

Published by W.Darton & J.Harvey London June 12 1867.

THE PACKER.

44 FOR FALL

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OCTOBER 2018

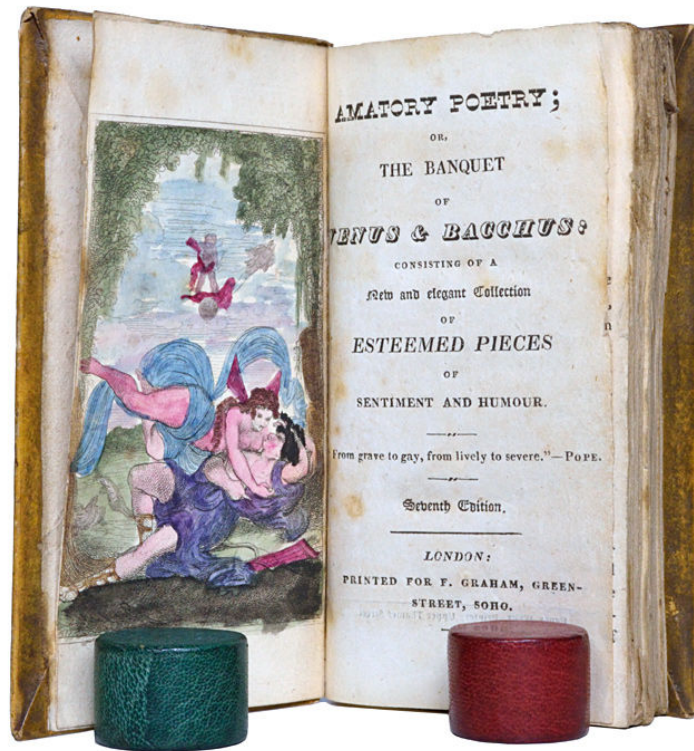
GEORGE BAYNTUN

Manvers Street • Bath • BA1 1JW • UK

Tel: 01225 466000

Email: enquiries@georgebayntun.com

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UNRECORDED EDITION

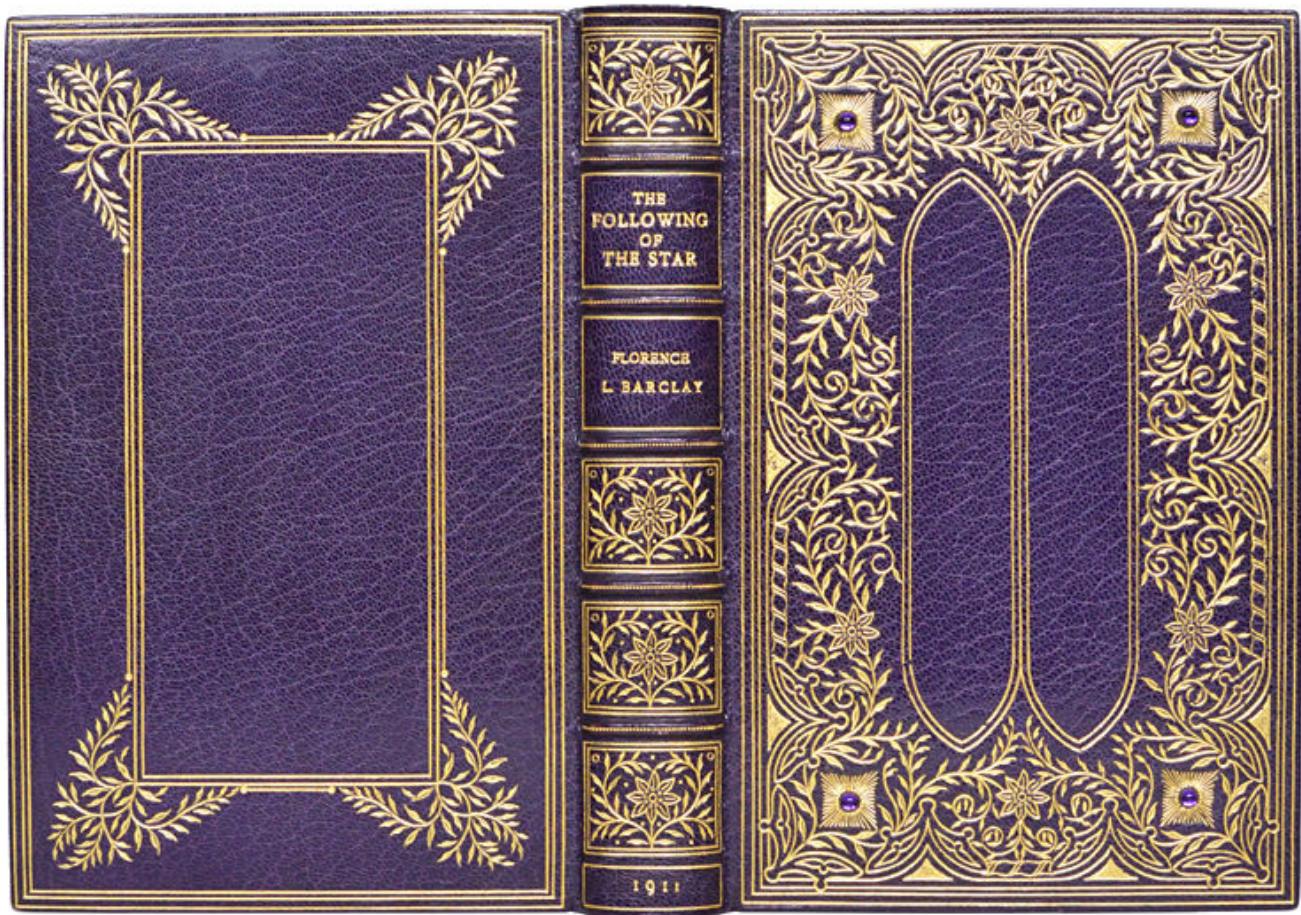
1. [AMATORY].

Amatory Poetry; or, the Banquet of Venus & Bacchus: Consisting of a new and elegant Collection of Esteemed Pieces of Sentiment and Humour. Seventh Edition. Engraved frontispiece with contemporary (?) and rather crude hand colouring. 12mo. [140 x 77 x 22 mm]. xii, 276 pp. Bound in contemporary glazed brown paper over boards, untrimmed edges (spine defective, covers a little scratched). [ebc7030] London: printed for F. Graham, Green-Street, Soho, 1821 £400

Occasional foxing, but a good copy. The verso of the title has "Henry Waitt, Printer, Upper Thames Street" and the end of the text has "Hamblin & Seyfang, Queen-street, Cheapside".

The named poets are Sappho, Patrick Linden, W. Thompson, C. Dibdin jun, W. Collier, Petrarch, Ben Altrumi, Mesih, Dr. Walcott, Robert Burns, Abd Absalam Ben Bagban, D. Carey, Lord Rochester, Achmed Ardebeli, Buchanan, Bonefonius, Carew, C. J. Fox, Tasso, Marini, Dr. Armstrong, H. Macneill, Horace, Thomson, Tibullus, Ackerman, Lord Lyttleton, C. Collier, Ovid, Camoens, Fawkes, T. Moore, Bonnel Thornton, Kaliph Radhi Billah, Oisin, Hafiz, Edmund Ryan, J. Byerley, Herrick, J. H. Rudge, Sir William Jones, Peter Pindar, Dr. Broome, Anacreon, Gay, and La Fontaine.

No work with this title appears on COPAC, but there are two editions on Worldcat, one at the University of Illinois, with imprint "London: printed by Hamblin and Seyfang for T. Hughes [c.1810]", the other at the University of Carolina, claiming to be the Fifteenth Edition with imprint "London: printed [by T. Hamblin] for F. Barrett, Orange Grove, Bath, 1821". The British Library does have two later editions entitled *Amatory Poetry, or, the Effusions of Love: consisting of a new and elegant collection of the most choice and esteemed pieces of sentiment and humour*, one "London: printed for E. Barrett, Bath, 1823", the other "Bath: E. Barrett, 1827".



BOUND BY RIVIERE FOR FLORENCE MAGGS

2. **BARCLAY** (Florence B.)

The Following of the Star. A Romance. 170th Thousand.

Colour frontispiece of *The Lady of Mystery*.

11th Printing. 8vo. [190 x 122 x 32 mm]. [1]f, vii, [i], 426 pp. Contemporary binding by Riviere & Son (signed in gilt at foot of front turn-in) of purple goatskin, the covers tooled in gilt, the front with a border of three fillets and chevrons, flowers and leafy stems, with four inset semi-precious stones each within a sunburst, enclosing two panels formed by double fillets and gouges, the rear with a border of three fillets, and a panel of three fillets with leafy stems at the outer corners. The spine divided into six panels with gilt tooled raised bands, lettered in the second and third panels and dated at the foot, the others with a flower head and leafy stems, the edges of the boards tooled with a gilt double fillet, wide turn-ins and matching inside joints tooled in gilt with fillets, a roll, leaves and volutes, white watered silk doublures and endleaves, gilt edges. Contained in the original cloth drop-over box. [ebc6773]

New York and London: G. P. Putnam's Sons, [1911]

£3500

A presentation copy inscribed by the author, with the subscription "to Mrs Ernest Maggs" in another hand. The splendid binding by Riviere was doubtless commissioned by Ernest Maggs (1876-1955) for his wife Florence. Ernest was the son of Uriah Maggs, and one of the four brothers.

Florence Barclay was a fairly prolific author of romantic tales, which were very popular in their time. Her family were close to the heart of a battle for the souls of London's East End - her father was a minister in Limehouse when one of her sisters caused a scandal by marrying into the family of the Salvation Army's founder William Booth.

WITH THE ORIGINAL QUARITCH INVOICE FOR FOUR GUINEAS

3. **BARRERE** (Albert) and **LELAND** (Charles G.)

A Dictionary of Slang, Jargon & Cant Embracing English, American, and Anglo-India Slang, Pidgin English, Tinkers' Jargon and other Irregular Phraseology.

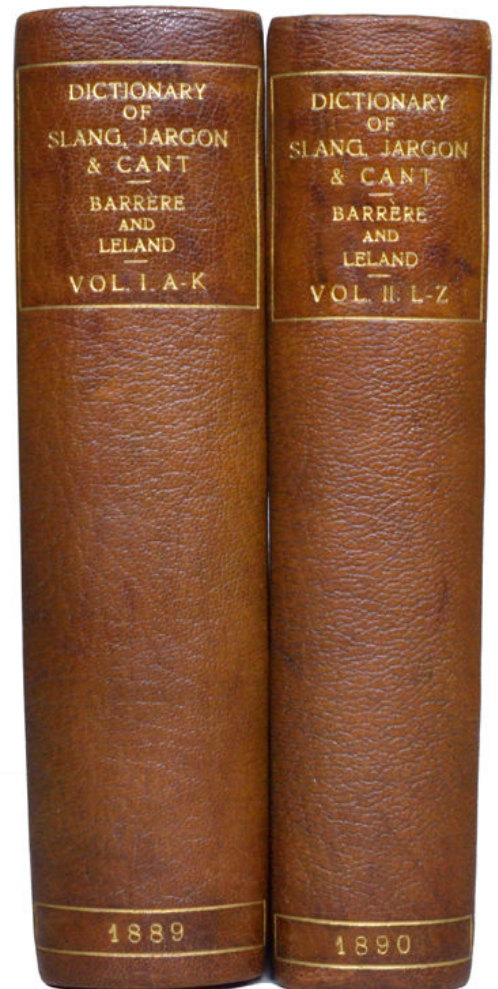
Titles printed in black and red, printed in double columns.

Two volumes. 4to. [222 x 178 x 100 mm]. xxiii, [i], 528 pp; [2]ff, 428pp. Bound in original quarter green goatskin, green cloth sides, smooth spines, lettered and dated in gilt, marbled endleaves, top edge gilt, the others uncut. (Spines faded towards brown). [ebc6861]

[Edinburgh] The Ballantyne Press: 1889- 1890

£600

No.112 of 675 copies printed for Subscribers only. It is a fine copy with the original invoice from Bernard Quaritch loosely inserted. It is dated September 25 1889 and is made out to Capt. Pakenham Mahon of 83 Cambridge St, Eccleston Square [London]. The two volumes in half "Roxburghe" bindings were priced at £4 4s (i.e. 4 guineas) and vol.1 was sent "now". He also ordered 15 leaves from a 1469 Thomas Aquinas, which he did not pay for, and a copy of Shakespeare's *Hamlet* and *Wide-awake Stories* which each cost 5s. There are two cuttings from a Sotheran and a Hutt catalogues, dated 1891, pasted to the front endleaf of vol.1. They describe two rival editions of the work, being published at the same time. Our edition, being offered by Sotheran is described as the first and only complete English edition, on handmade paper priced at £4 4s in "half brown Levant morocco extra". Hutt was offering the edition edited by John S. Farmer, entitled *Slang and its Analogues, Past and Present*, "Vol I and II ready, to be completed in 5 vols, 30s per vol". Pasted inside the rear cover of vol.1 is a long (folded) cutting from the *Pall Mall Gazette* reporting on the curious court case, in which "Mr. J. S. Farmer is bringing out in luxurious volumes (of which two have already appeared) an exhaustive "Dictionary of Slang and its Analogues". His printers, Messrs. Poulter and Sons (Limited), their modesty outraged by many of the words included in the work, have refused to go on with it. Hence the action for breach of contract which began to-day". Farmer and his co-editor Henley finally published a seventh and final volume in 1904. Capt. Pakenham Mahon probably made the right choice in ordering Barrere and Leland's edition.





The Mahon family were substantial landowners in county Roscommon, with an estate of almost 27,000 acres in 1870, centred on Strokestown House. Following the murder of Major Denis Mahon in 1847, his heiress Grace Catherine Mahon married Henry Sandford Pakenham, and they had one son, Henry Pakenham Mahon, who had one daughter. In 2012 a collection of 324 glass photographic plates taken by our H.P.M was discovered at Strokestown, and they included explicit images of live models.

ETCHINGS OF VENICE

4. BARRES (Maurice).

La Mort De Venise Illustrée de Vingt-Six Eaux-Fortes Originales Gravées par Edgar Chahine.

Frontispiece and 19 etched plates and six large vignettes, one on the title the others as headpieces.

Large 4to. [314 x 253 x 26 mm]. [2]ff, 111, [3] pp. Contemporary binding by Flammarion (signed with an ink pallet on front endleaf) of half burgundy goatskin, marbled paper sides, the spine lettered in gilt between four raised bands, marbled endleaves, top edge gilt, the others uncut. (Spine and head of front cover a little faded, a little rubbed). [ebc7067]

Paris: Les Editions D'Art Devambez, 1926

£800

Limited to 231 copies, this is no.94, one of 135 "exemplaires imprimés sur papier vélin d'Arches fabriqué spécialement et filigrané aux noms des auteurs, contenant l'état définitif des eaux-fortes". It has the initials "C.M-C" lettered in gilt at the foot of the spine. A very good copy.



Maurice Barrès (1862-1923) was captivated by Venice and *La Mort de Venise* was first published in 1902. Edgar Chahine (1874-1947) studied art in Venice at the Armenian Lyceum Moorat Raphael and the Accademia di Belle Arti. Many of his prints were lost in a fire in his Paris atelier in 1926, but he remained hugely popular and in 1928 a museum was named after him in Crouttes-Vimontiers.

5. [BAXTER (George)].

Colour and Progressive Sheets. Baxter Colour Prints.

20 sheets with 40 images of 2 prints in various states.

Oblong 4to. [260 x 322 x 10 mm]. Bound in contemporary half green roan, green cloth sides, the front lettered in gilt as above. [ebc6871]

[London: J. M. Kronheim & Co. 1868]

£1250

Early ink inscription on front free endleaf: "G. E. Lambert / Solihull / Warwickshire".
The volume is in very good condition.



The two plates were titled "Duty" and "Dignity" and appeared in *The Nobility of Life: its Graces and Virtues Portrayed in Prose and Verse by the Best Writers. Selected and Edited by L. Valentine; with Twenty-Four Original Pictures Printed in Colours*, London: F. Warne, 1868. 12 of the plates were printed by Edmund Evans and 12 by J. M. Kronheim, using the "Baxter Method" of colour printing. These two were by Kronheim and in order to preserve a record of the progressive colour stages of the building up of the pictures, a few sets of pulls were taken from the blocks and bound up as a series. Though quite separate images they were printed together, as shown from the sequence below. There are pin holes in the right margin of each sheet, presumably where they were attached during printing. Each sheet is captioned in pencil:

1. Finished print.
- 2 From steel plate only.
3. Yellow block (1).
4. Combination of steel plate impression & no.1 block (yellow).
5. Blue block (2).
6. Combination of blocks no.1 & 2.
7. Dull red block (3).
8. Combination of no.1, 2 & 3 blocks.
9. Green block (4).
10. Combination of no. 1, 2, 3 & 4.
11. Further red block - light red (5).
12. Nos. 1-5.
13. 2nd blue block (6).
14. Combination of 1-6.
15. Further or 3rd red block (7) with "note the small block fro the red rose".
16. Total nos. 1-7.
17. & so on [grey] (8).
18. & so on [combination 1-8].
19. No. 9 block.
20. Nos. 1-9.

George Baxter (1804-1867) was the son of a printer and bookseller, and after school was apprenticed to a wood-engraver. In 1829 he produced his first colour print, *Butterflies*, and achieved popular acclaim in 1834 with the coloured plates for *Feathered Tribes of the British Islands* by Robert Mudie. In 1836 he received a royal patent for his printing process. His technique was innovatory, combining an engraved metal plate with as many as 20 engraved wooden blocks, each printed in separate colour. The prints combined quality and cheapness and were produced in vast numbers. For the next 25 years Baxter dominated colour printing, and claimed to have produced 20 million prints by the end of his career (with a single print, *Madonna* selling in excess of 700,000 copies). He gained royal recognition and international fame - he was awarded the great gold medal of Austria (1852) and medals for his exhibits in New York (1853) and Paris (1855). However, he suffered commercially because of his perfectionism and over-ambition, and by 1856 he was in financial difficulties as a result of competition from rival companies and because of photography's growing appeal. He produced his last print in 1859 and was declared bankrupt in 1865. His methods continued to be followed by others, including Kronheim. Today he is recognised as one of the great print makers and Baxter societies and websites protect and promote his name.

UNPUBLISHED THESIS ON A MUCH LOVED BOOKBINDER

6. **BLANKS** (Barry).

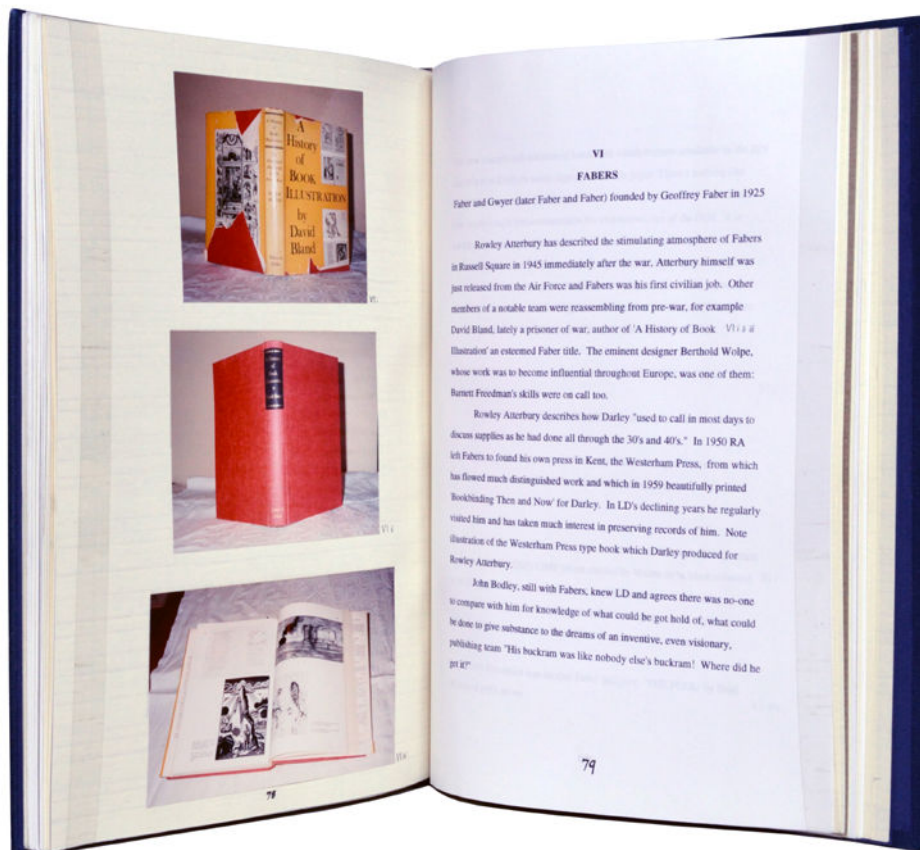
Lionel Darley of J. Burn and Company - Bookbinders.

Typescript with manuscript additions, photocopies of maps, illustrations and articles and 39 photographs mostly of bindings.

