The background of the entire image is a handwritten musical score on aged, yellowed paper. The score consists of multiple staves with various musical notations, including notes, rests, and clefs. Some parts of the score are written in ink, while others are in pencil. The handwriting is somewhat cursive and appears to be a personal or working draft. A central white box with a black border contains the title and publication information. At the bottom, another white box with a black border contains the composer's name and contact details.

BOUND TO PLEASE

EBC E-CATALOGUE 40
2023

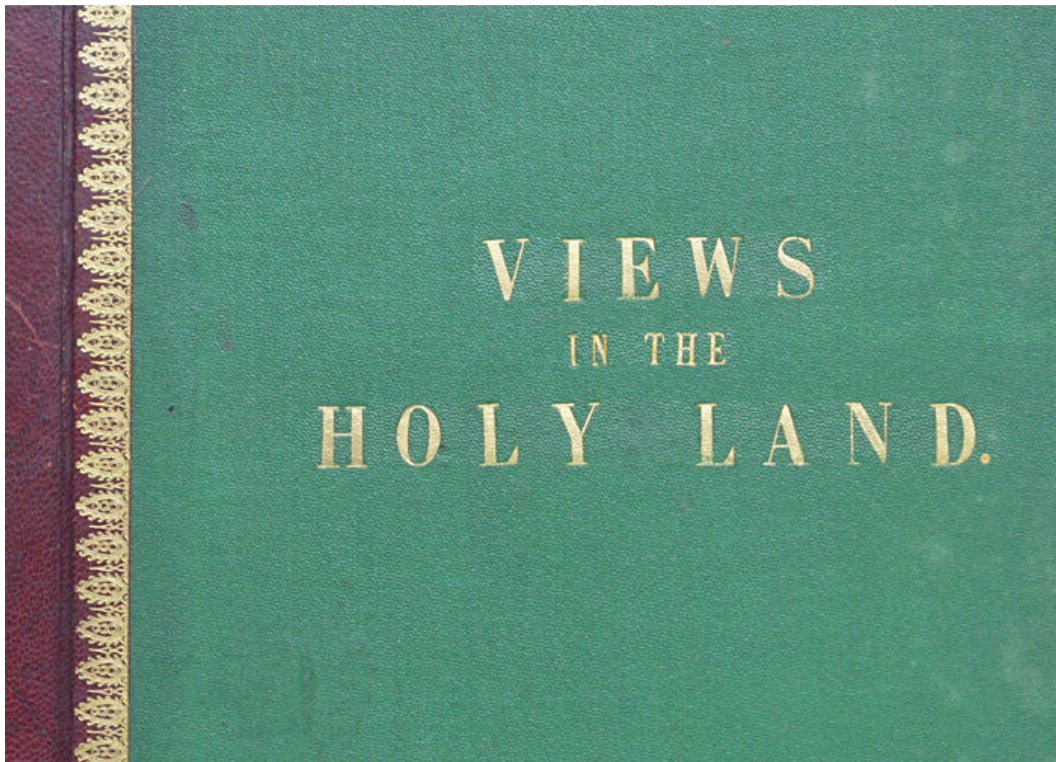
GEORGE BAYNTUN

Manvers Street • Bath • BA1 1JW • UK

01225 466000

ebc@georgebayntun.com

www.georgebayntun.com



TWENTY-FOUR HAND-COLOURED AQUATINTS

1. **AINSLIE** (Sir Robert).

A Series of Twenty-Four Views Illustrative of the Holy Scriptures. Selected from Sir Robert Ainslie's Celebrated Collection of Drawings in Palestine, Egypt, Syria, Corinth, Ephesus, &c. &c. &c. Engraved and Coloured by, and under the Direction of J. Clarke. With a Geographical and Historical Account of Each View.

24 hand-coloured aquatint plates by Clarke after Luigi Mayer.

First Edition. 4to. [309 x 225 x 12 mm]. 8pp. Bound in contemporary half red roan, green cloth sides framed with a gilt roll and lettered in gilt on the front, smooth spine divided into six panels by a double gilt fillet, each with a flower, green endleaves, gilt edges. (Spine and corners worn). [ebc8175]

London: printed by T. Bensley, published by R. Bowyer, 80 Pall Mall, [1817?] £1250

Abbey, Travel in Aquatint and Lithography, 1770-1860, 382.

The date is taken from Abbey, in which the plates are watermarked 1816. In this copy one leaf of text is watermarked "1805" and three of the plates are watermarked "J. Whatman 1809". There was also an edition published in 1833, with uncoloured plates.

There is the odd minor mark but it is a very good copy.



JERUSALEM. Math. 21. 1.



POOL of BETHESDA. John. 5. 2.



SAMOS. Acts. 20. 15.



BOUND BY STUART BROCKMAN

2.

ANDREWS (Martin J.)

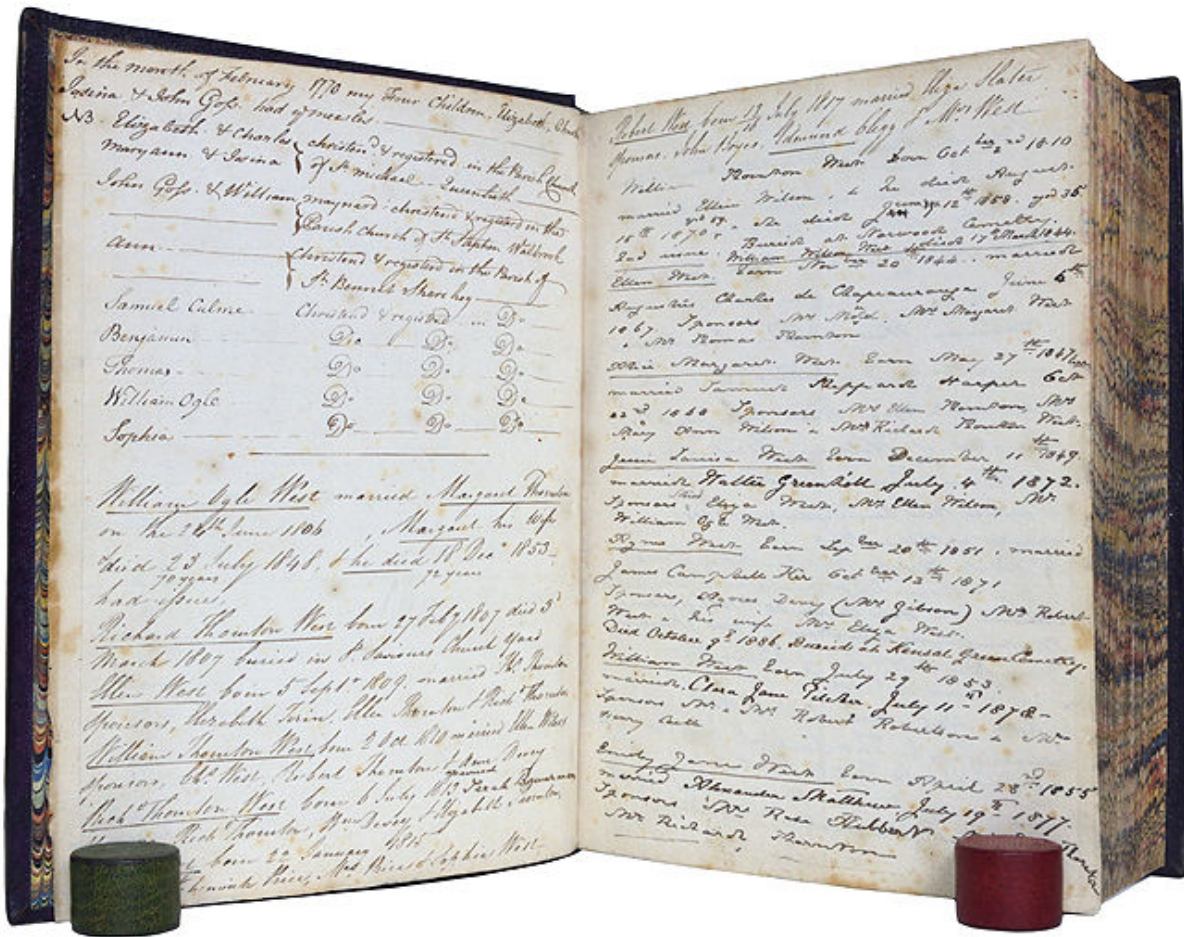
The Life and Works of Robert Gibbings.

400 black and white illustrations and eight colour plates.
 First Edition. Folio. [288 x 230 x 33 mm]. xii, 426 pp.
 Bound by Stuart Brockman c.2015 in boards covered with
 a sheet of paper with a painted watercolour of aquatic
 and exotic island scenes overlaid with a transparent skin
 of vellum, tooled and lettered in gilt, black goatskin turn-
 ins, grey endleaves, top edge gilt. Contained in a black
 cloth drop-over box, lined with velvet, lettered in gilt on a
 black goatskin label. [ebc8160]
 Bicester: Primrose Hill Press, 2003 £4000

A delightful and vibrant binding taking its inspirations from Gibbings's own paintings and wood-engravings of tropical fish and illustrations from *The Voyage of HMS Beagle*. The watercolour on paper encasing the binding is protected by the vellum, in a similar manner to Cedric Chivers's "vellucent bindings" first produced in Bath in 1903. In 1785 James Edwards of Halifax had patented an alternative method of painting on the underside of transparent vellum and then backing it with plain paper.



Stuart Brockman was born in Cambridge in 1972 and studied Mechanical Engineering at Imperial College, London. He joined his father's bindery in 1995 and was elected a Fellow of Designer Bookbinders in 2004. He is currently the President of D.B. and I rate him most highly.



NINETEEN PAGES OF MANUSCRIPT FAMILY RECORDS

3. **The Holy Bible** Containing the Old Testament and the New. Newly translated out of the Original Tongues and with the former Translations diligently compared and revised by His Majesties speciall command. Appointed to be read in Churches. Engraved title-page with architectural border. 8vo. [235 x 173 x 70 mm]. Bound c.1850 in blue calf, the covers with a border of a gilt double fillet and a blind triple fillet. The spine divided into six panels with gilt tooled raised bands, lettered in the second, the others with centres and corners, the edges of the boards tooled with a gilt broken fillet, marbled endleaves and edges. (Minor scratching or scuffing to covers). [ebc8184]

Cambridge printed by John Hayes, Printer to the Universitie, 1683 £1000

Wing B2333. Darlow & Moule / Herbert 780. The date has been amended from 1682 to 1683. *The New Testament* was printed in Cambridge by John Hayes in 1680 and is entered separately as Wing B2684.

The engraved title for the *Holy Bible* is bound directly before:

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.

Cambridge: printed by John Hayes, Printer to the University, 1679

Wing B3656

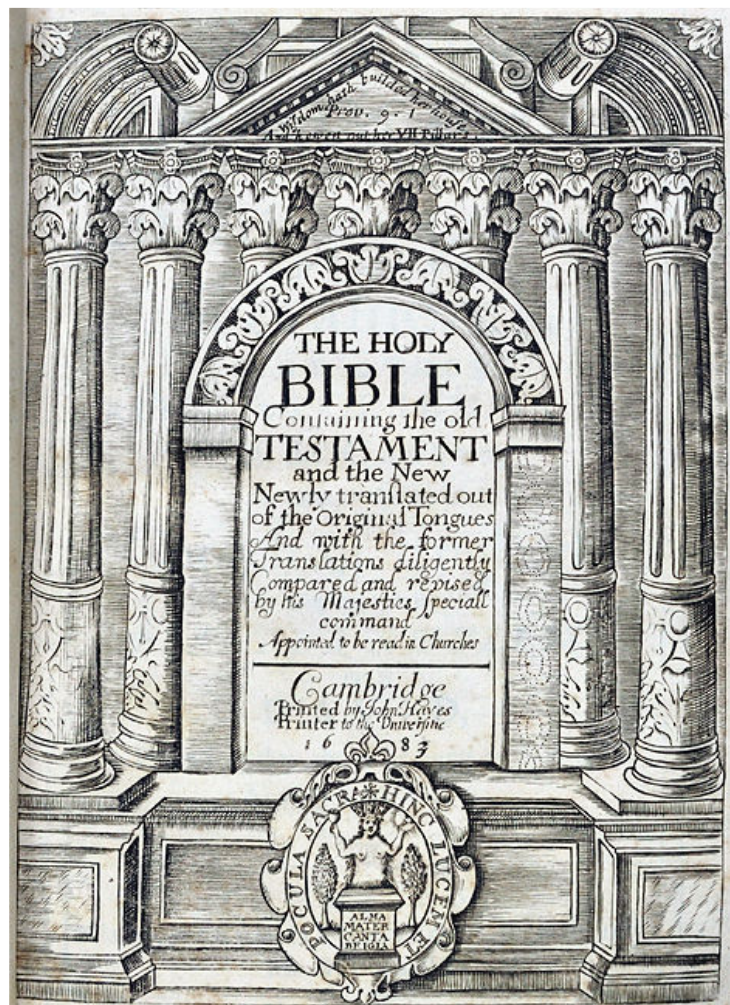
At the end is bound:

The Whole Book of Psalms, Collected into English Metre, by Thomas Sternhold, John Hopkins, and others, conferred with the Hebrew: Set forth and allowed to be sung in all Churches, of all the people together, before and after morning and evening Prayer, and also before and after Sermons; and moreover in private houses, for their godly solace and comfort, laying apart all ungodly songs and ballads, which tend onely to the nourishing of vice, and corrupting of youth.

[Cambridge?] printed by John Heyes, Printer to the University of Cambridge, 1679

Wing B2534

Occasional minor browning, and with brief early ink notes and codes throughout the Bible, trimmed at the outer margins. At the front there are 19 pages of closely written manuscript entries for the Lillington, Cooper and West families. The early entries were transcribed in 1857 and begin with Samuel Lillington, the fourth son of Richard and Honour Lillington who was born at Turners Piddle in the County of Dorset on the first of December 1686. Mary Lillington married John Cooper in 1737 and Elizabeth Cooper married Charles West in 1762. The last entry is for Peter Edward Francis Archibald West, born 17th August 1914, the son of Archibald Thornton West and Dorothy Margaret (nee Keyser) and grandson of William West, Director of Great Western Railway.





CHAIN HANDLE

4. **The Holy Bible** Containing the Old and New Testaments: Translated out of the Original Tongues: and with the Former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be Read in Churches. Six coloured maps. 16mo. [160 x 100 x 35 mm]. Bound in contemporary black goatskin with yapp edges, the covers with a blind fillet border, the fore-edge with a pair of brass clasp and catch plates joined by a chain handle. The spine divided into six panels by raised bands flanked by blind fillets, lettered in gilt in the second, black endleaves, gilt edges. (Slightly rubbed and bumped). [ebc8188]
 Oxford: printed at the University Press. London: Henry Frowde, Oxford University Press Warehouse, 7 Paternoster Row. New York: 42 Bleeker Street, 1875 £750

Not in Darlow & Moule / Herbert, but there is a copy in possession of the National Trust and another at Oxford. A very good copy with the ink signature of Bertha Eykyn, dated September 1897.

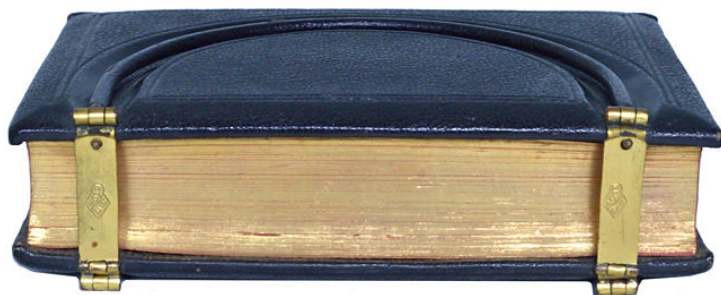


An alternative way of carrying a Bible into church, with the yapp edges offering protection from the weather. The catch-plates are stamped "Oxford Reg.d 25 June 1876", indicating that this style of binding was offered by the Oxford University Press.



RETRACTABLE HANDLES

5. **The Holy Bible** Containing the Old and New Testaments: Translated out of the Original Tongues; and with the former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be Read in Churches.
 12 coloured maps.
 16mo. [150 x 100 x 40 mm]. 922pp. Contemporary binding of black goatskin over bevelled boards, the covers with a semi-circular recess accommodating handles hinged on brass with clasp and catch plates, surrounded by blind tooled lines. The spine divided into five panels with raised bands flanked by blind fillets, lettered in the second in gilt, the turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. [ebc8187]
 London: printed by George E. Eyre and William Spottiswoode, Printers to the Queen's most Excellent Majesty. H. Stevenson & Company, 64 & 65 Paternoster Row, [c.1888] £750



Not in Darlow & Moule / Herbert or on Library Hub. There is an ink inscription on the front fly-leaf: "To my dear Sister with much love & best wishes from her loving Sister Lizzie Dec 24th 1888". The dear Sister must have been ever so proud to walk into church the following day carrying her Bible as if it was a

handbag. The brass catch plates have a registration stamp. There is a little light foxing to the endleaves but the volume remains in very good condition and still functions as intended.



PRESENTED TO ROBERT RIVIERE OF BATH

6. **BISHOP** (Sir Henry Rowley).

My Fair Home. Composed for and Sung by Mrs. H. R. Bishop, and affectionately dedicated to his friend & Relative Robert Riviere (of Bath). The Poetry by Geo. Inman.

Autograph musical manuscript.

Oblong 4to. [246 x 305 x 6 mm]. [5]pp. Bound c.1885 by Riviere & Son (signed with an ink pallet) in half brown goatskin, marbled paper sides, the spine lettered in gilt between two raised bands, plain endleaves, untrimmed edges. (A little rubbed, with small hole in upper joint). [ebc8171]

[c.1835]

£1750

A few minor stains and some marginal tears neatly repaired presumably at the time of the binding. The binding must date from after 1881 when Riviere took his grandson into the business and began signing as "Riviere & Son".

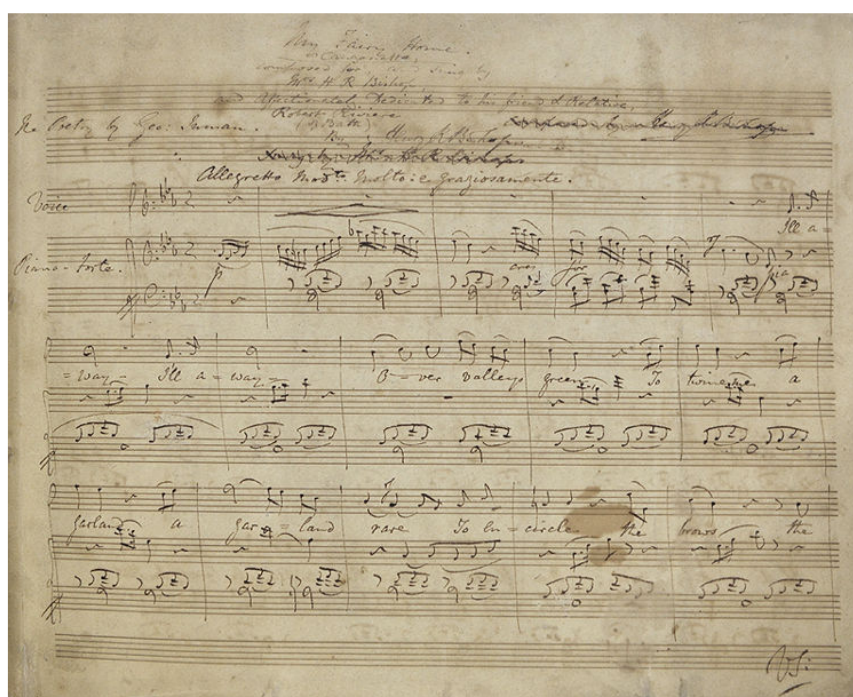
Henry Rowley Bishop (1787-1855) was a prolific composer of some 120 dramatic works, including 80 operas, light operas, cantatas and ballets, and is best remembered for "Home! Sweet Home!" and "Lo! Hear the Gentle Lark". He was Professor of Music at the Universities of Edinburgh and Oxford and was Knighted in 1842, being the first composer ever to receive the honour. He married the prima donna Sarah Lyon, who died in June 1831, and a month later he took as his second wife his pupil, the soprano Ann Riviere (1810-1884). She was the daughter of Daniel Valentine Riviere (1786-1854), the drawing master, and had five brothers and five sisters, including William and Henry, both artists, and Robert (1808-1882), the bookbinder. Robert set up shop in Bath in 1829 and moved to London in 1840, to become one of the greatest names in the book world.

