

35 MORE  
BOOKS  
PLATES  
MAPS  
ETCHINGS  
WATERCOLOURS  
& DRAWINGS

EBC E-CATALOGUE 6  
2014



GEORGE BAYNTUN

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**1. [BATH].**  
**A New and Correct Plan of the City of Bath and Places adjacent.**  
 Engraved map with text [plate mark: 485 x 390 mm] on a folio sheet [506 x 396 mm] laid down many years ago onto a slightly larger sheet. [ebc4165]  
 [Bath: 1755] £900

Previously folded and slightly soiled, but in very good condition. There is a pencil note on the back "Very rare. £3". It is indeed rare, though there is a copy in the British Library (\*Maps 5030(22)).

This is one of a series of Plans of Bath published in the 18th century, which chart the development of the city. It is a reprint of the Plan of 1750, with the addition of half of the Circus (the foundation stone was laid in 1754), Gay Street, Avon Street and additional houses near The Quay. It also adds three further reference figures at the foot of the Plan: 10. Free-School. 11. Anabaptist Meeting-House. 12. a Ferry. The next Plan of 1760 shows Milsom Street with buildings.

The text around the Plan provides a history of the city and a key to many of the prominent buildings and sites. At the top left there are three tables containing the information on Post to & from Bath [and London], Cross Post to Bristol, Exeter & Chester, and Cross Post to Salisbury, Heitsbury, Warminster, Devizes, Bradford &c. Below this are printed 11 "Rules relating to Bath as they stand in the Pump Room":

1. That a Visit of the Ceremony at Coming to Bath & another at going away are all that are expected, or desired by Ladies of Quality and Fashion - except Impertinents.
2. That Ladies coming to ye Ball appoint a time for their Footmen's coming to wait on them Home, to prevent Disturbance & Inconveniencies to themselves and others.
3. That Gentlemen of Fashion never appearing in a Morning before ye Ladies in Gowns & Caps shew Breeding & Respect.
4. That no person take it ill that anyone goes to another's Play or Breakfast & not to theirs, except Captious by Nature.
5. That no Gentleman give his Ticket for the Ball to any but Gentlewomen, NB. Unless he has none of his acquaintance.
6. That Gentlemen crowding before the Ladies at the Ball show ill Manners and that none do so for the future, except such as respect no-body but themselves.
7. That no Gentleman or Lady take it ill that another dances before them except such as have no Pretence to dance at all.
8. That the Elder Ladies & Children be content with a second Bench at ye Ball as being past or not come to Perfection.
9. That ye Younger Ladies take Notice how many Eyes observe them. NB. This does not extend to ye have at all.
10. That all Whisperers of lies or scandals be taken for their Authors.
11. That all Repeaters of such Lies and Scandal be shun'd by all Company; except such as have been Guilty of the same Crime.

NB. Several Men of No Character, Old Women and young ones of question'd Reputation are Great Authors of Lies in this place being of the sect of Levellers.



## 2. [BATH].

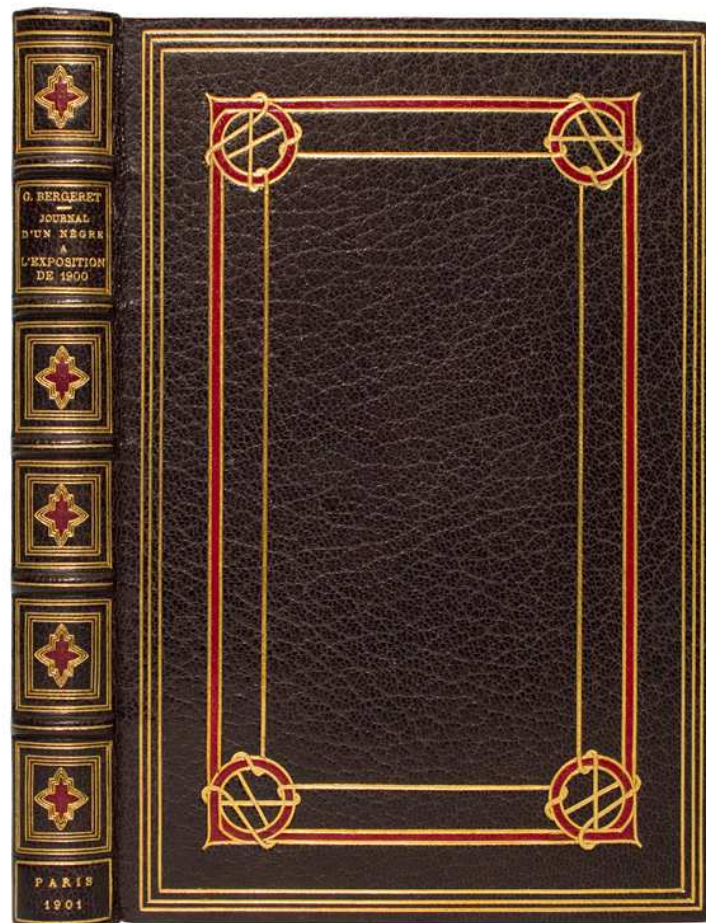
### **Pencil and ink drawing of a crowded scene in Union Passage Bath.**

[292 x 231 mm]. [ebc4168] [c.1800]

£750

The drawing is lettered in pencil "Union Passage Bath" with the date "Sunday 30 May". To the left is a shop, with a window displaying books (one lettered "Piozzi"), pictures, a mirror, fan, box and other items. Attached to the wall above are two advertisements, one for "Much Ado About Nothing" and "Highlife Below Stairs", the other for "School for Scandal" and "The Liar". Above, a maid is emptying a chamber pot onto the crowd below (two of the throng had the wit to carry an umbrella but one has a tray of food balanced on his head). To the right is a lodging house, also advertising "Wild Beasts Shown Here", with a caged bird. All types of humanity are crammed into the Passage. A beggar and a mother and a child sit by the shop, an old man in a Bath chair is being pushed by a black servant, and there are two sedan chairs. Some have stopped to gossip, while others go about their business, and at the back is a troop of soldiers, led by a drummer boy. Though the soldiers' faces are stern the crowd seems unconcerned by their advance.

There is a little minor staining and on the reverse are unfinished sketches of four figures. The drawing has not been reproduced before.



*COPY NUMBER ONE, BOUND TOGETHER WITH A SECOND COPY*

### **3. BERGERET** (Gaston).

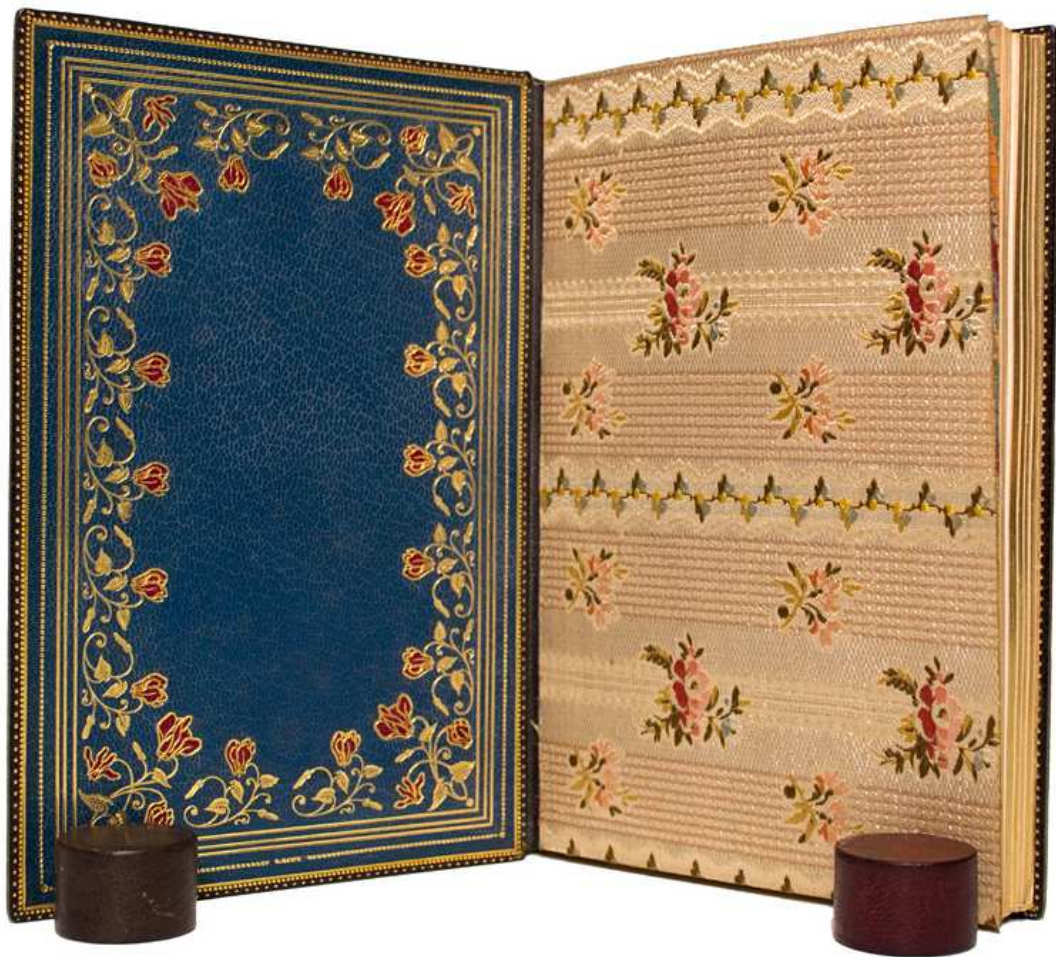
#### **Journal D'Un Nègre A L'Exposition De 1900.**

Original watercolour frontispiece by Henry Somm in the first copy and 79 small engraved illustrations each coloured by hand in both copies.

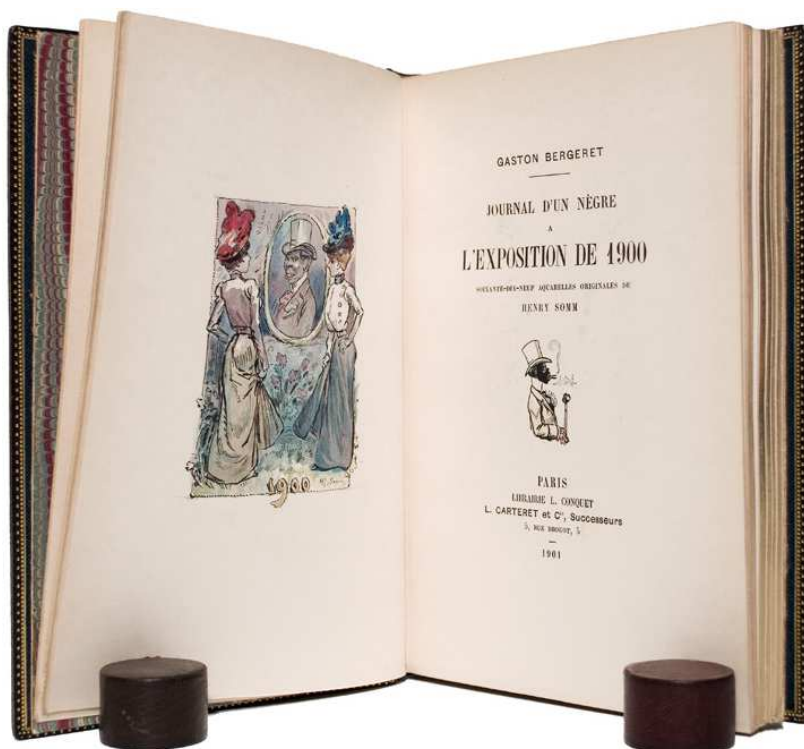
First Editions. Two copies bound together. 8vo. [194 x 130 x 21 mm]. [3]ff, 63, [3] pp; [3]ff, 63, [3] pp. Contemporary binding by S. David (signed in gilt on the front doublure) of blue goatskin, the covers tooled in gilt with a border of three fillets, and a panel with circular corners of onlaid red goatskin and fillets and gouges. The spine divided into six panels with gilt tooled bands and compartments, lettered in the second and at the foot, the others with red goatskin onlays outlined in gilt, the edges of the boards tooled with a gilt double fillet, turn-ins and matching inside joints tooled with dotted fillets, light blue goatskin doublures with border of a broken and three solid fillets and repeated impressions of a leafy stem with red goatskin flower heads, embroidered silk and marbled paper endleaves, gilt edges. (Small chip to upper headcap and trivial mark to lower cover). [ebc4156]

Paris: Librairie L. Conquet, L. Carteret et Cie, Successeurs, 1901

£1800

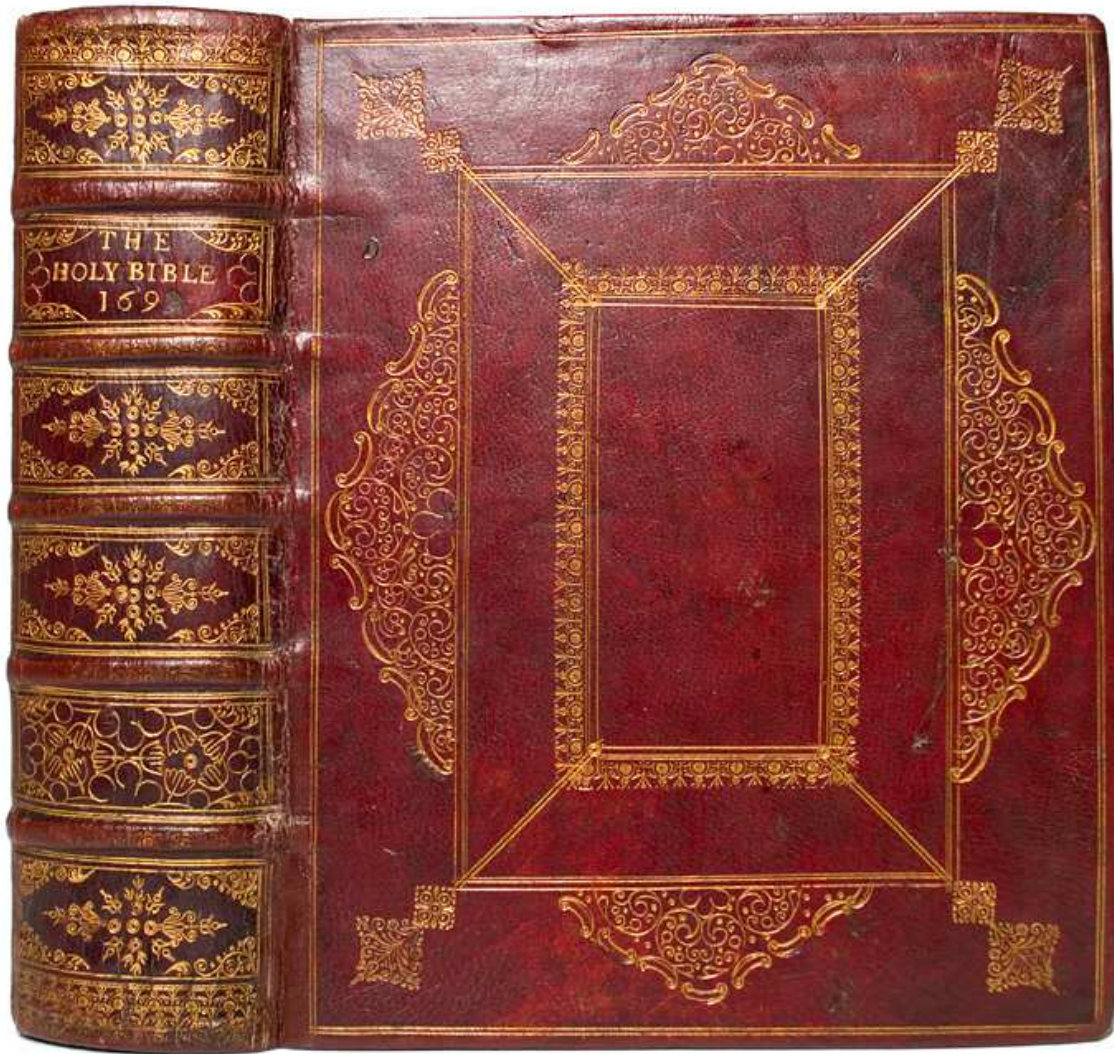


Limited to 400 copies of which 100 were on Japon paper. This volume contains two copies: the first is copy No.1 (reputedly for the publisher Léopold Carteret) and the second was presented to Léon Rattier by Carteret, and has the latter's carte de visite laid in. With Rattier's red leather label on the front flyleaf.



A little light browning but a fine copy, bound by Salvador David (son of Bernard David, who he succeeded in 1890).

An extraordinary work, a fictionalised diary and account of a visit to the Universal Exposition of 1900, from the unusual point-of-view of a black protagonist. The Exposition provoked a good deal of thought on the differences between Parisian and colonial culture, and the caricaturised figure of the "savage negro" became something of a standard figure in the media and popular fiction.



*BOUND BY ROBERT STEEL*

**4. The Holy Bible** Containing the Old Testament and the New: Newly Translated out of the Original Tongues, and with the former Translations diligently Compared & Revised. By his Ma.ts special Comand Appointed to be Read in Churches.

Fine engraved title-page by M. Burghers, ruled in red throughout.

4to. [251 x 200 x 80 mm]. Contemporary binding by Robert Steel of red goatskin, the covers tooled in gilt with a double fillet border, an inner panel of three fillets with two square floral ornaments at the outer corners and clusters of volutes enclosed by draw-handle tools at the centre of each side, connected by double fillets to an inner panel of double fillets and an ornamental roll. The spine divided into six panels with gilt compartments, lettered and dated in the second panel, the fifth panel tooled with an open flower head, semi-circles and sprigs, the remaining panels with fleurons, roundels, a small flame tool and volutes, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (Expert repair to the foot of the upper joint, tips of the corners exposed, the leather slightly dulled and with a few minor scratches). Contained in a new cloth drop-over box. [ebc2071]

Oxford: printed by the University Printers, 1697

£2800

Darlow & Moule / Herbert 846. Wing B.2372.

