

# PROVENANCE

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2012



## GEORGE BAYNTUN

Manvers Street • Bath • BA1 1JW • UK  
Tel: 01225 466000 • Fax: 01225 482122  
Email: [ebc@georgebayntun.com](mailto:ebc@georgebayntun.com)  
[www.georgebayntun.com](http://www.georgebayntun.com)

"NELLIE SICKERT, FROM HER FRIEND, OSCAR WILDE"

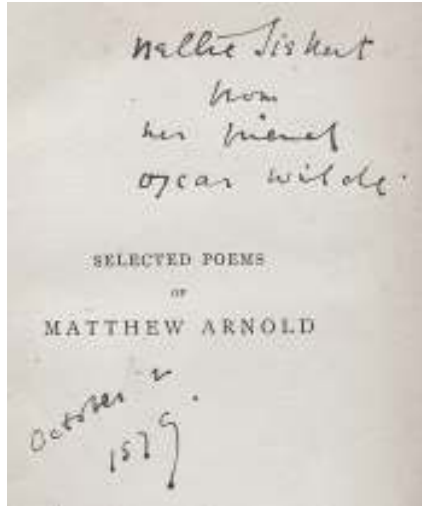
**1. ARNOLD** (Matthew).

**Selected Poems.**

First Edition. 8vo. [163 x 107 x 23 mm]. vii, [i], 235, [1], 4 pp. Bound in the original blue cloth, the upper cover with a gilt border enclosing a central figure, spine lettered in gilt, brown endleaves, plain edges. (A little rubbed, front hinge cracked). Contained in a later blue goatskin drop-over box, tooled in gilt and blind. [ebc3479].

London: Macmillan and Co, 1878.

£6000



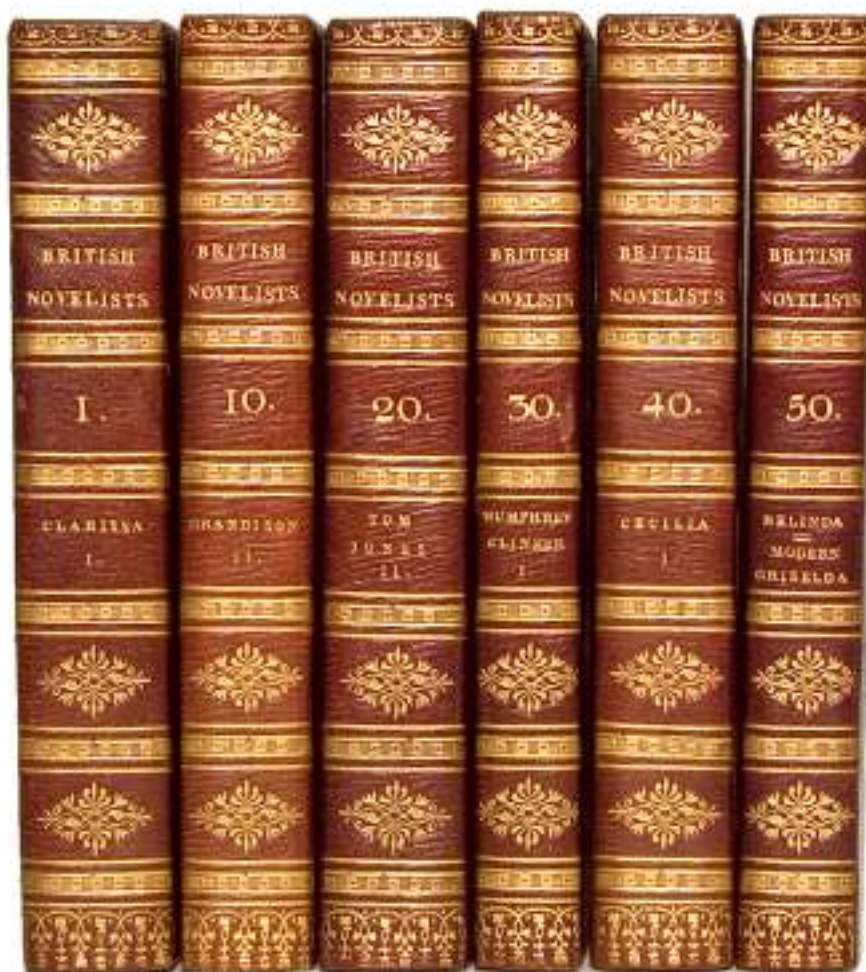
A few of the fore-edges are a little rough and there is a small loss to the blank margin of pp.27-28.

Inscribed in ink on the half-title: "Nellie Sickert / from / her friend / Oscar Wilde. / October 2 / 1879". The index has pencil marks beside 13 of the poems, with a note "favourites marked by Oscar". There are also bright blue silk threads inserted at some of the poems.

Helena Marie Sickert (1864-1939), later Mrs Swanwick, younger sister of Walter Sickert, was a writer and advocate of women's rights, becoming the first president of the Women's International League in 1915. She was a close friend of Wilde's, being one of his principal correspondents during his American tour in 1882. In her autobiography, *I Have Been Young* (1935), she writes of Wilde and his gift of this book. "He was the first of our friends to call me Miss Nellie.... He discussed books with me and gave me my first book of poetry, *Selected Poems of Matthew Arnold*, marking his favourites".

The letter which Wilde wrote to her, dated 2nd October 1879, reads: "Dear Miss Nellie, though you are determined to go to Cambridge, I hope you will accept this volume of poems by a purely Oxford poet. I am sure you know Matthew Arnold already but still I have marked just a few of the things I like best in the collection, in hope that we may agree about them. "Sohrab and Rustum" is a wonderfully stately epic, full of the spirit of Homer, and "Thyrsis" and "The Scholar Gipsy" are exquisite idylls, as artistic as "Lycidas" or "Adonais": but indeed I think all is good in it, and I hope you will accept it [as a memento of friendship], from your sincere friend". (*Complete Letters*, p.83).

Booklabel of J.O. Edwards. Sold Sotheby's, 29/10/2004, lot 8.



*THE COUNTESS OF CRAVEN'S SET*

**2. BARBAULD** (Anna Letitia).

**The British Novelists;** With An Essay; And Prefaces, Biographical And Critical, By Mrs. Barbauld.

50 volumes. 12mo. [165 x 103 x mm]. Bound in contemporary half maroon goatskin, marbled paper sides, flat spines divided into six panels with a gilt pallet and fillets, lettered in the second and fourth panels and numbered in the third, the others with a central palmette and fleuron ornament, marbled endleaves and edges. (Sides and corners slightly rubbed). [ebc3454].

London: [by Whittingham and Rowlands and others] for F.C. and J. Rivington [and 39 others], 1810. £4500

Occasional spotting or foxing but a fine set of this monumental production. Vols. 1-8 and 49-50 were printed by Whittingham and Rowlands; 9-15 and 27-28 were by T. Davison; 16-17, 40-42 and 45-47 by S. Hamilton; 18, 29, 34-35 and 48 by Richard Taylor & Co; 19-21, 30-31 and 36-39 by T. C. Hansard; and 22-26, 32-33 and 43-44 by J. McCreery.

Shortly after the death of her husband in 1808 Anna Letitia Barbauld undertook this project of assembling a collection of 18th century British novelists. Prefixed to the edition is an essay of some length on the "Origin and Progress of Novel Writing" and the works of each author are introduced by short, but complete biographical notices.

The novels include Richardson's *Clarissa* (vols.1-8) and *Sir Charles Grandison* (9-15); Defoe's *Robinson Crusoe* (16-17); Fielding's *Joseph Andrews* (18) and *Tom Jones* (19-21); Reeve's *Old English Baron* and Walpole's *Castle of Otranto* (22); Coventry's *History of Pompey the Little* and Goldsmith's *Vicar of Wakefield* (23); Lennox's *The Female Quixote* (24-25); Johnson's *Rasselas* and Hawkesworth's *Almorán and Hamet* (26); Frances Moore's *Lady Julia Mandeville* and Inchbald's *Nature and Art* (27); Inchbald's *Simple Story* (28); Mackenzie's *Man of Feeling* and *Julia de Roubigne* (29); Smollett's *Humphrey Clinker* (30-31); Graves's *Spiritual Quixote* (32-33); Edward Moore's *Zeluco* (34-35); Smith's *Old Manor House* (36-37); Burney's *Evelina* (38-39) and *Cecilia* (40-42); Radcliffe's *Romance of the Forest* (43-44) and *Mysteries of Udolpho* (45-47); Bage's *Hermesprong* (48); and Edgeworth's *Belinda* (49) and *The Modern Griselda* (50).



Each volume has the bookplate of Louisa Craven, with her coronet, and a label with shelfmarks (No.16 / S.B / Bk.1). Louisa Brunton (?1782-1860) was the daughter of John Brunton, a greengrocer, turned actor and theatre manager in Norwich. In 1803 she made her first appearance as an actress at Covent Garden, and was described as "extremely handsome and striking" and her features as "expressive of archness [and] vivacity". Fanny Kemble's mother remembered her as "a very eccentric as well as attractive and charming woman, who contrived, too, to be a very charming actress, in spite of a prosaic dislike to her business, which used to take the peculiar and rather alarming turn of suddenly, in the midst of a scene, saying aside to her fellow-actors, "What nonsense all this is! Suppose we don't go on with it".... Miss Brunton, however, had self-command enough to go on acting till she became Countess of Craven, and left off the nonsense of the stage for the earnestness of high life".

On 12 December 1807 Louisa married William Craven, first Earl of Craven (1770-1825), who had been an early patron of the courtesan Harriette Wilson. They lived at the delightful Ashdown House in Berkshire (now Oxfordshire) and had three sons and a daughter. In 1815, when *Emma* was published and Jane Austen was collecting her readers' opinions, she noted that "Countess Craven admired it very much, but did not think it equal to P&P [Pride & Prejudice], which she ranked as the very first of its sort".



*INSCRIBED BETJEMANS*

**3. BETJEMAN (John).**

**A Few Late Chrysanthemums.**

First Edition. 8vo. [190 x 118 x 10 mm]. vi, [ii], 95 pp. Bound in the original blue cloth with printed paper label on the front cover, and yellow dust-wrapper (price clipped). [ebc3470].  
London: John Murray, 1954. £300

A very good copy, inscribed in ink by Betjeman on the front free endleaf: "For Harry, remembering the latest and most beautiful flowering, B. July 1954".

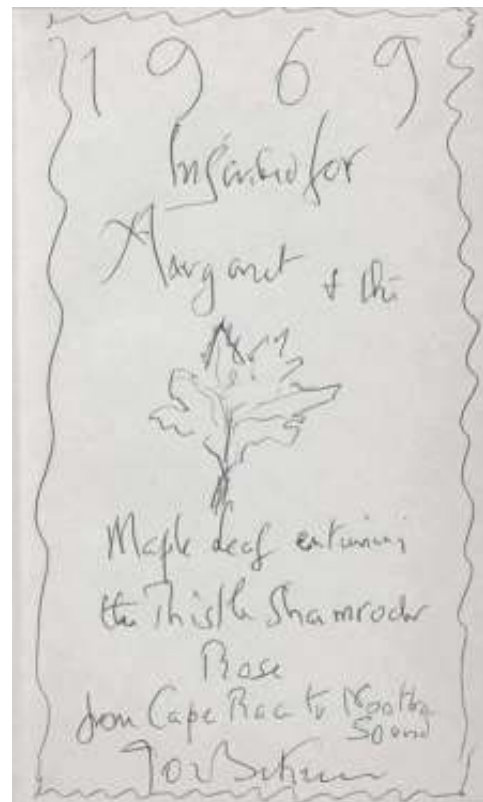
**4. BETJEMAN (John).**

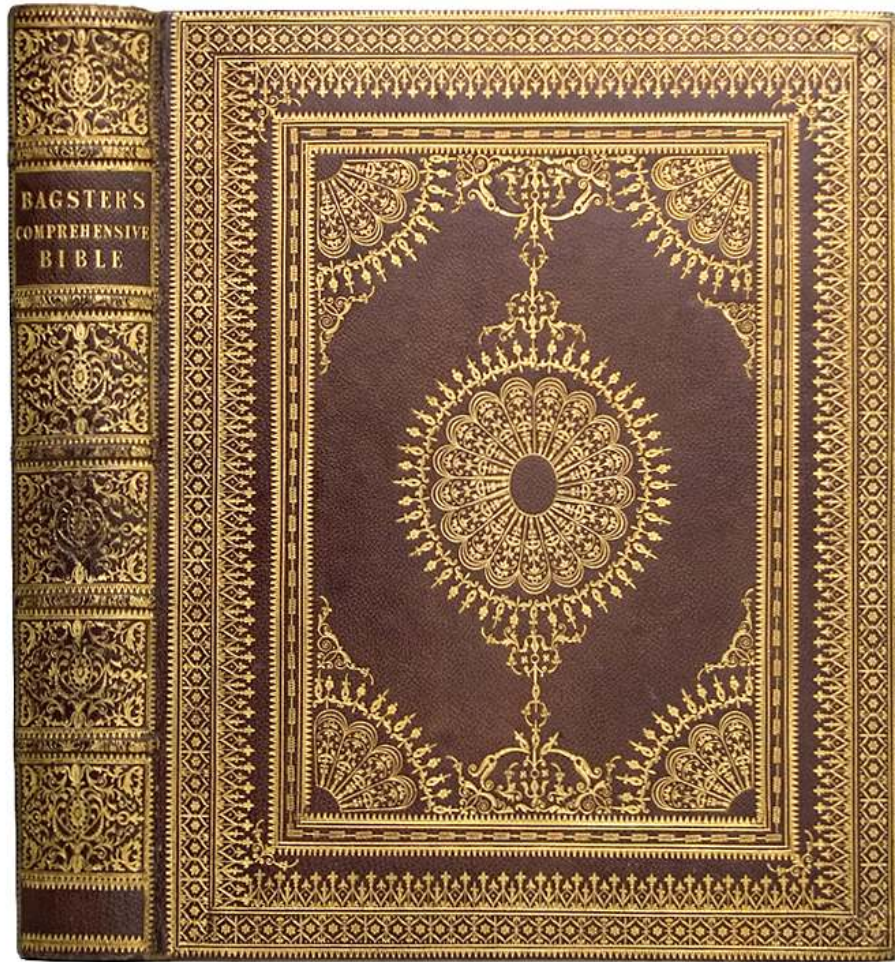
**John Betjeman's Collected Poems.** Compiled and with an Introduction by the Earl of Birkenhead.

8vo. [191 x 110 x 22 mm]. xxvi, [ii], 292 pp. Bound in the original white cloth and dust-wrapper (the wrapper a little frayed and with two short tears on the rear). [ebc3471].

London: John Murray, [1967]. £250

First published in 1958, this is the Fourth Impression of the Second Edition (as stated on the verso of the title-page) or the 13th Printing (according to the dust-wrapper). It is a good copy, with a fulsome presentation inscription in biro on the front free endleaf: "1969 Inscribed for Margaret and the [drawing of a leaf] Maple Leaf entwining the Thistle Shamrock Rose from Cape Rag to Nootka Sound John Betjeman". We can take it that there was a Canadian connection.





*BAGSTER FAMILY COPY*

**5. The Comprehensive Bible;** Dedicated, by Permission, to His Most Gracious Majesty King George the Fourth, Containing the Old and New Testaments, According to the The Authorized Version, with the Various Readings and Marginal Notes Usually Printed Therewith: A General Introduction, Containing Disquisitions on the Genuineness, Authenticity, and Inspiration of the Holy Scriptures, Various Divisions and Marks of Distinctions in the Sacred Writings, Ancient Versions, Coins, Weights and Measures, Various Sects among the Jews: Introductions and Concluding Remarks to each Book: the Parallel Passages contained in Canne's Bible; Dr Adam Clarke's Commentary, 7 vols; Rev. J. Brown's Self-Interpreting Bible, 2 vols; Dr Blayney's Bible; Bishop Wilson's Bible, Edited by Crutwell; Rev. T. Scott's Commentary, 6 vols; and the English Version of Bagster's Polyglott Bible, Systematically Arranged: Philological and Explanatory Notes: Table of Contents, Arranged in Historical Order: An Analysis and Compendium of the Holy Scriptures: A Chronological Index, Interspersed with Synchronisms of the most Important Epochs and Events in Profane History: An Index of the Subjects Contained in the Old and New Testaments: And an Index to the Notes, Introductions and Concluding Remarks. 4to. [260 x 202 x 45 mm]. [4]ff, 96, [1352], xviii, xiii pp. Bound in contemporary brown goatskin, the covers tooled in gilt with a wide border composed of fillets, a dog-tooth and two decorative rolls, enclosing a large panel of fillets, a dog-tooth and a chain roll, with fan-

shaped inner corners flanked by fleurons, and a circular centrepiece with fan components and surrounded by fleurons. The spine divided into six panels with gilt compartments, lettered in the second, the others filled with small tools, including a medallion, swags of pearls and sprigs, the edges of the boards tooled with gilt floral roll, the wide turn-ins and inside joints tooled with multiple impressions of fleurons, red silk doublures and endleaves, gilt edges. (Corners slightly bumped). Contained within a later quarter dark green goatskin drop-over box. [ebc3025].

London: by Bagster and Thoms, for Samuel Bagster, 1827.

£2500

Darlow & Moule / Herbert 1763.

Edited by William Greenfield, with a general introduction, some 4000 illustrative notes and 500,000 marginal references. Ordinary copies come in two volumes. This copy is on india paper, and appears to be one of only two such examples.



It belonged to a member of the Bagster family and loosely inserted is a letter, dated 25 April 1912, from Sydney S. Bagster to his cousin, Robert Bagster, noting "I see you mention first Bible on India Paper. Do you know that I presented to British Museum: Comprehensive on India Paper with pencil inscription by Grandfather [Samuel Bagster] that it was the only copy so printed". The British Library Catalogue records that copy and Samuel Bagster's note that "This is the only copy that was taken off on India Paper". Our copy goes to show that at least one other was produced. Another inserted manuscript note reads: "Robert Bagster under F.B.'s will. First India Paper edition of the Comprehensive Bible. Nov. 1915".

The paper is lightly browned and there are a few minor spots. The binding is most handsome, and may be the work of Bagster's own workshop (although Wikipedia contends that Bagster's Renowned Bindings were bound by Joseph Welsh of 10 Queen Street, Golden Square).

BOUND FOR THE DEDICATEE'S HUSBAND

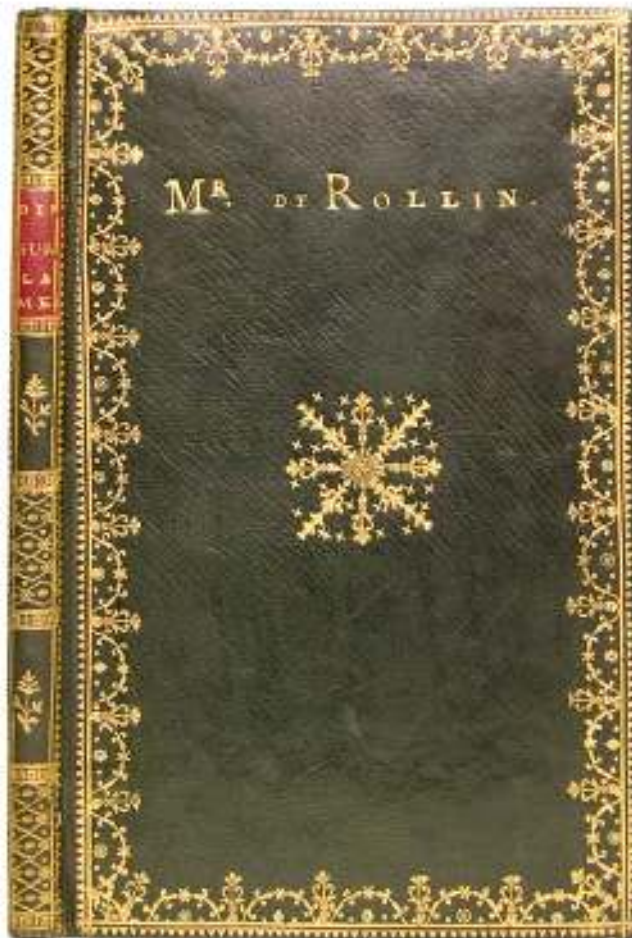
6. BOIELDIEU (Marie Jacques Amand).

**Discours sur la Mélancolie**, Prononcé, le 19 Aout 1807, a la Séance publique de l'Académie des Sciences, Belles-Lettres et Arts de Rouen; Suivi d'un Dialogue Apologétique, en vers, sur la Religion et la Politique de Charlemagne, lu, dans une Séance particulière de la même Académie, le 16 Mars 1808: Par Marie-Jacques-Amand Boieldieu, Avocat, Membre de plusieurs Sociétés savantes. Dédié à Madame De Rollin.

First Edition. 8vo. [203 x 126 x 12 mm]. [3]ff, 61pp. Bound in contemporary green goatskin, the covers tooled in gilt with a border composed of a dog-tooth and line roll and repeated impressions of fleurons etc, a centrepiece of a star-burst, fleurons etc and lettered towards the head of the front cover "Mr. De Rollin". Smooth spine divided into six panels with gilt compartments, lettered in the second on a red goatskin label, the first, fourth and sixth tooled to a lattice pattern and the third and fifth with a flower, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. (Three small worm-holes in the joints). [ebc1973].

[Rouen: de l'Imprimerie de P. Periaux]. Se Trouve a Paris: chez la veuve Dufresne; Rouen: chez Mégard: 1808. £1250

Not quite the dedication copy, but handsomely bound for the dedicatee's husband. It is in fine condition. This is a scarce work (with only one copy located, at Rouen), containing an essay on melancholy, first read before the Rouen Academy of Science, Belles-Lettres and Arts. The second part contains an imaginary dialogue, in verse, between Charlemagne, the Saxon king, Witikin and his advisor, Alcuin, Archbishop of York. This is preceded by a four page introduction setting the historical scene for the dialogue, which has to do with Witikin's conversion to Christianity. The only other works we have managed to trace by Boieldieu are *De l'influence de la chaire, du théâtre et du barreau, dans la société civile*, Paris 1804 and *La mission à Paris ou les nouveaux triomphes de la religion catholique*, Paris 1822.





GIVEN BY STANLEY BALDWIN TO HIS MOTHER

**7. BROWNING** (Robert).

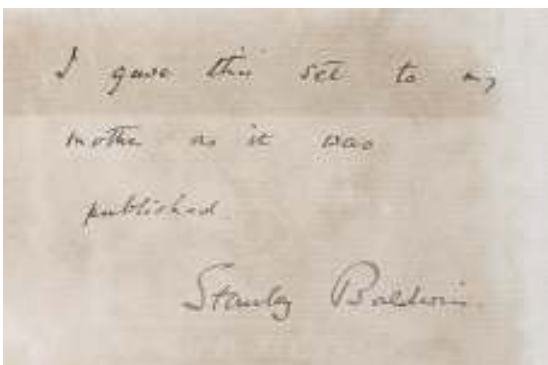
**The Poetical Works.**

Frontispiece portraits in vols. 3, 7, 8, 10 and 16.

17 volumes. Large 8vo. [237 x 157 x 685 mm]. Original tan cloth, the spines printed paper labels, plain endleaves, uncut edges. (Spines darkened, four labels defective and others chipped, some endleaves browned, and a little rubbed and marked). [ebc3192].

