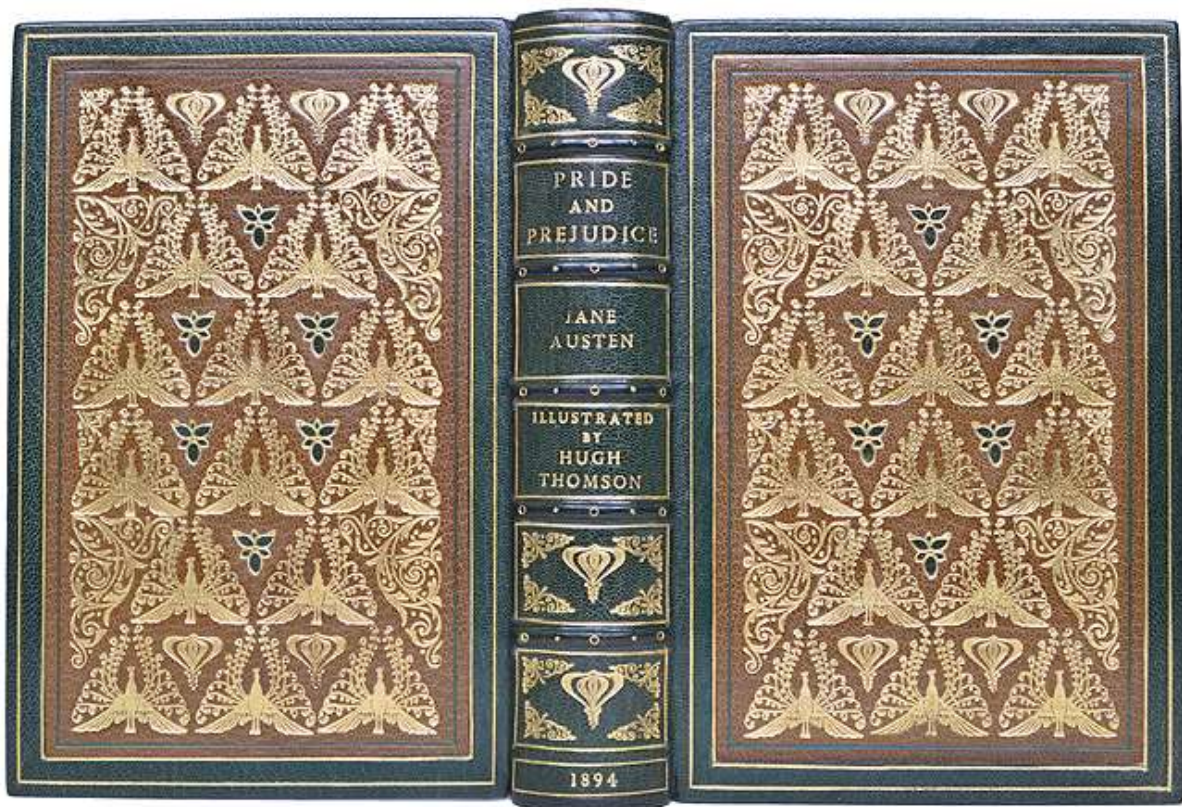


A
Pick of
Peacocks,
Popes, Plates,
Private Printings
& Patterned Papers

EBC e-catalogue 45

2026



THE PEACOCK EDITION IN A BAYNTUN-RIVIERE PEACOCK BINDING

1. AUSTEN (Jane).

Pride and Prejudice.

With a Preface by George Saintsbury and Illustrations by Hugh Thomson.

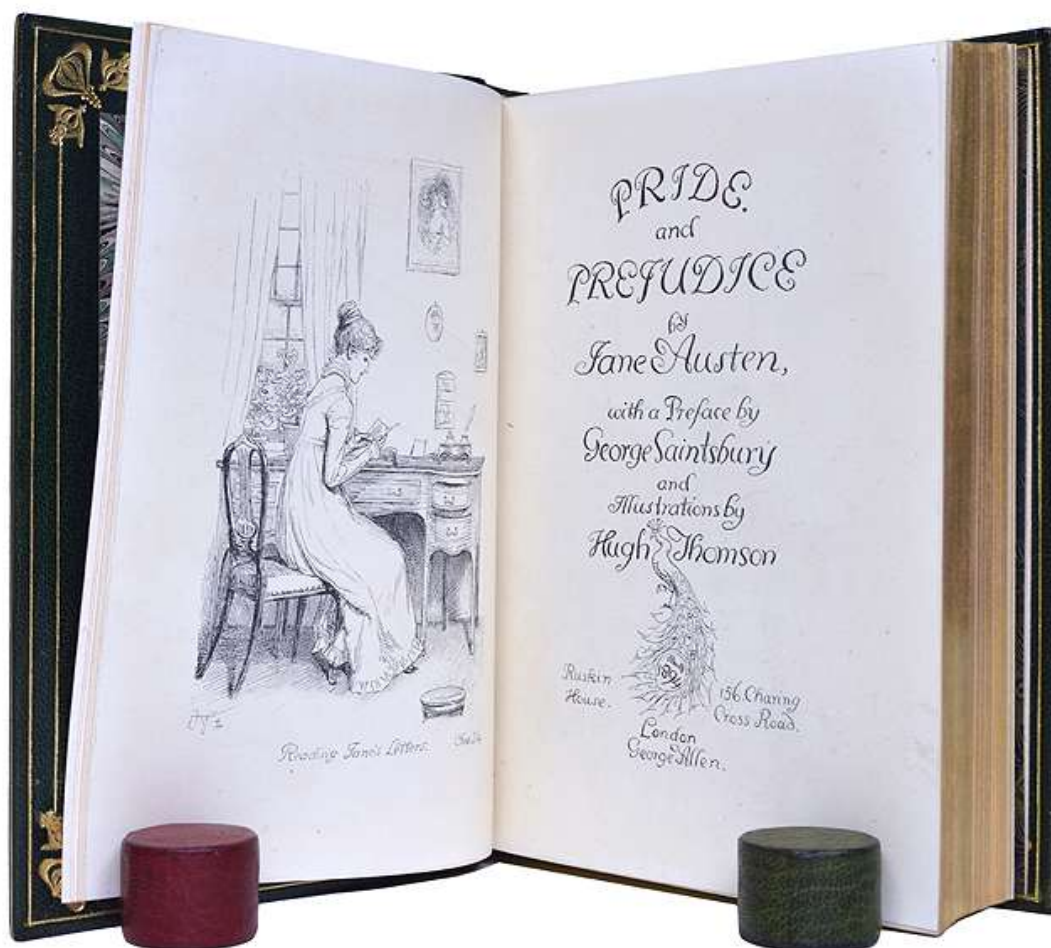
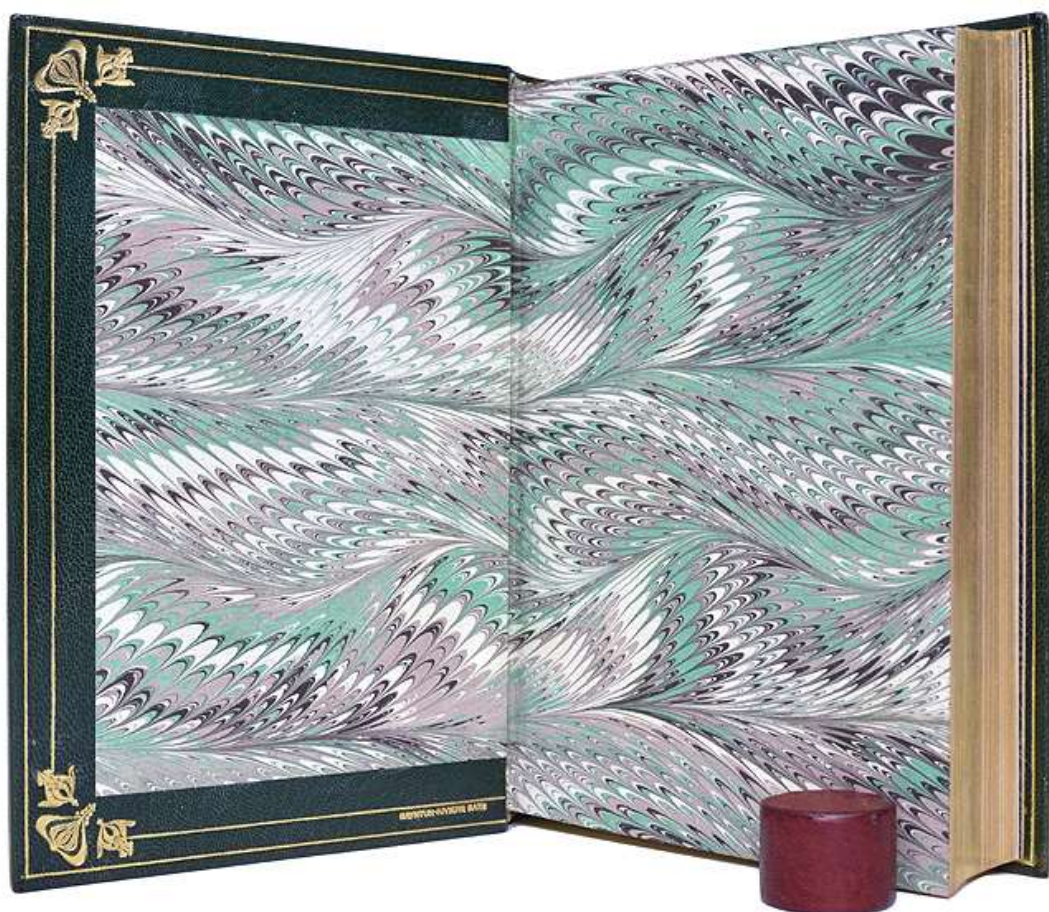
160 line drawings, including frontispiece, decorative title, head and tail pieces.

First "Peacock" Edition. 8vo. [184 x 123 x 35 mm]. xxvii, [i], 476, [2] pp. Newly bound by Bayntun-Riviere in green goatskin, the covers tooled in gilt with a border of two fillets, enclosing a large inlaid panel of brown goatskin, with a green fillet border and tooled all-over with a repeated peacock, large triangular volutes, a bulb and six onlaid green goatskin flowerheads. The spine divided into six panels with gilt tooled raised bands and gilt compartments, lettered in the second, third and fourth and dated at the foot, the others with the bulb centre tool and small corner volutes, the edges of the boards tooled with a gilt fillet, the turn-ins with gilt fillets and two bulb tools, marbled endleaves, gilt edges, the original gilt decorated green cloth front cover bound in. In a green cloth drop-over box. [4255]

London: [printed at the Chiswick Press for] George Allen, 1894

£5000

The first edition of the iconic "Peacock" edition, and the first edition of *Pride and Prejudice* with illustrations accompanying the text (the 1813 first edition was unillustrated and Bentley's 1833 edition and subsequent printings had only a frontispiece). It is a fine copy, with just a hint of browning around the edges. The original front cover, with the peacock, is bound in at the end, and there is a neat ink gift inscription dated Christmas 1894 on the half-title.





TWO ENGRAVED COPPER PLATES

2. [BANKERS].

A City Banker.

Original copper plate and later impression of an engraved print. [314 x 239 mm]. (Copper plate and print both clean, the publishing details somewhat faint). [ebc9154]

London (4 Crown Street, Soho): John B[...]? 1819

£1250

The original copper plate, and a later impression of the print, supposedly depicting Sir William Curtis, 1st Baronet (1752-1829), merchant, banker and politician. A lifelong Tory and elected Member of Parliament, Curtis was also Alderman of the city in 1785, (later becoming Father of the City), Sheriff of London in 1788 and Lord Mayor in 1795-96. He was renowned for the lavish banquets he gave at his estate, Cullands Grove.

We are unable to find another copy of this print. The British Museum holds an original sketch [Museum No. 1875,0710.1306], by an anonymous artist dated c.1805, which closely resembles this print, (although in this print he is depicted with somewhat of a less bulbous nose).



3. [BANKER].

A Bill of Exchange.

Original copper plate and later impression of an engraved print after one Williams. [325 x 233 mm]. (Copper plate and print both clean, publishing details faint). [ebc9155]

London (4 Crown Street, Soho): John B[...]? 1819

£1250

Unrecorded, but clearly a partner for the *City Banker*.

"THE VYLE BUTCHERS SONNE"

4. [BARLOW (William)].

Rede me and be not wrothe For I saye no thyng but trothe.

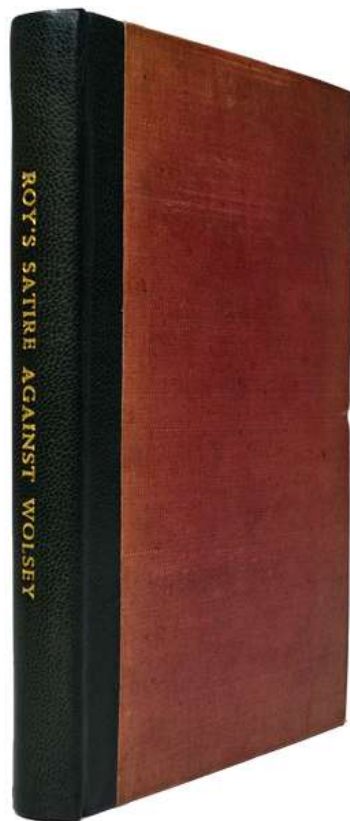
Title printed in red and black with large woodcut coat of arms. Pickering's device on the final page.

8vo. [191 x 127 x 16 mm]. Bound in the original red cloth, rebacked in black goatskin and lettered downwards in gilt, plain endleaves, uncut edges. (Endleaves a little browned).

[ebc9054]

[London: reprinted by Charles Whittingham for William Pickering, 1845]

£900



Printed in an edition of 100 copies. A very good uncut copy, with margins of widely varying widths.

One of Pickering and Whittingham's most eye-catching facsimiles. An anti-Catholic attack on Cardinal Wolsey, "the vyle butchers sonne", originally published in Strasbourg in 1528 and in Antwerp in 1546. It is variously attributed to William Barlow, Jerome Barlowe and William Roy (whose name appears on the spine as it did in Pickering's time).

INSCRIBED BY THE DECEASED AUTHOR'S FATHER

5. CANDOLE (Alec De).

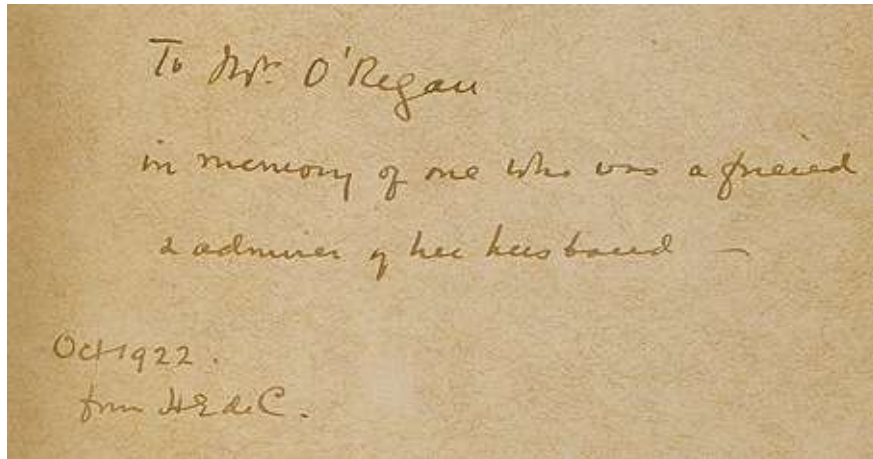
Poems.

Frontispiece photograph of the author.

First Edition. 8vo. [200 x 150 x 35 mm]. [4]ff, x, 315, [5] pp. Newly bound by Bayntun-Riviere in full dark blue morocco, the boards tooled with a single line gilt roll, the spine divided into six panels by gilt tooled raised bands, gilt compartments, lettered in gilt in the second and third panel, dated in gilt at the foot, headcaps and edges of the boards tooled in gilt, marbled endleaves, top edge gilt, edges uncut. [4251]

Privately printed at the Cambridge University Press, 1919

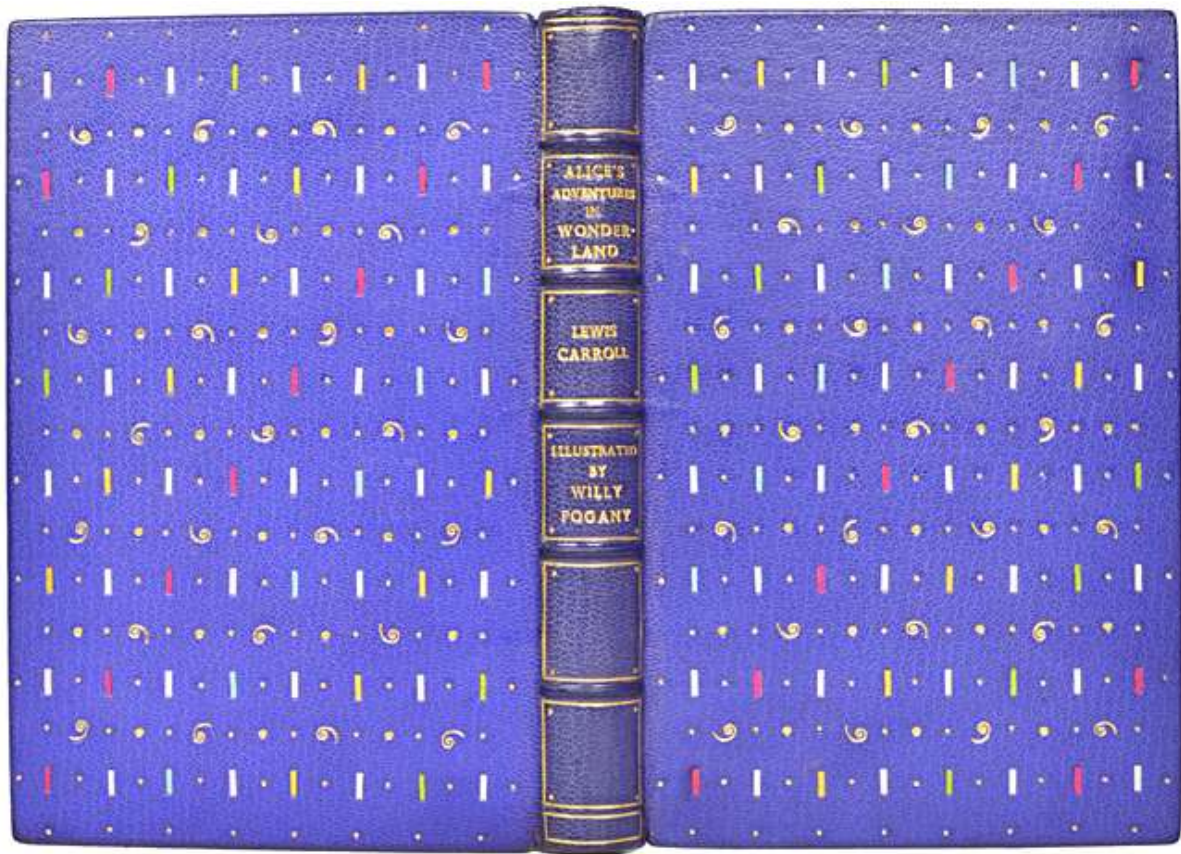
£1000



Inscribed by the author's father: 'To Mrs O'Regan, In memory of one who was a friend and admirer of her husband, Oct 1922, From H. L. de C'. Henry Lawe Corry Vully de Candole (1868-1933) was Dean of Bristol from 1926 until his death.

Alexander Corry Vully de Candole, known as Alec de Candole was born in Cheltenham in January 1897. He attended Marlborough College where he was awarded a Foundation Scholarship and eventually a Senior Scholarship. In December 1915 he was elected to an open Classical Exhibition at Trinity College, Cambridge, his hope being to take Holy Orders in due course. In the following April he left school for the Army, and after training he received his Commission in the 4th Wilts Regiment and proceeded to France in April 1917. He was wounded in October and returned to England to recover. After some months on Salisbury Plain, he was attached to the Machine Gun Corps and in July returned to France. He was killed on the night of September 3rd 1918. This work, compiled and published posthumously, contains practically all of his poems - they are printed in chronological order so as to show the development of his thought.





WILLY POGANY'S NEW YORK ALICE

6. **CARROLL** (Lewis).

Alice's Adventures in Wonderland.

Illustrated by Willy Pogany.

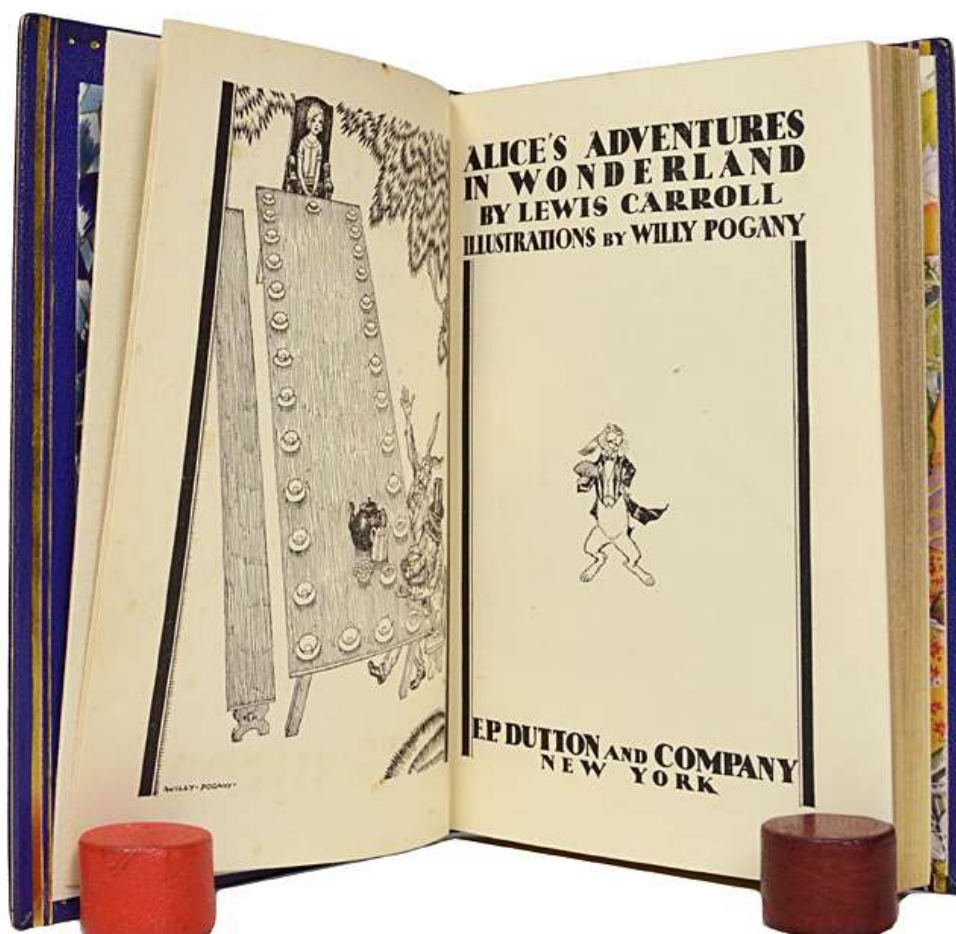
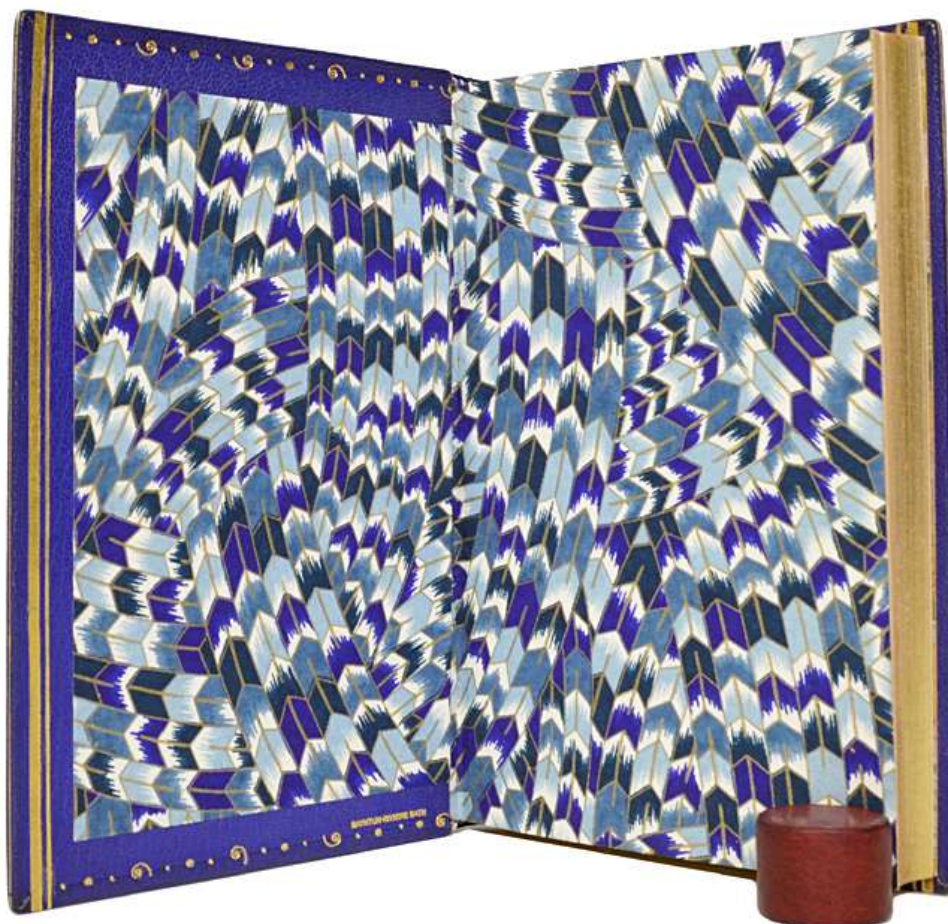
First edition thus. 8vo. [190 x 130 x 24 mm]. 192pp. Newly bound by Bayntun-Riviere in full purple morocco, the boards adorned with an assortment of recessed onlays consisting of yellow, green, blue and red morocco as well as vellum, the onlays are interspersed with dots and swirls tooled in gilt. The spine divided into six panels by raised bands, lettered in gilt in the second, third and fourth panels, the turn-ins tooled in gilt with a broad and narrow to the fore edge and dots and swirls to the head and tail, the edges of the boards tooled in gilt, gilt edges, chiyogami endleaves. Housed in a custom made drop over box. [4286]

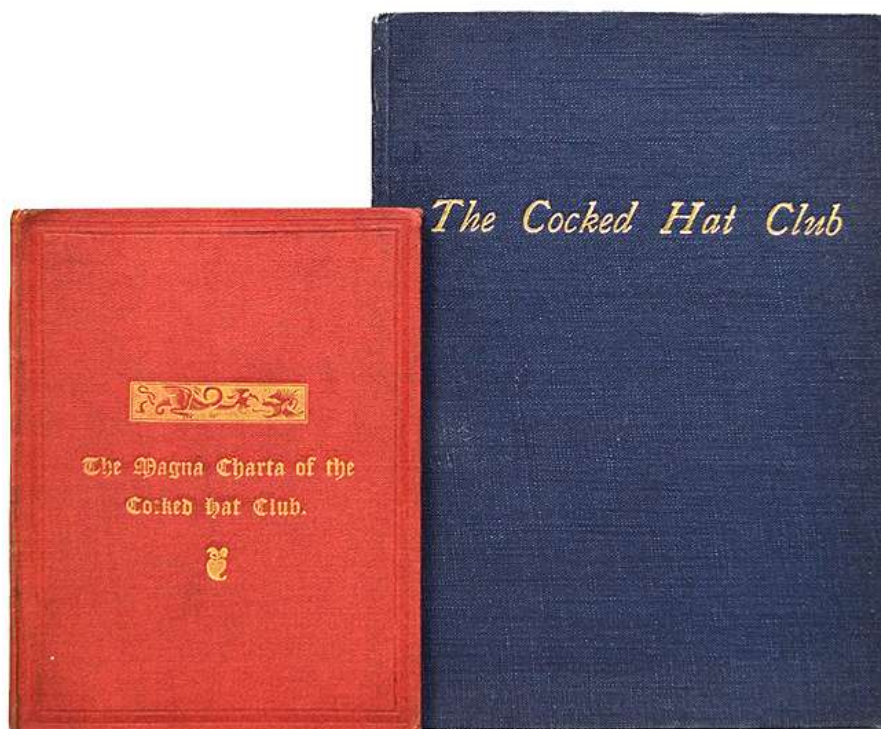
New York: E. P. Dutton Company, 1929

£3000

Original endleaves designed by Willy Pogany bound in at the rear. Neat ownership inscription located on the half title belonging to Frank Cyril James, dated 1930 in Philadelphia. Frank Cyril James (1903-1973) was a Canadian academic who became an assistant professor in the Wharton School of Business before becoming a principal of McGill University.

A distinctive edition of *Alice's Adventures in Wonderland* thanks to Willy Pogany's peculiar interpretation of Alice in a 'flapper' aesthetic, blending the Victorian classic with a 1920s art style, an artistic choice which in many ways increases the sense of surrealism.





CHARLES JAMES WHITTINGHAM AND SIR ANTHONY WAGNER'S COPIES

7. [COCKED HAT CLUB].

The Magna Charta of the Cocked Hat Club; Or, a Declaration of the Fundamental Rights and Privileges to which all Men are Entitled; Provided they be Fortunate Enough to be Elected Members of this Club.

Woodcut headpieces and initials.

First Edition. 12mo. [138 x 110 x 5 mm]. 20pp. Bound in the original red cloth, the covers with a blind fillet border and the front cover lettered and blocked in gilt, black endleaves, gilt edges. [ebc9193]

[Chiswick: printed by Whittingham and Wilkins, 1867]

£300

Printed in an edition of 100 copies and entered in the Whittingham ledgers on 19th April 1867. Library Hub locates only one copy of this first edition, at the British Library (incorrectly dated [1868]) and two copies of the 1888 edition, at the BL and Cambridge. This copy has the bookplate of Charles John Whittingham, son of the printer Charles Whittingham.

[With]

[BRADBROOK (E. W.).

The first Fifty Years of the Cocked Hat Club 1852-

1901. With Supplement for 1902-1948. Privately Printed for the Author.

8vo. [192 x 140 x 9 mm]. [2]ff, 63pp. Bound in the original blue cloth, lettered in gilt.

London: Reprinted by Dorling & Co. Ltd, 1948





With the bookplate of Sir Anthony Richard Wagner (1908-1995), Garter Principal King of Arms. Wagner was the 118th member of the Cocked Hat Club, being elected in 1946 and appointed Secretary in 1947.

Both volumes are in excellent condition and come from the library of John Porter.

The Cocked Hat Club was a club of the Society of Antiquaries of London founded in 1852. They met at the Albion, Drury Lane until 1885, and thereafter at the Holborn Restaurant.



WALTER SCOTT'S EDITION, IN ORIGINAL BOARDS

8. DEFOE (Daniel).

The Novels.

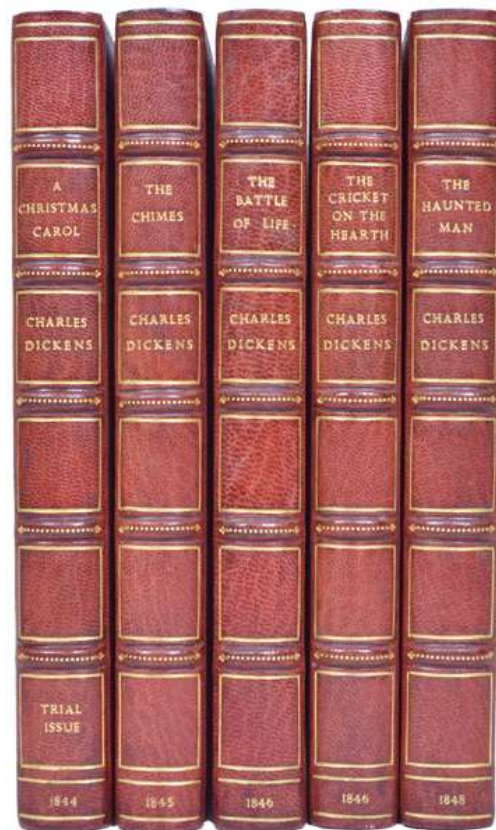
Woodcut vignette on part titles of vols. 1-3 and woodcut plates.