At the front is bound: *The Book of Common Prayer and Administration of the Sacraments.....*  
Cambridge: by John Hayes, 1696. Wing B.3693.

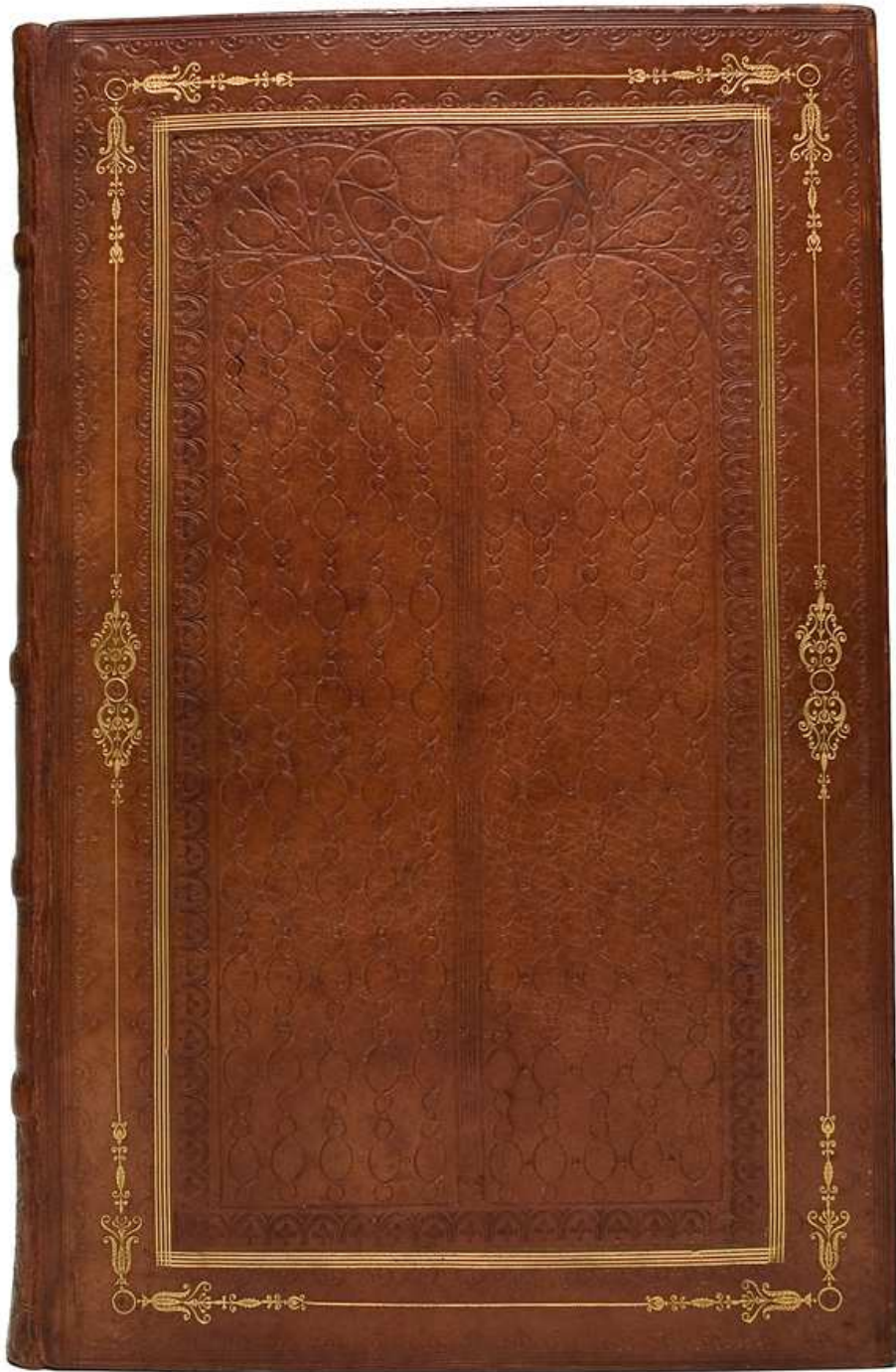
At the end is: *The Whole Book of Psalms, Collected into English Metre, by Thomas Sternhold, John Hopkins, and others.....* Cambridge: by John Hayes, 1696. Wing B.2600.

All three works are ruled in red. There is some light browning, a few spots and minor stains, but the volume is in good shape, having been refurbished by Aquarius. The spine was incorrectly dated 1699 (this was perhaps the year in which it was bound) and the last digit has been scratched out. It is very rare, if not unique, to find 17th century English bindings with the date on the spine. Graham Pollard, "Changes in the Style of Bookbinding, 1550-1830", *The Library* June 1956, p.91, noted a book bound by Wier in 1791 with the date at the foot of the spine, but stated "in normal English practice it is very uncommon to find a date which has been put on the spine of a book before 1800".

This is a fine and characteristic binding by Robert Steel displaying many of his favourite tools. Never entirely conventional, the fifth panel of the spine is here decorated in a different manner to the others. Steel was apprenticed to Samuel Mearne from 1668 to 1675. He appears to have taken over the tools of the Mearne bindery soon after the death of Charles Mearne in 1686, and he may also have operated from the same address in Little Britain. Writing in 1705 John Dunton called him "my Occasional Binder: for when I meet with a Nice Customer, no binding wou'd serve him but Mr. Steels; which for the Fineness and Goodness of it might vye with the Cambridge binding; but (as Celebrated a Binder as Steel is) he is a Man very Humble and lowly in his own Eyes... yet he has a sudden way of Repartee, very agreeable and surprising, but every way inoffensive, within the Rules of Vertue and Religion". He bound for William and Mary and Queen Anne, and an example of his work for William III was offered as item 48 in my catalogue 11. He died about 1710 and the business was continued by his widow, Jane, until 1718 when the tools passed to Thomas Elliott, who had been one of his eight apprentices.

Ink inscription on the verso of the title to the Bible: "William Wright was born in the year 1700/99".





*BOUND BY GEORGE MULLEN OF DUBLIN*

**5. *Novum Testamentum Graecum*** Editionis Receptae Cum Lectionibus Variantibus Codicum MSS, Editionum Aliarum, Versionum Et Patrum Nec Non Commentario Pleniore Ex Scriptoribus Veteribus Hebraeis, Graecis Et Latinis Historiam Et Vim Verborum Illustrante Opera Et Studio Joannis Jacobi Wetstenii. Titles printed in black and red with engraved vignette, engraved plate of the Greek alphabet. Printed in Greek, Latin and Syriac.

Two volumes. Folio. [331 x 208 x 130 mm]. [6]ff, 966, [2] pp. 920, [4], [38] pp. Bound c.1810 by George Mullen of Dublin (signed in blind at the foot of the front free endleaf in vol.1) in russia leather, the covers with a border of a blind triple fillet, repeated impressions of a blind drawer-handle style tool, a gilt fillet with gilt fronds and small tools, a gilt triple fillet and a blind roll of a leaf within an arch, the central panel filled with repeated impressions of blind oval and circular tools, with a central pillar of blind fillets and a Cathedral window style decoration formed by gouges at the head. The spines divided into six panels by gilt tooled bands, lettered in gilt in the second, third, fourth and fifth panels, the first and sixth filled with blind tools around a gilt central circle, the corners of the edges of the boards hatched in gilt, the turn-ins and matching inside joints tooled with two gilt fillets, gilt corners, and repeated impressions of two blind tools, drab paper doublures with a blind tooled border, drab endleaves, gilt edges, embroidered silk markers. (Joints a little rubbed). [ebc4152]

Amstelaedami: Ex Officina Dommeriana, 1751 [-1752]

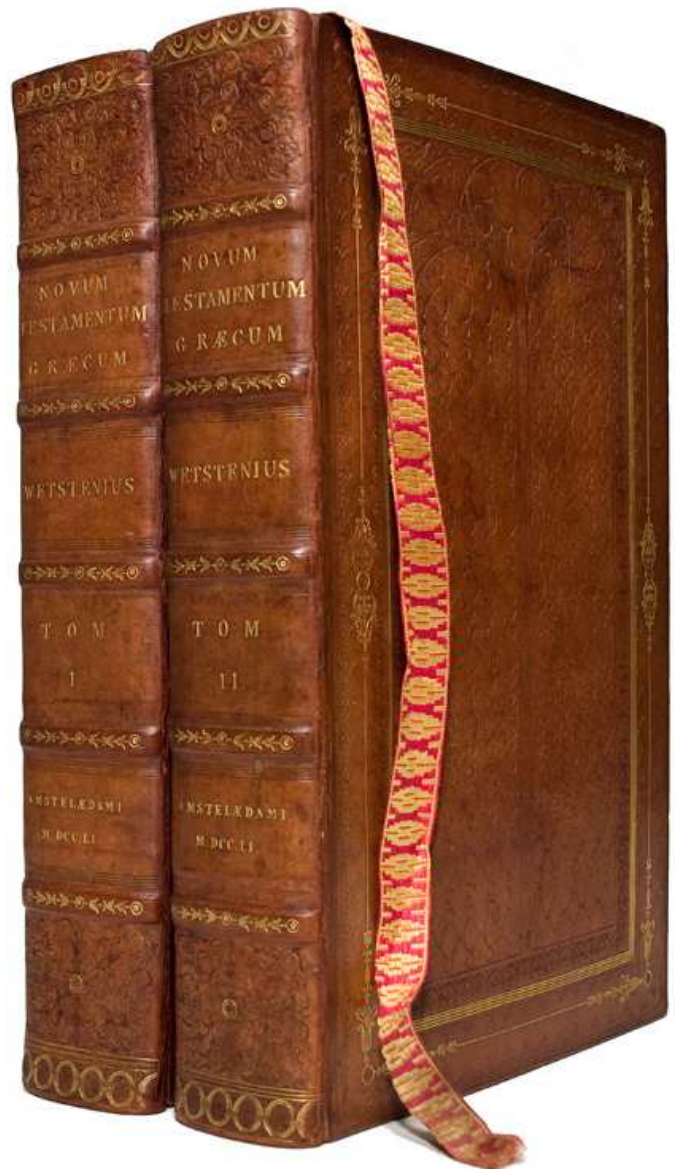
£3750

Darlow & Moule 4753.

The first edition of Wettstein's groundbreaking critical edition of the Greek New Testament. It is preceded by an expanded and corrected version of his previously published Prolegomena and followed by his edition of the Syriac texts of St. Clement I. Darlow and Moule note that "a distinctive feature of the book is the commentary printed at the foot of the page. This forms a curious treasury of notes, illustrating both the matter and the language of the inspired writers by copious extracts from all kinds of authors - classical, patristic, and rabbinic".

There is some light spotting or foxing, but it is a very good copy in a fine binding by George Mullen of Dublin. The decoration of the covers is unusual, though Mullen had a fondness for "Cathedral-style" decoration. One of his more remarkable Gothic architectural bindings, on a 1517 Petrarch, was item 204 in Maggs Bros. catalogue 1212. The embroidered silk markers are attached to the upper headbands.

George Mullen was in business at four addresses in Dublin between about 1803 and 1846 as a bookseller, publisher, stationer and bookbinder. Most of his best bindings seem to have been produced between 1810





and 1820 using combinations of gold and blind tooling, with a large selection of hand tools and several blocks, on straight-grained goatskin, russia, or calf. At this period he must have run a bindery of some size, working for the leading Irish collectors, including the Marquess of Sligo. About 1822 Mullen was joined in business by his son, George junior. John and Thomas Mullen, presumably relatives, are also listed as bookbinders in the Dublin directories at this time.

With the armorial bookplate of William Perceval Esq on the front doublures. William Perceval (1787-1880) of Kilmore Hill, Co. Waterford, was the only son of Robert Perceval M.D. (1756-1839), Physician-

General to the Army in Ireland, 1818-1821, and Professor of Chemistry at Trinity College, Dublin. In 1809 William married Anne, eldest daughter of John Waring Maxwell, of Finnebrogue, County Down, and their children took the name Perceval-Maxwell.

#### *BOUND BY DENISE LUBETT*

#### **6. BLUNT** (Lady Anne) and **BLUNT** (Wilfrid Scawen).

**The Celebrated Romance of the Stealing of the Mare** Translated from the Original Arabic by Lady Anne Blunt and Done into Verse by Wilfrid Scawen Blunt.

Printed on Japanese vellum, with a frontispiece in gold and colours, illuminated initials and device on the title by Robert Ashwin Maynard.

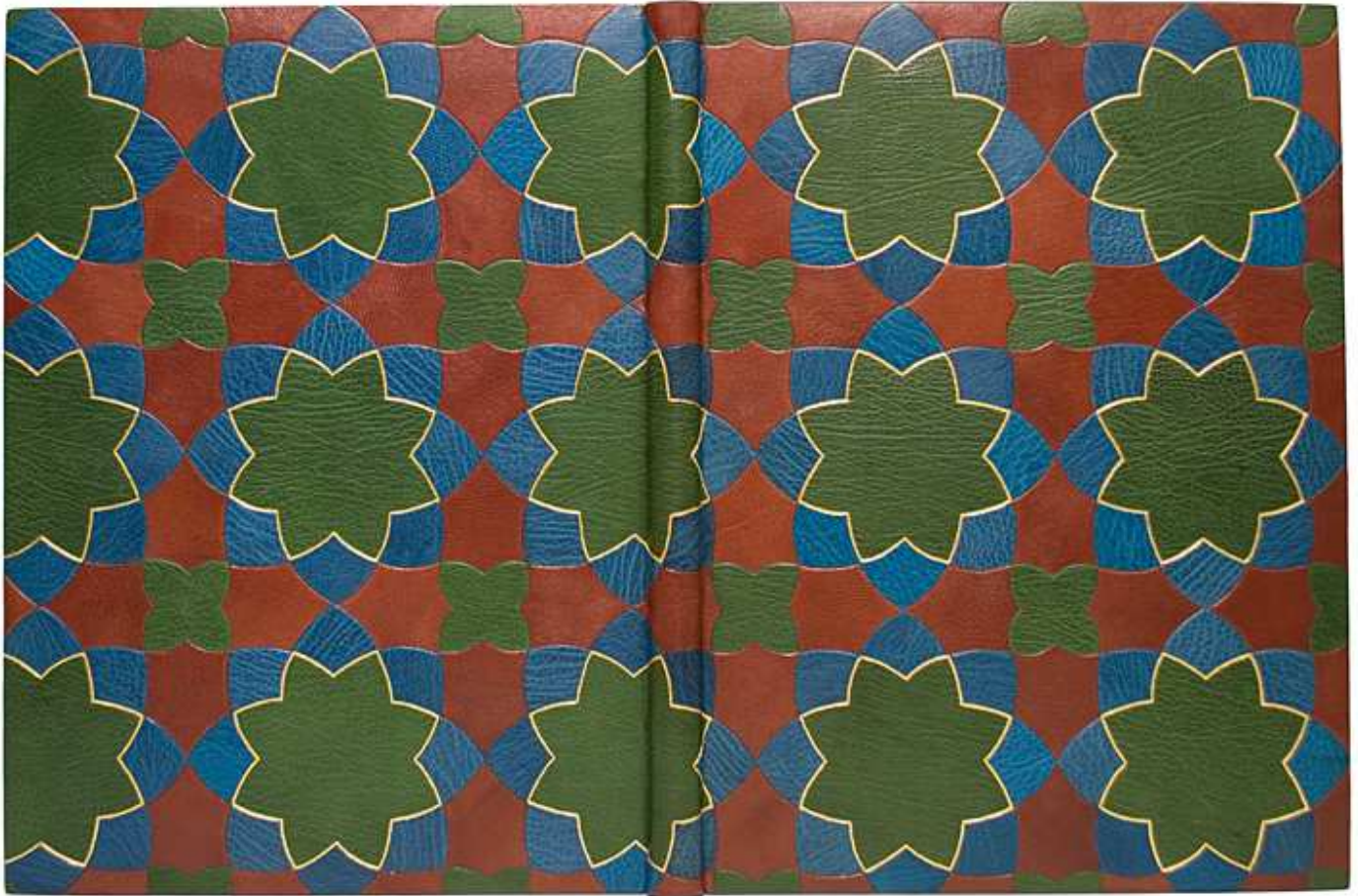
Small folio. [314 x 232 x 17 mm]. ix, [iii], 73, [1] pp. Bound c.1980 by Denise Lubett (signed with her initials on a blue goatskin label inside the rear cover) in green goatskin with brown and blue onlays, the larger green onlays outlined in gilt, green paper doublures and blue endleaves, gilt edges. Contained within a cloth drop-over box, lined with green felt, the spine lettered on a green goatskin label. [ebc3509]

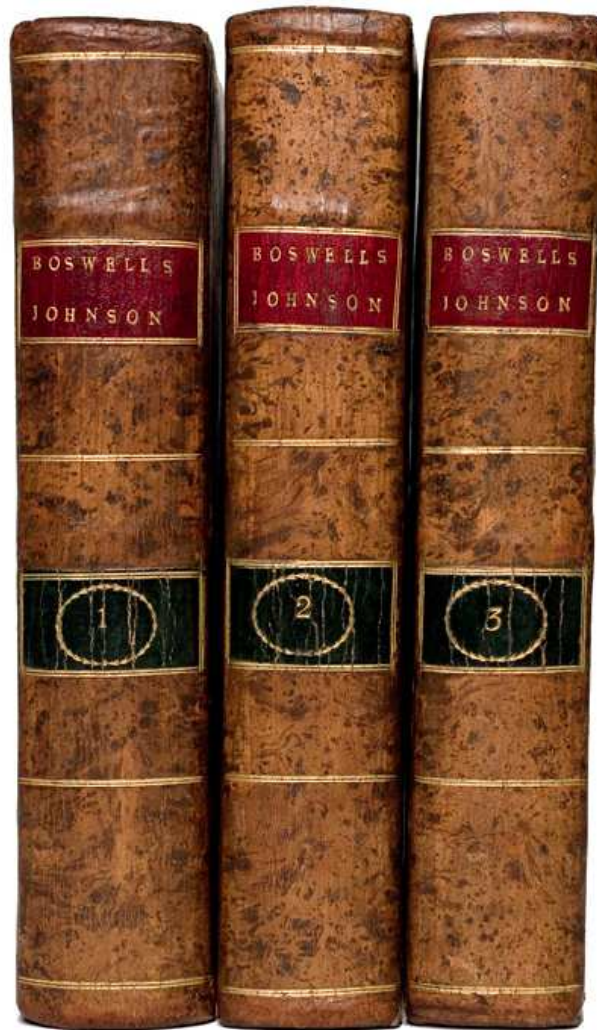
[Newtown:] The Gregynog Press, 1930

£2500

No.94 of 275 copies, of which 25 were in the special binding by George Fisher. This is amongst the most colourful of the Gregynog books. It has been bound in appropriate style by Denise Lubett, and it is accompanied by a photograph which suggests that it was from the collection of Philip Gould.

