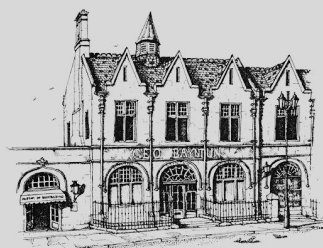


A
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BAYNTUN-RIVIERE PICTORIAL ONLAY BINDING

1. BARRIE (J. M.)

Peter Pan in Kensington Gardens. With Drawings by Arthur Rackham.

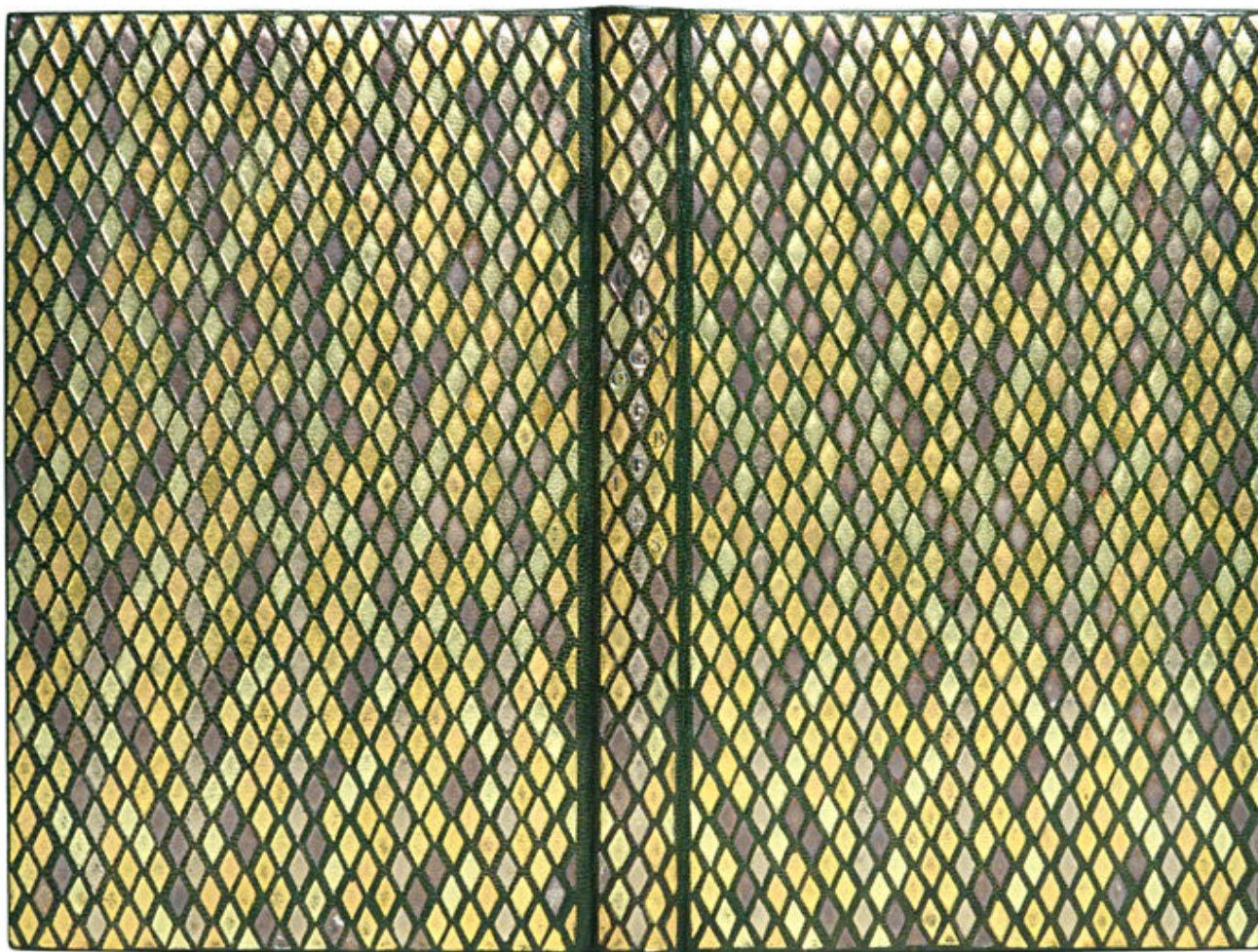
Frontispiece and 49 colour plates collected at the end of the text, mounted on heavy dark brown paper with lettered tissue guards.

First Trade Edition. 4to. [252 x 184 x 50 mm]. xii, 125, [1] pp. Bound c.1960 by Bayntun-Riviere (signed in gilt on the front turn-in) in navy blue goatskin over bevelled boards, the front cover with a gilt fillet border and a panel of two sets of gilt fillets flanking leaves and flowerheads with red and yellow goatskin onlays, enclosing a large pictorial onlay reproducing the plate captioned "After this the birds said that they would help him no more in his mad enterprise" out of multi-coloured goatskin onlays with blind tooling; the rear cover with the gilt border and panel with leaves and flowerheads with red and yellow onlays, enclosing a repeated pattern of blind tooled palmettes within lozenges. The spine divided into six panels with gilt compartments, lettered in the second and fourth, the others with leaves and flowerheads with alternating red and yellow onlays, the edges of the boards tooled with a gilt dotted fillet, the turn-ins with a gilt roll and fillets, Cockerell marbled endleaves. Contained within a blue cloth drop-over box. [ebc4562]

London: Hodder & Stoughton, 1906

£6000

One of the most elaborate of all the Bayntun and Bayntun-Riviere pictorial onlay bindings and in fine condition, having resided with the same family since its creation in c.1960.



BOUND BY PAMELA RICHMOND

2. BETJEMAN (John).

A Ring of Bells. Poems of John Betjeman. Introduced and Selected by Irene Slade.

13 illustrated by Edward Ardizzone.

First Edition. 8vo. [221 x 135 x 20 mm]. v, [i], 129 pp. Bound by Pamela Richmond in 2009 in green goatskin, the covers and smooth spine tooled all over with a repeated lozenge-shaped tool in six shades of gold, the title incorporated into the pattern on the spine, green goatskin doublures, green Japanese endleaves, gilt edges. Contained in a green cloth drop-over box, lined with purple felt, lettered in gilt down the spine. [ebc4580]

London: John Murray, 1962

£1000

Pamela Richmond studied Fine Bookbinding and Restoration at Guildford College from 1978 to 1981, and won the William Matthews Memorial Award. In 1989 she published *Bookbinding - A Manual of Technique*. In 1994 she was awarded the Elizabeth Greenhill Prize for Gold Tooling in the annual Designer Bookbinders Competition, and she won the same prize in 2007 for this binding of *A Ring of Bells*. It was illustrated and described in *The New Bookbinder* vol.30, 2010, p.74, with the explanation that the design is based on "Plain Hunting" on five bells (a form of change bell ringing) and six different shades of gold were applied.