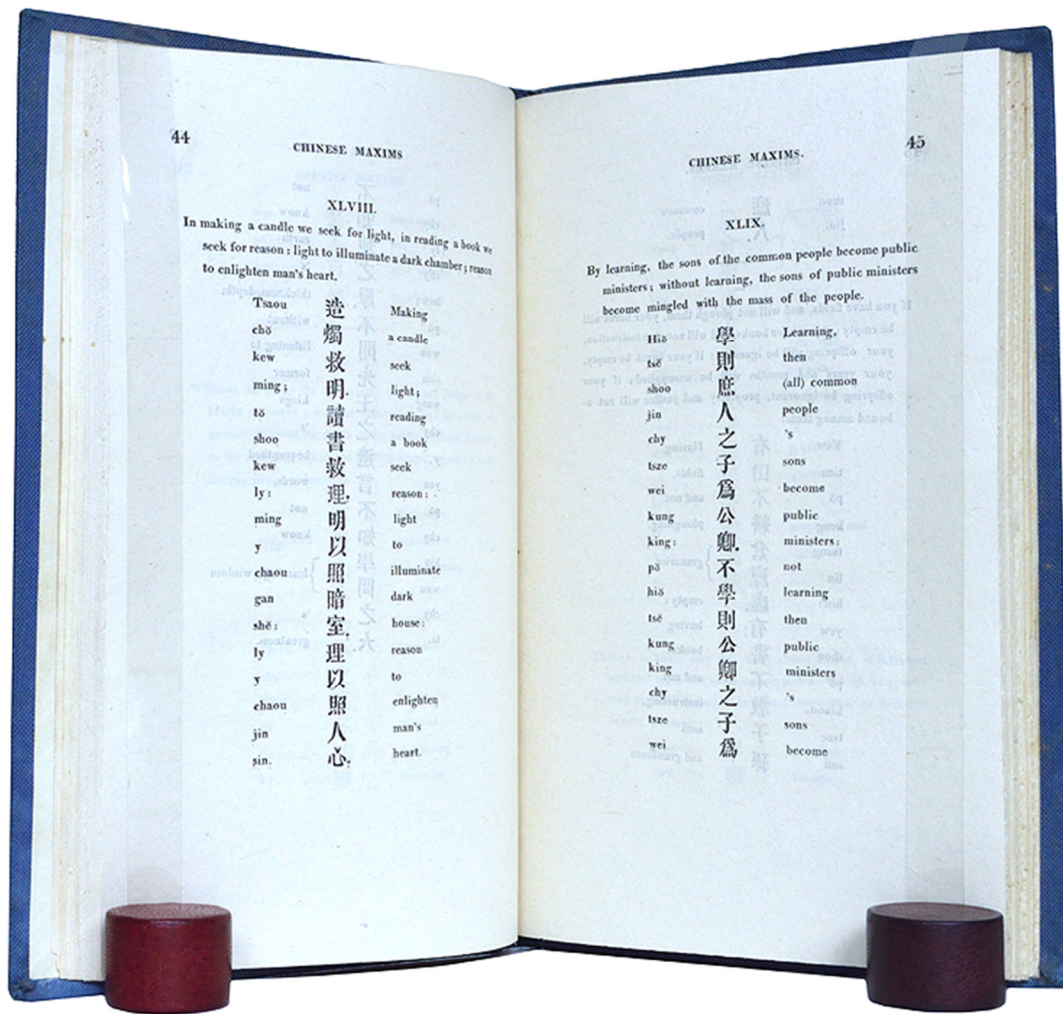
The Bishops had three children but their Fair Home came crashing down in 1839 when Ann (known professionally as Anna) ran off with the harpist and composer Nicolas-

MY FAIRY HOME - BISHOP. MS.

Charles Bochsá. They travelled extensively, performing her popular pieces, and were said to be the inspiration for Trilby and Svengali in Du Maurier's *Trilby*. Sir Henry refused a divorce and died in poverty in London, where he was commemorated on the side of the Albert Memorial. Bochsá died in Sydney in 1856, and two years later Ann married Martin Schulz, a diamond merchant. She continued to tour the world, surviving a ship wreck on Wake Island, and died in New York.

A sheet of paper has been tipped inside the front cover, with a typed description, along with a clipped catalogue entry, and a lengthy ink inscription detailing the relationship of the various Rivieres, but making no mention of the scandal. It is signed by A. B. Burney, with a note "I wish this vol. to remain in the family of the descendants of Briton Riviere R.A." [Robert Riviere's nephew]. It has the booklabel of Charles Benson (1946-2017), Keeper of Early Printed Books at Trinity College, Dublin from 1988 to 2011.





PRINTED AT THE EAST INDIA COMPANY PRESS IN MACAO

7. **DAVIS** (John Francis).

Hien Wun Shoo. Chinese Moral Maxims, with a Free and Verbal Translation; Affording Examples of the Grammatical Structure of the Language. Compiled by John Francis Davis, F.R.S. Member of the Asiatic Society.

First Edition. 8vo. [218 x 131 x 12 mm]. viii, 199 pp. Bound in near contemporary blue cloth, the spine lettered in gilt, plain endleaves and edges. (Cloth slightly mottled, section torn from rear free endleaf). [ebc8174]

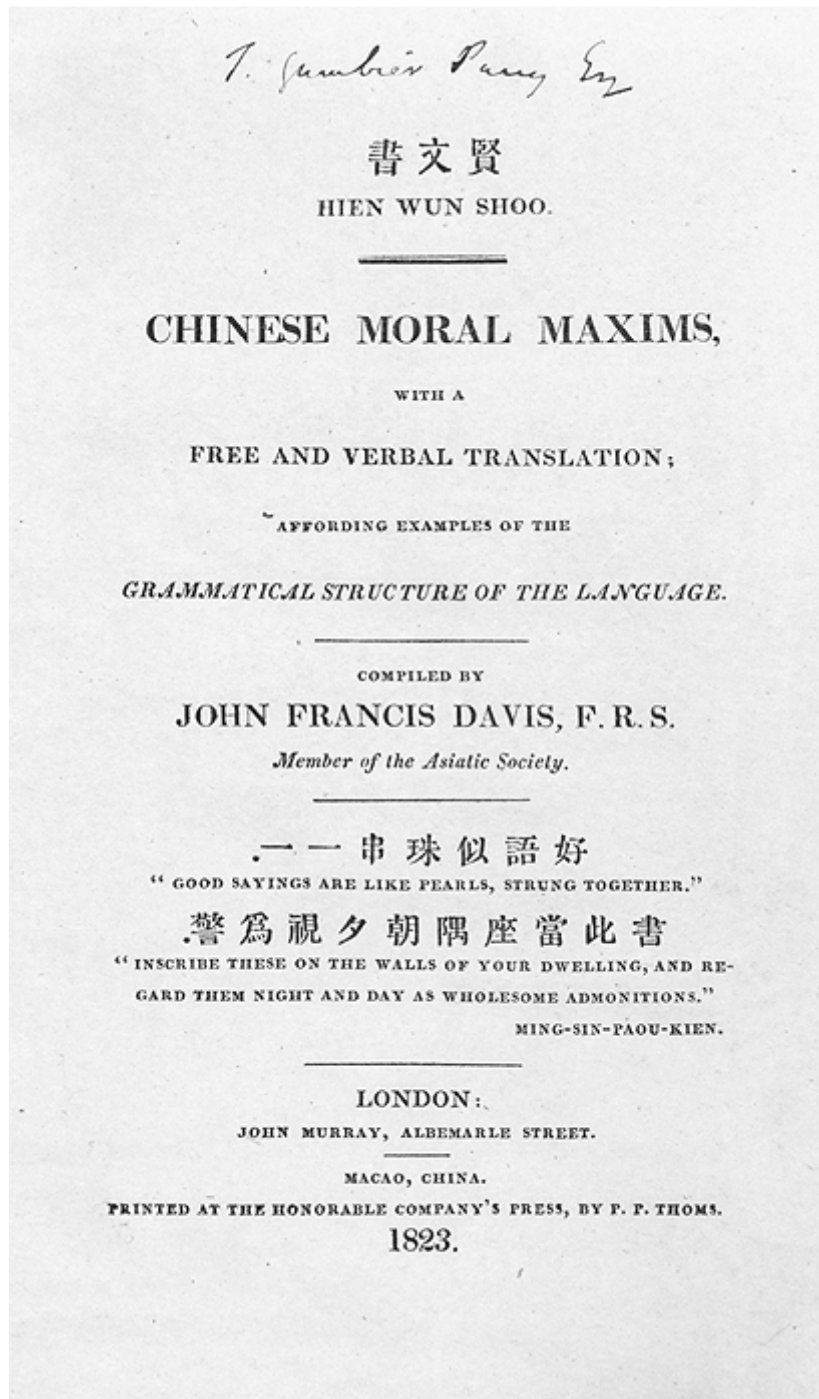
London: John Murray, Albemarle Street. Macao, China: printed at the Honourable Company's Press, by P. P. Thoms, 1823 £2500

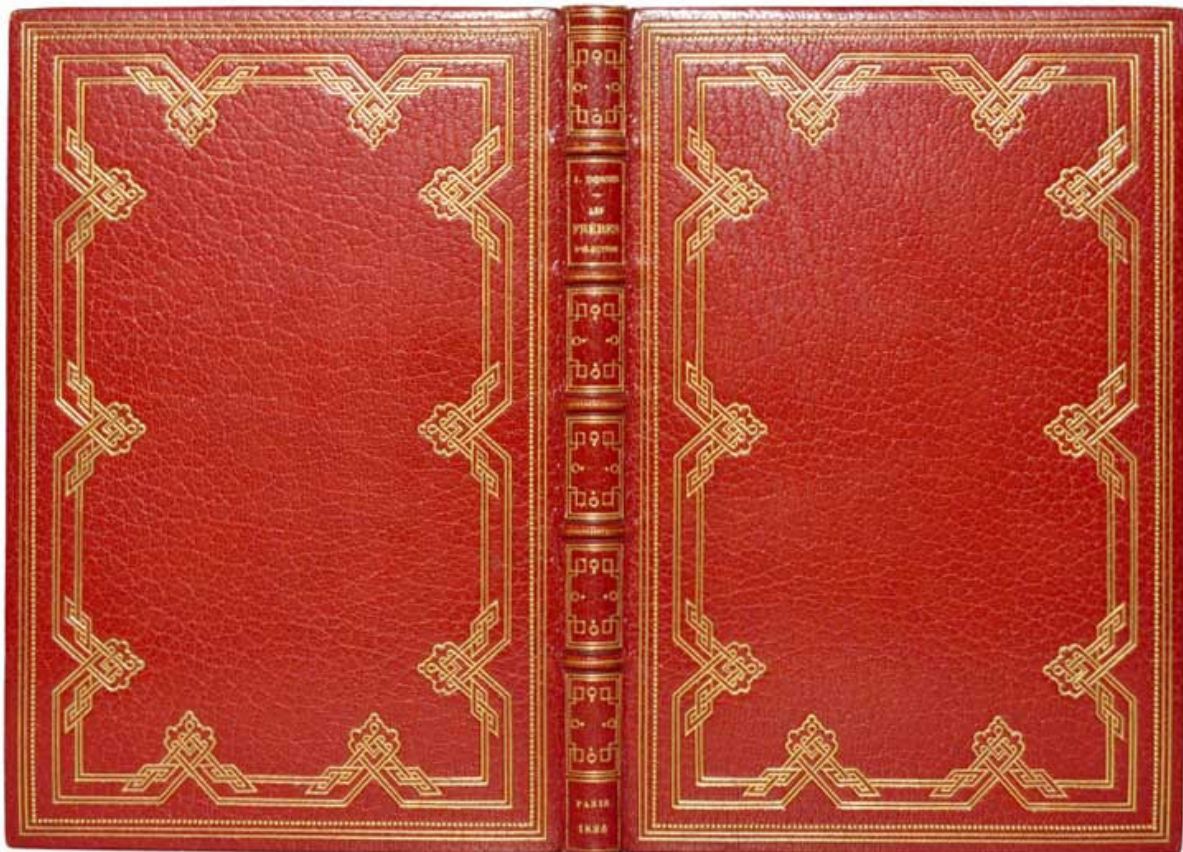
A fine copy. With the ink signature of T. Gambier Parry at the head of the title. This is presumably Thomas Gambier Parry (1816-1888), the artist and art collector.

"The following small collection was made in the year 1818, and sent home to the Library of the East India House, whence, at the recommendation of Dr. Wilkins, it was transferred back to China, and ordered by the Honorable Court of Directors to be printed at the Company's Press, the want of types in England (a want that has already been supplied in France) rendering such a step necessary towards the printing of any work which contained a large proportion of the Chinese character. The first object of the Compilation (as set forth in the

title page) was to afford some assistance to Students of the Language, but there are perhaps other Persons to whom it may not be altogether devoid of interest" - Advertisement.

The "Book of Virtuous Lore", contained 200 moral proverbs, with Chinese text, Romanized pronunciation and English translation of each character. Sir John Francis Davis (1795-1890) went on to serve as the second Governor of Hong Kong from 1844 to 1848, and the first President of the Royal Asiatic Society Hong Kong.





BOUND BY ADOLPHE CUZIN

8. **DORNIS** (Jean).

Les Frères d'Election. Illustrations de Myrbach Gravées sur Bois par F. Steinmann. Frontispiece and 12 woodcut plates.

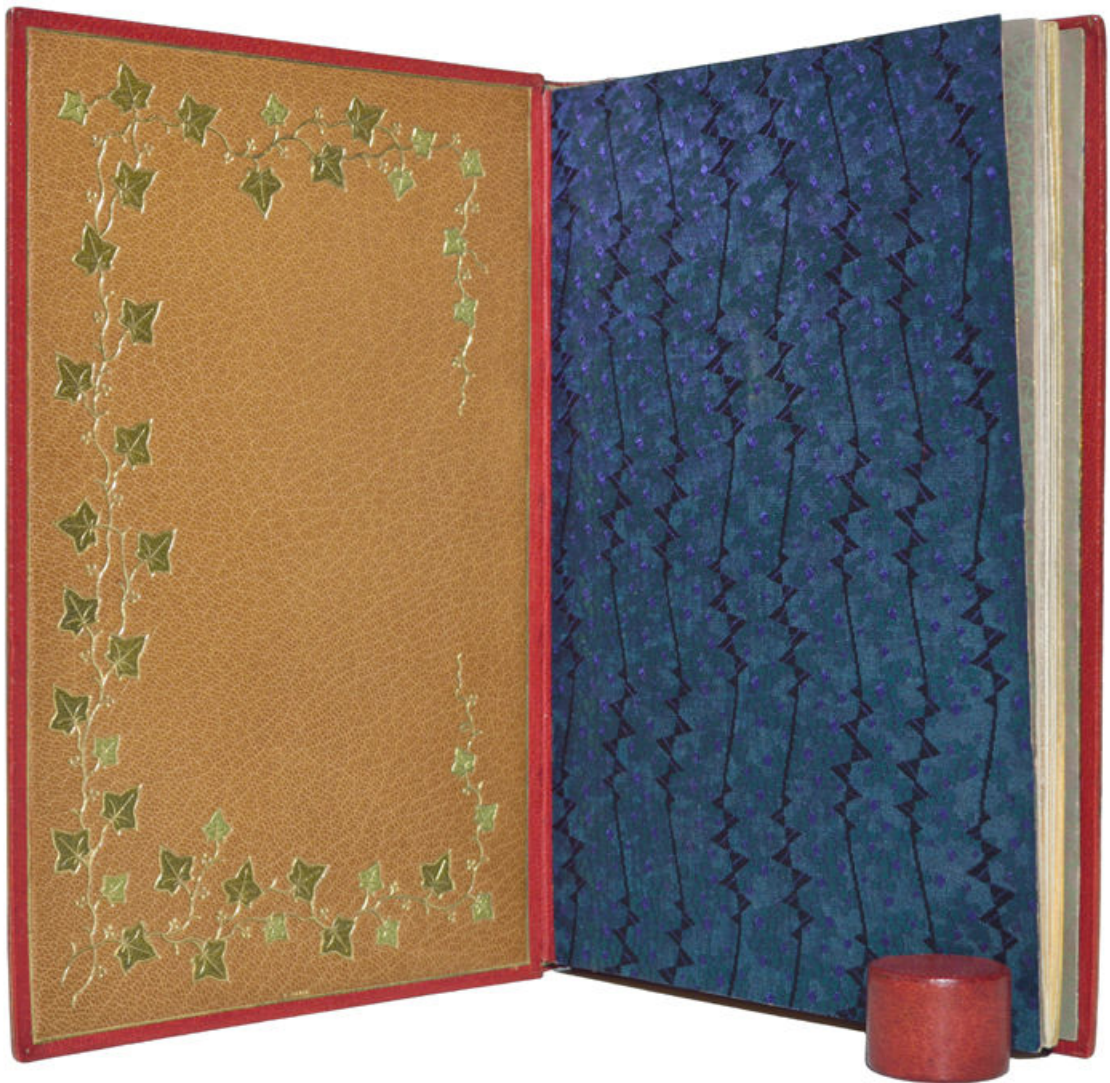
First Edition. 8vo. [207 x 137 x 16 mm]. 181, [3] pp. Bound by A. Cuzin (signed in gilt on front doublure) in red goatskin, the covers tooled in gilt with a border of two solid and a dotted fillet and a strapwork panel of double fillets intersecting twice at the head and foot and three times along the sides. The spine divided into six panels with gilt tooled bands, lettered in the second panel and at the foot, the others with intersecting corners and circles and dots, the edges of the boards tooled with a gilt double fillet, light brown goatskin doublures with a gilt fillet border and a panel of onlaid green goatskin ivy leaves, picked out in gilt, on gilt stems, black, purple and turquoise patterned silk free endleaves, silver and green floral paper flyleaves, gilt edges. [ebc6157]

Paris: Paul Ollendorff, 1896

£1250

Limited to 60 copies on "papier de Chine", of which this is no.3. The original wrappers have been bound in. A fine copy of this early work by Elena Goldschmidt-Franchetti (1870-1948) under the pseudonym of Jean Dornis.

Adolphe Cuzin was the son of Francisque and he took over the family bindery after his father's death in 1890. Two years later he sold it to Emile Mercier and went to work at various ateliers, before setting up on his own in 1900. He then left Paris for some time, re-emerging in 1920 as a professor at L'Ecole Centrale des Arts Décoratifs and working in collaboration with other binders.





BOUND BY LESTER CAPON

9. **EASTMAN** (Bert & Molly).

Their Book of Toys from India.

28 coloured linocuts, two printed separately, and with a final "corrigendum".

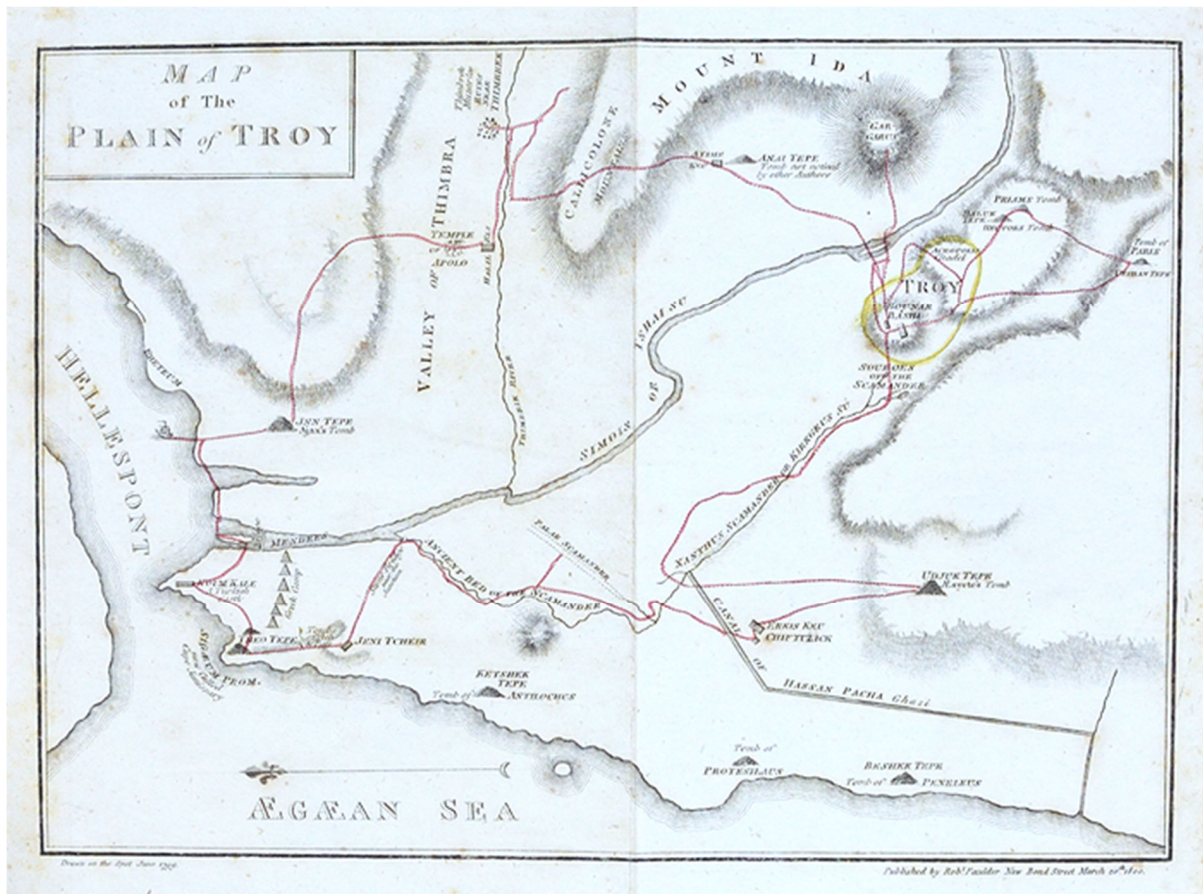
First Edition. Large 8vo. [248 x 175 x 15 mm]. 27, [1] pp. Bound in 2007 by Lester Capon in vellum over boards, the covers with cut-outs to reveal brightly coloured painted paper underlays, surrounded by gilt tooled roundels and bars. Smooth spine lettered in gilt, yellow endleaves, top edge stained yellow, the others uncut. In a red cloth drop-over box lined with felt and lettered in gilt on a red goatskin label. [ebc8070]

Oldham: Incline Press, 2002

£2500

No.164 of 200 copies signed by Bert & Molly Eastman and printed by Graham Moss and Kathy Whalen at Incline Press. It is a delightful book illustrating and describing the Indian toys collected by the Eastmans since the 1960s. Lester Capon's binding is evocative of the colours and patterns of India and remains as good as new.

Lester Capon studied bookbinding at Camberwell School of Arts and Crafts in 1975. He trained under, and then worked with James Brockman for 15 years and ran the binding courses at Guildford College from 1993 until 2000. Since then he has been working on his own, "with traditional methods and materials, putting them into a modern context, and reflecting some aspect of the book inside". He was elected a Fellow of Designer Bookbinders in 1986, and has just served his third term as President.



HOMER WAS RIGHT

10. FRANCKLIN (William).

Remarks and Observations on the Plain of Troy, Made During an Excursion in June, 1799. By William Francklin, Captain in the Service of the East India Company, and Author of a Tour to Persia, &c.

Folding Engraved frontispiece map with outline hand-colouring.

First Edition. 4to. [283 x 223 x 8 mm]. vii, [i], 53, [3] pp. Bound c.1920 by New of Eton in black cloth, the spine lettered in gilt on a tan goatskin label, uncut edges. [ebc8178]

London: printed by C. Clarke for R. Faulder, New Bond Street, 1800

£750

With the final errata leaf. Lightly foxed but a good copy with untrimmed edges. The work is quite well represented in British libraries, but ESTC locates only four copies abroad (Getty Center, Lilly Library, University of North Carolina and University of Toronto), and there are no copies currently being offered for sale online.