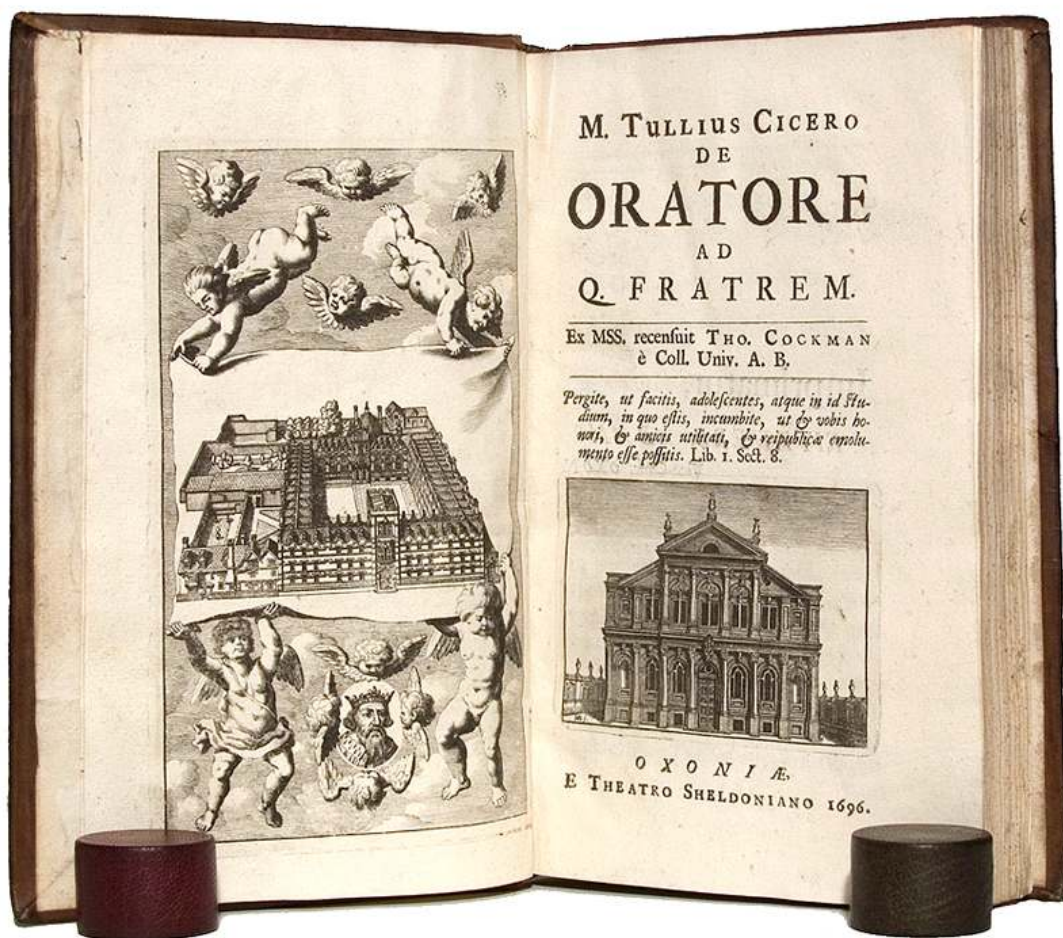
London: [by Spottiswoode and Co for] Smith, Elder, & Co, 1888- 1894. £500

Limited to 250 copies on hand-made paper. There are a few minor spots and the bindings show some signs of wear but it is a decent copy. Browning died in 1889, so these are his final words.



Vol.1 is inscribed in ink on the front endleaf: "I gave this set to my mother as it was published. Stanley Baldwin", vols 3 and 17 have pencil inscriptions "Louisa Baldwin from S.B." and all the volumes have the large bookplate of Louisa Baldwin designed by M.D. Johnston and dated 1922.

Stanley Baldwin (1867-1947) served three times as British Prime Minister, in 1923-24, 1924-29 and 1935-37. He was the only child of Alfred and Louisa Baldwin, who married in 1866. Louisa (1845-1925) was the youngest of the four remarkable Macdonald sisters. Alice (1837-1910) was the mother of Rudyard Kipling, Georgina (1840-1920) married the painter Sir Edward Burne-Jones and Agnes (1843-1906) married the painter Sir Edward Poynter. Alfred Baldwin was a successful Worcestershire ironmaker and the couple lived at Wilden House, near to the works. Louisa suffered from poor health but read widely and wrote four novels, along with poetry and collections of stories. She encouraged her son's love of literature, although he failed to shine at Harrow, or Trinity College, Cambridge, from where he graduated with a third in 1888. He returned home to work in the family firm and became Managing Director in 1902. He inherited almost £200,000 on his father's death in 1908, and remained engaged in business until appointed to his first ministerial office in 1917.



CONTEMPORARY COLLEGE CONNECTION

**8. CICERO** (Marcus Tullius).

**De Oratore Ad Q. Fratrem.** Ex MSS. recensuit Tho. Cockman e Coll. Univ. A.B.

Engraved frontispiece depicting University College, Oxford, title-page with engraved vignette of the Sheldonian Theatre.

8vo. [193 x 118 x 27 mm]. [6]ff, 294, [46] pp. Bound in contemporary mottled calf, the covers tooled in blind with a double fillet border and panel with fleurons at the outer corners. The spine divided into five panels, lettered in the second on a red goatskin label, plain endleaves, red sprinkled edges. (Label slightly chipped). [ebc3222].

Oxonia: E Theatro Sheldoniano, 1696.

£450

Wing C4298.

A very good copy. With an early ink inscription on the front endleaf: "Ex Lib: Rich.dson Ferrand. E. Coll. Univ. Oxon. pret 00.09.06".

THE DEDICATION COPY

9. **CICERO** (Marcus Tullius).

**M. Tullii Ciceronis Libri De Divinatione Et De Fato.** Recensuit, & suis Animadversionibus Illustravit Ac Emendavit Joannes Davisius Coll. Regin. Cantab. Præsident. Accedunt Integræ Notæ Paulli Manucii, Petri Victorii, Joachimi Camerarii, Dionys. Lambini, et Fulv. Ursini, Una cum Hadriani Turnebi Commentario in Librum de Fato.

First Edition. 8vo. [227 x 138 x 38 mm]. [4]ff, 379, [2] pp. Bound in contemporary sprinkled calf, the covers tooled in blind with a double fillet border and panel with floral ornaments at the outer corners. The spine divided into six panels with gilt compartments, lettered in the second on a red goatskin label, the others tooled with acorn and bud centres and scroll corners, the edges of the boards tooled with a gilt roll, plain endleaves, red sprinkled edges. (A little rubbed and the surface of the spine slightly worn). [ebc2755].

Cantabrigiæ [i.e. Cambridge]: Typis Academicis, sumptibus Cornelii Crownfield, 1721. £600



Title slightly foxed and a few trivial spots but a very good copy. It is on large paper, being about an inch taller than ordinary copies - though ESTC does not make a distinction.

First edition of two philosophical works of Cicero as edited by John Davies, a younger friend of the great classicist Richard Bentley. This is the fourth of six editions of Cicero's philosophical works edited by Davies and printed at the Cambridge University Press; they were intended as a kind of supplement to the celebrated edition of Cicero's prose compiled by Graevius. The printed dedication is addressed to Thomas Parker (1667-1732), first Earl of Macclesfield, and this is the dedication copy with the Shirburn Castle South Library bookplate, shelfmarks 161.a.29, and the small Macclesfield blind stamp on the first three leaves.

**10.** [CLIFFORD (Martin)].

**A Treatise of Human Reason.**

Second Edition. 12mo. [133 x 75 x 16 mm]. [2]ff, 91pp. Contemporary binding by Samuel Mearne of red goatskin, the covers tooled in gilt with a double fillet border and the crowned Royal cypher in each corner, and a spread-eagle tool at the centre. The spine divided into six panels with gilt compartments, lettered vertically in the second, the others tooled with the crowned Royal cypher, the edges of the boards tooled with a gilt roll, plain endleaves, gilt edges. (Tips of the corners repaired, joints slightly chipped at the head and foot, a little rubbed). [ebc2889].

London: for Henry Brome, 1675.

£1500

Wing C.4708.

Bound with:

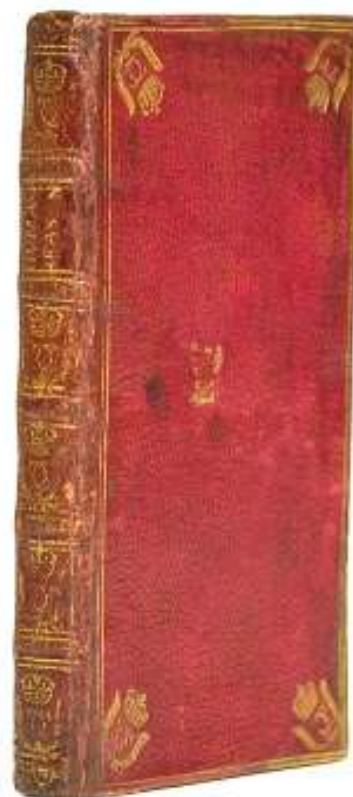
[STEPHENS (Edward)]. **Observations Upon a Treatise Intituled, Of Humane Reason.**

First Edition. 12mo. [1]f, 73pp.

London: for John Leigh, 1675.

Wing S.5430.

First published in 1674, "Clifford's (d.1677) one significant publication is his anonymously published *A Treatise of Human Reason*, which emphasizes the role of reason in religious belief. To believe something on the basis of authority, he argues, following Spinoza and anticipating Locke, is itself a matter of reason - i.e. we need rational grounds for assenting to authority of a particular person on a particular topic. Clifford also argued for toleration in matters of religion, arguing that reason alone can bring man to truth in matters of religion, and that force can achieve nothing in this regard" (*Dictionary of 17th Century British Philosophers*). Stephens was amongst a number of critics to attack Clifford for attributing too much scope to unguided human reason.



There is some light browning and a few spots. The covers and spine have the same royal cypher tool as used by Samuel Mearne on bindings for Charles II. It can be seen, for example, on the spine of a book by Langhorne offered as item 68 in Maggs Bros catalogue 1075. The Langhorne was amongst a number of books bound by Mearne for the Royal Library, but never paid for. By 1708 these books were in the custody of a druggist named Sisson.

The spread-eagle tool on the covers is presumably a crest; there is an ink press-mark "G III"; with the 19th century bookplate of Edward Davenport and more recent leather label of Carson Brevoort.

TO LARRY & VIVIEN FROM THEIR ADORING BANE - KEN TYNAN

**11. CRAIG** (Edward Gordon).

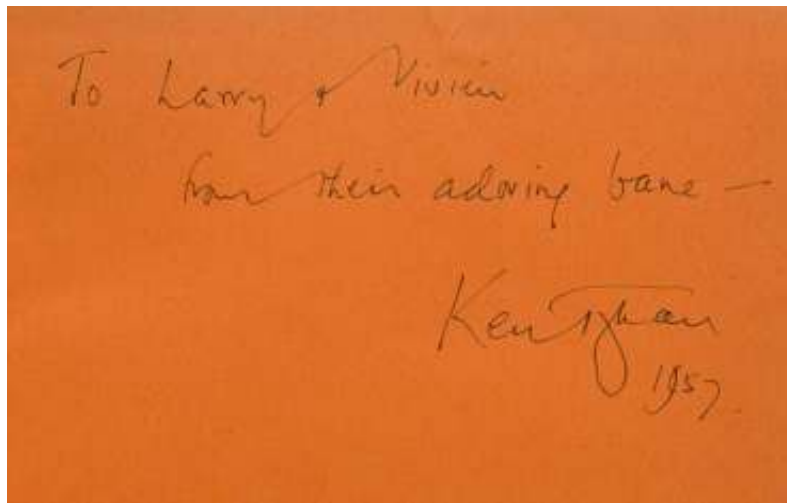
**Index to the Story of my Days.** Some memoirs of Edward Gordon Craig.

Photographic frontispiece and plates and reproductions of woodcut designs.

First Edition. 8vo. [228 x 172 x 37 mm]. vii, [i], 308 pp. Original binding of imitation vellum, the front blocked with a device of Craig's own design, black cloth spine, lettered and blocked in gilt. (Covers slightly marked and corners a little bumped). [ebc3469].

London: Houlton Press, 1957.

£500



Inscribed in ink on the front free endleaf: "To Larry & Vivien from their adoring bane - Ken Tynan. 1957", being a gift from the theatre critic and writer Kenneth Tynan (1927-1980) to the actors Laurence Olivier (1907-1989) and his second wife Vivien Leigh (1913-1967).

Edward Gordon Craig (1872-1966), theatre director, stage designer, wood-engraver and sometime actor was the son of the celebrated actress Ellen Terry. Olivier received a letter from the 75 year old Craig in January 1947, just as he was about to embark on a tour of Australia with the Old Vic: "The Company can count itself lucky and proud to be under you, and tell 'em so from me and they have a chance of a lifetime. I know all this is "the obvious" but one is so apt to overlook the obvious. I was under Irving so I know. We hadn't the faintest realisation of what luck was ours.... you in your quiet way will say you are not Irving. That's true today - tomorrow you may equal him - the day after you may surpass him. It rests with you". On p.298 of *Index to the Story of my Days* Craig notes: "But finally Laurence Olivier emerged (1945-47) as one of the very best actors of his day. Somehow or other his name was linked with that of the Old Vic. Yet Olivier was the cheese - Old Vic, mostly chalk".

**12. CUNNINGHAM** (Peter).

**The Story of Nell Gwyn:** and the Sayings of Charles the Second.

Woodcut frontispiece, title vignette and woodcuts in the text. Extra-illustrated with 43 plates (one coloured).

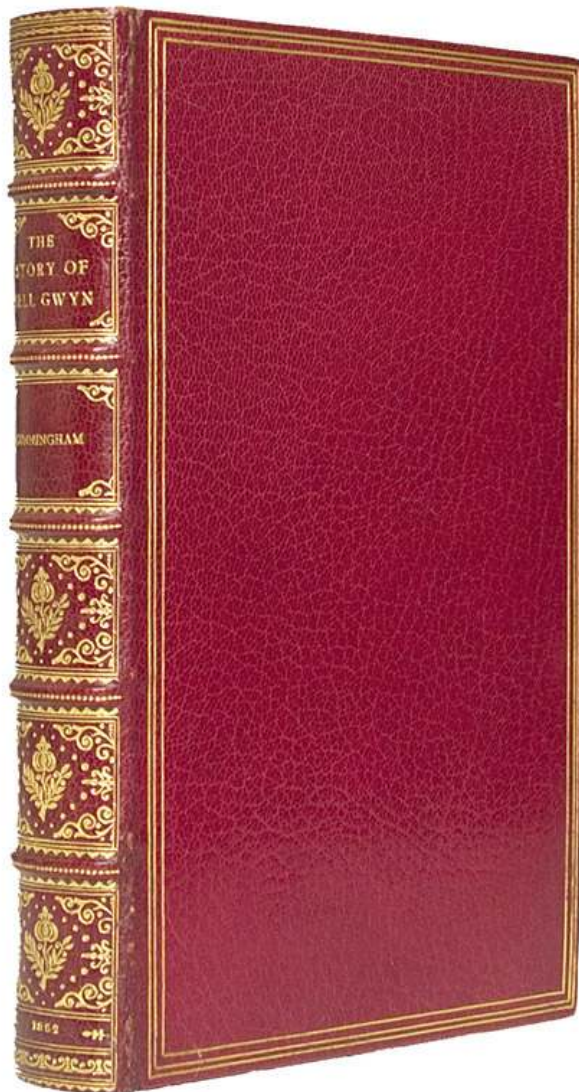
8vo. [193 x 125 x 29 mm]. xi, [i], 212 pp. Bound by Riviere and Son in red goatskin, the covers with a gilt triple fillet border. The spine divided into six panels with gilt compartments, lettered in the second and third panels and dated at the foot, the others with a floral centre and scroll corners, the edges of the boards and turn-ins tooled with gilt fillets and rolls, marbled endleaves, top edge gilt, the others uncut. (Slight wear to the head and foot of the joints). [ebc2862].

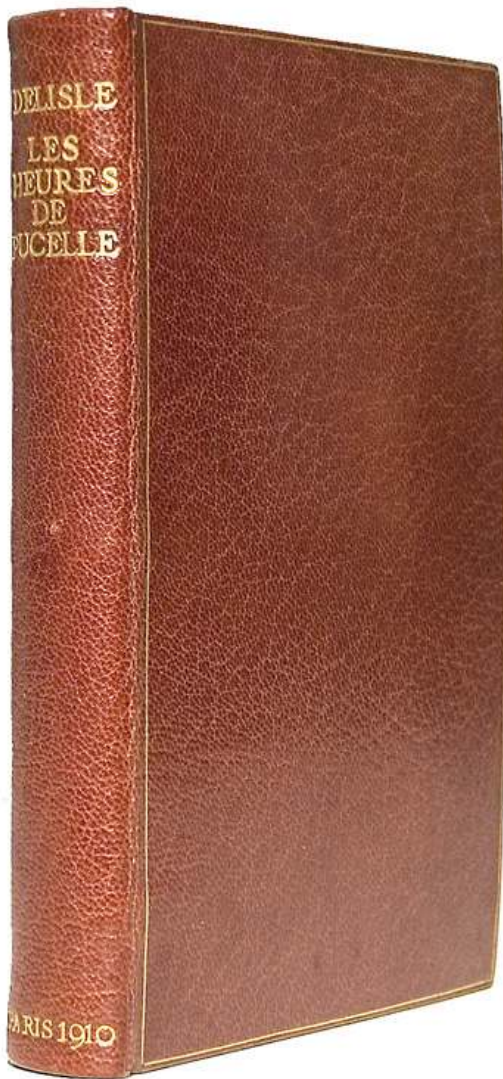
London: Bradbury & Evans, 1852.

£750

"The following story was originally published in *The Gentleman's Magazine*, for the year 1851, and now appears as a separate publication for the first time: corrected throughout and enlarged with much new matter.... It must be read as a serious truth, not as fiction - as a biography, not as a romance...".

A very good copy, neatly inscribed in ink on the half-title "For John Bruce with the regards of his friend, the Author". The recipient was probably the antiquary and historian (1802-1869) who has an entry in DNB, with a note that his library was sold at Sotheby in 1870. It was probably bound soon after 1881 when Riviere added "& Son" in its signature. It has an additional 42 portraits of prominent personalities, male and female, and one view.





BOUND BY KATHARINE ADAMS FOR  
SYDNEY COCKERELL

**13. DELISLE** (Léopold).

**Les Heures Dites de Jean Pucelle** Manuscrit de la Collection de M. Le Baron Maurice De Rothschild.

72 monochrome plates. Title printed in red and black.

8vo. [168 x 115 x 25 mm]. [2]ff, 88, [2] pp. Bound in 1911 by Katharine Adams (signed with her initials and cross on the rear lower turn-in) in brown goatskin, the covers with a gilt single fillet border. Smooth spine lettered in gilt at the head and foot, the turn-ins tooled with a gilt single fillet, plain endleaves, gilt edges. [ebc2238].

Paris: [Imprimé par Philippe Renouard] Librairie D. Morgand, Edouard Rahir, succr. 1910. £1800

Limited to 120 copies of which 50 were withheld from sale. A commentary and facsimile of the famous Book of Hours made by Jean Pucelle (d.1334) for Jean d'Evreux (1304-71) probably to celebrate her marriage to

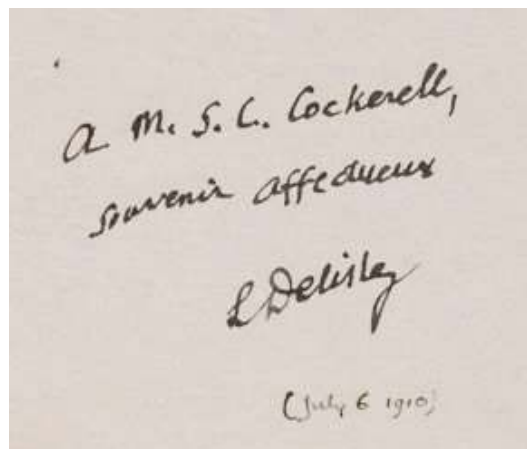
Charles IV in 1325. After her death the book passed to Charles V, who gave it to his brother Jean, Duc de Berry. Sometime in the 19th century it was acquired by the Rothschild family and in 1953 it was purchased by Metropolitan Museum of New York. It is now a part of the collection at the Cloisters Museum.

Léopold Victor Delisle (1826-1910) was born and brought up at Valognes and at the age of 26 was hired by Gerville to copy manuscripts from his collection. He went on to study at the Ecole des Chartres and in 1852 went to work in the Department of Manuscripts at the Bibliotheque Nationale. At that time none of the manuscripts had been catalogued, and in 1881 Delise completed the four volumes of *Le Cabinet des Manuscrits de la Bibliotheque Imperiale*. In 1874 he had been made Administrator General of the library, and he held the post until 1905. He was described by Wilfrid Blunt in his life of Sydney Cockerell as the greatest authority of his day on manuscripts.

This copy was given by Delisle to Sydney Cockerell and is inscribed on the half-title "A M. S.C. Cockerell, souvenir affectueux. L. Delisle" to which Cockerell has added the date "July 6 1910". Pasted onto the previous leaf is a death notice with a brief life, portrait and prayers for Delise, who died at Chantilly on 22nd July 1910. Tipped into the front is a 3pp autograph letter from Delise to Cockerell dated 3rd December 1909, mentioning his researches, asking him to examine some photographs of pages of this and another manuscript, referring to

"Major Helford" [i.e. Holford] and Messrs Yates Thompson and Perrins and wishing him all the best. Cockerell has written a note concerning the provenance of another manuscript on p.81.

Sydney Cockerell (1867-1962) was first employed by William Morris to catalogue his books and manuscripts and this led to his becoming secretary to the Kelmscott Press. After Morris's death he divided his time between acting as secretary to Wilfrid Scawen Blunt and as advisor to Henry Yates Thompson. In 1900 he joined Emery Walker as a partner in his process-engraving firm, and they together designed the Subiaco type for St. John Hornby's Ashendene Press. By this time he was a close friend of

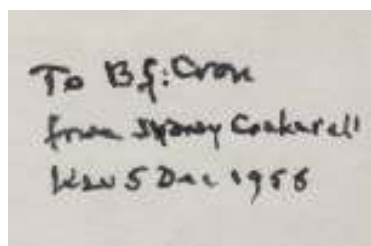


A Mr. S. C. Cockerell,  
souvenir affectueux  
L. Delisle  
(July 6 1910)

Katharine Adams (1862-1952), and once confessed "I would have married her, but she was five years older than I, and by the time I could afford to marry we could not have had a family". Instead, in 1907, he married Florence (Kate) Kingsford, the calligrapher and illuminator of the Ashendene Press *The Song of Solomon*. This prompted him into finding a "steady" job, and in 1908 he succeeded M. R. James as Director of the Fitzwilliam Museum in Cambridge. "I found it", he said, "a pigstye; I turned it into a palace". Or, as Blunt put it: "during the twenty-nine years he remained at Cambridge he transformed a dreary and ill-hung provincial gallery into one which set a new standard of excellence which was to influence museums all over the world".

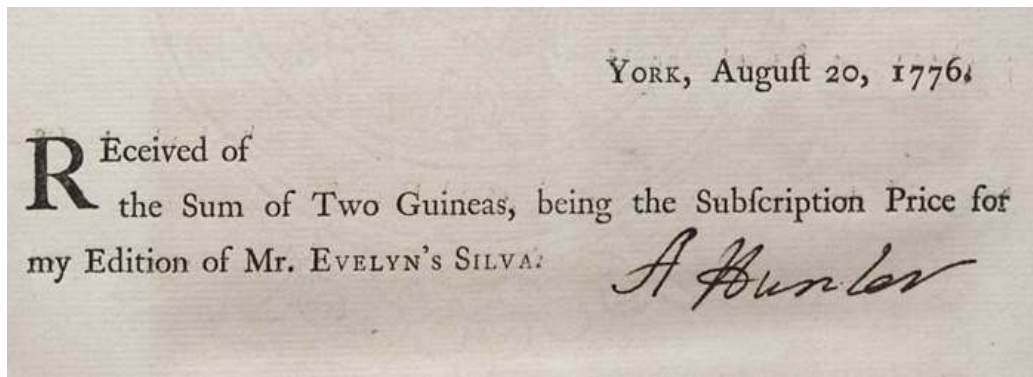
Cockerell entrusted this volume to Katharine Adams for binding, and above her cross and initials on the rear turn-in he wrote: "Bound by Katharine Adams at Broadway Worcestershire 1911". He referred to the books that Adams bound for him as having been "Katied" and owned close to 100 of her 300 or so bindings. In 1913 Adams married Edmund Webb, but she and Cockerell remained the best of friends.

