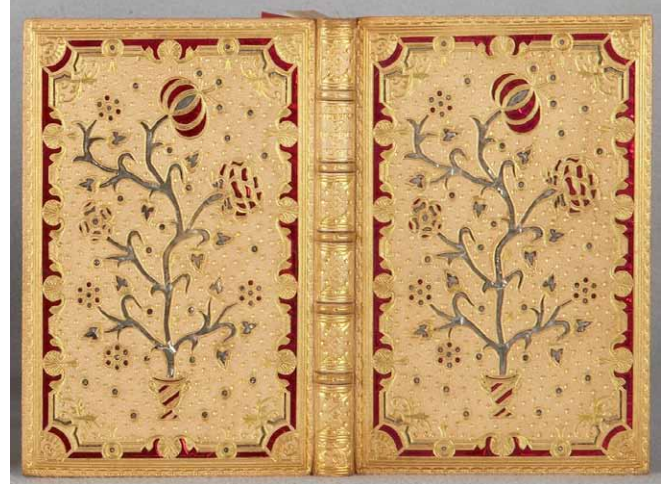
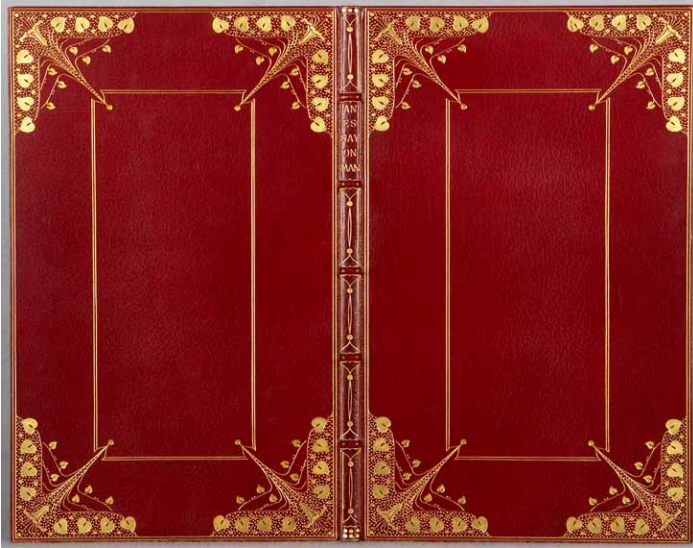
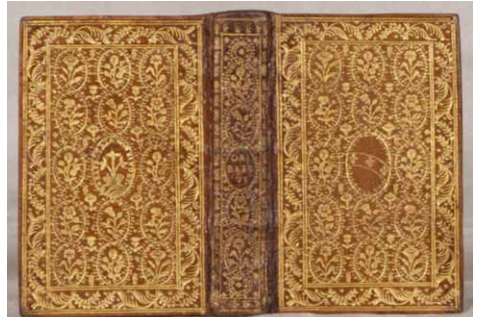


Philip J. Hughes

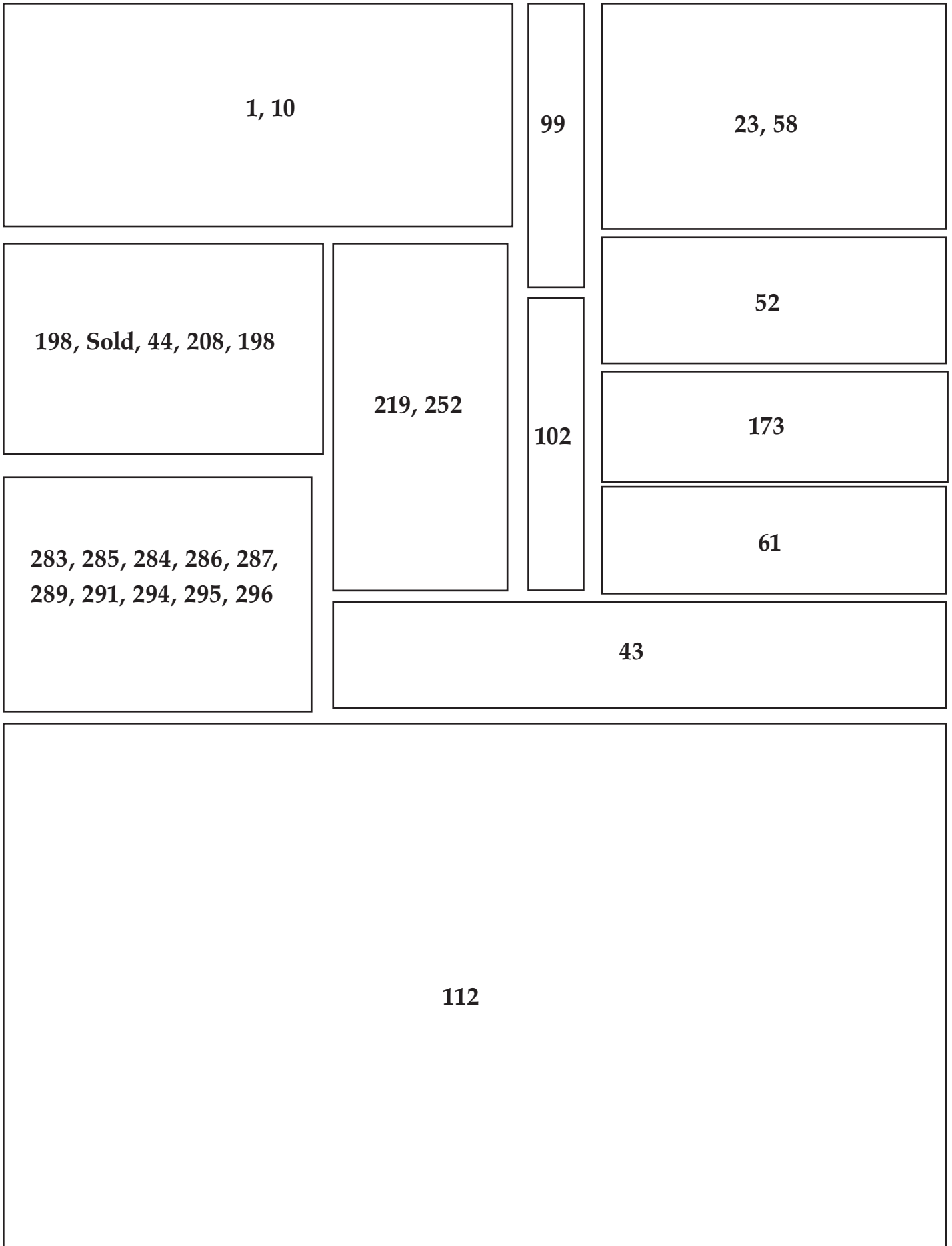
Curriculum



PHILLIP J. PIRAGES
Catalogue 59



Items Pictured on the Back Cover



To identify items on the front and back covers, lift this flap up and to the right, then close the cover.

Items Pictured on the Front Cover

101

103

53, 25, 17, 53

94

110

15

127

104

2

111

11

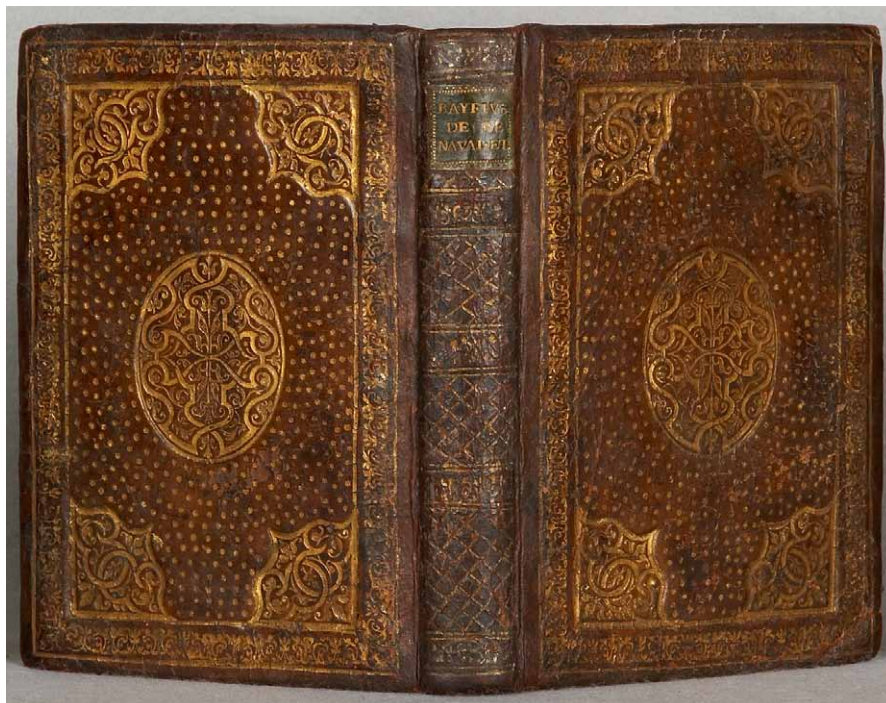
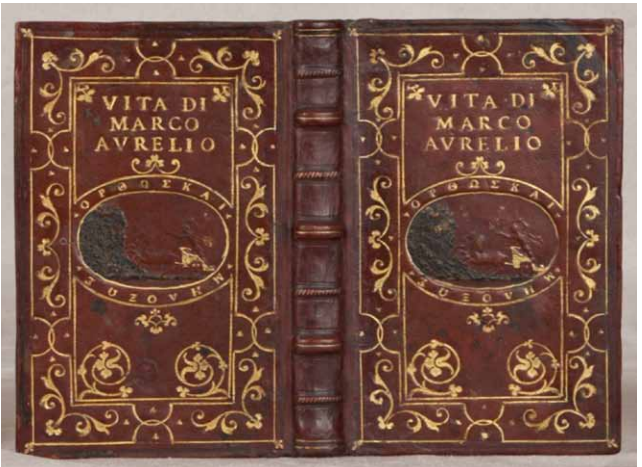
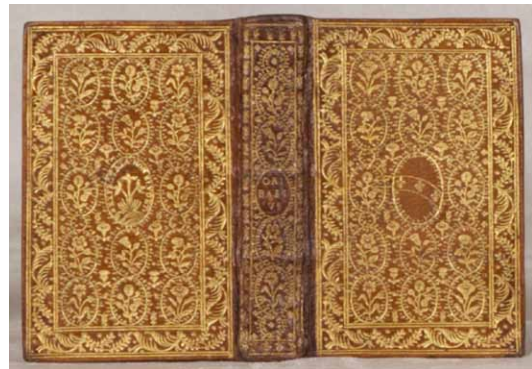
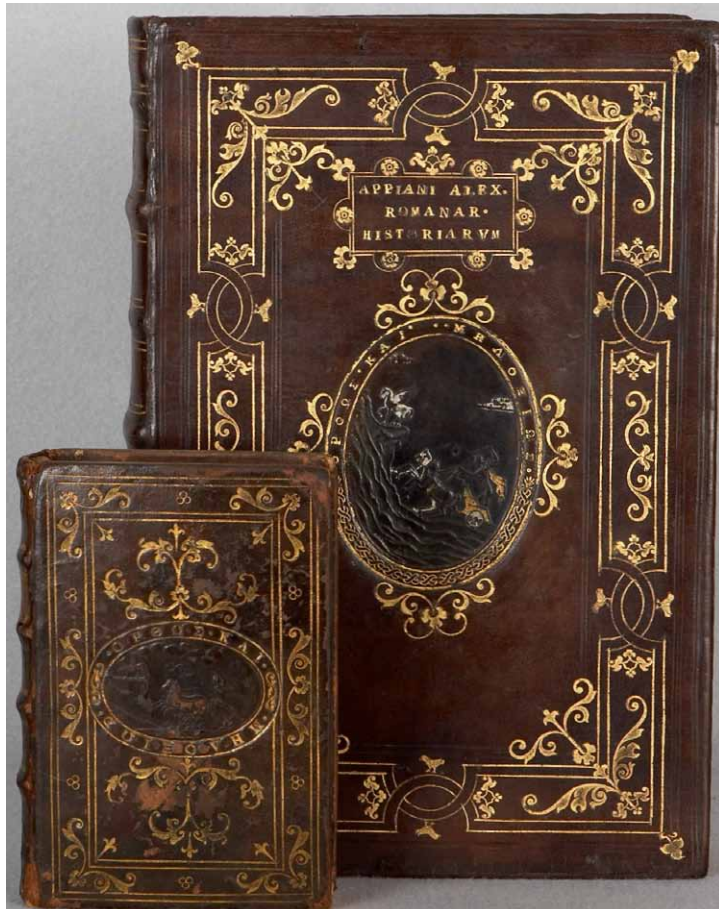


Plate 1
Top Left: 4, 3 Top Right: 11
Above: 2 Left: 5 Below: 6

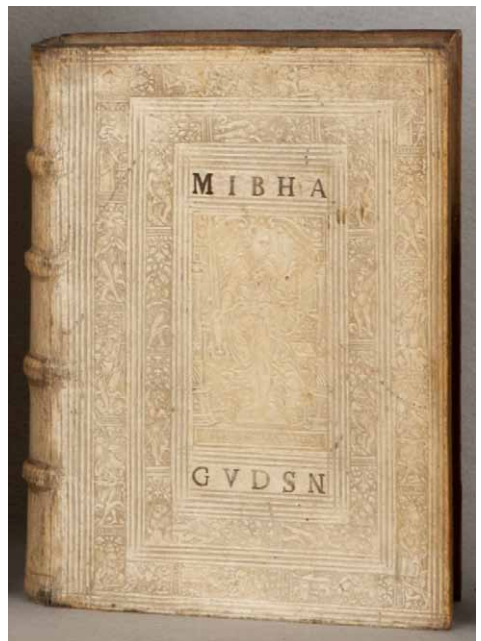


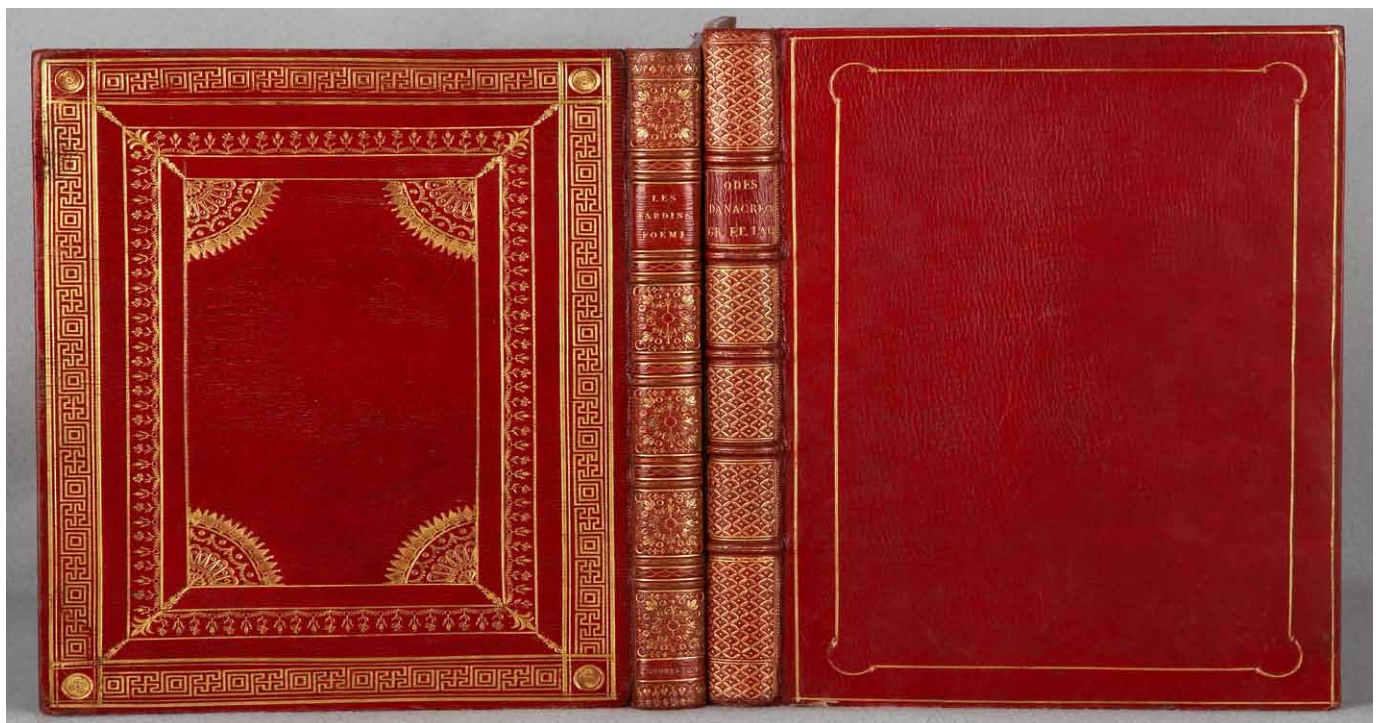


Plate 2

Top:
13, 15

Middle:
7, 19

Bottom:
109, 9



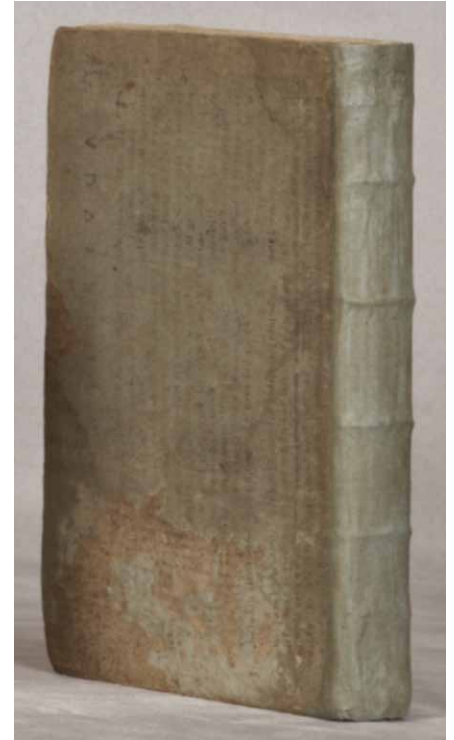
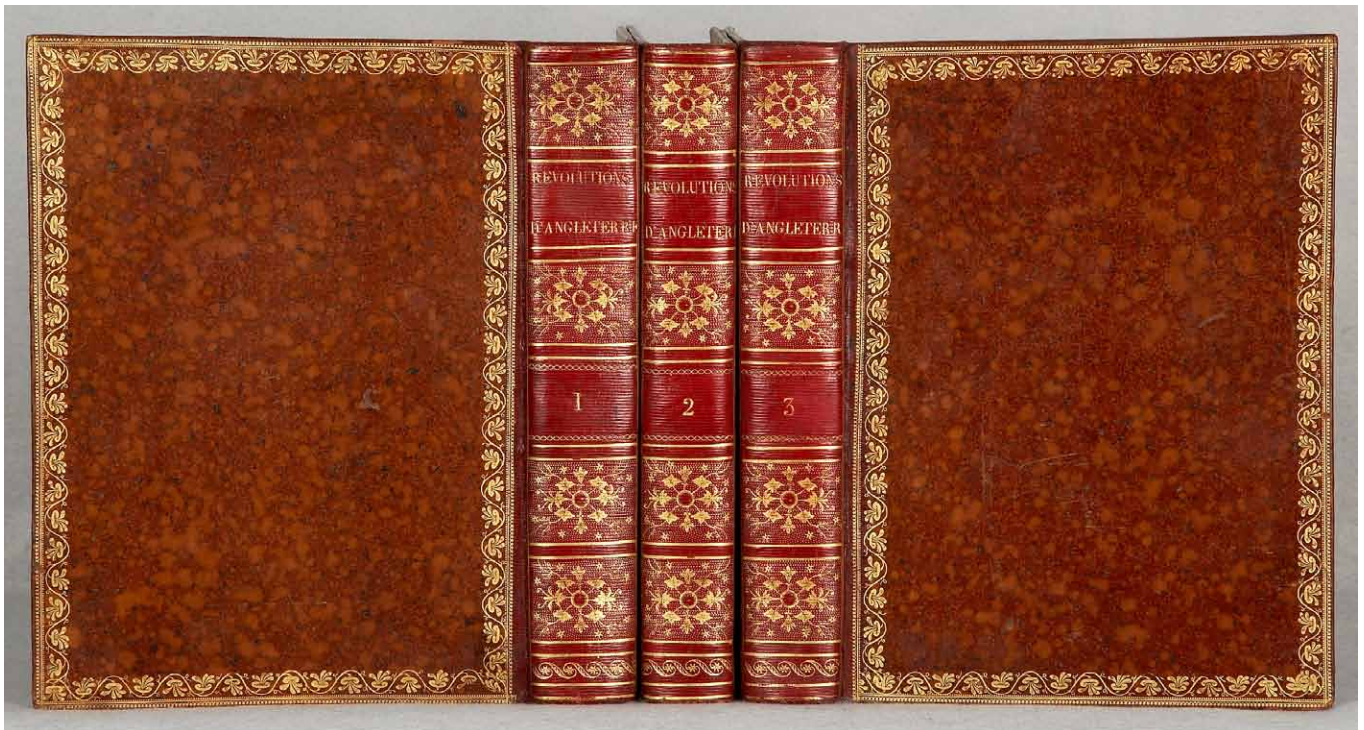


Plate 3

Above: 22, 26

Below: 14



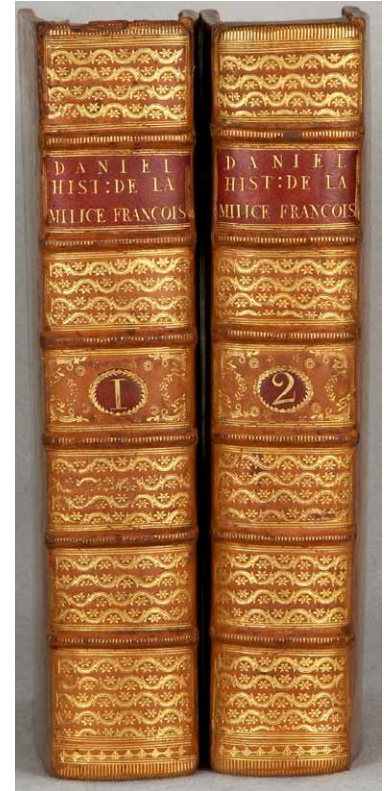
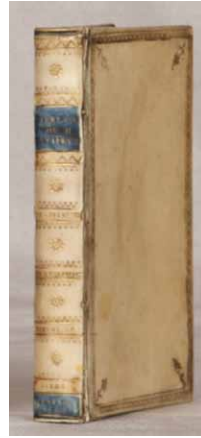
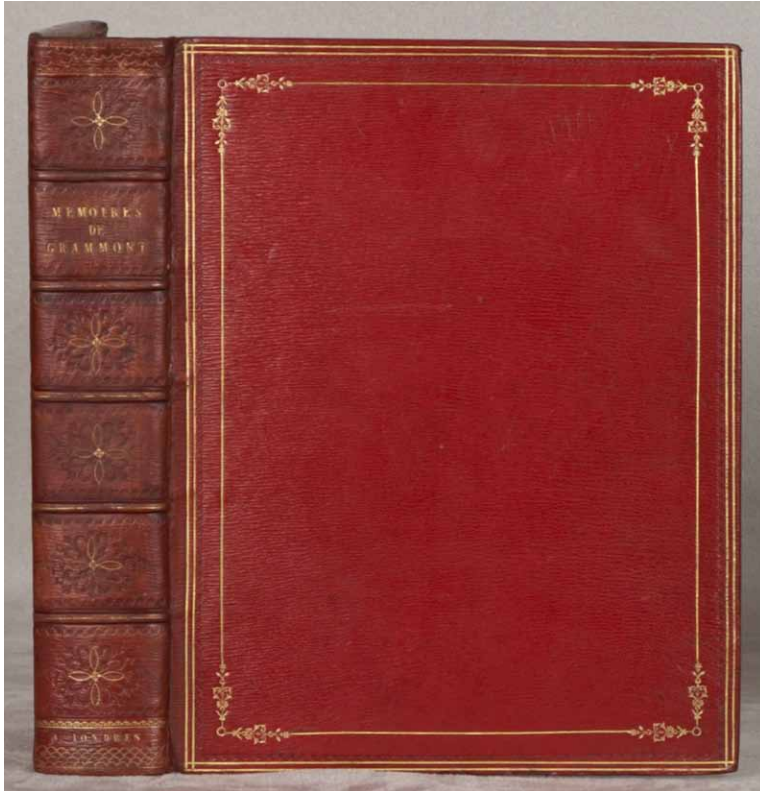


Plate 4

Top:
51, 12, 27

Bottom:
35



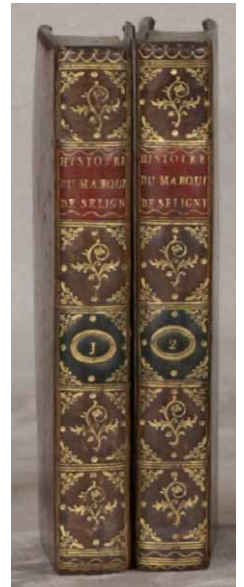
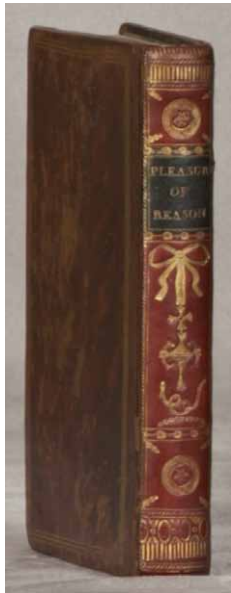
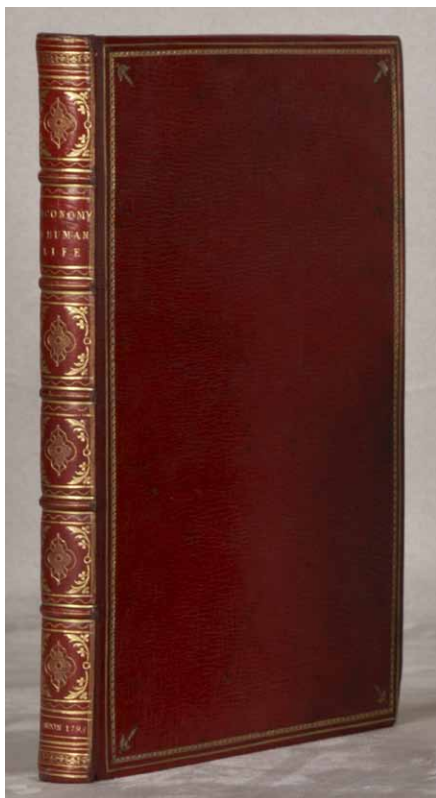
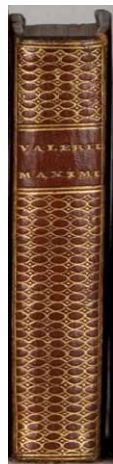


Plate 5

Top: 17; 36, 39; 29

Right: 32, 30, 31

Below: 28 Bottom Right: 21



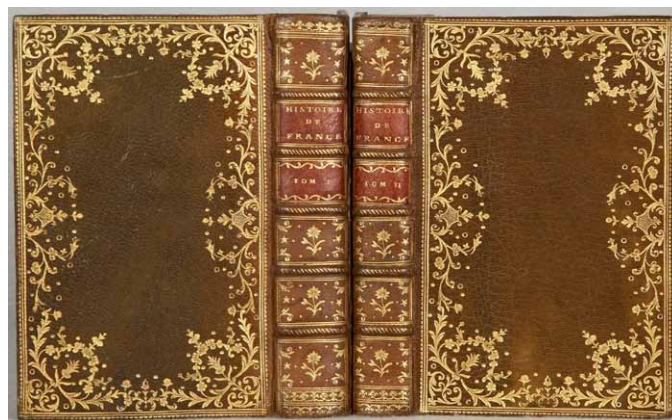
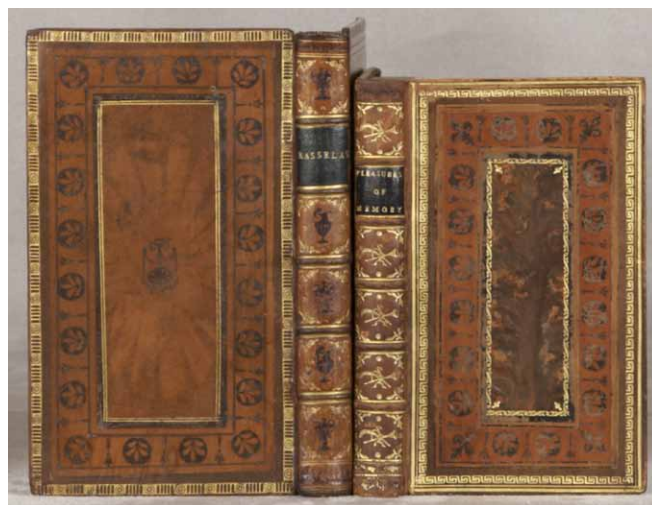
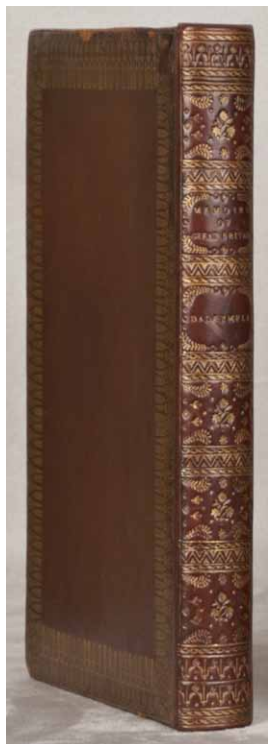


Plate 6

Top: 33; 37, 38

Left: 41 Right: 53

Bottom: 40

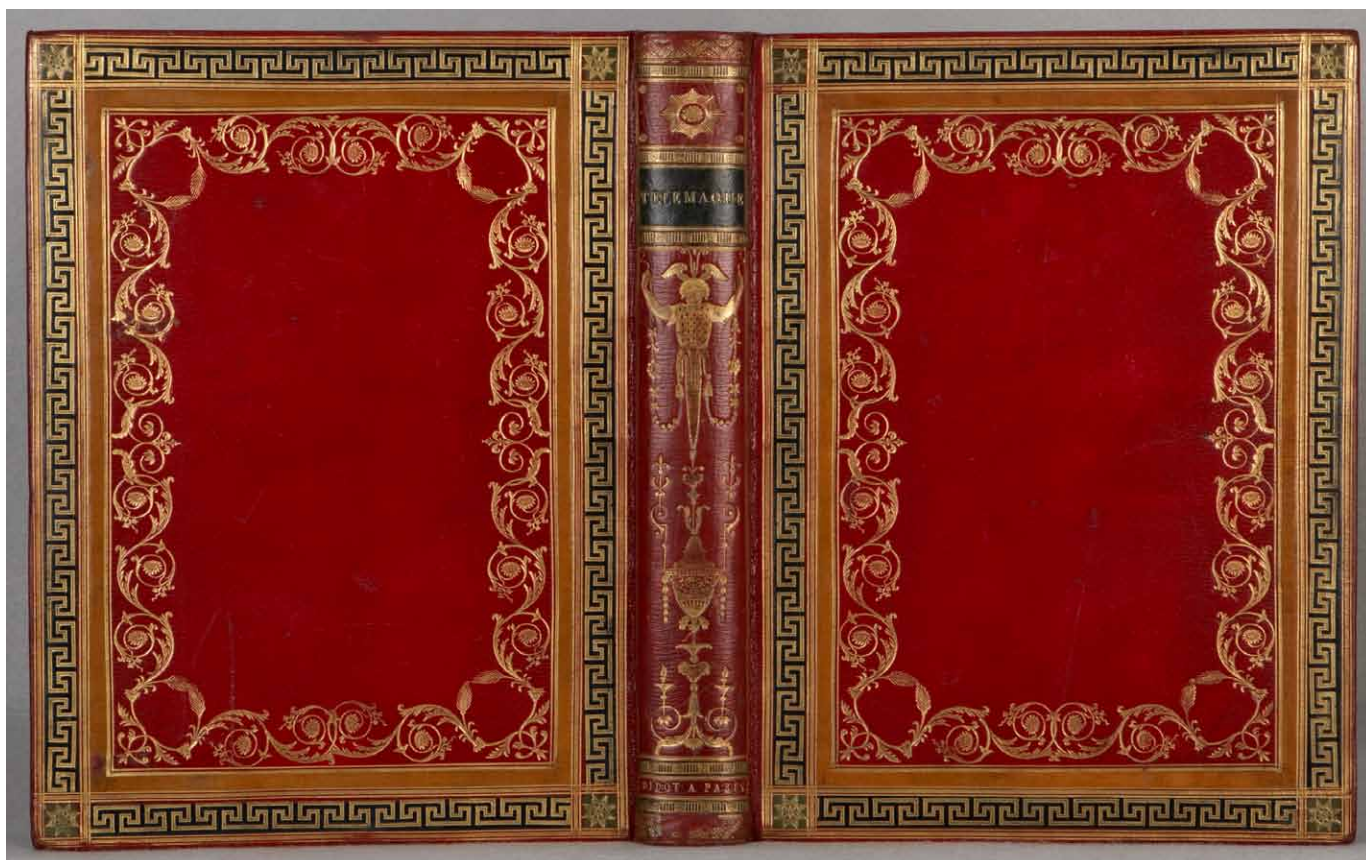




Plate 7

Above (From top to bottom): 36, 38

Below (From top to bottom): 37, 39, 40





Plate 8

Above (From top to bottom): 42, 42 Below (From top to bottom): 42, 42, 41





Plate 9

Above: 43 Below: 42, 42, 42, 42





Plate 10

Above: 44, 44, 44

Below: 64

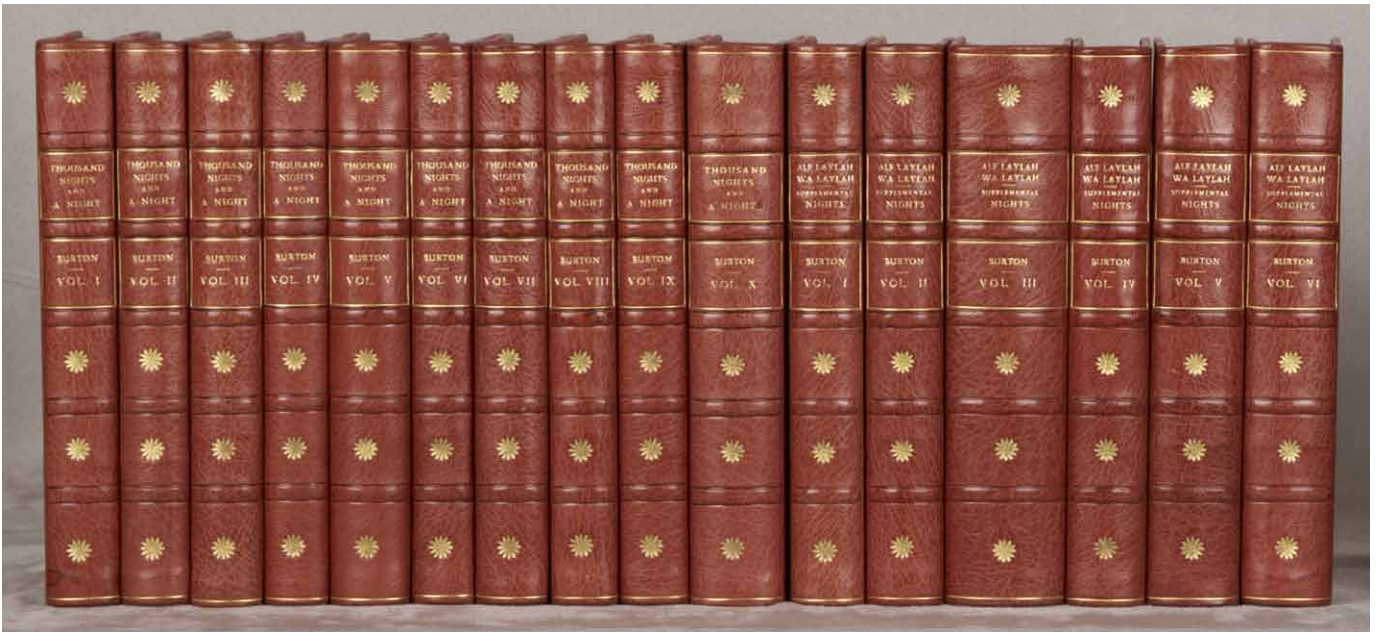




Plate 11

Top: 48, 48

Middle: 59, 59

Bottom: 47



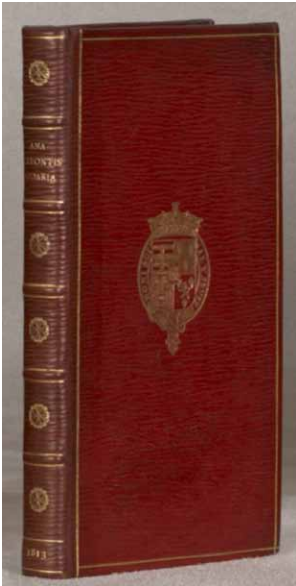
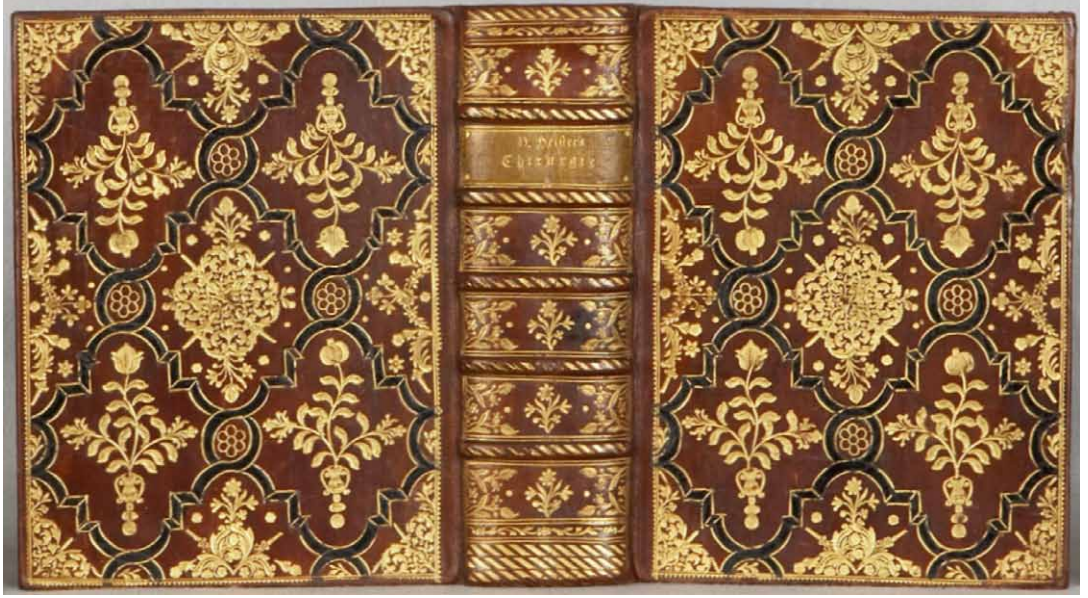
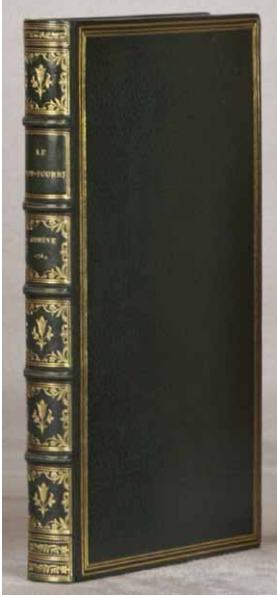
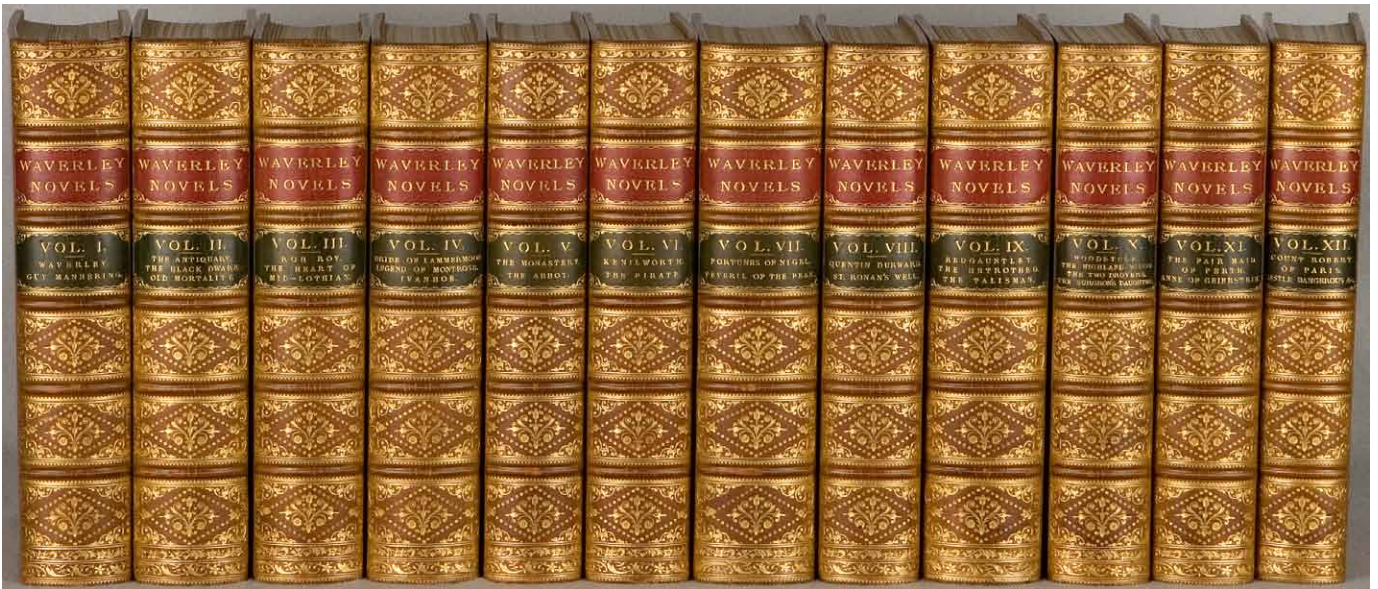
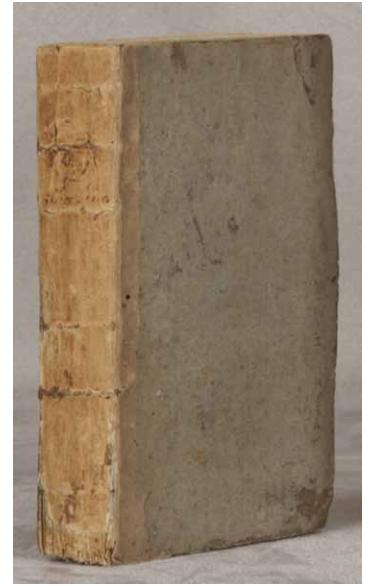


