



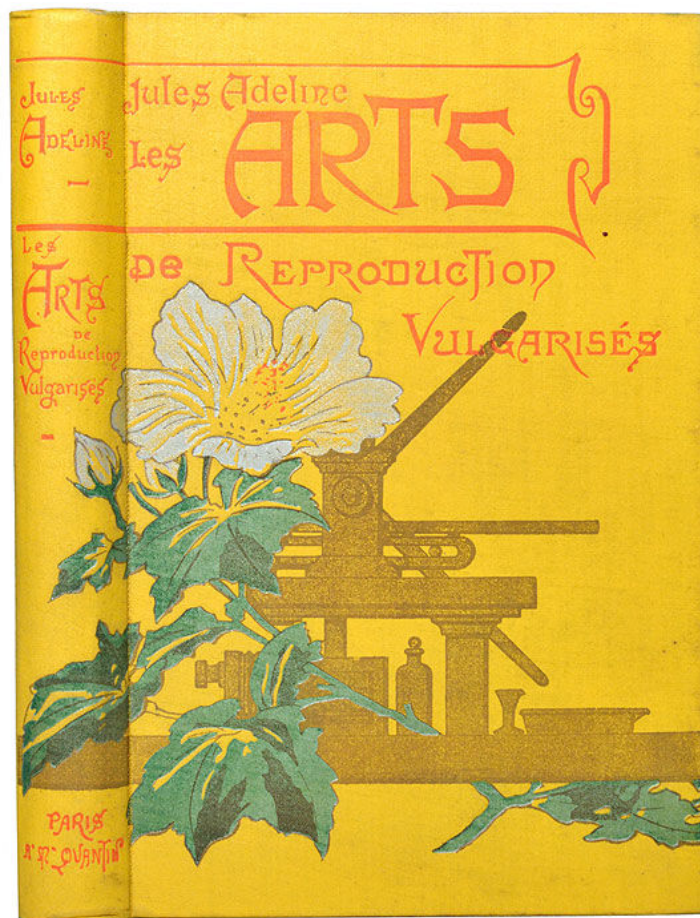
40  
NEW  
OLD  
BOOKS  
&  
THINGS

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EBC E-CATALOGUE 13  
2016

GEORGE BAYNTUN

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1. **ADELINE** (Jules).

**Les Arts de Reproduction Vulgarisés.**

12 plates, including two in colour, and 140 illustrations in the text.

First Edition. Large 8vo. [255 x 165 x 32 mm]. [3]ff, ix, [i], 379 pp. Bound in the publisher's bright yellow cloth, lettered in red and blocked in brown, green and silver, top edge gilt, with the original colour illustrated wrappers bound in. [Stock no. ebc4650]

Paris: Librairies-Imprimeries Réunies, [1893]

£350

An exceptionally fine copy in a decorative Art Nouveau binding.

A manual of reproduction processes, with examples of each technique reproducing original designs by the author.



2. **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. 4to. [295 x 232 x 83 mm]. Contemporary binding of blue goatskin, the covers tooled in gilt with a border of a dog-tooth and line roll and repeated impressions of a pair of large floral tools, a small bird and a squiggle tool and a lozenge-shaped centrepiece composed of the pair of floral tools, a pair of fronds, a pair of smaller flowers, leafy stems, fleurons and a flowerhead within a circle. The spine divided into seven panels with gilt tooled bands, each panel tooled in gilt with centres made up of various tools and corners, the edges of the boards tooled with a gilt roll, marbled endleaves. (Lacking the front free marbled endleaves, cracking to head and foot of the joints, corners worn, covers a little rubbed and faded in patches.) [ebc4661]  
Oxford: printed by T. Wright and W. Gill, Printers to the University. And sold by S. Crowder, in Paternoster Row, London; and by W. Jackson, in Oxford, 1772      £950

Darlow & Moule / Herbert 1220. The New Testament ends at 6U2 and is followed by 12 leaves of Index and Tables ending at 6Z3.

This edition appears to be unrecorded in ESTC, which lists three editions with the same imprint and date, one a folio with the New Testament ending at 10C1, the second an 8vo with the final leaf Cccc4 and the third a 12mo with the final leaf Mm12.

Lacking front end and fly leaves and a few trivial spots but a very good clean copy. The binding resembles Scottish examples, with the "herring-bone" style centres and the closely tooled spine without lettering (compare for example item 117 in Maggs Bros. catalogue 1212). I suspect that it is English, and probably provincial.

Opposite the title to the New Testament is a page of neatly written ink records of the Laing family. It opens with The Rev. Francis Laing M.A. of Balliol College Oxford, who was married at Valletta in Malta in 1805 to Miss Emily Granet of Toulon, whose family was evacuated from France by the British Forces in December 1793. They had three children, all born in Malta. Emily died in 1813, aged 36, and Francis was remarried in 1817, to Mary Dorothea Whatman, and they had a further six children between 1817 and 1826. The records continue until 1856.



3. **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. [247 x 169 x 55 mm]. 976pp. Bound in contemporary red goatskin, the covers with a border of two gilt thick and thin fillets flanking a gilt "Greek-key" roll, with a

gilt medallion and roundels in the corner squares, and an inner blind undulating roll and blind fleurons in the corners. Smooth spine divided into seven alternating large and small panels by a blind pallet and gilt fillets, lettered in gilt in the small second, fourth and sixth panels, the others with a large gilt centre of fronds and palmettes on a studded background, the edges of the boards tooled with a gilt fillet, the turn-ins with the undulating roll in gilt, buff endleaves, gilt edges. (A few minor marks on covers). [ebc4703]

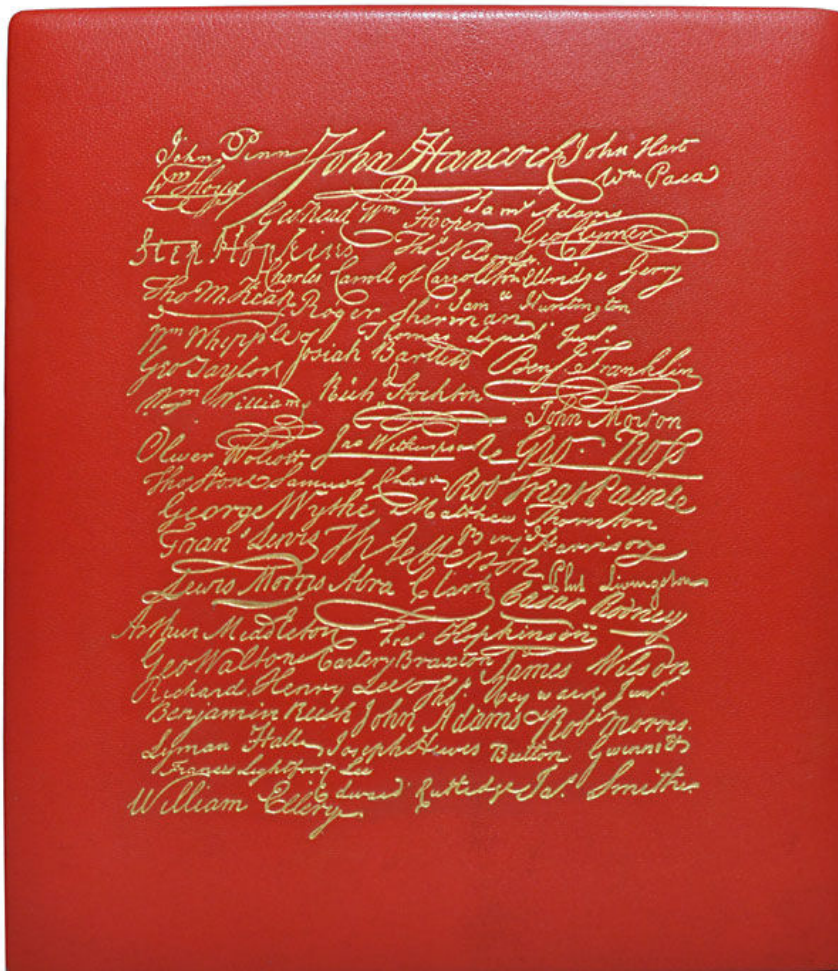
Oxford: printed at the Clarendon Press, by Bensley, Cooke, and Collingwood, Printers to the University, and sold by E. Gardner, at the Oxford Bible Warehouse, Paternoster Row, London, 1811 £750

Darlow & Moule / Herbert 1542, indicating that it was published in seven volumes, but it is here bound as one. The Apocrypha is mentioned in the list of books but was never included (the pagination between Old and New Testaments is continuous).

There is a little foxing to the endleaves and a hint of browning but it is a fine copy. The binding is distinctive, with an unusual lay-out of lettering on the spine.

**4. A board covered in red goatskin and blocked in gilt with facsimiles of the signatures of the 56 delegates to sign the United States Declaration of Independence in 1776.**

The board measures 330 x 285 mm, the block 240 x 200 mm, the rear is covered with Cockerell marbled paper within a blind roll border. [ebc4714] [c2000] £500



The board was made by Bayntun-Riviere using a large block which is said to have been cut by Riviere for an album containing the original signatures of the delegates.



*DANIEL PRESS*

5. **BRIDGES** (Robert).

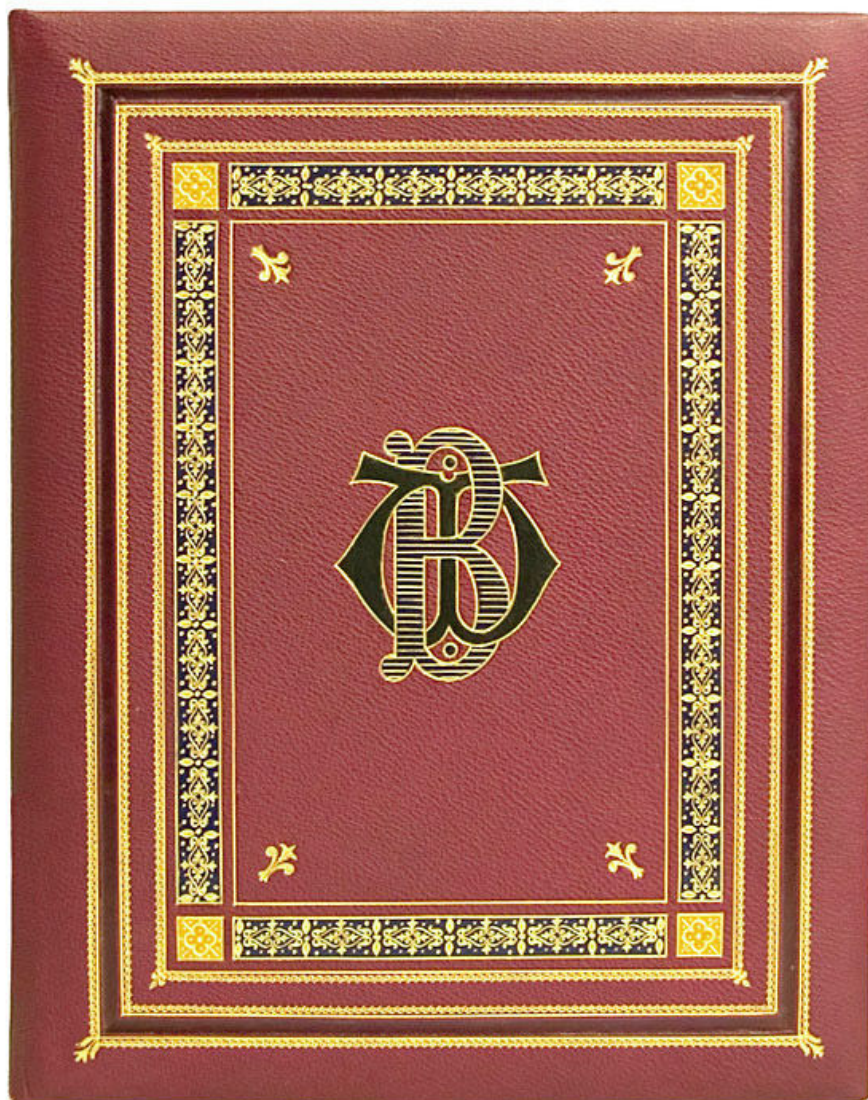
**The Shorter Poems.**

Five volumes, plus general title and index. Small 4to. [228 x 178 x 40 mm]. xxxvii pp; xlvi pp; xliii pp; xlvi pp; xlix, [iii] pp; Original paper wrappers with overlapping edges, the title printed in black on the front. (Front wrapper of Book One browned, a little soiled and frayed around the edges, front wrapper of general title and rear wrapper of index lightly browned). Contained with a blue cloth folder and slipcase (worn). [ebc4657]

[Oxford: printed by H[enr]y Daniel, 1894]

£750

The first complete edition, including the first printing of any of the final part. All the parts are numbered 36 and the general title states that 150 copies were printed. Inserted at the front of Book One is a woodcut portrait of Bridges and a piece of blue paper inscribed in ink by Bridges with a line of verse and dated July 1894. There is also a cutting from a catalogue stating a limitation of 100 copies, and pricing these five parts at £2.12s.6d. net, with a note "very few remain". With the booklabel of Thomas Hutchinson, numbered 2581. A very good copy of this fragile production in the wrappers. Most of the 150 copies were quickly bound and only one comparable copy has been sold at auction in the past 40 years (that being in 1977).



*ILLUMINATED MANUSCRIPT, BINDING AND BOX BY PALMER,  
HOWE & CO OF MANCHESTER*

6. [BUGLAWTON TESTIMONIAL].

**To the Rev. William Besant M.A.** The Vicarage, Buglawton, Cheshire. 31st October 1907.

Illuminated manuscript by Palmer, Howe & Co (signed at the foot of the first leaf of dedication) on four leaves of vellum, comprising a frontispiece with a water-colour of Buglawton Church within a gold and coloured border, two leaves of dedication to the Rev. William Besant in red, green, blue, purple, brown and gold with elaborate foliate borders and a list of subscribers within a gold and coloured border.

Folio. [328 x 255 x 14 mm]. Contemporary binding by Palmer, Howe & Co of Manchester of dark red goatskin over bevelled boards, the front cover with a border composed of a repeated gilt roll and thick blind fillet and a panel of gilt fillets with blue and citron goatskin onlays tooled in gilt, with gilt fleurons in the corners and at the centre a cypher with the letters W and B in dark green and blue goatskin outlined and shaded with gilt fillets and gouges; the lower cover similarly tooled but without

the onlays. Smooth spine, the turn-ins and matching inside joints tooled with a gilt dog-tooth and fillets and with blue goatskin onlays tooled with a repeated semi-circle to create a wave pattern, blue watered silk endleaves and doublures. Contained within the original dark purple goatskin drop-over box, padded and lined with white silk, the upper cover tooled with the gilt cypher. (The box a little rubbed and scratched and the underside protected with a panel of purple cloth). [ebc2593]

Manchester: 1907

£900

The testimonial was presented to the Rev. William Besant to mark his 40 years as vicar of Buglawton and 50 years as minister of the parish of Astbury in Cheshire. It is signed in the name of the two churchwardens, six sidesmen, the schoolmaster and 75 subscribers. Both the manuscript and the binding and box are elaborate and competently executed. The firm of Palmer, Howe & Co of Princess Street, Manchester has proudly applied its name to all three pieces. They are better known as printers and publishers, but there is another of their signed bindings in the John Collins collection now in the British Library.



## 7. COWPER (William).

**Poems.** In Two Volumes. A New Edition.

10 engraved plates after Thomas Stothard.

Two volumes. 8vo. [167 x 100 x 53 mm]. x, [ii], 324 pp; [1]f, iv, [ii], 335, [1] pp.

Bound in contemporary straight-grained red goatskin, the covers tooled in gilt with a border of a thick and thin fillet and a single fillet panel with roundels, gouges and a garland in the corners. Smooth spines divided into six panels by gilt pallets, lettered in the second on a dark blue goatskin label and numbered at the foot on a dark blue label, the others with a circular green goatskin onlay at the centres surrounded by small flowers and circles on a dotted background, the edges of the boards tooled with a gilt fillet, the turn-ins with a gilt roll, marbled endleaves, gilt edges. (Small black ink? blotch on rear cover of vol.2). [ebc4710]

