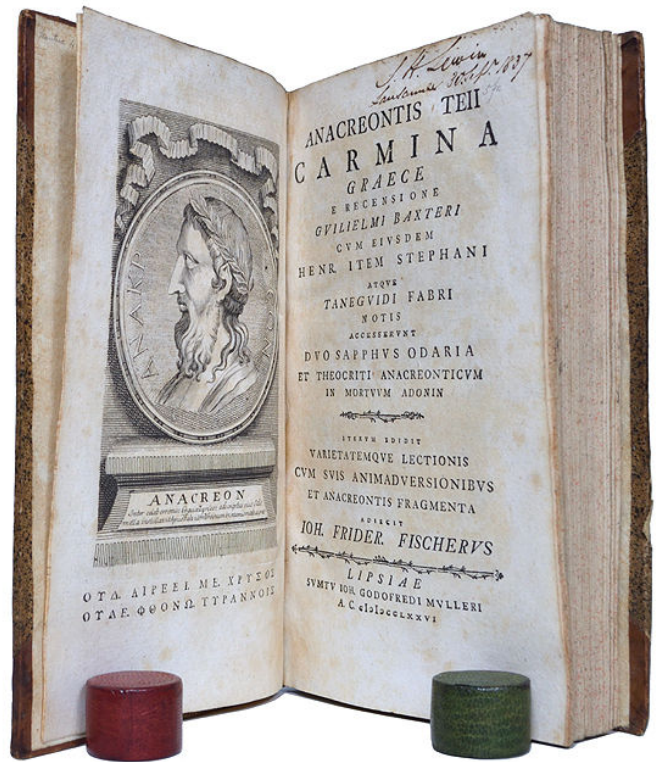


16 NEW AND OLD FRIENDS

EBC E-CATALOGUE 42
2024





EDWARD GIBBON'S COPY

1. ANACREON.

Anacreontis Tell Carmina Graece E Recensione Guilielmi Baxteri Cum Eiusdem Henri. Item Stephani Atque Taneguidi Fabri Notis Accesserunt Duo Sapphus Odaria Et Theocriti Anacreonticum In Mortuum Adonin. Iterum Edidit Varietatemque Lectionis Cum Suis Animadversionibus Et Anacreontis Fragmenta Adiecit Joh. Frider. Fischerus.

Engraved frontispiece portrait.

8vo. [210 x 120 x 29 mm]. lxxviii, 324, [4] pp. Bound in contemporary half calf, speckled paper covered sides, smooth spine divided into six panels by a gilt fillet, lettered in the second on a red goatskin label, plain endleaves, sprinkled edges. [ebc8514]

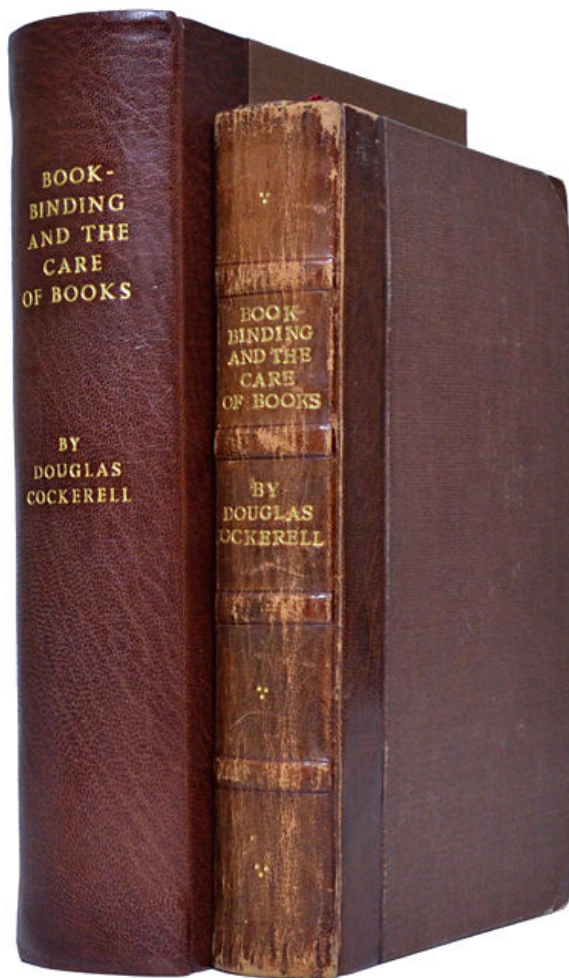
Lipsiae [i.e. Leipzig]: Sumtu Joh. Godofredi Mulleri, 1776

£2750

A very good copy of the German philologist Johann Friedrich Fisher's (1726-1799) second critical edition of Anacreon's verse.

This is Edward Gibbon's copy, with his first armorial bookplate. It was one of three editions of Anacreon in his library (the other two being Cambridge 1721 and Strasburg 1778). On Gibbon's death in 1794 most his books remained in Lausanne and the bulk of these were sold by his executor, Lord Sheffield, to William Beckford for £950. Beckford was no great admirer of Gibbon's writing and claimed to have bought the library so as "to have something to read when I passed through Lausanne. I shut myself up for six weeks from early in the morning until night, only now and then taking a ride. The people thought me mad. I read myself nearly blind". He then gave the books to an old friend of Gibbon, Dr. Frederic Scholl, who in 1825 sold a portion to Mr. John Walter Halliday for 12,500 francs. The remainder were offered for sale by Scholl in two catalogues in 1832 and 1833. This copy appeared in both and stayed in Lausanne as indicated by the ink inscription at the head of the title - "J. H. Lewin, Lausanne, 30th Sept. 1837".





Roger Powell.
~~Letchworth, Herts.~~
 Bound under
 Douglas Cockerell
 at the L.C.C.
 Central School
 of Arts & Crafts
 ' 9 3 0
 (My 2nd or 3rd
 binding at the CSAC
 R.P.)
 A b. c. d.
 Froxfield, Petersfield.

ROGER POWELL REWRITES HIS TUTOR'S AND PARTNERS' TEXT BOOKS

2. **COCKERELL** (Douglas).

Bookbinding, and the Care of Books. A Text-Book for Bookbinders and Librarians. With Drawings by Noel Rooke and Other Illustrations.

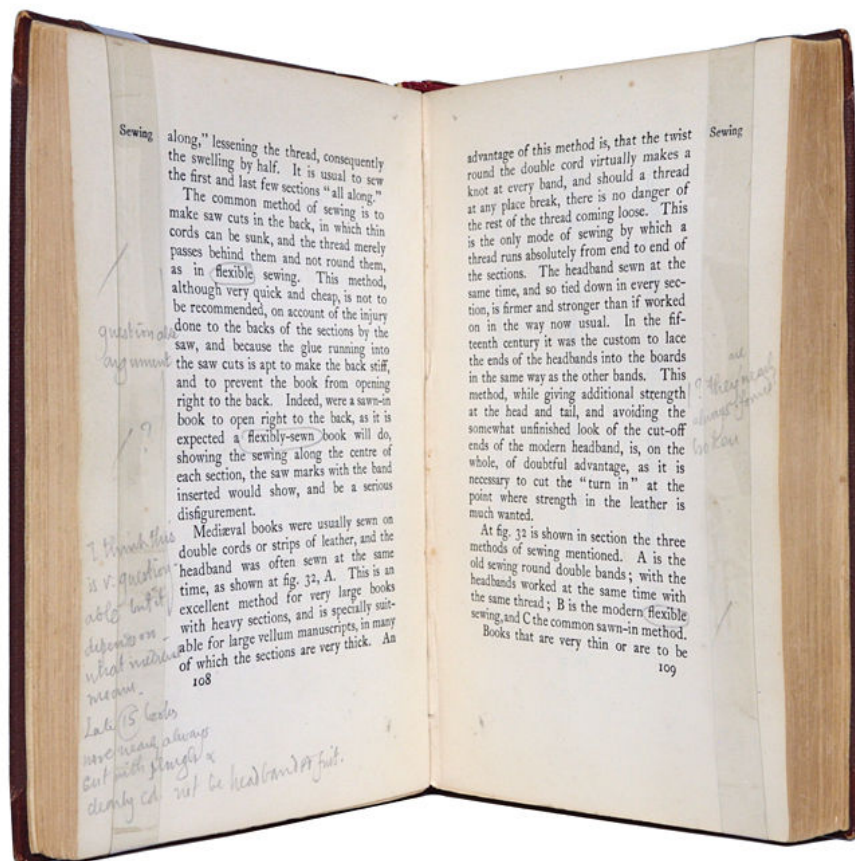
Frontispiece, eight plates and line drawings throughout the text.

