



Item 4

A Christmas Gathering

EBC E-CATALOGUE 15
2016

GEORGE BAYNTUN

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ENGRAVED COPPER PLATE FOR AN UNRECORDED HUNTING PRINT

1. **BICKHAM** (George, the younger).

The Break-Neck Fox Chase.

A large copper plate [350 x 476 mm] designed and engraved by Bickham and dated June 1743. £2500

A fantastically chaotic hunting scene, with 16 lines of verse at the foot, beginning:

"By various Turns as Men on Taste refines
Some Foxes hunt, some Women, and some Wine;
Wine gives them Fevers; Women oft the
And Neck or Nothing's risk'd for every Fox".

It is signed by George Bickham the younger ("inv't & sculp") and dated but I have been unable to locate a copy of the print. There are a few minor surface scratches and a small bump to one corner but it is in good and bright condition. It is rare to find plates of this size and early date, especially by someone as eminent as Bickham (c.1704-1771). He was described by Timothy Clayton as "one of the most vibrant, energetic, and enigmatic figures in the London print trade.... he was easily the most talented political satirist of his period and drove forward innovations in many other fields" (*Oxford Dictionary of National Biography*). A sale of Bickham's copper plates was advertised in the *Public Advertiser* on 9th January 1772.



PRINTED AT THE DANIEL PRESS AND BOUND BY MRS DANIEL

2. **BLAKE** (William).

Songs of Innocence.

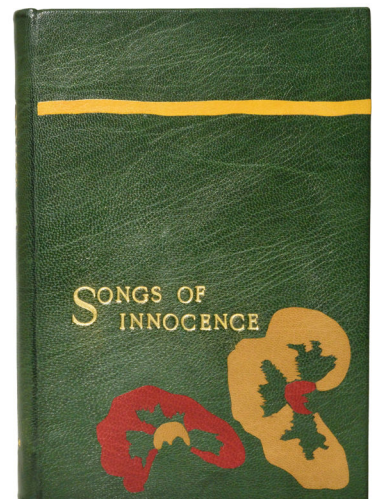
Woodcut vignette and typographic headpieces.

8vo. [183 x 116 x 9 mm]. 38, [2] pp. Contemporary binding by Mrs Daniel of boards covered with a multi-coloured embroidered linen panel with strips of red calf at the head and foot tooled in gilt with a thin foliate roll and repeated impressions of a long-stemmed flower with "William Blake" lettered between each flower at the head of the front cover and "Songs of Innocence" similarly lettered at the foot, and "Blake" and "Daniel" on the spine, plain endleaves, top edge gilt, the others uncut. (A little rubbed at the head and foot of the joints). Contained in a new full goatskin drop-over box by Bayntun-Riviere, the front cover with citron, red and yellow goatskin onlays and the title in gilt, the title and author lettered in gilt on the smooth spine, lined with felt.

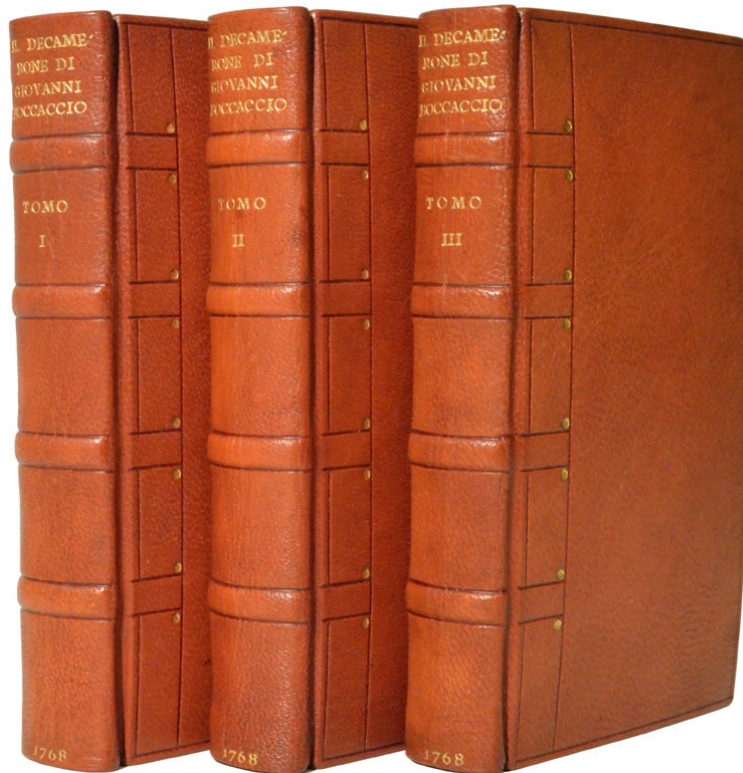
Oxford: printed by H. Daniel, 1893

£2800

Number 74 of 100 copies. The original printed wrappers have been retained and there are blanks at the front and rear. A fine copy in a delightful and highly unusual binding. Colin Franklin, the great expert on the Daniel Press, attributed it to Emily Daniel (1852-1933), the wife of the printer Dr. Henry Daniel. He refers to it in *The Private Presses*, p.26: "Mrs Daniel was also an accomplished binder, learning the craft under Katharine Adams. Her embroidery bindings were remembered, and suit the book well - as for a copy of the little Blake *Songs of Innocence*, embroidered linen between slender decorated borders of crimson calf which include the title".



