

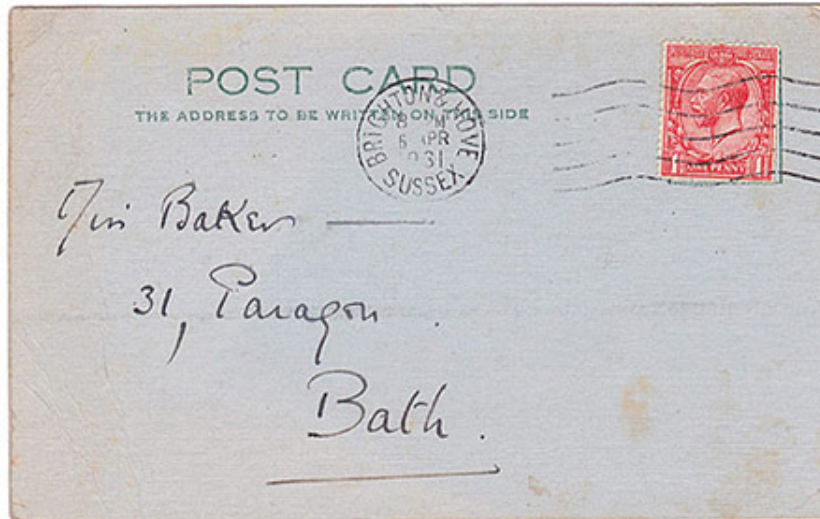
25  
NEWLY  
CATALOGUED  
ITEMS OF  
INTEREST,  
INSTRUCTION  
AND INGENUITY

EBC E-CATALOGUE 7  
2014



GEORGE BAYNTUN

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TO RAISE INTERNATIONAL HOPES RE. THE CITY OF BATH

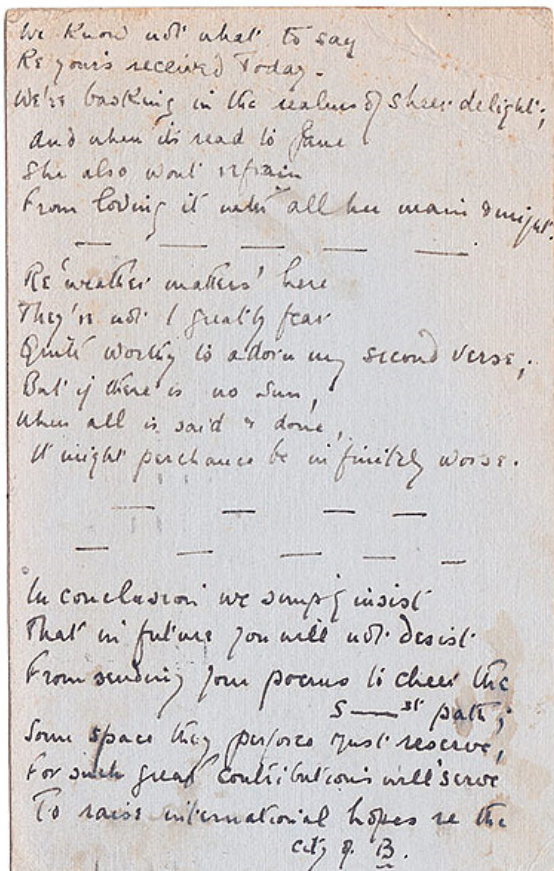
1. BELLOC (Hilaire).

Postcard addressed to Miss Baker of Bath with an 18 line autograph poem concerning Bath.

[88 x 140 mm]. [ebc4189]

[Postmarked] Brighton & Hove, Sussex: 6 April 1931

£450



The postcard is addressed to Miss Baker, 31 Paragon, Bath, and is stamped with a George V One Penny Red. On the reverse is an unrecorded poem written by Belloc in black ink. It begins:

"We know not what to say  
 Re your's received today.  
 We're basking in the realms of sheer delight;  
 And when its read to Jane  
 She also won't refrain  
 From loving it with all her main and might"

After a further verse it concludes:

"In conclusion we simply insist  
 That in future you will not desist  
 From sending your poems to cheer the s---st path;  
 Some space they perforce must reserve,  
 For such great contributions will serve  
 To raise international hopes re the City of B[ath]"

EXTENSIVELY CORRECTED AND PRESENTED TO EARL GROSVENOR

2. [BIBLE].

The New Testament of our Lord and Saviour Jesus Christ, Translated out of the Original Greek: and with the Former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to the Read in Churches. Stereotype Edition.

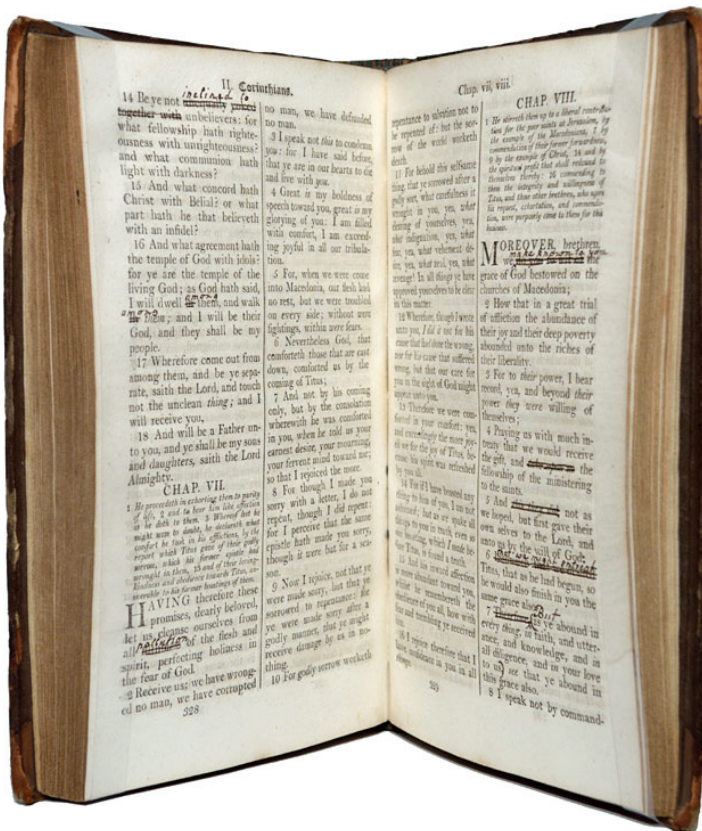
8vo. [218 x 135 x 30 mm]. 464pp. Bound in contemporary quarter green goatskin, buff paper covered sides, calf corners, the spine divided into six panels, the bands tooled with a gilt dotted fillet, lettered "N.T." in the second panel and dated at the foot, brown endleaves, lightly sprinkled edges. (Tips of the corners worn and sides a little rubbed and marked). [ebc4231]

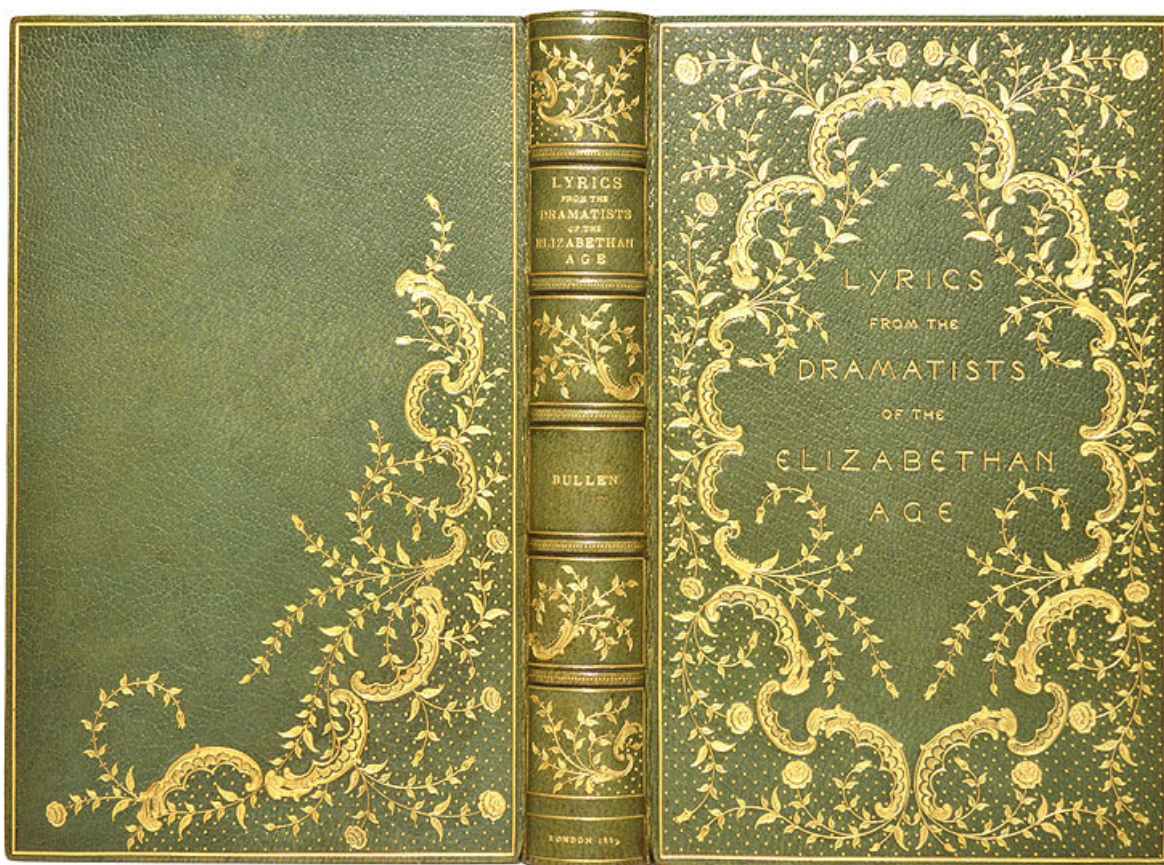
Oxford: Printed at the Clarendon Press, by Bensley, Cooke, and Collingwood, and sold by E. Gardner, at the Oxford Bible Warehouse, London, 1812 £750

Not in Darlow & Moule / Herbert, which lists various other New Testaments published in Oxford in 1812.

The text has been extensively corrected in black ink in a neat contemporary hand. The corrections were made by Thomas Crane (d.1836), prominent Chester bookseller and editor of the *Chester Courant* (and bookbinder according to the 1826 Chester Election Poll book), father of the artist of the same name (1808-1859) and grandfather of Walter Crane and Lucy Crane. At the front there is an autograph letter from Crane to Robert, 2nd Earl Grosvenor (1767-1845) from Crane Street, Chester, dated 2nd September 1814. He thanks the Earl for fruit and presents this

volume, with the corrections which were made more than 30 years previously and had been carefully reviewed. He asked that it be placed in the library at Eaton Hall, with an inscription: "This copy of the English Translation of the New Testament was corrected by Thomas Crane, Vicar of Over, who presented it to the Library at Eaton A.D. 1814". It has the Eaton bookplate of Hugh, 1st Duke of Grosvenor dated 1884, but the inscription was never formally added.