BOUND BY GEORGES MERCIER

3. CAYLUS (Marthe-Marguerite).

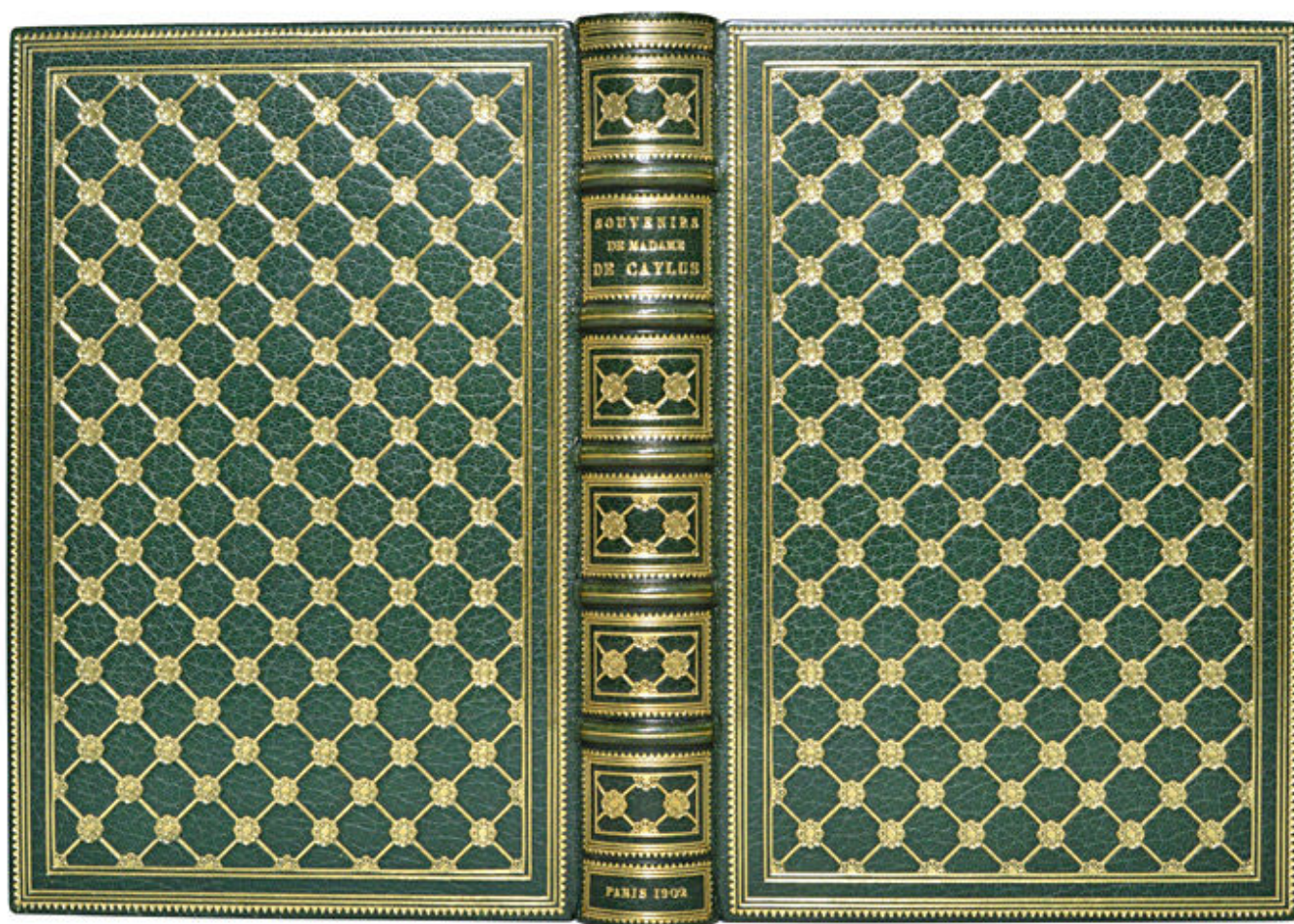
Souvenirs de Madame de Caylus. Preface par Voltaire. Notice de M. de Lescure. Nouvelle Edition Illustrée par Lionel Péraux. Gravures au Burin et a l'Eau-Forte par Léon Boisson.

Woodcut frontispiece, four plates and eight vignettes, each in three states.

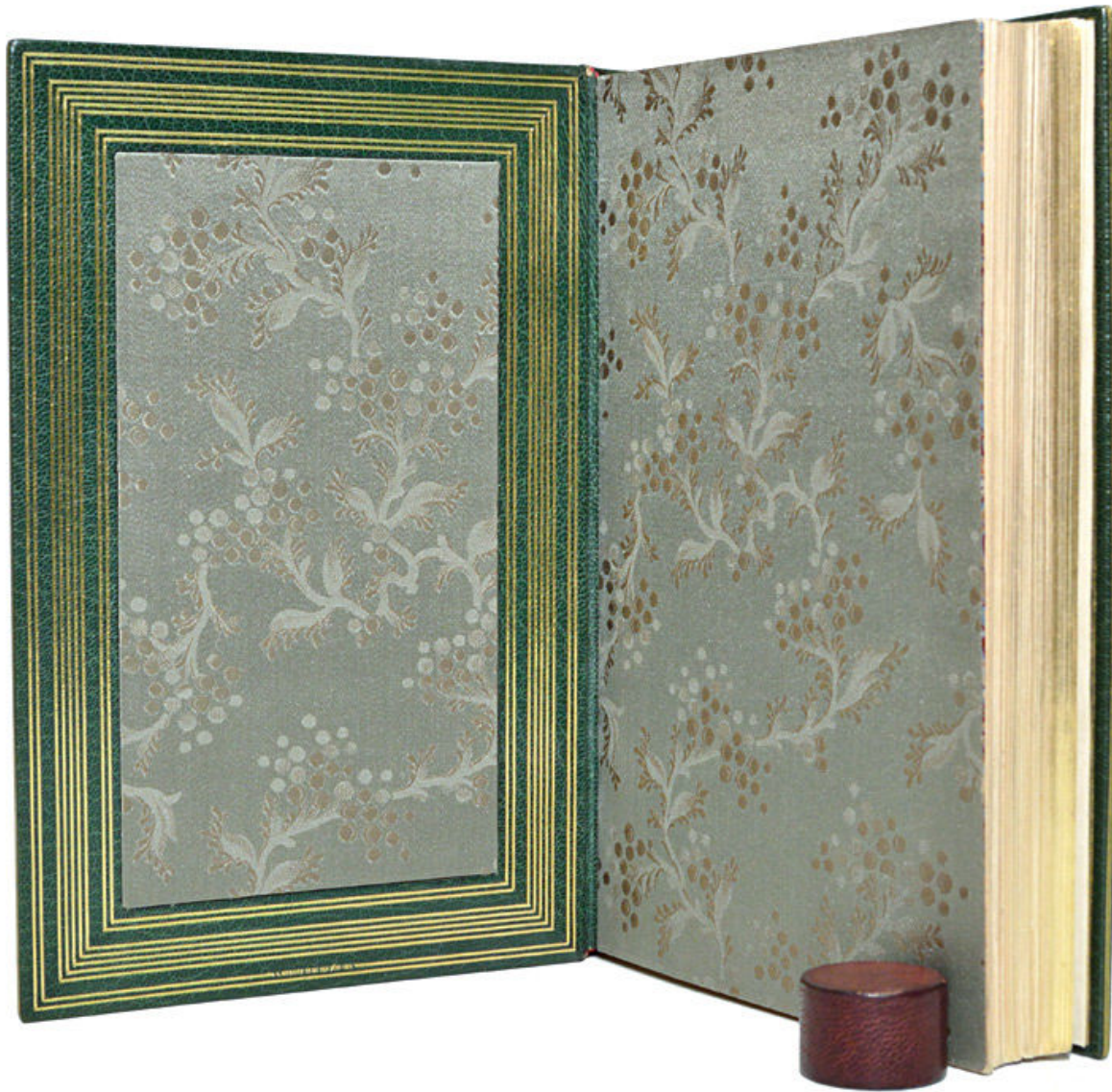
8vo. [213 x 135 x 31 mm].[2]ff, xxxx, 264 pp. Bound in 1912 by Georges Mercier (signed and dated in gilt on front turn-in) in green goatskin, the covers tooled in gilt with a border of two sets of double fillets and a dog tooth, enclosing an all over lattice design of fillets and a stylised flowerhead. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and at the foot, the others with the flowerhead connected with fillets, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with nine gilt fillets, patterned green silk doublures and endleaves, marbled flyleaves, gilt edges, original wrappers bound in. Contained in a green goatskin and marbled paper chemise, lined with brown goatskin, and matching slipcase. (Split to head of upper joint of slipcase). [ebc4578]

Paris: L. Carteret, Editeur, 1908

£1800



No.27 of an edition of 350 copies, of which 150 were "Exemplaires de grand choix sur papier du Japon et vélin du Marais" and 200 were "Exemplaires sur papier vélin du Marais". The engravings are all in three states and it is a fine copy, with the binding almost as good as new. The gilding is as bright and precise as could be. There was, however, one mistake - the date at the foot of the spine is 1902, though it has been corrected to 1908 on the chemise.



