

# British Books

(but bu\*\*er Brexit)

EBC e-catalogue 25  
2019



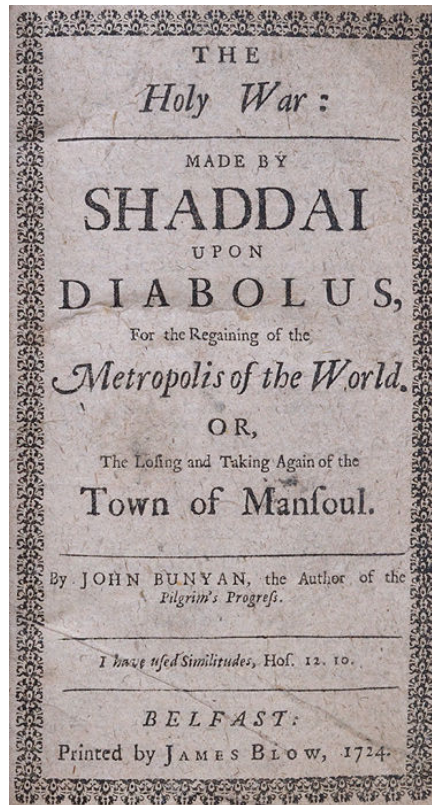
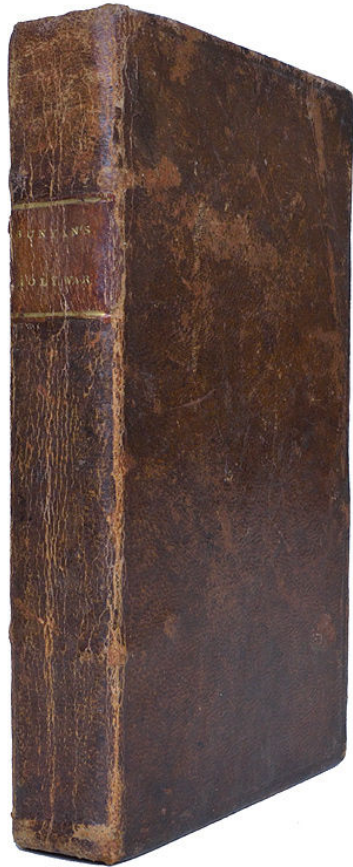
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### BELFAST EDITION

#### 1. BUNYAN (John)

**The Holy War:** Made by Shaddai upon Diabolus, For the Regaining of the Metropolis of the World. Or, The Losing and Taking Again of the Town of Mansoul. Title within typographic border, woodcut tailpiece A4r and p.256.

8vo. [161 x 94 x 30 mm]. [4]ff, 256pp. Bound in contemporary sheepskin, the covers with a blind fillet border, smooth spine lettered on a later red goatskin label, untrimmed turn-ins with exposed boards, plain edges. (Rubbed, edges a little uneven). [ebc7327]

Belfast: printed by James Blow, 1724

£750

Leaves toned, spotted and lightly soiled, with small paper flaws to R1 and R4, with slight loss of sense. Still a good copy in the original binding, with a 19th century label.



Bunyan's allegorical novel, a rallying cry for nonconformist resistance and a warning of the threats of popery and of Catholic insurrection in England. First published in London in 1682, with further London editions dated 1696, 1707 and 1721, Edinburgh editions of 1703, 1711 and 1718 and a Glasgow edition of 1720. This is the first Belfast, and first Irish edition, and ESTC locates only two copies, at the British Library and National Library of Ireland. The only other Irish edition before 1800 was published at Cork in 1792.



James Blow (1676-1759) came from Scotland, and with his brother-in-law, Patrick Neill, started Belfast's first printing business in 1694 (though the earliest imprint with his name in ESTC is dated 1706). Neill died in 1705 and Blow became established as the city's foremost stationer, printer and publisher, issuing mostly theological works. His daughter, Jane, married George Grierson, the first of a dynasty of King's Printers in Dublin. His son, Daniel (1718-1810), entered into partnership in 1747 and took over the business in 1759.

### *BERWICK EDITION*

2. [BURKE (Edmund)].

**A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful.** The Fifth Edition. With an Introductory Discourse concerning Taste, and several other Additions. To which is added, A Vindication of Natural Society, after the Manner of a late Noble Writer, by the same Author.

12mo. [173 x 97 x 25 mm]. vii, [v], 194, viii, 62 pp. Bound in contemporary calf, the spine divided into six panels with raised bands flanked by gilt double fillets, lettered in the second on a black label, the others with a floral centre tool, plain endleaves and edges. (A little rubbed, with a couple of ink spots). [ebc7292]

Berwick: printed for R. and J. Taylor, 1772

£375

Title a little soiled but a very good copy. Without the author being named on the title, the binder has spelt his name "Bourke" on the spine. With the early ink signature of Catharine Coppinger at the head of the title, and T. C. S. Kynnersely dated 1820 on front free endleaf. From the Sneyd-Kynnersely family library at Loxley Park, Staffordshire.



First published in London in 1757, with a sixth London edition appearing in 1770; there were also two Dublin editions dated 1766 and 1771. ESTC locates 12 copies of this Berwick edition, two at the British Library, two at National Library of Scotland, National University of Ireland, Queen's University of Belfast, Trinity College, Brotherton, three at Columbia University and University of North Carolina.

### *FIRST ENGLISH EDITION; WITH ILLUSTRATIONS BY HOLLAR*

3. BURTON (William).

**A Commentary on Antoninus his Itinerary, or Journies of the Roman Empire, so far as it concerneth Britain:** Wherein The first Foundation of our Cities, Lawes, and Government, according to the Roman Policy, are clearly discovered; whence all succeeding Ages have drawn their Originall. The ancient Names of their Garrisons within this Island are restored to the Modern, with their Site, and true distances; Their Military Waies, and Walls; with many Antiquities, Medalls, Incriptions, and Urnes, are recovered from the ruine of Time. A Work very usefull for all Historians,

Antiquaries, Philologists, and more particularly for the Student of the Laws. By William Burton Batchelor of Lawes. With a Chorographall Map of the several Stations: And Index's to the whole Work.

Engraved frontispiece portrait of Burton and double-page map of Britain, both signed by Hollar, and woodcuts of 14 coins, three urns and an inscription in the text. Title printed in red and black.

First Edition. Folio. [287 x 181 x 31 mm]. [11]ff, 266, [6] pp. Bound in contemporary sheepskin, the covers with a blind double fillet border and two sets of blind double fillets running vertically 30 and 35 mm from the joints. The spine divided into five panels with raised bands flanked by blind double fillets and with a blind double fillet running horizontally across the centre of the first and fifth panels, the edges of the boards hatched in blind, rough turn-ins and exposed boards, plain free endleaves and strengtheners, red edges. (A few scratches and scrapes on covers). [ebc7293]

London: printed by Tho. Roycroft, and are to be sold by Henry Twyford in Vine-Court Middle-Temple, and T. Twyford at the Inner Temple-Gate, 1658 £1250

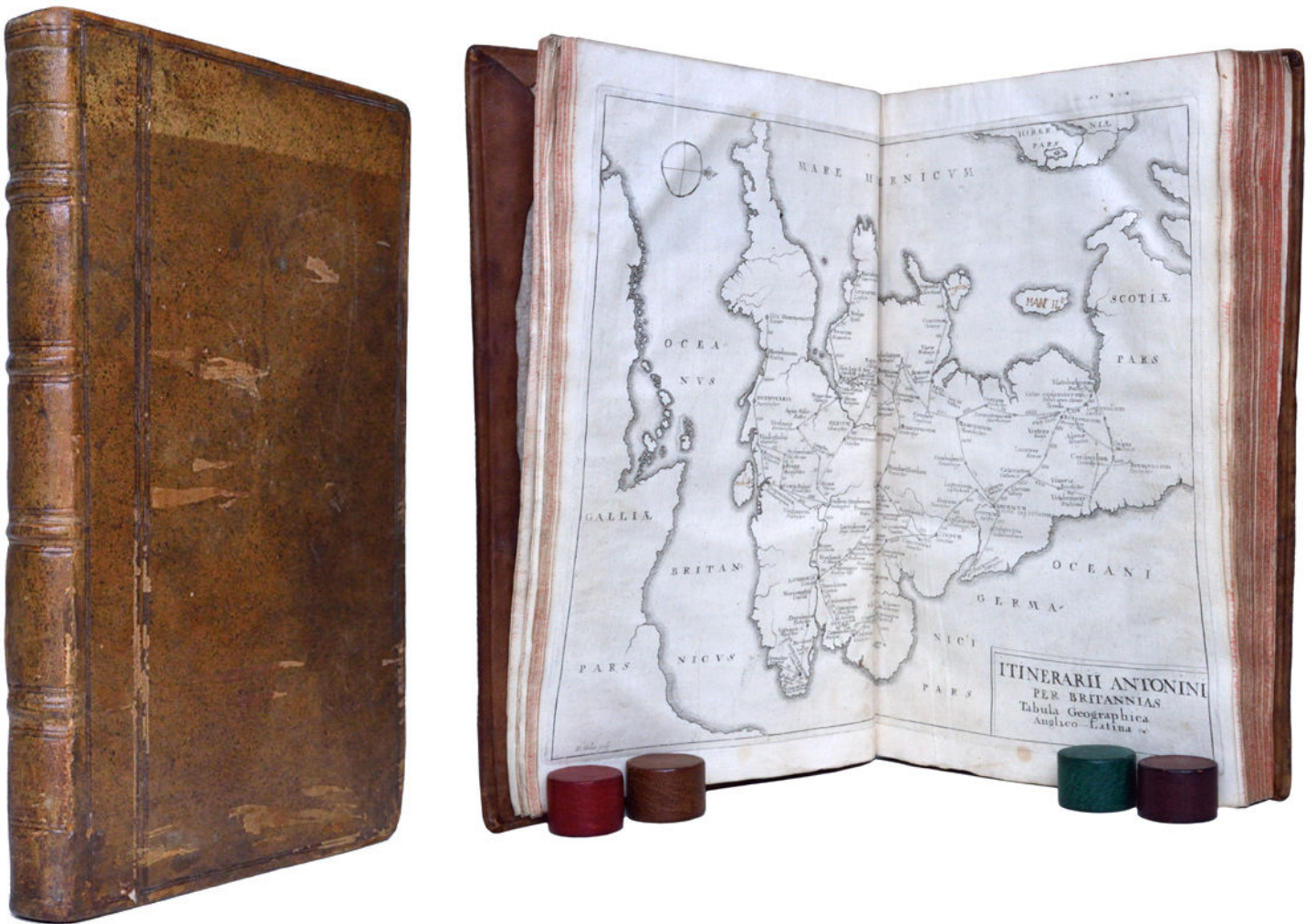


Wing B.6185.