A detailed and personal record of four days of exploration on the plains of Troy, and confirmation of the accuracy of Homer's accounts in the *Iliad* and *Odyssey*. William Francklin (1763-1839) was educated at Westminster and Trinity College, Cambridge and was admitted as a cadet in the service of the East India Company in 1782. He rose to the rank of Lieutenant-Colonel before retiring to India. He enjoyed considerable reputation as an oriental scholar. *Observations Made on a Tour from Bengal to Persia* was published in Calcutta in 1788, and he wrote on aspects of India, the military adventurer George Thomas and the worship of snakes. He maintained a learned correspondence with William Vincent, the Head Master of Westminster, to whom this work is dedicated.

THE GREAT PROCESSION

11. **GEORGE IV.**

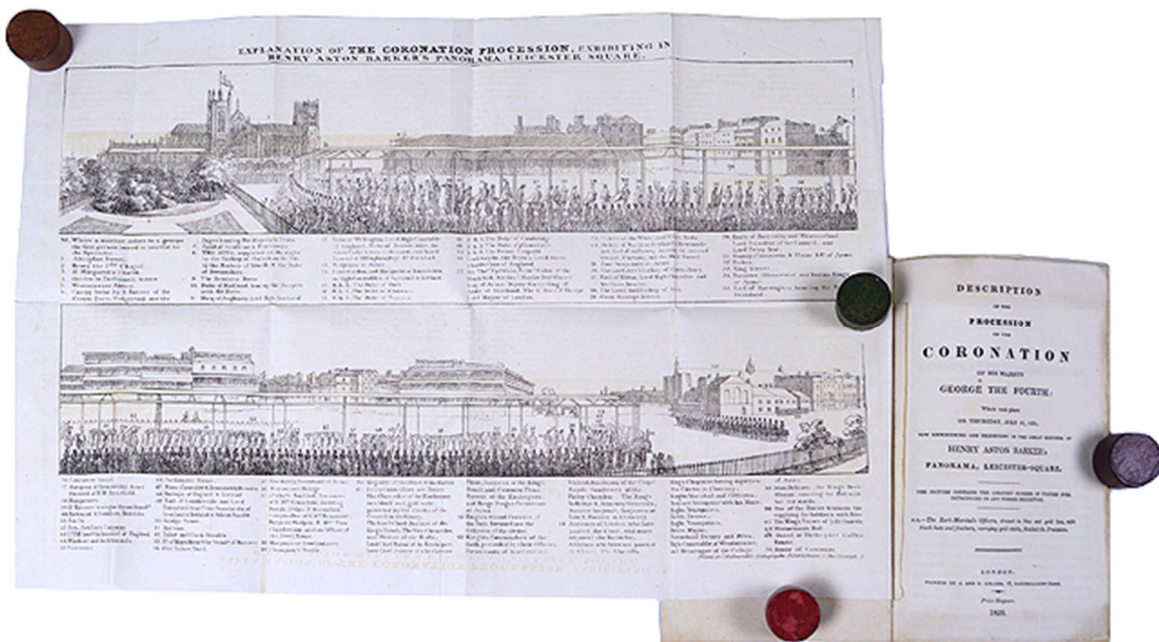


A. **Coronation of His Most Gracious Majesty George the Fourth.** An Exact Representation of the Procession from Westminster Hall to the Abbey Shewing the Appearance of the Surrounding Buildings &c &c on the 19th of July 1821. From a Drawing Made on the Spot.

Two engraved copper plates (etching and aquatint), each 306 x 636 mm.

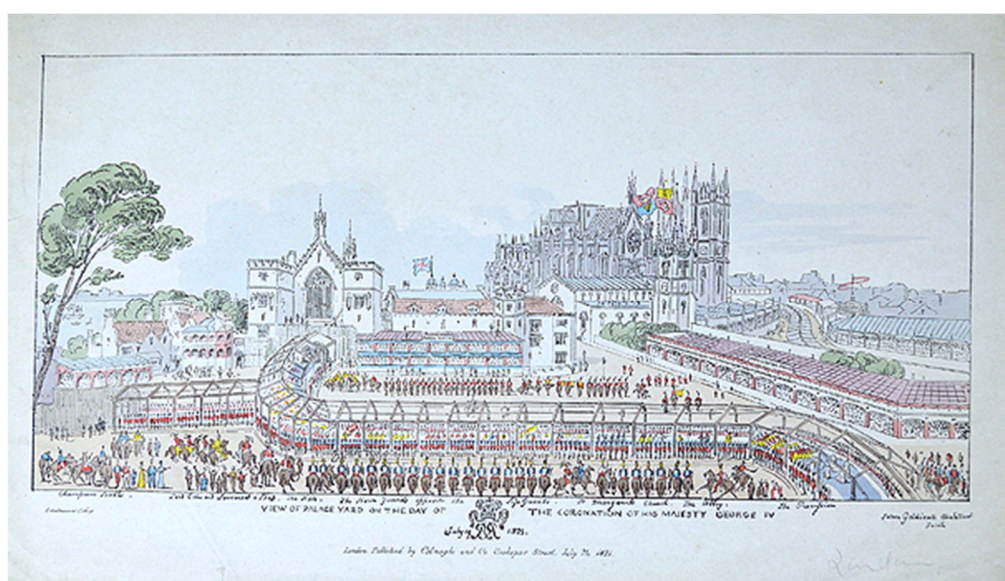
London: published by G. Humphrey, 27 St James's Street, the 22nd of October 1821

In fine condition, the plates never having been reprinted. The British Museum has a printed version (1880,1113.2572) and a proof.

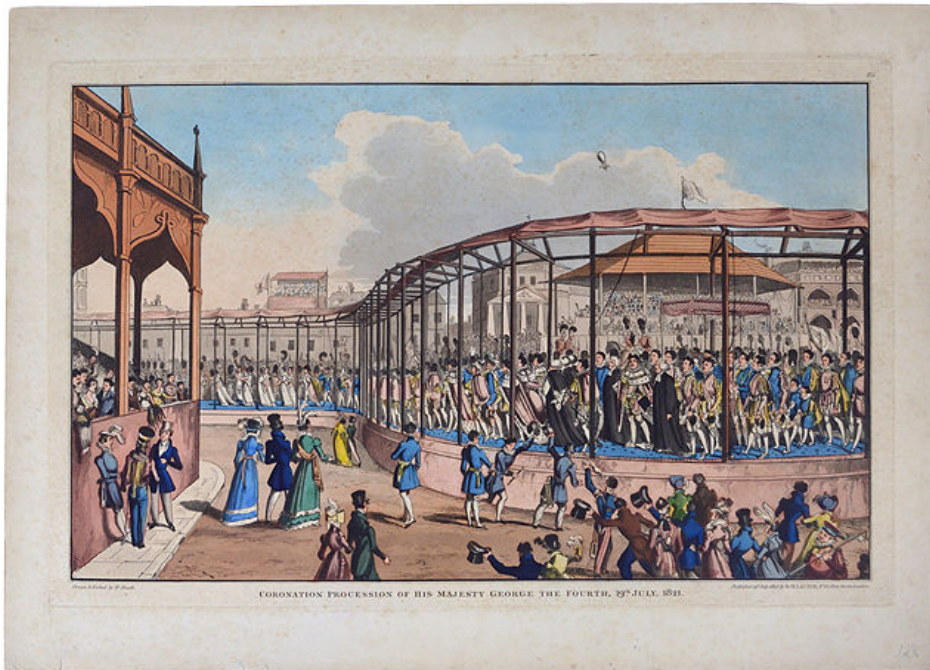


D. **Description of the Procession on the Coronation of His Majesty George the Fourth:** Which took place on Thursday, July 19th, 1821. Now Represented and Exhibiting in the Great Rotunda of Henry Aston Barker's Panorama, Leicester-Square. The Picture Contains the Greatest Number of Figures Ever Introduced in any Former Exhibition. N.B. The Earl Marshal's Officers, dressed in blue and gold lace, with black hats and feathers, carrying gold sticks, flanked the Procession. Folding woodcut frontispiece of the panorama. 8vo. [202 x 130 x 3 mm]. 12pp. Old marbled paper wrappers. London: printed by J. and C. Adlard, 23 Bartholomew Close, 1823

Priced at sixpence. A very good copy. The Royal Collection has an edition dated 1822. Library Hub locates three copies of this 1823 edition, at Bishopsgate Institute, British Library and Oxford.

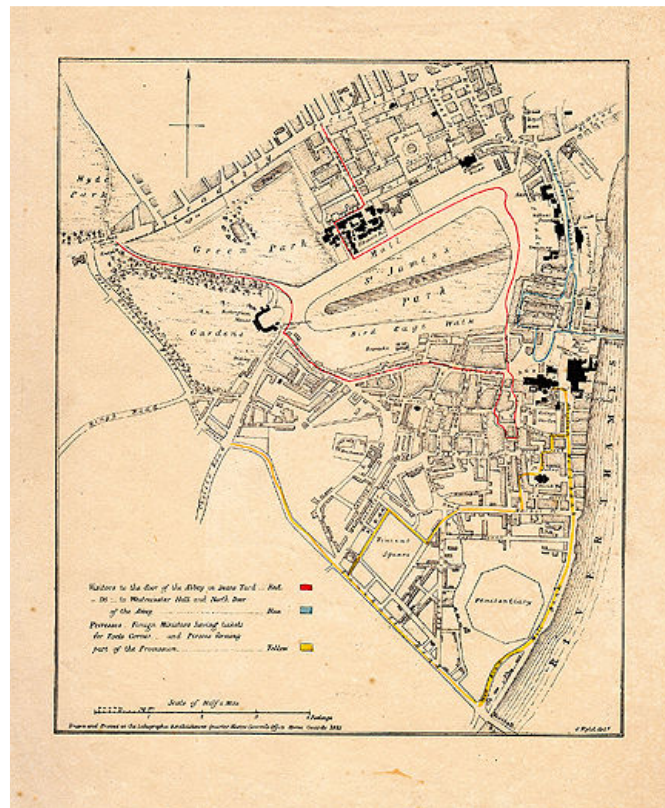


E. **View of Place Yard on the Day of the Coronation of His Majesty George IV.** Hand-coloured lithograph by C. Hullmandel after John Goldicutt. 270 x 471 mm. London: published by Colnaghi and Co, Cockspur Street, July 24, 1821



F. **Coronation Procession of His Majesty George the Fourth, 19th July, 1821.**
 Hand-coloured etching with aquatint by W. Heath. 340 x 477 mm.
 London: published by R. H. Laurie, No.53 Fleet Street, 19th July 1823

Not in the British Museum.



G. **Lithographed plan of the procession with hand-colouring to indicate the different routes.**
 Drawn by J. Wyld. 380 x 273 mm.
 London: printed at the Lithographic Establishment, Quarter Master Generals Office,
 Horse Guards, 1821

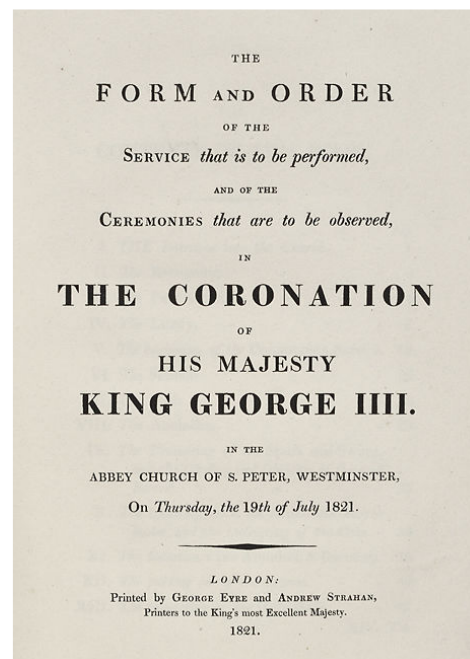
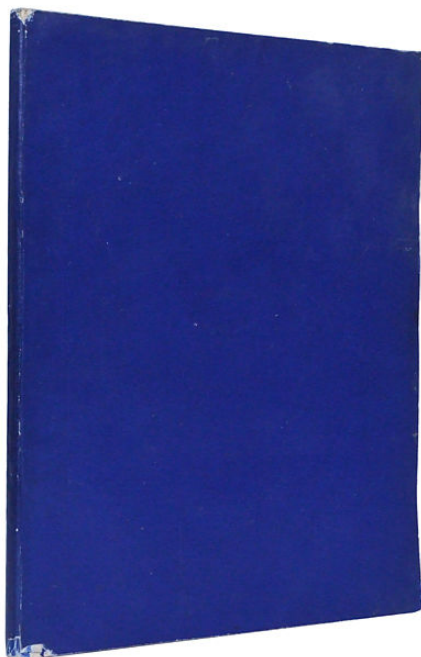


H. **Form of the Procession to the Coronation of the Sovereigns of England.**

Hand-coloured woodcut. 192 x 315 mm.

London: printed and published by J. Bailey, 116 Chancery Lane [c.1821]

The date "1760" has been added in manuscript but it is clearly later. Not in the British Museum.



I. **The Form and Order of the Service that is to be performed, and of the Ceremonies that are to be observed, in the Coronation of His Majesty King George III.** In the Abbey Church of S. Peter, Westminster, on Thursday, the 19th of July 1821

Small 4to. [236 x 188 x 9 mm]. Bound in the original blue glazed wrappers, gilt edges.

London: by George Eyre and Andrew Strahan, Printers to the King's most Excellent Majesty, 1821



- J. **The King seated in St. Edward's Chair, Crowned by the Archbishop of Canterbury. 19th July 1831.** Figures by J. Stephanoff. Architecture by Aug.s Pugin. F. C. Lewis, Sculpsit. Aquatint printed in colours and hand finished. 410 x 560 mm. Trimmed to the plate. [London: published as the Act directs by Sir George Nayler, Garter, Jan.y 1824]

The Great Procession was the only part of the Coronation proceedings which could be seen by the general public, and large stands were erected along the route, which passed out of the north door of the Westminster Hall, across New Palace Yard, into Parliament Street, Bridge Street and King Street, to the west door of the Abbey. It was a raised and carpeted walkway, 15 feet wide and 3 feet high with a handrail and was lined by soldiers. There were some 700 people in the procession, headed by the King's Royal Herbstrewer and six maids, scattering petals on the carpet. Included in the number was a military band and the choir who repeatedly sang the anthem *O Lord, grant the King a long life*. So began the most lavish and expensive of British Coronations - preparation and furnishing the Abbey and Hall cost £16,819, £111,810 was spent on jewels and plate, £44,939 on uniforms, robes and costumes, and £25,184 on the banquet.

Stock no. ebc8183

£7500



PRESENTED BY AN AFFECTIONATE GRANDMOTHER

12. **HASLOPE** (Harriet).

Presented to the Children of my Beloved Daughter Caroline Bagnall by their affectionate Grandmother Harriet Haslope.

Album of light blue paper neatly inscribed in black ink, with an engraved title border and embellished with 262 cut out engravings, most of them hand-coloured, along with five watercolours and three samples of dried seaweed.

Small 4to. [234 x 192 x 33 mm]. [1]f, 245, [5] pp. Bound in contemporary green goatskin, the covers with a gilt and blind fillet and roll border, enclosing an ornate blind panel and a gilt centre block of a child carrying a basket of flowers with a pair of birds and hanging fruit. Smooth spine tooled in gilt with a small flower in a circle at the centre, the edges of the boards and turn-ins tooled with gilt rolls, glazed paper endleaves decorated to a gilt lattice design, gilt edges. [ebc8182]

1852

£2000

A work of great grandmaternal love and devotion completed in 1852. Harriet Haslope has copied out 86 poems in a nice neat hand. Most of them are recorded and many of them involve nature - for example, "The Nettle King", "Elephant and Fly", "The Lily of the Valley", "The Strayed Sheep" and "The Ostrich". To each she has added hand-coloured cut-out engravings of some relevance, or a watercolour or piece of seaweed. It has remained in remarkably good condition in the hands of the same family.

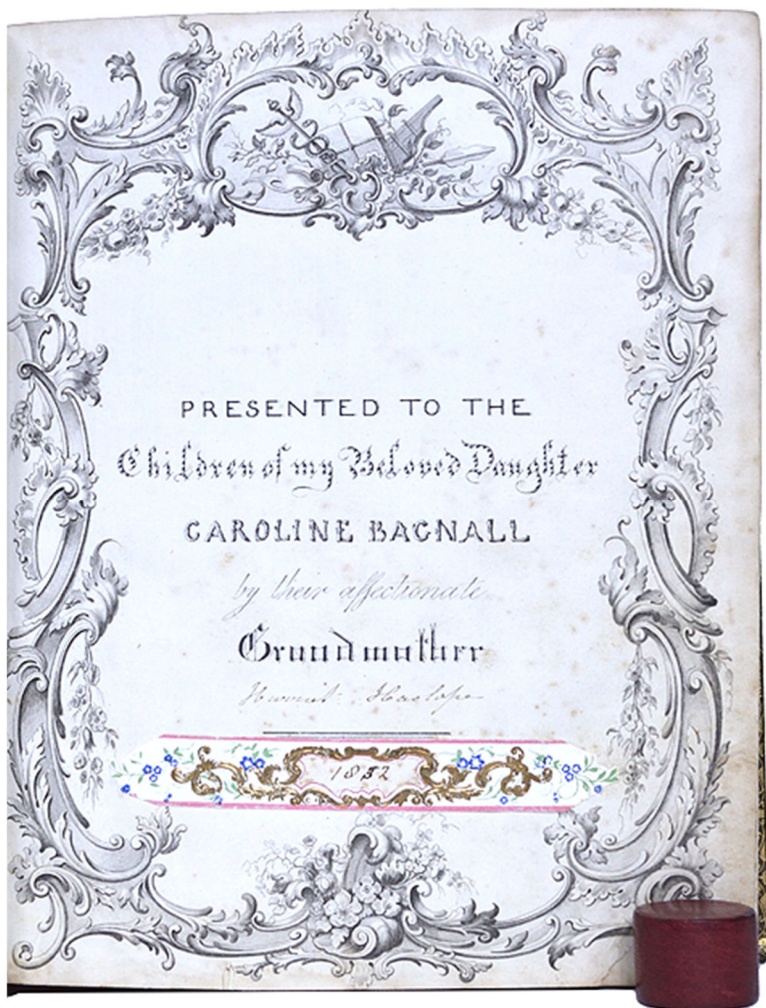
Harriet Stock (1779-1860) married Lancelot Haslope in about 1803, and they had 11 children including Caroline (1812-1880). Caroline married Thomas Bagnall in 1839 and they had six children including Mary Emma (1847-1938). Mary married Charles Edward Keyser in 1871 and they had four children including Dorothy (1884-1963). Keyser was a vastly wealthy stockbroker, authority on English church architecture, captain of Hertfordshire County

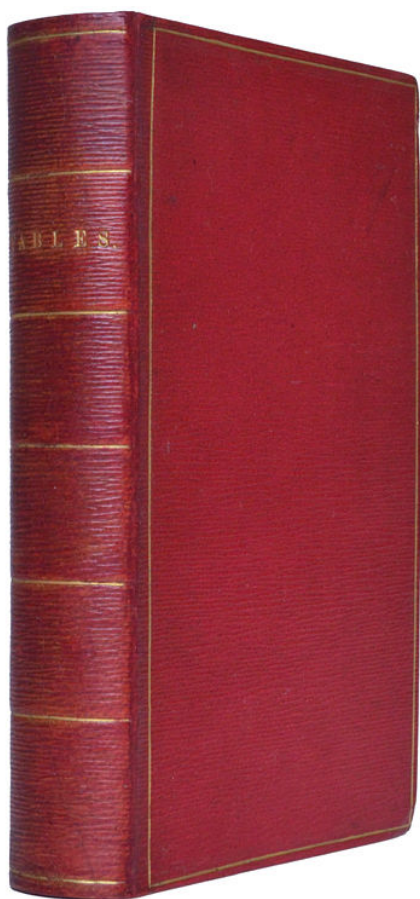
Cricket Club, High Sheriff, DL, JP and FSA. In 1893 he bought Aldermaston Court in Berkshire for £160,000, on the recommendation of his sister Agnes, who associated it with Sandringham House. As "Sister Agnes" she became a very close friend of Edward VII and founded King Edward VII's Hospital for Officers in London. Keyser affixed his own bookplate to this album and it passed to Dorothy, who married Archie West and lived at Barcote Manor with their children. It in turn passed to her grandson and it is now offered for sale for the first time.



The Wattle Song

*There was a Wattle, both great and strong,
 And the thousands of his prison-flowers were
 Long
 He rose up in strength, and height also
 And he said, "I'll be the best of the plants
 here!"
 It was in a wood both dense and dark,
 Where grew the Wattle, so hard and rough,*





GEORGE DANIEL AND THOMAS GAISFORD'S COPY

13. **LANGHORNE** (John).

The Fables of Flora.

22 engraved vignettes.

12mo. [159 x 100 x 25 mm]. 73pp. Bound in contemporary red straight-grained goatskin, the covers with a gilt single fillet, smooth spine divided into six panels by a gilt fillet, lettered in the second, the edges of the boards tooled with a gilt fillet, the turn-ins with a gilt roll, grey endleaves, gilt edges. [ebc8087]

London: printed by T. Rickaby, for E. and S. Harding, Pall-Mall, 1794

£900

First published in 1771, this is the first illustrated edition, with fine vignettes after Stothard. There is some light browning or foxing throughout.

Bound with:

MOORE (Edward). **Fables for the Female Sex.** Embellished with Engravings.

Engraved title page with vignette and six engraved plates by Rothwell after White.

12mo. 113, [1] pp.

London: printed by C. Whittingham, published by T. Hepinstall, H.D. Symonds, J. Hookham, A. & J. Black, R.H. Westley, T. Dickie, Messrs. Wilson & Co in York, W. Rawson in Hull and J. Murdock in Glasgow, 1799

Lacking a final leaf of advertisements. First published in 1744, this final 18th century edition is rare, with seven copies on ESTC (Aberdeen, British Library, Oxford, National Trust, New York Public Library, University of British Columbia and University of Minnesota).

