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2013



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ADAM'S SPALATRO

1. ADAM (Robert).

Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia.

61 engraved plates on 54 sheets (of which 14 are folding or double-page, six are two to a page and six are three to a page), largely after designs by C.L. Clérisseau, by Bartolozzi, Zucchi, Patton, Rooker, Santini, Cunego, Walker, Basire and Mazell.

First Edition. Folio. [545 x 380 x 50 mm]. iv, [viii], 33, [1] pp. Bound in contemporary russia leather, the covers with a gilt roll border, the spine divided into seven panels with gilt compartments, lettered in the second and dated in the fifth on green goatskin labels, the others tooled with crowns, fleurons, leafy sprigs, stars and sun-bursts, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves, marbled edges. (Joints, headcaps and corners worn). [ebc3453]

[London:] for the Author, 1764

£20,000

Harris, *British Architectural Books and Writers*, 4. Navari, *Greece and the Levant*, 3.

Pp.19-20 are bound in reverse, and the plates are bound in the following sequence: I-XLII, XLIV-XLV, XLIII, LII-LX, L-LI, XLIX-XLVI (in reverse), LXI. There is some light spotting and dust soiling, but it is a fine copy in a particularly handsome contemporary binding. The label with the date has a profusion of gold tooling, apparently to cover some device.

Robert Adam visited Spalatro (Split) in 1757, accompanied by the brilliant French architect Charles-Louis Clérisseau and two draughtsmen, Agostino Brunias and Laurent-Benoît Dewez. They spent five weeks examining and recording the ruins of the palace of the Emperor Diocletian, built on the shores of the Adriatic after he retired to his native country in A.D. 305. The site had not been previously published and Adam had the idea of producing a monumental work that would establish his reputation. In fact the work took so long to produce that he was already famous by the time that it finally appeared in 1764. The distinguished list of subscribers was headed by the King, and seven copies received the full treatment, being bound in various colours of goatskin and tooled to Adam's own design with the royal arms and a dramatic border. The delays were partly due to the process of engraving the plates in Venice, while some were retouched in Rome, and they were then sent to London for finishing, with the figures being added by Paul Sandby. There was also the inconvenience of waiting for Stuart and Revett to enjoy the success of their *Antiquities of Athens*, which came out in the Winter of 1762/3. The text is by Adam's cousin, the historian William Robertson and the typographical title-page was designed by Thomas Hollis. Artistically the plates, engraved under Clérisseau's supervision, are magnificent, though Gibbon noted in Chapter XII of *The Decline and Fall* "that the elegance of his designs and engravings has somewhat flattered the objects which it was their purpose to represent".

2. [ALLESTREE (Richard)].

Private Devotions for Several Occasions, Ordinary and Extraordinary.

12mo. [161 x 93 x 14 mm]. [1]f, 98pp. Bound c.1820 in straight-grained blue goatskin, the covers with a gilt fillet border, gilt corners of trailing sprigs, and a gilt fillet panel punctuated with circles and husks, enclosing blind corners and a blind centre-piece composed of sprigs, circles, flower-heads and pointillé gouges. The spine divided into six panels, the bands tooled and flanked with gilt fillets, lettered in the second panel and at the foot, the others tooled in gilt and blind, the corners of the edges of the boards hatched in gilt, turn-ins and matching inside joints tooled in gilt and blind, brown endleaves, gilt edges, pair of silver catches and clasps at the fore-edge. [ebc3737]

London: printed by W.N. for E. and R. Pawlet, 1706

£1200

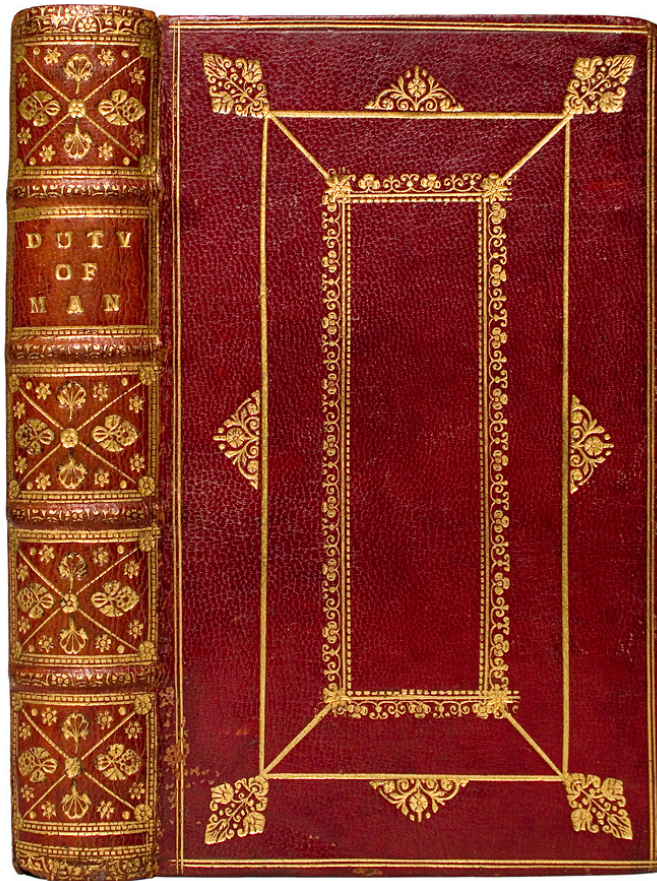


Allestree's *Private Devotions* were included in numerous editions of *The Whole Duty of Man* from 1659. There were at least seven separate editions, the first dated 1660 (Wing A.1161), followed by two editions of 1706, then 1707, 1724, 1733 and 1740 (though ESTC questions whether the last may be 1704). Of the 1706 editions one has 98pp (Bodleian and McMaster only) and this has [2], 98 pp, and is know only from the Canterbury Cathedral copy.

The text has been interleaved with lined blanks and there are a fair number of manuscript additions including a prayer "under the pressure of violent anguish", and two poems, "The Shrubbery, written in a time of affliction", by Cowper, which is signed "E.W. Southill Oct.26 1815" and "An

Imitation of Pastor Fido" by Lord Lyttelton, signed "E.W. May 2. 1816, Dover Street". The E.W. was Elizabeth Whitbread, whose bookplate appears at the front. She was the daughter of Charles Grey, 1st Earl Grey and sister of the future Prime Minister, also Charles. In 1788 she married the brewer and politician Samuel Whitbread (b.1764), and the family seat was at Southill Park in Bedfordshire. Samuel committed suicide at their London home, 35 Dover Street, on 6th July 1815. Elizabeth lived until 1848.

There are also a few manuscript notes in ink and pencil in the text, and the signature of "Eliz. Crosse" has been cut out and pasted below the bookplate. With the Sotheran ink stamp on the verso of the front free endleaf and Maggs Bros cost code dated 1991 (in the hand of one Edward Bayntun-Coward) at the rear.



FOR THE USE OF ALL, BUT ESPECIALLY THE MEANEST READER

3. [ALLESTREE (Richard)].

The Whole Duty of Man, Laid down In a Plain and Familiar Way for the Use of All, but especially the Meanest Reader. Divided into XVII. Chapters; One whereof being read every Lord's Day, the Whole may be Read over Thrice in the Year. Necessary for all Families. With Private Devotions For Several Occasions.

12mo. [166 x 98 x 33 mm]. [12]ff, 472, [8] pp. Bound in contemporary red goatskin, the covers tooled in gilt with a double fillet border, a single fillet outer panel, with floral tools at the corners and the centre of each side, mitred to an inner panel of a solid and broken fillet and floral crested roll. The spine divided into five panels with gilt compartments, lettered in the second, the others tooled to a saltire design with a flower, leaf and stars, the edges of the boards and turn-ins tooled with a gilt floral roll, marbled endleaves, gilt edges. [ebc3658]

London: printed by Roger Norton, for John Baskett, 1719

£900

A superb copy of a rare edition. ESTC records only eight copies: National Library of Wales, Oxford Regent's Park College, Bodleian; Boston Public, Clemson University, Louisiana State University, McMaster University, Michigan State University. ESTC notes an additional engraved title but this was certainly never present in this copy. There is a final leaf of advertisements and "Private Devotions For several Occasions, Ordinary and Extraordinary" has a separate title, by W. Burton for John Baskett, 1720.

First published in 1658 and numerous times thereafter. It is now generally attributed to Richard Allestree, but at least 27 other authors have been credited or suggested, starting with Henry Hammond who signed the Introduction. There is an ink inscription on the verso of the title: "Written by William Melmoth Esqr. Father to elegant and amiable translator of Pliny's Epistles". This is unlikely as William Melmoth the elder was born in 1665/6 (and died in 1743). His son, William (1710-1799) was the translator of Pliny's Letters, first published in 1747.

Ink inscription at the head of the title "E.A. ob. 2d.May 1717" [i.e. E.A. died on 2nd May 1717] and signatures of John Eyre and D. Gell of Hopton. The original Gell baronetcy became extinct in 1719 and the Hopton Hall estate in Derbyshire passed to John Eyre, who changed his name to Gell.

BATH 1769

4. London Almanack for the Year of Christ 1769.

Engraved throughout and with a folding plate of Westminster Bridge.

64mo. [57 x 32 x 5 mm]. [20]ff. Original binding of pink silk over boards, covered in pink paper panelled with white paint and lettered "Bath" on the front and dated "1769" on the rear, smooth spine divided into six panels by two white lines, comb-marbled endleaves, red sprinkled edges. (Upper panel of the spine split at hinges). [ebc3743]

London: printed for the Company of Stationers, [1769]

£750



ESTC records only two copies of this Almanack, at the British Library and Harvard. Each leaf is printed on one side only. With the duty stamp at the head of the title, and a few contemporary ink and pencil notes and marks. I've never seen a binding quite like this. The small defect at the head of the spine reveals that the boards, or at least the spine, has been covered with pink silk, which has in turn been covered with pink paper. This has been decorated with white paint to resemble a traditionally panelled binding and "Bath" and "1769" presumably indicates where it was sold, and possibly

where it was bound. By 1769 Bath was the most popular of English spa towns, and boasted an abundance of bookshops and stationers.

Bookplate of Kalman Levitan.

BOUND BY GEORGES LEVITZKY

5. BALZAC (Honoré De).

Eugénie Grandet. Vingt-six Compositions par Auguste Leroux Gravées sur Bois par E. Florian, Froment et Duplessis.

Title printed in red and black with woodcut vignette, woodcut frontispiece, 11 plates and 14 head and tail-pieces.

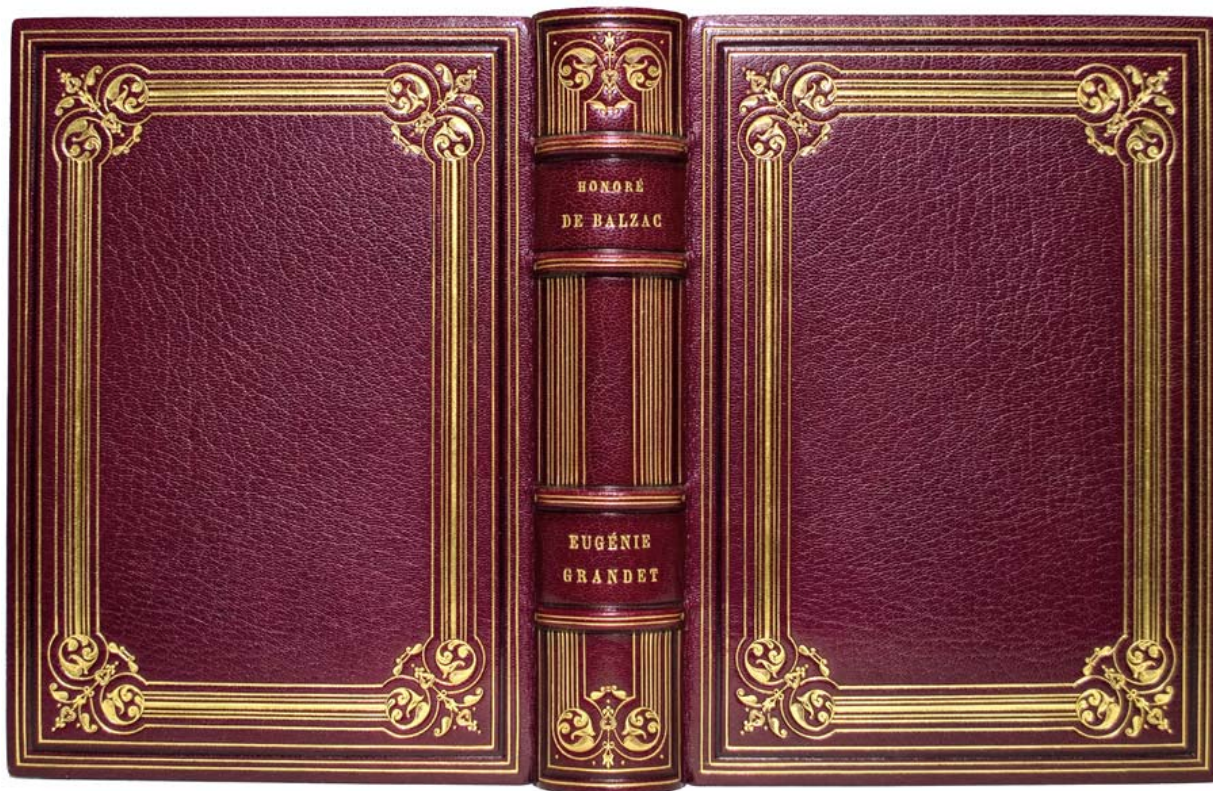
8vo. [238 x 166 x 43 mm]. [2]ff, iii, [iii], 264, [4] pp. Bound by Georges Levitzky (signed in gilt at the foot of the front doublure) in burgundy goatskin the covers with a border composed of three gilt fillets and a blind fillet and a panel of six regular gilt fillets and one thick fillet with gouges and arabesque leaf tools at the corners. The spine lettered in gilt in two panels between raised bands tooled with gilt fillets, the central panel tooled with 18 vertical gilt fillets and two blind fillets, carried through to the upper and lower panels with gouges and arabesque leaf tools at the head and foot. The edges of the boards tooled with a gilt fillet, grey goatskin doublures with gilt borders of fillet and gouges and ornamental tools with red goatskin onlays, embroidered silk and marbled paper endleaves, gilt edges. Contained within a slipcase covered with marbled paper, and a strip of burgundy goatskin around the opening, signed in gilt by Levitzky at the foot. [ebc3755]

Paris: Librairie Des Amateurs, A. Ferroud, F. Ferroud, 1911

£2000

The edition was limited to 1200 copies, of which this is no.1029, one of 1020 "Exemplaires sur vélin d'Arches, fabrique spécialement, avec les illustrations dans le texte". The woodcuts are all printed in colour. The original wrappers have been bound in and the edges have been left untrimmed. It is a fine copy in a pristine binding with remarkably bright and precise gold tooling.

Georges Levitzky was born in Ukraine in 1885. He began to bind in Odessa and then for Prouté in Paris, before establishing his own shop at 22 rue de l'Odéon, Paris in 1910. He remained active until 1965, and his clientele included King Albert I of Belgium and Alexander I of Serbia. Five of his bindings are illustrated in Duncan and De Bartha, *Art Nouveau and Art Deco Bookbinding. French Masterpieces 1880-1940*, figs.155-159. Flety credits the *doreur* Jules Fache for the success of his *reliures de luxe*.





BOUND BY HANWAY'S FIRST BINDER

6. BATTELY (John).

Opera Posthuma. Viz. Antiquitates Rutupinæ et Antiquitates S. Edmundi Burgi ad Annum 1272 Perductæ.

Seven double-page engraved plates, nine single-page plates and engraved vignettes on title, head of p.1 and foot of p.138 in first part, and head of p.1 in second part.

First Edition. Two parts in one volume. 4to. [270 x 210 x 44 mm]. [6]ff, 138, [4] pp; [2]ff, 164 pp. Contemporary binding of red goatskin, the covers tooled in gilt with a border composed of a dog-tooth and fillet, a floral roll, a triple fillet and a wave roll with various birds, and a large lozenge-shaped centre built up from gouges, flowers, fleurons, fronds etc. The spine divided into seven panels with gilt compartments, lettered in the second and sixth on later black goatskin labels, the others with a centre of fleurons etc and sprigs in the corners, the edges of the joints and turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (The spine a little rubbed and faded, small scuff mark at foot of upper cover and at head and foot of rear cover, tips of corners worn). [ebc3744]

Oxonïæ [i.e. Oxford]: E Theatro Sheldoniano, 1745

£1750

The first part, *Antiquitates Rutupinae*, concerns the antiquities of Thanet in Kent and was first published in 1711. The title-page denotes this as the second edition and it was edited by the author's nephew Oliver Battely. The second part, *Antiquitates S. Edmundi Burgi*, dealing with the Abbey at Bury St. Edmunds, was not published until 1745 and ESTC also has it as a separate entry. Occasional light browning and a few spots but a very good copy. Lowndes mentions large paper copies, and this may well qualify.

The distinctive wave roll, incorporating various birds, was used by Jonas Hanway's First Binder and can be seen on a copy of Hanway's *A Letter from a Member of the Marine Society*, 1757, item 121 in Maggs Bros. catalogue 1212 (the spine was also divided into seven panels). The binder worked for Hanway from 1757 until 1765, at which time a completely new set of tools were employed. Hobson in Appendix X of *English Bindings ... of J.R. Abbey* lists ten of his bindings and Nixon added several more in *Five Centuries of English Bookbinding*, no.78. I had a copy of Henry Layng's *Circe*, 1744, with the same wave roll and the spine divided into seven panels.

Bookplate of Charles Cornwallis (1700-1762), first Earl Cornwallis (created 1753).

BOUND BY RAMAGE

7. BECKFORD (William).

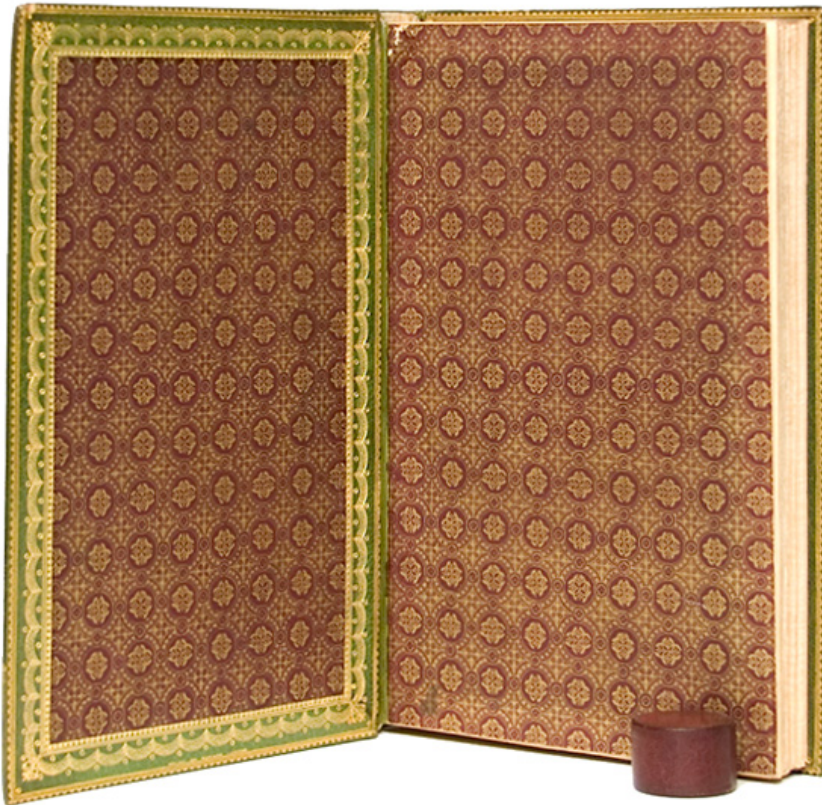
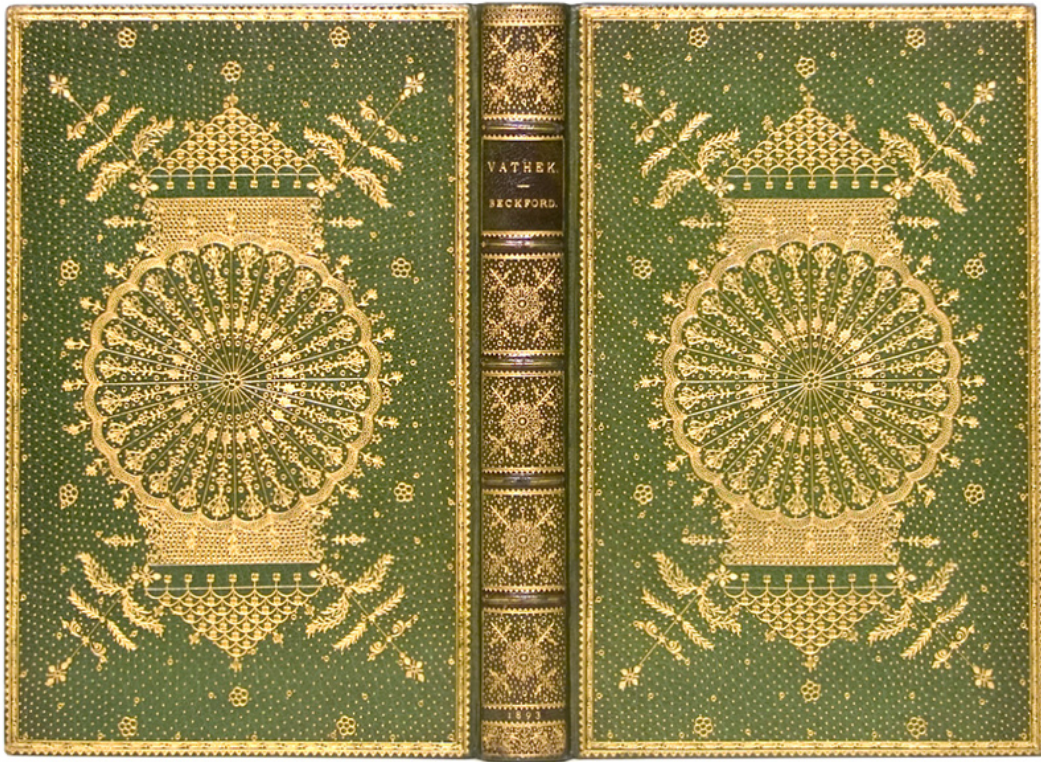
Vathek: An Arabian Tale. Edited by Richard Garnett, LL.D With Notes by Samuel Henley, and Etchings by Herbert Nye.

Title printed in red and black. Nine plates

8vo. [225 x 143 x 25 mm]. [3]ff, xxx, [ii], 253 pp. Contemporary binding by Ramage of London (signed in gilt on the front turn-in) of green goatskin, the covers blocked with an all-over design resembling a Scottish "wheel", on a dotted background. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others filled with small tools and dots, the turn-ins and matching inside joints tooled with gilt rolls, gilt and purple embossed endleaves, top edge gilt, the others uncut. (Almost invisibly rebacked preserving original spine). [ebc3550]

London: [by Henderson & Spalding Ltd for] Lawrence & Bullen, 1893 £1800

Number 66 of 70 copies printed on Japanese vellum. The binding is in fine shape, having been seen to by Aquarius. The design is derived from the Scottish "Wheel" binding of the mid-eighteenth century.



John Ramage was born in London in 1836, and at the age of 15 was apprenticed to John Wright. In 1856 he moved to Paris, where he spent three years working for Lortic. He was employed as a finisher, but also accompanied Lortic on his travels around France, buying rare books and viewing historic bindings in the great public and private collections. In 1870 he established himself in Edinburgh, but after three years he returned to London, setting-up shop in Wells Street off Jeremyn Street. There is an account of his career in *The British Bookmaker*, vol.V (1891-92) pp.227-8, in which he states that many of the designs he produced were his own, as many of the tools are from his own drawings. The firm ceased business in 1929, probably as a result of the slump.

RESTORED BY RIVIERE

8. The Bible, Translated according to the Ebrew and Greeke, and conferred with the best translations in divers Languages. With most profitable Annotations upon all the hard places, and other things of great importance, as may appeare in the Epistle to the Reader. And also a most profitable Concordance for the readie finding out of any thing in the same conteined.

Titles within woodcut borders.

Small 4to. [211 x 156 x 55 mm]. [1], 434, [4], 441-554, [55] ff. Bound c.1890 by Riviere & Son (signed with an ink pallet on front endleaf) in black goatskin, the covers tooled in blind with a single fillet border and panel of two sets of double fillets and a wide foliate roll, with a small sprig in the outer corners. The spine divided into six panels, lettered in the second and third, the others tooled with blind fillets and the foliate roll, the turn-ins tooled in blind with fillets and a thin foliate roll, plain endleaves, gilt edges. [ebc3645]

London: by the Deputies of Christopher Barker, 1594

£1500

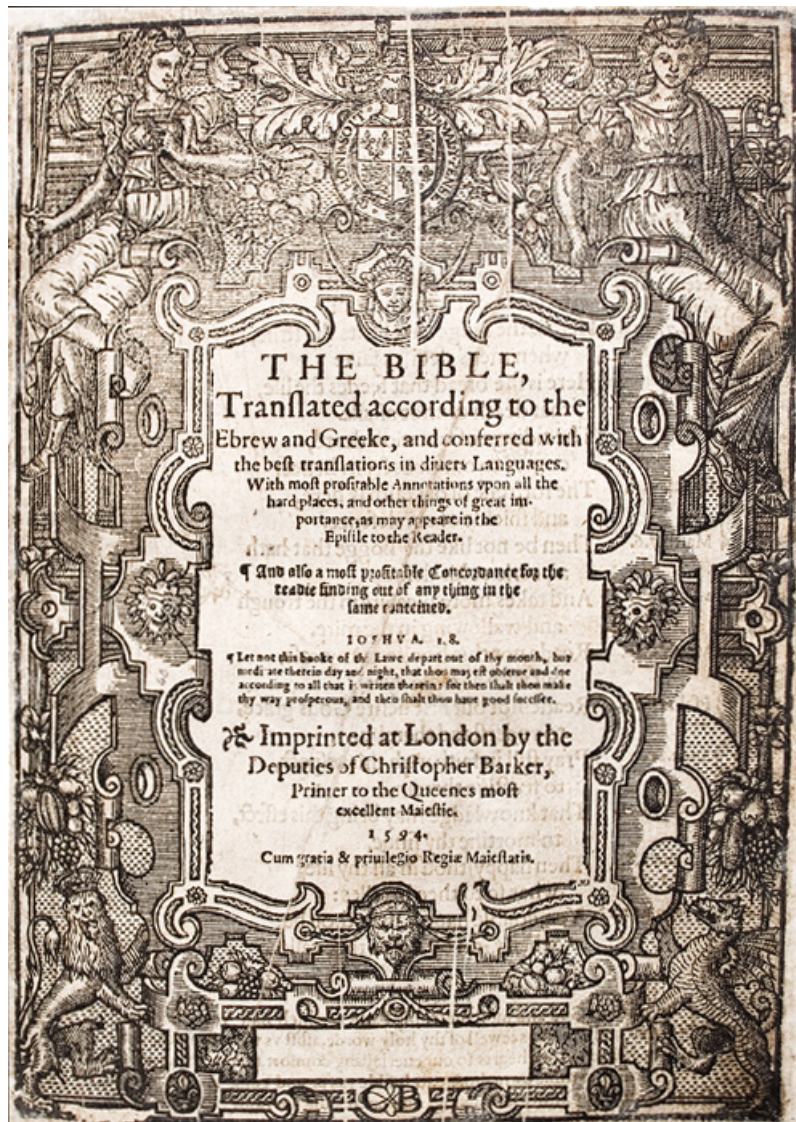
STC 2161. Darlow & Moule / Herbert 219. The New Testament title is dated by error 1495 (leading STC to date the Bible 1595) and Genesis I.3 reads "Then God sayde". The hiatus in pagination between f.434 (the end of the Old Testament) and f.441 (the opening of Matthew's Gospel) corresponds with the STC entry.

The Geneva version, translated by William Whittingham, Anthony Gilby, Thomas Sampson, and perhaps others.

