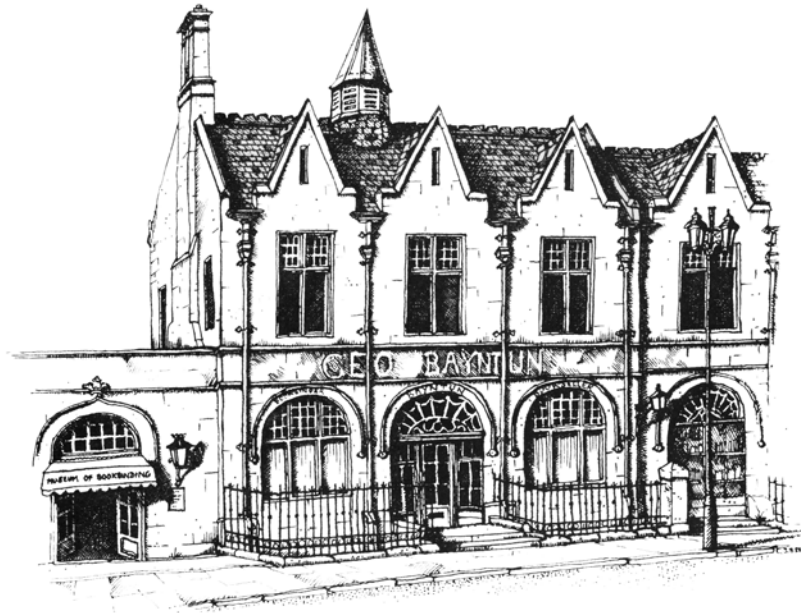


EBC  
E-CATALOGUE 1  
2011



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*BOUND IN PARIS FOR JACQUES DE MALENFANT*

**1. CURTIUS RUFUS** (Quintus).

**De Rebus Gestis Alexandri** Magni Regis Macedonum, Libri Decem. Quorum, qui toti temporis iniuria interciderant, duo priores, veterum exemplarum præfidio restituti sunt. Ad Haec. Alexandri magni vitam ab Ioanne Monacho artificiosa brevitæ omnia illius pene complicitente, praposuimus. Accessere orationum & rerum memorabilium indices.

Woodcut devices on the title and the recto of the penultimate page. Ruled in red throughout. Small 8vo. [127 x 77 x 33 mm]. [16]ff, 325, [56], [3]blank pp. Bound in Paris in brown calf, the covers tooled in gilt and decorated with silver and dark paint, the border composed of a single and double fillets with hatched cornerpieces, enclosing tendrils with open fleurons and leaves surrounding a large central cartouche containing the arms, name and motto of Jacques de Malenfant. The edges of the boards hatched and tooled with a fillet in gilt, plain endleaves, the edges gilt and elaborately gauffered. (Rebacked in calf with four raised bands and the panels tooled in gilt to a saltire design, the corners and edges of the boards skilfully repaired, lacking ties). Contained within a cloth drop-over box.

Lugduni [i.e Lyon]: [Michael Sylvius, Typographus] Apud Ioannem Frellonium. 1555.

£4,500

Bound with:

**SALLUSTIUS** (Caius Crispus).

**De L. Sergii Catilinæ coniuratione, ac Bello Iugurthino historiae.** Cum aliis quibusdam, quæ sequens indicabit pagella.

Woodcut device on the title-page. Ruled in red throughout.

263, [46] pp.

Lugduni [i.e. Lyon]: [Excudebat Symphorianus Barbierus] Apud Ioannem Frellonium, 1563.

There is an original tear to the outer margin of leaf d1 in the first work, without any loss of text. These are good clean copies.

The two works were bound together, probably between 1563 and 1566, in Paris for Jacques de Malenfant. He was probably the son of Pierre de Malenfant, Sieur de Persac, later councillor of the *Parlement de Toulouse*, who married Cathérine de Minut in 1529. Jacques was one of the almoners of Marguérite d'Angoulême, who in November 1546 sent him to Paris to continue his studies. He was still in Paris in 1567 as he recorded in a copy of a 1558 Erasmus in which he wrote "Lutetiae 1567". In 1570 he was back in Toulouse and in 1606 a M. de Malenfant is mentioned as *greffier civil au Parlement de Toulouse*.

The bindings commissioned by Malenfant while in Paris were the subject of a study by Mirjam Foot in *The Henry Davis Gift*, vol.1, chapter 12, pp.156-169. She identified 23 books which he collected during his stay in Paris, and of these 17 were definitely bound for him, and five others may have been bound for him but have since been rebound. The present volume is listed by Foot as no.10 in her Appendix II (p.166). To this number can be added four further bindings in the Bibliotheca Wittcockiana and two or three in the Bibliothèque de Toulouse, which are recorded by Hobson and Culot in *Italian and French 16th-Century Bookbindings*, pp.136-139. All of Malenfant's books were small format editions of the classics, with the exception of the Erasmus which is a folio.

This binding is typical of the style favoured by Malenfant, though examples do differ in details. The gauffered edges are especially elaborate and can be compared with the treatment of three of the volumes in the Wittcockiana which are illustrated by Hobson and Culot on p.139. Foot managed to make a clear connection between Malenfant's tools and those used by Claude de Picques on bindings for Catherine de Medici and Claude Berbis. I illustrated and described a binding by Claude de Picques as item 49 in my catalogue 10.

From the personal collection of the antiquarian bookseller George McLeish, who retired in 1957. His books were sold at Phillips, London, 9/11/2001, and this was lot 175.

## 2. **Breviarum Romanum.**

Printed in red and black. Woodcut figures of saints and Varisco device on the title, six full-page woodcuts, woodcut borders and historiated and ornamental initials.

8vo. [153 x 100 x 47 mm]. [20], 508 ff. Contemporary Venetian binding by the Arabesque Outline Tool Binder of dark brown goatskin over thin wooden boards bevelled inwards at the centre of each edge, the covers with a gilt and blind fillet border enclosing a design of open leaf tools, circles and dots. The spine with alternating single and double bands, tooled in blind and gilt, edges gilt and gauffered to a knotwork design. (Lacking two fore-edge clasps fastening on rear board, later free endleaf at the rear, minor repairs at spine ends and board edges, a few small wormholes). In a new cloth drop-over box.

[Venice: Giovanni Varisco & co, March 1562].

£5,500

Not in the BL or Adams. Single wormhole and a small marginal stain in last few quires, and lower margin of the last leaf cut away.

The Arabesque Outline Binder, a shop first identified by Schunke and dubbed the "Leermauresken-Meister", was active in the 1560s. Hobson cites nine ducal commissions, four other manuscripts and five printed books bound by the same shop, and Laura Nuvoloni has recently added another two works, extending the shop's activity to 1571.



### Provenance:

1. Vettorio Sirigati (name on title, pasted-over).
2. J. W. Six de Vromade (booklabel); sale, The Hague, 16/11/1925, lot 70.
3. Michel Wittock (leather booklabel). Hobson and Culot, *Italian and French 16th-Century Bookbindings*, 16 (pp.46-47); sale, Christie's London, 7/7/2004, lot 22.

*ELIZABETHAN MINIATURE DOS-A-DOS BINDING*

**3. The Psalter or Psalmes of David**, after the translation of the great Bible, pointed as it shal be said or sung in Churches: With the Morning & Evening praier, and certaine additions of Collects, and other the ordinarie service, gathered out of the booke of Common praier. Also a briefe table declaring the true use of everie Psalme, made by Master Theod. Beza. Newlie printed in a smal and portable volume or Manuel.

32mo. A-Y8, 2A-2C8.

London: Printed by Peter Short, dwelling on Breedstreet hill, at the signe of the star, [1600].

[Bound with]

**The Whole Booke of Psalmes.** Collected into English meeter by Thomas Sternhold, Joh. Hopkins, a[n]d others.

Title within woodcut border.

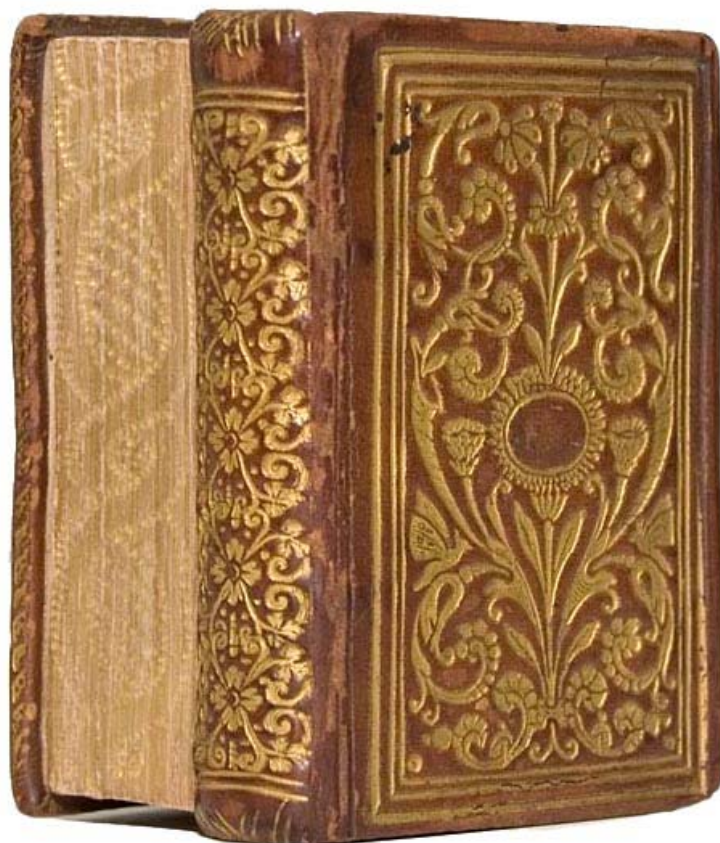
32mo. [1], 173, [18] ff.

London: by John Windet, for the assignes of Richard Day, 1601.

Contemporary dos-à-dos binding [80 x 54 x 39 mm] of calf, the covers with a gilt block with flowers and a pair of butterflies. Smooth spines, the first with three gilt panels, the second with a repeated gilt floral pattern, the headcaps hatched in gilt, plain endleaves, gilt edges gauffered to two different patterns. (Joints and corners a little rubbed, small hole in one inner joint, evidence of a single tie on front cover).

London: 1600 - 1601.

SOLD



ESTC S90588 (British Library, Cambridge University and Pierpont Morgan Library) and S90676 (British Library (defective), Edinburgh University and Pierpont Morgan Library).

A very early example of a dos-à-dos binding, in fine condition, on two early miniature books. There is an early, probably contemporary, ink inscription on the front free endleaf of the second work: "In price litle / by use made micle / receaue from litle".



Bondy refers to two editions of the New Testament printed by the Deputies of Christopher Barker in 1593 and 1598 as "the beginnings of English miniature book production which was to take such a fascinating turn in the next century, with the appearance of an extraordinary crop of much smaller volumes, which are now counted amongst the greatest treasures in the field".

Referring to dos-à-dos bindings in *Sixteenth Century Gold-Tooled Bookbindings in the Pierpont Morgan Library*, Howard Nixon wrote: "The name is peculiar, since the English-speaking world insists on using a French term, but not one that the French use themselves. They talk of a "reliure jumelle" and this is paralleled in Germany by the term "Zwillingsband", but it seems late in the day to try and establish the term "twin binding", particularly as to be strictly accurate it should be a "Siamese Twin" binding, since the physical conjunction of the two books is the point at issue". The Morgan Library has a German example dated 1582 (Nixon, *Sixteenth Century*, no.54, pp.211-213) and there is an example by the MacDurnan Gospels Binder, dated c.1567, in the British Library (Foot, *Henry Davis Gift*, II, 48).

Such bindings were probably produced in greater numbers in England than anywhere else, since they were a convenient form in which to take to church the Anglican prayer book and the Psalms in metre by Sternhold and Hopkins along with the New Testament. The British Library has six embroidered examples and three in gilt leather. A dos-à-dos binding combining a Book of Common Prayer and a New Testament, London 1613, was in the collections of Mortimer L. Schiff, Major J. R. Abbey and Lord Wardington (sold Sotheby's 12/7/2006, lot 68). Most examples date from the 1630s and 1640s, an example being a New Testament and Whole Booke of Psalmes, London, 1642-3, offered in Maggs Bros catalogue 1075, item 43.

The covers were blocked with a single panel, as on many of these miniature devotional books. It appears to be the same panel as used on a 1610 Sternhold and Hopkins Booke of Psalmes in the British Library (C.27.a.32). A similar panel, but without the pair of butterflies, on a 1632 Sternhold and Hopkins, is illustrated by Pearson in *English Bookbinding Styles 1450-1800*, fig.3.42.

ELIZABETHAN GILT PANELLED BINDING

**4. The New Testament of our Lord Jesus Christ**, Translated out of Greeke by Theod. Beza, and Englished by L.T.

16mo. [105 x 70 x 45 mm]. [\*8, A8-Hh8]. Contemporary binding of brown calf, the covers with a blind double fillet border and a large gilt panel. Smooth spine tooled in gilt, the headbands hatched with gilt lines, the edges of the boards tooled with a gilt rope roll, gilt edges, gauffered with painted elements. (Lacking clasps and tie, tips of the corners exposed, joints and headcaps a little rubbed).

London: by Robert Barker, 1601.

£3,800

Small wormhole at the head of the opening 10 leaves. A few of the pages have stuck together at the edges, probably at the time of gilding. Light damp stain at the foot of the central section.

This edition does not appear to correspond to any New Testaments recorded in Darlow & Moule / Herbert or in STC. The translator was Laurence Tomson.

Bound with:

**The Whole Booke of Dauids Psalmes** Collected into English Metre, by T. Stern. I. Hopk. W. Whittingham and others, conferred with the Hebrew, and apt notes to sing them withall. Newly set forth and allowed to be sung in all Churches, of all the people together before and after Morning and Euening praier, as also before and after Sermons: Moreouer in priuate houses for their solace and comfort, laying apart all ungodly songs and balads, which tend onely to the nourishing of vice, and corrupting of youth.

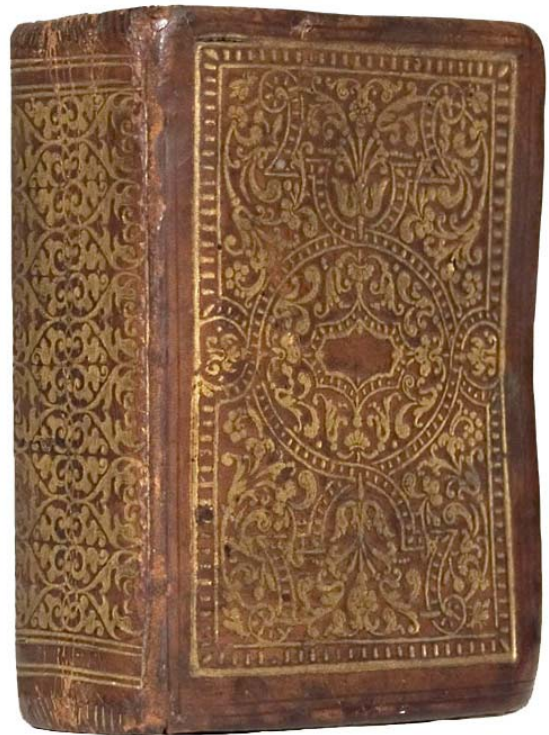
16mo. [27], 286, [39]pp.

London: by John Windet, for the assignes of Richard Day, 1597.

STC 2492a (Emmanuel College, Cambridge and Trinity College, Dublin).

The pagination is erratic, and signature X has been incorrectly bound (X2, X1, X4, X3, X6, X5, X8, X7), though all the leaves are present. There is a tear in V7 without loss, and some light damp-staining towards the end.

A delightful panel stamped binding with an early ink ownership inscription on the front flyleaf "Hannah Saunders her booke". Earlier Tudor panels have been well documented, by the likes of Hobson, but later examples have been unduly neglected.





CONTEMPORARY OXFORD BINDING

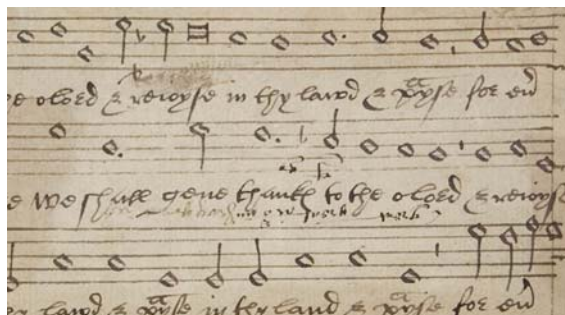
## 5. PLINY the younger.

**C. Plinii Cæc. Sec. Epist. Lib. IX.** Eiusdem & Traiani imp. Epist. amœbææ. Eiusdem Pl. et Pacati, Mamertini, Nazarii, Panegyrici. Item, Claudiani Panegyrici. Adiunctæ sunt Isaaci Casauboni Notæ in epist. Variæ lectiones ultra præcedentes, in hac posteriori editione margini accesserunt.

12mo (in 8s). [128 x 83 x 47 mm]. 448, 445 pp. Contemporary Oxford binding of dark calf, the covers tooled in blind with a triple fillet border and an oval arabesque centre block. The spine with three raised bands flanked with blind fillets, hatched in blind at the head and foot and on the edges of the boards adjacent to the spine, rough turn-ins with pasteboard and tawed skin sewing supports exposed, front free endleaf from a manuscript with musical notation, and printed waste at the rear, red edges. (The spine and corners a little worn).

Coloniæ Allobrogum [i.e. Geneva]: excudebat Iacobus Stoer, 1610.

£950



A very good copy in a well preserved Oxford binding. The centrepiece is XXV in Ker, *Fragments of Medieval Manuscripts used as Pastedowns in Oxford Bindings with a Survey of Oxford Binding c.1515-1620*. It is noted on two volumes, with 1561 and 1585 imprints. Pearson, *Oxford Bookbinding 1500-1640* adds a third example, dated 1617. Other characteristic features of an Oxford binding include the hatching at the head and foot of the spine and on the board edges (see Pearson Table 2). A musical manuscript has been used as an endleaf at the front and printed waste at the rear.

There is an ink ownership inscription, dated 1641, at the rear.



**6. The Holy Bible** Conteyning the Old Testament and the New. Newlie Translated out of ye Originall Tongues and with the former Translations diligently compared and revised by his Majesties speciall Commandment. Appointed to be read in Churches.

Engraved title by Jaspar Isac, New Testament title within an ornamental woodcut border; woodcut royal arms at the head of A2 and a cut representing Adam at the head of Genesis, woodcut head and tail pieces and initials. Ruled in red throughout.

Folio. [294 x 198 x 50 mm]. Bound in eighteenth century blind-panelled calf, neatly rebacked, marbled endleaves, lightly sprinkled edges.

London: by Bonham Norton and John Bill, 1629.

£2,000



STC 2284. Darlow & Moule / Herbert 423.

Bound without the Apocrypha. Tear repaired at the foot of Yyy1. A very good copy. An early owner has neatly underlined many passages in red and made copious notes in the margins, especially in the New Testament (some of which were cropped at the time of rebinding in the eighteenth century). There are also family records on 16 blank pages at the front and back begun by Samuel Say Toms in 1789.



*INTERLEAVED, WITH COPIOUS MANUSCRIPT NOTES*

**7.** **The Bible**, that is, the Holy Scriptures contained in the Old and New Testament. Translated according to the Hebrew and Greeke, and conferred with the best Translations in divers Languages. With most profitable Annotations upon all hard places, and other things of great importance.

General and New Testament titles in heart-shaped compartments within a woodcut border (McKerrow & Ferguson 230), letterpress general title with woodcut of the Exodus, various woodcuts throughout the text. Interleaved and with extra blank leaves at the front and back of each volume. Ruled in red throughout.

One volume bound as two. Small 4to. [230 x 170 x 102 mm]. Bound c.1740 in blue-green goatskin, the covers tooled in gilt with a wide border of a line and dog-tooth roll and repeated impressions of scroll tools, topped with a large and a small crown, and various stars. The spines divided into six panels, with gilt compartments and gilt tooled bands, lettered in the second panel on a red goatskin label, and numbered in the third, the others tooled with floral centres, scroll corners and stars, the edges of the boards and turn-ins tooled with a gilt zig-zag roll, marbled endleaves, gilt edges. (Slightly rubbed).

London: by the Deputies of Christopher Barker, 1599 [i.e. Amsterdam: J.F. Stam, c.1639].

£3,500

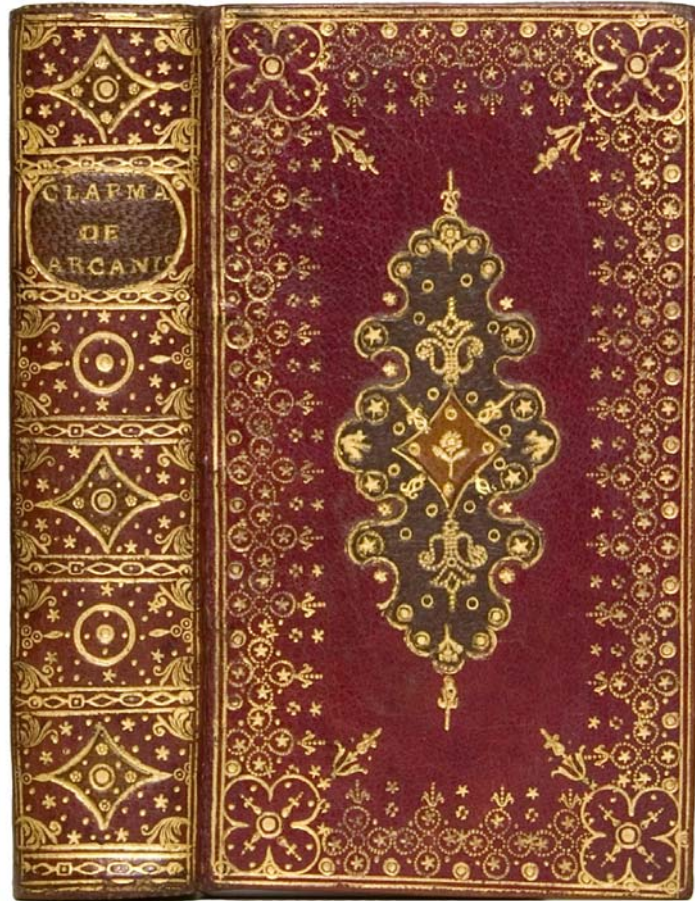
STC 2179. Darlow & Moule / Herbert 253.