Folio. [302 x 211 x 19 mm]. vi, 108, [2] pp. Bound in quarter blue goatskin, blue cloth sides, a large onlaid blue goatskin letter "D" towards the bottom left of the front cover, smooth spine lettered in blind on a terracotta goatskin label, blue paper endleaves, plain edges, in a blue cloth slipcase with blue goatskin entry. [ebc6880]

Guildford College of Technology, 1992

£500



A well presented and informative student thesis on the life and work of the bookbinder and designer Lionel Darley (1893-1990). Writing his obituary Nicolas Barker remarked "Bookbinding is the hardest part of the making of books to mechanise.... No one knew these operations better than Lionel Darley. He spent over 50 years serving one of the greatest firms of machine-binders, James Burn, and he was also a hand-binder himself. He knew, too, that good work depends on the character of those who ask for it and those who do it. Most of his life was spent acting as a bridge between the two, and he was a shrewd but affectionate judge of customers and craftsmen alike. But what made him as universally loved and admired throughout the book trade was none of these things, but his own character. Darley's was pure gold, combining perfect candour and courtesy". Burns bound all of the books published by Macmillan, and also worked for Heinemann, Chatto & Windus, Faber & Faber, Hamish Hamilton and Michael Joseph, and Darley was integral to the whole process, often acting as designer. He wrote a history of the firm, published in 1959 as *Bookbinding Then and Now* and his *Introduction to Bookbinding* was described by Barker as "the simplest and best short manual of the subject ever written". Poignantly on the day Barry Blanks finished his thesis he witnessed the demolition of Darley's old home in Woking, and he ends with photographs of the house before and after.



BOUND AT THE CASA GUIDI ARTS AND CRAFTS

7. **BROWNING** (Elizabeth Barrett).

Aurora Leigh. New Edition. With Prefatory Note by Algernon Charles Swinburne. Second Impression.

Frontispiece portrait.

8vo. [191 x 133 x 32 mm]. xiv, [iii], 6-377, [1] pp. Contemporary binding by The Casa Guidi Arts & Crafts of Florence (signed in blind on the rear cover and with their card loosely inserted) of stained and polished dark brown calf, the covers with a border of two blind fillets, the title incised in open letters at the head of the front cover and with the author's signature blocked in blind below, the spine with four raised bands and six small blind tooled stars, plain endleaves, uncut edges. (Joints a little rubbed). [ebc7040]

London: Smith, Elder, & Co, 1900

£500



Occasional light spotting or foxing. The binding is quite plain but is significant for having been made by The Casa Guidi Arts and Crafts, in 9 Piazza San Felice, Florence and retains their charming "trade" card. Number 9 is part of the Casa Guidi, next to no.8, in which Robert and Elizabeth Barrett Browning lived in the *piano nobile* between 1847 and 1861. Their son, Pen, was born there in 1849 and in 1893 he purchased the entire Palazzo, holding it until its death in 1912. The Guild advertised jewels, leather and enamels. The Armstrong Browning Library has a copy of Matthew Arnold's *Poems, Narrative, Elegiac, & Lyric* (1905) stamped "Bound at the Casa Guidi Arts & Crafts, Florence". Our stamp is a more simple "The Casa Guidi Arts & Crafts".

BOUND BY JPW

8. [CHANSONS].

La Fleur Des Chansons Françaises.

Wood engraved frontispiece, title, and illustrations throughout the text.

8vo. [206 x 134 x 25 mm]. [2]ff, 346, 10 pp. Bound in 1953 by "JPW" (with gilt cypher on rear turn-in and initials and date on the bottom of the case) in red goatskin, the covers tooled in gilt, each divided into nine compartments by a solid and two dotted fillets, each with an inner panel of two fillets with black and orange goatskin onlays in two of the sides and each containing a letter or letters from the title, with a repeated small swirl tool. The spine divided into six panels by single, double and triple bands, divided by black and orange onlays and solid and dotted fillets, lettered in the second, third, fourth and fifth, the first and second with an inner panel with black and orange onlays and the swirl tool, the edges of the boards and turn-ins tooled with a dotted and solid fillet, with the initials "RPS" inside the front cover, top edge gilt, the others uncut, with original coloured wrappers bound in. Red goatskin and cloth pull-off case, lettered in gilt. [ebc6817]

Paris: [imprimerie de J. Claye] Delarue, [c.1870]

£1250



The date is taken from a single copy on COPAC, at Oxford, but the spine and case are tooled c.1860. There are a few pencil notes and it is a very good copy. The binding and case are signed by "JPW" and the initials "RPS" inside the front cover may be the owner. The binder may not have been French, and he was probably an amateur, but he was ambitious, playful and quite successful in this case.

9. [CHAPBOOKS].

A volume containing 11 chapbooks printed in Newcastle.

12mo. [161 x 93 x 15 mm]. Bound c.1870 in red cloth, smooth spine lettered "Tales" in gilt. [ebc7057]

Newcastle: printed and sold by W. & T. Fordyce, [c1835 - 1840]

£750

Ink inscription on front pastedown "Frederick Barne. Albemarle Street. June 27th 1870" and with the Barne armorial bookplate.

1. History of Stoney Bowes, Otherwise Andrew Robinson Bowes: Being a minute Memoir of this infamous and notorious Character. His Marriage to Miss Newton of Burnop-field, Durham, and the particulars of his cruel usage towards her - she dies of a broken heart. He afterwards marries the Countess of Strathmore. His Letters, and the Countess's Poetry on the Nuptials, Bowes' horrid Character fully developed - his savage treatment of the Countess - his profligacy at Gibside - presents a loaded pistol to her head - his seizure - conspiracy, seduction, trial, and imprisonment. Bowes a Member of Parliament for Newcastle, and the same year is High Sheriff for Northumberland. The Countess's Death - Bowes rallies, but on Jan. 16 1810, Death closes his career of infamy and disgrace.

Woodcut illustration on title.

24pp.

Newcastle and Hull: printed and sold by W. & T. Fordyce; and to be had also by J. Whinham & Co, Scotch-St. Carlisle [c.1835]

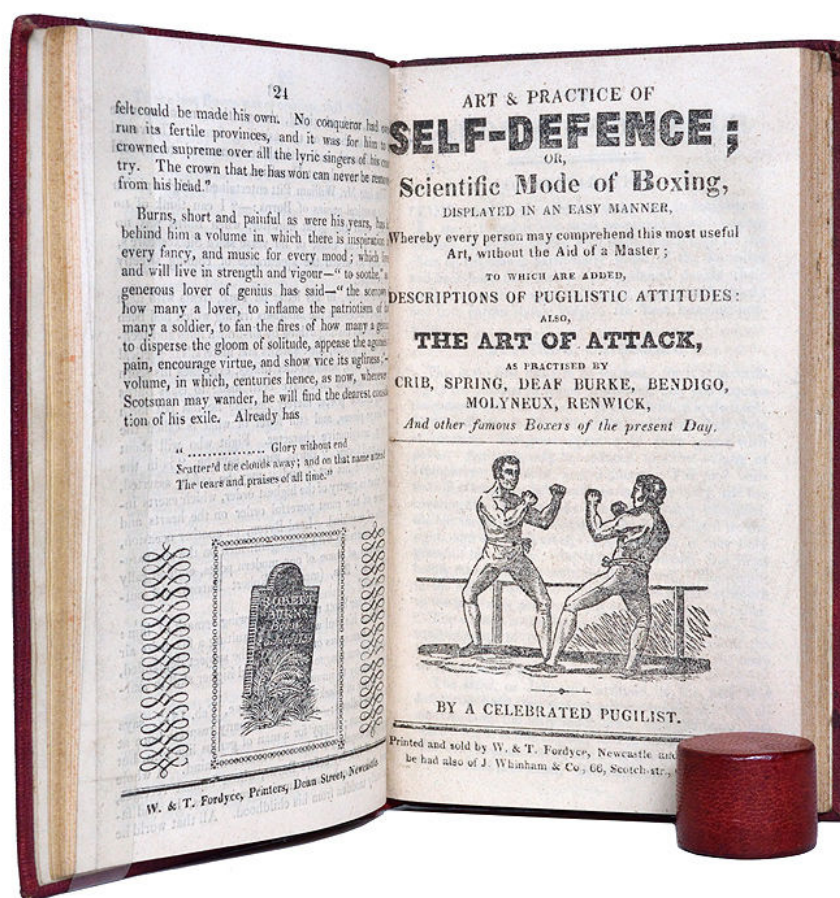
Tear fore-edge pp.19-20 with small loss of text.

2. **History of Robert Burns, the Celebrated Ayrshire Poet.**

Woodcut portrait of Burns on title and woodcut of his grave at the end.

24pp.

Newcastle: printed and sold by W. & T. Fordyce [c.1840]



3. **Art & Practice of Self-Defence; or, Scientific Mode of Boxing, Displayed in an Easy Manner, Whereby every person may comprehend this most useful Art, without the Aid of a Master; To which are added, Descriptions of Pugilistic Attitudes: also, The Art of Attack, as Practised by Crib, Spring, Deaf Burke, Bendigo, Molyneux, Renwick, and other famous Boxers of the present Day. By a Celebrated Pugilist.**

Woodcut illustration of two boxers on title.

24pp.

Newcastle and Hull: printed and sold by W. & T. Fordyce; to be had also of J. Whinham & Co, Carlisle [c.1835]

Not in the British Library.

4. **History of James Allan, the Celebrated Northumberland Piper: Giving an Account of his Parentage, Education, extra-ordinary Adventures and Exploits; his numerous Enlistings, and wonderful Escapes; - with a brief Narrative of his last Confinement and Death in Durham Gaol, which happened in 1810.**

Woodcut portrait of Allen on title.

24pp.

Newcastle: printed and sold by W. & T. Fordyce [c.1840]

5. **History of Prince Charles Edward Stuart**, Called by some "The Young Pretender", But more frequently, in the North, The Young Chevalier, or, Bonnie Prince Charlie.

Woodcut of a cannon on title.

24pp.

Newcastle: printed and sold by W. & T. Fordyce [c.1840]

6. **The Singular Life, Adventures, and Depredations of David Haggart, The Murderer**, (Alias McColgan, alias Daniel O'Brian), in various Parts of Scotland; also in Berwick-upon-Tweed, Newcastle-under-Tyne, Durham, York, and other Places, both in England and Ireland. Related by himself, while under Sentance of Death With an Account of his Execution at Edinburgh, July 18, 1821, for the Murder of Morrin, one of the Turnkeys of Dumfries, and A Copy of Verses, Written by Haggart in his Cell the Day after his Condemnation.

Woodcut illustration of horse and carriage on title.

24pp.

Newcastle: printed & sold by W. & T. Fordyce [c.1835]

Not in the British Library.

7. **SOUTHEY** (Robert). **Wat Tyler: A Dramatic Poem**, in Three Acts.

Woodcut illustration of a battle on title.

24pp.

Newcastle: printed and sold by W. Fordyce [c.1835]

8. **The Factor's Garland A Pathetic History**. Giving an account of an English Factor being in Turkey, who sees the dead body of a Christian lying in the streets, and refused burial - causes the body to be interred. On going a little further, he finds a beautiful young woman, held as a slave, about to be strangled - he ransoms her, and brings her to England as his house-keeper. The young woman turns out to be A Foreign Princess! the Factor cast on a desolate island, from which he is afterwards rescued by the arrival of a supernatural-looking being in a boat, who is found out to be the Ghost of the Christian, whose burial he had obtained in Turkey - The Factor and Princess arrive at her Father's court - their reception, marriage, re-appearance of the Ghost, and other particulars. Also, the Tragedy of Sir James the Rose.

Woodcut illustration of a waterfall and flowers on title and woodcut of a wooded scene on p.14 and a tree on p.23.

24pp.

Newcastle and Hull: printed & sold by W. & T. Fordyce [c.1835]

Not in the British Library.

The final page is a list of "Cheap Editions of Standard Works, published and sold by W. & T. Fordyce, 48 Dean-street, Newcastle, and 43 Myton Gate, Hull.

9. **History of Carlisle, Ancient and Modern**, containing An accurate Description of the City - An Account of its Public Buildings, Castle, and Churches - Municipal Government, Trade and Commerce - The Canal - the Railroad; with the most remarkable Occurences that have taken place here from the earliest period. Also, Carlisle Yetts, a Poem, allusive to the taking of the City by Prince Charles Stuart. Gretna Green Excursions and Adventures, The Bridges, and other Information.

Woodcut of a ruin on title.

24pp.

Newcastle and Hull: printed & sold by W. & T. Fordyce, and J. Whinham & Co, Carlisle [c.1840]

10. **History of the Earl of Derwentwater.** His Life, Adventures, Trial, and Execution - His Defence when on his Trial in the House of Lords, and his Speech to the People from the Scaffold, previous to his Execution - Several interesting Particulars of his Death and Burial - his Associates, Lady Derwentwater, and Dilston Castle. Also, a Copy of Pathetic Verses, "The Earl of Derwent's Farewell!"

Woodcut portrait of the Earl on title.

24pp.

Newcastle and Hull: printed and sold by W. & T. Fordyce, to be had also by J. Whinham & Co, Carlisle [c.1840]

Tear fore-edge pp.7-8 with loss of text.

11. **Remarkable & Memorable History of Sir Robt. Bewick and the Laird Graham,** Giving an Account of Laird Graham's meeting with Sir Robert Bewick in the Town of Carlisle, and they going to a Tavern, a Dispute happened betwixt them, which of their Sons was the best Man. - How Graham rode Home in a Passion, and caused his Son to fight young Bewick, which proved their Deaths. Also, the Berkshire Lady's Garland. In four Parts. Part I. Shewing Cupid's Conquest over a Lady of Five Thousand a year. - II. The Lady's Letter of Challenge to fight him on refusing to wed her in a Mask. - III. How they met by Appointment in a Grove, where she obliged him to fight or wed her. - IV. How they rode together in her gilded Coach to her noble Seat of Mansion, &c.

Woodcut illustration of the duel on title and woodcut head and tailpieces.

24pp.

Newcastle and Hull: printed & sold by W. & T. Fordyce, and J. Whinham & Co, Carlisle [c.1835]

Not in the British Library.

10. [DARTON (William, senior)].

Little Jack of all Trades, with Suitable Representations.

Copper-engraved illustration on title-page and 22 engraved illustrations in the text (13 with light original hand-colouring).

First Edition, first Issue. 12mo. [147 x 92 x 7 mm].

[48]pp. Resewn into old marbled paper wrappers.

[ebc6885]

London: printed and sold by Darton and Harvey,
Gracechurch-Street, 1804 £700

Darton, *The Dartons*, G221 (1).

Sewn with:

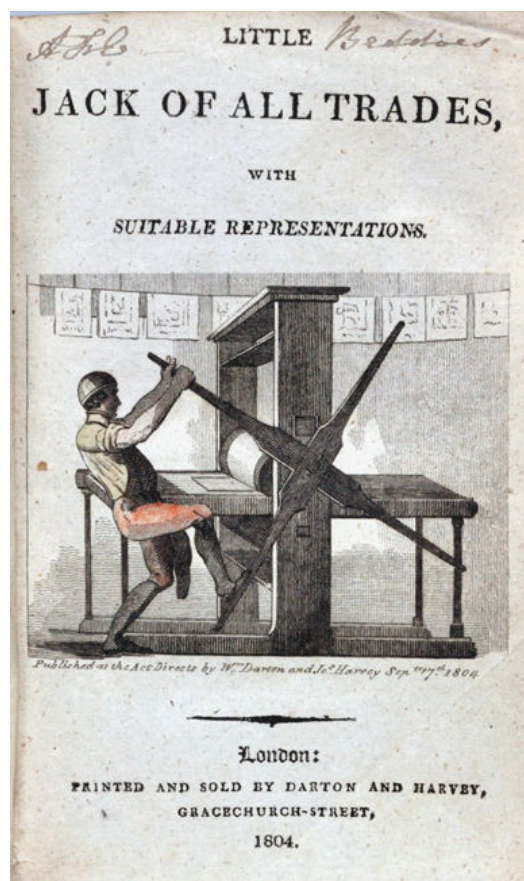
Little Jack of all Trades, with Suitable Representations. Part II.

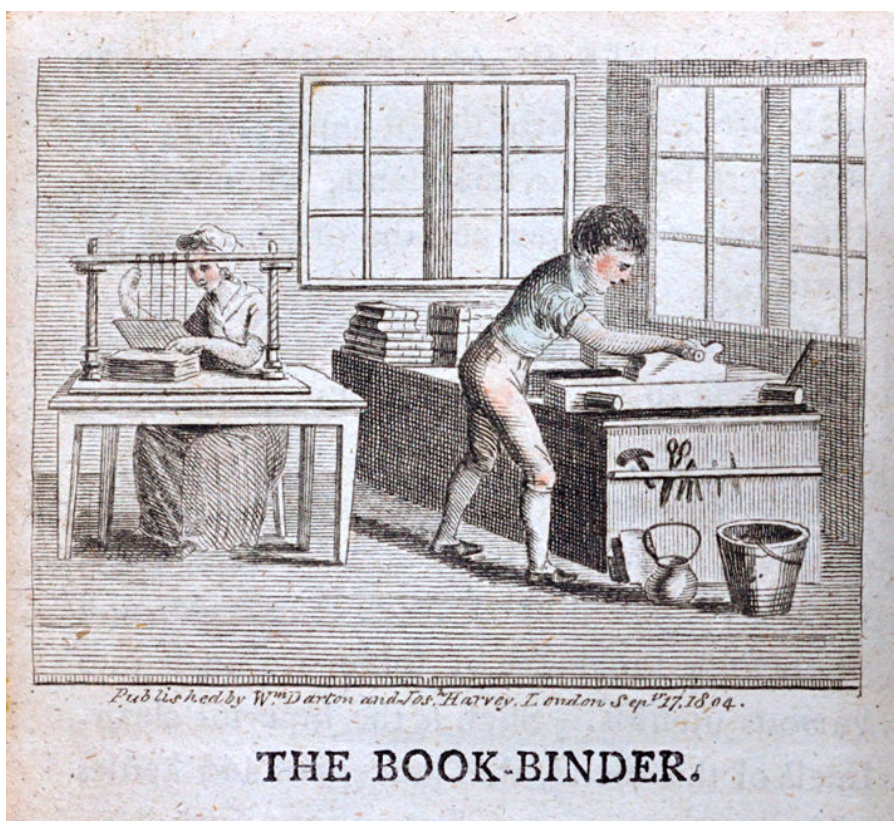
Cooper-engraved illustration on title-page and 22 engraved illustrations in the text (4 with light original hand-colouring).

Second edition. 12mo. 48pp.

London: printed and sold by Darton and Harvey, Gracechurch-Street, 1806

Darton, *The Dartons*, G222 (2). The first edition is dated 1805. Closely cut at the head, just touching a number of engravings.





A delightful production and one of the earliest books for children to be illustrated with copper engravings rather than woodcuts. In reference to the engraver on p.23 in part II Darton writes: "Until very lately, children's books were only allowed coarse wooden cuts, but now the copper-plate engravers condescends to work for them also; and, you must allow, the pictures adorning this work are a very pleasing specimen of his art". The engraving on the title of part I illustrates an engraver's rolling-press and William Darton probably executed the engravings himself. Other trades to be described and illustrated include the Basket-Maker, the Carpenter, the Blacksmith, the Wheelwright, the Turner, the Hatter, the Cooper, the Weaver, the Shoemaker, the Trunk-Maker, the Cabinet-Maker, the Mason, the Tinman, the Book-Binder, the Sawyer, the Miller, the Baker, the Brick-Maker, the Tallow-Chandler, the Gardener, the Paper Mill, Charcoal Burner, an Auctioneer, a Furrier, the Lighterman, the Iron Founder, the Grocer, the Pump Maker, the Barber, the Bricklayer, the Tambour Worker, the Sculptor, the Brazier, the Glass-Blower, the Shot-Caster, the Packer, the Glazier and Plumber, the Net Maker, the Pavier, the Potter and the Clock Maker.

Early ink signature at head of title to part I. A few minor spots but a very good copy.

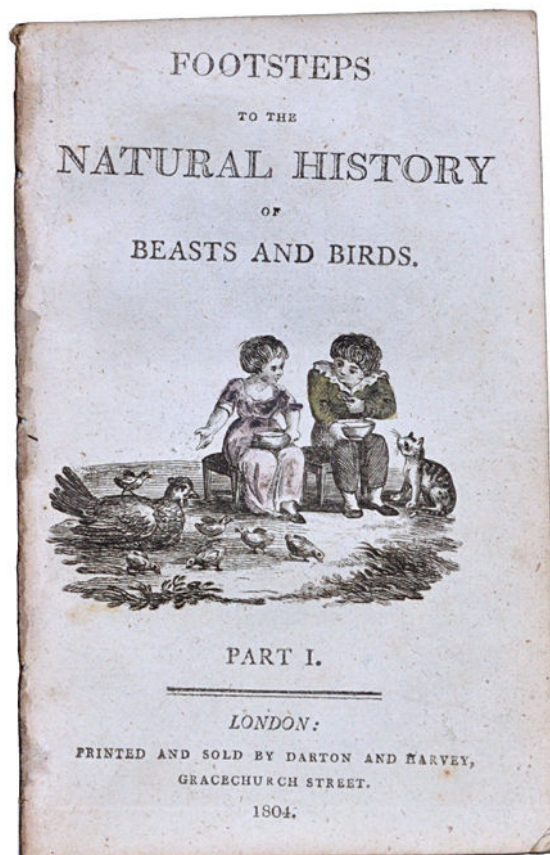
11. [DARTON AND HARVEY -publishers].