Fourth edition. 8vo. [182 x 115 x 30 mm]. 341, [9] pp. Bound by Roger Powell in 1930 in half brown goatskin, brown cloth sides, the spine divided into five panels by thick raised bands, lettered in gilt in the second and third, the others with three small dots, plain endleaves and edges. (Rubbed). In a recent quarter brown goatskin drop-over box with brown cloth sides, lined with Cockerell marbled paper. [ebc8394]

London: John Hogg, 1915

£6000

This is Roger Powell's copy with his pencil signature, "Letchworth, Herts" crossed through and replaced with "Froxfield, Petersfield" in ink, and with a pencil note "Bound under Douglas Cockerell at the L.C.C. Central School of Arts & Crafts 1930 (My 2nd or 3rd binding at the CSAC R.P.)" On the following leaf there is a further pencil inscription: "In 193? D.C. called me into his sanctum in the garden at 298 Norton Way Letchworth. He produced a copy of Bb & the C of B's interleaved with blank paper and invited me to re-write the book with him. Half an hour later came an SOS 'phone call from Paul Hirsch in Cambridge telling of a fire in his house. 300 books doused in dirty water. The re-writing got no further! R.P. Aug. 1983". This copy was well used by Powell and he left pencil annotations or corrections in the margins of a number of pages.



COCKERELL (Douglas).

Some Notes of Bookbinding. Line Drawings by Doris Meyer.

Photographic frontispiece, and line drawings throughout the text.

First Edition. 8vo. [190 x 129 x 13 mm]. [4]ff, 105, [1] pp. Bound in quarter tan cloth, marbled paper boards, the spine lettered upwards in black, brown cartridge paper endleaves. Oxford University Press, 1929

Roger Powell's copy, with his signature and "Letchworth, Herts" crossed through and replaced with "Froxfield. Petersfield. Hants". It may also have been bound by him, the brown cartridge paper being a popular material. He has annotated many of the pages in pencil, often critically, for example p.43 on Covering Material is written off "The section on leather perhaps not v. accurate and certainly out of date".

COCKERELL (Douglas).

Some Notes on Bookbinding. Line Drawings by Doris Meyer.

Photographic frontispiece, and line drawings throughout the text.

First Edition. 8vo. [190 x 129 x 13 mm]. [4]ff, 105, [1] pp. Bound in quarter brown cloth, marbled paper boards, the spine lettered upwards in black, plain endleaves. Oxford University Press, 1929

A variant binding, with different marbled paper. Another copy belonging to Roger Powell with further pencil notes, indicating how he would have revised the work for a new edition. A second edition was published by Oxford in 1948 and there is a typed letter signed by Geoffrey Cumberlege, the Printer at the O.U.P. dated 12 January 1955. He thanks Powell for lending him this copy and wryly responds: "I am sure you are right in thinking the book just doesn't do as it stands and that it would have to be rewritten to become useful. That I am sure justifies the decision to be inactive; I shall just let the book go out of print". No further editions were published.

COCKERELL (Douglas).

Bookbinding as a School Subject. Stage I. Binding books of one section. [Stage II. Binding Books of more than one section on half canvas. Stage III. Cutting edges and Binding in half and whole leather. Stage IV. Lettering and Simple Tooling.]

Illustrated throughout.

First Edition. Four parts bound together. 8vo. [182 x 123 x 11 mm]. 16pp; 19, [1] pp; 16pp; 15, [1] pp. Bound by Roger Powell c.1934 in quarter brown goatskin with "French joints", brown cloth sides, the spine divided into five panels by thick raised bands, Cockerell marbled endleaves, original green printed wrappers bound in.

Hitchen: G. W. Russell & Son Ltd, [1934?]

Roger Powell's copy, with his signature and "Letchworth" on the front wrapper of Stage I and his ink notes throughout all four stages, mostly highly critical.

COCKERELL (Sydney M.)

The Repairing of Books. Illustrations by Joan Rix Tebbutt.

Photographic frontispiece of Cockerell in his studio, line drawings throughout the text.

First Edition. 8vo. [191 x 129 x 12 mm]. 110, [4] pp. Bound in the publisher's original black cloth and dust-wrapper (short tear at foot of front fold).

London: Sheppard Press, 1958

A presentation copy from the author to Roger Powell, inscribed in ink at the front "Roger from Sandy 25/11/58". Most of the pages are annotated by Powell in pencil, with a few ink additions. His judgements are not flattering, and it is as if he is rewriting the book.

"It was not until 1930 that he [Roger Powell] started bookbinding seriously, studying at the London County Council Central School of Arts and Crafts under Douglas Cockerell. Other teachers there included Peter McLeish and George Frewin, and also William Matthews, from whom he had private tuition. In 1931 he set up his own workshop, but found it difficult going and was delighted to receive an invitation in 1935 to join Douglas Cockerell and Son at Letchworth. He became a partner in the following year and it was not until 1947 - two years after the death of Douglas Cockerell - that he and Sydney Cockerell decided to work separately. Powell then moved to The Slade, Froxfield, not far from Petersfield in Hampshire. In 1943 he had taken charge of the bookbinding instruction at the Royal College of Art (at that time evacuated to Ambleside) in succession to Douglas Cockerell, and was himself succeeded there in 1956 by Peter Waters". - Howard Nixon, *Roger Powell and Peter Waters* (1965).

HENRY JAMES'S COPY

3. **CONGREVE** (William).

The Works. In Three Volumes. Consisting of His Plays and Poems.

Engraved frontispiece portrait and five plates.

Three volumes. 8vo. [244 x 146 x 102 mm]. xxiv, [viii], 358, [2] pp; [6]ff, 17-514, [2] pp; [6]ff, 17-514, [2] pp. Bound in contemporary calf, the covers with a gilt fillet border, expertly rebacked preserving the original red and green goatskin labels (with a few small repairs), the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, light yellow edges. [ebc7854]

Birmingham: printed by John Baskerville; for J. and R. Tonson, in the Strand, London, 1761

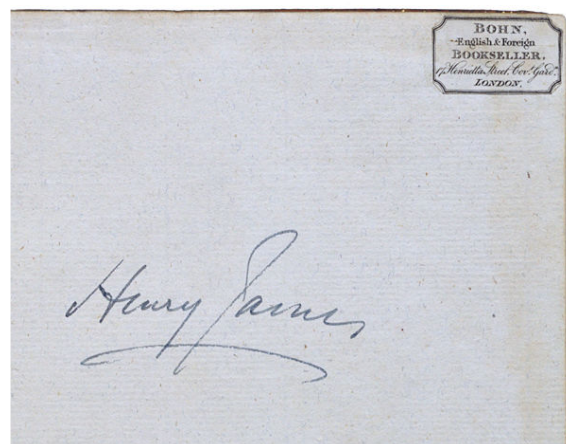
£3000



Gaskell, *John Baskerville. A Bibliography*, 16. The sole Baskerville edition.

With the early 19th century engraved label: "Bohn / English & Foreign / Bookseller / 17 Henrietta Street, Cov.t Gard.n / London". A little light browning and minor soiling but a very good copy, which happened to belong to the Anglo-American author Henry James (1843-1916), and has his ink signature on the front flyleaf in vol.1.

Henry James's library at Lamb House in Rye was the subject of the Appendix (pp.291-294) in H. Montgomery Hyde's *Henry James at Home* (1969). When he died in 1916 the library consisted of some 2000 volumes, mostly acquired during his 40 years residence in England. He was not a book collector and "the library which seems to have been somewhat haphazardly assembled appears largely utilitarian in content. English, French, and Italian literature, biography, literary criticism, history, drama, crime, belle-lettres, philosophy, theology, topography and travel are the subjects principally represented. As one might expect, there are few books published before the middle of the last [19th] century, and apart from the authors' presentation copies few rarities. Among the latter was a 3-volume edition of Congreve's *Works* published by J. Baskerville (Birmingham, 1761)".



As one might expect, there are few books published before the middle of the last [19th] century, and apart from the authors' presentation copies few rarities. Among the latter was a 3-volume edition of Congreve's *Works* published by J. Baskerville (Birmingham, 1761)".

On James's death the house and its contents passed under his will to his nephew Henry James Jr, who lived in New York and preferred to let Lamb House furnished to a succession of tenants. The latest of these, E. F. Benson, died early in 1940, and before another tenant could be found the property was severely damaged in an air raid, which completely destroyed the Garden Room, spoiling between 250 and 300 of the books kept there. Henry James Jr died in 1948 and two years later his widow presented the house to the National Trust. The contents was sold separately and the bulk of the library which survived the bombing was bought by a Rye antiquarian bookseller, Gilbert H. Fables, who issued three catalogues between 1949 and 1951. They were sold to a wide circle of customers on both sides of the Atlantic, including Dr Leon Edel and Hyde himself. The Congreve has the pencil cost code of "i/./." and price £15 in vol.1, and was bought by Stephen Clark of Street and Lansdown Crescent in Bath.



