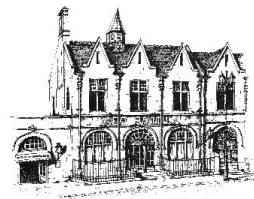


50 BOOKS AND SINGLE SHEETS

printed and in manuscript, on paper, vellum and silk, bound in goat, calf, sheep and pigskin, vellum, velvet, silk, cloth, canvas (or linen), printed boards and wrappers, hand-coloured and gilt embossed paper, cork and rosewood, with onyx cabochons and a plastic straw

EBC E-CATALOGUE 10

2015



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ILLUMINATED MANUSCRIPT FROM THE PHOEBE BOYLE COLLECTION

1. **ALDRICH** (Thomas Bailey).

Friar Jerome's Beautiful Book.

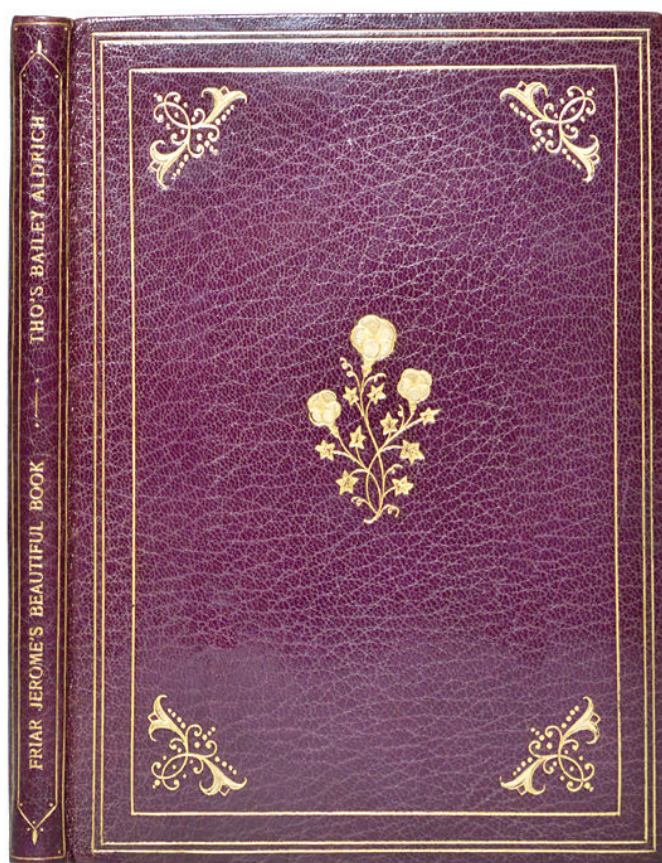
Manuscript on vellum by Siuol Na-Huab, with illuminated title-page, watercolour of Friar Jerome at work, c.22 watercolour designs and decorative borders and 30 illuminated initials.

8vo. [215 x 153 x 15 mm]. [32]pp. Contemporary binding of purple goatskin, signed "The Renaissance Society" in gilt on front turn-in, the covers tooled in gilt with a border of two fillets and single fillet panels with lilies with white onlays in the corners and a three headed flower with white onlays at the centre. Smooth spine lettered upwards within a gilt panel, wide turn-ins and matching inside joints, tooled with gilt fillets and flowers in the corners with white onlays, green goatskin doublures, white silk endleaves. Contained within a cloth chemise and slipcase with purple goatskin spine panelled and lettered in gilt. [ebc4405]

[c.1915]

£4000

The final page is lettered "Written and Illuminated for The Renaissance Society by Siuol Na-Huab". This appears to be his only recorded work, and as such could be regarded as his masterpiece. It is an ambitious and competent piece of work, good enough for Phoebe Boyle, who has attached her bookplate to the front flyleaf. Boyle's collection of "Ancient and Modern Manuscripts on vellum", was sold at the Anderson Galleries in November 1923. This manuscript later sold at Swann Galleries, 12/01/1984, as lot 167.



No.1

2. [ARREST WARRANT].

County of Lancaster to wit. To the Constables of the Township of [Oldham] in the County of Lancaster, and to all other Constables and Peace Officers within the said County.

Single sheet [318 x 202 mm] printed on the recto and completed in manuscript, with three red wax seals. [ebc4415]

[1762]

£350

Once folded and with Japanese tissue repairs to short tears. Not in ESTC.

"Whereas Information upon Oath hath this day been made unto us John Bradshaw, George Lloyd and Peter Mainwaring Esquires three of his Justices of the Peace for the said County whereby it doth appear, that Ann Graves of Hollinwood in the Township of Oldham aforesaid spinster did on the twelfth day of July last past at

Hollinwood aforesaid feloniously steal a quantity of wheat-flour or meal the property of Henry Booth of Hollinwood aforesaid carrier. These are therefore, in his Majesty's Name, strictly to charge and command you immediately on sight hereof to apprehend the said Ann Greaves and to bring her before us...." The document is signed by Bradshaw, Lloyd and Mainwaring, alongside red wax seals covered in paper.

County of Lancaster. } To the Constables of the Township of Oldham — " — "
 to wit. } in the County of Lancaster, and to all other Constables and Peace Officers within the said County.

WHEREAS ~~Information upon Oath~~ ^{Information upon Oath} hath this day been made unto us John Bradshaw George Lloyd and Peter Mainwaring Esquires —

of his Majesty's Justices of the Peace for the said County, it doth appear, That Ann Greaves of Hollinwood in the Township of Oldham aforesaid spinster did on the Twelfth day of July last past at Hollinwood aforesaid feloniously steal a quantity of wheat-flour or meal the property of Henry Booth of Hollinwood aforesaid carrier

THESE are therefore, in his Majesty's Name, strictly to charge and command you immediately on sight hereof to apprehend the said Ann Greaves and to bring her before us or some other of his Majesty's Justices of the Peace for the said County, to be examin'd concerning the Premises, and to be proceeded against according to Law. Herein fail not. Given under our Hands and Seal the ~~12th~~ ^{12th} Day of ~~July~~ ^{July} in the Year of our Lord One Thousand Seven Hundred and Sixty ~~Two~~ ^{Two}.

Bradshaw
 Geo. Lloyd
 Peter Mainwaring





BOUND BY JENNI GREY

3. [BIBLE].

The Holy Bible The Revised Version. With Revised Marginal References. Printed for the Universities of Oxford and Cambridge.

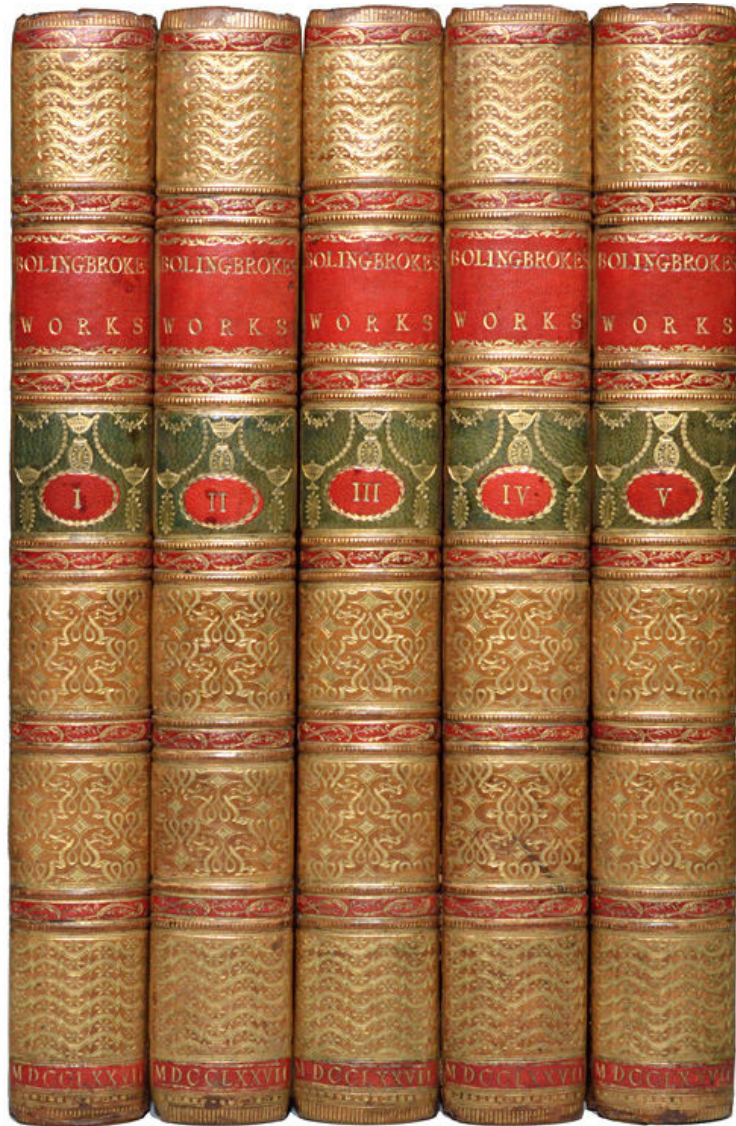
8vo. [171 x 106 x 45 mm]. Bound by Jenni Grey in 2002 in rosewood boards with rounded corners and black goatskin spine, each board with ten inlaid black wooden strips running inwards from the fore-edge and terminating with onyx cabochons and ten black goatskin bands running in parallel from towards the centre of the boards and across the spine, with onyx cabochons at each end, brown endleaves, edges stained dark over the original gilt. Contained within a rosewood box, lined with black velvet, with a pull-off top with a raised handle inlaid with 12 black wooden strips and onyx cabochons. [ebc4370]

Oxford: at the University Press, 1906

£1500

Jenni Grey studied Graphic Design and Illustration at the University of Brighton, and has lectured on Illustration and Book Arts at the same University since 1987. She was elected onto the Arts Council Selected Index in 1986, and as a Fellow of Designer Bookbinders in 1989. She was President of DB from 1996 to 1998.

In her own words: "Bookbinding provides a constant source of ideas and challenges for me. I am continually developing and simplifying the structures I use to maximise the time I spend on the creative element of my work, and to enable me to work with materials such as wood and metal or techniques such as embroidery. My ideas always stem from the text, but I find I can have a variety of different responses dependant on the book itself. Sometimes an interpretive angle is called for, at other times a more personal approach seems appropriate. The concept should also be sympathetic to the design and illustrations of the text. The challenge being to combine a collection of ideas and materials into a visually complete object".



4. **BOLINGBROKE** (Henry St. John, Viscount).

The Works. In Five Volumes, complete. Published by David Mallet, Esq.

Engraved frontispiece portrait.

Second Collected Edition. Five volumes. 4to. [310 x 240 x 215 mm]. [2]ff, lvii, [i], 108, [3], 100-563 pp; [2]ff, 527pp; [2]ff, 561pp; [2]ff, 632pp; [1]f, 567pp. Bound in contemporary tree calf, the covers with a narrow gilt Greek-key roll border. The spines divided into six panels with double bands, with onlaid strips of red goatskin between them tooled with a gilt roll, lettered in the second panel on a red label, numbered in the third on an oval red label within a green label tooled with three urns, three medallions and swags, dated at the foot on a narrow red label, the first and sixth panels tooled with a repeated wave and flower pallet, the fourth and fifth with a repeated scroll pallet, the edges of the boards tooled with a gilt fillet, the turn-ins with the Greek-key roll used twice, marbled endleaves, red swirl-pattern marbled edges. (Headcaps slightly chipped, short cracks to a few joints, tips of the corners exposed.)

[ebc4403]

London: Printed in the Year 1777

£2800

A fine copy in a splendid binding. Although there are minor signs of wear, it is not in need of repair.



Previously published in 1754. Henry St. John, 1st Viscount Bolingbroke (1678-1751), was a philosopher and politician who led the Tory party during the reign of Queen Anne, and exerted considerable influence over England's diplomatic relations with France. He ruined his political career by supporting the Jacobite claim in 1715, and had to seek exile in France. Disraeli nevertheless credited him as the "Founder of Modern Toryism". He was the patron of Alexander Pope, a major influence on Voltaire and a close friend of Jonathan Swift, who said of him that his aim in life seemed to be to mix licentious orgies with the highest political responsibilities.

Bookplate of John Smyth of Heath [Hall], Yorkshire. Smyth (1748-1811) married Lady Georgiana Fitzroy, daughter of the 3rd Duke of Grafton in 1778. He was M.P. for Pontefract 1783-1807, Lord of the Admiralty 1791-94, Lord of the Treasury 1794-1802, Master of the Mint 1802-04, and Member of the Board of Trade 1805-06.



5. [BURGOYNE (Elizabeth)?].

The Pig Faced Family.

Original drawing of pen and ink and watercolour on paper [120 x 221 mm], with gilt border, stuck to card. [ebc4417]

[c.1815]

£400

The previous owner of this drawing bought it in Oxford forty or so years ago, and it came from an album of original works attributed to Elizabeth Burgoyne, who was said to be a pupil of the artist Joshua Cristall (1767-1847). Elizabeth was the daughter of Admiral Sir Elias Harvey (1758-1830) and Lady Louisa (née Nugent, who he in married 1784) of Chigwell, Essex. She married Montagu Burgoyne (1750-1836) and they resided at Mark Hall, Harlow. She is not to be confused with the botanical artist Elizabeth Burgoyne, to whom William Curtis dedicated the first volume of his *Botanical Magazine* in 1787.

The *Gentleman's Magazine* for May 1836 noted that Mr. and Mrs. Burgoyne "were, indeed, a pattern of conjugal affection". Elizabeth's affection did not, perhaps, extend to all of her acquaintances.

THE KING OF HANOVER'S COPY

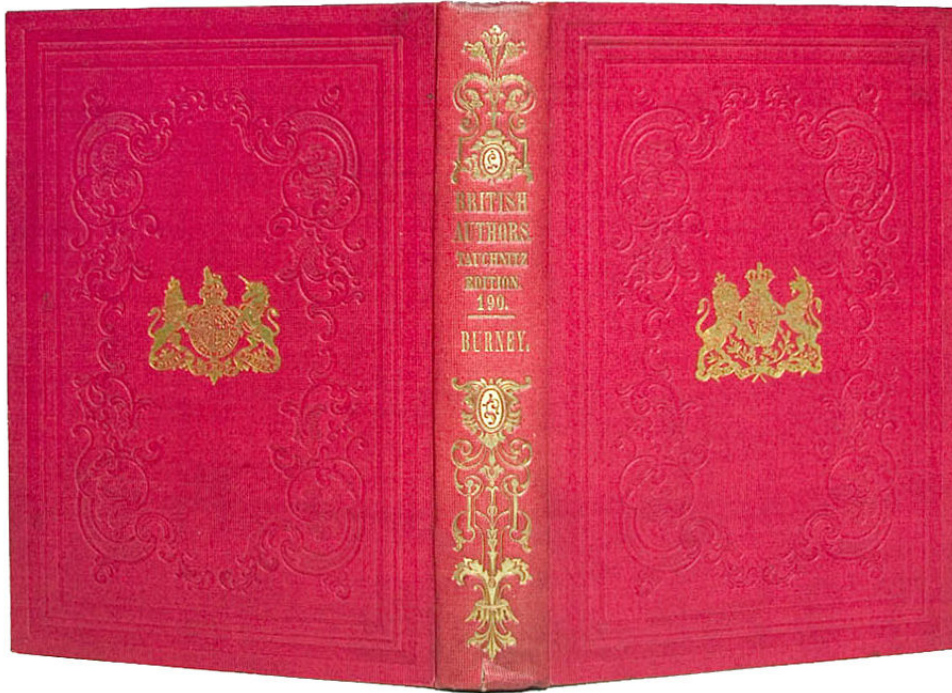
6. **BURNEY** (Frances).

Evelina; or, the History of a Young Lady's Introduction to the World.

12mo. [156 x 112 x 24 mm]. xii, 444 pp. Contemporary binding of red cloth, the covers blocked in blind and with the Hanoverian royal coat of arms in gilt at the centre. Smooth spine blocked and lettered in gilt, yellow endleaves, gilt edges. (Short tear to lower headcap). [ebc3547]

Leipzig: Bernh. Tauchnitz jun, 1850

£350



A fine copy with many of the pages unopened. It was specially bound for Ernst August, King of Hanover, and has his royal arms in gilt on both covers, his red circular ink stamp on the verso of the title-page and library shelf-marks "XIX.1 369" on a loosely inserted slip of paper.

Ernest Augustus (1771-1851) was the fifth son of George III and Queen Charlotte and was born at Buckingham House (later Palace). His childhood was spent at Kew and in 1786 he was sent to study at the University of Göttingen. In 1790 he joined the 9th Hanoverian hussars, and fought with great courage, losing his left eye at Tournai. He was created Duke of Cumberland and Teviotdale, and Earl of Armagh, in April 1799, Parliament then approving an allowance of £12,000 a year. He did not always see eye to eye with the Prince of Wales (his brother, George IV) and was not overly popular with the British public. In 1815 he married his twice-widowed cousin, Friederike, and from 1818 to 1828 the Cumberlands lived in voluntary exile, mostly in Berlin. As Queen Victoria's eldest surviving uncle the Duke succeeded his brother William IV as king of Hanover, where the Salic laws prevailed. On 28th June 1837 King Ernst made a triumphant entry into the city. His benevolent autocracy suited the majority of his subjects, and when revolution shook Germany in 1848 only one life was lost in

demonstrations in Hanover. His equestrian statue, paid for by voluntary contributions after his death, was inscribed: "To the Father of His Country from a Faithful People".

Ernst was succeeded by his only child, George. He was born in Berlin on 27th May 1819, and was thus three days younger than his cousin Victoria. Most of his boyhood was spent at Kew where, in March 1833 he lost the sight of both eyes after an unexplained accident. In 1843 he married Princess Marie Alexandria, daughter of the Duke of Saxe-Altenburg and he succeeded to the throne as George V. In 1866 the state was annexed by Prussia, and George escaped to Austria. He spent the last years of his life in Paris and was buried in St. George's Chapel, Windsor.

7. **COOKE** (William Bernard) and **COOKE** (George).

Views on the Thames.

75 engraved plates on india paper with tissue guards by W.B. Cooke after P. de Wint, S. Owen, J. Hughes, W. Alexander, W. Havell, G. Arnald, G. Barrett, R. R. Reinagle, L. Francia, E. Blore, J. Rennie, and L. Clennell.

Folio. [372 x 266 x 38 mm]. [4]ff. Bound in contemporary grained blue goatskin, the covers with a gilt border of a chain roll and wide palmette and floral swag roll. Smooth spine divided into seven panels by a pallet and small tools arranged in a lozenge-shape, lettered in the second, fifth and seventh panels, a vine roll at the head and floral lattice pattern at the foot, the edges of the boards, turn-ins and marching inside joints tooled with gilt rolls, glazed pink paper endleaves, gilt edges. [ebc4422]

London: [by W. Wilson for] W. B. Cooke, 9 Soho-Square, 1822
£3800

With:

Descriptions of the Views on the Thames.

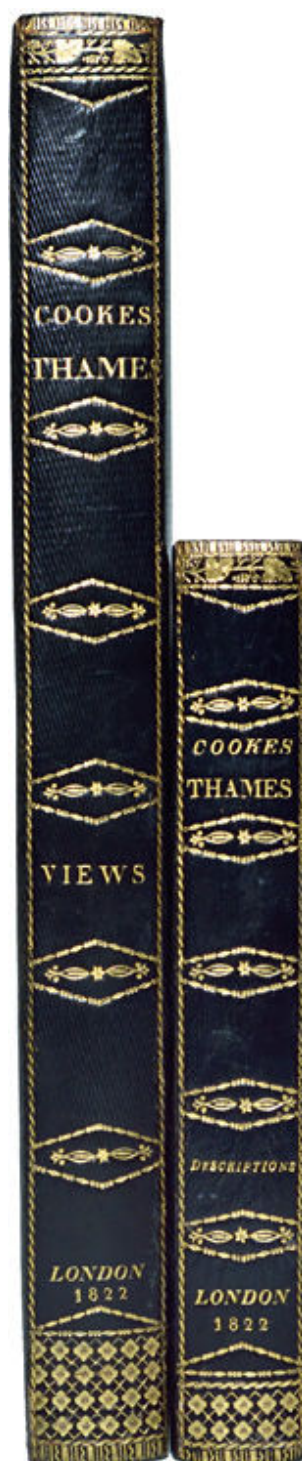
Engraved title-page with a View of Cookham by Cooke after de Wint.

8vo. [236 x 161 x 34 mm]. [190]ff. Bound uniformly with the above, with the spine divided into six panels.

