

FIVE HUNDRED YEARS  
OF FINE, FANCY AND  
FRIVOLOUS BINDINGS



GEORGE BAYNTUN

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## BOUND BY BROCA

### 1. AINSWORTH (William Harrison).

#### **The Miser's Daughter: A Tale.**

20 engraved plates by George Cruikshank.

First Edition. Three volumes. 8vo. [198 x 120 x 66 mm]. vii, [i], 296 pp; iv, 291 pp; iv, 311 pp. Bound c.1900 by L. Broca (signed on the front endleaves) in half red goatskin, marbled paper sides, the spines divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the others tooled with a rose and leaves on a dotted background, marbled endleaves, top edges gilt. (The paper sides slightly rubbed). [ebc2209].

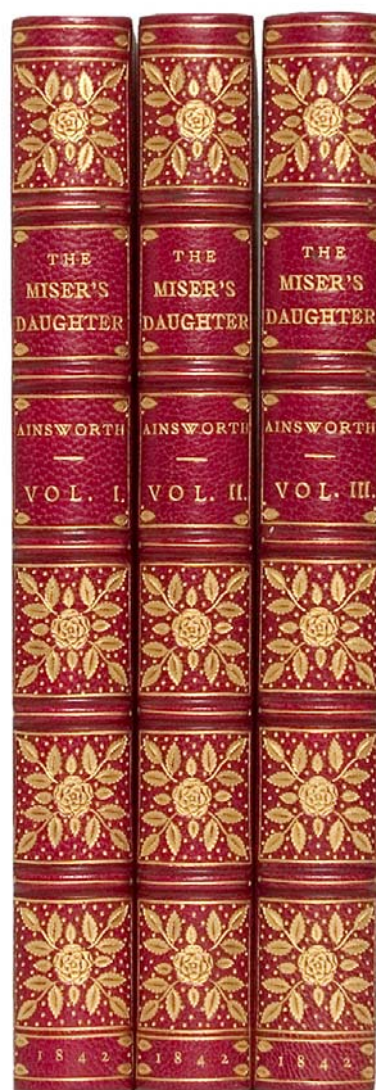
London: [by T. C. Savill for] Cunningham and Mortimer, 1842.

£750

A fine copy in a very handsome binding.

Lucien Broca was a Frenchman who came to London to work for Antoine Chatelin, and from 1876 to 1889 he was in partnership with Simon Kaufmann. From 1890 he appears under his own name in Shaftesbury Avenue, and in 1901 he was at Percy Street, calling himself an "Art Binder". He was recognised as a superb trade finisher, and Marianne Tidcombe has confirmed that he actually executed most of Sarah Prideaux's bindings from the mid-1890s.

Circular leather bookplate of Alexander Lawson Duncan of Jordanstone House, Perthshire.



## STENCILLED CALF

### 2. AKENSIDE (Mark).

#### The Poems.

Fine mezzotint frontispiece portrait by Fisher after Pond.

First Collected Edition. 4to. [300 x 240 x 42 mm]. xi, [i], 380 pp. Bound in contemporary stained calf, the covers with a border of a single gilt fillet and a decorative pattern created by the application of a stencil during the staining process. The spine divided into six panels, lettered in the second on a red goatskin label, the others tooled in gilt and including a large triple-headed flower tool, edges of the boards tooled with a gilt roll, green edges, comb-marbled endleaves. (Joints cracked at head and foot and rubbed, corners and headcaps worn, the tooling on the spine partly corroded). [ebc668].

London: by W. Bowyer and J. Nichols, and sold by J. Dodsley 1772.

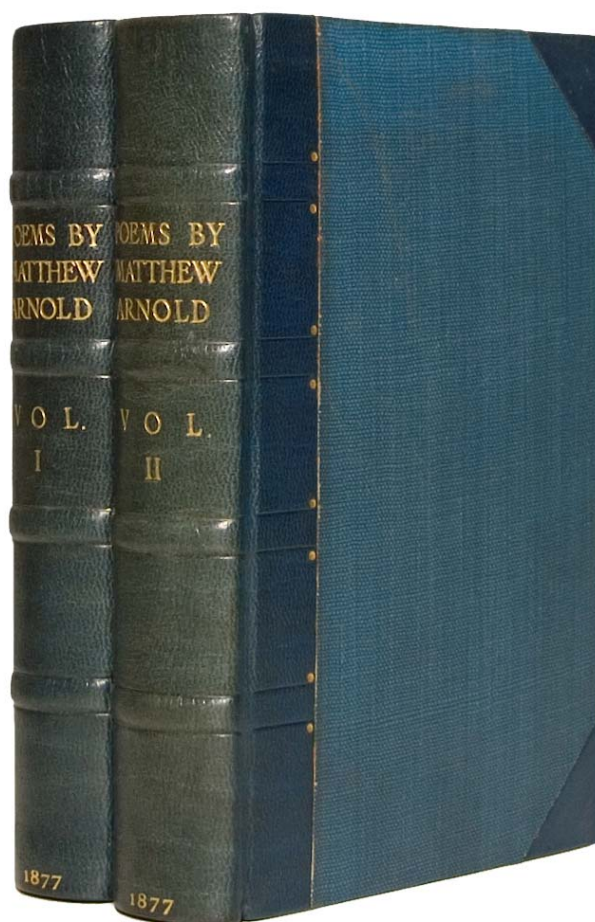
£400



With the first blank leaf (with off-setting from the final page of the copy placed on top of it in the printing house). A very good clean copy of this handsome and typographically admirable edition, with the fine mezzotint portrait. A London 8vo edition and a Dublin 12mo edition were published in the same year.

The binding is highly unusual, though not unique. The covers have been stained a dark brown, with a stencil applied to the borders to create a contrasting lighter-coloured decorative knot-work pattern. The same method, and apparently the same stencil, was also used on a set of the Baskerville Addison (1761) last seen in the basement of Maggs Bros. Both examples have green edges - a characteristic feature of Irish bindings, though both this volume and the Addison have English provenances.

Early Joliffe bookplate, and by descent to Lord Hylton of Ammerdown House, Somerset.



BOUND BY W.H. SMITH & SON

### 3. ARNOLD (Matthew).

**Poems.** The First Volume: Early Poems, Narrative Poems, and Sonnets. [The Second Volume: Lyric, Dramatic, and Elegiac Poems]. New and Complete Edition.

Two volumes. 8vo. [192 x 125 x 67 mm]. vii, [i], 272 pp; vii, [i], 312 pp. Bound c.1905 by the W.H. Smith and Son bindery (signed with their blind "WHS" stamp on the rear pastedowns) in half blue goatskin, blue cloth sides. The spines divided into five panels, the bands flanked with blind fillets extending onto the sides, and with gilt dots at the terminating points, lettered in the second and third panels and dated at the foot, blue endleaves, top edges gilt. (Spines slightly faded). [ebc3344].

London: Macmillan and Co, 1877.

£200

Endleaves spotted. These two volumes were bound for Anthony Dyke Acland and have his bookplate and his name written in pencil on the verso of the title (probably by the binder). In 1885 he married the Hon. Beatrice Danvers Smith, daughter of W.H. Smith. They lived at Feniton Court, near Honiton in Devon, and the library contained a number of volumes bound by W. H. Smith and Son. The bindery was managed by Douglas Cockerell from 1905 until 1914, and bindings signed with the "WHS" stamp, as here, are said to be specially designed by him.

**4. ARNOLD** (Sir Edwin).

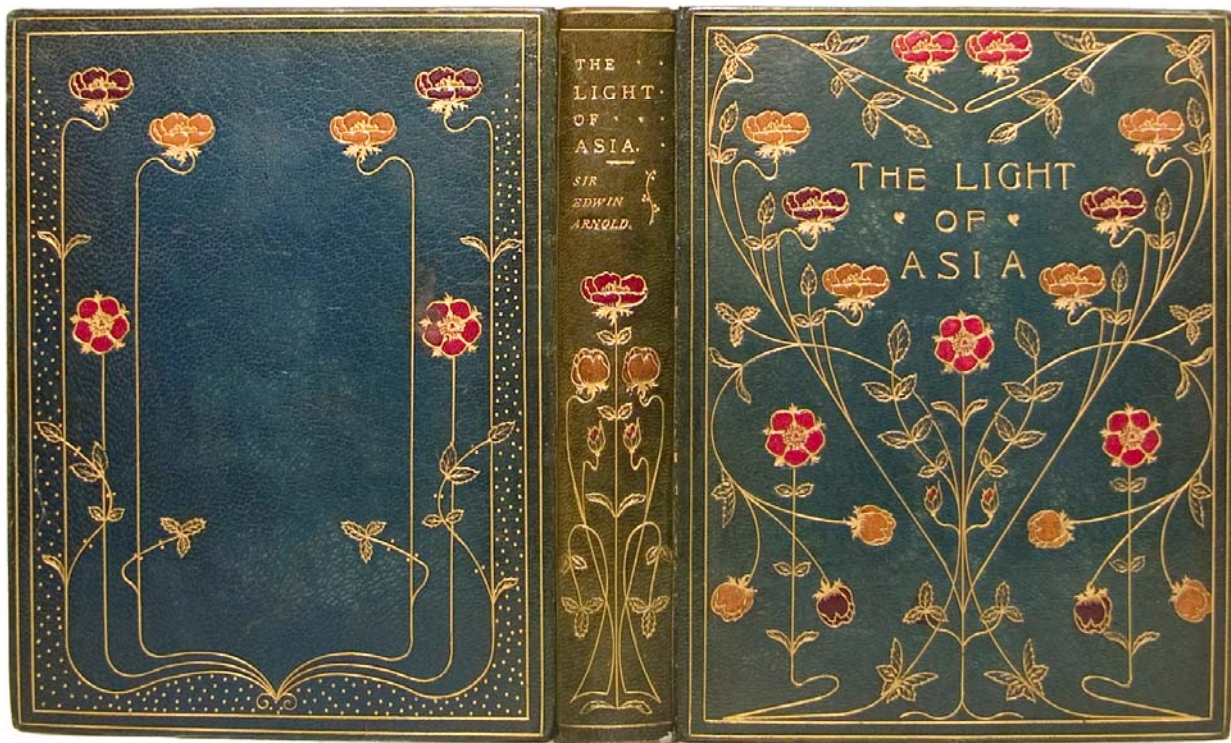
**The Light of Asia** or Great Renunciation (Mahabhinishkramana). Being the Life and Teaching of Gautama Prince of India and Founder of Buddhism (as told in verse by an Indian Buddhist).

Etched frontispiece portrait and illustrations in the text.

Small 4to. [189 x 145 x 32 mm]. 240pp. Contemporary binding by Ware of Bristol (signed in gilt on the rear turn-in) of blue goatskin, the front cover tooled in gilt with a fillet border enclosing an all-over design of rambling leafy stems with 17 red and brown goatskin onlaid flower heads, with the title lettered at the centre. The rear cover tooled in gilt with a fillet border enclosing six tall leafy stems with red and brown onlaid flower heads, in a bed of dots. Smooth spine lettered in gilt above an arrangement of stems and five onlaid flower heads, the turn-ins and matching inside joints tooled with gilt fillet and lotus tools, blue silk doublures and endleaves, top edge gilt, the others untrimmed. (Upper joint a little worn, some minor rubbing and fading and one flower head on the lower cover scuffed). [ebc3343].

London: [by Ballantyne, Hanson and Co. for] Trubner & Co, 1889.

£600



Ware of Bristol does not feature on The British Library Database of Bookbindings or in Spawn and Kinsella *Ticketed Bookbindings from Nineteenth Century Britain*, or even in the John Collins collection of *Particular Bindings* (George Bayntun catalogue 14, available on request). This is quite an ambitious binding for an obscure provincial firm.



*BOUND IN SIX DIFFERENT WOODS FROM NEW ZEALAND*

**5. ARNOLD** (Sir Edwin).

**The Light of the World** or the Great Consummation.

Second Edition. 8vo. [198 x 133 x 37 mm]. Bound in bevelled boards composed of five different woods with the initials "T.K" at the centre of the front cover, leather joints and rounded spine made of a sixth variety of wood, marbled endleaves, gilt edges. [ebc1370].

London: Longman, Green, and Co, 1891.

£350

An unusual binding made of six different woods from New Zealand. There is a manuscript note on the front endleaf: "This book is bound as follows: The light coloured frame is *Kauri Pine*. The Rounded Back is *Tartara* (N.Z. Oak). The Dark Inlay is *Bog Manuka*. The Pale Yellow is *Kahikatea* (White Pine). The narrow Mottled Band is *Rewa-Rewa* (Honeysuckle). The large piece upon which the letters are placed is *Konini* (Fuschia Tree)".

Large pictorial bookplate on the front pastedown.

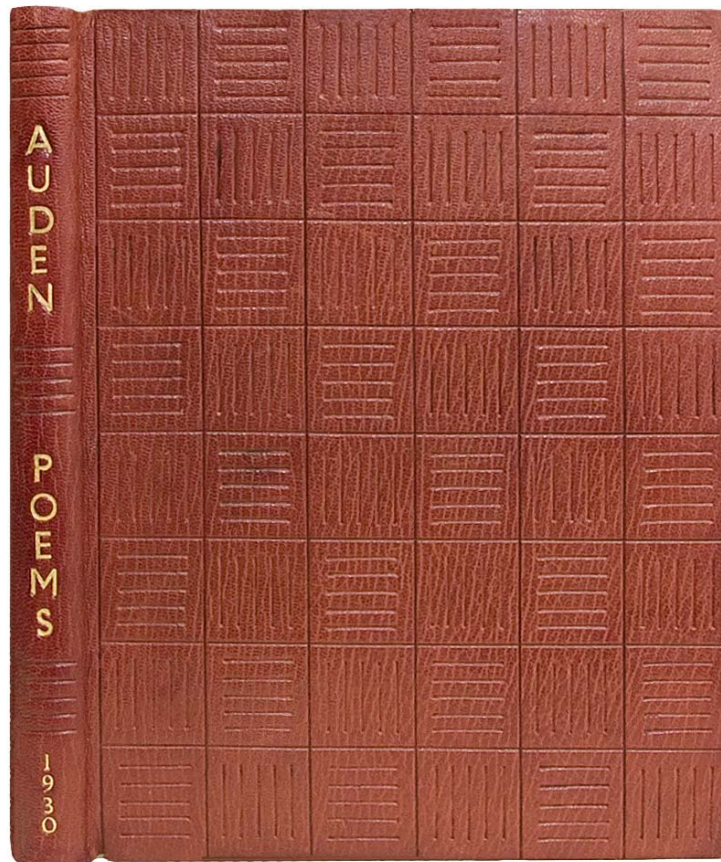
6. AUDEN (W.H.)

**Poems.**

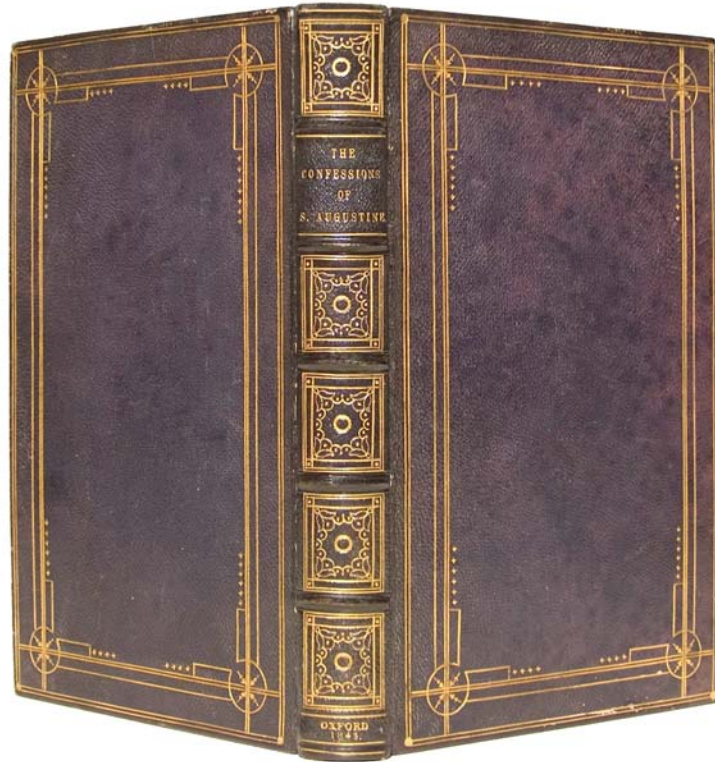
First Edition. Small 4to. [205 x 157 x 15 mm]. 79pp. Bound in 1972 by the Ashley Bindery (signed with initials A.B. in blind on the rear turn-in) in reddish-brown goatskin, the covers tooled with a blind fillet to a grid pattern, each compartment containing five lines, alternating between vertical and horizontal. Smooth spine lettered vertically in gilt and with blind horizontal lines, plain endleaves and edges, original wrappers bound in. [ebc3180].

London: Faber & Faber Limited, 1930.

£500



Auden's first regularly published work; limited to 1,000 copies. In a neat and attractive binding by Leo Lewis who ran the Ashley Bindery at Croscombe in Somerset.



DOUBLE FORE-EDGE PAINTING

**7. AUGUSTINE** (*Saint*).

**The Confessions.** Revised from a former Translation, by the Rev. E. B. Pusey, D.D. With Illustrations from S. Augustine himself.

8vo. [221 x 136 x 26 mm]. xl, 363 pp. Contemporary binding of purple goatskin, the covers with a gilt border composed of double and single fillets with circular corners incorporating small arrows and stars. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with a circle at the centre and pointillé surrounds, the edges of the boards and turn-ins tooled with gilt fillets, yellow endleaves, gilt edges, the fore-edge with a double painting of the Quadrant, Regent Street and the west side of Regent Street. [ebc3419].

Oxford: [by Baxter for] John Henry Parker, 1843.

£750







The illustrations "from S. Augustine himself" are in the form of words rather than pictures. A very good copy in a neat binding. An entry from a Frank Hammond catalogue of 1956 has been pasted inside the rear cover. The fore-edge paintings are now over 50 years old and are neat examples of their type. I am not sure what Regent Street has to do with Saint Augustine and his *Confessions*, although shopping may come into it.

Bookplate of Charles Arthur Wynne Finch, dated 1878.

BOUND BY DOUGLAS COCKERELL IN 1899

## 8. AURELIUS ANTONINUS (Marcus).

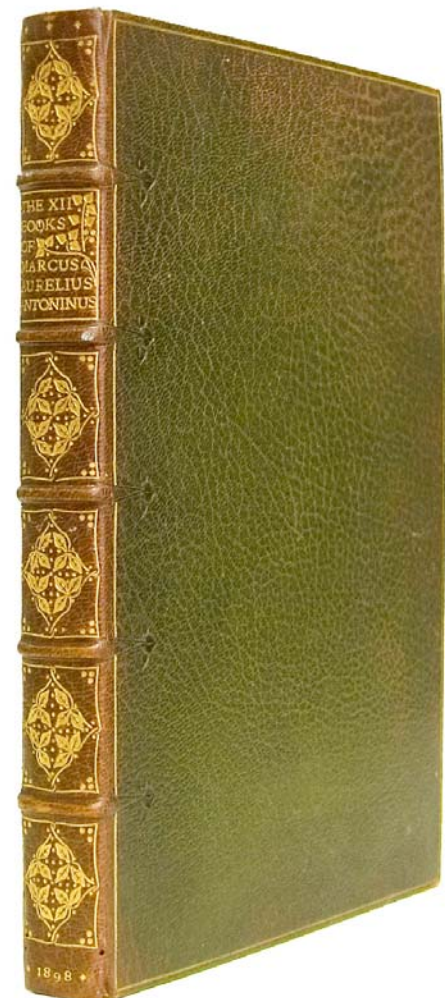
**The XII Books of Marcus Aurelius Antoninus** The Emperor. Translated by George Long. Photographic frontispiece portrait, title printed in black and red.

Small 4to. [230 x 166 x 23 mm]. [2]ff, 202, [2] pp. Bound by Douglas Cockerell in 1899 (signed with his monogram and dated in gilt on the rear turn-in) in green goatskin, the covers with a gilt single fillet border and with blind tooled leaves extending from each band. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with lozenge shaped centres containing leaves and dots, and with dots in each corner, the edges of the boards, turn-ins and matching inside joints tooled with gilt fillets, blue endleaves, gilt edges. (Spine slightly faded, four small holes in lower panel, tips of the lower corners a little rubbed). [ebc3434].

London: [by Charles Whittingham and Co at the Chiswick Press for] George Bell and Sons, 1898. £500

An early Cockerell binding showing a number of the features for which he became famous.

Douglas Cockerell was born in 1870, the third of four brothers. His father died when he was only 10 years old leaving the family in straitened circumstances. At 15 he was shipped steerage to Canada with £5 in his pocket. After working on a farm and in a woollen mill, he became a bank



clerk in Toronto. By the time he was 20 he was in charge of a branch in a tough part of western Canada. Tiring of bank work he returned home and two years later he started bookbinding. One Christmas he bound two books in blue cloth, then through his brother Sydney, and William Morris, he was apprenticed in 1893 to the newly opened Doves Bindery. In 1897 he started on his highly influential teaching career at the L.C.C. Central School of Arts and Crafts. George Sutcliffe and Francis Sangorski were amongst his first students. In 1901 he wrote *Bookbinding and the Care of Books*, the first of Lethaby's Artistic Crafts Series, and still a standard text-book. In 1898 he established his own bindery in Denmark Street, and from 1905 to 1914 he was in charge of the W.H. Smith and Son's bindery. After several moves he finally set up his workshop in Letchworth, where he worked with his son Sydney and other noted binders until his death in 1945.



### LIGHTLY TANNED GOATSKIN

#### 9. AYTOUN (William Edmondstoune).

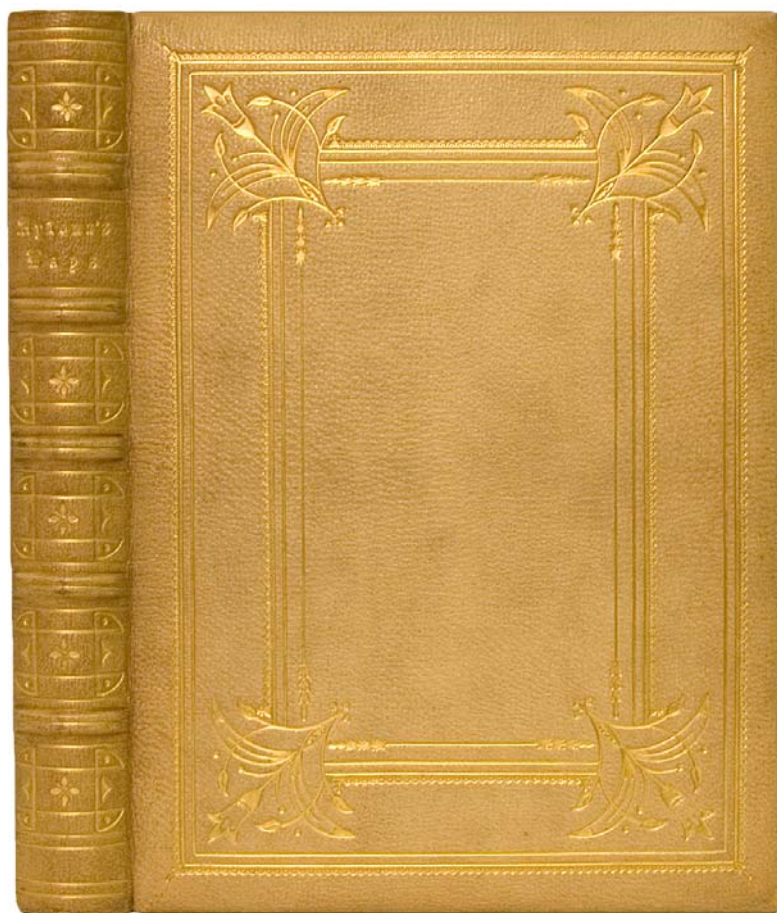
**Lays of the Scottish Cavaliers** and other Poems.

Woodcut illustrations throughout by Adam, Dalziel, Thomas, Thompson, Linton, Evans, Adam, Whymper, Patterson, Cooper and Green.

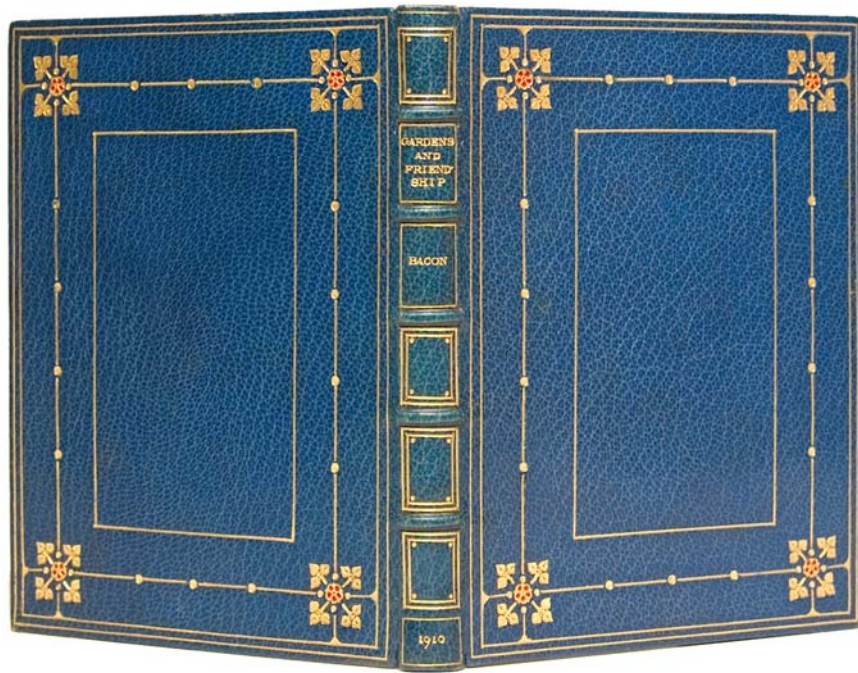
Small 4to. [252 x 183 x 30 mm]. [7]ff, 268pp. Bound in contemporary light tan goatskin

over slightly bevelled boards, the covers tooled in gilt with a fillt and thin roll border and panel with a large floral and frond ornament at the corners. The spine divided into six panels, lettered in the second, the others tooled with a flower head within a geometrical compartment, the turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. (Slight variations in the colour of the leather). [ebc2531].

Edinburgh: [by R. Clark for] William Blackwood and Sons, 1870. £400



The endleaves are a little spotted and there is the odd stray spot in the text, but it is a very good copy. The binding has survived remarkably well considering its light colour. First published in 1849 and frequently thereafter.



*BOUND FOR BUMPUS*

**10. BACON** (Francis).

**Gardens and Friendship.**

Reproductions of engraved vignettes; title printed in red and black.

12mo. [141 x 108 x 12 mm]. vii, [i], 70, [2] pp. Contemporary binding for Bumpus (signed in gilt on the rear turn-in) of blue goatskin, the covers tooled in gilt with a double fillet border and square corner pieces composed of four leaf tools and a flower-head on a red goatskin onlay, connected by fillets and dots, enclosing a single fillet panel. The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the turn-ins tooled with gilt fillets, white endleaves, gilt edges. [ebc3365].

London: Arthur L. Humphreys, 1910.

£200

A neat binding for Bumpus, by the likes of Bayntun or Morrell. Ink inscription on front endleaf: "With all good wishes from Enid Lambart".

*BOUND BY BIRDSALL OF NORTHAMPTON*

**11. BARRIE** (J.M.)

**Quality Street**, A Comedy in four acts. Illustrated by Hugh Thomson.

22 tipped-in colour plates, each with printed tissue guard, and black and white illustrations.

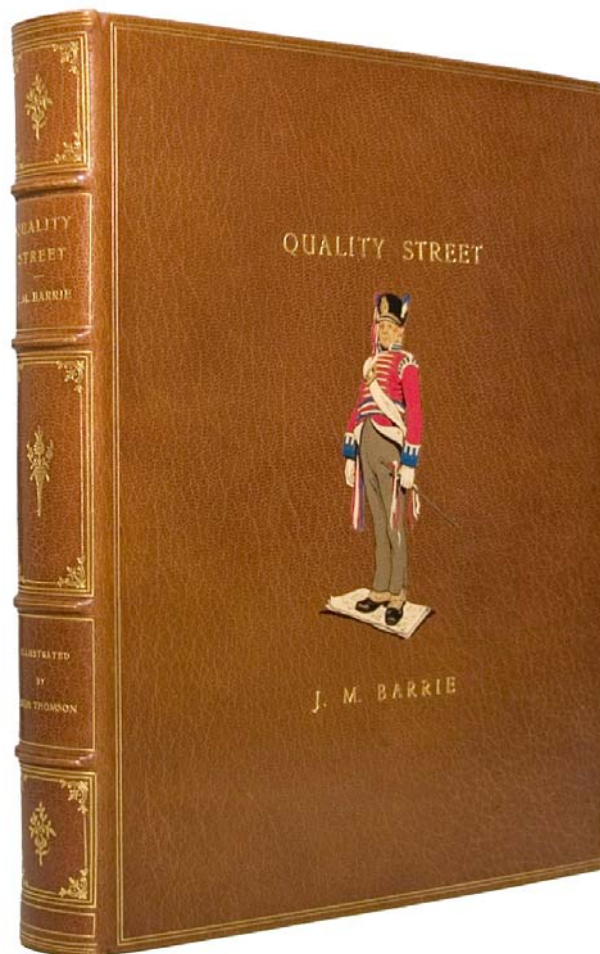
Large 4to. [315 x 252 x 45 mm]. vii, [i], 197, [3] pp. Near contemporary binding by Birdsall of Northampton (signed in gilt on the front turn-in) of brown goatskin, the covers with a gilt double fillet border, at the centre of the front cover the figure of the Sergeant standing on a newspaper composed of onlaid pieces of various coloured goatskin with additional tooling,

lettered with the title and author above and below. The spine divided into five panels with gilt compartments, lettered in the second and fourth, the first and fifth tooled with a sprig, the long third panel with a flower issuing from a vase, the turn-ins and matching inside joints tooled with gilt fillets and rolls, brown silk doublures and endleaves, top edge gilt, the others untrimmed. Contained in a cloth chemise and slipcase. [ebc3447].

London: Hodder & Stoughton, [1913].

£1,250

The original vellum front cover and spine are bound in at the end. *Quality Street* was produced at the Vaudeville Theatre in September 1902, and the half-title announces that it was "performed by Miss Maude Adams as Pheobe Throssel 55 times".



The only on the front cover is based on the frontpiece. Such pictorial adornments are not to everyone's taste, but this one is superbly executed. The book is in fine condition.

In 1762 William Birdsall bought John Lacy's Northampton bindery and the business remained in the family until 1961. On its closure the collection of over 3000 finishing tools passed to the University of Toronto. Gerring, *Notes of Bookbinding*, 1899, notes that in its heyday Birdsall employed a staff of 250, engaged in making ladies handbags, fancy boxes and stationery, as well as all types of bookbinding.



*BOUND BY CHRIS HICKS*

**12. BETJEMAN** (Sir John).

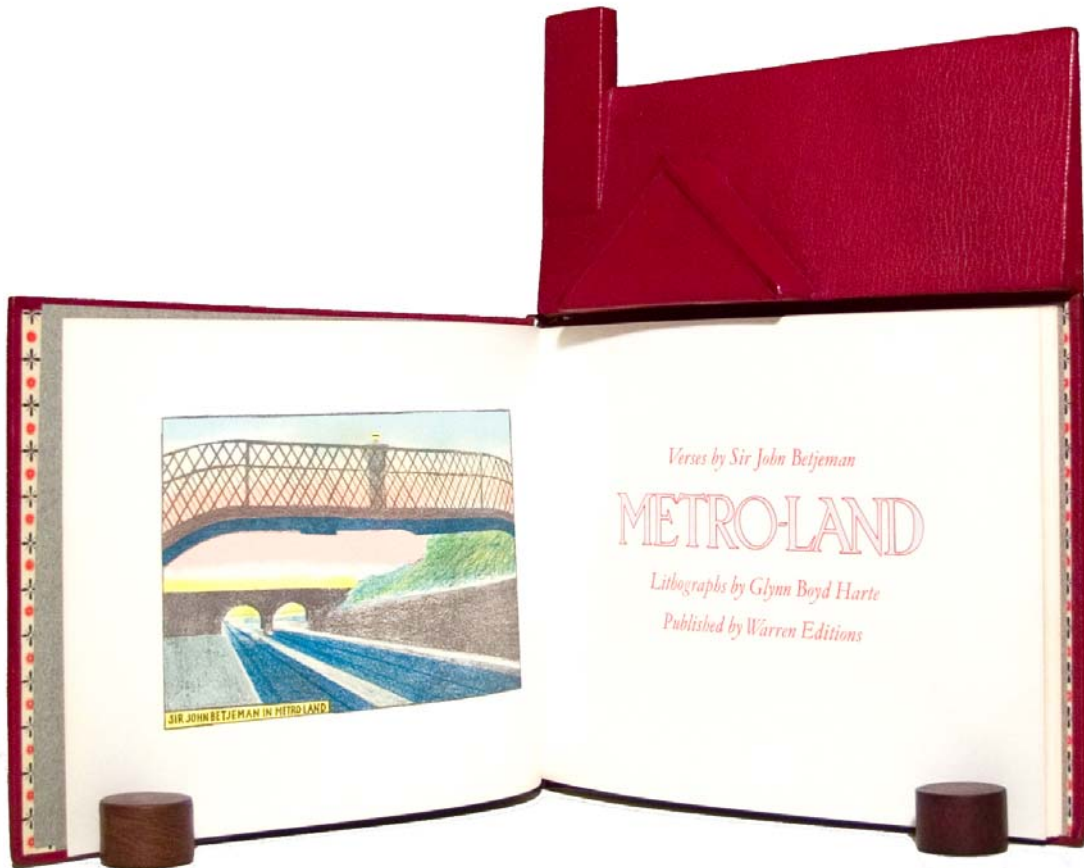
**Metroland.** Verses by Sir John Betjeman. Lithographs by Glynn Boyd Harte.

16 coloured plates. Printed in red.

First Edition. Oblong 8vo. [178 x 230 x 15 mm]. Bound in 1989 by Chris Hicks (signed in blind on the rear cover) in the shape of a house, with protruding bay and porch, the book forming the lower portion and with the addition of a gabled roof and chimney [overall dimensions 295 x 230 x 33 mm], covered in red goatskin, with card and paper door, windows and patterned wallpaper and decorated cotton curtains, patterned paper endleaves, plain edges. Contained in a yellow cloth fitted drop-over box. [ebc3449].

London: Warren Editions, 1977.

£700



No.27 of 220 copies, signed by author and artist. The binding resembles a typical semi-detached residence on Hillingdon Estate. Betjeman would probably have been amused by Chris Hick's rendering.

ONE OF ONLY TWO COPIES ON INDIA PAPER

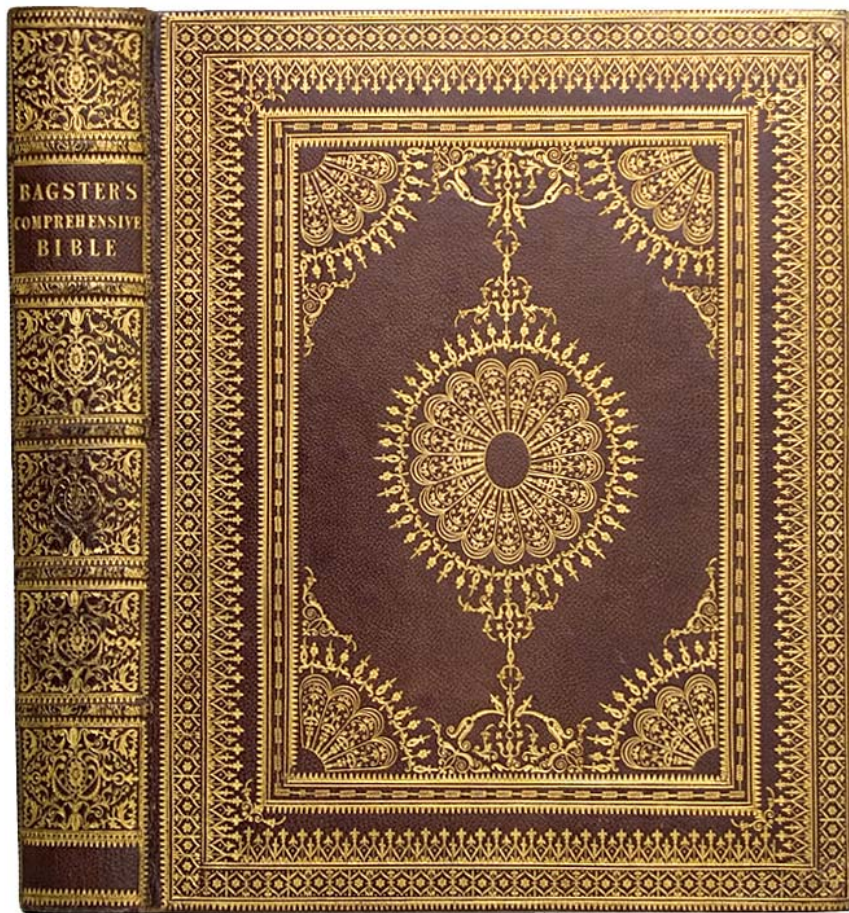
**13. The Comprehensive Bible;** Dedicated, by Permission, to His Most Gracious Majesty King George the Fourth, Containing the Old and New Testaments, According to the The Authorized Version, with the Various Readings and Marginal Notes Usually Printed Therewith: A General Introduction, Containing Disquisitions on the Genuineness, Authenticity, and Inspiration of the Holy Scriptures, Various Divisions and Marks of Distinctions in the Sacred Writings, Ancient Versions, Coins, Weights and Measures, Various Sects among the Jews: Introductions and Concluding Remarks to each Book: the Parallel Passages contained in Canne's Bible; Dr Adam Clarke's Commentary, 7 vols; Rev. J. Brown's Self-Interpreting Bible, 2 vols; Dr Blayney's Bible; Bishop Wilson's Bible, Edited by Crutwell; Rev. T. Scott's Commentary, 6 vols; and the English Version of Bagster's Polyglott Bible, Systematically Arranged: Philological and Explanatory Notes: Table of Contents, Arranged in Historical Order: An Analysis and Compendium of the Holy Scriptures: A Chronological Index, Interspersed with Synchronisms of the most Important Epochs and

Events in Profane History: An Index of the Subjects Contained in the Old and New Testaments: And an Index to the Notes, Introductions and Concluding Remarks.

4to. [260 x 202 x 45 mm]. [4]ff, 96, [1352], xviii, xiii pp. Bound in contemporary brown goatskin, the covers tooled in gilt with a wide border composed of fillets, a dog-tooth and two decorative rolls, enclosing a large panel of fillets, a dog-tooth and a chain roll, with fan-shaped inner corners flanked by fleurons, and a circular centrepiece with fan components and surrounded by fleurons. The spine divided into six panels with gilt compartments, lettered in the second, the others filled with small tools, including a medallion, swags of pearls and sprigs, the edges of the boards tooled with gilt floral roll, the wide turn-ins and inside joints tooled with multiple impressions of fleurons, red silk doublures and endleaves, gilt edges. (Corners slightly bumped). Contained within a later quarter dark green goatskin drop-over box. [ebc3025].

London: by Bagster and Thoms, for Samuel Bagster, 1827.

£2,500



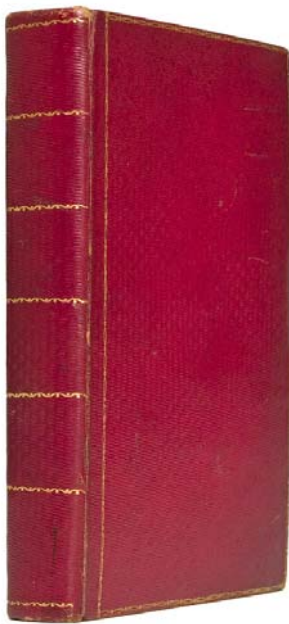
Darlow & Moule / Herbert 1763.

Edited by William Greenfield, with a general introduction, some 4000 illustrative notes and 500,000 marginal references. Ordinary copies come in two volumes. This copy is on india paper, and appears to be one of only two such examples. It belonged to a member of the Bagster family and loosely inserted is a letter, dated 25 April 1912, from Sydney S. Bagster to his cousin, Robert Bagster, noting "I see you mention first Bible on India Paper. Do you

know that I presented to British Museum: Comprehensive on India Paper with pencil inscription by Grandfather [Samuel Bagster] that it was the only copy so printed". The British Library Catalogue records that copy and Samuel Bagster's note that "This is the only copy that was taken off on India Paper". Our copy goes to show that at least one other was produced. Another inserted manuscript note reads: "Robert Bagster under F.B.'s will. First India Paper edition of the Comprehensive Bible. Nov. 1915".

The paper is lightly browned and there are a few minor spots. The binding is most handsome, and may be the work of Bagster's own workshop (although Wikipedia contends that Bagster's Renowned Bindings were bound by Joseph Welsh of 10 Queen Street, Golden Square).

## 14. **Das Neue Testament** unsers herrn und heilandes Jesu Christi, verdeutscht von D. Martin Luter.



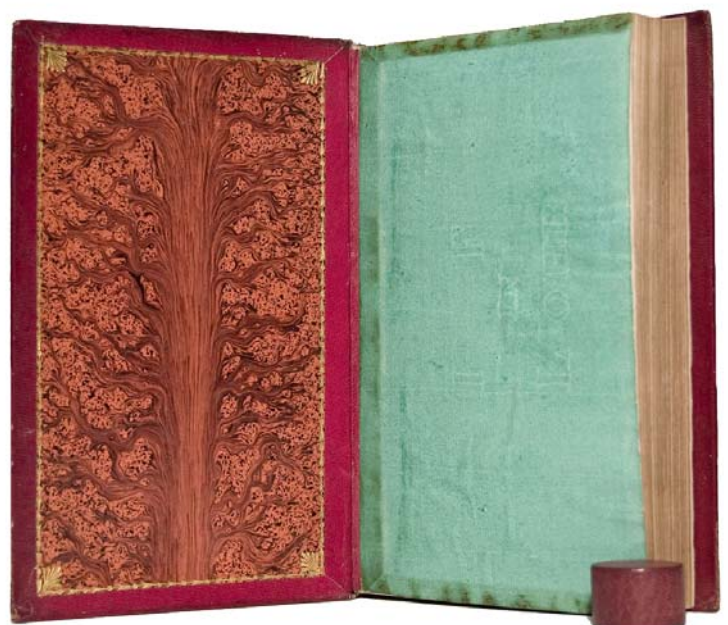
8vo. [201 x 130 x 32 mm]. 398pp. Contemporary grained red goatskin, the covers with a narrow gilt chain and ball roll border. Smooth spine divided into six panels by a gilt scrolling roll, the corners of the edges of the boards tooled with a gilt floral and ribbon roll, plain turn-ins and matching inside 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.







#### GAUFFERED EDGES

**15.** **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]

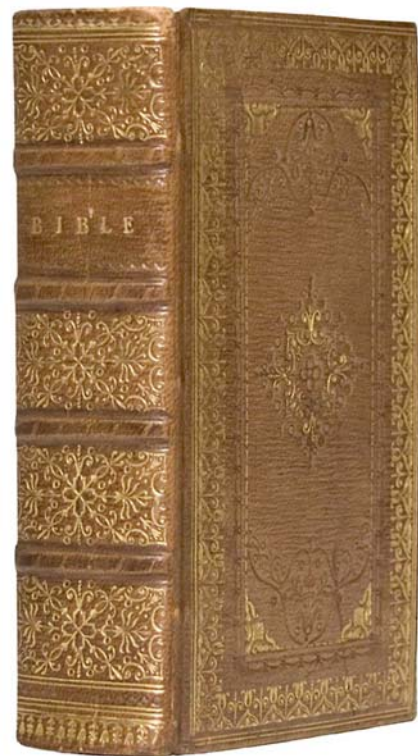
London: [by Corrall] for George Eyre and Andrew Strahan, 1816.

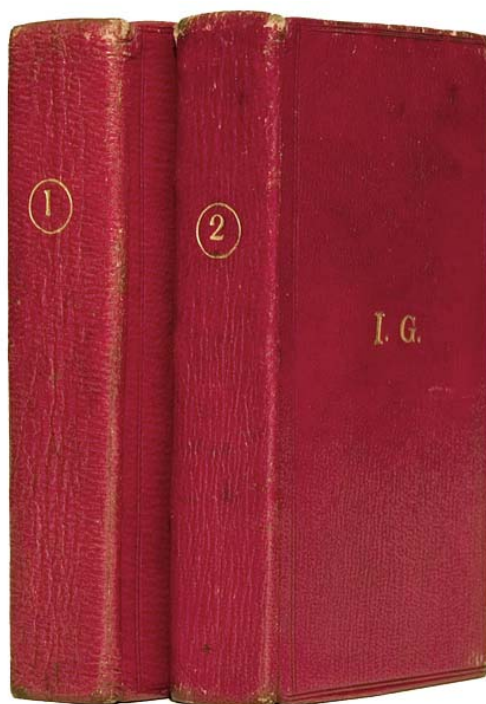
£900

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.





#### WALLET BINDINGS

**16. 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.

One volume bound in two. 12mo. [131 x 73 x 55 mm]. Contemporary straight-grained red goatskin, bound in a wallet style with a wide flap at the fore-edge of the front cover and a goatskin catch on the lower cover, the covers tooled with a blind double fillet border and the initials "I.G." in gilt at the centre of the front cover, the same initials stamped and then erased under the flap on the lower cover. The spines numbered within a circle in gilt, the flaps with a green goatskin doublure, marbled endleaves, gilt edges. (Slightly rubbed and marked). [ebc1508].

Edinburgh: by Sir D. Hunter Blair and J. Bruce, 1810.

£350

Not in Darlow & Moule / Herbert or BLPC.

Quires 2A-D consist of two parts: the *Psalms* (quires A-C) and *Translations and Paraphrases, in Verse, of Several Passages of Sacred Scripture* (quire D). Each part has its own title-page, and these four quires are present twice, having been bound in at the end of each volume. It is a fine copy.

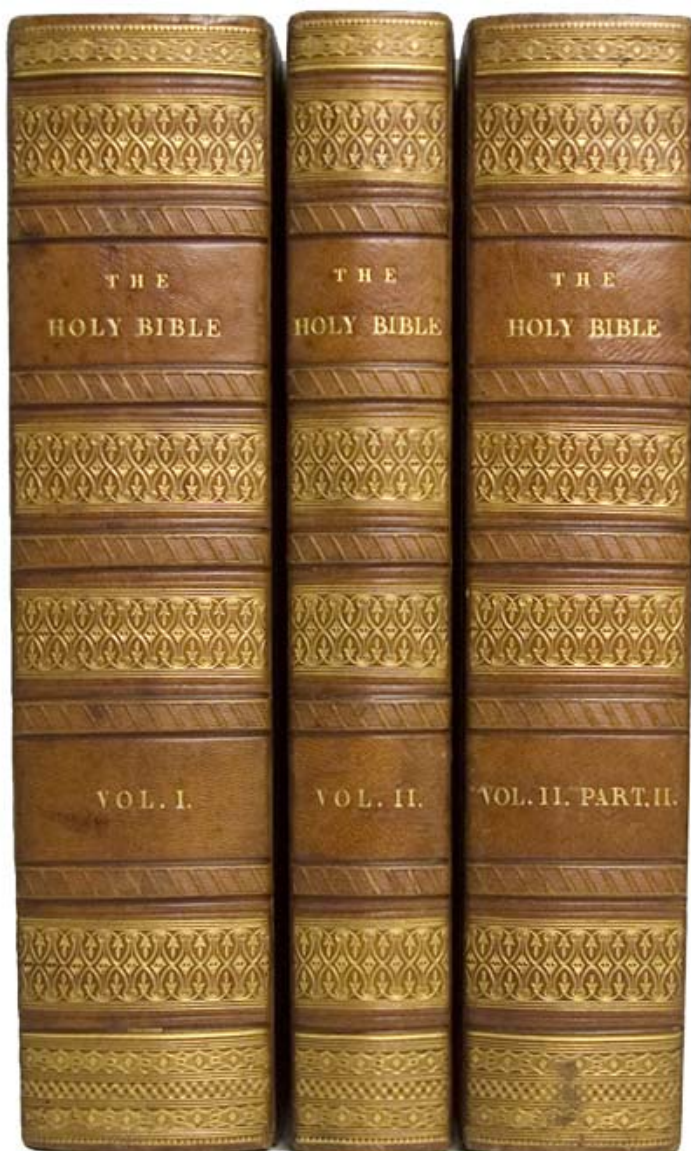
With the signature and gilt initials of Lady Isabelle Gore, who presented the volumes to John Vane, and with a booklabel lettered "Earl Vane, From the Library of The Rev. John Vane".

**17.** **The Holy Bible**, According to the Authorized Version; with Notes, Explanatory and Practical; Taken Principally from the most Eminent Writers of the United Church of England and Ireland: Together with Appropriate Introductions, Tables, Indexes, Maps, and Plans: Prepared and Arranged by the Rev. George D'Oyly, D.D. and the Rev. Richard Mant D.D. (now Lord Bishop of Killaloe) late Domestick Chaplains to His Grace the Lord Archbishop of Canterbury. Under the Direction of The Society for Promoting Christian Knowledge. For the Use of Families.

Engraved plates and maps printed on pink paper.

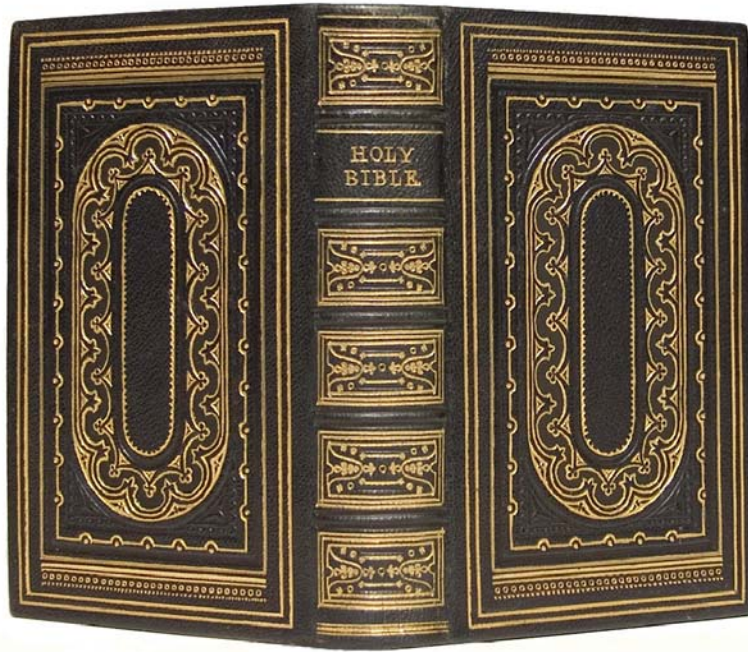
Two volumes bound in three. 4to. [313 x 238 x 184 mm]. Contemporary binding by Thouvenin (signed in gilt at the foot of the spine of vol.1), the boards covered in marbled paper, with calf tipped corners. Calf spines, divided into six panels by thick bands, each tooled in blind, lettered in the second and fifth panels, the others tooled in gilt with a repeated roll, and with two further rolls at the head and foot, marbled endleaves, uncut edges. (Slightly rubbed). [ebc2544].

Cambridge: by J. Smith for The Society [for Promoting Christian Knowledge], 1823. £1,250



Not in Darlow & Moule / Herbert, but COPAC lists copies at Glasgow and Cambridge.

Occasional light spotting but a fine copy in a most attractive French binding. Joseph Thouvenin (1790-1834) trained under Bozerian and set up his own bindery in 1813. He soon became famous, and was even mentioned in the pages of Balzac and Stendhal. His bindings are distinguished by forwarding and finishing (often combining blind and gilt tooling) of technical perfection. For further information see Ramsden, *French Bookbinders, 1789-1848*, p.204; Flety, *Dictionnaire des Relieurs Français ayant exercé de 1800 à nos jours*, p.168; and Culot, *Relieurs et reliures décorées en France à l'époque romantique*, pp.560-1.



**18. The Holy Bible;** Containing the Old and New Testaments, with Copious Marginal Readings, and Parallel Texts. The Text alone Printed by Authority.

Engraved frontispiece.

Small 8vo. [155 x 93 x 31 mm]. Contemporary binding of black goatskin, the covers blocked in gilt and blind with a line border and panel and large elliptical centre. The spine divided into six panels with gilt compartments, lettered in the second, the others tooled in gilt and blind, the turn-ins tooled with a gilt roll, black endleaves, gilt edges. [ebc3421].

Glasgow & London: W. R. M'Phun & Son [1867].

£150

A neat binding, in very good condition. With the ink signature of Agnes Elgenes.

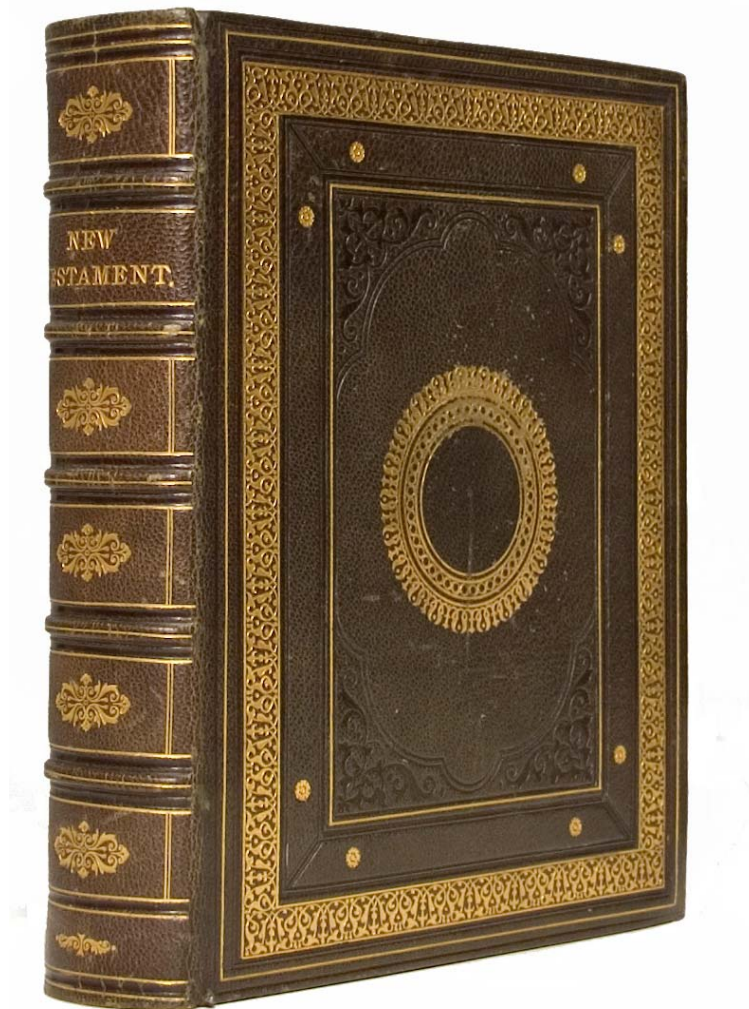
*BOUND BY RIVIERE*

**19. The New Testament of Our Lord and Saviour Jesus Christ.** With Engravings on Wood from Designs of Fra Angelico, Pietro Perugino, Francesco Francia, Lorenzo Di Credi, Fra Barolommeo, Titian, Raphael, Gaudenzio, Ferrari, Daniel Di Volterra, and others.

Frontispiece, 59 single-page illustrations, and marginal ornaments, initial letters and medallions, all engraved on wood by W.T. Green, J. Cooper, J.L. Williams, R.C. West, T. Williams, W. Linton, Messrs. Dalziel, A. Williams, W. Measom, F. Anderson, J. Thompson, and H. Shaw.

4to. [251 x 198 x 54 mm]. xvi, 540 pp. Contemporary binding by Riviere (signed in gilt on the front turn-in) of dark brown goatskin, the covers with a border composed of a gilt and blind fillets and a gilt arabesque roll, mitred to a gilt and blind fillet panel, with gilt flowers between and blind arabesque cornerpieces and at the centre a gilt circular ornamental block.

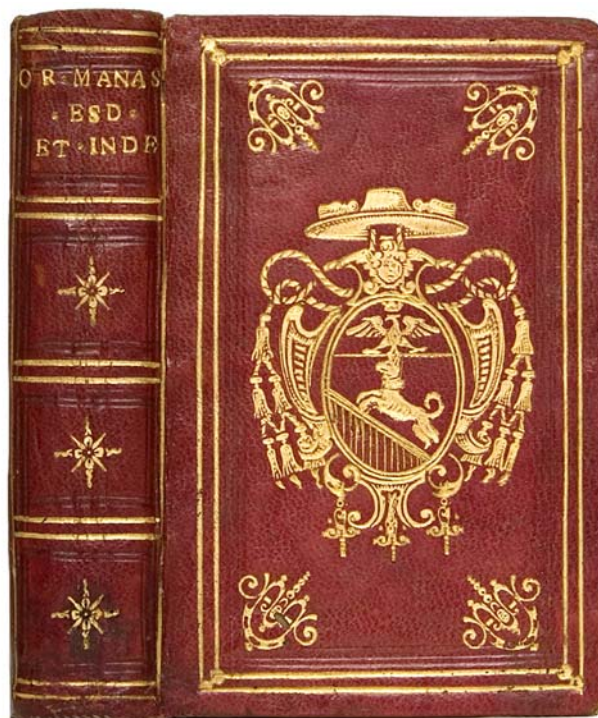
The spine divided into six panels, with gilt and blind compartments, lettered in the second panel, the others with a gilt centre tool, the edges of the boards and turn-ins tooled with gilt fillets, plain white endleaves, gilt edges. (A little rubbed, one corner bumped). [ebc3418].  
London: Longman, Green, Longman, Roberts and Green, 1865. £450



Darlow & Moule / Herbert 1951. Copies are variously dated 1864, 1865 and 1883.

The front free endleaf has been neatly removed and the fly-leaves are foxed. A good copy.

Edited by Thomas Longman; the initial letters and all the decorative portions were designed or drawn on wood by Henry Shaw, and the figure illustrations were drawn and engraved under his supervision. This is one of the more impressive examples of Victorian book production. It appears that Rivere bound a number of copies, using the same tools (which we still have) but in different colours (we had one in red goatskin).



ARMS OF THE CARDINAL OF CREMONA

**20. Oratio Manassæ.** Esdræ Lib. III. & IV. Indices Bibliorum.

Title within woodcut architectural border.

12mo in 6s. [117 x 74 x 29 mm]. 156, [191] pp. Bound in contemporary red goatskin, the covers with a border of two gilt fillets and three blind fillets with a gilt mask and head-dress tool in the corners and the arms of Cardinal Desiderio Scaglia at the centre. Smooth spine divided into four panels by gilt double fillets, each panel with a blind double fillet compartment, lettered in the top panel, the others tooled with a gilt flower head, the edges of the corners of the boards hatched in gilt, plain endleaves, gilt edges with simple gauffering. (Four minuscule worm-holes in the spine). [ebc2102].

Romæ [i.e. Rome]: sumptibus Andreae Brugiotti, 1624.

£1,500

This appears to be the first edition of this Bible commentary, and it has a 191pp index. OCLC records only one copy, at the Bibliotheque Nationale du Quebec. Further editions, under the title *Manassæ Oratio*, were published at Cologne in 1638, 1647, 1670 and 1678. There is a little worming to the inside of the boards, a small patch of the front pastedown is missing, revealing printed waste beneath and a booklabel has been neatly removed. The binding is almost as good as new.

Variations of the mask and head-dress tool were used by a number Roman binders but this particular example does not feature in Tolomei, *Legatura Romana Barocca 1565-1700* or in *Legatura Papali da Eugenio IV a Paolo VI*. The arms are those of Desiderio Scaglia, O.P. (1567-1639) who was created a Cardinal in 1621 and was commonly known as the Cardinal of Cremona (see McCarthy, *Heraldica Collegii Cardinalium. A Roll of Arms of the College of Cardinals. Vol.I. 1198-1799*, p.359).

## JESUIT BINDING

### 21. BIDERMANN (Giacomo).

**Vita Del Conte Antonio Maria Ubaldini**, Scritta in lingua Latina dal P. Giacomo Bidermani Della Compagnia Di Giesu, E tradotta nell' Italiana da un' altro Religioso della medesima Compagnia.



Jesuit device on the title-page.

12mo. [103 x 56 x 12 mm]. 107, [1] pp. Bound in contemporary brown goatskin, the covers with a gilt double fillet border and blind triple fillet panel with gilt fleur-de-lis at the outer corners and the sacred monogram in gilt at the centre. Smooth spine divided into four panels by gilt double fillets, each panel tooled with a gilt fleur-de-lis, plain endleaves, gilt edges. (A few small patches of insect activity on the lower cover, slightly rubbed and marked). [ebc1739].

In Bologna: per l'Herede del Benacci, [c.1633].

£400

A very good copy in a well preserved Jesuit binding. This life of a fellow Jesuit who had died in 1629 aged only 18 was written at the end of Bidermann's life, when he was censor of printed books in Rome. There is no copy of this work in the BL catalogue nor in NUC, and COPAC records only an edition of 1669 (of which there is a microform at Cambridge).

## BOHEMIAN BINDING

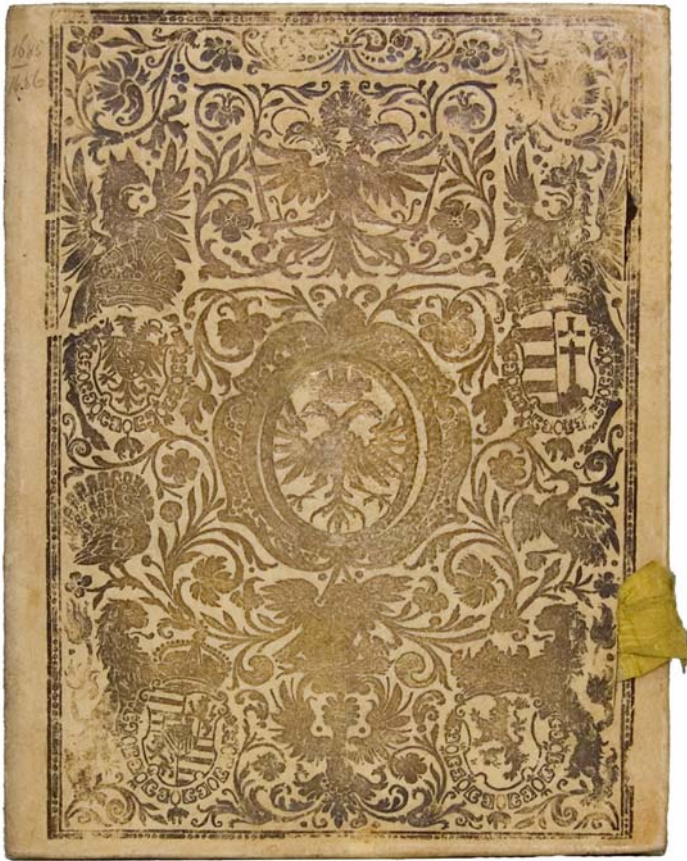
22. **Artikeln des Allgemeinen Landtags Schlusses**, so auff dem Königl. Prager-Schlosse... Decembris, im 1685. Jahre gehalten und den 10 Junii, im 1686.... von allen Vier Ständen dieses Königreiches Böhmen geschlossen worden.

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

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

Prague: 1686.

£2,000



A copy of the officially published resolutions of the 1685-1686 session of the Bohemian legislative body, the Zemsky snem. The British Library has a collection of 41 such publications, the first two dated 1683 and 1694 and the rest being eighteenth century. The Library of Congress has 26 publications dating from 1721 to 1822.

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

#### *BOUND FOR THE DEDICATEE'S HUSBAND*

### **23.** BOIELDIEU (Marie Jacques Amand).

**Discours sur la Mélancolie**, Prononcé, le 19 Aout 1807, a la Séance publique de l'Académie des Sciences, Belles-Lettres et Arts de Rouen; Suivi d'un Dialogue Apologétique, en vers, sur la Religion et la Politique de Charlemagne, lu, dans une Séance particulière de la même Académie, le 16 Mars 1808: Par Marie-Jacques-Amand Boieldieu, Avocat, Membre de plusieurs Sociétés savantes. Dédié à Madame De Rollin.

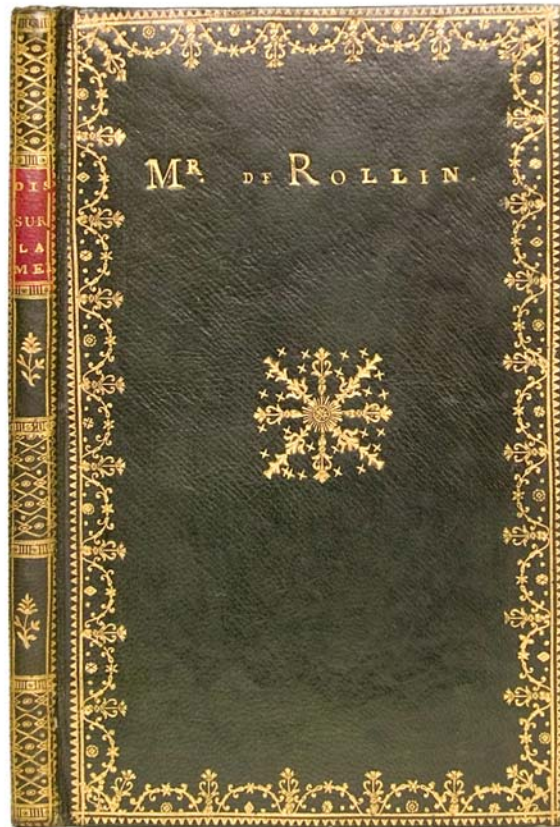
First Edition. 8vo. [203 x 126 x 12 mm]. [3]ff, 61pp. Bound in contemporary green goatskin, the covers tooled in gilt with a border composed of a dog-tooth and line roll and repeated impressions of fleurons etc, a centrepiece of a star-burst, fleurons etc and lettered towards the head of the front cover "Mr. De Rollin". Smooth spine divided into six panels with gilt compartments, lettered in the second on a red goatskin label, the first, fourth and sixth tooled to a lattice pattern and the third and fifth with a flower, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. (Three small worm-holes in the joints). [ebc1973].

[Rouen: de l'Imprimerie de P. Periaux]. Se Trouve a Paris: chez la veuve Dufresne; Rouen: chez Mégard: 1808. £1,500



Not quite the dedication copy, but handsomely bound for the dedicatee's husband. It is in fine condition. This is a scarce work (with only one copy located, at Rouen), containing an essay on melancholy, first read before the Rouen Academy of Science, Belles-Lettres and Arts. The second part contains an imaginary dialogue, in verse, between Charlemagne, the Saxon king, Witikin and his advisor, Alcuin, Archbishop of York. This is preceded by a four page introduction setting the historical scene for the dialogue, which has to do with Witikin's conversion to Christianity.

The only other works we have managed to trace by Boieldieu are *De l'influence de la chaire, du théâtre et du barreau, dans la société civile*, Paris 1804 and *La mission à Paris ou les nouveaux triomphes de la religion catholique*, Paris 1822.



#### NOYES PRIZE BINDING

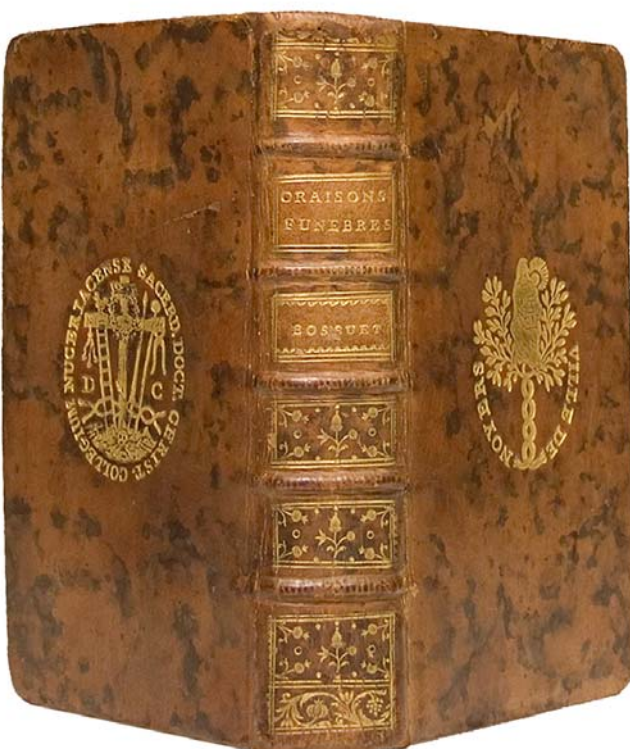
## 24. BOSSUET (Jacques-Benigne).