ALBANI ARMS

4. [EUCCHARIST].

Della Nuova Congregazione Spirituale Intitolata Dell' Adorazion Perpetua Del Santissimo Sacramento Canonicamente eretta nella Chiesa di S. Vincenzo di Modena. Con approvazione del Regnante Sommo Pontefice Clemente XI.

Engraved frontispiece.

12mo. [121 x 62 x 18 mm]. 192pp. Contemporary binding of red goatskin, the covers tooled in gilt with a roll and double fillet border with a vase of flowers in the corners and the large Albani arms at the centre. The spine divided into six panels with gilt tooled raised bands, each panel tooled with a fleuron and scrolls, the edges of the boards tooled with a gilt roll, gilt brocade endleaves, gilt edges. [ebc8517]

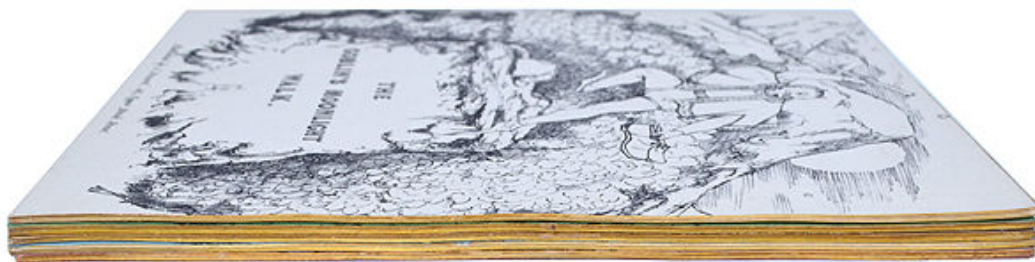
Modena: Antonio Capponi, 1712

£1800

No copies are located on OCLC, but OPAC SBN records a single copy, at the Biblioteca Estense Universitaria in Modena. Very slightly browned and small early repair to tear at foot of p.181. A fine copy.

A pocket-sized handbook for members of a congregation devoted to the Eucharist, established at the Theatine church of San Vincenzo in Modena with the approval of Pope Clement XI.

The gilt arms appear to be those of Annibale Albani (1682-1751), a nephew of Pope Clement XI, who became a Cardinal in 1711 and later served as Bishop of Sabina and of Porto e Santa Rufina. With the ink shelfmark "G XX 50" at the foot of the title and on verso.



FIVE COPIES, EACH IN A DIFFERENT COLOUR WRAPPER

5. [GULSTON (Josepha Heath)]

The Goblin's Moonlight Walk. Written and Illustrated by J.G.

Lithograph frontispiece and five plates on tinted paper. Title printed in red and black on glazed paper.

Five copies. Each First Edition. 4to. [230 x 188 x 3 mm]. 9pp. Bound in the original lithographed pictorial wrappers, each in a different colour, being green, white, green, blue and pink, each with gilt edges. Contained in a modern card envelope within a blue cloth drop-over box, lined with silk and lettered in gilt. [ebc8526]

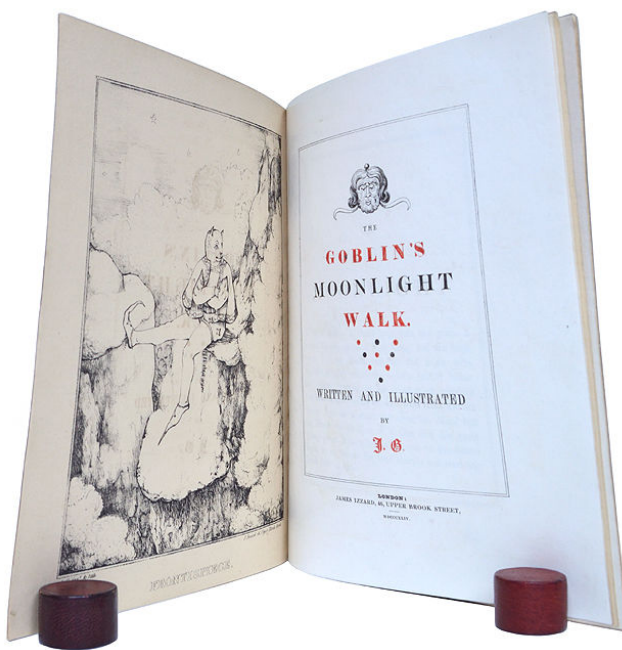
London: James Izzard, Upper Brook Street, 1844

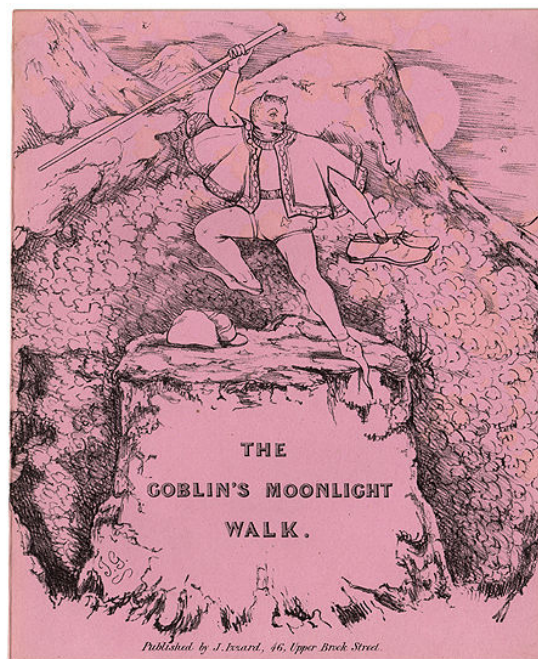
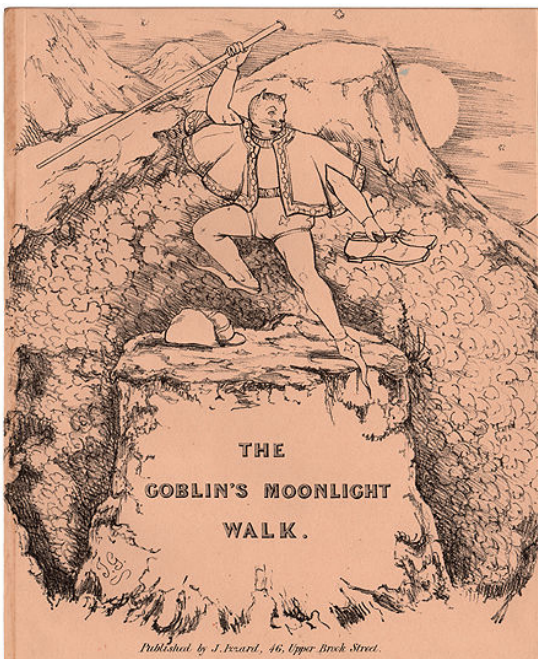
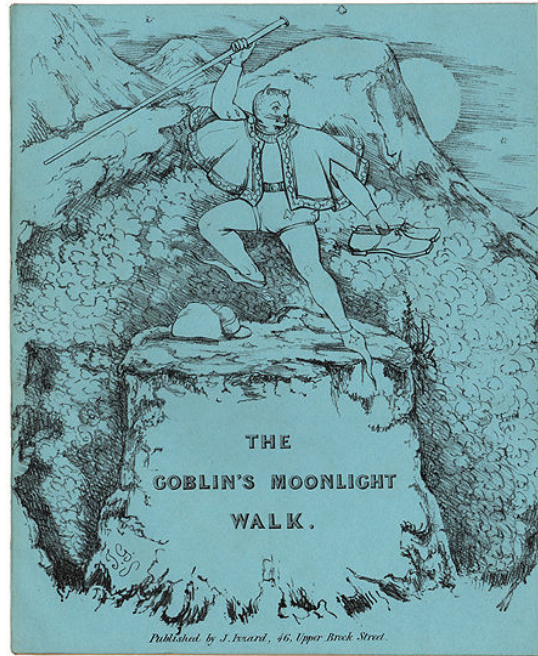
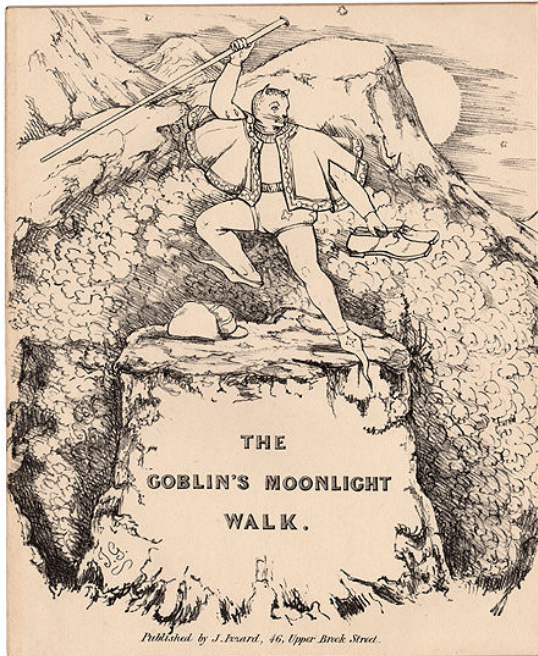
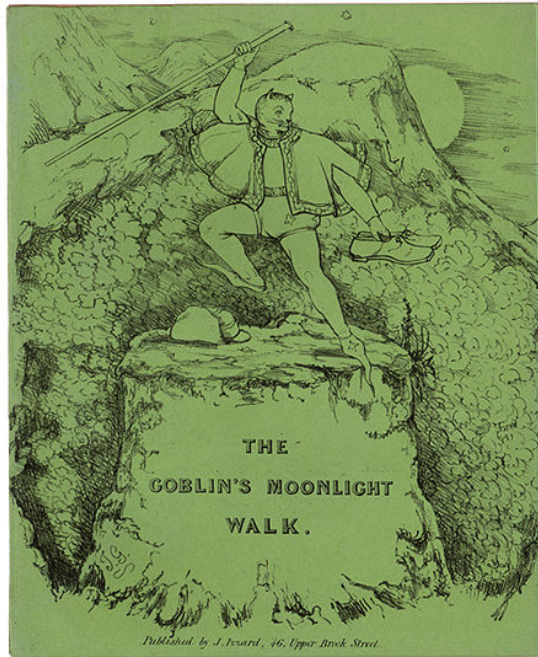
£1250

