

45 BOOKS

MANY IN FINE BINDINGS,
SOME WITH FANCY DOUBLURES,
OTHERS QUITE PLAIN
BUT NOTABLE FOR THEIR
CONTENTS AND CONNECTIONS

EBC E-CATALOGUE 8

2015



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PRESENTED TO THOMAS BIRD BY THE PROPRIETOR

1. ACKERMANN (Rudolph).

Views of Churches, Public Buildings, Squares, &c. in London & its Environs,
Engraved for Ackermann's Repository, and Presented to Thomas Bird, by the Proprietor.

78 aquatint plates, including folding frontispiece and one double-page plate, all but two with fine contemporary hand-colouring.

Large 8vo. [258 x 182 x 25 mm]. Contemporary binding by W.H. and I. Parker of Hereford (with their ticket) of half straight-grained red goatskin, splash marbled paper sides, the spine divided into five panels by double bands tooled with gilt solid and broken fillets, lettered in the second and fourth panels, the others with a gilt quatrelobe centre tool, splash marbled endleaves and edges. (A little rubbed). [ebc4290].

[London: Rudolph Ackermann] 1817

£3500

A number of plates have been cut round and mounted to bring them up to size. The folding frontispiece is slightly frayed at the edges, but the plates are all clean and beautifully coloured.

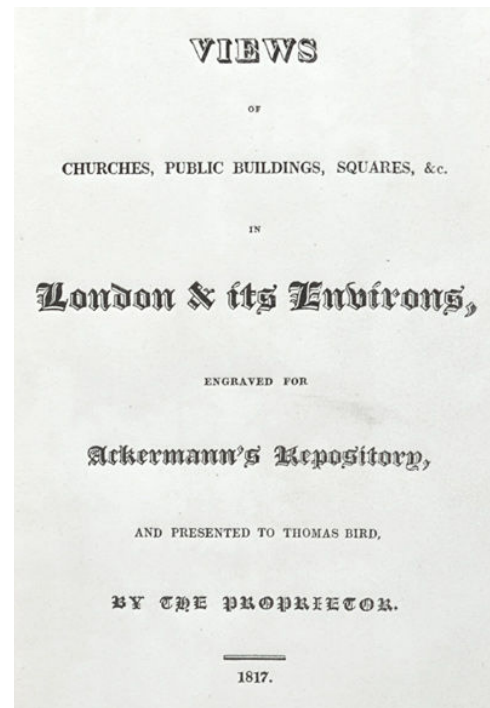
A rare, bespoke collection of plates assembled from Ackermann's *Repository of Arts* with a unique letterpress title-page presenting the volume to Thomas Bird, FSA of Hereford. The volume was bound for Bird by Parker of Hereford, with an attractive ticket which reads "Bound by W.H. & I. Parker, Bookseller, Broad Street, Hereford". Parker is not listed in Ramsden, *Bookbinders of the United Kingdom (Outside London) 1780-1840* or Spawn and Kinsella, *Ticketed Bookbindings from Nineteenth-Century Britain*.

Ackermann's *Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics* was published in monthly parts between 1809 and 1829, with 1432 hand-

coloured plates. A collation of parts and plates is given in Abbey, *Life in England*, 212 (pp.155-186).

Provenance:

1. With the armorial bookplate of Thomas Bird FSA. His library was sold in 1837.
2. Pencil inscription on front flyleaf: "No.78. Bought at Christies on Monday July 12th 1886 at Rev. John Thomas Library".
3. Armorial bookplate (upside down inside rear cover) of Henry Arthur Blyth, of Stansted House, Essex and 45 Portland Place, London. There was a sale of his books at Christie's in March 1901.
3. Pencil price of 12/12/- (i.e. 12 guineas).
4. Armorial bookplate of Archibald Philip Primrose, 5th Earl of Rosebery (1847-1929), and retained by the family until 2009.



GIVEN TO JOHN BURNS BY SYDNEY COCKERELL

2. [ASHENDENE PRESS].

A Book of Songs and Poems from the Old Testament and the Apocrypha.

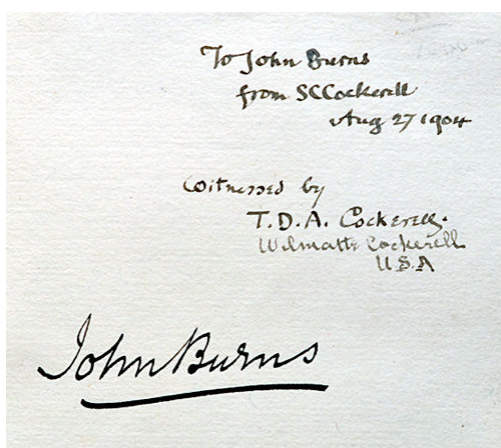
Printed in red and black, with 12 initials letters filled in by hand in blue by Graily Hewitt, printer's device on the colophon.

8vo. [193 x 133 x 9 mm]. 62, [2] pp. Bound in the original limp vellum, the front cover with the bold black ink signature of John Burns dated 1904, spine lettered in gilt, plain endleaves, untrimmed edges. [ebc4308].

Chelsea: Ashendene Press 1904

£2000

One of 150 copies on paper; there were also 25 on vellum. A fine copy with an intriguing provenance.



With neat and characteristically small ink inscriptions on the free endleaf: "To John Burns from S.C. Cockerell Aug 27 1904" and "Witnessed by T.D.A. Cockerell. Wilmatte Cockerell. USA". Beneath this is the ink signature of John Burns, and there is a larger version of this, with the date 1904, on the front cover.

Sydney Carlyle Cockerell (1867-1962) was in 1904 working as a partner in Emery Walker's process engraving business, having previously held positions as secretary to the

Kelmscott Press and de facto private secretaries to William Morris and Wilfrid Scawen Blunt. In 1907 he married Florence Kingsford and the following year became Director of the Fitzwilliam Museum. Theodore Dru Alison Cockerell (1866-1948), was his elder brother (the bookbinder Douglas was a younger brother). Born in Norwood, Theodore studied botany in the field in Colorado 1887-90. In 1903-04 he was curator of the Colorado College Museum, in 1904 he became lecturer on entomology and in 1906 he was promoted to professor of systematic zoology at the University of Colorado. He was one of the most prolific taxonomists in history, publishing descriptions of over 9000 species and genera of insects alone. In 1900 he married, as his second wife, Wilmatte Porter (1871-1957) and the two were pioneering environmental conservationists.

John Burns (1858-1943) was born in South Lambeth, the 16th child of a Scottish fitter who subsequently abandoned his family. He left school at the age of 10 and became an apprentice engineer. His radical views and actions led to a series of arrests, but in 1889 he was elected to the London County Council. In 1892 he became MP for Battersea and in 1905 was appointed President of the Local Government Board (the Oxford DNB states that he was the first working man to achieve Cabinet rank, but Henry Broadhurst had a prior claim). In 1914 he transferred to the Board of Trade, but resigned from the government in opposition to the war. From 1919 he was supported by a Carnegie pension worth about £1000 a year, allowing him to indulge his passions for books, cricket and London history (he coined the phrase "The Thames is liquid history"). A substantial part of his library was purchased by the Amalgamated Engineering Union and deposited at London University, but there was enough over

for three sales at Sotheby in 1943 and 1944. The first part contained his collection of books on London, the second comprised books relating to Sir Thomas More, including over 100 editions of *Utopia* (with two copies of the 1516 first edition, fetching £660 and £650) and the third offered 715 miscellaneous lots and raised £15,243.5.0.

Sold in part III of "The Famous Library of the late Rt. Hon. John Burns, P.C., M.P.", Sotheby 24/4/1944, lot 10, for £22 to Maggs.



SILK DOUBLURES AND GAUFFERED EDGES

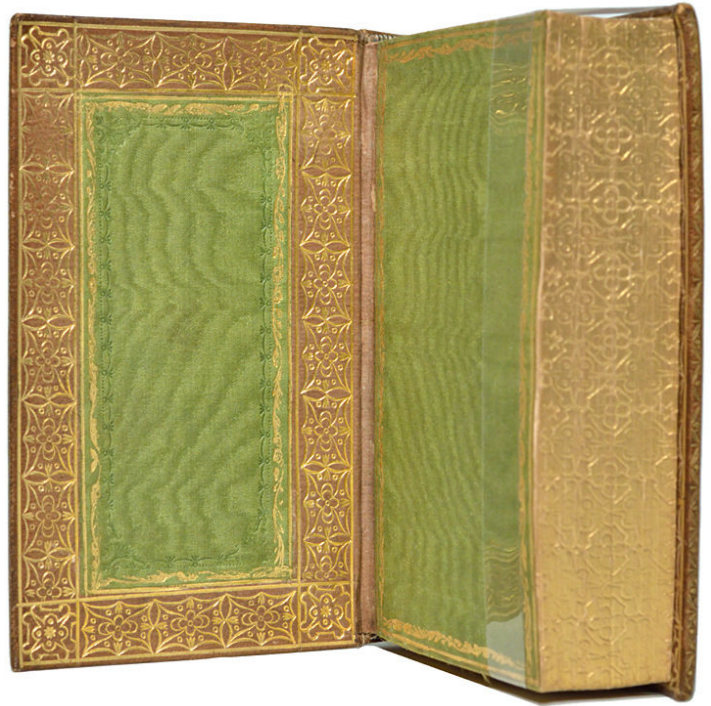
3. The Holy Bible, Containing The Old Testament and The New; Translated out of The Original Tongues; and with the Former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be read in Churches. 12mo. [122 x 70 x 33 mm]. Contemporary binding of straight-grained olive goatskin, the covers with a gilt border of double fillets and an ornamental roll, enclosing a panel formed by a gilt broken fillet with a scallop tool at the corners along with blind rolls and a canopy of small tools at the head and foot, with a circular centrepiece composed of small gilt and blind tools. The spine divided into five panels, the bands tooled in blind, lettered in the second panel, the others elaborately gilt tooled, the edges of the boards tooled with a gilt roll, wide turn-ins and matching inside joints tooled in gilt, green watered-silk doublures and endleaves with gilt tooled borders, gilt and heavily gauffered edges. (Very slightly rubbed at the extremities). [ebc941]. London: [by Corral] for George Eyre and Andrew Strahan, 1816 £900



Darlow & Moule / Herbert 1637.

The text is printed in small type on fine paper. The binding is very elaborate, with the combination of blind and gilt tooling on the covers, the silk doublures and endleaves with additional gilt tooling, and the ornately gauffered edges.

Ink signature of Frederick Monson at the head of the title, and with a gift inscription to him, dated 1821, on the facing endleaf. Pencil signature of William Rees-Mogg, dated 1956.



No.3



No.4

TREE CALF DOUBLURES

4. **Das Neue Testament** unsers herrn und heilandes Jesu Christi, verdeutscht von D. Martin Luther.

8vo. [201 x 130 x 32 mm]. 398pp. Contemporary grained red goatskin, the covers with a narrow gilt chain and ball roll border. Smooth spine divided into six panels by a gilt scrolling roll, the corners of the edges of the boards tooled with a gilt floral and ribbon roll, plain turn-ins and matching inside joints enclosing a tree calf doublure with a gilt dart and ball roll border and palmettes in the corners, glazed green free endleaves watermarked "I.F. in Lohr", gilt edges. (The free endleaves slightly stained around the edges from contact with the turn-ins and inside joints). [ebc1986].

Baireuth: 1823

£400

A Lutheran New Testament printed in double columns. COPAC locates only one copy of this edition, at Cambridge.

This binding is most unusual - the covers and spine are left largely unadorned, without any lettering; the tree calf doublures (which may be treated paper) are striking, as are the facing green glazed endleaves; there is an 8mm gap between the edge of the boards and the text block at the fore-edge, but almost no space at the head and foot. It is in very good condition.

EMBROIDERED SILK WRAPPER

5. **The Holy Bible**, Containing the Old and New Testaments: Translated out of the Original tongues; and with the Former Translations Diligently Compared and Revised. By His Majesty's Special Command. Appointed to be Read in Churches.

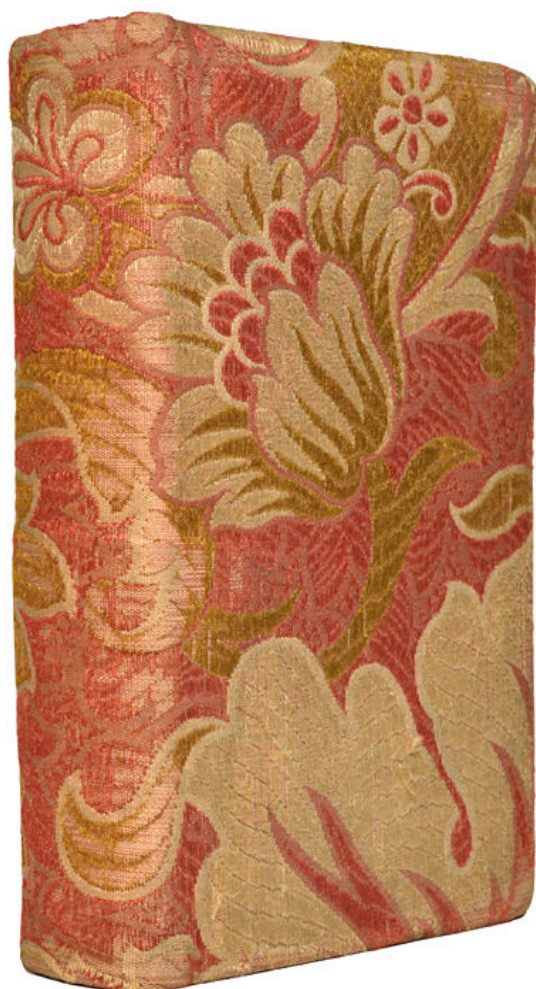
Six double-page engraved maps.

8vo. [169 x 105 x 42 mm]. Bound in contemporary black goatskin (?) covered with an embroidered silk wrapper, glazed yellow endleaves, gilt edges. (The silk a little worn, a few sections loose and out of square). [ebc4286].

London: printed by George E. Eyre and William Spottiswoode, 1857

£300

The maps are a little damp-stained and the Bible has been well used. There is an ink inscription on the front endleaf: "Edward N. T. Ridley June 28th 1858. With Papa & Mama's love, & earnest prayers that you will bless to him the reading of His Holy Word". Edward Ridley enveloped his Bible in a piece of pink, green, gold and white embroidered silk. It is sewn together tightly, making it hard to investigate the underlying binding.





BOUND BY MACDONALD

6. [BOYLE (Eleanor Vere)].

A Book of the Heavenly Birthdays. By E.V.B.

Woodcut frontispiece and woodcut vignettes in the text, title printed in red and black. First Edition. 12mo. [168 x 103 x 20 mm]. xi, [v], 218, [2] pp. Bound c.1910 by Macdonald of New York (signed in gilt on the rear turn-in) in light brown goatskin, the covers tooled in gilt with a border of a single fillet, a fillet terminating with a dot and curl, and long stems formed by fillets and gouges with repeated impressions of a solid and a partly open flower head. Smooth spine lettered towards the head between two small compartments containing two impressions of the solid flower head and a circle, and dated at the foot, the long central compartment with a four impressions of the solid flower head and eight impressions of the partly open flower head on long stems, the edges of the boards tooled with a broken fillet, the turn-ins with gilt fillets, the partly open flower head, circles and dots, marbled endleaves, top edge gilt, the others uncut. [ebc4303].

London: Elliot Stock, 1893

£600

A fine copy in an elegant and neatly executed binding.

James Macdonald (1850-1920) was born in Scotland and moved to the United States in 1873. He worked for William Matthews, and then set up his own bindery in New York in 1880. After the Club Bindery was closed in 1909 he purchased the largest part of their stock of tools and the combined collection of c.2800 tools was sold at Christie's in 2000 (for \$391,000).

Bristol Master Printers.

STONE BRIDGE, BRISTOL,

February 7th, 1902.

DEAR SIR,

At a MEETING OF MASTER PRINTERS held on THURSDAY, February 6th, 1902, at which twenty-six firms were represented, the following Resolution, passed on December 11th, 1901, was confirmed, viz.:—

That "commencing with March 1st, 1902, the working hours be reduced to 52½ per week, with a wage of 31/-. Overtime for the first three hours to be 9d. per hour, and 1/- per hour afterwards, inclusive of tea-money. Notice of three-hours' overtime to be given by one o'clock, failing which, 3d. to be allowed for tea."

We trust you may see your way to give equivalent terms in your own establishment.

(Signed)

HARTLAND STUART WRIGHT,
Chairman.

MANUSCRIPT MINUTE BOOKS, PRINTED MATTER AND CUTTINGS

7. [BRISTOL MASTER PRINTERS ASSOCIATION].

Three manuscript minute books with additional printed and typed material, 1901-1922.

Vol. 1 (1901-1913), [205 x 159 x 25 mm], [117]ff of lined paper with neat black and blue ink manuscript records of meetings, along with 14 printed notices, eight typed sheets of documents, eight letters and a newspaper cutting. Bound in marbled covered boards with a green cloth spine.