Georges Mercier (1885-1939) was the son of the great French binder Emile Mercier (1855-1910) who took over Cuzin's workshop at 5 rue Séguier in 1890. Georges studied at l'Ecole Estienne from 1898 until 1901 and joined his father in 1907, taking over the business on his death. He continued to bind to the highest standard, and possessed over 17,000 finishing tools.

FIRST EDITION, IN FINE CONDITION

4. DICKENS (Charles).

A Tale of Two Cities. With Illustrations by H. K. Browne.

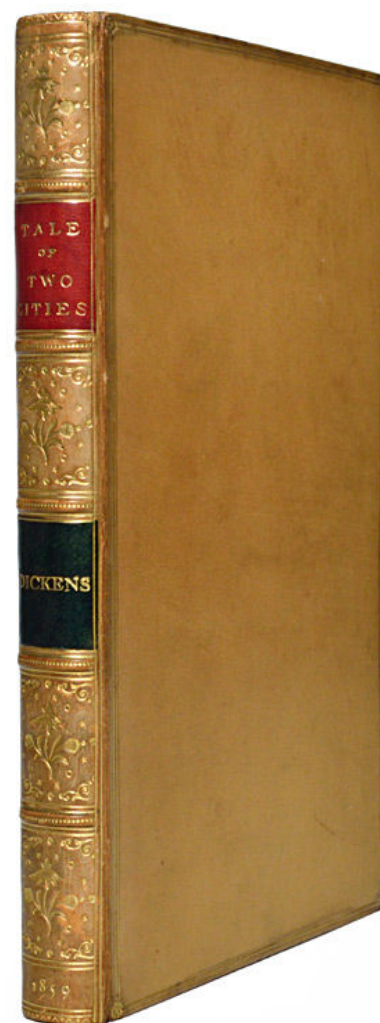
Additional engraved title, frontispiece and 14 plates.

First Edition. 8vo. [218 x 135 x 23 mm]. [5]ff, 254pp. Bound c.1880 by Kaufmann of London (signed with an inked pallet at foot of front endleaf) in polished calf, the covers with a gilt double fillet border, the spine divided into six panels with gilt compartments, lettered in the second and fourth on red and green labels, the others tooled with a flower and sprigs, dated at the foot, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. [ebc4550]

London: Chapman and Hall, 1859

£2800

First edition, first issue with p.213 incorrectly paginated 113, p.134 line 12 with the misspelling "affetcionately" and the signature "b" present at the foot of the List of Plates. A fine copy, with just a little light spotting and browning to the plates and minor foxing to the endleaves. The binding is in excellent condition. Packer lists Simon Kaufmann at two different Soho addresses between 1878 and 1889; in 1889 he sold his business to Harry Wood.



*UNRECORDED LITHOGRAPHED ACCOUNT OF
A FOUR MAN TOUR OF EUROPE*

5. Our Holiday. July 1890.

Lithographed throughout on recto of 28 leaves of pink, yellow, green and plain paper with numerous illustrations and text in verse, and with a mounted photographic portrait of the four tourists as a frontispiece.

Oblong 8vo. [179 x 259 x 6 mm]. [28]ff. Bound in original boards, the front with lithographed title, brown cloth spine, the text block stapled within (neat repair to upper joint). [ebc4577]

[Liverpool? c.1890]

£1500

A delightful and entirely unrecorded lithographed account of the trip of four middle-class Liverpoolian gentlemen to central Europe, taking in a walking tour of the Tyrol, in July 1890, via Harwich, Antwerp, Cologne, Bonn, the Rhine, Lucerne, Engelberg and Paris. They are portrayed in the photographic frontispiece and their identities are partly revealed on the title-page and in the text. The title illustrates four closed doors, one with the name E. C. Capper, the next for the Liverpool Union Bank, the third with Hughes & Porritt in Exchange Street and the last with Rodney B. at the N. & S. Wales Bank. There are four monograms on the front cover, and the narrator confirms that

Capper and Porritt were present, along with Kerfoot. One of the four was known as "The Bos" and another, named Teddie, was known as "The Doctor." The tour is recounted in light-hearted verse and irreverent (yet rather skilled) pencil-sketches, all reproduced lithographically. They drank rather too much Lager Beer, enjoyed plebian musical entertainments in local inns, and there were flirtations, with Teddie becoming infatuated with a lady known as "the Boa-Constrictor" –

*"They got him disentangled
 But he's really sadly inangled
 And he says he'll need this winter, wretched youth,
 For complete recuperation
 Quite a course of mild flirtation
 And he calls it Homeopathy forsooth!"*





Little Blackeyes sparkling sweetly,
 Wrecked the Doctor's heart completely,
 And why Kujot wasn't mither I don't know,
 We enjoyed ourselves immensely
 And regretted it intensely
 When at length to Engelberg we had to go.

But our spirits could not rally
 In that wondrous little valley,
 And tho' it rained for hours forty-eight,
 With thick boots & coats provided
 The bad weather we decided
 And tramped about from early until late.



Then we hired a carriage splendid,
 And the Castle hill as wondrous,
 Where a glorious view of Middelberg we had;
 But alas! all earthly gladness
 Has its little touch of sadness,
 And some of us were feeling very bad!

Oh that wretched beer we made for
 That so many francs we paid for!
 But tis only by experience we learn;
 Yet our grief was evanescent,
 And we all felt convalescent,
 When the evening found us safely at Lucerne.



THIS BOOK ONCE BELONGED TO

H. R. HIGHNESS FREDERICK DUKE OF YORK

6. Laws and Ordinances of the Loyal Orange Institution of Great Britain.

Woodcut royal arms on the title.

First Edition. 8vo. [210 x 129 x 8 mm]. 36pp. Bound in contemporary straight-grained purple goatskin, the covers with a border of a gilt triple fillet, gilt arabesque roll, gilt single fillet and blind triple fillet, and central gilt royal arms block. The spine divided into five panels by gilt fillets, each panel filled with arabesque tools, the edges of the boards and turn-ins tooled with a gilt roll, yellow silk endleaves, gilt edges. (Joints and headcaps slightly rubbed). [ebc4494]

London: printed [by M. Brown] by order of the Grand Lodge, and may be had of W. Sams, Book and Printseller to the Royal Family, and J. Eedes, 1826 £1200

A very good copy. No copies of this edition are recorded on COPAC. The British Library has an edition published in London in 1834, Trinity College Dublin has a Dublin edition of 1849, and the London Library has a Belfast edition of 1903.

There is an early ink inscription on the front fly-leaf: "This book once belonged to H. R. Highness Frederick Duke of York; that firm upholder of the wise & enlightened Orange principles in Church & State of the British Constitution". The binding would support this claim to royal provenance. It is unsigned, and there was no official "Bookbinder to the King" recorded in the *Royal Kalendar* between 1820 and 1837. A number of binders are known to have supplied the royal family, and they are listed by Ramsden in "Bookbinders to George III and his immediate Descendants and Collaterals", *The Library*, 5th series, vol. xiii, no.3 (1958), pp.186-193. John Mackenzie definitely claimed to be the royal binder.

