



## A SELECTION FROM GEORGE BAYNTUN

NOVEMBER 2020

GEORGE BAYNTUN

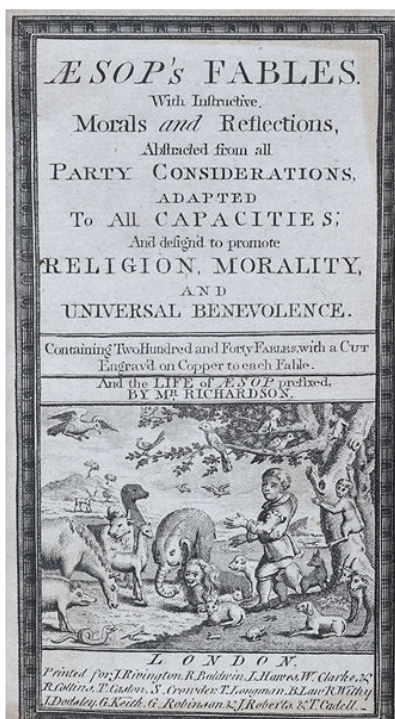
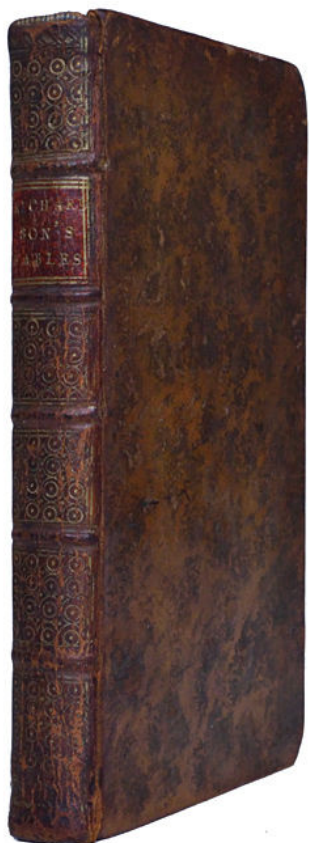
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We issue regular catalogues; please contact us to be added to our mailing list



*"WITH A CUT ENRAV'D ON COPPER TO EACH FABLE"*

1.

### **AESOP.**

**Aesop's Fables.** With Instructive Morals and Reflections, Abstracted from all Party Considerations, Adapted To All Capacities; And designed to promote Religion, Morality, and Universal Benevolence. Containing Two Hundred and Forty Fables, with a Cut Engrav'd on Copper to each Fable. And the Life of Aesop prefixed, by Mr. Richardson.

Engraved title-page and 25 plates each with multiple images.

8vo. [173 x 101 x 20 mm]. xxxiii, [iii], 192pp. Bound in contemporary mottled calf, the spine divided into six panels with raised bands and gilt compartments, lettered in the second on a red goatskin label, the others tooled in gilt with a repeated circular tool, the edges of the boards tooled with a gilt roll, plain endleaves and edges. (Rubbed, upper headcap chipped).

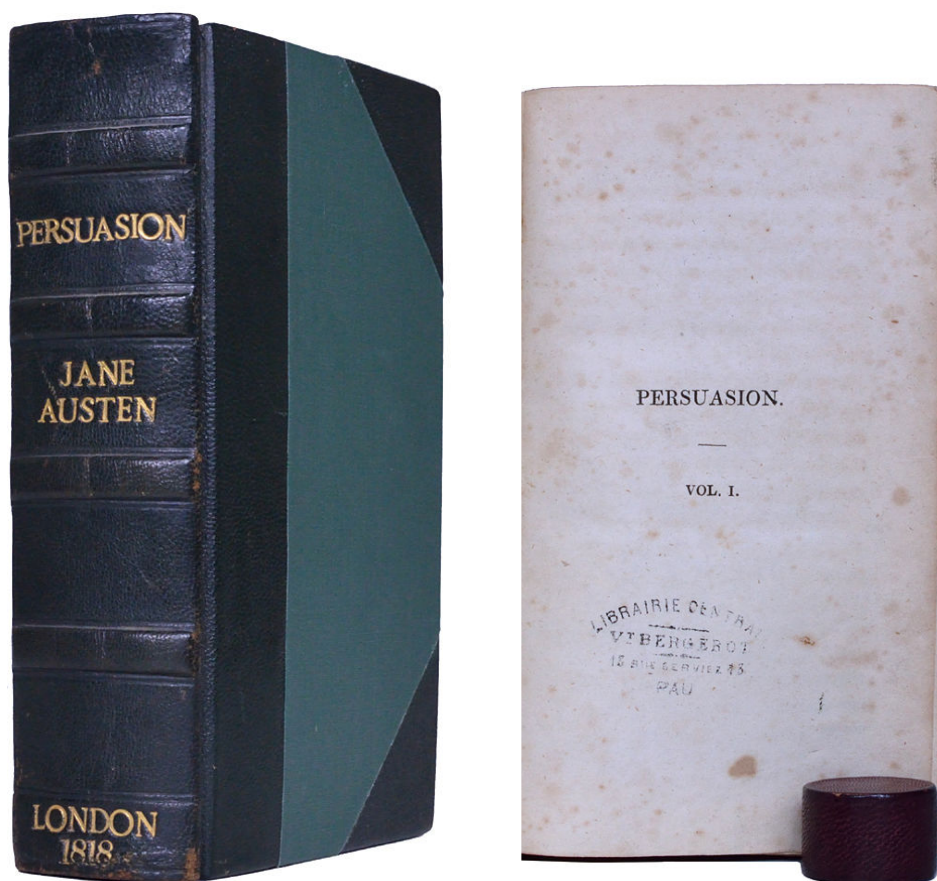
[ebc6890]

London: printed for J. Rivington, R. Baldwin, J. Hawes, W. Clarke, R. Collins, T. Caslon, S. Crowder, T. Longman, B. Law, R. Withy, J. Dodsley, G. Keith, G. Robinson, J. Roberts, & T. Cadell, [1760?].

£1000

A very good copy. With the early ink signature of Mary Ann Symonds on the front free endleaf.

This is the fourth of five illustrated editions with the life by Richardson. It was first published in 1739 (title dated 1740), and again in 1749, 1753 (two issues) and 1775. All editions are rare, with ESTC listing four copies of the first, two of the second, five of the third and six of the fifth. There are seven copies of this fourth edition, at the British Library, Oxford, Szczecin Public Library, Louisiana State University, Rice, UCLA and Yale.



*PERSUASION ALONE*

2. **AUSTEN (Jane).**

**Persuasion.**

First Edition. Two volumes bound as one. 8vo. [180 x 106 x 41 mm]. [1]f, 280pp; [1]f, 308pp. Bound c.1950 in half green goatskin, green cloth sides, the spine divided into five panels by thick bands, lettered in gilt in the second and third and at the foot, light green endleaves, top edge gilt. (A little rubbed and out of square). [ebc7671]

[London: printed by T. Davison for John Murray, 1818].

£2000

Gilson A9. With the half-titles to both volumes, the first with the ink stamp of "Librairie Central / Vr Bergerot / 15 Rue Serviez 13 / Pau". The title-pages are not present as they announced the joint publication of *Northanger Abbey: and Persuasion* in four volumes, and at some point the first two volumes, containing *Northanger Abbey*, went their separate way. There is some light browning and spotting but it is a good copy.

Jane Austen's last novel, *Persuasion* was begun on 8th August 1815 and completed on 6th August 1816. Jane died on 18th July 1817, and it was published together with *Northanger Abbey* late in December 1817, prefaced by Henry Austen's "Biographical Notice" of his sister. 1750 copies were printed, vols. I and II by Roworth and III and IV by Davison. No further editions of *Persuasion* in English were published until Carey & Lea of Philadelphia published the first American edition in November 1832, and Richard Bentley followed in May 1833. A translation into French by Madame de Montolieu was published in 1821, and the first German translation by Wilhelm Adolf Lindau appeared in 1822.



*FIGGINS FACSMILE OF CAXTON*

3. **CAXTON (William).**  
**The Game of Chesse.**

Printed in black letter, with 24 half-page woodcuts in the text. Title printed in red.  
Small folio. [289 x 210 x 22 mm]. [168], 13, [6] pp. Bound in contemporary dark calf, the covers tooled in blind with a hatched roll border mitred to a fillet panel with a large block reproducing a woodcut with title below on the front and Caxton's device on the rear cover, neatly rebacked to match, black and white geometric endleaves, red edges. (Slightly rubbed around the edges). [ebc7636]