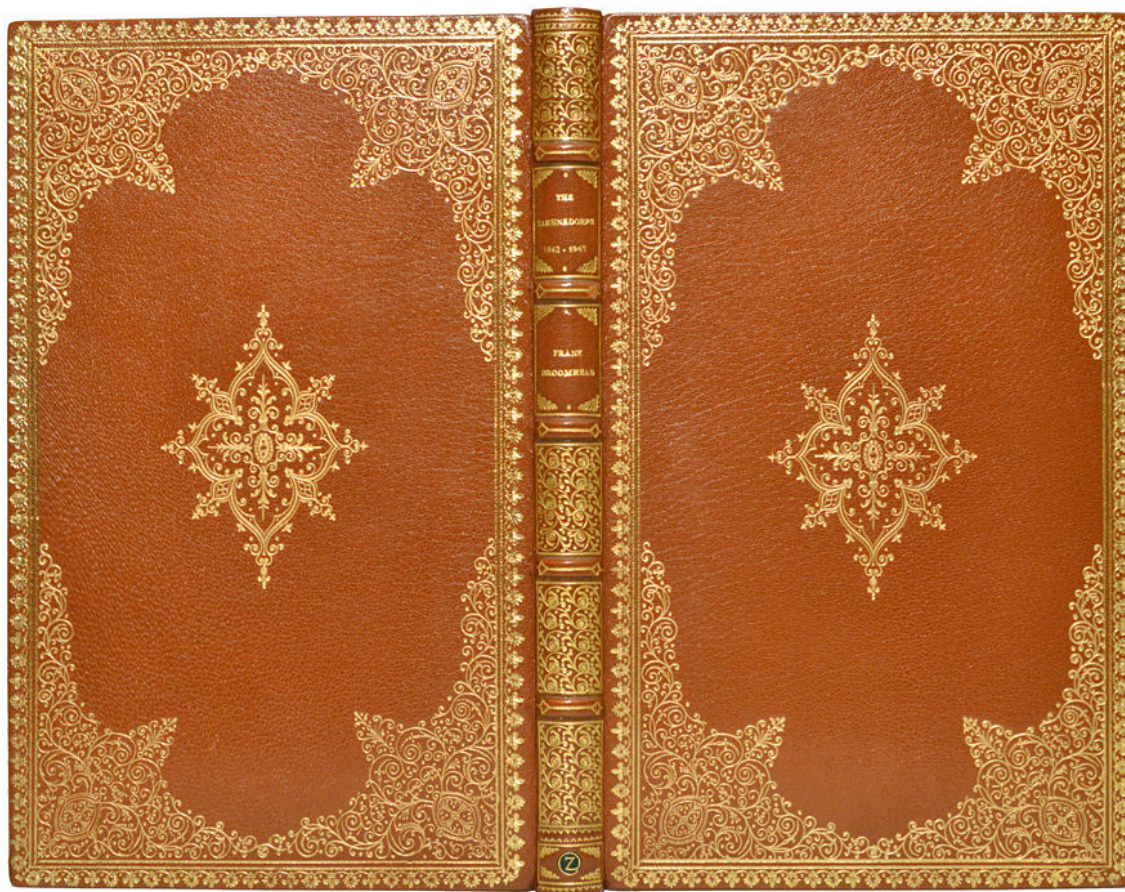
Vol. 2 (1913-1918), [231 x 180 x 25 mm], [88]ff with neat black ink records of meetings, along with 15 printed notices, 29 typed sheets of lists, letters and documents and other insertions. Bound in half blue roan, marbled covered sides, the spine lettered in gilt.

Vol. 3 (1918-1922), [324 x 200 x 10 mm], [33]ff of lined paper with neat black ink manuscript records of "Conferences", along with 19 printed notices, eight manuscript and 14 typed letters and documents, two newspaper clippings and other insertions. Bound in marbled covered boards, blue cloth spine. [ebc4276].

[Bristol: 26th November 1901 - 5th August 1922]

£1000

The three manuscript volumes are accompanied by a further volume of newspaper cuttings compiled by the Bristol Master Printers & Allied Trades Association (the cuttings cover 111 pages, and are dated 1915-1937) and two printed volumes of Circulars and Rules of The Federation of Master Printers & Allied Trades, 1903-06 and 1908.



No.8



No.8

ONE OF THE SPECIALS

8. BROOMHEAD (Frank).

The Zaehnsdorfs (1842-1947) Craft Bookbinders.

Colour frontispiece, one colour plate and numerous black and white illustrations. First Edition. 8vo. [253 x 155 x 19 mm]. 109, [2] pp. One of 100 special copies bound by Zaehnsdorf in brown goatskin, the covers blocked in gilt with elaborate scroll corners and a lozenge-shaped centrepiece. The spine divided into six panels, lettered in the second and third, the others fully gilt with a Z on a small green goatskin onlay at the foot, green goatskin doublures blocked in gilt with a Z on a brown onlay at the centre, brown goatskin free endleaves, gilt edges. Contained within a cloth slipcase. [ebc4305].

London: Private Libraries Association and Zaehnsdorf Limited, 1986 £650

No.17 of 100 special copies in the deluxe binding by Zaehnsdorf and signed by the author. These copies also have two extra colour plates. The last special copy we sold (EBC E-List 2, item 27) was bound in green goatskin, with red goatskin doublures and green endleaves.

BOUND BY ANGELA JAMES

9. COATTS (Margot).

Portable Pleasures. Picnics for all Seasons.

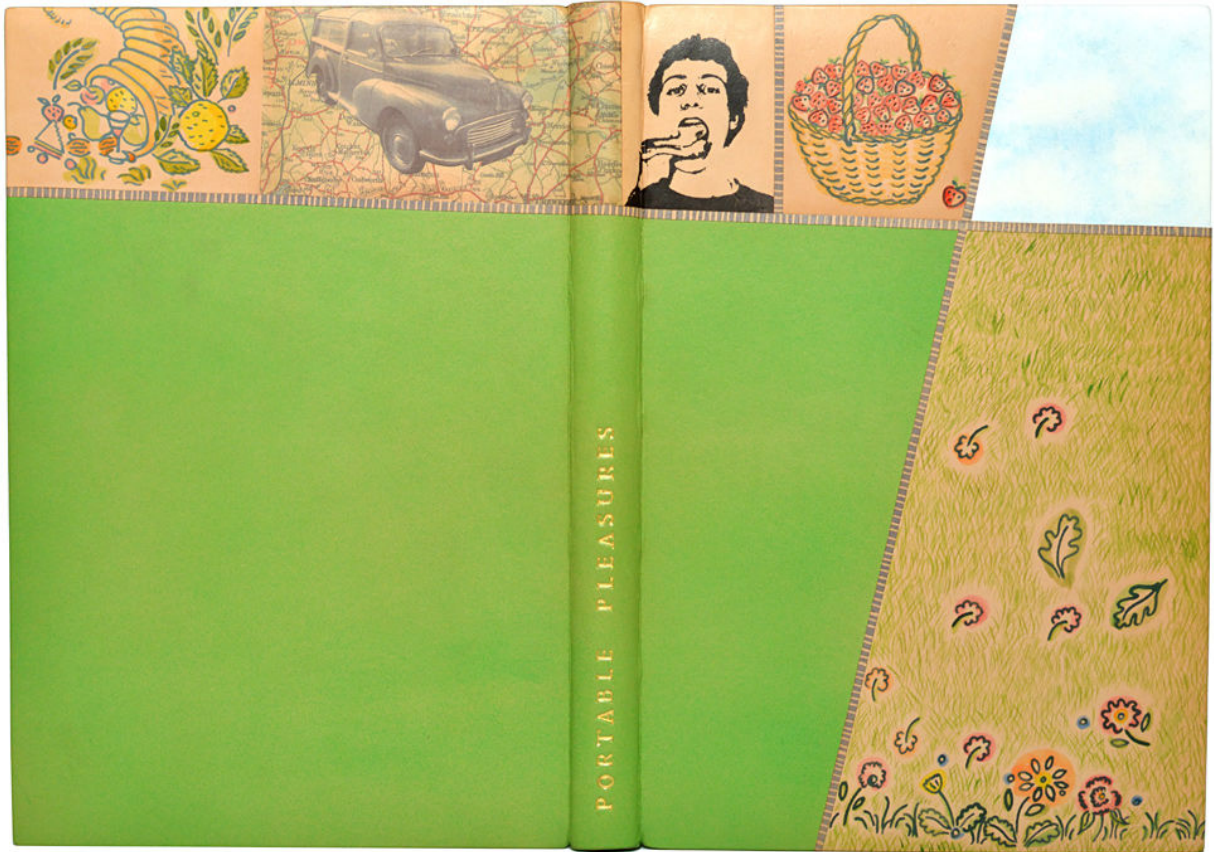
20 coloured illustrations, including five full-page, by Ian Beck.

First Edition. 8vo. [268 x 180 x 18 mm]. 61, [1] pp. Bound by Angela James in 2007 (signed with initials and dated inside the rear cover) in natural calf, the covers partly airbrushed with green acrylics, one area on the front hand-painted with grass and flowers, two compartments painted with a basket of strawberries and a cornucopia and two with printed images, with strips of striped onlaid calf separating the images. Smooth spine lettered in gilt, the front doublure with light blue goatskin and natural calf painted and printed with text, the rear doublure with light blue goatskin and natural calf printed with a map, the endleaves airbrushed in green, plain edges. [ebc4316].

Marlborough: Libanus Press, 1992 £1750

No.55 of an edition limited to 250 copies. A celebration of picnics, joyfully bound by Angela James.

Angela James was born in Bristol in 1948 and studied bookbinding at Glasgow School of Art where she obtained a Diploma in Printed Textiles in 1970. She worked with Douglas Cockerell and Son for two and half years and at the Eddington Bindery for four years before setting up on her own in 1978. She was elected a Fellow of Designer Bookbinders in 1975 and President in 1990, holding the post for six years. Her bindings are invariably vibrant.



No.9



No.9



BOUND BY EDWARD WOMERSLEY

10. COBDEN-SANDERSON (T.J.)

The Ideal Book or Book Beautiful a tract on calligraphy, printing, and illustration, and on the Book Beautiful as a whole.

4to. [313 x 237 x 15 mm]. [6]ff. Bound in 1980 by Edward P. Womersely (signed in gilt with his initials and the date on the lower turn-in) in white pigskin, the covers with a large central lozenge formed by gilt gouges enclosing four black goatskin onlays each resembling an open book and a red goatskin onlay depicting a printing-press. Smooth spine lettered in gilt, red endleaves, top edge gilt. Contained in a brown cloth drop-over box. [ebc4311].

Camberwell School of Arts and Crafts, 1978

£1000

First printed at the Doves Press, Hammersmith, in 1900, this edition was printed by Roy Moxham, "with much help from the staff". The wrappers have been bound in and the binding has been padded out with blanks at the front and rear to give it some width. The original designs, paper and leather cut-outs and trials for this binding are now in the Lilly Library in Indiana.

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. A keen historian of the craft, his library of books on bookbindings was offered for sale by Maggs Bros. in their catalogue 1098.



SCHOOLBOY SKETCHES OF ISAAC, MAURICE, GEORGE & BETTY

11. The Complete Letter-Writer, or, Polite English Secretary. Containing Familiar Letters on The most common Occasions in Life. Also a Variety of more elegant Letters for Examples and Improvement of Style, from the best modern Authors, together with many Originals, on Business, Duty, Amusement, Affection, Courtship, Marriage, Friendship, and Other Subjects. To which is prefix'd, A Plain and Compendious Grammar of the English Tongue. Also Directions for writing Letters, in an easy and proper Manner. And how to address Persons of all Ranks, either in Writing or Discourse; and some necessary Orthographical Directions. And at the End of the Prose, Some elegant Poetical Epistles, and various Forms of polite Messages for Cards.

Woodcut frontispiece.

The Sixteenth Edition, Improved. 12mo. [169 x 98 x 20 mm]. [3]ff, 6, 31-42, [1], 20-30, [1], 38-204 pp. Bound in contemporary sprinkled sheepskin, the spine with six bands flanked with a gilt line. (Loss to head of the spine, tips of the corners worn). [ebc4279].

London: Printed for the Booksellers in Town and Country, [1778?]

£600



Despite the highly erratic pagination the work appears to be complete. The leaves are closely cut, just affecting the typographic border at the head of the title and the final line on the second leaf of the Contents. It is rather crudely printed on poor paper but it is a good copy.

Rather remarkably ESTC has located a copy or copies of all the first 16 editions of *The Complete Letter-Writer, or, Polite English Secretary*, though none are known in more than seven copies. The first edition is dated 1755 and was followed by editions of 1756, 1756, 1757, 1758, 1759, 1761, 1762, 1763, 1765, 1767, 1768, 1770, 1772 and 1775. All of these were printed for Stanley Crowder and his name also appears in the imprint of a "Sixteenth edition" published in 1778. There are three other undated "Sixteenth" editions, one printed by H. Fenwick (copies at British Library and Bibliothèque Nationale), another by T. Martin (University of Illinois) and this one "Printed for the Booksellers in Town and Country" (British Library copy only and not in Alston). Further editions followed in 1785, 1788, 1789, 1792 and 1800.

With the early ink signatures of J.J.P. Banning of Burbage in Wiltshire and Thomas Banning, and repeated signatures of Edward Deadman of Wootton Rivers in Wiltshire (dated 1840, 1841 and 1844). One of them has drawn a series of four faces at the front, captioned Isaac, Maurice, George and Betty, and two at the rear. The word "Courtship" has been written a number of times, most noticeably in Part II "Letters of Courtship and Marriage".

THE FIRST COMPLETE EDITION IN ENGLISH

12. DANTE ALIGHIERI.

The Vision; or, Hell, Purgatory, and Paradise of Dante Alighieri, Translated by the Rev. H. F. Cary, A.M.

First Edition. Three volumes bound in one. 16mo. [109 x 68 x 35 mm]. xiv, [ii], 220 pp; [2]ff, 212pp; [2]ff, 216pp. Bound in contemporary green calf, the covers with a border of a gilt thick and thin fillet and a blind triple fillet and a small gilt flower in the corners. The spine divided into five panels, lettered in the second on a red calf label, and dated at the foot, the other panels tooled with gilt arabesque ornaments, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves and edges. (Tips of the corners worn, covers a little rubbed and marked). [ebc4287].

London: printed for the Author, by J. Barfield, Printer to his Royal Highness the Prince Regent, 1814 £2500



With the half-titles to all three volumes. A very good clean copy in an attractive contemporary binding, with the ink signature of H. Long.

This small privately printed edition is regarded as the first complete and accurate translation of the *Divine Comedy* into English. In 1782 both Charles Rogers and Henry Boyd published English versions of the *Inferno*. Boyd's translation of all three parts was published in 1802, but even contemporary critics recognised that it was a loose paraphrase of the original. In 1803 the *Critical Review* noted that "the dullness of Dante is often enlivened by Mr Boyd with profuse ornament of his own" and the Oxford DNB describes it as "condensed, altered, and bowdlerized, Boyd's six-line stanzas bearing no real correspondence to Dante's original tercets".

Henry Francis Cary (1772-1844) began by translating *Purgatory* in 1797-98, but in 1800 he turned his attention to the *Inferno*, and it was this part which was published first, in 1805-06, accompanied by the Italian text. Sales were small, but Cary continued, and his translation was completed in 1812. As he could not find a publisher he published the work at his own expense (which he could ill afford) in 1814. Not only was it the first complete edition but about a third of work was devoted to notes, making it the first accurate commentary on the *Divine Comedy* in the English language. Cary was not adept at self-promotion and sales were again slow. In October 1817 he met Samuel Taylor Coleridge, and in the following year Coleridge publically praised his Dante (a judgement reinforced by Foscolo's favourable article in the *Edinburgh Review*). In 1819 Taylor and Hessay published a second edition, in three octavo volumes, and sales soared. A third edition followed in 1831 and a fourth in 1844 and William Blake used quotations from *The Vision* to accompany his illustrations for the *Comedy*. Cary's grave in Poet's Corner of Westminster Abbey is marked "Translator of Dante".

ORIGINAL BOARDS

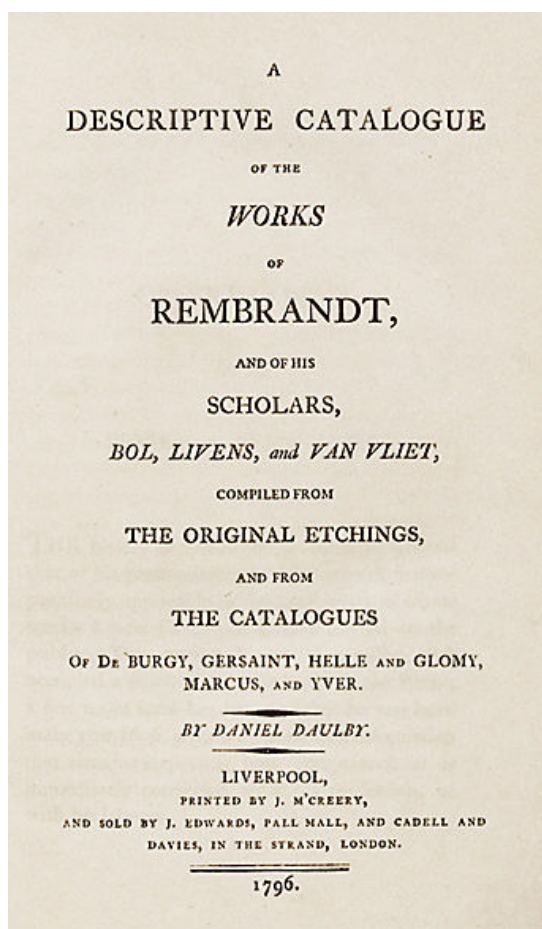
13. DAULBY (Daniel).

A Descriptive Catalogue of the Works of Rembrandt, and of his Scholars, Bol, Livens, and Van Vliet, Compiled from the Original Etchings, and from the Catalogues of De Burgy, Gersaint, Helle and Glomy, Marcus, and Yver.

Engraved frontispiece portrait by Chapman after Rembrandt.

First Edition. 8vo. [218 x 137 x 33 mm]. [1]f, xxii, [ii], 339, [4] pp. Uncut and in the original marbled paper covered boards, paper spine with printed label. [ebc1999].

Liverpool: by J. M'Creery, and sold by J. Edwards and Cadell and Davies, 1796 £600



With the half title and final errata leaf. A fine, uncut and unpressed copy in the original boards which show only minimal signs of wear. The unsigned introductory essay is by Daulby's brother-in-law, William Roscoe. A quarto edition was published by M'Creery later in 1796. Daulby died in 1798 and his collection of books and prints were sold at auction by Vernon in Liverpool in 1799 and by Christie in London in 1800.



BOUND BY, AT OR FOR "THE GARRET"

14. **DE PEZAY** (Marquis de) and **DORAT** (Claude Joseph).

Delia Bathing (Zélis au Bain) [and] Celia's Doves (Les Tourterelles de Zelmis).

Translated by H. G. Keene and Illustrated with the Original Copperplate Engravings after the Designs of C. Eisen.

Two engraved titles, five plates and 13 vignettes.