Denise Yvonne Lubett was born in Paris in 1922 and fled with her family to the United States in 1940. Two years later she joined the Free French forces as a nursing officer and served in North Africa, Italy, France, Germany and Austria. After the war she settled in London and in 1962 she enrolled in John Corderoy's bookbinding course at Camberwell. She also received instruction from Sally Lou Smith, William Matthews and Arthur Johnson, but she claimed to be largely self-taught. In 1966 she set up her own binderies in London and France and in 1971 she was elected a Fellow of Designer Bookbinders. Many of her designs are based on geometric forms created out of high onlays in strong and vibrant colours. She was the subject of Dorothy Harrop's article "Craft Bookbinders at Work XIV", *The Book Collector*, Spring 1985, pp.27-40.





*FIRST DUBLIN EDITION*

**7. BOSWELL** (James).

**The Life of Samuel Johnson, LL.D.** Comprehending An Account of His Studies and Numerous Works, in Chronological Order; A Series of His Epistolary Correspondence and Conversations with many Eminent Persons; and Various Original Pieces of His Composition, Never Before Published. The Whole Exhibiting a View of Literature and Literary Men in Great Britain, for Near Half a Century, during which he Flourished.

Two folding engraved plates of facsimiles, additional engraved frontispiece portrait (not called for).

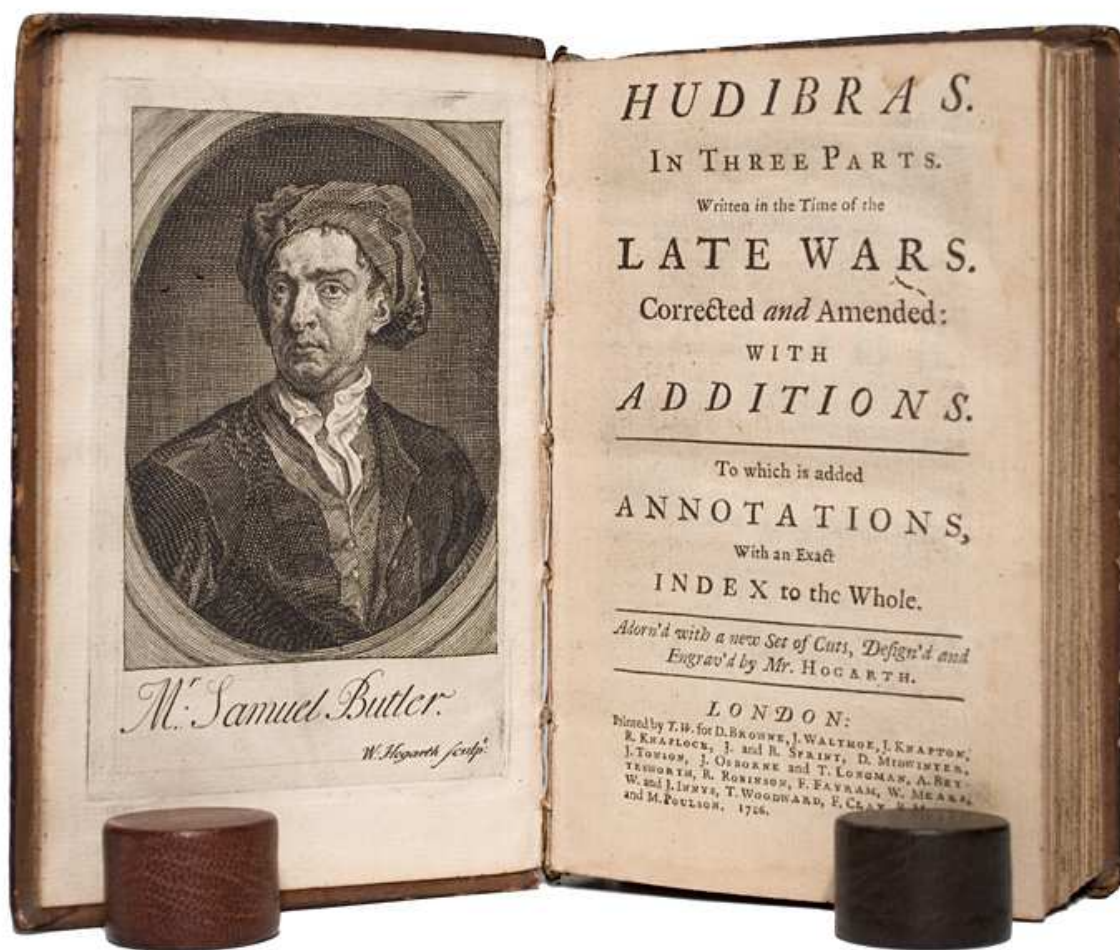
First Irish Edition. Three volumes. 8vo. [210 x 130 x 128 mm]. xxxiv, 536 pp; [1]f, 605pp; [1]f, 573pp. Contemporary Irish binding of polished tree calf, smooth spines divided into seven panels by gilt double fillets, lettered in the second on a red goatskin label, numbered in the fifth on a green goatskin label, plain endleaves, lightly yellowed edges. [ebc4071]

Dublin: printed by John Chambers, for R. Cross, W. Wilson, P. Byrne, A. Grueber, J. Moore, J. Jones, W. M'Kenzie, W. Jones, R. M'Allister, R. White, J. Rice, and G. Draper, 1792

£1500

Pottle 80.

A fine copy of the first Dublin edition, a close reprint of the first London edition of 1791 made from a copy with all the cancels and incorporating the errata.



#### HOGARTH'S FIRST PUBLISHED BOOK ILLUSTRATIONS

#### 8. [BUTLER (Samuel)].

**Hudibras.** In Three Parts. Written in the Time of the Late Wars. Corrected and Amended: with Additions. To which is added Annotations, with an Exact Index to the Whole. Adorn'd with a new Set of Cuts, Design'd and Engraved by Mr. Hogarth.

Engraved frontispiece portrait, and 16 plates (five of them folding).

12mo. [159 x 98 x 42 mm]. vi, [v]-xiv, [i], 16-142, [3], 128-244, 269-424, [22] pp. Bound in contemporary calf, the covers panelled in blind, with a darkened central compartment. Spine divided into six panels, lettered on a new goatskin label. (Joints cracked but firm, rubbed). [ebc3993]

London: by T. W. for D. Brown [and 16 others], 1726

£675

Light dampstain at foot of a few pages and small wormtrack from front pastedown to p.x. A good copy.

This is the first edition of *Hudibras* with Hogarth's illustrations and Hogarth's first published book illustrations. Paulson, *Hogarth's Graphic Works*, 5-21, notes that the

designs may date from as early as 1720-21, though they were not published until 1726 (the book was announced as published on April 30 1726). In the same year Philip Overton and John Cooper published Hogarth's designs for 12 large engravings of *Hudibras* (Paulson 82-93).



The 16 small illustrations were based on the anonymous engravings in two editions of *Hudibras* published in 1710 by John Baker and by R. Chiswell, J. Tonson and others. However, while Hogarth illustrated the same incidents and obviously had one of these editions before him as he worked, his own designs were a completely new creation. In the first plate, for example, Hogarth replaces the bear and crowd in the background with forest, reverses Hudibras and Ralpho, and poses them differently.

Lowndes adds that this is the edition used by Dr. Johnson for quotations in his Dictionary.





**9. An Engraved Copper Printing Plate Illustrating a Member of the Order of the Lioness of Naples, lettered "Eques Leena Neapoli".**

[204 x 139 mm]. [ebc4113]

[Italy? c.1750]

£900

A handsome copper plate depicting a Knight of the Order of Lioness of Naples. Captain James Ogilvie's 1729 translation of Pietro Giannone's *Dell'istoria civile Istoria del regno di Napoli* (Naples, 1723) records that in the fourteenth century there was "instituted in Naples the order of Leonza (Lioness) and the badge was a lioness argent, the paws and feet tied with a tassel; and the knights of this order were almost all of the Tribunal of Portanuova, to wit, of the families of Anna, Felipane, Gattola, Sassona, Ligorja and Bonifacia....".





**10. A Stipple Engraved Copper Printing Plate illustrating Mrs Siddons playing the part of Jane Shore,** by Thomas Ryder, after Miss Langham.

[242 x 175 mm]. [ebc4114]

London: by S. Watts and T. Ryder, Published as the Act Directs, Feb. 1st 1790      £900

The plate was electroplated probably c.1830 and has the appearance of silver. A dramatic depiction of Mrs Siddons playing the part of Jane Shore in Nicholas Rowe play of the same name.



**11. An Engraved Copper Printing Plate illustrating Hawking**, by Charles Turner after James Howe.

[560 x 634 mm]. [ebc4166]

Glasgow: R. & J. Finlay, January 1834

£2500

The plate has been electroplated for protection, and has the appearance of silver. The inscription at the foot reads "Hawking. To Sir John Maxwell, of Pollock, Bart. This Plate is taken from a Picture, in the possession of Mr. Fleming of Barochan is most respectfully Dedicated, By His most obliged and humble Servants R. & J. Finlay", and there is a coat-of-arms at the centre.

The plate was originally engraved with the imprint "Published Oct 24 1816 by Alex R. Finlay, carver, gilder and printseller, to Her Majesty, Glasgow", and is described in the British Museum catalogue as a mezzotint. This was later changed to 1834 and it is more

correctly "etching, engraved roulette and mezzotint". Impressions are found printed in colour with touches of hand-colouring. It is regarded as a "technical masterpiece of the print-maker's art". Painted by James Howe (1780-1836) in 1815, it depicts Malcolm Fleming of Barochan (1745-1811), the Grand Falconer of Scotland, astride his hunter with a peregrine at his fist. Immediately in front of him stands his falconer, John Anderson, with two birds on his wrist. His assistant sits with two more birds. At their feet are six retrieving dogs, and in the mid ground can be seen the Barochan Tower.

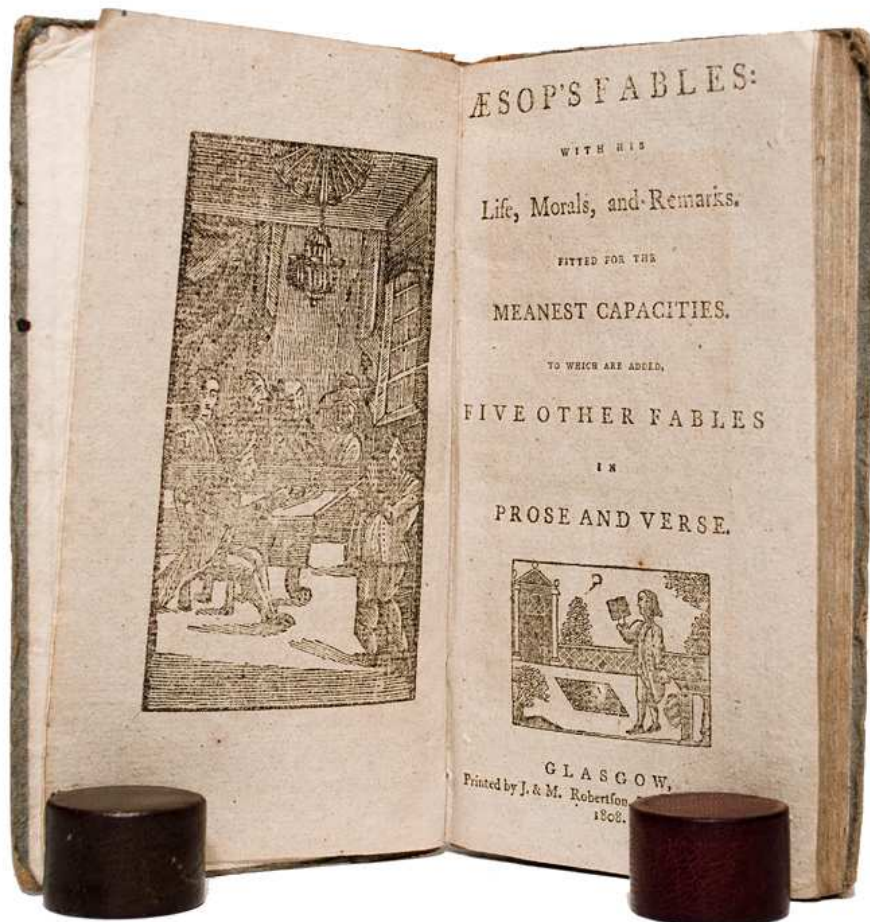


**12. An Etched Copper Printing Plate illustrating "Underpaying the Pipe"**, signed by Edmund J. Sullivan.  
[203 x 151 mm]. [ebc4167] 1925 £900

The plate is signed "Sullivan" and dated "[19]25". There is an impression in the British Museum (illustrated in the on-line catalogue) with Sullivan's pencil signature and title "Underpaying the Pipe".

Edmund J. Sullivan (1869-1933) was the subject of a full chapter in Gordon N. Ray, *The Illustrator and the Book in England from 1790-1914*, pp.186-193. Ray concluded:

"Sullivan's career as an illustrator was one of the most substantial and distinguished in the annals of English art. He was influential through his teaching at Goldsmith's College of Art, his knowledgeable and authoritative books on *Line* of 1921 and *The Art of Illustration* of 1922, and above all through the example of his own work. No doubt he was a belated Victorian, living beyond his due time, who continued to believe in the free yet faithful interpretation of his chosen author, in telling a story and rendering character, and in seeking to arouse in the reader the emotional response that he himself had felt to the text before him. But even for those whose view of illustration is poles apart from Sullivan's, he is saved by his draftsmanship and sense of design. James Thorpe called him "the greatest illustrator in line that this country has produced", and Percy Muir, though he could not quite endorse this claim, puts him with Bewick, Cruikshank, Keene, and Beardsley".



GLASGOW EDITION

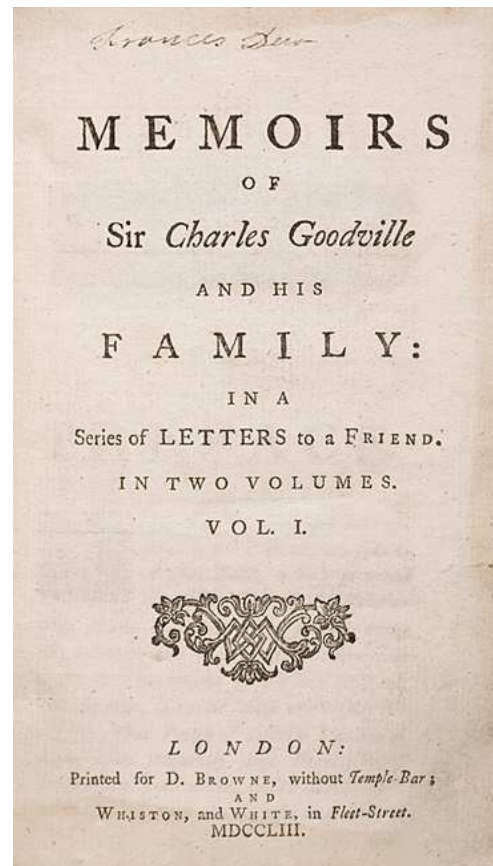
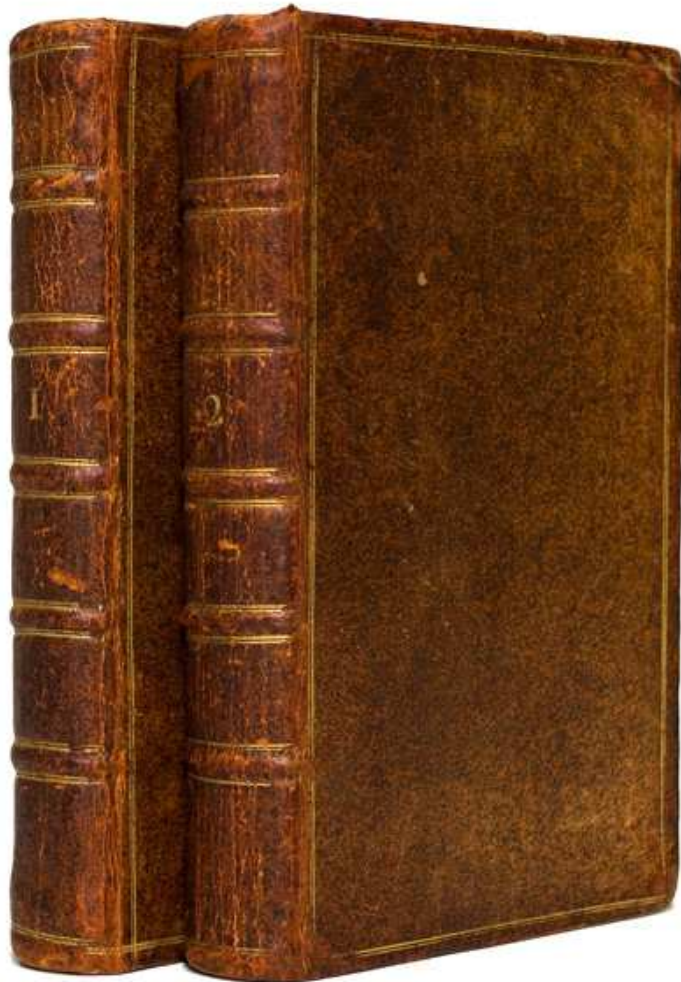
**13. Aesop's Fables:** with his Life, Morals, and Remarks. Fitted for the Meanest Capacities. To which are added, Five Other Fables in Prose and Verse. Woodcut frontispiece, woodcut vignette on title and 95 woodcuts in the text. 12mo. [165 x 92 x 13 mm]. 144pp. Bound in the original blue boards, sheepskin spine. (A little rubbed). [ebc4140]

Glasgow: printed by J. & M. Robertson, No.20 Saltmarket, 1808

£500

A very good copy. With the early ink signature of John Buchanan on the front endleaf.