All five copies are as good as new and have been housed in a box made by Christopher Shaw. They are said to have come from storage in the author's house at Derwen Mansion, which was sold by Sotheby's in 1998.

Single copies are rare, with Library Hub locating three, at the British Library, National Library of Wales and Oxford. Worldcat adds NYPL, Cornell, Princeton, Bryn Mawr, Duke, North Carolina and UCLA. There is no indication that any of these institutions hold multiple copies in different colours.

Josepha Heath Gulston (1811-1859) was the eldest daughter of Joseph Gulston and Anna Maria Knowles, and spent most of her life at Derwen (or Derwydd). *The Goblin's Moonlight Walk* was her first work, and is the story of a figure who "was in form as a small and dwarfish man, but his head was that of a cat". She went on to publish five novels under the name of "Talbot Gwynne" including *The School for Fathers* which was read by Charlotte Bronte and George Eliot.







AN ENHANCED BINDING BY PETER JONES

6. **HOPPUS** (Edward).

Hoppus's Tables for Measuring or Practical Measuring Made Easy, by a New Set of Tables which Shew at Sight the Solid Content of any Piece of Timber, Stone &c. either Square, Round, or Unequal-Sided, and the Value at any Price Per Foot Cube; Also, the Superficial Content of Boards, Glass, Painting, Plastering, &c., with Copious Explanations of the Uses and Applications of the Tables. Contrived to Answer all the Occasions of Gentlemen and Artificers, the Contents being Given in Feet, Inches, and Twelfth Parts of an Inch. With Observations concerning Measuring of Timber by several Dimensions. A New Edition, Greatly Improved.

Folding frontispiece, illustrations and tables.

Tall 12mo. [207 x 97 x 26 mm]. lx, 226 pp. Bound in the original blue roan, recovered by Peter Jones in 2007 with a front board of pine, rear board of obeche, and spine with three pieces cut from a boxwood ruler, with attachments from an old measuring tape. [ebc8527]

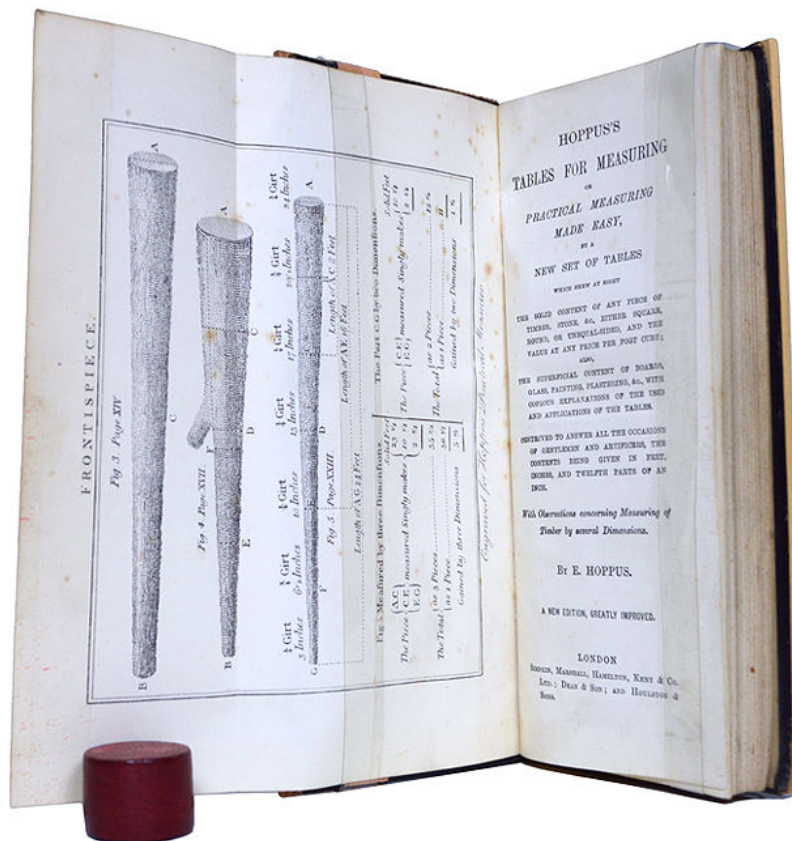
London: [printed by Spottiswoode and Co. for] Simpkin, Marshall, Hamilton, Kent & Co.Ltd; Dean & Son; and Houlston & Sons, [c.1890]

£900

Peter Jones explained that this binding was made as a whimsical contribution to Tomorrow's Past in 2007 and exhibited at the ABA Bookfair at Olympia that year (from where I bought it). He called it an "enhanced binding" having constructed a removable outer covering over the original leather case binding, which was in good condition. The ruler and measuring tapes were family relics, and the size, shape and content of the book appealed to him "and has proved similarly interesting to other members of the group since".

Peter Jones was born in South Wales in 1951. He read Economics at Bristol University and moved to London, working in furniture restoration, leather lining of desktops, and retail management. In 1985 he moved to Brighton, took up carpentry and joinery and began learning bookbinding at Brighton Polytechnic. He won the DB Silver Medal and became a

Licentiate of Designer Bookbinders in 1991, a Fellow in 1995 and served as President from 2005 to 2007. He has been a member of the Tomorrow's Past group since 2003, and has taught extensively.



July 1784 e dono Jonathan Davie
 W
 2018
 Col. Royal. Vm. Ing.

GIVEN TO THE EARL OF DARNLEY ON HIS LEAVING ETON

7. **HORATIUS** (Quintus Flaccus).
[Opera].

Engraved frontispiece and title-page vignette.
 4to. [300 x 235 x 31 mm]. [2]ff, 344pp. Bound in contemporary blueish green goatskin, the covers tooled in gilt with a border of repeated urn and flower and sprig tools, and at the centre the arms block of John Bligh, 4th Earl of Darnley. Smooth spine divided into six panels by a gilt metope and pentaglyph pallet, lettered in the second on a red goatskin label, and dated at the foot on a recent replacement red goatskin label, the others with the urn and vase centre and flowers and sprigs in the corners, the edges of the boards and turn-ins hatched in gilt, marbled endleaves, gilt edges. (Rubbed and refurbished, with minor loss).
 [ebc8522]

Birminghamiæ: typis Johannis Baskerville, 1770

£1250

Gaskell, *John Baskerville*, 39.

Bound without the four additional plates, found by Gaskell in half of the copies examined. Occasional light browning, including the frontispiece, but a very good copy. The binding has suffered some rubbing and lost the date label, but remains solid and attractive.



There is an ink inscription on the front endleaf: "1784 e dono Jonathan Davies / Coll. Regal. Eton". The arms on the covers belong to John Bligh, 4th Earl of Darnley (1767-1831). Born in Ireland he was styled Lord Clifton until 1781, when he succeeded his father. He left Eton in 1784 and matriculated at Christ Church Oxford in November of that year. His portrait by Reynolds hangs in the Provost's Lodge at Eton. In 1791 he married Elizabeth Brownlow and they had seven children. They resided at Cobham Hall, near Gravesend in Kent, and Bligh was a noted amateur cricketer, who made 27 recorded first-class appearances between 1789 and 1796, and he and his brother were known as "the first Irish first-class cricketers". In 1882/3 his great-grandson, Ivo Bligh, later 8th Earl, captained the England cricket team in the first ever Test series against Australia with the Ashes at stake.