The Geneva version, with Tomson's New Testament and Junius's Revelation. As D&M/H warns: "The phenomena of the various editions described under the year 1599, and the very similar edition of 1633, constitutes one of the most curious problems in the bibliography of the English Bible". These Bibles, with the titles dated 1599, were actually printed some years later in Holland, and six of the seven editions have been attributed to J. F. Stam of Amsterdam (see *The Library*, IX, (1954), pp.185-193).

Lacking the first leaf of Genesis, A1, but it has been missing for over 300 years and the text was copied by hand onto a blank leaf in the 17th century. The Bible appears to have been split into two volumes from an early date, and many of the blanks, which are bound at the front and back of both volumes and between each page of text, have neat early ink manuscript notes, including hymns, aphorisms, prayers and explanations. The present bindings date from c.1740, and are probably from one of the top London workshops.

Provenance:

1. Inscribed on an early blank in each volume "Sum e Libris Johannis Dover ex dono Patris charissimi. Ao.1670". This probably refers to John Dover (1644-1725), lawyer and playwright, who subsequently took holy orders and was, from 1688, rector of Drayton near Banbury. Many of the notes are in his hand.
2. 18th century rococco armorial bookplate of William Evatt on the verso of the front free endleaf of both volumes.
3. Inscription on the front fly-leaf of Vol.1: "George Edward Grover, Lieutenant Royal Engineers. Royal Arsenal. Woolwich. (This Bible belonged to his Uncle Henry Cleere Chaplyn Esq. of Stanstead Abbots, Hertfordshire. who died on the [-] of August 1865)".



BOUND BY THE "ATELIER DES PETITS CLASSIQUES"

## 8. CLAPMAIER (Arnold).

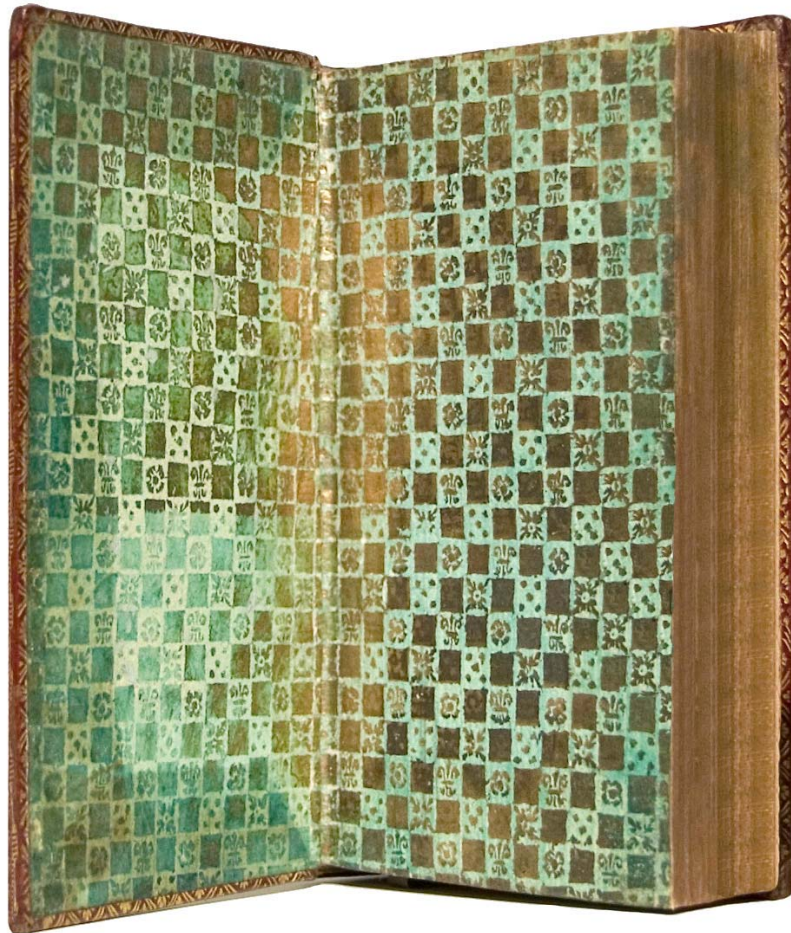
**De Arcanis Rerum Publicarum** Libri sex, Illustrati a Ioan. Corvino IC. Accessit Chr. Besoldi de eadem materia discursus. Nec non Arnoldi Clapmarii et aliorum conclusiones de Iure Publico.

Additional engraved title signed "Cor. Cl. Duysend", woodcut device of a globe on the printed title.

12mo. [122 x 68 x 26 mm]. [20]ff, 51, [5]blank, 340, [2], 53, [29] pp. Bound c.1730 in France in red goatskin, the covers tooled in gilt with a broad border composed of a double fillet, a quadrolobe tool in each corner, repeated impressions of a flower-head with four round petals in pointillé, interspersed with roundels, fleurons, stars etc, enclosing an irregular onlay of green goatskin, with a lozenge shaped citron onlay at its centre, outlined with gouges and tooled with flowers, roundels and other small ornaments. Smooth spine divided into six gilt panels by a chain pallet, lettered in the second panel on an oval brown label, the first, fourth and sixth panels with lozenge shaped onlays, the third and fifth tooled with a circle and other small ornaments, the edges of the boards and turn-ins tooled with gilt rolls, chequered gilt and green endleaves, gilt edges. (Expert repairs to tips of two corners). Contained within a modern full burgundy goatskin drop-over box.

Amsterodami [i.e. Amsterdam]: Ludovicum Elzevirium, 1641.

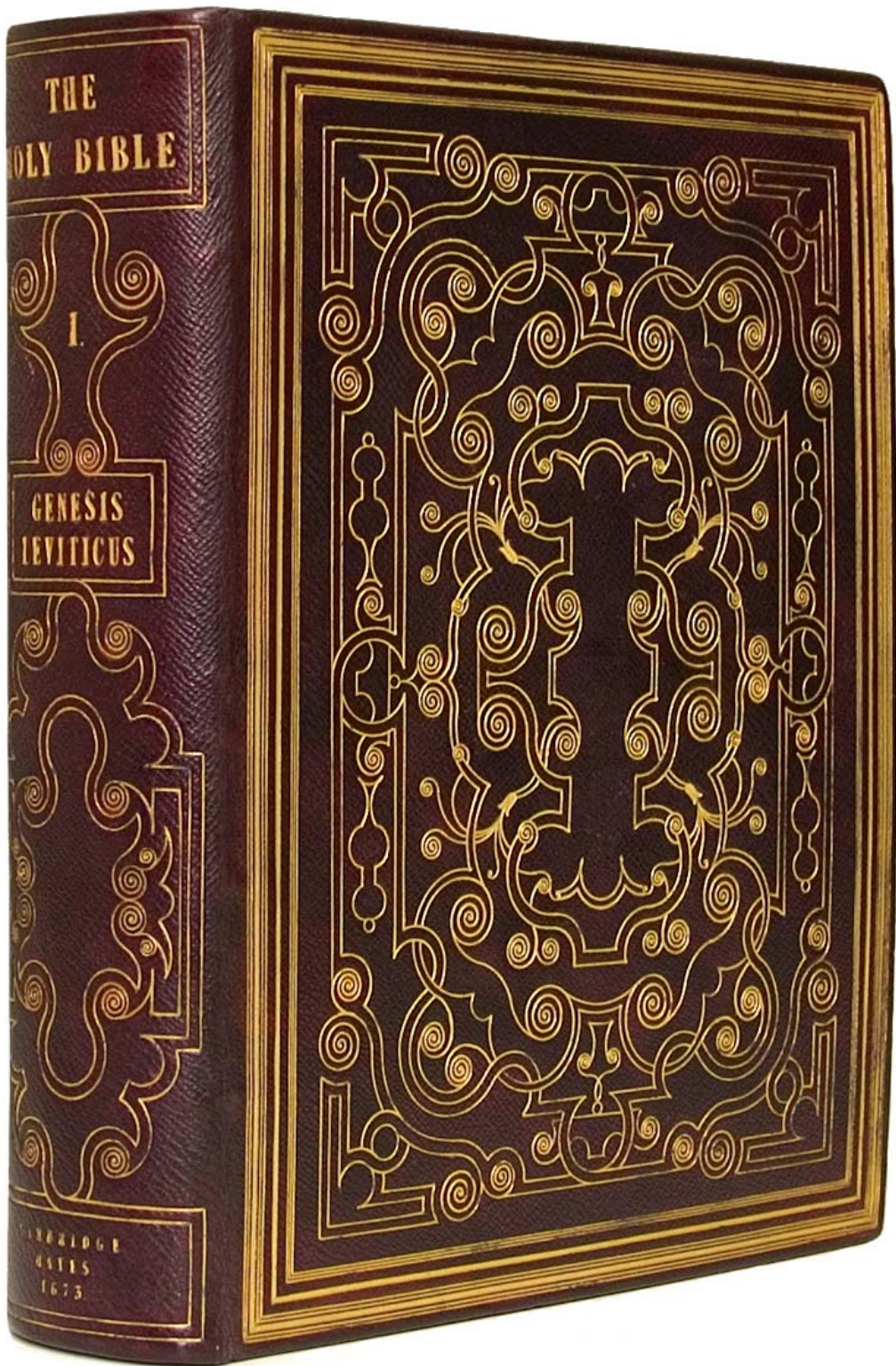
£3,800



Willems, *Les Elzevier*, 972.

The first Elzevir edition of the principal work by Arnold Clapmaier (1574-1604) on practical politics. Clapmaier, a German, was professor of history and politics at the academy of Altdorf.

With the two integral blank leaves. Occasional light browning, mostly confined to the margins. A very good copy, in a delightful French binding of about 1730. It belongs to a group identified by Michon in *Les Reliures Mosaiqués du XVIIIe siècle* (1956) as being by the "Atelier Des Petits Classiques", a workshop so named because it specialized in the binding of small format editions of the classical writers, the majority Elzeviers. Michon identified seven related bindings, to which Breslauer added two more, as items 86 and 87 in his catalogue 111, and a tenth example appeared as item 42 in J.F.T. Rodgers's catalogue of *100 Rare Books*. These bindings share a number of common features, including the irregular shaped onlays on the covers, the rounded labels and onlays on the spines, and the chequered endleaves. The chain pallet used on the spine of our volume appears to be the same as on at least two of the illustrated examples (Breslauer 86/111 and Michon plate 76). Having said that, Michon's classification was largely based on stylistic similarities rather than on the tools. As Mirjam Foot and Giles Barber have both pointed out it is difficult to attribute these bindings to a particular workshop with any certainty, due partly to the separation of the trades of *relieur* and *doreur* in France and their habit of sharing commissions and tools, and the odd deplorable occasion on which dealers have swapped around printed tickets which were used to sign the bindings.



THE  
HOLY BIBLE

I.

GENESIS  
LEVITICUS

CAMBRIDGE  
1875

EXTRA-ILLUSTRATED WITH 1092 PLATES

**9. The Holy Bible** Containing the old Testament and the New. Newly translated out of the Original Tongues And with the former Translations diligently Compared and revised by his Majesties speciall command. Appointed to be read in Churches.

Title within an architectural border by John Chantry, and extra-illustrated with 838 engraved plates. Ruled in red.

Five volumes. 4to. [261 x 200 x 355 mm]. [1484]pp. Bound c.1825 by J. Mackenzie (signed in black on the front doublures) in purple goatskin, the covers tooled in gilt with a border composed of thick and thin fillets, enclosing an all-over strap-work design built up from multiple gouges and fillets, and a small flower-head. Smooth spines tooled in gilt with fillets and gouges, lettered in three compartments and numbered towards the head, the edges of the boards tooled with a gilt triple fillet, the turn-ins and matching inside joints tooled in gilt with fillets and repeated fleurons, vellum doublures and endleaves, gilt and gauffered edges.

Cambridge: printed by John Hayes, 1673.

£18,000



Wing B.2289 and B.2671. Darlow & Moule / Herbert 712. The engraved title-page to the 1682 Cambridge Bible appears after the 1673 title. The New Testament also has a title-page for *The New Testament Illustrated with Engravings by Charles Heath from the Designs of Richard Westall Esq R.A.* London 1813.

[With]

**The Book of Common Prayer** and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the use of the Church of England: Together with the Psalter or Psalms of David, Pointed as they are to be Sung or Said in Churches.

Extra-illustrated with 254 engraved plates. Ruled in red.

4to. [261 x 200 x 71 mm]. [188]pp. Uniformly bound with the above.

Cambridge: by John Hayes, 1673.

Wing B.3640.

The Bible, usually found as a single volume, has been enlarged to five volumes, and the Prayer Book has been given considerable bulk by the addition of 1092 engraved plates (194 in vol.1 of the Bible, 185 in vol.2, 113 in vol.3, 123 in vol.4, 223 in vol.5 and 254 in the Prayer

Book). These date from the 17th to the early 19th century, from the Dutch, German, French and English schools, by or after Visscher, Marr, Lecomte, Westall, Burlet and others, some appearing in three states. They have all been inlaid to size. The bindings by John Mackenzie are remarkable, being entirely hand-tooled, principally with gouges. Mackenzie held the office of Bookbinder to both George IV and William IV, and signed himself as such on the doublures.

There is some occasional light foxing and the bindings show just a hint of rubbing but the condition is fine.

With the armorial bookplate of Joseph Neeld (1789-1856) of Grittleton, Wiltshire. In 1828 Neeld inherited a fortune from his great-uncle, the silversmith Philip Rundell. He formed an admirable collection of antiques, paintings and books, and gave generously to the local community, also serving as an M.P. Maggs Bros purchase code "esoo" (i.e. £50) "H/5/4" (i.e. Hodgson's May 1904) and pencilled price "100 guineas". Leather booklabel of W. A. Foyle of Beeleigh Abbey. The Bibles never made it into the Foyle auctions at Christie's, but were sold privately.





**10.** GAY (John).

**Poems on Several Occasions.**

Engraved frontispiece and two plates by William Kent. Title pages printed in red and black. First Edition. Two volumes bound in one. 4to. [290 x 235 x 50 mm]. [5]ff, 268, [7], 272-546 pp. Bound in contemporary sprinkled calf, the covers with a thin gilt roll border and the arms of the Duke of Newcastle blocked at the centre. The spine divided into six panels with gilt compartments, lettered in the second on a red goatskin label, the others with centres and corners, the edges of the boards tooled with a gilt roll, plain endleaves, red sprinkled edges. (Slightly rubbed, tips of the corners worn, neat old repair to upper headcap).

London: for Jacob Tonson and Bernard Lintot, 1720.

£950



A little light browning or spotting but a fine copy.

This is the first collected edition of Gay's poems, and was followed by a further 22 editions over the next 60 years. The works include *Rural Sports*, *The Fan*, *The Shepherd's Week*, *Trivia*, his play *The What d'ye call it*, and most of his occasional poems, several of which appear here for the first time, as does his pastoral tragedy, *Dione*. There is an impressive list of subscribers, including Arbuthnot, Berkeley, Teresa and Martha Blount, Congreve, Harley, Handel, Kent, Kneller, Prior, Pulteney, Pope, Walpole, Wharton and Young.

The Duke of Newcastle subscribed for two copies and this one has been bound with his arms and his bookplate. Thomas Pelham-Holles (1693-1768) was created Duke of Newcastle-upon-Tyne in 1715 (and Duke of Newcastle-under-Lyne in 1757). In 1717 he married Lady Henrietta Godolphin, granddaughter of the Duke of Marlborough, and in the same year he was appointed Lord Chamberlain. He held this position for seven years, and was responsible for overseeing the theatres. He served as Secretary of State continuously for the next 30 years, and succeeded his brother, Henry Pelham, as Prime Minister in 1754. His first term lasted only two years, but he returned for a second period from 1757 until 1762. In London he was renowned for his lavish parties at Newcastle House, and his retirement was spent at Claremont, near Esher.



### ENGRAVED SHORTHAND

## 11. WESTON (James).

**Stenographia Compleata**, Or the Art of Short-Hand Brought to Perfection; Being the most Easy, Exact, Lineal, Speedy, and Legible Method extant. Whereby can be Joined in Every Sentence, at least Two, three, four, five, six, seven, or more Words together in One, without taking off ye Pen, in ye twinkling of an Eye. And that by the Signs of the English Moods, Tenses, Persons, Particles, &c. Never before Invented. By this New Method any, who can but tolerably write their Names in Round-hand, May with ease (By this Book alone without any Teacher) take down from ye Speaker's Mouth, any Sermon, Speech, Trial, Play &c Word by word, though they know nothing of Latin. And may likewise Read one another's Writings distinctly be it ever so long after it is written. To perform these by any others Short-hand Method extant, is utterly Impossible, As is evident from ye Books themselves. The Nature, Use and Excellency hereof, are more fully contained in the Preface. Compos'd by James Weston, the only Author and Professor of this New Method.

Engraved frontispiece portrait and general title-page by J. Cole, three further plates and three engraved sub-titles and 188 pages of engraved lists and tables.

First Edition (?) 8vo. [202 x 130 x 26 mm]. [4]ff, 16 pp. Bound in contemporary calf, the covers with a gilt double fillet border, the spine divided into six panels, the bands flanked with gilt double fillets, lettered in the second panel on a red goatskin label, plain endleaves, red sprinkled edges. (Joints a little cracked, slightly rubbed).

London: Printed for the Author and Sold by him at the Hand and Pen over against Norfolk Street in the Strand, 1727.

£750

Another edition or issue was published in 1727, without the date and with the title declaring: "being the most easy, exact, speedy, and legible method extant". This is a very good copy of the most lavish short-hand book yet to be printed. It is certainly an admirable example of engraved printing. Weston's system did not, however, prove to be quite as effective or popular as the extended title might suggest.

Early ink acquisition note at the head of the title: "R. Tyldon pr. 1l.3s.6d".

## THE MOST ELEGANT OF ENGLISH EIGHTEENTH CENTURY BOOKS

### 12. HORATIUS (Quintus Flaccus).

#### Opera.

Engraved throughout and with numerous illustrations by John Pine.

Two volumes. 8vo. [232 x 142 x 70 mm]. [16]ff, 176, [3], 178-264, [1] pp; [12]ff, 48, [3], 50-94, [3], 96-152, [3], 154-172, [3], 174-191, [14] pp. Bound in contemporary red goatskin, the covers with a gilt single fillet border and a large ornamental tool in the corners. The spines divided into seven panels with gilt compartments formed from a fillet and dog-tooth roll, lettered in the second panel on a blue goatskin label, numbered in the third, the others with a face-in-the-sun within two circles at the centre and a sun-burst tool in the corners, the edges of the boards and turn-ins tooled with a gilt roll, plain endleaves, gilt edges.

Londini: Johannis Pine, 1733-[1737].

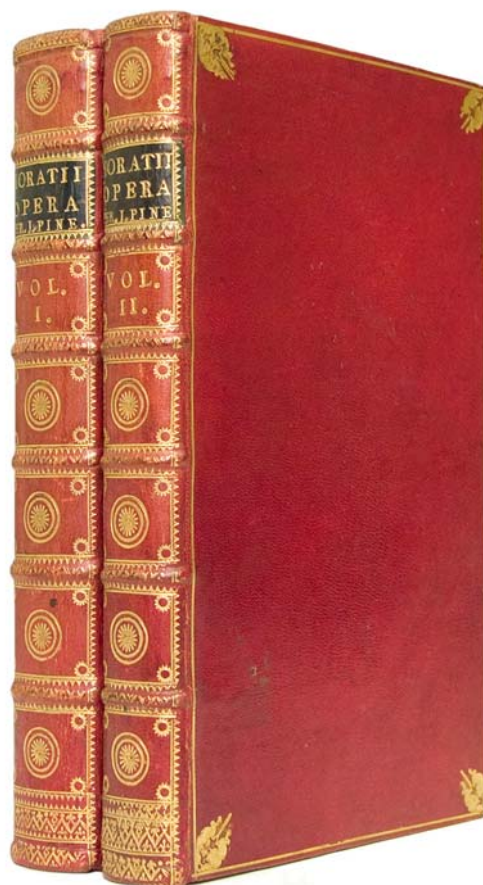
£3,500

*The Rothschild Library*, 1547.

The first issue with the misprint "Post Est" round the Caesar medal on p.108 in vol.II (corrected to "Potest" in the second issue). As in most copies this was bound without the printed folio half-sheet "List of Antiques".

This is a superb copy. The binding is elegant and in fine condition, with just a hair-line crack at the foot of the lower joint on vol.II and the most trivial of marks. Internally it is almost spotless. There is a rather distinguished looking ink shelf-mark "R.7.23" and a pre-1938 Maggs Bros cost code.

"John Pine (1690-1756) may well have been the pupil of Bernard Picart, the great French engraver at Amsterdam: he was the best English engraver in the first half of the [eighteenth] century. His edition of Horace is engraved throughout, text as well as ornament, though it is said that the text was first set in type and an impression transferred to the plate before it



was engraved. The results are a unity between decoration and text which at times suggests Didot's *Horace* of 1799; a contrast between thick and thin strokes in the letters which naturally follows from the engraving process but which foreshadows the type design of Baskerville, Bodoni, and Didot; and the wide "leading" between the lines of the text which did so much to give their pages a brilliant effect". - *Printing and the Mind of Man*, Exhibition of Fine Printing, British Museum 1963, no.105.