This is the third edition of Aesop to have been printed by the Robertsons in Glasgow. The previous two were dated 1784 and 1794. COPAC locates only one copy of this 1808 edition, at Glasgow. Other Glasgow editions were printed by John M'Callum in 1751, James Knox in 1759 and 1764, Alex Adam in 1786 and 1790 and David Niven in 1786, 1798 and 1800.



**14.** [GOODVILLE (Sir Charles) - pseud.]

**Memoirs of Sir Charles Goodville and His Family:** In a Series of Letters to a Friend. In Two Volumes.

First Edition. Two volumes. 12mo. [170 x 100 x 58 mm]. iv, 274, [2] pp; [2]ff, 329, [3] pp. Bound in contemporary sprinkled calf, the covers with a gilt double fillet border, the spines divided into six panels with raised bands flanked by gilt double fillets, numbered in the third panel, plain endleaves, lightly sprinkled edges. (A little rubbed). [ebc4069]

London: printed for D. Browne, without Temple-Bar; and Whiston and White, in Fleet-Street, 1753

£2500

With the final advertisement leaf in vol.1 and the preliminary advertisement leaf and final 3pp of advertisements in vol.2. Loss of lower corner of leaf [A2] and strip of outer edge of [F7] in vol.1, without affecting the text. A very good copy.

A variant issue has imprint in vol.1 that reads "Printed for Daniel Browne, without Temple Bar, and J. Whiston, and B. White, in Fleet-Street". ESTC records only thirteen copies of this sole London edition (British Library, Oxford, University of Bristol; Harvard, Huntington, McMaster, Newberry, Rice, Library of Congress, UCLA, University of Pennsylvania, University of Pennsylvania, Yale). There was also a Dublin edition of 1753, of which ESTC records two copies (National Library of Ireland and Princeton).

The letters are dated 1742 and 1743 but concern events around the Glorious Revolution. In the opening letter Sir Charles has arrived at the Hague and been introduced to the Prince of Orange. "Sir Charles was then about five and twenty; of a gay, sprightly Disposition, tempered with Oeconomy and good sense; polite, without Foppery; generous, without Extravagance; brave, but not rash; had been engaged in some Affairs of female Gallantry, but was not yet commenced the Lover".

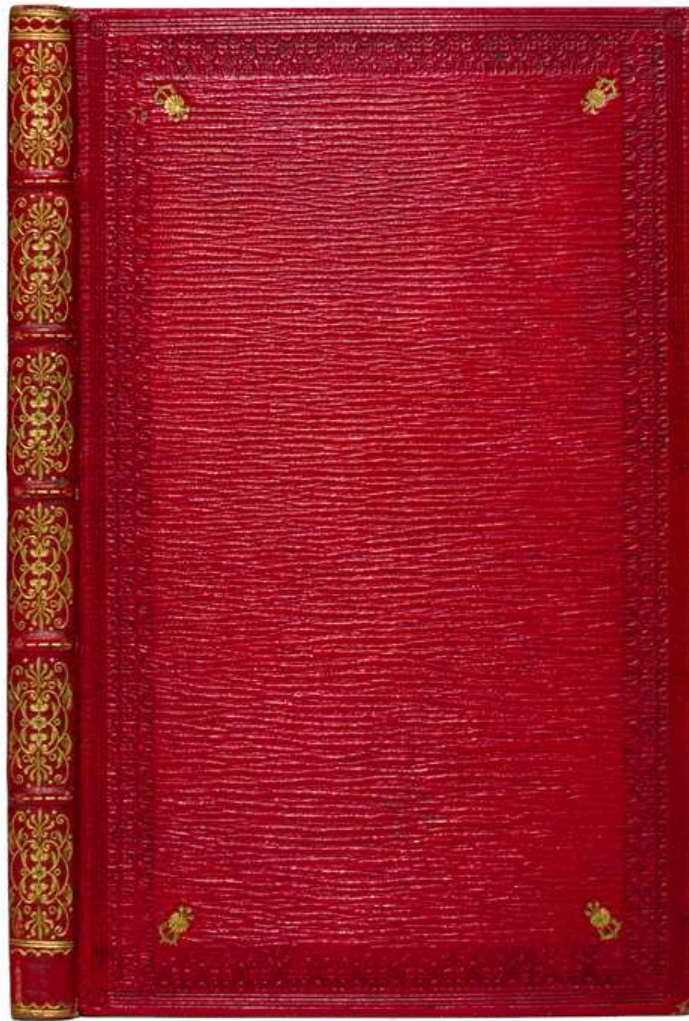


With various early ink inscriptions:

1. "John Fidd March 2d. 1753" on front pastedown of vol.1 and "John Fidd 1753" on front pastedown of vol.2.

2. "Susanna Chad her Book" on rear pastedown of both volumes, with additional pencil note in vol.2 "Gave it to F. Norris".

3. Signature of Frances Dew on title-page of vol.1 and front free endleaf in vol.2. Frances was the daughter of the Rev. William Norris, Rector of Wood Norton, Norfolk, and Susanna Chad. She married John Dew of Swanton, Norfolk.



*THE AUTHOR'S ELDEST SON'S COPY*

**15.** [GRAHAM (Elizabeth S.)]

**Eighteen Maxims of Neatness and Order.** To which is Prefixed an Introduction. By Theresa Tidy. The Sixth Edition.

12mo. [167 x 104 x 11 mm]. [3], 6-39, [1] pp. Bound in contemporary straight-grained red goatskin, the covers with a blind border of four fillets and a roll with a small gilt flower in the corners. The spine divided into six panels, each tooled in gilt with a flower, leaves, anthemions and sprigs, the edges of the boards and turn-ins tooled with a gilt roll, brown endleaves, gilt edges. (Small patch of insect damage to lower rear turn-in). [ebc4141]

London: [by S. Gosnell] for J. Hatchard, 1818

£900

An exceedingly popular guide to tidiness for children, first published in 1817 and reaching a 19th edition in 1828. All editions are rare and there is no copy of this Sixth in OCLC or COPAC.

Bound with:

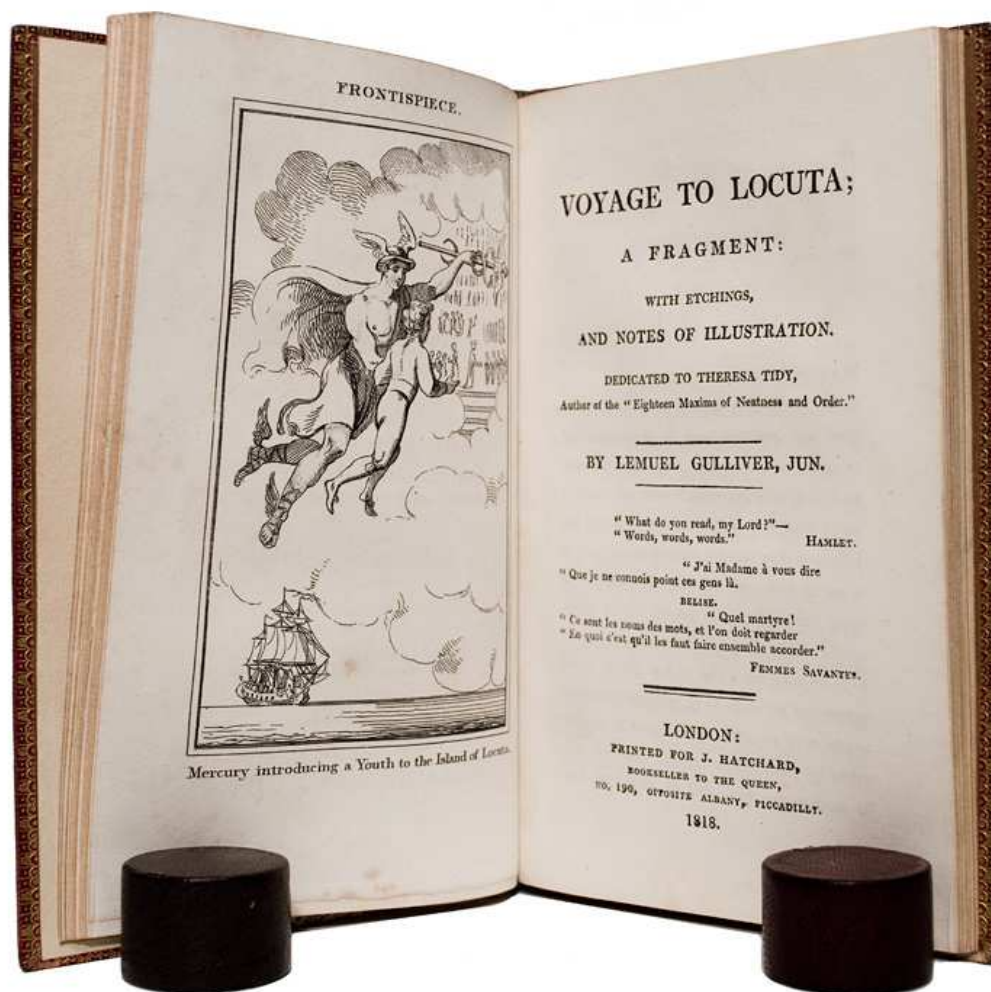
[**GRAHAM** (Elizabeth S.)] *Voyage to Locuta; A Fragment: With Etchings, and Notes of Illustration*. Dedicated to Theresa Tidy, Author of the "Eighteen Maxims of Neatness and Order". By Lemuel Gulliver, jun.

Etched frontispiece and five plates.

First Edition. Small 8vo. [iii], vi-vii, [ii], 10-47, [1] pp.

London: [by S. Gosnell] for J. Hatchard, 1818

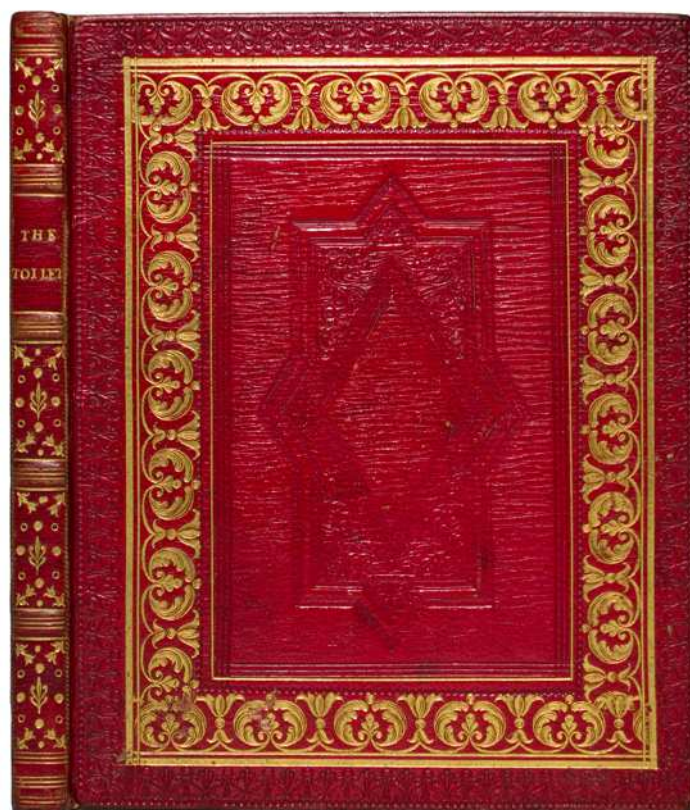
A pastiche of Gulliver's Travels (Teerink 1264), intended to teach grammar to young children.



The two works have been handsomely bound together, apparently for presentation, and the book is in fine condition inside and out.

Elizabeth Susanna Davenport (1764-1844) married Thomas Graham (1751-1813) in 1791. They had six children, the eldest being Thomas Henry Graham (1793-1881) and this volume has his bookplate inside the front cover. There is also the later label of the eminent children's book collector Dr. L.G.E. Bell.





*AN EARLY "MOVEABLE" BOOK*

**16.** [GRIMALDI (Stacey)].

**The Toilet.**

Engraved frontispiece and nine engraved plates with moveable sections. Title and text within decorative border.

Second Edition. 12mo. [132 x 105 x 8 mm]. [16]ff. Bound in contemporary straight-grained red goatskin, the covers with a border of a blind roll, a gilt thick and thin fillet, a wide gilt roll, blind dotted roll, gilt fillet and blind triple fillet, enclosing a blind centre block. The spine divided into five panels with gilt compartments, lettered in the second, the others with sprigs, dots and roundels, the edges of the boards and turn-ins tooled with a gilt roll, green endleaves, gilt edges. (A few trivial ink (?) spots on rear cover and traces of refurbishment). [ebc4142]

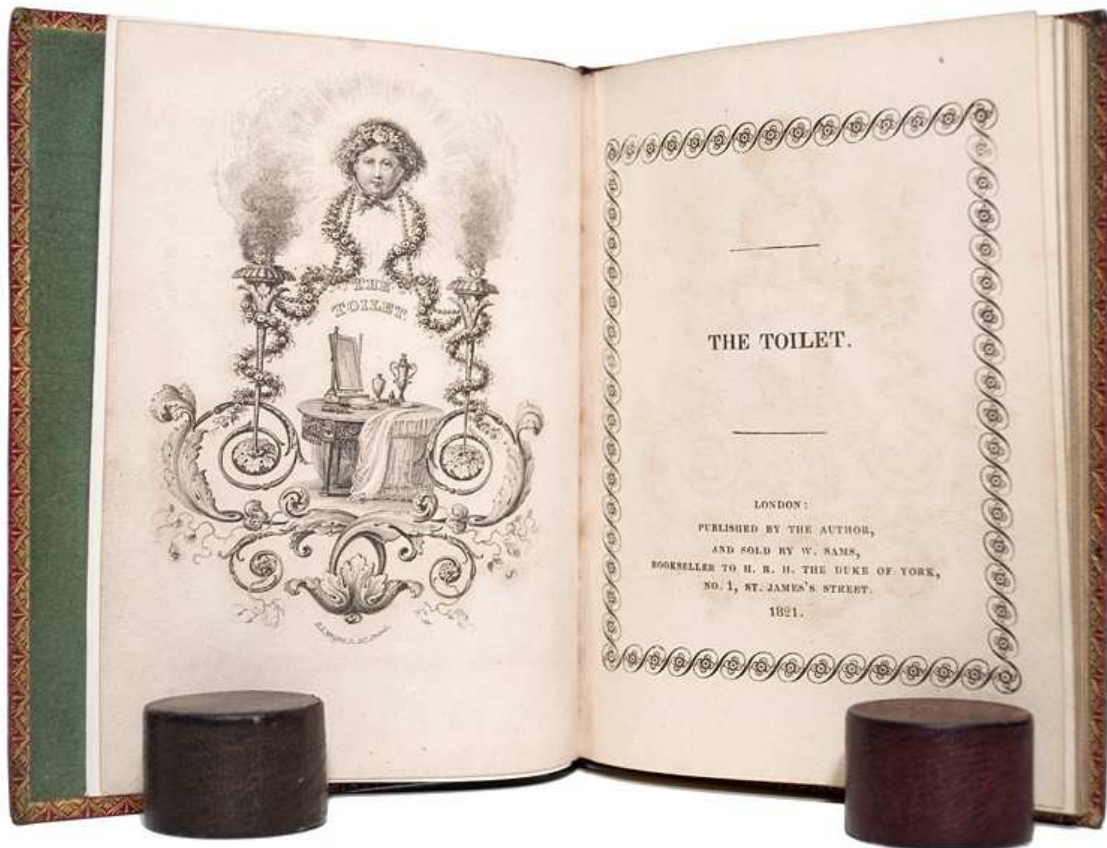
London: [printed by Johnson, Apollo Press, Brook Street, Holborn] published by the Author, and sold by W. Sams, Bookseller to H.R.H. The Duke of York, No.1, St. James's Street, 1821

£1250

Osborne p.418.

A little light off-setting and spotting to a few of the tissue guards. A fine copy.

The introductory letter is signed "S.G." and dated September 3, 1820. The exceedingly rare first edition was published by N. Hailes and R. Jennings earlier in 1821. This second edition is also very rare. A third edition followed in 1823, and it too is rare.



Most of the leaves are printed on one side only. The nine plates each illustrate an object from a young lady's dressing table with a flap that reveals a virtue to aspire to. For example, "Best white paint" lifts to uncover "Innocence" and the "Enchanting Mirror" has "Humility". Each plate is followed by a verse concerning the respective virtues. The plates and captions are by Stacey Grimaldi's father, William. Percy Muir, *English Children's Books*, p.215, tells the story of how father and son came to produce the work, and points to *The Lilliputian Auction*, 1777, as a source of inspiration. The Grimaldis produced a sequel for boys in 1824 called *Suit of Armour for Youth*.



PRESENTED BY HORTENSE TO FELIX COTTRAU

**17. HORTENSE DE BEAUHARNAIS** (Eugénie Cécile Bonaparte).

**Douze Romances mises en musique** et dédiées au Prince Eugène, par sa soeur.

Lithograph title with the arms of Hortense, portrait, 12 leaves of lithograph music each paired with a lithograph plate by C. Constans after Lépaule and Franque.

