



BATH & BEYOND

EBC E-CATALOGUE 29
2019

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NEW YORK EDITION TAKEN TO BOMBAY

1. **AUSTEN** (Jane).

Mansfield Park. A Novel.

8vo. [190 x 124 x 35 mm]. 431pp. Bound in publisher's original black cloth, the covers blocked in blind, the spine blocked in gilt, yellow endleaves, plain edges. (Neatly rebacked preserving original spine, with loss at head and foot, a few leaves slightly protruding). [ebc7139]

New York: [W. H. Tinson, Stereotype; George Russell & Co. Printers] Derby & Jackson, 119 Nassau Street, 1857 £900

Gilson E24. The only copy seen by Gilson was in the Sterling Library at Yale, and he surmises that it might be a reprint as it shows signs of type wear. It also has "Complete in one volume" on the title, a variant imprint with the addition of "Cincinnati: H. W. Derby & Co.", an undated inserted engraved title-page and 5pp of advertisements at the end. Ours would appear to be an earlier issue, unknown to Gilson. He notes that it was reprinted in 1859, 1860 and 1861, and again by Ticknor & Fields in Boston in 1863.

Derby & Jackson issued Austen's works in four volumes in 1857, either as a set in their series "Standard Female Novelists" (wrongly describing this as "First American Edition"), bound in cloth at 4 dollars, or in half calf at 8 dollars, or as individual volumes in the series New Library of Classic Authors, with red or black cloth, spines gilt, at 1 dollar, or sides and edges also gilt, at 2 dollars. Gilson never saw a copy of any of the original cloth bindings, but ours would appear to be one of the 1 dollar examples.

Occasional spotting and light soiling, but a very good copy. Inscribed in ink at the head of the title "Ellen Davis, Bombay 1858".



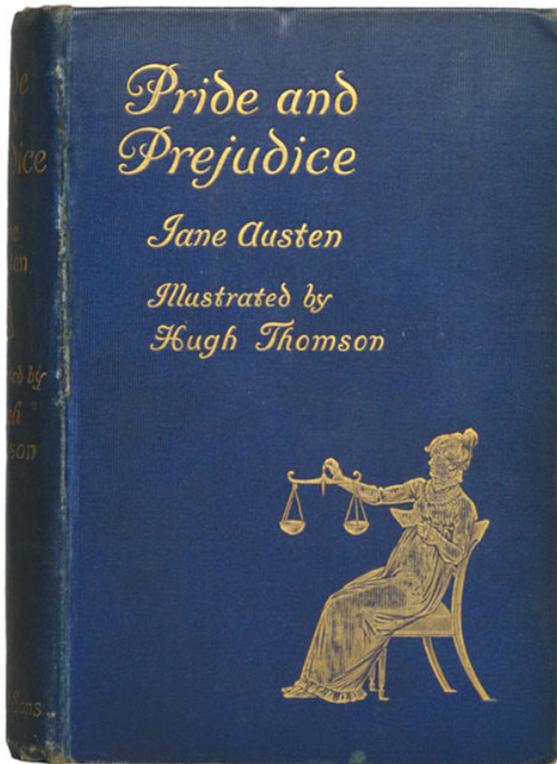
"FOR CIRCULATION IN INDIA AND THE COLONIES ONLY"

2. **AUSTEN** (Jane).

Pride and Prejudice. With Preface by George Saintsbury and Illustrations by Hugh Thomson.

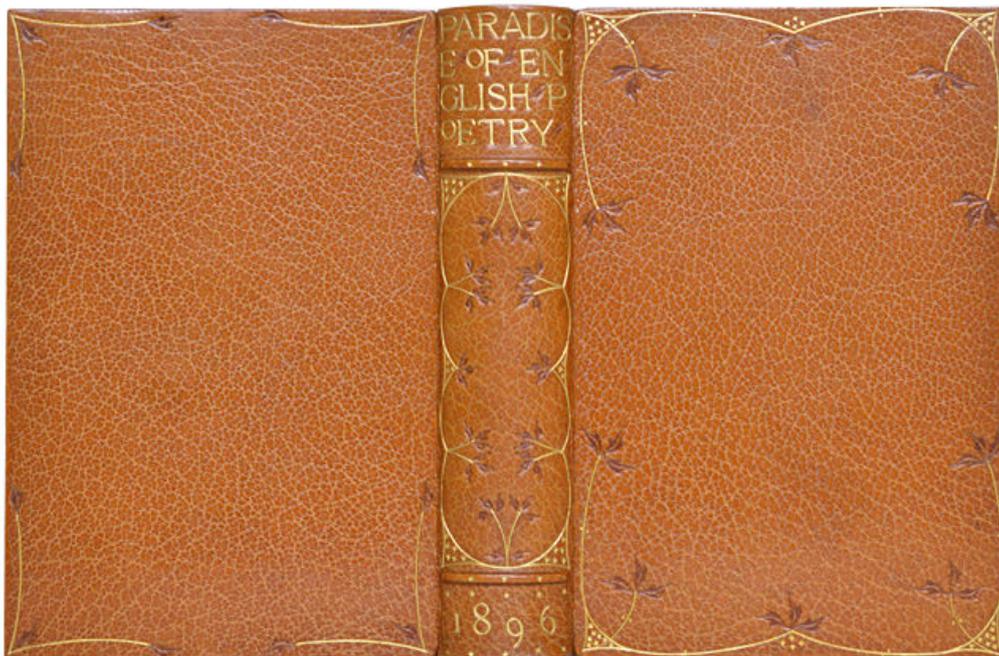
160 line drawings including frontispiece, decorative title-page, head and tail pieces. 8vo. [190 x 125 x 33 mm]. xxvii, [i], 476, [4], 16 pp. Bound in publisher's original blue cloth, front cover and spine blocked and lettered in gilt, glazed cream endleaves, gilt edges. (Wear to joints and headcaps rubbed). [ebc7092]

London and Bombay: [printed by Charles Whittingham and Co. at the Chiswick Press for] George Bell and Sons, 1899 £600



Gilson E94 for the first Thomson illustrated edition of 1894. Gilson does not refer to this edition. The half-title is headed "Bell's Indian and Colonial Edition" and there is a notice on the verso of the title: "This Edition is issued for circulation in India and the Colonies only". There are 16 pages of advertisements at the end.

A short article "A Novelist of the Quiet Life" pasted inside front cover. Tissue guard a little foxed, with consequent spotting at margins of frontispiece and title. Two small stains p.472. A good copy of this rare edition.



BOUND FOR BUMPUS

3. BEECHING (H. C.)

A Paradise of English Poetry. Arranged by H. C. Beeching. New Edition.

8vo. [159 x 107 x 30 mm]. x, [ii], 690 pp. Contemporary binding for John Bumpus (signed in gilt on front turn-in) of light browning goatskin, the upper cover with a border at head and foot of long gilt stems, dots and small stars and blind triple leaves, the lower cover with gilt stems and blind single leaves. The spine with two raised bands tooled with gilt stars, lettered in gilt between blind single leaves in the upper panel, dated in gilt amongst stars in the lower panel, the long central panel with gilt

stems and stars and blind single and triple leaves, the edges of the boards tooled with a gilt fillet, the turn-ins with two gilt fillets and leaves, marbled endleaves, gilt edges. [ebc7544]

London: Rivington, Percival & Co. 1896

£500

A fine copy, almost as good as new. The binding is signed "John Bumpus 350 Oxford Street" but Bumpus was a bookseller who commissioned bindings, most notably from Riviere.



UNCUT IN THE ORIGINAL BOARDS

4. BEWICK (Thomas).

A General History of Quadrupeds. The Figures Engraved on Wood by T. Bewick. Title-page vignette, 212 figures of four-legged creatures and 107 vignettes and tail-pieces all engraved on wood by Bewick.

Second Edition. 8vo. [226 x 143 x 49 mm]. x, 483 pp. Bound in the original boards covered in light blue paper, (later?) dark blue paper spine, plain endleaves, uncut edges. (Boards rubbed, short split at foot of upper joint and inner hinges reinforced). [ebc7545]

Newcastle Upon Tyne: printed by and for S. Hodgson, R. Beilby, & T. Bewick, Newcastle; Sold by them, and by G. G. J. & J. Robinson, and C. Dilly, London, 1791

£800

A little light soiling but a very good copy, uncut and in the original boards. It was originally priced at Nine Shillings in Boards. With the ink signature of Robert Killby (? Yeoman of Deddingham, Oxfordshire, Will dated June 1834).

First published in 1790, this second and best edition was "no mere reprint: it was a largely revised, expanded, and improved work. Impressions of the cuts are far more satisfactory, there are drastic revisions and many additions in the text, many blocks have been reworked, twelve new figures are added, and the fourteen descriptions of bats make their first appearance" (Roscoe).

"Few first books have been published to such unanimous acclaim as the *History of Quadrupeds* ... The three most influential periodicals of the day, the *Critical Review*, the *Analytical Review* and the *English Review*, united in awarding the *Quadrupeds* full length articles ... Though Beilby's text was praised, ... it was the woodcuts that riveted critics' attention ... Designed and cut almost exclusively without borders, they dominated the page. Although Bewick is said to have preferred cuts with borders, their removal from an aesthetic point of view was nothing less than liberating. Even the small tailpieces achieved a resonance out of all proportion to their size ... Bewick directed all his energies to perfecting the new [second] edition" (Tatterfield).



SCOTTISH "HERRING-BONE" BINDINGS

5. **The Holy Bible**, Containing the Old and New Testaments: Newly 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. Woodcut royal arms on the titles.

Two volumes. 18mo. [138 x 78 x 60 mm]. Contemporary Scottish bindings of black goatskin, the covers tooled in gilt with a back-to-back dog-tooth roll border and an inner panel formed of dotted fillets and gouges with lobed corners containing a flower-head, enclosing a "herring-bone" pattern, flanked by half pear-shaped ornaments, large buds, floral and foliate scrolls and fleurons on a dotted background. The spines divided into six panels with raised bands and gilt compartments, lettered in the second on a red goatskin label, the others tooled to a saltire design with small

flowers and roundels, the edges of the boards and turn-ins tooled with a gilt zig-zag roll, "Dutch gilt" floral pastedowns, gilt edges. (A little worn). [ebc7540]
Edinburgh: printed by Alexander Kincaid, His Majesty's Printer, 1770 £4500

Darlow & Moule / Herbert 1208.

The Psalms of David in Metre is bound at the end, with a separate title-page. The two volumes are divided after Ee6 in Proverbs.

A fine example of a pair of Scottish "herring-bone" bindings, in remarkably good condition. The second volume, containing the New Testament, is often worn, from regular use, or missing.

As is so often the case, the "Dutch" floral gilt ends are confined to the pastedowns. Both volumes have an oval paper label with the name "M[r] Pearson" in manuscript inside the front covers.



The design and some of the tools are similar to two examples illustrated by Sommerlad in *Scottish "Wheel" and "Herring-bone" Bindings in the Bodleian Library* (1967), no.15. *The Holy Bible*, Edinburgh, A. Kincaid, 1764 (vol.1 only), and no.16. *The Holy Bible and Psalms*, Edinburgh, A. Kincaid, 1770. Both are in brown goatskin, the former with "Dutch" floral gilt pastdowns, the latter with marbled endleaves.