Missing all but a fragment of two leaves, f.276 and f.277. The lower half of f[440] has been torn away, and there is loss around the margins of f.342. The general title and a considerable number of leaves have neat marginal repairs, with loss of a few words or letters. There is some soiling or slight staining but a considerable amount of work was undertaken by Riviere in c.1890 to put this old family Bible back into a presentable state.

Two right profitable and fruitfull concordances (STC 13228b.12) ends at G7, whereas it should continue to L2 - i.e. it lacks the last 27 leaves. Before the Bible is bound a contemporary Prayer Book, with Psalms, lacking the title and preliminary leaves (opening with Morning Prayer and complete thereafter, comprising 38ff). Again a certain number of repairs were made by Riviere, and full credit should be paid to the diligence of the restorer.

Ink signatures on the title of the Concordance "Hannah Woodhead her booke ex dono patris" and "Luke Marsden his book". Luke Marsden has repeated his signature in the Bible, coupled with his wife Jane Marsden, and the date 1692. Various other Marsdens have added their name, including George Marsden of Lea Bridge, near Matlock, 1852, and "John B. Marsden-Smedley, from his Grandmother Marsden on his 21st Birthday May 16th 1889".





DIONYSIA WALKER'S BIBLE

9. The Holy Bible. Containing the Old Testament and the New. Newly translated out of the Original Tongues and with the former Translations diligently Compared and revised.

Engraved title by Vaughan. Ruled in red throughout.

8vo. [180 x 115 x 58 mm]. [2]ff, 965, [3], 299, [1], [2], 94, [2] pp. Bound in contemporary black goatskin, the covers with a gilt double fillet border and a triple panel composed of a chain roll and fillets with ornamental tools at the outer corners and the centre of the sides and enclosing a geometrical pattern in blind. The spine divided into six panels with gilt compartments, the first and sixth panels tooled with an oval, the second and fifth with a quadrolobe and the third and fourth with a floral tool and volutes in the corners, the edges of the boards and turn-ins gilt tooled with a floral roll, marbled endleaves, gilt edges. (Rebacked by Aquarius preserving the original spine). Contained within a new cloth drop-over box. [ebc2144]

Cambridge: printed by John Field, Printer to ye Universitie, 1661

£2000

Wing B.2265. Darlow & Moule / Herbert 674.

A very good copy in a handsome binding which has been restored to its former glory. The oval tool in the upper and lower panels of the spine appears to be identical with one used by Samuel Mearne, as for example on a Latin Bible of 1661 which was item 67 in Maggs Bros. catalogue 1075.

With the Walker family records inscribed on the front fly-leaves, beginning with "Dionysia Walker's Bible gave by John Walker 1729". Bookplates of John Walker Heneage and Godfrey Clement Walker-Heneage of Compton Bassett.

FOR THE USE OF CHILDREN

10. **The Holy Bible Abridged:** Or, the History of the Old and New Testament Illustrated with Notes, and adorned with Cuts, for the Use of Children.

61 woodcuts in the text.

16mo. [102 x 67 x 15 mm]. vii, [ix], 176 pp. Bound 1807 in calf, the covers with a gilt roll border, rebaked c.1900, plain endleaves and edges. (A little rubbed, tips of corners exposed). [ebc3304]

London: Printed for T. Carnan, Successor to Mr. J. Newbery, 1782

£950

Roscoe J27 (12).

ESTC records four copies: Cambridge; Free Library of Philadelphia, Harvard and UCLA. This abridged version was first published by Newbery in 1757 and a 14th edition appeared in 1791, but only seven of the editions are recorded on ESTC: 1757 (UCLA), 1760 (Lambeth Palace Library, Bodleian; UCLA), 1775 (British Library; Chillicothe & Ross County Public Library, UCLA; National Library of Australia), 1782 (above), 1786 (British Library; Harvard, UCLA) and 1791 (British Library, Bodleian; Toronto Public Library, Library of Congress, UCLA). This is a very good clean copy with wide margins.



Priced at "Six-pence bound", and dedicated "To the Parents, Guardians and Governesses, of Great Britain and Ireland". With an ink inscription on the front paste-down: "Caroline Arabella Corbett given to her by her Grandmama April 25th and new bound at Uxbridge 22d July 1807", and on the front free endleaf: "Elizabeth Mary Corbett given to her by sister C.A. Corbett December 24th 1815". Label of the "L.G.E. Bell Collection of Children's Books".

11. Jesu Christi D. N. Novum Testamentum, Theodoro Beza interprete.

Additæ sunt summæ breves doctrinæ in Evangelistas, & Acta Apostolorum, Item, Methodus Apostolicarum Epistolarum ab eodem autore, cum brevi phraseon, & locorum difficiliorum expositione, ex ipsius autoris maioribus annotationibus desumpta, paucis etiam additis ex Joach. Camerarii notationibus in Evangelistas & Acta.

Woodcut device on the title.

First Edition. 8vo. [168 x 102 x 38 mm]. [16], 419, [1] ff. Bound c.1630 in vellum, the covers with yapp edges and tooled in gilt with a single fillet border and a panel with a small fleur-de-lis at the outer corners and a vase with flowers at the centre. Smooth spine divided into five panels by triple gilt fillets, with a rectangular "s" shaped ornament flanked by stars at the centre of each panel, gilt edges, remains of green silk ties. (Split at the head of the upper joint almost invisibly repaired). [ebc2495]

Londini: excudebat Thomas Vautrollerus, 1574

£2500

STC 2802. Darlow & Moule 6162.

The first issue of the earliest separate edition of Theodore Beza's version of the New Testament, which had first appeared in a Latin Bible published in Geneva in 1557. GGg4r has the errata and colophon, while the errata was corrected in the second issue of 1574. The editor was Pierre Loyseleur de Villiers, a theological professor who had come to London from Geneva. The annotations are mainly Beza's, but some were taken from J. Camerarius. Laurene Tomson's revision of the Geneva New Testament, first published in 1576 claims to be a translation of this Latin edition. The printer, Thomas Vautrollier, was a Huguenot refugee who had set up a press at Blackfriars.

This is a fine and large copy in an English gilt tooled vellum binding which probably dates from soon after 1627. There is a slightly cropped ink signature of Thomas Seyliard, with this date, at the head of the title. The fly-leaf has a later seventeenth century signature of Marie Heath, and there are the bookplates of John Peyto Verney (1738-1816) and Robert John Verney (1809-1862), the 14th and 17th Lord Willoughby de Broke.



12. BINGLEY (Rev. William).

A Tour Round North Wales, Performed During the Summer of 1798: Containing Not only the Description and local History of the Country, but also a Sketch of the History of the Welsh Bards; An Essay on the Language; Observations on the Manners and Customs; and the Habitats of above 400 of the more rare Native Plants; intended as a Guide to future Tourists. Illustrated with Views in Aquatinta by Alken.

Aquatint frontispiece of Harlech Castle, plate of Conway Castle and woodcut of the cradle of Edward II (on p.164) in vol.1; frontispiece of Nant Mill Cascade, plate of Valle Crucis Abbey, 16 plates of musical notation, woodcuts of a Crwth (p.281) and a Pibcorn (p.286) in vol.2.

First Edition. Two volumes. 8vo. [217 x 135 x 67 mm]. [1]f, xvi, 8, 513 pp; viii, 464 pp. Bound in contemporary half red goatskin, marbled paper sides. Smooth spines divided into six panels by gilt double fillets and a wave pallet, lettered in the second and numbered in the fifth, the first and sixth with a large flower tool, the third and fourth each with five small flower heads, marbled endleaves, red sprinkled edges. (The sides a little rubbed). [ebc3659]

London: Printed by J. Smeeton [vol.2 by C. Rickaby] and sold by E. Williams, and J. Deighton in Cambridge, 1800 £950



With the errata leaf at the end of vol.1. The outer margin of pp.161-164 in vol.1 were cut at the time of printing or binding, without loss of text. A little light browning or spotting but a very good copy, in a handsome and well preserved binding.

Strangely the work does not feature in Abbey, *Scenery of Great Britain and Ireland 1770-1860*.

William Bingley (1774-1823) was born and educated at Doncaster, and matriculated at Peterhouse, Cambridge in 1795. *A Tour Round North Wales* was his first book, written whilst still an undergraduate. He believed himself to be a pioneer in describing such tours, with only Thomas Pennant to guide him. In 1799 he became Curate of Mirfield in Yorkshire; he served as Curate at Christchurch in Hampshire 1802-1816; and he was Minister of Fitzroy Chapel, Charlotte Street, London from 1816 until his death in 1823. His other works included *Animal Biography* (1802), *Memoirs of British Quadrupeds* (1809), *Animated Nature* (1814), *Musical Biography* (1814) and *A Practical Introduction to Botany* (1817).

Bookplate of Charles Arthur Wynne Finch (1841-1903).



BOHEMIAN BINDING

13. *Artikeln des Allgemeinen Landtags Schlusses*, so auff dem Königl. Prager Schlosse... Decembris, im 1685. Jahre gehalten und den 10 Junii, im 1686.... von allen Vier Ständen dieses Königreiches Böhmen geschlossen worden.

Woodcut arms on the recto and verso of the title and engraved arms on pp. [xxxiv] and [xxxv].

Small 4to. [195 x 152 x 11 mm]. [1]f, xxxii, [iv] pp. Contemporary binding of vellum over thin boards, the covers blocked in gilt (gold alloy) to an all-over design with various arms and supporters, birds, amongst foliage, with a cartouche at the centre, containing on the front cover the double-headed Imperial eagle and on the rear a rampant lion. Smooth spine, plain endleaves, gilt edges. (The gold oxidised, remains of two of the original yellow silk ties). Contained within a modern blue cloth drop-over box, lettered down the spine on a black goatskin label. [ebc2066].

Prague: 1686

£2000

A copy of the officially published resolutions of the 1685-1686 session of the Bohemian legislative body, the Zemsky snem. The British Library has a collection of 41 such

publications, the first two dated 1683 and 1694 and the rest being eighteenth century. The Library of Congress has 26 publications dating from 1721 to 1822.

This is a fine copy in what must be the official binding. One large and rather crowded block was used for both covers, with the central cartouche separately tooled. The block appears to have been slightly damaged at some stage, as seen in the break in the border on the left-hand side. The gold alloy has oxidised, as is so often the case on these vellum bindings.

INCUNABULA LIFE OF CHRIST

14. BONAVENTURA (St.)

[Meditationes] Vita Christi.

Large woodcut device of Jacques Moerart on the title. 32 lines, rubricated in red.

Small 8vo. [137 x 99 x 16 mm]. [95]ff. Bound in early 20th century brown goatskin, the front cover with onlaid green goatskin corners and centre surrounded by gilt gouges, leaves and flowers on stems with a dotted background, the rear cover with a gilt flower in each corner and a cross at the centre with a small circular white onlay, hearts and dots. The spine divided into five panels, lettered in the first and second, the others with a gilt flower, leaves, stems and dots, the turn-ins tooled with a gilt roll, plain endleaves, gilt edges. [ebc3757]

[Paris: Pierre le Dru for] Jacques Moraert, [c.1495]

£5500



Goff (Supp) B896a. GW 4753. Pellechet 2684. Polain 4089.

Lacking the final blank leaf. A very good copy in a handsome binding, which is unsigned but reminiscent of the decoration favoured by Edward Sullivan.

This devotional work, traditionally attributed to St. Bonaventura (1221-1274) but probably by the late 14th century Franciscan Johannes de Caulibus of San Gimignano, was immensely popular at the end of the 15th century. It was first printed at Augsburg in 1468, followed by a series of incunabula editions all of which are now rare. According to ISTC this edition is only known in five copies, two at Cambridge, and one each at Yale, Poitiers and Copenhagen.



The Carthusian Nicholas Love's English version, *Myrrour of the blessed lyf of Jesus Cryste*, was printed by Caxton, Wynkyn de Worde and Pynson.

With the ownership inscription of the Capuchins of Saint-Trond, Limbourg, at the head of the title and with a few marginal notes in an early hand.

BOUND BY DUNNILL, PALMER & CO OF MANCHESTER

15. BURNS (Robert).

Songs, Chiefly in the Scottish Dialect.

Engraved additional title in each volume and plates eight by Finden after Westall.

Two volumes. 12mo. [170 x 96 x 43 mm]. vii, [i], 264 pp; xii, 255, [1] pp. Contemporary binding by Dunnill, Palmer & Co. of Manchester (with their ticket inside the rear covers) of half green calf, the sides covered with green marbled paper, smooth spines lettered in gilt towards the head and numbered in a long panel beneath with scroll and ornamental tooling, green marbled endleaves and edges. [ebc3241].

London: [by C. Whittingham for] John Sharpe, 1824

£400



The plates are slightly foxed but it is a fine copy. The bindings are charming and in excellent condition. The illustrator Westall is credited on the spines, which are lettered "Burns' Poems / Westall's Designs". The binders, Dunnill, Palmer & Co. of 3 Bond Street, Manchester, are not recorded in Ramsden, *Bookbinders of the United Kingdom (Outside London) 1780-1840*, Spawn and Kinsella, *Ticketed Bookbindings from Nineteenth Century Britain*, The British Book Trade Index, The British Library Database of Bookbindings, or the John Collins Collection of Particular Bindings.

THE DUKE OF BEDFORD'S COPY

16. CALMET (Augustin).

An Historical, Critical, Geographical, Chronological, and Etymological Dictionary of the Holy Bible, In Three Volumes. Wherein are Explained all the Proper Names mentioned in the Old or New Testament, whether of Men, Women, Cities, Countries, Rivers, Mountains, &c. As Also Most of the Significant and Remarkable Appellatives that any where occur therein. With Accounts of All the Natural Productions, as Animals, Vegetable, Minerals, Stones, Gems, &c. The Whole digested into Alphabetical Order, and Illustrated with above One Hundred and Sixty Copper-Plates. Representing the Antiquities, Habits, Buildings, Sepulchres, and other Curiosities of the Jews. To which is annexed, Bibliotheca Sacra, or a Copious Catalogue of the Best Editions and Versions of the Bible; With a large Account of the most Valuable Commentaries, Expositions, and Paraphrases upon the Whole, or any Part thereof, and the Authors of the same. And an ample Chronological Table of the History of the Bible, a Jewish Calendar, Tables of all the Hebrew Coins, Weights, and Measures, reduced to our own. A Dissertation upon Jewish Coins and Medals; and other upon the Tacticks of the ancient Hebrews, by the Chevalier Folard: concluding with Literal Translations of all the Hebrew, Chaldee, Syriac, and Greek Names in the Bible. With Prefaces proper to each Part. Written originally in French, by the Reverend Father Dom Augustin Calmet, a Benedictine

Monk, Abbot of Senones. And now Translated into English, from the Author's last Edition, with occasional Remarks, by Samuel D'Oyly, M.A. late Fellow of Trinity-College in Cambridge, and Vicar of St. Nicholas, Rochester: and John Colson, M.A. F.R.S. and Vicar of Chalk in Kent.

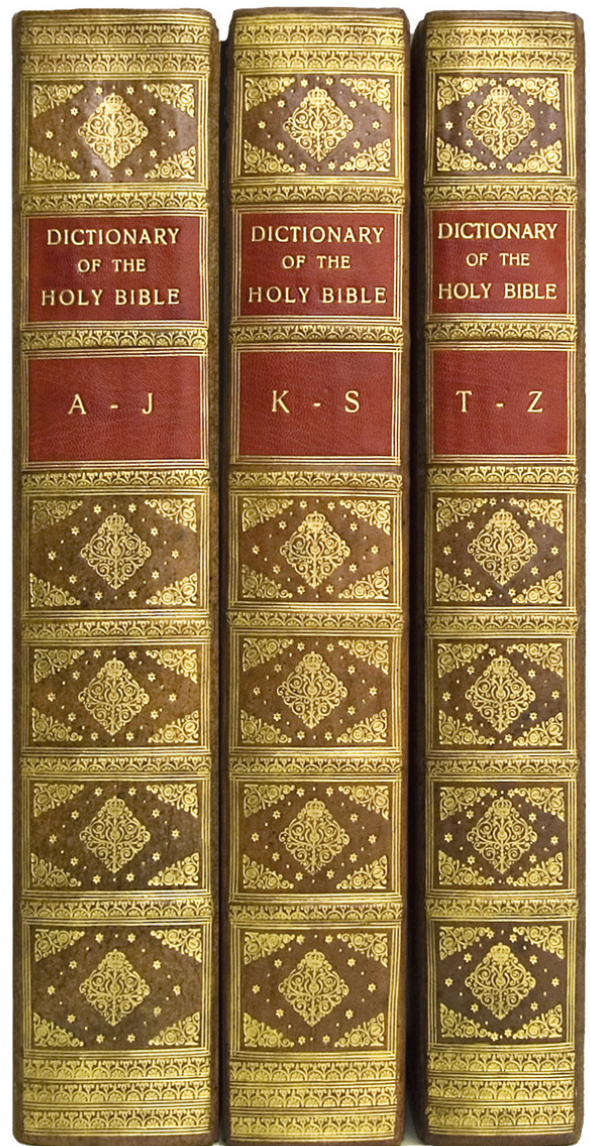
Engraved frontispiece and 159 plates.

First Edition. Three volumes. Folio. [416 x 260 x 212 mm]. [4]ff, x, 917 pp; [1]f, 779, [1] pp; [1]f, 740, [1] pp. Newly bound by Bayntun-Riviere in old style sprinkled calf, the covers with a gilt border composed of a triple fillet and floral roll. The spines divided into seven panels with gilt compartments, lettered in the second and third on terracota labels, the others tooled with a centre incorporating a crown, surrounded by a lozenge of stars and dots and scroll and bud corners, with a floral pallet used on the bands and at the head and foot, plain endleaves, sprinkled edges. [ebc3027]

London: for J.J. and P. Knapton, D. Midwinter and A. Ward, A. Bettesworth and C. Hitch, J. Pemberton, J. Osborn and T. Longman, C. Rivington, F. Clay, J. Batley, R. Hett, and T. Hatchett, 1732 £3500

There is some light browning and spotting and the edges of a few leaves, including the title-pages, are slightly frayed, and the margins of the frontispiece have been professionally repaired. These three volumes came out of the library at Woburn Abbey, and the original bindings were in a poor condition. We therefore decided to rebind them to style and they retain the bookplates of John, 7th Duke of Bedford (1710-1771) and John, 9th Duke of Bedford (1766-1839).

Calmet's *La Sainte Bible en Latin et en Français avec un Commentaire Littéral et Critique* was published in 23 volumes in Paris in 1707. This is the first English edition. It was republished with additions by Charles Taylor in 1793, but without all the rabbinic and Catholic material. It reached an 8th edition in 1841.



EXTRA-ILLUSTRATED

17. CERVANTES SAAVEDRA (Miguel De).

Don Quixote De La Mancha. Translated from the Spanish. Embellished with Engravings from Pictures Painted by Robert Smirke, Esq. R.A.

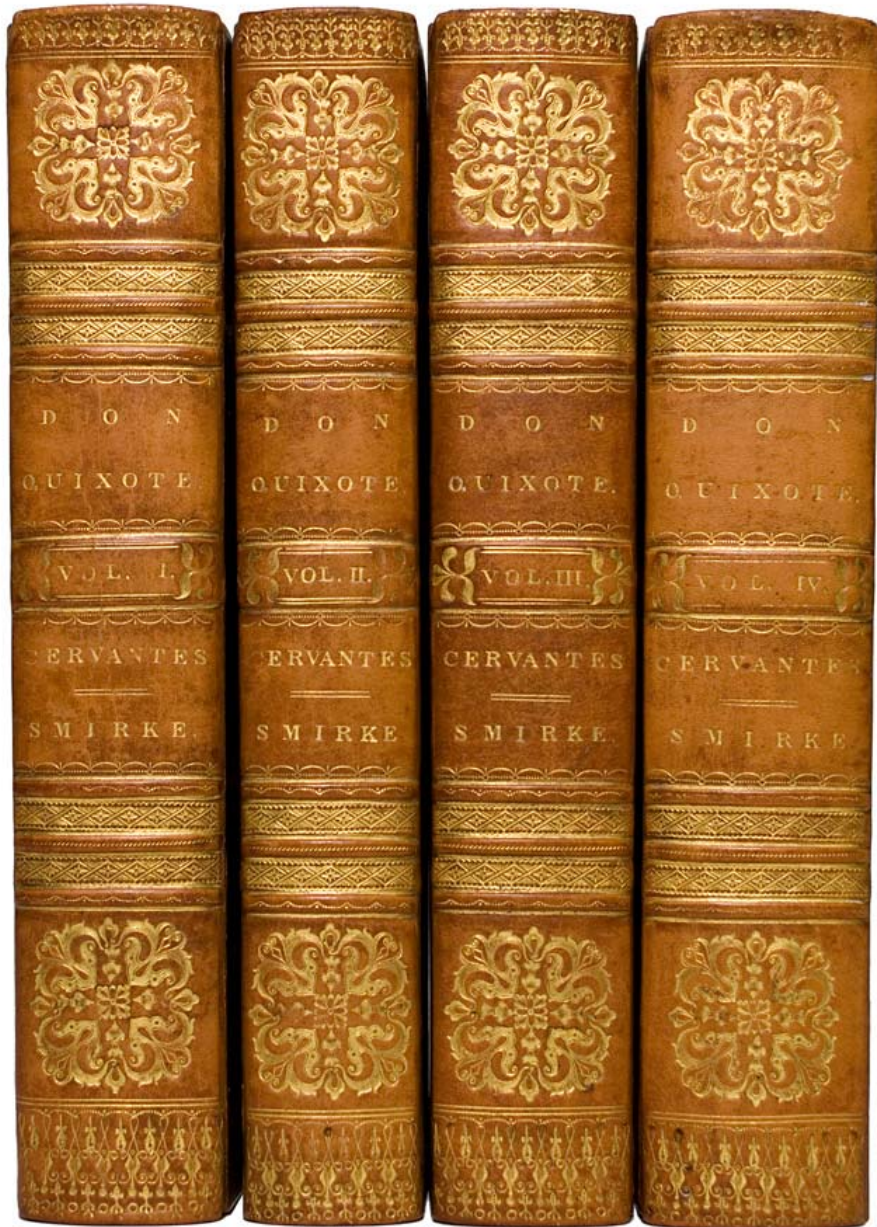
48 engraved plates by Heath, Engleheart, Rainbach, Fittler, Warren, Golding, Smith, Armstrong, Scott, Mitan and Finden after Smirke, and extra-illustrated with 21 plates by Heath after Westall. Engraved vignette head and tail pieces.

Four volumes. 8vo. [242 x 148 x 180 mm]. [2]ff, lxxxiv, 409 pp; [3]ff, 395pp; [3]ff, xiii, [i], 432 pp; [1]f, vi, 508 pp. Bound in contemporary calf, the covers tooled in gilt with a wide border of two sets of triple hatched fillets flanking repeated impressions of two large foliate tools, flower-heads and roundels on a studded background, with long stems and flower-heads in the corner squares, and a single fillet panel with an arabesque tool in the corners. The spines divided into four panels with two triple-bands tooled with gilt pallets and a thick central band lettered with the volume numbers, lettered in the second and third panels, the first and fourth with repeated impressions of the arabesque tool and a flower-head, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves, marbled edges. (Upper headcap on vol.4 slightly chipped). [ebc3701]

London: by W. Bulmer and Co. for T. Cadell and W. Davies, 1818

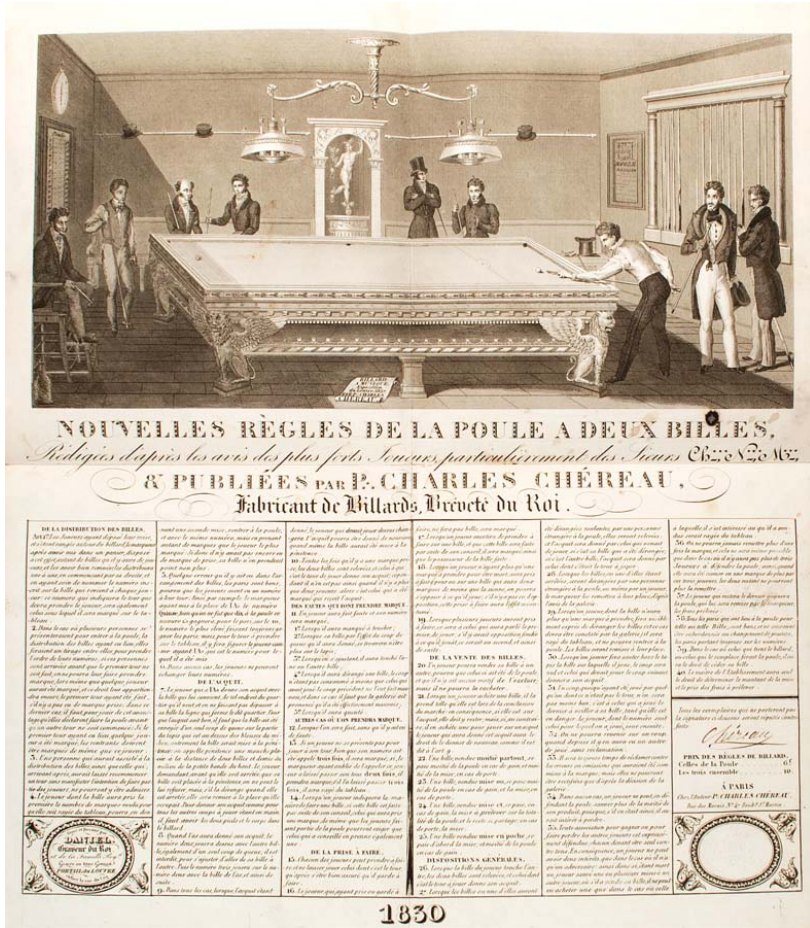
£2000





Smirke's 48 plates have been supplemented by 21 plates on India paper dated 1820 by Heath after Westall. The first owner, William Turner, has "examined" the plates and recorded their number, adding his signature and the date June 1820. He presumably commissioned the bindings and his bookplate appears inside the front covers, with the numbers 32-35. It is a very handsome set, with just some foxing to the plates and occasional spotting in the text.

The regular edition was published at £8 8s. There was also a quarto issue with plates on India paper, costing £15 15s, and a largest paper issue with proofs of the plates at £26 5s. Lowndes notes "now about half this value".



1830

ENGRAVED RULES FOR BILLIARDS

18. [CHÉREAU (P. Charles).
Nouveau Règles Du Jeu De Billard, Rédigées d'après les Avis des plus forts Joueurs, principalement des sieurs Ch***, N***, M***, et Publiées par P. Charles Chéreau, Fabricant de Billiards Breveté du Roi.
 Folded folio broadside [545 x 480 mm] engraved by Daniel, with Cheréau's ink signature and blind stamp in the lower right corner. (Tear repaired along horizontal fold).
Nouveau Règles Du Jeu De Billard, Rédigées d'après les Avis des plus forts Joueurs, principalement des sieurs Ch***, N***, M***, et Publiées par P. Charles Chéreau, Fabricant de Billiards Breveté du Roi.
 Folded folio broadside [548 x 480 mm], engraved, with Cheréau's ink signature and blind stamp in the lower right corner.
Nouvelles Règles De La Poule A Deux Billes, Rédigées d'après les Avis des plus forts Joueurs, principalement des sieurs Ch***, N***, M***, & Publiées par P. Charles Chéreau, Fabricant de Billiards, Breveté du Roi.
 Folded folio broadside [540 x 480 mm] engraved by Daniel, with Chéreau's ink signature and blind stamp in the lower right corner. (Small burn hole and a few spots). [ebc3385]
 Paris: chez l'Auteur P. Charles Chéreau, 1830

£2000

The third broadside bears the date of 1830. The three are bound together in the original boards covered with tree marbled paper and with a red label on the front lettered in gilt within a roll border (rebacked preserving a portion of the original spine).