Plate 12

Top:
46, 52

Middle:
63, 49, 54

Bottom:
314



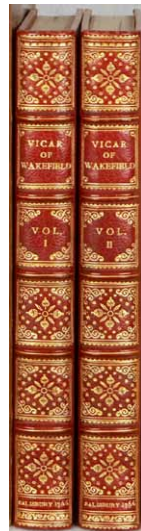
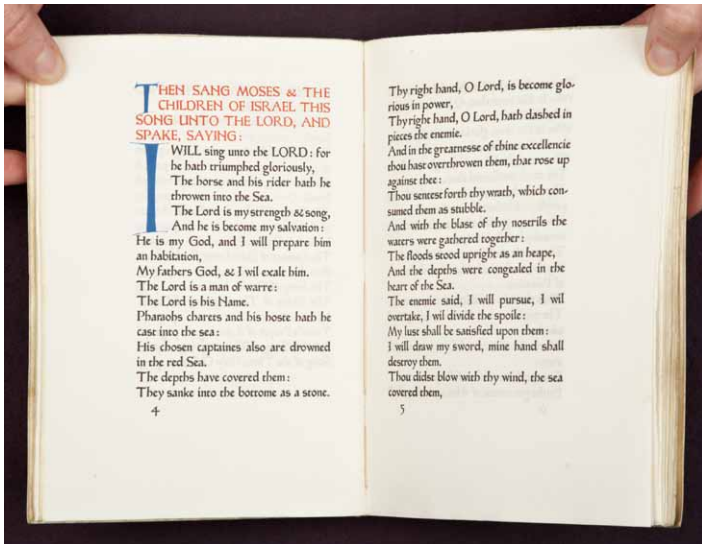


Plate 13

Top:
62

Middle:
75, 50, 90

Bottom:
60, 57

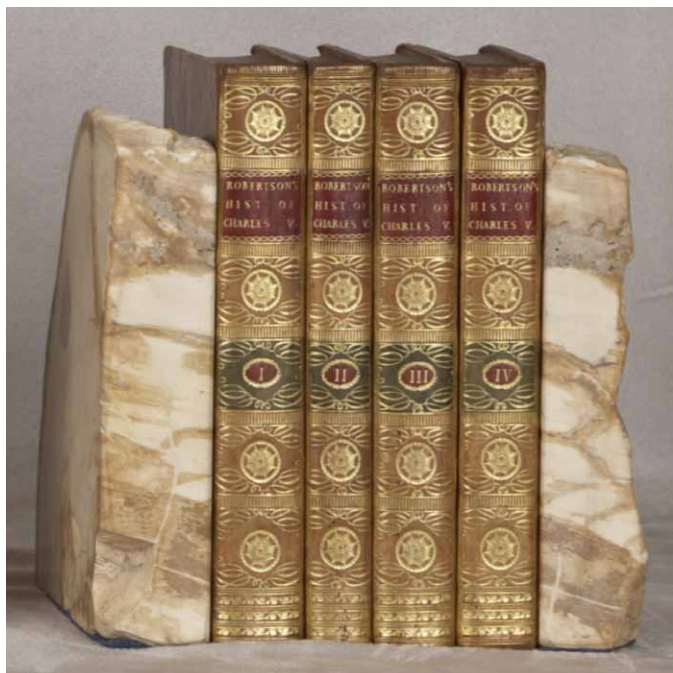




Plate 14

Top: 56, 8, 61

Bottom: 61



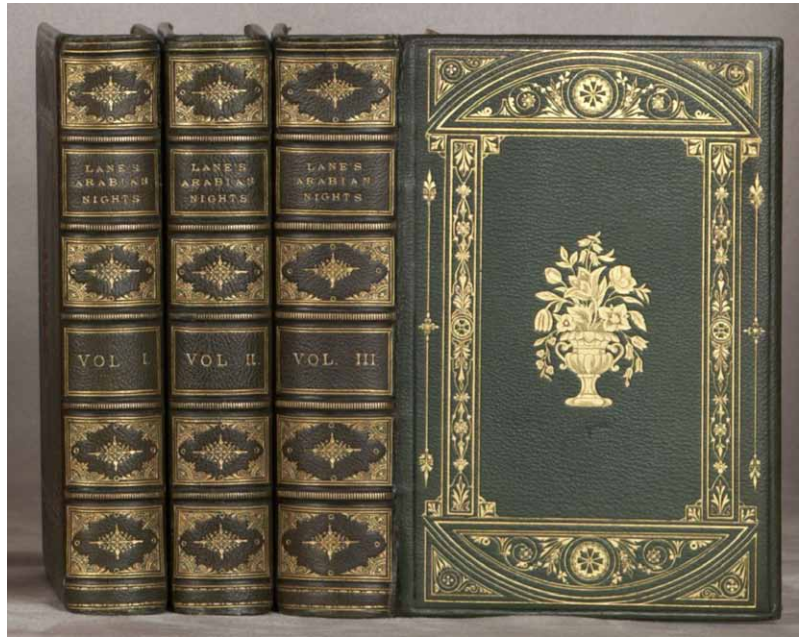


Plate 15

Top: 66, 65

Bottom: 68, 67



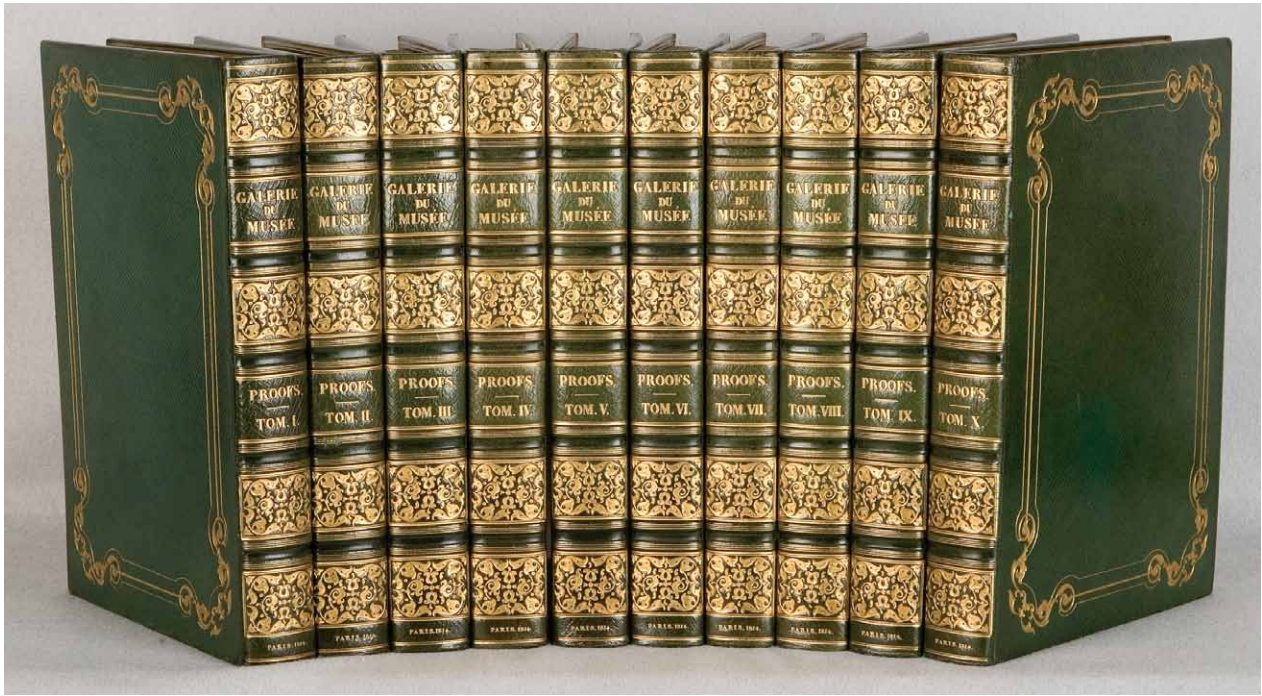
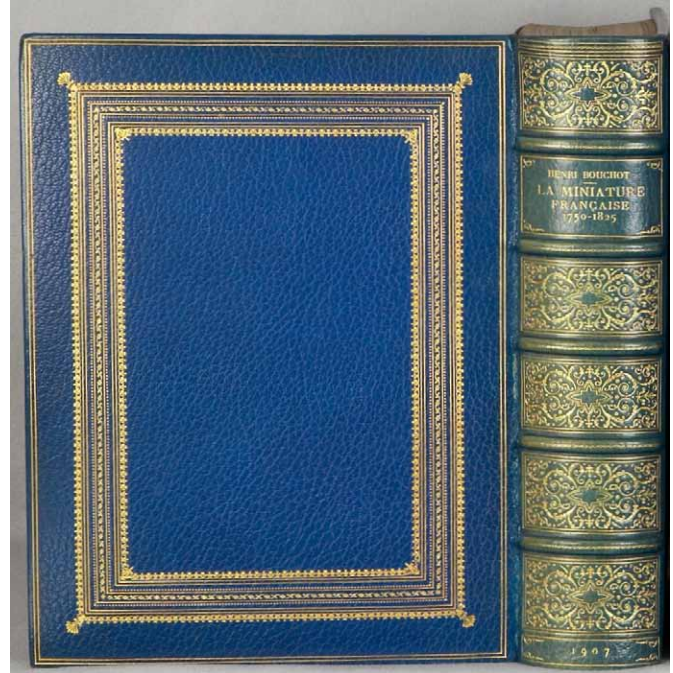
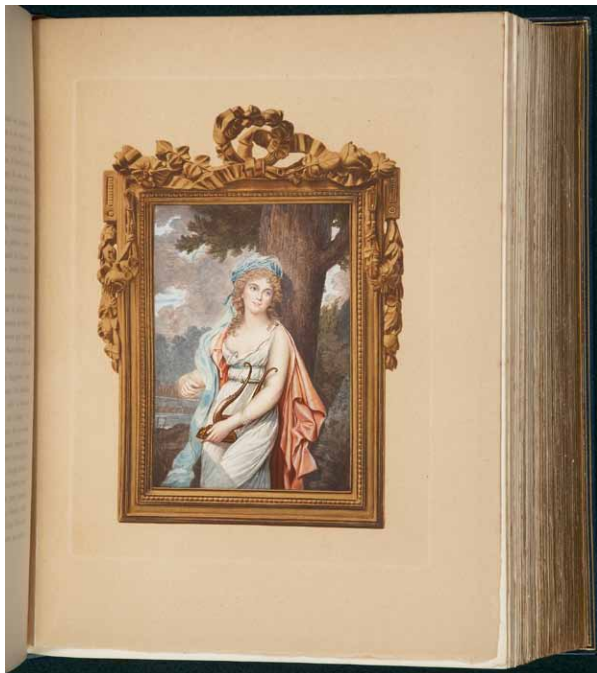
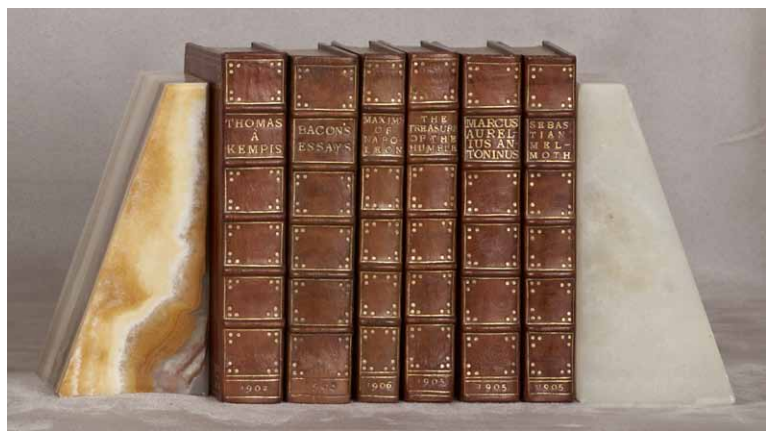


Plate 16

Top:
71

Middle:
16, 85

Bottom:
72, 72



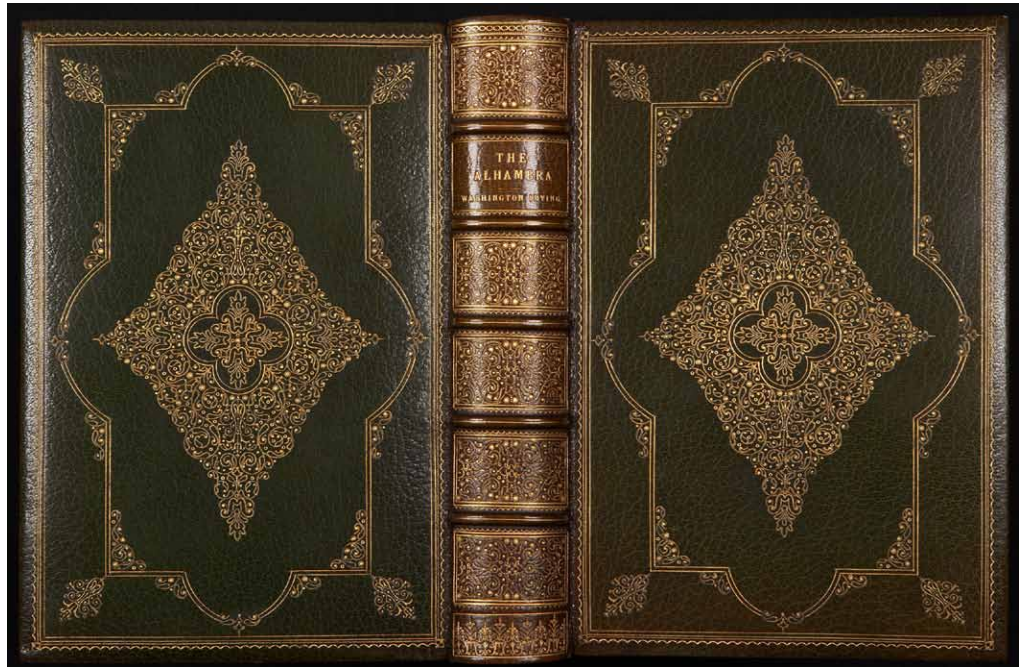
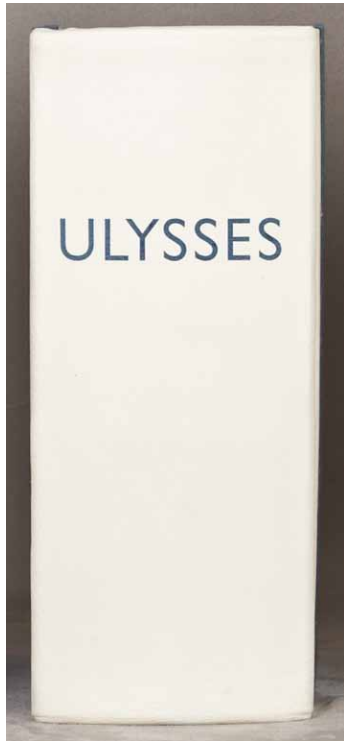
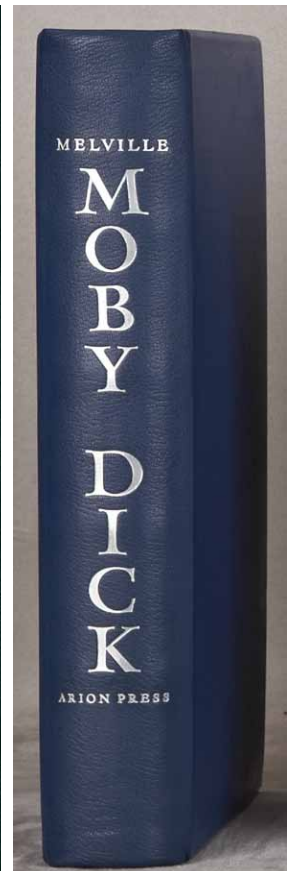
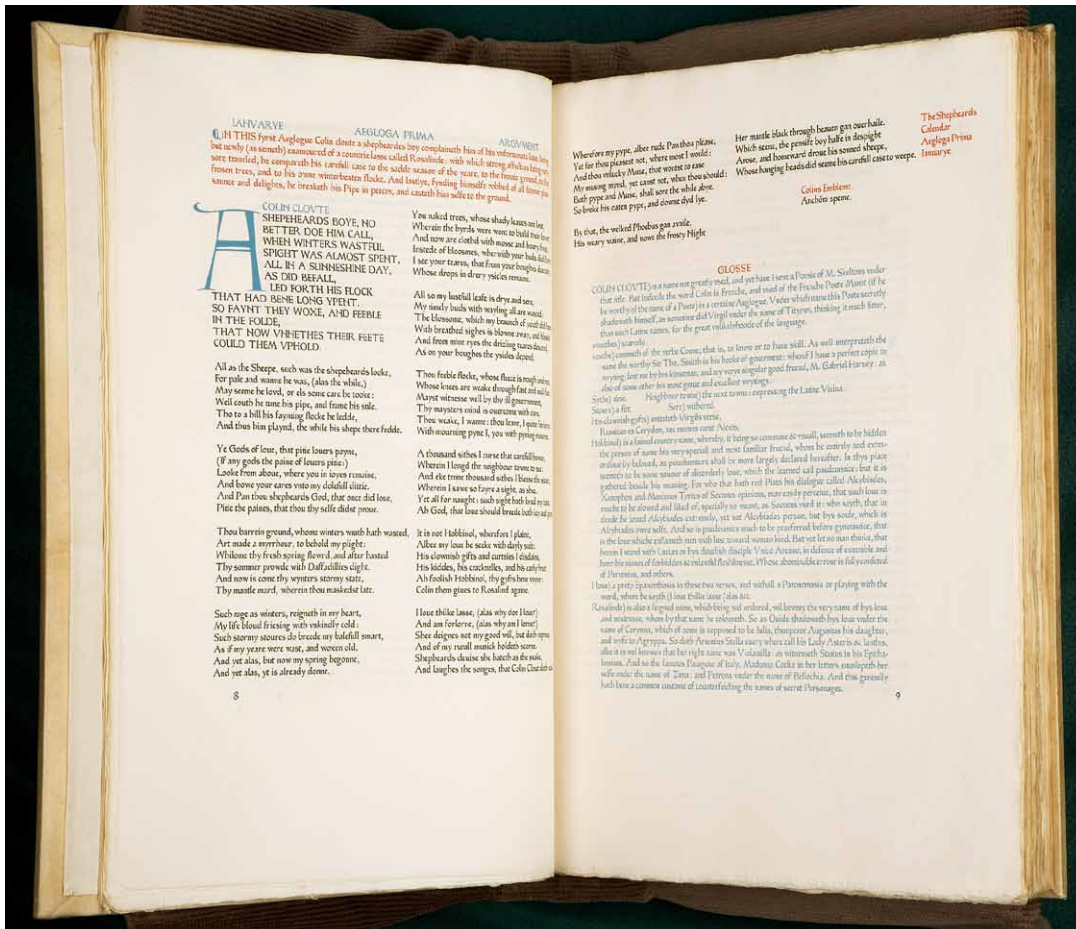


Plate 17

Top: 69, 86

Bottom: 78, 70



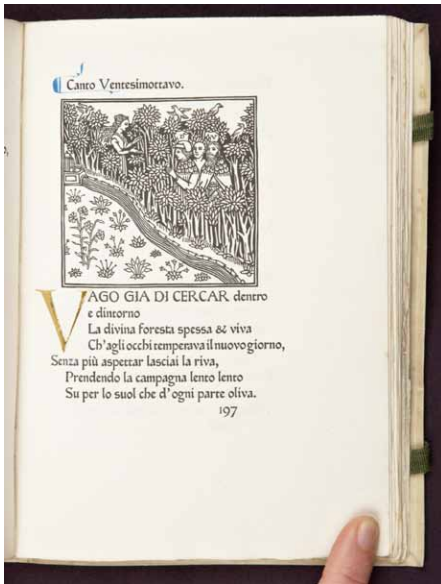
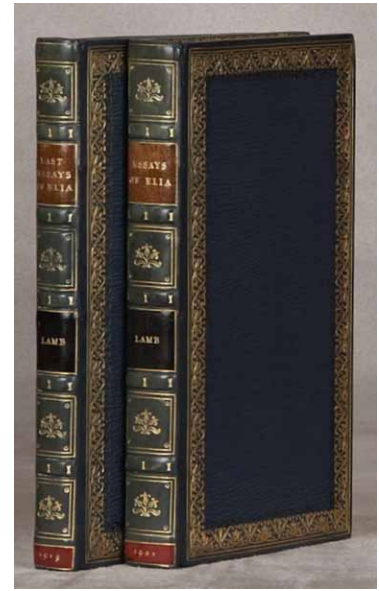
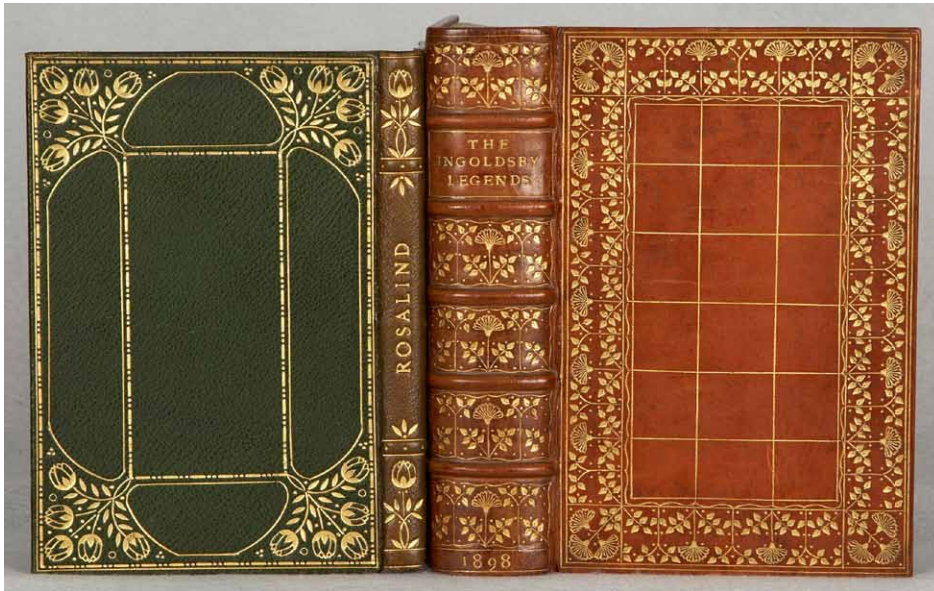
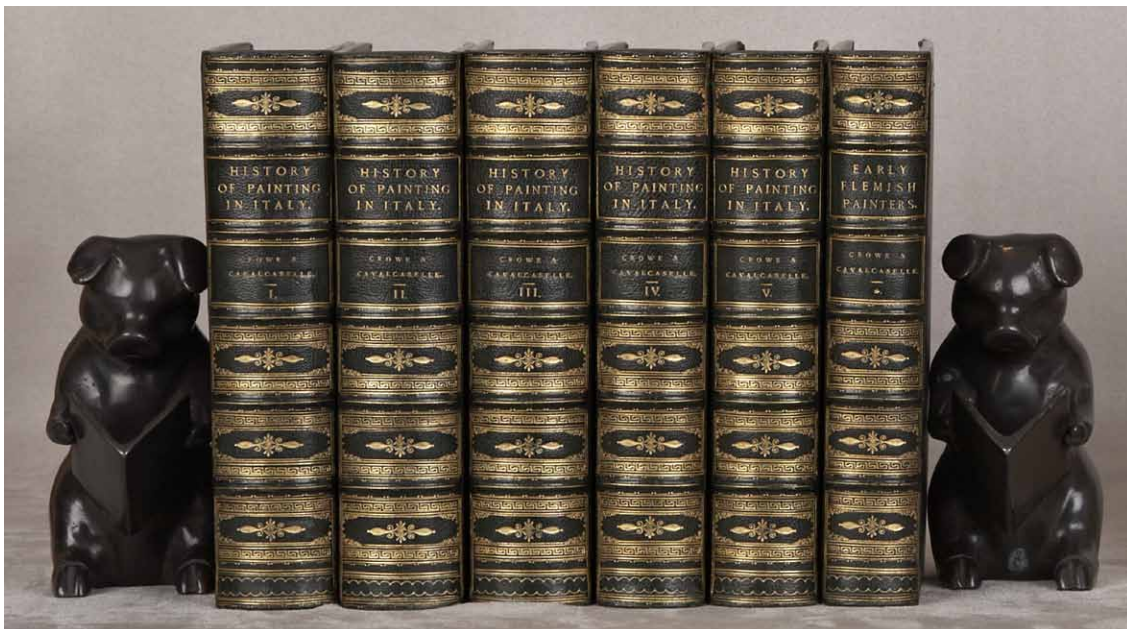
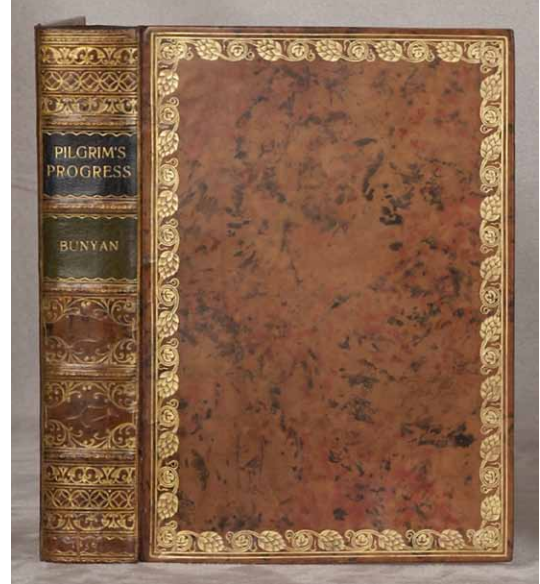


Plate 18

Top:
87, 84; 89

Middle:
77, 105, 88

Bottom:
81



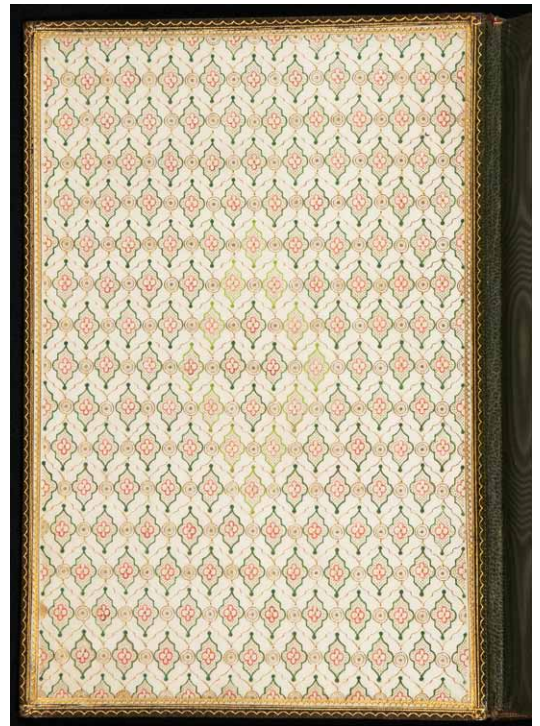


Plate 19

Above: 94

Right: 86

Below: 82



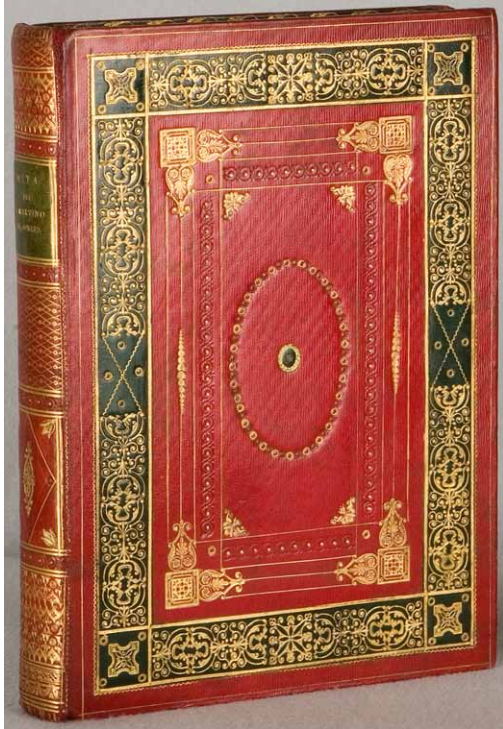


Plate 20

Left: 118

Above: 91

Below: 83



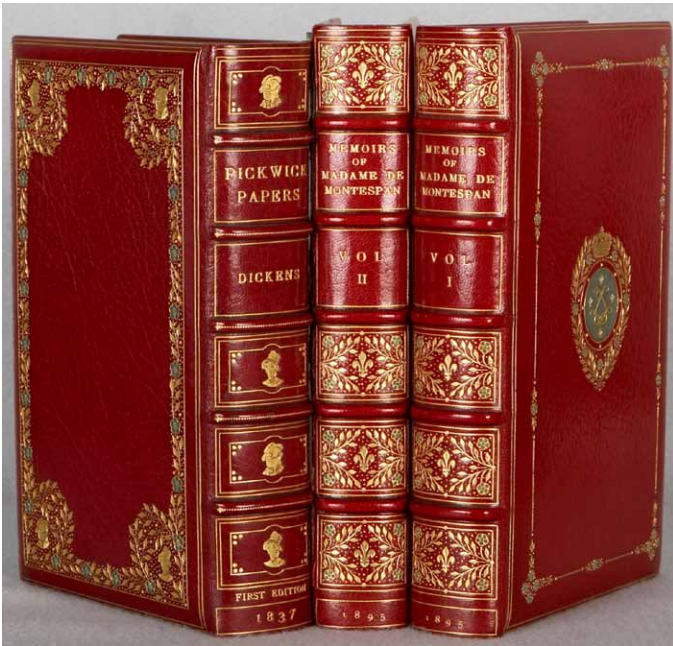
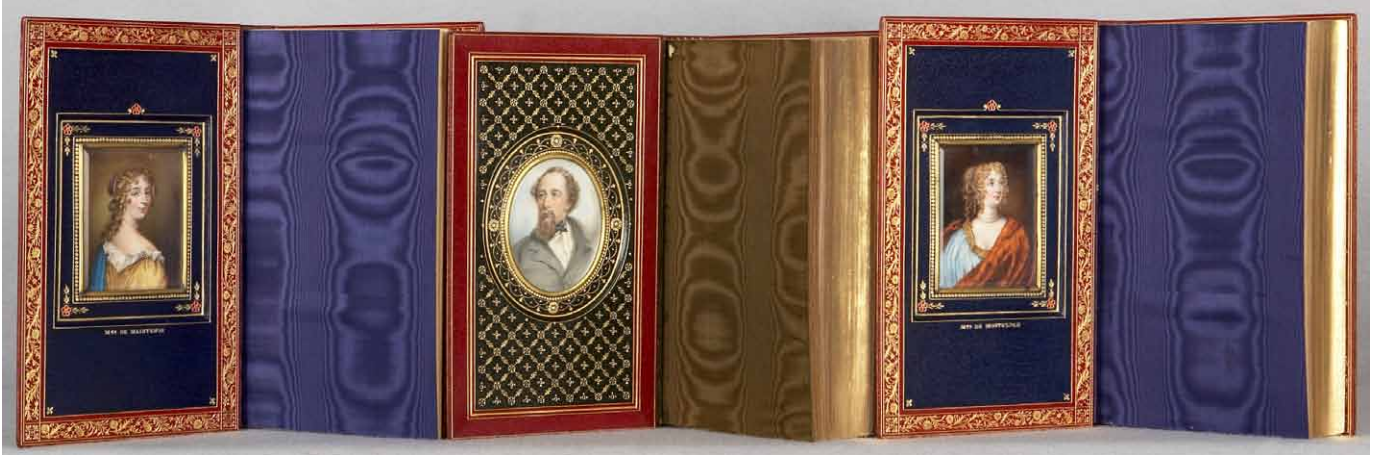
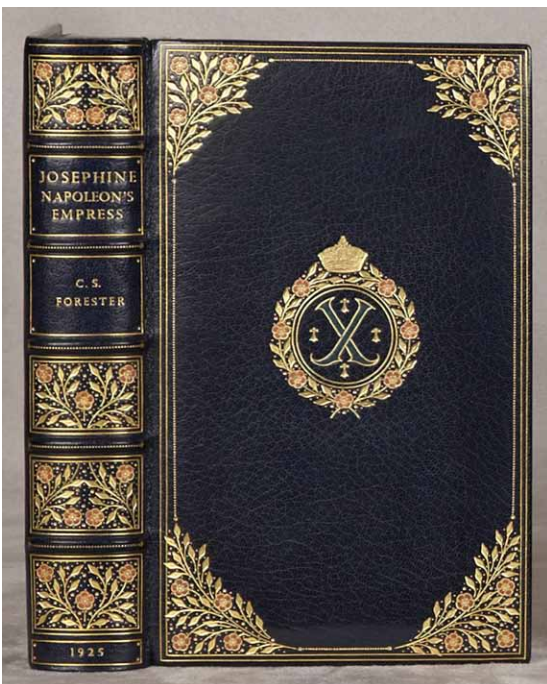
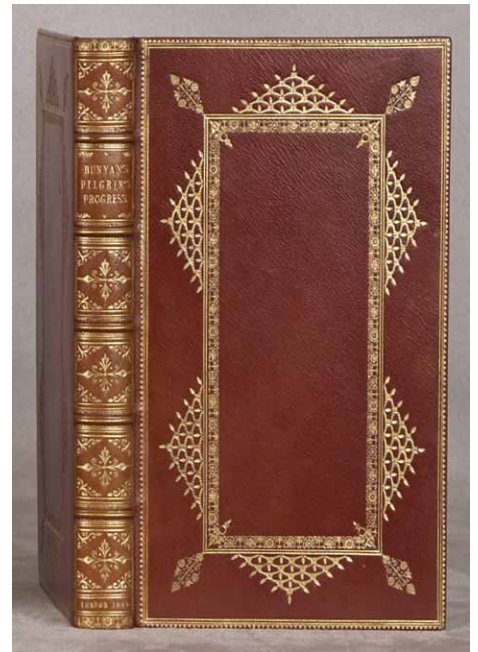