Prince Frederick-Augustus (1763-1827), Duke of York and Albany, Earl of Ulster and Bishop of Osnabrück, was the second son of George III and Queen Charlotte, and brother of the future George IV and William IV. He was commander-in-chief of the army from 1798 until March 1809, when his relationship with the "adventuress" Mary Anne Clarke caused a scandal. The DNB concludes that "the conduct of York as commander-in-chief had the greatest influence on the history of the British army", in reviving military spirit, specifically by confronting political jobbery and systematic corruption. Frederick opposed Catholic Emancipation and on 25th April 1825, in the House of Lords, he passionately affirmed his Protestant convictions in a speech which was understood to reflect George IV's own views. He had a number of residences, one of them in South Audley Street in London, from where his books were taken to Sotheby for sale in May 1827. Though not a great collector of antiquarian books his auction occupied 22 days and realized £4703. This did not go far towards settling his debts of £401,169.

The 1825 bill banning unlawful associations, largely directed at Daniel O'Connell and his Catholic Association, compelled the Orangemen to dissolve their order, though the Lodges continued regardless. These *Laws and Ordinances* are dedicated "To the British Nation" and Chetwode Eustace, the Deputy Grand Secretary of Great Britain, declared "Such is now the mechanism of our Institution, that it shall spread - lawfully spread - its operation over the whole country.... The Orange Institution cannot be suppressed, but by means which would subvert the Constitution of Great Britain...".

In 1827 Ernest Augustus, Duke of Cumberland, the fifth son of George III, was elected Grand Master of England. In 1836 the Lodges were said to be ready to rise in order to put Cumberland on the throne in place of Queen Victoria. Instead the Duke succeeded William IV as King of Hanover, where the Salic laws prevailed.

BOUND BY KATHARINE ADAMS

7. LUCAS (E.V.)

The Open Road. A Little Book for Wayfarers.

Small 8vo. [162 x 97 x 22]. xiv, 311, [1] pp. Contemporary binding by Katharine Adams (signed with her initials and cross on the rear turn-in) of blue pigskin, the covers tooled in gilt with a single fillet border and a large flower tool in the corners and at the centre. The spine divided into six panels with raised bands, lettered in the

top panel and dated at the foot, the other panels tooled with the flower, the turn-ins tooled with two gilt fillets, plain endleaves, gilt edges. (Spine a little faded). [ebc2387]

London: Grant Richards, 1904

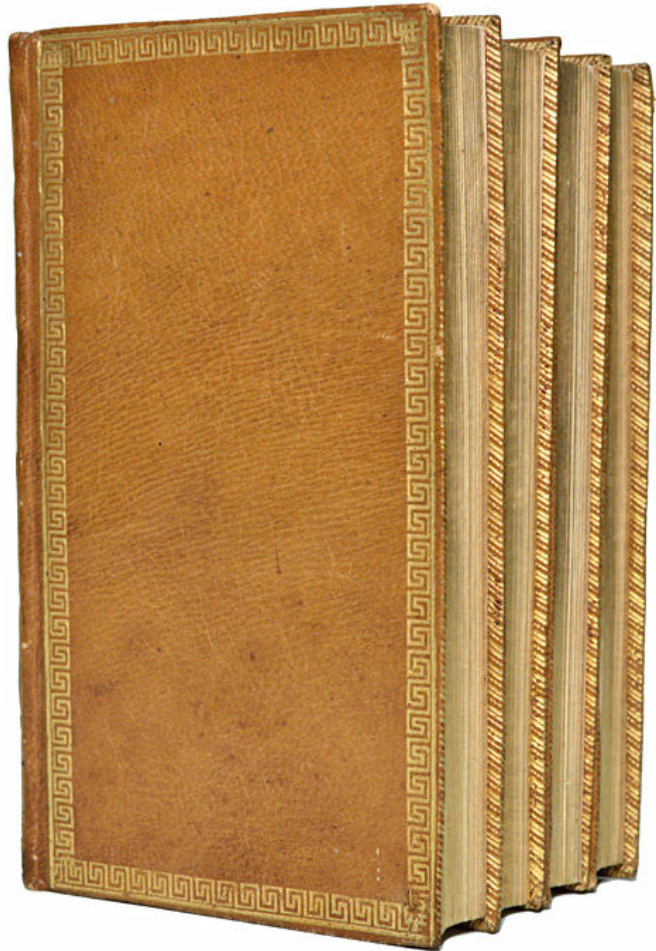
£1500

First published in 1899. Some foxing.

This is quite a simple but instantly recognisable binding by Katharine Adams. The flower tool was not amongst the finishing tools acquired by the British Library in 1968, as illustrated in Appendix II in Tidcombe, *Women Bookbinders 1880-1920*. Nor was the binding amongst the 38 examples of her work exhibited at Paterson's in London in 1906 (there was a copy of *The Open Road* in brown, and four bindings in blue pigskin). The binding may have been commissioned from Adams. It has the bookplate of Alfred Acland (1858-1937) of Feniton Court in Devon. In 1885 he married Beatrice Danvers Smith, the daughter of W. H. Smith, and the Feniton Library contained a number of books bound by the W.H. Smith Bindery, which was managed by Douglas Cockerell from 1905 to 1914.

Katharine Adams (1862-1952) 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, 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 (and brother of Douglas) Sydney Cockerell, who referred to the books she bound for him as having been "Katied".





CITRON GOATSKIN

8. MACPHERSON (James).

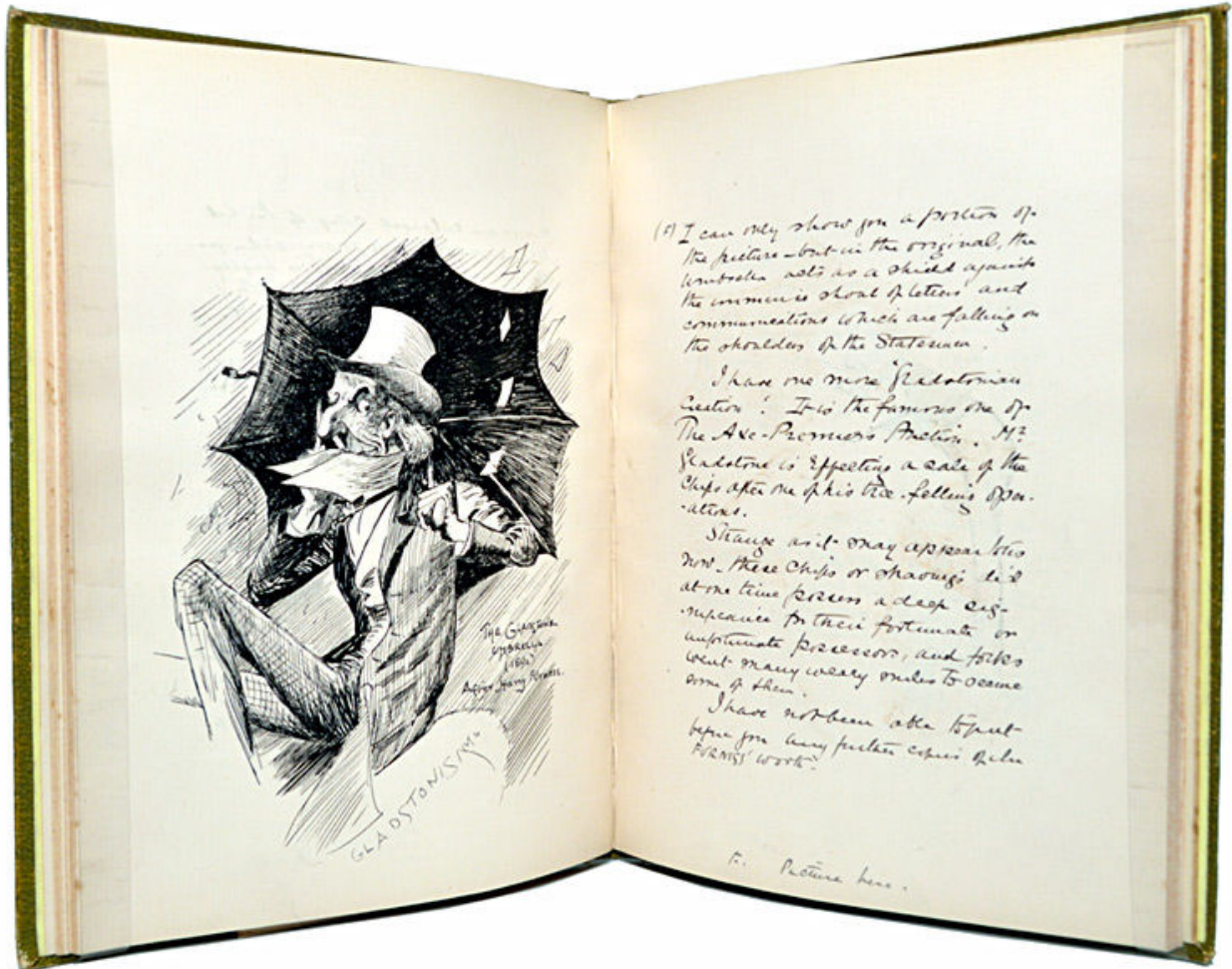
The Works of Ossian, Son of Fingal, Translated from the Galic Language by James Macpherson.