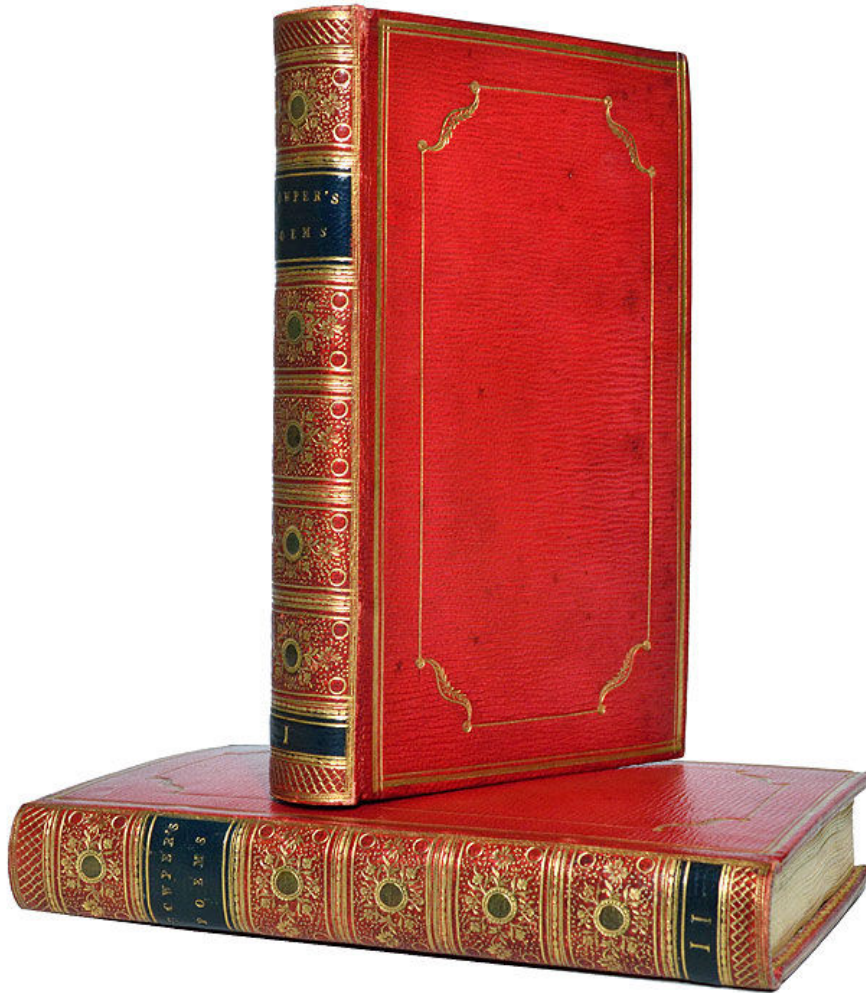
London: printed for J. Johnson, 1798

£1500

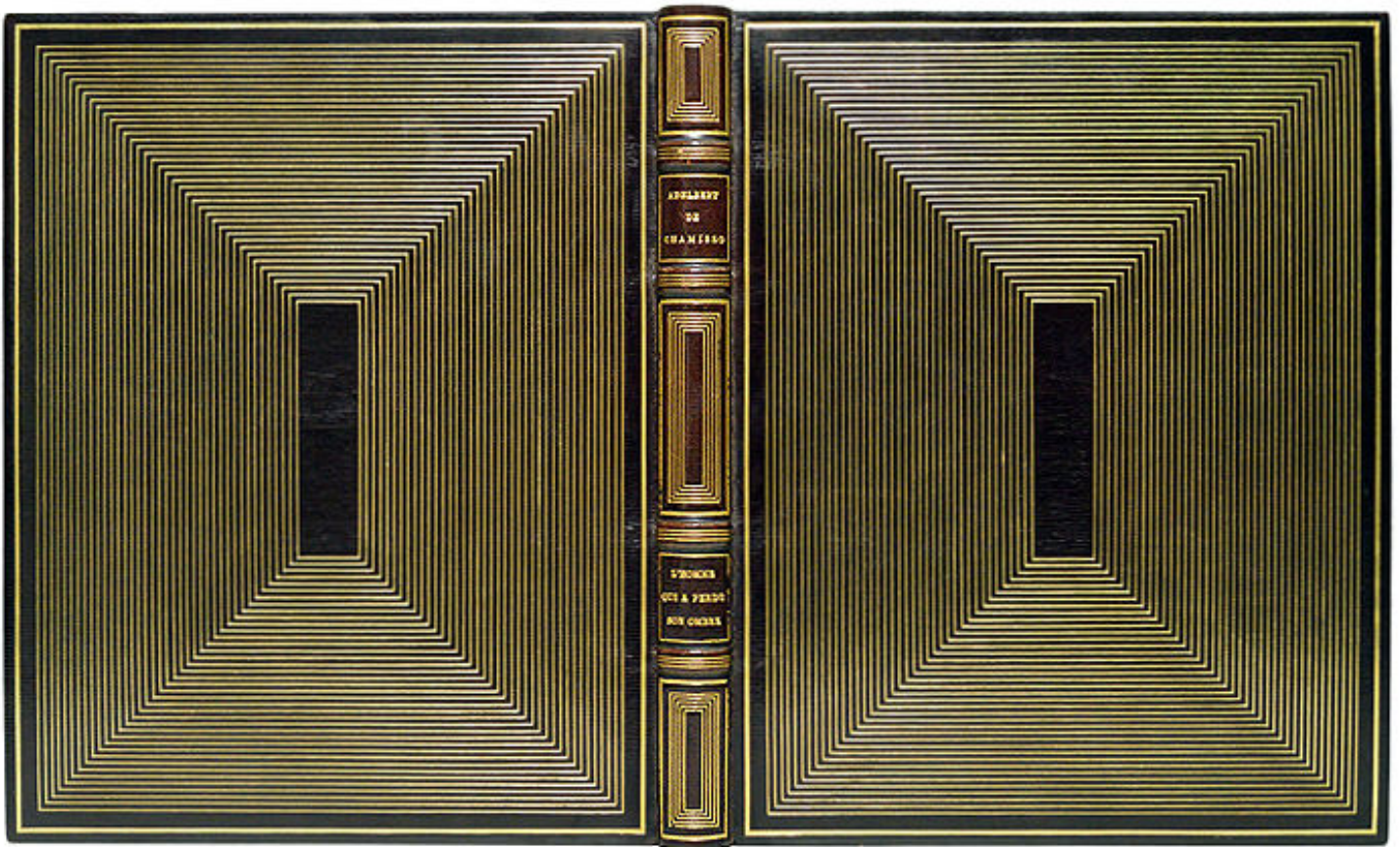
A fine copy in a very handsome binding, which is probably from one of the better London workshops.



Cowper's poems range widely, from religious reflections to translations of Homer to poetry inspired by a lady's suggestion that he could write on any topic, including a sofa (vol.2, p.1).



With the Conover Hall bookplate of Reginald Cholmondeley (1826-1896). He was a noted collector of art, furniture and books, who counted Robert Browning and John Millais amongst his friends. He hosted Mark Twain and his wife at Conover Hall in Shropshire in 1873 and 1879, and gained a degree of notoriety as the man who wrote to Olivia Clemens to express sympathy on the (erroneously reported) death of her husband. When he wrote to Twain to apologise for the mistake the humourist graciously replied: "It is odd that a letter containing the news of my own death should give me pleasure and a lively sense of relief".



*DESIGNED BY HENRI CREUZEVault*

8. **DE CHAMISSO** (Adelbert).

**L'Homme Qui A Perdu Son Ombre.**

Title printed in black and red with a vignette, head and tail piece vignettes and 12 etched plates by Bernard Naudin

4to. [290 x 230 x 26 mm]. 98, [4] pp. Bound c.1950 to a design by Henri Creuzevault (signed in gilt on the front turn-in) in straight-grained brown goatskin, the covers tooled in gilt with a border of a thick fillet and 39 diminishing rectangles each formed by a thin fillet. The spine divided into five unequal panels by thick bands each tooled with three gilt fillets, lettered in the second and fourth panels, the others with five diminishing rectangles, the turn-ins and matching inside joints tooled with eight gilt fillets, brown cloth doublures and endleaves, gilt edges. (Small loss of gilt from one line on spine, joints slightly rubbed). Contained in a later quarter straight-grained brown goatskin drop-over box with brown cloth sides and lined with brown felt. [ebc4732]

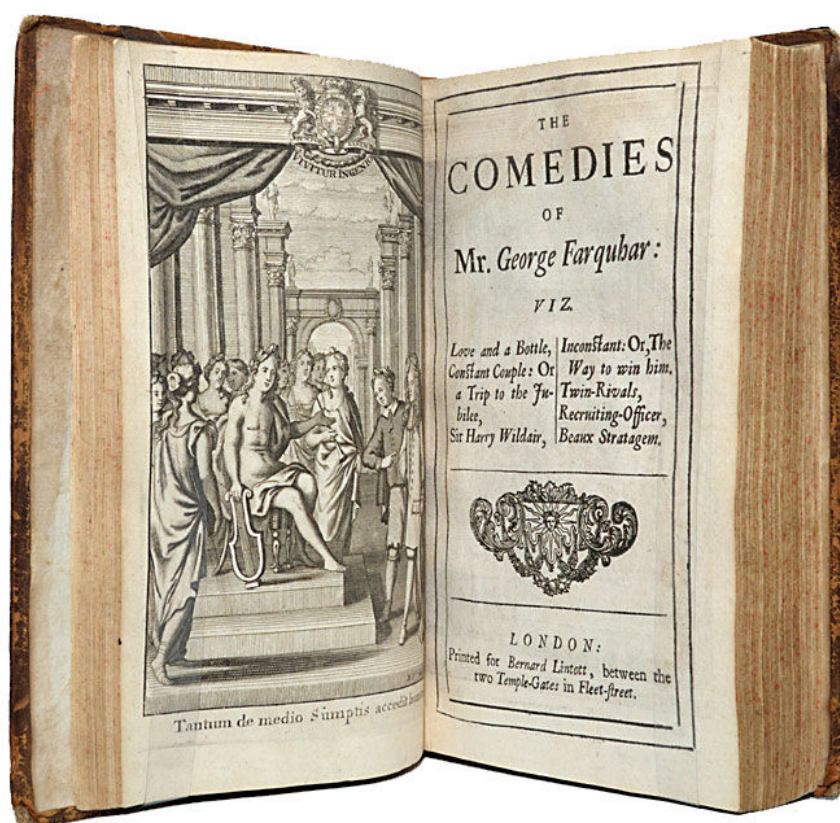
Paris: A. M. Peignot, 1913

£3500

Limited to 100 copies of which this is one of 75 on Van Gelder paper. The original wrappers are bound in.

A mesmerising binding designed by Henri Creuzevault and probably tooled by André Jeanne. Henri, the son of the well-known bookbinder Louis Lazare Creuzevault, was born in Paris in 1905. He was apprenticed to his father as a *doreur* in 1918, and his younger brother Louis Claude was trained as a *relieur*. Together they revitalised their father's bindery, from the mid-1920s producing some of the most exciting works of

the period, with bold onlaid designs of multi-coloured leathers, often with a shaded effect, and stylised landscapes running over both covers. Louis Claude died in 1937, but in the same year Henri was awarded both the Grand Prix and a gold medal at the Exposition Universelle and he opened his own publishing business. In 1946 he helped to found the society *La Reliure Originale*. He continued to design, though not to tool, bindings into the mid-1950s when he gave up bookbinding to concentrate on running his art gallery. He died in 1971. This binding, unlike Creuzevault's earlier work, relies entirely on gold tooling and straight-lines, all of which have to be exact. He designed another binding with curved equidistant lines which was illustrated as no.98 in the catalogue of *The Wormsley Library*, as exhibited at the Pierpont Morgan Library in 1999.



#### 9. FARQUHAR (George).

**The Works** Of the late Ingenious Mr. George Farquhar: Containing all his Letters, Poems, Essays, and Comedies Publish'd in his Life-time. The Comedies are Illustrated with Cuts representing the principal Scenes in each Play. The Second Edition.

Eight engraved plates.

8vo. [196 x 124 x 41 mm]. 79, [1], [12], 69, [3], [6], 64, [2], [6], 51, [1], [8], 57, [1], [8], 64, [2], [6], 70, [2], [4], 72, [2] pp. Bound in contemporary calf, panelled in blind, rebaked in calf, the spine lettered in gilt, plain endleaves, red sprinkled edges. (Rubbed, tips of the corners worn, inner hinges reinforced with tape). [ebc4440]

London: printed for Bernard Lintott, [1711]

£500

A very good clean copy. Although it states "Second Edition" on the title, this is the first edition of the collected Works. Farquhar's *Comedies* had been published a few years before (probably in 1708 and possibly again in 1710). His letters and poems

were published in 1702 under the title *Love and Business... a Discourse Likewise upon Comedy in Reference to the English Stage*. A "Third Edition" of the Works followed in 1714. The Nonesuch Press published a further edition in 1930.

George Farquhar (1677-1707) was born in Londonderry and was a sizar at Trinity College, Dublin, before becoming an actor. He gave up the stage after accidently wounding a fellow player. Moving to London he took up writing comedies, and produced *Love and a Bottle* in 1699, *The Constant Couple, or a Trip to the Jubilee* in 1700, *Sir Harry Wildair* in 1701, *The Inconstant* and *The Twin Rivals* in 1702, *The Recruiting Officer* in 1706 and *Beau Stratagem* in 1707. He lived just long enough to hear of the success of his final play but died in poverty.

With the early ink signature of George Fleming and shelf marks "0.3:11" on the front free endleaf and booklabel of Roger Senhouse along with his neat pencil notes.

#### FIRST EDITION IN ORIGINAL WRAPPERS

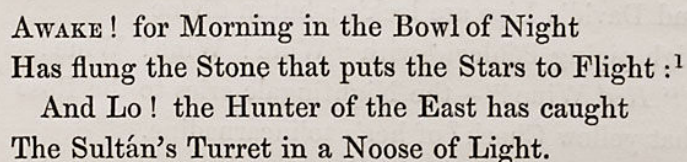
10. [FITZGERALD (Edward)].

**Rubáiyát of Omar Khayyám**, The Astronomer-Poet of Persia. Translated into English Verse.

First Edition. Small 4to. [208 x 159 x 5 mm]. xiii, [i], 21 pp. Bound in the original buff paper wrappers, the title printed on the front cover (backstrip expertly repaired, front cover slightly soiled and edges a little frayed). Contained in a green cloth folder within a full green goatskin pull-off case, the spine divided into six panels with bands, lettered in the second and third panels, the others tooled with a flower. [ebc3608]

London: Bernard Quaritch, 1859

£21,000

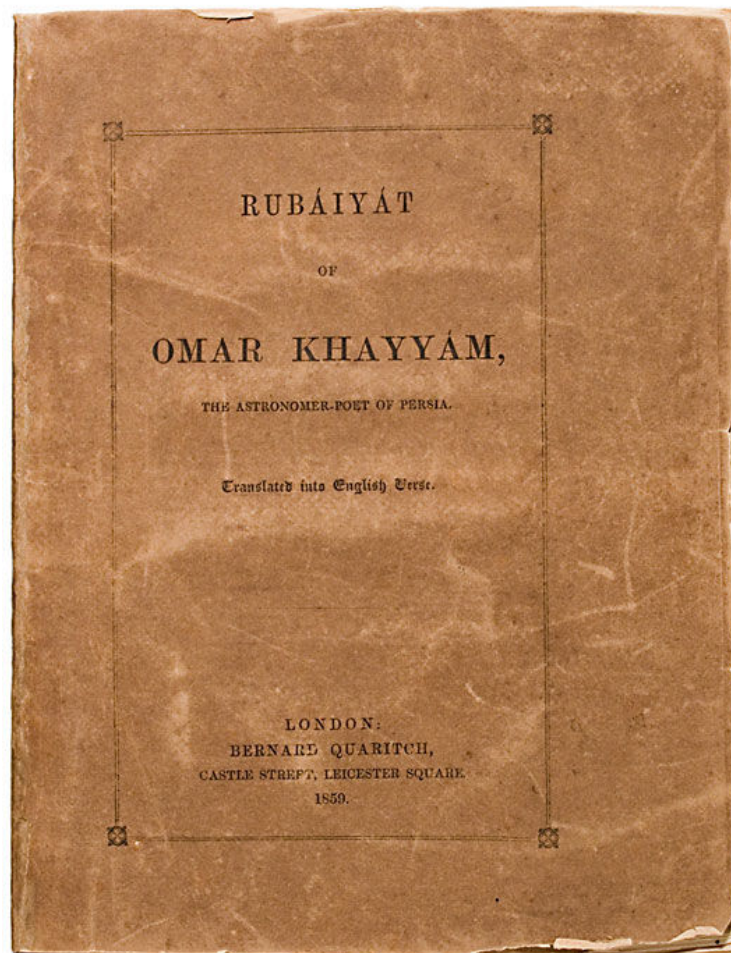


AWAKE! for Morning in the Bowl of Night  
Has flung the Stone that puts the Stars to Flight :<sup>1</sup>  
And Lo! the Hunter of the East has caught  
The Sultán's Turret in a Noose of Light.

The edges are untrimmed and there is a little slight fraying at the foot of the first few leaves. There are also old and light creases to a few corners, but it is undeniably a very good copy in the original wrappers. The protective case is unsigned but is of the quality associated with Riviere and probably dates to c.1910.

Edward Fitzgerald had 250 copies of his translation printed by G. Norman of Covent Garden, keeping 40 for himself and arranging for Quaritch to stock the rest. "How many Quaritch actually sold at a shilling we do not know, although in 1899 he, or the shop's cataloguer, maintained that it fell "absolutely dead at the published price", and by July 1861 a number were consigned to the penny-box outside Quaritch's old Castle Street premises - his new shop at 15 Piccadilly having just opened. There they attracted the attention of two literary passers-by, Whitely Stokes and John Ormsby, and through them reached Rossetti and Swinburne, and latterly (when the price had risen, as Swinburne whimsically complained "to the sinfully extravagant sum of

twopence") a host of new readers, including William Morris, Edward Burne-Jones, George Meredith, and John Ruskin" (Arthur Freeman, "Bernard Quaritch and "My Omar" The Struggle for Fitzgerald's *Rubáiyát*" in *The Book Collector* Special Number 1997, pp.60-75). The rest is history, and to date over 250 editions of Fitzgerald's *Rubáiyát* have been published.



Inside the rear cover there is a pencil collation note signed by F.S. Ferguson of Bernard Quaritch and dated 19/1/1913. The book is accompanied by a cloth drop-over box and folder containing paperwork relating to this copy. It was in the library of General Brayton Ives (1840-1914), President of Northern Pacific Railway, the New York Stock Exchange and Western National Bank of New York, and owner of a Gutenberg Bible. It was sold at the American Art Galleries, New York as lot 350 on 7 April 1915. There is a letter from William Brown, Bookseller at 5 Castle Street, Edinburgh to the auctioneers ("would you care to put a price on it, & if so, how much?"), two letters and a telegram from Brown to George Napier of 7 Woodside Place, Glasgow, together with an invoice addressed to Napier for £99.16.4 (purchase price of \$425, plus 10% commission, bank charges, cost of two cables and one telephone call) and a further cover note and invoice for £1.5.4 for the insurance from New York. The book next appears at Sotheby, 12 April 1954, as lot 39 ("backstrip defective and text slightly loose"), and it sold for £220 to Maggs. It reappeared at the ABA London Bookfair, June 1987 where it was sold by The Book Block for £8000 and it has not been on the market since.



### 11. **Fonthill Abbey.**

Lithograph [image 179 x 263 mm] with lettering below, on single sheet [277 x 380 mm] watermarked "J. Whatman 1822". [ebc4617]

Bristol: printed at T. Bedford's Lithographic Press, 23 Broad St. [1822] £300

A fine impression of an early lithograph of Fonthill Abbey. The view is very similar to a watercolour by Francis Danby, thought to date from 1813. Its reproduction in 1822 coincided with the sale of the Abbey by William Beckford to John Farquhar. The prints would have been sold loose and were not extracted from books. This is the third of three states, or editions, with the trees in the foreground and on the left having been redrawn, and the man standing has his back to the building. The different states are described by Jon Millington in *Souvenirs of Fonthill Abbey* (1994) L1-3.

### *THE ARTIST'S JACKETS*

### 12. **FREEDMAN** (Barnett).

**Nine proofs and unused book jackets designed by Barnett Freedman**, each auto-lithographed on stone with hand-drawn lettering. [ebc4735] 1941- 1953 £900

1. Collis (Maurice). *The Great Within*. Faber & Faber, 1941. Yellow hand-lettered book jacket [225 x 548 mm] printed in red and black with drawing of the Forbidden City and the Chinese Emperor on the spine.

2. Marsden (Christopher). *Palmyra of the North*. Faber & Faber 1942. Salmon hand-lettered book jacket [225 x 536 mm] printed in black and purple with drawing of the hunting lodge at Tsarskoe Selo and horse-drawn carriages on the spine.
3. Collis (Maurice). *The Grand Peregrination*. Faber & Faber, 1949. Yellow hand-lettered book jacket [226 x 460 mm] printed in black and red with portrait of Pinto and drawing of Pinto shouldering arms on the spine.
4. Hersey (John). *The Wall*. Hamish Hamilton, 1950. Yellow hand-lettered book jacket [228 x 500 mm] printed in red and black with books, spectacles, concertina and candle and the Scrolls of the Law on the spine.
5. Laver (James). *Whistler*. Faber & Faber, 1951. Yellow hand-lettered book jacket [229 x 530 mm] printed in green and black with portrait of Whistler and assorted artists' materials on the spine.
6. Tutuola (Amos). *The Palm Wine Drinkard*. Faber & Faber, 1952. Yellow hand-lettered book jacket [209 x 459 mm] printed in red and green with portraits and a snake.
7. Smith (Janet Adam). *The Faber Book of Children's Verse*. Faber & Faber 1953. Yellow hand-lettered book jacket [210 x 485 mm] printed in green and red with a group of children at an open book.
8. Griffin (John Howard). *The Devil Rides Outside*. Collins, 1953. White hand-lettered book jacket [205 x 503 mm] printed in red, yellow and black, with a rural landscape with faces of a boy and girl and an eye on a manuscript on the spine.
9. Williams (Emlyn). *Readings from Dickens*. Folio Society, 1953. White hand-lettered book jacket [242 x 637 mm] printed in pink and black with drawing of Williams at a public reading on both covers and repeated without lettering on frontispiece which is attached to the jacket.