Plate 21

Top:
97, 95, 97

Middle:
95, 97; 93

Bottom:
96, 96



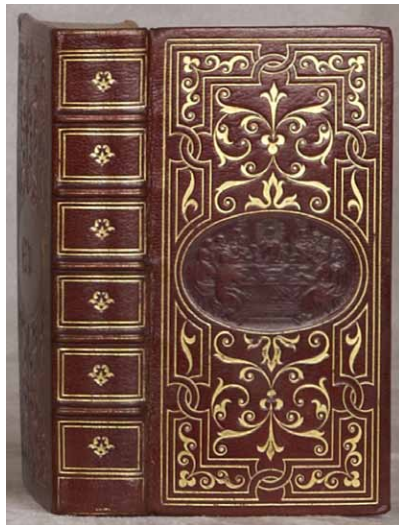
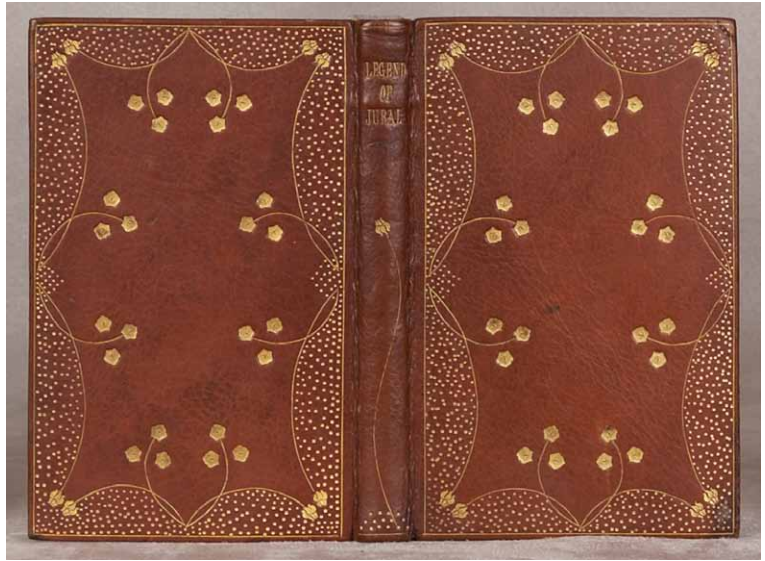
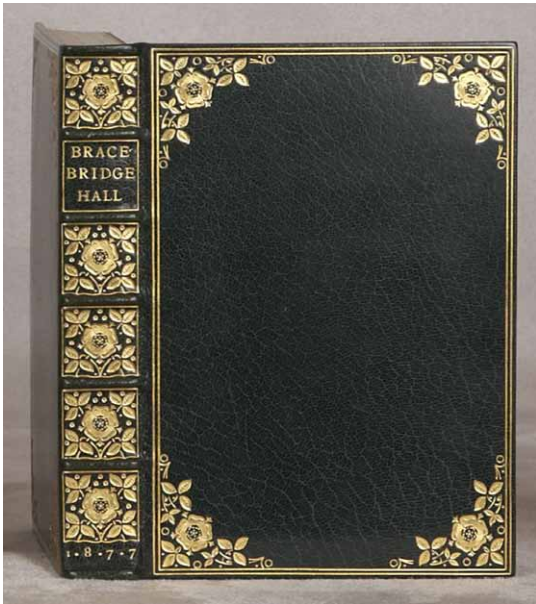
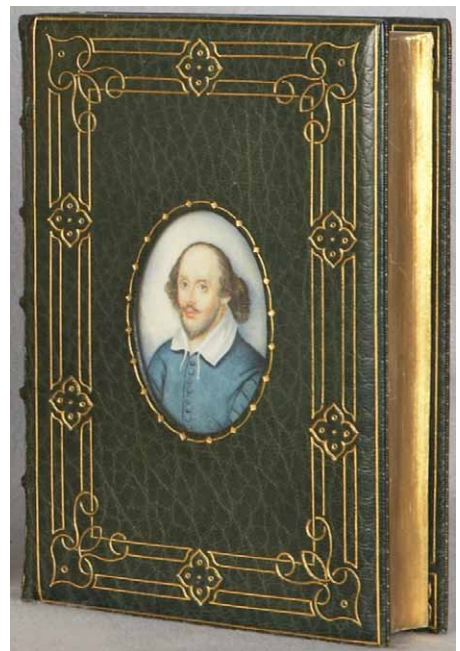
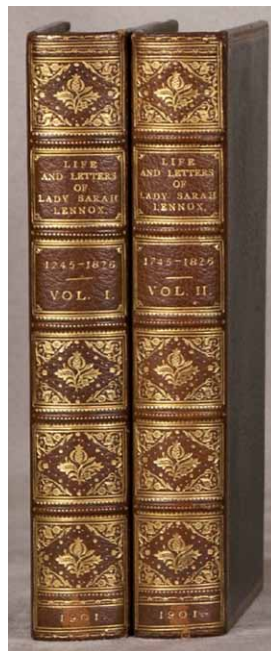
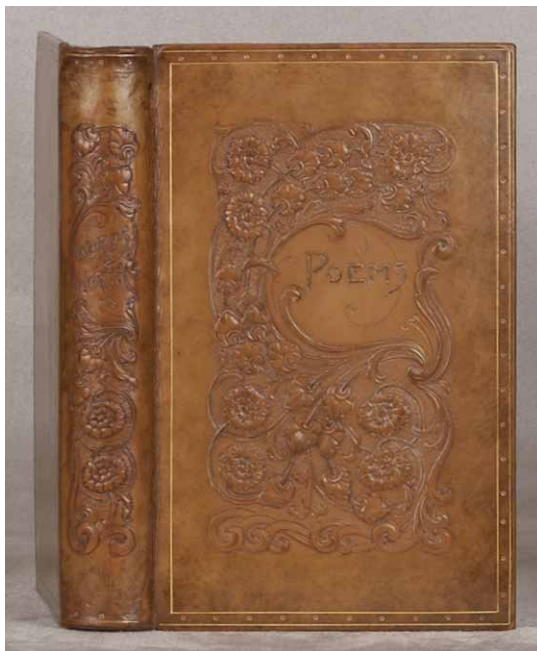
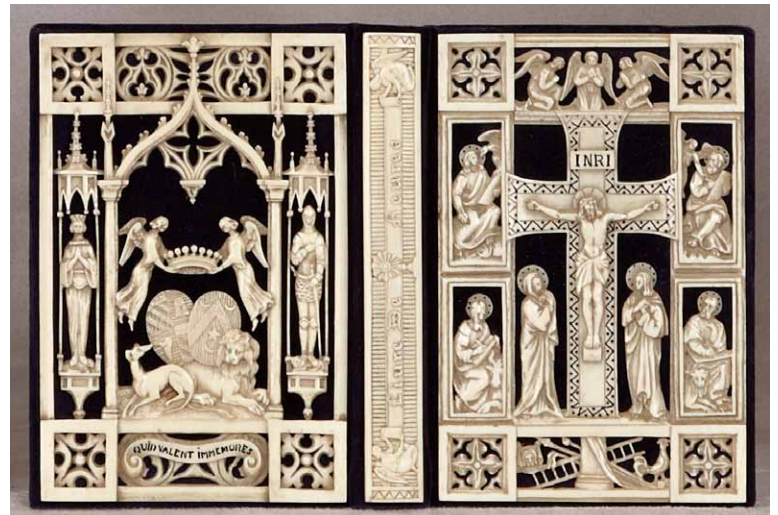


Plate 22

Top:
99, 106

Middle:
104, 110

Bottom:
92, 114, 98



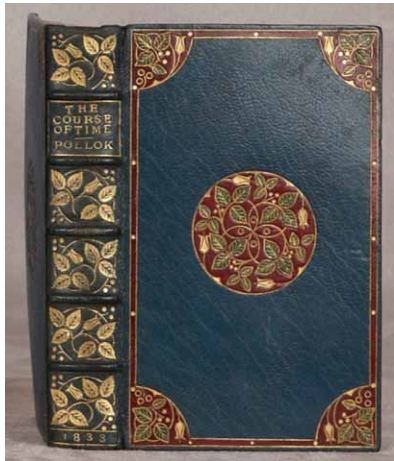
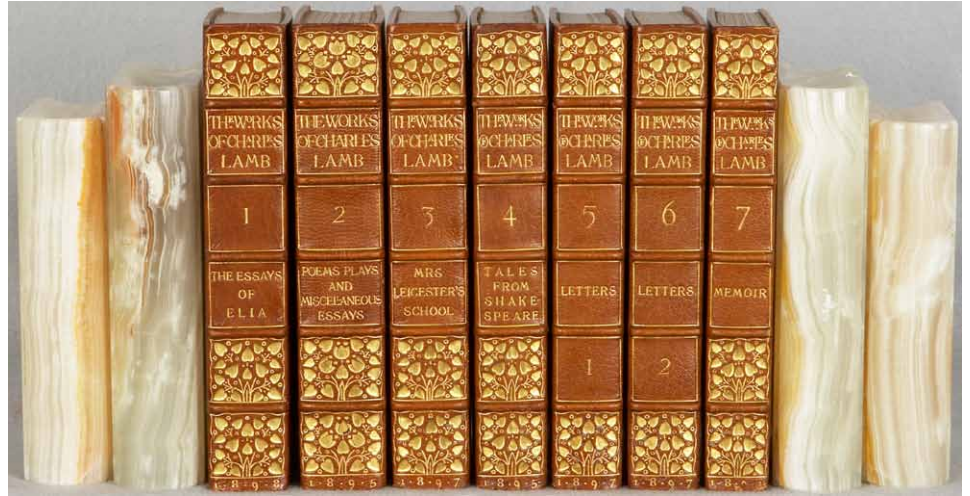
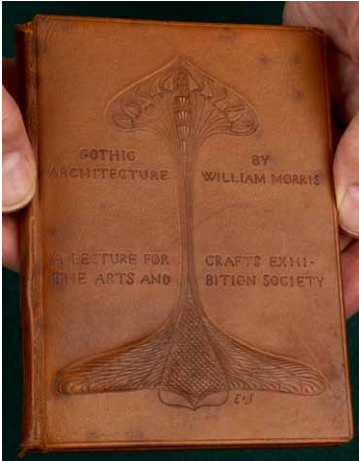
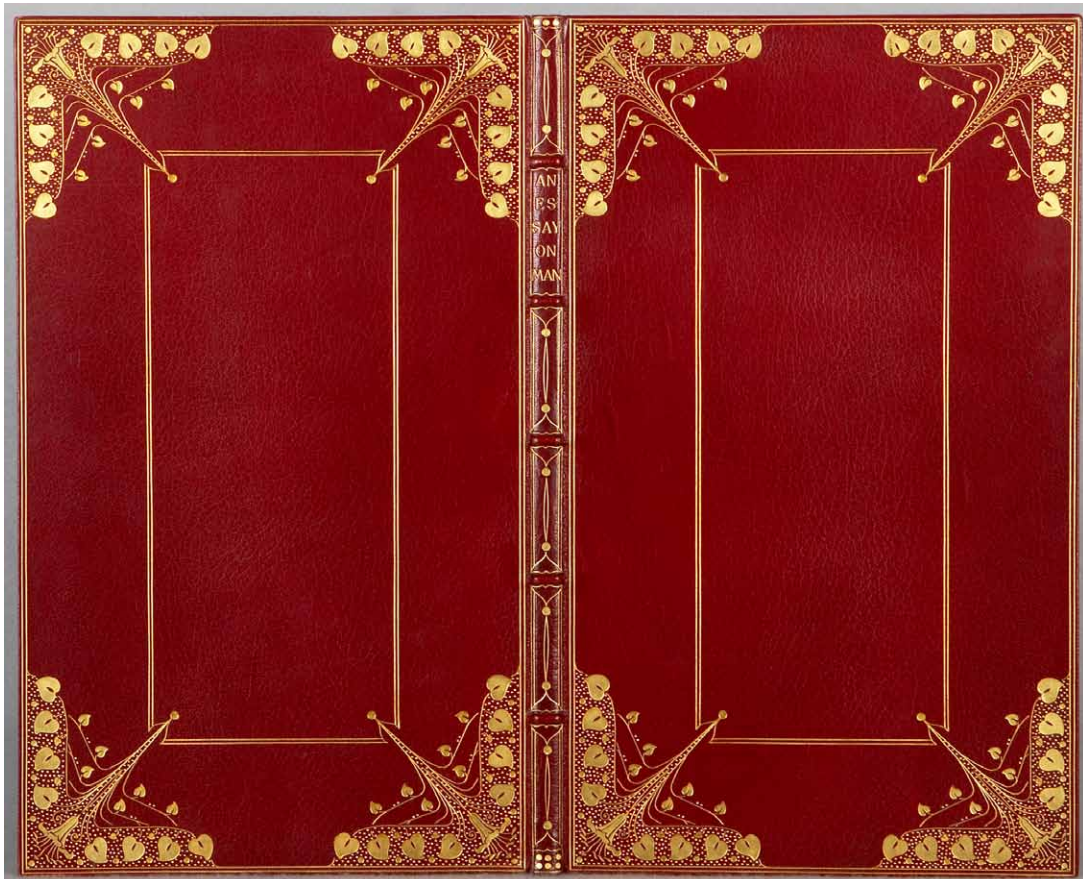
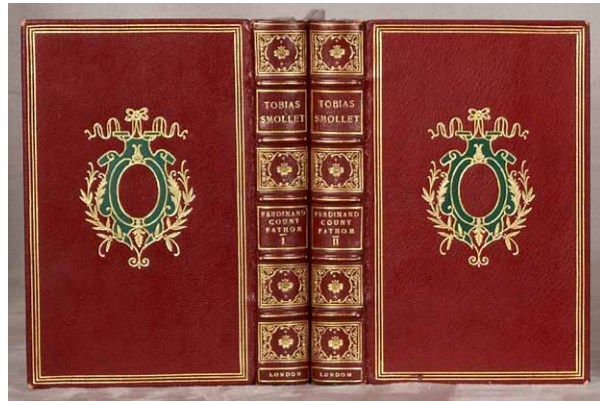


Plate 23

Top:
141, 100

Middle:
122, 322

Bottom:
101



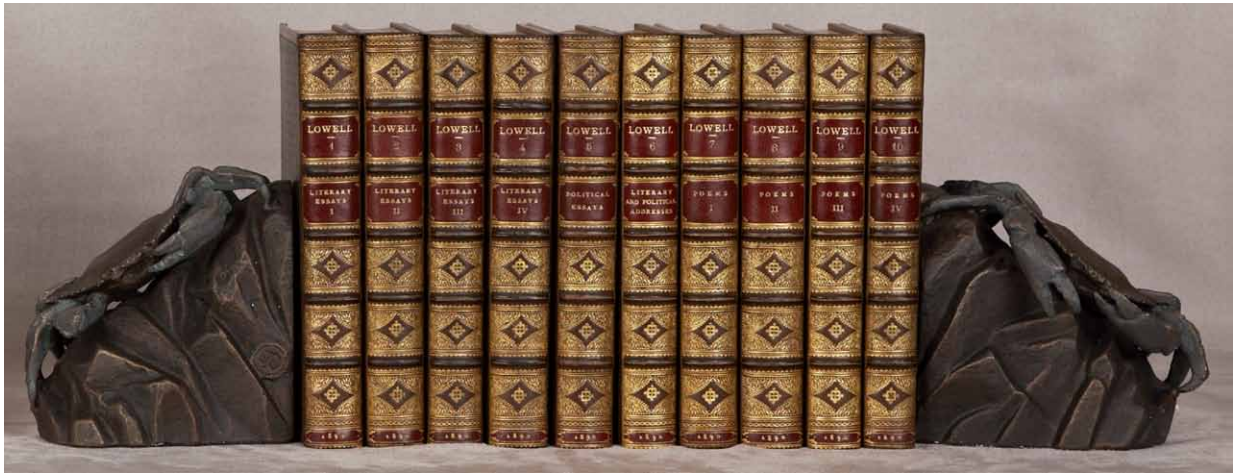
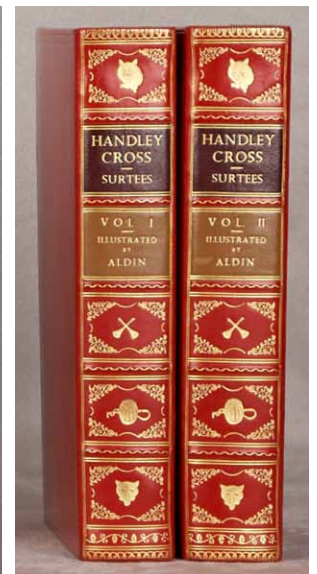
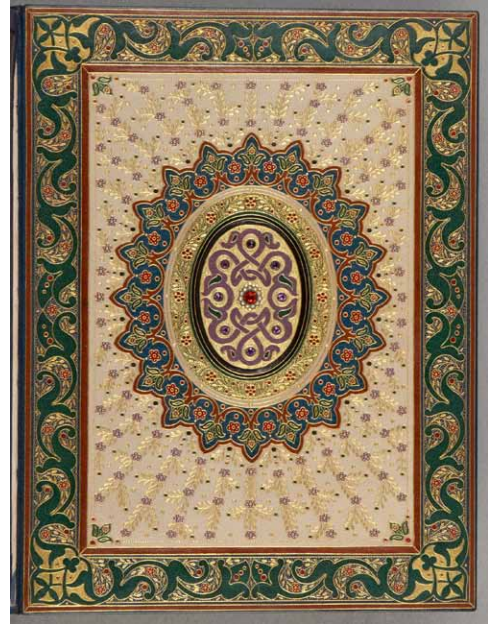


Plate 24

Top:
135

Middle:
111, 111

Bottom:
111, 143



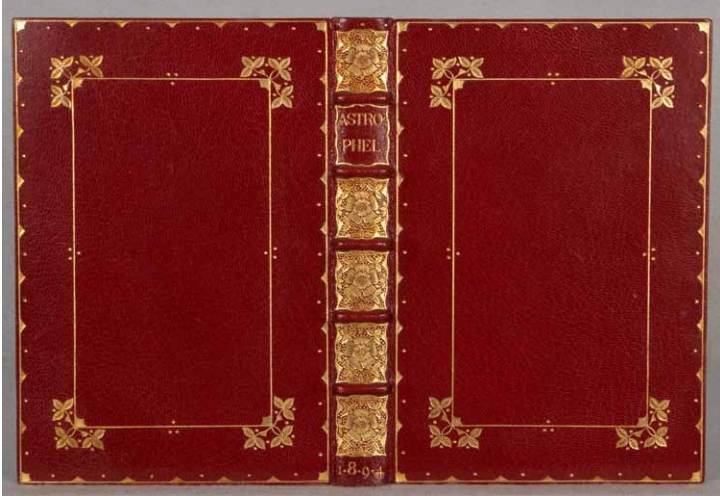
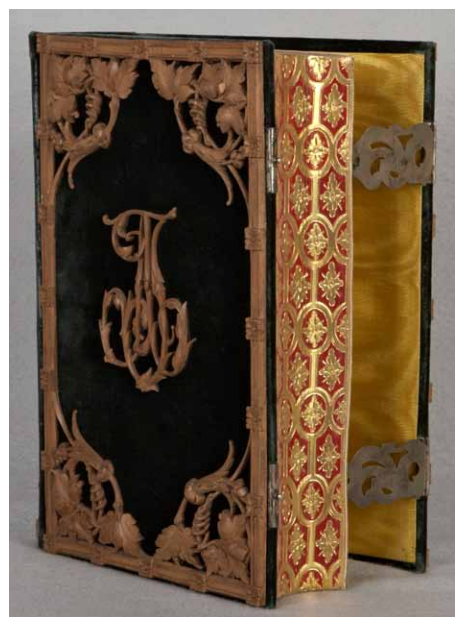
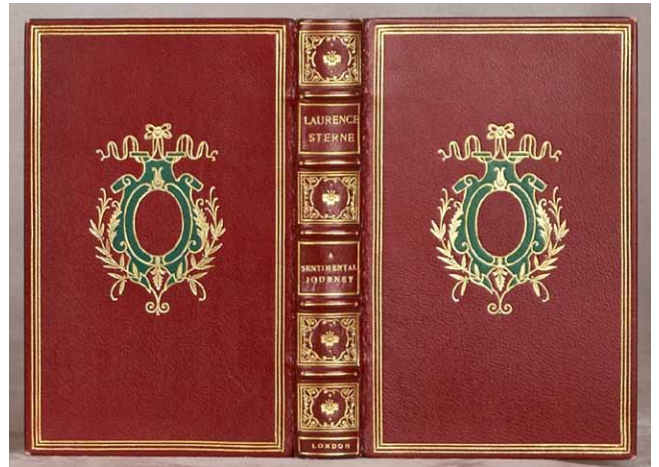
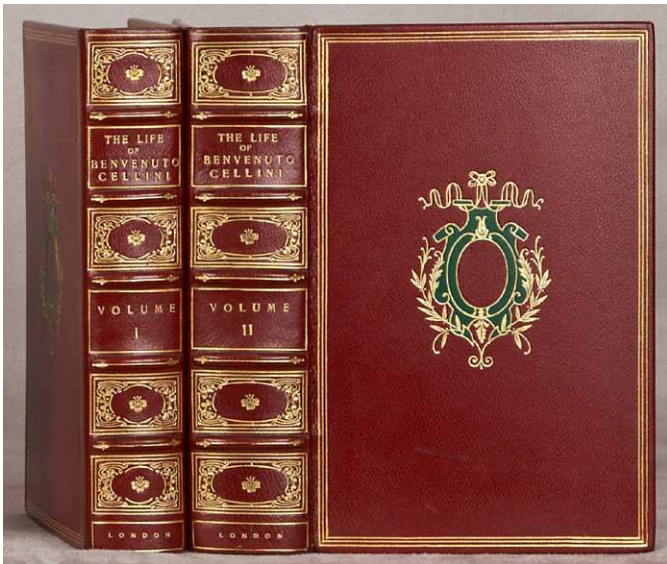


Plate 25

Above: 102 Right: 115
Middle: 108, 327 Bottom: 105, 105



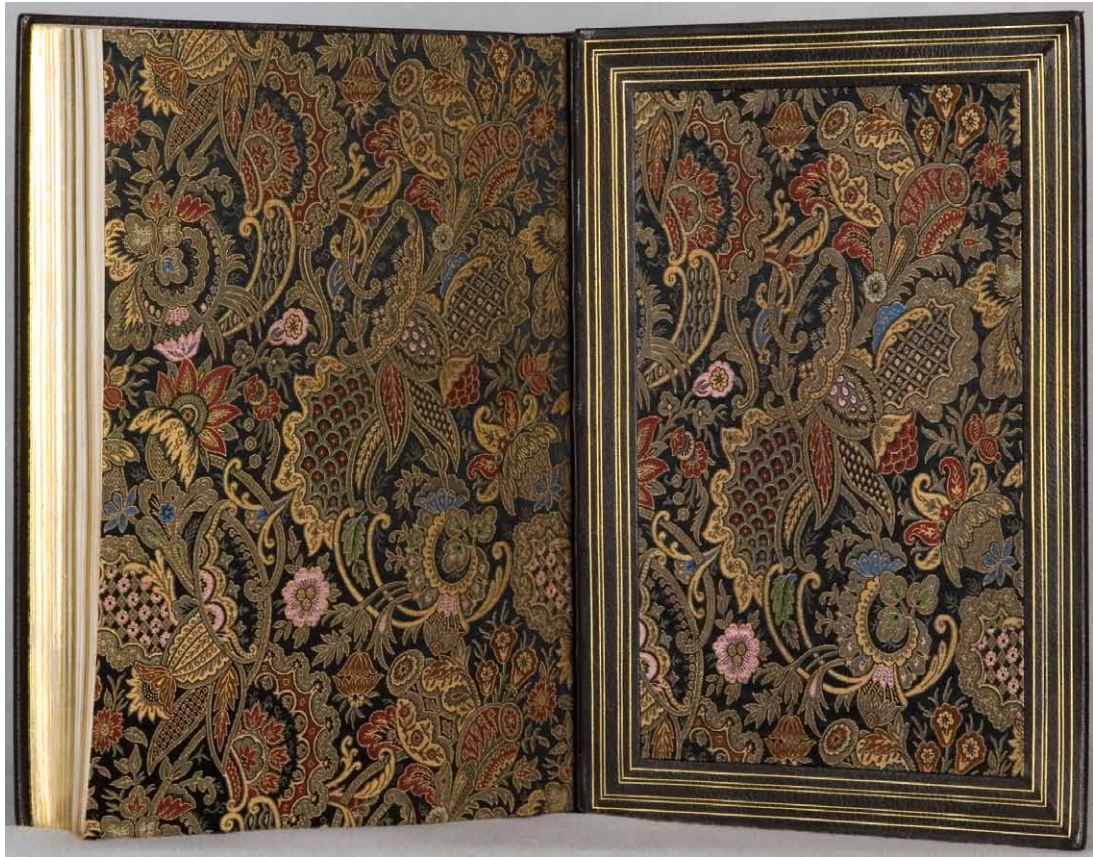


Plate 26 Above and Below: 117



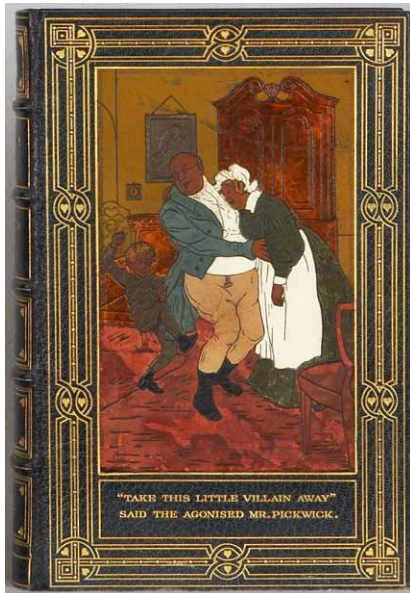
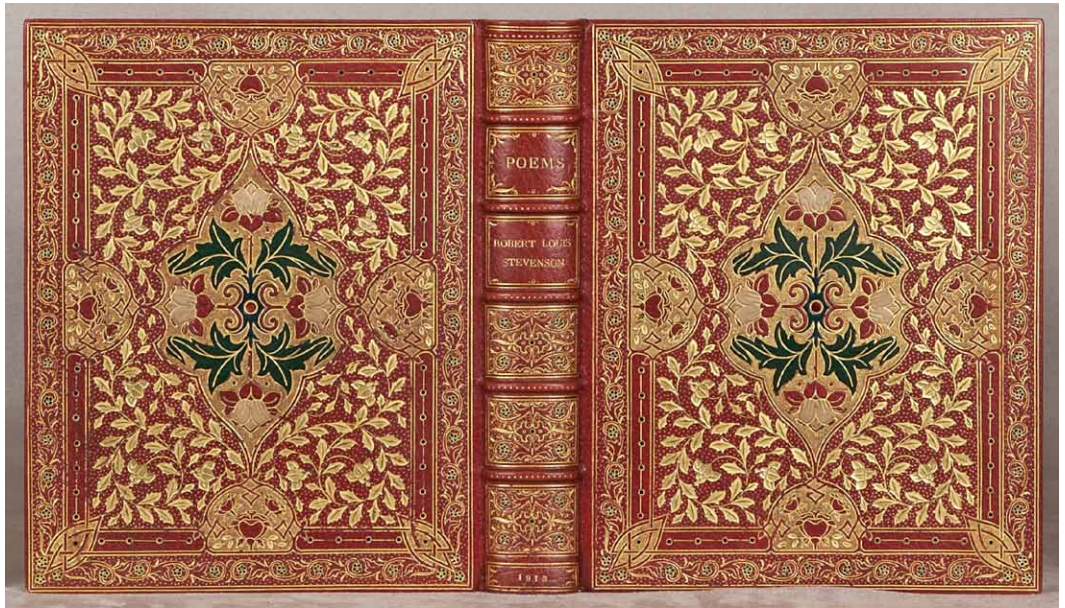
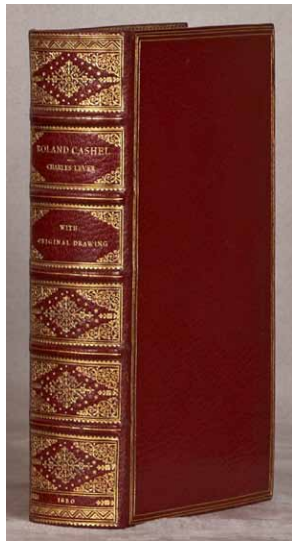
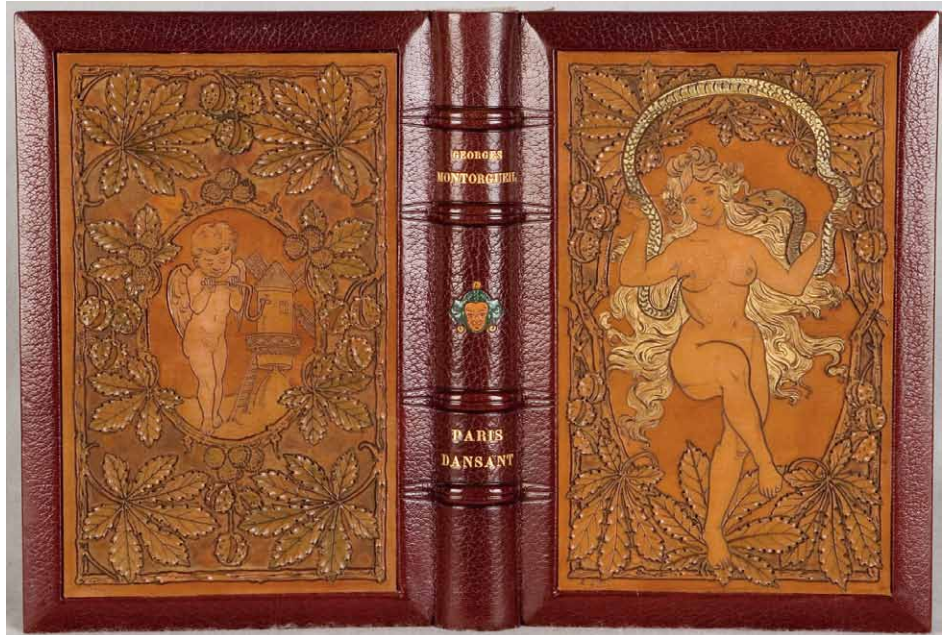
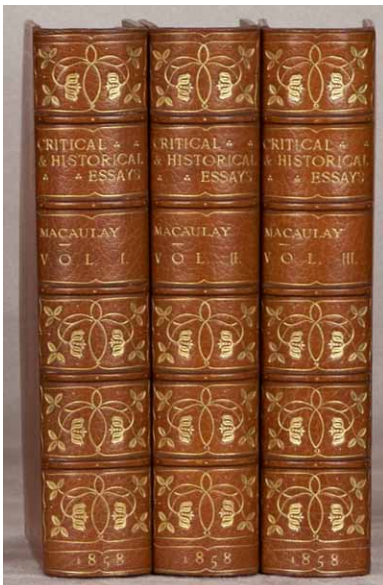
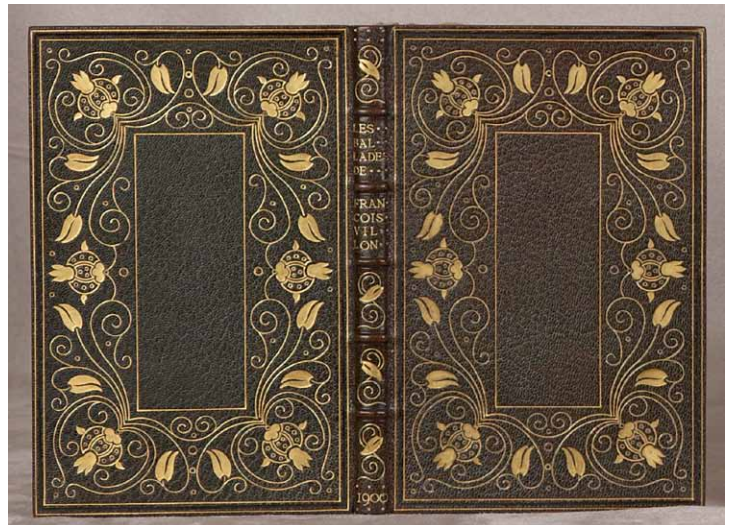


Plate 27

Top:
129, 127

Middle:
125, 123

Bottom:
121, 120



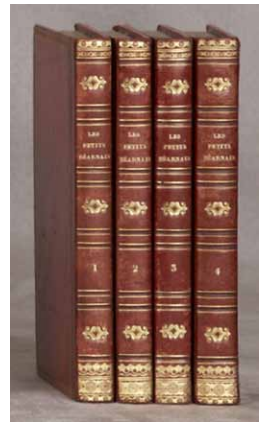
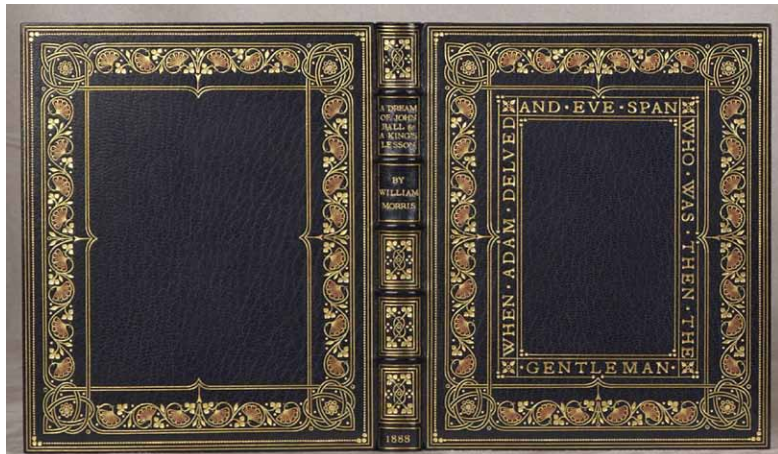
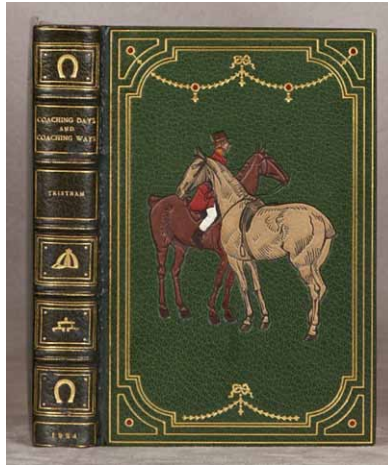
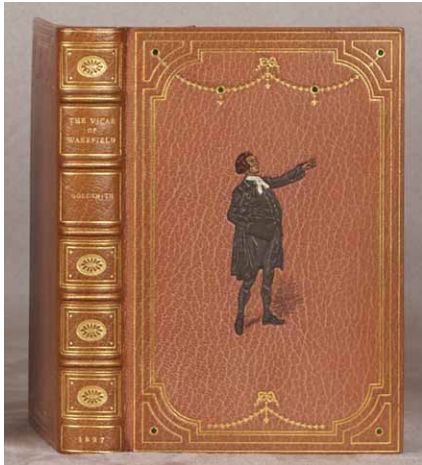


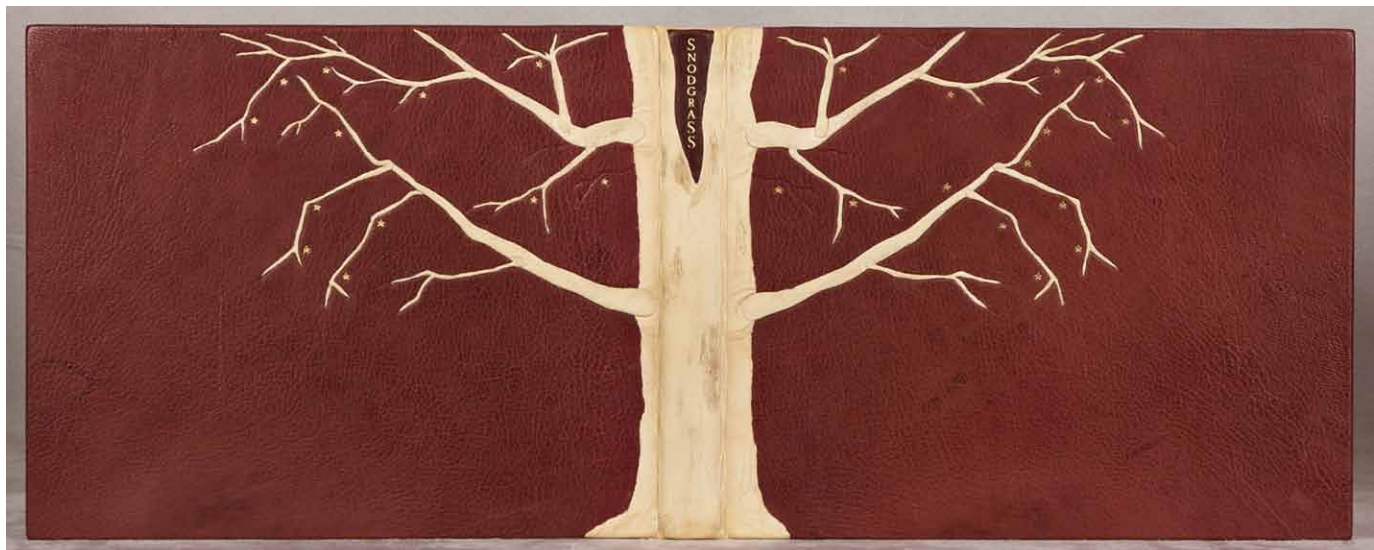
Plate 28

Top: 157, 278

Above: 128
130, 132

Left: 136 Right:
164

Below: 140



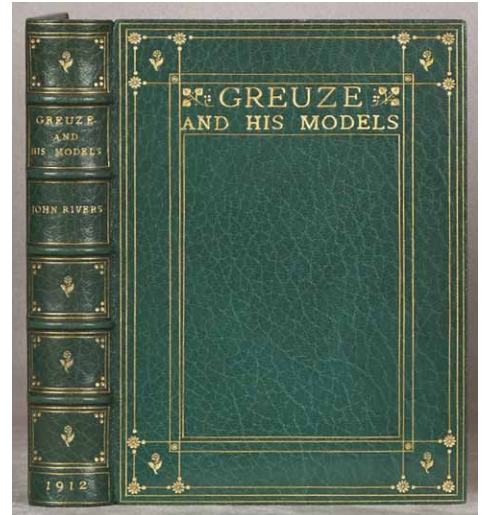
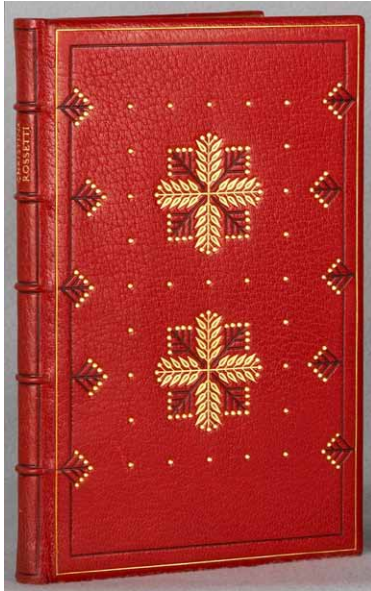
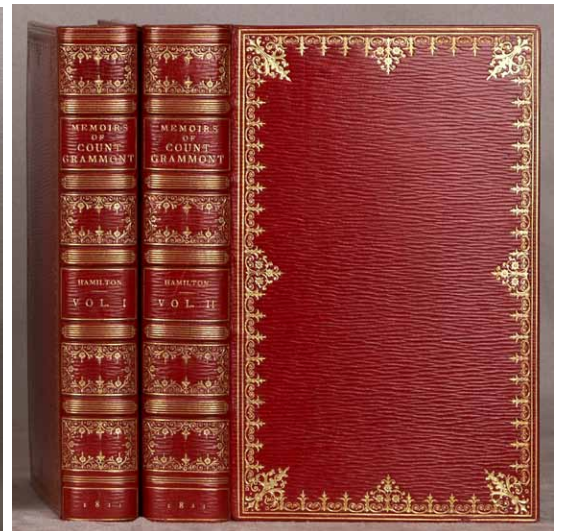
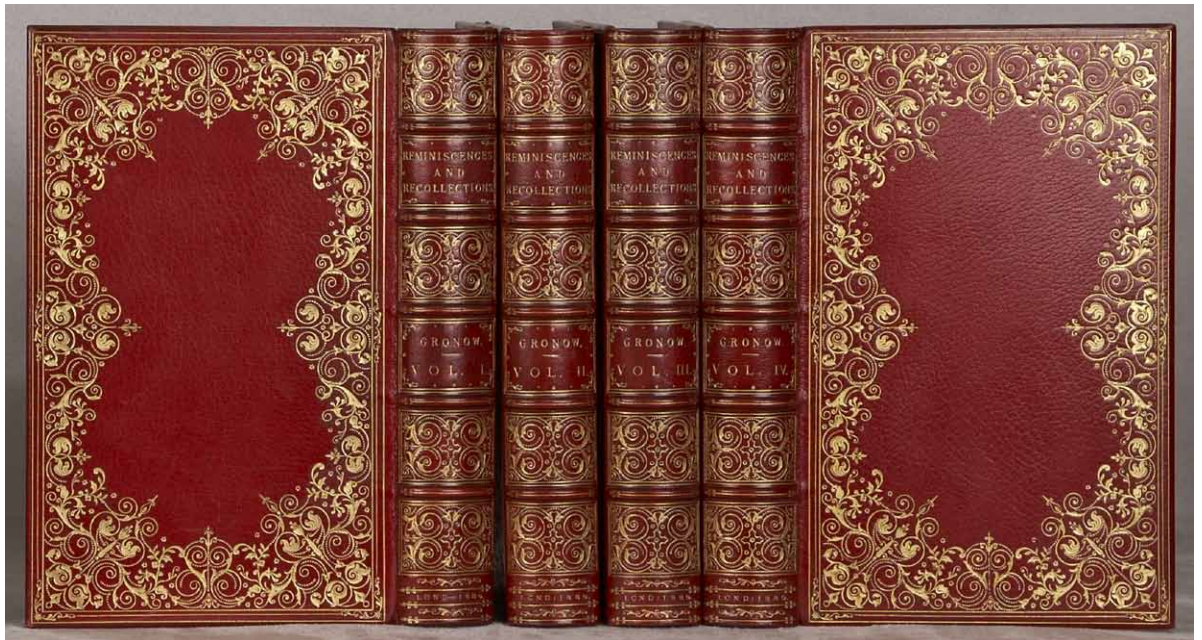