8vo. [246 x 169 x 20 mm]. 74pp. Bound in blue goatskin, the covers tooled in gilt with a single fillet border and a panel of fillets and gouges forming stems with eight flower heads each comprising four red goatskin onlay heart-shaped petals, 31 green goatskin onlay leaves and two orange goatskin onlays. The spine divided into six panels with gilt compartments, lettered in the second, the other with a vertical fillet and gouges with a red onlay flower at the head, eight orange onlay leaves and an orange onlay at the foot, the turn-ins tooled with two gilt fillets and six green onlay leaves, marbled endleaves, top edge gilt, the others untrimmed. [ebc4309].

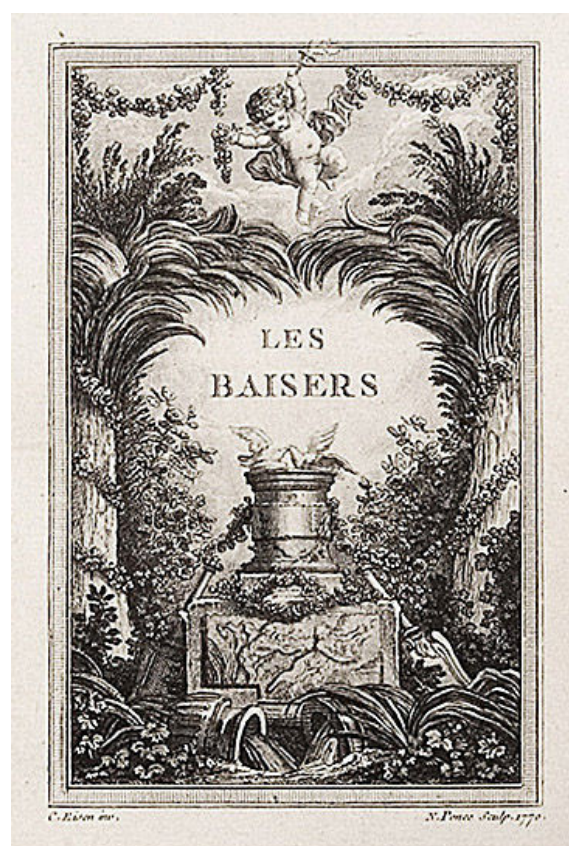
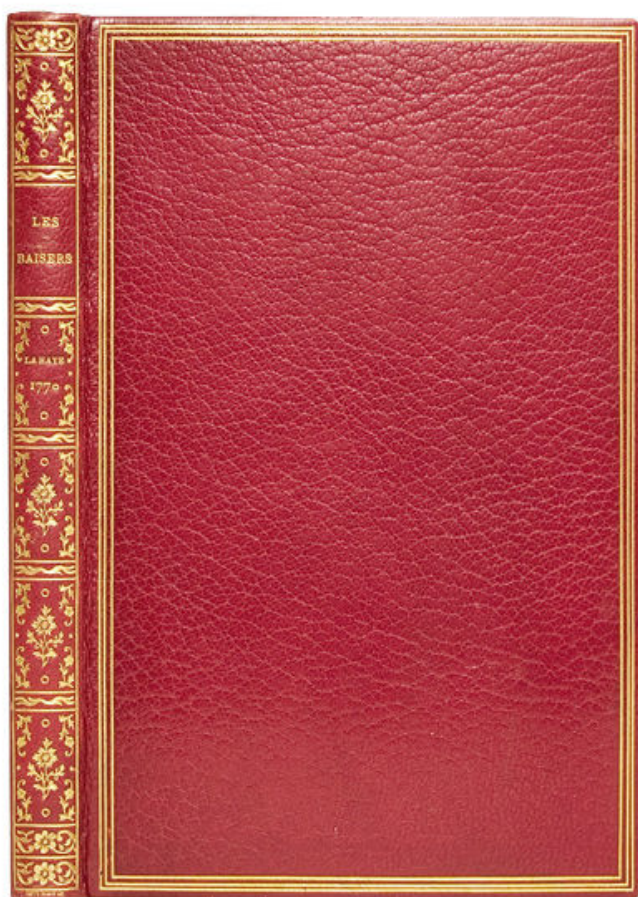
London: Vizetelly & Co, [1890]

£1500

Limited to 1000 copies, of which 250 were for sale in the U.S., this being numbered "3, U.S." There is some foxing throughout, quite heavy in patches. The binding is in very good condition.

The binding is something of a mystery. In design it resembles the work of the Guild of Women Binders or the allied Hampstead Bindery, which operated in London between 1898 and 1904. However, the endleaves would suggest a date of c.1915-20. It is signed in gilt on the rear turn-in "The Garret". Frank G. Garrett was a prolific binder based in Birmingham whose work was illustrated in *The Studio* in 1914 and

was still active in 1943. However, he tended to sign his bindings with his initials, and was hardly likely to misspell his own name. Marianne Tidcombe has pointed out that some in the trade were in the habit of referring to non-trade binders as "garret binders", but again it seems unlikely that an amateur would choose to describe him or herself in this fashion. Sam Ellenport has suggested a possible link to Guido Bruno (1884-1942) a magazine publisher and editor, known as "the Barnum of Bohemia" who operated out of "The Garret" in Washington Square in New York. For a fee tourists could observe "genuine Bohemian" artists at work and on 13th February 1916 the New York Times reported a fire at the premises which destroyed art treasures, rare manuscripts (including an unpublished work by Bernard Shaw and three by Mark Twain) and books. Might this binding have been commissioned by Bruno for display in "The Garret"?



A VERITABLE PAEAN TO VOLUPTUOUSNESS

15. [DORAT (Claude Joseph)].

Les Baisers, Précédés Du Mois De Mai, Poème.

Additional engraved title-page by Ponce, one plate by de Longueil, title-page vignette by Aliamet, 44 head and tailpieces by Aliamet, Baquoy, Binet, De Launay, Lingée, de Longueil, Masquelier, Massard, Née, and Ponce, after Eissen and Marillier. The title-page in black and red and with headings in red.

First Edition, First Issue. 8vo. [207 x 132 x 16 mm]. 119pp. Bound c.1900 by Lortic (signed in gilt at the foot of the spine) in red goatskin, the covers with a gilt triple

fillet border. Smooth spine divided into six panels with gilt compartments, lettered in the second and third, the others with a flower and sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, edges gilt over marbled. [ebc3044].

A La Haye: et se trouve à Paris, chez Lambert, et Delalain, 1770

£1800

A few trivial spots but a very good copy of the first issue of the first edition on Holland paper with the title-page and headings in red and errors in pagination. All of the illustrations are after Eissen, except for two after Marillier.

Acclaimed by both Portalis and Cohen as "the masterpiece of the eighteenth century" and by Salomons as "one of the most gracefully and beautifully illustrated books ever produced".

"At first glance *Les baisers* seems to be one more "trifle light as air". Complaining of the price of a louis which Dorat demanded for "this magnificent pamphlet", Grimm maintained that there was no "girl at the opera who sells her kisses so dearly". But closer examination provides a different perspective. The twenty-two headpieces and twenty tailpieces with which Eissen adorned Dorat's hundred odd pages of text turn the book into a veritable paean to voluptuousness. And far from being a handicap, the small scale of the illustrations intensifies their appeal. It made Eissen, the Goncourts remarked, "the man of the infinitely small feminine nude, of the duodecimo nude". This triumph of miniature art is the apotheosis of the vignette"..... " *Les baisers* needs to be seen in its first issue on Holland paper with ample margins and early impressions of the vignettes. Such copies may be readily identified by their title-pages in black and red and several errors of pagination in "Les mois de mai" - Ray, *The Art of the French Illustrated Book 1700 to 1914*, 31.

MOST ESPECIALLY ABOUT NOTTINGHAM

16. DEERING (Charles).

Catalogus Stirpium, &c. Or, A Catalogue of Plants Naturally growing and commonly cultivated in divers Parts of England, More especially about Nottingham. Containing, the most known Latin and English Names of the several Plants, the Tribe they belong to, the Time of their flowering, and of those which are either Officinals, or otherwise of any known Efficacy, such Virtues are briefly mentioned as may be depended upon. With an English Index. To which is added, for the Benefit of the English Reader, a general Distribution of Plants, according to Mr. Ray, an Explanation of some Botanical and Physical Terms, and an Alphabetical List of Plants in Flower for every Month in the Year, together with short Directions when to gather any Parts of them.

First Edition. 8vo. [180 x 109 x 23 mm]. [10]ff, 231, [11], 6, [4], 24 pp. Bound in contemporary calf, neatly rebacked preserving the original panels of the spine and black label, tooled and lettered in gilt, plain endleaves and edges. (Tips of the corners worn). [ebc4256].

Nottingham: Printed for the Author, by G. Ayscough, and sold by C. Rivington, at the Bible and Crown in St. Paul's Church-yard, London, 1738

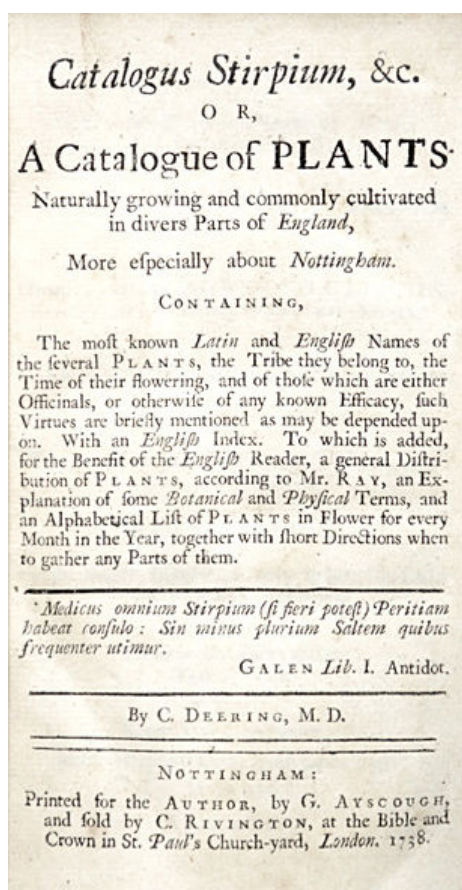
£650

Henrey 620.

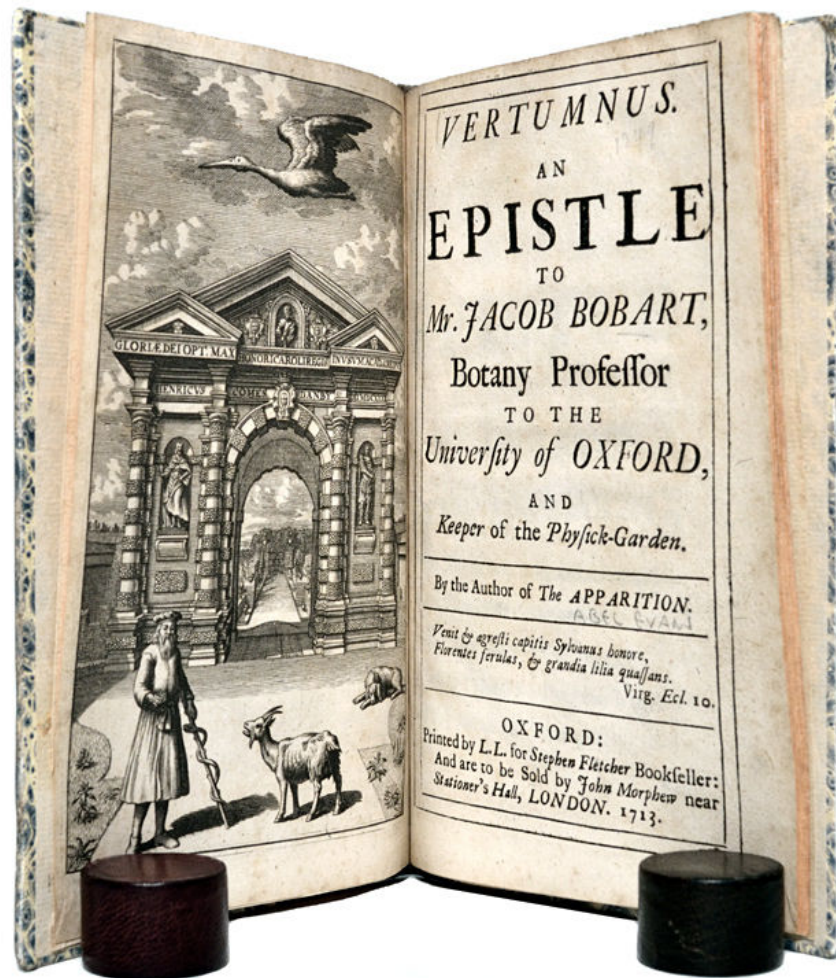
A very good copy. The 219 leaf is a cancel. The upper corner of the front flyleaf has been torn away, with the removal of an inscription. There is a charming early ink stamp on the front pastedown lettered "Dr. Oldershaw" within a decorative border.

This is the sole edition, and the work is relatively rare, with ESTC recording 13 locations in the UK, a copy at Staatsbibliothek Zu Berlin and five in the USA (Library Company of Philadelphia, Lloyd Library and Museum, New York Botanical Garden, W.A. Clark Memorial Library, University of Oklahoma).

George Charles Deering (c.1695-1749), medical doctor and student of botany, was a native of Dresden. In the 1720s he practised in London, moving to Nottingham in 1735. In the preface he advocates the pursuit of field botany as a means of obtaining fresh air and exercise. For a gentleman it is the most "agreeable Interposition between the Bottle and Books". For ladies "the Exercise would prove beneficial to them in preventing the many Disorders to which their Sex makes them Subject". "Even Tradesmen would find their Account in spending Part of that Time they set aside for their Relaxation, in Conversation with the Vegetable Tribes".



The work contains about 850 entries of plants, with the names arranged in alphabetical order, with localities recorded and descriptive details including medicinal properties and uses. The first entry is for "Abies", or the "Common Firr", "Pitch Tree", and "Spruce Firr" - "The young Tops of this tree make an excellent Antiscorbutic either infused or boiled in Beer or Wine. Experience has sufficiently confirmed their Efficacy in that Distemper in our American Plantations, where the Inhabitants used to be severely afflicted with it, who since they have taken to brewing a Kind of Liquor of Molasses, in which they boil the young Firr-Tops in the room of Hops, they are very little troubled with the Scurvey, and many of our Sailors whose Diet on board Ships makes them subject to it, have had Reason to commend that Liquor. This Tree yields two rosinous Substances, a thin liquid Sort, which comes forth from the young Firrs, and is known in the Shops by the Name of Strasburg Turpentine, and a dry Substance resembling Frankincence, to which it is not unlike in Quality".



IN PRAISE OF THE OXFORD PHYSIC GARDEN

17. EVANS (Abel).

Vertumnus. An Epistle to Mr. Jacob Bobart, Botany Professor to the University of Oxford, and Keeper of the Physick-Garden. By the Author of The Apparition.

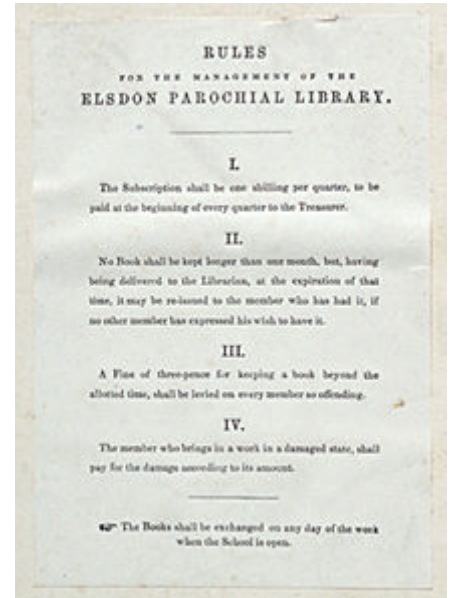
Engraved frontispiece.

First Edition. 8vo. [191 x 119 x 6 mm]. 33pp. Newly bound in old-style quarter calf, marbled paper covered boards, lettered on the front in gilt on a red goatskin label, plain endleaves and edges. [ebc4295].

Oxford: printed by L.L. for Stephen Fletcher Bookseller: And are to be Sold by John Morphew near Stationer's Hall, London, 1713 £600

Closely cut at the head, touching a few page numbers, and a little browned. A good copy. The fine frontispiece illustrates the Danby Gateway, a classical entrance to the Botanic Garden designed by Nicholas Stone 1632-33. At the end of the poem is a "Catalogue of some Books, to be Sold by Stephen Fletcher, Bookseller in Oxford"

Abel Evans (1675-1737) matriculated from St. John's College Oxford in 1692 and remained a Fellow of the College until 1724, serving as Chaplain briefly in 1706-07 and 1709-13. He was an admirer and friend of Alexander Pope, who praised him in *The Dunciad*, and wrote the epitaph on Vanbrugh beginning "Lie heavy on him, Earth, for he laid many heavy loads on thee!" This epistle to Jacob Bobart the younger (1641-1719) is also a panegyric on peace and Queen Anne.



ELSDON PAROCHIAL LIBRARY COPY

18. FOXE (John) and MILNER (Rev. J.)

An Universal History of Christian Martyrdom, Being a Complete and Authentic Account of the Lives, Sufferings, and Triumphant Deaths of the Primitive as well as Protestant Martyrs, in all Parts of the World, from the Birth of The Blessed Saviour to the Latest Periods of Pagan and Catholic Persecution: Together with a Summary of the Doctrines, Prejudices, Blasphemies, and Superstitions of the Modern Church of Rome. Originally Composed by the Rev. John Fox, M.A. With Notes, Commentaries, and Illustrations by the Rev. J. Milner, M.A. A New Edition greatly improved and correctd.

Engraved frontispiece and 15 plates.

One volume bound in three. 8vo. [220 x 134 x 76 mm]. [1]f, ii, xx, 284 pp; 285-556 pp; 557-1015 pp. Bound in contemporary half calf, marbled paper sides, smooth spines without any lettering or tooling, plain endleaves and edges. (A little rubbed). [ebc4285].

London: George Virtue, 1848

£200

A little light foxing but a good and curious copy. This single volume edition has been bound in three, and the spines are entirely plain, without lettering. The title has been written in ink on the front free endleaf of each volume, and vol.1 has the number "29", vol.2 "28" and vol.3 "23" (having originally been numbered "108"). Vols. 2 and

3 have the printed "Rules for the Management of Elsdon Parochial Library" pasted inside the front cover, and it has been removed from vol.1. The subscription was one shilling per quarter, no book should be kept longer than one month, or a fine of three-pence would be levied, and any damaged book must be paid for. Elsdon is a village in Northumberland, with a Norman castle, a medieval tower house which was converted into a Rectory, and a church which claims to have been a resting place for St. Cuthbert's body.