Bookplate of Samuel R. and Marie-Louise Rosenthal of Chicago.



C. H. ST. JOHN HORNBY'S COPY, BOUND BY W.H. SMITH & SON

3. **BOCCACCIO** (Giovanni).

Il Decamerone.

Engraved frontispiece portrait by Demautort in vol.1 and engraved titles by Aveline after Moreau in each volume.

Three volumes. 12mo. [145 x 85 x 80 mm]. xxiv, 490 pp; 471pp; 443pp. Bound c.1905 by W. H. Smith & Son (signed with the blind "WHS" stamp on the rear turn-ins) in brown goatskin, the covers with a blind fillet border and blind fillet strapwork parallel to the joints and aligned with the bands, with eight gilt dots in the corners. The spine divided into five panels, lettered in gilt in the first and second panels and dated at the foot, drab paper endleaves, gilt edges. Contained in a later slipcase, lined with felt and covered with green Cockerell paper.

Londra [i.e. Paris]: si trova in Parigi, appresso Marcello Prault, 1768 £1000

A little light browning but a very good copy of this charming edition. It includes the life of Boccaccio by Filippo Villani.

With the bookplate of Charles Harold St. John Hornby (1867-1946), founder and owner of the Ashendene Press and partner in W. H. Smith & Son (described in the *Oxford DNB* as "the most influential figure in W. H. Smith in the twentieth century"). He was responsible for the establishment of the W. H. Smith Bindery at Letchworth, and had these three volumes specially bound (a binder dutifully wrote his name in pencil on the verso of the title-pages). Douglas Cockerell was manager of the bindery from 1905 to 1914, and in a statement printed in G. D. Hobson's *English Bindings of J. R. Abbey*, p.170, Cockerell notes that bindings signed with the "WHS" stamp during this period were specially designed by him.

With the booklabel of John Porter, who made the slipcase, which is appropriately covered in Cockerell marbled paper.



DESIGNS FOR LUNEVILLE FAIENCE SERVICES

4. [CERAMICS].

An Album of botanical and ornithological designs for ceramics.

74 watercolours of flowers and fruits, 12 watercolours of birds and 47 pencil drawings of flowers on the recto of 33 leaves.

4to. [243 x 315 x 10 mm]. Original cloth backed green boards (edges worn).

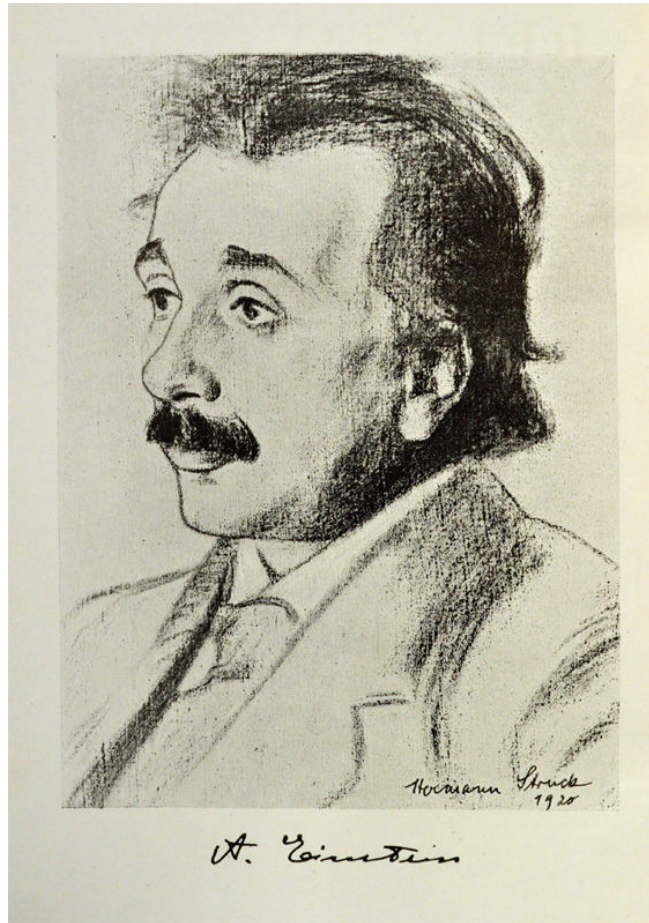
[France, probably Lunéville, c.1850- 1860]

£4000

The first 25 leaves are watercolours of flowers, fruits and birds (mostly in pairs) with a few pencil sketches, some of them captioned in pencil, followed by eight leaves of pencil drawings of flowers, and there are 11 blanks at the end.

A very fine series of characteristic designs for faience services, probably associated with the famous factories of Lunéville. Though unsigned, two later notes mention Gallé and Reheimer and another Lunéville - certainly they are very much in the fashionable Lunéville style. The designs are delicate arrangements, highly coloured, and often with a large central motif and subsidiary pattern typical of Lunéville plates.