And:

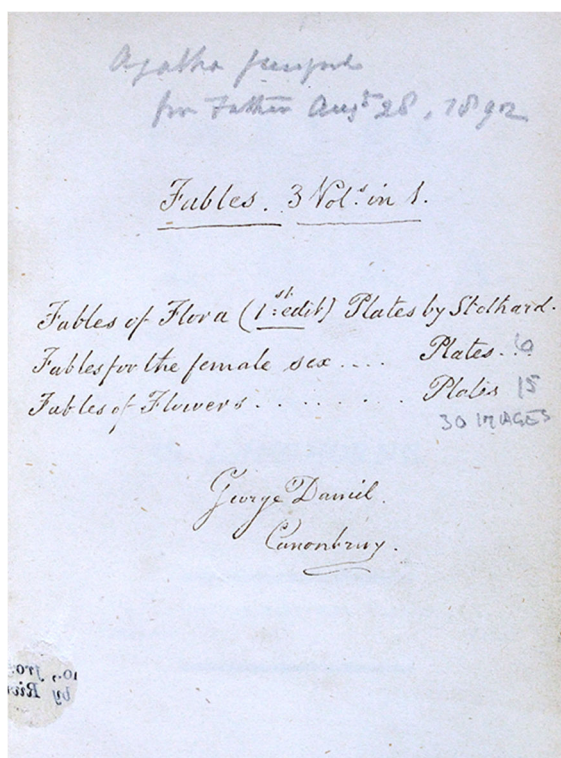
[WYNNE (John Huddleston)]. **Fables of Flowers, for the Female Sex.** With Zephyrus and Flora, a Vision. Written for the Amusement of Her Royal Highness the Princess Royal. By the Author of the Choice Emblems, &c. &c.

Engraved vignette at head of p.3 and 15 engraved plates each with two illustrations of a Fable.

First Edition. 12mo. [5]ff, 173, [7] pp.

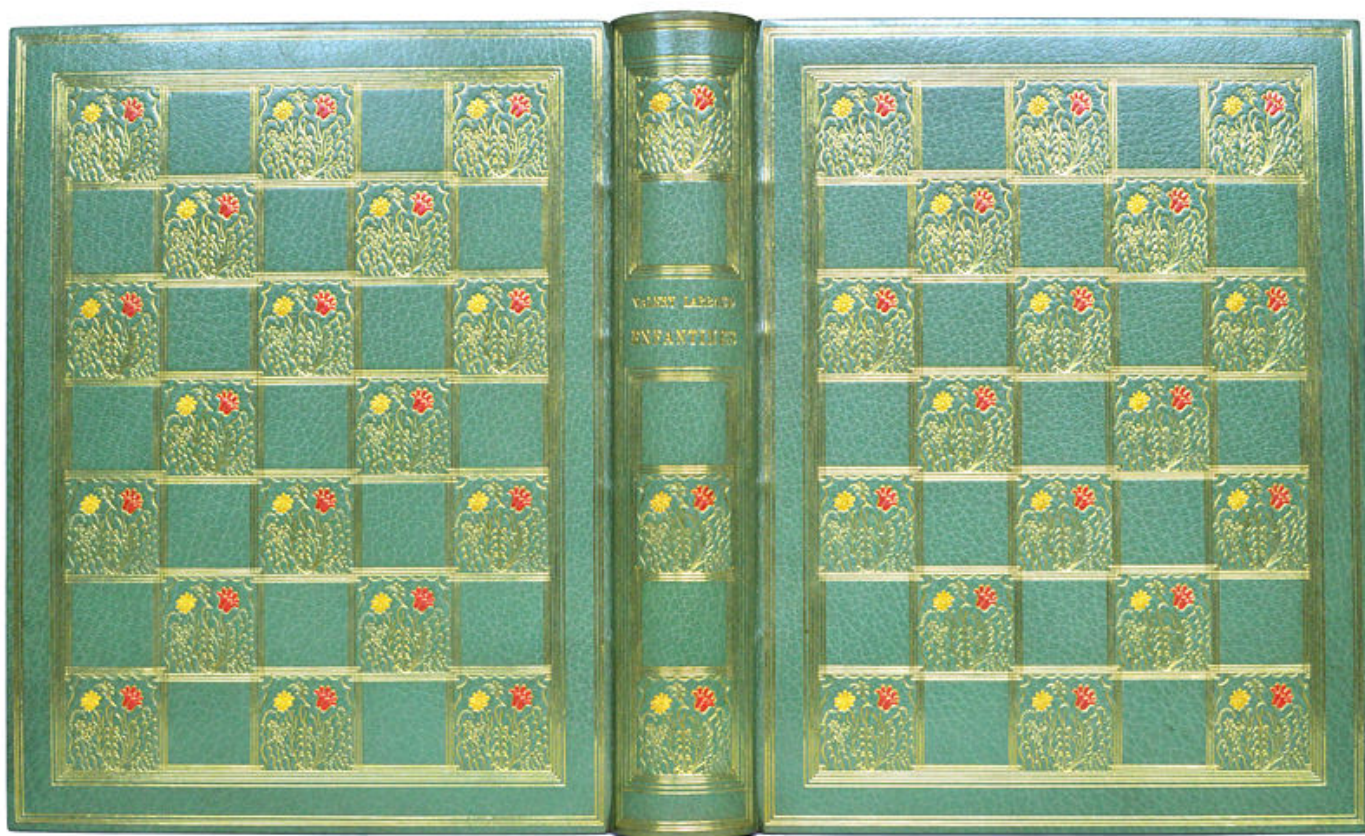
London: printed for George Riley, Bookseller, in Curzon Street, May-Fair. And sold by John Wilkie, St. Paul's Church-yard, 1773

Lacking the initial advertisement leaf. This is the issue without the author's name and the correct date. A few minor spots.



A finely bound collection of fables for females, owned by two eminent male collectors. With the ink ownership inscription and collation notes of George Daniel (1789-1864) of Canonbury. A prolific writer, friend of Charles Lamb and actors, including John Kembe, Daniel formed a fine library, especially rich in Elizabethan rarities. These were sold by Messrs Sotheby, Wilkinson and Hodge over 10 days starting on 20th July 1864. His First Folio was bought by the Baroness Burdett-Coutts for £716 2s, and in total the sale realized £15,865.

With the bookplate of Thomas Gaisford (1816-1898), the son of the classical scholar and Dean of Christ Church, Oxford Thomas Gaisford (1779-1855) and his first wife Helen. Thomas jr was elected a member of the Roxburghe Club in 1858 and enjoyed its company for 40 years. In 1859 he married his second wife Lady Emily St. Lawrence and they had seven children, of whom Agatha was the fifth. There is a pencil note "Agatha Gaisford from father Aug 28, 1892".



BOUND BY SEMET & PLUMELLE

14. **LARBAUD** (Valery).

Enfantines. Lithographies Originales en Couleurs de Pierre Eugene Clairin.

59 coloured lithographs and coloured lithograph front cover bound in, with an additional suite of proofs of all 60 illustrations and an original watercolour.

Folio. [335 x 255 x 57 mm]. Bound by Semet & Plumelle (signed in gilt on front doublure in light green goatskin, the covers tooled in gilt with a triple fillet border, and a panel of four fillets enclosing 18 interlocking compartments each formed by three fillets and containing a floral composition with a red and a yellow onlaid flower-head. Smooth spine, lettered in gilt between multiple fillets and three compartments with the floral composition and red and yellow onlays, light tan goatskin doublures, matching silk endleaves, untrimmed gilt edges. Contained in a half green goatskin chemise, lettered in gilt, and marbled paper covered slipcase, with green goatskin opening. (Back of the chemise a little faded). [ebc8172]

Paris: [printed by Jourde & Allard] Marcel Sautier, Editeur, Rue Des Saints-Peres, 12, 1948

£5000





A fine copy. The work was limited to 125 copies, and this is number 4 of 25 copies signed by the artist with the extra suite of lithographs and an original watercolour.

The binder Marcellin Semet (b.1894) served his apprenticeship with Chambolle-Duru during World War I. The finisher Georges Plumelle (b.1902) was trained first by the gilder Pagnier and then by Maylander. The two became acquainted at the Gruel atelier in Paris after the war and formed a partnership in 1925 to take over the maison Pinardon at 19 rue Guisarde in Paris. They remained there until 1955. Semet retired to the south of France and Plumelle continued working until 1980.

"They rapidly acquired a reputation for excellence, blending impeccable binding techniques with a fresh modernist vocabulary of design. [...] At their finest, bindings by Semet and Plumelle consist of flowing lines or arabesques on subtle two- or three-color grounds. It is often difficult to determine when these were executed as their style remained consistent for many years" - Duncan & De Bartha, *Art Nouveau and Art Deco Bookbinding. French Masterpieces 1880-1940*.





ORIGINAL PARTS

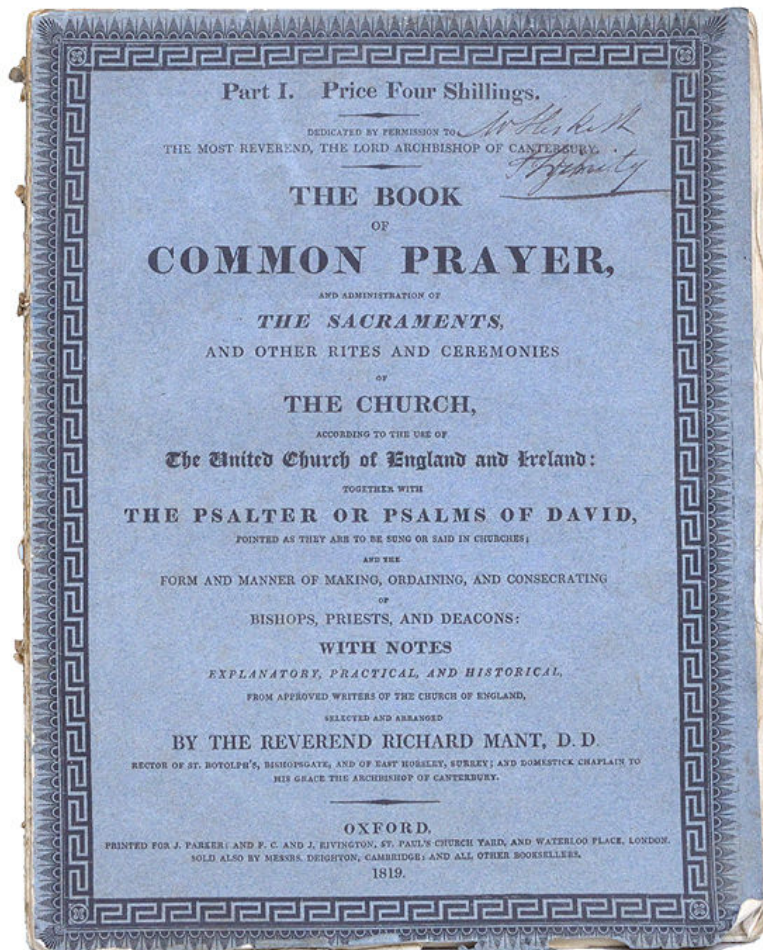
15. **MANT** (Rev. Richard).

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; and the Form and Manner of Making, Ordaining, and Consecrating of Bishops, Priests, and Deacons, with Notes Explanatory, Practical, and Historical, from Approved Writers of the Church of England, Selected and Arranged by the Reverend Richard Mant, D.D. Rector of St. Botolph's Bishopgate, and of East Horsley, Surrey; and Domestick Chaplain to His Grace the Archbishop of Canterbury.

Nine parts. 4to. [300 x 235 x 92 mm]. 966, [2], [iv], lxxii, [ii] pp. Each part sewn in the original blue wrappers, with the title printed on the front and an Address to the Publick on the rear, uncut and partly unopened edges (loss to backstrips, front cover to last part slightly browned). In a new blue and grey cloth drop-over box, lettered in gilt on a black goatskin label. [ebc8163]

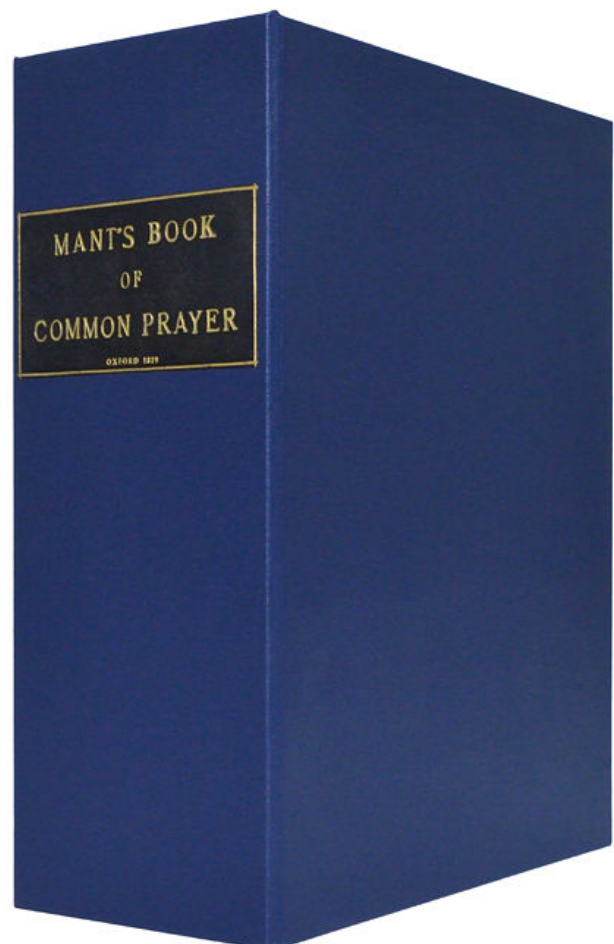
Oxford: printed [by W. Baxter] for J. Palmer; and F. C. and J. Rivington, St. Paul's Church Yard, and Waterloo Place, London. Sold also by Messrs. Deighton, Cambridge and all other Booksellers, 1819

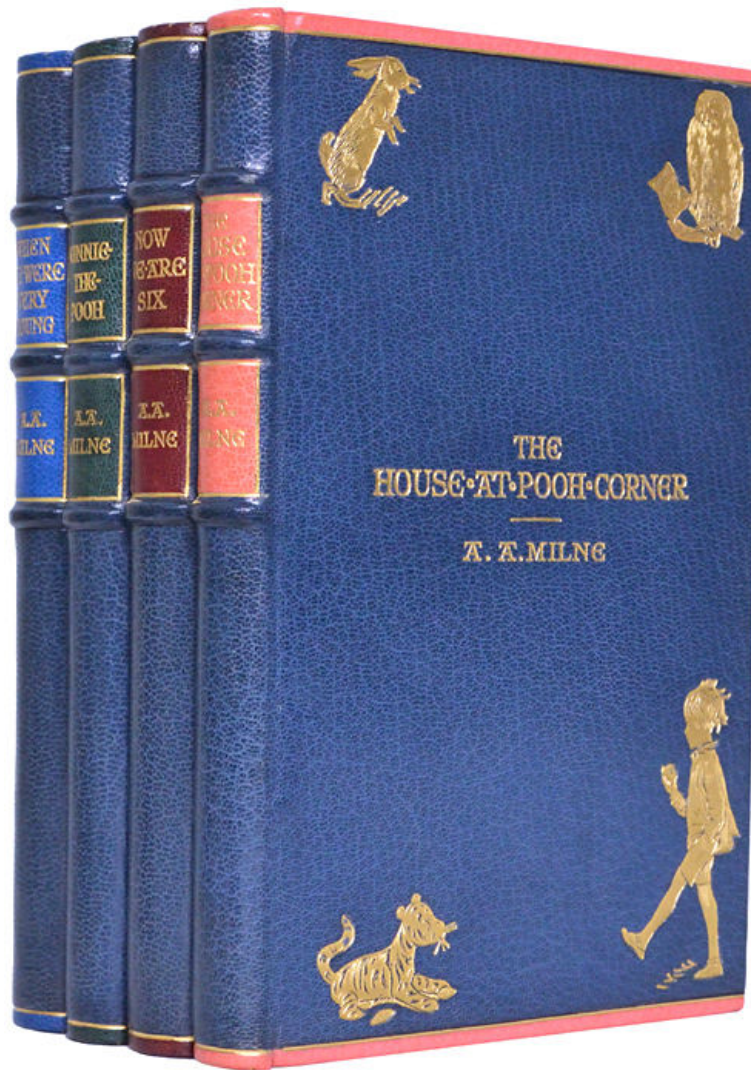
£1250



Dedicated to the Archbishop of Canterbury, "The Work will make one volume; will be handsomely printed on large and small papers, in Quarto, and will be published in parts. The Price of each Part on fine medium paper will be four shillings, and on royal paper eight shillings". Each of these parts is priced at four shillings, and they retain large margins with many sections unopened. The title-page (dated 1820), dedication and introductory matters were issued at the end of the last part. Each front wrapper has the contemporary ink signature of W. Hesketh of Trinity. He also left some loose sheets of notes, mostly in pencil, with an ink memorandum: "For Pupils under twelve years of age one hundred guineas a year - for those between 12 & 14 150 guineas".

The nine parts have survived in remarkably good condition with just a small light damp patch at the head of some leaves in the last part. They are now encased in a very impressive box.





FIRST EDITIONS

16. MILNE (A. A.)

When We Were Very Young; Winnie-The-Pooh; Now We Are Six; The House At Pooh Corner.

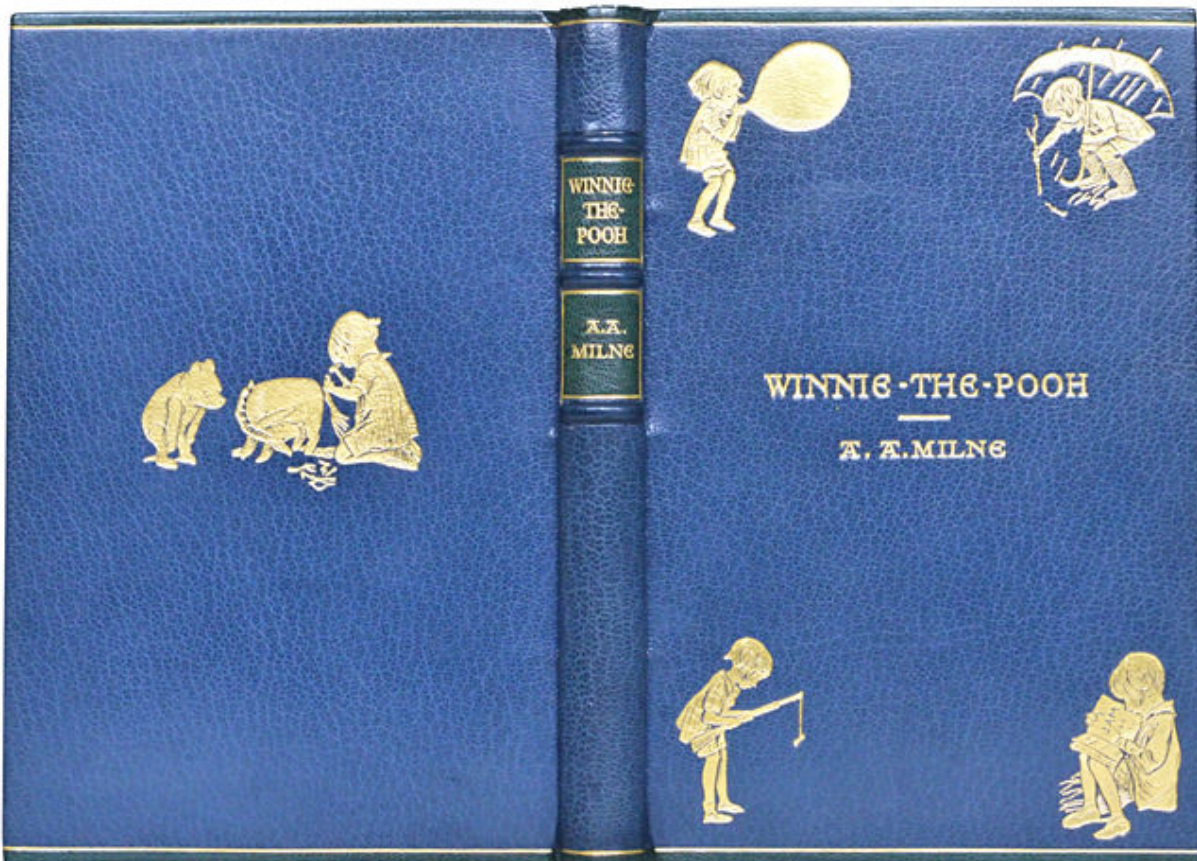
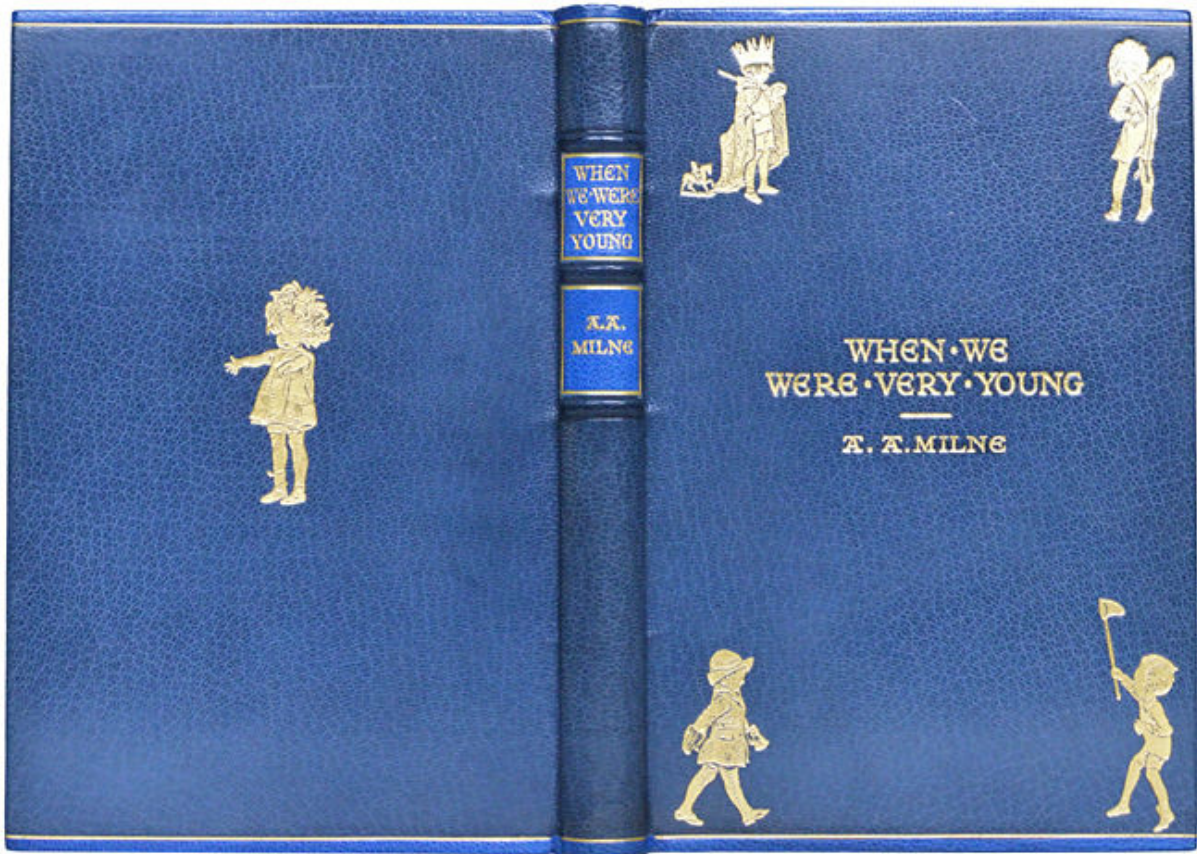
With Decorations by Ernest H. Shepard.