ANOTHER BINDING BY ANGELA JAMES

19. FRANCIS OF ASSISI (*Saint*).

Il Cantico Delle Creature.

Printed in black and red in a multiplicity of characters.

8vo. [247 x 159 x 38 mm]. [3]ff, 349, [5] pp. Bound by Angela James in 2002 in natural calf, the covers and smooth spine coloured by air-brushing, resist colouring, painting and dyeing to a green landscape and cloud design, the title lettered in gilt across both covers, the upper corner of the front cover seemingly folded back and inlaid, green calf doublures with the corners folded back and inlaid, top edges painted to a blue and white lattice pattern. Contained in a grey cloth folding case, lined with felt. [ebc2293].

Macerata: Consulman S.R.L. 2001

£1750

No.1096 of an edition limited to 1200 copies. The binding is unsigned but could only be by Angela James and it is illustrated and described in *The New Bookbinder*, vol.22 (2002), p.54. It was bound for the Second International Bookbinding Art Work Exhibition at Macerata in 2002.





BOUND BY DE SAMBLANX-WECKESSER

20. GAUTIER (Théophile).

Le Roi Candaule Illustré de Vingt et Une Compositions par Paul Avril Préface par Anatole France.

Engraved frontispiece, title printed in red and black with an engraved vignette, and 19 plates or vignettes, each of the illustrations in three states.

Large 8vo. [250 x 163 x 32 mm]. [2]ff, xvi, 111, [3] pp. Contemporary (?) binding by De Samblanx- Weckesser (signed in gilt on the front turn-in) in light brown goatskin, the covers tooled in gilt with a border of two fillets and an undulating ribbon of onlaid terracotta goatskin outlined with gouges with circular onlays of natural and terracotta goatskin tooled with a flower head between each wave and with a sword impaling a crown in the corners, a single fillet panel enclosing 11 flowers, bulrushes and lily pads on natural and mid-brown goatskin onlays on long stems of fillets and gouges. Smooth spine lettered in gilt at the centre and dated at the foot, between terracotta ribbons, two circular natural onlays tooled with a flower head, and five mid-brown lily pads on stems, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with gilt rolls, dark green ribbed silk doublures and endleaves, untrimmed gilt edges. (Upper headcap and joints slightly rubbed). [ebc4304].

Paris: [imprimé par Chamerot et Renouard] A. Ferroud, Libraire-Editeur, 1893 £1500

Bound with the original wrapper and illustrated prospectus. Limited to 500 copies, this being no.96 of 200 copies on "papier du Japon ou grand vélin d'Arches" with the engravings in three states, priced at 200fr. It is a very good copy in an artistic binding

which was illustrated in *The Studio*, Special Winter Number 1899-1900, "Modern Bookbindings and their Designers", p.71. Fernand Khnopff, the author of the chapter on Belgian Bookbinding, commented: "what specially distinguishes the work of these two skilled craftsmen is the appropriateness of the design to the book to which the binding belongs, the ingenuity of the ornamentation, and what may perhaps be characterised as a well-chosen symbolism".

The Belgian binders, Charles De Samblanx (1855-1943) and Jacques Weckesser (1862-1923) were in partnership between 1889 and 1909. Two further examples of their work are illustrated and described in Eric Speeckaert, *Quatre Siecles De Reliure en Belgique, 1500-1900, III*, nos. 171 and 172.



BOUND BY ANASTASIA POWER

21. GOSSE (Edmund).

On Viol and Flute.

Engraved frontispiece after L. Alma Tadema and tailpiece after W. H. Thornycroft, title printed in red and black.

First Edition. Large Paper Copy. 8vo. [206 x 129 x 26 mm]. [8]ff, 212, [2] pp. Bound c.1925 by Anastasia Power (signed with her monogram on the rear turn-in) in reddish-brown goatskin, the covers tooled in gilt, the front cover with a double fillet border and a single fillet panel enclosing 18 squares each formed of two fillets, with dots in the corners and at the junctions, and just above the centre a circular arrangement of 12 roses on olive goatskin onlays, with interwining stems and leaves of green goatskin onlays with dots and roundels, the rear cover without the central floral arrangement. The spine divided into six panels, lettered in the second and third, the others tooled

with a rose, four sets of leaves and dots, the turn-ins and matching inside joints tooled with three gilt fillets, light grey endleaves, top edges gilt, the others uncut. [ebc4300]. London: [by C. Whittingham and Co at the Chiswick Press for] Kegan Paul, Trench, Trübner & Co. Ltd, 1890 £1250

No.44 of 50 copies on large paper signed by the printer. A fine copy in a very attractive and well preserved binding.

The previous owner attributed the binding to Alice Pattinson, but it is in fact by Anastasia (Annie) Power. Pattinson relied on George Fisher for her finishing and the tooling and lettering on this volume is competent without approaching his standard. Furthermore there is a pencil inscription on the verso of the front free endleaf: "Spring Gardens Gal[lery]. Panton Club. July 1925. Mrs Loosely. Book + binding A.P."

Annie Power was born at Whitby in Yorkshire, the ninth and youngest child of an oculist and his wife. She was trained by Douglas Cockerell and his influence is clearly seen in this design. She worked with Sylvia Stebbing in Museum Street and then joined C.R. Ashbee's Guild of Handicraft, first in London and then in Chipping Camden after the move in 1902. The bindings she designed for the Guild are signed with her monogram and the Guild signature, a "pink" between the letters "GH" and a number were exhibited at the A&CES exhibition in 1903. Eventually a disagreement arose between Annie and Ashbee's wife, Janet, and when Annie married Gerald Loosely, a Chipping Camden art worker, in 1905, she left the Guild. She continued to bind, producing some striking examples in smooth black sealskin, interlaced with white vellum (see, for example, fig.126 in Tidcombe, *Women Bookbinders 1880-1920*), and a colourful onlaid binding for Queen Mary on a book dated 1925 is in the Royal Library at Windsor.



LARGE PAPER COPY IN ORIGINAL BOARDS

22. [GREIG (John)].

The Antiquarian Itinerary, comprising Specimens of Architecture, Monastic, Castellated, and Domestic; With other Vestiges of Antiquity in Great Britain. Accompanied with Descriptions.

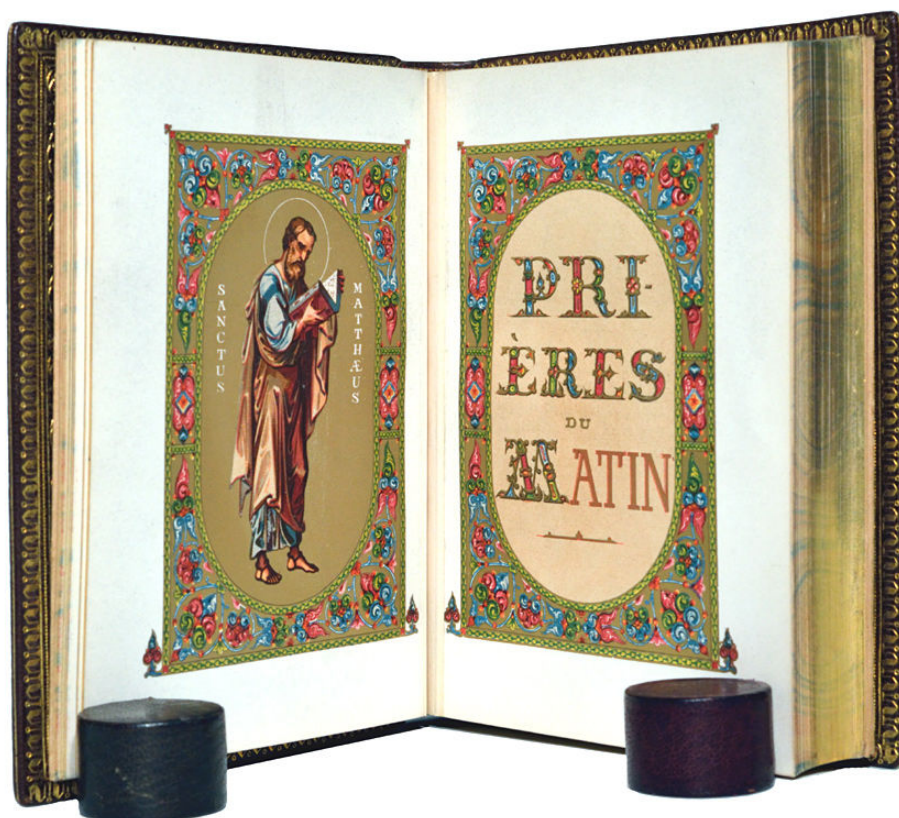
336 engraved plates and 164 woodcut text illustrations.

First Edition. Seven volumes. 8vo. [240 x 148 x 170 mm]. Bound in the original drab paper covered boards, the spines with printed paper labels, plain endleaves, untrimmed edges. (Labels partly perished, rubbed, corners worn). [ebc3191].

London: [by W. Wilson] for the Proprietors, Wm. Clarke, J. Murray, S. Bagster, J.M. Richardson, and Sherwood and Co., 1815- 1818 £450

Some light spotting but a very good copy, on large paper and in the original boards.

Published in 42 monthly parts, as a sequel to similar publications by J.S. Storer and John Greig. By 1815 their partnership had terminated and Greig is here credited with 111 of the plates. The others were by such engravers as Higham, Deeble, Roberts and Varrall after John Hassell, George Arnald, F.W.L. Stockdale, Luke Clennell etc. The views include many unfamiliar buildings in remote areas. They are small but detailed and charming.



COLOUR PRINTED AND WITH FANCY DOUBLURES

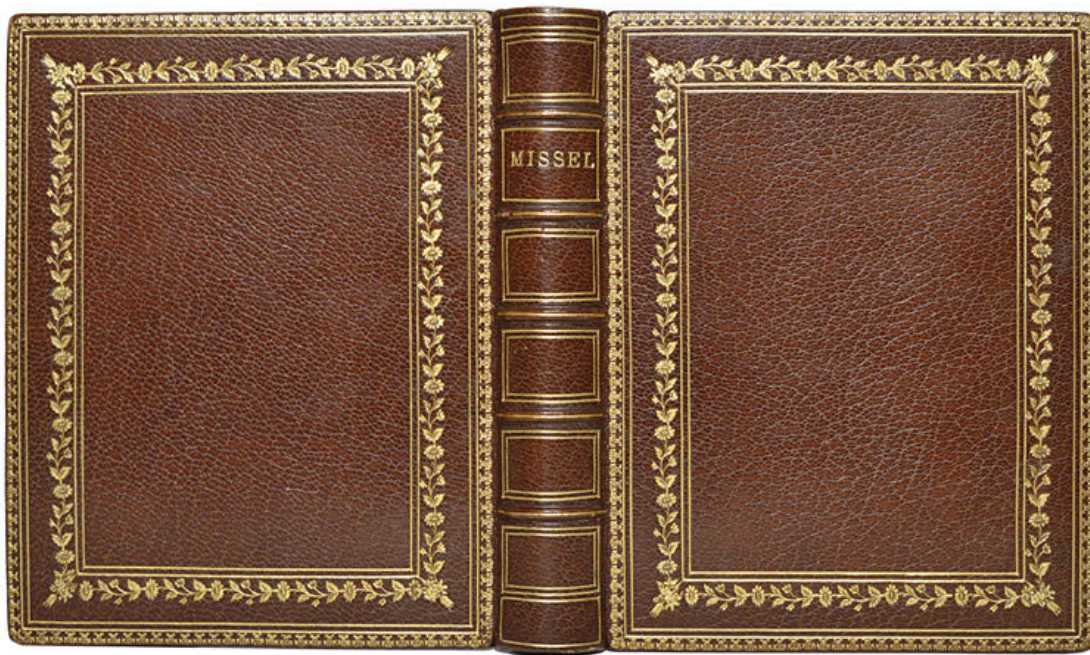
23. **Heures Illustrées** par Ch. Mathieu. Terminées par M.M. Gsell & G. Régaméy. Printed in colour throughout, with the text in black within decorative borders. 8vo. [155 x 118 x 26 mm]. [4]ff, 180, [4] pp. Contemporary binding of brown goatskin, the covers tooled in gilt with a border of a thin roll and two fillets, and a panel of two fillets surrounded by a floral roll. The spine divided into six panels with gilt compartments, lettered in the second panel, the edges of the boards tooled with a gilt roll, wide turn-ins and matching inside joints tooled in gilt with a crested roll used twice, two solid and a dotted fillet used twice and a vine roll, brown silk doublures, the recto of the free endleaf with a wide border of brown and light blue goatskin, elaborately tooled in gilt with a crested, a rope, a star and chain roll and fillets and

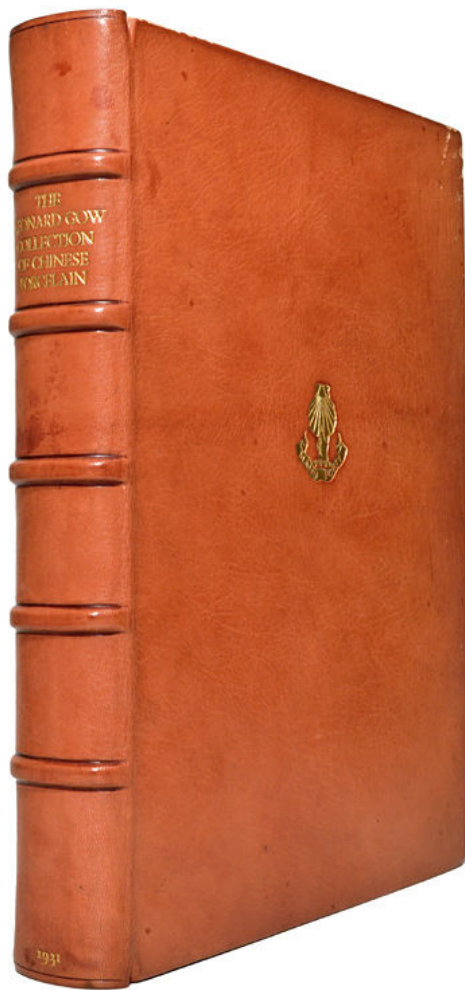
feather and other small tools, with ogee arch cut-outs at the centre of the inner sides, each tooled with a bunch of three flowers in a tie on a central red silk panel, gilt edges. [ebc4306].

Paris: [Imprimé en couleur par Lemercier & Cie] Laplace, Sanchez & Cie, [c,1880]

£1750

A fine example of colour printing in reproduction of the style of early Books of Hours. Such works are usually associated with Gruel and Englemann, in combination with fancy Gruel bindings. This binding is unsigned but it is of high quality and inventiveness.





A SCOTTISH COLLECTION OF CHINESE PORCELAIN

24. HOBSON (R.L.)

Catalogue of the Leonard Gow Collection of Chinese Porcelain.

85 colour and black and white plates. Title printed in black and red, red initials.
 First Edition. 4to. [331 x 250 x 50 mm]. xxxix, [i], 107, [3] pp. Original binding by Sangorski & Sutcliffe (signed in gilt on the rear turn-in) in niger (terracotta) goatskin, the front cover with the Gow crest in gilt. The spine divided into six panels, lettered in the second in gilt, the turn-ins tooled with gilt fillets, plain endleaves, top edge gilt, the others uncut. (A little marked and small patch of insect activity at upper right corner of the front cover). Contained in the original cloth drop-over box, lined with felt, the spine lettered in gilt. [ebc4318].

London: printed by George W. Jones at the Sign of the Dolphin, 1931 £3600

Limited to 300 copies, this being unnumbered but signed by Leonard Gow. A fine copy of this lavish production, clearly printed at great expense.

Leonard Gow (1859-1936) was a shipping magnate, Glasgow businessman and resident of Camis Eskan on the Firth of Clyde. The catalogue describes 421 pieces, mostly of the K'ang Hsi period (1661-1722).

ELLEN TERRY'S ANNOTATED COPY

25. HOUSMAN (Laurence).

Little Plays of St. Francis. A Dramatic Cycle from the Life and Legend of St. Francis of Assisi. With a Preface by H. Granville-Barker.

Woodcut vignettes.

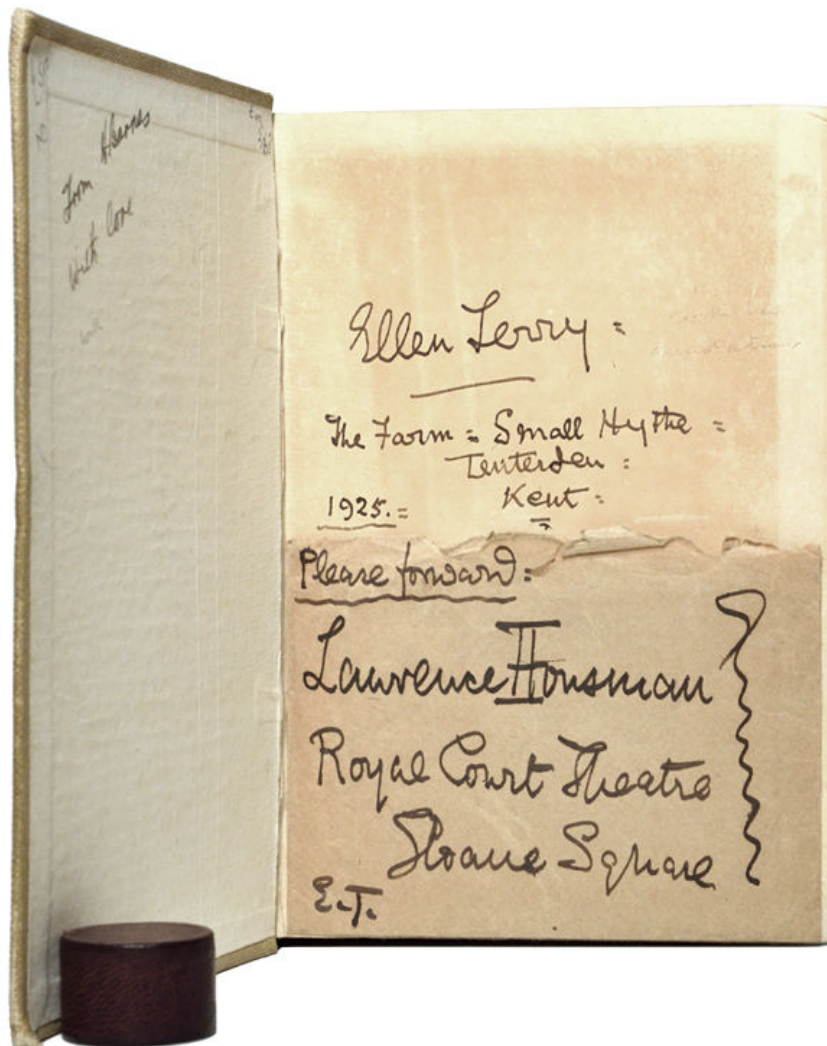
8vo. [195 x 130 x 34 mm]. [1]f, xxii, 286, [1] pp. Bound in the original tan cloth, with a printed paper label. (The title written in ink up the spine, slightly worn). [ebc4310].