Oblong 4to. [178 x 240 x 15 mm]. Contemporary binding of red goatskin, the covers tooled in gilt with a wide palmette roll, flanked by two fillets and a chain roll, with a small eagle in the outer corners, enclosing a large lyre in each inner corner and at the centre the large initial H surmounted by a crown. Smooth spine divided into five panels by a gilt pallet, lettered upwards in the longer second panel, the edges of the boards and turn-ins tooled in gilt with a hatched roll, bright green glazed paper endleaves, gilt edges. (Refurbished where a little rubbed). [ebc4084]

[Paris: c.1820]

£5000



Some spotting and browning, partly caused by the original tissue paper, and a little light soiling.

This work was specially printed and bound for Hortense, and is almost identical to the copy illustrated and described by Anne Lamort, *Reliures Impériales. Bibliothèque*

*Napoléonienne de Gérard Souham*, p.101 (which was exhibited in the Musée de la Légion D'Honneur, 1973-1974, no.204).

On the front endleaf there is a label inscribed "Paolo Cottrau fils", along with a later pencil note "présenté à Felix Cottrau Rome 1826". Hortense held a salon in Rome in the winter of 1825-26 and here she met and encouraged Felix Cottrau (1799-1852), an aspiring artist. Her gift of this volume may have been in recognition for a number of paintings which Cottrau carried out at the Salon prior to his departure to Paris. He was awarded a second class medal at the Paris Salon of 1827, a first class medal in 1838 and he was appointed a Chevalier of the Légion d'Honneur in 1846. His output was mostly religious subjects and portraits, including a portrait of Hortense's second son, Napoleon Louis Bonaparte, which now hangs at Malmaison.

Hortense (1783-1837) was the daughter of Alexandre, Vicomte de Beauharnais and his wife Joséphine Tascher de la Pagerie. In 1796 Joséphine married Napoleon Bonaparte and in 1802, at Napoleon's request, Hortense married his brother Louis Bonaparte. The couple had three sons, including the future Napoleon III, but it was an unhappy marriage and was not improved by Louis's installation as King of Holland in 1806. His reign lasted only until 1810 by which time Hortense was involved with Colonel Charles Joseph, Comte de Flahaut, with whom she had an illegitimate son in 1811. After the Hundred Days she was banished from France and travelled in Germany and Italy before purchasing the Château of Arenenberg in Switzerland in 1817.

Hortense's musical output consisted of romances composed at Malmaison and Arenenberg. It was only in 1867, some thirty years after her death, that a complete collection of 124 romances, published by Vialon, was exhibited by Napoleon III at Malmaison. The romances are generally in the troubador or pastoral genre, the voice supported by a simple piano or harp accompaniment. Most of the texts were written by Count Laborde, and the Queen's melody was then developed by a professional such as Dalvimare, harp master to Empress Joséphine, the composer Plantade, or the singing master J.F.N. Carbonel. This unpretentious music exemplified the taste for light, pastoral, sentimental subjects. Although simple and naive, they are expressive and elegantly written, thanks to the skill of Hortense's musical colleagues. Each page of music is accompanied by a lithograph of a romantic and rather gothic nature.

## **18. HORTENSE DE BEAUHARNAIS** (Eugénie Cécile Bonaparte).

### **Romances Mises en Musique par S.M.L.R.H.**

Aquatint title in bistre with arms of Hortense, 12 leaves of music each paired with an aquatint by Müller after Benedict Piringer a few dated 1813.

Oblong 4to. [195 x 250 x 12 mm]. Contemporary binding of dark blue goatskin, the covers tooled in gilt with a wide palmette roll, flanked by double fillets with a star in a circle in the corners, an ivy roll panel, with a large lyre tool in the inner corners and at the centre the initial H surmounted by a crown. Smooth spine divided into five panels by gilt

fillets, lettered upwards in the longer second panel, the edges of the boards and turn-ins tooled with a gilt roll, beige glazed paper endleaves, gilt edges. (Refurbished where rubbed). [ebc4085]

[Paris: 1813]

£5000



Some spotting or foxing throughout. A portrait frontispiece may have been removed.

This work was specially printed and bound for Hortense, almost certainly in Paris. The same palmette roll, lyre tool and lettering (apparently a single tool or block) were used on the copy of *Douze Romances mises en musique* presented to Felix Cottrau. The "H" and crown are different.

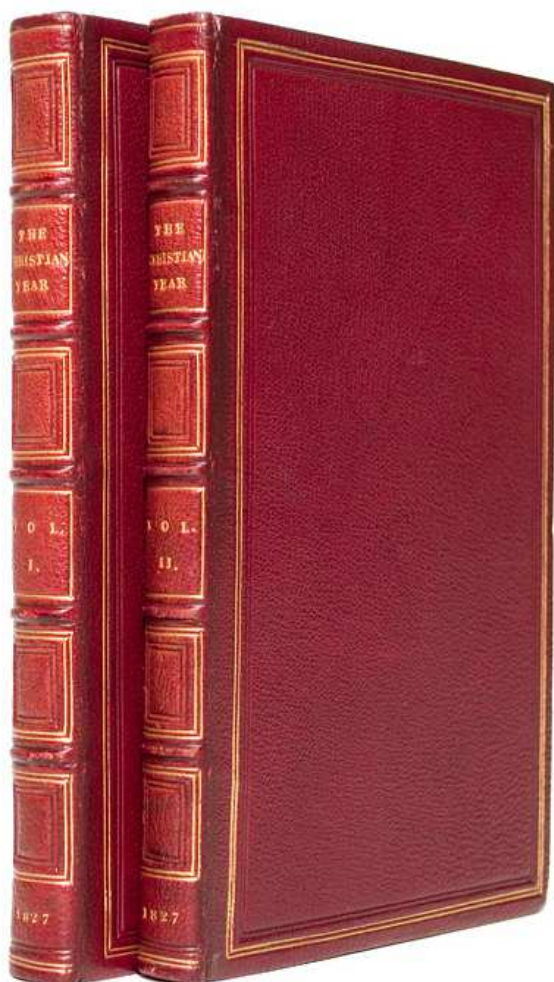
This volume was also presented by Hortense to Cottrau and is inscribed in black ink on the front flyleaf: "donni à monsieur Felix Cottrau Rome 11 jain 1826". There is also a label on the rear endleaf inscribed "Paolo Cottrau fils".

The best known of Hortense's compositions is today called *Partant pour la Syrie* and under its original title *Le beau Dunois* it takes pride of place as the first song in this collection. It was to become the national anthem under the Second Empire, and provided the subject for many piano variations, including those of Hummel and Schubert. Each page of music is accompanied by an aquatint of a romantic and mostly rural nature.

19. [KEBLE (John)].

**The Christian Year:** Thoughts in Verse for the Sundays and Holydays Throughout the Year.

First Edition. Two volumes. Small 8vo. [172 x 107 x 33 mm]. xii, 201 pp; [iii], vi-viii, 200, [2] pp. Bound in contemporary hard-grain maroon goatskin, the covers with a border of a double gilt and a double blind fillet. The spines divided into six panels, with gilt compartments, lettered in the second panel, numbered in the fourth and dated at the foot, the other panels with inner double blind fillet compartments, the edges of the boards hatched in gilt, the turn-ins tooled with a gilt roll, yellow endleaves, gilt edges. [ebc4087]  
Oxford: printed by W. Baxter, for J. Parker; and C. and J. Rivington, 1827 £600

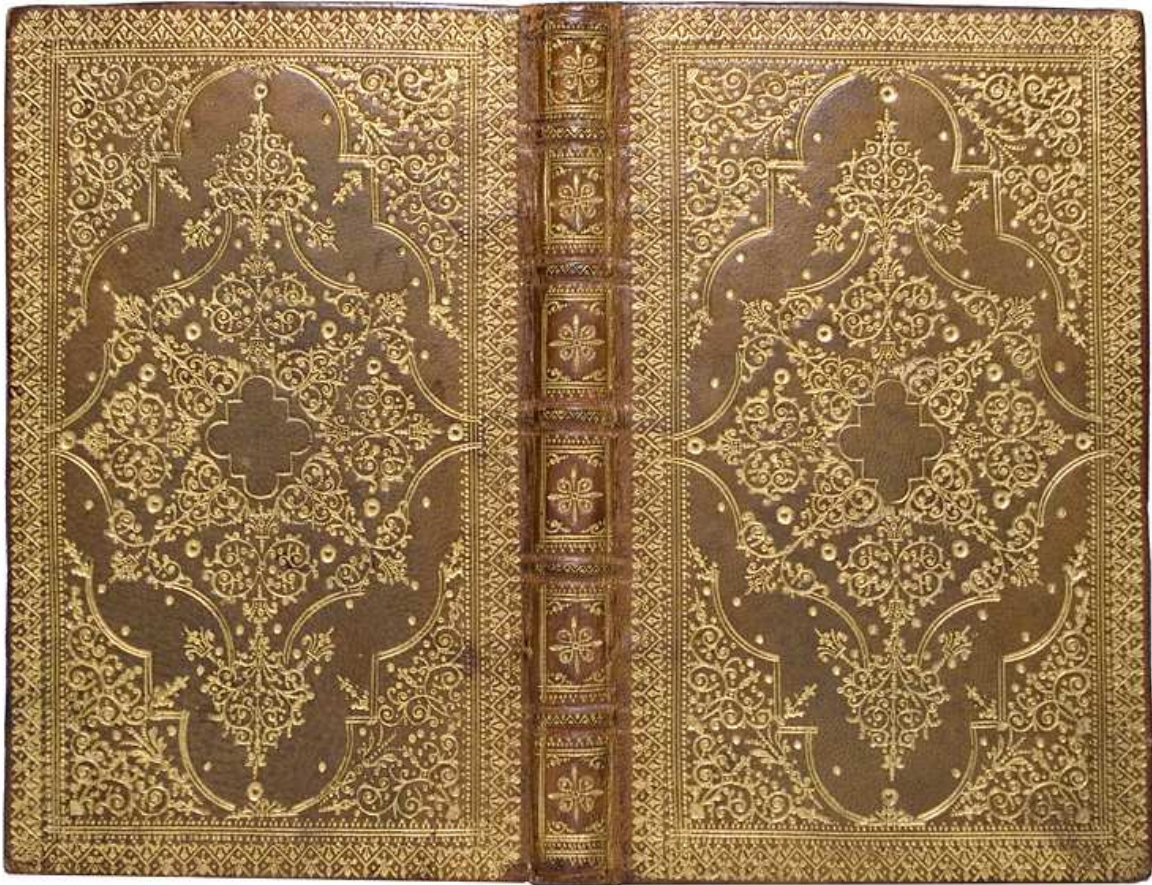


With the half-title in vol.1 (but not vol.2) and the errata leaf at the end of vol.2. A fine copy, inside and out.

"As early as 1819 [Keble] had begun to write the hymns which afterwards appeared in *The Christian Year*. In 1823 he had shewn them privately to his friends; among others to Thomas Arnold, who declares that "nothing equal to them exists in our language...". By the spring of 1825 he had been almost persuaded by his friends to publish them, though he desired rather to work upon them till his death and leave them for posthumous publication. *The Christian Year* was, however, published anonymously in two volumes in 1827... No one, and least of all Keble himself, anticipated its great success. Before his death it had passed through ninety-five editions... Keble said that he aimed at bringing men's thoughts and feelings into more entire unison with the prayer-book. The suggestiveness of the book, the writer's intimate knowledge of the Bible and power of presenting its most poetic incidents, the accuracy of its descriptions of natural scenery, the sweetness of its melody, the

happiness of its general diction and particular expressions, its exquisite taste, its scholarly tone, its beautiful spirit of unaffected piety, were all appreciated". DNB.

Bookplate of G. Walter Steeves.



**20.** [PICAULT (Gabriel)].

**Les Fleurs De Devotion**, Contenant Diverses Prieres à Dieu, à la Vierge, au Saints. Et Autres Oraisons pour dire devant & apres la Sainte Communion. Avec un Traicté de la Refinement à la volonté de Dieu.

Small 8vo. [175 x 105 x 18 mm]. [3]ff, 175, [1] pp. Bound in contemporary green goatskin, the covers tooled in gilt with a border of a wide zig-zag roll and fillets, with stepped-corners filled with scrolls, fleurons and dots and a large centre-piece with curved edges, containing scrolls, fleurons and roundels around a blank central compartment. The spine divided into six gilt panels each with a flower and sprigs, the edges of the boards tooled with a dotted roll, marbled endleaves, gilt edges. [ebc4078]

Paris: chez Martin Collet, 1644

£3000

The dedication to "La Reyne Regente" is signed by Picault. The only copy located on Worldcat is in Lucerne, Switzerland (Zentral-und Hochschulbibliothek Luzern Standort Sempacherstrasse). This is a fine copy.



*ETCHINGS TO ILLUSTRATE THE LIFE OF ISAAC PITMAN*

**21.** [PITMAN (Isaac)].

**A Collection of 18 Etchings by Cyril H. Barraud** commissioned by James Pitman and sent with an accompanying card or message and explanatory leaf of text at Christmas, 1936 - 1961. [ebc4158]

£600



From 1936 onwards the educationalist, publisher and politician Sir (Isaac) James Pitman (1901-1985) was in the habit of sending out a Christmas card accompanied by an etching by Cyril H. Barraud (1877-1965) and an explanatory leaf of text. The etchings illustrated scenes centred around the life and work of his grandfather, Sir Isaac Pitman (1813-1897), the inventor of the eponymous shorthand system and founder of the Pitman Press. Each etching was printed on a sheet measuring c. 280 x 218 mm, the cards and text sheets being somewhat smaller.

This collection belonged to a Bath family and consists of the following:

1936. Etching of A View of the Village of Wotton-under-Edge, with signed message and text.

1937. Etching of Bath Abbey and Kingston Buildings, with signed message and text.

1938: Etching of Borough Road Training College, with signed message and text.

1949: Etching of House and Factory, Silver Street, Trowbridge, with text.

1950: Etching of House in Barton-on-Humber, with card and text.

1951: Etching of The Isaac Pitman Library, with card and text.

1952: Etching of Kingston House, Bradford-on-Avon, with card and text.

1953: Etching of The Mill, Silver Street, Trowbridge, with card and text.

1954: Etching of Hazelwood, Warminster Road, Bath, with card and text.

1955: Etching of 2 Lansdown Terrace, Bath, with text.

1956: Etching of The Folly, Sim Lane, Wotton-under-Edge, two impressions, with card and text.

1957: Etching of The Laurels, Whitecross Street, Barton-on-Humber, with card and text.

1958: Etching of 3 Darlington Place, Bathwick, Bath, with card and text.

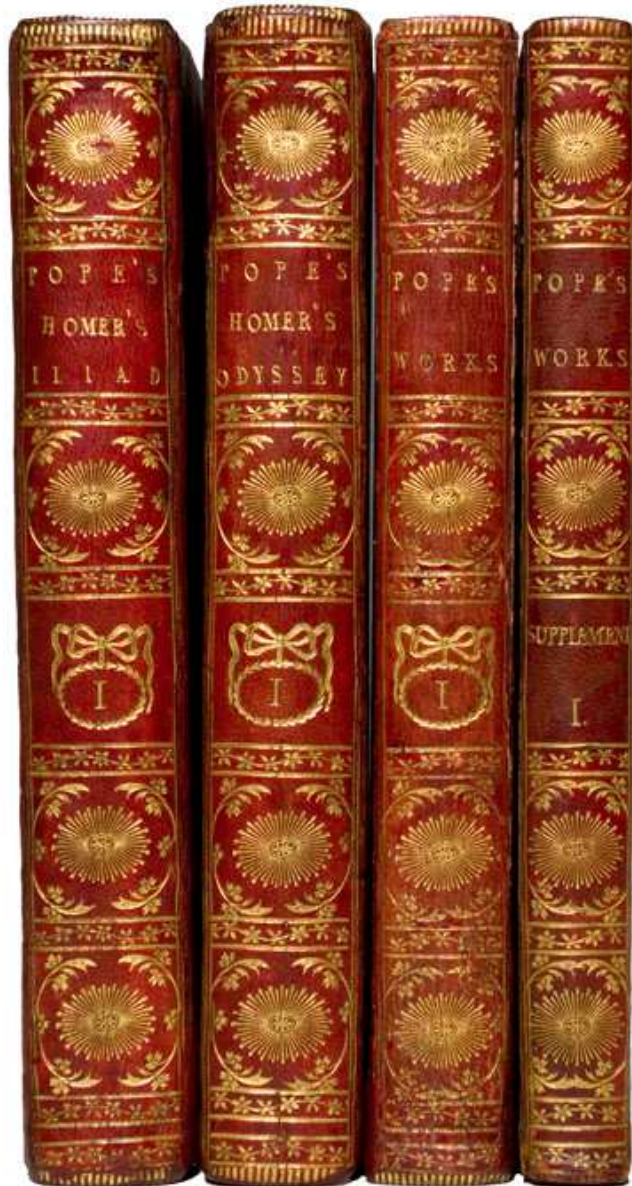
1960: Etching of Second Phonetic Institute, 1 Albion Place, Bath, with card and text.

1961: Etching of Isaac Pitman (aged 32), with text.

[n.d.]: Etching of Zion Baptist Church, Trowbridge.

[n.d.]: Etching of St. James's Church, Trowbridge.

[n.d.]: Etching of The Royal Crescent, Bath.



20 VOLUMES

**22. POPE** (Alexander).

**The Works.** In Nine Volumes Complete. With his Last Corrections, Additions, and Improvements: Together with the Commentary and Notes of his Editor.

Engraved frontispiece and 23 plates, titles printed in red and black.