Footsteps to the Natural History of Beasts and Birds. Part I. Copper-engraved illustration on title (light original hand-colouring) and 22 engravings in the text.

12mo. [148 x 93 mm]. 48pp. Resewn into old marbled paper wrappers. [ebc6887]

London: printed and sold by Darton and Harvey, Gracechurch Street, 1804 £600

Darton, *The Dartons* G353 (2). First published in 1803.



Sewn with:

Footsteps to the Natural History of Beasts and Birds. Part II.

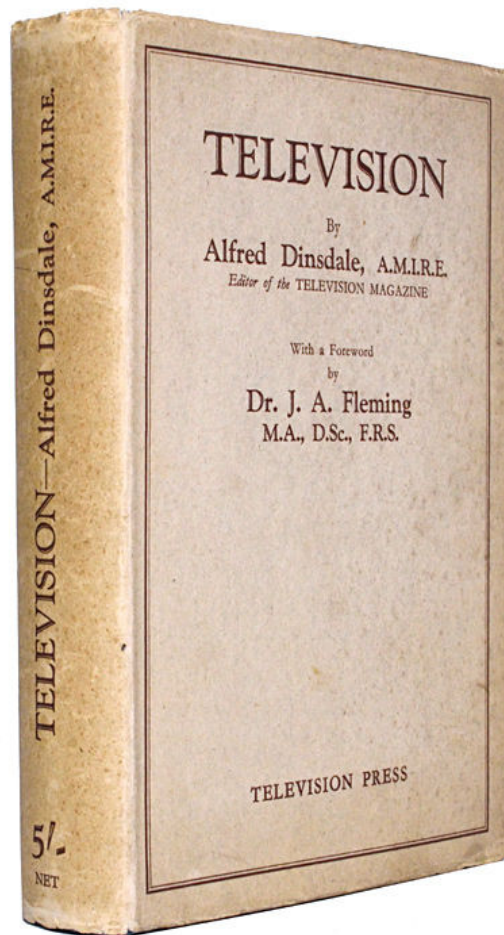
Copper-engraved illustration on title and 21 engravings in the text.

12mo. 52pp.

London: printed and sold by Darton and Harvey, Gracechurch Street, 1806

Darton, *The Dartons*, G353 (4). Short marginal tear B2. Both parts were first published in 1803. Part I features native beasts and birds and part II is foreign.





12. **DINSDALE** (Alfred).

Television. With a Foreword by Dr. J. A. Fleming, M.A., D.Sc., F.R.S.

Frontispiece photographic portrait of John L. Baird (with loose tissue guard), 32 photographic plates, illustrations and diagrams in the text, some full-page.

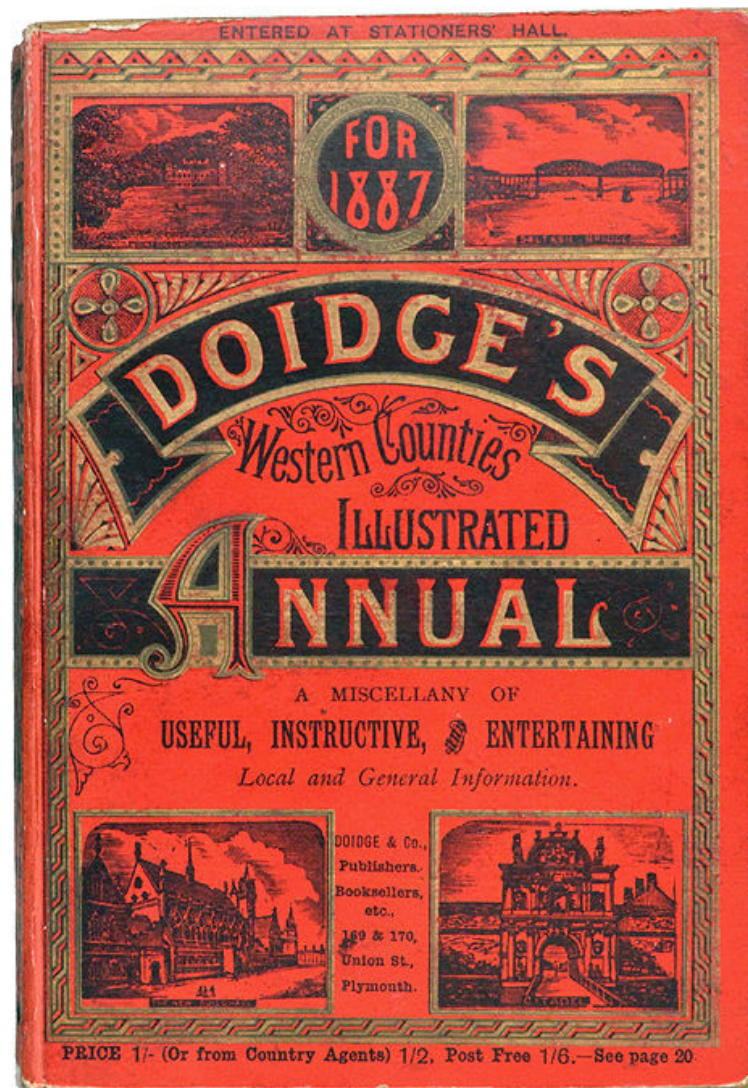
Second Edition. 8vo. [191 x 126 x 30 mm]. xx, 180, [2] pp. Bound in the original blue cloth, lettered in black, in original cream dust-wraper printed in brown (short tears or chips at folds, three small black spots and a little soiling on rear cover). [ebc7043]

London: Television Press Ltd, 1928

£450

Neat pencil signature dated Dec. 25th 1929 on front endleaf. A remarkably fine copy of the second, enlarged edition of the first book on Television in English. It was originally published in London by Pitman in 1926, with 62pp and 12 plates.

In the Preface to this second edition Dinsdale wrote: "Since the first edition was published, however, so much work has been made in its development, both in this country and abroad, that it has been felt necessary to bring the book up-to-date. The original work was written in a popular non-technical manner, with the object of interesting the man in the street [...] It is felt that the first edition has achieved its object. Great interest is now being manifested in television, and many experimenters have been attracted to this virgin field of scientific endeavour. In revising the first edition, therefore, I have not only endeavoured to include an accurate account of the work which has been done during the past two years; I have also made the entire book somewhat more technical, and enlarged it, with the object of making it useful to the amateur investigator as well as interesting to the average scientifically minded reader". There were no further editions, and in 1932 Dinsdale published *First Principles of Television*.



13. [DOIDGE & CO. (publishers).

Doidge's Western Counties Illustrated Annual. A Miscellany of Useful, Instructive & Entertaining Local and General Information.

Illustrated throughout, with sections printed on different coloured papers.

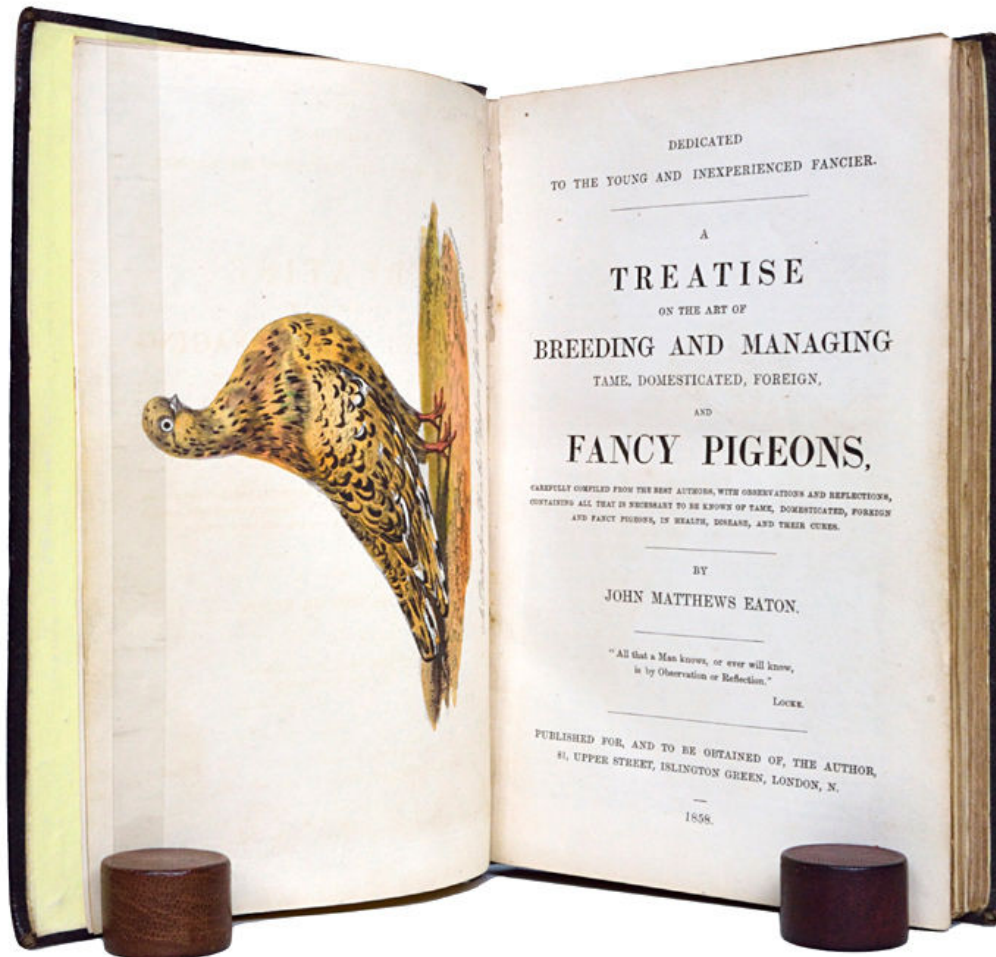
8vo. [180 x 122 x 28 mm]. 433pp. Original boards covered with red glazed paper printed in black and gold, matching red paper spine. [ebc6874]

Plymouth: Doidge & Co, 1887

£200

A very good copy of this fully illustrated compendium of local information, advertisements, literature and poetry, and instructions (including "Doidges's Simple Cookery for every Home, a Useful companion for all Housekeepers" pp.337-360).

Doidge claimed to be established nearly a century and offered "the Largest Collection of New & Old Books in the West of England. Comprising upwards of 30,000 volumes", along with cards for all occasions, writing desks and boxes, purses and pocket books, albums, photographic and fancy goods, printing and bookbinding.



COLOURED PIGEONS

14. EATON (John Matthews).

A Treatise on the Art of Breeding and Managing Tame, Domesticated, Foreign, and Fancy Pigeons, Carefully Compiled from the Best Authors, with Observations and Reflections, Containing all that is Necessary to be Known of Tame, Domesticated, Foreign and Fancy Pigeons, in Health, Disease, and their Cures.

Coloured lithograph frontispiece and 17 plates "painted and engraved by D. Wolstenholme".

8vo. [215 x 138 x 18 mm]. 200, 12 pp. Bound in original dark purple grained roan, the covers with a blind blocked panel, the front and spine lettered in gilt, yellow endleaves, gilt edges. (A little rubbed). [ebc6840]

London: published for, and to be obtained of, the Author, 81 Upper Street, Islington Green, 1858 £750

A very good copy, with all 18 plates. Many copies have only 17 as the frontispiece is duplicated as the plate here found opposite p.139. The work is scarce, with the last copy appearing at auction in 2004.

The heading on the title is "Dedicated to the Young and Inexperienced Fancier". There was a previous edition published in 1852, but it had only 88pp and just the frontispiece. The plates are colourful and charming and the text includes a reprinting of John Moore's *Columbarium* (1735) with Eaton's footnotes. The final 12pp are Testimonials of the Press, the last dated 8th September 1860, indicating that the book did not sell out immediately.



BOUND BY BEDFORD

15. **FENELON** (François de Salignac de La Mothe).

Lettres Spirituelles de Fénelon Edition Revue et Corrigée par M. Silvestre De Sacy.
Titles printed in black and red.

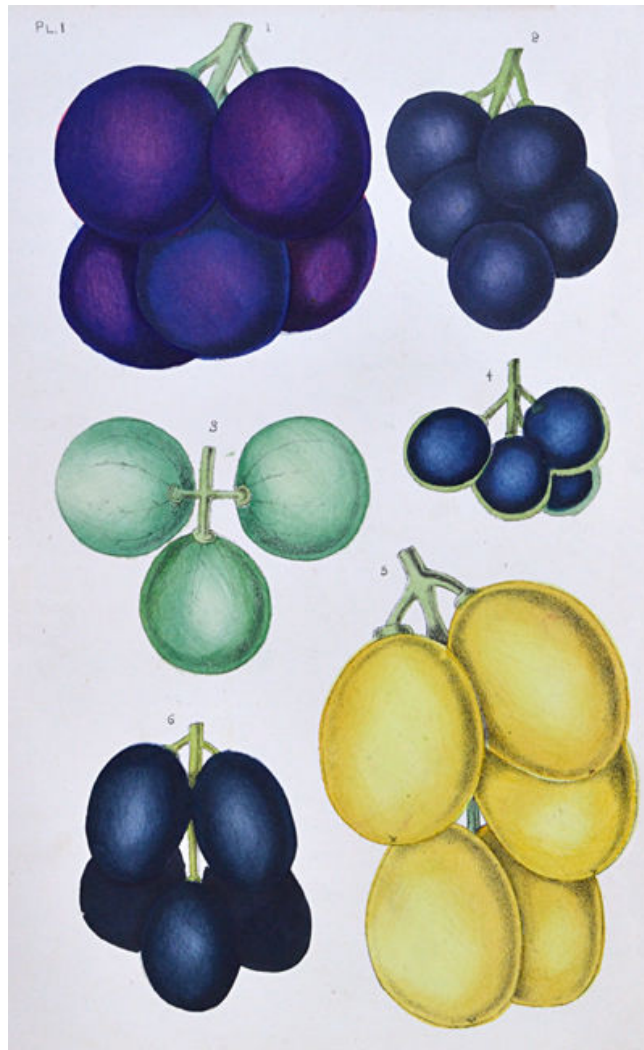
Three volumes. 12mo. [159 x 98 x 107 mm]. [2]ff, xxvi, [ii], 551, [3] pp; [2]ff, 549, [3] pp; [2]ff, 574, [2] pp. Contemporary bindings by Francis Bedford (signed with an ink pallet on front endleaf) of vellum over boards, the covers with a gilt double fillet border. Smooth spines divided into six panels with gilt compartments, lettered in the second and third on red and green goatskin labels, the others with flowers, sprigs, stars and dots, the edges of the boards tooled with a dotted roll, marbled endleaves, edges gilt over red. (Covers slightly marked). [ebc6748]

Paris: [Typographie de Ch. Lahure] J. Techener, 1866

£500

A few trivial spots, but a fine copy. There are ink inscriptions at the front of vols. 1 and 2. "C.L.H. Dempster from L. Percy. Cannes Jan.1st 1872" and a few pencil marks and notes in the margins. The three volumes were bound in London by the firm of Francis Bedford and are commendably forwarded and finished.

"Francis Bedford was born in 1799, died in 1883 and is one of the few English bookbinders included in the *Dictionary of National Biography*. After five years of running Charles Lewis's firm for that binders widow and nine years in partnership with John Clarke, he established himself on his own in 1851 and was soon the acknowledged leader of the "West-end trade" in London. After his death the firm was carried on under his name for a few months by his nieces and then for nearly ten years by Joseph Shepherd, who purchased it in 1884...." - Nixon, *Five Centuries of English Bookbinding*, p.204. It was said that he had little or no capacity for design and that all his exhibition pieces were copies of earlier bindings, and it was also said that his books were not designed to be opened. I have a much higher opinion of him.



16. [GARDENER'S LIBRARY OF FRUITS].

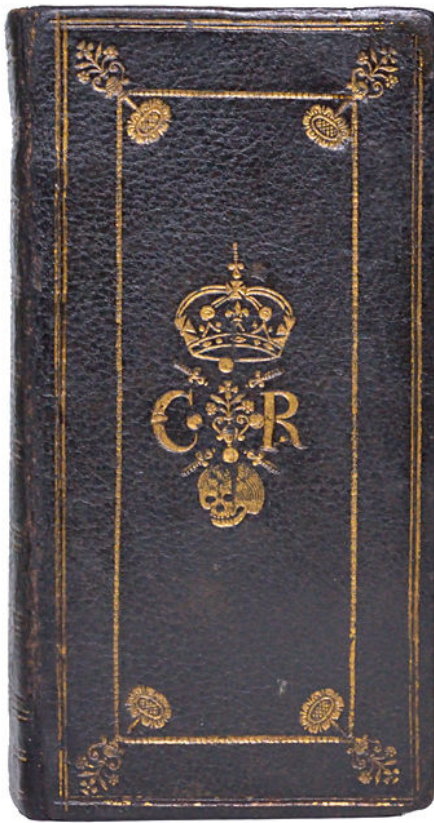
A Practical Treatise on the Culture and Management of the Vine, Under Glass and in the Open Air. Illustrated with Coloured Plates and Figures. By the Editors of "The Floricultural Cabinet" etc.

Three handcoloured plates, one black and white plate and woodcuts.

First Edition. 8vo. [189 x 126 x 5 mm]. [2]ff, 52, [10] pp. Original blue cloth, the covers blocked in blind and lettered in gilt at the centre of the front cover, yellow endleaves. (A little rubbed and headcaps slightly worn). [ebc7060]

London: [by Thomas Harrild for] Simpkin, Marshall and Co. / Edinburgh: John Menzies, [1858] £200

With 10pp of illustrated advertisements at the end, including a green leaf. The title is headed "The Gardener's Library of Fruits. Part I" and it was priced at 2s 6d. A very good copy. COPAC locates three copies, at the British Library, National Library of Scotland and Oxford. ABE offers 141 copies ready to print on demand, but nothing original.



17. [GAUDEN (John)].

Eikon Basilike. The Pourtraicture of His Sacred Majestie In his Solitudes and Sufferings. Together with his Private Prayers delivered to Dr. Juxon Bishop of London immediately before his death, &c.

Folding engraved frontispiece.

12mo. [114 x 55 x 22 mm]. [4]ff, 312, 315-354 pp. Bound in contemporary black goatskin, the covers tooled in gilt with a double fillet border and a broken fillet panel with a small vase of flowers at the outer corners and a flower head at the inner corners, at the centre the initials CR with the vase of flowers between them, a crown above and a skull below. Smooth spine divided into eight panels by two sets of double gilt fillets, the edges of the boards tooled with a gilt broken fillet, plain endleaves, gilt edges. (Small and almost invisible repairs to lower headcap and tips of corners). [ebc7053]

[London] Printed Anno Dom. 1648 [i.e. 1649]

£1250

Wing E.285. Madan, *New Bibliography of the Eikon Basilike*, 20, first issue.

The first two words of the title are in Greek. The first leaf is signed "A" and the title is [A2]. Pp.313-4 were missed in pagination. Madan refers to two inserted slips containing verse found at the front of a copy at Cambridge, but they are not found in any other copies and nor are they noted in ESTC which locates eight copies, two at Cambridge, Downside Abbey, Oxford, St. Andrews University, Trinity College, Yale and Alexander Turnbull Library.

A very good copy with early ink inscription on A1 recto: "For the truly enobled / by birth, virtuous by / nature, both by Education / Ms. Eliz Nightingale". Opposite this is the signature of Susanna Mortlock dated 1738. The binding is the same as a copy of the work at Cambridge (CCE.8.20) and the same formulation of the initials CE with crown above and skull below are printed on the title of another edition also found at Cambridge (CCD.8.2).

Eikon Basilike was purported to have been written by Charles I shortly before his execution on 30th January 1649, and printed copies may have been available on, or slightly before, the day of his death. By the end of the year about 35 editions had appeared, despite it being suppressed by Parliament. It is now generally agreed that John Gauden is likely to have compiled the text using some authentic writings of the King as a foundation. Editions were also printed in Latin, French, German and Dutch. Many of the editions were pocket-sized, which allowed them to be concealed, and the large collection at Cambridge contains a number owned by women and in contemporary sombre bindings.