London: Sidgwick & Jackson Ltd. 1925

£500

First published in April 1922 and reissued in January 1923, this is the third printing. Occasional light spotting or foxing.

This is Ellen Terry's copy, with her signature, the address "The Farm, Small Hythe, Tenterden, Kent" and date 1925 on the front free endleaf. Below this has been pasted an envelope addressed by Terry to "Laurence Housman. Royal Court Theatre. Sloane Square" and containing a folded letter on brown paper also in her hand: "The Court Theatre, 8 May - After an afternoon of Enchantment - The poetry of the whole thing - the lines - the music - the acting - all was delightful - thanks - thanks - I wonder w'd you give me a book of the Play? Ellen Terry".



The spine was lettered in ink by Terry before the printed label was added, and there are underlinings, marks and notes in ink and black and blue pencil throughout, along with a loosely inserted slip of paper with further notes. Terry boldly underlined Granville-Barker's suggestion in the Preface: "One sees, very shortly, a Guild of the Players of St. Francis being formed, with these plays for its text-book" and there are two references to the plays "Brother Sun" and "Brother Sin" which were produced by Terry's daughter Edy [Edith Craig] at St. Paul's Church Covent Garden in 1926.

Ellen Terry (1847-1928) retired from the stage in 1920 and from film in 1922 (although she did put in one more performance in 1925). In 1900 she acquired Smallhythe, a 15th century farmhouse, and the property is now owned by The National Trust.

With a pencil inscription, over-written with ink, inside the front cover: "From H Barnes with love". Hilda Barnes was Terry's last companion and nurse.



No.26

BOUND BY MARIUS MICHEL

26. **LEMAITRE** (Jules).

Contes Blancs La Cloche. La Chapelle Blanche. Mariage Blanc. Illustrations à l'Aquarelle de Mlle Blanche Odin.

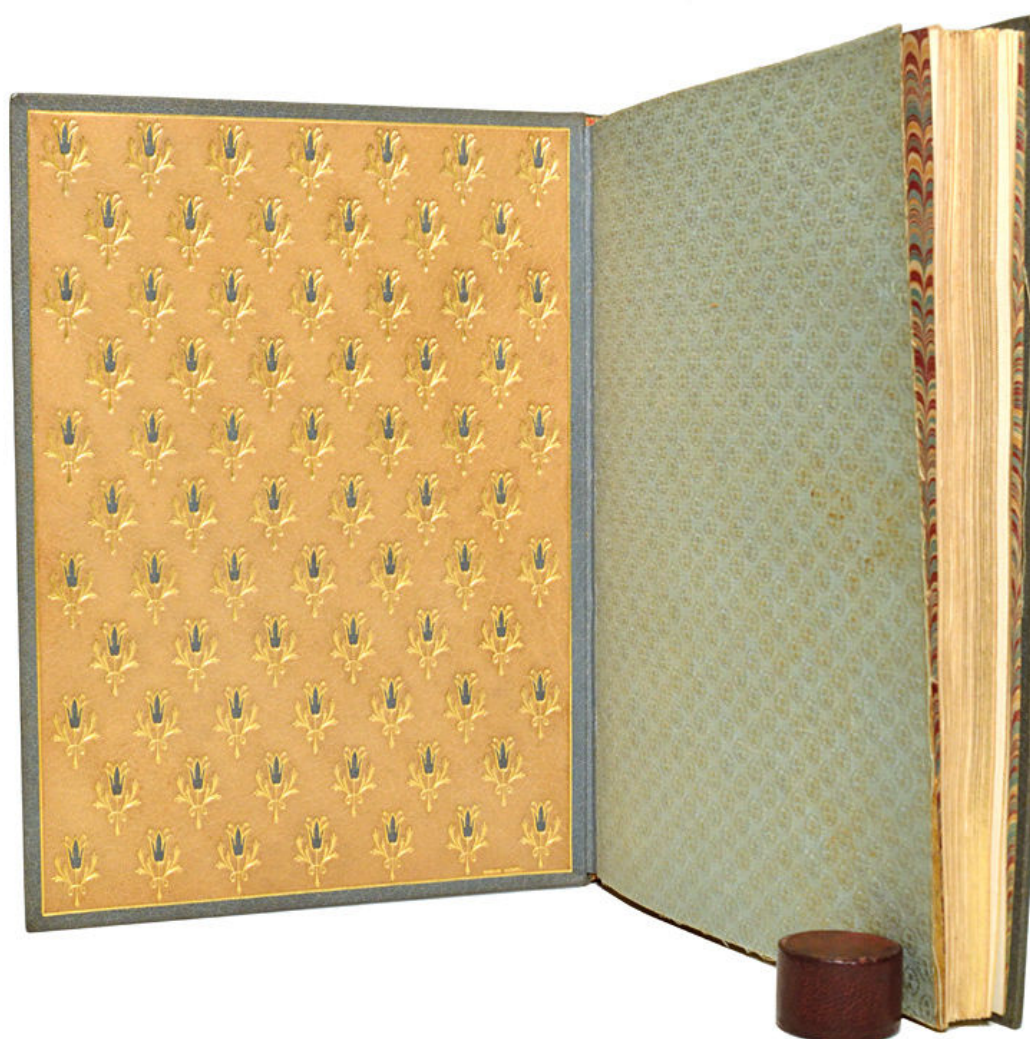
Engraved title and the text within illustrated borders all with original watercolour decoration, with a duplicate set of all 71 illustrations in blue and bisque without handcolouring. With three additional original watercolours by Odin.

8vo. [238 x 170 x 21 mm]. [3]ff, 69, [3] pp. Contemporary binding by Marius Michel (signed in gilt on front doublure) of grey goatskin, the covers with a border of onlaid strips of purple goatskin. The spine divided into six panels, lettered in gilt in the second and third, the others with onlaid strips of purple goatskin, light brown goatskin doublures tooled with a repeated impression of a gilt flower with grey goatskin onlaid petals, textured light blue silk endleaves, marbled paper flyleaves, original covers bound in. (Spine slightly faded). [ebc4315].

Paris: A. Durel, 1900

£4000

An exquisite production printed by Chamerot and Renouard and specially published by Octave Uzanne for Les Bibliophiles Indépendants. It was limited to 200 copies, plus 10 for the author, editor and illustrator. This is copy no.45, for Leon Rattier, with his name printed below the limitation and his leather bookplate. It has a duplicate set of the illustrated leaves plus three original watercolours by Odin and was tastefully bound by Marius Michel.

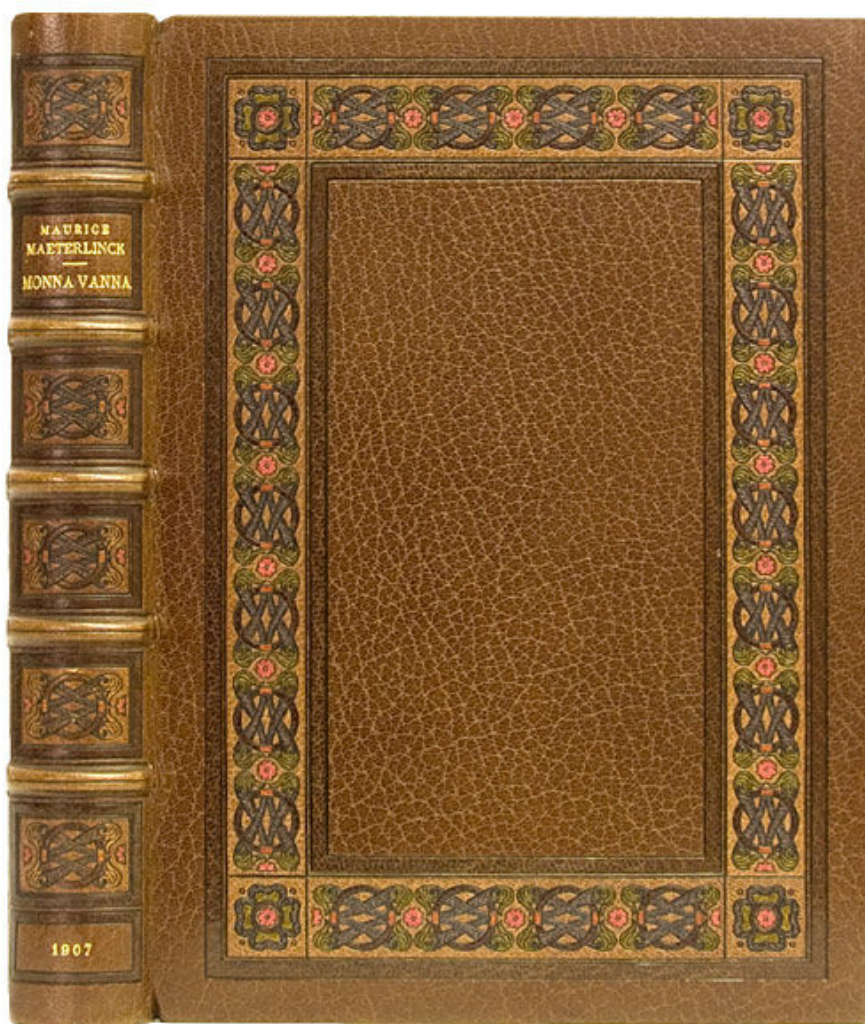




Henri Marius Michel was born in Paris in 1846. His father, Jean Marius Michel, was one of the trade's top finishers, carrying out the gilding for a number of leading binderies. Henri, christened Henri François Victor Michel, adopted his father's name in 1876 when he became a partner in his workshop. He was apprenticed to his father at the age of 16, in 1862, and soon showed a rare talent as a *doreur*. He came to feel



that bookbinding needed to break with the traditional designs from previous centuries still demanded by his father's clients. At the 1878 International Exposition he unveiled his new concept of bold onlaid floral ornamentation. Collectors and his fellow bookbinders were appalled, but as *Art Nouveau* came to be accepted generally, so his designs became popular and were widely copied. He was awarded a *Grand Prix* and created a Chevalier of the Legion of Honour at the 1900 Exposition. The business faltered during World War I, partly due to Marius Michel's ill-health, but the return from the war of his best workman, George Cretté, led to a revival. Cretté took over the workshop when Michel died in 1925. Today many regard Marius Michel as the father of modern bookbinding, although it is difficult to credit the controversy his bindings once provoked.



BOUND BY CANAPE

27. MAETERLINCK (Maurice).

Monna Vanna. Piece en 3 Actes. Illustrée par P. Albert Laurens.

Colour printed title, plates and illustrations; printed in red, blue and black.

Small 4to. [245 x 175 x 35 mm]. [2]ff, 162, [6] pp. Bound by Canape in 1913 (signed in gilt on the front turn-in and dated at the rear) in brown goatskin, the covers with a panel of lighter brown goatskin, onlaid with a repeated knot-work pattern in various shades of brown goatskin, and a small red flower, with a larger flower in the corners, and flanked by blind fillets. The spine divided into six panels, lettered in the second and dated at the foot, the other panels with lighter brown goatskin compartments onlaid with the knot-work pattern and flowers, the turn-ins tooled with gilt fillets and a repeated tool, brown silk doublures and endleaves, gilt edges. Contained in the original paper covered slipcase. [ebc3135].

Paris: Imprimé pour la Société du Livre d'Art par l'Imprimerie Nationale, 1907 £900

No.74 of 130 copies printed for the members of the Societé du Livre d'Art. This copy has the printed name of Léon Comar, and also his bookplate. Comar's library was sold in two auctions in Paris in December 1951 and February 1952. With the additional bookplate of Henri Barthélemy.

An attractive production, both inside and out and in fine condition. J. Canape *père* established his bindery at 18 rue Visconti, Paris in 1865, and in 1880 he purchased the Belz-Niedrée bindery. Georges Canape (1864-1940) succeeded his father in 1894, and he soon adopted a restrained version of the Art Nouveau style pioneered by Marius Michel. Many of his works consisted of floral emblems within rather formal borders, as on this example. He was dependent on others to provide the designs for his most important bindings, most notably Legrain. Collectors of his work included Jacques Doucet, Henri Vever, William Augustus Spencer, Charles Miguet and Comar. In 1918 Canape was nominated as President of the Syndicate of Patron Bookbinders, and he turned his attention to the promotion of young binders.

"THE AUTHOR'S FAVOURITE BOOK"

28. MAUGHAM (W. Somerset).

Cakes and Ale or The Skeleton in the Cupboard.

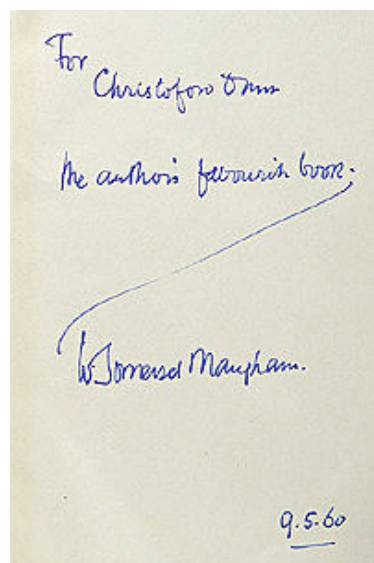
8vo. [191 x 125 x 26 mm]. x, [ii], 270 pp. Original red cloth and dust jacket (jacket slightly worn at the head of the spine). [ebc4249].

London: William Heinemann Ltd, 1955

£400

First published in 1930. This is a fine copy, neatly inscribed by the author in blue ink on the front fly-leaf: "For Christopher Dunn, the author's favourite book. W. Somerset Maugham. 9.5.60".

In the Preface to the 1954 limited edition of *Cakes and Ale* Maugham wrote: "It was a pure pleasure to write... in its pages lives for me again the woman with the lovely smile who was the model for Rosie Driffield". Maugham had known this beautiful, but "inconsistent" woman in his youth and "knew that one day I should bring her into a novel". Rosie is the "skeleton in the cupboard" of the book's title; a barmaid and the first wife of a distinguished writer, who runs away with a coal merchant at the beginning of the story. When *Cakes and Ale* was first published in 1930 it caused some controversy in literary circles, being widely regarded as a *roman à clef*, with Thomas Hardy as the novelist Edward Driffield and Hugh Walpole as his opportunistic biographer, Alroy Kear. Maugham admitted that the character of Kear was largely based on Walpole, whom he describes as "easy to like, but difficult to respect".



For Christopher Dunn
the author's favourite book.
W. Somerset Maugham.
9.5.60



BOUND BY CARAYON

29. **MÉRIMÉE** (Prosper).

L'Enlèvement De La Redoute. Compositions de Maurice Orange, Gravées en Couleurs par Decisy.

Engraved title-page vignette and 18 engravings in the text, all coloured by hand, and each present in two further states (both uncoloured) separately printed on 38 leaves following the text. The text engraved by Leclère.

8vo. [255 x 157 x 17 mm]. [14]ff. Contemporary binding by Carayon (signed in gilt on the front turn-in) in straight-grained red goatskin, the covers with a border of a gilt thick and thin fillet and a blind roll, and a panel of gilt and blind fillets with gilt arabesque ornaments and strapwork flanked by two blind fillets. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with gilt and blind fillets and small ornaments, the corners of the edges of the boards hatched in gilt, blue goatskin doublures with a wide border of gilt and blind fillets and a blind roll and compartments delineated with red goatskin onlays with gilt and blind ornaments and gilt dots, red silk endleaves, marbled paper flyleaves, gilt edges, with original wrappers bound in. Contained in the original half red goatskin chemise and slipcase. [ebc4314].

Paris: Librairie A. Rouquette, 1902

£2500

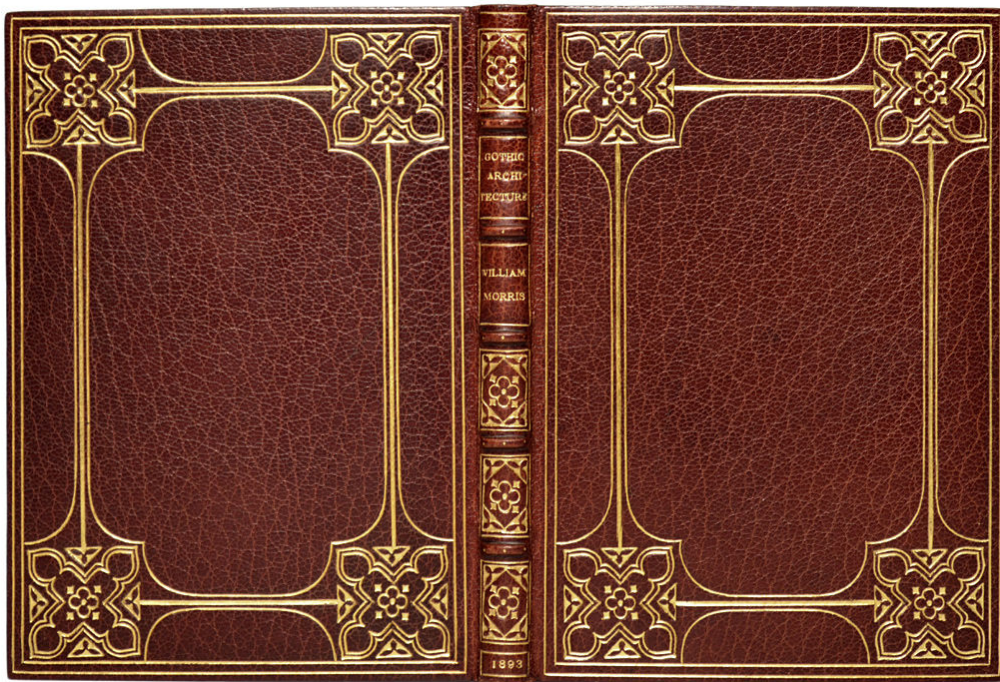
Limited to 125 copies, of which this is no.68. It is a fine copy of a delightful work in a splendid binding in almost pristine condition.