In 1956 Cockerell decided to sell the bulk of his manuscript and printed book collection, raising over £80,000 in the process. "I can now", he told a visitor, "afford to have an egg with my tea". His friend and neighbour Brian Cron helped him in these transactions, and bought some of the manuscripts for his own collection. This volume, however, was given away and is inscribed in a rather shaky hand: "To B. S. Cron from Sydney Cockerell Kew 5 Dec 1955".



To B. S. Cron  
from Sydney Cockerell  
Kew 5 Dec 1955





A SUBSCRIBER'S COPY

**14.** EVELYN (John).

**Silva: Or, a Discourse of Forest-Trees,** and the Propagation of timber in his Majesty's Dominions: As it was delivered in the Royal Society on the 15th Day of October, 1662, Upon Occasion of certain Quaeries propounded to that illustrious Assembly, by the Honourable the Principal Officers and Commissioners of the Navy. Together with an Historical Account of the Sacredness and Use of Staining Groves.... With Notes by A. Hunter, M.D. F.R.S.

Engraved frontispiece portrait of Evelyn by Bartolozzi, 40 plates (one folding) by J. Miller and a folding table.

4to. [300 x 240 x 75 mm]. [27]ff, 649, [10] pp. Newly bound in old-style sprinkled calf, the spine lettered on a green goatskin label and tooled in gilt, plain endleaves and edges. [ebc2932].

York: by A. Ward, for J. Dodsley, T. Cadell, J. Robson, T. Durham, W. Creech and J. Balfour, 1776. £1500

A very good clean copy of the first edition with Hunter's notes. This copy belonged to a subscriber, Thomas Rokeby, and has his subscription slip, signed by Hunter, bound in just before the list of subscribers. He paid two guineas for the book.

*Sylva* was originally published in London in 1664, as the first official publication of the Royal Society. "It contains an enormous amount of information concerning the cultivation of the various kinds of forest trees, and the uses of their timber, together with facts and anecdotes obtained from books, both classical and contemporary. The work was a success from the start. Its publication gave a great stimulus to planting in Britain. No other work on arboriculture exerted a greater influence on forestry in this country than Evelyn's *Sylva*".

"Hunter's edition of *Sylva* [is] a handsome quarto volume with extensive notes to bring it up to date and illustrated with a number of whole-page engravings. The [...] illustrations depicting the foliage, flower, and fruit of the trees described are drawn and engraved by John Miller, otherwise Johann Sebastian Mueller.... The excellence of these figures resulted in their being used to illustrate later works on silviculture, even up to the present day." - Henrey, *British Botanical and Horticultural Literature before 1800*.

Bound with:

**Evelyn (John). Terra: A Philosophical Discourse of Earth.** Relating to the Culture and Improvement of its Vegetation, and the Propagation of Plants, as it was presented to the Royal Society.... With Notes by A. Hunter, M.D. F.R.S.

Engraved plate of the Tartarian Lamb by Halfpenny.

4to. [4]ff, 74, [4], [9] pp.

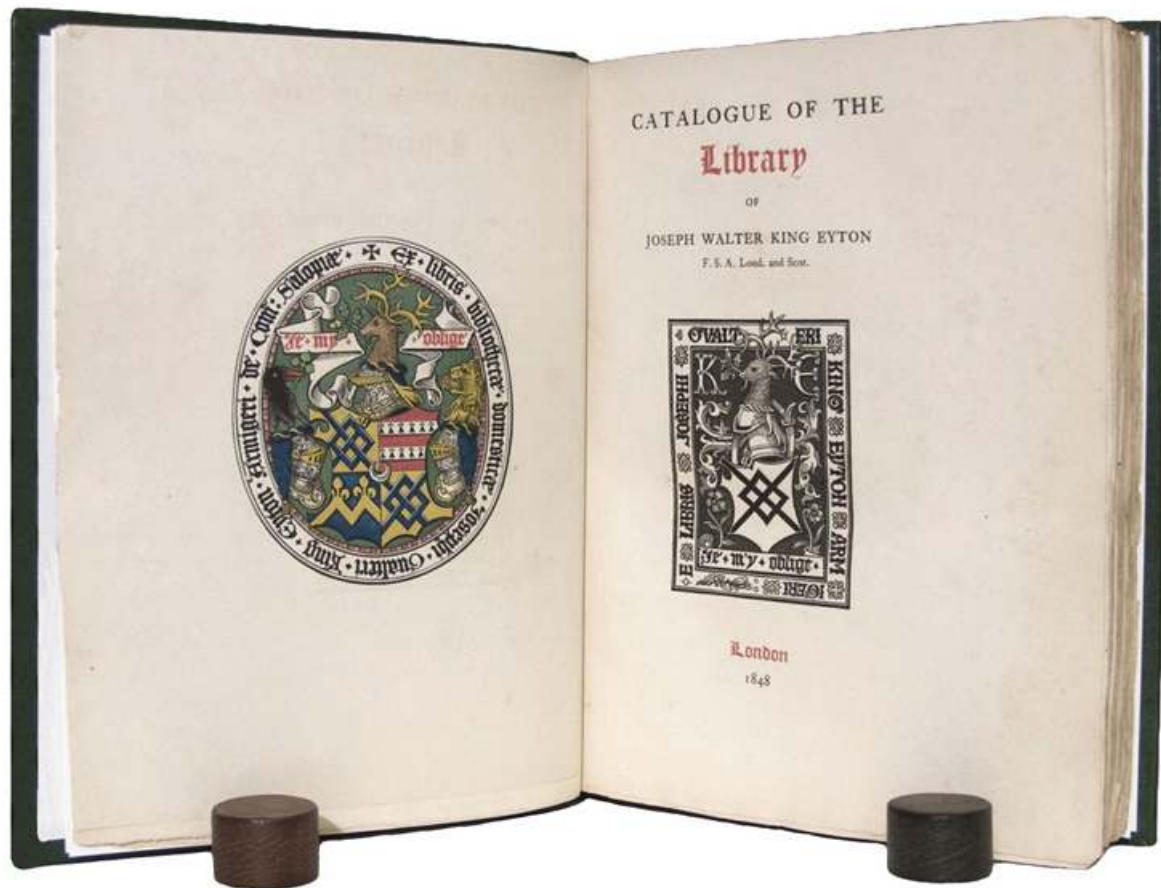
York: by A. Ward, for J. Dodsley, T. Cadell, J. Robson, R. Baldwin, and J. Todd, 1787.

A few spots but a good copy. Originally published in 1676 as *A Philosophical Discourse of Earth*. The first edition with Hunter's notes was published in York in 1778.

"His "dull Discourse of Earth, Mould and Soil, as [Evelyn] called it, may not appeal to our literary or aesthetic senses, for it deals strictly with earthy matters - kinds of soil, the characters of different kinds of dung, the science of stercoration, how to treat soil for every kind of cultivation, and so on; but it must have had a real value in its time, for it is an honest, practical treatise on matters of great importance to countrymen, and was based on the author's own observations and experience. Within the limitations of its period it merits the term "scientific", and was worthy of the Society that sponsored it" - Keynes.

Keynes also makes the point that Evelyn's "contemporary fame rested chiefly on his achievement as a gardener and afforestor".





*COPY No.1 OF 50 ON LARGE PAPER, FOR PRESENTS*

**15. EYTON** (Joseph Walter King).

**Catalogue of the Library** of J. Walter K. Eyton F.S.A. Lond. and Scot. Comprising An Extraordinary Collection of Privately Printed Books; Large Paper Copies; Works Printed upon Vellum, &c. &c. Which will be Sold by Auction by Messrs. S. Leigh Sotheby & Co. Auctioneers of Literary Property and Works Illustrative of the Fine Arts, on Monday, 15th of May, and Seven following Days, (Sunday Excepted), at their House, Wellington Street, Strand.

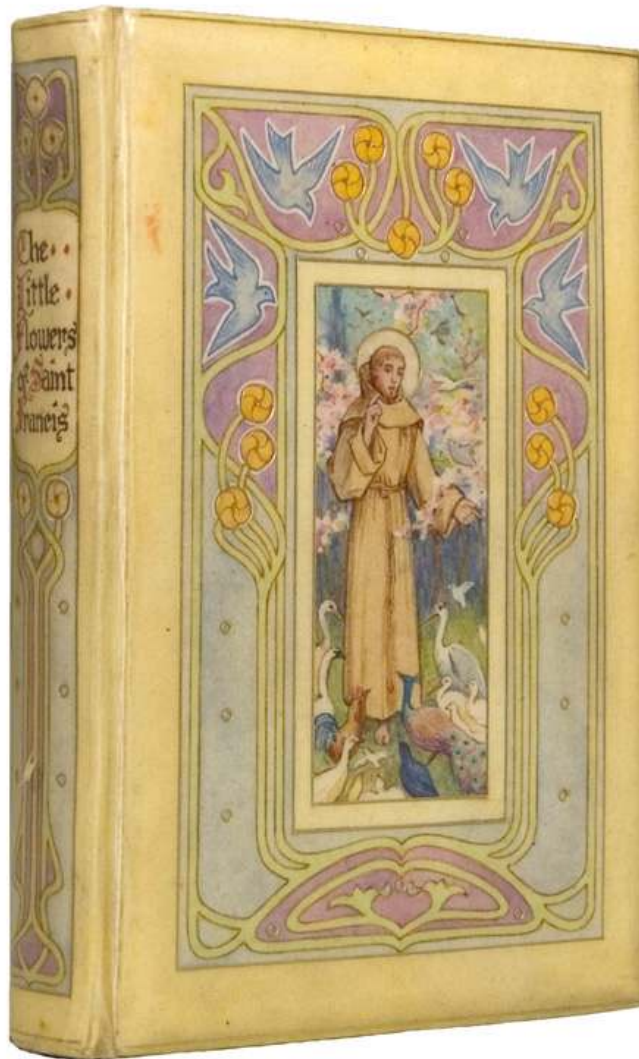
With the arms of the Eyton family emblazoned on the frontispiece, and different versions of Eyton's arms on the half-title and the first title-page. The second title-page printed in black and red. Folding facsimile of a Roger Payne invoice.

Large Paper Copy. 4to. [243 x 177 x 34 mm]. [3]ff, 225, [3] pp. Recently bound in green goatskin, smooth spine lettered on a black goatskin label, plain endleaves, top edge gilt, the others untrimmed. [ebc3187].

London: [by Charles Whittington] 1848.

£1000

Pp.91-98 have been misgathered, and bound in the incorrect order. The last gathering is foxed, but it is a very good copy. The first leaf states "Large Paper, Only Fifty Copies Printed, for Presents. No. 1 J.W.K.E." One of the great private collections. Many of the books were specially, and splendidly, bound by Hayday.



GIVEN TO - AND BY - THE COUNTESS OF BEAUCHAMP

**16. FRANCIS** (of Assisi, Saint).

**The Little Flowers of Saint Francis of Assisi.** With Eight Illustrations by Paul Woodroffe.

Woodcut frontispiece and plates.

8vo. [187 x 125 x 32 mm]. [2]ff, viii, 277, [1] pp. Bound c.1910 by Cedric Chivers of Bath (signed in gilt on the rear turn-in) in transparent vellum over paper and bevelled boards, the front cover with a water-colour painting under the vellum of St. Francis surrounded by birds with a wooded background, in a panel of long-stemmed flowers and birds, heightened with gilt tooling, the rear cover with a small watercolour of three flowers and two birds and additional gilt tooling. Smooth spine lettered by hand with a watercolour design and gilt tooling, lightly marbled endleaves, gilt edges. Contained within a modern green cloth drop-over box. [ebc3477].

London: Kegan Paul, Trench, Trübner and Company Ltd, 1899.

£1750

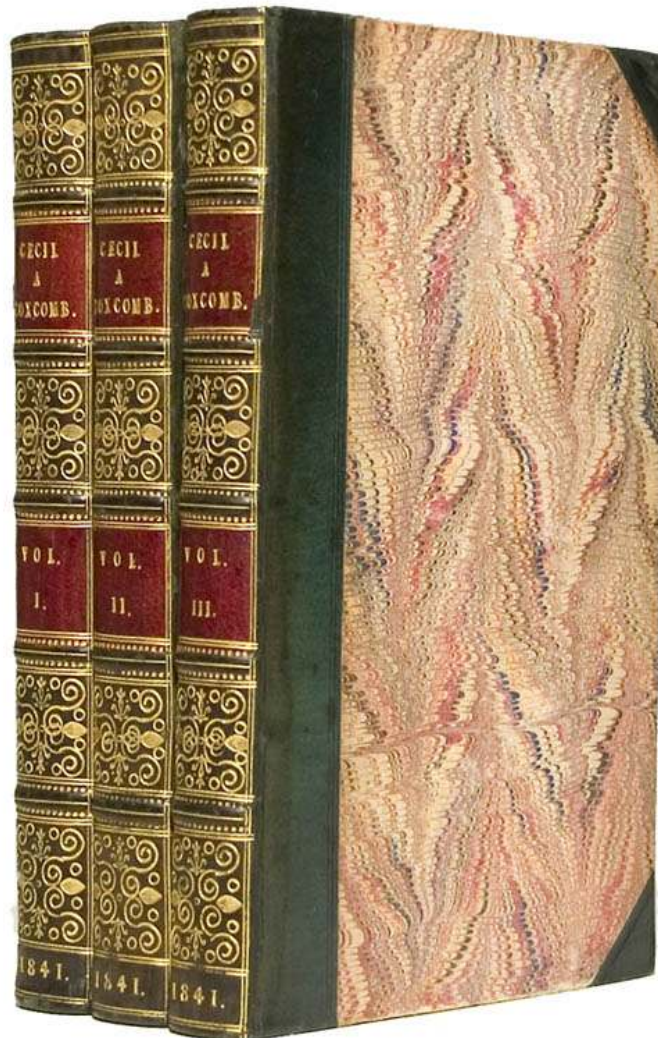
There is some scattered spotting or foxing. The binding is in very good condition. It is a fine example of a Chivers "Vellucent" binding, in which the painting is on paper under the vellum (rather than on the underside of the vellum as in the Edwards of Halifax bindings). Bernard Middleton dates the first such binding to 1903, but H.M. Fletcher has an example with an invoice dated 1899.

The volume has an intriguing and rather poignant provenance. There is an ink inscription "All love from Serena Mary and Robert James 1923" on the verso of the front free endleaf. Lady Serena Mary Lumley (b.1901) was the daughter of Alfred, 10th Earl of Scarbrough. In 1923 she married The Hon. Robert James (1873-1960). They evidently gave the book to Lady Serena's cousin, Lettice Mary Elizabeth Lygon (1876-1936), the daughter of Victor, Earl Grosvenor (1853-1884) and Lady Sibell Mary Lumley, who was herself the daughter of the 9th Earl of Scarbrough.

In 1902 Lady Lettice married William Lygon, 7th Earl of Beauchamp (1872-1938). They lived at Madresfield Court and had three sons and four daughters. Lettice's brother, the Duke of Westminster (known as Bend'or), took against Beauchamp and in 1931 he was outed as a homosexual. He divorced his wife (who was unaware of his behaviour and professed to be confused as to the meaning of the term "bugler") and went into exile on the Continent. Evelyn Waugh was a frequent visitor to Madresfield and the Earl is said to have been the model for Lord Marchmain in *Brideshead Revisited* (while his son Hugh inspired the character of Sebastian Flyte).

Over the above inscription has been pasted a sheet of paper (now partly detached) blocked in gilt with the name Lettice Mary Elizabeth, within a wreath and surmounted with a coronet, and inscribed by her in ink: "A Souvenir to A.H.E. With Memories of Saighton Grange, Chester. March & April 1931". The recipient is identified by a bookplate as Alfred Howard Evans. On the opposite page has been written a passage from St. Francis: "Blessed are all they, who pardon one another for His Lover's sake, & who peacefully shall endure, for thou O Lord shall reward them with a crown for the most Highest".

Saighton Grange was the principal country house of the Abbots of Chester. It was purchased in the 1840s by the Grosvenor family, owners of the huge neighbouring Eaton estate. A new house was designed by Edward Hodkinson, and in the 1880s the building was occupied by Earl Grosvenor and his young family. Lady Lettice retreated to her childhood home when her husband was outed, and is said to have suffered a nervous breakdown. Mr. Evans must have been in attendance.



*DISTINGUISHED BATH PROVENANCE*

17.

**a)** [GORE (Catherine G.F.)]

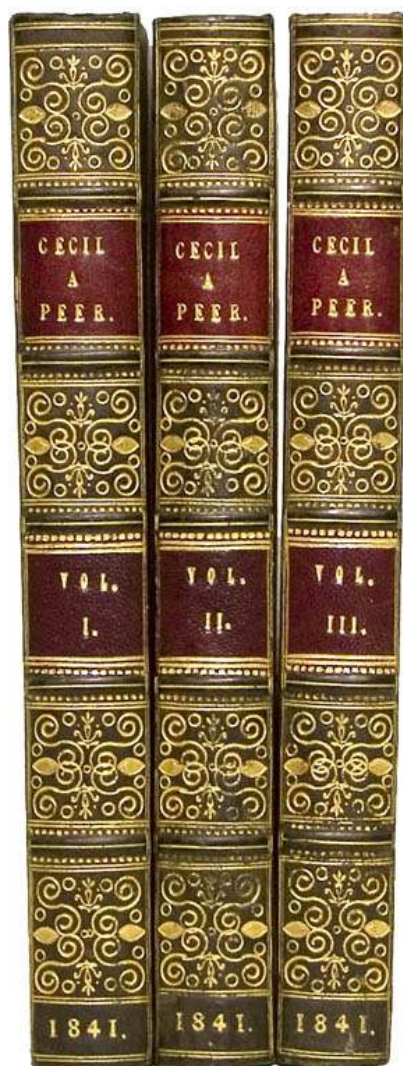
**Cecil: or, the Adventures of a Coxcomb. A Novel.**

First Edition. Three volumes. 12mo. [194 x 118 x 72 mm]. xii, 312 pp; [2]ff, 324pp; [1]f, 300pp. Bound in contemporary half green calf, marbled paper sides, the spines divided into six panels with gilt compartments, lettered in the second and fourth on red goatskin labels and dated at the foot, the other panels tooled with buds, stems and circles, green endleaves, red sprinkled edges. (Small chip to corner of one label, slightly rubbed). [ebc3382].

London: [by Samuel Bentley for] Richard Bentley, 1841.

£600


With the half-titles in vols 1 and 2. A fine copy. From the library of Sir George Edmund Nugent, 2nd Bt (1802-1892) and his wife The Hon. Maria Charlotte Ridley-Colborne, with "Colborne" signature on the front pastedowns. The Colbornes were the owners of No.1 Royal Crescent, Bath.



**b) [GORE (Catherine G.F.)]**

**Cecil, A Peer**, a Sequel to Cecil, of the Adventures of a Coxcomb. By the same Author.  
First Edition. Three volumes. 12mo. [193 x 118 x 65 mm]. [1]f, vi, 314 pp; [1]f, 298pp;  
[2]ff, 308pp. Bound in contemporary half green calf, marbled paper sides, the spines divided  
into six panels with gilt compartments, lettered in the second and fourth on red goatskin  
labels and dated at the foot, the other panels tooled with buds, stems and circles, green  
endleaves, red sprinkled edges. (New labels in the fourth panels, a little rubbed). [ebc3383].  
London: [by G. Norman for] T. and W. Boone, 1841. £600

With the half titles in vols. 1 and 3. A very good copy. From the library of Sir George  
Edmund Nugent, 2nd Bt. (1802-1892) and his wife The Hon. Maria Charlotte Ridley-  
Colburne, with "Colburne" signature on the front pastedown of each volume. The Colburnes  
owned No.1 Royal Crescent, Bath.



To  
Viscount Torrington  
In recollection  
of former happy days  
from  
Victoria  
Osborne  
Aug 10 1867

INSCRIBED BY QUEEN VICTORIA TO HER LORD-IN-WAITING

## 18. GREY (Charles).

**The Early Years of His Royal Highness The Prince Consort**, Compiled, under the Direction of Her Majesty The Queen, by Lieut.-General the Hon. C. Grey.

Engraved frontispiece portrait and 19 photographic plates.

First Edition. 8vo. [225 x 143 x 55 mm]. xxxi, [i], 469, [1] pp. Bound in the original purple cloth, the covers and spine blocked in gilt. (Loss of cloth at the head and foot of the spine, foot of the upper joint repaired). [ebc3327].

London: Smith, Elder and Co. 1867.

£500

Occasional spotting but a good copy. It is inscribed in ink of the front fly-leaf: "To Viscount Torrington in recollection of former happy days from Victoria. Osborne August 10 1867".

Prince Albert died on 14th December 1861 and Queen Victoria continued to spend months of the year at Osborne House in the Isle of Wight. The house was designed by Albert, in conjunction with Thomas Cubitt, and was built between 1845 and 1851. George Byng (1812-1884) succeeded his father as 7th Viscount Torrington in 1831. He was Governor of Ceylon 1847-1850, and Permanent Lord-in-Waiting to the Prince Consort 1853-1859 and to Queen Victoria 1859-1884.

Torrington bookplate pasted inside front cover. With 1977 Maggs Bros price of £75.





CORRECTED BY THE AUTHOR

**19. HATTON** (George James Finch, Earl of Winchilsea and Nottingham).

**Voices Through Many Years.**

Photographs of the author at various ages pasted in as a frontispiece in each volume.

First Edition. 3 volumes. 8vo. [223 x 137 x 80 mm]. vi, [ii], 208 pp; vii, [i], 239, [1] pp; vii, [i], 240 pp. Bound in the original vellum over boards with yapp edges, the covers blocked in blind with the title, smooth spines blocked in blind and lettered in gilt, marbled endleaves, uncut. (A little stained). [ebc846].

London: Marcus Ward & Co, 1879.

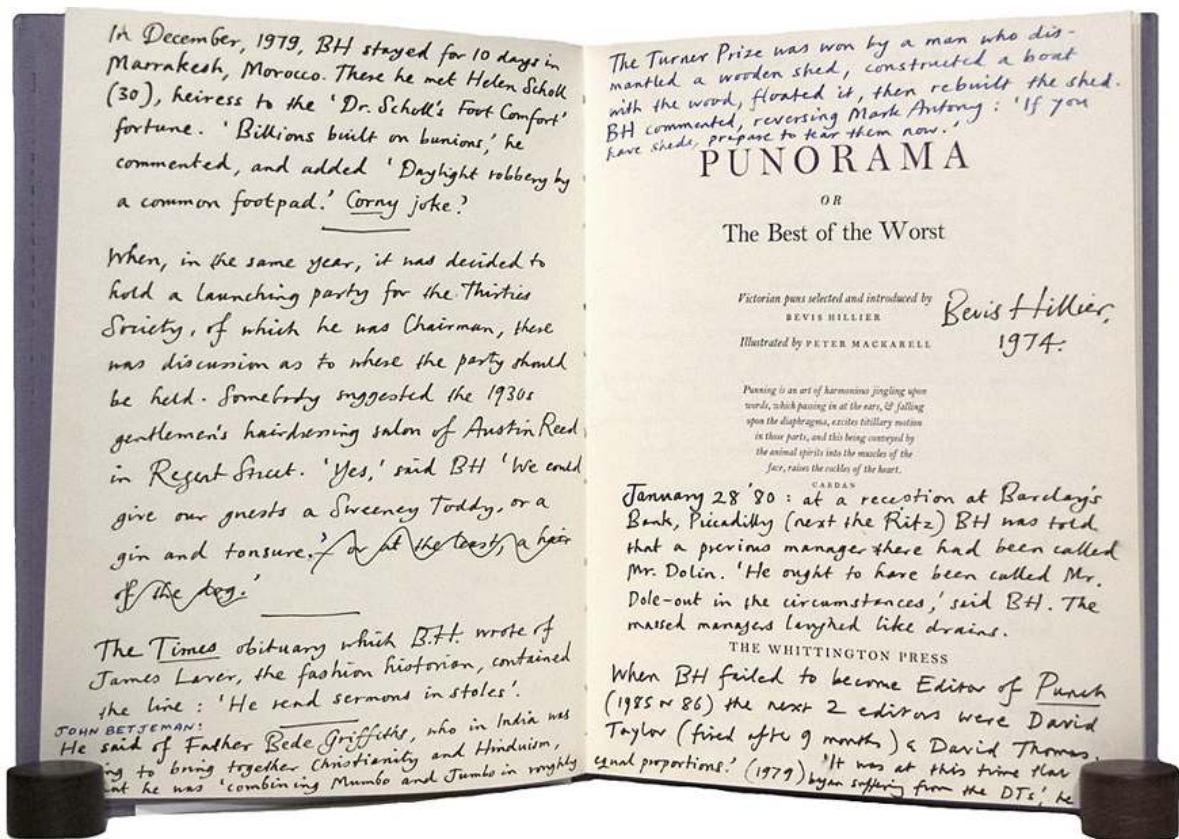
£200



"Printed for Private Circulation only", on heavy uncut paper and bound in decorated vellum with yapp edges - this is a very expensive way of circulating one's poetry. Volume 1 is inscribed: "Cadogan Mansions, Sloane Square. This copy is corrected by the author Winchilsea and Nottingham July 13 1885". There are photographs of the author pasted at the front of each volume, in vol.1 he is shown in 1858 (the year in which he succeeded to the earldom), in vol.2 we see him as Viscount Maidstone in 1840, and the image in vol.3 is dated 1878.