First Scott edition. 12 volumes. Small 8vo. [185 x 108 x 290 mm]. [2]ff, iv. xxxiii, 287 pp; [2]ff, iv, 330 pp; [2]ff, iv, 329pp; xxi, [iii], 211, [3] pp; vii, [i], 242, [2] pp; [iv], [ix]-xii, [v]-[viii], 259 pp; vii, [i], 251 pp; viii, 272 pp; vii, [i], 251 pp; [2]ff, 255, [1] pp; [2]ff, 217pp; [2]ff, 288pp. Bound in the original light brown paper covered boards, the spines with printed

paper labels, plain endleaves, uncut and largely unopened edges. (Vol.12 rebacked to match, headcaps chipped, a few joints cracked, labels rubbed and minor stains). [ebc5543]

Edinburgh: printed by James Ballantyne and Co, for John Ballantyne and Co. and Brown and Crombie; and Longman, Hurst, Rees and Orme in London, 1810 £750

Edited by Sir Walter Scott and comprising *The Life and Adventures of Robinson Crusoe* (vols. 1-3), *Memoirs of a Cavalier* (4-5), *Life of Colonel Jack* (6-7), *The Adventures of Captain Singleton* (8-9), *A New Voyage Round the World* (10-11) and *History of the Plague in London, in 1665* (12). They remain largely unopened, though the preliminary leaves of vol.1 have been slit, with a short tear at head of pp.3-6. There is a little damp-staining to the boards and endleaves in vol.9. Vol.12 has been expertly and almost imperceptibly rebacked. The woodcuts are animated and it is a fine set.



WITH THE RARE TRIAL ISSUE OF A CHRISTMAS CAROL

9. DICKENS (Charles).

The Christmas Books. A Christmas Carol; The Chimes; The Cricket on the Hearth; The Battle of Life; The Haunted Man.

A Christmas Carol with hand-coloured engraved frontispiece and three plates, uncoloured illustrations in the text, half-title printed in green, and title in red and green. The others with uncoloured engraved frontispieces, vignette titles and illustrations in the text.

Five volumes. First Editions. 8vo. [168 x 108 x 98 mm]. Bound c.1950 by Sangorski and Sutcliffe in red goatskin, the covers with a gilt fillet border, the spines divided into six panels

with raised bands and gilt compartments, lettered in the second and third and dated at the foot, the edges of the boards and turn-ins tooled with a gilt fillet, light pink endleaves, gilt edges. In a red cloth slipcase. [ebc9153]

London: Chapman and Hall, 1844 and 1845; Bradbury and Evans 1846, 1846 and 1848

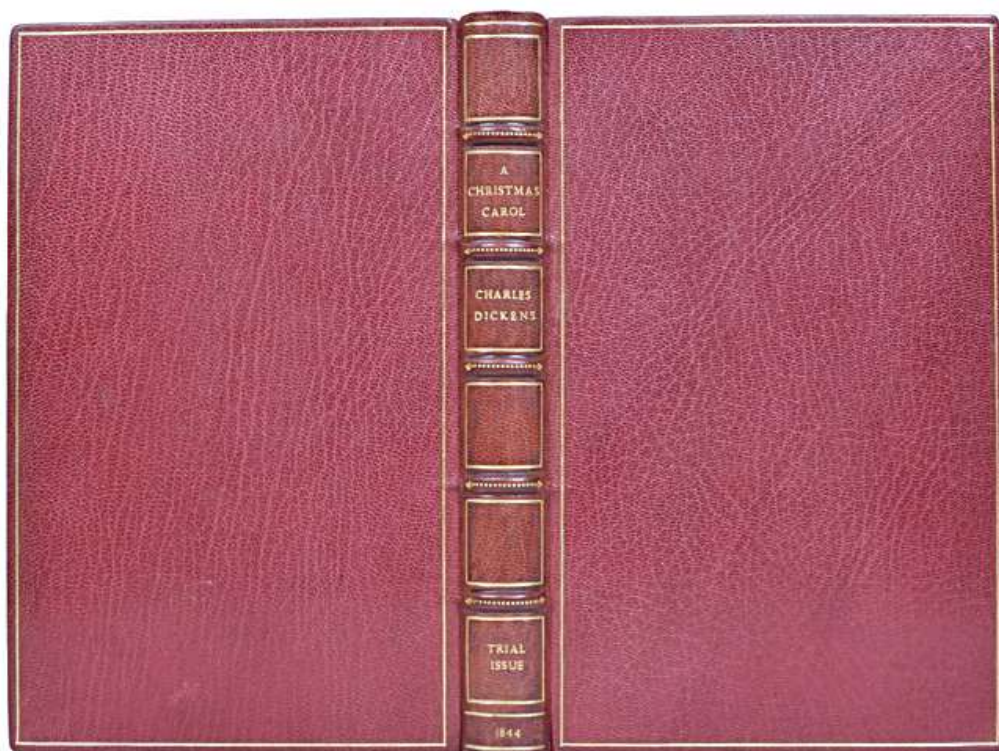
£14,000

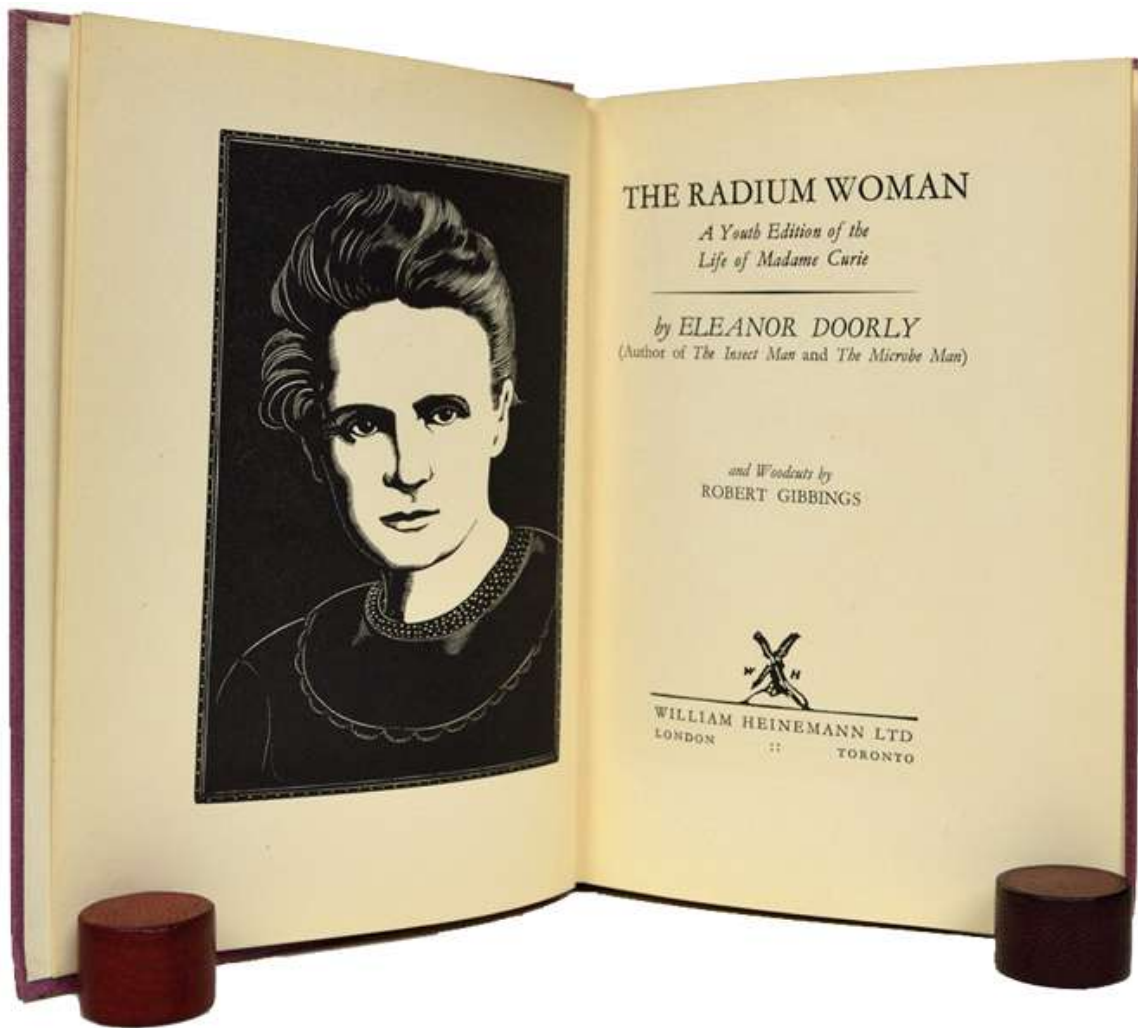


Occasional light spotting and a few minor marks but very good copies. *The Haunted Man* has an ink signature dated 1848.

All five volumes are first editions. *A Christmas Carol* is the rare trial issue (as noted on the spine), with the half-title and verso of the title printed in green, the title in red and green with the date 1844, and the final advertisement leaf. The heading on p.1 is "Stave One", as opposed to "Stave I", though this is not a determining issue point according to Walter E. Smith. All the textual points correspond to the first edition.

The Chimes has the second state of the vignette title-page; *The Cricket on the Hearth* has the second state of the advertisement leaf; *The Battle of Life* has the second state (of four) of the vignette title-page; *The Haunted Man* is the first (and only) state.





PRESENTATION COPY WITH ACCOMPANYING LETTER

10. DOORLY (Eleanor).

The Radium Woman: A Youth Edition of the Life of Madame Curie.

Illustrated with woodcuts by Robert Gibbings.

First edition. 8vo. [203 x 144 x 25 mm]. [6]ff, 184pp.

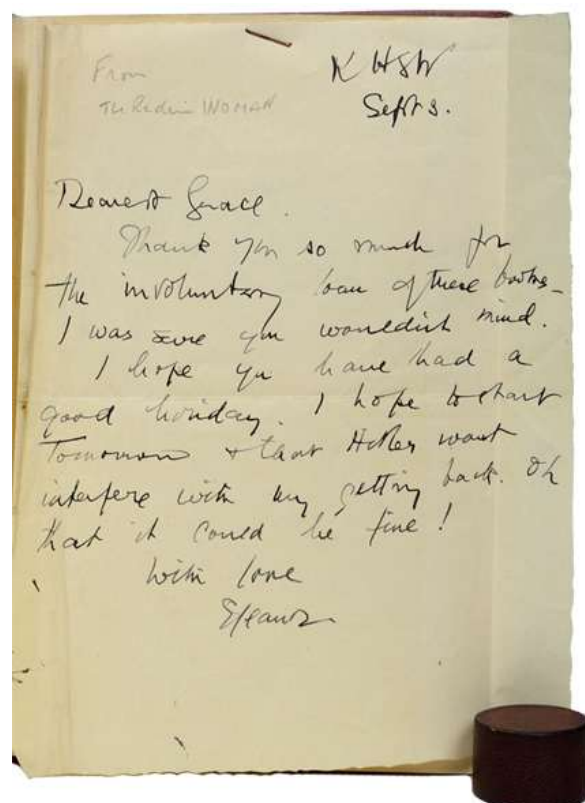
Bound in the publisher's original mauve cloth, the rear cover blocked with a blind impression of the publisher's logo, the spine lettered in white, plain endpapers. Lacking dust jacket. (Spine lightly faded, the covers a touch soiled). [ebc9211]

London: William Heinemann, 1939

£250

Very faint ink offset on page 95, otherwise text block clean. Overall a good copy.

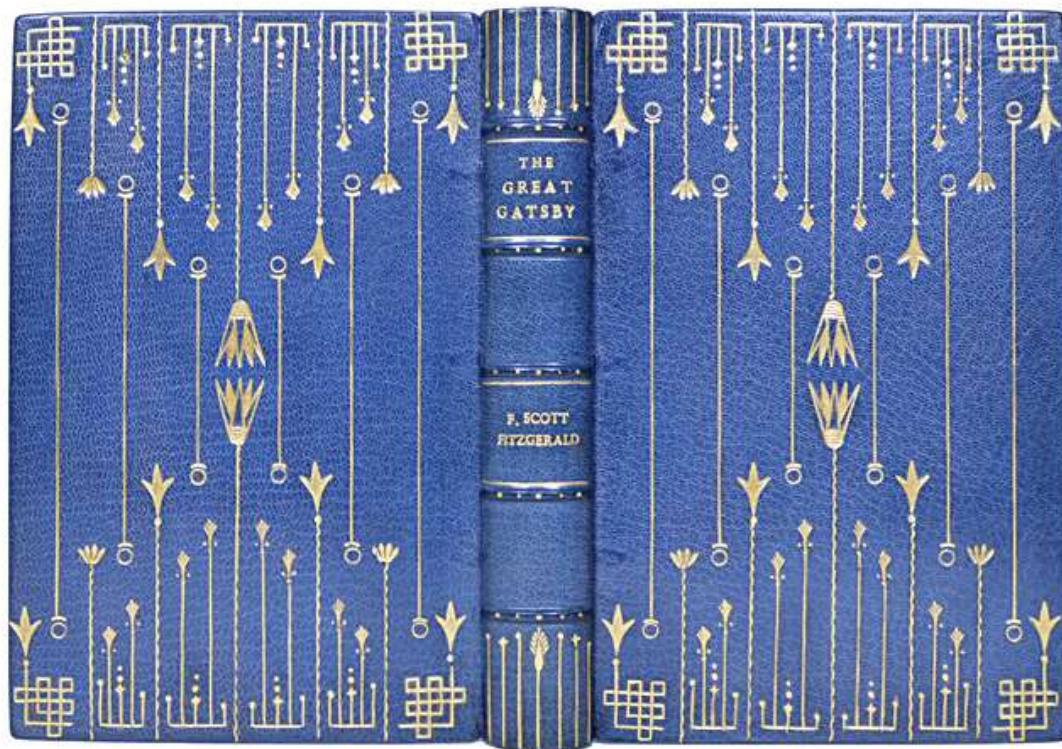
Inscribed to the front fly leaf: "Grace Chatwin, with love from the writer, Eleanor Doorly". Accompanied by a letter stapled to the front fly leaf, dated September 3rd. "Dearest Grace, Thank you so much for the involuntary loan of these books. I was sure you



wouldn't mind. I hope you have had a good holiday. I hope to start tomorrow and that Hitler won't interfere with my getting back. Oh that it could be fine! With love, Eleanor". (It should be noted that Great Britain and France declared war on Germany on this very day, September 3rd 1939).

The V&A was gifted by Grace Chatwin in memory of Eleanor Doorly a woodcut by Robert Gibbings from this same publication.

The Radium Woman was adapted by Eleanor Doorly from the 1937 biography of the scientist Marie Curie by her daughter Eve Curie. It won the fourth annual Carnegie Medal from the Library Association, recognising the year's best children's book by a British subject, an award that only a handful of nonfiction books have ever won.



FIRST UK EDITION

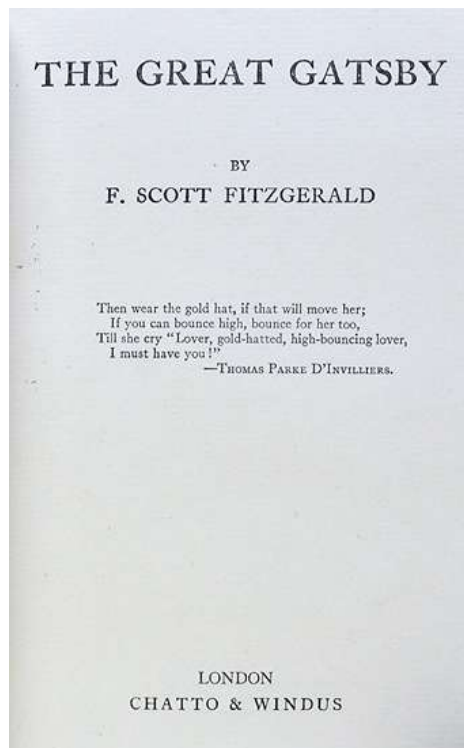
11. **FITZGERALD (F. Scott).**

The Great Gatsby.

First UK Edition. 8vo. [189 x 124 x 25 mm]. [3]ff, 218pp. Newly bound by Bayntun-Riviere in blue goatskin, the covers tooled in gilt with a linear design of fillets and rolls with Art Deco style ornaments and interlacing cornerpieces. The spine divided into six panels by gilt tooled raised bands, lettered in the second and fourth, the first and sixth with fillets and ornaments, the edges of the boards tooled with a gilt fillet, the turn-ins with fillets and ornaments, gilt, black and blue patterned endleaves, gilt edges. Housed in a custom made slip case. [4285]

London: Chatto & Windus, 1926

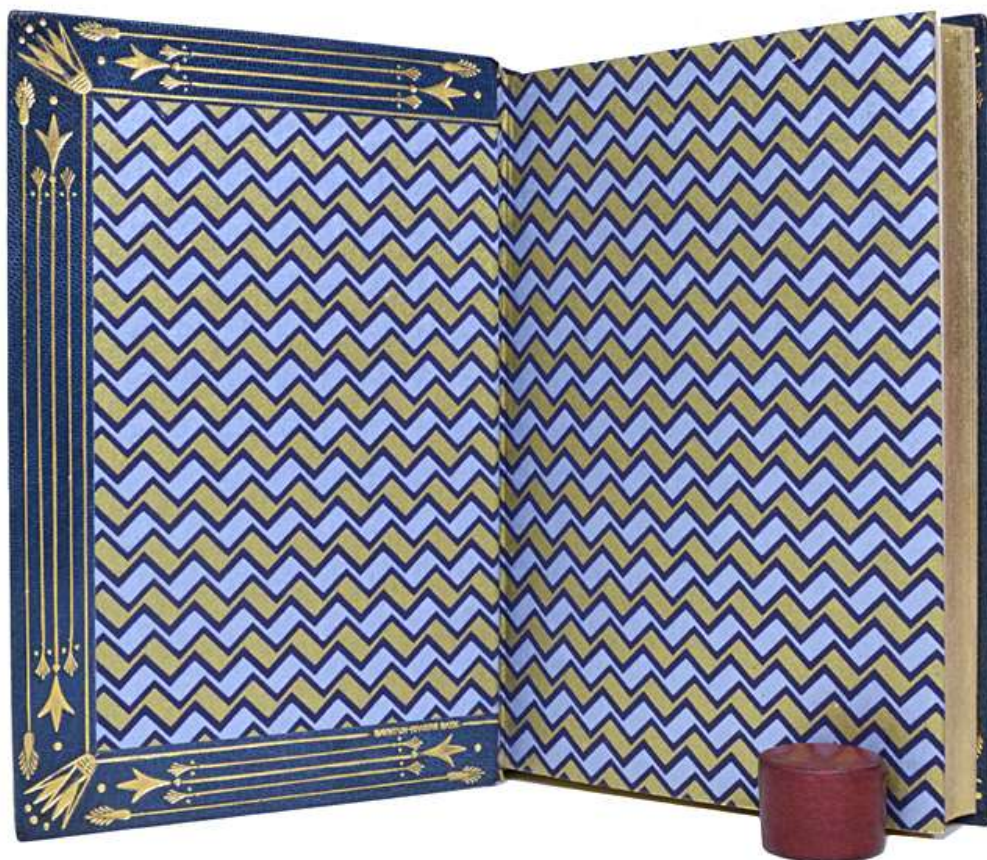
£4000



The first UK edition was published from the plates used in the second printing of the Scribner edition, incorporating the corrections to the textual errors found in the first state. Matthew Bruccoli surmises that the first English publication is "not a new edition, but a separate printing in England from the plates of the American edition - the third printing of the first edition".

Chatto & Windus published Fitzgerald's novel at a fraction of the size of the first Scribner edition, issuing only 3000 copies, as opposed to the roughly 20,000 copies produced as part of the first print run in the US. Bruccoli notes that "the English impact was negligible. The 1926 Chatto & Windus printing did not sell well, although reviews were better than those Fitzgerald's previous novels had received in England". It wasn't until 1948 that *The Great Gatsby* was republished in the UK by the Grey Walls Press.

A notably scarce edition, OCLC only records 20 holding libraries, 13 of which are in the US.





JOHN CARY'S COPY

12. FULLER (Thomas).

The Historie of the Holy Warre. By Thomas Fuller, P.B. Prebendarie of Sarum, late of Sidney College in Cambridge.

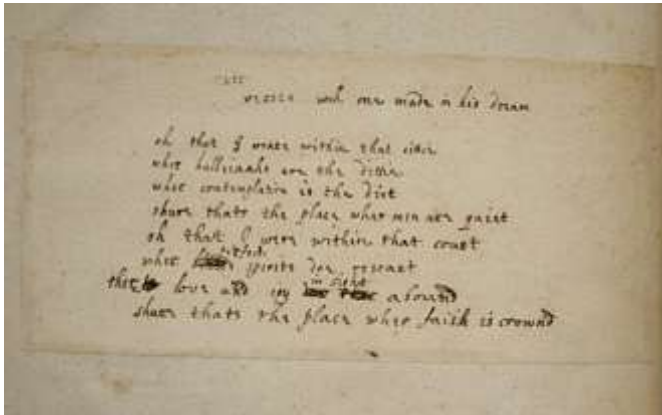
With an engraved frontispiece and fold out map. Title within typographic border with woodcut device.

Second edition. 4to. [286 x 193 x 20 mm]. [10]ff, 286, [29] pp. Bound circa 1810 in calf, the covers with a blind tool border, the spine divided into six panels by double bands, lettered in gilt in the second, third and fifth, the others with blind tooling. The corners of the edges of the boards hatched in gilt, the turn-ins with a gilt fillet, light green endleaves, gilt edges. (Joints cracked but firm, repaired at the head). [ebc9220]

Cambridge: Printed by R. Daniel, for Thomas Buck, and are to be sold by John Williams at the signe of the Greyhound in Pauls Church-yard, 1640 £1500

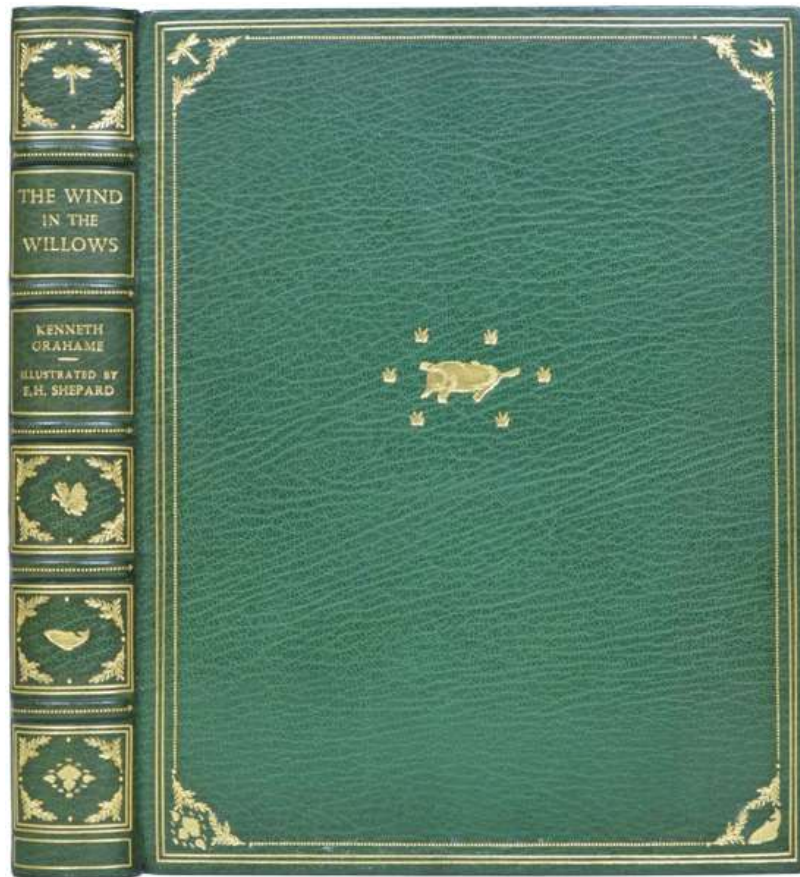
A very good clean copy. An early verse written in manuscript with corrections is pasted to the verso of the front fly-leaf. With the ownership inscriptions of A. M. Hobart and John Cary. This is almost certainly the great cartographer John Cary (1755-1835), whose signature also

appears in one of his own atlases in Philip Burden's collection. Famed for such publications as the *New and Correct English Atlas* (1787), the *Traveller's Companion* (1790), the *New English Atlas* (1801) and the *New Universal Atlas* (1808), ODNB concludes "He and the firm he created dominated British map production for a generation at least, being the most influential private-sector map maker of the age".



Thomas Fuller's *Historie of the Holy Warre* was first published in 1639, a year prior to this second edition. It is considered "Fuller's first major literary and historical work... it was the first modern history of the crusades in English, aside from the account in Richard Knolles, *Generall Historie of the Turks* (1603), and was based on Fuller's extensive reading in medieval sources. He was sharply critical of the papacy for promoting the wars in the Holy Land and he analysed shrewdly the reasons for the movement's eventual failure" - ODNB.





LIMITED SIGNED EDITION ON LARGE PAPER BOUND BY SANGORSKI & SUTCLIFFE

13. **GRAHAME** (Kenneth).

The Wind in the Willows.

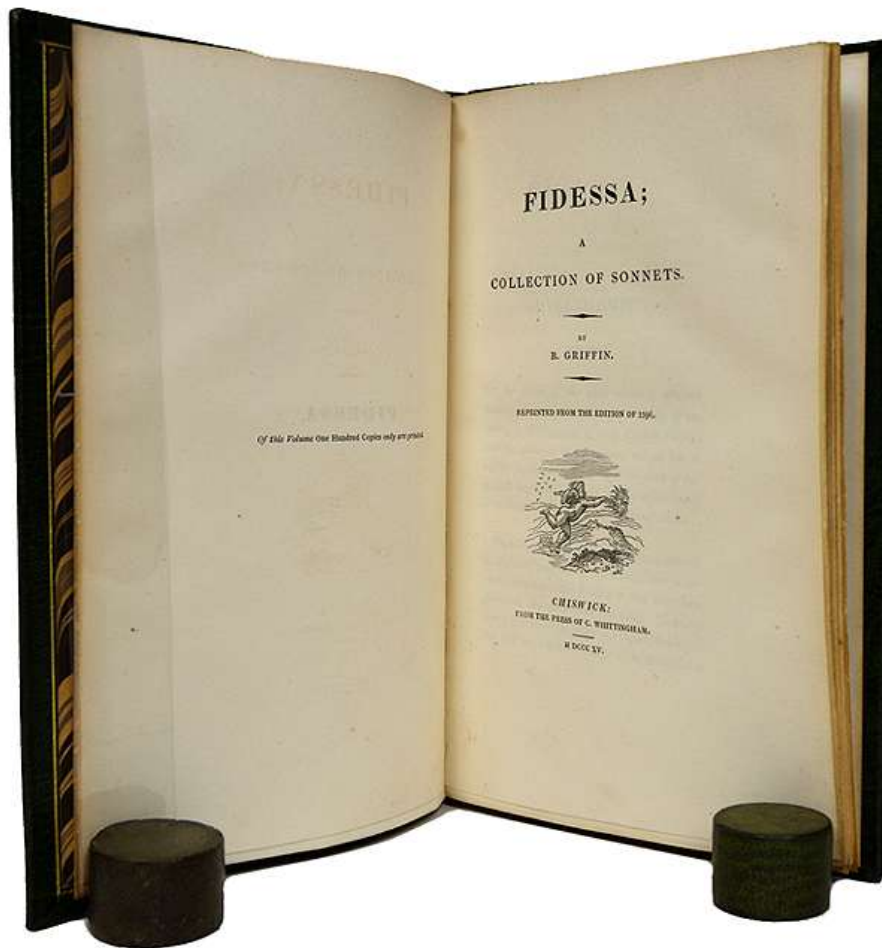
Illustrated by Ernest H. Shepard with a folding map at the rear.

Large paper copy. 8vo. [220 x 175 x 30 mm]. [3]ff, 312pp. Bound c.1960 by Sangorski & Sutcliffe in green goatskin, the covers tooled in gilt with a double fillet and dotted roll border, the corners tooled with a dragonfly, swallow, fish and lily pad, each flanked by willow branches, the front cover tooled in the centre with a mole amongst clumps of grass. The spine divided into six panels by tooled raised bands and gilt compartments, lettered in the second and third, the others tooled with dragonfly, butterfly, fish and lily pad, surrounded by willow branches, the edges of the boards and turn-ins tooled with gilt fillets, marbled endleaves, gilt edges. [ebc9115]

London: Methuen & Co. Ltd, 1931 £7500

Number 36 of 200 copies on large paper signed by both Grahame and Shepard. Light spotting to the blank end and fly leaves otherwise fine. With the purchase receipts from Hatchards Booksellers, dated 1962 and priced at £35.





ONE HUNDRED COPIES ONLY ARE PRINTED

14. GRIFFIN (Bartholomew).

Fidessa; A Collection of Sonnets. Reprinted from the Edition of 1596.

Woodcut vignette on the title, type-facsimile of the 1596 title-page within woodcut border, Whittingham's device at end.

8vo. [202 x 125 x 11 mm]. ix, [i], 70, [2] pp. Bound c.1980 in green goatskin, smooth spine lettered in gilt, Cockerell marbled endleaves, top edges gilt, others uncut.

[ebc9015]

Chiswick: from the Press of C. Whittingham, 1815

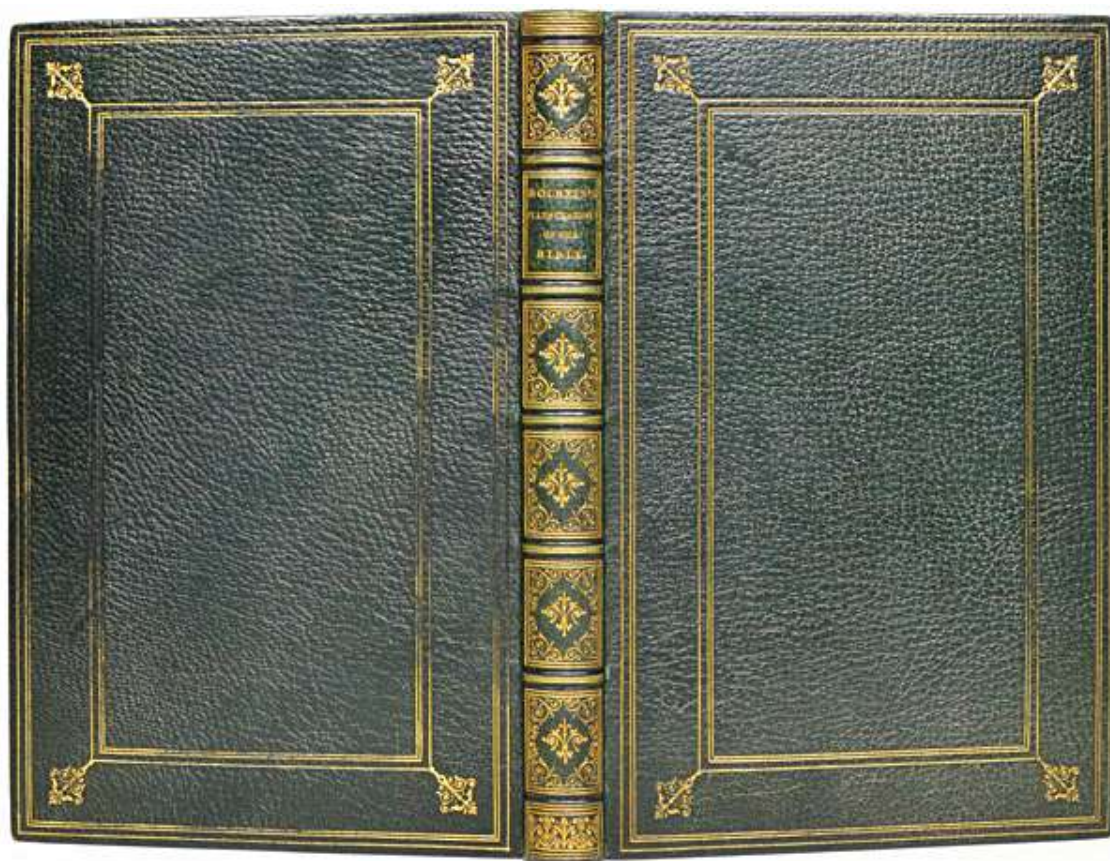
£500

"Of this Volume One Hundred Copies only are printed". Edited by Philip Bliss, this is only the second edition of Griffin's *Fidessa*, and Bliss knew of only two copies of the 1596 original (ESTC locates three, at the British Library, Oxford and Huntington). A fine copy, and an early work from the Chiswick Press.

Not the least interesting feature is that Griffin's third sonnet is almost identical with Shakespeare's "Venus and young Adonis sitting by her" from *The Passionate Pilgrim* (1599).

From the collection of John Porter, with his notes.