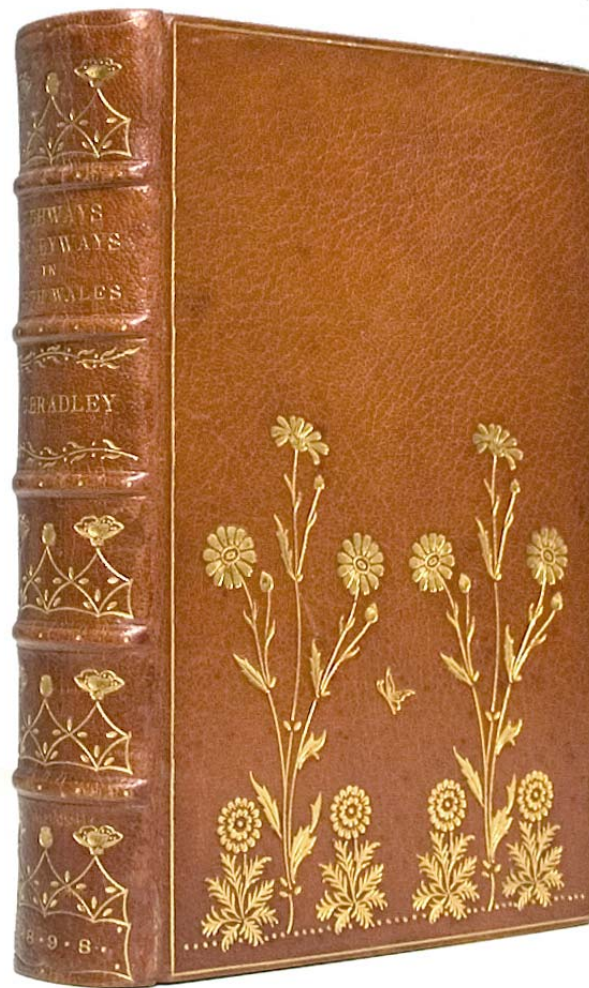
**Recueil des Oraisons Funebres.** Nouvelle Edition, Revue avec soin & considerablement augmentée.

8vo. [4]ff, clxv, [iii], 445, [1] pp. Bound in contemporary stained calf, the front cover blocked with the gilt device of the town of Noyes and the rear cover with gilt device of the University, the spine divided into six gilt panels, lettered in the second and third on goatskin labels, the other panels tooled with small flowers etc, marbled endleaves and edges. (A little rubbed and corners slightly worn). [ebc1275].

Paris: Desaint & Saillant, 1762. £200

A prize binding from the University at Noyes, with a long ink inscription on the front fly-leaf, dated 1766 and with a wax seal.





## 25. BRADLEY (A.G.)

**Highways and Byways in North Wales.** With Illustrations by Joseph Pennell and Hugh Thomson.

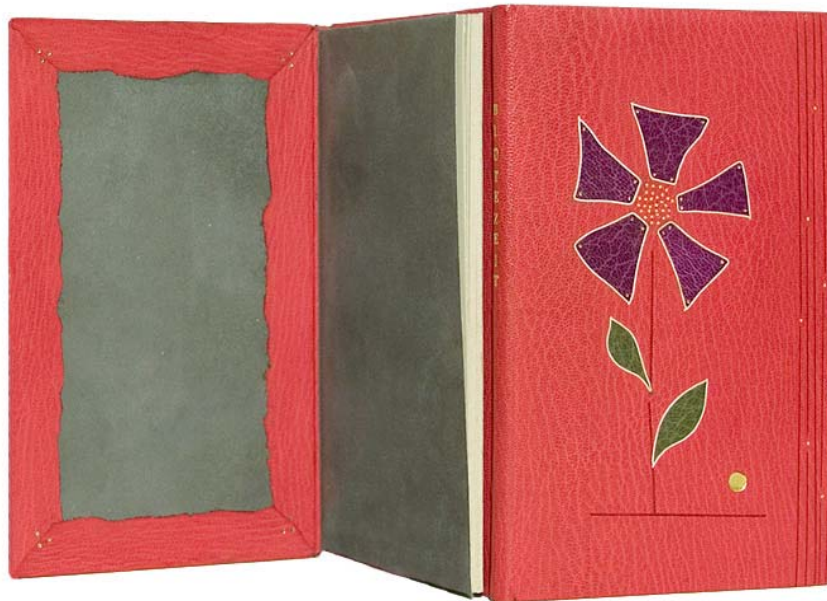
Frontispiece, text illustrations and folding map.

First Edition. 8vo. [197 x 130 x 43 mm]. xiv, [ii], 474 pp. Bound in contemporary brown goatskin, the front cover with a gilt fillet border and two long-stemmed flowers and four shorter flowers on a dotted base, with a single butterfly, the rear cover with a gilt fillet border. The spine divided into six panels, lettered in the second and third and dated at the foot, the others with gilt flowers on leafy stems, the turn-ins tooled with two gilt fillets and flowers and leafy stems in the corners, marbled endleaves, gilt edges. (Corners and upper joint slightly rubbed). [ebc3413].

London: Macmillan and Co. Ltd, 1898.

£200

An attractive but unsigned binding.



BOUND BY HUGO PELLER

**26. BRENNINK (Albert).**

**Blütezeit / Blossom Time.**

Two volumes bound together as a dos-a-dos. Small 8vo. [176 x 110 x 15 mm]. 39, [1] pp; [6], 47-74, [6] pp. Bound by Hugo Peller (signed in blind) in red and grey goatskin, the outer covers with a large flower with a blind tooled stalk, leaves of onlaid green goatskin and purple goatskin petals, each surrounded by a strip of natural calf, and with gilt dots and a roundel, the outer edges of the boards tooled with vertical blind fillets and gilt dots, smooth spines lettered in gilt, contrasting coloured turn-ins and matching inside joints, red and grey suede doublures and turn-ins, top edges gilt and silver with gauffering. Contained within a grey goatskin pull-off case with concave shaped fore-edge, lined in red, and a cloth drop-over box. [ebc2775].

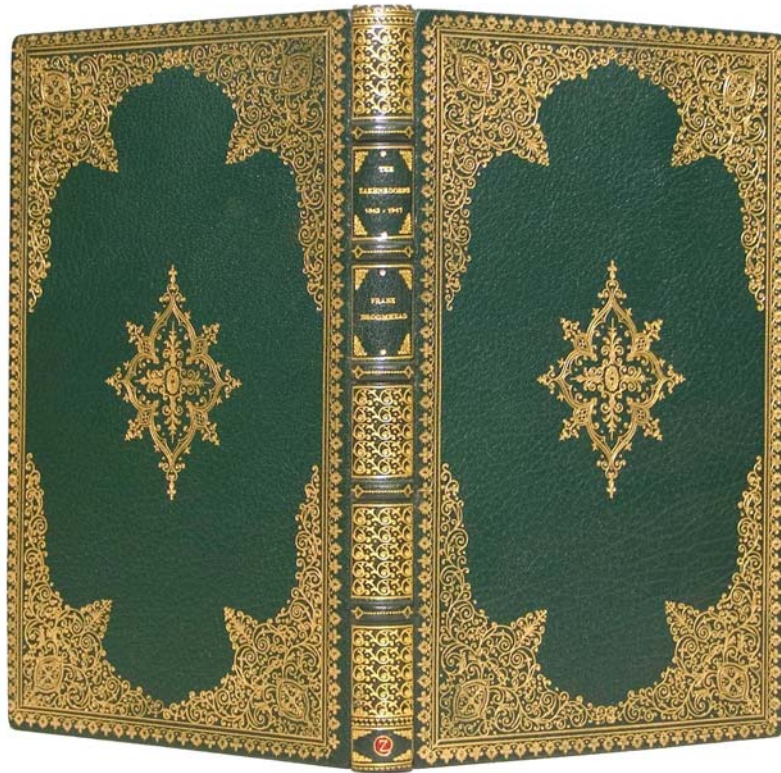
Montreux: Edition Chroma, 1978.

£2,800

The first volume is the German text, and the second is the English translation by Alex Page. In a delightful dos-a-dos binding in a fitted pull-off case.



Hugo Peller was born in Solothurn, Switzerland in 1917, the son of a master binder. After leaving school in 1933 he devoted his life to learning, practising, and teaching bookbinding. His pupils included Sylvia Rennie and Tini Miura. He died in 2003.



*ONE OF THE SPECIALS*

## **27. BROOMHEAD (Frank).**

**The Zaehnsdorfs** (1842-1947) Craft Bookbinders.

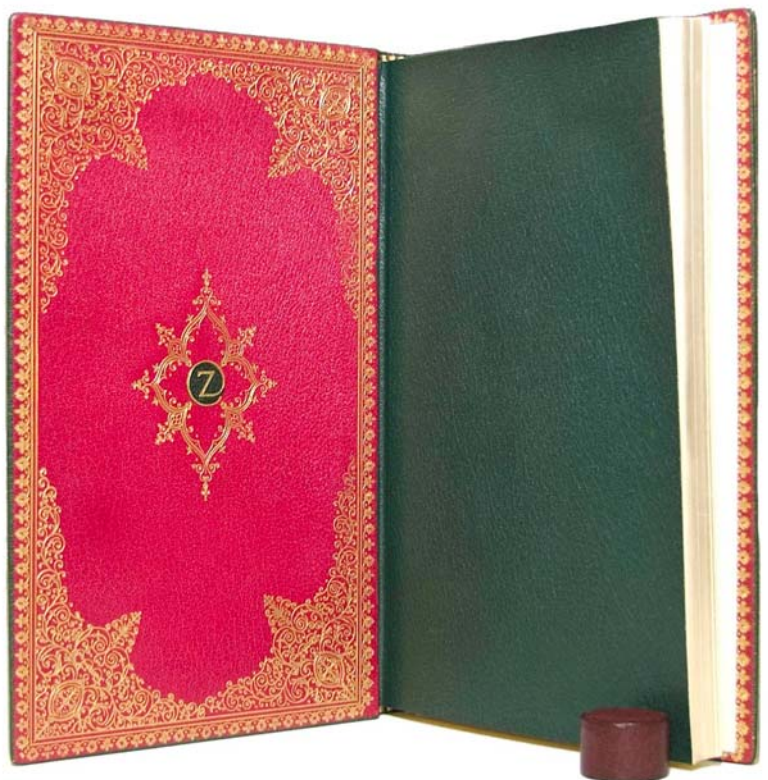
Colour frontispiece, one colour plate and numerous black and white illustrations.

First Edition. 8vo. [253 x 155 x 19 mm]. 109, [2] pp. One of 100 special copies bound by

Zaehnsdorf in green 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, red goatskin doublures blocked in gilt and with a Z on a green onlay at the centre, green goatskin free endleaves, gilt edges. Contained within a cloth slipcase. [ebc2871].

London: Private Libraries Association and Zaehnsdorf Limited, 1986. £600

No.31 of 100 special copies in the deluxe binding by Zaehnsdorf and signed by the author. These copies also have two extra colour plates.

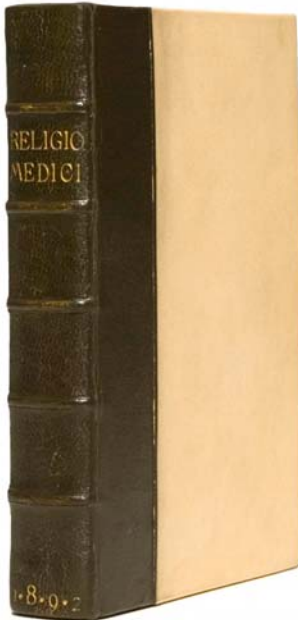


DOVES BINDERY

**28.** BROWNE (Sir Thomas).

**Religio Medici**, Letter to a Friend &c. and Christian Morals. Edited by W.A. Greenhill, M.D. Oxon.

Engraved vignette portrait on the title.

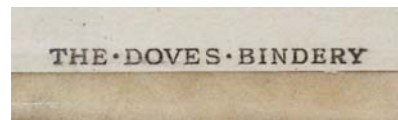


Small 8vo. [157 x 103 x 30 mm]. [2]ff, lvi, 392 pp. Near contemporary binding by the Doves Bindery (signed with an inked pallet on the rear paste-down) of quarter green goatskin, vellum sides with yapp fore-edges. The spine divided into six panels, lettered in the second and dated at the foot, plain endleaves, gilt edges, gauffered with a broken fillet. (Joints expertly repaired). [ebc2894].

London: Macmillan and Co. 1892.

£500

A Golden Treasury edition in a very neat Doves binding. The joints have almost invisibly repaired by Aquarius. Tidcombe, *The Doves Bindery*, catalogue entry 192 (p.134) refers to a copy of the same work in a half binding which was sold to Scribner's in 1895 for £1 8s 6d, but she has it as being bound in red.

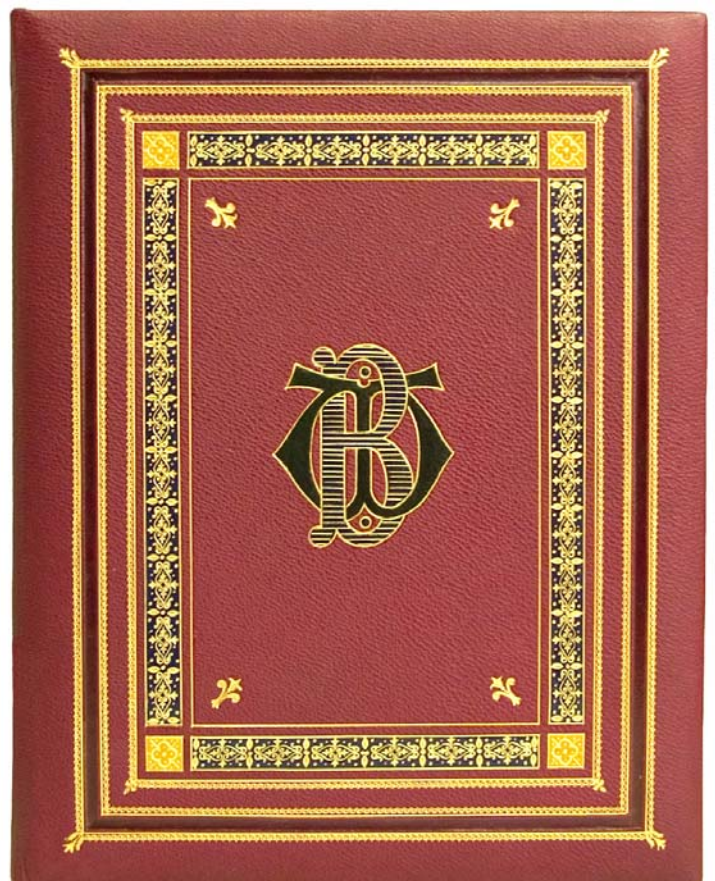


ILLUMINATED MANUSCRIPT,  
BINDING AND BOX BY PALMER,  
HOWE & CO OF MANCHESTER

**29.** To the Rev. William Besant M.A.

The Vicarage, Buglawton, Cheshire. 31st October 1907.

Illuminated manuscript by Palmer, Howe & Co (signed at the foot of the first leaf of dedication) on four leaves of vellum, comprising a frontispiece with a water-colour of Buglawton Church within a gold and coloured border, two leaves of dedication to the Rev William Besant in red, green, blue, purple, brown and gold with elaborate foliate borders and a list of subscribers within a gold and coloured border.





Folio. [328 x 255 x 14 mm]. Contemporary binding by Palmer, Howe & Co of Manchester of dark red goatskin over bevelled boards, the front cover with a border composed of a repeated gilt roll and thick blind fillet and a panel of gilt fillets with blue and citron goatskin onlays tooled in gilt, with gilt fleurons in the corners and at the centre a cypher with the letters W and B in dark green and blue goatskin outlined and shaded with gilt fillets and gouges; the lower cover similarly tooled but without the onlays. Smooth spine, the turn-ins and matching inside joints tooled with a gilt dog-tooth and fillets and with blue goatskin onlays tooled with a repeated semi-circle to create a wave pattern, blue watered silk endleaves and doublures. Contained within the original dark purple goatskin drop-over box, padded and lined with white silk, the upper cover tooled with the gilt cypher. (The box a little rubbed and scratched and the underside protected with a panel of purple cloth). [ebc2593].

Manchester: 1907.

£1,200

The testimonial was presented to the Rev. William Besant to mark his 40 years as vicar of Buglawton and 50 years as minister of the parish of Astbury in Cheshire. It is signed in the name of the two churchwardens, six sidesmen, the schoolmaster and 75 subscribers. Both the manuscript and the binding and box are elaborate and competently executed. The firm of Palmer, Howe & Co of Princess Street, Manchester has proudly applied its name to all three pieces. They are better known as printers and publishers, but there is another of their signed bindings in the John Collins collection now in the British Library.

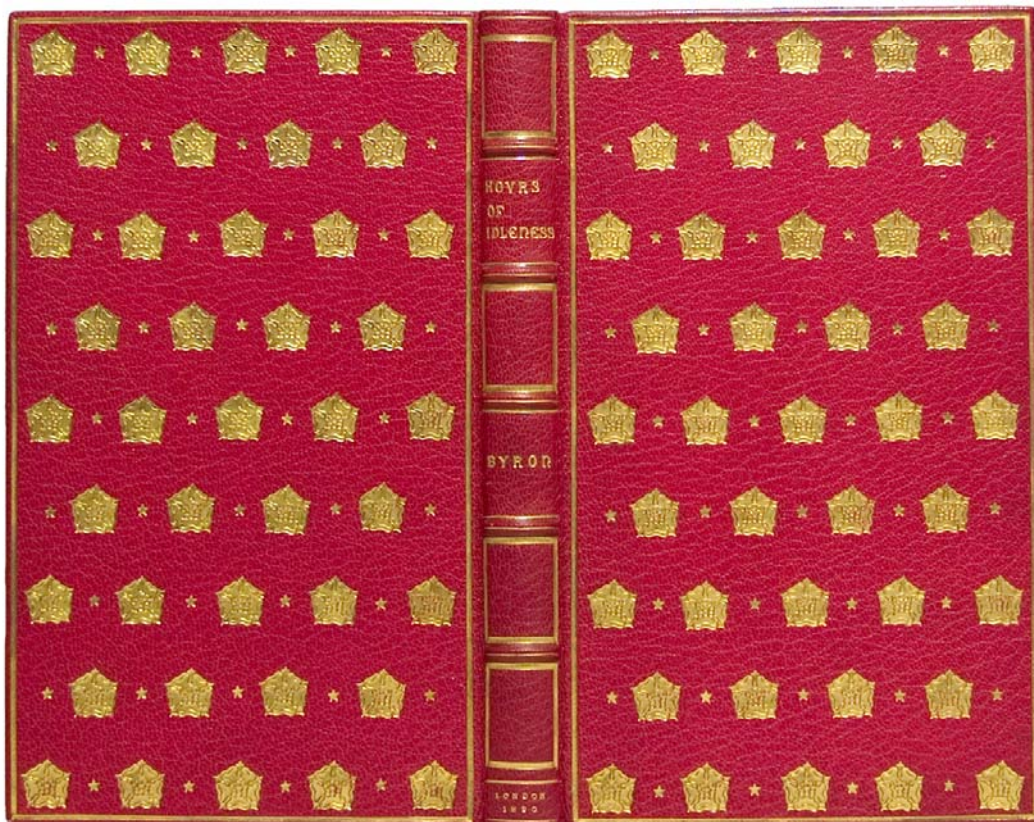
**30. BURNS** (Robert).

**Songs, Chiefly in the Scottish Dialect.** Engraved additional title in each volume and plates eight by Finden after Westall.

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

London: [by C. Whittingham for] John Sharpe, 1824. £400

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



BOUND BY MACLEHOSE OF GLASGOW

**31. BYRON** (George Gordon, Lord).

**Hours of Idleness:** A Series of Poems, Original and Translated.

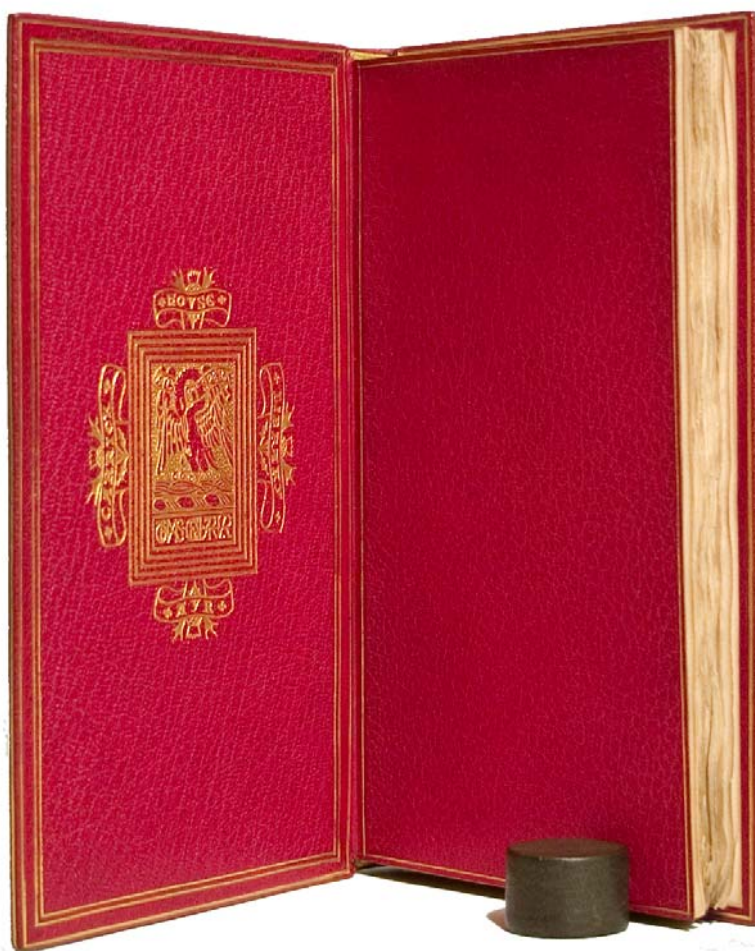
Engraved frontispiece inserted.

8vo. [219 x 129 x 22 mm]. viii, 160 pp. Early 20th century binding by Maclehose of Glasgow (signed in gilt on the rear turn-in) of red goatskin, the covers tooled in gilt with a single fillet border and an all-over design of a repeated Tudor rose and small star. The spine divided into six panels, lettered in the second and fourth and at the foot, the others with gilt compartments, red goatskin doublures and endleaves, with gilt fillet borders, the front doublure blocked with the device of Carrick House Library, Ayr, top edge gilt, the others uncut. [ebc3177].

London: for Sherwin and Co, 1820.

£950

First published at Newark in 1807. A fine uncut copy in a rather splendid binding by Maclehose for a Scottish country house library.





**32. Calendrier De La Cour Pour L'Année 1822**, Contenant Le Lieu du Soleil, son Lever, son Coucher, sa Déclinaison; Le Lever et le Coucher de la Lune, etc. Avec la Naissance des Rois, Reines, Princes et Princesses de l'Europe: Imprimé Pour La Famille Royale Et Maison De Sa Majesté.



Woodcut of the royal arms on the title.

24mo. [107 x 56 x 15 mm]. 216pp. Bound in contemporary navy blue goatskin, the covers tooled in gilt with a border composed of a dog-tooth and a fleur-de-lis roll, and at the centre the royal arms block. Smooth spine tooled in gilt, pink endleaves, gilt edges. (Slightly rubbed and a few leaves a little out of square). [ebc2970].

Paris: [de l'Impr. de Constant-Chantpie] chez Pelicier, [1821]. £400

A very good copy in the royal binding.

CAMBRIDGE PRIZE POEMS

**33. Musæ Seatonianæ.** A Complete Collection of the Cambridge Prize Poems, from the First Institution of that Premium by The Rev. Mr. Tho. Seaton, in 1750, to 1770. To which are added, Two Poems, Likewise Written for the Prize, by Mr. Bally and Mr. Scott.

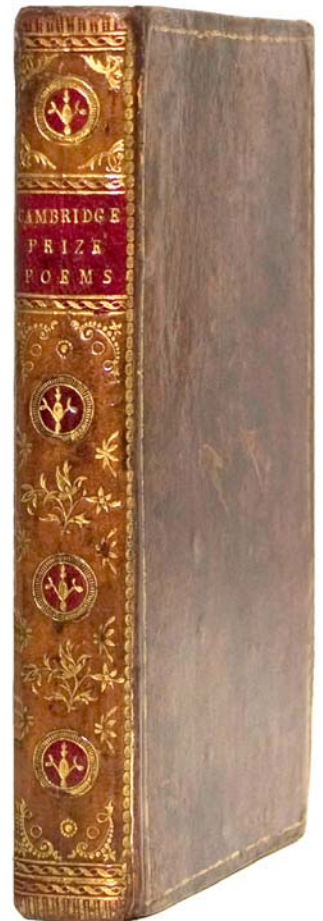
8vo. [180 x 115 x 27 mm]. [1]f, vii, [i], 334 pp. Bound in contemporary marbled calf, the covers with a gilt roll border. Smooth spine lettered on a red goatskin label and with four circular red onlays and an onlay at the head and foot, tooled in gilt with a pearl roll, chain pallet, flowers and sprigs, the edges of the boards hatched in gilt, marbled endleaves, light yellow edges. (Joints slightly cracked at the head and foot, a little scratched and rubbed). [ebc3370].

London: sold by J. Deighton, 1787.

£300

Previously published in 1772 and 1773. This edition is rare with only nine locations recorded on ESTC (British Library, Emmanuel College Cambridge, Cambridge University, National Trust; Cornell, Huntington, University of Iowa, University of North Carolina, Yale). ABE lists 60 copies of *Musæ Seatonianæ* but they are all "Brand new. Print on demand".

A very good copy. Ink inscription on flyleaf: "E. Libris Alex. Richardson. Corp Xti Coll. Cambridge. 1790" and with a biographical note beneath. Ink inscription on preceding leaf: "To F. Henry Barnwell Esqr. as a small testimony of the very great esteem in which he is held by his sincerely affectionate and faithful friend, the Bermudian" and with Barnwell's bookplate.



## ETRUSCAN BINDING

### 34. CAMPBELL (Thomas).

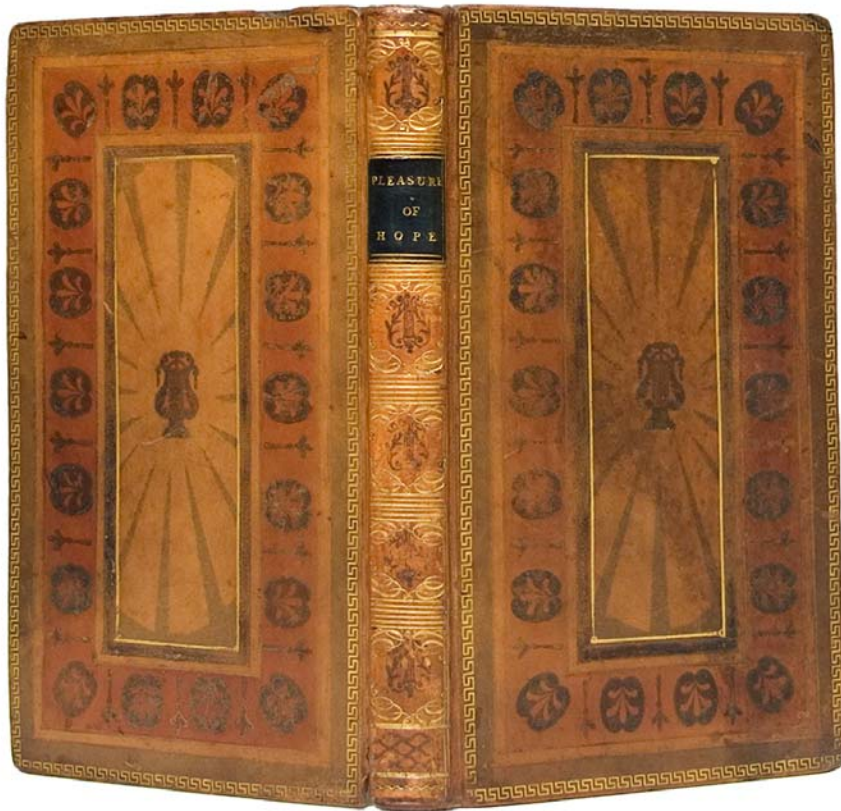
**The Pleasures of Hope;** With other Poems. The Fourth Edition, Corrected and Enlarged.

Four engraved plates.

8vo. [168 x 99 x 16 mm]. [4]ff, 136pp. Contemporary "Etruscan" binding of calf, the covers with a gilt "Greek-key" border, outer panel of repeated blackened palmettes and staves, and inner panel of a gilt fillet enclosing a blackened lyre and stained sunburst. Smooth spine divided into six panels by gilt fillets, lettered in the second panel on a black label, the others tooled with a blackened lyre and gilt scrolls, the edges of the boards tooled with a gilt fillet, the turn-ins with a gilt roll, marbled endleaves, gilt edges. (Corners and edges of the boards slightly worn, small hole at the foot of the lower joint). [ebc3423].

Glasgow: at the University Press, printed by J. Mundell, 1800.

£300



Lightly browned.

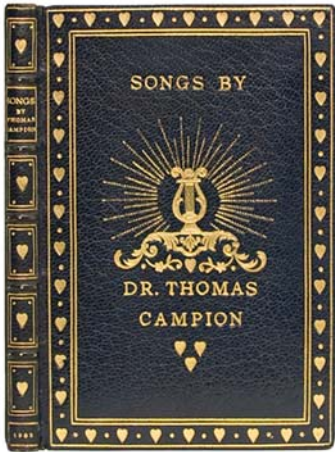
"Etruscan" bindings were so called because of the contrasting colours or shades of the leather and decoration, similar to the "black figure" pottery of the Etruscans. The tools, usually palmetted leaves or classical urns and lyres, were probably blackened by candle smoke. Many nineteenth century authorities attributed the invention of the style to John Whitaker, but credit is now usually given to the firm of Edwards of Halifax. It should be noted that Edwards was not the only binder to produce such designs.

35. **CAMPION** (Thomas).

**Songs.** Reprinted from the Original Editions.

Title printed in red and black.

24mo. [103 x 68 x 8 mm]. 62, [2] pp. Contemporary binding by Riviere & Son (signed in gilt on the front turn-in) of blue goatskin, the covers tooled in gilt, the front with a border composed of a single and a double fillet flanking repeated impressions of a heart and dot and at the centre a lyre on a pediment, emanating rays with the title above and the author and a group of hearts below, the rear cover with a single fillet border. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with a small heart and dots, the edges of the boards and turn-ins tooled with a gilt fillet, plain endleaves, top edge gilt, the others untrimmed. (Joints slightly rubbed, and lower corners a little bumped). [ebc3176].



Guildford: A.C. Curtis, The Astolat Press, 1902. £400

A delightful binding. Bookplate of Roderick Terry.

36. [CHARLES I].

**Eikon Basilike.** The Pourtracture of His Sacred Majestie in His Solitude and Sufferings. With Prayers used in the time of His Restraint. Also His Majesties Reasons against the pretended Jurisdiction of the High Court of Justice.

Engraved folding frontispiece by Marshall (backed), engraved folding portrait, title printed in red and black.

12mo. [98 x 49 x 16 mm]. [3]ff, 175, [9] pp. Early eighteenth century binding of black goatskin, the covers tooled in gilt with a dog-tooth and line border enclosing various floral tools and a lozenge-shaped centrepiece built-up with scroll tools. The spine divided into five gilt panels, with dog-tooth compartments containing a square ornament, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (Small patch of insect activity at the head of the front cover). [ebc1350].



Reprinted in Regis Memoriam, for John Williams, 1649.

£650

Wing E.302. Madan, *Eikon Basilike*, 33. Almack, *King's Book*, 38.

Lacking the first leaf, which was blank except for the signature A. The edges are rather closely cut, slightly affecting the title and a few letters. There is some soiling and a few ink marks.

The book was well read and considered worthy of a fine new binding early in the eighteenth century.

Copies of *Eikon Basilike* were being sold in London within days of Charles I's execution on 30th January 1649 and Madan records some sixty editions published in England and abroad in 1649 alone. It is now generally agreed that the bulk of the book was the King's own work, that it was edited by Dr. John Gauden, who later became Bishop of Worcester, and that it had a life of its own, developing with time and accumulating extra material. Even in 1649 it had no single physical appearance and there was no "official" version of the text. An engraving of Charles I at prayer and a portrait of his son, the future Charles II, have been added to this pocket-size edition.

*BOUND BY RIVIERE FOR BUMPUS*

### 37. CHAUCER (Geoffrey).

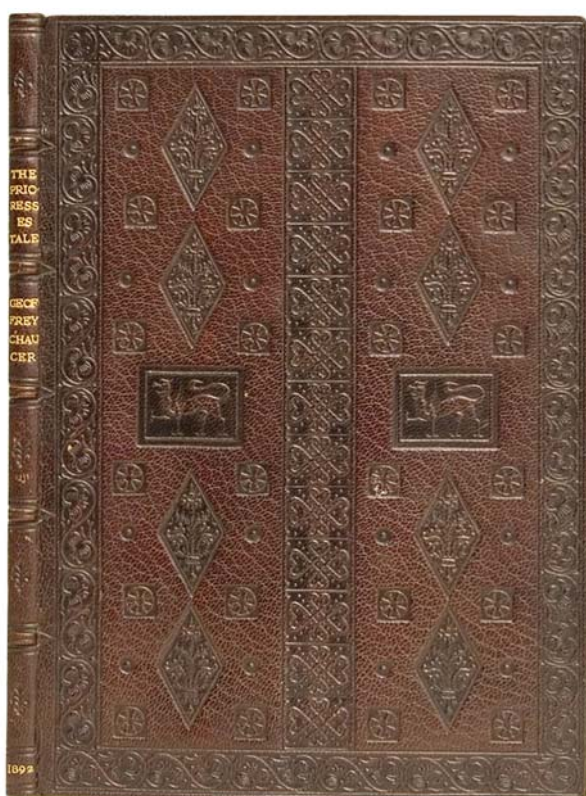
**The Prioresses Tale.** From the *Canterbury Tales*.

Frontispiece after Burne-Jones. Title printed in red and black.

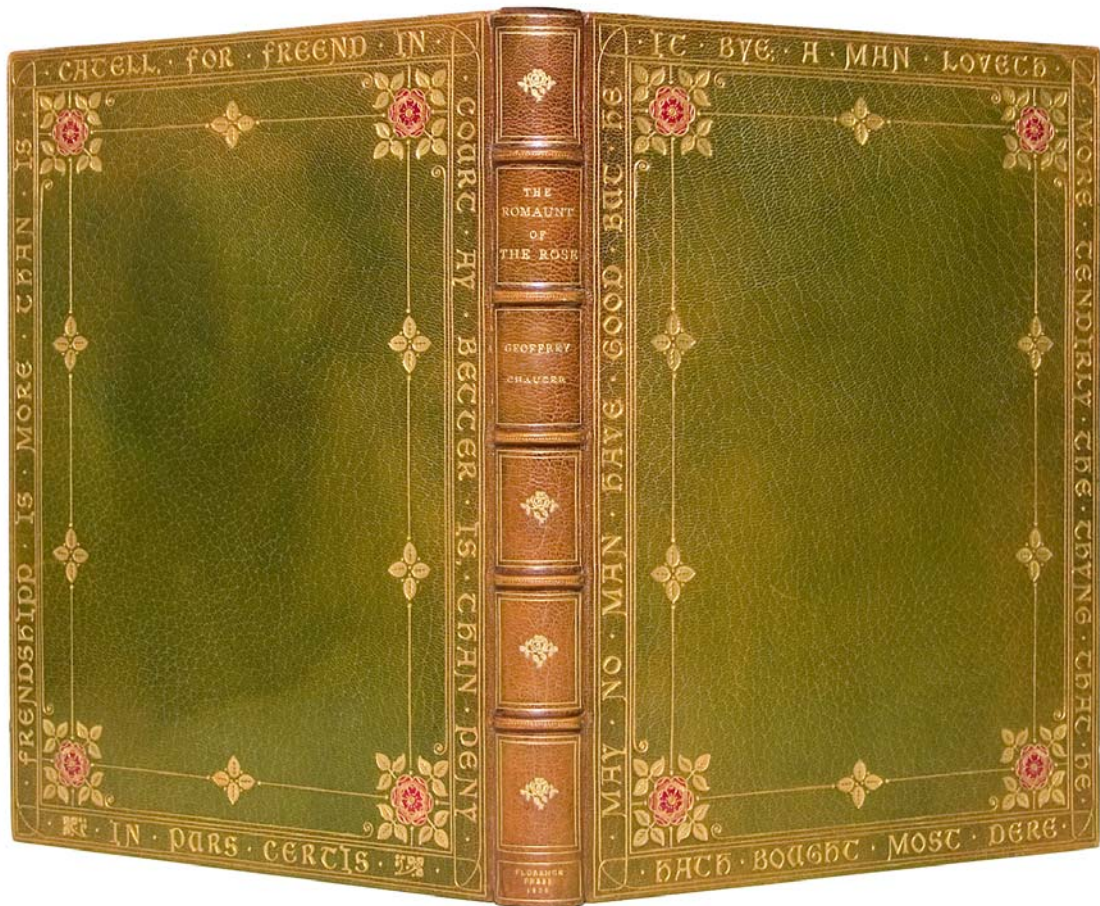
8vo. [226 x 157 x 9 mm]. 20ff. Contemporary binding by Riviere for Bumpus of dark brown goatskin, the covers tooled in blind with a floral roll border and a repeated impression of a knot tool running vertically at the centre, flanked either side with a rectangular griffin tool, four impressions of a lozenge floral tool, eight impressions of a small circular tool and twelve impressions of a small square tool. The spine divided into six panels, lettered in the second and dated at the foot in gilt, the other panels with a blind sprig, the edges of the boards and turn-ins tooled with blind fillets, plain endleaves, top edge gilt, the others untrimmed. (Edges of the boards and corners slightly rubbed). [ebc3204].

Guildford: [The Astolat Press] A.C. Curtis, 1902.

£750



This is one of 100 copies printed on Japanese vellum, although it is unnumbered. There were also 500 copies of handmade paper. A very good copy in a handsome mediaeval style binding. It is signed in blind by Bumpus, but was done for them by Riviere. We are now in possession of these tools, having taken the bindery over in 1938. It is to the firm's usual high standard, although the spine has been incorrectly dated as 1892. Roman numerals have often confused even the best finishers.



BOUND BY SANGORSKI & SUTCLIFFE

### 38. CHAUCER (Geoffrey).

**The Romaunt of the Rose** Rendered out of the French into English by Geoffrey Chaucer. Illustrated by Keith Henderson and Norman Wilkinson.

20 tipped-in colour plates.

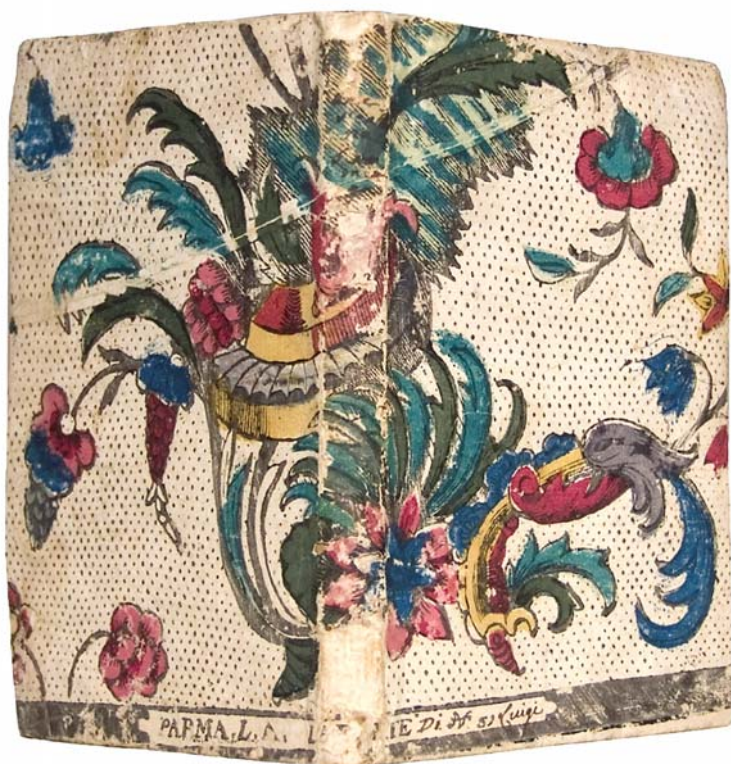
4to. [252 x 188 x 29 mm]. [4]ff, 103, [3] pp. Contemporary binding by Sangorski and Sutcliffe (signed in gilt on the front turn-in) of green goatskin, the covers tooled in gilt with a wide border lettered with selections from the text, within fillets, with a red goatskin onlaid rose in each corner and leaves. The spine divided into six panels with gilt compartments, lettered in the second and third and at the foot, the others tooled with a small rose, the edges of the boards, turn-in and inside joints tooled with gilt fillets, brown silk doublures and endleaves, top edge gilt, the others untrimmed. (The joints starting to crack, spine faded towards brown, a few dark spots to silk endleaves). [ebc3441].

London: published for the Florence Press by Chatto and Windus, 1908.

£450



No.259 of 500 copies on paper; there were also 12 on vellum.



HAND-COLOURED FLORAL  
WRAPPERS

39. [CHIARI (Pietro)].

**L'Americana Ramminga** cioè Memorie di Donna Innez di Quebrada. Scritte da lei stessa, ed ora pubblicate da M.G. DIS. Sua confidente amica.

Engraved frontispiece in vol.1 and vignette on both title-pages.

First Edition. Two volumes. 8vo. [193 x 125 x 30 mm]. [1]f, v-viii, 139, [5] pp; vi, [ii], 118, [2] pp. Contemporary binding of hand-coloured woodblocked floral paper over paste-paper boards, uncut edges. (A few strips of paper missing on spines and extremities. "Di Luigi"

written on the front boards in a contemporary hand). Contained within a new tan cloth drop-over box. [ebc3011].

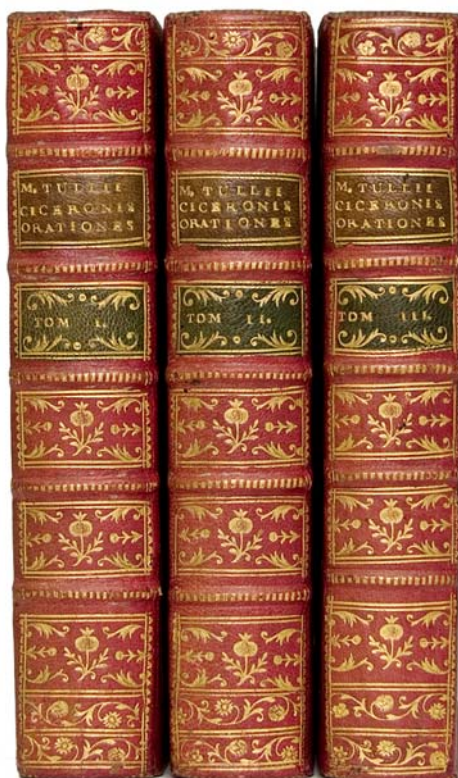
Venezia [i.e. Venice]: Angelo Pasinelli, 1763.

£1,500

A little trivial foxing and some light damp-staining in vol.1. The floral covers appear to have been produced in Parma, as printed at the foot of the sheet used for vol.1. "Di Luigi" has been added in hand, which may indicate the bookseller.

A delightful copy of this fictionalised historical account of the travels in America of Donna Innez de Quebrada. Full of incident, romantic escapades and local colour, the turbulent events of Innez's life take her to a number of places, including Mexico, Cuba and New England, in particular Boston (II, 88), before she returns to Europe. It has a graphic frontispiece by Giuliana Zuliani, depicting Innez escaping a fire by rowing boat. The novel is usually attributed to Pietro Chiari, though there is some doubt about this. OCLC lists Harvard, Princeton and Newberry only.





#### PRESENTATION BINDING

### 40. CICERO (Marcus Tullius).

**Orationes Selectae** In usum Scholarum Belgicae.

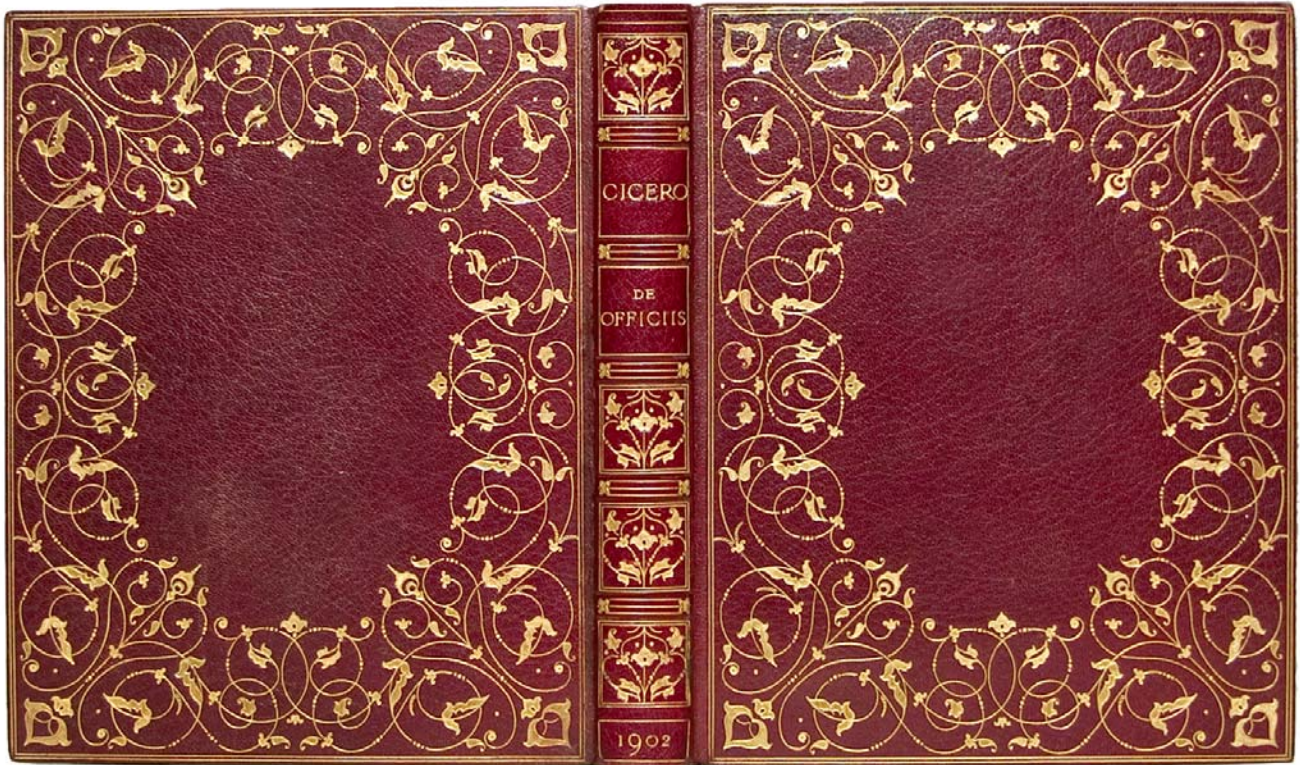
Three volumes. 12mo. [173 x 102 x 104 mm]. [2]ff, 384, 389-510 pp; [2]ff, 527pp; [2]ff, 438, [2] pp. Bound in contemporary red goatskin, the covers with a gilt triple fillet border. The spines divided into six panels, the title lettered in the second on an olive goatskin label, and the volume number in the third on a green goatskin label, the other panels gilt tooled with a pomegranate, small flower and leafy fronds, the edges of the boards tooled with a gilt fillet and the turn-ins with a gilt roll, marbled endleaves, gilt edges, silk markers. [ebc930].

Bruxellis [i.e. Brussels]: typis Regiae Academiae, 1779.

£900

The three volumes are in very fine condition, and were clearly never put to use in a schoolroom. A number of copies of this edition of Cicero's works were specially bound in red goatskin, identically to our set, and presented by the Académie Royale de Belgique to the Emperor, the Governor-General, Chancellor Kaunitz, Vice-Chancellor Philippe de Cobenzl etc. An example of one such copy is illustrated and described in Speeckaert, *Quatre Siècles De Reliure en Belgique 1500-1900*, part III, no.55. A number of other dignatories and institutions received copies in "veau fauve doré sur tranche" or in paper.

Each volume has a discreet ink stamp on the half-title of the family library of the Princes Starhemberg at Schloss Eferding, which is in Upper Austria, close to Linz and near the borders with Bavaria and Bohemia. The Starhembergs became really notable with the heroic defence of Vienna against the Turks in 1683, when Count Ernst Rudiger von Starhemberg led the Imperial forces.



*BOUND BY MORRELL*

## **41. CICERO .**

### **De Officiis.**

Title printed in red and black.

Small 4to. [224 x 178 x 30 mm]. 278pp. Contemporary binding by Morrell (signed in gilt on the front turn-in) of burgundy goatskin, the covers tooled in gilt with a wide double fillet border built up with a double fillet and gouges with arabesque leaves and dots. The spine divided into six panels with gilt tooled bands, lettered in the second panel and dated at the foot, the others tooled with arabesque leaves, dots and gouges, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with two fillets, gouges, arabesque leaves and dots, marbled endleaves, top edges gilt. (Rebacked preserving original spine and tips of the corners repaired). [ebc2867].

London: Arthur L. Humphreys, 1902.

£650

A handsome edition, entirely in English. The binding is a fine piece of work, as one would expect from Morrell at the time. It has the ink stamp of the US store Brentano's, a major conduit for such books.

The firm of W.T. Morrell was said to have originated from the bindery of Charles Lewis. After Lewis's death and the departure of his foreman, Francis Bedford, the business fell into the hands of H. Stamper, who controlled it until 1861, when William Morrell took it over. On Morrell's death in 1881, his son W.J. Morrell was turned over to Messrs. Kelly & Sons to finish his apprenticeship. He returned to Morrell's in 1887 and the bindery moved from Frith Street to large premises at 21 Dean Street, Soho. By 1900 it was employing almost one



hundred binders, specialising in trade work and the best class of prize bindings, usually in tree-calf. They also produced a good number of "specials" such as this example, and their entry for the Tregaskis International Bookbinding Exhibition of 1894 was voted the best in the show by book lovers and binders alike. A "portrait" of the firm was published in *The British Bookmaker*, vol.IV, no.47 (May 1891), and it was noted in reference to the finishing department: "For other styles, special designs are drawn and worked by the men, Mr. Morrell - who is a devout believer in co-operation - paying extra for an accepted design, thus encouraging the development of their creative faculties, and at the same time securing for himself a higher standard of skill amongst his expert staff of workmen". The bindery closed in the 1980's.

*BOUND BY RIVIERE*

**42. CICERO .**

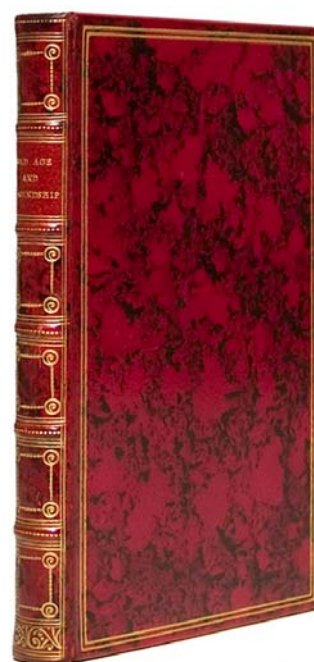
**Two Essays on Old Age & Friendship.**

Translated from the Latin of Cicero by E.S. Shuckburgh.

Small 8vo. [159 x 102 x 19 mm]. [4]ff, 210pp. Contemporary binding by Riviere (signed on front endleaf) of flame red mottled calf, the covers with gilt double fillet border. The spine divided into six panels, lettered in the second on a red goatskin label, the others with gilt compartments, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. [ebc2538].

London: [by R. & R. Clark in Edinburgh for] Macmillan and Co, 1927. £180

From the Golden Treasury Series. A fine copy.



*BOUND BY THE "ATELIER DES PETITS CLASSIQUES"*

**43. CLAPMAIER (Arnold).**

**De Arcanis Rerum Publicarum** Libri sex, Illustrati a Ioan. Corvino IC. Accessit Chr. Besoldi de eadem materia discursus. Nec non Arnoldi Clapmarii et aliorum conclusiones de Iure Publico.

Additional engraved title signed "Cor. Cl. Duysend", woodcut device of a globe on the printed title.

12mo. [122 x 68 x 26 mm]. [20]ff, 51, [5]blank, 340, [2], 53, [29] pp. Bound c.1730 in France in red goatskin, the covers tooled in gilt with a broad border composed of a double fillet, a quadrolobe tool in each corner, repeated impressions of a flower-head with four round petals in pointillé, interspersed with roundels, fleurons, stars etc, enclosing an irregular onlay of green goatskin, with a lozenge shaped citron onlay at its centre, outlined with gouges and tooled with flowers, roundels and other small ornaments. Smooth spine divided into six gilt panels by a chain pallet, lettered in the second panel on an oval brown label, the

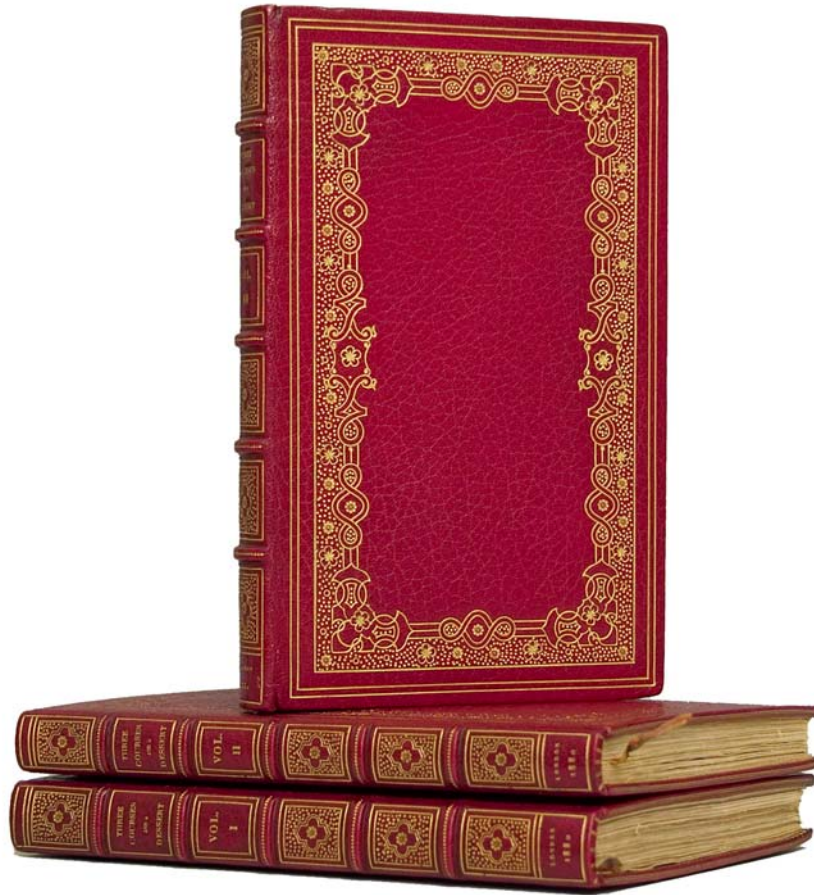
first, fourth and sixth panels with lozenge shaped onlays, the third and fifth tooled with a circle and other small ornaments, the edges of the boards and turn-ins tooled with gilt rolls, chequered gilt and green endleaves, gilt edges. (Expert repairs to tips of two corners). Contained within a modern full burgundy goatskin drop-over box. [ebc1438].  
Amsterodami [i.e. Amsterdam]: Ludovicum Elzevirium, 1641. £3,800



Willems, *Les Elzevier*, 972.

The first Elzevir edition of the principal work by Arnold Clapmaier (1574-1604) on practical politics. Clapmaier, a German, was professor of history and politics at the academy of Altdorf.

With the two integral blank leaves. Occasional light browning, mostly confined to the margins. A very good copy, in a delightful French binding of about 1730. It belongs to a group identified by Michon in *Les Reliures Mosaiqués du XVIIIe siècle* (1956) as being by the "Atelier Des Petits Classiques", a workshop so named because it specialized in the binding of small format editions of the classical writers, the majority Elzeviers. Michon identified seven related bindings, to which Breslauer added two more, as items 86 and 87 in his catalogue 111, and a tenth example appeared as item 42 in J.F.T. Rodgers's catalogue of *100 Rare Books*. These bindings share a number of common features, including the irregular shaped onlays on the covers, the rounded labels and onlays on the spines, and the chequered endleaves. The chain pallet used on the spine of our volume appears to be the same as on at least two of the illustrated examples (Breslauer 86/111 and Michon plate 76). Having said that, Michon's classification was largely based on stylistic similarities rather than on the tools. As Mirjam Foot and Giles Barber have both pointed out it is difficult to attribute these bindings to a particular workshop with any certainty, due partly to the separation of the trades of *relieur* and *doreur* in France and their habit of sharing commissions and tools, and the odd deplorable occasion on which dealers have swapped around printed tickets which were used to sign the bindings.



*BOUND BY POMEY IN THREE VOLUMES*

**44.** [CLARKE (William)].

**Three Courses and a Dessert.** The Decorations by George Cruikshank.

51 woodcuts by Cruikshank, of which eight are full-page (three as frontispieces, and five on stout paper), each in double-suite, one of each woodcut from the text on India paper and mounted on a separate leaf.

First Edition. One volume bound in three. 8vo. [207 x 131 x 67 mm]. 432, 8 pp. Bound c.1900 by Pomey (signed in gilt on the front turn-ins) in red goatskin, the covers with a wide gilt border composed of a double and a single fillet and strap-work decoration interspersed with flowers and dots. The spines divided into six panels with gilt compartments, lettered in the second panel, numbered in the third and dated ("1880") at the foot, the other panels tooled with a qua containing a flower-head on a dotted background, the edge of the boards tooled with a gilt double fillet, the turn-ins with double fillets and rolls, marbled endleaves, top edges gilt, the others left untrimmed. [ebc2852].

London: Vizetelly, Branston and Co, 1830.

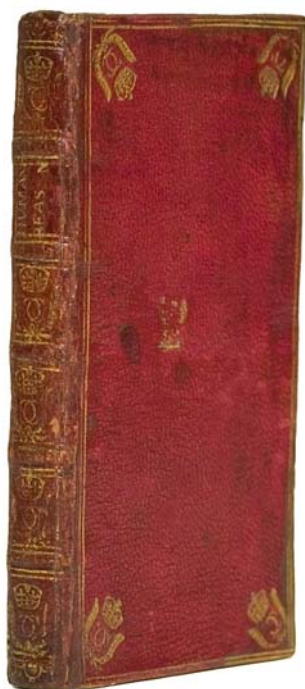
£1,500

A fine copy in a very handsome binding by Pomey (though he got the date wrong on the spine). Pomey is an elusive figure, though I take him to be an American binder, probably of French origin. He certainly mastered his craft. With 8pp of advertisements at the end.

45. [CLIFFORD (Martin)].

**A Treatise of Human Reason.**

Second Edition. 12mo. [133 x 75 x 16 mm]. [2]ff, 91pp. Contemporary binding by Samuel Mearne of red goatskin, the covers tooled in gilt with a double fillet border and the crowned Royal cypher in each corner, and a spread-eagle tool at the centre. The spine divided into six panels with gilt compartments, lettered vertically in the second, the others tooled with the



crowned Royal cypher, the edges of the boards tooled with a gilt roll, plain endleaves, gilt edges. (Tips of the corners repaired, joints slightly chipped at the head and foot, a little rubbed). [ebc2889].

London: for Henry Brome, 1675.

£1,500

Wing C.4708.

Bound with:

[STEPHENS (Edward)].

**Observations Upon a Treatise Intituled, Of Humane Reason.**

First Edition. 12mo. [1]f, 73pp.

London: for John Leigh, 1675.

Wing S.5430.

First published in 1674, "Clifford's (d.1677) one significant publication is his anonymously published *A Treatise of Human Reason*, which emphasizes the role of reason in religious belief. To believe something on the basis of authority, he argues, following Spinoza and anticipating Locke, is itself a matter of reason - i.e. we need rational grounds for assenting to authority of a particular person on a particular topic. Clifford also argued for toleration in matters of religion, arguing that reason alone can bring man to truth in matters of religion, and that force can achieve nothing in this regard" (*Dictionary of 17th Century British Philosophers*). Stephens was amongst a number of critics to attack Clifford for attributing too much scope to unguided human reason.

There is some light browning and a few spots. The covers and spine have the same royal cypher tool as used by Samuel Mearne on bindings for Charles II. It can be seen, for example, on the spine of a book by Langhorne offered as item 68 in Maggs Bros catalogue 1075. The Langhorne was amongst a number of books bound by Mearne for the Royal Library, but never paid for. By 1708 these books were in the custody of a druggist named Sisson.

The spread-eagle tool on the covers is presumably a crest; there is an ink press-mark "G III"; with the 19th century bookplate of Edward Davenport and more recent leather label of Carson Brevoort.

BOUND BY R.W. SMITH

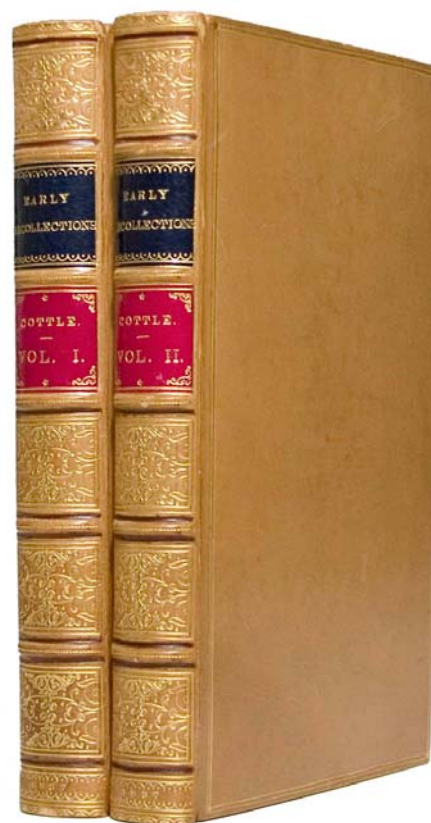
**46. COTTLE** (Joseph).

**Early Recollections;** Chiefly Relating to the late Samuel Taylor Coleridge, during his long Residence in Bristol.

Two engraved frontispiece portraits and four plates.

First Edition. Two volumes. 8vo. [201 x 126 x 54 mm]. xxxviii, 325 pp; [4]ff, 346, [2] pp. Bound by R. W. Smith (signed with an ink pallet on front endleaf) in polished calf, the covers with a gilt double fillet border. The spines divided into six panels with gilt compartments, lettered in the second and third on black and red goatskin labels and dated at the foot, the other panels tooled with scrolls and stems, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, top edges gilt, the others untrimmed. [ebc3387].

London: [by J. Wright for] Longman, Rees & Co, and Hamilton, Adams & Co, 1837. £350



With the half titles (with ink signatures dated 1853) and final leaf of "Works by the same Author". The plates are a little foxed and there are a few spots but it is a very good copy in a remarkably well preserved, and well executed binding. Smith should also be commended for leaving the edges untrimmed. Bookplate of Robert Marceau.

BOUND BY MAUD OF ANDOVER

**47. CRABBE** (Rev. George).

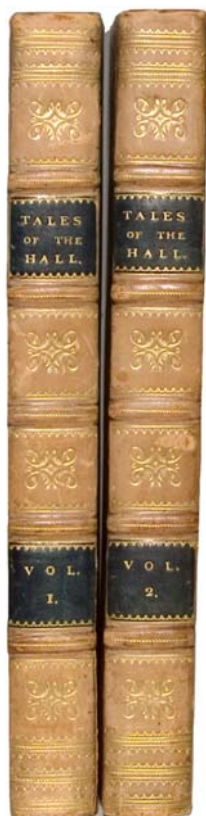
**Tales of the Hall.**

"New Edition". 2 volumes. 8vo. [219 x 135 x 55 mm]. xxiv, 326 pp; viii, 353, [3] pp. Contemporary binding by Maud of Andover (with his ticket in both volumes) of tree calf, the spine divided into six panels by gilt tooled bands flanked by pallets, lettered in the second and fifth panels on blue labels, the other panels tooled with a central ornament, the corners of the edges of the boards hatched in gilt, plain endleaves, lightly sprinkled edges. (Small patch of insect activity at the lower corner of both rear covers, a little rubbed and a few scratches). [ebc2006].

London: [by Thomas Davison for] John Murray, 1819.

£180

With the half-titles. Occasional spotting and light foxing. In an attractive tree-calf binding by Maud with his light green ticket lettered "Maud, Printer & Bookbinder, Andover" within a typographic border. William Maud of Andover is listed in Ramsden, *Bookbinders of the United Kingdom (Outside London) 1780-1840*, p.115, with reference to a Hampshire Directory of 1784 but the firm is not recorded in Spawn and Kinsella, *Ticketed Bookbindings from*



*Nineteenth-Century Britain* nor is it represented in the British Library Database of Bookbindings.

Inscribed on the front fly-leaf of each volume: "A small token of love & esteem to Dear Mrs Blunt from her most affectionate old friends M & E Barnes".



*BOUND BY ZAEHNSDORF*

## 48. CREIGHTON (The Right Rev. Mandell).

### **Queen Elizabeth.**

Hand-coloured frontispiece and monochrome plates and illustrations, with tissue guards. First Edition. Folio. [327 x 245 x 38 mm]. [3]ff, 202, [2] pp. Contemporary binding by Zaehnsdorf (signed in gilt on the front turn-in and with their stamp on the rear turn-in) of burgundy goatskin, the covers tooled in gilt with a thick fillet border, a Tudor rose in the corners and in the centre the royal arms blocked on red and blue onlays. The spine divided into six panels, with gilt compartments, lettered in the second and dated at the foot, the others tooled with a smaller Tudor rose, the edges of the boards and turn-ins tooled with gilt fillets, orange silk endleaves, top edge gilt, the others untrimmed. (A few minor scratches on the covers). [ebc3118].

Paris: Boussod, Valadon & Co, 1896.

£750

A little light spotting but a very impressive copy of this lavish production. Ink signature of Evelyn B. Bell dated 1900.

**49. CURTIUS RUFUS** (Quintus).

**De Rebus Gestis Alexandri Magni Regis Macedonum, Libri Decem.** Quorum, qui toti temporis iniuria interciderant, duo priores, veterum exemplarum præfidio restituti sunt. Ad Haec. Alexandri magni vitam ab Ioanne Monacho artificiosa brevitare omnia illius pene complicitente, praposuimus. Accessere orationum & rerum memorabilium indices.

Woodcut devices on the title and the recto of the penultimate page. Ruled in red throughout. Small 8vo. [127 x 77 x 33 mm]. [16]ff, 325, [56], [3]blank pp. Bound in Paris in brown calf, the covers tooled in gilt and decorated with silver and dark paint, the border composed of a single and double fillets with hatched cornerpieces, enclosing tendrils with open fleurons and leaves surrounding a large central cartouche containing the arms, name and motto of Jacques de Malenfant. The edges of the boards hatched and tooled with a fillet in gilt, plain endleaves, the edges gilt and elaborately gauffered. (Rebacked in calf with four raised bands and the panels tooled in gilt to a saltire design, the corners and edges of the boards skilfully repaired, lacking ties). Contained within a cloth drop-over box. [ebc1851].

Lugduni [i.e Lyon]: [Michael Sylvius, Typographus] Apud Ioannem Frellonium. 1555.

£4,500



Bound with:

**SALLUSTIUS** (Caius Crispus).

**De L. Sergii Catilinæ coniuratione, ac Bello Iugurthino historiae.** Cum aliis quibusdam, quæ sequens indicabit pagella.

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

263, [46] pp.

Lugduni [i.e. Lyon]: [Excudebat Symphorianus Barbierus] Apud Ioannem Frellonium, 1563.

There is an original tear to the outer margin of leaf d1 in the first work, without any loss of text. These are good clean copies.

The two works were bound together, probably between 1563 and 1566, in Paris for Jacques de Malenfant. He was probably the son of Pierre de Malenfant, Sieur de Persac, later councillor of the *Parlement de Toulouse*, who married Cathérine de Minut in 1529. Jacques was one of the almoners of Marguérite d'Angoulême, who in November 1546 sent him to Paris to continue his studies. He was still in Paris in 1567 as he recorded in a copy of a 1558 Erasmus in which he wrote "Lutetiae 1567". In 1570 he was back in Toulouse and in 1606 a M. de Malenfant is mentioned as *greffier civil au Parlement de Toulouse*.

The bindings commissioned by Malenfant while in Paris were the subject of a study by Mirjam Foot in *The Henry Davis Gift*, vol.1, chapter 12, pp.156-169. She identified 23 books

which he collected during his stay in Paris, and of these 17 were definitely bound for him, and five others may have been bound for him but have since been rebound. The present volume is listed by Foot as no.10 in her Appendix II (p.166). To this number can be added four further bindings in the Bibliotheca Wittcockiana and two or three in the Bibliothèque de Toulouse, which are recorded by Hobson and Culot in *Italian and French 16th-Century Bookbindings*, pp.136-139. All of Malenfant's books were small format editions of the classics, with the exception of the Erasmus which is a folio.

This binding is typical of the style favoured by Malenfant, though examples do differ in details. The gauffered edges are especially elaborate and can be compared with the treatment of three of the volumes in the Wittcockiana which are illustrated by Hobson and Culot on p.139. Foot managed to make a clear connection between Malenfant's tools and those used by Claude de Picques on bindings for Catherine de Medici and Claude Berbis. I illustrated and described a binding by Claude de Picques as item 49 in my catalogue 10.

From the personal collection of the antiquarian bookseller George McLeish, who retired in 1957. His books were sold at Phillips, London, 9/11/2001, and this was lot 175.

#### RED AND BLACK BINDING

### 50. CURTIUS RUFUS (Quintus).

**Q. Curtii Rufi Historiarum libri**, accuratissime editi.

Engraved title, woodcut portrait, folding map and full-page woodcut.