The 4th Earl appears to have been a discerning book collector and the British Armorial Bookbindings database locates seven other volumes with the same arms block, one previously in the Lamoignon Library and another bound by Charles Hering. An example attributed to Henry Walther is illustrated and described by Howard Nixon in, *The Oldaker Collection of British Book-Bindings in Westminster Abbey Library*, no.29.



BOUND BY SARAH RUDDICK

8. **KIPLING** (Rudyard).

The Jungle Book.

Illustrated by Maurice and Edward Detmold with 16 colour plates.

8vo. [238 x 155 x 25 mm]. 191pp. Bound by Sarah Ruddick in 2015 in black goatskin, with red, yellow, dark, mid and light green, light and dark brown and white goatskin onlays and a pair of eyes drawn with coloured pencils and covered in perspex, colour illustrated endleaves, the edges painted with acrylics in yellow and browns. Contained in a black cloth drop-over box, lined with green felt and lettered in gilt on a leaf-shaped green goatskin label. [ebc8523]
 London: The Folio Society, 1992

£1250

The binding is unsigned as it was entered for a competition but it was the work of Sarah Ruddick and won the People's Choice Award in the 2015 Society of Bookbinders International Bookbinding Competition. It was exhibited at George Bayntun that year and I liked it so much that I bought it. Bagheera's eyes "as hard as jade stone" peer through jungle foliage, while Kaa the snake slips down the spine.

Also in 2015 Sarah won the Judges' Award at the Designer Bookbinders Competition for her binding of *Nineteen Eighty-Four*.





BOUND BY GEORGE KIRKPATRICK

9. **LAWRENCE (T. E.)**

Seven Pillars of Wisdom a triumph.

54 plates and four folding maps.

First Trade Edition. 4to. [259 x 195 x 61 mm]. 672pp. Bound by George Kirkpatrick in 2008 (initialled and dated in blind on rear doublure) in yellow, brown and various tones of blue goatskin, with onlays and cut-outs and sculpted with pillared edifices on the covers and spine, the front with an aperture containing a model of Lawrence on a motorcycle with a red Ottoman flag at his back, gilt lettering at the head, brown suede doublures and paper ends, illustrated at the front with camels and warriors, top edge gilt, the others uncut. Contained in a quarter blue goatskin drop-over box, the front illustrated with further camels and warriors, the spine lettered in gilt, the interior padded with felt and silk. [ebc8525]

London: Jonathan Cape, 1935

£7500

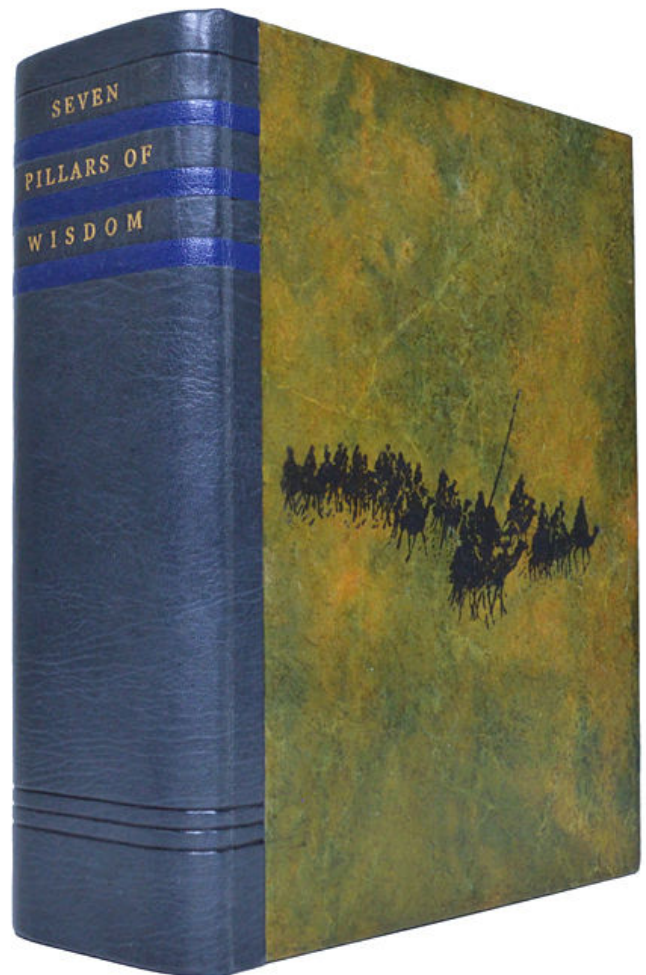


This is one of the most creative and technically complex bindings I have ever handled, and is one of George Kirkpatrick's masterpieces.

George Kirkpatrick was born in Northern Ireland in 1938, and trained as a textile designer, bookbinder and teacher at the Ulster College of Art and Design and at Leicester College of Art. In 1960 a travelling scholarship made possible visits to the principal bookbinding ateliers in France, including those of George Crette and Paul Bonet. On his return he went to work and live with Roger Powell and Peter Waters at

Froxfield, and assisted with the restoration of the St. Chad Gospels. This took him back to Ireland where he taught Bookbinding and Foundation Studies at the Ulster College of Arts from 1962 until 1967, when he joined in the rescue of the flood-damaged books in Florence. Next he entered the Royal College of Art as a graphic design student, graduating in 1970. He took a job as a Senior Publications Designer at the Natural History Museum in London, and in 1974 he went back to teaching as a lecturer at the Kent Institute of Art and Design in Canterbury.

Since 1979 he has been crafting a small number of bindings and other leather objects in a manner which sets him alongside the likes of Edgar Mansfield, Philip Smith and Faith Shannon as artists who bind innovately. He has been loyally patronised by Neale Albert who is in possession of a number of his works, including his binding of *The Tempest* which was an award winner at the 2013 Designer Bookbinders International Competition held at the Bodleian. His binding on *Water* which was an award winner at the 2009 Competition is in the Wormsley Library.





BOUND AT THE DOVES BINDERY

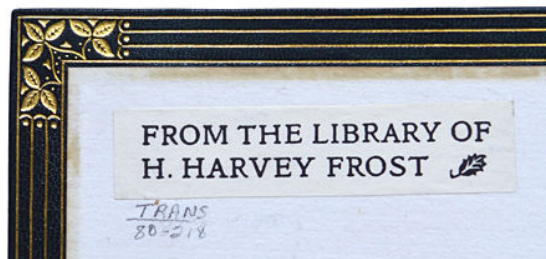
10. MACKAIL (J. W.)

The Parting of the Ways. An Address.

First Edition. Small 4to. [213 x 146 x 7 mm]. 34, [4] pp. Bound by the Doves Bindery in 1904 (signed and dated on rear turn-in) in green goatskin, the covers with a gilt border of two fillets and triple rose leaves and roundels in the corners. The spine divided into six panels with raised bands and gilt compartments, lettered vertically upwards in the fourth, third and second and dated at the foot, the edges of the boards tooled with a gilt fillet, the turn-ins with four gilt fillets and three triple rose leaves and dots in the corners, plain endleaves, gilt edges. (Light off-setting from turn-ins). In a later green cloth slipcase. [ebc8520]

Hammersmith: [printed at the Chiswick Press and sold by] the Hammersmith Publishing Society, River House, 1903

£1500



An address given by Mackail at the William Morris Labour Church, at Leek on 5th October 1902, explaining how Morris transitioned from Liberalism to Socialism.

A fine copy in an elegantly restrained Doves binding, produced just a few yards from River House (22/24 Upper Mall, Hammersmith), which was next door to Morris's Kelmscott House. It is an adaption of Doves Pattern 742, previously used in 1902 on a copy of Cobden-Sanderson's *Ecce Mundis* (Tidcombe, *The Doves Bindery*, 582).

With the booklabel of Henry Harvey Frost (1873-1961), whose library was sold mainly by Maggs from 1952. Heritage Bookshop pencil codes.



UNRECORDED EDITION, BOUND BY LEFEBVRE

11. [PRAYER BOOK].

Eucologue ou Livre d'Eglise, a l'Usage de Paris, Contenant l'Office du Matin et du Soir, pour les Dimanches et les Fêtes de l'année, en Latin et en François. Nouvelle Edition Augmentée.