FIRST EDITION IN ENGLISH

5. **EINSTEIN** (Albert).

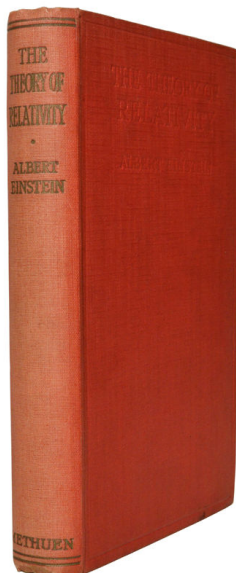
Relativity: The Special & The General Theory: A Popular Exposition.

Frontispiece portrait of Einstein by Hermann Struck, diagrams and equations in the text.

First English Edition. 8vo. [196 x 125 x 22 mm]. xiii, [iii], 138, [2], [8] pp. Bound in the original publisher's red cloth, the title blocked in blind on the front cover and in gilt on the spine.

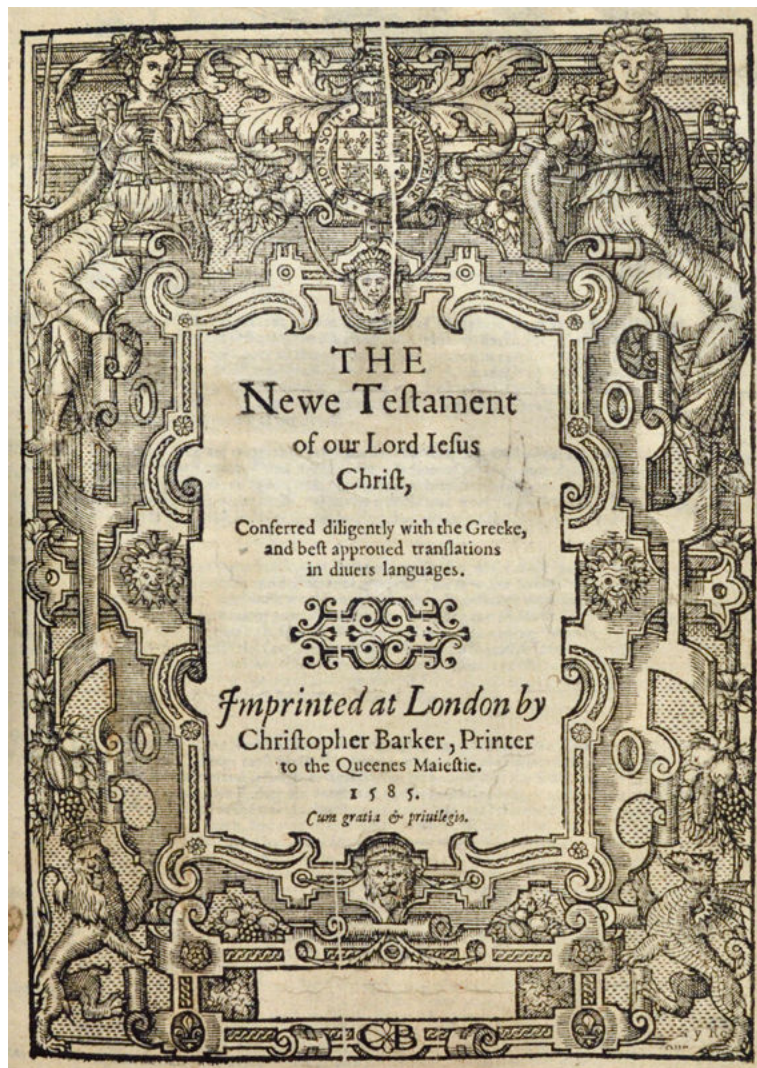
London: Methuen & Co. Ltd 1920

£900



Short closed tear in outer margin of pp.3/4 and small loss to blank upper corner of pp.99/100. A little foxing to the edges, just encroaching onto the title and opening leaves. With the half-title and the 8pp publisher's catalogue at the end. Neat ink inscription on front free endleaf: "W. Morris-Jones. Bangor. Nov.1920". A very good copy.

This was the first English language edition (an American edition was published later in the same year) and the first appearance of any of Einstein's works in English. It was translated from the German by Robert W. Lawson and contains an additional chapter (Appendix III) specially written by Einstein for this edition, "The Experimental Confirmation of the General Theory of Relativity".



THE WARDEN FAMILY BIBLE

6. [HOLY BIBLE].

[The Bible. Translated according to the Ebrew and Greeke, and conferred with the best translations in diuers languages. With most profitable annotations upon all the hard places, and other things of great importance, as may appeare in the epistle to the reader. And also a most profitable concordance for the readie finding out of any thing in the same conteyned].

New Testament title-page within architectural border, Barker's woodcut device printed in three places.

4to. [220 x 165 x 80 mm]. [45], 432, 443-444, [4], 441-554, [92] ff. Bound c.1680 in calf over thick boards, the covers tooled in blind with a double fillet border, inner panel of a solid and dotted fillet with a large flower tool at the outer corners, mitred to an inner panel of a floral roll. The spine divided into six panels with raised bands and blind compartments, plain endleaves, red sprinkled edges. (Rubbed).