A very good copy with just a little light soiling and signs of having been read (corners are turned-down on pp. 27, 44, 82, 151 and 156). An early reader has added "Man II" in ink to the Isle of Man on the map, corrected a name on p.5 and added "Auth. 346"



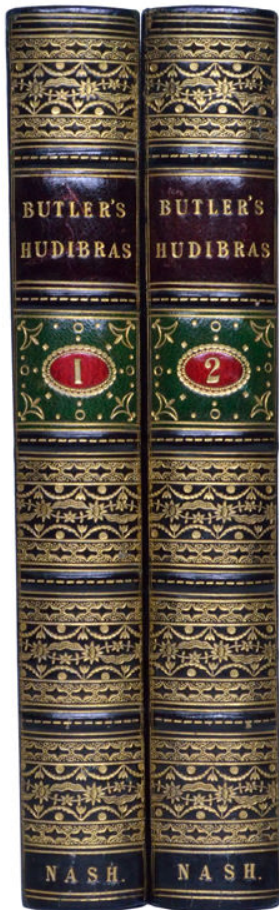
at the foot of the list of authors cited. With the bold calligraphic signature of "Fran. Parker" on recto of frontispiece and "Tho. Kynnersley pret. 4s" at head of the title. There is a further signature on the rear strengthening strip. From the Sneyd-Kynnersley family library at Loxley Park, Staffordshire.



This is the first edition of any part of *Itinerarium Antonini* to be published in England or English. William Burton died in 1657. Thomas Gale's Latin edition, edited by his son Roger, appeared in 1709. The original document, listing the stations of the Roman army, is thought to have been compiled in the third century and is an important source for the history of Roman Britain.







*EXTRA-ILLUSTRATED WITH 40 HAND-COLOURED  
PORTRAITS*

**4. BUTLER (Samuel).**

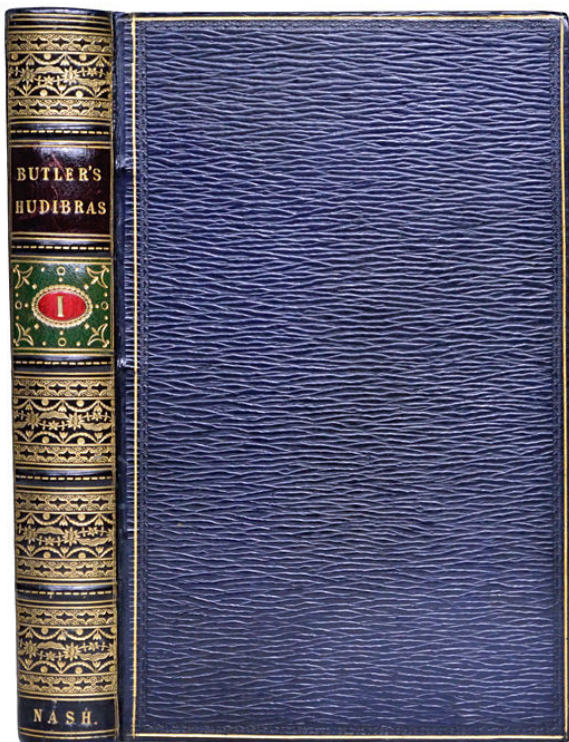
**Hudibras**, With Notes by the Rev. Treadway Russel Nash, D.D. A New Edition in Two Volumes.

Engraved frontispiece portrait of Butler by Worthington after Zoust, large woodcut vignette on both titles, facsimile of Butler's autograph, and extra-illustrated with 40 hand-coloured engraved portraits by R. Cooper.

Two volumes. 8vo. [217 x 135 x 64 mm]. [3]ff, xl, 346 pp; [1]f, 403 pp. Bound in contemporary straight-grained blue goatskin, the covers with a border of a single gilt fillet and thin blind roll. The spines divided into six panels with raised bands tooled with a gilt broken fillet, lettered in the second on a maroon goatskin label, numbered in the third on an oval red goatskin label at the centre of a green goatskin label with gilt surrounds, and with "Nash" at the foot, the other panels tooled with repeated decorative pallets, the edges of the boards tooled with a gilt roll, marbled endleaves and edges. [ebc7295]

London: printed by W. Nicol, 51 Pall Mall, for John Murray, Albemarle Street, 1835 £1000

A fine copy, inside and out. It has been extra-illustrated with the 40 hand-coloured portraits, of a variety of historical figures, some more relevant to the book than others. They open with Montaigne and finish with Joan of Arc, but there are English characters such as Charles I and II in between.







*UNCUT IN THE ORIGINAL BOARDS*

5. **GRAY** (Thomas).

**Designs by Mr. R. Bentley, for Six Poems by Mr. T. Gray.**

Six full-page engraved plates, engraved vignette on the title, twelve vignettes in the text, and six engraved initials by Muller and Grignon.

First Edition. 4to (in half-sheets). [395 x 285 x 20 mm]. [4], 36 ff. Uncut. Bound in contemporary canvas backed boards. (Worn, the sewing a little weak). In a modern quarter green goatskin drop-over box, green cloth sides and edges, lined with felt. [ebc842]

London: for R. Dodsley, 1753

£3000

Rothschild 1065. Hazen, *Walpole Bibliography*, no.42.

This is the issue (probably the third, which is "distinctly less common" according to Hazen) with the half-title reading "Designs, &c." and the correct letter "d" used throughout. The text of the poems is printed on the rectos only. The four page "Explanation of the Prints", written by Horace Walpole (who was responsible for

publishing the work), precedes the text. Small stain at the head of the first Ode, and occasional minor soiling. An excellent copy, entirely uncut and unpressed, in its first binding of canvas-backed boards.



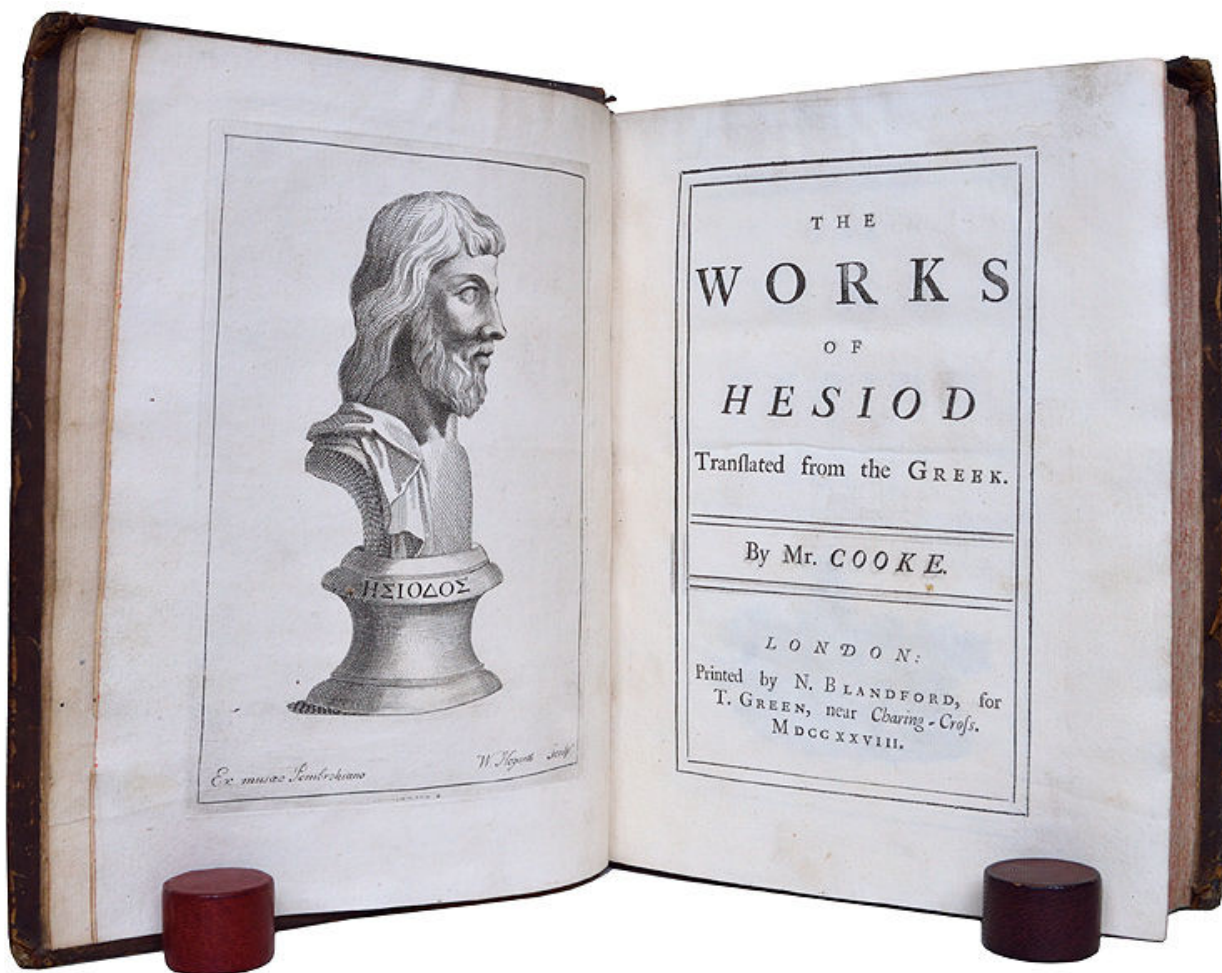
The poem "A Long Story" was printed here for the first time, but the other pieces had been previously published, and Gray was averse to the whole project. He was insistent that "Designs" should precede "Poems" in the title, and informed Dodsley: "I desire it to be understood (w'ch is the truth) that the Verses are only subordinate & explanatory to the Drawings, & suffer'd by me to go out thus only for that reason...". Walpole tried to persuade Gray to leave out "the Mr. before your names; it is a barbarous addition ... one of the Gothicisms I abominate", but "Mr." they remained, and Gray also had his way in suppressing the frontispiece portrait.