12mo. [130 x 70 x 24 mm]. [5]ff, 338, [21] pp. Mid-eighteenth century English binding of dark blue goatskin, the covers with a gilt chain roll and blind floral roll border, the spine covered in red goatskin, overlapping onto the covers and with a gilt zig-zag roll running adjacent to the joints, the spine divided into six panels with gilt compartments, lettered in the second on a black goatskin label and directly in the third, the others with fleurons at the centre and scrolls in the corners, the edges of the boards tooled with a gilt floral roll, marbled endleaves, yellow edges. (Joints a little worn). [ebc2769].

Lugd. Batavorum [i.e. Leiden]: ex officina Elzeviriana, 1633.

£350

Willems, *Les Elzevier*, 381.

Occasional minor browning but a very good copy of a much admired edition, edited by Daniel Heinsius. The binding is an oddity, in being in two colours. It has not been rebounded, but was made this way, probably in London in about 1740. With various bibliographical notes and inscriptions at the front.







*BOUND BY ANGELA JAMES*

**51. DE LA MARE (Walter).**

**The Sunken Garden** and other Poems.

Printed in black and red.

8vo. [233 x 142 x 10 mm]. 39, [1] pp. Bound by Angela James in 1979 (signed on the rear turn-in) in grey goatskin over bevelled boards, each cover with a large central sunken panel, framed with red goatskin and containing a composition of variously coloured goatskin and calf onlays to depict a garden, with a painted blue sky, green suede doublures with a red goatskin border, green, red and grey endleaves, gilt edges. Contained within a cloth drop-over box lined with felt. [ebc3437].

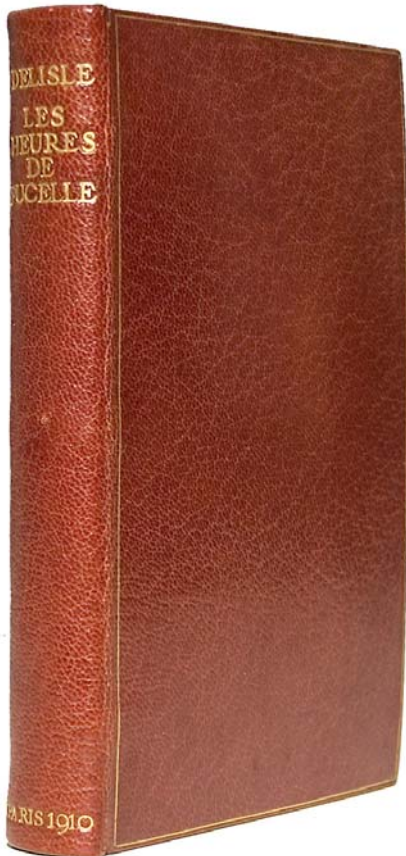
London: The Beaumont Press, 1917.

£750

No.207 of 270 copies. This is the second book printed and published by Cyril William Beaumont of 75 Charing Cross Road. Angela James has brought her usual colourful and tactile approach to bear on the binding.

**52. DELISLE** (Léopold).

**Les Heures Dites de Jean Pucelle** Manuscrit de la Collection de M. Le Baron Maurice De Rothschild.



72 monochrome plates. Title printed in red and black. 8vo. [168 x 115 x 25 mm]. [2]ff, 88, [2] pp. Bound in 1911 by Katharine Adams (signed with her initials and cross on the rear lower turn-in) in brown goatskin, the covers with a gilt single fillet border. Smooth spine lettered in gilt at the head and foot, the turn-ins tooled with a gilt single fillet, plain endleaves, gilt edges. [ebc2238].

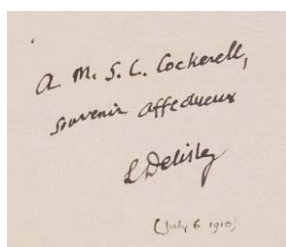
Paris: [Imprimé par Philippe Renouard] Librairie D. Morgand, Edouard Rahir, succr. 1910. £1,800

Limited to 120 copies of which 50 were withheld from sale. A commentary and facsimile of the famous Book of Hours made by Jean Pucelle (d.1334) for Jean d'Evreux (1304-71) probably to celebrate her marriage to Charles IV in 1325. After her death the book passed to Charles V, who gave it to his brother Jean, Duc de Berry. Sometime in the 19th century it was acquired by the Rothschild family and in 1953 it was purchased by Metropolitan Museum of New York. It is now a part of the collection at the Cloisters Museum.

Léopold Victor Delisle (1826-1910) was born and brought up at Valognes and at the age of 26 was hired by Gerville to copy manuscripts from his collection. He went on to study at the Ecole des Chartres and in 1852 went to work in the Department of Manuscripts at the Bibliotheque Nationale. At that time none of the manuscripts had been catalogued, and in 1881 Delise completed the four volumes of *Le Cabinet des Manuscrits de la Bibliotheque Imperiale*. In 1874 he had been made Administrator General of the library, and he held the post until 1905. He was described by Wilfrid Blunt in his life of Sydney Cockerell as the greatest authority of his day on manuscripts.

This copy was given by Delisle to Sydney Cockerell and is inscribed on the half-title "A M. S.C. Cockerell, souvenir affectueux. L. Delisle" to which Cockerell has added the date "July 6 1910". Pasted onto the previous leaf is a death notice with a brief life, portrait and prayers for Delise, who died at Chantilly on 22nd July 1910. Tipped into the front is a 3pp autograph letter from Delise to Cockerell dated 3rd December 1909, mentioning his researches, asking him to examine some photographs of pages of this and another manuscript, referring to "Major Helford" [i.e. Holford] and Messrs Yates Thompson and Perrins and wishing him all the best. Cockerell has written a note concerning the provenance of another manuscript on p.81.

Sydney Cockerell (1867-1962) was first employed by William Morris to catalogue his books and manuscripts and this led to his becoming secretary to the Kelmscott Press. After Morris's death he divided his time between acting as secretary to Wilfrid Scawen Blunt and as advisor to Henry Yates Thompson. In 1900 he joined Emery Walker as a partner in his process-engraving firm, and they together designed the Subiaco type for St. John Hornby's Ashendene Press. By this time he was a close friend of Katharine Adams (1862-1952), and once confessed "I would have married her, but she was five years older than I, and by the time I could afford to marry we could not have had a family". Instead, in 1907, he married Florence (Kate) Kingsford, the calligrapher and illuminator of the Ashendene Press *The Song of Solomon*. This prompted him into finding a "steady" job, and in 1908 he succeeded M. R. James as Director of the Fitzwilliam Museum in Cambridge. "I found it", he said, "a pigstye; I turned it into a palace". Or, as Blunt put it: "during the twenty-nine years he remained at Cambridge he transformed a dreary and ill-hung provincial gallery into one which set a new standard of excellence which was to influence museums all over the world".



Cokerell entrusted this volume to Katharine Adams for binding, and above her cross and initials on the rear turn-in he wrote: "Bound by Katharine Adams at Broadway Worcestershire 1911". He referred to the books that Adams bound for him as having been "Katied" and owned close to 100 of her 300 or so bindings. In 1913 Adams married Edmund Webb, but she and Cockerell remained the best of friends.

In 1956 Cockerell decided to sell the bulk of his manuscript and printed book collection, raising over £80,000 in the process. "I can now", he told a visitor, "afford to have an egg with my tea". His friend and neighbour Brian Cron helped him in these transactions, and bought some of the manuscripts for his own collection. This volume, however, was given away and is inscribed in a rather shaky hand: "To B. S. Cron from Sydney Cockerell Kew 5 Dec 1955".

#### BOUND BY RAPARLIER

### 53. DES HOULIERES (Antoinette du Ligier de La Garde).

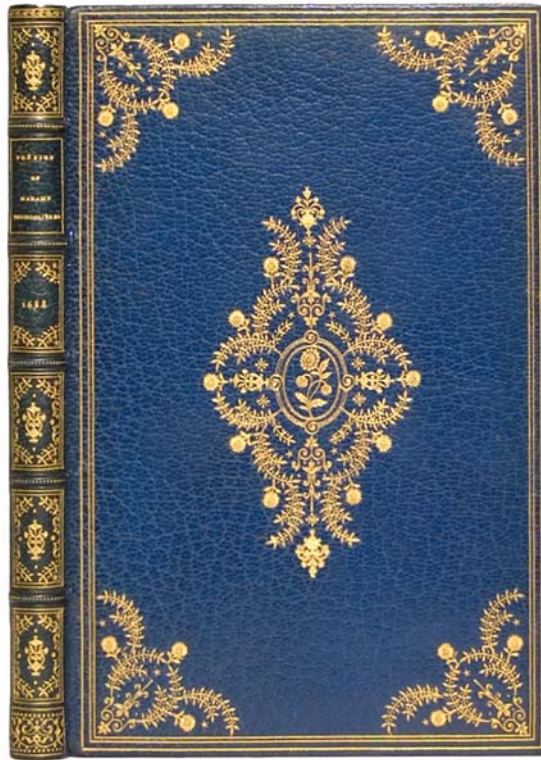
#### Poesies.

Additional engraved frontispiece portrait.

First Edition. 8vo. [170 x 110 x 14 mm]. [1]f, 220, [12] pp. Bound c.1890 by Raparlier in blue goatskin, the covers tooled in gilt with triple fillet border, corners composed of leafy stems, a fleuron and flower-heads, and a centrepiece composed of a flower within a frame surrounded by leafy stems, vases of flowers and flower-heads. The spine divided into six panels, lettered in the second and dated in the third, the others with a vase containing a flower and leafy sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges. [ebc3235].

Paris: chez la Veuve de Sebastien Mabre-Cramoisy, 1688.

£950



The frontispiece is not called for but is taken from a later edition. A fine copy in a meticulously executed binding by Paul-Romain Raparlier (1858-1900).

Des Houlières (1638-94) was the recipient of the first prize for poetry ever awarded by the Académie Française (in 1671). She was the most highly regarded contemporary lyric poet, being best known for her pastoral poetry.

#### GAUFFERED AND PAINTED EDGES

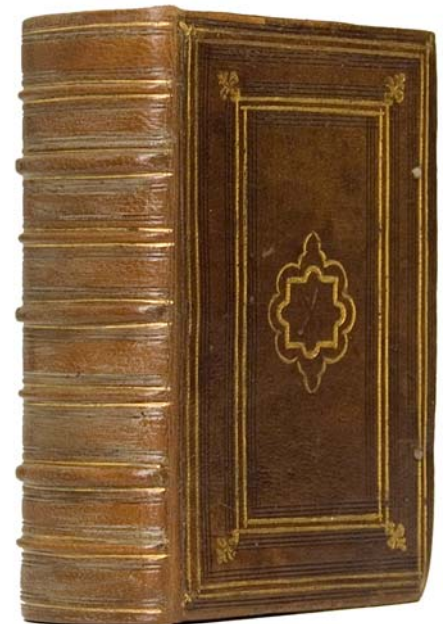
### 54. DIONYSIUS (of Halicarnassus).

**Dionysii Halicarnassei Antiquitatum**, sive Originum Romanarum, Libri Decem, Sigismundo Gelenio Interprete. Adecimus Undecimum ex versione Lapi: ac Indicem rerum notatu dignarum locupletissimum.

Woodcut device on the title.

16mo. [121 x 77 x 44 mm]. 854, [66] pp. Bound in contemporary brown goatskin, the covers with a border of double gilt fillets between triple blind fillets, a panel of double gilt fillets between triple blind fillets with a fleuron at the outer corners, and at the centre two gilt geometrical ornaments. Rebacked in the style of the original with eight panels tooled with gilt and blind fillets, new endleaves, the edges gilt, gauffered and painted. (Missing ties, the edges of the boards repaired). [ebc2239].

Lugduni [i.e. Lyon]: [excudebat Symphorianus Barbierus] apud Ioannem Frellonium, 1561.

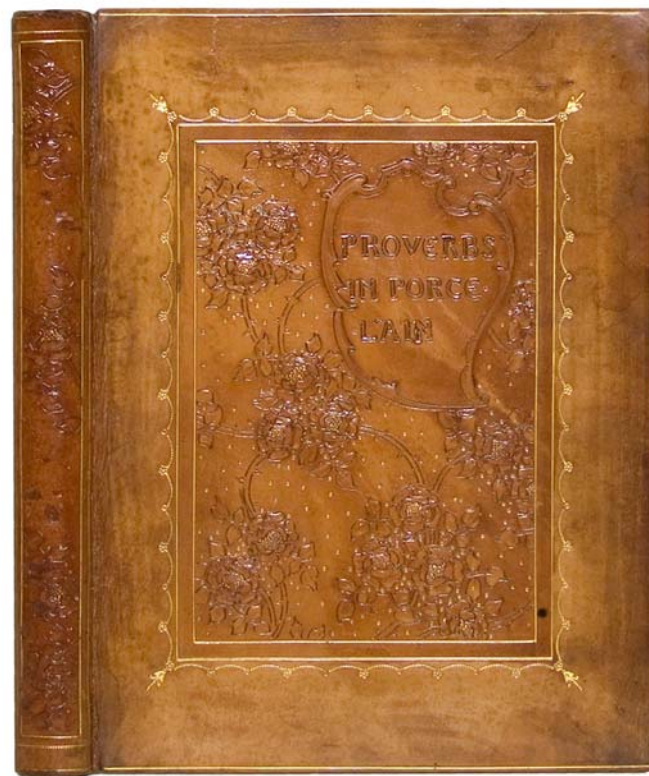


£750

An early ink signature has scorched two holes in the title, which also has two other small holes. Occasional light browning and spotting but a good copy.



Dionysius of Halicarnassus, the Greek historian and teacher of rhetoric, flourished during the reign of Caesar Augustus. He went to Rome in 30 B.C. and spent 22 years studying Latin and preparing materials for *Antiquitates Romanae*. This major work embraced the history of Rome from the mythical period to the beginning of the First Punic War. It was divided into 20 books, of which the first nine are entire, the tenth and eleventh are nearly complete and the remaining books exist only in fragments.



*CUT LEATHER BINDING BY CEDRIC CHIVERS*

**55. DOBSON** (Austin).

**Proverbs in Porcelain.** To which is added "Au Revoir" A Dramatic Viigette. With twenty-five illustrations by Bernard Partridge.

Small 4to. [206 x 154 x 20 mm]. 110, [6] pp. Contemporary binding by Cedric Chivers (signed in gilt on the rear turn-in) of brown calf, the covers tooled in gilt with a single fillet border and a panel of two fillets and a repeated dotted gouge, enclosing on the front cover a cut leather design with the title within a cartouche surrounded by roses and stems, interspersed with gilt dots. Smooth spine with a long gilt panel containing cut leather work of roses, the edges of the boards tooled with a gilt roll, the turn-ins with gilt rolls and fillets, floral patterned endleaves, top edge gilt. (Upper headcap chipped, tips of the corners exposed, a little rubbed or worn in patches). [ebc3351].

London: [Ballantyne Press for] Kegan Paul, Trench, Trubner & Co, 1893.

£300

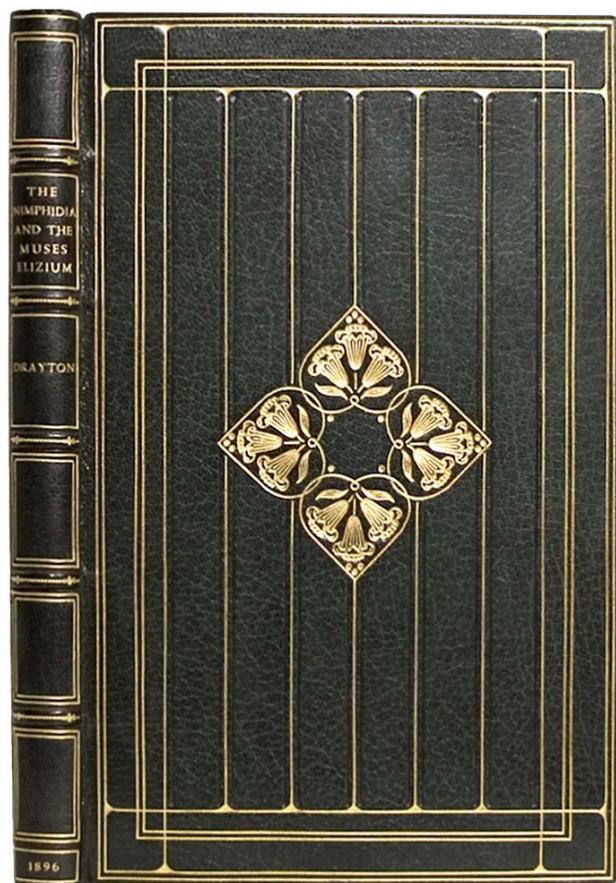
Some spotting throughout. Ink inscription dated 1900 on front fly-leaf.

#### VALE PRESS

### 56. DRAYTON (Michael).

#### **Nimphidia and the Muses Elizium.**

Woodcut frontispiece, honeysuckle border around p.iii and xxix, woodcut initials.



8vo. [233 x 144 x 20 mm]. cxxxvii pp. Bound c.1950 by Sangorski & Sutcliffe (signed in gilt on the front turn-in) in green goatskin, the covers tooled in gilt with a double fillet border and outer panel and a series of vertical fillets, flanked with blind fillets, breaking at the centre to incorporate four large hearts each containing three flower-heads. The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt and blind fillets, green endleaves, top edge gilt, the others uncut. [ebc3248].

London: at the Ballantyne Press, 1896. £1,500

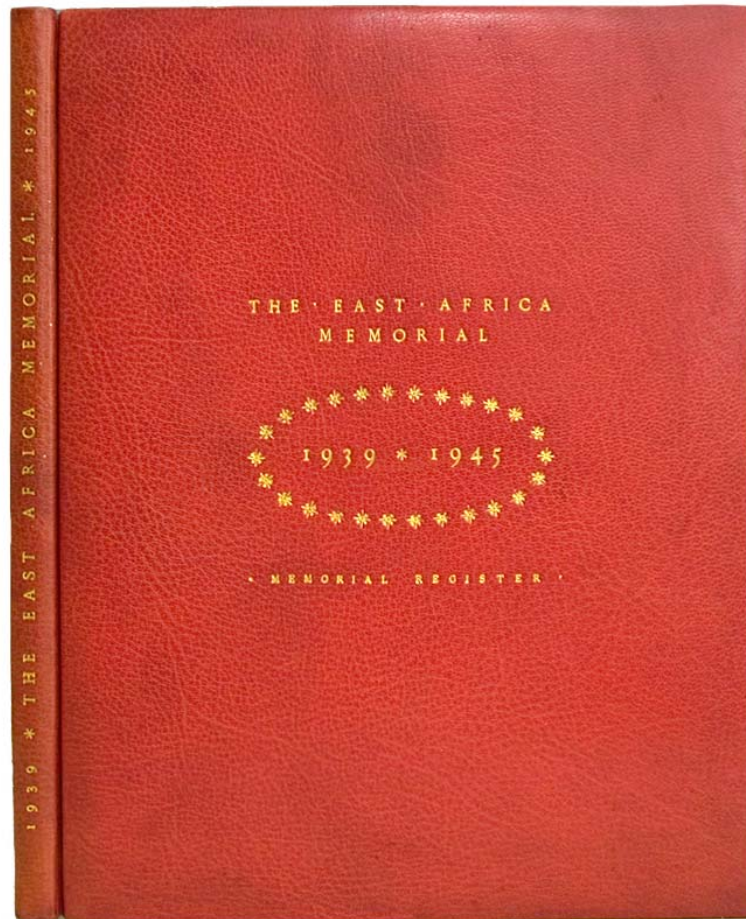
Watry, *The Vale Press*, B6.

210 copies were printed, of which 200 were for sale at one guinea. A very good copy in a handsome binding by Sangorski & Sutcliffe.

Ricketts designed and cut the frontispiece which depicts Oberon and Puck on a background of honeysuckle leaves and flowers. On receiving his

copy of the "delicious volume of Drayton", Aubrey Beardsley wrote to tell the editor John Gray that he thought "Rickett's frontispiece... very elegant".

Bookplate of Walter T. Shirley II.



BOUND BY ROGER POWELL

**57. The War Dead of the British Commonwealth and Empire.** The Register of the names of those who fell in the 1939-1945 War and have no known Grave. The East Africa Memorial Nairobi. Part I [-Part II].

Photographic frontispiece and a map.

Two parts bound together. 4to. [265 x 202 x 12 mm]. xix, [i], 99, [1] pp. Bound by Roger Powell in 1956 (signed in blind on the rear turn-in) in scarlet oasis goatskin, the covers lettered in gilt and with the dates encircled by a repeated impression of a flower-head. Smooth spine lettered upwards in gilt, plain endleaves, top edge sprinkled. (The front cover slightly marked, the edges a little foxed). [ebc3026].

London: By Order of the The Imperial War Graves Commission, 1955.

£650

This is one of a number of bindings undertaken by Roger Powell for the Imperial War Graves Commission. He bound two copies of the East Africa Memorial, both in scarlet oasis, and gave it a job number 405. His work book indicates that "P.F." spent 35 hours on the job, and Powell himself four. They charged their time out at £19.10.0, the materials cost £2.0.0., and they added £5.7.6 (for the design?), making a total of £26.17.6. They then invoiced the Commission for £27.10. Not an inconsiderable sum. But the binding does display some of Powell's characteristic features - French joints, a reliance on lettering for decoration and plain endleaves.

Booklabel of Humphrey Winterton.

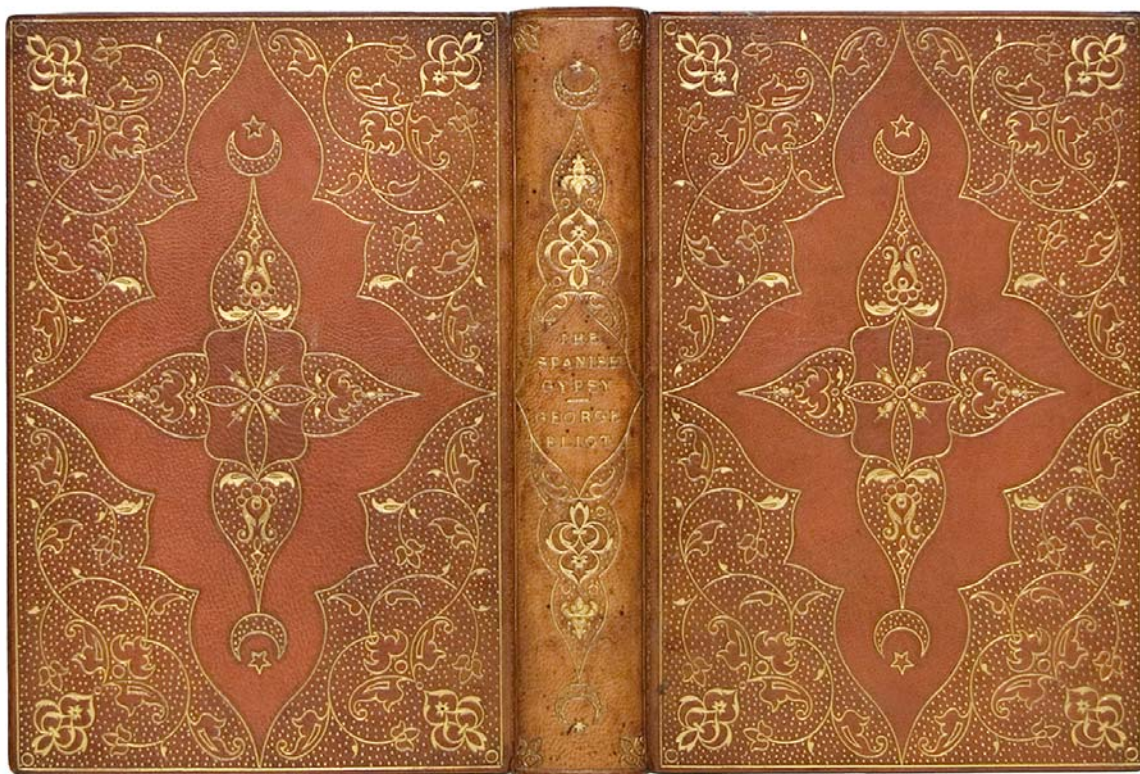
**58.** ELIOT (George).

**The Spanish Gypsy.**

Third Edition. 8vo. [176 x 118 x 30 mm]. [3]ff, 382 pp. Contemporary binding by Lloyd, Wallis and Lloyd (signed in gilt on the front turn-in) of terracota goatskin, the covers tooled in gilt with large arched cornerpieces containing open leaved stems on a dotted background and a centrepiece composed of pointed lobes, leaves and dots with a star and crescent at the head and foot. Smooth spine lettered in gilt at the centre between matching decorative elements, the edges of the boards and turn-ins tooled with gilt fillets, marbled endleaves, gilt edges. (Upper joint with very small wormholes at the foot and a little rubbed, spine slightly discoloured). [ebc3348].

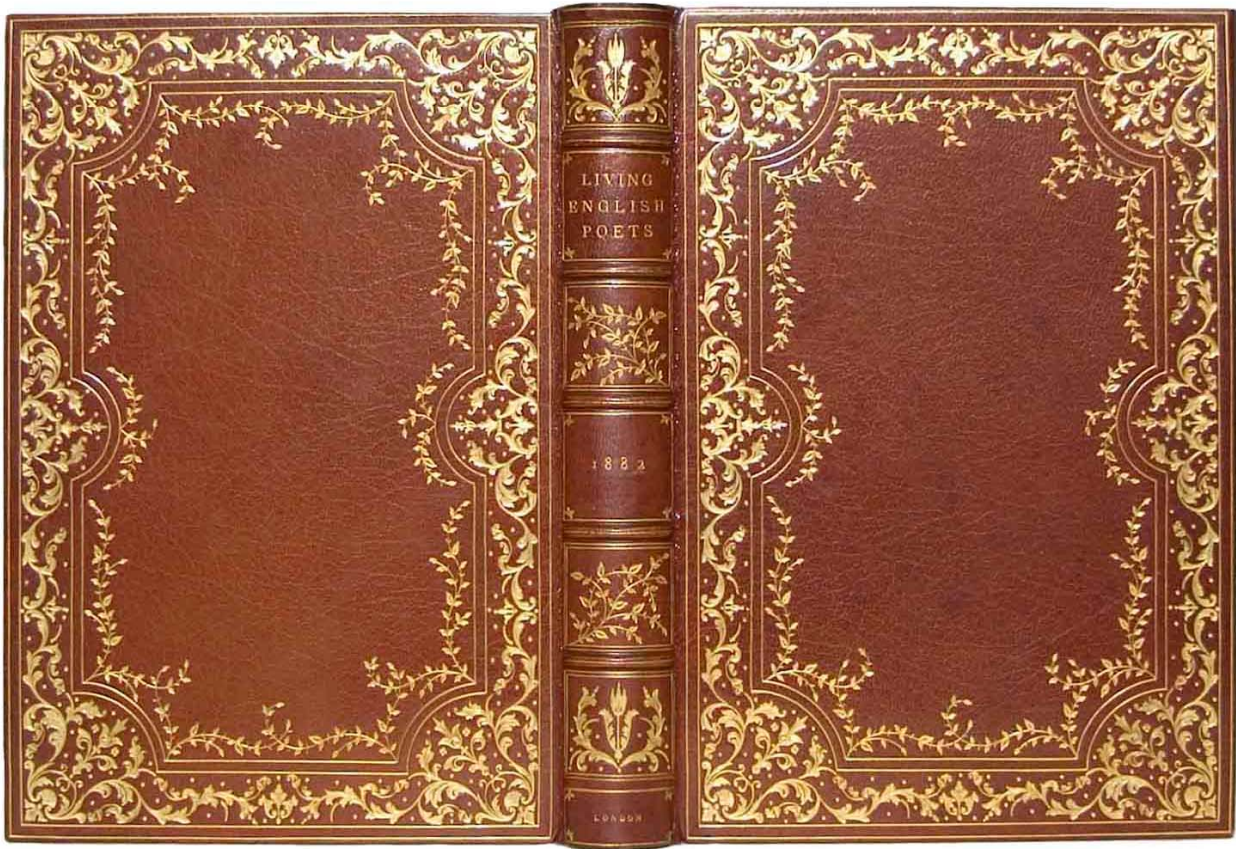
Edinburgh and London: William Blackwood and Sons, 1868.

£500



Certain passages in the text have been underlined in pencil and there is a little spotting. The original brown endleaf has been saved and is inscribed in ink "Alice Tollemache from Algernon Tollemache. February 1869". The half-title has an inscription "Hope: i.e. "gilded suspense". The binding is attractive, with its Moorish features. There is a plain binding by Lloyd, Wallis and Lloyd on the British Library Database of Bookbindings but the firm does not feature in Spawn and Kinsella, *Ticketed Bookbindings from Nineteenth-Century Britain* or in the John Collins collection of *Particular Bindings*.





*LARGE PAPER COPY; BOUND BY ZAEHNSDORF*

## 59. **Living English Poets.**

Woodcut frontispiece printed on india paper.

First Edition. Large Paper Copy. 8vo. [252 x 170 x 35 mm]. [1], xix, [i], 325, [3] pp. Contemporary binding by Zaehnsdorf (signed in gilt on the front turn-in and with their blind stamp on the rear doublure) of brown goatskin, the covers tooled in gilt with a wide border composed of two fillets, repeated impressions of various foliate tools, stars and dots, enclosed by two fillets and gouges, with leafy stems trailing inwards. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, and dated in the fourth, the others with foliate tools and leafy stems, the edges of the boards tooled with a gilt double fillet, the turn-ins with fillets, foliate tools and leafy stems, red silk endleaves, top edge gilt, the others uncut. (A few dark spots just visible on the front cover). [ebc3123].

London: [by William Clowes and Sons, Ltd. for] Kegan, Paul, Trench, & Co, 1883. £950

Number 8 of 50 large paper copies, signed by the printers. It is a fine copy, in a handsome Zaehnsdorf binding.

EMBROIDERED BINDING

**60. Etrennes Mignonnes** Pour l'An de Grace de Notre Seigneur MDCCLXII.

24mo. [97 x 55 x 15 mm]. Contemporary binding of white silk, the covers and spine embroidered with gold threads and light and dark green, pink, purple and yellow silks to a floral design, marbled endleaves and edges. Contained within a later red cloth dropover box. [ebc2925].

Liege: Everard Kints, [1762]. £2,000

Partly interleaved with blanks, one with manuscript notes dated 1824. A very attractive embroidered binding, in fine condition.



EMBROIDERED BINDING

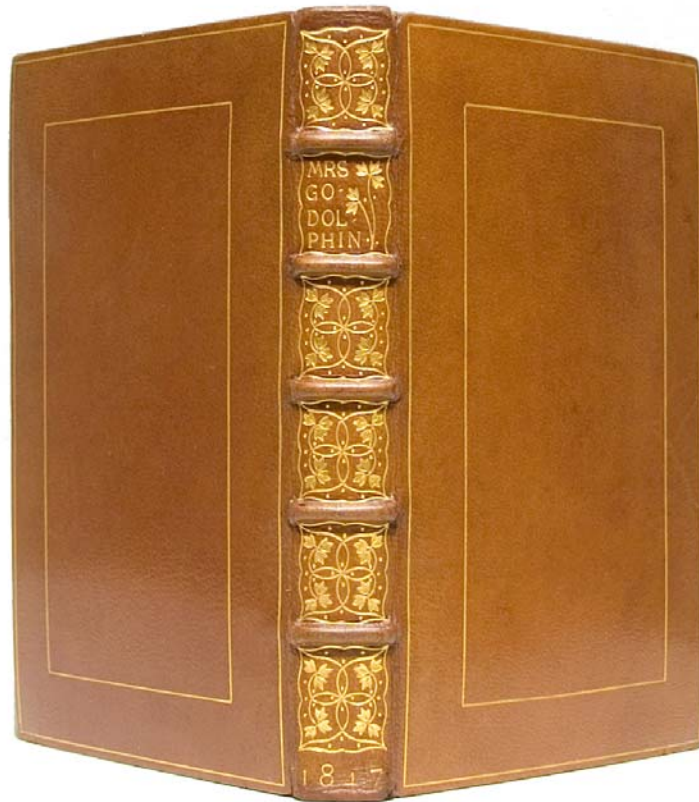
**61. Etrennes Mignonnes** Pour l'an Bissextil de Notre Seigneur. MDCCLXIV Depuis le commencement du monde, 5713. Depuis le Déluge, 4035. Depuis l'Incarnation, 1764. Depuis la Mort & Résurrection de Notre Sauveur J.C. 1731. Depuis la Correction Grégorienne, 182.

24mo. [97 x 55 x 13 mm]. [47]ff. Contemporary binding of white silk embroidered with silver thread with painted panels depicting cupids at the centre of each cover, marbled endleaves, gilt edges. (Front free endleaf missing, the painted panels slightly cockled). Contained in a new blue cloth drop-over box). [ebc3378].

Liege: chez Everard Kints, [1763]. £1,000



Lacking the final leaf but a charming example of an embroidered almanack.



BOUND AT THE DOVES BINDERY IN 1894

**62. EVELYN** (John).

**The Life of Mrs. Godolphin.** Now first published and Edited by Samuel Lord Bishop of Oxford, Chancellor of the Most Noble Order of the Garter.

Frontispiece portrait, Pickering device on the title.

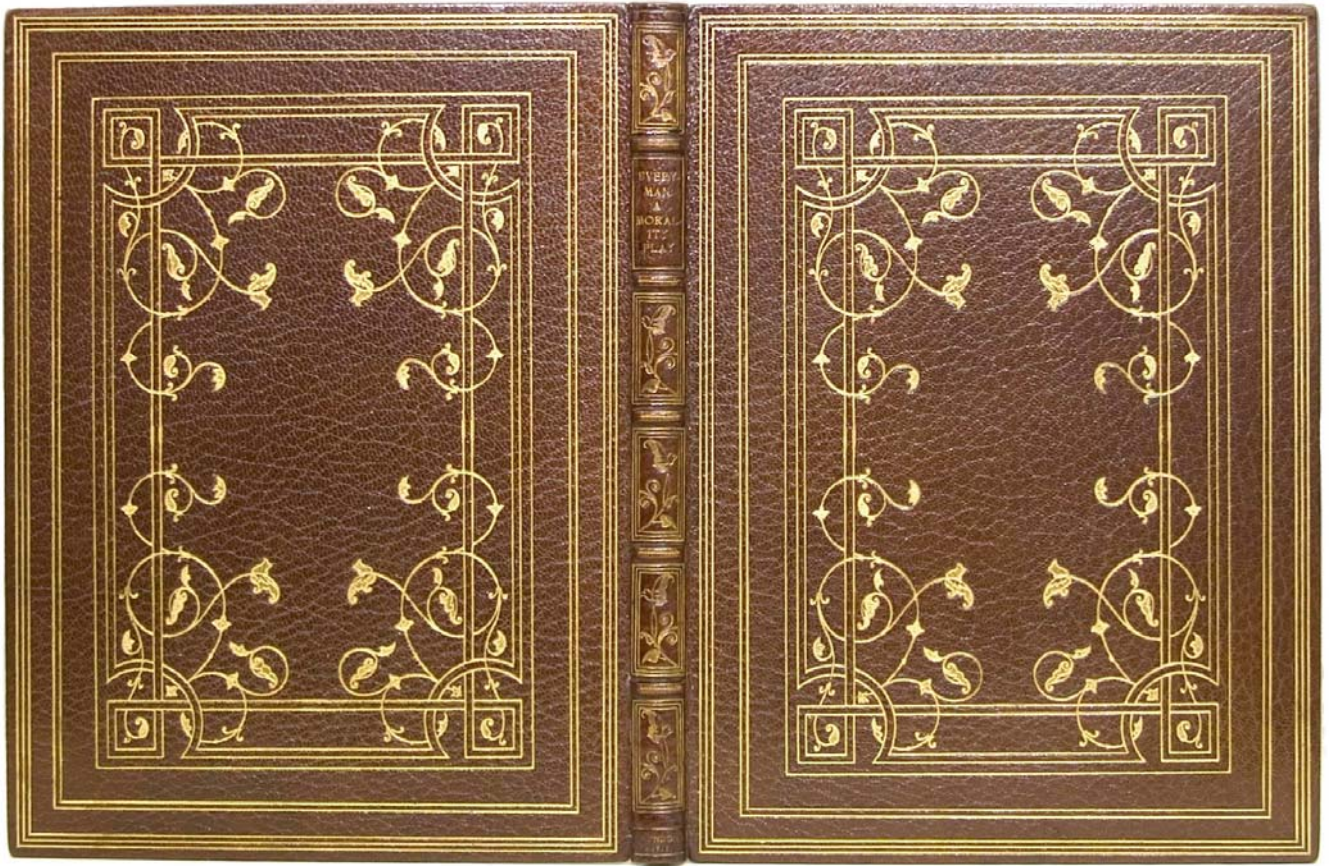
First Edition. Small 8vo. [174 x 114 x 21 mm]. xviii, 265, [1] pp. Bound at The Doves Bindery in 1894 (signed and dated in gilt on the rear turn-in) in olive-green goatskin, the covers with a gilt single fillet border and panel. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others tooled with three-pointed leaves in an arabesque, the edges of the boards tooled with a gilt fillet, the turn-ins with gilt fillets and three pointed leaves in the corners, plain endleaves, gilt edges. (Joints and headcaps a little rubbed, with the date slightly worn away). [ebc3442].

London: [by C. Whittingham for] William Pickering, 1847.

£600

Tidcombe, *The Doves Bindery*, 51 (p.124).

An early and attractive Doves binding. Tidcombe notes that it was item 57 in Edward D. Nudelman's catalogue 13 (1988).



*BOUND BY STIKEMAN*

**63.** **Everyman:** A Morality Play. Illustrated after drawings by John H. Amschewitz.

10 coloured tipped-in plates.

4to. [271 x 202 x 16 mm]. xiii, [i], 36, [4] pp. Bound by Stikeman of New York (signed in gilt on the rear turn-in) in brown goatskin, the covers tooled in gilt with a triple and double fillet border and panel of fillets and gouges, intersecting at the corners and entwined with leafy stems. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with leafy stems, the turn-ins tooled with gilt rolls, marbled endleaves, top edge gilt, the others untrimmed. (Joints and spine slightly rubbed and polished). [ebc3335].

London: Philip Lee Warner for The Medici Society Ltd, 1911.

£500

No.148 of 500 copies. The original paper labels have been tipped-in at the end.

BY A BLIND ITINERANT FIDDLER

**64.** **An Exmoor Scolding**, Between Two Sisters, Wilmot Moreman and Thomasia Moreman, As they were spinning; Also an Exmoor Courtship; Both in the Propriety and Decency of The Exmoor Dialect, Devon; To which is Adjoined a Collateral Paraphrase in Plain English, for explaining barbarous Words and Phrases.

Small 8vo. [187 x 106 x 10 mm]. 31pp. Bound in contemporary stained calf, the covers tooled in gilt with a border composed of a wide chain roll flanked by double fillets with a flower head in the corners, mitred to a panel composed of a rope and ball roll flanked by fillets with a floral tool in the inner corners. Smooth spine lettered vertically on a green goatskin label and tooled in gilt with various fillets and pallets, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves and edges. (Rebacked preserving original spine, tips of the corners exposed). [ebc2796].

Exeter: by T. Brice, 1802.

£500

A reprint of two famous dialect works first published together in the *Gentlemen's Magazine*, XVI, (1746), pp.352-55. A seventh edition added a glossary. This reprint, present at the

Bodleian and Harvard, is of Thomas Brice's 1794 edition, which replaced the glossary with a parallel text in plain English. The *Exmoor Scolding* itself first appeared in 1727 in the weekly newspaper of the Exmoor printer Andrew Brice, to whom it is sometimes attributed.



The Preface names the author as "a blind itinerant fiddler (one Peter Lock of North-Moulton or its neighbourhood)", who collected the dialogues at the beginning of the eighteenth century. "Even near Exmoor, none but the very lowest class of people generally speak the language here exemplified; but most of the antiquated words are so expressive as not to be despised, tho' now grown obsolete, and no longer used by the politer Devonians, who in general speak as good modern English as those of any other county".

## WILTSHIRE WATERS

### 65. EYRE (Henry).

**A Brief Account of the Holt Waters,** Containing One Hundred and Twelve Eminent Cures, Perform'd by The Use of the Famous Mineral Waters at Holt (near Bath) in Wiltshire. Being faithfully Collected by Henry Eyre, Sworn Purveyor to Her Majesty for all Mineral Waters. To which are Added, Directions for Drinking the Holt Waters, and some Experimental Observations on the Several Wells.

Engraved frontispiece by P. Fourdrinier and a folding plate.

First Edition. 12mo. [162 x 93 x 18 mm]. [4]ff, 155pp. Bound in contemporary black goatskin, the covers tooled in gilt with a border composed of a double fillet, a chain roll used twice and a crested roll incorporating seven different crowns and coronets, enclosing a large centrepiece built up from scrolls and fleurons. The spine divided into six panels with gilt compartments, lettered in the second panel on a red goatskin label, the others with floral centres and sprigs in the corners, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (Head of the joints almost invisibly repaired). [ebc2485].

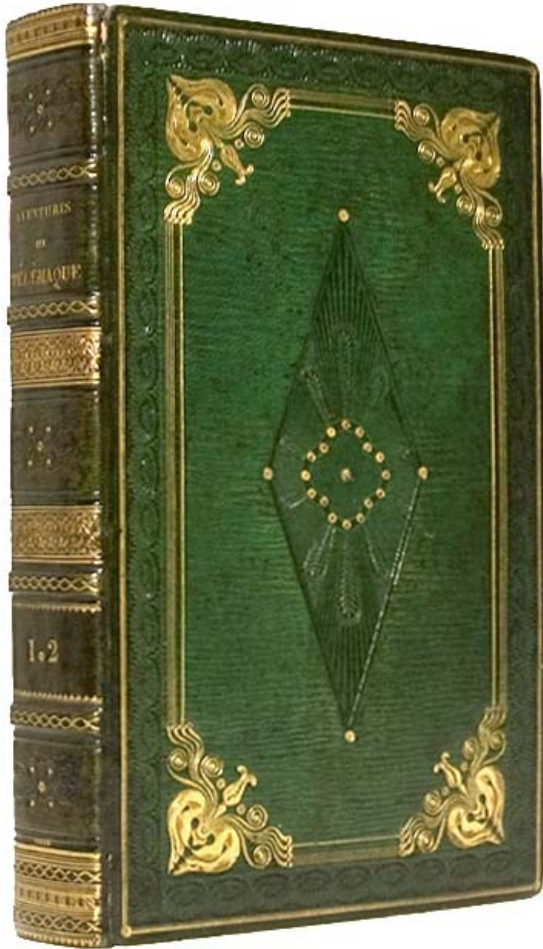
London: for J. Roberts, 1731.

£1,500

"A List of Several Eminent Cures" has a separate title-page. There are some contemporary ink manuscript corrections in the text, possibly by the author. The work is dedicated to Edward Lisle, Lord of the Manor of Holt. This is a fine copy in a most attractive binding.

Around 1690 the mineral spa waters were discovered at Holt, but they were not used as a cure until 1713. They were developed as a commercial concern by Lady Lisle and the Rev. John Lawes and promoted by Eyre in London. The waters were bottled and sold from 1715 to 1750 - the final page of text is an advertisement for Eyre's Water-Warehouse in Fleet-Street, which offered water from Holt (10s a dozen), Bath (7s.6d), Bristol (6s), German Spaw (14s) and Pymont (14s). The list of diseases which could be "cured" included carious bones, cancers, cholick, dropsy, inflamed eyes, king's-evil, fistula in ano, old gleans, itch, injuries from mercury, leprosy, piles, redness in the face, scurvy, settlement of fevers, scal'd heads, old sores, surfeits in the blood, venereal relicts and sharp violent humours. Holt was very much the poor relation to Bath, attracting the lesser gentry, but there was a "season", summer, whereas that of Bath was the winter months. A Great House and other buildings were erected for accomodating the visitors but the Spa declined in 1815 through competition from the recently discovered waters at nearby Melksham.





**66. FENELON** (François de Salignac de la Mothe).

**Aventures de Télémaque** Suivies des Aventures D'Aristonous par Fénelon. Précédées d'une Notice Biographique et Littéraire par M. Villemain de l'Académie Française.

Engraved frontispiece portrait.

Two volumes bound in one. 8vo. [232 x 146 x 40 mm]. [2]ff, xxxii, 334 pp; [2]ff, 343pp. Contemporary binding by Vogel (signed in gilt at the foot of the spine) of green goatskin, the covers with a wide border composed of a gilt thick and thin fillet, a blind flower-head roll and four gilt fillets connecting to large bulbous corner ornaments, and blind lozenge-shaped centre with gilt roundels. The spine divided into five panels with gilt tooled bands, lettered in the second and numbered in the fourth panels, the others tooled in gilt and blind, the corners of the edges of the boards hatched in gilt, the turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (Small cracks at the head and foot of the upper joint, a little rubbed). [ebc3239].

Paris: [De L'Imprimerie de Rignoux] Malepeyre, Aimé André, 1824.

£600

There is some foxing and spotting.

Vogel was established by 1815. He first appears in the Almanachs in 1826, at rue Dauphine 24, and then from 1832 until 1849 at Four-St. Germain 78. Ramsden points out that his work is so closely akin to that of Thouvenin that there seems little doubt that they must, at some stage, have worked together. He goes on to say that "Vogel seems to have been capable of doing all Thouvenin's work, except the really first-line productions. Vogel was definitely at the top of the second class". The French second class being on a par with most premier leagues.

Pencil purchase note at the rear "Xmas 1933 \$300".

PAPER PRETENDING TO BE LEATHER

**67. FENELON** (François de Salignac de la Mothe).

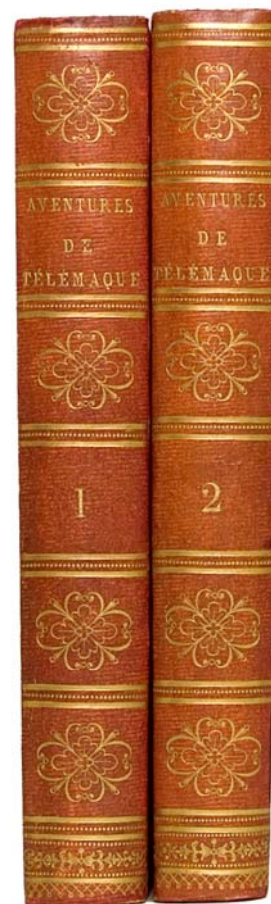
**Aventures de Télémaque.** Edition Collationnée sur les Trois Manuscrits Connus a Paris.

Engraved frontispiece by Leroux after Vivien.

Two volumes. 8vo. [224 x 133 x 60 mm]. [2]ff, xxiv, 367 pp; [2]ff, 359pp. Contemporary binding of boards covered in red paper, with straight graining. Smooth spines divided into six panels by gilt solid and broken fillets, lettered in the second panel and numbered in the fourth, the others with a large central ornamental tool, plain endleaves, uncut edges. (Slightly rubbed and marked). [ebc2682].

Paris: [de l'Imprimerie de P. Didot l'Ainé] chez E. A. Lequien, 1820. £750

Occasional spotting, but a very good copy. The binding looks from a distance to be goatskin, and is decorated accordingly, but it turns out to be paper. It has worn remarkably well.



**68. FENTON** (Elijah).

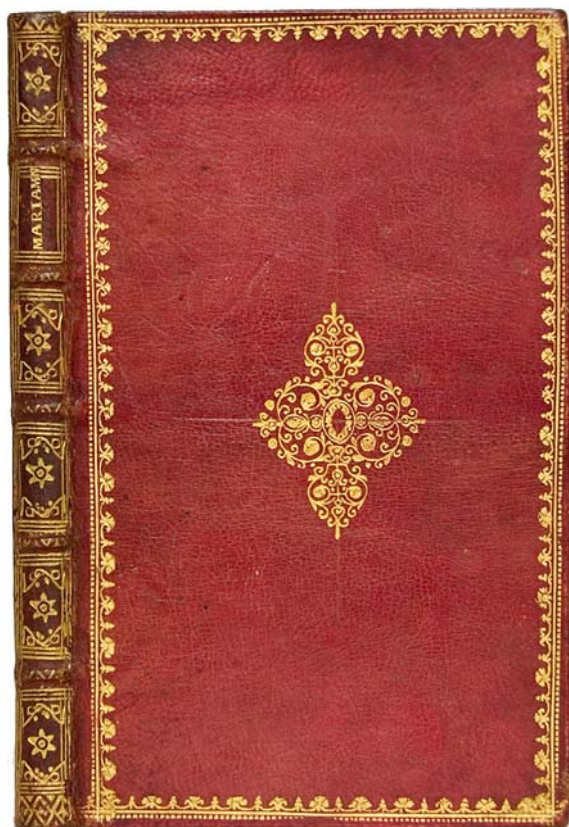
**Mariamne. A Tragedy.** Acted at the Theatre Royal in Lincoln's-Inn-Fields.

Engraved frontispiece by Vertue. Title printed in red and black.

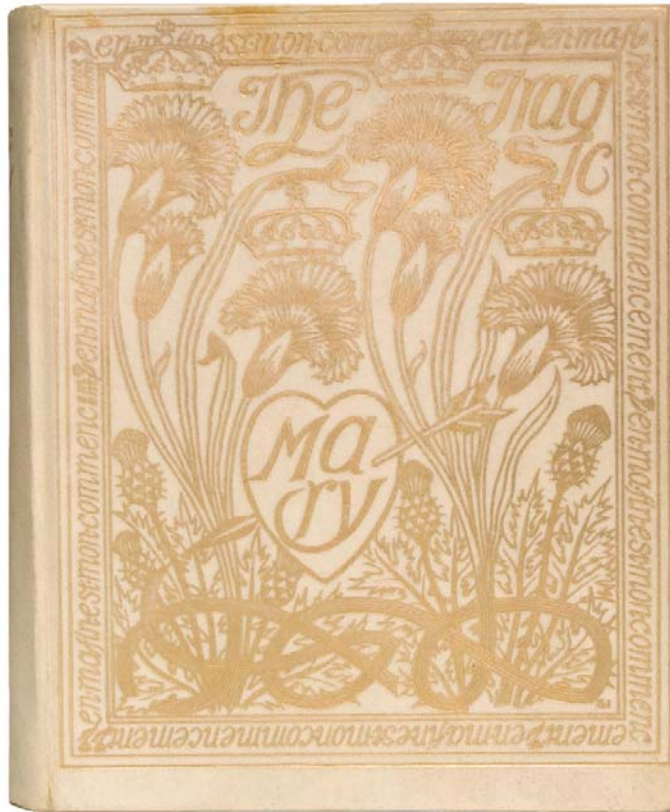
Second Edition. 8vo. [195 x 118 x 17 mm]. [ix], 12-104, [2] pp. Bound in contemporary red goatskin, the covers tooled in gilt with a fillet and floral roll border and a lozenge-shaped centrepiece composed of floral volutes. The spine divided into six panels with gilt compartments, lettered in the second, the others with a star and scrolls, the edges of the boards tooled with a gilt roll, marbled endleaves, gilt edges. (Joints and corners slightly rubbed, small ink mark on the rear cover). [ebc2901].

London: for J. Tonson, 1726. £500

With the Epilogue leaf and final blank. A few spots and a little light soiling, but a very good copy. The first edition is dated 1723. An immensely successful play which, according to Whinchop, was a major factor in the revival of the fortunes of Lincoln's Inn Fields theatre.







BINDING DESIGNED BY SELWYN IMAGE

**69. FIELD (Michael).**

**The Tragical Mary.**

First Edition. 4to. [221 x 171 x 50 mm]. [3]ff, v-viii, [ii], 261, [3] pp. Bound in the original vellum over boards, the covers blocked in gilt to a design by Selwyn Image of thistles, carnations and crowns, with the name Mary within a heart. Smooth spine lettered in gilt, plain endleaves, uncut edges. (Covers a little bowed, endleaves lightly browned). [ebc3178]. London: [Chiswick Press for] George Bell & Sons, 1890. £750

No. 48 of 60 copies printed on handmade paper and bound in vellum. The book was considered by Oscar Wilde to be one of the most beautifully designed volumes of the century. A fine copy.

Michael Field was a pseudonym used by Katherine Harris Bradley (1846-1914) and her niece and ward Emma Edith Cooper (1862-1913). As Field they published over 30 volumes of poems and verse dramas, including *The Tragical Mary* which was based on the life of Mary Queen of Scots.

Selwyn Image (1849-1930) studied drawing under John Ruskin at Oxford. He became best-known for his designs for stained glass, including the west window of St. Luke's, Camberwell, two windows in Marlborough College Chapel and one in memory of Bishop Lancelot Andrewes in Gray's Inn Chapel. He designed a number of decorations and bindings for books in the 1890s as well as fine Greek type for the publishers Macmillan. In 1900 Image was elected master of the Art Workers' Guild, and in 1910 Slade Professor of Fine Art at Oxford.



*BOUND BY JEFF CLEMENTS*

**70. FIELDING (Henry).**

**The Life of Mr. Jonathan Wild the Great.**

With seven Etchings on Copper by Denis Tegetmeier.

8vo. [227 x 142 x 38 mm]. viii, 278, [1] pp. Bound by Jeff Clements in 2006 (with his printed label at the rear) in brownish-red Harmatan goatskin over sculptured boards, both covers with a single grey tooled line and serrated feathered onlays in pale yellow, dark green and scarlet red goatskin traversing the covers and smooth spine, doublures of Italian multi-coloured goatskin with a relief pattern, free endleaves of dark blue "Persian" suede, top edge dyed yellow, the others untrimmed. In a beige buckram drop-over box, lined with felt and lettered on a paper label. [ebc3209].

Waltham Saint Lawrence: at the Golden Cockerel Press, 1932.

£3,000

Copy no.59 of 350.

Jeff Clements has explained his thoughts behind this unique binding: "The picaresque and exceedingly ironic novel led me to formulate a design which travels across both covers and spine, answered with a strong vertical emphasis using the grey lines denoting sharpness of wit and the use of pointed weapons; the colours relate to dark deeds and mayhem, pistol shots and so forth, a very small relief being provided by the two yellow out of place flashes, remarkable female relationships; part of the narrative takes place at sea, the dark blue suede flyleaves echo this section; he is eventually brought to justice and hung...".

**71. FLORUS** (Lucius Annaeus).

**L. A. Florus, cum notis integris Cl. Salmasii** et selectissimis variorum, accurante S. M. D. C. Additus etiam L. Ampelius, ex Bibliotheca Cl. Salmasii.

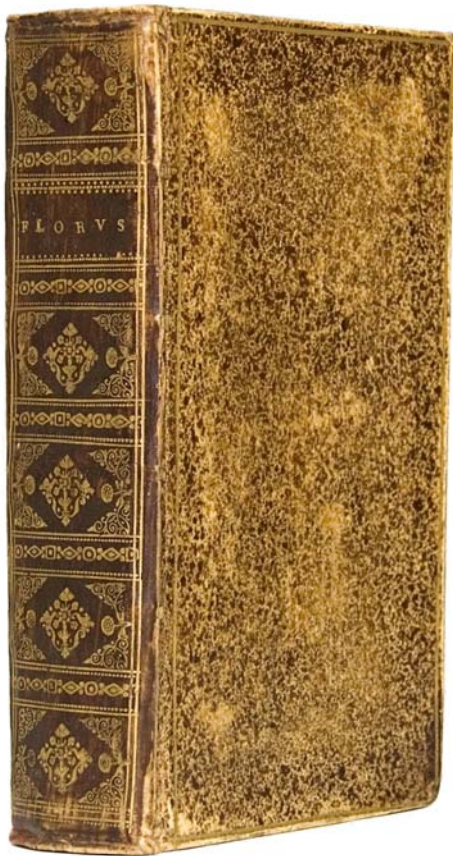
Engraved title by C. V. Dalen.

8vo. [200 x 115 x 52 mm]. [8]ff, 588, [108], 46 pp. Contemporary binding of vellum over paste board sprinkled and stained to resemble calf, the covers with a gilt single fillet border. Smooth spine divided into six panels by a gilt chain roll and a solid and broken fillet, lettered in the second panel, the others with a bird and flower ornament at the centre, flanked by a flower and scroll corners, plain endleaves, lightly sprinkled edges. [ebc2690].

Amstelodami [i.e. Amsterdam]: ex officina Elzeviriana, 1674.

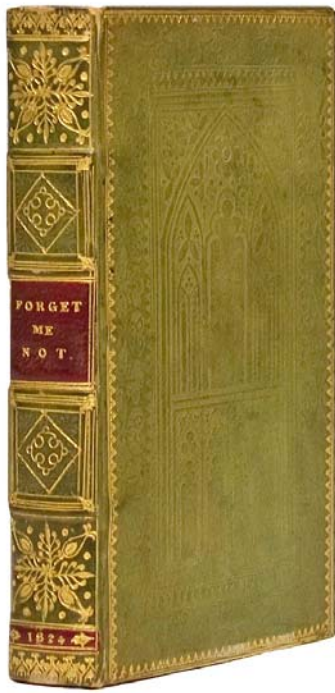
£1,000

Willems, *Les Elzevier*, 1490. A line by line reimpression of the Elzevir edition of 1660. Salmasius's edition of Florus was first published in 1609.



A little light browning but a very good copy. The vellum binding appears to be contemporary but the decoration was probably added a few years later. The covers have been sprinkled and the spine stained to resemble calf, and the spine has been tooled in gilt to further this impression. The owner may have been seeking uniformity or a touch of grandeur on his shelves, without the cost of a complete rebind. There was another similar example in the Michel Wittock Collection, sold at Christie's 7/7/2004, lot 78. It was on a copy of the Aldine *Orthographiae Ratio* 1591, and the spine has been decorated in the same style, though with different tools, including a variant of the chain roll. Neither volume has any indication of early ownership, though this one did find its way to Australia.

With the bookplate of Charles H. Bertie. Blind bookseller and circulating library stamp of W. Westcott of Hobart, Tasmania and ink stamp of Berkelouw of Sydney.



**72. Forget Me Not; A Christmas and New Year's Present for 1824.**

Engraved dedication leaf, frontispiece, title and 11 plates.  
 12mo. [135 x 85 x 26 mm]. vi, 390, [2], 11, [1] pp. Bound in contemporary green calf, the covers blocked in blind with a Cathedral window design and gilt dog-tooth roll border. The spine divided into five panels, the second and fourth raised, lettered in the third on a red goatskin label and dated at the foot on a red label, the others tooled in gilt and blind, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. Contained within the original cardboard slipcase with printed labels on the front and back. (A little rubbed). [ebc2539]. London: [by J. Moyes for] R. Ackermann, 1824 [1823]. £250

Some light browning to the plates but a very good copy.

The *Forget Me Not* was first published in 1822 for the Christmas and New Year season of 1822/23 (but with a publication date of 1823). It was the first of its kind ever undertaken in England and its success inspired a number of competitors.

Bookplate of Mrs F. Todd.



BY THE GUILD OF WOMEN-BINDERS

**73. FORSTER (John).**

**The Life and Adventures of Oliver Goldsmith.**

A Biography: In Four Books.

Wood-engraved illustrations throughout.

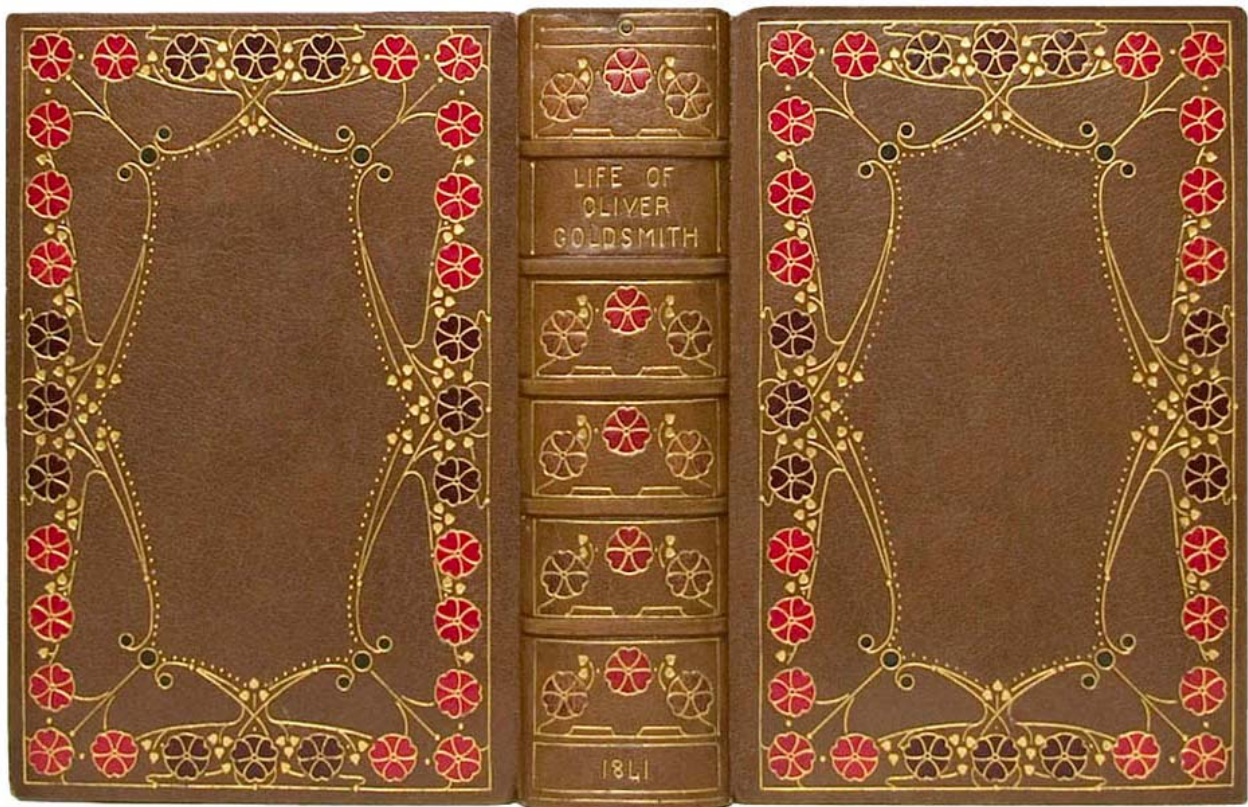
First Edition. 8vo. [212 x 137 x 60 mm]. xii, [iii], 704 pp. Bound c.1900 by the Guild of Women-Binders (signed in gilt at the foot of the front free endleaf) in dark tan goatskin, the covers tooled in gilt with an art-nouveau style border of fillets and gouges, heart-shaped leaves and dots and onlaid flower-heads in brown and red goatskin and roundels in green. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with onlaid brown and red flower-heads. Blue goatskin doublures with even more elaborately tooled borders of stems, leaves, dots and flowers with light and dark brown and green onlays, vellum free endleaves with gilt dots at the corners, top edge gilt and gauffered with red painted flower-heads and roundels, other edges untrimmed. (Slightly rubbed in places and small repair to upper headcap). [ebc1402].

London: Bradbury & Evans; and Chapman & Hall, 1848.

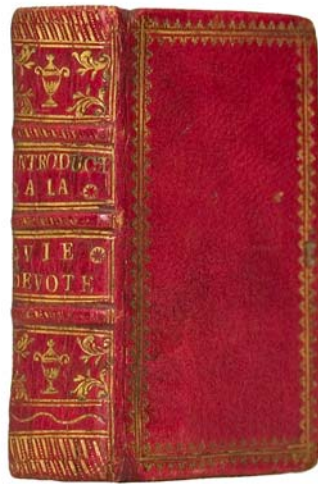
£1,000

The work is dedicated to Charles Dickens, the subject of one of Forster's later biographies. One of the more elaborate bindings by the Guild of Women - a pencil note states that it has 216 "inlays", while I can count 240 "onlays". There are also pencil notes at the back accrediting the design to Florence de Rheims and what looks like the word "work" to a Miss Meyer.

The Guild of Women-Binders was formed by the bookseller Frank Karslake in 1898, as a sister organisation to the Hampstead Bindery. In 1899 he set up a Guild workshop to train and employ women binders, and organised a number of exhibitions. It appears that the men of the Hampstead Bindery were responsible for a certain amount of the work, especially when it came to forwarding, but a number of the women showed a flair for design and experimented with some new techniques. Karslake's daughter, Constance, and the two young sisters, Florence and Edith de Rheims, produced much of the Guild's best work, examples of which are illustrated by Marianne Tidcombe in *Women Bookbinders, 1880-1920*, Chapter VI. Miss Meyer is not named as one of the members of the Guild. Many of the bindings from the Hampstead Bindery and Guild were sold at Sotheby in 1900, 1901 and 1904, and after the final sale the Guild was dissolved.



Bookplates of Sir W. Hesketh Lever (1851-1925) (on the front doublure) and later version as Viscount Leverhulme of the Western Isles, and that of his son W. H. Lever of Thornton Manor.



*MINIATURE EDITION*

**74.** FRANCIS (de Sales, Saint).

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

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

Paris: F. Muguet, 1665.

£500

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

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



CARTONNAGE ROMANTIQUE

75. [FRIEDEL (L.)]

**Gondicar** ou l'Amour du Chrétien. Episode du temps des Croisades. Par L.F. Quatrième Edition.

18mo. [145 x 87 x 11 mm]. [2]ff, 139pp. Contemporary binding of dark blue paper over boards, grained and glazed and embossed with gold, the spine lettered in two compartments, plain endleaves and edges. [ebc3433].

Tours: Ad Mame et Cie, 1848. £400

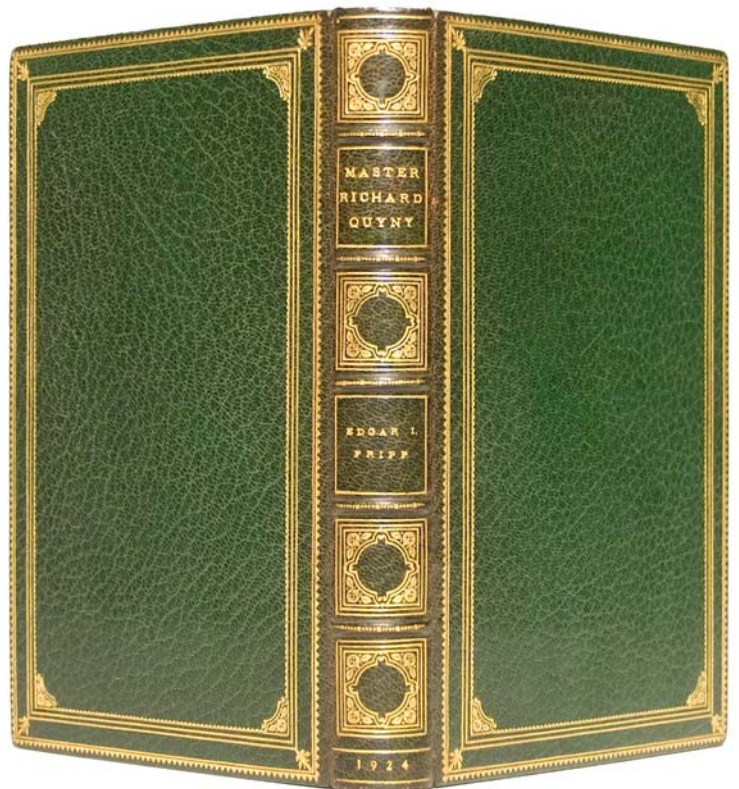
A fine example of a French *Cartonnage Romantique*.

BOUND BY STIKEMAN

76. FRIPP (Edgar I.)

**Master Richard Quyny** Bailiff of Stratford-upon-Avon and Friend of William Shakespeare. First Edition. 8vo. [196 x 130 x 24 mm]. 215, [1] pp. Contemporary binding by Stikeman & Co. of New York (signed with an ink pallet on the front endleaf) of green goatskin, the covers with a gilt border composed of fillets and a dog-tooth roll, with a sprig and a flower in the corners. The spine divided into six panels with gilt compartments, lettered in the second and fourth and dated at the foot, the others with flowers in the corners, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, top edge gilt, the others untrimmed. (Joints very slightly rubbed). Contained within a slipcase of boards covered with marbled paper. (The slipcase a little worn). [ebc3427]. Oxford University Press, 1924. £200

Quite a plain but a neat and well executed binding by Stikeman. From the Ashley Page collection, with label and earlier bookplate.





**77. FROISSART** (Sir John).

**Chronicles of England, France, Spain** and the adjoining Countries, from the latter part of the Reign of Edward II. To the Coronation of Henry IV. Translated from the French Editions, with Variations and Additions from many Celebrated MSS. By Thomas Johnes, Esq. To which are prefixed a Life of the Author, an Essay on his Works, and a Criticism of his History.

Chromolithograph frontispieces, titles and plates, and black and white illustrations in the text.

Two volumes. 4to. [249 x 176 x 130 mm]. xlv, [i], 768 pp; xiv, 733 pp. Bound c.1900 in brown goatskin, the covers with a gilt floral arrangement in each corner, incorporating red and citron goatskin onlays. The spines divided into six panels with gilt leafy stems running upwards across the panels and bands, with red and citron onlays and lettered in the second and fourth panels, the turn-ins and matching inside joints with gilt roses in the corners, vellum doublures and endleaves, top edge gilt. (slightly rubbed). [ebc3391].

London: [by Bradbury and Evans for] William Smith, 1839.

£1,250

Some light spotting or foxing but a good copy in a handsome binding.





*BOUND BY DOMINIC RILEY*

**78. GALLAGHER** (Tess).

**The Valentine Elegies** poems by Tess Gallagher with drawings by Carl Dern.

Colour printed line drawings.

8vo. [238 x 147 x 15 mm]. [29]ff. Bound c.2008 by Dominic Riley in brownish-red goatskin, the covers and smooth spine tooled in gilt and with yellow, orange, light and mid-brown goatskin inlays, brown paper endleaves, mottled edges. Contained within a brown cloth drop-over box, lined with yellow suede, the front cover lettered and tooled in gilt. [ebc3210].  
Fairfax, California: Jungle Garden Press, 1993. £1,800

200 copies were printed by Marie Dern. The binding picks up on and rearranges the delightful illustrations. Dominic Riley is a Fellow of Designer Bookbinders.