The last jacket has guidelines and is clearly a proof. All but *The Great Within* remain unfolded, and they are all in fine condition. They came from the estate of the artist Barnett Freedman (1901-1958) whose reputation has rightly soared in recent years. Two excellent accounts of his life and work have been written by Ian Rogerson and published by the Fleece Press: *Barnett Freedman, the graphic art* (2006) and *Tone, text, light & shade. A Barnett Freedman Picture Album* (2011).





*BOUND BY PETER McLEISH*

13. **GIBSON** (William Hamilton).

**My Studio Neighbors.** Illustrated by the Author.

Frontispiece portrait of the author, illustrations throughout.

First Edition. Large 8vo. [228 x 154 x 21 mm]. x, 245 pp. Bound by Peter McLeish in 1900 (signed with his initials and dated in gilt on the rear turn-in) in brown goatskin, the front cover tooled in gilt with a double fillet border, a repeated fan shaped flower attached to long leafy stems lined with dots, connecting through double fillets to the centre, forming a circle of large leaves with gouges and dots, the rear cover with a gilt double fillet border. The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the others quartered with fillets and gouges, interspersed with dots, the edges of the boards tooled with a gilt fillet, the turn-ins with two gilt fillets and leaves in the corners, blue endleaves, gilt edges. (Joints a little worn). [ebc4718]

New York and London: Harper & Brothers, 1898

£1400

The only other signed binding by Peter McLeish that I have handled was on a copy of Sidney's *The Defence of Poesie*, Cambridge 1904, bound in blue goatskin to a gilt floral design and signed with a cypher comprising the letters "PMcL". It was illustrated and offered as item 56 in my catalogue EBC 10, and I received a number of orders. Two bindings designed and executed by Peter McLeish (on *A Dream of John Bull* and *Signs of Change*) were exhibited by The Central School of Arts and Crafts at



the Arts and Crafts Exhibition Society's 6th Exhibition at the New Gallery, 121 Regent Street, London in 1899. Other Central School exhibitors included F. Sangorski and G. Sutcliffe. This 1900 binding on *My Studio Neighbors* is signed "PM" and came directly from the McLeish family.

Peter McLeish was born in Hammersmith in 1882, and died in 1954. His father, Charles (1859-1948), was the finisher at the Doves Bindery from its establishment in 1893 until 1909, when he left to start his own business at 5 Swallow Street, Piccadilly. He took another son, also called Charles, into partnership and his daughter did the sewing and book-keeping. For some years he continued to return to the Doves Bindery to complete the more elaborate bindings, and Cobden-Sanderson donated some of the necessary tools and equipment for his new venture.

After the Central School Peter worked at Morrell's and had a reputation as a fine finisher. Another brother, George, started a bookselling business, and in 1920 the two Charleses moved to 17 Houghton Street, Aldwych, where they merged with George and Peter also joined the firm, which was thereafter known as McLeish and Sons. Both Charles senior and junior taught bookbinding for a time at the Central School, but it was Peter who is particularly remembered as a teacher there. He began teaching full-time in 1908, at first under De Sauty, and his pupils included William Matthews, Roger Powell and Bernard Middleton.

#### 14. HEAL (Ambrose).

**The English Writing-Masters & Their Copy-Books 1570-1800.** A Biographical Dictionary & A Bibliography. With an Introduction on the Development of Handwriting by Stanley Morison.

Frontispiece and 81 plates (23 portraits, 56 examples from copy-books, one of trade-cards and a "MS piece").

First Edition. Folio. [328 x 228 x 47 mm]. xl, 225, [3] pp. Bound c.2005 by Bayntun-Riviere (signed in gilt on the rear turn-in) in scarlet goatskin, the covers with a gilt fillet border, at the centre of the front cover a large block of a shelf with calligraphic scroll base and at the centre of the rear cover a large black ink-splotch block. The spine divided into six panels with gilt tooled bands and compartments, lettered in the second panel and dated at the foot, the others with calligraphic scroll corners, the turn-ins with gilt fillets and a corner ornament, Cockerell marbled endleaves, top edge gilt, the others uncut. [ebc4730]

[Cambridge: printed at the University Press for] First Edition Club, London, 1931

£1800

No.28 of an edition of 100 copies specially printed for the First Edition Club. There was also a "Trade" edition, of which 180 copies were offered for sale at a price of £5 5s. This copy was given by Ambrose Heal to R. W. Symonds at Christmas 1932, and has a presentation inscription and inserted letter. Symonds was a furniture historian and author of a series of books including *Furniture Making in Seventeenth and Eighteenth Century England*. Ambrose Heal was a furniture designer, chairman of Heal & Son, and collector of London historical ephemera, including records of signboards, tradesmen, furniture makers, goldsmiths and calligraphers.



There are a few minor spots or marks but it is a very good copy and the binding is as good as new. The ink-splotch on the rear cover was created with a large block which has since melted and so will not be used again.

"The first account in modern times of our native pen-men and their work. The development of the English hand is recorded from the break-away from the monastic scriptoria down to the domination of the commercial hand of the nineteenth century."

*BOUND BY CHARLES LEWIS IN THE DUODO STYLE*

**15. HENRI IV.**

[**MATTHIEU** (Pierre)].

**Petit Sommaire de la Vie, Actes et Faits** de Tres-heureuse memoire Henry IIII. Roy de France, & de Navarre.

First Edition. Small 8vo inlaid to 4to. [286 x 224 x 20 mm]. [1]f, 14pp. Early 19th century binding by Charles Lewis (signed in gilt on the front doublure) of straight-grained olive goatskin, the covers tooled in gilt with an outer border composed of repeated impressions of two flower tools interspersed with stars and small flower-heads, with a third flower tool in the corners, within double fillets, an inner border of repeated palm fronds and another branch, with a flower in the corners, within double fillets, and a large central panel filled with repeated impressions of six flower tools, within laurel branches, with two smaller flowers and sprigs and stars etc in the spaces between and at the centre an oval cartouche, lettered "Vie Et Mort De Henry IV" on the front and with Pietro Duodo's arms on the rear. Smooth spine tooled in gilt with the six flowers within laurel branches and lettered "Henry IV" in a cartouche and with the date at the foot, the edges of the boards tooled with a gilt triple fillet, the turn-ins and matching inside joints tooled with gilt fillets and an arabesque tool, red goatskin

doublures panelled with a series of single and triple fillets, with a lozenge-shaped central panel, with arabesque and other ornamental tools at the corners and centres, red glazed paper free endleaves. Contained in the original calf pull-off case, with a green goatskin spine with false-bands and lettered in gilt. (The case a little worn). [ebc2602]

Paris: Pierre Ramier, 1610

£15,000



The issue without the dedication or privilege, but with the acrostic sonnet "A la Reine" (Marie de Medicis), signed F. Jolly Saintongeois.

Bound with:

**Sommaire Discours de la Naissance, du Progres de la Vie Heroïque & du Lamentable Trespas de Henry III. Roy de France & de Navarre.**

Folded broadside [534 x 398 mm] with a border of type ornament, the text printed in three columns, with a large engraved portrait of Henri IV on horseback.

Paris: Jean le Clerc, 1610.

[MORILLON (Claude)].

**Pompe Funebre du Tres-Chrestien, Tres-Puissant et Tres-victorieux Prince, Henry le Grand, Roy de France & de Navarre: Faicte à Paris & à S. Denys, les 29. & 30. jours du mois de Juin, & le 1. de Juillet, 1610. Recueillie par C[laude]. M[orillon]. I.D.M.L. D.D.M.**

First Edition. Small 8vo inlaid to 4to. 32pp.

Lyons: Claude Morillon, 1610.

### **Brief Discours des Pompes, Ceremonies, & Obseques Funebres d'Henry le Grand.**

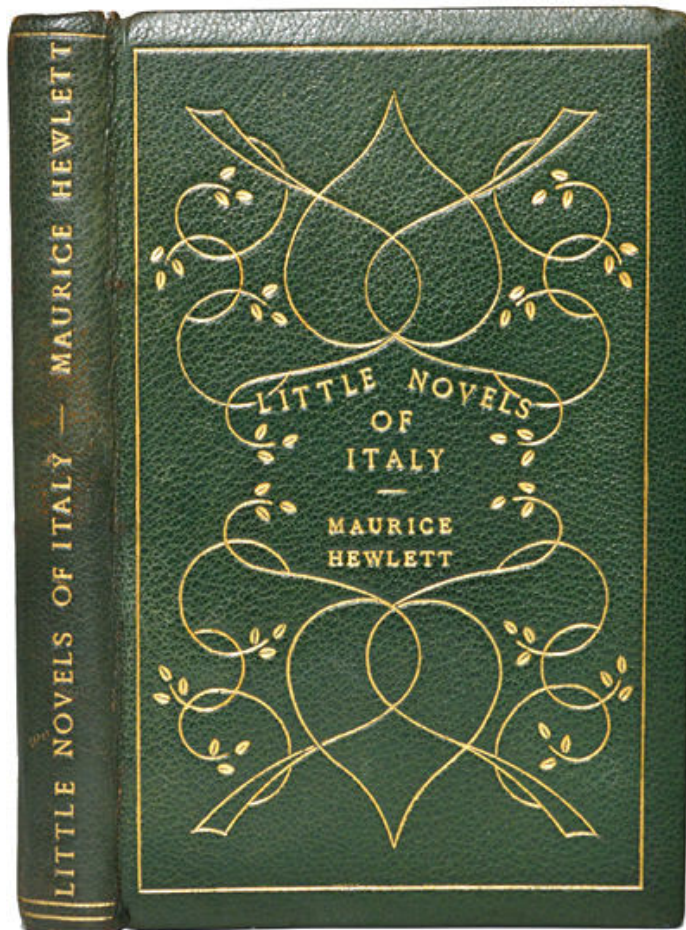
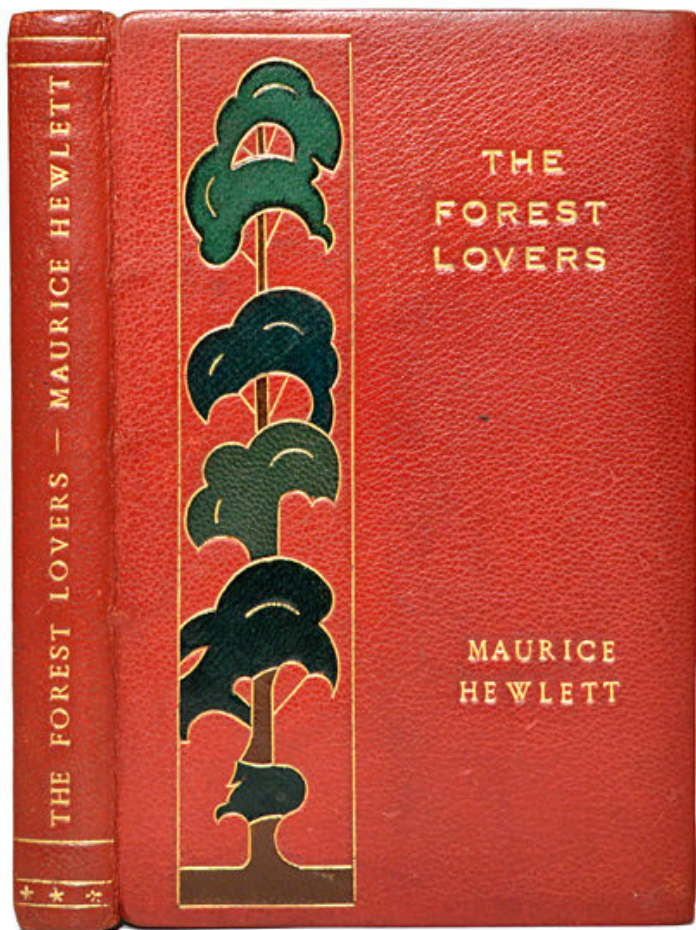
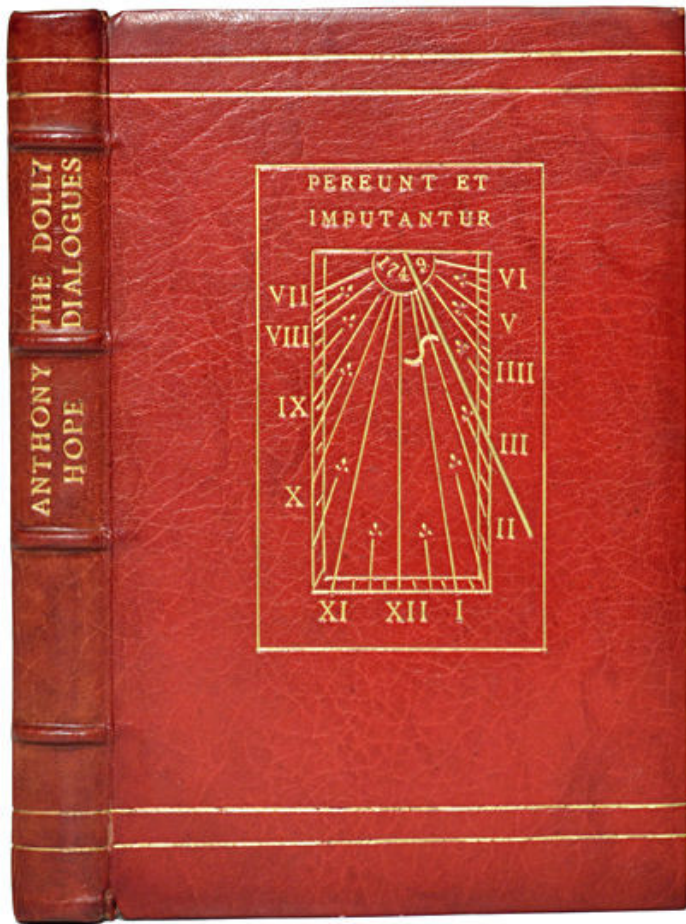
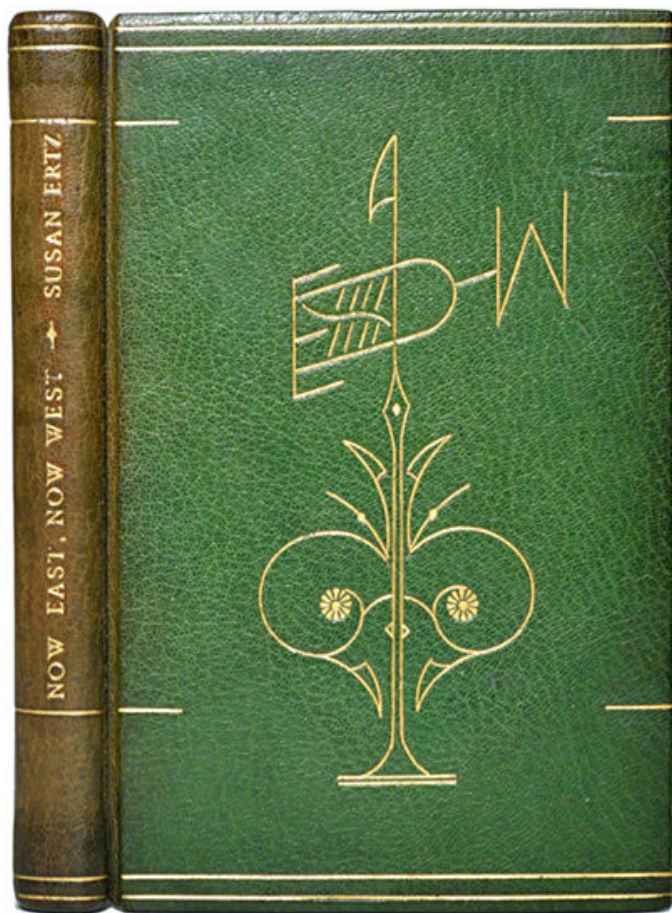
Folded broadside [532 x 395 mm], the text printed in three columns (with a printed signature at the end I.D.F.), with a large engraving of Henri IV on his deathbed.

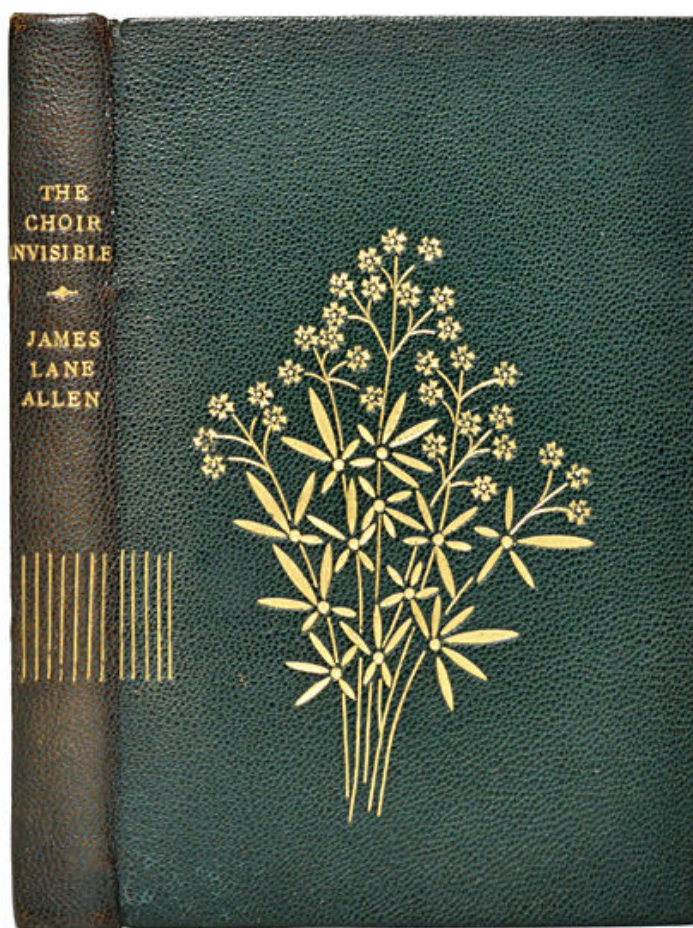
The four works are bound together and are extra-illustrated with six engraved portraits, four of them of Henri IV by de Leu, de Marcenay and Firens and after Goltzius, one of Marie de Medicis by de Leu, and one of the Duc de Sully by de Marcenay. They have all been inlaid to size and there is a manuscript and a printed note concerning the plates at the front ("This volume may justly be termed unique, both with respect to the brilliancy of the portraits contained in it, and its exquisite binding"... "The whole of the Portraits are of great rarity"... "Particular care should be taken in unfolding the large prints"). The binding has been bulked out with 33 blank leaves at the end.