Plate 29

Top:
228, 342,
151

Middle:
144

Bottom:
142, 147



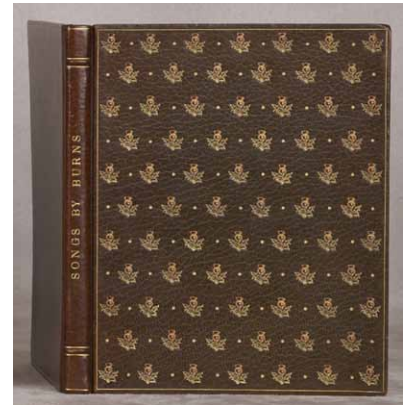
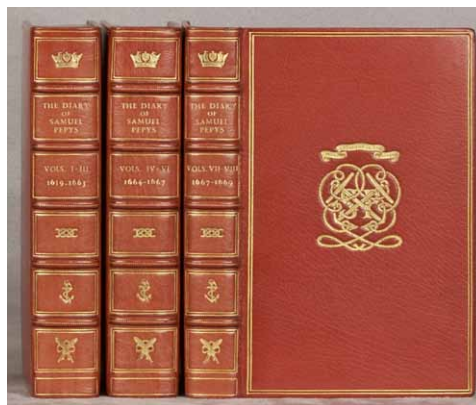
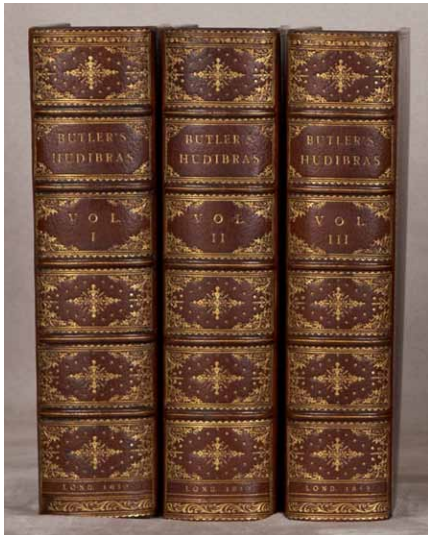
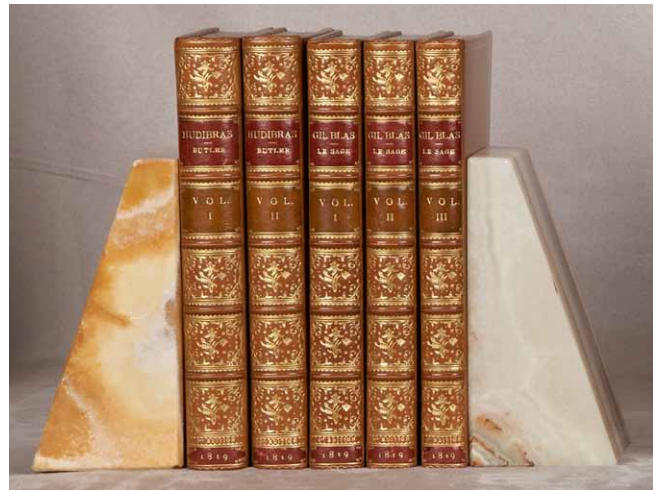
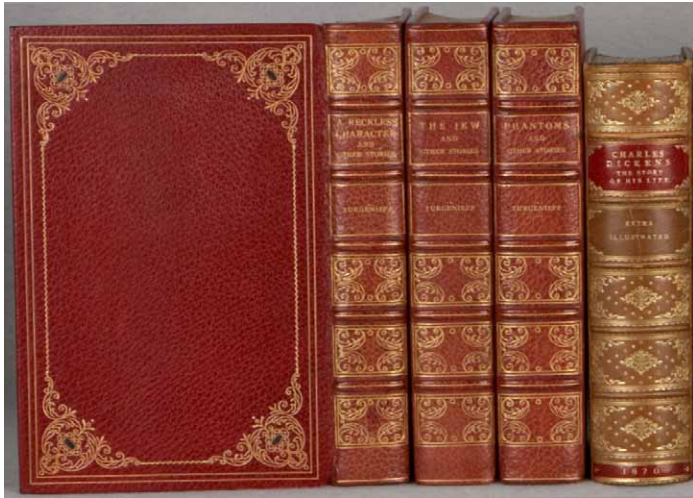


Plate 30

Top: 337, 335, 336, 174; 133, 134
 Middle: 124, 137, 138 Bottom: 126

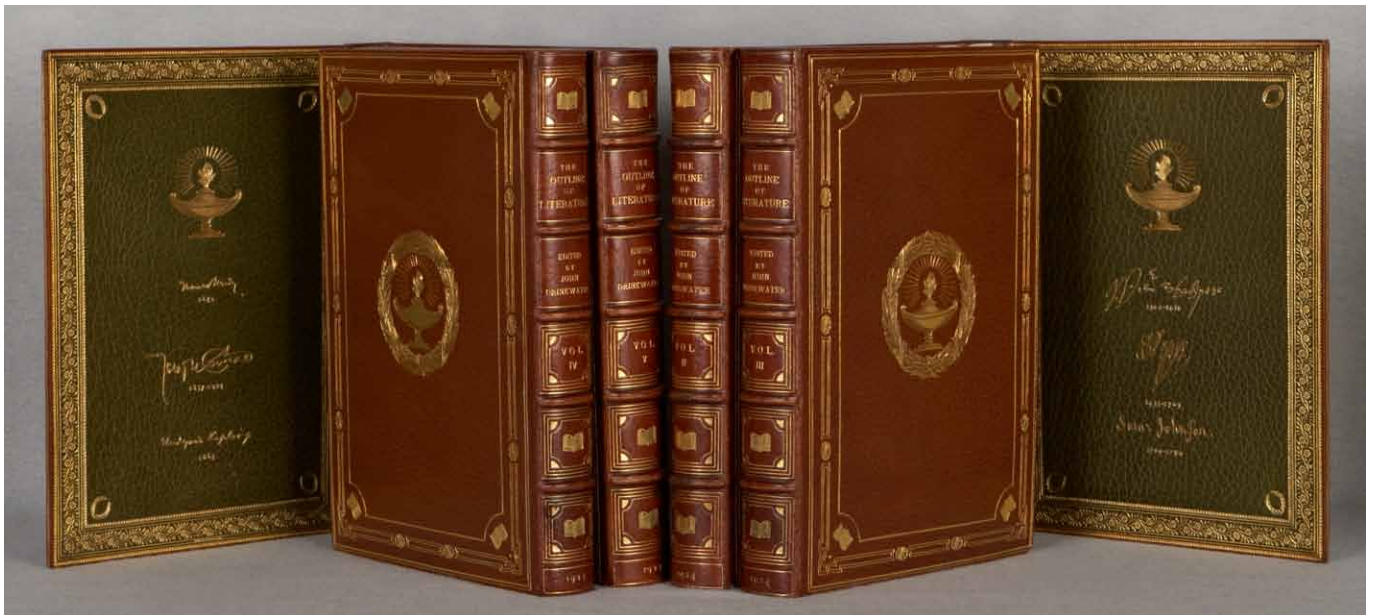




Plate 31

Top:
158

Middle:
145

Bottom:
146

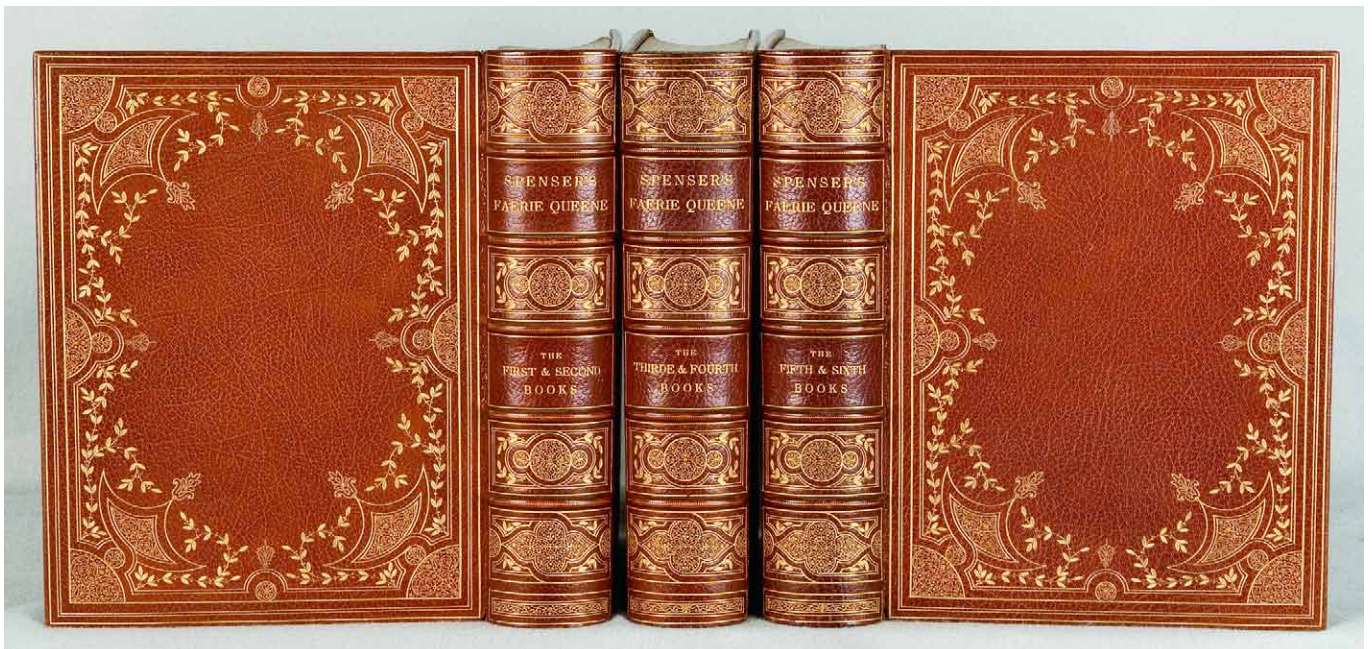
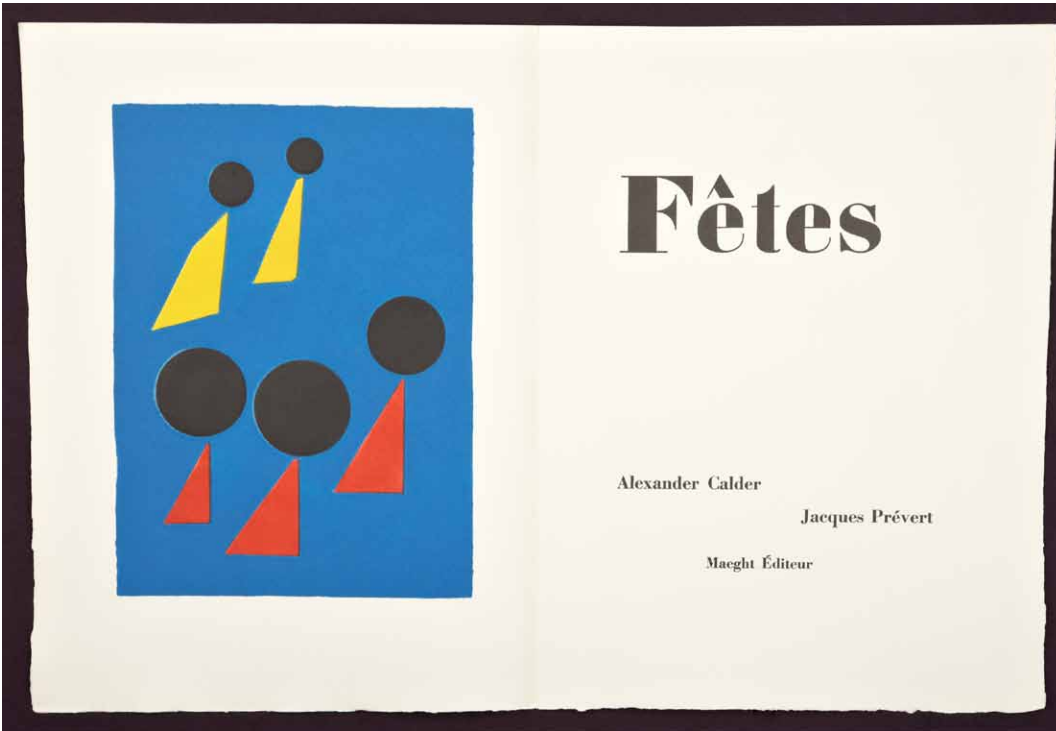




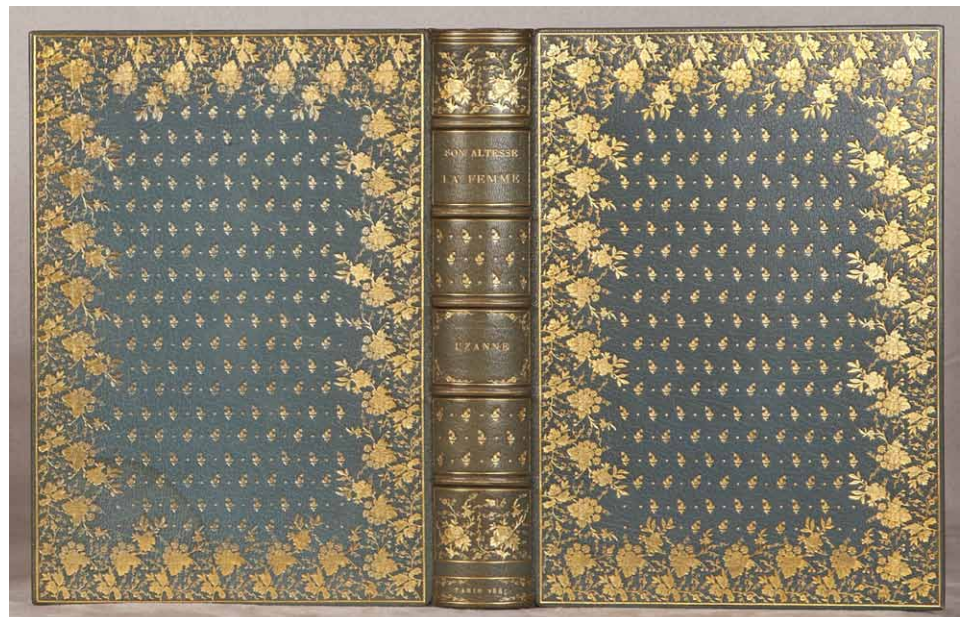
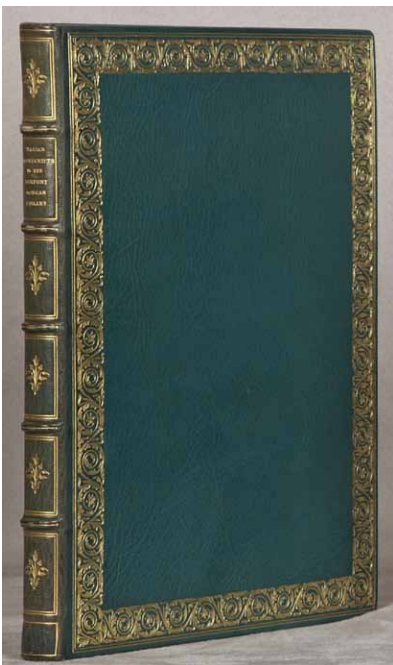
Plate 32



Top:
168

Middle:
161

Bottom:
148, 153



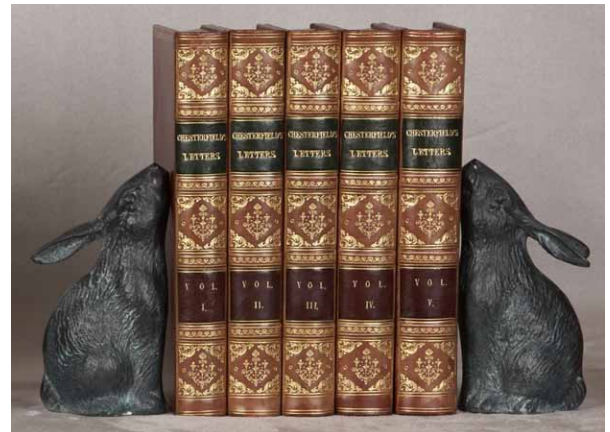
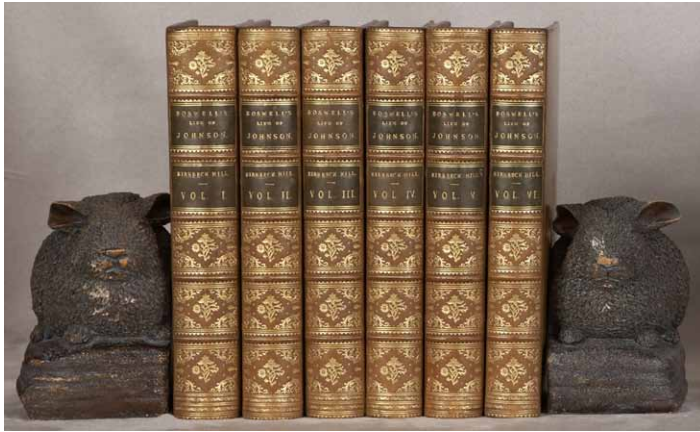
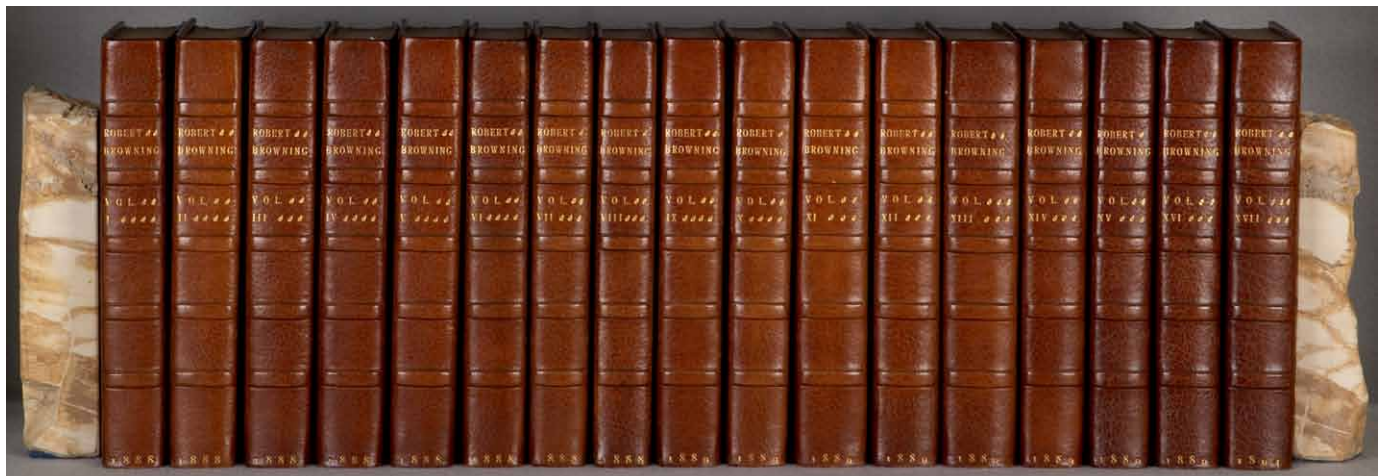
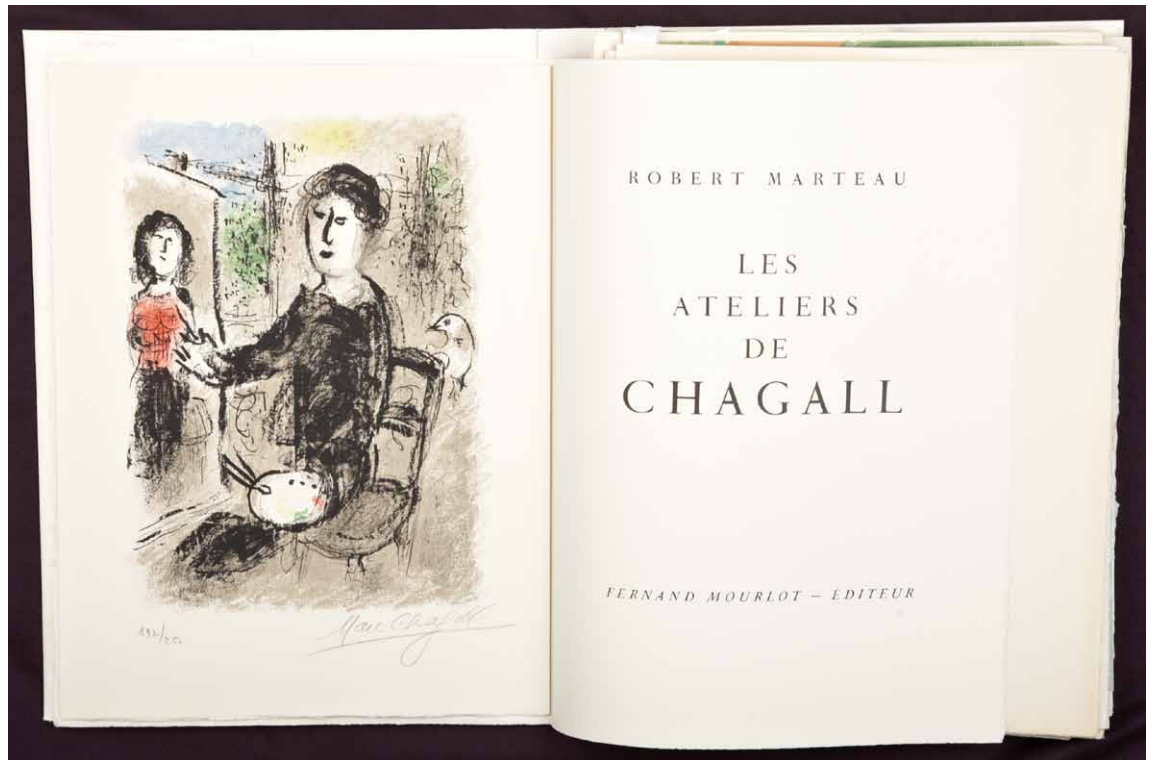


Plate 33

Top:
155, 163

Middle:
162

Bottom:
156



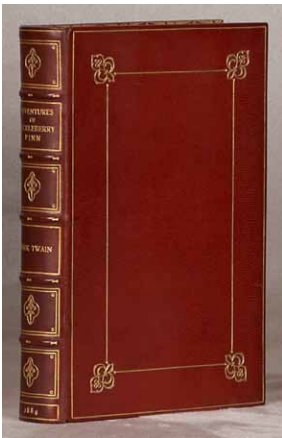
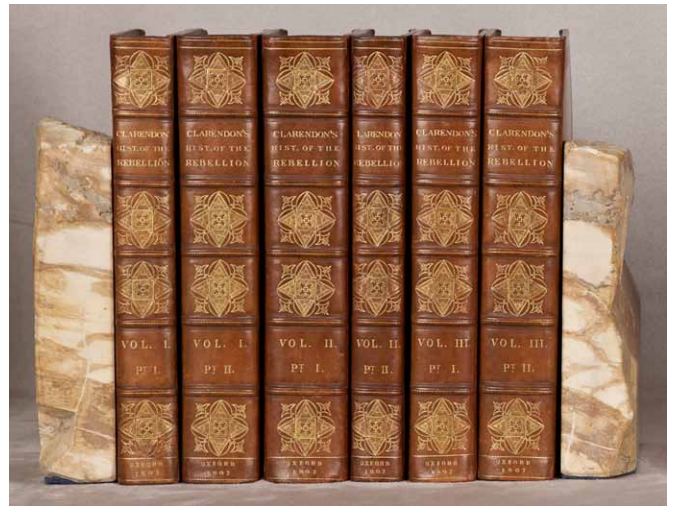
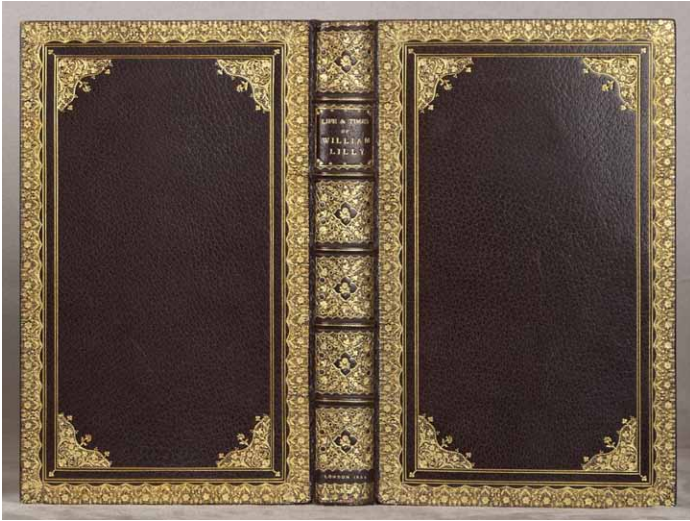


Plate 34

Top:
149, 165

Middle:
167, 266

Bottom:
170



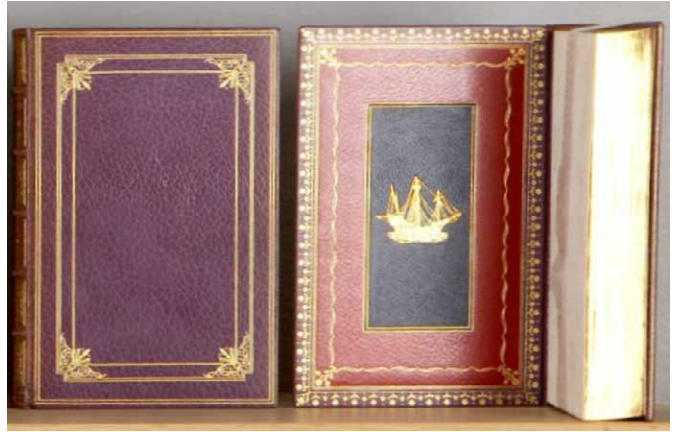


Plate 35

Top: 281, 168

Middle: 258, 346

Bottom: 170



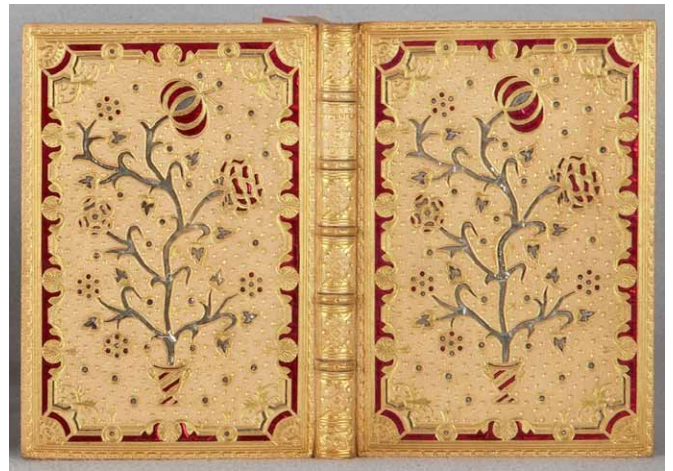
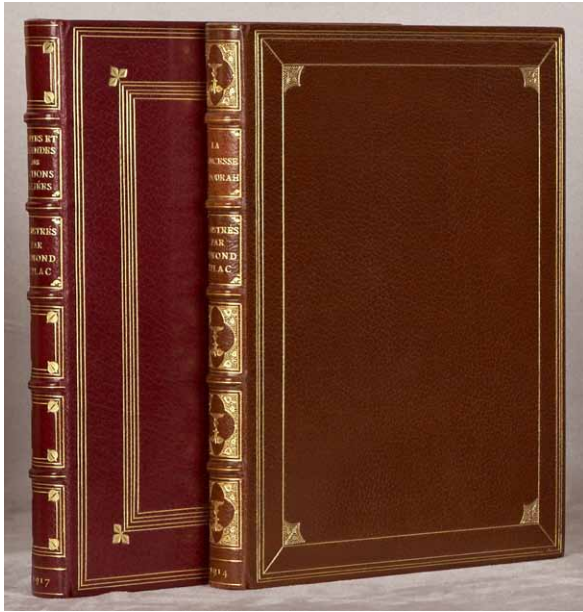
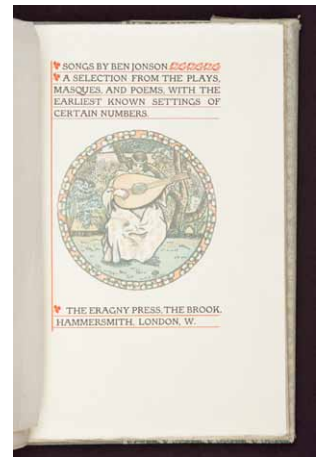
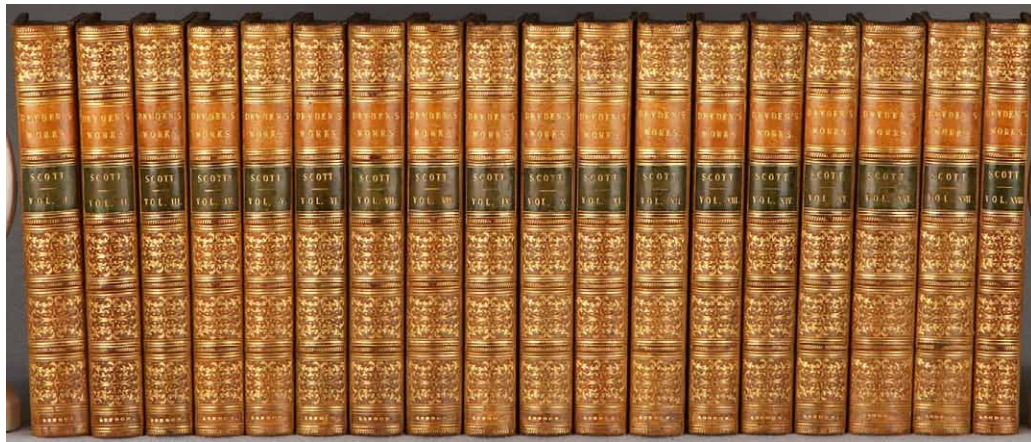
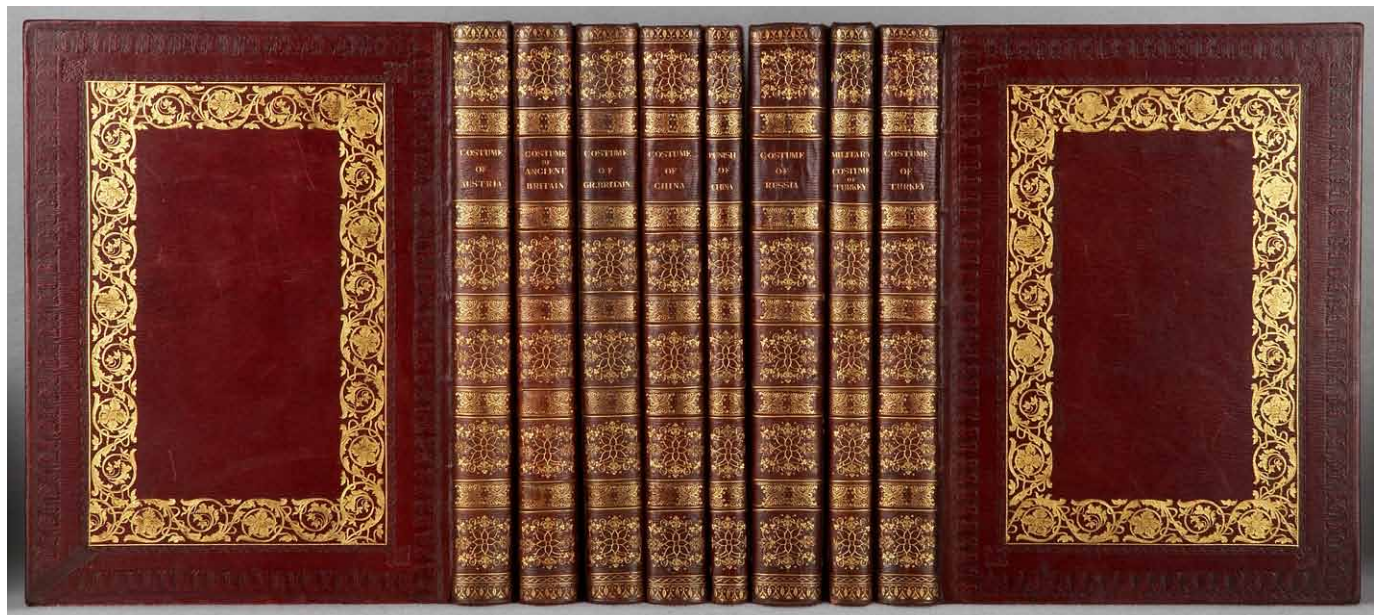


Plate 36

Top: 184, 190 Middle: 185, 186; 103
Bottom: 170



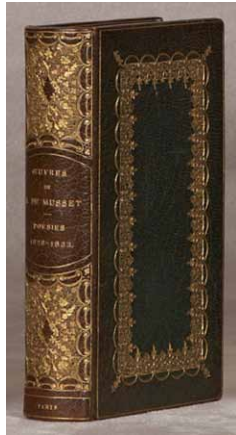
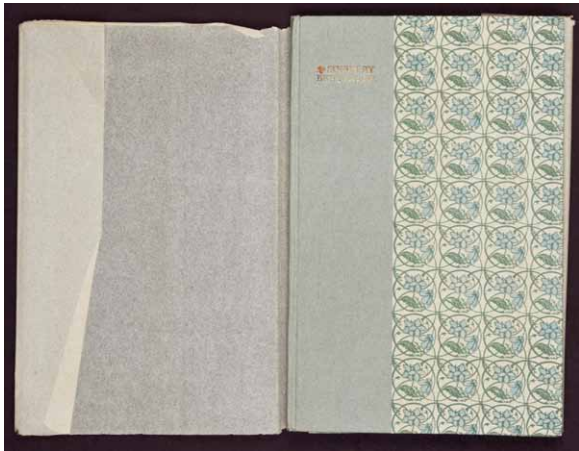


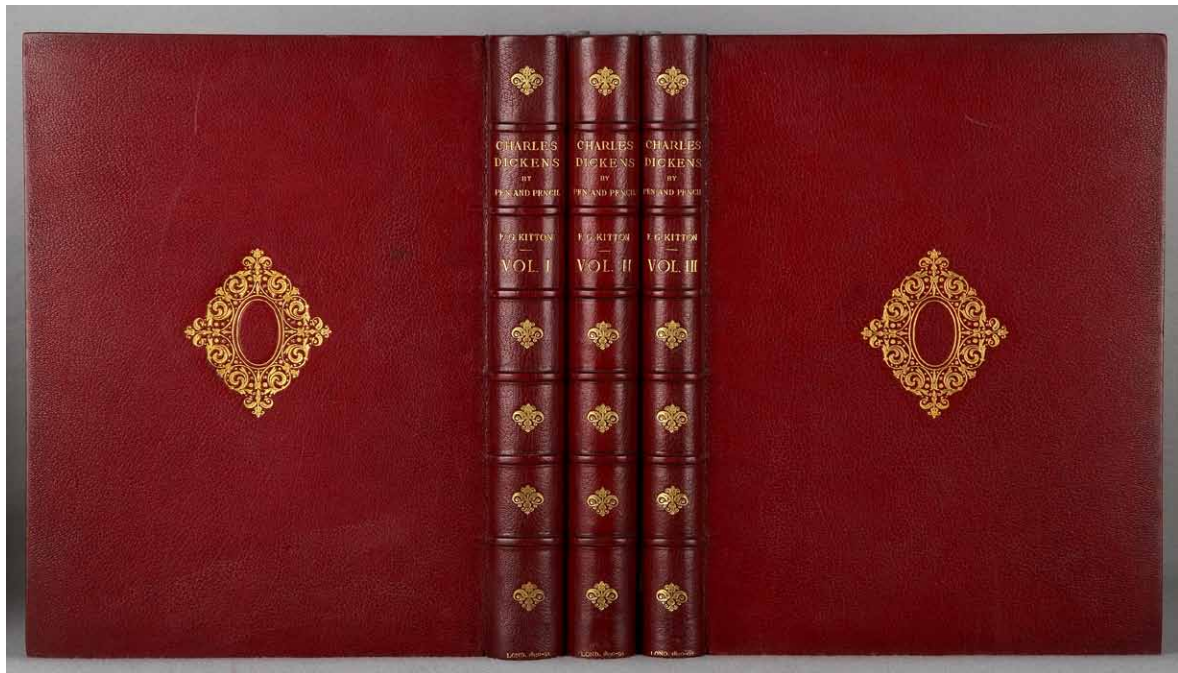
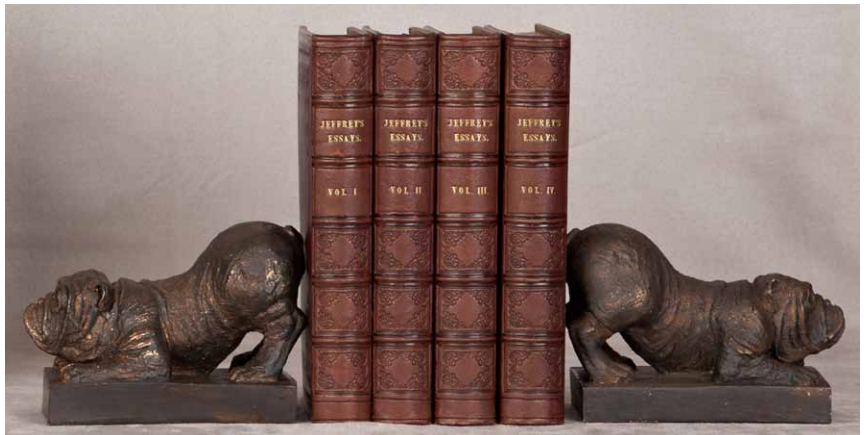
Plate 37

Top: 190;
214, 194, 205,
195

Above: 195, 194

Middle: 150, 187

Bottom: 175



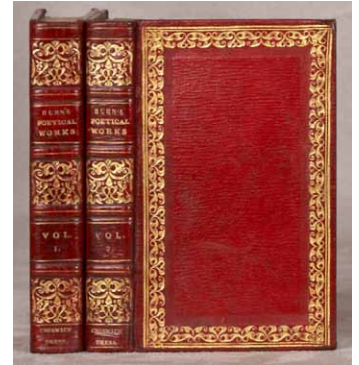
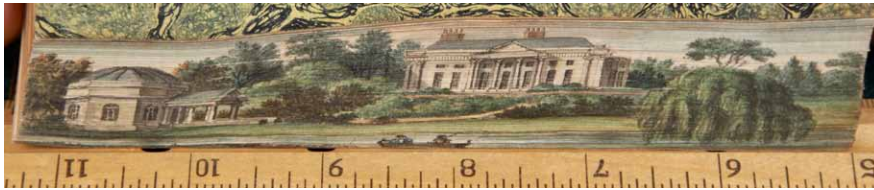
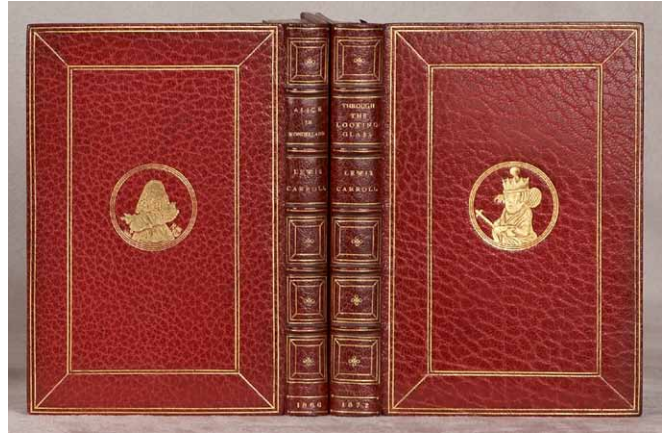
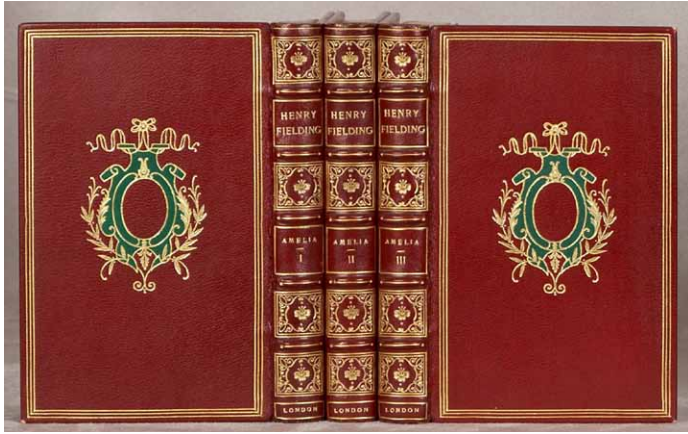