London: [by W. Wilson for] W. B. Cooke, 1822

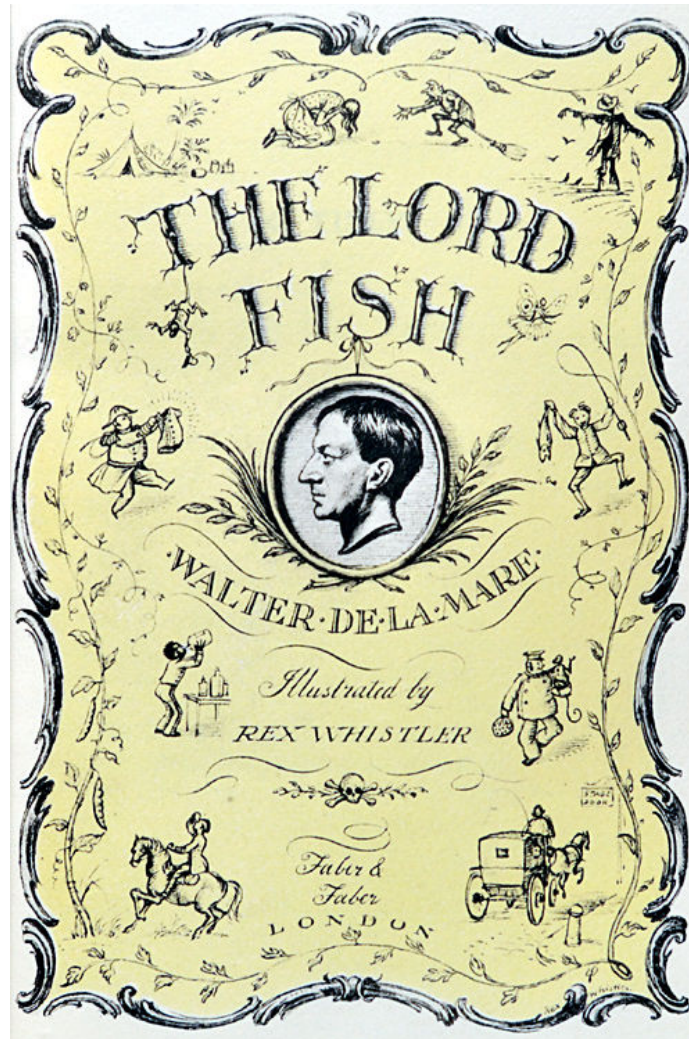
A superb copy from the Fürstenberg library at Donaueschingen, with "ES" ink stamp.

This work is a new edition of a set of prints after drawings by Samuel Owen first published in 1811. This 1822 edition retains only 38 of Owen's original engravings and these have been embellished with artistic or romantic settings to suit the mood for the picturesque. The new views include 14 after Peter de Wint



and four after Louis Francia, which are "evidence of the fascination that Thames river craft, shipbuilding and shipbreaking exercised on a number of the artists of the period" (Adams, *London Illustrated 1604-1851*). It was advertised in Royal Quarto and Imperial Quarto, and "a small number to be taken off on India paper, Proof".





ONE OF 60 COPIES ON HAND-MADE PAPER

8. **DE LA MARE** (Walter).

The Lord Fish.

Illustrated by Rex Whistler.

8vo. [214 x 145 x 35 mm]. [1]f, 289, [2] pp. Bound in the original purple vellum with yapp fore-edges, the front cover and spine blocked in gilt, pictorial endleaves, top edge gilt, the others uncut. (Spine faded). Contained in a new purple cloth slipcase. [ebc2922]

London: [by W. Lewis at the University Press, Cambridge for] Faber & Faber, [1933] £495

Number 17 of 60 copies printed on English hand-made paper and signed by the author. Apart from the fading to the spine this is a fine copy.



BOUND BY ZAEHNSDORF, WITH PROTECTIVE CHEMISE

9. **DOBSON** (Austin).

Horace Walpole. A Memoir. With an Appendix of Books Printed at the Strawberry Hill Press. With Illustrations by Percy and Léon Moran.

Etched frontispiece, 12 full-page illustrations and 10 vignette head-pieces.

First Edition. Small 4to. [250 x 175 x 33 mm]. 370pp. Bound by Zaehnsdorf in 1897 (signed and dated in gilt on front turn-in and with blind oval stamp on rear silk endleaf) in brown goatskin, the covers with a wide gilt border of two fillets, a mass of small floral tools, circles and dots, enclosed by two fillets with convex gouges at the corners and the centre of the two long sides, with long leafy stems along the insides. The spine divided into six panels with thick bands each tooled with five gilt fillets, lettered in the second and fourth panels and at the foot, the first and fifth panels with leafy stems pointing left and right, the third and sixth with a mass of small floral tools, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt solid and broken fillets and small floral tools, red silk endleaves, top edge gilt, the others uncut. Contained in a brown goatskin chemise with yapp edges, lined with white felt, the spine lettered in gilt. (Chemise a little rubbed). [ebc4425]

London: James R. Osgood, McIlvane & Co. 1890

£2000



Printed at the De Vinne Press in New York and dedicated to the members of the Grolier Club. Four copies were printed on vellum, five on Van Gelder paper, 50 on Japan paper and 425 on Dickinson paper. This is copy no.405. It is a fine copy in a fine Zaehnsdorf binding, complete with a smart chemise, with yapp edges which enclose the book.

The work was republished in 1893, 1910 and 1927. The bibliography is impressively detailed.

THE FIRST PRINTING OF DOMESDAY BOOK

10. [DOMESDAY BOOK].

[Domesday-Book, Seu Liber Censualis Willelmi Primi Regis Angliae....]

First Edition. Two volumes. Folio. [441 x 290 x 108 mm]. 382ff; 229, [3], 231-450 pp. Contemporary Irish bindings of polished calf, the spines divided into seven panels by raised bands flanked with a gilt fillet, lettered in the second panel on a red goatskin label and numbered in the third on a green goatskin label, the edges of the boards hatched in gilt, plain endleaves. (Short split to foot of upper joint of vol.1, a little rubbed). [ebc4395]

[London: 1783]

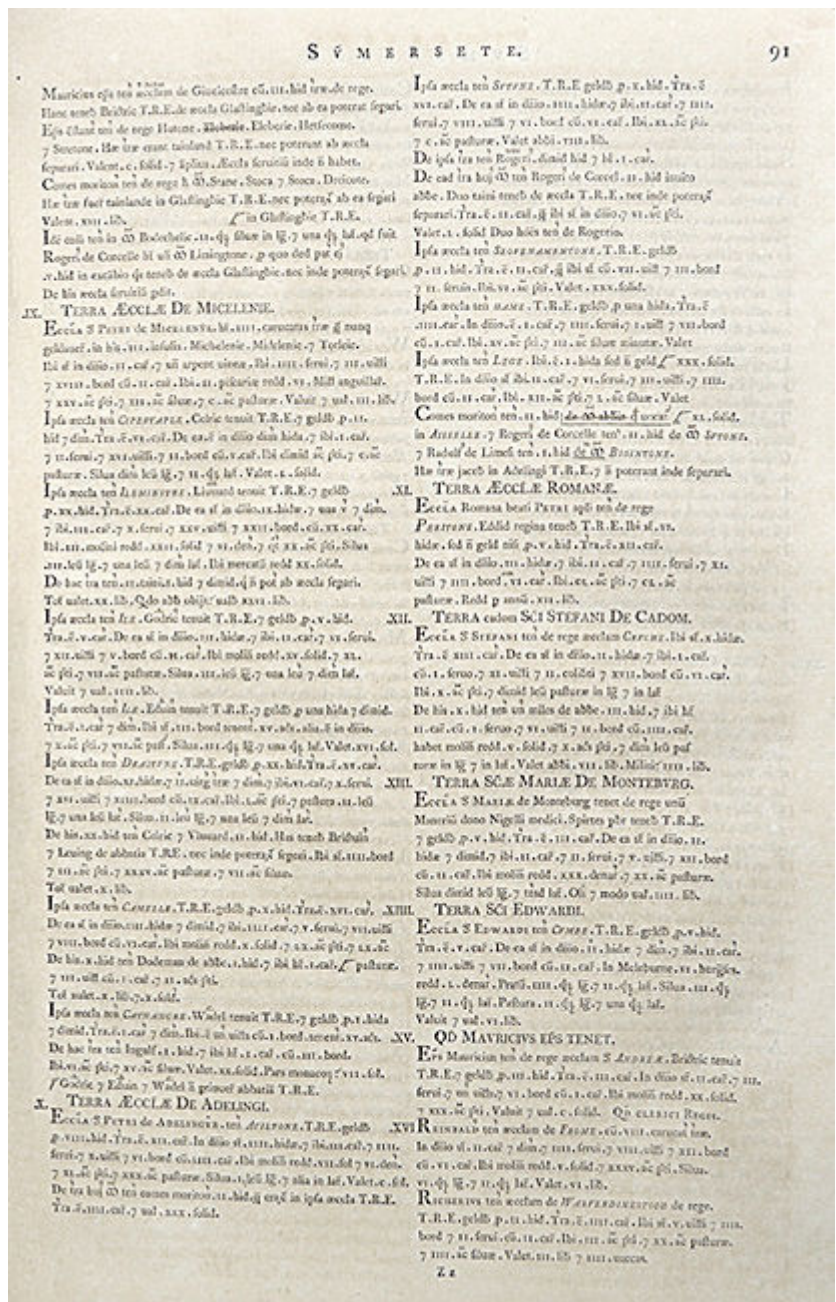
£2000

In vol.1 f.39 has been folded in at the fore-edge and ff.77 and 78 have been folded in at the foot, to accommodate extended printing. Closed marginal tear f.229 in vol.1, and small hole in blank margin pp.87-8 in vol.2. Occasional light spotting but a very good copy in a handsome Irish binding.

This is the first printed edition of the Domesday Book. It was commissioned by Parliament in 1770, and Abraham Farley is credited as the editor. A special font reproducing the Domesday script was produced, and the project cost the government £38,000. The type was destroyed in the fire at John Nichols's printing house in February 1808. In 1811 a volume of indexes was added and in 1816 a supplementary volume, with separate index, was published. These two volumes of 1783 were published without title-pages, though they are sometimes found with titles specially printed in 1816. In vol.1 there are 56 blank pages, and although many of the marginal

notes and extraneous matter was omitted, corrections and crossing-outs have been faithfully copied.

With the bookplate of Charles Vane, 3rd Marquess of Londonderry (1778-1854), soldier, politician, Minister to Prussia (1813-14) and British Ambassador to Vienna (1814-23).





11. [EDINBURGH].

Eight Engravings of the Ruins occasioned by the Great Fires in Edinburgh on the 15th, 16th & 17th November 1824.

Eight etched and lithographed plates.

Oblong folio. [296 x 475 x 4 mm]. In the original wrappers with the title engraved on the front, green glazed paper backstrip, untrimmed edges. (Backstrip split along length of the spine, but sewing intact). [ebc4428]

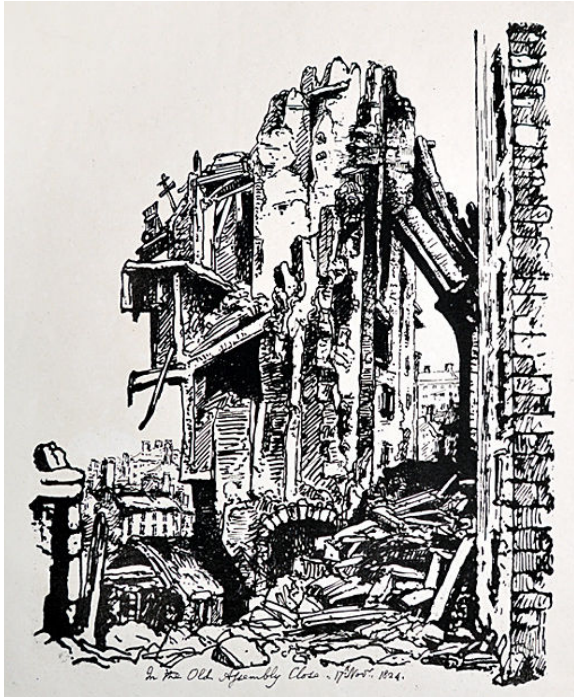
Edinburgh: published for the Benefit of the Sufferers, and sold by A. Constable & Co. 1824

£1500

Priced at 7/6. A fine copy of this remarkable series of plates.

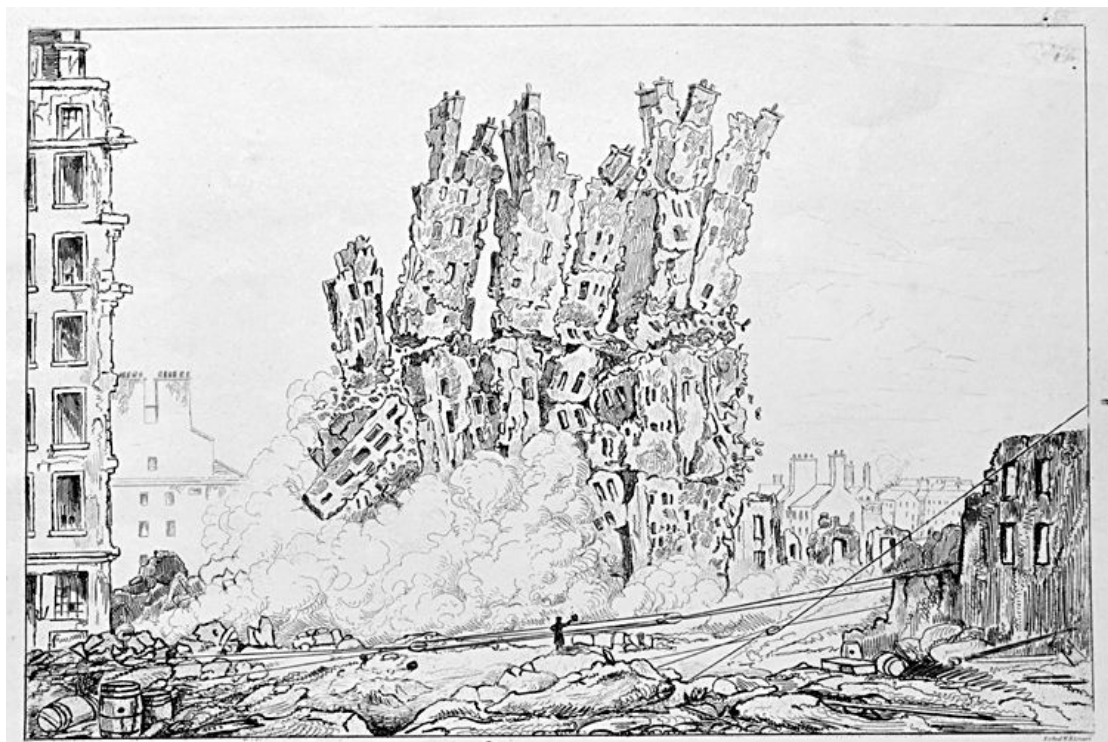
1. "State of the Parliament Square at Day-Break on Wednesday the 17th Novr. 1824". Etched by W. H. Lizars.
2. "Con's Close. 17th Nov. 1824 Spot where three men were crushed to death". Lithograph.
3. "In the Old Assembly Close. 17th Novr, 1824". Lithograph.
4. "View from the Old Fish Market Close". Etched by W. H. Lizars.
5. "General View of the Ruins. Friday 19th Novr. 1824". Etched by W. H. Lizars. Folding [698 x 288 mm].
6. "Preparations for Pulling Down the Great Gable. Friday Evening 19th Novr." Etched by W. H. Lizars.
7. "Remnant of the Great Gable - The Highest in Edinr - From the Cowgate at One O'Clock on Saturday 20th Novr. Etched by W. H. Lizars. Folding [698 x 288 mm].

8. "Appearance of the Ruins on the Eastern Side of the Parliament Square the instant after the Mines were Sprung at Noon on Saty. 20th Novr. 1824". Etched by W. H Lizars.



The Great Fire of Edinburgh, 1824, began in a printer's shop in the High Street and burned for four days. It killed 13 people and destroyed some 400 homes. Unfortunately the Fire Brigade had only just been formed by James Braidwood, so the team was not fully trained or equipped.

The engravings are rare, and they are not recorded on the online catalogues of the British Museum or Victoria and Albert Museum. COPAC locates copies at the British Library, National Library of Scotland and Edinburgh University. There are only three complete copies listed in Book Auction Records (2005, 1997 and 1994), and AbeBooks is not even able to offer a reprint.



APPEARANCE OF THE RUINS ON THE EASTERN SIDE OF THE PARLIAMENT SQUARE THE INSTANT AFTER THE MINES WERE SPRUNG AT NOON ON SAT? 20th NOV? 1824.

BOUND BY PETER JONES

12. EVANS (A.H.)

On N. Khrushchov, Fertiliser, and the Future of Soviet Agriculture.

8vo. [227 x 141 x 4 mm]. 31pp. Bound by Peter Jones in 2007 (signed and dated inside the rear cover) in a flexible wrapper of crimson, orange and grey goatskin, the orange with finely pared onlays of tan, yellow and blue goatskin, the grey with small bars of black goatskin, sewn on black thread around a plastic straw attached to the spine, black paper pastedowns, red and black endleaves, plain edges. [ebc4421]

London: published by The Committee to defeat revisionism for Communist Unity, Flat 3, 33 Anson Road, N7, January 1964
£1200

"This pamphlet deals with the present crisis in Soviet agriculture, examines its causes, and advances methods by which it could be overcome".

This is an experimental binding, but one that works quite effectively and opens easily. It was exhibited at the Designer Bookbinders Exhibition in May 2007.

Peter Jones was born in South Wales and read Economics at Bristol University. He worked as an antique restorer and in retail management. After studying bookbinding at Brighton Polytechnic, he won prizes in the Designer Bookbinders annual competition from 1991 until 1994 when he was awarded the Silver Medal. He was elected a Fellow in 1995 and served as President 2005-07. He is also a carpenter and continues to experiment with different materials and structures and his bindings are never dull.



CORK PANELLED BINDING

13. FRANCE (Anatole).

Le Lys Rouge.

Frontispiece portrait, title printed in red and black.

Small 4to. [222 x 161 x 37 mm]. 377, [2] pp. Bound in bright red goatskin, the covers with inlaid panels of shaved cork. Smooth spine lettered in black, shaved cork doublures and endleaves, top edge gilt. Contained in a red cloth slipcase, with red goatskin lip. [ebc4386]

Paris: Imprimerie Nationale, 1923

£900

No.1497 of 3000 ordinary copies; there were an additional 450 specials. The wrappers have been bound in at the front and rear. A fine copy in a neatly executed binding by a nameless Frenchman.

A partly autobiographical tale of sensual-sexual tension, when the wife of respectable politician has an affair with an artist.





NEO-CLASSICAL BOARDS

14. **GERAMB** (Ferdinand Joseph Maria von).

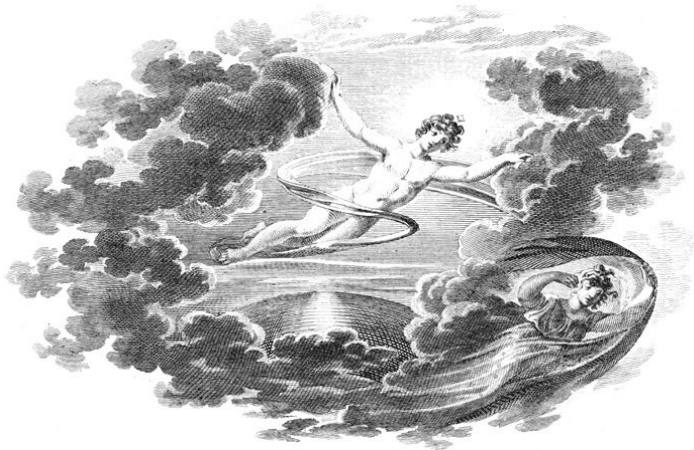
Habsburg ein Gedicht Seiner K. K. Majestaet Franz II Bei Annahme Der Oesterreichischen Erblichen Kaiserwuerde allunterthaenigst zugeeignet von Ferdinand Freiherrn von Geramb.

Engraved title with large engraved vignette and 20 vignettes at the foot of each page of poetry after Johann Veit Friedrich Schorr von Carolsfeld.

First Edition. Folio. [374 x 277 x 7 mm]. [16]ff. Bound in the original boards covered in glazed tan paper, both covers with a wide engraved decorative border with foliate corners, the front cover with an additional engraved tripod issuing smoke at the centre, green glazed paper pastedowns, gilt edges. (Small printed shelf-label at foot of spine, corners a little bumped, a few minor creases and rub marks). [ebc4408]

[Vienna: 1804?]