Four volumes. 12mo. [141 x 84 x 67 mm]. [3]ff, xlii, 189, [1] pp; [2]ff, 254, [4] pp; lii, 223, [1] pp; 107, [1], 162 pp. Contemporary binding of citron goatskin, the covers with a gilt "Greek-key" border, smooth spines divided into six panels with gilt compartments, lettered in the second on a red goatskin label, numbered in the fourth on an oval green goatskin label within a gilt wreath, the others with a star, sprig and circles, the edges of the boards and turn-ins tooled with a gilt hatched roll, pink paste-paper endleaves, gilt edges. [ebc4482]

Paris: printed by J. Fr. Valade, and sold by Theophilus Barrois, Bookseller, Quai des Augustins, 1783

£800

A very fine copy. This is the second English reprinting of Ossian in France; the earlier printing by Valade appeared in 1779-81 (National Library of Scotland, Columbia University, New York Public Library). ESTC records eight copies of this 1783 edition, at the British Library, National Library of Scotland; Lubin Public Library; Ohio State University, Ohio University, University of Illinois, University of North Carolina, University of Virginia.



UNPUBLISHED MANUSCRIPT WITH NINETEEN CARICATURE DRAWINGS

9. MALLETT (Walter).

Some Modern Caricaturists. With Specimens of their Work. A Lecture Delivered in the Parish Room of St. Augustine's Kilburn, by Walter Mallett. October 25. 1898. Manuscript in black ink on paper, [52]ff, text mostly to recto, with 19 fine ink drawings.

Small 4to. [230 x 184 x 12 mm]. Contemporary binding by Combe of Kilburn (signed with an ink pallet inside front cover) of green cloth, the front cover lettered in gilt, yellow endleaves, red sprinkled edges. (A little rubbed and marked). [ebc4574] [Kilburn 1898] £950

With two leaves of contemporary reviews of the lecture inserted at the end, and two loose letters, one an A.L.S. from Harry Furniss dated 1901, the other an illustrated Valentine's verse. With the signature of Caroline Mallett on the front pastedown.

"This Lecture was delivered in response to an invitation from The Randolph Literary & Debating Society, one of the most excellent institutions in connexion with the Church and Parish of S. Augustine, Kilburn. It met with the warmest appreciation at

the hands of its Members and upon the occasion of its delivery was attended by the Vicar of the Parish the Rev. R.C. Kirkpatrick M.A."

The survey, which includes comments on and drawings after Furniss, Keene, Caldecott, Reed and May, opens with favourable comparison to "The Rowlandsons and Gillrays [who] have had their day. Hogarth had his - and a great one it was. But he could not be so sure of a public nowadays". Despite a rather moral opening the lecture was not without humour and the reviews confirmed that it was well received.



The work was never published, and it is to be assumed, given the neat penmanship and the highly skilled drawings, that this fair copy was produced as a family memento. It is tempting to ascribe authorship to the Walter Ellis Mallett (1853-1929), son of the founding member of the august antique dealers Malletts who was responsible for a move from Bath to London, not least because of a reference to an auction joke in the text (f.6). Another Walter Mallett is recorded as the author of the novel *Quite a Change. A Holiday Romance* (London, 1900).

BAYNTUN-RIVIERE RESTORATION STYLE BINDING

10. MAROLLES (Michel De).

Tableaux Du Temple Des Muses Tirez du Cabinet de Feu Mr. Favereau Conseiller du Roy en sa Cour des Aydes, & gravez en Tailles-douces par les meilleurs Maistres de son temps, pour représenter les Vertues & les Vices, sur les plus illustres Fables de l'Antiquite. Avec les Descriptions, Remarques & Annotations Composees par Mre Michel De Marolles Abbe de Villeloin.

Engraved additional title and 58 plates by Matham, Bloemart and others after Abraham Diepenbeek.

First Edition. Folio. [377 x 245 x 40 mm]. [10]ff, 477, [9] pp. Recently bound by Bayntun-Riviere in black goatskin, the covers tooled in gilt to an all-over "Restoration" style, with a draw-handle, flower, volutes, stars, circles and dots. The spine divided into eight panels, each tooled in gilt with the flower, scrolls and dots, the edges of the boards tooled with a gilt roll, marbled endleaves. Contained in a cloth drop-over box. [ebc3068]

Paris: Nicolas L'Anglois, 1655

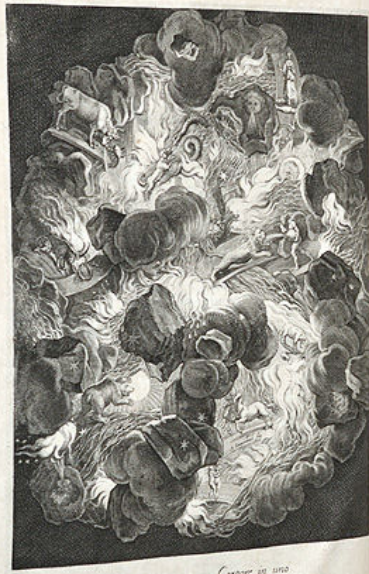
£6000

Lacking the engraved portrait of the author. The engraved title has been folded over at the head (indicating that it is a regular, rather than large, paper copy) and bears the signature of D. Blake and date 1662 (or 1862). It is also inscribed at the head of the printed title "B[rough]t at John Hunt's Sale £1.1." There is a little light browning and spotting but it is a good copy.



The very fine series of plates after Diepenbeek's designs illustrate Michel de Marolles's 58 adaptations of classical fables.

The decoration of the binding was inspired by the work of Queens' Binder B on a manuscript of *Orders and Letters to Admiral A. Herbert*, c.1683. That binding is now in the Bodleian Library, and was exhibited in *An Artful Craft. Historic Bookbindings from the Broxbourne Library and other Collections*. It was also illustrated and described by Howard Nixon in *English Restoration Bookbindings*, no.67.



le Chaos. *Corporis in unum
Fragilis pugnabant calidae, inmensa viciss;
Ouid. i. Metam.*



LES
TABLEAUX
DES VERTVS
ET
DES VICES.