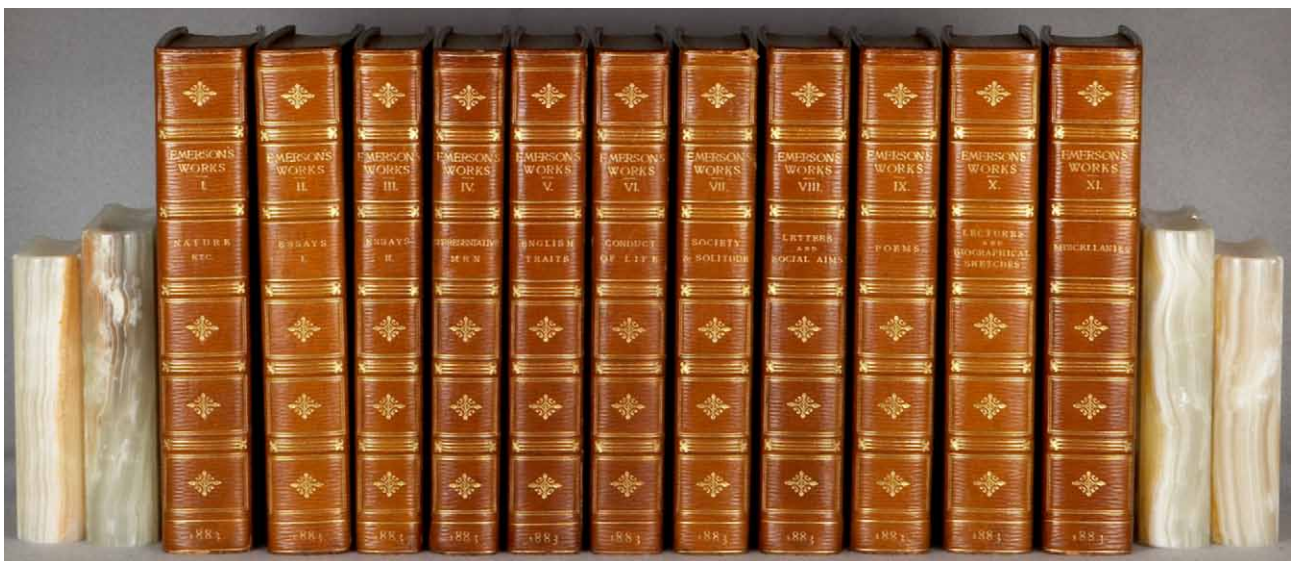
Plate 38

Top: 192, 176

Above: 200

Above Left
(Top to Bottom):
196, 197, 199

Bottom: 189



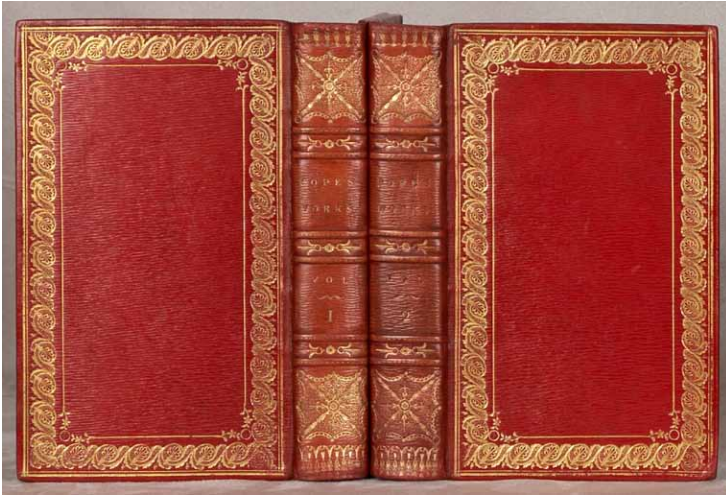
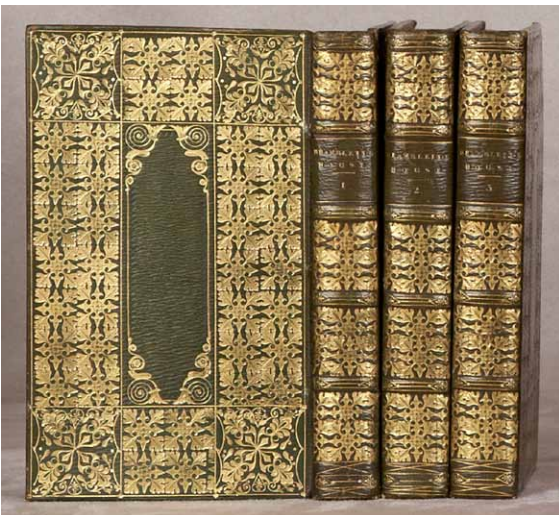
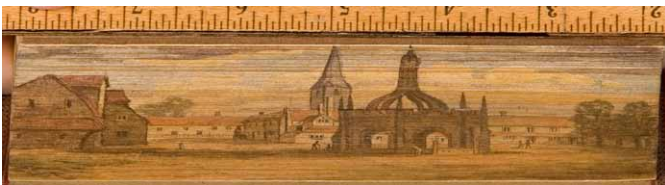


Plate 39

Top: 198; 197, 196 Above: 201 Above Right: 200
 Right: 200 Below Left (top to bottom): 203, 203, 210
 Below Right (top to bottom): 204, 202, 198, 198



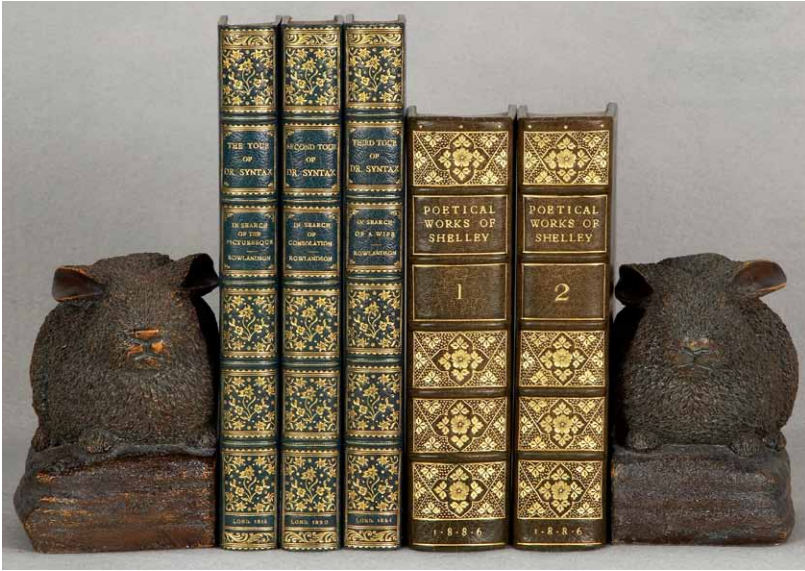


Plate 40

Top: 303, 119; 88

Above: 206, 206

Left (top to bottom):
205, 205

Bottom: 218, 348

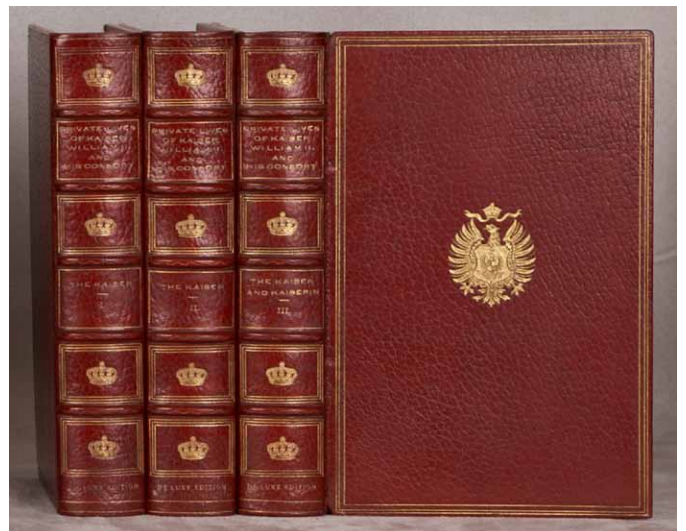




Plate 41

Top to Bottom:

- 210
- 210
- 210
- 208
- 207
- 209
- 209



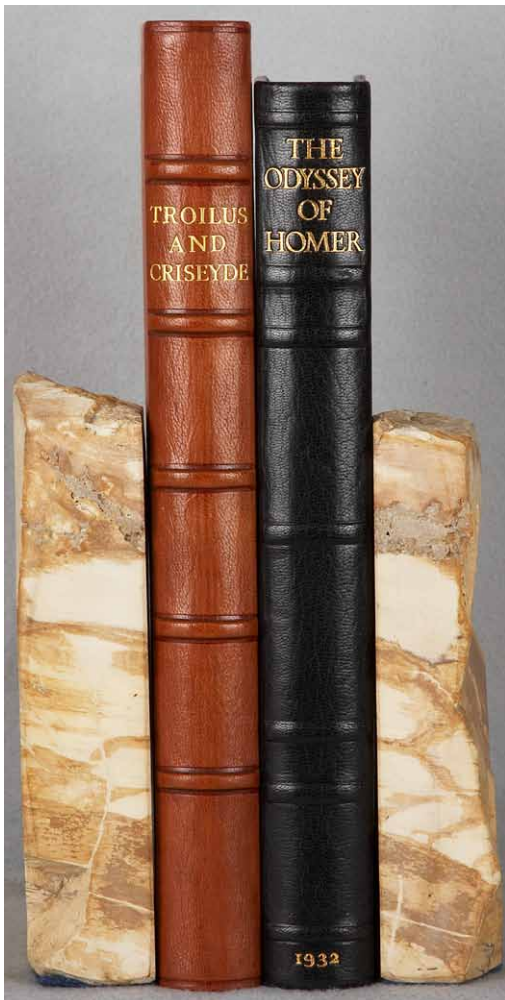


Plate 42

Above
(top to bottom):

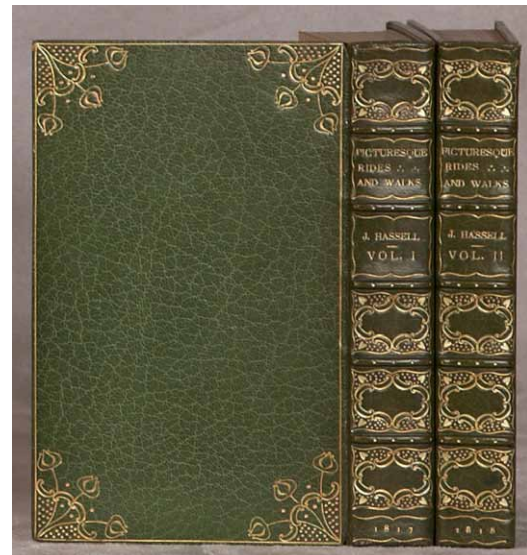
- 213
- 211
- 211

Left:
219, 252

Above Right:
214

Right:
233

Below:
212



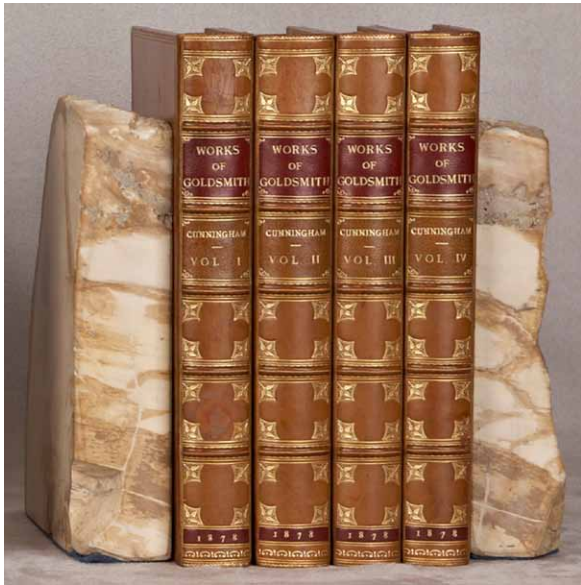


Plate 43

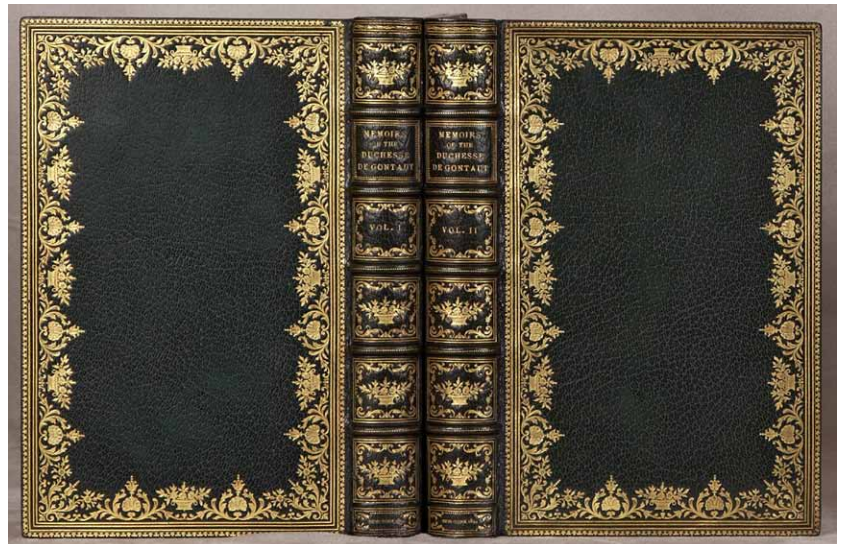
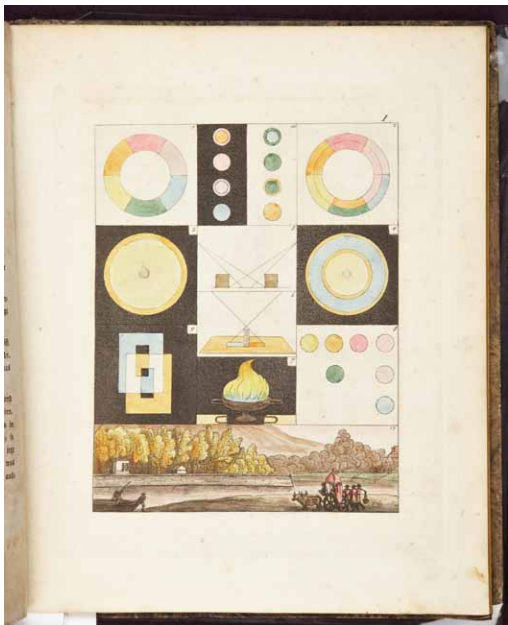
Top:
230

Left:
225

Above Right:
233

Right:
233

Bottom:
218, 226



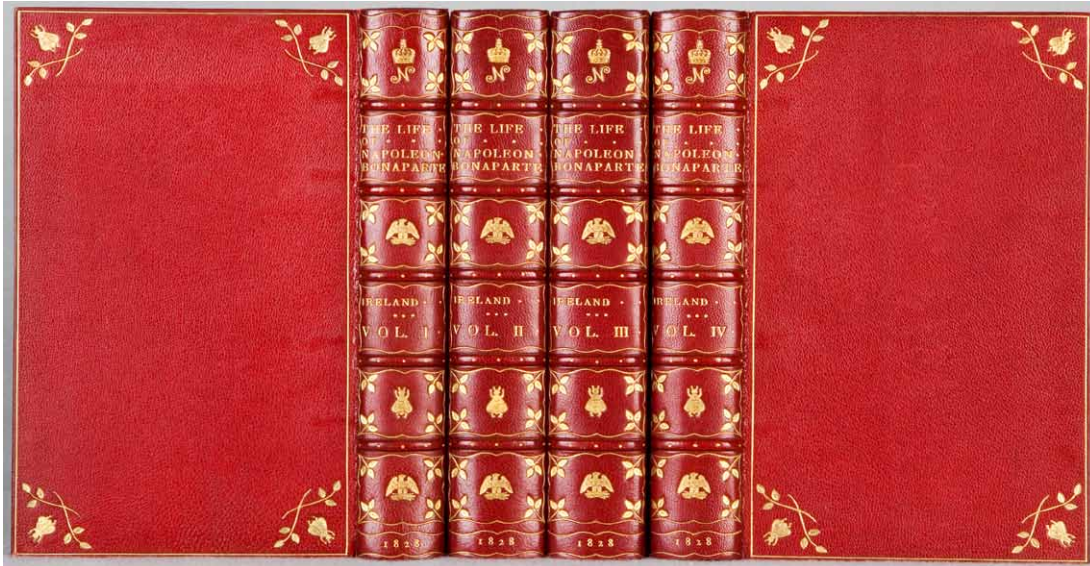
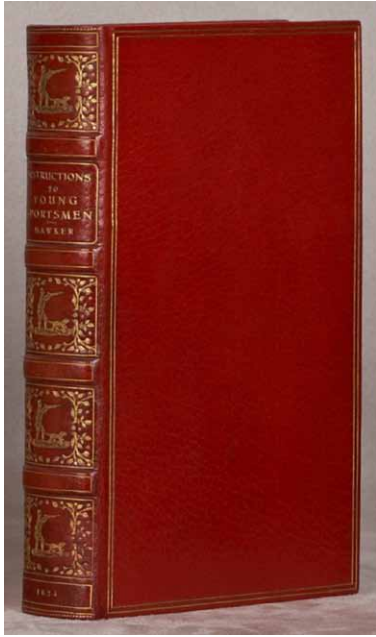
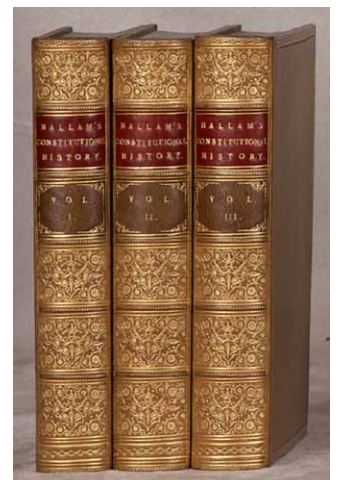


Plate 44

Top:
234, 236

Middle:
237

Bottom:
237, 231



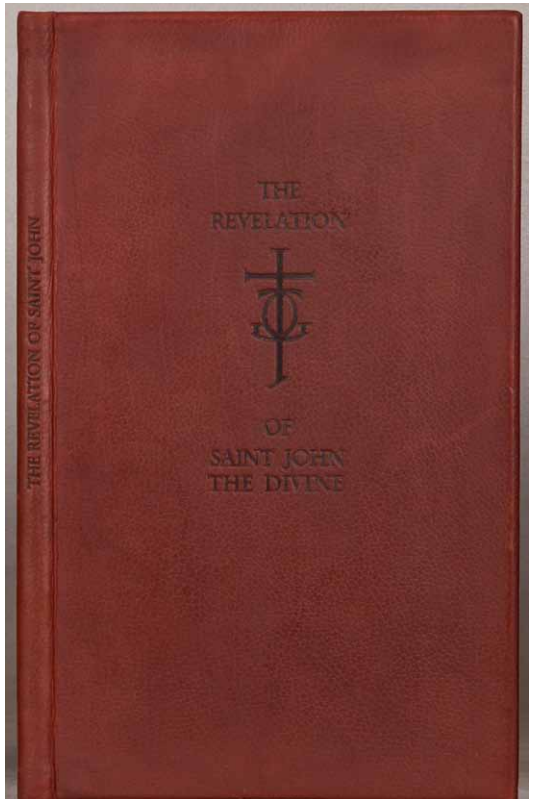
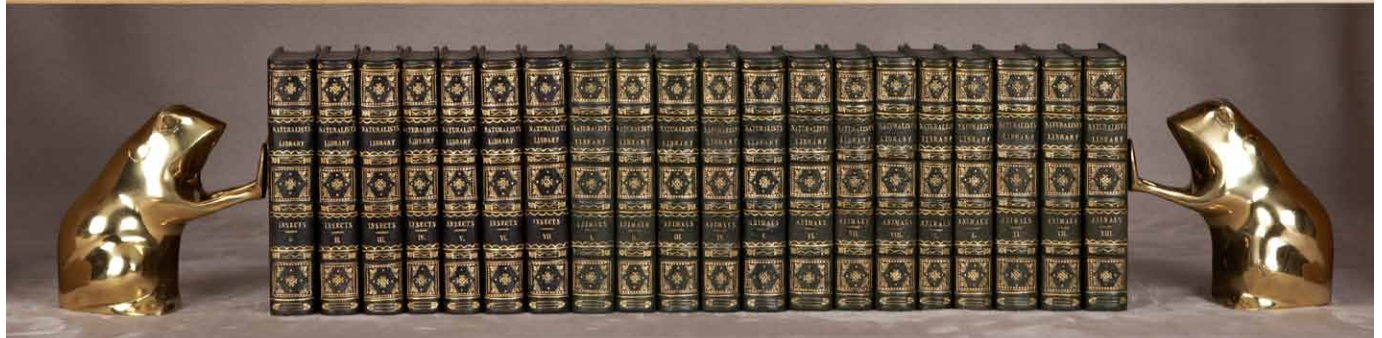
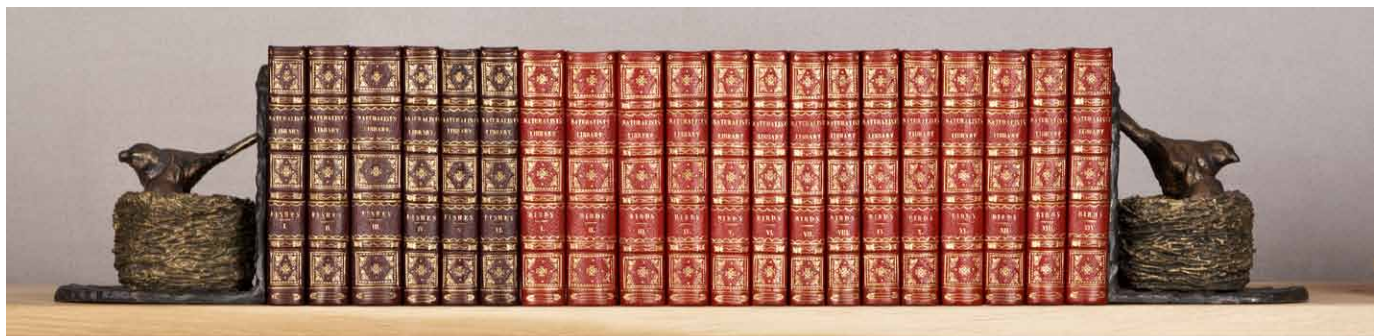


Plate 45

Top: 236, 227 Middle: 239, 239, 239 Bottom: 239



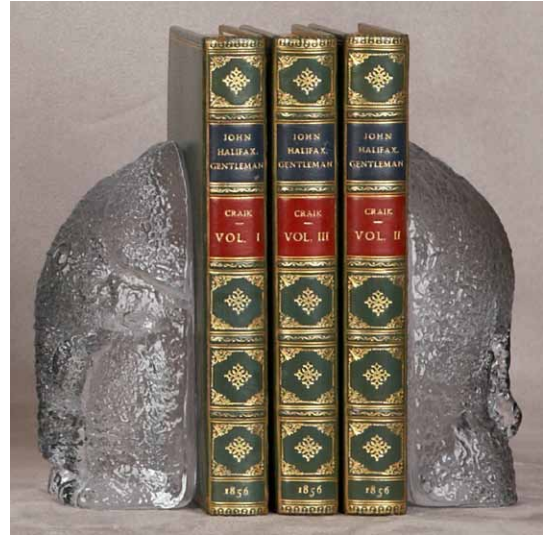
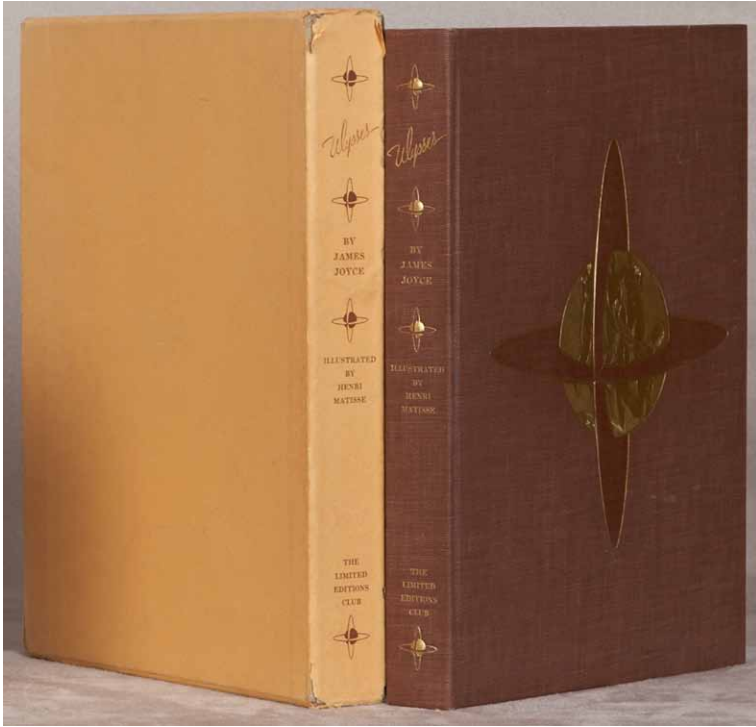
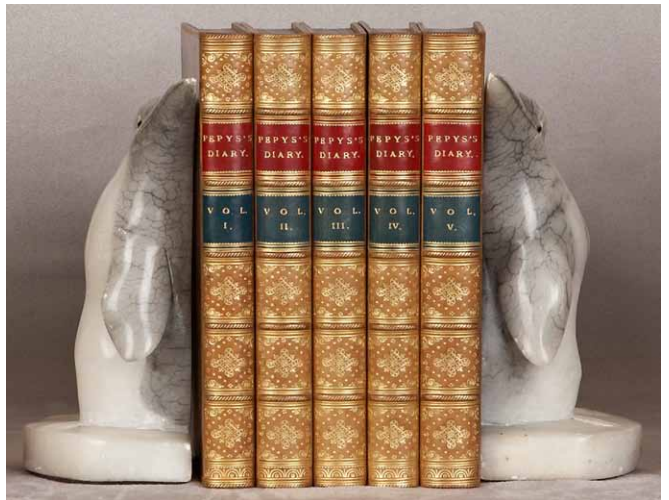
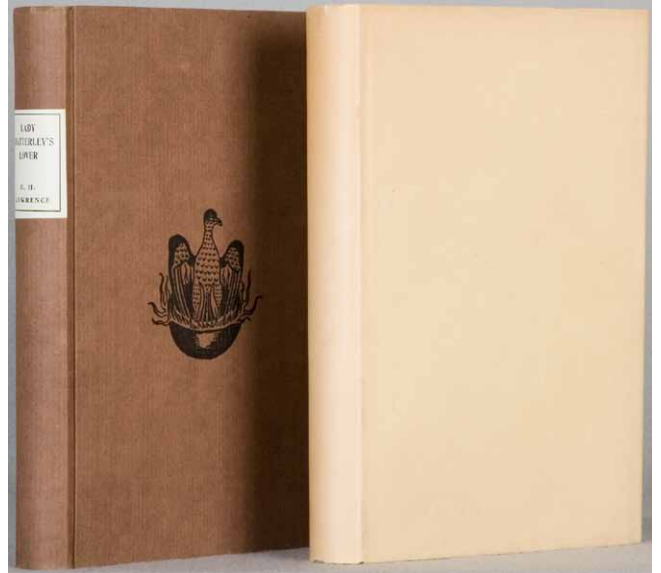


Plate 46

Left: 255 Above: 269

Below Left: 238

Below: 251 Bottom: 277



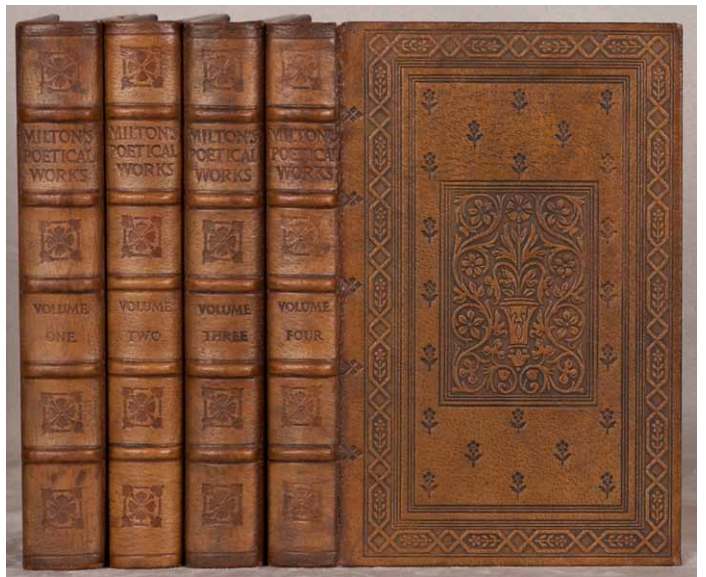
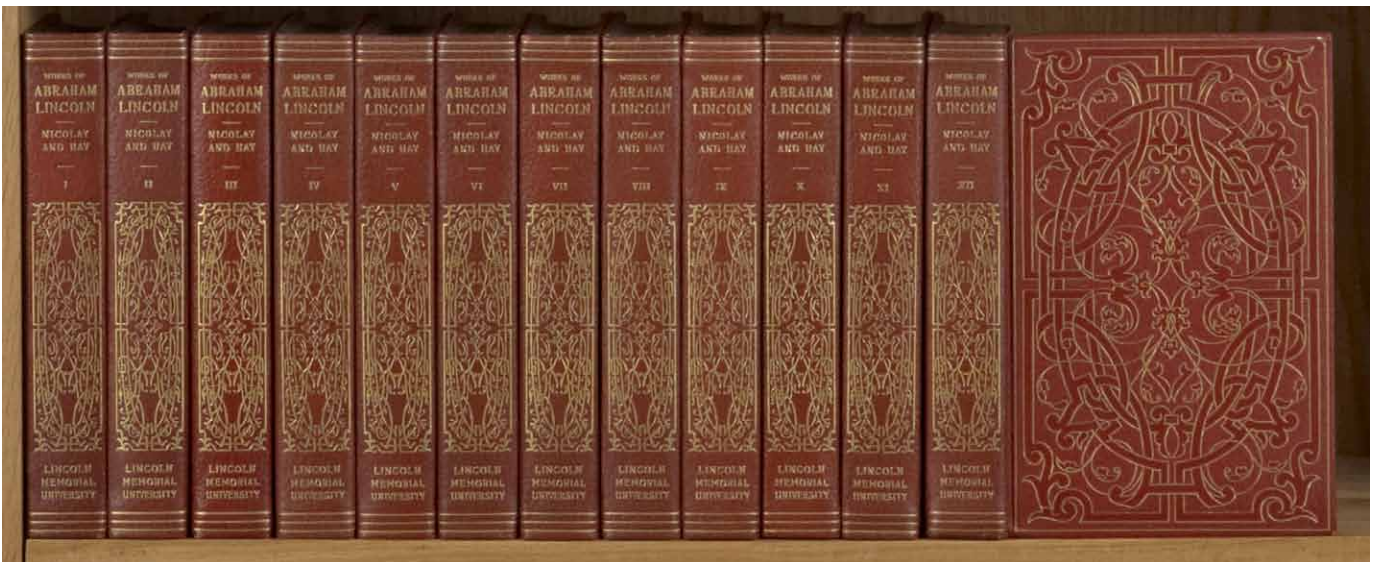
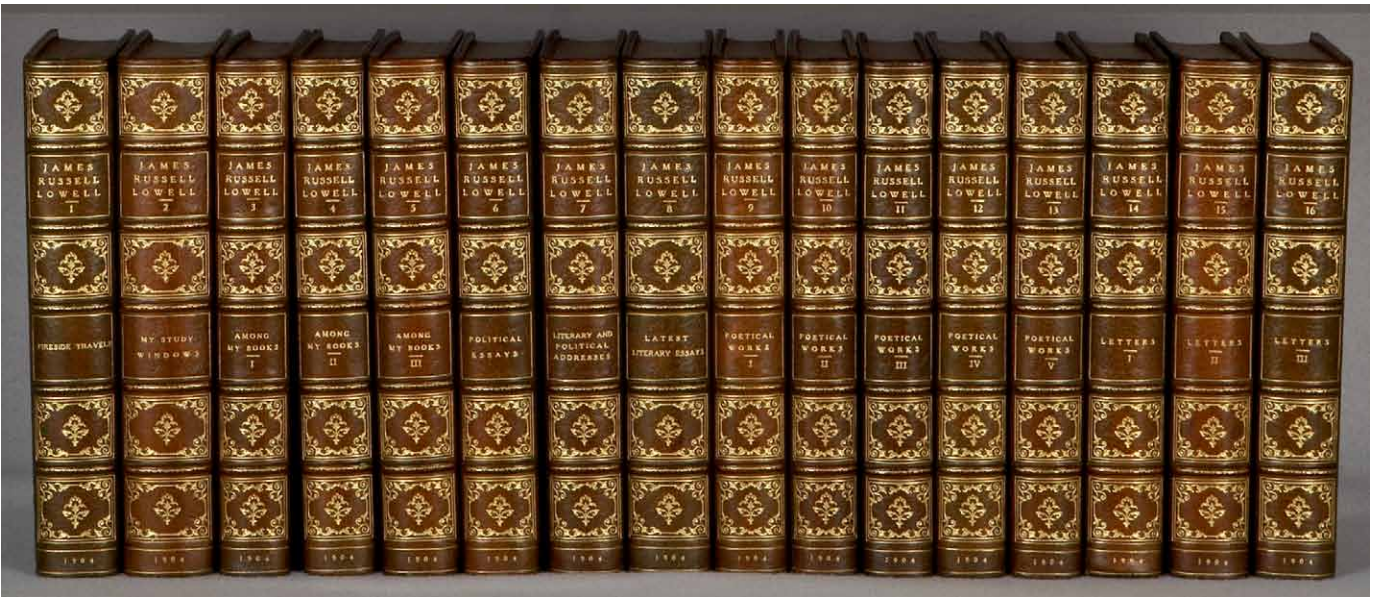


Plate 47

Top: 259, 262 Middle: 258 Bottom: 257



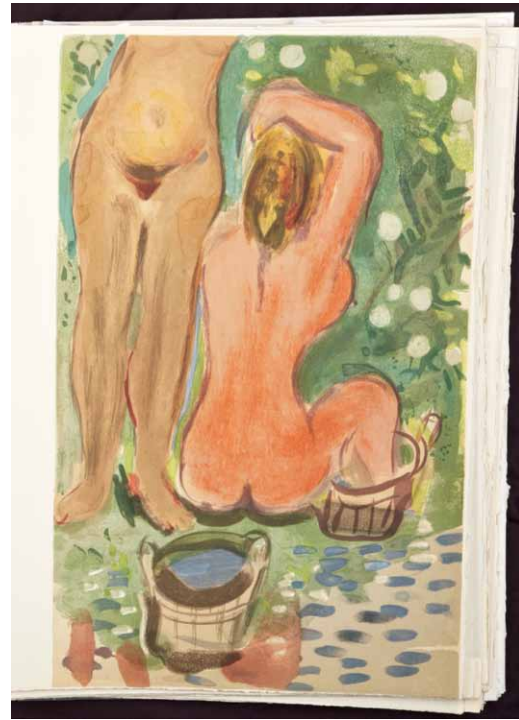
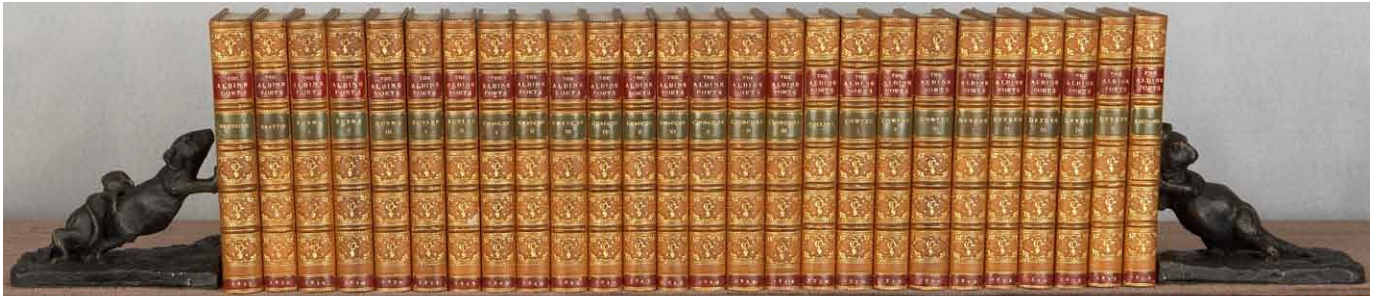
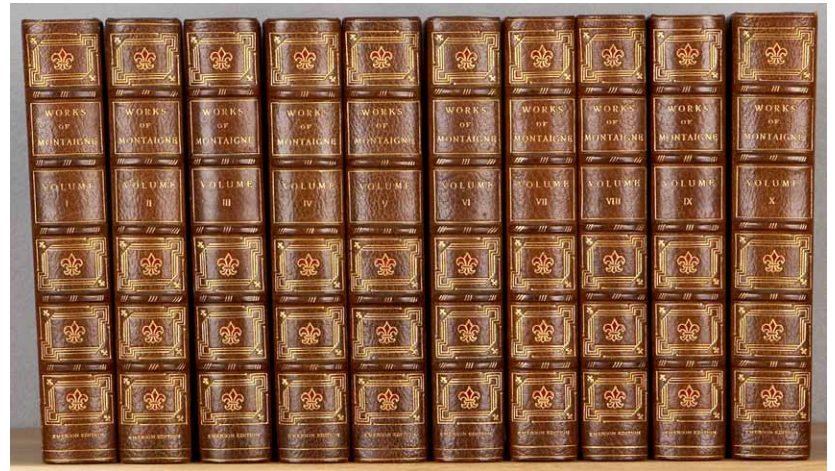


Plate 48

Top: 279

Middle: 162, 266

Bottom: 268



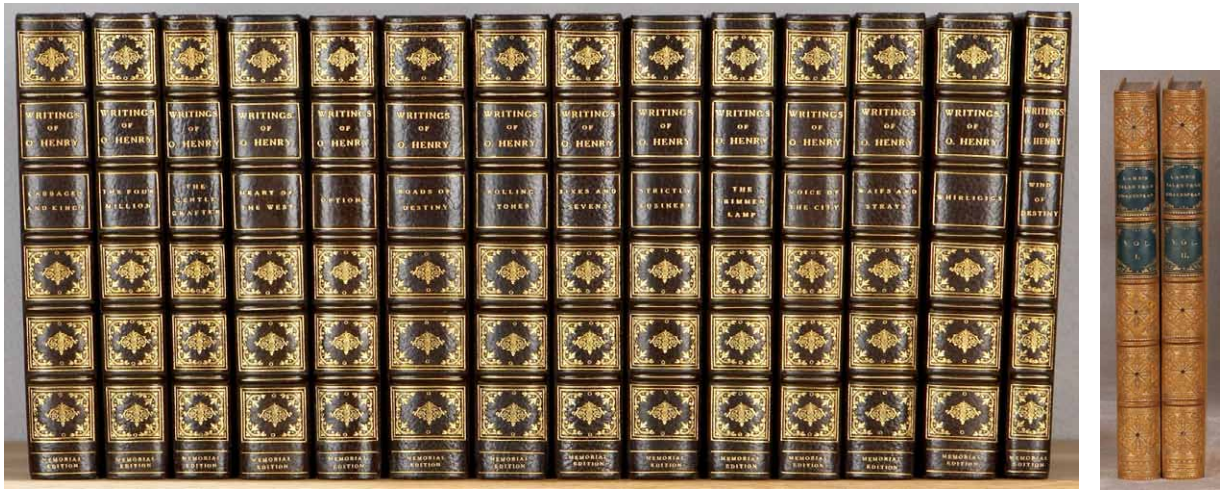
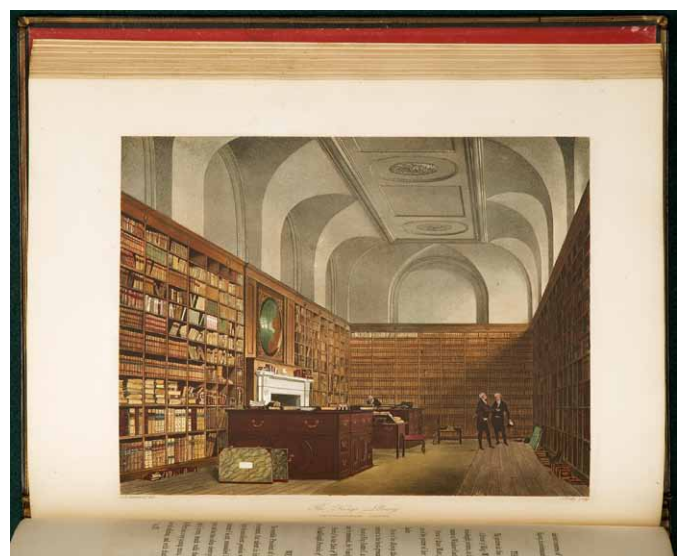
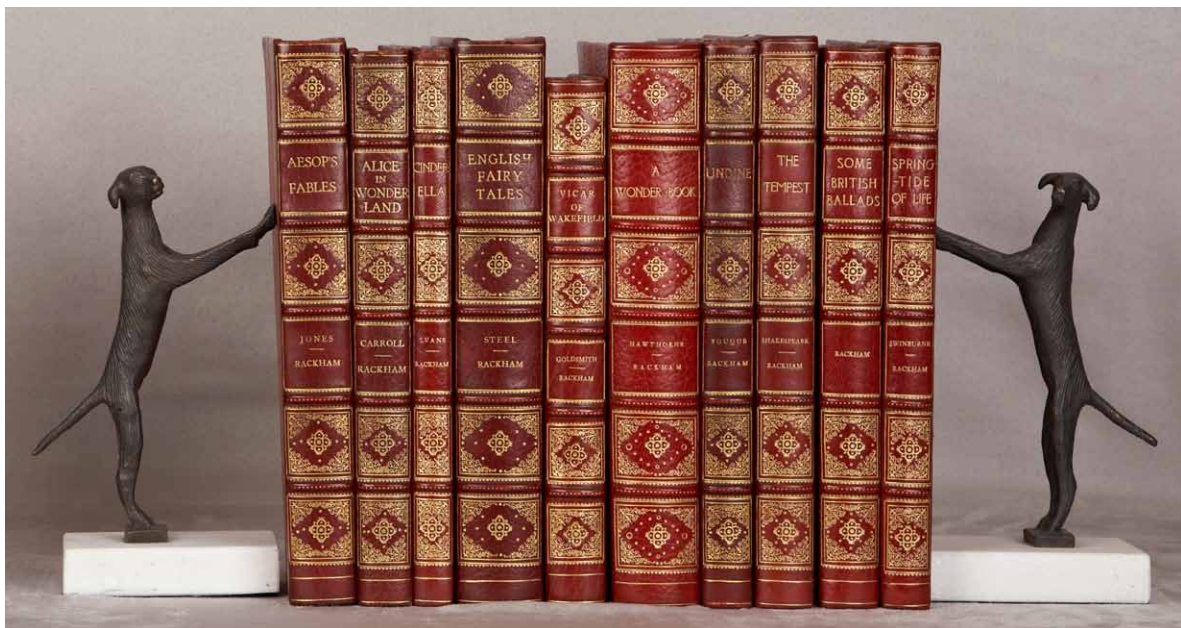