PAINTED VELLUM BINDING

**79. GERHARD** (David Gottfried).

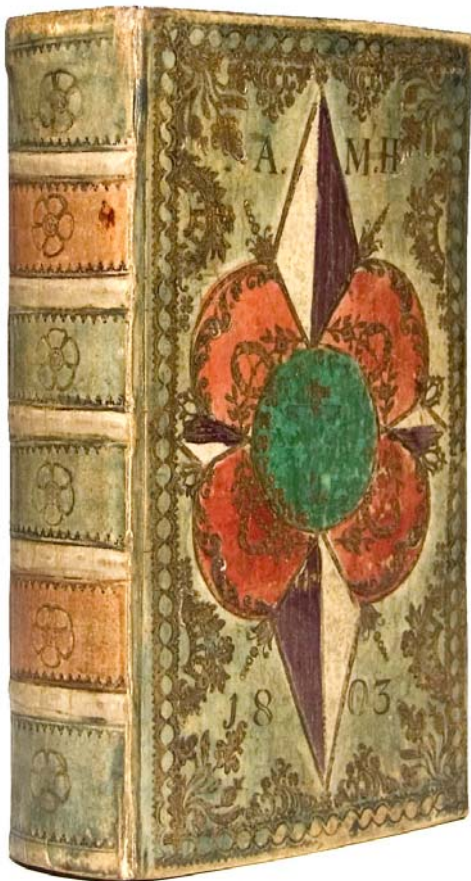
**Neues Evangelisches Gesangbuch** für die Königl. Preuss Schlesischen Lande zur öffentlichen und häuslichen Gottesverehrung. Nebst einem Anhang von Gebeten und einer Vorrede von D. David Gottfried Gerhard.

Engraved frontispiece.

8vo. [176 x 103 x 38 mm]. xxx, [vi], xvi, 720, [14], 98 pp. Contemporary binding of vellum over thin boards, stained light green and painted red, purple and dark green and tooled in gilt, the covers with a chain roll border flanked with various floral tools and enclosing a large geometrical centrepiece made up of gouges and fillets, with wreaths, fronds and flowers, the front cover with a crucifixion tool at the centre and the initials A.M.H. and date 1803, the rear cover with a paschal lamb at the centre. The spine divided into six green and red panels each tooled with a large flower head, decorated paper pastedowns, gilt edges, gauffered alongside the headbands and at the corners of the text block. (The colour and gilding faded in places). [ebc2114].

Breslau: Wilhelm Gottlieb Korn, 1800.

£1,200



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

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

**80. GILPIN** (William).

**Observations on the Western Parts of England**, Relative Chiefly to Picturesque Beauty; To which are Added, A Few Remarks on the Picturesque Beauties of the Isle of Wight.

18 tinted aquatint plates, with tissue guards.

Second Edition. 8vo. [226 x 140 x 30 mm]. xvi, 359 pp. Contemporary binding by T. Wickham of Maidstone (with his printed label inside the front cover) of half green calf, marbled paper sides, smooth spine divided into six panels by four gilt fillets and a foliate pallet used twice, lettered in the second panel on a red goatskin label, the other panels with a large central medallion, marbled endleaves, sprinkled edges. (Slightly rubbed and with a patch of paper worn away on the front cover). [ebc3158].

London: [by Strahan and Preston] for T. Cadell and W. Davies, 1808. £500

First published in 1798. A few spots, but a very good copy.

On the front endleaf is a pencil note: "1 vol. Book 1.5.0. Binding -6-", with a total "1.11.0". The volume has a pink binder's label, which reads "T. Wickham. Bookseller & Binder. Week Street, Maidstone. Magazines, Reviews &c". Thomas Wickham is recorded in Ramsden, *Bookbinders of the United Kingdom (Outside London) 1780-1840*, p.173. There was a binding with his label in the Munby Collection, on a book of 1810, but with the date 1814 on the spine. Another, on a book of 1812, is no.74 in Spawn and Kinsella, *Ticketed Bookbindings from Nineteenth Century Britain*.



EARLY BAYNTUN BINDING

**81. GOFF** (Clarissa).

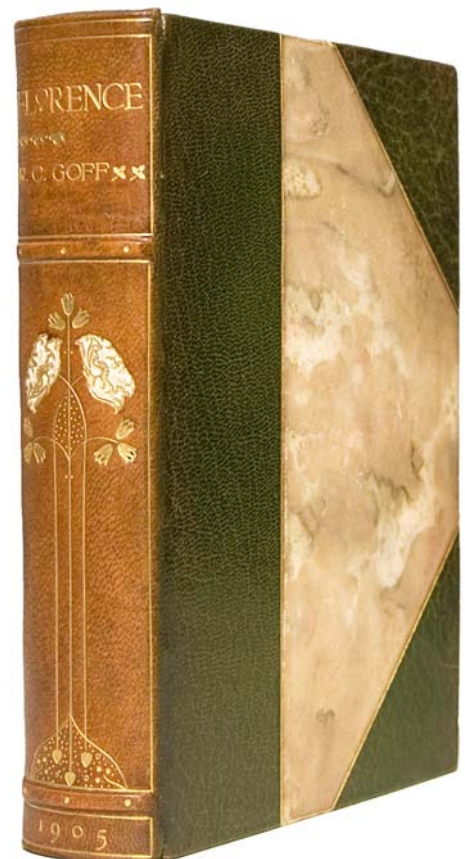
**Florence & Some Tuscan Cities** Painted by Colonel R.C. Goff. Described by Clarissa Goff.

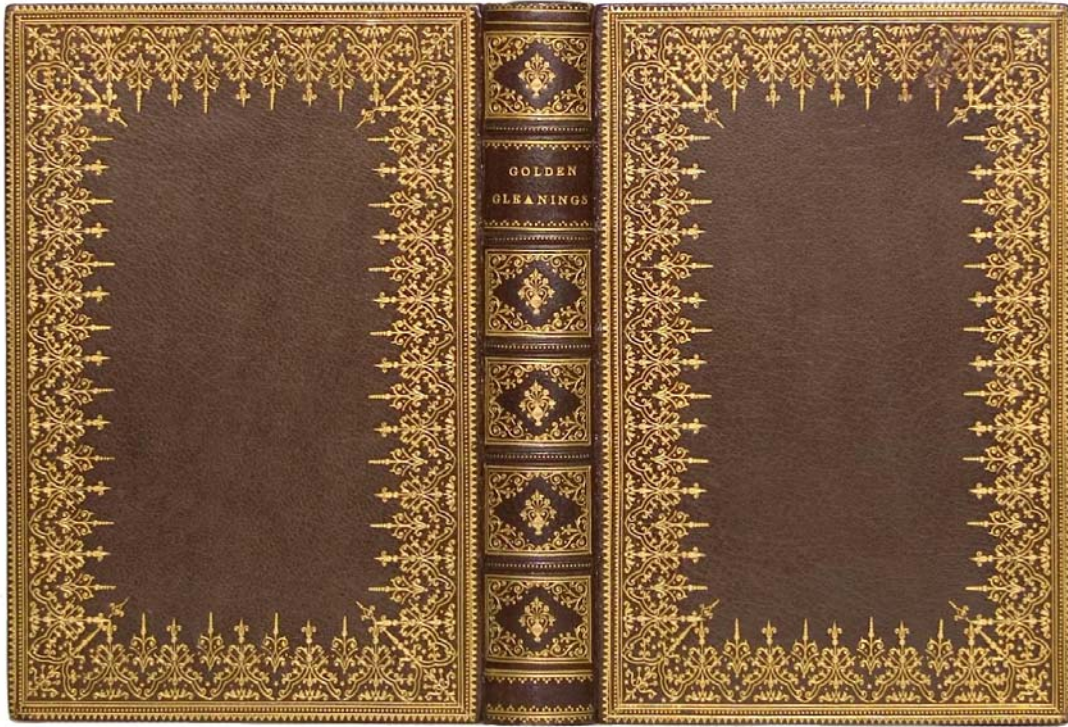
75 colour plates.

8vo. [224 x 160 x 45 mm]. xii, 262 pp. Contemporary binding by Bayntun (signed in gilt on the front turn-in) of half green goatskin, marbled paper sides. The spine with two raised bands, lettered in the upper compartment, and dated at the foot, the long central compartment with two white onlaid flower heads tooled in gilt, with smaller flower heads and three long stems terminating in hearts within a dotted mound, marbled endleaves, top edge gilt, the others untrimmed. (The spine faded towards brown). [ebc3430].

London: A. & C. Black, [1905]. £350

An early Bayntun binding of which we can be quite proud.





*ST. LEONARDS ON SEA SCHOOL PRIZE*

**82. Golden Gleanings.** Being a Selection from the Poets Devotional & Moral.

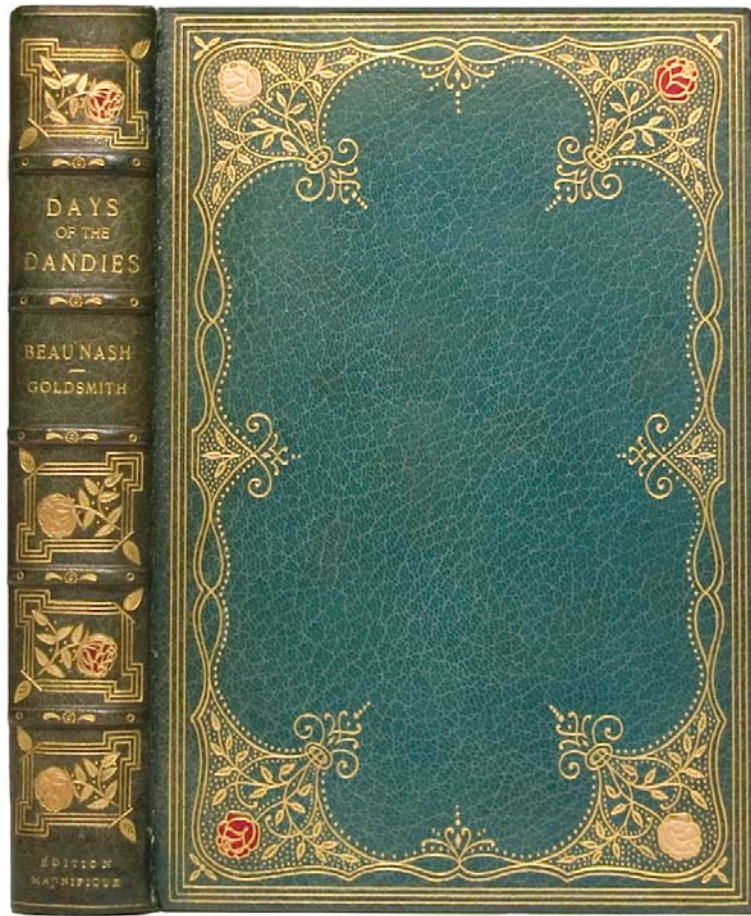
8vo. [172 x 114 x 28 mm]. viii, 307 pp. Contemporary binding of green goatskin, the cover tooled in gilt with a wide border composed of dog-tooth, dotted and solid fillets, and repeated impressions of various fleurons and other small tools. The spine divided into six panels with gilt compartments, lettered in the second, the others tooled with a vase of flowers and volutes, the edges of the boards tooled with a dotted fillet, the turn-ins with a dog-tooth and solid fillets, brown endleaves, gilt edges. (Small scuff mark at the head of the upper cover). [ebc3336].

London: [by R. & R. Clark for] Whittaker & Co., 1863.

£300

A few of the tools, including the vases on the spine, are very slightly misaligned but the tooling is sharp and bright. It is probably a provincial binding and is a pleasure to hold.

Printed label of "James Dorman / Royal Victoria Library / St. Leonards on Sea" and school prize label of Quebec House, St. Leonards-on-Sea, awarded to Wilfrid Wood Wells for Total Marks in 1894.



BOUND BY THE GROLIER BINDERY

### 83. GOLDSMITH (Oliver).

**Days of the Dandies. Beau Nash.** Together with the *Comedy of Beau Nash*, by Douglas Jerrold. Also, *Beau Fielding*, by Grace and Philip Wharton.

Frontispiece and six plates, each in three states (one being handcoloured).

8vo. [228 x 150 x 37 mm]. xvi, [ii], 312 pp. Bound by the Grolier Bindery (signed in gilt on the front turn-in) in turquoise green goatskin, the covers tooled in gilt with a border of three fillets and a rose head in each corner on a red or a white goatskin onlay, with long leafy stems on a dotted background, within a frame of gouges and dots. The spine divided into six panels, lettered in the second and third panels, the others with gilt compartments containing red and white roses with leafy stems, the turn-ins and matching inside joints tooled in gilt with fillets, roses, stems and columns, white pigskin doublures blocked with the Grolier arms with black goatskin onlays, marbled free endleaves, top edge gilt, the others untrimmed. (Joints slightly rubbed and spine a little faded). [ebc3332].

London: The Grolier Society, [c.1900].

£750

The *Edition Magnifique*, limited to 26 copies, of which this is lettered F. One of a series of 15 volumes covering 18th century English authors. The binding by the Grolier Society's own bindery (not to be confused with the Grolier Club's bindery) is suitably *de luxe*.

**84. GOLDSMITH** (Oliver).

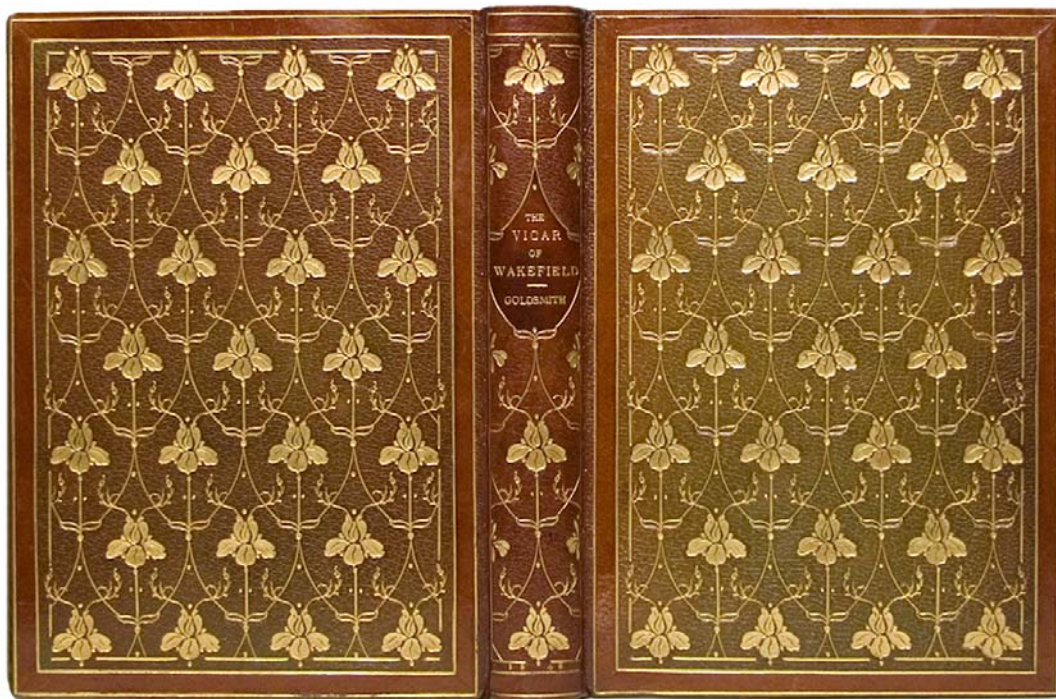
**The Vicar of Wakefield.**

With 32 illustrations by William Mulready.

First Edition thus. 8vo. [214 x 150 x 30 mm]. xv, [i], 306, [2] pp. Bound c.1900 by Zaehnsdorf (signed in gilt on the front turn-in and with blind stamp on rear doublure) in green goatskin, the covers tooled in gilt with a border of two fillets flanking a brown goatskin onlay and enclosing an all-over design of a repeated large flower head connected by leafy stems, with tendrils and dots. Smooth spine lettered in a shaped brown goatskin label and tooled with the flower head, stems and leaves, the turn-ins tooled with fillets, rolls and leaves, green silk doublures and endleaves, top edge gilt, the others untrimmed. (The spine faded to brown, slightly rubbed). [ebc3331].

London: [by S. and J. Bentley for] John Van Voorst, 1843.

£600



The text is slightly browned or spotted, but a good copy in a typically elaborate Zaehnsdorf binding.

Bookplate of Hinton A. Stewart dated 1917.

**85. GRAY** (Thomas).

**Poems.**

Four mounted photographic prints.

4to. [286 x 218 x 40 mm]. xvi, 415, [1] pp. Contemporary binding by Riviere (signed with an ink pallet on the front endleaf) of dark blue calf, the covers with a gilt triple fillet border. The spine divided into six panels with gilt compartments, lettered in the second on a red goatskin label, the others tolled with a vase of flowers, leafy scrolls, stars and roundels, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. (Slightly rubbed). [ebc3452].

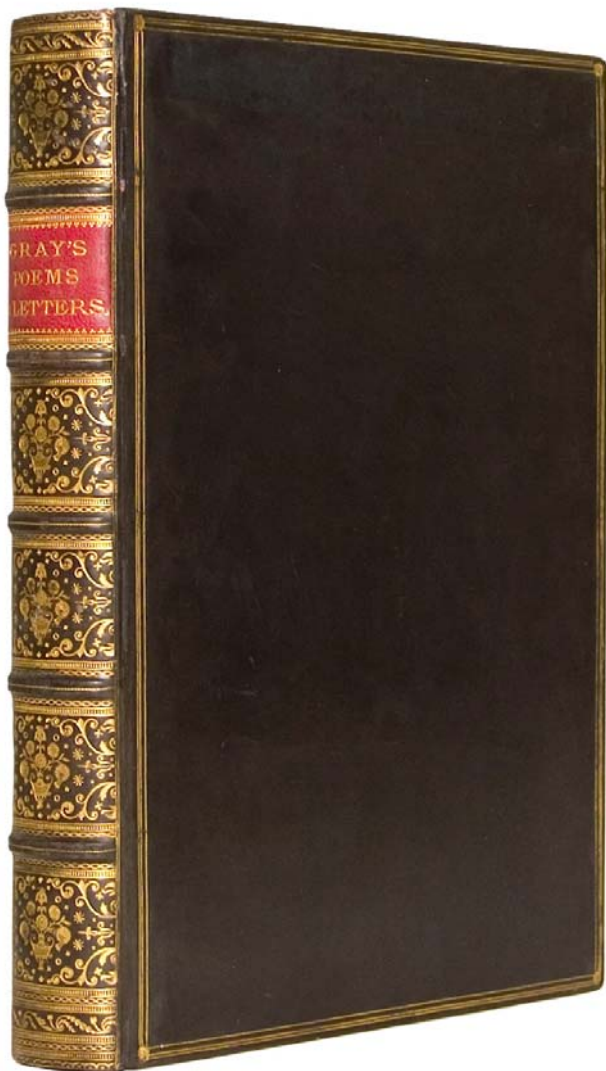
London: [by Whittingham and Wilkins] at the Chiswick Press, 1867.

£500

A very good copy. An Eton leaving book, with the preliminary printed leaf, with the name of Oliver Thynne, the signature of the Headmaster Cyril Alington, and the date 1920 completed by hand. The volume would have been bound 50 or so years before this exchange, and is signed "Bound by Riviere". The firm changed its name to "Robert Riviere & Son" in 1881.

This edition is notable for the fine printing and the four photographs, being a copy of a portrait of Gray, a distant prospect of Eton Collge, a country church-yard, and a country house.

Bookplate of Oliver Thynne (1901-1978) and his wife Mary.

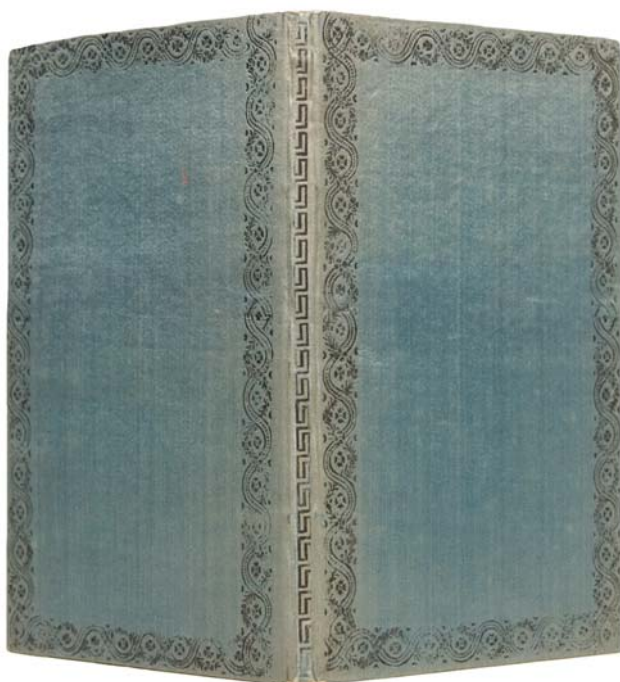


SILK BINDING

**86. GREINER** (Matthew).

**Matthaei Greiner, Ex Vitriaria Veteri Hercyniani, AA. LL. Ac Philosophiæ Magistri Dissertatio Inauguralis Medica De Puerperio**, Quam Sub Regimine Academico Viri Illustris Ac Magnifici D. Andreae Haas, Sacr. Caes. Reg. Apost. Majest. Consiliar. Pandect. & Juris Criminal. Professoris Publ. Ord. Auctoritate & Consensu Inclytæ Facultatis Medicæ Pro Supremis In Medicina Honoribus Legitime Obtinendis Publicæ Disquisitioni Submittit In Avla Academica Maiori Mense Maio Anni M.DCC.LXXVIII.

8vo. [180 x 114 x 8 mm]. [4]ff, 63pp. Contemporary binding of light blue silk over boards,



the covers with a silver floral roll border, the spine with a silver "Greek key" roll, marbled endleaves, gilt edges. (The tips of the corners and head caps slightly rubbed, the silver darkened towards black). [ebc3435].

Friburgo in Brisgovia: Joannis Andreae Satron, almæ Universitatis Typographi, 1778. £250

Dedicated to Joseph Wenzel, Prince of Furstenberg (1728-1783) of Donaueschingen. The contents remains largely unopened. It is a charming piece of printing, in a very well preserved silk binding.

ONE OF THE FIRST BAYNTUN-RIVIERE BINDINGS

**87. GRIBBLE** (Francis).

**Rachel. Her Stage Life and Her Real Life.**

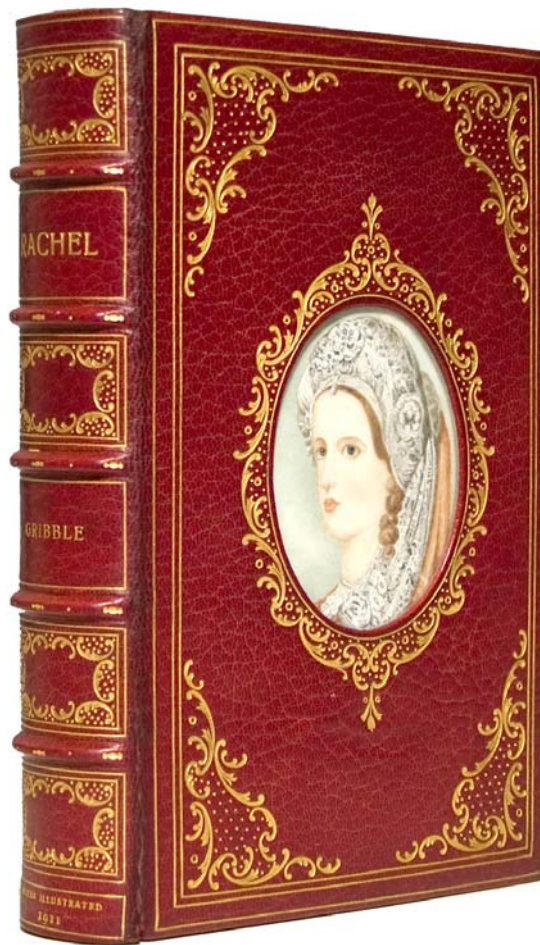
Six photogravure portraits and extra-illustrated with eight engraved portraits and a view.

8vo. [217 x 138 x 41 mm]. xii, 275, [1] pp. Bound in 1939 by Bayntun-Riviere (signed in gilt on the front turn-in) in red goatskin over bevilled boards, the covers tooled in gilt with a single and double fillet border and rococo tools, dots and roundels in the corners, the front cover with a miniature portrait of Rachel painted on ivory inset under glass at the centre with gilt tooled surrounds. The spine divided into six panels with gilt compartments, lettered in the second and fourth and at the foot, the others with rococo tools and dots, the turn-ins and matching inside joints tooled with gilt fillets and roses, red silk doublures and endleaves, gilt edges. (Upper joint and tip of one corner slightly rubbed). [ebc3444].

London: Chapman and Hall Ltd, 1911.

£1,500

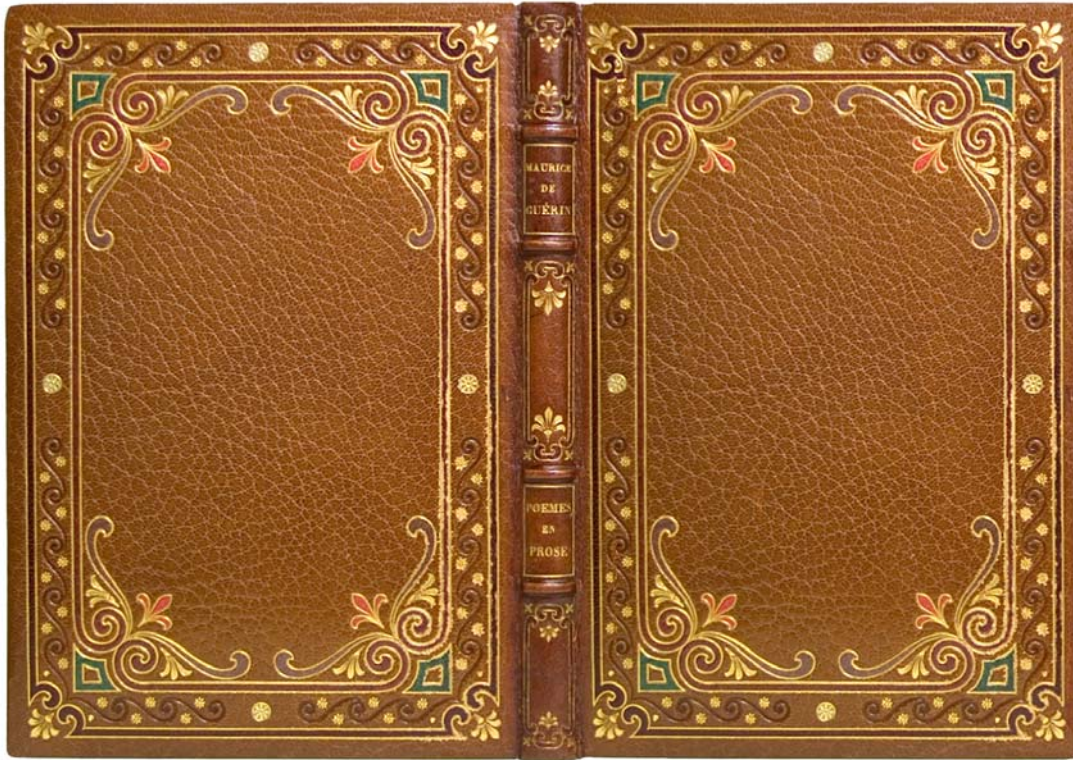




A biography of the great French actress Rachel (Elisabeth Rachel Felix, 1821-1858) in a Cosway-style binding. The portrait on the front shows a rather bland face, but it is an accurate copy of the portrait by Déveria, which is reproduced in the plate preceeding p.91.

We are always being asked to date our old bindings, but are rarely able to oblige. We have produced so many and the paperwork is either lost or locked in the basement. This is an exception as there is a loosely inserted sheet of binding instructions, dated 9/11/1939 and with the stock number 781. It directs: "Insert 10 extra plates and colour some. Colour frontispiece. French red levant. Solid gilt edges. Bevilled boards. Silk ends. Miniature of Rachel on front outside cover". Only nine extra plates were actually inserted, and five were coloured, along with the original frontispiece. The binding is signed "Bound by Bayntun (Riviere), Bath, England". George Bayntun took over the Riviere bindery in 1939 and in the same year moved into our present premises in Manvers Street. So this was one of the first bindings produced by the new regime, but also one of the last of George's life, as he died in September 1940.

Bookplate of Emily and Joe Lowe.



*BOUND BY LEVITZKY*

**88. GUERIN** (Maurice De).

**Poemes en Prose.** Le Centaure. La Bacchante. Décorés par Henri Bellery-Desfontaines  
Gravés par Ernest Florian.

Printed in colours.

8vo. [243 x 167 x 18 mm]. 67, [3] pp. Bound by George Levitzky (signed in gilt on the front  
doublure) in brown goatskin, the covers with a border of a darker brown goatskin onlays  
flanked by gilt fillets and with a palmette in the corners, blind tooled swirls and gilt stars with  
a light green circular onlay at the centre of each side and a panel of brown and green onlays  
flanked with gilt fillets and gouges and red onlaid fronds at the inner corners. The spine  
divided into five panels, lettered in the second and fourth, the others with gilt compartments  
containing palmettes, green goatskin doublures tooled in blind and gilt with orange onlays,  
brocade endleaves, marbled flyleaves, gilt edges. (Joints worn, spine a little rubbed).  
[ebc3334].

Paris: Edouard Pelletan, 1901.

£600

No.158 of 165 copies. A colourful and lavish production in corresponding binding.

**89. HABERLY** (Loyd).

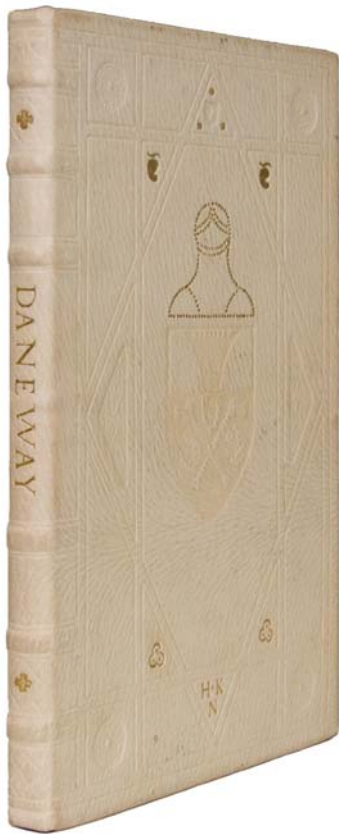
**Daneway.** A Fairy Play for Emery Walker F.S.A.

General title-page printed in red, gold and green, six woodcut illustrations, with captions in gold, green and red, initials in gold.

First Edition. 8vo. [251 x 158 x 25 mm]. [1]ff, 45, [2] pp. Bound by Loyd Haberly for Sir Harry Newton in white pigskin, the covers tooled in blind and gilt, with fillets and mediaeval ornaments and at the centre of the front cover Newton's coat-of-arms surmounted by a knight's helmet and at the foot his initials "H.K.N." The spine lettered in gilt and decorated in blind and gilt, plain endleaves, top edge and fore-edge gilt, the lower edge uncut. [ebc2374].

Long Crendon: Seven Acres Press, 1929.

£900



The colophon reads: "So Ends Daneway a Fairy Play, Written, Illustrated, Printed and Bound by Loyd Haberly at Seven Acres, Long Crendon, Buckinghamshire. Of Sixty Copies, this is Number 4". The covers are slightly splayed, as is usual owing to the thickness of the pigskin covered boards, and there is a small stain on the blank leaves at the end from a pressed flower. It is a fine copy splendidly bound for the eminent collector Sir Harry Newton. There are two inserted letters from Haberly to Newton, one dated 12th August 1929, presenting him with the book and quoting a price of £6, the second, four days later, thanking him for payment and saying that Lady Newton's copy will be ready in two weeks.

Haberly wrote this *Midsummer Night's Dream* based fairy fantasy to be played out on the lawn of Daneway, Emery Walker's country home in the Cotswold from 1922 until his death in 1933. Writing in his autobiography, *An American Bookbuilder in England and Wales*, Haberly commented: "Emery Walker's friends and admirers quickly bought up the whole of my elaborately leather-

bound edition of *Daneway, A Fairy Play*, dedicated to him in "Emery Walker" lettering of red and green and of authentic gold leaf, laid on with tools of his design, heated to the hissing point. Mrs Bernard Shaw, a faithful customer, commissioned me to bind for her strange friend Lawrence of Arabia the copy of *Daneway* now in the Rare Book Room of the New York Public Library. Another copy was ordered by Emery Walker's long-time friend, Prime Minister Ramsay MacDonald....".

Loyd Haberly was an Oregonian, from a poor background, who went to Harvard, where he eventually became a lecturer in International Law. He came to England as a Rhodes Scholar, and took a degree at Trinity College, Oxford. He learned the rudiments of printing, binding

and engraving at evening classes and from Emery Walker, and then personally constructed the building which housed his Seven Acres Press at Long Crendon in 1925. He explained: "I took up printing as being a pleasant country craft affording a practical means of publishing my own writings and woodcuts, and inducing the profitable study of early and rare printed books". He not only wrote the poems and plays, but printed them on his double-crown Albion press, and bound them himself. In 1934 Haberly stepped in as Controller of the Gregynog Press (where they had assumed him to be a Welshman) and remained for two years. During this time he supervised the press's production of Xenophon's *Cyropaedia*, Bridge's *Eros and Psyche*, and his own collection *Anne Boleyn and Other Poems*.

WRITTEN, ILLUSTRATED, PRINTED, COLOURED AND BOUND BY HABERLY

## 90. HABERLY (Loyd).

**Midgenta and the Scapegoat.** Written, Illustrated, Printed and Bound by Loyd Haberly.

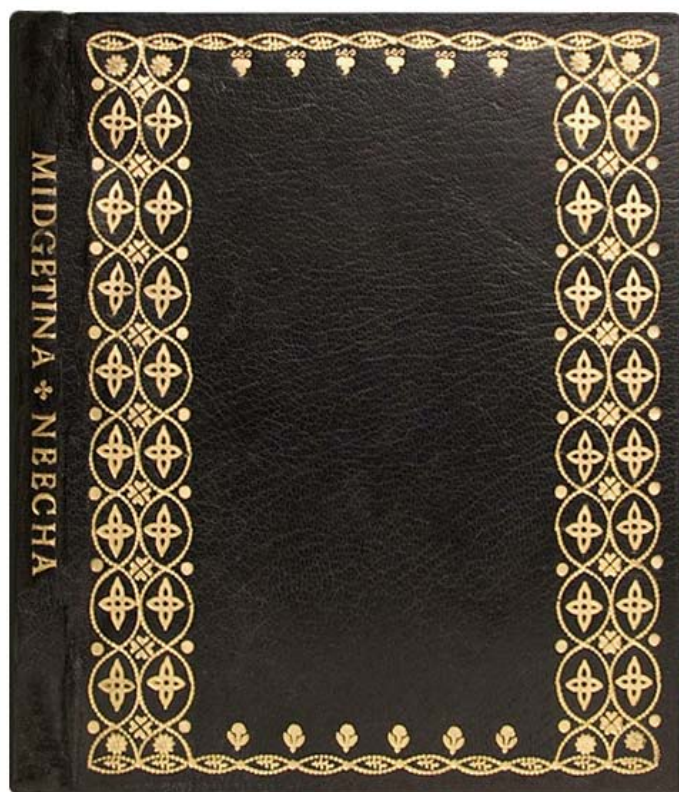
14 hand-coloured illustrations, the headlines and colophon printed in red and initials in green.

Small 4to. [197 x 153 x 17 mm]. [2]ff, 21, [1] pp. Bound by Loyd Haberly in blue goatskin, the covers with a wide gilt border of quatrefoils within strings of pearls and various flowers, fleurons and roundels. Smooth spine lettered in gilt, patterned paper pastedowns, top edge gilt, the others uncut. [ebc1957].

St. Louis: Washington University, 1943.

£500

"48 copies of this poem have been printed on a hand press".



Bound with:

### **Neecha.**

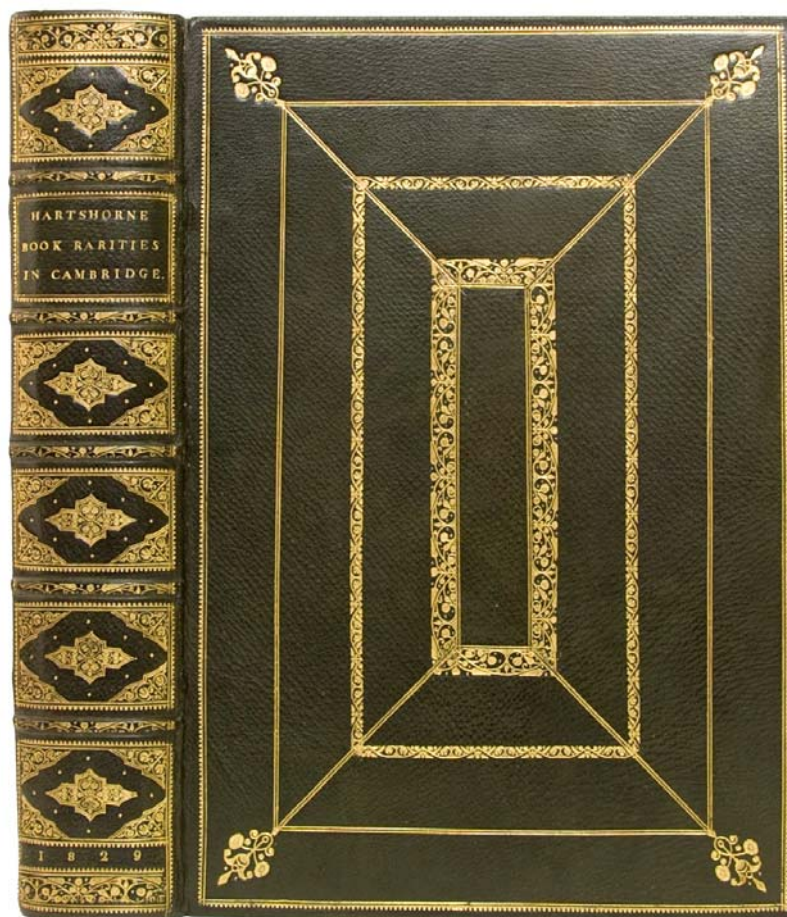
Written & Printed by Loyd Haberly.

3 hand-coloured illustrations, title printed in green and red, the headlines and colophon in red and initials in green.

[1]f, 13, [2] pp.

St. Louis: Washington University, 1943.

Again "48 copies of this poem have been printed on a hand press". Haberly might also have added that he coloured the illustrations.



**91. HARTSHORNE** (The Rev. Charles Henry).

**The Book Rarities in the University of Cambridge.** Illustrated by Original Letters and Notes, Biographical, Literary and Antiquarian.

Woodcut frontispiece, engraved vignette on the title-page, and illustrations and head and tail pieces in the text.

First Edition. Large 8vo. [267 x 184 x 45 mm]. xiv, [ii], 559, [1] pp. Recently bound in green goatskin, the covers gilt tooled with a dog-tooth and line border, an outer double fillet panel, with a floral ornament at the corners, mitred to a middle and an panel formed by floral rolls. The spine divided into six panels, with gilt compartments, the bands tooled with a floral roll, lettered in the second panel and dated at the foot, the other panels with centre and corner tools, the edges of the boards gilt tooled with a floral roll, marbled endleaves, light yellow edges. [ebc2367].

London: [by A. & R. Spottiswoode] for Longman, Rees, Orme, Brown and Green, and J. and J.J. Deighton [in Cambridge], 1829. £500

Occasional light spotting and browning, but a very good copy which remains untrimmed at the fore-edge and foot. The binding looks as if it could be contemporaneous with the book, but is probably not more than a few years old. It is an impressive piece of work.

Hartshorne (1802-1865) had been inspired in his antiquarian and bibliographical pursuits by Dibdin and Heber. In 1828 he was ordained and married the daughter of the Rev. Thomas Kerrich, principal librarian of the university of Cambridge.

92. **HAWKER** (Lt. Col. Peter).

**Instructions to Young Sportsmen** in all that Relates to Guns and Shooting. Fourth Edition, Corrected and Improved; with Ten Explanatory Plates.

Engraved frontispiece and nine plates.

8vo. [232 x 143 x 35 mm]. xx, 439, [1] pp. Contemporary binding by W. Potter & Co. of Carnarvon (with their label) in reddish-brown calf, the covers with a gilt triple fillet border. The spine divided into five panels by thick bands, lettered in the second panel on a green goatskin label, the others tooled in gilt with a central circle and arabesque surrounds, the turn-ins tooled with a gilt roll, marbled endleaves and edges. (The spine a little faded and slightly rubbed). [ebc2671].

London: [by Thomas Davison] for Longman, Hurst, Rees, Orme, Brown and Green, 1825. £400

First published in 1814. The plates are foxed, to varying degrees, but it is a good copy in a rare and attractive Welsh binding. William Potter is recorded by Ramsden in *Bookbinders of the United Kingdom (Outside London) 1780-1840*, p.133 and J.R. Abbey had one of his bindings. He is not represented on the British Library Database of Bookbindings.

Bookplate of Oliver Collett.



EMBROIDERED BINDING

93. **HENLEY** (William Ernest).

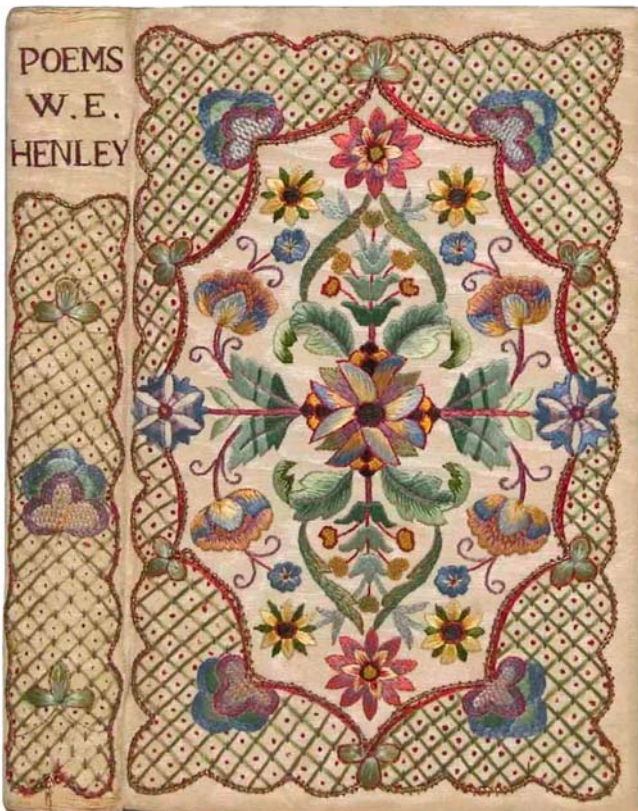
**Poems.**

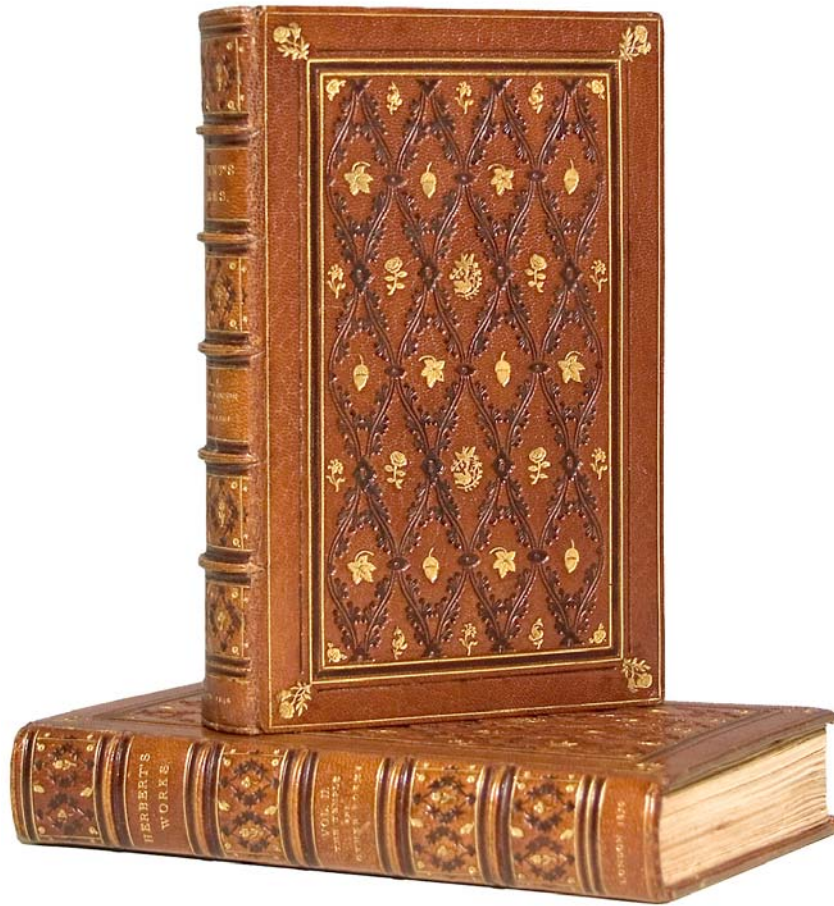
Frontispiece of a bust by Rodin.

"Twelfth Impression". 8vo. [207 x 130 x 28 mm]. xiii, [i], 255, [1] pp. Contemporary binding of white silk over boards, the front cover embroidered to a floral design in multi-coloured threads and silver wire, the spine embroidered and lettered at the head in brown thread, white glazed paper endleaves, top edge gilt. (A few threads of the silk detached at the head and foot of the spine). [ebc3078].

London: by David Nutt, 1910. £500

A very attractive embroidered binding in good condition.





*BOUND BY ZAEHNSDORF*

**94. HERBERT** (George).

**The Remains of that Sweet Singer of The Temple George Herbert.**

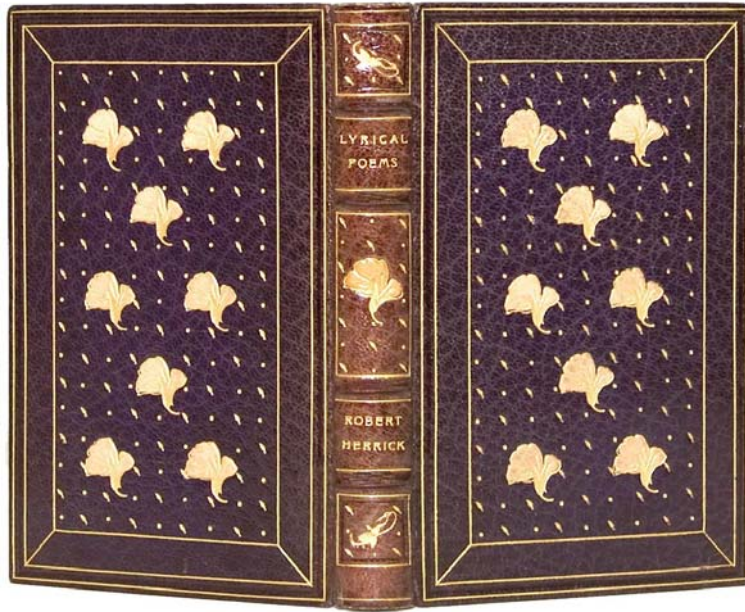
Engraved frontispieces and titles within woodcut architectural borders.

Two volumes. Small 8vo. [172 x 108 x 58 mm]. x, [ii], 353, [1] pp; xxiii, [i], 350 pp. Bound c.1900 by Zaehnsdorf (signed in gilt on the front turn-ins and with their quality stamp in blind at the rear) in brown goatskin, the covers with a gilt fillet border and a blind and gilt fillet panel, with a gilt flower at the outer corners, enclosing a lattice pattern formed by blind foliage and stems, interspersed with gilt flowers, leaves, acorns and birds. The spine divided into six panels, lettered in the second and fourth and dated at the foot, the others tooled in blind and gilt with tendrils, acorns, flowers and buds, the edges of the boards and turn-ins tooled with gilt and blind fillets, brown silk endleaves, top edges gilt, the others uncut. (Joints and corners a little worn). [ebc3010].

London: [by Charles Whittingham for] Pickering, 1848- 1850.

£600

There is a damp stain at the front of vol.2 and some foxing. The bindings show some signs of wear but are still handsome. With the bookplate and stamps of Christ's Hospital School Library.



*BOUND BY RAMAGE*

## 95. HERRICK (Robert).

**Chrysmela. A Selection from the Lyrical Poems.** Arranged with Notes by Frances Turner Palgrave.

12mo. [154 x 100 x 19 mm]. xxviii, 199, [1] pp. Contemporary binding by Ramage (signed in gilt on the front turn-in) of purple goatskin, the covers tooled in gilt with a fillet border mitred to a panel enclosing eight light calf or goatskin onlaid flower heads on a filed of darts and dots. The spine divided into five panels with gilt compartments, lettered in the second and fourth, the first and fifth tooled with a flower, the longer third panel with an onlaid lower head, turn-ins and matching inside joints tooled in gilt with two fillets, flowers, darts and dots, ivory silk doublures and endleaves, gilt edges. (Spine a little faded). [ebc3340].

London: [by Richard Clay and Sons for] Macmillan and Co., 1911.

£400

John Ramage was born in London in 1836 and in 1851 he was apprenticed to John Wright. When he came out of his indenture in 1856 he went to Paris to work for Lortic. In 1860 he recrossed the Channel and purchased the business of Alexander Banks junior of 5 North Bridge in Edinburgh. Three years later he returned to London, setting up shop first in Wells Street, Jermyn Street, moving to Warwick Lane in 1870, then Warwick Square and ending up in Creed Lane in 1891.

He had a successful business of buying books in sheets, binding them and selling them to booksellers all over the country. He favoured retrospective styles, often employing blocks, and an abundance of gold. After his death the firm was carried on by W.D. and N.M. Ramage, whose names first appeared in the London Directory for 1918. They disappeared after 1929, presumably victims of the Depression.



BOUND BY PROUDFOOT

96. HERRICK (Robert).

**Hesperides** or the Works Both Humane and Divine of Robert Herrick Esq.

Engraved frontispiece portrait.

Two volumes. 8vo. [174 x 108 x 50 mm]. xxvii, [v], 288 pp; [2]ff, 325, [1] pp. Contemporary binding by Proudfoot (signed with an ink pallet on front endleaf) of vellum over boards, the covers with a gilt single fillet border and the Aldine device blocked at the centre of the front covers. Smooth spines lettered towards the head on a black goatskin label, and heavily tooled in gilt with a repeated volute pallet, marbled endleaves, top edges gilt, the others untrimmed. [ebc3369].

London: [C. Whittingham for] William Pickering, 1846.

£250

A very good clean copy with untrimmed edges. In a neat and attractive pair of bindings, signed "Proudfoot Binder 73 George St. Euston Sqr". Proudfoot does not feature on the British Library Database of Bookbindings nor in Spawn and Kinsella, *Ticketed Bookbindings from Nineteenth-Century Britain* or the John Collins collection of *Particular Bindings*. The British Book Trade Index has a Thomas Proudfoot active from 1808-1840, in partnership as Proudfoot & Son from 1836, and succeeded by Thomas L. Proudfoot in 1840. A search on Google for "Proudfoot" and "Binder" produces "F.G. Proudfoot: The effect of the pellet binder Lignosol FG on the chicken's digestive system and general performance".

Bookplate of Stephen Winkworth.



BOUND BY THE FIRST STADHOLDER BINDERY

97. HOFSTEDE (Petrus).

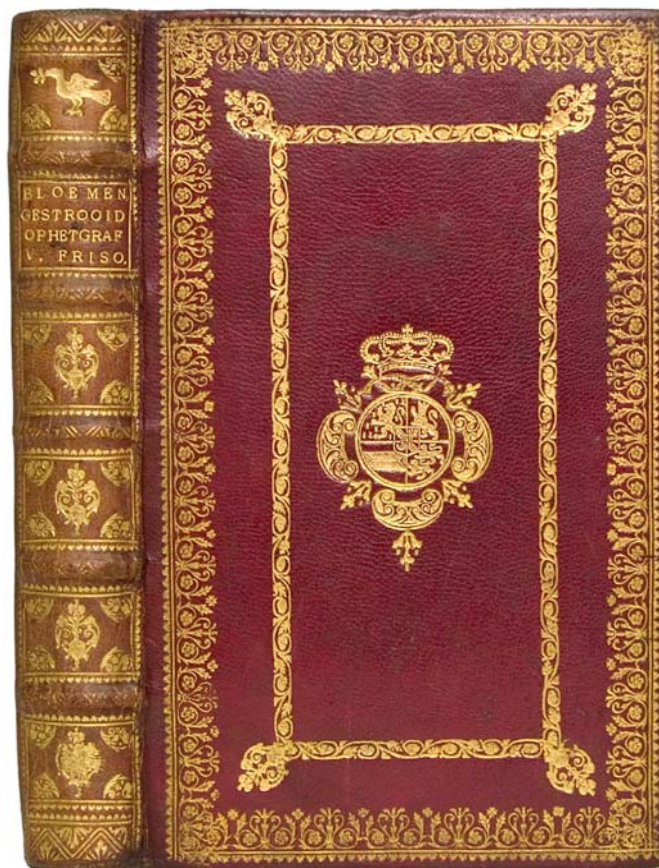
**Bloemen**, Gestrooid Op Het Graf Van Willem Carel Hendrik Friso, Prinse Van Oranje En Nassau, Erf Stadhouder Enz. Enz. Enz. Of, Lofspraak, Over Deszelus Afkomst, Duegden, Gaaven, Geleerdheid, En Voortreffelyke Daaden; Benefens, Een Troostrede, Aan Haare Koninglyke Hoogheid Anna Enz. Enz. enz. Door Petrus Hofstede, Predikant de Rotterdam.

Title printed in red and black. Engraved vignette depicting Princess Caroline at the head of the dedication.

First Edition. 8vo. [203 x 125 x 30 mm]. [12]ff, 192pp. Contemporary binding by the First Stadholder Bindery of red goatskin, the covers tooled in gilt with a dog-tooth and floral roll border, enclosing a panel made-up of an acorn roll with a vase of flowers at the outer corners and at the centre the Stadholder arms and crown. The spine divided into six panels with gilt compartments, lettered in the second, the first with a bird with a sprig in its beak, the others with the vase of flowers, the edges of the boards tooled with a gilt roll, marbled endleaves, gilt edges. (Spine slightly rubbed and faded). [ebc2541].

Rotterdam: by Jacobus Bosch, 1752.

£1,500



Printed on thick paper. This is a fine copy, bound in the Hague by the First Stadholder Bindery, presumably for presentation. The bindery is discussed in detail in Jan Storm Van Leeuwen's astounding publication *Dutch Decorated Bookbindings in the Eighteenth Century*, vol.II.A pp.67-100. The bindery operated from about 1722 until 1793 and was "the most important bindery working in the eighteenth century Netherlands". Van Leeuwen speculates that it may have been operated by either the Hagelman or Stofvoet families, and it possessed 228 tools and 55 rolls. He knew of two copies of the present work specially bound by the same bindery with the Stadholder's arms and a crowned "W" on the covers. The copy in the Koninklijke Bibliotheek must have been presented to the young Stadholder, William V, and the other might have been the dedication copy for his sister Princess Caroline.

There are two slips from a bookseller or auctioneer's catalogues and the pencil signature of Thomas Shadford Walker.

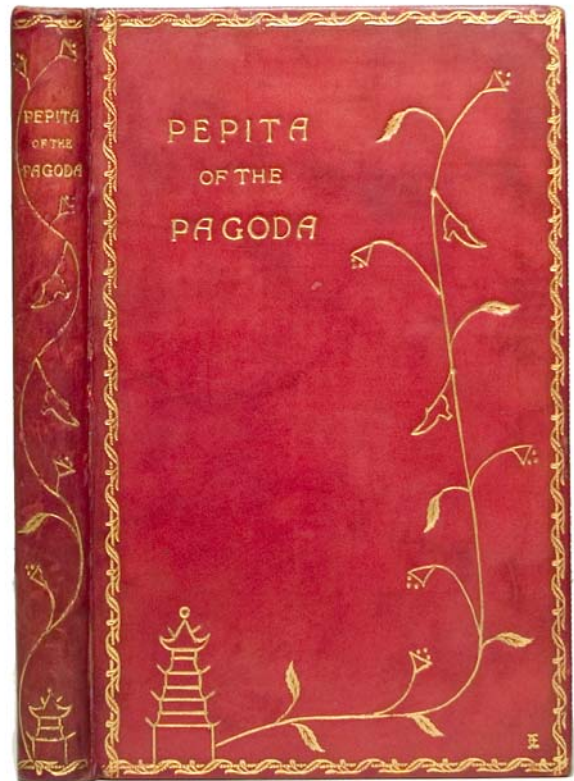
*BOUND BY MUDIE*

**98. HOPKINS** (Tighe).

**Pepita of the Pagoda.**

First Edition. 8vo. [166 x 103 x 17 mm]. 208pp. Bound c.1909 by Mudie (signed in gilt on the front turn-in) of red calf, the covers tooled in gilt with a roll border and a long leafy stem issuing from a small pagoda in the lower inner corners, the front cover lettered with the title and with a small "ED" monogram. Smooth spine tooled to match the front, the turn-ins and inside joints tooled with a gilt roll, silk doublures and endleaves, gilt and gauffered edges. (Joints and spine slightly rubbed and a few minor marks). [ebc3439].

Bristol: J.W. Arrowsmith, [1897]. £250



There is a manuscript poem beginning "At the Pagoda, night by night" bound in at the front. It is dedicated to Muriel F. Darrock, 15th Jan.1909, and is signed with a monogram "ED" (E. Darrock?). The same monogram appears on the front cover, indicating that the poet was also responsible for the design of the binding, which was executed by Mudie.

Charles Mudie established a stationary and bookselling business in Bloomsbury in 1840. Within a couple of years he was lending books to students at the University of London, and branches of his circulating library were established in other cities, including York, Manchester and Birmingham. Their 1877 catalogue advertises the sale of "Works of the Best Authors in Ornamental Bindings, well adapted for Gentlemen's Libraries and Drawing-room Tables, and for Wedding and Birthday Presents and School Prizes". By 1908 the catalogue advertises "the lowest prices, the best workmanship and materials" and the Royal Library at Windsor has the original of Queen Alexandra's Christmas Gift Book for 1908 which is in a very elaborate purple leather binding by Mudie.

*BOUND BY THE ROYCROFTERS*

**99. HUBBARD** (Elbert and Alice).

**Justinian and Theodora.** A Drama Being a Chapter of History and the One Gleam of Light During the Dark Ages.

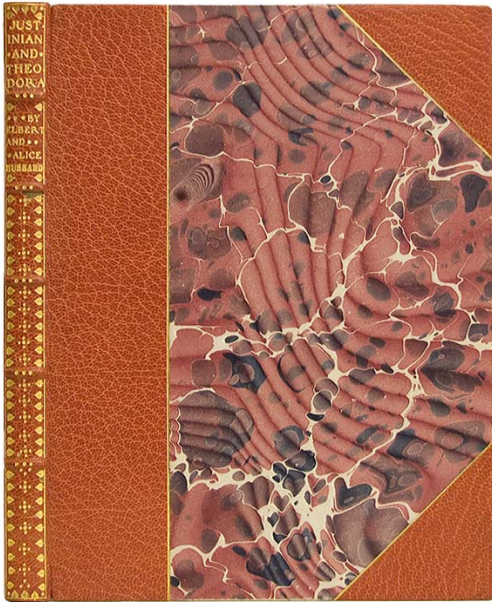
Double title-page decorated in black, red and yellow, and matching headpieces and colophon in black and yellow. Two signed portraits of Elbert and Alice Hubbard.

First Edition. 8vo. [199 x 149 x 15 mm]. 107, [2] pp. Contemporary binding of half reddish-pink goatskin, marbled paper sides. The spine divided into six panels, lettered in the first and

the second with small leaves and dots, the other panels with rows of leaves and dots, marbled endleaves, top edge gilt, the others untrimmed. (Small worm holes at the head of the third panel on the spine and at the lower corner of the rear turn-in). Contained within the original card-board drop-over box, lined with felt and lettered on a paper label. [ebc3101].

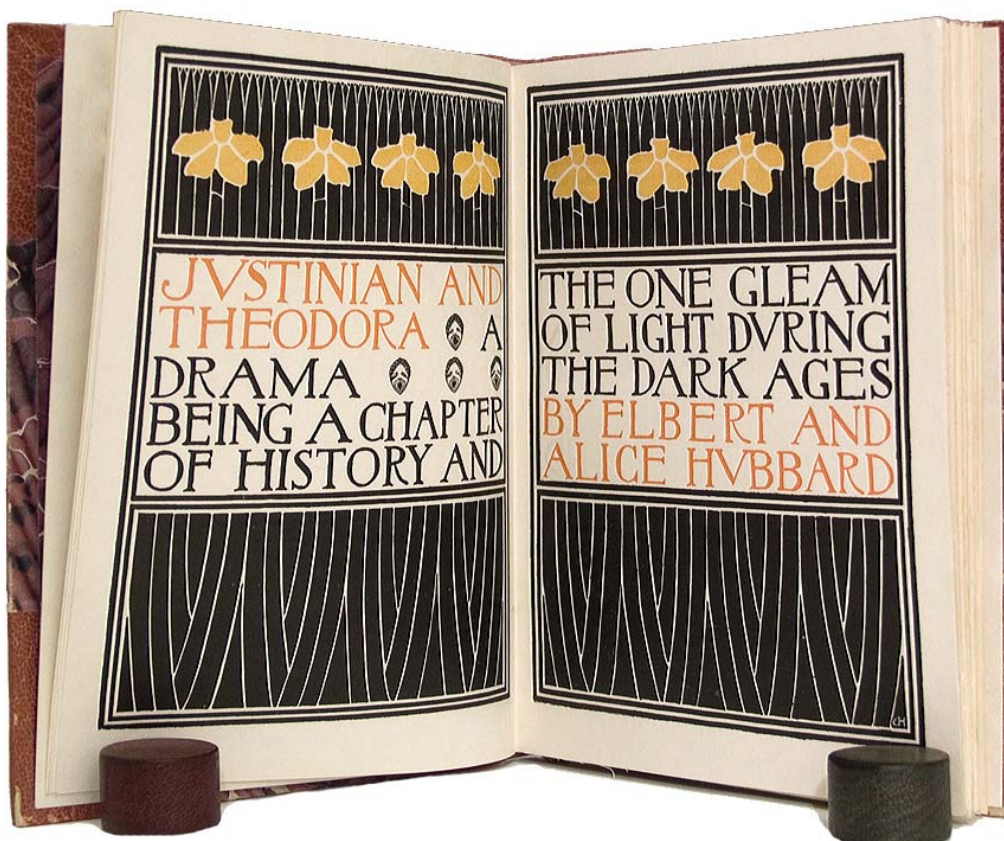
East Aurora: The Roycrofters, 1906.

£750



A fine copy of this delightfully produced work, in an equally attractive Roycroft binding. It is No.15 of 106 copies printed on genuine Japan vellum and signed by Elbert Hubbard.

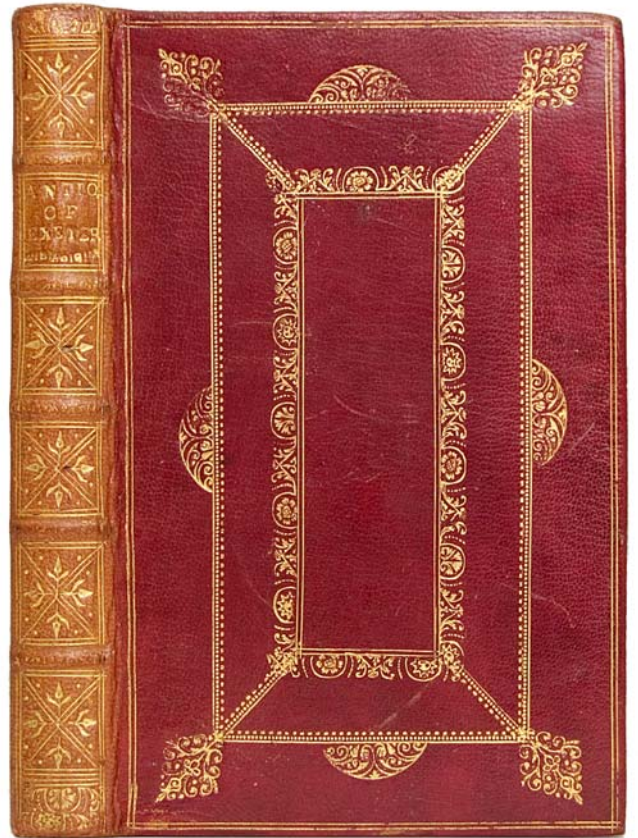
Elbert Green Hubbard (1856-1915) was a successful soap salesman for J.D. Larkin & Co. in Buffalo, whose life was changed on a visit to England and a meeting with William Morris. Returning to the States, he wrote of his travels and set up a press, the Roycroft, in emulation of the Kelmscott Press. In 1895 he founded a community, the Roycrofters, at East Aurora. Besides printing a long list of titles, they also operated a fine bindery, a furniture shop and shops producing modelled leather and hammered copper goods. In 1904 Hubbard married Alice Moore, a school teacher and noted feminist. In 1915 the two of them went down on the Lusitania.



NARCISSUS LUTTRELL JUNIOR'S COPY

**100. IZACKE** (Richard and Samuel).

**Remarkable Antiquities of the City of Exeter:** Giving an Account of The Laws and Customs of the Place; The Offices, Court of Judicature, Gates, Walls, Rivers, Churches, and Immunities; The Titles and Privileges of the several Corporations, and their distinct Coats of Arms finely engraven on Copper-Plates: With a Catalogue of all the Bishops, Mayors, and Sheriffs, from the Year 1049, to 1677. Originally Collected by Richard Izacke, Esq; heretofore Chamberlain thereof. The Second Edition: Now very much Enlarged, and Continued to the Year 1723, by Samuel Izacke, Esq; the present Chamberlain thereof. To which is also Added, A New and Correct Map of the said City, with a Prospect of the Cathedral, curiously engraven on Copper-Plates: And the Freeman's Oath both Honorary and Common.

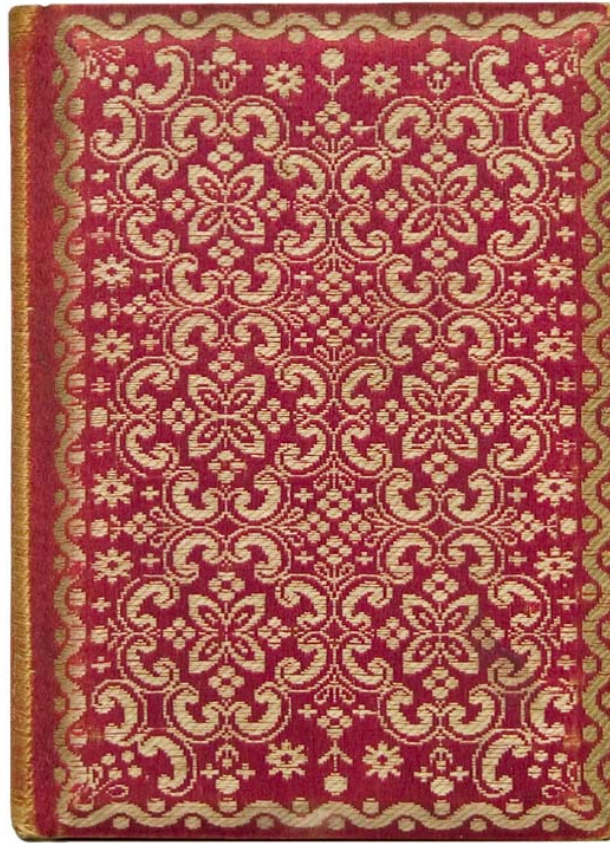


Engraved frontispiece and folding map both by Sutton Nicholls, folding plate of Exeter Cathedral by J. Harris and engravings of coats-of-arms in the text.

8vo. [200 x 125 x 28 mm]. [1]f, iii, [i], 25, [26], 50-59, 62-63, 62-69, [1], 213, [66] pp. Bound in contemporary red goatskin, the covers tooled in gilt with a double fillet border, an outer panel of a solid and two broken fillets with a large floral ornament at the corners and a semi-circular floral tool at the centres of the sides, connected to an inner panel composed of a double fillet and a floral roll incorporating a face in the sun. The spine divided into six panels with gilt compartments, lettered directly in the second panel, the others tooled to a saltire design with a bud tool in each quarter, the edges of the boards and turn-ins tooled in gilt with the floral roll, marbled endleaves, gilt edges. (The spine slightly faded and a little trivial rubbing). [ebc1869].

London: Printed for Edw. Score and John March Booksellers in Exon, and Samuel Birt in Ave-Marie-lane, London, 1724. £650

Richard Izacke's *Antiquities of the City of Exeter* was first published in 1677 and reissued in 1681. Further editions, "improved and continued" by his son Samuel, followed in 1723, 1724, 1731, 1734 and 1741. This is a very good copy in a handsome binding, with the contemporary ink signature of N. Luttrell at the head of the title. This is probably Narcissus Luttrell junior (d.1727), the son of the great collector of the same name. With the later bookseller's label of George's of Bristol.