Whatever Gray may have felt, the work is "by far the

most sophisticated example of English rococo book-illustration" and "perhaps, the finest English illustrated book of the century" (Harthan, *The History of the Illustrated Book*, p.154-5). Some of the designs, including the famous frontispiece to the "Elegy Written in a Country Church Yard", have Gothic features, while "the others display an eclectic *melange* of currently fashionable decorative motifs, caryatid-draped frontispieces, rococo scrolls and strapwork, an occasional intrusion of *chinoiserie*, and nude or lightly-clad figures which simultaneously look back to Poussinesque prototypes and forward to Neo-Classicism". Richard Bentley (1708-1782), the son of the great Master of Trinity College, Cambridge, was a protege and friend of Horace Walpole, and a chief designer of Strawberry-Hill.

A typographic label of The Earl of Ilchester is pasted to the front board, and his early ink shelf-marks appear inside. The volume was sold at Sotheby's, 14/5/1962 (Selected Portion of the Library Melbury House Dorset, The Property of the Rt. Hon. the Earl of Ilchester), lot 36, for £17 to William Rees-Mogg. It remained in Lord Rees-Mogg's library until 1999, when I bought it at Sotheby's for £250. I sold it to a private collector as item 26 in EBC Catalogue 8 and we then made the quarter green goatskin drop-over box. It reappeared on the market last year and the price just keeps going up.





*FIRST ENGLISH TRANSLATION; WITH FRONTSPIECE BY HOGARTH*

## 6. HESIOD.

### **The Works. Translated from the Greek. By Mr. Cooke.**

Vol.1 with engraved frontispiece by William Hogarth of a bust of Hesiod in the possession of the Earl of Pembroke, vol.2 with engraved frontispiece of The Theogony, engraved arms of John, Duke of Argyle and Greenwich and Lord George Johnston at head of dedications, divisional titles with large woodcuts of Minerva, woodcut head and tail pieces.

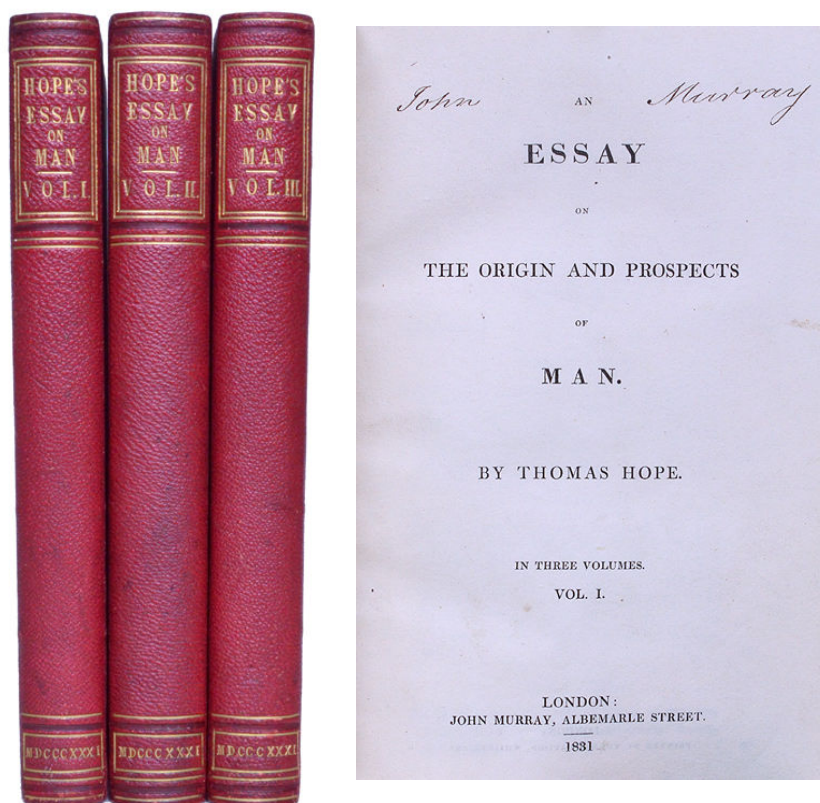
First Edition. Two volumes bound together. 4to. [233 x 172 x 41 mm]. xxiii, [iv], 28-260 pp; x[iii], 14-203 pp. Bound in contemporary calf, the covers tooled in blind with a double fillet border, double fillet outer panel with floral ornaments at outer corners, mitred to an inner dotted fillet and floral roll panel. The spine divided into six panels with raised bands, plain endleaves, red sprinkled edges. (Rubbed, joints cracked but firm, missing label.) [ebc7331]

London: printed by N. Blandford, for T. Green, near Charing-Cross, 1728      £500

Small hole, caused by paper fault in blank outer margin of pp.85-6 in vol.1 and a little light dust soiling, but a very good copy of this elegantly printed edition on thick paper. With the early ink signature of J. or T. Pemberton on the verso of the first title and a marginal note on p.29 in vol.1, criticising Cooke ("this is flat nonsense Mr. Cook..."). Also with the ink signature of William Sharp, dated 1836, and a small circular ink stamp with initial M and date 1893.

This is the first English translation of Hesiod and the work which made a name for Thomas Cooke (1703-1756). He was henceforth known as "Hesiod Cooke". His early

patron, the Earl of Pembroke, and Lewis Theobald contributed notes and the frontispiece is amongst Hogarth's earliest book illustrations. There is a distinguished list of subscribers, with Pembroke taking eight sets, and the Countess another. Cooke sent a copy to Pope, but this did not stop him from being pilloried in *The Dunciad*. A second edition, in 12mo, was published in 1740 and reissued in 1743.



*THE PUBLISHER JOHN MURRAY'S COPY*

#### 7. HOPE (Thomas).

##### **An Essay on the Origin and Prospects of Man.**

First Edition. Three volumes. 8vo. [214 x 135 x 72 mm]. viii, 352 pp; viii, 430 pp; viii, 82, \*81-82\*, 83-346, \*345-\*346, 347-383 pp. Near contemporary half red goatskin, red cloth sides, smooth spines lettered at the head and dated at the foot within gilt and blind compartments, brown endleaves, red edges. [ebc7294]

London: [printed by Thomas Davison for] John Murray, Albemarle Steet, 1831 £1800

A fine copy in an elegant and well preserved binding. Each title has the signature of the publisher of this work, John Murray II (1778-1843), and they passed down the generations to John (Jock) Murray VI.

The final work of the banker, author, philosopher, art collector and designer Thomas Hope (1769-1831), published a few weeks after his death. Only 250 copies were printed, of which 229 were sold and 10 given away, and few of these copies are now known to exist. Their disappearance may be due to the author's family having done their best to suppress the book on account of the heretical views of the afterlife, as well as the transparent aestheticism with which it ends. It was condemned by Carlyle in the *Edinburgh Review* as a work in which "all sciences are heaped and huddled



together, and the principles of all are, with a childlike innocence, plied hither and thither, or wholly abolished". Roger Scruton, the author of "Hope's Philosophical Excursus", Chapter 14 in *Thomas Hope, Regency Designer*, edited by David Watkin and Philip Hewat-Jaboor (Yale, 2008), was more sympathetic, commenting that the *Essay* "displays the enormous breadth of Hope's learning and interests.

It is also remarkable as an early attempt to found a philosophy of man in biological science and found biology in the laws of physics. Although the theories offered are frequently eccentric or quaint, they testify not only to Hope's wide reading in science and philosophy, but also to a serious study of plants and animals, as well as of human beings in the various societies and climates that he had known". He does go on to warn that "it is not an easy read: Latinate syntax and subordinate clauses are used to extend sentences for page after page, with at least two sentences surpassing two thousand words before reaching their main verb. However, there is a certain exhilaration to be gained from Hope's breathless and mountain-climbing prose, which aspires always to peaks beyond his reach but refuses, however exhausted, to abandon the ascent". David Watkin concluded: "With all its complexities, the work nonetheless serves to increase our respect for Hope as a scholar with a highly original mind that ranged over vast areas of knowledge and thought".



*FOUR FINE BINDINGS FOR EDWARD NICHOLAS HURT*

8. **ARAGO** (François Jean Dominique).

**Historical Eloge of James Watt** by M. Argo Perpetual Secretary to the Academy of Sciences. Translated from the French with Additional Notes and an Appendix by James Patrick Muirhead, Esq M.A. of Balliol College, Oxford, Advocate.

Engraved frontispiece portrait of Watt.

First Edition. 8vo. [224 x 139 x 21 mm]. [iii]-ix, [i], 261 pp. Bound c.1840 in polished tree calf, the covers with a gilt floral roll border. The spine divided into six panels with gilt tooled raised bands, lettered in the second on a red label and with place and date at foot, the other panels with a fleuron within open petals, leaves, small flower heads and dots, the edges of the boards hatched in gilt, the turn-ins hatched in blind, marbled endleaves and edges. [ebc7323]

[Edinburgh: printed by T. Constable for] London: John Murray. Edinburgh: William Blackwood and Sons, 1839 £375

Bound without the half-title. Frontispiece and title lightly browned but a fine copy. With the armorial bookplate of Edward Nicholas Hurt (1795-1867). Hurt was born in Wirksworth, Derbyshire, and in 1823 he married Caroline, daughter of the Derby businessman and philanthropist Joseph Strutt (1765-1844). In 1861 he was living comfortably in Dorset Square, Marylebone and by his will his books were divided amongst various relatives.

This and the following three bindings are by the same binder, but each spine has been decorated differently. They are high-class pieces of work.

Published 20 years after Watt's death, the story of young James sitting by the kitchen range watching a steaming kettle first appeared in Arago's Eloge.