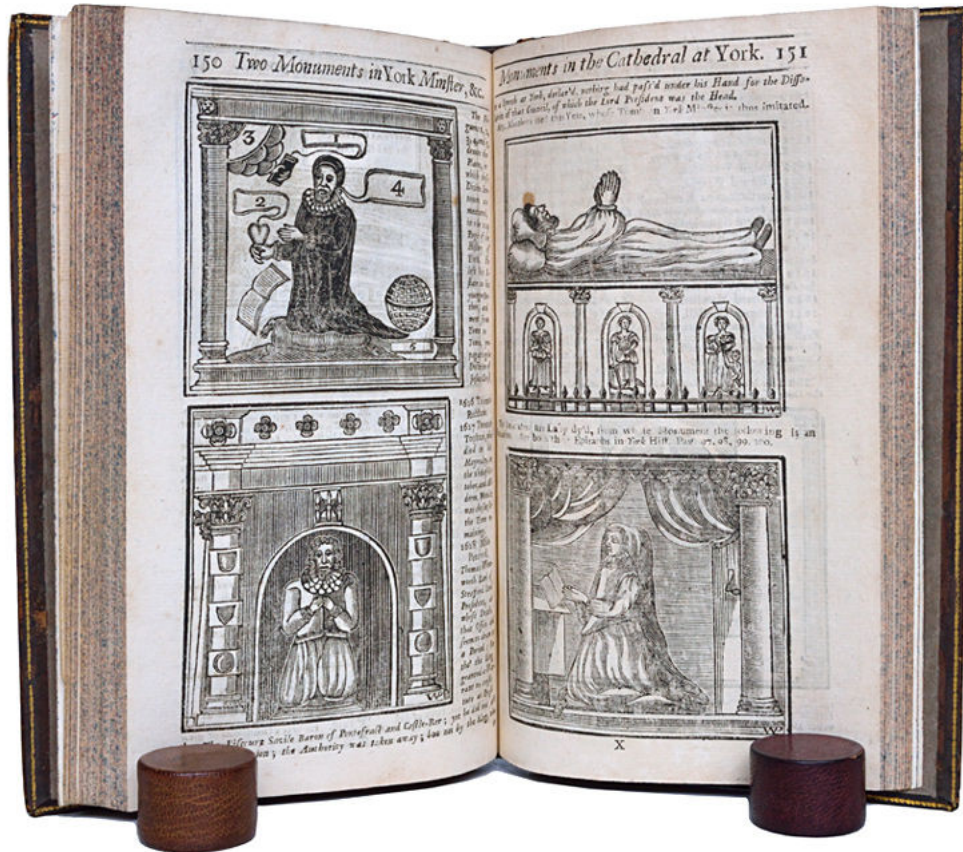


18. **GENT** (Thomas).

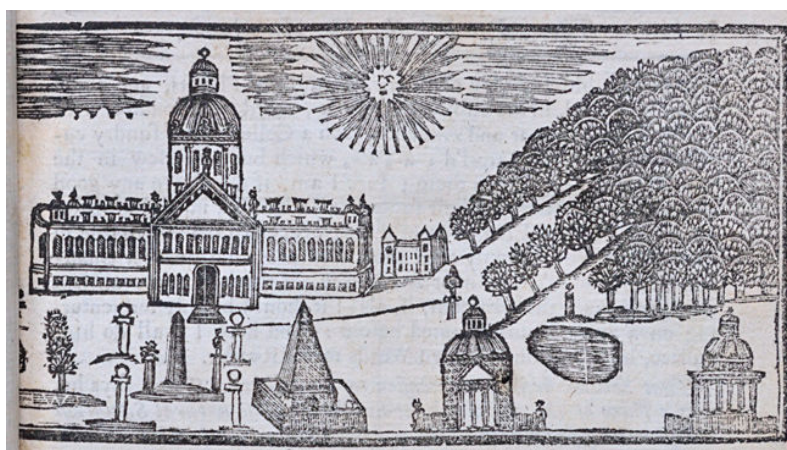
The Antient and Modern History of the Loyal Town of Rippon: (Introduced by a Poem on the Surprizing Beauties of Studley-Park, with a Description of the venerable Ruins of Fountains-Abbey, written by Mr. Peter Aram; and another on the Pleasures of a Country Life, by a Reverend Young Gentleman). With Particular Account of Three of the Northern Saints in the Seventh Century, viz. St. Cuthbert, St. Winifred of Rippon, and St. John of Beverley [...] Adorned with many Cuts, preceded by a South West Prospect (and a New Plan) of Rippon. Besides are Added, Travel into other Parts of Yorkshire [...] To which is subjoin'd, by the Author of The Country Life, A Letter to the Hon. John Aislabie Esq, The Happy Reign; an Eclogue. And a Latin Copy of Verses, with a Translation on the Renowned Grotto of Queen Caroline.

Folding woodcut frontispiece (two old repairs and small loss at one fold) and woodcuts throughout the text, some full-page.

First Edition. 8vo. [210 x 125 x 20 mm]. xvi, [ii], 165, [1], 46, 49-73, [7] pp. Bound c.1800 in calf, the covers with a blind roll border. The spine divided into six panels with raised bands, lettered in gilt in the second and dated at the foot, the others with blind tooling, plain brown endleaves, sprinkled edges. (A little rubbed). [ebc7047]
 York: printed, and sold at the Printing-Office [of Thomas Gent], over against the Star in Stone-Gates; as also by T. Hammond, Bookseller in High-Ouze-Gate. Likewise by F. Routh, in Rippon; J. Ross, in Knaresborough; G. Ferraby in Hull; A. Bettesworth and G. Fitch, at the Red-Lion in Pater-Noster-Row, London, 1733 £500



With the final 7pp of advertisements, times and rates of carriages, and list of subscribers. A few light spots and stains but a very good copy of one of the most eccentric and charming of English illustrated books. The 78 woodcuts come in all shapes and sizes and are unhindered by scale or perspective. The work was printed by Thomas Gent (1693-1778), who surprisingly omits his name from the imprint. He does acknowledge that it was "Faithfully and painfully collected" by himself, and it is the earliest published account of Rippon. Along with his histories of York (1730) and Hull (1735) it is "no mere compilation from earlier writers, but full of minute examples of personal observation and research, and contains many description of objects now lost" (to paraphrase *ODNB*).





WHEREAS by an Instrument of Abdication dated the Tenth day of December instant His former Majesty King Edward the Eighth did declare His irrevocable Determination to renounce the Throne for Himself and His Descendants, and the said Instrument of Abdication has now taken effect, whereby the Imperial Crown of Great Britain, Ireland and all other His former Majesty's dominions is now solely and rightfully come to the High and Mighty Prince Albert Frederick Arthur George: We, therefore, the Lords Spiritual and Temporal of this Realm, being here assisted with these of His former Majesty's Privy Council, with Numbers of other Principal Gentlemen of Quality, with the Lord Mayor, Aldermen, and Citizens of London, do now hereby with one Voice and Consent of Tongue and Heart, publish and proclaim, That the High and Mighty Prince Albert Frederick Arthur George is now become our only lawful and rightful Liege Lord George the Sixth by the Grace of God, of Great Britain, Ireland and the British Dominions beyond the Seas King, Defender of the Faith, Emperor of India: To whom we do acknowledge all Faith and constant Obedience, with all hearty and humble Affection: beseeching God, by whom Kings and Queens do reign, to bless the Royal Prince George the Sixth with long and happy Years to reign over us.

Given at St. James's Palace, this Twelfth day of December in the year of our Lord One thousand nine hundred and thirty-six.

HENRY ANTHONY CROSS CANTON WILLIAM ELOR AHLBOM STANLEY BATHWELL J. ROSSY MACDONALD E. A. FRITHLEY, SPEAKER HALLIS JOHN SIMON SOMERSET, P.M. DEVONSHIRE CHUMBER S. CHAMBERLAIN ZELAND HARDY WALTER EUSTACE DUFF COOPER W. ORMSBY-GORE MAURICE MARSDEN JOHN C. C. DAVIDSON VINCENT MASSEY WILSON FRANCIS S. M. BRUCE AUSTIN CHAMBERLAIN W. NASH ANTHONY EDEN C. T. DE WATTE SWINTON WALTER E. ELLIOT FRANKLIN NASH OLIVER STANLEY KINGSLY WOOD SALISBURY S. M. L. O'CONNOR WILLIAM SHEPHERD MORRISON ERNEST BRYCE CROSS CRADOCK M. ALSTON HERBERT C. B. ATKIN LANCELOT SANDERSON J. B. OLYNE L. S. AMERY ARTHUR GREENWOOD MILLINGTON BLUNDELL FRANKLIN OF DOWNING DAVID MARJONSON BACLEY LLOYD A. V. ALEXANDER HENRY SIMON FRED. O. ROBERTS T. M. COOPER	George Lambert Wright Esmé Wallace W. G. NORMAND Philip NORMAN Stanley Dennis Herbert H. J. Stockinger Meyse Ripford Lytton Alonso Goschen Charles A. McCurdy Douglas H. Hacking Ondley George Stanley Archibald Stewart Charles Trevelyan Southborough T. W. H. Inskip F. Boyd Merriman Crawford and Halcro John Gillmore Ivorfaith Gerrald W. Wallaston, Garter Henry Norman Liverpool Thomas Wiles Leslie Scott Robert Harne Randall Graham Wilfrid Grenier Stansmore Guy Fleetwood Wilson Dunington Geo. T. Broadbridge G. Wyatt-Francis T. VANDERST BOWATER Walterfield of Hyde Louis A. Newton Alfred Bower Elliottson C. A. Baskin J. E. K. Studd W. Frank Neal Percy W. Greenaway Chas. H. Collett Stephen H. M. Killick Hobson Gregory W. J. M. Burton Frank H. Bowater W. G. COHEN John D. Laithe D. George Collins Geo. H. Wilkinson	R. W. Eaton G. Godfrey Warr FRANK J. C. PULLITZER Chas. J. H. McKee Adrian Palkock Alfred T. Busch Ozell Whiteley Gerald Babson Hugh S. Turnbull V. Crossier-Smith Leslie C. Bowker Anthony Fickford Walter N. Earle Londonberry Samuel Hoare Mildmay of Fife Strathcarron Aikin Edwin Cornwall Robert C. Fournie Mansfield Stanhope H. Spender-Lay Margaret G. Bonfield Dewson of Foss Herbert Samuel H. B. Lees-Smith G. C. Tryon Rushborough John Colville Dundelin P. Odion Lawrence Charles E. H. Hobhouse Craigdale Hornell Montagu Norman Frederick Guest Edo. La Warr Dickinson Dillingworth Walsner John Gretton Russell of Killowen Rackham Greenwood Frederick H. Syles Willington Richard Cresswell Dankerton Shadi Lal Kingley William A. Jewitt Novehagen G. C. Rankin Erick	Blansburgh Winterton Weir T. Shaw Howard of Puarick Eustace Perry Boche John Wallis Wimburne E. C. K. Leadbitter William S. Chawhill Terence Nugent M. F. A. Haskley R. B. Scott John Jeffrey Regent B. Howorth Ellis Haase-Williams J. H. Fennell H. R. Boyd F. J. Fernon H. F. Buxton H. A. Strutt Colin Smith George Paine F. D. Arkand Aumbler Mark L. Bomer Mahola A. Robertson Denham Milderton W. G. Nicholson Merrivale J. Lockyer-Lansdown Arthur Griffith-Boscawen Sankley Hugh Cecil A. F. Lendon C. A. Montague Barber J. H. Thomas John Tillyer John W. Hillis Maugham R. M. Brown Dunochawne Cecil Albani Alexander Hardinge Noel Dixon St. Davids Herbert Morrison Maurice Greer H. A. L. Fisher Granville Lupton
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GOD SAVE THE KING

LONDON: Printed by HIS MAJESTY'S STATIONERY OFFICE PRESS, Pocock Street, S.E.1, 1936

19. [GEORGE VI].

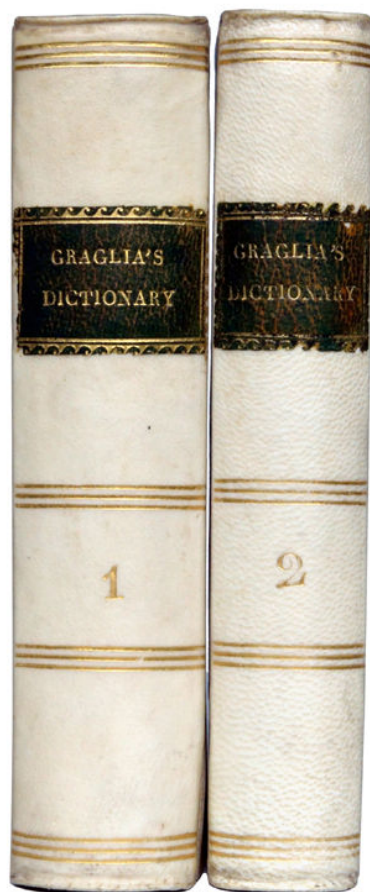
Whereas by an Instrument of Abdication dated the Tenth day of December instant His former Majesty King Edward the Eighth did declare His irrevocable Determination to renounce the Throne for Himself and His Descendants, and the said Instrument of Abdication has now taken effect, whereby the Imperial Crown of Great Britain, Ireland and all other His former Majesty's dominions is now solely and rightfully come to the High and Mighty Prince Albert Frederick Arthur George: We, therefore, the Lords Spiritual and Temporal of this Realm, being here assisted with these of His former Majesty's Privy Council, with Numbers of other Principal Gentlemen of Quality, with the Lord Mayor, Aldermen, and Citizens of London, do now hereby with one Voice and Consent of Tongue and Heart, publish and proclaim, That the High and Mighty Prince Albert Frederick Arthur George is now become our only lawful and rightful Liege Lord George the Sixth by the Grace of God, of Great Britain, Ireland and the other British Dominions beyond the Seas King, Defender of the Faith, Emperor of India: To whom we do acknowledge all Faith and constant Obedience, with all hearty and humble Affection: beseeching God, by whom Kings and Queens do reign, to bless the Royal Prince George the Sixth with long and happy Years to reign over us. Given at St. James's Palace, this Twelfth day of December in the year of our Lord One thousand nine hundred and thirty-six. [222 named individuals] God Save The King.

Large printed broadside [765 x 563 mm]. (Folded with tiny holes at two of the folds). [ebc6870]

London: printed by His Majesty's Stationery Office Press, Pocock Street, S.E.1, 1936

£250

A printed, poster version of the proclamation assenting to George VI ascension following Edward VIII's abdication. The only copy on COPAC is at the Guildhall Library in London. The 222 names are a roll-call of the great and good. Many are familiar (Baldwin, Chamberlain, Eden, Atlee, Churchill), some less so, and there are a few representatives of the Dominions. All of them are male.



LEGHORN EDITION, WITH A MARINE-VOCABULARY

20. **GRAGLIA (C.)**

The New Pocket-Dictionary of the Italian and English Languages. With a Compendious Elementary Italian Grammar. New Edition, Carefully Corrected, and Increased with A Marine-Vocabulary by J. Gråberg of Hemsö.

Two volumes. 12mo. [162 x 102 x 65 mm]. lv, [i], 622 pp; 484pp. Bound in contemporary half vellum, brown marbled paper sides, smooth spines divided into five panels by three gilt fillets, lettered in the second on a green goatskin or roan label, numbered directly in the fourth, plain pastedowns, yellow edges. (Label on vol.2 slightly perished around the edges, no free front endleaves). [ebc6745]

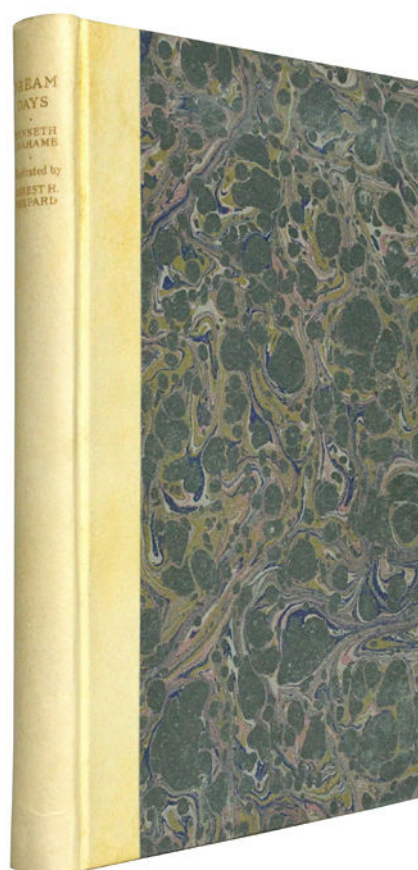
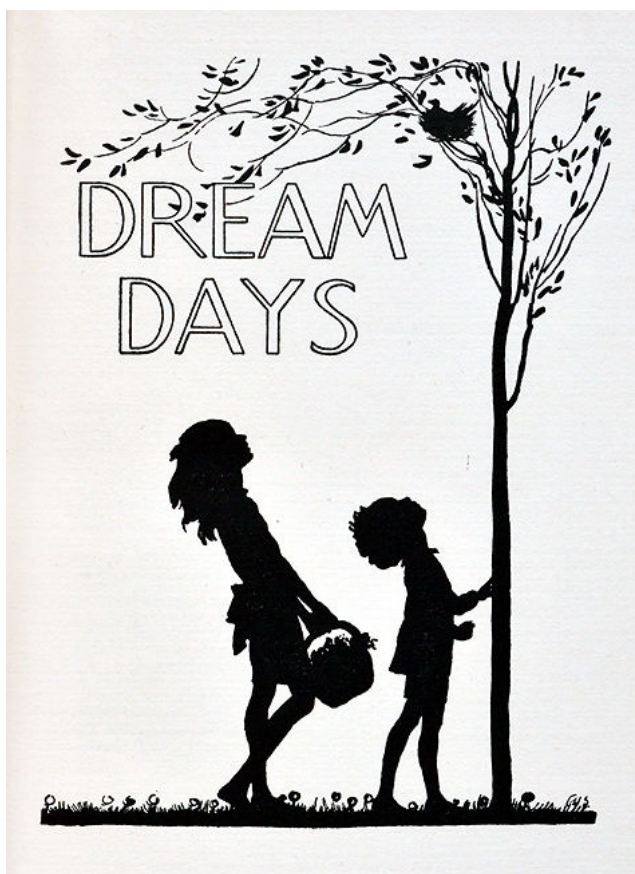
Leghorn: printed in the Pheonix's Printing-House, 1818

£300

In vol.1 pp.41/42 - 47/48 have been bound incorrectly. A little light spotting or browning and a few ink marks. A very good copy.

Giuspanio Gaglia's *Italian and English Pocket Dictionary* was first published in London in 1787. This appears to be the first edition to be published in Leghorn, and COPAC lists copies at the British Library, Chetham's Library and the National Trust. The Bodleian has a Leghorn edition of 1818 "corrected by A. Montucci and revised by P. N. Rabaudy", and the BL has another edition dated 1820.

The Editor commends his own work: "he has proposed himself to follow the last edition of Genoa, which though be the best of all the others, notwithstanding has its blunders which shall be amended in this which also shall be increased with some articles. A very good, and useful Italian Grammar at the beginning of this Volume shall have nothing to wish, as neither the Merchants at whose convenience a sea-Vocabulary has been apposed at the end. The cleanliness of the paper, ink and print make their own recommendation by themselves. In regard to the size of the Volume is contrived in a manner to be pocket up. With all these recommendations the Editor cherishes the hope that this edition shall meet with an well-come, and the preference about all others, by all the lovers of the most elegant, and very useful English language".



LARGE PAPER, LIMITED, SIGNED EDITION

21. **GRAHAME** (Kenneth).

Dream Days.

With 16 black and white illustrations by Ernest H. Shepard.

8vo. [225 x 148 x 22 mm]. xii, 168 pp. Bound in original quarter vellum with marbled paper sides, the spine lettered in gilt, top edge gilt, others untrimmed and some unopened. In paper covered slipcase with printed label completed in manuscript with no.165. [ebc6820]

London: The Bodley Head, 1930

£500

A fine copy of the Large Paper Edition, printed on a specially made rag paper. It was limited to 275 copies for sale, of which this is no.165, signed by both Kenneth Grahame and Ernest H. Shepard. It was originally priced at 31s 6d.

Dream Days is a collection of children's fiction and reminiscences of childhood first published by John Lane at The Bodley Head in 1898. Maxfield Parish's illustrated edition followed in 1902 and this 1930 edition reunited the author and illustrator of *Wind in the Willows* two years before Grahame's death.



BOUND BY JEFF CLEMENTS

22. **HERBERT** (George).