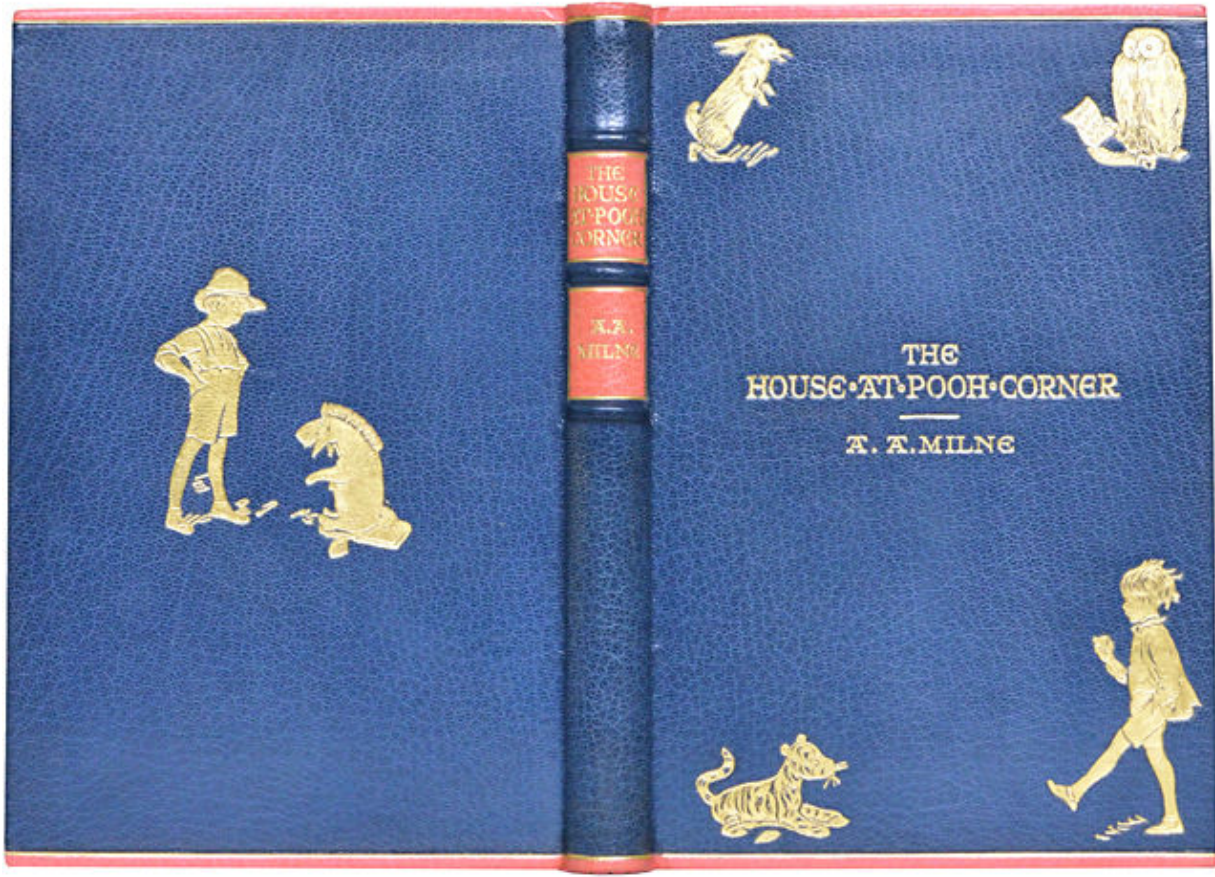
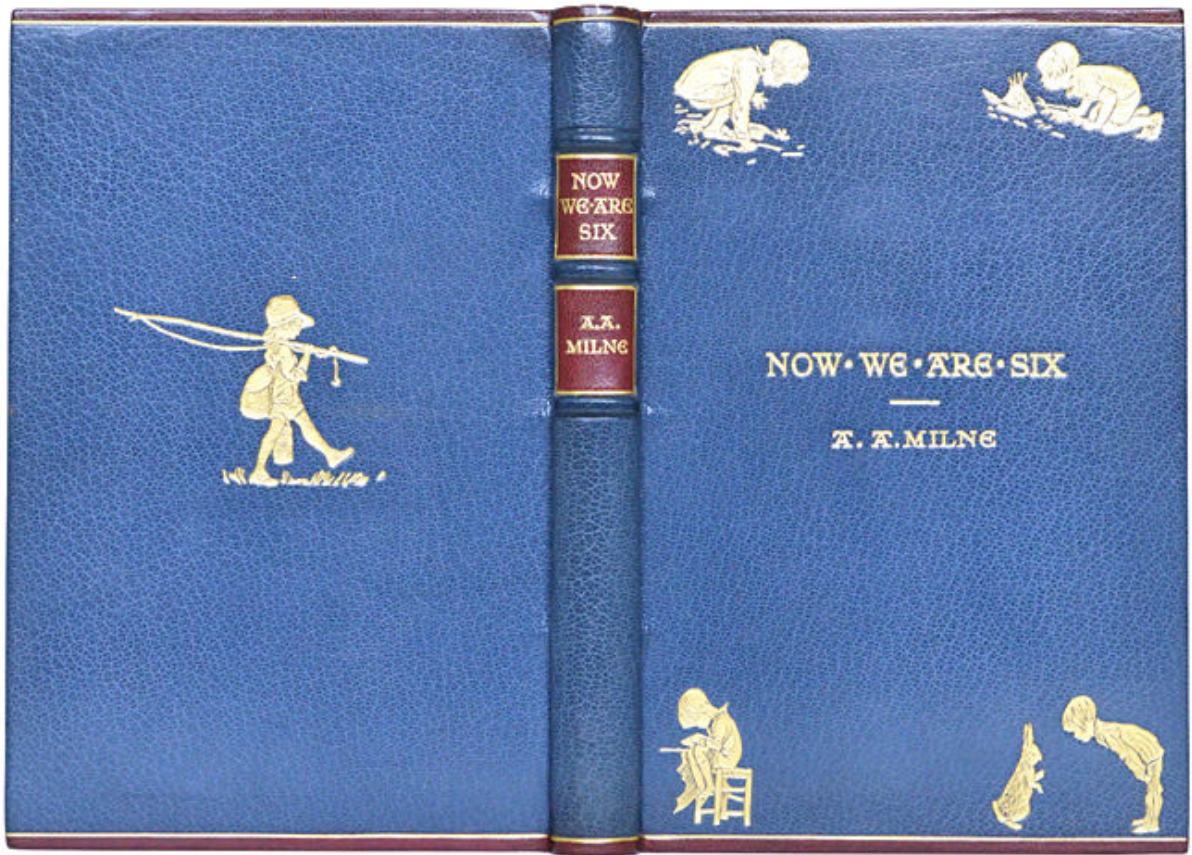
First Editions. Four volumes. 8vo. [185 x 125 x 78 mm]. Newly bound by Bayntun-Riviere in blue morocco, with bright blue, green, maroon and pink morocco strips inlaid at the head and foot, the front covers blocked in gilt with four figures taken from each book and lettered at the centre, the rear covers with a single gilt block from the book. The spines lettered in gilt on two labels, of bright blue, green, maroon and pink morocco, between raised bands, the edges of the boards and turn-ins tooled with gilt fillets, multi-coloured marbled endleaves, gilt edges. In a blue cloth slipcase with blue morocco entry and lettered in gilt, with a block of Pooh, on a blue morocco label. [ebc8181]

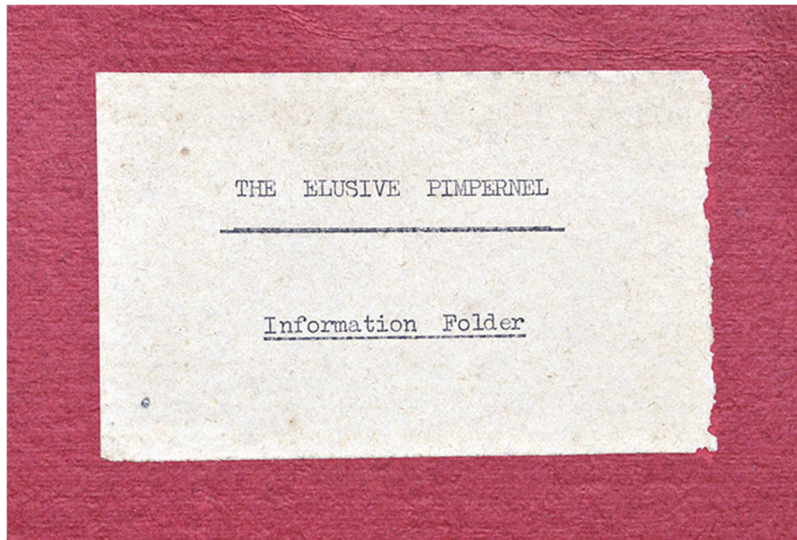
London: Methuen & Co. Ltd, 1924, 1926, 1927 and 1928

£10,000

Very good copies of all four first editions, newly bound to a unique design. The bright blue, green, maroon and pink morocco trims and labels correspond to the colour of the original cloth covers of each book. The figurative blocks and lettering pieces were cut for Robert Riviere and Son soon after publication, and have been in use for almost a century, with minimal signs of wear.







STARRING DAVID NIVEN

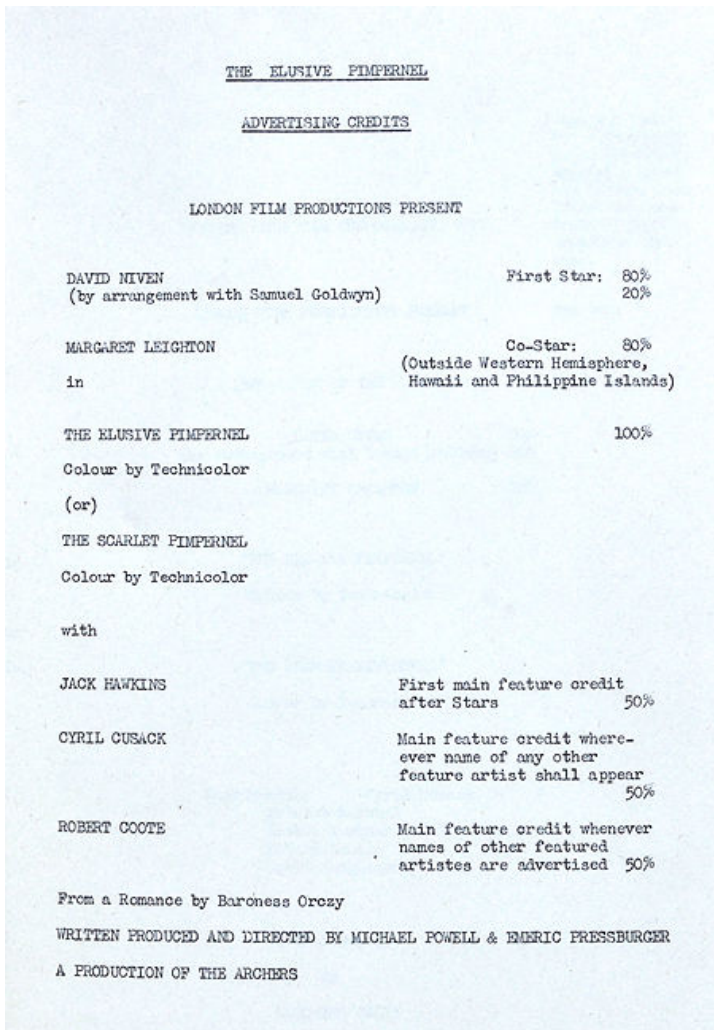
17. **POWELL** (Michael) and **PRESSBURGER** (Emeric).

The Elusive Pimpernel, Information Folder.

Folio. [343 x 210 x 25 mm]. Typeset on recto only of [200]ff. Stapled into red wrapper with typeset label on the front. [ebc8111]

London Film Productions, June 1949

£750



The Elusive Pimpernel was a light-hearted 1950 British period adventure film based on the novel *The Scarlet Pimpernel* (1905) by Baroness Emmuska Orczy. It was released in the United States in 1954 under the title *The Fighting Pimpernel*. Directed, written and produced by Powell and Pressburger, it was financed by Samuel Goldwyn and Alexander Korda, and starred David Niven, Margaret Leighton, Jack Hawkins, Cyril Cusack and Robert Coote. It's box office take was £133,354 against a budget of £477,000.

The information folder provided promotional details on the narrative of the story as well as extensive information on the actors and actresses, crew and shooting locations. "The story of the Elusive Pimpernel will especially please every gentleman who, when a boy, liked to play Red Indians and every lady who, when a little girl, wanted to be a little boy. It is an adventure story in the grand manner ... and in Technicolor".



GREEN VELVET

18. **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. 24mo. [123 x 75 x 30 mm]. Contemporary binding of green velvet over boards with a rounded back, a brass frame around the edges with clasp and catch plate and a shield on the front engraved "Holy Bible". Green velvet doublures with an onlaid panel of ivory silk with floral pattern and gilt roll border and matching silk free endleaves, gilt edges. Contained with the Prayer Book below in a case with a flap opening, covered in burgundy goatskin, the front and rear tooled in blind with two fillets and arabesque corners, lined with tartan patterned paper and silk pull. (Case slightly rubbed). [ebc5564]
Oxford: printed at the University Press, by Samuel Collingwood and Co, Sold by E. Gardner, 1840 £700

With:

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; and the Form and Manner of Making, Ordaining, and Consecrating Bishops, Priests and Deacons. 24mo. Uniformly bound with above, with a brass shield on the front engraved "Common Prayer".
Oxford: printed at the University Press, by S. Collingwood and Co, Sold by E. Gardner, 1840



The two volumes are almost as good as new and have clearly not seen a great deal of service.



ENAMELLED BRASS CORNERS, CATCHES AND CLASP

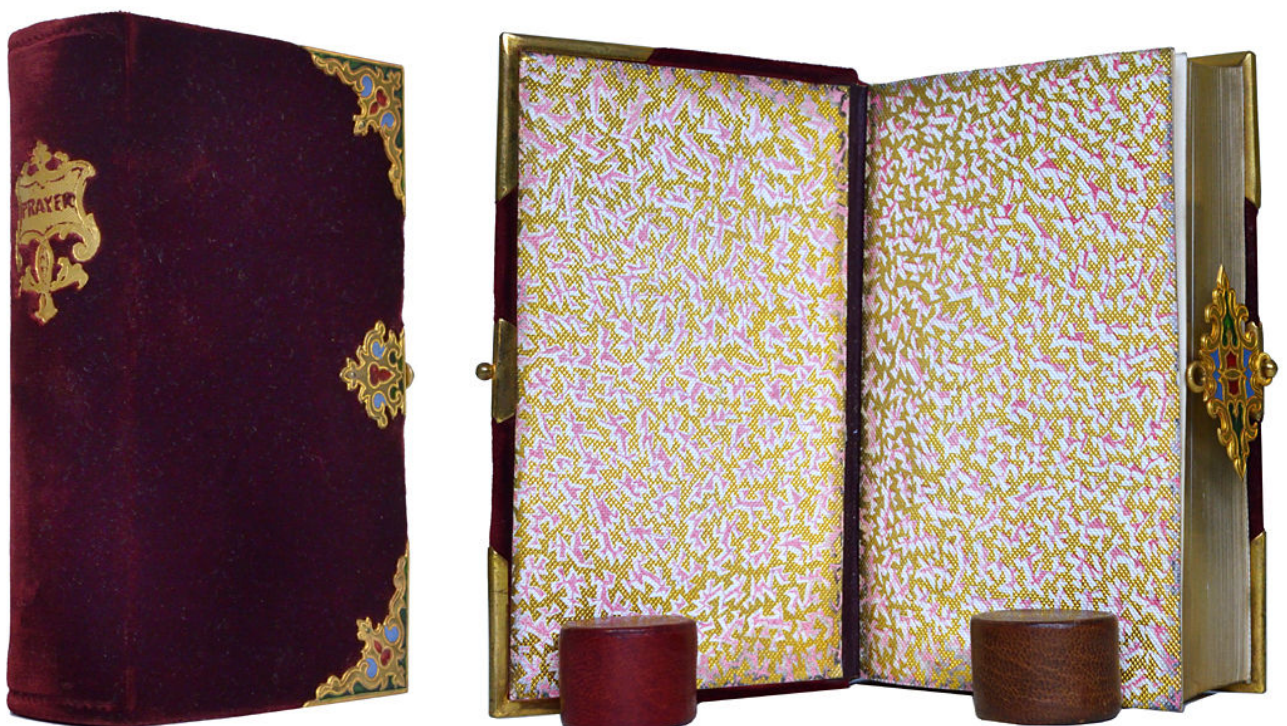
19. **The Book of Common Prayer**, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the United Church of England and Ireland: Together with the Psalter or Psalms of David, Pointed as they are to be Sung or Said in Churches; and the Form and Manner of Making, Ordaining, and Consecrating of Bishops, Priests and Deacons.

Printed in red and black.

12mo. [140 x 90 x 34 mm]. Contemporary binding of burgundy velvet over boards with a rounded back, brass and enameled cornerpieces, catch plates and clasp, the spine blocked in gilt. Gilt, pink and white decorative endleaves, gilt edges. Contained in the original purple goatskin dropover box, with padded silk interior. [ebc8190]

Oxford: printed at the University Press. Sold by E. Gardner and Son, Oxford Bible Warehouse, Paternoster Row; and by G. B. Whittaker and Co, Ave-Maria Lane, London; also by H. Mozley and Sons, Derby, 1844 £900

A fine copy of one of the fancier styles of velvet bindings. The clasp is stamped on the reverse "Sans Garantie De Gouv" indicating that they were of French manufacture.





BURGUNDY VELVET

20. **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.

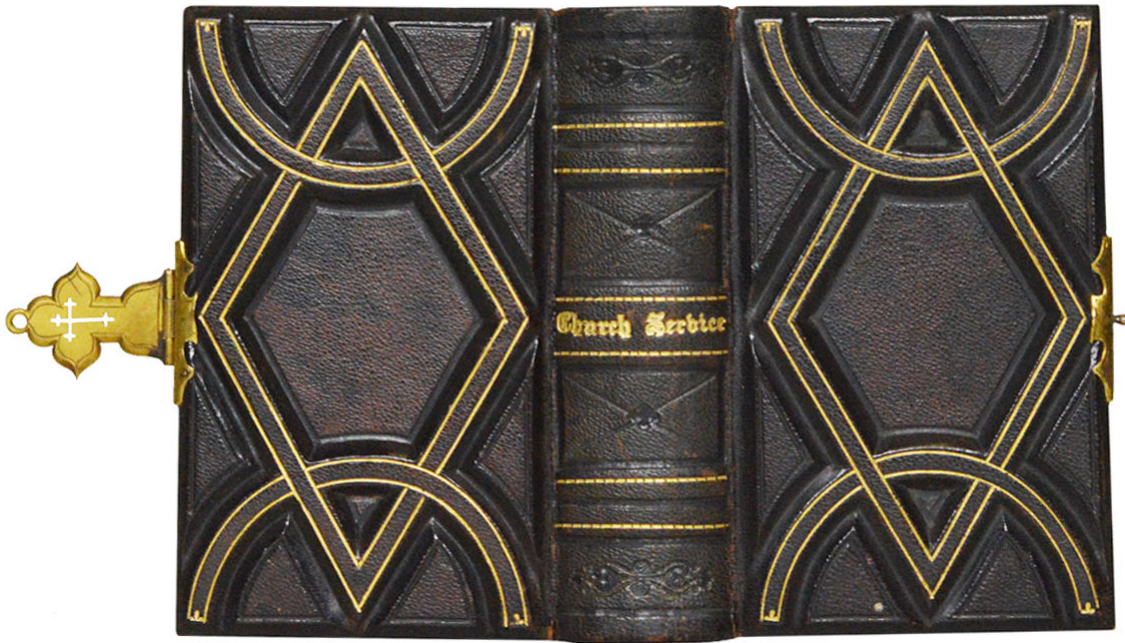
24mo. [127 x 80 x 34 mm]. Contemporary binding of burgundy velvet over boards with rounded back, a brass frame around the edges with clasp and catch plate and a shield on the front engraved "Church Services". Burgundy velvet doublures with an onlaid panel of ivory watered silk with gilt roll border and matching silk free endleaves, gilt and gauffered edges. [ebc3031]

Oxford: printed at the University Press, sold by E. Gardner and Son, 1853

£450

In fine condition. Early ink inscription: "Clara C. Marwood from Atty".