SVR LES PLUS ILLUSTRÉS FABLES
de l'Antiquité.

LIVRE PREMIER.

L'ORIGINE DV MONDE, ET LA
suite de la Creation.

LE CHAOS I.

Le ne seroit pas moins difficile de peindre le Chaos que de bien parler des premiers principes des choses. Que si jamais il eut un Chaos de ces premiers principes confondus sans vñion les vns dans les autres, il y a grande apparence qu'il n'y a point eu de commencement, & que l'espace qu'il occupoit avant la creation du Monde estoit infiny, aussi bien que le Temps, qui ne prescripe point de termes à sa durée. Car puisquoy le souverain Auteur de toutes les Creatures feroit-il le Chaos, ou créé de la sorte? Comment vn extrême

A



le Icare. *Et cetera Des proceres liquescit.
Ouid. ii. de Arte.*



TABLEAUX
DV TEMPLE DES MVSES.

LIVRE CINQVIESME.
LES AVANTVRES DE L'AIR
ET DES EAUX.

ICARE. XXXIV.

SEST-on jamais pu imaginer vne temerité plus grande que celle-cy? S'attacher des plumes aux bras & sur les épaules avec de la cire, & entreprendre de voler comme un oiseau pour se sauver d'une prison, & pour sortir d'un grand Royaume, c'est ce que fit Icare, & pour avoir vne grande fiance en la nouveauté de son invention. Ceux qui s'élevent au dessus de la portée de leur esprit ou des forces de leur condition, n'en font pas moins de malheur: ils s'attendent à tomber dans le precipice, & se rendent méprisables par la vanité de leurs desirs mal fondés. On en pourroit dire autant de leurs desirs mal fondés, qui font que toutes choses leur sont permises, se voyant soutenus sur les ailes de la fortune legere: mais bien souuent pour s'eslever au dessus de trop pres le Soleil, comme Icare, ils tombent d'une chute qui n'est pas moins dangereuse que la

L1



BOUND BY ANGELA JAMES

11. MARVELL (Andrew).

The Garden & Other Poems.

Eight wood-engravings by Harry Brockway.

16mo. [111 x 80 x 11 mm]. [16]ff. Bound by Angela James in 2006 (signed and dated in gilt on the inside lid of the box) in natural calf, the covers and smooth spine airbrushed and stencilled to a floral design with multi-coloured calf and goatskin onlays and tooled with gilt dots, green suede doublures with grey and green calf at the lower corners, apple green paper endleaves, plain edges. Contained in a grey goatskin box, lettered on the lid in gilt on a grey and green label, the interior lined with green suede, with a green silk ribbon. [ebc4576]

London: The Folio Society, 1993

£1500

This is the edition of Marvell's Poems selected by Designer Bookbinders for the Tregaskis Centenary Exhibition in 1994. Angela James contributed a fine binding, decorated to a more formal garden landscape design, and this went with the collection to the John Rylands Library (illustrated as no.22 on p.65 of the catalogue). She revisited the book in 2006, and came up with a more flamboyant design.

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 a 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.



ANOTHER BINDING BY GEORGES MERCIER

12. MAYNEVILLE

Chronique du temps qui fut La Jacquerie. Illustrations de L. O. Merson. Gravures de Chessa. Lettres manuscrites par Cossard.

Engraved vignette on the front wrapper, frontispiece, title vignette and 37 engravings in the text, each in four states and 35 engraved tail-pieces, each in three states. The text printed in red and black in calligraphic style.

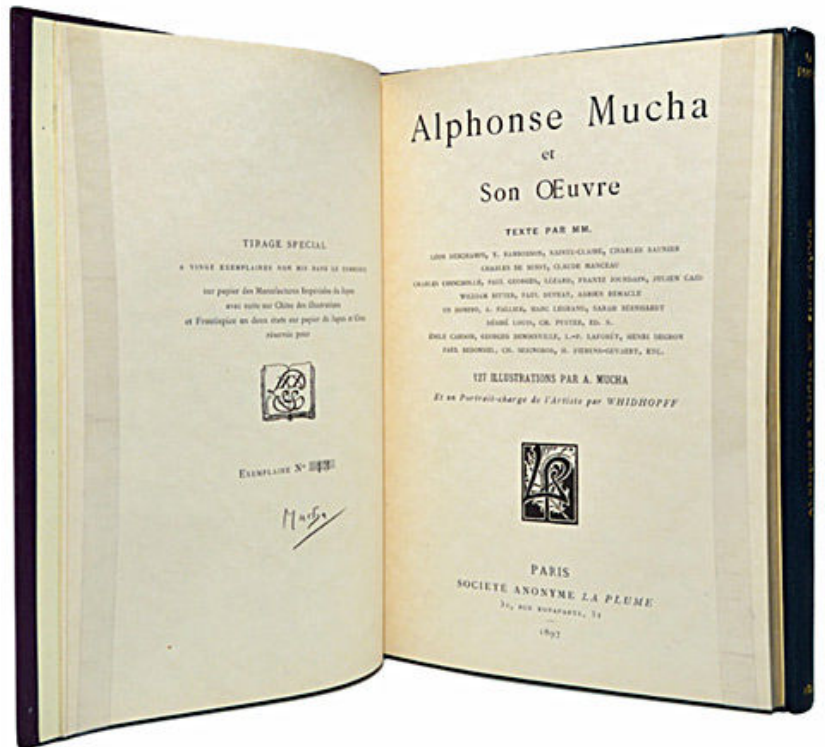
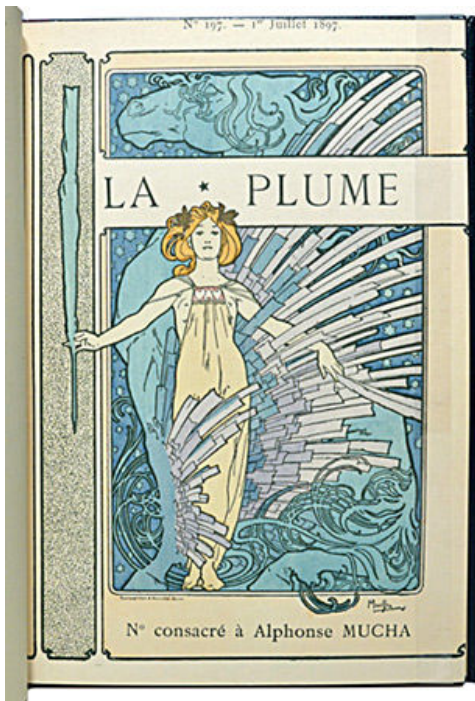
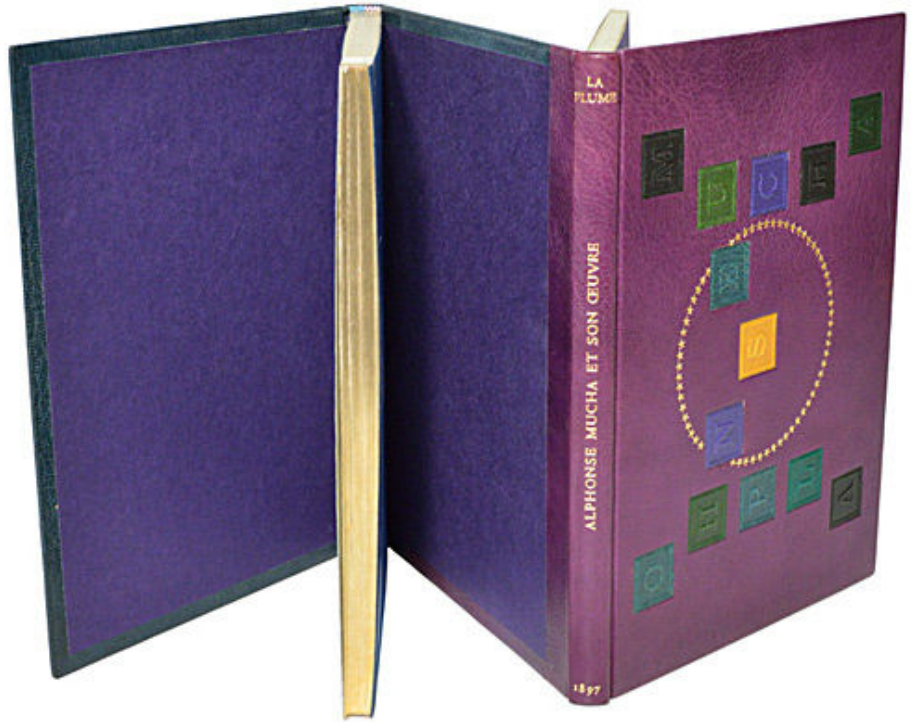
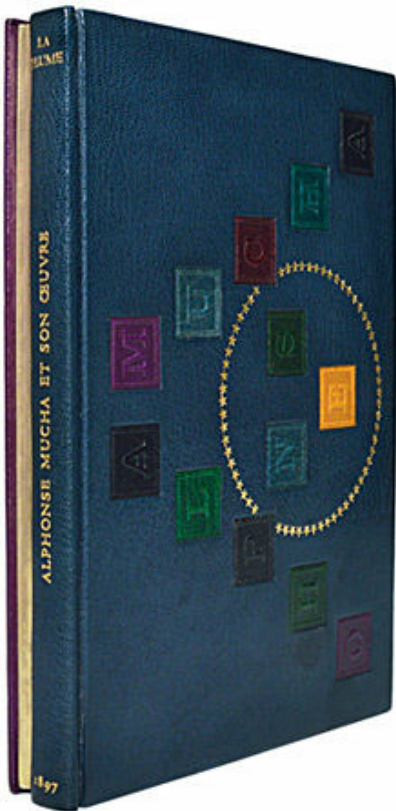
Large 8vo. [264 x 170 x 40 mm]. [2]ff, lxiipp. Bound in 1923 by Georges Mercier in burgundy goatskin over slightly bevelled boards, plain covers, the spine divided into six panels with raised bands, lettered in gilt in the second and at the foot, the edges of the boards tooled with a gilt double fillet, red goatskin doublures with a wide border or gilt fillets, flanking onlaid strips of burgundy goatskin, and tan, citron, and light and dark green goatskin onlays forming geometrical patterns, burgundy silk doublures, marbled flyleaves, gilt edges, original wrappers bound in. Contained in a burgundy goatskin and marbled paper slipcase. [ebc4579]