BROCADED RED SILK BINDING

**101.** [JONES (Owen)].

**The Sermon on the Mount.** Gospel of St. Matthew Chapters V. VI. VII.

Illuminated by Owen Jones, each page on thick card, chromolithographed with additional hand-colouring.

Small 8vo. [172 x 120 x 20 mm]. [16]ff. Original binding of brocaded red silk over bevelled boards, plain endleaves, gilt edges. (The spine and corners a little worn). Contained in a new black cloth drop-over box. [ebc3033].

[London] Longman & Co, 1845.

£900

A fine copy of this early "illuminated book" by Owen Jones. Originally published in 1844, this is the second issue with a revised title-page and alterations to some other leaves. It was either bound in polished brown morocco by Hayday, or in a "richly brocaded silk cover, manufactured for the purpose" at 21s. They exist in both red and gold silk, which was probably woven in Spitafield. McLean, *Victorian Book Design & Colour Printing*, pp.86-88, points out that the stiff card was necessary to make the books thick enough to bind.

**102. JUVENALIS** (Decius Junius) and  
**PERSIUS FLACCUS** (Aulus).

**Decii Junii Juvenalis Aquinatis Satiræ Decem et Sex.** Auli Persii Flacci Satiræ Sex.

Each page with a red decorative border.

4to. [285 x 222 x 26 mm]. Contemporary binding by Riviere (signed on the front endleaf with an ink pallet) of polished calf, the covers with a gilt border composed of two fillets and a

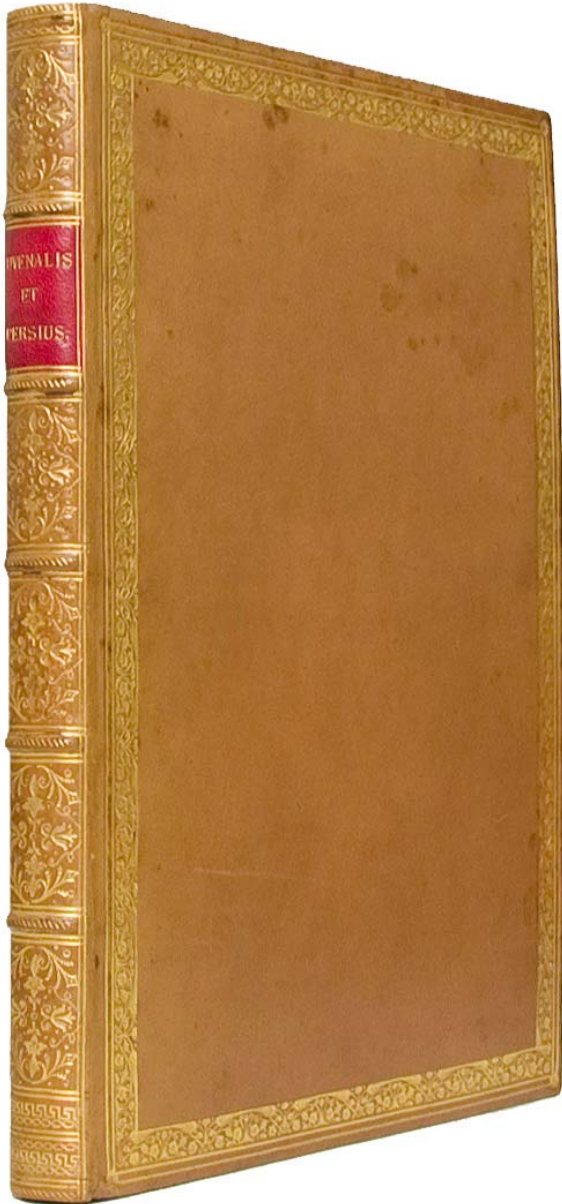
floral roll. The spine divided into six panels with gilt compartments, lettered in the second on a red goatskin label, the others tooled with flowers, sprigs etc, the edges of the boards and turn-ins tooled with a gilt zig-zag roll, marbled endleaves, gilt edges. (A few dark spots on the covers and one panel on the spine slightly rubbed). [ebc2496].

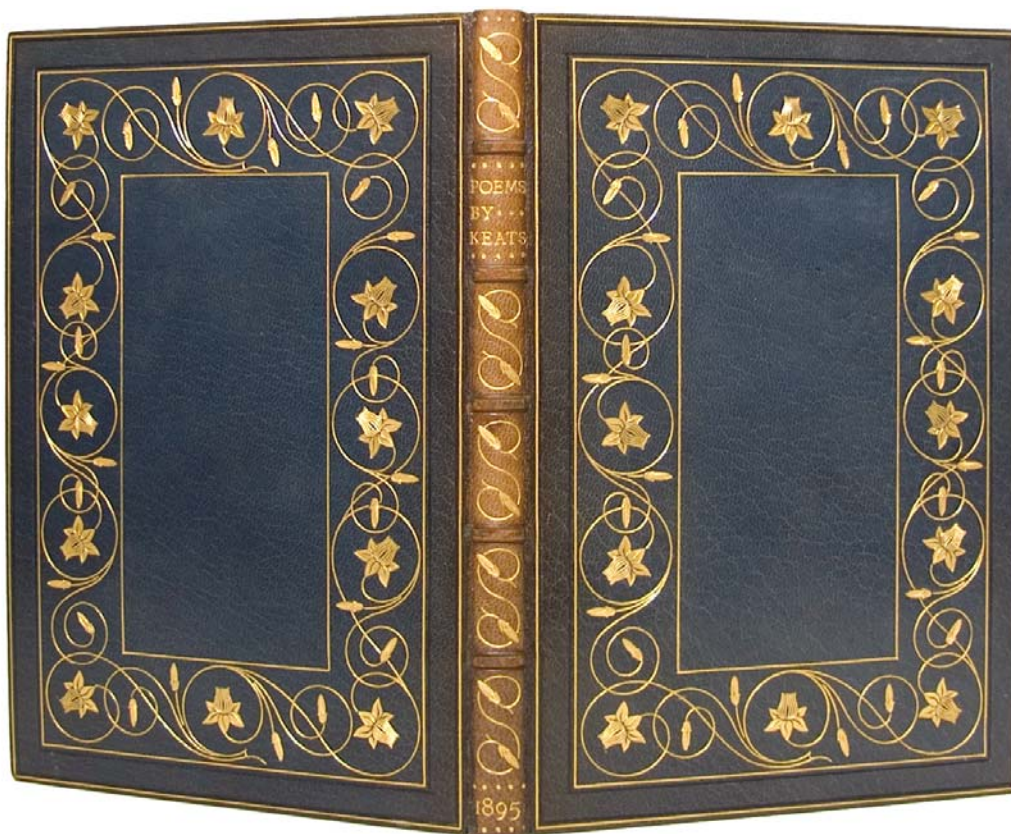
Londini: [excudebat Carolus Whittingham]  
1845. £500

A fine copy of this handsome edition of Juvenal and Persius, printed by Whittingham.

There is a preliminary leaf with a printed presentation from E.C. Hawtrey, the headmaster of Eton, completed by hand with the name of the recipient, Ramsay, and the date 1849. This is also in a red border.

The binding by Riviere is an early and typically neat example of his work. Robert Riviere was apprenticed to a London binder before setting up business in Bath in 1829. He returned to London in about 1840 and was soon established as one of the foremost West End binders.





SARAH PRIDEAUX BINDING

### 103. KEATS (John).

#### Old Sonnets & Lyrics.

Frontispiece portrait.

Small 4to. [231 x 158 x 15 mm]. [4]ff, 63, [1] pp. Bound by Sarah Prideaux in 1898 (signed and dated in gilt on the rear turn-in) in blue goatskin, the covers with a border of two gilt and blind fillets, a frame of flowers and buds with long curling stems within a single gilt fillet. The spine divided into six panels, lettered in the second and dated at the foot, the others with buds and stems, the edges of the boards and turn-ins tooled with gilt fillets, blue endleaves, gilt edges. (Joints and lower edges a little rubbed, and spine slightly faded). Contained within a new full blue goatskin drop-over case, lined with suede, the sides panelled in gilt and blind, the spine divided into six panels with gilt compartments, lettered in the second and dated at the foot. [ebc3360].

Oxford: Daniel Press, 1895.

£3,000

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

Sarah Prideaux records binding two copies of this book in *A Catalogue of Books Bound by S. T. Prideaux between MDCCCXC and MDCCCC*, p.9. The other copy was item 328 in Maggs Bros. catalogue 1075.



This copy has the bookplate and ink signature of Agnes Margaret Dixon. It was item 164 in Maggs Bros. catalogue 845 and was sold by Colin Franklin in 1987 to Samuel R. and Marie-Louise Rosenthal of Chicago, with their bookplate.



Sarah Treverbian Prideaux was born in 1853 and in 1888 decided to become a professional bookbinder. She took lessons with Zaehnsdorf and Gruel, and entered two of her own bindings in the 1891 Tregaskis exhibition. These were described in *The British Bookmaker* as "Quaint, but not pretty" and "Design unconventional, binding poor". From about 1894 the quality of her bindings changed dramatically for the better, and they suddenly began to look like the work of a professional binder. It was her friend Katharine Adams who revealed after Prideaux's death that "between the years 1890 and 1900 her output was 290 [bindings] with Mr. Broca working under her". Nearly all of her bindings from the mid 1890s appear to have been the work of Lucien Broca, although there are suggestions that she may have used other trade binders after 1900. She was certainly not the only woman binder to seek male assistance - Alice Pattinson, for example, employed George Fisher, and most finishers would have been hard pressed to make a clean impression of the large tools that she favoured. The designs were her own and this is a characteristic example.

#### BAGGULEY SUTHERLAND BINDING

### 104. KEATS (John).

#### The Sonnets.

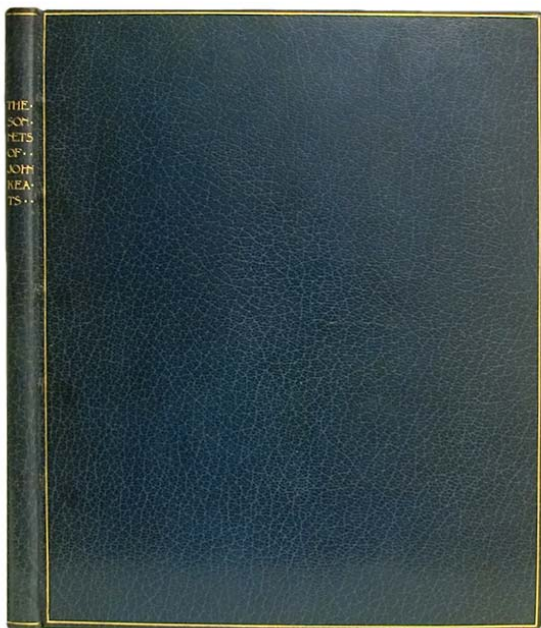
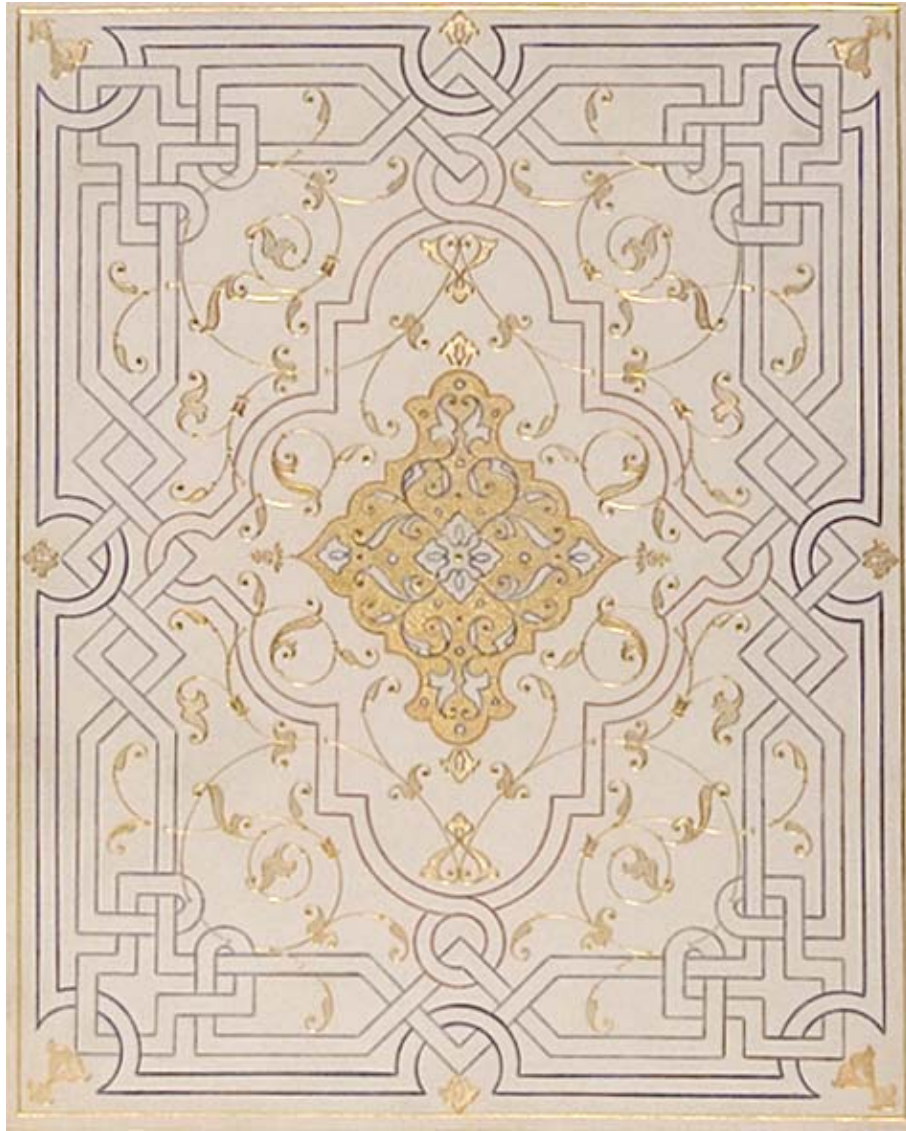
Title within decorated border, and decorated initials.

Small 4to. [215 x 175 x 15 mm]. [2]ff, 54, [2] pp. Contemporary binding by Bagguley of Newcastle-Under-Lyme (signed in gilt on the front turn-in and with their ink "Sutherland Patent" stamp on the verso of the front free endleaf) of blue goatskin, the covers with a gilt single fillet border, smooth spine lettered in gilt with a single fillet at the head and foot. Vellum doublures elaborately tooled by the "Sutherland" process in blue, purple and gilt to a strapwork design with an arabesque centre, blue watered-silk endleaves, top edge gilt, other edges uncut. (Tips of the corners worn). [ebc3229].

[London? c.1900].

£2,000

A fine example of a "Sutherland Binding", using the process patented by George Bagguley in 1895 (Patent Office Specification no.18737). Named after the Duchess of Sutherland, the process involved the application of colour tooling, combined with conventional gilt tooling, on vellum doublures. The best of the designs were by Leon V. Solon, the son of a ceramic artist. Other examples were designed by Dorothy Talbot and Charles Connor. As usual, the exterior has been left plain.



George Thomas Bagguley (b.1860) established himself as a bookseller in Newcastle-under-Lyme in Staffordshire in 1890. Though the firm appears in the Directories from 1892 until 1940 as booksellers and not bookbinders, a photograph of the Bagguley shop in the High Street taken in 1925 shows the front bearing the lettering "Bookbinder, Bookseller, Printer and Stationer". Bookbinding took place on the premises and the shop closed in 1952. The work was often of the highest quality, as Bagguley employed a number of the best finishers, including Louis Genth and Thomas E. Caley.

Bookplates of Albert Henry Wiggin and "Selden".

## 105. KIPLING (Rudyard).

**A Dictionary of the Characters and Scenes in the Stories and Poems of Rudyard Kipling 1886-1911.** By W. Arthur Young.

First Edition. 8vo. [230 x 153 x 38 mm]. xxx, [ii], 231 pp. Contemporary binding of blue grained goatskin, the covers with a gilt border composed of a crested roll and three fillets and corners built up with scrolls, dots and roundels. The spine divided into six panels with gilt compartments, lettered in the second and fourth and at the foot, the others filled with scrolls and other small tools, the edges of the boards tooled with a gilt fillet, blue goatskin doublures with a wide gilt border of a roll, fillets and a repeated floral tool, ivory silk endleaves, top edge gilt. (Joints slightly rubbed). [ebc3308].

London: George Routledge and Sons, [1911]. £500

A very elaborate binding for a dictionary, but unsigned by either binder or owner.



*BOUND BY LEROUX*

## 106. KOZOVoi (Vadim).

**Hors De La Colline.** Version française avec la collaboration de Michel Deguy et Jacques Dupin. Preface de Maurice Blanchot.

15 lithographs by Henri Michaux printed in black, brown and blue, 2 double-page.

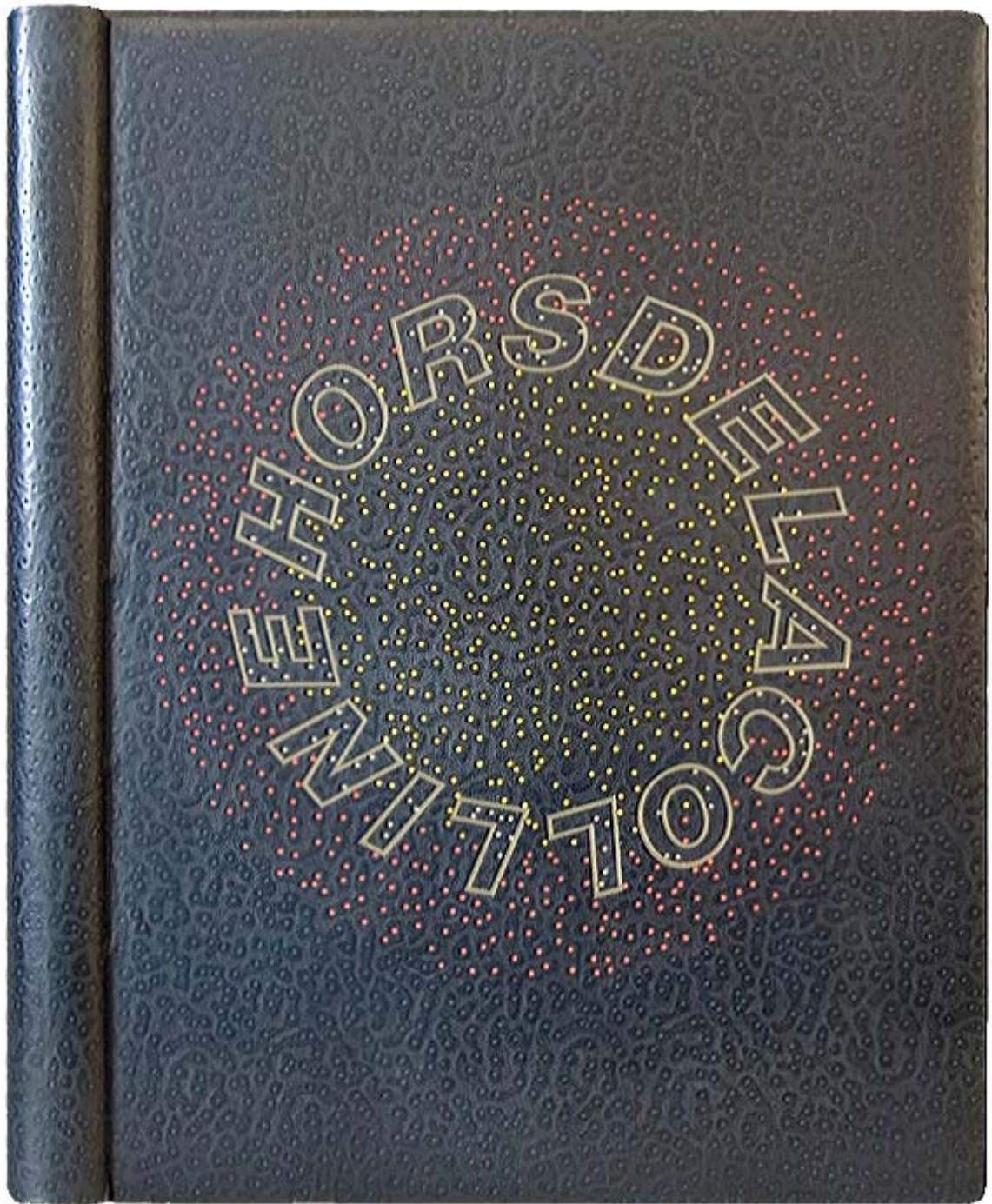
Folio. [384 x 280 x 30 mm]. Bound by Leroux in 1988 (signed in gilt on the front turn-in and dated at the rear) in blue-grey goatskin, textured to create a swirling pitted effect, the front cover with the title outlines in grey calf in a central circle, against a background of small red and yellow calf circles, smooth spine, olive suede doublures, plain edges. In a matching chemise and slipcase. [ebc3062].

Paris: Pierre Berès, [1983].

£4,000

Number 48 of 120 copies, signed by the author and artist. In a clever and tactile binding by Georges Leroux.

Vadim Kozovoi translated the major French poets into Russian and this is the first French translation of his own work. It was the only work illustrated by Henri Michaux not written by himself.



**107. LA SABLIERE** (Antoine de Rambouillet de).

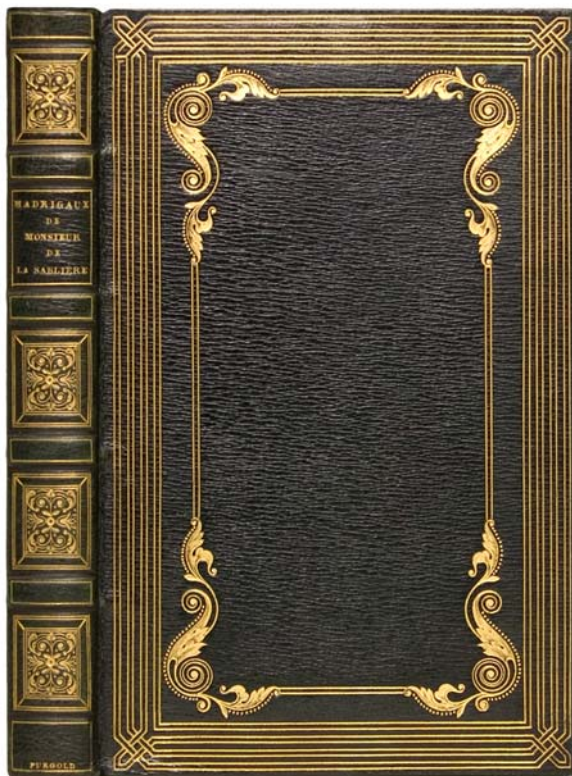
**Madrigaux.**

Woodcut head and tail pieces and initials.

12mo. [152 x 95 x 16 mm]. [4]ff, clxxvi pp. Contemporary binding by Purgold (signed in gilt at the foot of the spine) of straight-grained green goatskin, the covers tooled in gilt with a border of four double fillets, interlinking at the corners, and a panel of double fillets with arabesque ornaments at the corners. The spine divided into five panels with thick bands with gilt compartments, lettered in the second panel, the others filled with various small tools, the edges of the boards tooled with a single gilt fillet and the turn-ins with four gilt fillets, marbled endleaves, gilt edges. [ebc1836].

Paris: [Imprimerie de Jules Didot Aine] N. Delangle, Editeur, 1825.

£900

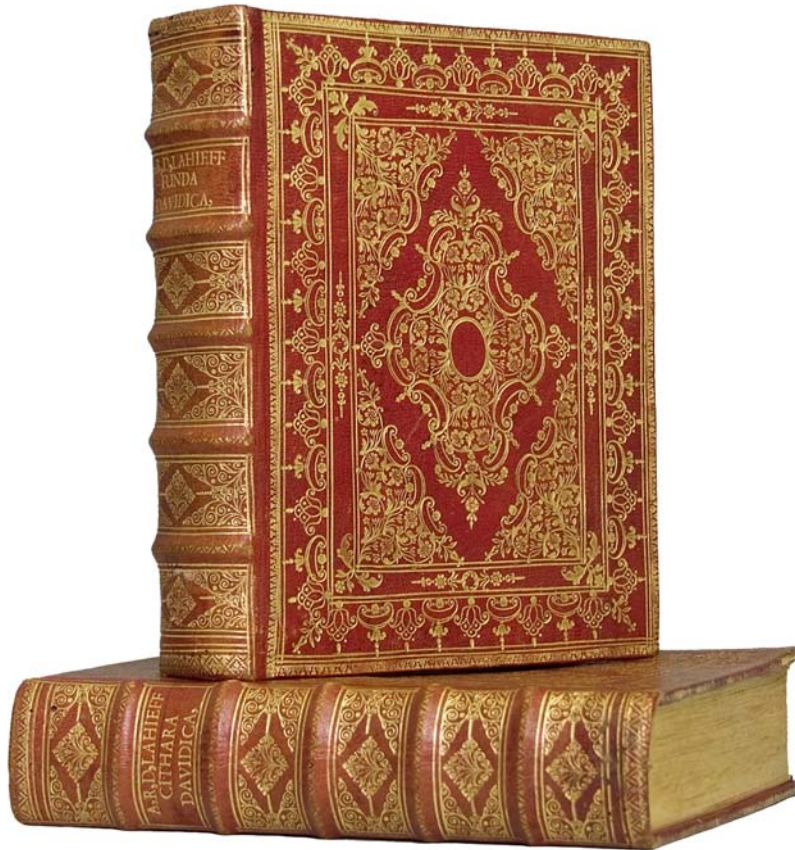


First published in Paris in 1680. This edition was the first of nine volumes published under the direction of Charles Nodier as *Collection de Petits Classiques François* in 1825-26. It was dedicated to the Duchess De Berry and was limited to 500 copies. It is a charming production, embellished with some delightful woodcuts.

This is a very fine copy in an exquisite binding by Jean-Georges Purgold, "Le prince des reliurs de son temps" (Lesne, *La Reliure*, Paris 1820). He was also known to his contemporaries as "Le Vétilleux" - the "perfectionist" or "fuss-pot".

With Simier and Thouvenin, Purgold was one of the three indisputable master binders in France during the

Romantic period, and in Ramsden's judgement he was "perhaps the best binder of the three from a technical point of view". He was born in Darmstadt in c.1784, and after moving to Paris is said to have trained with Bozerian and Lefebvre. He established his own bindery in 1810, and in 1816 he was located at rue Dauphine 35. Antoine Bauzonnet worked for him from 1820, and he took over the bindery after Purgold's death in 1830 and also married his widow.



*DEDICATION COPIES*

**108.** LAHIEFF (J. E.)

**Funda Davidica.** Oder Davidische Schlingen. Das ist Wohl eingerichte Predigen Auf alle, und jede sonn und Feiertag des ganzen jahrs..... Denen Prediger, und Seelsorgeren zu Diensten, und dem gemeinen voll zum Besten an das Tag-leicht gegeben. Von Joanne Evangelista Lahieff, AA. LL. ac Philosophiæ Magistro, SS. Theol. & SS. Can. Candidato, nec non p.t. Parocho in Mauenheimb.

[And] **Cithara Davidica.** Oder Davisische Harpen....

Engraved frontispiece in both volumes, titles printed in red and black.

Two volumes. Small 4to. [203 x 160 x 97 mm]. [9]ff, 588, [23] pp. [4]ff, 519, [15] pp. Bound in contemporary red goatskin, the covers tooled in gilt with a double fillet and roll border, a double panel of fillets with floral and ornamental tools between them, surrounded by "drawer-handle" and floral tools, enclosing large corner-pieces and a centre-piece composed of the same tools. The spines divided into six panels with double gilt fillet compartments, the bands and headcaps tooled with gilt pallets, lettered in the second panel, the others with gilt floral centre-tools and scroll corner-tools, decorated gilt paste-downs, gilt edges. (A few small wormholes at the head and foot of the spines and at lower edge of front cover of vol.2). [ebc1176].

Costantz [i.e. Constance]: Leonhard Parcus, 1733.

£3,800

Occasional light foxing and browning. The bindings are in excellent condition.

These two works appear to be unrecorded and I can find nothing more about Lieheff other than is stated on the title. The Staatsbibliothek zu Berlin has a work entitled *Funda Davidica*, published at Wittenberg in 1733, but it is attributed to Johannes Gisenius and Fridericus Winecker. Leonhard Parcus of Constance published two works of music in 1698 and 1704 and Waibel's *Thesaurus Spiritualis* in two volumes, 1723-24.

*Funda Davidica* and *Cithara Davidica*, or "David's Sling" and "David's Harp" are offered as an aid to the writing of sermons, with convenient selections of Bible figures, parables, stories and verses suitable for each Sunday and festival day. The first volume is dedicated to "Frobenio Ferdinando Fürsten zu Fürstenberg", and these two volumes are from the Fürstenberg library at Donaueschingen, so they may well be the dedication copies.

BOUND BY ZAEHNSDORF

## 109. LAMB (Charles).

### **The Last Essays of Elia.**

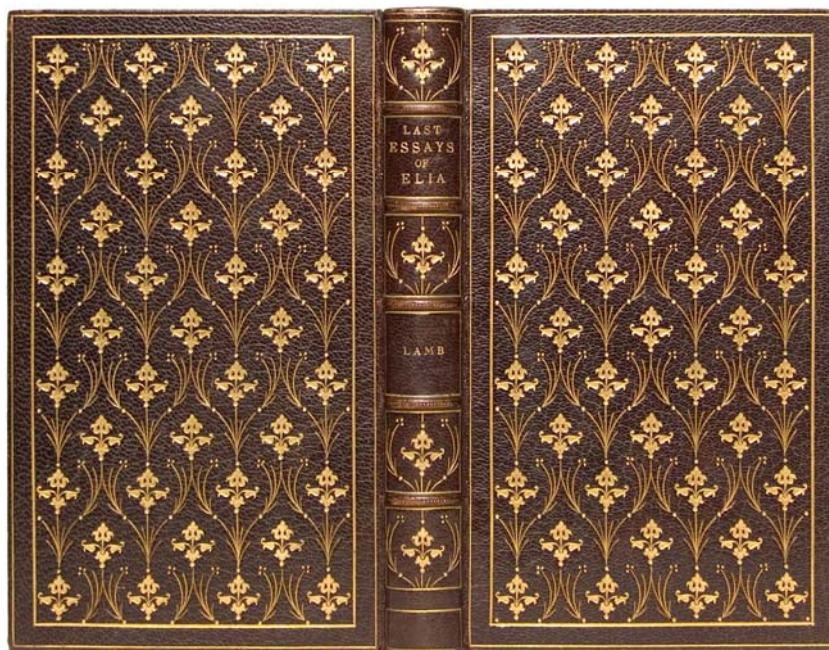
With an Introduction by Augustine Birrell and Illustrations by Charles E. Brock.

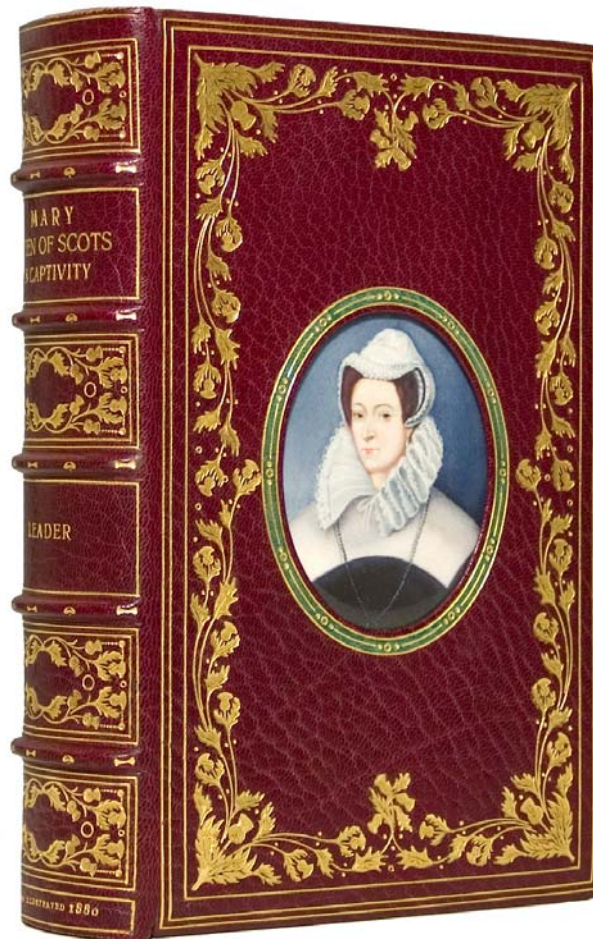
8vo. [190 x 112 x 22 mm]. xi, [i], 254, [2] pp. Contemporary binding by Zaehnsdorf (signed in gilt on the front turn-in and with blind stamp on the rear doublure) of dark brown goatskin, the covers tooled in gilt with a border of two fillets enclosing an all-over design of a repeated fleuron, stems and dots. The spine divided into six panels with gilt compartments, lettered in the second and fourth, the others with the fleuron, stems and dots, the turn-ins tooled in gilt with fillets, a different fleuron, stems and dots, terracotta silk doublures and endleaves, top edge gilt, the others untrimmed. (Joints and corners slightly rubbed). [ebc3330].

London: [by Turnbull and Spears for] J.M. Dent & Co., 1900.

£600

A very good copy. With the small ink stamp of "E. F. Bonaventure New York" on front endleaf.





*BAYNTUN-RIVIERE COSWAY BINDING*

**110. LEADER** (John Daniel).

**Mary Queen of Scots in Captivity:** A Narrative of Events from January 1569, to December 1584, whilst George Earl of Shrewsbury was the Guardian of the Scottish Queen.

Coloured frontispiece and three plates and extra-illustrated with an additional ten engravings.

First Edition. 8vo. [228 x 140 x 55 mm]. xxxvi, 644 pp. Bound c.1960 by Bayntun-Riviere in burgundy goatskin over bevelled boards, the covers tooled in gilt with a border of three fillets and repeated impressions of thistle and leaves on long stems, and at the centre of the front cover a miniature portrait of Mary Queen of Scots painted on ivory and set into an oval aperture beneath glass surrounded by a frame of onlaid green goatskin tooled in gilt. The spine divided into six panels with gilt compartments, lettered in the second and fourth and at the foot, the others tooled with thistles, leaves and stems, the edges of the boards tooled with a dotted fillet, the turn-ins and matching inside joints with fillets and a large thistle and leaves in the corners, marbled endleaves, gilt edges. Contained within a cloth drop-over box (the box a little worn). [ebc3350].

Sheffield: Leader & Sons, 1880.

£2,500

The endleaves are a little spotted, but a fine and well preserved Cosway binding, with one of the higher quality miniature portraits.



CARTONNAGE ROMANTIQUE

**111.** [LEFORT (L.)]

**La Fidélité Bénie**, Chronique Chrétienne du Cinquième Siècle, Imitée de l'Allemand. Troisième édition.

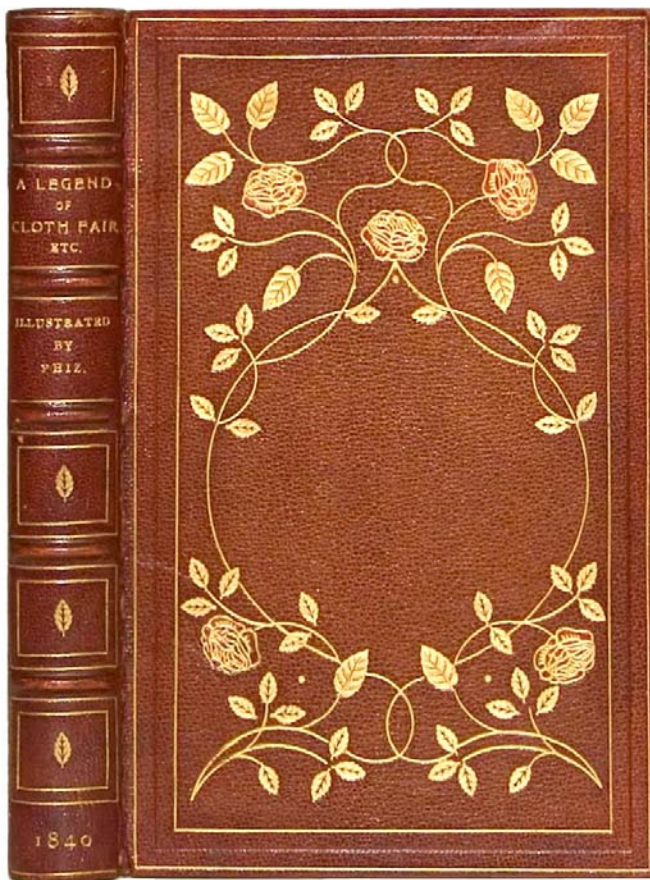
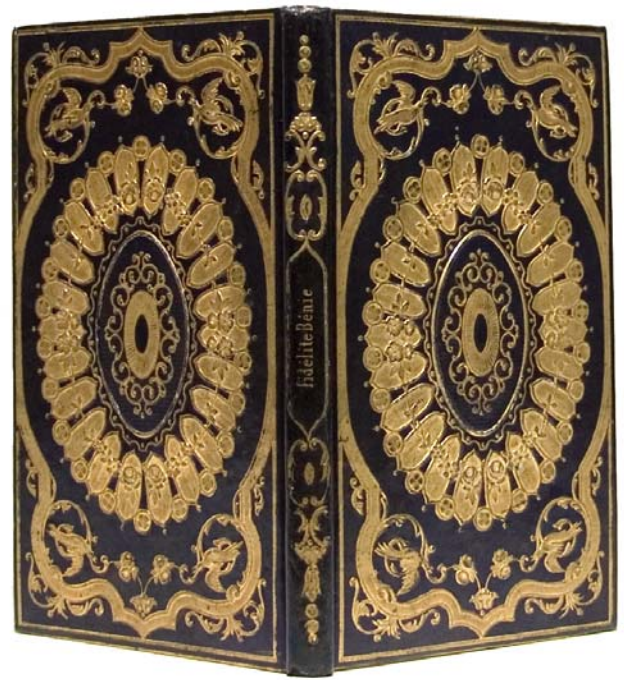
Lithographic frontispiece.

18mo. [144 x 88 x 11 mm]. 106pp. Contemporary binding of dark blue paper over boards, grained and glazed and embossed with gold, smooth spine with the title in a central compartment, plain endleaves and edges. [ebc3432].

Lille: L. Lefort, 1846.

£400

A fine example of a French *Cartonnage Romantique*.



BOUND BY RAMAGE

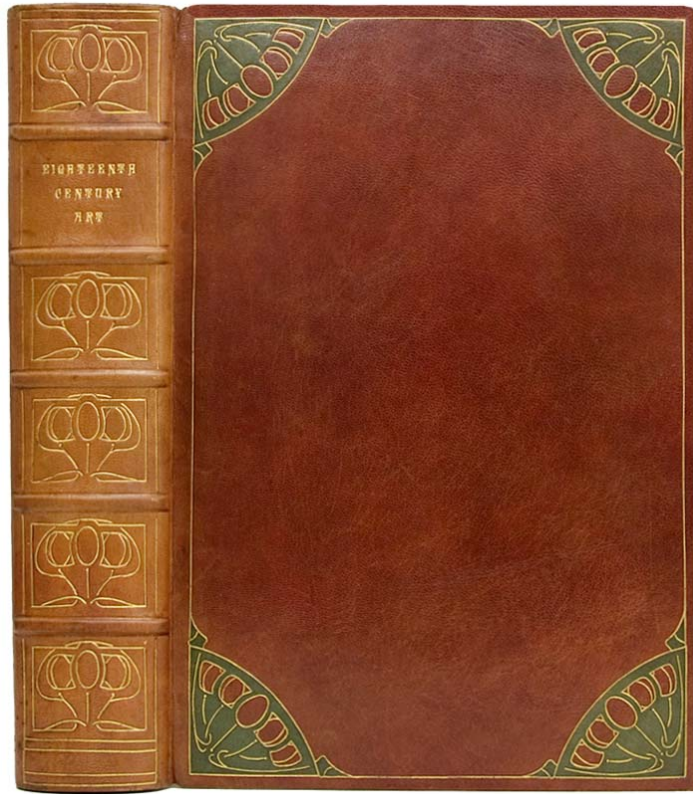
**112.** **A Legend of Cloth Fair:** And Other Tales. Illustrated by Phiz [Hablot Knight Browne].

Engraved frontispiece and four plates. First Edition. Small 8vo. [169 x 105 x 21 mm]. [2]ff, 300pp. Bound c.1900 by Ramage (signed with an inked pallet on the front endleaf) in brown goatskin, the front cover tooled in gilt with a fillet border enclosing a display of leafy stems with five red goatskin onlaid rose heads, the rear cover with a gilt and blind fillet border. The spine divided into six panels, lettered in the second and third and dated at the foot, the others with gilt compartments and a central leaf tool, the turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (The joints a little rubbed and the covers slightly bowed). [ebc3339].

London: [William Stevens for] J.W. Southgate, 1840.

£250

Short tears at inner margin of the Contents and a few spots.



*EDITION DE LUXE, BOUND BY THE GUILD OF WOMEN-BINDERS*

### 113. LEWINE (J.)

**Bibliography of Eighteenth Century Art and Illustrated Books** Being a Guide to Collectors of Illustrated Works in English and French of the Period.

35 photographic plates.

Large 8vo. [287 x 192 x 56 mm]. xv, [iii], 615 pp. Contemporary binding by the Guild of Women-Binders (signed in gilt on the front turn-in) of reddish-brown goatskin, the covers with a gilt fillet border and art nouveau cornerpieces of onlaid green goatskin tooled with gouges. The spine divided into six panels with gilt compartments, lettered in the second, the others tooled with gilt fillets and gouges to an art nouveau design, the turn-ins tooled with two gilt fillets, marbled endleaves, top edge gilt, the others uncut. (Spine slightly faded). [ebc3089].

London: [by William Clowes and Sons for] Sampson Low, Marston & Company Ltd, 1898.

£1,000

One of 100 copies of the Edition De Luxe in Imperial 8vo; there were also 1000 copies in Royal 8vo. The binding is in very good condition and there are pencil notes on the rear blanks which help to identify the binders. The designer was "CK" [Constance Karlake] and it was executed by Miss [Dorothy] Holmes, possibly with the assistance of Mrs. Nye and Miss [Helen] Cox. These last two names have been crossed through in pencil. There are also early pencil notes at the front, such as "The most complete bibliography in existence - very scarce. Invaluable to the collector", and a price "£5.15.6."

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

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

*BOUND FOR THE DUCHESS OF CONNAUGHT*

**114. LINDSAY** (Caroline Blanche Elizabeth, Lady).

**The King's Last Vigil**, and other Poems.

Second Edition. 8vo. [159 x 93 x 23 mm]. viii, 202 pp. Bound in contemporary green goatskin, the covers tooled in gilt with a single fillet border and on the front a design of flowers, the three largest surmounted with crowns. The spine divided into six panels with gilt compartments, dated at the foot, the top and bottom panels tooled with dots, hatches and fleurons, the second and fourth with the initial "L" and a crown, and the third and fifth with an "M" and a crown, green goatskin inside joints and matching turn-ins with the same initials and crowns in the corners, vellum doublures with a gilt flower in the corners, vellum free endleaves, gilt edges. (The spine and front cover slightly faded). [ebc2244].



London: Kegan Paul, Trench, Trübner & Co. Ltd, 1895 [1894].

£1,000

This copy was specially bound for Louise Margaret, Duchess of Connaught, and has her pencil inscription at the front "L.M. from Lady Reay, Bagshot Park, Xmas 1894". The binding itself is not signed, but it is a fine piece of work.

Princess Luise Marguerite Alexandra Victoria Agnes (1860-1917) was the third daughter of Prince Frederick Karl of Prussia (the Red Prince) and Princess Marie of Anhalt-Dessau. In 1879 she married Arthur William Patrick Albert, Duke of Connaught and Strathearn (1850-1942), the third (and favourite) son and seventh child of Queen Victoria and Prince Albert. She accompanied her husband on his various foreign postings, including his four years as Commander in Bombay from 1886 and as Governor General in Canada from 1911 until 1916. While in England they lived at Bagshot Park in Surrey and were particularly proud of their garden. The Duchess was a victim of the influenza epidemic of 1917.

This book was given to her by Fanny, the wife of Donald James Mackay, 11th Baron Reay, who was Governor of Bombay from 1885 until 1890 and later became the first President of the British Academy.

There are further pencil inscriptions from Leonard to Lisa Baskin.

## SOMBRE BINDING

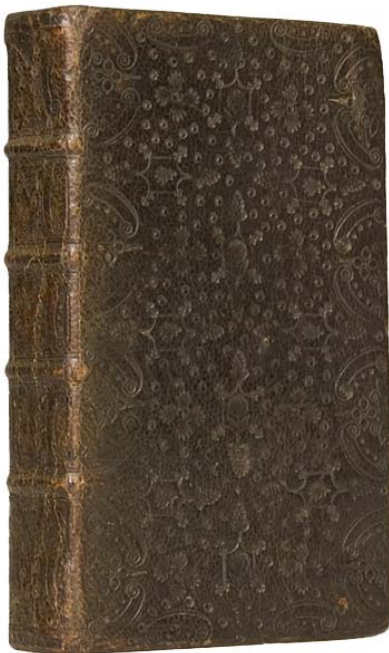
**115.** *Liturgia*, Seu Liber Precum Communium, Et Administrationis Sacramentorum, Aliorumque Rituum atque Ceremoniarum Ecclesiae Juxta Usus Ecclesiae Anglicanae: Una Cum Psalterio Seu Psalmis Davidis, Ea Punctatione distinctis, qua Cantari aut Recitari debent in Ecclesiis. Itemque Forma & Modus Faciendi, Ordinandi & Consecrandi Episcopos, Presbyteros, Diacones.

Engraved frontispiece and 51 additional engraved plates.

8vo. [168 x 95 x 32 mm]. [25], [164] ff. Contemporary "sombre" binding of black goatskin, the covers tooled all-over in blind, with repeated draw-handles, a stylised and a naturalistic flower, buds, palmette and roundels. The spine divided into five panels, tooled in blind with repeated draw-handles, a wedge-shaped floral tool and roundels, the edges of the boards tooled with a blind roll, plain endleaves, darkened edges. (Spine slightly faded and rubbed, corners a little bumped). [ebc2950].

Londini: excudebat E. Jones, impensis A. Swall & T. Childe, 1696.

£750



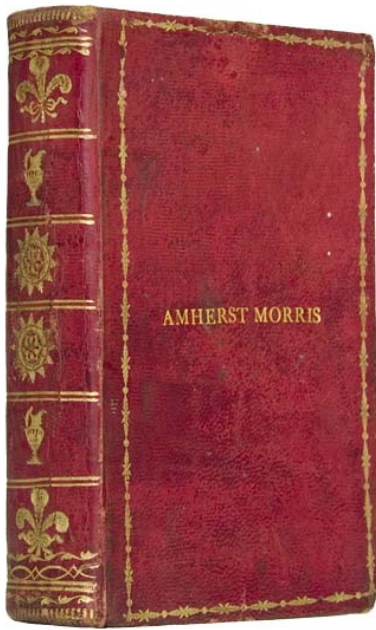
Wing B.3694A, with reference to an engraved frontispiece but no mention of the other plates (and while the frontispiece is lettered in Latin, the additional plates are captioned in English, implying that they were intended for another work). This version of the Liturgy was largely translated into Latin by John Durel.

There is some browning throughout, and the upper corner of D11 and D12 are torn (though they are separated by a plate that has not been torn). The binding is a little out of square, as a result of use. It is nevertheless in good condition, and is a handsome example of a "sombre" binding, with a profusion of small tools. Such bindings were produced for use at times of mourning, or for Lenten observance.

## AMHERST MORRIS'S BOOK

**116.** *Liturgia*: Seu Liber Precum Communium, Et Administrationis Sacramentorum Aliorumque Rituum et Ceremoniarum in Ecclesia Anglicana Receptus: Itemque Forma et Modus Creandi, Ordinandi, et Consecrandi Episcopos, Presbyteros, et Diaconos. Epistolae, Evangelia, et Psalmi Inserunter juxta Sebastiani Castellionis Versionem. Editio septima, prioribus longe emendatior.

12mo. [156 x 95 x 36 mm]. Later 18th century binding of red goatskin (or sheepskin), the covers with a gilt roll border and lettered "Amherst Morris" at the centre. Smooth spine divided into six panels by a gilt double fillet, the first and sixth panels tooled with the Prince



of Wales's feathers, the second and fifth with a jug and the third and fourth with a medallion, the edges of the boards hatched in gilt, blue endleaves, gilt edges. (A little rubbed). [ebc2519].

Londini: J. Bonwicke [and 11 others], 1759. £300

Rather closely cut, touching a few headlines. A good copy in a handsome binding, with boldly decorated spine.

With the ink signature of George Benson and date 1762 on the title. Amherst Morris was a lieutenant in the Royal Navy in 1793. Bookplate of Bryan Hall.

#### GREEN MALACHITE PAPIER MACHE BINDING

### 117. LONGFELLOW (Henry Wadsworth).

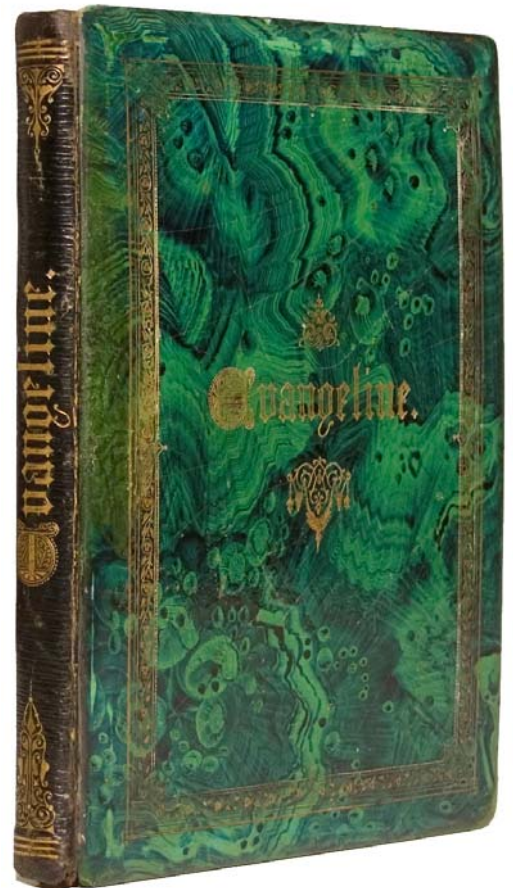
**Evangeline**, A Tale of Acadie. Illustrated with forty-five Engravings on Wood, from Designs by Jane E. Benham, Birket Foster, and John Gilbert.

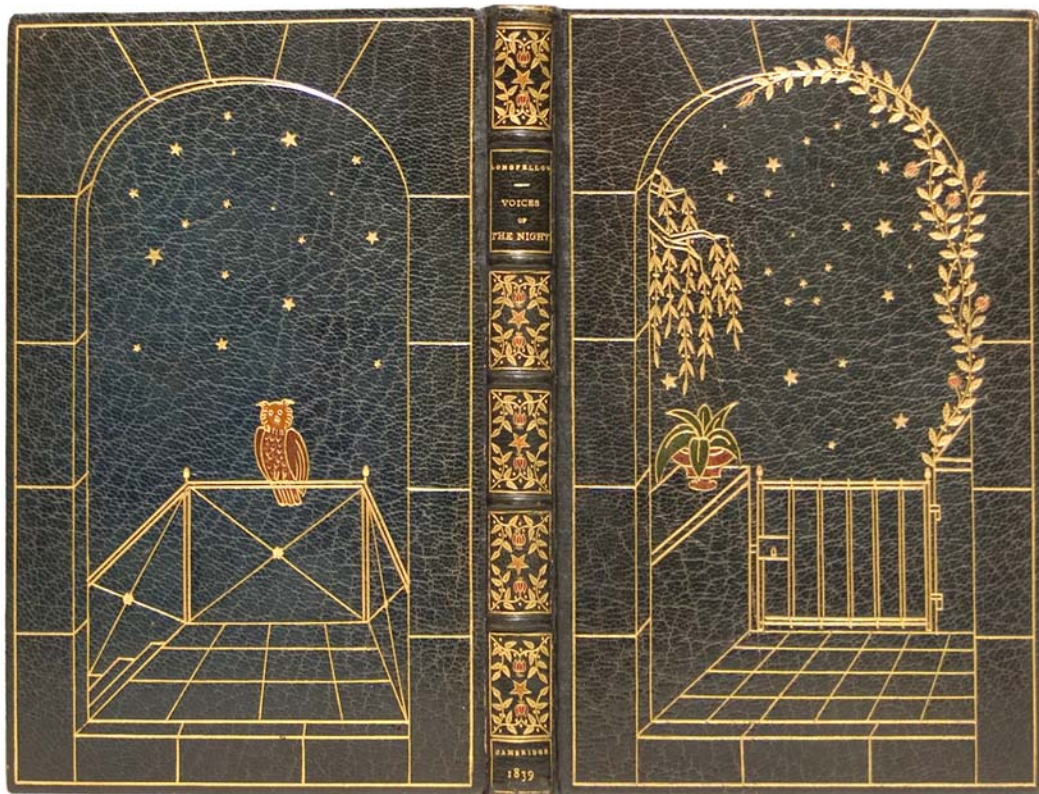
8vo. [191 x 138 x 14 mm]. 112pp. Contemporary binding of papier mâché over bevilled boards dyed to simulate green malachite, the front cover blocked in gilt with a decorative panel and lettered at the centre between two ornaments. Black goatskin (or roan) spine, blocked in gilt, white paper endleaves, gilt edges. (Spine a little worn and covers slightly scratched). [ebc3417].

London: [by R. Clay, Son, and Taylor for] Bell and Daldy, 1866. £250

Endleaves browned and text a little spotted. With a gift inscription on the front pastedown, from the Rev. Cope to a Miss Armstrong, dated Christmas 1868. Ink stamp of "Hale & Roworth. Manchester".

A similar green papier mâché binding on another Bell and Daldy publication is illustrated in McLean, *Victorian Publishers' Book-Bindings*, p.106.





BOUND BY DE SAMBLANX-WECKESSER

## 118. LONGFELLOW (Henry Wadsworth).

### **Voices of the Night.**

Engraved frontispiece.

First Edition. 8vo. [179 x 110 x 17 mm]. xv, [i], 144 pp. Bound c.1900 by De Samblanx-Weckesser (signed in gilt on the front turn-in) in blue goatskin, the upper cover with gilt fillets and gouges to create a garden gate and arch with a long ascending leafy stem with small red goatskin onlaid flowers, a branch with trailing leaves and a potted plant composed of brown and green goatskin onlays, with stars in the background; the lower cover with fillets and gouges forming an arch and stairway, with a brown goatskin onlaid owl perching on a balustrade and stars in the background. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with leafy branches and red onlaid flowers and brown stars, red goatskin doublures with a gilt roll border, red silk endleaves and decorated paper flyleaves, gilt edges. (Upper joint, and head of the lower joint repaired). [ebc3443].

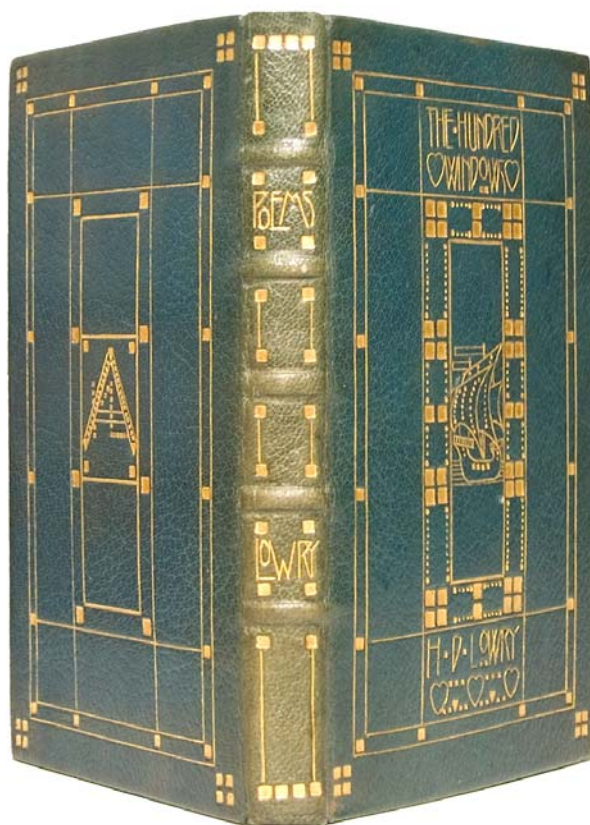
Cambridge [MA]: [by Folsom, Wells and Thurston for] John Owen, 1839.

£1,000

With the half title. A very good copy of the first edition of Longfellow's first book of poetry, with a combination of first and second issue points. Bound in at the end is an

*Henry W. Longfellow*

autograph letter signed by Longfellow dated 1864 to Mr. Osgood, requesting a copy of Trübner's *Linguistic Catalogue*. The Belgian binders, Charles De Samblanx (1855-1943) and Jacques Weckesser (1862-1923) were in partnership between 1889 and 1909 and produced some first rate, and often quirky bindings.



## 119. LOWRY (H.D.)

### **The Hundred Windows.**

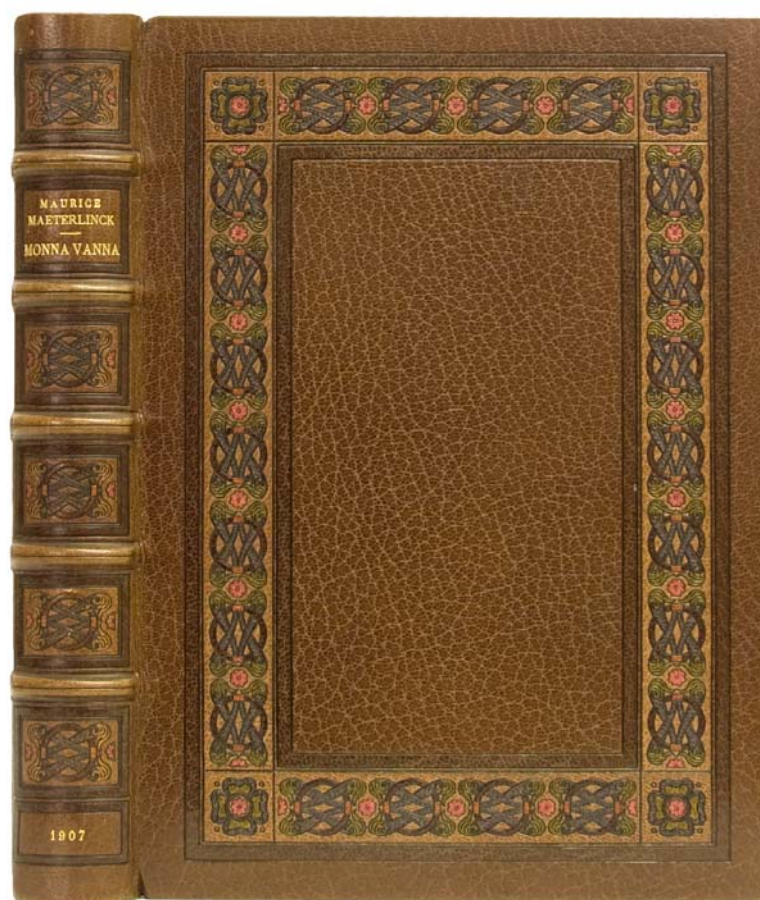
First Edition. 8vo. [199 x 131 x 19 mm]. viii, 97, [1] pp. Bound in light blue goatskin, the covers tooled in gilt, the front with four solid squares in each corner and a sequence of panels composed of fillets with large and small solid squares and dots, incorporating the title and author's name, along with open hearts, and at the centre a ship with sails; the rear cover with a simplified design of fillets and large and small squares with a monogram at the centre. The spines divided into six panels, lettered in gilt in the second and fourth and tooled with small squares and fillets, the turn-ins and matching inside joints tooled with large squares and fillets, plain doublures and endleaves, top edge gilt, the others untrimmed. (Spine slightly faded). [ebc3408].

London: Elkin Mathews, 1904.

£500

A collection of verses, most of which had appeared in the *Pall Mall Gazette*. There is some foxing and spotting, quite heavy at the front.

An intriguing binding which probably dates from the 1920s or 1930s. There is a monogram with the letters MLA on the rear cover. This could refer to the binder, though his or her identity has not been revealed.



*BOUND BY CANAPE*

**120. 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 Société du Livre d'Art. This copy has the name of Léon Comar, and also his bookplate. It is an attractive production both inside and out, and in fine condition. With a second bookplate of Henri Barthélemy.



BOUND BY KALTHOEBER

121. MASON (William).

**Poems.** A New Edition.

Two volumes. 8vo. [192 x 115 x 54 mm]. [3]ff, 298pp; [2]ff, vi, [i], 243 pp. Contemporary binding by Christian Kalthoeber (with his orange ticket on the front endleaf in vol.1) of tree calf, the covers with a gilt "Greek-key" roll border. Smooth spines divided into six panels by the gilt "Greek-key" roll, lettered in the second and third panels and at the foot on green goatskin labels, the other panels tooled with fillets, a lattice roll and a spiked roll, the edges of the boards and turn-ins tooled with gilt pearl rolls, marbled endleaves, yellow edges. (Joints slightly rubbed, small loss of gilt in patches on the spine of vol.2). [ebc2895].

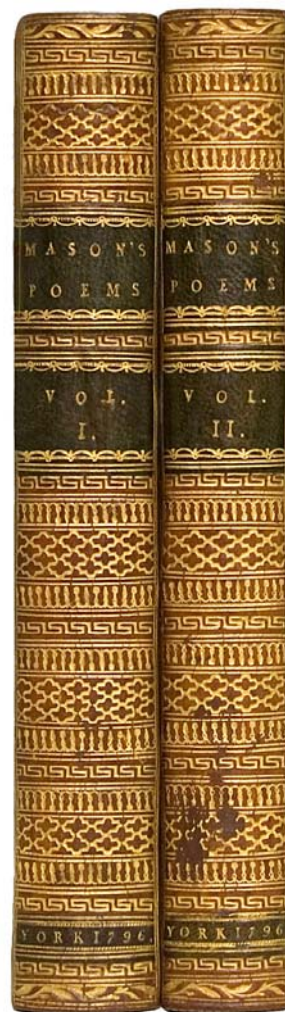
York: by W. Blanchard, 1796.

£600

Mason's *Poems* were first published in 1764, and frequently thereafter. This is a very good copy in a handsome binding by Kalthoeber.

Christian Samuel Kalthoeber came from Germany to London, and worked first with Baumgarten, whom he succeeded in 1782. He must have had a large shop, and he was regarded in his day as the finest binder in the world. George III admired his work, Beckford chose him to bind for his library, and Catherine the Great is said to have made great efforts to lure him to St. Petersburg. By 1802 the business was in decline, and was soon taken over by a fellow German, Frederick Deschlein. From 1808 until 1814 Kalthoeber worked in the Comte de Chaumont's bindery, and then for the bookseller Otridge. He was still alive in 1817, when he was mentioned by Dibdin.

With the contemporary signature of Eliz. Hervey in both volumes.



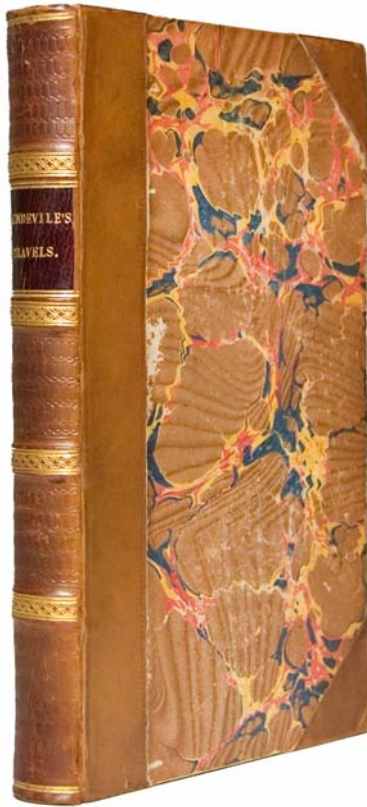
BOUND BY JOHN KELLY

122. MAUNDEVILE (Sir John).

**The Voiage and Travaile** of Sir John Maundevile, Kt. Which Treateth of the Way to Hierusalem; and of Marvayles of Inde, with other Islands and Countryes. Reprinted from the Edition of A.D. 1725. With an Introduction, Additional Notes, and Glossary, by J. O. Halliwell, Esq, F.S.A., F.R.A.S.

Woodcut frontispiece, title-page vignette and woodcuts throughout the text.

8vo. [217 x 132 x 23 mm]. xvii, [ii], vi-xii, 326 pp. Contemporary binding by J. Kelly of London (with his printed slip on the front flyleaf) of half calf, marbled paper sides, the spine divided into five panels, with wide gilt tooled bands, lettered in the second panel on a dark



red label, the others tooled in blind to a lattice pattern, drab endleaves, red sprinkled edges. (Short crack at the head of the upper joint, slightly rubbed). [ebc3117].

London: [by Levey, Robson, and Franklyn for] Edward Lumley, 1839. £175

A very good, clean copy in an attractive binding. It is signed on a small printed slip "Bound by J. Kelly, 15, Gower Place". John Kelly is listed at this address, near Euston Square, from 1830 until 1846.

#### CONTEMPORARY NUREMBERG BINDING

### 123. MEDER (Johann).

**Parabola filii glotonis** profusi atq[ue] p[ro]digi  
nedu[m] venuste veru[m]etia[m] vtiliter [et] deuote  
p[er] venerandu [m] patre[m] fratre[m] Joanne[m] Meder ordinis minoru[m]  
obseruantia[m] Basilee concionata [et] collecta pro totius anni precipue quadragesime  
sermonib[us] acco[m]modata.

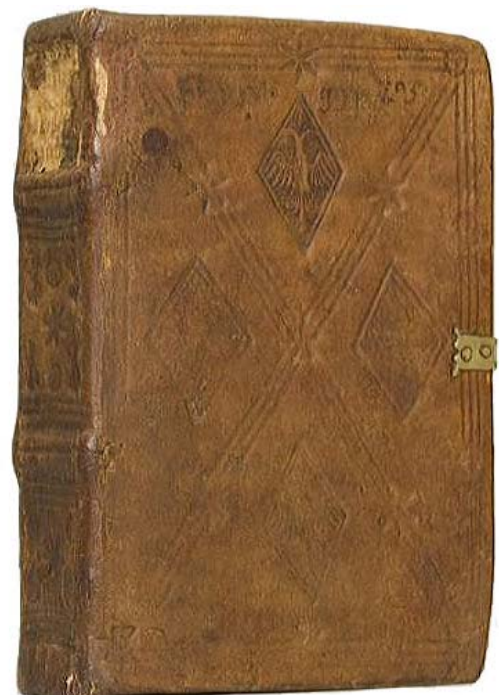
Title printed in red and black; with the printer's woodcut device on the title, another on the colophon leaf and a third version at the end; 18 full-page woodcuts; the first 13pp rubricated; printed in double columns in gothic letter.

Third Edition. 8vo. [157 x 113 x 39 mm]. [231]ff. Contemporary Nuremberg binding of calf, the covers tooled in blind with a triple fillet border punctuated with a circular flower head tool and a star, the central section divided into quarters by triple fillets running diagonally from the corners, with the star along each length and at the intersection, the upper and lower quarters containing a lozenge-shaped tool with an Imperial eagle, the quarters to the left and right with a lozenge-shaped unicorn tool.

The spine divided into three panels with raised bands and blind fillets, the panels tooled in blind with the circular flower head, the star and a leaf, vellum manuscript pastedowns and endleaves, plain edges. (Remains of paper manuscript label at the head of the spine, the clasp renewed). [ebc2306].

[Basilee [i.e. Basel]: per Michaellem] Furter, 13. kal. Septembris 1510. £7,500

There are a few small wormholes inside the front cover, the front endleaf and first three leaves and again at the end. It is a fine copy in a remarkably well preserved Nuremberg binding.



This is the third edition of *Quadragesimale di filio prodigo*, a collection of fifty sermons on the parable of the Prodigal Son and the Passion of Christ. Each sermon begins with a dialogue between an angel and the prodigal son, and all but one concludes with a parable or allegory that is explained in Christian terms. They were originally preached by Johann Meder at Basel during Lent 1494 and were published by Furter in 1495 and 1497. Meder, a Franciscan who resided at Basel from 1495 to 1502, was a friend of Sebastian Brant, who wrote a prefatory poem to the work. Meder also asked Furter to provide illustrations, and the 18 full-page woodcuts, two of which are repeats, have been attributed by F. Winkler to the Master of the Haintz-Narr, Dürer's main collaborator in the illustration of Brant's *Narrenschiff*, which was published in Basel by Johann Bergmann in 1494.

With the ownership inscriptions of the monastery of Eichstätt in Bavaria, Georg Stammach and the Abbey of Irrsee. With the booklabel of J. R. Abbey and his acquisition note "J.A.6605 15.9.[19]55". Sold in the third portion of the Abbey sale, Sotheby's, 20/6/1967, as lot 2020 (£160 to Quaritch).