"Pine's complete command of his craft makes this the most elegant of English eighteenth century books in which text and illustrations alike are entirely engraved". - Ray, *The Illustrator and the Book in England from 1790 to 1914*, p.3.

"ONE OF THE MASTERPIECES OF THE ILLUSTRATED BOOK"

### 13. BOCCACCIO (Giovanni).

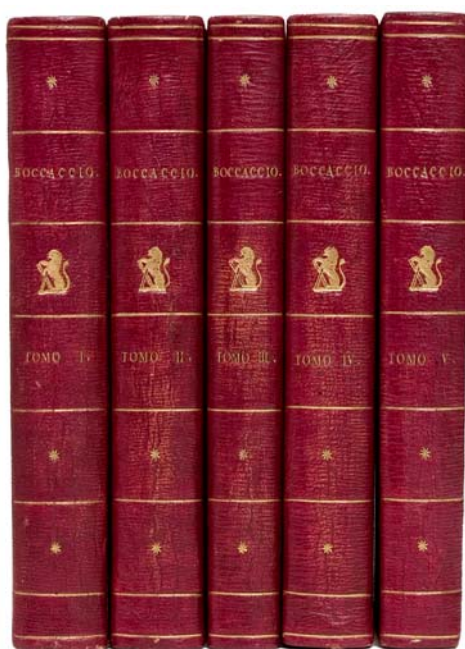
#### **Il Decamerone.**

Engraved frontispiece portrait, 5 engraved titles, 110 plates by Le Mire, Lempereur, Flipart and others after Gravelot, Boucher, Cochin and Eisen, engraved head and tail pieces throughout after Gravelot.

Five volumes. 8vo. [220 x 130 x 159 mm]. xi, [i], 292 pp; 271pp; 195pp; 261pp; 247pp. Bound in straight-grained red goatskin, the covers with a gilt fillet border, smooth spines divided into six panels by gilt fillets, lettered in the second and fourth panels, the others tooled with a small gilt star, which has been superimposed in the third panel with the gilt crest of Francis Longe, the edges of the boards and turn-ins tooled with a gilt fillet, marbled endleaves, gilt edges.

Londra [i.e. Paris: Prault,] 1757.

£3,500



Cohen-de Ricci 158-160. Ray, *The Art of the French Illustrated Book, 1700 to 1914*, 15.

The edition with the text in Italian preceded the French edition. It has better impressions of the plates, which are here from the second issue, without the stamped paraph marks on the verso. All the engravings have been protected by tissue guards since the time of binding. There are a few trivial spots and occasional light soiling, but it is an excellent copy, and larger than most (the pages measure 208 x 127 mm). The binding is very handsome and probably dates from towards the end of the eighteenth century - it is most likely English, though it could be French.

This is "one of the masterpieces of the illustrated book", with its delightful engravings, printed on luxurious thick paper. A full descriptions of the engravings is provided by Ray, who notes that "though other artists participated in its illustration, the *Decameron* belongs to Gravelot. He designed 89 of its 111 plates and all 97 of its tailpieces, the most extensive undertaking of his career as an illustrator. Boccaccio's lively tales of varied action and amorous intrigue were well suited to Gravelot's temperament. The convention by which he transposed their settings and costume to the France of his own day made it possible for him to exercise his special talent for depicting the social world around him" ..... "Gravelot created a charmed world in the *Decameron*. For his most part his figures are young, the women graceful and pretty, the men lithe and handsome. No one positively ugly is allowed to intrude. All levels of life are presented, from the peasant in his hovel to the King in his palace. Every variety of interior is there, from boudoirs and bedrooms to dining rooms and salons. Animated street scenes alternate with glimpses of gardens and farms, forests and river banks. The human condition has rarely been so attractively displayed".

The initials "M.E." have been written in ink at the end of the final page in vol.5. There is an ink inscription on the front fly-leaf of vol.1: "1799 - Bt. of Edwards £5.5-". With the armorial bookplate of Francis Longe (d.1812) of Spixworth Park, Norfolk, and with his crest tooled on the spines. He presumably bought the set in 1799 and added his crest to the spines.

#### BASKERVILLE PRAYER BOOK

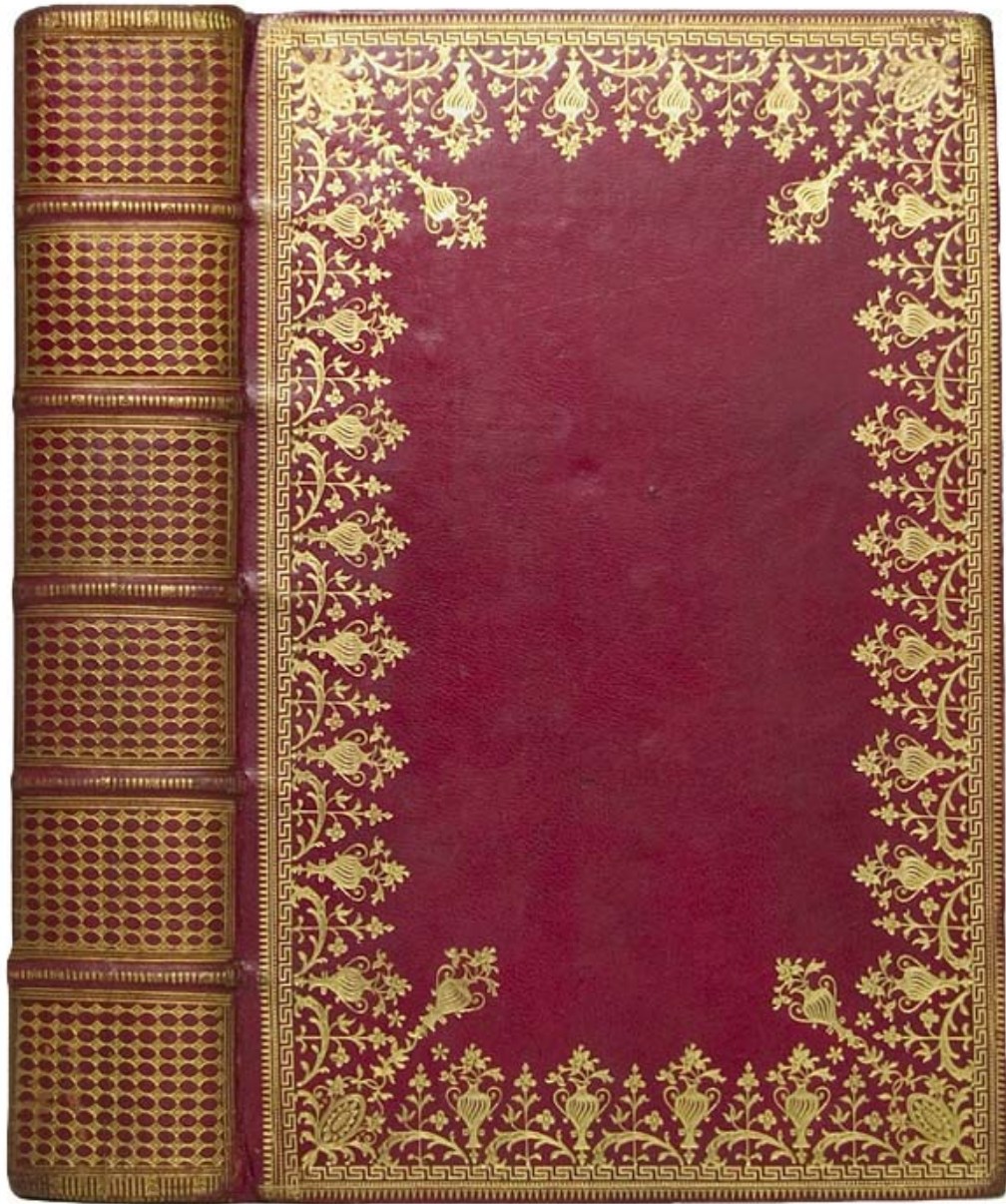
**14.** **The Book of Common Prayer**, And Administration of the Sacraments, And Other Rites and Ceremonies of The Church, According to the Use of The Church of England: Together with the Psalter or Psalms of David, Pointed as they are to be sung or said in Churches.

8vo. [244 x 150 x 50 mm]. [344]ff. Bound in contemporary red goatskin, the covers tooled in gilt with a wide border composed of a dog-tooth and "Greek-key" roll, and with repeated impressions of a vase with a flower, a floral stalk and frond, and a flower-head within an oval frame in the corners. The spine divided into six panels with gilt tooled bands, each panel filled with repeated impressions of a pallet of diamonds and semi-circles, the edges of the boards and turn-ins tooled with a gilt roll, plain pastedowns (over marbled endleaves?), gilt edges. (Corners slightly bumped and hair-line cracks in the joints).

Cambridge: by John Baskerville, Printer to the University; by whom they are sold, and by B. Dod, Bookseller, in Ave-Mary Lane, London, 1762. £1,500

Gaskell, *John Baskerville, A Bibliography*, 19.

This is the third and final Baskerville edition of the octavo Prayer Book. The first two were published in 1760. It was priced at 8s. 6d unbound, and the Royal Prayers now mention Queen Charlotte, whom George III had married on 8th September 1761. The "occasional prayers" (U7-2A7) are sometimes lacking, but are present in this case.



This is a fine copy, internally clean and in a well preserved binding. Two leaves protrude slightly out of square, but are not loose. The arrangement of the vase and flower and floral stalk and frond around the borders is very similar to that on two other bindings of *The Book of Common Prayer*, both published in 1770, illustrated as item 111 in Maggs Bros catalogue 893 and as item 154 in Maggs Bros catalogue 966. The tools are, however, different in detail.

It appears that the flyleaves have been pasted over the marbled endleaves. On the front flyleaf is a handsome hand-drawn and coloured coat-of-arms, with the motto "Recte Nec Dubie".

HAND-COLOURED FLORAL WRAPPERS

15. [CHIARI (Pietro)].

**L'Americana Ramminga** cioe Memorie di Donna Jnnez di Quebrada. Scritte da lei stessa, ed ora pubblicate da M.G. DIS. Sua confidente amica.

Engraved frontispiece in vol.1 and vignette on both title-pages.

First Edition. Two volumes. 8vo. [193 x 125 x 30 mm]. [1]f, v-viii, 139, [5] pp; vi, [ii], 118, [2] pp. Contemporary binding of hand-coloured woodblocked floral paper over paste-paper boards, uncut edges. (A few strips of paper missing on spines and extremities. "Di Luigi" written on the front boards in a contemporary hand). Contained within a new tan cloth drop-over box.

Venezia [i.e. Venice]: Angelo Pasinelli, 1763.

£1,800





A little trivial foxing and some light damp-staining in vol.1. The floral covers appear to have been produced in Parma, as printed at the foot of the sheet used for vol.1. "Di Luigi" has been added in hand, which may indicate the bookseller.

A delightful copy of this fictionalised historical account of the travels in America of Donna Innez de Quebrada. Full of incident, romantic escapades and local colour, the turbulent events of Innez's life take her to a number of places, including Mexico, Cuba and New England, in particular Boston (II, 88), before she returns to Europe. It has a graphic frontispiece by Giuliana Zuliani, depicting Innez escaping a fire by rowing boat. The novel is usually attributed to Pietro Chiari, though there is some doubt about this. OCLC lists Harvard, Princeton and Newberry only.



16. [DORAT (Claude Joseph)].

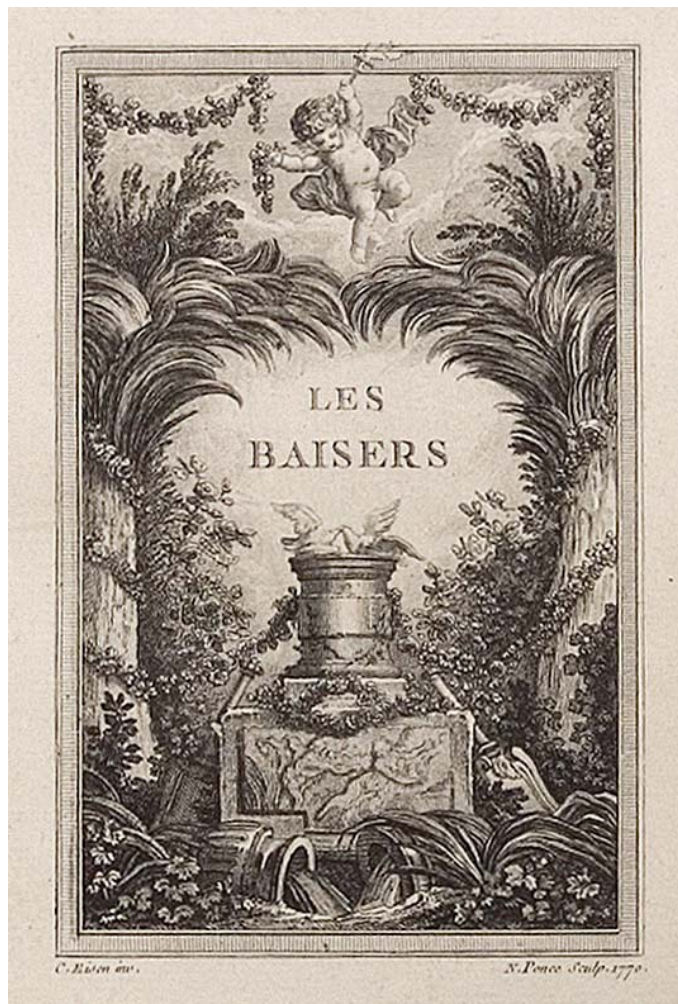
**Les Baisers**, Précédés Du Mois De Mai, Poème.

Additional engraved title-page by Ponce, one plate by de Longueil, title-page vignette by Aliamet, 44 head and tailpieces by Aliamet, Baquoy, Binet, De Launay, Lingée, de Longueil, Masquelier, Massard, Née, and Ponce, after Eissen and Marillier. The title-page in black and red and with headings in red.

First Edition, First Issue. 8vo. [207 x 132 x 16 mm]. 119pp. Bound c.1900 by Lortic (signed in gilt at the foot of the spine) in red goatskin, the covers with a gilt triple fillet border. Smooth spine divided into six panels with gilt compartments, lettered in the second and third, the others with a flower and sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, edges gilt over marbled.

A La Haye: et se trouve à Paris, chez Lambert, et Delalain, 1770.

£2,500

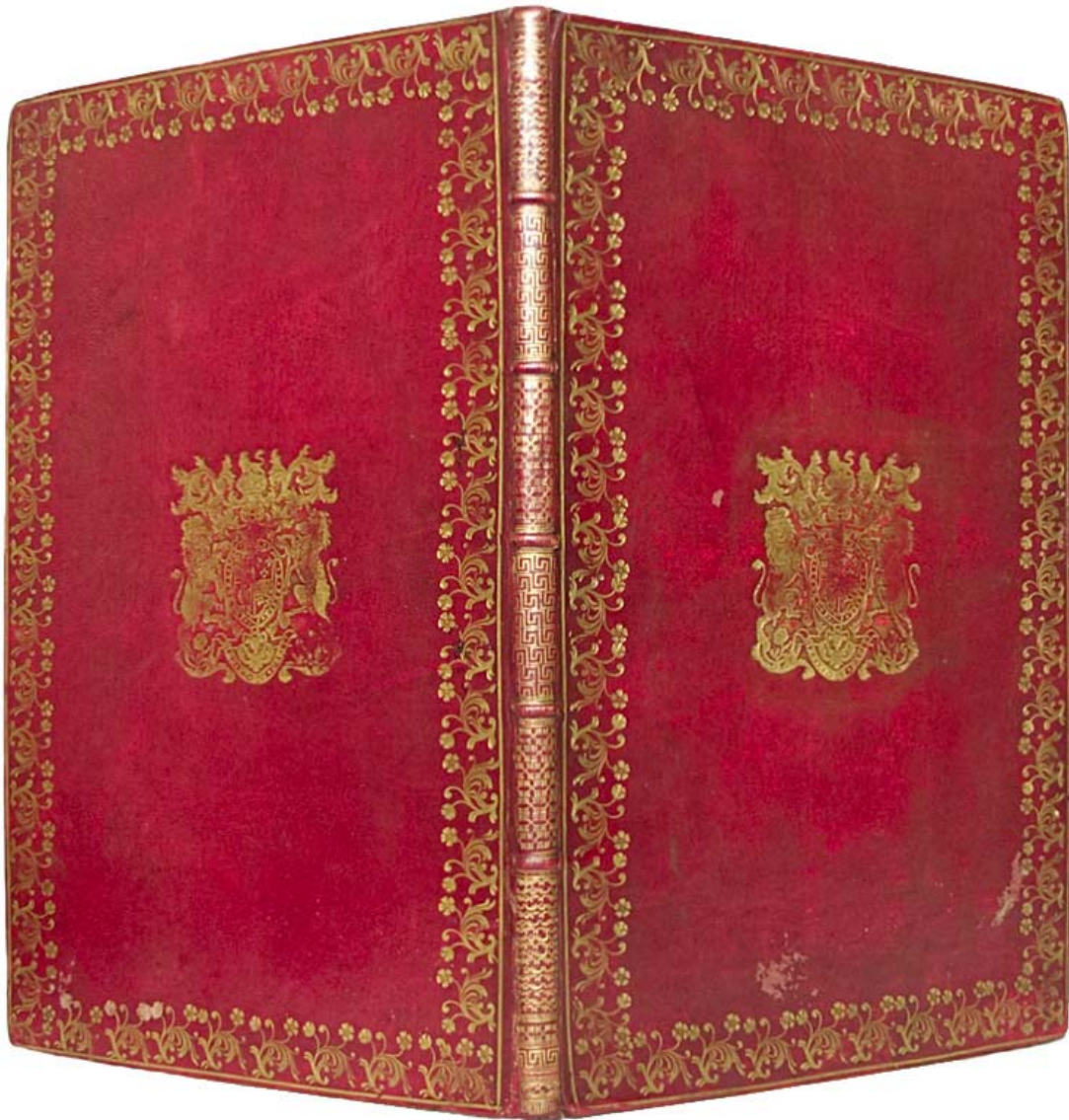


A few trivial spots but a very good copy of the first issue of the first edition on Holland paper with the title-page and headings in red and errors in pagination. All of the illustrations are after Eissen, except for two after Marillier.

Acclaimed by both Portalis and Cohen as "the masterpiece of the eighteenth century" and by Salomons as "one of the most gracefully and beautifully illustrated books ever produced".

"At first glance *Les baisers* seems to be one more "trifle light as air". Complaining of the price of a louis with Dorat demanded for "this magnificent pamphlet", Grimm maintained that there was no "girl at the opera who sells her kisses so dearly". But closer examination provides a different perspective. The twenty-two headpieces and twenty tailpieces

with which Eissen adorned Dorat's hundred odd pages of text turn the book into a veritable paean to voluptuousness. And far from being a handicap, the small scale of the illustrations intensifies their appeal. It made Eissen, the Goncourts remarked, "the man of the infinitely small feminine nude, of the duodecimo nude". This triumph of miniature art is the apotheosis of the vignette" .... "*Les baisers* needs to be seen in its first issue on Holland paper with ample margins and early impressions of the vignettes. Such copies may be readily identified by their title-pages in black and red and several errors of pagination in "*Les mois de mai*" - Ray, *The Art of the French Illustrated Book 1700 to 1914*, 31.



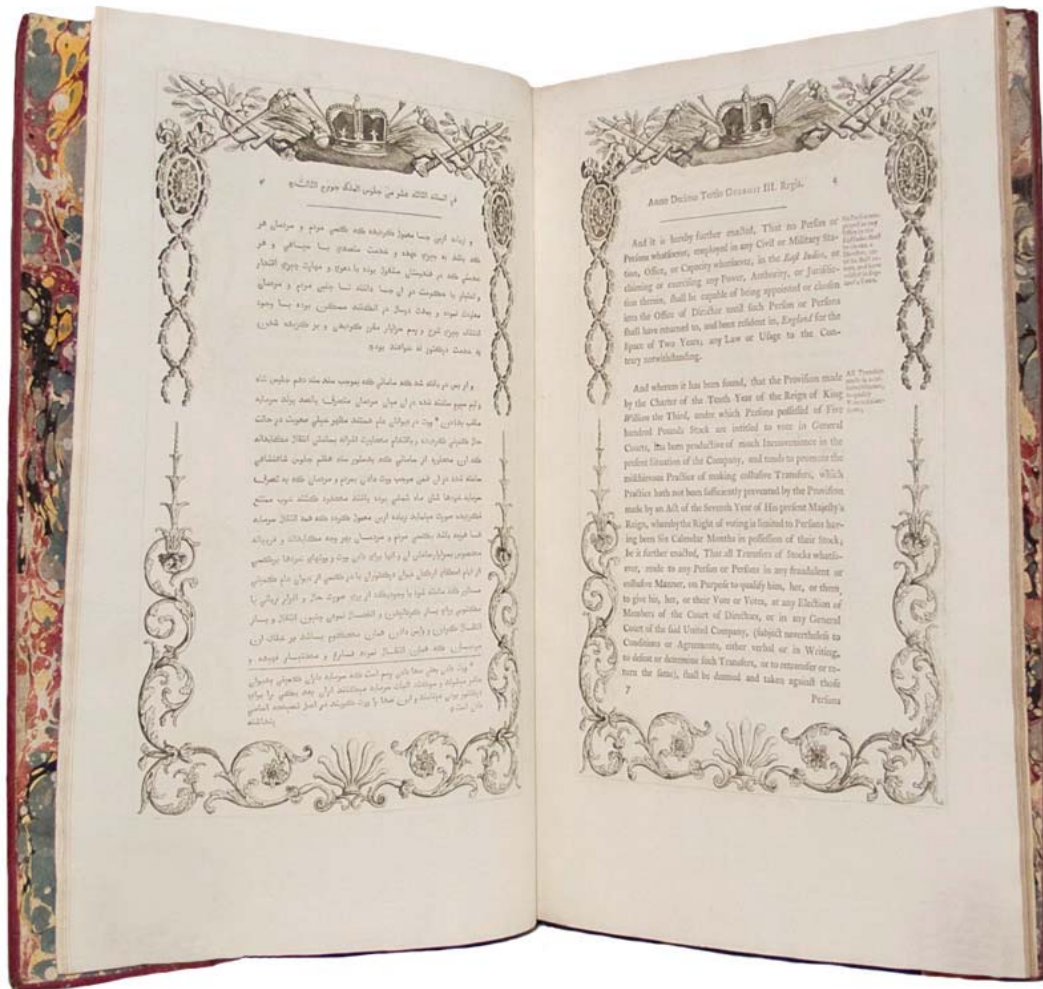
*THE KEY INDIA REGULATION ACT*

**17.** [EAST INDIA COMPANY].

**Anno Decimo Tertio Georgii III. Regis. An Act for establishing certain Regulations for the better Management of the Affairs of the East India Company,** as well in India as in Europe.