[London: by Christopher Barker, printer to the Queenes most excellent Maiestie, 1585] £1800

STC 2144. The Geneva version.

Lacking the general title-page and the following eight leaves, including the calendar. It opens with leaf A2 of Morning Prayer and is thereafter complete, including the New Testament title-page which is dated 1585. The outer lower corner of the fourth leaf in the New Testament has been torn way with loss of c.55 x 100 mm and a number of lines from "The name and order of all the Bookes". It is quite closely cut at the fore-edge and there are a few short marginal tears and stains, including a light damp-stain in "Two right profitable and fruitfull Concordances, or large and ample Tables Alphabeticall" (which has a separate undated title-page and register).

At the end is bound:

The Whole Booke of Psalmes collected into English meetre by Thomas Sternhold, John Hopkins, and others, conferred with the Hebrue, with apt Notes to sing them withall. Set forth and allowed to be song in all Churches, of all the people together before and after Morning and Evening Prayer: as also before and after Sermons and moreover in private houses, for their godly solace and comfort, laying apart all ungoldly songes, and balades, which tend onely to the nourishing of vice, and corrupting of youth.

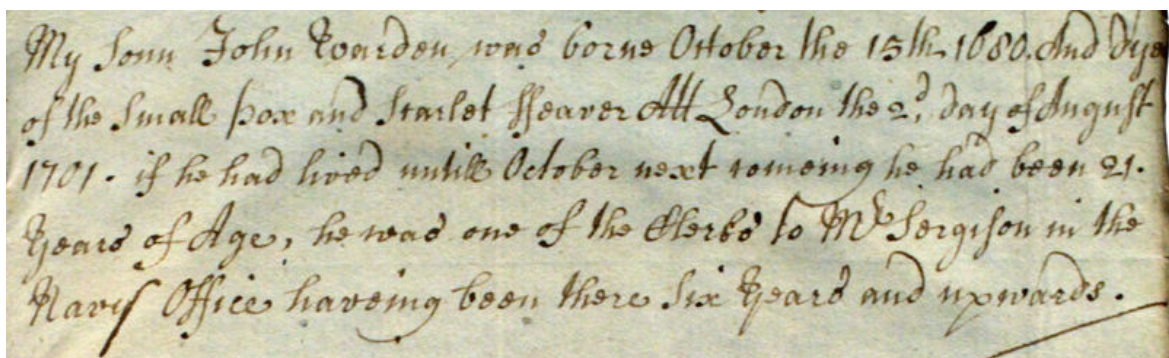
Large woodcut device on the title.

4to. [5]ff, [90]pp.

London: printed by the Assigns of Richard Day, 1585

STC 2470a. Lacking leaf D8 and five leaves from the final signature G. The surviving four leaves at the end are torn and frayed at the foot with some loss and there is some light damp-staining and soiling throughout. Closely cut at the head affecting the first word of the title and some headings and page numbers.

Despite the defects, which mostly appear to have occurred before the volume was rebound in c.1680, it is a good copy. It belonged to John Warden of Butler's Green and Cuckfield in Sussex, who has signed his name in a number of places, the last dated 1728, and written the records of family births and deaths at the front. His eldest son John was born in 1680 and worked for Charles Sergison (1655-1732) in the Navy Office, before dying of small pox and scarlet fever in 1701. Sergison lived at Cuckfield Place from 1693 until his death, and the bulk of his estate passed to Thomas Warden, who had married one of his nieces. John's other children were Mary (b.1682), who may have inherited the Bible as there is an inscription "Mary Spelbury her Booke", George (1686-1715), Thomas (1695), Matthew (1696-97) and Francis (b.1700).



My Son John Warden, was borne October the 15th 1680. And dyed
of the Small pox and Scarlet Fever At London the 2^d day of August
1701. if he had lived until October next coming he had been 21.
Yeares of Age, he was one of the Clerks to Mr Sergison in the
Navy Office having been there six Yeares and upwards.



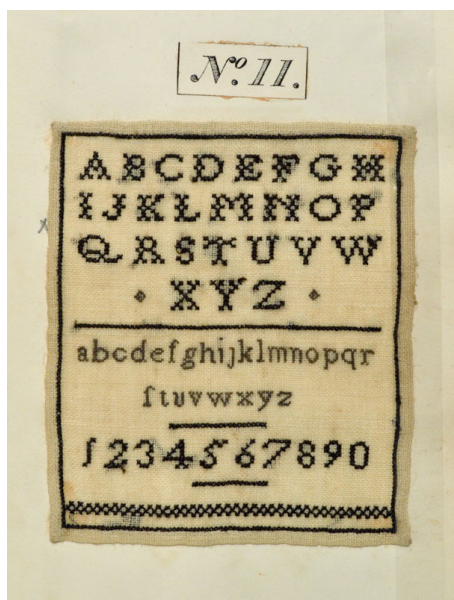
20 SPECIMENS OF NEEDLEWORK

7. [NEEDLEWORK].

Elementary Specimens of Plain and Ornamental Needlework According to the Perryan System of Education. Exclusively worked by *Miss M. Carston* (?) at the Seminary of *E. A. Dunn*.