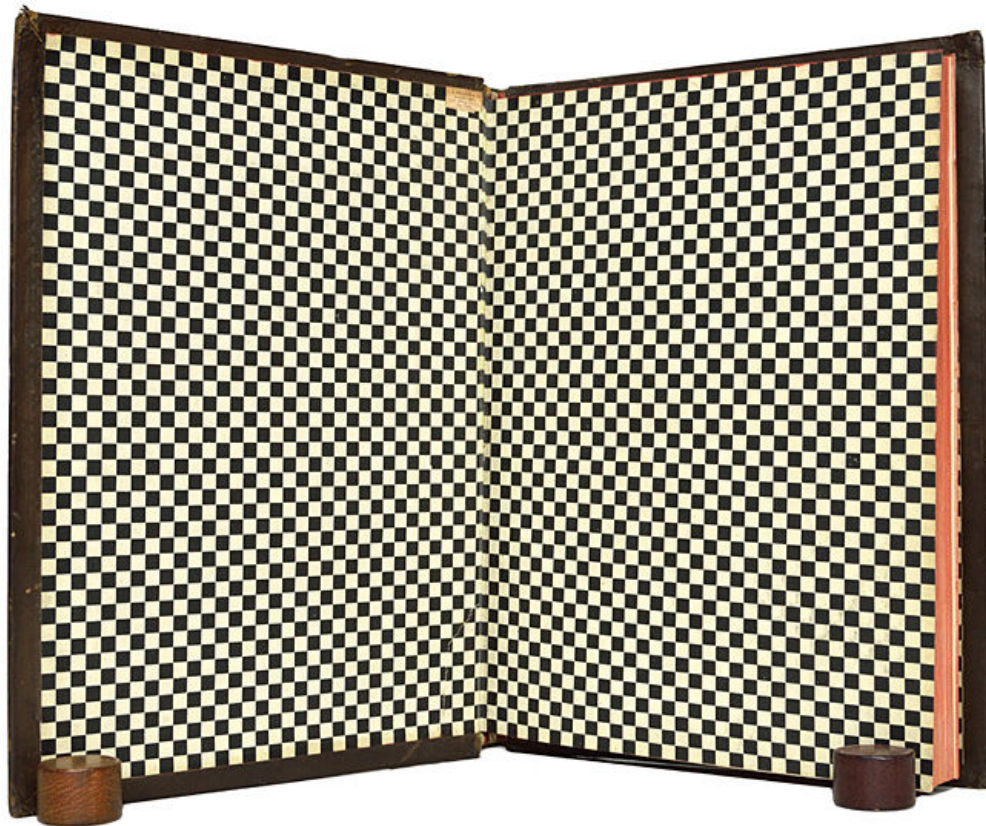
[London: Published by Vincent & James Figgins, Type founders, 17 & 18, West Street, Smithfield, 1855].

£750

A very good copy. The "Tribute to the Memory of William Caxton" states "Price Two Guineas, suitably bound in calf; bound in morocco, with silver clasps and bosses, in the style of the period, Three Guineas". With the early bookseller's label of "C. S. Francis & Co., 554 Broadway, New York".

The date is taken from the last page of Figgins's Remarks. A facsimile reprint of the second edition, and first illustrated edition, of Caxton's translation of Jacobus de Cessolis's *De Ludo Scacchorum* printed by Caxton at Westminster, c.1483. It was reproduced from a copy in the British Museum, and there is a note that it had no title-page. Figgins announced that "the type has been carefully imitated" and "the paper has been made expressly, as near as possible to

the original". The facsimile is followed by "Remarks", "A List of Works Ascribed to Caxton", "Synopsis of Characters and Combinations used in The Game of Chesse", "A Tribute" and an advertisement for "The Printers' Almshouses, at Wood Green, Tottenham". All the profits realised from the book were to be devoted to the Almshouses.

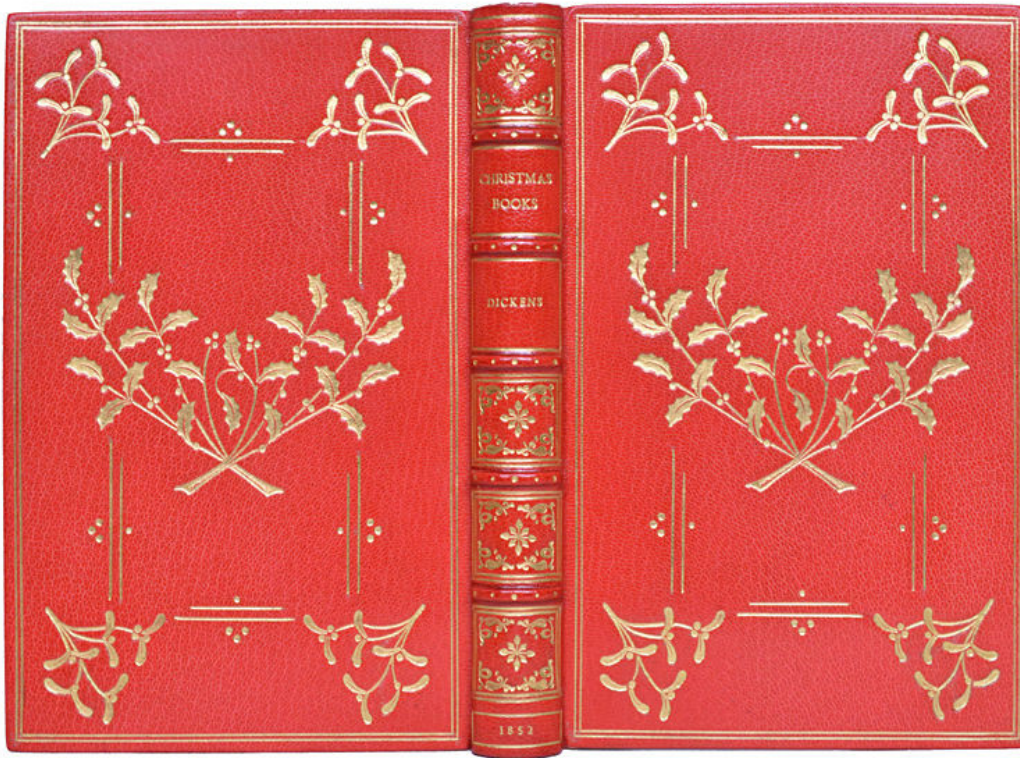


For by his grete cruelte he put them al to deeth that displeid him. He put hym self in purt of deeth and boughte echees rather to dye then longer to live. The cupl hys and dismissed of a kynz is the hys of a cruel hysle and caught not longe to be fasterned for he deserveth hym that displeid him. And therfor wherfor he was that there was a Wyse man named Socrates wherfor he was hys hys to hang on the crosse for as moche as he receyved hym of his cupl & ful hys, and al the way as he receyved hym of he sayd to the kynz. When the counaillours and theyng that they etady in the clothyng and whys were more theyng that theyng torment shold come for as moche as they dar not say to the the treuth for to do Justyce nightly theyng of my self I make no feare wherfor I dye on the crosse or on the Water or other wyse / He who sayth he wethed not to dye for Justyce. In like wyse as demoreon the phylsophis: piter put out his owne eyen by cause he wold not see that no good myght come to the cupl and Socrates piter wethed out night, And also wherfor the phylsophis as he went to ward his deeth. His wyf that scholded after hym sayd that he was dynged to deeth wherfor he was and wherfor and sayd to her. hald the grete and he sayth / he is better and more merite to dye by a Whon & wherfor he was: gement than that I had deservd to dye.

The thred chapitre of the first tractat treth wherfor the playe was founden and made Capitulo 19



He cause wherfor this playe was founden by 19  
 1. The first was for to correcte and reprove the kynz for whyn this kynz empynedach sake this playe / And the hono. knyghtes and gentylmen of his court playe with the phylsophis / he receyved greth of the haulte and novette of the playe. And wherfor to playe agaynst the phylsophis / The phylsophis answered and sayd to hym that he myght not be drey / but if he first lerned the playe The kynz sayd he was reson and that he wold put hym to the wyng to lerne hit / Then the phylsophis began to



4. **DICKENS** (Charles).

**Christmas Books.**

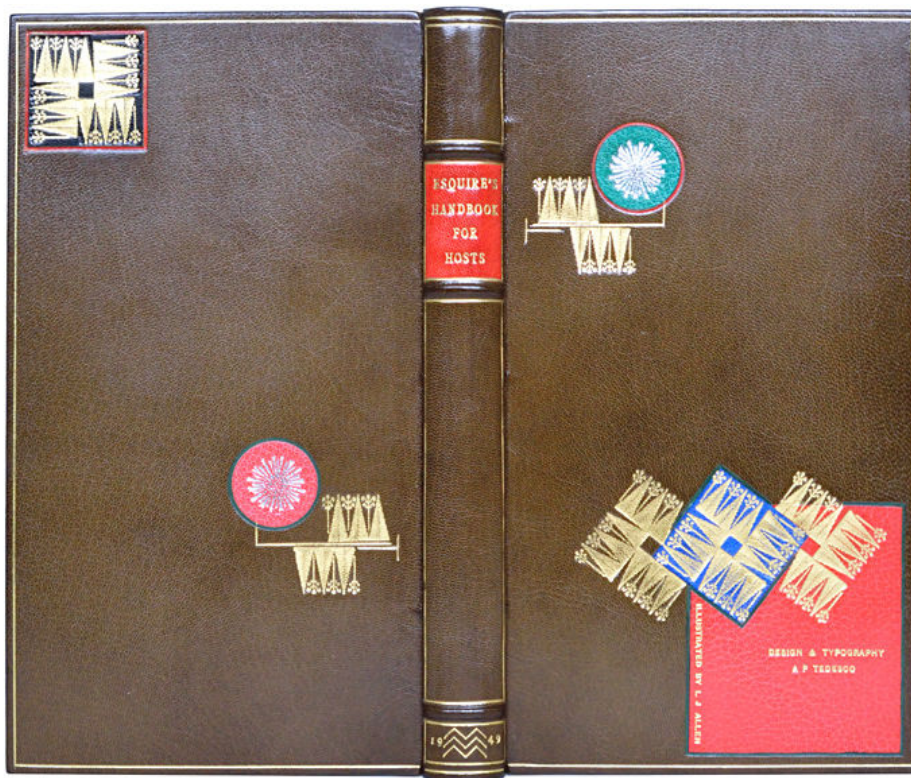
Frontispiece by John Leech. Printed in double columns.