12mo. [177 x 103 x 41 mm]. [12]ff, 840pp. Contemporary binding by Lefebvre (signed in gilt at the foot of the spine) of straight-grained red goatskin, the covers with a gilt border of two fillets flanking a floral roll with a flower in the corners. Smooth spine divided into four panels by gilt fillets and a chain pallet, lettered in the second, the others with a monstrance, the Virgin holding a monstrance and cross and a Latin cross with sunburst, and husk and palmette tools, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. (Slightly rubbed). [ebc8516]

Paris: [A. Bobée, Imprimeur] chez Dehansy, Libraire, rue de Sorbonne, No.I, 1817 £900

A fine copy of an unrecorded edition of a euchologian containing the offices for Sundays and feast days. The binder P. Lefebvre was the nephew, collaborator and successor of Jean-Claude Bozerian. He was active from 1805 to around 1835, working at 10 rue Saint-Christophe in Paris. 14 examples of his works are illustrated in Culot, *Relieurs et reliures décorées en France aux époques Directoire et Empire*, including a binding for Empress Marie-Louise. None of them share the floral roll or religious tools.

SUPER DE LUXE BINDING

12. REYNOLDS (Frederic Mansel) - editor.

The Keepsake for MDCCCXXXI.

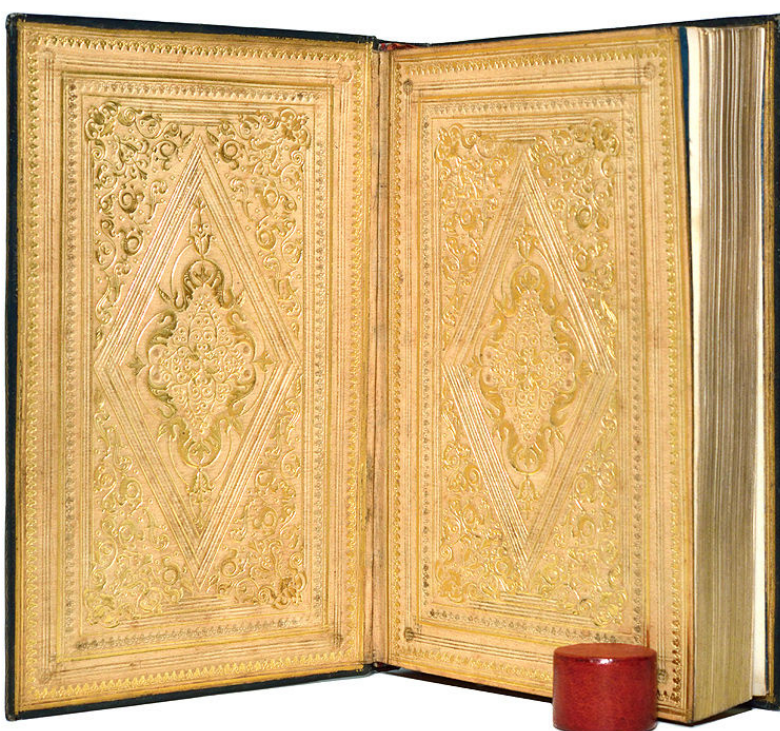
Two engraved frontispieces, additional engraved title and 15 plates by C. Heath, Thomson, J. Edwards, C. Rolls, Brandard, Miller, R. Wallis, W. Wallis, Wilmore, Mitchell and F. Bacon after various artists.

8vo. [190 x 121 x 30 mm]. viii, 320 pp. Contemporary binding of blue goatskin, the covers with a border of a gilt thick and thin fillet, a gilt roll and three blind fillets, enclosing a panel of onlaid red goatskin framed by gilt and blind fillets and a blind roll, with arabesque

ornaments in the corners and a lozenge shaped centre of burgundy goatskin outlined with gilt and blind fillets and containing gilt arabesque and scroll ornaments. The spine divided into six panels with gilt tooled bands, lettered in the second panel and dated at the foot, the others tooled with a gilt lyre within a compartment, the edges of the boards tooled with gilt roll, ivory coloured goatskin doublures and free endleaves tooled in gilt and blind to match the covers, blue silk flyleaves, gilt edges. [ebc4705]

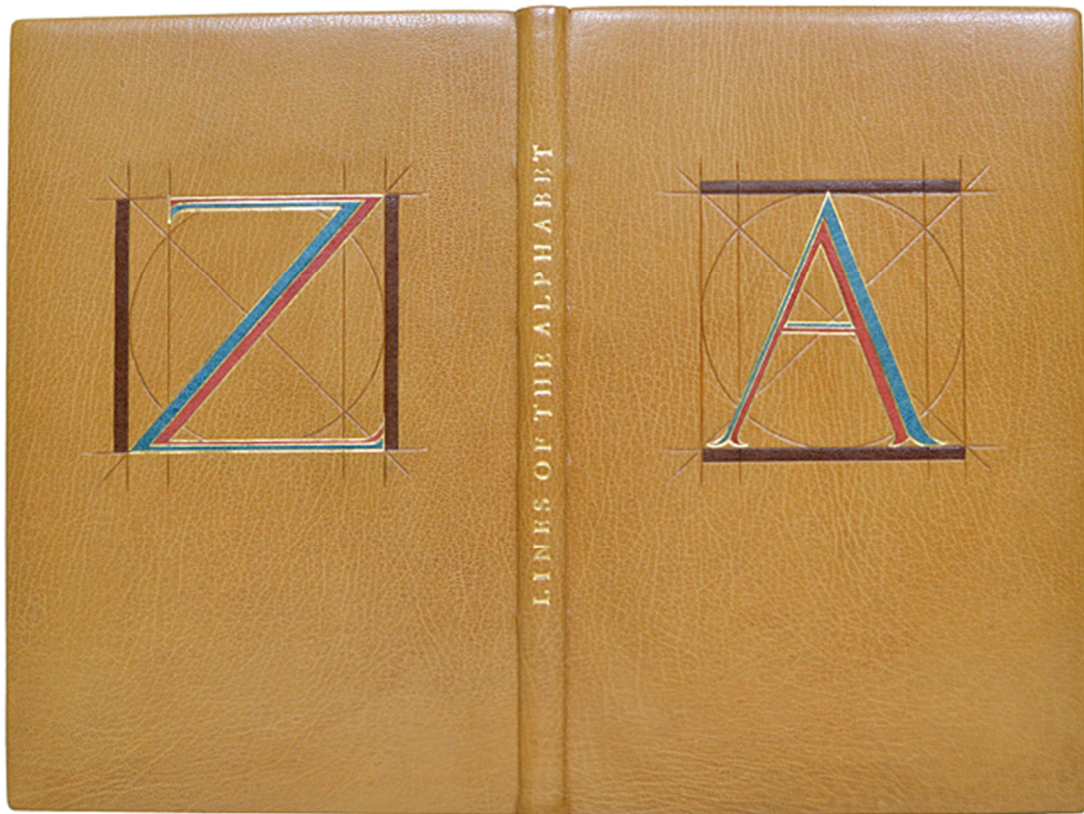
London: [by Thomas Davison] for the Proprietor, by Hurst, Chance and Co, and Jennings and Chaplin, [1830]

£1750



The binding is super-de-luxe. I had assumed that the covers, doublures and endleaves were decorated with one or more blocks, but a close examination reveals that they are each made up from individual tools and rolls.

The Keepsake was published annually from 1828, and the last volume in the British Library set is 1857. The edition for 1830 was issued in a scarlet moiré silk binding by Francis Westley (see Morris and Levin: *The Art of Publishers' Bookbindings 1815-1915*, no.15) and later editions were bound in red cloth blocked in gilt to a design by John Leighton (Morris and Levin, no.38).



DESIGNED BY ELIZABETH GREENHILL AND BOUND BY PAUL COLLET

13. [RYDER (John) - editor].

Lines of the Alphabet in the Sixteenth Century.

Frontispiece, title-page woodcut in red and illustrated throughout, partly in red.