Winchilsea and  
Nottingham  
1858.

George James Finch-Hatton (1815-1887), 11th Earl of Winchilsea and Earl of Nottingham was educated at Eton and Oxford, after which he served as Conservative M.P. for North Northamptonshire from 1837 to 1841. These poems are the products of forty years of musing. He was inspired by his travels in Europe, he celebrated his passion for racing, and politics remained a preoccupation. He here offers up "Free-Trade Hexameters", "Anti-Corn-Law Lyrics", "Fenianana", "Gladstoniana" and "Grevilliana", along with "Ballads of the Crimean War", which follow on from his translations from Horace and "Passages from the Poem of the Book of Job", not forgetting such weighty matters as his remarks on the contents of *Punch*, which he no longer found amusing.



HILLIER'S ANNOTATED COPY AND THE DUMMY

## 20. HILLIER (Bevis).

**Punorama**, or, the Best of the Worst Victorian puns selected and introduced by Bevis Hillier.

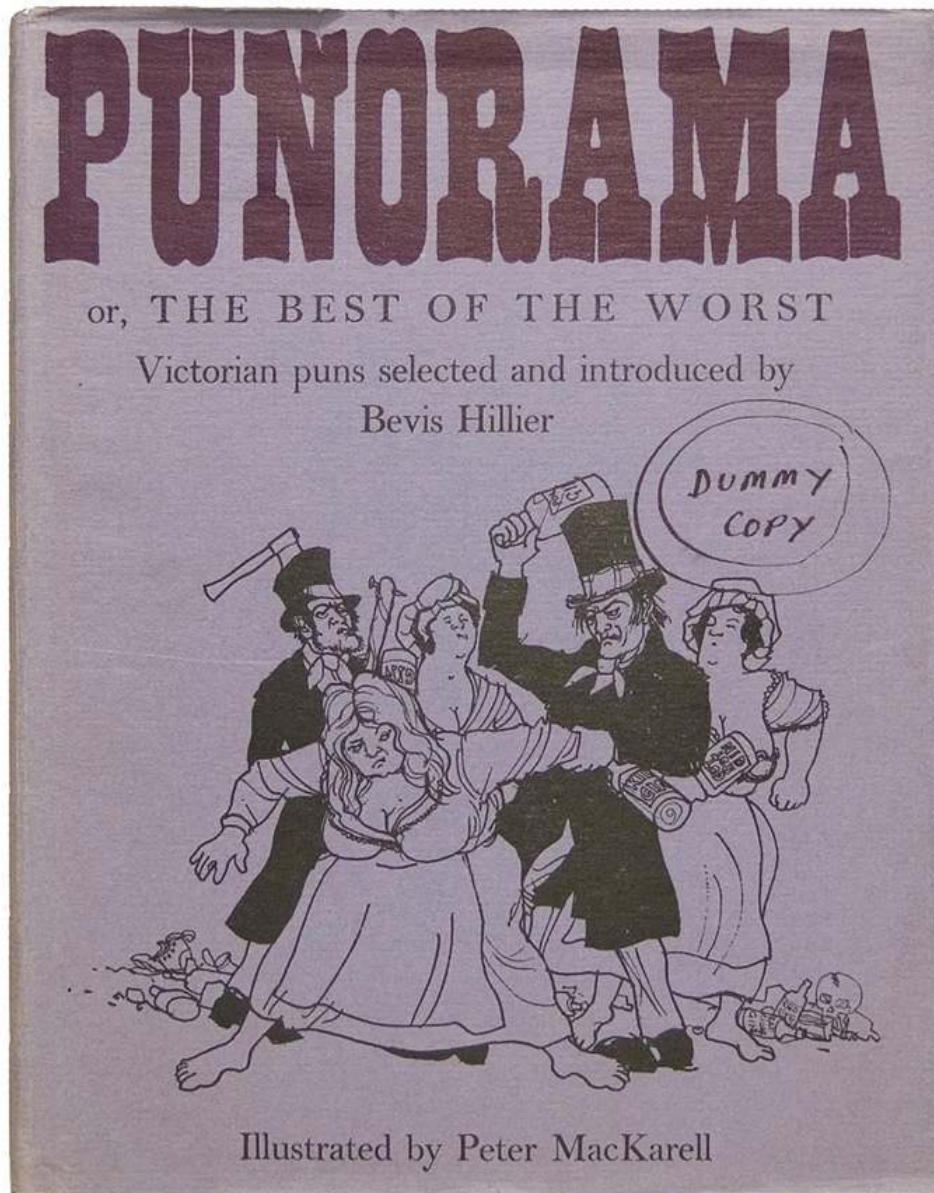
28 illustrations by Peter Mackarell.

First Edition. Small 4to. [250 x 193 x 10 mm]. 17, [31] pp. Bound in the original purple cloth with purple dust-wrapper with bold lettering and a reproduction of Mackarell's illustration of Henry VIII and Katherine of Aragon. (Edges of the wrapper slightly frayed). [ebc3480].

Andoversford: The Whittington Press, [1974].

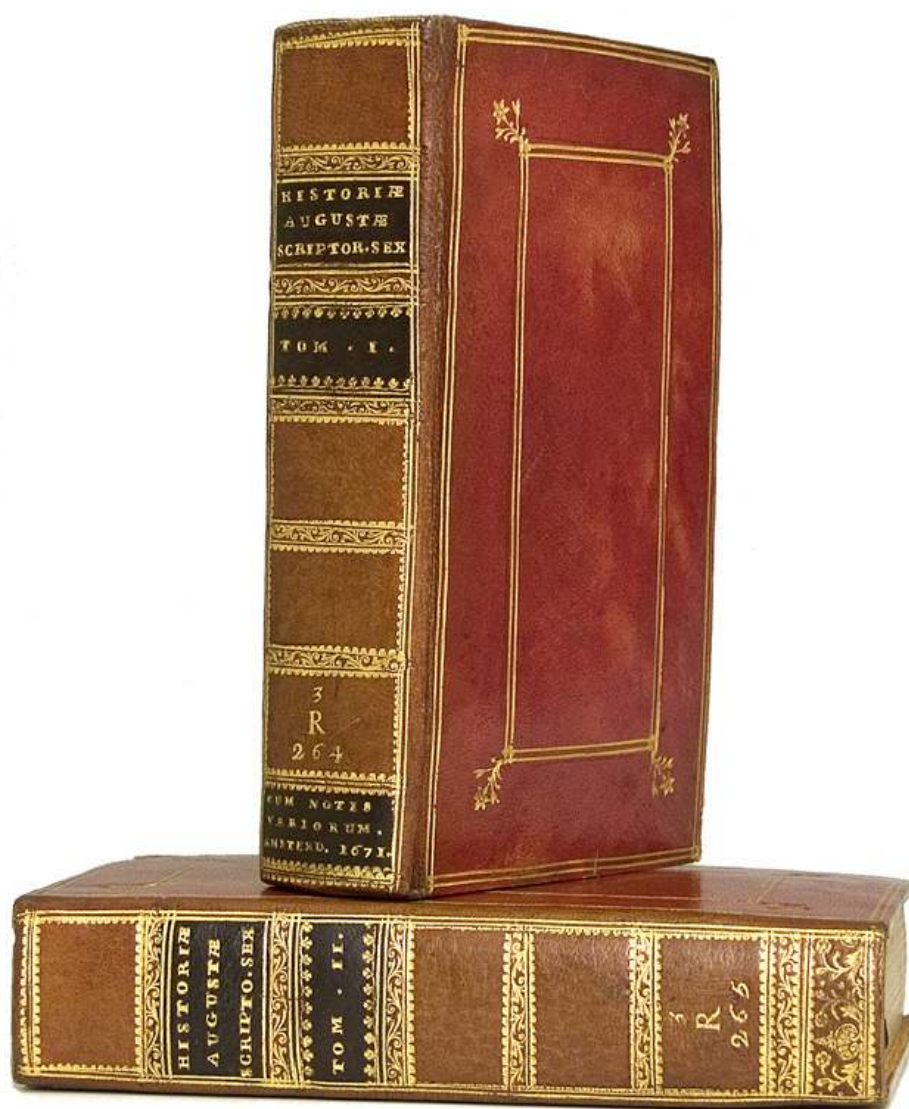
£500

The edition was limited to 750 copies, and this is no.5. It was Bevis Hillier's own copy, which he has signed and it comes with a letter of authentication. On the verso and recto of both the half-title and title he has written a further 13 puns, in black, brown and blue ink, "for possible inclusion in a future edition". A couple of examples: "In December, 1979, BH stayed for 10 days in Marrakesh, Morocco. There he met Helen Scholl (30), heiress to the "Dr. Scholl's Foot Comfort" fortune. "Billions built on bunions", he commented, and added "Daylight robbery by a common footpad". Corny joke?"; and "When A.N. Wilson in a scathing article in the *Daily Telegraph*, described me as an "almoner" (meaning, poor twerp, "almsman") I said that if I sued him it might cost him an almoner leg". There is also a manuscript addition on p.15.



The book comes with the first mock-up or dummy copy. It is without text but contains photocopies of 31 illustrations by Mackarell, not all of which were published. Mackarell has captioned some of these by hand, and Hillier noted that he died young of multiple sclerosis. It is bound in white cloth, lettered on the front in blue pen. The dust-wrapper has an illustration of "The battle of A-Gin-Court".

In the published version Hillier begins with a history of the pun through the ages and then Mackarell illustrates his selection of the best of the worst of the Hon Hugh Rowley's efforts from the 1860s which originally appeared in *Puniana* and *More Puniana*.



*THE LAMOIGNON COPY*

- 21.** *Historiæ Augustæ* Scriptores VI. Ælius Spartianus. Julius Capitolinus. Ælius Lampridius. Vulc. Gallicanus. Trebell. Pollio. Flavius Vopiscus. Cum integris Notis Isaaci Casauboni, Cl. Salmasii & Jani Gruteri. Cum Indicibus locopletissimis Rerum ac Verborum. Two additional engraved titles, woodcut device on the letterpress title. Two volumes. 8vo. [198 x 113 x 94 mm]. [8]ff, 1049, [79] pp; 866, [74] pp. Mid-eighteenth century bindings of red goatskin, the covers tooled in gilt with a double fillet border and a panel with a flower at the outer corner. Smooth spines divided into six gilt compartments by pallets and fillets, lettered in the second and third panels and at the foot of volume 1 on black goatskin labels and with the shelf-marks tooled in the bottom panel, the edges of the boards tooled with a gilt fillet and the turn-ins with gilt rolls, marbled endleaves, gilt edges. (Tips of the corners exposed). [ebc1449].  
Lugduni Batav. [i.e. Leiden]: ex officina Hackiana, 1671. £2500

Some light browning but a fine copy.

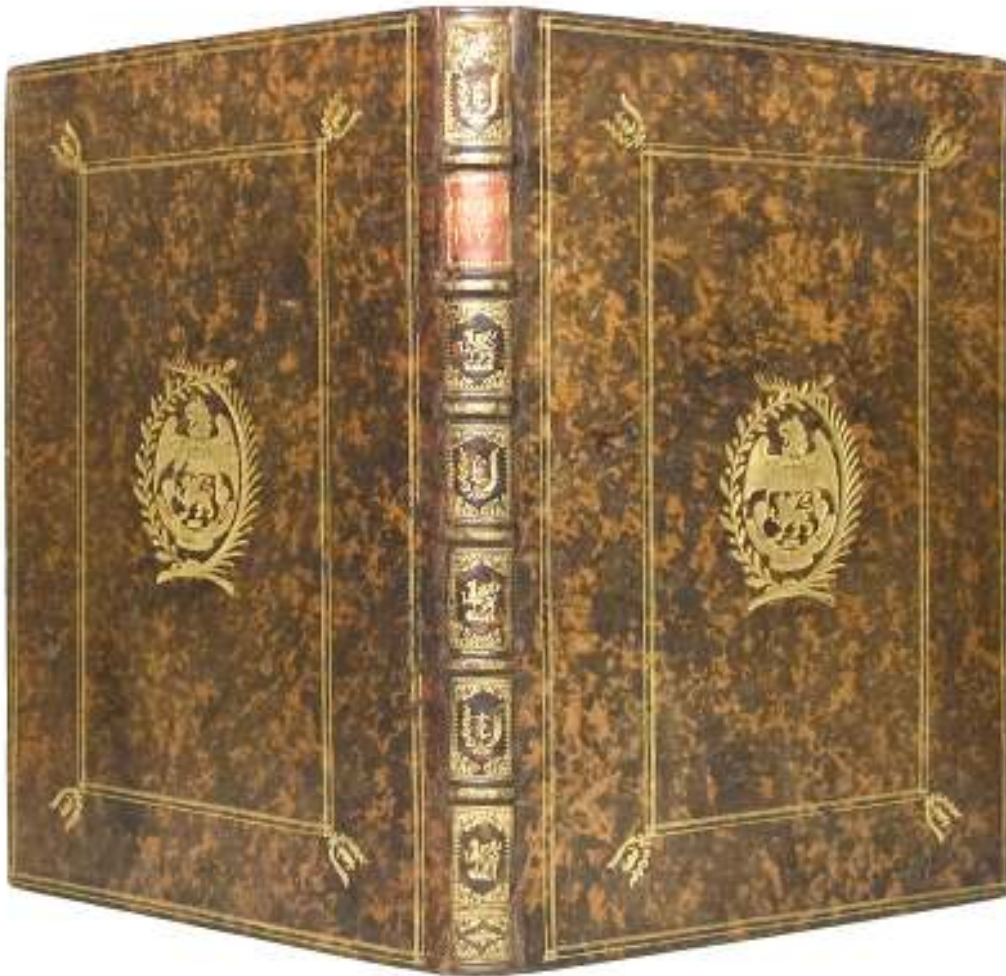
*Historia Augusta* is a collection of the lives of thirty Roman emperors from Hadrian to Numerian and dealing also with the Caesars and Usurpers. Six authors are named on the title and it was probably written in 362-3 A.D. as propoganda for Julian the Apostate. The first printed edition was published in 1575, and Brunet refers to this as one of the rarer editions.

Early unidentified ink stamp on the title of vol.1. The two volumes were bound for Chrétien François De Lamoignon (1735-1789) in his characteristic style, with his label ("Bibliotheca Lamonianna O 119"), his ink stamp on leaf A2 in both volumes, and his shelf-marks ("3 R 282") in manuscript (with "265" crossed through) on the front flyleaves and tooled on the spines.

"Lamoignon entered public life at an early age and was an actor in the troubles which heralded the Revolution [in France]. First on the side of the parlement and later on that of the king he was one of the assistants of Loménie de Brienne, whose unpopularity and fall he shared. He committed suicide on the 15th of May 1789" - *Encyc. Brit.* He left behind a super collection of books, most of which he had had bound before he printed a private catalogue of his library in 1770. Dibdin was not too taken by his choice of bindings, usually in red or blue and decorated as our volumes. "Surely, surely, of all tasteless and terrific styles of binding, what equalleth the *relieure à la Lamoignon*", he asked in *Bibliographical Decameron* ii, p.497. Personally I find them very elegant and they have some interesting features. Lamoignon was one of the earliest collectors to regularly tool the date of publication at the foot of the spine (but only on the first volume of sets) along with his shelf-marks. His library was bought by Thomas Payne, who issued a catalgue of it in 1793.

There is also an armorial bookplate of T. N. Abdy and the printed labels of Charles Butler of Warren Wood, Hatfield, whose books were sold at Sotheby's in 1911, and Viscount Mersey of Bignor Park.





*BOUND FOR JOHN EVELYN*

**22. HORATIUS** (Quintus Flaccus).

**Opera.**

Engraved title-page by Mellan after Poussin, engraved head and tail pieces and initials. Folio. [385 x 265 x 35 mm]. [1]f, 321pp. Bound in Paris c.1650 for John Evelyn in mottled calf, the covers tooled in gilt with a triple fillet border and panel with Evelyn's "IE" monogram within palm and laurel branches at the outer corner of the panel, and his large oval arms block at the centre with his motto and enclosed by laurel and olive branches. The spine divided into seven panels with gilt compartments, lettered in the second on a red goatskin label, the others tooled alternately with the monogram and Evelyn's crest of a griffin, the edges of the boards tooled with a gilt roll, comb-marbled pastedowns, gilt edges. (Expert repairs to the headcaps and to small scuff mark on rear cover). [ebc3341].

Paris: E Typographia Regia, 1642.

£9500

A fine copy of one of the grandest of all editions of Horace.



The volume was bound for John Evelyn (1620-1706), probably in Paris, and most likely c.1650. His book collecting was greatly influenced by Sir Richard Browne, who served as the representative at the Court of France for Charles I, and his exiled son, from 1641 until 1660. Evelyn visited Browne in Paris in the autumn of 1643 and spent the next four years travelling on the Continent. In 1647 he married Browne's daughter, Mary, and then returned to England. He was in Paris again from mid-summer 1649 until early in 1652, and it was during this period that many of his books were bound. The IE monogram tool and the large arms block had been cut for Evelyn in 1640 by Thomas Simon, later chief engraver to the King, and they were used by his binders both in Paris and England. The choice of fine comb-marbled paper for pastedowns, combined with white paper for free endleaves, followed the French fashion.

With Evelyn's press-mark "B.4" in pencil at the foot of the title, changed in ink to "B.2" and then to "B.33". Later Wotton House shelf-mark "E7:4" in ink on the front free endleaf. Modern Evelyn label. Sold Christie's 1/12/1977, lot 785, £750 to Malte.

TWENTY COPIES PRINTED

**23.** [HUMPHRIES (Sydney)].

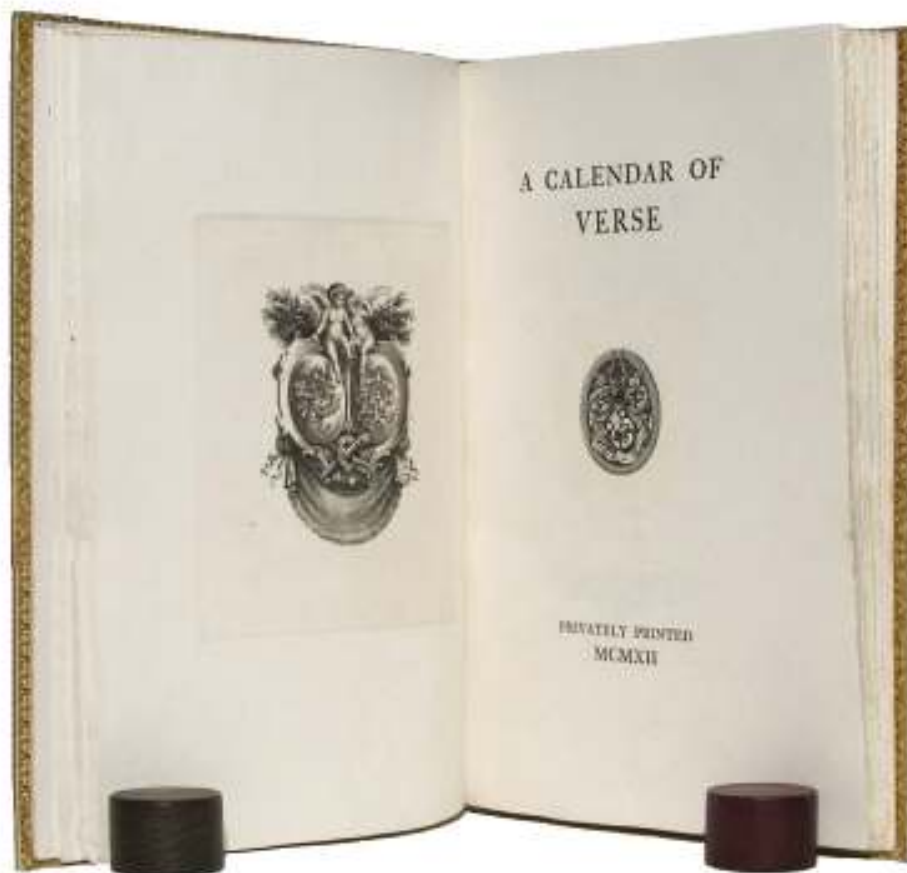
**A Calendar of Verse.**

Engraved frontispiece, coat of arms on the title and woodcut head and tailpieces.

8vo. [221 x 150 x 18 mm]. [47]ff. Contemporary binding by Riviere (signed in gilt on the front turn-in) of vellum over boards, the covers with the gilt central arms of block of the author. Smooth spine lettered in gilt and with a variant of the arms at the foot, gilt tooled turn-ins, cream silk endleaves, top edge gilt, the others uncut. Contained within a blue cloth slipcase. [ebc2521].

Privately Printed 1912.

£650



Only twenty copies were printed, obviously for private circulation. There is a poem for each month, and two extras, by Sawyer, Barberino, Keats, Donne, Wither, Ford, Tennyson, Herrick, Rochester, Campion, "Mediaeval" (translated by J.A. Symonds), Heine (translated by John Payne), Villon (Payne) and Hume. The printing is fine, as is the binding.

Inscribed in ink on the front fly-leaf (repeated on a slip of paper, which notes that this is the final copy): "To my friend William Maxwell with sincere appreciation and acknowledgement of his share in making this booklet what I believe it to be, a gem in its way, and as perfect as humanly possible. Sydney Humphries. October 9th 1912".