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





5.

**[ESQUIRE].**

**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



*“THE FIRST AND ONLY EXHAUSTIVE TREATISE ON THE ART OF GOGGLE FISHING”*

6. **GILPATRIC (Guy).**

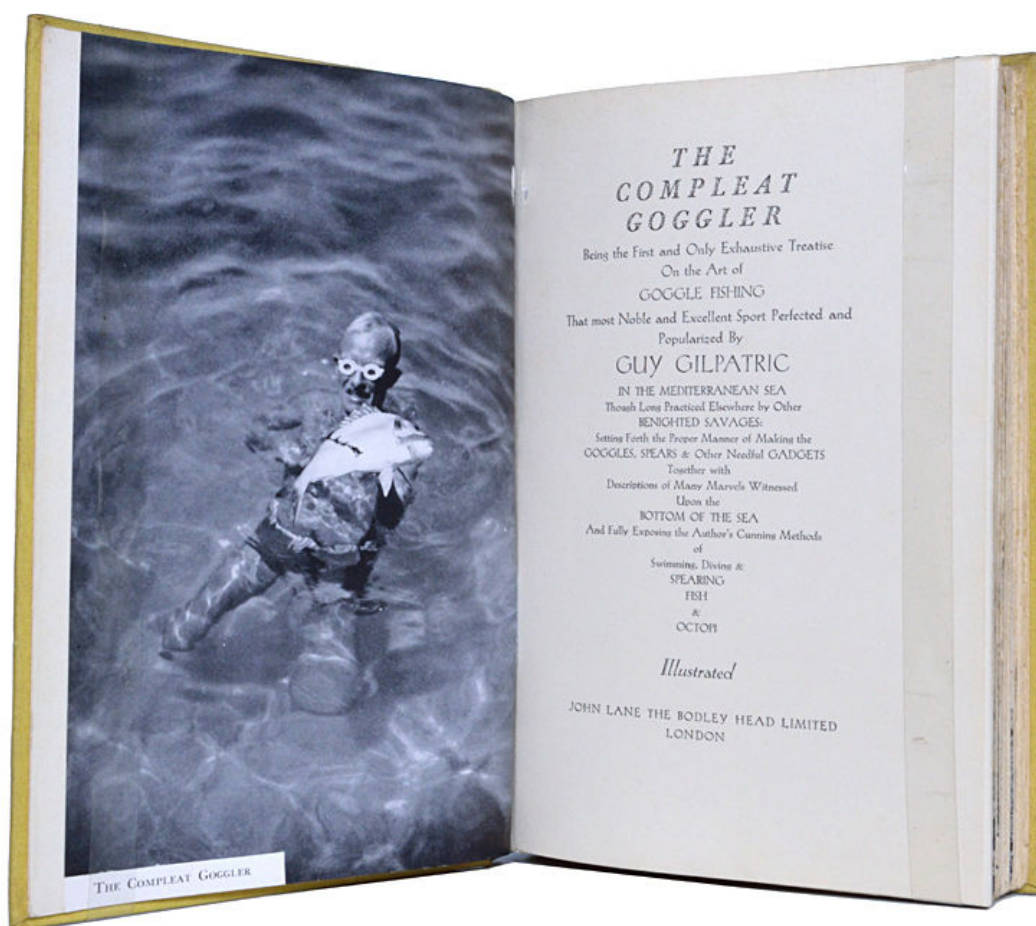
**The Compleat Goggler.** Being the First and Only Exhaustive Treatise On the Art of Goggle Fishing That most Noble and Excellent Sport Perfected and Popularized By Guy Gilpatric In The Mediterranean Sea Though Long Practiced Elsewhere by Other Benighted Savages: Setting Forth the Proper Manner of Making the Goggles, Spears & Other Needful Gadgets Together with Descriptions of Many Marvels Witnessed Upon the Bottom Of The Sea And Fully Exposing the Author's Cunning Methods of Swimming, Diving & Spearing Fish & Octopi. Illustrated.

Photographic frontispiece and 26 plates, line drawings in the text.

First Edition. 8vo. [223 x 149 x 30 mm]. xii, [ii], 182 pp. Bound in the publisher's original yellow cloth, the front cover with an octopus blocked in green, the spine lettered in green with a fish, plain endleaves, untrimmed edges. [ebc7582]

London: John Lane, The Bodley Head [1939].

£750



A very good copy. The folding plate after p.112 was sealed at the time of binding, and we have decided to leave it this way (though it could be unsealed).

This first edition is rare, with COPAC locating just four copies, at the British Library, Cambridge (possibly the later New York edition), Oxford and Trinity College Dublin, and Worldcat adding the National Library of Wales, Deutsches Schiffahrtsmuseum and the State Library of New South Wales. It is variously dated [1938] and [1939]. It was republished in New York by Dodd Mead and Company with Skin Diver Magazine in 1957.



Guy Gilpatric (1896-1950) was born in New York and became a demonstration, test and stunt pilot, performing in various movies, before serving as a fighter pilot in World War I. He settled in Antibes with his wife, writing stories and novels, including the Mr. Glenannon series, and practicing his goggling and spearfishing. The claim on the title to be "the first and only exhaustive treatise" on the subject has some substance and Gilpatric is credited with influencing the likes of Jacques-Yves Cousteau and Hans Haas.



PRINTED, PUBLISHED AND SOLD AT THE KELMSCOTT PRESS

7.

[GULIELMUS, ARCHBISHOP OF TYRE].

**The History of Godefrey of Boloyne and of the Conquest of Jherusalem.**

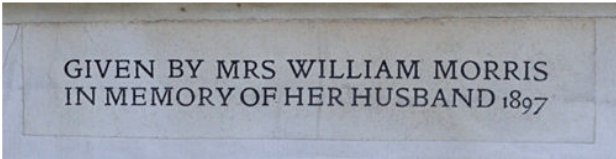
Printed in red and black with the text in Troy type and the glossary in Chaucer type, wood-engraved title and opposite page within elaborate borders, 414 other decorations, 100 forming two or three sided borders, large and small initials and foliate press device, all designed by William Morris.

Large 4to. [292 x 212 x 38 mm]. xxi, [iii], 450, [2] pp. Bound in the original limp vellum with yapp edges, the spine lettered in gilt, plain endleaves and uncut edges (blue silk ties partly broken, a little soiled). [ebc7674]

Hammersmith: Kelmscott Press, 27th April 1893.

£3800

Limited to 306 copies, of which this is one of 300 on paper, originally priced at £6 6s. A very good clean copy. With the printed label: "Given By Mrs William Morris In Memory Of Her Husband 1897", bookplate of Borough of Nottingham Free Public Libraries, with a manuscript note that it was presented by Mrs Wm. Morris of London, and a tipped-in library order form, noting that the volume was last requested on 21st November 1947. There is also a very discreet blind stamp for Nottingham Public Libraries at the head of the first page. Nottingham sold off its better books some years ago, and this was bought at the sale by the previous owner.



Reprinted from William Caxton's edition of 1481, and edited by H. Halliday Sparling. It was the fifth and last of the Caxton reprints, with many new ornaments and initials and a new printer's mark. It was the first book published and sold at the Kelmscott Press.



*IRISH BINDINGS*

8. **HAMILTON (Anthony).  
Oeuvres Mêlées En Prose Et En Vers.**

Woodcut title-page vignettes.

Seven volumes. 12mo. [145 x 86 x 156 mm]. [2]ff, xxviii, 269, [2] pp; [2]ff, 286, [1] pp; [2]ff, 293pp; [2]ff, 292pp; [2]ff, 275pp; [2]ff, 333pp; [2]ff, 227pp. Contemporary Irish bindings of tree calf, the covers with a gilt chain roll border. Smooth spines divided into five panels by gilt pallets lettered in the second on a red goatskin label and numbered in the fourth on a green goatskin label, the first and fifth with a flower centre, the third with an urn, the edges of the boards hatched in gilt, marbled endleaves, green edges. (Short crack in upper

joint and small patch of insect damage in lower joint of vol.1, small hole in upper joint of vol.2, more extensive insect activity to both covers of vol.3). [ebc7670]

[Liege & Spa: de l'Imprimerie de F. J. Desoer, Libraire] 1777.

£1500

The title is taken from the half-titles. Each volume has a part title, beginning with *Mémoires Du Comte De Grammont*. The imprint is taken from the final page of the last volume. A very good clean copy in a classic Irish binding of the period, with some characteristic insect activity confined to three covers. With the large initial "G" bookplate of George Forbes (1760-1837), 6th Earl of Granard, of Castle Forbes, Co. Longford, with printed shelf-labels. The library was sold at Sotheby's, 21/7/1993.



*BOUND BY JEFF CLEMENTS*

9. **HERBERT** (George).

**Sundrie Pieces.** A new selection of George Herbert's poetry, with samples of his prose. Edited, with an Introduction and Notes, by The Earl of Powis and illustrated with wood engravings by Sarah Van Niekerk.

Woodcut frontispiece portrait, five single page woodcuts and 18 vignettes; printed in purple and black.