Nine volumes. 12mo. [182 x 113 x 220 mm]. [2]ff, xxxviii, 218 pp; [2]ff, 228pp; [2]ff, xxviii, [iv], 326 [8] pp; [2]ff, 336pp; [2]ff, xlvi, 271, [16] pp; [3]ff, 349pp; xxvii, [i], 264 pp; [4]ff, 208pp; [1]f, x, 271pp. Bound in contemporary tree calf, the covers with a gilt double fillet border. Rebacked a few years later in red goatskin, the spines divided into six panels by two gilt fillets and a floral roll, lettered in the second and numbered in the fourth within a wreath suspended from a ribbon, the other panels with a central medallion surrounded by sprigs, the edges of the boards tooled with a gilt roll, marbled endleaves, yellow edges. (Minor repairs to joints on vol.1 and headcap on vol.3, slight wear to a few other joints and a little rubbed). [ebc3569]

London: for A. Millar, J. and R. Tonson [and nine others], 1766

£3500

The final 8pp of the preliminaries in vol.5 ("Richardus Aristarchus Of the Hero of the Poem") have been incorrectly bound at the end of vol.3.

**The Iliad of Homer. Translated by Alexander Pope, Esq.**

Two engraved frontispiece portraits, two single page and three folding plates.

Five volumes. 12mo. [182 x 113 x 136 mm]. cxi, [i], 200 pp; [1]f, 300pp; [1]f, 340pp; [1]f, 335pp; [1]f, 234, [70] pp. Bound in contemporary tree calf, the spines overlaid with red goatskin and tooled uniformly with the above (joints very neatly repaired vol.1 and 4, lower headcap repaired vol.3).

London: for J. Whiston, Baker and Leigh [and 23 others], 1771

**The Odyssey of Homer. Translated by Alexander Pope Esq.**

Four volumes. 12mo. [182 x 113 x 102 mm]. xxxvi, 312 pp; [1]f, 347pp; [1]f, 295pp; [1]f, 316, [14], 22 pp. Bound in contemporary tree calf, the spines overlaid with red goatskin and tooled uniformly with the above (joints very neatly repaired vol.1 and 3)

London: for J. Whiston, Baker and Leigh [and 23 others], 1771

**Additions to the Works of Alexander Pope, Esq.** Together with Many Original Poems and Letters, of Cotemporary [sic] Writers, Never Before Published.

Engraved vignette on both titles.

Two volumes. 12mo. [182 x 113 x 40 mm]. [2]ff, xiii, [vii], 236 pp; [3], 276pp. Bound in contemporary tree calf, the spines overlaid with red goatskin and tooled uniformly with the above, but with the fourth panel lettered "Supplement" and numbered (joints very neatly repaired vol.2)

London: for H. Baldwin, T. Longman [and five others], 1776

All 20 volumes have the ink signature of Mrs H. Duke. It would appear that Mrs Duke bought the Iliad, Odyssey and Supplement in these bindings (or had them bound in this manner) and then decided to have the Works rebacked to match. The nine volumes of the Works may originally have had bands, hence the need to reback rather than simply overlaying a strip of goatskin. They present a very attractive outward appearance, and are internally fine, with just some occasional light spotting or soiling.

### 23. RIDER (Cardanus).

**Riders (1717) British Merlin:** Adorn'd with many Delightful Varieties and Useful Verities, Fitted to the Longitude and Latitude of all Capacities within the Islands of Great Britain and Ireland. And Chronological Observations of Principal Note to this Year 1717. Being the First Year after Bissextile, or Leap-Year, With Notes of Husbandry and Physick, Fairs and Marts. Also, Directions and Tables for all necessary Uses. Made and Compiled for his Country's Benefit by Cardanus Rider.

Printed in red and black.

12mo. [170 x 77 x 19 mm]. [24]ff. Bound in contemporary red goatskin, the covers tooled in gilt to a cottage roof design with volutes and various flower tools. The spine divided into six panels with gilt compartments, tooled to a saltire design, flap on the fore-edge with silver catch and plate, pocket of gold embossed paper and blue silk at front and rear, gold embossed endleaves. (Joints and head and foot of spine and flap expertly repaired, the gilt faded in places). [ebc4129]

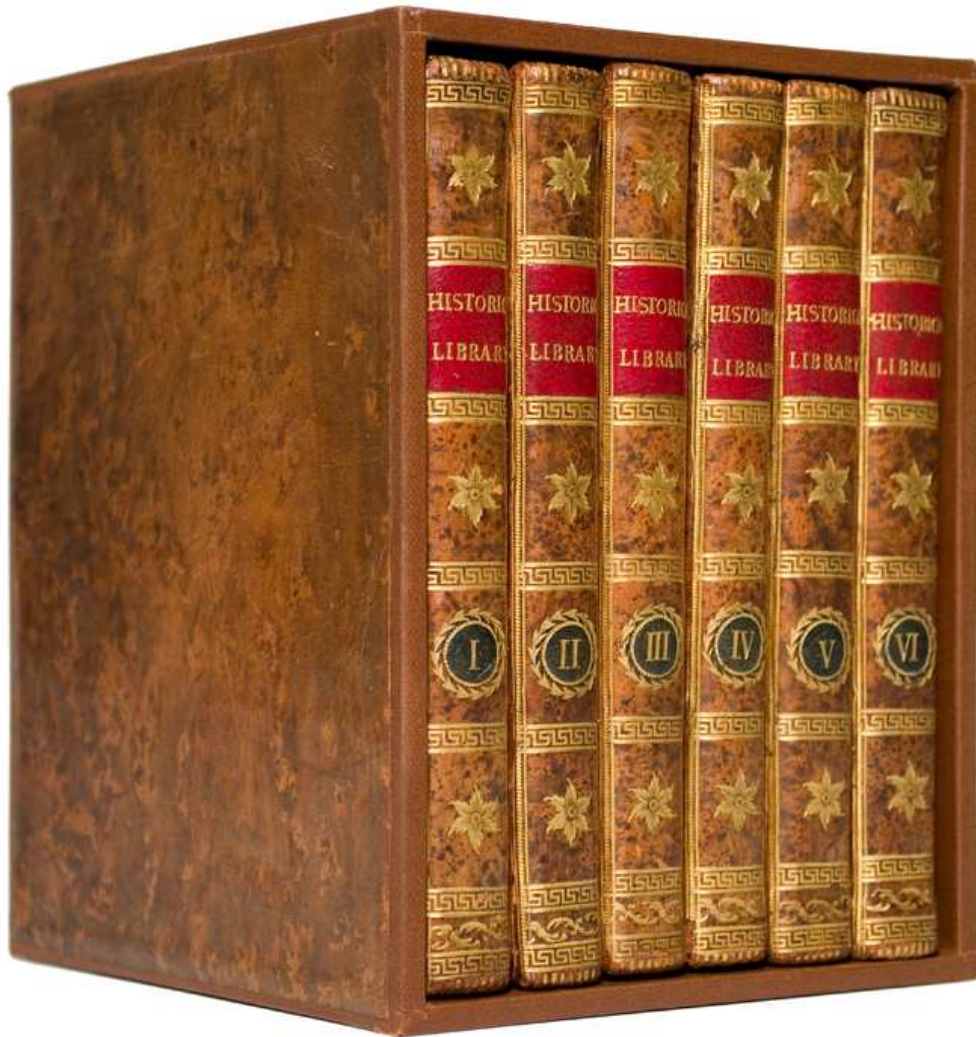
London: printed by Eliz. Nutt, for the Company of Stationers, 1717

£900



Each page has been extended by c.32 mm at the foot, the first half of the text (A1-12) has been interleaved with blanks, and there are blanks at the front and rear including a coated card. There are various ink inscriptions, including an entry: "Due to me of William Eaegel Last mickelmas one years Rent 1.5.0. ... 1729".

ESTC locates only three copies of this almanac, at Northampton Record Office, McMaster and Yale.



*FOR THE AMUSEMENT AND INSTRUCTION OF THE YOUNG NOBILITY*

**24. RILEY** (George) - publisher.

**Riley's Historical Pocket Library:** Six Volumes. Consisting of I. Heathen Mythology. II. Ancient History. III. Grecian History. IV. Roman History. V. History of England. VI. Geography. The whole forming a New, Moral, and Comprehensive System of Historical Information, for the Amusement and Instruction of the Young Nobility, particularly adapted to the Use of Boarding Schools, and the Perusal of all who wish to acquire a Knowledge of the above important and interesting Subjects.

Engraved frontispiece to each volume, folding world map and two engravings in vol.6 and with hundreds of medallion woodcut portraits and ornaments throughout the text.

Six volumes. 16mo. [124 x 97 x 94 mm]. [2]ff, xvi, 252 pp; [3]ff, 235, 5 pp; 20, 232 pp; [4]ff, 243, [5] pp; [2]ff, 254, [2] pp; [2]ff, 250, [2] pp. Bound in contemporary tree calf, smooth spines divided into five panels by a gilt "Greek-key" pallet, lettered in the second

on a red goatskin label and numbered in the fourth on a small circular green goatskin label within a gilt wreath, the others with a sun tool, the edges of the boards tooled with a hatched roll, plain endleaves, yellow edges. Contained in a new cloth slipcase covered in old tree calf. [ebc4083]

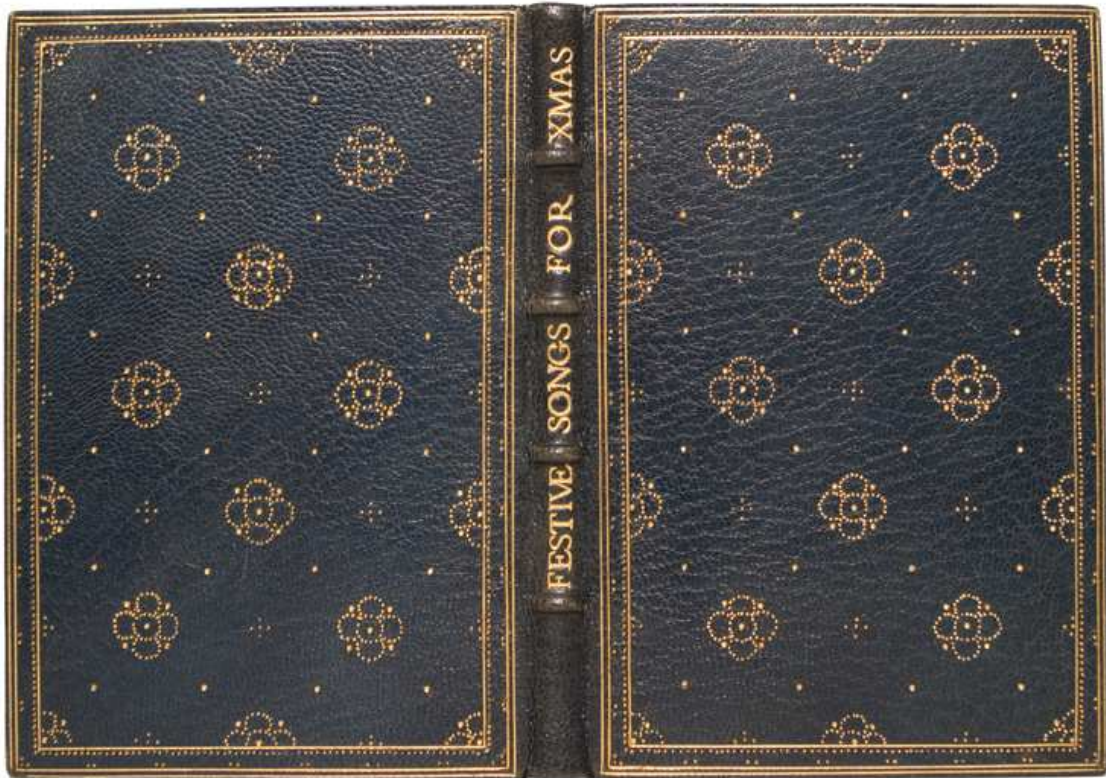
London: printed for G. Riley, No.33, Ludgate-Street; and sold by S. Hazard, Bookseller, Bath, 1793 £7500

A superb set, complete with the various advertisements for Riley's publications. Each volume has the booklabel of Sir George Denys, either the first Baronet (1788-1857) or the second Baronet (1811-1881).

Volumes 1-5 have a general title-page, which is not present in vol.6 (the off-setting onto the frontispiece indicates that it was never issued and nor is it found in the copies listed below). All six volumes have an additional part title, designating each as the Third Edition. In vols 1-5 it is dated 1793, and in vol.6 it is 1792.

This edition is not in ESTC, but COPAC does record three copies, at the British Library, Oxford and Trinity College, Dublin. ESTC has entries for two editions, both dated 1790, one published in Bath by Hazard for Riley (British Library, Cambridge, Oxford x 2; Lilly Library, UCLA, State Library of South Australia), the other in London for Riley (Birmingham Central Libraries, British Library, Cambridge; Library Company of Philadelphia, Massey College, Toronto Public Library). ESTC also records copies of four of the individual volumes of this "Third Edition": vol.1 (British Library, Nottingham University Library, Oxford); vol.2 (Oxford; Lilly Library); vol.3 (Liverpool University Library, Oxford; Lilly Library) and vol.6 (British Library, Cambridge, Oxford; McMaster and Toronto).

This "Third Edition" appears to have been completely reset from the 1790 editions. It is an original and contemporary work. The "Directions to the Map" which comes at the end of vol.6 states that the world map has been arranged in a different way in order to present clearly the "great discoveries that have been made by Captain Cook and other circumnavigators in the North and South Pacific Oceans". Writing about Botany Bay the author observes: "... we are at a loss to guess what can compensate for so vast an expense incurred by transporting the unfortunate to such an immense distance. Unfortunate they may be called; for had they been happily supplied with that plenty which is too frequently bestowed on worse minds, they would not perhaps have been rogues from having no temptation to steal or plunder". How far such liberal and egalitarian sentiments would have been approved by the aristocratic parents of the little charges for whom this work was intended can only be surmised.



BOUND BY KATHARINE ADAMS AS A GIFT FOR EMERY WALKER

**25. [SHAKESPEARE HEAD PRESS].**

**Festive Songs for Christmas.**

12mo. [127 x 86 x 9 mm]. 30pp. Bound in 1907 by Katharine Adams in blue goatskin, the covers tooled in gilt with a border of a double fillet and a solid and broken fillet with double-dots in between, enclosing a pattern of pointillé flower heads, crosses formed by five dots and single dots. The spine divided into five panels by raised bands and lettered in gilt upwards in the top four panels, the turn-ins tooled with a gilt fillet, plain endleaves, gilt edges. [ebc4155]

Stratford-on-Avon: The Shakespeare Head Press, 1906

£2800

This is the Shakespeare Head Press Booklet No.II and it is denoted as the Second Edition of *Festive Songs for Christmas*.

There is a pencil inscription on the front fly-leaf: "To my kind friend Mr. Walker with all Good Wishes for Christmas from K.A. 1907" and an ink inscription on the front free endleaf: "Sydney Cockerell from Dorothy Walker Christmas 1936". The book sold at Sotheby, 10/12/1956 ("The Property of Sir Sydney Cockerell"), as lot 242, and was bought by Maggs Bros for £17. It appeared in Maggs Bros catalogue 845 (September 1957) as item 199, priced at £28. The illustration shows a silk bookmark decorated with beads, though this was not mentioned in the Sotheby catalogue and is no longer present. The book was for a time in the London library of Paul Getty, whose initials "J.P.G." have been written in pencil on the rear endleaf.

A characteristic and charming binding by Katharine Adams (1862-1952), in fine condition and with a distinguished provenance. Adams started binding for a hobby as a girl. She received no formal training 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 T.J. 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". This binding was given as a Christmas gift to another of her regular clients, Emery Walker (1851-1933) [knighted 1930], the typographer and comrade and partner of William Morris and Cobden-Sanderson. His widow gifted it to Sydney Cockerell (1867-1962) [knighted 1934], secretary to William Morris, Director of the Fitzwilliam Museum and collector. It was subsequently in the possession of Paul Getty (1932-2003) [knighted 1986], the philanthropist and collector.