The text in English with facing Persian translation, each page printed within an engraved decorative border.

Folio. [381 x 245 x 18 mm]. 36, [1] ff. Bound in contemporary red goatskin, the covers tooled in gilt with a border composed of a thick fillet and repeated impressions of a large floral tool, with George III's arms at the centre. The spine divided into six panels, each tooled in gilt, the first and sixth with a repeated floral pallet, the second and fourth with a "Greek-key" pallet, the third and fifth with a quatrefoil pallet, the edges of the boards tooled with a gilt roll, marbled endleaves, gilt edges. (A few small patches of insect activity, a little rubbed). London: by Charles Eyre and William Strahan, 1774. £7,800



With the errata leaf (correcting several Persian phrases) mounted on the recto of the final blank leaf. A very good copy, evidently bound for presentation (possibly in India). This printing of the Act is very rare, with ESTC-online recording only six copies - two at the British Library, and Edinburgh University, the Home Office Library, Boston Athenaeum and University of Pennsylvania. The Act had previously been published in 1773 as pp.1299-1327 of *Anno Regni Georгии III. Regis Magnae Britanniae, Franciae, & Hiberniae, decimo tertio.....*

The 1773 *India Regulation Act* was the constitutional instrument that set in motion the process by which the British government began to take over the responsibilities for ruling British India, a process that was strengthened and speeded up by Pitt's India Act of 1784, and then by those of 1793, 1813 and 1833. In 1858 all the residual governing powers of the East India Company were to be fully devolved to the British government. The 1773 Act was itself a constitutional device for addressing the "India problem" - the "difficulty of adapting British ideas of law and government to a country possessed of totally different ideas on these matters... [and] the difficulty arising out the relations between the company and the state, and out of the different views which were held as to the rights of the company and the state to the company's territorial acquisitions" [Holdsworth, *History of English Law XI*, p.162]. The Act effectively established a partnership between state and company, an inevitable course of action which had taken account of the bad press the East India Company had had at home due to its recent history of abuse and maladministration. It heralded a lengthy and complex process of reform, of governance, of law, of accountability and of administration. Directors were in future to have limited terms of office and liberal salaries were to be paid in the hope that corruption might be eliminated. It fell to Warren Hastings, Governor-General from 1773 to 1785, to carry out the mammoth task of reconstruction.

**18. Componenti Poetici Di Varii Autori** In Lode Di Venezia Raccolti Nall'Ingresso Di Sua Eccellenza Il Signore Alessandro Albrizzi Alla Dignita Di Procuratore Di San Marco. Engraved frontispiece by Bartolozzi, title-page vignette.

Folio. [301 x 217 x 15 mm]. [3]ff, 120pp. Bound in the original Venetian flexible boards covered with green glazed paper, the sides blocked or stencilled in white with a rococo frame, enclosing a crowned rococo cartouche, with the Albrizzi arms on the front and interlocked initials of Venice on the rear. The spine decorated to a chain pattern, plain endleaves, yellow edges. (slight wear to the spine and with an old manuscript paper label at the head). Contained in a new green cloth drop-over box, lined with felt, the spine lettered on a black goatskin label.

Venezia [i.e. Venice]: Carlo Palese, 1792.

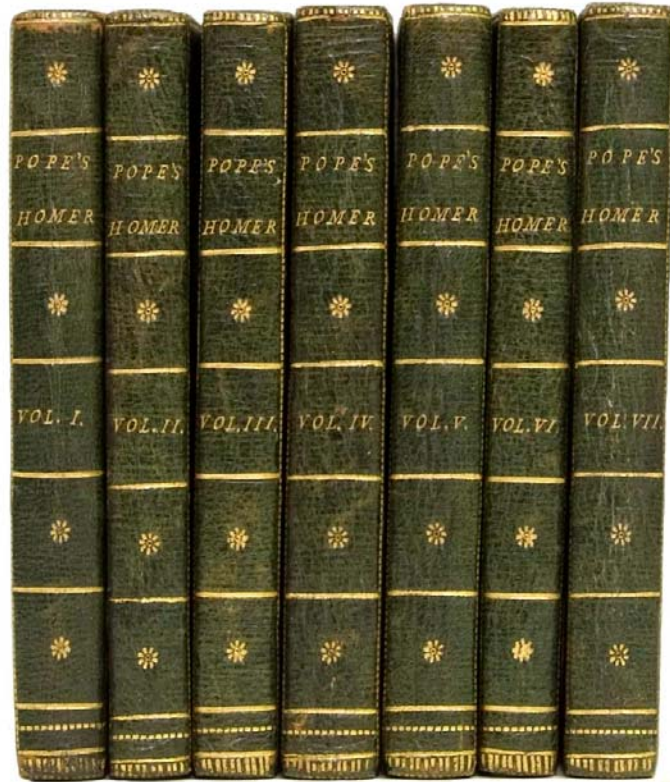
£1,250

One of six publications which commemorate the appointment of Alessandro Albrizzi to the office of Procuratore di San Marco.

A delightful Venetian decorated wrapper, with an exuberant design and in fine condition. A.R.A. Hobson, *French and Italian Collectors and their Bindings*, p.168, remarked that "the charming wrappers printed in colours from wood-blocks [were] the special contribution of

Venice to Italian eighteenth century binding". Their introduction was due to the brothers Giovan Antonio and Giovan Battista Remondini of Bassano, who revived an art that had flourished in Venice two centuries earlier. Production resumed about 1732 and in 1755 the Remondinis were granted a twenty year monopoly by the Venetian Government. By 1767 the firm was working at full capacity, with a great export trade (on which they were allowed exemption from Venetian customs dues) to Russia, Poland, Scandanavia, Provence, Switzerland, Spain, Portugal and South America. They offered a choice of flowered, gilt, coloured, or marbled papers, and a speciality was the wrappers decorated with the arms of the individuals honoured in the *livres d'occasion* printed to celebrate agreeable events. The white decoration on this example looks as if it may have been applied with a stencil rather than a wood block.





GREEN GOATSKIN

## 19. HOMER.

**The Works of Homer:** Translated from the Greek, into English Verse, by Alexander Pope. Two engraved frontispieces in vols.1 and 5, and single frontispiece in vols.2, 3, 4, 6 and 7, folding plate in vol.4.

Seven volumes. 12mo. [132 x 80 x 113 mm]. [2]ff, xvi, 184, 41 pp; [2]ff, 167, [1], 31 pp; 201, [1], 30 pp; [2]ff, 174, 18, 31, [2], [3]blank, 19-33 pp; 192, 19 pp; 187, [1], 13 pp; 169, [1], [28], 22, 16 pp. Contemporary binding of dark green goatskin, the covers with a gilt fillet border. Smooth spines divided into six panels with gilt compartments, lettered in the second and fourth panels, the others with a central star tool, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. (Slightly rubbed).

London: [by Rickaby] for Martin and Bain, 1794.

£1,250

A fine copy of a rare edition. ESTC records only nine copies (Jesus College Cambridge, Liverpool University, National Trust, University College, Stratford; Bethany College, College of the Holy Cross, Library Company of Philadelphia; Canterbury University).



25 VOLUMES IN ORIGINAL BOARDS

**20.** BRAYLEY (Edward Wedlake), BRITTON (John), and others.

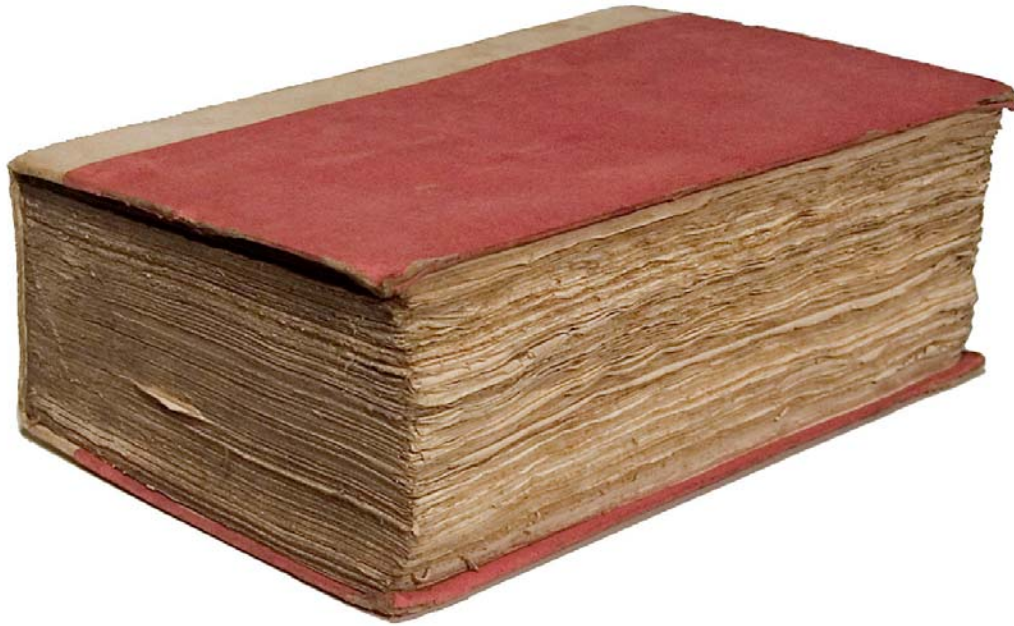
**The Beauties of England and Wales:** or, Original Delineations, Topographical, Historical, and Descriptive, of Each County. Embellished with Engravings.

Engraved frontispiece and engraved title in 24 volumes, and 683 plates.

18 parts bound in 25 volumes. 8vo. [232 x 150 x 1550 mm]. Bound in the original pink boards with white paper spines, lettered on blue paper labels, plain endleaves, uncut edges. (Most of the spines with very neat ink inscriptions listing the contents, one spine torn with loss to label, some tears, bumps and signs of wear).

London: by Thomas Maiden, for Vernor, Hood & Sharpe, etc [W. Wilson, then James Cundee for J. Harris etc], 1801-1816.

£2,500



The publication of *The Beauties of England and Wales* was a massive undertaking and can only be fully understood by examining a set in this state. There was a series of authors - Brayley (vols. 1-8, 10-11), Britton (1-6, 9, 15, 21, 22), Rev. Joseph Nightingale (12, 13, 18, 19), J. Norris Brewer (14, 17, 21), Rev. J. Evans (15, 17), Rev. J. Hodgson (16, 21), F. C. Laird (16, 21), Frederic Shoberl (20), John Bigland (23) and Thomas Rees (25). The dates on the title-pages are not consistent (1801, 1809, 1802, 1809, 1810, 1805, 1808, 1808, 1807, 1810, 1814, 1815, 1815, 1816, 1810, 1813, 1813, 1813, 1813, 1813, 1814, 1814, 1812, 1812, 1815). The first volumes were printed by Thomas Maiden, with W. Wilson taking over from vol.9, and finishing with J. and J. Cundee. Vernor and Hood gave way to J. Harris as the first named booksellers.

The labels on the first 15 volumes and the last volume state the number of engravings and the price in boards (between 12s 6d and 2l). The number of plates actually found in each volume does not always tally with the label - some have more, others less; not surprisingly as the plates for each county or region were issued over time and could only be collated and bound at the end of the enterprise. Vol.10 went without the engraved frontispiece and title, but these too do not always relate to the volume in which they were issued. There must have been a rush to the binders when the final volume was finally published, and Lowndes records the high prices that sets made in the early days ("Sotheby's in 1819, 25 volumes, half bound russia, 25l").

It is remarkable to find a set such as this in the original boards. The condition is variable - some of the volumes are fine, others show signs of wear and tear, with some occasional minor damp staining (particularly vols. 7 and 8). Overall they rate as very good, and this is the state in which they should remain.

**21. An Exmoor Scolding**, Between Two Sisters, Wilmot Moreman and Thomasia Moreman, As they were spinning; Also an Exmoor Courtship; Both in the Propriety and Decency of The Exmoor Dialect, Devon; To which is Adjoined a Collateral Paraphrase in Plain English, for explaining barbarous Words and Phrases.

Small 8vo. [187 x 106 x 10 mm]. 31pp. Bound in contemporary stained calf, the covers tooled in gilt with a border composed of a wide chain roll flanked by double fillets with a flower head in the corners, mitred to a panel composed of a rope and ball roll flanked by fillets with a floral tool in the inner corners. Smooth spine lettered vertically on a green goatskin label and tooled in gilt with various fillets and pallets, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves and edges. (Rebacked preserving original spine, tips of the corners exposed).

Exeter: by T. Brice, 1802.

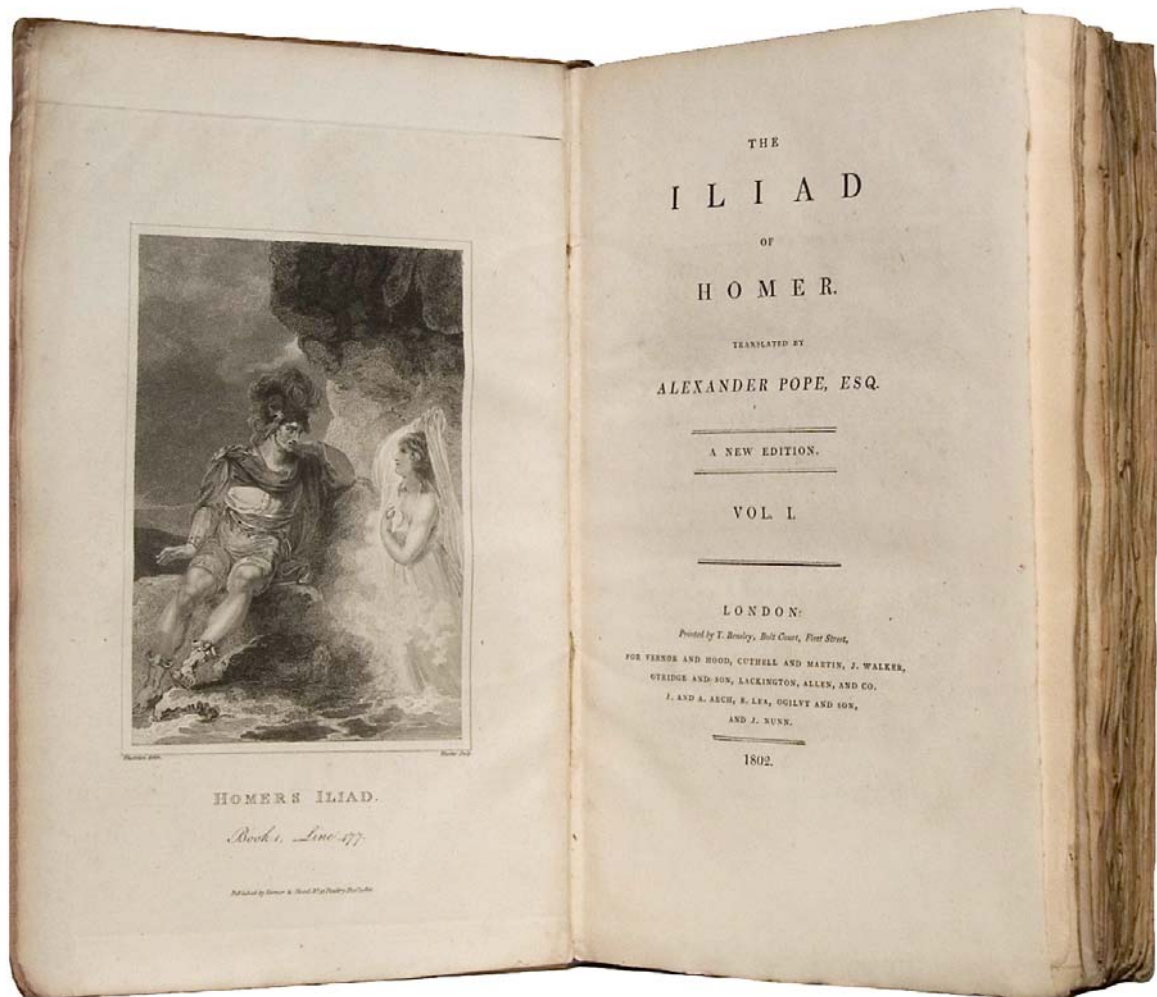
£500



A reprint of two famous dialect works first published together in the *Gentlemen's Magazine*, XVI, (1746), pp.352-55. A seventh edition added a glossary. This reprint, present at the Bodleian and Harvard, is of Thomas Brice's 1794 edition, which replaced the glossary with a parallel text in plain English. The *Exmoor Scolding* itself first appeared in 1727 in the weekly newspaper of the Exmoor printer Andrew Brice, to whom it is sometimes attributed.

The Preface names the author as "a blind itinerant fiddler (one Peter Lock of North-Moulton or its neighbourhood)", who collected the dialogues at the beginning of the eighteenth century. "Even near Exmoor, none but the very lowest class of people generally speak the language here exemplified; but most of the antiquated words are so expressive as not to be despised, tho' now grown obsolete, and no longer used by the politer Devonians, who in general speak as good modern English as those of any other county".





### ORIGINAL BOARDS

## 22. HOMER.

**The Iliad [and Odyssey] of Homer.** Translated by Alexander Pope, Esq. A New Edition.

Engraved frontispiece in each volume and woodcut plate in vol.4 and 5.

Five volumes. 8vo. [247 x 155 x 227 mm]. [2]ff, cxix, [i], 386, [2] pp; [2]ff, 537, [1], [2] pp; [2]ff, 407, [1], [60] pp; [2], lvi, 563 pp; [2]ff, 703, [1], [12] pp. Bound in the original pink paper covered boards, the spines lettered "Homer" in manuscript and numbered in arabic with a hand tool, plain endleaves, uncut edges, vols 4-6 partly unopened. (The pink faded, the spines a little stained, headcaps slightly chipped and corners bumped).

London: by T. Bensley, for Vernon and Hood, Cuthell and Martin, J. Walker, Otridge and Son, Lackington, Allen, and Co, J. and A. Arch, R. Lea, Ogilvy and Son, and J. Nunn, 1802.

£950

A fine copy, in the original boards. With an early pencil note inside of the front cover of vol.1: "5 vols. £3.15.0".

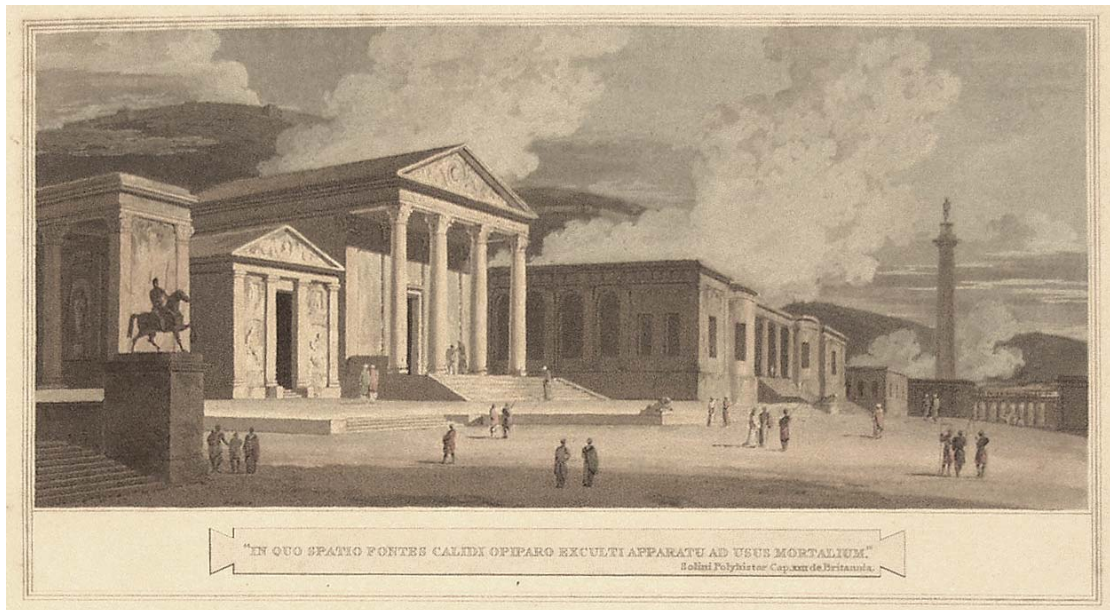
**23.** LYSONS (Samuel).

**Remains of Two Temples and Other Roman Antiquities Discovered at Bath.**

Engraved title-page with large hand-coloured aquatint headpiece and 12 aquatint plates (three of them folding).

Large folio. [590 x 445 x 10 mm]. [2]ff, 12pp. Bound in the original grey paper boards, with a printed label on the front cover, untrimmed edges. (Paper spine missing, sewing broken in places but holding, edges of the boards worn and sides rubbed). [3255]

London: sold by J. White, Cadell & Davies, T. Payne, G. & W. Nichol, G. & J. Robinson, Payne & Mackinlay, & Robson, 1802. £1,500



A few spots and minor marks in the margins, and the boards show some signs of wear, but still a very good copy. The work is rare, with only two copies in Auction Records and none currently available on-line. Nor does it appear in *Abbey, Scenery of Great Britain*.