Small folio. [314 x 185 x 28 mm]. xv, [iii], 99, [3] pp. Bound by Jeff Clements in 2007 (signed and dated inside rear cover) in grey goatskin over sculptured boards, consisting of three curved deeply grooved lines on each cover, with two black tooled lines crossing each cover and the spine and a wide grey line running vertically up each cover and two thinner curved lines in grey. Doublures of Fabriano "Guido Reni" brown handmade paper with

straight and curved lines in black, brick-red suede free endleaves, Fabriano "Rafaello" yellow handmade paper flyleaves, top edge stained brown. Contained in a brown cloth drop-over box lined with felt, lettered on a paper label. [ebc7058]

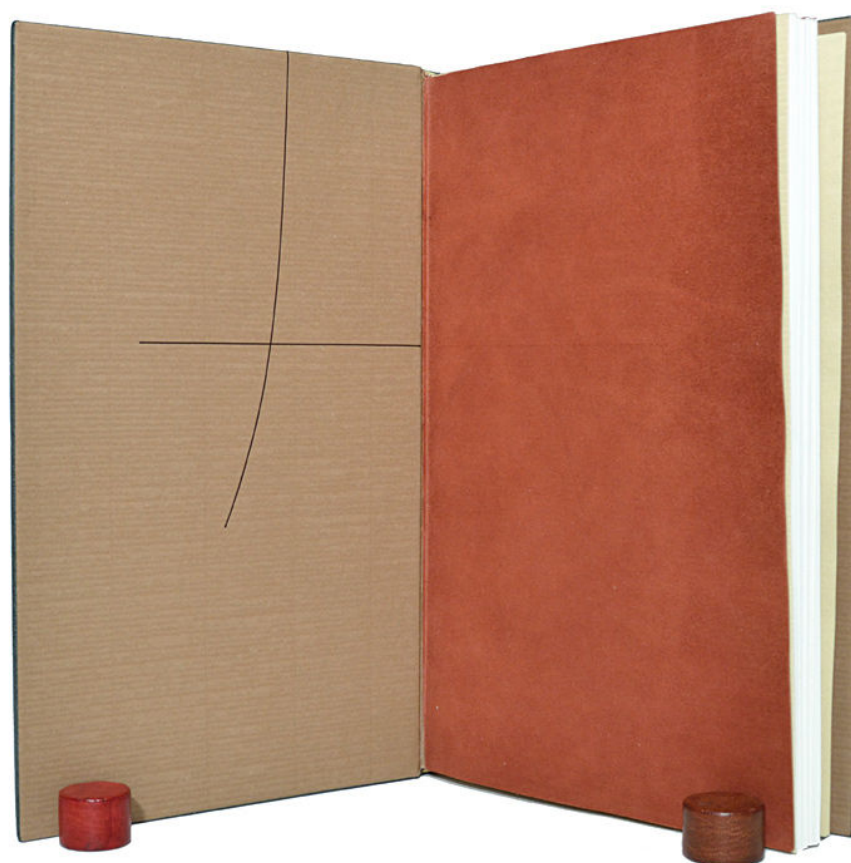
Gwasg Gregynog, 2003.

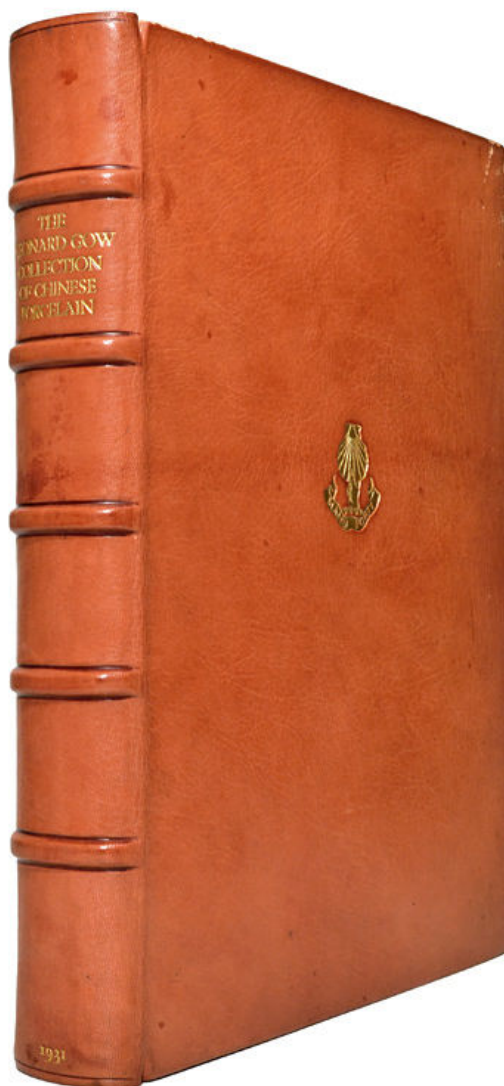
£4000

Designed and printed by David Vickers and limited to 215 copies, of which this is number 136.

In a letter dated 1st September 2007 the binder described his binding: "The use of mid-grey goatskin and black and grey lines, combined with the deep sculptured boards gives the binding a dignified and somewhat ecclesiastical character, further symbolised with the two crossing lines on each cover and doublures. The tonal quality is lightened by the coloured boardpapers, flyleaves and endleaves. The design grew out of the idea of man, placed low on the front cover reaching upwards, traversing the dividing line separating earth and heaven and hoping to attain the mysticism of the hereafter, symbolised high on the lower cover". He added: "This is the first binding for many years that relies purely on sculptural forms and tonal lines, no inlaid colour, at least not on the outside although the endleaves are very cheerful - whether this marks a new departure in my work remains to be seen".

Jeff Clements was born in Plymouth in 1934 and studied at the Plymouth College of Art and Design and at the L.C.C. Central School of Arts and Crafts. In 1957 he set up as a designer bookbinder and graphic designer and he was elected a member of the Guild of Contemporary Bookbinders in the same year. From 1961 he taught at Colleges of Art and Design in Plymouth, Newport and Bristol, where he was Dean of the Faculty from 1984 to 1988, and he has designed books for a number of publishers and presses, including the Folio Society. He was President of Designer Bookbinders from 1981 to 1983, and in 1988 he moved to Holland where his bindings continue to evolve.





*A SCOTTISH COLLECTION OF CHINESE PORCELAIN*

10. **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).



11. **HUXLEY** (Aldous).

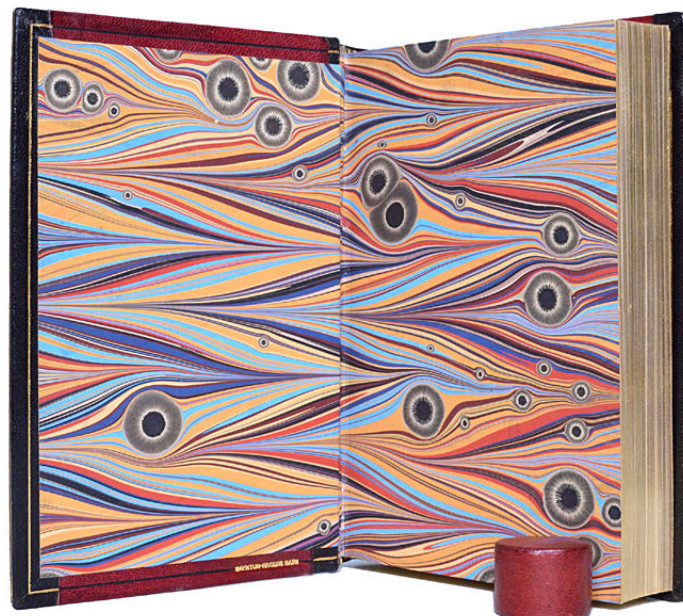
**Brave New World.** A Novel.

First Edition. 8vo. [173 x 115 x 31 mm]. [2]ff, 306, [2] pp. Newly bound by Bayntun-Riviere in full black morocco, the covers with red, yellow and black morocco inlays to a geometric design, tooled with gilt and black fillets, smooth spine lettered in gilt on a red morocco label and with a vertical gilt fillet terminating with an arrow head on the headcaps, the turn-ins tooled with a gilt and a black fillet, Renato Crepaldi marbled endleaves, gilt edges. Contained in a new black cloth drop-over box lined with bright yellow cloth and with walls of red cloth, lettered in gilt on a red morocco label. [4134]

London: Chatto & Windus, 1932.

£1500

The book was forwarded and designed and the box made by Sarah Baldi and the finishing was executed by Tony Evans under Sarah's supervision. Sarah worked in the bindery for a year, finishing in November, and this binding is testimony to her special skills. Watch out for her.





*PRESENTED TO THE SECRETARY OF THE ROYAL SOCIETY*

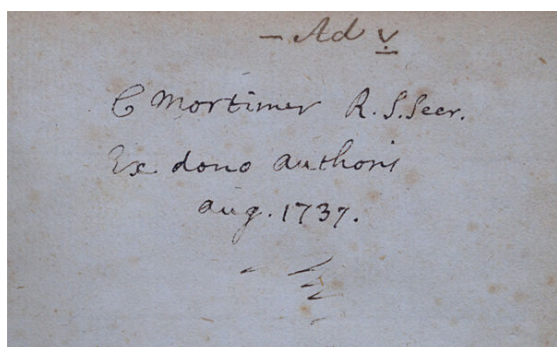
12. **KING** (John).

**An Essay on Hot and Cold Bathing.**

Engraved frontispiece of a view of King's bathing house near Bungay by Hillyard after Bardwell.