MR. DENT'S COPY

19. CONGREVE (William).

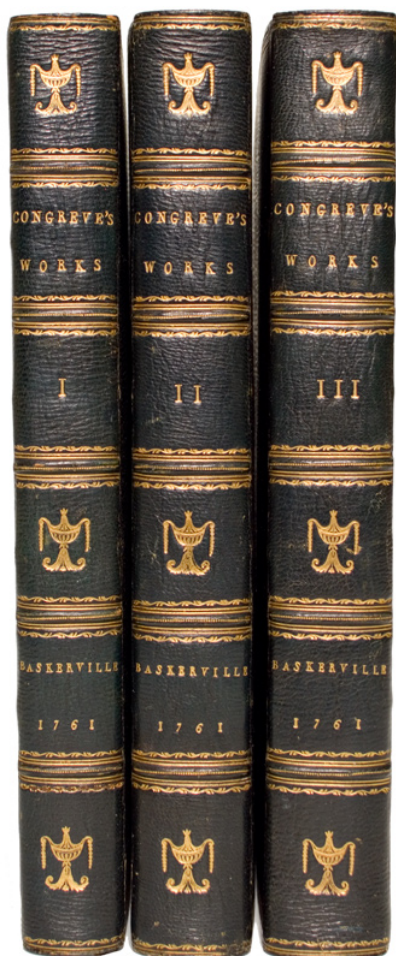
The Works. In Three Volumes. Consisting of His Plays and Poems.

Engraved frontispiece portrait by T. Chambers after Kneller and five plates by Grignon after Hayman.

Three volumes. 8vo. [252 x 147 x 108 mm]. xxiv, [xvi], 358, [2] pp; [6]ff, 17-514, [2] pp; [6]ff, 17-514, [2] pp. Near contemporary binding of blue goatskin, the covers with a gilt triple fillet border. The spines divided into six panels with gilt tooled bands flanked by a double fillet and a tendril pallet, lettered in the second and fifth and numbered in the third, the others with an urn, the edges of the boards tooled with a gilt dotted fillet, the turn-ins with a gilt "Greek-key" roll, marbled endleaves, gilt edges. [ebc3696]

Birmingham: printed by John Baskerville; for J. and R. Tonson, 1761

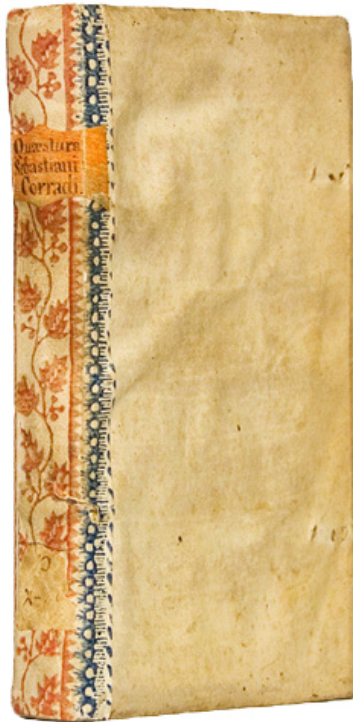
£2800



Gaskell, *Bibliography of John Baskerville*, 16.

In vol.1 the second plate faces b1 rather than B1, in vol.2 the first plate faces A2 rather than B1, and in vol.3 the single plate faces A2 rather than A1 (Gaskell notes that "the plates are sometimes placed elsewhere"). A small damp patch at the head of the opening leaves in vol.1 and occasional light browning or spotting (Lowndes notes that "most copies are spotted"). It is a large copy, with some edges untrimmed, and also a fine copy.

The only sign of provenance is an early pencil note at the front of vol.1 "Mr Dent's copy. 1827". Lowndes informs us that Dent's copy of the Baskerville Congreve was indeed bound in morocco, and sold as lot 542 in part 1 of his auction, making the remarkably high price of £7 15s. John Dent (c.1761-1826) was a politician, nicknamed "Dog Dent" after he proposed to impose a tax on dogs. He was a founding member of the Roxburghe Club, and the two sales of 2976 lots in March and April 1827 realized over £15,000.



PAPER-BACKED

20. CORRADUS (Sebastianus).

Quæstura, In qua referuntur, & explicantur ea, quæ sequenti pagina continentur. Cum Indice.

Large woodcut device on the title.

8vo. [172 x 105 x 22 mm]. 339, [11] pp. Bound in contemporary flexible vellum, the spine covered c.1800 in red and blue block printed paper, with the title written in ink on an orange paper label and the shelf-marks on a paper label towards the foot, plain edges, with the title written in ink on the lower edge. (Lacking ties, a few short splits and holes in the paper). [ebc2684]

Bononiæ [i.e. Bologna]: apud Anselmum Giaccarellum, 1555

£1000

Adams 2688.

A fine copy of a rare edition of Corradus's life of Cicero. A number of words and lines have been neatly underlined in ink, at an early date. The abbreviated title in manuscript on the lower edge indicates that the volume would once have been stored either flat on a shelf or perhaps in a chest with the tail-edge upwards. It was later turned around to show the spine, which was covered with a pretty piece of Italian decorated paper and labels were added. There is an ink inscription on the title "Bibl. Colleg. Sen. Soc. Jesu. Cat. Inscribe" and a booklabel "Bibliothecæ Petri Buoninsegni Senis 1814".

21. CRESSY (Hugh Paulin).

Exomologesis Or A Faithful Narration Of the occasion and motives of the Conversion unto Catholique Unity. Of Hugh-Paulin De Cressy, Lately Deane of Laghlin &c. in Ireland, and Prebend of Windsore in England.

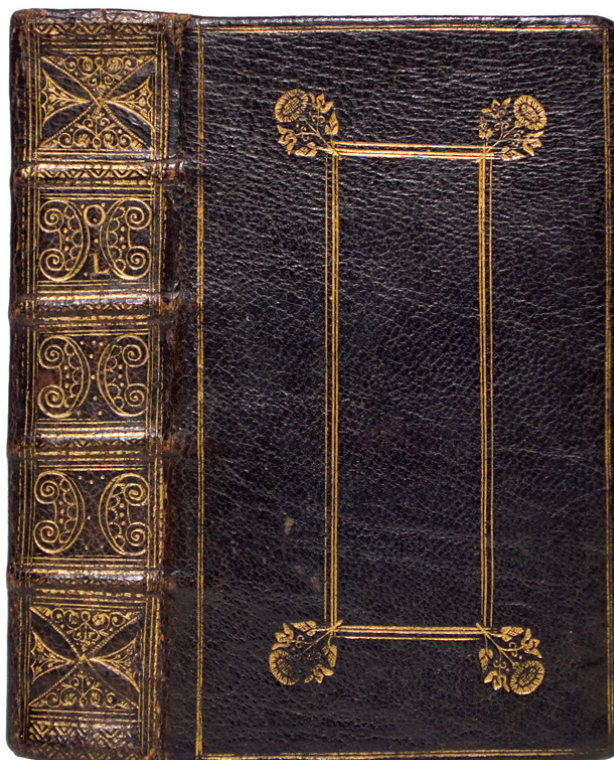
First Edition. 12mo. [138 x 82 x 34 mm]. [12]ff, 348, 343-655 pp. Later 17th century English binding of black goatskin, the covers tooled in gilt with a double fillet border and triple fillet panel with a large flower tool at the outer corners. The spine divided into five panels with gilt compartments, the first and fifth tooled with two triangular ornaments, the others with a draw-handle tool used back-to-back and dots, with the initials "OL" added in the second, the edges of the boards tooled with a gilt roll, plain endleaves, gilt edges. [ebc3654]

Printed at Paris, 1647

£1850

Wing C.6894.

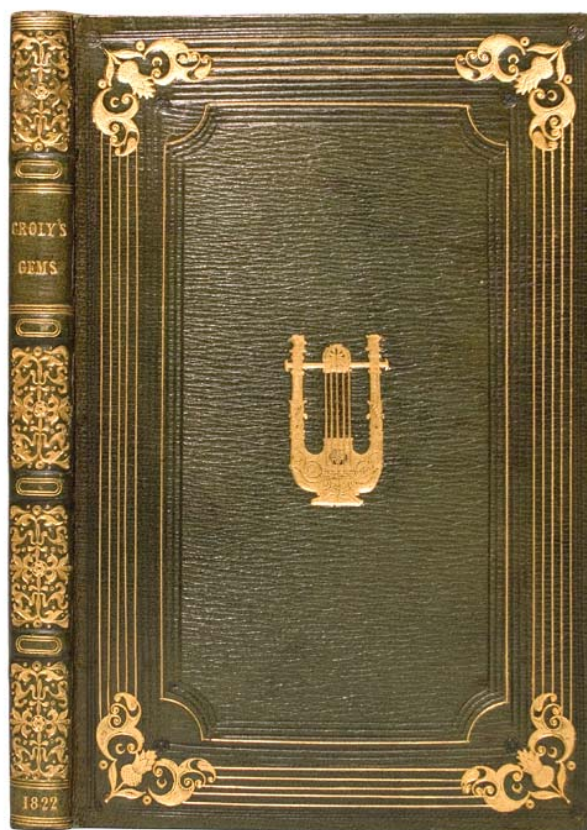
Cressy (1605-1674) left England in 1644 and in 1646 he made a "public recantation of the Reformed faith before the Inquisition" in Rome. He then travelled to Paris where he wrote his *Exomologesis*, explaining the motives of his conversion. Wood declared that "this Exomologesis was the golden calf which the English papists fell down and worshipped. They brag'd that book to be unanswerable...". Cressy returned to England in the suite of Catherine of Braganza, as one of her Chaplains and he was appointed the Catholic Prior of Rochester.



Ink inscription on the front fly-leaf:

"Oswald Langwith Booke Bought of Mr. Hillyard pret 0-5-0". Oswald Langwith was Clerk of the Vestry at York Minster 1691-1723. Francis Hillyard was a bookseller in York. The initials O and L were probably added to the spine soon after the book was bound, though they could have been be part of the original tooling.

With the 19th century bookplate of James Francis Anderton. From the collection of James Stevens Cox, item 77 in Maggs Bros. catalogue 1350.



THE EARL OF CORNWALLIS'S COPY

22. CROLY (The Rev. George).

Gems, Principally from the Antique, Drawn and Etched by Richard Dagley, Author of "Select Gems", etc. With Illustrations in Verse, by the Rev. George Croly, A.M. Author of "Catiline, A Tragedy", "Paris in 1815" etc.

Etched frontispiece and 20 plates.

First Edition. 8vo. [176 x 113 x 13 mm]. xx, 52 pp. Contemporary binding of straight-grained green goatskin, the covers with a wide border composed of six gilt fillets and nine blind fillets with a gilt thistle and arabesque ornaments in the corners and a gilt lyre at the centre. The spine divided into five panels with gilt tooled bands, lettered in the second panel and dated at the foot, the others tooled with a small flower head and foliate tools, the edges of the boards and turn-ins tooled with a gilt roll, glazed blue endleaves, gilt edges. [ebc3692]

London: [by James Moyes] for Hurst, Robinson, and Co, and Archibald Constable and Co in Edinburgh, 1822

£500

A fine copy of this delightful production. It is dedicated to Sir Charles and Lady Long.

Bookplate of Earl Cornwallis [either James Cornwallis, 4th Earl (1743-1824) or James Mann, 5th Earl (1778-1852)].

ORIGINAL PRINTED BOARDS

23. CROSBY (Benjamin).

Crosby's Merchant's and Tradesman's Pocket Dictionary, Adapted to Merchants, Manufacturers, and Traders, in all the Various Branches of Commercial Intercourse. Comprising I. The received Maxims and established Regulations of Trade. II. The Weights, Measures, and Qualities of Articles of Produce, Manufacture, and Merchandise. III. The Theory and Practice of the Customs and Excise. IV. The Laws of Navigation, Shipping and Ship-owners. V. The Duties of Brokers, Factors, and Agents. VI. The Legal and Commercial Formulæ employed in Trade. VII. The New Legislative Provisions of the Stamp Act. VIII. The Commercial Relations of the Colonies, and the Trade in Colonial Produce. IX. The Principles of Commercial Geography and Statistics. X. The received Doctrines respecting Bills of Exchange and Paper Currency. XI. The Institutions of our great Trading Companies. XII. The Laws of Bankruptcy, Insolvency, Assignments, Arbitration, &c. With a correct map of England and Wales; and a Commercial List, containing the Market Towns, with their Market Days, Fairs, Distances, Bankers, London Agents, and Rates of Postage. By a London Merchant, Assisted by Many Experienced Tradesmen.

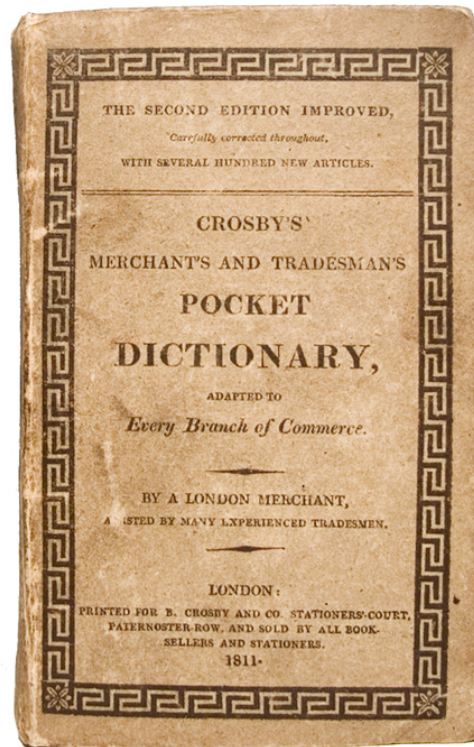
Engraved folding map with county boundaries coloured by hand.

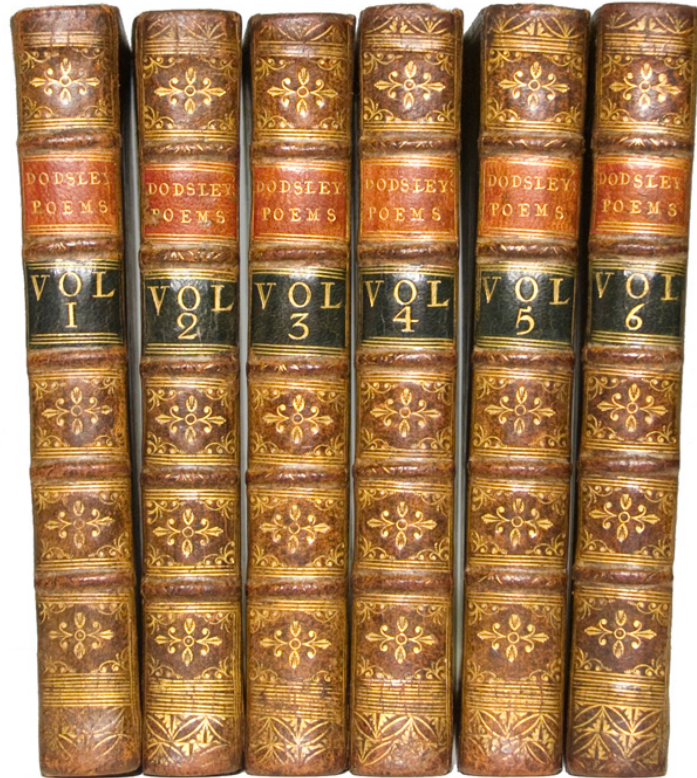
Second Edition. 12mo. [160 x 97 x 49 mm]. viii, 599, [5] pp. Bound in the original boards, with the title printed on the front and "Books Published by B. Crosby and Co" on the rear, both within a Greek-key border, and the spine printed within rules and woodcut ornaments, plain endleaves, uncut edges. (A little rubbed and marked). [ebc3572]

London: [by Plummer and Brewis] for B. Crosby and Co, 1811

£450

With the half-title and advertisements. A fine copy, in the original printed boards, with an attractive label inside the front cover, lettered white on black "Sold by Thomas & Hunsley. Doncaster". First published in 1808, the front cover declares that this is "The Second Edition Improved, Carefully corrected throughout, With Several Hundred New Articles".





THE FIRST SIX VOLUME EDITION

24. DODSLEY (Robert)

A Collection of Poems in Six Volumes by Several Hands.

Engraved vignettes on the title and head of the first poem in each volume, plate at p.301 and vignette on p.317 in vol.3, plate of music at the end of vol.4, and vignette on p.332 in vol.6.

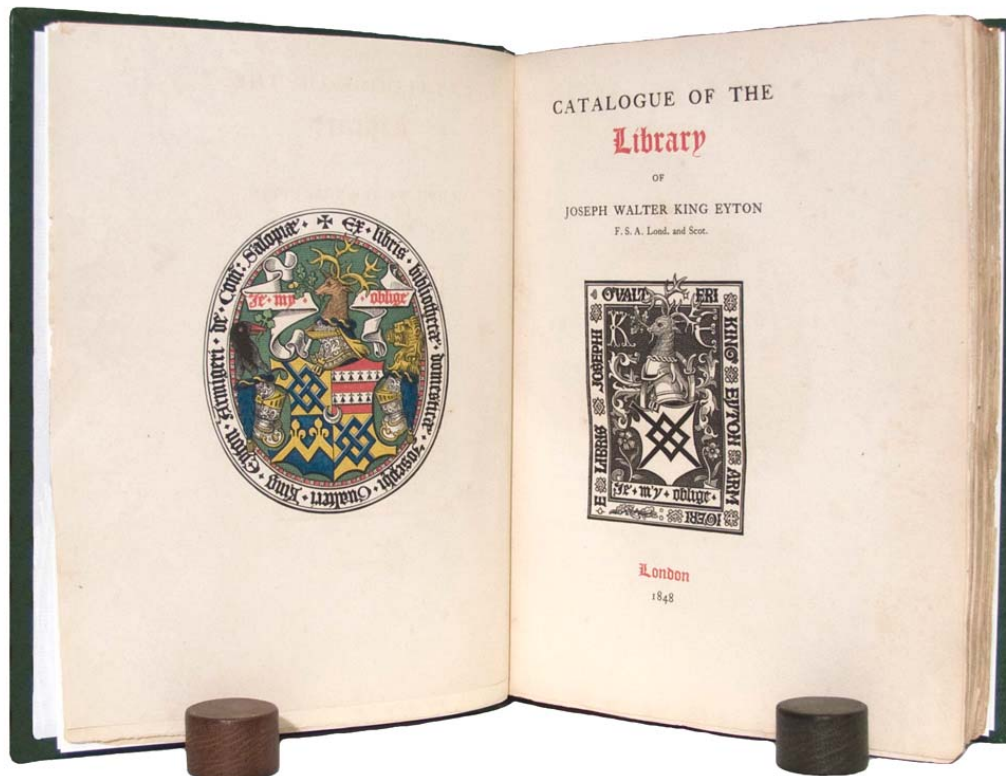
6 volumes. 8vo. [173 x 110 x 150 mm]. [2]ff, 335pp; [2]ff, 336pp; [2]ff, 350pp; [2]ff, 360pp; [2]ff, 336pp; [2]ff, 336pp. Bound in contemporary calf, the covers with a gilt double fillet border. The spines divided into six panels with gilt compartments, lettered in the second on a red goatskin label and numbered in the third on a black label, the other panels tooled with fleurons and scrolls, the edges of the boards tooled with a gilt roll, marbled endleaves, red sprinkled edges. (Small patch of insect activity on the lower cover of vol.1, one headcap slightly chipped, and small abrasion to one label). [ebc3116]
London: by J. Hughs, for R. and J. Dodsley, 1758 £750

With the half-titles. Occasional spotting or browning but a very good copy in a handsome binding.

Vols.1-3 were first published in 1748, and the half-titles state this to be the fifth edition of these three. Vol.4 was first published in 1755, and the half-title denotes this as the second edition. This is the first printing of vols 5 and 6, making it the first six volume edition.

"In the eighteenth century Dodsley's Miscellany had as marked an effect on the literary sensibilities of the age as any critical work, and also includes many first appearances in print of poems by major writers such as Gay".

Ink signature of R. James, dated 1762 in vol.1, 1764 in vols.3 and 4, and 1765 in vol.5.



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

25. EYTON (Joseph Walter King).

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

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

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

London: [by Charles Whittington] 1848

£1000

Pp.91-98 have been misgathered, and bound in the incorrect order. The last gathering is foxed, but it is a very good copy. The first leaf states "Large Paper, Only Fifty Copies Printed, for Presents. No. 1 *J.W.K.E.*" One of the great private collections. Many of the books were specially, and splendidly, bound by Hayday (see item 56).

BOUND BY KALTHOEBER

26. FENELON (François de Salignac de la Mothe, Archbishop of Cambrai).

The Adventures of Telemachus, the Son of Ulysses. From the French... by the late John Hawkesworth, LL.D. corrected and revised by G. Gregory, D.D.

12 engraved plates after Stothard.

Two volumes in one. Large Paper Copy. 4to. [339 x 257 x 54 mm]. xi, [ii], vi-xxxv, [i], 439, [12] pp. Contemporary binding by Kalthoeber (with his yellow label on the front endleaf) of straight-grained red goatskin, the covers tooled in gilt with a border composed of two sets of triple fillets flanking repeated impressions of back-to-back drawer-handles and a sprig tool, with a large medallion in the outer corners, enclosing a single fillet panel with floral corner-pieces on a studded background. The spine divided into six panels with double bands separated by a thick gilt fillet, lettered in the second panel and at the foot, the others with a central four lobed tool, between a zig-zag pallet, fronds, circles and small stars, the edges of the boards tooled with gilt rolls, the turn-ins and matching inside joints with a "Greek-key" roll, blue-grey endleaves with a blind-tooled border, gilt edges. (Two small dark scuff marks on the rear cover). [ebc3697]

London: for C. and G. Kearsley, 1795

£2800

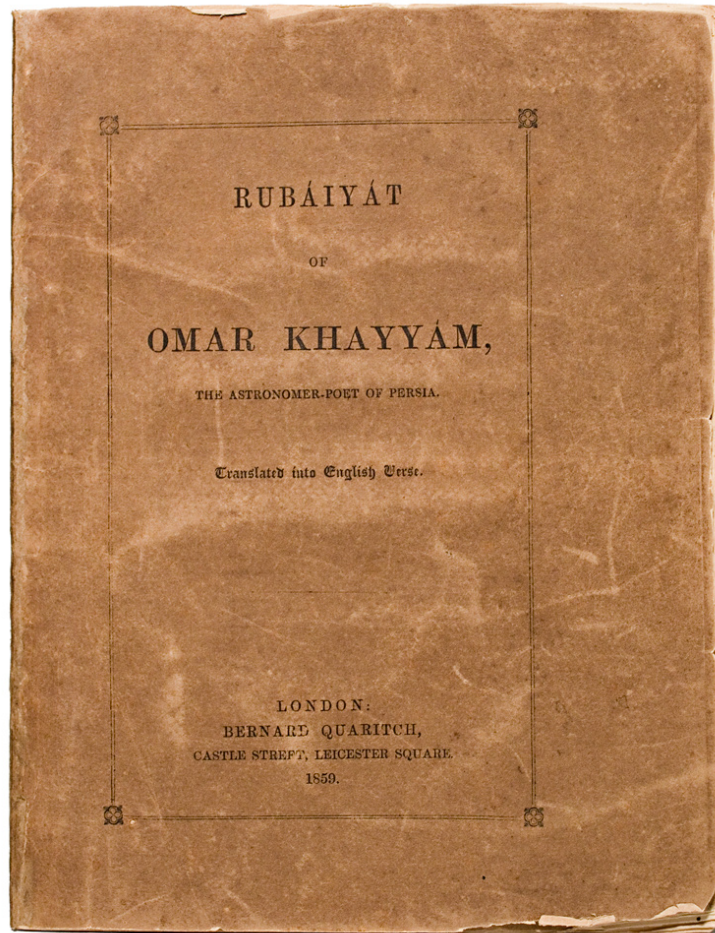
The endleaves have darkened towards the fore-edge and there are some spots and light foxing to the plates. It is a very impressive binding, though even the great Kalthoeber (or his assistant) could struggle on occasions. The corner-pieces of the inner panel with their studded backgrounds appear to be one large tool. On the front cover the finisher has failed to get his gilt impression into the blind impression in one corner, in a second corner he has doubled the gilt impression, and in a third corner the whole is re-tooled on a patch!

Christian Samuel Kalthoeber came from Germany to London, and worked first with Baumgarten, whom he succeeded in 1782. He must have had a large shop, and he was regarded in his day as the finest binder in the world. George III admired his work,

William Beckford chose him to bind for his library, and Catherine the Great is said to have made great efforts to lure him to St. Petersburg. By 1802 the business was in decline, and was soon taken over by a fellow German, Frederick Deschlein. From 1808 until 1814 Kalthoeber worked in the Comte de Chaumont's bindery, and then for the bookseller Otridge. He was still alive in 1817, when he was mentioned by Dibdin.



Handsome signature of William Rush Wegg (1782-1859) at the head of the title. Bought by Maggs Bros for £550 in April 1985 and offered as item 223 in Maggs catalogue 1075 (1987) for £950.



FIRST EDITION IN ORIGINAL WRAPPERS

27. [FITZGERALD (Edward)].

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

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

London: Bernard Quaritch, 1859

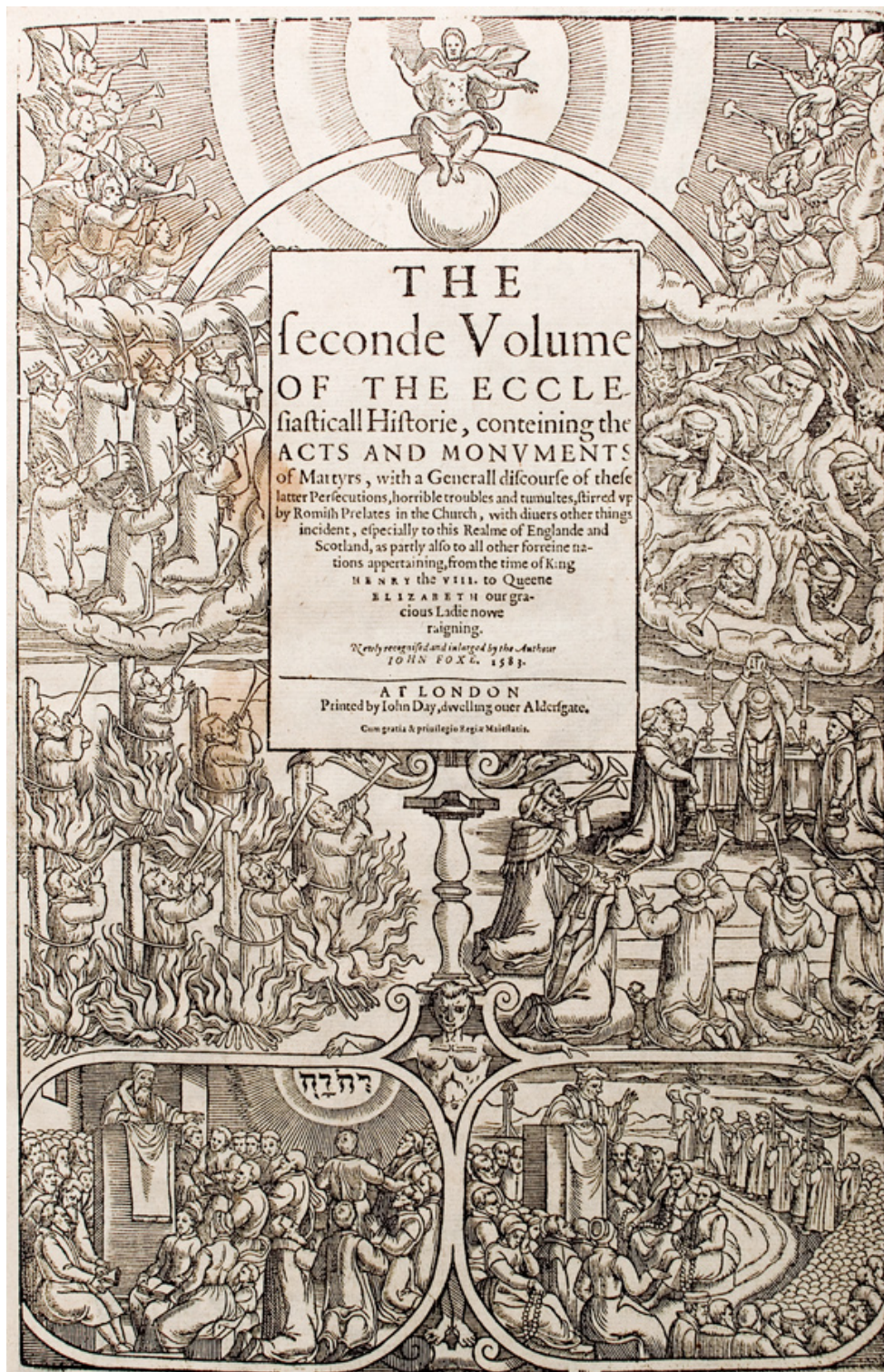
£21,000

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

Edward Fitzgerald had 250 copies of his translation printed by G. Norman of Covent Garden, keeping 40 for himself and arranging for Quaritch to stock the rest. "How many Quaritch actually sold at a shilling we do not know, although in 1899 he, or the shop's cataloguer, maintained that it fell "absolutely dead at the published price", and by July 1861 a number were consigned to the penny-box outside Quaritch's old Castle Street premises - his new shop at 15 Piccadilly having just opened. There they attracted the attention of two literary passers-by, Whitely Stokes and John Ormsby, and through them reached Rossetti and Swinburne, and latterly (when the price had risen, as Swinburne whimsically complained "to the sinfully extravagant sum of twopence") a host of new readers, including William Morris, Edward Burne-Jones, George Meredith, and John Ruskin" (Arthur Freeman, "Bernard Quaritch and "My Omar" The Struggle for Fitzgerald's *Rubáiyát*" in *The Book Collector* Special Number 1997, pp.60-75). The rest is history, and to date over 250 editions of Fitzgerald's *Rubáiyát* have been published.