*BOUND BY ZAEHNSDORF*

**3. BULLEN (A. H.)**

**Lyrics from the Dramatists of the Elizabethan Age.**

Title printed in red and black.

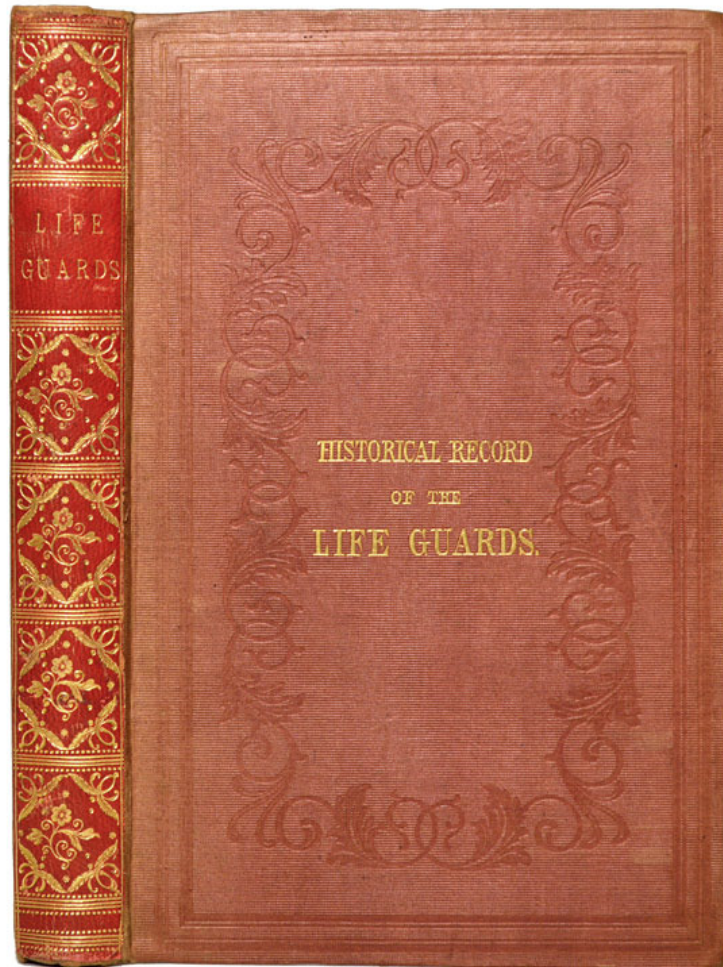
8vo. Large Paper copy. [222 x 137 x 30 mm]. xxviii, 243 pp. Contemporary binding by Zaehnsdorf (signed in gilt on front turn-in and with blind oval stamp at rear) of green goatskin, the covers tooled in gilt, the front with the title lettered at the centre surrounded by rococo ornaments, roses and long leafy stems on a dotted background, within a single fillet border; the rear cover with the decoration confined to the lower and right hand sides. The spine divided into six panels with gilt compartments, lettered in the second and fourth and at the foot, the others with matching ornaments, leafy stems and dots, the edges of the boards tooled with a gilt double fillet, the turn-ins with a gilt fillet and dog-tooth roll, ornaments, leafy stems and dots, orange silk endleaves, top edge gilt, the others uncut. Contained within a later folding chemise and full red-brown goatskin slipcase, the spine lettered in gilt. [ebc4210]

London: [by C. Whittingham and Co at the Chiswick Press for] John C. Nimmo, 1889

£1800

This is no.38 of 260 copies of the large paper edition. It is a fine copy, in a fine Zaehnsdorf binding.

With the bookplate of Vincent Lloyd-Russell pasted upside-down on the rear endleaf.



*CLOTH OVERLAID WITH GOATSKIN*

**4. CANNON (Richard).**

**Historical Record of the Life Guards:** Containing an Account of the Formation of the Corps in the Year 1660, and of its Subsequent Services to 1836. The Second Edition.

Engraved general title, six hand-coloured lithograph plates.

8vo. [228 x 145 x 24 mm]. [4]ff, xv, [i], 299, [1] pp. Bound in the original plum cloth, the covers blocked in blind with the title in gilt on the front, the spine overlaid with red goatskin, divided into six panels with gilt compartments, lettered in the second, the others tooled with a flower at the centre, feathers in the corners, and dots and small stars, light yellow endleaves, plain edges. (Slightly rubbed). [ebc4227]

London: [by William Clowes and Sons], published by Longman, Orme, and Co, and by Messrs. Clowes and Sons, 1840 £500

The engraved general title reads "By Command of His late Majesty William the IVth and under the Patronage of Her Majesty the Queen. Historical Records, of the British Army, comprising the History of every Regiment in Her Majesty's Service...." and is dated 1837. This leaf is a little foxed and there are a few spots at the fore-edges. It is a very good copy, in a binding which has been given added status by the contemporary addition of a full gilt red goatskin spine.

Label of "Spreat & Wallis, Booksellers, Exeter".



*PLATE AND PRINT*

**5. [COPPER PLATE].**

**An engraved copper printing plate titled "Le Coucher" engraved by G. Kellaway after Carle Van Loo.**

[180 x 145 mm]. [ebc4233]

London: published by W. J. White, 14 Brownlow Street, December 1st 1823

£500

A nude woman wearing only a night cap stepping into bed. It is attributed on the plate to Carle Van Loo (1705-1765) but the British Museum identifies the original painting as being by Jacob Van Loo (1614-1670) and dates it to 1650. The BM does not have this print by George Kellaway but does have a version engraved by Carlo Antonio Porporati published in Paris 1773-1790.

The plate, which is in excellent condition, comes with an impression of the print, probably dating from 1823. The image measures 108 x 79 and the sheet is 222 x 197 mm.





*CEDAR OF LEBANON BINDING BY HABIB DINGLE*

**6. CROSSLEY-HOLLAND (Kevin) - translator.**

**The Seafarer.**

43 woodcuts printed in black and brown by Inger Lawrance.

Oblong 4to [text 217 x 260 mm]. [22]ff. Bound by Habib Dingle in shaped wooden boards of Cedar of Lebanon resembling sails [305 x 315 mm], a circular mandala motif recessed into the upper board of burnished and distressed gold laid on raised gesso, tan leather spine with shaped ends decorated with seven double raised bands, matching leather flyleaves. Mounted on a wooden stand with a shaped base of Cedar of Lebanon [280 x 370 mm] with two leather lined recesses and a polished yew post [367 mm high]. The three parts dismountable and stored in padded black felt pouches in a green cloth box. [ebc4242]

Llandogo: The Old Stile Press, 1988

£2500

Translated from the Anglo-Saxon by Kevin Crossley-Holland, and printed by Nicolas McDowall on one side only of Zerkall Silurian paper folded at the fore-edge. Limited to 240 copies, signed by writer and artist. This copy is unnumbered, but is probably one of ten copies reserved for the special binding by Habib Dingle. Another copy in the same binding is

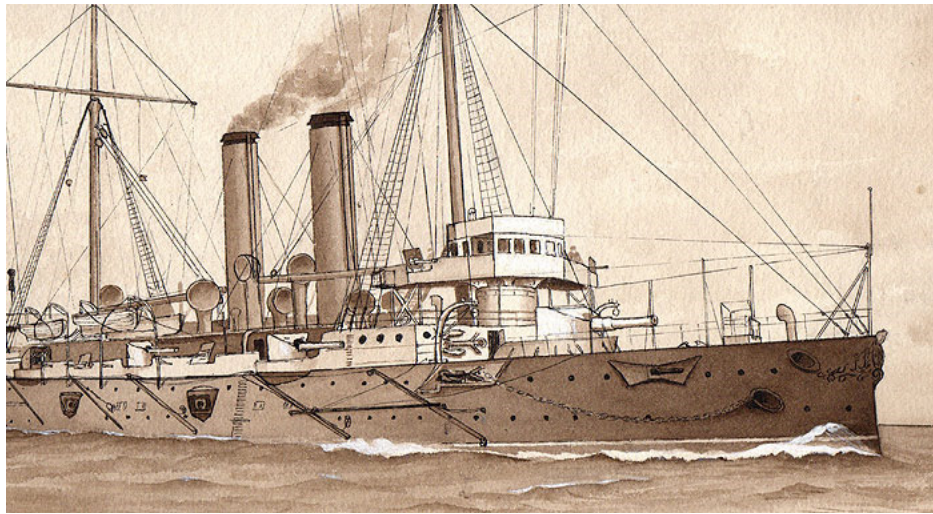
illustrated and described as no.36 (pp.72-73) in *The Anthony Dowd Collection of Modern Bindings*, The John Rylands Library, 2002, and a further example is in the British Library.



The binder wrote in the prospectus: "After necessary consideration of the structure and function, the design was allowed, or took, full rein to express itself in organic form.... Although the sea and seafaring are the more obvious subjects, my own reading of the poem gave me a greater sense of the mystic - to this end the circular motif, mandala like, is focal to the design - it consists of burnished and distressed gold laid on gesso raised so as to give the impression of an Anglo-Saxon emblem in the centre of the image of the sun". The Cedar of Lebanon boards were initially roughed out with a radial saw followed by an overhead router and finally a spokeshave. The boards were then fired using a blow-lamp and the charred wood worked out with wire-wool, before waxing. It has retained its distinctive cedar smell.

Habib Dingle studied with Anton Henley at Brunel Technical College in Bristol and won the Silver Medal in the Designer Bookbinders competition in 1989. He experimented with a number of wooden bindings and has travelled and worked abroad.