Plate 49

Top: 281, 250 Middle: 283, 285, 284, 286, 287, 289, 291, 294, 295, 296 Bottom: 282, 282



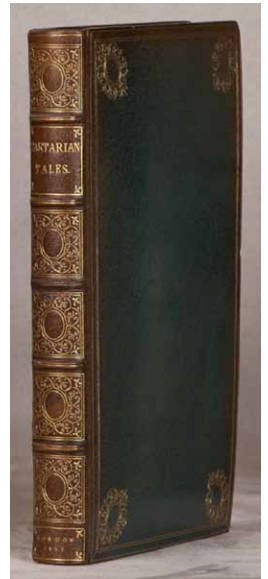
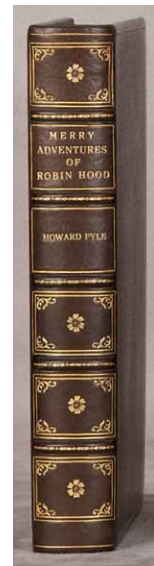
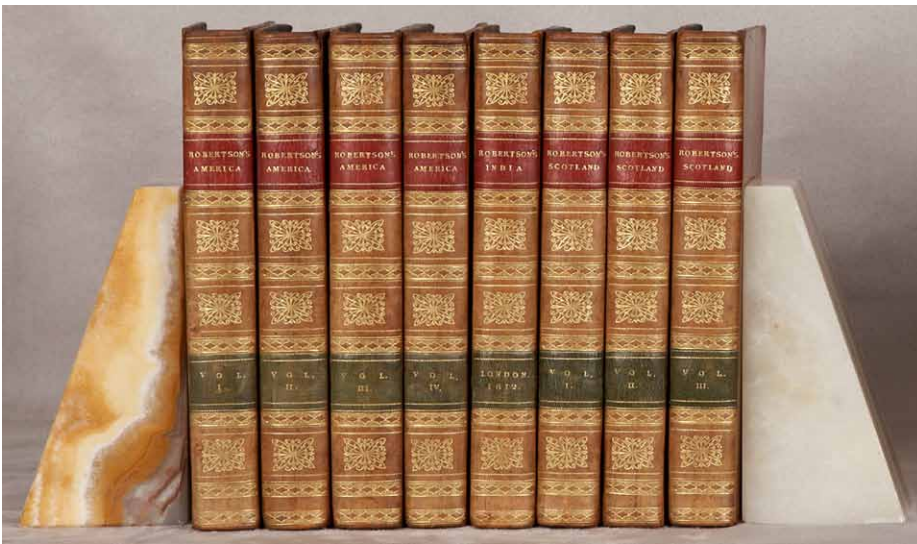
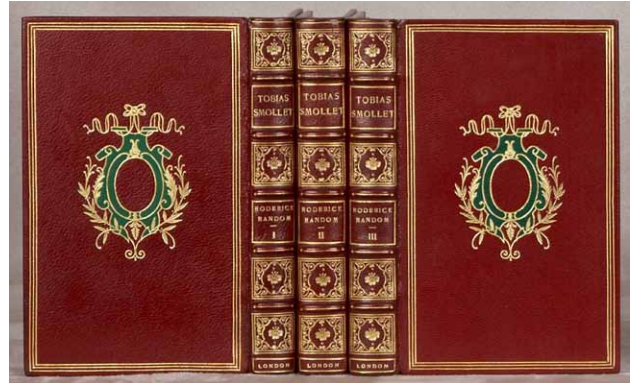
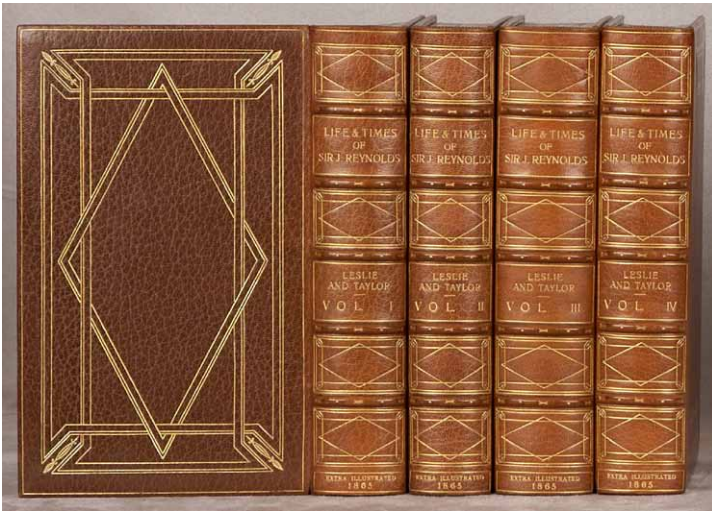
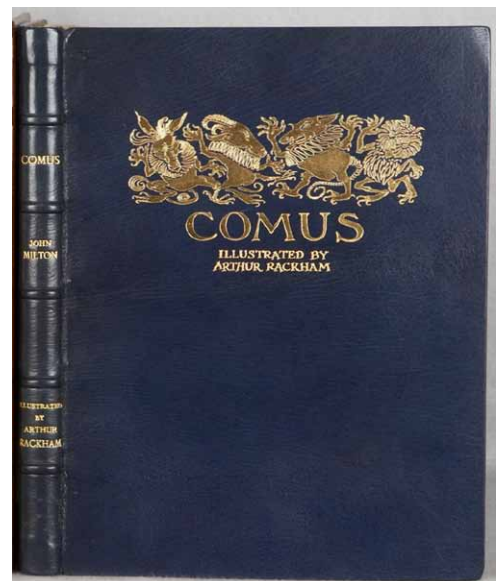


Plate 50

Top: 298, 324 Middle: 299, 300, 301; 302, 321 Bottom: 297, 290; 292



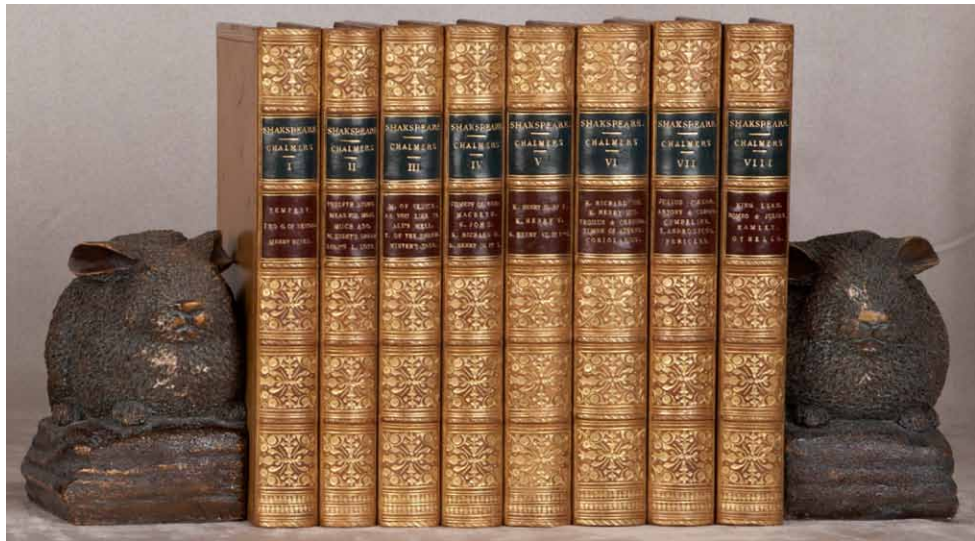
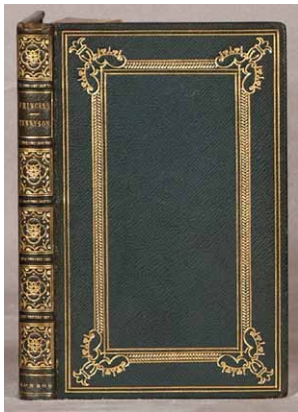
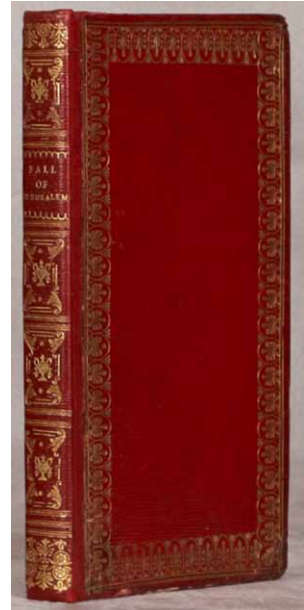
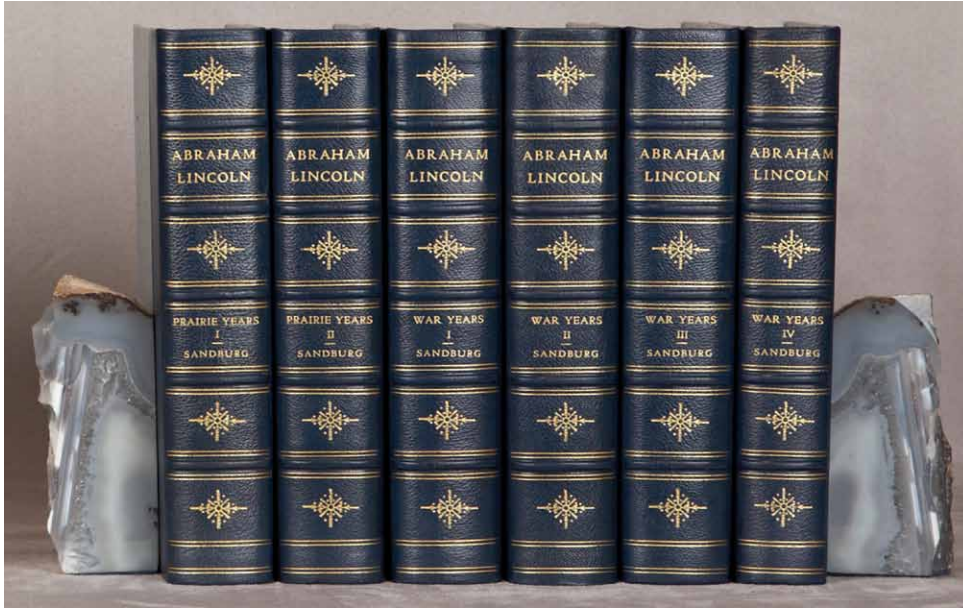
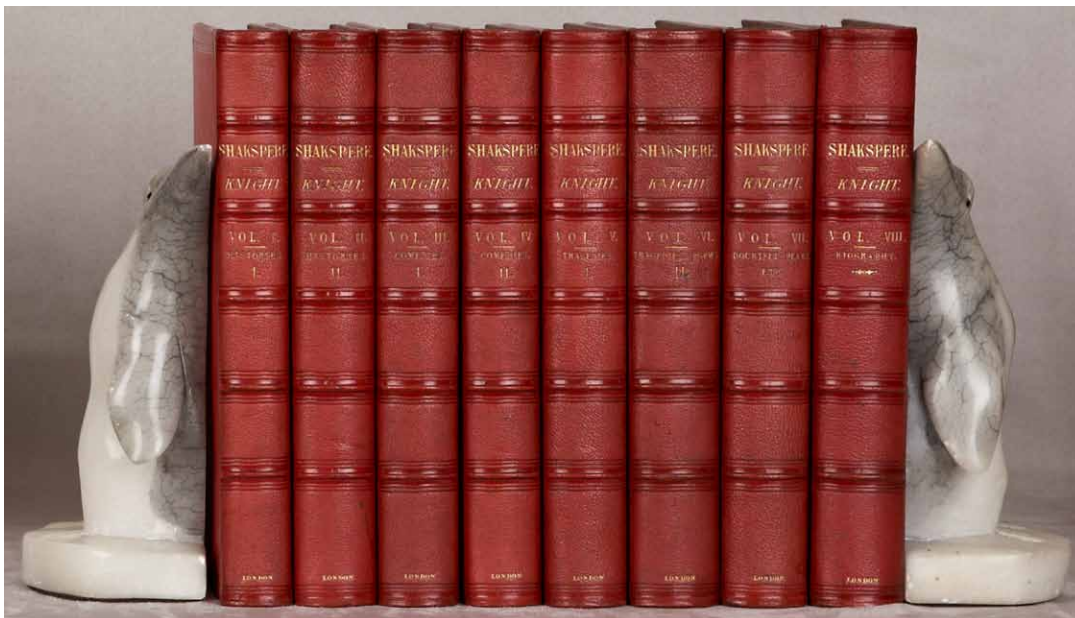


Plate 51

Top: 312, 208
 Middle: 212, 316
 Bottom: 315



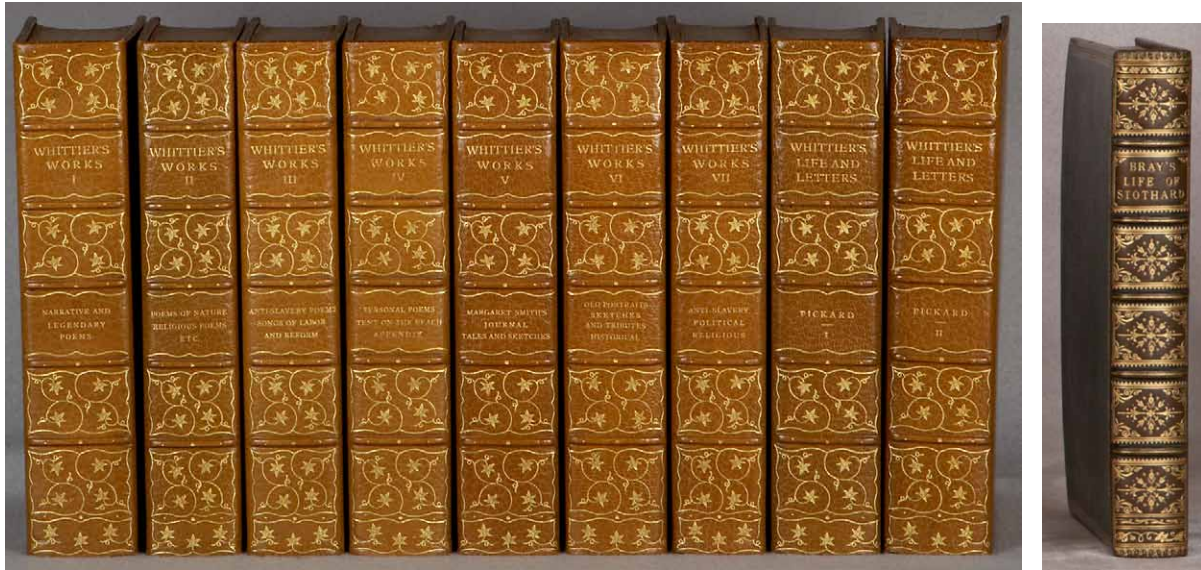
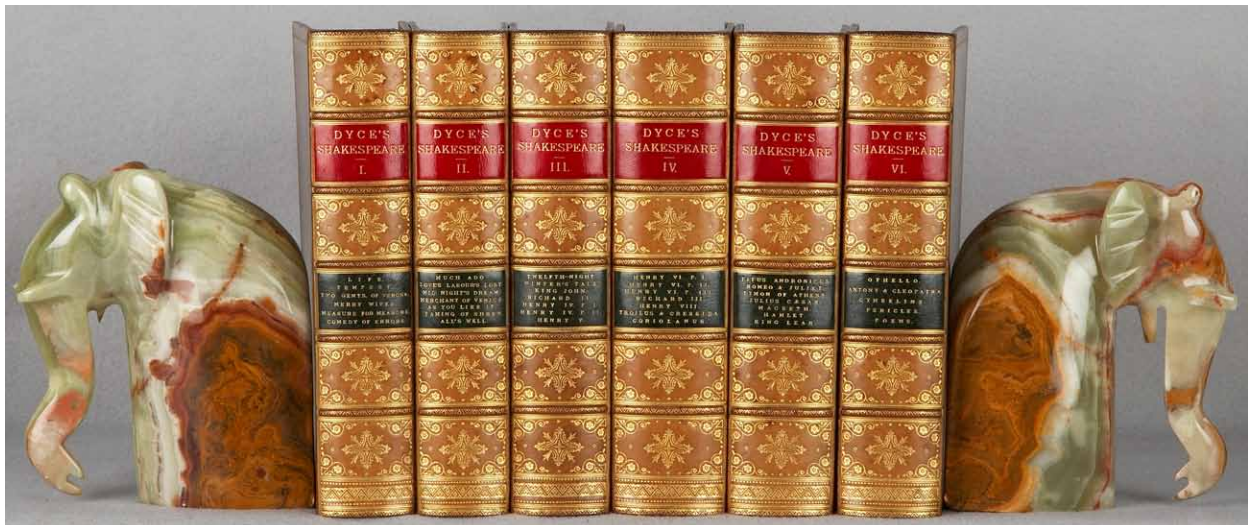
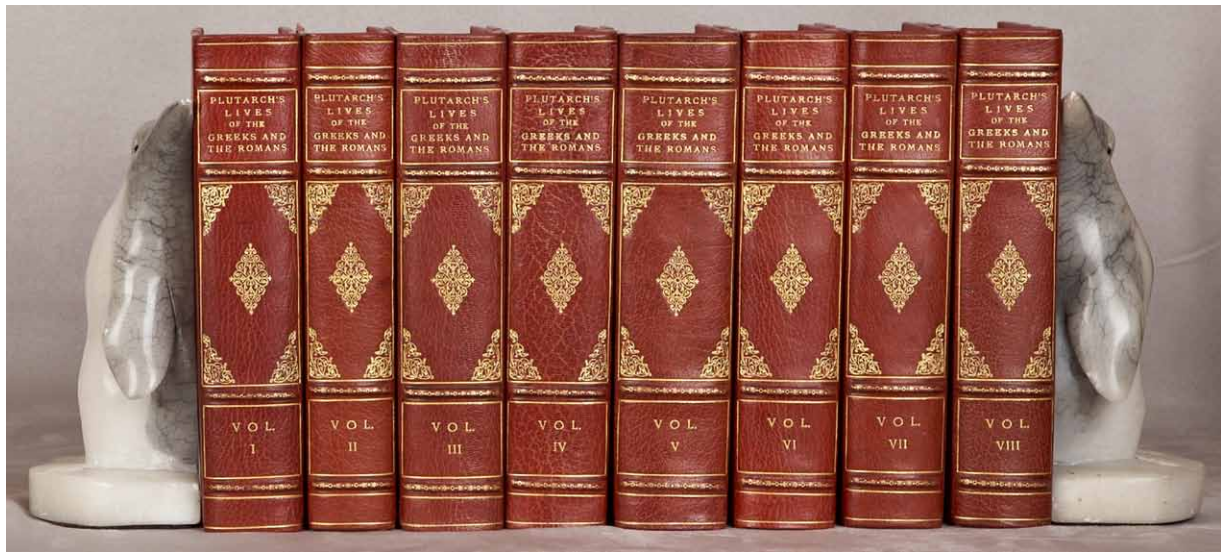


Plate 52

Top: 346, 328

Middle: 318

Bottom: 317



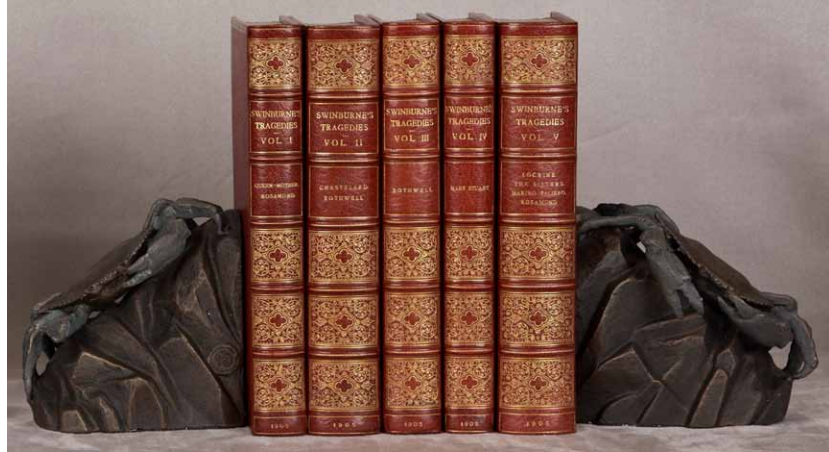
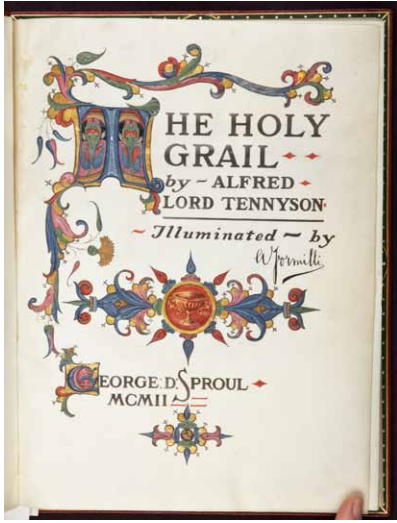


Plate 53

Above: 341

Above Right: 330

Right: 341 Below: 329

Bottom: 334



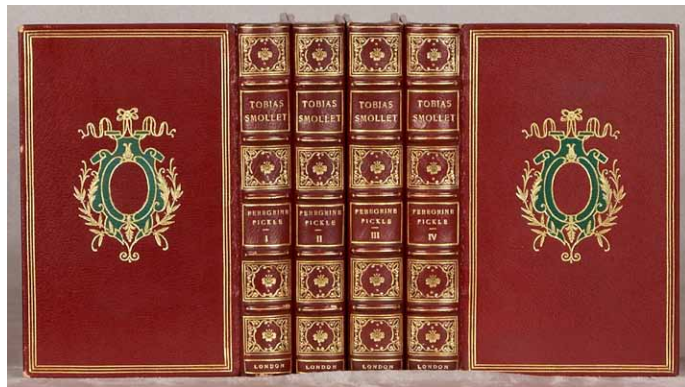


Plate 54

Top: 18, 107

Middle: 323

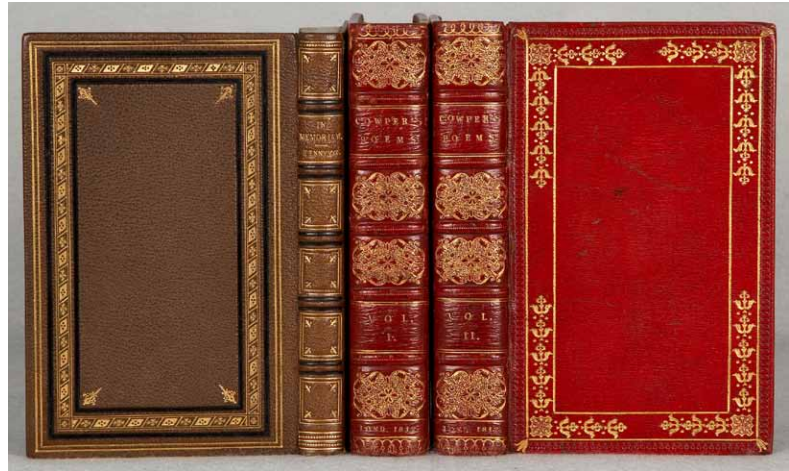
Bottom: 344





Plate 55

Top: 351; sold, 203 Below: 236
 Bottom: 341 Bottom Right: 350



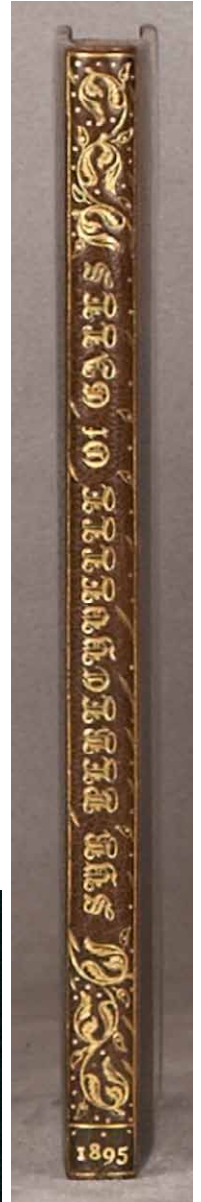
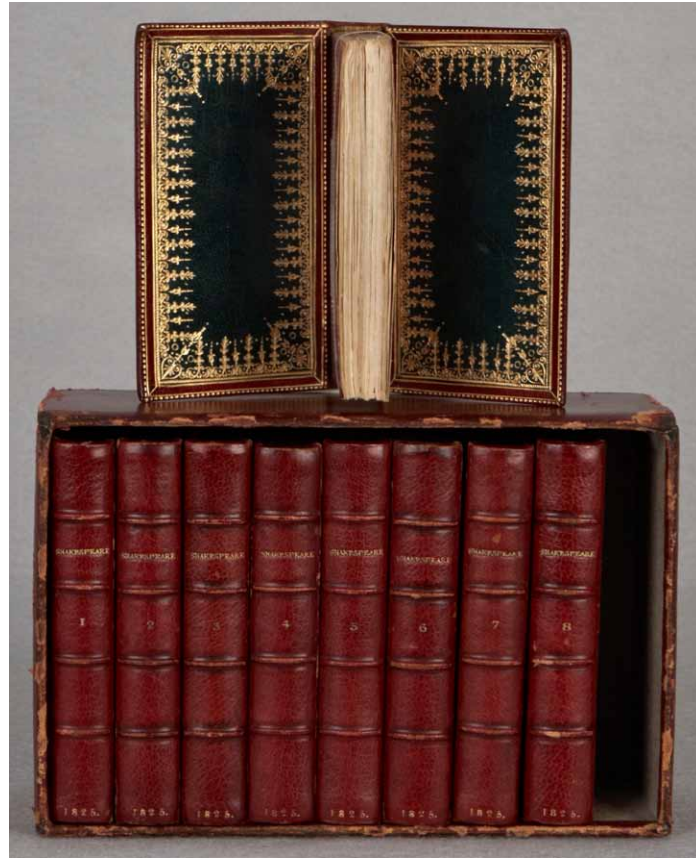
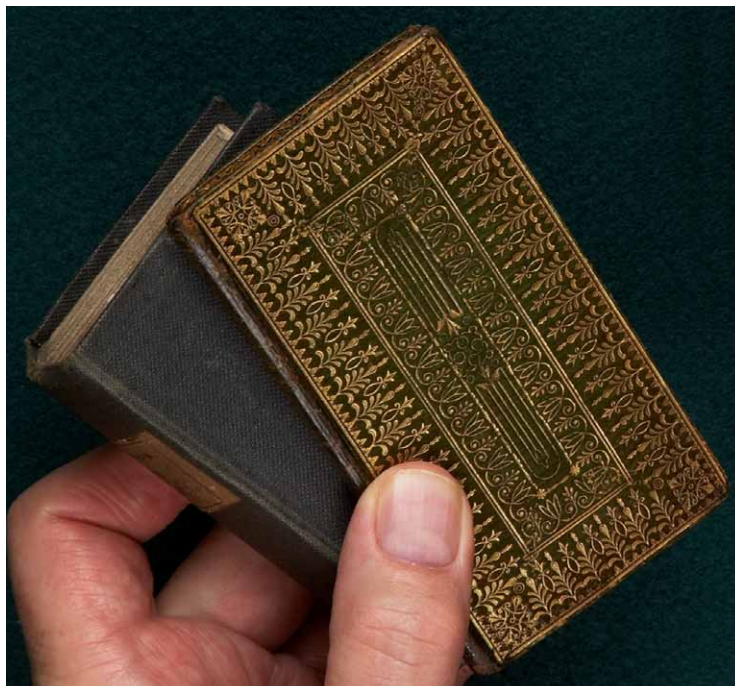


Plate 56

Above: 265 Far left: 333 Left: 331

Below: Sold, 264 Right: 247



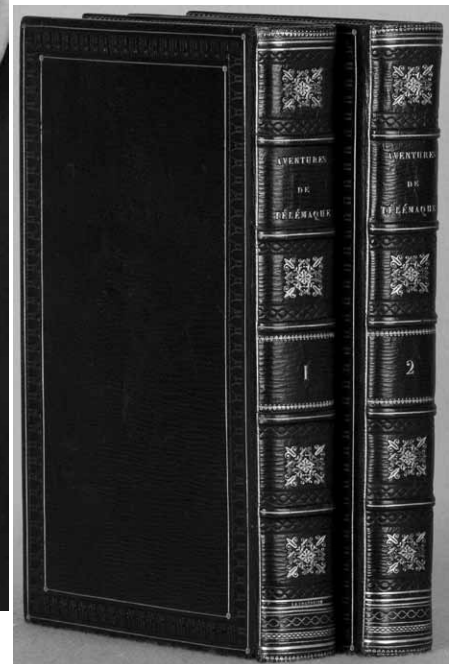
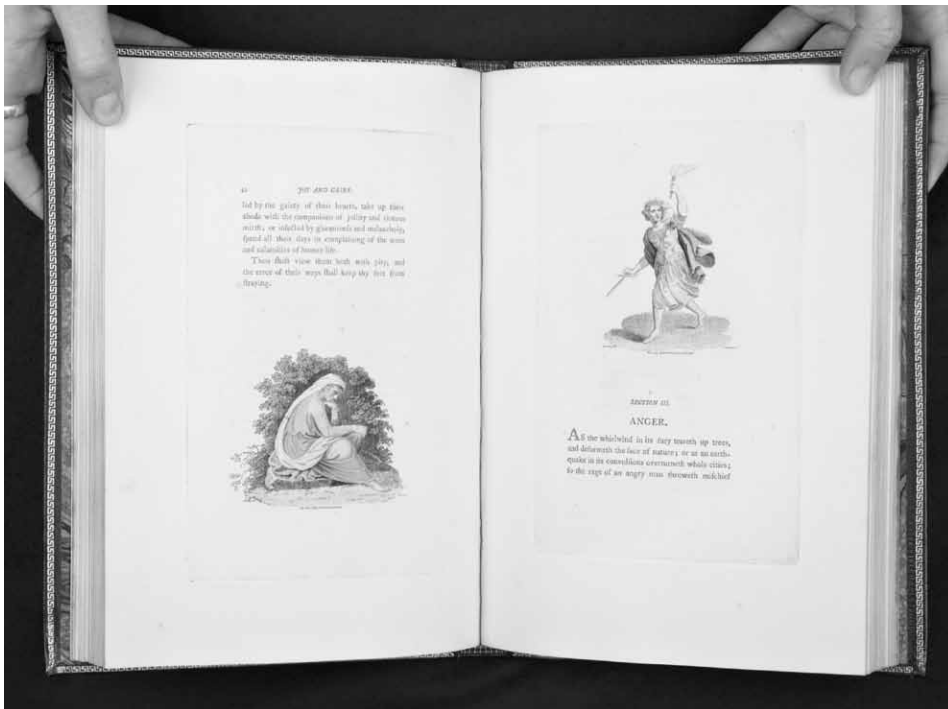
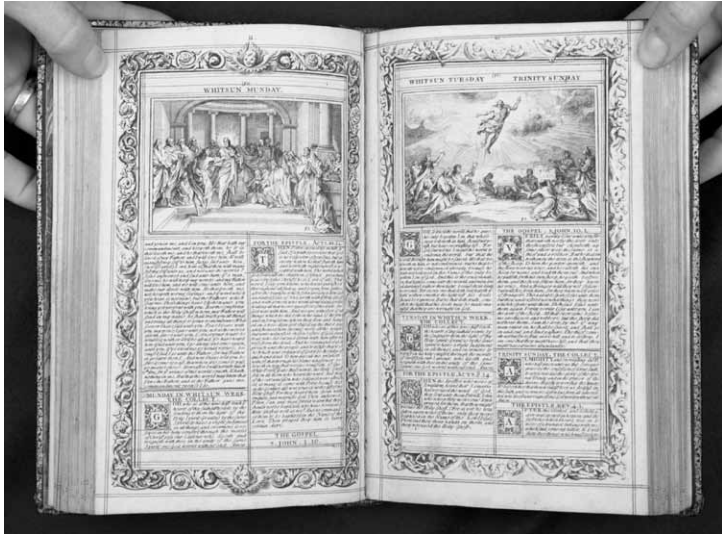
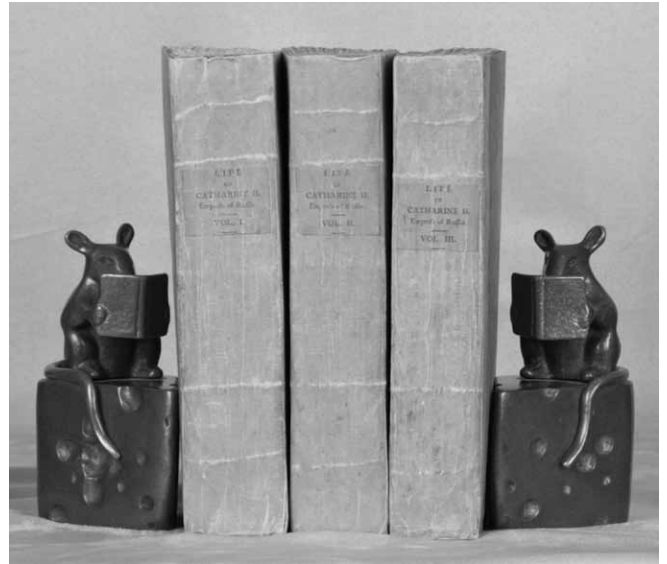
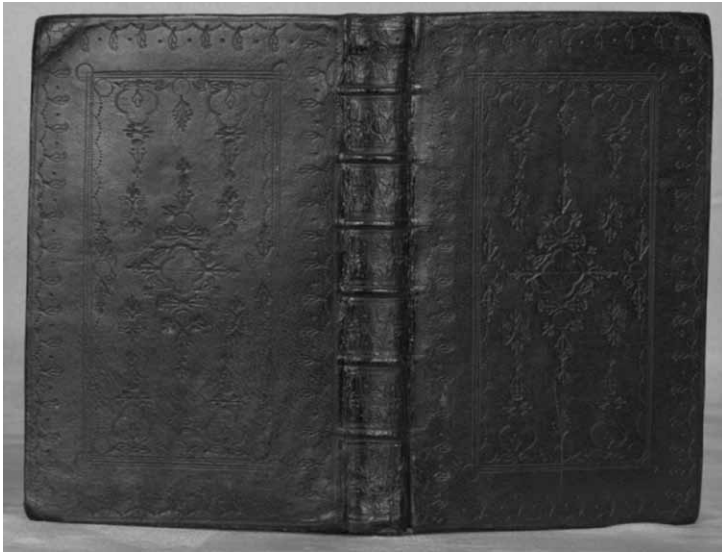