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

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



FOXES BOOK OF MARTYRS

28. FOXE (John).

Actes and Monuments of matters most speciall and memorable, happenyng in the Church, with an Universall history of the same, wherein is set forth at large the whole race and course of the Church, from the primitive age to these latter tymes of ours, with the bloody times, horrible troubles, and great persecutions agaynst the true Martyrs of Christ, sought and wrought as well by Heathen Emperours, as nowe lately practised by Romish Prelates, especially in the Realme of England and Scotland. Newly revised and recognised, partly also augmented, and now the fourth time agayne published and recommended to the studious Reader, by the Authour (through the helpe of Christ our Lord) John Foxe, which desireth thee good Reader to helpe him with thy Prayer.

Titles within elaborate woodcut borders, large folding woodcut in "A Table of the X. first Persecutions of the Primitive Church" at p.106 in vol.1 (somewhat damaged with several tears and loss of one area of image c.90 x 15 mm, backed with old paper), folding inserted woodcut of "The Description of Windsor Castle" at p.1218 in vol.2 (a little damaged and backed with old paper), folding inserted woodcut of "A table describing the burning of Bishop Ridley and Father Latimer at Oxford" at p.1767 in vol.2, folding inserted woodcut of "The order and manner of burning M. Martin Bucers and Paulus Phagius bones, and also their bookes" at p.1955 in vol.2 and numerous woodcuts throughout.

Fourth Edition. Two volumes. Folio. [375 x 240 x 133 mm]. [13]ff, 305, 307-373, 373-794 [2]blank pp; [1]f, 799-2154, [18] pp. Bound in 18th century calf, the covers with a gilt triple fillet border, and a stained panel with blind fillets, gouges and a sprig in the corners. Newly rebacked, the bands flanked with gilt fillets, lettered on two labels, new endleaves, red sprinkled edges. (The corners and edges of the boards neatly repaired). [ebc3706]

[At London: printed by John Daye, dwelling over Aldersgate beneath Sainct Martins]
1583 £15,000

STC 11225.

Vol.1. Lacks the title-page and second leaf (both supplied in excellent facsimile), the three leaves of the Kalender and the inserted woodcut of the "poysoning of King John by a Monke". The third leaf is cropped and remargined with old paper, lower corner torn away pp.105-106 with loss of text (replaced in facsimile), small tear at upper corner of pp.781-782 with slight loss to woodcuts, small worm hole or track at the blank foot at the centre and end and occasional minor soiling or staining.

Vol.2. Lacks pp.2147-2148 (supplied in facsimile) and seven leaves from the index at the end (5F6, 5G1-4, 5I1 and 5I6). The outer margins of the last 12 leaves have been reinforced with old paper and the verso of the last leaf is backed with old paper, short tear at head of pp.1532-1533 and foot of pp.1932-1933, small hole at inner margin of 1696-1699, a few small worm holes or short tracks at the foot, four minor stains/spots to p.799 and small damp-mark at inner margin towards the end.

Ink inscriptions:

1. "Nathanael Ffrith his booke which was left unto him by his father Ralph Ffrith" on verso of final blank in vol.1.
2. "This booke was new bound at ye shop of Nathanael Ffrith in ye yere of oure lord Ano dom. 1666" on second front flyleaf vol.1.
3. "Nathanael Ffrith his booke paid for ye new binding of it by him in the yere of our Lord 1666" on front flyleaf in vol.2.
4. "20 of May 1679 then lent Mrs Ffrith upon this books £2 -0-0 Hos. Jesson" on first front flyleaf in vol.1.

Bookplate completed in manuscript "ex libris Inverchapel" inside front cover of both volumes.

"*Foxe's Book of Martyrs*, as it has been called ever since its first English publication, was for more than two centuries one of the most widely read books in England. Appearing when the memory of the treatment of the Protestants in Mary Tudor's reign was fresh in the minds of its readers, it built up an image of the persecuting papists which not only resulted in the fierce hatred of the Inquisition, and hence Spain, in Elizabethan times, but has strongly coloured English thinking on Roman Catholicism to this day". - *Printing and the Mind of Man*, 86.

John Foxe (1516-87) left England in 1554, and on reaching Strasbourg he had his preliminary draft printed in Latin as *Commentarii rerum in Ecclesia gestarum, maximarumque, per totam Europam, Persecutionum*. Moving on to Basle he began to amass material for an enlarged edition which was published in 1559 as *Rerum in Ecclesia gestarum... Commentarii*. He returned to England soon after and the first English edition of the *Book of Martyrs* appeared in March 1563. It became an immediate best-seller, despite its bulk (1741pp) and consequent high cost. The second edition of 1570 was much corrected, with the addition of many new woodcuts and carried the story right back to the Apostolic times. Two further editions were printed in Foxe's lifetime, the third of 1576 and this fourth of 1583 (the fifth was 1596). In 1571 a decree of Convocation ordained that copies were to



be placed in all Cathedral churches and that the houses of archbishops, bishops, archdeacons and resident canons should all have copies for the use of servants and visitors. It was also commonly found in parish churches and aside from the Bible it was one of the few books well-known to the illiterate. "The lively style of the book, not to mention the gruesome illustrations... was thus given an opportunity to influence - and prejudice - the minds of people in all classes of society, including those who could not otherwise have afforded it".

MINIATURE EDITION

29. FRANCIS (de Sales, Saint).

Introduction A La Vie Devote, De Saint François De Sales, Evesque et Prince De Geneve, Instituteur de l'Ordre de la Visitation de Sainte Marie. Reueue & corrigée par l'auteur avant son deceds. Et augmentée de la maniere pour dire devotement le Chapelet, & de bien servir la Sainte Vierge.

24mo. [83 x 53 x 25 mm]. [16]ff, 452pp. Bound in England in the second half of the eighteenth century in red goatskin, the covers with a gilt fillet and dog-tooth roll border. The spine divided into four panels with gilt compartments, lettered in the second and third, the first and fourth with an urn and sprigs, the edges of the boards and turn-ins hatched in gilt, plain endleaves, gilt edges. (One small patch of insect activity on the front cover). [ebc2560].



Paris: F. Muguet, 1665

£500

A very good copy of this miniature edition in an attractive and well preserved English binding. COPAC records editions of 1637, 1641, 1644, 1649, 1651, 1666, 1667 and later, but not this one.

Eighteenth century ink signatures of Margaret Salvin of Croxdale, near Durham. Margaret was the fourth daughter of William Salvin of Croxdale Hall, and she married Thomas Riddell of Swinburne Castle in 1790.

PAINTED VELLUM BINDING



30. GERHARD (David Gottfried).

Neues Evangelisches Gesangbuch für die Königl. Preuss Schlesischen Lande zur öffentlichen und häuslichen Gottesverehrung. Nebst einem Anhang von Gebeten und einer Vorrede von D. David Gottfried Gerhard.

Engraved frontispiece.

8vo. [176 x 103 x 38 mm]. xxx, [vi], xvi, 720, [14], 98 pp. Contemporary binding of vellum over thin boards, stained light green and painted red, purple and dark green and tooled in gilt, the covers with a chain roll border flanked with various floral tools and enclosing a large geometrical centrepiece made up of gouges and fillets, with wreaths, fronds and flowers, the front cover with a crucifixion tool at the centre and the initials A.M.H. and date 1803, the rear cover with a paschal lamb at the centre. The spine divided into six green and red panels each tooled with a large flower head, decorated paper pastedowns, gilt edges, gauffered alongside the headbands

and at the corners of the text block. (The colour and gilding faded in places). [ebc2114].
Breslau: Wilhelm Gottlieb Korn, 1800 £1200

The title and a few other leaves are slightly soiled and someone made a start at colouring the frontispiece in brown ink. There is an ink signature dated 1838 crossed through on the front flyleaf.

This is an excellent example of a painted vellum binding, known in Germany as a *Bauern Einbände*, or "Peasant Binding". According to Helwig the style originated in Hungary and first appeared in Germany in the south. It was however in the north of Germany and Holland that the style became particularly popular in the eighteenth century. Earlier and cruder examples do owe something to "peasant" art, but the term is hardly applicable to the more sophisticated examples.



WHY IS A LOAF OF BREAD ON A STEEPLE LIKE A RACE HORSE?

31. GOLDSMITH (John).

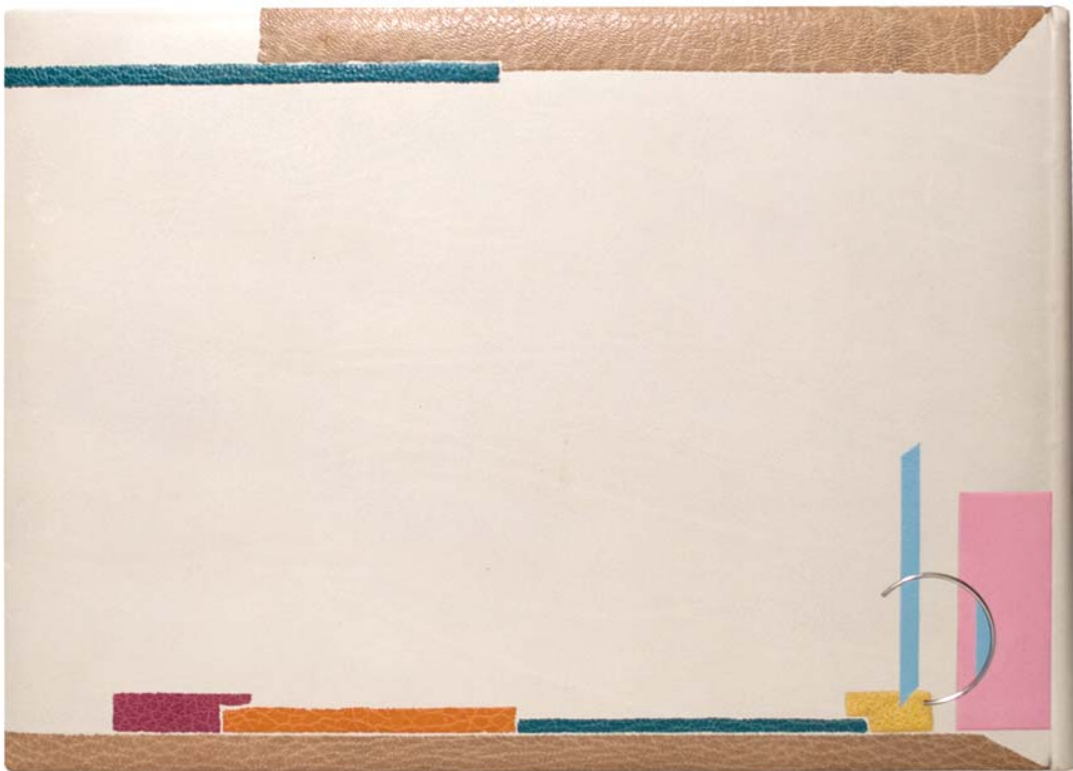
An Almanack for the Year of Our Lord God M.DCCC.XVII. Being the first after Bissextile, or Leap-Year; Wherein are contained Necessary Rules and Useful Tables; With the Proper Days and Hours for Transferring Stocks and Receiving Dividends; and a List of Holidays kept at the Public Offices; Law Terms, Great Officers of State, &c. Calculated by John Goldsmith.

Printed in black and red. Interleaved with blanks.

24mo. [103 x 55 x 6 mm]. 48pp. Contemporary binding of red goatskin with white, pink and green calf onlays, tooled in gilt with a dog-tooth and fillet border, rows of pearls, leafy sprigs, flower-heads and a vase with flowers at the centre, marbled endleaves, gilt edges. Contained in a matching slipcase with compartment for a pencil. [ebc3742]

London: by C. Baldwin, for the Company of Stationers, [1816] £500

With the duty stamp on the verso of the title. Inscribed in ink on the front endleaf: "Charlotte Lucas given to her by her aunt Eleanor August 1817" and with various ink and pencil notes on the blanks, including the sad news that her father died on 16th November 1819. On a lighter note she offers two jokes: 1. "Why is a loaf of bread on a steeple like a race horse? Because it is high bred". 2. "Why is Westminster Abbey like a fender? Because it contains the ashes of the grate". A fine copy.



BOUND FOR BERNARD BRESLAUER

32. GUIGNARD (Jacques).

Germaine De Coster, Hélène Dumas. Reliures 1935-1980.

Printed on green-tinted laid paper "Romana". 14 colour and 19 black and white photographs.

Oblong 4to. [238 x 325 x 35 mm]. Bound in 1983 by Hélène Dumas to a design by Germaine De Coster (signed and dated in silver on the lower turn-ins) for Bernard H. Breslauer in light grey boxcalf, the front cover with geometrical onlays of light-brown, lime, ochre, yellow, purple, light and grey-blue and green goatskin, in the centre the initials h and b cut out and backed by green goatskin, the initials GC and HD inlaid in white metal wire, the word "de" incised between the G and the C, the rear cover with horizontal borders of yellow, light-brown, purple, ochre and bluish-green goatskin, in the lower right-hand corner the initial b formed of light-blue goatskin and white metal wire, partly resting on a rectangle of lilac boxcalf. Smooth spine with Reliures 1935 1980 in cut-out letters on a blue background and the binders lettered in silver, endleaves of handmade paper sprinkled in grey and brown, untrimmed edges, in a half green goatskin chemise, lined with grey suede and slipcase. [ebc3607]

Paris: Imprimerie CD for Librairie Auguste Blazot and the Société des Amis de la Reliure Originale, 1981 £12,500

The original terracotta embossed wrappers, designed by de Coster and realised by Jacques Frélaud, have been bound in. This is no. 59 of a limited edition of 100 copies, signed by de Coster and Dumas. It was specially bound for the bookdealer and binding historian Bernard H. Breslauer (1918-2004) and is accompanied by four letters and a card signed by the binders. It formed part of the Bibliotheca Bibliographica Breslaueriana, and was no.70 in the catalogue of the exhibition held at the Bibliotheca Wittockiana in 1986.

Germaine De Coster was born in Paris in 1895 and studied at L'Ecole Nationale des Arts Décoratifs. She worked with Jules Chadel, assisting him with his engravings, and also designed jewellery, costumes and theatre sets. In 1931 she met Hélène Dumas (b.1896) and in 1935 they entered into partnership, with De Coster as the designer and Dumas as the binder. They had a workshop at 11 Avenue du Maine in Paris and in 1951 they won *le grand prix de la Reliure Originale*. Their collaboration was one of the most creative in the history of bookbinding, as demonstrated by the 270 bindings featured in this catalogue.

33. [HAER (Floris Van Der) - editor].

Antiquitatum Liturgicarum Arcana. Concionatoribus & pastoribus uberrimum Promptuarium, Sacerdotibus serium exercitum, Religiosis meditationum Speculum, Nobilibus spiritualis venatio, Laicis literatis sancta devotio, Omnia ex diversis authoribus tribus tomis comprehensa.

Fine engraved general title-page, woodcut initials and typographic headpieces. Ruled in red throughout.

Three volumes. 8vo. [180 x 109 x 130 mm]. [16]ff, 392pp; 6ff, 7-965pp; 928pp. Bound in contemporary vellum over thin boards, the covers tooled in gilt with a single fillet border and a laurel wreath centre block. Smooth spines divided into four panels by two gilt double fillets and a semi-circular tool, with a stemmed flower at the centre of each panel, plain endleaves, gilt edges. (Ink titles written at the head of each spine, very slightly soiled and cockled). [ebc1441]

Duaci [i.e. Douai]: ex typographia Baltasaris Belleri, 1605

£1500

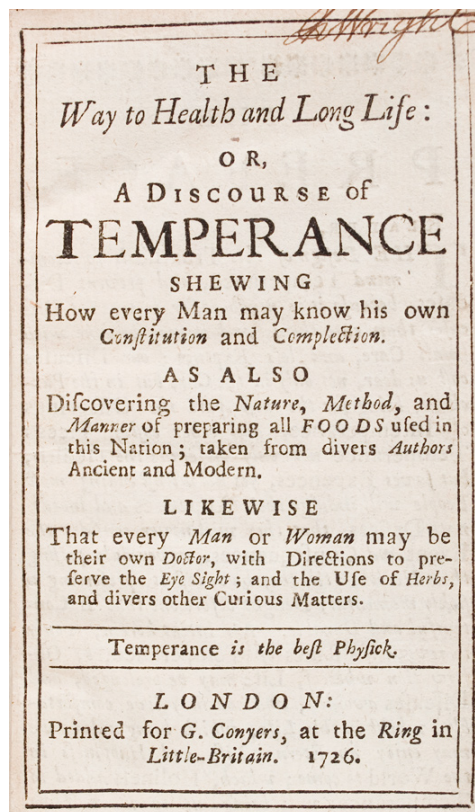
BL STC (French) L-1651.



A compilation of liturgical texts with a lengthy commentary by Floris van der Haer (c.1547-1634), canon and treasurer of the College of Saint-Pierre, Lille.

This is a fine copy in the original semi-limp vellum case binding. The wreath on the covers, the flower tool and the division of the spine with two sets of double fillets terminating with semi-circles are very similar, and perhaps identical, to the binding on a copy of *Politiques Extraicts Tirez de Plusieurs Histoires*, Paris, 1598, which is illustrated and described as entry 7:5 in *Fine and Historic Bookbindings from the Folger Shakespeare Library*, (1992).

Signature of A. Hacqueville. Inscription and stamp of "Bibl. S. Victor". Purchased at City Book Auction, sale no.119, 22/6/1940, lot 19, by W. B. Jefferson, with his inscription and signature.



THE NATURE, METHOD AND MANNER OF PREPARING ALL FOODS

34. **The Way to Health and Long Life:** Or, A Discourse of Temperance Shewing How every Man may know his own Constitution and Complection. As Also Discovering the Nature, Method, and Manner of preparing all Foods used in this Nation; taken from divers Authors Ancient and Modern. Likewise That every Man or Woman may be their own Doctor, with Directions to preserve the Eye Sight; and the Use of Herbs, and divers other Curious Matters.

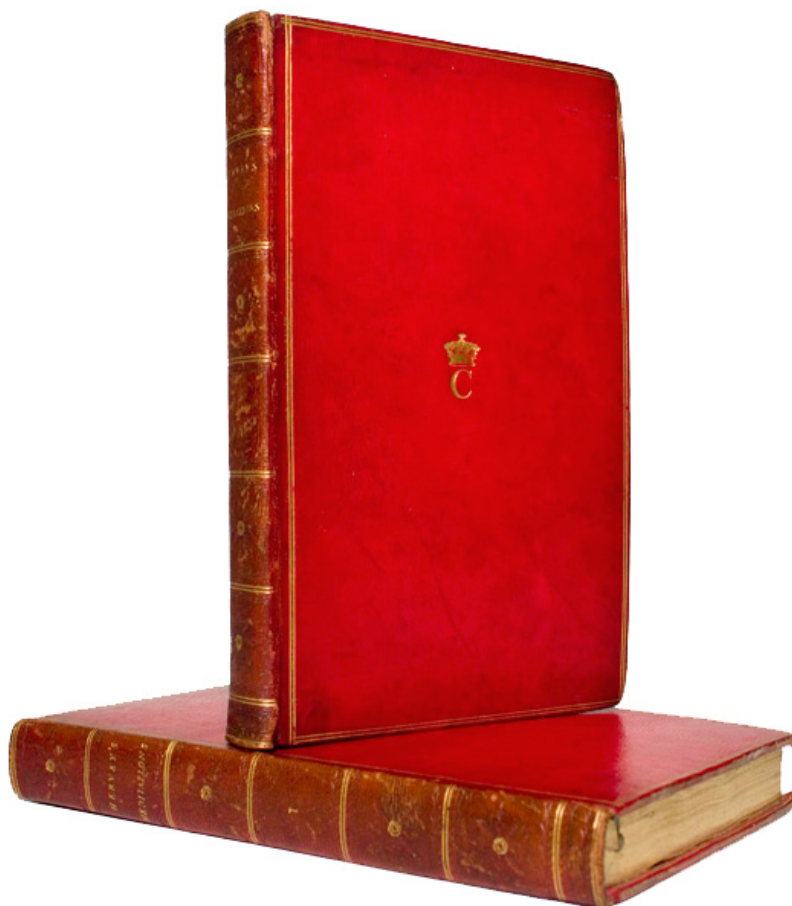
First Edition. 12mo. [154 x 92 x 11 mm]. 72pp. Bound in contemporary calf (rebacked, corners repaired). [ebc3689]

London: for G. Conyers, at the Ring in Little-Britain, 1726

£750

ESTC treats this as a different work to Thomas Tryon's *The Way to Health, Long Life and Happiness, or, A Discourse of Temperance and the Particular Nature of all Things Requisite for the Life of Man...*, which was first published in 1683. It remains anonymous and this is the sole edition. It is rare, with only 10 copies recorded (British Library, National Library of Scotland, Bodleian, John Rylands, Brotherton, Wellcome Institute; U.S. National Library of Medicine, University of California San Diego, University of Chicago, University of Kansas). This is the issue without a semicolon after "Temperance" in the title. It is a good copy.

Armorial bookplate and signature of Chris. Wright.



LORD CLIFTON'S COPY

35. HERVEY (Rev. James).

Meditations and Contemplations. Containing Vol.I Meditations among the Tombs. Reflections on a Flower Garden. And a Descant on Creation. Vol.II Contemplations on the Night. Contemplations on the Starry Heavens. And a Winter Piece.

Two engraved frontispieces, two engraved title-pages and 11 plates.

Two volumes. 8vo. [242 x 147 x 31 mm]. lxxviii, 284 pp; vii, [i], 312 pp. Bound in contemporary straight-grained red goatskin, the covers with a gilt double fillet border and the initial C surmounted with a coronet at the centre. Smooth spine divided into six panels by gilt double fillets and blind pallets, lettered in the second and numbered in the fourth, the others with a gilt flower-head and blind fronds and fleurons, the edges of the boards tooled with a gilt broken fillet, the turn-ins with a gilt roll, marbled endleaves, gilt edges. (Spines a little rubbed). [ebc3741]

London: by C. Whittingham, for F. & C. Rivington [and 14 others], 1803 £700

First published in 1746 and frequently thereafter. Some light spotting or foxing, but a distinguished copy, belonging to Edward Bligh, Lord Clifton. Born in 1795, he attended Eton College and Christ Church, Oxford and served as MP for Canterbury from 1818 until 1830. He was styled as Lord Clifton until 1831, when he succeeded his father as 5th Earl of Darnley. He was Lord Lieutenant of Co. Meath from 1831 until his death in 1835. The Darnley family seat of Cobham Hall in Kent was sold in 1955.

IN GREEK, LATIN AND ITALIAN

36. HOMER

La Batracomiomachia Di Omero Greca, Latina, e Italiana.

Engraved frontispiece by G. Patrini after F. Zuccarelli, title printed in red and black with an engraved vignette, 11 head and tail piece engraved vignettes and 7 engraved initials.

4to. [240 x 165 x 18 mm]. [27]ff, lxv, [vi] pp. Sewn into contemporary plain paper wrappers, the title written in ink at the head of the spine. (The sewing slightly loose). [ebc1858]

Venezia [Venice]: stampata da Gio. Batista Albrizzi Q. Gir. 1744

£1000

Morazzoni, *Il Libro Illustrato Veneziano del Settecento* (1943), 245.

The Italian translation and the introduction are by Antonio Lavagnoli, and the Latin hexameters were by Carlo Aretino, with some minor revisions by Mario di Nigris. The work was dedicated to Alvise Foscari, the Mayor of Brescia. The final leaf has a three line announcement printed on the recto, reading "Le voci Dio, Santo, Beato, e simili furono usate dall' Autore in grazia del Greco testo, e della Poesia".

It is a delightful production, handsomely printed in Greek, italic and roman type on thick paper with deep impressions of the charming and whimsical engravings. It is in fine original condition with the edges untrimmed and sewn on two thick cords into a plain, sturdy paper binding known as *alla rustica*.



37. HOMER.

Ilias et Odyssea.

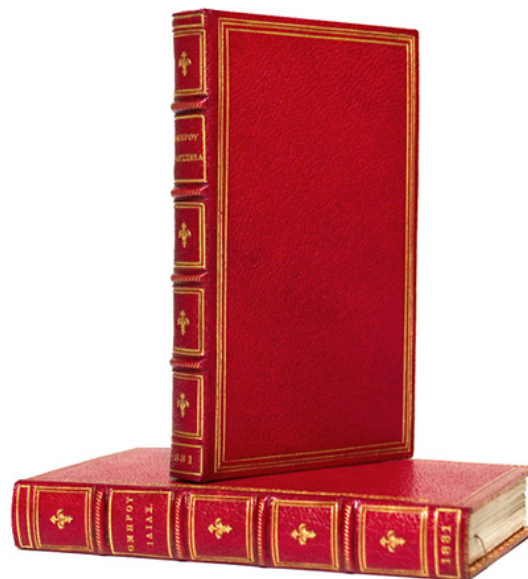
Engraved frontispiece portrait, woodcut device on both titles and woodcut headpieces. Two volumes. 32mo. [111 x 69 x 32 mm]. [2]f, 351pp; [2]ff, 272pp. Bound c.1890 by Birdsall and Son of Northampton (signed on the front endleaf in the first vol) in red goatskin, the covers with a gilt triple fillet border. The spines divided into six panels with gilt compartments, lettered in the second panel and dated at the foot, the other panels tooled with a fleuron, the edges of the boards and turn-ins tooled with gilt rolls, green endleaves, top edge gilt, others uncut. Contained within a straight-grained brown goatskin slipcase. [ebc2084]

Londini: [Excudebat Carolus Whittingham] Gulielmus Pickering, 1831 £2000

Keynes p.61.

Apart from the half-titles and imprints the work is entirely printed in Greek, with the text in 4½ point diamond Greek type. According to Spielmann (198) it is "one of the best printed Greek miniature books ever produced with a clear, easily legible type". There is a small brown spot on the frontispiece and title of the *Iliad* but it is an excellent copy with wide, untrimmed margins. The bindings by Birdsall are handsome and in fine condition.

These two volumes were a wedding gift from the Greek diplomat John Gennadius to the explorer Henry Morton Stanley and Dorothy Tennant who were married with great pomp at Westminster Abbey on 12th July 1890. Gennadius loosely inserted his visiting card, on which he wrote "With compliments & best wishes" and on a second blank piece of card he wrote out a passage from the Odyssey in Greek and English: "And may the Gods grant thee all thy heart's desire: a husband & a home & a mind atone with his may they give - a good gift, for



there is nothing mightier & nobler than when man & wife are of one heart & mind in a house, a grief to their foes, & to their friends great joy, but their own hearts know it best".