F I D E S S A



ONE OF 25 COPIES ON INDIA PAPER

15. **HOLBEIN (Hans).**

Icones Veteris Testamenti; Illustrations of the Old Testament, Engraved on Wood, from Designs by Hans Holbein.

90 woodcut illustrations with accompanying text.

First Edition. 8vo. India paper copy. [200 x 128 x 20 mm]. 14, [360] pp. Near contemporary binding by Niédree (signed with an ink pallet) of green goatskin, the covers tooled in gilt with a triple fillet border and triple fillet panel with fleurons at the outer corners. The spine divided into six panels with raised bands and gilt compartments, lettered in the second, the others with a fleuron and volutes, the edges of the board tooled with a gilt fillet, the turn-ins with gilt rolls, marbled endleaves, top edge gilt, the others uncut. (Minor loss of gilt on rear cover). In later slipcase. [ebc8782]

London: [printed by Charles Whittingham for] William Pickering, 1830

£1500

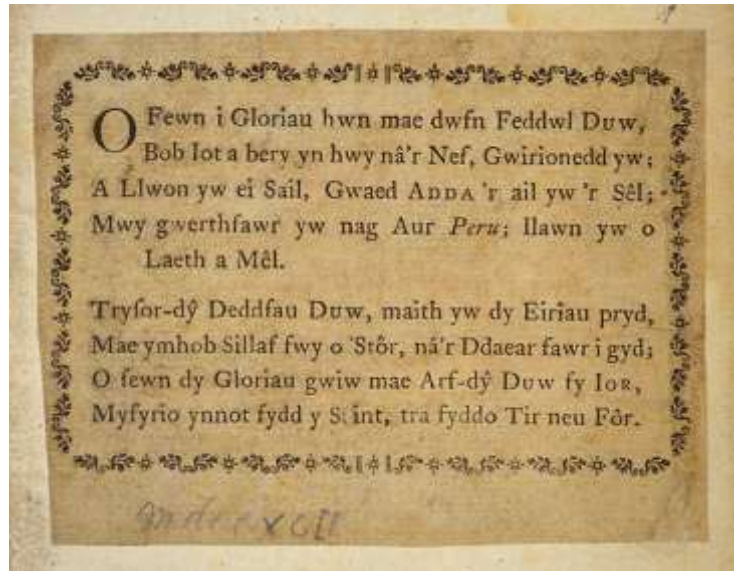
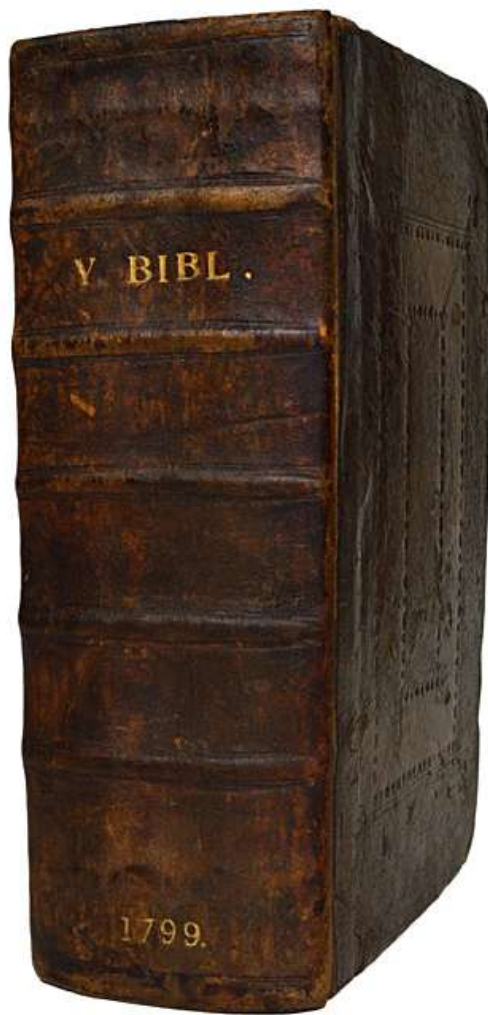
Printed in an edition of 500 copies, this is one of 25 copies printed on India paper. There is some occasional light spotting or foxing, but it is very good copy, neatly bound in Paris by Jean-Edouard Niédree, who was active between 1836 and 1864. With the bookplate of Henry Labouchere (1798-1869), M.P. for Taunton from 1830 until 1859, when he was made a peer as Baron Taunton. With the booklabel of Charles Francis Bell (1871-1966), first Keeper of the Fine Art Department, Ashmolean Museum 1909-1931 and mentor of Kenneth Clarke. Ink inscription: "From Lord Taunton's Library. Given to C. F. B. by E. A. V. Stanley, Quantock Lodge, Somersetshire, 17th April, 1920". Sold Sotheby, 15/3/1965, lot 237, for £14 to John Porter.

NADAB AND ABIHU KILLED BY FIRE.



PHARAOH'S TWO DREAMS.





*THE GIFT OF ONE THE DIRECTORS OF THE EAST INDIA COMPANY,
WITH AN UNRECORDED LABEL IN PRAISE OF THE BOOK*

16. [HOLY BIBLE].

Y Bibl Cyssegr-Lan; Sef, Yr Hen Destament A'r Newydd.

8vo. [220 x 145 x 78 mm]. Unpaginated, final leaf is Ccc2. Bound in contemporary calf, the covers tooled in blind with a fillet border and fillet and roll double panel with fleurons at outer corners. Rebacked to match and lettered and dated in gilt, plain endleaves and edges.

(Neat repairs to corners and edges, rubbed, light damp-stain to front endleaves). [ebc8909]

Rhydychen [i.e. Oxford]: Printiedig yn Argraphdy Clarendon, gan W. Dawson, T. Bensley, a J. Cooke, Printwyr I'r Brif-Ysgol, 1799

£1200

The New Testament has its own title-page and collation. Closed tear to leaf Xx2, lightly browned and with a few minor spots but a very good copy. ESTC locates seven copies, at the British Library, Lambeth Palace, Jesus College Oxford, Oxford, University of Liverpool, University of Chicago and Yale.

Bound With:

Hyfforddiadau I Ymddygiad Defosiynol a Gweddus Yng Nghyhoedd Wasanaeth Duw; Yn Fwy Enwedigol Yn yr Arferiad O'r Weddi Gyffredin A Appwyntiwyd Gan Eglwys Loegr.

8vo. 8 pp.

Rhydychen: Printiedig yn Argraphdy Clarendon, gan W. Dawson, T. Bensley, a J. Cooke, Printwyr I'r Brif-Ysgol. 1799

Title a little soiled, and with signature of Thomas Hughes at the head and inscription on verso (see below). ESTC locates six copies, at the five UK libraries with the Bible, plus Christ's College Cambridge, but none in the USA.

And:

Llyfr Gweddï Gyffredin, A Gweinidogaeth Y Sacramentau A Chynheddfau A Seremonïau Eraill Yr Eglwys, Yn Ol Arfer Eglwys Loegr: Ynghyd A'r Psallwyr, Neu Psalmu Dafydd, Wedi Eu Nodi Megis Ag Y Maent I'w Canu Neu I'w Dywedyd Mewn Eglwysydd.

8vo. Unpaginated, final leaf is H3.

Rhydychen: Printiedig yn Argraphdy Clarendon, gan W. Dawson, T. Bensley, a J. Cooke, Printwyr I'r Brif-Ysgol. 1799

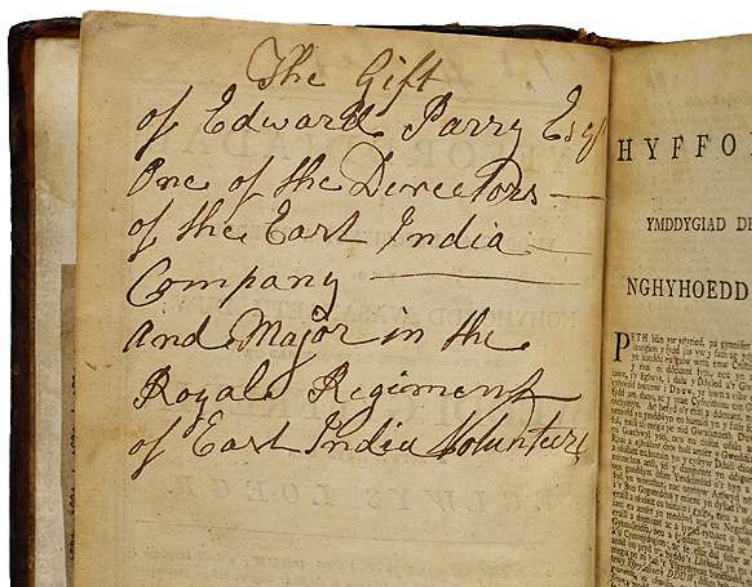
Small damp stain at inner margin of opening leaves. ESTC locates six copies, at the five UK libraries with the Bible, plus Swansea, but none in the USA.

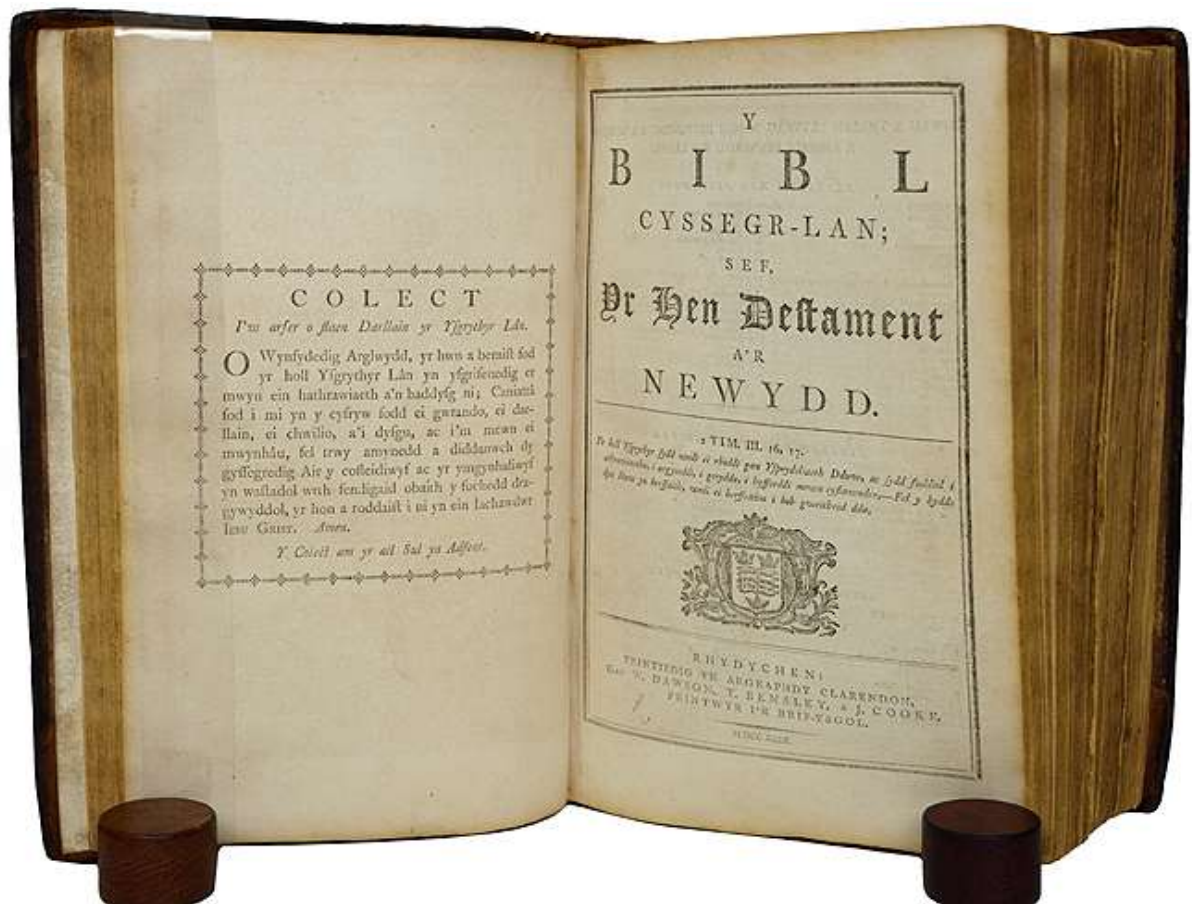
And:

Llyfr Y Psalmu, Wedi Eu Cyfieithu, A'u Cyfansoddi Ar Fesur Cerdd, Yn Gymraeg. Trwy Waith Edmund Prys, Arch-Diacon Meirionnydd.

8vo. Unpaginated, final leaf is E4.

Rhydychen: Printiedig yn Argraphdy Clarendon, gan W. Dawson, T. Bensley, A. J. Cooke, Printwyr I'r Brif-Ysgol. 1799





Closed tear leaf B8 and a few spots and minor soiling. ESTC locates five copies at the same locations as the Bible.

Inside the front cover is pasted a large printed "label" with a typographic border, which reads:

"O Fewn i Gloriau hwn mae dwfn Feddwl Duw Bob Iot a bery yn hwy na'r Nef, Gwirionedd yw; A Llwon yw ei Sail, Gwaed Adda'r ail yw'r Sel; Mwy gwerthfawr yw nag Aur Peru; llawn yw o Laeth a Mel.

Tryfor-dy Deddfau Duw, maith yw dy Eiriau pryd, Mae ymhob Sillaf fwy o Stor, na'r Ddaear fawr i gyd; O fewn dy Gloriau gwiw mae Arf-dy Duw fy Ior, Myfyrio ynnot fydd y Saint, tra fyddo Tir neu For".

A rough translation for this would be:

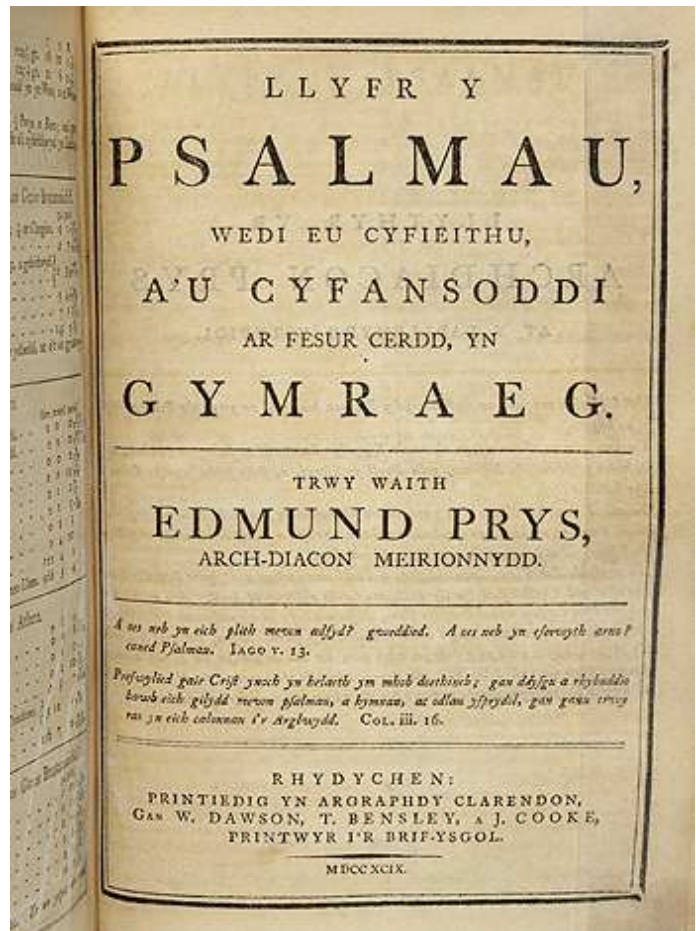
"Within the covers of this book are God's deep intention, Every word will last longer than Heaven itself, it is the Truth; Oaths (covenants?) are its foundation, the blood of the second Adam its seal; Of greater value than the gold in Peru, it is full of milk and honey.

The treasure house of God's Laws, unending are your beautiful words, There is more worth in every syllable than the whole world; Within the covers there lies the armoury of God my Lord, The Saints will meditate on these words whilst Land or Sea exist".

Someone has helpfully written the date 1792 in pencil but there is no record of such a piece in ESTC.

The signature of Thomas Hughes is located at the head of the first title page, on the reverse is an inscription reading: 'The Gift of Edward Parry Esq, One of the Directors of the East India Company and Major in the Royal Regiment of East India Volunteers'.

Edward Parry was a member of the Court of Directors of the East India Company regularly from 1797 up until his death in 1827. He served as Deputy Chairman in 1806 and served twice as Director in the following years 1807-08. He served as a major in the Royal East India Volunteers which was formed by the East India Company in London during the French Wars to protect East India House and the Company warehouses 'against hazard from insurrections and tumults' and to assist the City government in times of disorder.



THE DEATH OF HECTOR

17. **HOMER.**

CESAROTTI (Melchiorre) - translator.

L'Iliade o La Morte di Ettore, Poema Omerico. Ridotto in Verso Italiano dall' abate Melchior Cesarotti.

Stipple engraved frontispiece portrait.

Four volumes. 8vo. [205 x 141 x 115 mm]. xl, 244 pp; 303pp; 317pp; 350pp. Contemporary bindings of block-printed geometrical paper in black and (faded) red, the spines covered with red and black mottled paper, manuscript paper labels, uncut edges. (A little rubbed, with small loss to spine on vol.1, and spine of vol.4 torn at head, sewing slightly loose in places). [ebc9137]

Venezia [i.e.Venice]: Presso Antonio Curti dalla

Tipografia Pepoliana, 1795

£1250



Paper flaws to G1, H2 and R3 in vol.2, with no loss of text. Water damage to last few leaves and pastedowns in vol.1, with old mould spots. Ink inscription "Savoldi" to front pastedowns. A very good copy. The decorated paper was made from a checkerboard block of solid and barred squares printed in red, overprinted with squares of black bars.

This is the first separate edition of Melchiorre Cesarotti's famous Italian blank verse translation in hendecasyllables of the *Iliad*. Cesarotti (1730-1808) was educated at the Seminary in Padua and became Professor of Greek and Hebrew at the University there in 1768. He translated from ancient and modern languages, and also composed treatises on the art of translation. His first version of the *Iliad*, in literal Italian prose and less literal verse, with critical and historical apparatus, appeared in ten volumes published between 1786 and 1794. The verse translation was then printed separately in 1795, as here, with the title *The Death of Homer*. It contains a short *argomento* at the start of each book (here called a *canto*) and some footnotes to clarify the text. The third volume concludes with Cesarotti's appendix drawing on Quintus of Smyrna's Homeric continuation, and the fourth volume contains historical and critical notes.

SIR THOMAS PHILLIPPS'S COPY

18. **[JOHNSON (G. P.)]**

Johnson's New Historical and Pictorial Cheltenham and County of Gloucester Guide;

Designed and Arranged as the Visitor's Companion. In Two Parts. Part the First and Second Comprise an Historical Account of Cheltenham, from the Roman Era down to the Present Time: and the Principal Objects of Interest in the County Generally. Also, its Spas, Places of

Worship, Public Charities, Baths; Promenades, Hunting Districts and Public Amusements. Illustrated with Forty Original Engravings on Steel, Taken Expressly for this Work, Including the Spas (Interior and Exterior), the Churches, and Principal Public Buildings.

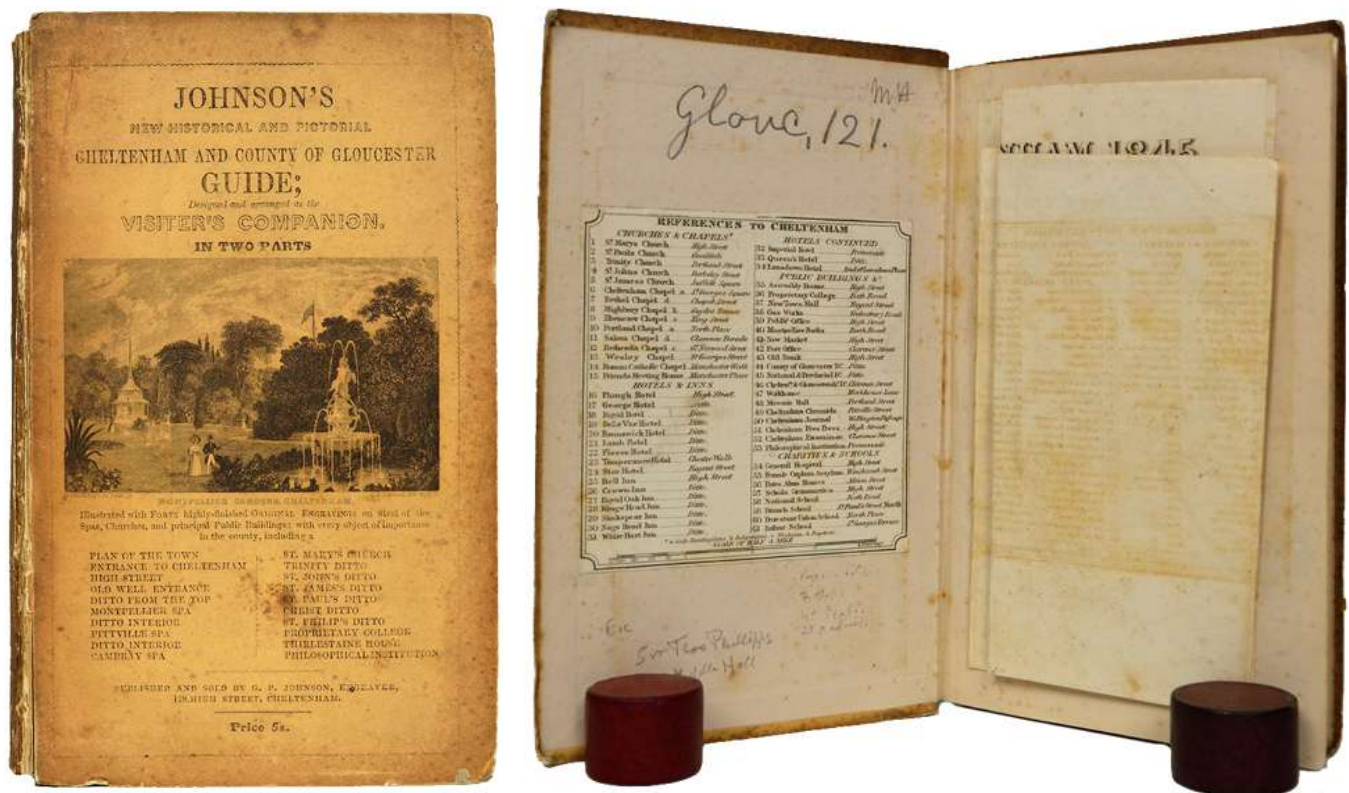
Title vignette, 40 engraved plates and two folding maps.

Title vignette, 40 engraved plates and two folding maps.

First Edition. Two parts in one. 12mo. [180 x 112 x 16 mm]. iv, 110 pp, plus 28pp adverts. Original publisher's printed boards. (A little soiled, spine slightly chipped and fragile but holding). [ebc9171]

Cheltenham: Published and sold by G. P. Johnson, [1846]

£375

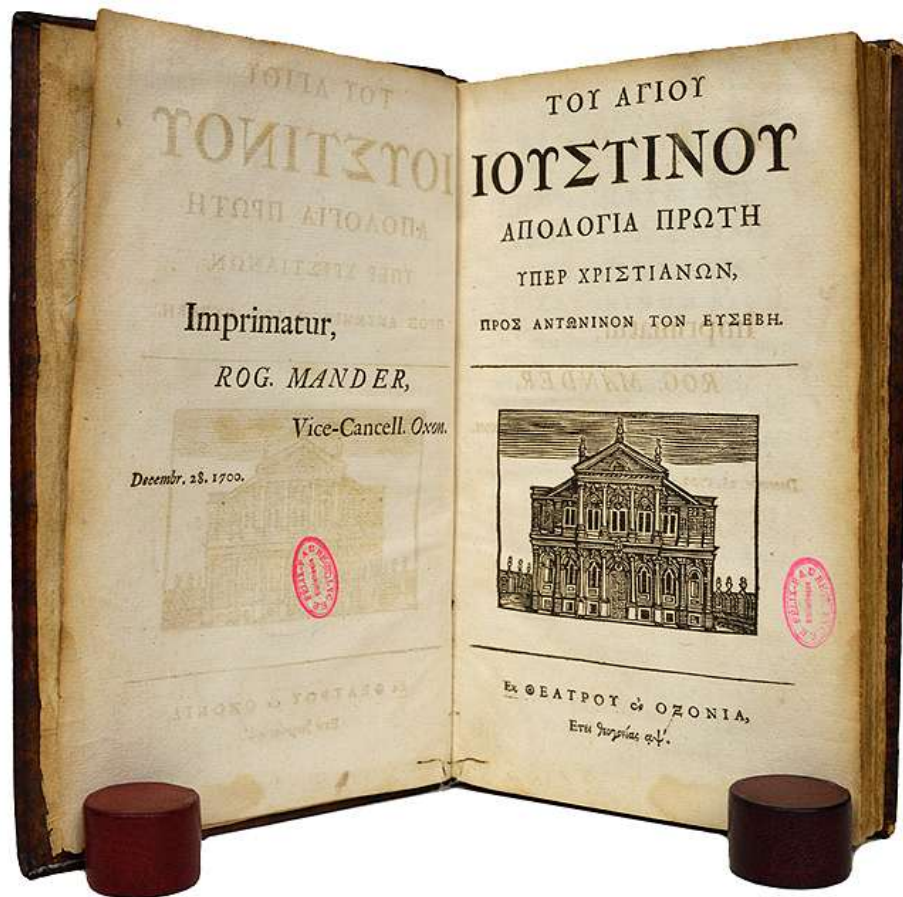


Internally clean and a very good copy, from the Middle Hill library of Sir Thomas Phillipps (1792-1872), with his pencil marks "MH" [Middle Hill] and "Glouc, 121". With an undated Maggs cost code at the rear.

In 1863 Phillipps took the lease on Thirlestaine House in Cheltenham, previously the residence and picture gallery of Lord Northwick, and bought it in 1867. It took two years for a wagon train to transport the library from Middle Hill across the Cotswolds to his new home. Most of the books remained there until bought by the Robinson brothers in 1946, with a quantity being quickly sold on to Maggs.

Thirlestaine House is described on p.44 of this Guide, opposite a plate of the exterior. It cost upwards of £80,000 and is worthy of being styled a "princely residence". Phillipps's wife was less enamoured with it, and complained of being "booked out of one wing and ratted out of the other".





TALLEYRAND'S COPIES

19. **JUSTIN** (Saint, Martyr).

Tou agiou Ioustinou apologia proto yper christianon, pros Antoninon ton Eusebe.

Title in Greek with a large woodcut of the Sheldonian Theatre. Greek and Latin text in parallel columns.

First Edition. 8vo. [205 x 125 x 30 mm]. [12]ff, 143, [1], 56 pp.

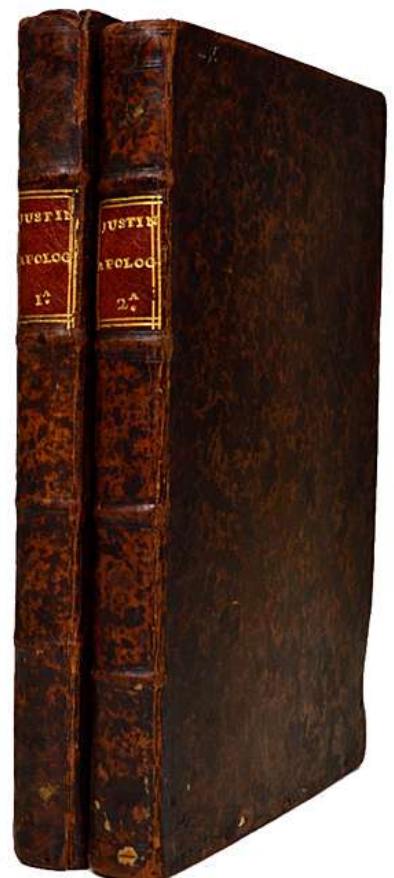
Bound in contemporary mottled calf, the covers with a blind double fillet border and a blind flower in the corners. The spine divided into five panels with raised bands, lettered and numbered in the second on a red goatskin label, the edges of the boards tooled with a gilt roll, plain endleaves, red sprinkled edges. (The covers a little bowed, joints slightly rubbed, the tips of two corners exposed). [ebc9184]

[Oxford]: Ek Theatrou en Oxonia, etel Theoyonias, [1700]

£800

With an initial imprimatur leaf. There is an additional title-page in Latin. Small track of worming at the head of the last few leaves and lightly browned.

A translation into Latin by Johann Longus, edited by Joannes Grabe.



[With]

JUSTIN (Saint, Martyr).

Sancti Iustini philosophi & martyris Apologia secunda pro Christianis, Oratio cohortatoria, Oratio ad Græcos, et de monarchia liber: cum latina Joannis Langi versione, quamplurimis in locis correcta; subjunctis emendationibus & notis Roberti & Henrici Stephanorum, Perionii, Billii, Sylburgii, Joannis Ernesti Grabii, Joannis Potteri, pluribusque aliis additis, annexis insuper ad calcem annotationibus Langi & Kortholti, praemissis vero Langi praefationibus, quibus summam eorum, quae in hoc Volumine continentur, enarravit: edita ab H. Hutchin A. M. ex Aede Christi.

Additional title-page in Greek with engraved vignette of the Sheldonian Theatre. Greek and Latin texts in parallel columns.

First Edition. 8vo. [203 x 125 x 25 mm]. [14]ff, 176, 59 pp. Uniformly bound with the above, but with a different gilt roll around the edges of the boards. (Small wormholes at the foot of the front cover).

Oxoniae: e Theatro Sheldoniano, 1703



Small wormholes at the foot of the first few leaves and a little browning. Very good copies of both volumes in simple but attractive contemporary Oxford bindings. The provenance is largely French, each with the large armorial bookplate "Bibliothèque du Château de Valencay" and blue ink stamp "Bibliothèque de Valencay". There is also a blue ink stamp "Bibliothèque Lycée De Beauvais" and red ink stamp "Bibliothèque Felix -Faure Lycee". Château de Valencay was built on a royal scale by the Estampes family of financiers over a period of 200 years starting in 1540. The manor was praised as "one of the most beautiful on earth" by George Sands, who also noted that "no king has owned a more picturesque park". The eighteenth century saw a succession of owners, including the Scottish banker John Lewis, who purchased the estate in 1719. In 1803 Napoleon ordered his foreign minister

Charles Maurice de Talleyrand-Périgord (1754-1838) to acquire the property as a place particularly appropriate for the reception of foreign dignitaries. It became his home, and he took Marie-Antoine Carême as his chef. It remained with the Talleyrand family until 1979. Books from the Bibliothèque de Valencay were sold at the Hôtel Druot, Paris, 4th-8th December 1899.



THERESE BOCHOLTZ'S BOOK

20. [LITURGY].

L'Office De La Semaine Sainte, François Et Latin, Selon Le Missel Et Breviaire Romain. Avec Une Méditation pour chaque jour de la quinzaine; l'explication des Cérémonies de l'Eglise; quelques Remarques sur l'Office; un Examen & des Priers pour la Confession & la Communion; le Portrait d'un véritable Chrétien, & une pratique de conformité à la Vie de Jesus-Christ. Traduction nouvelle.

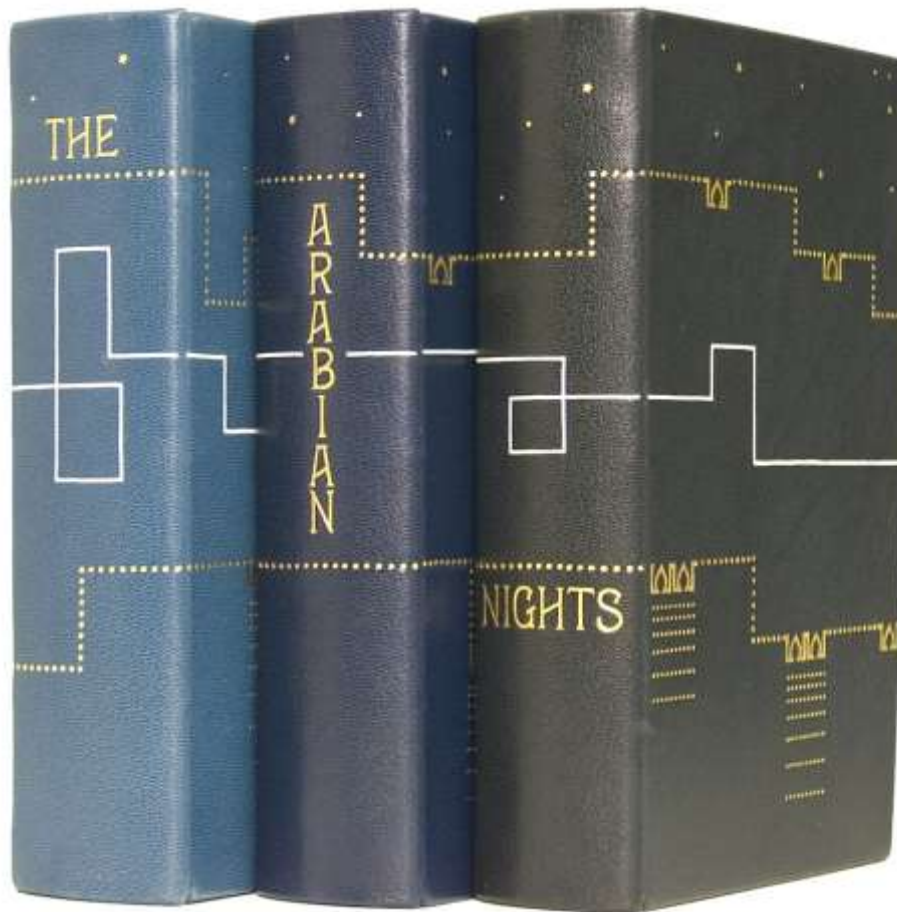
Engraved frontispiece.