Emile Carayon (1843-1909) trained in the army and then as a painter-decorator. In 1875 he established a bindery at 10 rue de Nesles in the Vieux Paris quarter, where he remained throughout his career, assisted in later years by Marie Brisson, a student of Francisque Cuzin. Carayon built his reputation on *cartonnage* bindings, bringing the

style back into fashion. By 1900 he was regarded as one of the most versatile binders in Paris, extending his production into formal leather bindings, some of which were incised or modelled by Lucien Rudeaux and Gustave Guétant with pictorial or floral panels. This binding refers back to the Empire style of a century before.

Leather label of Suzanne Courtois.





PRINTED BY THE KELMSCOTT PRESS, BOUND BY RIVIERE & SON

30. **MORRIS** (William).

Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society.

Printed in black and red, with woodcut initials.

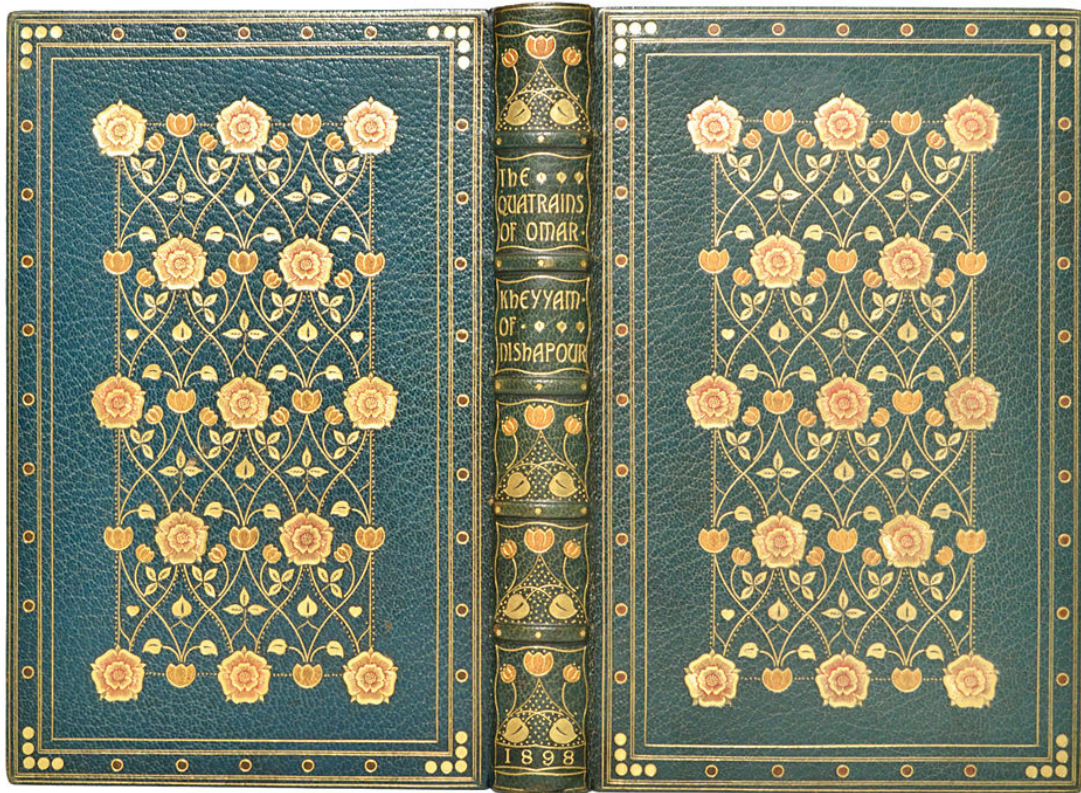
16mo. [147 x 105 x 11 mm]. [1]f, 68pp. Contemporary binding by Riviere & Son (signed in gilt on the front turn-in) of brown goatskin, the covers tooled in gilt with a border of two fillets and in each corner a Gothic geometric design of gouges, a quatrelobe, triangles and studs, connected by a thick and two thin fillets. The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the others with the quatrelobe, triangles and studs, the edges of the boards tooled with a gilt fillet, the turn-ins with gilt fillets, the triangle and a club tool, marbled endleaves, top edge gilt, the others uncut, the original wrappers bound in at the end. Contained in a fleece-lined cloth slipcase. [ebc4275].

Kelmscott Press: 1893

£1800

"This paper, first spoken as a lecture at the New Gallery, for the Arts and Crafts Exhibition Society, in the year 1889, was printed by the Kelmscott Press during the Arts and Crafts Exhibition at the New Gallery, Regent Street, London, 1893. Sold by William Morris, Kelmscott Press, Upper Mall, Hammersmith".

A fine copy, suitably bound by Riviere in the Gothic style.



BOUND BY RIVIERE

31. OMAR KHAYYAM.

The Quatrains of Omar Kheyyam of Nishapour, Now First Completely Done into English Verse from the Persian, in Accordance with the Original Forms, With a Biographical and Critical Introduction, by John Payne, Author of "The Masque of Shadows and Other Poems" &c. &c, and Translator of "The Book of the Thousand Nights and One Night", &c. &c.

First Edition. 8vo. [232 x 145 x 30 mm]. lxxi, [i], 206, [2] pp. Bound by Riviere & Son (signed in gilt at the foot of the front pastedown) of blue goatskin, the covers tooled in gilt with a border of a triple, double and single fillet with five solid gilt roundels in each corner and gilt circles containing brown goatskin onlays along the sides, and a large central panel of a solid and broken fillet and gouges forming stems with 13 large roses on red goatskin onlays, 12 large tulips and 16 smaller tulips each on a citron onlay, interspersed with two varieties of leaves and hearts. The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the other panels with a large tulip and two small tulips on citron onlays, two large solid leaves, gouges and dots, the edge of the boards tooled with a dotted roll, the turns-ins with five gilt fillets and circles, plain endleaves, top edge gilt, the others uncut, original wrappers bound in at the end. (Lower headcap slightly chipped and slightly rubbed). [ebc4301].

London: printed for the Villon Society by Private Subscription and for Private Circulation only, 1898 £2000

No.148 of an unspecified number of copies. The endleaves are slightly stained, but it is a very good copy in a luxurious Riviere binding.

Highly critical of Edward Fitzgerald and other translators before him, John Payne offers this as the first complete and most accurate translation of the *Rubaiyat*.



IN THE STYLE OF THE GUILD OF WOMEN BINDERS

32. OMAR KHAYYAM.

Rubaiyat of Omar Khayyam the Astronomer-Poet of Persia. Rendered into English Verse.

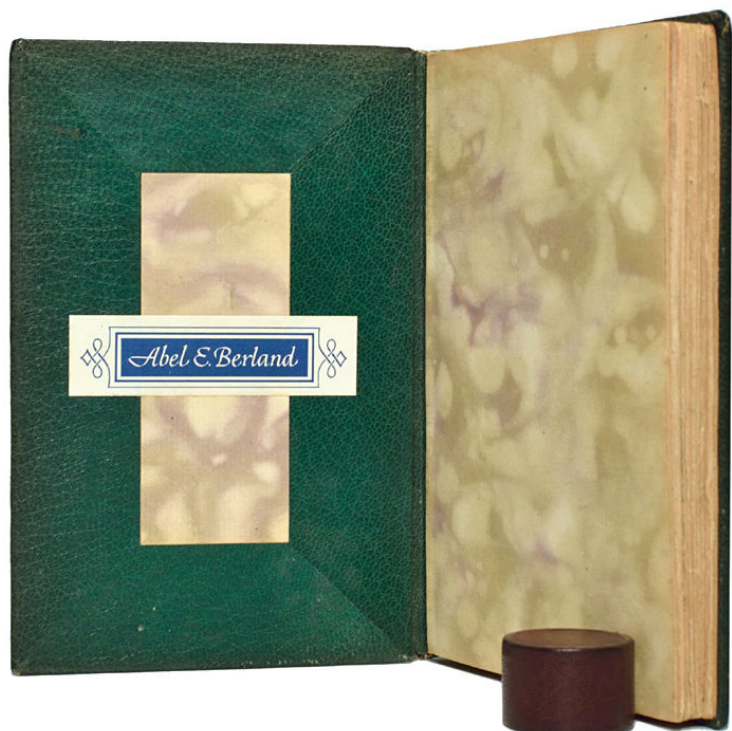
12mo. [158 x 14 x 17 mm]. [3]ff, 111pp. Contemporary binding of green goatskin, the covers tooled in gilt with a wide border composed of long stems formed by fillets and gouges on a dotted background, with multiple heart-shaped solid leaves, and 18 larger leaves with red goatskin onlays. Smooth spine lettered "Omar" downwards at the centre, within long stems on a dotted background, with the leaves and two red onlays, very wide turn-ins and matching inside joints, marbled endleaves, top edges gilt, the others untrimmed. [ebc4299]

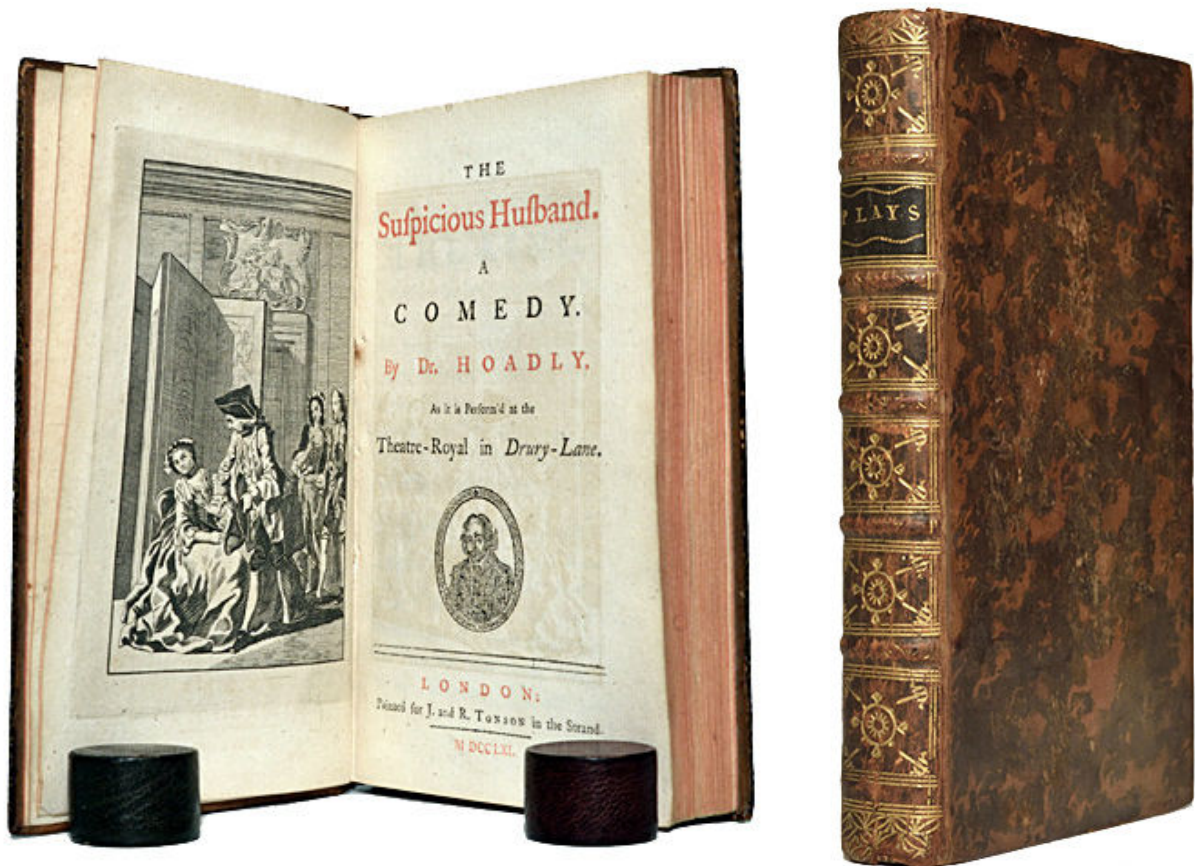
London: Macmillan and Co. Ltd, 1900

£750

Light damp-stain to the head of the first four leaves. The binding is unsigned but is very much in the style of the Guild of Women Binders, who were active from 1898 to 1904. The treatment of the inside of the covers, with the extra-wide turn-ins, is unusual.

With the booklabel of Abel E. Berland (1915-2010) inside the front cover.





*THE SUSPICIOUS HUSBAND, THE PROVOK'D HUSBAND,
THE CARELESS HUSBAND, THE TENDER HUSBAND*

33. [PLAYS].

HOADLEY (Dr. Benjamin).

The Suspicious Husband. A Comedy. As it is Perform'd at the Theatre-Royal in Drury-Lane.

Engraved frontispiece. Title printed in red and black with a woodcut of a framed portrait.

12mo. [174 x 101 x 26 mm]. [5]ff, 70, [2] pp. Contemporary mottled calf, the spine divided into six panels with gilt compartments, lettered in the second panel on a dark goatskin label, the others tooled with a star within a roundel, with spiked corners, the edges of the boards tooled with a gilt roll, plain endleaves, red edges. (A little rubbed). [ebc4267].

London: for J. and R. Tonson in the Strand, 1761

£250

First performed and printed in 1747. Another issue has a woodcut on the title-page of a design of flowers and leaves.

[Bound with]

CIBBER (Colley). **The Provok'd Husband;** Or, A Journey to London. A comedy. As it is Acted at the Theatres-Royal in Drury-Lane and Covent-Garden. Written by the late Sir John Vanburgh and Mr. Cibber.

Engraved frontispiece.

12mo. 94, [2] pp.

London: for T. Lowndes, in Fleet-Street, 1765

A completion and adaption by Cibber of Vanburgh's unfinished *A Journey to London*, first performed and printed in 1728.

[And]

CIBBER (Colley). **The Careless Husband**. A Comedy.

Engraved frontispiece. Title printed in red and black.

12mo. 81, [3] pp.

London: for J. and R. Tonson, 1765

First performed and printed in 1705.

[And]

STEELE (Sir Richard). **The Tender Husband; Or, the Accomplish'd Fools**. A Comedy.

Engraved frontispiece. Title printed in red and black.

12mo. 71, [1] pp.

London: for J. and R. Tonson, S. Crowder and Co, T. Caslon, G. Kearsley, and T. Lownds, 1761

First performed and printed in 1705.

Very good clean copies of all four plays in an attractive and well preserved binding.

PRINTED ON PINK PAPER

34. [PLUCHON-DESTOUCHES].

Le Petit-Neveu De Bocace, Ou Contes Nouveaux, En Vers. Nouvelles Edition, Revue, corrigée & augmentée de deux volumes. Par M. Pl. D.

Printed on pink paper.

Two volumes (of three). 8vo. [217 x 135 x 45 mm].

226, [2] pp; [2]ff, 230, [2] pp. Unopened and bound

in the original pink glazed paper, the spines

numbered by hand in ink, printed waste endleaves.

(Faded, reinforced with a strip of tape at the head

and foot of the spine of vol.1, corners creased).

[ebc3312].

Amsterdam [i.e. Montargis]: 1787

£400

Previously published as a single volume in 1777

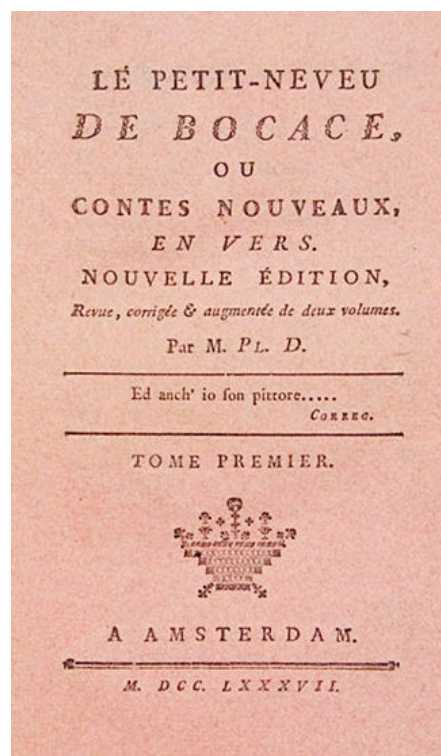
and 1781. This edition had two additional volumes,

but is here lacking the third volume. This copy is

remarkable in being printed on pink paper and

remaining unopened and in the original wrappers.

Booklabel of John Sparrow.





THE RECTOR OF FARMBOROUGH'S PRAYER BOOK

35. **The Book of Common Prayer**, and Administration of the Sacraments and Other Rites and Ceremonies of the Church, According to the Use of the Church of England, Together with the Psalter or Psalms of David, Pointed as they are to sung or said in Churches.

8vo. [203 x 124 x 37 mm]. [32, 557 pp]. Bound in contemporary green goatskin, the covers tooled in gilt with a wide border composed of a floral roll between a pair of thick fillets and repeated impressions of a band of pearls and a tuft of vegetation, with a large vase surmounted by a bird on a sprig in the corners. The spine divided into six panels, with gilt compartments, each tooled to a saltire design with various flowers, the edges of the boards tooled with a gilt fillet and the turn-ins hatched in gilt, marbled endleaves, gilt edges. (A little rubbed). [ebc2401].