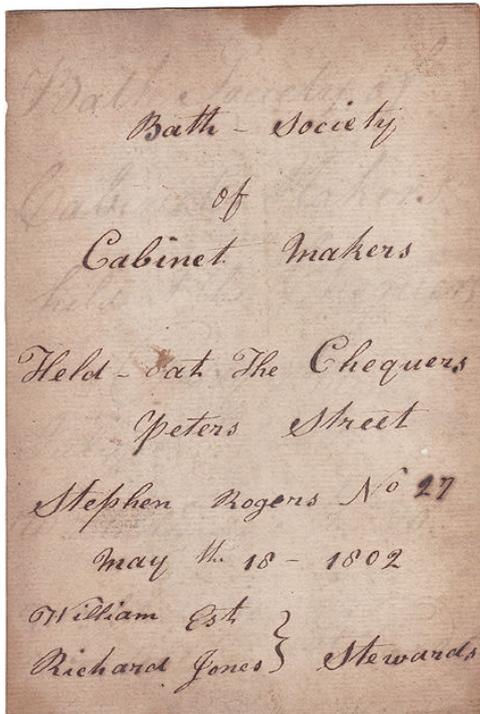
MEMBERSHIP CARD FOR THE BATH SOCIETY OF CABINET MAKERS

6. **The United Society of Cabinet Makers** membership card [151 x 102 mm] engraved after a design by Thomas Sheraton with a female figure of Justice holding a charter ("Unity founded on Justice is the best bond of Society") and a pair of scales,

standing beneath drapery window curtains and a banner with roses, a compass and set square and two frames of clasped hands, behind a desk elevated on steps ("Subjection to good order & the will of the majority" and "A legal apprenticeship The Cabinet Branch"), next to a box of tools ("To repair the Loss of Tools by Fire the chief end of our Meeting"), while being presented with a book of furniture designs by a cherub. At the foot the President, William Sharp, has signed his name and "This Card returnable every Six months". [ebc7557]

[London? c.1800]

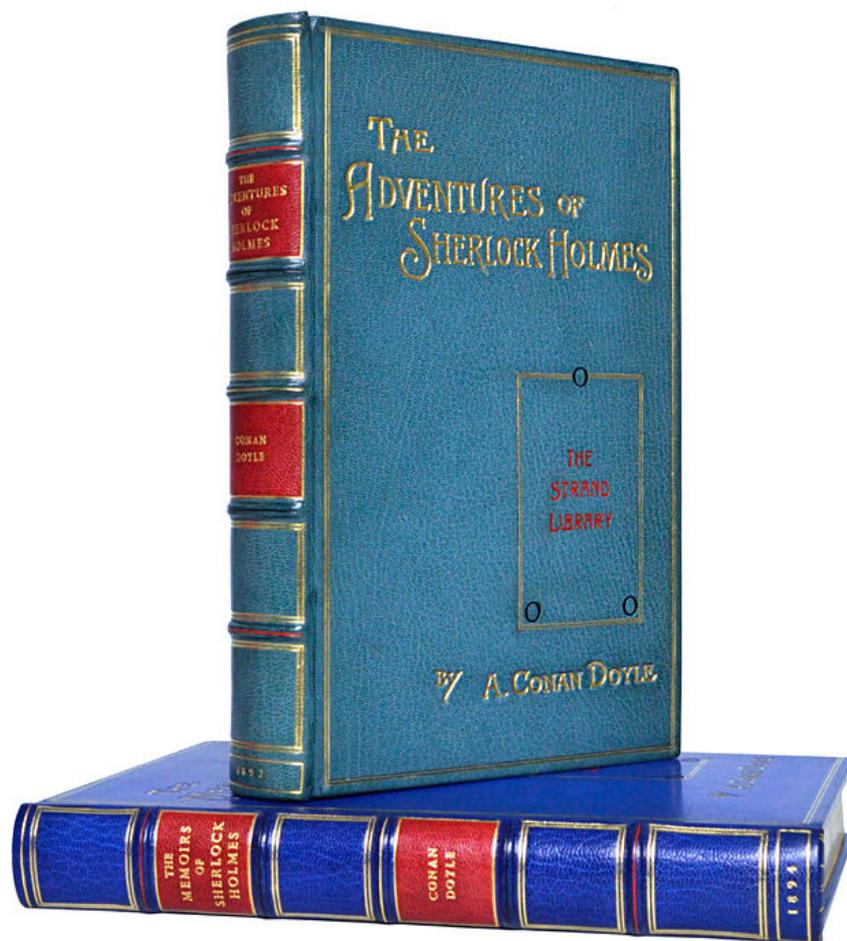
£1500



Two sheets of paper have been pasted to the reverse of the card, both inscribed in ink: "Bath Society of Cabinet Makers. Held at The Chequers, Peters Street", the lower continues: "July 15th 1800. Wm Williams. No.20. Wm Chappell [and] Wm Able - Stewards", the one above: "Stephen Rogers No.27. May the 18 1802. William Esh [and] Richard Jones - Stewards". The margins of the engraved card and the sheets on the back are a little browned, but they are in good condition. The only other impression of this engraving that I have been able to find is in the Metropolitan Museum of Art in New York, with a manuscript date of 1801.

The Cabinet Makers Society was established in the West End of London in about 1760, either as a result of discontent with their masters which led to a strike in 1761 or emerging out of the strike. Horace Walpole was sympathetic to

their cause, writing in 1762: "Journeymen carpenters, like the cabinet makers, have entered into an association not to work unless the wages are raised; and how can one complain? The poor fellows, whose all the labour is, see their masters advance their prices every day, and think it reasonable to touch their share". In 1788 the Society published *The London Cabinet Makers' Book of Prices*, and a second edition followed in 1793. There was a three month strike in 1796 when the masters attempted to lower the rates of pay and proposed a new book of prices, but the Society prevailed and the 1793 prices held for a decade. The Combination Acts of 1799 and 1800 strengthened legislation against trade clubs and declared all combinations illegal, but this card, festooned with symbols of the trade, shows that the cabinet makers continued to meet and remained united, even outside of London. It was also symbolic that they had the support of Thomas Sheraton, author of *The Cabinet Makers' and Upholsterers' Drawing Book*.



7. **CONAN DOYLE** (Arthur).

The Adventures of Sherlock Holmes [and] The Memoirs of Sherlock Holmes.

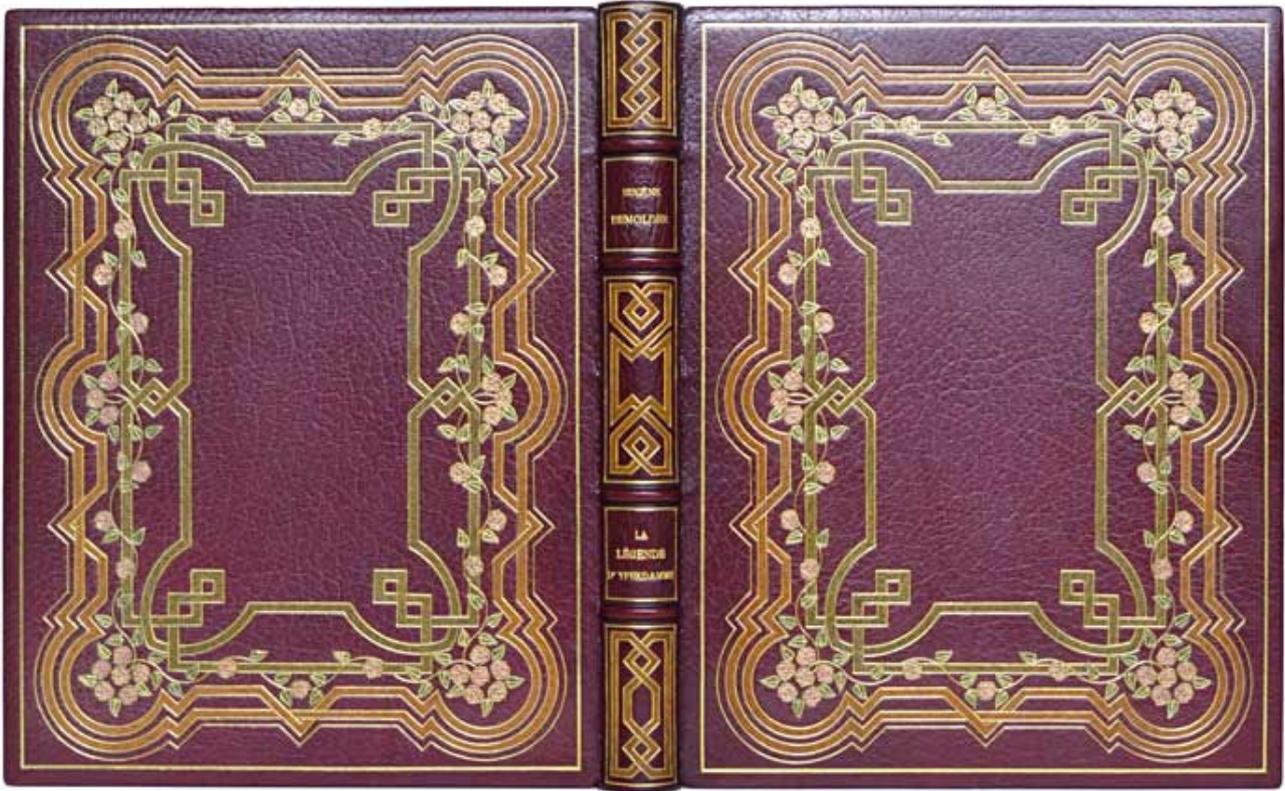
Illustrated throughout by Sydney Paget, with a frontispiece in *Memoirs*.

First Edition. Two volumes. Large 8vo. [237 x 154 x 68 mm]. [2]ff, 317, [1] pp; [3]ff, 279pp. Newly bound by Bayntun-Riviere in light blue and mid blue morocco, the covers with a gilt double fillet border, the front with the title and author blocked in gilt and "The Strand Library" in red within a gilt double fillet panel with blind roundels. The spines divided into six panels with raised bands tooled with a red and blind fillet, lettered in the second and fourth panels on red morocco labels and dated at the foot, the other panels with gilt double fillet compartments, the edges of the boards and turn-ins tooled with gilt fillets, marbled endleaves, gilt edges. Contained in a red cloth covered slipcase lined with felt and with a red silk ribbon. [4093]

London: George Newnes Limited, 1892 and 1894

£5000

First impressions of both volumes, with the misspellings "cucaine" on p.133 and "Violent" on p.317 in *Adventures*.



BOUND BY RENE LAURENT

8. **DEMOLDER** (Eugène).

La Légende D'Yperdamme.

25 etched plates and illustrated initials by Albert Delstanche, and with an original drawing by Delstanche dated 1924. Headings printed in red.

Large 4to. [326 x 249 x 30 mm]. 170, [2] pp. Bound by R. Laurent (signed in gilt on front turn-in) in burgundy goatskin, the covers tooled in gilt with a fillet border and a large strapwork panel of onlays of light green and brown goatskin, outlined with fillets and gouges, intertwined with stems with green onlaid leaves and pink onlaid roses. The spine divided into five panels with raised bands and gilt compartments, lettered in the second and fourth, the others with strapwork light brown onlays outlined with gilt fillets, the edges of the boards with a gilt fillet, the turn-ins with two solid and a broken gilt fillet, double marbled endleaves, gilt edges. [ebc7498]

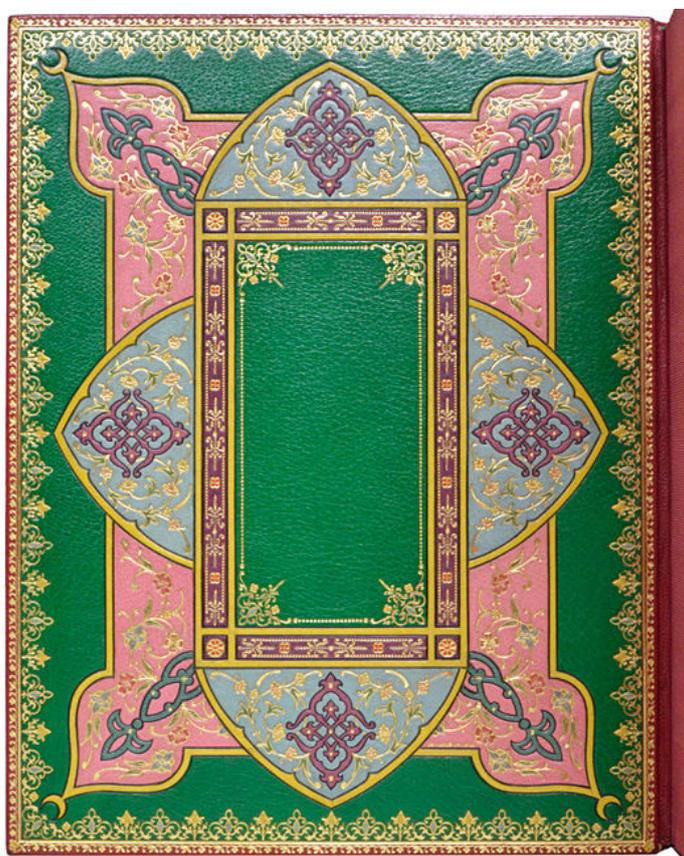
Bruxelles: Oscar Lamberty, Editeur, 1926

£2000



The original wrappers are bound in. A fine copy, handsomely bound by the Belgian René Laurent, a more than competent pupil of Charles de Samblanx. With the bookplate of René Sevens.

This is copy no.9 of 10 on *papier impérial du Japon* with an original drawing, out of a total edition of 113. The drawing is of the Flight into Egypt and was not reproduced in the book.



BOUND BY CHARLES LANOË

9. **DINET** (Etienne) and **BEN IBRAHIM** (Sliman).

La Vie De Mohammed Prophète D'Allah. Illustrations de E. Dinet. Décoration de Mohammed Racim.

35 colour plates by Dinet (with original tissue guards), with an extra suite in black and white, 12 colour illuminated plates by Racim, and a map at the end.

Folio. [328 x 250 x 45 mm]. viii, [ii], 177, [1] pp. Bound by Charles Lanoë (signed in gilt on the front doublure) in red goatskin, plain cover, the spine divided into six panel by raised bands, lettered in gilt in the second and dated at the foot, the edges of the boards tooled with a gilt roll. Green goatskin doublures with a gilt border of repeated floral and foliate ornaments with yellow and light green onlays and a large panel of pink, light blue, brown and citron goatskin with arabesque and floral onlays tooled in black and gilt, rose coloured silk endleaves, marbled paper flyleaves, gilt edges over rough. Contained in a marbled paper covered slipcase with red goatskin opening. [ebc7558]

Paris: L'Édition D'Art, H. Piazza, 19 Rue Bonaparte [1918]

£2000

Limited to 925 copies, this is no.96, one of 100 on Japon with an extra suite of illustrations in black and white. It was originally priced at 450 fr. With the 4pp prospectus with two sample colour plates bound in at the end. The original green and gilt wrappers have also been bound in. With the bookplates of Raymonde Dubois and Jean Jacobs. A fine copy.