First Edition. 8vo. [199 x 123 x 20 mm]. xvi, [xx], 172, [4] pp. Bound in contemporary green goatskin, the covers with a gilt border composed of a roll and double fillet and repeated impressions of a flower-head within a crested compartment. The spine divided into six panels by raised bands and gilt compartments, lettered in the second, the others with four buds and three small flower-heads, the edges of the boards tooled with a gilt roll, marbled endleaves, gilt edges. (Spine a little faded and rubbed). [ebc7675]

London: printed by J. Bettenham for the Author: and sold by A. Bettesworth and C. Hitch in Pater-noster Row, and the Booksellers in the Country, 1737. £2500



Some minor browning or soiling and spotting but a very good copy. This is a presentation copy in a presentation binding, inscribed in ink on the front flyleaf: "C. Mortimer R.S. Secr. / Ex dono Authoris / Aug. 1737". There is a manuscript correction in the Subscribers List and the name "Gayler M.D." has been added at the end of the Appendix.

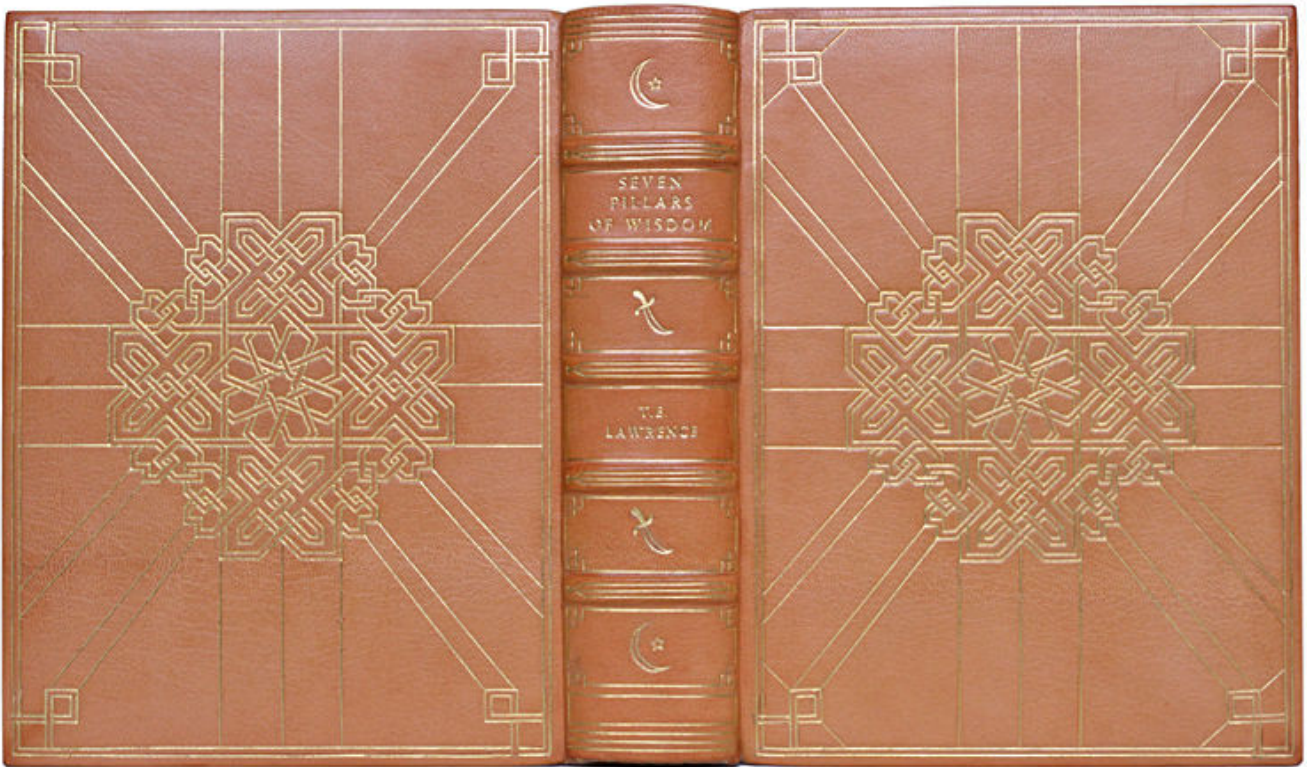
The recipient, Cromwell Mortimer (c.1693-1752), was elected a Fellow of the Royal Society in 1728, and mainly through the interest of Hans Sloane he was acting Secretary to the Society from 1730 until his death. Born in Essex, he studied medicine at Leiden University

and was created MD at Cambridge in 1728. He practised first in Hanover Square, moving to Bloomsbury Square to be closer to Sloane and his collections and patients. He edited volumes 36-46 of the Royal Society's *Philosophical Transactions*, was elected FSA in 1734, and was a member of the Gentlemen's Society at Spalding and the Royal Academy of Sciences at Paris. He inherited the family estate of Toppingo Hall, Hatfield Peverel in Essex.

John King was an apothecary at Bungay in Suffolk who in 1734 developed a spa at Ditchingham on the other side of the River Waveney. The final Advertisement leaf extols its virtues: "On the Norfolk Side of the River stands the Cold Bath (in a wholesome Air, free from the piercing Blasts of the North East and West Winds); the Water for its exquisite Coldness, Cleaness, Sweetness, Lightness, and continual rapid Motion, may justly vie with any in England; and to render it still more pleasant and agreeable, there is now erecting a commodious Foot Bridge over the County River, wide enough for a Sedan Chair to pass over, which is lately provided for the more safe conveyance of Gentlemen or Ladies from the Bagnio to their Coaches". The *Essay* is dedicated "to the very Learned and Ingenious Physicians in the Diocess of Norwich" and there is an impressive 20 page list of subscribers, many local and a few with medical qualifications. King describes the many benefits of hot and cold bathing, quoting the usual authors, and presents case studies including "Roger Hawes a Taylor at Bedingham in Norfolk, from a weakness fixed upon his ankles and knees became incapable of walking, but after a Fortnight's Cold Bathing, he so well recovered the use of his Legs, as to run away without paying for his immersions". The frontispiece depicts carriages, boats and pedestrians approaching the Spa, and it flourished for a number of decades.







13. **LAWRENCE (T. E.)**

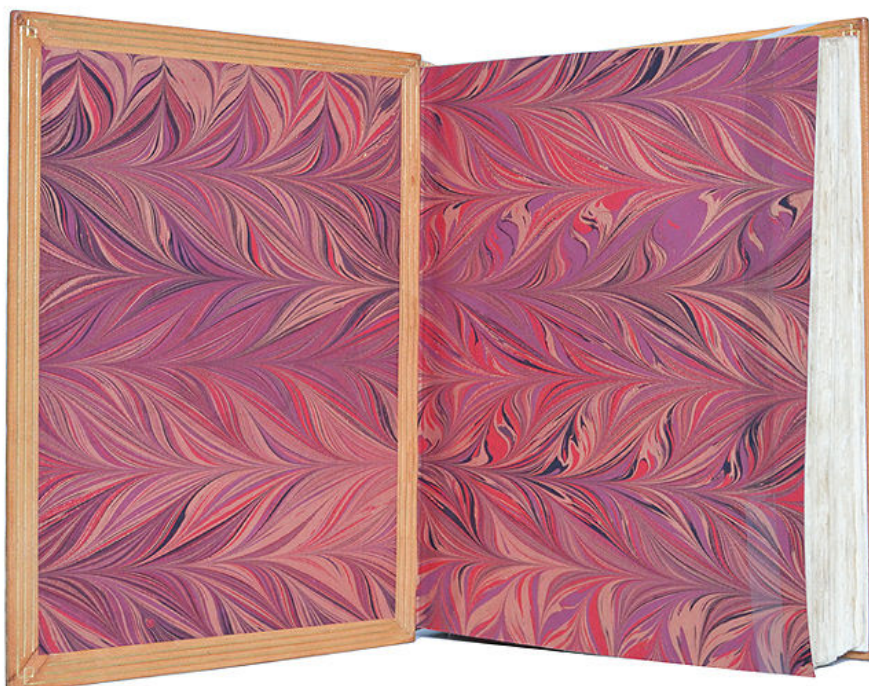
**Seven Pillars of Wisdom, a triumph.**

54 plates and four fold-out maps.

First Trade Edition. 4to. [257 x 193 x 56 mm]. 672pp. Newly bound by Bayntun-Riviere in full light tan morocco, the covers tooled in gilt with a border of two fillets connecting via multiple fillets to a large central geometrical arabesque block. The spine divided into six panels by gilt tooled raised bands and gilt compartments, lettered in the second and fourth, the first and sixth with a crescent moon and star, the third and fifth with a scimitar, the edges of the boards tooled with a gilt roll, the turn-ins and matching inside joints with three gilt fillets, marbled endleaves, top edge gilt, the others uncut. [4140]

London: Jonathan Cape, 1935.

£1750





*EMBROIDERED FELT, GILT GOATSKIN AND SILK, IN A CASE*

14. **MOORE** (Thomas).

**Lalla Rookh, an Oriental Romance.**

Title with woodcut illustration.