9. **BELL** (Sir Charles).

**The Hand** Its Mechanism and Vital Endowments as Evincing Design.

Aldine woodcut device on title and woodcut illustrations in the text.

First Edition. 8vo. [222 x 135 x 22 mm]. [iii]-xv, [i], 288 pp. Bound c.1840 in polished tree calf, the covers with a gilt floral roll border. The spine divided into six panels with gilt tooled raised bands, lettered in the second on a red label and with place and date at foot, the other panels tooled with a flower, fronds, small flower heads and dots, the edges of the boards tooled with a gilt roll, the turn-ins with a blind roll, marbled endleaves and edges. [ebc7322]

London: [printed by C. Whittingham for] William Pickering, 1833 £475

Bound without the half-title. A fine copy of the first edition of a classic work on the hand. With the armorial bookplate of Edward Nicholas Hurt.

It is the fourth volume of Bridgewater Treatises, a series of works commissioned by the 8th Earl of Bridgewater to explain "the Power, Wisdom, and Goodness of God, as manifested in Creation". Sir Charles Bell (1774-1842) was a Scottish surgeon, anatomist, physiologist, neurologist, artist and philosophical theologian. The fine animated and anatomical woodcut illustrations are after his own drawings.



10. **HUTTON** (William).

**A Tour to Scarborough in 1803;** Including a Particular Survey of the City of York. Second Edition. 8vo. [219 x 135 x 16 mm]. iv, 196 pp. Bound c.1840 in polished tree calf, the covers with a gilt floral roll border. The spine divided into six panels with gilt tooled raised bands, lettered in the second on a red label and with the place and date at the foot, the other panels with a saltire centre, fleurons and floral sprigs, the edges of the boards hatched in gilt and the turn-ins in blind, marbled endleaves and edges. [ebc7324]

London: printed by and for Nichols, Son, and Bentley, sold also by Baldwin, Cradock and Joy [in London], Beilby and Knotts in Birmingham, J. Drewry in Derby, and by all the Booksellers at York and Scarborough, 1817 £375

Minor stain pp.190-1, but a fine copy. With the armorial bookplate of Edward Nicholas Hurt.

11. **WHEWELL** (Rev. William).

**Astronomy and General Physics Considered with Reference to Natural Theology.**

Aldine woodcut device on title.

First Edition. 8vo. [222 x 136 x 27 mm]. [iii]-xv, [i], 381, [1] pp. Bound c.1840 in polished tree calf, the covers with a gilt floral roll border. The spine divided into six panels by gilt tooled raised bands, lettered in the second on a red label and with place and date at the foot, the other panels with an opened-winged bird holding a medallion, fronds, small flower heads and dots, the edges of the boards tooled with a gilt roll, the turn-is with a blind roll, marbled endleaves and edges. [ebc7325]

London: [printed by C. Whittingham for] William Pickering, 1833 £375

Bound without the half-title. A fine copy. With the armorial bookplate of Edward Nicholas Hurt.

The third in the Bridgewater series of treatises, and an early work by Whewell, the Master of Trinity College, Cambridge from 1841 until 1866. He is credited with coining the words "scientist", "physicist" and "linguistics", and suggesting the terms "electrode", "ion", "anode" and "cathode" to Faraday. He was famously opposed to the theory of evolution.

*TRANSLATED BY ELIZABETH SMITH AND PRINTED IN BATH*

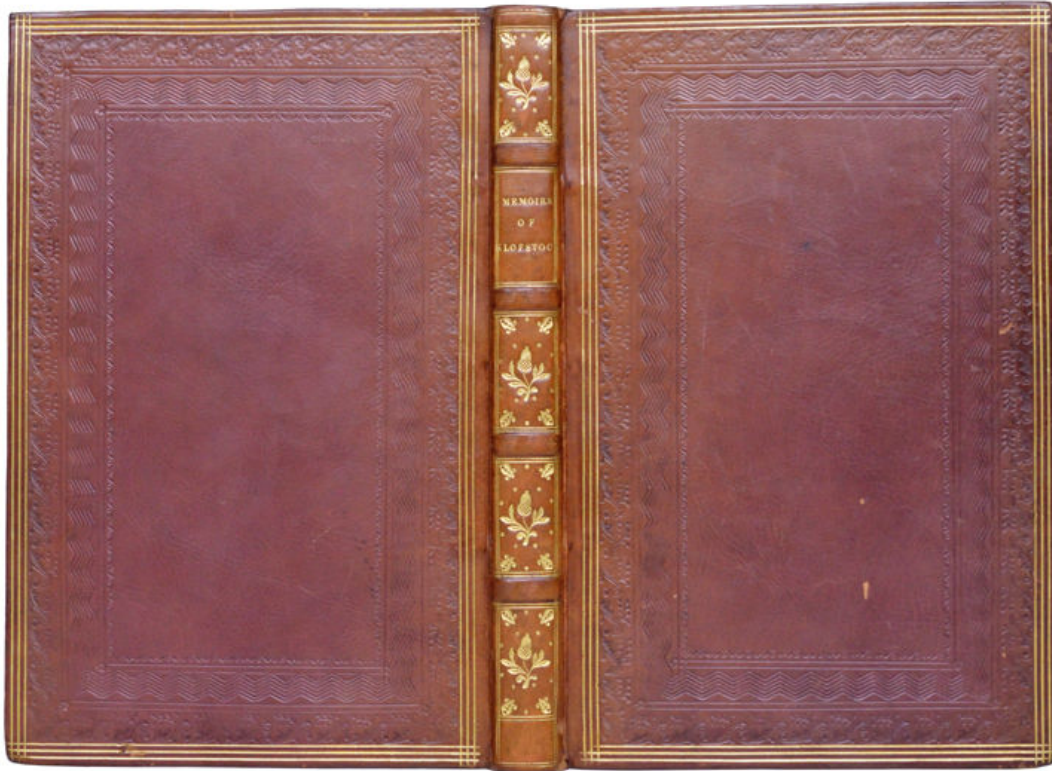
12. **KLOPSTOCK** (Frederick and Margarter).

**Memoirs.** Translated from the German, by the Author of "Fragments in Prose and Verse".

First English Edition. 8vo. [188 x 124 x 17 mm]. xii, 236 pp. Bound in contemporary calf, the covers with a border of three gilt fillets, a blind foliate scroll roll, a blind zig-zig roll, a blind wave roll and blind fillets. The spine divided into five panels with thick blind tooled bands, lettered in gilt in the second, the others with a gilt acorn,

fleurons and small circles, the edges of the boards and turn-ins tooled with gilt fillets, marbled endleaves and edges. (A little rubbed). [ebc6726]

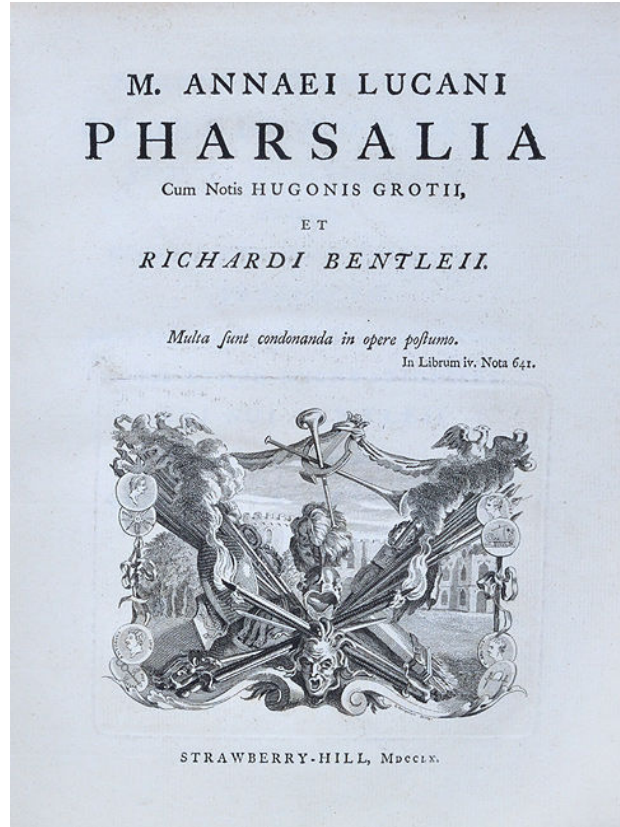
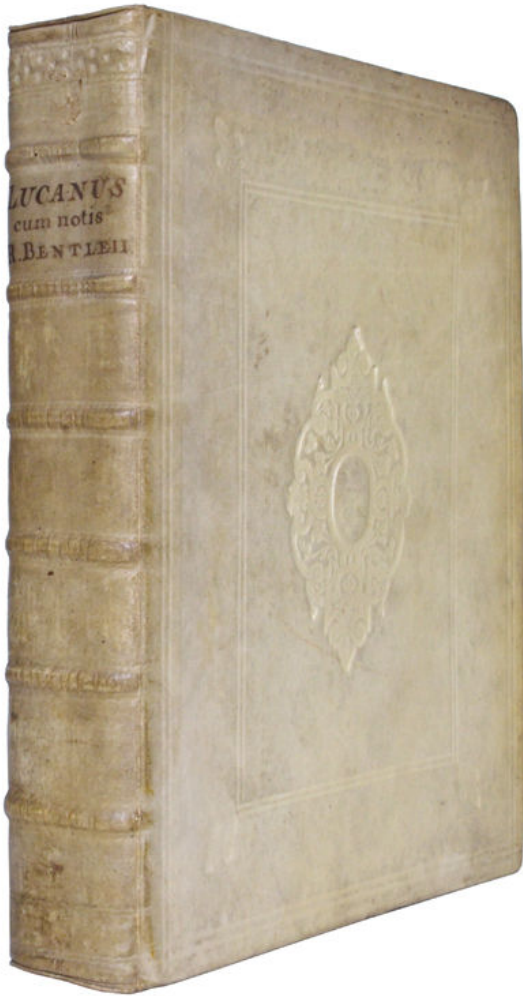
Bath: printed by Richard Cruttwell, St. James's-Street; and sold by Cadell and Davies, Strand; Hatchard, Piccadilly, London; and S. Cheyne, Edinburgh, 1808 £400



A very good copy, from the library at Invercauld Castle, Braemar.