Dedicated to the Muslims who died for France in the War. Etienne Dinet (1861-1929), the French Orientalist painter, lived in Algeria for over 30 years, and the plates were from paintings made during his pilgrimage to Mecca. The doublures of the binding are distinctly Moorish and clearly took inspiration from Racim's illuminations.

Charles Lanoë (1881-1959) was a student of the Ecole Estienne and the Ecole des Arts Décoratifs in Paris, and was employed as a gilder first by Charles Meunier and then by Quesnel and Vanderwerde. In 1902 he joined Petrus Ruban, whom he succeeded eight years later. Lanoë was trained in the classical style but he gradually introduced new designs, favouring floral motifs, and in the 1920s he turned to Art Deco.



BOUND BY MARCELLIN LORTIC

10. **FLAUBERT** (Gustave).

La Légende de Saint Julien L'Hospitalier. Illustrée de Vingt-Six Compositions par Luc-Olivier Merson Gravées à l'Eau-Forte par Géry-Bichard. Préface par Marcel Schwob.

26 engravings, each in three states.

8vo. [257 x 160 x 30 mm]. [1]f, xxx, [ii], 72, [2], 4 pp. Bound by Marcellin Lortic (signed in gilt on the front doublure) in brown goatskin, plain covers, the spine divided into six panels by raised bands, lettered in gilt in the second, the edges of the boards tooled with a gilt roll. Doublures with a border of red goatskin tooled in gilt with arabesque fronds and small green goatskin flowerhead onlays and compartments of lighter red goatskin with gilt deer heads, framed by strips of black goatskin flanked by gilt fillets, enclosing a central panel of lighter brown goatskin tooled to a gilt lattice and fleuron design, brown silk free endleaves, marbled paper fly leaves, gilt edges. [ebc7555]

Paris: [Imprimé par Chamerot et Renouard] Librairie des Amateurs, A. Ferroud, Libraire-Editeur, 1895

£1250

Limited to 500 copies, this is no.76 of 200 on "papier du Japon or grand vélin d'Arches". It has the prospectus bound in at the end, along with the original wrappers. A fine copy in a *Jansenist* binding by Marcellin Lortic (1852-1928).

The son of Pierre-Marcellin, Lortic *fils* worked briefly with his brother, Paul, before establishing himself independently in 1884, in the family workshop on the rue de la Monnaie in Paris. Though by temperament a traditionalist, he developed a flare for rich and elaborate designs. These caused fierce debate among collectors and binders, who divided into opposing groups: "Lorticophiles" and "Lorticophobes". His clients included de Saint-Chamant, Meynial, Delacoeur and Hirsch. In the 1890s he embraced the Art Nouveau style, and during World War I he executed several covers decorated by Giraldon for Henri Vever.

CONTEMPORARY GREEN GOATSKIN

11. GIBBONS (Thomas).

Hymns Adapted to Divine Worship: In Two Books. Book I. Derived from select Passages of the Holy Scripture. Book II. Written on sacred Subjects, and particular Occasions. Partly collected from various Authors, but principally composed by Thomas Gibbons, D.D.

First Edition. 8vo. [174 x 102 x 20 mm]. vii, [xxv], 254, [2] pp. Contemporary binding of green goatskin, the covers with a gilt double fillet border. The spine divided into six panels with gilt tooled raised bands, lettered in the second on a red goatskin label, the others with a large floral tool and sprigs, the edges of the boards and turn-ins tooled with a gilt zig-zag roll, marbled endleaves, gilt edges. [ebc7542]

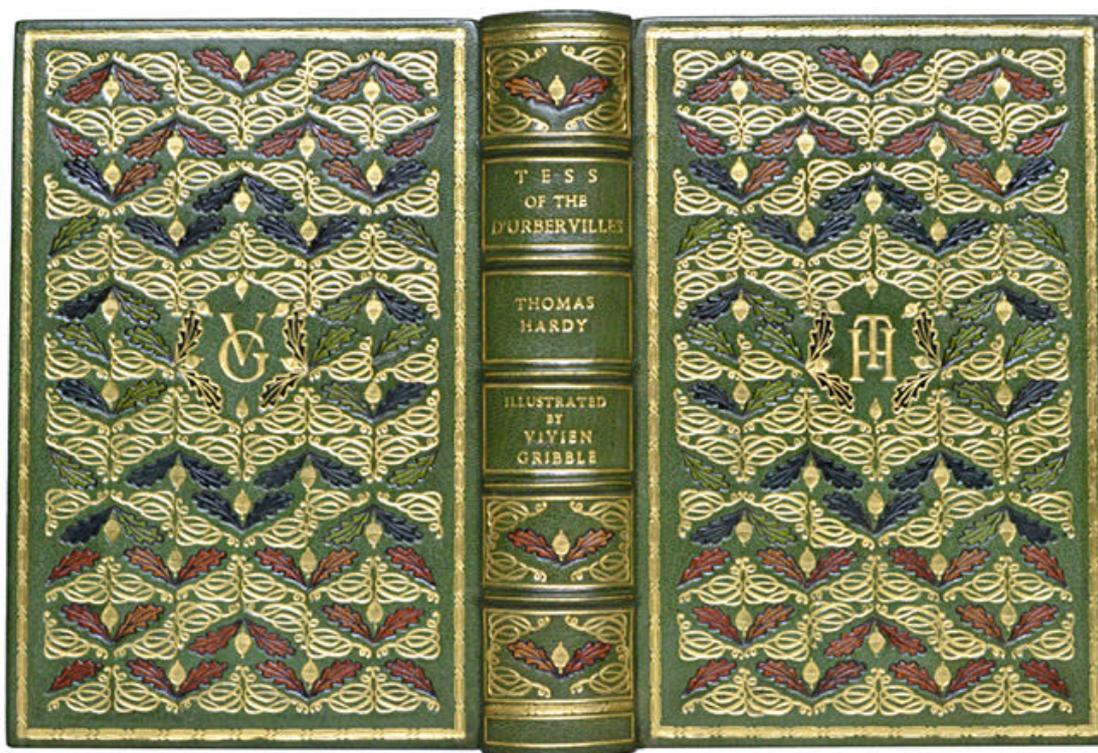
London: printed for J. Buckland, J. Johnson, and J. Payne in Paternoster-Row, 1769 £500

ESTC locates 13 copies of this first edition, with some notable absentees, including Oxford and Princeton. It was republished in 1784. A fine copy. The final leaf lists eight books "Published by the same Author".

Thomas Gibson (1720-1785) was ordained in 1743 as minister of the Independent church at Haberdasher' Hall, and in 1754 was elected as tutor in logic, metaphysics and rhetoric at the Mile End dissenting academy, which moved to Homerton in 1769. He was a Sunday evening lecturer at the meeting-house in Monkwell Street from 1759. He raised funds for New Jersey College, the forerunner of Princeton, which awarded him an M.A. in 1760. In 1764 he received the degree of D.D. from Aberdeen University. According to *ODNB* "Gibbons was a highly influential figure in eighteenth-century evangelical dissent". He was a close friend of Isaac Watts, and wrote his first biography, using Watts's own papers and correspondence. He found favour with the Countess of Huntingdon and even Dr. Johnson took to him, perhaps surprised to encounter a dissenting minister who could entertain him. Many of his 45 publications were sermons for funerals or patriotic occasions. His hymns and poetry attracted a measure of satirical criticism from outside his circle. His diary, kept from 1749 until the day he



suffered a fatal stroke in the Hoxton Square coffee house, "is an invaluable account of the life of a busy eighteenth-century London minister with wide interests and acquaintance".



12. **HARDY** (Thomas).

Tess of the D'Urbervilles A Pure Woman.

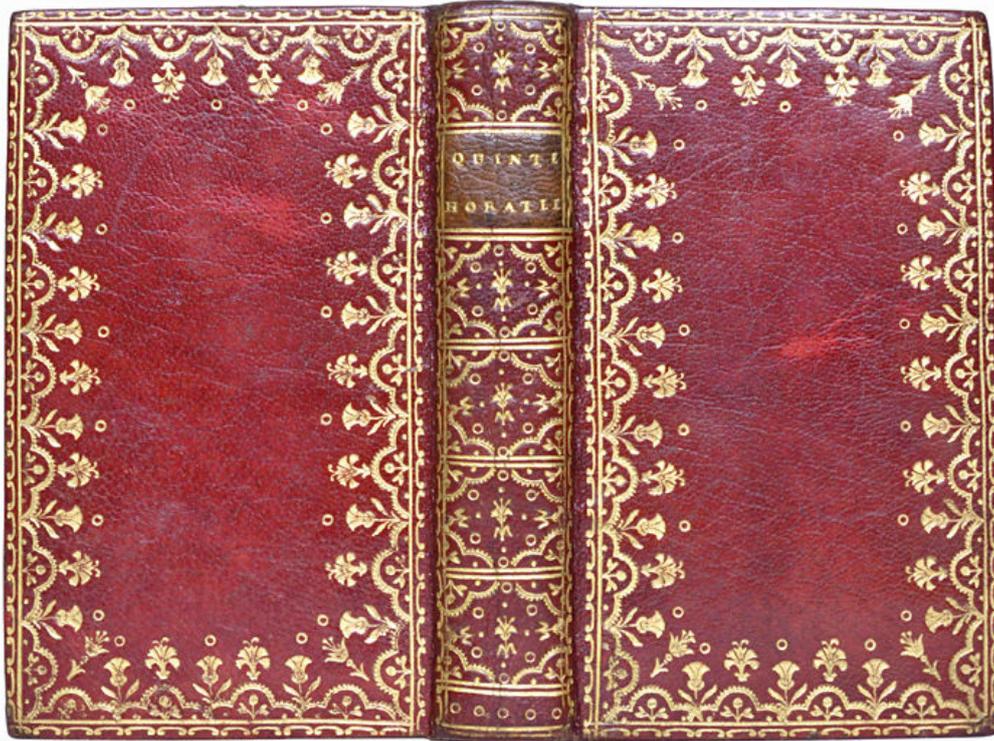
With Forty-One Wood Engravings by Vivien Gribble. Folding map of Wessex by Emery Walker at the end.

8vo. [226 x 146 x 46 mm]. xiii, [i], 507, [1] pp. Newly bound by Bayntun-Riviere in mid-green morocco, the covers with a gilt roll border and all over design of onlaid oak leaves in light and dark green and brown morocco, tooled in black, and repeated gilt calligraphic swirls and acorns. The spine divided into six panels by gilt-tooled raised bands and gilt compartments, lettered in the second, third and fourth, the others with onlaid oak leaves in brown, tooled in black, and gilt swirls and acorns, the edges of the board tooled with a gilt fillet, the turn-ins with onlaid oak leaves in brown and a gilt fillet, swirls and acorns, marbled endleaves, gilt edges. Contained in a khaki cloth drop-over box lined with pictorial rural paper and lettered in gilt on the front on a green morocco label with brown leaves and acorns. [4101]

London: Macmillan and Co. Ltd, 1926

£5000

Limited to 1500 copies.



CONTEMPORARY RED GOATSKIN

13. **HORATIUS** (Quintus Flaccus).

Carmina Nitori Suo Restituta. Accurante Steph. And. Philippe.

Engraved frontispiece by Duflos after Picard, ten engraved head-pieces and four engraved tail-pieces, woodcut device on title.

12mo. [150 x 90 x 30 mm]. xxiv, 299 pp. Bound in contemporary red goatskin, the covers with a wide gilt border composed of a fillet and "drawer-handle" roll and repeated impressions of a "hillock" tool, four flowers and a roundel. Smooth spine divided into six panels with gilt fillet compartments, lettered in the second on a green goatskin label, the others with small flowers, roundels and corners, the edges of the boards tooled with a gilt fillet, the turn-ins with a gilt roll, marbled endleaves, gilt edges. [ebc7455]

Lutetiæ Parisiorum [i.e. Paris]: sumptibus Ant. Urb. Coustelier, 1746

£900

A fine copy of a beautifully printed edition. With the booklabel of the Dutch collector Paul Menso (1876-1957) and recent bookplate of Robert J. Hayhurst, with his pencil note "Bought from Francis Edwards 1960".

ALMOST AS GOOD AS NEW

14. **LANE** (Edward William).

The Thousand and One Nights, Commonly Called, in England, The Arabian Nights' Entertainments. A New Translation from the Arabic, with Copious Notes. By Edward William Lane, Author of "The Modern Egyptians". Illustrated by many Hundred Engravings on Wood, from Original Designs by William Harvey.