ALL SIGNED

**24.** ISHIGURO (Kazuo).

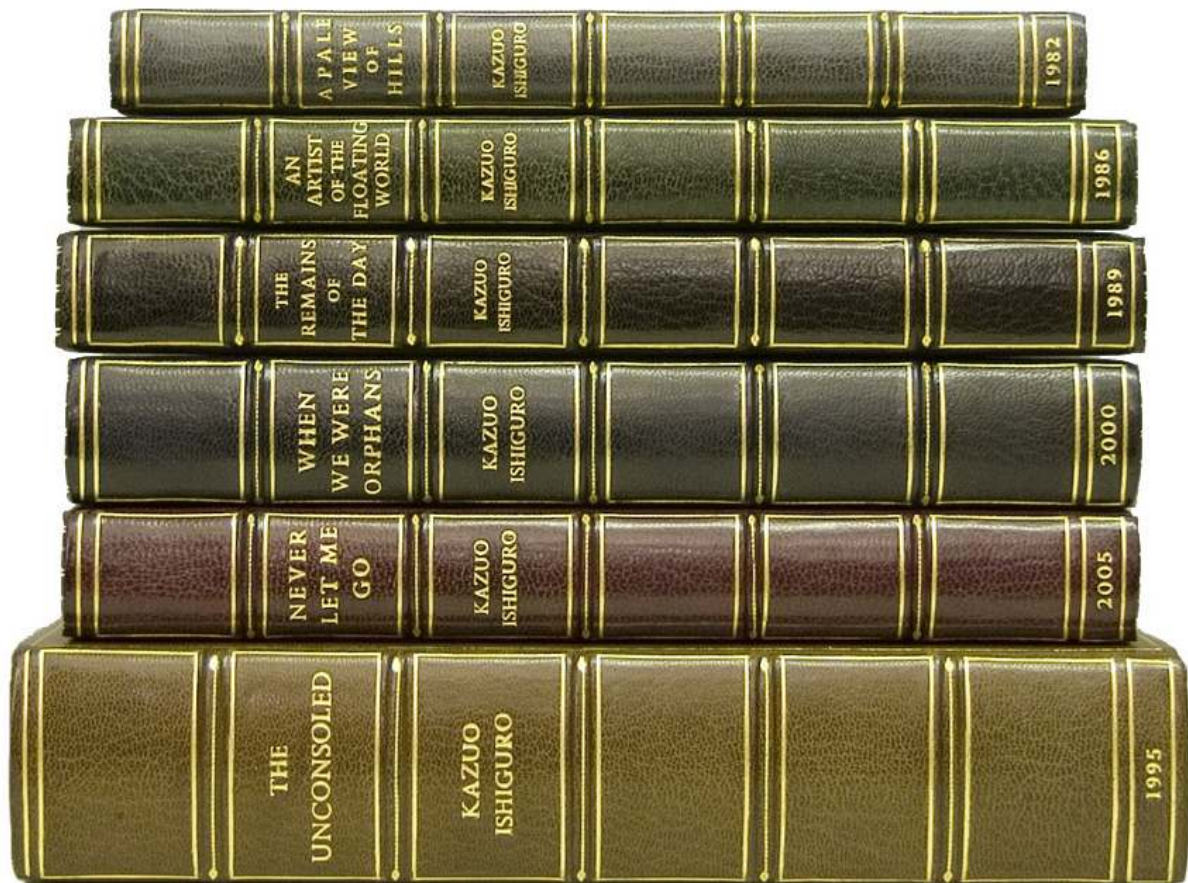
**A Pale View of the Hills; An Artist of the Floating World; The Remains of the Day; The Unconsoled; When We Were Orphans; Never Let Me Go.**

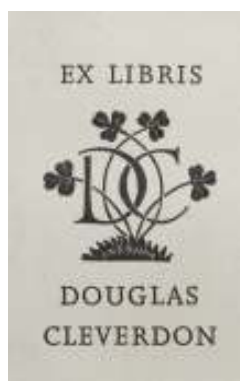
Six volumes. First Editions. 8vo. [203 x 127 x 22 mm; 220 x 137 x 21 mm; 224 x 136 x 26 mm; 238 x 155 x 47 mm; 220 x 137 x 39 mm; 221 x 138 x 27 mm]. Newly bound by Bayntun-Riviere in full grey, green, black, brown, blue and maroon goatskin, the spines divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, marbled endleaves, gilt edges. [ebc3482].

London: Faber and Faber, 1982, 1986, 1989, 1995, 2000 and 2005.

£5000

First editions of all six of Ishiguro's novels, each with his signature on the title-page.





*PRINTED ON VELLUM AND GIVEN BY BETJEMAN TO CLEVERDON*

**25. JAMES I** (King of Scotland).

**The King's Quair.**

Title printed in red and black, with a woodcut device; coat of arms printed in red within a decorative floral border facing the contents page, decorative initials and tailpieces all by H. G. Webb. Printed on vellum.

12mo. [161 x 114 x 15 mm]. [2]ff, 78, [1] pp. Bound in the original limp vellum, the spine lettered in gilt and tooled with the press device, plain endleaves, uncut edges. (Ties partly missing). [ebc2295].

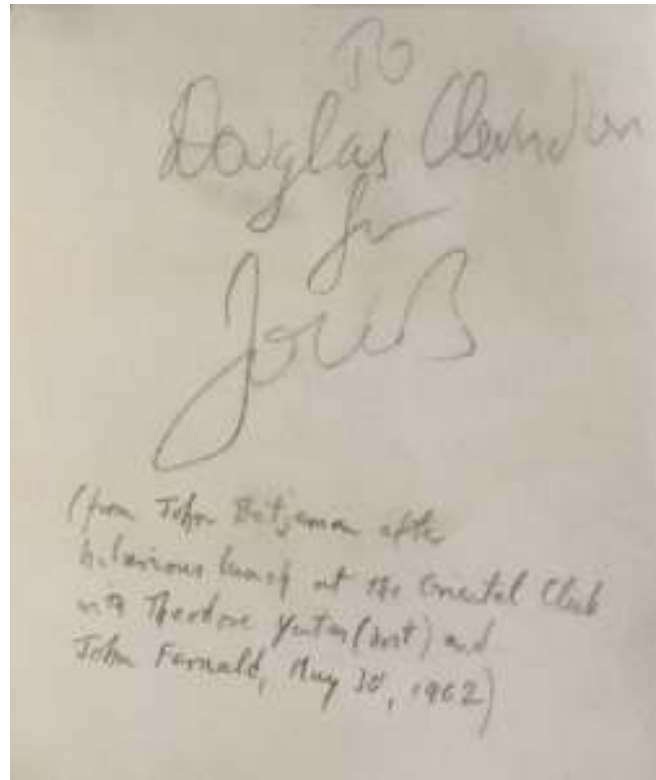
London: at the Caradoc Press, Bedford Park, Chiswick: 1906.

£1200

One of 14 copies printed on vellum, which were originally priced at £2 2s. 350 copies were also printed on paper. It is a fine copy.

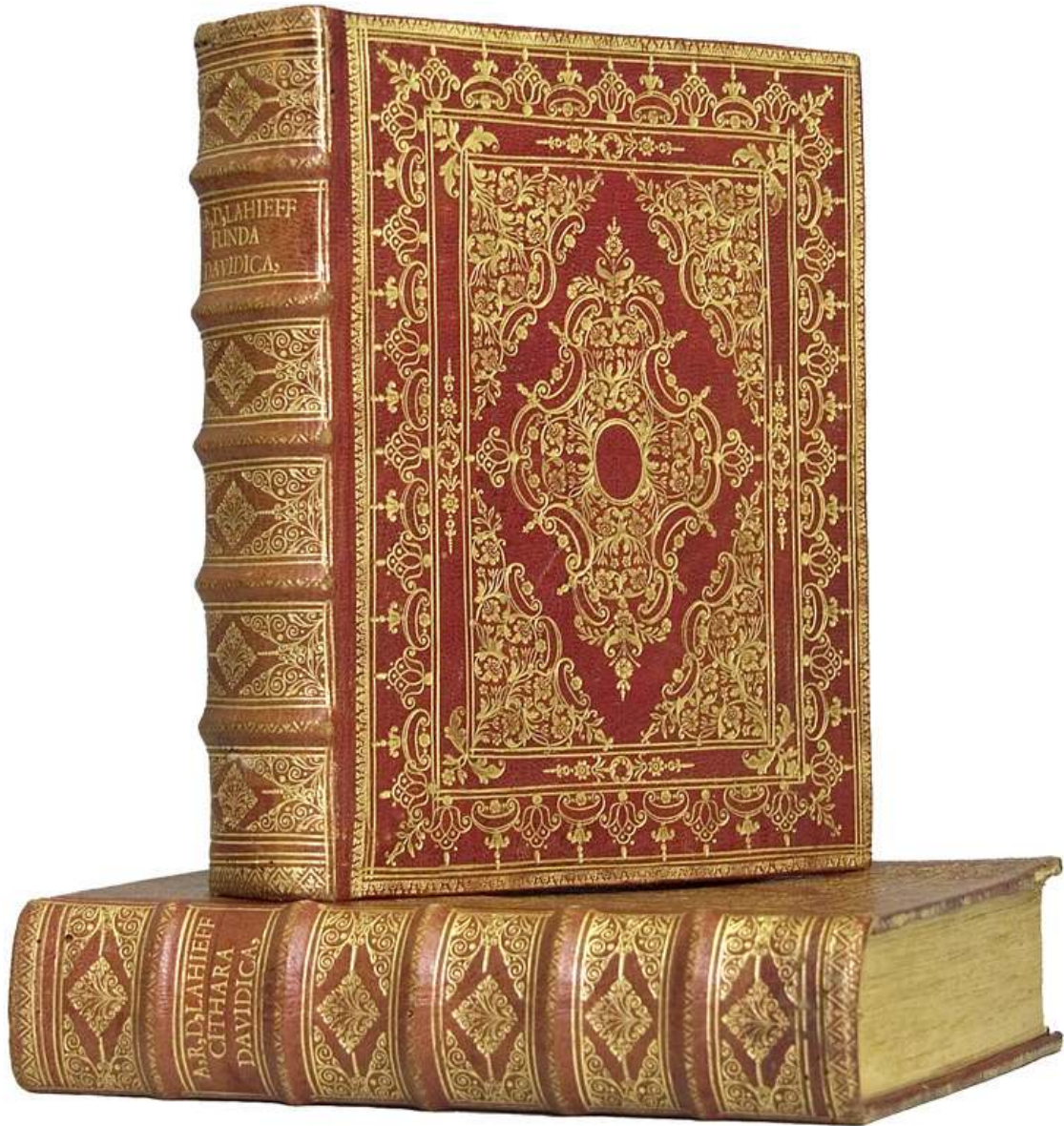
"The beautiful poem called "The King's Quair" is supposed to have been written by King James I. of Scotland and to have been inspired by his romantic attachment to the English lady who became his bride. Born in 1394, he was sent to France for his education at the age of twelve, but on the voyage his ship was taken by the English and the young prince made captive. He remained in England for eighteen years, during which time he was well trained and educated, and twice accompanied Henry V. on his expeditions against France. In 1424, he was ransomed and returned to Scotland, taking with him as his queen the Lady Jane Beaufort, daughter of the Earl of Somerset. His adventurous life and troubled reign came to a tragic end in 1437, when he was assassinated" - To the Reader.

Twenty books were issued at the Caradoc Press between 1899 and 1909. H. G. Webb and his wife did all the work for each production, including the wood engraving, type setting, printing and binding. The press was housed in Bedford Park, designed by Norman Shaw in 1878 as "the first garden suburb". John Betjeman wrote: "Shaw was the inspiration of England's greatest contribution to the architecture of the Western world - "the small house for artistic people of moderate income" and he described Bedford Park as "the most significant suburb built in the last century, probably the most significant in the western world". Betjeman was patron of the Bedford Park Society, founded in 1963 to protect the amenities of the suburb.



This copy has a rather wild pencil inscription on the front endleaf: "To Douglas Cleverdon from John B", beneath which Cleverdon has written in pencil: "from John Betjeman after hilarious lunch at the Oriental Club with Theodore Yates (host) and John Fernald, May 30, 1962". It also has Cleverdon's bookplate.

Douglas Cleverdon (1903-1987) published his first book catalogue as an undergraduate at Jesus College, Oxford and immediately established his reputation as a lover of fine printing and illustrations. In 1926 he opened his own bookshop in his home town of Bristol, and Roger Fry painted the hanging sign and Eric Gill painted the fascia over the window in sans-serif capitals (from which Stanley Morison commissioned the famous "Gill Sans-serif"). He also published books, including Gill's *Art and Love* and an edition of *The Rime of the Ancient Mariner* with an introduction and illustrations by David Jones. From 1939 until 1969 he worked for the B.B.C. During the war he devised The Brains Trust, and as a producer, mainly of radio features on the Third Programme, he commissioned and broadcast poets (including Betjeman), playwrights, composers and writers, giving a first hearing to Flanders and Swann and persuading Dylan Thomas to come up with *Under Milk Wood*. In 1964 he recommenced publishing, under the "Clover Hill Editions" imprint.



*DEDICATION COPIES*

**26. LAHIEFF (J. E.)**

**Funda Davidica.** Oder Davidische Schlingen. Das ist Wohl eingerichte Predigen Auf alle, und jede sonn und Feiertag des ganzen jahrs..... Denen Prediger, und Seelsorgeren zu Diensten, und dem gemeinen voll zum Besten an das Tag-leicht gegeben. Von Joanne Evangelista Lahieff, AA. LL. ac Philosophiæ Magistro, SS. Theol. & SS. Can. Candidato, nec non p.t. Parocho in Mauenheimb.

**Cithara Davidica.** Oder Davisische Harpen....

Engraved frontispiece in both volumes, titles printed in red and black.

Two volumes. Small 4to. [203 x 160 x 97 mm]. [9]ff, 588, [23] pp. [4]ff, 519, [15] pp. Bound in contemporary red goatskin, the covers tooled in gilt with a double fillet and roll border, a double panel of fillets with floral and ornamental tools between them, surrounded

by "drawer-handle" and floral tools, enclosing large corner-pieces and a centre-piece composed of the same tools. The spines divided into six panels with double gilt fillet compartments, the bands and headcaps tooled with gilt pallets, lettered in the second panel, the others with gilt floral centre-tools and scroll corner-tools, decorated gilt paste-downs, gilt edges. (A few small wormholes at the head and foot of the spines and at lower edge of front cover of vol.2). [ebc1176].

Costantz [i.e. Constance]: Leonhard Parcus, 1733.

£3800



Occasional light foxing and browning. The bindings are in excellent condition.

These two works appear to be unrecorded and I can find nothing more about Lieheff other than is stated on the title. The Staatsbibliothek zu Berlin has a work entitled *Funda Davidica*, published at Wittenberg in 1733, but it is attributed to Johannes Gisenius and Fridericus Winecker. Leonhard Parcus of Constance published two works of music in 1698 and 1704 and Waibel's *Thesaurus Spiritualis* in two volumes, 1723-24.

*Funda Davidica* and *Cithara Davidica*, or "David's Sling" and "David's Harp" are offered as an aid to the writing of sermons, with convenient selections of Bible figures, parables, stories and verses suitable for each Sunday and festival day. The first volume is dedicated to "Frobenio Ferdinando Fürsten zu Fürstenberg", and these two volumes are from the Fürstenberg library at Donaueschingen, so they may well be the dedication copies.

**27. LINDSAY** (Caroline Blanche Elizabeth, Lady).

**The King's Last Vigil**, and other Poems.

Second Edition. 8vo. [159 x 93 x 23 mm]. viii, 202 pp. Bound in contemporary green goatskin, the covers tooled in gilt with a single fillet border and on the front a design of flowers, the three largest surmounted with crowns. The spine divided into six panels with gilt compartments, dated at the foot, the top and bottom panels tooled with dots, hatches and fleurons, the second and fourth with the initial "L" and a crown, and the third and fifth with an "M" and a crown, green goatskin inside joints and matching turn-ins with the same initials and crowns in the corners, vellum doublures with a gilt flower in the corners, vellum free endleaves, gilt edges. (The spine and front cover slightly faded). [ebc2244].

London: Kegan Paul, Trench, Trübner & Co. Ltd, 1895 [1894].

£1000

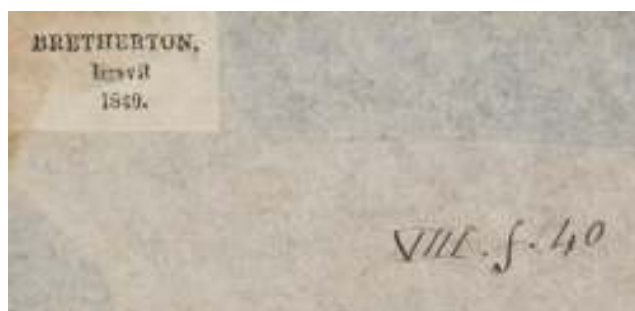
This copy was specially bound for Louise Margaret, Duchess of Connaught, and has her pencil inscription at the front "L.M. from Lady Reay, Bagshot Park, Xmas 1894". The binding itself is not signed, but it is a fine piece of work.

Princess Louise Marguerite Alexandra Victoria Agnes (1860-1917) was the third daughter of Prince Frederick Karl of Prussia (the Red Prince) and Princess Marie of Anhalt-Dessau. In 1879 she married Arthur William Patrick Albert, Duke of Connaught and Strathearn (1850-1942), the third (and favourite) son and seventh child of Queen Victoria and Prince Albert. She accompanied her husband on his various foreign postings, including his four years as Commander in Bombay from 1886 and as Governor General in Canada from 1911 until 1916. While in England they lived at Bagshot Park in Surrey and were particularly proud of their garden. The Duchess was a victim of the influenza epidemic of 1917.



This book was given to her by Fanny, the wife of Donald James Mackay, 11th Baron Reay, who was Governor of Bombay from 1885 until 1890 and later became the first President of the British Academy.

There are further pencil inscriptions from Leonard to Lisa Baskin.



BOUND BY BRETHERTON FOR SIR THOMAS PHILLIPPS

**28.** [LLOYD (William)].

**The Difference Between the Church and Court of Rome, Considered:** In Some Reflections on a Dialogue Entitled, A Conference between two Protestants and a Papist. By the Author of the Late Seasonable Discourse.

First Edition. Small 4to. [207 x 150 x 6 mm]. [1]f, 38pp. Bound by George Bretherton in 1849 for Sir Thomas Phillipps (with the printed ticket "Bretherton, ligavit 1849") in half calf, blue cloth sides, smooth spine lettered in gilt upwards on a darkened panel, plain endleaves and edges. (Spine and joints worn). [ebc2132].

London: by Andrew Clark for Henry Brome, 1674.

£200

Wing L.2677.

The title is rather soiled and the last leaf is a little stained and has been strengthened at the inner margin.

A reply to anonymous criticism of the author's *Seasonable Reproof*, which had been printed the year before. Lloyd's anti-Catholic opinions were durable; he became an indefatigable opponent of the Roman Catholic tendencies of James II, and was an ardent supporter of the Revolution in 1689. The following year he became Bishop of Worcester.

This copy belonged to another indefatigable opponent of the Roman Catholics, Sir Thomas Phillipps. It was bound for him at Middle Hill by George Bretherton, a printer and binder from Gloucester, who he hired in 1848. He produced these "very drab bindings" for sixpence or a shilling each before he ran away in 1851, finding it impossible to support his wife and young family. With Phillipps's neat ink shelf-mark "VIII.f.40" on the front paste-down.



*THE EARL OF ROSEBERY'S COPY*

**29. MACKAIL (J.W.)**

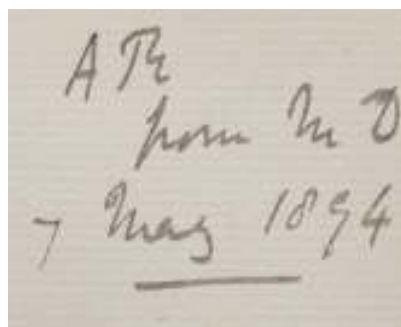
**The Sayings of the Lord Jesus Christ as Recorded by his Four Evangelists**, Collected and Arranged by J.W. Mackail, sometime Fellow of Balliol College, Oxford.

8vo. [176 x 110 x 14 mm]. 137, [1] pp. Contemporary binding by De Coverley (signed with an inked pallet on the front endleaf) of green goatskin, the spine divided into six panels, lettered in gilt in the second and dated at the foot, the turn-ins and matching inside joints tooled with a gilt roll, watered silk doublures and endleaves, top edge gilt, the others uncut. [ebc3234].

London: Reeves & Turner, 1894.

£350

A very good copy. With an ink inscription on the front fly-leaf "A[rchibald] R[osebery] from M.D. 7 May 1894" and with the Rosebery bookplate. Archibald Primrose, 5th Earl of Rosebery succeeded Gladstone as Prime Minister in March 1894. He resigned in June 1895, enabling him to spend more time with his books and horses.







**30. MASON** (William).

**Saffo** Dramma Lirico In Tre Atti Sul Modello Toscano Dall' Inglese Di Guglielmo Mason Autore Dell' Elfrida E Del Carattaco Tradotto Da T. J. Mathias.

Engraved frontispiece.

4to. [313 x 243 x 11 mm]. [1]f, iv, 8, 53, [3] pp. Contemporary half straight-grained red goatskin, brown paper sides, smooth spine divided into six panels by gilt fillets, lettered in the second

panel and at the foot, the other panels tooled with a lyre, plain endleaves, uncut edges. (The spine and corners quite heavily worn). [ebc1867].

Londra: [Dalla Stamperia di Gugl. Bulmer e Co.] 1810.

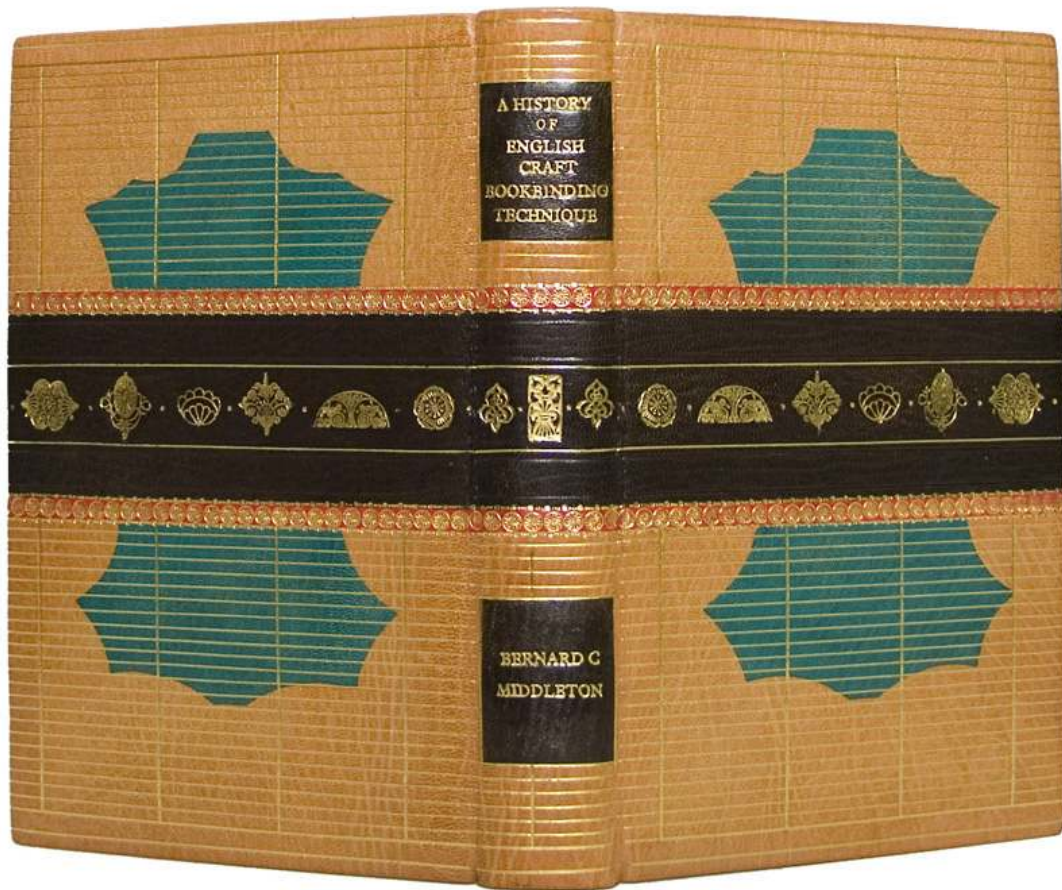
£350

With a final leaf of advertisements listing 11 works in Italian published by T. Becket and G. Porter, including an edition of Mathias's translation of *Saffo*. The frontispiece, depicting Saffo playing with her lyre on a rock, has offset onto the title. The leather on the binding is worn, but it is otherwise a very good copy, with the edges entirely uncut.

Mason originally wrote the opera *Sappho* in 1778 and it was set to music by Giardini. Mathias's Italian version was first published, along with the English text, in 1809. This 1810 quarto edition was for private circulation only.

There is a presentation inscription at the head of the title "Dall' Autore" and a note beneath the imprint "Edizione Non Divulgata", and a letter from T. J. Mathias to Lady Arden, dated 13th May 1811, pasted to the front endleaf. It begins "My Dear Madam. I request the favour of your acceptance of the Lyric Drama of Saffo, of which, in the present form, I have printed a *very few* copies...". Lady Arden's cypher bookplate appears inside the front cover. Margareta Wilson (1768-1851) married Charles Perceval in 1787, and he was created Baron Arden in 1802.





*BOUND BY BERNARD MIDDLETON*

**31. MIDDLETON** (Bernard).

**A History of English Craft Bookbinding Technique.** Foreword by Howard M. Nixon, Librarian, Westminster Abbey.

Frontispiece portrait of Middleton at work, 14 plates and illustrations in the text.

