

A SELECTION FROM GEORGE BAYNTUN

SEPTEMBER 2020

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“ELISABETH HORNORS BOOK OF LEEDES 1724”

1. **The Holy Bible**, Containing The Old and New Testaments: Newly Translated out of the Original tongues, And with the former Translations Diligently Compared and Revised. By His Majesty's Special Command. Appointed to be Read in Churches.
General title and New Testament title within woodcut typographic border and with woodcut thistle device.
12mo. [129 x 66 x 35 mm]. [504]ff. Contemporary Scottish binding of black goatskin, the covers tooled in gilt to a "herring-bone" design with a dog-tooth, chain roll and fillet border, and dog-tooth and fillet panel with semi-circular gouges, filled with dots, a repeated bud tool and stars along the outer edges and a flower tool in the corners, enclosing two long leafy stems issuing from a central flower. The spine divided into five panels with raised bands and gilt compartments, each with scroll centres and corners, the edges of the boards and turn-ins tooled with a gilt bud roll, marbled endleaves, gilt edges, silver clasps engraved "Eliz Hornor" and "1724" and catch-plates. (Front joint cracked but firm, upper headcap and corners a little worn). [ebc7644]
Edinburgh: printed by James Watson, One of His Majesty's Printers. Sold at his Shop next Door to the Red-Lion, opposite to the Lucken-Booths, 1719 £2500

Darlow & Moule / Herbert 950. With the two final blank leaves.

Bound with: **The Psalms of David In Metre**. Newly Translated, and diligently Compared with the Original Text, and former Translations. More Plain, Smooth, and Agreeable to the Text, than any heretofore. Allowed by the Authority of the General Assembly of the Kirk of Scotland, and appointed to be sung in Congregations and Families.

Title within woodcut typographic border and with printer's monogram.

[36]ff.

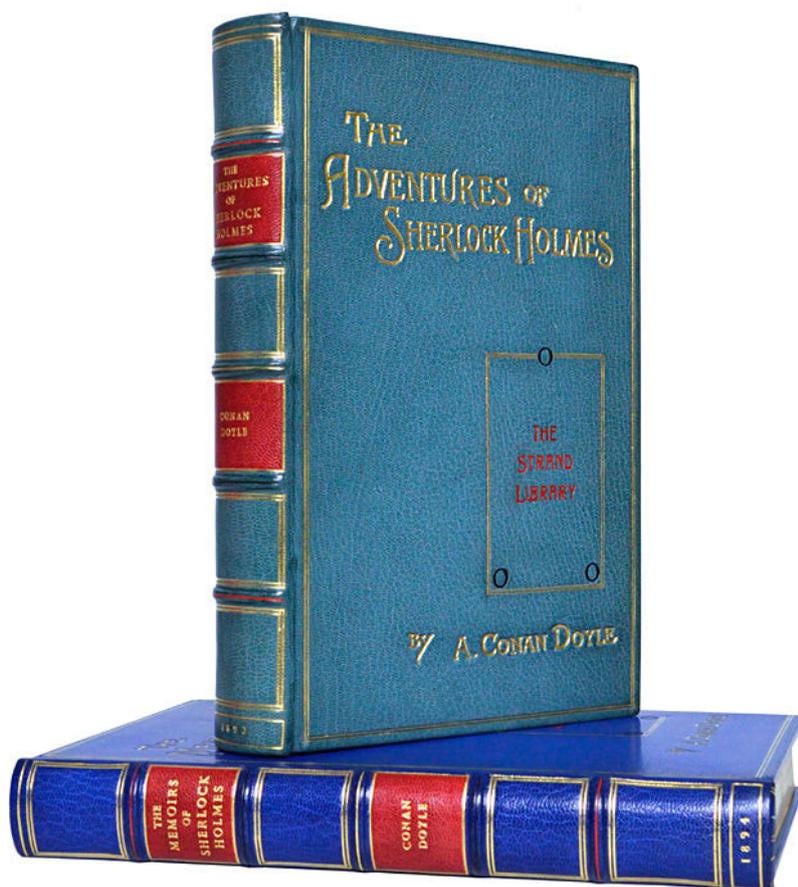
Edinburgh: printed by James Watson [...] 1716

A very good copy of a charming pocket Bible and Book of Psalms published by the important Edinburgh printer and bookseller James Watson (c.1664-1722), in an attractive Scottish "herring-bone" binding with an appealing provenance.

Apart from a short period of exile in Glasgow for printing seditious literature, Watson spent his career in Edinburgh, leaving a considerable printed legacy that included the influential *Choice Collection of Comic and Serious Scots Poems* (1706-11) and a pioneering *History of the Art of Printing* (1713). Having secured a royal privilege in 1713, he began to print Bibles, bringing him into conflict with the Queen's printer in London, John Baskett, who resented his attempts to import his Bibles into England. Watson's Bibles were admired both for their execution and accuracy.



This Bible soon made its way into England and was acquired by Elizabeth Hornor [or Horner] of Leeds in 1724. She inscribed the front flyleaf opposite the title: "Elisabeth Hornors book of Leedes 1724" and had her name and the date engraved on the clasps. Born in 1711, she was the eldest daughter of George Horner and Elizabeth, née Peirson, a prominent and prosperous Quaker family in Leeds. In 1732 she married Richard Lepage, a local flaxdresser and Quaker, and she died in 1773. Further inscriptions to the recto of the front flyleaf record the volume's subsequent owners and onwards southerly travels, as it passed from Leeds to Liverpool to Devon and then to Cornwall: the merchant and mayor of Liverpool Samuel Staniforth (1769-1851) presented it to his niece Elizabeth Staniforth Hext (b.1800); her mother Elizabeth Hext (1770-1851) then presented it to her other daughter Mary Hawkins née Hext (1804-1875); Mary presented it to her sister, Francis Margery Hext (1819-1896), local historian of Lostwithiel in Cornwall; and Frances gave it to her niece and god-daughter Mary Hext in 1882.



2. **CONAN DOYLE** (Arthur).

The Adventures of Sherlock Holmes [and] The Memoirs of Sherlock Holmes.

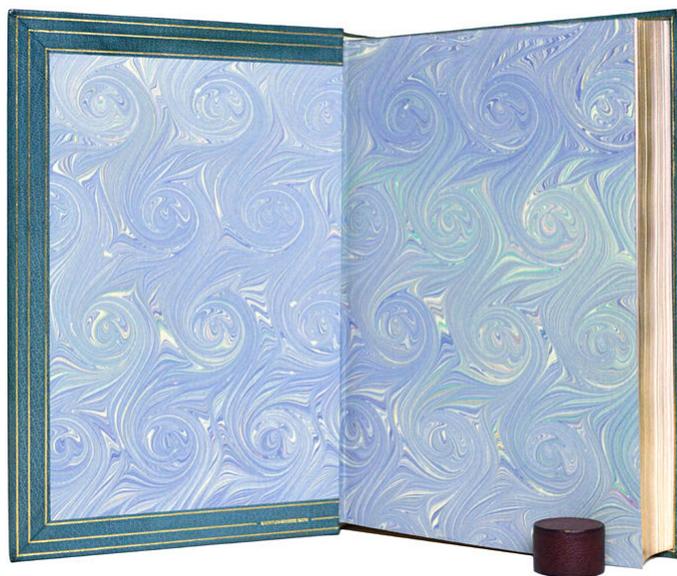
Illustrated throughout by Sydney Paget, with a frontispiece in *Memoirs*.

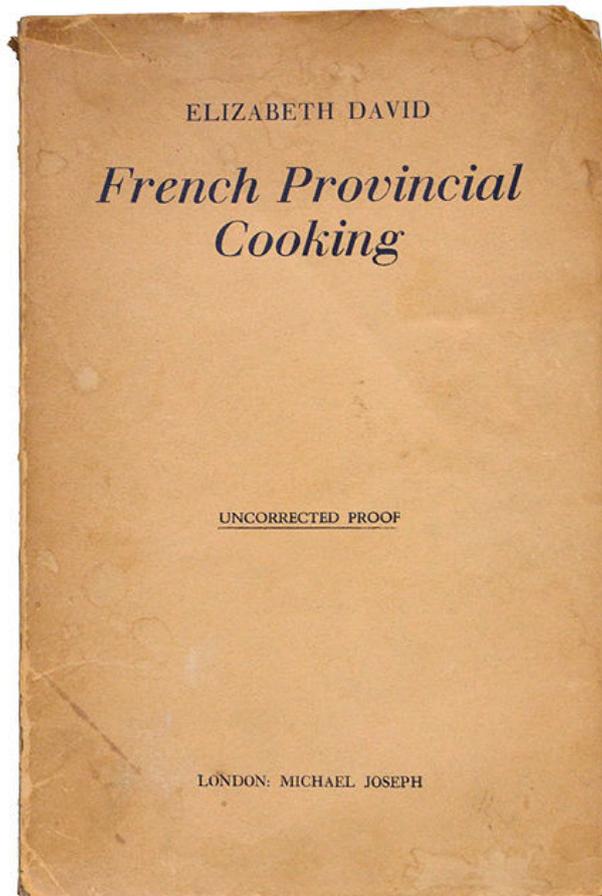
First Edition. Two volumes. Large 8vo. [237 x 154 x 68 mm]. [2]ff, 317, [1] pp; [3]ff, 279pp.

Newly bound by Bayntun-Riviere in light blue and mid blue morocco, the covers with a gilt double fillet border, the front with the title and author blocked in gilt and "The Strand Library" in red within a gilt double fillet panel with blind roundels. The spines divided into six panels with raised bands tooled with a red and blind fillet, lettered in the second and fourth panels on red morocco labels and dated at the foot, the other panels with gilt double fillet compartments, the edges of the boards and turn-ins tooled with gilt fillets, marbled endleaves, gilt edges. Contained in a red cloth covered slipcase lined with felt and with a red silk ribbon. [4093]

London: George Newnes Limited, 1892 and 1894 £5000

First impressions of both volumes, with the misspellings "cucaine" on p.133 and "Violent" on p.317 in *Adventures*.