First Edition. 8vo. [258 x 170 x 14 mm]. 79, [1] pp. Binding designed by Elizabeth Greenhill and executed by Paul Collet in 1990 (signed in gilt with initials and date on a label inside rear cover) in light brown goatskin, the front cover with a large letter "A" formed of terracotta and blue goatskin onlays, outlined in gilt, with blind construction lines and strips of brown goatskin at the head and foot, with the letter "Z" on the lower cover with strips of brown goatskin either side. Smooth spine lettered upwards in gilt, light blue doublures and endleaves, rough gilt edges. In a tan cloth drop-over box. [ebc8524]

London: The Stellar Press & The Bodley Head, 1965

£2800

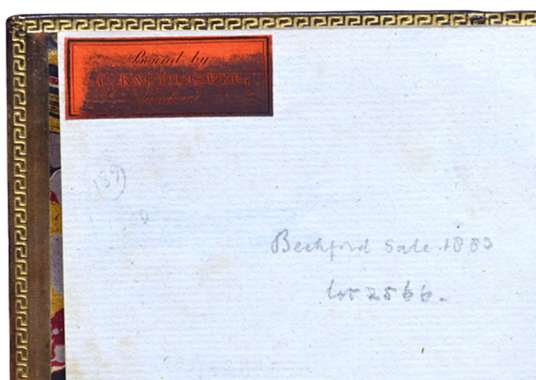
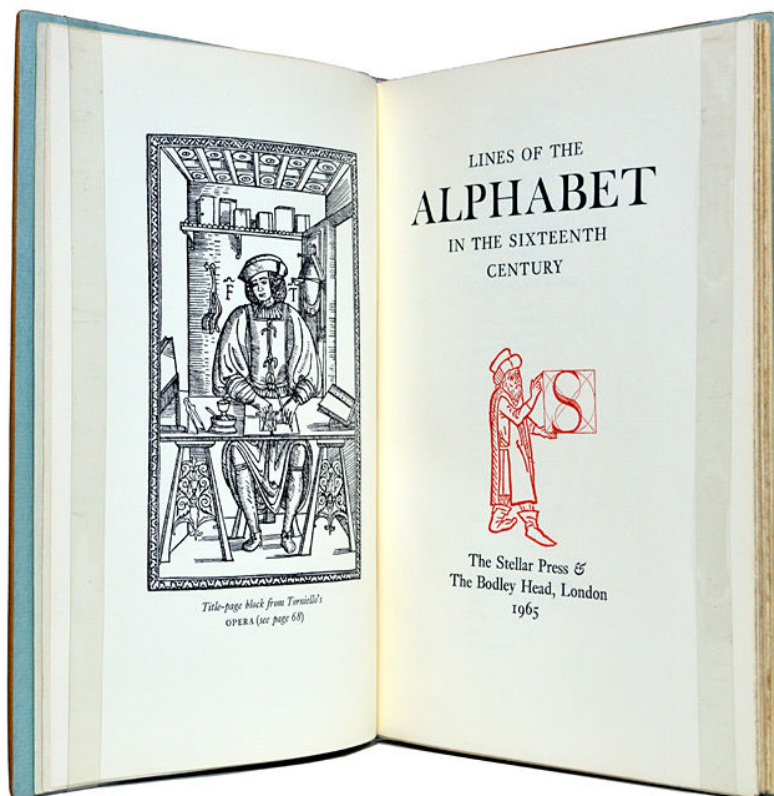
I first encountered this binding at the *Fine Words Fine Books* exhibition held jointly by Designer Bookbinders and The Society of Scribes and Illuminators in the Crypt of St. Paul's Cathedral in July 1991. It was no.14 in the catalogue and priced at £1045. I was working for Maggs Bros at the time and we bought it (with a discount) and it featured in the great 1996 Maggs bookbinding catalogue 1212, as item 336, priced at £1200. I can't remember who bought it, but it reappeared at this year's Firsts Fair, and it remains as good as new, still with my pencil codes from 32 years ago.

Elizabeth Greenhill was born in Paris in 1907 and was first introduced to bookbinding by Oswald Powell, father of Roger, when she was at school at Bedales. From 1925 to 1927 she was a student of design and bookbinding at the Ecole des Arts Décoratifs pour Dames in Paris, where Pierre Legrain was the director. In London in 1927 she enrolled at the L.C.C. Central School of Arts and Crafts in Douglas Cockerell's classes, also meeting Peter McLeish and taking evening classes with William Matthews. For many years she worked as a restorer before turning exclusively to fine binding and serving as Secretary and President

of Designer Bookbinders. A *Catalogue Raisonné* of her bindings was published by Duval in 1986. In her later years she entrusted the execution of designs to Flora Ginn and Paul Collet. She died in 2006.

Paul Collet trained at Camberwell School of Arts & Crafts and went to work for Sandy Cockerell as a paper conservator. He also worked for David Sellars and David Stevens, and started The Paper Group which became the Institute for Paper Conservation. This volume and his binding of *The Phaedo of Plato*, which was also designed by Greenhill and exhibited at St. Paul's as no.15, show admirable technical skills.

Lester Capon remembers that he was hilarious company but he disappeared from the world of bookbinding before he was fully recognised.



WILLIAM BECKFORD'S COPY, BOUND BY KALTHOEBER

14. THICKNESSE (Philip).

A Year's Journey through the Pais Bas; or Austrian Netherlands. Second Edition, with Considerable Additions; and the Routes through Germany, Holland, and Switzerland, Difference of Money, &c.

Folding engraved plate.

8vo. [223 x 130 x 30 mm]. xvi, 392 pp. Contemporary binding by C. Kalthoerber (signed with his orange ticket on the front free endleaf) of tree calf, the covers with a gilt triple fillet border and a small star tool in the corners. Smooth spine divided into four unequal panels by gilt pallets, lettered in the second panel on a red goatskin label and dated at the foot on a red label, the first and fourth panels tooled with a flower, the third panel with swags, a lyre within a wreath and an urn, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, yellow edges. (Joints slightly rubbed and spine a little faded). [ebc1971] London: for J. Debrett, 1786 £3000

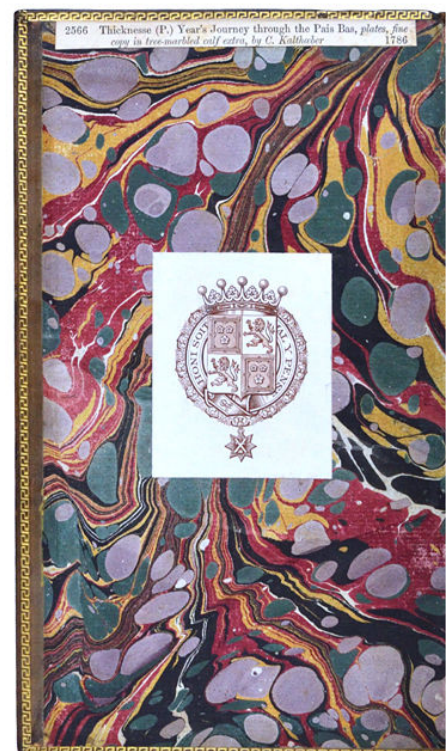


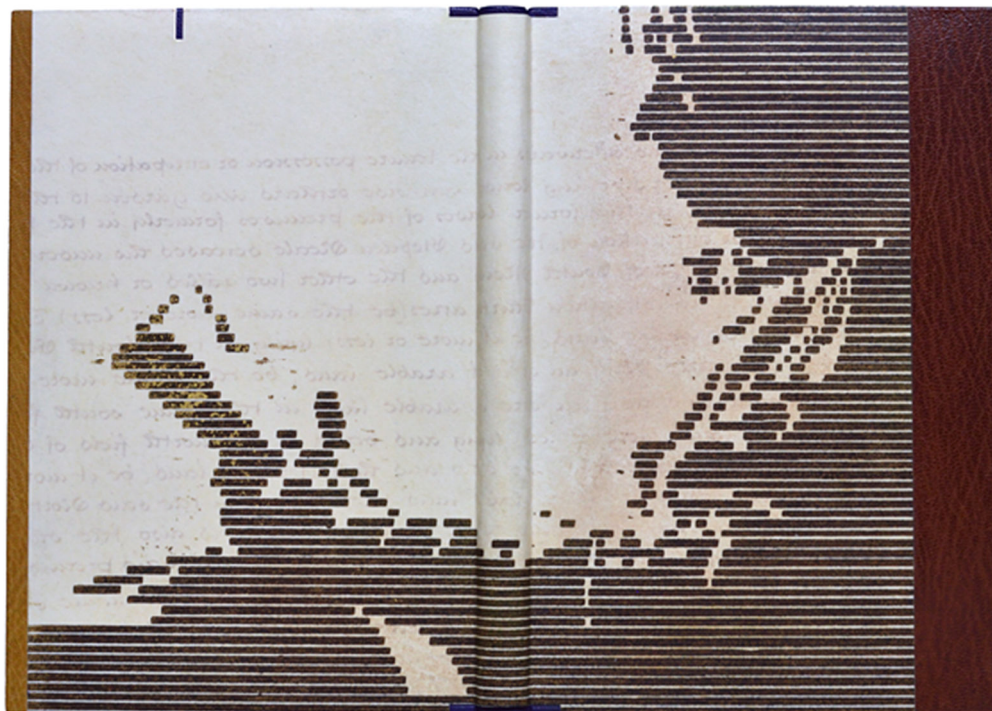
First published in 1784. Occasional light spotting or foxing and the rather gruesome plate (of a man being butchered) is browned. It is a very handsome copy, bound by Kalthoeber for William Beckford.