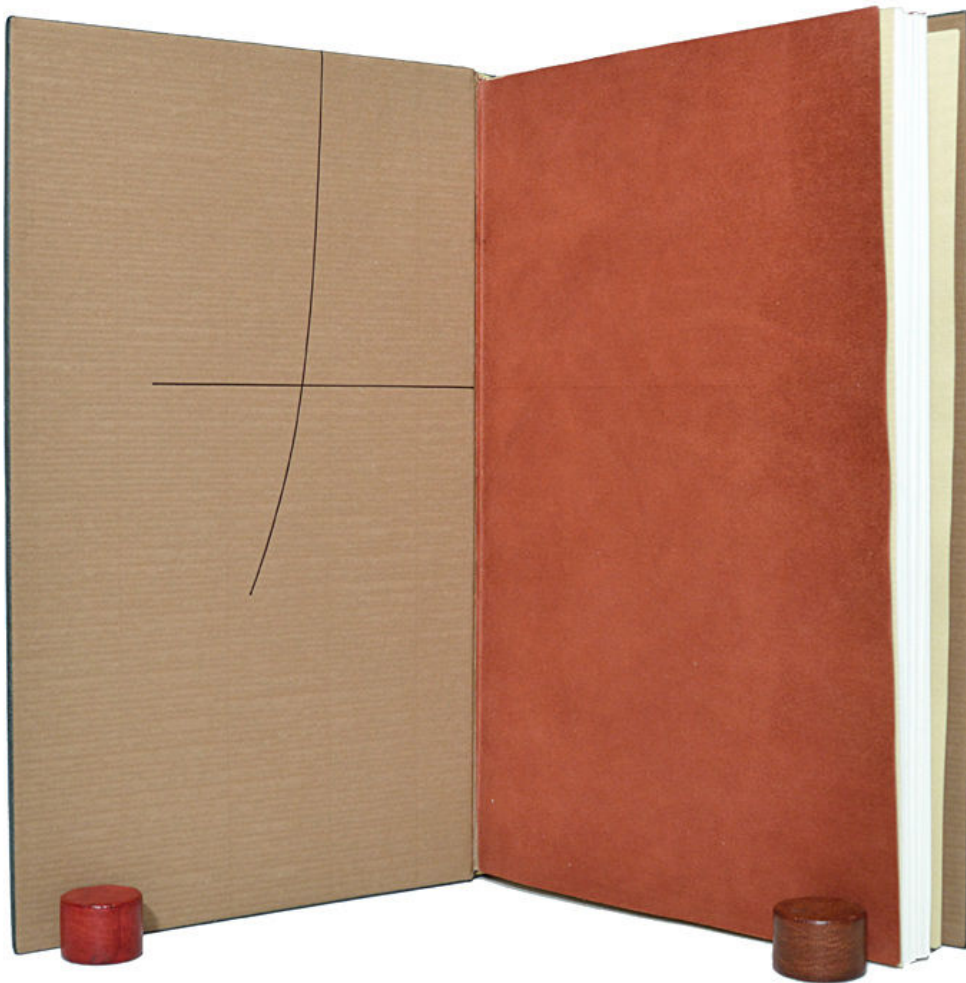
Sundrie Pieces. A new selection of George Herbert's poetry, with samples of his prose. Edited, with an Introduction and Notes, by The Earl of Powis and illustrated with wood engravings by Sarah Van Niekerk.

Woodcut frontispiece portrait, five single page woodcuts and 18 vignettes; printed in purple and black.

Small folio. [314 x 185 x 28 mm]. xv, [iii], 99, [3] pp. Bound by Jeff Clements in 2007 (signed and dated inside rear cover) in grey goatskin over sculptured boards, consisting of three curved deeply grooved lines on each cover, with two black tooled lines crossing each cover and the spine and a wide grey line running vertically up each cover and two thinner curved lines in grey. Doublures of Fabriano "Guido Reni" brown handmade paper with straight and curved lines in black, brick-red suede free endleaves, Fabriano "Rafaello" yellow handmade paper flyleaves, top edge stained brown. Contained in a brown cloth drop-over box lined with felt, lettered on a paper label. [ebc7058]

Gwasg Gregynog, 2003

£3800



Designed and printed by David Vickers and limited to 215 copies, of which this is number 136.

In a letter dated 1st September 2007 the binder described his binding: "The use of mid-grey goatskin and black and grey lines, combined with the deep sculptured boards gives the binding a dignified and somewhat ecclesiastical character, further symbolised with the two crossing lines on each cover and doublures. The tonal quality is lightened by the coloured boardpapers, flyleaves and endleaves. The design grew out of the idea of man, placed low on the front cover reaching upwards, traversing the dividing line separating earth and heaven and hoping to attain the mysticism of the hereafter, symbolised high on the lower cover". He added: "This is the first binding for many years that relies purely on sculptural forms and tonal lines, no inlaid colour, at least not on the outside although the endleaves are very cheerful - whether this marks a new departure in my work remains to be seen".

Jeff Clements was born in Plymouth in 1934 and studied at the Plymouth College of Art and Design and at the L.C.C. Central School of Arts and Crafts. In 1957 he set up as a designer bookbinder and graphic designer and he was elected a member of the Guild of Contemporary Bookbinders in the same year. From 1961 he taught at Colleges of Art and Design in Plymouth, Newport and Bristol, where he was Dean of the Faculty from 1984 to 1988, and he has designed books for a number of publishers and presses, including the Folio Society. He was President of Designer Bookbinders from 1981 to 1983, and in 1988 he moved to Holland where his bindings continue to evolve.

23. **HERBERT** (Lady Lucy).

Several Methods and Practises of Devotion: Appartaining To a Religious Life. Collected Together by the Richt [sic] Honourable Lady Lucy Herbert of Powis, Superiour of the English Augustin-Nuns.

Woodcut vignette on title and head and tail of text.

8vo. [165 x 95 x 20 mm]. [1]f, 237, [5] pp. Bound in contemporary calf, the covers tooled in gilt with a single fillet border and panel with a fleuron at outer corners. The spine divided into six panels with raised bands flanked by a gilt fillet and dog-tooth roll, each panel with a fleuron and dots, the edges of the boards tooled with a gilt roll, plain endleaves, red sprinkled edges. (Joints and spine worn, patches of insect activity on rear cover and early repair to corner, lacking front free endleaf). [ebc7044]

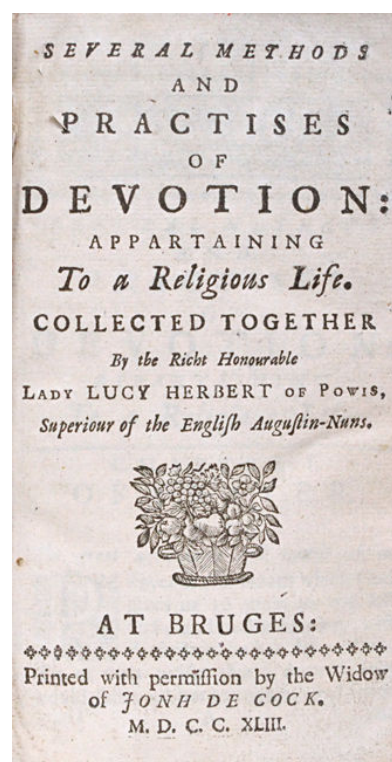
At Bruges: printed with permission by the Widow of Jonh [sic] De Cock, 1743 £600

A very good clean copy. The binding is rather worn and a few leaves are a little loose, but it has a charm, especially with the crude but effective repair to the corner. There are manuscript paper shelf labels at the head of the spine and on the front pastedown, along with a blank label.

The first of four editions printed at Bruges, the others being dated 1764, 1789 and 1790. There was also an unlocated edition of 1791, which may have been printed in London. All are rare and ESTC locates six copies of this edition, at Birmingham University, British Library, Downside Abbey, London Oratory, Society of Jesus Library and Newberry.

The final leaf is "A Prayer For Our King, And Countrey", the King being named as James - i.e. the Old Pretender.

Lady Lucy Herbert (1669-1774) was the fourth daughter of William Herbert, 1st Marquis of Powis, and Elizabeth Somerset, a governess to James II's children. Around 1690 she travelled to the Spanish Netherlands and was admitted to the priory of the English canonesses of St. Augustine at Bruges. She professed solemn vows in 1693, taking the name of Sister Teresa Joseph, and was elected prioress in 1709. She was also the author of *Several Excellent Methods of Hearing Mass*, first published in Bruges in 1722.





24. [HITCHIN GRAMMAR SCHOOL].

Lino Cuts by Boys of the Hitchin Grammar School with a brief description of the process.

84 black and white lino cuts on 49pp.

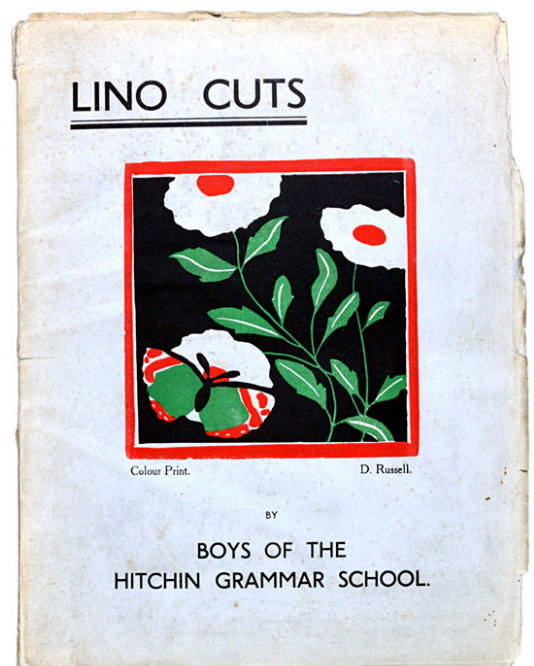
First Edition. 4to. [285 x 215 x 8 mm]. 56pp. Original wrappers, the front cover with a colour print by D. Russell and lettered in black. (A little frayed around the edges). [ebc7045]

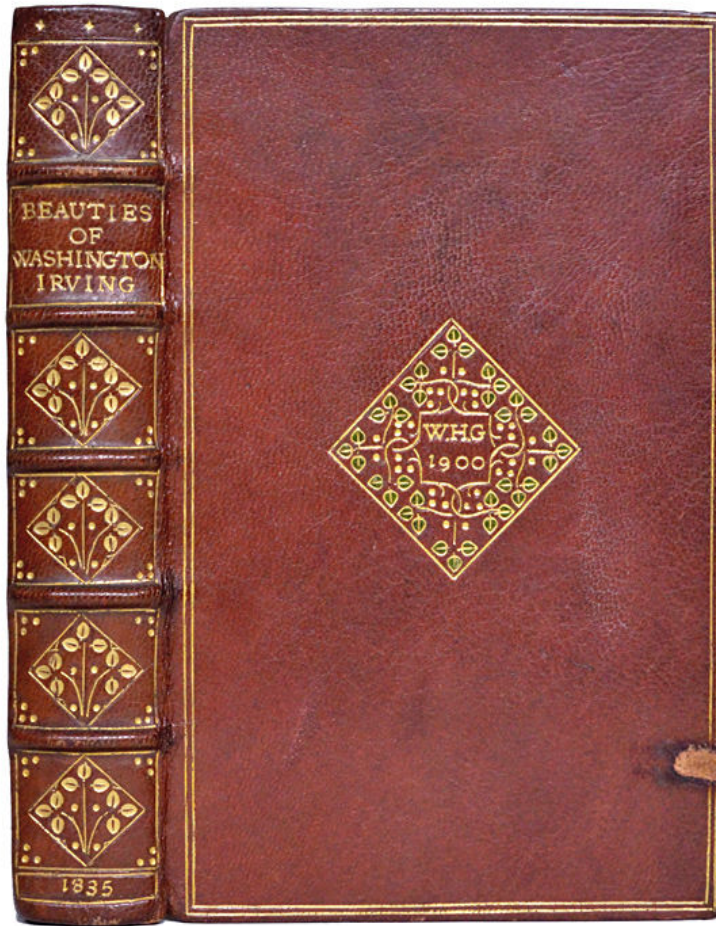
Hitchin: Paternoster & Hales, Printers, 1935

£250

Large pencil signature repeated inside front cover and a few pencilled names and ticks. A very good copy of a work which is not found on COPAC or Worldcat.

The Headmaster, T. E. Jones, and Art Master, J. A. Davison, are both named on the title. One of them, presumably Davison, a National Medallist in Design, wrote a 2pp Introduction: "No special claim to excellence of technique or brilliance of conception in drawing or design is made for this little album of Lino Cuts. The pictures are simply exercises in a fascinating handicraft done by boys between the ages of ten and sixteen years. It is published in the hope that it may amuse many, and prove of interest to at least a few". The woodcuts are captioned, with a title and name of the boy responsible. They range in quality.





BOUND BY SYLVIA STEBBING

25. **IRVING** (Washington).

The Beauties of Washington Irving, Esq.

Illustrated with Wood Cuts, Engraved by Thompson; from the Drawings by George Cruikshank, Esq.

Fourth Edition. 12mo. [151 x 93 x 24 mm]. viii, 291 pp. Bound by Sylvia Stebbing in 1900 (signed with initials and dated in gilt on rear turn-in) in brown goatskin, the covers with a gilt double fillet border, and at the centre of the front cover a lozenge-shaped panel containing entwined stems with onlaid green goatskin leaves, dots and the initials W.H.G. and date 1900. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and dated at the foot, the others with a lozenge-shaped panel containing leafy stems, with dots in the corners, the edges of the boards and turn-ins tooled with gilt fillets, grey endleaves, top edge gilt, the others uncut. (Small abrasion at fore-edge of front cover). [ebc7037]

London: printed [by C. Whittingham] for Thomas Tegg; R. Griffin and Co. Glasgow; and Tegg, Wise and Co. Dublin, 1835 £600

Sylvia Stebbing, who was born in 1876, became a pupil of Douglas Cockerell in 1899, and spent a "wonderfully happy" six months learning the craft alongside Francis Sangorski and George Sutcliffe, who did the forwarding and finishing, the two girls who did the sewing and mending, and her fellow pupils, Annie Power and Audrey Ricketts. Sylvia was the model for the drawing of a young woman sewing a book in Cockerell's *Bookbinding and the Care of Books*. After six months she set up a workshop with Annie Power in Museum Street, where they were visited by Virginia Stephen (later Woolf), who became a friend. Annie soon went off to work for C. R. Ashbee and Sylvia moved to Queen's Road, Bayswater, where she had a "drawing-room" bindery.

Stebbing exhibited with the Society of Women Artists in 1902 and Bain sold a few of her bindings at Scribner's in New York. She completed at least 43 bindings before she gave up the craft on her marriage to Edward McCurdy in 1906. Marianne Tidcombe comments in *Women Bookbinders 1880-1920* that her bindings "are of a high standard for someone who worked for such a short time. All are on modest-size books, sewn on raised cords, bound in goatskin in the Cockerell style, and gold-tooled to her own distinctive and tasteful designs" (p.166). Two examples of her work are illustrated by Tidcombe as figures 124 and 125, and a fine binding on Morris's *The Aeneids of Virgil* (1876) was item 44 in my catalogue 10 and is now in the British Library.

A CHRISTMAS GIFT FROM WILLIAM BLADES

26. JOHNSON (John).

Typographia, or the Printers' Instructor: Including an Account of the Origin of Printing, with Biographical Notices of the Printers of England, from Caxton to the close of the Sixteenth Century: A Series of Ancient and Modern Alphabets, and Domesday Characters, Together with An Elucidation of every Subject connected with the Art.

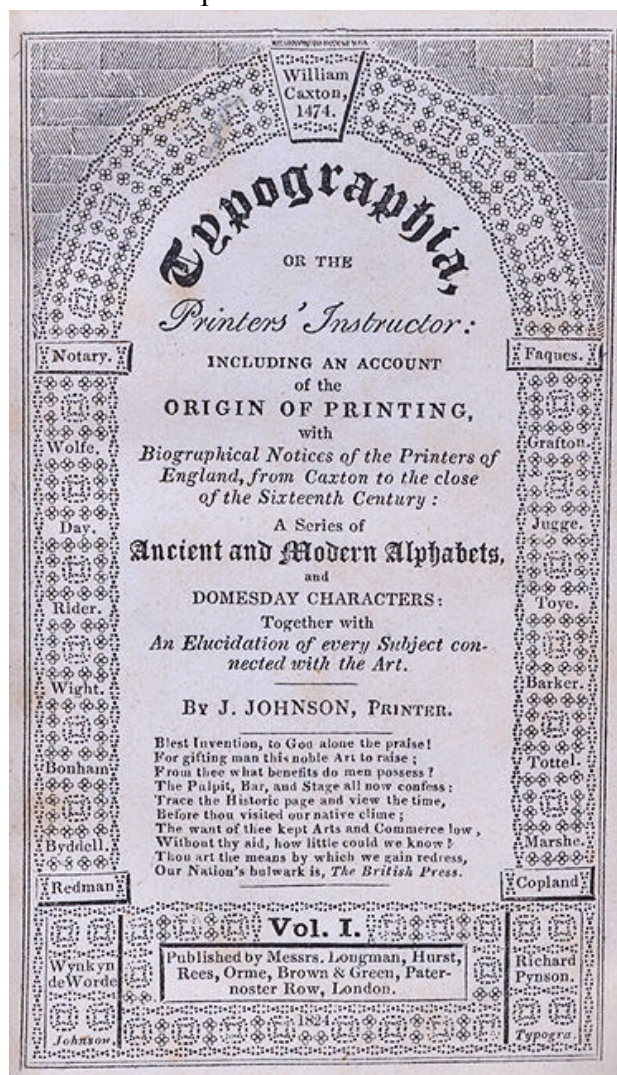
Titles printed within architectural typographic borders, vol.1 with engraved frontispiece portrait of Johnson, additional engraved title and Roxburghe Club plate; woodcut illustrations and type specimens throughout.

First Edition. Two volumes. 16mo. [125 x 80 x 77 mm]. [4]ff, xii, 610, [10] pp; [2]ff, iv, 663, [17] pp. Mid-nineteenth century polished calf, the covers with a border of a gilt double fillet and blind roll. Spine divided into six panels with raised bands flanked with gilt fillets, lettered on new red goatskin labels, marbled endleaves and edges. (Rubbed). [ebc7065]

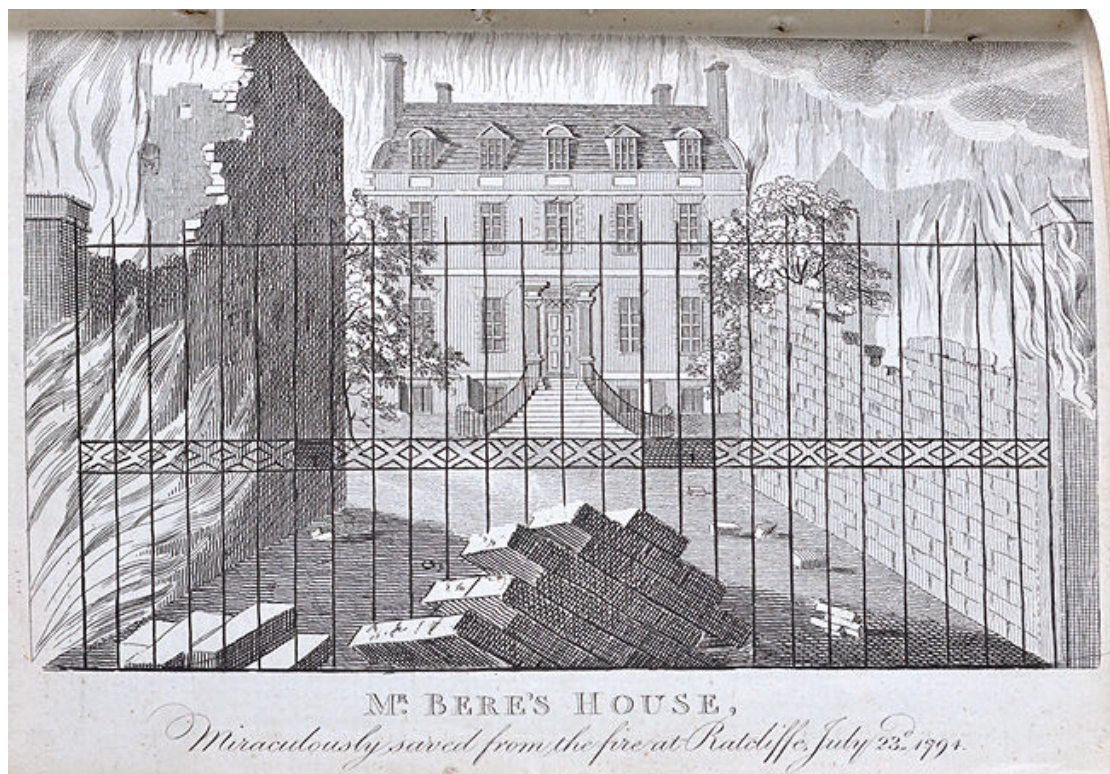
London: [by J. Johnson at the Apollo Press] published by Messrs. Longman, Hurst, Rees, Orme, Brown & Green, Paternoster Row, 1824 £400

Frontispiece and engraved title in vol.1 lightly foxed, marginal tears pp.557-560 in vol.2 without loss. A good copy. Vol.1 is inscribed in ink on the fly-leaf: "Herbert Heath from William Blades Xmas 1886". Both volumes have the later ink signature of D. Bateman.

William Blades (1824-1890) was a printer (partner in Blades, East, and Blades), bibliographer and author (*Life and Typography of William Caxton* and *The Enemies of Books*) and collector (his library was acquired by St. Bride Foundation on his death). *ODNB* concludes "Blades's enduring claim to fame rests on his pioneering use of type identification as a method of dating undated early books".



John Johnson (1777-1848) operated Sir Samuel Egerton Brydges's Lee Priory Press before a falling-out. *Typographia* was printed at his Apollo Press, in Brook Street, Holborn, with the financial support of Edward Walmsley, and came out in four sizes. "Of the few standard works on the art of printing in the English language, this is perhaps the most familiar. [The first volume contains] a table of the introduction of the art into the different countries, after which comes the "introduction and art in Great Britain", with a list of the productions of the first printers up to 1599. The second volume may be described as practical, in contradistinction to the first, which is historical. It gives a description of types, directions for composing, for press, and warehouse work, &c. It is particularly rich in foreign alphabets, a feature which has gained it great estimation. It has long since become, and deservedly, a printer's classic" - Bigmore & Wyman, I, pp.371-2.