Paris: A. Romagnol, Editeur, 1903

£1800

Number 9 of 25 copies "sur papier des man.res imperiales du Japon contenant 4 etats de toutes les planches", priced at 400 Fr. There were also 475 copies in lesser states. The three extra states of the plates, and vignettes, are bound at the end. A fine copy in an impeccable binding by Georges Mercier.

Booklabel of Suzanne Courtois.



ROGER POWELL AND PETER WATERS DOS-A-DOS BINDING,
WITH THE LETTERING BLOCKS

13. MUCHA (Alphonse).

Alphonse Mucha et son Oeuvre.

[Two copies of the special issue of *La Plume*, no.197, 1 July 1897].

One copy on Japanese vellum with the cover lithograph coloured, the other on China paper with the cover uncoloured, both with frontispiece chalk lithograph printed in

sanguine, half-tone reproduction of a photograph of Mucha, and 126 wood-engraved, line block and half-tone reproductions of illustrations, posters and paintings by Mucha.

Two volumes. 8vo. [245 x 175 x 26 mm]. [2]ff, 96, [4] pp; [4]ff, [200]pp. Bound by Roger Powell in 1966 (with his blind-stamped monogram and date inside rear cover of both volumes) as a dos-à-dos binding, the first volume in purple goatskin, the second in green goatskin, the front covers with 13 square inlays of multi-coloured goatskin blocked in blind with Alphonse Mucha's name, in different formations, with a circle of gilt stars, smooth spines lettered in gilt, blue and purple paper endleaves, gilt edges. Contained within a grey cloth drop-over box, with two-tone goatskin spine lettered in gilt (the box a little rubbed). [ebc4548]

Paris: Société Anonyme La Plume, 1897

£7500

In 1897 Deschamps offered Mucha his second one man exhibition in Paris. Over 400 works were shown, both preliminary sketches and finished lithographs, and a special edition of *La Plume*, with a cover designed by Mucha, was published to coincide with the opening. This listed all the works in the show, as well as reprinting every article written to date about Mucha.

Here we have two issues of the work - one on Japanese vellum, number 13 of 20 *hors commerce* copies signed by Mucha, the other on Chinese paper, unnumbered and unsigned, with the text and illustrations alternating with blank pages. They were bound together as a dos-à-dos by Roger Powell, almost certainly with the assistance of Peter Waters, and it is reputedly the only dos-à-dos binding executed by the pair. It was commissioned by Joseph Heil on behalf of John M. Crawford jr. of New York, and is entered in the Powell ledger as work no.815, and was invoiced for £90. The small engraved blocks with the letters making up Alphonse Mucha's name remained with the binder, but have now been reunited with the binding and are offered as part of the package.

Heil wrote a fulsome letter of thanks on receiving the package: "Truly it contained a prize to be thankful for; indeed something which Mr. Mucha himself would have been proud of. The dark, rich colors with their sensuous interplay would have delighted his art nouveau taste, while the rare beauty of the binding would have touched his soul. Thank you for this shining example of your art and taste - it captures all one could wish for - those subtly placed anagram letters of his name and the golden circle of stars (a recurrent symbol in so much of his work) - all combine to make this an especially attractive setting for the material inside. John Crawford is most enthusiastic as well.....".

John Crawford eventually gifted the book to The Grolier Club and it was sold at Christie's New York, Grolier Club Benefit Auction, 25/3/1980, lot 105. It was bought by Stuart Schimmel who lent it to the Crafts Council Exhibition *Roger Powell: Bookbinder. A Ninetieth Birthday Celebration*, in 1986. It was then sold in The Stuart B. Schimmel Collection of the Book Arts, Christie's New York, 17/5/1991, lot 37, for \$4500 plus commission.

*EXTRA ILLUSTRATED WITH PLATES
FROM STORER AND BOUND
WITH NEALE*

14. RUTTER (John).

Delineations of Fonthill and its Abbey.

Handcoloured engraved frontispiece, additional title and plate, nine black and white plates and folding map by Wolstenholme, Havell, Cleghorn, Varrall and Higham after Finley, Porden, Rutter, Cattermole, Whitwell, Martin, Higham and Baker; woodcut arms on the title and woodcut head and tail pieces and colophon. Extra-illustrated with seven plates mounted on brown paper.

First Edition. 4to. [280 x 215 x 27 mm]. [iii]-xxvi, 127, [1] pp. Bound in contemporary lattice grained calf, the covers with a border of gilt double fillets, a gilt foliate roll and blind palmette roll. The spine divided into five panels with thick gilt tooled bands, lettered in the second on a burgundy label and in the third, the others tooled in gilt, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, plain edges. (Corners and headcaps worn, head of the joints neatly repaired, a little rubbed). [ebc4540]

Shaftesbury: published by the Author. London: by Charles Knight and Co, Longman, Hurst and Co, Hurst, Robinson and Co, John and Arthur Arch, 1823 £1250

Abbey, *Scenery*, 418.