Fourth, Revised Edition. 8vo. [230 x 150 x 38 mm]. xiii, [i], 372 pp. Bound in 2005 by Bernard Middleton (signed and dated in black on the rear endleaf) in tan goatskin, with a wide inlaid band of black goatskin running horizontally across the centre of the covers and spine, tooled in gilt with various historic finishing tools, flanked by strips of red goatskin, tooled with a repeated star within a circle, with green goatskin onlays representing a hide on both covers and tooled all-over with horizontal and vertical gilt fillets. Smooth spine, lettered on two black goatskin labels, black suede doublures, pale yellow endleaves, gilt edges. Contained within a black cloth drop-over box with a black goatskin spine lettered in gilt, lined with green felt. [ebc3478].

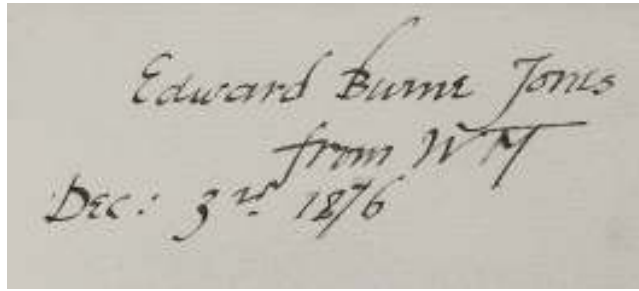
[New Castle, DE] Oak Knoll Press & [London] The British Library, [2000]. £3500

An indispensable study of bookbinding, first published in 1963. In a characteristically colourful and well crafted binding by the author himself.

Bernard Middleton was born in London in 1924, the son of R.M.G. Middleton, a forwarder successively employed at W.T. Morrell and Sangorski and Sutcliffe. In 1938 he won a trade scholarship to the Central School of Arts and Crafts and there attended classes given by Peter McLeish, William Matthews and George Frewin. In 1940 he became an apprentice at the British Museum Bindery, while continuing his studies part-time at the London College of Printing. In 1943 he joined the Royal Navy and on demobilization he returned to the British Museum to complete his apprenticeship. The years 1949-51 were spent as craftsman-demonstrator at the Royal College of Art, where he assisted Roger Powell, and he was then appointed manager of Zaehnsdorf. In 1953 he relinquished this post and set up his own bindery in Broadwick Street, Soho. He and his wife Dora remained there until 1960, and then moved to Gauden Road in Clapham.

Middleton was a founder member of the Guild of Contemporary Bookbinders and was President of Designer Bookbinders from 1973 to 1975. He is a Fellow of the Society of Antiquaries and received the MBE in 1986. He has an encyclopaedic knowledge of the history and technique of the craft, and his *Recollections: My Life in Bookbinding* was published in 1995.

Middleton has produced a hundred or so modern design bindings, many of which were reproduced in *Recollections*. He has consistently stated: "As a book restorer I am primarily a craftsman who incidentally produces simple designs for the embellishment of occasional fine bindings rather than a trained designer who binds books for the purpose of giving expression and permanent form to his creative ideas. In common with other designer-binders my aim is to produce a sound structure with the most durable materials available. My designs are intended to please the eye, not engage the intellect, principally by the employment of textures, strongly defined shapes and contrasts, and by the play of light on gold, preferably in combination and in a manner which complements the book". Modesty is one of his trademarks.



GIVEN BY WILLIAM MORRIS TO EDWARD BURNE JONES

**32. MORRIS** (William).

**The Story of Sigurd the Volsung** and the Fall of the Niblungs.

First Edition. 8vo. [234 x 144 x 50 mm]. vii, [i], 392 pp. Bound in the original blue/grey boards, paper spine with printed label, uncut edges. (Lower board detached, sides a little rubbed and marked, spine worn causing splitting and partial loss of label, endleaves a little browned and spotted). Contained within a later quarter black goatskin drop-over box, cloth sides, spine lettered in gilt. [ebc3244].

London: [by John Strangeways for] Ellis and White, 1877.

£4500

One of 25 large paper copies on Whatman. Although the binding shows some signs of wear it is internally fine.

A presentation copy inscribed by Morris: "Edward Burne Jones from WM Dec: 3rd. 1876". Burne-Jones (1833-1898) and Morris met as undergraduates at Exeter College, Oxford in 1853, and their lives and careers were intimately linked thereafter. Burne-Jones was a founding partner in Morris, Marshall, Faulkner and Company in 1861, and their various partnerships culminated in the great Kelmscott Chaucer illustrated by Burne-Jones and published in 1896.

Although dated 1877 on the title-page, *Sigurd the Volsung* was published in late November 1876, and was the work that "Mr Morris justly considered to be his masterpiece" (*A Note by William Morris*, Hammersmith, 1898, p.57). Morris had planned a Kelmscott Press edition in 1891, to be illustrated with 25 images by Burne-Jones, but the artist was very reluctant to undertake the project. It remained uncompleted on Morris's death in 1896, and was finally published by the Kelmscott Press in 1898, with two illustrations by Burne-Jones.

Bookplate of Sir Hugh Walpole (1884-1941).



THE FIRST KELMSCOTT PRESS BOOK, WITH A NOTE FROM MORRIS

### 33. MORRIS (William).

**The Story of the Glittering Plain.** Which has been also called The Land of Living Men or The Acre of the Undying.

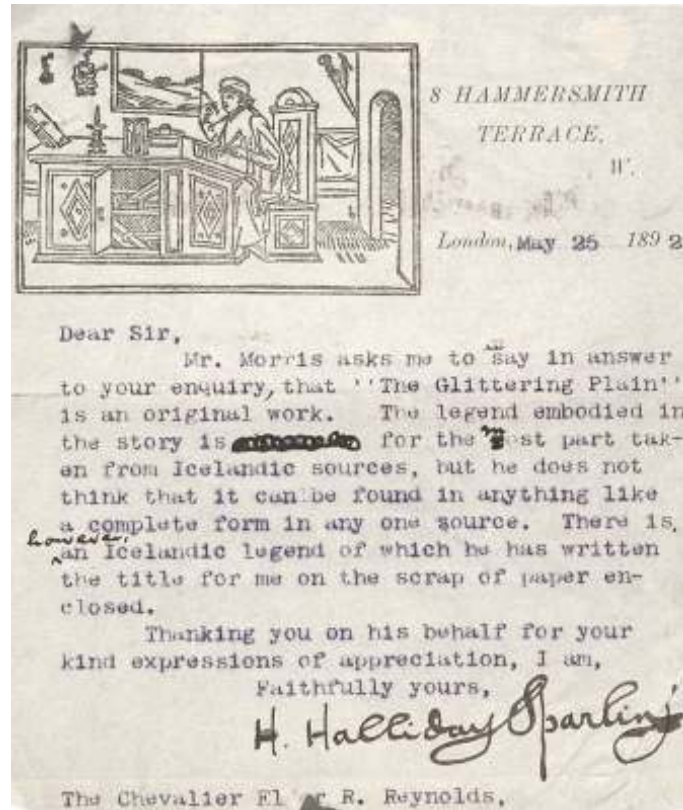
The first page of text within a woodcut border, woodcut initials. Printed in Golden type.

Small 4to. [203 x 144 x 20 mm]. [1]f, 188pp. Contemporary binding by Morrell (signed in gilt on rear turn-in) for Bickers & Son (signed in gilt on front turn-in) of brown goatskin, the spine divided into six panels, lettered in gilt in the second and third, floral patterned endleaves, top edge gilt, the others uncut. Contained within a modern drop-over box covered with faux-manuscript patterned paper. [ebc3464].

Hammersmith: the Kelmscott Press, 1891.

£2800

Bound without the first blank leaf. A very good copy. It is accompanied by a typed lettered signed by William Morris's son-in-law, H. Halliday Sparling, addressed to The Chevalier Elmer R. Reynolds, dated May 25 1892 on 8 Hammersmith Terrace letterhead. In it he writes: "Mr. Morris asks me to say in answer to your enquiry, that The Glittering Plain is an original work. The legend embodied in the story is for the most part taken from Icelandic sources, but he does not think that it can be found in anything like a complete form in any one source. There is, however, an Icelandic legend of which he has written the title for me on the scrap of paper enclosed. Thanking you on his behalf for your kind expressions of appreciation, I am, Faithfully yours....". The scrap of paper with the title written by Morris in pencil is present, along with the original envelope, simply addressed to "The Chevalier Elmer R. Reynolds / Washington, D.C. / USA". Those were the days.

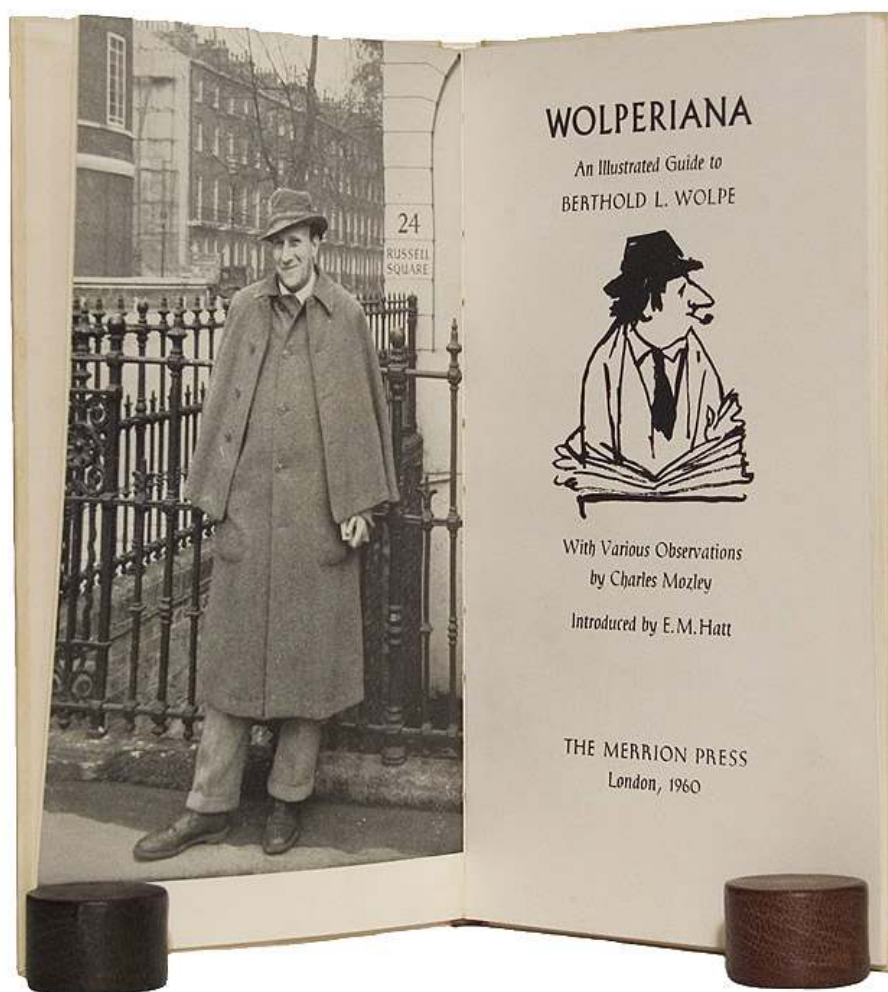


Elmer Robert Reynolds (1846-1907) was the founder and first secretary of the Anthropological Society of Washington D.C. and the author of *Prehistoric Remains in the Valleys of the Potomac and South Shenandoah*. This work was translated into Italian and published in Ravenna in 1883. In 1887 King Humbert of Italy knighted him as a Chevalier. For the last 20 years of his life he was employed as a clerk in a pensions office and he was killed by an automobile on his way home from work.



With the bookplate of R. D. Jackson, who presumably bought the book after Reynolds's demise.

This was the first book printed at the Kelmscott Press, and this is one of 200 copies, out of a total edition of 206. It was set up from Nos. 81-84 of the *English Illustrated Magazine*, in which it first appeared. Some of the chapter headings were rearranged and a few small corrections were made in the text. A trial page, the first printed at the press, was struck off on January 31st 1891, but the first sheet was not printed until about a month later and the work was completed on April 4th. The border was designed in January of the same year and engraved by W.H. Hooper.



*"WITH LOVE FROM THE HACK PRINTER"*

### 34. MOZLEY (Charles).

**Wolperiana.** An Illustrated Guide to Berthold L. Wolpe. With Various Observations by Charles Mozley. Introduced by E.M. Hatt.

Photographic frontispiece portrait of Wolpe and 24 line drawings.

First Edition. 8vo. [203 x 118 x 11 mm]. [18]ff. Original printed boards, in glassine wrapper and slipcase. [ebc3251].

London: The Merion Press, 1960.

£150

Hand printed on Basingwerk parchment paper by Susan Mahon in Hyperion and Albertus typefaces, both designed by Wolpe. Limited to 335 copies of which 150 were signed. This is number 17, signed by Charles Mozley, Berthold Wolpe and E.M. Hatt. It is inscribed in ink on the half-title: "To Michael [Wright] the publisher's art director with love from the Hack Printer July 15th 1960".



THE DUKE OF ROXBURGHE'S COPY IN ORIGINAL BOARDS

**35. PARKER** (Thomas N.)

**An Essay on the Construction, Hanging, and Fastening of Gates;** Exemplified in Six Quarto Plates. Second Edition, improved and enlarged.

Six folding tinted engraved plates and one woodcut text diagram.

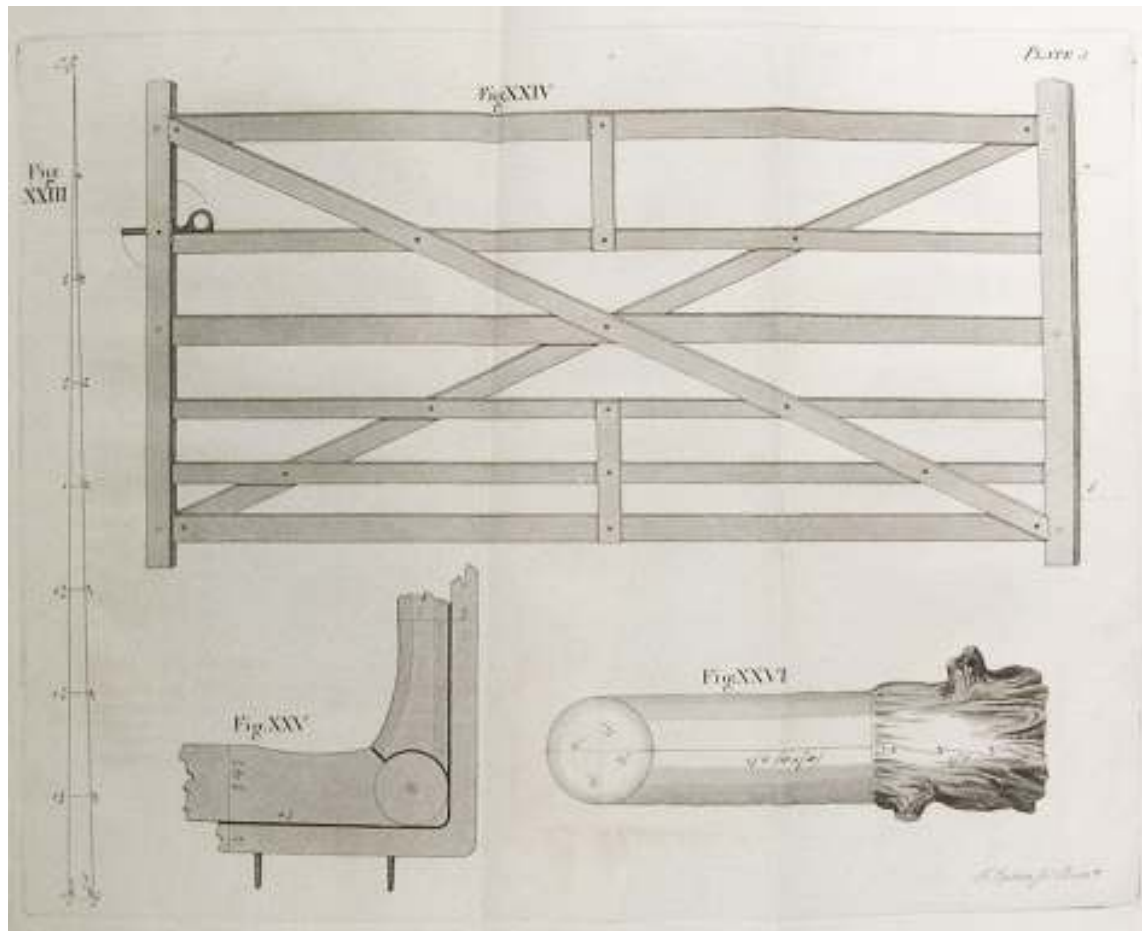
8vo. [252 x 158 x 16 mm]. vi, [ii], 116 pp. Uncut and bound in the original blue paper boards with a cream paper spine with a blue printed label, plain endleaves. (Short crack at the head of the joints, foot of the spine slightly defective). [ebc2826].

London: by C. Whittingham, For Lackington, Allen and Co. 1804.

£800

A fine copy. First published in 1801, this second edition is much enlarged and has two additional plates. The Advertisement leaf following the title states "Some apology may be expected for printing a pamphlet of this description on large paper, which might appear unnecessary to enhance the price: but it was found, that the engravings could not conveniently be brought within smaller plates, otherwise the common octavo size would certainly have been preferred". In his introductory observations, Parker begins with a further apology but goes on to justify himself: "Thus may the subject of these pages appear at first sight to be of a frivolous nature; but it actually involves consequences of considerable moment".





Parker started his career as a soldier, resigning his commission with the rank of a Major Commandant. He then published a work on military training, advertised in this book, where he describes himself as an "inventor". In 1813 he surfaced as the President of the Oswestry Society for Bettering the Condition of the Poor, and in 1836 he published a pamphlet on the heating of the Houses of Parliament.

With the bookplate of the Duke of Roxburghe. John, the third Duke and legendary book collector died on 19th March 1804. William, the fourth Duke died in 1805 leaving a disputed succession. In 1812, John, the fifth Duke consigned the library to auction and the sale is still commemorated today. Booklabels of John Withers and John Porter (with a pencil note "Item 142 in Blackwells Cat.865 of Rare Technology Books, 1969. Priced £24).

**36. QUARLES** (Francis).

**Emblems, Divine and Moral.**

Woodcut vignettes on the title-page and throughout the text.

12mo. [133 x 82 x 20 mm]. 319, [1] pp. Bound in contemporary blue calf, the covers with a gilt border composed of four fillets with a floral ornament in the corners and a central panel hatched in blind. The spine divided into five panels, lettered in the second and fourth on red and citron goatskin labels, the other panels tooled in gilt and blind, the edges of the boards tooled with a gilt roll, drab endleaves, marbled endleaves. (A little rubbed). [ebc2417].

London: at the Chiswick Press by C. Whittingham, 1818.

£600



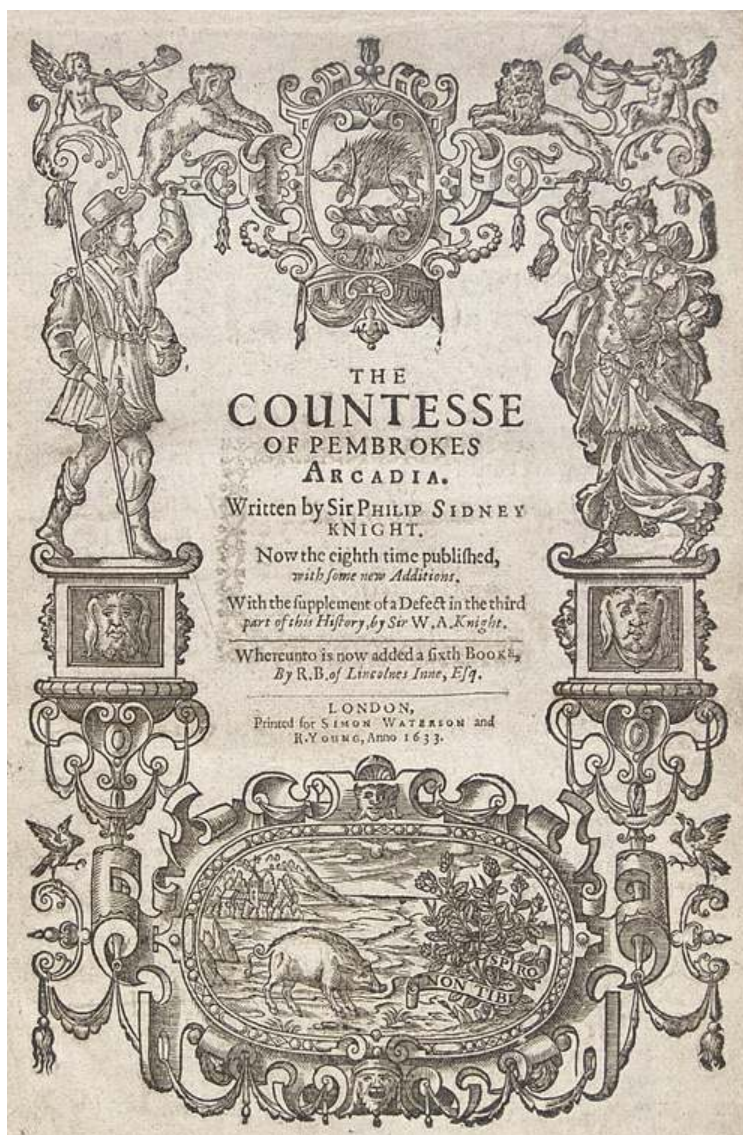
A little light spotting but a very good copy of this charming edition.

Inscribed in ink on the front flyleaf : "Hartley Coleridge from Jane Carter. Dale-end Grasmere 1830" and with the signatures of Sara Coleridge, dated February 1849 and Edith Coleridge.

Hartley Coleridge (1796-1849) was the brilliant, if intemperate, eldest son of Samuel Taylor Coleridge (1772-1834). An undergraduate at Merton College, Oxford, he went on to become a junior fellow at Oriel, but was expelled for not abiding by the college rules. He returned to the Lake District, and spent a time as a schoolmaster, while continuing to write his essays and sonnets (described by

Richard Garnett as "among the most perfect in the language"). He was unmarried and on his death this volume passed to his sister Sara (1802-1852). In 1829 she had married her cousin Henry Nelson Coleridge (1798-1843), and they had a son and a daughter, the above named Edith, who was born in 1831. Henry and Sara together published her father's *Table Talk* and *Literary Remains* and both ended up sharing his grave in Highgate Cemetery. Sara was a prolific and praised author in her own right.

Booklabel of John Porter.



EDMOND WORALL / HIS BOOK / AUGUST 13. 1647

**37. SIDNEY** (Sir Philip).

**The Countesse of Pembrokes Arcadia.** Now the eighth time published, with some new Additions. With the supplement of a Defect in the third part of this History, by Sir W.A. Knight. Whereunto is now added a sixth Booke, by R.B. of Lincolnes Inne, Esq.

Title within a woodcut border.

Folio. [285 x 190 x 35 mm]. [2]ff, 624, [2] pp. Mid 19th century binding by Francis Bedford of polished calf, the covers with a gilt triple fillet border. The spine divided into seven panels with gilt compartments, lettered in the second and third on red goatskin labels, the other panels filled with small floral tools, scrolls, stars and circles, the edges of the boards tooled with a gilt double fillet, the turn-ins with a gilt roll, marbled endleaves, yellow edges. (Small patch of leather lost at the head of the spine, cracks at the head of the joints, a little rubbed). [ebc2870].

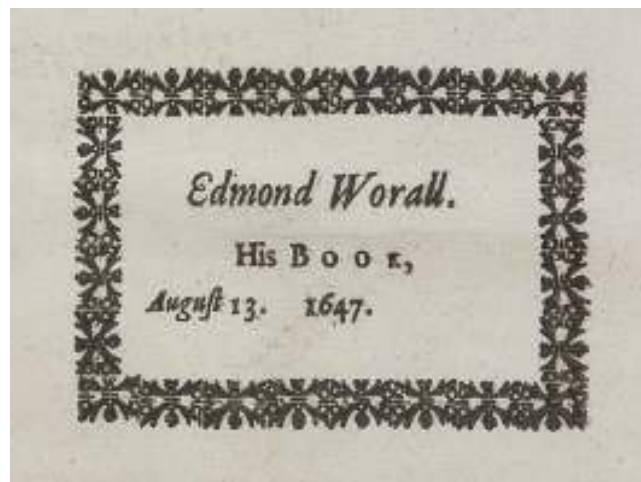
London: [by Robert Young] for Simon Waterson and R. Young [and T. Downes], 1633.