The binding is almost as good as new and is perhaps the largest and most elaborate of Charles Lewis's "Duodo" style bindings. It is from the Stowe House library of Richard Temple-Nugent-Brydges-Chandos-Grenville (1776-1839) first Duke of Buckingham, and may have been commissioned by him. It consciously imitates the Parisian bindings for Pietro Duodo (1554-1611), the Venetian ambassador to France from 1594 to 1597. Duodo's library appears to have been kept intact until the French Revolution, when it was brought to England and dispersed. The arrival of these bindings on the market evidently inspired a demand for copies, and Charles Lewis was probably the first to meet it. The naturalistic flower tools which festoon the covers are accurate copies of the original tools and include, if the botanical identifications are correct, the Carline thistle, forget-me-not, knapweed, clover, lily, and globe flower.

Other examples of Lewis's "Duodo" bindings are illustrated by Barber and Rogers in *The Bodleian Library Record*, vol.VIII, no.3, February 1969; and by Ramsden, in *London Bookbinders 1780-1840*, plate XVIII. Dibdin commissioned such a binding from Lewis for his presentation copy of Brunet's *Manuel du Libraire* (1814), which is now in the British Library. An example by Charles Smith was item 214 in Maggs Bros. catalogue 1212 and Riviere was still producing them at the end of the nineteenth century.

Charles Lewis was born in London in 1786, the son of a Hanoverian immigrant, Johann Ludwig. He was apprenticed to Henry Walther at the age of fourteen, and obtained his freedom in 1807. He set up a shop in Scotland Yard, he was at 4 Salisbury Street, the Strand at some point, and also at Denmark Court, the Strand and in 1817 he established himself in Duke Street, St. James's. By 1823 he was employing 21 journeymen, a number of whom are illustrated in a watercolour of the bindery reproduced in Middleton, *A History of English Craft Bookbinding Technique* (1996), p.349. Lewis was patronized by all the great collectors of the day, including William Beckford, who favoured him above all others. In a letter to the bookseller George Clarke written in 1831 Beckford declared: "Lewis was, and is, and I hope will continue to be, the first artist in this line that Europe can boast of". He died in 1836, and for the next five years the business was managed by Francis Bedford.





16. **HOWE** (Syd A.)

**Five bindings by Syd A. Howe of Sheffield and Guildford.**

[ebc4716]

£1000

**ALLEN** (James Lane).

**The Choir Invisible.**

Small 8vo. [161 x 104 x 20 mm]. Bound by Syd Howe in dark green goatskin, the covers tooled in gilt with a large arrangement of flowers built up with fillets and gouges, various sized petals, roundels and flower-heads, smooth spine lettered in gilt and with a band of fillets running across and onto the covers, marbled endleaves, top edge gilt.

London: Macmillan and Co. 1910

**ERTZ** (Susan).

**Now East, Now West.**

Small 8vo. [184 x 118 x 20 mm]. Bound by Syd Howe in 1951 in green goatskin, with French joints, the covers tooled in gilt with a large central ornament composed of fillets and gouges, two flower-heads and the initials E & W, with gilt fillets at the head and foot, extending over the smooth spine, lettered upwards in gilt, lightly marbled endleaves, plain edges.

London: John Lehmann, 1950

**HEWLETT (Maurice).**

**The Forest Lovers.**

Small 8vo. [164 x 104 x 20 mm]. Bound by Syd Howe in red goatskin, the front cover with a long gilt panel with trees formed by green, black and brown goatskin onlays, outlined with gilt fillets and gouges, the title in gilt to the right, the rear cover with the panel of trees tooled in blind, smooth spine lettered upwards in gilt, marbled endleaves and edges.

London: Macmillan and Co. 1909

**HEWLETT (Maurice).**

**Little Novels of Italy.**

Small 8vo. [163 x 102 x 20 mm]. Bound by Syd Howe in green goatskin, the front cover tooled in gilt with a fillet border, with the title lettered at the centre within leafy tendrils and hearts formed by gouges, the rear cover with a gilt centrepiece of leafy tendrils and gouges, smooth spine lettered upwards in gilt, marbled endleaves and edges.

**HOPE (Anthony).**

**The Dolly Dialogues.**

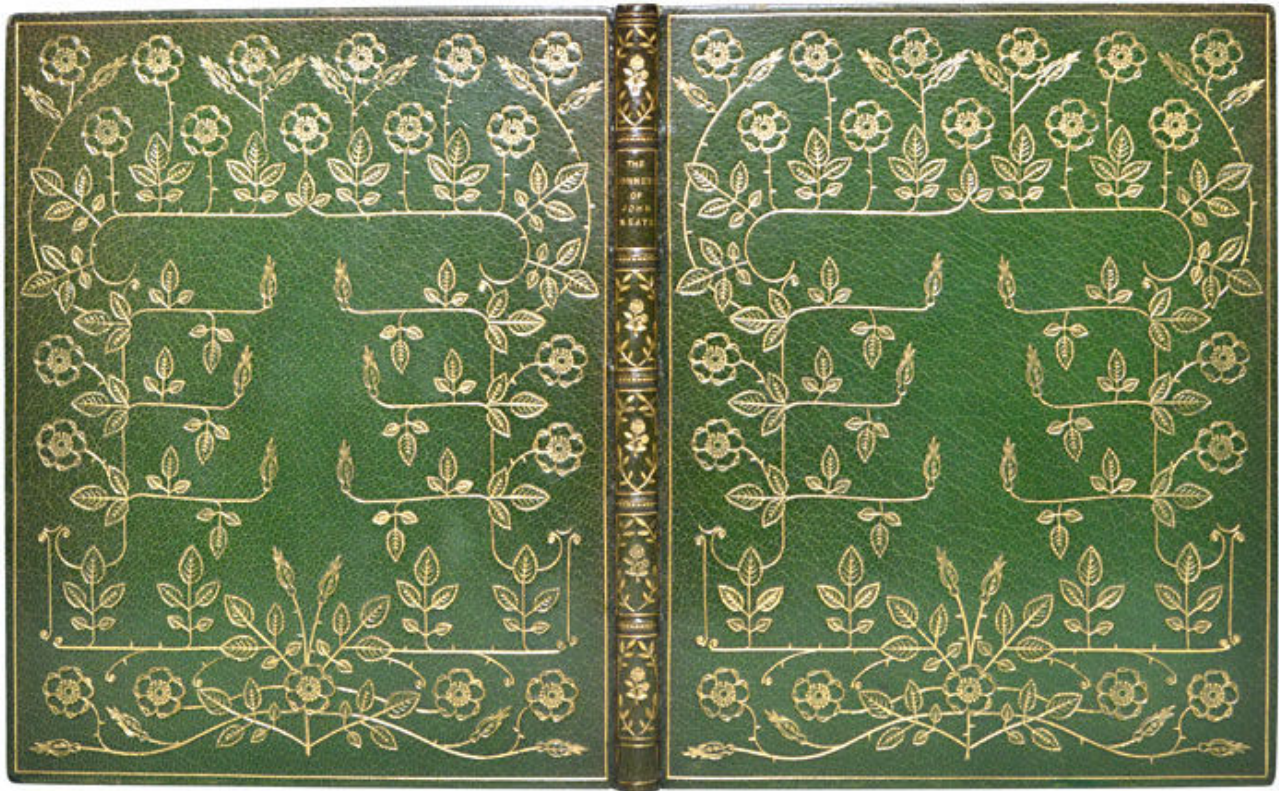
Small 8vo. [162 x 103 x 16 mm]. Bound by Syd Howe in red goatskin, the covers tooled in gilt with a central panel containing a sundial with Roman numerals and a quotation, two gilt fillets at the head and foot, extending over the spine with four raised bands, lettered upwards in gilt, marbled endleaves, plain edges. [ebc4716]

London: Thomas Nelson and Sons, [1894]

*Little Novels of Italy* has no title page and Howe has printed his own half-titles and contents leaves. He also signed and annotated the work in pencil, concluding "and if there is any sex, it is not vulgar, obscene, but rather tenderly done, and at the end becomes intensely moral". *The Forest Lovers* also has his pencil notes and *The Dolly Dialogues* has his signature and ink and pencil transcriptions of poems, including "For a Sundial".

*Now East, Now West* has an ink inscription inside the front cover: "Bound by S.A. Howe, Guildford 1951". The others have a red ink stamp stating either "Bound by Syd. A Howe Sheffield and Guildford" or "Bound by Syd. A. Howe Guildford".

Howe was quite a competent binder and proud enough to sign his work. These were books that he kept for himself, and the tone of his notes suggests that he may have been a teacher. I do not know how he combined living or working between Sheffield and Guildford.



*BOUND BY GUSTAV JEBSEN OF HAMBURG*

17. **KEATS** (John).

**The Sonnets.**

Title within woodcut foliate border, woodcut foliate initials.

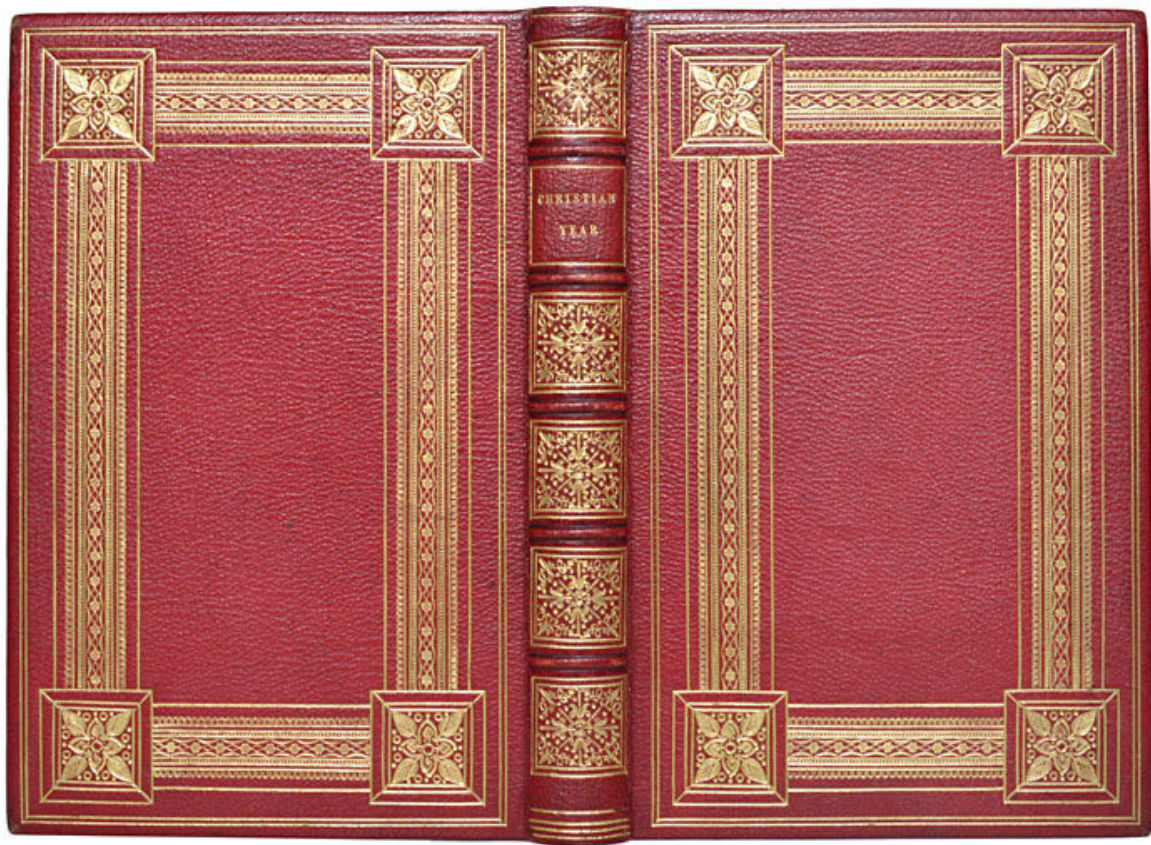
Small 4to. [219 x 175 x 10 mm]. [2]ff, 54, [2] pp. Contemporary binding by Gustav Jebsen (signed in gilt on the front turn-in) of green goatskin, the covers tooled in gilt with a single fillet border enclosing a design of roses and leafy stems formed by fillets and gouges, the spine divided into six panels with gilt compartments, lettered in the second, the others with a small flower tool and leafy branches, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with a floral roll and fillets, flower and leaf hand-coloured endleaves, untrimmed gilt edges. (Joints slightly rubbed). [ebc4616]

[London? c.1900]

£900

A finely printed edition, without any indication of printer or date. In a finely designed and delicately executed binding by Gustav Jebsen (1842-1917) of Hamburg. He established his bindery in 1870 and sold it in 1907. The endleaves are particularly pleasant.





18. **KEBLE** (John).

**The Christian Year:** Thoughts in Verse for the Sundays and Holydays Throughout the Year. The Thirty-Sixth Edition.

8vo. [219 x 139 x 25 mm]. viii, 360 pp. Bound in contemporary hard-grained red goatskin, the covers tooled in gilt with a double fillet border and panel of a flower and chain roll, between two dotted rolls, two hoop rolls and two fillets, with large square compartments at the corners containing buds, roundels and dots. The spine divided into six panels with gilt compartments, lettered in the second, the others filled with fleurons, dots, etc, the edges of the boards and turn-ins tooled with gilt rolls, brown glazed endleaves, gilt edges, blue silk marker. [ebc4686]

Oxford: [printed by I. Shrimpton for] John Henry Parker, 1849

£500

A little foxing to preliminary leaves and occasionally in the text. First published in 1827, there were 158 editions published by the time the copyright expired in 1873, making it the most popular volume of verse of the 19th century. To my knowledge there is nothing remarkable about this 36th edition, but it is a fine copy. The binding is unsigned but the forwarding and finishing are first class and commendable.

Ink gift inscription to the Rev. J.L. Heygate, marking his time in Hough on the Hill, dated September 1963.

19. MATTHEWS (W. H.)

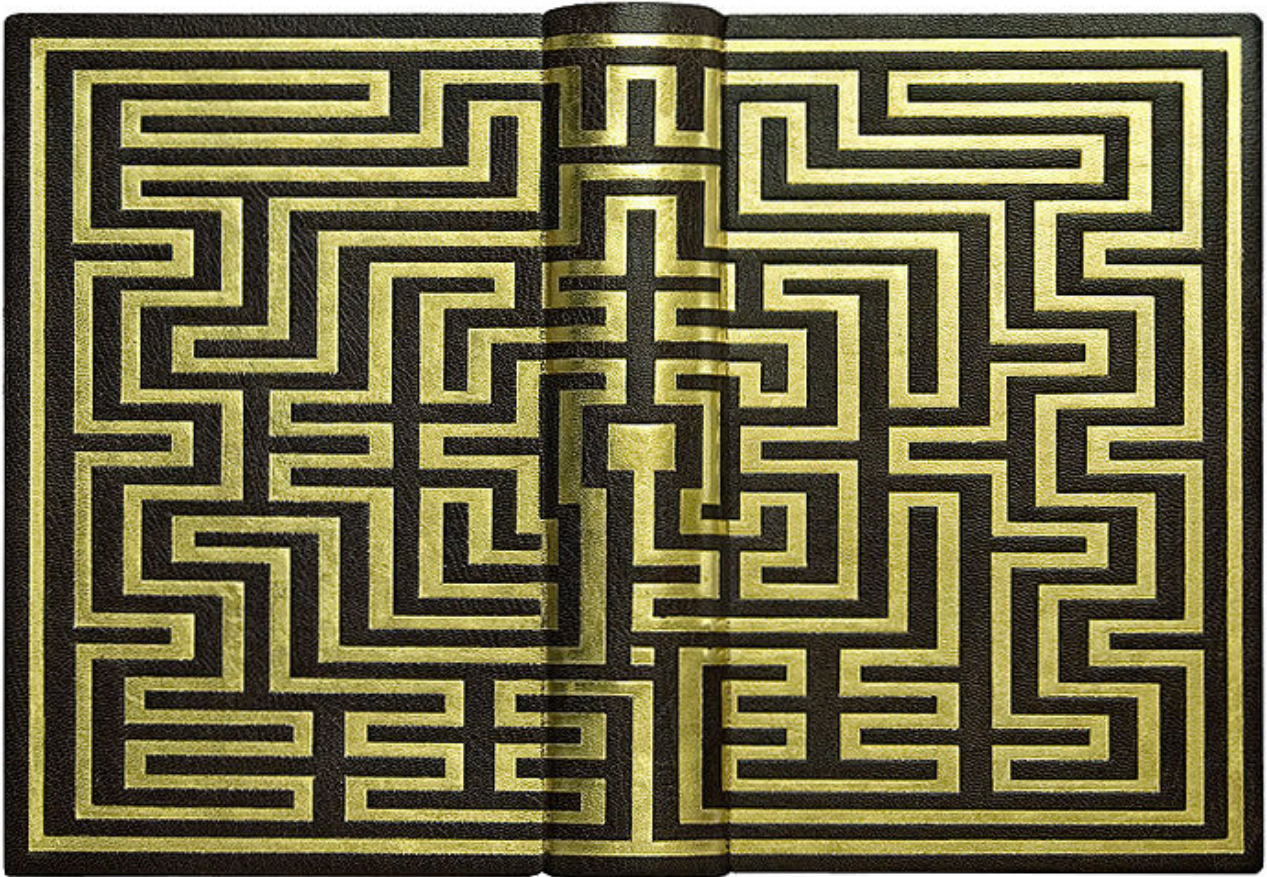
**Mazes and Labyrinths.** A General Account of their History and Developments.

Illustrated throughout with photographs and line-drawings.