This is an ordinary paper copy. Bound without the half-title. Plate XIII appears opposite p.100 rather than p.90. There is an old repair to a tear in the map. The seven extra plates are taken from Storer's *The Portfolio and Description of Fonthill Abbey*, London: Sherwood, 1822-23.

Bound with the text of:

NEALE (J.P.)

Graphical Illustrations of Fonthill Abbey, The Seat of John Farquhar, Esq. With an Historical Description and Notices of Works of Art formerly Preserved there.

Five plates by Tombleson, Sands, Wallis, Deeble and Varrall after Neale and extra-illustrated with an engraved portrait of Farquhar mounted on brown paper. Woodcut headpiece.

Large paper copy. 16pp.

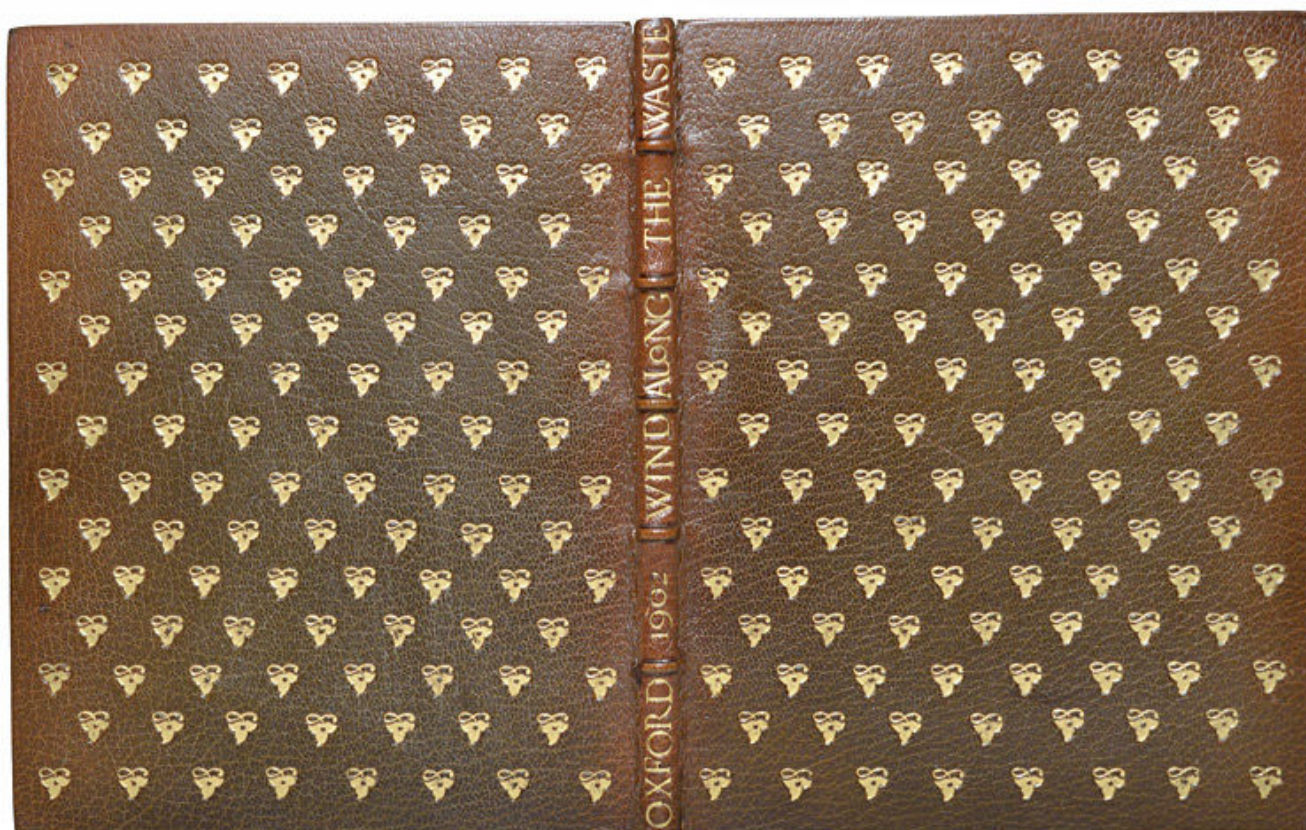
[London: by Sherwood, Jones and Co, Longman, Hurst, Rees, Orme, Brown and Green, and Thomas Moule, and sold by Brodie, Dowding and Co. Salisbury, 1824]



Bound without the title or dedication leaf. This is a large paper copy, measuring 275 x 210 mm, while a regular uncut copy measures 245 x 150 mm. Four of the plates are proofs on India paper and the fifth is mounted on brown paper.

Some light soiling or minor staining but a good copy, with all the extras, in a handsome contemporary binding. With the booklabel of Josiah Davis, dated in manuscript 1824. There is a pencil note at the rear "... 25th September 1825. Mary House & Josiah Davis dined with Mrs H. Fookes the sunday previous".

Rutter's *Delineations* was the best contemporary publication on William Beckford's extravagantly Gothic house at Fonthill, built for him by James Wyatt between 1796 and 1812. The book was begun when the house still belonged to Beckford, but was completed after the sale to John Farquhar, and it is a remarkably vivid portrait of the place in the closing days of Beckford's occupancy and before its collapse.



DANIEL PRESS EDITION, BOUND BY MRS DANIEL

15. [WEDGWOOD (Ethel Kate)].

Wind Along The Waste.

Typographic head and tail pieces.

First Edition. 4to. [225 x 175 x 12 mm]. [4]ff, 35, [3] pp. Contemporary binding by Emily Daniel (signed with blind initials on rear turn-in) of olive green goatskin, the covers tooled in gilt with a repeated vine leaf tool. The spine divided into six panels with bands, lettered upwards in gilt in each panel, decorated endleaves, top edge gilt, others uncut, printed wrappers bound in. (The leather faded towards brown).

Contained in a new full brown goatskin drop-over box, lined with suede, the spine lettered in gilt. [ebc4575]
Oxford: Daniel [Press], 1902 £1500



No.113 of 130 copies. They were priced at 10s in wrappers, or £1 in limp vellum.

Ethel Kate Bowen (1869-1952) married her first cousin Josiah Wedgwood IV in 1894, but she left him in 1913 and they divorced in 1919. Her poems came to Henry Daniel at the suggestion of Mary Coleridge and Madan called them "lively and various in style".

This copy was bound by Emily Daniel (1852-1933), the wife of the printer. In March 1901 Katharine Adams exhibited 56 of her own bindings at Worcester House, Oxford, the home of the Daniel Press. Tidcombe, *Women Bookbinders 1880-1920*, p.132, suggests that Mrs Daniel may have taken lessons from Adams at about this time. She further notes that "her bindings are all very simple, leather or vellum, gold-tooled with printer's ornaments in one small area, or all over in a diaper.... Her bindings usually have decorated endpapers, and are signed with her initials". Two examples are illustrated in *Women Bookbinders 1880-1920* as plate 43 (using the same vine leaf tool) and figure 123. This is one of her more ambitious bindings. There is a slip of brown paper tipped-in at the rear, with an ink inscription "from Mrs. Daniel / Oxford", and beneath in pencil is written "Bound by Mrs. Daniel Oxford 1904".

From the collection of Samuel R. and Marie-Louise Rosenthal of Chicago, with their bookplate. Bought from Colin Franklin in 1971, just as he was setting out as an antiquarian bookseller.