*WITH THE ORIGINAL BINDING DESIGNS*

**26. SITWELL** (Edith).

**The Collected Poems.**

First Edition. 8vo. [203 x 129 x 30 mm]. [2]ff, vii-x, 278 pp. Bound c.1950 by Bayntun-Riviere in light brown calf, the covers tooled in gilt with a border of a single and a double fillet, with a fleur-de-lis in the outer corners, green goatskin onlays along three of the inner sides, flanked by fronds, sprigs, fleur-de-lis and dots. The spine divided into six panels with gilt bands, lettered in the second and third panels on red and green goatskin labels, the first, fourth and fifth with a small circular green goatskin onlay tooled with a fleur-de-lis within a wreath and compartment, the sixth with a green onlay tooled with an "MH" cypher, the corners of the edges of the boards hatched in gilt, the turn-ins tooled with a gilt roll, cloud marbled endleaves, gilt edges, brown silk marker. [ebc4159]

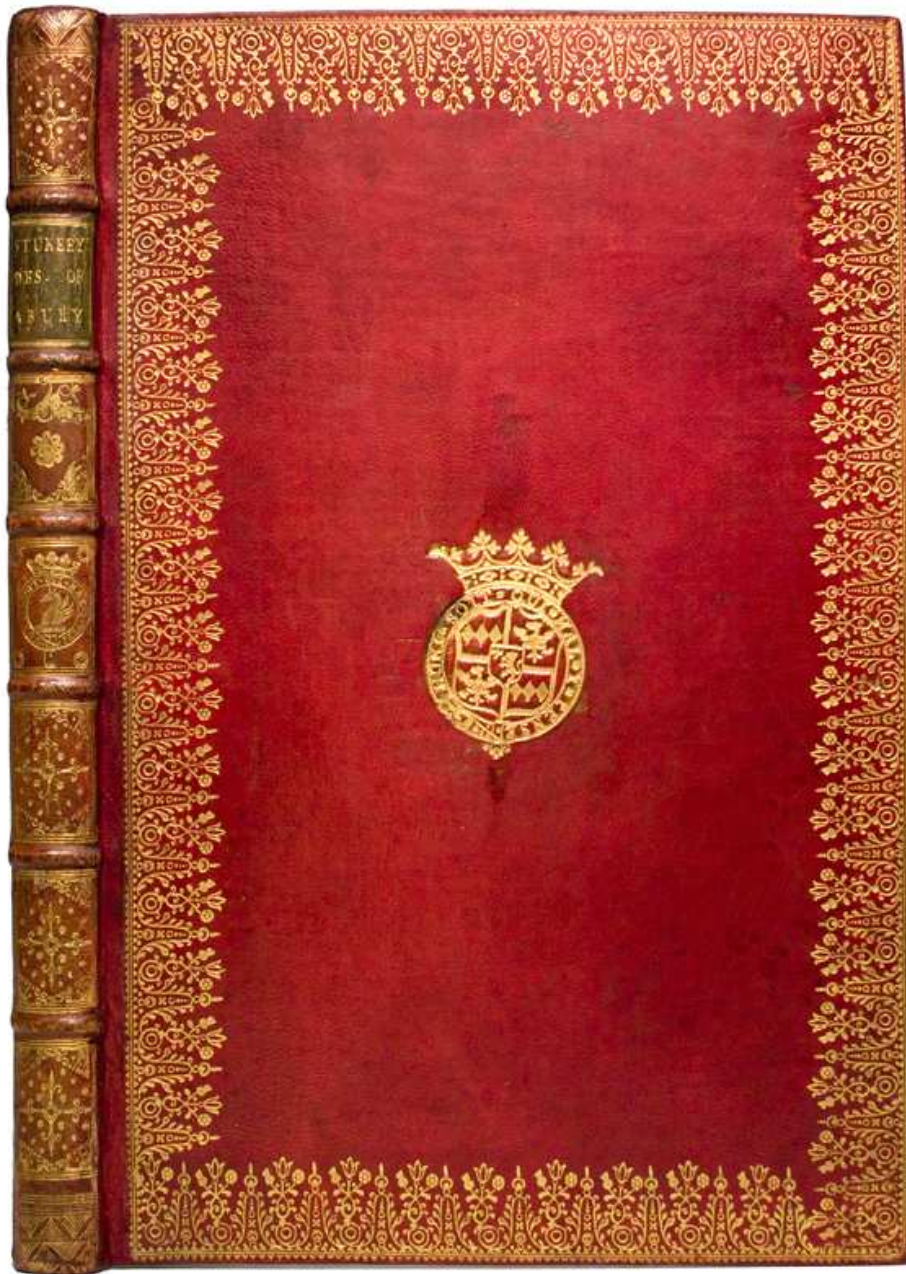
London: Duckworth, 1930

£900

The binding is unsigned but the tools are from the joint holdings of George Bayntun and Robert Riviere and so it must date from after 1938/1939 when the two firms merged. In our vast archives we found the original designs for the commission, which have been reunited with the binding. It was undertaken for a Colonel Hunter ("M.H."), and took 8 hours to complete. There are three sheets with free-hand drawings, two of them with colouring, and a sheet with ink impressions of the tools used around the inside of the borders. It is an interesting asymmetrical design, and the binding remains in remarkably good condition.







*THE DUKE OF MONTAGU'S COPY*

**27. STUKELEY (William).**

**Abury, A Temple of the British Druids, With Some Others, Described.** Wherein is a more particular account of the first and patriarchal religion; and of the peopling the British Islands. Volume the Second.

Engraved folding frontpiece and 39 plates (two of them folding), two engraved illustrations in the text (p.75 and p.81) and woodcut tail-pieces.

First Edition. Folio. [356 x 230 x 30 mm]. [3]ff, vi, 102, vi pp. Bound in contemporary red goatskin, the covers tooled in gilt with a wide border composed of a double dog-tooth roll and repeated impressions of a crested tool and a triple flower-head tool and at the centre the arms block of John, 2nd Duke of Montagu. The spine divided into seven panels with gilt compartments, lettered in the second on a green goatskin label, the third with a flower-

head and large sprigs, the fourth with the armorial badge of the Duke of Montagu, the others with fleurons and dots, the edges of the boards tooled with a gilt roll, marbled endleaves, marbled edges. (Upper joint and head of lower joint repaired by Flora Ginn). [ebc4147]

London: printed for the Author, and sold by W. Innys, R. Manby, B. Dod, J. Brindley, and the Booksellers in London, 1743 £3500

A fine copy.

Although denoted as "Volume the Second" on the title, this is a separate publication, intended as a supplement to Stukeley's *Stonehenge*, published in 1740. In May 1741 Stukeley issued a prospectus which begins "I have been solicited, by friends who are pleas'd to approve of Stonehenge, to publish the further descriptions of the temples of the druids in the Brittannic Isles.... This volume will contain that other very extraordinary work of that sort, at Abury in north Wiltshire.... I propose to deliver the book in sheets sometime in the year 1742...". It was actually published in 1743, and it is an impressive production printed on thick paper, with 40 plates, including the large folding frontispiece with the bird's eye view of Avebury, and two fantastic woodcut tailpieces on p.39 and p.53.

William Stukeley first visited Avebury in 1719, his interest aroused by reading John Aubrey's suggestion that the Ancient Britons were responsible for building the stone circles. He was also concerned about the site's destruction by local landowners, who saw the stones merely as a source of building material. Between 1719 and 1724 he undertook a series of well documented visits, and carried out some of the earliest extensive systematic surveys of a historical monument by an antiquary. The outcome was a comprehensive plan of Avebury in its landscape before further losses. He showed not only the ancient monument but also field boundaries and contemporary village and roads. In the process he identified the site as a "dracontium" or serpent-temple. This imaginative but erroneous interpretation, based upon Egyptian hieroglyphs of a snake passing through a circle, was to remain influential through the nineteenth century and the druidic associations are said to have inspired William Blake and his rendering of *Jerusalem*.

The work is dedicated to the Earl of Pembroke, but by the time of publication Stukeley had become closely acquainted with John Montagu (1690-1749), second Duke of Montagu. Both were members of the Earl of Sandwich's short-lived Egyptian Society, founded in London in December 1741, and both were prominent freemasons. Stukeley became a regular visitor to Montagu's country seat at Boughton, in Northamptonshire, and in 1747 the Duke conferred on him the living of St. George the Martyr in Queen Square, Bloomsbury.

The volume was sumptuously bound in red goatskin, and bears the arms and badge of the second Duke of Montagu. Inside the front cover is a red goatskin label lettered "E Libris Comitum De Gosford" - i.e. from the library of the eminent collector Archibald Acheson (1806-1864), 3rd Earl of Gosford, of Gosford Castle, Armagh. His library was sold en bloc in 1878 to James Toovey, and was dispersed by auction at Puttick and Simpson in London over 11 days from 21st April 1884. The volume next featured as lot 851 in a Sotheby book sale on 22nd July 1959, and was sold for £12.0.0. to the bibliographer Graham Pollard (1903-1976).



ORIGINAL PARTS

**28. SURTEES** (Robert Smith).

**Ask Mamma** or the Richest Commoner in England.

13 hand-coloured etched plates and numerous wood-engraved illustrations after John Leech.

First Edition, First Issue. 8vo. [224 x 145 x 45 mm]. 13 original parts as issued in brick-red pictorial and printed wrappers (spines chipped, spine of final part splitting). Contained in a later marbled paper folder and a full red goatskin pull-off case, lettered in gilt on the spine. [ebc4072]

London: Bradbury and Evans, 1857- 1858

£1500

A fine set in parts, and in an expensive case, mostly likely by Riviere c.1920. From the Widener collection, sold Parke-Bernet, New York, 1944.

Conforming to the Hatton copy in all respects except lacking the 4pp of advertisements of Norton Camomile Pills and the rear covers of parts 4-12 differ.

VENETIAN DECORATED WRAPPER

**29. [VENICE].**

**BARBARIGO** (Niccolò).

**Andreae Gritti Principis Venetiarum Vita** Nicolao Barbadico Auctore Alexandro Albritio Procuratoris Divi Marci Dignitatem Ineunte Primum Edita.

Engraved frontispiece, title vignette, head and tailpiece.

4to. [301 x 215 x 10 mm]. [3]ff, 15, [1], lv pp. Bound in the original Venetian flexible boards covered with pink glazed paper, the sides blocked or stencilled in white with a rococo frame incorporating two female portrait medallions, enclosing a crowned rococo

cartouche, with the Albrizzi arms on the front and interlocked initials of Venice on the rear. The spine decorated to a chain pattern, plain endleaves and edges. (Slight wear to the spine and a little very minor discolouration). Contained in a new tan cloth drop-over box, lined with felt, the spine lettered on a black goatskin label. [ebc2120]

Venetis [i.e. Venice]: typis Caroli Palesii, 1792

£1250



Morazzoni, *Il Libro illustrato Veneziano del Settecento*, 264.

A delightful Venetian decorated wrapper with a particularly exuberant design and in fine condition. A. R. A. Hobson, *French and Italian Collectors and their Bindings*, p.168, remarked that "the charming wrappers printed in colours from wood-blocks [were] the special contribution of Venice to Italian eighteenth century binding". Their introduction was due to the brothers Giovan Antonio and Giovan Battista Remondini of Bassano, who revived an art that had flourished in Venice two centuries earlier. Production resumed about 1732 and in 1755 the Remondinis were granted a twenty year monopoly by the Venetian Government. By 1767 the firm was working at full capacity, with a great export trade (on which they were allowed exemption from Venetian customs

dues) to Russia, Poland, Scandanavia, Provence, Switzerland, Spain, Portugal, and South America. They offered a choice of flowered, gilt, coloured, or marbled papers, and a speciality was the wrappers decorated with the arms of the individuals honoured in the *livres d'occasion* printed to celebrate agreeable events. The white decoration on this example looks as if it may have been applied with a stencil rather than a wood block.

This in one of six publications which commemorated the appointment of Alessandro Albrizzi to the office of Procuratore di San Marco. This is the first edition of a life of the great Doge Andrea Gritti (1454-1538) by Niccolò Barbarigo (1534-1579), whose biography, by Jacopo Morelli, forms the preliminaries. The illustrations all display portrait medals of Gritti.



**30.** [VENICE].

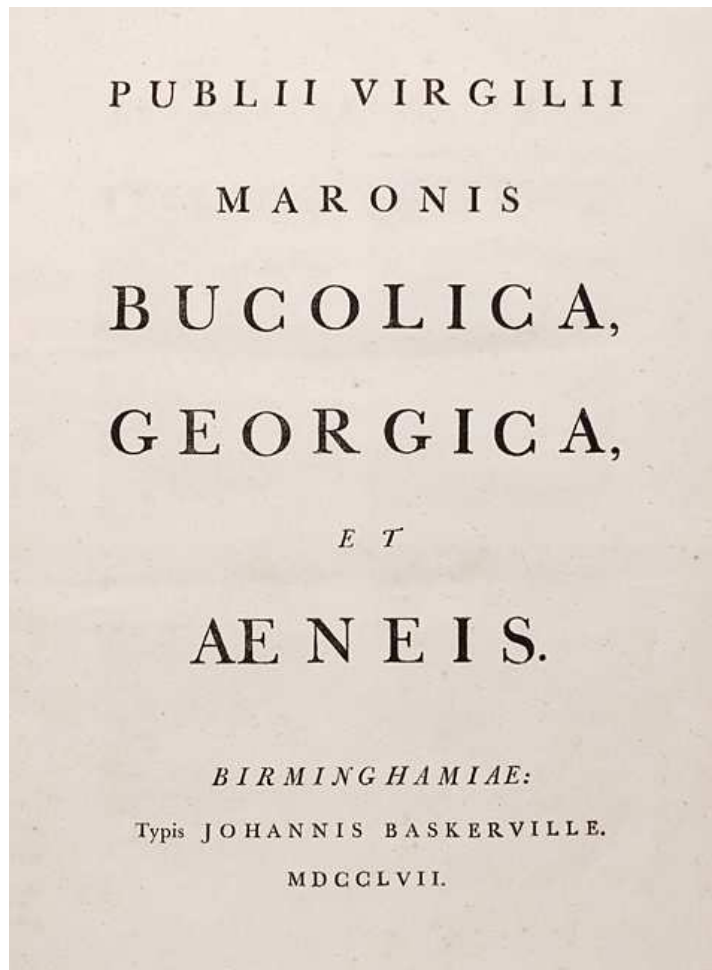
**Componenti Poetici Di Varii Autori** In Lode Di Venezia Raccolti Nall'Ingresso Di Sua Eccellenza Il Signore Alessandro Albrizzi Alla Dignita Di Procuratore Di San Marco. Engraved frontispiece by Bartolozzi, title-page vignette.

Folio. [301 x 217 x 15 mm]. [3]ff, 120pp. Bound in the original Venetian flexible boards covered with green glazed paper, the sides blocked or stencilled in white with a rococo frame, enclosing a crowned rococo cartouche, with the Albrizzi arms on the front and interlocked initials of Venice on the rear. The spine decorated to a chain pattern, plain endleaves, yellow edges. (Slight wear to the spine and with an old manuscript paper label at the head). Contained in a new green cloth drop-over box, lined with felt, the spine lettered on a black goatskin label. [ebc3055]

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

£1250

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



GIVEN TO LORD CLIFTON BY THE HEADMASTER OF ETON

**31. VIRGILIUS MARO** (Publius).

**Bucolica, Georgica, et Aeneis.**

4to. [300 x 236 x 34 mm]. [5]ff, 103, [2], 105-231, 233-432 pp. Bound c.1812 in red goatskin, the covers with a border of two gilt fillets flanking gilt and blind ornamental tools and a blind "Greek-key" roll. The spine divided into six panels with gilt tooled bands, lettered in the second panel between blind and gilt pallets and at the foot, the other panels tooled in gilt to alternating designs of floral and other ornamental tools, the corners of the edges of the boards hatched in gilt, the turn-ins tooled with a gilt fillet and small ornamental tools at the corners, grey endleaves, gilt edges. (Refurbished where rubbed, with an old scratch still visible on the front cover). [ebc4086]

Birminghamia: typis Johannis Baskerville, 1757 [c.1770]

£1200

Gaskell, *John Baskerville, A Bibliography*, 2.

Without the first blank leaf, which Gaskell had never found in a copy of this edition. Preliminaries a little foxed and occasional light spotting but a very good copy in a particularly handsome binding.

Gaskell begins his entry for the *Virgil* with the cautionary note: "Baskerville's first and perhaps his finest book is as complicated bibliographically as any that were to follow from his press. Work on the original edition was in hand by the beginning of 1754.... The book was published in 1757, probably in April, over three years since it had begun. There was a second edition, textually almost identical with the first, and also dated 1757. Clearly it was intended to be a facsimile of the first edition - it included the original list of subscribers - and, since Baskerville's *Virgil* was soon sought after by eighteenth-century collectors, it is arguable that it was intended to be sold dishonestly as the first edition. It is difficult to say when it was printed. The later state of the type puts it at least two or three years after the original edition, and it is known that it existed in 1775 when it was mentioned with the implication that it was "false". Between 1760 and 1775 it is unlikely to have been printed at any press other than Baskerville's, since he is not known to have sold such a wide range of type to any other printer before his death on 8 January 1775. Another indication of the date of the second edition, although an uncertain one, lies in the paper on which it was printed. This is an unwatermarked Writing Royal laid paper, with chain lines 20mm apart, that has an unusual and distinctive opacity when held up to the light. The only other occasion on which this particular paper was used at Baskerville's press was in the octavo issue of the *Ariosto* (4 vols, 1773, but probably printed in 1770). It was commonly said, early in the nineteenth century, that the second edition was printed in 1771...".

This is a copy of the second edition, and can be identified by the position of the "J" of "Johannis" on the title. In the first edition this is between the "B" and the "I" of "Birminghamæ", in the second it is to the left of the "B". Gaskell notes that the second edition, unlike the first, is a rare book, and estimates it to be some twenty times less common.

Inscribed in ink on the front fly-leaf: "Clifton. July 27th 1812. E dono Johannis Keate D.D. Schol. Reg. Etonensis...". John Keate D.D. was headmaster of Eton from 1809 until 1834. The recipient of this book was a student, Edward Bligh (1795-1835), Lord Clifton. He went on to Christ Church, Oxford and loosely inserted at the end is a folio sheet [446 x 280 mm] printed on the recto at the Clarendon Press, with the title "Candidatorum in Termino Paschatis A.D. 1816". Clifton's name ("Clifton Honmus Baro de ex Æde Christi") appears under "In Literis Humanioribus", "Classis I". After graduating he served as MP for Canterbury from 1818 until 1830. In 1831 he succeeded his father as 5th Earl of Darnley, and he was Lord Lieutenant of Co. Meath from 1831 until his death. The Darnley family seat of Cobham Hall in Kent was sold in 1955.





*ONE OF THE MOST BEAUTIFULLY ILLUSTRATED BOOKS OF THE CENTURY*

**32. VIRGILIUS MARO** (Publius).

**Les Géorgiques.**

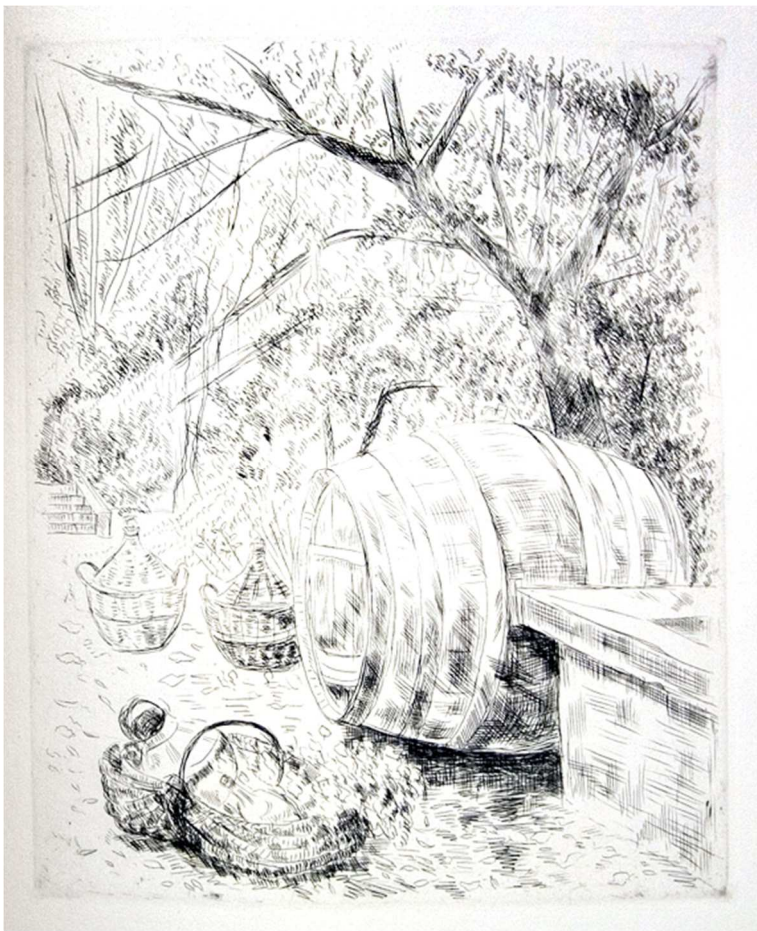
119 mixed etchings by André Dunoyer de Segonzac (with tissue guards).