First Edition. 8vo. [222 x 140 x 40 mm]. Bound in 2008 by Bayntun-Rivere (signed in gilt on the front turn-in) in brown goatskin, blocked in gilt to an all over maze design, light blue marbled endleaves, gilt edges. Contained in a brown cloth drop-over box, lined with light blue suede, lettered on a brown goatskin label. [ebc4734]

London: Longmans, Green and Co, 1922

£1500



*CHOSEN, WRITTEN AND BOUND BY GLADYS MELVILL*

20. MELVILL (Gladys).

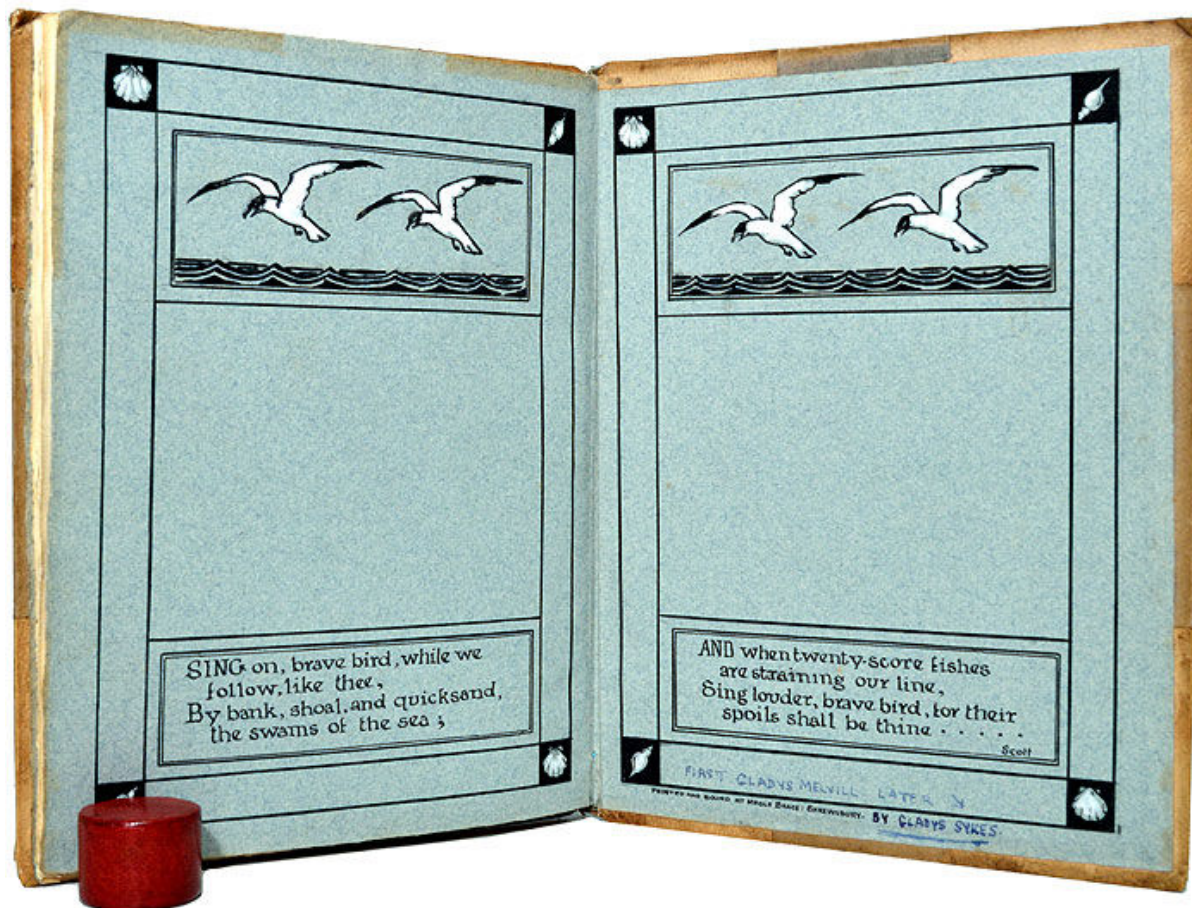
**Songs of the Sea.** Being Poems from Different Authors Chosen by Gladys Melvill.

Calligraphic manuscript in black and red ink, the title with drawings of two fish and two shells and the Contents leaf with a shoal of fish, by Gladys Melvill.

8vo. [202 x 150 x 9 mm]. [4]ff, 26pp. Contemporary binding by Gladys Melvill of half natural goatskin, plain sides, the spine divided into six panels with raised bands, lettered and tooled in blind, grey paper endleaves, all four with black and white drawings of seagulls and shells and verses by Longfellow and Scott. (Binding rubbed and corners worn). [ebc4709]

Shrewsbury: 1906

£500

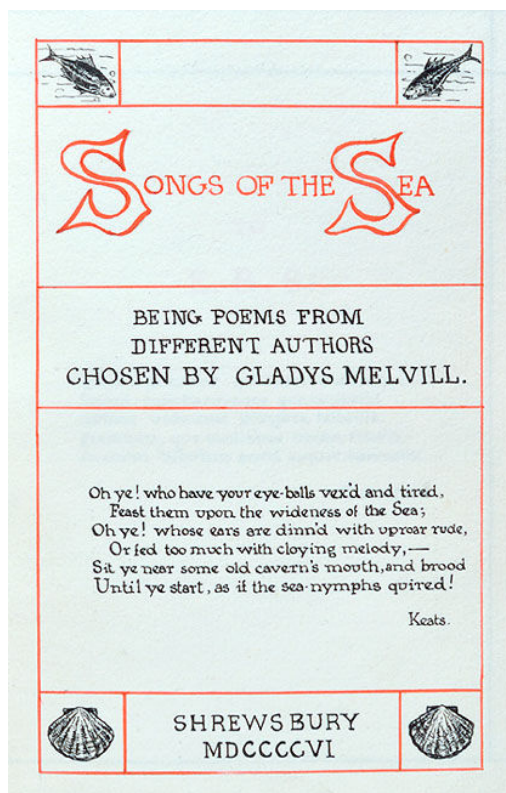


SING on, brave bird, while we  
follow like thee,  
By bank, shoal, and quicksand,  
the swams of the sea ;

AND when twenty-score fishes  
are straining our line,  
Sing louder, brave bird, for their  
spoils shall be thine . . . . .

Scott

FIRST GLADYS MELVILL LATER IN  
PRINTED AND BOUND BY MEOLE BRACE, SHREWSBURY. BY GLADYS SYKES.



# SONGS OF THE SEA

BEING POEMS FROM  
DIFFERENT AUTHORS  
CHOSEN BY GLADYS MELVILL.

Oh ye! who have your eye-balls vex'd and tired,  
Feast them upon the wideness of the Sea;  
Oh ye! whose ears are dinn'd with uproar rude,  
Or fed too much with cloying melody, —  
Sit ye near some old cavern's mouth, and brood  
Until ye start, as if the sea-nymphs quired!

Keats.

SHREWSBURY  
MDCCCXVI

There is a manuscript note inside the rear cover which states: "Printed and Bound at Meole Brace, Shrewsbury" to which was added "By Gladys Sykes" who had been Gladys Melvill. She would appear to be the daughter of the botanist and malacologist James Cosmo Melvill and she married another malacologist Ernest Ruthven Sykes (1867-1954). It is not printed but was very neatly written and decorated by Gladys, and the binding is also competent. She chose 13 poems by Tennyson, Kipling, Whitman, Arnold, Campbell, Scott, D.G. and Christina Rossetti. Shrewsbury is some distance from the sea.



21. **MILTON** (John).

**Paradise Lost.** A Poem, in Twelve Books. The Eighth Edition. With Notes of various Authors, by Thomas Newton, D.D. Now Lord Bishop of Bristol.

Engraved frontispiece portrait in both volumes and 12 plates.

Two volumes. 8vo. [215 x 132 x 100 mm]. [12]ff, lxxxvi, [26], 510 pp; 463, [1], [184] pp. Bound in contemporary tree calf, smooth spines divided into six panels by a gilt hatched pallet, lettered in the second panel on a red goatskin label, numbered in the fourth on a circular red label at the centre of a green goatskin label, the other panels with a flower and scrolls, the edges of the boards hatched in gilt, plain endleaves, light yellow edges. (Surface crack on spine of vol.1). [ebc4555]

London: for W. Strahan, J.F. and C. Rivington [and 25 others], 1778

£1500

With:

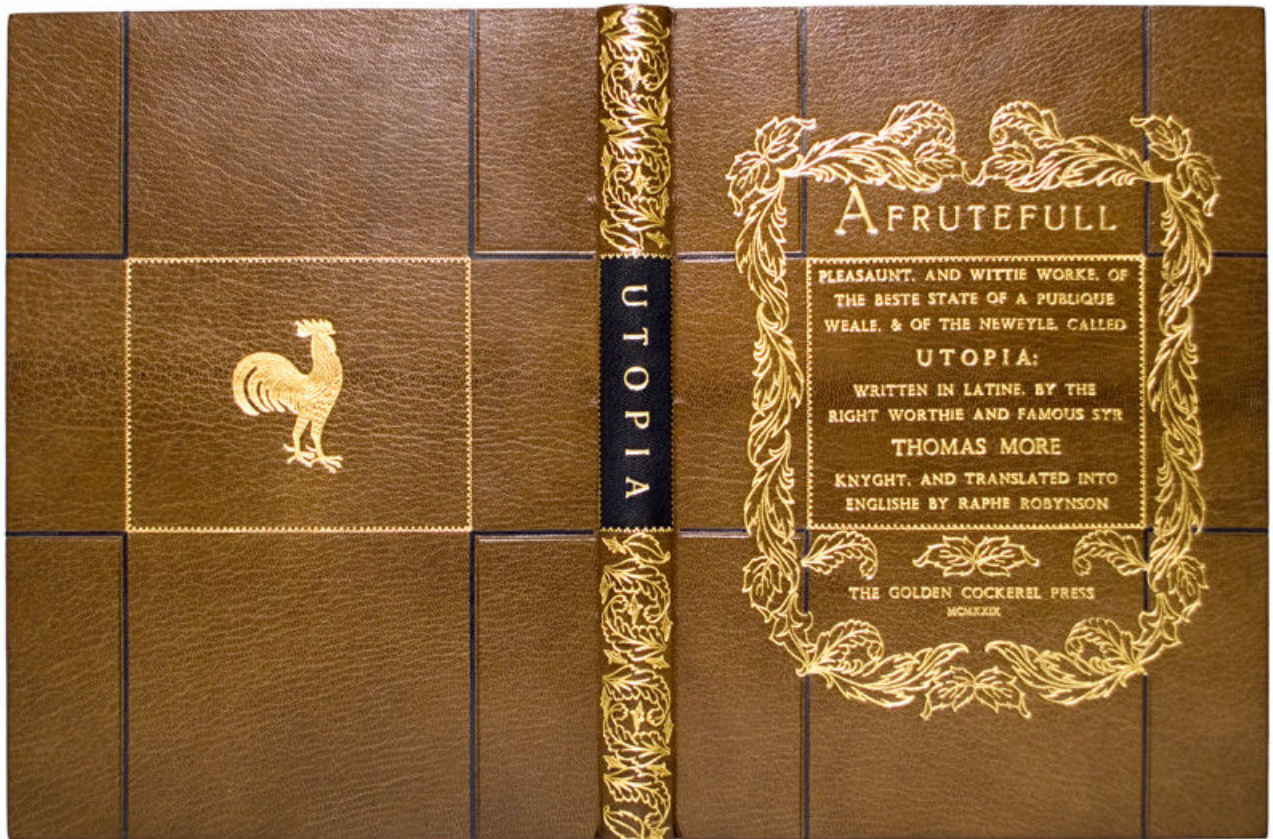
**Paradise Regain'd.** A Poem, in Four Books. To which is added Samson Agonistes: And Poems upon Several Occasions. A New Edition. With Notes of various Authors, by Thomas Newton, D.D.

Engraved frontispiece portrait in vol.1 and five plates.

Two volumes. 8vo. [215 x 132 x 58 mm]. [4]ff, 335pp; [4]ff, 386, [4] pp. Uniformly bound with the above and numbered 3-4.

London: for W. Strahan, J.F. and C. Rivington [and 14 others], 1785

A fine set in a very handsome binding, with just a few minor signs of wear.



22. **MORE** (Sir Thomas).

**A Frutefull Pleasaunt, and Wittie Worke, of the Beste State of a Publique Weale, & of the Newe Yle, Called Utopia:** Written in Latine, by the Right Worthie and Famous Syr Thomas More Knyght, and Translated into Englishe by Raphe Robynson, Sometime Fellowe of Corpus Christi Colledge in Oxford, Citizein & Goldsmythe of London, at the Procurement, and Earnest Request of George Tadlowe Citezein and Haberdassher of the same Citie. And Now Edited by A. W. Reed.

Title printed in black and blue with a border of leaves, woodcut half-title, headings, initials and Utopian alphabet by Eric Gill, Golden Cockerel device at the end.

4to. [273 x 195 x 25 mm]. [1]f, xiii, [iii], 137, [3] pp. Recently bound by Bayntun-Riviere (signed in gilt on front lower turn-in) in brown goatskin, the covers with large black and blind rectangles in the corners and a gilt panel at the centre, the title lettered in gilt on the front within a frame of gilt leaves, a Golden Cockerel in gilt on the rear. Smooth spine lettered in gilt on a dark blue goatskin label between gilt leaves, the turn-ins tooled with gilt and black fillets into compartments, Cockerell marbled endleaves, blue flyleaves, top edge gilt, the others uncut. [ebc4722]

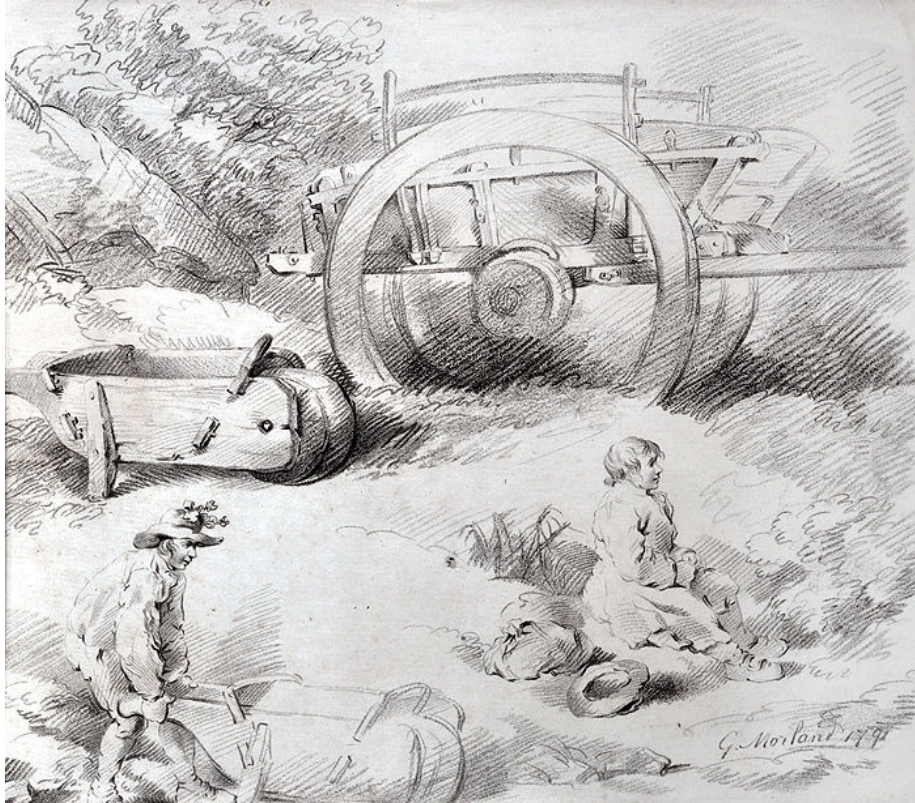
Waltham Saint Lawrence: The Golden Cockerel Press, 1929

£2500

Chanticleer 65.

No.256 of 500 copies printed by Robert Gibbings at the Golden Cockerel Press, with decorations by Eric Gill. In the same year the Press published Chaucer's *Canterbury Tales* also with illustrations by Gill.

More's *Utopia* was first published in 1516, and this binding was created in celebration of the 500th anniversary. It was forwarded by Robert Llewellyn (aka Spike) and finished by Tony Evans.



23. **MORLAND** (George).

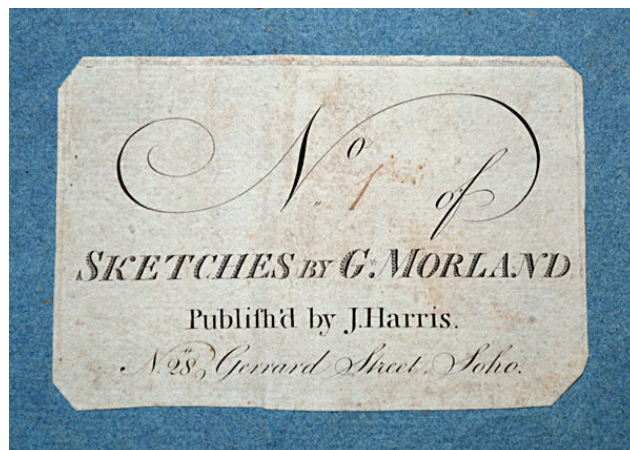
**Sketches** Dedicated with Permission to H.W. Bunbury Esqr. By his much obliged humble servt. John Harris.

Engraved dedication with vignette at front of first part and both parts with four soft-ground etched plates each with multiple images by J. Baldrey after Morland, protected by original tissue guards.

Two parts (No.1 and 2). Folio. [420 x 570 mm]. Each in original blue sugar paper wrappers with cream paper backstrips, engraved label on the front with the numbers added in manuscript, and contemporary ink signature of Louisa O'Callaghan at the head. (Partly detached, edges creased). [ebc4723]

London: published by J. Harris, No28 Gerrard Street, Soho, 1792

£600



The edges of the plates are frayed and a little dusty, but it is rare to find works of this size and nature in the original wrappers, as they were issued. These are the first two numbers of a series published by Harris between 1792 and 1799. The first number is dated 1st January 1792 and the second is 1st March 1792. I have not been able to trace a complete run. World Cat describes a single copy in Brooklyn Museum Library with a date range 1792-1794 and 1798-1799, comprising parts 1, 2, 4, 7 and 11. COPAC directs one to Cambridge University Library, which has an incomplete holding of 33 plates. The British Museum has the dedication leaf for no.1, two plates from sketchbook 5, dated 1793 and a plate dated 1797 from a late sketchbook (11-17). It describes the printing technique as "crayon manner and soft ground etching". The images are of rural and domestic scenes created after Morland (1763-1804) moved to the village of Paddington in about 1790.

*ANNOTATED AND BOUND BY GEOFFREY TILLOTSON*

24. **NEWMAN** (John Henry).

