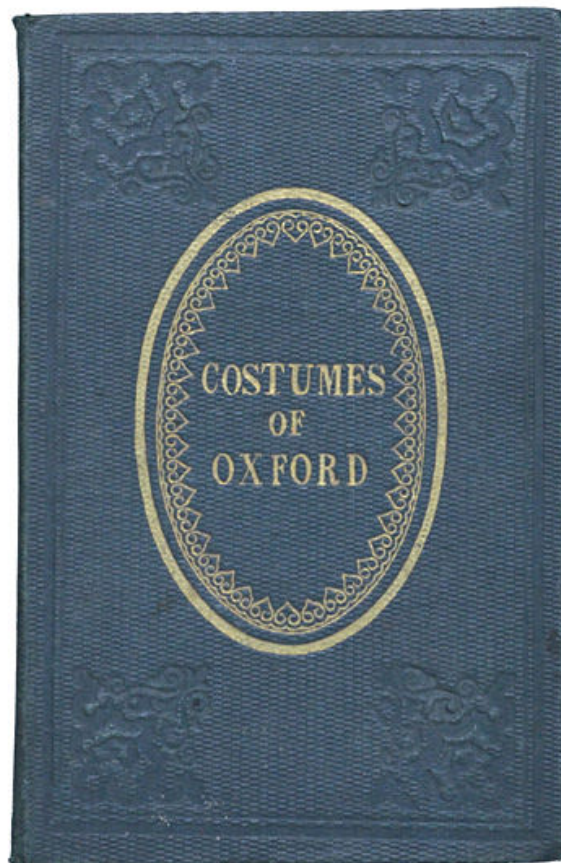
32mo. [122 x 78 x 5 mm]. Bound in the original green cloth, both covers blocked in blind, with the title in gilt within a frame on the front. [ebc7705]

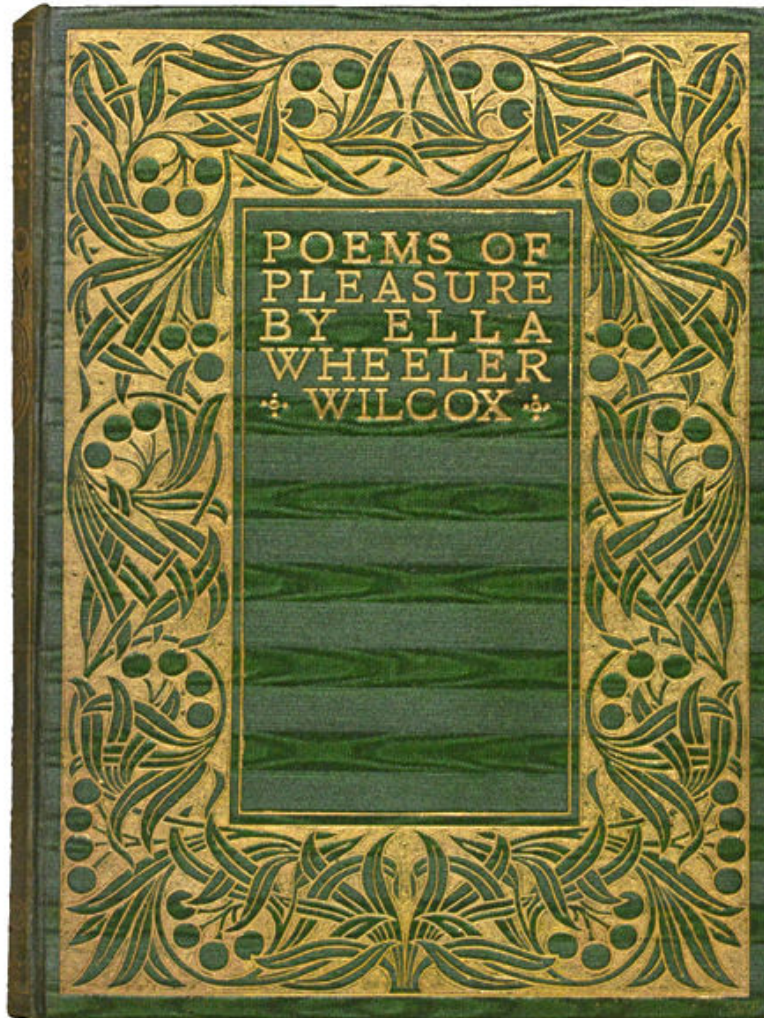
London: Drawn, Engraved & Published by N. Whittock, 34 Richard Street, Islington, [c.1853]

£400

Minor neat repairs to reverse of three folds and slight chipping to inner backstrip. A very good copy.

A delightful guide to Oxford academic dress, illustrating elegantly robed individuals against a background of trees and familiar buildings. An earlier issue concluded with the Duke of Wellington, but he has here been replaced by the new Chancellor, the Earl of Derby.





54. **WILCOX** (Ella Wheeler).

Poems of Pleasure.