27. [LADY'S MAGAZINE].

78 engraved plates extracted from issues of *The Lady's Magazine* and sewn together as an 8vo [187 x 135 x 16 mm], without covers. [ebc7049]

London: c.1794- 1796

£350

An interesting example of the use and afterlife of a magazine, and one explanation of where all those missing prints have gone. A reader, almost certainly a lady, has carefully extracted (not torn as the original stab holes remain intact) a selection of 78 plates from *The Lady's Magazine* and sewn them together through new holes on three threads. There are small early repairs to two plates, some light soiling and the odd mark, but they have remained in a good condition. They are undated but there is an engraving of "Mr. Bere's House, Miraculously saved from the fire at Ratcliffe, July 23d 1794" and "The Baptism of the Infant Princess" - i.e. Princess Charlotte of Wales who was born 7th January 1796. There are illustrations of a variety of subjects, with a good number of views of cities, at home and abroad, houses and castles, including Chatsworth, and domestic and sentimental scenes.



The Lady's Magazine; or Entertaining Companion for the Fair Sex, Appropriate Solely to Their Use and Amusement was published monthly from 1770 until 1847. It was cheaply priced at sixpence and claimed an impressive readership of 16,000.



BOUND BY MORRELL FOR BICKERS

28. **LANDOR** (Walter Savage).

Selection from the Writings.

Arranged and Edited by Sidney Colvin.

Vignette portrait on title.

Small 8vo. [157 x 100 x 24 mm]. xxxvii, [i], 375 pp. Near contemporary binding by Morrell for Bickers & Son (signed by both in gilt on rear and front turn-ins) of olive goatskin, the covers tooled in gilt with a fillet border, large outer cornerpieces composed of "drawer-handle" tools and small flowers and wreaths on a densely dotted background, with a single flower in the inner corners and a stem with flowers at the centre. The spine divided into six panels with raised bands, lettered in the second, the others with small flowers and leafy stems on a densely dotted background, the edges of the boards tooled with a gilt double-fillet, the turn-ins with a fillet and roll, gold and purple floral endleaves, gilt edges. (Small mark on front cover). [ebc6973]

London: Macmillan and Co. 1885

£350

An attractive and unusual binding, with a mass of gilt tooling. This double-signed binding is evidence that Morrell did at least some of the work for Bickers.



EARLY BAYNTUN BINDING

29. **MUNRO** (Neil).

The Clyde River and Firth. Painted by Mary Y. and J. Young Hunter. Described by Neil Munro.

67 colour plates and folding map at the end.

8vo. [219 x 153 x 42 mm]. xii, 206 pp. Contemporary binding by Bayntun of Bath (signed in gilt on the front turn-in) in vellum over bevelled boards, the covers with a gilt fillet border and blocked in gilt to a pattern of intertwining lines. Smooth spine divided into six compartments, lettered in the second and fourth on green goatskin labels, the others tooled with intertwining lines, the turn-ins tooled with gilt fillets and with green goatskin onlays at each corner, tooled with a flower, circles and dots, marbled endleaves, gilt edges. [ebc3695]

London: [printed by Robert MacLehose at the University Press, Glasgow for] Adam and Charles Black, 1907 £750

An attractive early binding by George Bayntun, who set up his shop in Bath in 1894. We still have, and use, the block on the covers.

30. [OXFORD PARLIAMENT].

13 works relating to Parliament and the Popish Plot.

Folio. [289 x 180 x 18 mm]. Bound together in contemporary mottled calf, the spine divided into six panels with raised bands, lettered "Parliament Oxon" in gilt on a red goatskin label in the second panel, and numbered "I" in gilt on a lozenge-shaped red goatskin label in the first panel, the others tooled in gilt, the edges of the boards tooled with a gilt roll, plain endleaves, marbled edges. (Surface of leather worn as result of mottling acid, with loss of gilt on spine). [ebc6866]

London: 1679- 1682

£1250

4. *A List of the House of Lords, Together with the Knights, Citizens, Burgesses, and Barons of the Cinque-Ports, That are returned to Serve in the Parliament of England to be assembled at Oxford the 21st of March 1681.*

Large folded broadside (a few stains and tear repaired).

London: printed for Nathaniel Ponder at the Peacock in the Poultry near the Church, 1681

Wing L.2447A (Cambridge University and Huntington). There were two other issues, printed for Ponder and also Richard Davis in Oxford (Bodleian; All Souls, Christ Church and Corpus Christi, Oxford).

5. **[CHARLES II].** *His Majesties Most Gracious Speech To both Houses of Parliament, At the Opening of the Parliament at Oxford, Monday the 21st of March, 1680/1* [caption title].

Folio. 4pp.

[Colophon] London: printed by the Assigns of John Bill, Thomas Newcomb, and Henry Hills, 1680/1 [1681]

Wing C.3162 - an apparently unrecorded variant issue, with arms on p.1 with initials "C.R.", catchword on p.1 "newed" and last line of text on p.4 "they shall be Mine".

6. **WILLIAMS** (William). *The Speech Of the Honourable Willm Williams, Esq; Speaker of the House of Commons, to the Honourable House of Commons, upon The Electing of him Speaker in the Parliament at Oxford, Monday the 21st day of March, 1680. Together, With his Speeches to His Most Excellent Majesty, at the Presenting of him Speaker to his Majesty by the Commons in Parliament, upon Tuesday 22d day of the same Month.*

Folio. [2]ff, 7, [1] pp.

London: printed for Gabriel Kunholt, Book-binder to his Highness Prince Rupert; And are to be sold at his Shop at the King's-Head over against the Meuse, and by Langley Curtis in Goat-Court upon Ludgate-Hill, 1680

Wing W.2780.

7. *Votes Of the House of Commons, At Oxford.*

Folio. Five numbers (1-5). 10pp.

London: printed for Gabriel Kunholt, Bookbinder to His Highness Prince Rupert, published by Langley Curtis, 1681

Wing E.2765.

8. *Heads of the Expedient Proposed in the Parliament at Oxford, In lieu of the former Bill For Excluding The Duke of York* [caption title].

Folio. 2pp.

London: printed by F. Collins, 1681

Wing H.1294.

"I. That the Duke of York be Banisht during his Life, Five hundred Miles from England, Scotland, and Ireland, and the Dominions and Territories to them belonging.

II. That the whole Government, both Ecclesiastical and Civil, shall upon the demise of the King, be vested in a Regent, for such time as the Duke of York shall Survive. III.

That the Regent be the Princess of Orange, and in case of her Decease without Issue, or with Issue in Minority, then the Lady Anne.....".

9. *The Debates In The House of Commons Assembled at Oxford The Twenty first of March, 1680.*

Folio. 20pp.

London: printed for R. Baldwin, 1681

Wing E. 2546. The setting with the last word of first line of text being "The". With the names of the speakers written in manuscript in the margins (cropped).

10. *The Examination of Edw. Fitzharris, Relating to the Popish Plot, Taken The Tenth day of March, 1680/1. Published in Print By Order Of the House of Commons, the Twenty fifth of March, 1681.*

Folio. 18pp.

London: printed for Thomas Fox, at the Sign of the Angel in Westminster-hall, 1681
Wing E.3717. Damp stain at foot.

11. **[CHARLES II]**. *His Majesties Declaration To all His Loving Subjects, Touching The Causes & Reasons That moved Him to Dissolve The Two last Parliaments.*

Folio.10, [2] pp.

London: printed by the Assigns of John Bull, Thomas Newcomb, and Henry Hills, 1681

Wing C.3000.

12. **[CHARLES II]**. *His Majesties Gracious Letter To His Parliament of Scotland: With The Speech Of His Royal Highness the Duke, His Majesties High Commissioner, At the Opening of the Parliament at Edinburgh, the 28th Day of July, 1681. Together With The Parliaments most Loyal and Dutiful Answer to His Majesties Letter.*

Folio. 8pp.

In the Savoy [London]: printed by Thomas Newcomb, 1681

Wing C.3025. The Duke was the Duke of Albany, the future James II.

13. **[GUILFORD (Francis North, Baron)]**. *The Lord Keeper's Speech To Mr. Serjeant Saunders, At the time He was Sworn Lord Chief Justice Of His Majestie's Court Of Kings-Bench, Tuesday the 23d. January, 1682.*

Folio. 12pp.

London: printed for Robert Pawlet, at the Sign of the Bible in Chancery-Lane, 1682
Wing G.2217.

31. **[PARKER (John Henry)]**.

A Glossary of Terms used in Grecian, Roman, Italian, and Gothic Architecture.

The Second Edition, Enlarged. Exemplified by Four Hundred Wood-Cuts.

Woodcut frontispiece, 67 plates and vignettes in the text.

8vo. [221 x 133 x 26 mm]. vi, [ii], 144 pp. Bound in half vellum, recent red cloth sides, smooth spine divided into five panels by onlaid strips of red goatskin tooled in gilt and flanked by gilt fillets, lettered in the second panel on a red goatskin shield-shaped label and at the foot on a red onlay, the first, third and fifth with green goatskin onlays tooled with gothic arches, the fourth with a red hexagonal onlay with decoration, marbled endleaves, red edges. [ebc7038]

London: printed by T. Combe and Co. in Leicester for Charles Tilt, J. H. Parker in Oxford, and T. Combe & Co, 1838 £450

First published in 1836. Plates 34, 38 and 45 were numbered twice, and 47 and 51 were omitted in the numbering. A few spots, but a very good copy. The decoration of the spine is unusual and attractive. The cloth on the sides appears to have been renewed - unless it has remained almost as good as new.





WITH A WARNING TO STAY OUT OF WEST OXFORD

32. [PARKER (John Henry)].

The Railway Traveller's Walk Through Oxford.

52 woodcut illustrations.

New Edition. 12mo. [154 x 95 x 10 mm]. xi, [i], 128, [4], 16 pp. Original paper wrappers printed in red and blue with the title and a view of Magdalen College Chapel on the front and a map of Oxford on the rear, advertisements on inside. (Small loss at head and foot of spine). [ebc7051]

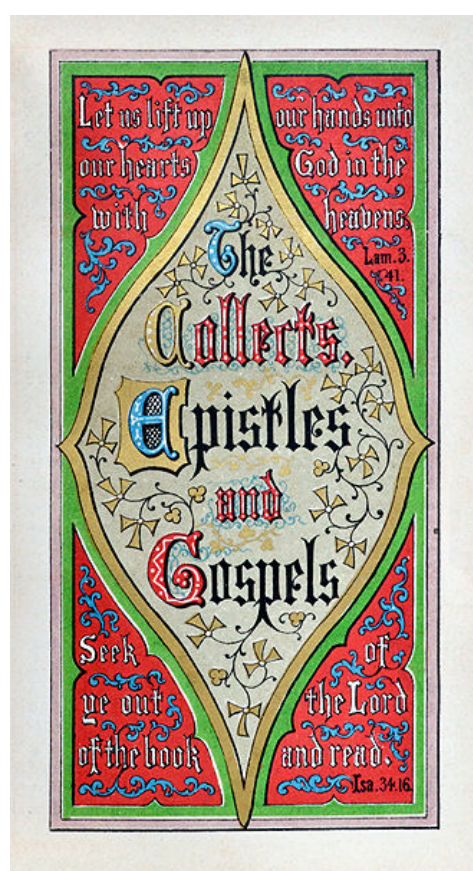
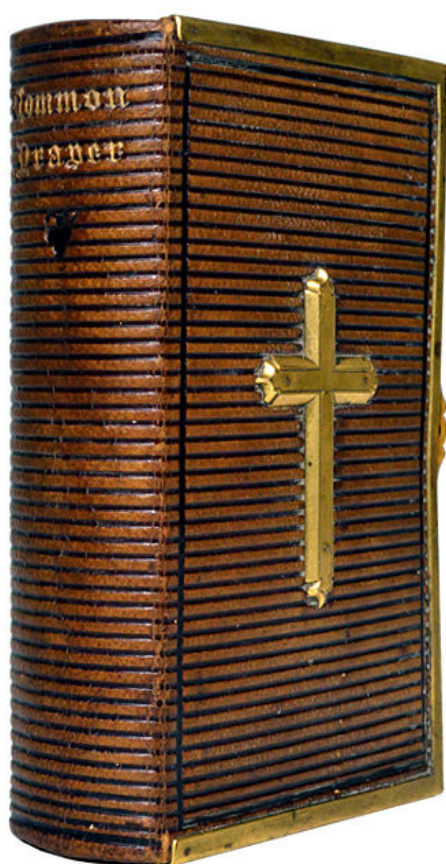
Oxford: [printed and published by] James Parker and Co, Broad-Street, 1867 £200

A very good copy, with the contemporary ink signature of Ann Eagles. At the end there is a 16pp list of "Books and Tracts for Parocial Use Published by James Parker and Co".

This edition is unrecorded on COPAC, which has other editions dated 1848, 1860, 1861, 1863, 1868 and 1874.

"This little work is abridged from the "Handbook for Visitors to Oxford". Its purpose is to supply the traveller whose visit is too hasty to require the use of the larger work, with a concise Guide sufficient to tell him in a few words what is best worth seeing in this ancient and interesting city, supposing that he has only a few hours at his command. A map on the outside will enable him without difficulty to find his way, and the whole being arranged in one continuous walk, starting from Christ Church, and returning to the Railway Station, he will, by following the order here suggested, best economise his time" - Advertisement (note that it is addressed to male visitors).

There is a further Notice: "On arriving at Oxford by the Railway, it would be advisable for the stranger to proceed at once in an omnibus or other conveyance to Christ Church, as a starting-point, - the present western entrance to the city from the Station being unfortunately through the worst part of the town". This may be especially wise advice if you happen to be a woman.



COLOUR PRINTED AND ILLUMINATED

33. [PRAYER BOOK].

The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the United Church of England and Ireland: Together with the Psalter or Psalms of David, Pointed as they are to be Sung or Said in Churches; and the Form and Manner of Making, Ordaining, and Consecrating of Bishops, Priests, and Deacons.

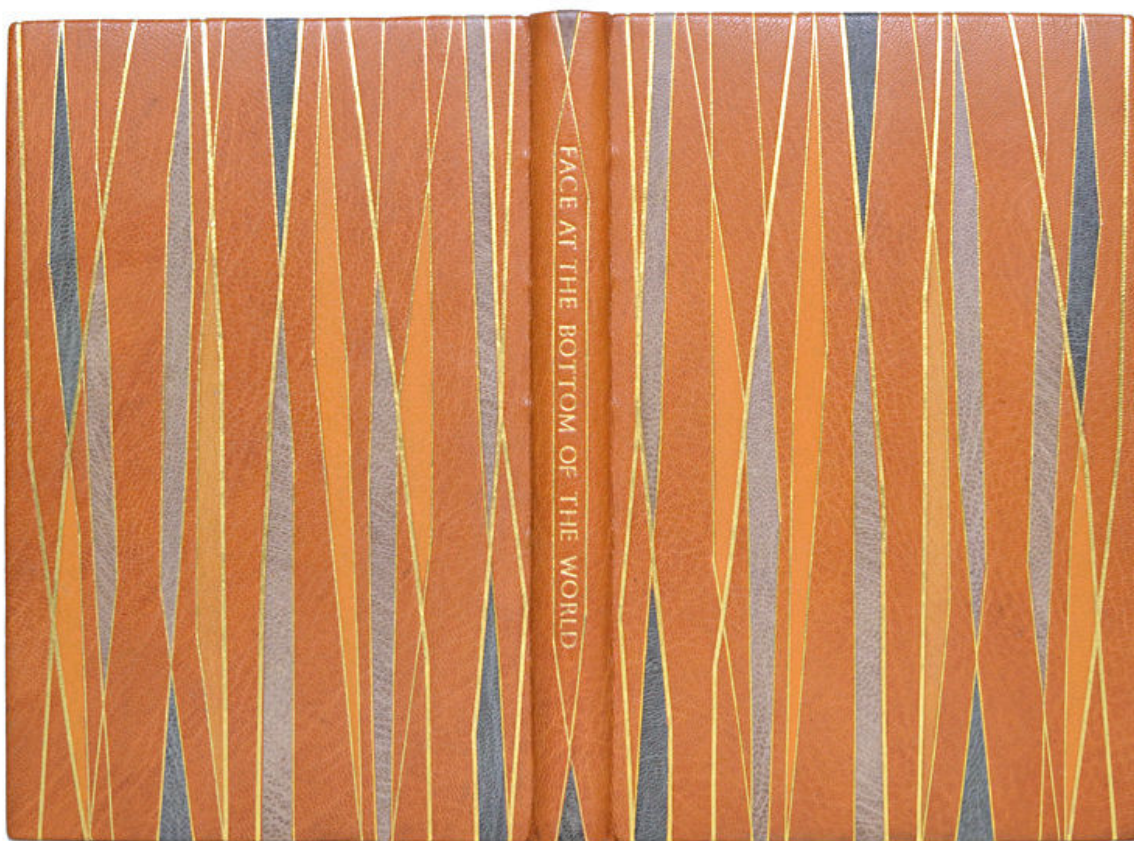
Printed in black and red within red ruled borders, preliminary colour printed leaf and 16 chromolithograph and illuminated plates.

12mo. [149 x 89 x 33 mm]. Contemporary binding of brown goatskin, the covers with a black fillet border and covers and spine tooled all over with multiple horizontal black fillets, the front cover with a raised brass cross, the spine lettered in gilt and with a black fleuron, the edges of the boards encased in a brass frame, with hinged catch and pin, pale yellow endleaves, gilt edges. (Small dark spot on rear joint, a little rubbed). [ebc7068]

Oxford: printed at the University Press, sold by E. Gardner and Son, at the Oxford Bible Wharehouse, Paternoster Row, London, and by J. and C. Mozley, Derby, 1860
£400

The Psalms are dated 1858. The preliminary leaf is colour printed with an ivy design and lettered on the verso "Illuminated by Sam.l Stanesby. Printed in Colors by Ashbee & Dangerfield", and the 16 plates or sub-titles are splendidly printed and illuminated.

A fine copy in a highly unusual binding. With a green shield-shaped printed paper label "Edward Fox, Bookseller, Stationer &c, "Herald Office", Statford on Avon". Neat ink gift inscription on front endleaf.



BOUND BY SALLY LOU SMITH

34. **SAKUTARO** (Hagiwara).

Face at the Bottom of the World. Translated by Graeme Wilson. Paintings by York Wilson.

Black abstract illustrations and photographic portait of Sakutaro.

Small 8vo. [185 x 120 x 15 mm]. 83pp. Bound by Sally Lou Smith (signed with her gilt initials at the foot of the spine of the box) in brown goatskin, with strips of onlaid light brown, light and dark grey goatskin and tooled with thick and thin gilt fillets. Smooth spine lettered downwards between gilt fillets with grey onlays at the head and foot, light grey goatskin doublures, with strips of onlaid brown and dark grey goatskin and tooled with thick and thin gilt fillets, plain Japanese paper endleaves, gilt edges. Contained within a quarter brown goatskin drop-over box, tan cloth sides, the spine lettered in gilt. (Box slightly soiled). [ebc7054]

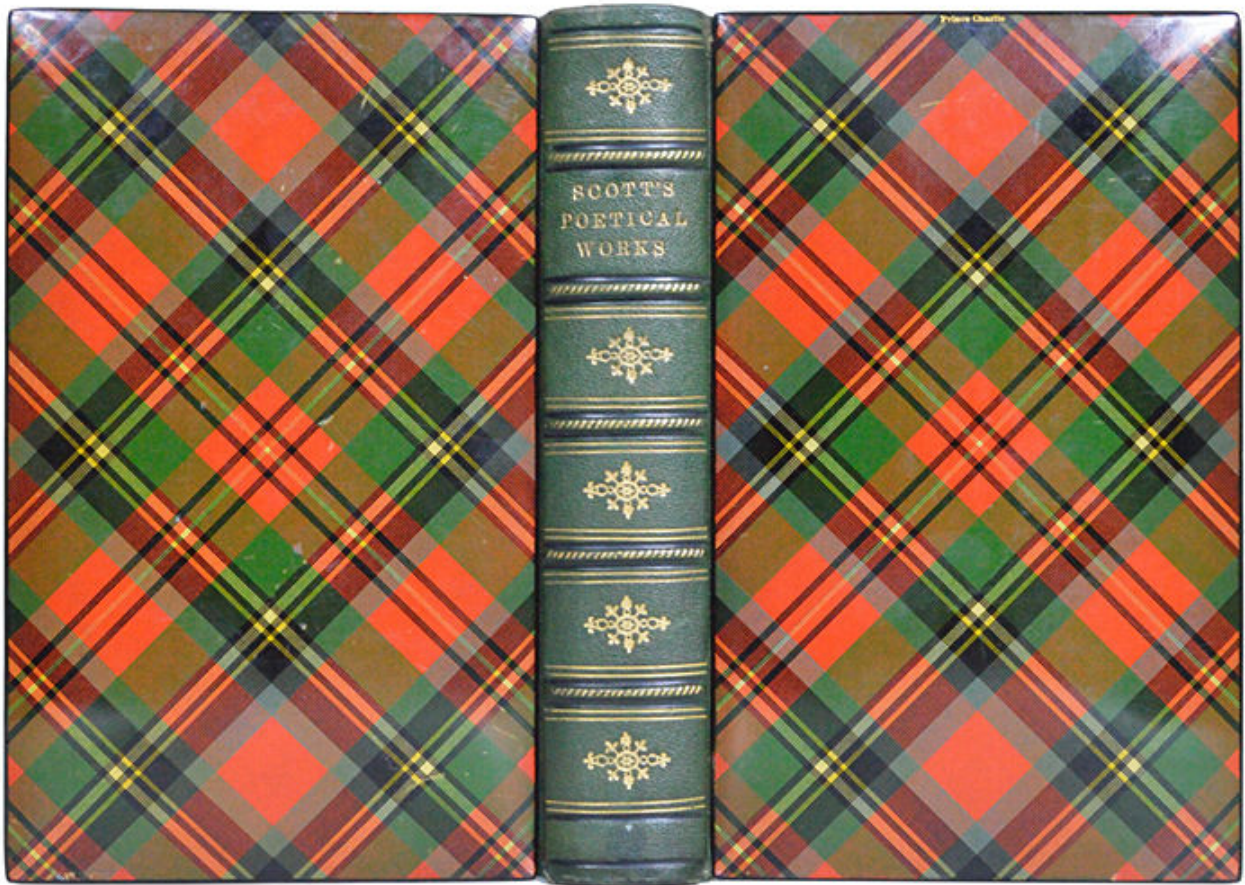
Rutland, Vermont and Tokyo: Charles E. Tuttle, 1969

£3500

A presentation copy inscribed in ink by the translator to Lord and Lady Wardington (Bic and Audrey) and dated Christmas 1969. With Lord Wardington's bookplate on rear endleaf. The book survived the fire at Wardington Manor on 16th April 2004, though the box shows traces of dirt from when it was removed. It was lot 387 in the Sotheby's sale of Lord Wardington's Fine Bindings and Private Presses 13/7/2006 (£2280 to a private collector).