## 124. MEREDITH (George).

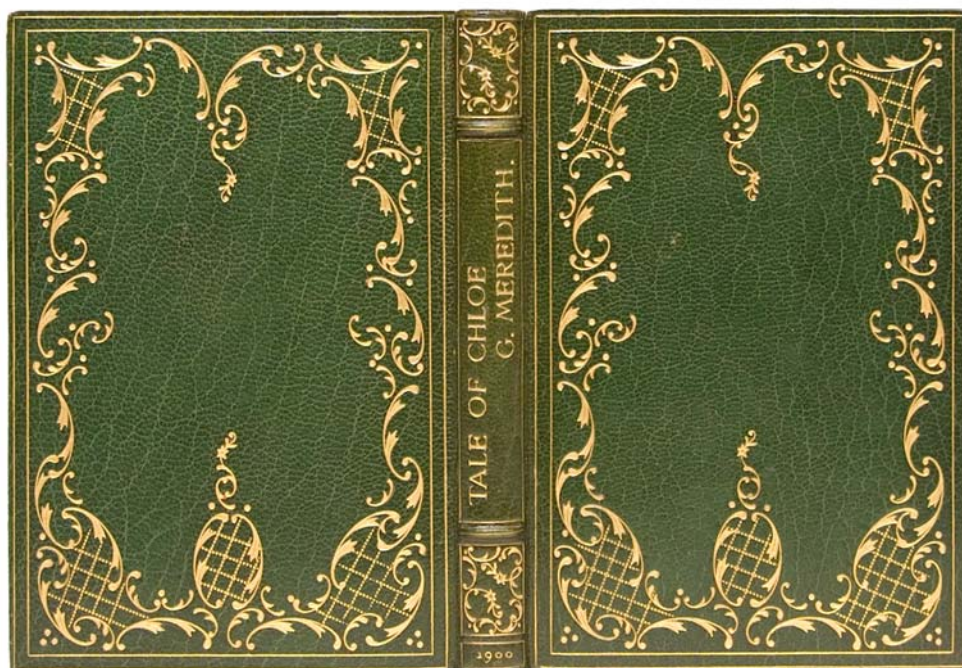
### **The Tale of Chloe.**

12mo. [141 x 95 x 15 mm]. [2]ff, 136, [2] pp. Contemporary binding of green goatskin, the covers tooled in gilt with a double fillet border and repeated impressions of large and small leafy scroll tools, dots and a small flower and with elements of cross-hatching. The spine with two raised bands, lettered upwards in the long central panel and dated at the foot, the upper and lower panels tooled with small scrolls and flower heads, the turn-ins tooled with gilt rolls, marbled endleaves, top edge gilt. [ebc3366].

Westminster: Archibald Constable and Company Ltd, 1900.

£200

The binding deserves to have been signed.



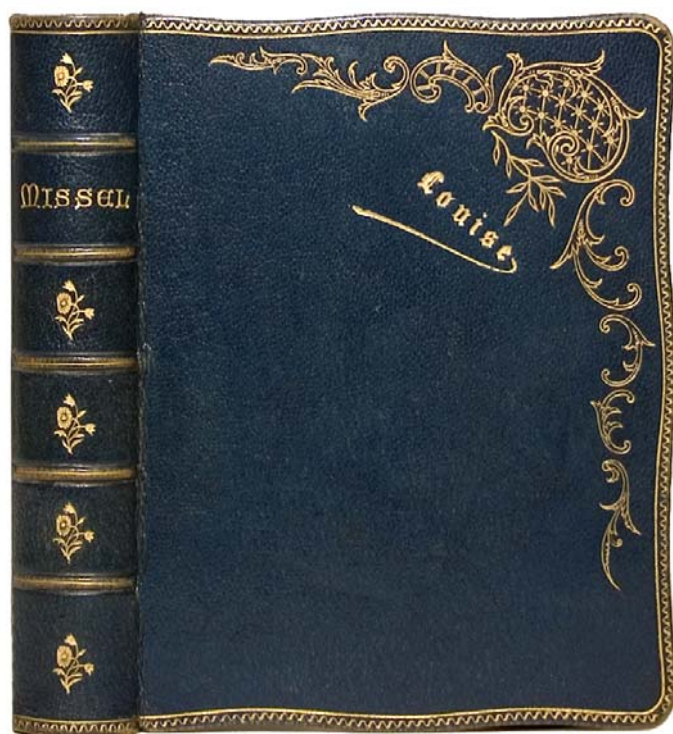
**125.** **Missel Romain** ou Paroissien Romain Complet en Latin et en Français.

Frontispiece and plates, historiated borders.

8vo. [146 x 110 x 29 mm]. [4]ff, 504pp. Contemporary binding of blue goatskin over boards with undulating edges, tooled in gilt with a wave and line border around both covers and the spine, the front cover with scroll and leaf decoration and the name "Louise" in the upper corner. The spine divided into six panels, lettered in the second, the others with a gilt flower tool, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with gilt rolls, blue and gold printed endleaves, gilt edges. (Slightly ruubed). [ebc3345].

Limoges: [by Benjamin Joseph for] Dalpayrat & Depelley, [c.1890].

£250



An unusual binding on which the edges of the pages and the boards have been cut so as to gently undulate. It feels comfortable in the hand, but would have challenged most binders. In this case the finisher managed to follow the lines with some skill and Louise should have been happy with the result.

**126.** **MONTESQUIEU** (Charles de Secondat, Baron de).

**The Temple of Gnidus;** Followed by Cephisa and Cupid, and Arsaces and Ismenia. With a Preface by Octave Uzanne. Illustrated with the Original Copper-plate Engravings from the Designs of C. Eisen and Le Barbier.

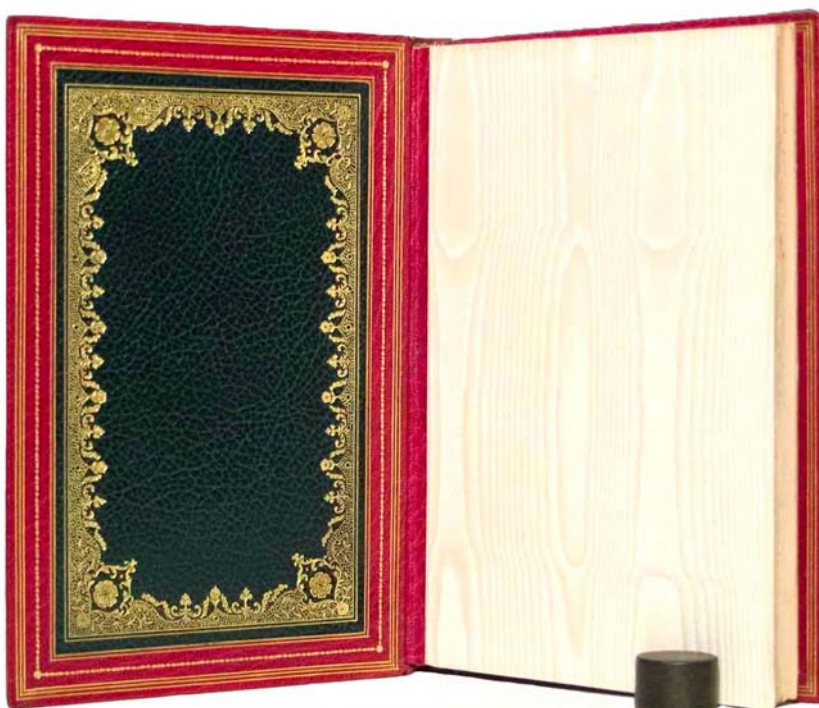
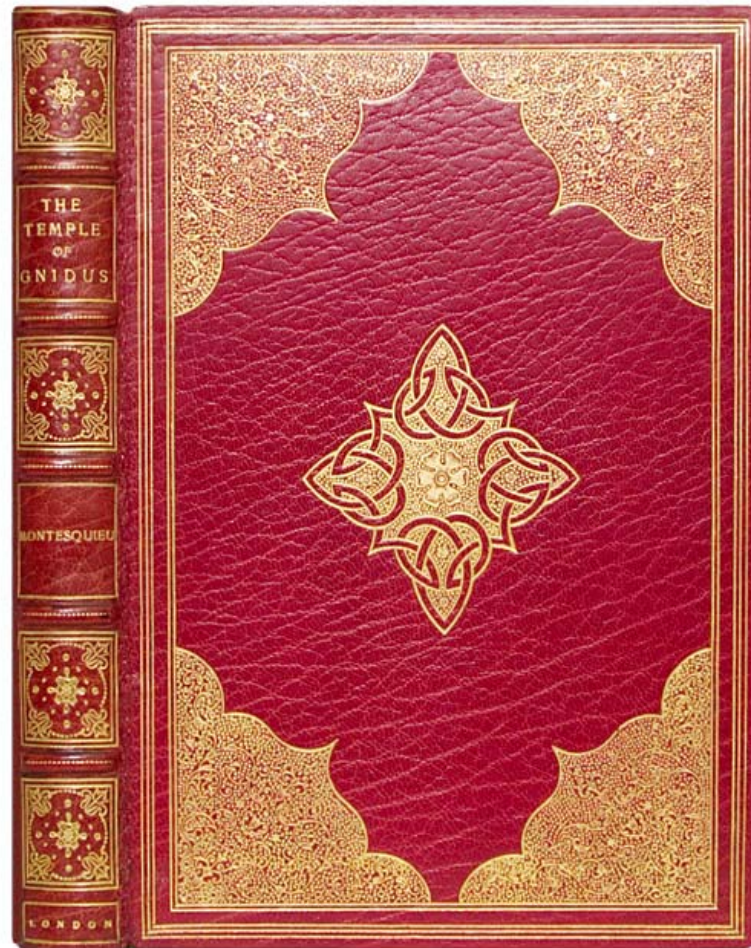
Frontispiece, additional illustrated title and 12 plate, with tissue guards.

Small 4to. [250 x 168 x 25 mm]. 123pp. Bound in red goatskin, the covers tooled in gilt with a triple and double fillet border, large cornerpieces with trailing stems on a studded background, and a centrepiece of a flower within a strapwork frame on a studded background. The spine divided into six panels with gilt compartments, lettered in the second and fourth and at the foot, the others with pointille fleurons and centres, the edges of the boards tooled with a gilt fillet, the turn-ins and matching inside joints with fillets and a roll,

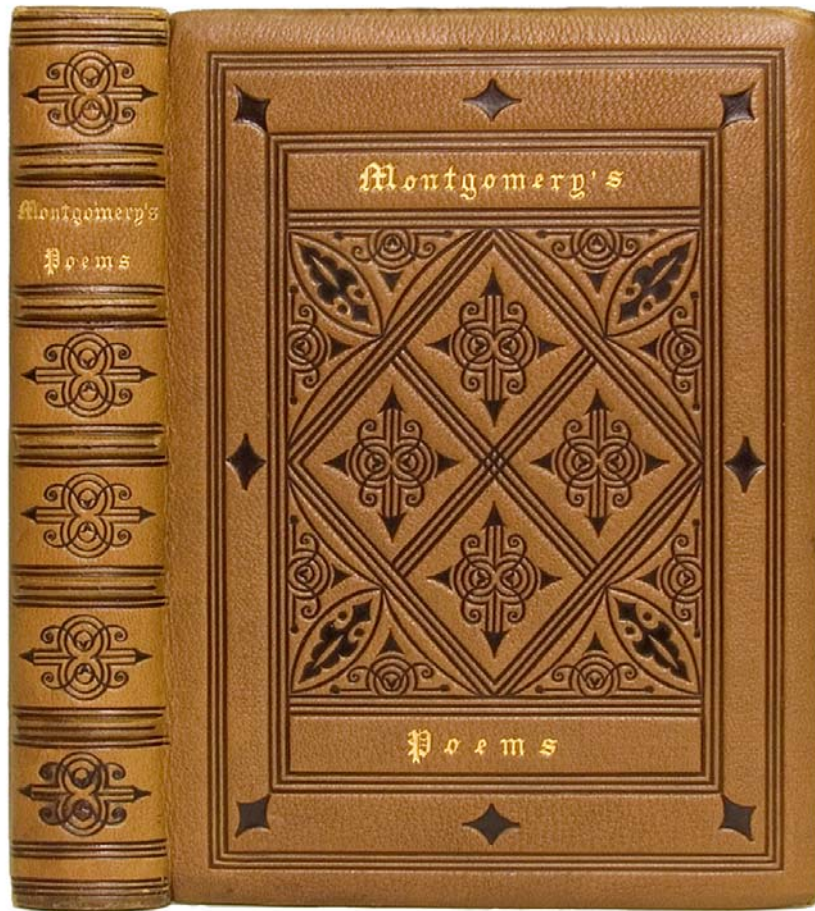
green goatskin doublures with a border of two fillets and repeated impressions of various floral tools on a studded background, ivory watered-silk endleaves, top edge gilt, the others uncut. [ebc3124].

London: Vizetelly & Co, [1889].

£750



Limited to 1000 copies, this is no.118 of 650 on handmade paper with a single set of the plates. The binding would appear to date from c.1920. It is unsigned but is an elaborate and commendable piece of work.



## 127. MONTGOMERY (James).

**Poems.** Selected and Edited by Robert Aris Willmott. Illustrated with One Hundred Designs by Birket Foster, J. Wolf, and John Gilbert etc, Engraved by the Brothers Dalziel.

Engraved frontispiece portrait and wood engravings throughout the text.

Small 4to. [229 x 168 x 40 mm]. [10]ff, 379, [1] pp. Contemporary binding of brown goatskin over slightly bevelled boards, the covers with a blind triple fillet border and blind panel enclosing a geometrical arrangement of blind ornaments and the title lettered in gilt. The spine divided into six panels, lettered in gilt in the second, the others with blind ornaments, the turn-ins tooled with gilt fillets and a roll, plain endleaves, gilt edges. [ebc2532].

London: [by Richard Clay for] Frederick Warne & Co, 1865.

£400

Occasional spotting or light foxing, and the edges of the last few leaves slightly frayed. The binding is bold and in a very good state.

BOUND BY DOUGLAS COCKERELL & SON

**128. MORSE** (William Inglis).

**Gravestones of Acadie** and other Essays on Local History, Genealogy and Parish Records of Annapolis County, Nova Scotia. With photographs by the Author.

Title printed in red and black. 24 photographic illustrations on 16 plates, 12 facsimile reproductions of documents and one full page of line drawings.

First Edition. Folio. [288 x 191 x 35 mm]. [8]ff, 110pp. Bound in 1930 by Douglas Cockerell & Son (signed and dated on the rear turn-in) in brown goatskin, the covers tooled all-over to a geometric design with lines of gilt leaves and fleurons and blind fillets, punctuated with gilt flower heads. The spine divided into six panels with gilt compartments, lettered in the second and third panels and dated at the foot, the other panels tooled with gilt leaves, fleurons and flower-heads, the edges of the boards tooled with a blind fillet, the turn-ins with blind fillets and gilt flower heads, marbled endleaves, top edges gilt, the others uncut. [ebc2288].

London: by A. Smith & Co, 1929.

£2,500



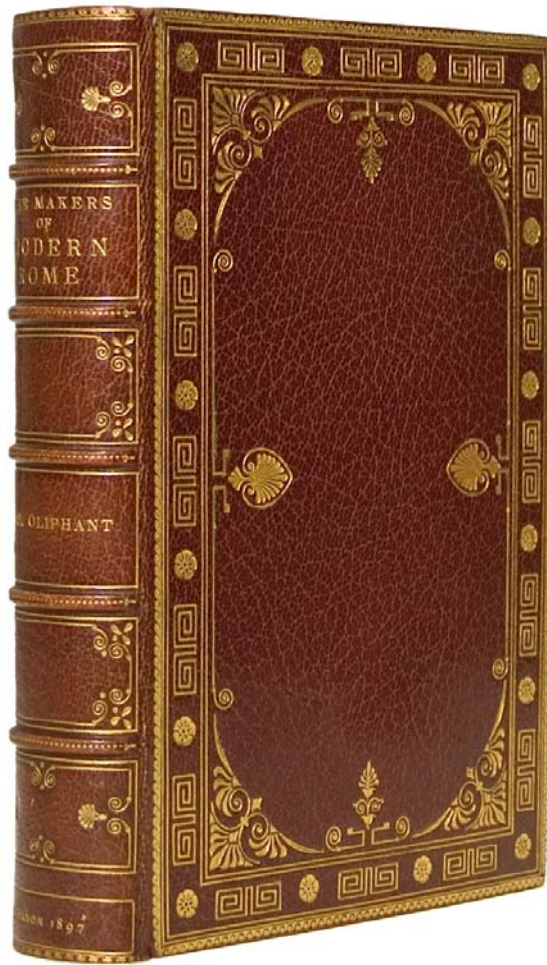
The colophon states: "Designed by W. B. Dalton and W. H. Amery with the assistance of the Artistic Typography Class of The Camberwell School of Arts & Crafts, London. Printed under the direction of H. G. Wicks by A. Smith & Co., 30 Sangley Road, London, S.E.6". 500 copies were printed and this is number 26. It is a very handsome production, and believe me, really quite interesting. The photographs show gravestones and those associated with them in a new light.

According to a pencil note 30 copies were specially bound in full morocco. The British Library copy was bound by Cockerell in the same thick brown leather (which may be something more exotic than goatskin) and is tooled in gilt and blind but to an alternative design. I have been told that all 30 copies were decorated differently, which must have been quite an undertaking. This one is a highly effective design, based on the initials of the author, which also appear on the device on the title-page.

Douglas Cockerell was born in 1870, the third of four brothers. His father died when he was only seven years old, leaving the family in straitened circumstances. Douglas was a failure at St. Paul's School - he could not read until he was twelve - and at the age of fifteen he was shipped steerage to Canada with £5 in his pocket. After working on a farm and in a woollen mill, he became a bank clerk in Toronto. By the age of twenty he was in charge of a branch in Manitoba, but tiring of the work he returned to England. Two years later he started bookbinding and through his brother, Sydney, and William Morris, he was apprenticed in 1893 to the newly opened Doves Bindery. In 1897 he started on his highly influential teaching career at the L.C.C. Central School of Arts and Crafts, where George Sutcliffe and Francis Sangorski were among his first students. In the same year he started his own bindery in Denmark Street, moving in 1899 to Gilbert Street, and in 1902 to Ewell.

In 1901 Cockerell published *Bookbinding and the Care of Books*, which inspired and instructed generations of binders. From 1904 to 1914 he was "controller" of the W. H. Smith & Son bindery and in 1907 he moved his own bindery to new model premises in Letchworth Garden City. After the First World War he was appointed adviser on printing to the Imperial War Graves Commission, and oversaw the massive task of printing and binding the registers of the dead which can be found in each cemetery. In 1924 he was joined by his son Sandy and the two of them (and various notable assistants) became increasingly involved in conservation work. Douglas died in 1945 and is one of the few binders to have his own entry in the new *Dictionary of National Biography* (the others designated as binders being Katharine Adams, Francis Bedford, John Bowtell, Sandy Cockerell, Aglaia Coronio, William Edwards, James Hayday, John Lettou, Charles Lewis, Samuel Mearne, Roger Payne, Roger Powell, John Reynes, Robert Riviere, T. J. Cobden-Sanderson and Joseph Zaehnsdorf).





*BOUND BY ZAEHNSDORF*

**129. OLIPHANT** (Mrs Margaret).

**The Makers of Modern Rome** In Four Books I. Honourable Women Not a Few. II. The Popes who Made the Papacy. III. Lo Popolo: and the Tribune of the People. IV. The Popes who Made the City.

Frontispiece and 24 full-page illustrations and 46 illustrations in the text by Henry P. Riviere and Joseph Pennell.

Second Edition. 8vo. [190 x 123 x 33 mm]. xvii, [iii], 618 pp. Contemporary binding by Zaehnsdorf (signed in gilt on the front turn-in in with blind stamp on rear doublure) of brown goatskin, the covers tooled in gilt with a border composed of a wave roll, double fillets flanking repeated impressions of a Greek-key tool and a flower head, with palmettes at the inner corners and the centre of each side. Spine divided into six panels with gilt compartments, lettered in the second and fourth and at the foot, the others with small corner tools, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, red silk endleaves and doublures, gilt edges. [ebc3372].

London: Macmillan and Co. Ltd, 1897.

£750

A refined binding in fine condition.

BOUND BY ZAEHNSDORF

**130. OMAR KHAYYAM.**

**Rubaiyat** rendered into English verse by Edward Fitzgerald. With illustrations by Herbert Cole.

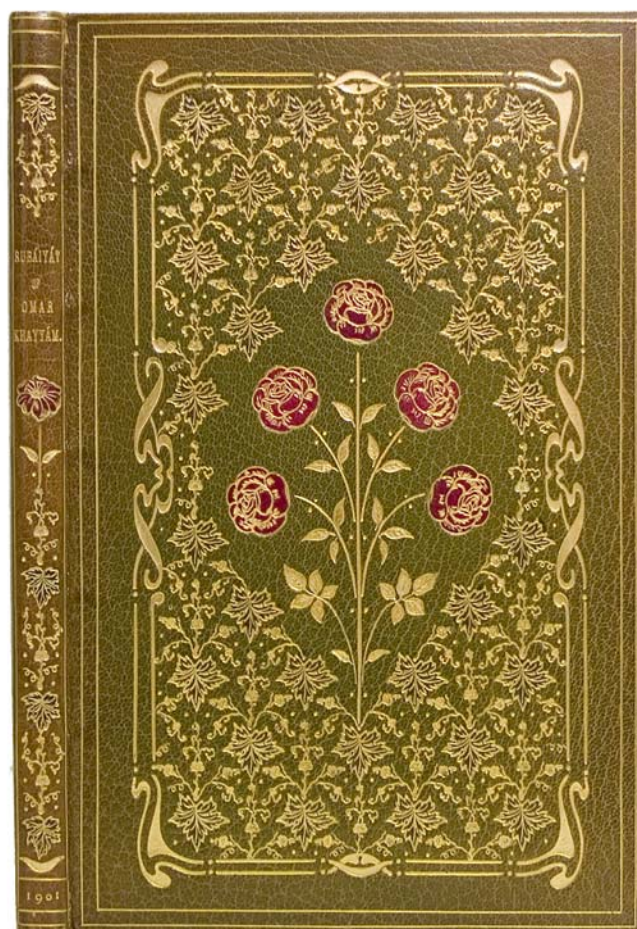
Frontispiece, seven plates and additional decorations. Title printed in green and black.

8vo. [250 x 159 x 13 mm]. 65, [2] pp. Contemporary binding by Zaehnsdorf (signed in gilt on the front silk endleaf) of green goatskin, the front cover tooled in gilt with a double fillet border and a large panel with art-nouveau elements enclosing five large roses on red goatskin onlays, with leafy stems surrounded by vine leaves on darker green goatskin onlays and tendrils, the rear cover with the double fillet border and art-nouveau panel with an onlaid vine leaf in each corner. Smooth spine lettered in gilt and dated at the foot and tooled with an onlaid red rose head and four green vine leaves and tendrils, the edges of the boards tooled with a gilt fillet, the turn-ins with fillets, vine leaves and tendrils, green silk doublures and endleaves, top edge gilt, the others untrimmed. (The front cover and spine slightly darker than the rear). [ebc3349].

London and New York: John Lane, 1901.

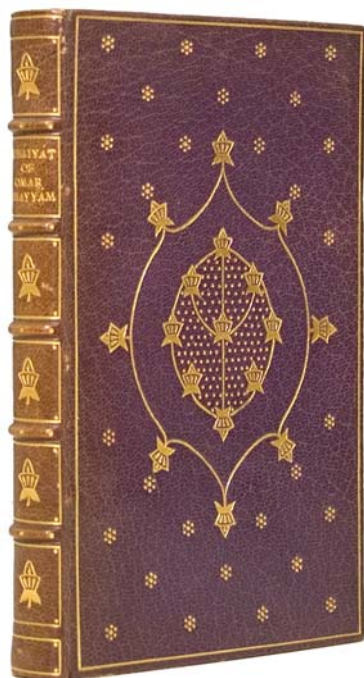
£2,000

Limited to 375 copies of which 350 were for sale. A fine copy in a de luxe Zaehnsdorf binding (but curiously without their "quality" stamp).



### 131. OMAR KHAYYAM.

**Rubaiyat.** Rendered into English Verse.



12mo. [154 x 97 x 16 mm]. [2]ff, 111 pp. Contemporary binding by Bayntun (signed in gilt on front turn-in) of purple goatskin, the covers blocked in gilt with a single line border, enclosing a pattern of dots and a centre with stylised flower-heads. The spine divided into six panels with gilt compartments, lettered in the second, the others with a stylised flower-head, edges of the boards and turn-ins tooled with gilt fillets, cloud marbled endleaves, gilt edges. (A little faded, especially on the spine). [ebc3353].

London: MacMillan and Co, 1907.

£250

We still have the block used on the covers, and we must have bound hundreds of these Golden Treasury editions. This one is signed "Bayntun. Binder. Bath. Eng". We began adding "Rivere" in 1939.

#### PHOTOGRAPHIC PLATES

### 132. OMAR KHAYYAM.

**The Rubaiyat.** As Translated into English Verse by Edward Fitzgerald, With Illustrations by Adelaide Hanscom.

Title printed on tissue with decorative border, 28 photographic plates printed on tissue, explanatory leaf with hand-colouring, the text within various borders.

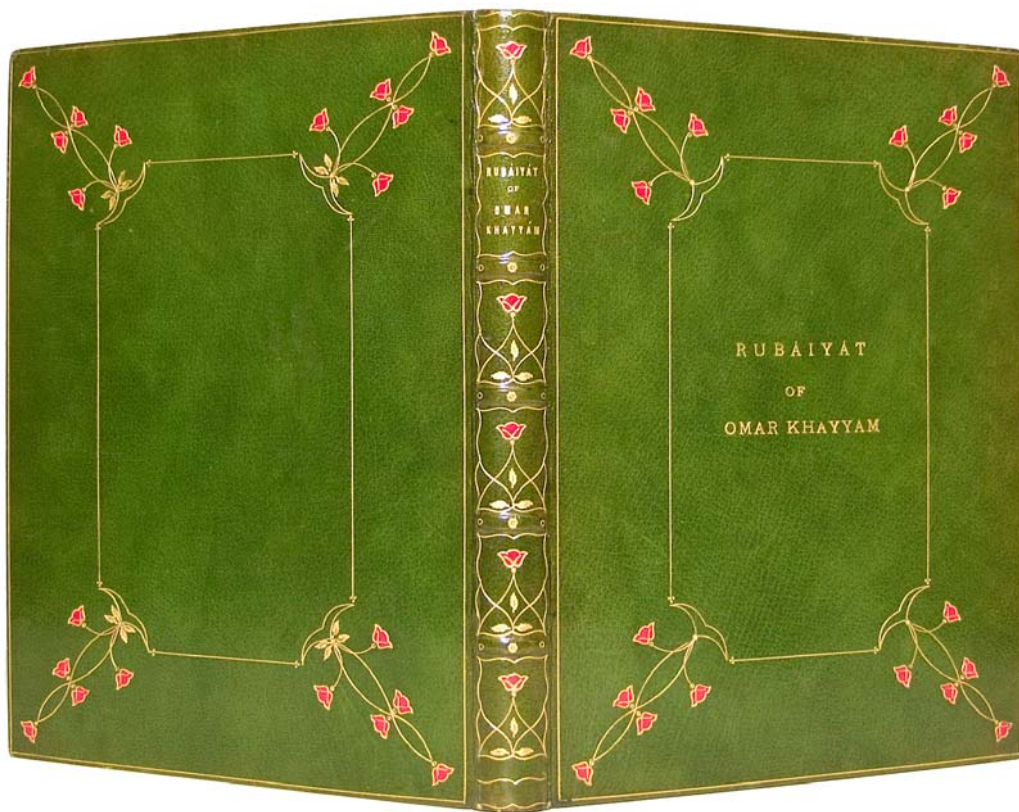
4to. [259 x 196 x 21 mm]. Contemporary binding of green goatskin, the covers tooled in gilt with a single fillet border, and a panel with curved corners and trailing stems with red goatskin onlaid flower heads, and the title at the centre of the front cover. The spine divided into six panels, with gilt compartments formed by gouges, lettered in the second panel, the others with stems, leaves and red flower heads, the edges of the boards and turn-ins tooled with gilt rolls and fillets, green marbled endleaves, top edge gilt, the others uncut. (A few minor scratches). [ebc3179].

New York: Dodge Publishing Company, [1905].

£700



Some pages remain unopened. A fine copy of this luxurious production, with the photographic plates, some of them featuring female nudes.



### 133. PAYN (James).

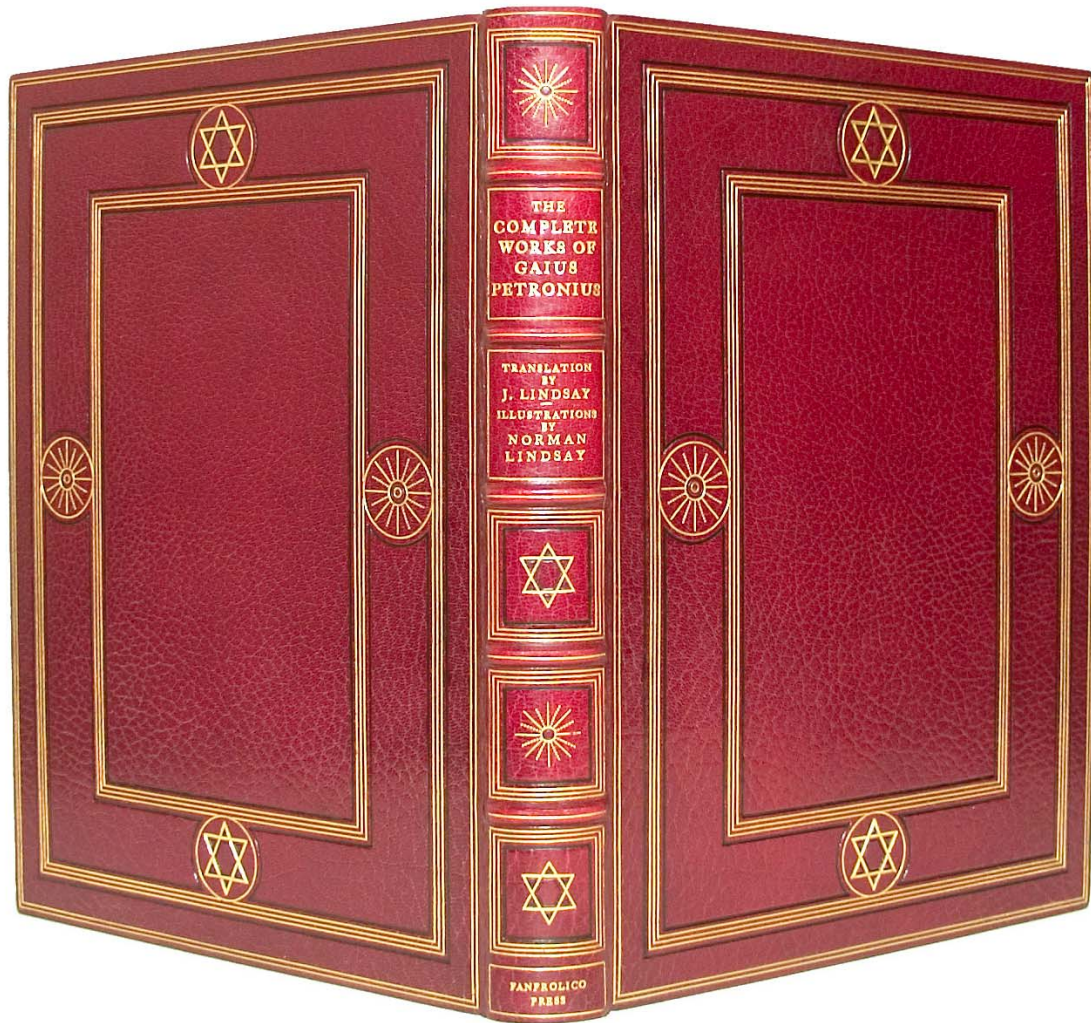
#### Poems.

First Edition. Small 8vo. [163 x 105 x 22 mm]. viii, 191, [1] pp. Contemporary binding of green goatskin, the covers tooled in gilt with a wide border of triple fillets with a strip of red goatskin, surrounded by repeated floral tools on a studded background with rectangular ornaments on citron onlays and an open "S" shaped tool on red onlays, and a harp tool at the centre. The spine with three raised bands, lettered in the upper panel and dated at the centre, with gilt compartments containing floral tools, the edges of the boards tooled with a gilt roll, the turn-ins and matching inside joints tooled with fillets and floral ornaments, brown silk endleaves and doublures, edges gilt over marbled. (Slightly rubbed and some minute insect activity detectable on the turn-ins). [ebc1710].

Cambridge: [by R. Clay for] Macmillan & Co, 1853. £200

A good old selection of verses, beginning with "The Uncut Volume" and "Pygmalion" and ending with "Wordsworth's Grave". There are a few spots and some minor soiling, but it is a good copy. It is an elaborate and attractive binding, and the harp has led one previous owner to regard it as Irish. I would say that it is probably provincial. There are two inscriptions, one dated 1853 with the name "Effie Payn" added in pencil and the other signed "Louis [...] Payn".





*BOUND BY CUNEO*

**134. PETRONIUS** (Arbiter).

**The Complete Works of Gaius Petronius** Done into English by Jack Lindsay. With One Hundred Illustrations by Norman Lindsay.

Large 4to. [323 x 235 x 35 mm]. viii, 151 pp. Contemporary binding by Cuneo (signed in gilt on the front turn-in), designed and finished by Mounteney (signed in gilt on the rear turn-in) of maroon goatskin, the covers with a gilt double fillet border, and two panels each of three gilt fillets flanked by two blind fillets connected at the head and foot by a star of David within a circle and at the sides by a sun burst within a circle. The spine divided into six panels, lettered in the second and third and at the foot, the other panels tooled in gilt and blind with a sun burst and star of David, the edges of the boards and turn-ins tooled with gilt double fillets, silver and red decorated paper endleaves, top edge gilt, the others uncut. Contained within a matching slipcase. [ebc3064].

London: Fanfrolico Press, [1927].

£1,000

No. 462 of 650 copies signed by Jack Lindsay. The Fanfrolico Press was founded in 1926 by P.R. Stephensen, and Jack and Norman Lindsay, and was chiefly concerned with publishing

the works of the Lindsay brothers and reprints of the classics. This is a handsome production. The binding is also a fine piece of work and in excellent condition. Cuneo bound a number of copies of this edition, but usually in half morocco.

Leonard Mounteney was from Nottingham and served a seven year apprenticeship there with Messrs. G. & J. Abbott. He also studied ornamental design at Battersea and was hired by Riviere as an exhibition finisher. In 1923 he was engaged by Douglas Cockerell to go and work for the Donnelley Bindery in Chicago, under Alfred De Sauty. A couple of years later he left to join the Cuneo Fine Binding Studio of Milwaukee, of which he was a director.

### AN ECCENTRIC BINDING

## 135. PLATO .

**Die Republic** übersetzt von Herrn Kleuker.

Two engraved title-pages and frontispieces engraved by J. Gerstner and M. Poltzel.

Two volumes. 8vo. [196 x 118 x 40 mm]. lxvi, 320 pp; 285pp. Bound in contemporary half



mottled sheep, blue and brown spot-marbled paper sides. Smooth spines divided into two panels by a gilt hatched pallet, the title lettered in the upper panel on oval-shaped red label and the author lettered diagonally on an oval light green label in the lower panel, surrounded by gilt strings of pearls, flower-heads and stars, decorated paper endleaves, marbled edges. (A few small patches of insect activity, slightly rubbed). [ebc1342].

Wien und Prag [i.e. Vienna and Prague] ben Franz Haas, 1805. £500

A delightful copy in a most unusual binding. Along with the idiosyncratic decoration of the spine the features include differently patterned endleaves in each volume. This edition is not recorded on COPAC.

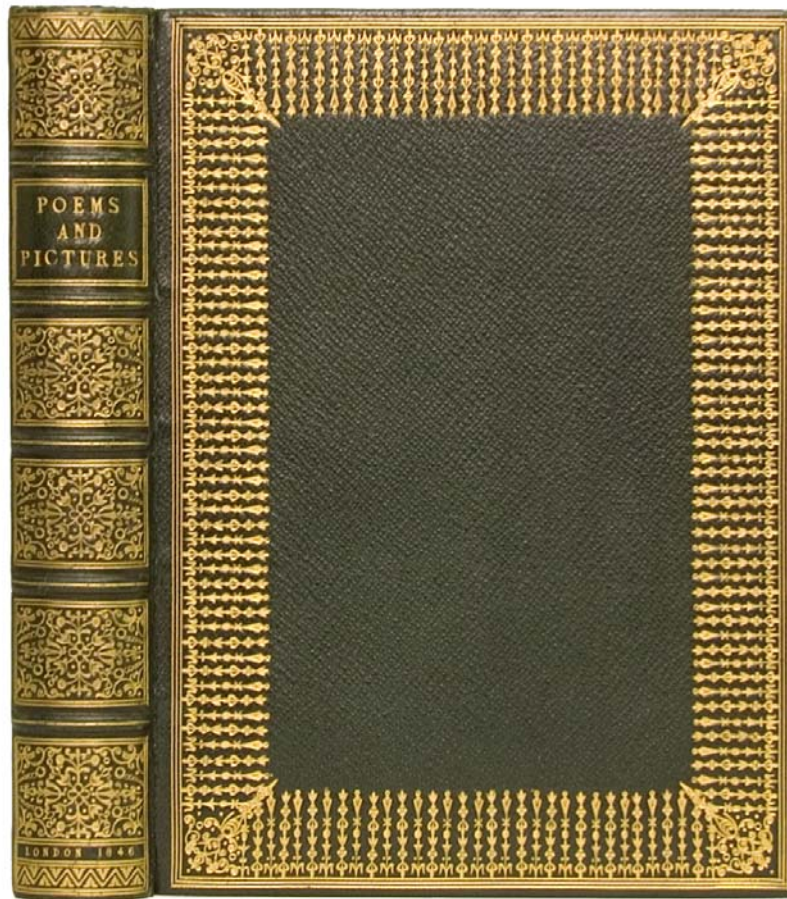
**136. Poems and Pictures:** A Collection of Ballads, Songs, and other Poems, Illustrated by English Artists.

Woodcut frontispiece, title and text within woodcut border and with woodcut illustrations throughout by Linton, Thompson, Gray, Clarke, Blanchard, Armstrong, Dalziel, Green, Mason, Bastin and Nicholls.

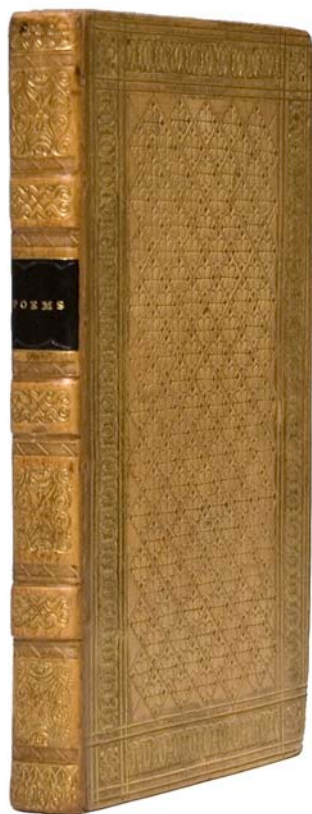
Second Edition. Small 4to. [235 x 172 x 35 mm]. [6]ff, 241, [2] pp. Bound in contemporary green hard-grain goatskin, the covers with a wide gilt border composed of a triple fillet and repeated use of two long floral tools, with a spiked ornament in the corners. The spine divided into six panels with gilt compartments, lettered in the second panel and at the foot, the other panels filled with a variety of small tools, the edges of the boards tooled with a gilt double fillet, the turn-ins with a gilt roll, marbled endleaves, gilt edges. [ebc2530].

London: [by Levey, Robson, and Franklyn for] James Burns, 1846.

£450



Occasional spotting or foxing, but the binding is a fine piece of work and in fine condition. It really does deserve a signature.



*MANUSCRIPT MISCELLANY*

**137.** **Specimens of Miscellaneous Poetry**, with Several Original Pieces.

Manuscript written in black ink.

8vo. [185 x 112 x 18 mm]. [91]ff. Bound in contemporary pale brown calf, the covers with a gilt border composed of a roll of interlocking drawer-handles and pearls, flanked by a double fillet, with a quatrelobe tool in the corners, enclosing an all-over blind tooled design of repeated impressions of the quatrelobe tool within a lattice of fillets. The spine divided into four panels with thick bands tooled in gilt and flanked by a blind pallet, lettered in the second panel on a black calf label, the other panels tooled in gilt, narrow turn-ins tooled with a gilt roll, green glazed endleaves, gilt edges. (Corners a little bumped, slightly rubbed). [ebc3368].

London: 1822.

£500

A very neatly written and presented selection of 58 poems by Lord Byron, Sir Walter Scott, Mrs Brunton, Josiah Conder, Mrs Radcliffe, Dermody, Paulding, Mrs Smith, Southey, Miss Mitford, R. C. Dallas Esq, Melincourt, Darwin, Rogers, Henry Kirke White, and with 26 of them anonymous.





*BOUND TO COMMEMORATE A WEDDING*

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

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

In Cameroni: per Vincenzo Gori, 1820.

£2,500

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

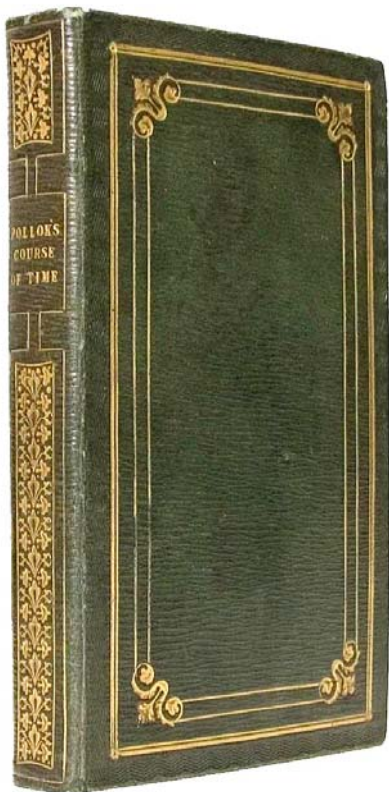
Booklabel of Charles van der Elst, sold at his auction by Ader Picard Tajan in Monaco, 13th May 1985, lot 121 (attributing the poems to Giacomo Leopardi (1798-1837) who was born and lived at Recanati, in the Marches, not far from Camerino).

## 139. POLLOK (Robert).

**The Course of Time:** A Poem, in Ten Books.

Fourth Edition. 8vo. [177 x 105 x 24 mm]. [2]ff, 394pp. Contemporary binding of straight-grained green goatskin, the covers with a border composed of a blind zig-zag roll and gilt fillets with arabesque ornaments at the corners. Smooth spine tooled in gilt with three connecting gilt compartments, lettered in the middle one, the other two filled with small arabesque ornaments, the edges of the boards and turn-ins tooled with a gilt roll, pink endleaves, gilt edges. (Endleaves discoloured). [ebc1498].

Edinburgh: [by Ballantyne and Co. for] William Blackwood, and T. Cadell, 1828. £300



Occasional trivial spotting, but a very good copy in a most attractive binding, which could be Scottish. The decoration of the spine possibly alludes to an hour-glass. The poem was first published in 1827, and 24 or more editions were published by 1863.

Early booksellers label "Sold By R. Griffin & Co. Hucheson Street. Glasgow".

### THE WORK OF MARYLINE POOLE ADAMS

**140. The Embroideries of Mary Queen of Scots. A Sampler by M.P. Adams.** 11 handcoloured illustrations. Printed in brown, with the title in blue and red, blue headings and various decorations.

24mo. [74 x 52 x 15 mm]. [32]ff. The sheets unopened. Original binding by M.P. Adams of canvas, embroidered with a woollen portrait of Queen Mary on the front, with three pearls in each corner, thistles and devices on the spine and rear cover, decorated paper endleaves. Contained within a velvet pouch with a long ribbon. [ebc3450].

Berkeley, California: Poole Press, 1990.

£250



"This book was written, designed, embroidered, printed, hand colored and bound by Maryline Poole Adams". The edition was limited to 45 copies, of which this is no.38, signed by Adams. It is an admirable piece of work.

VELLUM WITH GOATSKIN ONLAYS

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

32mo. [115 x 66 x 25 mm]. Contemporary binding of vellum over boards, the covers tooled in gilt with a single fillet border and a panel with semi-circular red and green goatskin onlays tooled with a repeated star within a circle and enclosing a palmette tool. Smooth spine divided into five panels by onlaid strips of green goatskin tooled in gilt, lettered in the second panel on a red goatskin label, the other panels gilt tooled, gilt embossed paper doublures, ivory floral silk endleaves, gilt edges gaufered to a lattice and star pattern, gilt clasp and catches. Contained in a later cloth drop-over box. [ebc3311].

London: by George E. Eyre and Andrew Spottiswoode, 1843. £750

A charming binding in very good condition. Vellum bindings of this type were particularly popular during the early years of Queen Victoria's reign. Nixon, *British Bookbindings presented by Kenneth H. Oldaker to Westminster Abbey*, 42-44, illustrates and describes three examples by Peacock and Mansfield.

Gift inscription dated March 1844 on the front fly-leaf. With H. D. Lyon's pencil notes.



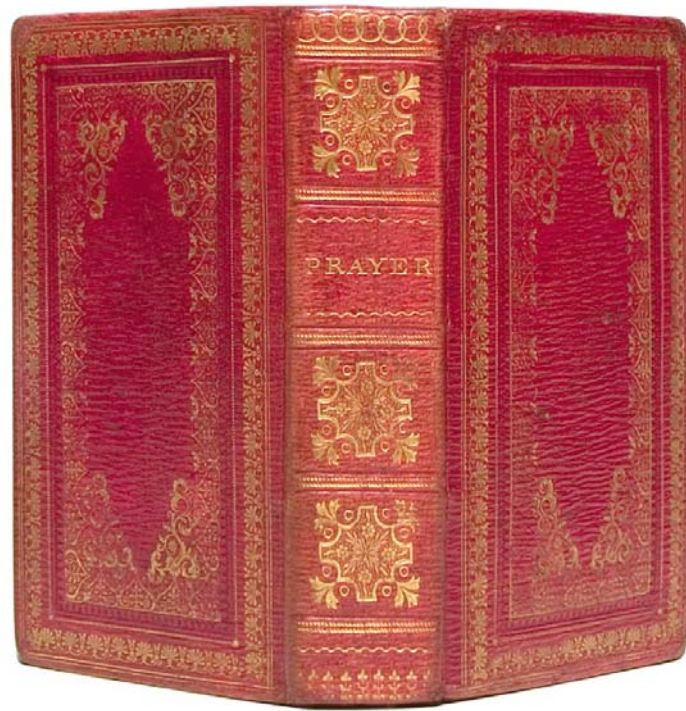
BOUND BY W. DAVIS?

**142.** **The Book of Common Prayer** and Administration of the Sacraments, and other Rites and Ceremonies of the Church According to the Use of The Untied Church of England and Ireland; Together with the Psalter or Psalms of David, Pointed as they are to be sung or said in Churches. Stereotype Edition.

12mo. [139 x 82 x 33 mm]. 22, 510, 80, [2] pp. Contemporary binding by W. Davis (?) of red goatskin, the covers with a wide border composed of a gilt double fillet, an anthemion roll, a broken fillet, a blind dog-tooth roll, gilt fillet and repeated impressions of a palmette within an ogee arch, with leafy volutes in the inner corners. Smooth spine divided into four panels by a gilt double broken fillet flanked by a blind fillet, lettered in the second, the other three with a large gilt centres, the corners of the edges of the boards hatched in gilt, the turn-ins tooled with a gilt roll, drab endleaves, gilt edges. (The sides slightly rubbed with small loss of gilt, corners a little bumped). [ebc3420].

London: by George Eyre and Andrew Strahan, 1818.

£300



The binding shows some signs of use, but is still in a good condition. It has an attractive engraved ticket on the front endleaf lettered "W. Davis, Bookseller & Stationer No.15, Southampton Row, Russell Square. Books bound to any pattern". The emphasis is on the Bookseller and Stationer and it may be that Davis had other firms bind his books to order. However, it quite possible, even probable, that this volume was bound on his premises. It is not quite of the standard associated with the top London binderies and the choice and placement of the decoration is a little quirky.

Ramsden, *London Bookbinders 1780-1840*, p.58, refers to a two volume edition of Gray with Davis's ticket, which he saw in Fisher & Sperr in 1952. Davis does not feature on the British Library Database of Bookbindings, or in the John Collins collection of *Particular Bindings*, or in Spawn and Kinsella, *British Ticketed Bookbindings*.

Inside the front cover is a red goatskin label, lettered in gilt "Sophia Blane 1820" within a border of a double fillet and small flower roll. Below Davis's ticket is an ink inscription "Grand Mama's Gift to Sophia Blane. Winkfield 1821". Winkfield is a village in the Bracknell Forest, near to Windsor. The Blanes lived at Foliejon, a 14th century moated manor.



THE RECTOR OF  
FARMBOROUGH'S PRAYER BOOK

**143.** **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.

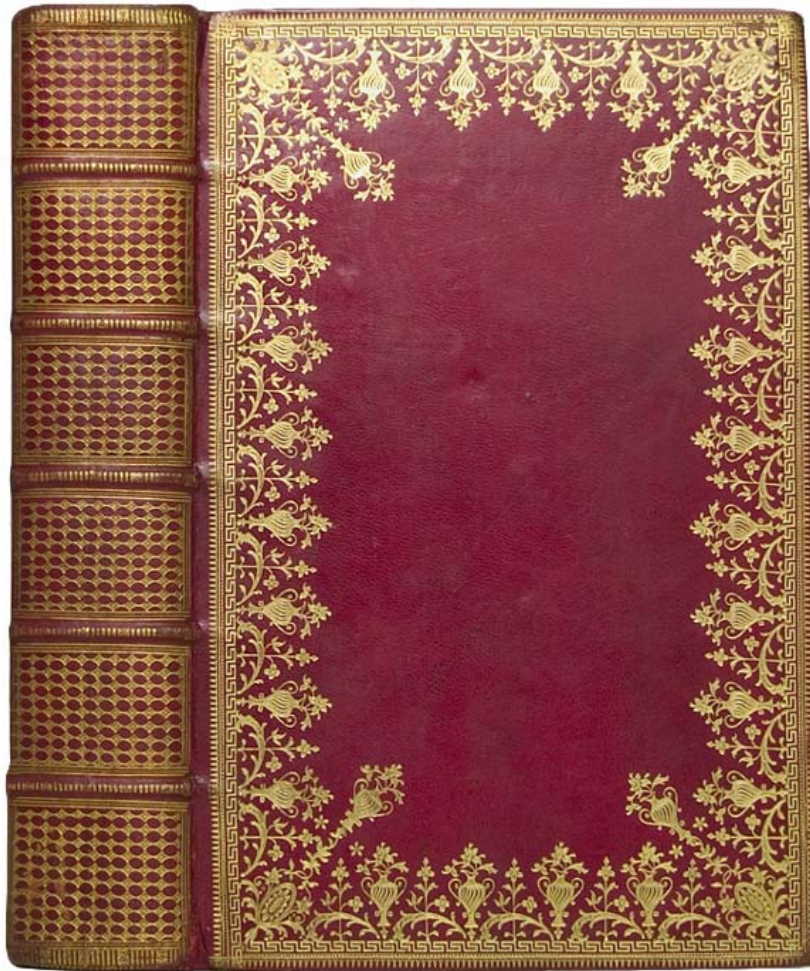
£1,200

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.





*BASKERVILLE PRAYER BOOK*

**144.** *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 be sung or said in Churches.

8vo. [244 x 150 x 50 mm]. [344]ff. Bound in contemporary red goatskin, the covers tooled in gilt with a wide border composed of a dog-tooth and "Greek-key" roll, and with repeated impressions of a vase with a flower, a floral stalk and frond, and a flower-head within an oval frame in the corners. The spine divided into six panels with gilt tooled bands, each panel filled with repeated impressions of a pallet of diamonds and semi-circles, the edges of the boards and turn-ins tooled with a gilt roll, plain pastedowns (over marbled endleaves?), gilt edges. (Corners slightly bumped and hair-line cracks in the joints). [ebc2974].

Cambridge: by John Baskerville, Printer to the University; by whom they are sold, and by B. Dod, Bookseller, in Ave-Mary Lane, London, 1762. £1,500

Gaskell, *John Baskerville, A Bibliography*, 19.

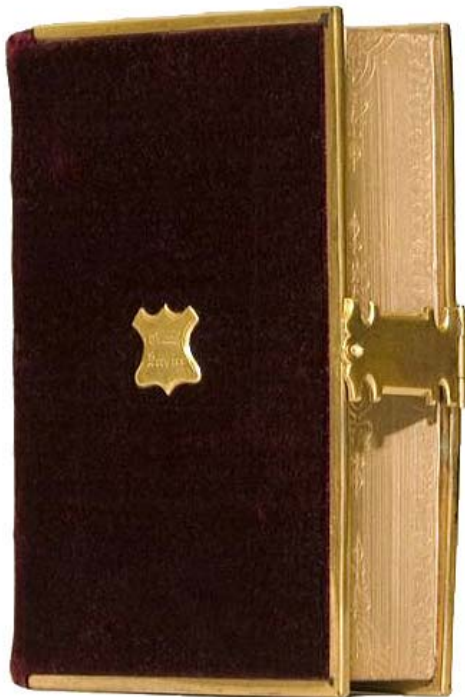
This is the third and final Baskerville edition of the octavo Prayer Book. The first two were published in 1760. It was priced at 8s. 6d unbound, and the Royal Prayers now mention Queen Charlotte, whom George III had married on 8th September 1761. The "occasional prayers" (U7-2A7) are sometimes lacking, but are present in this case.

This is a fine copy, internally clean and in a well preserved binding. Two leaves protrude slightly out of square, but are not loose. The arrangement of the vase and flower and floral stalk and frond around the borders is very similar to that on two other bindings of *The Book of Common Prayer*, both published in 1770, illustrated as item 111 in Maggs Bros catalogue 893 and as item 154 in Maggs Bros catalogue 966. The tools are, however, different in detail.

It appears that the flyleaves have been pasted over the marbled endleaves. On the front flyleaf is a handsome hand-drawn and coloured coat-of-arms, with the motto "Recte Nec Dubie".

#### BURGUNDY VELVET

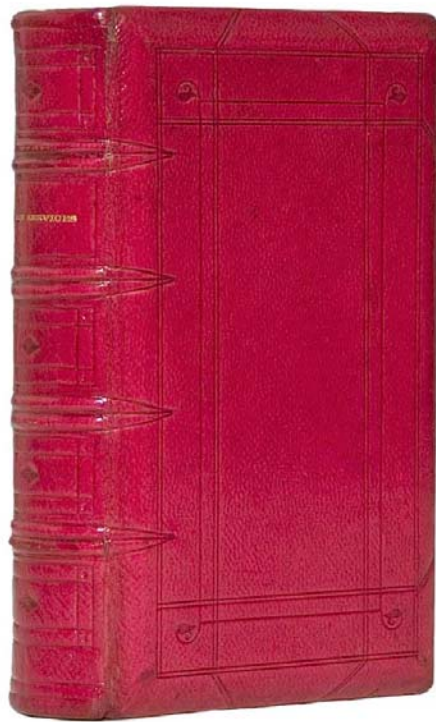
**145.** **The Book of Common Prayer**, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the United Church of England and Ireland: Together with the Poper Lessons for Sundays and other Holy Days, and a New Version of the Psalms of David.



12mo. [127 x 80 x 34 mm]. Contemporary binding of burgundy velvet over boards, the front cover with a small brass shield at the centre, engraved "Church Service", brass frames around the edge, connected with a brass clasp and catch, velvet turn-ins and matching inside joints, ivory silk doublures and endleaves with gilt roll borders, gilt and gauffered edges. [ebc3031].

Oxford: at the University Press, 1853. £400

A charming binding, with attractively gauffered edges, in very good condition. Early ink inscription: "Clara C. Marwood from Atty".



*GILT, GAUFFERED AND PAINTED EDGES*

**146.** **The Book of Common Prayer**, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of The United Church of England and Ireland: Together with the Proper Lessons for Sundays and other Holy-Days, and a New Version of the Psalms of David.

12mo. [149 x 90 x 38 mm]. Bound in contemporary red goatskin, the covers tooled in blind with a double fillet border and panel. The spine divided into five panels, with double bands, lettered in gilt in the second panel, the others with blind compartments, the turn-ins and matching inside joints tooled with gilt fillets and dog-tool roll, plain doublures and endleaves, gilt, gauffered and painted edges. (Small patch of insect activity on the front lower turn-in). [ebc3230].

Oxford: at the University Press, 1846.

£500



A very attractive binding with elaborately decorated edges.

Ink inscription: "William Hen. Robertson from his God-father Wm. Burnside. Set 21st 1848", and pencil inscription: "Given to E. Chillery by Desmond Coke Esq. Feb 1918 (Godson of W. H. Robertson)".



BLUE VELVET

**147.** **The Book of Common Prayer**, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the United Church of England and Ireland: Together with the Proper Lessons for Sundays and other Holy-days, and a New Version of the Psalms of David.



12mo. [127 x 78 x 38 mm]. Contemporary binding of dark blue velvet over boards, the covers with brass surrounds with floral corners and with a brass catch and clasp, the front cover with a brass plaque at the centre, smooth spine, blue velvet doublures, ivory silk endleaves with a gilt roll border, gilt edges. (Head and foot of the upper joint a little worn). Contained within the original purple roan drop-over box, padded with silk. (A little rubbed). [ebc3422].

Oxford: at the University Press, 1857.

£300

The clasp is engraved on the inside "JJJ to GK".



BOUND BY CUNDALL & MILLER OF NORWICH?

**148.** **The Book of Common Prayer**, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the United Church of England and Ireland: Together with the Proper Lessons for Sunday and other Holy-Days, and a New Version of the Psalms of David.

12mo. [148 x 90 x 37 mm]. Contemporary binding of blue velvet over boards with a brass frame around the edges and clasp engraved with the initials G.M.B., the front cover with a brass cross at the centre. Smooth spine, blue velvet doublures, ivory silk endleaves, with a gilt



roll border, gilt edges. Contained within the original purple goatskin drop-back box, lined with white silk (the top of the box missing). [ebc3446]. Oxford: at the University Press, 1853. £300

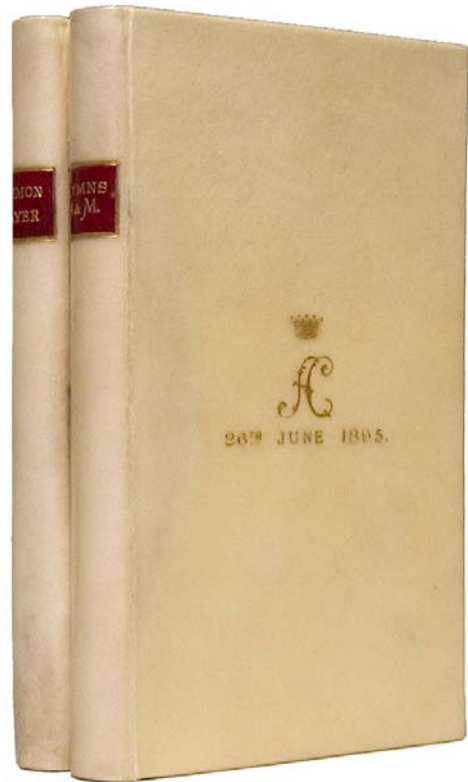
The binding is in very good condition, but the box has lost its top. Rather intriguingly the verso of the front free endleaf has a small ink stamp "Cundall & Miller Norwich". This would normally indicate the binder, but there is no record of this pair operating a bindery. They were publishers in Norwich and appear in imprints dated from 1859 to 1866. Perhaps they did have a bindery on the side.

*BOUND FOR THE COUNTESS OF  
CARNARVON'S WEDDING*

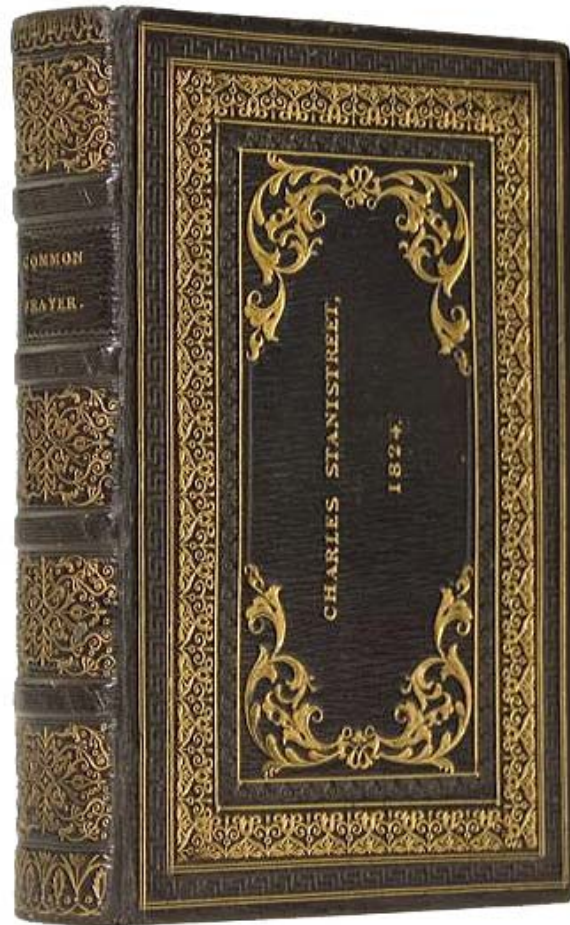
**149. The Book of Common Prayer. [And]  
Hymns Ancient and Modern.**

Two volumes. 12mo. [144 x 86 x 33 mm]. Contemporary bindings of white vellum over boards, the front covers tooled in gilt with a crowned cypher AC and the date 26th June 1895. Smooth spines, silk endleaves, red edges. Contained within a vellum slipcase, lined with silk and with the crowned cypher and date in gilt on one side. (Small light green stain on the rear cover of Hymns. the case rather worn, inside and out, and with a blue ink stain on the the silk lining). [ebc3424].

Oxford: at the University Press. [And] London: by William Clowes and Sons, Limited, [c.1895]. £150



Bound for the wedding of Almina Wombwell (1876-1969, daughter of Marie Boyer and Alfred de Rothschild), who married George Herbert (1866-1923), 5th Earl of Carnarvon, at St. Margaret's Church, Carnarvon, on 26th June 1895. The Earl was the financial backer of the search for and excavation of Tutankhamun's tomb in the Valley of the Kings.



CHARLES STANISTREET'S BOOK

**150.** **The Book of Common-Prayer** and Administration of the Sacraments, and other Rites and Ceremonies of the Church According to the Use of The United Church of England and Ireland; Together with The Psalter or Psalms of David, Pointed as they are to be sung or said in Churches. Stereotype Edition.

24mo. [153 x 98 x 27 mm]. Bound in contemporary straight-grained blue goatskin, the covers with a wide border composed of a gilt double and single fillets, a blind "Greek-key" roll, a gilt fleuron roll and a blind wave roll, with gilt foliate tools in the corners, lettered at the centre of the front cover "Charles Stanistreet, 1824" and blocked with the Holy Dove symbol on the lower cover. The spine divided into five panels by thick bands tooled in blind, lettered in the second panel, the others filled with small gilt tools, the edges of the boards tooled with gilt rolls, light blue watered-silk endleaves and doublures, the front doublure with a blue goatskin label lettered in gilt "Presented to Charles Stanistreet by his Godfather Richard Brooke, Junr", gilt edges. (Slightly rubbed). [ebc2019].

London: by Geroge Eyre and Andrew Strahan, 1821.

£350

Griffiths, *The Book of Common Prayer*, 1821.1.

A very good copy in a handsome and well preserved binding.

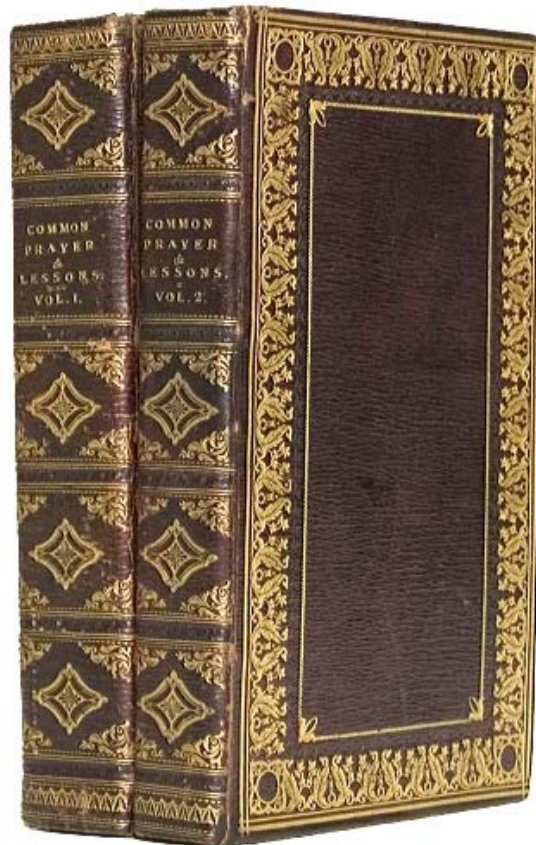
BOUND BY R. BAILEY & CO, WITH FORE-EDGE PAINTINGS

**151.** **The Form of Morning Prayer [Evening Prayer]**, According to the Use of the United Church of England and Ireland; Together with the Psalms of David, and the Second Lessons, as they are appointed to be said every Morning in the Year; to which are added, the First Lessons, to be read on Sundays. With Notes.

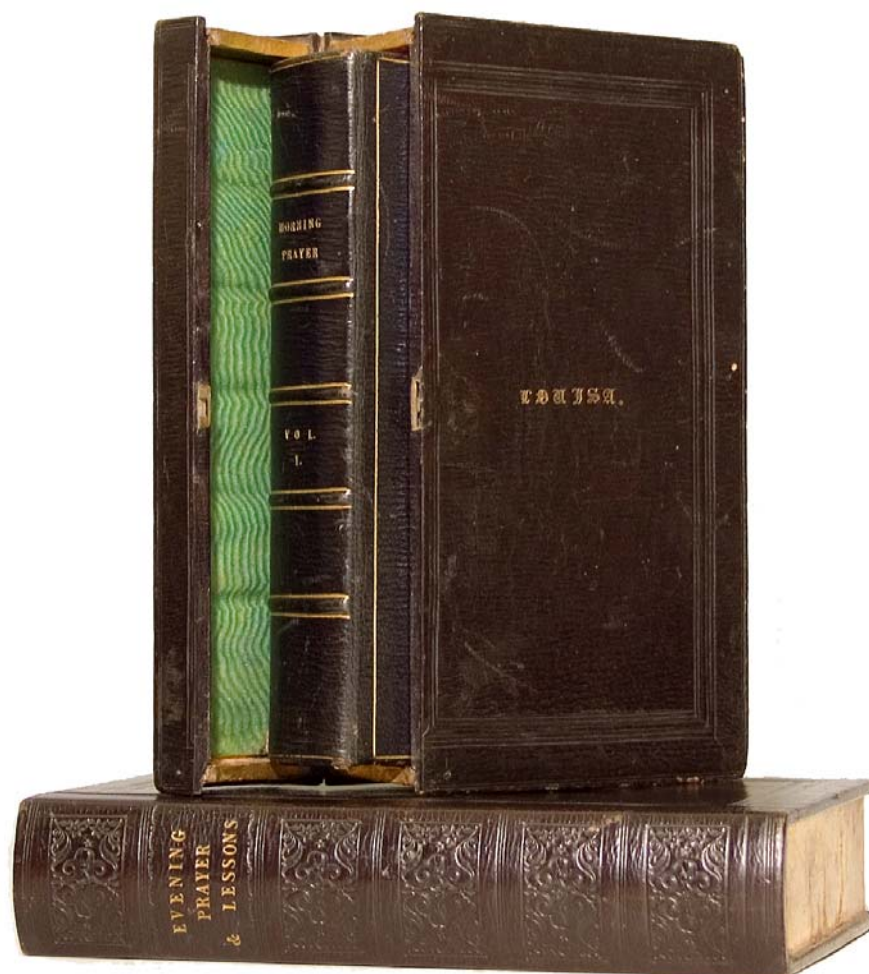
Two volumes. 8vo. [185 x 110 x 63 mm]. Contemporary bindings by R. Bailey & Co. of Wotton (with their ticket inside the front covers) of purple goatskin, the covers with a wide border composed of gilt double fillet, plant roll with a quatrefoil tool in the corners, blind crested roll and gilt broken fillet with a bud tool in the corners. The spines divided into five panels by a blind pallet, lettered in the second, the others with a gilt centre and corners, the corners of the edges of the boards hatched in gilt, the turn-ins tooled with a gilt roll, marbled endleaves, gilt edges with fore-edge paintings of Oxford. (A little rubbed). Contained within a modern black cloth drop-over box. [ebc3390].

London: [by Ibotson and Palmer for] J. Hatchard and Son, 1827.

£1,500



Titles and a few leaves spotted, and with early pencil notes. The fore-edge paintings depict two views of Oxford, with representatives of town and gown. Ramsden, *Bookbinders of the United Kingdom (Outside London) 1780-1840* records Richard Bailey as being in Long Street, Wotton-under-Edge, Gloucestershire, in 1839. He illustrates one of his bindings (on an 1825 imprint) as plate 1, with the same roll and quatrefoil tool around the borders. Spawn and Kinsella, *Ticketed Bookbindings from Nineteenth-Century Britain*, 108, catalogues another of his bindings (on an 1823 imprint).



*LOUISA'S BOXED PRAYER BOOKS*

**152.** **The Form of Morning Prayer**, According to the Use of the United Church of England and Ireland; Together with The Psalms of David. To which are added, the First Lessons to be read on Sundays, and the Second Lessons as they are Appointed to be said every morning in the year. Arranged by the Late Honourable Charlotte Grimston. Third Edition. [The Form of Evening Prayer.... Together with The Psalms of David.... Second Edition].