First Edition. Three Volumes. 8vo. [261 x 163 x 155 mm]. xxxii, [ii], 618, [2] pp; xii, 643, [1] pp; xii, 763, [1] pp. Bound in the original publisher's green cloth the covers blocked with a blind border and a gilt block of a camel and driver on the front and two seated ladies on the rear, gilt spines, light yellow glazed endleaves, untrimmed edges. [ebc7546]

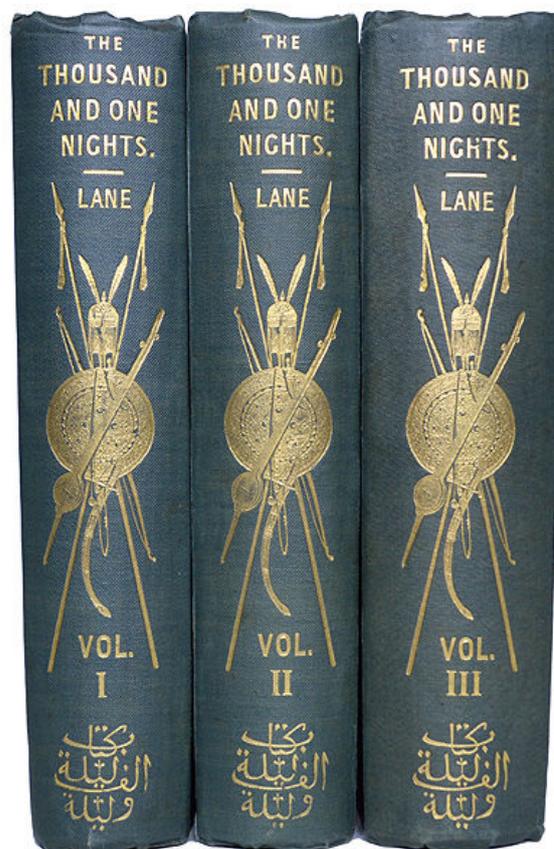
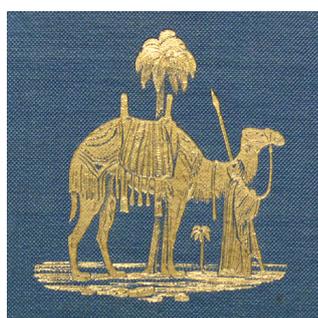
London: [printed by Whitehead and Co. for] Charles Knight and Co. Ludgate Street, 1839, 1840, 1841 £2000

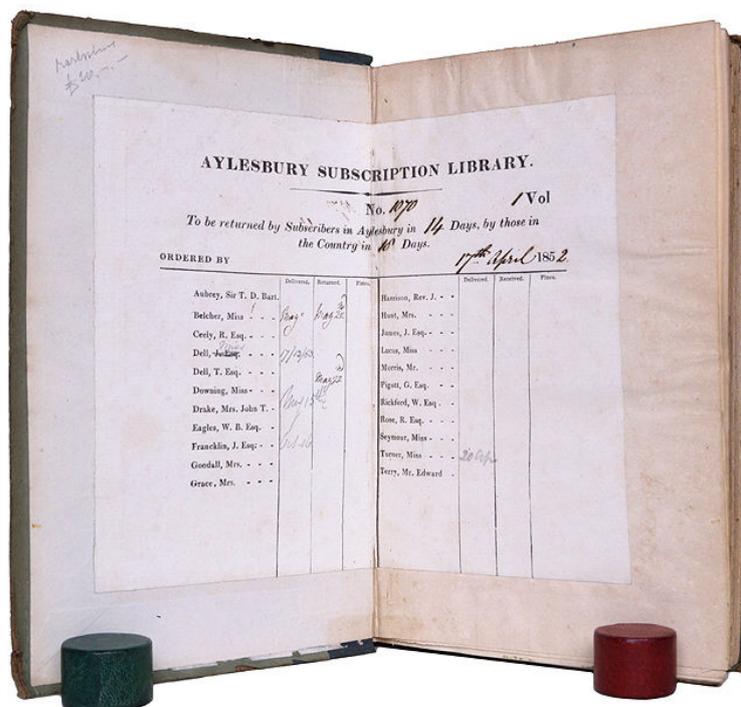
A remarkably fine set - almost as good as new.

Originally issued from 1838-41 in 32 parts and with copious notes, this is the first appearance in book form of what is generally acknowledged to be the first accurate translation into English of the classic story of Scheherazade. The first European translation, into French, was Antoine Galland's 1704-17 12 volume free rendering of the oldest known manuscript of 1548. An anonymous English version, known as the "Grub Street" edition, was published in 1706, and John Scott's more literal translation appeared in 1811. Lane declared that Galland "had excessively perverted the work" and his "acquaintance with the Arab manners and customs was insufficient to preserve him always from errors of the grossest description". *ODNB* states that Lane's edition "reigned as the leading English translation of the *Nights* for decades, and its copious notes are stimulating micro-essays of enduring value". John Payne's translation appeared in 9 volumes in 1882-84, and Sir Richard Burton's 10 volumes was issued to subscribers by the Kamashastra Society of Benares in 1885-86.



Edward William Lane (1801-1876) attended grammar school at Bath and Hereford, the home towns of his mother and father. He served an apprenticeship as an engraver under Charles Heath in London before departing for Egypt in 1825, likening his feelings to those of "an Eastern bridegroom, about to life up the veil of his bride". His discoveries led to the publication of *An Account of the Manners and Customs of the Modern Egyptians* (1836), *Selections from the Kur-án* (1843) and his monumental *Arabic-English Lexicon* (1863-1893). His encyclopedic annotations to the *Nights* were edited by his great-nephew Stanley Lane-Poole and published in 1883 as *Arabian Society in the Middle Ages*.





AYLESBURY SUBSCRIPTION LIBRARY

15. **LEWIS** (George Cornwall)

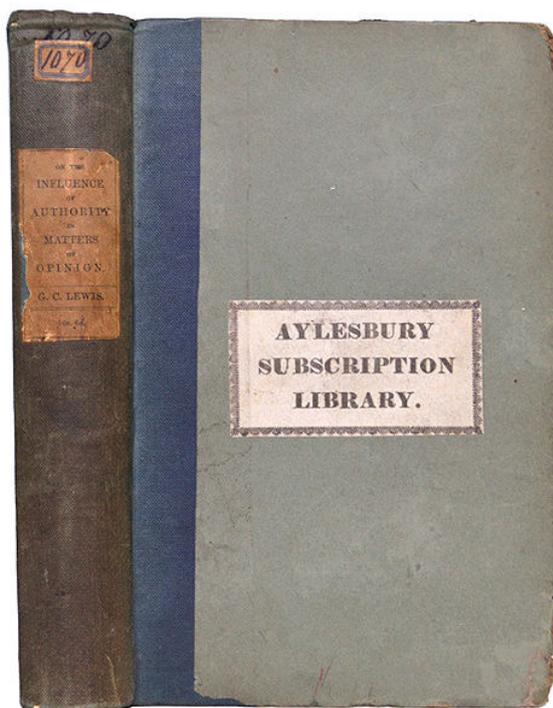
An Essay on the Influence of Authority in Matters of Opinion.

First Edition. 8vo. [230 x 142 x 30 mm]. xii, 424, 4 pp. Bound in original blue boards, the front cover with a printed paper label for "Aylesbury Subscription Library", blue cloth spine with publisher's printed paper label, plain endleaves, untrimmed edges. (A little rubbed, corners bumped, spine label slightly chipped). [ebc7538]

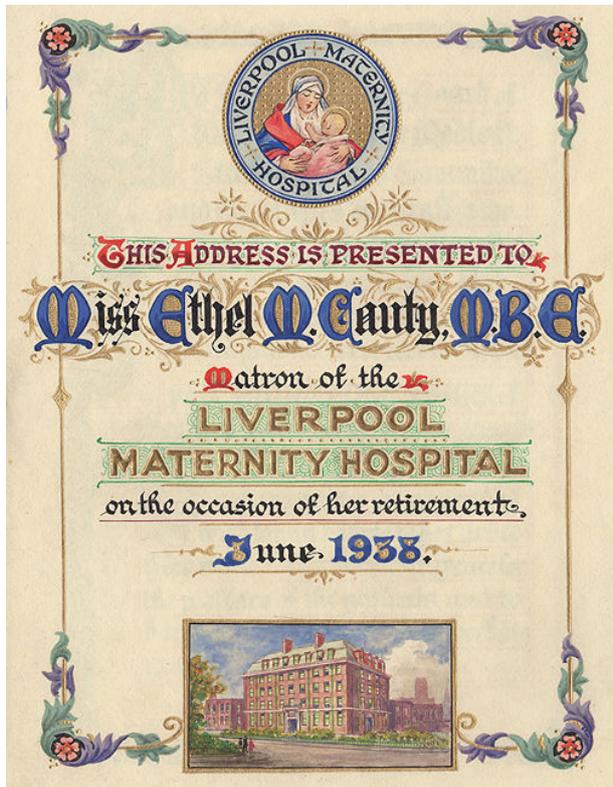
London: [printed by Savill and Edwards for] John W. Parker, 1849

£500

With the half-title and 4pp of advertisements for works published by Parker. A very good copy.



As the label on the front cover indicates this volume belonged to Aylesbury Subscription Library in Buckinghamshire. Inside the front cover is pasted another larger printed label completed in manuscript, numbering the volume "1070" and dating it 17th April 1852, with the instruction "To be returned by Subscribers in Aylesbury in 14 Days, by those in the Country in 18 Days". 22 names are listed, starting with Sir T. D. Aubrey Bart. and including the Rev. J. Harrison, nine gentlemen (designated as "Esq", with "J. Dell Esq" altered in pencil to "Miss Dell") plus Mr Morris and Mr Edward Terry, and nine ladies, four of them married. Six of them took the book out, four of them being ladies (anxious to know more about the influence of authority in matters of opinion?). None were fined for a late return.



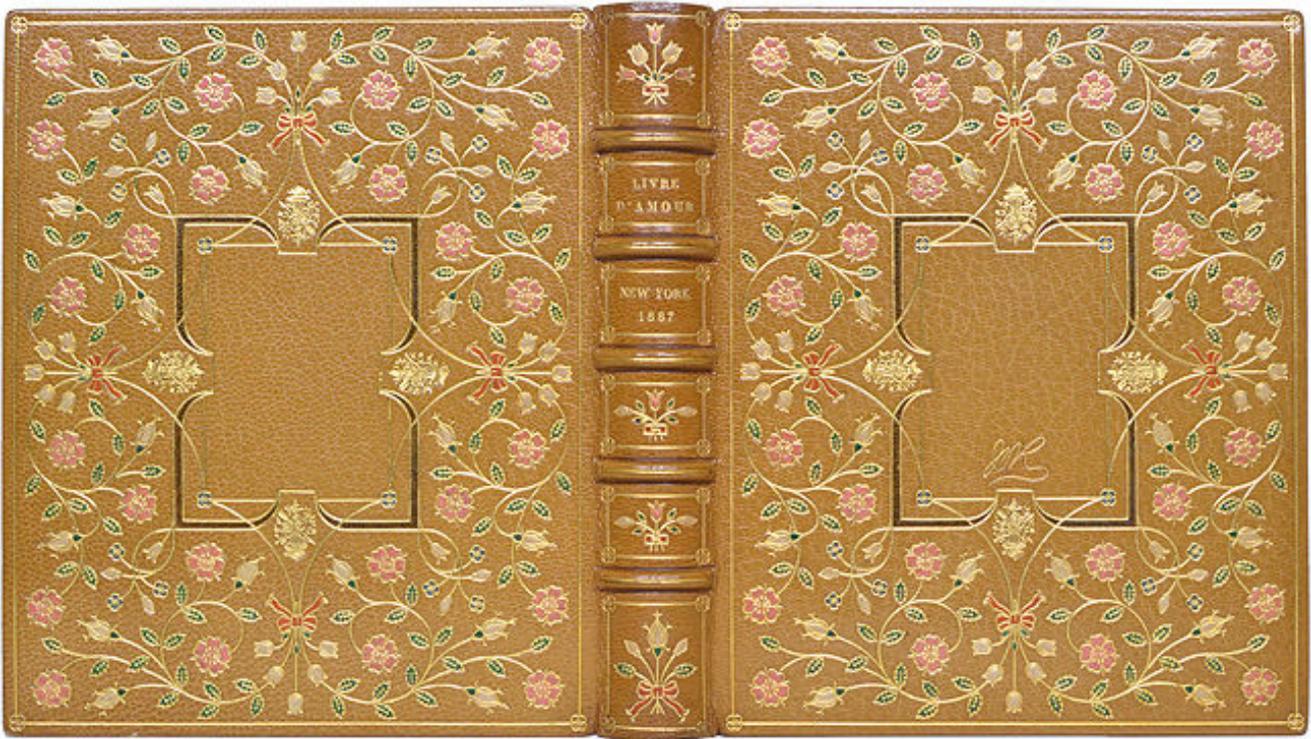
FOR SERVICES TO MOTHERHOOD

16. **This Address is Presented to Miss Ethel M. Cauty, M.B.E.** Matron of the Liverpool Maternity Hospital on the occasion of her retirement June 1938. Illuminated manuscript on the rectos of six leaves of vellum signed on the last leaf "Designed & Illuminated by Charles R. Wood, Liverpool, 2". 8vo. [273 x 195 x 10 mm]. Sewn with a blue silk ribbon into card wrappers and inserted into blue calf covers with a gilt border and the Hospital device on the front, rose patterned blue silk pastedowns framed with a gilt roll border. (Covers a little rubbed). [ebc7553] Liverpool: 1938 £300

A finely rendered manuscript, with a good deal of gold and decoration. It comprises the title, with a vignette view of the Hospital, two pages extolling Miss Cauty's many virtues and three pages listing 80 names of the Members of the Board of Management, the Medical Staff, the Ladies Committee and the nurses and staff of the Liverpool Maternity Hospital.