Lithograph title-page completed in manuscript and 20 numbered specimens of needlework attached to 11 leaves, with tissue guards.

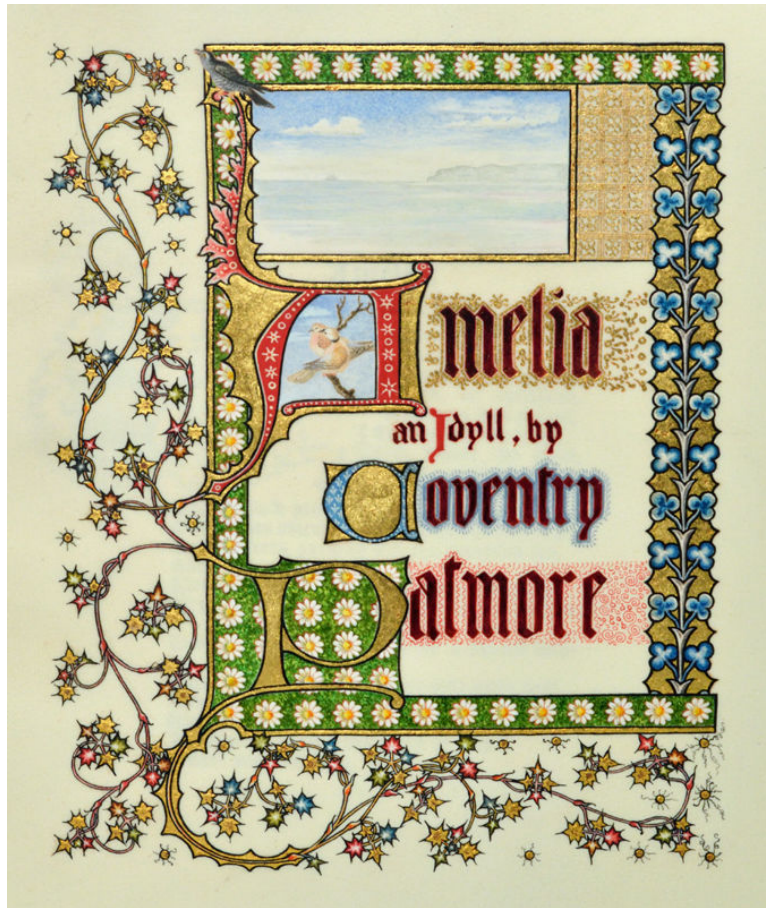
8vo. [236 x 145 x 15 mm]. Bound in contemporary red straight-grained roan. (A little rubbed). [c.1830] £850



The name of the young lady responsible for the specimens is hard to decipher. The title goes on to state: "who worked them with the full assurance that she will not expose them, or suffer others to expose them, or any others worked in imitation of them, either directly or indirectly to any Governess or Teacher whatever". Each of the specimens has a printed number pasted above it, and the number 13 was excluded (12 and 14 appear consecutively on the same page). There are two additional designs in ink, one on the tissue facing the title, the other on a loose piece of tissue. Some leaves at the end have been cut out, but these were probably blanks.



This is a delightful album of varied designs in needlework, including six alphabets and series of numbers. There is an example with the same title-page in the Powerhouse Museum in Sydney, consisting of five specimens on three leaves, worked by Julia Lawrence, and again signed by Mrs E. A. Dunn. James Perry was a schoolmaster, author of *The Perryian Principia and Course of Education* (1828) and *The Middle Stage of Arithmetic, According to the Perryian Principia* (1829) and manufacturer of Perryian steel pens.



ONE OF THREE COPIES PRINTED ON VELLUM, ILLUMINATED BY
PATMORE'S DAUGHTER

8. **PATMORE** (Coventry).

Amelia, an Idyll.

Printed on vellum and illuminated by Bertha Patmore.

First Edition. 4to. [249 x 200 x 8 mm]. [6]ff. Bound c.1900 in green goatskin, the spine divided into six panels with raised bands, lettered in gilt in the second and third, the edges of the boards tooled with a gilt double fillet, green goatskin doublures tooled with a gilt solid and broken fillet border, green silk endleaves, gilt edges. (Spine faded and joints a little rubbed).

[London: Chiswick Press, 1878]

£4000

The original edition of *Amelia* was printed on paper at the Chiswick Press in 1878 in an edition variously reported at 20 or 25 copies. This is one of three copies printed on vellum and it has been illuminated by Coventry Patmore's daughter, who has signed it at the end "Bertha Patmore pinxit, 2.6.-1897". The other two vellum copies were also illuminated by her and are now in the British Library and the John J. Burns Library at Boston College.

The half-title and eight pages of text were printed in brown ink and have been very finely illuminated throughout in pastels and gilt; the large initials, left blank in this printing, have been added and illuminated by hand; the original printed title has been replaced by an illuminated calligraphic title; and the imprint has been suppressed. It is a very fine piece of work and in fine condition.