3. **DAVID** (Elizabeth).

French Provincial Cooking.

Illustrations by Juliet Renny on the title-page and in the text.

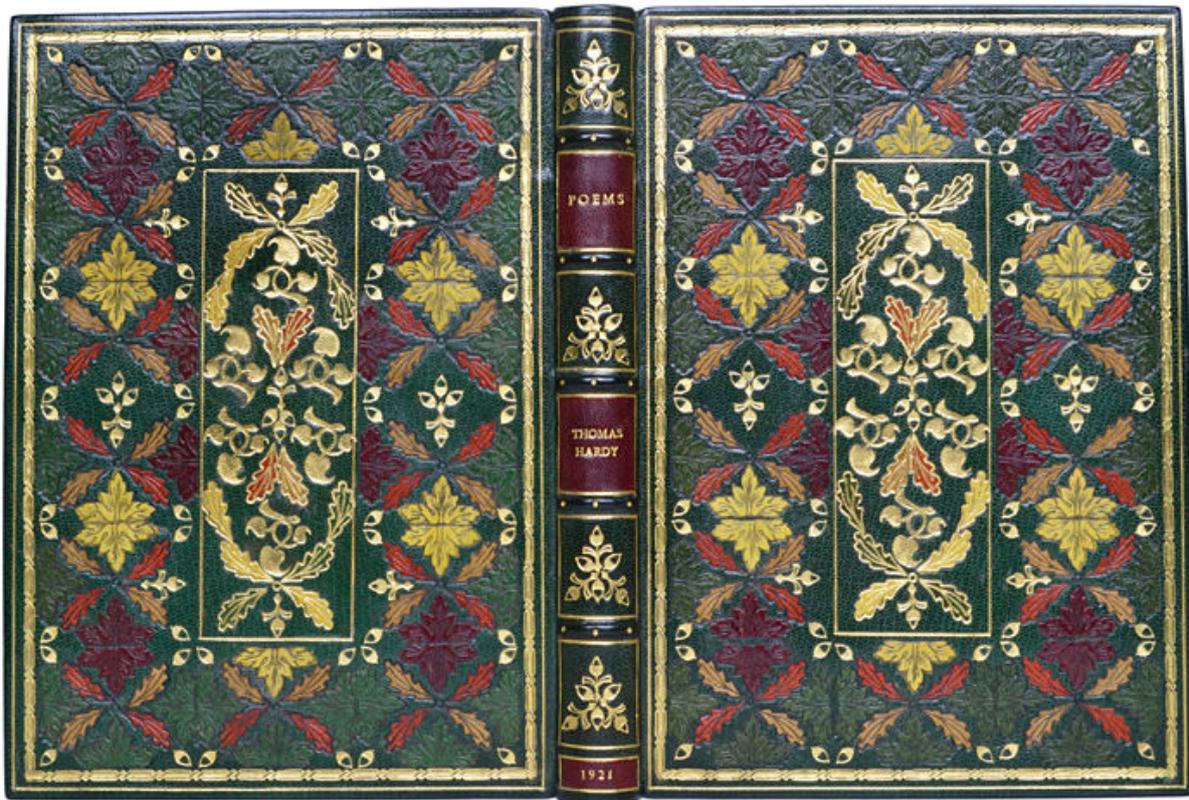
Uncorrected Proof copy of First Edition. 8vo. [226 x 149 x 25 mm]. 473pp. Original cream wrappers, printed on the front. (Short splits at the head and foot of upper joint, small loss to tips of upper corners, a little stained). [ebc7599]

London: Michael Joseph, 1960

£500

A few minor marks and two corners turned down but a good copy of this fragile and exceedingly rare Uncorrected Proof of the first edition of the book for which Elizabeth David is best remembered. The contents leaf was assigned unrelated numbers (222, 333, 444, 666 etc) and there is no dedication leaf (to her lover Peter Higgins) or leaf of acknowledgements or the long index.

In its review *The Observer* observed: "It is difficult to think of any home that can do without Elizabeth David's *French Provincial Cooking*" and opined that she was "a very special kind of genius". In 1977 *The Times* declared it to be "arguably the most influential cookery book of our age, one which brought food writing into the realms of literature". David's biographer Artemis Cooper ends her ODNB entry with the statement: "David is the best writer on food and drink this country has ever produced".

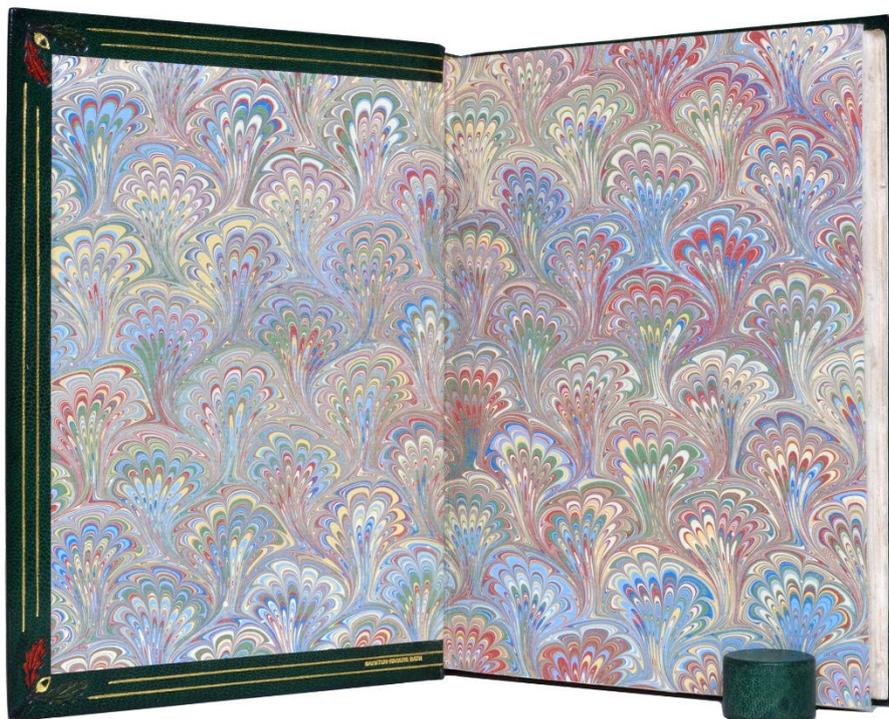


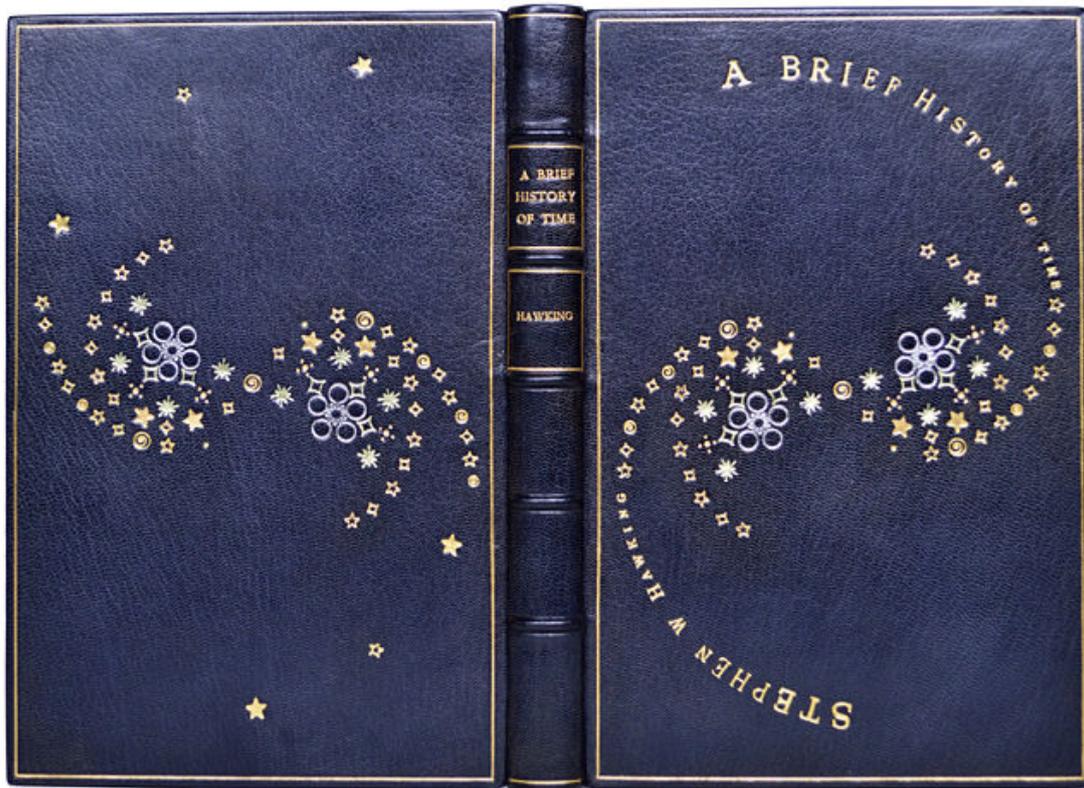
4. **HARDY (Thomas).**
Selected Poems.

With Portrait & Title Page Design Engraved on the Wood by William Nicholson.
 Small 4to. Newly bound by Bayntun-Riviere in full green morocco, the covers with a gilt fillet and chain roll border, enclosing a pattern of onlaid leaves of various tones of brown, green and burgundy morocco tooled in blind and interspersed with gilt acorns, with a central panel containing further onlays and gilt leaves. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and fourth and dated at the foot on burgundy labels, the others with gilt acorns, the turn-ins with gilt fillets, onlays and acorns, marbled endleaves, top edge gilt, the others uncut. [4133]

London: Philip Lee Warner, Publisher to the Medici Society Ltd, 1921

£4000





5. **HAWKING** (Stephen W.)

A Brief History of Time. From the Big Bang to Black Holes. Introduction by Carl Sagan. Illustrations by Ron Miller.