The first English edition, translated by Elizabeth Smith (1776-1806), and published posthumously in the same year as her own work *Fragments in Prose and Verse*. In September 1798 Klopstock, "the Milton of Germany", was visited by Wordsworth and Coleridge, who wrote in his letters: "Wordsworth and I accompanied Klopstock to his Brother's who lives ten minutes walk from the Gates, in a row of little Summer-houses - so they appear - with ugly rows of cropped and meagre Elms before them. - Whatever beauty may be before the Poet's Eyes at present, it must certainly be purely of his own creation - thought I, as I entered the House. - We waited a few minutes in a neat little parlour, ornamented with Prints, the subjects of which were from Klopstock's Odes. - The Poet entered. - I was much disappointed in his countenance. I saw no likeness to the Bust. - There was no comprehension in the Forehead - no weight over the eyebrows - no expression of peculiarity, either moral or intellectual, in the eyes; - there was no massiveness in the general Countenance. - He is not quite so tall as I am - his upper jaw is toothless, his under jaw all black Teeth; and he wore very large half-boots, which his legs completely filled. They were enormously swelled. - He was lively, kind and courteous. He talked in French with Wordsworth - and with difficulty, spoke a few sentences to me in English. - We were with him somewhat more than an hour".





*STRAWBERRY HILL CLASSIC IN VELLUM*

13. **LUCANUS** (Marcus Annaeus).

**Pharsalia** Cum Notis Hugonis Grotii, et Richardi Bentleii.

Engraved vignettes by Grignion on the title-page and A3v.

4to. [293 x 233 x 60 mm]. [3]ff, 525pp. Bound in contemporary vellum over boards, the covers tooled in blind with a double fillet border and double fillet panel with a large arabesque block at the centre. The spine divided into seven panels, with raised bands tooled with blind broken fillets, and a blind roll at the head and foot, lettered in ink in the second panel, plain endleaves, lightly sprinkled red edges. (A little light soiling). [ebc7299]

Strawberry-Hill, 1760

£2500

Hazen, *A Bibliography of the Strawberry Hill Press*, 7. With the first setting of the three preliminary leaves.

Described by Hazen as "perhaps the most distinguished piece of printing to come from the press at Strawberry Hill". It was also the only classical work printed at the press during its years of operation from 1757 to 1789. It was limited to 500 copies of which 33 went to Richard Cumberland and Richard Bentley jnr, 51 to Walpole, and most of the remainder were sold by Dodsley acting as Walpole's agent. The profit, probably £35, went to Bentley. Richard Cumberland is often quoted as the editor, but

as Walpole pointed out in a letter to William Mason in 1780, it was in fact edited by Bentley and Walpole.



This is a fine copy, in an unexpected binding of blind tooled vellum over boards - a style more commonly seen on Delphin and other continental editions of the classical authors. It is not the only copy bound in vellum, as another was specially bound for Horace Walpole, with his gilt arms on the covers and a red goatskin label. It has an inscription "ex dono editoris (Mr Horace Walpole)" indicating that he gave it away, while keeping a copy for himself in calf to match his other Strawberry Hill books. It was offered as item 124 in Maggs Bros catalogue 1212, issued in 1996, and sold to Stuart Schimmel.

Walpole was particularly interested in vellum bindings at this time. In a letter to George Montagu of 30th December 1761 he remarked, "I am told that they bind in vellum better at Dublin than anywhere; pray bring me any one book of their binding, as well as it can be done, and I will not mind the price"

and on 25th February 1762 he reminded him: "Don't forget ... a book bound in vellum". Montagu wrote back on 27th February: "I shall get some one of the best printed books at the College, and have it bound in the best manner in vellum for you". A Virgil *Opera*, Dublin 1724, bound in vellum gilt, was presented by Montagu to Walpole in 1763 and is now in the Lewis Walpole Library at Farmington.

This volume has various early signs of ownership:

1. Ink signature of W. Graham and price £3 on front fly-leaf.
2. Loosley inserted and slightly dusty and dog-eared engraved portrait of Richard Bentley by Vertue after Thornhill, inscribed in ink at the head: "The Gift of Mr. Charles Wray Fleetstreet London in April 1779. to W. B. Earle". Charles Wray is most likely the book-keeper of Hoare's bank, Fleet Street, and a governor of the Magdalen Charity, who died in Bath in 1795. William Benson Earle (1740-1796) of Salisbury in Wiltshire was an Oxonian, grand tourist, author, Fellow of the Royal Society and philanthropist. He was painted by William Hoare.
3. Ink initials "G.E." dated 1798 inside front cover. George Eyre (b.1772), Fellow of All Souls, High Sheriff of Wiltshire and Verderer of the New Forest, had an extensive library, largely of 18th century works, kept at his Nash-designed house at Warrens, near Bramshaw. Several of his books came from William Benson Earle. The library was recently dispersed and the house featured in *Country Life* in June 2017.





*THE SNEYD-KYNNERSELY FAMILY COPY*

14. [PENNANT (Thomas)].

**British Zoology.** Class I. Quadrupeds. II. Birds. [Class III. Reptiles. IV. Fish].

139 engraved plates (two folding) and a vignette in the text by Mazell and others.

Four volumes. 8vo. [230 x 143 x 143 mm]. iv, [ii], xxiv, 232 pp; [2], 233-522, ix, [i] pp; [iv], ix-xii, 358 pp; 96, [4] pp. Bound in contemporary sprinkled calf, the spines divided into six panels with gilt tooled raised bands, lettered in the second on a blue goatskin label and numbered in the third on a green goatskin label, the others tooled to a lattice pattern, marbled endleaves, yellow edges. (Patches of insect activity on covers, affecting edges of labels on vol.2 and causing short crack at foot of front joint on vol.3). [ebc7291]

London: printed for Benjamin White, at Horace's Head, Fleet-Street, 1768- 1770£2000

Vol.1 and 2 are dated 1768, vol.3 has the imprint "Chester: printed by Eliz. Adams, for Benjamin White, at Horace's Head, Fleet-Steet, London, 1769" and vol.4, entitled *British Zoology. Illustrated by Plates and Brief Explanations* reverts to London with the date 1770. Small wormhole at blank foot of vol.4. A very good copy. With an impressive armorial bookplate with motto "Dum Vivo Spero" (Clarke?) on verso of each title and armorial bookplate of Thomas Sneyd-Kynnersely on front pastedowns (upside down on rear cover of vol.4). From the Sneyd-Kynnersley family library at Loxley Park (subsequently Hall) in Staffordshire.

Previously published as a single folio volume covering Quadrupeds and Birds in 1766. This is the second edition, and first in octavo, though Pennant rather eccentrically, called vol.4 the "third edition".







*NICHOLAS BACON'S COPY*

15. [POEMS].

**A Collection of Poems in Six Volumes by Several Hands.**

Engraved vignette on title and at head of first page of text in each volume, engraved plate and two vignettes in vol.3, engraved plate of music in vol.4.

Six volumes. 12mo. [179 x 114 x 150 mm]. [2]ff, 335pp; [2]ff, 336pp; [2]ff, 351pp; [2]ff, 360pp; [2]ff, 336pp; [2]ff, 336pp. Bound in contemporary polished calf, the covers with a large gilt "NB" cypher at the centres, the spines divided into six panels with gilt tooled bands, lettered in the second on a red goatskin label and numbered in the third on a darkened panel, the others with a composite centre tool with crown and darts, roundels and dots, the edges of the boards tooled with a gilt roll, plain endleaves, light green edges. (A little rubbed, the staining in the third panels partly worn away, light offsetting from turn-ins). [ebc7300]

London: printed for J. Dodsley, in Pall Mall, 1775

£2000

First published between 1748 and 1758. "In the eighteenth century Dodsley's Miscellany has as marked an effect on the literary sensibilities of the age as any critical work, and also includes many first appearances in print of poems by major writers such as Gay".

[With]

**A Collection of Poems, in Four Volumes by Several Hands.**

Engraved vignette on title and at head of first page of text in each volume.

Four volumes. 12mo. [185 x 118 x 107 mm]. [2]ff, 7, [1], 317, [3] pp; [2]ff, 316, [4] pp; [2]ff,

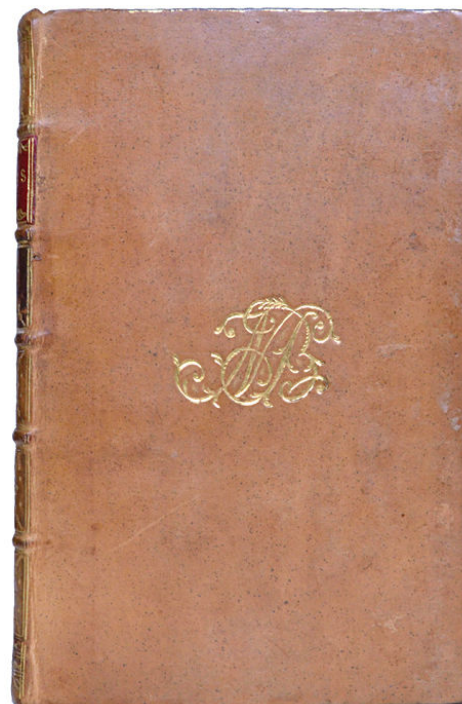


324, [4] pp; [2]ff, 316, [8] pp. Uniformly bound with above (minor ink stains on edges of boards on vol.1, staining in third panels again partly worn away).

London: printed for G. Pearch, and sold by Joseph Johnson, St. Paul's Church-yard, 1775

The half-titles offer the additional information: "A Collection of Poems; consisting of Valuable Pieces, not inserted in Mr. Dodsley's Collection, or Published since. With Several Originals, by Eminent Writers".

The first volume of both collections have the contemporary armorial bookplate of Nicholas Bacon, and each volume in the first collection has the bookplate of Frederick John Methold (in two versions, one dated 1882). They are both fine and handsome.



*THE COMPLETE RUN*

16. **POND** (John).