Two volumes. 8vo. [183 x 110 mm]. Bound in contemporary straight-grained blue goatskin, the covers with a gilt single fillet border and with the name "Louisa" tooled at the centre of the front covers. The spines divided into six panels with raised bands flanked by a gilt fillet, lettered in the second and numbered in the fourth panels, the first volume with red endleaves, the second with cream, gilt edges. Each volume contained within an original book-shaped box [202 x 120 x 88 mm] of straight-grained blue goatskin, the covers with blind fillet borders and lettered "Louisa" on the front, smooth spines which open on hinges, divided into six blind tooled panels, lettered in gilt in the second, the others with blind arabesque ornaments, flowers etc, the insides lined with red paper and green silk, the edges covered in gold leaf. (Books and boxes a little rubbed, the gold leaf slightly flaked in places). [ebc2525].

London: by His Majesty's Printers, for J. Hatchard, 1832 and 1830.

£750

**153.** **Le Livre Des Prieres Communes**, Et de l'Administration des Sacremens, Et Autres Rites & Ceremonies de L'Eglise, Selon l'Usage de L'Eglise d'Angleterre: Avec Le Pseautier ou les Pseaumes de David, Ponctuez selon qu'ils doivent etre Chantez ou Recitez dans les Eglises. A L'Usage de son Altesse Royale Le Prince Frederik.

Ruled in red throughout.

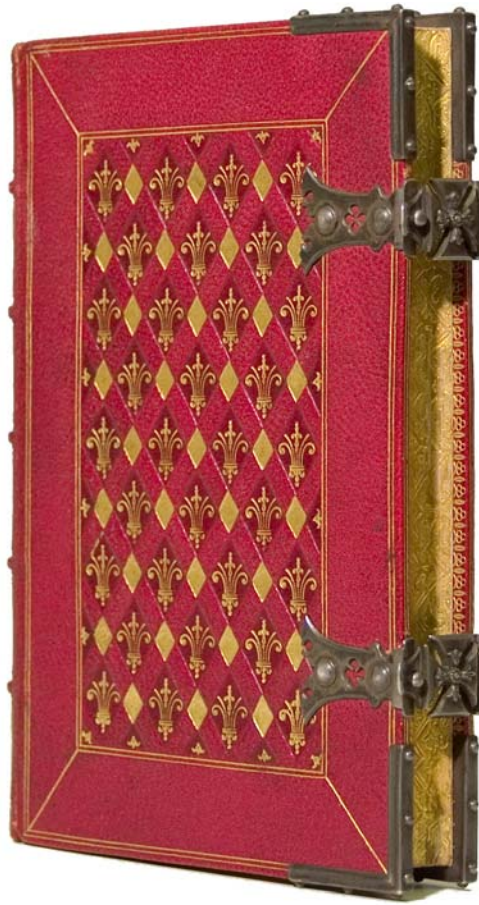
8vo. [202 x 125 x 32 mm]. Bound in contemporary black goatskin, the covers tooled in gilt with a double fillet border, an outer panel of a chain roll with a floral tool at the corners and fleuron and volute tool at the centre of each side, mitred to an inner panel of a crested roll, enclosing two fleurons. The spine divided into six panels with gilt tooled bands, each panel with centre and corner tools, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (Slightly rubbed). [ebc3373].

Oxford: Jean Baskett, 1717.

£900



Some light spotting or browning but a very good copy. The preliminaries are in French followed by English and then the French and English texts are printed in parallel columns.



*BOUND BY GRUEL AND ENGELMANN*

**154.** **Livre De Prieres** a l'Usage des Chretiens de l'Eglise orthodoxe catholique d'Orient. Traduit de Grec et Du Slaxon.

Chromolithograph frontispiece.

Small 8vo. [154 x 100 x 20 mm]. [2]ff, 284pp. Contemporary binding of red goatskin, the covers tooled in gilt with a double fillet border mitred to a panel enclosing a lattice pattern in relief, with a large fleuron in each recessed compartment and a lozenge at each intersection. The spine divided into six panels with gilt compartments with recessed centre and corners, each tooled with a fleuron, triangles and sprigs, turn-ins and matching inside joints tooled with gilt rolls, ivory silk doublures and endleaves, gilt and gauffered edges, metal clasps shaped as crosses, catches and corners. (The silk a little stained). [ebc3357].

Paris: Gruel & Engelmann, 1852.

£500

Although unsigned the binding can be attributed to Gruel and Engelmann who classify themselves as "Relieur" on the frontispiece. Ink signature of a Stoganoff, Paris, 1857.

## 155. PRUDENTIUS CLEMENS (Aurelius).

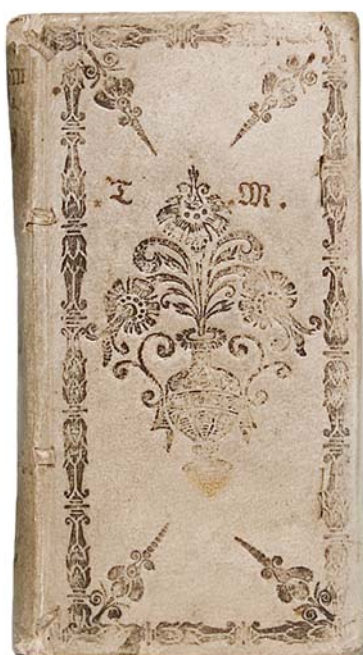
**Opera:** Ex postrema doct virorum recensione.

Engraved title-page.

16mo. [112 x 55 x 20 mm]. 261pp. Bound in contemporary vellum tooled in black, the covers with a roll border of classic columns with a large floral tool in the corners, enclosing a large centre tool of a vase with flowers, flanked on the front cover by the initials "T M". Smooth spine tooled with fleurons and columns, and lettered in manuscript at the head, blue sprinkled edges, plain endleaves. (Lacking ties, slightly rubbed, head of the spine worn). [ebc1732].

Amsterdam: [G. Blaeu for] Joannes Jansson, 1631.

£500



Rahir 1848.

A handsome pocket edition of Prudentius, which according to Rahir was printed by Blaeu. The text follows the 1613 Wechel edition, which was edited by Joannis Weitzius. The binding appears to have been tooled in black, though there are traces of gilt. The original owner "T.M." had his initials tooled on the front cover and he also had the title-page heightened in gold with his initials. A later owner, Peter Weisler, added his name on the front endleaf.

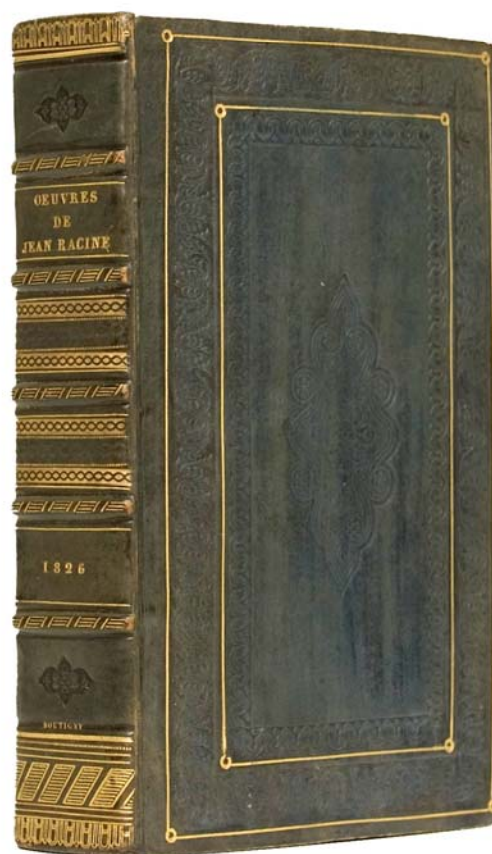
BOUND BY BOUTIGNY

## 156. RACINE (Jean).

**Oeuvres.**

Engraved frontispiece portrait.

12mo. [138 x 85 x 29 mm]. [2]ff, 657, [1] pp. Contemporary binding by Boutigny (signed in gilt at the foot of the spine) of blue calf, the covers with a border composed of two gilt fillets and two blind rolls and blind centre-block. The spine divided into six panels, the bands tooled in gilt, lettered in the second panel and with the date in the





fifth, the first and sixth panels with a blind centre tool, the third and fourth tooled with a repeated gilt pallet, the corners of the edges of the boards hatched in gilt, the turn-ins tooled with a gilt roll, marbled endleaves, gilt edges, pink silk marker. (One small patch of insect activity on the lower cover, slightly rubbed). [ebc2349].

Paris: [Imprimerie de Jules Didot ainé] Jules Andriveau, 1825.

£300

A handsome binding by Boutigny. He was first noted in Paris in 1835 at rue St. Jacques 122 and was still at work in rue des Maçons in 1865. He was binder to the University and was the leading exponent of the *rocaille* style of binding. 21 examples of his work are illustrated in Culot, *Relieurs et reliures décorées en France à l'époque romantique*.

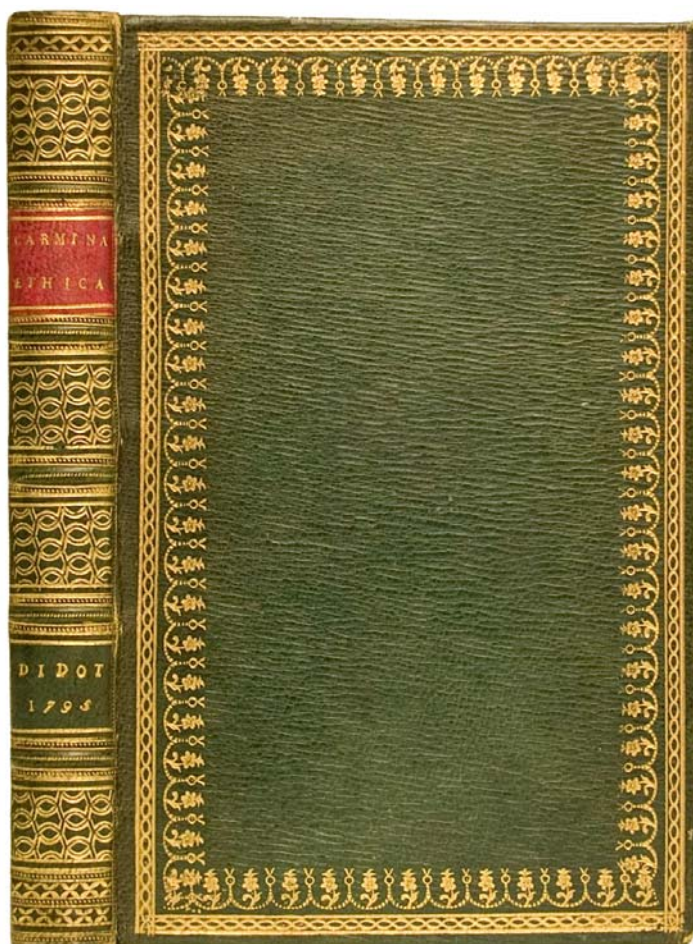
## 157. RENOUARD (Antoine-Augustin) - editor).

**Carmina Ethica** Ex Diversis Auctoribus Collegit Ant. Aug. Renouard.

First Edition. 18mo. [150 x 94 x 17 mm]. [2]ff, 163pp. Bound in contemporary straight-grained green goatskin, the covers with a gilt border composed of a chain roll and a wave and flower roll. The spine divided into six panels, the title lettered in the second panel on a red goatskin label, and the printer and date in the fifth, the others gilt tooled with interlocking pallets, the edges of the boards tooled with a gilt fillet and the turn-ins with a gilt roll, yellow endleaves, gilt edges. (Head and foot of the joints and tips of the corners slightly rubbed). [ebc923].

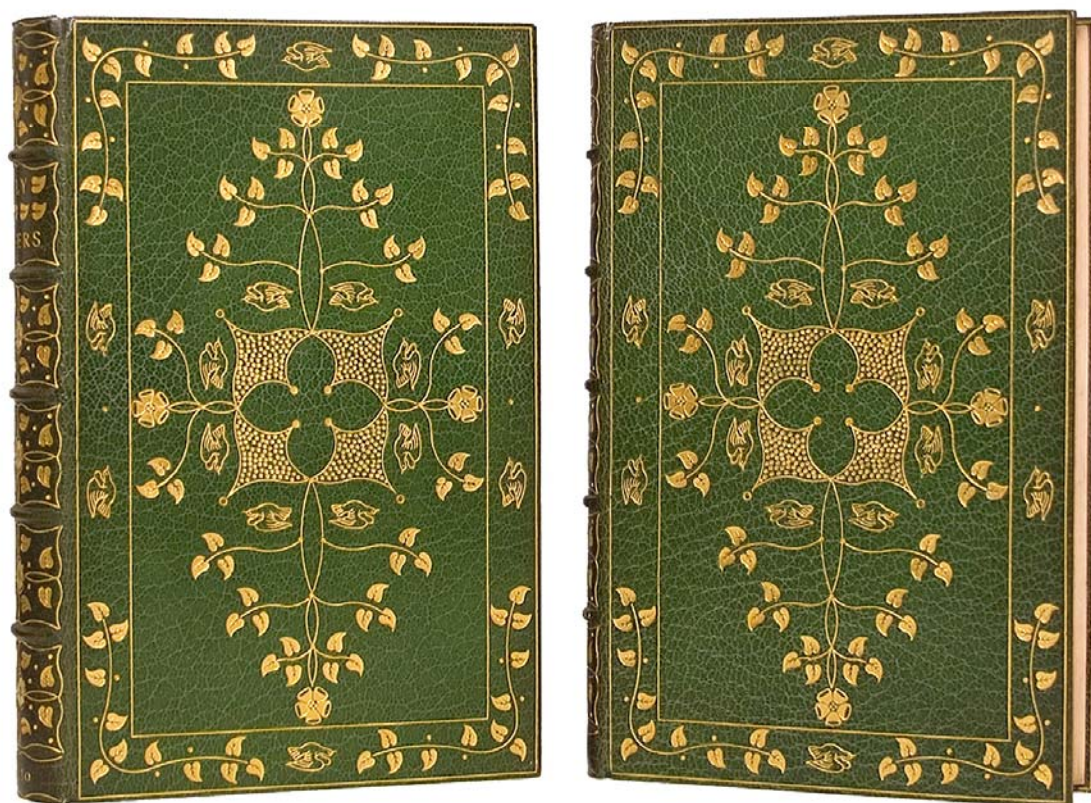
Parisiis: apud editorem, typis Petri Didot, 1795.

£300



Brunet, I, 1585, refers to "gr. in-18: pap. vel" (i.e. large 18mo on "vellum paper"), and goes on to note that there were a dozen copies in large paper 12mo, 4 on vellum and 4 in very large paper 8vo. Occasional light foxing, and a small strip has been cut from the head of the front fly-leaf. A good copy in an attractive binding.

Bookplate of John Trotter Brockett. Early pencil note "Fine & Large Paper" and ink initials "P.B."



*MIRACLES OF FINE DETAIL*

**158. ROGERS** (Samuel).

**Italy, A Poem. [And] Poems.**

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

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

London: [by Thomas Davison] for T. Cadell; Jennings and Chaplin; and E. Moxon, 1830-1834. £3,500

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

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

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

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

#### BOUND BY HILDA HENRY

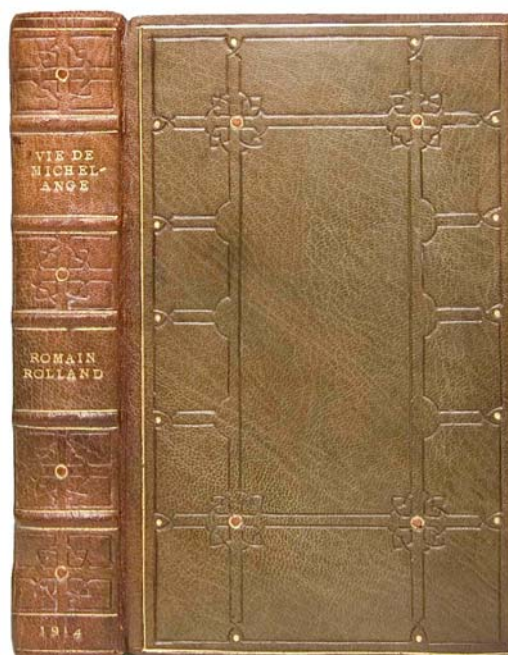
### 159. ROLLAND (Romain).

**Vie de Michel-Ange** Avec un Portrait.  
Cinquieme Edition Revue.

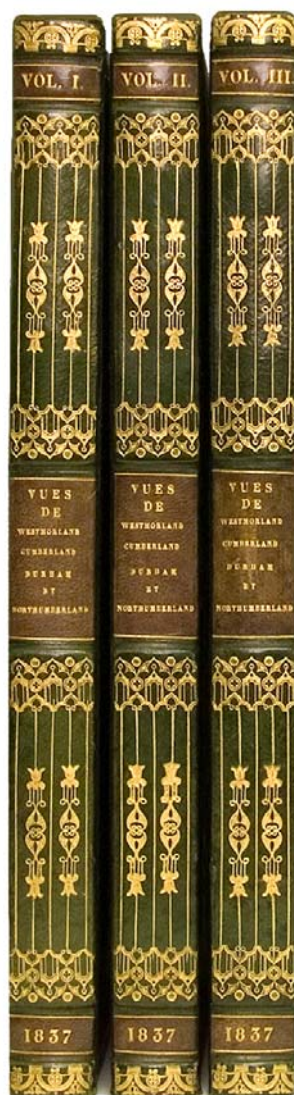
8vo. [187 x 116 x 29 mm]. 210, [2] pp.  
Contemporary binding by Hilda E. Henry (signed in blind on the rear turn-in) of brown goatskin, the front cover with a border composed of a gilt fillet and three blind fillets broken and linked by blind gouges and fillets, with a gilt dots and a knot-work pattern at the four corners containing a small terracotta onlay within a gilt circle; the rear cover with a border of a gilt fillet and a blind fillet with indentations containing a gilt dot and a blind fillet panel. The spine divided into six panels, the bands flanked with a gilt fillet, lettered in gilt in the second and fourth panels and at the foot, the others tooled in blind to a knot-work pattern with a central small terracotta onlay within a gilt circle, grey endleaves, plain edges. (Slightly rubbed, spine a little darkened). [ebc3404].

Paris: Librairie Hachette et Cie, 1914.

£300



Hilda Henry was clearly an amateur, but she took her work seriously and signed herself "Hilda E. Henry. Binder". She has also signed the title page in ink, with the date 1915. There are two labels, recording that the volume was presented by Miss H. Henry to Cheltenham Ladies' College, where it was once kept in a locked case (M19).



*THE LAKE DISTRICT FROM A FRENCH PERSPECTIVE*

**160.** ROSE (Thomas).

**Vues Pittoresques des Comtés De Westmorland, Cumberland, Durham et Northumberland.** Dessinées d'après Nature par Thomas Allom, George Pickering, &c. Avec des Notices Historiques et Topographiques par Thomas Rose. La Texte Français Rédigé par J. F. Gerard, M.A.

Engraved title-page (in English), two frontispieces and 215 engraved views on 108 plates.

First Edition in French. Three volumes. Small folio. [283 x 220 x 70 mm]. 76pp; 76pp; 76pp.

Contemporary bindings of quarter green goatskin, the sides lined with green moiré cloth with a gilt single fillet and blind roll border. The spines lettered on brown goatskin labels in three recessed compartments, with the volume number at the top, the title at the centre and the date 1837 at the foot, the remaining raised sections tooled in gilt with gothic elements, pink marbled endleaves, blue marbled edges. [ebc1853].

London: H. Fisher, R. Fisher & P. Jackson, [1832- 1835].

£1,200

Bicknell, *The Picturesque Scenery of the Lake District*, 112.

The engraved title in vol.1 is dated 1832, and the plates are dated 1832-35. This work was originally published in 26 parts, as parts 10-35 of the Fourth Series of *Fisher's Picturesque Illustrations of Great Britain and Ireland*. In part 10 the publishers announced that the first portion was to be offered as a bound volume which would be ready in December 1832, along with two other editions, one with descriptions in French and the other in German. Part 16 advertised a second volume, to be published in October 1834, and part 17 a third volume in December 1835. The date of 1837 at the foot of the spines may indicate when these three volumes were bound. The bindings are almost certainly French, and they are most unusual and attractive. The plates are guarded with the original tissues, and a few of them are lightly foxed or browned.

"Almost every aspect of Lake District scenery was covered, including views from fairly remote spots high in the fells. Allom in particular, "fearless of danger, patient of fatigue", was indefatigable in collecting views. The plates were used as illustrations in various other publications [such as *The British Switzerland or Picturesque Rambles in the English Lake District*, 1856-60], sold separately as albums of views, and used as letter-headings for writing paper" - Bicknell.

#### BOUND FOR HATCHARDS

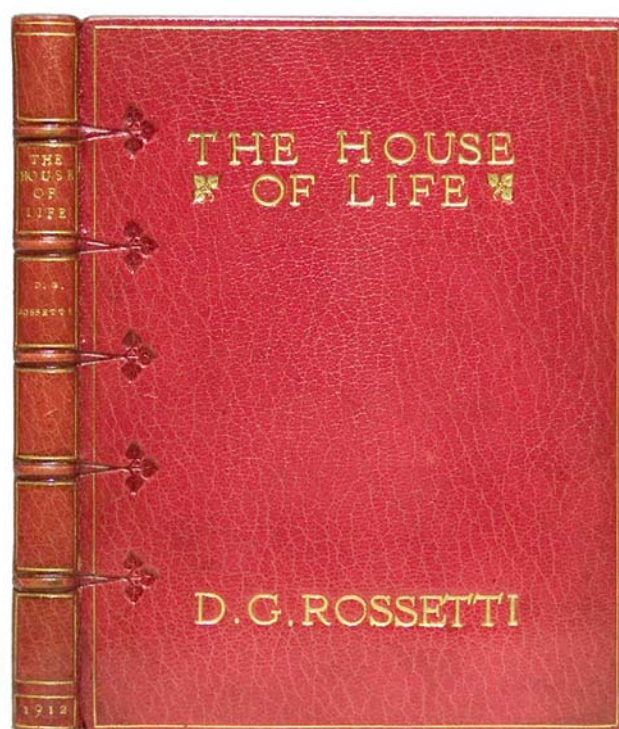
### 161. ROSSETTI (D. G.)

#### **The House of Life.**

Illustrated with reproductions of engraved vignettes; printed in black and red.

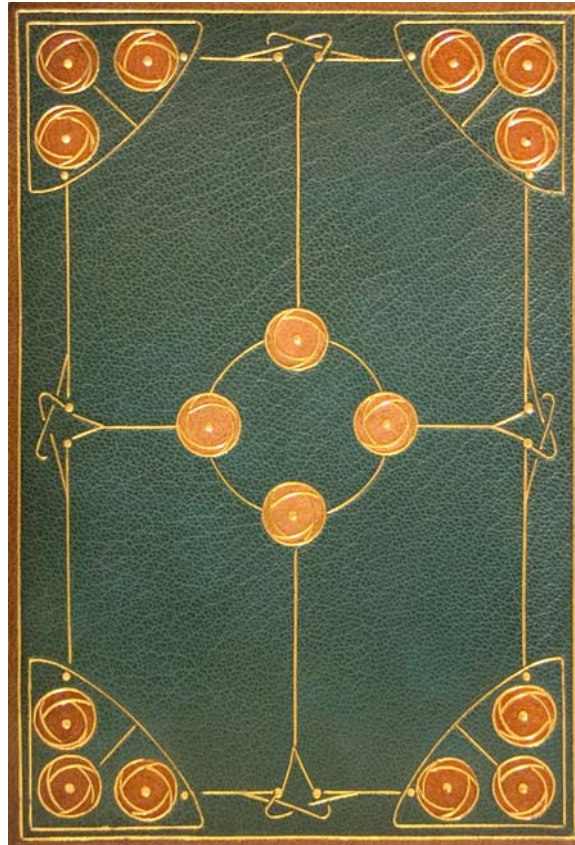
12mo. [145 x 111 x 15 mm]. vii, [i], 77, [1] pp. Contemporary binding for Hatchards (signed in gilt on the front turn-in) of terracota goatskin, the covers with a gilt fillet border and blind tooled leaves extending from the bands, the front cover lettered in gilt with the title and author. The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the turn-ins tooled with gilt fillets, pale blue endleaves, top edge gilt, the others untrimmed. (Upper joint slightly worn). [ebc3363].

London: Arthur L. Humphreys, 1912. £200



Hatchards relied on the services of a number of binderies, including George Bayntun.

Bookplate of Philip Sassoon (1888-1939).



GUILD OF WOMEN BINDERY

**162. ROSSETTI** (Dante Gabriel).

**Poems.** Containing Dante at Verona, Sister Helen, The Blessed Damozel, Stratton Water, etc. etc.

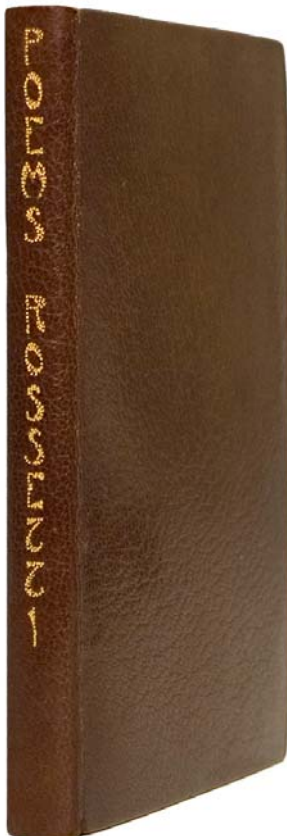
Photogravure frontispiece.

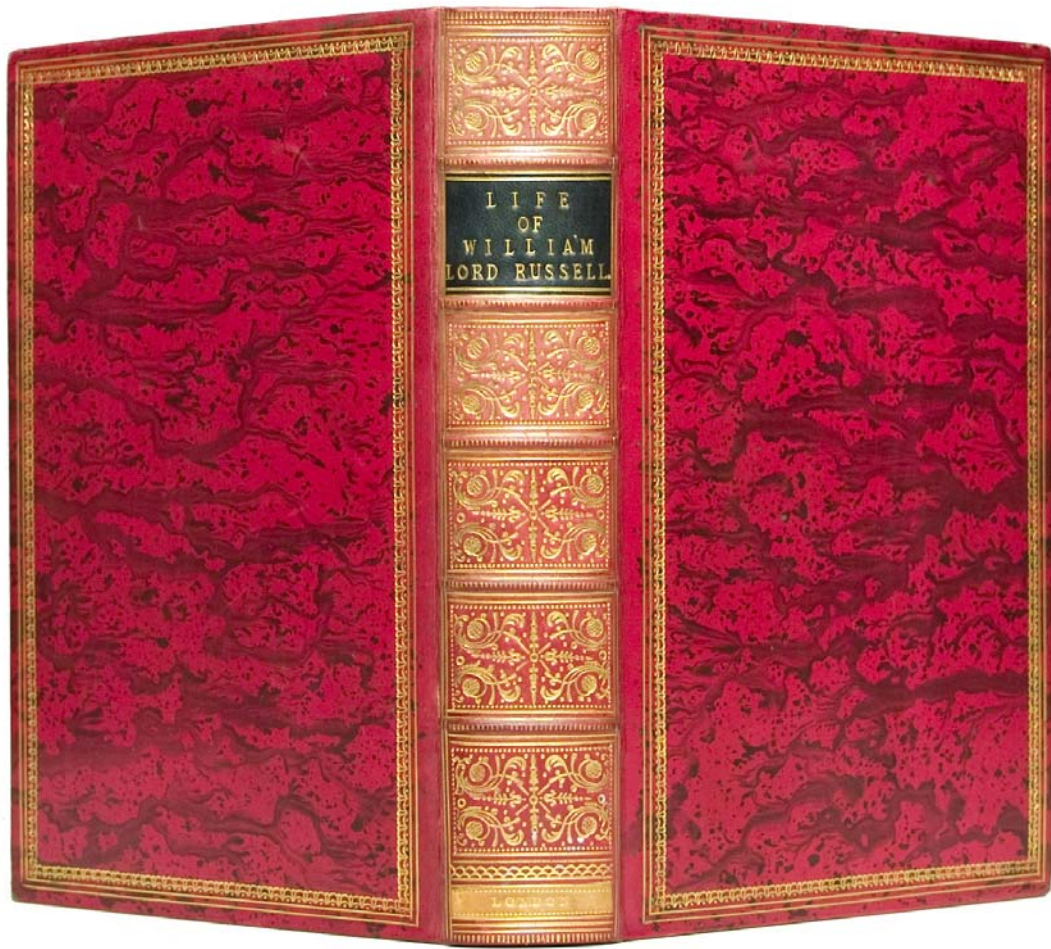
12mo. [153 x 105 x 15 mm]. 135, [1] pp. Contemporary binding by the Guild of Women Binders (signed in gilt on the front vellum endleaf) of brown goatskin, plain sides, smooth spine lettered downwards in pointillé, blue goatskin doublures, tooled in gilt with a fillet border, three circular brown goatskin onlays in each corner, and four in the centre, surrounded and connected by fillets and gorges and dots, vellum endleaves with a gilt dot in each corner, gilt edges. Contained within a cloth drop-over box. [ebc3374].

London: Ellis and Ellis, 1900.

£1,200

A little spotting to half-title and recto of frontispiece. Ink stamp of Bolton Public Libraries and accession numbers on verso of title. Bolton had some fine bindings that were sold off a few years ago. This is a delightful example by the Guild of Women, possibly with some assistance from the men at the Hampstead Bindery.





*CHRISTCHURCH CATHEDRAL SCHOOL PRIZE*

**163. RUSSELL** (Lord John).

**Life of William Lord Russell.**

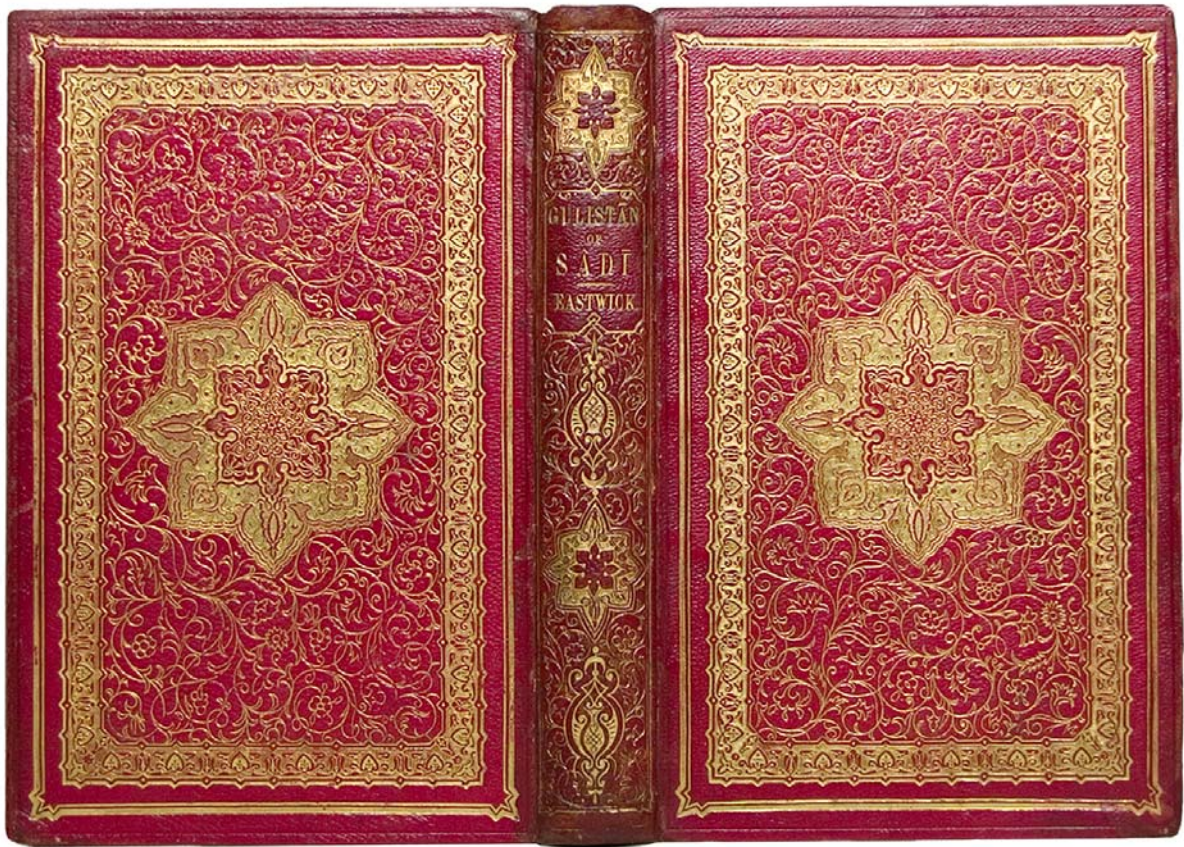
Engraved frontispiece portrait.

Fourth Edition. 8vo. [191 x 125 x 37 mm]. xxi, [iii], 470 pp. Near contemporary binding of red calf, the covers marbled and with a gilt border of two fillets and a roll. The spine divided into six panels with gilt compartments, lettered in the second on a green goatskin label and at the foot on a citron label, the others filled with buds, fronds and other small tools, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. (Spine slightly faded). [ebc3431].

London: [by Woodfall and Kinder for] Longman and Co, 1853.

£150

A Christ Church Cathedral School [Oxford] prize, with label pasted to the front fly leaf and an ink inscription "Charles Fortescue Greenwood. 1st Class. History Prize. Xmas 1862. Wm. Price". The binding is unsigned but is a 1st class piece of work.



PRINTED AND BOUND BY STEPHEN AUSTIN OF HERTFORD

## 164. SA'DI.

**The Gulistan;** or, Rose-Garden, of Shekh Muslihu'd-Din Sadi of Shiraz, Translated for the First Time into Prose and Verse, with an Introductory Preface, and a Life of the Author, from the Atish Kadah, by Edward B. Eastwick, F.R.S. M.R.A.S.

Frontispiece and three pages printed in colour with gold, additional decorative title with Arabic lettering, each page within a red border.

8vo. [224 x 142 x 31 mm]. xxx, [ii], 308, [4] pp. Original binding by Stephen Austin of Hertford (signed with an ink pallet inside the front cover) of red goatskin, the covers decorated with a large gilt block. Smooth spine blocked and lettered in gilt, the turn-ins tooled with a gilt roll, plain endleaves, gilt edges gauffered to a lattice design. (Joints, edges of the boards and corners refurbished where worn or rubbed). [ebc3128].

Hertford: Printed and Published by Stephen Austin, 1852.

£600

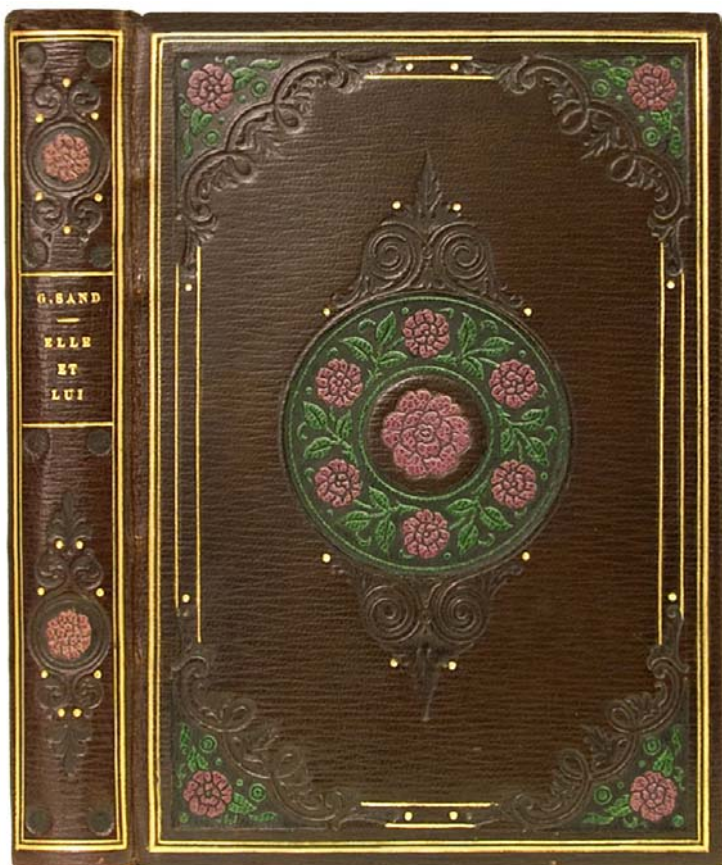
A few minor spots but a good copy.

Stephen Austin established himself as a printer in 1768 and in 1805 the firm was appointed Printer and Bookseller to the East India College. By 1825 they were advertising "books bound to any pattern" and they bound certain of their own oriental books in appropriate styles, in cloth and leather, sometimes, as here, with gauffered edges. In this case the covers are blocked to the same pattern as the additional title, without the Arabic lettering. The turn-ins are tooled with a floral roll more typical of earlier English "Restoration" bindings.



Ramsden, *Bookbinders of the United Kingdom (Outside London) 1780-1840*, p.31, refers to two bindings by Austin in the oriental style made for the Oriental Study Exhibition at the Sorbonne dated 1853. We have sold two Austin bindings to the British Library, one on Cowell's *Prakrita-Prakasa*, 1854, the other on a copy of *Sakoontala*, 1855 (see George Bayntun catalogue 14, item 7).

Red ink stamp of Bibliothek M.A. Wagner, bookplates of Henry and Gwen Melchett and "F.M." and booklabel of D.S. Robertson.



BOUND BY HAUTTECOEUR

## 165. SAND (George).

**Elle et Lui.**

8vo. [199 x 137 x 30 mm]. [2]ff, 248pp. Contemporary binding by Hauttecoeur (signed as "Rel" and "Dor" on the front turn-in) of straight-grained dark purple goatskin, the covers with a border of gilt fillets, blind tooled corners containing a flower and leaves onlaid in mauve and green goatskin, and at the centre a large mauve flower in a circular frame of smaller mauve flowers and green leaves, with blind scroll work at the head and foot, each with four gilt dots. Smooth spine divided into three gilt compartments, lettered in

the smaller middle compartment, the other two with a mauve flower, within blind cartouches with gilt dots, and a blind flowerhead in each corner, wide turn-ins and matching inside joints tooled with two thick and three thin gilt fillets, with green and mauve onlays in the corners, purple silk endleaves and doublures, top edge gilt, the others uncut. Contained within a half dark purple goatskin chemise and cloth slipcase. (The spine of the chemise faded). [ebc3121].

Paris: Calmann-Lévy, 1929.

£750

Number 205 of 1500 copies on "papier vélin du Marais", originally priced at 35 francs. The wrappers have been bound in at the front and back. Fernard Hauttecoeur established his bindery in Paris in 1906, and was active until 1937. He was succeeded by his son, Bertrand, and died in 1954.

Bookplate of G. Sémon.



GILT TOOLED VELLUM

**166. SAVAGE** (Richard).

**The Works** of Richard Savage, Esq. Son of The Earl Rivers. With an Account of the Life and Writings of the Author, by Samuel Johnson, LL.D.

Engraved vignette by Isaac Taylor after Gravelot on both titles.

Second Edition. Two volumes. 8vo. [193 x 114 x 50 mm]. [2]ff, cxvi, 185, [3] pp; [1]f, 279, [5] pp. Bound in contemporary vellum over boards, plain sides, smooth spines divided into six panels with gilt compartments, lettered in the second and fourth on red and green goatskin labels, the others tooled with a large flower and sprigs, marbled endleaves, yellow edges. (The boards a little warped and vellum slightly discoloured in places). [ebc3401].

London: for T. Evans, 1777.

£450

A very good copy.

Richard Savage claimed to be the illegitimate son of the fourth Earl of Rivers and the wife of the second Earl of Macclesfield. The romantic story of his birth and ill treatment as related by Samuel Johnson is now generally disbelieved. He was condemned to death in 1727 for killing a gentleman in tavern brawl, but was pardoned. He died in great poverty in 1743. Johnson's *Life* was first published anonymously in 1744 and the *Works* appeared in 1775. There was also a Dublin edition of 1777.

Early ink inscription: "Boscawen jun. given to my friend Eliza Anne Tickell". Cuttings from the *Gentleman's Magazine* of 1840 pasted to the front fly-leaf in vol.1.

BOUND BY JOHN WRIGHT

**167. SCOTT** (Sir Walter).

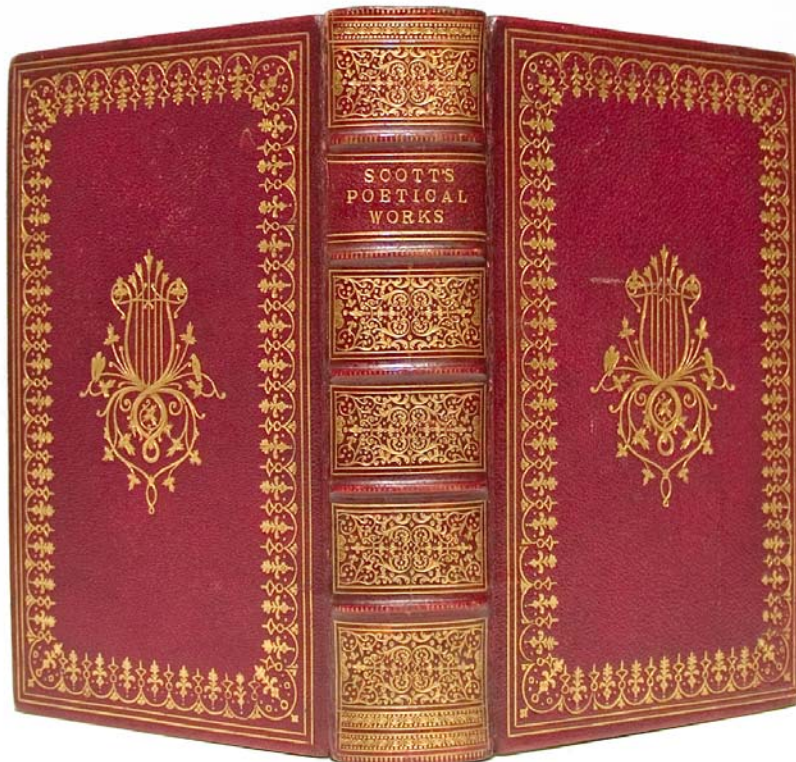
**The Poetical Works.**

Engraved frontispiece, additional title and plates.

8vo. [195 x 120 x 42 mm]. 746, [2] pp. Contemporary binding by J. Wright (signed with an ink pallet on the front endleaf) of red goatskin, the covers tooled in gilt with a border composed of a double fillet and repeated impressions of a crested tool, fleurons, circles and dots, and a central block of leafy stems, with two birds and a snail. The spine divided into six panels with gilt compartments, lettered in the second, the others filled with various small tools, the edges of the boards and turn-ins tooled with a gilt roll, yellow endleaves, gilt edges. (Slightly rubbed). [ebc3415].

Edinburgh: Adam and Charles Black, 1857.

£150



"John Wright was one of the leading London binders in the not very distinguished period between 1830 and 1860. He is first noted as being in business in Robson's directory for 1833, when his address is given as Blenheim Street, but he may well have been established for some years before that. In 1834 he succeeded J. Bickers, bookbinder, in Noel Street, and remained there, according to Kelly's directory, until his death in 1854 from an outbreak of cholera, which carried off also his nephew, two women and two men from his staff.... Wright's firm must have been of some size, for despite these losses it carried on under the Trustees of the late Jno. Wright until 1863, after which its premises were taken over by Walter S. Hammond." - Nixon, *The Oldaker Collection*, no.39. Ramsden praised him as "a binder of the highest order" and John Ramage was one of his apprentices.

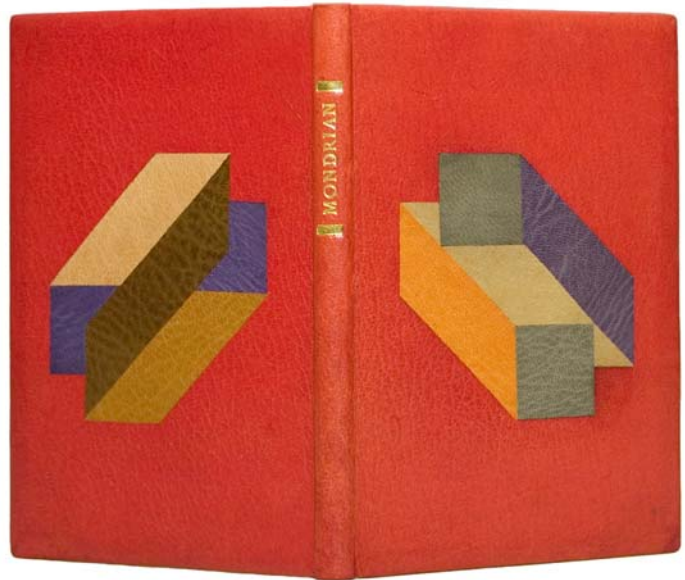
BOUND BY ARTHUR JOHNSON

**168. SEUPHOR** (Michel).

**Mondrian. Paintings.**

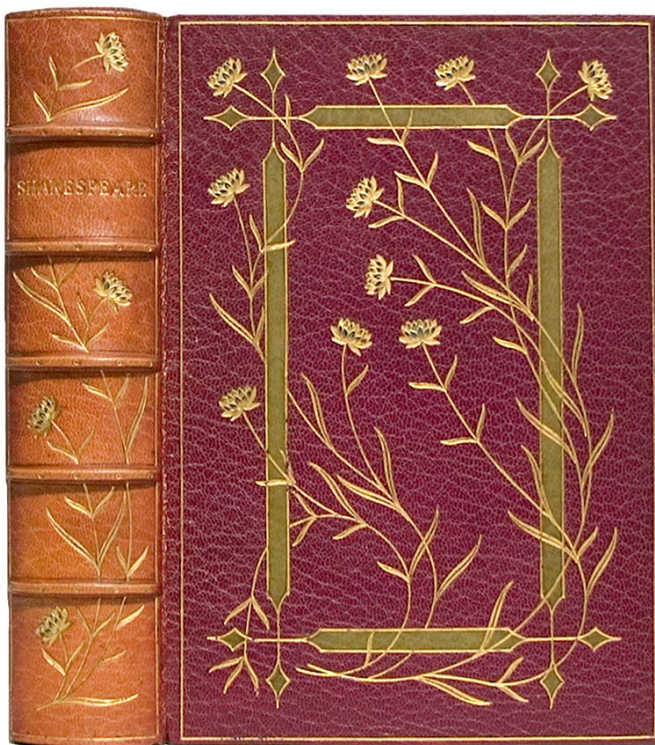
15 coloured plates and black and white illustrations in the text.

12mo. [152 x 102 x 9 mm]. [8]ff. Bound by Arthur Johnson in 1974 (with initials and date in gilt on the rear turn-in) of brick red goatskin, the front covers with onlays of grey, purple, tan and orange goatskin inlays, the rear cover with tan, light brown, dark brown and purple goatskin inlays. Smooth spine, lettered in gilt, pink endleaves and edges. [ebc3376]. London: Methuen and Co. Ltd, 1958.



£300

Arthur Johnson (1920-2004) bound a series of these Little Library of Art publications, each with onlays representative of the style of the particular artist. A four volume set in a box was item 55 in George Bayntun EBC catalogue 13.



Oxford: at the Clarendon Press, [c.1930].

£250

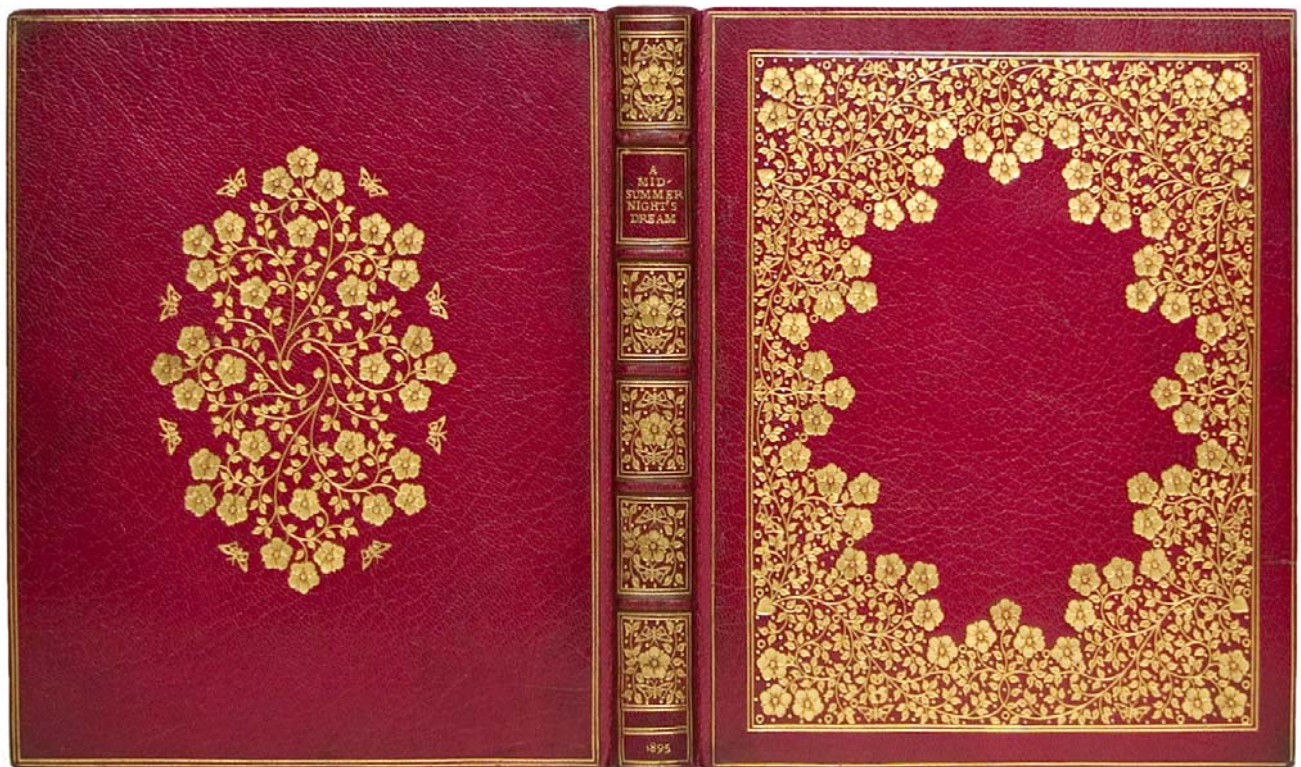
The binding is unsigned but may be a product of the Oxford University Press's own bindery.

**169. SHAKESPEARE** (William).

**The Complete Works.** Edited with a Glossary, by W. J. Craig.

Frontispiece of Shakespeare's bust.

8vo. [193 x 132 x 45 mm]. viii, 1350 pp. Bound in contemporary maroon goatskin, the front cover tooled in gilt with a fillet border, and a panel of onlaid green calf outlined with fillets, entwined with leafy stems and onlaid blue calf flower heads, the rear cover with a gilt fillet border. The spine divided into six panels with pronounced bands, lettered in the second, the others tooled with two long leafy stems and blue onlaid flower heads, the turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (Spine faded and upper joint a little rubbed). [ebc3414].



BOUND BY DE SAUTY

**170. SHAKESPEARE (William).**

**A Midsummer Night's Dream.**

Illustrated by Robert Anning Bell. Edited with an Introduction by Israel Gollancz.

Printed in red and black with handcoloured frontispiece, title and illustrations.

Small 4to. [206 x 168 x 21 mm]. li, [iii], 128, [2] pp. Bound c.1910 by De Sauty (signed in gilt on the front turn-in) in red goatskin, the front cover tooled in gilt with a fillet border and panel with a mass of flowers, leafy stems, hearts, butterflies, roundels and dots around the inner sides; the rear cover with a fillet border and at the centre a large arrangement of flowers, leafy stems and butterflies. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with a flower, leafy stems and butterflies, the edges of the boards and turn-ins tooled with gilt fillets, plain endleaves, top edge gilt, the others untrimmed. (Rebacked preserving the original spine). [ebc3333].

London: [by Turnbull & Spears for] J.M. Dent & Co. 1895.

£600

A charming production.

Alfred De Sauty was born in Gibraltar in 1870, and after leaving school he spent eleven years working for the Eastern Telegraph Company, sailing the seas, picking up and repairing submarine cables and sketching the sites along the way. He was so inspired by the bindings of Cobden-Sanderson which were reproduced in the February 1897 issue of *The Studio* that he came back to England to try his own hand at the craft. He soon became involved with Frank Karlake's Hampstead Bindery and Guild of Women Binders, and after their demise in 1904 he went on his own. He all but gave up binding during the First World War, but in 1923 he was persuaded to sale to America to set up and run the "Extra Bindery" for R. R. Donnelley & Sons Company of Chicago. He returned to England in 1935 and died in 1949.

BOUND BY ANTHONY GARDNER

**171. SHAKESPEARE** (William).

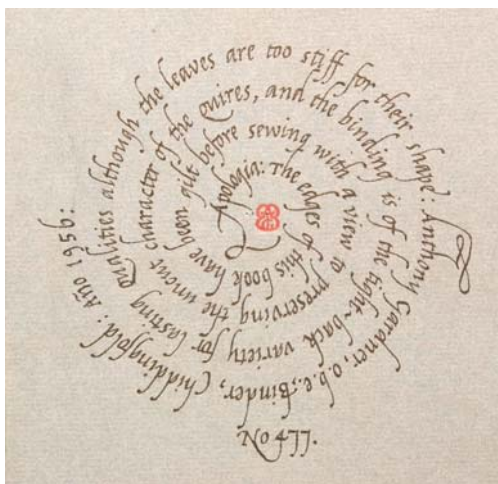
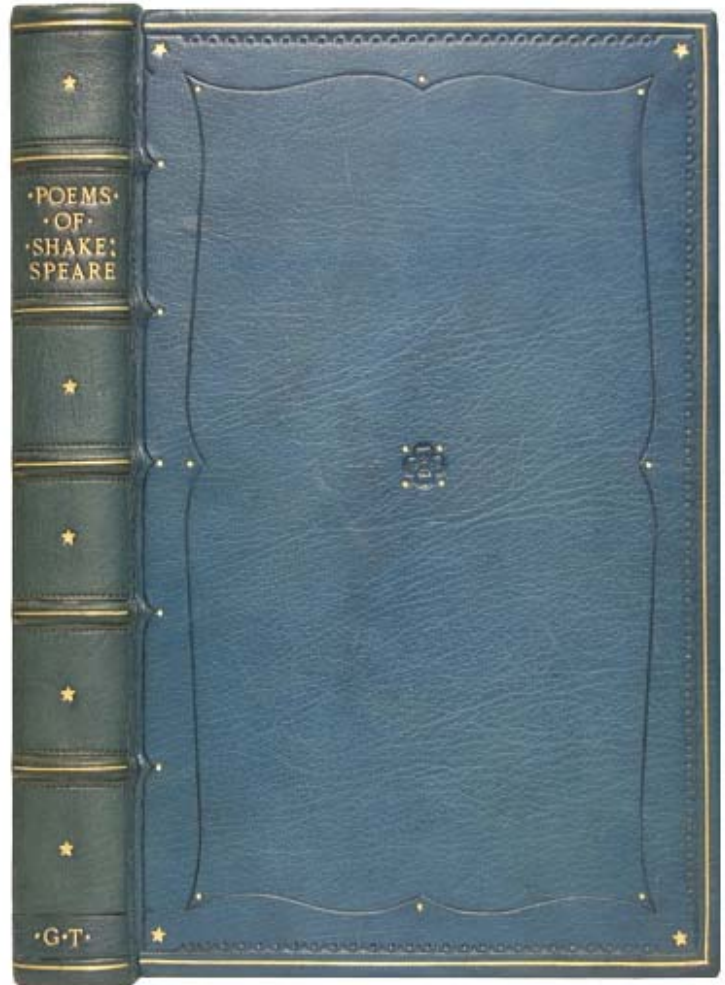
**Poems.** Venus and Adonis. The Rape of Lucrece. The Sonnets. A Lovers Complaint. The Passionate Pilgrime. Sonnets to Sundry Notes of Musicke. The Phoenix and Turtle.

Woodcut on title-page, woodcut dedication to Queen Elizabeth II on her Coronation.

8vo. [220 x 133 x 25 mm]. xvi, 247, [2] pp. Bound by Anthony Gardner in 1956 (with his hand-written Apologia on the rear pastedown) in light blue goatskin, the covers with a border of a gilt fillet and blind crested roll, with a star in the corners, and a blind panel formed by gouges, with gilt dots, and at the centre a small blind flower-head and gilt dots. The spine divided into six panels, the bands tooled with a gilt fillet and flanked with a blind pallet, lettered in the second panel and with the initials "G.T." at the foot, the other panels with a gilt star, the edges of the boards and turn-ins tooled with blind rolls and a gilt dart at the corners, blue endleaves, gilt edges. [ebc3107].

London: The Nonesuch Press, 1953.

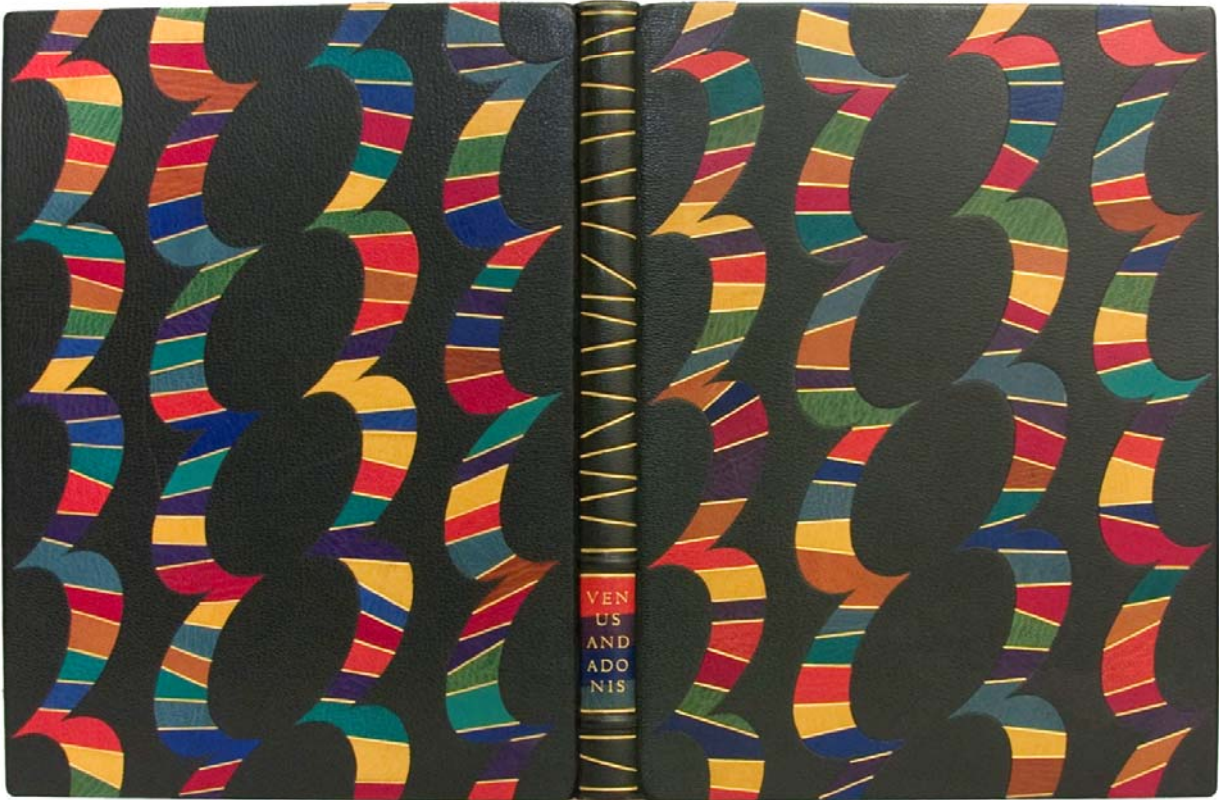
£600



This is volume 4 of the New Nonesuch Shakespeare. The wood engravings and lettering on the title are by Reynolds Stone. The volume has been handsomely bound for T. Gee by Anthony Gardner. His Apologia explains "The edges of the book have been gilt before sewing with a view of preserving the uncut character of the quires, and the binding is of the tight-back variety for lasting qualities although the leaves are too stiff for their shape". He has numbered it as job 477.

Anthony Gardner (1887-1973) began bookbinding as a hobby but following his retirement as a Chief Structural Engineer in the Ministry of Works in 1953 he established his own bindery. He was also a self-taught calligrapher, a skill he brought to bear in his Apologias.

Bookplate of T. Gee.



**172. SHAKESPEARE (William).**

**Venus and Adonis.**

Illustrated by Rockwell Kent with 21 engravings in two colours.

4to. [279 x 203 x 25 mm]. 80, [2] ff. Bound in dark green goatskin, each cover with four undulating bands of crimson, scarlet, citron, light blue, dark blue, turquoise, green, purple, and brown goatskin onlays, each piece separated by a gilt fillet, running vertically. The spine tooled with gilt fillets at various angles, and lettered towards the foot between two bands, on red, purple, blue and green onlays, the turn-ins and matching inside joints tooled with gilt fillets, red endleaves, top edge gilt, the others untrimmed. [ebc3194].

Rochester [New York]: Leo Hart, 1931.

£1,250

No. 853 of 1250 copies, signed by Rockwell Kent. The binding is unsigned and undated but it was probably made within the last 25 years, possibly in the U.S.A., and it is finely designed and executed.

*BOUND BY GERARD CHARRIERE*

**173. SHAKESPEARE (William).**

**Venus and Adonis.**

Printed in black and blue.

Large 8vo. [252 x 165 x 24 mm]. 70, [4] pp. Bound in 1981 by Gerard Charrière (signed in purple foil on the rear turn-in) in black goatskin, both covers with a central square panel of

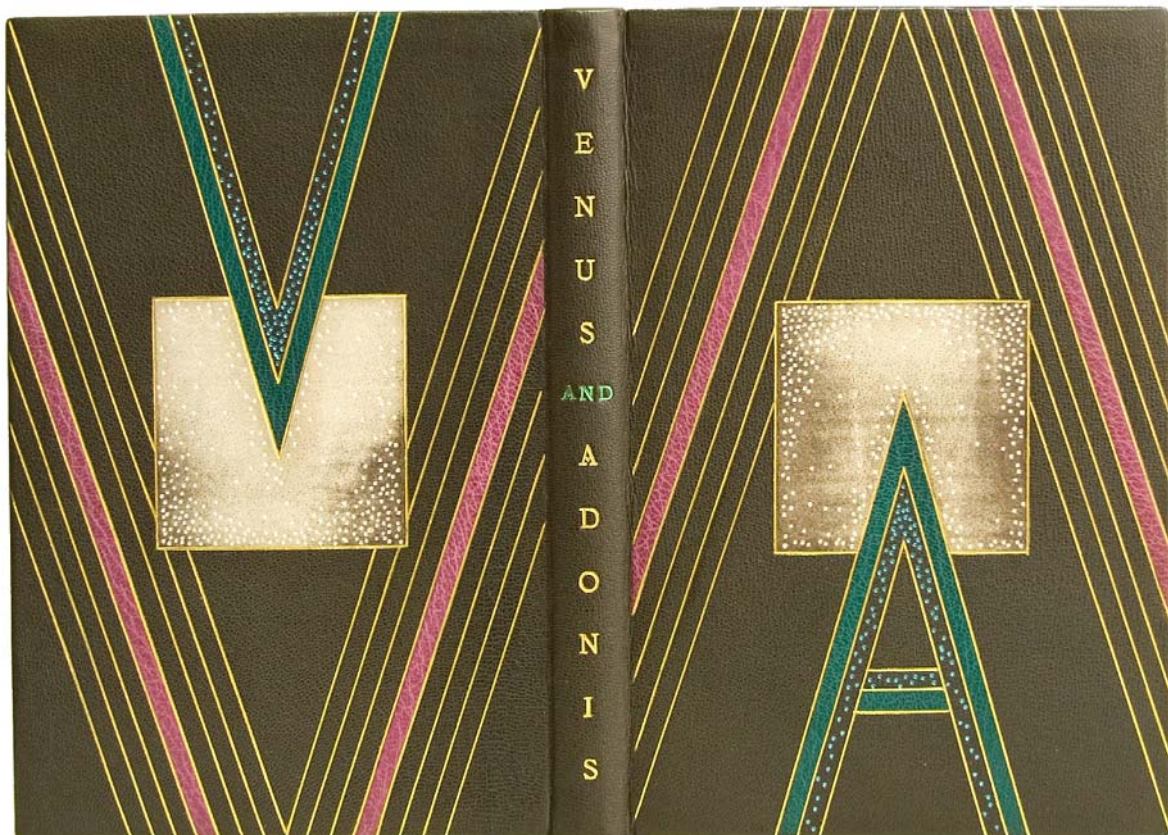
toned suede tooled with silver dots, the upper cover with a series of ascending gilt fillets with purple goatskin onlays and at the foot a large letter A formed by gilt fillets and green goatskin onlays and blue dots, the lower cover with descending gilt fillets and purple onlays and at the head the letter V formed by gilt fillets, green onlays and blue dots. Smooth spine lettered in gilt and green, the turn-ins and matching inside joints with a green onlay and purple fillet, suede doublures and endleaves, plain untrimmed edges. Contained within a quarter green goatskin drop-over box, paper sides, the spine lettered on a red goatskin label, lined with felt. [ebc3436].

Paris: Harrison, 1930.

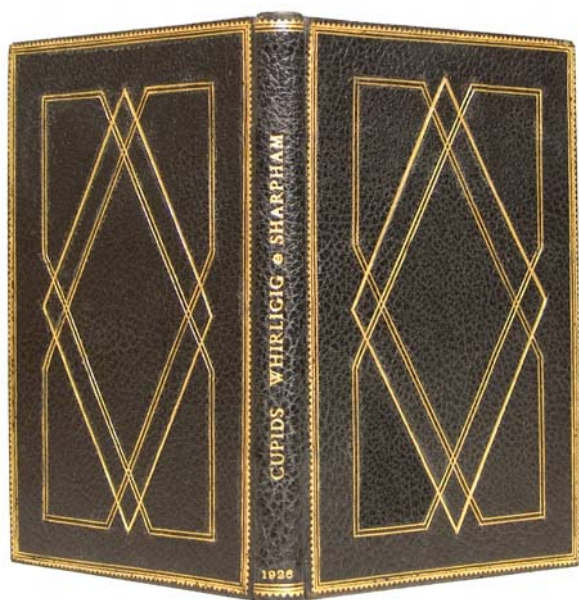
£1,000

The first publication of Harrison of Paris, designed by Monroe Wheeler and printed by Ducros & Colas in September 1930. A total of 475 copies were printed, of which this is no.13 of 440 ordinary copies.

Born in Fribourg in 1935, Gerard Charrière settled in the United States in the mid 1960s. A creative artist, triangles have featured prominently in his paintings and other works. This binding was illustrated in the catalogue of his one-man show at the Metropolitan Museum of Art in 1982. Dale Roylance, the curator, wrote that his bindings are "no less than small abstract art works.... Adventurous but formally elegant, imaginative but precise in statement, Charrière's books belong in the most discriminating of collections and are as much at home in the art museum as in the fine rare book library".







BOUND BY MACLEHOSE OF GLASGOW

**174. SHARPHAM** (Edward).

**Cupids Whirligig (1607).** Edited from the First Quarto of 1607, with an Introduction & Textual Notes, by Allardyce Nicoll.

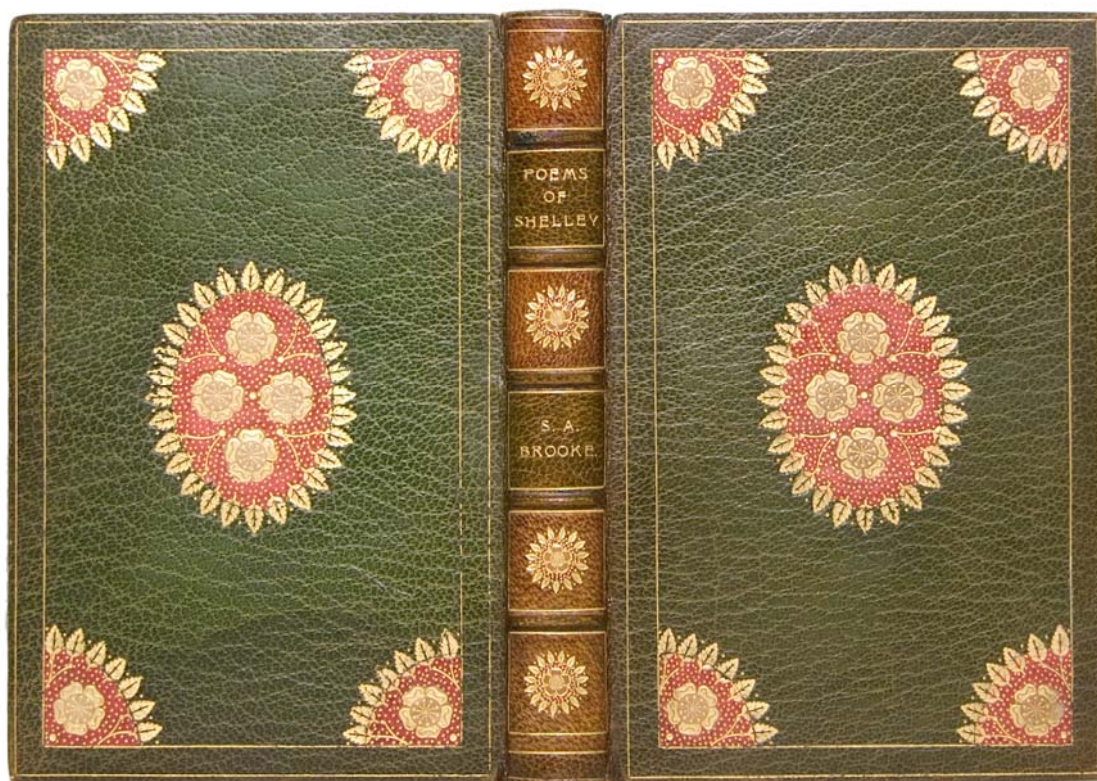
8vo. [195 x 128 x 18 mm]. ix, [iii], 94, [2] pp. Contemporary binding by MacLehose of Glasgow (signed in gilt on the front turn-in) of dark blue goatskin, the covers tooled in gilt with a double fillet and dog-tooth border and a central single fillet lozenge-shaped panel interlocking with two double

fillet rhomboid panels. Smooth spine lettered and dated in gilt, the edges of the boards tooled with a gilt broken fillet, the turn-ins with gilt fillets, marbled endleaves, top edge gilt, others uncut. [ebc3406].