The Temple of Minerva had been discovered at Bath in 1790, when the foundations were being dug for the new Pump Room and Baths. Lysons presented scale illustrations of the remains, together with a reconstruction of the parts and the whole as they may have been. In the prefatory Advertisement he announces that they were "drawn with the most scrupulous accuracy; and I am happy to say that I can with confidence offer them as such, having been so fortunate as to obtain the able assistance of Mr. Robert Smirke, jun. by whom the whole of the architectural parts have been carefully measured and drawn. This part of my work also derives great advantage from the assistance of Mr. William Daniell, whose experienced hands will be easily recognised in the Plates". This is the earliest known work by Smirke (1780-1867), who went on to design the British Museum. William Daniell (1769-1837) was the landscape painter best known for his views of India and around the coast of Great Britain.



FOUR DARTON CHILDREN'S BOOKS

**24.** [DARTON AND HARVEY (publishers)].

**The Prize for Youthful Obedience. Part I.** Copper-engraved title-page vignette and 16 copper-engravings in the text.

12mo. [158 x 94 x 20 mm]. [24]ff. Bound c.1813 in quarter green sheepskin, marbled paper sides, smooth spine divided into six panels by gilt fillets, plain endleaves, light yellow edges. (Upper joint repaired, spine worn, sides rubbed).

London: printed and sold by Darton and Harvey, 1803.

£2,000

Darton, *The Dartons*, G787(4).

Closely cut at the head, with loss to two of the illustrations in the text, and touching others. The title-page has a cropped inscription: "Ann Marston the gift of her friend E. Finch. Jan 16th 1812". First published in 1800, and again in 1801, 1802 and 1803. A second part was also published, though copies are only known from 1801 onwards.

"Reviewing the work, on the whole sympathetically, the *Guardian of Education* (1803) criticised points of detail in Part I, objecting for instance to grown-ups sanctioning the use of dogs to draw children's chaises and to a boy being represented as *pleased* at seeing two of his fellows punished. It also considered the illustration of the wolf and lamb (probably, like "The Woodman" by Isaac Taylor junior) as "too terrific".



[Bound with]

**The Prize for Good Children. Part II.**

Copper-engraved title-page vignette and 18 copper-engravings in the text.

12mo. 46pp.

London: printed and sold by Darton and Harvey, 1807.

Darton, *The Dartons*, G786.

Closely cut at the head, touching a few of the illustrations, and with a cropped inscription on the title-page: "Ann Marston the gift of her Mother Jan. 30 1812". The first part was a rewritten version of **The Prize for Youthful Obedience. Part I.**

[And]

**Familiar Lessons for Children**, Intended as an Early Introduction to Useful Knowledge.

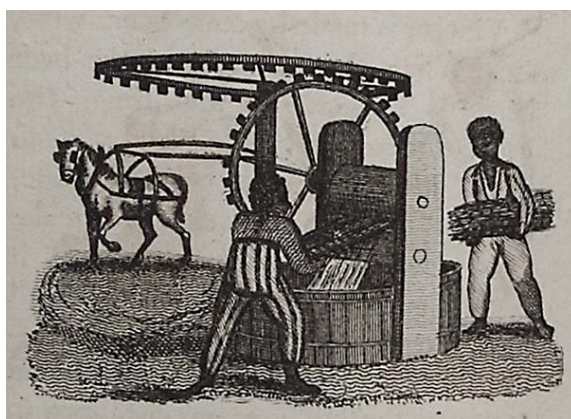
Copper-engraved title-page vignette and 20 copper-engravings in the text.

12mo. vi, 7-48pp.

London: printed by and for Darton and Harvey, 1806.

Darton, *The Dartons*, G317(2).

Closely cut at the outer margin, touching two of the illustrations. Cropped inscription at the head of the title "[Ann Marston the gift of] her Mother Jan 14 1813". Previously published in 1803, there was also a Philadelphia edition of 1804. "A passage on sugar and slavery is accompanied by an illustration of a horse-drawn cane press tended by two black men. The lead tank pictured on p.[41] is marked "J.H.1806" (? Joseph Harvey)".



[And]

**My Real Friend, or, Incidents in Life, Founded on Truth.** For the Amusement of Children. Second Edition corrected.

Copper-engraved title-page vignette and 17 copper-engravings in the text.

12mo. iv, 5-48pp.

London: printed by W. Darton, jun, 1812.

Darton, *The Dartons*, H1119(2).



With a slightly cropped inscription at the head of the title: "Ann Marston - Ely Place Feb. 1813. the gift of her Mother". Previously published in 1810 as *My Friend, or Incidents in Life...*

With an ink inscription on the front pastedown "Ann Marston. Ely Place", followed by a pencil note "Blake. very scarce!!!". The *Gentleman's Magazine* recorded the death on 20th February 1817 of "Mrs Marston, of Canonbury-Square, late of Ely-place".

**25.** [STAHL (J.F.P.) - printer].

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

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

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

Darmstadt: Joh. Fr. Pet. Stahl, 1804.

£750

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



26. GILPIN (William).

**Observations on Several Parts of Great Britain, Particularly the High-Lands of Scotland**, Relative Chiefly to Picturesque Beauty, Made in the Year 1776. Third Edition in Two Volumes.



40 tinted aquatint plates and maps, with tissue guards.

Two volumes bound together. 8vo. [227 x 140 x 40 mm]. xxviii, 221, [3] pp; viii, 195 pp. Contemporary binding by T. Wickham of Maidstone (with his printed label inside the front cover) of half green calf, marbled paper sides, smooth spine divided into six panels by four gilt fillets and a foliate pallet used twice, lettered in the second panel on a red goatskin label, the other panels with a large central medallion, marbled endleaves, sprinkled edges. (Slightly rubbed and the marbled paper worn away in patches).

London: [by Strahan and Preston] for T. Cadell and W. Davies, 1808. £500

Previously published in 1789 and 1792. A few spots, but a very good copy.

On the front endleaf is a pencil note: "Books 1.16.0. Binding 2 vols in one -6-", with a total of "2.2.0". The volume has a pink binder's label, which reads "T. Wickham. Bookseller & Binder. Week Street, Maidstone. Magazines, Reviews &c". Thomas Wickham is recorded in Ramsden, *Bookbinders of the United Kingdom (Outside London) 1780-1840*, p.173. There was a binding with his label in the Munby Collection, on a book of 1810, but with the date 1814 on the spine. Another, on a book of 1812, is no.74 in Spawn and Kinsella, *Ticketed Bookbindings from Nineteenth Century Britain*.

PRESENTATION COPY

27. [ILLINGWORTH (Rev. Cayley)].

**A Topographical Account of the Parish of Scampton** in the County of Lincoln, and of the Roman Antiquities lately discovered there; together with Anecdotes of the Family of Bolle.

Engraved title with a large vignette of Parsonage House by Basire after Sophia Illingworth, frontispiece map and folding map (both partly hand-coloured), hand-coloured folding plate of the Roman mosaic pavement by William Fowler, large folding pedigree and arms of the Bolle family, 8 single page plates and engraved plan on p.19.

First Edition. 4to. [280 x 215 x 19 mm]. [1]f, 63pp. Bound in contemporary red goatskin, the covers tooled in gilt with a border of thick and thin fillets, a repeated double drawer-handle tool and a medallion in the corners, enclosing an outer panel of two fillets broken with intersecting gouges, and a large inner panel of a fillet with cornerpieces built up from small tools on a studded background. The spine divided into six gilt panels with double bands, lettered in the second panel, the others elaborately tooled on a studded background,

the edges of the boards tooled with a gilt fillet and the turn-ins and matching inside joints with gilt rolls and ornaments, light blue silk doublures and endleaves with a gilt thick and thin fillet border and a floral tool in the corners, gilt edges, blue silk marker. (The lower cover slightly faded and a few very minor marks).

[London: 1808].

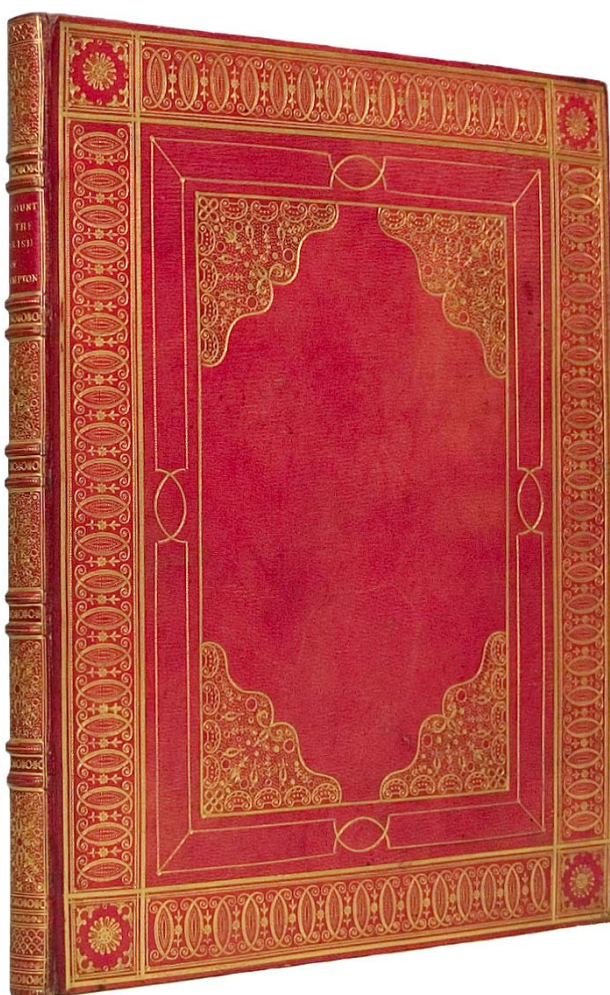
£2,000

Martin, *Bibliographical Catalogue of Privately Printed Books*, pp.177-8.

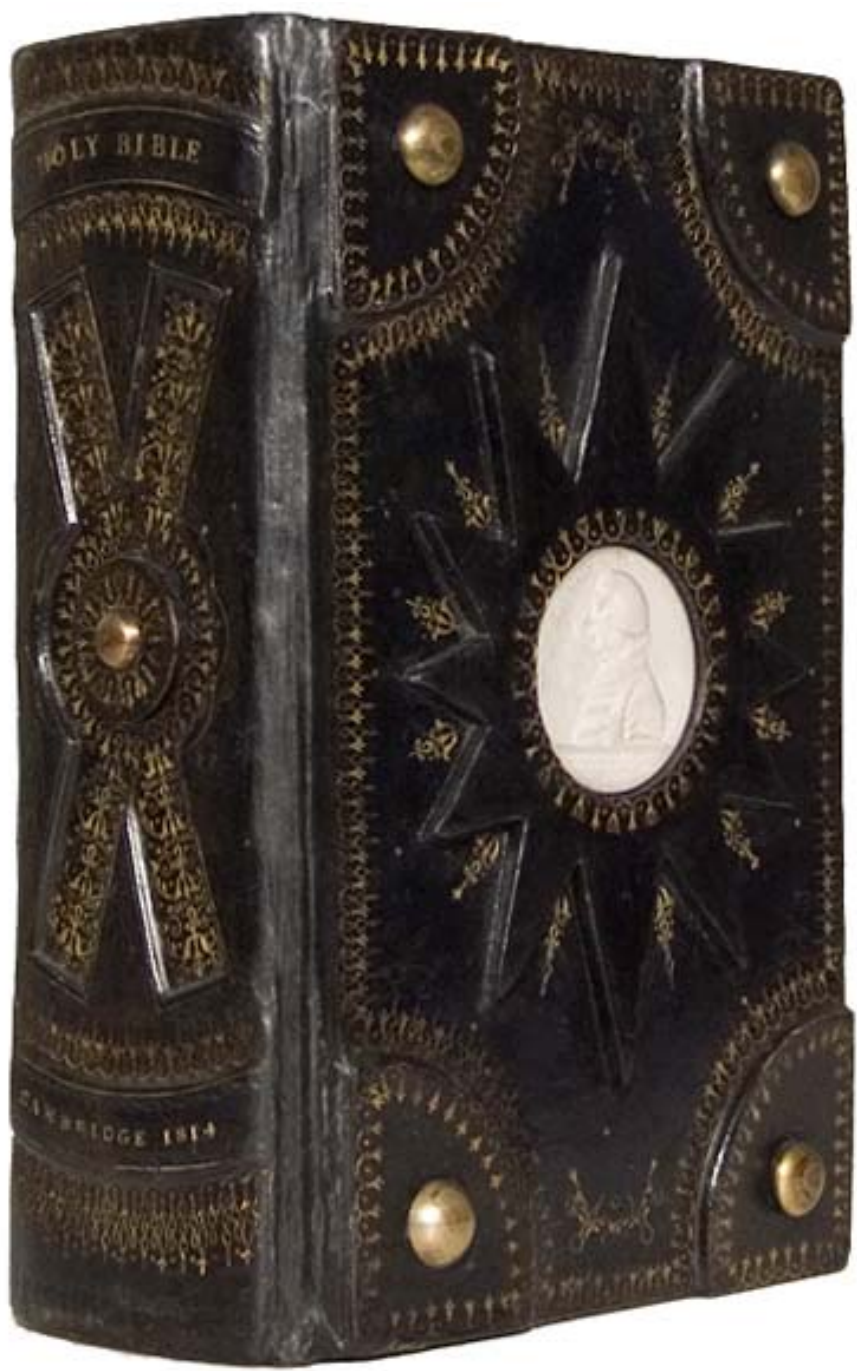
Some offsetting from the plates but a fine copy. The binding is splendid and is very similar in design to a signed Staggemeier and Welcher binding on a copy of Burges's *The Birth and Triumph of Love*, 1796, which was illustrated as item 11 in my catalogue 10. None of the tools are the same, though it could be the work of one of these two after they separated in about 1810.

This is the first edition, with the preface dated 1st March 1808. Illingworth identifies himself as the author and states that "a few impressions only have been printed, to distribute amongst his literary friends".

A second edition was published by Cadell and Davies in 1810, with variations (the text ends on p.65). Illingworth was Rector of Scampton and he offered this work as "his mite towards an History of his County". He had been involved in the excavation of the local Roman villa in 1795, and this brought him into contact with William Fowler, who contributed the fine hand-coloured plate of the pavement and supplied the drawing of the Monument of Sir John Bolle. The views of the Gateway to the Hall and the Church were engraved by Basire from the originals by Nattes.



This copy is inscribed at the head of the preface "To Captain Thomas James Birch, 1st Life Guards from the Revd. Cayley Illingworth". The first letter of the inscription is slightly trimmed at the head, indicating that Birch probably had the book bound after it was given to him.





**28. The Holy Bible**, Containing the Old and New Testaments; Translated out of the Original Tongues; and with the Former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be Read in Churches. Stereotype Edition. 8vo. [243 x 150 x 100 mm]. 1290pp. Contemporary binding of black goatskin, the covers tooled in gilt and blind with raised fan-shaped cornerpieces with bosses, and raised star-shaped centrepiece inlaid with a white (wax?) medallion under glass, of George III on the front and the Prince of Wales on the rear. The spine with a large sunken cross with a raised circular centre with a boss, lettered above and below on two raised curved bands and tooled in gilt and blind, turn-ins and matching inside joints tooled in gilt and blind, black paper doublures and endleaves, gilt and gauffered edges. (Joints, tips of the stars and corners neatly repaired and refurbished, new endleaves).

Cambridge: printed by J. Smith, Printer to the University, for The British and Foreign Bible Society, 1814. £2,800



This is an extraordinary binding, on many levels, making it almost a work of sculpture. The medal of the Prince of Wales on the rear is signed at the foot "T. Wyon F. / P. Rouw D." It was designed by Peter Rouw (1770-1852), who was appointed Sculptor [&] Modeller of Gems to H.R.H. the Prince of Wales in 1807, and made by either Thomas Wyon the elder (1767-1830), who was appointed Chief Engraver of His Majesty's Seal in 1816, or his son Thomas (1792-1817), who became Chief Engraver at the Royal Mint in 1815. The star on the covers and saltire in the spine may have heraldic associations. Could it have been intended for presentation to a member of the royal family?



"GOOD HEAVENS"

**29.** AUSTEN (Jane).

**Emma:** A Novel. In Three Volumes. By the Author of "Pride and Prejudice," &c. &c. First Edition. Three volumes. 12mo. [181 x 106 x 70 mm]. [2]ff, 322pp; [1]f, 351, [1] pp; [1]f, 363, [1] pp. Bound in contemporary or early half calf, blue marbled paper sides, the spines divided into six panels, and lettered in the second and fourth panels on later green goatskin labels, the other panels tooled later with a blind floral vase, plain endleaves, lightly sprinkled edges. (Slightly rubbed, a few sheets or sections slightly protruding from the text blocks).

London: [by C. Roworth and J. Moyes] for John Murray, 1816.

£15,000

Bound without the half titles. Marginal tears repaired B5 in vol.1, and G8, M3 and Q8 in vol.2, small strip (c.8 x 85 mm) restored at the head of title-page in vol.2, small loss to head of B9 and fore-edge a little ragged N1 in vol.3. Occasional minor spotting or light browning. A very good copy. A flower has been pressed between pp.200 and 201 in vol.1, and there are a number of pencil notes in vol.3 - an early reader has crossed out "Good God" and substituted "Good heavens" on pp.168, 173, 177 and 196. The labels and decoration of the spine probably dates from c.1960 but the bindings appear to be original.

#### OLIVE GOATSKIN AND GAUFFERED EDGES

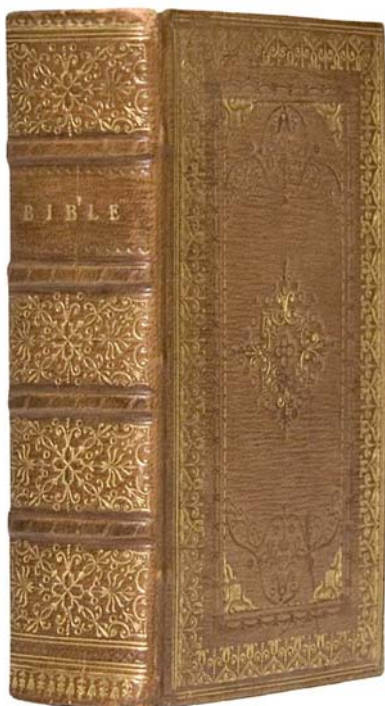
**30. The Holy Bible** Containing The Old Testament and The New; Translated out of The Original Tongues; and with the Former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be read in Churches.

12mo. [122 x 70 x 33 mm]. Contemporary binding of straight-grained olive goatskin, the covers with a gilt border of double fillets and an ornamental roll, enclosing a panel formed by a gilt broken fillet with a scallop tool at the corners along with blind rolls and a canopy of small tools at the head and foot, with a circular centrepiece composed of small gilt and blind tools. The spine divided into five panels, the bands tooled in blind, lettered in the second panel, the others elaborately gilt tooled, the edges of the boards tooled with a gilt roll, wide turn-ins and matching inside joints tooled in gilt, green watered-silk doublures and endleaves with gilt tooled borders, gilt and heavily gauffered edges. (Very slightly rubbed at the extremities).

London: [by Corrall] for George Eyre and Andrew Strahan, 1816.

£900

Darlow & Moule / Herbert 1637.



The text is printed in small type on fine paper. The binding is very elaborate, with the combination of blind and gilt tooling on the covers, the silk doublures and endleaves with additional gilt tooling, and the ornately gauffered edges.

Ink signature of Frederick Monson at the head of the title, and with a gift inscription to him, dated 1821, on the facing endleaf. Pencil signature of William Rees-Mogg, dated 1956.

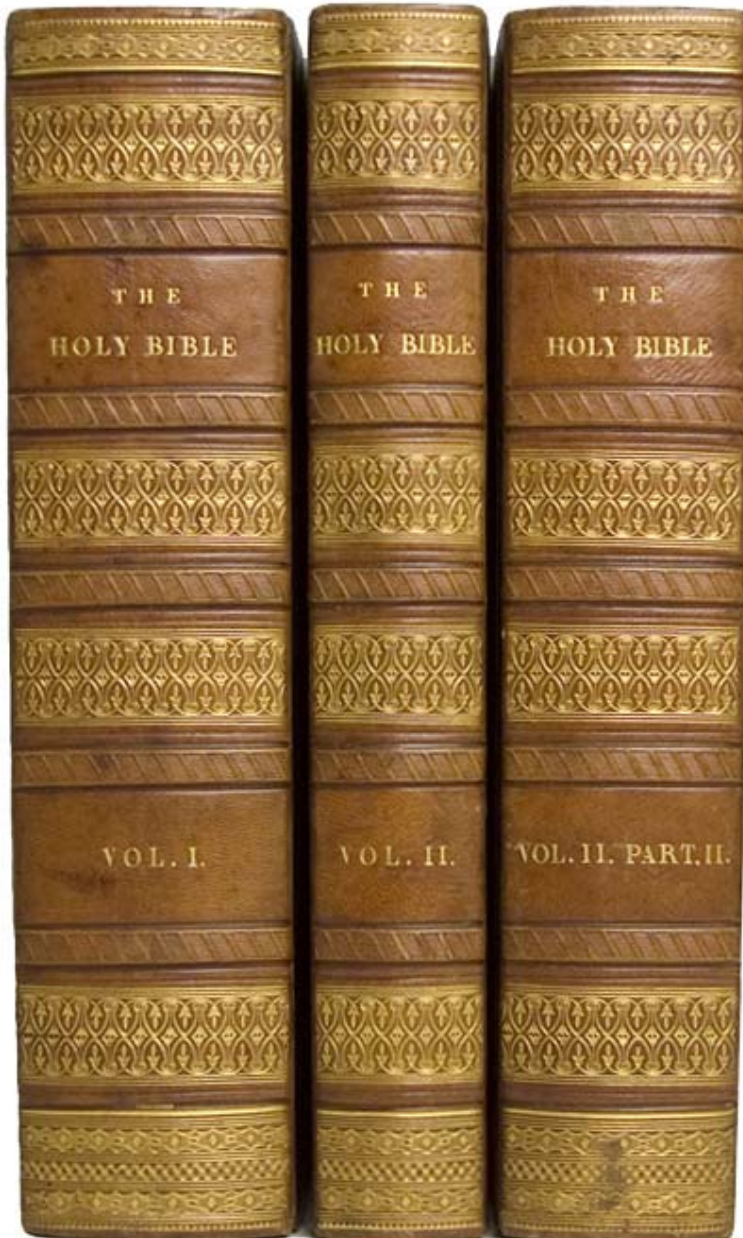


**31.** **The Holy Bible**, According to the Authorized Version; with Notes, Explanatory and Practical; Taken Principally from the most Eminent Writers of the United Church of England and Ireland: Together with Appropriate Introductions, Tables, Indexes, Maps, and Plans: Prepared and Arranged by the Rev. George D'Oyly, D.D. and the Rev. Richard Mant D.D. (now Lord Bishop of Killaloe) late Domestick Chaplains to His Grace the Lord Archbishop of Canterbury. Under the Direction of The Society for Promoting Christian Knowledge. For the Use of Families.