8vo. [165 x 100 x 36 mm]. [2]ff, 584pp. Contemporary binding of red goatskin, the covers with a gilt fillet border and small gilt flower in the corners. Smooth spine divided into seven panels by gilt fillets, lettered and dated in the second on a green goatskin label, the others tooled with a repeated wave roll, the edges of the boards and turn-ins tooled with the gilt wave roll, dotted decorative endleaves, gilt edges with gauffering beside the headcaps and at the corners. (Slightly rubbed). [ebc9041]

A Paris, & se vend à Liege: chez la Veuve J. Dessain, Imprimeur-Libraire, à la Bible d'or, près le Palais, 1779

£750

A fine copy, The label is lettered "Therese Bocholtz", with the date 1783. Ownership marks such as these are rare. A Therese Gräfin Bocholtz-Meschede was born in 1772 at Hinnenburg in Westfalen.



BOUND BY DEREK HOOD WHILE AT BAYNTUN-RIVIERE

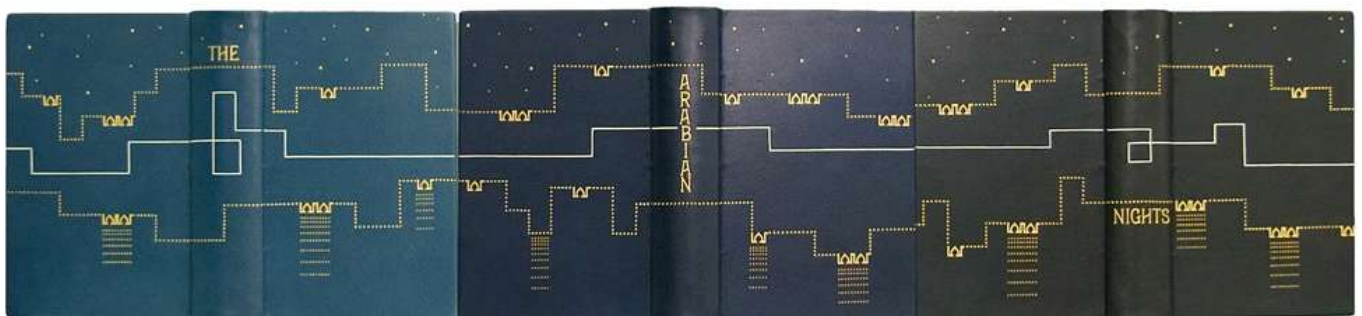
21. [LYONS (Malcolm and Ursula)].

The Arabian Nights. Tales of 1001 Nights. Translated by Malcolm C. Lyons, with Ursula Lyons. Introductions and Annotated by Robert Irwin.

First Edition. Three volumes. 8vo. [244 x 155 x 174 mm]. Bound by Bayntun-Riviere in light blue, dark blue and black morocco, the covers tooled to a horizontal design stretching across all six covers and smooth spines, with dotted gilt lines interspersed with ogee arches, and a solid white line, lettered on the spines, the turns-ins and matching inside joints tooled with a dotted fillet, framing burgundy suede doublures, Japanese chiyogami endleaves, gilt edges. In a burgundy morocco slipcase covered with chiyogami paper, lined with felt, with silk draw strings. [ebc9131]

London: Penguin Classics, 2008

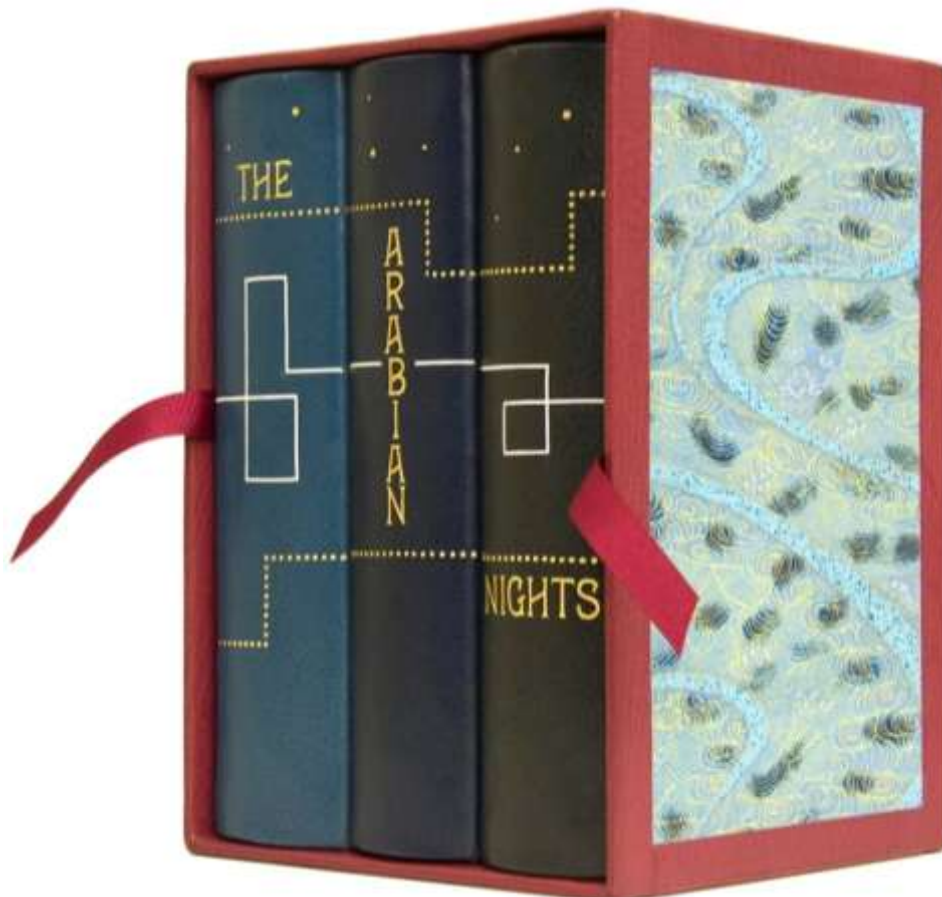
£7500

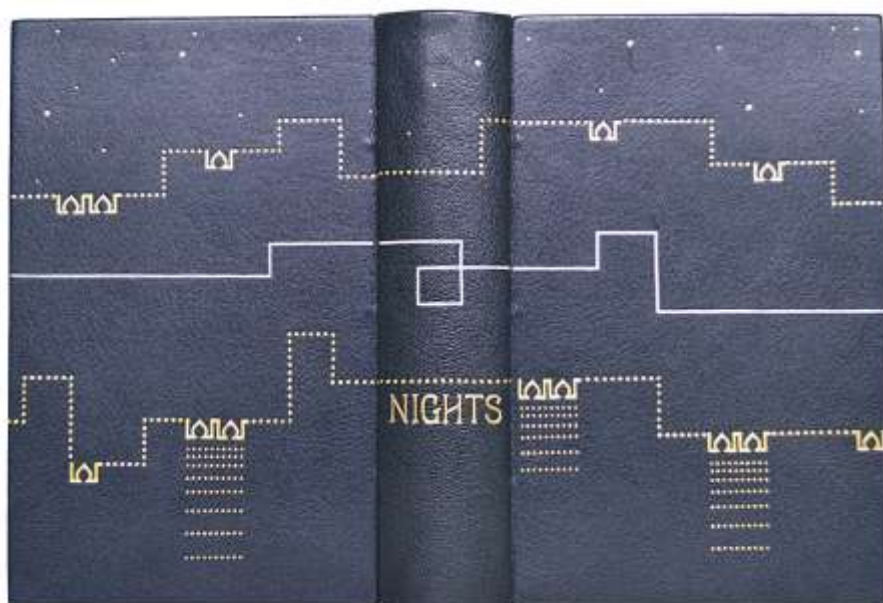
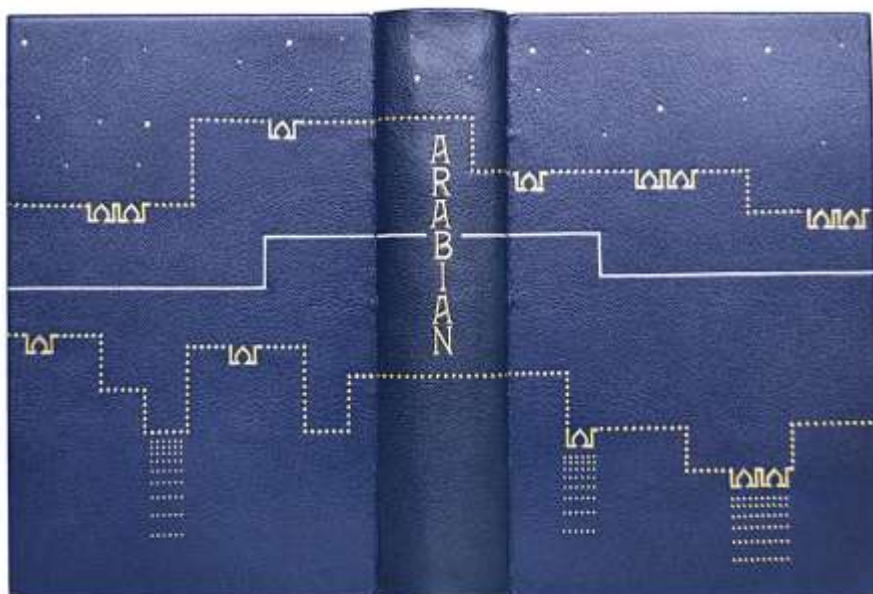
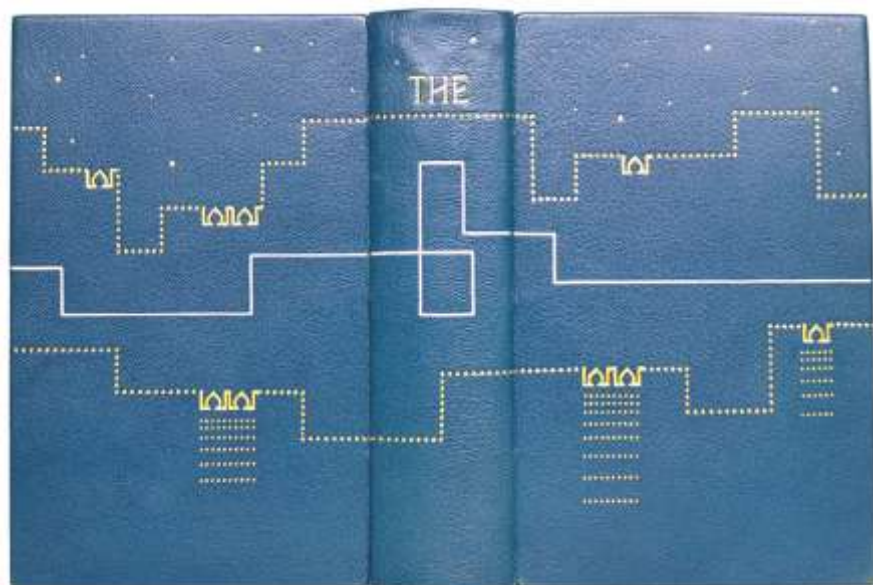


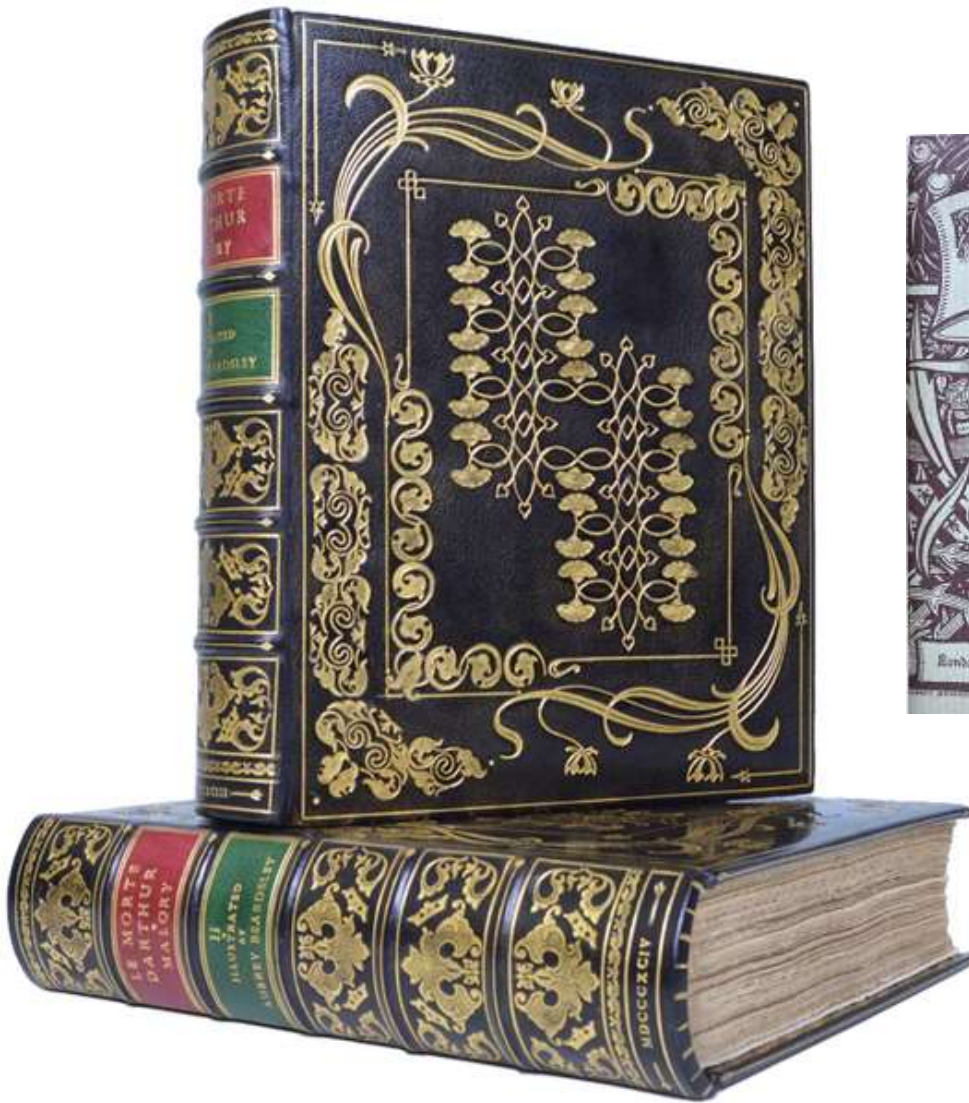
"This new English version of *The Arabian Nights* (also known as *The Thousand and One Nights*) is the first complete translation of the Arabic text known as the Macnaughten edition or Calcutta II since Richard Burton's famous translation of it in 1885-8. A great achievement in its time, Burton's translation nonetheless contained many errors, and even in the 1880s his English read strangely. In this new edition, in addition to Malcolm Lyon's translation of all the stories found in the Arabic text of Calcutta II, Ursula Lyon has translated the tales of Aladdin and Ali Baba, as well as an alternative ending to "The seventh journey of Sinbad", from Antoine Galland's eighteenth-century French. (For the Aladdin and Ali Baba stories no original Arabic text has survived and consequently these are classed as "orphan stories")" - Editorial note.

Malcolm Lyons was Sir Thomas Adams's Professor at the University of Cambridge. Ursula Lyons was a Lecturer at the Faculty of Oriental Studies at Cambridge. The reviews for this edition were overwhelmingly positive - "the most ambitious and thorough translation into English of *The Arabian Nights* since the age of Queen Victoria" (Guardian); "this new translation of the world's greatest collection of folk stories restores their colour and verve" (Sunday Times); "this new Penguin edition is the one to have" (Christopher Hart).

We bought these three volumes on the day of publication in 2008 and entrusted the forwarding and design (and slipcase) to Derek Hood, who worked at the Bayntun-Riviere bindery from 2003 until 2010, and tragically died in 2021. The finishing was executed by Tony Evans, under Derek's supervision. It has not been offered for sale until now.







THE BOOK THAT LAUNCHED THE BEARDSLEY LOOK

22. **MALORY** (Sir Thomas).

The Birth, Life and Acts of King Arthur, of his Noble Knights of the Round Table, their Marvellous Enquests and Adventures, the Achieving of the San Greal and in the end Le Morte Darthur with the Dolorous Death and Departing out of this World of them all. The Text as Written by Sir Thomas Malory and Imprinted by William Caxton at Westminster the Year 1485 and now Spelled in Modern Style. With an Introduction by Professor Rhys and Embellished with many Original Designs by Aubrey Beardsley. Illustrated throughout by Aubrey Beardsley.

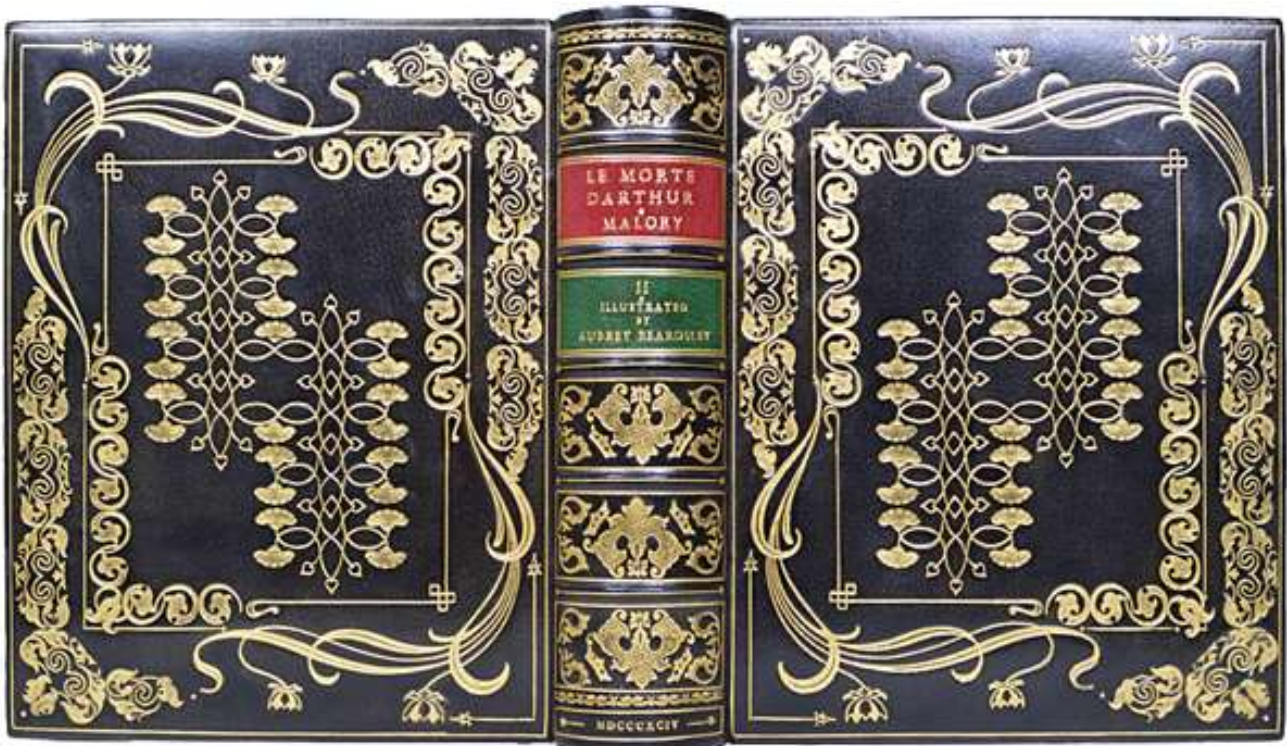
Two volumes. 4to. [245 x 195 x 111 mm]. Newly bound by Bayntun-Riviere in black goatskin, the covers tooled in gilt with a fillet border and panel, with a large leaf and flower block in two corners and repeated floral and arabesque tools and gouges. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and third on red and green goatskin labels and dated at the foot, the others with large arabesque tools, the edges of the boards tooled with a gilt fillet, the turn-ins with a gilt roll, Japanese grey, white and gilt endleaves, original green frontispieces bound in, top edges gilt, the others uncut.

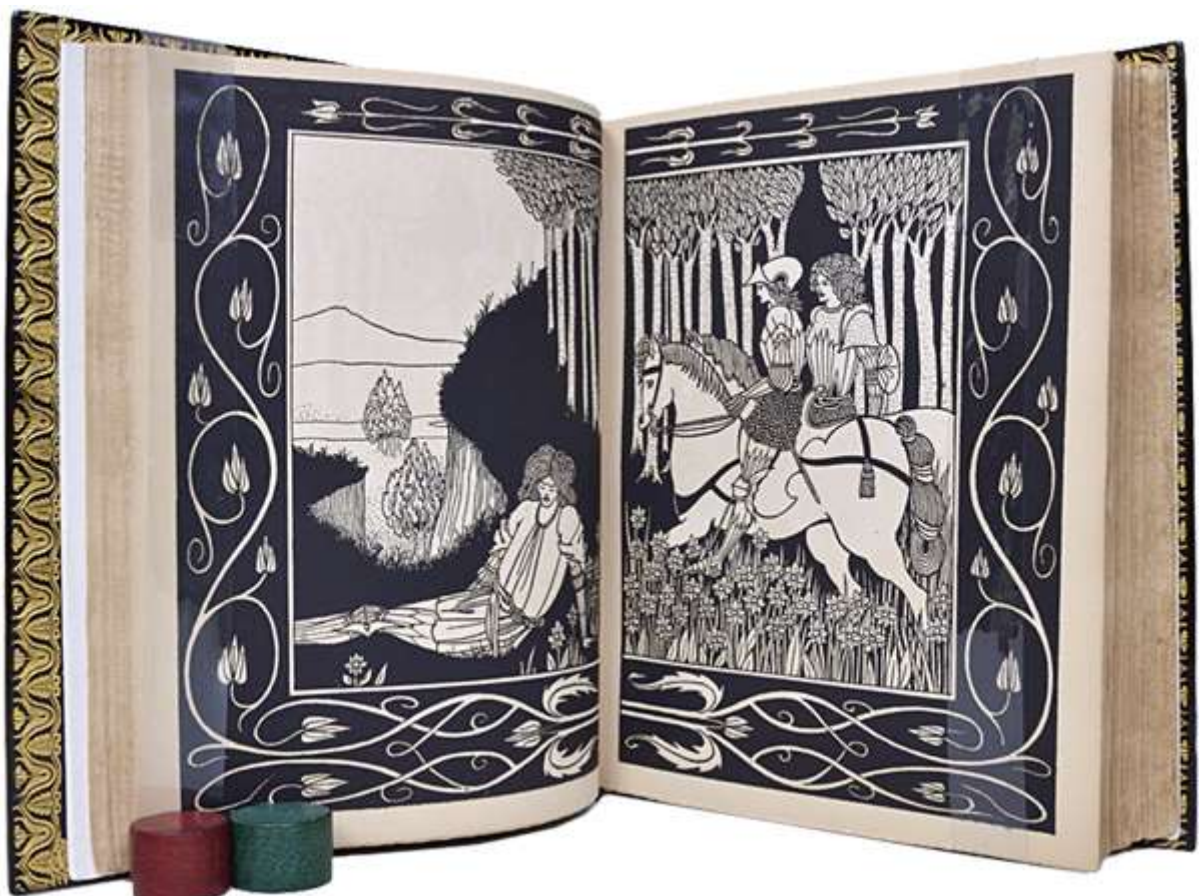
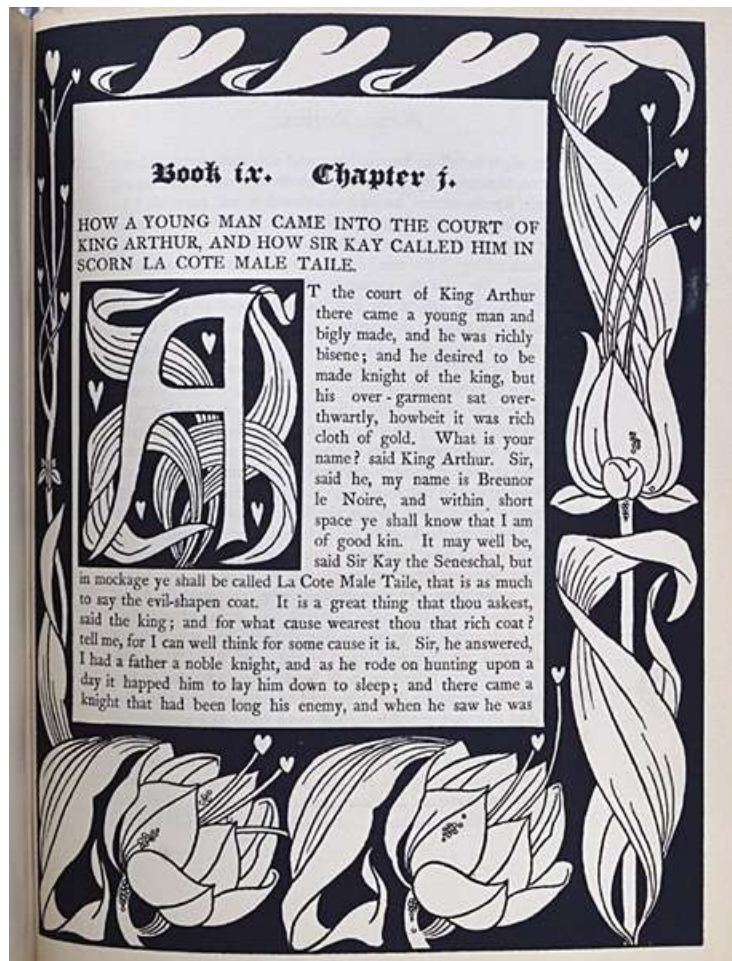
[ebc9165]

London: J. M. Dent & Co, 1893

£5000

One of 1500 regular copies. This was Beardsley's first major commission which launched the "Beardsley look" (Gillon). Hoping to emulate the works produced by the Kelmscott Press, J. M. Dent commissioned the 20 year old Beardsley to illustrate this edition, a project which took him 18 months to complete.







*EDGAR MANSFIELD DESIGNS, AND A COPY OF HIS WORK
GIVEN BY BERNARD MIDDLETON TO ROGER POWELL*

23. **MANSFIELD** (Edgar).

Modern Design in Bookbinding. The Work of Edgar Mansfield.

Illustrated with 76 full page plates in black and white.

First edition. 4to. [290 x 220 x 15 mm]. 119pp. Bound in red cloth, the spine lettered in gilt, in original dust jacket, price clipped. (Slight soiling to the jacket otherwise very good).
[ebc9086]

London: Peter Owen, 1966

£3850

With:

Seven screenprint designs by Edgar Mansfield each an edition of 25, title inscribed and signed. The screenprint designs are as follows:

"Symbiotic Encounter"

"Drawing in Search of a Title" - "Enigma?"

"The Fall of the House of Usher"

"Emergence"

"The Rime of the Ancient Mariner"

"Listen" "(Talking Scribble)"

"Le Bestiaire" "(Line Trio - Scherzo)"

"Les Conquerants"



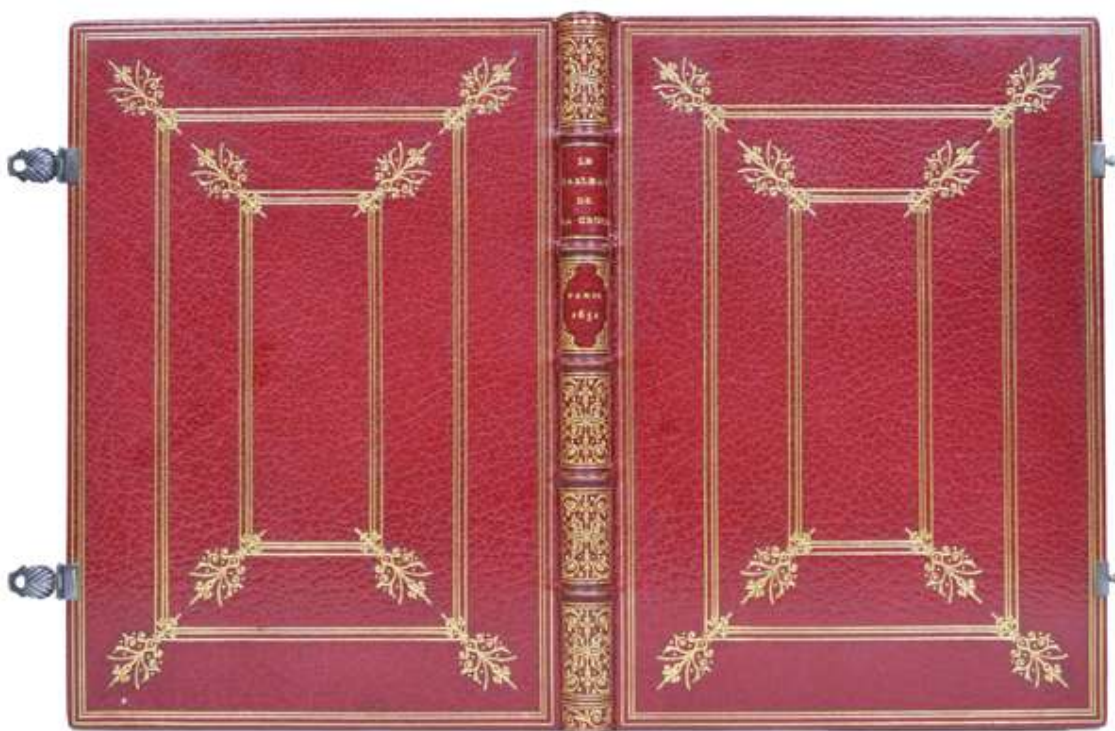
Accompanied by an original watercolour design by Mansfield for "Le Satyricon", signed and inscribed to David Arrowsmith 22 Feb '94.

Housed in a custom made drop-over box with magnetic attachments at the fore-edge, contains two pull out trays, the spine with an orange morocco label, hand lettered in gilt.



Modern Design in Bookbinding is Inscribed on the front fly-leaf "For Roger Powell, from Bernard Middleton, with birthday greetings". A few annotations by Roger Powell in red ink. A presentation copy connecting arguably three of the greatest binders of the last 75 years. The designs were owned by David Arrowsmith (1931-2023), a notable collector of fine bindings who bequeathed his impressive collection to the Bodleian.

Edgar Mansfield OBE (1907-1996) was a notable sculptor and bookbinder, often credited for the revival of British bookbinding in the second half of the 20th century. Philip James reviewing a 1949 exhibition of modern bookbindings proclaimed: "Bookbinding is now one of those handicrafts, like pottery or weaving, which attract a few isolated performers who feel the same compulsion to create as animates the painter or sculptor. Today the work is its own reward, so few are the commissions, so dim the prospects of a revival... A vigorous, school of original binders who, while respecting the limitations imposed by the nature of a book and its use by the reader, yet work in a style which springs from contemporary art forms, is absolutely necessary for the development of bookbinding". Edgar Mansfield was just such an original binder, whilst the tactile quality of his bindings were most important, so too was the nature of its surface. "The originality and novelty of his binding designs was that they used the language of fine art" (Trevor Jones).



ENGRAVED THROUGHOUT

24. **MAZOT** (François).

Le Tableau De La Croix Représenté dans les ceremonies de la Ste. messe ensemble le tresor de la devotion aux souffrances de Nre. S.I.C. le tout enrichi de belle figures.

Engraved title and 96 engraved pages by Jean Collins of Antwerp and others.