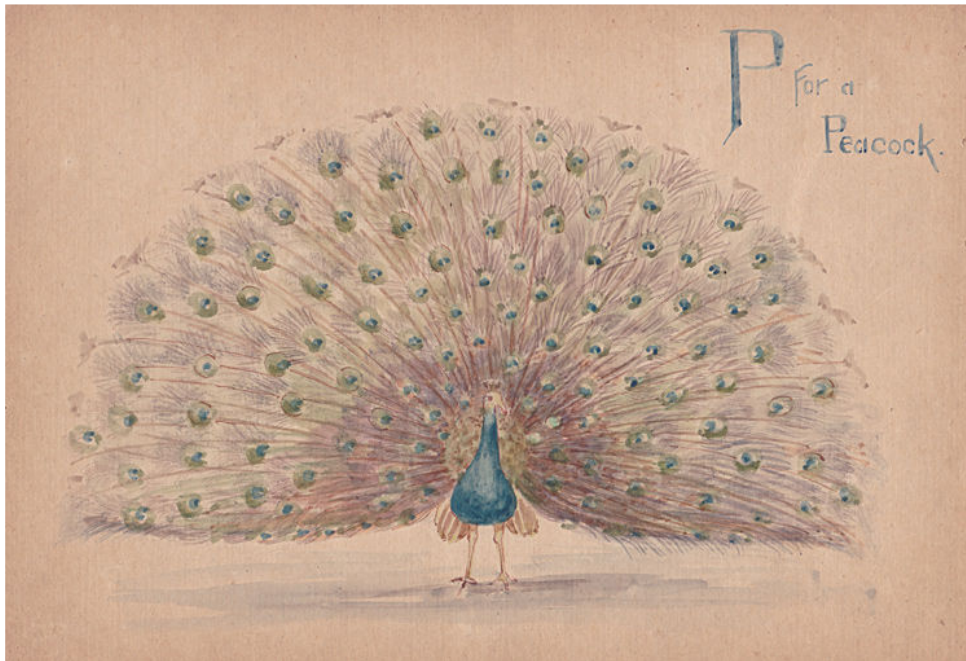
8vo. [178 x 115 x 20 mm]. xvi, 287, [1] pp. Contemporary binding of black felt over slightly bevelled boards, both covers embroidered in red thread with four leafy branches and a floral centrepiece and the smooth spine with four flowers. The turn-ins tooled with a gilt bud roll, red goatskin doublures with a border of a gilt double fillet, husk and ball roll and dotted roll, and inner panel of two fillets with tendrils formed by gouges and sprigs and flower-heads, ivory patterned silk free endleaves, gilt edges. Contained within the original black goatskin drop-over box, with flap sides and silver catch, lined with padded white silk. [ebc6126]

London: [by Spottiswoodes and Shaw for] Longman, Brown, Green, and Longmans, 1851.

£1500



An extraordinary binding in very good condition, with just a few trivial marks or spots on the black felt. It is surprising that it is not signed, as it is certainly worthy of identification. 1851 was a year of great creativity.



*X IS FOR PENGUINS*

15. **PEGGY**

**An Animal ABC.**

Manuscript in ink and watercolour illustrating 26 animals each representing a letter of the alphabet.

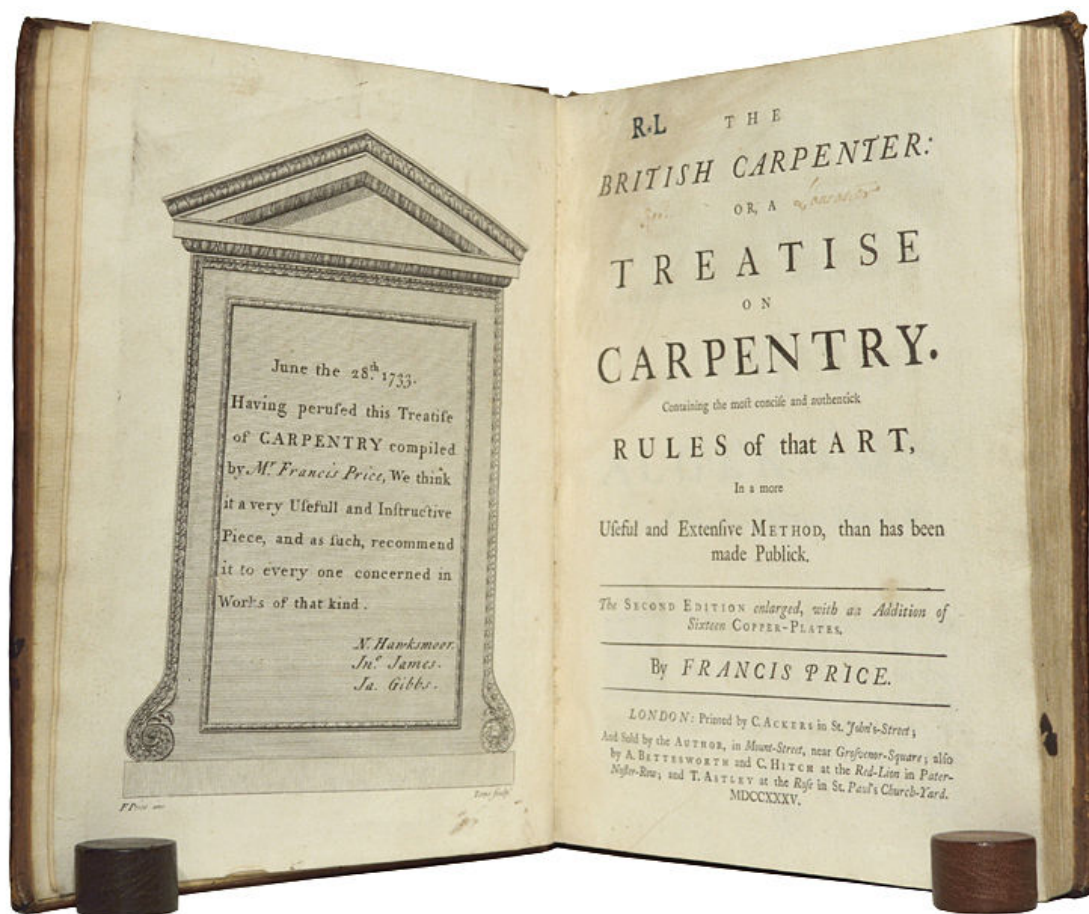
Oblong 8vo. [175 x 254 x 5 mm]. Original paper wrappers lettered and illustrated in watercolour on the front (rubbed and soiled, stitching broken). [ebc7672]

[N.p] September 1899.

£500



Pencil inscription inside front cover "Peggy Sept. 1899". The paper is a little browned, especially at the edges, and there are a few minor spots, but the illustrations are still clear and commendably well drawn. There is quite an eccentric choice of animals with a pair of Mute Swans for M, a Spoonbill and a Seal for S, a Unicorn for U, and a couple of Penguins for X (or "Xtras").



*THE FIRST COMPREHENSIVE WORK ON CARPENTRY IN ENGLISH*

16. **PRICE (Francis).**

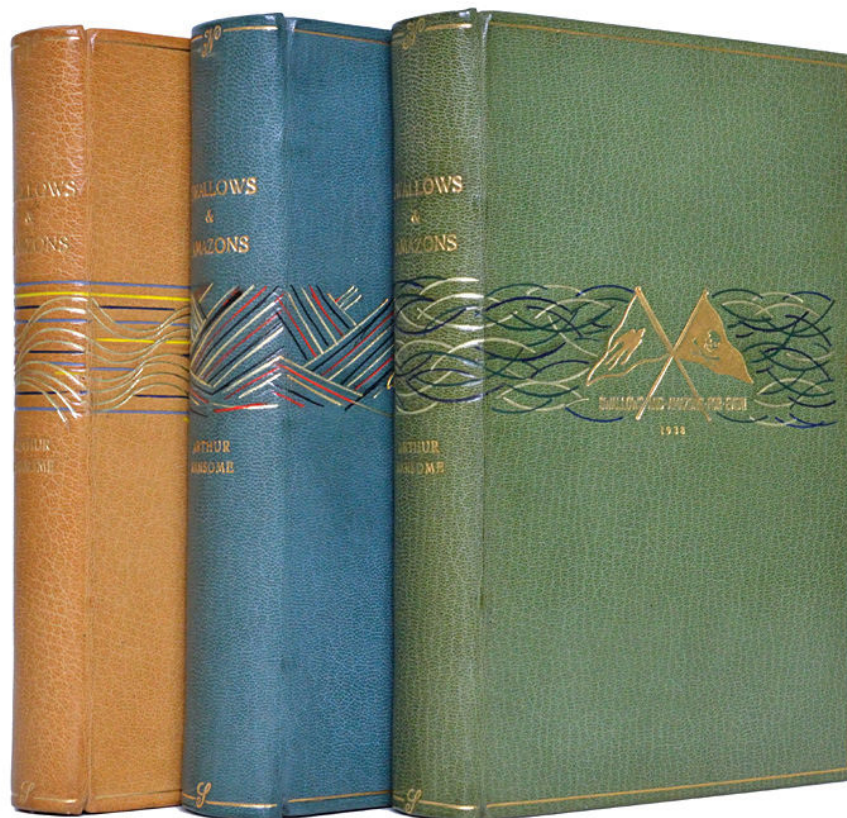
**The British Carpenter:** or, a Treatise on Carpentry. Containing the most concise and authentick Rules of that Art, In a more Useful and Extensive Method, than has been made Publick. The Second Edition enlarged, with an Addition of Sixteen Copper-Plates. [A Supplement to the British Carpenter: Containing Palladio's Orders of Architecture, with the Ornaments of Doors and Windows, Proportion'd and adjusted by Divisions on Scales; together with the accurate Curves of their Mouldings, and their Application to Use.] Part I with engraved frontispiece and 44 plates; part II with frontispiece and 16 plates by Toms after Price.