**The Sporting Kalendar.** Containing A distinct Account of what Plates and Matches have been run for in 1751, An Article for making a Newmarket Match, A Description of a Post and Handy-Cap Match, A Table shewing what Weight Horses are to carry for the Give and Take Plates; and of what Matches have been Run for at Newmarket, from October the 1st, 1718, to October 1751, &c. [-1757]

Woodcut head and tail-pieces.

First Edition. Seven Volumes. 12mo. [163-170 x 100 x 155 mm]. xxxii, 231 pp; xxxvi,

168 pp; xxxvi, 176 pp; xxxvi, 204 pp; xxxvi, 210, [2] pp; xxxvi, 225, [3] pp; xxxvi, 226, [2] pp. Bound in contemporary calf, the covers with a double gilt fillet border, spines divided into six panels by raised bands, lettered in the second on red goatskin label, all except for 1752 dated in the third, the others tooled in gilt each with a different centre, plain endleaves, sprinkled edges. (Rubbed, upper headcaps on 1754 and 1757 vols. chipped). [ebc6704]

London: printed by G. Woodfall, at the King's-Arms, Charing-Cross, 1751-1757

£2000

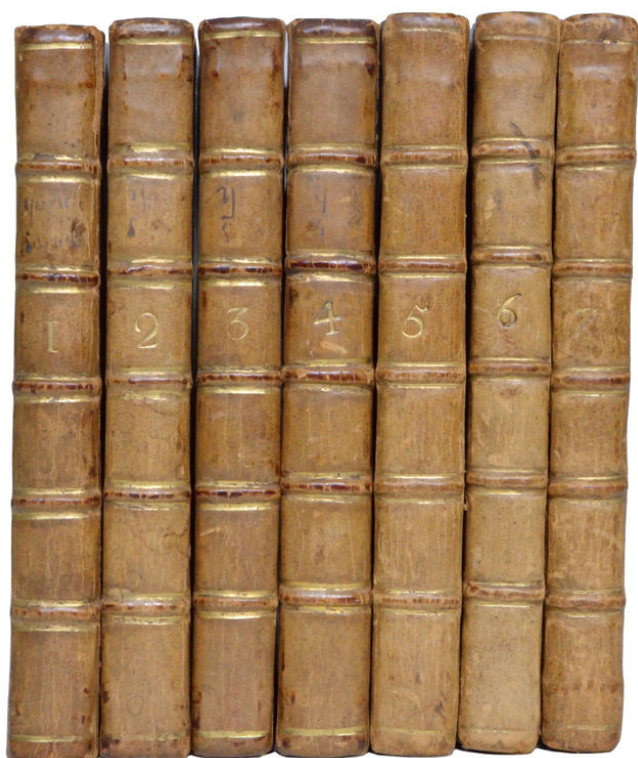
A complete run of all seven volumes, and a very good set. The 1751 vol has the early armorial bookplate of Mr. Shute and has ink corrections and annotations on pp. xxi-xxvi. The other volumes have the later bookplate of Algernon Dunn Gardner (1853-1929) of Denston Hall, Suffolk. Ink corrections on pp. 2 and 4 in 1752 vol and



addition on p.61 in 1755 vol. Small wormholes at upper outer corner towards rear of 1754 vol, and inside front cover of 1757 vol.

ESTC lists the seven volumes separately and all are rare, with complete runs found only at the British Library, Oxford, Harry Ransom Center at the University of Texas, and University of Virginia.

There is a long and grand list of subscribers in each volume. Additional information includes "The Measurements of the Roads taken from the mile Stones to Newmarket, Epsom, Guilford, Salisbury, Cirencester, Canterbury, Bath, York, &c", and Cock Fighting also features from 1754, with "Rules observed in Cocking" and the results of fights.



*SARAH CLARKE'S COPY*

17. **STERNE** (Laurence).

**The Sermons of Mr. Yorick.**

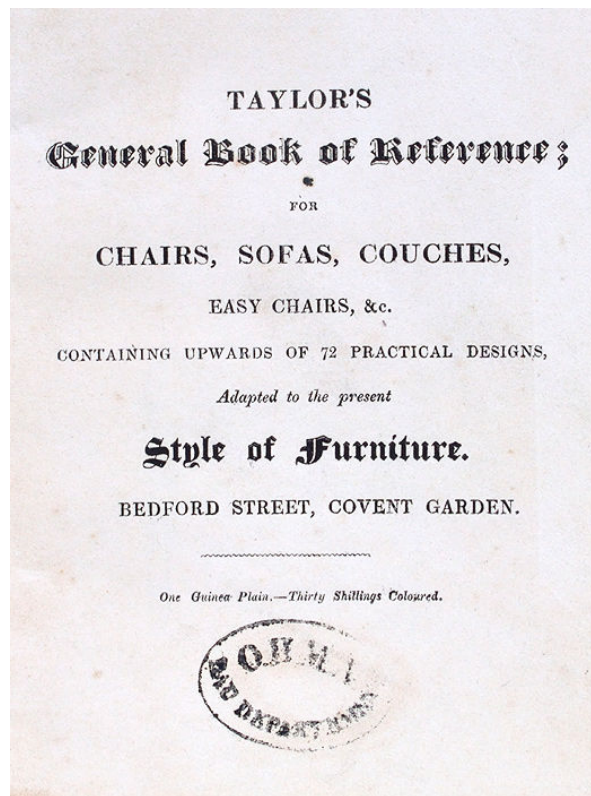
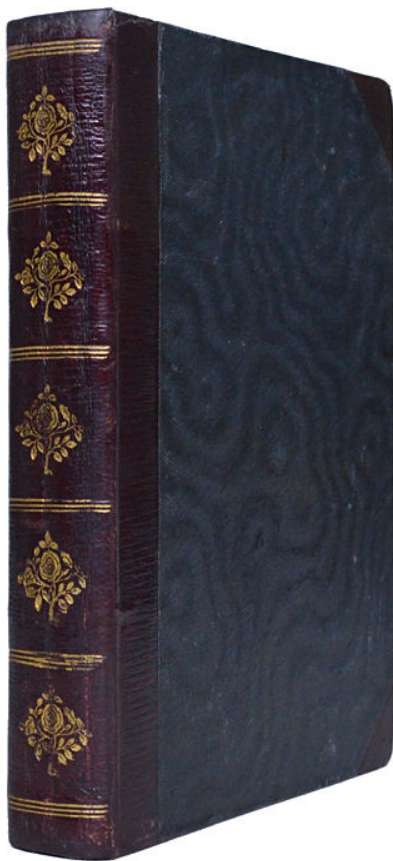
Engraved frontispiece portrait in vol.1.

Seven volumes. 8vo. [156 x 95 x 135 mm]. xi, [ix], 203 pp; 216pp; [2]ff, 192pp; [2]ff, 207pp; [14]ff, 172pp; [2]ff, 174pp; [2]ff, 160pp. Bound in contemporary polished calf, the spines divided into six panels with raised bands flanked by a gilt fillet and numbered in gilt in the third panel, the edges of the boards hatched in gilt, plain endleaves, red sprinkled edges. (Slightly rubbed). [ebc6862]

London: [vols.1-2] printed for J. Dodsley in Pall-Mall, 1768; [vols.3-4] for T. Becket and P. A. De Hondt, near Surry-Street, in the Strand, 1768; [vols.5-7] for W. Strahan, T. Cadell, successor to Mr. Millar, and T. Beckett and Co. in the Strand, 1769 £700

Vols. 1 and 2 are noted as "The Ninth Edition" (8 copies in ESTC, with only John Rylands in UK), vols. 3 and 4 as "New Edition" (10 copies in ESTC, with only Jesus College Cambridge, Cambridge and John Rylands in UK), and vols. 5-7 drop the Yorick and name Sterne and have no edition details (multiple copies in ESTC). Vol.5 has an impressive 12pp list of subscribers including a Mr. William Clarke and a Mrs Clarke. Vol.1 is inscribed in ink on the front pastedown "Sarah Clarke August ye 29th 1775" and the other volumes have her signature in the same place. An impressive early armorial bookplate with the motto "Dum Vivo Spero" is pasted to the verso of the title-page in each volume. The Clarke and Kynnersley families had connections from at least the 17th century and under the 1774 will of G. B. Clarke, Clement

Kynnersley of Loxley became receiver of rents and profits of the Clarke estates. These volumes passed into the Sneyd-Kynnersley family library at Loxley Park in Staffordshire. It remains a fine set, in a plain but seductive binding.



*UNLOCATED FURNITURE PATTERN BOOK*

18. [TAYLOR (John)?]

**Taylor's General Book of Reference; for Chairs, Sofas, Couches, Easy Chairs, &c.** Containing Upwards of 72 Practical Designs, Adapted to the present Style of Furniture. Bedford Street, Covent Garden.



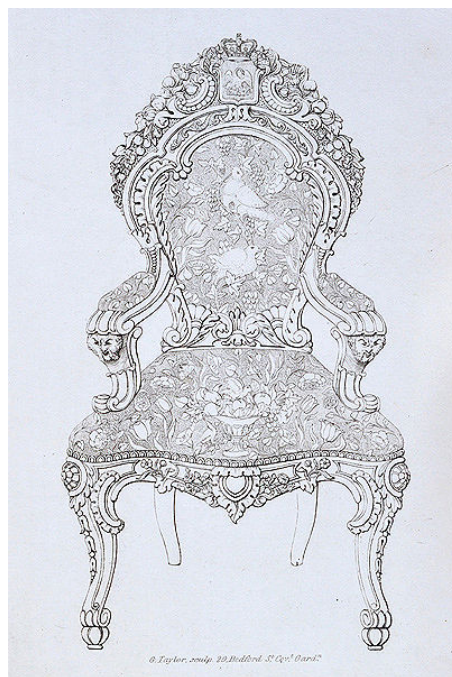
Printed title and 61 lithographed plates illustrating 76 pieces of furniture, each plate interleaved with a blank.