**Verses on Various Occasions.**

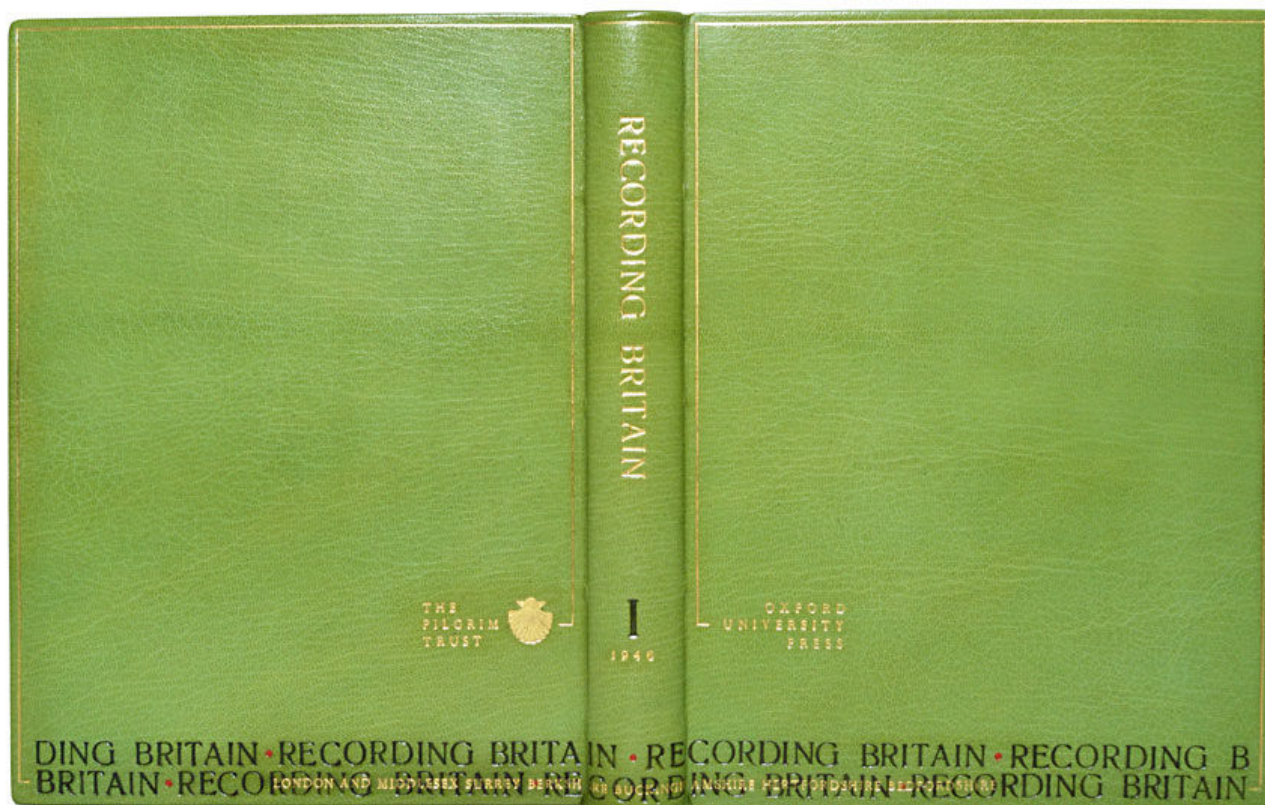
8vo. [195 x 130 x 28 mm]. xiv, 376, [2] pp. Bound by Geoffrey Tillotson in patterned paste paper wrappers, and with his manuscript blue paper label. [ebc4652]

London: [by Gilbert and Rivington for] Burns, Oates, & Co 1880

£250

With the half title, erratum slip and final advertisement leaf. With the pencil signatures of H. Walker and G. Tillotson, the latter dated 1942. Geoffrey Tillotson (1905-1969) rebound the volume in his own distinctive style using home-made paste paper decorated to a weave pattern. He annotated almost every page in pencil and ink and loosely inserted eight sheets or slips of paper with typed and hand written notes. Tillotson was professor of English Literature at Birbeck College, University of London from 1944 until his death. He contributed to *John Henry Newman: Centenary Essays* (1945) and edited Newman's *Prose and Poetry* (1957).





25. **PALMER** (Arnold).

**Recording Britain.**

417 plates in colour, sepia and monochrome after 73 artists.

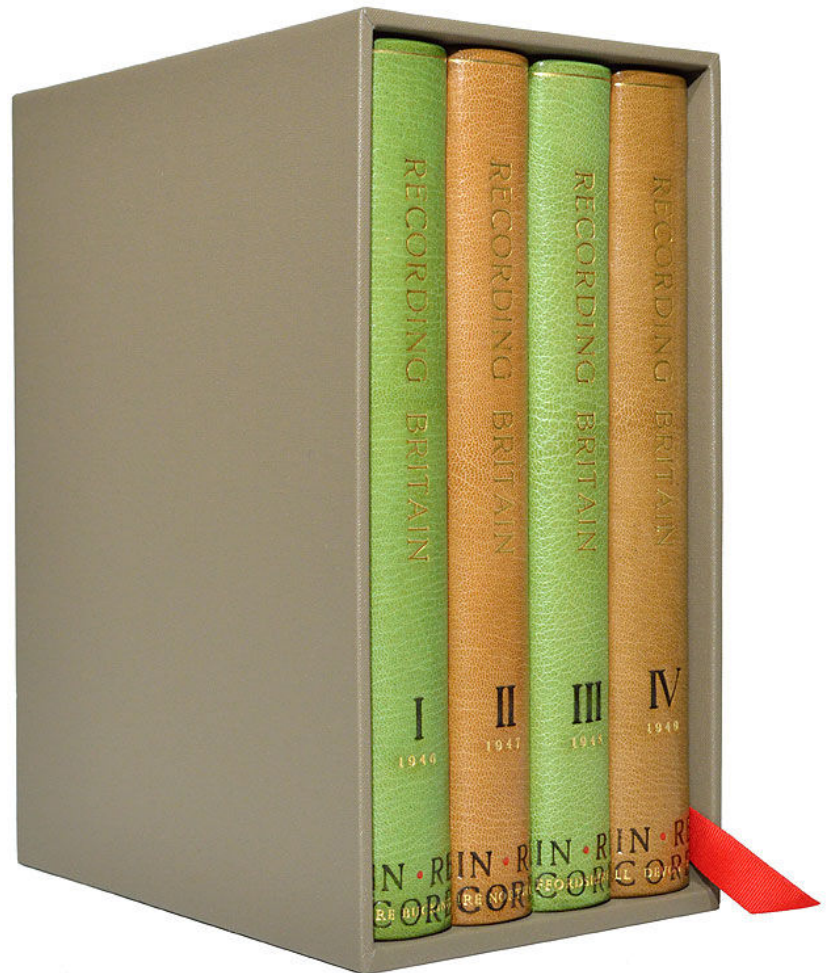
First Edition. Four volumes. Small 4to. [250 x 184 x 130 mm]. xi, [i], 222, [2] pp; viii, [2], 218, [4] pp; viii, [2], 226, [2] pp; viii, [ii], 237, [1] pp. Newly bound by Bayntun-Riviere (signed in gilt on front turn-ins), vols. 1 and 3 in green goatskin, vols. 2 and 4 in brown goatskin, the title lettered repeatedly in black in two lines across the foot of both covers and spine with a repeated red dot and the counties lettered in gilt in a smaller font along the bottom line, a single gilt fillet running up the outer and across the top edge and down parallel to the spine terminating with Oxford University Press on the front and The Pilgrim Trust on the rear. Smooth spine lettered downwards in gilt, with the volume number in black and the date in gilt, the turn-ins divided into compartments with gilt, red and black fillets, green and brown marbled endleaves, all edges gilt. Contained within a slipcase, lined with felt and covered in brown cloth, with a red goatskin label lettered in gilt. [ebc4727]

Oxford University Press in association with The Pilgrim Trust, 1946- 1949      £5500

Vol.1 covers London and Middlesex, Surrey, Berkshire, Buckinghamshire, Hertfordshire and Bedfordshire and has 105 plates. Vol.2 covers Essex, Suffolk, Cambridgeshire and Huntingdonshire, Northamptonshire and Rutlandshire, Norfolk and Yorkshire and has 104 plates. Vol.3 covers Lancashire and Westmoreland, Derbyshire, Cheshire and Shropshire, Staffordshire, Welsh Counties, Worcestershire, Herefordshire, Oxfordshire and Gloucestershire and has 104 plates. Vol.4 covers Wiltshire, Somerset, Cornwall, Devon, Dorset, Hampshire, Sussex and Kent and has 104 plates.



The "Scheme for Recording the Changing Face of Britain", thereafter known as "Recording Britain", was established in the winter of 1939-40 and continued until 1943. It produced 1549 "topographical watercolour drawings of places and buildings of characteristic national interest". It was the brainchild of Sir Kenneth Clark, who saw it as an extension of the official War Artists scheme. Anxious to assist artists and encourage the art of watercolour it was intended to boost national morale and to act as a record at a time of great change and threatened destruction. It has been described as a "pictorial Domesday of pre-war Britain" and brought together established and young artists, including John Piper, Kenneth Rowntree, Stanley Badmin, Barbara Jones, Enid Marx, Michael Rothenstein, Phyllis Dimond, Charles Knight and William Russell Flint. The name was misleading in that Northern Ireland was not included, Wales was represented by only 76 pictures and Scotland was recorded in a separate project. It was funded by the American Pilgrim Trust and the collection was transferred to the Victoria and Albert Museum in December 1943. These four volumes were printed at the Oxford University Press over four years, and were edited by Arnold Palmer. The V&A published its own book about the scheme and collection in 2011.



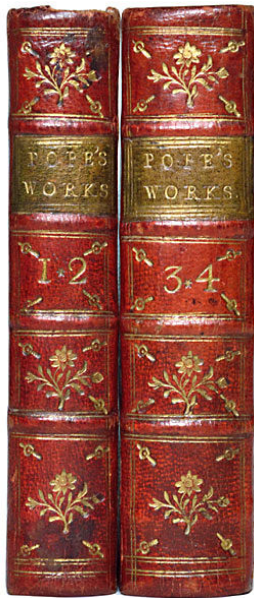
*FOULIS PRESS*

26. **POPE** (Alexander).

**The Poetical Works.**

Four volumes bound in two. 12mo. [128 x 75 x 56 mm]. xii, 162, [2] pp; [4]ff, 176pp; [2]ff, 242, [2]blank pp; [2]ff, lvi, [iii], 60-197, [3]blank pp. Bound in contemporary red goatskin, plain sides, the spines divided into five panels with gilt compartments, lettered in the second on a green goatskin label, numbered in the third with a small dart tool in the corners, the others with a flower at the centre and darts in the corners, the edges of the boards tooled with a gilt roll, plain endleaves, light yellow edges. (Upper headcap of first volume slightly chipped, small dark patches at head and foot of the same spine, tips of corners exposed). [ebc4704]

Glasgow: printed by Robert and Andrew Foulis, Printers to the University, 1773  
£800



Gaskell, *Bibliography of the Foulis Press*, 560.

Vol.1 contains the Juvenile Poems, vol.2 Translations, Imitations, Epistles, Epitaphs etc, vol.3. Moral Essays, Satires &c. and vol.4 The Dunciad in Four Books.

With the advertisement leaf at the end of vol.1, and the blanks. This is the issue without the dagger symbols in the signature marks (though there is a press figure on II in vol.3). A little light spotting or browning but a very good copy in a handsome pair of bindings which are probably Scottish. 19th century ink signatures of Dutailis and the author Charles Edmond Petit.



### *BASKERVILLE PRESS*

27. **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.

12mo. [181 x 103 x 25 mm]. Bound in contemporary red straight-grained goatskin, the covers tooled in gilt with a wide border with a green goatskin onlay tooled with a "Greek-key" roll and a pentaglyph and metope roll, with a repeated gouge, small flower and sprig around the inner sides, at the centre the sacred monogram within an oval green goatskin frame, tooled with two small cherub heads and flowers and flames, surrounded by flames. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others tooled with a repeated star and bar pallet, the edges of the boards and the turn-ins hatched in gilt, marbled endleaves, gilt edges. [ebc4706]

Cambridge: printed by J. Baskerville, Printer to the University, by whom they are sold in Cambridge, and by B. Dod, Bookseller, in Ave-Mary Lane, London, 1762 £2800

Gaskell, *John Baskerville, A Bibliography*, 20.

With the first blank leaf. With the cancellans title-page, reset with Common Prayer in lower-case and the last line "Priced Five Shillings, unbound" (an increase from the original 4s. 6d in sheets). Baskerville agreed with the University to print an edition of 4000 copies.

A fine copy in a really handsome binding. The binder had slight problems in aligning his rolls, but a little waywardness can add charm.

#### *SUPER DE LUXE BINDING*

28. **REYNOLDS** (Frederic Mansel) - editor.

##### **The Keepsake for MDCCCXXXI.**

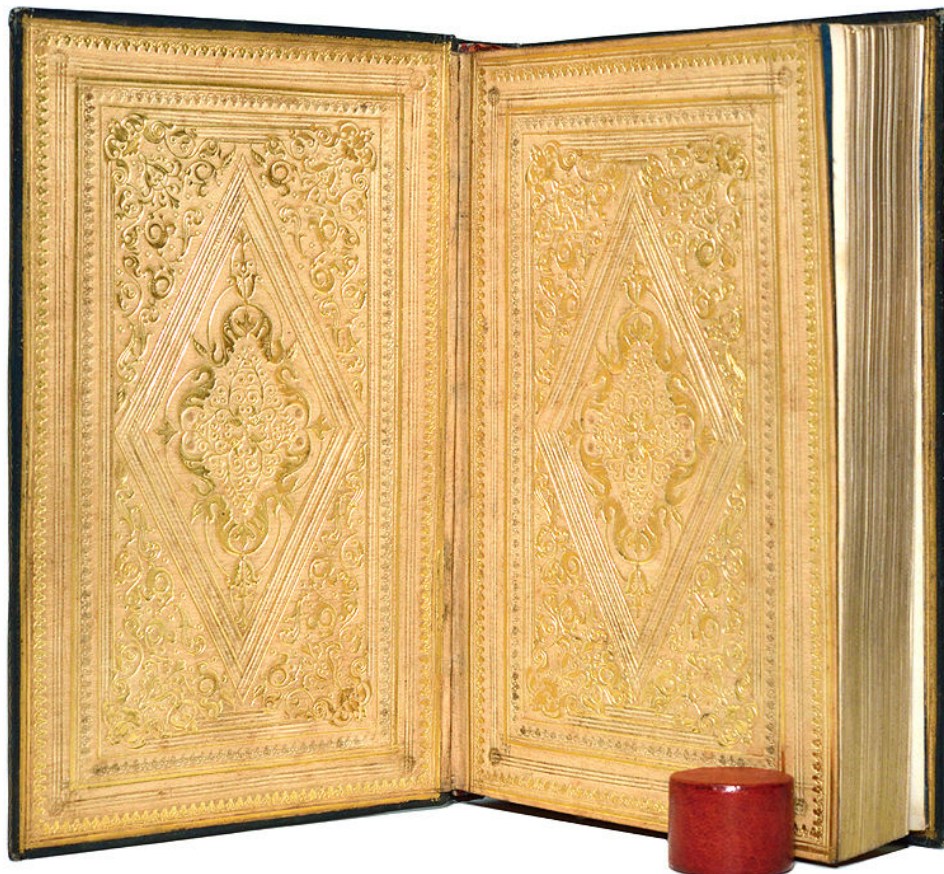
Engraved frontispiece, additional engraved title and 14 plates by C. Heath, Thomson, J. Edwards, C. Rolls, Brandard, Miller, R. Wallis, W. Wallis, Wilmore, Mitchell and F. Bacon after various artists.

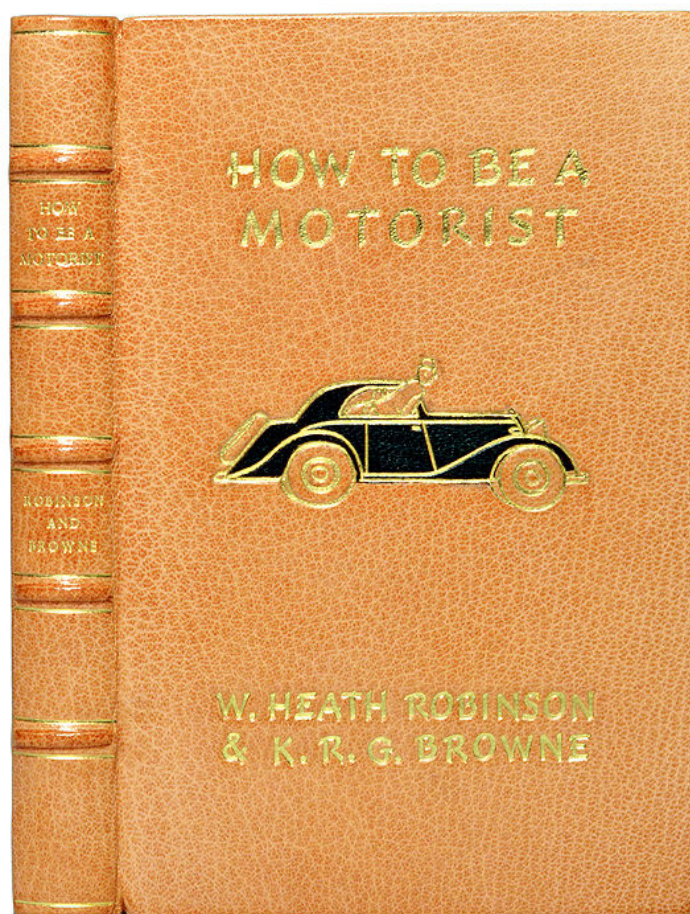
8vo. [190 x 121 x 30 mm]. viii, 320 pp. Contemporary binding of blue goatskin, the covers with a border of a gilt thick and thin fillet, a gilt roll and three blind fillets, enclosing a panel of onlaid red goatskin framed by gilt and blind fillets and a blind roll, with arabesque ornaments in the corners and a lozenge shaped centre of burgundy goatskin outlined with gilt and blind fillets and containing gilt arabesque and scroll ornaments. The spine divided into six panels with gilt tooled bands, lettered in the second panel and dated at the foot, the others tooled with a gilt lyre within a compartment, the edges of the boards tooled with gilt roll, ivory coloured goatskin doublures and free endleaves tooled in gilt and blind to match the covers, blue silk flyleaves, gilt edges. [ebc4705]

London: [by Thomas Davison] for the Proprietor, by Hurst, Chance and Co, and Jennings and Chaplin, [1830] £1250

The list of the plates calls for a presentation plate at the front and a plate of Adelaide at p.183, neither of which are present. The binding is super-de-luxe. I had assumed that the covers, doublures and endleaves were decorated with one or more blocks, but a close examination reveals that they are each made up from individual tools and rolls.

*The Keepsake* was published annually from 1828, and the last volume in the British Library set is 1857. The edition for 1830 was issued in a scarlet moiré silk binding by Francis Westley (see Morris and Levin: *The Art of Publishers' Bookbindings 1815-1915*, no.15) and later editions were bound in red cloth blocked in gilt to a design by John Leighton (Morris and Levin, no.38).





29. **ROBINSON** (W. Heath) and **BROWNE** (K. R. G.)