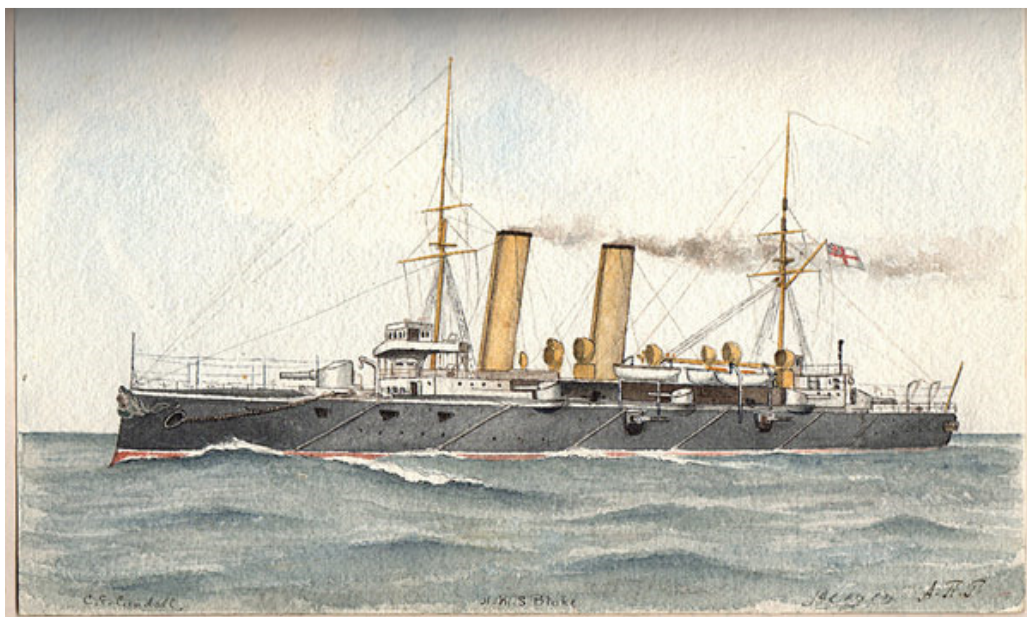
*A MIDSHIPMAN'S MANUSCRIPT LOG BOOK*

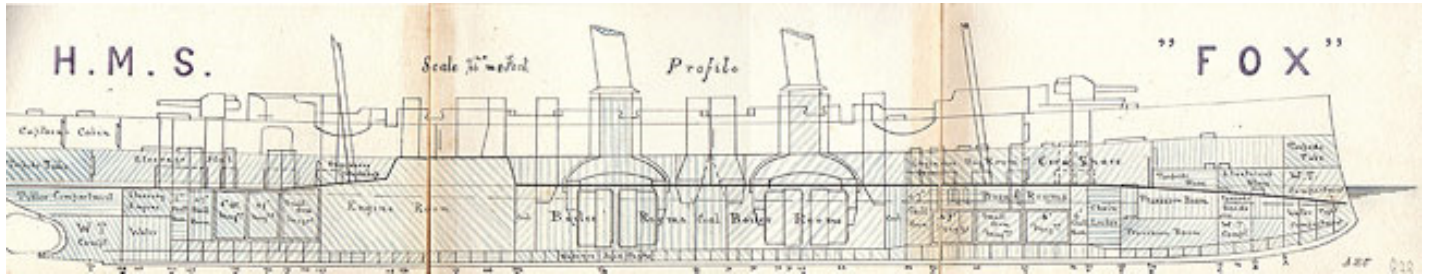
**7. CUNDALL (C. E.)**

**Naval Log book of H.M. Ships Endymion, Blake and Fox kept by C. E. Cundall Midshipman 15th July 1895 to 15th July 1897.**

Log book [325 x 210 x 28 mm] of 246 pages, with printed title (dated 1890), ruled throughout and filled with extensive neat and legible manuscript records and annotations and illustrated with an additional title-page with depiction of all three ships and 42 watercolour drawings of maps, charts, ships, flags, armaments etc. signed by Cundall. [ebc4220] £2500

This is a highly informative and meticulously compiled manuscript, with an illustrated title-page and 42 finely executed watercolours, consisting of 24 maps and charts, seven views of ships, a cross-section of HMS Fox, and 10 details, including gunnery. Many of them are signed by Cundall, and counter-signed by A. R. Price and "G. A. G."





The weather details and location are recorded on the left-hand page and remarks on the right. The log opens with HMS Endymion moored at Spithead (where there was a good deal of dressing the ship and firing Royal Salutes). In September they sailed to the east coast of Scotland, and back again to Portland, and from October to December they "cruised" around Wales and Ireland, returning to Chatham. Cundall then joined HMS Blake which sailed from Portsmouth to Cherbourg in March 1896, and to Scotland and Northern Ireland in May and June. In August 1896 Cundall was transferred to HMS Fox which was then stationed at Simons Bay in South Africa requiring a voyage through the Mediterranean and Suez Canal, with various stops including Mombasa and Zanzibar. For most of the last six months of the log the Fox was moored in English River, Delagoa Bay. Many of the "remarks" are necessarily routine, but provide an insight into daily life on naval vessels. There is also a supply of anecdotes - such as Saturday 19th October 1895: "Rec'd 546 lbs of Beef and 273 lbs of vegetables" and 22nd June 1897: "Dressed ship rainbow fashion in honour of H. M. the Queen's Diamond Jubilee".



*POLYGAMY, CONCUBINAGE, ADULTERY, DIVORCE &c.*

8. [CURLL (Edmund) - compiler?]

**The Cases of Polygamy, Concubinage, Adultery, Divorce &c.** Seriously and Learnedly Discussed. Being a Compleat Collection of all the Remarkable Tryals and Tracts which have been Written on those Important Subjects. By the most Eminent Hands.

First Edition. 12mo. [156 x 97 x 26 mm]. [1]f, lvii, [i], 240 pp. Newly bound by Philip Dusel in old-style sprinkled calf, the covers panelled in blind, the spine divided into six panels with bands flanked by gilt double fillets, lettered in the second panel on a red goatskin label, the others with a gilt central ornament, the edges of the boards tooled with a gilt roll, plain endleaves and edges. [ebc4213]

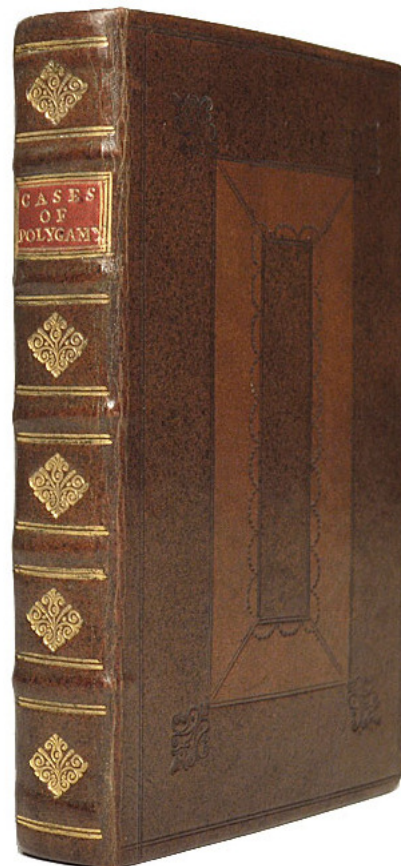
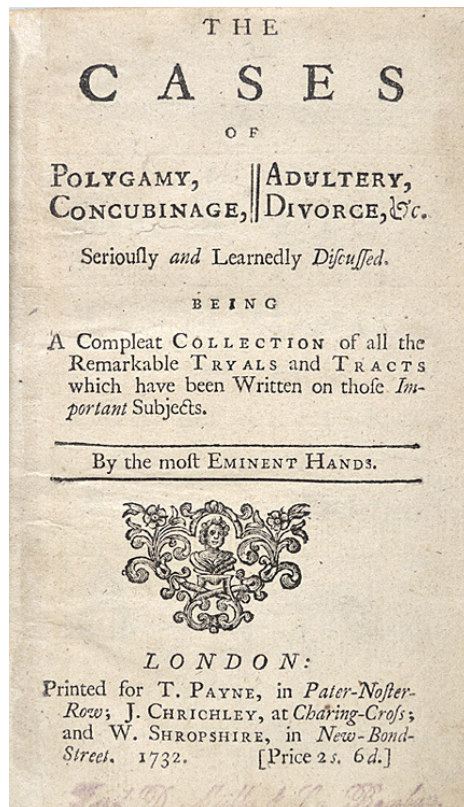
London: for T. Payne, J. Chrichley, and W. Shropshire, 1732

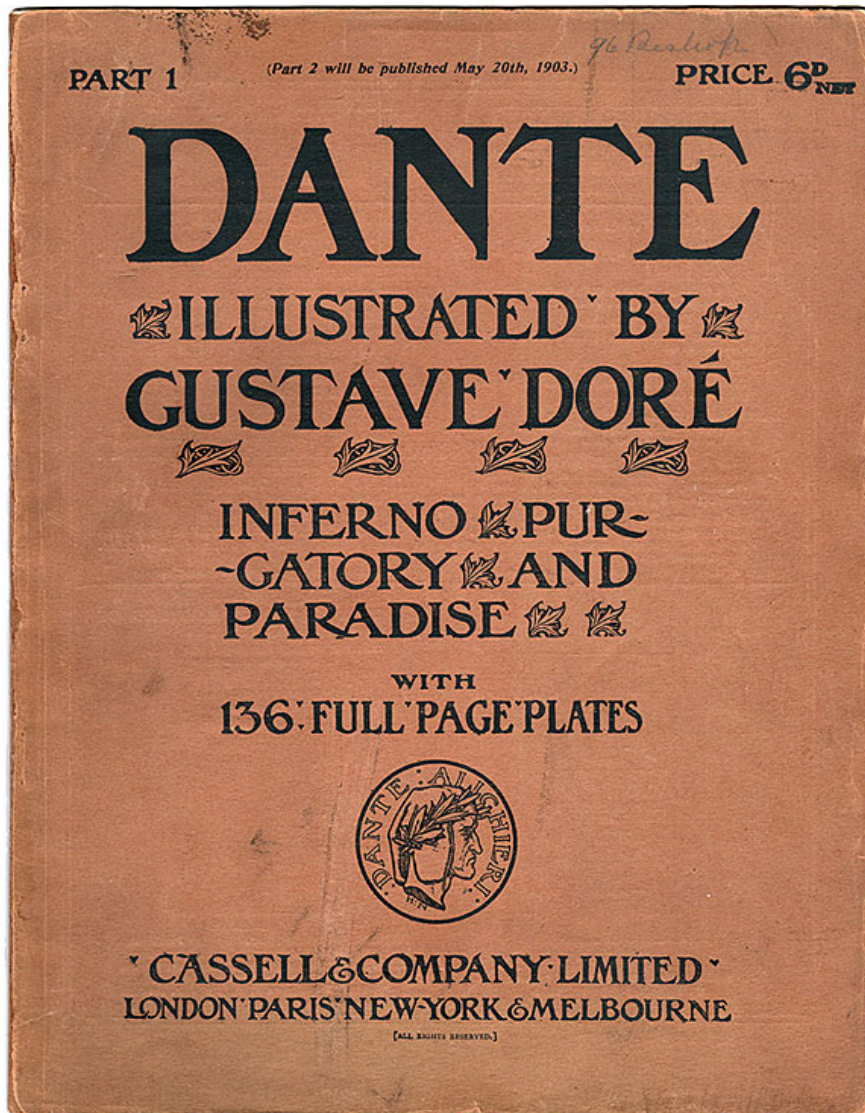
£900

A little spotted or browned throughout but a good copy. Old ink private ownership stamp (from Bombay) at foot of the title.

ESTC records eleven copies of this edition (Advocates Library, British Library, Cambridge; Folger, Huntington, Lilly, Union Theological Seminary, Library of Congress, UCLA, University of Kansas and University of King's College). There was another issue with the same collation but a title-page with the imprint "for E. Curll, T. Payne, J. Chrichley and J. Jackson" (BL and Edinburgh only in UK, one in Germany and eight in USA). The work was reissued in 1736 with the title *Select and Curious Cases of Polygamy*.