£500



One of the vignettes is dated 1804 leading some libraries to date it 1804 and others 1805. It is attributed to either Ferdinand Freiherrn von Geramb or Marie Joseph Germab, but the Quaritch catalogue of *The Georges De Belder Collection of Neo-Classicism*, 590, settles for Ferdinand Joseph Maria von Geramb. A grand and finely printed festival book, bound in

the original engraved boards. There is some light foxing or spotting but is is a very good copy. Worldcat locates eight copies (National Art Library, London; Universitätsbibliothek Johann Christian Senckenberg, Frankfurt; Harvard University, Westleyan University, New York Public Library, Newberry Library, Brigham Young University and Getty Research Institute). There is also a copy in the Royal Collection at Windsor.

Bookplate of Bibliotheca Di Casate Vecchio.

*FROM THE LIBRARY AT
CONSTABLE BURTON HALL*

15. [GERRALD (Joseph)].

The Trial of Joseph Gerrald, Delegate from the London Corresponding Society, to the British Convention. Before the High Court of Justiciary, at Edinburgh, on the 3d, 10th, 13th, and 14th March, 1794. For Sedition. Taken in Short-Hand by Mr. Ramsey.

Engraved frontispiece portrait by I. Kay.

First Edition. 8vo. [215 x 130 x 35 mm]. 256pp. Bound in contemporary tree calf, smooth spine divided into six panels with gilt compartments, lettered in the second on a red goatskin label, the first panel with a cap of liberty and and olive branches, the third and fifth with a lozenge shaped medallion, the fourth and sixth with a star-burst medallion, the edges of the boards tooled with a gilt roll, plain endleaves, yellow edges. [ebc4367]

Edinburgh: printed for James Robertson, and sold in London by D.I. Eaton, G. Kearsley, J. Jordan, W. Ramsey, J. Marsom, and by T. Gales in Sheffield, [1794] £1500



The second edition was in 12mo, and there was also a New York edition published in 1794

Bound with:

The Defence of Joseph Gerrald, on a Charge of Sedition, Before the High Court of Justiciary, at Edinburgh. To which are added, Parallel Passages between the Speeches of Lord Chief Justice Jeffries, in the Case of Algernon Sydney, and of The Lord Chief Justice Clerk, on the Trial of Joseph Gerrald. Corrected by Himself.

First Edition. 8vo. [2]ff, 52pp.

London: printed for J. Ridgway, 1794

With the half-title. ESTC records eight locations (Birmingham University, British Library, Cambridge University, Cork University College, Glasgow University, London School of Economics; Boston Public, Library Company of Philadelphia). There was also an undated edition with the imprint "London; printed for the Benefit of his Infant Daughter, & sold by J. Ridgway."

And:

A Convention The Only Means Of Saving Us From Ruin. In A Letter, Addressed to the People of England. By Joseph Gerrald.

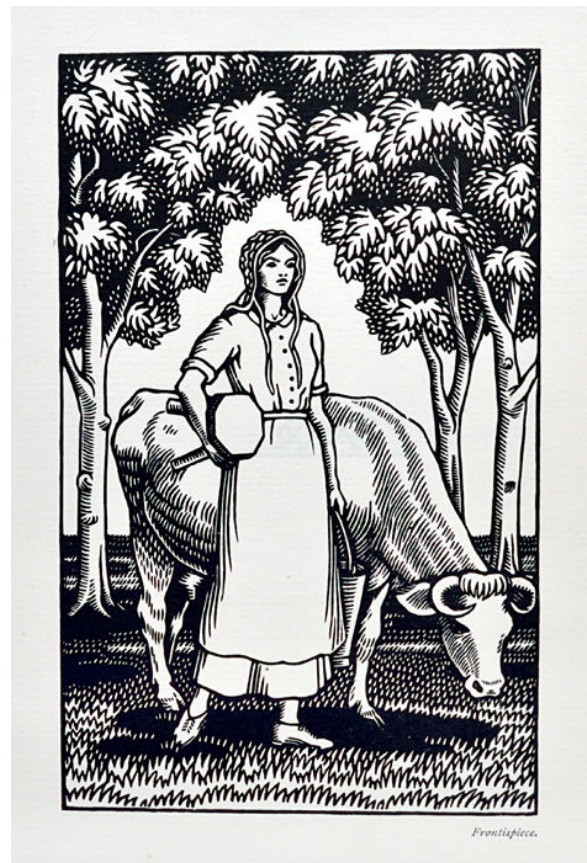
Third Edition. 8vo. [2]ff, 127, [1] pp.

London: printed for D. I. Eaton, 1794

With the half-title. The first edition was 1793 and the second 1794. ESTC records three locations for this third edition (Boston Athenaeum, Library Company of Philadelphia, Massachusetts Historical Society).

A very fine copy of the three works relating to the trial of the political reformer and Scottish martyr Joseph Gerrald (1763-1796). Having been found guilty of sedition he was sentenced to 14 years transportation. He arrived in Sydney in November 1795, suffering from tuberculosis, and he died the following March.

With the ink signature of Marmaduke Wyvill (1791-1872) on the front paste-down. The volume was almost certainly bought by and bound for his father, Rev. Christopher Wyvill (1738-1822), the celebrated campaigner for Parliamentary reform (through the Yorkshire Association) and tireless advocate of Catholic relief. From the library at Constable Burton Hall, Yorkshire.



LIMITED LARGE PAPER EDITION SIGNED BY HARDY

16. **HARDY** (Thomas).

Tess of the D'Urbervilles. A Pure Woman. Faithfully Presented by Thomas Hardy. With Forty-One Wood Engravings by Vivien Gribble and a folding map printed in red and black by Emery Walker.

Large 8vo on large paper. [289 x 195 x 45 mm]. [1]f, xiii, [i], 507, [1] pp. Bound in original quarter vellum, marbled paper sides, smooth spine lettered in gilt, plain endleaves, uncut edges (tips of corners slightly worn). [ebc4407]

London: Macmillan and Co. Ltd, 1926

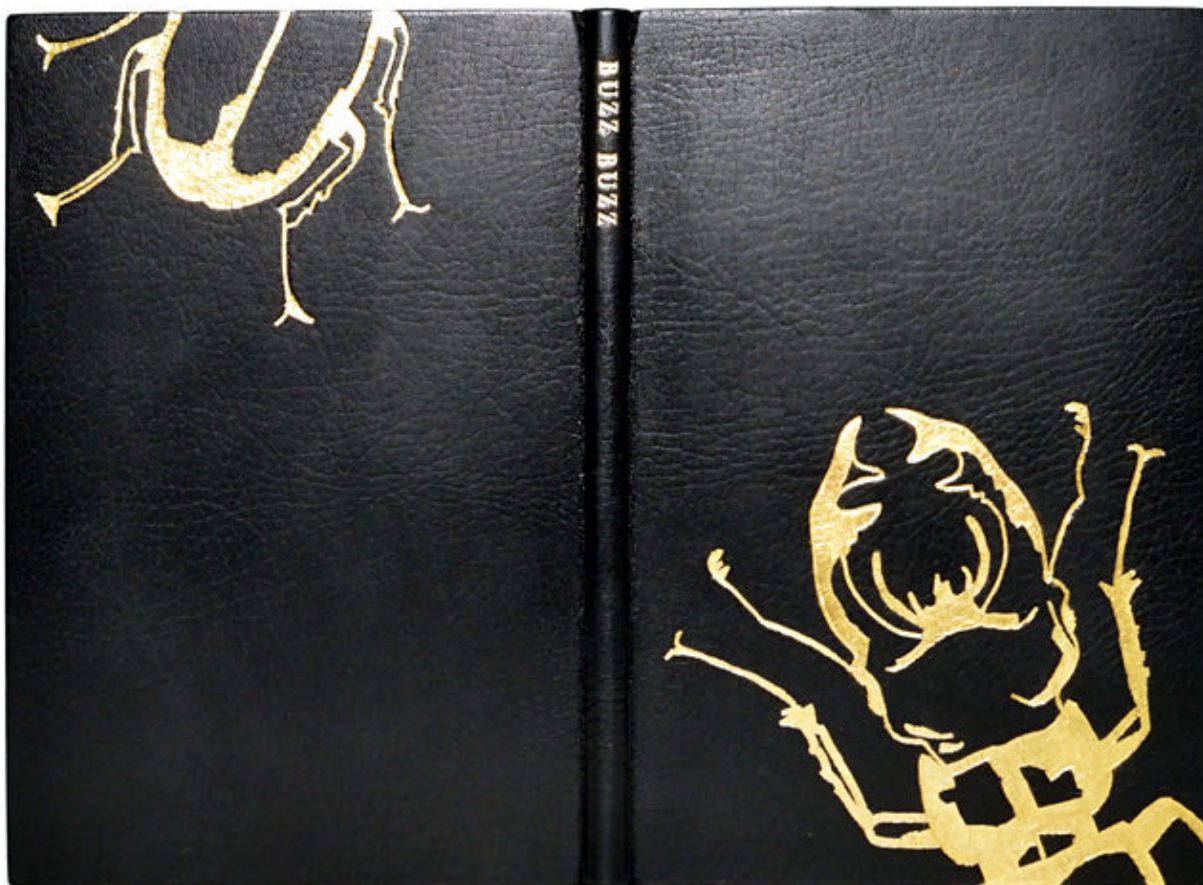
£1800

THIS IS ONE OF THREE HUNDRED AND TWENTY-FIVE
COPIES PRINTED ON LARGE PAPER IN 1926

Thomas Hardy.

Limited to 325 copies on large paper, signed by Thomas Hardy. A fine copy of a fine book.

This is Gribble's largest illustrated work, and is recognised as her masterpiece (see Joanna Selborne, *British Wood-Engraved Book Illustration 1904-1940*, p.174.)



BOUND BY CHRISTOPHER SHAW

17. **HEATH-STUBBS** (John).

Buzz Buzz. Ten Insect Poems.

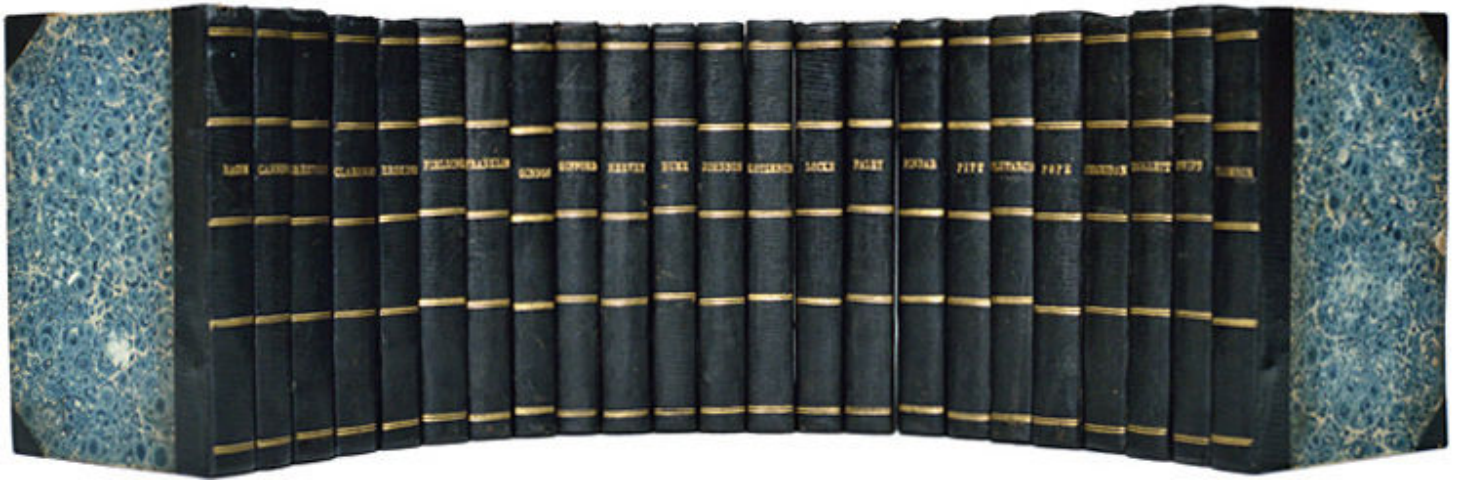
Title printed in black and brown with a wood engraving by Richard Shirley Smith. First Edition. 8vo. [239 x 158 x 12 mm]. [8]ff. Bound by Christopher Shaw in 2005 (signed with his fish symbol and dated in gilt on the rear turn-in) in black goatskin, the front cover with the upper half of a stag beetle emerging from the lower edge formed by repeated impressions of a single small tool in gilt, the rear cover with the lower half of the beetle disappearing over the top edge. Smooth spine lettered in gilt, black endleaves, uncut edges. Contained in a black cloth drop-over box, lined with felt, with black goatskin spine lettered in gilt. [ebc4372]

Sidcot: The Gruffyground Press, 1981

£1500

Limited to 200 copies, printed by Michael Mitchell at the Libanus Press, Marlborough for Anthony Baker of the Gruffyground Press.

Christopher Shaw studied Fine Bookbinding and Restoration at Guildford College from 1980 to 1982 and then set up his own bindery in Wotton-by-Woodstock, moving to Brackley in 1993. He has won numerous awards, especially for his gold-tooling, and was elected a Fellow of Designer Bookbinders in 2004. His designs in gilt are made up of repeated impressions of two or three small tools, and often incorporate a sense of humour.



A SELECTION OF 23 BEAUTIES OF LITERATURE

18. **HOWARD** (Alfred) - editor.

The Beauties of Bacon, Consisting of Selections from His Works. [**The Beauties of Canning, Chesterfield, Clarendon, Erskine, Fielding, Franklin, Gibbon, Gifford, Hervey, Hume, Johnson, Kotzebue, Locke, Paley, Pindar, Pitt, Plutarch, Pope, Sheridan, Smollett, Swift and Thomson**].

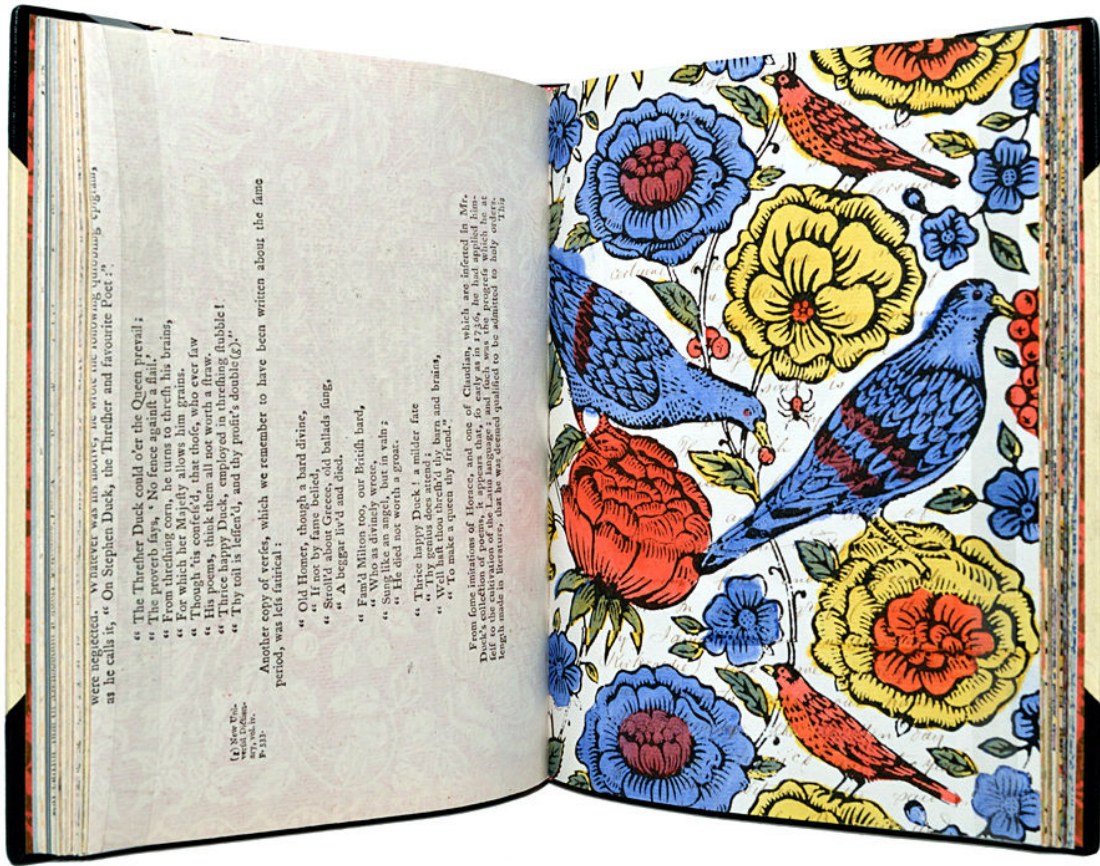
Engraved frontispiece portrait in each volume by Charles Heath, W.T. Fry and S. Freeman.

23 volumes. 12mo. [134 x 89 x 385 mm]. Uniformly bound in contemporary straight-grained dark blue goatskin (or roan), marbled sides, the spines divided into four panels by gilt double fillet, lettered with the author's name in the second panel, plain endleaves, lightly sprinkled red edges. (Slightly rubbed). [ebc4426]

London: printed by T. Davison, for Thomas Tegg, H. Griffin and Co. in Glasgow, and J. Cumming in Dublin, [c.1834] £1200

The frontispiece and title are browned in each volume, but the rest of the texts are clean, with just the odd spot. The bindings are in very good condition. Each volume has the ink signature of H. Earle dated 1836 on the title-page and his small booklabel on the front pastedown, and the ink signature of Amabel Earle (dated February 1899 in one volume) on the facing endleaf.

This is an unusually long run of titles from Alfred Howard's series *The Beauties of Literature*, none of which are dated. The British Library appears to have the largest representation, with 32 authors, and tends to date them as [1834?]. Oxford University has 15 authors, most of which are dated on SOLO as [1824-26]. The National Library of Scotland has ten authors, most dated [1834]. The Paley volume in our set is not recorded in these three libraries or on COPAC, but the other authors published in the series were Addison, Beattie, Blair, Burke, Burns, Byron, Cowper, Dryden, Fénelon, Fox, Goldsmith, Grattan, Mackenzie, Milton, Robertson, Kirke White and Young. From which one might be able to comment on H. Earle's literary preferences.



19. **JEFFERY** (John and Jane).

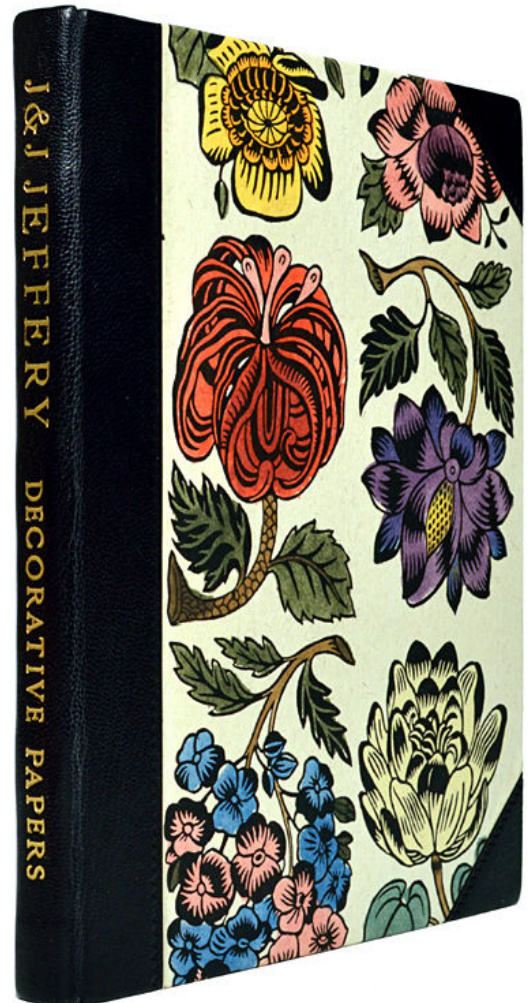
A Specimen Book of 85 Decorative Papers designed, printed, coloured and gilded by the Jefferys.