Miss Ethel Cauty had served as a nurse and matron for 31 years, during which time the hospital in Oxford Street had been built and was "now recognised as one of the leading Voluntary Maternity Hospitals in the country". In 1929 she had been created a Member of the Order of the British Empire in recognition of her services to Motherhood.

The Address is accompanied by Miss Cauty's copy of Walter Pye's *Elementary Bandaging and Surgical Dressing, with Directions Concerning the Immediate Treatment of Cases of Emergency. For the Use of Dressers and Nurses*, Bristol, 1896. It has her signature and a loosely inserted photograph of a miniature portrait showing her with her medals. We too trust that she had a long and happy retirement.



BOUND BY GRUEL

17. Le Livre D'Amour.

Additional title printed in gold and pink, the regular title in red and black. Woodcut initials.

8vo. [180 x 145 x 27 mm]. [4]ff, 454, [2] pp. Contemporary binding by Gruel (signed in gilt on the front doublure) of citron goatskin, the covers tooled in gilt with a fillet border and an inner panel of fillets and gouges with onlaid strips of brown goatskin, the spaces between filled with long stems, onlaid green goatskin leaves, onlaid pink and yellow flowerheads and onlaid red goatskin ribbons, with a trophy tool and the front with initials in the panel. The spine divided into six panels with raised bands and gilt compartments with small flowerheads at the corners, lettered in the second and third, the first and sixth with a large bunch of flowers with yellow, green and red onlays, the fourth and fifth with a smaller bunch with pink, yellow, green and red onlays, the edges of the boards tooled with a gilt roll, blue goatskin doublures with a border of five gilt fillets, silk free endleaves woven with a woodland design, top edge gilt, the others uncut and differing widely in width, original white wrappers with gilt fleur-de-lis bound in. In a felt lined chemise of quarter goatskin and marbled sides. (Chemise worn). [ebc7554]

New York: [printed by George Spaulding & Co. in San Francisco for] Scribner & Welford, 1887 £2500

Limited to 230 copies, of which this is no.19 of 20 of the superior state on "grand papier parchemin du Japon (Insatsu Kioku)". It is a fine copy, inside and out, in a pretty binding from the workshop of the great Léon Gruel (1841-1923).

The work does not appear on COPAC and WorldCat locates two copies, at New York Public Library and Colorado State University Morgan Library. It erroneously attributes it to Charles Augustin Sainte-Beuve, on the basis of his edition of poems with the same title published in Paris in 1843. The poems in this New York edition

are by a variety of French poets, and the dedication and limitation are both signed "B.B.H." He, or she, does not appear in the list of Grolier Club members.

In 1887 Gruel published *Manuel Historique et Bibliographique de l'Amateur de Reliures*, in which he stated his belief in a "synthesis of styles", arguing for the acceptance of non-traditional decoration for modern bindings. His emblematic and pictorial covers tended to antagonise the purists and he was accused of sacrificing good taste in his attempt to make his work descriptive, and thereby more commercial. This binding is in his more conventional style, perhaps with the American market in mind.



FINE MEZZOTINT OF THE "QUEEN OF THE BLUES"

18. **MONTAGU** (Elizabeth).

[Mrs Montagu] Painted by Sr Joshua Reynolds, Engraved by J. R. Smith.

Fine mezzotint, proof before letters, on watermarked paper, plate 504 x 355 mm, sheet 519 x 362 mm. [ebc7552]

London: by J. R. Smith, No. 10 Bateman's Buildings, Soho Square, 10th April 1776

£750

Challenor Smith 112.1. The first state, before the addition of the arms and lettering "Mrs Montagu, From an Original Painting by Sr Joshua Reynolds, in the Possession of His Grace the Lord Primate of all Ireland, to whom this Plate is Inscrib'd by his

Graces much Oblig'd & Obedt Servt John Raphael Smith". It is a fine impression, with two short tears professionally repaired in the right margin and at the foot.

The portrait painted by Reynolds in 1775 (Mannings 1270) depicts Montagu seated three-quarter length to the right with her hands in her lap, looking downwards, wearing an ornate brocade dress and a cap tied beneath her chin, with a pillar and curtains behind and trees beyond. The sitter thought there was "a good deal of flattery in the likeness". The painting was originally in the possession of her cousin, Richard Robinson, 1st Baron Rokeby, but Mannings was unable to locate it. Montagu was also painted by Edward Haytley, William Hoare, Alan Ramsay, Frances Reynolds, James Barry and Richard Samuel.

Elizabeth Montagu (1718-1800), leader of the Blue Stockings Society, literary critic and writer, patron of the arts, social reformer, *salonnière* and sometimes resident of Bath.



WORLD WAR TWO LETTERS TO A POLYAMOROUS SAILOR FROM BATH

19. **PARRY** (William B.)

A tin trunk measuring 140 x 355 x 237 mm containing 168 letters sent to Bill Parry by girlfriends, family and friends while serving aboard H.M.S. Ruler, each in the original envelope dated from 23rd November 1943 to 26th December 1945, along with personal effects and documents. [ebc7417] £3000

William ("Bill") Parry was born in 1920, came from Bath, and served aboard HMS Ruler during the last two years of World War II. The ship was a Ruler-class escort aircraft carrier, built in the USA in 1943 and transferred to the UK in December 1943, with the pennant number D72. She served in the North Atlantic during 1944, and was transferred to the Pacific in early 1945, supporting a raid on Truk and the campaign to take Okinawa. From March to August she was part of the British Pacific Fleet attached to the 30th Aircraft Carrier Squadron. After the war she was returned to Norfolk, Virginia, sold in May 1946 and scrapped within the year.

This trunk accompanied Bill on his travels and the contents reveal much about his personal life. There are 18 letters and cards from his mother Bessie, who married John Doman ("The Old Man") in October 1944. Each begins "My dear son Bill" and keeps him informed of the comings and goings at home. Bill had three sisters, Vera, who sent three letters, Violet, who sent six, and Doris, who sent 16. Violet served as a nurse at various camps in England and Wales, and was shocked at the news of Bill's girlfriends; and Doris was in the Auxiliary Territorial Service, which offered her "comparative freedom". She was not too keen on Bath, complaining that it was "too old, decrepid and dirty" and dreaded having to go home to live with her mother and "The Old Man". She was depressed by the "extreme male shortage", reckoning that there were six women to every man. She did, however, let slip that she had dated a married man for two years, and saw many others in between. Bill's brother Jack worked in the Land Army and wrote 13 letters. He had a girlfriend, Sissie, but had a keen interest in others, including Bill's "friend" Rita, and enjoyed his visits to Bath, where there were plenty of "dames". Bill's male friends, Boz, Vic, Taff and O. James each wrote a single letter, the last named being the most interesting, with reference to Japan ("what a thrill to be at the death in Tokyo Bay"), the pitiful state of the returning Prisoners of War (Bertie Plumley had been reduced to eating cats) and the end of the war ("It's quite a treat to see all the lights again - Burrington looks quite gay at nights now after years of black out").

The fun really starts when we get to Bill's letters from his girlfriends. 71 of them are from Ethel, a nurse at Bristol Royal Infirmary, who Bill proposed to on 17th January 1945, when she was just 18. She must have had some idea of his wandering eyes, as she caught him with another girl the previous October and threatened to cease all correspondence. The letters did keep coming, but she quickly resigned herself to the ways of the world in war times. By April she was writing "I don't expect you will even remember them but we came to an agreement that one could go with the opposite sex". In June she sent a photograph of herself, and commented "I guess you are pretty popular with the girls, & Bill, I trust you so there is no need to be anti-feminist". In July Bill received the news: "It is only fair to tell you that I have been going out with a very nice boy in the navy", and a month later Ethel sounded surprised: "I had no idea you would take it so seriously about John". Bill's response was to ask her if she fancied an affectionate letter, to which she replied: "No, I like the way you write your letters, they are always so interesting. Don't change them". In between Ethel discusses life on the home front, her work (7.30 am until 10.00 pm with half an hour break) and news (the concentration camps horrified her, and she confessed: "It makes me ashamed of my own sex, to think that women should have a hand in all the atrocities that have been committed").

Next to Ethel's bundle of letters are correspondence from six other "sweethearts". Bill met Edith, an American weight-lifter living in Boston, while in Virginia in November 1944. She mentions one man "who comes 800 miles to see me for just a few hours", and another who "doesn't kiss anywhere near as beautifully as you". She further flatters Bill: "More laurels for your ego - for a mere man your handwriting surprises me". She is still going strong in July 1945: "I'm so very angry at the powers that be that keep me from keeping your morale up".... "Seems funny to hear confirmed bachelors estoll the virtues of their blessedness and to hear countless complaints from men at sea about the scarcity of women. In spite of our often flaunted faults men still

want us. Some consolation in this manless world. And the men that are left! Better they never should have happened!!"

By April 1945 Bill is also in touch with Mavis in Jervis Bay, Australia, and he receives four racy letters from her. She assures him: "Yes you are the finest sailor I have ever written to - and what a one to start on". She repeatedly expresses concern at his well-being: "So glad you were able to use up all your surplus energy by playing deck [though it looks like "dick"] hockey, you really should do that more often - I am sure it would make a different man of you"; and: "So you haven't seen a woman for weeks?? Well I just bet you will be a REAL WOLF next time you strike land!! Maybe we had better not discuss that subject any further!!".

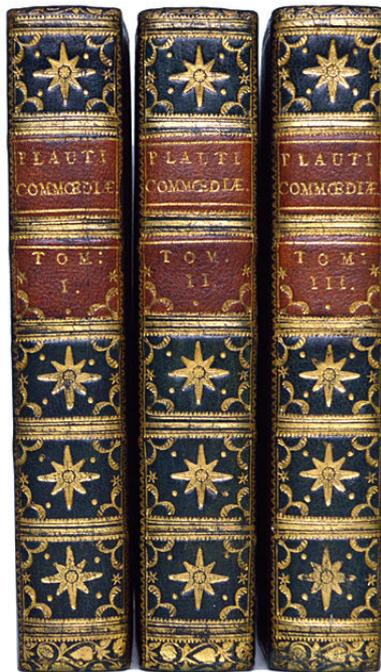
All this time Bill is receiving 14 letters from Rita from Newport in Wales. She addresses him as "Brown Eyes" and worries about his drinking ("Of course where there is beer there is Bill" and "pity the bar maid wasn't a bit younger"). In October 1944 she writes: "Well I didn't know you only wanted a pen-friend, by the way the last night we were together it didn't seem as though you only wanted a pen-friend, at least it didn't to me. Perhaps that girl will cheer you up more than I can". The following January she asks: "are you married, or perhaps you are engaged or you have a steady girlfriend, I wish you would tell me the truth". By September she has had enough: "I can't send you a photograph because I have sent my boyfriend the last one, my boyfriend in case you are interested is an American. Your brother came in the shop and asked me for a date, of course I couldn't accept ... I expect you know this is the last letter you will receive from me".

Added to this we have three letters from Jean from Londonderry, with whom he had a fling in 1943 ("remember last summer Bill, we had a wonderful time together didn't we"), and six letters from Iris Gairns, who is married with two children and quite political ("Our family have always been conservative, but we went completely to the left this time"). Finally there are three letters from Rose Campbell sent between September and November 1945 ("You say you have almost forgotten what women look like, but I bet you won't be back here long before you remember all your little tricks") and to cap it all Rose's mother writes instructing him to come and see her as soon as he gets back!

The trunk also contains a variety of personal effects, including:

- Bill's ID / Passport.
- "New Smooth Ivory" writing pad case, with "Pass In and Out of Ship Yard" with description of Bill's appearance, an Invitation to a supper and dance from The Engineering Women's Club, luggage tag and Order Sheet for Parry to "exercise prisoner".
- A tin with pens, pencils, pencil leads, bullet casing, pipe filters and bouquet of fabric flowers, box of matches with three coins, and a lead weight.
- Notes written by Bill, including a love poem and an account of the Battle of Dakar.
- A work / revision book used by Bill for his exams, with sections on High Explosives, Mathematics, Electrics and Chemistry. There are some fine technical drawings, but Bill failed his exams.
- The Sailor's Bible, with Bill's name, number and address written in the front.
- The Book of Common Prayer, with Bill's name on the side.

- "The West Africa Atlas", with 24 coloured maps, and notes by Bill listing where he went, when and what ship he was on.
- Two maps of Sydney Harbour", with listings of popular venues, hotels etc.
- A manual for the New York telephone exchange.
- Programme from "Fourth Cruiser Squadron Pulling Regatta", 6th February 1939.
- Cutting form a Bristol paper announcing the marriage of Bessie Parry to John Doman.
- Daily Mirror "Dido Bo & Wind Blown" illustration.
- A collection of 40 pin-up girl photographs as issued in cigarette packets.



CONTEMPORARY DARK BLUE GOATSKIN

20. **PLAUTUS** (Titus Maccius).

Comoediæ Quæ Supersunt.

Three engraved plates, three engraved headpieces, woodcut vignettes on titles and tailpieces.