There is a thoroughly Curll-ish flavour about this work. The tracts include Bernardino Orchino's and Sir Charles Wolseley's on polygamy and divorce, and one called "Conjugium Languens: or, the Natural, Civil, and Religious Mischiefs Arising from Conjugal Infidelity and Impunity".





*DORÉ IN 34 PARTS*

**9. DANTE ALIGHIERI.**

**The Vision of Hell. [Inferno, Purgatory, Paradise].** Translated by The Rev. Henry Francis Cary, M.A. And Illustrated with the Designs of M. Gustave Doré. With Critical and Explanatory Notes, Life of Dante and Chronology.

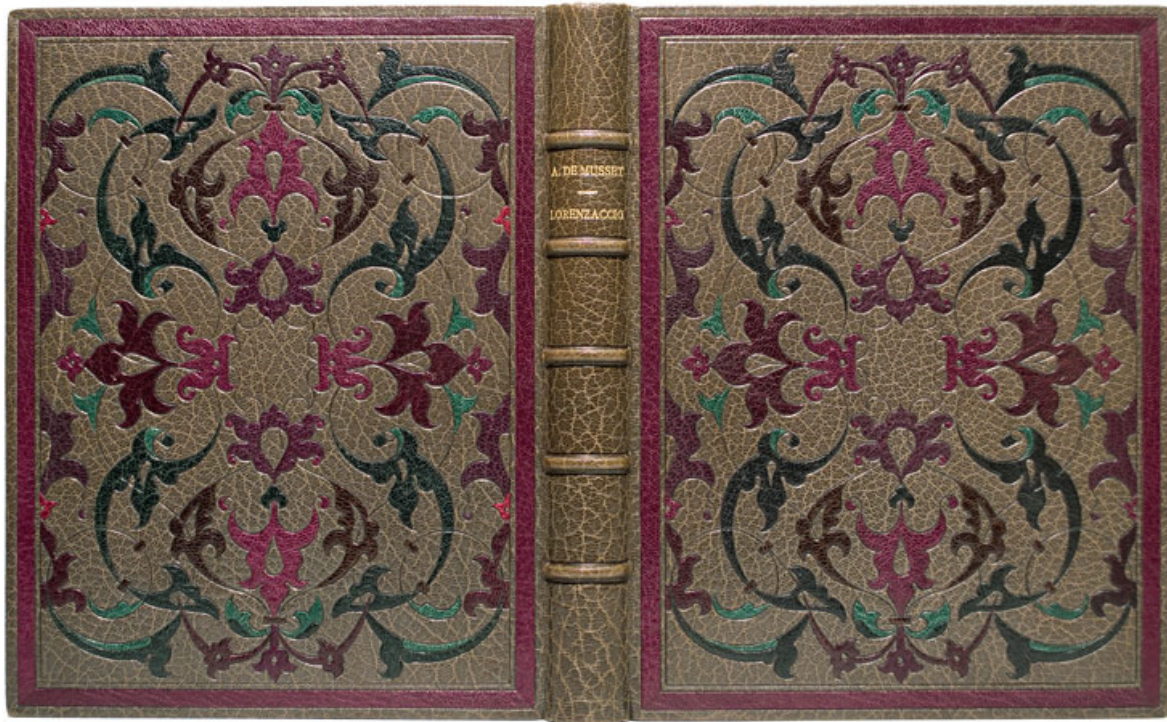
136 full-page plates.

34 original parts. Folio. [338 x 264 x 100 mm]. 183, 337 pp. Each part in brown paper wrappers with the title printed on the front and advertisements inside and on the rear. (Expert repairs to a few backstrips). [ebc4203]

London: Cassell and Company Ltd, 1903

£600

Each part is priced at 6d. Part 34 has an announcement at the head of the front cover: "Part 35 will be published Aug.24". Part 34 completes the text, and so the final part presumably contained the contents leaves and title-pages to be inserted in the event of the parts being bound (in two volumes). The joy of this copy is that it remains in the parts and is in excellent condition.



*BOUND BY NOULHAC*

**10. DE MUSSET (Alfred).**

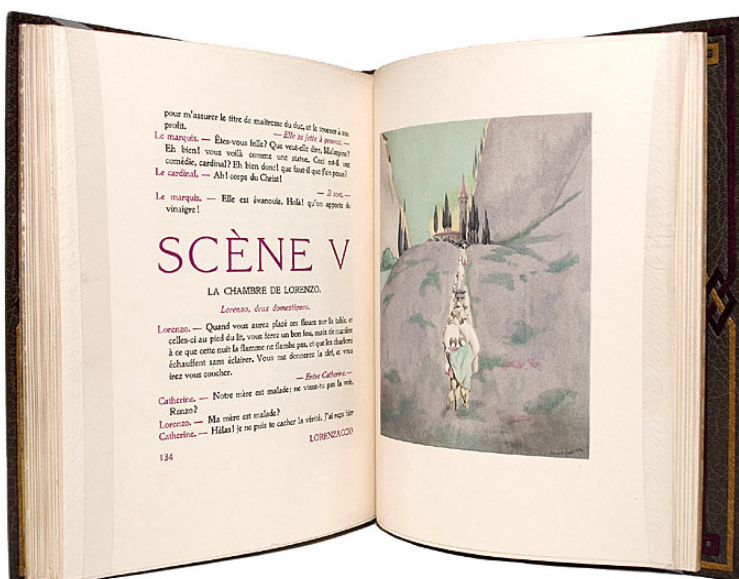
**Lorenzaccio** Drame en Cinq Actes. Hors-Text en Couleurs de Barte.

10 coloured plates. Printed in black and magenta.

Small 4to. [243 x 184 x 29 mm]. 177pp. Bound 1929-30 in grey goatskin, the covers with an onlaid border of burgundy goatskin flanked with blind fillets enclosing an all-over design of blind gouges with arabesque elements of burgundy, light and dark green goatskin onlays. The spine divided into six panels, lettered in gilt in the second, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with burgundy and citron goatskin onlays, orange silk doublures and endleaves, marbled flyleaves, edges untrimmed and gilded, original wrappers bound in at front and rear. [ebc3847]

Paris: René Kieffer, 1926

£1500



No. 226 of an edition of 550. It is an attractive production in a handsome and well executed binding. The front turn-in has the gilt signature of "Ruby L. Nimr", who one would assume to be the binder. However, I can find no record of a binder with this name. On the rear flyleaf there is a revealing pencil note: "Binding July, Oct, Nov 1929 (Noulhac). Gilding Jan 16th-Feb. 21st 1930 (approximately a month and five days). Design adaption from design of grand Doreur of Henri II...". Henri Noulhac (1866-1931) would certainly

seem a likely choice as the binder, and by "gilding" one assumes "finishing" as there is a minimal amount of gold.

Noulhac set up his atelier at 10 rue de Buci in Paris in 1894. He was recognised as a "superlative craftsman", numbering Béraldi amongst his patrons and he executed bindings for Legrain. His daughter, who had studied art under Adolphe Giraldon, joined him in 1914 as a design collaborator. He was also an instructor, and taught Rose Adler and Madeleine Gras.



*BOUND BY J. S. HEWITT BATES*

**11. GALE (Norman).**

**A June Romance.**

Etched frontispiece portrait, woodcut title-page.

12mo. [199 x 115 x 17 mm]. [2]ff, 107, [3] pp. Bound c.1910 by J.S.H. Bates (signed with an ink pallet on verso of front free endleaf) in green goatskin, the covers tooled in gilt with a border of two fillets separated by dots, and a panel of repeated impressions of a pair of three leaves, dots and 12 Tudor roses on red goatskin onlays, with a small open heart in the corners. The spine divided into five panels with gilt compartments, lettered in the second and dated at the foot, the others with a Tudor rose on a red onlay on a leafy stem and dots, the edges of the boards tooled with gilt dots, the turn-ins with two gilt fillets, dots and small leaves, marbled endleaves, top edge gilt, the others untrimmed. (Minor loss of gilt at head of lower cover). [ebc4208]

Rugby: George E. Over, 1894

£750

Previously published privately in 1892. On the rear of the half-title is the statement: "Of this large paper edition of "A June Romance" forty copies only are printed for sale, of which this is No.5", with the signature of the publisher G.E. Over. It is a very good copy, in an attractive

binding, signed by Bates and with a presentation inscription in ink on the front flyleaf: "Mr. Walter S. Savige with the best wishes of J.S.H. Bates. June 20th 1910".

James Samuel Hewitt Bates (b.1864) was the director of the Belvoir Bindery in Leicester and a tutor at the College of Art. He was the author of *Bookbinding for Schools* and *Bookbinding for the Book-Lover*. The latter pamphlet extolled his qualifications and skills, including awards of First Class Honours, First Prizeman, Silver Medallist of the City and Guilds of London Institute and holder of the Skinner's Company Prize. He declared "special attention is always given to Extra bindings - the leathers used are guaranteed free from Mineral Acids - the decoration will be found to be appropriate and in good taste, and the workmanship sound". This is indeed a competent piece of work, though not quite up to the standards of the great trade binderies.



*MEDIEVAL STYLE HISTORIATED BORDERS*

**12.** [J E G].

**An album intended for photographs with medieval style pen and ink borders.**

24 sheets of white card [192 x 145 mm], with openings for inserting photographs of various shapes and sizes, backed with paper, each of the 24 sheets with a border illustrated in black ink with medieval scenes and themes, hinged and bound in heavy bevelled boards [205 x 160 x 50 mm], covered in white vellum, white glazed paper endleaves, gilt edges. [ebc4237]

[c.1890]

£500

The album has never been used for photographs, and the final seven borders are unfinished. Seven of the borders are signed with a monogram incorporating the initials J E G and seven have headings: "ye Archery", "ye Anglinge", "ye Hazard", "ye Bowlinge", "ye Hawking", "ye Quintain" and "ye Music". They are all delightful and well executed renderings of medieval style historiated borders.



*BOUND BY THOMAS SEDGLEY OF OXFORD*

### 13. JUSTINIAN I.

**Institutiones sive Elementa.** D. Justiniani Sacratiss. Principis typis variæ, rubris nucleum exhibentibus. Accesserunt ex Digestis Tituli de Verborum Significatione & Regulis Juris: tum & iidem ordine alphabetico degisti.

Additional engraved title. Printed in red and black.

12mo. [138 x 80 x 21 mm]. [6]ff, 315pp. Contemporary binding by Thomas Sedgley of Oxford of red goatskin, the covers with black, citron and yellow onlays, tooled all over in gilt, the spine lettered on a black label and tooled in gilt, marbled endleaves, gilt edges. (Joints almost invisibly repaired by Aquarius). Contained in a new full red goatskin drop-over box, lined with suede, the spine lettered in gilt. [ebc2353]

Amsterdam: ex officina Wetsteniana, 1710

£5000

A fine copy in a stunning binding.