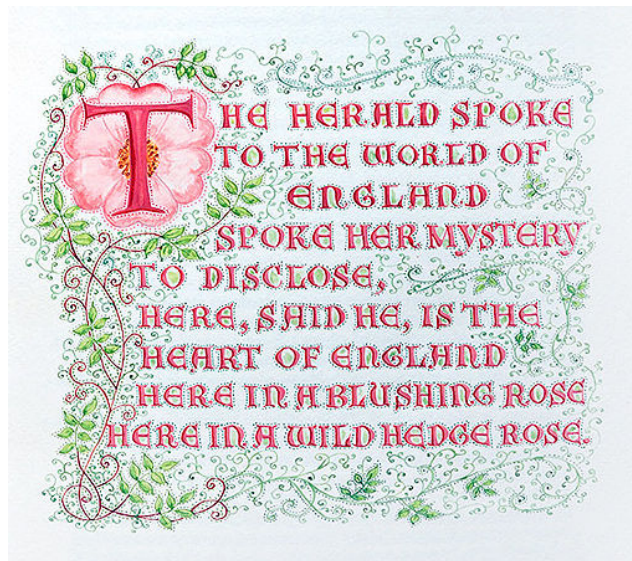
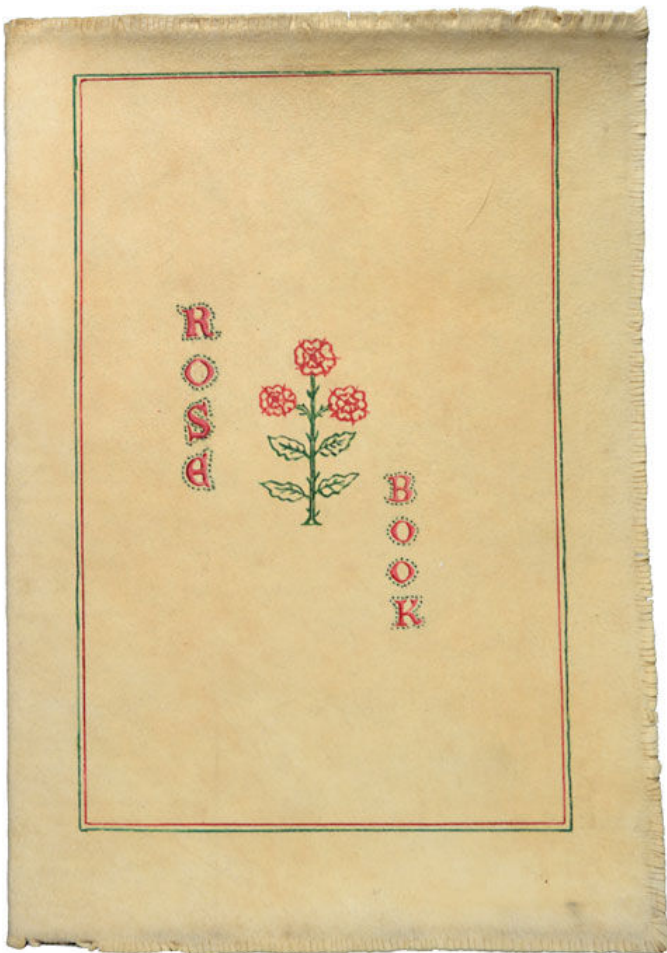
**How To Be A Motorist.**

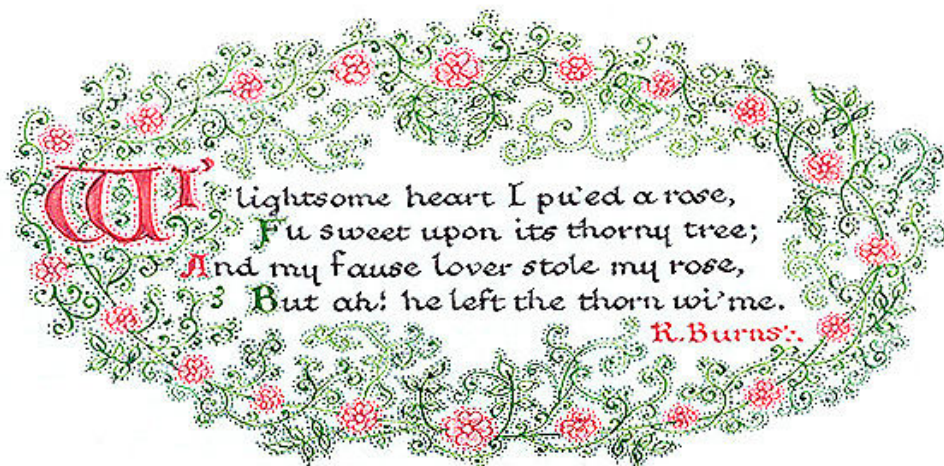
Illustrated in black and white throughout.

First Edition. 8vo. [187 x 122 x 20 mm]. ix, [i], 116 pp. Newly bound by Bayntun-Riviere (signed in gilt on the front turn-in) in light brown goatskin, the front cover with a green goatskin onlay blocked in gilt with a man in a car and lettered in gilt above and below. The spine divided into six panels with bands flanked by gilt fillets, lettered in the second and fourth panels, the turn-ins tooled with a gilt fillet, marbled endleaves, gilt edges. [ebc4733]

London: [printed at the Anchor Press for] Hutchinson & Co. Ltd, [1939] £1250

A fine copy of this delightful guide offering tips to would-be motorists. There are chapters on How a Car Works, How to Choose a Car, How to Drive a Car, Maintenance and Simple Repairs, Road Sense and Etiquette, Special Bodies, Accessories and Foreign Touring and Caravan Life, all illustrated in Heath Robinson's inimitable style. The book was republished by the Bodleian Library last year.





### 30. Rose Book.

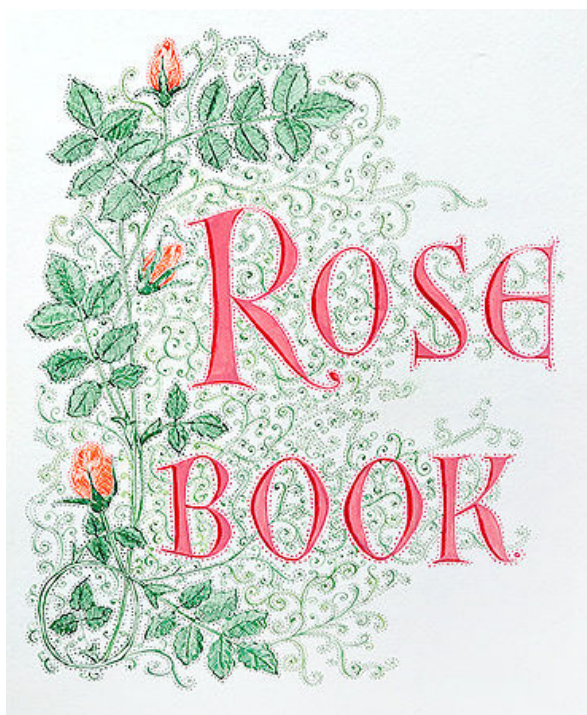
Calligraphic manuscript in black, red and green ink with decorations incorporating roses and long leafy stems in ink and water colour.

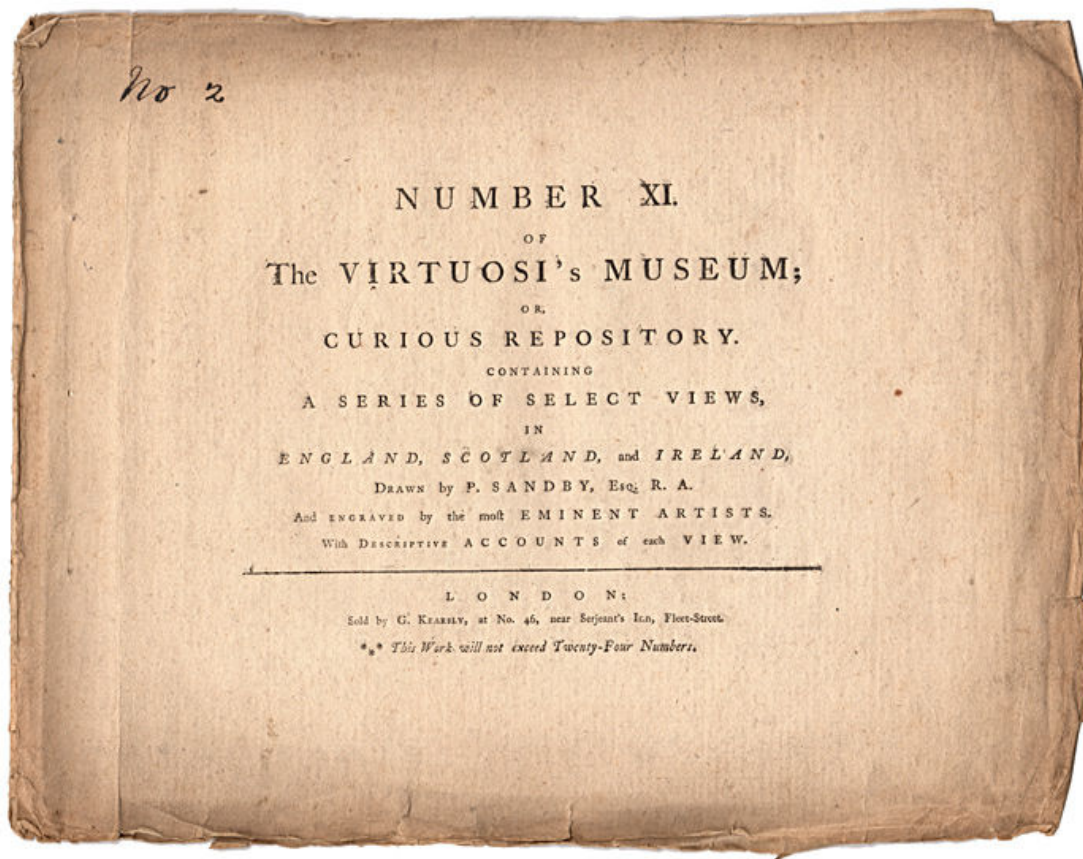
Small folio. [295 x 202 mm]. [12]pp. Bound in cream suede over paper endleaves, with the title and a standing rose within a border of red and green ink on the front, the edges cut as a fringe. [ebc4726]

1944

£1200

Signed in black ink inside the rear cover with a monogram which might comprise an E and a C, and the date 1944. The scribe should not have been so coy. This is the most beautiful manuscript. The title has a blank verso and the following five leaves have text and decoration on both sides. It opens with a patriotic and apparently original piece in praise of roses ("The Herald Spoke To The World Of England / Spoke Her Mystery To Disclose, / Here, Said He, Is The Heart Of England / Here In a Blushing Rose / Here In A Wild Hedge Rose"). There follows a history and description of roses, including their place in heraldry, and verses by Leigh Hunt, a 13th century author, Francis Thompson, Spenser, Shelley and Burns. Each page is delicately decorated with representations of roses.





31. **SANDBY** (Paul).

**Number XI Of The Virtuosi's Museum;** or, Curious Repository. Containing a Series of Select Views, in England, Scotland, and Ireland, Drawn by P. Sandby, Esq. R.A. And Engraved by the most Eminent Artists. With Descriptive Accounts of each View.

Three copper engraved plates by W. Watts, W. Walker & W. Angus and P. Mazel after Sandby, with original tissue guard, each accompanied by a leaf of letterpress description.

Oblong 4to. [264 x 342 mm]. Loosely contained in the original paper wrapper with the title printed on the front, and with an ink manuscript "No.2" at the head. (Sewing broken, wrappers slightly frayed and dust soiled). [ebc4724]

London: sold by G. Kearsly, at No. 46, near Serjeant's Inn, Fleet-Street, [1778] £400

This is one part (No.11) only of a series published by Kearsly between 1778 and 1781. Each part contained three plates and a leaf of descriptive text, in this case the Inside of Bothwell Castle (plate 31), Chepstow Castle in Monmouthshire (32) and Hubberstone Priory, Pembrokeshire (33). A complete set comprises 108 plates, which suggests that Kearsly may have broken the promise printed at the foot of the wrapper: "This Work will not exceed Twenty-Four Numbers".

This single part is in the original state, almost as it was issued. There are three minute stab holes, through which it would have been sewn, but the thread has disappeared. The plates and text have untrimmed edges, and the copper engravings are fine impressions, retaining their protective tissue guards.





*BOUND BY SANGORSKI & SUTCLIFFE*

32. **SHAKESPEARE** (William).

**Pericles. [Poems].** With an Introduction & Notes by John Dennis & Illustrations by Byam Shaw.

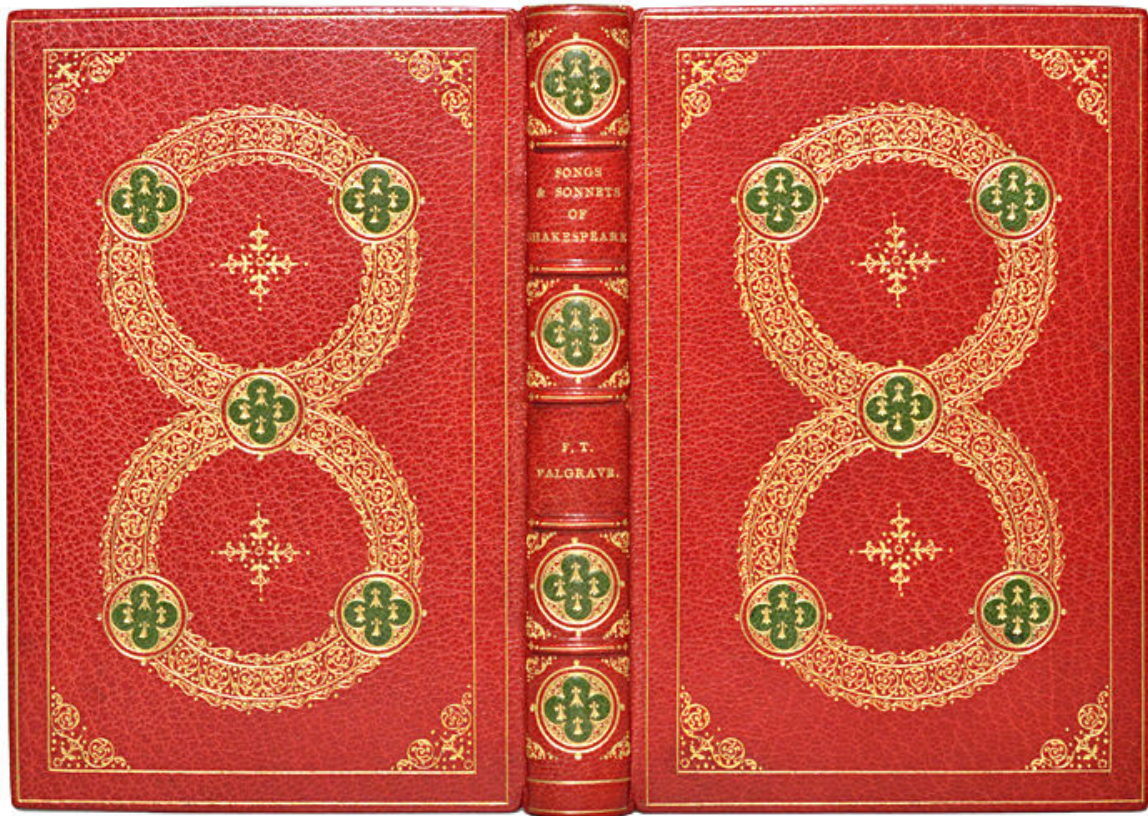
Pericles with a frontispiece, title printed in red and black and six plates; Poems with a frontispiece, title printed in red and black and eight plates.

Two works bound together. 12mo. [158 x 103 x 28 mm]. x, 112, [2] pp; xii, 162, [2] pp. Bound c.1920 by Sangorski & Sutcliffe (signed in gilt on rear turn-in) in red goatskin, the covers tooled in gilt with a fillet border with three white onlaid roses and flowers in each corner and flowers around the sides and a central wreath of seven white onlaid roses, containing a quotation and sprig on the front and a heart with flowers on the rear. The spine divided into six panels with gilt compartments, lettered in the second and third, the others tooled with a rose and leafy stems, the edges of the boards tooled with a gilt fillet, the turn-ins and matching inside joints with a gilt roll, green silk doublures and endleaves, top edge gilt, the others uncut. [ebc4728]

London: [printed at the Chiswick Press for] George Bell & Sons, 1902                      £900

Two works from the Chiswick Shakespeare bound together. They are both from the limited japon vellum paper edition. Besides the illustrations by Byam Shaw *Pericles* has an earlier plate by Corbould and *Poems* has three of these plates. The binding is hard to date, as Sangorski & Sutcliffe has repeated many of its traditional designs throughout its history, but it has the feel of a binding produced in the 1920s.

With the bookplate of Richard Philip Hart Durkee.



*BOUND BY RAMAGE*

33. **SHAKESPEARE** (William).

**Songs and Sonnets.** Edited by F. T. Palgrave.

12mo. [154 x 100 x 19 mm]. [4]ff, 253, [1] pp. Contemporary binding by Ramage (signed in gilt on the front turn-in) of red goatskin, the covers tooled in gilt with a border of two fillets and small pointillé volutes and fleurons in the corners, enclosing two large circles composed of gouges and pointillé volutes and scrolls punctuated with five smaller circles with green goatskin quatrelobe onlays tooled with ermine. The spine divided into six panels by gilt tooled bands, lettered in the second and fourth, the others with the gilt circles and green quatrelobe onlays and ermine and small scrolls in the corners, the corners of the edges of the boards tooled with a gilt fillet, the turn-ins and matching inside joints with gilt rolls, volutes and fleurons, ivory watered silk doublures and endleaves, gilt edges. Contained within a cloth slipcase lined with felt. [ebc4731]

London: Macmillan and Co. 1902

£1500

A fine copy. Palgrave's edition was first published in 1865.

John Ramage was born in London in 1836, and at the age of 15 he was apprenticed to John Wright. In 1856 he moved to Paris where he spent three years working for Lortic. He was employed as a finisher, but also accompanied his employer on his travels around France, buying rare books and viewing historic bindings in the great public and private collections. In 1870 he established himself in Edinburgh, but after three years he returned to London, setting up shop in Wells Street, off Jermyn Street.

There is an account of his career in *The British Bookmaker* vol.V (1891-92), pp.227-228, in which it states that many of the designs he produced were his own, as many of the tools are from his own drawing. In truth many of the designs were based on historical examples and were repeated throughout the years. I have handled many Ramage bindings but this one is new to me and is original and commendable. The firm ceased business in 1929, probably as a result of the slump.



*ONE OF ONLY TWO FORE-EDGE PAINTINGS BY JOAN RIX TEBBUTT*

34. [TEBBUTT (Joan)].