Sally Lou Smith was born in Fulton, New York, in 1925. She has lived in Europe since 1949, first in Paris and in 1957 she moved to London and started bookbinding at Camberwell School of Arts and Crafts in John Corderoy's classes. She set up her own bindery in 1963 and was elected a member of the Guild of Contemporary Bookbinders in 1965 and was President of Designer Bookbinders from 1979 to 1981. A collection of 17 of her bindings made between 1979 and 1987 was catalogued by K. D. Duval in 1990. She taught at Southampton College of Arts and Crafts, Brighton College of Arts and the Stanhope Institute and was an inspiration to many. She suffered a stroke in 1999 and had to give up binding. An appreciation of her contribution to modern bookbinding was written by Nesta Davies and published in *The New Bookbinder*, vol 21 (2001), pp.3-18. She died in 2007.





MAUCLINE WARE BINDING

35. **SCOTT** (Sir Walter).

The Poetical Works.

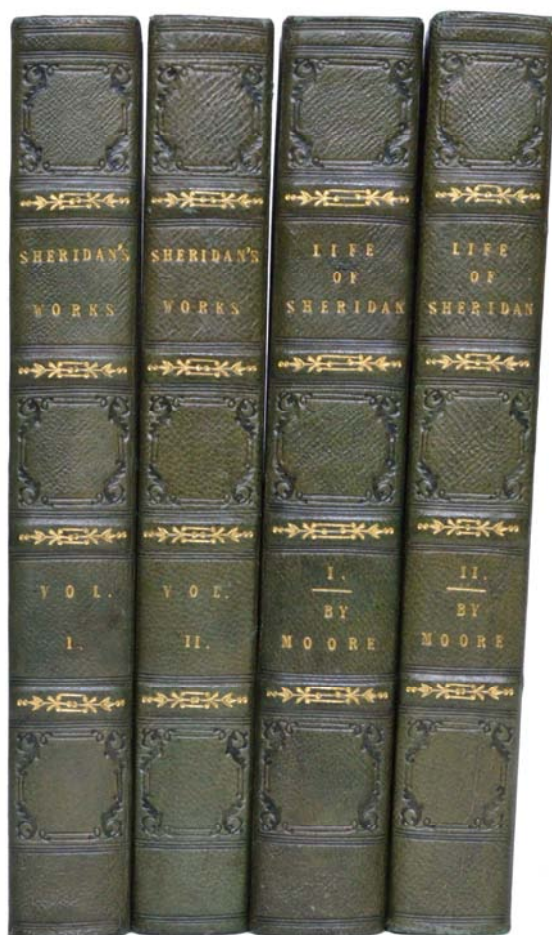
Engraved frontispiece, additional title and six plates.

8vo. [171 x 105 x 34 mm]. xvi, 624 pp. Contemporary "Mauchline Ware" binding of sycamore boards with the "Prince Charlie" tartan design transferred from paper onto the boards and heavily varnished. Blue goatskin spine divided into six panels with gilt tooled raised bands, lettered in the second the others with a centre tool, light blue endleaves, gilt edges gaufered to a lattice design. [ebc7039]

Edinburgh: Gall and Inglis, [c.1865]

£375

A fine example of a "Mauchline Ware" binding in excellent condition. The tartan is identified as "Prince Charlie" in small letters at the head of the front board. With the original label "Sold by MacGill, 103 Princes Street, Edin[burgh]". William MacGill was an artists' colourman, printseller and stationer, trading at this address from 1861 until his death in 1866. The business was continued by P. Westren, jeweller, as MacGill's Gallery of Arts.



BOUND BY TATE OF BELFAST

36. **SHERIDAN** (Richard Brinsley).

The Works.

Two volumes. 8vo. [215 x 135 x 62 mm]. [iii]-xiii, [iii], 398 pp; [2]ff, 408pp. Near contemporary binding by Tate of Belfast of half green goatskin, marbled paper sides, the corners and leather adjacent to the spine tooled with a blind roll, the spine divided into five panels with gilt tooled bands, lettered in gilt in the second and fourth panels, the others with blind tooled compartments, blue endleaves, marbled edges. [ebc6755] London: [by Thomas Davison for] John Murray, James Ridgway, and Thomas Wilkie, 1821 £750

Occasional spotting or light foxing. The first authorised collected edition, edited by Thomas Moore, with his introduction. A small binder's label has been removed from the upper corner of the inside front cover of both volumes.

With:

MOORE (Thomas).

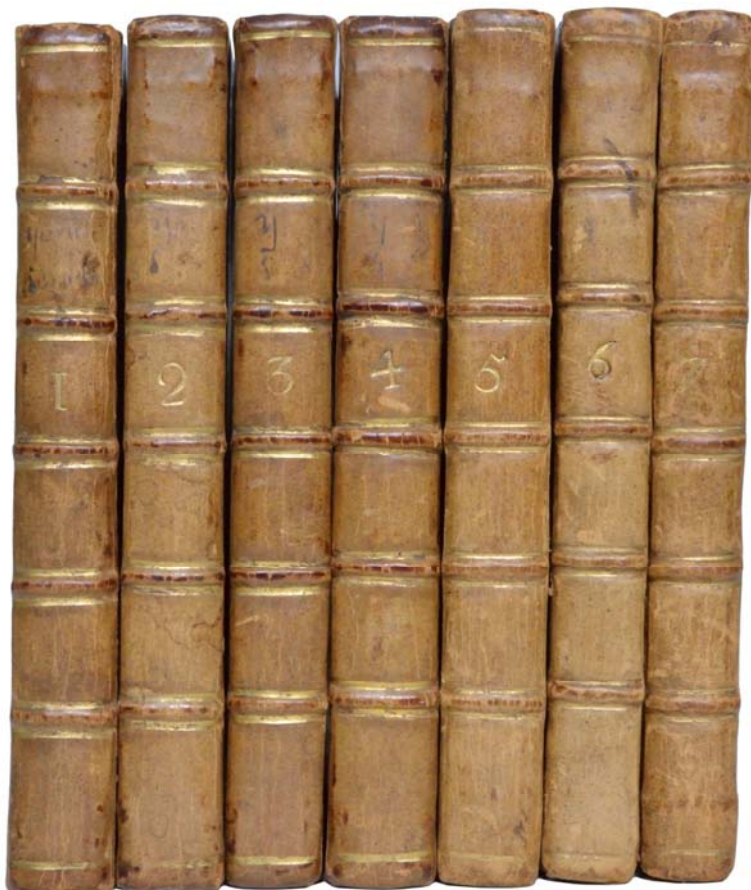
Memoirs of the Life of the Right Honourable Richard Brinsley Sheridan.

Engraved frontispiece portrait, folding leaf of facsimile manuscript.

Fourth Edition. Two volumes. 8vo. [215 x 135 x 65 mm]. viii, 543 pp; iv, 492 pp. Uniformly bound with the above, with the binder's label of Tate of Belfast in both volumes.

London: [by A. & R. Spottiswoode] for Longman, Rees, Orme, Brown, and Green, 1826

Occasional spotting and minor staining. The label in vol.1 is orange, while in vol.2 it is green. Both read "J. Tate / Bookbinder / No.3 Crown Entry / Belfast". Ramsden, *Bookbinders of the United Kingdom (Outside London) 1780-1840*, p.247 has an entry for John Tate, without any references, followed by John Tate & Co. which appears in the Belfast Directories from 1831 until 1846. The firm was at 5 Crown Entry in 1831, 13 High Street in 1835 and 3 Crown Alley in 1842. The *Northern Whig* of 27/6/1827 contains a long advertisement to the effect that Tate is adding paper-ruling and stationery to his previous bookbinding activities. These four volumes are very neatly bound and are in very good condition, with just a little rubbing. There is a contemporary bookplate in each volume with initials WMB and two crests.



SARAH CLARKE'S COPY

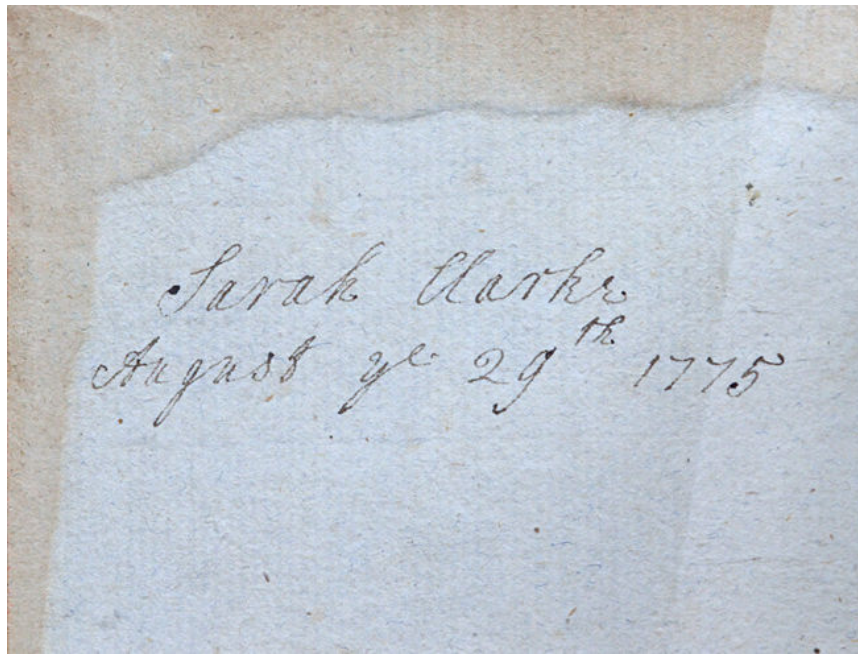
37. **STERNE** (Laurence).

The Sermons of Mr. Yorick.

Engraved frontispiece portrait in vol.1.

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

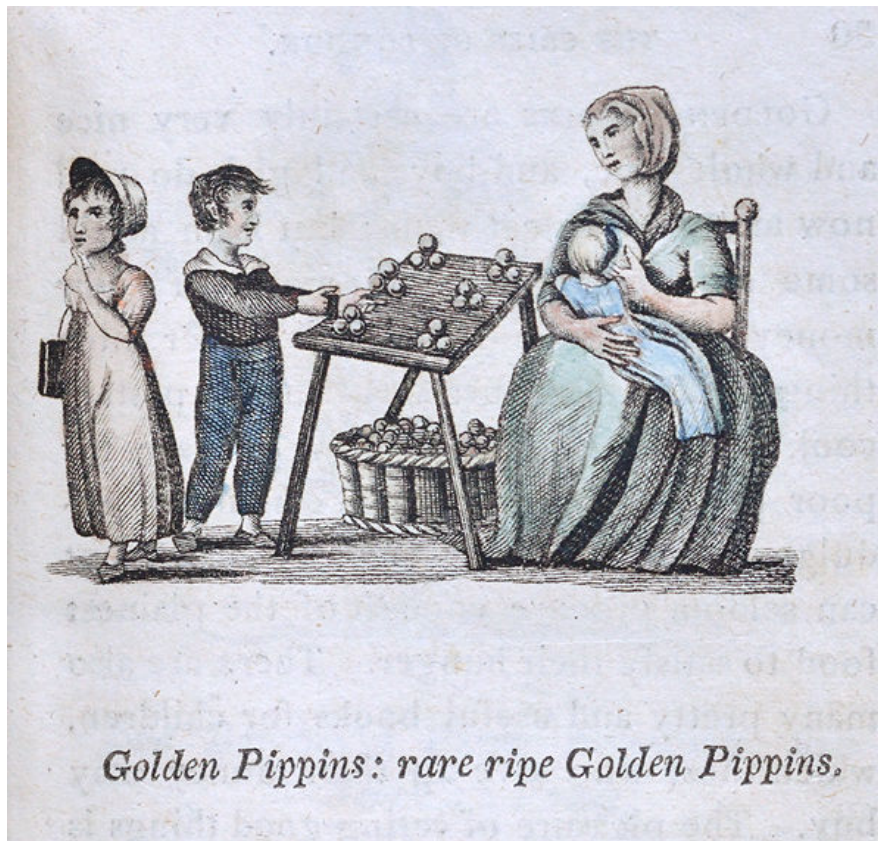
London: [vols.1-2] printed for J. Dodsley in Pall-Mall, 1768; [vols.3-4] for T. Becket and P. A. De Hondt, near Surry-Street, in the Strand, 1768; [vols.5-7] for W. Strahan, T. Cadell, successor to Mr. Millar, and T. Beckett and Co. in the Strand, 1769 £700



Sarah Clarke
August ye 29th 1775

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





38. [TAYLOR (Jane) and GILBERT (Ann)].

The New Cries of London, with Characteristic Engravings. Part I.

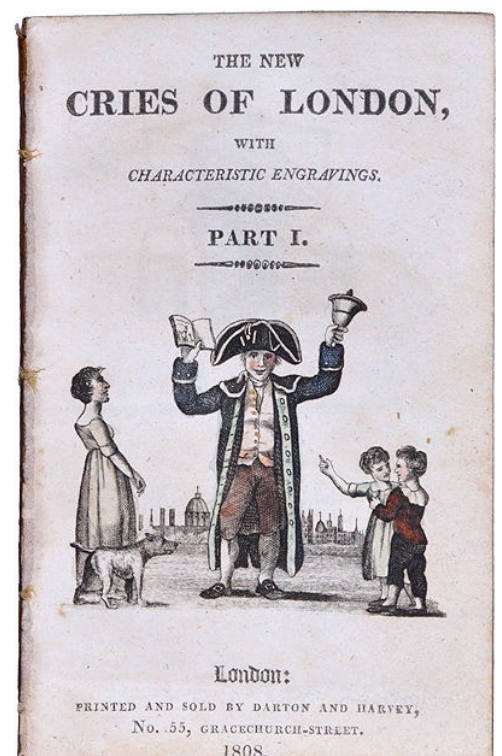
Copper-engraved illustration on title-page and 22 engravings in the text (8 with light original hand-colouring).

12mo. 148 x 92 mm]. [48]pp. Resewn into old marbled paper wrappers. [ebc6886]

London: printed and sold by Darton and Harvey, No.55, Gracechurch-Street, 1808
£600

Darton, *The Dartons*, G917 (4).

First published in 1803 and again in 1804 and 1806. This is the first issue with "Part I" on the title and Lawrence Darton knew it only from a copy in a private collection which lacks three leaves and has a mutilated title-page. Our copy has a minor stain on pp.12-13 but is in very good condition. Part II was first published in 1808. On stylistic grounds the illustrations are likely to be by Isaac Taylor junior.





BOUND BY McCLEISH

39. TENNYSON (Alfred, Lord).

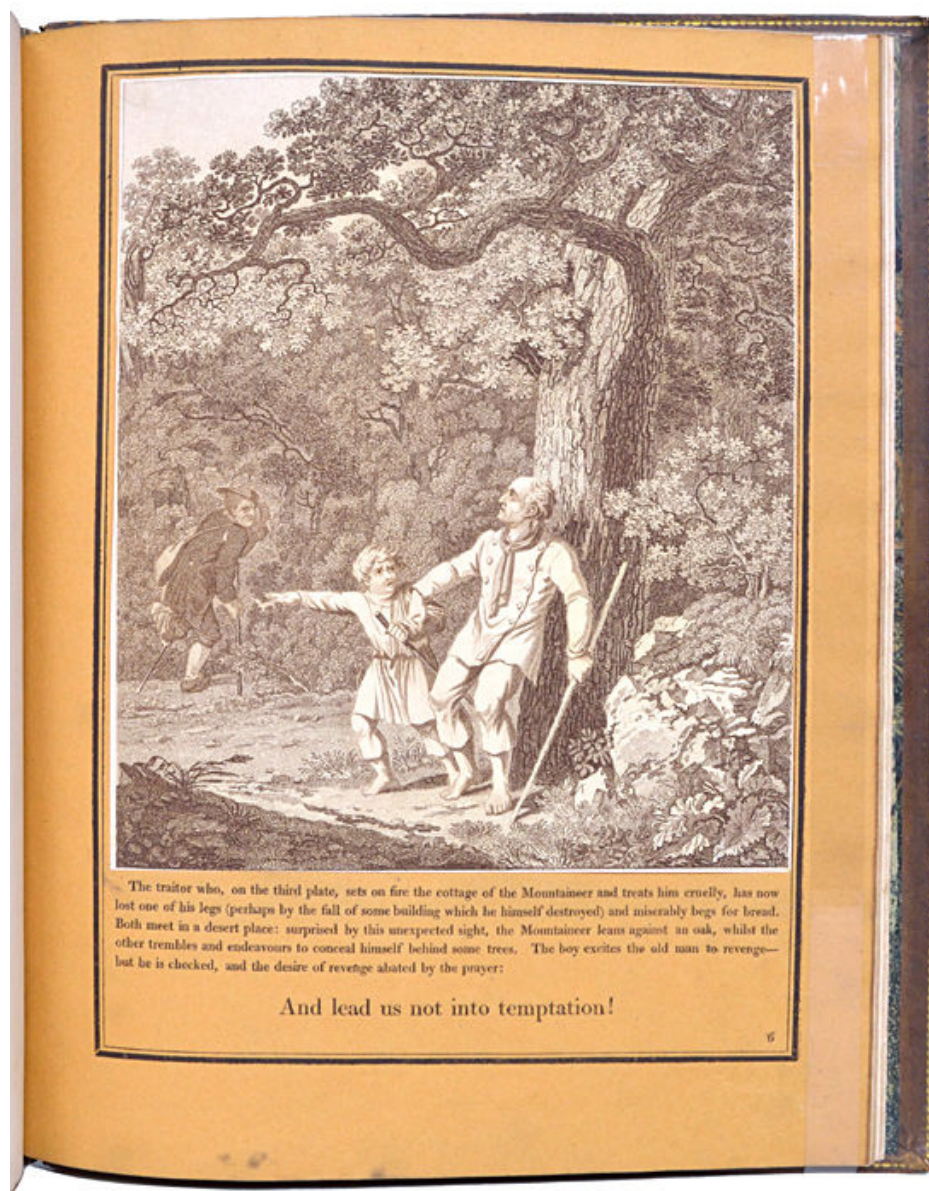
Enoch Arden, Etc.

First Edition. 8vo. [172 x 103 x 21 mm]. [2]ff, 178pp. Bound c.1910 by C. and C. McLeish (signed in gilt on rear turn-in) in brown goatskin, the covers tooled in gilt with a double and single fillet border with a rose, leafy stems and circles in the corners, surrounded by a field of triple dots, and an oval central wreath of roses, leafy stems and circles. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and dated at the foot, the others with three leaves on stems with circles, the edges of the boards tooled with a gilt fillet, the turn-ins with three gilt fillets and leaves in the corners, dark green endleaves, gilt edges. (Joints rubbed). Contained in a new red cloth drop-over box. [ebc7036]

London: [by Bradbury and Evans for] Edward Moxon & Co. Dover Street, 1864

£1000

Charles McLeish the elder was born in 1859. He was apprenticed to Andrew Grieve in Edinburgh before moving to London where he worked for Riviere. In 1893 he joined the newly formed Doves Bindery as finisher. In 1909 he set up his own bindery at 5 Swallow Street, Piccadilly, but he returned regularly to the Doves Bindery to complete whatever work was in hand. His son, also Charles, was born in 1886 and was apprenticed to Roger De Coverly, whose grand-daughter he eventually married. Charles junior entered into partnership with his father, his brother Peter and his sister, who did the sewing and book keeping. A third son, George, ran a bookselling business, which in 1920 merged with the bindery under one roof at 17 Houghton Street, Aldwych. Charles senior died in 1948.