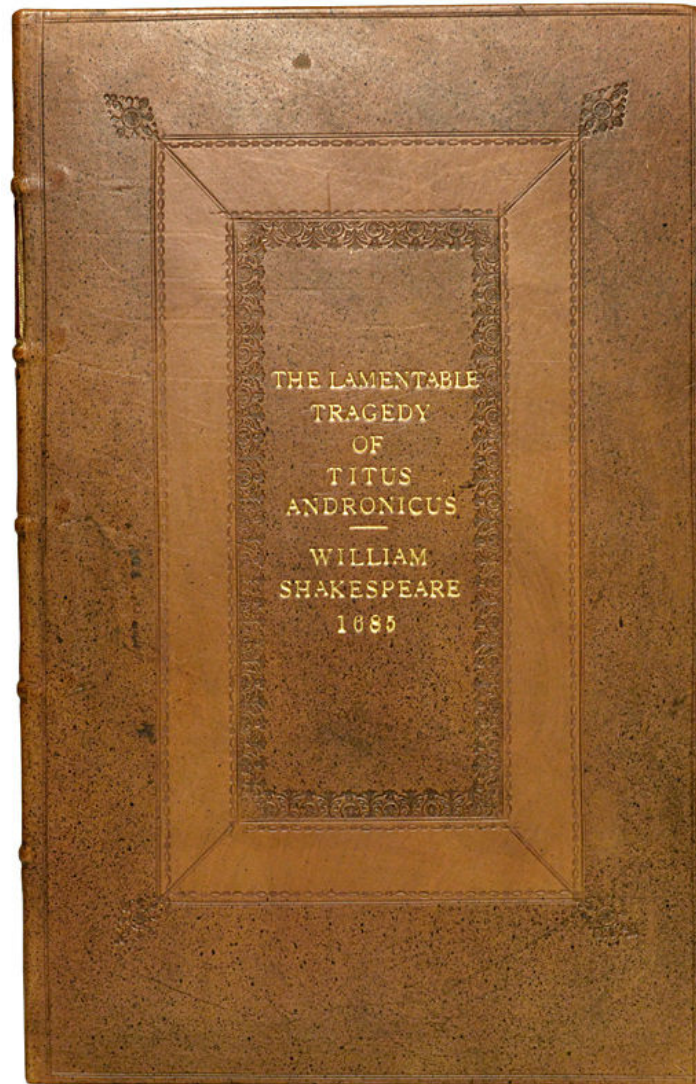
Oxford: by Mark Baskett, 1763

£1200

Griffiths, *The Bibliography of the Book of Common Prayer*, 1763.7. ESTC records six copies (Birmingham Central, National Library of Wales, St. Bride's; Library of Congress, University of California and University of Texas).

A most attractive binding, displaying some unusual tools. It may well be provincial.

With the booklabel of Peter Gunning, D.D. of Farmborough, and ink inscriptions "Anne Gunning June 12th 1784" and "Alicia Gunning the gift of her Mother Anne Gunning". Peter Gunning (1743-1822) matriculated at Oriel College, Oxford in 1762 and took his M.A. at Merton College in 1769. He married Ann Randolph and their third child Mary Alicia was born in 1780. He was Rector of Farmborough, a village between Bath and Bristol, from 1785 until his death.



*EXTRACTED FROM THE FOURTH FOLIO
AND BOUND BY BERNARD MIDDLETON*

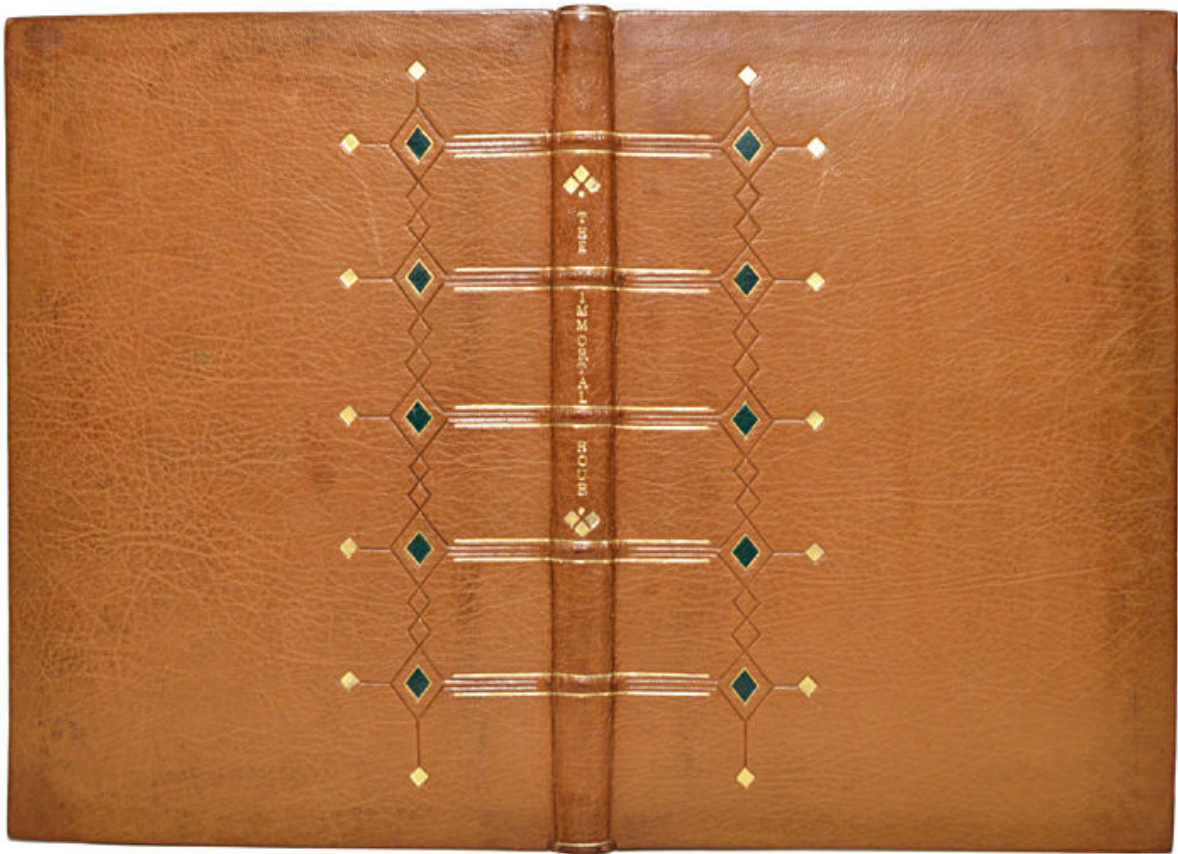
36. **SHAKESPEARE** (William).

The Lamentable Tragedy of Titus Andronicus. Folio. [351 x 219 x 8 mm]. [10]ff. Bound by Bernard Middleton in April 2001 (signed and dated in pencil on the rear endleaf) in sprinkled and stained calf, the covers with a blind double fillet border, outer panel of blind double fillet and chain roll with a lozenge shaped ornament at the outer corners, mitred to an inner panel of blind double fillet, chain roll and floral roll, and at the centre of the front cover the title, author and date in gilt. The spine divided into six panels with raised bands, lettered in the second on a red goatskin label, the edges of the boards tooled with a blind broken fillet, plain endleaves. [ebc4312].

[London: H. Herringham, 1685]

£1500

The complete text of *Titus Andronicus* (pp.285-304 pp) extracted from a copy of the fourth collected edition of Shakespeare's plays, the Fourth Folio, of 1685. There are a few minor spots and stains but it is a very good copy, enhanced by the old style binding by the great Bernard Middleton.



BOUND BY KATHLEEN STUBBS

37. [SHARP (William)].

The Immortal Hour. By Fiona McLeod (William Sharp).

Illustrated by Bernard Sleight with a coloured woodcut on title and coloured woodcut plate and 16 uncoloured woodcuts (including one full page). Text printed in black and red.

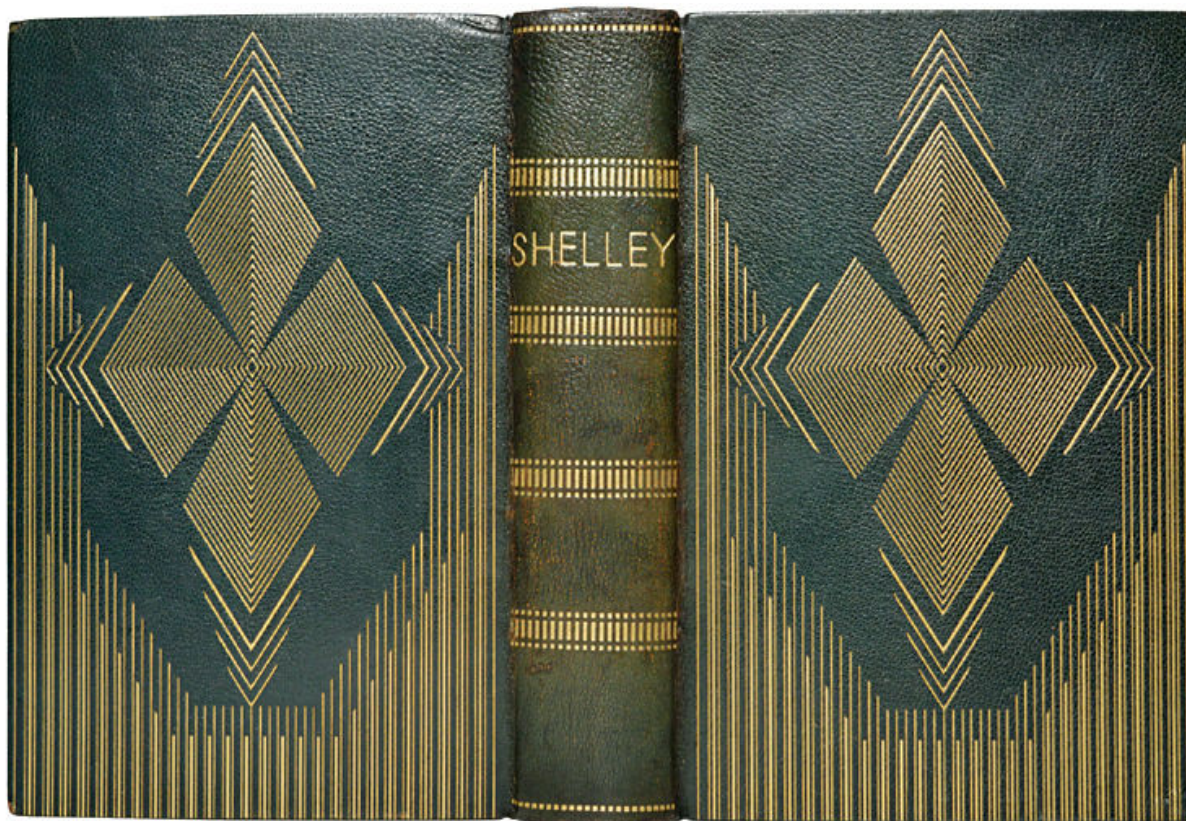
4to. [277 x 187 x 13 mm]. [1]f, 58, [1] pp. Bound in 1952 by Kathleen M. G. Stubbs in brown goatskin, the covers with five lozenge shaped green goatskin onlays, outlined with gilt fillets, within a framework of blind lozenges, linked by a blind fillet to five gilt squares, with two gilt fillets crossing the spine either side of the five bands, the spine lettered downwards in gilt in the second, third and fourth panels, with three gilt squares and a gilt circle above and below, the turn-ins and matching inside joints tooled with two gilt fillets and a green onlay in each corner, marbled endleaves, gilt edges. [ebc4292].

[Birmingham] City of Birmingham School of Printing, College of Arts and Crafts, 1939 £350

Printed by the pupils, under the supervision of the teachers and the direction of Leonard Jay. It is a handsome piece of printing, with some fine woodcuts, especially the two in colour. The play was based on the ancient Celtic legend of Midir and Etain, and was first performed in 1908. It was written by William Sharp under the pseudonym of Fiona McLeod.

The binding by Kathleen Stubbs is slightly out of square, revealing her amateur status, but the design is commendable and the finishing is competent. She has signed and dated it at the rear and it also comes with her bookplate and pencil notes, including

her address of Grey Gables, Lapworth, Birmingham and references to the Royal Society of Artists Exhibition in 1952 (suggesting that this binding was exhibited), and Bernard Sleight's death on 10th August 1957. Stubbs was a regular exhibitor in Birmingham and three of her bindings feature on the British Library Database of Bookbindings. She was the aunt of the furniture designer and amateur bookbinder Hugh Birkett, and he inherited this volume.



J. R. ABBEY'S COPY

38. SHELLEY (Percy Bysshe).

The Complete Works. Including Materials Never Before Printed in any Edition of the Poems. Edited with Textual Notes by Thomas Hutchinson M.A.

Frontispiece portrait.

8vo. [225 x 143 x 45 mm]. xxvii, 1023, [1] pp. Bound c.1930 by H. T. Wood for the First Edition Club (signed in gilt on the rear turn-in) in blue goatskin, the covers tooled in gilt with multiple thick and thin fillets rising vertically from the foot and with a large lozenge shaped centre divided into four with multiple fillets at angles. Smooth spine divided into five panels by multiple gilt bars and squares, lettered in the second panel, plain endleaves, top edge gilt. (Spine slightly faded and a little rubbed). [ebc4302].

Oxford: at the Clarendon Press, 1904

£1000

The ink stamp at the rear reads "Specially Bound For The First Edition Club By H.T. Wood Ltd, London". The First Edition Club was established by A. J. A. Symons in 1922, initially with the support of William Foyle. It offered a centre for

bibliographical information and a dining club in Bloomsbury. Amongst the Club's publications was Graily Hewitt's *Pen and Type Designs*, issued in 1928 in the distinctive red goatskin binding with a central linear design of a quadruple V. The Club closed in 1931, but its lasting legacy was *The Book-Collector's Quarterly*, launched in 1930 and evolving into *The Book Collector*.

It is not clear why the First Edition Club was putting its name to a special binding on a work published in 1904, but this is not a unique copy. Sophie Schneideman offered another as item 16 in her catalogue 12. Our copy is significant in having belonged to J.R. Abbey, and has his bookplate. It was item 72 in the 1949 Arts Council Exhibition of Modern English and French Bindings from the Collection of Major J.R. Abbey, and the catalogue credits the design to Kenneth Hobson and confirms that the morocco was blue (in certain lights it appears green). Hobson was a director of Henry T. Wood Ltd, and the firm amalgamated with Sangorski & Sutcliffe in 1939.



THE FAMILY COPY

39. **SLADE** (Felix).

Catalogue of the Collection of Glass formed by Felix Slade, Esq. F.S.A. With Notes on the History of Glass Making, By Alexander Nesbitt, Esq. F.S.A. And an Appendix Containing a Description of other Works of Art Presented or Bequeathed by Mr. Slade to the Nation.

22 chromolithographed plates including frontispiece, 18 uncoloured plates, woodcut illustrations throughout the text, FS monogram on the title.

First Edition. Folio. [395 x 285 x 42 mm]. [5]ff, 50, 183, [1] pp. Contemporary binding by Riviere (signed with an ink pallet upside down at the foot of front flyleaf) in half olive-green goatskin, brown cloth sides, spine divided into seven panels with gilt compartments, lettered in the second and third panels and at the foot, tooled with the FS monogram in the seventh panels, the others with an arabesque ornament, marbled endleaves, top edges gilt, the others uncut. (A little rubbed). [ebc4277].

[London: Wertheimer, Lea and Co, Printers] Printed for Private Distribution, 1871

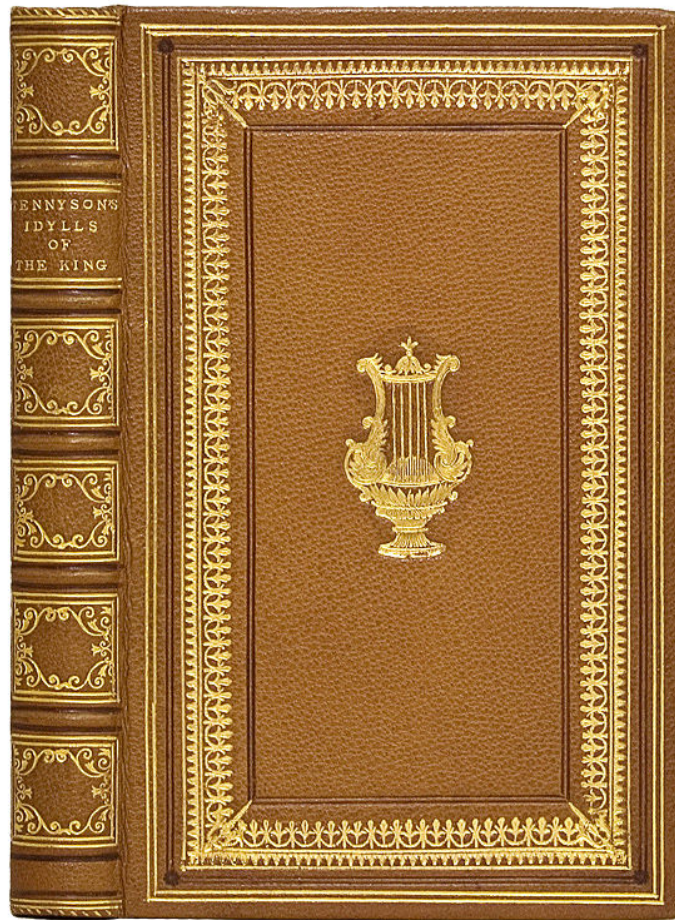
£2500

Occasional spotting or light foxing, mostly caused by the plate guards. A very good copy in a handsome Riviere binding (simply signed "Bound by Riviere" before the addition of "& Son" in 1881). It comes from the Foxcroft descendants of Felix Slade, and is said to be the family copy.

Felix Slade (1788-1868) never married and devoted himself to the law and to collecting. After the death of his eldest brother in 1858 he inherited his father's fortune and the Halsteads estate in Yorkshire, which had been the home of his maternal grandfather Edward Foxcroft. On his death in 1868 he left an estate valued at £160,000. Among many charitable bequests he left £45,000 to his executors, £35,000 of which was to found professorships of fine art at the universities of Oxford and Cambridge, and at University College, London. The rest was to endow six scholarships in fine art at University College and went towards the founding of the Slade School of Fine Art. Having spent some £8000 on his collection of glass, he left to the British Museum 944 pieces of glass and such other works as his friend A.W. Franks thought suitable to select. These included his Japanese ivories, 43 finely bound books and 8853 prints, one of the most important donations ever made to the Museum.