Engraved plates and maps printed on pink paper.

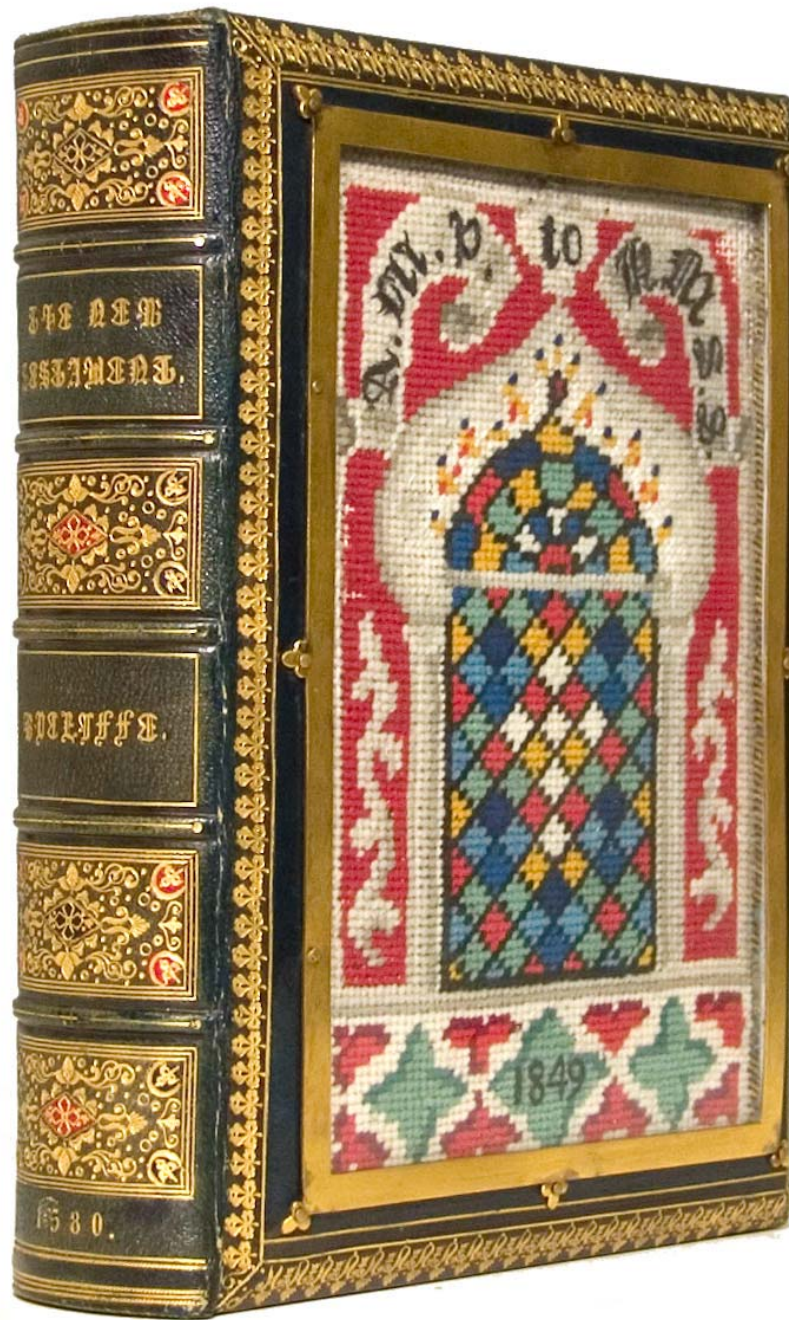
Two volumes bound in three. 4to. [313 x 238 x 184 mm]. Contemporary binding by Thouvenin (signed in gilt at the foot of the spine of vol.1), the boards covered in marbled paper, with calf tipped corners. Calf spines, divided into six panels by thick bands, each tooled in blind, lettered in the second and fifth panels, the others tooled in gilt with a repeated roll, and with two further rolls at the head and foot, marbled endleaves, uncut edges. (Slightly rubbed).

Cambridge: by J. Smith for The Society [for Promoting Christian Knowledge], 1823. £1,250



Not in Darlow & Moule / Herbert, but COPAC lists copies at Glasgow and Cambridge.

Occasional light spotting but a fine copy in a most attractive French binding. Joseph Thouvenin (1790-1834) trained under Bozerian and set up his own bindery in 1813. He soon became famous, and was even mentioned in the pages of Balzac and Stendhal. His bindings are distinguished by forwarding and finishing (often combining blind and gilt tooling) of technical perfection. For further information see Ramsden, *French Bookbinders, 1789-1848*, p.204; Flety, *Dictionnaire des Relieurs Français ayant exerce de 1800 a nos jours*, p.168; and Culot, *Relieurs et reliures décorées en France à l'époque romantique*, pp.560-1.



*BOUND BY BEVAN*

**32. The New Testament in English** translated by John Wycliffe circa Mccclxxx. Now first printed from a contemporary manuscript formerly in the Monastery of Sion Middlesex late in the Collection of Lea Wilson FSA.

Frontispiece and title printed in red and black, black letter, ornamental initials.

4to. [240 x 172 x 60 mm]. Contemporary binding by Bevan (signed with an ink pallet on the front endleaf) of dark blue hard-grained goatskin over bevelled boards, the covers with a gilt border of fillets and a repeated ornamental tool, enclosing on the front cover a needlepoint panel of a stylized stained glass window stitched in red, blue, green, yellow and white wools against a white, red, grey and green ground, with an embroidered description at the top "A.M.P. to H.M.S.S." and at the foot "1849", glazed and in a brass frame secured by ten rivets;

the lower cover with a large stylized window panel in gilt with green, brown and red goatskin onlays. The spine divided into six panels with gilt compartments, lettered in the second and fourth and dated ("1380") at the foot, the other panels tooled in gilt and with coloured onlays; the edges of the boards tooled with a gilt fillet, the turn-ins and matching inside joints tooled in gilt with a repeated ornament filled with coloured onlays, blue silk doublures and endleaves, the doublures with a large central mosaic panel of coloured onlays and tooled in gilt, gilt and gauffered edges. (The spine a little faded and joints slightly rubbed). Contained within a later full black goatskin drop-over box.

Chiswick: by Charles Whittingham for William Pickering, 1848.

£3,500



Darlow & Moule / Herbert 1868.

A remarkable and obviously unique binding. Charles Stanley Bevan is recorded as being in business at 1 Chapel Place South, Audley Street, London by 1839, and in 1844 he moved to 5 Chapel Place. The firm continued as Charles Bevan & Son from 1854 until 1858. No bindings by Bevan are featured on the British Library Database of Bookbindings or in Spawn and Kinsella, *Ticketed Bookbindings from Nineteenth-Century Britain* or anywhere else that I can see. This may have been his masterpiece.

Leather booklabel of Paul Chevalier. Sold Christie's New York, 9/11/1990, lot 11.

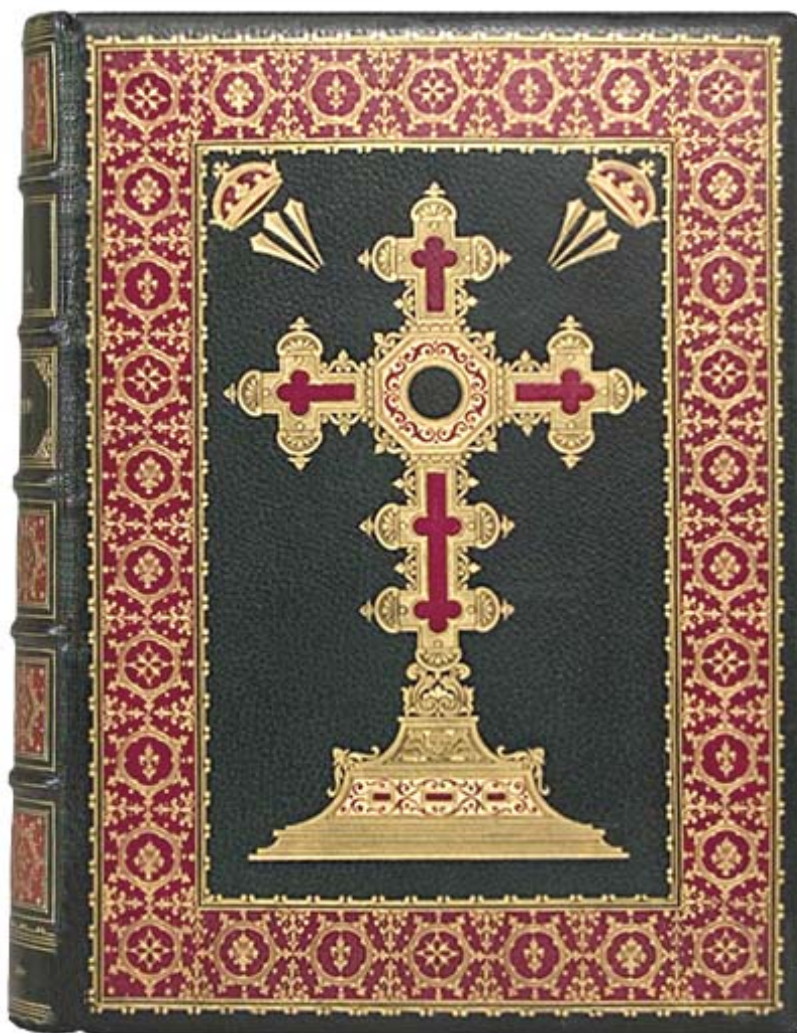
**33. Lives of the Saints;** enriched with Fifty-one full page Miniatures, in Gold and Colours, the Text within engraved Borders, from Ancient Books of Devotion.

51 chromolithographed plates by F. Kellerhoven after Ledoux. Title printed in red and black, the text within pictorial and decorative borders.

Large 4to. [292 x 208 x 70 mm]. [3]ff, 374, [4] pp. Contemporary binding by Zaehnsdorf (signed in gilt on the front turn-in) of green goatskin over bevelled wooden boards, the covers tooled in gilt with a wide border of onlaid red goatkin decorated with roundels containing a vase, fleur-de-lis, etc surrounded by fleurons, enclosing a large cross with red goatskin onlays and a crown in the upper corners. The spine divided into six panels, lettered in the second and third and at the foot, the other panels with compartments of onlaid red goatskin, tooled in gilt in a similar fashion to the borders, the edges of the boards and turn-ins tooled in gilt, marbled endleaves, gilt edges.

London: [by J. Ogden and Co. for] John Camden Hotten, 1869.

£3,500



The plate of St. Fiaker is bound opposite p.260 (rather than p.268). The fly-leaves and half-title are spotted but it is otherwise a fine copy of this splendid book. The text is an abridged translation of H. L. Camus de Riancey's *Vie des Saints* and the fine chromolithographed plates were printed in Paris by Hangard Mauge.

The binding shows Zaehnsdorf off at their very best, and the crowns on the covers may indicate that it was intended for royal approval. Joseph Zaehnsdorf was born in Hungary in 1816 was was apprenticed in Stuttgart at the age of

fifteen. He then went on to work in Austria, Switzerland and France. In 1837 he came to London to visit his brother, who was a jeweller, and spent three years working for Westley & Co. and then for Mackenzie. In about 1842 he started on his own and from 1858 he employed the French finisher Louis Genth. He was later joined by his only son, Joseph William, who was born in 1853. Joseph senior died in 1886, but the firm flourished under his son's guidance and was awarded the Royal Warrant.

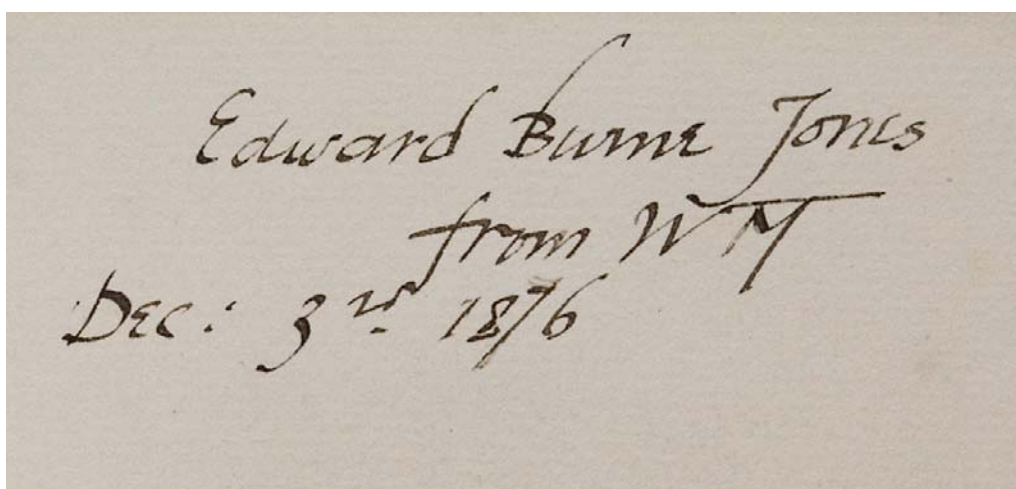
### 34. MORRIS (William).

**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.

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

£4,500



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).



### 35. CUPID & PSYCHE.

**The Most Pleasant and Delectable Tale of the Marriage of Cupid and Psyche.** Done into English by William Adlington of University College in Oxford with a Discourse on the Fable by Andrew Lang, late of Merton College in Oxford.

Etched frontispiece.

8vo. [194 x 130 x 20 mm]. Near contemporary binding by Cedric Chivers of Bath (with blind stamp) of blue goatskin, the covers tooled in gilt with a triple fillet border, mitred to a double fillet panel with large leafy scrolls at the head and foot. The spine divided into six panels, lettered in the second and the fourth and at the foot, the other panels with a central gilt ornament, the turn-ins and matching inside joints tooled in gilt, vellum doublures with watercolour paintings of yellow flowers signed "AS" (Alice Shepherd), gilt decorated paper endleaves, top edge gilt, the others uncut. (Spine slightly faded).

London: by David Nutt, 1887.

£1,500

A fine copy, neatly bound by Chivers with delightful painted doublures by Alice Shepherd. She was trained by Mary Ann Bassett and began working for Chivers at Portway, Bath, in about 1897. She was put in charge of a department of five women employed to design, illuminate and colour vellum and to work on embossed leather. A number of her bindings were shown at the Library Bureau in London in 1897, and others were illustrated in the *Art Journal* and Chivers's *Books in Beautiful Bindings*.



"VIOLET FANE FROM PROTEUS"

**36.** BLUNT (Wilfrid Scawen).

**The Love-Lyrics & Songs of Proteus** by Wilfrid Scawen Blunt with the Love-Sonnets of Proteus by the same Author now Reprinted in their Full Text with many Sonnets Omitted from the Earlier Editions.

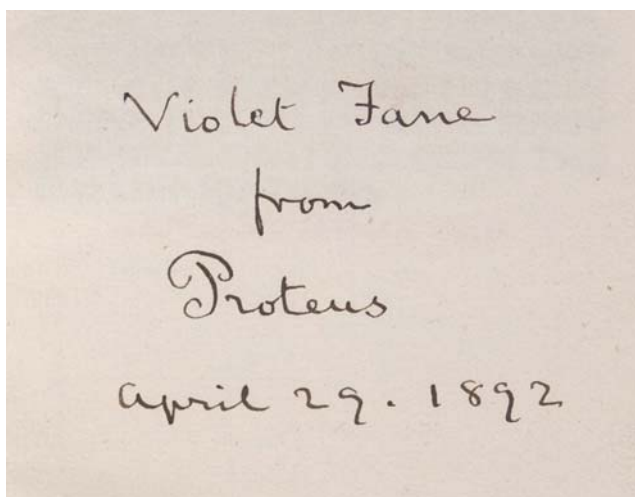
Printed in red and black in Golden type, two woodcut borders, each poem opening with a woodcut initial by Hooper after Morris, woodcut press device after Morris on the colophon leaf.

Small 4to. [209 x 143 x 30 mm]. [1]f, vii, [i], 251 pp. Bound in the original vellum [by J. & J. Leighton] with yapp edges, spine lettered in gilt, plain endleaves, uncut edges. (Ties detached, retaining three, lightly maked and slightly bowed). Contained within a new full green goatskin drop-over box, lined with suede, the front cover blocked in gilt with the Kelmscott device, incorporating red and white onlaid flowers, the spine divided into six panels, lettered in the second, third and at the foot.

Hammersmith: Kelmscott Press, 1892.

£2,000

Limited to 300 copies on flower paper. This is a presentation copy from Blunt to his erstwhile lover "Violet Fane", the subject of sonnet LV, "St. Valentine's Day". It is inscribed in ink on the front fly-leaf "Violet Fane from Proteus April 29. 1892".



The writer Mary Singleton (1843-1905) achieved a *succès de scandale* with her collection of poetry *From Dawn to Noon* (London, 1872),

published under the pseudonym "Violet Fane". She swiftly established herself in London literary and artistic society, counting Wilde, Robert Browning, Swinburne, and Whistler amongst her circle. In the early 1870s she committed a very public affair with Blunt's cousin, the diplomat Philip Currie, whom she married after the death of her husband in 1893, and in 1880 she began a relationship with Blunt. "Her combination of wit and emotion sparked off in Wilfrid a new electric storm of poetry" (E. Longford, *A Pilgrimage of Passion* (London, 1979), p.161), producing sonnet LV, "St. Valentine's Day", which uses the description of a hunt as its conceit, ending: "I seem to see and follow still your face. / Your face my quarry was. For it I rode / My horse a thing of wings, myself a god"). The relationship between Blunt and Singleton did not last for long, but he kept in his papers a bunch of everlasting flowers tied with a crimson ribbon given by her and the two remained friends. This copy was inscribed to her shortly after his return from Egypt (where he had been since the beginning of the year), and is one of the earliest copies to be inscribed: the only earlier copies that can be traced are those inscribed to Frederick Locker-Lampson (22 April 1892) and Jane Morris (received by her on 26 April 1892).

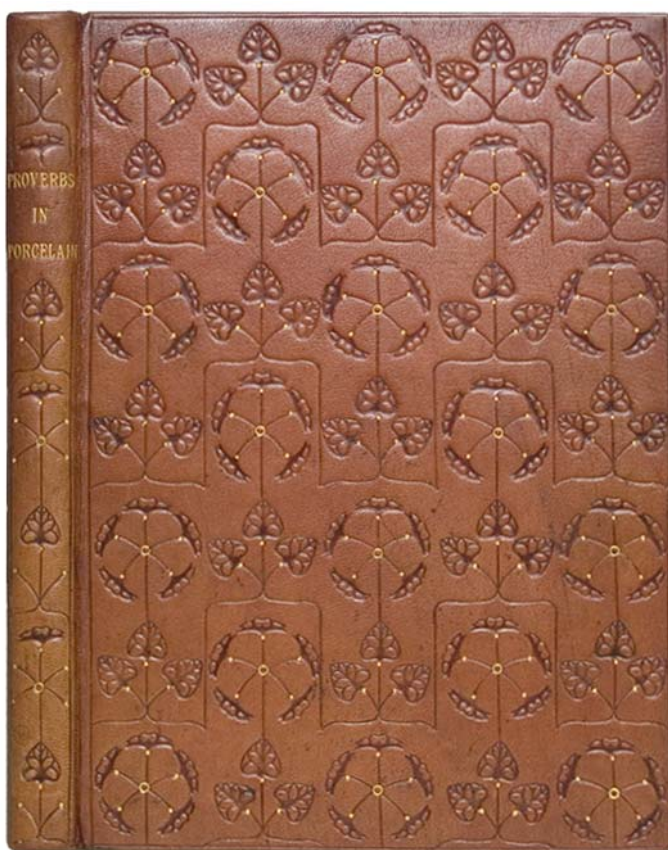
### 37. DOBSON (Austin).

**Proverbs in Porcelain**, to which is added "Au Revoir" a Dramatic Vignette.

Mounted etched title-page and 10 half-titles, and 14 etchings on Japan vellum by Bernard Partridge.

4to. [253 x 180 x 22 mm]. 110, [4] pp. Bound c.1901 by the Guild of Women-Binders (signed in gilt on the front turn-in, and with their paper label in the upper corner of the inside cover and with a pencil attribution to Edith De Rheims) of brown goatskin, the covers with a blind fillet border and tooled to an all-over design of blind stems and a repeated leaf and flowerhead with gilt dots and circles at the junctions. Smooth spine lettered in gilt and tooled in the style of the covers, the turn-ins tooled with two gilt fillets, plain endleaves, top edge gilt, the others uncut.