Small 8vo. [165 x 116 x 11 mm]. Bound c.1870 by Capé Masson-Debonnelle (signed in gilt on the front turn-in) in red goatskin, the covers tooled in gilt with a triple fillet border and double panel of triple fillets with pointed ornaments at the outer corners. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and third, the others filled with small tools, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges, pair of metal clasps at the fore-edge.

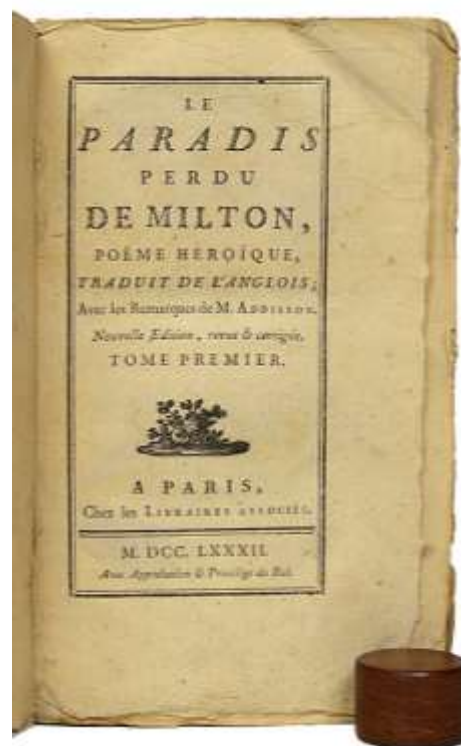
Contained within a red goatskin pull-off case, with green goatskin interior, the spine lettered in gilt. [ebc9057]

Paris: chez F. Mazot, 1651 [1653]

£2800

The final page "Extrait du Privilege du Roy" is dated 20th September 1653. Bound without the portrait of the dedicatee, Charles de l'Aubespine, and the "Avis" but this may indicate that it was an early issue. Collations for this work vary with the numeration moving from leaves to pages and thence unnumbered. In 2012 Maggs Bros offered John Evelyn's copy in contemporary red goatskin (catalogue 1461, item 49), which had 90 engraved pages, and was also without the "Avis". Brunet calls for 100 engravings, while some copies are known to hold 104.

A fine copy in a splendid and perfectly preserved binding, which is very similar in style to the Evelyn copy, including the clasps and catches. Charles François Capé (1806-1867)



WALLPAPER WRAPPERS

25. MILTON (John).

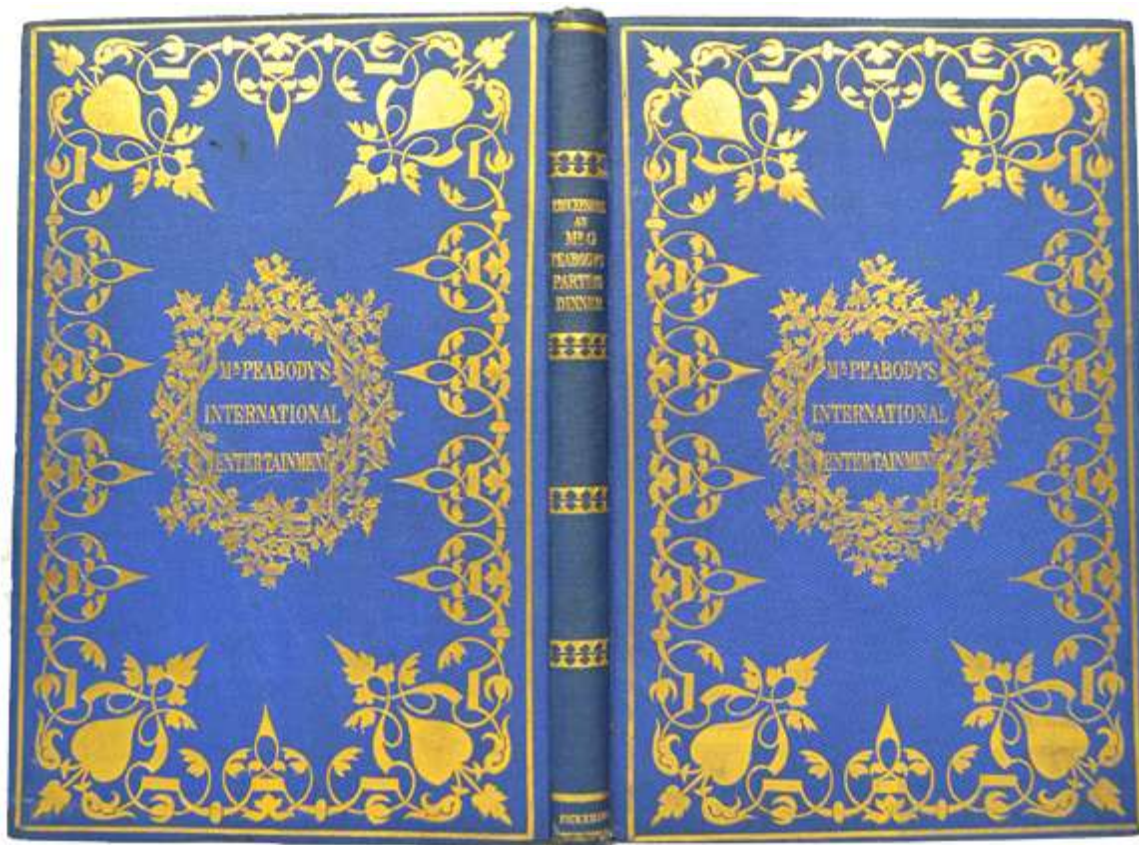
Le Paradis Perdu De Milton, Poeme Heroique, Traduit de l'Anglois; Avec les Remarques de M. Addison. Nouvelle Edition, revue & corrigée. Woodcut title-page vignettes and headpieces. Three volumes. 12mo. [187 x 114 x 100 mm]. [2]ff, xxiv, 425 pp; [2]ff, 474pp; [2]ff, 460, [4] pp. Bound in contemporary wallpaper wrappers, uncut edges. (A little rubbed and creased with small repair at foot of spine on vol.3). [ebc9222] Paris: [de l'Imprimerie de Cl. Simon, rue St-Jacques] chez les Libraires Associés, 1782

£1500

With the 3pp approbation at the end of vol.3. Occasional minor spotting but a delightful copy bound in wallpaper.



Although the title mentions only *Paradise Lost*, these volumes also contain *Paradise Regained* and *Lycidas*, in the translations of Nicolas-François Dupré de Saint-Maur, revised by Claude Jean Cheron de Boismorand.



TWO FORMATS AND FOUR BINDINGS

26. **PEABODY** (George).

Account of the Proceedings at the Dinner Given by Mr George Peabody to the Americans Connected with The Great Exhibition at the London Coffee House Ludgate Hill on the 27th October 1851.

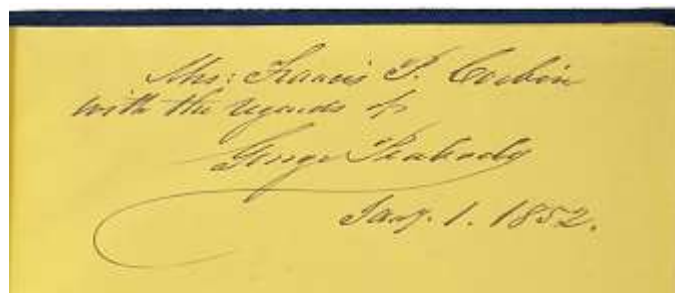
Title printed in black and red, illustration of the Loving Cup on p[6], woodcut head and tail pieces and printer's woodcut device at the end.

First Edition. 4to. [282 x 190 x 15 mm]. 114pp. Original binding by Bone & Son (with their ticket on the rear pastedown) of wave grain blue cloth, the covers blocked in gilt with a wide arabesque border and holly wreath centrepiece lettered "Mr Peabody's International Entertainment". Smooth spine divided into five panels with gilt rules, lettered in the second "Proceedings at Mr. G Peabody's Parting Dinner", and with Pickering's name at the foot, glazed yellow endleaves, gilt edges. In later slipcase. [ebc9204]

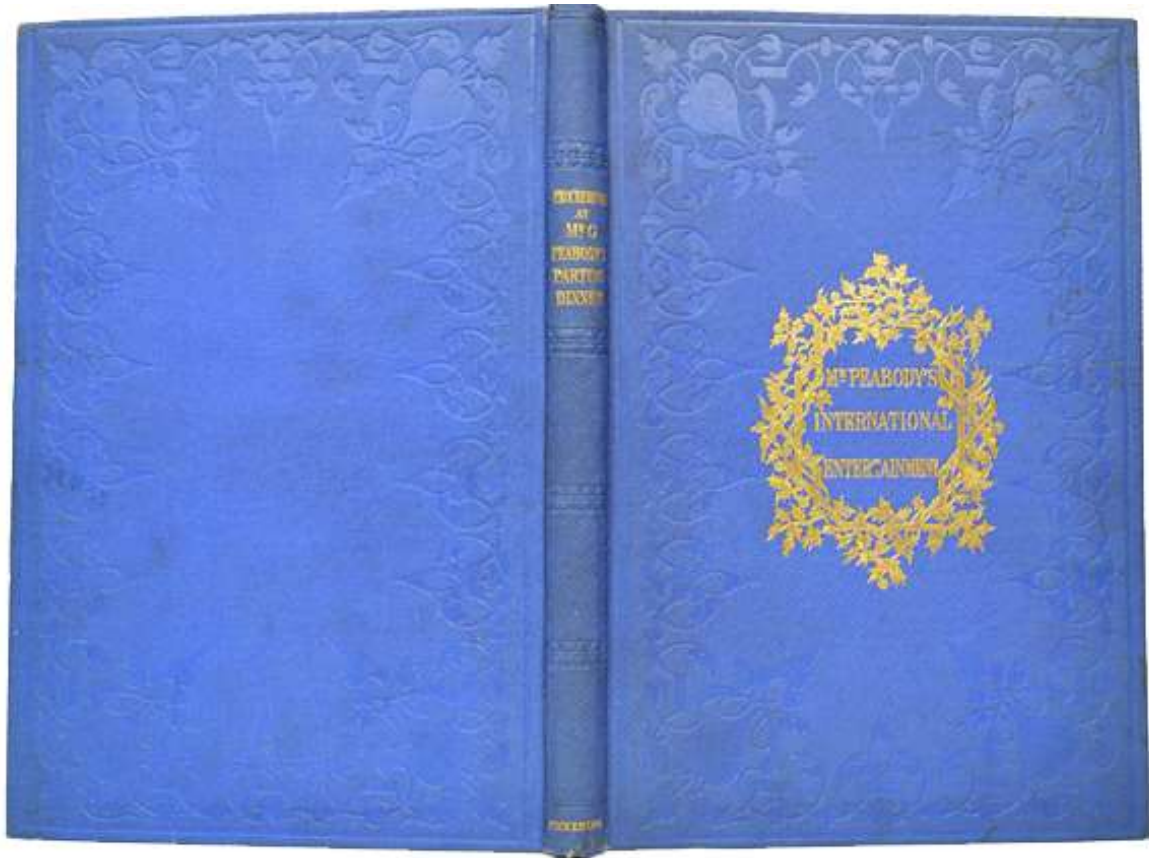
London: [printed by C. Whittingham for] William Pickering, Printed for Private Distribution, 1851

£1000

Very lightly browned but a fine copy. This is one of 140 copies in the de luxe gilt binding reserved for the guests at Mr Peabody's Dinner. It is inscribed in ink on the front endleaf: "Mrs Francis P. Corbin / with the regards of / George Peabody ' Jany 1. 1852".

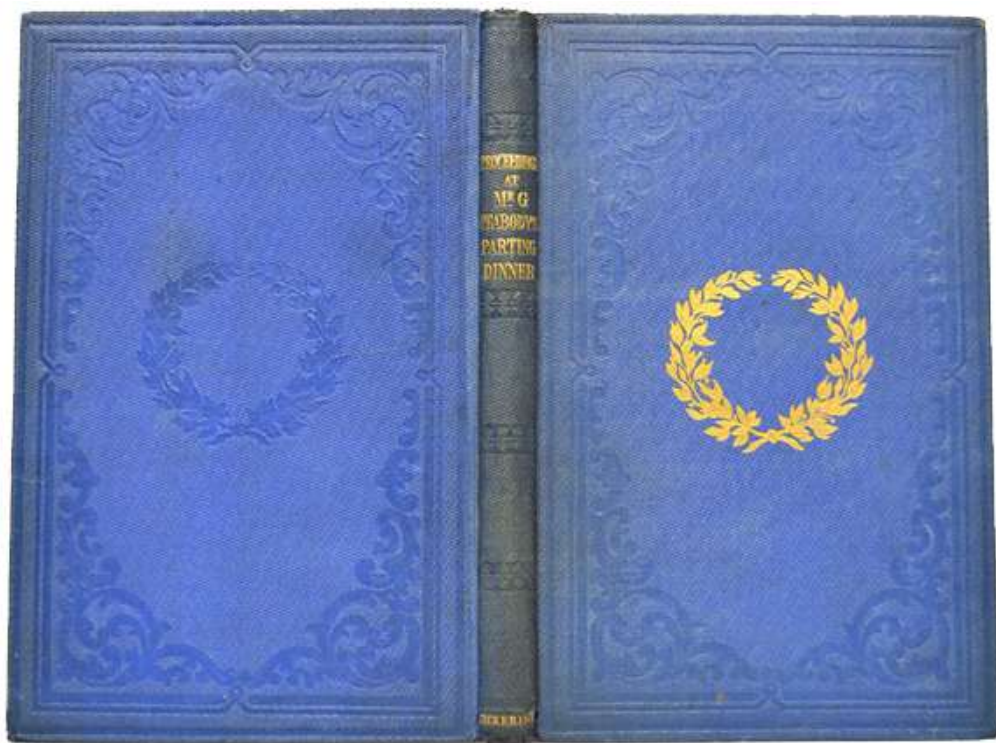


Mr Francis P. Corbin of Virginia (1801-1876) is listed amongst the "Names of the Persons Invited to Mr. Peabody's Dinner". Mrs Corbin was a rich Philadelphian heiress.



With a copy of the same edition in the same format in the original blue cloth with Bone & Son label with the covers with the borders blocked in blind and the centrepiece and lettering in gilt, the spine divided into five panels with the rules in blind and lettering on gilt, glazed yellow endleaves, gilt edges. In a later slipcase.

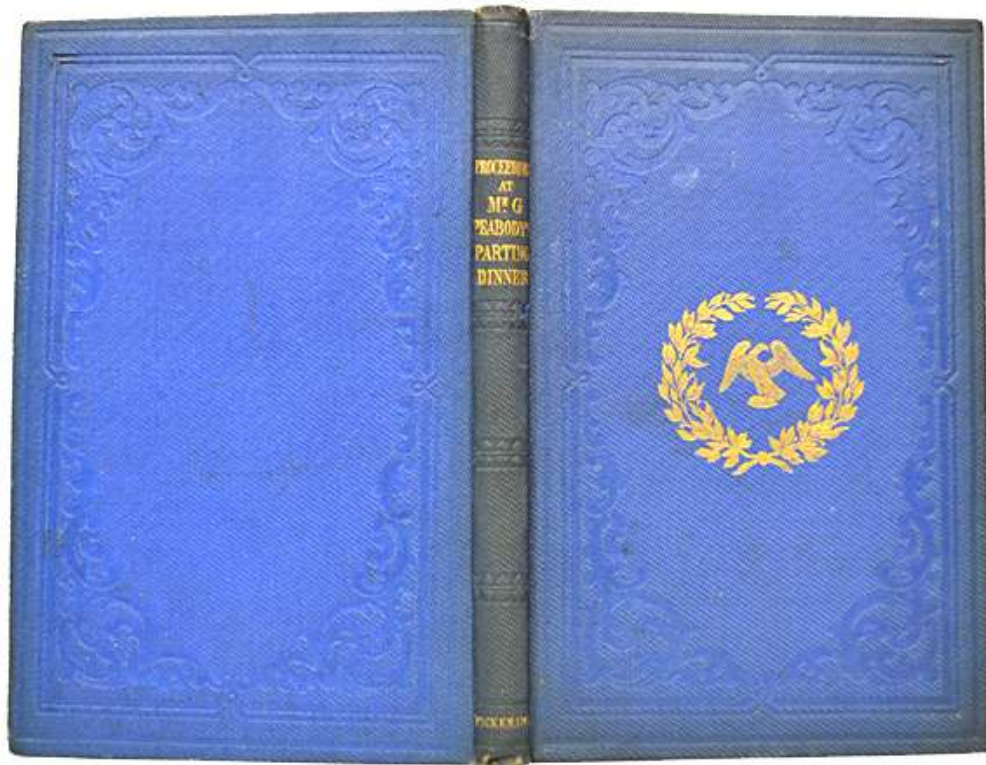
Again very lightly browned but a fine copy. One of 500 large paper copies.



And a copy of the same work but in 8vo [220 x 140 x 12 mm]. 114pp. In the original blue cloth with Bone & Son label, the covers with a variant border blocked in blind and with a

laurel wreath at the centre, blocked in gilt on the front and blind on the rear. The spine divided into five panels by blind rules, lettered in gilt in the second and at the foot, glazed yellow endleaves, gilt edges. (A little rubbed).

A few spots, but a very good copy. One of 1250 copies in octavo.



And another copy of the 8vo edition in the original blue cloth but without the Bone & Son label, with the same blind border and gilt laurel wreath at the centre enclosing an American eagle, and no wreath on the rear. (A little rubbed).

A little light browning and minor foxing, but a very good copy. With the booklabel of Philip Sperling. This is the American issue, with the eagle in the wreath.

George Peabody (1795-1869), merchant, international financier and philanthropist from Baltimore, settled permanently in London in 1837 and established a firm specialising in foreign exchange and American securities. He became so powerful that he was able to compete with the Rothschilds and Barings and he acted as an unofficial ambassador for the American business communities in London. When in 1851 America was humiliated by the failure of Congress to appropriate money for a display at the Crystal Palace exhibition, his gift of \$15,000 made it possible to show American products and inventions besides those of other nations.

The book records the speeches and toasts at the dinner, and was organised and produced by Henry Stevens of Vermont. The speakers included Peabody, Mr F. P. Corbin, Col. T. Bigelow Lawrence and J. C. Bancroft David of the American Legation to London, the Earl of Granville (the Chairman of the Royal Commission), Robert R. Walker (Secretary of the Treasury of the United States), Sir Henry Lytton Bulwer, and Joseph Paxton (architect of the Crystal Palace).

PROCLAMATION DU ROI,

*QUI autorise les Municipalités à recevoir les Bijoux & Vaiselles
d'or & d'argent, pour les transmettre aux Directeurs des Monnoies.*

Du 15 Novembre 1789.

LE ROI (étant informé qu'un grand nombre de citoyens se proposent, par leur élévation des Hôtels des monnoies, dans l'impunité d'y porter les bijoux & vaiselles dont ils seroient dépositaires, soit pour encaisser à l'augmentation du numéraire, soit pour faciliter au paiement de la Contribution patriotique du quart de leur revenu; que plusieurs Municipalités se font déjà volontairement chargées de recevoir ces objets, & de les faire transporter aux Hôtels des monnoies; qu'à leur exemple, d'autres Municipalités ont manifesté le vœu de faciliter la patriotisme de leurs concitoyens, en se chargeant pareillement, aussi qu'il y auroit monnoies, des dépôts de cette nature qui leur seroient utiles; Sa Majesté a ordonné & ordonne ce qui suit :

ARTICLE PREMIER.

Les Municipalités des villes où il n'existe point d'Hôtels des monnoies, sont autorisées à recevoir à titre de dépôt, les bijoux & vaiselles d'or & d'argent, & les argenteries des Eglises dont les Propriétaires désireroient faire le sacrifice, soit pour concourir à l'augmentation du numéraire, soit pour en employer le produit au paiement de la Contribution patriotique du quart de leur revenu.

II.

Les Municipalités des villes où il existe des Hôtels des monnoies, sont également autorisées à établir des dépôts de bijoux, mais à la charge de ne recevoir que les objets dont le poids n'excède pas deux onces pour l'or, & deux marcs pour l'argent.

III.

Les bijoux, vaiselles & argenteries qui seront apportées aux dépôts établis en exécution des deux articles précédents, ne pourront être reçus qu'en présence de trois Officiers municipaux ou autres citoyens à ce préposés par la Municipalité, & d'un Maître Orfèvre, lequel sera chargé d'examiner les pièces dont ces bijoux, vaiselles & argenteries porteront les empreintes, afin de les classer, conformément aux distinctions portées par les articles I & II de la Proclamation du 15 Octobre, & aux instructions particulières qui seront imprimées & jointes à la présente.

IV.

Il sera, par les Officiers ou citoyens chargés de la recette des bijoux, vaiselles & argenteries, délivré à chacun des propriétaires de ces objets, un récépissé qui énoncera leur poids, leur époque & le poinçon dont ils porteront l'empreinte; ces récépissés seront signés, tant par lesdits Officiers, que par l'Orfèvre vérificateur; ils seront portés sur un double registre par ordre de numéro, & ce numéro sera énoncé en toutes lettres sur chaque récépissé. L'un des registres restera au greffe de la Municipalité, & l'autre sera tenu par elle à l'Administration générale des finances.

V.

Aussitôt que la totalité des dépôts d'or verra à vingt-cinq marcs, l'envoi en sera fait par les Officiers préposés à la recette, au Directeur de la Monnaie la plus voisine, ou de celle avec laquelle il y aura une communication plus directe ou plus facile, & ce par la

voie des mailles. Cet envoi sera accompagné d'un extrait du registre certifié véritable; lequel énoncera tous les objets composant ledit envoi, avec les mêmes détails & dans le même ordre où ils auroient été enregistrés. Le Directeur de la Monnaie auquel ils seront remis, en payera le port, conformément à l'article XII de la proclamation du 15 Octobre; il fera faire une copie du procès-verbal joint audit envoi; il revêtira cette copie de son récépissé, & il la fera passer aux Officiers municipaux qui le lui auront adressé, pour leur servir de décharge.

VI.

Les Officiers municipaux enverront au Contrôleur général des finances, des copies certifiées d'eux, du procès-verbal qui, en exécution de l'article précédent, accompagnera chacun des envois.

VII.

Les récépissés expédiés par les Officiers municipaux dans la forme prescrite par l'article IV, seront reçus en paiement de la Contribution patriotique du quart des revenus, par les Receveurs chargés de cette perception, dans la ville où lesdits bijoux, vaiselles & argenteries auroient été déposés, & non ailleurs, & le remboursement de ceux d'entre récépissés qui n'auroient pas été employés au paiement de ladite Contribution, se fera aux époques fixées par le Décret de l'Assemblée Nationale, du 6 Octobre, par les Officiers municipaux qui auront reçu lesdits dépôts.

FAIT à Paris le quinze Novembre mil sept cent quatre-vingt-neuf. Signé DE SAINT-PIERRE.

A Amiens, de l'Imprimerie de J. B. CARON Fabré, Imprimeur du Roi, Place de Périgord. 1789.

A ROYAL PROCLAMATION CONCERNING TAXATION IN THE FIRST YEAR OF THE FRENCH REVOLUTION

27. [REVOLUTIONARY BROADSIDE].

[Signe] DE SAINT-PIERRE.

Proclamation Du Roi: Qui autorise les Municipalites a recevoir les Bijoux & Vaiselles d'or & d'argent, pour les transmettre aux Directeurs des Monnoies. Du 15 Novembre 1789.

Folio broadside. [530 x 420 mm]. Printed on single side, the Royal Arms of Louis XVI printed at the head, edges uncut. (A few old but neat repairs to the rear, edges frayed with small pin holes to corners, light soiling, text intact). [ebc9103]

Amiens: J. B. Caron, Imprimeur du Roi, 1789

£600

A proclamation issued by King Louis XVI regarding municipalities being able to receive and transport to mints, the gold, silver, jewellery and tableware from citizens as part of their 'patriotic contribution' (one quarter of their income), or to contribute to the increase of the currency. It lays out the logistics behind the edict and how the contribution shall be calculated and verified by the municipal officers and master goldsmiths.

28. [REVOLUTIONARY BROADSIDE].

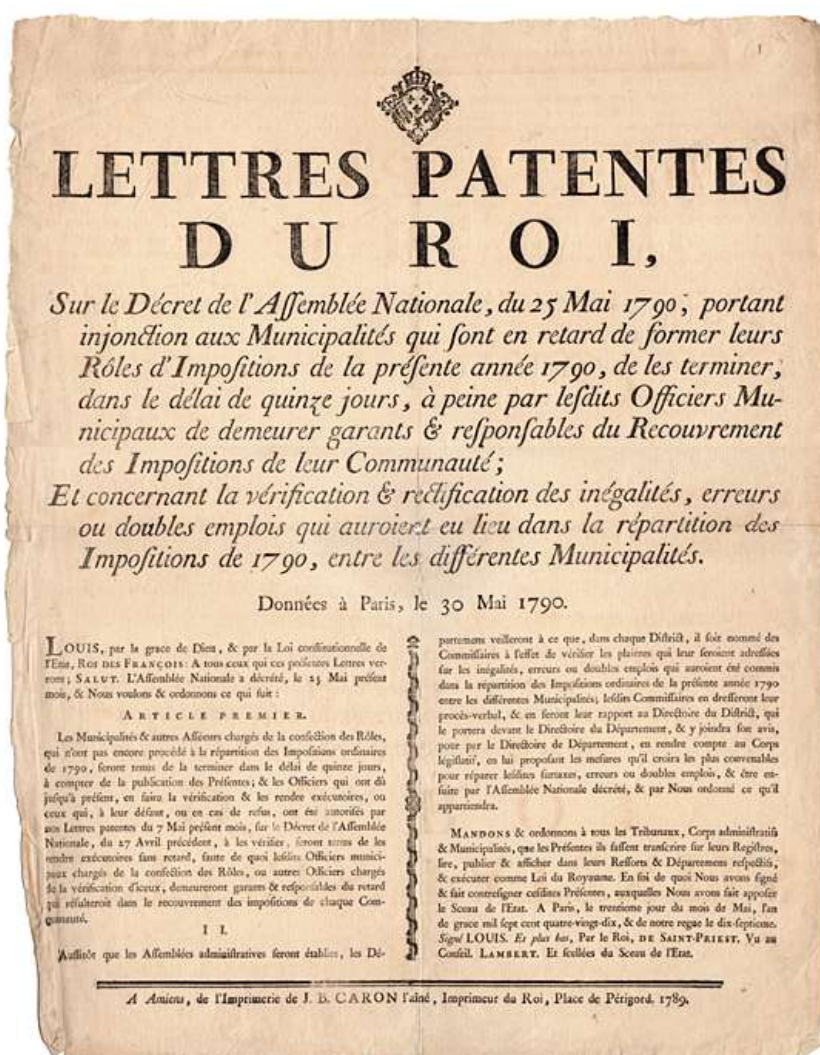
[Signe] LOUIS. [Signe] DE SAINT-PRIEST.

Lettres Patentes Du Roi, Sur le D'ecret de l'Assemblée Nationale, du 25 Mai 1790, portant injonction aux Municipalités qui sont en retard de former leurs Rôles d'Impositions de la présente année 1790, de les terminer, dans le délai de quinze jours, à peine par lesdits Officiers Municipaux de demeurer garants & responsables du Recouvrement des Impositions de leur Communaute; Et concernant la vérification & rectification des inegalites, erreurs ou doubles emplois qui auroient eu lieu dans la repartition des Impositions de 1790, entre les différentes Municipalités. Donnes a Paris, le 30 Mai 1790.

Folio broadside. [490 x 390 mm]. Printed on single side, Royal Arms of Louis XVI to the head, edges uncut. (Edges a touch frayed, minor creases, a small hole in the centre where it had been folded). [ebc9108]

Amiens: J. B. Caron, Imprimeur du Roi, 1790

£500



A Royal decree requiring Municipalities to finalise their tax rolls within fifteen days from the publication of said decree. It states that Municipal officers charged with drawing up the rolls or verifying them who fail to meet the deadline shall remain guarantors and shall be responsible for the delay. It continues with the order for Commissioners to be appointed to verify complaints regarding inequalities, errors or double counting that may have occurred.

The drive for fiscal reform came with the collapse of the ancien regime and the need to design a more equitable tax system.

The Directory warrant their actions by reasoning that the French people entrusted "the safekeeping of their Consitution to the fidelity of the Legislative Body and Executive Power". It sets out that "a long-organised plot by royalists, skillfully woven and pursued with unwavering determination" was uncovered by the Directory and the culprits immediately apprehended.

It concludes: "Thanks to fate, the conspirators are no longer in the Directory, nor in the two Councils! The Councils and Directory is finally in agreement, and the Republic is saved. Long Live the Republic".



REFORMS TO NAPOLEON'S LAW PASSED DURING HIS FINAL PERIOD OF RULE

30. [REVOLUTIONARY BROADSIDE].

[Signe] LOUIS.

Ordonnance Du Roi, Qui maintient provisoirement, avec quelques modifications, les changemens apportés par l'acte du 8 avril 1815, a la perception des driots sur les boissons.

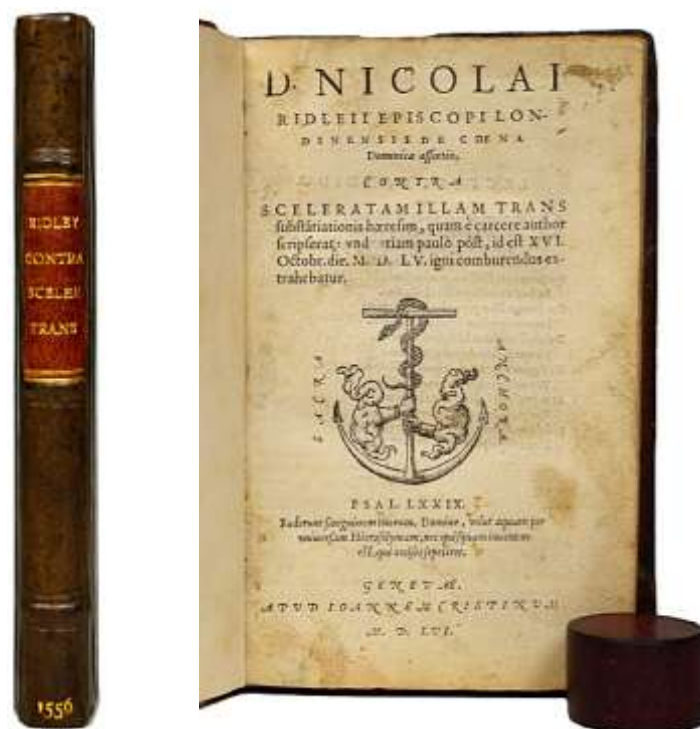
Folio broadside. [540 x 415 mm]. Printed on single side, Royal Arms of Louis XVIII printed at the head, edges uncut. (Small splits in the centre fold, minor creasing, light soiling, text intact). [ebc9110]

Amiens: Maisnel, Imprimeur de la Prefecture, 1815

£500

A modification to a law passed during Napoleon's last period of rule (20th March - 8th July 1815) concerning the collection of duties on beverages.

It recognises that although the law passed during Napoleon's return to power was "essentially illegal", it would be "provisionally maintained" as it represented an important branch of revenue for the State. Instead the law was reformed so that the taxable sum is reduced in favour of the taxpayer, if they were taxed beyond the value of their business.



FATAL REFORMATION TEXTS

31. RIDLEY (Nicholas).

De Coena Dominica Assertio, Contra Sceleratam Illam Transsubstantiationis Haeresim.
Printer's woodcut device on the title.

First Edition in Latin. 12mo. [148 x 100 x 16 mm]. 111pp. Bound in 17th century calf, the boards with a blind fillet border, recently rebacked in matching calf with a red goatskin label, new endleaves, red sprinkled edges. [ebc9206]

[Bound with]

Praefatio Et Protestatio Nicolai Ridlei, Habita XX. Aprilis In Scholis Publicis Oxonii,
Anno M.D.LV.

First edition. [16]ff.

Genevae: Apud Ioannem Crispinum, 1556

£2500

Minor staining and soiling to the title page, lightly damp-stained at the foot and closely cut, touching the headlines in places. A good copy. The second part was issued without a title-page. Only four copies have been sold at auction since 1975, the last being at Dominic Winter on 26/7/2006, fetching £1300.