John Gennadius (1844-1932) was born in Athens, the son of George Gennadius, who had fought in the Greek War of Independence and played a part in founding the National Library of Greece. In 1862 he left Athens to work for the Ralli Brothers in London, and in 1870 he made his name after publishing a pamphlet, *Notes on the Recent*

Murders by Brigands in Greece. In 1875 he was appointed the Greek Chargé d'Affaires in London and began a brilliant diplomatic career. In 1890 he was raised to Envoy Extraordinary and Minister Plenipotentiary, but two years later he was recalled to Greece, for reasons of economy. He resumed his career and returned to London in 1910 and continued to represent his country's interests abroad until 1922. Throughout his life he also pursued a grand plan to "form a library that represents the creative genius of Greece at all periods, the influence of her arts and sciences upon the western world, and the impression created by her natural beauty upon the traveller". Homer was the first author, and fine bindings and examples of Greek printing were of special interest. In 1922 Gennadius offered his collection to the American School of Classical Studies and the Library, the Gennadeion, was inaugurated in Athens in 1926.

Sold Guildford Auction Rooms, 28/10/2003 ("Property removed from Furzehill Place, Pirbright, Surrey, the former home of the celebrated explorer Henry Morton Stanley") as part of lot 502.

THE MOST ELEGANT OF ENGLISH EIGHTEENTH CENTURY BOOKS

38. HORATIUS (Quintus Flaccus).

Opera.

Engraved throughout and with numerous illustrations by John Pine.

Two volumes. 8vo. [232 x 142 x 70 mm]. [16]ff, 176, [3], 178-264, [1] pp; [12]ff, 48, [3], 50-94, [3], 96-152, [3], 154-172, [3], 174-191, [14] pp. Bound in contemporary red goatskin, the covers with a gilt single fillet border and a large ornamental tool in the corners. The spines divided into seven panels with gilt compartments formed from a fillet and dog-tooth roll, lettered in the second panel on a blue goatskin label, numbered in the third, the others with a face-in-the-sun within two circles at the centre and a sun-burst tool in the corners, the edges of the boards and turn-ins tooled with a gilt roll, plain endleaves, gilt edges. [ebc2879]

Londini: Johannis Pine, 1733- [1737]

£3500

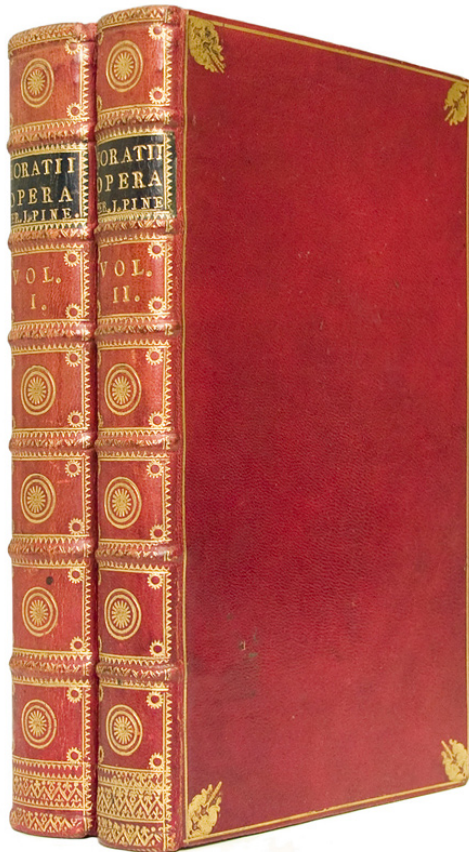
The Rothschild Library, 1547.

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

This is a superb copy. The binding is elegant and in fine condition, with just a hair-line crack at the foot of the lower joint on vol.II and the most trivial of marks. Internally it is

almost spotless. There is a rather distinguished looking ink shelf-mark "R.7.23" and a pre-1938 Maggs Bros cost code.

"John Pine (1690-1756) may well have been the pupil of Bernard Picart, the great French engraver at Amsterdam: he was the best English engraver in the first half of the [eighteenth] century. His edition of Horace is engraved throughout, text as well as



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

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

RED MARBLED EDGES

39. HOWARD (John).

The State of the Prisons in England and Wales, with Preliminary Observations, and an Account of some Foreign Prisons and Hospitals. The Second Edition.

11 engraved plates (10 of them folding).

8vo. [238 x 144 x 37 mm]. [4]ff, 449, [19] pp. Bound in contemporary tree calf, the covers with a gilt border composed of fillets and repeated impressions of an anthemion and other small floral tools. The spine divided into six panels by double bands with gilt compartments, lettered in the second panel on a red goatskin label, the first and sixth tooled with a repeated floral and pearl festoon roll, the third, fourth and fifth with a swag and small medallions, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, red marbled edges. [ebc2572]

Warrington: by William Eyres 1780

£2250

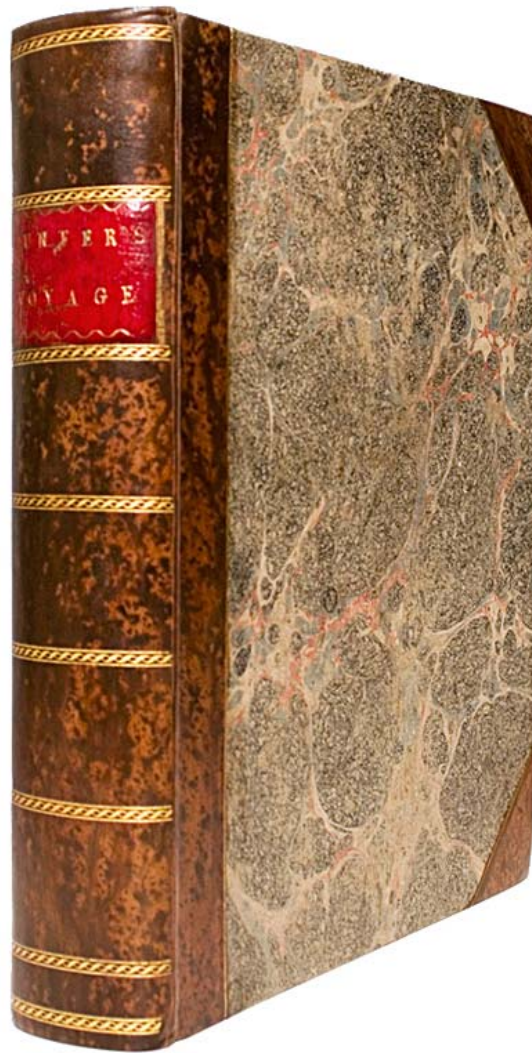


A very fine copy in an exceptionally handsome binding with striking red marbled edges.

John Howard (1726-1790) began his work for prisoners in 1773, when as High Sheriff of Bedford he visited the local gaol. In his subsequent search for prisons in which the gaolers were paid a salary rather than by the inmates, he discovered a shocking degree of squalor. His findings prompted the passing of two Acts, which abolished gaolers' fees and provided for the improvement of the sanitation in prisons and for the medical care of the inmates. Not content simply with these reforms Howard undertook a tour of British and continental gaols, the findings of which were described in *The State of the Prisons*. First published in 1770, the work stands as the earliest major work on the subject.



"His single-handed campaign not only caused a revolution in his lifetime but is the direct progenitor of the subsequent work in the most crucial branch of penal reform" - *Printing and the Mind of Man*, 224.



FIRST PUBLISHED VIEW OF SYDNEY

40. HUNTER (John).

An Historical Journal of the Transactions at Port Jackson and Norfolk Island, with the Discoveries which have been made in New South Wales and in the Southern Ocean, since the publication of Phillip's Voyage, compiled from the Official Papers; Including the Journals of Governors Phillip and King, and of Lieut. Ball; and the Voyages from the first Sailing of the Sirius in 1787, to the Return of that Ship's Company to England in 1792. Illustrated with seventeen Maps, Charts, Views, & other embellishments, Drawn on the Spot by Captains Hunter, & Bradley, Lieutenant Dawes, & Governor King.

Engraved frontispiece portrait of Hunter, engraved title, two large folding maps, two charts (one with a folded margin) and 11 further engraved illustrations and views.

First Edition. 4to. [293 x 231 x 65 mm]. [8]ff, 583pp. Contemporary binding of marbled covered boards, rebacked by Aquarius in mottled calf, the smooth spine divided into six panels by a gilt chain and fillets, lettered in the second on the original red goatskin label, new calf corners, original plain endleaves, light yellow edges. [ebc3589]

London: for John Stockdale, 1793

£3500



The title has been cut at the foot, affecting the date, as in most copies. Occasional light spotting or browning, but a very good copy, superbly rebound by Aquarius, retaining the original marbled boards, label and endleaf, with the bookplate of Charles Edward Keyser (1847-1929).

"A valuable work on the early history of the English settlement in Australia" (Hill). The fine plates include the "View of the Settlement at Sydney Cove, Port Jackson, 20th August 1788" (the first published engraving of Sydney) and William Blake's engraving of P.G. King's "A Family of New South Wales".

SARAH PRIDEAUX BINDING

41. KEATS (John).

Old Sonnets & Lyrics.

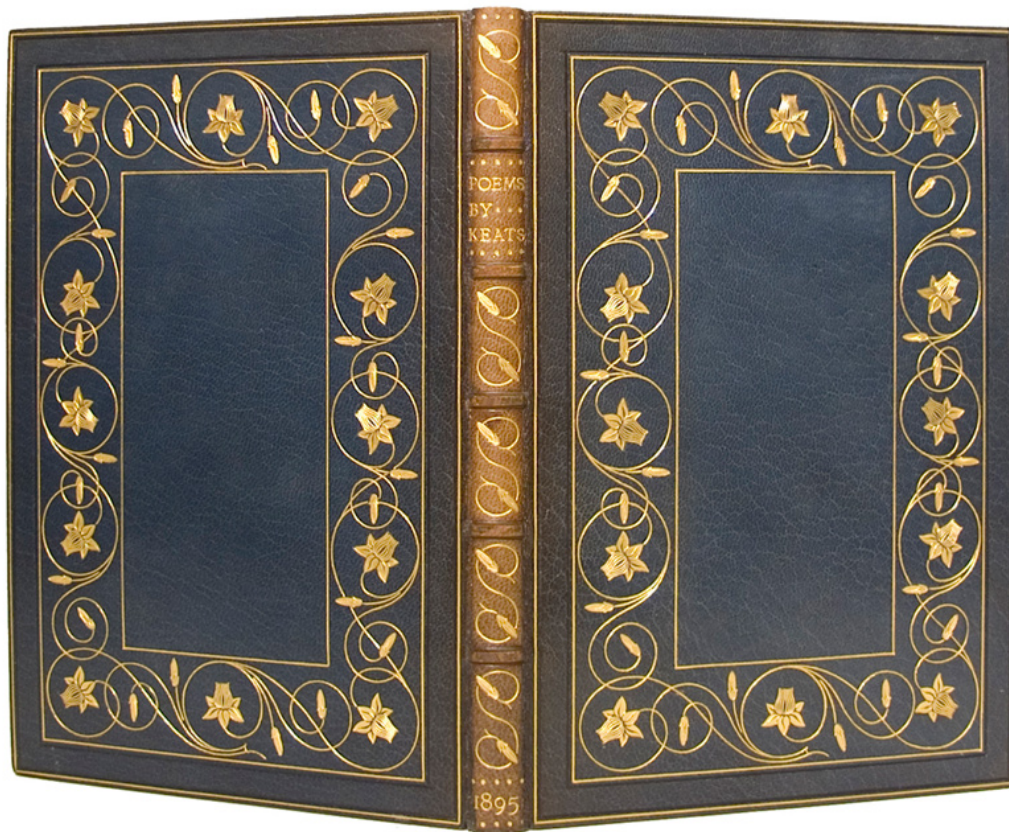
Frontispiece portrait.

Small 4to. [231 x 158 x 15 mm]. [4]ff, 63, [1] pp. Bound by Sarah Prideaux in 1898 (signed and dated in gilt on the rear turn-in) in blue goatskin, the covers with a border of two gilt and blind fillets, a frame of flowers and buds with long curling stems within a single gilt fillet. The spine divided into six panels, lettered in the second and dated at the foot, the others with buds and stems, the edges of the boards and turn-ins tooled with

gilt fillets, blue endleaves, gilt edges. (Joints and lower edges a little rubbed, and spine slightly faded). Contained within a new full blue goatskin drop-over case, lined with suede, the sides panelled in gilt and blind, the spine divided into six panels with gilt compartments, lettered in the second and dated at the foot. [ebc3360].

Oxford: Daniel Press, 1895

£3000



No.24 of 250 copies. With the original wrappers bound in. The title is lightly spotted but it is a good copy.

Sarah Prideaux records binding two copies of this book in *A Catalogue of Books Bound by S. T. Prideaux between MDCCCXC and MDCCCC*, p.9. The other copy was item 328 in Maggs Bros. catalogue 1075. This copy has the bookplate and ink signature of Agnes Margaret Dixon. It was item 164 in Maggs Bros. catalogue 845 and was sold by Colin Franklin in 1987 to Samuel R. and Marie-Louise Rosenthal of Chicago, with their bookplate.

Sarah Treverbian Prideaux was born in 1853 and in 1888 decided to become a professional bookbinder. She took lessons with Zaehnsdorf and Gruel, and entered two of her own bindings in the 1891 Tregaskis exhibition. These were described in *The British Bookmaker* as "Quaint, but not pretty" and "Design unconventional, binding

poor". From about 1894 the quality of her bindings changed dramatically for the better, and they suddenly began to look like the work of a professional binder. It was her friend Katharine Adams who revealed after Prideaux's death that "between the years 1890 and 1900 her output was 290 [bindings] with Mr. Broca working under her". Nearly all of her bindings from the mid 1890s appear to have been the work of Lucien Broca, although there are suggestions that she may have used other trade binders after 1900. She was certainly not the only woman binder to seek male assistance - Alice Pattinson, for example, employed George Fisher, and most finishers would have been hard pressed to make a clean impression of the large tools that she favoured. The designs were her own and this is a characteristic example.



PAINTED VELLUM BINDING BY AUGUSTA GROVE

42. LEVERTIN (Oscar).

Kung Salomo Och Morolf.

Small 4to. [229 x 163 x 21 mm]. 107, [3] pp. Bound in white vellum over boards and hand-painted by Augusta Grove in 1916 (signed inside the rear cover "Augusta Grove fe't 1916"), the front cover with a wide border incorporating the title and author and with four compartments each containing a bird or an animal surrounded by plants on a gold background, the rear cover with a two line border and a plant at the centre, smooth spine with two small plants, plain endleaves and edges. (Boards slightly bowed, and the paint a little faded or rubbed in places). Contained in a new blue cloth drop-over box, lined with suede and lettered on a red goatskin label. [ebc3570]

Stockholm: Albert Bonniers, [1905]

£1200

An attractive and well preserved painted vellum binding, complete with signature and date.

VISCOUNT LISBURNE AND VISCOUNT MERSEY'S COPY

43. LUCANUS (Marcus Anneaus).

Pharsalia Cum Notis Hugonis Grotii, et Richardi Bentleii.

Engraved vignettes by Grignion on the title-page and A3v.

4to. [295 x 230 x 53 mm]. [3]ff, 525pp. Bound in contemporary red goatskin, the covers with a gilt triple fillet border. The spine divided into six panels with gilt triple fillet compartments, lettered in the second panel, the bands and headcaps tooled with gilt rolls, the edges of the boards and turn-ins with gilt rolls, marbled endleaves, gilt edges. (Neat repairs to joints, a little rubbed). [ebc3746]

Strawberry-Hill: 1760

£1500

Hazen, *A Bibliography of the Strawberry Hill Press*, 7.

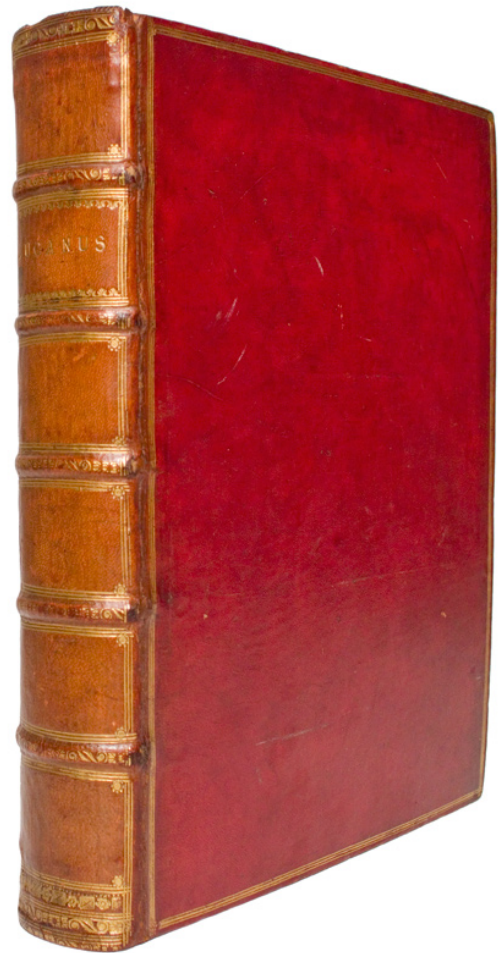
With the first setting of the three preliminary leaves. A fine copy. The rectangle and flower roll used at the foot of the spine may have belonged to John Brindley and is a common feature on his bindings - see, for example, Maggs Bros. catalogue 1075, no.153 and catalogue 1212, no.103.

Described by Hazen as "perhaps the most distinguished piece of printing to come from the press at Strawberry Hill". It was limited to 500 copies of which 33 went to Richard Cumberland and Richard Bentley jnr, 51 to Walpole, and most of the remainder were sold by Dodsley acting as Walpole's agent. The profit, probably £35, went to Bentley.

Richard Cumberland is often quoted as the editor, but as Walpole pointed out in a letter to William Mason in 1780 it was in fact edited by Bentley and Walpole.

Bookplate of The Right Honourable Wilmot, Viscount Lisburne, and with manuscript press marks "North Library. Case 4. Shelf 4. N 5". Wilmot Vaughan (b.after 1695 - 1766), succeeded his brother as 3rd Viscount Lisburne in 1741, and he was in turn succeeded by his son, also Wilmot (1730-1800), who was created 1st Earl of Lisburne in 1776. The Vaughan family lived at Trawsgoed (or Crosswood Park) in Cardiganshire since 1200.

Booklabel of Viscount Mersey of Bignor Park. sold Christie's, 16/12/1991, lot 216, for £450. Offered as item 215 in Simon Finch catalogue 21 (1993) and bought by Maggs Bros. for £850. Bookplate of Perran Wood.



MARTIN BINDING ON HIS FIRST EXHIBITION CATALOGUE

44. MARTIN (Pierre-Lucien).

Reliures Décorées De P.L. Martin. Exposition du 9 au 31 Décembre 1955.

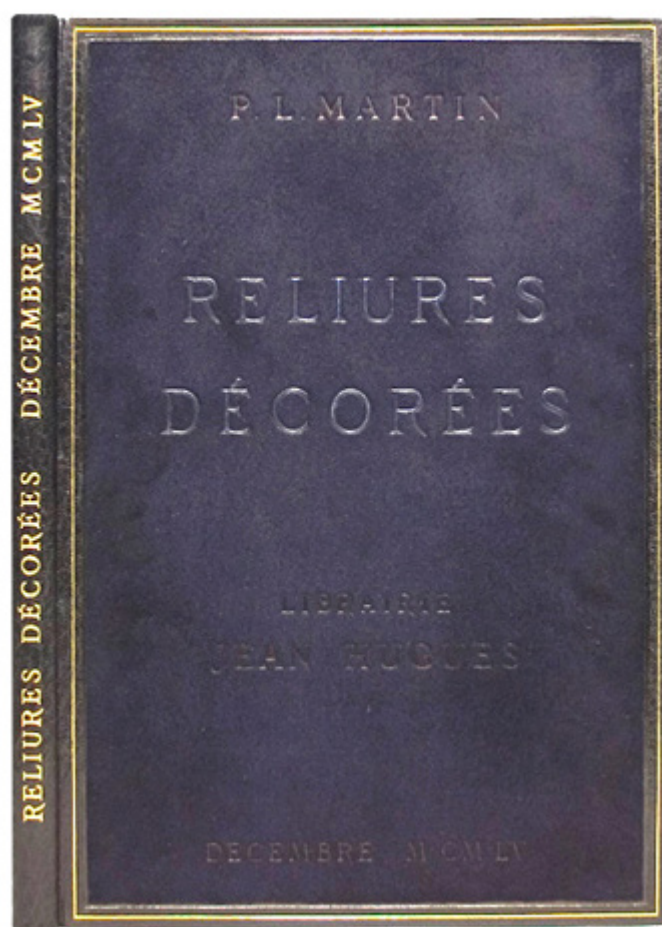
13 photographic plates illustrating 35 bindings.

Folio. [315 x 210 x 14 mm]. Bound by Pierre-Lucien Martin (signed in gilt on the front turn-in) in 1956 (dated in gilt on the rear turn-in) in blue goatskin, both covers with a large panel of blue suede, the front with "P.L. Martin" "Librairie Jean Hughes" and "Decembre M.CM.LV" lettered in blind and "Reliures Décorées" inlaid in blue calf. Smooth spine lettered upwards in gilt, yellow glazed paper doublures, blue glazed paper endleaves, top edge gilt. Contained within a board chemise with a perspex spine, the sides covered in green and gilt mottled paper, and matching slipcase. [ebc3602]

Paris: Librairie Jean Hughes, 1955

£3800

This is the rare catalogue of the first public exhibition devoted to Pierre-Lucien Martin's bindings. It consists of 13 typed pages of descriptive text, listing 86 works, and 13 black and white photographs of 35 of the bindings. Three invitations or flyers to the exhibition have been bound in, along with six cuttings from newspaper and magazine reviews. It is in fine condition inside and out.



Pierre-Lucien Martin was born in 1913 at Denault in Nièvre. He attended the Ecole Estienne from 1927 to 1931, learning binding from Charles Chanat and design from Robert Bonfils. After completing his studies he worked for several binders, even at times for machine-binders. After World War II he won the Prix de la Reliure Originale and established his own workshop. As demand for his work increased he ceased binding himself but employed Constant Dreneau, René Desmules, and others as forwarders, and Guy Raphaël, Robert Paris, Charles Collet and André Jeanne as finishers, to carry out his designs. Many of his bindings make use of lettering and this design, with suede incorporating inlaid letters in calf, is similar in style to a binding signed by René Desmules on Robert Desnos, *C'est les bottes de 7 lieues. Cette phrase "Je me vois"*, which was illustrated as item 38 in my catalogue 12. Martin died in 1985.



BOUND BY THE HAMPSTEAD BINDERY

45. MAYHEW (Henry).

The Greatest Plague of Life: or, The Adventures of a Lady in Search of a Good Servant. By One who has been "Almost Worried To Death". Edited by the Brothers Mayhew. Illustrated by George Cruikshank.

Engraved frontispiece and 11 plates by Cruikshank, all with original hand-colouring, and vignette on title-page.

First Edition. 8vo. [187 x 125 x 25 mm]. [1]f, 285, [1] pp. Bound c.1900 by the Hampstead Bindery (signed with an ink pallet on the front endleaf) in red goatskin, the covers tooled in gilt with a triple fillet border and a panel of multiple long stems terminating in flower heads and hearts, with dots and circles. The spine divided into six panels with gilt compartments, lettered in the second, the others with a central flower, sprigs and small tools, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, plain endleaves, top edge gilt, the others untrimmed. [ebc3578]

London: [by T.C. Savill for] David Bogue, [1847]

£800

The original cloth front cover and spine have been bound in at the end. Some light browning and spotting, but a good copy in a handsome binding. The Hampstead Bindery was founded by Frank Karlake in 1898, as a brother organisation to the Guild of Women-Binders. At one time it had a staff of seven including Alfred De Sauty, Harold Karlake and P.A. Savoldelli. It's prospectus announced: "Its workmen are professionals of great experience in the best English and Continental ateliers... every book that is

bound is never repeated unless ordered". It appears that the men trained the women, and possibly lent a hand with their bindings. The Guild and Hampstead Bindery held a joint exhibition from 1st December 1898 to 30th January 1899 and there were sales of their bindings at Sotheby in 1900, 1901 and 1904. The last was described as the final sale and by that time the binderies presumably ceased to exist.



ONE OF 25 COPIES; BOUND BY NIEDREE

46. [MERARD DE SAINT-JUST (Anne-Jeanne-Félicité)].

Demence De Madame De Panor, En Son Nom Rozadelle Saint-Ophèle; Suivie d'un Conte de Fées; d'un Fragment d'Antiquès; d'une Anecdote villageoise, et de quelques Couplets; Par l'Auteur de l'Histoire de La Baronne D'Alvigny, ou La Joueuse.

12mo. [146 x 90 x 15 mm]. [3]ff, 250pp. Bound c.1845 by Niédree (signed in gilt at the foot of the spine) in half brown goatskin, marbled paper sides. The spine divided into six panels with gilt compartments, lettered in the second, the others tooled with fleurons and sprigs, marbled endleaves, top edge gilt, the others uncut. [ebc3536]

Paris: [Imprimerie de Marchant] Rue Helvétius, No.605, [1796] £600

"Cette Edition n'a été tirée qu'à vingt-cinq exemplaires, et les 25 en papier vélin". This is a fine copy, with the edges left entirely uncut. Jean-Edouard Niédree took over Muller's Paris workshop in 1836 and won a silver medal in 1844. He died in 1864.

Armorial bookplate with motto "Dieu Pour Nous" (Fletcher of Ashford?). Bookplate of Sylvain Van De Weyer. Booklables of John Sparrow and John Porter.



FIRST EDITION IN GREEN GOATSKIN AND SILK

47. MOORE (Thomas).

Lalla Rookh, An Oriental Romance.

Additional engraved title-page and five plates by C. Heath after R. Westall.