First Edition. 8vo. Newly bound by Bayntun-Riviere in full dark blue morocco, the front cover with a gilt fillet and an array of cosmic symbols in various tones of gold and silver with the title and author lettered in diminishing fonts, the rear covers with additional symbols in place of the lettered, the spine with raised bands and lettered in the second and third panels within gilt compartments, the turn-ins with gilt and silver fillets, silver and grey star patterned Japanese endleaves, gilt edges. [4120]

London: Bantam Press, 1988

£2000





"CHARLES HUNT, RAMILLIES, SPITHEAD, JUNE 6TH 1778"

6. **HOSTE** (Paul).

Naval Evolutions: Or, A System of Sea-Discipline; Extracted from The Celebrated Treatise of P. L'Hoste, Professor of Mathematics, in the Royal Seminary of Toulon; Confirmed by Experience; Illustrated by Examples from the Most Remarkable Sea-Engagements between England and Holland; Embellished with Eighteen Copper-Plates; And Adapted to the Use of the British Navy. To Which Are Added, An Abstract of the Theory of Ship-Building; An Essay on Naval Discipline, by a Late Experienced Sea-commander; A General Idea of the Armament of the French Navy; with Some Practical Observations; By Christopher O'Bryen, Esq; Lieutenant in His Majesty's Navy.

18 folding engraved plates and woodcut diagrams in the text.

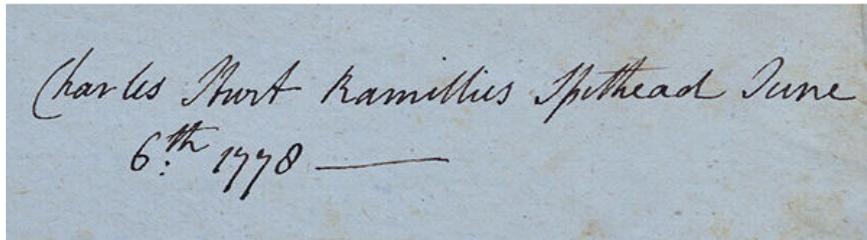
First Edition. 4to. [257 x 203 x 18 mm]. viii, 90, [2] pp. Bound in contemporary tree calf (or sheep), the spine divided into six panels with raised bands flanked by gilt fillets, lettered in the second on a red goatskin label, plain endleaves, blue sprinkled edges. (Joints cracked but firm, rubbed with wear to headcaps and corners). [ebc7465]

London: printed for W. Johnston, in Ludgate-Street, 1762

£1500

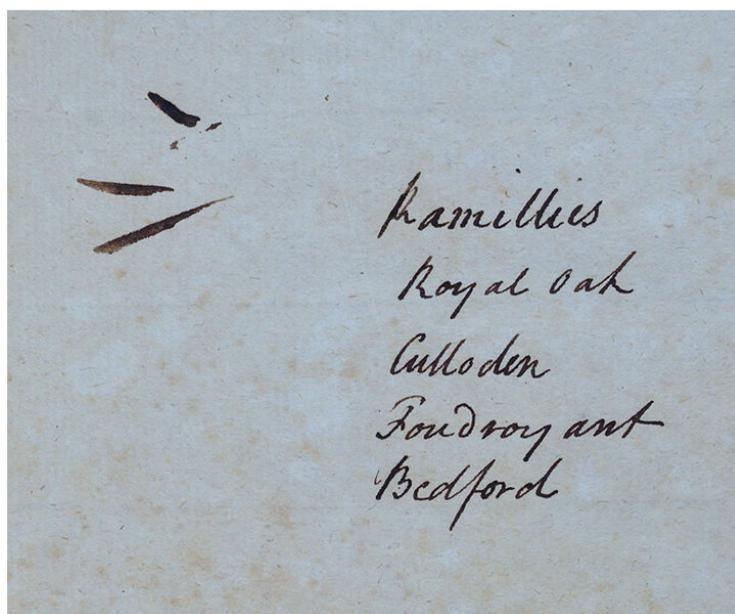
With the final text leaf of "Ships lost by the English during the present War" and errata. Some light browning or foxing but a very good copy, especially as it has been taken to sea. It is inscribed in ink on the front pastedown: "Charles Hunt, Ramillies, Spithead, June 6th 1778" and in the same hand on the opposite endleaf: "Ramillies, Royal Oak, Culloden, Foudroyant,

Bedford". On the rear free endleaf is an ink drawing of a ship, with pencil inscription "SeaGull Cap. Carter". With the modern bookplate of Napier Stuart, 3rd Baron Alington (1896-1940) of Crichel House in Dorset and onetime lover of Tallulah Bankhead. HMS Ramillies was launched in 1763 and damaged in a storm in 1782 and subsequently burnt; HMS Royal Oak was launched in 1769; HMS Culloden was launched in 1776 and wrecked in 1781 during the American Revolutionary War near Long Island; a second HMS Culloden was launched in 1783 and participated in the Battle of the Nile; HMS Foudroyant was captured from the French in 1758 and broken up in 1787; HMS Bedford was launched in 1775.

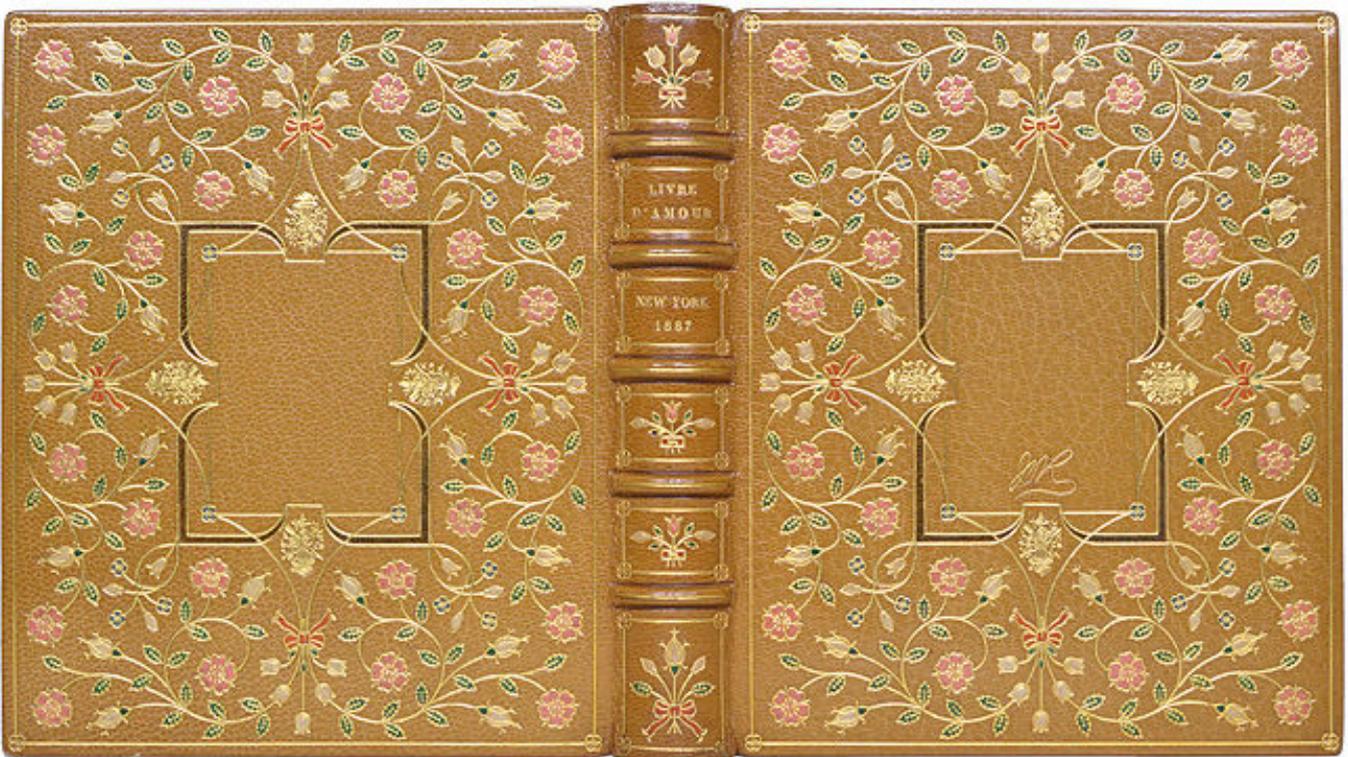


Charles Stuart Ramillies Spithhead June
6th 1778 —

Translated and edited by Christopher O'Bryen, and dedicated to Edward, Duke of York. This is the first comprehensive book on naval tactics in the English language, the plates demonstrating the different methods of formations that ships should be drawn into when at anchor, in a channel, being pursued, during a storm, in different battle formations and when with or against the wind, as well as the signal flags flown to convey different orders. ESTC locates 16 copies, at the British Library (two), Cambridge, Devon and Exeter Institution, National Library of Scotland, National Maritime Museum, Library of Virginia, McMaster University, New York Public Library, Newberry, Rice University, Society of the Cincinnati, Library of Congress, US Naval Academy Nimitz, Alexander Turnbull Library and University of Sydney. Note the notable absentees.



Ramillies
Royal oak
Culloden
Foudroyant
Bedford



BOUND BY GRUEL

7. **Le Livre D'Amour.**

Additional title printed in gold and pink, the regular title in red and black. Woodcut initials. 8vo. [180 x 145 x 27 mm]. [4]ff, 454, [2] pp. Contemporary binding by Gruel (signed in gilt on the front doublure) of citron goatskin, the covers tooled in gilt with a fillet border and an inner panel of fillets and gouges with onlaid strips of brown goatskin, the spaces between filled with long stems, onlaid green goatskin leaves, onlaid pink and yellow flowerheads and onlaid red goatskin ribbons, with a trophy tool and the front with initials in the panel. The spine divided into six panels with raised bands and gilt compartments with small flowerheads at the corners, lettered in the second and third, the first and sixth with a large bunch of flowers with yellow, green and red onlays, the fourth and fifth with a smaller bunch with pink, yellow, green and red onlays, the edges of the boards tooled with a gilt roll, blue goatskin doublures with a border of five gilt fillets, silk free endleaves woven with a woodland design, top edge gilt, the others uncut and differing widely in width, original white wrappers with gilt fleur-de-lis bound in. In a felt lined chemise of quarter goatskin and marbled sides. (Chemise worn). [ebc7554]

New York: [printed by George Spaulding & Co. in San Francisco for] Scribner & Welford, 1887 £2500

Limited to 230 copies, of which this is no.19 of 20 of the superior state on "grand papier parchemin du Japon (Insatsu Kioku)". It is a fine copy, inside and out, in a pretty binding from the workshop of the great Léon Gruel (1841-1923).