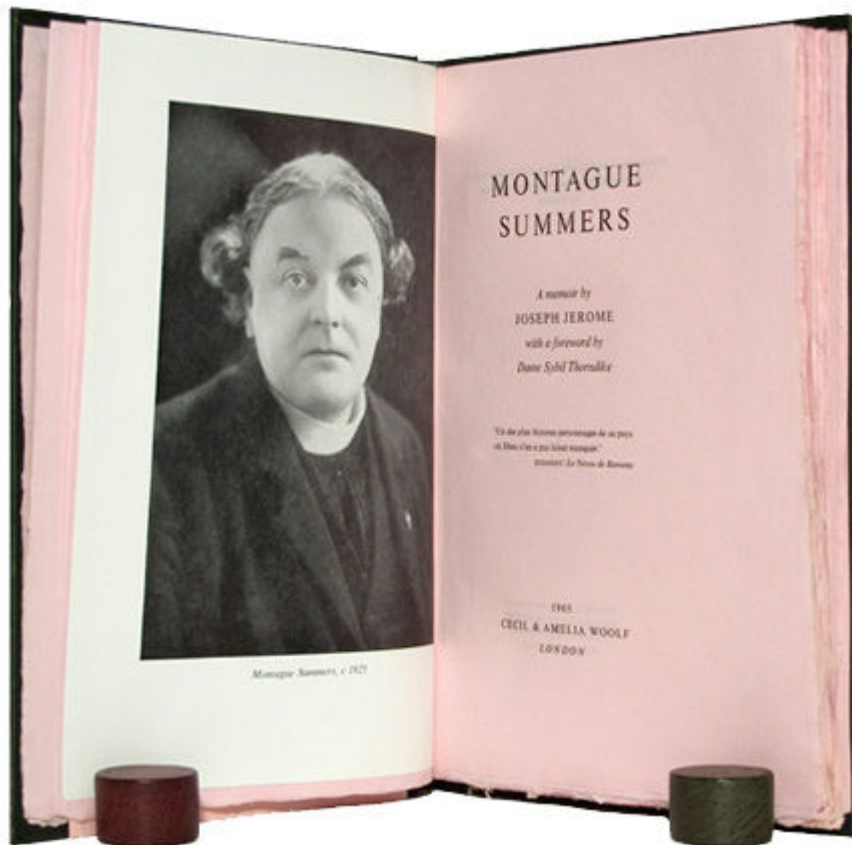
Small 4to. [234 x 180 x 22 mm]. Bound by John Jeffery in half blue goatskin, hand-coloured floral paper sides, the spine lettered in gilt, gilt floral endleaves. [ebc4409]

[Edinburgh: c.2000- 2010]

£1500

A comprehensive collection of specimens of paper designed and lino cut by Jane Jeffery and printed, coloured and gilded in collaboration with her husband John, who bound them as a book, using a piece of paper decorated by Jane for the covers. As is their way, they utilised a variety of papers, some plain, some brown cartridge, others taken from 18th and 19th century printed books, or manuscripts. They have followed traditional techniques, including "Dutch gilt", and introduced some inventive methods, such as the repeated application of an inked custard cream biscuit. Their approach and output is unique.





COPY B OF 15 PRINTED ON PINK PAPER

20. **JEROME** (Joseph).

Montague Summers A Memoir by Joseph Jerome with a foreword by Dame Sybil Thorndike.

Photographic frontispiece portrait and a reproduction of a cartoon.

First Edition. 8vo. [236 x 150 x 12 mm]. xviii, 105 pp. Printed on pink paper, uncut and partly unopened in the original boards covered with green silk, the spine lettered on a green goatskin label, in a slipcase. [ebc2908]

London: Cecil & Amelia Woolf, 1965

£450

"Fifteen copies of this book, lettered A to O, have been printed on T. H. Saunders's hand-made pink loan, and finely bound. This is lettered B". With four loosely inserted prospectuses for other Woolf publications.

"NO MORE TEA. LONG LIVE AMERICA"

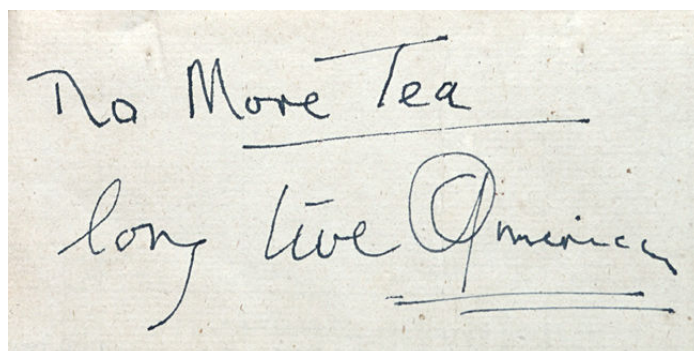
21. **LEYBOURN** (William).

Panarithmologia: or, the Trader's Sure Guide. Containing Exact and Useful Tables, ready Cast up, Adapted to the Use of Merchants, Mercers, Bankers, Drapers, Goldsmiths, Grocers, Brewers, Weavers, and Haberdashers. And Those who Deal by Wholesale, or Retail. Also for Carpenters, Bricklayers, Joyners, Glaziers, Plaisterers, Plumbers, Corn-Dealers, Painters, &c. &c. And all other Mechanics: As, likewise For all Purchasers of Houses or Lands: Shewing the Interest of Money, at 3, 3 and ½, 4, and 5 Pounds per Cent - From One shilling to 1000 Pounds - And from One Day to

One Year. To which is Added, A Table of Commission, or Brokage [...] With Tables directing how to Buy and Sell by the Hundred: And to Cast up Expences by the Day, Week, Month, and Year. With a Calculation of Portugal Coin. A New Edition, carefully Corrected and Enlarged.

8vo. [165 x 94 x 24 mm]. A4-Kk4. Original binding of canvas (or linen) over boards, with the date in ink at the head of the spine, plain endleaves and edges. (A little marked, with an ink blot on the rear cover). [ebc4379]

London: printed for J.F. and C. Rivington, T. Caslon, T. Longman, B. Law, E. and C. Dilly, T. Lowndes, and E. Johnston, 1776 £750

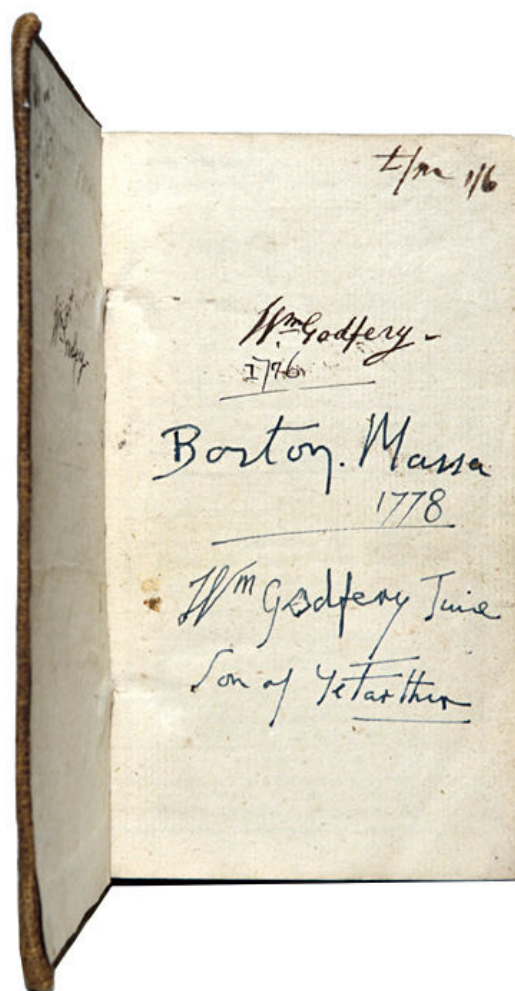


No More Tea
long live America

First published in 1693, this is the 17th edition, and was followed by another four editions before 1800. All of them are rare, with no more than nine copies of any edition recorded on ESTC, and a number are known from only one or two copies. ESTC locates three copies of this 1776 edition, at the British Library, National Library of Scotland and Bodleian.

This copy has the ink signature of William Godfrey written twice in black ink on the front endleaves, with the date 1776 added below one of the signatures. Below this, in a more juvenile hand in blue ink, is written "Boston. Massa. 1778. Wm Godfrey Jun. Son of ye Farther". There is an inscription in the same hand and blue ink on the rear endleaf: "No More Tea / long live America".

Canvas or linen bindings were used from about 1767 until early in the 19th century, though John Collins has noted a book of 1865 bound in linen (see *Particular Bindings*, George Bayntun EBC catalogue 14, item 323). An advertisement by Newbery & Carnan for the 1769 5th edition of Cordier's *Colloquia* describes the book as "Bound in linen and sewed in bands, by which Method it is much stronger than School books are commonly bound". Canvas (from hemp) and linen (from flax) are different materials but difficult to distinguish.



THE FIRST BRITISH BOOKPLATE TO INCLUDE THE ENGRAVER'S SIGNATURE

22. **MARSHALL** (William).

An Armorial Bookplate engraved for Sir Edward Littleton.

Plate size 195 x 140 mm, on a sheet measuring c.215 x 145 mm. [ebc891]

c.1630

£250

This bookplate is illustrated and described by Brian North Lee in *British Bookplates* (1979), no.7. It is an anonymous armorial bearing the arms of Edward Littleton (1589-1645), and was evidently made after Littleton's father's death in 1621, and before his knighthood in 1635 (since the helm of a knight should be shown full-face). It is signed at the foot "Will: Marshall Sculpsit", and is his only recorded bookplate and the first British bookplate to include the engraver's name. It is also of interest for its early use of tinctures to denote heraldic colours, a scheme of deliberately angled lines which had recently been devised by Father Silvester Petra Sancta.



As with most prints of this engraving, ours shows no signs of having been pasted into a book (though there are remains of the hinges from when it was mounted in an album). There are, however, two examples in the de Tabley Collection which do appear to have served in books, thereby validating its status as a bookplate. Nothing is known about William Marshall other than what can be deduced from his engravings, which date from c.1617-1648. Hind catalogued 254 prints by him, which makes him the most prolific engraver of the Caroline era. Half of his prints are portraits, and the rest mainly title-pages.

Sir Edward Littleton succeeded his father as Chief Justice of North Wales, and as an M.P. from 1625 to 1628 he played an active part with the opposition in the proceedings against the Duke of Buckingham. In 1631 he was appointed Recorder of London, in 1634 he became Solicitor-General, in 1640 Chief Justice of the Commons Plea, and in 1641 Lord Keeper of the Great Seal. He found himself in a particularly awkward position at the outbreak of the Civil War, and in 1642 he fled, with the seal, to the King at York. In 1644 he was entrusted by the King to raise and command a regiment of foot soldiers, consisting chiefly of legal gentlemen. All these cares undermined his health, and he died in the following year.

23. **MARTIALIS** (Marcus Valerius).

Epigrammatum Libros XV. Interpretatione Et Notis Illustravit Vincentius Collesso J.C. Jussu Christianissimi Regis. Ad Usum Serenissimi Delphini.

Engraved frontispiece by L. Moreau, woodcut device on the title, engraved head-piece and initial by Langlois to dedication leaf.

4to. [260 x 190 x 63 mm]. [14]ff, 793, [3], 59, [1], 168 pp. Contemporary English binding of mottled calf, the spine divided into five panels with gilt compartments, lettered in the second and fourth panels on red goatskin labels, the others tooled with two floral bouquets each repeated, small flower heads and floral corners, the edges of the boards tooled with a gilt floral roll, plain endleaves, marbled edges. (Joints cracked at head and foot, some erosion of surface of calf due to mottling acid.) [ebc4387]

Paris: Antonium Cellier, 1680

£750

First edition of Martial's *Epigrams* edited by Vincent Colleson. The book includes the obscene epigrams, bound at the end. Brunet (III, 1492) describes it as "Volume peu commun". It is part of a 65 volume collection of Latin classics designed by the Duke of Montausier for the education of the Dauphin, all printed in Paris between 1674 and 1691 (apart from one printed in 1698 and the last in 1730) and all following a uniform model.

The binding is almost certainly English, and possibly from Oxford. The lettering of the spine on two red goatskin labels is distinctive and it is an example of the short lived vogue (c.1670-1690) for marbled edges on English bindings (see Pearson, *English Bookbinding Styles 1450-1800*, p112).

Ink inscription inside front cover "Henry Oxenden Sept. 16 1754".





24. **MECHI** (John Joseph).

List of Articles Manufactured and Sold Wholesale, Retail, and for Exportation by Mechi, No. 4 Leadenhall Street (Fourth House from Cornhill, same side as the India House) London. Table Cutlery and General Cutlery, Dish-covers, Tea-Trays in Iron and Paper, Tea-Caddies, Every variety of Real Sheffield Plated Goods, British Plate, or German Silver, Forks, Spoons, &c. plated on Steel Goods, Desert-knives, &c. Albion Plate - Tea and Coffee-pots, Candlesticks, &c; being a superior description of Britannia Metal goods, Plate-leathers, Plate-powder, and Plate brushes, Canteens for large or small parties, Ladies' and Gentlemen's Wood and Leather Dressing-cases, Writing-cases, Pocket-books, Card-cases, Tablets, Workboxes, Writing-desks, Bagatelle-tables, Backgammon & Chess-boards, Chess and Draftsman, Hair, Cloth, Tooth, Nail, Hat, and Shaving-brushes, Combs, Hones, Boot-Jacks, Razors, Strops, Paste, Shaving-Powder, Naples Soap, &c. &c. &c. Any article made to order at a short notice, without additional charge, as Mechi manufactures nearly every article he sells, in Leadenhall Skin Market.

12mo. [117 x 80 x 2 mm]. 18pp. Sewn in the original wrappers with the Mechi shopfront illustrated in bisque, black and white within a decorative frame on the front and bisque and white "security" printing on the rear. [ebc4420]

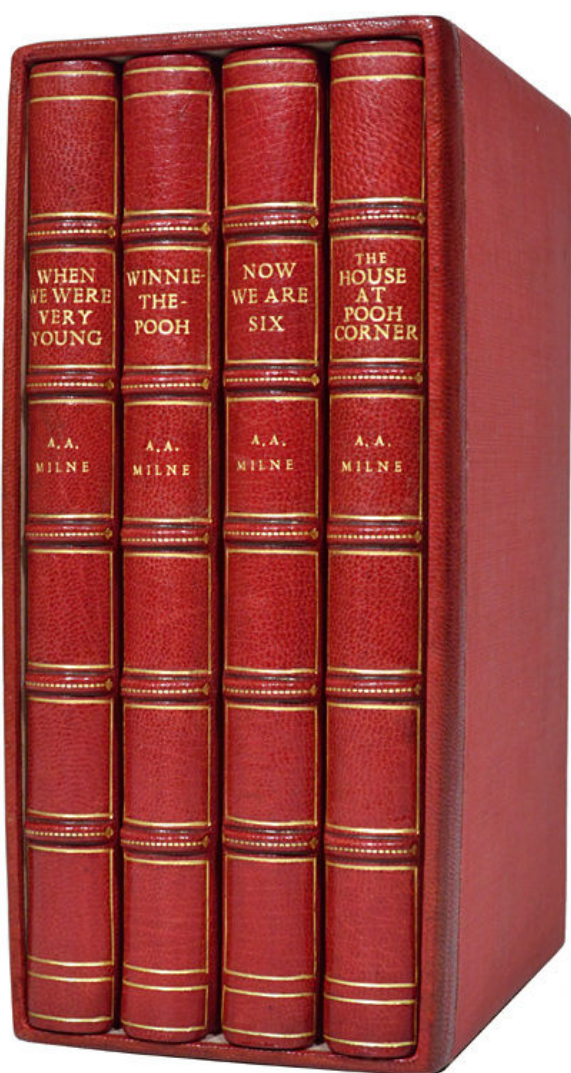
London: Whiting [c.1840]

£450

In fine condition, almost as good as new. The wrappers were presumably printed by Charles Whiting, who held patents for embossing and security printing. It is a small but remarkably detailed catalogue of Mechi's products, with long lists of prices, interspersed with remarks (including tips on shaving, for those who find it a painful operation) and homilies on successful business practices (for example: "1st. to sell only the very best articles, at a small profit, for ready money. 2nd. To exchange or return the money for any article found defective, without any reserve or mean objection. 3rd. By punctuality, by civility, and vigilant attention to the wants of his

customers, to endeavour to identify their interest with his own, and thereby merit and increase the extensive trade, patronage and confidence with which he has already been honoured").

John Joseph Mechi (1802-1880) was the son of an Italian migrant. At the age of 16 he was employed as a clerk in a mercantile house in Walbrook, engaged in trade with North America. In 1827 he opened his own shop in Leadenhall Street, manufacturing and selling a large range of quality items to the populace. His "Magic Razor Strop" was a special success, though business suffered when beards became fashionable and the company went bust in 1856. Mechi then went into partnership with Charles Bazin, and in 1860 they had a shop in Regent Street selling window lamps. He was also interested in agriculture, and constructed a model farm in Essex.



*ALL FOUR FIRST EDITIONS,
THE FIRST TWO SIGNED
BY ERNEST H. SHEPARD*

25. MILNE (A. A.)

The Pooh Books. [When We Were Very Young; Winnie The Pooh; Now We Are Six; The House At Pooh Corner.]

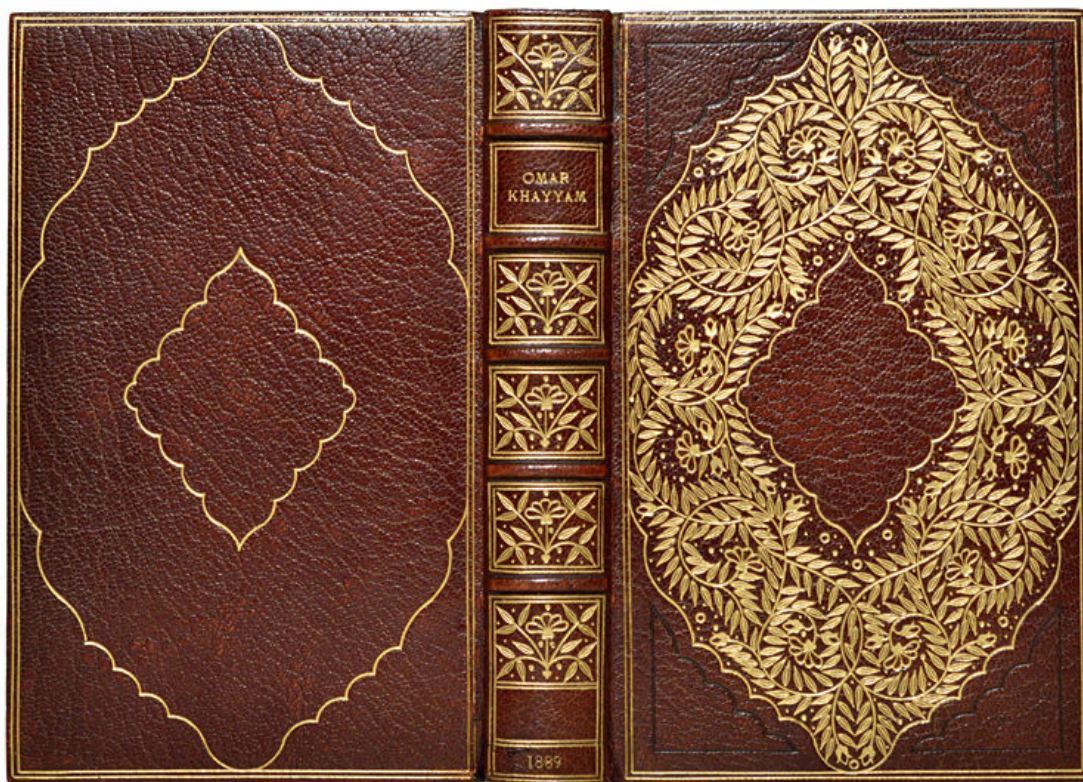
Illustrated by Ernest H. Shepard.

First Editions. Four Volumes. 8vo. [186 x 121 x 80 mm]. x, [ii], 99, [1] pp; xi, [v], 158, [2] pp; x, [ii], 103, [1] pp; xi, [i], 178, [2] pp. Bound c.1970 by Morrell for Henry Sotheran (signed in gilt on front and rear turn-ins) in red goatskin, the covers with a gilt fillet border, the spines divided into six panels with gilt compartments, lettered in the second and third, the edges of the boards tooled with a gilt roll, the turn-ins with two gilt fillets, marbled endleaves, gilt edges. Contained within a red cloth slipcase with red goatskin lip. [ebc4419]

London: Methuen & Co. Ltd, 1924- 1928

£5500

Each volume has the original endleaves bound in at the front (maps in the first two volumes) and the original cloth front cover and spine at the end (and the rear cover in the first and third volumes). It is a very good set, and *When We Were Very Young* and *Winnie The Pooh* have both been signed by Ernest H. Shepard and dated July 1970 on the title-page. He had a remarkably firm hand for a man of 90.



15 WATERCOLOURS BY BOURDIN, BOUND BY DE SAUTY

26. OMAR KHAYYAM .

Rubaiyat, Translated by Justin Huntly McCarthy, M.P.