First Edition. 4to. [283 x 217 x 36 mm]. [2]ff, 405, [1] pp. Contemporary binding of green goatskin, the covers with a border composed of a gilt fillet, a blind crested roll, a gilt lattice roll between two gilt fillets and a blind palmette roll, with a blind single fillet panel with gilt cornerpieces built up from a lyre and leafy stems. The spine divided into five panels with double bands, flanked with gilt and blind fillets, lettered in the second, third and fourth panels, the others tooled to a saltire design with a gilt acanthus and blind fleurons, the corners of the edges of the boards hatched in gilt, wide turn-ins and matching inside joints tooled with a gilt double fillet, a blind arch roll used twice and a repeated stepped scroll tool between two gilt fillets, green silk doublures and endleaves with a gilt fillet and floral roll borders and a smaller lyre tool in each corner, gilt edges. (Lower edges of the boards a little rubbed). [ebc3698]

London: [by A. Strahan, and T. Davison] for Longman, Hurst, Rees, Orme, and Brown, 1817

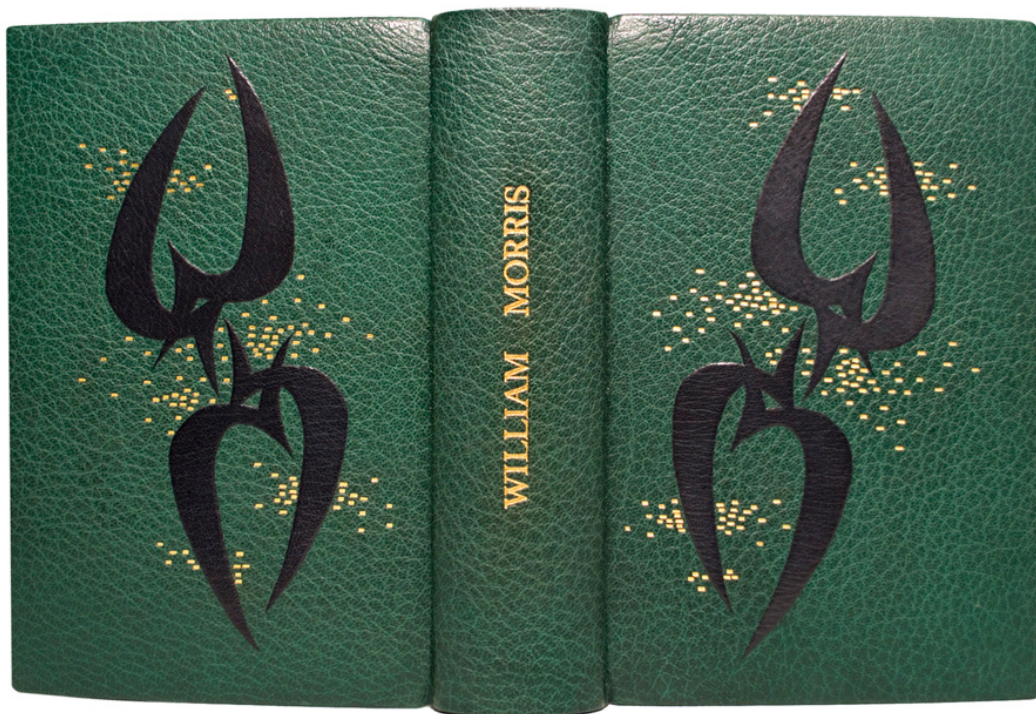
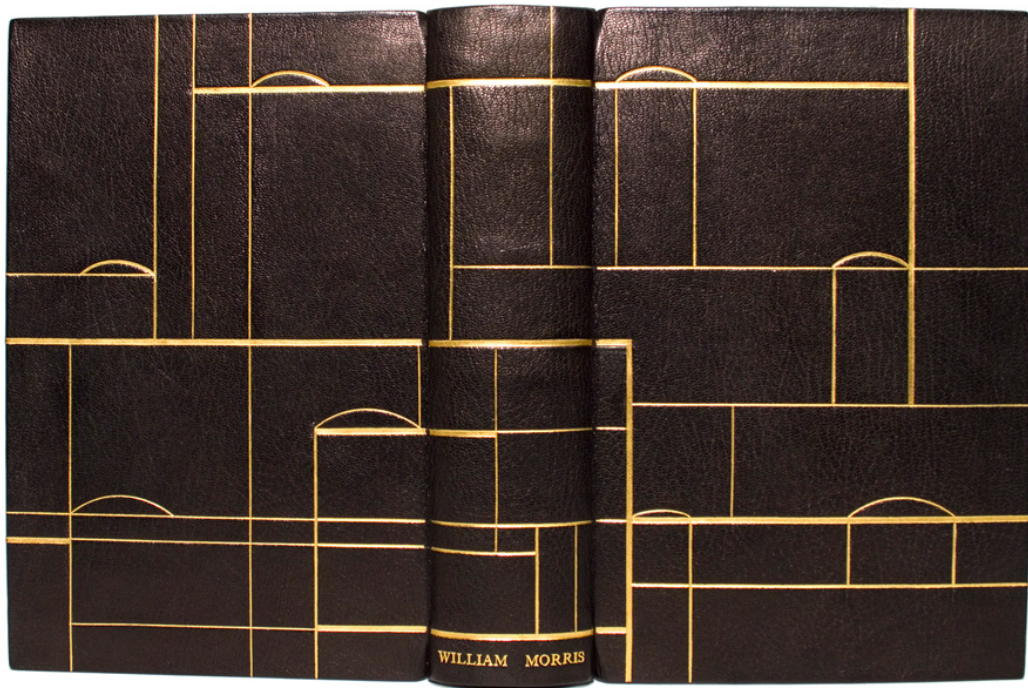
£2750



A little light spotting to the plates. A fine copy. The binding is of the quality associated with the very best of the London binders, namely Charles Hering, Charles Lewis and Charles Smith.

After the success of *Irish Melodies* word went around that Moore was writing an elaborate oriental romance. The two principal London publishers, John Murray and Longman, competed recklessly for the privilege of obtaining it. In December 1814 *Lalla Rookh* was assigned to Longman for £3000. It did not appear until May 1817, but 20 years later Thomas Longman judged it to be the "cream of the copyrights".

Modern cypher bookplate.



BOUND BY DAVID STEVENS AND BRYAN CANTLE

48. MORRIS (May).

William Morris Artist, Writer, Socialist. Volume the First: the Art of William Morris, Morris as a Writer. [Volume the Second: Morris as a Socialist. With an Account of William Morris as I knew him by Bernard Shaw].

Two volumes. 8vo. [each 244 x 160 x 62 mm]. viii, 673 pp; xl, 661 pp. Vol.1 bound by David Stevens in 1977 in black goatskin, the covers and spine tooled in gilt with thick and thin fillets and gouges and the spine lettered in gilt at the foot. Green calf doublures tooled in blind with fillets and gouges, red goatskin free endleaves, top edge gilt, the others uncut. Contained within a black cloth drop-over box lined with green velvet, the spine lettered in gilt on a black goatskin label. Vol.2 bound by Bryan Cantele in 1977 in green goatskin, both covers with two black goatskin onlays and tooled with a gilt bar, smooth spine lettered upwards in gilt, green goatskin doublures, brown suede free endleaves, top edge gilt, the others uncut. Contained within a grey cloth drop-over box lined with green velvet, the spine lettered in gilt on a black goatskin label. [ebc3704]

Oxford: [at the Shakespeare Head Press for] Basil Blackwell, 1936

£3800

Limited to 750 copies.

There is a typed slip of paper, headed "An Experiment in Bookinding: the two additional volumes of Morris's Collected Works, bound from proof sheets by two different members of Designer Bookbinders". It continues: "The opportunity of inviting two different interpretations upon the same work was taken when these two volumes issued by the Shakespeare Head Press in the 1930s, to complete Morris's collected works, became available in unsewn sheets - which turn out to be proof sheets of this very ably designed and printed work. The two volumes were given to different members of Designer Bookbinders, both of them recent prizewinners in the Thomas Harrison competitions, Bryan Cantele and David Stevens. Each produced his own interpretation without consulting the other and the result is a composite work of considerable interest and success. They are of course offered for sale together now".

David Stevens contributed another typed slip with a description of the binding and the explanation: "The binding design represents the supporting framework, or complex whole of an imaginary family tree. It depicts both individuals and groups associated with bookbinding which are directly retraceable to William Morris". Bryan Cantele's description explains: "I chose the greens and browns because they seemed appropriate to William Morris. The motif on the front and back boards simulates a W and an M. This appears to be the best way to represent the subject of the book because it was impossible to pin down one aspect of his many faceted life".

Both Stevens and Cantele were Fellows of Designer Bookbinders. The two volumes were bought by Philip Gould of California.



EARLY BAYNTUN BINDING

49. 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.



THE ORIGINAL MEZZOTINT PLATE

50. NELSON (Horatio, 1st Baron and Viscount).

Admiral Lord Viscount Nelson, K.B. &c. &c. &c.

Copper plate [384 x 304 mm], electroplated on the front, with mezzotint engraving of Nelson by William Oakley Burgess after John Hoppner. Contained in a new blue cloth drop-over box lined with marbled paper and lettered on the front in gilt on a blue goatskin label. [ebc3754]

London: published by H. G. Bohn, 12th November 1839

£1200

The original mezzotint plate engraved by Burgess after Hoppner's great portrait of 1802 in "Her Majesty's Collection at St. James's Palace". The plate was first published by Welch & Gwynne, but this is the altered state with H.G. Bohn's name. It was dedicated to "The Members of the United Service Club". The front of plate was electroplated, for protection, and shows a few minor marks of tarnishing.

51. PALGRAVE (Francis T.)

The Golden Treasury Selected from the Best Songs and Lyrical Poems in the English Language and Arranged with Notes. Revised and Enlarged.

8vo. [157 x 101 x 23 mm]. [6]ff, 387, [1] pp. Bound by Katharine Adams in 1904 (signed with her initials and cross and the date on the lower turn-in) in white pigskin, the covers tooled in gilt with a single fillet border and a large oak tree formed from fillets and gouges, a repeated acorn and leaves. The spine divided into six panels, lettered in the top panel and dated at the foot, the other panels tooled with acorns, leaves and dots, the turn-ins tooled with two gilt fillets, plain endleaves, gilt edges. (The pigskin slightly yellowed on the spine and head of the upper joint). [ebc3756]

London: [by Richard Clay and Sons Ltd for] Macmillan and Co. Ltd, 1904 £2500



A charming and well preserved binding by Katharine Adams, using her favourite acorn and two open oak leaves, which are now in the British Library and are reproduced as tools C2, B3 and B4 in Appendix II of Tidcombe's *Women Bookbinders 1880-1920*. She produced several bindings decorated with oak trees, including the splendid *Ashdene Morte d'Arthur* now in the Bancroft and illustrated by Tidcombe as figures 100-102, Morris's *The Story of Sigurd the Volsung* illustrated by Tidcombe as figure 92 and in Maggs Bros. catalogue 1212, item 294 and now at Wormsley, and Maeterlinck's *Le Tresor Des Humbles* which was item 37 in my catalogue EBC 5 and also now at

Wormsley. In 1915 Adams and her husband, Edmund Webb, moved to the old rectory at Noke in Oxfordshire, which derived its name from "an oak".

Katharine Adams (1862-1952) started binding for a hobby as a girl. She received no formal instruction until 1897, when she became a pupil of Sarah Prideaux for three months, and then spent a month with Douglas Cockerell. After this she took a room in Lechdale, and as with Cobden-Sanderson, her first commission came from Mrs Morris. In 1901 she moved into a small house in Broadway, called Eadburgha, where she established her bindery and took on two assistants. She bound and did repair work for many of the best known collectors of the day, including her close friend Sydney Cockerell, who referred to the books that she bound for him as having been "Katie".

With a loosely inserted sheet of paper with the poem "Present in Absence" written out in black ink.

AN ARCHITECT AND SURVEYOR'S COPY

52. PALLADIO (Andrea).

The Four Books of Architecture: by Andrea Palladio. Viz. Book I. Containing the Five Orders, and the most necessary Observations in Building. Book II. In which the Designs of several Houses ordered by him both within and out of the City are comprised, and the Designs of the ancient Houses of the Greeks and Latins. Book III. Wherein the Ways, Bridges, Piazzas, Basilica's, and Xisti, are treated of. Book IV. Describing and figuring the ancient Temples that are in Rome, and some others that are in Italy and out of Italy. Literally Translated from the Original Latin, by Isaac Ware, Esq. Particular Care has been taken to preserve the Proportions and Measures from the Original, all the Plates being Engraved by the Author's own Hand.

Additional engraved title-page, separate engraved title-pages to Books II-IV, 205 full-page engraved plates, 12 smaller engravings in the text, engraved vignettes at the head of the Dedication by Fourdrinier after Kent and tail of p.110 by Ware after Kent, title printed in black and red.

Folio. [420 x 260 x 50 mm]. [6]ff, 110pp. Newly bound in brown suede and spine lettered on a terracota label, sprinkled edges. [ebc3739]

London: for R. Ware, at the Bible and Sun, on Ludgate-Hill [1754?] £4000

With a preliminary leaf of "Books Printed for R. Ware, at the Bible and Sun on Ludgate-Hill".

The last entry is for Mather's *The Young Man's Companion; or Arithmetick made easy...* *The Eighteenth Edition*, which was published by Ware in 1750. Neither the general title

page nor the four engraved titles in the Palladio are dated, and ESTC records only one copy of this undated issue, at the Alexander Turnbull Library, and it suggests [ca.1750], with reference to Weinreb catalogue 49 (which does not tell us very much). There is also a copy in the British Architectural Library Catalogue, no.2397, with a note that it was published in parts between September 1753 and August 1754 and this is an early issue of the second edition which is usually found with a title-page designating it as such and dated 1755. Eileen Harris, *British Architectural Books and Writers 1556-1785*, no.692, also treats this as a variant of the second edition, with the new title *The Four Books of Architecture: by Andrea Palladio* (in place of *The Four Books of Andrea Palladio's Architecture* as in the 1738 first edition) and the omission of the subscribers' list. A leaf headed "References to such places of the Author, where his terms of art are be himself best explained, alphabetically disposed" is bound after the Preface, rather than at the end as in the Turnbull copy.



This is an excellent copy, retaining an old fly-leaf with the signature of W. Brown and his fine trade-card designed by himself and styling him as "Architect & Surveyor, Ipswich". Colvin, *A Biographical Dictionary of British Architects 1600-1840*, lists William Brown as active in Ipswich 1810-1825, and credits him with work on the Market Place, New Assembly Rooms and a terrace of houses in Lower Brook Street, and also the Norfolk Lunatic Asylum in Thorpe-Next- Norwich.

First published in Italian in 1570, Palladio's treatise is arguably the most influential architectural book ever printed. *The First Book of Architecture* was translated and published by Godfrey Richards in 1663 and all *Four Books*, "Revis'd, Design'd, and Publish'd by Giacomo Leoni" appeared in 1715. The second complete English edition was published in parts from 1732 to 1734 by the engraver, Benjamin Cole, but it had many deficiencies. In 1738 Isaac Ware published his definitive version, dedicated to Lord Burlington, who revised and corrected it "with his own hands". Ware himself was responsible for the plates, working from Palladio's originals.





BOUND TO COMMEMORATE A WEDDING

53. Poetici Componimenti In occasione delle faustissime Nozze De Nobili Signori Conte Ascanio Parisani Di Camerino, e Luisa Conti Di Tolentino Offerti al merito impareggiabile Del Nobil' Uomo Signor Conte Giuseppe Parisani Padre degnissimo dello Sposo.

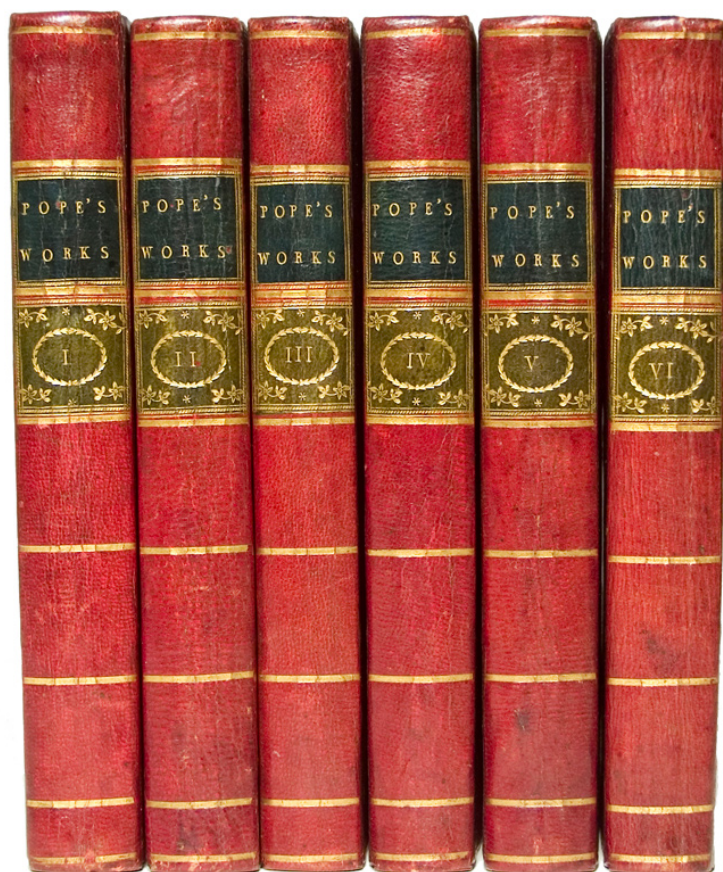
4to. [250 x 193 x 11 mm]. xx pp. Contemporary Italian binding of green goatskin, the covers tooled in gilt, the upper cover with a roll border and a fleuron in the corners and at the centre the joint arms of Parisani and Conti with red, blue and green goatskin onlays, surmounted with a crown; the lower cover with a roll border connecting to a panel with fleurons at the corners and a flower tool at the centre. Smooth spine tooled with a gilt leaf roll, gilt embossed paste-downs, red sprinkled edges. (With two of the original four green silk ties, three small patches of worming on the arms). [ebc1407].

In Camerini: per Vincenzo Gori, 1820

£2500

Thirteen sonnets, ballads and odes written, printed and splendidly bound to commemorate the wedding of Conte Ascanis Parisani and Luisa Conti.

Booklabel of Charles van der Elst, sold at his auction by Ader Picard Tajan in Monaco, 13th May 1985, lot 121 (attributing the poems to Giacomo Leopardi (1798-1837) who was born and lived at Recanati, in the Marches, not far from Camerino).



RED, BLUE AND GREEN GOATSKIN

54. POPE (Alexander).

The Works. In Six Volumes Complete. With his Last Corrections, Additions, and Improvements; Together with All his Notes, as they were delivered to the Editor a little before his Death: Printed verbatim from the Octavo Edition of Mr. Warburton.

Engraved frontispiece and 23 numbered plates.

Six volumes. 12mo. [186 x 112 x 158 mm]. [3]ff, vi, [ii], xxvi, 317 pp; [2]ff, 360pp; [2]ff, 292pp; [3]ff, 314pp; [6]ff, xiii, [i], 361 pp; [6]ff, 366pp. Bound in contemporary red goatskin, the covers with a gilt fillet border. Smooth spines divided into six panels by a gilt fillet, lettered in the second on a dark blue goatskin label and numbered in the third on a green goatskin label, the edges of the boards tooled with a gilt fillet, the turn-ins with a gilt roll, marbled endleaves, yellow edges. [ebc3568]

London: for C. Bathurst, W. Strahan, J. & F. Rivington [and nine others], 1776 £1500

Occasional light spotting, but a very fine copy, immaculately dressed in red goatskin, with the requisite blue and green labels.

Quaritch pencil collation note ("complete") dated 1966.

55. **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.

8vo. [187 x 113 x 40 mm]. Contemporary binding by Hayday (signed with an ink pallet on front endleaf) of black goatskin over bevelled boards, the covers with a blind double fillet border, the spine divided into five panels, the bands tooled with blind fillets, lettered in gilt in the second panel, turn-ins and matching inside joints tooled with a blind roll, marbled endleaves, gilt edges, gauffered with a small cross tool and each painted with a scroll lettered "Scriptum Est" in red and black with blue decoration. (Head of the joints cracked but firm). [ebc3729]

Oxford: at the University Press, sold by E. Gardner and Son, Oxford Bible Warehouse, Paternoster Row, London, 1844 £750

Bound with:

The Holy Bible, Containing the Old and New Testaments...

Oxford: at the University Press, sold by E. Gardner and Son, 1843.

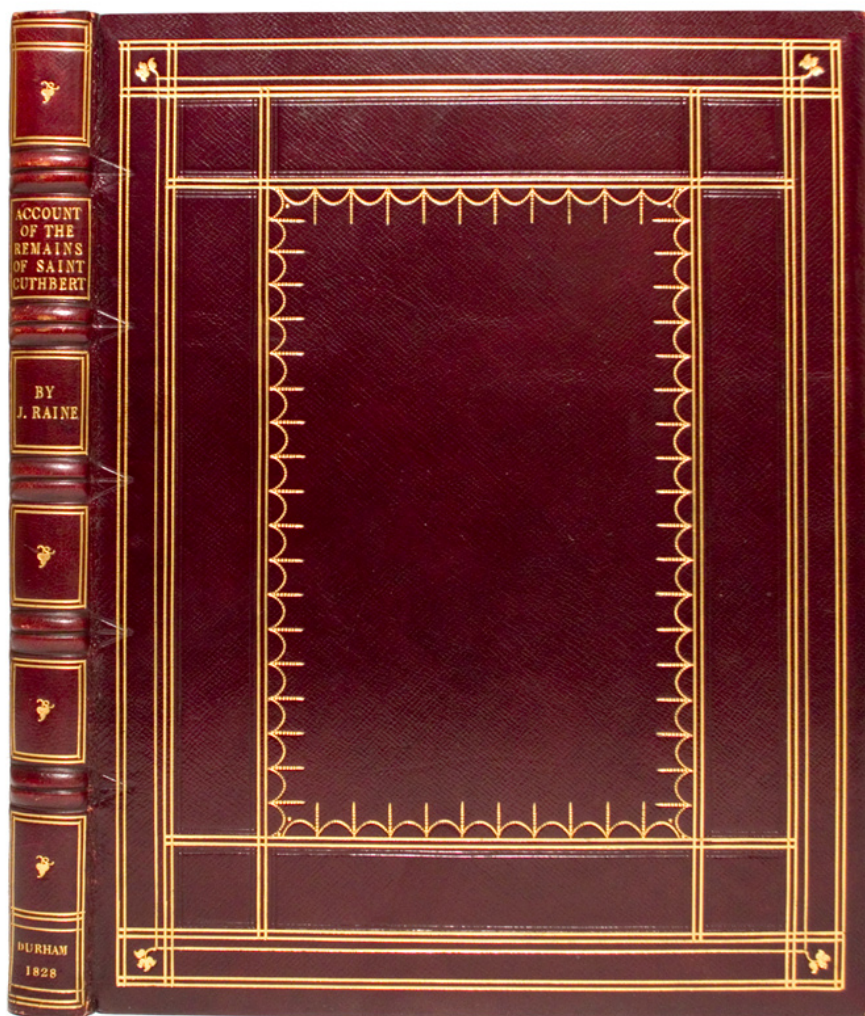
And:

A New Version of the Psalms of David...

Oxford: at the University Press, sold by E. Gardner and Son, 1844.



James Hayday (1796-1872) was one of the most inventive binders of the 19th century and one of the few to be deemed worthy of an entry in the *Dictionary of National Biography*. William Pickering introduced him to many wealthy clients, including Joseph Walter King Eyton, and Edward Gardner of the Oxford Warehouse secured his services for the Oxford University Press. Jeff Weber, *Annotated Dictionary of Fore-Edge Painting Artists & Binders*, p.168, refers to a *Book of Common Prayer*, Oxford 1846, with gilt and gauffered edges decorated with scrolls lettered with Biblical phrases ("The Lord Is At Hand", "Be Ye Also Ready", "Watch and Pray"). Samuel Bagster favoured a similar form of edge decoration leading Weber to suggest a possible link between the two firms. Pencil signature of W. Hutchison of Iford.



BOUND BY HAYDAY FOR EYTON

56. RAINE (James).

Saint Cuthbert: With an Account of the State in which His Remains were Found upon the Opening of His Tomb in Durham Cathedral, in the Year MDCCCXXVII.

Eight engraved plates, woodcuts throughout the text, title printed in red and black.

First Edition. 4to. [283 x 220 x 23 mm]. [2]ff, 231, [1], 15, [1], vii pp. Bound by Hayday (signed with an ink pallet on the front endleaf) in purple goatskin over bevelled boards, the covers with a border of gilt and blind multiple fillets, with a leaf tool in the corners, and a panel of gilt and blind fillets with a gilt pointillé wave and spike roll. The spine divided into six panels with double bands and gilt compartments, lettered in the second and at the foot, the others with a small vine leaf, the edges of the boards and turn-ins tooled with a gilt floral roll, plain endleaves, gilt edges. [ebc3748]

Durham: printed by F. Humble, published by Geo. Andrews in Durham and J.B. Nichols in London, 1828

£1250

A fine copy with large margins, elegantly bound by James Hayday for Joseph Walter King Eyton, whose large oval coloured bookplate (printed in four colours by Charles Whittingham from wood blocks engraved by Mary Byfield) is pasted inside the front cover.

James Hayday (1796-1872) was one of the most competent and innovative of British binders, and one of the few to be honoured with an entry in the *Dictionary of National Biography*. He was apprenticed to Charles Marchant, vellum binder in Queen Square, London, and then worked as a journeyman. In 1833 he rented premises at 31 Little Queen Street, Lincoln's Inn Fields, where he remained until he was adjudicated a bankrupt in 1861. In the intervening years he secured the patronage of William Pickering, the Oxford University Press and various discerning collectors. His most remarkable works were undertaken for J.W.K. Eyton (1820-1872) of Birmingham, Leamington and 27 Elsham Road Kensington, though this is not mentioned in D.N.B. Eyton encouraged him to produce bindings in a modern style, as opposed to the "antique", and these included a copy of Blakeway's *The Sheriffs of Shropshire*, in deep crimson goatskin, with a design on each cover of a triumphal arch from which hung the 70 shields of arms of the sheriffs inlaid in their heraldic tinctures. "57,000 impressions of tools" were said to "have been required to produce this wonderful exemplar of ingenuity and skill". Other examples of his work for Eyton are illustrated in Nixon, *Five Centuries of English Bookbinding*, no.90 and Nixon and Foot, *The History of Decorated Bookbinding in England*, fig.113. The cost of all these bindings may have proved too much for Eyton and in 1848 his "Extraordinary Collection" was sold by Messrs S. Leigh Sotheby & Co.

This volume was lot 1204 in the 1848 sale and was described as "maroon morocco extra, sides and back neatly tooled, gilt leaves, by Hayday". Lowndes records a price of £1.14s and there is a pencil note on the rear endleaf that it was bought by Lilly. Lowndes adds that it was subsequently resold at the Gardner sale for £2.3s.

Raine's account includes references to the Lindisfarne Gospels and the manuscript's miraculous survival after having fallen into the sea and been retrieved on the coast of Scotland (pp.34 and 47).



WITH ORIGINAL BOOKSELLER'S PAPER LABEL

57. RICHARDSON (Samuel).

Pamela; or, Virtue Rewarded. In a Series of Familiar Letters from a Beautiful Young Damsel, to her Parents. Published in order to cultivate the Principles of Virtue and Religion in the Minds of the Youth of Both Sexes. A Narrative which has its Foundation in Truth, and at the same time that it agreeably entertains, by a Variety of curious and affecting Incidents, is entirely divested of all those Images, which in too many Pieces calculated for Amusement only, tend to inflame the Minds they should instruct. The Eighth Edition. To which are prefixed, Extracts from several curious Letters written to the Editor on the Subject.

Four volumes. 12mo. [177 x 102 x 120 mm], xxxii, 296 pp; [1]f, 394 pp; iv, 410 pp; [1]f, 432 pp. Bound in contemporary polished calf, the spines divided into six panels with raised bands flanked by gilt fillets, lettered in the second on a red goatskin label and numbered in arabic in the third, plain endleaves, red sprinkled edges. [ebc3580]

London: for H. Woodfall, John Rivington, W. Strahan, R. Baldwin, W. Johnston, M. Richardson, and B. Collins, 1767

£1000

Vols 3-4 have "The Ninth Edition" on the title-pages. First published in 1740, this edition is rare, with only five locations in ESTC (British Library, National Trust; Lodz Uniwersytet Biblioteka; University of Colorado, University of Toronto).

A fine copy. There is a piece of paper pasted inside the rear cover of vol.1 lettered in ink "Pamela 4 Vol". This would have folded down over the lower edge for identification purposes in a bookshop. Ink signature of "Th. de Saussure" on each title.



MIRACLES OF FINE DETAIL

58. ROGERS (Samuel).

Italy, A Poem. [And] Poems.

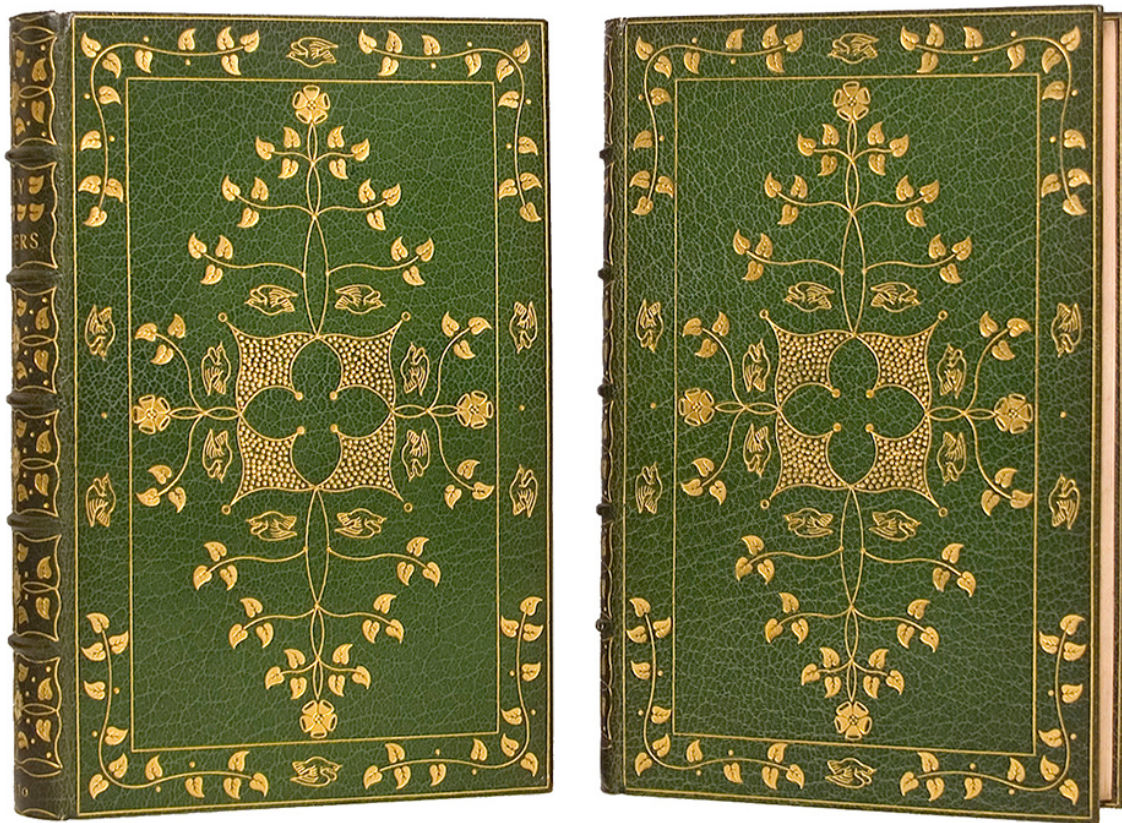
Italy with 55 engraved vignettes after Turner, Stothard and others. Poems with one engraved plate and 32 engraved vignettes after Turner, 35 engraved vignettes after Stothard and four other engraved vignettes.