Plate 58

Top: 34, 24 Middle: 34, 33

Bottom: 28, 45

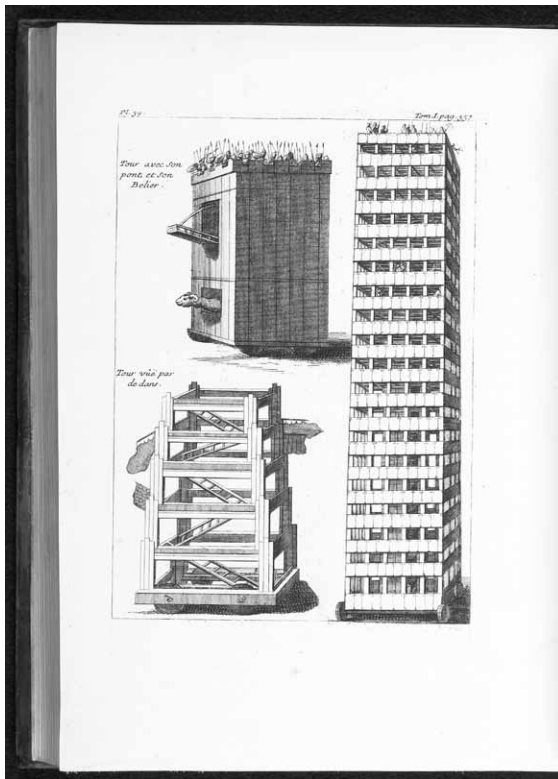


Plate 59

Top: 27, 47 Bottom: 35

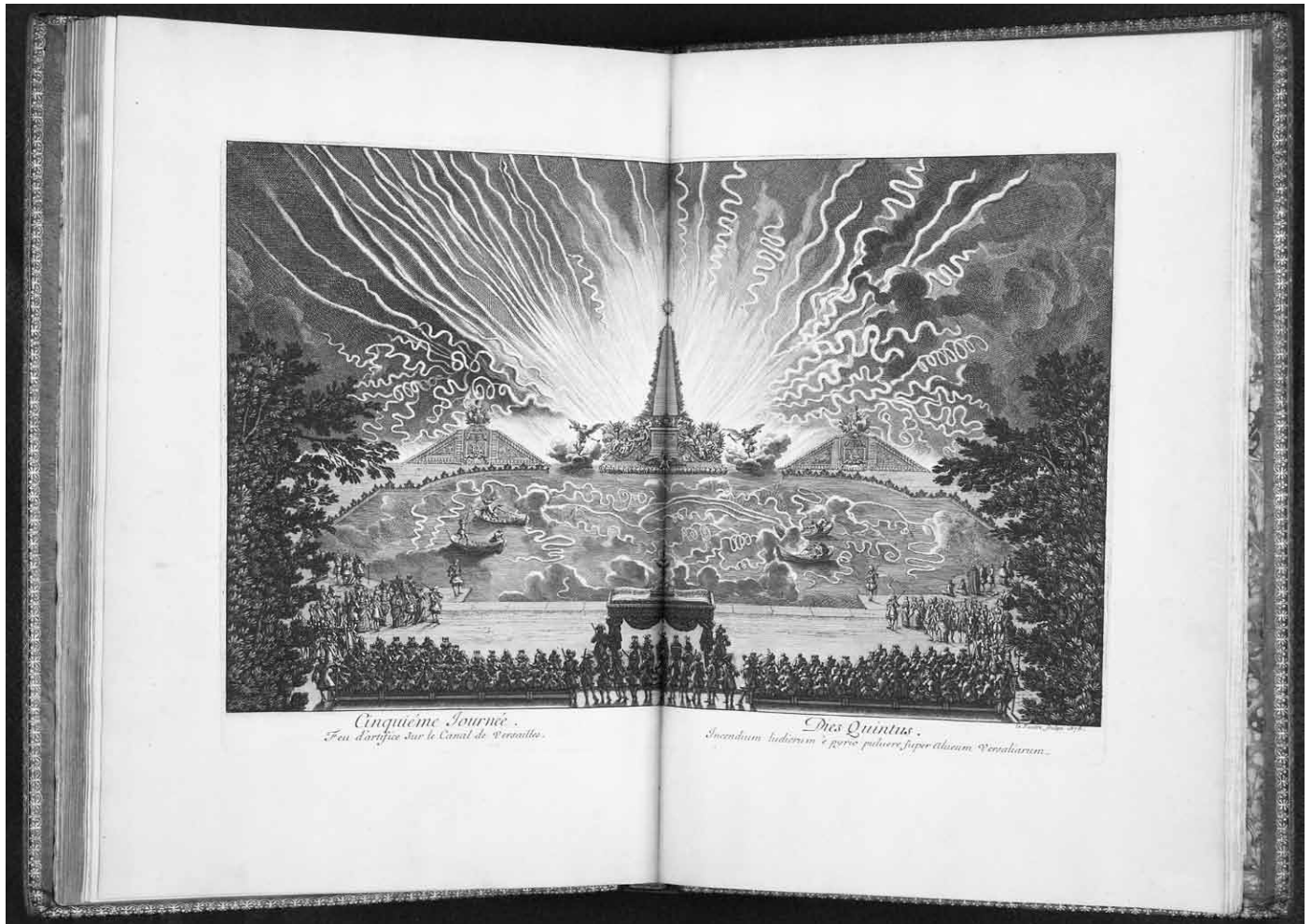
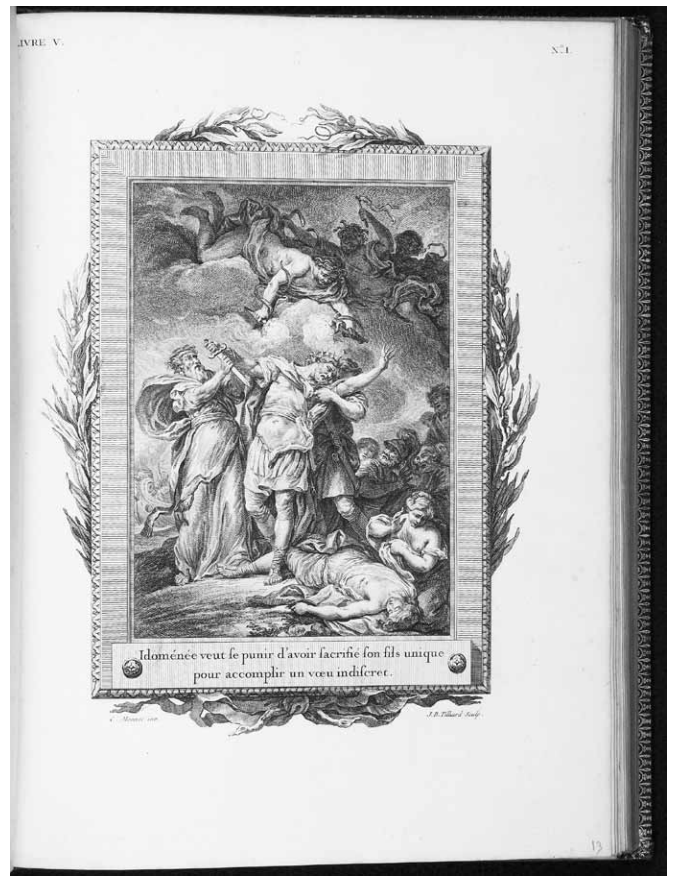
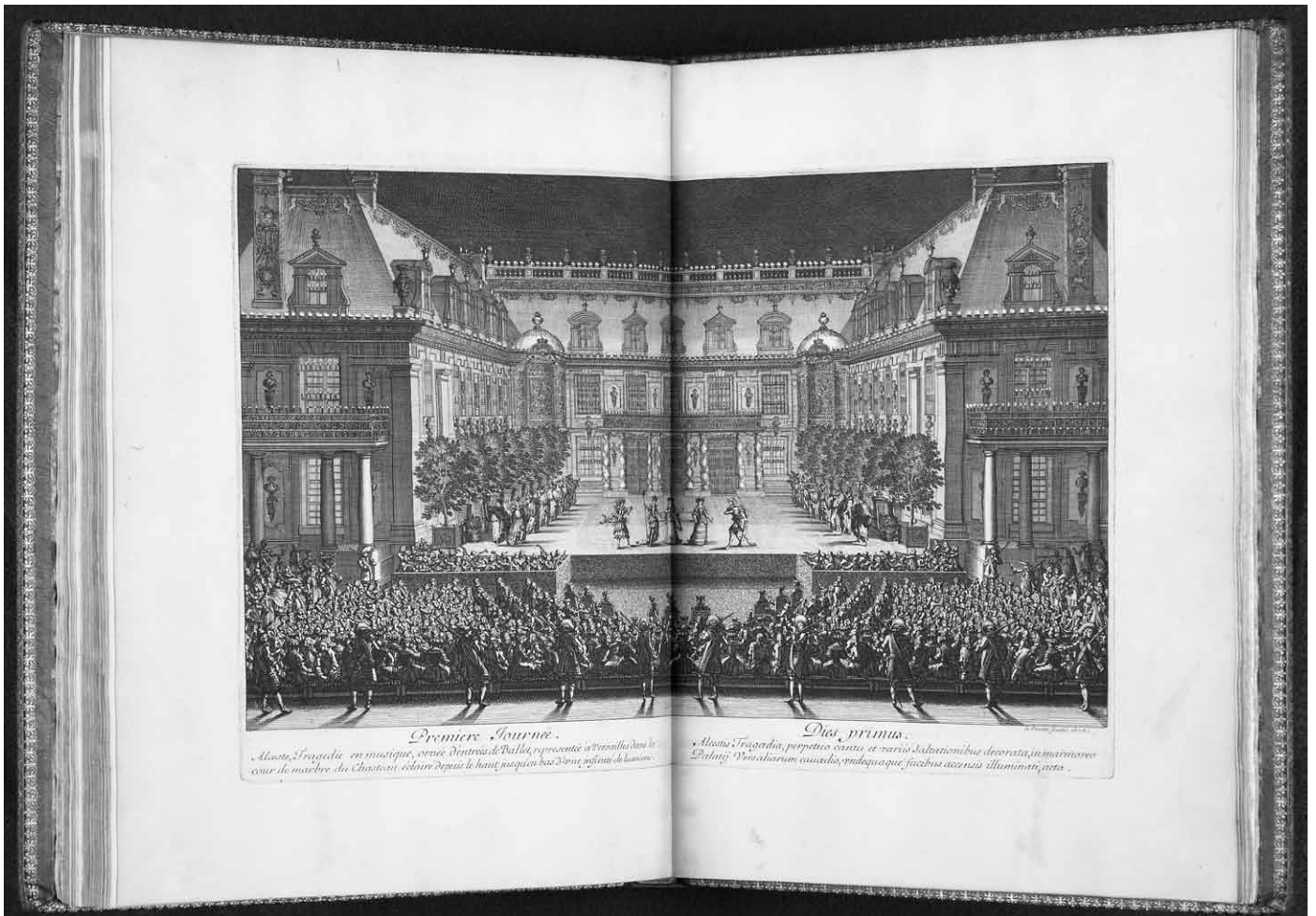
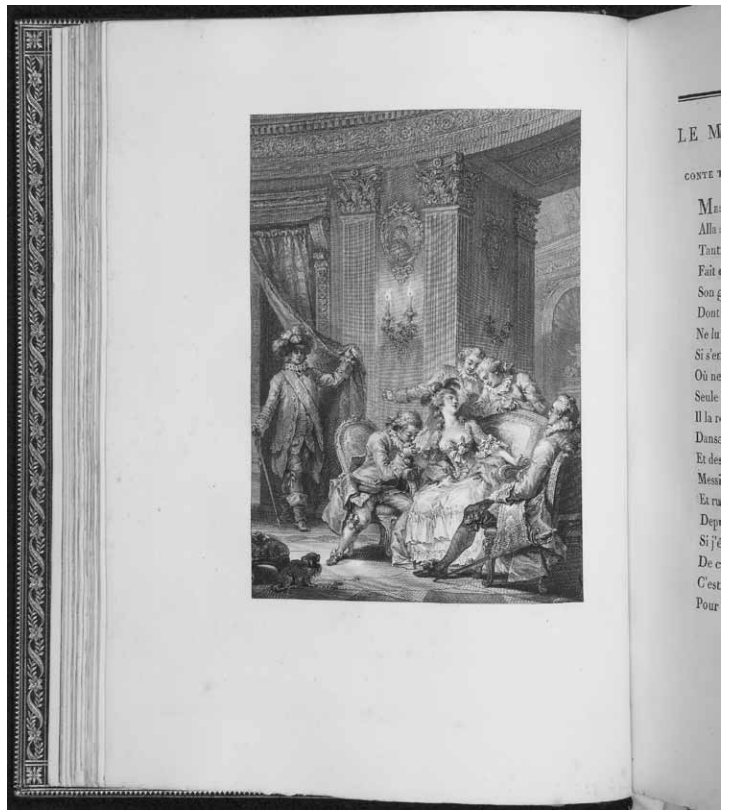
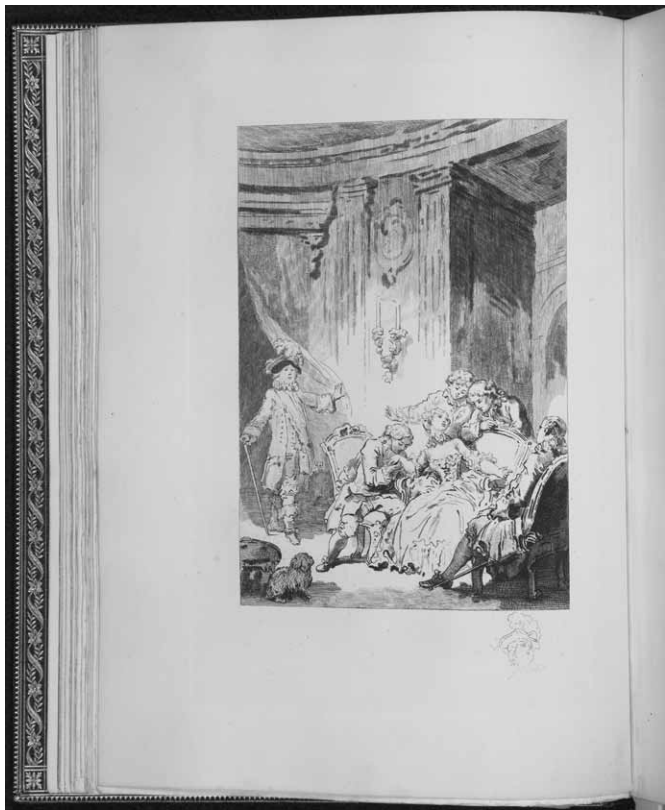




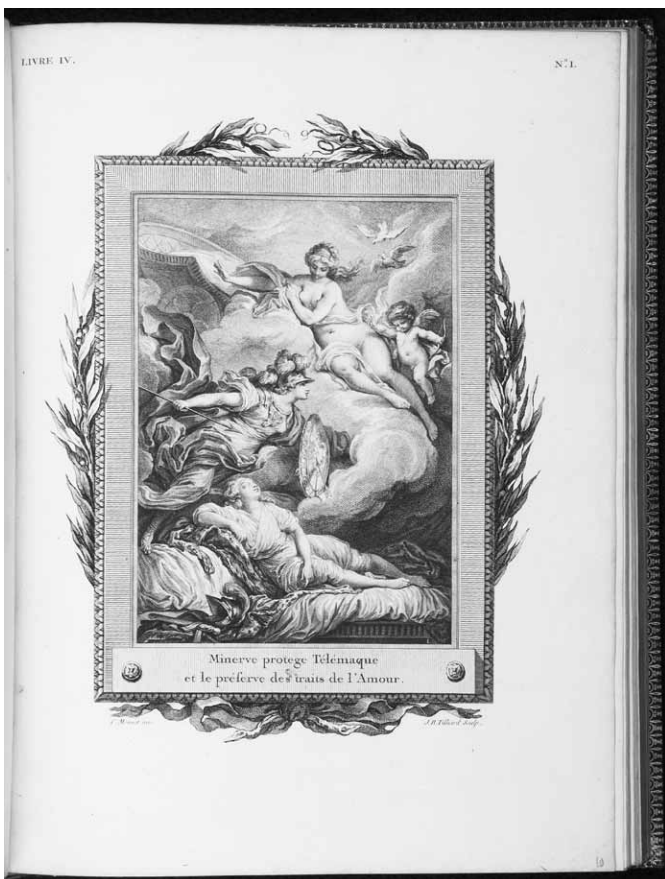
Plate 60
 Top: 45, 46 Bottom: 35



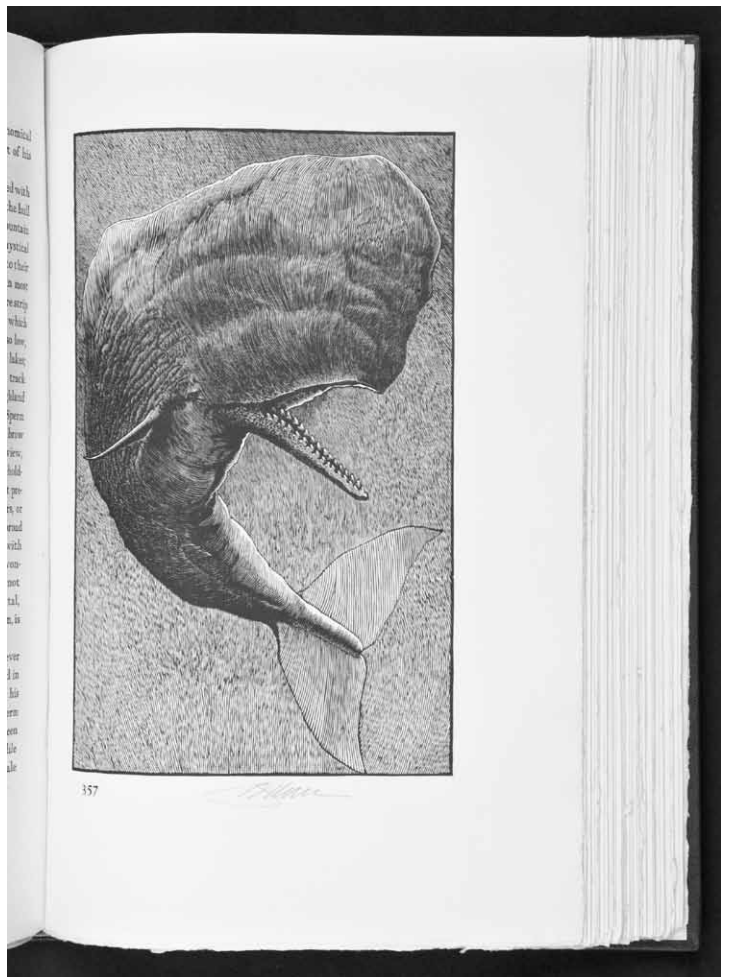


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Plate 61
 Top: 48, 48
 Bottom: 47, 70



Minerve protege Telenaque
 et le preserve des traits de l'Amour.



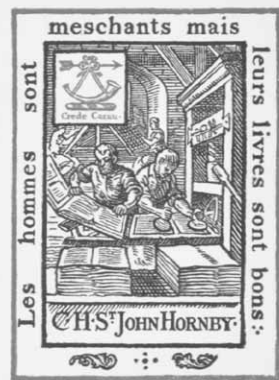


Plate 62

Top: 52

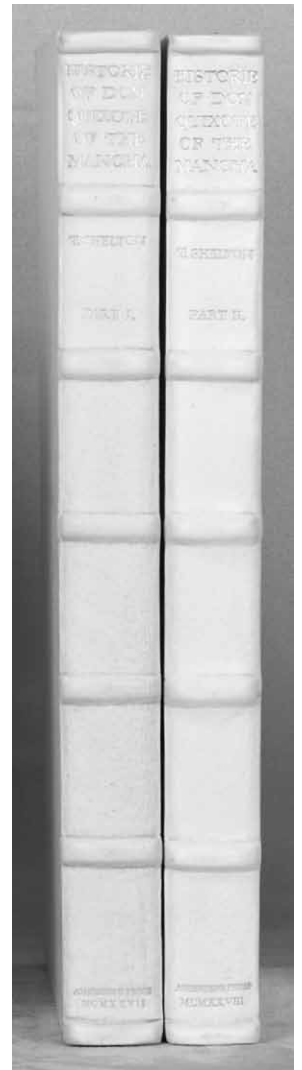
Middle: 74, 73

Far Right: 76

Bottom: 51



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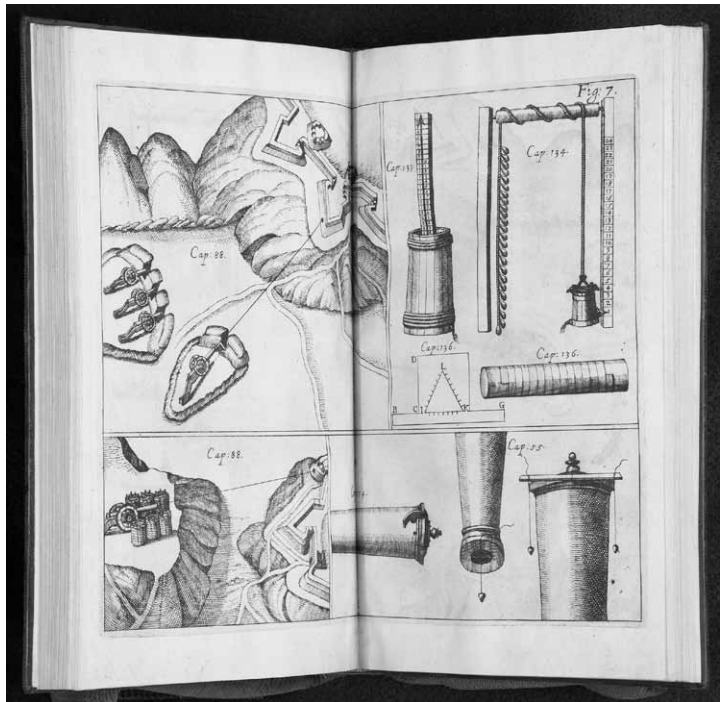
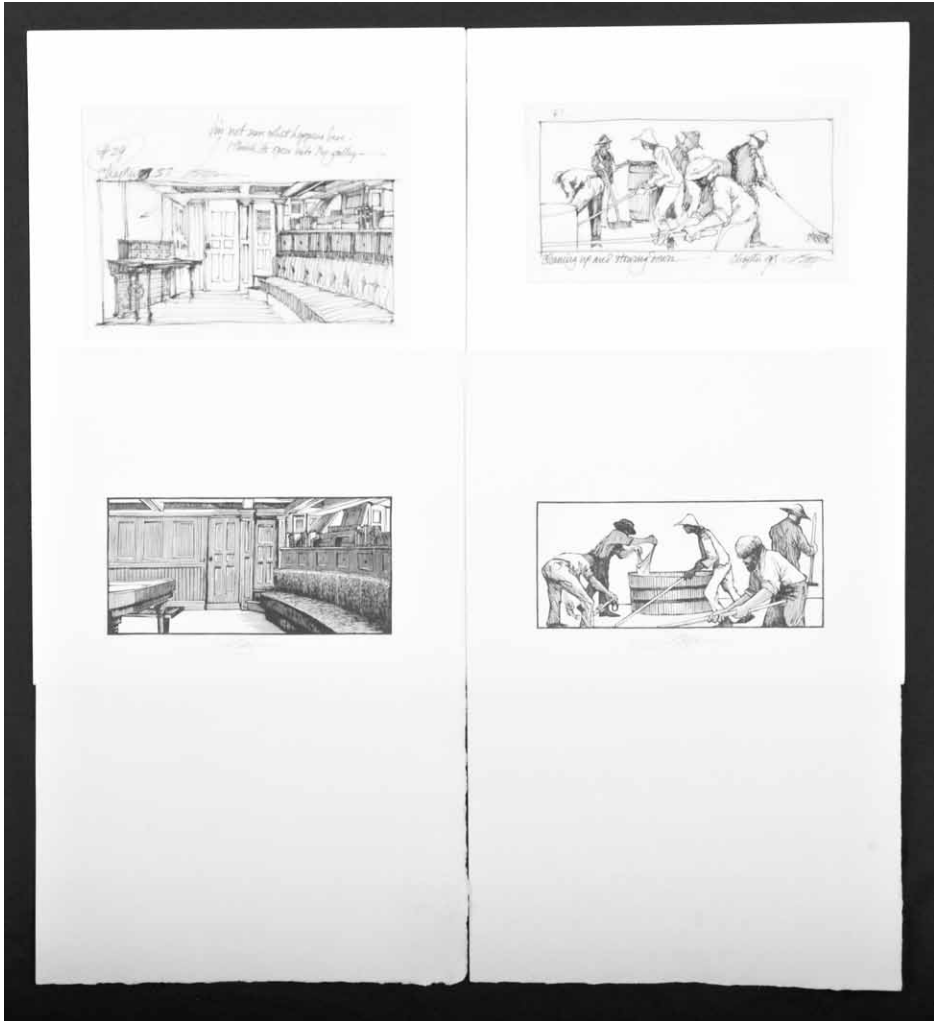


Plate 63
 Top: 69, 58 Right: 77
 Bottom: 70, 45



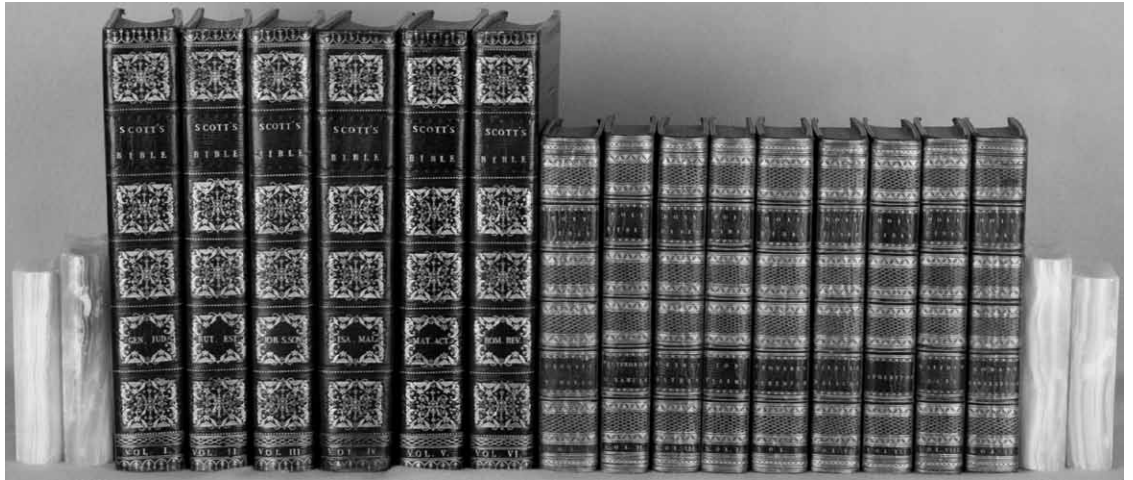
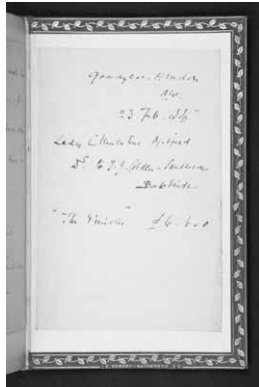


Plate 64

Top: 94; 80,79

Left: 140

Below: 113

Bottom: 166



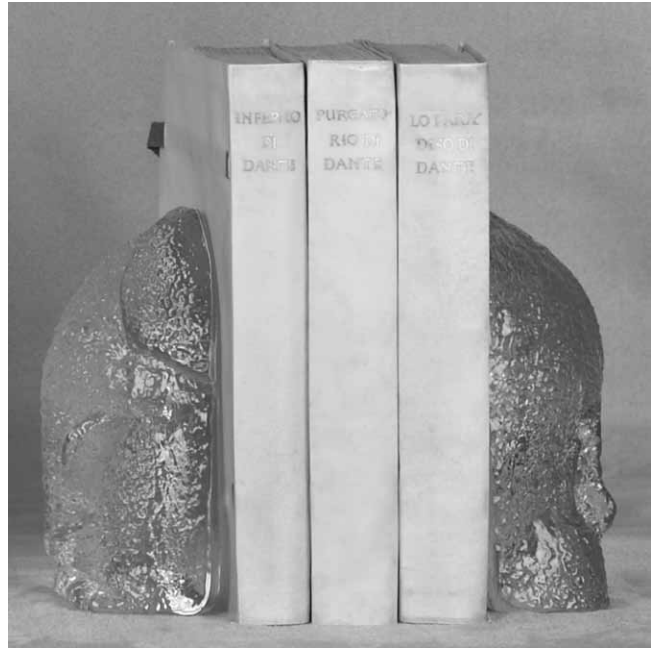
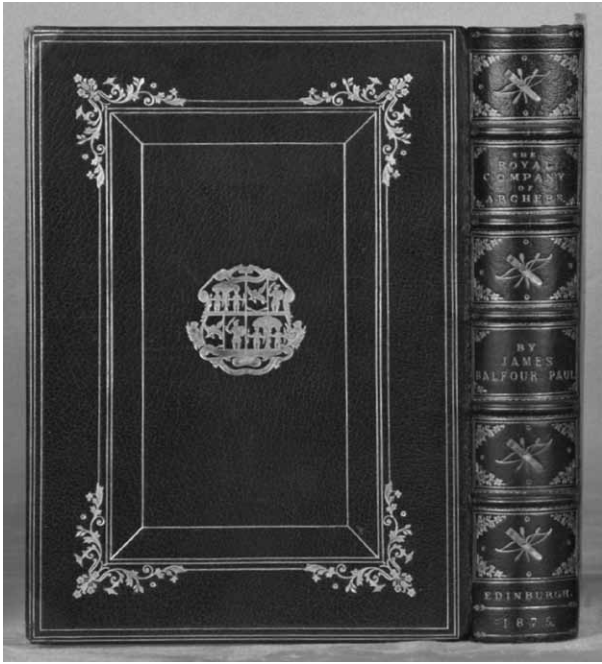
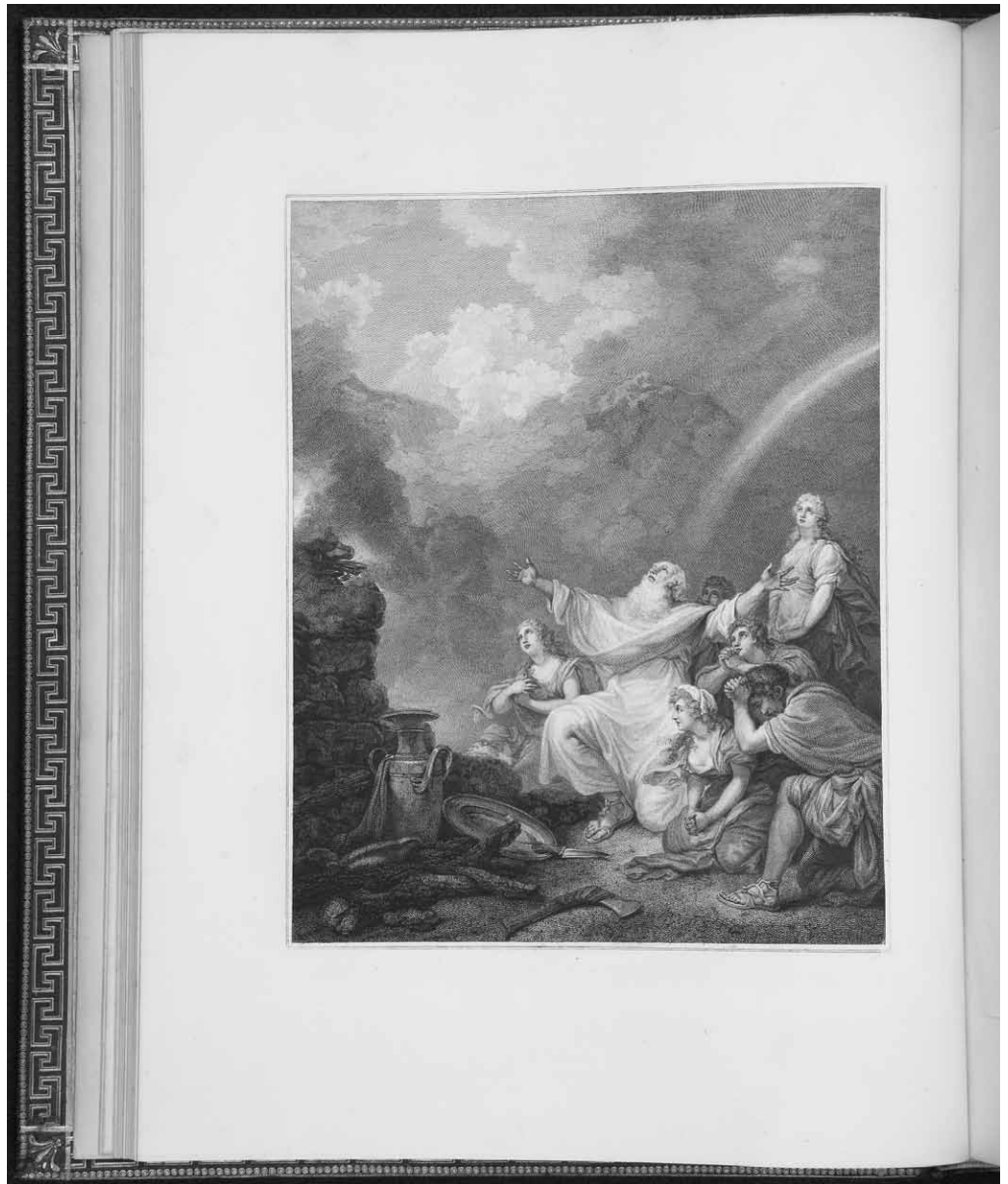


Plate 65

Top: 66, 77 Right: 112
Below: 343 Bottom: 91



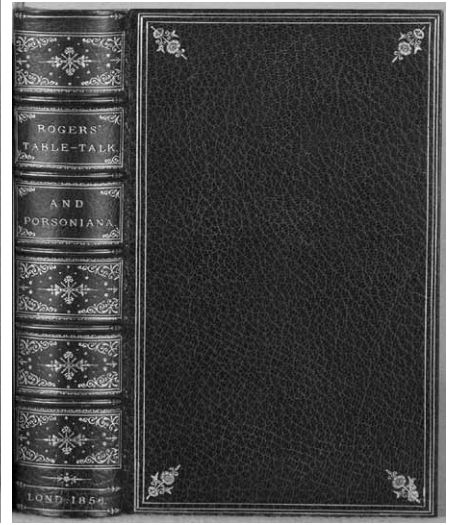
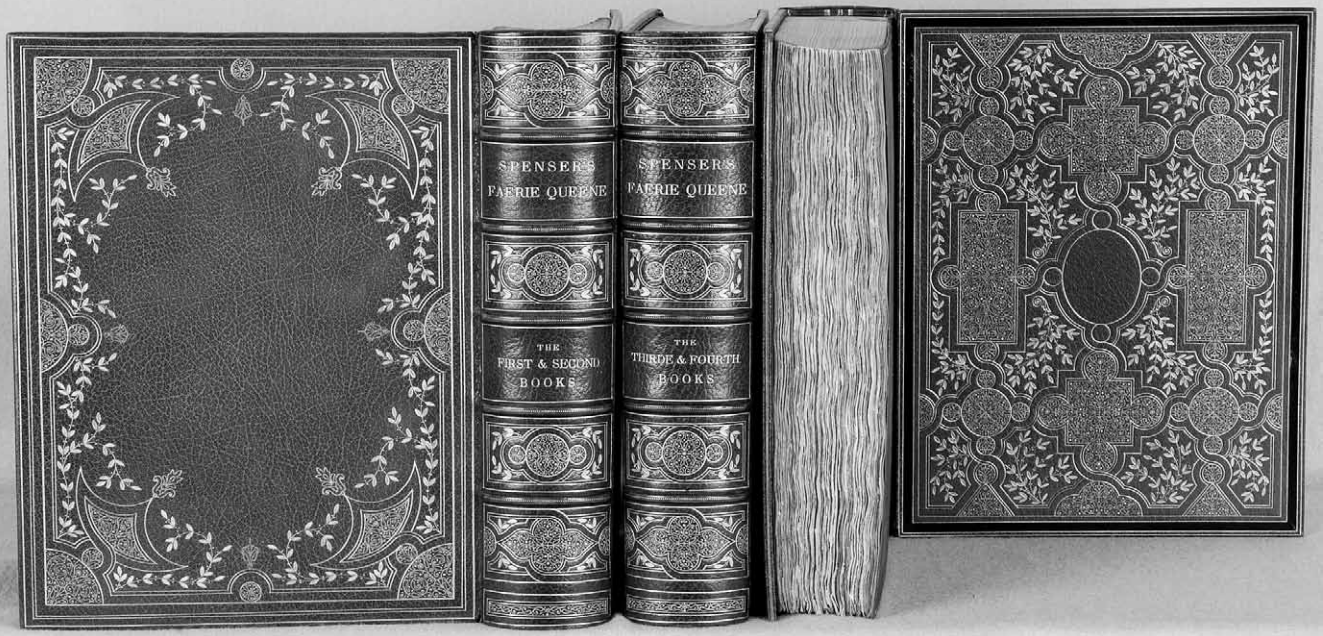
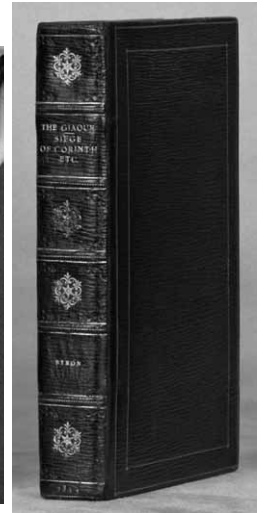
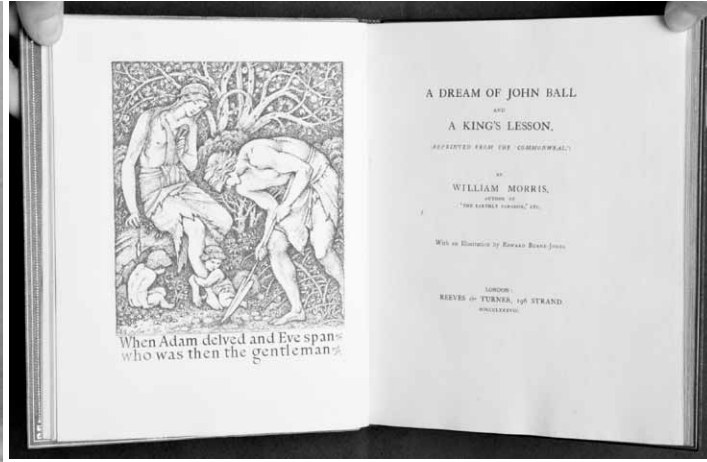


Plate 66

Top: 160, 131 Middle: 204, 136, 201 Bottom: 146



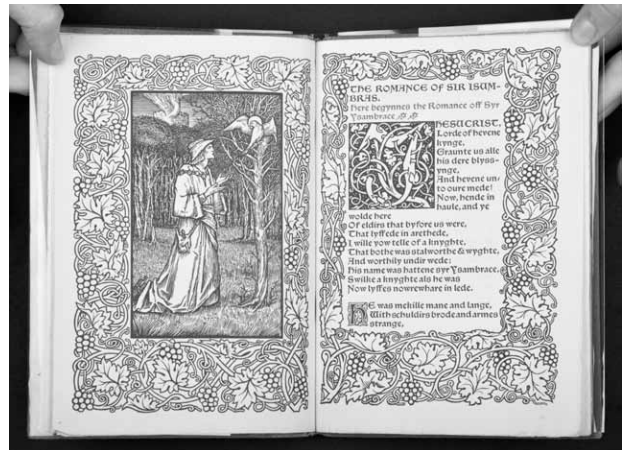
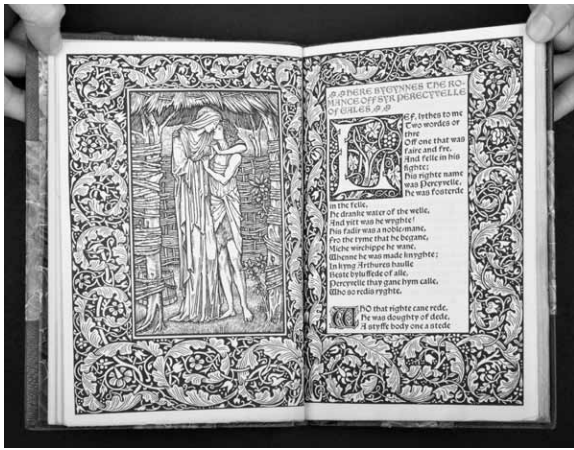
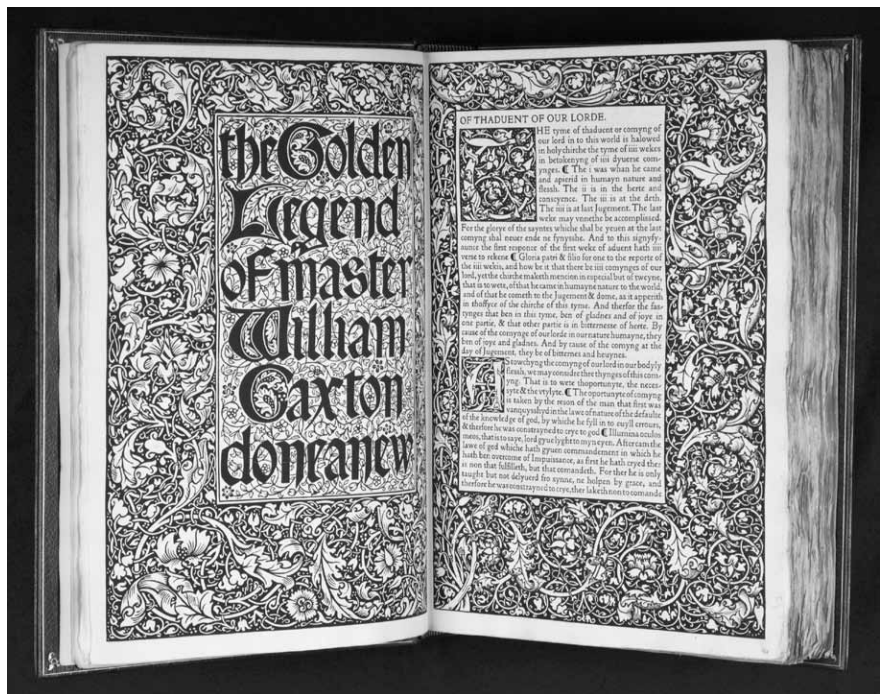
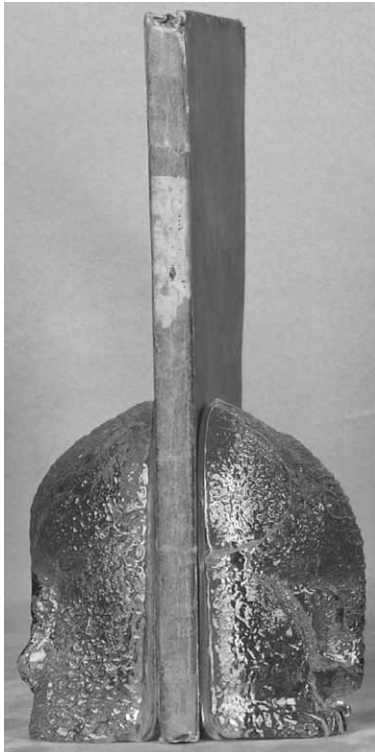
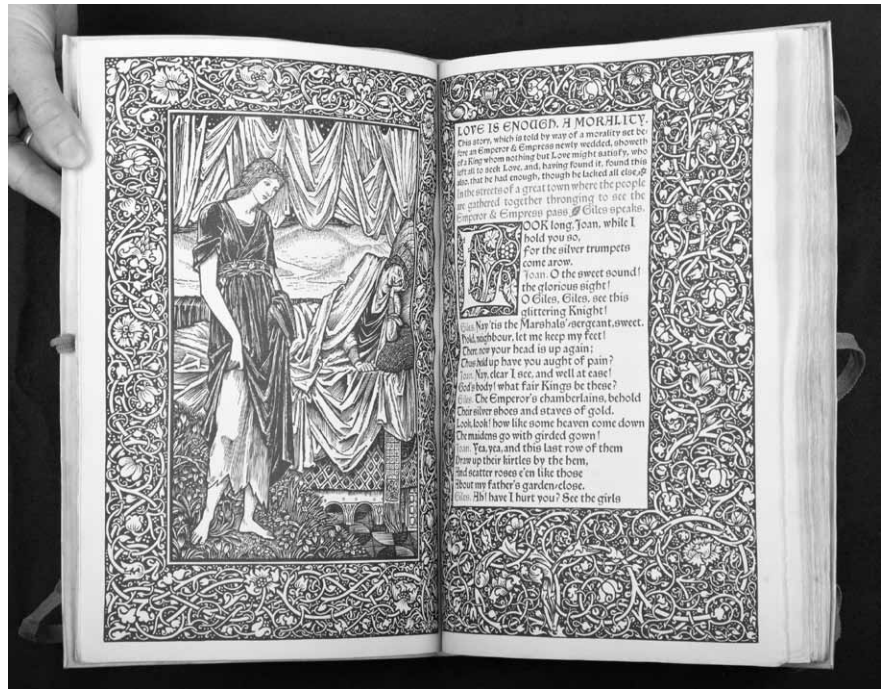
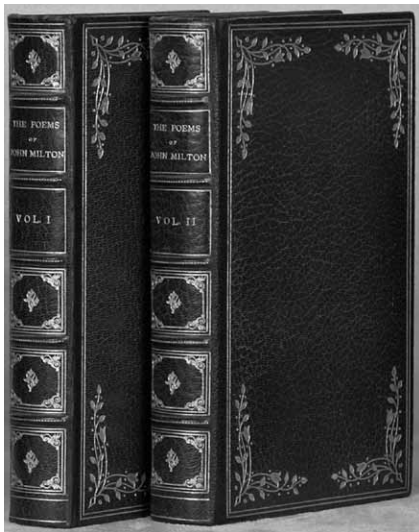