MOULDED BINDING

21. **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.

24mo. [126 x 78 x 39 mm]. Contemporary binding of black goatskin over bevelled and moulded boards, the covers with a raised lozenge shaped central panel interlocking with raised semi-circles at the head and foot, framed with gilt fillets and gouges. The spine divided into four panels with wide bands tooled with gilt broken fillets, lettered in gilt on the central band, the panels tooled in blind, the edges of the boards tooled with a blind roll, the turn-ins with a gilt roll, marbled endleaves, brass catch and clasp, gilt and gauffered edges. (Joints slightly rubbed). [ebc7904]

Oxford: printed at the University Press. Sold by Barritt and Co, Bible Warehouse, 173 Fleet Street, London, 1855 £500

An unusual and highly tactile binding. In c.2010 I sold to the British Library (C188a163) a *dos-a-dos* binding with similarly profiled covers signed by Barritt & Co. as binders on a *Book of Common Prayer*, c.1840. James Barritt sold his bindery to his brother-in-law Benjamin West in 1842 and he continued to run the business until 1860.





WITH JAMES BOSWELL'S MOTTO, CREST AND INITIALS

22. **RAFFALD** (Elizabeth).

The Experienced English Housekeeper, for the Use and Ease of Ladies, Housekeepers, Cooks, &c. Written Purely from Practice, and Dedicated to the Hon. Lady Elizabeth Warburton, Whom the author lately served as Housekeeper: Consisting of Nine hundred Original Receipts, most of which never appeared in print. Part. I. Lemon Pickle, Browning for all Sorts of made Dishes, Soups, Fish, Plain Meat, Game, Made Dishes both hot and cold, Pyes, Puddings, &c. Part II. All Kinds of confectionary, particularly the Gold and Silver web for covering of sweetmeats and a desert of spun Sugar; with directions to set out a Table in the most elegant Manner, and in the modern Taste; Floating Islands, Fish-ponds, Transparent Puddings, Trifles, Whips, &c. Part III. Pickling, Potting and Collaring, Wines, Vinegars, Catch-ups, Distilling, with two most valuable Receipts, one for refining Malt Liquors, the other for curing Acid Wines, and a correct List of every Thing in season for every Month in the Year. The Eleventh Edition, with an Engraved Head of the Author; Also Two Plans of a Grand Table of Two Covers; and a curious new invented Fire Stove, wherein any common Fuel may be burnt instead of Charcoal.

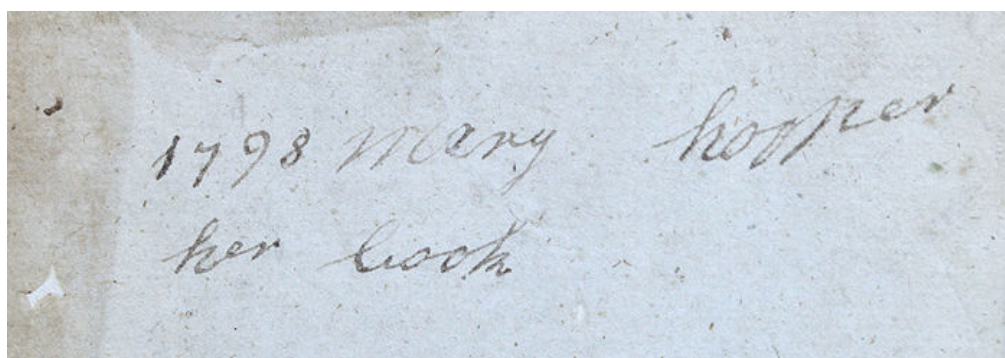
Engraved frontispiece portrait and three folding plates.

11th edition. 8vo. [215 x 130 x 34 mm]. [2]ff, iii, [i], 384, [16], [8] pp. Recently bound in calf, new endleaves, but retaining original ends and flyleaves. [ebc8179]

London: printed for R. Baldwin, No.47 in Pater-Noster-Row, 1794

£600

First published in Manchester in 1769, ESTC locates seven copies of this 11th edition (British Library, Brotherton, Wellcome Institute; University of California at San Diego, University of California at Santa Barbara, University of Illinois, University of Pennsylvania).

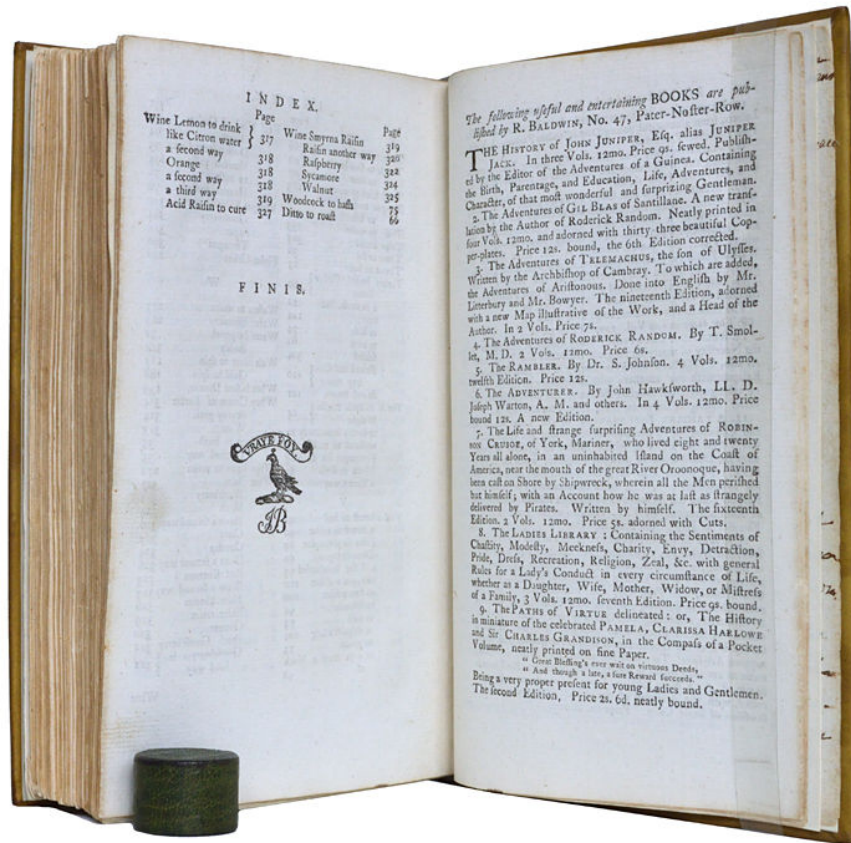


With the final leaf of books printed for R. Baldwin, plus an additional eight pages of "New Books, Printed for H. D. Symonds, No.20 Paternoster-Row" (ESTC records two issues, one of 12 pages [1799?], the other of 16 pages [1800?], though ours might be incomplete). The frontispiece is on a stub and has been rubbed, with loss around the eyes. There is a little soiling and a few marks, but it is a good copy. The binding is far from professional, or tasteful, but the binder has retained the original end and flyleaves, with manuscript inscriptions, including "1798 Mary Hopper her book" and "Mary Crieg her book October 1806" along with a recipe for "clear soup & very nourishing" and various usages for milk and cocoa.

A peculiar feature of this edition is the appearance of James Boswell's motto, crest and initials at the bottom of the index. As Boswell died in 1795 it is possible that this was his book, passing to Mary Hopper after his death. However, Terry Seymour's catalogue of *Boswell's Books* records as entry 2754 a copy of the 1799 12th edition of *The Experienced English Housekeeper* in the library at Auchinleck. He notes: "The Boswell family crest is used as a tail piece on the final page. At first glance this device appears to be a bookstamp, but it is not. Instead it seems to have simply been appropriated (likely without permission) by Baldwin as a decorative device. Thus, it appears on all copies of the twelfth edition. Baldwin used other decorative devices for tail pieces on other printings of this popular work. I have found no evidence of Boswell ownership or association with this title". Can anyone explain why Baldwin so blatantly appropriated Boswell's personal motto, crest and initials while he was still alive?

Cheap Soup & very nourishing. When taken of the fire stir till nearly cold to prevent fermenting.
 2^{oz} of dripping
 1/2^{lb} of meat. cut into dice 1 inch square
 1/4^{lb} onions. sliced thin
 1/2^{lb} Turnips. cut into small dice
 2^{oz} of Leeks (green tops will do)
 3^{oz} Celery. chopped. small.
 1/2^{lb} Rice. or pearl barley.
 3^{oz} Salt.
 1/4^{oz}. Brown Sugar
 6 quarts of water
 Put into an Iron saucepan, the meat, dripping, brown sugar and onion, over the fire, and stir with an iron spoon till fried lightly brown. Add Turnip, Celery & Leeks, & stir for 10 minutes. Now add 1 quart of cold water & the Rice & mix all together. Then add 5 quarts of hot water season with salt, stir occasionally till boiling and then let simmer on the fire 3 hours.

Cheap Soup & very nourishing. When taken of the fire stir till nearly cold to prevent fermenting.
 2^{oz} of dripping
 1/2^{lb} of meat. cut into dice 1 inch square
 1/4^{lb} onions. sliced thin
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REMAPPING PALESTINE

23. **RELAND** (Adriaan).

Palaestina Ex Monumentis Veteribus Illustrata.

Engraved additional title, two letter-press titles printed in red and black, folding portrait, three folding maps and three folding plates, eight single-page plates, vignettes in the text.

First Edition. Small 4to. [210 x 155 x 86 mm]. [5]ff, 391, [6], 396-1068, [94] pp. Bound in contemporary vellum over boards, smooth spine lettered in manuscript, plain endleaves, red sprinkled edges. (Slightly soiled). [ebc8180]

Trajecti Batavorum [Utrecht]: ex libraria Guilielmi Broedelet, 1714

£1000

A little dust-soiling but a very good copy. "Ouvrage tres estime" (Brunet).

Adriaan Reland, or Reelant, (1667-1718) was Professor of Oriental Languages and Ecclesiastical Antiquities at the University of Utrecht. His *Palaestina* is a work all the more remarkable in that he never visited Palestine, but relied on the best authorities available and

he is still cited by modern writers. In the preface he explains that he mistrusted all the existing cartographical material and reconfigured the topography on the basis of the printed sources, which include Rabbanical and Arabic authors.

Blackmer 1406.



BOUND BY JOHN ADLARD

24. **ROGERS** (Samuel).

Italy. A Poem. [And] Poems.

Engraved vignettes after Turner, Stothard and Prout.

First Turner Illustrated Editions. Two volumes. 8vo. [207 x 137 x 71 mm]. vii, [i], 284 pp; viii, 295, [1] pp. Contemporary bindings by John Adlard (signed in blind at the foot of the front pastedown in *Poems*) in burgundy grained goatskin, the covers tooled in gilt with a fillet border and panel of interlocking strapwork fillets and gouges, with arabesque elements and a large vase blocked at the centre. Smooth spines lettered and dated within interlocking strapwork fillets and gouges with arabesque elements and a smaller vase towards the head, the edges of the boards tooled with a gilt fillet and the turn-ins with triple gilt fillets, pale yellow endleaves, gilt edges. [ebc8146]

London: *Italy* printed [by Thomas Davison] for T. Cadell, Strand; and E. Moxon, 64 New Bond-Street, 1830. *Poems* printed [by Bradbury and Evans] for T. Cadell, Strand; and E. Moxon, Dover-Street, 1834

£2500

A little spotting, most noticeably in *Italy* but fine copies, from the celebrated library of Sir Robert Abdy, 5th Baronet (1896-1976), with his booklabel. He paid £35 for the pair. He may not have noticed the faint blind stamp "Bound by J. Adlard".

John Adlard is listed in Ramsden, *London Book Binders 1780-1840*, p.27. He appears to have been in partnership with Edward Lycett at 35 Villiers Street, Strand in 1828. From 1829 he appears in the Directories at the same address under his own name. Ramsden owned a copy of Dickson's *A Lecture on the Dry Rot*, published by J. & C. Adlard of Bartholomew Close in 1837 and bound for the dedicatee, Earl de Grey, in full red morocco gilt with a different urn on the sides, in the style of Charles Lewis, signed "Bd. by J. Adlard". The British Library Database of Bookbindings adds the information that the finisher John Jaffray worked for Adlard, who died in 1861.

Gordon Ray, *The Illustrator and the Book in England from 1790 to 1914*, 13, describes how J. M. W. Turner was converted to the use of steel for engravings, and this edition of *Italy* brought him to a much wider audience. "Among his new admirers was the thirteen-year-old John Ruskin who relates in *Praeterita* how the vignettes in the book "determined the main tenor of my life". Turner's illustrations for the companion volume of Roger's *Poems* of 1834 are if anything superior to those of *Italy*. In both books his delicate and graceful vignettes, which are miracles of fine detail, seem fairly to float upon the page".

BOUND BY DAVID CHIVERS OF BATH

25. **ROGERS** (Samuel).

Poems.

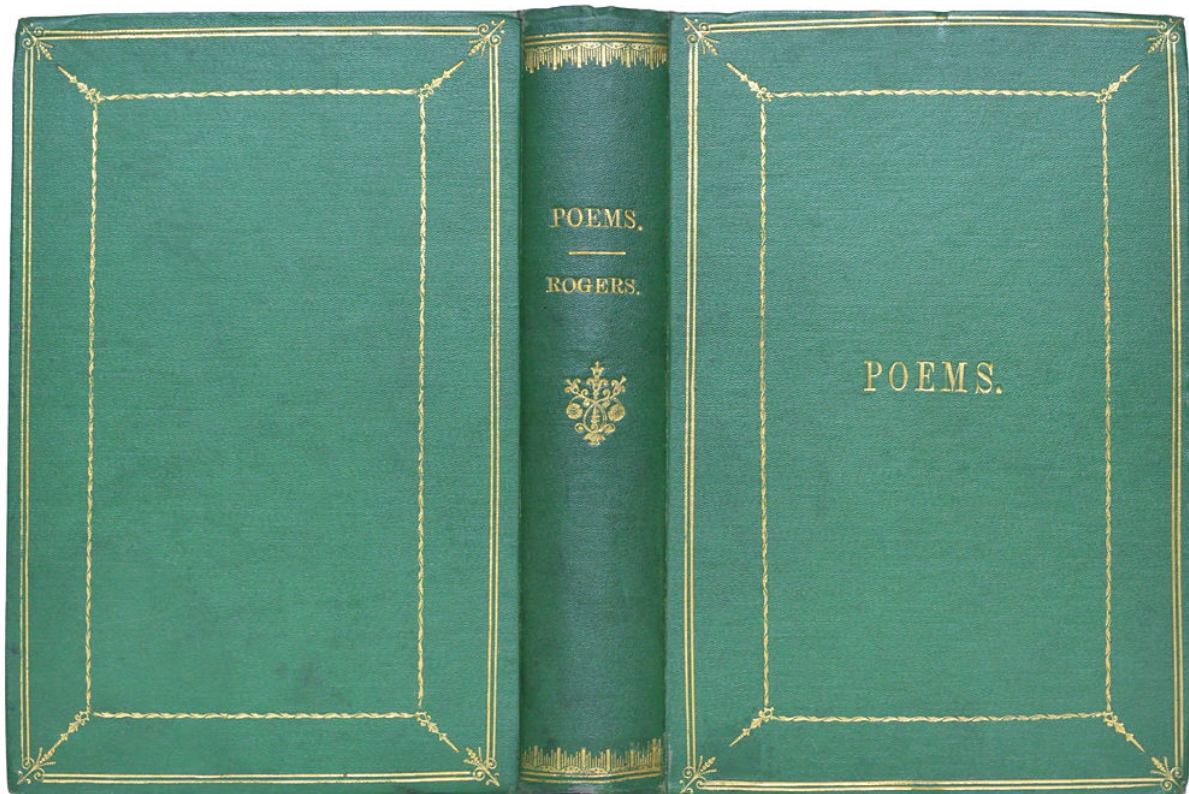
Engraved vignettes after Turner and Stothard.

8vo. [205 x 138 x 31 mm]. viii, 295, [3] pp. Bound c.1870 by David Chivers of 20 Green Street, Bath (signed with a blind stamp on front free endleaf) of green cloth, the covers tooled in gilt with a double fillet border and roll panel with mitres at the corners, the title lettered on the front. Smooth spine lettered in gilt with a floral ornament and a curtain pallet at the head and foot, pale yellow endleaves, gilt edges. (Slightly bumped). [ebc8145]

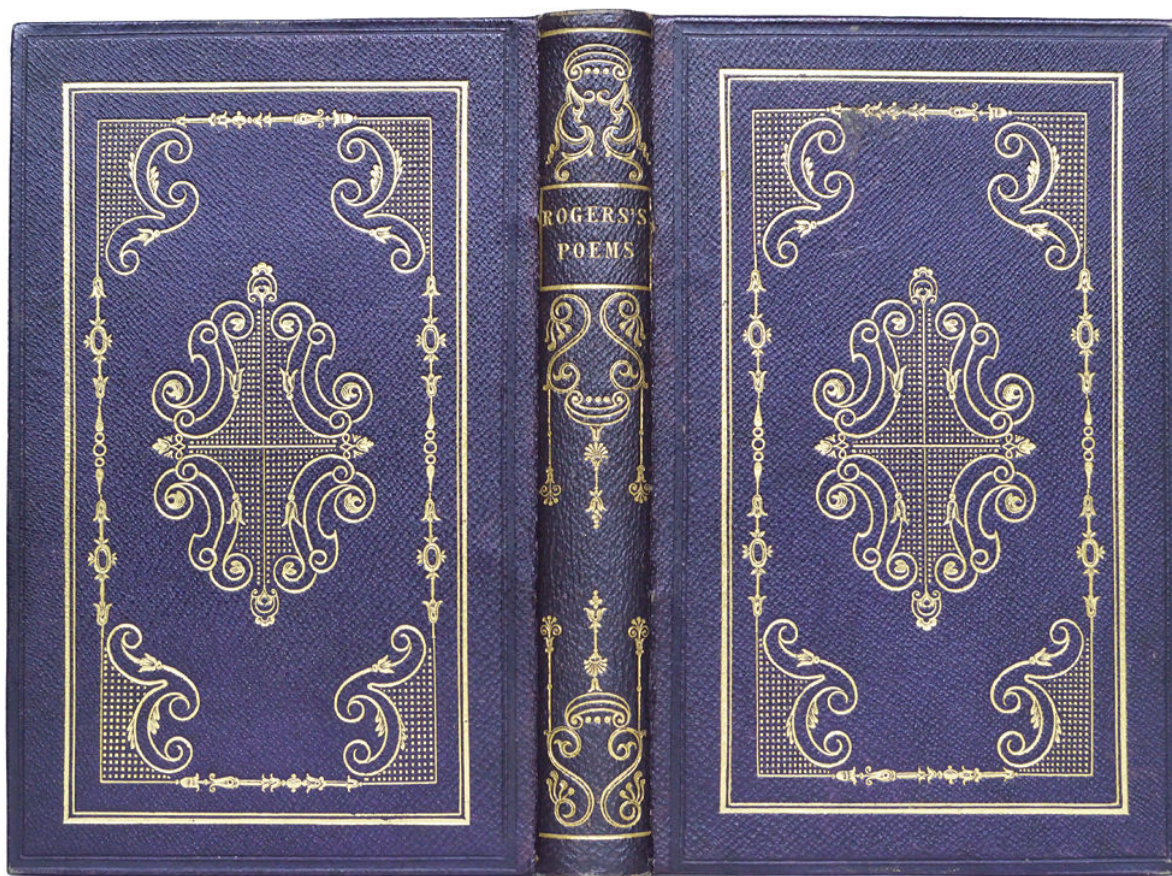
London: [printed by Bradbury and Evans for] T. Cadell, Strand; and E. Moxon, Dover Street, 1834

£500

Some spotting and foxing, occasionally quite heavy. A letter headed "Whitenights, Street, Somerset" has been pasted inside the front cover, dated Dec. 1933 and inscribed: "This I picked up for a mere song in a sale of Petticoat Lane in London, but it is the 1834 edition & the plates are as they should be. Much love R. S. B. C." Roger Clark (1871-1961) was the head of the shoe manufacturers C. & J. Clark, based in Street in Somerset, and the book was a gift to his sister, the social reformer Margaret Clark Gillet (1878-1962). At her death it was removed from her house at Portway by Roger's son Stephen Clark.



The Somerset provenance dates back to the book's earlier days when it was bound by David Chivers of 20 Green Street, Bath. Chivers started his business in 1853 initially at 18 Green Street, where he offered "Every description of bookbinding neatly executed on moderate terms ... school books, magazines and periodicals of all kinds, cheaply and strongly bound". Moving to larger premises at 20 Green Street, in 1871 he was employing seven men and two women and in 1874 he advertised as an "Antique and Modern bookbinder having greatly enlarged and improved and now able to execute orders without delay". In 1875 he bought the bookbinding business of John Maggs and was using the "latest and most improved machinery", though the binding of pamphlets, magazines and periodicals remained his main focus. His bindings are now elusive, but he is remembered as the father of Cedric Chivers, who was born in Green Steet in 1853 and worked in his father's shop until he was 24. He then went to London to work under M. Chatelin, before returning to Bath to set up his own bindery at 24 Union Street in 1878.



BOUND BY BENJAMIN WEST

26. **ROGERS** (Samuel).

Poems.

Woodcut vignette on the title, seven full-page woodcuts and 41 woodcut head and tail-pieces. Small 8vo. [164 x 102 x 20 mm]. viii, 311, [1] pp. Contemporary binding by Benjamin West (signed in blind inside the rear cover) of dark purple grained goatskin, the covers with a blind fillet border and blocked with a gilt panel with centrepiece. Smooth spine lettered and tooled in gilt, pale yellow endleaves, gilt edges. (Slightly rubbed). [ebc8144]

London: [printed by C. Whittingham for] Edward Moxon: Dover Street, 1839 £500

Spotting to flyleaves but a very good copy. Inscribed in ink on the half title "Carolina Louisa Desmoile (?) from her affectionate sister. 1839".