Bertha Patmore displayed a talent for painting at an early age and her work was greatly admired by Ruskin: "He would ride over from Denmark Hill to give her lessons in perspective. When he was away at Coniston he would send the young girl pieces of stone and moss to copy. The proud father writes to his wife about Ruskin: "You can't think how he seems struck with the drawing she gave you. He said "I would give anything in the world to be able to do anything like it!" and he said that "William Hunt's things were coarse, and had nothing like the exquisite sense of beauty" shown in Bertha's work". Ruskin even wished the young girl to go to stay at Coniston so that he could give her more lessons" - Derek Patmore, *Portrait of my Family* (1935).





"OUR LITTLE LIFE STORY, OUR JOURNEY TOGETHER"

9. "PHYLLIS MARY".

The Story without an end.

Illuminated manuscript of 13pp written out in black ink, with coloured and gilt initials and decorations, accompanied by 13 watercolour and gouache illustrations tipped on to separate pages.

Folio. [333 x 235 x 5 mm]. [14]ff. Bound with a blue ribbon and glued into boards with gilded cloth spine and the front cover illustrated in gilt, blue and red with a crucifix, lilies, roses and the title.

Bristol: 1910

£3000

There is a bold blue ink inscription inside the front cover: "For Mary Marion Elizabeth Glass from her Phyllis Mary with love for all eternity". Opposite this is a letter, folded into the blue ribbon. It is addressed from Avonwood, Clifton Down, Bristol, and dated Dec. 5th 1910, and reads: "Dear Love, Here is the little book which I have worked, for you with such love and pleasure. It is our little life story, our journey together. Will you love it for my sake? For in it has hidden a thousand tender thoughts of gratitude, and earnest love for you, my own dear Mary. Your foundling child".



Phyllis Mary's tale relates the journey of two souls, both female, one dark haired, the other fair, through a wild and dangerous landscape at night. "Sometimes they have to step over the forms of their fellow beings: those whose hearts have failed them, and who have fallen by the way". The moon sinks down and all is darkness. "Closer cling those loving hearts. Shall we never reach the end? whispers one" "Nearer and nearer she feels herself draw to the others breast. With trembling arms they enfold each other and their lips meet in one long kiss". The dawn is now at hand and two stars flicker and fall, while "High on a flower covered hill above the clouds two angels stand. One is dark haired and grave, the other fair and with radiant eyes, still in each other's arms but with faces no longer sad"..... "They gaze at a path far beneath them: a rocky path where lie stretched two lifeless forms, pale shadows of their former selves. They turn to one another, and their lips smile: Is this the end they whisper, how easy it looks from above"..... "And the answer is borne to them in the murmuring of the winds: In me there is no end".





ILLUSTRATED BY PHOEBE ANNA TRAQUAIR, ILLUMINATED BY MAUD ALMA THOMSON

10. **ROSSETTI** (Dante Gabriel).

The House of Life.

Photographic reproduction of an illustrated manuscript by Phoebe Anna Traquair, handcoloured and illuminated by Maud Alma Thomson.

8vo. [228 x 166 x 24 mm]. [67]ff. Bound in 1907 and signed "L.S. - M.S." (in gilt alongside the date on rear turn-in) in blue goatskin, the covers with a gilt panel of two double fillets either side of multiple dots, with squares containing a rose and roundels at the corners and the centre of each side. The spine divided into six panels, lettered in the second, the others with double compartments with dots, roundels and a rose, the edges of the boards and turn-ins tooled with gilt fillets, marbled endleaves, gilt edges. [Edinburgh: W.J. Hay, 1904] £2800

The illustrations are printed on the recto of each leaf, made of thick paper, approaching card. Phoebe Anna Traquair (1852-1936) is now a revered artist and craftswoman, regarded as "one of the most remarkable figures in the Arts and Crafts movement and the Scottish cultural renaissance of the early twentieth century".

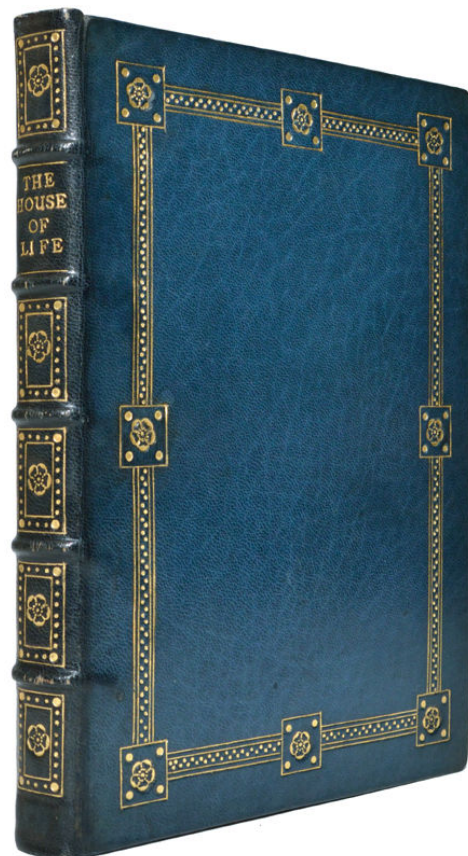
However, in this copy her identity and role appear to have been deliberately concealed. The limitation leaf has been discarded. It would have provided the information: "The following pages are plain photographic reproductions of an illuminated manuscript made on vellum for my brother, Mr. William Richardson Ross. They are here reproduced with his permission, and from negatives made by him. For sanction to use the text I have to thank Mr. William Rossetti and Messrs. Ellis and Elvey. One hundred and fifty copies have been reproduced P.A. Traquair". Traquair signed a number of the illustrated pages with her initials, and these have all been erased. The final page concludes with the credit: "Illuminated by Maud Alma Thomson".