Waltham Saint Lawrence: the Golden Cockerel Press, 1926.

£200

Copy no. 245 of 550. A very good copy. James MacLehose (1811-1885) established himself as a bookseller in Glasgow in 1838 and added a bindery in 1862. His brother, Robert, set up a printing house and became printer to Glasgow University in 1872. The firm finally closed in 1982.



BOUND BY RAMAGE

## 175. SHELLEY (Percy B.)

**Poems.** Selected and Arranged by Stopford A. Brooke.

12mo. [155 x 100 x 20 mm]. lxvi, [ii], 340 pp. Contemporary binding by Ramage (signed in gilt on the front turn-in) of green goatskin, the covers tooled in gilt with a border of two fillets and semi-circular cornerpieces and oval centrepiece of onlaid red goatskin with flowerheads tooled on green onlays with a dotted background and surrounded by a repeated leaf tool. The spine divided into six panels with gilt compartments, lettered in the second and fourth, the others tooled with a small circular red onlay, with a flowerhead on a green onlay, surrounded by a small leaf tool, wide turn-ins and matching inside joints tooled in gilt with rolls and small flowerheads on white onlays, cream silk endleaves and doublures, gilt edges. (The leather slightly darkened at foot of rear cover, the spine faded towards brown, small chip to one band, the silk lifted from free endleaves). [ebc3352].

London: MacMillan and Co, 1904.

£300

### BOUND BY THE ROYCROFTERS

## 176. STEVENSON (Robert Louis).

**A Lodging for the Night** Being a Tale Concerning One of Life's Lesser Hardships - Commonly Called Trouble.

Frontispiece portrait, title page border and headpiece to p.1 coloured by hand.

8vo. [207 x 135 x 11 mm]. [4]ff, 44, [2] pp. Contemporary binding of half green goatskin, marbled paper sides, the spine divided into three unequal panels with gilt compartments, lettered in the shorter upper and lower panels, the longer central panel tooled with floral and leafy stems and dots, marbled endleaves, top edge gilt. (Paper sides slightly rubbed at the edges). [ebc3403].

East Aurora: Printed by the Roycrofters, [1902].

£500

Copy no.13 of 100 printed on Japan vellum. It is signed by the printer, Elbert Hubbard, and the illuminator, Elsie Whitney. It was almost certainly bound by the Roycrofters, and it is a fine piece of finishing (even if some of the lettering encroaches over the sides of the compartments). It has an ink inscription, with coloured initials, on the front flyleaf: "Mr. and Mrs. Reginald Cooke, On the day of their marriage, April 23rd 1903, by Rev. and Mrs. O. H. Bridgman".

Elbert Green Hubbard (1856-1915) was a successful soap salesman for J.D. Larkin & Co. in Buffalo, whose life was changed on a visit to England and a meeting with William Morris. Returning to the States, he wrote of his travels and set up a press, the Roycroft, in emulation of the Kelmscott Press. In 1895 he founded a community, the Roycrofters, in East Aurora. Besides printing a long list of titles, they also operated a fine bindery (run by Louis Kinder), a furniture shop and shops producing modelled leather and hammered copper goods. Admirers came to visit and Hubbard was regarded by his followers as an artist-philosopher. In 1915 he and his wife went down on the Lusitania.





BOUND BY TOWNSEND OF SHEFFIELD

**177. STREET** (Rev. C.J.)

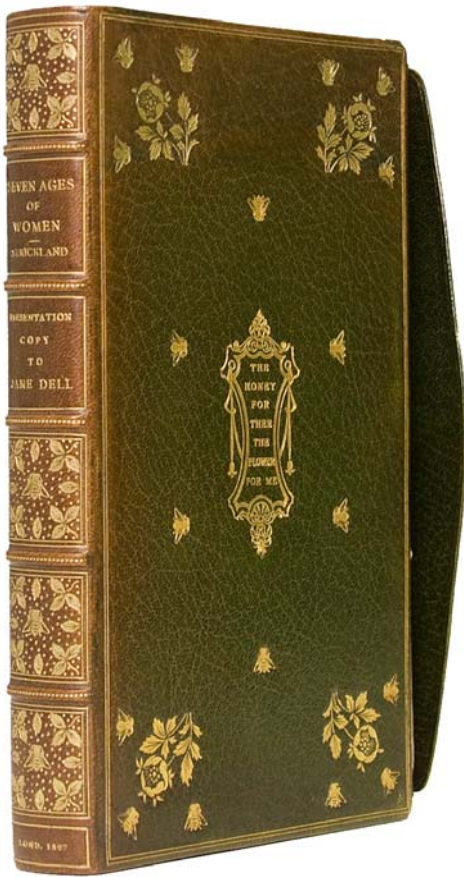
**Illuminated manuscript address to the Rev. C.J. Street** from the Executive Committee of the Sheffield, Derby and District Auxiliary of the United Kingdom Alliance.

On two 4to leaves, written and decorated in various colours including gold.

The two leaves mounted and bound facing each other within blue goatskin covers [330 x 265] by Townsend of Sheffield (signed in gilt on the front turn-in), the front cover tooled in gilt with a double fillet border and panel with floral elements at the outer corner and along the sides, enclosing the initials C.J.S., the rear cover with a gilt double fillet border, the turn-ins tooled with a gilt roll. (The covers a little warped and patches of insect damage on the turn-ins). [ebc3127]. 1918. £400

A handsome address signed on behalf of the Committee and dated 26th July 1918. Illness had caused the Rev. Street to relinquish his responsibilities, including the Chairmanship of the local United Kingdom Alliance and "the good cause of Temperance and Prohibition".

William Townsend is listed in the Sheffield Directory for 1852 as "bookbinder, stationer, pattern card maker, gilder, machine ruler and account book manufacturer, and pager". In 1875 Townsend bound the *Official Programme for the Visit of their Royal Highnesses The Prince & Princess of Wales to Sheffield* (see item 34 in my catalogue 13). William was succeeded by his son and the business was based in Surrey Street.



**178. STRICKLAND** (Agnes).

**The Seven Ages of Woman, and other Poems.**

First Edition. 8vo. [179 x 110 x 16 mm]. viii, 152 pp. Bound in the original drab paper boards, the spine with a printed label, uncut edges. (Joints cracked, ink mark on front covers, a little worn and lacking front free endleaf.) Contained within a full green goatskin slipcase resembling a book made by Riviere & Son for S. M. Samuel in 1897 (signed and dated with a gilt stamp inside the flap), the covers tooled in gilt with a double fillet border, a large flower tool and three bees in each corner and a central cartouche lettered "The Honey For Thee The Flower For Me" surrounded by six bees. The spine divided into six panels with gilt compartments, lettered in the second and third and at the foot, the others tooled with a bee and leaves on a dotted background, the flap tucking in to conceal the fore-edge. (Spine faded towards brown, the flap fragile at the hinge and the pull also weak). [ebc2869].

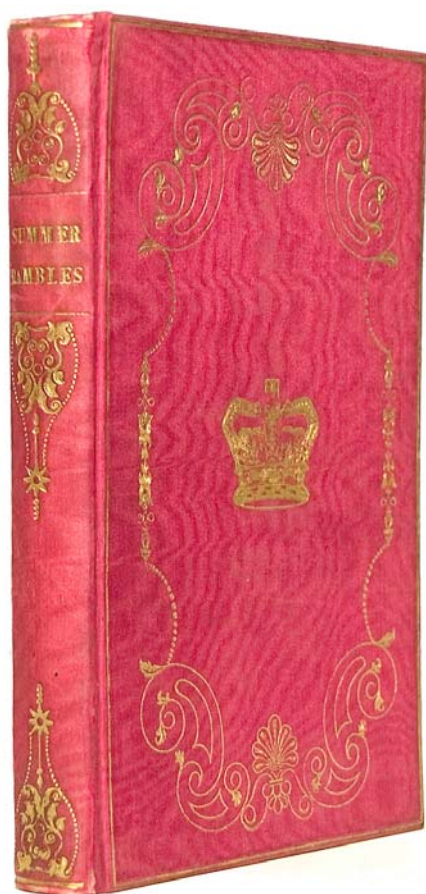
London: [by J.R. and C. Childs in Bungay for] Hurst, Chance, & Co, 1827.

£750



A few spots and occasional light soiling but a very good copy in original boards, with a distinguished provenance, as follows:

1. Inscribed in ink on the half-title: "To my dear Jane Dell as a slight memorial of the regard of her affectionate friend the author. June 19th 1833".
2. The case was specially made by Riviere for Stuart Montagu Samuel (1856-1926), the nephew of the banker Samuel Montagu (1832-1911), 1st Baron Swaythling. He was a partner in the firm of Samuel Montagu & Co, and was a liberal M.P. from 1900-1916. He had a number of such cases made by Riviere, to protect the original boards.
3. Pencil inscription: "To Mary Hyde on her birthday with love July 8, 1962, John Fleming". Fleming was, of course, a great bookdealer, Hyde a great collector. He added a note about the case and Montagu and claimed that "his widow is still living in Kensington (in 1962) where John Fleming visits her". She must have been a very old lady.



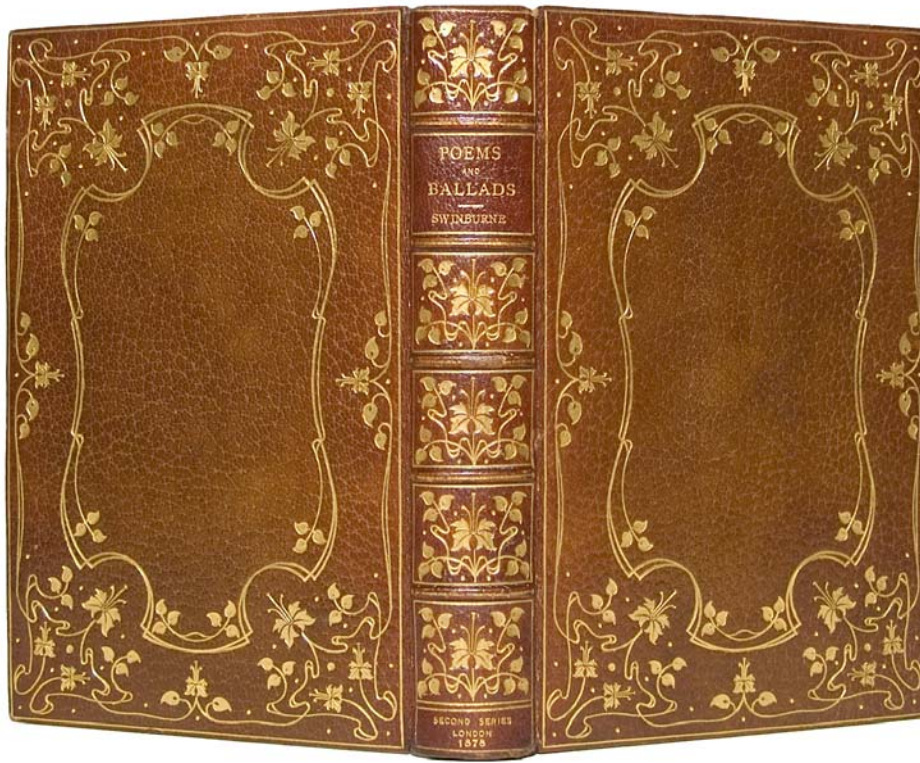
*THE KING OF HANOVER'S COPY*

**179. Summer Rambles and Winter Amusements:** Embracing Conversations on History and the Productions of Nature in Different Countries. By a Clergynman's Widow. Woodcut frontispiece.

First Edition (?). 12mo. [163 x 102 x 18 mm]. iv, 194 pp. Original binding of pink watered silk over boards, the covers tooled in gilt with a fillet border and a panel formed by gouges, strings of pearls, a shell tool and arabesque elements with a large royal crown in the centre. Smooth spine lettered and tooled in gilt, pale yellow endleaves, gilt edges. [ebc2748].

London: [by Green and Martin for] Darton and Clark, [c.1840]. £400

With the errata slip. A fine copy of a rare little book, of which only the British Library copy is recorded on COPAC and NSTC. The author remains anonymous, though the conversations are led by a widow named Mrs Pemberton. It is a book for children, but this copy has the ink stamp of Ernest Augustus (1771-1851) on the verso of the title. He was the fifth son of George III and Queen Charlotte, brother of George IV and William IV and uncle of Queen Victoria. In 1837 he became king of Hanover, and was succeeded by his son, George (1819-1878). The crown on the silk binding is a further indication of royal provenance.



BOUND BY OTTO ZAHN

**180.** SWINBURNE (Algernon Charles).

**Poems and Ballads.** Second Series.

First Edition. 8vo. [193 x 126 x 30 mm]. [1]f, ix, [i], 240, 36 pp. Bound in 1906 by Otto Zahn at the Toof Bindery (signed with both names and the date in gilt on the front turn-in) in brown goatskin, the covers tooled in gilt with a border of a single fillet and gouges forming long stems with flower heads and leaves and an asymmetrical central panel. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with flowers, stems and leaves, turn-ins and matching inside joints tooled in gilt with two fillets, flowers, stems and leaves, marbled endleaves, top edge gilt, the others untrimmed. (Joints a little worn and upper headcap slightly chipped). [ebc3358].

London: [by Spottiswoode and Co for] Chatto and Windus, 1878.

£500

*Yours sincerely  
A. Swinburne*

With 36 pp of advertisements at the end. The original cloth spine and a cover have been bound in at the end and a card inscribed "From the author" has been laid into a leaf at the front. There is also a loosely inserted authograph letter signed by Swinburne: "It would give me pleasure to know the descendant of Admiral Collingwood, for whom my father had a sincere esteem, but I am not well enough to receive visitors. I return the literature, etc, relating to Nelson and Trafalgar which is interesting..."

S. C. Toof set up his printing business in Memphis in 1876. He was later joined by Otto Zahn (1857-1928), the German binder who had worked for Zaehnsdorf and eventually became President of the company.

Bookplate of George Zabriskie, presenting the volume to "Joe and Georgia" in 1945.

BOUND BY GLENN BARTLEY

**181. TANNER** (Heather).

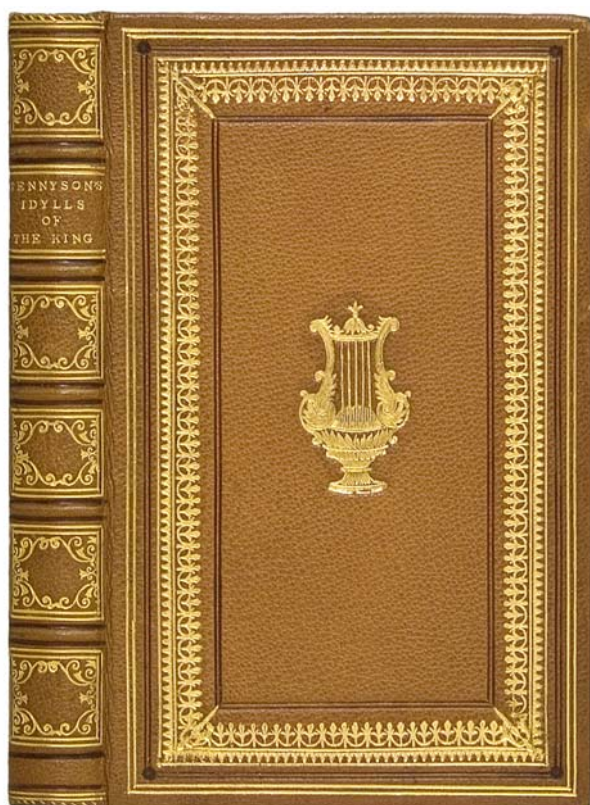
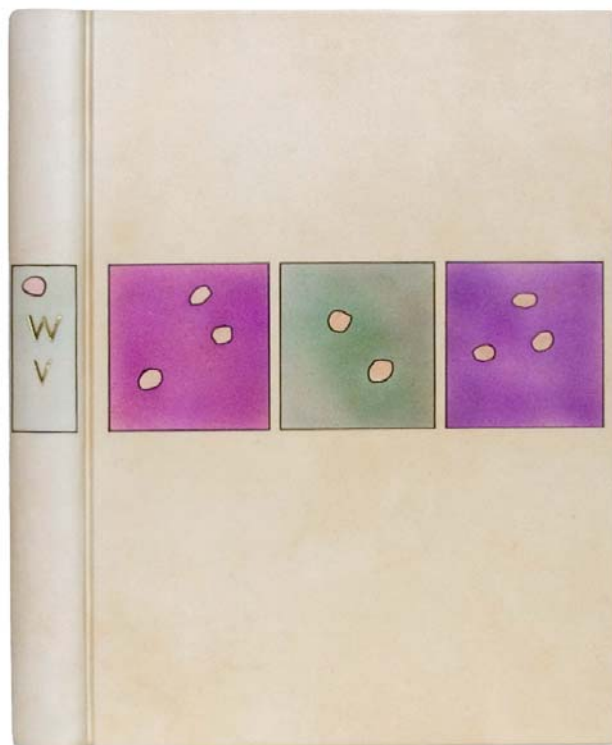
**Wiltshire Village.**

Illustrated with etchings and pen drawings by Robin Tanner.

Second Edition. 8vo. [268 x 195 x 29 mm]. 179pp. Bound c.2005 by Glenn Bartley in vellum over boards with painted panels on both covers and the spine, which is lettered "WV" in gilt, green endleaves and edges. In a cloth slipcase. [ebc2292].

London: Robin Garton, 1978. £500

Originally published in 1939. Glenn Bartley is a Fellow of Designer Bookbinders.



BOUND BY WOOD OF BARNSTAPLE

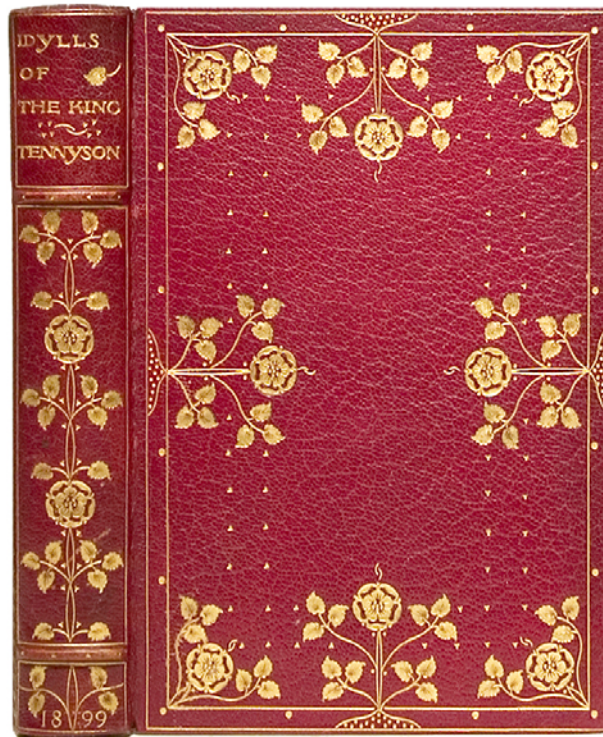
**182. TENNYSON** (Alfred).

**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. We recently 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 FOR HATCHARDS*

**183.** TENNYSON (Alfred).

**Idylls of the King.**

8vo. [182 x 122 x 32 mm]. [4]ff, 421 pp. Contemporary binding for Hatchards (signed in gilt on front turn-in) of red goatskin, the front cover tooled in gilt with a border of two fillets, with a rose and leaf stems at the corners and the centre of each side and dots and small darts, the rear cover with a border of two fillets and dots. The spine with two bands, lettered in gilt in the upper panel, dated at the foot, the elongated central panel with two roses and leafy stems, the turn-ins tooled with gilt fillets and leaves, marbled endleaves, top edge gilt, the others untrimmed. (Joints slightly rubbed and small crack at head of upper joint). [ebc3329]. 1899. £200

Flyleaves a little foxed. Hatchards did not operate their own bindery, but made use of a number of trade binderies, including Morrell and Bayntun.

*BOUND BY MCLEISH*

**184.** TENNYSON (Alfred).

**Poems.**

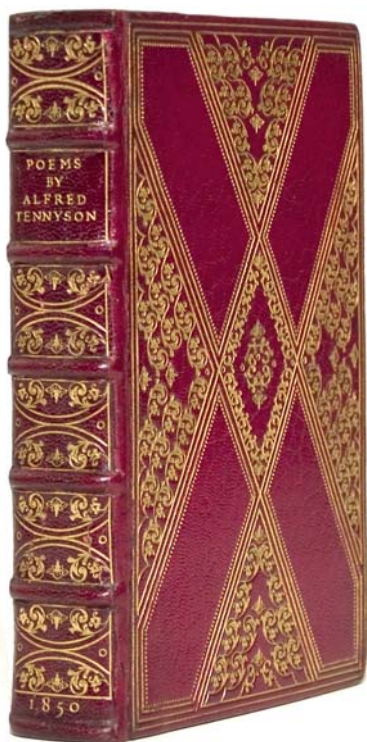
Sixth Edition. 8vo. [167 x 105 x 30 mm]. viii, 374, [2] pp. Bound c.1920 by C. and C. McLeish (signed in gilt on the rear turn-in) in red goatskin, the covers tooled in gilt with a double fillet border enclosing a saltire design of solid and broken fillets, the triangular



compartments at the centre of each side and the lozenge shaped central compartment tooled with sprigs and small flower heads. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the other panels tooled with gouges, sprigs and flower heads, the turn-ins tooled with gilt fillets, sprigs and flower heads, grey endleaves, gilt edges. (Rebacked preserving panels of the original spine). [ebc3362].

London: [by Bradbury and Evans for] Edward Moxon, 1850.

£500



Charles McLeish the elder was born in 1859. He was apprenticed to Andrew Grieve in Edinburgh before moving to London where he worked for Riviere. In 1893 he joined the newly formed Doves Bindery as finisher. In 1909 he set up his own bindery at 5 Swallow Street, Piccadilly, but he returned regularly to the Doves Bindery to complete whatever work was in hand. His son, also Charles, was born in 1886 and was apprenticed to Roger De Coverly, whose grand-daughter he eventually married. Charles junior entered into partnership with his father, his brother Peter and his sister, who did the sewing and book keeping. A third son, George, ran a bookselling business, which in 1920 merged with the bindery under one roof at 17 Houghton Street, Aldwych. Charles senior died in 1948.

*BOUND BY SANGORSKI AND SUTCLIFFE*

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

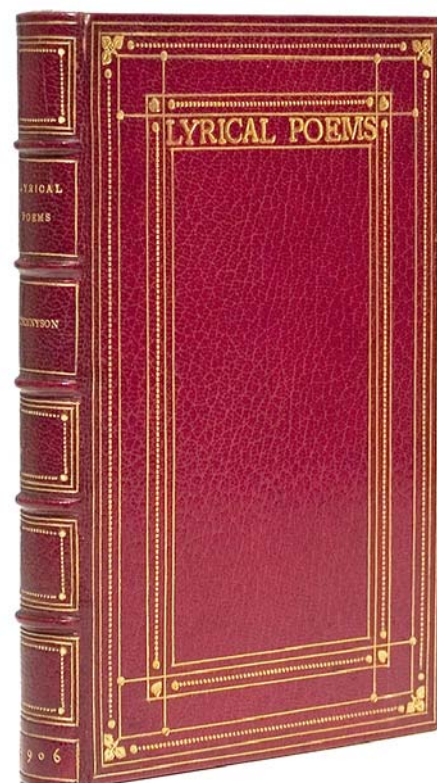
**Lyrical Poems.** Selected and Annotated by Francis T. Palgrave.

12mo. [161 x 105 x 20 mm]. xii, 270 pp. Contemporary binding by Sangorski and Sutcliffe (signed in gilt on the rear turn-in) of red goatskin, the covers tooled in gilt with a wide border of six solid fillets and two dotted fillets, with leaves, hearts and dots in the corners, and with the title lettered towards the head of the upper cover. The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the turn-ins tooled with gilt fillets, grey endleaves, top edge gilt, the others untrimmed. [ebc3364].

London: Macmillan and Co, 1906.

£200

A relatively restrained and very neat binding.



## HUNGARIAN BINDING

### 186. THEOPHILUS (*Saint*).

**Acta et Scripta Sancti Theophili** Patriarchæ antiocheni et M. Minutii Felicis In Summan Redacta Et proloquiis atque annotationibus illustrata a Joanne Baptista Prileszky e Soc. Jesu SS. Theologiæ Doctore.

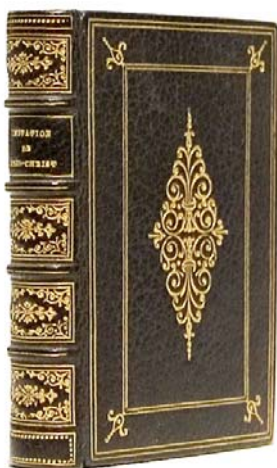
8vo. [190 x 116 x 29 mm]. [10]ff, 276 pp. Contemporary Hungarian binding of green goatskin, the covers with a gilt border composed of a dog-tooth and line roll, a wave roll and a pear tool in the corners. The spine divided into six panels with gilt compartments, lettered in the second, the others tooled with a flower and corner sprays, marbled endleaves, gilt edges. (Upper headcap chipped). [ebc1365].

Tyrnaviæ: Typis Collegii Academici Soc. Jesu, 1764. £200

An attractive Hungarian binding in good condition.



## MINIATURE EDITION



### 187. 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".



## 188. THOMAS (*à Kempis*).

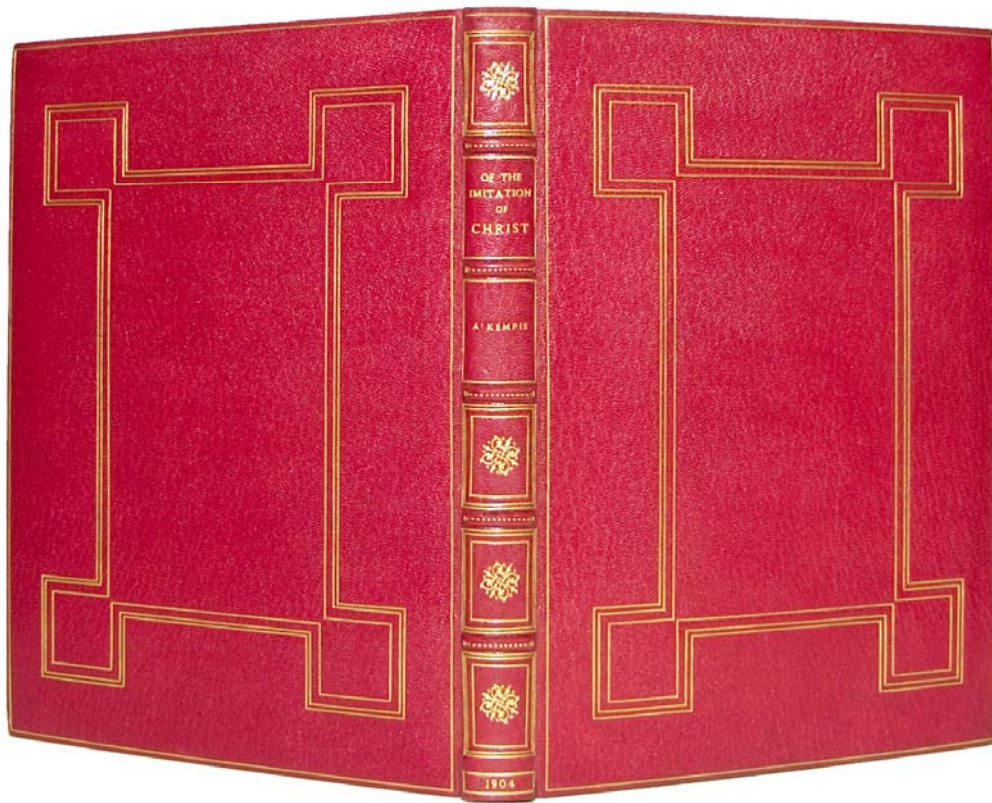
**The Imitation of Christ.** Four Books. Translated from the Latin by W. Benham, B.D., Vicar of Margate.

8vo. [163 x 114 x 23 mm]. 288 pp. Contemporary binding of red goatskin, the covers with the title and passages of the text lettered in gilt around the border between two blind fillets, enclosing a lattice design of blind fillets with gilt roundels containing the Chi Rho symbol at each intersection and at the centre of the front cover the sacred monogram in gilt and the Chi Rho on the rear. The spine divided into six panels with blind compartments, lettered in gilt in the second panel and dated at the foot, the others with a blind lattice with gilt Chi Rho symbol and dots, the edges of the boards, turn-ins and matching inside joints tooled with gilt fillets, red silk doublures and endleaves, gilt edges. [ebc3355].

Leipzig: Bernhard Tauchnitz, 1877.

£400

Frustratingly the binder displayed his modesty by declining to sign his work.



**189.** THOMAS (*à Kempis*).

**Of the Imitation of Christ.** Three, Both for Wisdom, & Godlines, most Excellent Bookes: Made 170 Yeeres since by one Thomas of Kempis, & for the Worthines thereof oft since Translated out of Latine into Sundrie Languages by Divers Godlie and Learned Men. Now Newlie Corrected, Translated, and with most Ample Textes, and Sentences of Hoile Scripture Illustrated by Thomas Rogers. MDLXXX.

Woodcut on the title-pages and woodcut initials and device on the colophon. Partly printed in red.

Folio. [296 x 214 x 30 mm]. [1]f, 215 pp. Bound by Bayntun-Riviere in red morocco, the covers tooled in gilt with a single fillet border and panel of three fillets extending to squares at the corners. The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the others with an ornamental centre, the turn-ins tooled with three gilt fillets, marbled endleaves, top edge gilt, the others uncut. [ebc3039].

London: Essex House Press, 1904.

£1,500

The colophon reads: "Of these Four Books of The Imitation of Christ by Thomas A Kempis, Edited by Ernest Godman from the Earliest English Translations, the First Three are from that of Thomas Rogers MDLXXX, the Fourth from that of the Lady Margaret Countess of Richmond, and Printed by Wynkyn De Worde in MDIIII. This Book has been Printed at the Essex House Press, Campden, Glos., under the Care of C. R. Ashbee, by whom also is the Block which was Cut on the Plank by Alec. Miller. AD. MDCCCCIIII". 100 paper copies were printed, of which this was no.87. There were also 10 on vellum.

Occasional minor spotting, but a very good copy.

BOUND BY FMM

**190.** THOMPSON (Francis).

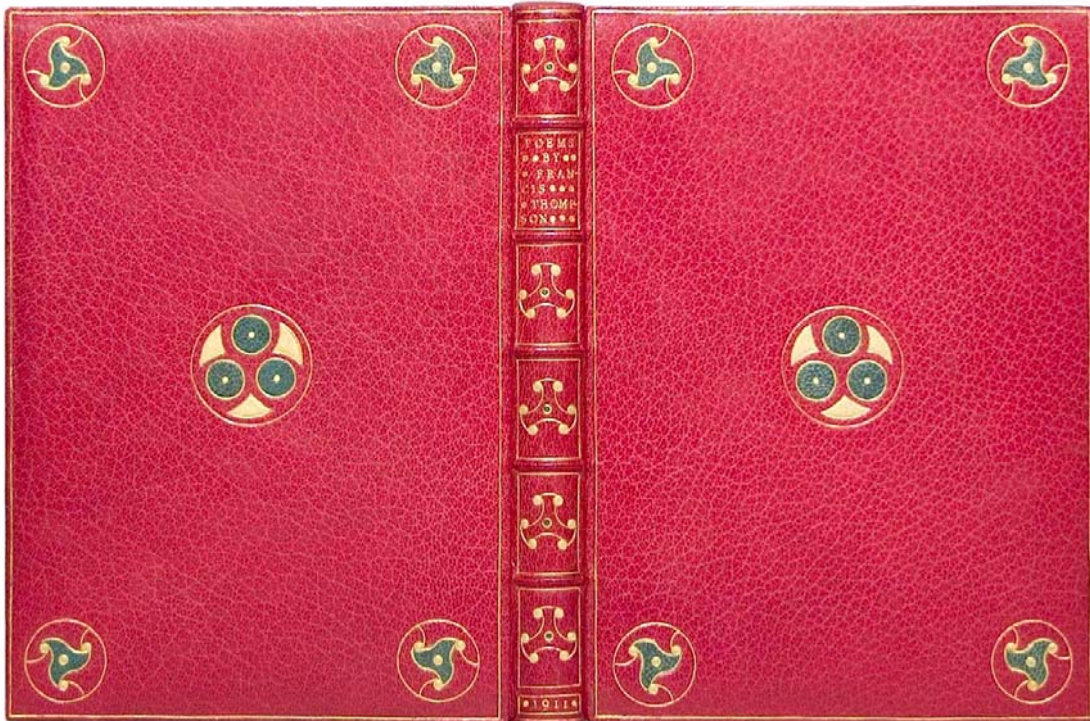
**Poems.**

Frontispiece portrait, the title printed in black and red.

8vo. [193 x 139 x 17 mm]. xix, [i], 111, [1] pp. Bound in 1913 by "F.M.M." (signed and dated in gilt on the rear turn-in) in red goatskin, the covers tooled in gilt with a single fillet border and a circle in each corner and at the centre containing green and white goatskin onlays. The spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with small circular green and white goatskin onlays, the turn-ins and matching inside joints tooled with gilt fillets and a knot-work pattern in the corners, plain endleaves, top edge gilt. [ebc3337].

Portland, Maine: Thomas B. Mosher, 1911.

£400



Limited to 450 copies. A fine copy in a neat and rather quirky binding. It is signed with the initials F. M. M. or a variation thereof. Fritz Maullen is a possibility (see Maggs Bros. catalogue 12112, item 268).

BOUND BY EDMUND LLOYD, WITH A DOUBLE FORE-EDGE PAINTING

**191.** THOMSON (James).

**The Seasons.** Embellished with Engravings from the Designs of Rich.d Westall R.A. Engraved general title and five subtitles.

12mo. [173 x 101 x 22 mm]. xii, 215 pp. Contemporary binding by Edmund Lloyd of Harley Street (signed in gilt on the front fore-edge turn-in) of straight-grained blue goatskin, the covers with a gilt single fillet border. The spine divided into six panels, the bands flanked with gilt fillets, lettered in the second panel and dated at the foot, the corners of the edges of the boards hatched in gilt, drab endleaves, gilt edges, the fore-edge with two concealed paintings of Westminster Bridge and Abbey, and Old London Bridge and St. Paul's. (A little rubbed). [ebc3445].

London: by C. Whittingham, for John Sharpe, 1817.

£750



The plates are foxed and offset and there is a little light spotting. The double fore-edge paintings are probably not contemporary with the binding, but nor are they recent additions. Edmund Lloyd is listed in the Post Office Directory for 1817 at 23 Harley Street. Rather confusingly Johnstone's London Directory for 1817 has him at 63 Great Marylebone Street, but Harley Street is stamped beside his name in the binding.



## 192. TIGHE (Mary).

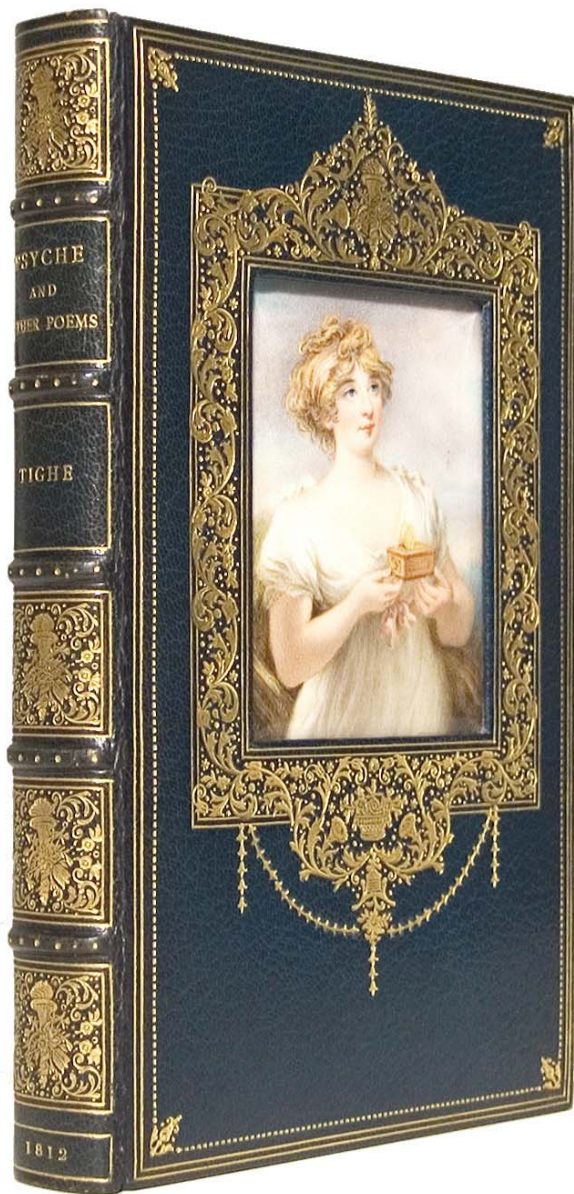
### **Psyche, with other Poems.**

Engraved frontispiece.

Fourth Edition. 8vo. [214 x 130 x 27 mm]. xv, [i], 314 pp. Bound c.1928 by Riviere (signed in gilt on the front rear turn-in and doublure) in blue goatskin, the covers with a gilt double and broken fillet border, the front cover inset with a large rectangular miniature portrait of Psyche with the casket and butterfly painted by Miss C.B. Currie on ivory, under glass within a gilt tooled frame containing foliage, with a trophy tool at the head and a bowl of flowers and swags at the foot. The spine divided into six panels with gilt compartments, lettered in the second and third and dated at the foot, the others with the trophy tool surrounded by sprigs, flowers and dots, the edges of the boards tooled with a double gilt fillet and lettered up the fore-edge "Cosway Binding" and "Invented By J.H. Stonehouse", the turn-ins and matching inside joints tooled with gilt rolls and fillets, ivory silk doublures and endleaves, gilt edges. (Joints worn). Contained within a cloth slipcase. [ebc3448].

London: for Longman, Hurst, Rees, Orme, and Brown, 1812.

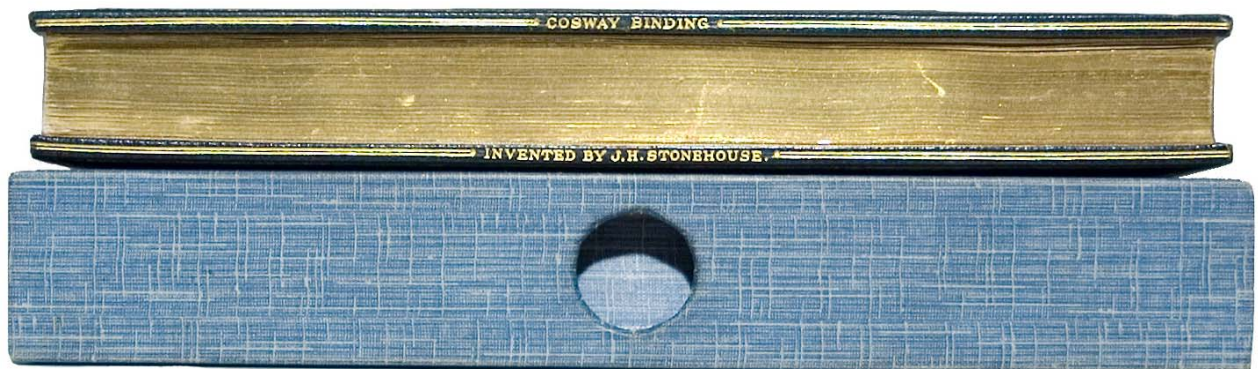
£5,000

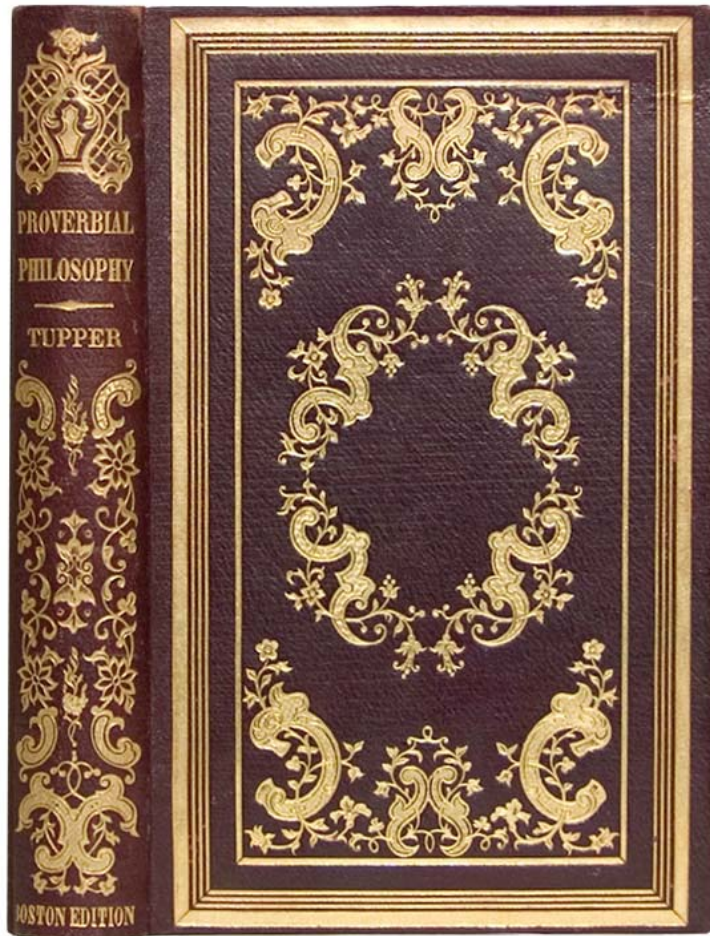


The joints are rather worn but we have refurbished them. This is a genuine "Cosway" binding, authenticated in various ways. It is lettered on the fore-edge of the boards, stamped twice by Riviere inside the front cover ("Bound by Riviere & Son" and "Bound by Riviere & Son, From Designs by J.H. Stonehouse"), and on behalf of Miss Currie ("Miniatures by C.B. Currie") inside the rear cover, and with a printed preliminary leaf, completed in manuscript "This is No. 803 of the Cosway Bindings invented by J.H. Stonehouse, with Miniatures on Ivory by Miss Currie. Signed J. H. Stonehouse Inventor. C.B. Currie Artist". J.H. Stonehouse was certainly not shy of taking credit for the invention. Henry Sotheran also applied its ink stamp to the verso of the front endleaf.

The binding appeared on the back cover of Sotheran's 1929 *Illustrated Supplement to Catalogue 815: Beautiful Cosway Bindings in the finest Levant morocco, richly tooled after original designs with Miniatures on Ivory by Miss Currie the famous copyist*. In this case she has copied Hoppner's painting of Psyche.

Bookplates of Albert Henry Wiggin and "Selden" (with stain caused by the paste).





*DE LUXE PUBLISHER'S BINDING*

**193.** TUPPER (Martin Farquhar).

**Proverbial Philosophy;** A Book of Thoughts and Arguments, Originally Treated.

Engraved frontispiece portrait.

8vo. [178 x 110 x 26 mm]. v, [i], 282 pp. Original publisher's de luxe binding of purple roan the covers blocked in gilt with a line border and panel enclosing rococo elements entwined with leafy and floral stems. Smooth spine lettered and blocked in gilt, plain endleaves, gilt edges. (Slightly rubbed). [ebc3310].

Boston:[Press of George C. Rand & Co] Charles H. Peirce, 1848.

£275

A little very light browning. A fine copy of one of the great Victorian bestsellers, and a favourite of the Queen herself. Some 60 editions were published between 1838 and 1880. This appears to be a de luxe version of a publisher's binding, with the spine lettered "Boston Edition".

Small blind stamp of Bradley's Bookstore and pencil inscription "E. B. from Mrs Tupper January 1928".



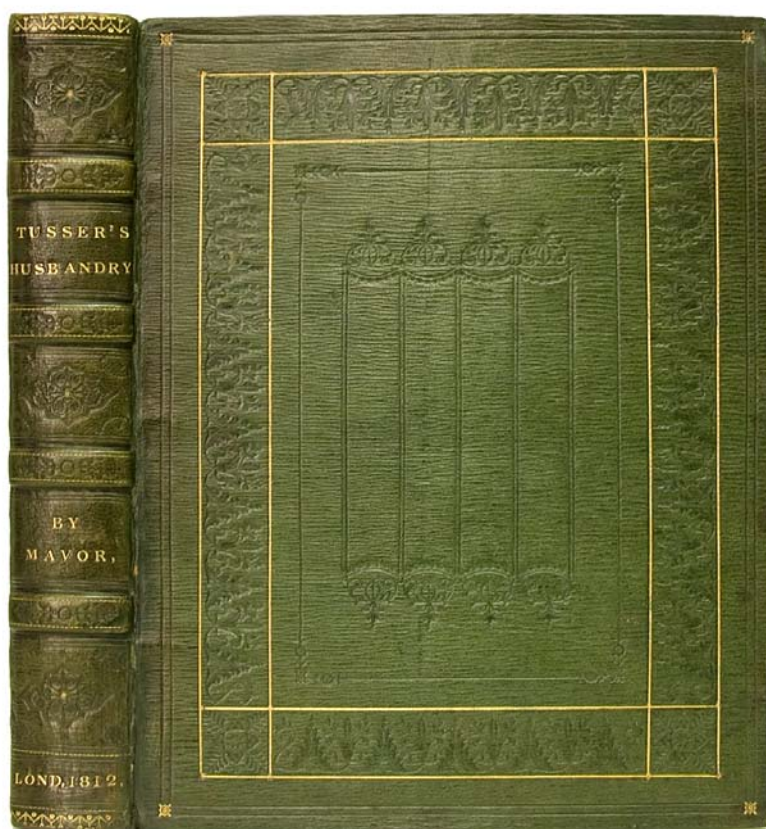
194. TUSSEY (Thomas).

**Five Hundred Points of Good Husbandry**, as well for the Champion or Open Country, as for the Woodland or Several; Together with A Book of Huswifery. Being a Calendar of rural and domestic Economy, for every month in the year; And exhibiting a Picture of the Agriculture, Customs, and Manners of England in the Sixteenth Century. .... A New Edition, with Notes, Geographical, Illustrative, and Explanatory, a Glossary, and other Improvements. By William Mavor, LL.D.

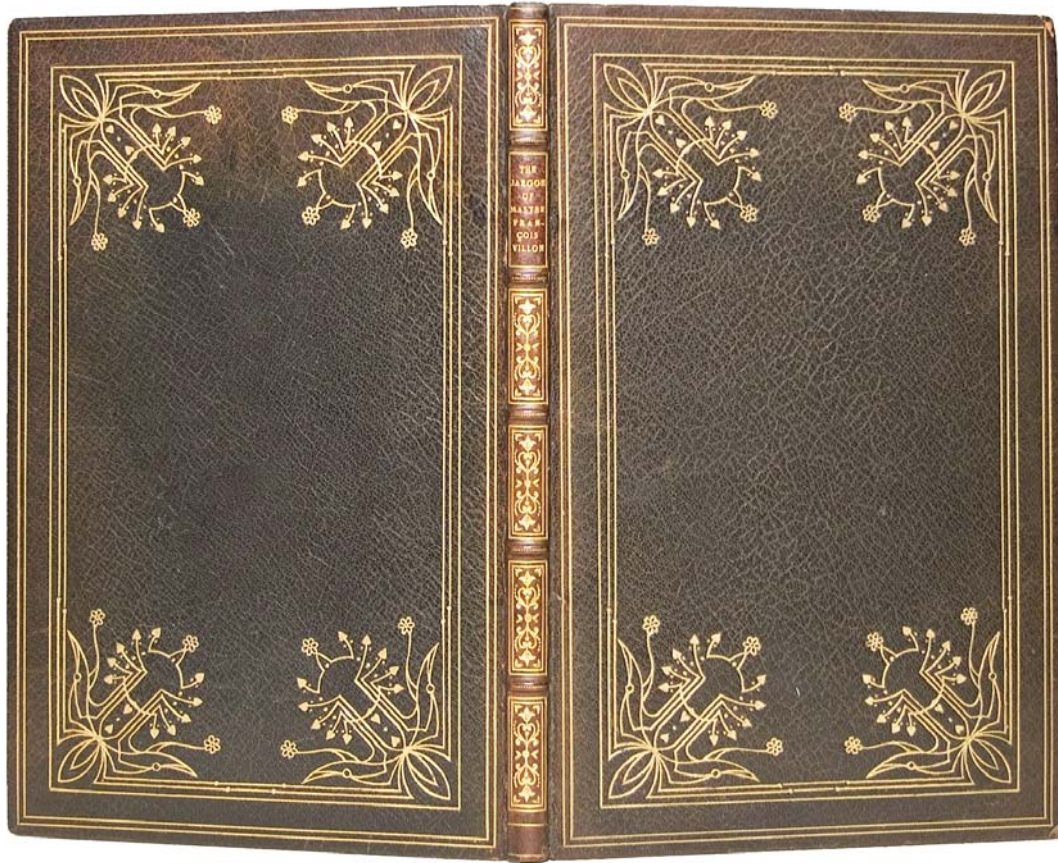
Title printed in red and black, two part titles printed in red and black within attractive woodcut borders, headings printed in red.

Small 4to. [242 x 188 x 40 mm]. [1]f, 36, xl, 338 pp. Bound in contemporary straight-grained green goatskin, the covers with a blind double fillet border with a small gilt tool at the corners, outer panel of two gilt fillets containing a blind leafy roll and with blind tools in the corners, an inner panel of a blind fillet enclosing a central blind tooled compartment. The spine divided into five panels by thick bands tooled in blind and with gilt fillets, lettered in the second and fourth panels and at the foot, the other panels tooled in blind with a small gilt roundel at the centres, the edges of the boards and turn-ins tooled with a gilt fillet and ornaments, marbled endleaves, gilt edges with simple gauffering. (Lower joint slightly cracked at the foot). [ebc1236].

London: by Harding and Wright, for Lackington, Allen, and Co, Temple of the Muses, 1812. £400



A very good copy, with wide margins, and in an attractive contemporary binding. A new edition of Tusser's enduringly popular work on home economics, which was first published as *A Hundreth Good Pointes* in 1557 and as *Five Hundreth Points* in 1573.



*BOUND BY STIKEMAN*

**195. VILLON** (François).

**The Jargon of Master Francois Villon**, Clerk of Paris A.D. MCCCCLII. Being Seven Ballads from the Thieves' Argot of the XVth Century.

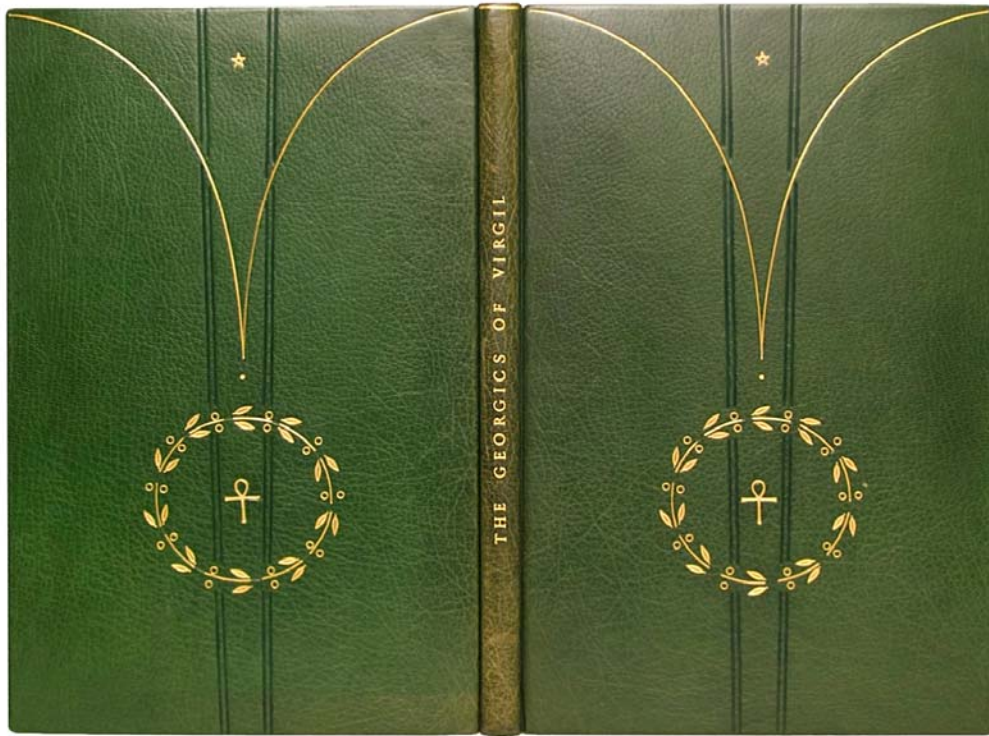
Frontispiece and title/forword within elaborate woodcut borders, woodcut initials.

8vo. [239 x 154 x 11 mm]. 42, [2] pp. Contemporary binding by Stikeman & Co. of New York (signed in gilt on the rear turn-in) of dark brown goatskin, the covers tooled in gilt with a double fillet border and triple fillet panel with elaborate abstract floral corners. The spine divided into six panels with gilt compartments, lettered in the second, the others with floral tools, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, top edge gilt, the others uncut. (Joints and corners a little worn). [ebc3440].

Cambridge: The Riverside Press, 1918.

£300

"This, the first English translation of The Jargon, by Jordan Herbert Stabler, B.A., printed for Houghton Mifflin company at the Riverside Press, Cambridge, Massachusetts, consists of 385 copies of which 350 are for sale. This is No.261". The endleaves are lightly browned and there are a few spots.



*BOUND BY ROGER POWELL FOR HIMSELF*

## 196. VIRGIL.

**The Georgics of Virgil.** Translated by C. Day Lewis.

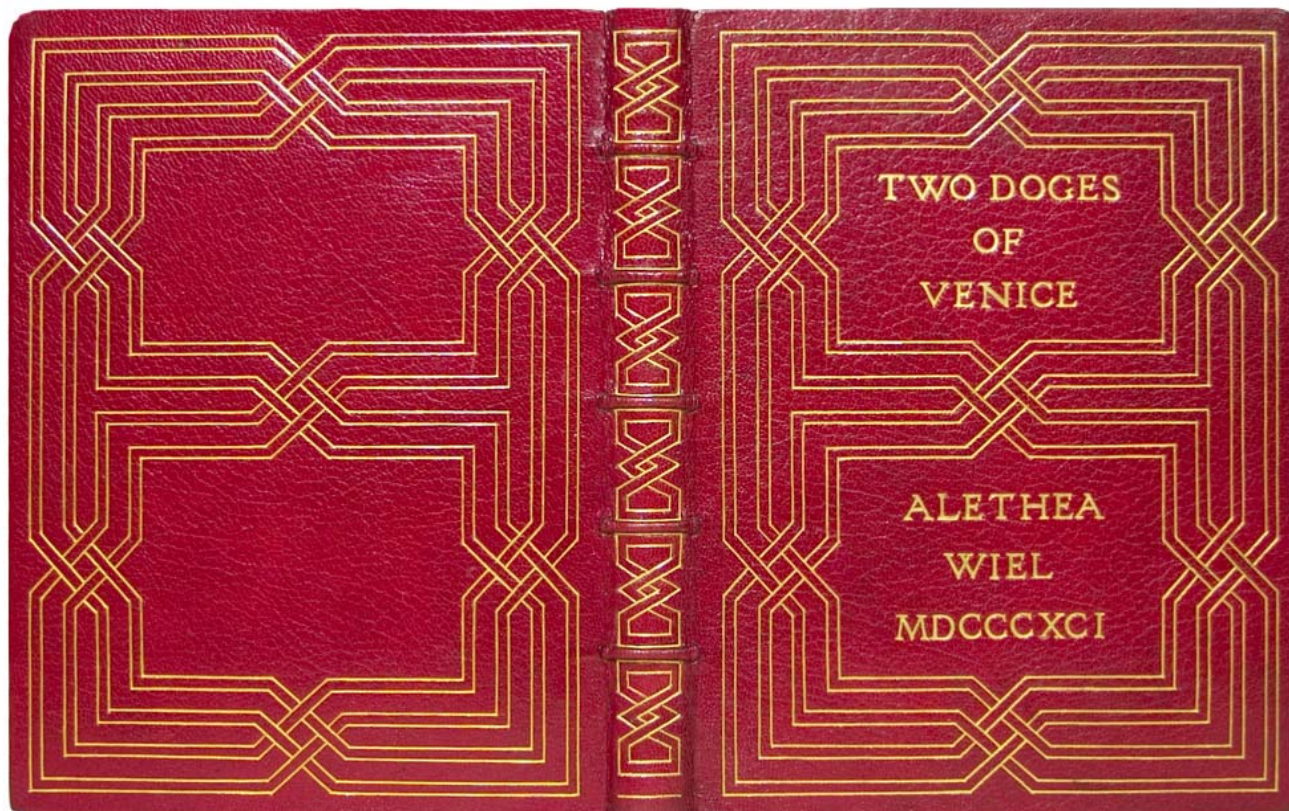
8vo. [220 x 143 x 9 mm]. 95pp. Bound by Roger Powell in 1951 (signed and dated in blind on the rear turn-in) in green goatskin with "French" joints, the covers with two pairs of blind fillets running down the centre of the covers, with two gilt curved lines stretching from the upper corners and meeting at the centre, with a single star towards the head and a dot below, and a wreath beneath formed by repeated gouge, leaf and roundel tools, with an Egyptian cross at its centre. Smooth spine lettered upwards in gilt, the turn-ins with a single gilt fillet, Cockerell marbled endleaves, gilt edges. [ebc3181].

London: Jonathan Cape, 1948.

£1,500

First published in 1940, this is the Sixth Impression.

This binding appears to relate to Roger Powell's Work Book no.235, in which he records binding a copy of the same book in blue oasis for the Arts & Crafts Exhibition at the Victoria and Albert Museum in 1950. That was sold to the National Museum of Leather Craft, for £8.8.0. Powell sometimes bound a second copy of a book, as a trial or for his family, and this version in green remained in his possession, and was sold with the contents of the Slade Bindery in 2005.



## 197. WIEL (Alethea).

**Two Doges of Venice** Being a Slight Sketch of the Lives and Times of Tomaso Mocenigo and Francesco Foscari.

Frontispiece and nine plates.

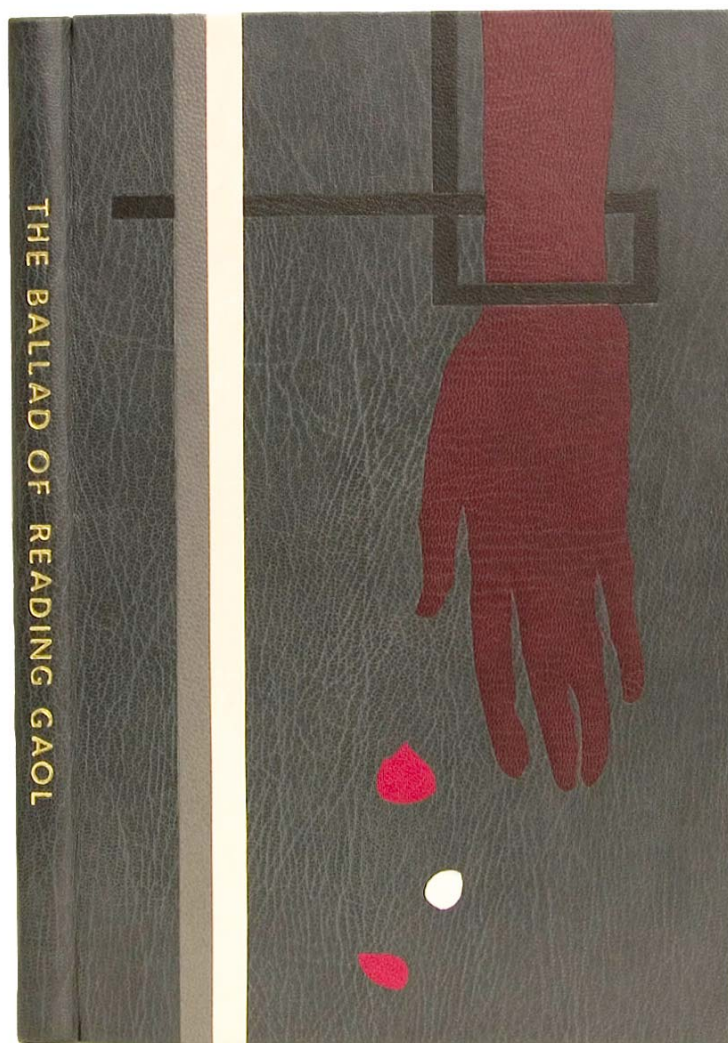
Small 4to. [222 x 167 x 20 mm]. 142, [2] pp. Bound c.1920 in red goatskin, the covers tooled in gilt to a strapwork design with pairs of fillets interlocking to form two compartments, each of which are lettered on the front cover. The spine divided into six panels each tooled in gilt with interlocking fillets, wide turn-ins and matching inside joints tooled with gilt fillets, cream silk doublures and endleaves, gilt edges. [ebc3354].

London: [by C. Whittingham & Co] at the Chiswick Press, 1891.

£750



Copy no.369 of 500. The binding is signed in gilt on the rear turn-in with a cypher consisting of the letters M C L A. It is rather better than the average work of an amateur, and Peter McLeish is a possibility. I offered one of his bindings as item 56 in my catalogue 10, and note that it was signed with his cypher on the lower turn-in. I should have kept a rubbing.



*BOUND BY DEREK HOOD*

**198.** WILDE (Oscar).

**The Ballad of Reading Gaol.** With an Introduction by Burton Rascoe and Lithographs by Zhenya Gay.

Frontispiece and eight plates.

Large 8vo. [283 x 180 x 17 mm]. xii, 42 pp. Newly bound by Derek Hood (with his monogram in blind on the rear turn-in) in dark grey goatskin, the front cover with with a burgundy goatskin onlay of a hand, dropping two red and a white onlaid petals, while held within a black onlaid noose, connected to vertical white and light gray onlaid bars. Smooth spine lettered downwards in gilt, red suede doublures, black goatskin free endleaves, gilt edges. Contained within a board chemise and grey cloth slipcase with a paer label. [ebc3212].

New York: The Heritage Press, 1937.

£1,500

Derek Hood is a Fellow of Designer Bookbinders.

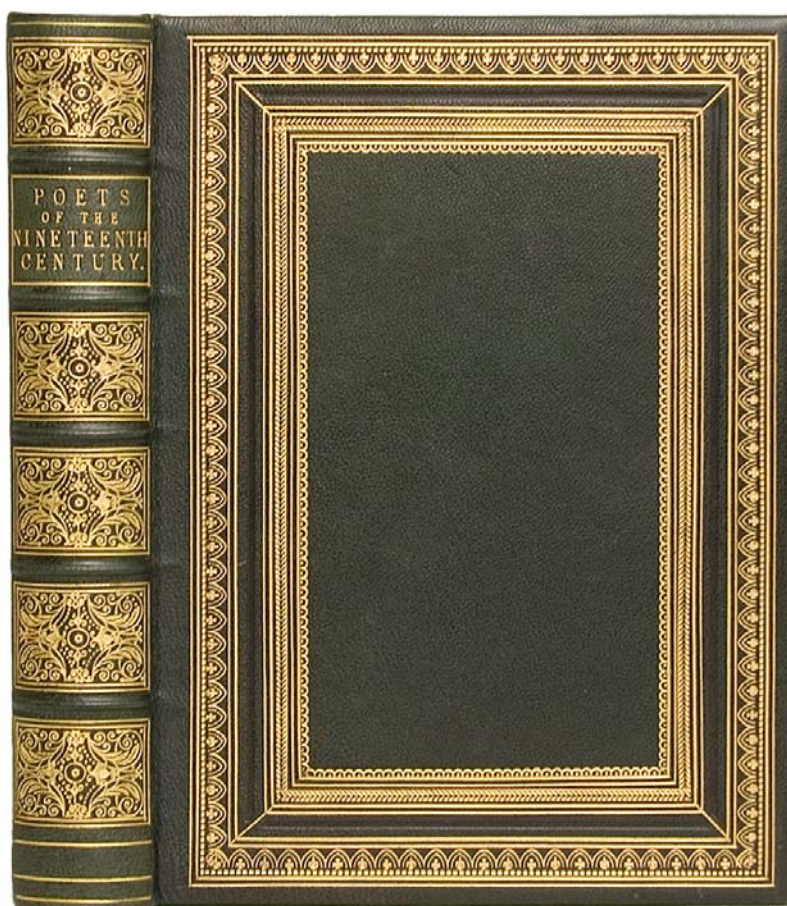
199. [WILLMOTT (Rev. R.A.) - editor].

**The Poets of the Nineteenth Century.** Selected and Edited by the Rev. Robert Aris Willmott, Incumbent of Bearwood. Illustrated with One Hundred Engravings, Drawn by Eminent Artists, and Engraved by the Brothers Dalziel.

First Edition. Large 8vo. [231 x 166 x 38 mm]. xv, [i], 399, [1] pp. Contemporary binding by Mansell of Oxford (signed with an inked pallet on the front endleaf) of green goatskin, the covers with a wide border composed of gilt and blind fillets and three gilt ornamental rolls. The spine divided into six panels with gilt compartments, lettered in the second, the others filled with fronds and fleurons on a dotted background, the edges of the boards and turn-ins tooled with gilt rolls, patterned endleaves, gilt edges. [ebc2840].

London: [by R. Clay for] George Routledge & Co, 1857.

£450



The first edition of this collection, embellished with delightful woodcuts. Subsequent editions appeared in 1869 and 1899. This is a fine copy, with just a little light spotting or foxing. In a handsome and well preserved binding by Mansell. The Oxford census for 1861 has William Mansell, book binder, aged 32, living with his wife and four children at 36 Holywell Street, and Edward Mansell, book binder, aged 44, unmarried and deaf, lodging at 39 George Street.

EMBOSSSED PAPER BINDING

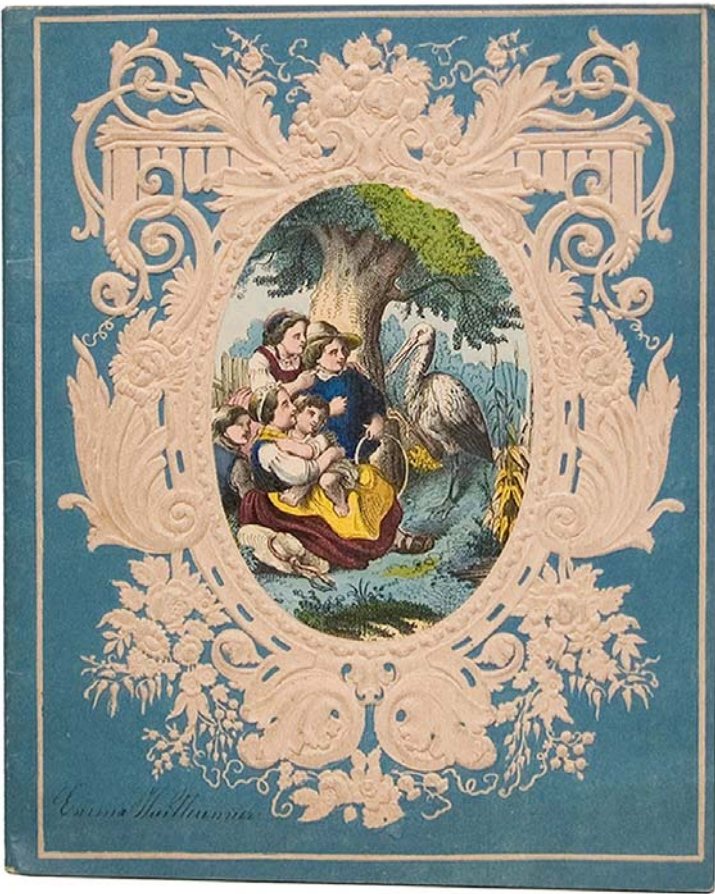
**200.** [WUILLEUMIER (Emma)].

**A Child's Exercise Book.**

A blank book, in which the first seven pages contain a manuscript entitled "Notions du corps humain" signed by Emma Wulleumier.

4to. [210 x 171 mm]. Bound in pink paper wrappers, heavily embossed to form a decorative cartouche within a single line frame, on a blue background, at the centre of the cartouches are oval hand-coloured lithographs of adults and children in garden settings, with a stork on the upper cover and ducks on the lower. [ebc1183].

[French or Belgian: c.1840]. £250



Emma Wulleumier has written her name on the front cover. This is a very attractive example of an embossed paper binding, designed for use by children and rarely found in good condition.