Extra-illustrated with 15 watercolours signed by Frederic Bourdin.

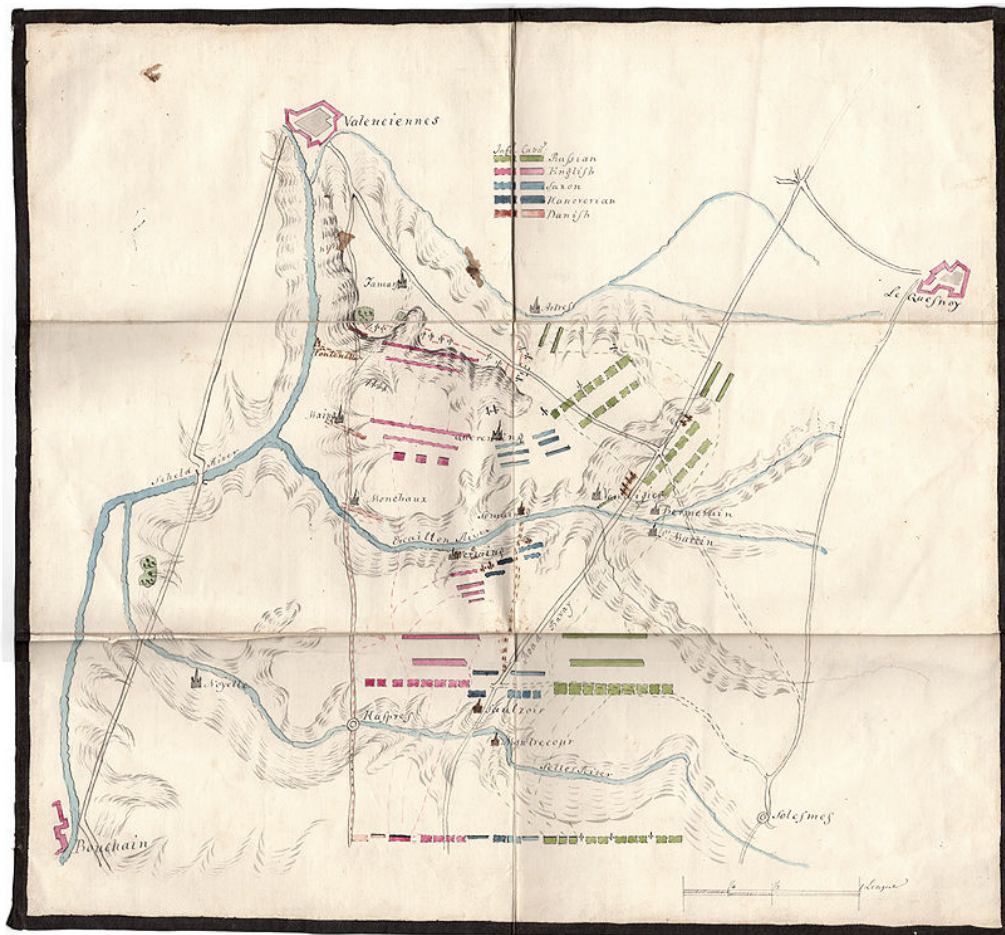
12mo. [173 x 108 x 27 mm]. lxii, [ii], clvi, [i] pp. Bound by De Sauty (signed in gilt on the front turn-in) in brown goatskin, the front cover with a gilt double fillet border, blind corners and a large gilt lozenge shaped panel outlined with gouges and filled with leafy stems, flowers and dots, the rear covers with a gilt double fillet border and the outline of the panel. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with a flower, leafy stems and dots, the edges of the boards and turn-ins tooled with gilt fillets, plain endleaves, top edge gilt, the others uncut. (Neat repairs to joints). [ebc4385]

London: published by David Nutt, 1889

£2000

550 copies were printed on small paper and 60 on large paper. This may be a large paper copy as it has wide margins. It has been embellished with 15 charming watercolours by Frederic Bourdin, two of them full-page, ten of them around the borders of the text, and three vignettes. Bourdin was responsible for extra-illustrating a number of books including a copy of Moore's *Lalla Rookh*, 1861, in a jewelled binding by Sangorski & Sutcliffe (Christie's New York, 7/12/2012, lot 141), Arnold's *The Light of Asia*, 1879, bound by Riviere (Bloomsbury New York, 28/6/2008, lot 336), Dumas's *The Three Musketeers*, 1894, bound by David (Sotheby's New York, 26/4/2005, lot 53) and another *Rubaiyat*, 1879, in a peacock binding by Sangorski & Sutcliffe (Christie's, 19/4/1999, lot 109).

Alfred De Sauty was born in Gibraltar in 1870, and after leaving school he spent eleven years working for the Eastern Telegraph Company, sailing the seas, picking up and repairing submarine cables and sketching the sites along the way. He was so inspired by the bindings of Cobden-Sanderson which were reproduced in the February 1897 issue of the *The Studio* that he came back to England to try his own hand at the craft. He soon became involved with Frank Karslake's Hampstead Bindery and Guild of Women Binders, and after their demise in 1904 he went on his own. He all but gave up binding during the First World War, but in 1923 he was persuaded to sail to America to set up and run the "Extra Bindery" for R. R. Donnelley & Sons Company of Chicago. He returned to England in 1935 and died in 1949.



27. **Orders for the Review and Manoeuvres of a part of the Allied Army** on the 21st October 1818 near to Villers en Cauchies. The Army will be composed of the Russian, British, Danish, Saxon & Hanoverian Contingents. Manuscript in ink on 11 pages, folio [329 x 216 mm], folded. With a pencil and ink sketch map on a single folded sheet [189 x 233 mm] and a more detailed map in ink

and watercolour on a folded sheet of linen with black cloth borders [392 x 420 mm].
[ebc4416]
[1818] £500

The orders are in the name of General George Murray (1772-1846), hero of the Peninsula War and Chief of Staff to the Army of Occupation in France 1815-19.

Detailed orders for a joint exercise of the Allied army, involving five "Movements". The supposed enemy, represented by a detachment of Russian and British troops, held Valenciennes, Le Quesnoy and Bouchain, and the object of the exercise was to dislodge them from these positions. The real Battle of Villers-en-Cauchies, in northern France, took place on 24th April 1794, when a small Anglo-Austrian cavalry force routed a much larger French division.

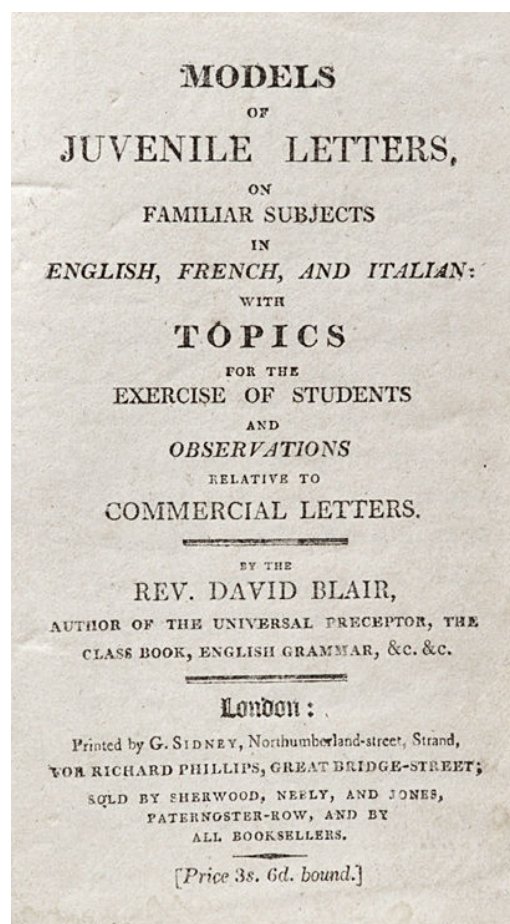
28. [PHILLIPS (Sir Richard)].

Models of Juvenile Letters, on Familiar Subjects in English, French, and Italian: With Topics for the Exercise of Students and Observations Relative to Commercial Letters. By the Rev. David Blair, Author of the Universal Preceptor, the Class Book, English Grammar, &c &c.

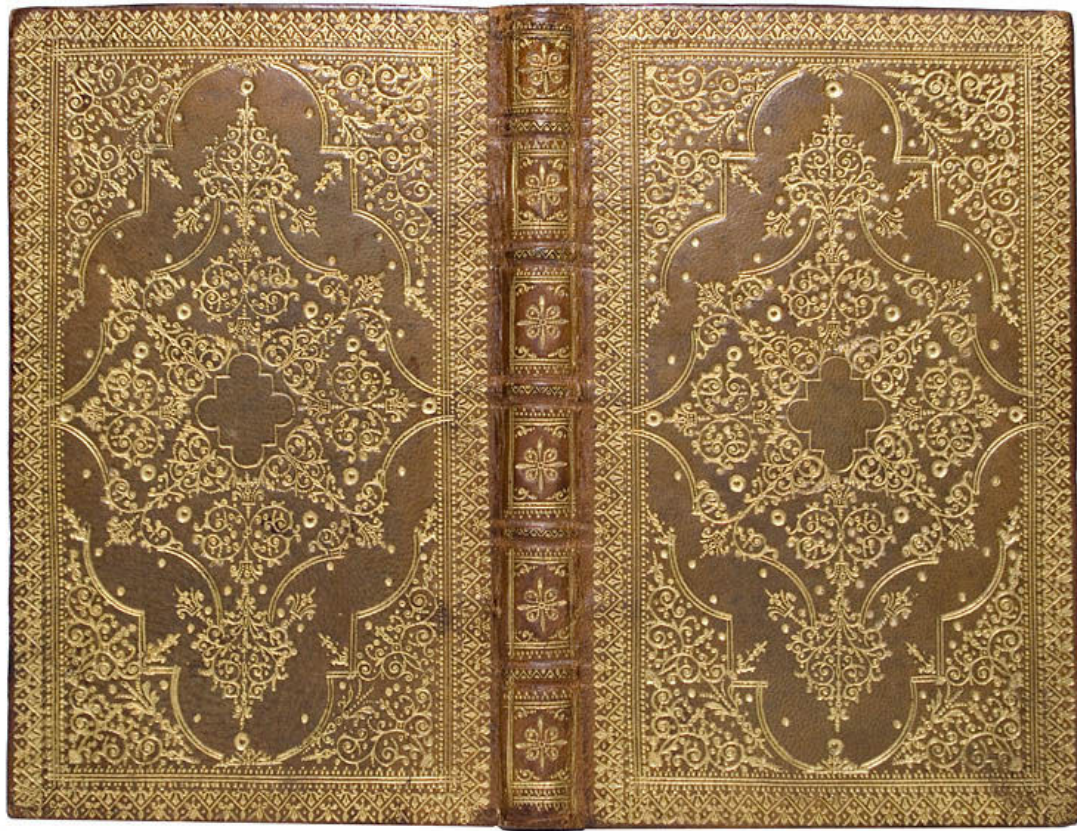
First Edition. 12mo. [164 x 103 x 15 mm]. xii, 174, [2] pp. Bound in contemporary sheepskin, smooth spine divided into five panels by a gilt dotted pallet, plain endleaves and edges. (Worn with some surface loss to leather). [ebc4389]

London: printed by G. Sidney, for Richard Phillips, sold by Sherwood, Neely and Jones, and by all Booksellers, [1811] £375

With the final contents and advertisement leaf. Priced at 3s. 6d. bound. Occasional minor soiling and the sewing is a little loose, but it is a good copy. With an early ink inscription on the front endleaf: "Philip Braithwaite's Book" and the printed label of "Dowson. Stationer & Bookseller. Kendal".



A rare work by the schoolteacher, author and publisher Sir Richard Phillips (1767-1840) under the pseudonym of Rev. David Blair. The only copy on COPAC is at the British Library.



29. [PICAULT (Gabriel)].

Les Fleurs De Devotion, Contenant Diverses Prieres à Dieu, à la Vierge, au Saints. Et Autres Oraisons pour dire devant & apres la Sainte Communion. Avec un Traicté de la Refinement à la volonté de Dieu.

Small 8vo. [175 x 105 x 18 mm]. [3]ff, 175, [1] pp. Bound in contemporary green goatskin, the covers tooled in gilt with a border of a wide zig-zag roll and fillets, with stepped-corners filled with scrolls, fleurons and dots and a large centre-piece with curved edges, containing scrolls, fleurons and roundels around a blank central compartment. The spine divided into six gilt panels each with a flower and sprigs, the edges of the boards tooled with a dotted roll, marbled endleaves, gilt edges. [ebc4078]
Paris: chez Martin Collet, 1644 £2000

The dedication to "La Reyne Regente" is signed by Picault. The only copy located on Worldcat is in Lucerne, Switzerland (Zentral-und Hochschulbibliothek Luzern Standort Sempacherstrasse). This is a fine copy in an especially handsome binding, which is probably Parisian.

30. [POOR PROVISIONS].

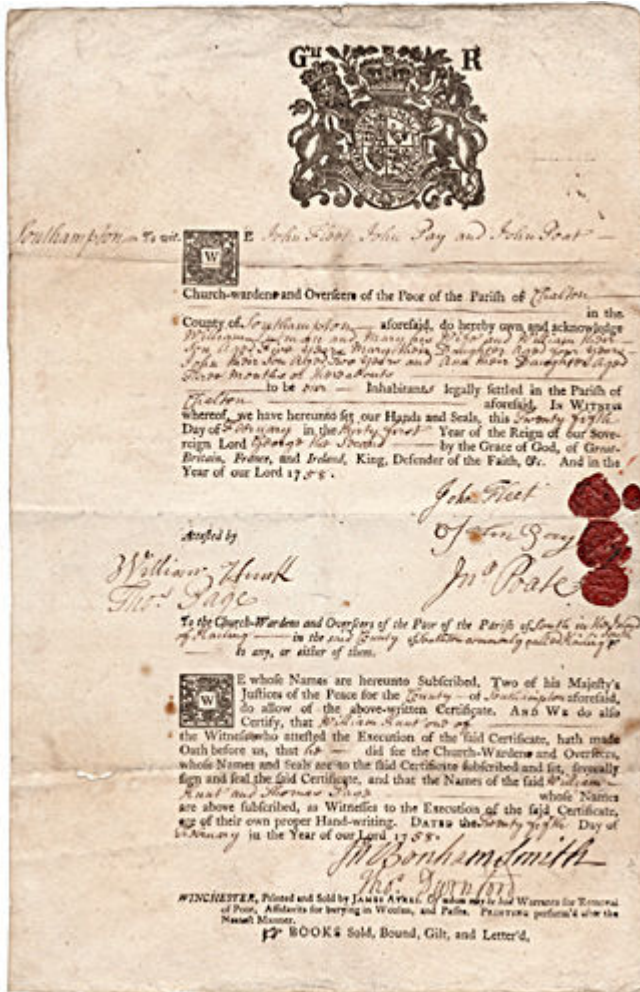
We [....] Church-wardens and Overseers of the Poor of the Parish of [....]

Single sheet [326 x 212 mm] printed on the recto with woodcut royal arms at the head and two woodcut initials, the blanks completed in manuscript, with three red wax seals.

Winchester: printed and sold by James Ayres. Of whom may be had Warrants for Removal of Poor, Affidavits for burying in Woolen, and Passes. Printing perform'd after the Neatest Manner. Books Sold, Bound, Gilt, and Letter'd. [ebc4414]

[1758]

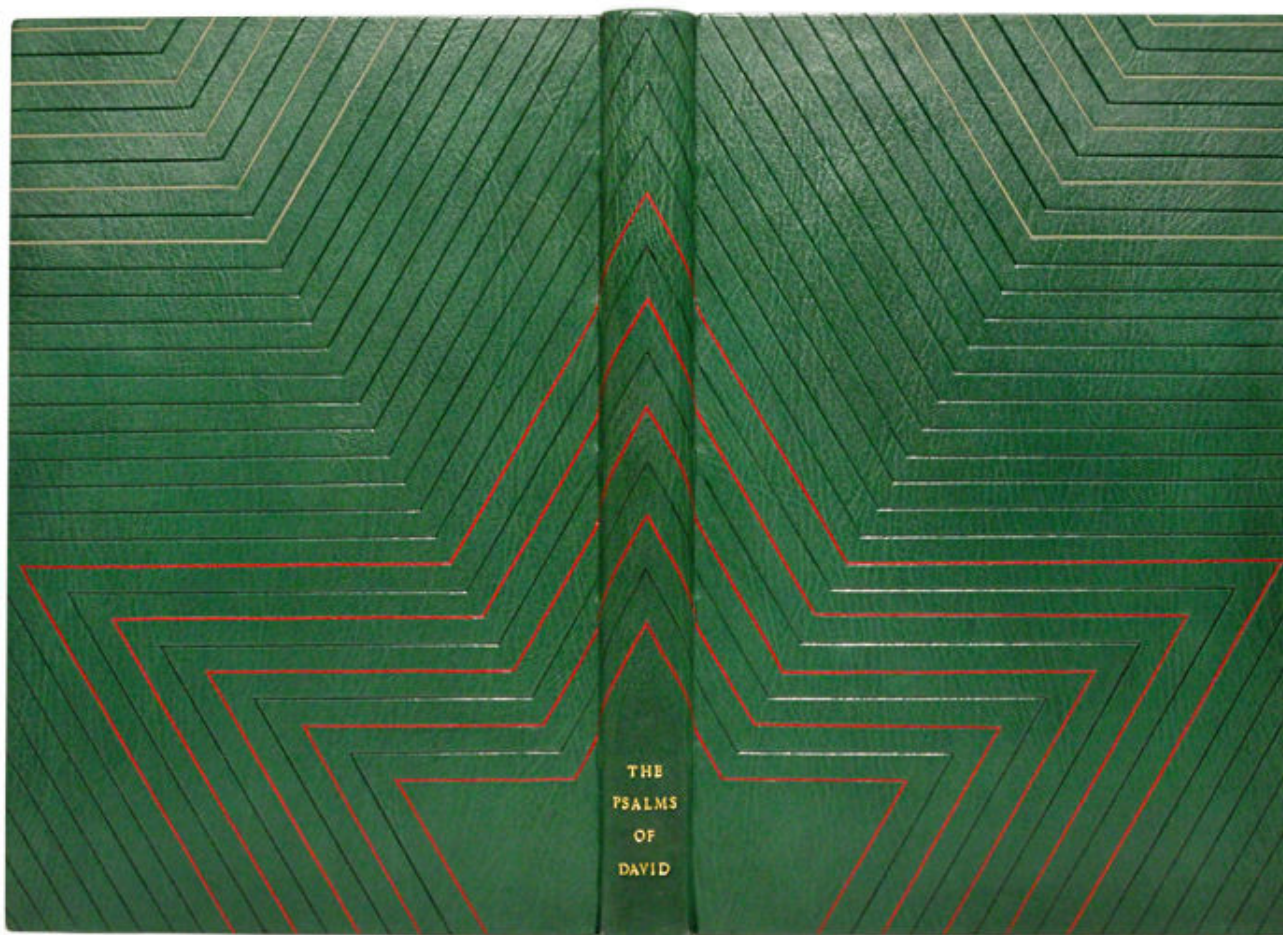
£450



Once folded, with Japanese tissue repairs to short tears. Not in ESTC, which has only a single entry for James Ayres, the Winchester printer (and bookseller and binder?), being an edition of John Hart's *A Sermon on St. Peter's Repentance* known from a single copy in Hampshire Records Office, which dates it [1720?].

"We John Fleet, John Pay and John Poate Church-wardens and Overseers of the Parish of Chalton in the County of Southampton aforesaid, do hereby own and acknowledge William Lutman and Mary his wife and William their son aged five years, Mary their daughter aged four years, John their son aged two years and Ann their daughter aged three months or thereabouts to be our Inhabitants legally settled in the Parish of Chalton aforesaid". The document is dated 25th February 1758 and has been signed and sealed by Fleet, Pay and Poate, as attested by

William Hunt and Thomas Page. The above information has been conveyed "To the Church-wardens and Overseers of the Poor of the Parish of South in the Island of Hailing in the said County of South'ton commonly called Hailing South", as witnessed by John Bonham Smith and Thomas Durnford.



BOUND BY ELIZABETH MARPLES

31. The Psalms of David.

Folio. [348 x 230 x 35 mm]. 151pp. Bound by Elizabeth H. Marples in 1986 (signed with initials and dated in blind on rear turn-in) in green goatskin, the covers and smooth spine with an all-over design of fillets in blind and with red and grey inlays, the spine lettered in gilt at the foot, green and red endleaves, edges gilt over rough. Contained within a green cloth drop-over box, lined with green velvet and lettered in gilt on a green goatskin label (the spine of the box a little damp-stained). [ebc4377]
Folkstone: Deighton Bell, 1977 £2500

The Coverdale version, taken from the Great Bible of 1539. Limited to 315 copies, of which this is out of series.