The work does not appear on COPAC and WorldCat locates two copies, at New York Public Library and Colorado State University Morgan Library. It erroneously attributes it to Charles Augustin Sainte-Beuve, on the basis of his edition of poems with the same title published in

Paris in 1843. The poems in this New York edition are by a variety of French poets, and the dedication and limitation are both signed "B.B.H." He, or she, does not appear in the list of Grolier Club members.



In 1887 Gruel published *Manuel Historique et Bibliographique de l'Amateur de Reliures*, in which he stated his belief in a "synthesis of styles", arguing for the acceptance of non-traditional decoration for modern bindings. His emblematic and pictorial covers tended to antagonise the purists and he was accused of sacrificing good taste in his attempt to make his work descriptive, and thereby more commercial. This binding is in his more conventional style, perhaps with the American market in mind.

RED MOROCCO

8. **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.

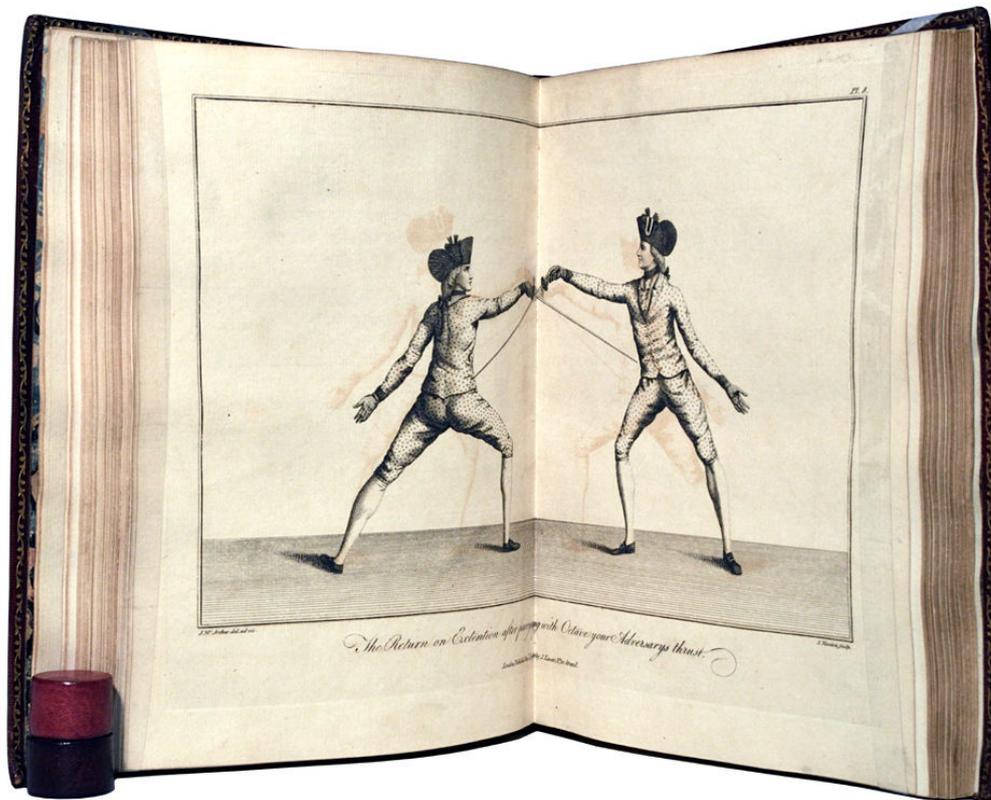
First Edition. 4to. [269 x 213 x 30 mm]. [1]f, xxiv, 159 pp. Bound in contemporary straight-grained red goatskin, the covers with a gilt fillet border. Smooth spine divided into six panels by two gilt fillets and a pallet, lettered in the second, the others with a small star, the edges of the boards 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

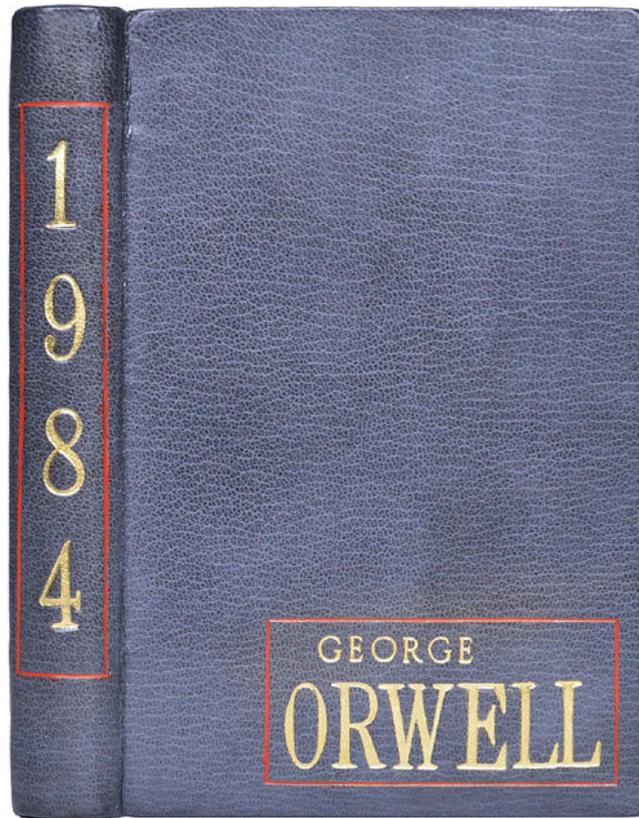
Thimm p.172. Pardoel 427.

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.



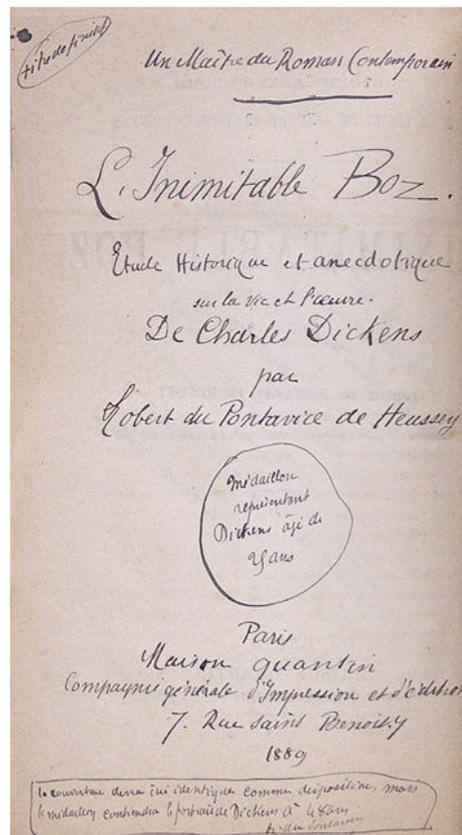
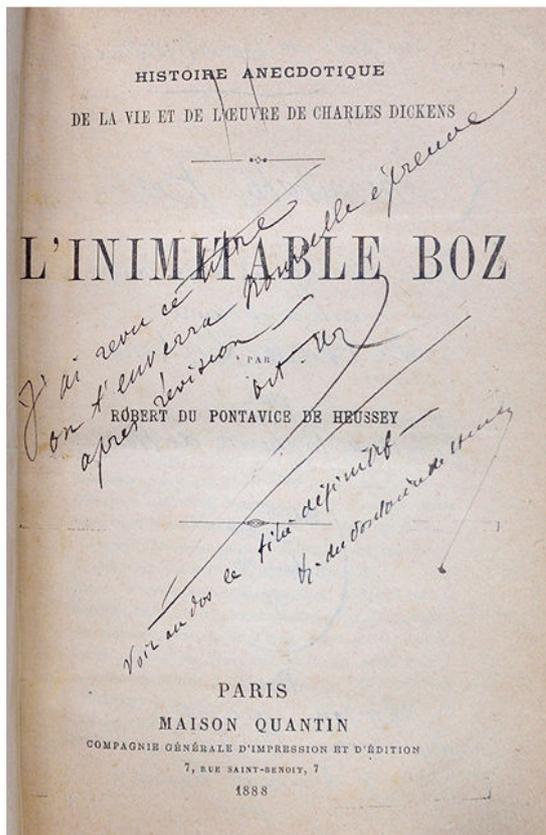
The dedication is dated 2d December 1780. ESTC records only eight copies of this first edition, at the British Library, Trinity College Cambridge, National Library of Scotland, Cleveland Public Library, John Hopkins University, Library of Virginia, Society of the Cincinnati and Yale. A second edition 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).



9. **ORWELL** (George).
Nineteen Eighty-Four. A Novel.
First Edition. 8vo. Newly bound by Bayntun-Riviere in full grey morocco, the front cover with "George Orwell" lettered in gilt in two large fonts within a red fillet compartment in the bottom right corner. Smooth spine with "1984" in gilt in large numerals in a red fillet compartment, marbled endleaves, gilt edges. [4132]
London: Secker & Warburg, 1949 £1250





THE AUTHOR'S HEAVILY ANNOTATED PROOFS OF A LIFE OF DICKENS

10. **PONTAVICE DE HEUSSEY (Robert Du).**

Histoire Anecdotique De La Vie Et L'Oeuvre De Charles Dickens. L'Inimitable Boz.