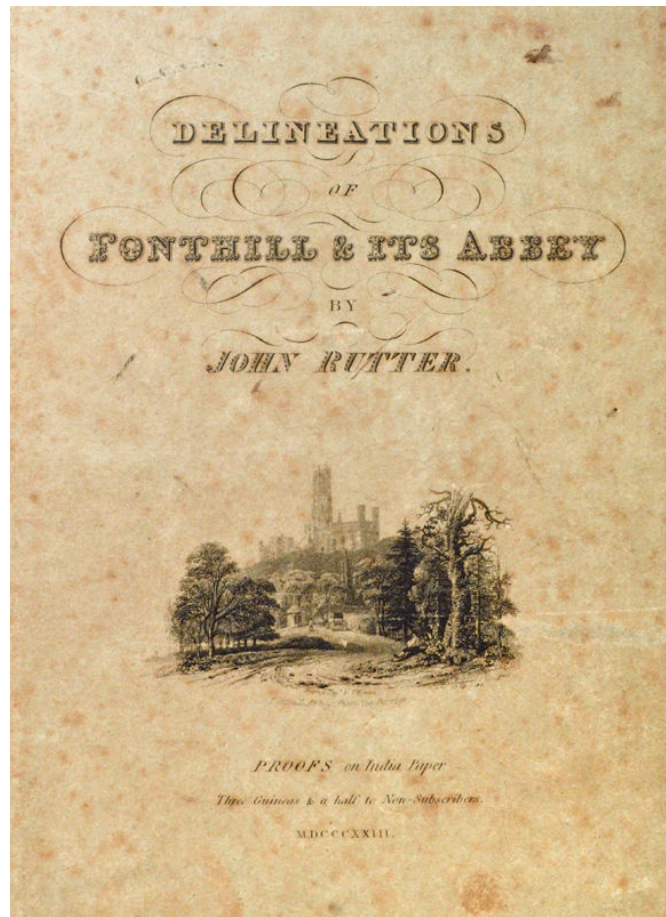
Edward Nudelman recently offered, as item 40 in his catalogue 34, a copy of Browning's *Sonnets from the Portuguese* published by Hay in 1897, illustrated by Traquair and illuminated by Thomson, but this time bound by Ralph Randolph Adams of the Adams Bindery.

Maud Alma Thomson was born in California in 1880 and studied at Horace Mann Grammar School in San Francisco and the Mark Hopkins Art Institute. She was active as an artist in San Francisco, working mostly in watercolour, but she stopped painting after her marriage to a man named Martin. She died in 1961.

The binding is competent but rather amateur, and I assume that the "L.S." and "M.S." indicates a partnership. A previous owner has suggested that the former might be by Lorenz Schwartz, a Dane who came to America in 1904 and perhaps worked for Otto Zahn before joining the Roycrofters in 1907 or 1908. I would suggest that this is not up to his standard. Sam Ellenport has offered the name of Mary Crease Sears (1880-1938) a Boston bookbinder who won a Gold Medal at the St. Louis Exposition in 1905.

With the bookplate Ephraim James Page.





LARGE PAPER COPY WITH PROOFS ON INDIA PAPER

11. **RUTTER** (John).

Delineations of Fonthill and its Abbey.

Engraved frontispiece in two states (uncoloured and a hand coloured aquatint), hand coloured engraved title, 14 plates (two in duplicate, one a hand coloured aquatint), folding lithograph of the Fonthill Domain with outline colouring, and 16 woodcuts. All the uncoloured plates and woodcuts are proofs on India paper. Original tissue guards are present.

First Edition. Folio. Large Paper Copy. [367 x 299 x 30 mm]. xxvi, 127, [1] pp. Bound in the original half dark green goatskin (or roan), buff coloured boards, with the title printed on the front, smooth spine divided into six panels by blind double fillets, lettered in gilt in the second and fourth and dated at the foot, plain endleaves, untrimmed edges. (Small patched repair to front joint, boards a little foxed, spine and corners slightly rubbed).

Shaftesbury: published by the Author. London: by Charles Knight and Co; Longman, Hurst, and Co; Hurst, Robinson and Co; John and Arthur Arch, 1823 £2500

Abbey, Scenery of Great Britain and Ireland in Aquatint and Lithography 1770-1860 418 (a Large Paper Copy, priced at Two Pounds, Ten Shillings). This copy is one up from J.R. Abbey's copy, being not only on Large Paper, but with Proofs on India Paper, and priced at Three Guineas and a half to Non-Subscribers (as stated on the front cover). The plate of the Grand Drawing Room appears twice and the Interior of King Edward's Gallery is in the uncoloured engraved state on India paper and as a coloured aquatint. There is also an additional plate (on India paper) reproducing the entrance ticket to Fonthill sale of 1823. Besides the woodcuts listed in *Abbey Scenery* there are woodcuts on the printed title and pages 6, 103 and [128]. There is a printed slip tipped-in at the front offering priced catalogues of the sale.