Elizabeth Marples was a highly regarded binder active in the 1980s. She was the in-house binder at Bernard Quaritch Ltd and undertook commissions for a number of their favoured clients. Col. Bradfer-Lawrence expressed great pleasure in her 1986 binding of *Seven Pillars of Wisdom* (Sotheby's, 13/7/2006, lot 348) and it is now in the British Library. This finely printed edition of *The Psalms of David* was specially bound for Lord Wardington, with his bookplate at the rear. Dorothy Harrop mentions it (as "a serene binding in green morocco") in her article on "The Wardington Collection of Fine Bindings", *The New Bookbinder*, vol.9, 1989, p.62. The damp-stain on the spine of the box was a result of the devastating fire at Wardington Manor in April 2004.

PAPER BINDING BY TRACEY ROWLEDGE

32. **RICHARDSON** (William).

Essays on Shakespeare's Dramatic Characters of Richard the Third, King Lear, and Timon of Athens. To which are Added, an Essay on the Faults of Shakespeare; and Additional Observations on the character of Hamlet.

First Edition. 12mo. [153 x 96 x 13 mm]. [2]ff, vi, [i], 4-170 pp. Bound by Tracey Rowledge in 2007 (signed in blind inside the rear cover) in semi-limp hand-made paper, hand-coloured and tooled with gilt stars of various sizes, plain endleaves and edges. Contained within a pink paper folding case. [ebc4410]

London: printed for John Murray, 1784

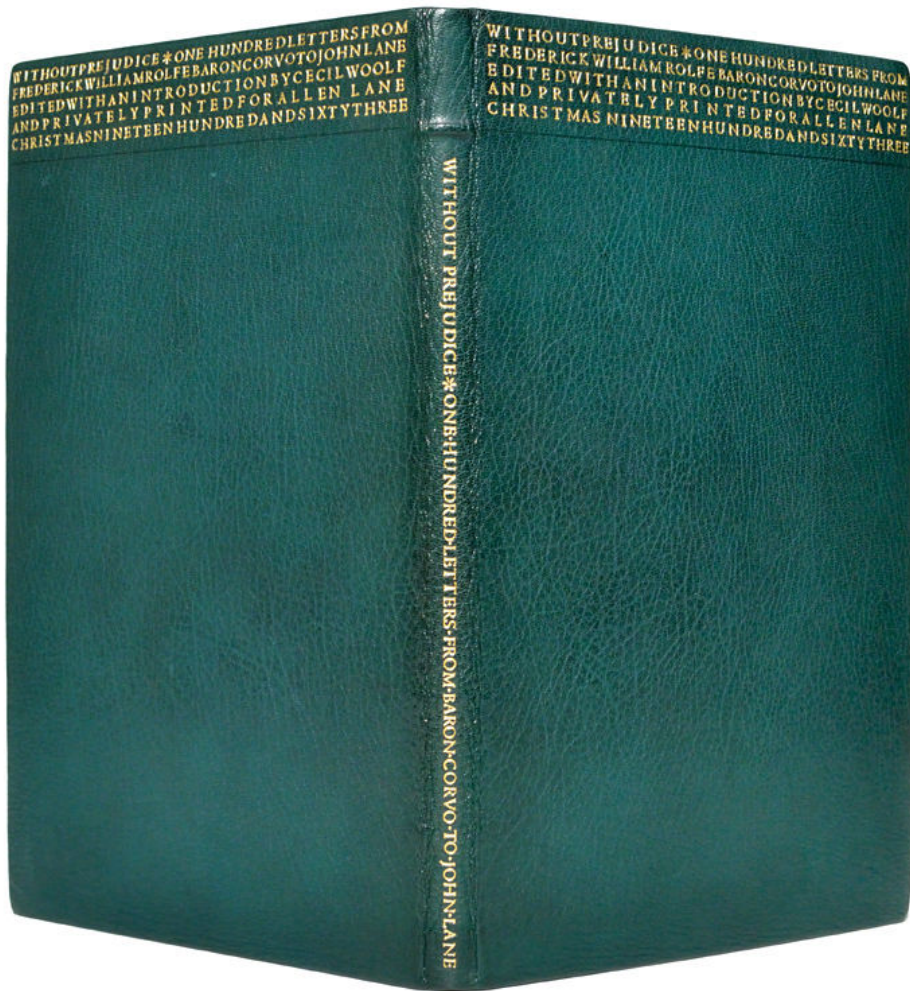
£900

The first of ten editions published before 1800. The issue with the hyphen in "Fleet-Street" in the imprint. With the errata slip pasted to the foot of p.170. Lacking the half-title and two final leaves of advertisements. An ink signature has been erased at the head of the title.

The binding is illustrated in colour in *The Private Library*, Spring 2009, p.52, and was exhibited on the *Tomorrow's Past* stand at the ABA Olympia Bookfair in 2007. Tracey Rowledge studied Fine Art at Goldsmith's College, London, and Fine Bookbinding and Conservation at Guildford College. She is a founding member of *Tomorrow's Past* and a member of the independent artists group 60/40.

Tomorrow's Past derived its name from Edgar Mansfield's statement: "Surely it is better to create tomorrow's past than to repeat today's". The aim of the group was to move away from historical styles of binding, and "to promote modern conservation materials, methods and protocols to respond in a thoughtful and principled manner to the individual needs of a book". This binding certainly works well structurally, though it should be noted that paper bindings with hand-colouring and elements of gilt were popular in the 18th century.





BOUND BY ROGER POWELL, POSSIBLY WITH ASSISTANCE

33. **ROLFE** (Frederick, Baron Corvo).

Without Prejudice. One Hundred Letters from Frederick William Rolfe "Baron Corvo" to John Lane. Edited with an Introduction by Cecil Woolf and Privately Printed for Allen Lane.

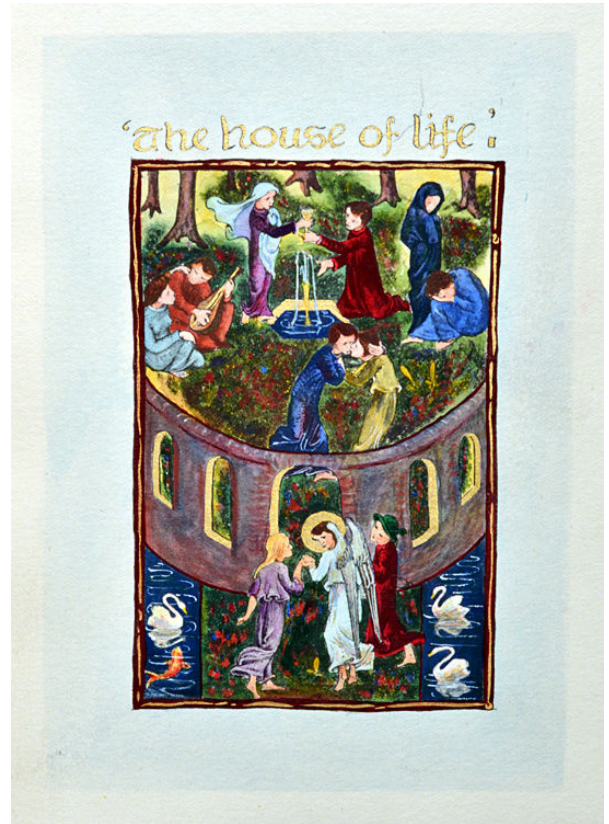
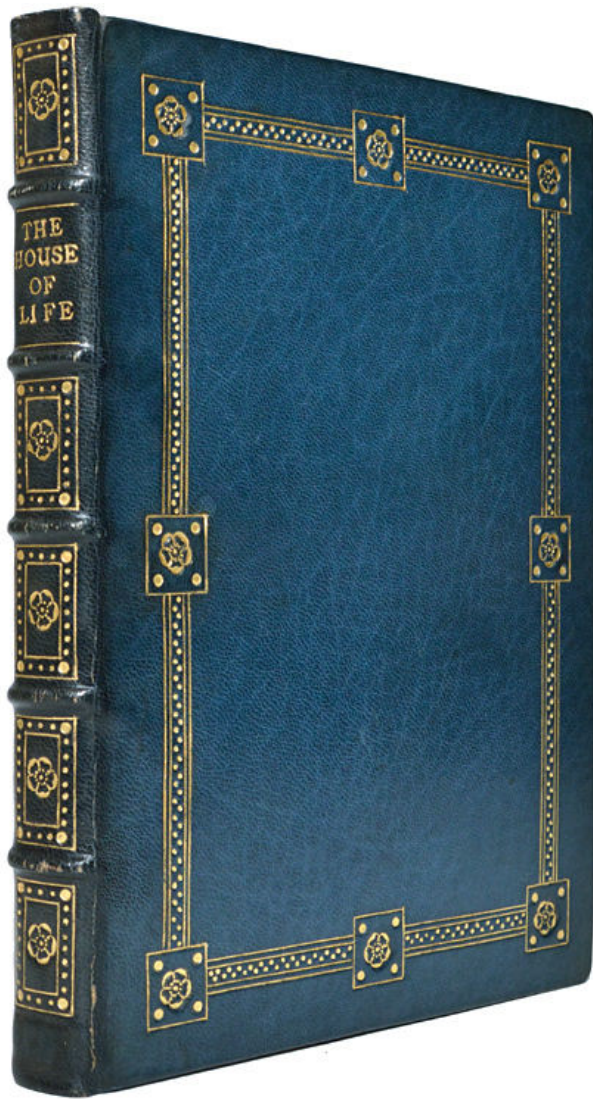
Title printed in red and black, four illustrations and two facsimiles of letters.

First Edition. 8vo. [252 x 160 x 15 mm]. [5]ff, 9-119, [1] pp. Bound by Roger Powell in green goatskin, the covers with the title lettered in gilt in five lines at the head, the spine with a single band towards the head and lettered downwards in gilt, lemon and light blue endleaves, top edge gilt, others uncut. [ebc4400]

[Westerham Press, Kent] Christmas 1963

£2000

Privately printed and limited to 600 copies. The book was designed by Hans Schmoller. The binding is unsigned and undated but it came from the personal collection of Roger Powell, and was sold with the contents of his bindery and his books at Bonhams, Knowle, 23/11/2005 as part of lot 501. Powell held on to a number of his own bindings, some of which he had previously gifted to family members. The binding has the outwards appearance of classic Powell binding, with the decoration confined to hand lettering. However, it does not open freely and the endleaves have partly lifted from the inside of the covers. It may have been an experimental binding (I have not seen these endleaves used again) or it could have been forwarded by one of Powell's assistants.



*ILLUSTRATED BY PHOEBE ANNA TRAQUAIR,
ILLUMINATED BY MAUD ALMA THOMSON*

34. **ROSSETTI** (Dante Gabriel).

The House of Life.

Photographic reproduction of an illustrated manuscript by Phoebe Anna Traquair, handcoloured and illuminated by Maud Alma Thomson.

8vo. [228 x 166 x 24 mm]. [67]ff. Bound in 1907 and signed "L.S. - M.S." (in gilt alongside the date on rear turn-in) in blue goatskin, the covers with a gilt panel of two double fillets either side of multiple dots, with squares containing a rose and roundels at the corners and the centre of each side. The spine divided into six panels, lettered in the second, the others with double compartments with dots, roundels and a rose, the edges of the boards and turn-ins tooled with gilt fillets, marbled endleaves, gilt edges. [ebc4427]

[Edinburgh: W.J. Hay, 1904]

£3500

The illustrations are printed on the recto of each leaf, made of thick paper, approaching card. Phoebe Anna Traquair (1852-1936) is now a revered artist and craftswoman, regarded as "one of the most remarkable figures in the Arts and Crafts movement and the Scottish cultural renaissance of the early twentieth century".

However, in this copy her identity and role appear to have been deliberately concealed. The limitation leaf has been discarded. It would have provided the information: "The following pages are plain photographic reproductions of an illuminated manuscript made on vellum for my brother, Mr. William Richardson Ross. They are here reproduced with his permission, and from negatives made by him. For sanction to use the text I have to thank Mr. William Rossetti and Messrs. Ellis and Elvey. One hundred and fifty copies have been reproduced P.A. Traquair". Traquair signed a number of the illustrated pages with her initials, and these have all been erased. The final page concludes with the credit: "Illuminated by Maud Alma Thomson".



Maud Alma Thomson was born in California in 1880 and studied at Horace Mann Grammar School in San Francisco and the Mark Hopkins Art Institute. She was active as an artist in San Francisco, working mostly in watercolour, but she stopped painting after her marriage to a man named Martin. She died in 1961. The binding is competent but rather amateur, and I assume that the "L.S." and "M.S." indicates a partnership. A previous owner has suggested that the former might be Lorenz Schwartz, a Dane who came to America in 1904 and perhaps worked for Otto Zahn before joining the Roycrofters in 1907 or 1908. I would suggest that this is not up to his standard. Sam Ellenport has offered the name of Mary Crease Sears (1880-1938) a Boston bookbinder who won a Gold Medal at the St. Louis Exposition in 1905.

With the bookplate Ephraim James Page.

35. **SENIOR** (William Nassau).

Passport permitting William Nassau Senior passage to France.

Single sheet [430 x 272], engraved on the recto with the arms of Charles X (crossed through) at the head, completed in manuscript, with ink stamps, and endorsed on the verso in manuscript, with various signatures, red and black ink stamps and a paper seal. [ebc4413]

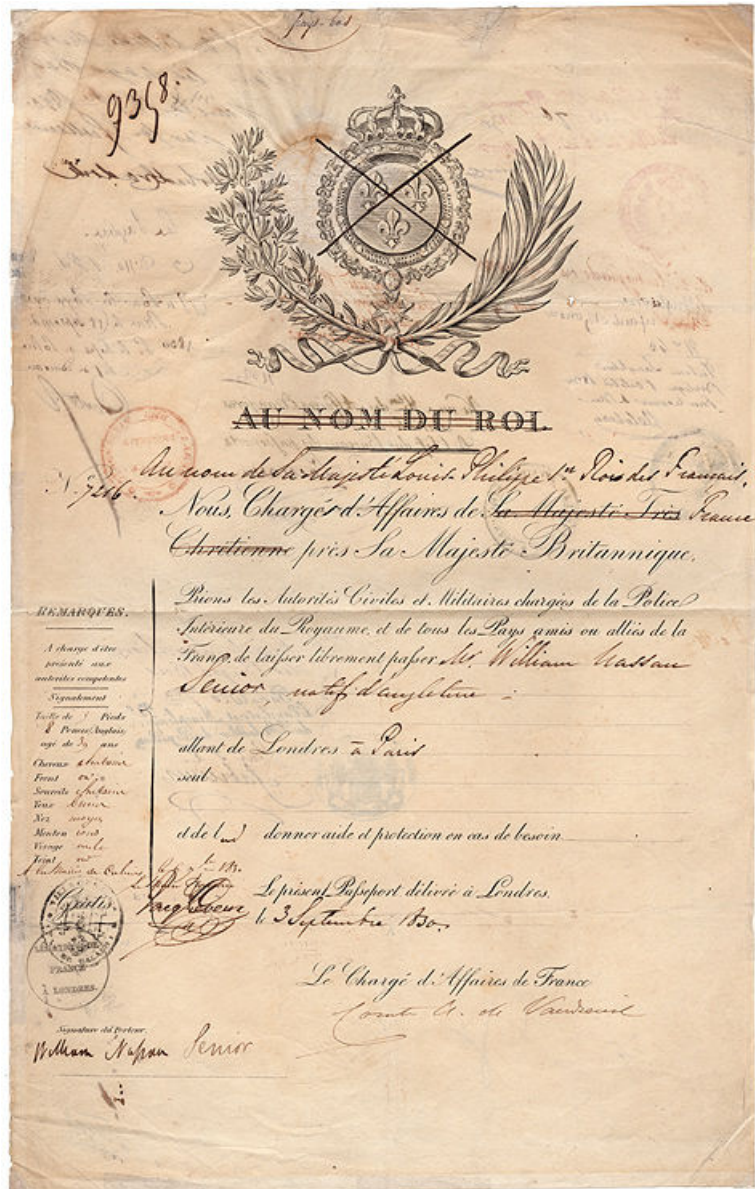
London: 3rd September 1830

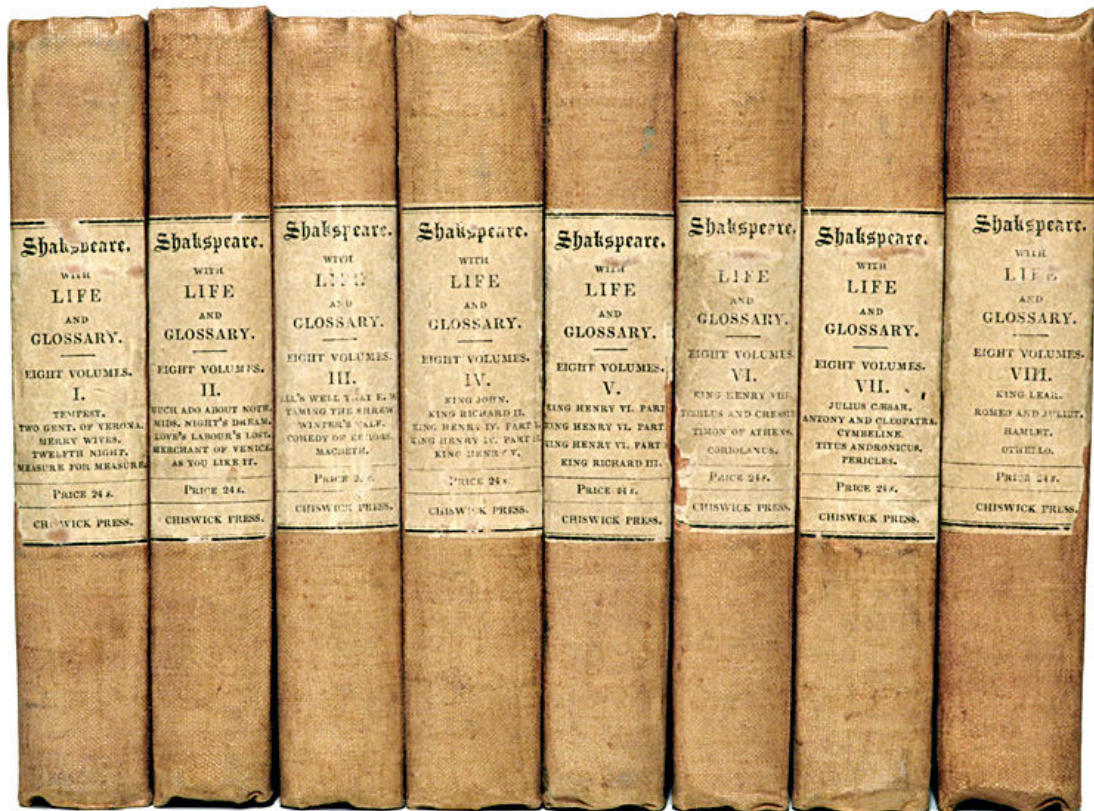
£500

The passport is in French but was issued in London and signed on behalf of the Chargé d'Affaires de France by Comte de Vaudreuil. The arms of Charles X has been

crossed through, along with the heading "Au Nom Du Roi", which has been changed in manuscript to "Au nom de Sa Majesté Louis-Philippe, 1er Roi des Français", and "Sa Majesté Tres Chretienne" which has been changed to "France". These alterations were as a result of the Paris Revolution of 27th-30th July 1830, and the replacement of the Bourbon Charles X by the Orléanist Louis-Philippe, who became the first King of the French. The various ink stamps on the verso indicate that Senior arrived in Paris on 18th September. His personal features are described in detail - he was "5 Pieds 8 Pouces (Anglais)", with "chatain" hair, "brunir" eyes and a "moyen" nose.

William Nassau Senior (1790-1864) was called to the bar in 1819 and in 1825 was appointed as the first Drummond professor of political economy at Oxford. In his 1827 lecture he stated that his interest in political economy was largely motivated by humanitarian concern for the poor, and he called for a positive economic role for government, especially in Ireland. In 1834 he acted as "midwife" to the Poor Law Amendment Act, and he was "one of the most luminous and perceptive government advisers of his era" (Oxford DNB), serving on a series of royal commissions. From the early 1830s he spent the legal vacations travelling abroad, and he became lifelong friends with Alexis de Tocqueville and Comte Cavour. He revisited Paris in 1848 and began to write detailed reports of his interviews with prominent Europeans, including Thiers and Guizot.