Double-page and folded engraved plate of medallion portraits of Dickens by Maison Quantin after F. Courboin (short tears at folds).

8vo. [230 x 137 x 28 mm]. viii, 397, [3] pp. Contemporary binding of brown goatskin, the covers tooled in gilt with a border of two dotted and solid triple fillets enclosing an all over design of a repeated flower, wreath and small flowerhead. The spine divided into six panels by raised bands and gilt compartments, lettered in the second and at the foot, the others with the flower, surrounded by the wreath and small flowerhead, the edges of the boards tooled with a gilt fillet, the turn-ins and matching inside joints with gilt rolls, green and gold floral patterned endleaves, marbled flyleaves, uncut edges. (Small repair at foot of spine).

[ebc7556]

Paris: Maison Quantin, 7 Rue Saint-Benoit, 1888

£2000

The unpublished proofs of the first printing of Pontavice De Heussey's biography of Dickens's, *L'Inimitable Boz*. Almost every page has multiple corrections, errasions and additions - the author was certainly not happy with his first draft and the printer may well have been frustrated by the amount of work involved. Each signature has Maison Quantin's ink stamp with the dates recording the progress of the pages through the press. The verso of the title has the revised version, and the book was eventually published by Quantin in 1889. At the front there is a long and rather melancholic six page manuscript (on the recto of six leaves of squared paper) addressed to "mes meilleurs amis, Alice et Jules Berthois", signed by the author and dated 5th February 1889.



11. **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 be sung or said in Churches.
 12mo. [158 x 90 x 31 mm]. A-R12. Contemporary binding of green goatskin, the covers tooled in gilt with a border of three fillets and repeated impressions of a flower and thistle tool and at the centre the sacred monogram within a circle of flames. The spine divided into six panels with gilt hatched bands, the panels filled with repeated impressions of a chain and lozenge pallet, the edges of the boards and turn-ins hatched in gilt, marbled endleaves, gilt edges. (Slightly rubbed). [ebc5544]
 Cambridge: printed by John Archdeacon, Printer to the University; and sold by John Beecroft, John Rivington, Benjamin White, and Edward Dilly in London, and T. & J. Merrill in Cambridge, 1768 £850

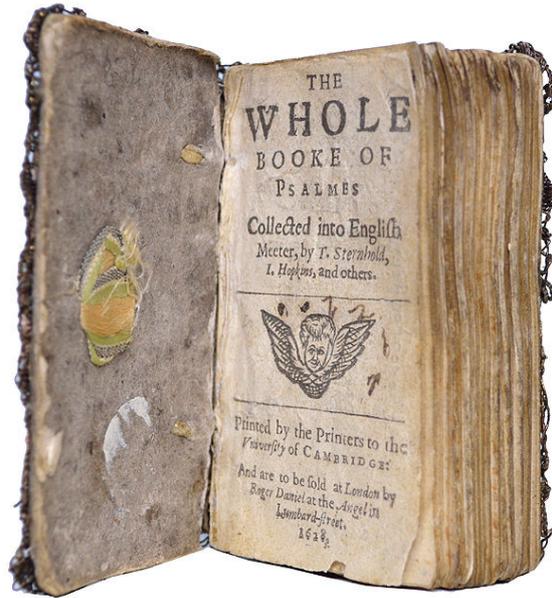
Griffith, *The Bibliography of the Book of Common Prayer*, 1768.3.

Bound with **The Whole Book of Psalms**. Collected into English Metre, by Thomas Sternhold, John Hopkins, and Others; Conferred with the Hebrew.

12mo. A-D12.

Cambridge: printed by Joseph Bentham, Printer to the University, by whom they are sold, and by Benj. Dod in London, 1765

An attractive binding in very good condition. With the ink signature of Anne Livesey dated September 16th 1811 and her ink stamp dated 1812.



UNRECORDED EDITION, WITH EMBROIDERED BIRDS ON THE COVERS

12. **The Whole Booke of Psalmes** Collected into English Meeter, by T. Sternhold, I. Hopkins, and others.

Woodcut of an angel on the title.

16mo. [86 x 50 x 29 mm]. [1], 173 [i.e.172], [17] ff. Contemporary embroidered binding of canvas over boards, worked in coloured silks, silver threads and coils and sequins, with a bird in an oval frame on the covers. (Worn with some loss, inside front board exposed with stub from a tie.) [ebc7548]

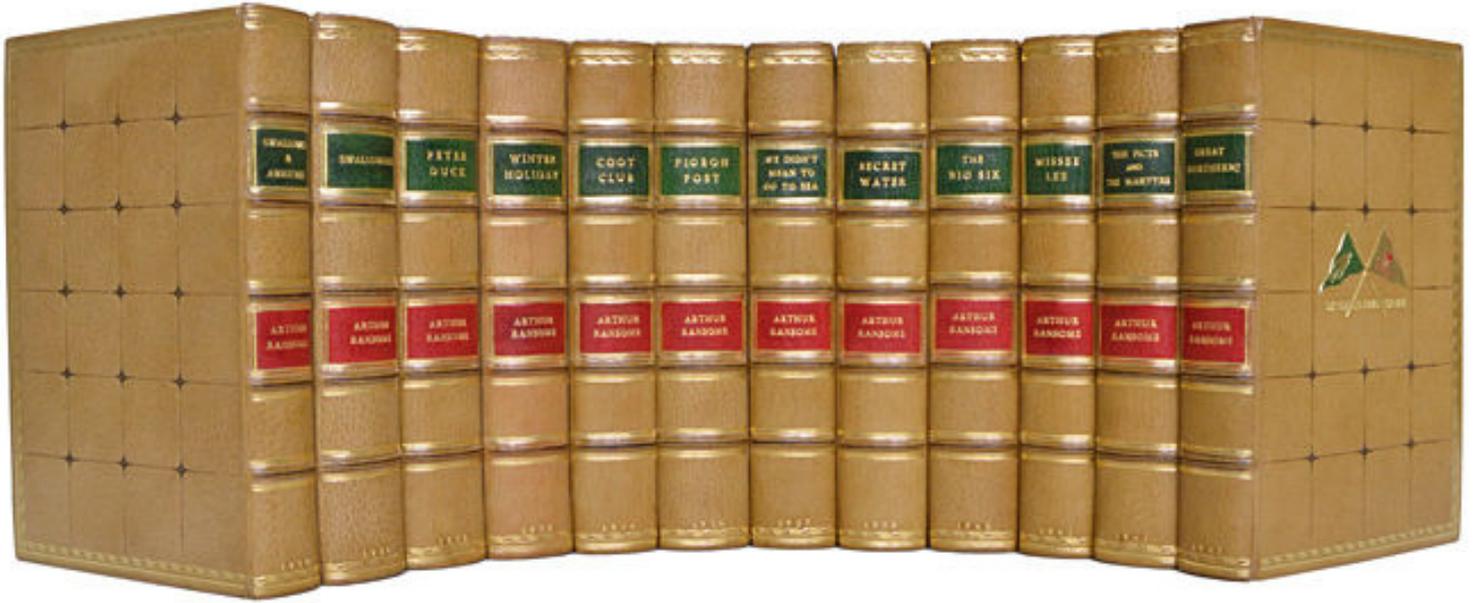
Cambridge: Printed by the Printers to the University of Cambridge: and are to be sold at London by Roger Daniel at the Angel in Lumbard-street, 1628

£1500

Lacking Aa8, the final leaf of the index. Folio 127 was missed in the pagination. Aa1 has been folded and attached with a sewing pin, and another pin has been left after B5 (careful - it is still sharp). A Richard Northcote has signed his name twice with the date 2d Jan 1732 inside the rear board.

A little light soiling and three small ink scribbles on f.103, but generally very good. The binding has seen better days, but more remains than is missing, and the two charming birds are still clearly visible.

ESTC records eight editions or issues of *The Whole Booke of Psalmes* printed at Cambridge in 1628. This is not amongst them, and so appears to be unrecorded.



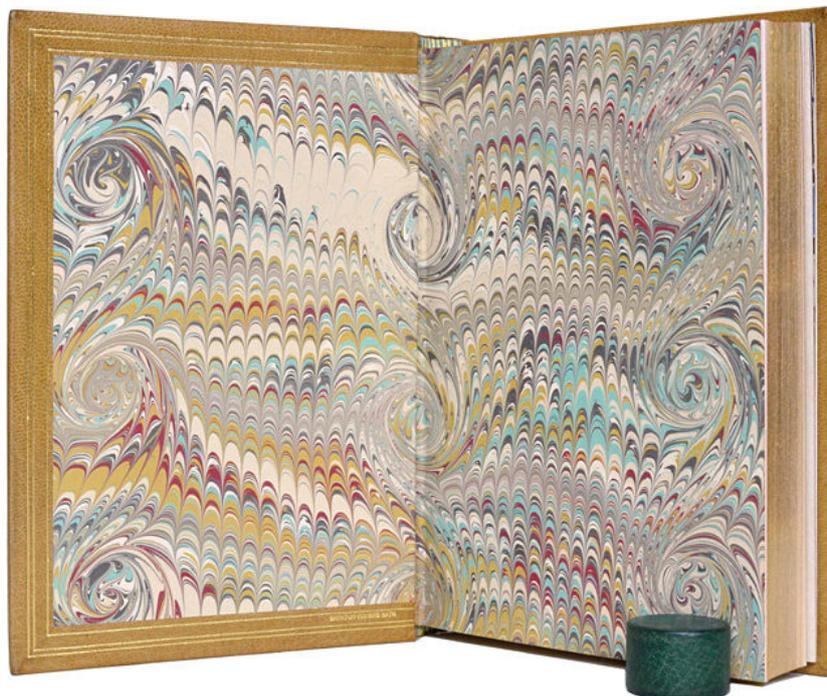
13. **RANSOME** (Arthur).