An intriguing association copy, combining two of Bath's more eccentric and irascible residents. Philip Thicknesse (1719-1792) settled in the city in 1749 but relocated to East Anglia during his second marriage and claimed to have persuaded Gainsborough to move to Bath in 1759. Accompanied by his third wife, Thicknesse returned in 1768 and bought a house at 9 Royal Crescent. Six years later he quarrelled with Gainsborough and moved to St. Catherine's Hermitage, behind Lansdown Place. William Beckford (1759-1844) followed in his footsteps, arriving in Bath in 1822, taking two houses in Lansdown Crescent and building his Tower on the hill above.

Christian Samuel Kalthoeber came to London from Germany and worked for Baumgarten, who he succeeded in 1782. He rapidly became the most fashionable binder in the kingdom, if not the world, and was Beckford's first binder. In 1787 Beckford compiled a list of books which he left with the bookseller Theophilus Thornton to have bound, and it is known that at least some of these were done by Kalthoeber. He continued to work for Beckford until 1804, but by 1802 his business was said to be going down hill and by 1808 he was forced to work as a journeyman and then joined the Comte de Caumont's bindery. After Kalthoeber's demise Beckford had no special binder until Charles Lewis established himself as favourite in about 1817.

This volume was lot 2566 in the third part of the Hamilton Palace sale of Beckford's books in 1883, and has the cutting from the sale catalogue and pencil note. With the bookplate of Archibald Philip Primrose, 5th Earl of Rosebery (1847-1929). From the library at Barnbougle Castle, sold Sotheby's 28/10/1975, lot 449 (£70 to De Kesel).





BOUND BY ERI FUNAZAKI

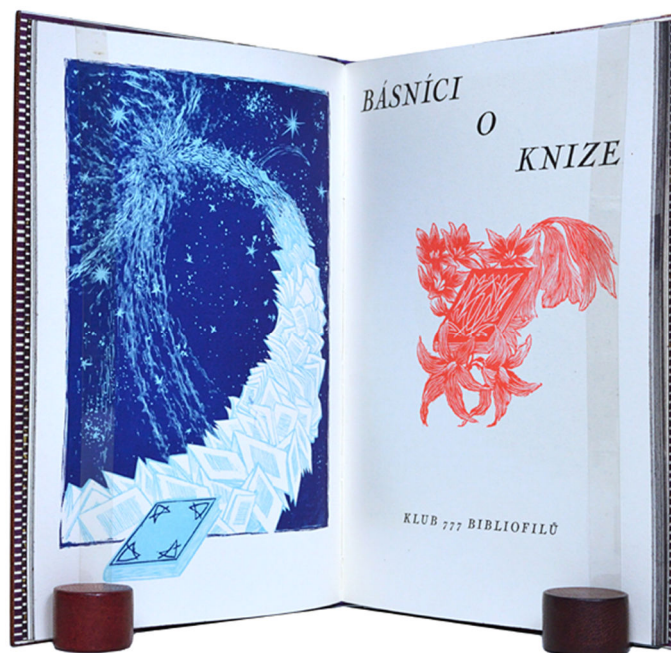
15. [THIELE (Vladimir) and others].
Básnici O Knize.

Colour frontispiece and title-page woodcut, black and white illustrations throughout the text. 8vo. [219 x 151 x 16 mm]. [29]ff. Bound by Eri Funazaki in 2004 in dark brown, light brown and purple goatskin and paper backed vellum printed by lino-cut with an image of a man reading a book, double endleaves printed by lino-cut with horizontal stripes and treated with sprinkled gold relief, hand painted edges. Contained in a cloth drawer and slipcase, with the title lettered on a vellum label. [ebc8528]
Prague: Klub 777 Bibliofilů [1942] £1500

A series of poems by 22 authors, arranged by Vladimir Thiele and finely illustrated by Frantisek Kobliha. Worldcat locates nine copies, but none in the UK.

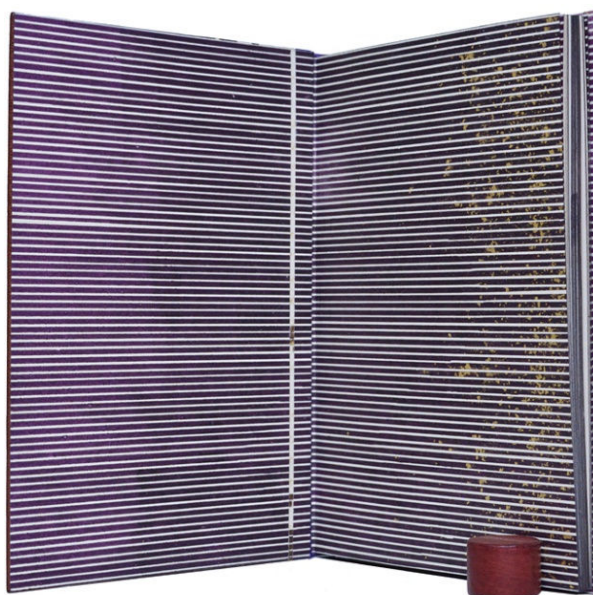
I bought this binding 20 years ago and have enjoyed its company ever since. It is unsigned and undated as it was in a competition, but Eri Funazaki supplied the following description:

"Bound in three pieces of Harmatan goatskin and paper-backed parchment. The horizontal stripe pattern on the leather-jointed endpaper was printed by lino cut with oil-based relief ink and treated with sprinkled gold leaf (Sunago). All edges were decorated by hand painting and Sunago. Sewn with unsupported link stitch. The laminated boards are attached by a linen joint and reinforced by secondary sewing. The image on the parchment was printed by lino cut with oil-based relief ink, suggesting a man reading a book. This parchment creates a



double hollow over the leather underneath. The figure of a man reading a book on the cover represents this Czechoslovakian collection of poems about a book. The lino cut image matches the imaginative illustrations in the book. The binding is housed in a box with a drawer". It was illustrated in *The New Bookbinder*, vol.26 (2006), p.61.

Eri studied Graphic Design at Joshibi University, Tokyo from 1989-92 and from 1992-97 worked as a graphic designer in Japan. In 2000 she graduated from the London College of Printing with a BA in Book Arts and Crafts, and was awarded the Mansfield Medal in 2002. She was elected a Fellow of Designer Bookbinders in 2007 and works for Shepherds Bookbinders in London, and in partnership with Danny Flynn. Her bindings are exquisitely crafted and full of fun, as can be seen from her recent royal commission of the binding on Jacqueline Wilson's miniature manuscript of *The House Mouse* now part of Queen Mary's Dolls' House at Windsor Castle.

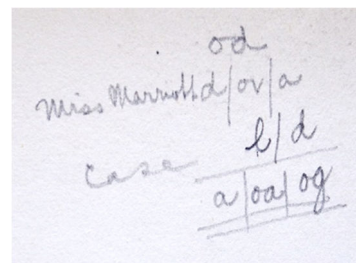


BOUND BY MISS MARRIOTT OF THE GUILD OF WOMEN-BINDERS

16. **WATTS** (Alaric A.)

Lyrics of the Heart: and Other Poems. With Forty-One Engravings on Steel.

First Edition. 8vo. [201 x 135 x 46 mm]. Bound c.1900 by Miss Marriott of The Guild of Women-Binders (signed with a gilt pallet at the foot of the front free vellum endleaf) in green goatskin, the covers with multiple red, citron and light green goatskin onlays, tooled in gilt with multiple hearts, dots and small roundels. The spine divided into six panels with raised bands, lettered in gilt in the second, the others with red circular onlays and massed gilt dots, the edges of the boards tooled with a gilt fillet and dots, blue goatskin doublures with terracotta goatskin onlays, tooled with gilt fillets and gouges, a flower-head and dots, vellum endleaves with a gilt heart in the corners, gilt edges. In a later cloth drop-over box. [ebc8521]



London: [printed by M. Mason for] Longman, Brown, Green, and Longmans, 1851 £8000

A fine copy. Besides the gilt stamp "Guild of Women Binders" there are a series of pencil codes on the rear endleaf, including the name "Miss Marriott". Although not mentioned in Marianne Tidcombe's book *Women Bookbinders 1880-1920* she is recorded as having a hand in at least three other bindings:

1. In the 1904 Guild sale there was an elaborate binding on a copy of A. F. Pollard's *Henry VIII*, Goupil 1902, designed by Miss Baly and executed by Miss Marriott in 1903. It reappeared at Swann Galleries, 15/7/2021, lot 128, and sold for \$12,350.
2. In the same 1904 Guild sale there was a copy of Shelley's *Poems* also onlaid a with tooled doublures "by Miss Marriott".
3. Miss Marriott sent a binding to be exhibited in California in 1902.

The Guild of Women-Binders was formed in 1898 by Frank Karslake, and consisted of a loosely-knit federation of women's organisations, handicraft classed and binders working in their own homes. They were closely associated with their male counterparts, the Hampstead Bindery. Many of their bindings were sold at Sotheby in 1900, 1901, and 1904. After this final sale the Guild was dissolved.



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