London: [Ballantyne Press for] Kegan Paul, Trench, Trubner, & Co. Ltd, 1893. £2,000



No. 138 of a Large Paper Edition limited to 250 copies. Austin Dobson's calling card has been stuck inside the front cover along with a bookplate.

The Guild of Women-Binders was formed in 1898 by Frank Karslake and consisted of a loosely-knit federation of womens' organisations, handicraft classes, and binders working in their own homes. They were closely associated with their male counterpart, the Hampstead Bindery. Many of their bindings were sold at Sotheby in 1900, 1901 and 1904, after which the Guild was dissolved.

A very attractive binding in excellent condition. There is a pencil note inside the front cover attributing it to Edith De Rheims. She was probably responsible for the finishing, and may also have been responsible for the design. She and her sister, Florence, began producing some of the Guild's best bindings from towards the end of 1900. In 1905 she wrote a short series of articles on binding for the magazine *Arts and Crafts*.

### 38. KEATS (John).

#### **The Sonnets.**

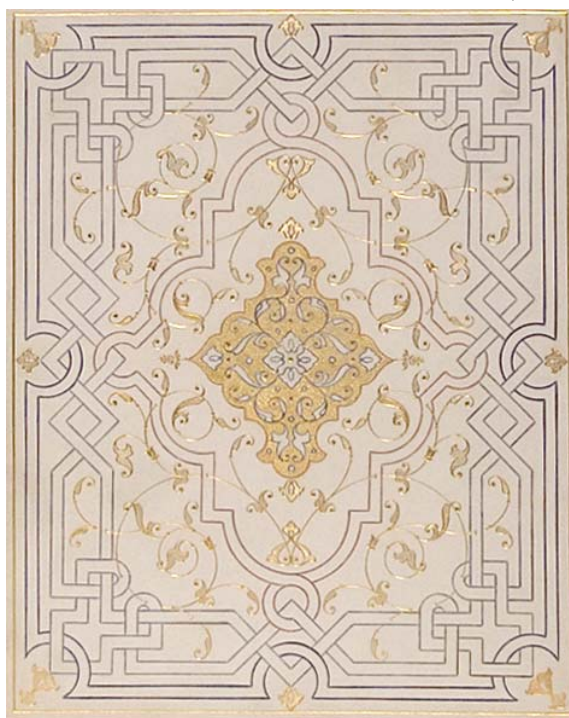
Title within decorated border, and decorated initials.

Small 4to. [215 x 175 x 15 mm]. [2]ff, 54, [2] pp. Contemporary binding by Bagguley of Newcastle-Under-Lyme (signed in gilt on the front turn-in and with their ink "Sutherland Patent" stamp on the verso of the front free endleaf) of blue goatskin, the covers with a gilt single fillet border, smooth spine lettered in gilt with a single fillet at the head and foot. Vellum doublures elaborately tooled by the "Sutherland" process in blue, purple and gilt to a strapwork design with an arabesque centre, blue watered-silk endleaves, top edge gilt, other edges uncut. (Tips of the corners worn).

[London? c.1900].

£2,000

A fine example of a "Sutherland Binding", using the process patented by George Bagguley in 1895 (Patent Office Specification no.18737). Named after the Duchess of Sutherland, the process involved the application of colour tooling, combined with conventional gilt tooling, on vellum doublures. The best of the designs were by Leon V. Solon, the son of a ceramic artist. Other examples were designed by Dorothy Talbot and Charles Connor. As usual, the exterior has been left plain.



George Thomas Bagguley (b.1860) established himself as a bookseller in Newcastle-under-Lyme in Staffordshire in 1890. Though the firm appears in the Directories from 1892 until 1940 as booksellers and not bookbinders, a photograph of the Bagguley shop in the High Street taken in 1925 shows the front bearing the lettering "Bookbinder, Bookseller, Printer and Stationer". Bookbinding took place on the premises and the shop closed in 1952. The work was often of the highest quality, as Bagguley employed a number of the best finishers, including Louis Genth and Thomas E. Caley.

Bookplates of Albert Henry Wiggin and "Selden".



*TEN ORIGINAL DRAWINGS FOR PILGRIM'S PROGRESS*

**39. SULLIVAN** (Edmund J.).

**Ten original pen and ink drawings for an edition of John Bunyan's Pilgrim's Progress** published in London by John Newnes in 1901.

1. Mr. Worldly Wiseman (vol.1 opposite p.24).
2. Mr. Great-Heart (vol.2 frontispiece).
3. At Madam Wanton's (vol.2 p.26).
4. The Man with the Muck Rake (vol.2, p.46).
5. The Rotten Tree (vol.2, p.54).
6. They ended their Prayer with a Psalm (vol.2, p.78).
7. Mr. Brisk woeth Mercy (vol.2, p.86).
8. They erected a Pillar and fastened the Giant's Head thereto (vol.2, p.112).
9. Old Honest (vol.2, p.140).
10. Madam Bubble (vol.2, p.196).

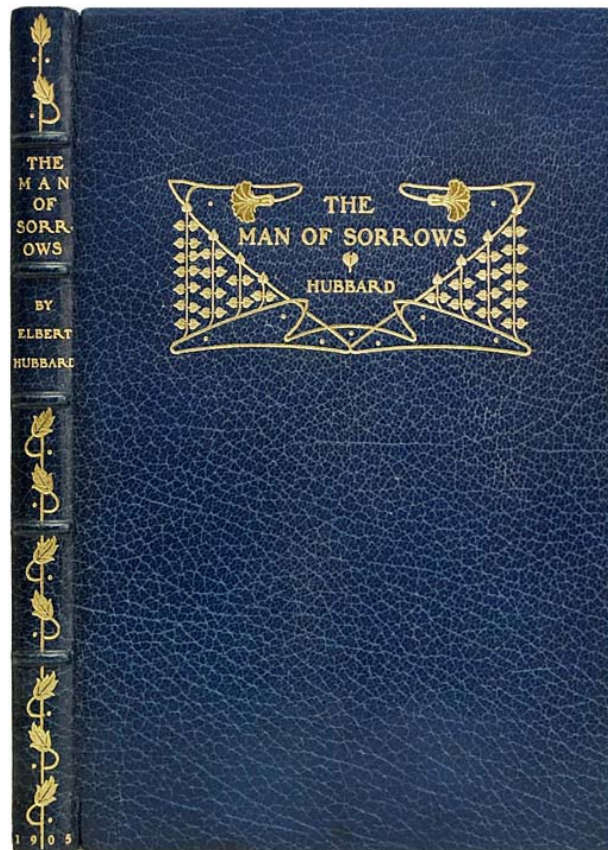
Each measures between 213 x 130 mm and 265 x 162 mm, on artist's board with annotations on the back, and recently mounted. All are signed by Sullivan and dated 1901. £3,750

The drawings are accompanied by a copy of the book, in two volumes, 8vo [192 x 132 mm], in the original boards, with paper spines (a little frayed at the headcaps), with uncut edges. This edition on "O.W." paper was limited to 100 copies, of which this is the first copy issued, before numbering, and is signed by Sullivan and dated Jan. 28th 1902. The printed version contained a total of 20 illustrations by Sullivan and these are reduced versions of the originals.

This is a wonderful series of drawings by Sullivan, showing the full range of actions and emotions, representing beauty through to beastliness. They are superbly executed and extraordinarily detailed.

Edmund J. Sullivan (1869-1933) was the subject of a full chapter in Gordon Ray's *The Illustrator and the Book in England from 1790 to 1914* (pp.186-193). To Ray, "Sullivan's career as an illustrator was one of the most substantial and distinguished in the annals of English art". James Thorp called him "the greatest illustrator in line that this country has produced" while Percy Muir positioned him alongside Bewick, Cruikshank, Keene and Beardsley.





PRINTED AND BOUND BY THE ROYCROFTERS

#### 40. HUBBARD (Elbert).

**The Man of Sorrows** Being a Little Journey to the home of Jesus of Nazareth.

Hand decorated title-page, initials and colophon.

First Edition. 8vo. [208 x 132 x 14 mm]. [5]ff, 111, [2] pp. Bound in contemporary blue goatskin, the front cover lettered in gilt within an arrangement of stems and flowers, with two blooms inlaid in citron goatskin. The spine divided into six panels, lettered in the second and third and dated at the foot, the others tooled with ascending flowers, the edges of the boards tooled with a gilt double fillet, the turn-ins with a foliate arrangements in the corners, each with a bloom inlaid in citron, marbled endleaves, top edge gilt, the others untrimmed. Contained within the card-board drop-over box, lined with felt and lettered on a paper label. East Aurora, New York: by the Roycrofters at their Shop, 1905. £800

A fine copy in a handsome Roycroft binding. This is No.8 of 100 copies on Imperial Japan Vellum, signed by Hubbard.

Elbert Green Hubbard (1856-1915) was a successful soap salesman for J.D. Larkin & Co. in Buffalo, whose life was changed on a visit to England and a meeting with William Morris. Returning to the States, he wrote of his travels and set up a press, the Roycroft, in emulation of the Kelmscott Press. In 1895 he founded a community, the Roycrofters, at East Aurora. Besides printing a long list of titles, they also operated a fine bindery (run by Louis Kinder), a furniture shop and shops producing modelled leather and hammered copper goods. Admirers came to visit and Hubbard was regarded by his followers as an artist-philosopher. In 1915 he and his wife went down on the Lusitania.



HENRI IV



**41.** [AGGAS (Edward) - translator].

**A Caveat for France, upon the present evils that it now suffereth.** Together with the remedies necessarie for the same. Translated out of French into English by E. Aggas.

First Edition. 4to. [211 x 152 x 11 mm]. 29, [1]blank pp. Bound c.1913 by Riviere and Son (signed in gilt on the front doublure) in red goatskin, the front cover with a large inlaid portrait miniature of Henri IV painted on ivory by Miss C. B. Currie (signed in gilt on the rear doublure) surrounded by a gilt frame and repeated impressions of a fleur-de-lys and the initial H, with the king's name in a cartouche, within a double fillet border. The rear cover with a gilt double fillet border and a panel with a fleur-de-lys at the corners and the royal arms block at the centre. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with gilt fillets and fleur-de-lys, blue silk doublures and endleaves, top edge gilt, the others untrimmed. Contained within a green goatskin pull-off case by Riviere, lettered on the spine. (The case a little rubbed).

London: by John Wolfe, 1588.

£20,000

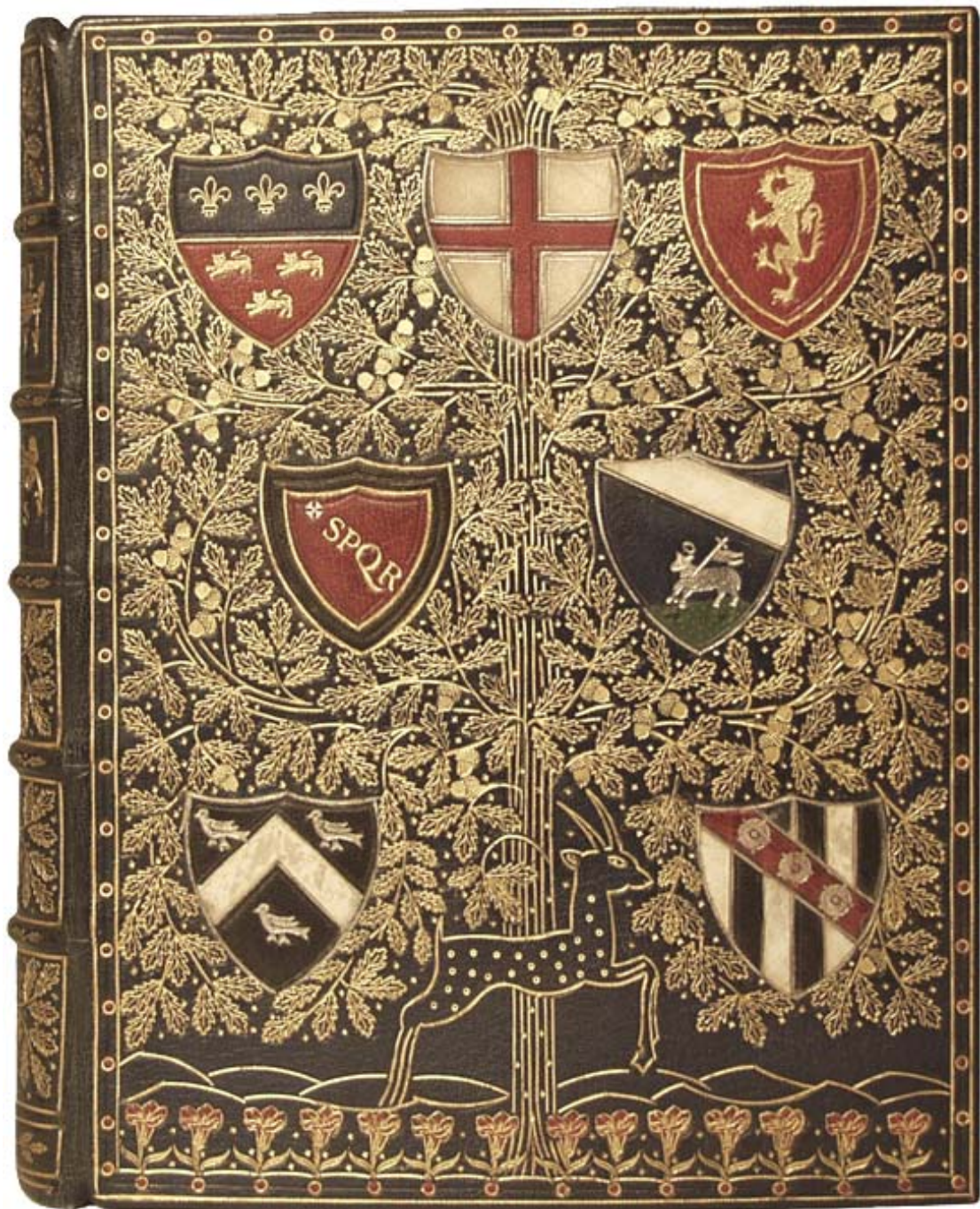
STC 11259 (British Library, Longleat House, National Library of Scotland, Bodleian, National Trust, Westminster Abbey; Folger Shakespeare Library, Huntington, University of Texas).

Without the final blank leaf. Neat repairs to fore-edges of some leaves.

This book underwent a transformation between 1913 and 1916. It has the white leather bookplate of Henry and Alfred H. Huth, of Fosbury Manor, Wiltshire, and sold at Sotheby, 4/6/1913, as lot 3027 ("title and next leaf mended, new vellum, uncut") for £6.10.0 to H. Sotheran & Co. J.H. Stonehouse of Sotheran had big ideas for its



beautification and is credited on the front doublure with the design for the binding, which was undertaken by Riviere. It next appears at The Anderson Galleries in New York, at an evening auction on 18/2/1916, amongst the "Rare Books in Fine Bindings from Robert Riviere and Son of London. One of the most important collections ever placed on the American market". It was lot 65, "splendidly bound in full crimson levant morocco; with a large and most beautiful miniature of Henri IV, after Theodore de Leu, painted on ivory by Miss Currie".... "The magnificent miniature which measures 6 by 4.1/2 inches, may well be described as a masterpiece of modern art". It made \$130 and it has the red leather bookplate of John Clawson (1865-1933) of Buffalo, New York. Many of his books were sold at The Anderson Galleries, 20/5/1926, but this was not amongst them.



## 42. WELLS (H. G.)

**The Outline of History.** Being a Plain History of Life and Mankind by H.G. Wells. Written with the advice and editorial help of Mr Ernest Barker, Sir H.H. Johnston, Sir E. Ray Lankester, and Professor Gilbert Murray.

Illustrated throughout in colour and black and white.

First Edition? Two volumes bound in one. 4to. [267 x 202 x 62 mm]. [3]ff, 780pp. Bound in 1943 by Frank Garrett (signed with his initials and dated on the rear doublure) in blue goatskin, the front cover tooled in gilt with a border of two fillets enclosing a line of red goatskin roundels, and at the foot a row of flowers with red goatskin petals, above which is a

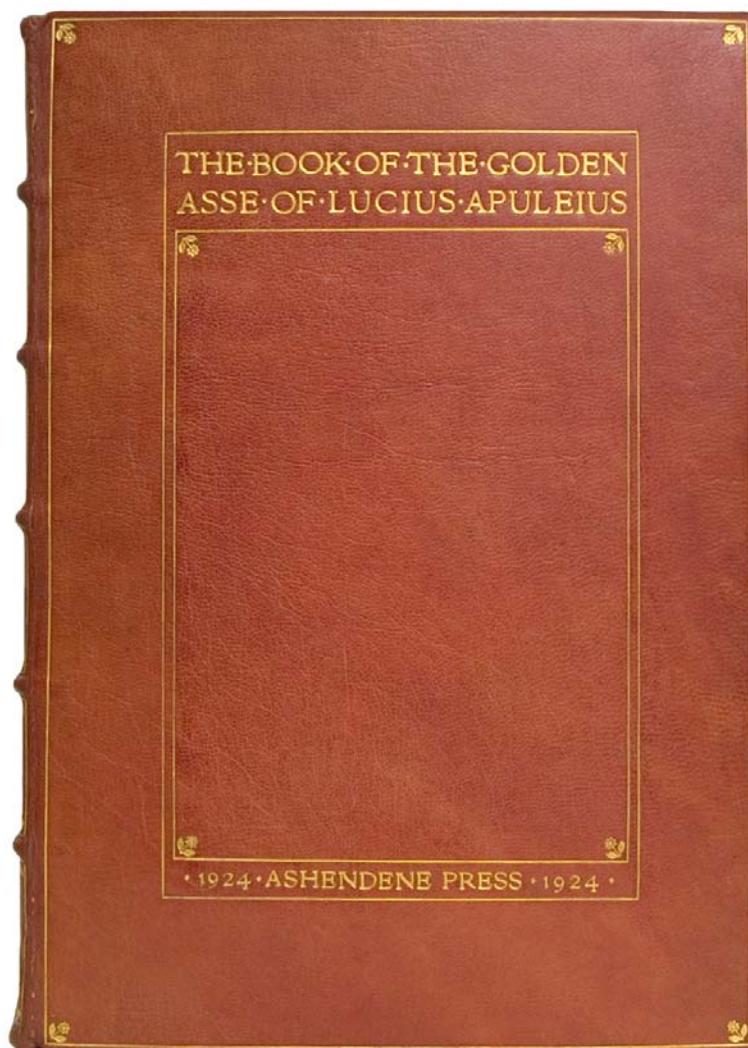
prancing deer, in front of the trunk of an oak tree, with thick foliage and acorns and seven shields, each with variously coloured goatskin and vellum onlays and tooled with heraldic devices; the rear cover tooled in gilt and blind with a rectangular compartment in each corner divided into a lattice pattern with acorns, leaves and small roundels, and a circular centrepiece containing larger acorns, leaves and stars. The spine divided into six panels with gilt compartments, lettered in the second and third panels, the others with a trunk, branches, leaves and acorns, the edges of the boards tooled with a gilt fillet, wide blue goatskin turn-ins and matching inside joints, tooled in gilt with the range of oak motifs, vellum doublures and endleaves, with a gilt fillet border and oak leaves in the corners, gilt edges, elaborately gauffered with shields displaying the royal arms of England.

London: [by Hazell, Watson & Viney Ltd for] George Newnes Limited, [1919- 1920].

£3,500

A quite remarkable binding undertaken by Frank G. Garrett during the war, and finished in 1943. I am told that Garrett trained in London and moved to Birmingham, where he taught and was closely associated with the arts and crafts movement. Two of his bindings, one in red Niger the other in vellum, were illustrated in *The Studio* special issue *The Art of the Book*, 1914, p.84. His works appear alongside Douglas Cockerell, who was clearly an influence. There are also examples by Katherine Adams, and she may have inspired this binding with its oak motifs and hanging heraldic shields. In 1916 (during the First War) she created a masterpiece of her own on a copy of Malory's *Le Morte d'Arthur*, which was similarly decorated to resemble an oak wood, with hanging shields, a deer and it too had gauffered edges. It is now in the Bancroft Library and can be seen in Tidcombe, *Women Bookbinders 1880-1920*, figures 100-102. It was bound while Adams was living at Noke, a name meaning "oak". In December 1944 she sent some of her books to Sotheby's and the *Morte d'Arthur* fetched the vast sum of £370.

Garrett never quite achieved the technical competence of the trade binders or the acclaim of the individual women binders, but he certainly deserves recognition for his efforts.



*ASHENDENE FOLIO ON VELLUM*

### 43. APULEIUS (Lucius).

#### **The XI. Bookes of the Golden Asse.**

Containing the Metamorphosie of Lucius Apuleius Interlaced with Sundry Pleasant and Delectable Tales: With an Excellent Narration of the Marriage of Cupid and Psyche set out in the Fourth, Fifth, and the Sixth Bookes Translated out of Latine into English, by William Adlington.

Printed on vellum in red and black in Subiaco type, with initial letters designed by Graily Hewitt printed in red and blue.

Folio. [308 x 215 x 35 mm]. vii, [i], 230, [1] pp. Contemporary binding by W.H. Smith and Son (with gilt stamp on the rear turn-in) of reddish-brown niger goatskin, the covers with a gilt fillet border, with a small flower tool in the corners, the front cover with a gilt fillet panel, lettered at the head and foot. The spine divided into six panels with gilt compartments, lettered in the first and dated at the foot, the others with a small bud tool in the corners, the edges of the boards and turn-ins tooled with a gilt fillet, vellum endleaves, untrimmed edges. (Joints slightly cracked at the head and foot). Contained in a later cloth drop-over box.

Chelsea: at the Ashendene Press, 1924.

£12,500

One of 16 copies printed on vellum, out of a total edition of 181. The vellum is slightly discoloured in places, notably pp.38-39 and pp.94-95, but it is an excellent copy.