Two parts in one. 4to. [257 x 198 x 23 mm]. [2]ff, ii, [iv], 52 pp; [2]ff, 16pp. Bound in contemporary sprinkled calf, the covers with a gilt double fillet border, the spine divided into six panels, the bands flanked with a gilt double fillet, paper manuscript label in second panel, plain endleaves and edges. (Corners and upper headcap a little worn, rubbed). [ebc4780]

London: printed by C. Ackers in St. John's-Street; and sold by the Author, in Mount-Street, near Grosvenor-Square; also by A. Bettesworth and C. Hitch at the Red-Lion in Pater-Noster-Row; and T. Astley at the Rose in St. Paul's Church-Yard, 1735. £1500

Small wormhole towards the head of the Supplement, ink spot on fore-edge, a few spots and minor signs of soiling, but a very good copy. The title-page has the early ink signature of Robert Lancaster and his ink stamp "R\*L". There is a blackened impression of a George II coin on the verso of plate S in the first part, and two small ink stamps of the Selbourne Library.

Price introduced his *Treatise on Carpentry* as a compilation of "the most approv'd methods [given by Alberti, Serlio, Palladio and William Pope] of connecting timber together... digested... in such a manner as to need little or no explanation, otherwise than carefully inspecting the Plates" in order to be "intelligible to Carpenters" and "of use to the ingenious Theorist in Building". Published in May 1733, it was the first comprehensive work on carpentry in English and the standard one for the remainder of the century. The considerably enlarged second edition was published in 1735 under the new title *The British Carpenter*. It was given 16 new plates of timber construction, as well as a *Supplement*. The 16 new designs were marked with stars so that "whoever purchased the first Impression may joyn them thereto without Injury". Evidently the new title-page could also be bought separately and put in the place of the old one, which may account for the rarity of the first edition (ESTC records only four copies, at the British Library, Oxford, National Trust and Colonial Williamsburg. This second edition is also relatively rare, with seven copies in UK and 17 in USA and no copies currently being offered for sale). Just as the *Treatise* had the approval of Hawksmoor, James and Gibbs, so the *Supplement* had the protection of Palladio's bust on the frontispiece and his name emblazoned as a catchword on the title-page. Price's work was not superseded until the publication in 1820 of Thomas Tredgold's *Elements of Carpentry*. - Eileen Harris, *British Architectural Books and Writers 1556-1785*, 708.



17. **RANSOME (Arthur).**  
**Swallows & Amazons.**

Frontispiece map drawn by Steven Spurrier [mis-spelt Stephen on the title-page].  
First Edition. 8vo. [201 x 135 x 30 mm]. 349, [1] pp. Newly bound by Bayntun-Riviere in light brown morocco, the covers with a gilt fillet border extending across the smooth spine with the points of the compass, across the centre a series of gilt gouges and blue, black and

yellow fillets, following the pattern of the endleaves, with the "Swallows and Amazons For Ever" block and date on the front, the spine lettered in gilt, the edges of the boards tooled with a gilt fillet, the turn-ins with a gilt roll, multicoloured chiyogami endleaves, double-page coloured map endleaves bound in, gilt edges. [4139]

London: Jonathan Cape. New York: Jonathan Cape & Harrison Smith, 1930. £4000

**[With] Swallows & Amazons.**

Frontispiece, 27 plates and vignette tail-pieces by Clifford Webb and a map by Steven Spurrier. First Illustrated Edition. 8vo. [201 x 135 x 36 mm]. 349, [1] pp. Newly bound by Bayntun-Riviere in light blue morocco to match above but with a different pattern of gilt, black and red gouges and fillets, following the pattern of the chiyogami endleaves, double-page coloured map endleaves bound in.

London: Jonathan Cape, 1931.

**[And] Swallows & Amazons.**

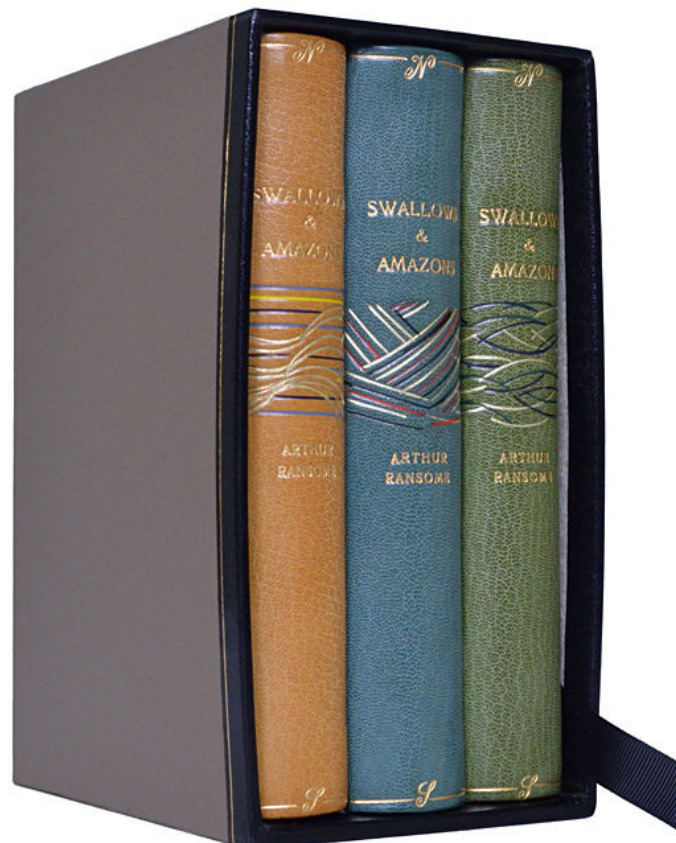
Frontispiece, 23 full-page illustrations and vignette tail-pieces by Arthur Ransome, with help from Miss Nancy Blackett and a map by Steven Spurrier.

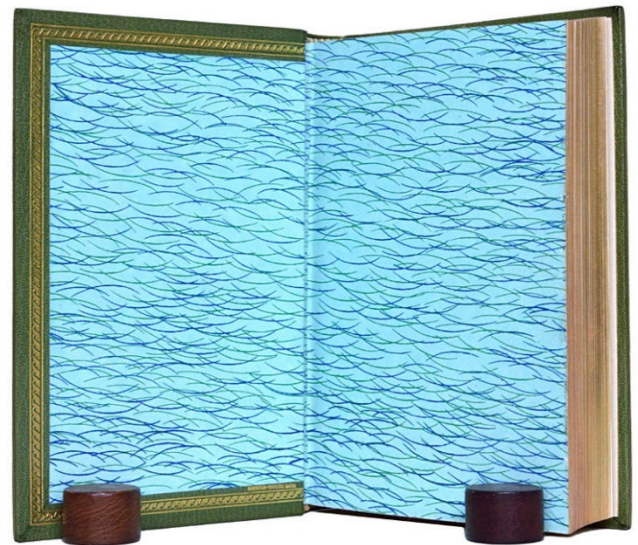
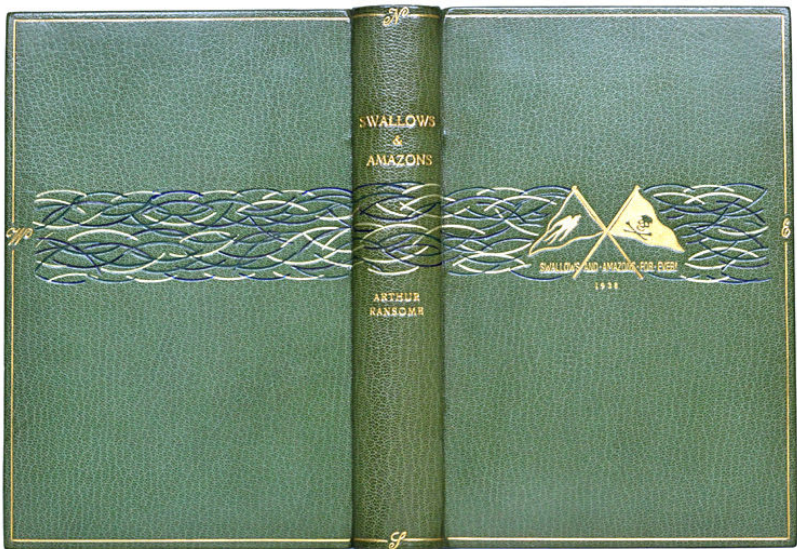
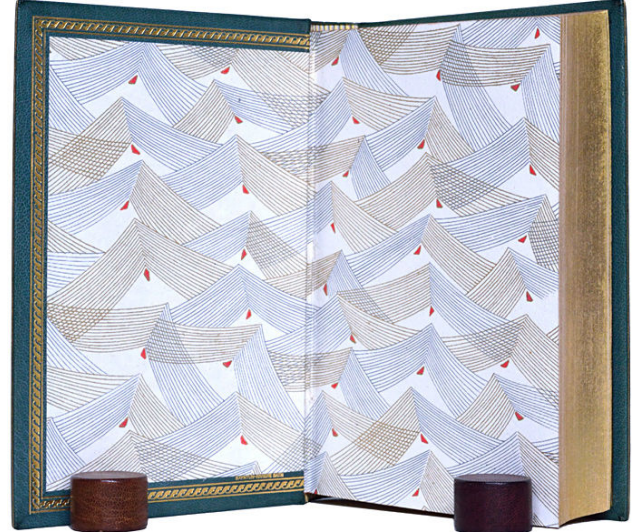
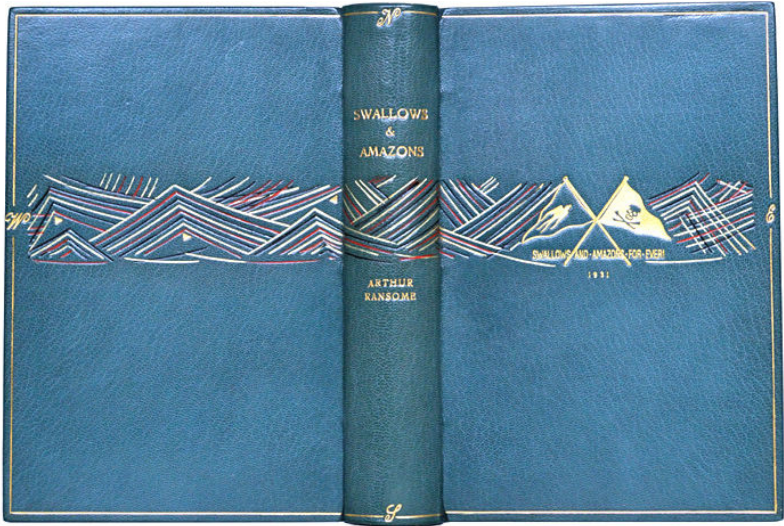
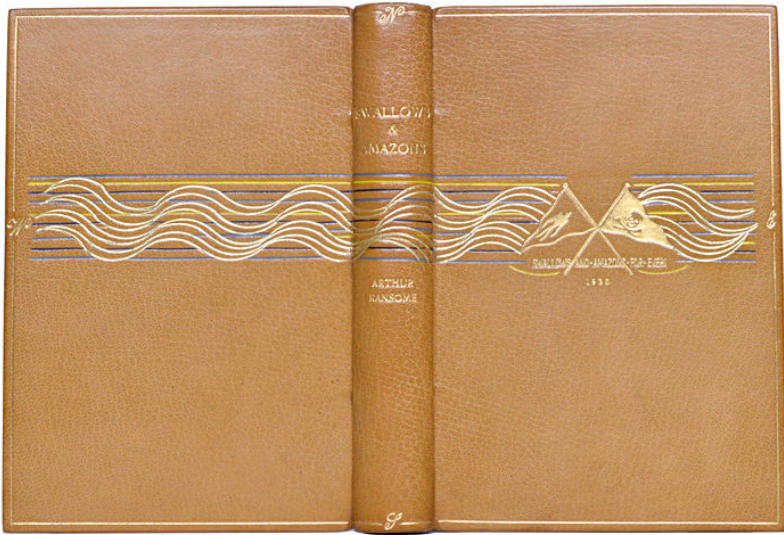
First Ransome Illustrated Edition. 8vo. [201 x 135 x 33 mm]. 375pp. Newly bound by Bayntun-Riviere in light green morocco to match the above but with a different pattern of gilt, green and blue gouges, following the pattern of the chiyogami endleaves, double-page coloured map endleaves bound in.