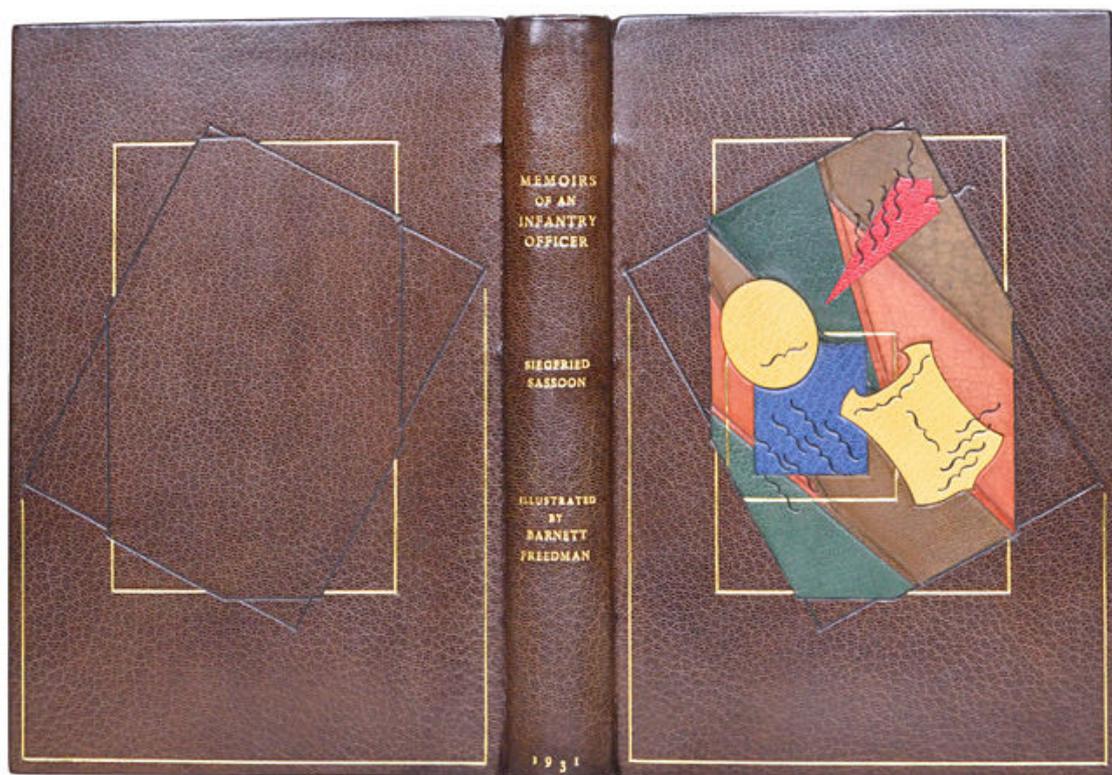
Swallows & Amazons, Swallowdale, Peter Duck, Winter Holiday, Coot Club, Pigeon Post, We Didn't Mean To Go To Sea, Secret Water, The Big Six, Misse Lee, The Picts And The Martyrs, Great Northern?

12 volumes. All First Editions. 8vo. Newly bound by Bayntun-Riviere in full light brown morocco, the covers with a gilt chain roll and double fillet border around three sides, enclosing a blind and black grid pattern with the Swallows and Amazons For Ever logo of two flags, one in green, the other in red morocco, blocked in gilt. The spines divided into six panels with raised bands, with gilt and black fillets, lettered in the second and fourth on green and red morocco labels, dated at the foot, marbled endleaves, gilt edges. [4129]

London: Jonathan Cape, 1930- 1947

£12,500





14. **SASSOON** (Siegfried).

Memoirs of an Infantry Officer.

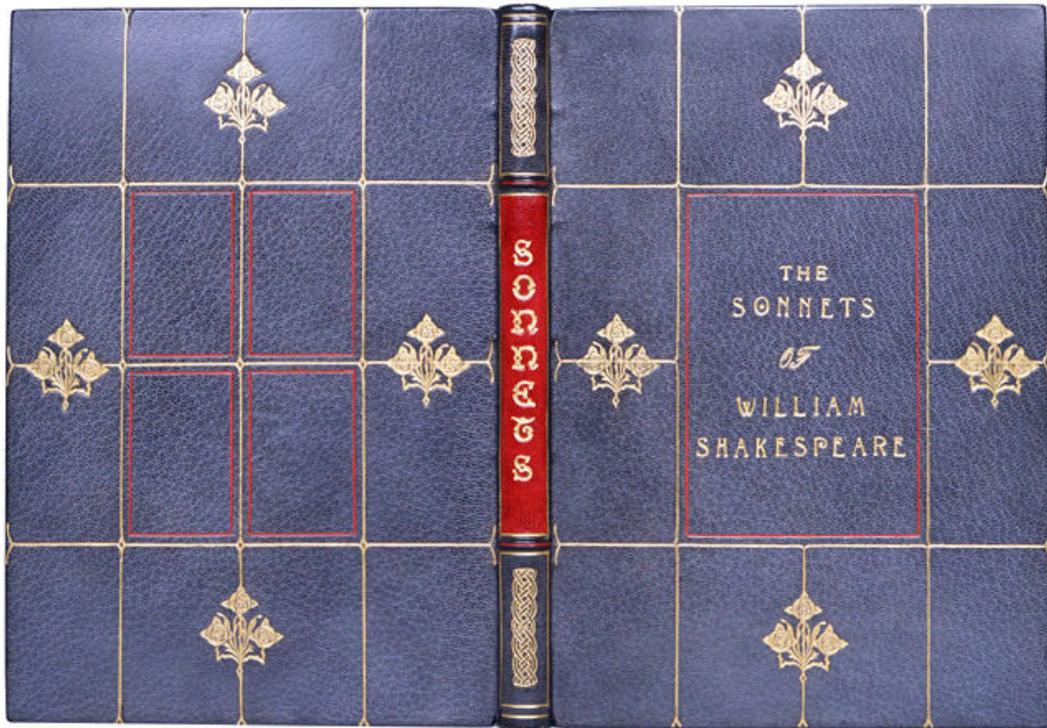
Illustrated by Barnett Freedman with 15 coloured plates and numerous line drawings in the text.

First illustrated edition. 8vo. Newly bound by Bayntun-Riviere in full brown morocco, the front cover with a partial border of a gilt fillet and gilt and black panels containing a composition of multi-coloured onlays with black and blind tooling, mirrored on the rear cover without the onlays, smooth spine lettered in gilt, marbled endleaves, and retaining the original Freedman illustrated endleaves, top edge gilt, the others uncut. [4119]

London: Faber & Faber Limited, 1931

£2500





15. **SHAKESPEARE** (William).

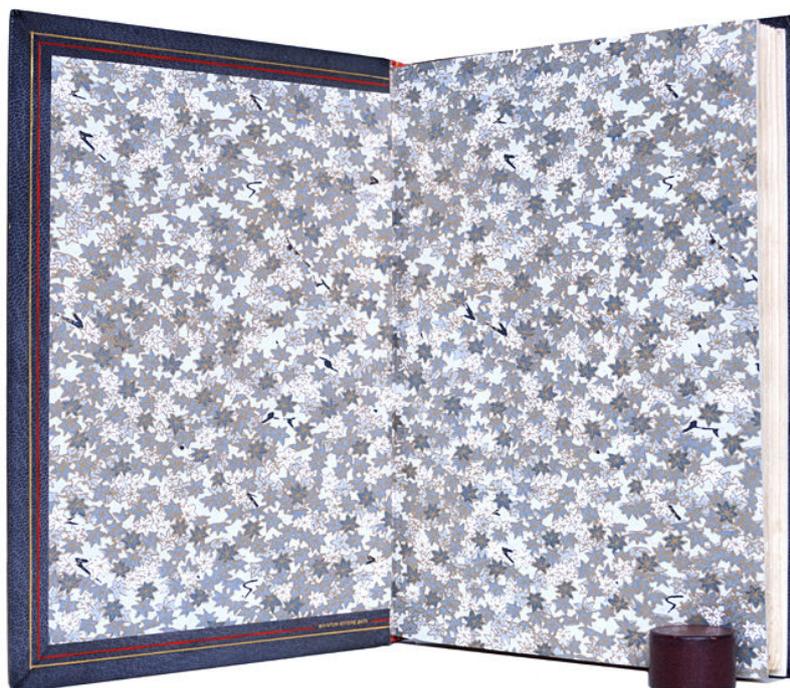
The Sonnets.

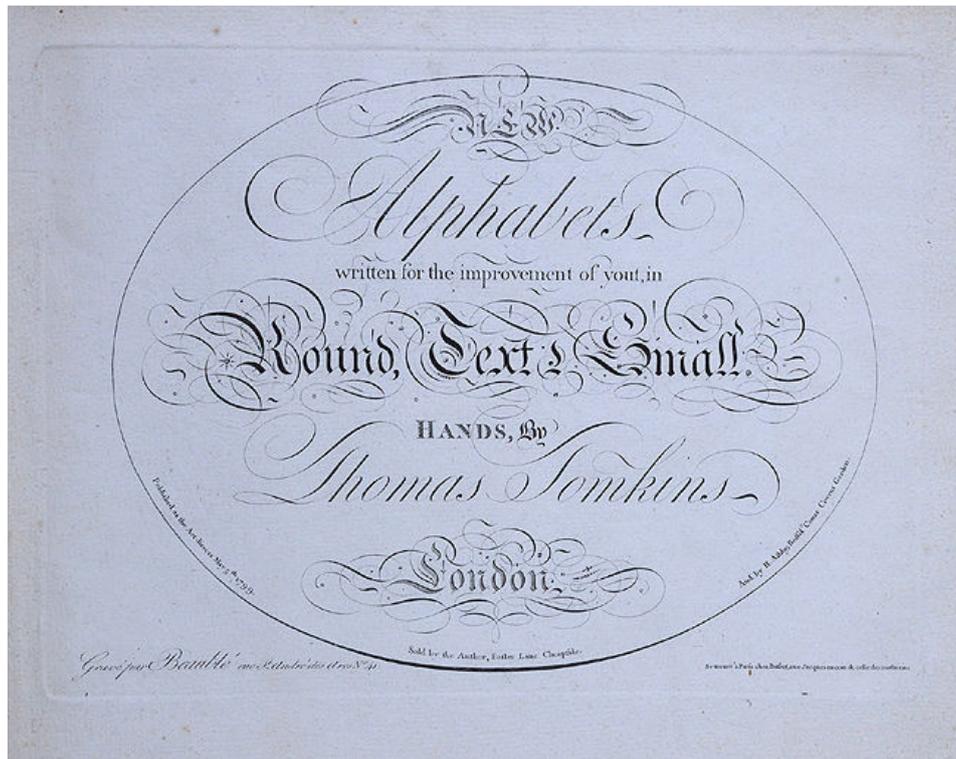
Large 8vo. Newly bound by Bayntun-Riviere in full grey morocco, the covers tooled in gilt with compartments formed by fillets and small gouges with a large triple-budded flower at the centre of each side, the title lettered in gilt within a red fillet central compartment on the front, and with four red fillet central compartments on the rear. The spine lettered downwards on a red morocco label, between two raised bands, with a repeated gilt knot-work tool at the head and foot, the turn-ins tooled with a gilt and red fillet, floral Japanese endleaves, top edge gilt, the others uncut. [4130]

London: Philip Lee Warner for the Medici Society, 1913

£1500

No. 271 of 1000 copies on handmade Riccardi paper, with an additional 12 copies on vellum. The Riccardi Press Booklets Series.