UNOPENED IN ORIGINAL CLOTH

36. SHAKESPEARE (William).

The Dramatic Works of Shakspeare. With a Life, and a Glossary.

Woodcut vignette to each volume title and at the end of the text in each volume, woodcut portrait of Shakespeare at head of "The Life" and vignette at end, vignette at end of the Glossary in vol.8.

Eight volumes. 16mo. [119 x 72 x 162 mm]. xliii, [i], 348 pp; [2]ff, 357pp; [2]ff, 367pp; [2]ff, 418pp; [2]ff, 370pp; [2]ff, 361pp; [2]ff, 412pp; [2]ff, 413, [11] pp. Bound in the original light red cloth, the spines with printed paper labels, uncut and unopened edges. (Spines faded and a few minor chips to labels). [ebc4391]

Chiswick: printed by C. and C. Whittingham, 1828

£400

With 10pp of advertisements for Works Printed at the Chiswick Press at the end of vol.8. The labels on the spine list the contents of each volume, and the price of 24s for the set. It is a fine copy in the original cloth, with all but a few pages (notably *The Tempest*) unopened. It is also a fine piece of printing, in Whittingham's miniature type.



37. **SHAKESPEARE** (William).

The Plays of William Shakespeare. In Fifteen Volumes. With the Corrections and Illustrations of Various Commentators. To which are Added, Notes by Samuel Johnson and George Steevens. The Fourth Edition. Revised and Augmented (with a Glossarial Index) by the Editor of Dodsley's Collection of Old Plays.

Four engraved plates in vol.1, four folding "platts" in vol.2, folding plate vol.8 and woodcuts in the text.

15 volumes. 8vo. [225 x 137 x 663 mm]. [2]ff, xl, 646 pp; [2]ff, 494, *495-*506, 495-532, [4] pp; [2]ff, 511, [1], lxx pp; [2]ff, 556pp; [2]ff, 567pp; [2]ff, 558pp; [2]ff, 608pp; [2]ff, 606pp; [2]ff, 670pp; [2]ff, 707pp; [2]ff, 660pp; [2]ff, 684pp; [2]ff, 638pp; [2]ff, 643pp; [2]ff, 666pp. Bound in contemporary tree calf, the covers with a gilt "Greek-key" roll border. The spines divided into six panels with gilt compartments, lettered in the second and fourth on red goatskin labels and numbered at the foot on green goatskin label, the first and sixth panels with a centre tool of a bird perching on an urn entwined with a snake with a foliate roll at the head and foot and fronds at the sides, the third and fifth panels with a medallion tool, foliate roll and fronds, the edges of the boards tooled with a gilt dot and husk roll, the turns-ins with a gilt zig-zag roll, marbled endleaves, yellow edges. (Short crack to foot of upper joint of vol.8, scratches to front boards of vols 7, 9, 11, 14 and 15, slightly rubbed). [ebc4170]

London: for T. Longman, B. Law and Son [and 30 others], 1793

£5000

With the half-titles. Occasional light spotting, but a fine copy in a particularly handsome contemporary binding.

The fourth edition as edited by Johnson and Steevens. The first three, each in 10 volumes, were published in 1773, 1778 and 1785. Lowndes notes that this fourth, "generally called "Steevens' own edition", is by many considered the most accurate and desirable of all the editions".

582 *HAND-COLOURED PLATES*

38. **SHAW** (George) and **NODDER** (Frederick P.)

The Naturalist's Miscellany: or Coloured Figures of Natural Objects; Drawn and Described Immediately from Nature.

Engraved title-page in vol.1 and 582 hand-coloured engraved plates by Frederick and Richard Nodder.

14 volumes. 8vo. [245 x 148 x 395 mm]. Bound c.1850 in half brown calf, marbled paper sides, the spines divided into five panels with thick bands, lettered and numbered in the second and fourth on new black goatskin labels, the others tooled in blind, marbled endleaves and edges. (Spines faded, joints and corners rubbed). [ebc4423]

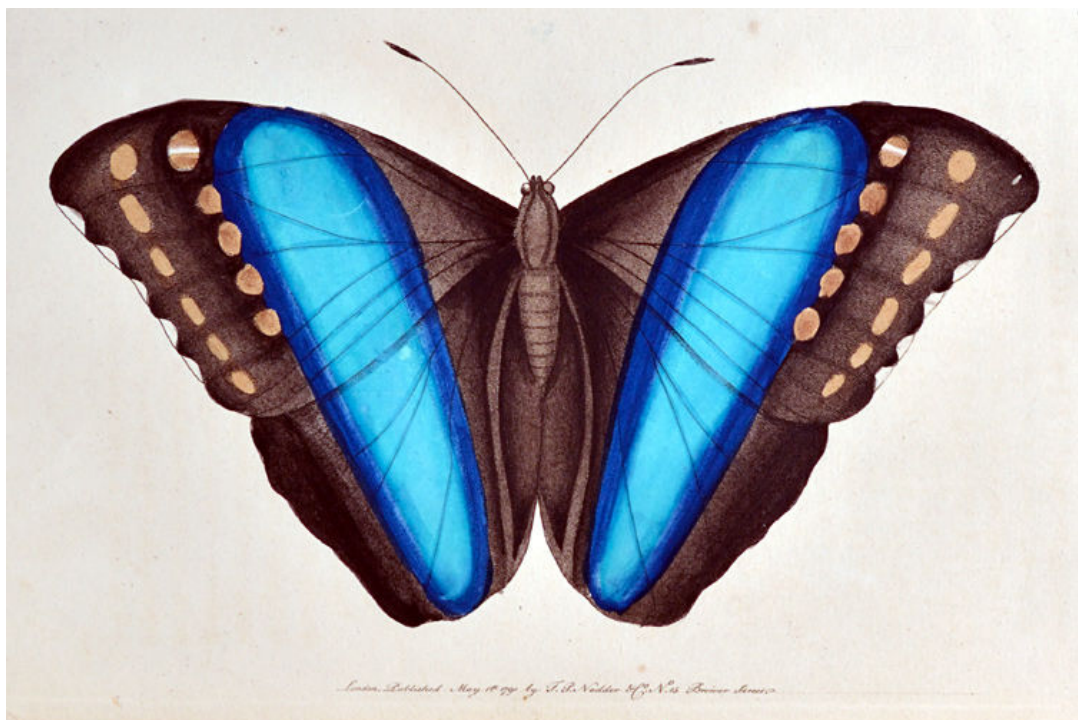
London: printed for Nodder and Co. 1790 - [c.1804]

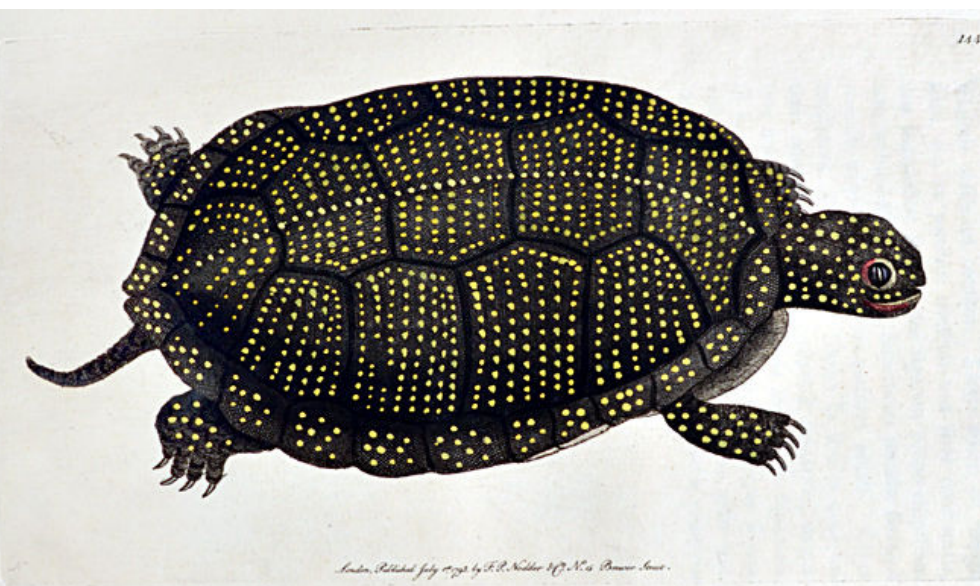
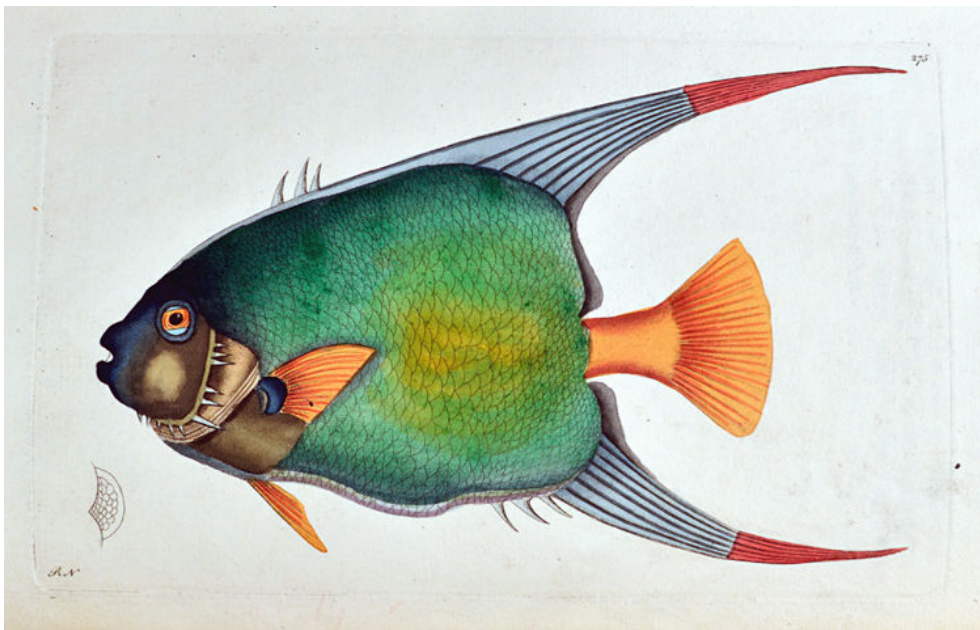
£9500

A fine run of the first 14 volumes of Shaw and Nodder's "remarkable serial", which eventually extended to 24 volumes, plus a final index volume dated 1813. It was issued in 287 parts, with a total of 1064 plates, which were collected into more or less

annual volumes. Intriguingly all six plates of frogs and toads are missing - the Surinam Toad (vol.1), Horned Frog (vol.3), Tree Frog (vol.4), Australian Frog (vol.6), Paradox Frog and Blue and Yellow Frog (vol.10). There is no evidence that they were ever present (or removed), so perhaps the original owner suffered from Ranidaphobia and Bufonophobia. The 582 plates present a range of zoological subjects, with birds predominating. Each is accompanied by Shaw's text, though the work is unpaginated.

From the library at Hinton House, Hinton Charterhouse, Somerset.







BOUND BY RIVIERE

39. **SHELLEY** (Percy Bysshe).

Rosalind and Helen. A Modern Eclogue; With Other Poems.

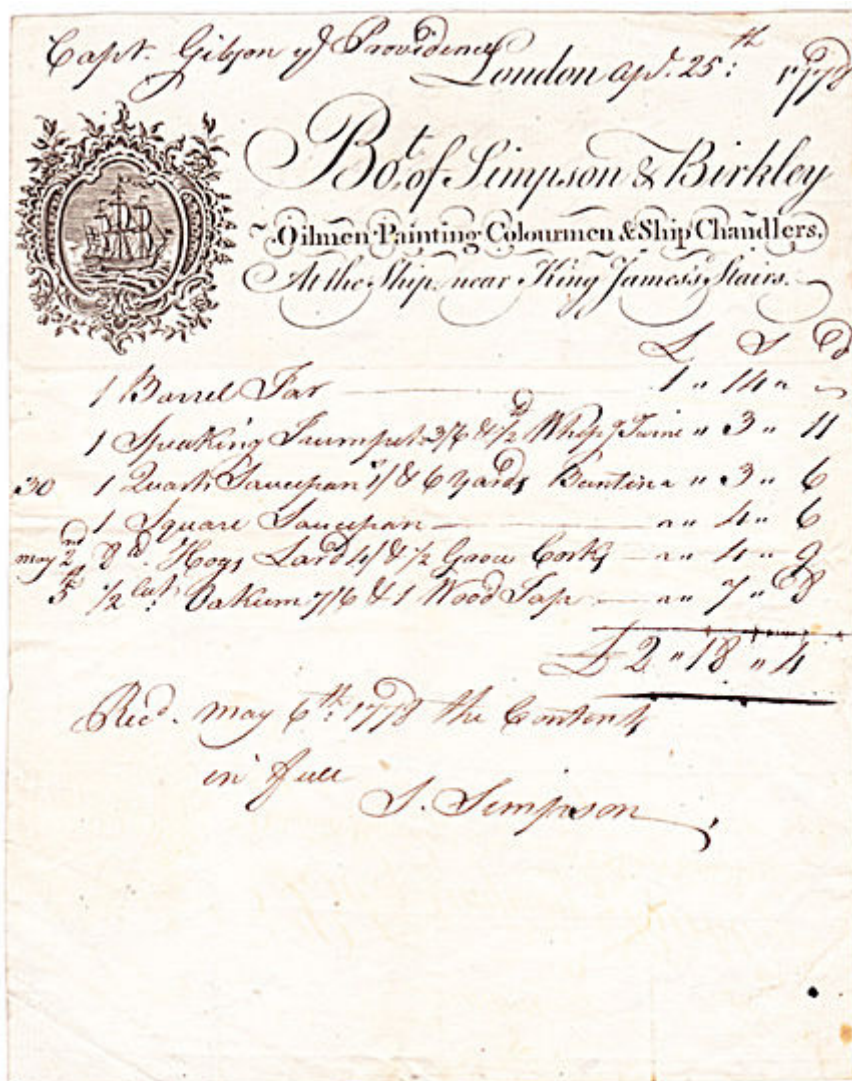
First Edition. 8vo. [226 x 142 x 17 mm]. vi, [ii], 92, [4] pp. Bound c.1910 by Riviere & Son (signed with a gilt pallet on the front doublure) in green goatskin, the covers tooled in gilt with a border of onlaid purple goatskin flanked by double fillets, a panel of onlaid brown goatskin with a quatrelobe tool in the corners and an inner frame of onlaid purple goatskin with a vertical strip at the centre, the two open green compartments tooled with leafy stems, dots and flower-heads including ten with purple onlays. The spine divided into six panels with gilt compartments, lettered in the second and third and at the foot, tooled with leafy stems and dots in the sixth and fifth, and with a purple flower-head on a stem in the fourth, the edges of the boards tooled with a gilt fillet, doublures with a brown and purple goatskin onlaid border, with gilt fillets, the green goatskin central panel tooled with gouges and 42 onlaid purple flower-heads, green silk endleaves, top edge gilt, the others untrimmed, with the original blue wrappers bound in at the end. (Upper joint slightly cracked). [ebc4383]

London: printed [by C. H. Reynell] for C. and J. Ollier, 1819

£3500

With the half-title and the advertisements at the end, along with the original blue wrappers. A fine copy, with untrimmed edges, in a *de luxe* Riviere binding.

The first edition of Shelley's long-laboured "modern eclogue", begun at Marlow in 1816 and completed at Bagni di Lucca in August 1818. The other poems are among Shelley's most celebrated: the sonnet "Ozymandias", the "Hymn to Intellectual Beauty" and "Lines Written Among the Euganean Hills, October, 1818".



40. SIMPSON & BIRKLEY.

Bo[ugh]t of Simpson & Birkley, Oilmen Painting Colourmen & Ship Chandlers, At the Ship, near King James's Stairs.

Manuscript invoice on single sheet [200 x 160 mm] with engraved billhead incorporating a fine vignette of a sailing ship within an ornate frame, made out to Capt. Gibson of "ye Providence", for various provisions, with calculations on the verso. [ebc4412]

London: April 25th - May 5th 1778

£350

Once folded but in very good condition. Captain Gibson of the ship Providence purchased a quantity of provisions on 25th and 30th April and 2nd and 5th May 1778. These included a barrel of tar, a speaking trumpet, twine, two saucepans, hogs lard, cork, oakum and wood sap. The total came to £2.18.4 and the bill was paid in full on 6th May, as testified by J. Simpson.

The Merseyside Maritime Museum at Liverpool has a collection of letters, dated 1780-82, from John Ritchie, captain of the ship Providence, to Nathaniel Bayles in

Newcastle. The ship was sailing the Caribbean, between New York and Jamaica, and there are references to voyage accounts, crew wages lists, slave cargoes and the Providence's involvement in the American War of Independence. A search of the internet discloses another (unlocated) archive of letters and receipts from Ritchie to Samuel Burleigh in Newcastle, and these include an invoice from Simpson & Birkley dated June 1779. It appears that the Providence was under contract with the Navy Board to transport troops to America, but also docked at Charlestown and Jamaica.

DUBLIN EDITION

41. [SMOLLETT (Tobias)].

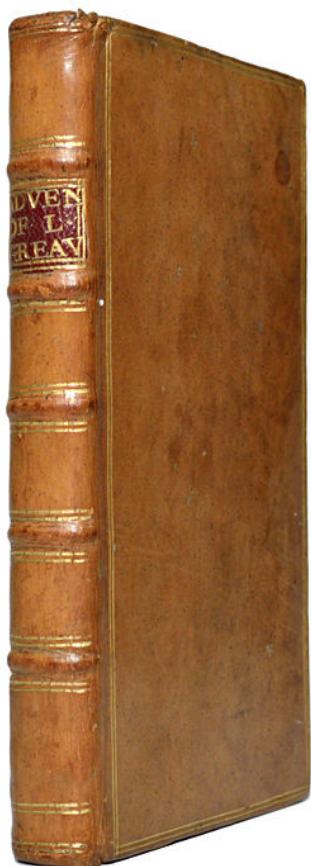
The Adventures of Sir Launcelot Greaves. By the Author of Roderick Random.

Engraved frontispiece and plate.

Second Dublin Edition. 12mo. [171 x 98 x 20 mm]. [1]f, 264, [4] pp. Bound in contemporary polished calf, the covers with a gilt double fillet border. The spine divided into six panels with raised bands flanked by gilt double fillets, lettered in the second panel of a red goatskin label, the edges of the boards tooled with a blind roll, plain edges, lightly sprinkled edges. [ebc4365]

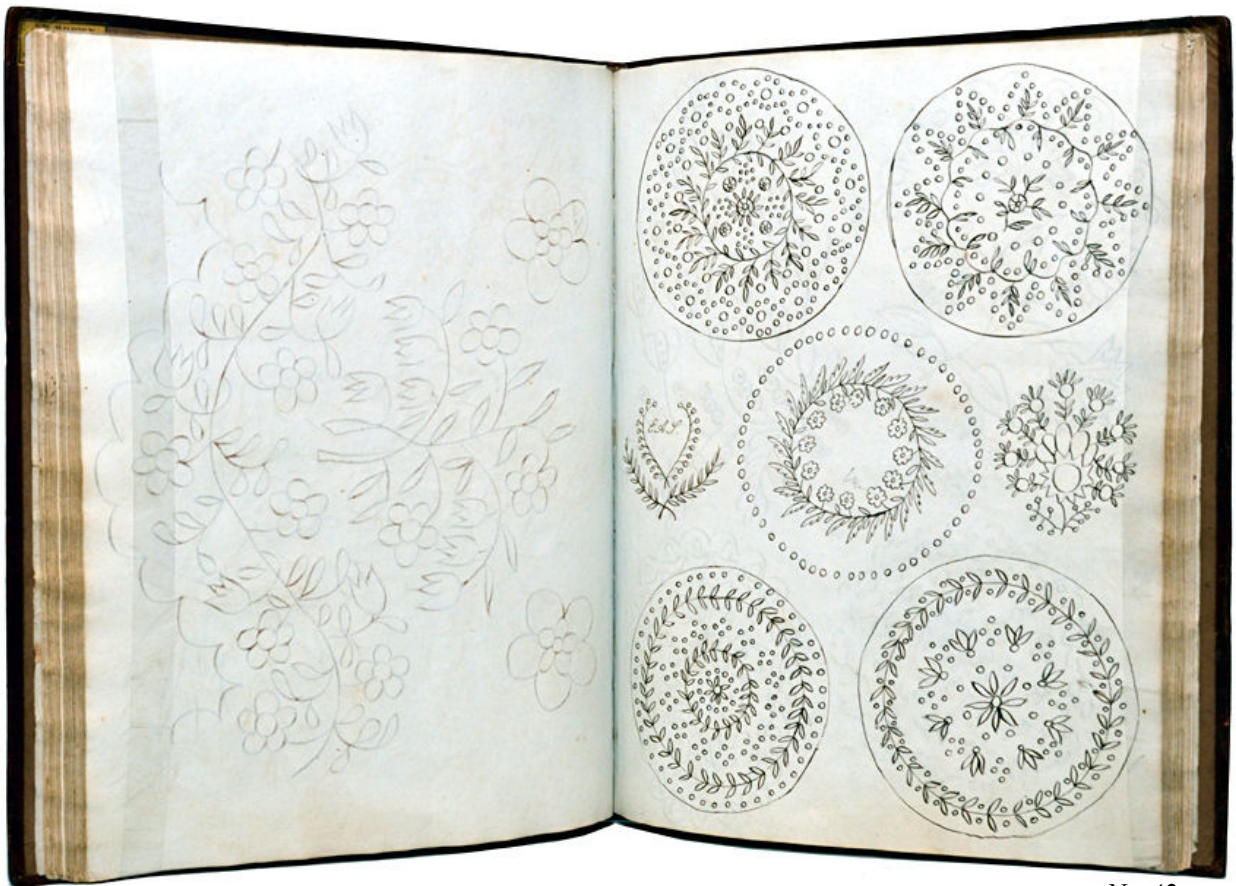
Dublin: printed by James Hoey, junior, 1763

£750



The binder dispensed with the final nine leaves of advertisements. The frontispiece is browned but it is a fine copy. The label is lettered "Adven / Of L. / Greav".