This is one of a small group of mosaic bindings with shared tools, including the distinctive pair of curled feathers, all attributed to Thomas Sedgley of Oxford. Other examples include:

1. John Theobald's *Albion*, Oxford 1720, with the arms and motto of Lord Kingsale, illustrated and described in Nixon, *Five Centuries of English Bookbinding*, 59.
2. *The Book of Common Prayer*, Sturt 1717, lot 222 in the first part of the Abbey sale, Sotheby, 21/6/1965 and now in the British Library.
3. *The Book of Common Prayer*, 1715, with the arms of Dr. George Clarke, at All Souls College, reproduced by Chalmers, "Thomas Sedgley Oxford binder", *The Book Collector*, Autumn 1977, p.370.





4. A three volume Xenophon, Oxford 1727-35, lot 157 in the Crewe sale, Sotheby, 22/10/1956 and now in the Broxbourne Library.

On a larger scale is the magnificent two volume *Holy Bible*, Oxford 1717, lot 325, Sotheby, 13/7/2006, and now in the Wormsley Library.

Thomas Sedgley was born in Oxford in 1684. His father Richard Sedgley (c.1648-1719) was described by Thomas Hearne as "an extraordinary good Binder". He was binding in Oxford from the late 1670's and in his later years he was joined by his eldest son, Thomas, and probably also his second son, Henry, who in 1716 signed a receipt on behalf of his father for bindings done for Edward Harley. Thomas continued to bind for George Clarke until 1736 and was employed by the Bodleian from 1720 until 1749. He died in 1761.

Bookplate of the Duke of Leeds.



*BOUND BY PAGNANT*

**14. LOTI (Pierre).**

**Le Roman D'Un Enfant.**

First Edition. 12mo. [185 x 115 x 26 mm]. [2]ff, 314pp. Contemporary binding by Pagnant (signed in gilt on front turn-in) of light brown goatskin, the covers tooled in gilt with a fillet and roll border and panel of repeated leafy fronds, with a flowerhead of purple and green goatskin onlays at the outer corners, a large butterfly with wings of orange goatskin onlays at the inner corners, and a flying insect beside the fronds. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with a small flowerhead with purple goatskin onlays, a small butterfly and sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges. [ebc4229]

Paris: Calmann Lévy, 1890

£1500

No.13 of 25 copies on "papier Impérial du Japon". The original wrappers have been bound in. With the signature of Armand Normand on the front fly-leaf. A fine copy, beautifully bound by Edouard Pagnant (1852-1916). He trained with Chambolle-Duru and others and set up his own workshop in Paris in 1876. He won awards at the Milan Exhibition in 1906, Brussels in 1910 and Turin in 1911.



*SIR SIMON TAYLOR AND JOSEPH NEELD'S COPY*

**15. LYSONS (Samuel).**

**A Collection of Gloucestershire Antiquities.**

Engraved title-page, 110 engraved plates, 11 of them with hand-colouring, by Lysons. Large folio. [584 x 423 x 55 mm]. [1]f, iv, 38, [4] pp. Bound in contemporary calf, the covers with a wide border of a gilt thick and thin fillet flanking repeated impressions in gilt of a quatrefoil and a foliate tool, a blind arched roll, a gilt fillet with gouges at the corners, a blind palm roll, a gilt double fillet, a gilt crested roll, and tracery decoration in gilt at the inner corners, at the centre the arms block of Sir Simon R. B. Taylor Bart, with his name lettered beneath. The spine divided into seven panels, with thick bands tooled in gilt, lettered in the second panel, the others tooled in gilt with a cross, arches, small quatrefoil and drawerhandle tools, the corners of the edges of the boards hatched in gilt, the turn-ins with a gilt feather and

pearl roll, marbled endleaves and edges. (Almost invisibly rebaced preserving original spine, scratch at head of upper cover, small damp-stain on rear cover, lower corners a little worn). [ebc4235]

London: printed [by A. Strahan] for T. Cadell and W. Davies, 1804

£2000

With an additional errata slip pasted at the foot of the index. There is some foxing or spotting to the plates, as is usual with this work. It is a splendid copy in a most distinguished binding, which has been almost invisibly rebaced preserving the original spine.



The arms on the covers are helpfully identified as Sir Simon Richard Brissett Taylor, 2nd Baronet, of Lysson Hall, Jamaica (1783-1815). He was the second and youngest, but only surviving son of John Taylor, 1st Baronet, and Elizabeth Godden, daughter and heir of Philip Houghton of Jamaica. He succeeded his father in 1786, but did not marry, and the baronetcy became extinct at his death at the age of 31. His property devolved to his sister Anna Susanna, wife of George Watson, and they assumed the name and arms of Taylor by Royal Licence. Sir Simon's library was sold at auction by R.H. Evans on 3rd June 1833. The University of Toronto British Armorial Bindings database records 18 works with Taylor's arms, including a number of English topographical titles.

The volume also has the bookplate of Joseph Neeld (1789-1856). His father Joseph Neeld (d.1828) was an attorney, and Joseph jnr. followed him into the law. He was a great-nephew of Philip Rundell, head of the firm of Rundell, Bridge and Rundell, goldsmiths, of Ludgate Hill, London, who died in 1828, leaving Neeld a fortune of £660,230. Neeld made considerable

investments, in East India and Bank stock, and property, including the Grittelton estate near Chippenham in Wiltshire and Kelston Park near Bath. He also bought a parliamentary seat at Gatton and sat as MP for Chippenham from 1830 until 1856. He had a miserable marriage to Lady Caroline Ashley Cooper, but he possessed a magnificent collection of books.

Samuel Lysons FSA was born at Rodmarton in Gloucestershire in 1763 and died at Cirencester in Gloucestershire in 1819. The first 64 plates for his *Collection of Gloucestershire Antiquities* were issued in 11 parts from May 1791 to May 1794 and 10 more plates were published in 1795 and 1796. 53 of the first series and three of the second series were cancelled and replaced between 1794 and 1803. The full 110 plates, with text, were published in 1803 and 1804. They include etchings, engravings and mezzotints, some with hand-colouring and record ancient buildings, both secular and ecclesiastical, and details of windows, monuments and brasses. Colin Franklin, in his essay on Lysons in *The Book Collector*, Autumn 2014, pp.383-396, concludes that the work provides evidence of his "amazing artistic skill and enthusiasm as antiquary, and his accomplishment across several techniques of printmaking".



*AN OPEN DOOR BINDING BY ANGELA JAMES*

**16. MACKEY (Aidan).**

**Mr Chesterton comes to tea** or: how the King of England captured Redskin Island; written by Aidan Mackey to accompany sixteen hitherto unpublished pencil drawings by G. K. Chesterton with an introductory essay on Chesterton as artist by Richard Ingrams.

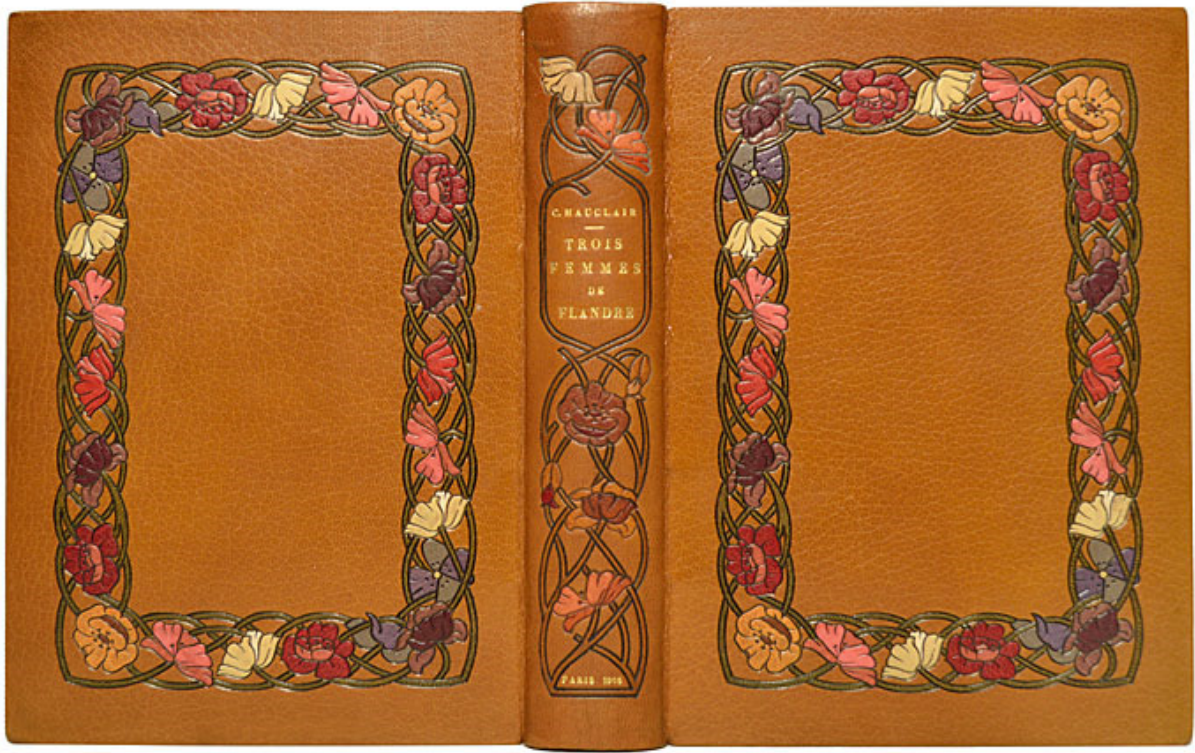
Photographic frontispiece, reproduction of map of London, and 16 pencil drawings. Title printed in brown and black.

Oblong 8vo. [196 x 270 x 15 mm]. 56pp. Bound by Angela James in 1985 (with her label inside the rear cover) in white sheepskin over bevelled boards, sprayed and painted in speckled yellow and light blue, with a raised strip of yellow sheepskin stretching across both boards and the smooth spine as a skirting board, rising on the front cover to frame a wooden panelled door, painted blue with a brass knob, hinges and name plate, which opens to reveal a laminated photograph of Mr Chesterton sitting at a tea table of veneered wood covered with a checked cloth embroidered with a tea pot, cup and saucer and plates with cakes, attached to the front free endleaf which is sprayed in speckled yellow, doublures of blue calf, multi-coloured headbands, edges gilt over rough. Contained within a blue calf folding case, lined with thick yellow felt, covered in blue cloth and lettered in yellow on a white sheepskin label. [ebc4240] Cambridge: printed at the Rampant Lion Press, for Vintage Publications, 1978 £3000



Copy no.199, signed by Ingrams and Mackey, of an edition of 370, of which 350 were for sale. It was designed by Sebastian Carter, who printed the letterpress, and the drawings were printed by offset lithography by Adrian Lack at the Senecio Press, Charlbury.