£1250

STC 22549.

Lacking the Leaf to the Reader at the beginning. Short closed tear at the foot of the title, expert restoration to the head of the title and dedication leaf. A very good clean copy.

The editor's note to the reader is signed "H.S." - i.e. Hugh Sanford. "Sir W.A." is William Alexander, Earl of Stirling. "A sixthe booke, to the Countesse of Pembrokes Arcadia", by Richard Bellings, originally published separately in 1624, has its own title-page.



This copy has a final additional leaf with a book-label printed at the centre of the recto "Edmond Worall. His Book, August 13. 1647" within a decorative woodcut border. This appears to be an unrecorded example of such a label. An impression of the border can be seen on the title.

From the collection of Mrs Henry Walters, sold Parke-Bernet, New York, 25/4/1941, lot 1135 ("there is considerable matter added in this edition, viz. "The Sonnets", "The Defense of Poesie", "Astrophel and Stella" etc").

## JOSEPH BABINGTON'S COPY

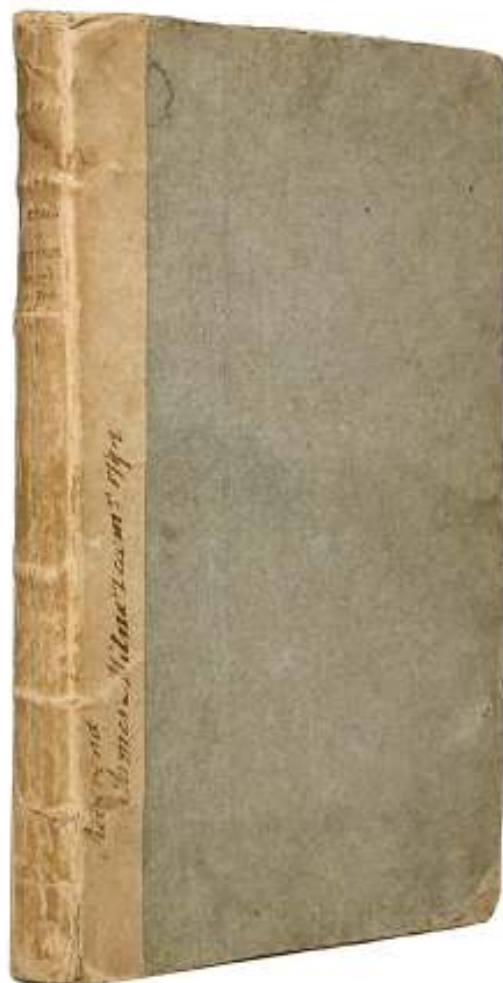
**38. An Abstract of the Evidence** Delivered before a Select Committee of the House of Commons in the Years 1790, and 1791; on the Part of the Petitioners for the Abolition of the Slave-Trade.

Folding woodcut plate depicting the slave ship *Brookes* (marginal tear almost invisibly repaired) and folding engraved map of the west coast of Africa.

First Edition. 8vo. [224 x 142 x 18 mm]. xxvi, [ii], 155, [1] pp. Bound in the original grey/blue boards, white paper spine lettered on a printed paper label, uncut edges. (Lacking the front free endleaf, corners worn, a little marked and rubbed). [ebc3398].

London: by James Phillips, 1791. £2500

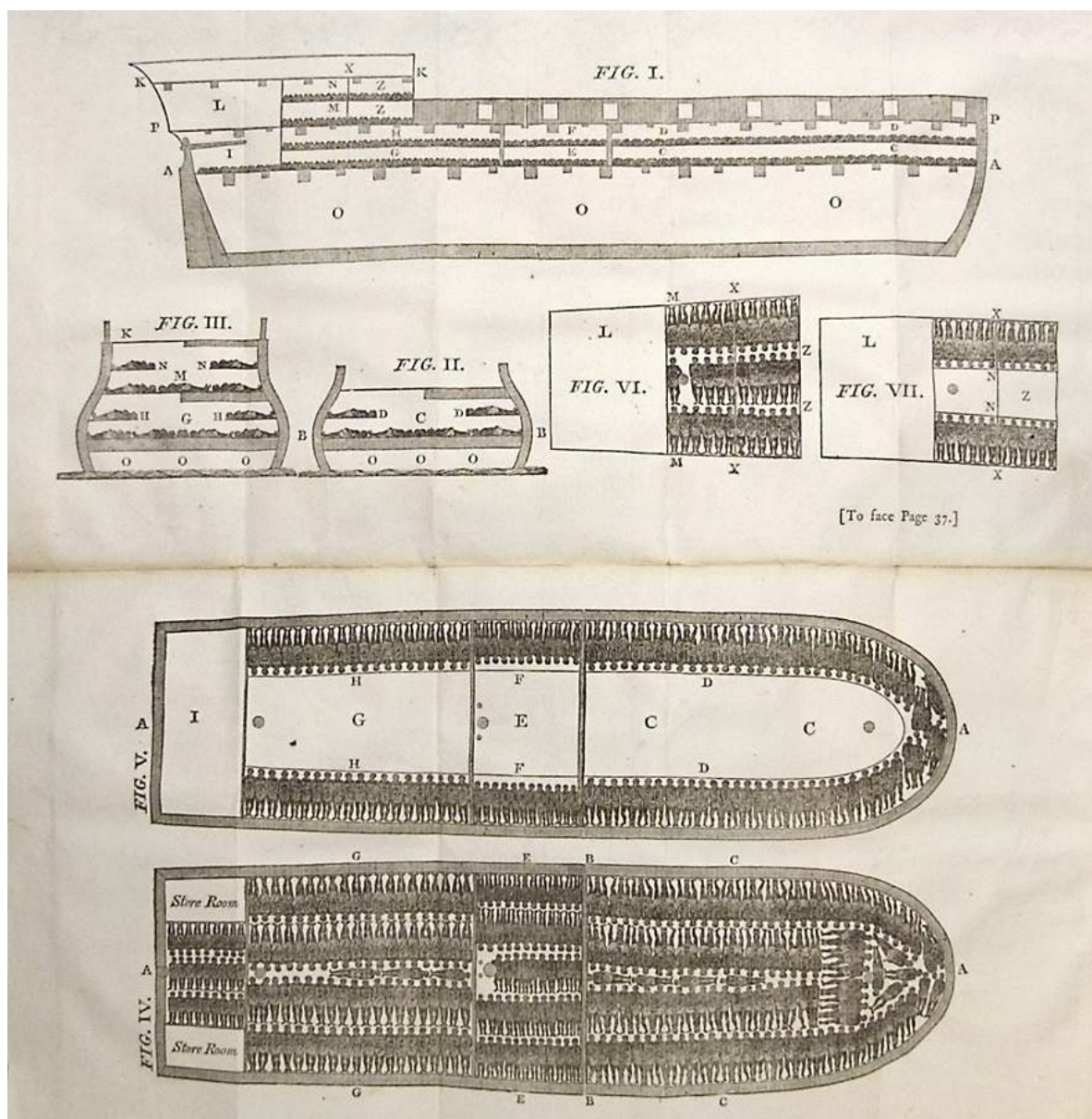
With a blank leaf between p.xxvi and p.1. The title is slightly dust soiled and there is a small dampstain at the foot of the last 3 leaves. A very good copy. With the ink signature of Joseph Babington, dated 1791, on the rear endleaf, ink inscription "Robert Milne from Jo.h Babington" at the head of the title, and ink signature of Reverend James Milne, dated December 1792, on the front cover.



Joseph Babington (1768-1826) was the son of Thomas Babington and Lydia Cardale, and brother of the philanthropist and anti-slavery campaigner Thomas Babington (1758-1837), who was an uncle of Thomas Babington Macaulay.

"The parliamentary hearings, which had dragged on intermittently for nearly two years, ended in early 1791. The abolitionists then faced a curious problem. There were nearly 1700 pages of the House of Commons testimony, on top of the hefty 850-page volume from the Privy Council hearings of several years earlier, filled with eyewitness accounts, tables, and excerpts from slave laws of different colonies, some of them in French. No one could expect even the most sympathetic MP to master this mountain of material. And so, in the weeks before the next debate on the slave trade began, a group of abolitionists embarked on a feverish collective editing marathon - Wilberforce even working on Sundays, so urgent did he feel the task - to distill some three years of testimony into an account short enough to be given to each MP to read. The committee then sent it to all of them" (Hochschild, *Bury the Chains: The British Struggle to Abolish Slavery*, p.189).

While ostensibly an objective record of the evidence, *An Abstract* offers a developed argument against the slave trade. In chapters 6 and 7 the abolitionists described their concept of "legitimate trade", pointing out that Africa produced a variety of other commodities that could be offered in "a trade to the Europeans in the place of trade in slaves", and that these goods would more than make up for any loss occasioned by abolition.



[To face Page 37.]

The folding woodcut of the ship *Brookes*, with a closely packed cargo of 482 slaves, is one of the iconic images of the campaign to abolish the slave trade. It first appeared as a crude engraving entitled "Plan of an African Ship's Lower Deck with Negroes in the proportion of only One to a Ton", produced by the Plymouth Committee of the Society in December 1788 and published in January 1789. It was taken up by the London Committee and developed into a broadside which was its most widely distributed form. It was adapted and included in *An Abstract* to powerfully convey the reality of conditions as described in the text.



*PRESENTATION COPY*

**39.** [SMEDLEY (Rev. Edward)].

**Erin.** A Geographical and Descriptive Poem.

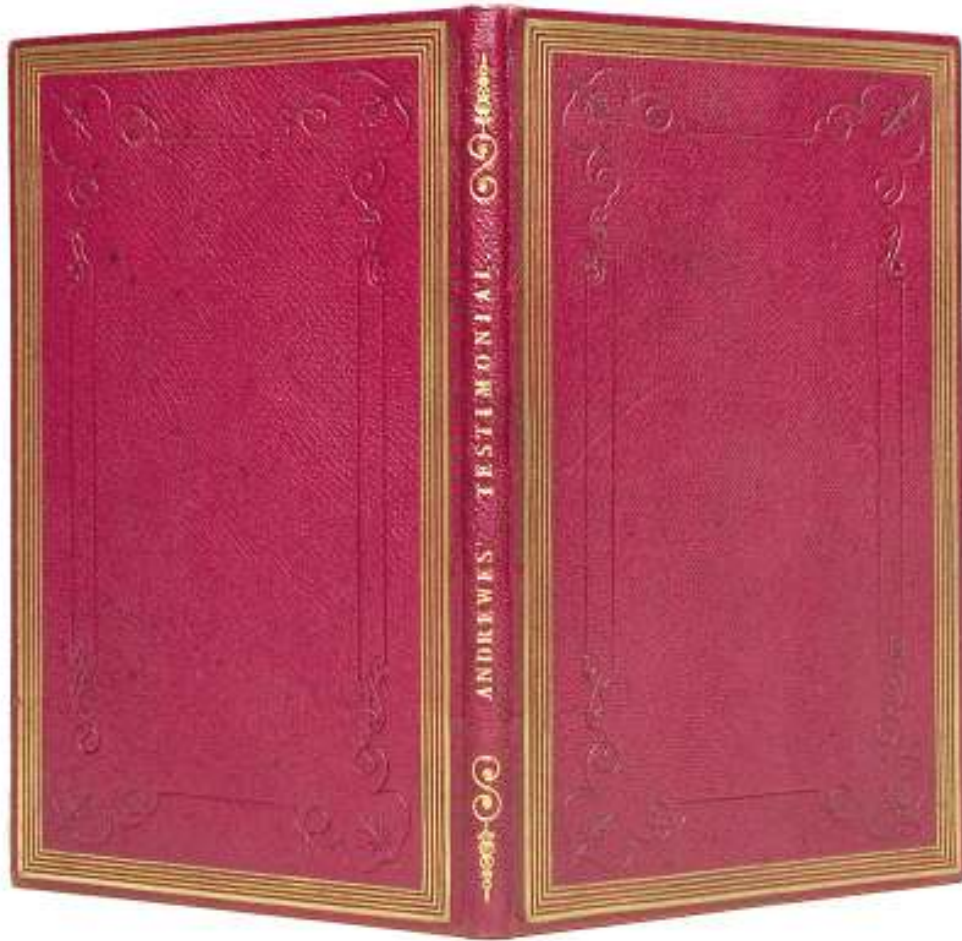
Handcoloured engraved folding frontispiece map of Ireland, engraved vignette on the title, four vignettes and four woodcut ornaments in the text.

First Edition. 2 parts in one. Large 8vo. [273 x 178 x 15 mm]. [4], 16, 63, [24] pp. Uncut. Bound in the original blue boards, new paper spine and label. (A little stained). [ebc1748].

London: by Hamblin and Seyfang, for the Author, and sold by W. Ginger, 1810. £350

Some light damp-staining to the first few leaves, the last third of the book and the endleaves but a decent, uncut copy. The print is large and the vignettes are especially attractive. The 16pp list of subscribers records 385 names.

Edward Smedley was Senior Usher of Westminster School and the work was dedicated to the noblemen and gentlemen educated at the school. This copy is inscribed on the front paste-down "The gift of the Author to John Henry Colthurst June 21 1818". This is probably John Henry Colthurst (1808-1865) of Dripsey Castle, County Cork.



*GIVEN TO ANDREWES BY A SUBSCRIBER*

**40. Saint James, Westminster. Proceedings of the Parishioners Relating to the Rectorship,** Together with the Address and Testimonial to the Reverend Gerrard Thomas Andrewes, M.A. Clerk in Orders.

Bound at the end is an engraved facsimile of the admission ticket to the Testimonial and Andrewes's card thanking the subscribers for their gifts, along with a woodcut illustrating the bookcase, chair and books, and two newspaper cuttings.

First Edition. 8vo. [206 x 130 x 11 mm]. 52, 20 pp. Bound in contemporary red goatskin, the covers with a gilt border of a thick and four thin fillets and a blind panel composed of fillets and gouges with an anthemion tool in the corners. Smooth spine lettered in gilt between two ornaments, the edges of the boards tooled with a gilt roll, the turns-ins with gilt fillets, marbled endleaves, gilt edges. [ebc2835].

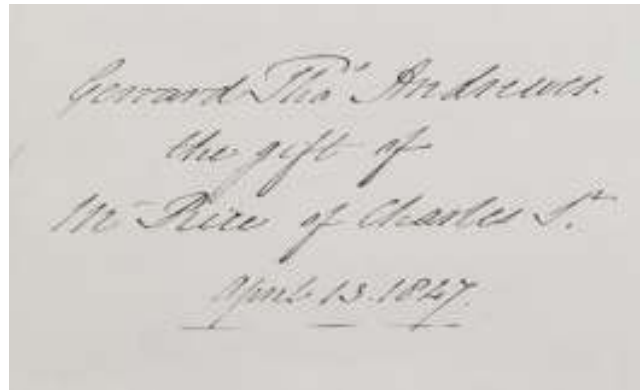
London: by T. Brettell, 1846.

£280

A fine copy.



The parishioner's of St. James, Westminster were so disappointed when Andrewes was not appointed to the vacant rectorship that a Testimonial was organised to raise funds to honour him in a more material manner. The list of subscribers at the end numbers 850, and they together contributed £520. Out of this they "procured a series of books, consisting of Macklin's Bible, Boydell's Shakespeare, and Milton, elegantly bound. In addition, a handsome carved oak book-case, and chair together with a valuable glass chronometer, and necessary appendages, have been purchased, and the address voted at a meeting has been elaborately written and illuminated upon vellum".



The reproduction of the ticket and Andrewes's thank you card are signed by the printer "T. H. Rice, Charles St". He is listed amongst the subscribers as having contributed £1.1s and he also gave this book, in its fine binding, to Andrewes. It is inscribed on the front fly-leaf: "Gerrard Tho. Andrewes the gift of Mr. Rice of Charles St. April 13 1847". Thomas H. Rice is listed on BBTI as a stationer at 14 Charles Street, St. James's Square, between 1839 and 1846.

**41. STRICKLAND** (Agnes).

**The Seven Ages of Woman, and other Poems.**

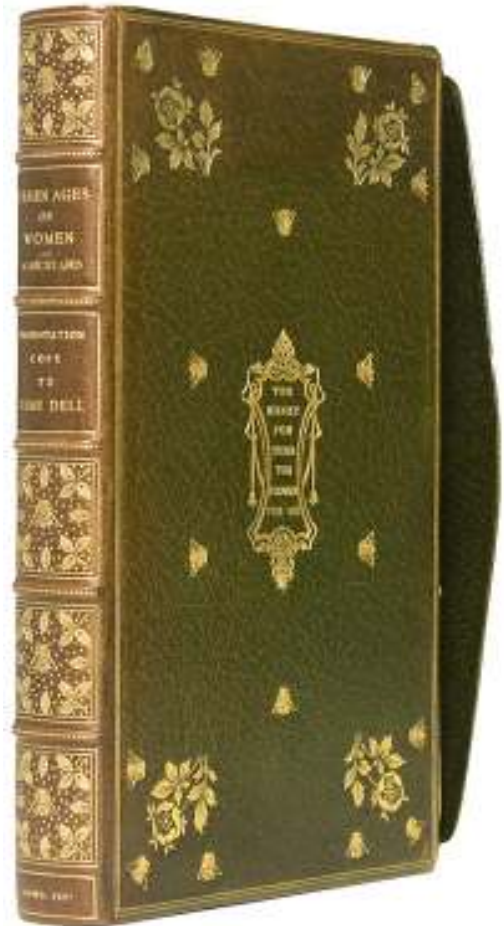
First Edition. 8vo. [179 x 110 x 16 mm]. viii, 152 pp. Bound in the original drab paper boards, the spine with a printed label, uncut edges. (Joints cracked, ink mark on front covers, a little worn and lacking front free endleaf.) Contained within a full green goatskin slipcase resembling a book made by Riviere & Son for S. M. Samuel in 1897 (signed and dated with a gilt stamp inside the flap), the covers tooled in gilt with a double fillet border, a large flower tool and three bees in each corner and a central cartouche lettered "The Honey For Thee The Flower For Me" surrounded by six bees. The spine divided into six panels with gilt compartments, lettered in the second and third and at the foot, the others tooled with a bee and leaves on a dotted background, the flap tucking in to conceal the fore-edge. (Spine faded towards brown, the flap fragile at the hinge and the pull also weak). [ebc2869].

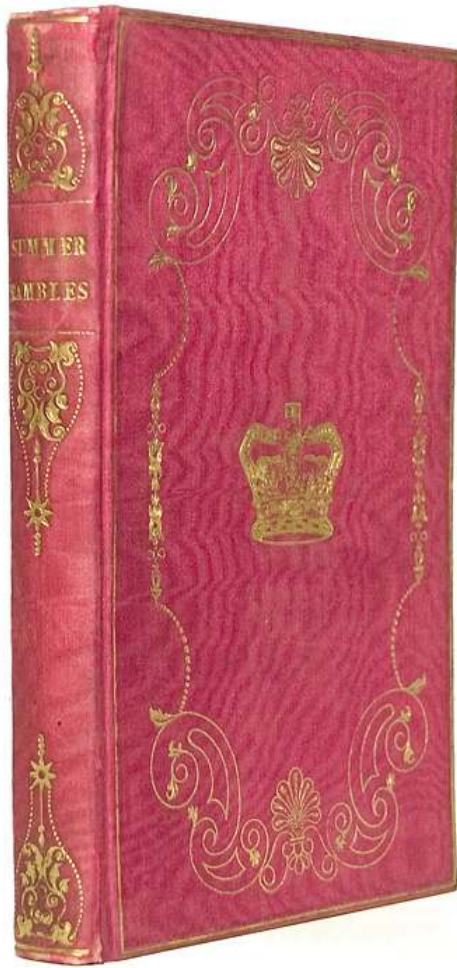
London: [by J.R. and C. Childs in Bungay for] Hurst, Chance, & Co, 1827.

£750

A few spots and occasional light soiling but a very good copy in original boards, with a distinguished provenance, as follows:

1. Inscribed in ink on the half-title: "To my dear Jane Dell as a slight memorial of the regard of her affectionate friend the author. June 19th 1833".
2. The case was specially made by Riviere for Stuart Montagu Samuel (1856-1926), the nephew of the banker Samuel Montagu (1832-1911), 1st Baron Swaythling. He was a partner in the firm of Samuel Montagu & Co, and was a liberal M.P. from 1900-1916. He had a number of such cases made by Riviere, to protect the original boards.
3. Pencil inscription: "To Mary Hyde on her birthday with love July 8, 1962, John Fleming". Fleming was, of course, a great bookdealer, Hyde a great collector. He added a note about the case and Montagu and claimed that "his widow is still living in Kensington (in 1962) where John Fleming visits her". She must have been a very old lady.





*THE KING OF HANOVER'S COPY*

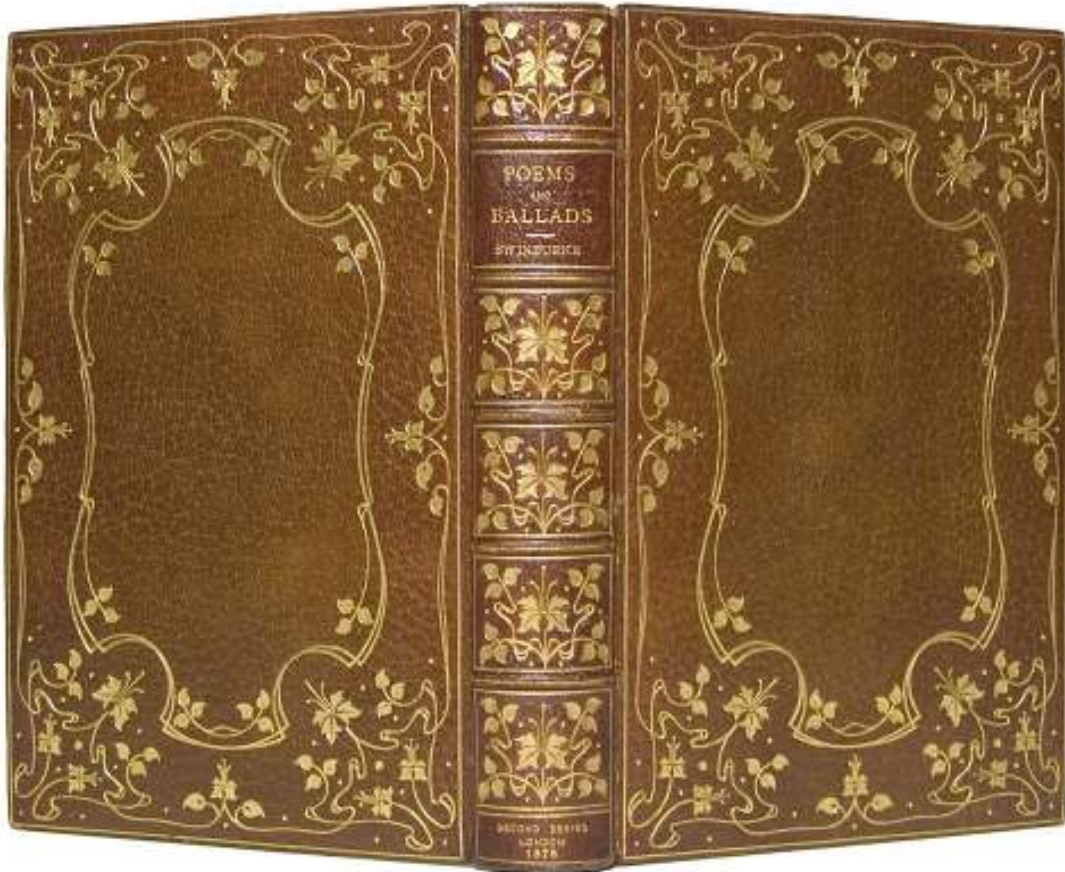
**42. Summer Rambles and Winter Amusements:** Embracing Conversations on History and the Productions of Nature in Different Countries. By a Clergyman's Widow.