Two volumes. Folio. [466 x 340 mm]. 201, [3] pp; 213, [11] pp. Bound by Jacqueline Rabaud (signed in gilt on the front turn-ins and at the foot of the front of the slipcases) and finished by Jules Fache (signed in gilt on the rear turn-ins) in burgundy goatskin, the front covers with three large wheat-like ornaments of radiating gilt fillets and gilt, grey and black dots. Smooth spines lettered horizontally and vertically in gilt, light blue suede doublures and endleaves, top edges gilt, the others uncut. Each volume contained in a chemise, covered in burgundy goatskin and marbled paper and lined with natural calf, and matching slipcase. (Spines of chemises and front of slipcases a little rubbed). [ebc4139]  
 Paris: Aux Dépens de l'Artiste, 1944- 1947 £9000

Number 209 of an edition limited to 250 copies, printed on Arches wove paper watermarked with a spear of wheat and bee.

A magnificent copy of this monumental edition, in Latin and French (translated by Michel de Marolles). The bindings are entirely in keeping with the book, and the chemises and slipcases have kept them as good as new. According to Fléty, Jacqueline Rabaud began binding around 1940 and died in 1985. In regard to Jules Fache (1901-1972): "Artisan doreur de grand talent, à l'esprit toujours orienté vers la recherche de la perfection et l'accroissement de ses connaissances, il dora pour la plupart des grands relieurs et décorateurs de son temps".

André Dunoyer de Segonzac (1884-1974) features at length in *The Artist & The Book 1860-1960*, and this work is described and illustrated as no.281. "After Vollard had seen the illustrations for *La treille muscate*, he wished Segonzac to do another series for Colette, but the artist persuaded him to plan for a Virgil. Segonzac worked on this for well over

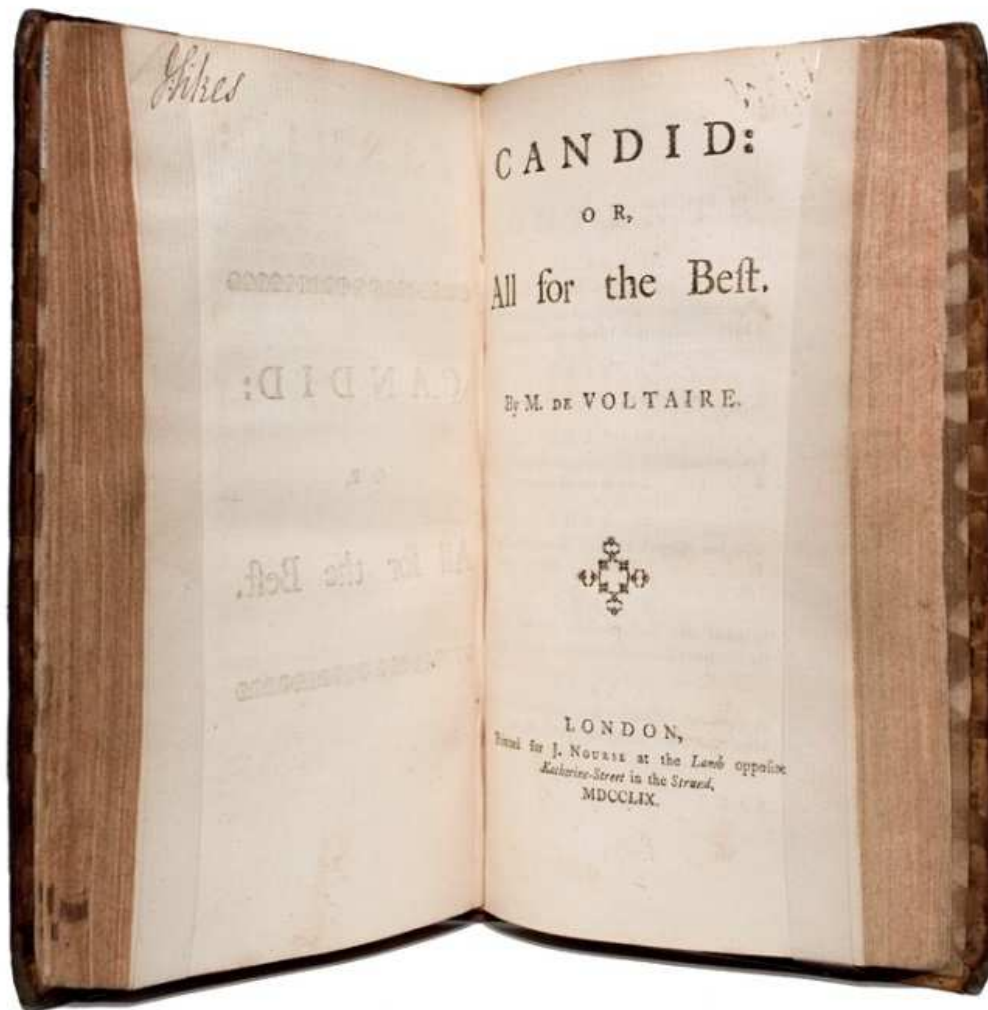


fifteen years, sometimes in Provence, sometimes in the Ile de France. After the death of Vollard, who had seen to the preliminary typesetting, the artist brought the book out himself. His landscape has a classical, pastoral quality whose freshness is due to the immediacy of execution. Not only did Segonzac work directly on the copper from nature, but most of the plates were etched in a single biting of the acid, with additional tonal values achieved by drypoint, not by stopping out and re-biting. In addition, the plates were lightly inked and printed "clean" to heighten the clarity of the impression".

In the judgement of Anne Distel, chief curator of the Musée d'Orsay, "The technical perfection and the nobility of the tone, which carried the cachet of the original,

but was imbued throughout with an unflinching lyricism, makes this work Segonzac's masterpiece. It must be included in a list of the most beautifully illustrated books of the century".

From the Lebaudy library, with bookplate.



**33. VOLTAIRE** (François Marie Arouet de).

**Candid: or, All for the Best.** By M. De Voltaire.

First Edition in English. 12mo. [180 x 102 x 29 mm]. [4]ff, 132pp. Bound in contemporary mottled calf, neatly rebacked with new red goatskin label, plain endleaves, red sprinkled edges. [ebc4145]

London: printed for J. Nourse, at the Lamb opposite Katherine-Street in the Strand, 1759  
£4000

With the half-title. Small stain at head of pp 50-68, a little slight soiling and a few spots, but a good copy. Contemporary ink signature of J. Sikes on the verso of the half-title and a few pencil marks. John Sikes (d.1798) was an Alderman and three times Mayor of Newark in Nottinghamshire. In 1783 he bought Chantry House in Newark.

Voltaire's great novel, partly inspired by the Lisbon earthquake of 1755. The first edition of *Candide* was printed by Cramer in Geneva early in 1759, and by the end of the year there were 17 different editions in French, including a version published by Nourse in London. There were also three translations into English:

1. This edition published by Nourse, without a translator's name. ESTC locates 18 copies, of which only five are in the UK (British Library, Cambridge University Trinity College, National Library of Scotland, Bodleian, Suffolk Record Office). The second edition is also dated 1759.

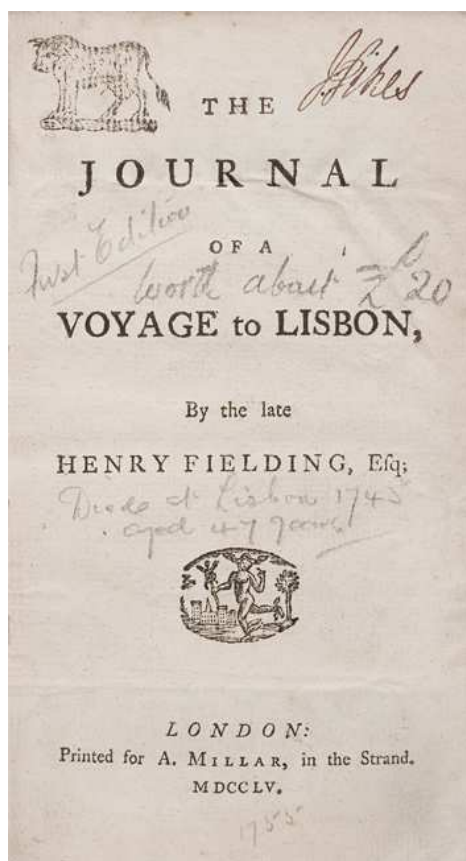
2. W. Rider's translation, with the title *Candidus: or, the Optimist* published in London by J. Scott and J. Gretton (in two editions, or issues) and in Dublin by James Hoey and William Smith. As Rider's version was advertised as "more correct" than any other version it probably came after Nourse's edition.

3. An edition published in Edinburgh by Sands, Donaldson, Murray and Cochran, with the title *Candidus, or all for the Best*, claiming to be "A New Translation" and probably a later hybrid of the two London editions.

Bound after: **FIELDING** (Henry). **The Journal of a Voyage to Lisbon**, By the late Henry Fielding, Esq.

First Published Edition. 12mo. [1]f, iv, xvii, [ii], 20-240, 193-228 pp.

London: printed for A. Millar, in the Strand, 1755



Small tear in margin of pp 93-96, without loss of text. A few early pencil and ink marks and notes, including corrections. With the ink signature of J. Sikes and his crest (a bull, passant) stamped in ink at the head of the title, and his bookplate on the verso. An old bookdealer also added his pencil notes to the title, including "First Edition, worth about £20". Inside the front cover is the label of "Frank Murray. Bookseller. Moray House. Derby".

Fielding's last work, published posthumously in two editions in 1755. The present, edited version, with alterations probably by John, Henry Fielding's blind half-brother, was printed second but published first, in February. The unedited version, which was printed first, was not published until December, in response to the demand promoted by the Lisbon earthquake in November. Fielding had died in Lisbon on 8th October 1754 and was buried in the city's English cemetery.



*KELLIEGRAM BINDING*

**34. WHITE** (Rev. Gilbert).

**The Natural History and Antiquities of Selborne.** With the Naturalist's Calendar; and Miscellaneous Observations, Extracted from his Papers. A New Edition; with Notes, by Edward Turner Bennett, Esq, and others.

Title-page with engraved vignette and 45 engravings in the text.

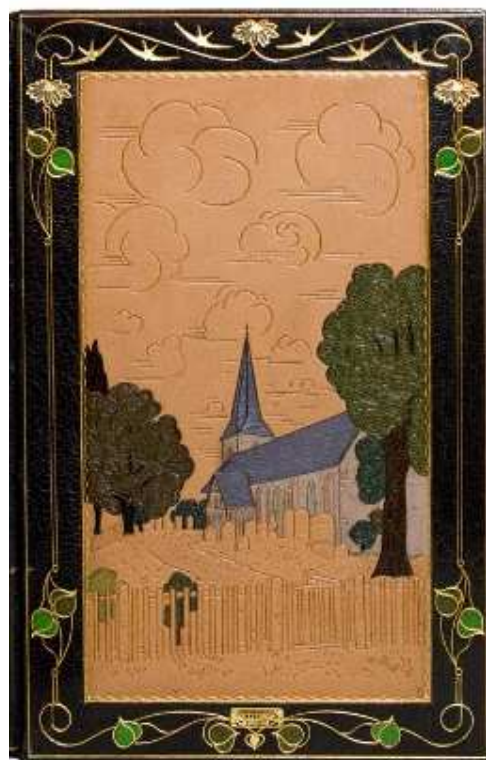
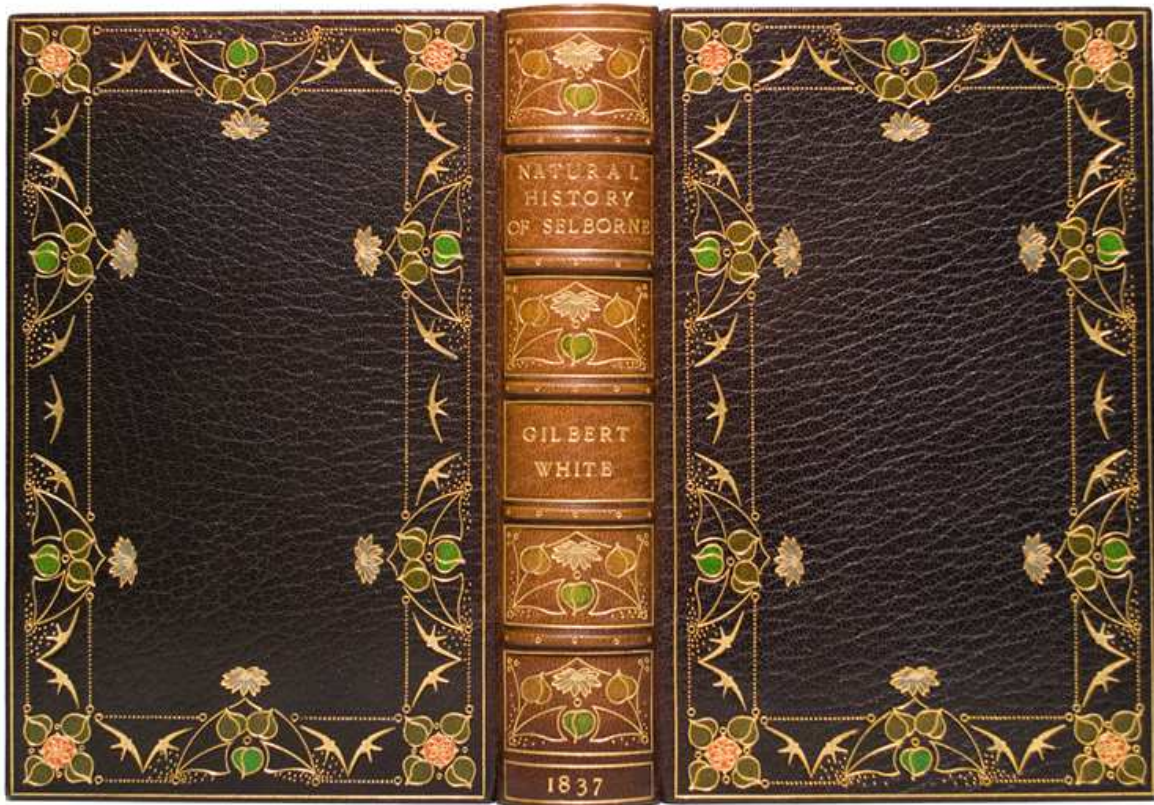
8vo. [227 x 145 x 45 mm]. xxiii, [i], 640 pp. Bound c.1920 by Kelly and Sons (signed with a gilt stamp on the rear doublure "Kelliegram Binding") in dark brown goatskin, the covers with a wide gilt border of a solid and two broken fillets, 22 swallows, and flowerheads and leaves onlaid in light and dark green, blue and red goatskin. The spine divided into six panels with gilt compartments, lettered in the second and fourth and dated at the foot, the others with onlaid flowerheads and leaves and gilt stems and dots and roundels, the edges of the boards tooled with a gilt fillet, the turn-ins and matching inside joints with gilt fillets and gouges, swallows and onlaid flowerheads and leaves, doublures of light brown goatskin, tooled in blind and with onlays of greens, browns and grey goatskin forming a pictorial scene of the rectory at front and church at rear, top edge gilt, the others untrimmed. (Spine faded). [ebc4115]

London: [by C. Whittingham, Chiswick Press], for J. and A. Arch, Longman and Co [and 14 others], 1837

£2500

Apart from the fading to the spine the book is in fine condition, inside and out.

The Kelly family had one of the longest connections in the history of the binding trade in London, having been founded in 1770 by John Kellie. The firm was carried on by successive members of the family (calling themselves Kelly and Sons) until the 1930s. They are today best known for the "Kelliegram Bindings", in which the covers or doublures bear pictorial scenes or figures composed of multi-coloured onlays, tooled in blind and gilt.





*AN ARCHITECT'S VIEWS OF BATH AND BEYOND*

**35. WILSON** (James).

**A Pocket Watercolour Book of Views around Bath.**

57 landscape and architectural views, one double-page, in a canvas covered pocket sketchbook, with linen ties. [94 x 135 x 12 mm]. [ebc4154]

Bath: 1891

£900

A charming collection of watercolours by the prominent Bath architect James Wilson (1816-1900) who has signed his name in pencil at the front, along with his address "Woodville, Lansdown, Bath". The paintings are all dated 1891 and are mostly of rural views around Bath, including Beckford's Tower, the Grenville Monument, Charlcombe and South Wraxall Churches and Wick Rocks. There are also a number of distant views of Wandsworth and Tooting and a grave in Norwood Cemetery. There are a good number of trees, and it is all very bucolic.

James Wilson was a prolific and accomplished architect, at first alone and later with a succession of partners. His churches in Bath included the Moravian Chapel (1844-45) and St. Stephen, Lansdown (1840-45), and three schools, Kingswood (1851), the Royal (1856-58) and Walcot. He was also the architect of Cheltenham College (1841-43). With his partner William John Willcox he built two Baptist chapels in Bath, Hay Hill (1869) and Manvers Street (1872) and he was briefly in partnership with Thomas Fuller before he went off to find fame in Canada.