Franks oversaw the "luxurious" completion of this catalogue of Slade's magnificent glass collection, "which led to the British Museum's pre-eminence in this field" (David Wilson, Oxford DNB). It was preceded by *Notes on the History of Glassmaking by Alexander Nesbitt FSA: Prepared as an Introduction to the Catalogue of the Collection of Glass of various Periods formed by the late Felix Slade F.S.A.*, printed for Private Distribution in 1869. The Preface to the 1871 catalogue was signed by Slade and states that it was "in the first instance drawn up for me by Mr. W.Chaffers; it has since been much added to, and indeed nearly rewritten, by Mr. W. A. Nicholls, who has also superintended the illustrations; the colour plates have been executed by Mr. Mellish, and the woodcuts by Messrs. J. and G.P. Nicholls". The Appendix records further gifts to the Nation (principally the British Museum) of Antique Art, Mediaeval and Renaissance Art, Oriental Works of Art, Paintings, Manuscripts and Printed Books, Prints and Etchings.





BOUND BY WOOD OF BARNSTAPLE

40. TENNYSON (Alfred).

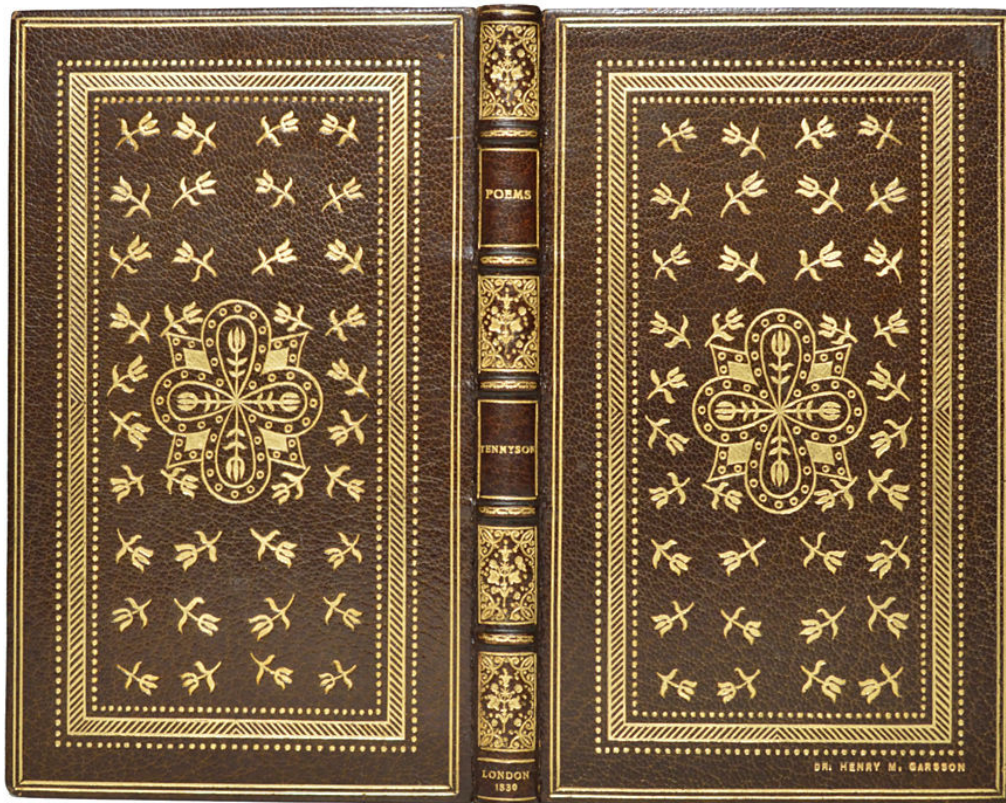
Idylls of the King.

First Edition. Small 8vo. [170 x 105 x 21 mm]. [4]ff, 261 pp. Contemporary binding by A. P. Wood of Barnstaple (with his ticket as bookseller inside the rear cover) of citron hard-grained red goatskin, the covers with a border composed of gilt and blind fillets, two gilt rolls and a fleuron in the corners, and a large gilt lyre tool at the centre. The spine divided into six panels, lettered in the second, the others with gilt compartments and scroll corners, the edges of the boards and turn-ins tooled with a gilt bud roll, plain endleaves, gilt edges. [ebc2540].

London: [by Bradbury and Evans for] Edward Moxon & Co, 1859

£400

This is a later issue of the first edition, with the printers' names on the verso of the title. There is no half-title or advertisements. There is a newspaper cutting about the poem pasted to the blank leaf following the title. A fine copy in an impressively neat and well preserved binding. The ticket names A.P. Wood, designating him as a bookseller in Barnstaple. A few years ago we had a copy of Tennyson's *The Princess* (1865) in an identical binding, with Wood's ticket as a bookbinder. That is now in the British Library.



BOUND BY BRADSTREET'S

41. TENNYSON (Alfred).

Poems, Chiefly Lyrical.

First Edition. 12mo. [184 x 110 x 13 mm]. [2]ff, 154, [2] pp. Bound c.1900 by Bradstreet's of New York (signed with an ink pallet on front endleaf) in brown goatskin, the covers tooled in gilt with a double fillet border and a panel composed of a hatched roll and two dotted rolls, enclosing a quatrefoil centrepiece with floral elements and circles, surrounded by floral sprigs, the name "Dr. Henry M. Garsson" lettered at the foot of the front cover. The spine divided into six panels with gilt bands and compartments, lettered in the second and fourth panels and at the foot, the others filled with small ornaments, the edges of the boards tooled with a gilt fillet, the turn-ins with a gilt roll, brown endleaves, top edge gilt, the others untrimmed. [ebc4296].

London: [by Littlewood and Co. for] Effingham Wilson, 1830

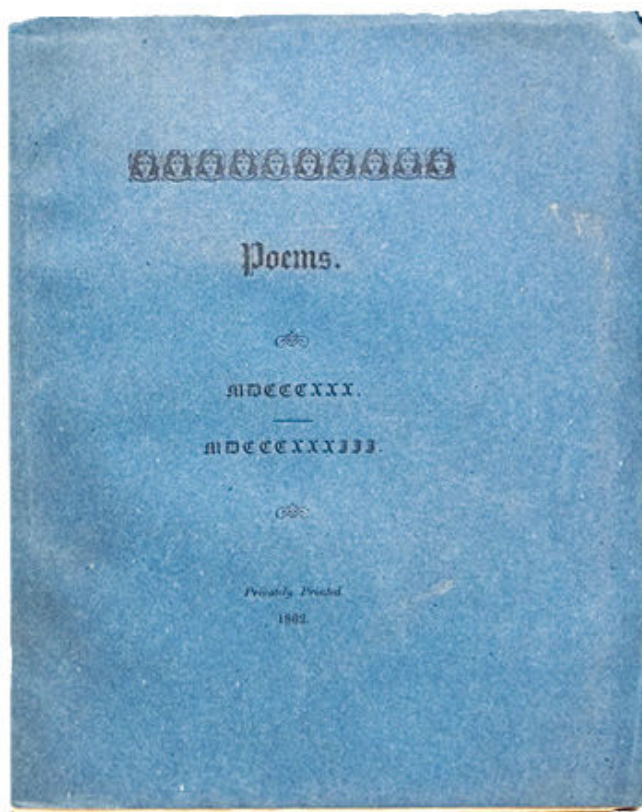
£950

A mixed state of the first edition, with p.91 misnumbered as "19" (first state) and "carcanet" spelled correctly on p.72 (second state). All the variant points were changed at the printers before the book was issued. The errata leaf and advertisement leaves are both present. Some spotting or light foxing and a few minor marks, but a good copy, attractively bound by Bradstreet's, retaining the untrimmed edges.

Tennyson's first regularly published book under his own name, preceded only by the anonymous collaboration with his brother, *Poems, by Two Brothers* (1827) and "Timbuctoo", his Cambridge prize poem included in *Prolusiones Academicæ* (1829).

Bradstreet's rated a highly honourable mention in Henri Pène de Bois's *Historical Essay on the Art of Bookbinding* (1883): Bookbinding "was not an art to be restricted

to one nation or to one family, as tradition would have it in France, and forthwith did Bradstreet's of New York undertake to make it American also; and now, if the rallied book collectors of the Old World point with a pride to Trautz-Bauzonnet, Lortic, Marius Michel, Hardy, Amand, Bedford, Smeers, Riviere and Zaehnsdorf, the New World may retort with Matthews and Bradstreet's. And deservedly, because there is a solidity, strength and squareness of workmanship about the books of the Bradstreet bindery which seem to convince that they may be "tossed from the summit of Snowdon to that of Cader Iris", without detriment or serious injury. Certainly, none can put a varied coloured morocco coat on a book, and gild it with greater perfection in choice of ornament and splendor of gold, and with greater care, taste and success than Bradstreet's". The finishing in this case is slightly heavy-handed, and it may be a later example of the firm's work. The name on the front cover, Dr Henry M. Garsson, may have been added later still. In 1941 Garsson (1896-1983) and his brother Murray founded a munitions contracting business. After the war they were found guilty of defrauding the US government, and were imprisoned along with Congressman Andrew J. May.



PIRATED EDITION PRINTED IN TORONTO

42. [TENNYSON (Alfred)].

Poems. MDCCCXXX. MDCCCXXXIII.

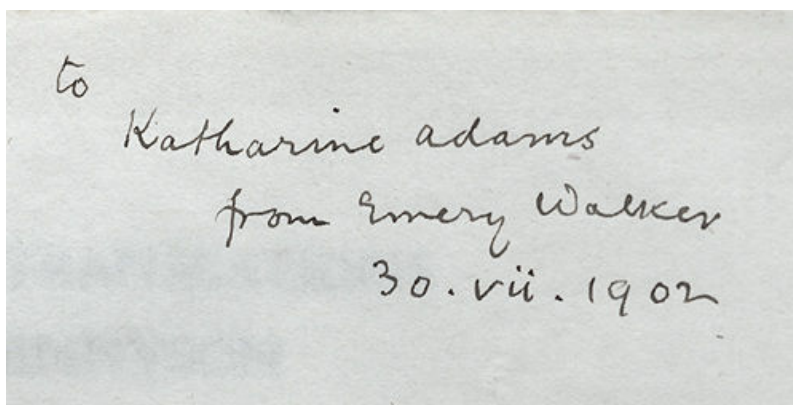
8vo. [169 x 135 x 10 mm]. viii, 112 pp. Unopened and in the original blue wrappers with the title-page reproduced on the front. In a new blue cloth drop-over box. [ebc3409].

[Toronto] Privately Printed, 1862

£350

An almost mint copy of a pirated reprint of the 1830 and 1833 volumes, including the 23 poems and sonnets of the 1830 volume, and five from 1833, which were suppressed in subsequent authorised editions.

This edition was compiled and printed in Canada by J. Dykes Campbell. Only about 150 copies are thought to have been produced and they were put on the market in England by John Camden Hotten. He described them as "the choice poems that have been dropped or thrown aside by the Poet during his literary career". Tennyson brought suit against Hotten for breach of copyright, and the latter was forced to make an apology, pay £100 and deliver up all remaining copies for destruction.



GIVEN TO KATHARINE ADAMS BY EMERY WALKER

43. **TENNYSON** (Alfred, Lord).

Seven Poems & Two Translations.

Printed in black and red.

Small 4to. [237 x 167 x 10 mm]. 55, [1] pp. Bound by the Doves Bindery (signed with an ink pallet at foot of inside rear cover) in flexible vellum, the spine lettered in gilt, plain endleaves and edges. [ebc4313].

Hammersmith: The Doves Press, 1902

£2000

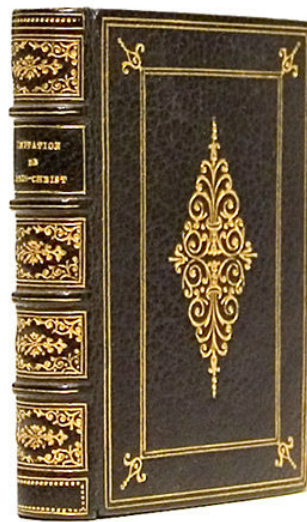
Tidcombe, *The Doves Press*, DP4.

The fourth book from the Doves Press, published in July 1902. 325 copies were printed on paper and priced at 25s; a further 25 copies were printed on vellum and priced at 6 guineas.

The colophon states that it was "Printed by T. J. Cobden-Sanderson & Emery Walker at the Doves Press". This copy is neatly inscribed in ink at the head of the second flyleaf: "To Katharine Adams from Emery Walker 30.vii.1902". It is a fine copy.

Katharine Adams (1862-1952) spent four months training as a binder with Sarah Prideaux and Douglas Cockerell in 1897 and then set up her own workshop in Lechlade. As with Cobden-Sanderson, her first commission came from Janey Morris.

In May 1898 she won first prize in Amateur Bookbinding at the Oxford Arts and Crafts Exhibition, and in March 1901 she exhibited 56 bindings at Worcester House, Oxford. Emery Walker (1851-1933) introduced her to Cobden-Sanderson, and he helped her out by giving her a piece of alum-tawed pigskin and sold her some niger goatskins from the Doves Bindery. In 1901 she established the Eadburgha Bindery in Broadway, Gloucestershire, and she was soon receiving regular commissions from Walker, C.H. St. John Hornby and Sydney Cockerell. Over the years she bound 27 books for Walker, including his vellum copy of the Doves Press *Bible* (now in the Bridwell Library). On her marriage to Edmund Webb in 1913 Walker gave them the *Pseudoxia Epidemica* (1646) that Katharine had bound for him a year earlier (now in the Wormsley Library along with another Doves Press *Bible* bound for Dyson Perrins in 1906).



MINIATURE EDITION, GIVEN TO MISS JENNY JONES

44. **THOMAS** à *Kempis*.

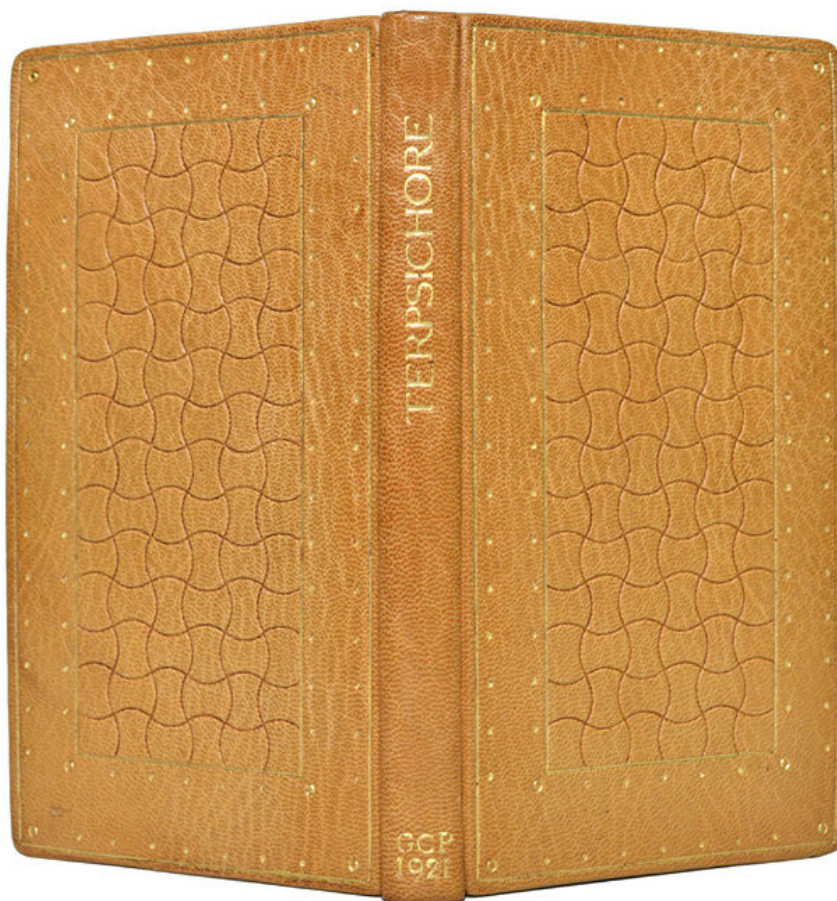
L'Imitation de Jésus-Christ Traduite en Français par Le P. Lallemand de la Compagnie de Jésus.

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".



BOUND BY HUGH BIRKETT

45. WADE-GERY (H. T.)

Terpsichore & Other Poems.

Woodcut cockerel device on title.

First Edition. Small 8vo. [170 x 92 x 18 mm]. [5]ff, 13-67, [2] pp. Bound in 1973 by Hugh Birkett (with his initials and date in blind on rear turn) in tan goatskin, the covers with a gilt fillet border and panel flanked by gilt dots and circles, the panel filled with a two-way wave pattern of blind gouges. Smooth spine lettered and dated in gilt, the turns-ins with two gilt fillets, Cockerell marbled endleaves, plain edges. [ebc4291].

Waltham Saint Lawrence, Berkshire: The Golden Cockerel Press, 1921 £350

The second book printed at the Golden Cockerel Press, in an edition of 350 copies, priced at 3s 6d. A second edition was published in 1922, with an additional 20 copies printed on hand-made paper. The press was founded in December 1920 by Harold Midgely Taylor, at Waltham Saint Lawrence, with the object of printing and publishing (in a co-operative manner, under the conditions of a "village industry") new works of literary significance by young authors and fine editions of books of established worth. Illness made it necessary for Taylor to retire in January 1924 and the press was taken over by Robert Gibbings.

This copy has been handsomely bound by Hugh D. G. Birkett (1919-2002) with his initials tooled at the rear and his bookplate at the front. Birkett is better known as a

furniture designer and maker in the Cotswolds Arts and Crafts style. He trained under Oliver Morel and Edward Gardiner, before setting up his own workshop at Solihull in 1949 and moving to Moreton-in-Marsh in 1966. His aunt, Kathleen Stubbs, was a competent amateur binder, and Birkett was in the habit of binding his own books. An example, on a copy of *The Story of an Old English Hostelry; a Concise History of the Lygon Arms at Broadway* (1914) features on the British Library Database of Bookbindings.