UNLOCATED FRENCH EDITION

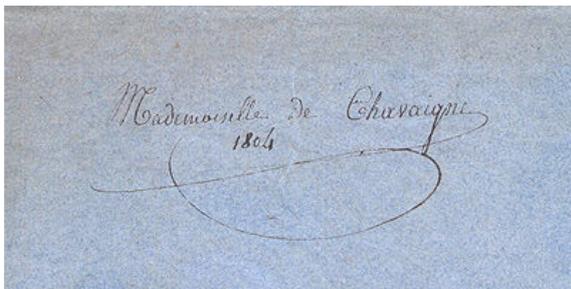
16. TOMKINS (Thomas).

New Alphabets written for the improvement of yout[h], in Round, Text & Small Hands.

Engraved calligraphic title and 27 engraved plates of sample writing.

Oblong 4to. [236 x 343 x 10 mm]. Bound in the original light blue paper wrappers. [ebc7649]

London: sold by the author, Foster Lane, Cheapside, and by H. Ashby, Russel Court, Covent Garden, published as the Act directs May 5th, 1799 £1500

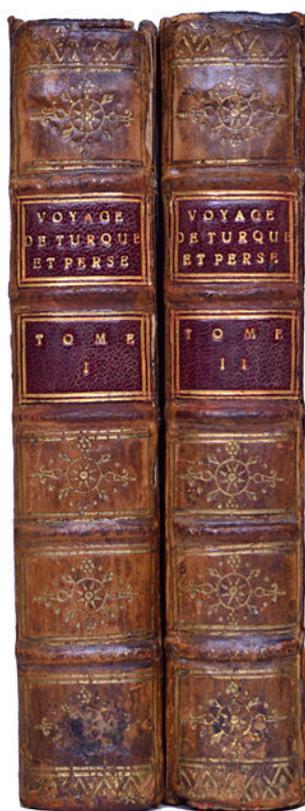


New Alphabets Written for the improvement of Youth was originally published in 1779, with two of the plates signed by Harry Ashby as the engraver. Worldcat lists six copies, at the British Library, Victoria & Albert, Dartmouth, Amsterdam, Strasbourg and Denmark, and there is also a copy in the Hofer Collection at Harvard. Library Hub adds a copy at Oxford,

which it dates to 1792. This 1799 edition is noted by Heal, *The English Writing-Masters and their Copy-Books, 1570-1800*, p.192, no.4, with reference to a description in the *Börsenverein Katalog* of 1902. I have been unable to locate another copy. The plates bear the imprints "as the Act directs 1st May 1779", then 1780, 1790 and 1792. At the foot of the engraved title there are two further imprints: "Gravé par Beaublé rue St. André des Arcs No.41" and "Se trouve à Paris chez Basset, rue Jacques au com de celle des mathurins". All the plates are printed on fine thick paper from Auvergne with the watermak of B. Richard. The front of the wrapper bears the ink signature of "Mademoiselle de Chavaigne" and the date 1804.

It would appear that Basset had acquired Tomkins plates between 1799 and 1804, and reprinted them, adding Beaublé's name to protect against counterfeits. Despite the upheavals of the Revolution and War, English styles of writing were popular in France at the time.

Thomas Tomkins (1743-1816) kept a boarding-school in Foster Lane, Cheapside, where he taught writing and accounts to "Young Gentlemen for Trades, Merchts. for Counting Houses and Public Offices" and he was said to have been an excellent teacher. His other works include *The Beauties of Writing* (1777), *Writing in all the Hands* (1777), *New Large Texts and Dutch Striking Alphabets* (1785), *The Young Lady's Cyphering Book* (1792), and in 1806 he published his own *Poems on Various Subjects*. Besides the copybooks he worked for publishers executing decorative titles for luxury publications such as Thomas Macklin's *Bible* (1800) and Rudolph Ackermann's *Microcosm of London* (1808-10). He also specialized in producing unique presentation certificates and decorative transcripts of important texts and public addresses, and he transcribed the Royal Academy's annual addresses to the King and Queen. He was determined that calligraphy should be recognized as one of the sister arts, and contended that he should be honoured with a place in the Royal Academy. He had to be content with invitations to a number of dinners, and the friendship of Sir Joshua Reynolds (who painted his portrait in 1789) and Samuel Johnson.



17. **OTTER** (Jean).

Voyage En Turquie Et En Perse. Avec une Relation des expéditions de Tahmas Kouli-Khan. Par M. Otter, de l'Académie Royale des Inscriptions & Belles-Lettres.

Engraved folding map.

First Edition. Two volumes. 12mo. [175 x 102 x 66 mm]. [6]ff, 415pp; [1]f, 386pp.

Contemporary bindings of speckled calf, the spines divided into six panels with raised bands and gilt compartments, lettered in the second and third on new red goatskin labels to match originals, the others with gilt centres, plain endleaves, red sprinkled edges. (Joints cracked but firm, headcaps chipped, rubbed). [ebc7650]

Paris: chez les Freres Guerin, rue Saint Jacques à Saint Thomas d'Aquin, 1748

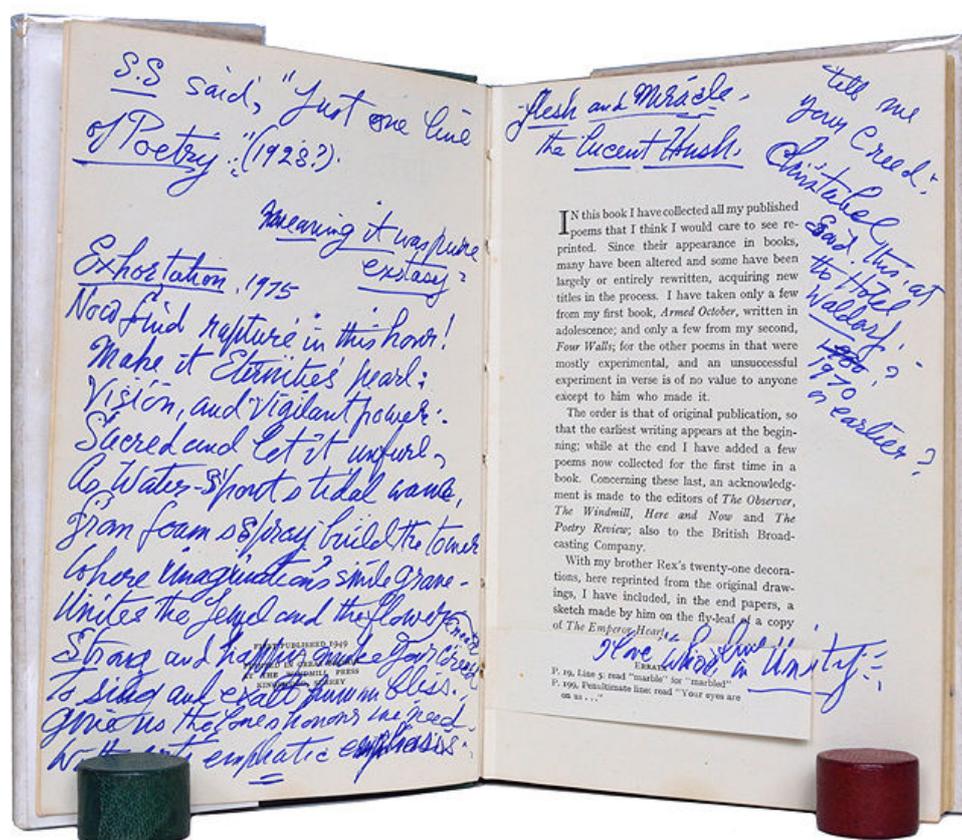
£4000

A very good clean copy. The bindings show some signs of wear, but have not been restored in any way other than the addition of new labels.

No copies are currently on the market and six are listed on ABPC, all sold at Sotheby's:

1. 7/5/2009, lot 103, £2400 (19th century half morocco, side notes cropped).
2. 29/5/2002, lot 893, the Atabey copy, £5500 (contemporary calf).
3. 14/10/1999, lot 594, the Burrell copy, £2200 (modern calf).
4. 21/7/1993, lot 483, £700 (contemporary calf, vol.1 wormed).
5. 11/10/1989, lot 239, the Blackmer copy, £1100 (contemporary calf).
6. 21/2/1977, lot 297, £155 (disbound, lacking first and last leaves).