Three volumes. 8vo. [161 x 91 x 95 mm]. [2]ff, 8, 548 pp; [2]ff, 564pp; [2]ff, 558 pp. Bound in contemporary dark blue goatskin, the covers with a gilt dog-tooth and fillet border. Smooth spines divided into six panels by gilt fillets and pallets, lettered in the second and third on red goatskin labels, the others with a large star centre, fronds at the corners and a small star and dots, with a flower and bud roll at the foot, the edges of the boards tooled with a gilt roll, the turn-ins with a flower, bud and shell roll, pink silk endleaves, yellow edges. [ebc7459]

Parisiis [i.e. Paris]: typis J. Barbou, 1759

£1200

A few signatures are slightly browned, but a fine copy inside and out. The rolls used at the foot of the spines and on the turn-ins closely resemble Scottish rolls of the period. The only sign of provenance is the modern bookplate of Robert J. Hayhurst.



CONTEMPORARY BLACK GOATSKIN

21. PLUTARCH.

Plutarch's Lives in Eight Volumes. Translated from the Greek. With Notes Historical and Critical from M. Dacier.

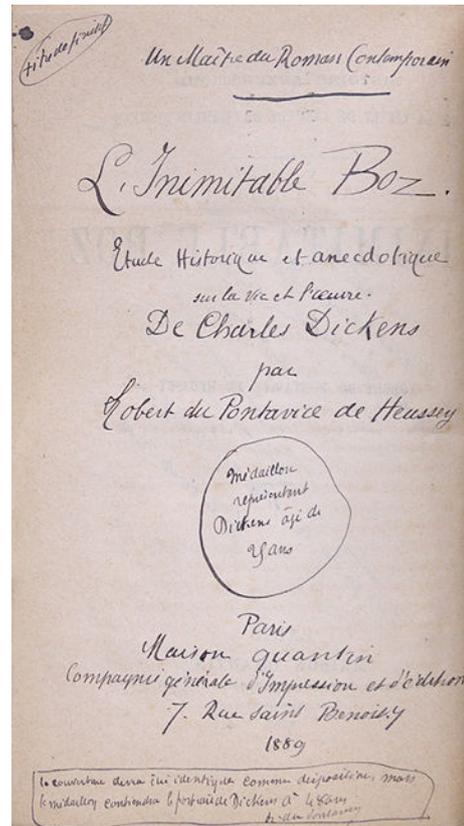
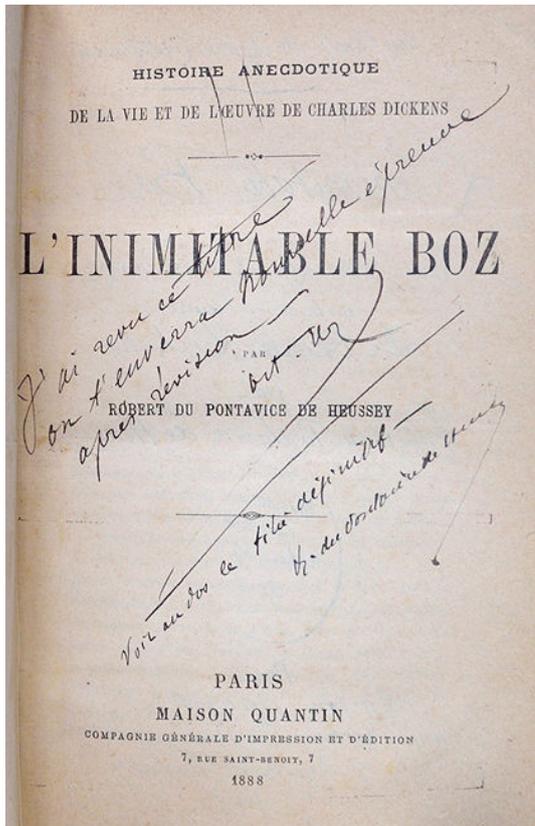
Each volume with an engraved frontispiece by Giles King, and a total of 50 engraved plates mostly by Gerard Vander Gucht after Louis Chéron (one to each Life, except for two in Vol.VII, where a plate is not called for); woodcut head and tailpieces; titles printed in red and black.

First Edition. Eight volumes. 8vo. [203 x 127 x 234 mm]. [2]ff, xi, xv, 408 pp; [1]f, [5]-399 pp; [1]f, [5]-448 pp; [1]f, [5]-416 pp; [1]f, [5]-408 pp; [1]f, [5]-392 pp; [1]f, [5]-459 pp; [1]f, [5]-323, [217] pp. Bound in contemporary black goatskin, the covers with a gilt double fillet border and a fleuron in the corners. The spines divided into six panels with gilt tooled raised bands, lettered in the second and numbered in the third on red goatskin labels, the others with gilt centres and corners, the edges of the boards tooled with a gilt zig-zag roll, marbled endleaves, gilt edges. (Minor waterstain to rear cover of vol.V, a little rubbing and a few trivial marks). [ebc7550]

London: printed for J. Tonson in the Strand, 1727

£2500

A fine set. Such books are rarely found in this state. With the bookplate of Robert Hayhurst.



THE AUTHOR'S HEAVILY ANNOTATED PROOFS OF A LIFE OF DICKENS

22. PONTAVICE DE HEUSSEY (Robert Du).

Histoire Anecdotique De La Vie Et L'Oeuvre De Charles Dickens. L'Inimitable Boz.

Double-page and folded engraved plate of medallion portraits of Dickens by Maison Quantin after F. Courboin (short tears at folds).

8vo. [230 x 137 x 28 mm]. viii, 397, [3] pp. Contemporary binding of brown goatskin, the covers tooled in gilt with a border of two dotted and solid triple fillets enclosing an all over design of a repeated flower, wreath and small flowerhead. The spine divided into six panels by raised bands and gilt compartments, lettered in the second and at the foot, the others with the flower, surrounded by the wreath and small flowerhead, the edges of the boards tooled with a gilt fillet, the turn-ins and matching inside joints with gilt rolls, green and gold floral patterned endleaves, marbled flyleaves, uncut edges. (Small repair at foot of spine). [ebc7556]

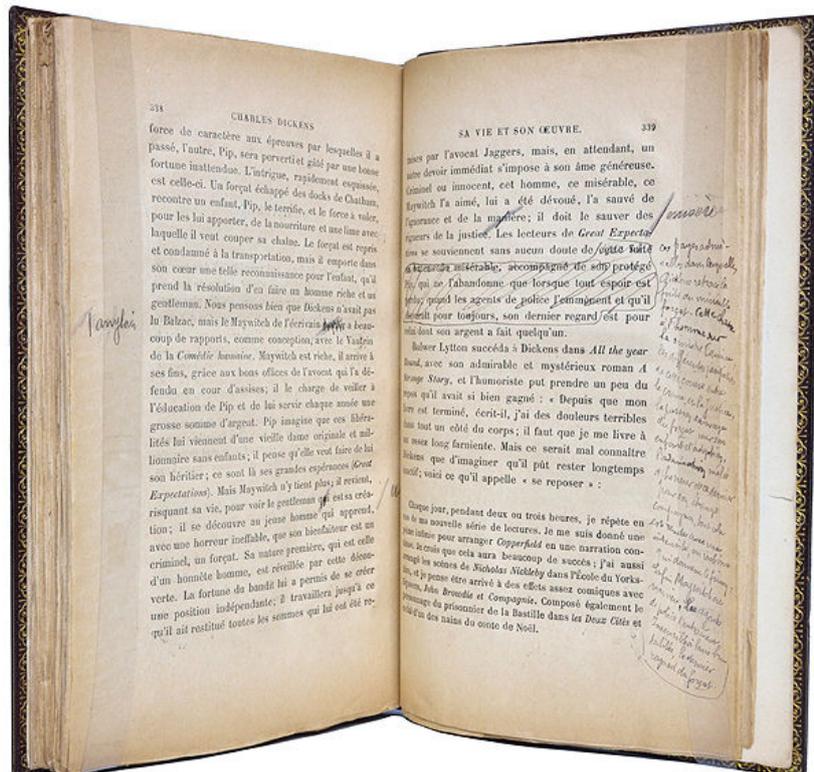
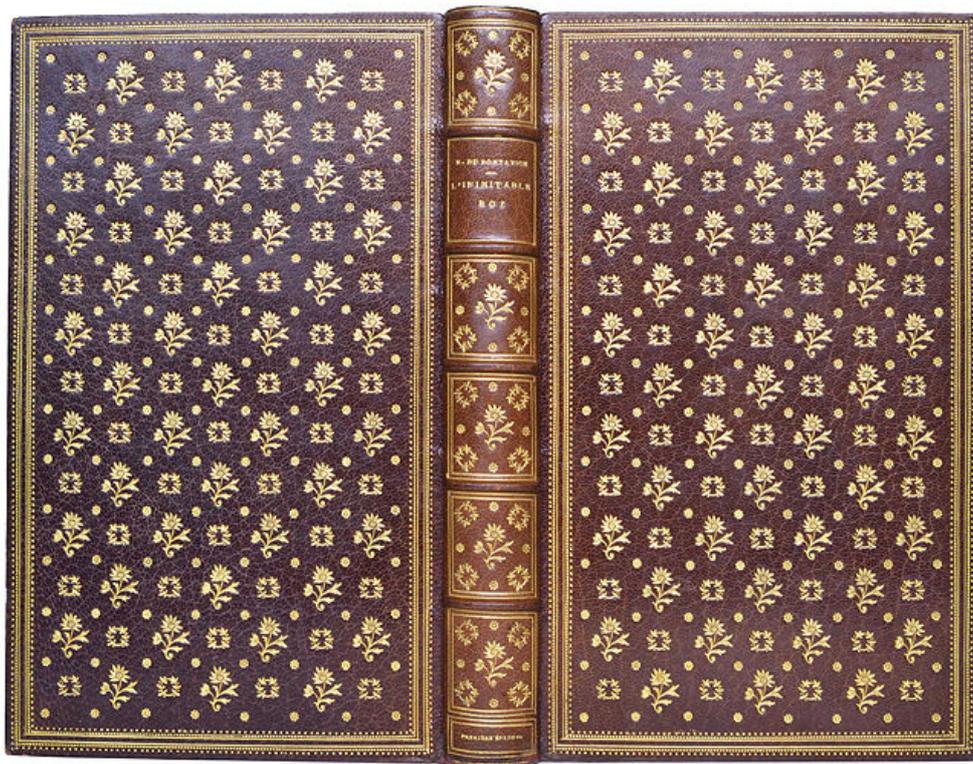
Paris: Maison Quantin, 7 Rue Saint-Benoit, 1888

£2000

The unpublished proofs of the first printing of Pontavice De Heussey's biography of Dickens's, *L'Inimitable Boz*. Almost every page has multiple corrections, errasions and additions - the author was certainly not happy with his first draft and the printer may well have been frustrated by the amount of work involved. Each signature has Maison Quantin's ink stamp with the dates recording the progress of the pages through the press. The verso of the title has the revised version, and the book was eventually published by Quantin in 1889.

At the front there is a long and rather melancholic six page manuscript (on the recto of six leaves of squared paper) addressed to "mes meilleurs amis, Alice et Jules Berthois", signed by the author and dated 5th February 1889.

Robert Du Pontavice De Heussey (1850-1893) was the son of the poet Hyacinthe, and he also wrote a biography of Auguste de Villiers de L'Isle-Adam, published in Paris (by Albert Savine) in 1893.





UNRECORDED EDITION, WITH EMBROIDERED BIRDS ON THE COVERS

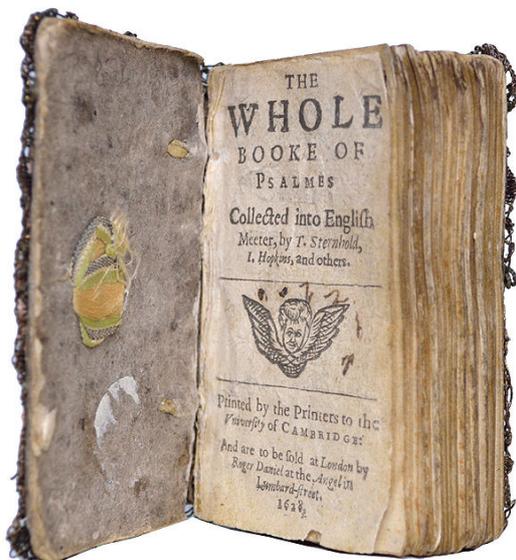
23. **The Whole Booke of Psalmes** Collected into English Meeter, by T. Sternhold, I. Hopkins, and others.

Woodcut of an angel on the title.