The binding is signed in blind "B. West Binder. St. James W, Clerkenwell". Benjamin West (1804-1883) was apprenticed to Davis Cox in 1819 and worked for Francis Westley before setting up in business at 2 St James Walk, Clerkenwell in 1831. His neighbour at No.1 was J. L. Barritt, a die-sinker who became West's brother-in-law and the two did work for each other for many years. While *The Bookseller* (1883) noted that West "speedily obtained a good connection as a binder of bibles, with a reputation only to that of Mr. Hayday", most of his bindings were decorated with blocks, often with moveable elements, cut by Barritt. A collection of 66 of his bindings are now in the National Art Library of the Victoria and Albert Museum and were the subject of an article by Esther Potter in *"For the Love of the Binding. Studies in Bookbinding History Presented to Mirjam Foot* (2000), pp.289-302.



BOUND BY HAYDAY

27. **ROGERS** (Samuel).

Poems.

Engraved frontispiece by Findon after Lawrence, and engraved vignettes after Turner and Stothard.

8vo. [205 x 139 x 32 mm]. viii, 304 pp. Near contemporary binding by Hayday (signed with an ink pallet on front pastedown) of hard-grained green goatskin, the covers tooled in gilt with a wide border of three sets of double fillets and three rolls and at the centre a large block of an ornamental chalice. The spine divided into six panels by raised bands and gilt compartments, lettered in the second and at the foot, the others with a flower surrounded by sprigs and scrolls, the edges of the boards tooled with a gilt broken fillet, the turn-ins with a gilt double fillet and roll, plain endleaves, gilt edges. (Slight hint of rubbing to bands).

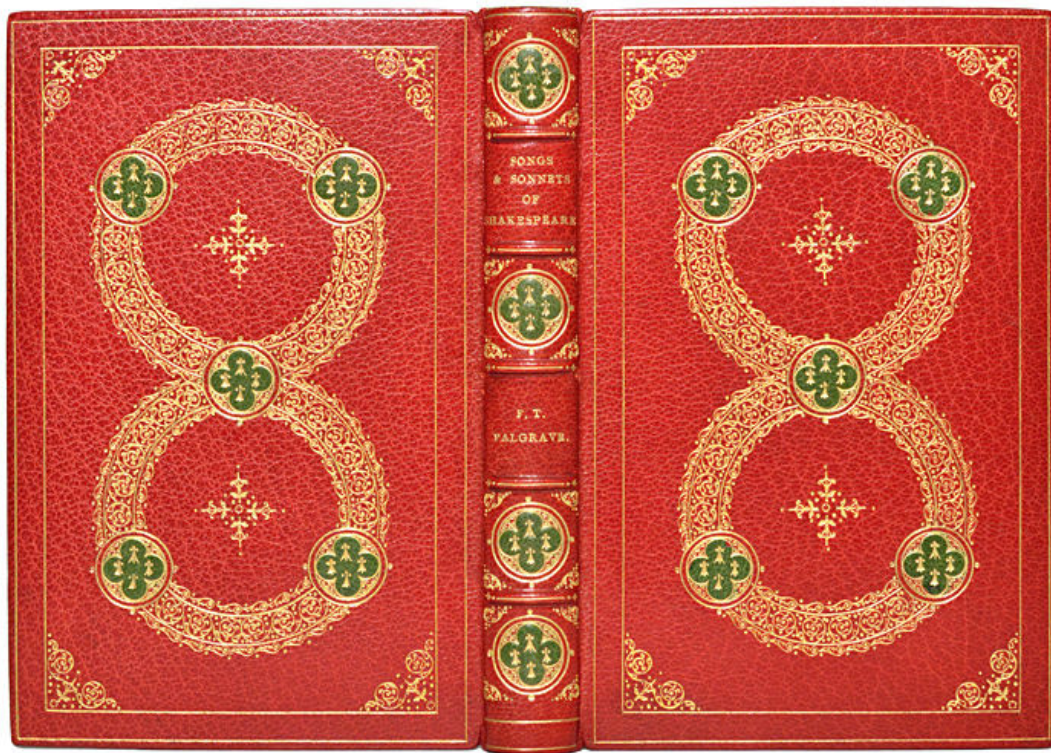
[ebc7690]

London: [printed by Bradbury and Evans for] Edward Moxon, 1842

£950

Occasional spotting, quite heavy in places, but the binding remains in almost pristine condition. With ink inscription of front flyleaf: "C. C. Collins - from a sincere friend June 1857". The block on the covers is copied from the engraving on p.118.

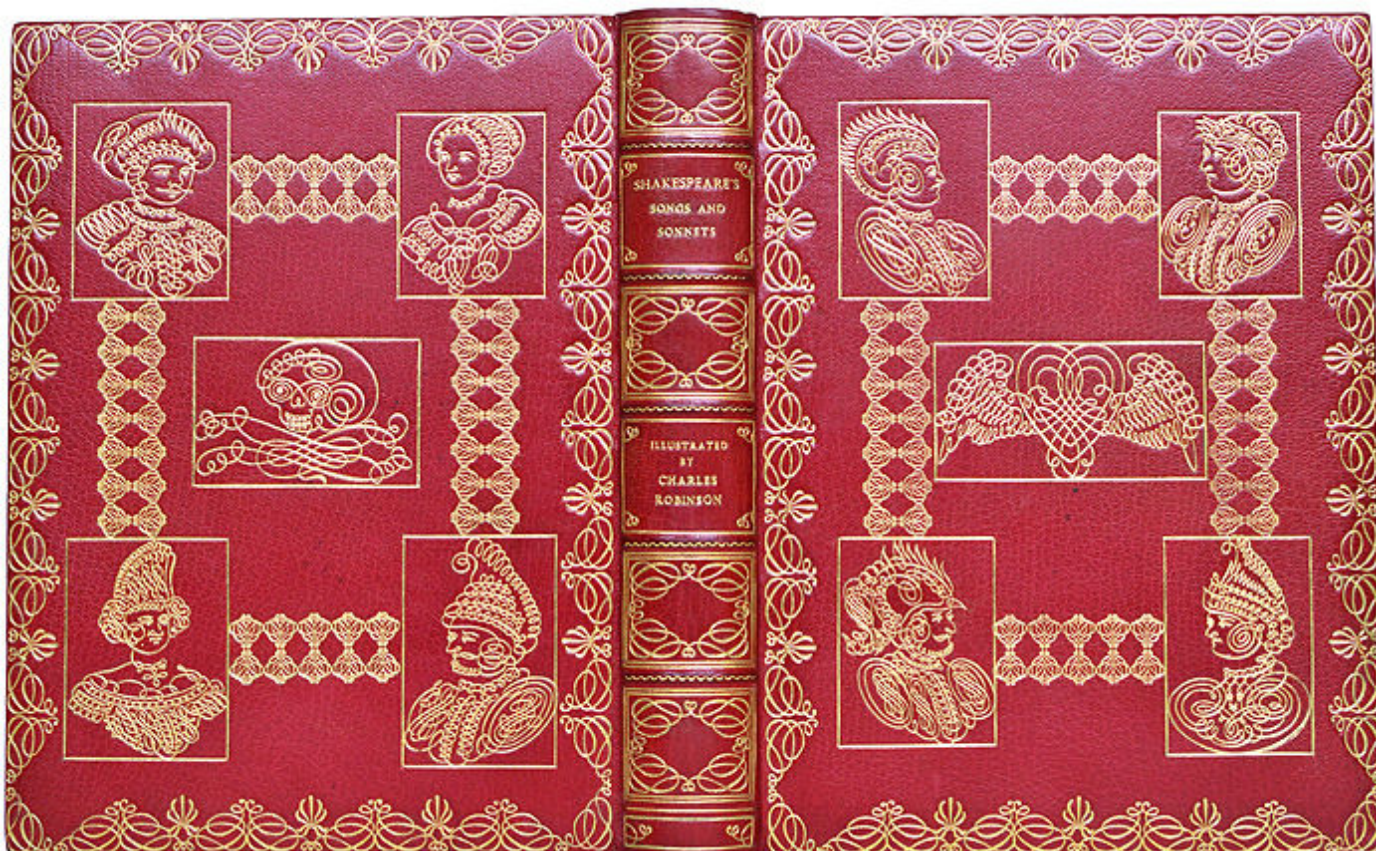
James Hayday was apprenticed to a vellum binder, Charles Marchant, later working as a journeyman and then in partnership with Boyer of Poland Street, before renting his own premises in 1833 at 31 Little Queen Street, Lincoln's Inn field. He remained at the same address throughout his binding career, and in the 1840's his shop employed as many as 40 workers including 10 finishers. While much of his output could be perceived as pastiche he had a client in Joseph Walter King Eyton who encouraged him to create some of the most fantastical bindings of the 19th century. He is one of the few binders to have gained an entry in DNB, but he ended up bankrupt in 1861, when he sold the use of his name and retired from the trade.



A fine copy. Palgrave's edition was first published in 1865.

John Ramage was born in London in 1836, and at the age of 15 he was apprenticed to John Wright. In 1856 he moved to Paris where he spent three years working for Lortic. He was employed as a finisher, but also accompanied his employer on his travels around France, buying rare books and viewing historic bindings in the great public and private collections. In 1870 he established himself in Edinburgh, but after three years he returned to London, setting up shop in Wells Street, off Jermyn Street. There is an account of his career in *The British Bookmaker* vol.V (1891-92), pp.227-228, in which it states that many of the designs he produced were his own, as many of the tools are from his own drawing. In truth many of the designs were based on historical examples and were repeated throughout the years. I have handled many Ramage bindings but this one is new to me and is original and commendable. The firm ceased business in 1929, probably as a result of the slump.





A BAYNTUN DESIGNED BINDING

30. **SHAKESPEARE** (William).

The Songs and Sonnets.

Illustrated by Charles Robinson.

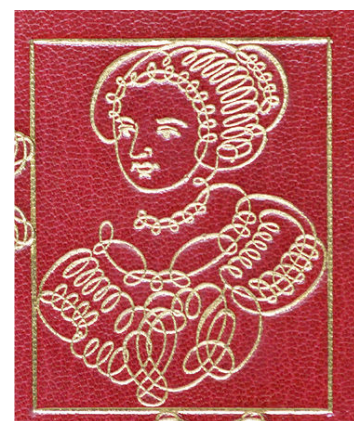
Colour mounted frontispiece and 11 colour plates with captioned tissue guards, illustrated title and sub-titles printed in green, green initials and vignettes throughout.

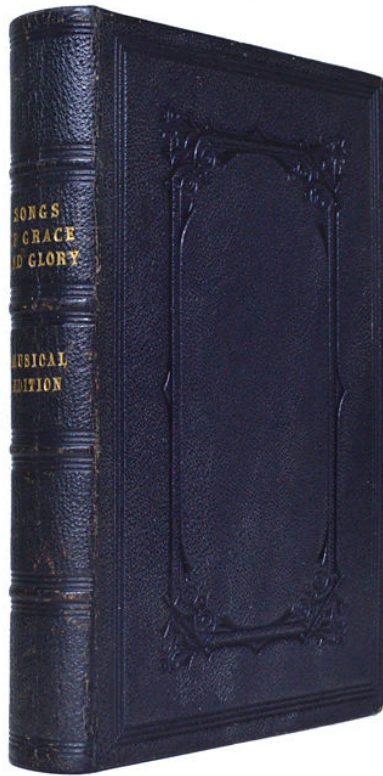
First Edition. 4to. [248 x 185 x 40 mm]. xiv, [ii], 240 pp. Newly bound by Bayntun-Riviere in red goatskin, the covers tooled in gilt with a border composed of repeated impressions of a calligraphic swirl tool and an anthemion, enclosing five calligraphic blocks each within a fillet frame and linked by floral blocks. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and fourth, the others tooled with the calligraphic swirl, the edges of the boards tooled with a gilt roll, the turn-ins with a smaller calligraphic swirl tool and leaves, swirl-marbled endleaves, gilt edges. [ebc8198]

London: [Engraved and Printed at The Complete Press, West Norwood, for] Duckworth & Co, [1915]

£4000

A beautifully illustrated edition, with numerous initials and vignettes each within a square frame and many of them portraying a face. The binding was designed by my son Joshua (great-great-grandson of George Bayntun), with some help from Spike Llewellyn, forwarded by Sim Orme and finished by Tony Evans. The lay-out of the covers was inspired by a "Pyramus and Thisbe" binding on a copy of *The Works of Benjamin Jonson* published in 1616 which was owned by Robert S. Pirie (and illustrated by Howard Nixon as plate 25 in *Five Centuries of English Bookbinding*). The eight heads and the skull and winged-heart were taken from a calligraphic sample book, John Seddon's *The Penmans Paradis both Pleasant & Profitable*, published in 1695. The calligraphic swirl tools were originally cut for Robert Riviere.





CUT LEAF ARRANGEMENT OF TUNES AND HYMNS

31. SNEPP (Charles B.) and HAVERGAL (Francis R.).

Songs of Grace and Glory. Musical Edition. Hymnal and Musical Treasures of the Church of Christ From Many Centuries. Edited by Charles B. Snep, LL.M, Vicar of Perry Barr, and Frances Ridley Havergal. Full Edition of 1094 Hymns and 300 Tunes.

8vo. 177 x 114 x 27 mm]. xxiii, [i], 424 pp. Bound in contemporary black goatskin, the covers blocked in blind with a fillet border and panel. The spine divided into five panels with raised bands flanked by blind fillets, lettered in gilt in the second and third, the turn-ins tooled with a gilt roll, grey endleaves, gilt edges. [ebc8189]

London: [printed by Henderson, Rait and Fenton for] James Nisbet and Co, 21 Berners Street, 1876

£750

A very good copy. The Prefaces are followed by an Index of Tunes, many of them composed by W. H. and F. R. Havergal, and an Index of First Lines. These lead on to the 319 tunes, printed at the head and 1094 hymns below. They are separated by a horizontal cut allowing different tunes to be selected for suitable hymns. At the end there are an additional 15 tunes printed on their own.





BOUND BY CHRIS HICKS

32. **SOCIETY OF WOOD ENGRAVERS.**

A Cross Section. The Society of Wood Engravers in 1988.

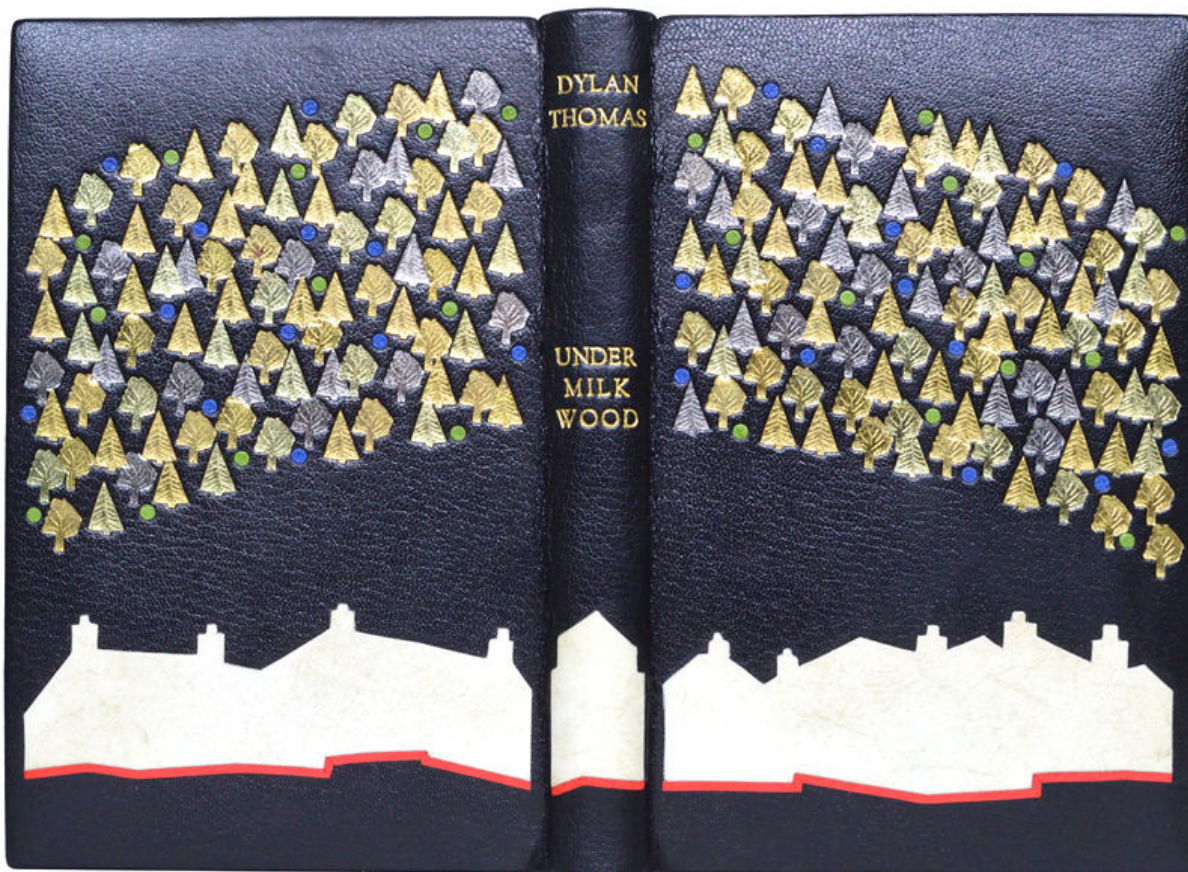
Wood engraved title page, 41 plates and two vignettes.

First Edition. Folio. [290 x 205 x 28 mm]. [24]pp. Bound by Chris Hicks in 2001 (signed "CLH" and dated at the rear) in black goatskin over bevelled boards and smooth spine, with multiple white goatskin onlays, tooled with black dots and roundels of various shapes. White calf doublures, tooled with gilt dots and roundels, and endleaves, plain edges. In terracotta cloth drop-over box with wooden panel on front lettered in gilt. [ebc8072]

Wakefield: printed and published by Simon Lawrence at his Fleece Press, 1988 £1500

Rather confusingly the half-title is lettered "The Society of Wood Engravers in 1987". The text includes an obituary of Stanley Lawrence by Ian Mortimer. The engravings are of the highest quality.

Chris Hicks's binding is highly ambitious and is adapted from an engraving of two trees in a field by Garrick Palmer. It has to be said that the forwarding is less successful than the overall design. Three of Hicks's bindings are held by the British Library and illustrated in the BL Database of Bookbindings. He has been binding since 1963 and is based at Castle Cary in Somerset.



BOUND BY JAMES BROCKMAN

33. **THOMAS** (Dylan).

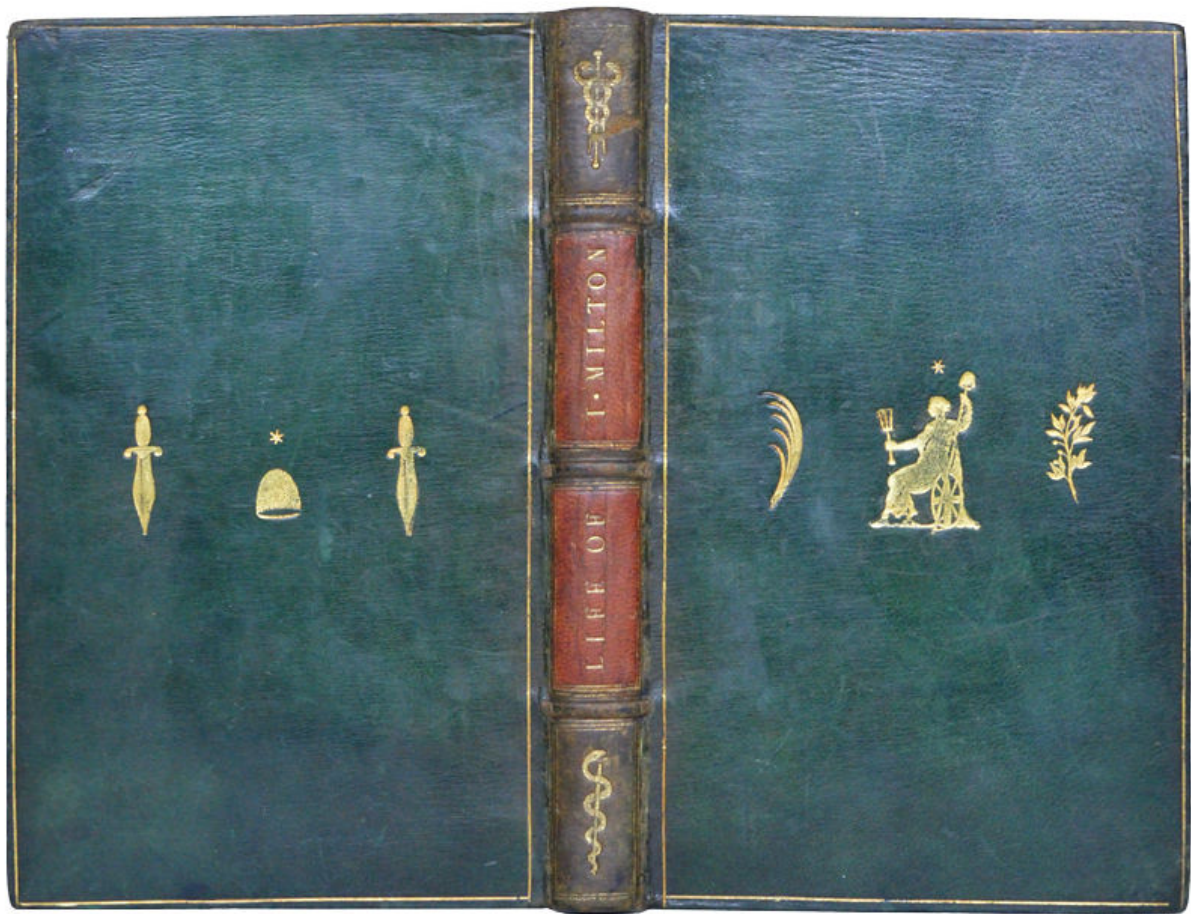
Under Milk Wood. A Play for Voices. Preface and musical settings by Daniel Jones. First Edition. 8vo. [190 x 124 x 20 mm]. ix, [i], 101 pp]. Bound by James Brockman in 2015 in black goatskin, the covers tooled in three shades of gold and palladium, with blue and green circular onlays and raised toned vellum and red goatskin onlays, extending across the smooth spine, with gilt lettering, black endleaves, gilt edges. Contained in a black cloth drop-over box, along with the original covers and dust-wrapper, lined with velvet, lettered in gilt on goatskin labels. [ebc8159]

London: J. M. Dent & Sons Ltd, 1954

£3500

Brockman inserted a descriptive note at the end: "Book collated and taken down; Louise Brockman marbled paper end-papers added; edges gilt; book sewn on four linen tapes; spine glued and shaped; laminated cushion boards laced on; coloured end-bands sewn; spine lined with cotton and paper hollow; covered in full black Harmatan goat-skin; tooled in three shades of gold and palladium leaf using my specially made newly invented chrome faced finishing tools; raised on-lays of toned vellum and sunken Morocco on-lays. Full buckram, velvet lined box (containing original Publisher's binding) with recessed leather titling label on spine. May 2015".