PRINTED ON BROWN PAPER

40. **USTERI** (Johann Martin).

The Lord's Prayer of an Unterwaldener. Invented by John Martin Usteri, at Zurich, Executed and Etched in Aqua-Tinta by Marquard Woher, at Basil.

Engraved calligraphic title-page with aquatint border and seven sepia tinted aquatint plates by Woher, each mounted on the recto of orange brown leaves with letterpress captions below within black borders, interleaved with white paper blanks.

4to. [276 x 214 x 14 mm]. Bound in contemporary calf, the covers with a a border of a gilt double fillet and blind roll. The spine divided into six panels with raised bands, lettered in gilt in the second, the others tooled in gilt and blind, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, sprinkled edges, original brown printed wrappers bound in. (Rubbed, tips of the corners worn). [ebc7042]

London: printed by J. D. Dewisk, Aldersgate-street, published by W. Earle, at his Original French and English Library, Albemarle-Street, Piccadilly, 1805 £600

The printed front wrapper gives the name of the printer. The binding is padded with blanks at front and rear and they are watermarked "W Turner, Kent 1807". The blanks between the printed leaves are watermarked "Whatman 1806". There is a small dark spot towards the foot of four of the leaves, and a few minor marks, but it is a very good copy. With the bookplate of James Hansard.

The work is rare, with COPAC locating only three copies, at the National Portrait Gallery, University of Wales and the Victoria and Albert Museum. It is a highly unusual production with the eight aquatints, each measuring 182 x 160 mm, pasted to the orange brown paper and captioned in letterpress below. It is an anti-revolutionary tract, with passages from the Lord's Prayer juxtaposed against Usteri's narrative of a Swiss mountaineer, forced to flee his cottage by "treacherous hands". His son is murdered, he wanders the countryside with his grandson, and prays "in the ruins of the chapel at Stantz-stad, lost in thoughts of a transition to yon better life". An example of the letterpress: "The traitor who, on the third plate, sets on fire the cottage of the Mountaineer and treats him cruelly, has now lost one of his legs (perhaps by the fall of some building which he himself destroyed) and miserably begs for bread. Both meet in a desert place: surprised by this unexpected sight, the Mountaineer leans against an oak, whilst the other trembles and endeavours to conceal himself behind some trees. The boy excites the old man to revenge - but he is checked, and the desire of revenge abated by the prayer: And lead us not into temptation!" The last letterpress reads: "Terroristical [early use of the word] measures press hard upon Unterwalden. Our Mountaineer beholds the most honest and respectable men torn from their families; affected by these atrocities, he cries to heaven: Deliver us from evil!"

PRINTED ON GREEN PAPER

41. **USTERI** (Johann Martin).

The Lord's Prayer of an Unterwaldener.

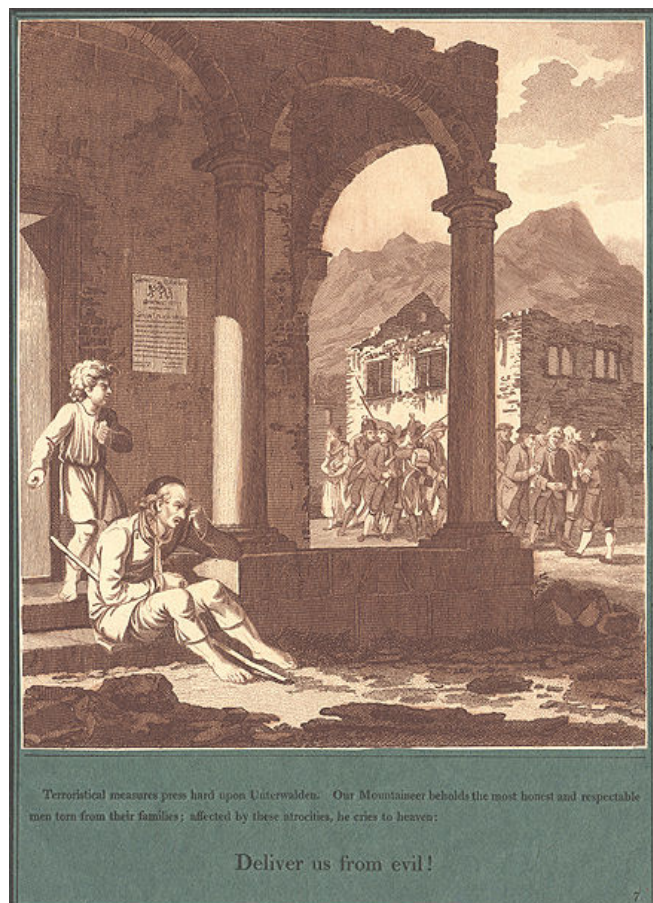
Invented by John Martin Usteri, at Zurich. Executed and Etched in Aqua-Tinta by Marquard Woher, at Basil.

Engraved calligraphic title-page with aquatint border and seven sepia tinted aquatint plates by Woher, each mounted on the recto of green leaves with letterpress captions below within black borders.

4to. [283 x 228 x 4 mm]. Unbound and sewn as issued. (Sewing broken). [ebc7064]

London: published by W. Earle, at his Original French and English Library, Albemarle Street, Piccadilly, 1805 £450

Corners a little creased and the date 1805 has been written in biro at the foot of the title. The leaves are conjugate with the title and last leaf on the same sheet. In this case the paper is green.





42. **WOOD** (Anthony à) and **GUTCH** (John).

The History and Antiquities of the Colleges and Halls in the University of Oxford: By Antony Wood, M.A. Now First Published in English, from the Original Manuscript in the Bodleian Library; with a Continuation to the Present Time: By the Editor, John Gutch, M.A. Chaplain of All Souls' College.

Extra-illustrated with an engraved frontispiece of The Prospect of Oxford from the South near Abigdon Road.

First Edition. 4to. [272 x 205 x 50 mm]. [8]ff, 692pp. Bound in contemporary quarter calf, the boards covered with marbled paper and vellum corners, the spine divided into six panels with raised bands flanked with a gilt fillet, lettered in the second on a green goatskin label, the others with a centre tool of a dog (?) on a hillock beneath a tree, plain endleaves and edges. (Joints and headcaps expertly repaired, sides rubbed). [ebc6867]

Oxford: at the Clarendon Press, Printed for the Editor, 1786

£1000

With a second volume:

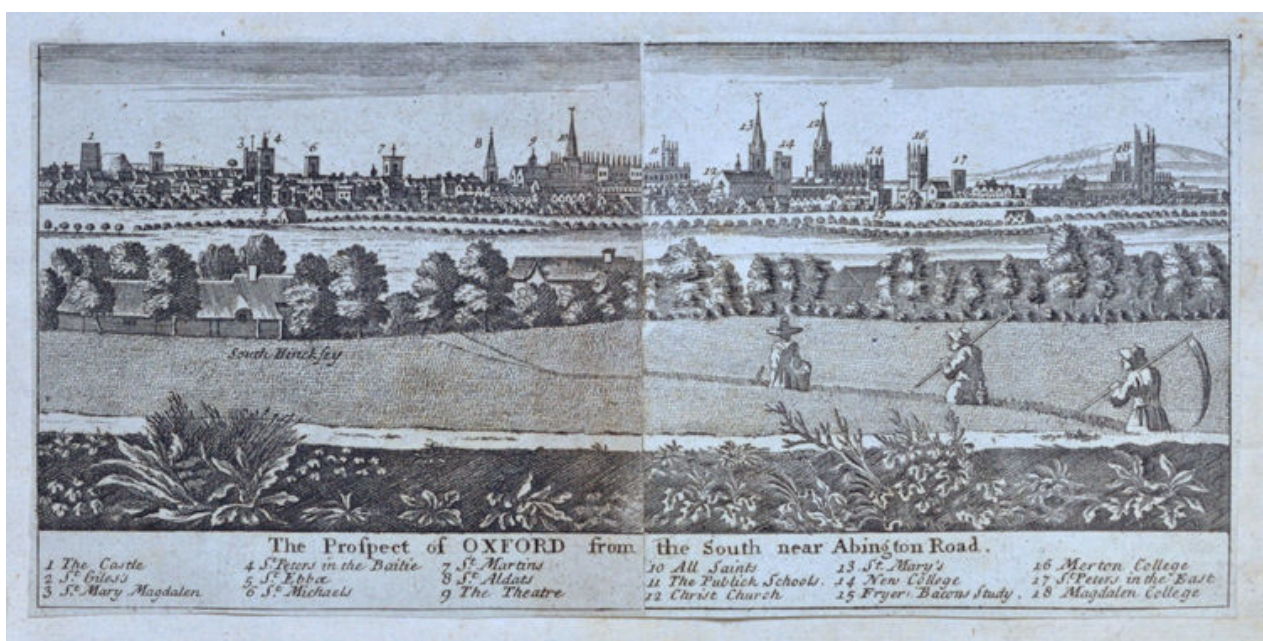
Appendix to the History and Antiquities of the Colleges and Halls in the University of Oxford: Containing Fasti Oxonienses; or, a Commentary on the Supreme Magistrates of the University: By Anthony Wood, M.A. Now First Published in English, from the Original MS in the Bodleian Library; with a Continuation to the Present Time, Also Additions and Corrections to Each College and Hall; And Indexes to the Whole. By the Editor John Gutch, M.A. Chaplain of All Souls, and Corpus Christi Colleges.

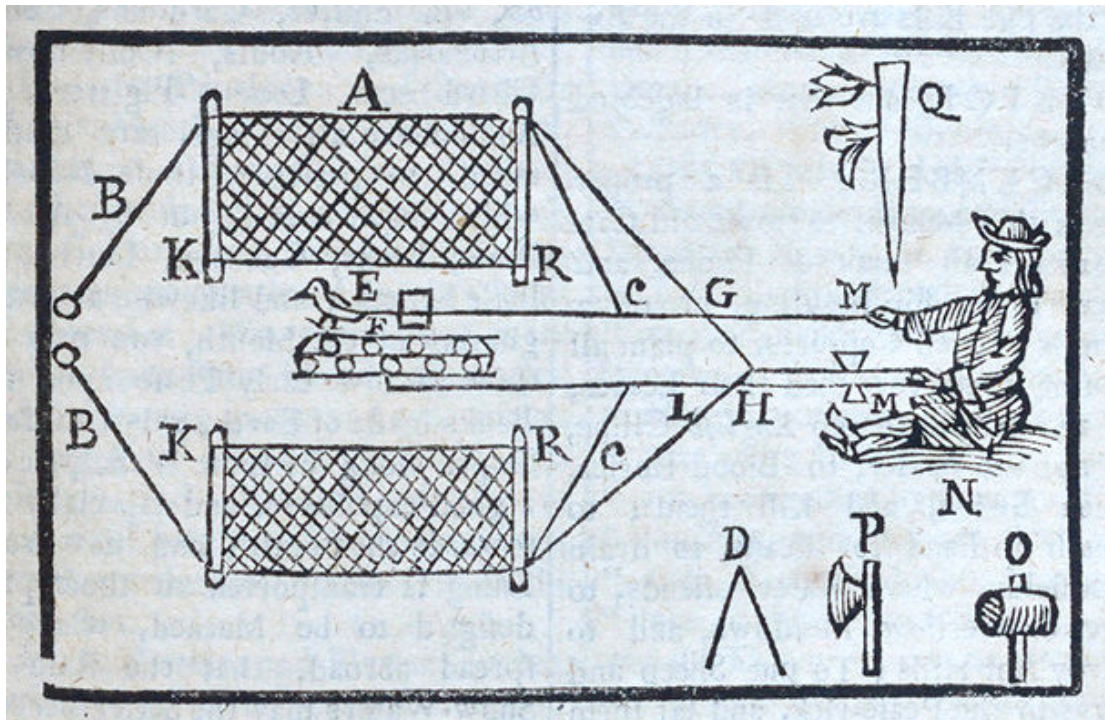
First Edition. 4to. [272 x 204 x 31 mm]. [2]ff, 330, [56] pp. Later binding of quarter calf, the boards covered with marbled paper and vellum corners, the spine divided into six panels with raised bands flanked by a gilt fillet, lettered in the second on a green goatskin label, the others with a centre tool of a bird and a cup, plain endleaves and edges.

Oxford: printed at the Clarendon Press, 1790

Occasional spotting in the first volume, but very good copies of both works. The second volume has been bound to match the first. With the ink signature of Herbert Randolph in vol.1 and ink notes inside the rear cover referring to Francis Randolph, President of Corpus and Archdeacon of Oxford, who died in 1797. With an ink inscription in vol.1 "Charles B. Phillimore bought from the Bookseller who bought it at the sale of [...] Herbert Randolph of Marcham Berks 1875". Vol.1 has Phillimore's bookplate and vol.2 was given to him by Egerton G. B. Phillimore in 1878. There are various notes on Phillimore in both volumes, written by his nephew in 1918. Both volumes have the bookplate of David Douglas.

Wood's *Historia, et Antiquitates Universitatis Oxoniensis* was published in 1674 and his *Athenae Oxoniensis*, with the *Fasti*, in 1691-92. This is the first printing of his original manuscripts.





EARL GOWER'S COPY

43. [WORLIDGE (John)?].

Dictionarium Rusticum, Urbanicum & Botanicum: Or, A Dictionary of Husbandry, Gardening, Trade, Commerce, and all Sorts of Country-Affairs. Containing more particularly, I. The whole Art of Gardening, viz. Sowing, Setting, Grafting, Inoculating, Transplanting, Salleting &c. with the Names, Descriptions, Virtues, and Uses of most sorts of Plants, Flowers and Fruits. II. The Raising and Ordering of all manner of Forest and Fruit-Trees, both Standard and Dwarfs. III. Agriculture, or the Art of Husbandry, in the various Parts of it; with the modern Improvements made therein. IV. The Gentleman's Recreation, or the Arts of Riding the manag'd Horse, Hunting, Ferreting, Hawking, Fowling, Cock-fighting, Fishing, &c. including not only an accurate Description of the several Animals, but even of the Tackle, Nets, Gins, and Traps, different Instruments us'd in those Sports. V. The Farrier's Art, with those of Horsemanship and Manage. Also a particular Account of every Disease incident to a Horse, with its Causes, Symptoms, Effects, &c. and a View of the most proper and approved Remedies. VI. The Breeding, Feeding, and Managing of all sorts of Cattel; as also of Bees, Silk-worms, Poultry, and Singing-birds, with all their respective Diseases and Cures. VII. The preparing of many sorts of English Liquors, common Eatables and Drinkables, with the several Parts of Country-Housewifry. VIII. The Digging, Refining &c. of Metals and Minerals, with Salt and Sugar-works, the Art of making of Bricks, Bird-lime, Gun-powder, Shot, &c. IX. Terms made use of in Merchandizing, Traffick, and Trade; with Handicraft-Terms and Instruments, Country-words, &c. X. An Account of Coins, Weights and Measures, Domestick and Foreign with their respective Values and Capacities, XI. The Productions, Manufactures, &c. of all the Counties of England, and even of the most remarkable Foreign Countries. XII. A Collection of the principal Statute-Laws, relating to Tenures and Country-Affairs, especially those of the Forests, with the Functions of Field and Forest-Officers; also the ancient Customs, and Natural Rarities of Great Britain. Illustrated with a great Number of Wooden and Copper Cuts. The Second Edition, Revised, Corrected and Improv'd; With the Addition of above a Thousand Articles.

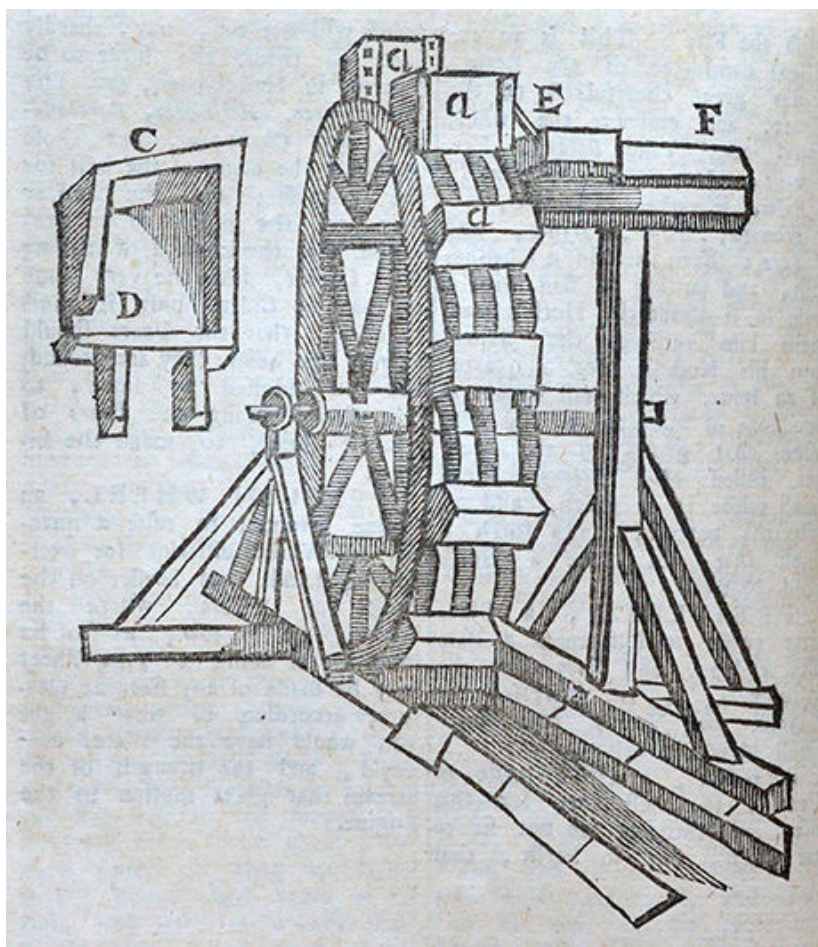
Two engraved plates (one folding) and woodcuts throughout the text. Printed in double columns.

8vo. [199 x 128 x 54 mm]. [928pp]. Bound in contemporary sprinkled calf, the covers tooled in blind with a double fillet border, and a panel with floral ornaments at the outer corners, mitred to an inner panel of a fillet and roll with darkened centre. The spine divided into six panels with raised bands, lettered in the second on a red goatskin label, plain endleaves, red sprinkled edges. (A little rubbed). [ebc6860]

London: printed for J. Nicholson in Little-Britain, W. Taylor in Ave-mary-Lane, and W. Churchill at the Black-Swan in Pater-noster Row, 1717 £900

Variouly attributed to Nathan Bailey and John Worlidge, with Alston assuming the latter. First published in 1704 (in two issues). A third edition appeared in 1726. The preface is followed by a 5pp "Catalogue of some of the Books made use of in this Work".

A fine copy, with the ink signature of J. Leveson Gower on the title. John Leveson-Gower (1694-1754) was a leading Tory and served as Lord Privy Seal between 1742 and 1743 and 1744 and 1754. He married three times, begetting 11 children. His third son, Granville, became 1st Marquess of Stafford and his eldest daughter married John, 4th Duke of Bedford. He erected the first Trentham Hall in Stoke-on-Trent and in 1746 was created Viscount Trentham and Earl Gower. Though a grand land owner, at his death he had outstanding debts of £37,861 and over £30,000 in legacies.





44. WORTHINGTON (R. E.)

What is Christianity.

Manuscript in black ink closely written on eight pages followed by 67 blank leaves. 4to. [228 x 179 x 19 mm]. Contemporary binding of natural goatskin, the front cover worked and modelled with two faces flanking a blank shield with flowering tendrils, the rear cover unadorned, smooth spine with moulded letters "For Old Sake's Sake", plain turn-ins and matching inside joints, marbled endleaves, gilt edges. In a new red cloth drop-over box. [ebc7046]

1899

£750

Signed by R.E. Worthington and dated "Xmas 1899". He got no further than "Lecture I" and then loosely inserted a newspaper cutting and a manuscript recipe involving a tin of salmon, breadcrumbs, eggs, milk and pepper. The rest is blank. The binding is rather more interesting and is in very good condition. It is unsigned but in the style of the Edinburgh group of women binders associated with Annie MacDonald. As Tidcombe explains in *Women Bookbinders 1880-1920*, p.98, Annie MacDonald's method of leather modelling did not involve cutting the leather, or raising the design into high relief, and it was done on the book after it was covered. During the modelling process the leather was kept well dampened. After marking the design onto the surface through tracing paper, she worked with one small leather tool called a "Dresden", depressing the background and carefully working the design in relief. As the leather dried, it became quite hard, though it was never given a hard pressing, and the rear cover would be more susceptible to damage and so was left with less or no decoration. Tidcombe illustrates an example of MacDonald's work as figure 51, and two others were offered by Maggs as item 339 in catalogue 1075 and 272 in catalogue 1212.