16mo. [86 x 50 x 29 mm]. [1], 173 [i.e.172], [17] ff. Contemporary embroidered binding of canvas over boards, worked in coloured silks, silver threads and coils and sequins, with a bird in an oval frame on the covers. (Worn with some loss, inside front board exposed with stub from a tie.) [ebc7548]

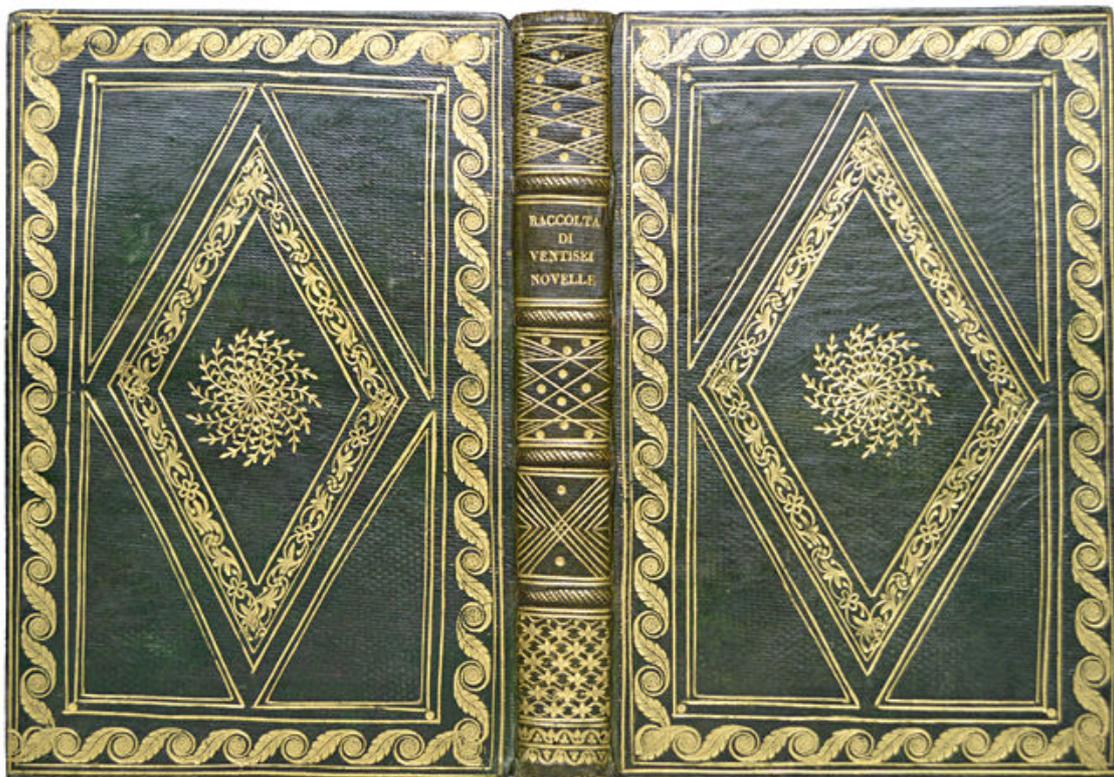
Cambridge: Printed by the Printers to the University of Cambridge: and are to be sold at London by Roger Daniel at the Angel in Lumbard-street, 1628 £1500

Lacking Aa8, the final leaf of the index. Folio 127 was missed in the pagination. Aa1 has been folded and attached with a sewing pin, and another pin has been left after B5 (careful - it is still sharp). A Richard Northcote has signed his name twice with the date 2d Jan 1732 inside the rear board.



A little light soiling and three small ink scribbles on f.103, but generally very good. The binding has seen better days, but more remains than is missing, and the two charming birds are still clearly visible.

ESTC records eight editions or issues of *The Whole Booke of Psalmes* printed at Cambridge in 1628. This is not amongst them, and so appears to be unrecorded.



FLAMBOYANT FLORENTINE BINDING

24. **Raccolta di Ventisei Novelle** Di Mad. A. Tastu, Emilio Deschamps, De Chateaubriand, La Principessa De Craon, Paolo L. Jacob Bibliofilo, E. Fouinet, Rastoin, Avenel, M.E. Théaulon, Alissan De Chazet, T. Muret, Mad. Luisa Colet, Filippo Busoni, Guilio De Saint-Felix, P. De Julvécourt, Mad. A. Dupin, Stefano De La Madeleine, Visconte Walsh, Rolle, Alfonso Harr, Lassailly, De Tremont, Conte Alfredo De Vigny, Augusto Barbier. Prima Traduzione dal Francese di Filippo Moisè. 26 engraved plates.

8vo. [230 x 150 x 30 mm]. [1]f, 229, [3] pp. Bound in contemporary green goatskin, the covers tooled in gilt with a double fillet and large feather roll border enclosing three fillets inter-connecting with a lozenge-shaped panel composed of fillets and a floral roll and a circular centrepiece of radiating leafy stems. The spine divided into five panels, lettered in the second, the others tooled in gilt each to a different design, the edges of the boards and turn-ins tooled with gilt rolls, pink endleaves, gilt edges, pink silk marker. (Slightly rubbed). [ebc1737]

Firenze [i.e. Florence]: Paolo Fumagalli, 1838

£950

A collection of 26 stories, a number of them with a British theme. The engravings are by British engravers (F. Bacon, E. Radclyffe, R. Branard, J. Goodyear, J. Thomson, J. C. Edwards, T. Higham, J. Cousen, L. Stocks, J. C. Armytage, C. Heath, J. Lewis, R. Wallis, S. Fisher, J. Appleton and H. Robinson) after various artists (Miss L. Sharpe, G. Catermole, F. P. Stephanoff, A. E. Chalon, A. G. Vickers, J.R. Herbert, C. Stanfield, A. Cooper and C. Aubrey) and were printed by Berthiau. They retain their original tissue guards, and there is a little light foxing. It is a very handsome copy. The binding is probably Florentine and is flamboyant. No copy of the work is recorded on COPAC. WorldCat locates seven copies, at McGill University, University of Alberta, Virginia Tech, UCLA, Siena and two in Madrid).

Ink inscription crossed away on front fly-leaf.

ARNHEM PRIZE BINDING

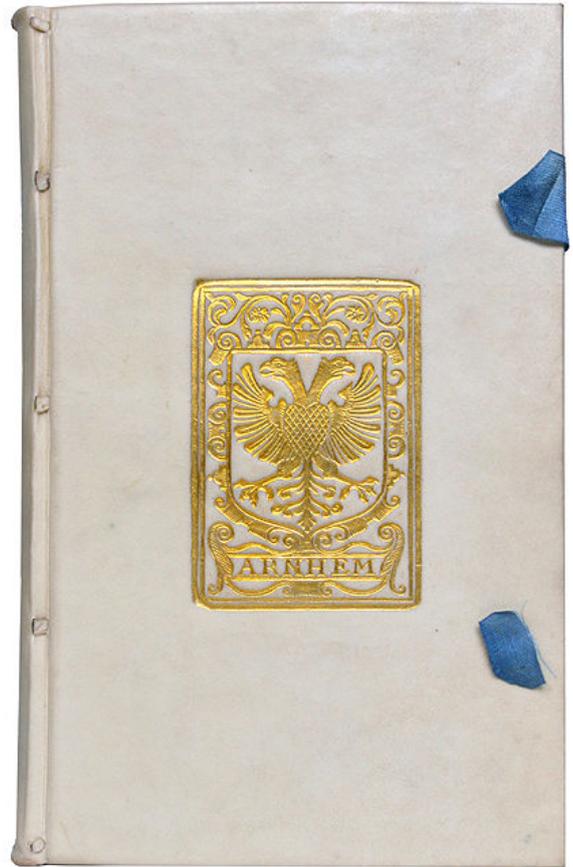
25. **SEIFFEN** (Gerhard Dorn).

Onomasticon Poëticum, In Primis Virgilii, Horatii ac Ovidii, In Usus Iuventutis, Musis Operam Dantis, Cura G. Dorn Seiffen, I.U.D. Gymnasii Hieronymiani, Quod Veteri Ad Rhenum Traiectu Est, Praeceptoris.

8vo. [219 x 134 x 31 mm]. xvi, 448 pp. Bound in contemporary vellum over boards, the covers with the large gilt Arnhem arms block at the centre, smooth plain spine, plain endleaves and edges, blue silk ties. (One tie detached and saved, one missing). [ebc7551]

Traiecti Ad Rhenum [i.e. Utrecht]: ex officina I. Van Schoonhoven, Academiae Typographi, 1808 £400

Lightly browned throughout but a very good copy, with little sign of use. At the front is a printed leaf completed in manuscript presenting the book to Johanni Frederico Schlösser as a student prize at Arnhem in 1824 - 16 years after the work was published.



BAGGULEY SUTHERLAND BINDING

26. **STERNE** (Laurence).

A Sentimental Journey.

Two preliminary engraved vignettes, title vignette, headpieces, seven plates and tailpieces.

12mo. [130 x 75 x 21 mm]. [3]ff, 253, [3] pp. Contemporary binding by Bagguley of Newcastle-under-Lyme (signed with their ink "Sutherland Process Patented" stamp on verso of front free endleaf) in light blue goatskin, the covers with a gilt fillet border and a small heart in the corners. The spine divided into six panels by raised bands, lettered in the second within a gilt compartment, the others with the heart. Vellum doublures elaborately tooled by the "Sutherland" process in gilt, red and blue to a floral and foliate design with hearts and clumps of dots, blue watered-silk endleaves, gilt edges. [ebc7549]

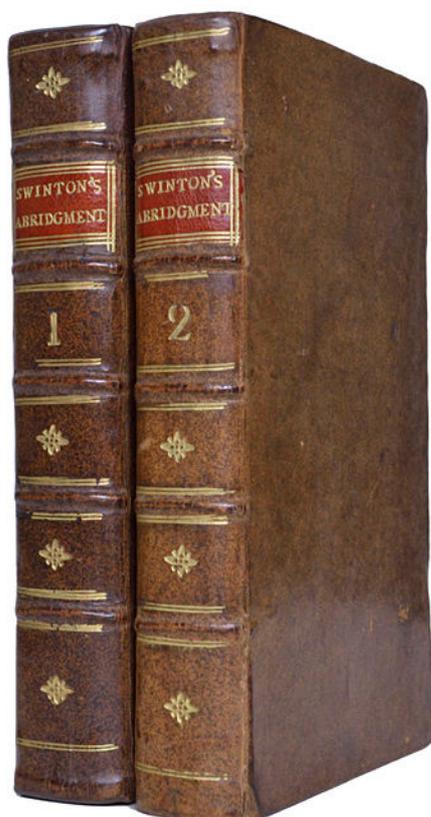
London: [printed by Edouard Guillaume in Paris for] George Routledge & Sons Limited, 1894 £900

One of the Guillaume's Nelumbos series, with a final page of advertisement and notice on the verso of the title: "A few copies of this work have been printed on Vellum, on Japan-paper, and on china-paper". This copy is on Japan-paper.

A fine copy and 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 largely plain.



George Bagguley (b.1860) established himself as a bookseller in Newcastle-under-Lyme in Staffordshire in 1890 and served as Librarian to the Duchess of Sutherland at nearby Trentham Hall. 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.



*SCOTTISH CALF IN COLQUHOUN
CONDITION*

27. [SWINTON (John, Lord)].

An Abridgment of the Public Statutes In Force and Use Relative to Scotland, From The Union, in the fifth year of Queen Anne, To The twenty-seventh year of his present Majesty King George II inclusive.

First Edition. Two volumes. 8vo. [210 x 130 x 78 mm]. [Unpaginated but complete]. Contemporary Scottish binding of sprinkled polished calf, plain sides, the spine divided into six panels with raised bands flanked by gilt double fillets, lettered in the second on a red goatskin label, numbered in the third, the others with a small star centre, the edges of the boards hatched in blind, plain endleaves, lightly sprinkled edges. [ebc7541]

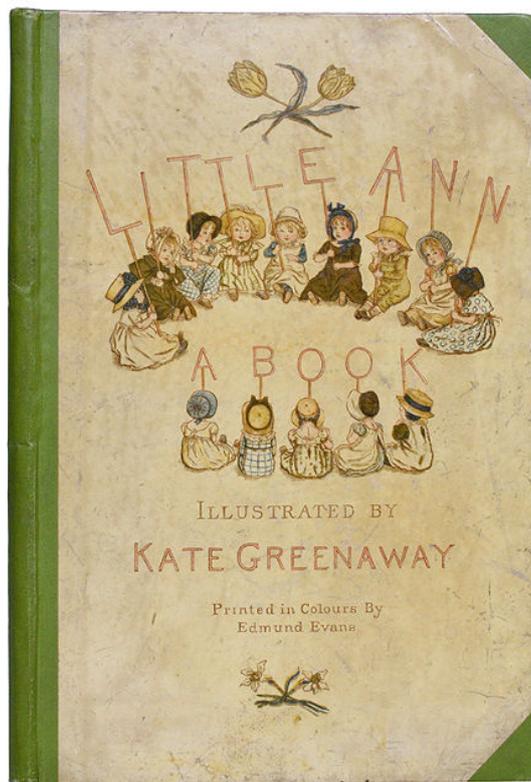
Edinburgh: printed by Sands, Murray, and Cochran, for A. Kincaid and A. Donaldson, 1755

£500

Compiled by John Swinton, who has signed the preface and is named on the spines. The statutes cover all aspects of Scottish life and trade, including Ability and

Disability, Alehouses, Aliens, Alloa, Apples, Apprentices, Arrack, Assassination, Authors..... and so on, and so on, not forgetting Malt and Wool.