This is one of Angela James's most memorable bindings. It was exhibited at the Designer Bookbinders Exhibition at Leighton House, 11-25th November 1985, and illustrated in *The New Bookbinder*, vol.8 (1988), p.74, vol.10 (1990), p.52 and colour plates opposite p.45, and vol.13 (1993), p.8. Angela James discussed the binding in great detail in vol.10, p.51, and commented: "This is one of the bindings I most enjoyed working on, as it presented me with a number of challenges and gave me a great deal of enjoyment. I hope Mr. Chesterton would have been amused". She enrolled her father to turn the brass doorknob (using the pin of an old round-pin electrical plug) and she was especially proud of the door, which remains stable and still opens as intended.



*BOUND BY DE SAMBLANX*

## 17. MAUCLAIR (Camille).

### Trois Femmes De Flandre.

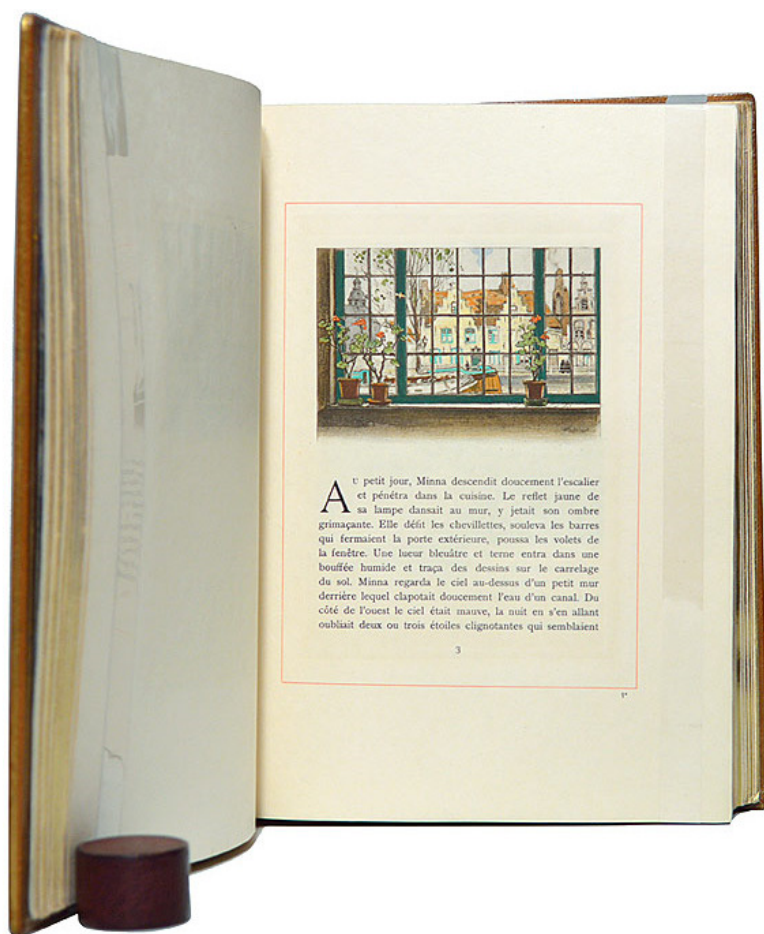
Illustrated by H. Cassiers with two original watercolours, three separate engravings and 47 engravings in the text, each of the 50 engravings in three states, two of them coloured (one with and one without text) and one black and white.

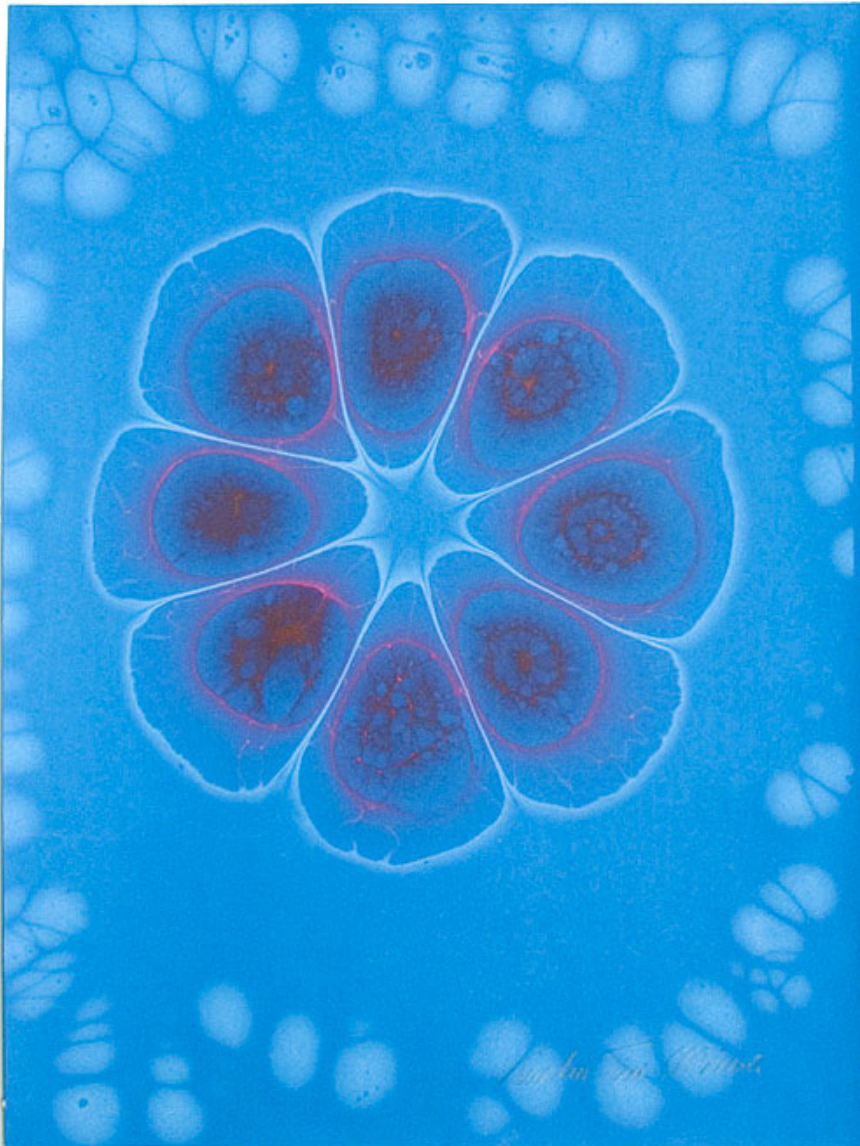
First Edition. 8vo. [231 x 165 x 40 mm]. [2]ff, vii, [iii], 45, [1], 46, [2], 50, [6], [4], pp. Bound by Charles De Samblanx in 1913 (signed and dated on front doublure) in light brown goatskin, the covers with a panel of intertwining stems of onlaid green goatskin and flower-heads of purples, browns, reds, pink, grey and natural goatskin, with blind tooling. Smooth spine lettered in gilt within matching goatskin onlays and blind tooling, the edges of the boards tooled with a gilt double fillet, doublures of a lighter shade of brown goatskin, with onlays of orange, light and dark green goatskin, with gilt tooling, blue silk and marbled paper endleaves, gilt edges. Contained within a slipcase covered with marbled paper. [ebc4230]

Paris: L'Edition D'Art, H. Piazza & Cie, [1905]

£2800

Copy no.4 of 10 "sur Japon, contenant une aquarelle originale de l'artiste, un état en couleurs sur Japon mince et un état en noir". There are actually two original watercolours and the engravings are in triplicate, coloured with and without text and in black and white. These 10 extra-special copies were offered for sale at 600 francs. There were also 30 copies "sur Japon, avec un état en noir", priced at 350 francs, and 260 copies "sur papier vélin à la cuve, des manufactures Blanchet et Kléber", priced at 150 francs. The original covers have been bound in, along with the prospectus (in the same covers). It is fine copy in a splendid binding by the great Belgian binder Charles De Samblanx (1855-1943).





### *MACRO-MARBLING*

**18. MIURA** (Kerstin Tini).

**An example of large scale hand marbling** in blues and pinks on a sheet of blue paper measuring 727 x 551 mm, signed in pencil by the maker. [c.1980] £500

A striking example of large scale, or macro, marbling by Kerstin Tini Miura.

Kerstin Tini Scharnweber-Bremer was born in Kiel, Germany in 1940 and studied bookbinding in her home country, Switzerland, Sweden and France, and opened a studio in Stockholm in 1966. She won awards across Europe, before deciding in the mid-1990s to leave the field of competition to the next generation. In 1975 she married the binder and marbled paper maker Einen Miura and they set up an atelier together in Japan. She is now based in Long Beach, California.





*COPY NO.1, PRINTED FOR THE PUBLISHER'S WIFE, BOUND BY MERCIER*

**19. MOREAU (Hégésippe).**

**Le Myosotis.** Petits Contes et Petits Vers. Nouvelle Edition Illustrée de Cent Trente-Quatre Compositions de Robaudi Gravées sur Bois par Clément Bellenger. Préface par André Theuriet.

Colour printed wrapper, frontispiece, title-page vignette and 134 woodcut illustrations.

Large 8vo. [265 x 173 x 40 mm]. [3]ff, x, [ii], 383, [1] pp. Contemporary binding by Emile Mercier (signed in gilt on front doublure) of blue goatskin, the covers with a gilt border of four fillets and a broken fillet with fronds at the corners. The spine divided into six panels with gilt tooled bands, lettered in the second panel in a compartment of three solid and a broken fillet, the other panels with compartments of four solid and a broken fillet with a sprig in the corners, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with a gilt roll, doublures of lighter blue goatskin with a panel of citron goatskin, within a strapwork design of fillets and gouges, tooled with long leafy stems with red and blue flowerhead onlays, blue silk and marbled paper endleaves, gilt edges. Contained in a chemise lined with red calf and covered with marbled paper and a blue goatskin spine, lettered in gilt, and matching slipcase. [ebc4157]

Paris: [Imprimé par Chamerot et Renouard] Librairie L. Conquet, 1893

£2800

The prospectus is bound in at the end. All of the illustrations, except the title-page vignette and final two woodcuts, are present in two states, one with the text, the other on a separate blank leaf. The colour printed wrapper also has a proof state, without text or colouring, and the frontispiece appears three times (once at the end). The half-title has a watercolour portrait of Madame Conquet by Robaudi.



This is copy no.1 "Imprimé pour Madame Conquet". It is one of 75 copies "sur papier du Japon ou sur papier de Chine - au choix du Souscripteur - contenant le tirage à part de toutes les illustrations", priced at 225 francs. There were also 75 copies on "Chine ou Japon", without the extra illustrations, for 150 francs, and 350 copies "sur vélin du Marais" for 80 francs.

This copy is as fine as the day it was printed and bound. The gilt tooling is remarkable for its precision and brightness. Emile Mercier was born in Paris in 1855 and was apprenticed to Charles Magnier and then worked for a series of binders before joining Cuzin in 1882. On Cuzin's death in 1890 he took over the workshop at 5 rue Séguier, and established himself as one of the masters of the Paris trade. He exhibited at Paris in 1900, Hanoi in 1903 and St. Louis in 1904, winning top prizes at all three. He died in 1910 and was succeeded by his son Georges.