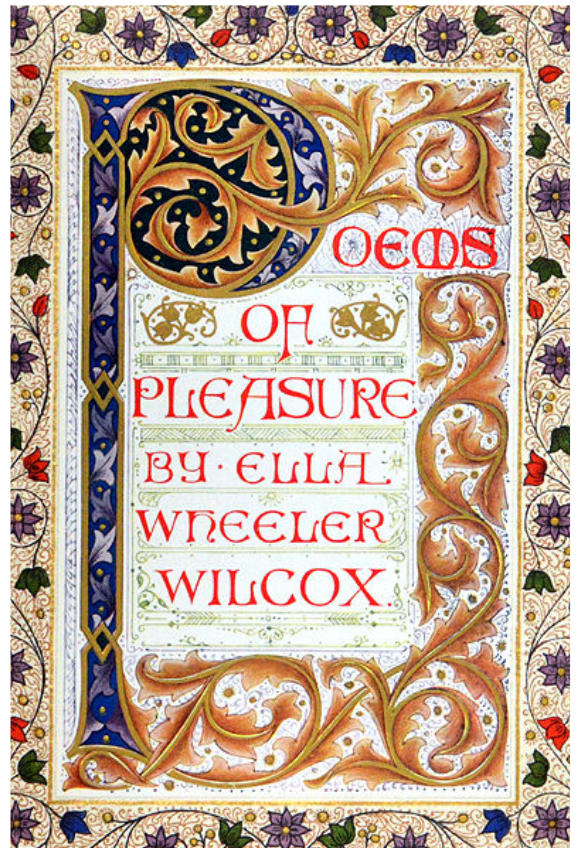
Printed reproduction of an illuminated manuscript by F. Sangorski and G. Sutcliffe, the frontispiece signed by Frank C. Papé.

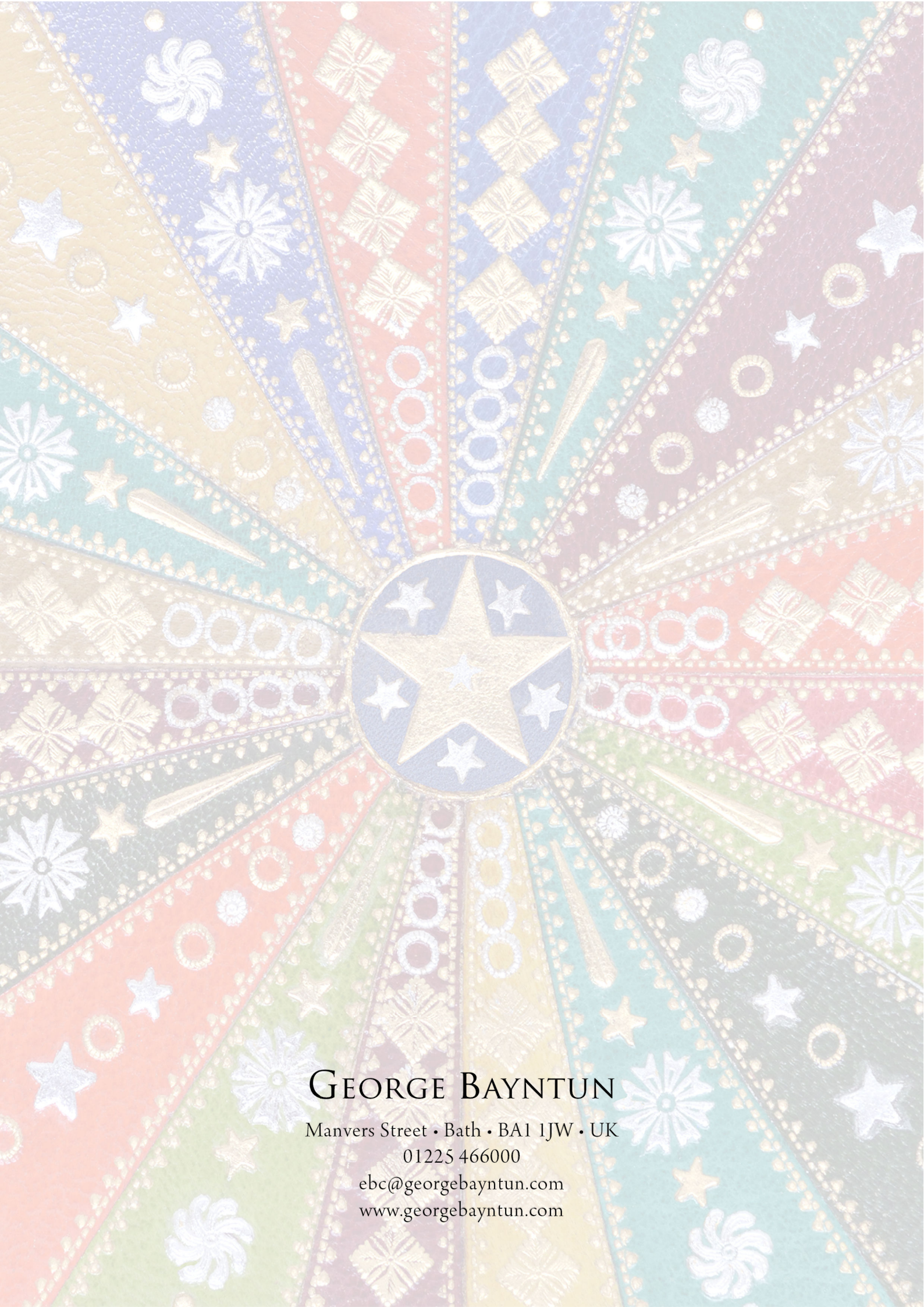
8vo. [196 x 143 x 19 mm]. [3]ff, 85, [3] pp. Bound in the original green moiré cloth, the front cover and spine blocked in gilt, decorative endleaves, top edge gilt, the others untrimmed. (Spine slightly faded). [ebc8001].

London: printed by W. W. Curtis Ltd at the Cheylesmore Press, Coventry for Siegle Hill & Co. [1911] £300

The date is taken from the four copies on Library Hub (British Library, Cambridge, Trinity College Dublin and V&A) though Trinity College also suggests the 1890s which is highly unlikely as Sangorski and Sutcliffe met in 1896 and became business partners in 1901 and Frank Papé's first work was published in 1902. The original manuscript is not listed by Stephen Ratcliffe in his checklist of Sangorski manuscripts in *Hidden Treasures*.

This is a delightful production, finely printed in a multitude of colours and tastefully bound. There are a few spots but it is in excellent condition.





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www.georgebayntun.com