Woodcut frontispiece.

First Edition (?). 12mo. [163 x 102 x 18 mm]. iv, 194 pp. Original binding of pink watered silk over boards, the covers tooled in gilt with a fillet border and a panel formed by gouges, strings of pearls, a shell tool and arabesque elements with a large royal crown in the centre. Smooth spine lettered and tooled in gilt, pale yellow endleaves, gilt edges. [ebc2748].

London: [by Green and Martin for] Darton and Clark, [c.1840]. £400

With the errata slip. A fine copy of a rare little book, of which only the British Library copy is recorded on COPAC and NSTC. The author remains anonymous, though the conversations are led by a widow named Mrs Pemberton. It is a book for children, but this copy has the ink stamp of Ernest Augustus (1771-1851) on the verso of the title. He was the fifth son of George III and Queen Charlotte, brother of George IV and William IV and uncle of Queen Victoria. In 1837 he became king of Hanover, and was succeeded by his son, George (1819-1878). The crown on the silk binding is a further indication of royal provenance.



*WITH A LETTER FROM SWINBURNE*

**43. SWINBURNE** (Algernon Charles).

**Poems and Ballads.** Second Series.

First Edition. 8vo. [193 x 126 x 30 mm]. [1]f, ix, [i], 240, 36 pp. Bound in 1906 by Otto Zahn at the Toof Bindery (signed with both names and the date in gilt on the front turn-in) in brown goatskin, the covers tooled in gilt with a border of a single fillet and gouges forming long stems with flower heads and leaves and an assymetrical central panel. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with flowers, stems and leaves, turn-ins and matching inside joints tooled in gilt with two fillets, flowers, stems and leaves, marbled endleaves, top edge gilt, the others untrimmed. (Joints a little worn and upper headcap slightly chipped). [ebc3358].

London: [by Spottiswoode and Co for] Chatto and Windus, 1878.

£500

With 36 pp of advertisements at the end. The original cloth spine and a cover have been bound in at the end and a card inscribed "From the author" has been laid into a leaf at the front. There is also a loosely inserted authograph letter signed by Swinburne: "It would give me pleasure to know the descendant of Admiral Collingwood, for whom my father had a sincere esteem, but I am not well enough to receive visitors. I return the literature, etc, relating to Nelson and Trafalgar which is interesting...".

The Pines  
Putney  
Feb. 15. 8.

Dear Sir

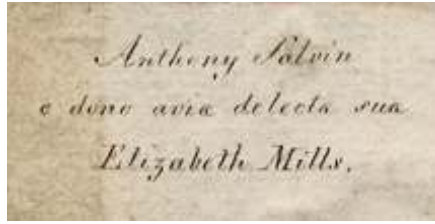
It would give me pleasure to know a descendant of Admiral Collingwood, for whom my father had a sincere esteem, but I am not well enough to receive visitors.

I return the Literature, etc. relating to Nelson and Trafalgar which is interesting.

Yours sincerely  
A Swinburne

S. C. Toof set up his printing business in Memphis in 1876. He was later joined by Otto Zahn (1857-1928), the German binder who had worked for Zaehnsdorf and eventually became President of the company.

Bookplate of George Zabriskie, presenting the volume to "Joe and Georgia" in 1945.



GIVEN TO ANTHONY SALVIN BY HIS MOTHER

**44. TASSO** (Torquato).

**Aminta**, Favola Boscareccia di Torquato Tasso.

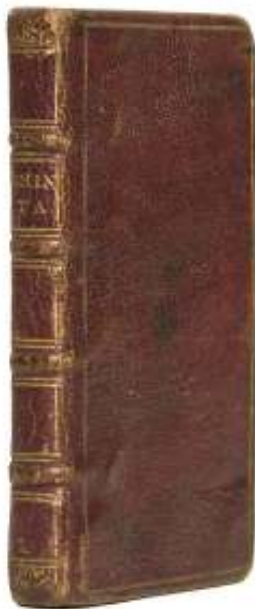
Engraved frontispiece and six plates by Sebastian Leclerc.

24mo. [104 x 60 x 13 mm]. 85pp. Bound in contemporary red goatskin, the covers with a gilt single fillet border, the spine divided into five panels with gilt compartments, lettered in the second panel, the head and foot of the spine, the edges of the boards and the turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (A little worn). [ebc1731].

Amsterdam: nella stamperia del S.D. Elzevier, et in Parigi si vende appresso Thomaso Jolly, 1678. £400

Willems, *Les Elzevier*, 1556.

Some minor soiling and staining, but a decent copy of this Elzevir edition with rather charming illustrations.



There is an ink inscription on a paper label inside the front cover: "Anthony Salvin e dono avia delecta sua Elizabeth Mills". Anthony Salvin (1799-1881) was the only child of General Anthony Salvin and his second wife Elizabeth (Eliza) Mills. He was a prolific architect, designing churches and houses, including Harlaxton Manor, Keele Hall, Thoresby Hall and Scotney Castle, and restoring and repairing scores more, such as Alnwick, Carisbrook, Newark, Norwich, Thornbury, Warworth, Warwick and Windsor Castles, the Tower of London, and Durham and Wells Cathedrals.



*THE HASLEWOOD-BUCCLEUCH-PORTER COPY*

**45. TASSO** (Torquato).

**Godfrey of Bulloigne, or Jerusalem Delivered.** Translated by Edward Fairfax, Gent.

Vol.1 with additional title-page (for the plates on India paper) in vol.1, frontispiece portrait by Worthington (a proof on India paper), woodcut vignette on title-page and 16 woodcuts in the text, and the woodcuts in duplicate on 11 sheets of India paper. Vol.2 with an engraved frontispiece by Neagle after Shelley, woodcut vignette on title-page and 19 woodcuts in the text, and the woodcuts in duplicate on 12 sheets of India paper.

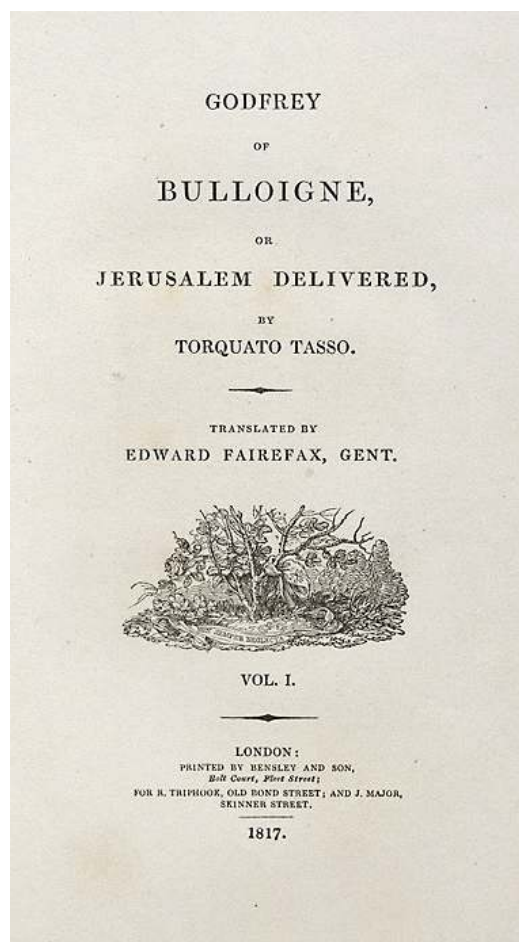
Two volumes. 8vo. Large Paper Copy. [244 x 143 x 58 mm]. lix, [xxv], 248 pp; [2]ff, 299, [1] pp. Bound in contemporary straight-grained light red goatskin, the covers with a gilt triple fillet border with a flower and arabesque leaves in the corners, and at the centre the Duke of Buccleuch's crest within a collar and coronet. The spine divided into six panels with wide gilt tooled bands, lettered in the second and fifth panels and dated at the foot, the other panels tooled with various plants and roundels, the edges of the boards and turn-ins tooled with gilt double fillets, red paper endleaves, gilt edges. (The spines and head of the covers faded). Contained within a later slipcase covered with Cockerell paper and lined with felt. [ebc3458].

London: by Bensley and Son, for R. Triphook, 1817.

£2500

Edited by Samuel Waller Singer; the additional title-page states that the engravings on wood are by Thompson from Thurston's designs. Bound with the half-titles and two contemporary reviews of the book, one of 8pp extracted from *The Indicator* at the front of vol.1 and the other of 5pp at the front of vol.2.

A fine copy. It is one of 50 copies on large paper and one of only six copies with a set of the illustrations on India paper. There is a loosely inserted letter inscribed "Mr. Bensley presents comp'ts to Mr. Haslewood & begs his acceptance of a duplicate set of the impressions to Tasso on India paper. Nov.3 1817". It also has a small sheet of paper inserted opposite p.26 in vol.1 on which Hazlewood has written out an alternative version of a stanza, which he copied from Mr. Bolland's edition of 1600.



With the gilt armorial bookplate of Joseph Haslewood (1769-1833) in both volumes. Haslewood was a lawyer, bibliographer, antiquary and founder member of the Roxburghe Club. Along with S.W. Singer he was one of the most prolific publishers of 16th and 17th century texts and he edited a number of the early Roxburghe publications. Charles Lewis was his favoured binder, and these two volumes appear to be his work. After Haslewood's death his books were sold by Mr. Evans on 16th December 1833 and the seven following days. Nine volumes of cuttings, playbills and dramatic prints are in the British Library, a volume of his tracts is at Hughenden and a large collection of printed proclamations is in the library of the Duke of Buccleuch.

With the gilt crest of the Duke of Buccleuch on all four covers. Walter Francis Montagu Douglas Scott (1806-1884), 5th Duke of Buccleuch and 7th Duke of Queensberry, was elected as a member of the Roxburghe Club in 1835 and served as President from 1848 until 1884.

From the library of John Porter, who bought them from Hofman and Freeman for £30 in June 1972.





*EXTRA-ILLUSTRATED*

**46. Tommy Trip's Museum; or, a Peep at the Feathered Creation. Part I.**

14 large woodcuts with contemporary hand-colouring, and extra-illustrated with seven juvenile pen and ink drawings.

12mo. [180 x 108 x 8 mm]. 16ff. Bound in the original yellow paper wrappers, with the title printed on the front and Harris's device on the rear. (Creased and lightly stained). [ebc3483].

London: [by S. Bentley for] John Harris, 1832.

£250

Part one of two covering "Feathered Creation". This edition is not recorded in the British Library Catalogue. It is printed on one side only and is backed onto linen. Some of the edges are a little frayed and there are a few spots. An early owner, Annie Croft, wrote her name inside the front cover. This has been crossed through, and beneath it is written "Dick Croft from Anne".

Anne or Dick has further personalised the book by adding seven ink drawings on the linen blanks. There was an attempt at copying the printed illustrations, but they have an originality and charm of their own.





*THE KING OF HANOVER'S COPY*

**47. VANBRUGH** (John).

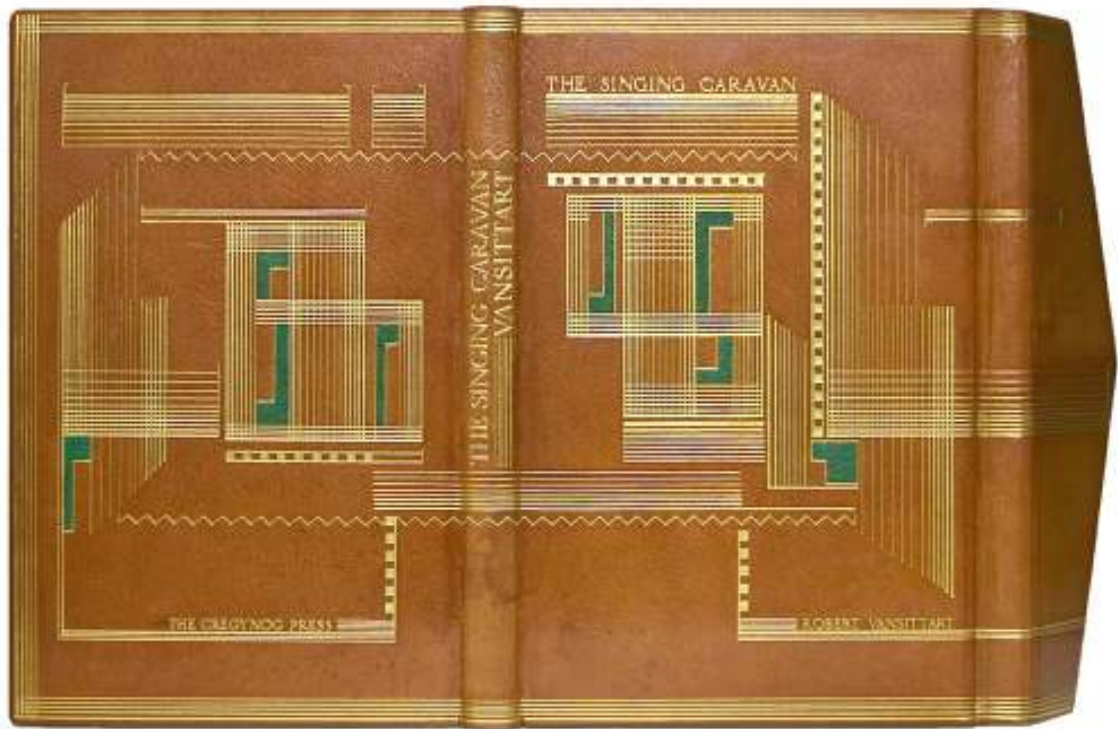
**Plays.**

Engraved frontispiece portrait.

Two volumes. 12mo. [177 x 105 x 53 mm]. 12, 372 pp; 340, [4], iv pp. Bound in paper covered boards stained flame-red to resemble tree calf, smooth spines lettered in gilt on an orange paper label with gilt rules, light blue endleaves, lightly sprinkled edges. (Clean tear in one endleaves, slight wear at head and foot of the spines). [ebc2799].

London: for J. Rivington, T. Longman, T. Lowndes, S. Caslon, C. Corbett, S. Bladon, W. Nicholl, T. Evans, and W. Waller, 1776. £350

A fine copy. The bindings are Continental and are not easy to date. They could be contemporary but I would suggest more like 1830. These volumes came from the library of Ernest Augustus (1771-1851), Duke of Cumberland and later King of Hanover, and has the pencil number 1127.



*AN EXTRA SPECIAL COPY BOUND FOR ADRIAN BOULT*

**48. VANSITTART** (Robert).

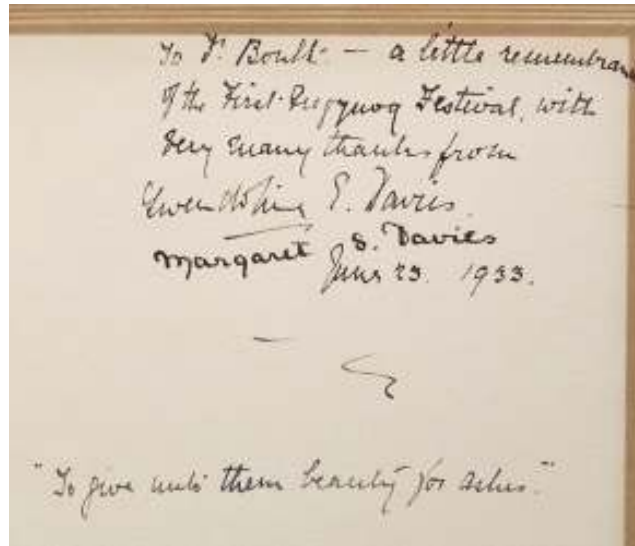
**The Singing Caravan. A Sufi Tale.**

Wood-engraved frontispiece, tail-piece and decorated initials all designed and cut by William MacCance and printed in brown and black.

4to. [282 x 180 x 25 mm]. vii, [iii], 142, [3] pp. Bound in brown goatskin by George Fisher at the Gregynog Press Bindery to a design by William MacCance (signed on the lower turn-in "William MacCance. Gregynog Press Bindery. George Fisher") elaborately tooled with a gilt design of vertical and horizontal fillets of varying thickness, with solid gilt squares and four "L" shaped onlays on each cover of green goatskin. The design on the front incorporating the title and author, and on the lower cover the press. The upper cover with a fore-edge flap in the manner of an islamic binding and tooled to match the covers. Smooth spine with gilt lines running over from the covers and lettered up the spine, top edge gilt, the others uncut. Contained within a new cloth drop-over box, lined with marbled paper, the spine lettered on a terracotta goatskin label. (A light damp-stain and splash marks towards the foot, offset from turn-ins). [ebc3468].

Newtown: The Gregynog Press, 1932.

£6750



Dorothy Harrop, *History of the Gregynog Press*, no.22.

Limited to 250 copies of which this is no.10. It has been repeatedly stated that 25 copies were specially bound by George Fisher to William MacCance's design. We can now correct the number to 26. This copy was bound to the same design as the others, but the onlays are in this case green rather than the usual black. Someone splashed a little water, or other liquid, over the covers, but the binding remains bright and beautiful. This is, in my opinion, the most spectacular binding produced at the Gregynog Press Bindery and arguably the best British binding produced between the Wars.

The explanation for this extra special copy is found on the front free endleaf, which has an ink inscription: "To Mr. Boulton - a little remembrance of the first Gregynog Festival, with very many thanks from Gwendoline E. Davies. Margaret S. Davies. June 23 1933", followed by a quotation from Isaiah 61:3: "To give unto them beauty for ashes".

The Davies sisters, Gwendoline Elizabeth (1882-1951) and Margaret Sidney (1884-1963) bought Gregynog Hall in Montgomeryshire, mid-Wales, in 1920. Two years later they founded the press and 42 books were eventually printed, the last in 1940. The sisters were great collectors and patrons of the arts, and from 1933 until 1938 they sponsored the Gregynog Music Festival. An annual three or four day affair, directed by Henry Walford Davies, the Festival played host to the likes of Ralph Vaughan Williams, Edward Elgar, Gustav Holst and Adrian Boult (1889-1983). Boult had founded the BBC Symphony Orchestra in 1930 and was its first chief conductor.

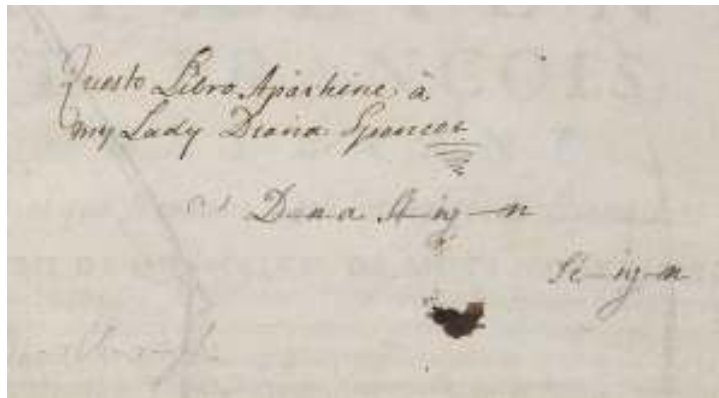
Only two of the 25/26 special bindings have appeared at auction since 1975, the last being at Doyle, 30/4/2008, lot 112, selling for \$11,000. It recently reappeared in Phillip J. Pirages Catalogue 61, as item 171, priced at \$16,000, and it has been sold.

49. VENERONI (Sieur de).

**Dictionnaire Italien et Francois**, Contenant Tout ce qui se trouve dans les autres Dictionnaires. Enrichi De Quantite De Mots Nouveaux; de plusieurs Phrases.... Par le Sr. Veneroni, Secretaire-Interprete du Roi, & Maitre des Langues Italienne & Francoise.

Two volumes bound in one. 4to. [293 x 220 x 60 mm]. [1]f, 160, 155-500 pp; 424, [2] pp. Bound in late nineteenth century half green goatskin. [ebc212].

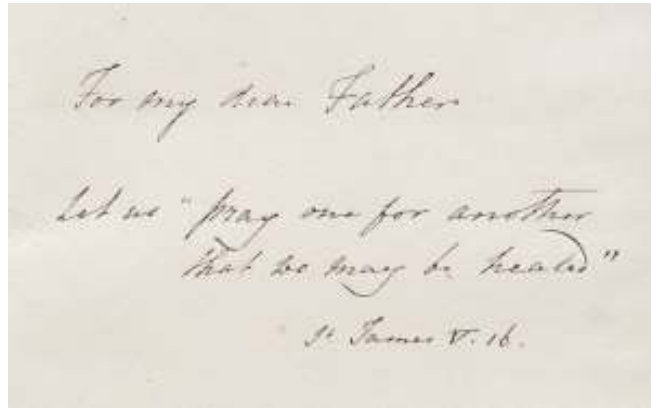
Vol. I: Londres [i.e. Paris]: chez Mathieu de Varennes, 1723. Vol. II: Paris: chez Michel-Etienne David et Christophe David, 1723. £350



With the final leaf of advertisements in vol.II. Occasional spotting. The title states this to be "Nouvelle Edition, revue, corrigee, & augmentee considerablement par l'Auteur". Both volumes were printed in Paris. The work was first published in Paris in 1695.

The original fly-leaf is present and bears an intriguing inscription: "Questo Libro Apartiene a / my Lady Diana Spencer. / D-n-a S-n-r / Se-n-r." Beneath which is written: "m-rl-b- / D of m-rlb-r-ugh / Ld P-t-rb-ru". Lady Diana Spencer was the daughter of the statesman and bibliophile Charles Spencer (1674-1722), third Earl of Sunderland by his second marriage to Lady Anne Churchill, daughter of the first Duke of Marlborough (who also died in 1722). In 1731 she married John Russell, fourth Duke of Bedford (1710-1771), and his bookplate, dated 1736, is pasted onto the verso of the title to vol. I. Diana died in 1735 at the age of twenty-five. Her brother, another Charles Spencer (1706-1758) succeeded their aunt as third Duke of Marlborough in 1733. The third character is probably either Charles Mourdant (c.1658-1735), first Earl of Monmouth and third Earl of Peterborough, or his grandson, Charles (1708-1779) who succeeded to the titles. Who knows what was going on?

With the later bookplate of William, eighth Duke of Bedford (1809-1872).



FROM A DEVOTED AND DEVOUT DAUGHTER TO HER FATHER

**50.** [WHITMORE (Lady Lucy)].

**Family Prayers for Every Day of the Week**, Selected from various Portions of the Holy Bible, with References. To which are added, a Few Prayers for Persons in Private; and Fourteen Original Hymns.

First Edition. 8vo. [220 x 133 x 14 mm]. [3]ff, 111, [1] pp. Bound in contemporary purple straight-grained goatskin, the covers tooled in blind with a wide border of repeated palmette arabesque and anthemion tools, fillets and a chain roll. The spine divided into five panels with thick blind tooled bands, lettered in the second panel in gilt, the others tooled in blind with arabesque ornaments, the edges of the boards and turn-ins tooled with gilt fillets, rust-brown endleaves, gilt edges. (The colour rather faded around the border and on the spine). [ebc2185].

London: [by J. Brettell] for J. Hatchard and Son, 1824.

£500

Occasional spotting and the leather has faded in patches (as usual with this colour) but a very good and cherished copy.

This is the first edition of *Family Prayers* selected by Lady Lucy Elizabeth Georgina Whitmore (1792-1840, married 1810). Further editions appeared in 1827, 1832, 1845. This copy was given by Lady Whitmore to her father, George Bridgeman (1789-1865), who in 1825 succeeded his father as second Earl of Bradford. On the front fly-leaf she wrote in ink "For my dear Father. Let us "pray one for another that we may be healed" St. James V.16" and inserted at the front is a four page letter from daughter to father. These prayers had supported and soothed poor Lady Lucy during many an hour of heavy suffering and she asked her father to pray for her. She had the book specially bound by Hatchard and gave another copy to her dear mother.

Bookplate of the Earl of Bradford and booklabel of John Porter, along with an inserted note that the binding had been cleaned with British Museum leather dressing in 1980, 1984, 1994 and 1997. Which prompted me to give it another light polish in 2003 and 2010.