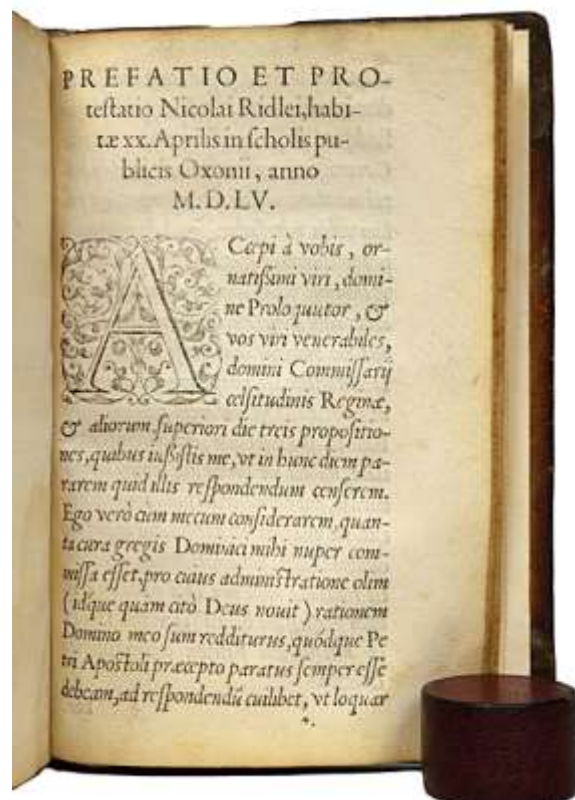
An important and rare pair of works regarding the religious conflict of 16th century England. The views expressed by the author regarding the nature of the Lord's Supper ensured that he was burned at the stake by orders of Queen Mary I.

Nicholas Ridley (c.1500-1555), came from a prominent family in Northumberland and studied at Cambridge, Paris and Louvain. During the reigns of Henry VIII and Edward VI, Ridley enjoyed considerable favour, being appointed King's Chaplain, Canon of Canterbury, Canon of Westminster and eventually Bishop of London in 1550. However, as a staunch supporter of Lady Jane Grey, Ridley fell out of favour with Princess Mary and in 1555 during her reign, he was sent before a tribunal to be tried for heresy.

Ridley was brought under question for his understanding of Christian Communion. In prison in Oxford he wrote out his treatise, *De Coena Dominica Assertio*, in which he boldly denied that the bread and wine consecrated by the priest are fully transformed into the body and blood of Christ. This was originally published in English in the year of his death, and this is the first Latin translation, printed in Geneva, a centre of Protestant reform.

The second work, *Praefatio et Protestatio Nicolai Ridley*, is the first printing of a short work centred on a dispute early in the year of 1555 in Oxford between Ridley and his accusers, again based on the nature of Communion as well as whether scripture should be interpreted literally.

Ridley was condemned by the tribunal and imprisoned in the Tower. He was transferred to Oxford where he was burned at the stake alongside Hugh Latimer. Latimer is said to have encouraged Ridley with the words: "Be of good comfort, Master Ridley, and play the man; we shall this day light such a candle by God's grace in England as, I trust, shall never be put out". After the death of Mary I and with the ascension of Elizabeth I, Ridely became viewed as a martyr and his views and beliefs on the Lord's Supper came to define the position of the Anglican Church.





"PROBABLY THE MOST SUMPTUOUSLY BOUND SET OF BOOKS IN EXISTENCE"

32. ROBERT RIVIERE AND SON.

Original designs, working patterns, blocks, photographs and descriptions of seven covers and doublures of a 15 volume set of **The Lives and Times of the Pope** bound by Robert Riviere and Son Ltd in 1929. [ebc9134]

£15,000

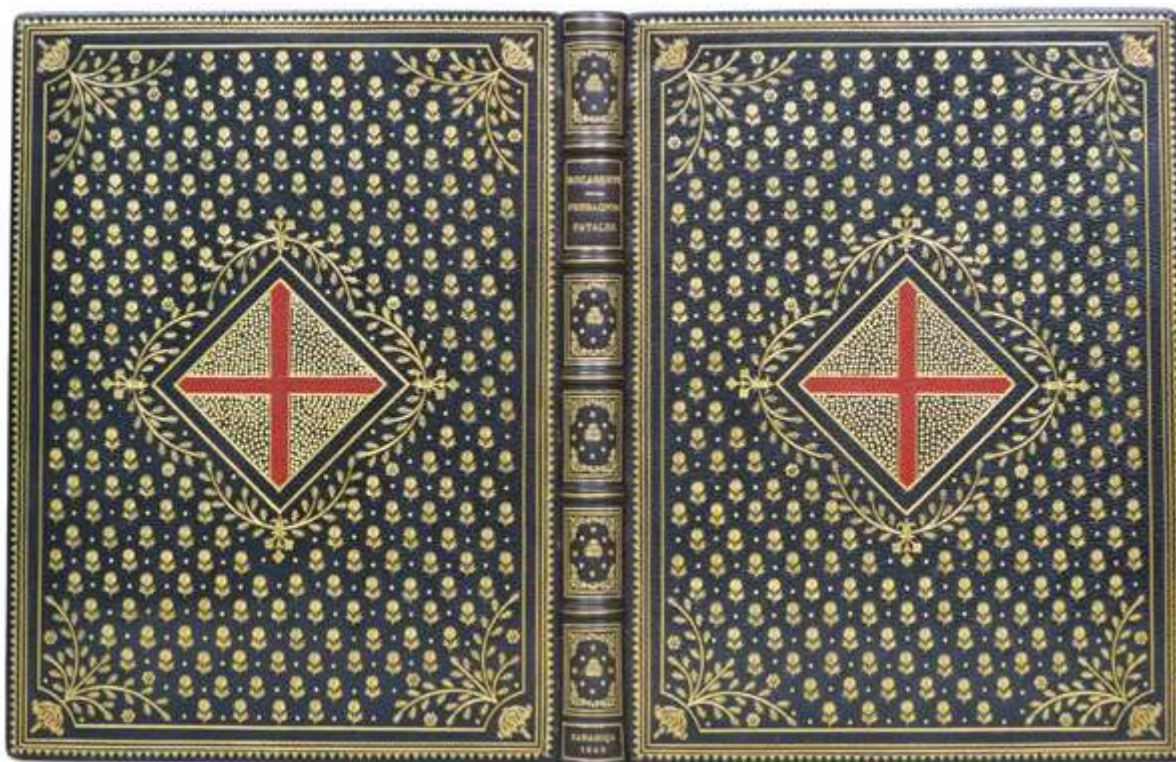
In 1929 Robert Riviere and Son was commissioned by Cardinal George Mundelein, Archbishop of Chicago from 1915 until his death, to bind a set of Alex François Artaud de Montor's *The Lives and Times of the Popes*, originally published in 10 volumes in New York by the Catholic Publication Society of America in 1910-11. This set was expanded to 15 folio volumes, extra-illustrated with 307 letters and documents by Popes, Kings and other historical figures, and an additional two boxes containing 20 Papal Bulls.

Riviere provided a lengthy description of the bindings, in manuscript and type, opening "Bound in Scarlet Levant morocco with scarlet doublures and silk flies, elaborately tooled and inlaid in various colours with miniature inserted into each of the front doublures and eight jewels let into the front covers". It concludes 11 pages later: "In presenting these elaborate bound works, the binders take the opportunity of thanking the owner for giving them the opportunity for binding this splendid work and consider they are the most elaborate and decorative set of books that has ever been bound". It was separately described by Riviere as "probably the most sumptuously bound set of books in existence". This was born out when the set was sold at Christie's New York, on 5th December 1991, as lot 389, making \$90,000. There was a great deal of secrecy over the buyer, who was simply referred to as "V.I.P." I was told in confidence that it was Pope John Paul II.

The original pencil designs or tooled working patterns for seven of the covers or doublures have survived (each measuring c.385 x 292 mm), with two of them having three versions. They are accompanied by five photographs of the finished covers and 30 of the brass blocks specially made for this set. There is a note that the medallion of St. Michael overcoming Satan on the front cover of volume 1 was designed by Alberto Sangorski and Dr George Frederick Hill, Keeper of the Coins and Medals in the British Museum was also credited for his advice.

*Please enquire for further photographs of this item.





BOUND BY HERMENEGILDO MIRALLES

33. **ROCABERTI** (Ramon Dalmau de).

Presagios Fatales Del Mando Frances En Cataluna.

Title within typographic border. Woodcut arms of Felipe IV.

Small 4to. [201 x 150 x 16 mm]. [10]ff, 151pp. Bound c.1900 by Hermenegildo Miralles (signed in gilt on front turn-in) in dark blue goatskin, the covers tooled in gilt with a dog-tooth and fillet border with a bloom and leafy stems in the corners, enclosing a field of a repeated small flower and dots, and at the centre a lozenge shaped panel framed by leafy stems, with an onlaid red cross on a field of dots, representing the arms of Barcelona. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and at the foot, the others with a lobed centre tool, sprigs and small roundels and dots, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges.

(Offsetting from the turn-ins). [ebc9078]

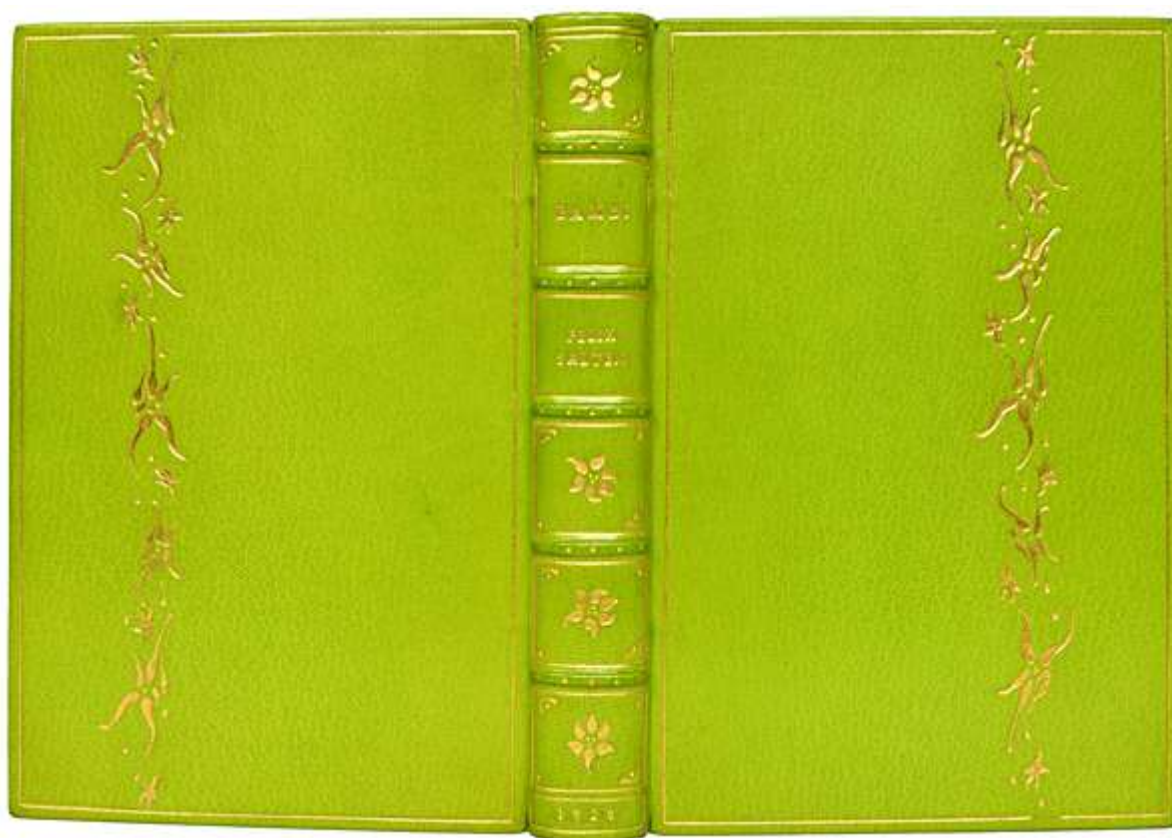
Zaragoza: por Pedro Lanaja y Lamarca, 1646



£2000

Some browning, heavier in places, and a few minor stains.

In a fine binding by the Barcelona workshop of Hermenegildo Miralles (1859-1931), the most revered of the Catalan binders. In 1882 he set up his industrial bindery and lithography workshop, which employed over 300 workers. He then established a small artistic bookbindery at 70 Calle Bailén, which was directed by his client, the bibliophile Joaquim Montaner. The French gilder Pierre Schultz joined them in 1891, and after his death in 1913, Pierre Guérin took on the finishing. He left in 1921, and the bindery wound down. There was an exhibition of their works at the Bibliotheca de Catalunya in 2005, and the curator had no doubts about the importance and brilliance of the bindery.



FIRST UK EDITION

34. **SALTEN** (Felix).

Bambi: A Life in the Woods. Translated from the German by Whittaker Chambers, with a foreword by John Galsworthy.

Illustrated throughout in black and white.

First UK edition. 8vo. [190 x 130 x 25 mm]. [4]ff, 209pp. Newly bound by Bayntun Riviere in light green morocco, the covers elaborately tooled in gilt with 'sprite' like tools, the spine divided into six compartments by tooled raised bands, lettered in gilt in the second and third and dated at the foot, the rest with a floral centre, marbled endleaves, gilt edges. [4261]

London: Jonathan Cape, 1928

£1200

Overall in fine condition. Originally published in German by Ullstein Verlag in 1923.



BLACK'S TARTAN "MAUCHLINE WARE" BINDINGS

35. **SCOTT** (Sir Walter).

Poetical Works. Select Edition. [The Lay of the Last Minstrel. Marmion. Lady of the Lake. Rokeby. Lord of the Isles. Bridal of Triermain].

Engraved additional title-pages.

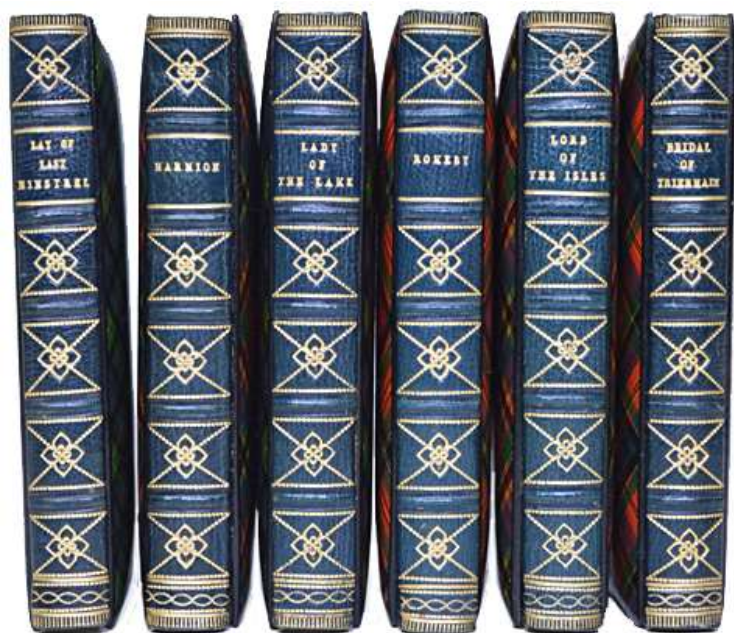
Six volumes. Small 8vo. [140 x 95 x 165 mm]. Original "Mauchline Ware" bindings of wooden boards with tartan designs transferred from paper onto sycamore boards and heavily varnished (each volume with its own tartan and named at the head of the front board -

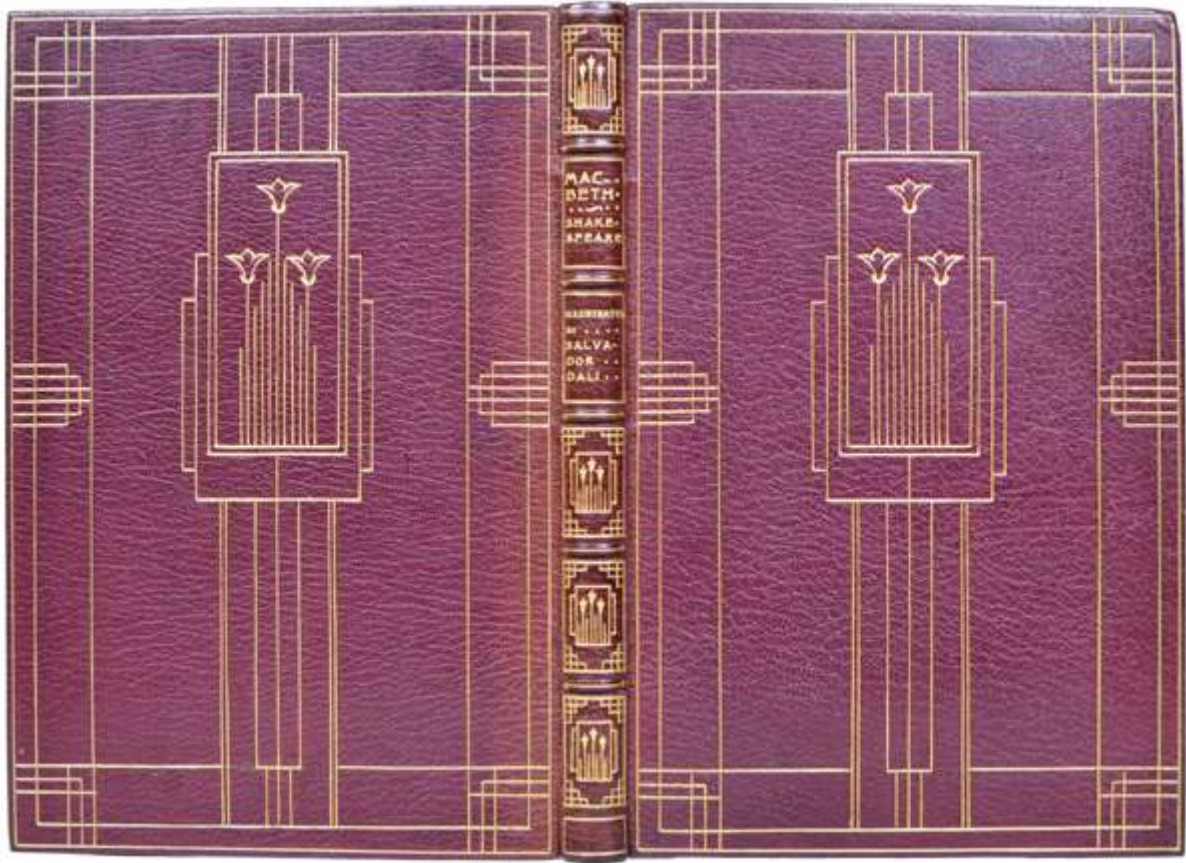
"Gordon", "M'Beth", "Gordon", "Stuart", "M'Beth" and "M'Pherson"). Dark blue goatskin spines divided into six panels with raised bands, lettered in the second, the others tooled in gilt with quatrefoils and dotted fillets, the turn-ins tooled with a gilt roll, ribbed plain paper endleaves, gilt edges. [ebc8993]

Edinburgh: A. & C. Black, 1867-1871

£1800

A very fine example in virtually mint condition of Black's tartan "Mauchline Ware" bindings. For similar examples see McLean - *Victorian Publishers' Book-Bindings in Cloth and Leather*, p.49 and Maggs Bros Ltd catalogue 1075, item 322.





DALI ILLUSTRATIONS, BOUND BY BAYNTUN-RIVIERE

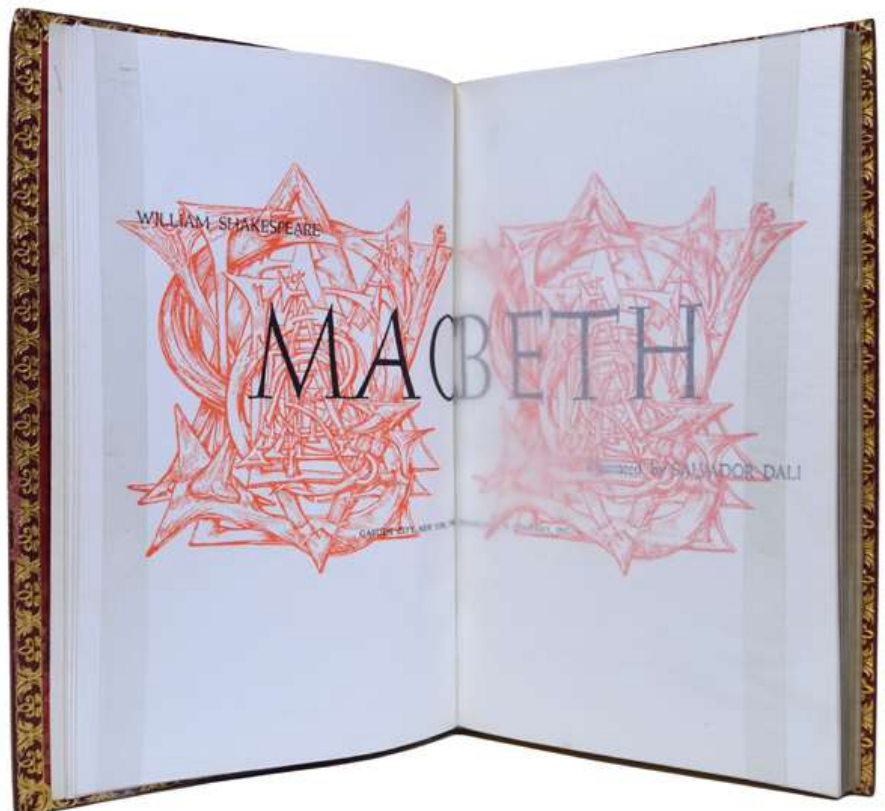
36. **SHAKESPEARE** (William).

Macbeth.

Illustrated by Salvador Dali. Double title-page lettered in black on a red illustration and 12 black and white plates by Dali.

First Edition. 8vo. [229 x 153 x 17 mm]. 125pp.

Bound by Bayntun-Riviere in 1953 in red goatskin, the covers tooled in gilt with a border of three fillets, interlocking at the corners and centre of the vertical sides and with a vertical central panel of multiple fillets with stylised flowers in the middle. The spine divided into six panels with raised bands and gilt compartments, lettered in

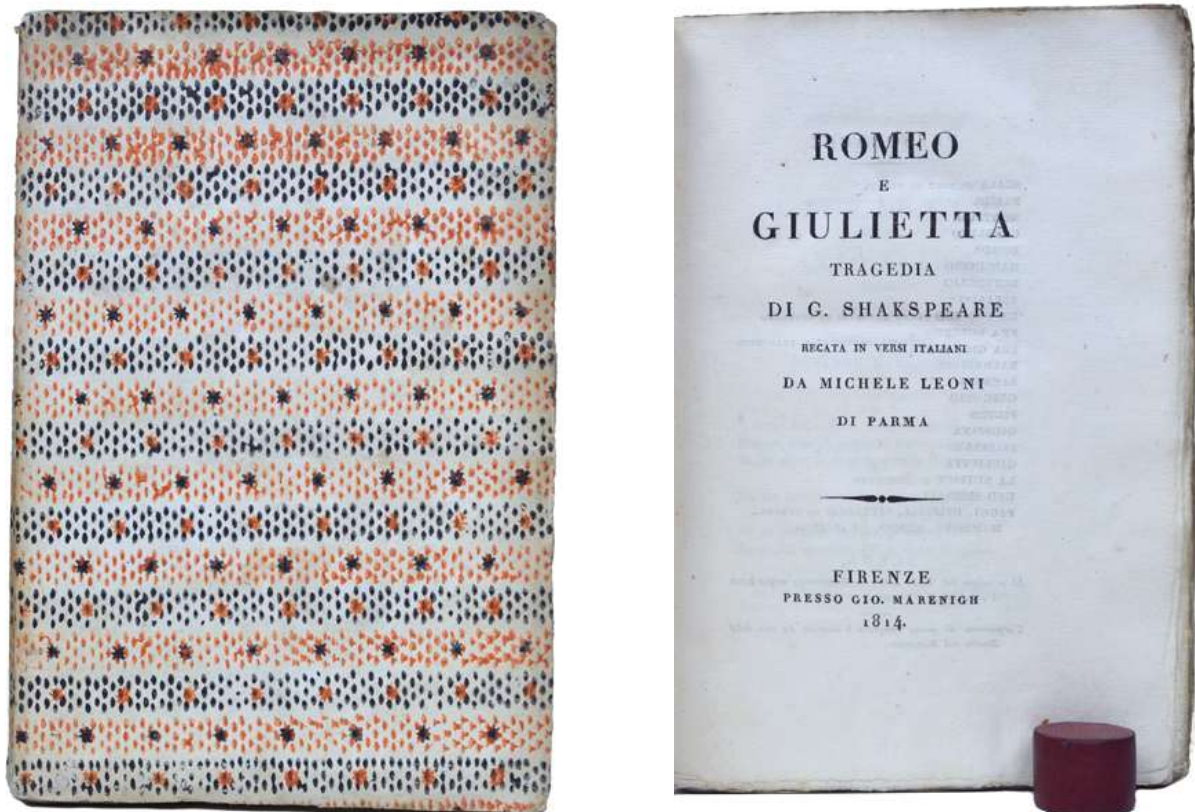


the second and third, the others with a reduced version of the cover design, the edges of the joints tooled with a gilt fillet, the turn-ins with a gilt roll, cloud marbled endleaves, gilt edges (traced of insect activity on lower turn-in of rear cover). [ebc9152]

Garden City, New York: Doubleday & Company, Inc., 1946

£2500

With a George Bayntun invoice dated 25th November 1953, addressed to Alexander Selkirk Esq, 188 Earl Street, Scotstown, W. Glasgow, "To binding in full red morocco, g.e., gilt design, £4.4.0", plus a shilling for postage. It is an unusual Bayntun design and may have been Mr. Selkirk's own creation.



FIRST ITALIAN TRANSLATIONS OF ROMEO AND JULIET AND THE TEMPEST

37. SHAKESPEARE (William).

LEONI (Michele). [Translator].

Romeo e Giulietta, Tragedia di G. Shakspeare, Recta in Versi italiani da Michele Leoni di Parma.

8vo. [215 x 145 x 15 mm]. 194, [2] pp.

Florence: Giovanni Marenigh, 1814.

[With]:

Otello o il Moro di Venezia, Tragedia

8vo. [215 x 145 x 25 mm]. xvi, 262 [2] pp.

Florence: Vittorio Alauzet, 1814.

[And]:

La Tempesta, Dramma

8vo. [215 x 145 x 13 mm]. 160pp.

Pisa: Niccolo Capurro. 1815.

Three volumes uniformly bound in block-printed patterned paper pasted over the original paper wrappers, uncut edges. (Extremities slightly rubbed, spines chipped in places showing the printed labels from the original wrappers). [ebc9121]

1814-1815

£2500

Occasional light browning. Very good copies of all three volumes. The paper design is constructed with the same block printed twice, in two different colours, to produce bands of black and orange dots superimposed with stars.

The first Italian translated editions of *Romeo and Juliet* and *The Tempest*, along with an early Italian translation of *Othello* (previously translated by Giustina Reiner Michiel in 1798).

Michele Leoni of Parma (1776-1858) translated fifteen of Shakespeare's tragedies and history plays between 1811 and 1822, making use of French versions by Letourneur as well as the original English, which he claimed to learn with the sole intention of translating Shakespeare. He also produced translations of the poems of Ossian, Pope and Goldsmith, as well as Tacitus's *Agricola* and the *Iliad*. He was in Florence during the years 1813 to 1822, where most of his Shakespeare translations were first printed, collaborating with Gian Pietro Vieusseux and contributing to his periodical *Antologia*. All but three of his Shakespeare translations were in verse. He considered that *King Lear*, *Richard II* and *Henry IV* could not easily be turned into Italian verse, given the numerous historical names that would not scan well in Italian.

Leoni includes footnotes to his translations, to explain Shakespeare's original phrasing or his loose translations (from "goat" to "brutto" for example), and provided historical context (for example for the Montecchi and Capelletti families). The stage directions have also been relocated to the footnotes.





ARRANGED BY RICHARD SUCKLETHUMKIN SPRUGGINS ESQ

38. [SNEYD (Walter) and PARKER (Frances, Countess of Morley)].

Portraits of the Spruggins Family, Arranged by Richard Sucklethumkin Spruggins, Esq.

46 lithograph plates, including two facsimiles and a printed genealogical table.

First Edition. 4to. [292 x 228 x 23 mm]. [76]pp. Bound c.1960 in green calf, the covers with a border of a double gilt fillet, a gilt roll, and a blind dotted fillet. The spine divided into six fillets with gilt tooled raised bands, lettered in the second and dated at the foot, the others with centres and corners, green endleaves, uncut edges. (Slightly rubbed). [ebc9016]

1829

£500

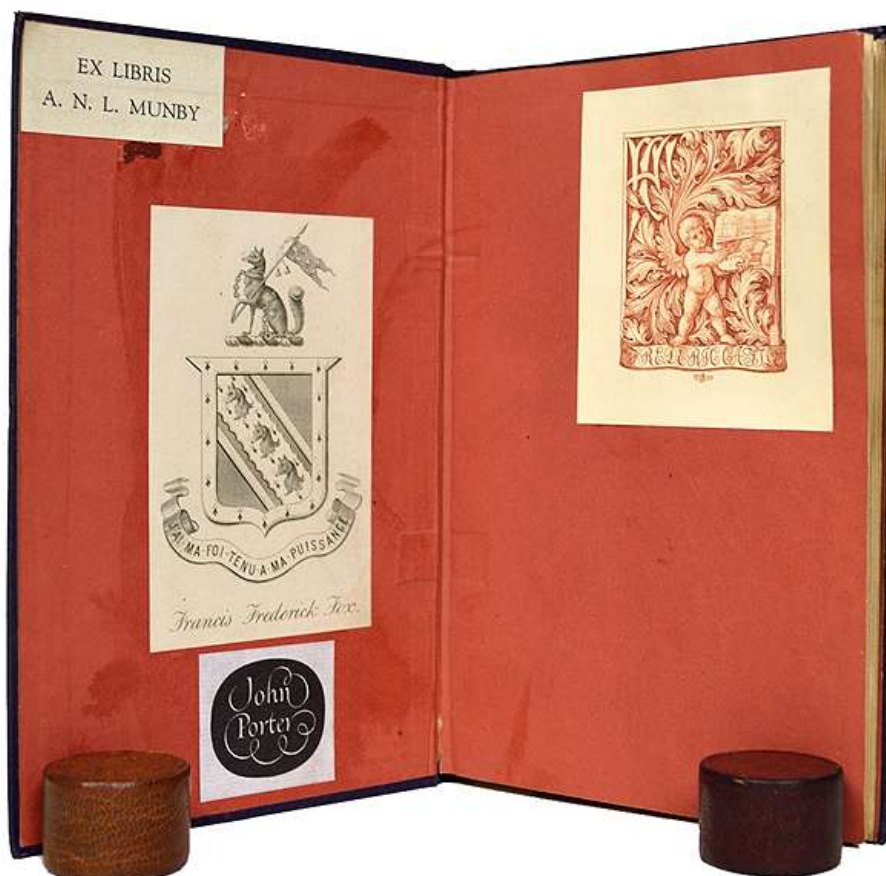
Upper outer corner of the title neatly replaced, one plate with neatly repaired tear, short tear at foot of frontispiece, some minor spotting and a little dust soiling. A good copy.

Privately printed and recorded in John Martin's *Bibliographical Catalogue of Privately Printed Books* (1854), p.374, with a note: "The authorship of this clever volume has been erroneously attributed to the Dowager Countess of Morely. Her Ladyship's share consisted in lithographing the drawings, but the text was by a writer unknown to the editor". The writer turned out to be a young Walter Sneyd (1809-1888) of Keele Hall.





The Portraits self-mockingly illustrate the fictitious Spruggins family who are about to enter the Age of Reform. The work is styled on the more pompous genealogical works printed at the dawn of the century.



A. N. L. MUNBY'S COPY

39. STEVENS (Henry).

Catalogue Of My English Library.

First edition. Small 8vo. [174 x 112 x 11 mm]. xi, [i], 107, [1] pp. Original wave grain purple cloth, blocked in blind and gilt, the spine lettered in gilt, terracotta endpapers, top edge gilt. (Spine and extremities lightly bumped, the odd minor stain to the cloth). [ebc9194]

London: Printed by C. Whittingham for Private Distribution, 1853 £300

A fine copy. With the bookplates of Francis Frederick Fox and Frederic Castle and booklabels of A. N. L. Munby (1913-1974), renowned librarian, bibliographer and collector, and John Porter, who bought the book from H. P. Kraus in 1986. There is also the bookseller's label of William George's Sons Ltd. of Bristol.

The first catalogue printed by Whittingham for Henry Stevens, the Vermont-born bibliographer and bookseller who moved to London in 1845. Whittingham and Stevens shared family ties, with Whittingham's daughter Charlotte, marrying Henry Stevens's brother, Benjamin Franklin Stevens.