Jonas (or Jean) Otter (1707-1748) was born in Kristianstad, Sweden, and studied at Lund. In 1728 he converted to Catholicism and left for Rouen, where he studied in the seminary until 1731, moving on to Paris to work at the Post Office. In 1734 the Count of Maurepas sent him to Constantinople to study Arabic and Turkish. Starting in 1736 he travelled via Diyarbakir to Sivas and on to Isfahan, Baghdad, Mosul and Basra, where he was named French Consul in 1742. Returning to Paris in 1744 he worked as a translator at the Bibliothèque de Roi and was named Professor of Arabic Language at the Collège Royal in 1746.



STEPHEN TENNANT'S COPY, ANNOTATED WITH ORIGINAL VERSE

18. **WHISTLER** (Laurence).

The World's Room. The Collected Poems of Laurence Whistler.

21 decorations by Rex Whistler printed on sepia backgrounds.

First Edition. 8vo. [224 x 143 x 22 mm]. xiii, [i], 210 pp. Bound in the publisher's original green cloth, with a gilt vignette on the front cover and spine lettered in gilt, endleaves with a colour-printed Rex Whistler design (cloth soiled and small ink stain on rear cover). In the original dust wrapper reproducing the design from the endleaves with wording added by Laurence Whistler (a little frayed and slightly soiled). [ebc7646]

London: William Heinemann, 1949

£750



Inscribed by the author on the front free endleaf: "For Stephen, with much love, from Laurie". The recipient was Stephen Tennant (1906-1987), artist, author, but principally an "aesthete" - the "fantastic ringmaster" at the centre of the "Bright Young People". Tennant met Rex Whistler (1905-1944) at the Slade in 1922 and formed a close friendship with him, and later also with his younger brother Laurence (1912-2000).

The book has been lavishly annotated by Tennant, with a few leaves dog-eared to mark poems, along with handling marks and a rather grubby cloth cover (indicating that he removed the dust wrapper which remains in good condition). He evidently re-read the book throughout the course of his later life. A note to p.16, dated Nov. 1968, declares that "Dear Laurence is my Poet Laureate". Other entries are dated 1967, whilst a

long passage to the verso of the title-page and continuing around the author's short introduction on the facing recto, includes a poem ("Exhortation") dated 1975, above which is a glossed quote from "S.S." (we can assume Sassoon, not least because the date ascribed "1928?" aligns with their relationship) and after which a quote from "Christabel" (probably Aberconway) at the Hotel Waldorf, dated 1970, amended from 1960, show Tennant still absorbed in the social world of his youth. Elsewhere there are other snatches of verse from Tennant, and gnomic pronouncements. Even the inserts, the cover of Cocteau's *Portraits-Souvenir* and an excerpt on "The Virtues of Jade", add to the intrigue of the volume.

PRESENTED TO THE DUKE OF GLOUCESTER

19. **WILSON** (Sir John).

The Royal Philatelic Collection.

Editor Clarence Winchester.

Photographic frontispiece portraits of George V and George VI, 12 colour plates with captioned tissue guards and 48 monochrome plates of stamps. Printed in black and red. First Edition. Folio. [367 x 258 x 80 mm]. viii, [vi], 85, 76, 48, 63, 64, 75 pp. Bound in the original red goatskin over bevelled boards, the front cover with the royal arms blocked in gilt, and a Tudor rose on the rear. The spine divided into six panels with raised bands, lettered in the second and fourth and at the foot, the others with a smaller Tudor rose, light blue endleaves decorated with a Tudor rose and stems, top edges gilt. In the original red cloth covered slipcase. [ebc7648]

London: [printed by W. S. Cowell Ltd for] The Dropmore Press Ltd, published by The Viscount Kemsley, [1952]

£1000

Originally published at 60 guineas. A fine copy with just a small mark on the front free endleaf where the letter below was attached.

The work is dedicated to George VI, in honour of his father, George V, the founder of the collection. This copy belonged to Prince Henry, Duke of Gloucester (1900-1974), the third son and fourth child of George V and Queen Mary, and brother of Edward VIII and George VI. His bookplate is pasted inside the front cover and there is a typed letter signed by

KEMSLEY HOUSE, LONDON, W.C.1.

5 March 1956

Dear Sir Godfrey,

Some little time ago the Duke and Duchess of Gloucester paid an unexpected visit to Dropmore when they were accompanied by Prince William, who showed a keen interest in my book, The Royal Philatelic Collection.

I have been meaning for some time to write and ask whether His Royal Highness would accept a copy. I would therefore be much obliged to you if you would offer this book to him which I am sending down to you by hand.

Yours sincerely,

Kemsley

Sir Godfrey Thomas, Bt., G.C.V.O.,
K.C.B., C.S.I.

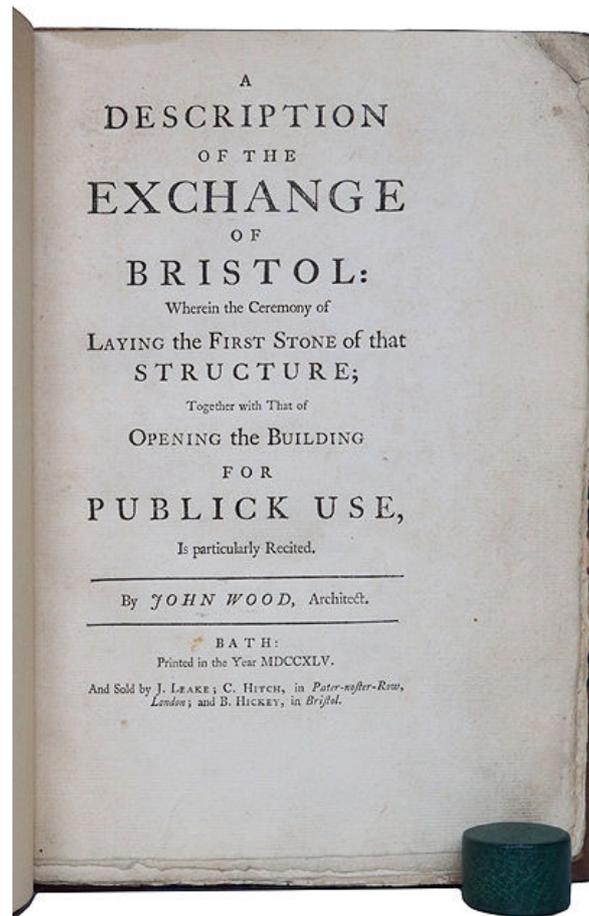
ackd. fr. 6/3/56.

TELEPHONE: TERMINUS 1234.

Thanked for by HRLH. 12/3/56.

Viscount Kemsley addressed to Sir Godfrey Thomas, the Duke's Private Secretary, and dated 5th March 1956. It states; "Some little time ago the Duke and Duchess of Gloucester paid an unexpected visit to Dropmore when they were accompanied by Prince William, who showed a keen interest in my book, The Royal Philatelic Collection. I have been meaning for some time to write and ask whether His Royal Highness would accept a copy. I would therefore be much obliged to you if you would offer this book to him which I am sending down to you by hand". Sir Godfrey acknowledged the gift on 6th March and the Duke did likewise on the 12th. Sadly Prince William died in an airplane crash in 1972, and the title and Barnwell Manor passed to Prince Richard, the present Duke, who has been downsizing.





20. **WOOD (John).**

A Description of the Exchange of Bristol: Wherein the Ceremony of Laying the First Stone of that Structure; Together with That of Opening the Building for Publick Use, Is particularly Recited.

Six double-page and two single-page plates engraved by Fourdrinier.

First Edition. 8vo. [249 x 169 x 11 mm]. [2]ff, 36, [2] pp. Bound c.1920 by A. C. Greenslade of Bristol (signed with an ink stamp) in half calf, marbled paper sides, smooth spine divided into six panels by gilt and blind fillets, lettered in the second on a green goatskin label, green endleaves, uncut edges. (Rubbed). [ebc7579]

Bath: printed in the Year MDCCXLV, and sold by J. Leake; C. Hitch, in Pater-noster-Row, London; and B. Hickey, in Bristol, 1745 £2500

Eileen Harris, *British Architectural Books and Writers 1556-1785*, 922.

With a four page list of subscribers and a final advertisement leaf, offering the few remaining copies of *The Origin of Building*. A little light dust soiling or minor staining, but a very good copy with wide uncut margins. Bookplate of Donald Parsons of Bristol.

According to ESTC there was a prior edition printed in Bath by Thomas Bodley, for James Leake in 1743, known from two copies, at Oxford and Winterthur Museum. It was unknown to Harris, Colvin, Mowl and other commentators. This edition of 1745 has the list of subscribers, headed with an "Advertisement": "Certain Information having been given to me, that a Couple of Men, of little or no Reputation, in the Arts of Drawing and Engraving, had formed a Scheme, to themselves, of Publishing A Description of the Exchange of Bristol, even before the Draughts of the Building were resolv'd on: it soon set me upon a Work of the

same Kind, to frustrate their Designs; and this I at last embarked in, as it wou'd enable me, not only to gratify the Desire of some particular Persons with correct Plans and Elevations of the Exchange, but to give the Merchants and chief Traders of the City, an Opportunily, for a mere Trifle, of presenting their Correspondents abroad with as perfect a Description of their New Place of Assembly, on Mercantile Affairs, as the Nature of it requires. With this View, I opened a Subscription in Bristol, for an Impression of Three Hundred Copies of my intended Work, which I extended to a few other Places, for Reasons already given to some of the following". At the end of the list he adds: "N.B. The Copies Subscribed for, as above, are 300 in Number; and therefore with the Names in this List, the Subscription is now closed this 23rd Day of October, 1745".



Of the original 300 copies ESTC locates 12, at Birmingham Central Libraries, the British Library, Oxford, two at RIBA, Senate House, William Salt; Columbia, Cornell, Harvard, NYPL and UCLA (Clark). Four copies have appeared in auction records since 1975, the last in 2009. There are no copies currently being offered for sale on the usual sites.

John Wood the elder (1704-1754) submitted his designs and proposal for a new Exchange at Bristol on 13th February 1741 and it was completed and opened on 21st September 1743, at a cost of £56,352. The project was not without difficulties, as related by Mowl and Earnshaw in *John Wood Architect of Obsession*, pp.149-168.