A fine copy, in "Colquhoun" condition, though without any signs of provenance. The finisher had a little difficulty in applying the gold in places and there are a few small gaps, which do not detract from the overall appearance of the bindings.



"TO MRS MASON, WITH KINDEST REGARDS, FROM A. C. SWINBURNE"

28. **TAYLOR** (Jane and Ann).

Little Ann and other Poems.

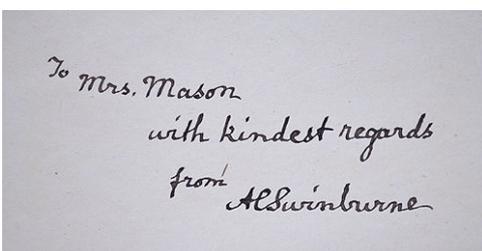
58 colour printed illustrations and vignettes by Kate Greenaway and black and white pictorial title-page.

Small 4to. [233 x 152 x 8 mm]. 64pp. Bound in publisher's original half green cloth, glazed paper sides with colour printed illustrations by Greenaway, yellow endleaves, green stained edges. (A little marked). [ebc7509]

London: Frederick Warne and Co. and New York [c.1888]

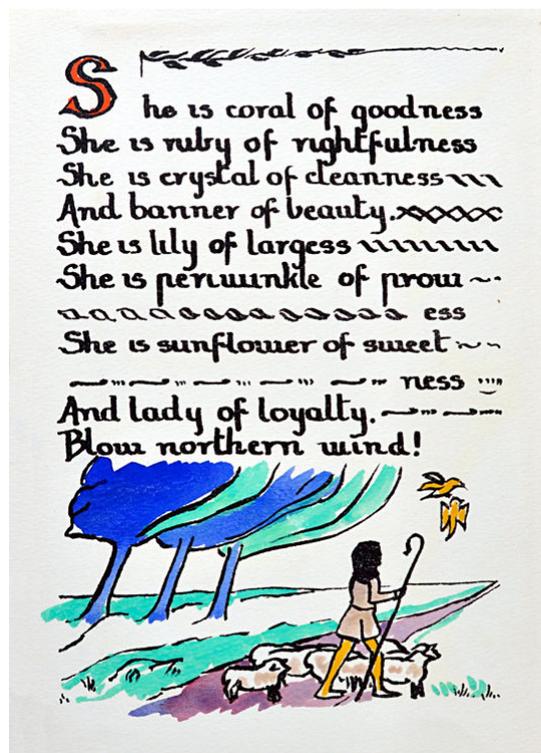
£500

Originally published by Routledge in 1883, this Warne edition differs only on the title-page. The covers indicate that Greenaway's illustrations were "Printed in Colours by Edmund Evans".



There are some marks and minor stains to the text but it is a good copy, made better by the ink inscription on the verso of the front free endleaf: "To Mrs Mason / with kindest regards / From AC Swinburne".

In 1879 the poet Algernon Charles Swinburne (1837-1909) moved with his friend Theodore Watts-Dunton (1832-1914) to a house at the bottom of Pultney Hill called The Pines, and lived there together for almost 30 years. They were joined by Theodore's sister Miranda Mason, her husband Charles, and their son Bertie (born 1874). *ODNB* reveals that Swinburne formed an intense friendship with Bertie, which inspired 50 poems of little literary merit but some biographical interest.



ONE OF 100 COPIES PRODUCED BY THE PUPILS

29. The Wakefield Second Nativity Play.

Woodcut title (partly hand-coloured) and 26 large woodcuts (21 hand-coloured, five black and white) each mounted and with the original tissue guard, hand-coloured initials, decorations and illustrations throughout the text.

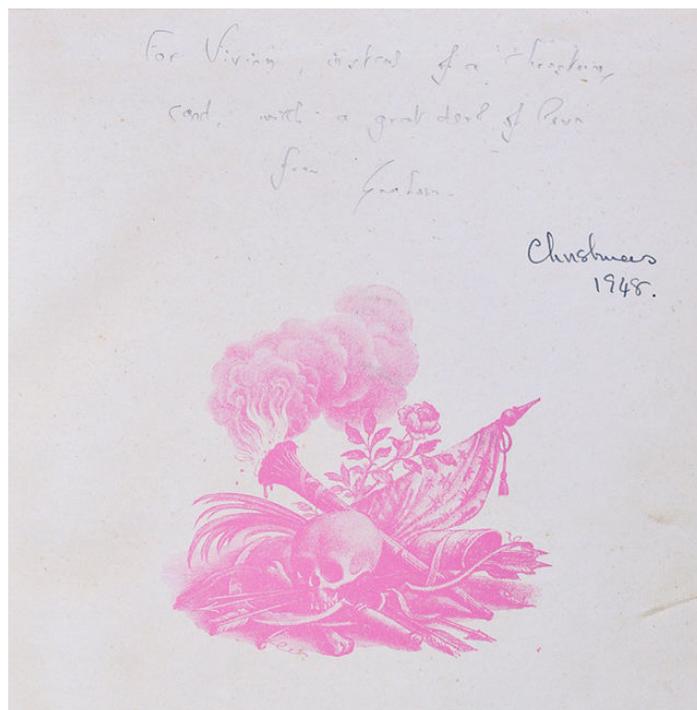
First Edition. Small 4to. [261 x 196 x 16 mm]. [40]ff. Bound in the original cream boards backed with grey paper, with woodcut label on the front cover, yellow and white decorated endleaves. (Corners bumped, covers a little soiled). [ebc7504]

Weybridge: The Hall School, Christmas 1917 [January 1918] £750

There is a label on the verso of the front free endleaf stating that this is No.23 of 100 copies. It is a very good copy with just a little spotting at the edges.

This is the most delightful production. At Christmas 1917 the children of the Hall School at Weybridge in Surrey, mostly aged between 11 and 13, gave performances of the *Wakefield Second Nativity Play* to various audiences, including nearly 600 munition workers in a canteen of a London factory. The play probably dates from the 15th century and was modernised by the school's headmistress, Miss Gilpin - with

"direct and striking relation to the happenings of to-day". The stage and costumes were also designed at the school and the performances attracted great attention and mesmerised both audiences and reviewers. Following on from this the children (numbering about 30) published this book of the play, under the supervision of Miss Gilpin and the art mistress, Miss Gillespy. The text, with poems and their musical settings, was pen-written by the children and lithographed from manuscript, and the "woodcuts" and endpapers of the binding were designed and cut in linoleum and coloured by hand. The illustrations are remarkable, both in terms of composition and colour. The book was sold through Constable for £2 2s.



FROM GRAHAM TO VIVIEN GREENE, IN THE YEAR OF THEIR SEPARATION

30. **WHISTLER** (Laurence).

Rex Whistler.

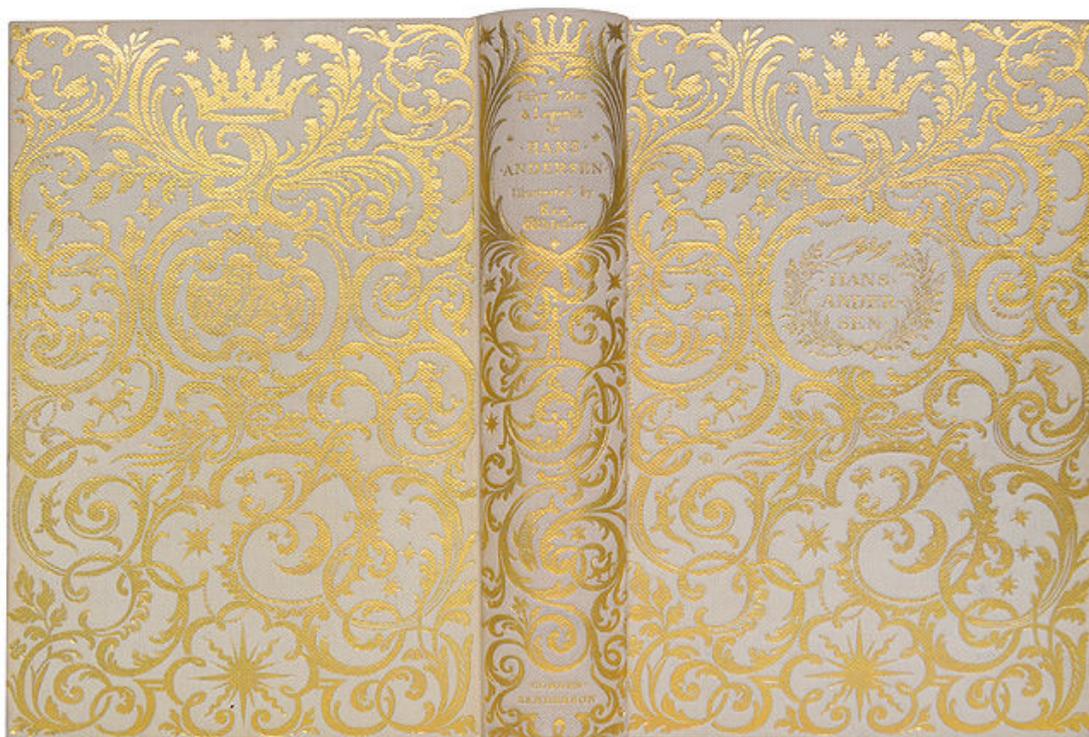
Frontispiece, decorative title (with lettering by Laurence Whistler) and illustrated throughout with Rex Whistler's designs.

Small 4to. [231 x 180 x 11 mm]. 103, [1] pp. Bound in publisher's original tan cloth, the front cover with a gilt device by Rex Whistler, the spine lettered in gilt, endleaves with two pink tail-piece designs. (Very slightly marked). [ebc7539]

London: [printed by Shenval Press Ltd for] Arts and Technics, 1948 £900

First published in October 1948 and here reprinted in November. A very good copy. From the library of Vivien Greene and inscribed to her by her estranged husband Graham Greene in 1948, the year the couple separated. Using pencil to record his sentiments on the front free endleaf the novelist has written: "For Vivien, instead of a Christmas card, with a great deal of love from Graham". Below this doleful message Vivien has written "Christmas 1948" and on the opposite pastedown is her posthumous booklabel lettered "Ex Libris Vivien Greene 1904-2003".

Vivien Dayrell-Browning married Graham Greene in 1927 and they separated in 1948 following her discovery of his latest affair, this time with Catherine Watson, which provided the inspiration for his novel *The End of the Affair*. The gift of this book to his estranged wife - an account of the life and work of the recently deceased Rex Whistler - offers mournful testimony to the end of one of the most important relationships in Graham Greene's life. As he put it elsewhere: "The fact that has to be faced, dear, is that by my nature, my selfishness, even in some degree by my profession, I shall always, and with anyone, have been a bad husband". Despite their separation they never divorced. After Vivien's death her books were sold by Waterfield's of Oxford and they produced the booklabel.



LIMITED EDITION SIGNED BY WHISTLER, IN PRETTY PERFECT CONDITION

31. WHISTLER (Rex).

Fairy Tales and Legends by Hans Andersen.

Illustrated by Rex Whistler with decorative title, 10 full-page plates and illustrations throughout the text.

First Edition. 8vo. [211 x 140 x 38 mm]. [4]ff, 470 pp. Original publishers binding by The Leighton-Straker Bookbinding Co. Ltd of white cloth over boards, the covers and spine blocked in gilt to an all-over rococo design with matching green and white endleaves and gilt edges. [ebc7559]

London: [printed by the Shenval Press and] published by Cobden-Sanderon Ltd, 1935
£800

Limited to 200 copies, signed by Rex Whistler. The first owner, Anne Watson Hughes, has neatly signed the Ex Libris panel inside the front cover with the date 1936. With just a hint of foxing in the margins of the half-title, but absolutely fine. One of Whistler's great works.



MEMOIRS OF THE GREAT EUROPEAN WAR 1914-1918

32. **An Album of 42 World War I embroidered silk postcards** sent from France by Thomas Egerton Dale and Bernard Gilbert Dale of the London Irish Rifles to their mother, father, and sisters, Daisy and Irene.

The cards [each c.90 x 140 mm] loosely inserted into openings cut in leaves of dark card bound in an album [176 x 120 x 60 mm] covered in brown roan. (Some of the openings broken or crudely repaired). [ebc7547]

1914- 1918

£1200

A spectacular collection of cards sent by two brothers to their family who lived at The Violets, Rotherfield, Sussex. The sisters, Daisy and Irene, have left a note at the front of the album "Memoirs of the Great European War 1914-1918". Some of the cards have brief messages in pencil or ink, wishing the family well. They have survived in remarkably fine condition, with just a few minor imperfections. The album has not fared quite so well, but has done its job admirably.

These popular souvenirs of the War comprise a blank postcard onto which an embossed paper surround has been glued, to frame and hold a central panel of silk on to which a design was hand-embroidered in coloured thread. A number of them also feature a silk pocket, in which a tiny pre-printed card can be found. The hand-embroidery was usually carried out in domestic houses as "out work" by civilians in France and Belgium. The designs were repeatedly embroidered on rolls of silk, then sent to cities (mainly Paris) for cutting up, final assembly and distribution. They were sold in thin paper envelopes, but being fragile and quite costly, they were usually mailed home with protective letters.