Two volumes. 8vo. [202 x 128 x 65 mm]. vii, [i], 284 pp; viii, 295, [1] pp. Bound c.1900 by The Hampstead Bindery (signed in gilt on the front doublures) in green goatskin, the covers tooled in gilt with a border of two fillets with leafy stems at the corners and flying birds, enclosing a central quatrefoil with ogee arched corners containing dots, surrounded by leafy stems, with flower heads, and birds. The spine divided into six panels, lettered in the second and dated at the foot, the other panels with gilt compartments with a central flower head, leaves and dots, the edges of the boards tooled with a gilt fillet, the turn-ins and matching inside joints with gilt fillets, flower heads and hearts, vellum doublures and endleaves, with gilt fillet borders, gilt edges. (Almost invisible repair to small chips in two headcaps). [ebc3346].

London: [by Thomas Davison] for T. Cadell; Jennings and Chaplin; and E. Moxon, 1830- 1834

£3000

Gordon Ray, *The Illustrator and the Book in England from 1790 to 1914*, 13 and 15.



Fine copies of both volumes in especially handsome bindings. There are pencil notes in two hands insisting that these are proof copies of the plates.

The first editions to be illustrated by Turner, along with Stothard and others. The steel engraved vignettes in *Italy* brought Turner a much wider audience than his earlier work had attracted. Among his new admirers was the 13 year old John Ruskin who relates in *Praeterita* how the vignettes in the book "determined the main tenor of my life". Ray notes that Turner's illustrations for the companion volume of *Poems* are if anything superior to *Italy*. "In both books his delicate and graceful vignettes, which are miracles of fine detail, seem fairly to float upon the page".

The Hampstead Bindery was founded by Frank Karlake in 1898, as a brother organisation to the Guild of Women-Binders. At one time it had a staff of seven including Alfred De Sauty, Harold Karlake and P.A. Savoldelli. It's prospectus announced: "Its workmen are professionals of great experience in the best English and Continental ateliers... every book that is bound is never repeated unless ordered". It appears that the men trained the women, and possibly lent a hand with their bindings. The Guild and Hampstead Bindery held a joint exhibition from 1st December 1898 to 30th January 1899 and there were sales of their bindings at Sotheby in 1900, 1901 and 1904. The last was described as the final sale and by that time the binderies presumably ceased to exist.

59. ROUSSEAU (Jean Jacques).

Engravings for *La Nouvelle Heloise* and *Emile*.

A series of 27 engraved plates, proofs before letters, including a portrait of Rousseau, by Ingoulf, De Ghendt, Daubran, De Launay etc after Marillier.

8vo. [194 x 135 x 14 mm]. Bound c.1800 in straight-grained red goatskin, the covers with a wide gilt border composed of a "Greek-key" roll, flanked by a roll of roundels, and a foliate roll, with a small flower tool in the inner corners. The spine divided into six panels with gilt compartments, lettered in the second, the others with a star-burst and sprigs, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. Contained within a later marbled paper covered slipcase. [ebc2536]

1779- 1780

£1800

The plates are all in a fine state, as is the binding, which looks to be English. Bound in at the front is an autograph letter signed from the artist Pierre-Clément Marillier (1740-

1808) to *Le Préfet*, Boissie la Bertrand, dated 17th February 1808, concerning Marillier's nomination for the Majority of the town. It has been folded in at the edges and is a little browned.



"Marillier spent the first twenty years of his life in Dijon, learning to be a painter. When he came to Paris, financial necessity forced him to turn to illustration, and he soon achieved a position in the front rank of book artists..... Marillier was among the most accomplished and abundant of eighteenth century illustrators. His work is seen at its best in his small headpieces and tailpieces.... Nearly all of his designs are characterized by grace, liveliness, and firmness of drawing" - Ray, *The Art of the French Illustrated Book 1700 to 1914*, p.81.

Bookplate of Thomas Baring; booklabel of Mortimer L. Schiff, his sale, Sotheby, 7/7/1938, lot 1193, £18 to Lady Hilda Ingram, with her label.

ILLUMINATED MANUSCRIPT

60. [ROUSSELET (Gilles) - calligrapher].

L'Oraison Dominicale.

Illuminated manuscript on one side of a single vellum leaf [271 x 195 mm] in black, red and gold ink, with the title in a cartouche, historiated initial P and tailpiece in gold and colours, within a red ruled border.

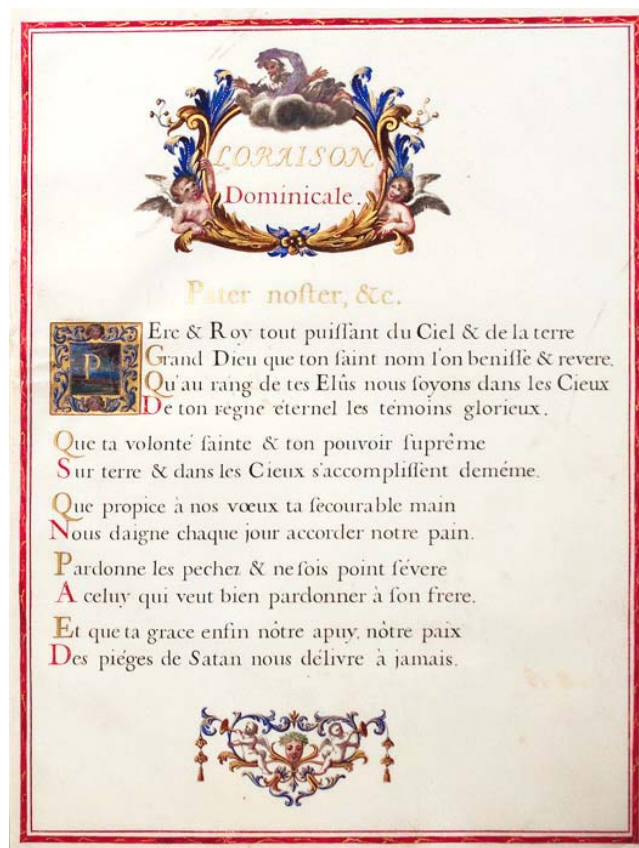
Mounted and bound c.1935 by Riviere and Son (signed in gilt on the front turn-in) as a folio [359 x 275 x 8 mm] in full navy blue goatskin, the covers with a gilt double fillet border, the spine divided into six panels with gilt fillets and lettered in the second panel, turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. In a half red goatskin chemise, with marbled paper sides and lined with felt. [ebc3587]

[Paris? c.1680]

£2500

An attractively executed manuscript of The Lord's Prayer, handsomely presented by Riviere. With the leather booklabel of Mortimer Schiff. Sold Sotheby, 8/12/1938, lot 2073, for 15 shillings to Rham.

Gilles Rousselet (1610-1686) was a French engraver, print-publisher and calligrapher. He worked for the Imprimerie Royale from 1642 until 1647 and as a Graveur du Roi he was given the task of reproducing 14 of the paintings in the French royal collection. His *oeuvre* comprises over 400 prints, including more than 90 plates after works by his friend Charles Le Brun. He had two pupils, Gabriel Le Brun and Etienne Picart.





BOUND BY RIVIERE

61. RUSKIN (John).

Modern Painters.

Engraved frontispiece in vols. 3-5 and 100 plates.

Third Edition of vol.1, First Edition of vols.2-5. 5 volumes. Large 8vo. [263 x 175 x 205 mm]. lxiii, [i], 422, [1], 32 pp; xvi, 217, [5] pp; xix, [i], 348, 16 pp; xii, 411, [1], 16 pp; xvi, 384, [32] pp. Bound c.1900 by Riviere & Son (signed in gilt on the front turn-in) in brown goatskin, the covers with a gilt triple fillet border. The spines divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the others tooled with a large flower, sprigs, stars and roundels, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, dark green glazed paper endleaves, top edges gilt, the others untrimmed. With the original cloth covers and spines bound in at the end. [ebc3758]

London: Smith Elder And Co. 1846- 1860

£3800

With the half-titles and advertisements.

[With]

RUSKIN (John).

The Seven Lamps of Architecture.

14 lithographed plates.

First Edition. Large 8vo. [263 x 175 x 25 mm]. viii, [iv], 205, [1], 16 pp. Uniformly bound with the above.

London: Smith, Elder and Co. 1849

With the half-title, slip announcing *The Stones of Venice* and advertisements.

[And]

RUSKIN (John).

The Stones of Venice.

53 engraved and chromo-lithographed plates.

First Edition. 3 volumes. Large 8vo. [263 x 175 x 120 mm]. xv, [i], 413, 16 pp; vi, [ii], 394, [2], 16 pp; [2]ff, 362, [2], 14 pp. Uniformly bound with the above.

London: Smith, Elder and Co. 1851-1853

With the half-titles, errata slip and advertisements

Fine copies of all three works. Bookplates of Samuel Clement Burchell jr (crossed through) and Robert Watchorn. *Modern Painters* has an old pencil price of £55/-/, *The Seven Lamps of Architecture* has £22/-/ and *Stones of Venice* has £45/-/ and all three works have the initials "RW" and date 3/8/70 at the rear. From the library of Sir Brian Mackenna, sold Christie's, 20/11/1998, lot 95.

THE BEST EDITION

62. [SALMON (William)].

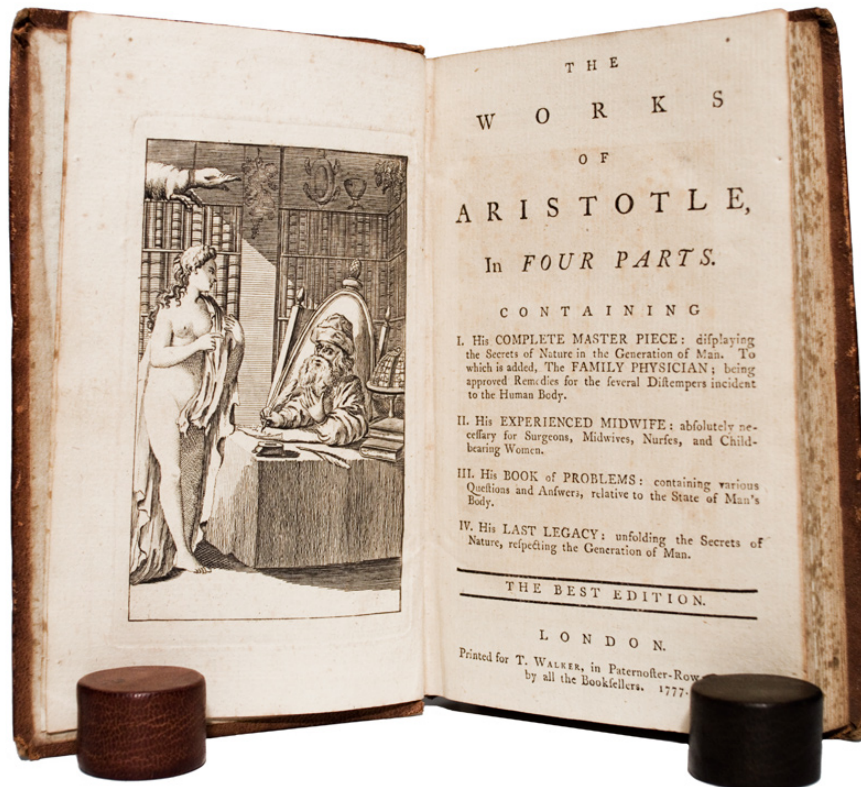
The Works of Aristotle, in Four Parts. Containing I. His Complete Master Piece: displaying the Secrets of Nature in the Generation of Man. To which is added, the Family Physician; being approved Remedies for the several Distempers incident to the Human Body. II. His Experienced Midwife: absolutely necessary for Surgeons, Midwives, Nurses, and Child-bearing Women. III. His Book of Problems: containing various Questions and Answers, relative to the State of Man's Body. IV. His Last Legacy: unfolding the Secrets of Nature, respecting the Generation of Man. The Best Edition.

Engraved frontispiece, folding wood-engraved plate and four woodcuts in the text.

12mo. [176 x 105 x 30 mm]. iv, [3]-365 pp. Bound in contemporary sheep, the covers with a blind roll border, the spine with five bands, plain endleaves, mottled edges. (Headcaps broken, a little rubbed). [ebc2191]

London: for T. Walker, 1777

£600



The early leaves are a little browned, there are a few spots and a light stain in the final two leaves. It is a very good copy of a rare edition, with only three locations in ESTC: British Library, Wellcome Institute and Chicago.

Aristotle's Master-piece, as the work was usually known, was the most popular guide to sex and procreation of the eighteenth century. It first appeared as an English text in 1684, and relied heavily on the sexual doctrines of Greek and Roman physicians as codified in numerous Middle Ages and Renaissance humanist texts. It is not, of course, by Aristotle; its compiler or compilers remain unknown, although the medical populariser William Salmon is believed to have had a hand in it [and is noted as the author in ESTC]. Part of its interest lies in its pragmatic and wholly uncensorious approach to sex and reproduction: men and women have a natural desire to copulate; passion is not destructive; and there is an esteem and respect between the sexes which transcends lust. Although sometimes treated as a slapdash concoction of myths and old wives' tales, it is actually a much more coherent work, which was "constructed on a logical, sequential plan, and unfolded its teaching within a consistent intellectual paradigm" - Porter and Hall, *The Facts of Life: the Creation of Sexual Knowledge in Britain 1650-1950*, chapter two, "Aristotle's Master-piece".



26 PLAYS IN THREE VOLUMES AND A CABINET

63. SHAKESPEARE (William) and others.

A selection of 26 plays by Shakespeare and others bound in three volumes.

Three volumes. 12mo. [108 x 70 x 90 mm]. Bound in contemporary half blue calf, marbled paper sides, the spines lettered in gilt ("Shakespeare I.", "Shakespeare II" and "Plays") on maroon calf labels between a pair of gilt tooled bands, with gouge-work above and below, marbled endleaves, sprinkled edges. (A little rubbed). Contained within a glass fronted case, with the pediment lettered "Poetical Library". [ebc3751]

London: [c.1840]

£1000

The three volumes comprise the following 26 plays (with Julius Caesar included twice, making 27), with imprints where given and pagination.

Volume 1:

1. *Pericles, Prince of Tyre*. pp.377-440.
2. *The Puritan. Or, the Widow of Watling Street*. pp.193-248.
3. *Julius Caesar*. London: by G. Mansell. pp.193-256.
4. *The Comedy of Errors*. 385-432.
5. *Julius Caesar*. pp.193-256.
6. *Othello*. London: by G. Mansell. pp.257-328.
7. *Timon of Athens*. pp.433-496.
8. *Troilus and Cressida*. pp.257-320.

Volume 2:

1. *King Lear*. London: by G. Mansell. pp.129-192.
2. *The Merchant of Venice*. London: by G. Mansell. pp.65-128.
3. *Titus Andronicus*. pp.321-384.
4. *Cymbeline*. pp.313-376.
5. *Love's Labour's Lost*. pp.257-320.
6. *The Two Gentlemen of Verona*. pp.321-384.
7. *Coriolanus*. London: by G. Mansell. pp.1-56.
8. *Measure for Measure*. London: by G. Mansell. pp.393-456.

Volume 3:

1. *The Lady's Trial; A Play, in Five Acts, by John Ford*. London: Thompson, Printer. pp.1-48.
2. *Faustus; A Tragedy, in Five Acts, by Christopher Marlowe*. pp.1-45, [3].
3. *The Beggar's Opera*. pp.193-248.
4. *The Grecian Daughter*. pp.129-190, [2].
5. *Rule a Wife and Have a Wife*. pp.1-64.
6. *A Bold Stroke for a Wife*. pp.249-312.
7. *The Revenge*. pp.65-128.
8. *Manfred; a Dramatic Poem, in Three Acts, by Lord Byron*. London: Thompson, Printer. pp.1-48.
9. *Pizarro*. pp.313-376.
10. *The Witch of Edmonton. A Tragedy, in Five Acts, by John Ford*. pp.1-45, [3].
11. *The Quaker*. pp.377-407.

A number of the plays were from "Mansell's Pocket Shakspeare" and "Mansell's Pocket Plays", for which there is an advertisement leaf at the end of *The Grecian Daughter*. Each Play was "complete in itself, for One Penny". Odd numbers are found at Oxford, the British Library and Cambridge, who date them in turn c.1830, c.1835 and c.1840.

The plays were given these rather smart bindings by an Edward Green, who has signed the first page of the first play in each volume. They fit neatly into the box designed for a small "Poetical Library" which has been recently recovered with maroon goatskin.

MONTHLY PARTS

64. [SYLVAN (Agricola) - pseud.]

The Farmer's Magazine, and Useful Family Companion. Consisting of Practical Essays, Dissertations, and Remarks, on the Different Branches of Husbandry, Including a great variety of Modern Improvements; A Miscellaneous Collection of Valuable Family Receipts, Recommended from Experience; Useful Hints and curious Observations from the Philosophical Transactions, the Society for the Encouragement of Arts, &c. With some select Pieces of Poetry; And a candid Review of every New Treatise on Agriculture, Gardening, &c. Volume II [-V]. Illustrated with Copper-plates. By Agricola Sylvan, Gentleman.

Vol.2 with folding frontispiece and five plates; vol.3 with folding frontispiece and three plates; vol.4 with seven plates; vol.5 with folding "General Directions for the Driver of the Rolling Waggon" and folding table.

4 volumes. 8vo. [229 x 140 x 130 mm]. 200, [199]-294, 303-310, 303-435, [3] pp; 216, [209]-397, [3] pp; 382, [2] pp; 32, [16], 33-360 pp. Bound in contemporary quarter calf, marbled paper sides, the spines divided into six panels and lettered in the second on a red goatskin label, plain endleaves, uncut edges. (Label on vol.3 defective, headcaps chipped, rubbed). [ebc3736]

Printed for W. Goldsmith, No.24 Pater-Noster Row, London; and R. Cruttwell in Bath, 1777 £1000

The full series ran to five volumes, and this is missing vol.1. It is made up of parts, issued monthly between April 1776 and December 1780. ESTC has three entries for the work which between them locate nine copies : British Library, Wellcome Institute, Huntington; Bodleian, New York Public Library, U.S. National Agricultural Library, University of Texas; Bodleian, University of London.

Although the spines are worn these are very good copies, with uncut edges and with just a little light spotting to pp. 135-160 in vol.5. In the same volume 8 leaves from another agricultural work have been bound in between pp.32 and 33.

ESTC also adds a helpful note: "Articles on farming and rural life, including information on world wide agricultural practices, country by country, with specific advice on crops, new machinery, and costs and profits. Includes poetry selections, reviews of new books, occasional correspondence" and "Tables show weather, crop yields, prices, farm expenses". Fussell, *More Old English Farming Books, from Tull to the Board of Agriculture 1731 to 1793*, notes that Donald McDonald claimed that "Agricola Sylvan" was a pseudonym used by Henry Home, Lord Kames, but then adds "on what grounds I do not know"!



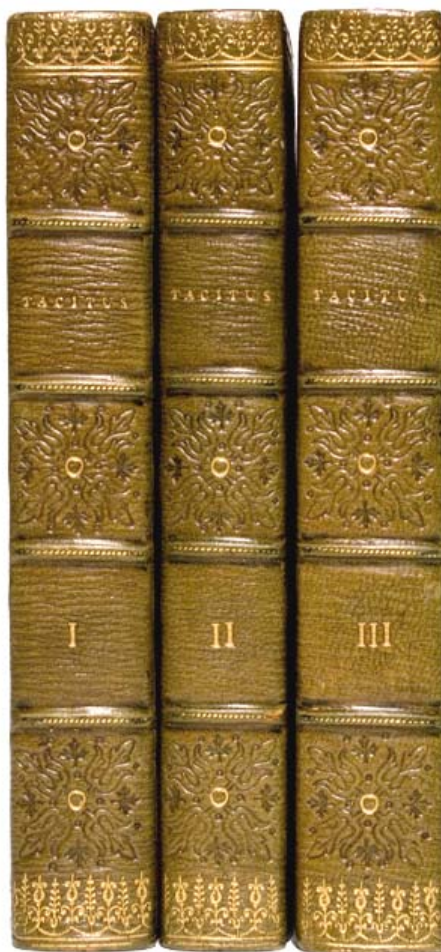
GREEN GOATSKIN

65. TACITUS (Publius Cornelius).

C. Cornelii Taciti Opera, Ex Editione Jer. Jac. Oberlini, Sedula Recensione Accurata: Quibus Accesserunt Gabrielis Broterii Supplementa, Cum Locupleti Indice.

Woodcut vignette on half-titles and titles.

Three volumes. 12mo. [134 x 83 x 65 mm]. [2]ff, 322pp; [2]ff, 276pp; [2]ff, 363pp. Bound in contemporary mid-green goatskin, the covers with a gilt thick and thin fillet border, a blind floral roll and a gilt fillet panel with a gilt palmette and fronds in the corners. The spines divided into five panels, the bands tooled with a gilt broken fillet and tooled in gilt at the head and foot, lettered in the second panel and numbered in the fourth, the others with a small gilt circle surrounded with blind tooling, the edges of the boards tooled with a gilt fillet, the turn-ins with a thin floral roll, red endleaves, gilt edges. (Small track of insect activity in corner of panel on front cover of vol.1). [ebc3728]



London: S. Hamilton for Rodwell and Martin; Law and Whittaker; J. Booker; Baldwin, Cradock and Joy; Walker and Edwards; J. Robinson; B. Reynolds, 1817 £900

Contemporary ink inscription on front fly-leaf of each volume: "J. Taylor, Trinity Hall, Cantabrigia". A fine copy.

THE HASLEWOOD-BUCCLEUCH-PORTER COPY

66. TASSO (Torquato).

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

Two volumes. 8vo. Large Paper Copy. [244 x 143 x 58 mm]. lix, [xxv], 248 pp; [2]ff, 299, [1] pp. Bound in contemporary straight-grained light red goatskin, the covers with

a gilt triple fillet border with a flower and arabesque leaves in the corners, and at the centre the Duke of Buccleuch's crest within a collar and coronet. The spine divided into six panels with wide gilt tooled bands, lettered in the second and fifth panels and dated at the foot, the other panels tooled with various plants and roundels, the edges of the boards and turn-ins tooled with gilt double fillets, red paper endleaves, gilt edges. (The spines and head of the covers faded). Contained within a later slipcase covered with Cockerell paper and lined with felt. [ebc3458].

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

£2500

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

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

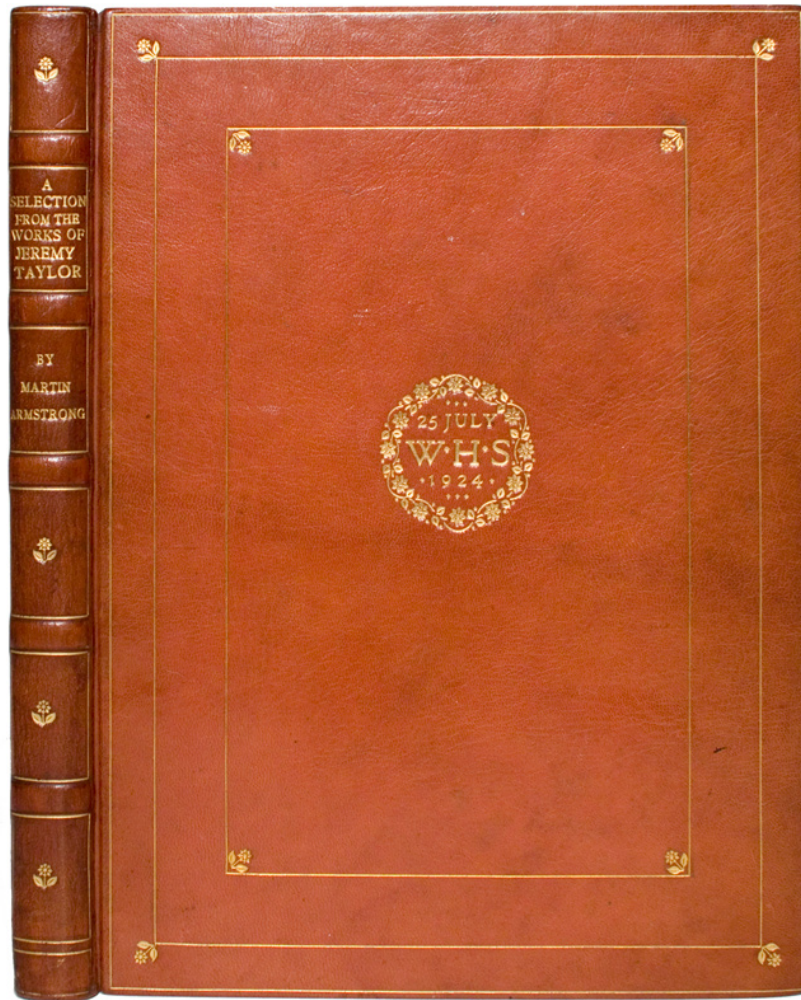
With the gilt armorial bookplate of Joseph Haslewood (1769-1833) in both volumes. Haslewood was a lawyer, bibliographer, antiquary and founder member of the Roxburghe Club. Along with S.W. Singer he was one of the most prolific publishers of 16th and 17th century texts and he edited a number of the early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



and dramatic prints are in the British Library, a volume of his tracts is at Hughenden and a large collection of printed proclamations is in the library of the Duke of Buccleuch.

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

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



BOUND BY W.H. SMITH & SON FOR W.H. SMITH ON HIS 21ST BIRTHDAY

67. TAYLOR (Jeremy).

A Selection from His Works Made by Martin Armstrong.

Red headings and initials, and a golden cockerel on the last leaf.

4to. [266 x 193 x 22 mm]. 132, [4] pp. Contemporary binding by the W.H. Smith & Son (with gilt "WHS" stamp on the rear turn-in) of brown goatskin, the covers tooled in gilt with a single fillet border and two single fillet panels with a flower in the corners, and at the centre of the front cover a garland of small flowers enclosing the initials "W.H.S." and the date 25 July 1924. The spine divided into six panels with gilt compartments, lettered in the second and third, the others tooled with the flower, the turn-ins tooled with two gilt fillet and the flower, grey endleaves, top edge gilt, the others uncut. [ebc3749]

Waltham Saint Lawrence: The Golden Cockerel Press 1923

£1200

Limited to 320 copies, printed by H. and G. S. Taylor, with F. Young and A. H. Gibbs as the compositors and A. C. Cooper as the pressman. A fine copy, specially bound by W. H. Smith & Son for William Henry Smith for his 21st birthday.