James Brockman M.B.E. was born in Oxford in 1946 and served a six year apprenticeship as a finisher at a local bindery, attending day-release courses run by Ivor Robinson. He was assistant to Sydney Cockerell in Cambridge from 1968 until 1973 and then started and managed the Eddington Bindery. He set up his own bindery in 1975 and was appointed Gregynog Arts Fellow by the University of Wales in 1982-83. He was elected a Fellow of Designer Bookbinders in 1972, and served as President from 1985 to 1987. He remains one of the finest and most innovative binders in the world, now in partnership with his son Stuart.



BOUND BY JOHN MATTHEWMAN FOR THOMAS HOLLIS

34. **TOLAND** (John).

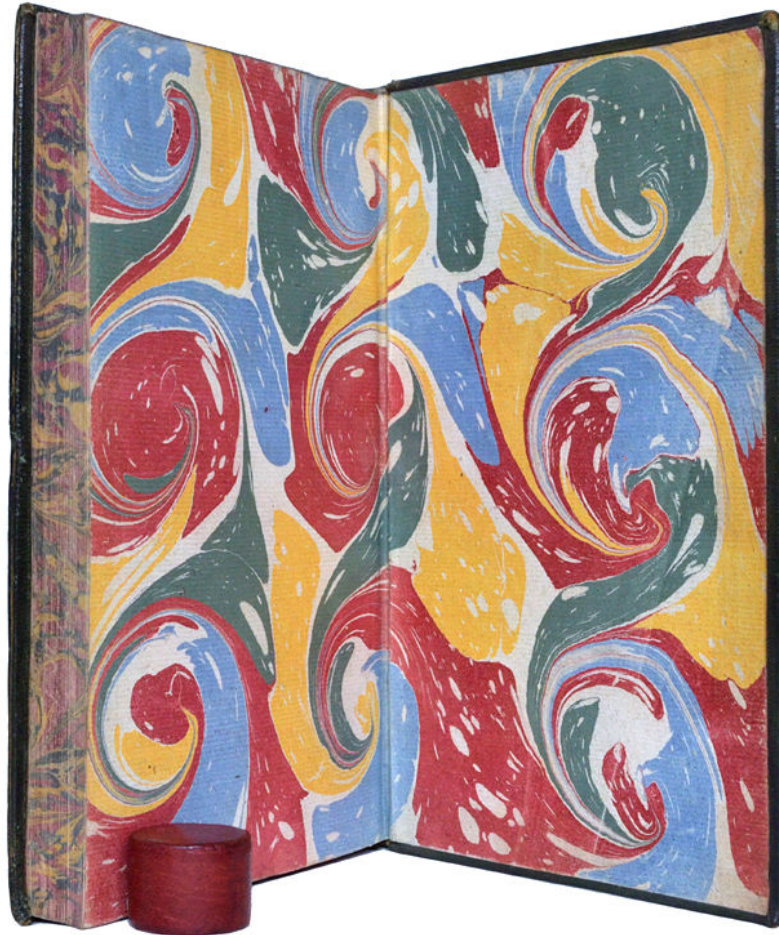
The Life of John Milton; Containing, besides the history of his works, several extraordinary characters of men, and books, sects, parties, and opinions: With Amyntor; Or a defence of Milton's life: by John Toland. And Uarious Notes Now Added.

8vo. [209 x 130 x 20 mm]. [1]f, 210, 209-259, [1] pp. Contemporary binding by John Matthewman of green goatskin, the covers tooled in gilt with a fillet border and on the front a palm branch, a seated figure of Britannia and an olive branch, and on the rear two short swords flanking a liberty-cap and a star. The spine divided into four panels by three raised bands and gilt compartments, lettered vertically upwards in the third and second on red goatskin labels, the upper panel with a caduceus of Mercury and the lower with a wand of Aesculapius, the edges of the boards tooled with a gilt fillet, marbled endleaves and edges. (Rubbed and the spine lightly faded). [ebc8135]

London: Printed for John Darby 1699. Reprinted for A. Millar in the Strand, 1761 £3500

The title is lightly browned but it is a very good copy. Early ink inscription facing the title: "This book, with many others [Sidney & Locke on Government, Neville's Plato redivivus, Wallis' Grammar of the English Tongue, &c.] was reprinted by Thomas Hollis Esq and given by him to Samuel Salter", with the signature of Charles Hillard. Bookplate of Robert Plumptre.

First published in 1698, this edition was edited by Thomas Hollis. Other copies of this edition in similar bindings are illustrated as item 141 in Maggs catalogue 966, plate 91 in Nixon and Foot *The History of Decorated Bookbinding in England*, no.174 in Foot, *The Henry David Gift*, vol.II and item 51 in my catalogue 3. All four of these bindings were in red goatskin.



Thomas Hollis (1720-1774) was an eccentric and enthusiastic lover of liberty, who was in the habit of presenting books which furthered his republican principles to libraries, many of them abroad. Harvard was a major recipient of his gifts, and in 1756 he wrote to President Holyoke: "The bindings of Books are little regarded by me for my own proper library; but by long experience I have found it necessary to attend to them for other libraries; having thereby drawn notice, with preservation, on many excellent books, or curious, which, it is probable, would else have passed unheeded and neglected".

Sometime in 1758 or early in 1759 Hollis commissioned Giovanni Battista Cipriani to execute drawings of 17 carefully chosen emblems, from which 21 tools were cut by an unknown hand. The details of these are fully recorded by Professor W. H. Bond in *Thomas Hollis of Lincoln's Inn. A Whig and his Books* (1990). From 1756 until 1758 Richard Montagu bound for Hollis, but the new tools were passed to John Matthewman, who used them on the present binding. In 1764 the tools were destroyed in a fire in Matthewman's shop, and a new set, closer to Cipriani's designs, were cut by Thomas Pingo. Matthewman used this second set until 1769, when his business failed and he absconded. The tools then passed to John Shove, who had previously been employed on Hollis's lesser bindings.



BOUND BY NOULHAC 100 YEARS AGO

35. **VOLTAIRE.**

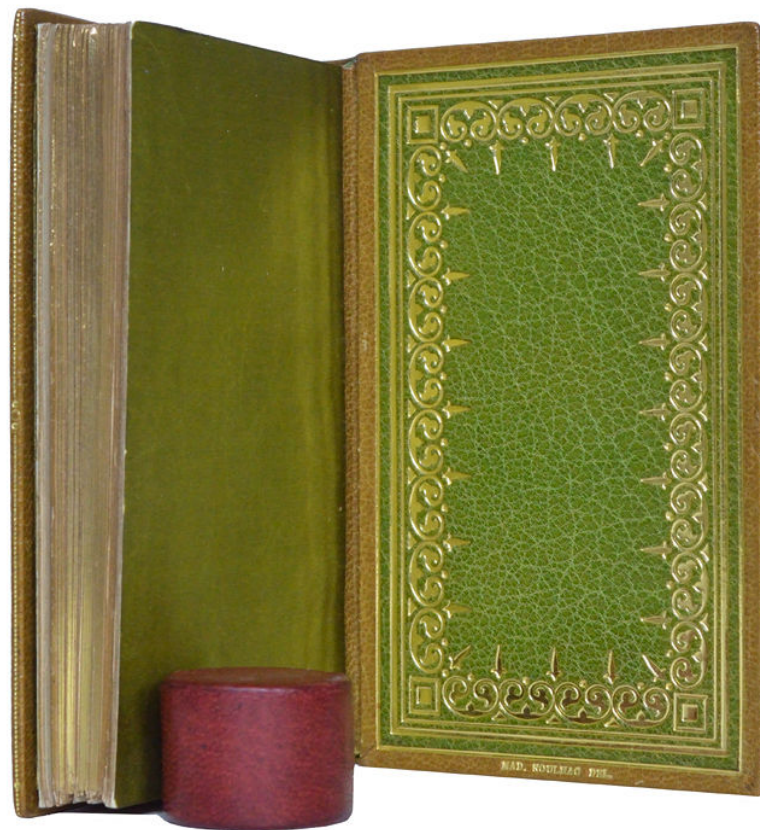
Zadig, ou La Destinée, Histoire Orientale par M. de Voltaire.

Two hand-coloured engraved frontispieces and 12 hand-coloured plates.

24mo. [116 x 73 x 18 mm]. 204pp. Bound by Henri Noulhac in 1923 (signed and dated in gilt on lower turn-ins) in brown goatskin, the covers tooled in gilt with a dotted border and strapwork design of green goatskin onlays flanked by fillets and gouges with dark blue goatskin onlays in-between tooled with arabesque ornaments, at the centre a frame of green onlays surrounded by two rings of dots, with the title lettered on a blue onlay on the front and replaced with ornaments on the rear. The spine divided into six panels with raised bands, each with a compartment of green onlays flanked with fillets and a small blue circular onlay tooled in gilt, the edges of the boards tooled with a dotted fillet punctuated with small circles, green goatskin doublures with a gilt border of three fillets and repeated ornamental tools, green silk endleaves, gilt over uncut edges. In a half brown goatskin chemise, lettered in gilt and matching slipcase. [ebc8157]

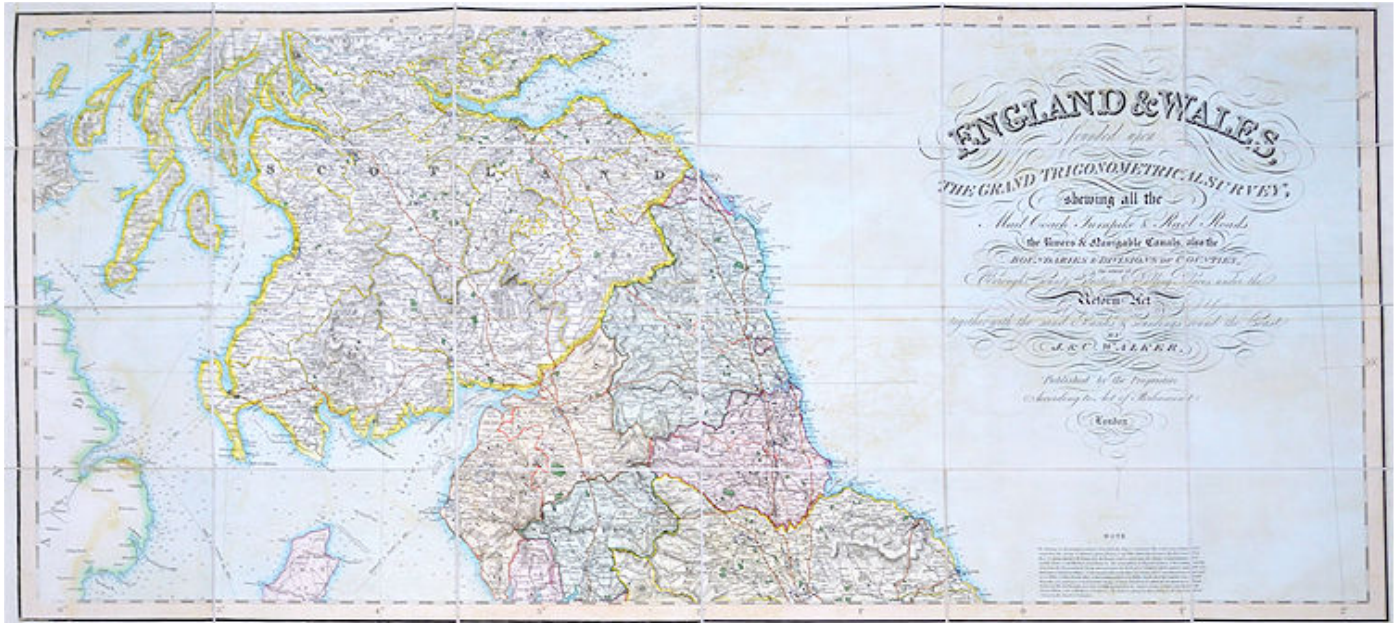
Londres: imprimé par G. Sidney pour les propriétaires. Se trouve chez G. Polidori, No. 42, Broad-street, Carnaby Market, 1799 £5000

First published in Paris in 1748 and in London in 1749, this is a fine copy of a delightful miniature edition. ESTC locates only five copies, at the British Library, Cambridge, Oxford, New York Public Library and the Harry Ransom Center in Austin. With a cypher booklabel and leather label of Charles Hayoit (1901-1984).



The binding is a gem and justifies Noulhac's reputation as a "superlative craftsman" (Duncan and De Bartha). Besides his own name and date on the front turn-in, it has the gilt pallet "Mad. Noulhac Del" on the rear, indicating that it was designed by his daughter Madeleine. Henri Noulhac (1866-1931) was born at Chateauroux, where he served his apprenticeship as a bookbinder. In 1894 he moved to Paris, establishing his atelier at 10 rue de Buci. He initially confined himself to plain bindings and copies of romantic 18th century bindings, but he began to incorporate modest floral emblems and other embellishments. His daughter, who had studied art under Adolphe Girardon, joined him c.1914 and his designs flourished, with the patronage of Henri Beraldi. He also executed bindings for Pierre Emile Legrain and numbered Rose Adler and Medeleine Gras among his students.





MAPPING THE GREAT REFORM ACT

36. **WALKER** (John and Charles).

England & Wales founded upon The Grand Trigonometrical Survey, shewing all the Mail Coach, Turnpike and Rail Roads, the Rivers & Navigable Canals, also the Boundaries & Divisions of Counties, the extent of Boroughs, County Election and Polling Places, under the Reform Act, together with the sand Banks & soundings round the Coast.

Drawn and Engraved by J. & C. Walker.

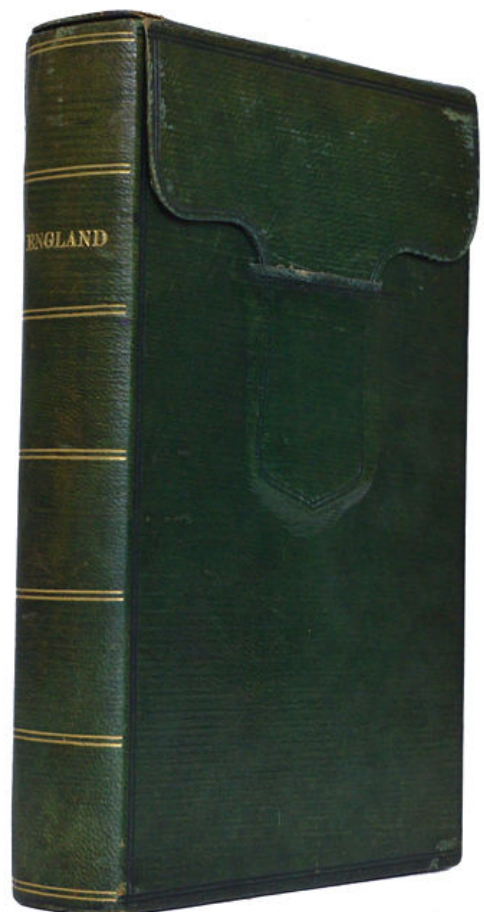
Three hand-coloured engraved maps [each 485 x 1075 mm] backed on linen and folded [180 x 120 mm] and contained in a contemporary green goatskin case, with flap top, the spine divided into six panels with gilt double fillets and lettered "England" in the second.

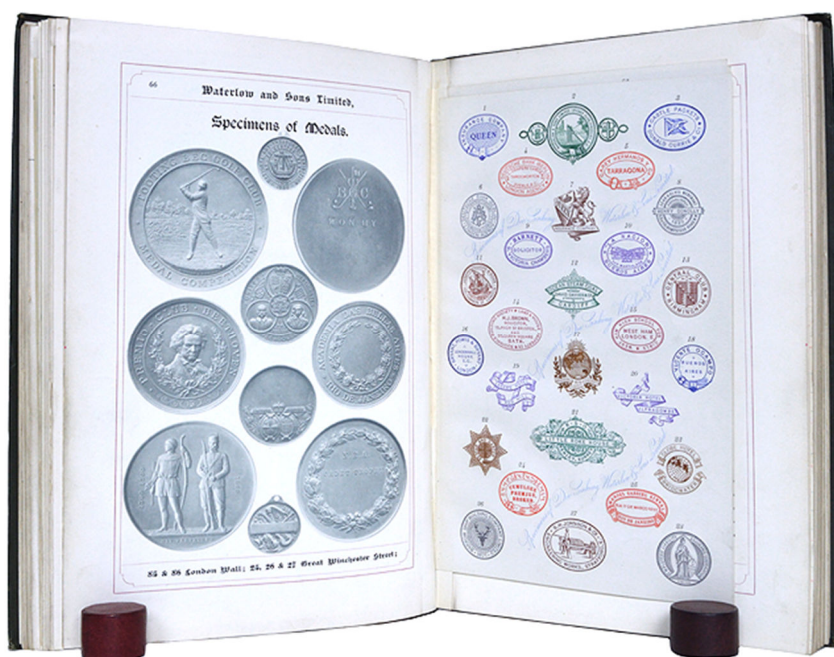
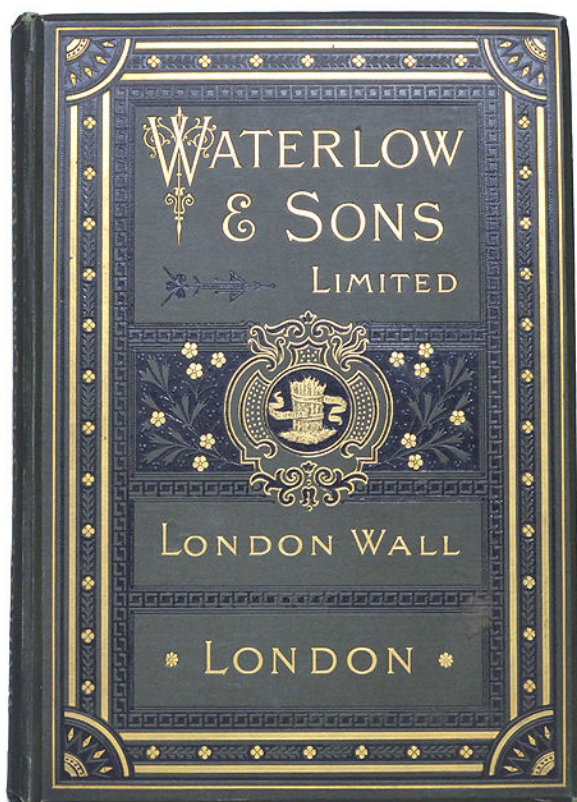
(Slight wear to hinge of the flap). [ebc8169]

London: Published by the Proprietors, According to Act of Parliament, [1834?] £1250

The three maps have tag labels "North" (with a chunk of Scotland), "Central" and "South", and have wide borders, which would have been lost if joined together. They are in excellent condition, with just a little off-setting and the case would appear to have spent its life on a shelf, disguised as a book.

The date is taken from an impression of the map at the Yale Center for British Art. The British Library has variant issues dated 1835 and 1842.





A WORLD OF STATIONERY

37. WATERLOW & SONS LIMITED.

Law, Retail, Export and Manufacturing Stationers, Letterpress Printers, Lithographers, Engravers, Photographic Art Printers, Parchment Dealers and Envelope Makers.

Frontispiece illustrating six principal Waterlow establishments, 31 inserted specimen sheets, some printed on both sides, some on card, some folded, some in colour, with black and white illustrations throughout the text, including mounted photographs.

18th Edition. Small folio. [280 x 192 x 26 mm]. [2]ff, xii, 264 pp. Original binding of green cloth over bevelled boards, the front cover elaborately blocked in gilt and black, the spine lettered in gilt, black endleaves. In a new green cloth drop-over box, lettered on a black morocco label. [ebc8193]

London: published by Waterlow & Sons Limited, at their Offices, Great Winchester Street and London Wall, 1891 £2500

The text block, which is printed on heavy paper, is a little loose in the binding, but it is in remarkably fine condition. Despite this being described on the title as the 18th edition copies are hard to find. There is an earlier edition [c.1850] at Bayerische Staatsbibliothek, a copy of the 1882 17th edition at the Museum of London and a copy of this 1891 edition at Cambridge.

It is in itself a remarkable example of book production with the fully illustrated text interleaved with samples of bank notes, share certificates, cheques, receipts, letterheads, trade cards, envelopes, embossed stamps and examples of bindings. There seemed to be nothing in the stationery world which Waterlow was unable to offer, from drawing pins and pen nibs to lithographic presses and fire-resisting commercial safes. It has to be the most impressive trade catalogue that I have ever seen.

Waterlow & Sons Ltd originated from the business of James Waterlow who began producing lithographic copies of legal documents in London in 1810. He was joined by his sons Alfred, Walter, Sydney and Albert, and in 1890 Sydney was Managing Director, Philip was President and four other Waterlows sat on the board. The business boomed until 1921 when the Bank of England gained a legal monopoly in the issue of bank notes in England and Wales. The company was acquired by De La Rue in 1961.