*BOX BINDING BY JAN SOBOTA*

**20. NEZVAL** (Vitezslav).

**Valerie A Tyden Divu.**

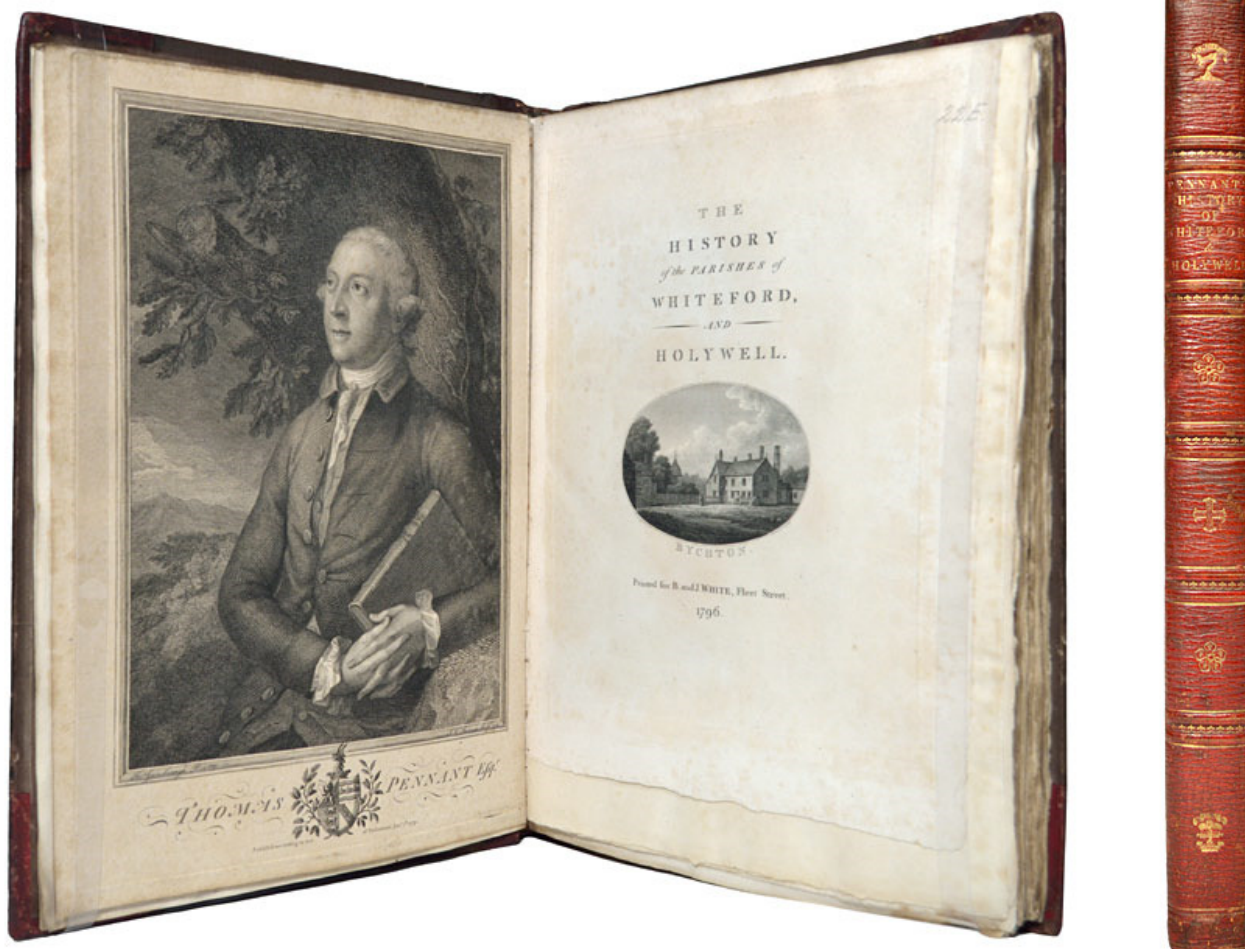
Illustrated by Eva Haskova with colour etched frontispiece, six plates and a vignette. Folio. [370 x 258 x 30 mm]. 115, [3] pp. Bound by Jan Sobota (signed in blind inside the rear cover) in white pigskin as a box-binding, the upper cover with extended edges on three sides which conceal the text block when closed, the front cover with a raised window of leather simulating wood with curved top and six open panes, painted with a chandelier and collaged moths on a speckled background, the rear cover with the window shuttered, the front doublure with the window and six panes painted with moths at night with gold stars, surrounded by brown velvet, the front free endleaf painted with the chandelier on a speckled background, the rear doublure with the window and six panes painted with the reverse of the shutters, a spider and web and an insect, surrounded by brown velvet, the rear free endleaf speckle painted, the spine with a raised letter "V", untrimmed edges. Contained within a brown cloth drop-over box, covered with marbled and paste paper (joints of the box weak). [ebc4241]

Prague: 1976

£2500

No. 139 of 200 copies. A characteristically charming and clever binding by Jan Sobota, with the outward appearance of a box. The covers and doublures reveal four contrasting views of the same window, reflecting Eva Haskova's etchings.





*WILLIAM BECKFORD'S COPY, ON LARGE PAPER,*

*WITH EXTRA-ILLUSTRATIONS*

**21. PENNANT (Thomas).**

**The History of the Parishes of Whiteford and Holywell.**

Additional engraved frontispiece portrait of Pennant by Sherwin after Gainsborough, two engraved title-pages (general title and sub-title for Holywell) each with a vignette, vignette at head of p.1, 22 plates (one double-page) and two additional duplicate plates (for plates I and II) by Angus, Barlow etc.

First Edition. Two parts in one volume. 4to. [355 x 270 x 30 mm]. [4]ff, 172, 185-328 pp. Bound in contemporary half straight-grained red goatskin, the sides covered with dark brown paper, "L-shaped" corners tooled in blind and with the Beckford and Hamilton crests in gilt, the spine divided into six panels with double bands tooled with gilt pallets, lettered in the second panel and dated at the foot, the first panel tooled with the Beckford crest, the third and fifth with his cinquefoil device, the fourth with his cross patté and the sixth with the Hamilton crest, dark brown paper endleaves, top edge gilt, the others uncut. (Corners and headcaps neatly repaired, the spine a little worn and sides rubbed). [ebc4219]

London: printed for B. and J. White, Fleet Street, 1796

£2000

This is very clearly a large paper copy: the general title, intended for ordinary copies, measures 313 x 242 mm, while the text is 350 x 270 mm. It has been extra-illustrated with a frontispiece portrait of Pennant and duplicates of plates I and II, the second with a pencil annotation. There is some spotting or light foxing and plates XXI and XXII have been bound in reverse order. It is a very good and grand copy, bound for William Beckford, with his crests and devices. Beckford added a pencil note on the front fly-leaf "71. Egerton 2d Ellesmere - see his origin. Tour in Wales vol.1 p.109" and there are pencil marks "no.1024" on the same flyleaf and "22.E" on the title.

The volume was not listed in the catalogue of the Beckford sales of 1804, 1808, 1817 or 1823 and so probably remained with Beckford (1759-1844) and then the Hamiltons until the sales of 1882-83. There is a large late 19th century armorial bookplate with an indecipherable signature pasted inside the front cover (with the paste causing a stain).



*EXTRA ILLUSTRATED BY WILLIAM TURNER*

**22. ROGERS (Samuel).**

**The Pleasures of Memory, with other Poems.** A New Edition. With Engravings on Wood by Mr. L. Clennell, from Drawings by T. Stothard, Esq. R.A.

34 wood-engraved vignettes as published and extra-illustrated with 54 engravings and the text of Roger's "Ode to Superstition" [17pp] and "Jacqueline" [36pp] inlaid to blank leaves.

8vo. [226 x 143 x 33 mm]. [4]ff, 167, [1] pp. Bound in contemporary half blue goatskin, pink marbled paper sides, the corners and strip of goatskin on the covers framed in gilt with four

fillets and a dog-tooth, the spine divided into five panels with thick bands tooled in gilt, lettered in the second and fourth panels, the others filled with fleurons etc within a frame of fillets, the turn-ins tooled with a gilt zig-zag roll, pink marbled endleaves, top edge gilt, the others uncut. [ebc4224]

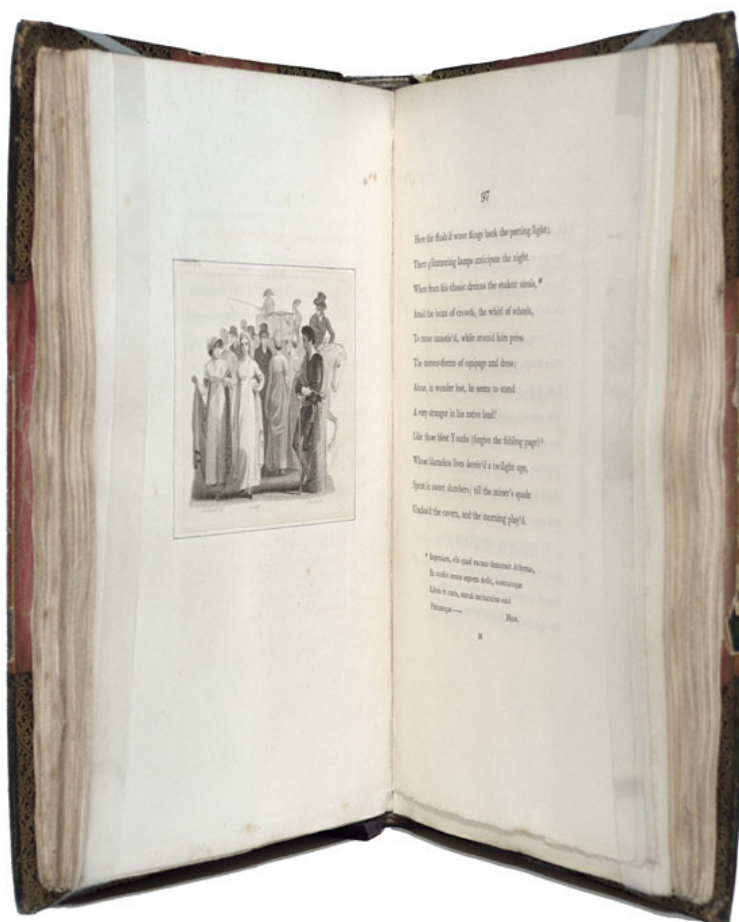
London: by T. Bensley for T. Cadell and W. Davies, 1810

£950

There are various pencil notes stating that this is a large paper copy. It is certainly an exceptional copy, uncut and extra-illustrated. *Jacqueline, A Tale* has a title-page with the imprint "London: printed for J. Murray, Albemarle-Street, by T. Davison, Whitefriars. 1814". The additional plates are a mixture of portraits, mostly of authors, from Virgil to Gibbon, and small romantic scenes after the likes of Stothard and Westall. A few of the plates have light foxing in the margins, but the overall condition is fine.