**BENNETT** (Arnold).

**The Old Wives' Tale.**

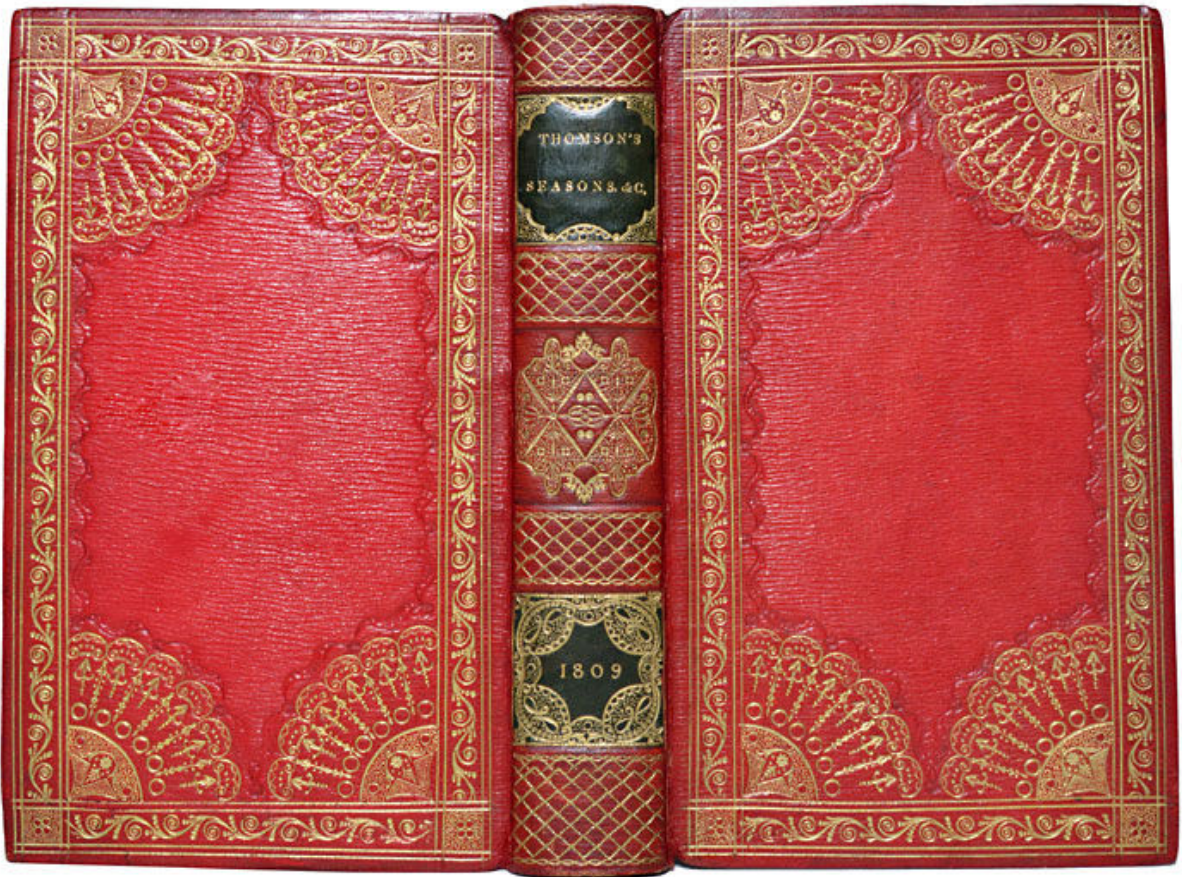
8vo. [177 x 110 x 24 mm]. x, 518, 4, 8 pp. Bound in boards covered in red, blue, tan and white Cockerell marbled paper, the spine with a green goatskin label lettered "Joan Tebbutt", the fore-edge with a watercolour painting by Joan Rix Tebbutt of a river scene with two boats and figures swimming. [ebc4375]

London: J. M. Dent & Sons Ltd. 1944

£950

This is No.919 of Everyman's Library, produced to War Economy Standard. It is a cheap and unimportant edition. The significance of the volume is in the charming fore-edge painting by Joan Rix Tebbutt. It is one of only two she attempted, and this one she gave to her friend, the eminent collector John Porter. He has written a meticulous pencil inscription on the front endleaf: "This fore-edge painting was a trial first done by Joan Tebbutt c.1960 when working with Sandy Cockerell at Granchester. It was followed by a mature & marvellous fore-edge below the gilt of a scene on the Cam with punts and bathers. This was given to a friend shortly before she died". Porter had the book appropriately bound using Cockerell marbled paper.

Joan Rix Tebbutt (1910-2005) was a much loved and admired artist, calligrapher and teacher who lived all her life in Glasgow. She met Sandy Cockerell in the 1940s and from 1948 the two of them produced a series of remarkable vellum bound books decorated and lettered in ink by Tebbutt (see K.D. Duval, *Sydney Morris Cockerell and Joan Rix Tebbutt, Thirty Recent Bindings*, 1980).



*BOUND BY TAYLOR AND HESSEY*

35. **THOMSON** (James).

**The Seasons, Hymns, Odes, and Songs**, of James Thomson; with His Life, by Mr. Murdoch; and a Complete Glossary and Index. With Plates. Stereotype Edition.

Four engraved plates by Edwards and Rhodes after Hilton.

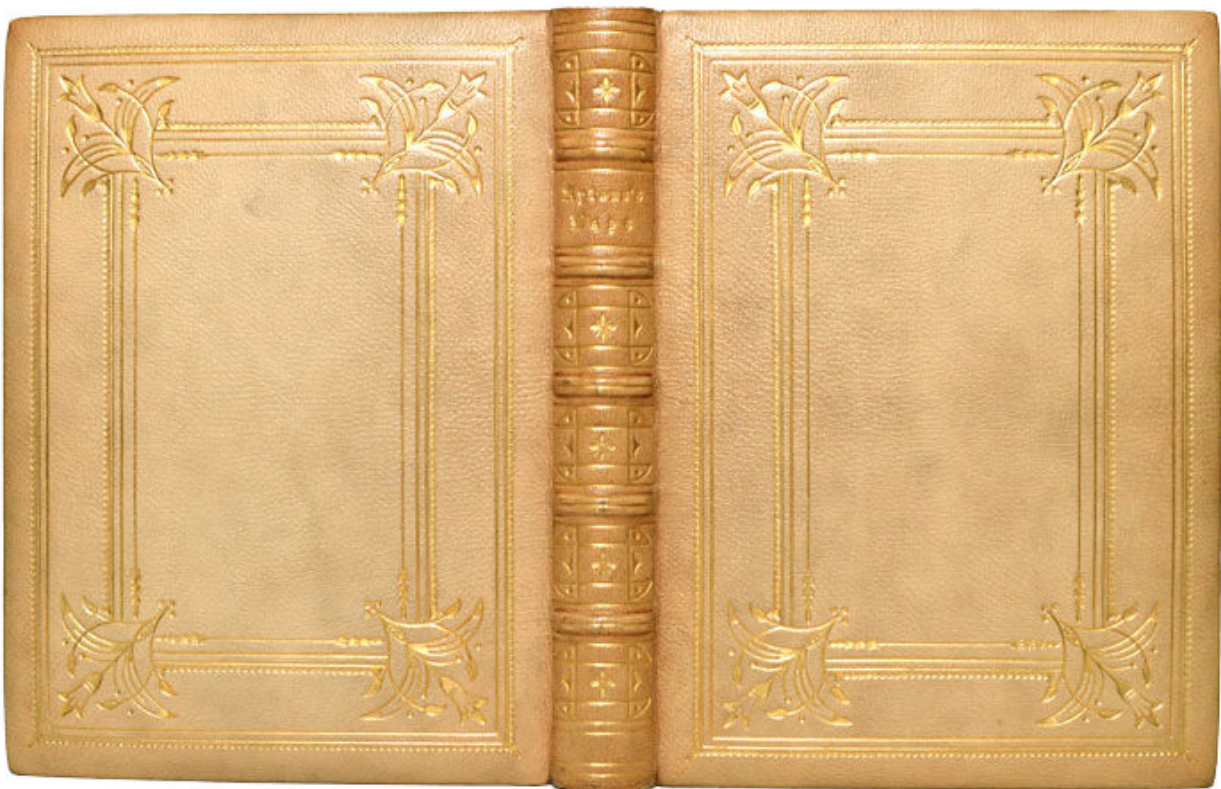
8vo. [204 x 122 x 36 mm]. 323pp. Contemporary binding by Taylor & Hessey (signed in gilt on the fore-edge of the upper board) of red goatskin, the covers with a border of a gilt roll, flanked by two gilt fillets, with a small open flower-head on a dotted background in the corner squares, the inner corners built up with gilt drawer-handles, fleurons, roundels and flowers, on a dotted background, surrounded by a blind garland tool. The spine divided into three panels by very thick bands tooled in gilt to a lattice design, lettered in the second panel and dated in the third both on green goatskin labels with tooling around the sides, the central panels tooled with flowers and crosses on a dotted background, the edges of the boards tooled with a gilt broken fillet and small tools and the lettering, the turn-ins tooled with a gilt roll, brown endleaves, gilt and gauffered edges with roundels highlighted in black. (Single small hole at foot of lower joint, slightly rubbed). [ebc4711]

London: stereotyped and printed by A. Wilson, for Taylor and Hessey, and Vernor, Hood and Sharpe, 1809 £2800



With the half-title. Neat ink signature at the head of the title. Rather foxed throughout, but in a splendid binding by Taylor and Hessey, who were in the habit of signing their names on the fore-edge of the boards. Other examples with the signature were offered as items 274 and 275 in Maggs Bros. catalogue 1075 and items 194 and 195 in Maggs 1212. They were sometimes accompanied by fore-edge paintings, but in this cast the edges have been gauffered and highlighted in black. As Taylor and Hessey were also publishers and booksellers it is likely that they bound this volume for stock. John Taylor and James Augustus Hessey were in partnership from 1806 until 1825, first at 93 Fleet Street, moving to 98 Fleet Street by 1811 and later to 13 Waterloo Place. After the dissolution of the partnership Hessey carried on alone until 1831 and Taylor was still listed in 1853.

### *THREE VERY VICTORIAN BINDINGS*



36. **AYTOUN** (William Edmondstoune).

**Lays of the Scottish Cavaliers** and other Poems.

Woodcut illustrations throughout by Adam, Dalziel, Thomas, Thompson, Linton, Evans, Adam, Whympier, Patterson, Cooper and Green.

Small 4to. [252 x 183 x 30 mm]. [7]ff, 268pp. Bound in contemporary light tan goatskin over slightly bevelled boards, the covers tooled in gilt with a fillet and thin roll border and panel with a large floral and frond ornament at the corners. The spine divided into six panels, lettered in the second, the others tooled with a flower head within a geometrical compartment, the turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. (Slight variations in the colour of the leather). [ebc2531]

Edinburgh: [by R. Clark for] William Blackwood and Sons, 1870

£400

The endleaves are a little spotted and there is the odd stray spot in the text, but it is a very good copy. The binding has survived remarkably well considering its light colour. First published in 1849 and frequently thereafter.

### 37. MONTGOMERY (James).

**Poems.** Selected and Edited by Robert Aris Willmott. Illustrated with One Hundred Designs by Birket Foster, J. Wolf, and John Gilbert etc, Engraved by the Brothers Dalziel.

Engraved frontispiece portrait and wood engravings throughout the text.

Small 4to. [229 x 168 x 40 mm]. [10]ff, 379, [1] pp. Contemporary binding of brown goatskin over slightly bevelled boards, the covers with a blind triple fillet border and blind panel enclosing a geometrical arrangement of blind ornaments and the title lettered in gilt. The spine divided into six panels, lettered in gilt in the second, the others with blind ornaments, the turn-ins tooled with gilt fillets and a roll, plain endleaves, gilt edges. [ebc2532]

London: [by Richard Clay for] Frederick Warne & Co, 1865

£400

Occasional spotting or light foxing, and the edges of the last few leaves slightly frayed. The binding is bold and in a very good state.





38. **WINKWORTH** (Catherine).

**Lyra Germanica:** Hymns for the Sundays & Chief Festivals of the Christian Year. Translated from the German by Catherine Winkworth. With Illustrations by John Leighton F.S.A. and others.

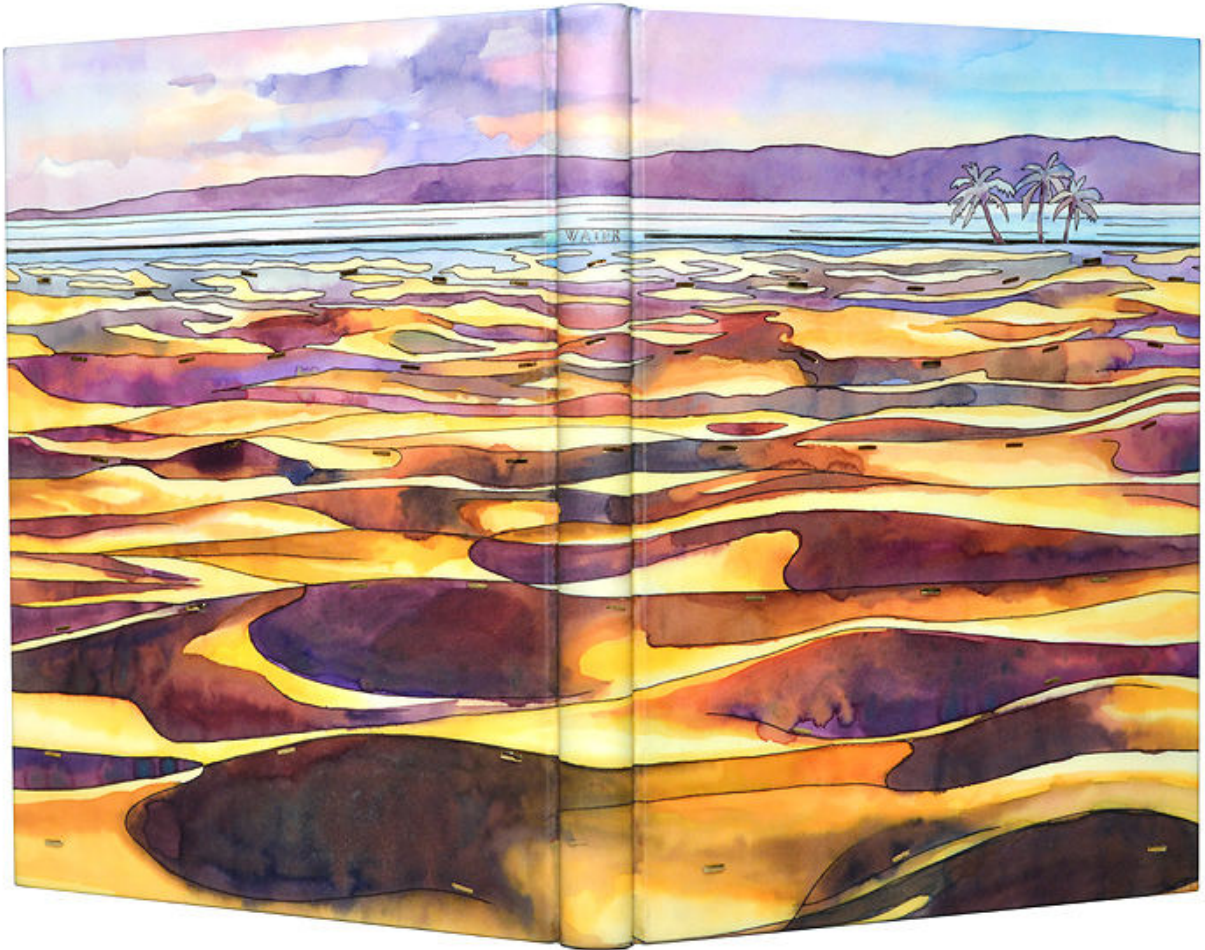
Woodcut frontispiece, plates, illustrations, ornaments and initials by T. Bolton, J. Cooper, G. and E. Dalziel, G. De Wilde, W. Green, H. Harral, H. Leighton, W. Murden, G. Pearson and J. Swain after E. Armitage, J. Flaxman, M. Lawless, C. Keene, S. Marks and J. Leighton. Each page within a line border.

Third Edition. Small 4to. [239 x 168 x 33 mm]. xx, 272 pp. Contemporary binding of brown goatskin over bevelled boards, the covers decorated in black with a thick and thin line border enclosing three vertical and two horizontal tracery blocks separated by two thick vertical bars. The spine divided into six panels by raised bands flanked by black fillets, lettered in gilt in the second panel and at the foot, the others with black tracery decoration, the edges of the boards and turn-ins hatched in blind, marbled endleaves, the edges gilt over red. (Spine slightly faded). [ebc4707]

London: Longman, Green, Longman, Roberts, & Green, 1864

£400

A fine copy of a handsome book.





*BOUND BY STUART BROCKMAN*

**39. A Selection of Poems on the Theme of Water.**

With original prints by Clare Curtis, Bert Eastman, Rigby Graham, Victoria Hall, Eric Hasse, Paul Kershaw and Ann Muir.

4to. [267 x 190 x 21 mm]. Bound in 2008 by Stuart Brockman (with his label) in thick boards covered in transparent vellum over a watercolour painting of a desert scene with a mirage tooled in palladium, punctuated with "sun glint" gilt tooling and 11 solid gilt bosses attached with stainless steel pins. Smooth spine lettered in palladium, black goatskin turn-ins and matching inside joints sprinkled with gold leaf, doublures of water-effect mirrors which reflect the blue paste-paper endleaves sprinkled with gold leaf, gilt edges. Contained in a quarter blue goatskin drop-over box, lined with black velvet, black cloth sides, the spine lettered in gilt. [ebc4729]

Oldham: Incline Press for Designer Bookbinders, 2008

£3500

One of the most eye-catching and popular of the entries to the Designer Bookbinders International Competition in 2009. It was exhibited at the Bodleian Library, Boston Public Library, Bonhams & Butterfields in San Francisco and The Grolier Club in New York. It features in the catalogue *Bound for Success* on p.23.

Stuart Brockman (b.1972) is the son and partner of James and is one of the most talented and versatile binders at work today. His painted vellum bindings are in the tradition of Edwards of Halifax and Cedric Chivers (Edwards painted on the underside of the transparent vellum, whereas Chivers placed the painting on paper under the vellum, as is the case with this binding).

**40. WATTS (William).**

**Number XX. Of the Seats of the Nobility and Gentry,** In a Collection of Select Views, from Original Drawings. Containing the Seats of Sir Thomas Clavering, Baronet; John Sawbridge, Esquire; Peter Legh, Esquire; and John Gilpin Sawrey, Esquire. With descriptive Accounts of each View.

Four engraved plates by Watts after Beilby, Watts and Nates, with original tissue guards, each accompanied by a leaf of letterpress description.

Oblong 4to. [237 x 300 mm]. Loosely contained in the original blue sugar paper wrappers, with the title printed on the front and with an ink manuscript "No.1" and signature of Mrs Hartopp at the head. (Sewing broken but with remnants of thread, edges creased and frayed and corner torn on rear). [ebc4725]

London: published by W. Watts, Kemp's Row, near Ranelagh Walk, Chelsea, February, 1786

£400

This is one part (no.20) only of a series published by Watts between 1779 and 1786. A complete set comprises 84 plates with accompanying text. The title on the front wrapper announces "One Number will be published every Three Months. Price Six shillings. This Publication will be comprised in Twenty-five Numbers".

This is just about how it was issued, though there are three small stab holes, through which it would have been sewn. The wrappers are a good deal larger than the

contents, which remains untrimmed. At the front there is a smaller leaf [135 x 221 mm] with the stab holes (but unlikely to be found in bound sets) printed, with the date February 20 1786, and the following notice: "The author of this Publication respectfully acquaints the Nobility and Gentry, Original Subscribers to the Work, that in consequence of the great Advance in Price of Paper\* and indeed of almost every other Article since its Commencement, and likewise on Account of a Bad State of Health, which prevents the Prosecution of it with the premised Dispatch, he is under the necessity of deviating from his Original Plan. He presumes Gentlemen who have received Twenty Numbers, at the low Price of Four Shillings each, will not consider the remaining Five at anextravagent Price if they are advanced to Six Shillings. If this Alteration should, however, be disapproved of by One Third only of the first Subscribers, the Publication will conclude with the next Number (XXI) it being as equally complete at that Number, as is extended to Twenty-five. Such of the Nobility and Gentry as decline proceeding farther with this Work are requested to send Notice to the Author as early as possible. \*French Colombier Paper is at this Time, Eight Pounds Ten Shillings, and Grand Eagle, Ten Guineas per Ream". Only one further number was issued.