First published in London in 1762; the second London edition did not appear until 1774. A Dublin edition with the title *The Life and Adventures of Sir Launcelot Greaves* was published by Hoey in 1762 (ESTC records British Library, Cambridge University, Trinity College Cambridge, National Library Scotland and Columbia University). This second Dublin edition is also rare with only ten copies in ESTC (Aberdeen University, British Library, Edinburgh University, National Library Ireland, National Library Scotland, Oxford University, John Rylands, Trinity College Library, Lilly Library and University of Wisconsin-Madison). An edition was published in Cork in 1767 and a further Dublin edition appeared in 1775.



42. **SNOWDEN** (Elizabeth Anne).

Lace Pattern Book.

Numerous ink and pencil designs for lace patterns, on recto of 114 leaves, the versos blank and with 20 blank leaves at the end.

4to. [258 x 207 x 18 mm]. Contemporary binding of straight-grained burgundy goatskin, the covers with a gilt solid and broken fillet border, smooth spine divided into five panels with gilt fillets, lettered "Patterns E.A.S." in the second panel, brown endleaves, gilt edges. (Joints almost invisibly repaired). [ebc4399]

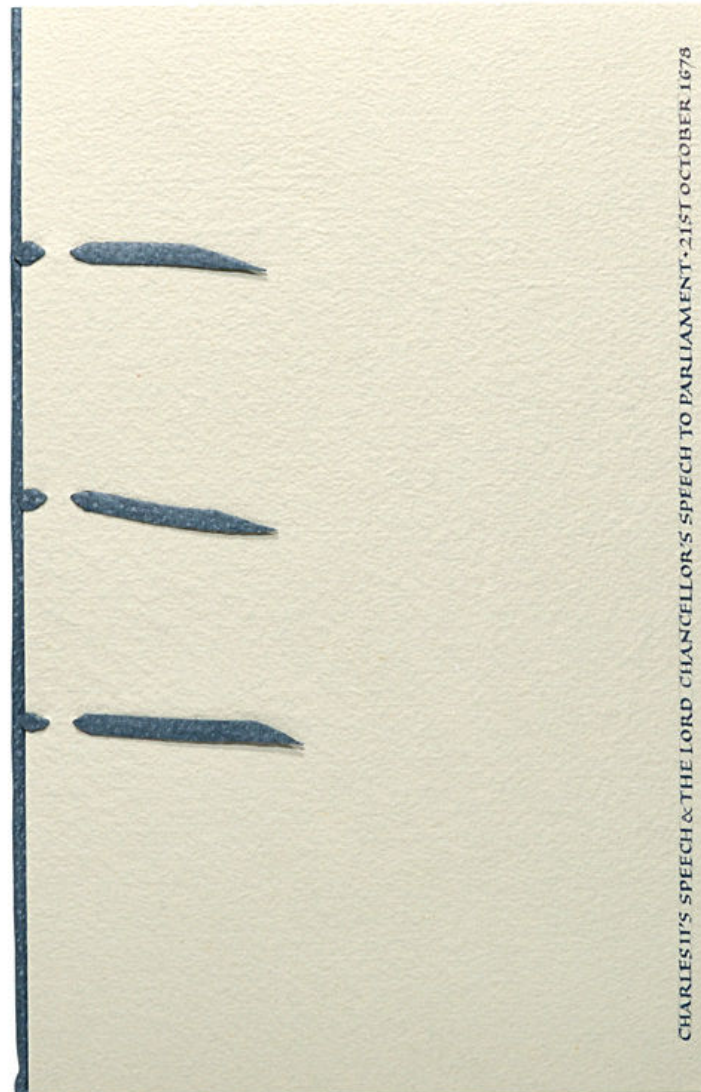
[Windsor: Peascod Street, 1830]

£2000

A delightful and well preserved pattern book, presenting hundreds of designs for lace, a few of them with captions such as "lace veil", "bead bag", "collar", two with the word "yes" and one with "no" and two with the initials "E.A.S." The paper is watermarked "W. King 1829" and the album has the original printed label "J. B. Brown, Bookseller to His Majesty, Castle Street, Windsor". It has an ink inscription on the first leaf: "Elizabeth Anne Snowden. October 23rd 1830. Peascod Street, Windsor".

Peascod was one of Windsor's principal commercial thoroughfares, and an obvious outlet for nearby Buckinghamshire's voluminous, famous and important lace-making trade. John Snowden Senior was a Tallow Chandler in Peascod Street in 1768, and the 1851 census has Charles M. Snowden, grocer and tallow chandler, magistrate and alderman, aged 67, living at 95 and 96 Goswell Lane, just off Peascod Street.





PAPER BINDING BY JEN LINDSAY, LETTERED BY SUE HUFTON

43. [SPEECH].

Fragment of Charles II's Speech and Lord Chancellor Finch's Speech to both Houses of Parliament at the eighteenth session of the second Parliament of Charles II on 21st October 1678.

Folio. [291 x 182 x 5 mm]. 5-20 pp. Bound by Jen Lindsay in 2007 with boards of laminated grey Khadi paper, spine and sewing slips of grey split pigskin, the title lettered in blue ink by Sue Hufton upwards parallel to the fore-edge of the front cover, dark grey paper flyleaves. Contained in a grey paper wrapper. [ebc4411]

[London: 1679?]

£500

The word "Imperfect" has been written at an early date at the head of the first page. There are a number of ink blots and stains.

The binding is illustrated in *The Private Library*, Spring 2009, p.35, and was exhibited on the *Tomorrow's Past* stand at the ABA Olympia Bookfair in 2007.

Jen Lindsay taught English, then worked as a Civil Servant, and from 1977 to 1979 she studied bookbinding at Camberwell School of Arts and Crafts. From 1983 until

2001 she was bookbinding tutor at Roehampton Institute. She was elected a Fellow of Designer Bookbinders in 1985, but resigned in 1999. She is a founding member of *Tomorrow's Past*.

Sue Hufton trained at Roehampton Institute and taught bookbinding and calligraphy there from 2001 until 2008, and is now a tutor at West Dean College. She is one of the scribes of the Saint John's Bible and has been a Fellow of the Society of Scribes since 1987.



PRINTED ON SILK

44. [STAHL (J.F.P.) - printer].

Empfindungen am feyerlichen Tage der Heimführung Ihrer Landgräflichen Durchlaucht Frau, Frau Wilhelminem Louisen, Kur-Prinzessin von Baden, neuvermählten Frau Gemahlin Seiner Landgräflichen Durchlaucht Herrn, Herrn Ludewig, Erb-Prinzen zu Hessen von sämmtlichen Unterthanen des Amts Seeheim.

Printed on silk, with an engraved title vignette and head and tail piece.

Folio. [380 x 253 x 7 mm]. [2]ff. Bound in contemporary green silk over boards, yellow silk pastedowns. (A little worn around the edges). [ebc2143]

Darmstadt: Joh. Fr. Pet. Stahl, 1804

£600

Printing on silk is difficult because of the unpredictable warp and weft of the material. Here Stahl has not only successfully printed these gratulatory verse in a Gothic type but has included three finely engraved vignettes. The work has been fully bound in silk making this a coherent tribute to the use of silk in all aspects of book production.



45. Statutes of the Most Honourable Order of the Bath.

Title page with engraved insignia of the Order, repeated on p.15.

Small 4to. [248 x 183 x 12 mm]. viii, 67, [1]blank, 69-72 pp. Bound c.1803 in soft red velvet covered boards, with red silk ties with tasseled ends, marbled endleaves, the rear endleaf and flyleaves with a red silk ribbon with tasseled end and embossed paper seals, gilt edges. (One silk tie lacking end, one repaired with a knot, one partly split.) In a modern cloth drop-over box. [ebc4398]

London: printed in 1725. Reprinted in 1787 [1803]

£900

With the final two later printed leaves, relating to statutes ratified in 1803, each with the imprint of Nichols and Son, Red Lion Passage, Fleet Street. A blank front flyleaf is watermarked 1802, dating the binding to 1803 or thereabouts. Occasional minor spotting but a fine copy.

The Most Honourable Order of the Bath was founded by George I in May 1725, and originally comprised the sovereign, a prince of the blood Royal as Principal Knight, a Grand Master and 35 Knight Companions, along with seven Officers. Initial appointments were largely political, but from the 1770s appointments were increasingly made for naval, military or diplomatic achievements. Statutes were printed in 1725, and again in 1787, and given to newly appointed Knights. This copy

of the 1787 printing, with the 1803 additions, does not contain the name of a recipient, and may have remained unassigned. The next edition was printed in 1812, so this may have been left in a cupboard. The rear flyleaf is signed in ink "Fra[nci]s Townsend, Deputy Bath King of Arms", and has a red silk ribbon with two pieces of paper embossed with the image of a Knight and the arms of the Order.



*LIMITED LARGE PAPER EDITION
SIGNED BY STEPHENS*

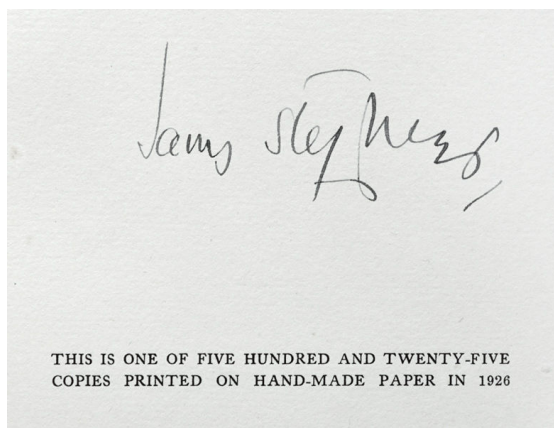
46. **STEPHENS** (James).

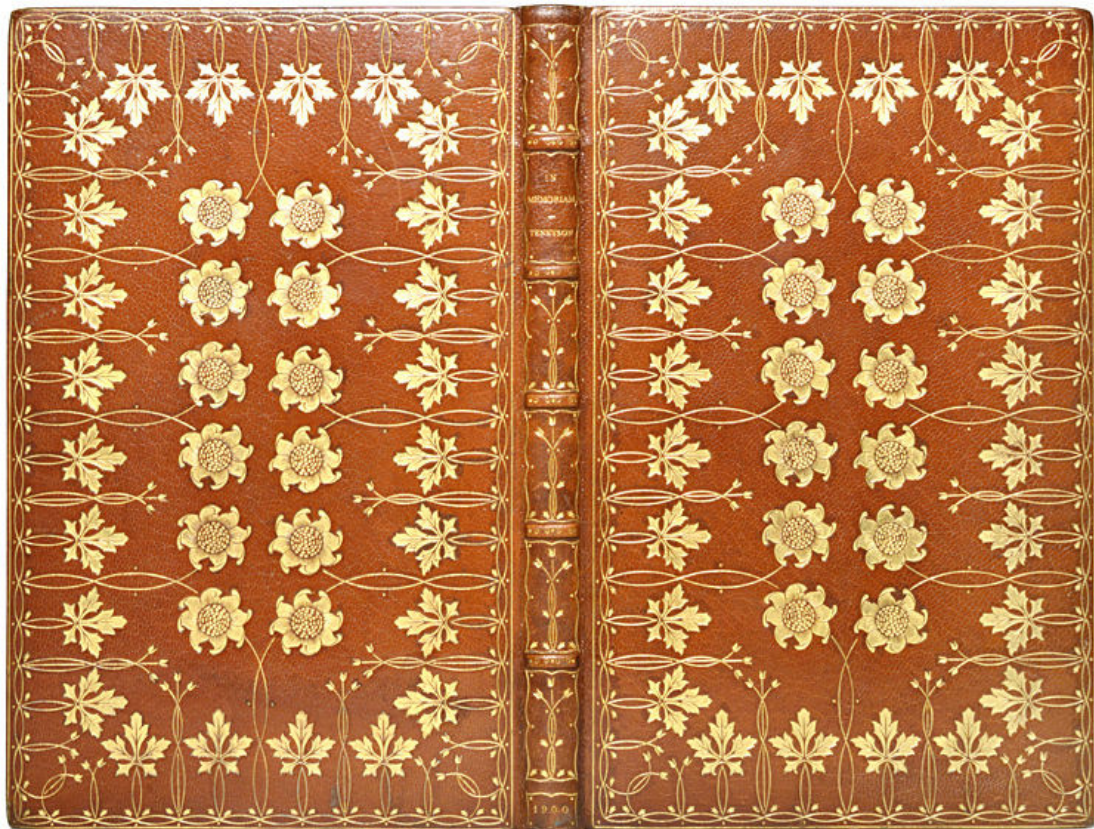
The Crock of Gold. With Twelve Illustrations in Colour and Decorative Headings and Tailpieces by Thomas Mackenzie.

Large 8vo on Large Paper. [289 x 198 x 36 mm]. [1]f, vii, [i], 227, [1] pp. Bound in the original quarter vellum, blue paper boards, the spine lettered in gilt, uncut edges. (Corners a little bumped). [ebc4418]

London: Macmillan and Co., Limited,
1926 £375

Limited to 525 copies on large paper, signed by James Stephens. A fine copy. Two pencil signatures dated 1926 on front endleaf.





BOUND BY RIVIERE

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

In Memoriam A. H. H.

With Rubricated Initials [printed in red] from Designs by Blanche McManus.

8vo. [244 x 150 x 20 mm]. 136, [4] pp. Contemporary binding by Riviere & Son (signed with a gilt pallet on the front turn-in) of brown goatskin, the covers tooled in gilt with a border of a fillet and intertwining gouges, with stems formed by gouges and fillets issuing inwards with closed small flower-heads, a large leaf and a large open flower-head. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with stems and small flower-heads, the edges of the boards tooled with a repeated dot, the turn-ins with two gilt fillets, marbled endleaves, top edge gilt, the others untrimmed. [ebc4382]

New York: M.F. Mansfield. At the Sign of the Unicorn, London, [1900] £2000

The colophon reads: "Of this Edition Five Hundred Copies were Printed by The Bankside Press and are Offered for Sale by M. F. Mansfield, New York, September, MDCCCC", and beneath this is an ink inscription "This is No.8 of 100 copies reserved for Great Britain". With the inked pallet of Henry Sotheran, who may have commissioned the binding from Riviere.



GERMAN GILT EMBOSSED WRAPPERS ON AN EDINBURGH THESIS

48. **THREIPLAND** (Sir Patrick Murray).

Disputatio Juridica, Ad Tit. IV. Lib. XLIV. Digest. De Doli mali et Metus exceptione. Quam, Favente Numine, Ex Auctoritate Clarissimi Ac Consultissimi Viri D. Henrici Dundas, De Melvill, In Clytæ Facultatis Juridicæ Decani: Nec Non Ex ejusdem Facultatis Consensu et Decreto, Pro Advocati Munere consequendo, Publicæ Disquisitioni subjicit Patricius Murray-Threeland, Auct. et Resp. Ad diem 24 Jul. hora locoque solitis.

Small 4to. [220 x 184 x 5 mm]. 17, [1] pp. Original gilt embossed wrappers. [ebc4404]

Edinburgi: apud Balfour et Smellie, nec non apud Gulielmum Gibb, 1784 £500

Small hole in title caused by paper fault. ESTC locates a copy in the Advocates Library, and four in private collections. The gilt embossed paper was probably made in Augsburg.



49. [YORK].

The History and Antiquities of the City of York, From its Origin to the Present Times. Illustrated with Twenty-Two Copper Plates.

Vol. 1 with folding frontispiece map and 17 plates (five of them folding), vol. 2 with two folding plates, vol.3 with a folding plate and a folding plate.

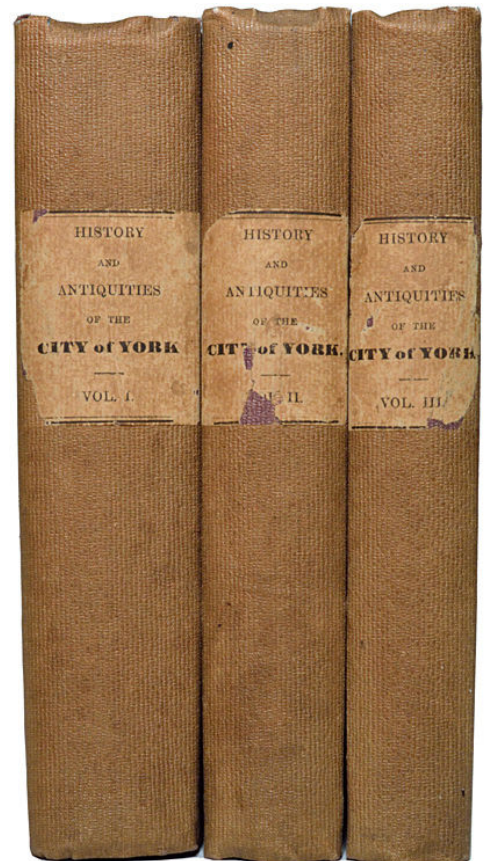
First Edition. Three volumes. 12mo. [194 x 113 x 105 mm]. [2]ff, 400pp; [1]f, 402pp;

[1]f, 292 pp. Bound c.1835 in blue boards and purple cloth spines with printed paper labels, plain endleaves, uncut and partly unopened edges. (The cloth a little faded and labels chipped). [ebc4363]

York: printed by A. Wood, and sold by W. Tesseyman, J. Tod, H. Sotheran, T. Wilson, N. Frobisher, and R. Spence, Booksellers, 1785 £500

A fine copy, with the pages entirely untrimmed and some leaves unopened. It is clearly in its first binding, but the binding probably dates from the 1830s. Perhaps a bookseller found a set (or more) of unused sheets and had them bound in the style of the day.

The work is sometimes attributed to William Combe. The "Editor" notes that the only previous successful attempt to publish a History of York was Drake's work of 1736. By 1785 that work was out of print and "no Copies were to be met with, except at the Decease of some particular Gentlemen, and for which an exorbitant Price must be given". The contents of each volume is summarised on the title-pages.



MR. GAGE'S BOOK



50. **YOUNG** (John).

A History of the Commencement, Progress, and Termination of the Late War Between Great Britain and France, Which Continued From the first day of February 1793, to the first of October 1801.

First Edition. Two volumes. 8vo. [215 x 134 x 68 mm]. viii, [4], 452 pp; 488pp. Bound in contemporary sprinkled calf, smooth spine divided into six panels by gilt fillets and pallets, lettered in the second on a black goatskin label, and numbered in the fourth on a small oval red goatskin label within a gilt frame, the others with a martial trophy tool, edges of the boards tooled with a gilt roll, plain endleaves, sprinkled edges. [ebc4390]

Edinburgh: printed by Thomas Turnbull, 1802

£750

"The Table of Contents" has been bound in twice, following the preface and at the end of vol.1. A little light spotting or browning but a fine copy. From the library of Marcus Gage, of Ballarena, Co. Londonderry, with his ink inscription at the head of both title-pages: "Mr. Gage's Book, [bought] from Lackington, London, Jan. 11th 1808" and with shelf-marks "15 [16] / E 3rd Shelf" inside the front covers.

John Young, Minister at Hawick, had become known for his *Essays on Government* in which he defended the Tory government against the attacks of his fellow Seceders. That earlier work is cited on the title-page of this history.