There are ink inscriptions on the verso of the front free endleaf: "88 Plates and Wood cuts in this Vol"... "May 1823. William Turner". William Turner was in the habit of extra-illustrating, or "Grangerising" his books. Last year I catalogued (and sold) a four volume edition of Cervantes's *Don Quixote*, with plates after Smirke, London 1818, extra-illustrated with 21 plates by Heath after Westall, signed by William Turner and dated June 1820. The bindings, in calf with a profusion of gilt tooling, were unusual, as is this volume, and they may have been from the same workshop. Could they have been assembled by or for William Turner (1789-1862) the landscape painter of Oxford?

With the bookplate of Charles Seymour Grenfell and label of J. O. Edwards.



23. SWIFT (Jonathan).

**Travels into Several Remote Nations of the World.** In Four Parts. By Lemuel Gulliver, first a Surgeon, and then a Captain of several Ships.

Engraved frontispiece portrait in vol.1, four maps and two plans.

Second Edition, with title-pages from First Edition. Two volumes. 8vo. [196 x 122 x 52 mm]. [13]ff, [ii], v-viii, [iv], 148, [6], 164 pp; [3]ff, 155, [1], [8], 199 pp. Bound c.1885 by Riviere & Son (signed with an ink pallet on front endleaves) in polished calf, the covers with a gilt triple fillet border. The spines divided into six panels with gilt compartments, lettered in the second on a red goatskin label and in the third on an olive goatskin label, the others with a floral centre tool, sprigs and small stars and circles, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, black endleaves, gilt edges. [ebc4236]

London: printed for Benj. Motte, at the Middle Temple-Gate in Fleet-street, 1726 [1727] £3800

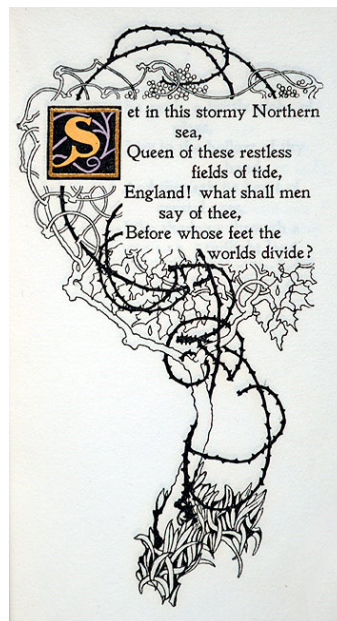
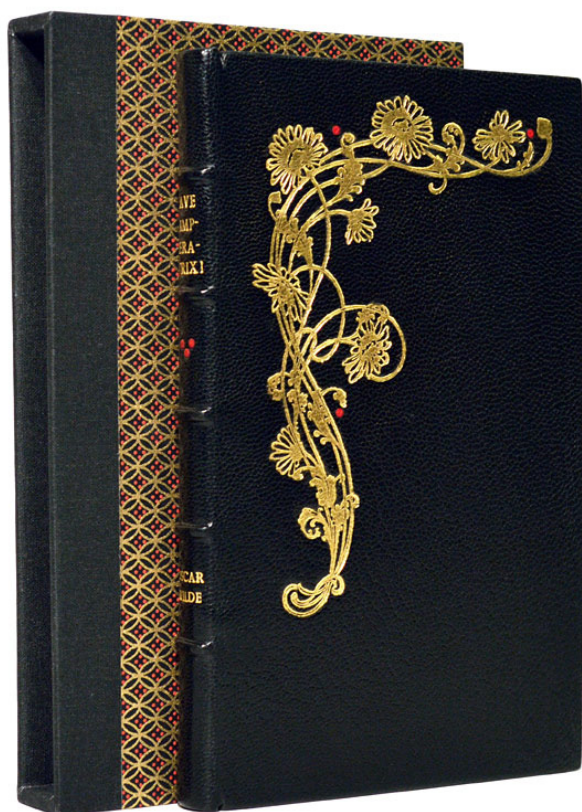


The publishing history of *Gulliver's Travels* has been just about agreed since the publication of Teerinck's *A Bibliography of the Writings in Prose and Verse of Jonathan Swift* in 1937. Benjamin Motte published three editions or issues in 1726: the A edition, published 28th October, the AA edition published in November (with the general title in vol.2 stating "The Second Edition"), and the B edition published in December. This was followed by a further edition published by Motte on 4th May 1727 with the title-page in vol.1 stating "The Second Edition" and the title in vol.2 "The Second Edition, Corrected" and both dated 1727.

These two volumes are the sheets of the Second Edition of 1727, with the general title-pages taken from the B edition of 1726. The frontispiece portrait is in the second state, with the inscription round the oval, and printed on paper with vertical chainlines, as found in the later small paper copies of the A edition, all copies of the AA and B edition and the earlier copies of the Second Edition. The frontispiece and both general titles are slightly narrower than the text (having presumably come from a trimmed copy of the B edition) and have been attached on stubs. There are a few minor spots and trivial stains, but also evidence of some careful cleaning and in terms of condition it would rate as a very good copy.

These "improvements" must have taken place some time after 1881 when Robert Riviere added "& Son" when signing his bindings (having taken Percival Calkin, the eldest son of his second daughter, into partnership). As Riviere was a bookbinder rather than a bookseller he would have undertaken the work on the instruction of a dealer or collector. There are no indications of provenance and it is not clear whether it was a deliberate attempt to deceive or if the intricacies of the points and variations in the early editions or issues of *Gulliver* were beyond the comprehension of the owner.





PRINTED BY WILL RANSOM AND LIMITED TO 150 COPIES

**24. WILDE (Oscar).**

***Ave Imperatrix! A Dirge of Empire.***

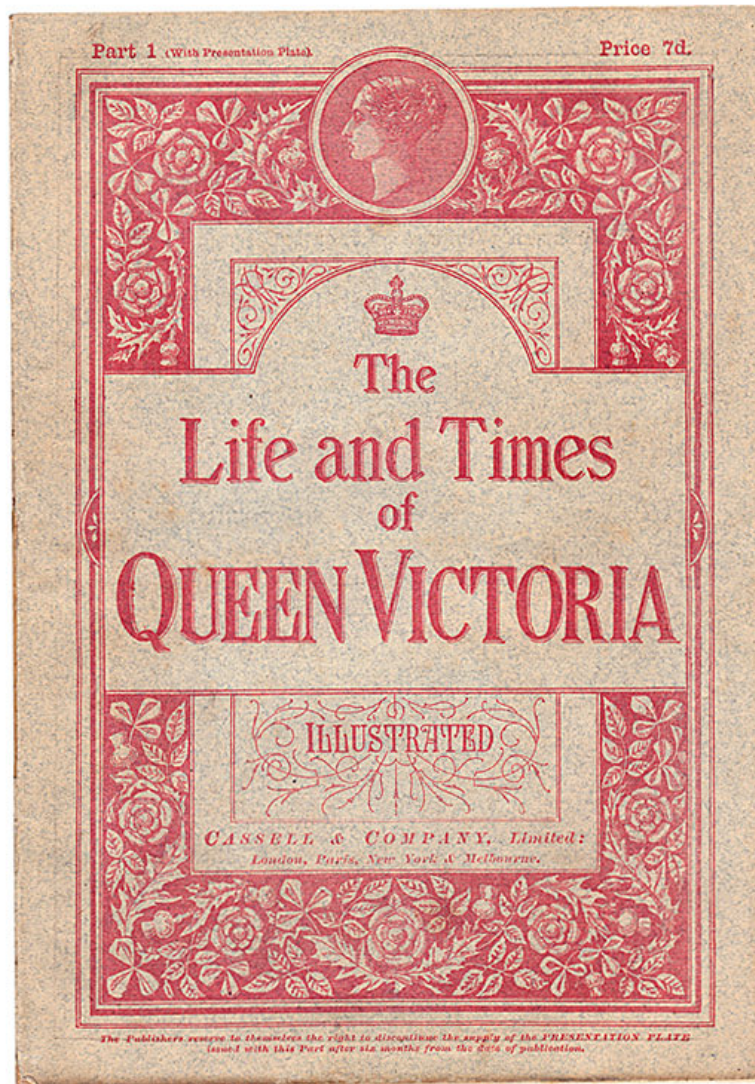
Full-page coloured plate; 31 pages of text (on recto only) printed within a woodcut of a tree, vines and thorns with a hand-coloured and gilt capital, additional capital to the preface and colophon; the title-page, caption to the plate and printer's device on last leaf printed in red and black.

12mo. [180 x 110 x 14 mm]. [36]ff. Recently bound by Bayntun-Riviere (signed in gilt on front turn-in) in black goatskin, the front cover with a large floral block and three small circular red goatskin onlays. Smooth spine divided into six panels, lettered in gilt in the second and fifth, the third with three red onlays, the turn-ins with two red onlays and a gilt stems, gold, red and black decorated paper endleaves, top edge gilt, the others uncut. Contained within a black cloth slipcase, lined with felt and covered with the gold, red and black paper. [ebc4232]

[By Will H. Ransom at The Handcraft Shop] Snohomish, Washington: 1902 £1500

The colophon reads: "And so endeth the poem; as written by Oscar Wilde, decorated by John D. Clancy, and builded into a book by Will H. Ransom at The Handcraft Shop, Snohomish, Washington, in the autumn-tide of the year Nineteen Hundred and Two. Of an edition limited to one hundred and fifty copies, this is number 18". It is fine copy and I have to recommend the binding.

Wilde's *Ave Imeratrix!* was first published in 1881, as an antiwar poem decrying Britain's second invasion of Afganistan in 1878. This privately printed edition is an early work by Will Ransom (1878-1955), American graphic designer, letterer and bibliographer of the private presses. COPAC lists only two copies, at the British Library and Oxford, and the last recorded at auction was in 1979.



24 ORIGINAL PARTS

25. WILSON (Robert).

**The Life and Times of Queen Victoria.**

Illustrated with woodcuts throughout.

24 original parts. 4to. [256 x 179 x 95 mm]. 752, xvi, 768, xvi pp. Bound in the original wrappers printed in pink on the front and rear and in black on the inside, with inserted advertisements for Pears Soap. (A few backstrips a little torn, and small tear to corner of front cover of part 24). [ebc4204]

London: Cassell & Company Ltd, 1887- 1888

£400

Each part was priced at 7d. Part 1 offered a Presentation Plate, but the publishers reserved the right to discontinue the plate after six months. It is not present and it could have been framed. The final part offered cases for binding this work into two volumes, priced at 2s each. The parts were never bound and apart from a little spotting remain in very good condition.

"The first eleven Chapters of this Work are from the pen of the late Mr. Edmund Ollier, to whom the publishers originally entrusted the commission to write it - a commission which he was compelled to resign by the illness which terminated in his lamented death".