London: Jonathan Cape, 1938.

With contemporary ink signature on recto of the frontispiece.

The three volumes are housed together in a slipcase lined with felt and covered in lichen cloth with a black morocco opening and black ribbon.







18. **SULLIVAN** (Edmund J.)  
**An Etched Copper Printing Plate illustrating "Underpaying the Pipe"**, signed by  
Edmund J. Sullivan. [ebc4167]  
[203 x 151 mm].  
1925.

£750

The plate is signed "Sullivan" and dated "[19]25". There is an impression in the British Museum (illustrated in the on-line catalogue) with Sullivan's pencil signature and title "Underpaying the Pipe".

Edmund J. Sullivan (1869-1933) was the subject of a full chapter in Gordon N. Ray, *The Illustrator and the Book in England from 1790-1914*, pp.186-193. Ray concluded: "Sullivan's career as an illustrator was one of the most substantial and distinguished in the annals of English art. He was influential through his teaching at Goldsmith's College of Art, his knowledgeable and authoritative books on *Line* of 1921 and *The Art of Illustration* of 1922, and above all through the example of his own work. No doubt he was a belated Victorian, living beyond his due time, who continued to believe in the free yet faithful interpretation of his chosen author, in telling a story and rendering character, and in seeking to arouse in the reader the emotional response that he himself had felt to the text before him. But even for those whose view of illustration is poles apart from Sullivan's, he is saved by his draftsmanship and sense of design. James Thorpe called him "the greatest illustrator in line that this country has produced", and Percy Muir, though he could not quite endorse this claim, puts him with Bewick, Cruikshank, Keene, and Beardsley".





*SIR ISAAC LYON GOLDSMID'S COPY*

19. **TACITUS** (Publius Cornelius).  
**The Works of Tacitus.** With Political Discourses upon that Author, by Thomas Gordon Esq. The Third Edition corrected.  
 Five volumes. 12mo. [176 x 105 x 138 mm]. xvi, 317 pp; [1]f, 288pp; xxiii, [i], 359 pp; [1]f, 356pp; [1]f, 384pp. Bound in contemporary calf, the covers with a gilt fillet border and at the centre a later gilt crest and initials "ILG". The spines divided into six panels with raised bands and gilt compartments, lettered in the second on a red goatskin label and numbered in the third, the others with a serpent within a roundel surmounted with a coronet, the edges of the boards tooled with a gilt roll, marbled endleaves, plain edges. (Joints on vol.1 cracked but firm, some minor wear, rubbing and a few marks). [ebc7653]  
 London: printed for T. and T. Longman, C. Hitch and L. Hawes, A. Millar, R. Dodsley, J. and J. Rivington, and M. Cooper, 1753. £750

Occasional minor damp-staining but a very good copy. The crest on the covers (a lion rampant holding a mortar muzzle upwards) and initials are those of Sir Isaac Lyon Goldsmid, first Baronet (1778-1859). It is the fourth of four similar stamps attributed to him on the British Armorial Bindings database. A notable London financier and Jewish communal leader, in 1828 he played a prominent part in the foundation of University College London and in 1834 he helped establish University College Hospital. He was at the forefront of the movement for Jewish political emancipation, the abolition of slavery and penal reform. In 1841 he was made a baronet, thus becoming the first professing Jew to receive an English hereditary title. At his death his estate was valued at over £1 million.

First published in two folio volumes in London in 1728-31, followed by a Dublin edition and a second edition in four volumes in 1737. It remained a standard edition until the end of the century, though Gibbon was less than impressed, describing the style as "pompous".



FIRST EDITION OF AN ANGLING CLASSIC

20. [VENABLES (Robert)].  
**The Experienc'd Angler**, or Angling Improved.  
 Engraved additional title by Vaughan, with contemporary or early hand-colouring. 10 engravings of fishes in the text.  
 First Edition. 12mo. [143 x 92 x 20 mm]. [7]ff, 105, [7] pp. Bound in contemporary sheepskin (later endleaves, a later label now missing from the spine, foot of the spine neatly repaired, a little worn). Contained within a new green cloth drop-over box. [ebc2659]  
 [London] sold by Richard Marriott, [1662]. £4000

Wing V183. Westwood & Satchell, p.213.

Lacking the printed title-page, which does not appear to have been bound in. The full-title is *The Experienc'd Angler: or Angling Improved. Being a general discourse of angling; imparting many of the aptest wayes and choicest experiments for the taking of most sorts of fish in pond or river. London: printed for Richard Marriot, and are to be sold at his shop in St. Dunstan's Church-yard, 1662.* The blank lower corner of leaf E6 and a small strip at the outer margin of H5 have been torn away, there is some minor browning and foxing and occasional light damp-staining, and there are a number of contemporary ink corrections. It is still a good copy.

*The Experienc'd Angler* passed through five editions in Venables's lifetime, though no copy of a second edition has been located. ESTC records 13 copies of this first edition, with only the British Library and Bodleian copies in the UK. Only two complete copies (with the printed title) have been sold at auction since 1990: the Fox Pointe Manor copy in later calf, Sotheby's New York, 26/10/2016, lot 301, \$24,000, and the Stevens copy in modern morocco, Bonhams, 27/6/2006, lot 169, £16,800.

Robert Venables (1612-1687) rose to the rank of colonel within the parliamentary army, distinguishing himself first in Cheshire, and then commanding forces in the "pacification" of Ireland. He was appointed, jointly with William Penn, to command Cromwell's planned attack on the Southern West Indies. The mission was a disaster. Venables and Penn fell out, failing to take Hispaniola in April 1655, with Venables seeking compensation by invading Jamaica. This was aborted after taking the capital, for fear of a guerrilla campaign, and Penn fled back to England with Venables following in hot pursuit. Both were subjected to the displeasure of Cromwell and the council, and were interred in the Tower for a short time. The West Indies debacle effectively ended Venables's career and he returned to Cheshire to languish in obscurity. He evidently sought solace in angling and he notes that the minds of anglers are "usually more calm than others, especially hunters and falkners".

The two page preface "To his ingenious Friend the Author On his Angling Improv'd" was written by Isaac Walton, whose *Compleat Angler* was first published by Richard Marriot in 1653. The ten engraved vignettes of fish appear in both books. This work offers advice on the making of tackle (and the best places to buy it), artificial flies, the various sorts of baits, and how to keep them, the preferred haunts of different fish and when best and when not to angle. With the pre-1938 Maggs Bros cost code "uoso" and the bookplate of Oliver Collett.