Henry Walton Smith and his wife Anna established the family business as a news vendor in Little Grosvenor Street in London in 1792. After their deaths it was taken over by the youngest son, William Henry Smith (1792-1865) and in 1846 the firm became W. H. Smith and Son when his only son, also William Henry (1825-1891), became a partner. The younger W.H.S. was also an M.P., and served as First Lord of the Admiralty, Secretary of State for War, First Lord of the Treasury and Leader of the House of Commons. On his death his widow was created Viscountess Hambleden and their son Frederick inherited the business from his father and the Viscountcy from his mother. His son, our William Henry Smith, was born on 25th July 1903 and became third Viscount Hambleden on the death of Frederick in 1928. The business was then reconstituted as a limited company but Smith owned all the shares. On his death in 1948 the death duties were so severe that a public holding company had to be formed and shares were sold to staff and the public. William Herbert Smith, fourth Viscount Hambleden died in 2012.

BOUND BY BRADEL

68. TERENTIUS AFER (Publius).

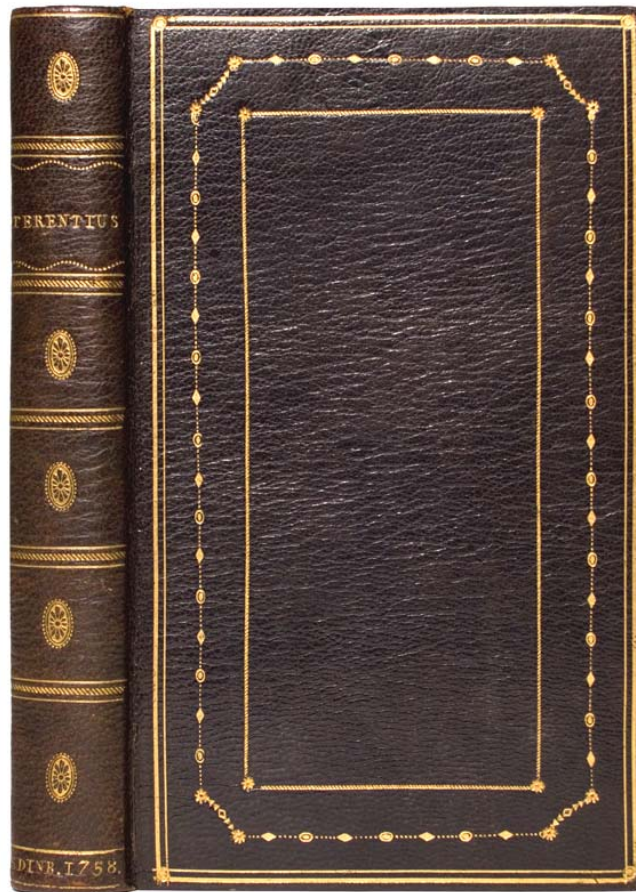
Comoediae, Ad fidem Optimarum Editionum Expressae.

Small 8vo. [184 x 108 x 26 mm]. ix, [iv], xii-xxv, [iii], 252 pp. Bound c.1790 by Bradel *l'Ainé* (with his ticket) in grained black goatskin, the covers tooled in gilt with a thick and thin fillet border with a roundel in the corners, an outer panel of a dotted line studded with ovals and lozenges, interrupted in the corners by curved lines of husks, and an inner panel of a hatched fillet with a rosette in the corners. Smooth spine divided into six gilt panels by a hatched fillet between solid fillets, lettered in the second panel and at the foot, the other panels with an oval medallion tool at the centres, the edges of the boards gilt tooled with a double zig-zag and circle roll, the turn-ins and matching inside joints with a gilt "Greek-key" roll, pink silk endleaves and doublures, gilt edges. (Single small worm-hole in the lower joint, tip of one corner exposed). [ebc1191]

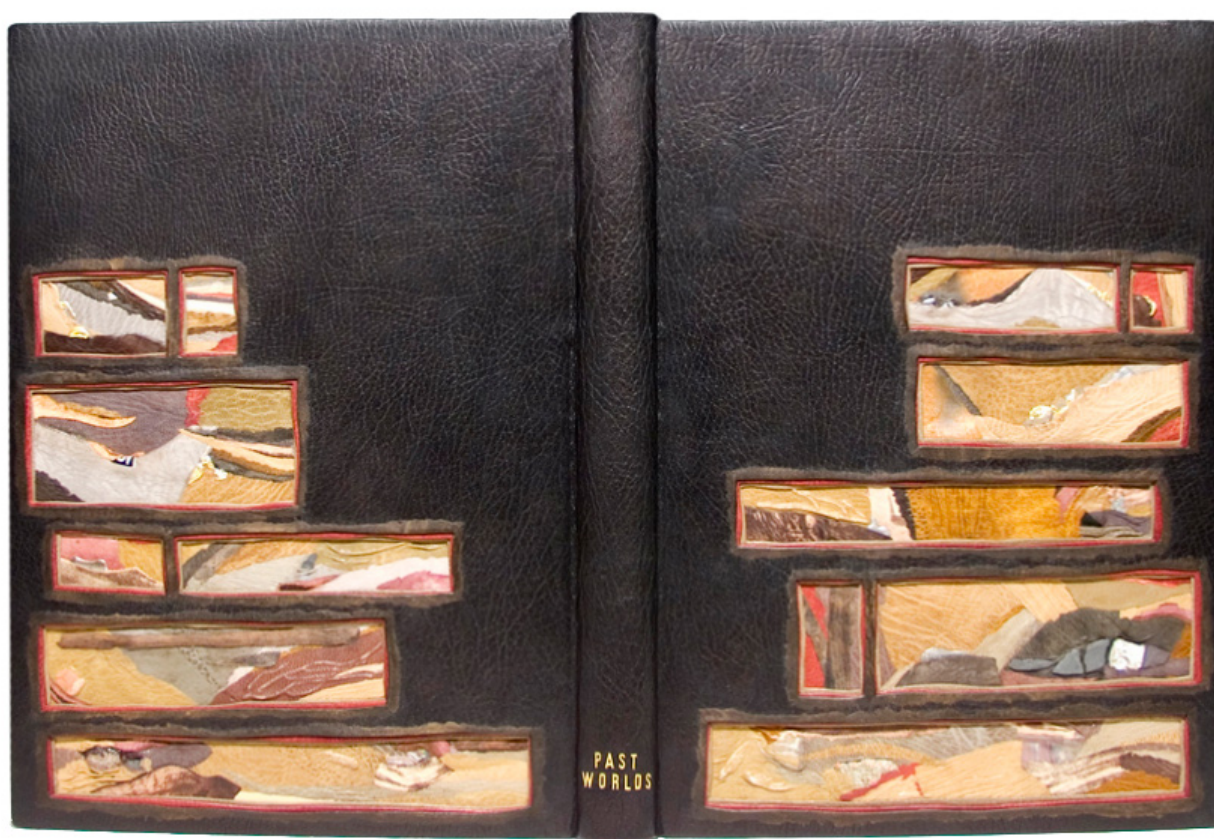
Edinburgi [i.e. Edinburgh]: apud Hamilton, Balfour, et Neill, 1758

£1500

A fine, large copy of "the immaculate edition" of Terence in a refined binding by Bradel *l'Ainé*.



The binder's ticket reads: "Relié par Bradel l'Ainé / Successeur du Sr. Derome / le Jeune son Oncle / Rue St. Jacques / Hotel de la Couture No.65". Alexis-Pierre Bradel, known as *l'Ainé* was the son of Pierre-Alexis-Michel Bradel and a nephew of Nicolas-Denis Derome, *le Jeune*. He became a master binder in 1772, and after Derome's death in 1788 he took over his business, at first with his widow ("La Veuve Derome") and then on his own. On one of his tickets he called himself "Relieur de la Bibliothèque Nat[iona]le et de celle des 4 Nations" and on another "Relieur de la Bibliothèque Imp[éria]le". Twenty of his bindings are described by De Ricci in *French Signed Bindings in the M. L. Schiff Collection, II* (nos. 133-152). His son, Pierre-Jean, known as *le jeune*, followed him, and there were an assortment of Bradels binding at different addresses in Paris during the nineteenth century.



BOUND BY SALLY LOU SMITH

69. Past Worlds. The Times Atlas of Archaeology, Edited by Chris Scarre.

Coloured maps and illustrations throughout.

Folio. [370 x 260 x 35 mm]. 319pp. Bound in 1994 by Sally Lou Smith (signed with initials in gilt on the rear doublure) in black goatskin over bevelled boards, both covers inlaid with seven sunken rectangular panels in imitation of strata, the panels composed of textured multi-coloured goatskins with additional pieces of gold, silver, stone, shell and wood. Smooth spine lettered in gilt at the foot, black goatskin doublures with corresponding rectangular panels outlined with strips of red and brown goatskin and tooled in blind, coloured paper endleaves. Contained in a black cloth drop-over box with a black goatskin spine, lettered in gilt and with the Pease coat-of-arms and the binder's initials, internally padded and lined with felt. [ebc3599]

London: Guild Publishing, 1989

£4000

The binding was commissioned by Christopher Pease, 2nd Lord Wardington (1924-2005) and has his bookplate on the rear endleaf and crest on the spine of the box. He declared it to be "magnificently bound". It was lot 510 in the Wardington Atlas sale, Sotheby's, 10/10/2006.



Sally Lou Smith was born in Fulton, New York in 1925. She moved to Paris in 1949 and then to London in 1957. She started bookbinding at Camberwell School of Arts and Crafts, under John Corderoy's supervision, and set up her own bindery in 1963. She was elected a member of the Guild of Contemporary Bookbinders in 1965 and was President of Designer Bookbinders from 1979 to 1981. She taught at Southampton College of Arts and Crafts, Brighton College of Art and the Stanhope Institute and was a mentor to many. 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.

BOUND FOR SIR RICHARD BROWNE

70. THOMAS à Kempis.

De Imitatione Christi. Libri Quatuor.... Ad Autographum emendati. Editio ultima prioribus castigatior.

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

12mo. [149 x 84 x 30 mm]. [6]ff, 424, [12] pp. Mid-seventeenth century Parisian binding of mottled calf, the covers tooled in gilt with a triple fillet border and a triple fillet panel with the combined monogram of Sir Richard Browne and John Evelyn at the outer corners and Browne's arms at the centre. The spine divided into six panels with gilt compartments, lettered in the second, the other five panels tooled alternately with small versions of Browne's crest and the monogram in ovals surrounded by volutes, the edges of the boards tooled with a gilt roll, comb-marbled endleaves, gilt edges. (Expertly rebaced preserving the original spine). [ebc1386]

Augustoriti Pictonum [i.e. Poitiers]: Antonii Mesnerii, [c.1620]

£2800

This volume was bound for Sir Richard Browne in Paris, where he acted as representative at the Court of France for Charles I, and his exiled son, from 1641 until 1660. In 1643 he first met John Evelyn, who was visiting the city, and in 1647 Evelyn



married his daughter, Mary. Browne greatly influenced his son-in-law's book collecting, and resolved to leave him his own library. They both had personal tools designed for their bindings, including the monogram which appears to combine their initials. Browne returned to England in 1660 and settled with the Evelyns at Sayes Court. On his death in 1683 his books officially passed to Evelyn.

Evelyn added his ink press-marks "Apollo.44." and "L.59." to the blank page opposite the title. Both have been crossed through and the alternative press-marks "L.2.36" and "K.1.10" have been written at the front. With the bookplate of Sir Frederick Evelyn Bart, and the Evelyn family label. Sold Christie's, 22/6/1977, lot 14 (£240 to Holleyman and Treacher).

MINIATURE EDITION, GIVEN TO MISS JENNY JONES

71. THOMAS à Kempis.

L'Imitation de Jésus-Christ Traduite en Français par Le P. Lallemand de la Compagnie de Jésus.

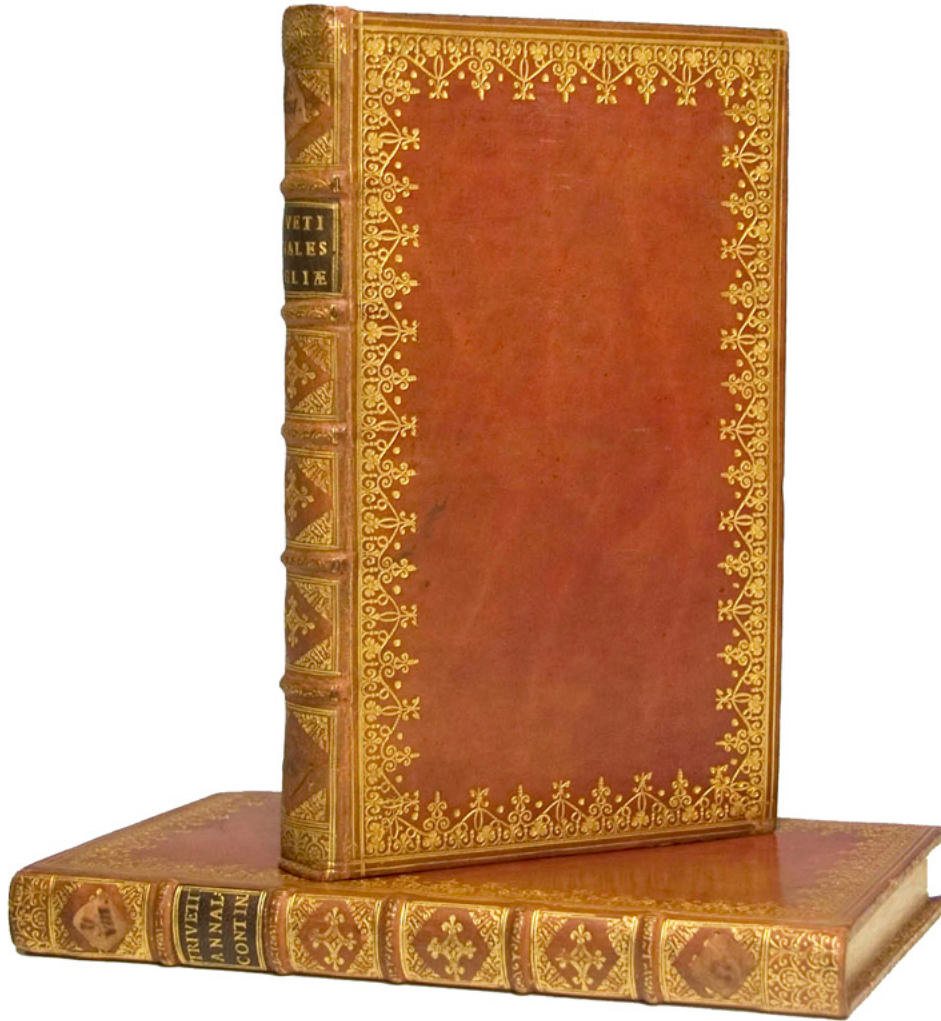
24mo. [68 x 45 x 12 mm]. [2]ff, 350pp. Bound in contemporary dark blue goatskin, the covers tooled in gilt with a double fillet border and panel with a fleuron at the outer corners enclosing a lozenge-shaped centrepiece. The spine divided into five panels with gilt compartments, lettered in the second, the others tooled with centres and corners, the edges of the boards tooled with a gilt fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges. [ebc2780].

Paris: [Typographie de H. Plon] Gaume Frères, [c.1860]

£500



A fine copy, in a meticulously executed binding. There is as an ink inscription on the front fly-leaf: "Donné à Miss Jenny Jones le 24 Avril 1862 par Louis Florent".



THE EARL OF MACCLESFIELD'S COPY

72. TRIVET (Nicholas).

Annales Sex Regum Angliæ. E præstantissimo Codice Glastoniensi nunc primum emendate edidit Antonius Hall. A.M. Coll. Regin. Oxon. Socius.

Engraved frontispiece portrait, title printed in red and black with engraved vignette of the Sheldonian, vignette at the head of the dedication.

First Edition. 8vo. [209 x 123 x 32 mm]. [13]ff, 347, [33] pp. Bound in contemporary polished calf, the covers with a gilt border composed of a triple fillet, a floral and a crested roll. The spine divided into six panels with gilt compartments, lettered in the second on a dark goatskin label, the others with corners and centres, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (Joints and headcaps very slightly rubbed. Small scratch on front cover of vol.2. Paper shelf labels at the head and foot of the spine).[ebc3504]

Oxford: at the Sheldonian Theatre, 1719

£900

[With]

TRIVET (Nicholas).

Annalium Continuatio; Ut Et Adami Murimuthensis Chronicon, Cum ejusdem Continuatione: Quibus Accedunt Joannis Bostoni Speculum Coenobitarum, et Edmundi Boltoni Hypercritica. Omnia nunc primum edidit e Codicibus Manuscriptis Antonius Hallius, S.T.P.

Title printed in red and black with engraved vignette of the Sheldonian.

First Edition. 8vo. [209 x 123 x 22 mm]. [6]ff, 242, [14] pp. Uniformly bound with the above.

Oxford: at the Sheldonian Theatre, 1722

Fine copies of the first editions of Trivet's history of England from 1135 and 1307. It was originally written between 1314 and 1320 when Trivet (or Trevet) was lecturing in theology at Oxford. It "represented a genuine attempt to write contemporary history. Trevet offered detailed accounts of recent events, including the barons' and Scottish wars, and more importantly, produced perceptive character sketches of both Henry III and Edward I, based on the recollections of the men, the courtiers, counsellors, and soldiers, who had known them. The Annales was widely read throughout the late medieval period, and exercised a considerable influence on the work of later historians including Ranulf Higden and Thomas Walsingham" - Oxford DNB.

The Earl of Macclesfield's copy with paper labels on the spines ("Y.VIII.16/17"), blind stamps and North Library bookplates with press mark "33.A.4".

GUILD OF WOMEN BINDERS

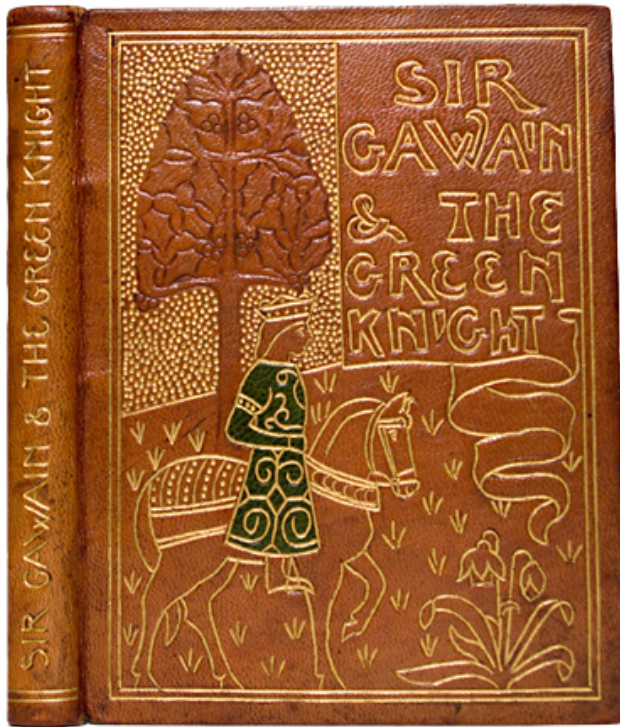
73. WESTON (Jessie L.)

Sir Gawain and the Green Knight. A Middle-English Arthurian Romance Retold in Modern Prose, with Introduction & Notes, by Jessie L. Weston, Translator of Wolfram von Eschenbach's Parzival. With Designs by M. M. Crawford.

12mo. [132 x 99 x 15 mm]. xii, 96 pp. Contemporary binding by the Guild of Women Binders (signed with an ink pallet on front endleaf) of brown goatskin, the front cover tooled in gilt with a double fillet border enclosing a design of a knight, with a green goatskin robe, on a horse, in a field with flowers and grass and a tree tooled in blind on a gilt studded background, with the title on a banner. The rear cover with a gilt double fillet border, smooth spine, lettered upwards, the turn-ins tooled with a gilt fillet, green endleaves, green edges tooled with gilt stars and sprigs. [ebc3747]

London: [by Ballanyne, Hanson & Co. for] David Nutt, 1898

£1500



This is No.1 of the series "Arthurian Romances Unrepresented in Malory's Morte d'Arthur". It is a charming binding, showing a clever use of gouges and small fillets. The free-flowing design recalls the work of Elizabeth MacColl, as seen, for example, in her contribution to the Tregaskis Exhibition of 1894 (no.23 in the Catalogue). It is signed by the Guild, and no individuals are named. There is a pencil price of £1.10 at the rear and a note "luxurious binding".

The Guild of Women Binders was formed in 1898 by Frank Karlake and consisted of a loosely knit federation of women's organisations, handicraft classes, and binders working in their

own homes. They were closely associated with their male counterparts, the Hampstead Bindery. Many of their bindings were sold at Sotheby in 1900, 1901 and 1904, after which the Guild was dissolved.

Bookplate of Leonard James Shruballs.

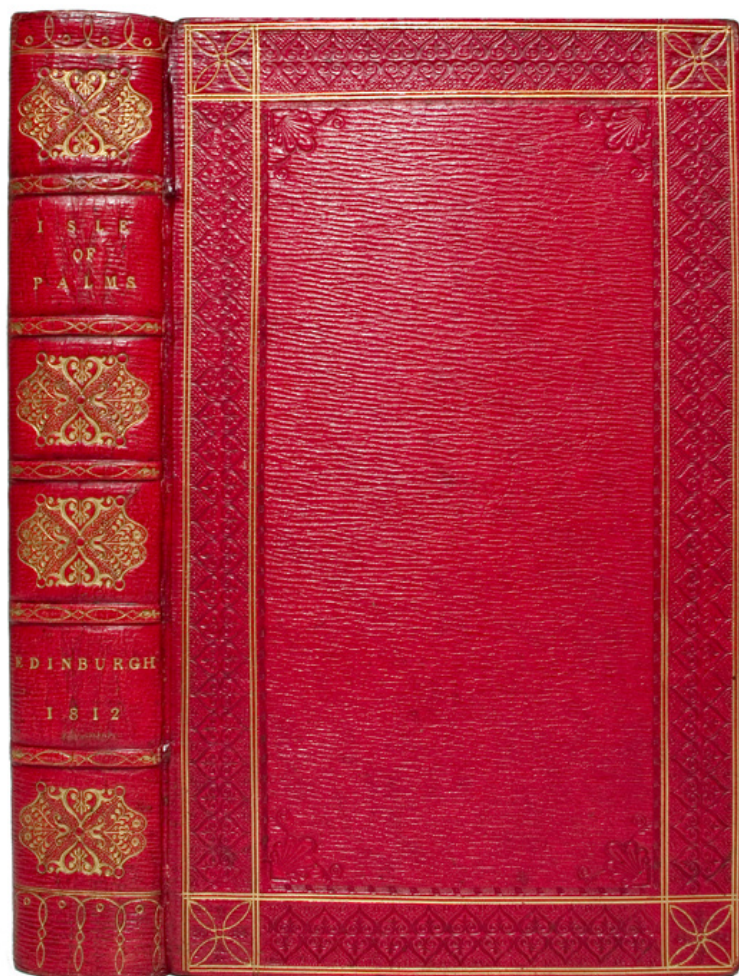
THE CANNING-BECKFORD-ROSEBERY COPY

74. WILSON (John).

The Isle of Palms, and other Poems.

First Edition. 8vo. Large paper copy. [246 x 148 x 44 mm]. ix, [i], 415, [1], 10 pp. Bound in contemporary straight-grained red goatskin, the covers with a border composed of two sets of gilt double fillets flanking a blind crested roll used back-to-back, a gilt quatrefoil with blind flowers in the outer corners, a blind fillet and ball roll and a blind anthemion in the inner corners. The spine divided into six panels with gilt tooled bands, lettered in the second and fifth, the others with small anthemion and honey-suckles on a studded background, the corners of the edges of the boards hatched in gilt, the turn-ins tooled with a gilt roll, blue endleaves, gilt edges. [ebc3694]

Edinburgh: [by James Ballantyne & Co.] for Longman, Hurst, Rees, Orme and Brown; John Ballantyne and Co; and John Smith and Son, 1812 £2000



Printed on large paper and bound with the half-title and 10pp of advertisements at the end. A fine copy of John Wilson's first collection of poetry. John Wilson (1785-1854), Scottish advocate, literary critic, friend of Wordsworth, Coleridge, Southey and De Quincey, and author, frequently identified with the pseudonym "Christopher North".

1. Early pencil note: "From Canning's Library. June 1828". George Canning (1770-1827) served twice as Foreign Secretary (1807-09 and 1822-27) and had been Prime Minister for only 119 days at the time of his death.
2. From the library of William Beckford (1760-1844) and by descent to the Duke of Hamilton. Sold in Part IV of the Hamilton Palace Sale in 1883 as lot 522, with ink acquisition note.
3. From the library of Archibald Primrose, Earl of Rosebery (1847-1929), with his bookplate. Rosebery was Prime Minister 1894-1895. Sold with other Beckford/Rosebery books from the library at Barnbogle Castle, Sotheby's, 28/10/1975, lot 505 (£40 to Francis Edwards).



A DESIGNER BINDER'S DESIGNS

75. WOMERSLEY (Edward Preston).

A collection of material relating to Womersley's bindings.

Comprising original designs and reproductions of 26 bindings (and a Fish Tackle Wallet), additional photographs and slides, two notebooks with details of all Womersley's bindings produced between 1973 and 1981, a pad with forms detailing bindings submitted to Designer Bookbinders exhibitions and various typed and hand-written notes on technical matters. [ebc3045] £1500

There are separate envelopes containing material on the following bindings:

1. The Book Hunter, bound 1954 (rubbing with notes).
2. English Missal, n.d. (photographs and notes).
3. Martial Achievements, n.d. (design, rubbing with notes, and photograph).
4. Hortus Gramineus Woburnensis, n.d. (rubblings and photographs).
5. Scottish Crafts, 1956 (design, rubbings and photograph).
6. Collectors Progress, 1956 (rubbing and photograph).
7. Bird Gardening, 1956 (designs, correspondence and Ealing Arts and Crafts Exhibition award).
8. The Art of the French Book, 1957 (designs, rubbings and photographs). [In the Henry Davis collection, now in the British Library].
9. Bookmens Bedlam, 1958 (design in pencil and coloured paints).
10. Stockholms Bokbindare, 1965 (photographs).
11. The Art of the French Book, 1967 (design, photographs, notes and correspondence from Albert Ehrman).
12. Shakespeare's Songs, n.d. (multiple designs, paper and leather cut-outs and samples, with gilt tooling and onlays, and a photograph).
13. The Cradle of Printing, n.d. (design with notes)
14. The Gospel According to St. Mark, 1972 (designs and notes).
15. A Carousel For Bibliophiles, 1972? (photographs).
16. Birds in Colour, 1973 (designs, leather panels with gilt tooled birds and onlays, and a photograph).
17. Salome, 1973 (multiple designs).
18. Persian Folk and Fairy Tales, 1974 (multiple designs and onlaid and gilt tooled leather panel).
19. Mondrian, 1974 (design and trials in leather).
20. Scrap Book for C & K Symes, 1974 (rubblings and maquette).
21. La Divina Commedia, 1975 (designs, tracings, cut outs and copies).
22. Cosmic Vision, 1975 (design and tooled leather panel).
23. Fish Tackle Wallet (pattern with notes).
24. Room and Book, 1978 (designs).
25. T. J. Cobden-Sanderson, 1978 (designs, paper cut-out and trials in leather).
26. Salambo, 1979/80 (multiple designs, notes, paper cut-outs and trials, including lettering on leather and photographs).
27. The Ideal Book, 1980 (designs, paper and leather cut-outs and trials).

Edward Preston Womersley (1909-1982) worked from school until retirement as a surveyor in the insurance business. He took up bookbinding as a hobby in 1945, and attended evening classes at the Ealing College of Art. He obtained the City and Guilds certificate in forwarding in 1953 and was elected to the Guild of Contemporary Bookbinders in 1955. He acted as Hon. Secretary to the Guild from 1957 until 1967, and exhibited in many of the Guild (and Designer Bookbinders) exhibitions. His binding of *The Divine Comedy* (no.21 above) appeared in Duval and Hamilton's catalogue *British Bookbinding Today* and is now in the Lilly Library. The Ehrmans commissioned his binding of *The Art of the French Book* (no.11 above) and this is now in the Broxbourne Library in the Bodleian. A keen historian of the craft, his library of books on bookbindings was offered for sale by Maggs in their catalogue 1098.