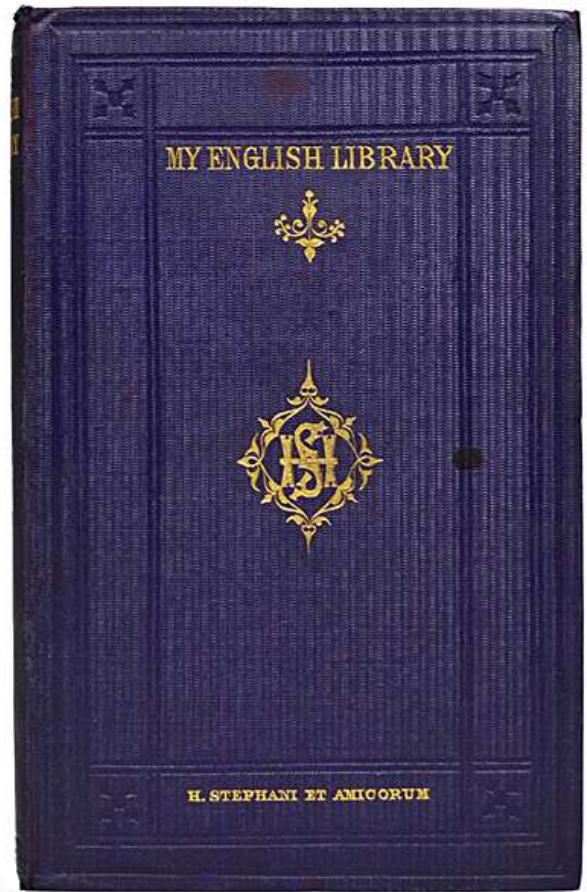


PLATE AND PRINT

40. STOTHARD (Thomas).

The original etched and engraved copper plate for the portrait of Thomas Stothard Esq R.A. by William Henry Worthington after George Henry Harlow.

346 x 305 mm.

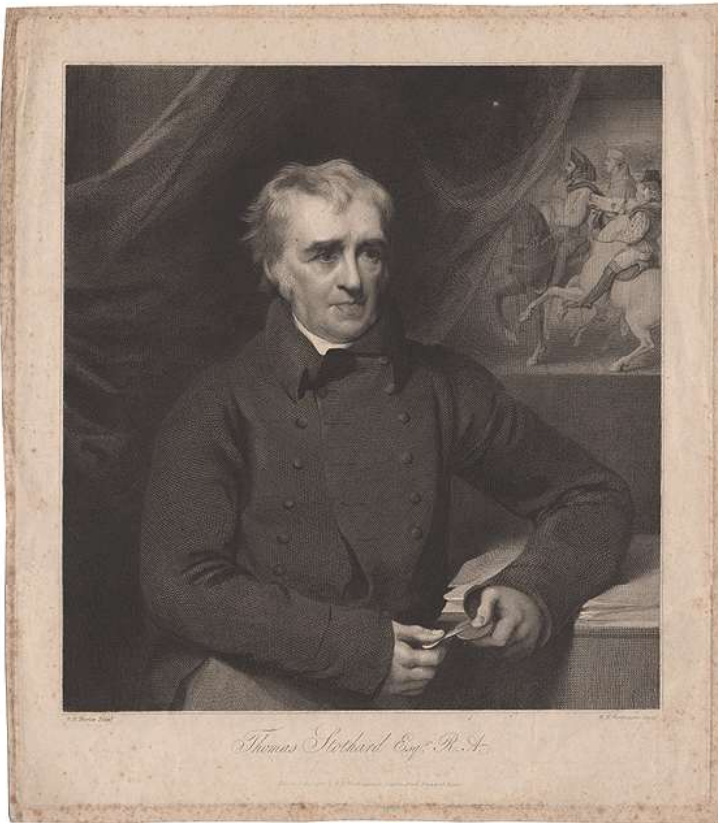
With a contemporary impression of the print on paper. [358 x 315 mm]. (Slightly soiled around the edges). [ebc9214]

London: published by W. H. Worthington, 15 Compton Street, Brunswick Square, 1st May 1818 £2500

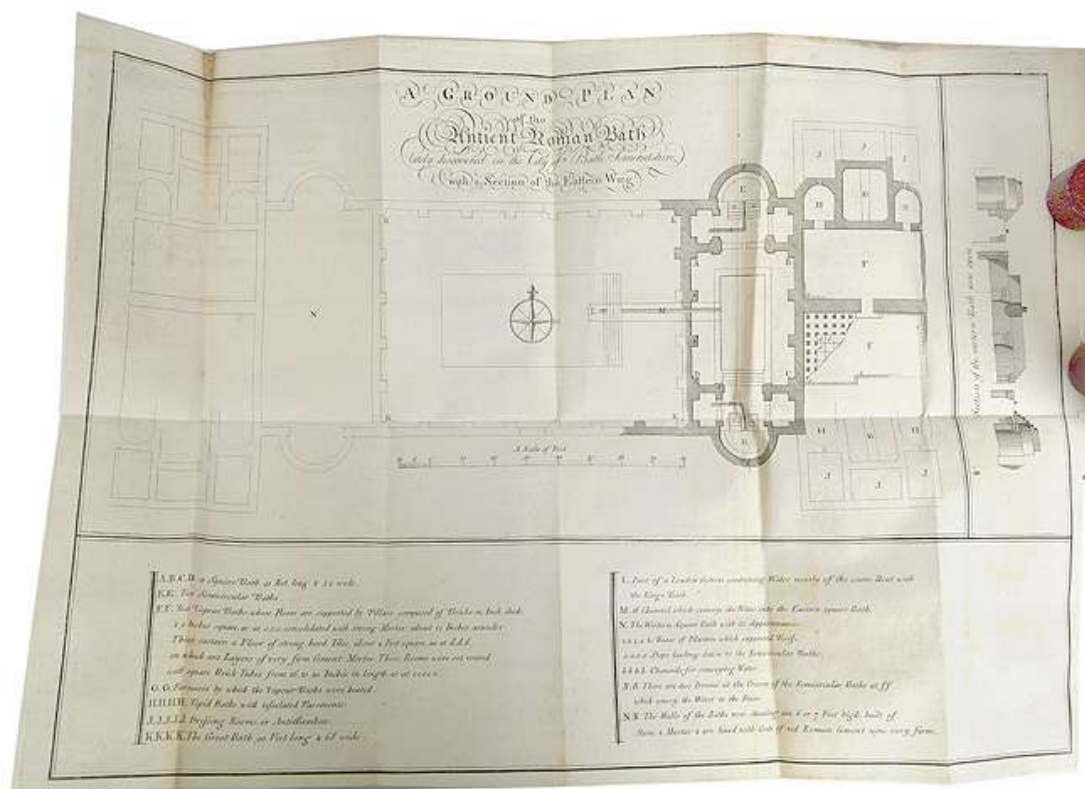
The plate is in fine condition and was found wrapped in newspaper dated 1912 in a crate in the basement of our bookshop in Manvers Street, Bath.

In the printed version Stothard is portrayed half-length looking down to his right, left arm resting on a ledge, holding a burin between both hands, wearing a cut-away double-breasted jacket, fastened at the throat. There is a curtain behind to the left revealing Stothard's painting "The Pilgrimage to Canterbury", with men on horseback in procession, including a monk.

The British Museum notes that Harlow's portrait is now in the Tate, but it is not recorded on the Tate database. A second very similar painting by Harlow, but with Mars and Venus in the place of the Canterbury Pilgrims is on loan to Petworth House, and is dated 1819. The print from this plate was used to illustrate Stothard's article in the *Oxford Dictionary of National Biography*.



Thomas Stothard (1755-1834) was an historical painter, held in the highest regard by his contemporaries, and "probably the most prolific book illustrator of the late eighteenth and early nineteenth centuries" (*ODNB*). He entered the Royal Academy Schools in 1777 and established long-term friendships with John Flaxman and William Blake. He exhibited at the RA for the first time in 1778 and began producing book illustrations, including 42 designs for Bell's *Poets of Great Britain*. He soon gained influential patrons, including Henry Cecil, Marquess of Exeter, who paid him £1300 for three history paintings for the staircase at Burleigh House. In 1806 the engraver Robert Cromeek paid him £60 for the painting of *The Pilgrimage to Canterbury*. Cromeek exhibited the work widely and subsequently sold it for £300. The 1817 engraving after the work, by Schiavonetti and Heath, was "one of the most successful prints of the century". William Pickering commissioned him to illustrate Shakespeare's *Plays* (1823-5) and Boccaccio's *Decamerone* (1825) and the climax of his illustrative career was probably Rogers's *Italy* (1830). He served as librarian of the RA from 1812 until his death, and left £7562 to his remaining children. Estimates of his surviving designs vary between 4000 and 10,000.



WITH A PLAN OF THE ANTIENT ROMAN BATH

41. SUTHERLAND (Alex.)

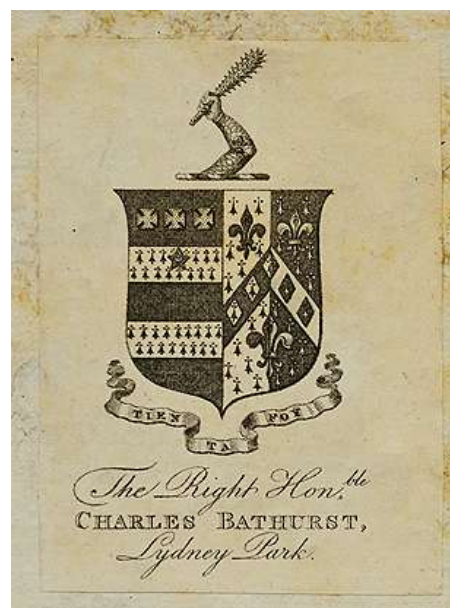
Attempts to Revive Antient Medical Doctrines. I. Of Waters in General. II. Of Bath and Bristol Waters in Particular. III. Of Sea Voyages. IV. Of Local Remedies. V. Of the Non-Naturals. With An Appendix. VI. Of Plaistering in the Small-Pox. The Whole confirmed by Histories or Facts. By Alex. Sutherland M.D. of Bath and Bristol Hot-Wells.

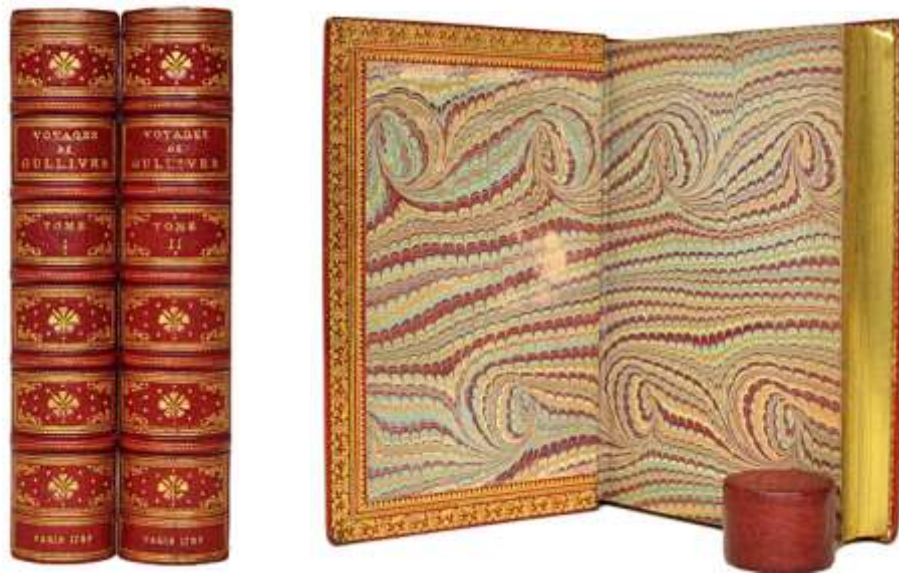
Large folding engraved plate of "A Ground Plan of the Antient Roman Bath lately discovered in the City of Bath Somersetshire, with a Section of the Eastern Wing".

First Edition. Two volumes bound as one. 8vo. [204 x 130 x 48 mm]. [12]ff, xxv, [i], 336, 184 pp. Bound in contemporary polished calf, the covers with a gilt double fillet border. The spine divided into six panels with raised bands flanked by gilt double fillets, lettered in the second on a red goatskin label, plain endleaves, red sprinkled edges. (Joints cracked but firm, headcaps chipped, spine a little rubbed). [ebc9190]
London: printed for A. Millar, in the Strand, 1763

£750

The second volume was not issued with a title-page but has a separate leaf lettered "Volume the Second". The binder is instructed "to cut off the leaf which has Volume the Second in the Centre, and place it at the End of vol.1". This has not been done and it remains in situ before p.1 in vol.1. A very good copy. With the armorial bookplate of the Right Hon. Charles Bathurst of Lydney Park.





*LARGE PAPER COPY OF DIDOT'S MINIATURE EDITION,
BOUND BY CHAMBOLLE-DURU*

42. **SWIFT** (Jonathan).

Voyages De Gulliver.

Engraved frontispiece and nine plates by Masquelier after Lefebvre.

Four parts in two volumes. 12mo. [135 x 85 x 55 mm]. xxxvi, 303 pp; 358pp. Bound c.1890 by Chambolle-Duru (signed in gilt on front turn-ins) in red goatskin, the covers with a gilt triple fillet border. The spines divided into six panels with raised bands and gilt compartments, lettered in the second and third and at the foot, the others with floral centres and scroll corners, the edges of the boards tooled with a double gilt fillet, the turn-ins with gilt rolls, marbled endleaves, gilt over marbled edges. [ebc8854]

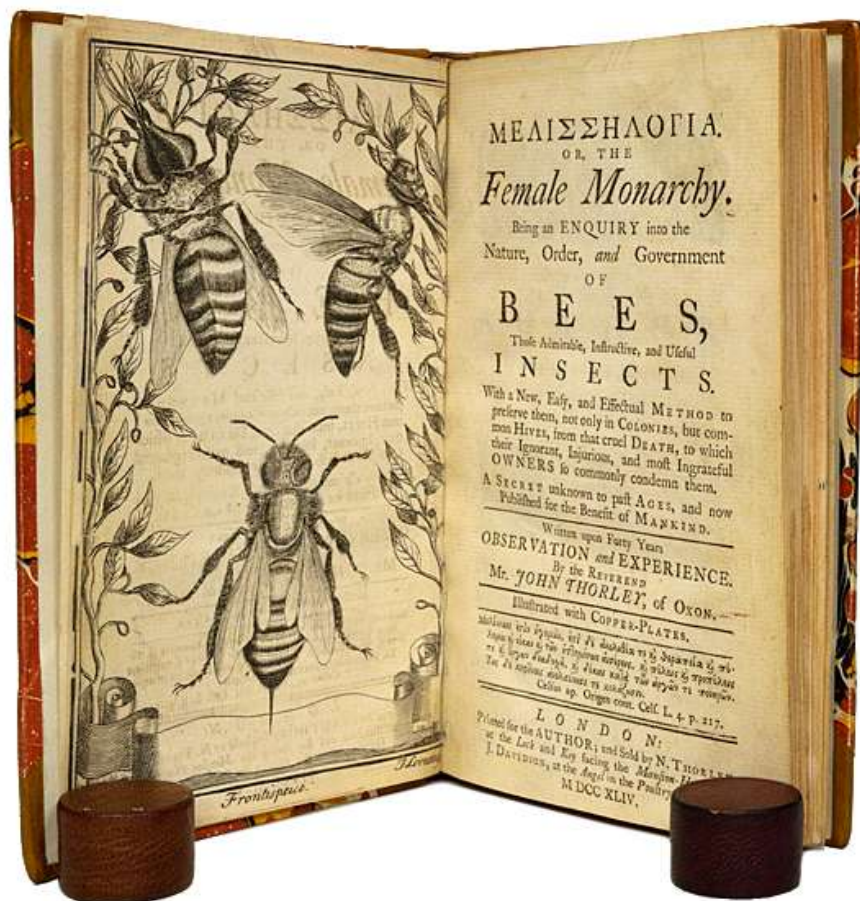
Paris: de l'Imprimerie de Pierre Didot l'aîné, 1797

£2500

Teerink / Scouten, *A Bibliography of the Writings of Jonathan Swift* 397. Cohen 965.

A beautifully printed edition of L'Abbé Desfontaines translation. One of 100 copies on "grand papier vélin". The plates are in the early state before the letters. A few minor spots but a very fine copy in a meticulous binding. René-Victor Chambolle (1834-1898) joined Hippolyte Duru in 1861 and took over the business on Duru's retirement in 1863. He was succeeded by his son René Chambolle, who won a Silver Medal in the 1900 Paris Exhibition and died in 1915.





THOSE ADMIRABLE, INSTRUCTIVE, AND USEFUL INSECTS

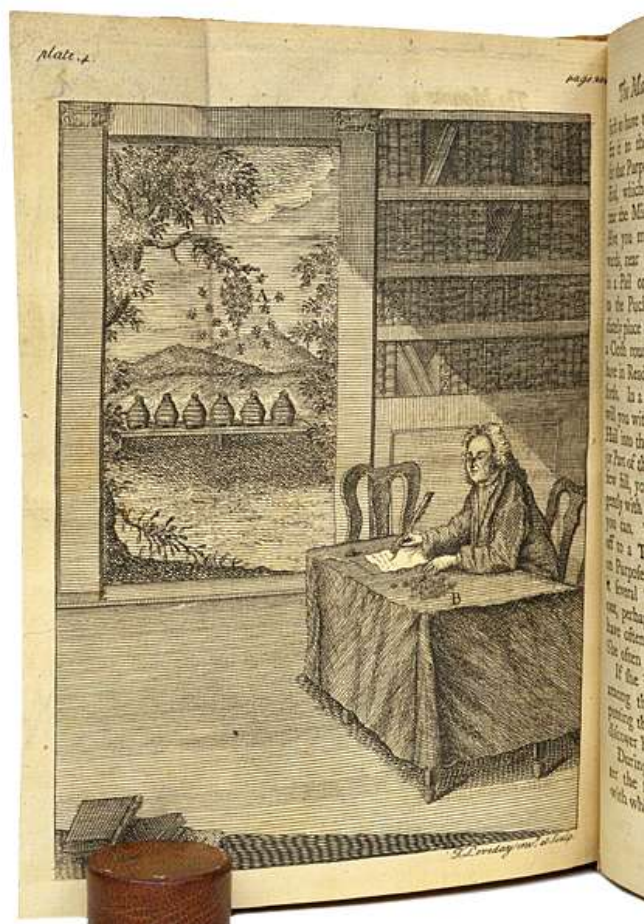
43. THORLEY (John).

[Melisselogia] Or, the Female Monarchy.

Being an Enquiry into the Nature, Order, and Government of Bees, those Admirable, Instructive, and Useful Insects. With a New, Easy, and Effectual Method to preserve them, not only in Colonies, but common Hives, from that Cruel Death, to which their Ignorant, Injurious, and most Ingrateful Owners so commonly condemn them. A Secret unknown to past Ages, and now Published for the Benefit of Mankind. Written upon Forty Years Observation and Experience. By the Reverend Mr. John Thorley, of Oxon. Illustrated with Copper-Plates.

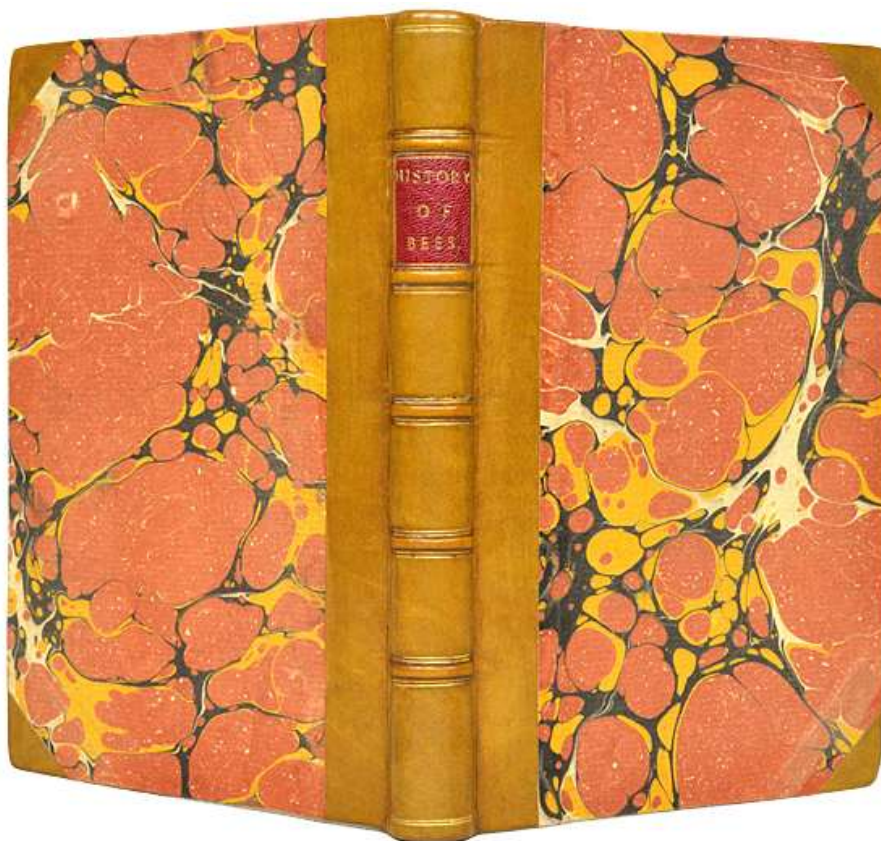
Engraved frontispiece and four plates (one folding) by J. Loveday

First Edition. 8vo. [194 x 118 x 20 mm]. xliii, [iii], 206, [2] pp. Recently bound in half calf, marbled paper sides, the spine divided into six panels with raised bands



flanked by gilt fillets, lettered in the second on a red goatskin label, plain endleaves and edges. [ebc9010]

London: printed for the Author, and Sold by N. Thorley, at the Lock and Key facing the Mansion-House; and J. Davidson, at the Angel in the Poultry, Cheapside, 1744 £750



A little light browning and a few minor marks but a very good copy. With a long list of subscribers which has been annotated in manuscript specifying the number of copies ordered by certain individuals. Matthew Raper Esq took "a hundred books". the plates include a charming portrait of Thorley sitting in his book-lined study at Chipping-Norton searching through a pile of bees looking for the Queen.

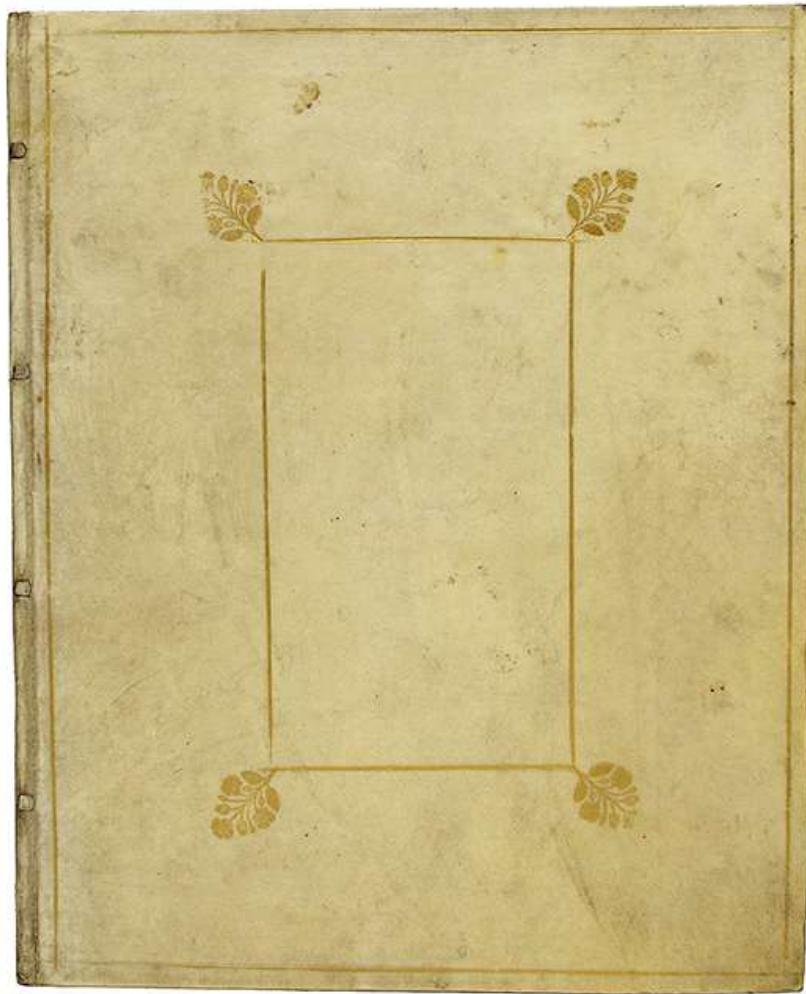
SENT TO THE EARL OF SHAFTESBURY IN THE TOWER

44. **TILLOTSON** (John).

The Lawfulness, and Obligations of Oaths. A Sermon Preach'd at the Assises Held at Kingston upon Thames, July 21. 1681.

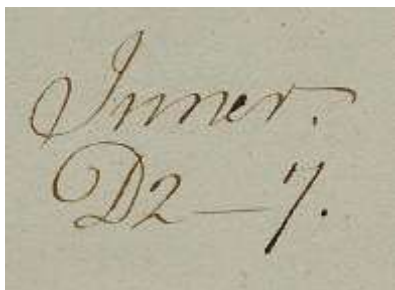
First Edition. 4to. [222 x 180 x 10 mm]. [2]ff, 36pp. Contemporary binding of vellum over thin boards, the covers tooled in gilt with a fillet border and fillet panel with a large floral tool at the outer corners, marbled endleaves, gilt edges. (Slightly marked). [ebc9213]

London: printed for Brabazon Aylmer, at the Three Pigeons over against the Royal Exchange in Cornhill: And William Rogers at the Sun, over against St. Dunstan's Church in Fleet-street, 1681 £1250



Wing T1200.

First and only edition, and clearly a large and fine paper copy, and in fine condition, with particularly attractive marbled endleaves. The front endleaf bears the characteristic ink shelf mark ("Inner D2-7") of the library at Wimborne St. Giles, seat of the Earls of Shaftesbury. It is almost certain that this copy was sent by Tillotson to Anthony Ashley Cooper (1621-1683), the first Earl, presumably as soon as it was published in the summer of 1681.



There would have been a political dimension to this - both to the sermon, and to the gift itself. The Oxford Parliament had closed in the spring of the same year, and there was talk of rebellion against the King if he did not exclude his openly Catholic brother, James, from succession to the throne. Tillotson's preaching that there was an obligation to take an oath (by implication one of loyalty to the throne), and having

made it, to keep it, was to come back to haunt him in 1689, when he conveniently found himself able to switch sides and serve under the incoming régime of William and Mary.

That was in the future, however. The political dimension to the gift was more immediate, as Shaftesbury himself had been arrested on 2nd July, and had been sent to the Tower on suspicion of planning to depose the King. He was released on 28th November, to a public

celebration from his fellow Exclusionists. It seems clear that the sermon must have been given to him while he was actually in the Tower, and under serious threat of execution because the King was keen to make an example to cow the opposition. This book might well have been part of the furniture of his cell in the summer of 1681, as he pondered his fate, and, perhaps, wondered if he was about to follow Stephen College, "the Protestant Joiner", to the next world. A sermon from Tillotson lecturing him on the necessity of loyalty to Charles II, whose criminal duplicity would only become apparent many years later, cannot have been much comfort.



With Bryan Maggs's pencil cost code dated March 1962 at the rear and a cutting from a catalogue with the price £4 10s.

BOUND BY WHITE FOR RICHARD MONKTON-MILNES

45. [USOZ Y RIO (L. de) - editor].

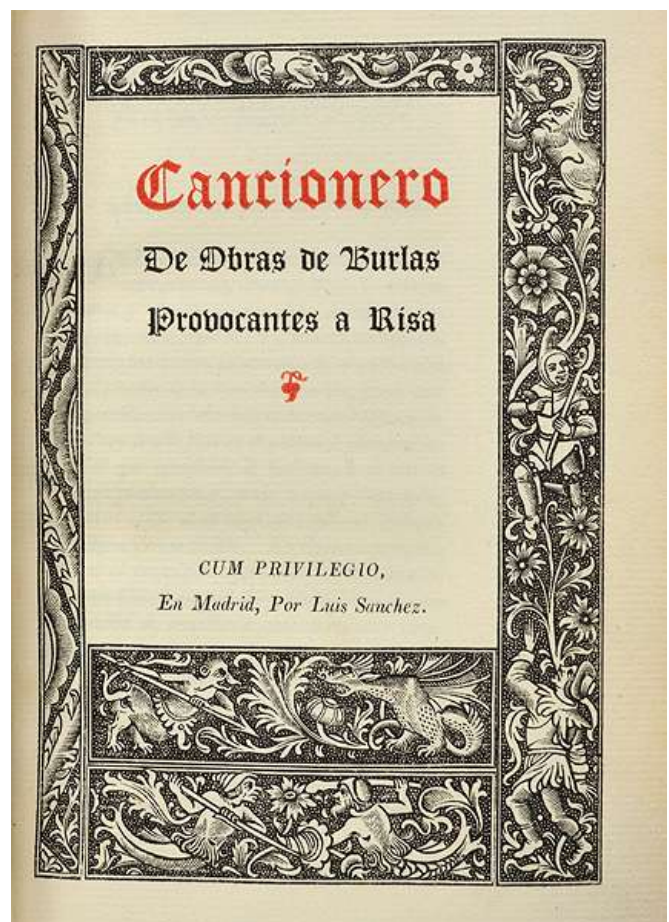
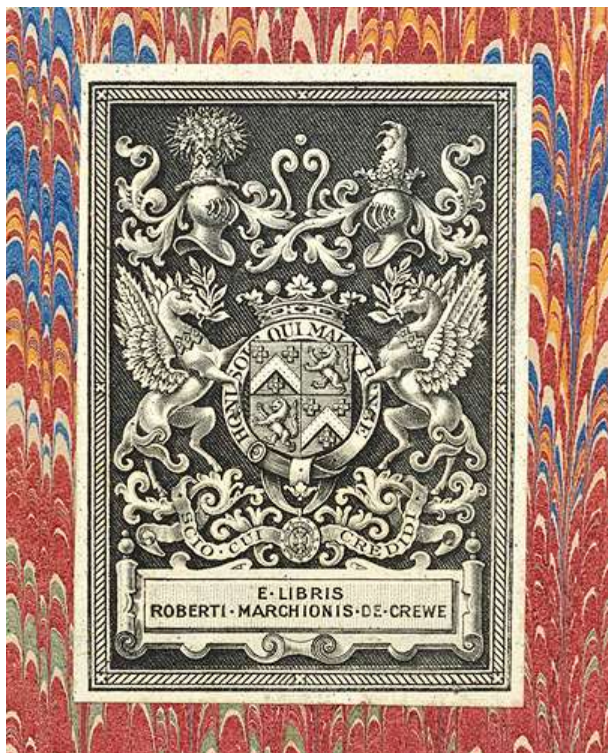
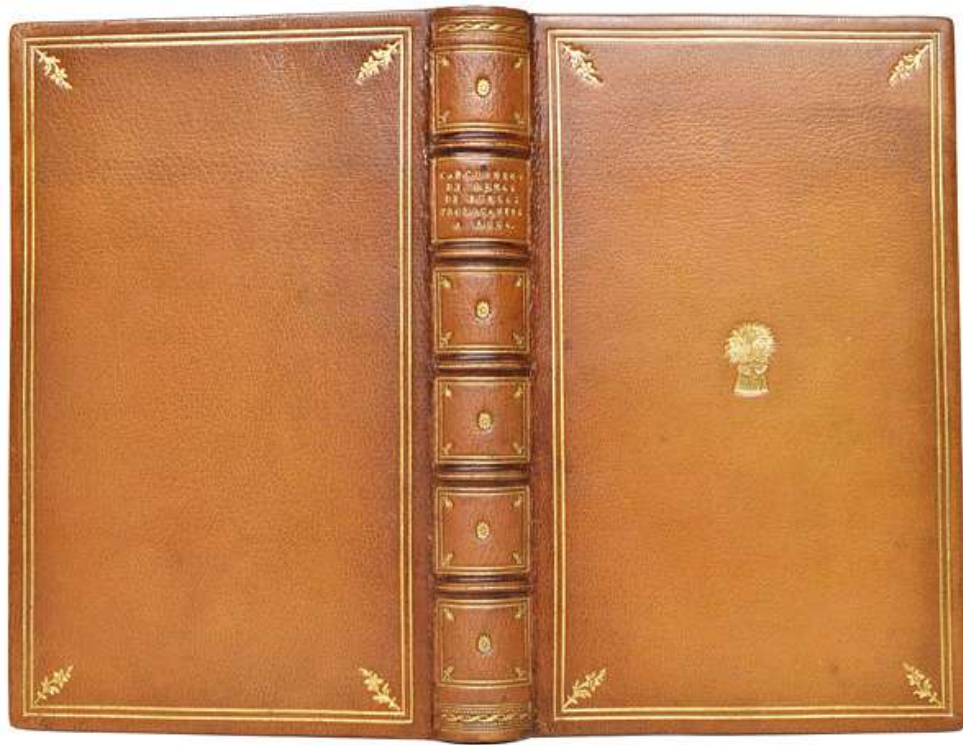
Cancionero De Obras de Burlas Provocantes a Risa.