There is a little light spotting or foxing but it is a very fine copy. With the bookplate of William Carnegie (1758-1837), 7th Earl of Northesk, of Ethie Castle, near Arbroath. Northesk was an Admiral and commander of HMS Britannia at the Battle of Trafalgar, an event commemorated in his arms. He was buried beside Nelson and Collingwood in the crypt of St. Paul's Cathedral. Also with the bookplate of Henley Evans of Clifton.

The List of Subscribers indicates that there were 77 copies with Proofs and Etchings on India Paper. Carnegie's name does not appear, but a number of booksellers subscribed for copies, including Messrs. John and Arthur Arch in London, who took three, and Mr John Major in London and Mr Joseph Barratt in Bath, who both took two.

This is the best contemporary account of William Beckford's extravagantly grand Gothic house at Fonthill, built for him by James Wyatt between 1796 and 1813. Rutter began the book when the house still belonged to Beckford, but completed it after the sale to John Farquhar and before the collapse of the main tower in 1825.



WORLD WAR ONE LETTERS HOME FROM "A BRAVE BATH LAD"

12. **YOUNG** (Private Fred C.)

254 letters written by Fred Young of the 4th Battalion Somerset Light Infantry to his parents and siblings, while serving abroad, principally in India and Mesopotamia, 1914- 1919 £3800

Nearly all the letters are in their original envelopes and a number contain photographs and other ephemera, and they are in very good condition. They are addressed to Fred's parents, Charlie and Louie, and siblings Marjorie and Stanley who live at No.1 Nelson Place in Bath, moving in 1917 to 8 Lower East Hayes. Charlie was the proprietor of the butchers Young Bros. in Nelson Place. The letters would have arrived in Bath at the Postal Sorting Office in Manvers Street, which now happens to be the George Bayntun bookshop and bindery. So they have returned to the same building 100 years later.

Fred wrote in one of his letters, dated 17th June 1915, "Please do not allow my photo or any of my letters to be published in any of the papers, as "A Brave Bath Lad", or some other rubbish". They are certainly not rubbish and reveal a world of detail of a soldier's life far from the Western Front. Fred saw limited action, although he was involved in the Battle of Sheikh Sa'ad against the Ottomans in January 1916 ("I went right through the thick of it all and came out without so much as a scratch").

Fred sailed to Madras in late 1914 and was full of wonder at his changed circumstances. He wrote: "When one enters Madras (or India generally) one of the first things that attracts your attention (other than the black people) is the large amount of oxen which take the place of horses", and "one of the things which surprised me most when we came here first, was to see the large number of women doing work which would in England be done by men". In January 1916 he moved north to Jalandhar and commented, "Up here we have to take very great care of our rifles, for if the natives get the slightest chance they will steel them". At the end of August the battalion is in Peshwar, as the Afghans have been "causing some troubles". No matter how many natives they mow down with their armoured cars they "never, if they can possibly help it, leave any of their dead behind". In early 1916 they are in Nowshera, and in March they arrive at Basra. In July they are confined to their tents all day as the heat is so extreme. By Christmas Fred is complaining about the rain and cold, but acknowledges his good fortune in securing three beer boxes for his bed (later confessing "by the way, I often enjoy a bottle of beer when I get the chance"). In 1917 he is allowed a couple of months leave and heads for Calcutta, rejoicing "you cannot possibly understand what it is like Been out in Mesopotamia for about 15 months, without seeing any life or even any white people with the exception of ourselves". He later comments on the Arabs: "I really cannot say they are exactly agreeable for they are certainly a sly and treacherous lot, on the average, although it is of course very rarely that they try any of their tricks. Basra is a place of very mixed population, of course the majority are Arabs, but there are any amount of Armenians, and Jews. One thing is certain, all classes and natures of this country have greatly benefited and bettered themselves since the occupation by the British".



Various ailments, frustrations, occupations and entertainments are chronicled and Fred acquires a camera. He sends home a ticket from an open-air cinema set in amongst the palm trees, which he found very beautiful. He reminisces about Bath, while maintaining a brave face ("you will remember I had two front teeth filled by Mr. Lewis, one of these is alright, but the filling has disappeared from the other, except I must have swallowed it when eating a dog biscuit. A few days ago I broke off one of my back teeth, but with these exceptions have had no troubles at all and in fact have only got one really bad tooth in my head"). He tells his parents: "In my opinion it will not be a matter of who gains the most territory + launches the hardest attack, that will win; but the side who can pull together + stand the strain for the longest, both on the battlefield + at home of course". The final letter is dated 26th February 1919 and we just hope that he made it home and was able to fulfil his dream of "a nice navy blue suit etc; a jolly good feed (an English one) and afterwards the theatre, to return home to a nice soft bed and sleep until about 9am the next morning and then have breakfast in bed".



Item 4