8vo. [182 x 137 x 25 mm]. Bound in contemporary half straight-grained purple goatskin, dark green moiré cloth sides, smooth spine divided into five panels by gilt triple fillets, each panel with a large leafy flower tool, plain endleaves and edges. (Spine slightly creased). [ebc7314]

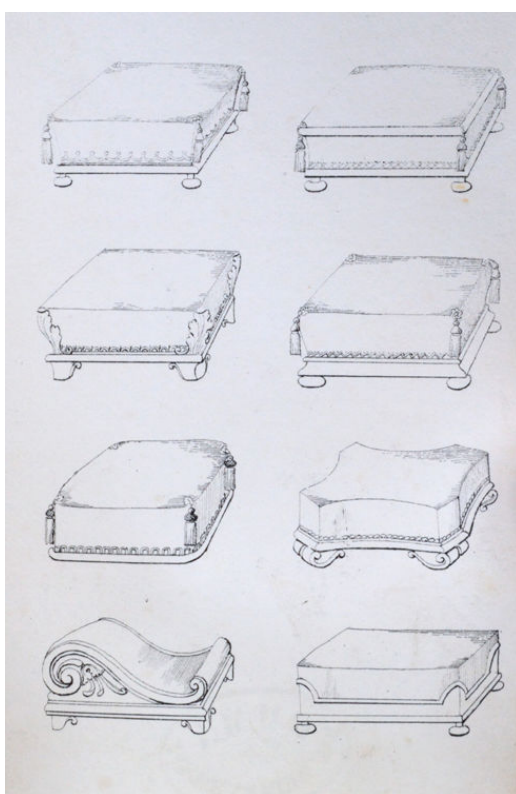
[London: [c.1838]

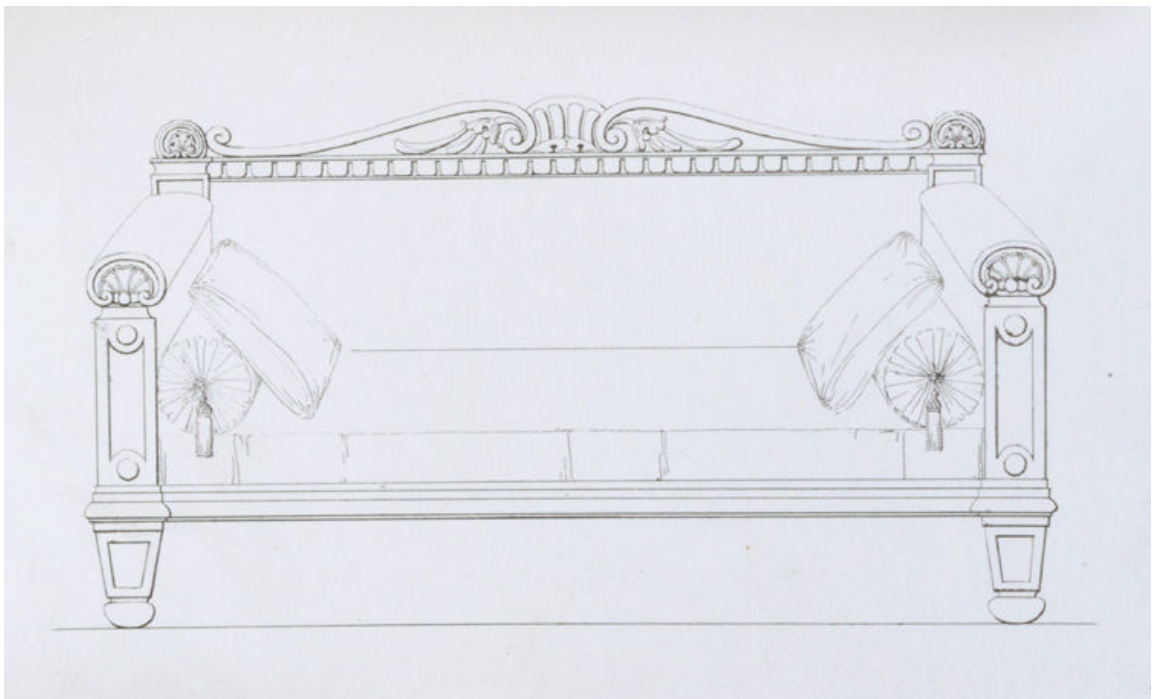
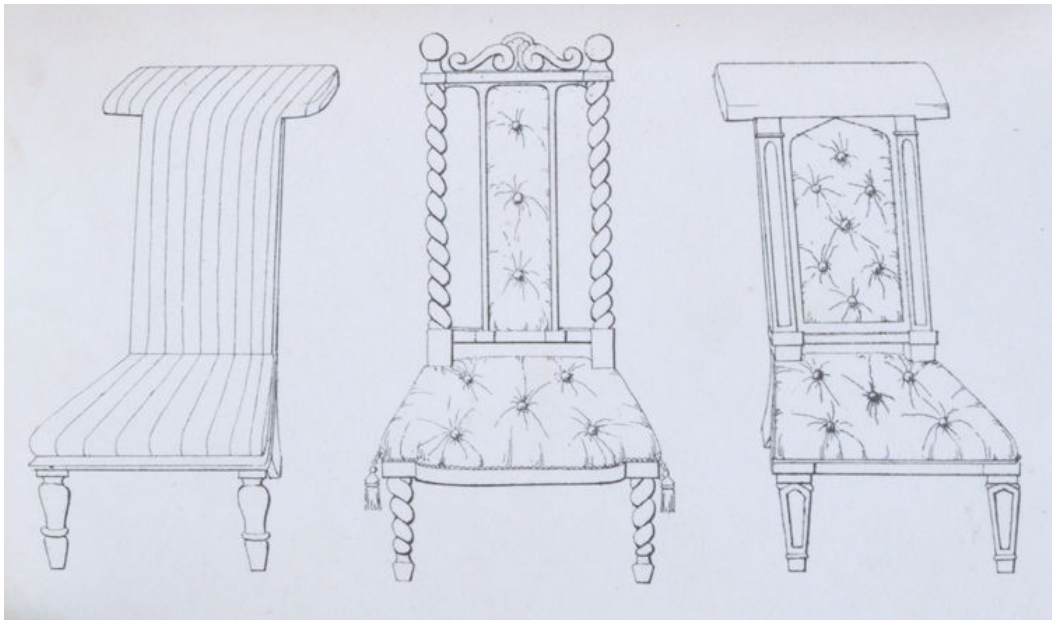
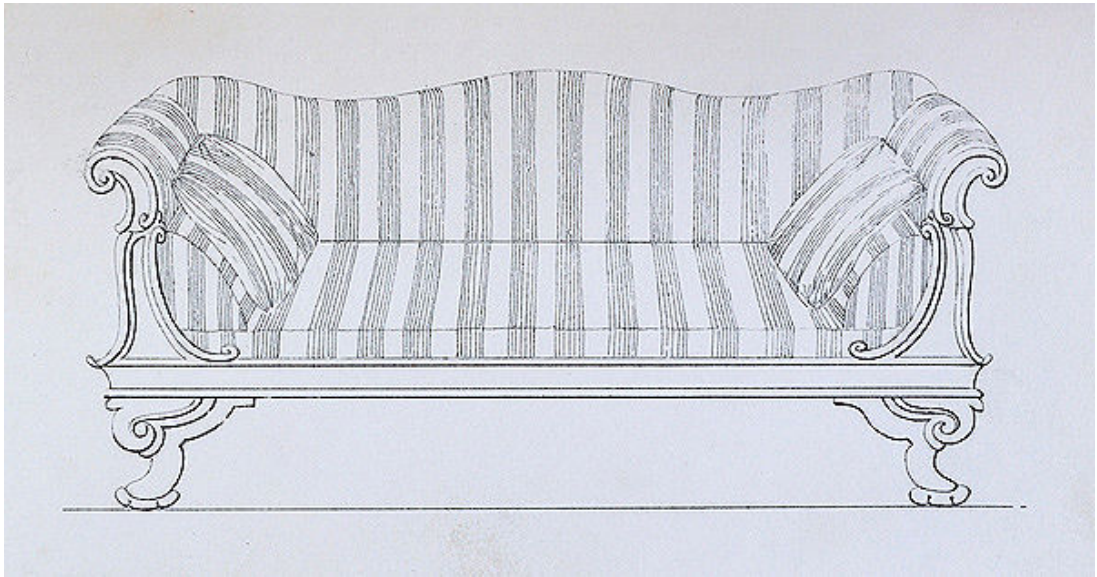
£2500

The plates are numbered 1-60, with two plates numbered 32. Plate 30 has an imprint "G. Taylor, sculp. 29 Bedford St. Cov.t Gard.n". The prices are given at the foot of the title: "One Guinea Plain. - Thirty Shillings Coloured". There is a little very light soiling or spotting but it is a very good copy. With the oval ink stamp with initials "O.H.M.A." on front free endleaf, title and verso of final plate, and ink inscription "K. O. H. M. A. 1838". Pencil price of £1.1 at head of title.

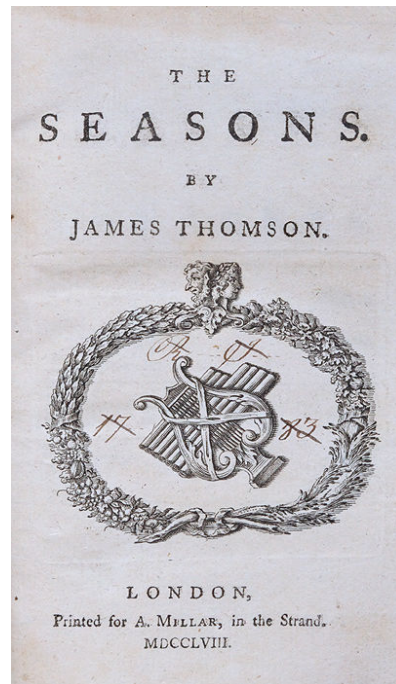


The work appears to be unrecorded other than a listing on Worldcat (OCLC no. 84017393) without reference to a location. It suggests a date of [185-?] and attributes it to John Taylor. There is a reference in Edward Joy's *Pictorial Dictionary of British 19th Century Furniture Design* to John Taylor who had an upholstery business near Covent Garden. He contributed designs to Ackerman's *Repository of Arts* between 1821 and 1824 and then published *The Upholsterer's and Cabinet maker's Pocket Assistant: being a collection of designs for fashionable upholstery and cabinet work, on one hundred plates, coloured, with the imprint "London: sold by J. Taylor, Architectural Library, High Holborn". There is a copy in the V&A, which has been tentatively dated [1825?].*









*THOMAS JONES OF PENKERRIG'S COPIES*

19. **THOMSON** (James).