Title printed in red and black within historiated woodcut border.

8vo. [174 x 105 x 24 mm]. [2]ff, xlii, 255 pp. Bound by White of Pall Mall (signed with an ink pallet) in tan goatskin, the covers tooled in gilt with a double fillet border with a floral sprig at the inner corners and at the centre of the front cover the Milnes family crest of a wheatsheaf. The spine divided into six panels with raised bands and gilt compartments, lettered in the second, the others with a small star and darts, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges. Later slipcase. [ebc8787]

En Madrid: por Luis Sanchez [London: William Pickering, 1841]

£1000



Printed in an edition of 250 copies. It was first published in Valencia in 1519. A fine copy, bound for Richard Monkton Milnes (1809-1885), and with the bookplate of his son, Robert, 1st Marquess of Crewe (1858-1945). Bought by John Porter from Philadelphia Rare Books in 1993.



VENETIAN DECORATED PAPER WRAPPER

46. [VENICE].

BARBARIGO (Niccolò).

Andreae Gritti Principis Venetiarum Vita Nicolao Barbadico Auctore Alexandro Albritio Procuratoris Divi Marci Dignitatem Ineunte Primum Edita.

Engraved frontispiece, title vignette, head and tailpiece.

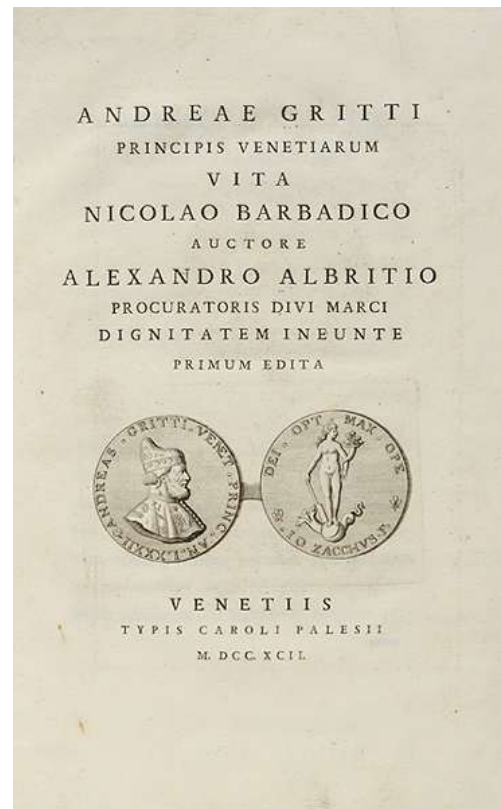
4to. [301 x 215 x 10 mm]. [3]ff, 15, [1], lv pp. Bound in the original Venetian flexible boards covered with pink glazed paper, the sides blocked or stencilled in white with a rococo frame incorporating two female portrait medallions, enclosing a crowned rococo cartouche, with the Albrizzi arms on the front and interlocked initials of Venice on the rear. The spine decorated to a chain pattern, plain endleaves and edges. (Slight wear to the spine and a little very minor discolouration). Contained in a new tan cloth drop-over box, lined with felt, the spine lettered on a black goatskin label. [ebc2120]

Venetii [i.e. Venice]: typis Caroli Palesii, 1792

£1250

Morazzoni, *Il Libro illustrato Veneziano del Settecento*, 264.

A delightful Venetian decorated wrapper with a particularly exuberant design and in fine condition. A. R. A. Hobson, *French and Italian Collectors and their Bindings*, p.168, remarked that "the charming wrappers printed in colours from wood-blocks [were] the special contribution of Venice to Italian eighteenth century binding". Their introduction was due to the brothers Giovan Antonio and Giovan Battista Remondini of Bassano, who revived an art that had flourished in Venice two centuries earlier. Production resumed about 1732 and in 1755 the Remondinis were granted a twenty year monopoly by the Venetian Government. By 1767 the firm was working at full capacity, with a great export trade (on which they were allowed exemption from Venetian customs dues) to Russia, Poland, Scandinavia, Provence, Switzerland, Spain, Portugal, and South America. They offered a choice of flowered, gilt, coloured, or marbled papers, and a speciality was the wrappers decorated with the arms of the individuals honoured in the *livres d'occasion* printed to celebrate agreeable events. The white decoration on this example looks as if it may have been applied with a stencil rather than a wood block.



This is one of six publications which commemorated the appointment of Alessandro Albrizzi to the office of Procuratore di San Marco. This is the first edition of a life of the great Doge Andrea Gritti (1454-1538) by Niccolò Barbarigo (1534-1579), whose biography, by Jacopo Morelli, forms the preliminaries. The illustrations all display portrait medallions of Gritti.

ACADEMY PRIZE

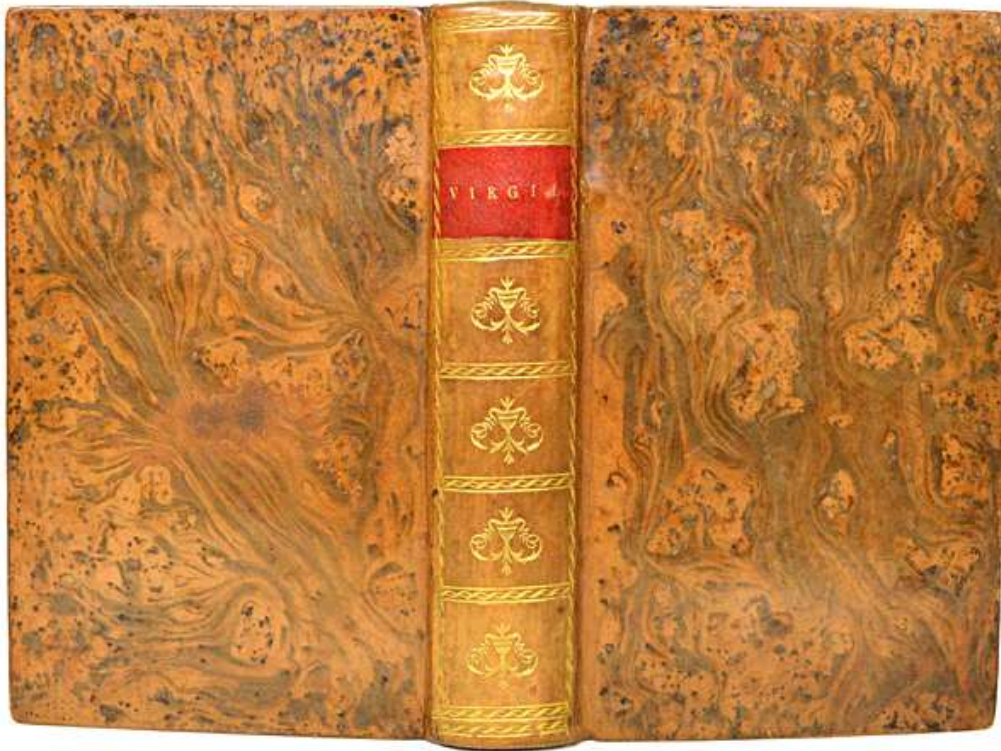
47. VIRGILIUS MARO (Publius).

Bucolica, Georgica, et Aeneis. Ex Editione Petri Burmanni.

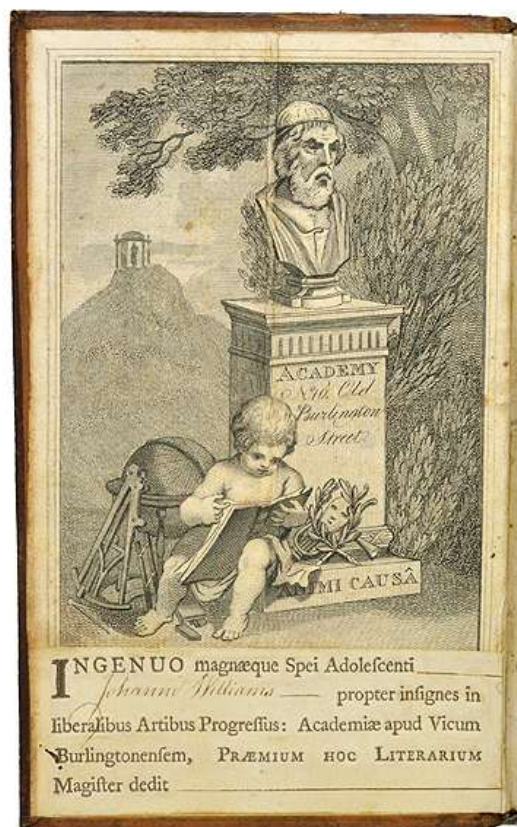
Small 8vo. [166 x 102 x 33 mm]. [2]ff, 240, 120, 221-228, [1], 130-157, [3] pp. Bound in contemporary polished tree calf, smooth spine divided into six panels with gilt compartments composed of a wave roll and fillets, lettered in the second on a red goatskin label, the others with an urn and swag tool, the edges of the boards hatched in blind, plain endleaves, yellow edges. (Offsetting from rear turn-ins to endleaves). [ebc9005]

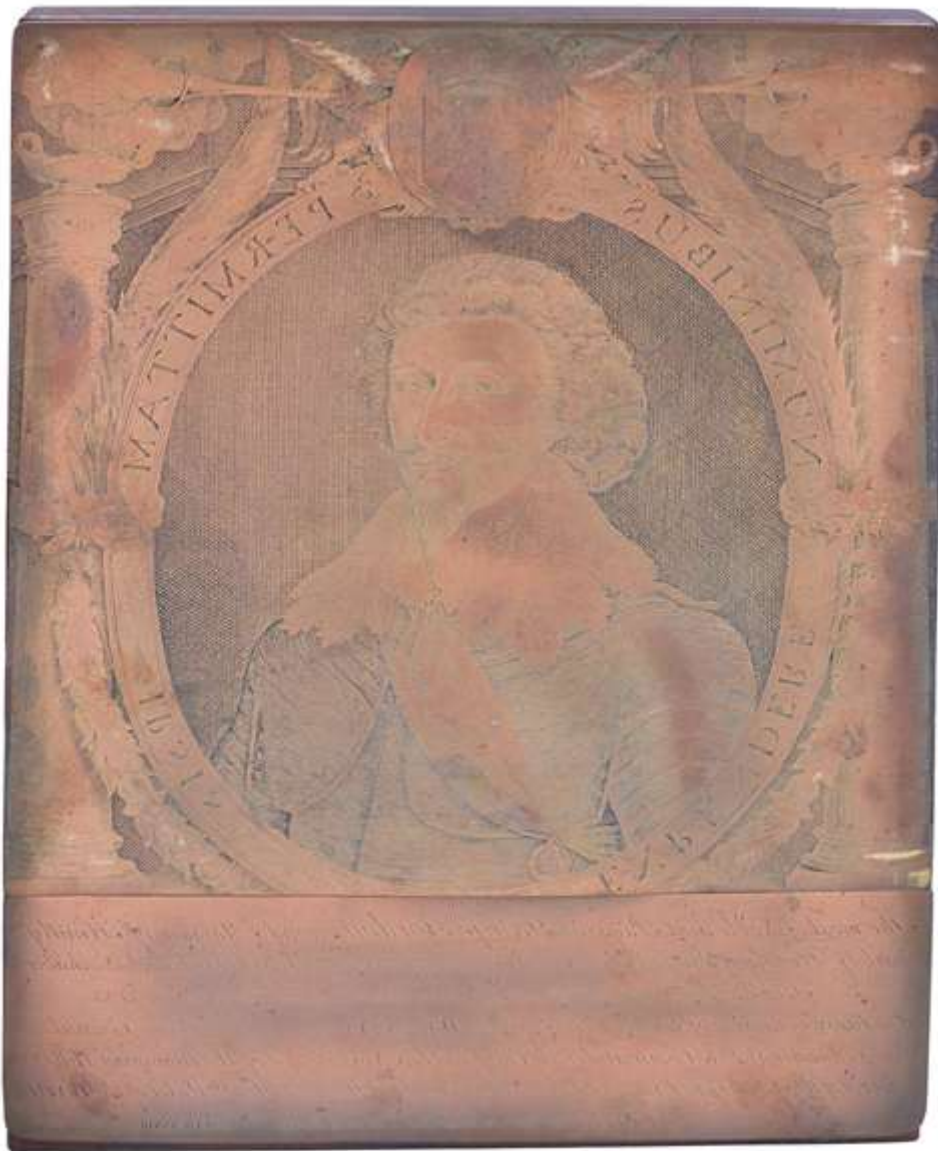
Glasguae: In Aedibus Academicis, Excudebat Andreas Foulis, Academiae Typographus, 1784
£900

Gaskell, *The Foulis Press*, 673.



A fine copy. With the large engraved prize label for the Academy, No.10 Old Burlington Street [Mayfair, London] pasted inside the front cover, made out in manuscript to John Williams. The internet is loaded with information on the recent history of the building, including its occupancy as School Dinners Restaurant and Detention Nightclub and its conversion into very expensive offices. The Academy appears to have been forgotten over time.





17TH CENTURY COPPERPLATE OF GEORGE GORDON, 2ND MARQUESS OF HUNTLY

48. **VOERST** (Robertus van) [Engraver], after **GELDORP** (George) [Artist].

The Most Noble and Puissant George Gordon, Second Marquis of Huntly, Earl of Huntly & Enzie, Viscount of Inverness, Lord Gordon of Badenoch, Lochaber, Strathavin, Balmore, Baron of Achendown, Garthy, Kinchardine etc. etc. Hereditary Constable of Inverness, One of his Majestys most Honourable Privy Council, Lord Lieutenant & Commander in Chief to the Northward of the Grampian Hills, Captain of the Scotch Gens d'armes in France and Knight of the most Honourable Order of the Bath. Beheaded by the Covenanters March 2nd 1649.

Two copperplates recently backed on a mahogany block [282 x 210], the portrait dated 1628 by Robertus van Voerst after G. Geldorp, the inscriptional text at the foot added c.1750.

[ebc9145]

1628/1750

£2500

George Gordon, second Marquess of Huntly (1592-1649), son of George Gordon, sixth Earl (later first Marquess) of Huntly and Lady Henrietta Stewart, daughter of Esme Stewart, first Duke of Lennox.

Having spent his formative years in the court of James I (VI), Gordon remained a royalist supporter during the Civil War and actively opposed the Covenanters. Having seized Aberdeen for the King in March of 1644, the Marquess was unable to hold it and was eventually forced to retreat and seek refuge in the Highlands where he evaded capture for a number of months. He was eventually caught and arrested at Strathdon in December of 1647 and imprisoned at Edinburgh. There he remained until March of 1649, when by order of parliament he was beheaded on the block at the Market Cross of Edinburgh on the Royal Mile.

The portrait of George Gordon was engraved in 1628 by Robertus van Voerst, later appointed Royal Engraver to Charles I in 1635. It was styled after a painting by the Flemish artist George Geldorp (c.1595-1665), son of Gortzius Geldorp. George Geldorp trained in Cologne and Antwerp and eventually moved to London in 1623 where he worked as a portrait specialist. Notable works include a portrait for William Cecil, 2nd Earl of Salisbury and his wife Catherine in 1626, and of Sir Arthur Ingram c.1638.

The description accompanying Gordon's portrait appears to have been added c.1750. An impression of the print, with the text, can be found in the National Galleries of Scotland collection. There is no impression in the British Museum. The survival of copperplates from this period, let alone in such good condition, is extremely rare.



THE FIRST COSWAY-STYLE BINDING?

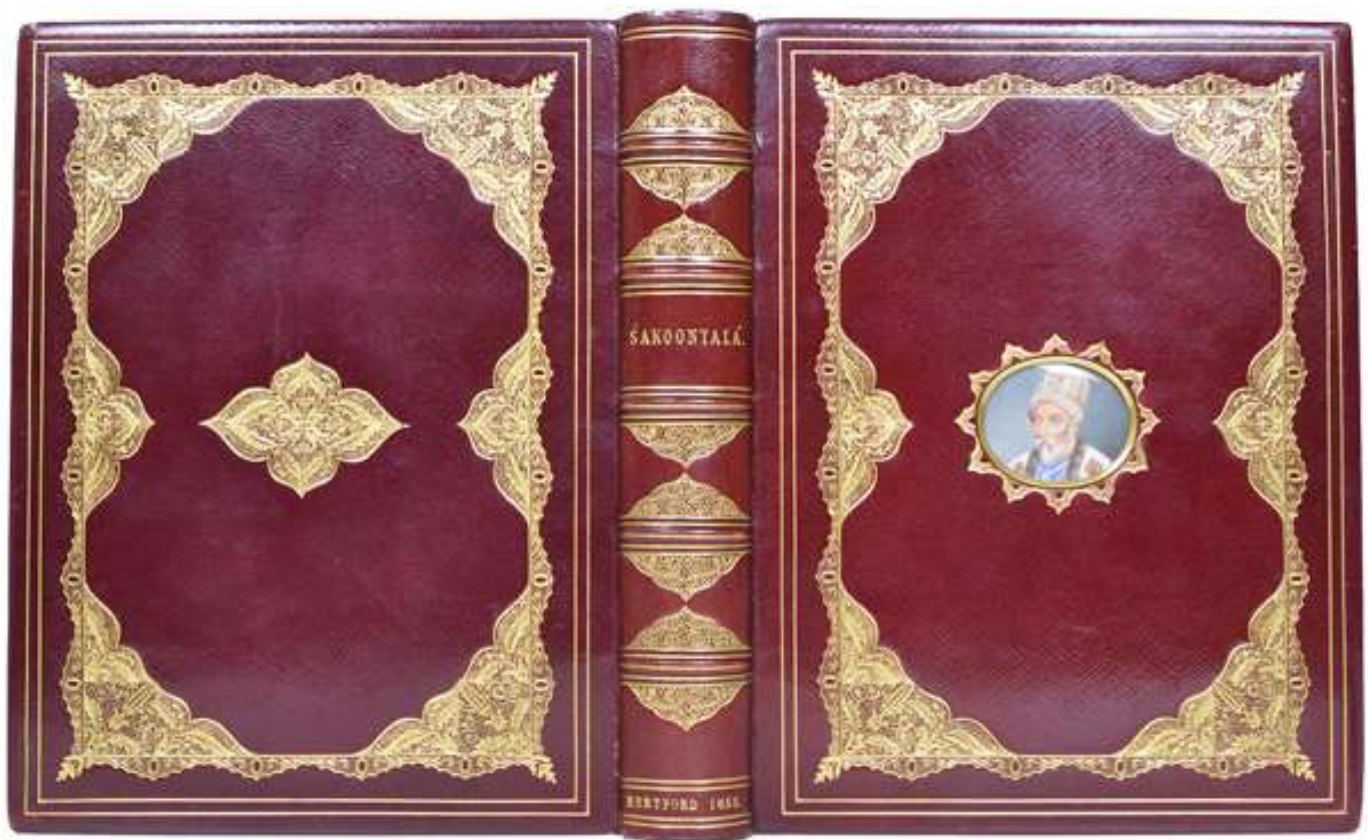
49. **WILLIAMS** (Monier).

Sakoontala; or, the Lost Ring; an Indian Drama, Translated into English Prose and Verse, from the Sanskrit of Kalidasa: by Monier Williams, M.A. Professor of Sanskrit at the East-India College, Haileybury, Formerly Boden Scholar in the University of Oxford. Chromolithograph frontispiece and additional title, extra illuminated title, 14 illuminated plates, illuminated borders and coloured decorations throughout.

First Edition. Small 4to. [225 x 170 x 34 mm]. xxviii [i.e. xxxii], 227, [1], 24, [2] pp. Contemporary binding by Tuckett (signed with an ink pallet) of burgundy goatskin over slightly bevelled boards, the covers tooled in gilt with a double fillet border and a panel of a fillet and gouges with feather and bud tools on a studded background, with a repeated centre-piece on the rear and an inlaid portrait miniature of Bahadur Shah Zafar under glass within a brass frame and gilt tooling. The spine divided into six panels by gilt tooled raised bands, lettered in the second and at the foot, the others with gilt tooling on a studded background, the edges of the boards tooled with broken gilt fillet, the turn-ins and matching inside joints with gilt fillets and tooling, green marbled endleaves, gilt edges. (Joints and corners very slightly rubbed). [ebc8511]

Hertford: printed and published by Stephen Austin, Bookseller to the East-India Company, 1855

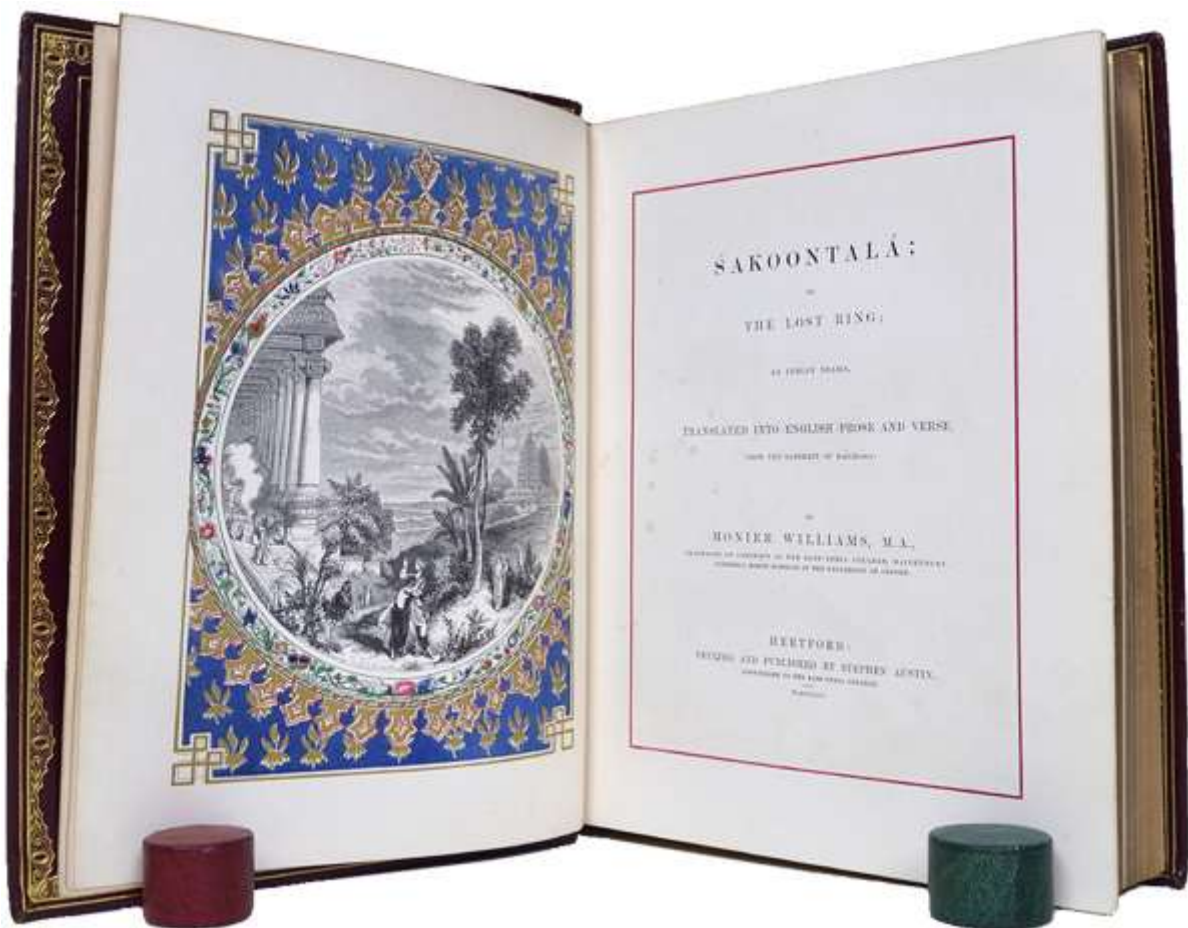
SOLD



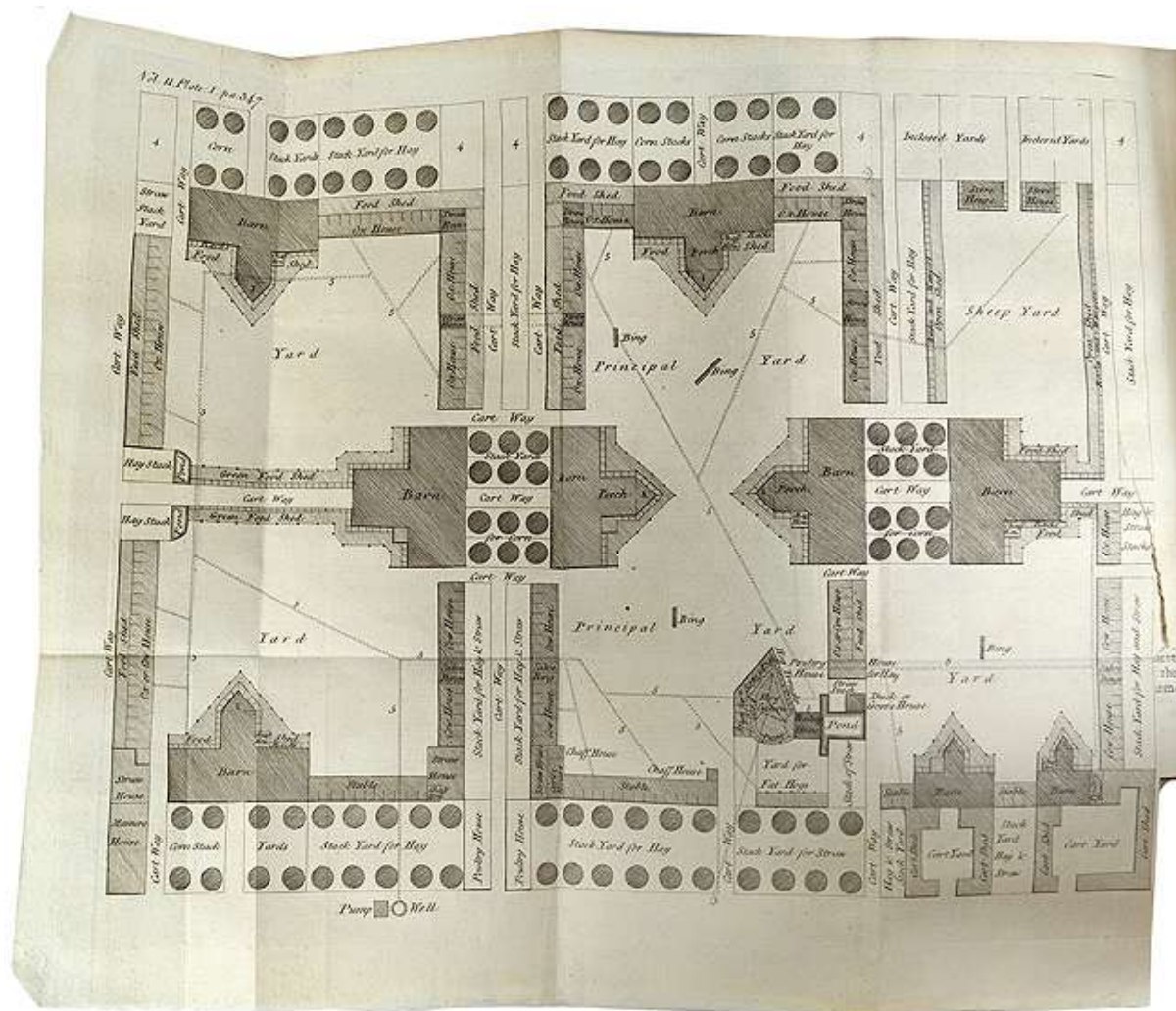
With a contemporary gilt tooled cypher white leather booklabel. A fine copy. This is possibly the earliest Cosway-style binding. "Cosway bindings", with painted miniatures inlaid under glass in gold-tooled leather bindings were a speciality of the London booksellers Henry Sotheran and were the idea of J. H. Stonehouse. In their *Piccadilly Notes*, no.4 of 1913 the firm claimed the style was "invented by us 10 years ago", but Nixon had not seen the term "Cosway" used earlier than 1909 and Miss C. B. Currie, the famed miniaturist, was not mentioned before 1912. Middleton, *A History of English Craft Bookbinding Technique* (1996), pp.342-3, points back to Bartholomew Frye and the innovation of covering engravings or paintings on paper with transparent vellum and inlaying them into his leather covers - an example on a book of 1796 being illustrated in Maggs catalogue 1075 as item 254. There were also examples of miniatures on French almanachs in the early 19th century

and Sotheby's sale of *Six Centuries of Book Binding*, 7/11/2002, item 209 offered a German binding of 1838, with six miniatures by Marie Ellenrieder set in metal frames within the red velvet binding. It is our binding which displays all the hallmarks of what became known as "Cosway bindings" - "a painted miniature, or miniatures, inlaid under glass in gold-tooled leather bindings". In this case the miniature is of Bahadur Shah Zafar (1775-1862), 20th and last Mughal Emperor, King of Delhi and Urdu poet.

Tuckett signs himself "Tuckett Binder To The Queen". Ramsden and Packer are both rather confused by their Tucketts but it appears Charles Tuckett senior was contract binder at the British Museum from 1825 to 1865 and was at 47 Museum Street in 1828 and 20 Little Russell Street by 1837 until 1853, and 66 Great Russell Street 1854-1865. His son, Charles junior continued to manage the bindery until his death in 1875. John Tuckett, another son, took control of outside interests. Ramsden notes "one or both of the Charles sign on occasion as "Binder to the Queen"".



"The most lavish of the Oriental illuminated books was *Sakoontala*, printed and published by Austin in 1855. The borders on ordinary pages are printed in four colours; there is a title-page, at the end of the Introduction, of extraordinary richness, and numerous other decorations and borders printed in colours. The decorations were drawn, from manuscripts in the British Museum, by T. Sulman, jun, and engraved by George Measom. Mr Stephen Austin was able to achieve, by letter-press, results indistinguishable from chromolithography; one wonders how his costs worked out". - Ruari McLean, *Victorian Book Design & Colour Printing*, p.172.



DUBLIN EDITION

50. [YOUNG (Arthur)].

The Farmer's Guide in Hiring and Stocking Farms. Containing An Examination of many Subjects of great Importance both to the common Husbandman, in hiring a Farm; and to a Gentleman on taking the Whole or Part of his Estate into his own Hands. Particularly, the Signs whereby to judge of the Land. The Points to be attended to in hiring a Farm. The Quantity of Land and every Sort proportioned to a given Sum of Money. The most advantageous Method of disposing of any Sum from 50L to 20,000L in Husbandry on cultivated or uncultivated Soils. The Means of rendering Agriculture as profitable to Gentlemen, as to common Farmers; and as beneficial a Profession as any other. Hints to those Gentlemen who farm for Pleasure alone. Also, Plans of Farms-yards, and Sections of the necessary Buildings. By the Author of The Farmer's Letters.

10 engraved plates, two of them folding (one with a short tear).

First Dublin Edition. Two volumes. 8vo. [217 x 128 x 64 mm]. [1]f, ii, vi, [2], 336 pp; iv, 380 pp. Contemporary Irish bindings of calf, the spines divided into six panels by raised bands, lettered in the second on blue goatskin labels, the edges of the boards tooled with a blind roll, plain endleaves and edges. (Rubbed, patches of insect activity at the foot of the covers).

[ebc9192]

Dublin: printed for J. Exshaw, H. Saunders, W. Sleater, D. Chamberlaine, J. Potts, J. Williams, J. Hoey, J. Milliken, J. Porter, and T. Walker, 1771

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Arthur Young visited Ireland in 1776 and the following year returned as resident agent to Lord Kingsborough, with responsibility for supervising a huge estate at Michelstown to the north of Cork. He stayed a year and set up an ambitious programme of improvements to the estate. His *A Tour in Ireland* was published in 1780, and "has since become a valuable source as one of the few accounts of conditions in Ireland at this time. Among others subjects Young had much to say on commercial policy and the activities of the Dublin Society; and in addition Young attacked the practice of subletting land to middlemen and made some interesting observations on the living conditions of the poor" - *ODNB*.

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