"This story... appeared time and again in various forms from the private presses; Burne-Jones illustrated it, Morris cut his designs on wood. The undecorated Ashendene edition is best of them all, Subiaco readable and enjoyable on a page roughly the size of the 1465 Lactantius" - Colin Franklin, *The Ashendene Press*, p.241.

With the booklabel of Helmut N. Friedlaender.

PRINTED ON VELLUM

#### 44. SHAKESPEARE (William).

##### **A Midsummer Night's Dream.**

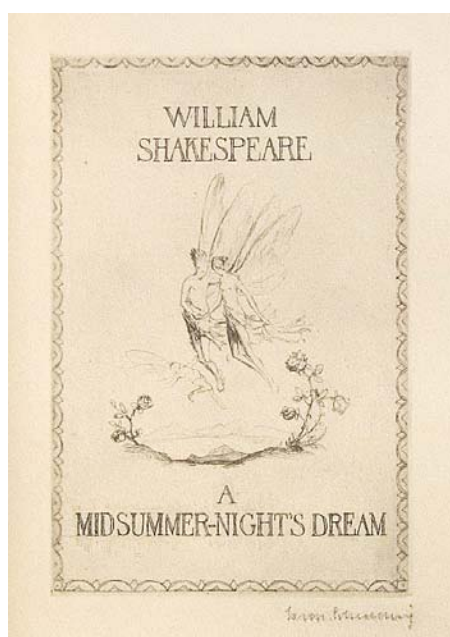
Etched title, five etched plates and head and tailpieces by Karl M. Schultheiss.

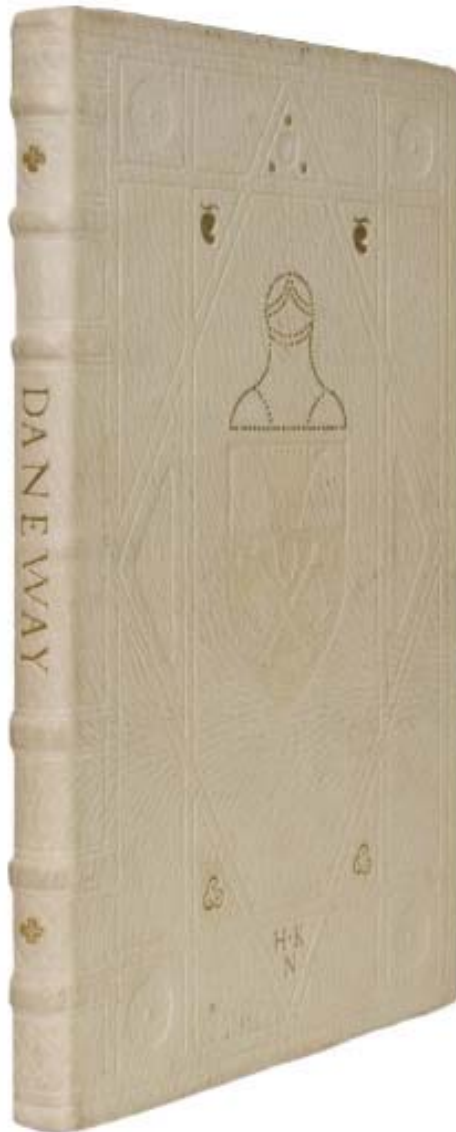
8vo. [191 x 132 x 28 mm]. 171, [3] pp. Printed on vellum. Bound in contemporary red goatskin, smooth spine lettered in gilt within compartments, the edges of the boards and turn-ins tooled with gilt fillets, vellum endleaves, gilt edges. Contained within a new black cloth drop-over box, lined with velvet.

Published by the Avalun Press at Hellerau Near Dresden, Sold by J. & E. Bumpus, London, [1926].

£1,250

The Prince Heinrich XXXIX Reus Edition. Limited to 412 numbered copies, this being no.IV of 12 on vellum. the plates are signed in pencil by Schultheiss. A fine copy.





*WRITTEN, ILLUSTRATED, PRINTED AND BOUND BY LOYD HABERLY*

**45. HABERLY** (Loyd).

**Daneway.** A Fairy Play for Emery Walker F.S.A.

General title-page printed in red, gold and green, six woodcut illustrations, with captions in gold, green and red, initials in gold.

First Edition. 8vo. [251 x 158 x 25 mm]. [1]ff, 45, [2] pp. Bound by Loyd Haberly for Sir Harry Newton in white pigskin, the covers tooled in blind and gilt, with fillets and mediaeval ornaments and at the centre of the front cover Newton's coat-of-arms surmounted by a knight's helmet and at the foot his initials "H.K.N." The spine lettered in gilt and decorated in blind and gilt, plain endleaves, top edge and fore-edge gilt, the lower edge uncut.

Long Crendon: Seven Acres Press, 1929.

£900

The colophon reads: "So Ends Daneway a Fairy Play, Written, Illustrated, Printed and Bound by Loyd Haberly at Seven Acres, Long Crendon, Buckinghamshire. Of Sixty Copies, this is Number 4". The covers are slightly splayed, as is usual owing to the thickness of the pigskin covered boards, and there is a small stain on the blank leaves at the end from a pressed flower. It is a fine copy splendidly bound for the eminent collector Sir Harry Newton. There are two inserted letters from Haberly to Newton, one dated 12th August 1929, presenting him with the book and quoting a price of £6, the second, four days later, thanking him for payment and saying that Lady Newton's copy will be ready in two weeks.

Haberly wrote this *Midsummer Night's Dream* based fairy fantasy to be played out on the lawn of Daneway, Emery Walker's country home in the Cotswold from 1922 until his death in 1933. Writing in his autobiography, *An American Bookbuilder in England and Wales*, Haberly commented: "Emery Walker's friends and admirers quickly bought up the whole of my elaborately leather-bound edition of *Daneway, A Fairy Play*, dedicated to him in "Emery Walker" lettering of red and green and of authentic gold leaf, laid on with tools of his design, heated to the hissing point. Mrs Bernard Shaw, a faithful customer, commissioned me to bind for her strange friend Lawrence of Arabia the copy of *Daneway* now in the Rare Book Room of the New York Public Library. Another copy was ordered by Emery Walker's long-time friend, Prime Minister Ramsay MacDonald....".

Loyd Haberly was an Oregonian, from a poor background, who went to Harvard, where he eventually became a lecturer in International Law. He came to England as a Rhodes Scholar, and took a degree at Trinity College, Oxford. He learned the rudiments of printing, binding and engraving at evening classes and from Emery Walker, and then personally constructed the building which housed his Seven Acres Press at Long Crendon in 1925. He explained: "I took up printing as being a pleasant country craft affording a practical means of publishing my own writings and woodcuts, and inducing the profitable study of early and rare printed books". He not only wrote the poems and plays, but printed them on his double-crown Albion press, and bound them himself. In 1934 Haberly stepped in as Controller of the Gregynog Press (where they had assumed him to be a Welshman) and remained for two years. During this time he supervised the press's production of Xenophon's *Cyrupaedia*, Bridge's *Eros and Psyche*, and his own collection *Anne Boleyn and Other Poems*.



*CORK BOOK*

**46.** A volume composed of 60 sheets of finely shaved cork, each pasted back to back to a sheet of paper, to create 30 leaves, bound in cork boards covered in bark. [244 x 170 x 22 mm].

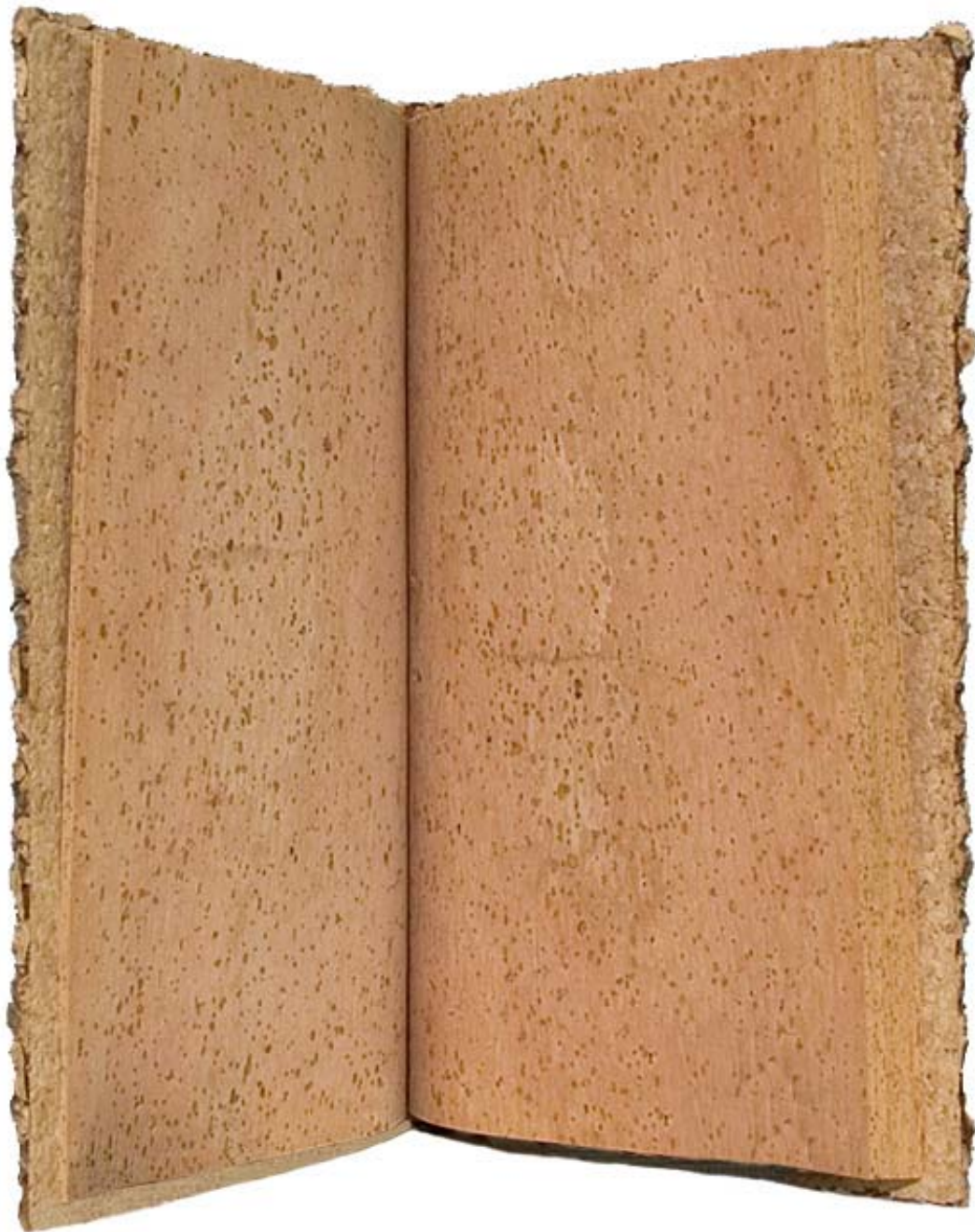
[Spain? c.1930?].

£1,250



An extraordinary production that has survived in remarkably good condition, with small loss to the corners of three leaves on the inside and just a few chips to the bark on the outside.

I've heard mention of cork books, but they remain elusive. There were two books printed on cork in the Hauck Collection. They were produced in Spain in the 1930s and 1940s but came in regular bindings and were rather the worse for wear. 10 years ago we were in possession of Louis Barthou's copy of De Musset's *Les Nuits*, Paris 1929, being one of ten printed on sheets of shaved white sycamore, and in this case bound by Cretté in blue goatskin. A few years ago we sold to the British Library a copy of *The Wines of Portugal*, c.1990, with cork on the covers. But this is something else.



**47. FINLAY (Ian).**

**Scottish Crafts.**

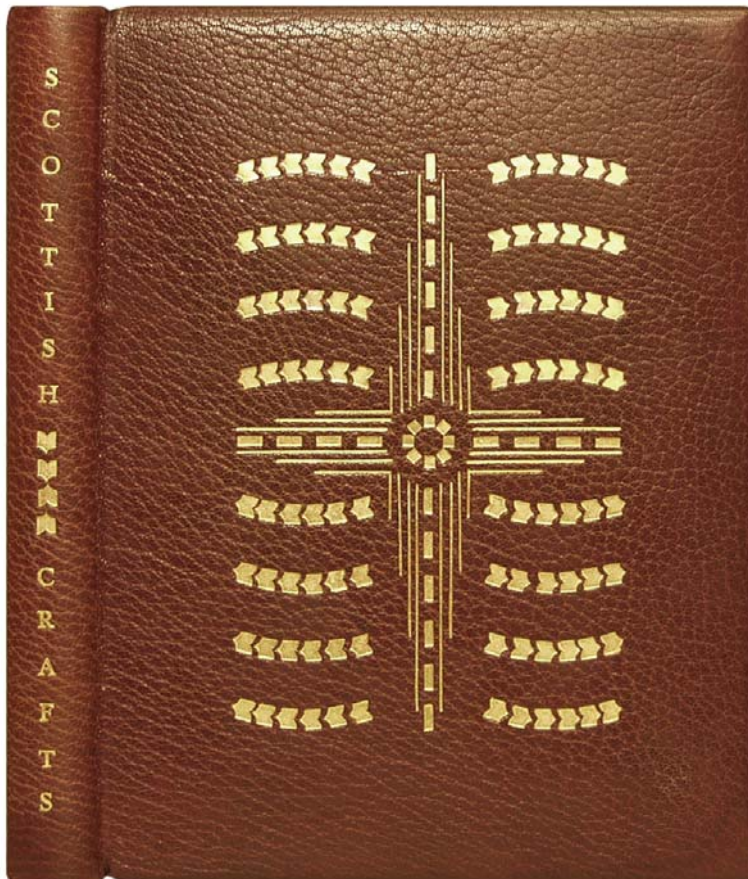
Colour and black and white illustrations.

8vo. [246 x 185 x 21 mm]. 127, [1] pp. Bound by E. P. Womersley in 1958 (signed with his initials and date in gilt on the rear turn-in) in burgundy goatskin, the covers tooled in gilt with fillets, bars, blocks and nibs to a "herring-bone" design. Smooth spine lettered vertically in gilt, plain turn-ins and matching inside joints, plain endleaves, gilt edges. Contained with in a red cloth slipcase, with goatskin trim. (Spine very slightly faded, slipcase a little rubbed).

London: George G. Harrap & Co. Ltd, 1948.

£900

Edward Preston Womersley (1909-1982) worked from school until retirement as a surveyor in the insurance business. He took up bookbinding as a hobby in 1945 and attended evening classes at the Ealing College of Art. He obtained the City and Guilds certificate in forwarding in 1953 and was elected to the Guild of Contemporary Bookbinders in 1955. He



acted as Hon. Secretary to the Guild from 1957 until 1967, and exhibited in many of the Guild (and Designer Bookbinders) exhibitions. His bindings feature in the Henry Davis collection in the British Library, the Broxbourne Collection in the Bodleian, and the *British Bookbinding Today* collection in the Lilly Library. A keen historian of the craft, his library of books on bookbinding was offered for sale by Maggs Bros. in their catalogue 1098.

This simple but successful design was based on eighteenth century

Scottish "herring-bone" patterns, and would seem to owe something to early bindings by Bernard Middleton. It remained in Womersley's own possession and was subsequently in Bjarne Saxhof's collection.

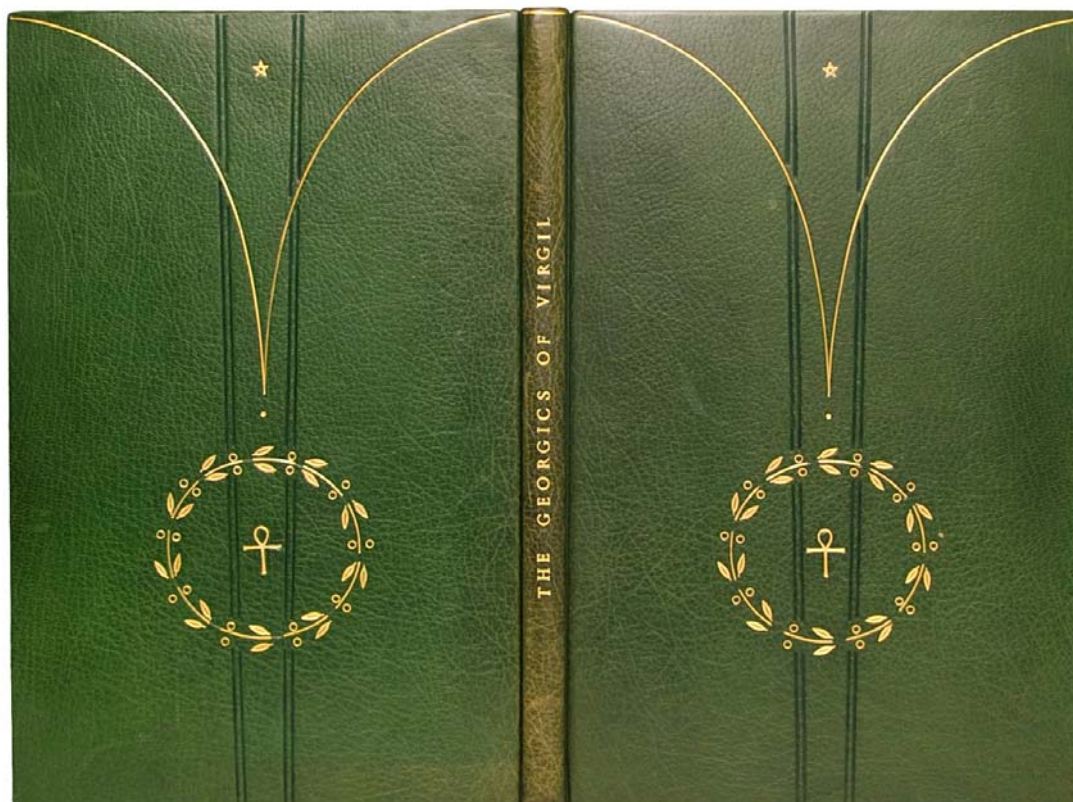
## 48. VIRGIL.

**The Georgics of Virgil.** Translated by C. Day Lewis.

8vo. [220 x 143 x 9 mm]. 95pp. Bound by Roger Powell in 1951 (signed and dated in blind on the rear turn-in) in green goatskin with "French" joints, the covers with two pairs of blind fillets running down the centre of the covers, with two gilt curved lines stretching from the upper corners and meeting at the centre, with a single star towards the head and a dot below, and a wreath beneath formed by repeated gouge, leaf and roundel tools, with an Egyptian cross at its centre. Smooth spine lettered upwards in gilt, the turn-ins with a single gilt fillet, Cockerell marbled endleaves, gilt edges.

London: Jonathan Cape, 1948.

£1,500



First published in 1940, this is the Sixth Impression.

This binding appears to relate to Roger Powell's Work Book no.235, in which he records binding a copy of the same book in blue oasis for the Arts & Crafts Exhibition at the Victoria and Albert Museum in 1950. That was sold to the National Museum of Leather Craft, for £8.8.0. Powell sometimes bound a second copy of a book, as a trial or for his family, and this version in green remained in his possession, and was sold with the contents of the Slade Bindery in 2005.



BOUND BY HUGO PELLER

**49. BRENNINK (Albert).**

**Blütezeit / Blossom Time.**

Two volumes bound together as a dos-a-dos. Small 8vo [176 x 110 x 15 mm]. 39, [1] pp; [6], 47-74, [6] pp. Bound by Hugo Peller (signed in blind) in red and grey goatskin, the outer covers with a large flower with a blind tooled stalk, leaves of onlaid green goatskin and purple goatskin petals, each surrounded by a strip of natural calf, and with gilt dots and a roundel, the outer edges of the boards tooled with vertical blind fillets and gilt dots, smooth spines lettered in gilt, contrasting coloured turn-ins and matching inside joints, red and grey suede doublures and turn-ins, top edges gilt and silver with gauffering. Contained within a grey goatskin pull-off case with concave shaped fore-edge, lined in red, and a cloth drop-over box of red and grey goatskin with onlays of a flower with leaves on the outside cover, smooth spines lettered in gilt, suede doublures and endleaves, top edges gilt and platinum with gauffering, grey goatskin pull-off case.

Montreux: Edition Chroma, 1978.

£2,800

The first volume is the German text, and the second is the English translation by Alex Page.

In a delightful dos-a-dos binding in a fitted pull-off case. Hugo Peller was born in Solothurn, Switzerland in 1917, the son of a master binder. After leaving school in 1933 he devoted his life to learning, practising, and teaching bookbinding. His pupils included Sylvia Rennie and Tini Miura. He died in 2003.





*BOUND BY JEFF CLEMENTS*

**50. FIELDING** (Henry).

**The Life of Mr. Jonathan Wild the Great.**

With seven Etchings on Copper by Denis Tegetmeier.

8vo. [227 x 142 x 38 mm]. viii, 278, [1] pp. Bound by Jeff Clements in 2006 (with his printed label at the rear) in brownish-red Harmatan goatskin over sculptured boards, both covers with a single grey tooled line and serrated feathered onlays in pale yellow, dark green and scarlet red goatskin traversing the covers and smooth spine, doublures of Italian multi-coloured goatskin with a relief pattern, free endleaves of dark blue "Persian" suede, top edge dyed yellow, the others untrimmed. In a beige buckram drop-over box, lined with felt and lettered on a paper label.

Waltham Saint Lawrence: at the Golden Cockerel Press, 1932.

£3,000

Copy no.59 of 350.

Jeff Clements has explained his thoughts behind this unique binding: "The picaresque and exceedingly ironic novel led me to formulate a design which travels across both covers and spine, answered with a strong vertical emphasis using the grey lines denoting sharpness of wit and the use of pointed weapons; the colours relate to dark deeds and mayhem, pistol shots and so forth, a very small relief being provided by the two yellow out of place flashes, remarkable female relationships; part of the narrative takes place at sea, the dark blue suede flyleaves echo this section; he is eventually brought to justice and hung...".