**The Seasons.**

Engraved vignette on title and four plates by Paul Fourdrinier after William Kent. 12mo. [175 x 103 x 27 mm]. [2]ff, 209pp. Bound in contemporary calf, the spine divided into six panels with raised bands flanked by gilt double fillets, lettered in the second on a red goatskin label, the others with a four-bud centre tool, plain endleaves, sprinkled edges. (Lacking front free endleaf, a little rubbed). [ebc7298]  
London: printed for A. Millar in the Strand, 1758 £500



A very good copy. The ink initials "R.J" and date "1783" have each been crossed through on the title vignette. There is a word ending "nuck" written in ink on the front fly-leaf. With the booklabel of T. Jones of Penkerrig.

The T. Jones could be either Thomas Jones of Trefonnen (1711-1782) or his son the landscape painter Thomas Jones of Pencerrig (1742-1803), or they may both have owned these two books. The family moved to Pencerrig, near Builth Wells in Wales in 1750, and the house was inherited by Thomas senior's wife Hannah in 1761. On Thomas senior's death their elder son, Major John Jones, inherited most of the family estates. On his death in May 1787 they passed to Thomas, the painter. For him Pencerrig (which he always spelt with a "k", as on the booklabel) was the supreme prize, and one he painted over and over again. In 1789 he married his long term partner Maria Moncke, with whom he had two daughters, Anna (1780-1807) and Elizabetha (1781-1806). He served as High Sheriff of Radnorshire in 1791.

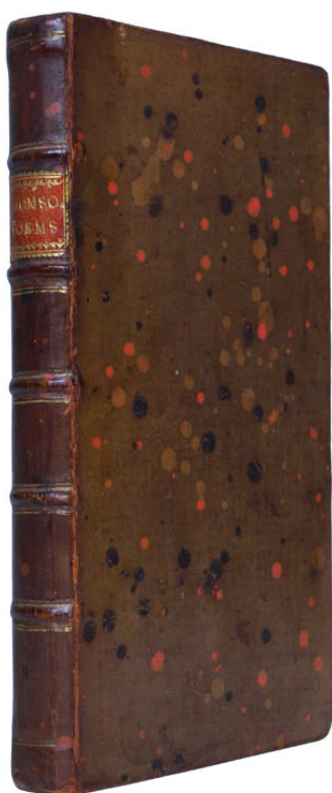
Thomas Jones was described by Ann Sumner as "one of a select group of eighteenth-century Welsh artists of international significance" and he was the subject of a catalogue and exhibitions at the National Museum & Gallery, Cardiff, Whitworth Art Gallery, and National Gallery, London 2003-04.

20. **THOMSON** (James).

**Poems.** Containing All the Poems wrote by him except the Seasons. To which is prefixed, An Account of the Life and Writings of the Author.

12mo. [176 x 101 x 20 mm]. xxviii, 228 pp. Contemporary binding of calf, mottled with black and red spots. The spine divided into six panels with raised bands flanked by gilt double fillets, lettered in the second on a red goatskin label, the edges of the boards hatched in blind, plain endleaves, red sprinkled edges. (Joints slightly rubbed). [ebc7297]

Edinburgh: printed by A. Donaldson and J. Reid, for Alex Donaldson. Sold at his shops in Edinburgh and London, 1763 £750



A fine copy of this rare edition, with only four copies located on ESTC, at Aberdeen University, National Library of Scotland and two at Columbia University.

The binding is almost certainly Scottish, with the distinctive mottling in red and black. Back in 2007 I offered, as item 28 in EBC catalogue 15, a copy of Thomson's *The Seasons*, printed in Edinburgh by Donaldson and Reid for Donaldson in 1761, bound by the Edinburgh Floral Binder in calf stained with various hues of browns and greens. The binder of this volume of *Poems* has abbreviated the name to "Thomso." on the label.

With the booklabel of "T. Jones of Penkerrig". This is either Thomas Jones (1711-1782) or his son, the landscape painter, Thomas Jones (1742-1803). I have found one other volume with the label, on a copy of James Lee's *An Introduction to Botany*, 1776. It has an ink inscription "Michael Jones 7s-6d [bought] of Dr. Curtis May 26th 1777". This is presumably the painter's younger brother Michael, who was born in 1750 and died in 1777.

*MADE IN BATH*

21. **TOMS** (William).

**Thirty-Six New Original and Practical Designs for Chairs**, adapted for the Drawing and Dining Room, Parlour and Hall by W. Toms, Junr., Carver in General.

Lithographed throughout by Joseph Holloway, with title-page and 36 plates, each illustrating one chair.

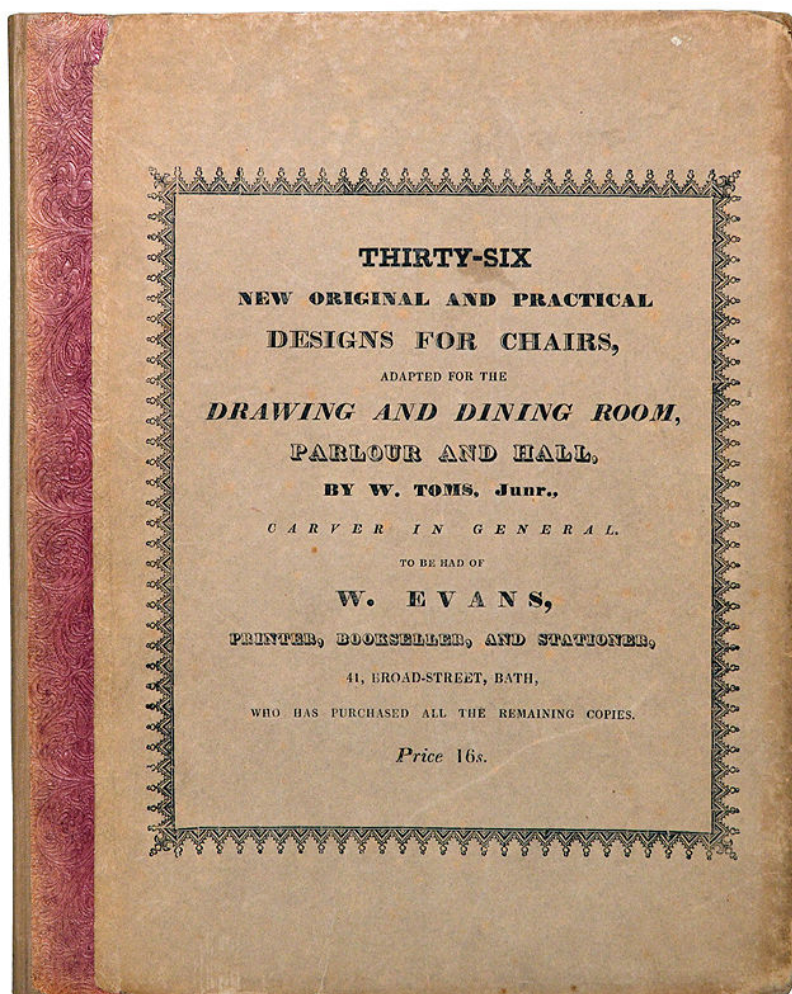
4to. [271 x 215 x 8 mm]. Original boards with extended title printed on front and rear, cloth spine (rebacked with matching cloth). [ebc5633]

Bath: W. Evans, 41 Broad-Street, [c.1832] £1500

A fine copy of a rare book. COPAC locates copies at the British Library, Oxford and V&A, while WorldCat locates copies at Winterthur, Cleveland Public, University of



California, Yale, and Virginia Historical Society. Abebooks does not even offer to print a copy on demand.



Toms attempted to show his design versatility and competent cabinet maker skills by illustrating designs for chairs with richly carved or turned decorations. The first 12 chairs are in the "French modern style", followed by a number of chairs in Louis XVI style, then neo-gothic inspired hall chairs, and finally ten chairs in late English Regency design. He engaged the services of the local lithography printer Joseph Holloway and probably issued the plates privately and distributed them to potential clients. How successful this was we do not know, but the pattern book caught the eye of the enterprising Bath printer, bookseller and stationer William Evans, "who has purchased all the remaining copies" (as stated on the boards) and was selling them for 16 shillings each. The few copies in institutional libraries are mostly the Evans issue, variously dated between c.1825 (V&A) and "183?" (Winterthur). Only the Getty, Redwood and Historic Houses Trust (Australia) seem to be the original Toms issue.

A William Toms is listed as a "carver & gilder" at 41 Broad Street, Bath, in Pigot's Directory for Somerset in 1822 and 1830. This is probably William Toms senior as another William Toms, "carver & gilder" and born in Bath, is listed in the 1851

census at Market Lavington in Wiltshire, his age given as 45. This younger man is most likely our man, son of William Toms and his wife Mary Maxfield, baptised at St. Swithin, Walcot, Bath, in April 1804. Toms senior was born c1773 and is listed as "carver" in freemasonry records as a member of the Royal Sussex Lodge from 1818 until 1823. His death is recorded in Bath in 1839. A correspondent to the *Bath Chronicle* "Notes and Queries" column in December 1934 reported that the elder Toms first appeared in Bath directories as a carver and gilder in 1812 at Milsom Street before moving to 41 Broad Street, and that Toms junior was listed as a cabinet maker in 1837 at 5 Queen Street, Bath.

The lithographer, Joseph Holloway (1797-1861), announced in the *Bath Chronicle* of 21st April 1831 that he had moved from 36 Westgate Street, Bath to No.10 Union Street, and this is the address given at the foot of the title-page. He was still at Union Street in 1848 but no longer listed there in 1851.

William Evans, the bookseller, is listed in Pigot's Directory for 1842 at 41 Broad Street, Bath, William Toms's former address. He is still there in 1846, but by 1850 the premises were occupied by Samuel Vivian, printer, bookseller and stationer.