Plate 69

Top: 247, 248 Middle: 193, 243
Bottom: 313, 240



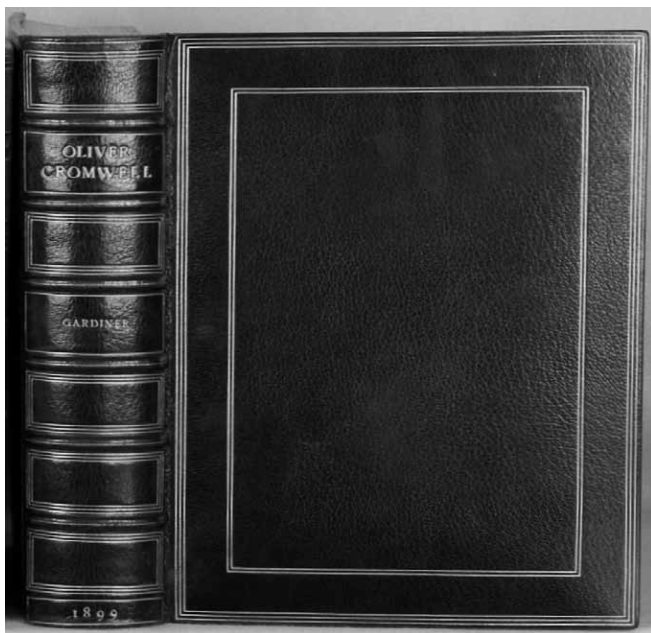
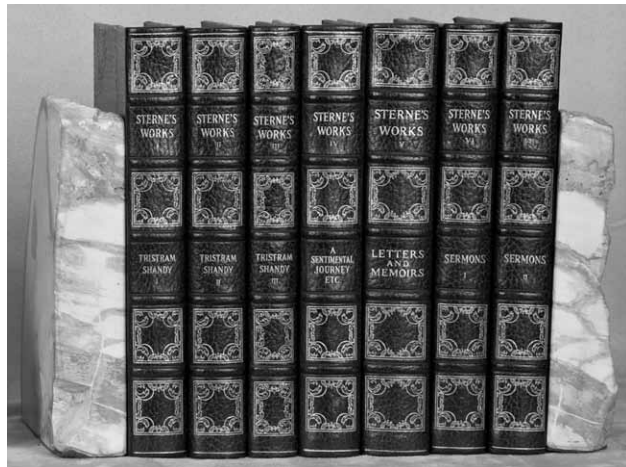
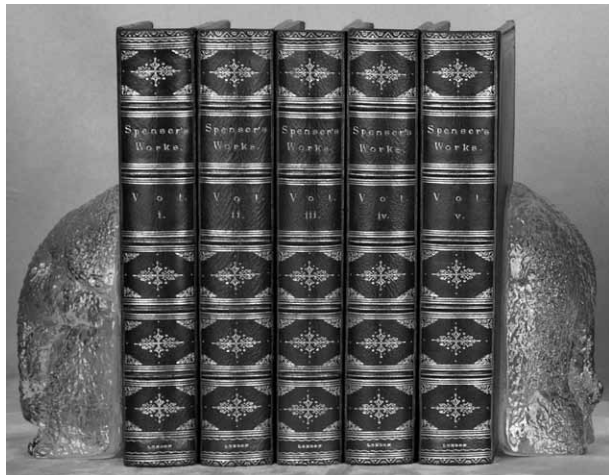
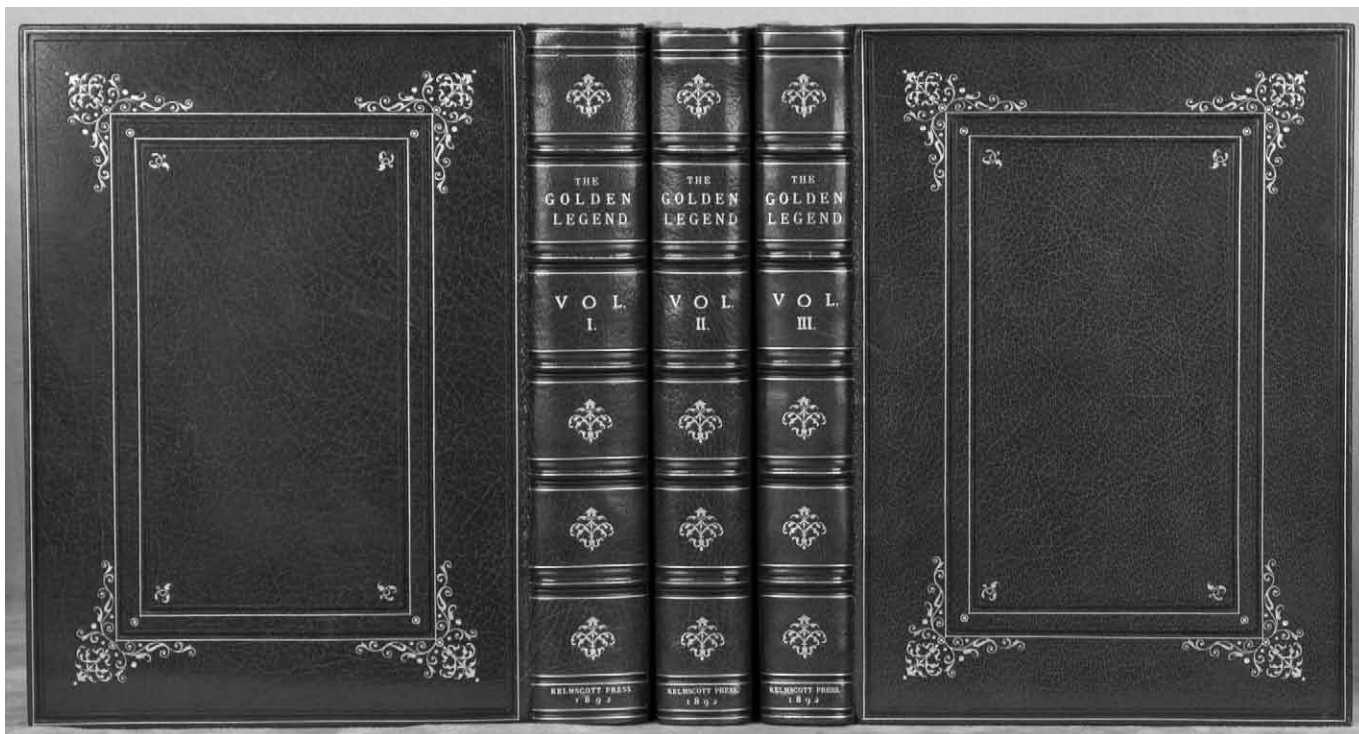
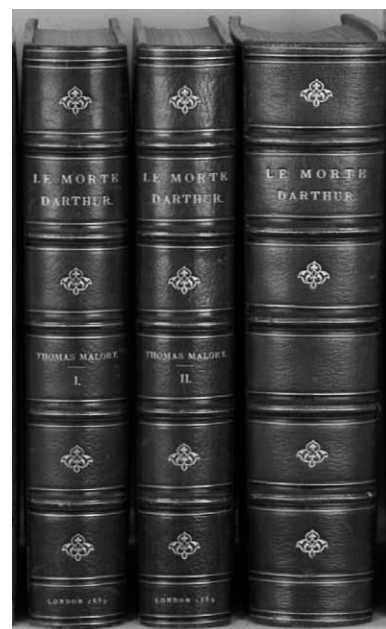


Plate 70

Top:
325, 319

Middle:
171, 260

Bottom:
240



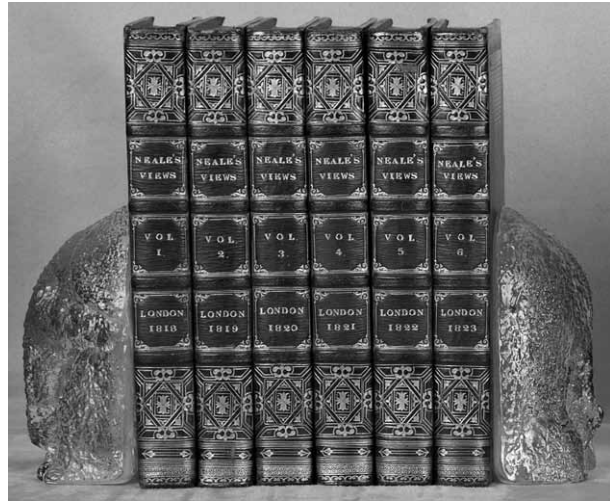
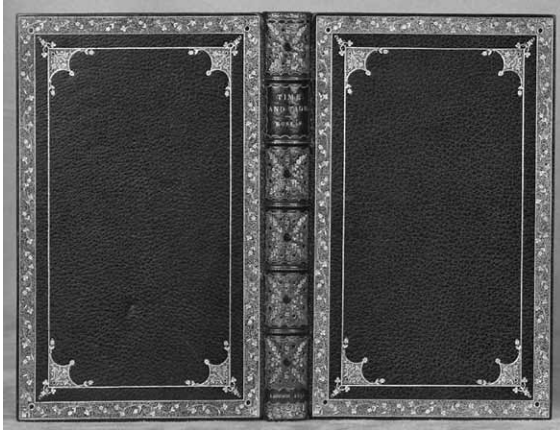
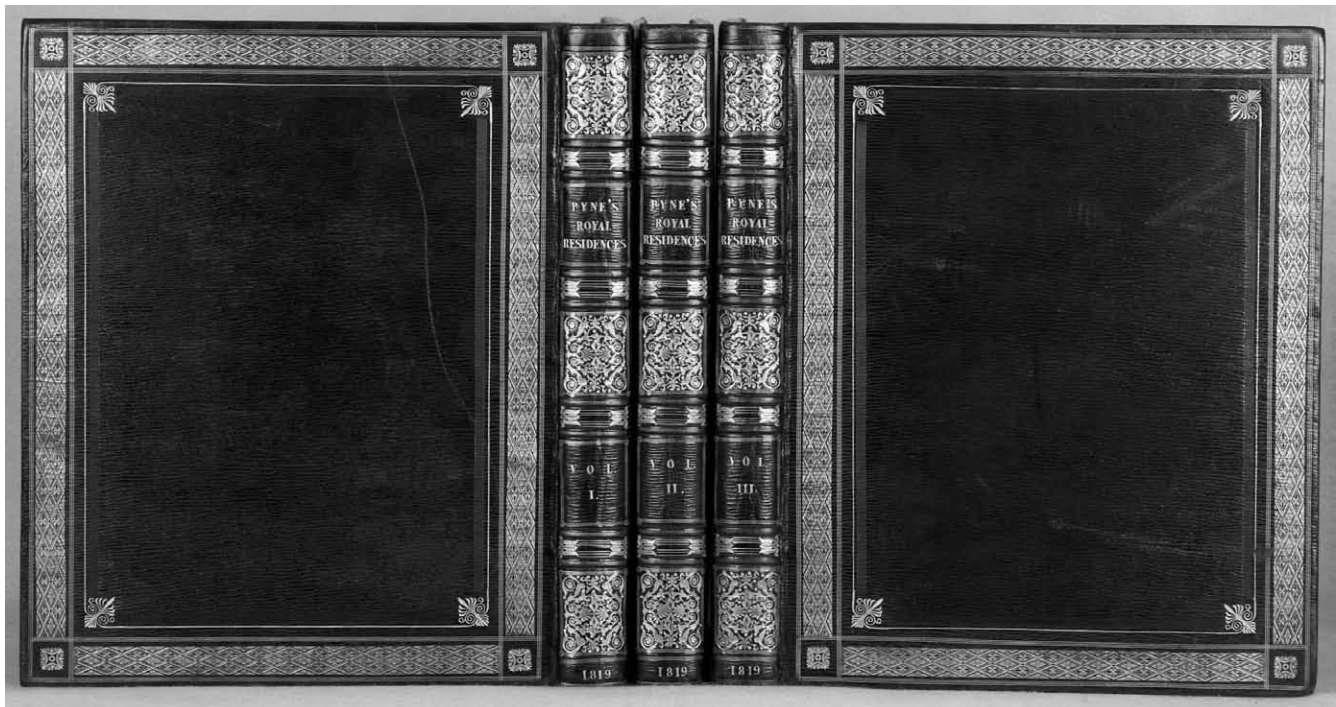
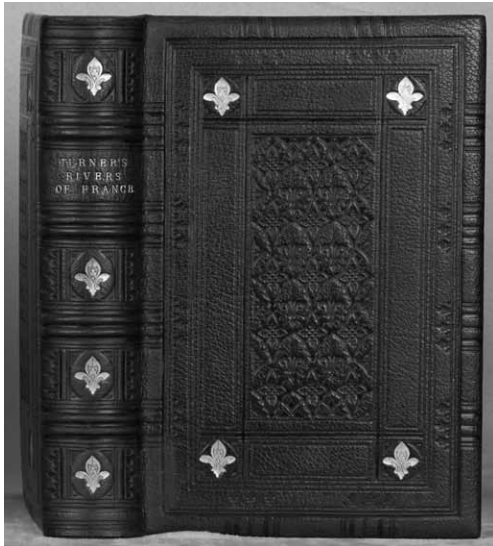


Plate 71

Top: 152, 326

Middle: 338, 338, 342

Bottom: 282



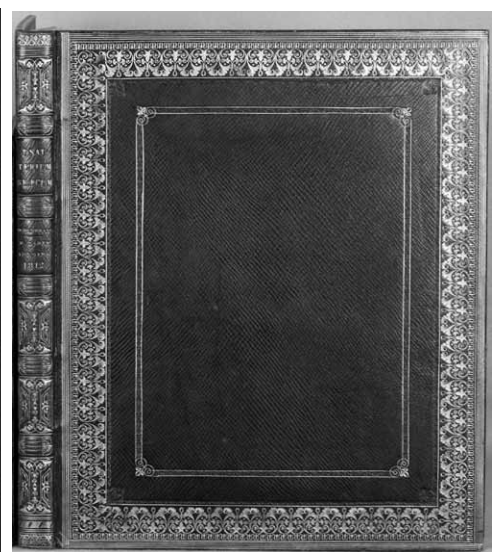
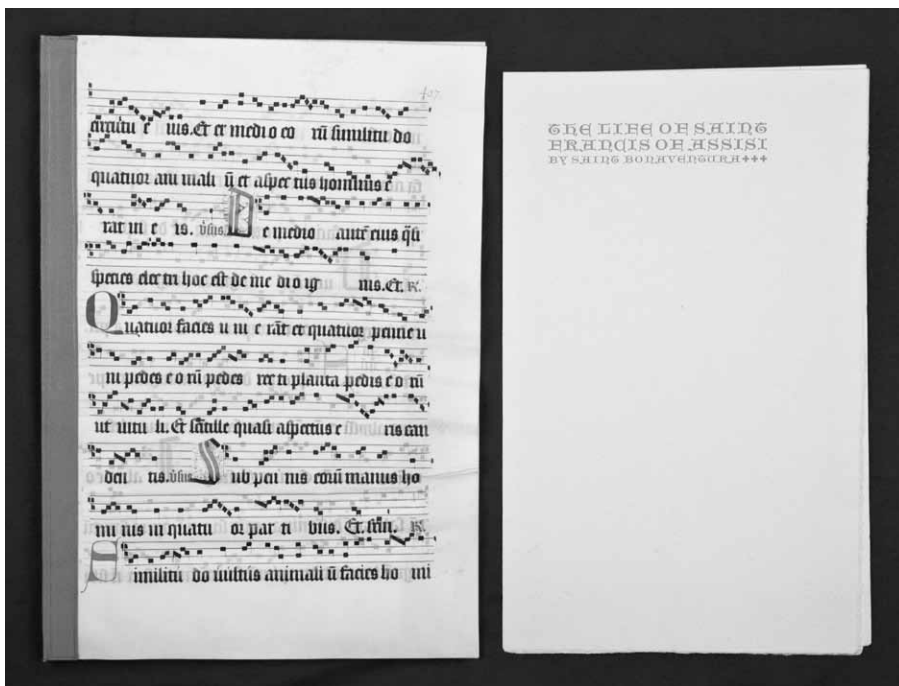
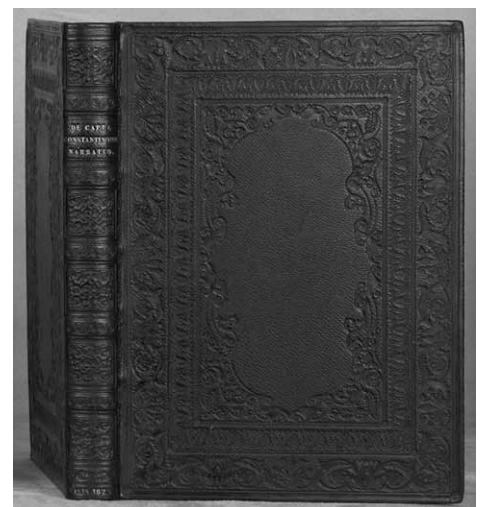
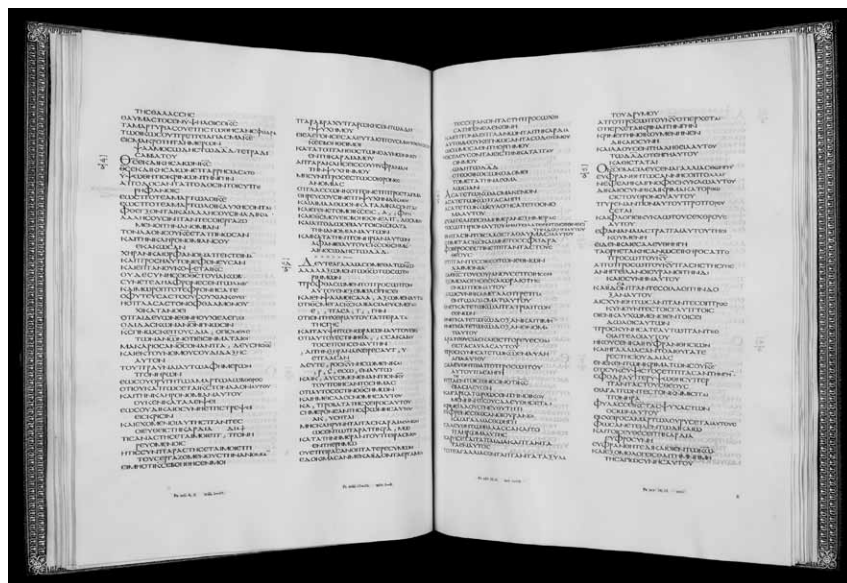


Plate 72
 Top: 320
 Middle: 271, 271; 340
 Bottom: 340, 169





Catalogue 59

Historically Interesting and Decorative Bindings, Private Press Books, & other Special Limited Printings

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Significant portions of the text of this catalogue were written by Cokie Anderson. Invaluable supporting assistance has been provided by Jenny Johns, Tammy Opheim, David Clark, and Meredith Barbera. Photos are by Bill Enos of Emerald Light Photography.

We are pleased and grateful when you pass on our catalogue to somebody else and when you let us know of other parties to whom we might send our publications. And we are, of course, always happy to discuss fine and interesting items that we might purchase.

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How far along are you in building your collection(s)? (e.g., just beginning, halfway, looking for the few remaining difficult items):

Can you list two or three specific titles of interest I might conceivably encounter?

How important is condition to you?

Would you welcome (not tolerate, but welcome) a phone call or email about things I see? Y / N

Is there a special way I can help you? (Would you like me to represent you at auction? To do an appraisal? To visit you and your collection in person? To discuss the possible purchase of books from your library? Is there some other service I can provide?)

Is there another collector or address I should send my catalogue to? (I am always most grateful for additions to my mailing list.) NAME/ADDRESS:

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Books Printed before 1800

1. BARDET DE VILLENEUVE, P. P. A. COURS DE LA SCIENCE MILITAIRE, A L'USAGE DE L'INFANTERIE, DE LA CAVALERIE, DE L'ARTILLERIE, DU GENIE, & DE LA MARINE. (The Hague: Jean van Duren, 1740-42) 202 x 118 mm. (8 x 5"). The first and fifth volumes bound without half titles. **10 volumes bound in nine.** FIRST EDITION. EXTREMELY PLEASING LATE 18TH CENTURY SPRINKLED CALF, SPINES VERY ELABORATELY GILT in diapered compartments (two of the compartments featuring unusual checkerboard and floral pattern), each (flat) spine with a red and green titling label. Engraved vignette devices on all 10 volume title pages, eight engraved frontispieces (as called for) and a total of 142 folding plates illustrating military tactics, fortifications, and equipment. Title pages printed in red and black. Front pastedown of each volume with the armorial bookplate of Lt. Gen. G. L. Parker (the 4th earl of Macclesfield), and first endpaper with the similar armorial bookplate of the Macclesfield Library, first two leaves of each volume with small embossed Macclesfield stamp.

Front joint of first volume (only) with just a hint of wear, one cover with a few small blemishes (superficial worm burrows?), light offsetting from frontispieces, about half the plates in three volumes with headlines and/or plate number partly cropped (no cropping elsewhere), two or three gatherings with minor foxing, but A BEAUTIFULLY BOUND SET IN REMARKABLY FINE CONDITION, the bindings showing only the most negligible wear, and the entire series clean and fresh internally. **(Back Cover) \$4,800**

Offered here in lovely bindings, this very rare group of volumes presents a lengthy course of instruction in military affairs as they were understood at the middle of the 18th century. The volumes contain, in turn: (1) the functions and duties of officers, including a series of military exercises and an explanation of what various verbal commands mean; (2) a discussion of how to deploy troops on the battlefield; (3) a basic geometry course, which the soldier can apply in measuring fortifications and bridges; (4) a general study of architecture, treating of such matters as Doric and Ionic columns; (5) architectural instruction specifically on military matters, with the plates illustrating a variety of fortifications; (6-8) an examination of artillery, the author's specialty, covering everything from recipes for gunpowder to the casting of cannons; and (9-10) instructions for sieges and for defending fortresses and cities. (The series was eventually expanded to 15 volumes, with publication ending in 1757, the final five volumes covering the cavalry and marine science.) The personal history of our author (whose forenames seem to be known only by initials) is obscure. He was apparently born at Villeneuve, in the Bourbonnais, and he describes himself as a captain and engineer in the forces of Charles of Bourbon (1716-1788). At the time our book was published, Charles, a son of Philip V of Spain, was the ruler of the Kingdom of Naples and Sicily, which his forces, under the Spanish general Montemar, had wrested from the Austrians in 1734. French and Italian by birth, Charles was to become the king of Spain as Carlos III in 1759 but was still a very young man when Bardet de Villeneuve dedicated our work to him. Charles was known to lack interest in military matters and to have an aversion to wearing a uniform, an attitude the author was perhaps seeking to change through these writings. This is a very rare work in any condition: ABPC does not list any other copy at auction (either under the title or the author's name) since at least 1975. (ST11280)

The Gennadius-Hoe Copy of a Genuine Apollo and Pegasus Binding

2. (BINDINGS - APOLLO AND PEGASUS). (ANTONINUS, MARCUS AUERELIUS). GUEVARA, ANTONIO DE. VITA DI M. AVRELIO IMPERADORE. (Venice: Bartolomeo Imperador and Francesco Veneziano, 1543) 160 x 103 mm. (6 1/4 x 4"). 8 p.l., 132, [2] leaves. Translated by Mambrino Roseo da Fabriano. IN A FINE CONTEMPORARY ROMAN RED MOROCCO APOLLO AND PEGASUS MEDALLION BINDING DONE FOR GIOVANNI BATTISTA GRIMALDI BY MARC ANTONIO GUILLERY, covers with gilt frame formed by two widely-spaced fillets with lobes interlaced at ends and sides, the space between the fillets decorated with broad foliate curls and small floral tools, inner panel of each board with gilt titling above a horizontal oval Apollo and Pegasus plaquette centerpiece showing Pegasus atop the black-painted heights of Parnassus, and Apollo racing his chariot (drawn by two straining steeds) across steep terrain with reins and whip held aloft and cape fluttering behind, the plaquette with gilt motto in Greek in the collar above and below the vignette, the (very expertly rebacked) spine with four thin and three thick raised bands decorated with gilt rope pattern or plain rules (this being the original backstrip?), newer (perhaps 19th century) endpapers, all edges gilt (apparently some remarkably skillful restoration at one or more corners and edges, perhaps some gold added as well to the chariot part of the plaquettes). Woodcut printer's device on title page. Front pastedown with the morocco bookplate and separate gilt monogram of Robert Hoe as well as the inscription and vellum bookplate of Swedish collector Thore Virgin; front flyleaf with ink ownership inscription of J. T. Payne dated 1850. Adams G-1502 (for the text). Hobson "Maioli" LVI (p. 155); "Burlington Fine Arts Club Exhibition of Bookbindings" G-6 (Pl. 47); Hobson "Apollo and Pegasus" 64 (for the binding).

Covers with half a dozen insignificant tiny dark spots, title page faintly soiled, thin light brown stain just at top edge of leaves, small wormhole at upper inner margin (text not affected), occasional minor stains, other trivial imperfections, but no defects that are even remotely serious, and, in general, A REALLY EXCELLENT SPECIMEN OF A VERY SPECIAL BINDING, the text fresh, and the leather quite lustrous. **(Front Cover, Plate 1) \$35,000**

After years of mystery and warring attributions, the owner of the Italian Renaissance library bound with the Apollo and Pegasus emblem was identified by Anthony Hobson in 1975 as Giovanni Battista Grimaldi (ca. 1524- ca. 1612), heir to a large Genoese fortune. While visiting Rome as a teenager in 1543, Grimaldi met the humanist scholar Claudio Tolomei, founder of the Accademia della Virtù. At Grimaldi's request, Tolomei undertook to help the young man assemble a "complete" library to advance his education. According to Hobson, Tolomei agreed and "invented a device or 'impresa' for him" that depicted "Apollo driving the chariot of the sun, 'straight and not crooked,'" as the Greek motto informs us, towards Mount Parnassus, on whose summit Pegasus is standing. Apollo represented Grimaldi, who should aspire, like the god, to be a patron of arts and literature, while the straightforward course of the chariot symbolized the course of study Tolomei would devise for the young man, designed to lead him to the virtue and fame embodied in the winged Pegasus. Tolomei was an ardent advocate for treating modern languages as the equal of

Greek and Latin in works of scholarship, and he included works in the vernacular in the Grimaldi library. These, like our volume, were bound in red morocco, while those in classical languages were bound in green or brown. Our binding was executed by Roman bookseller and binder Marcantonio Guillery (fl. 1544-65), described by Hobson as the best of the three craftsmen employed by Grimaldi to bind his volumes. It is almost identical to a Guillery volume pictured in plate IV of Hobson's book "Apollo and Pegasus Bindings," with only the tool used above and below the plaquette differing. Guillery executed 71 known Apollo and Pegasus bindings, out of an original library comprising approximately 200 volumes, about 150 of which survive. The text contained in this lovely binding is a fictionalized biography of Roman emperor and philosopher Marcus Aurelius Antoninus, written by the Spanish Franciscan and bishop, Antonio de Guevara (1480?-1545), a learned writer perhaps best known as the author of the famous "Dial of Princes." Guevara presents the life as sober history, based on a Greek manuscript, rather than the historical novel that it is; as the mirror of the perfect prince, it was no doubt chosen for the young Grimaldi's library as an obvious source of edification. Our copy of the text has two unnumbered leaves at the end, which contain a table of contents and, on the verso of the final leaf, the colophon, giving the name of the publisher. These two leaves seem to be missing in most other copies, as indicated by Adams, STC Italian, and OCLC. Apollo and Pegasus bindings are uncommonly seen and command extravagant prices in the marketplace: ABPC records seven other such bindings at auction since 1978, the most recent (a "restored" octavo Seneca, also by Guillery) fetching a (typically robust) hammer price of the equivalent of more than \$106,000 at Christie's in 2004. The provenance here is obviously distinguished. According to Beverly Chew, the library of Robert Hoe (1839-1911), founding member and first president of the Grolier Club, was "the finest [America] has ever contained." Hoe acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2,000,000, a record that held until the Streeter sale more than 50 years later. The volume has also graced the library shelves of Greek diplomat and bibliophile Joannes Genadius (1844-1932), English collector John Thomas Payne, Liverpool oculist T. Shadford Walker (1830-85), and the Swedish collectors Thore Virgin and Rolf Wistrand. (ST11726)

Two Bindings of Great Historical Interest For What They Are and What They Aren't

3. (BINDINGS - APOLLO AND PEGASUS, FORGERY). APPIANUS, ALEXANDRINUS. ROMANORUM HISTORIARUM LIBRI. (Basel: Hieronymus Froben and Nicolaus Episcopius, 1554) 318 x 216 mm. (12 1/2 x 8 1/2"). 8 p.l., 506 pp. (duplicate leaves pp. 437-440), 22 leaves. Translated into Latin by Sigismund Gelenius, Caelius Secundus Curio, and P. Candidus. Early 20th century dark brown morocco over pasteboard, covers panelled in gilt and blind with three sets of blind rules, gilt double-ruled frame interlaced at lobes on ends and sides, decorated with broad foliate curls, cornerpieces, and small bird tools, inner panel with titling in lobed compartment at head, small foliate curl endpieces and sidepieces flanking an upright oval Apollo and Pegasus centerpiece, embossed and with traces of gilt and silvering on a black background, showing Pegasus with raised foreleg on a cliff before a charging Apollo, who races his chariot across steep terrain with reins and whip held aloft and cape fluttering behind, gilt collar with motto in Greek in upper half and chain roll in lower, raised single and double bands, spine panelled in gilt and blind with double rules,

gilt cinquefoil centerpiece, all edges gilt. In a fleece-lined brown buckram clamshell case, with brown morocco labels on spine. Woodcut historiated initials, printer's device on title page and verso of last leaf. Front pastedown with the morocco bookplate of Michel Wittock. Hoffman I, 217; Graesse I, 169.

Title page slightly soiled and with several tiny wormholes, much of the text with light overall browning, sprinkled foxing, and very occasional faint spotting, a little soiling (done on purpose?) to the covers, but still an obviously appealing volume, the wonderful fraudulent binding virtually unworn, and the text perfectly satisfactory, with no serious problem. **(Plate 1) \$8,500**

As suggested in the previous entry, Apollo and Pegasus bindings had long been famous and their provenance much debated before Hobson identified their original owner in his authoritative "Apollo and Pegasus," published in 1975, so it is not surprising that attempts would be made to cash in on their celebrity. At least two binders are known to have faked Apollo and Pegasus bindings during the final part of the 19th and the first quarter of the 20th centuries. The first of these binders was Vittorio Villa (d. 1892) of Bologna and Milan, who typically started with plain or sparsely decorated 16th century bindings, which he then tooled more elaborately and to which he added the Apollo and Pegasus medallion. His work, which is strongly reminiscent of Guillery's, is almost certainly seen in the Homer volume described in the next entry. After Villa's death, his tools came into the possession of Domenico Conti-Borbone, a Milanese binder. Because, unlike the Villa fakes, the present volume is a 20th century binding done entirely with modern materials, it is the production of a later craftsman-forger, and that person was quite probably Conti-Borbone. Both our forgeries come from the renowned collection of Michel Wittock, who put together a library of bindings rivaling that of J. R. Abbey, the most ambitious English book collector of the 20th century. (For more about Wittock, see item #11, below.) The forgeries described here are appealing alternatives to original examples of Apollo and Pegasus bindings, not just because the latter now fetch extravagant prices, but also because the former are desirable curiosities as fakes and because, as binding specimens, they are fine pieces of work done for books with inherent value. Our Appianus, for example, was convincing enough to appear in Catalogue #3 of the London bookseller George Michelmore & Co. as a genuine 16th century Apollo and Pegasus binding, and it is a superb example of a replica binding with remarkably persuasive tooling and just enough purposefully applied "wear" and discoloration to be deceiving. G. D. Hobson in his "Maioli, Canevari and Others," examines in considerable detail the criteria for determining those Apollo and Pegasus forgeries that he says are anything but obvious fakes. According to Hobson, the present example would not be genuine because Apollo does not lean far enough forward in his chariot, and his steeds' front hooves incorrectly touch the cliff. A Greek from Alexandria living in Rome, Appianus (fl. 130-47) wrote his Roman history in 24 books, of which 11 are extant, the text being organized around the wars of the Roman state. He is one of the major surviving sources of Roman history, particularly useful for his "Civil Wars," which give extensive coverage of the revolution of the Gracchi and the Social War, as well as serving as a corrective to the self-laudatory account by Caesar of the civil conflict of his day. (ST10288a)

4. (BINDINGS - APOLLO AND PEGASUS, FORGERY). HOMER. ODYSSEA [and other works]. (Venice: [Melchiorre Sessa], [1540?]) 165 x 108 mm. (6 1/2 x 4 1/4"). 238, [2] leaves. Contemporary olive brown calf over pasteboard, ends of spine repaired (probably late in the 19th century), gilt covers framed with two sets of double rules, outer panel with broad foliate

curl cornerpieces and sidepieces with trefoil of three rings between each, inner panel with blindstamped horizontal oval centerpiece of Apollo and Pegasus, the gilt collar with Greek motto touching rules at sides, large foliate sprays at head and foot curling to left and right and rising to a fleuron tool at ends, raised bands, spine panelled in gilt featuring broad rules and fleuron centerpiece, brown morocco label. Woodcut historiated initials and charming cat-and-mouse printer's device. Leaves at front and back with various marks of ownership, including the signature of Francesco Suave at head of title page, and "proprieta di Carlo Balzi, 1884" on verso of first blank. Contemporary marginal annotations in Latin and Greek. STC Italian, p. 331.

Joints partly cracked (and wormed in two places), corners somewhat worn, some scuffing to the leather, but the binding completely solid, the gilt still distinct, the plaquettes (not surprisingly) bright, and the volume altogether pleasing even with its defects. Final leaf cropped at fore edge (with loss of the first [verso] or last letter [recto] on two-thirds of the lines), upper corner of two gatherings with small, faint dampstain, one minor paper flaw costing a half dozen letters, otherwise unusually well preserved internally, THE TEXT EXCEPTIONALLY BRIGHT, FRESH, AND CLEAN. (Plate 1) \$7,500

This is a rare edition of a translation of the "Odyssey" by Andreas Divus that was first published in Venice in 1537. Divus was born in Capodistria, a tiny island in the Gulf of Trieste, and lived during the first half of the 16th century. He produced translations of Aristophanes, Theocritus, and Homer, the last of these enjoying considerable popularity in the 16th century, both as a separately published version and as a crib in various editions of the Greek text, including the 1583 Spondanus used by George Chapman. Identifying our edition positively is difficult: we know that it was printed by Sessa because of his distinctive cat-and-mouse printer's device, and this means that the book had to have appeared before 1555, when the printer died. The only edition of Homer in Latin issued by Sessa that we have been able to locate was printed ca. 1540. This particular printing seems to have two parts, so it is possible that our volume comprises only the second part. Of the two fraudulent Apollo and Pegasus bindings offered here, the present item is the one that would arouse the least suspicion, especially because of the wear to the covers—which can only be genuine—and because of the modern repairs, apparently made at the time the leather was decorated. The volume looks absolutely convincing, a dignified Renaissance survival with the usual signs of age and restoration that today nearly always characterize the state of early books, even those that might have led privileged lives in the libraries of careful owners. Still, according to Hobson, we are looking at a forgery because the wheels of Apollo's chariot have four spokes, and in the genuine article, they have six. (ST10288c)

5. (BINDINGS). BAÏF, LAZARE DE. ANNOTATIONES IN L. II. DE CAPTIVIS, ET POSTLIMINIO REVERSIS. IN QVIBVS TRACTATVR DE RE NAVALI [and three other works]. (Paris: Robert Estienne, 1536) 215 x 150 mm. (8 1/2 x 6") 4 p.l., [1]-168, [8], [1]-203, [13] pp. (with pagination anomalies). Edited by Charles Estienne. FIRST EDITION OF "De re Navali," First Printing of this Collection. STRIKING 16TH CENTURY CALF, HEAVILY AND BEAUTIFULLY GILT, covers gilt with border formed by two plain rules flanking a floral roll, this frame enclosing a central field of very many tiny star tools, intricate strapwork cornerpieces, and large central arabesque composed of strapwork interspersed with lilies and volutes; flat spine divided into latticed gilt panels by double plain rules and floral bands, newer (17th or 18th century?) black morocco

label, the binding almost certainly with some restoration (the joints probably worked on, though the repairs executed with such skill as to make difficult identifying exactly what has been done), old stock used for replacement endpapers. WITH 32 FINE WOODCUTS in the text, 11 OF THEM FULL-PAGE OR NEARLY SO, the illustrations showing ancient ships, Roman clothing, and urns; woodcut printer's device on title, decorative initials, and four woodcut diagrams. Text in Latin and Greek. Schreiber 53; Renouard 44, #19; Brunet I, 710-11; STC French, p. 39.

Covers with minor discoloration, a little crackling and minor scratching, and gilt a bit dulled and eroded, one corner somewhat bumped, half a dozen leaves with faint dampstains to lower outer corner, a hint of soil in isolated places, but AN EXTREMELY PLEASING COPY, the binding solid, with no serious wear, and still very attractive; the text clean, fresh, and bright; and the margins generous. (Plates 1, 57) \$7,500

This is the first of just five illustrated books published by Robert Estienne, offered here in a handsome and historically important contemporary English binding. Included in the present volume are Baïf's monograph on ancient ships, the author's treatise on Roman dress, and his work on early vases and receptacles, as well as an early printing of the first published monograph on colors, "De Coloribus" by Antonio Telesio (1482-1534), which was later reprinted in Goethe's "Farbenlehre" (see item #218, below). A distinguished humanist and diplomat who was well known in his own time for translations of the Greek dramatists, Baïf (1485-1547) is today best remembered for the works contained in this collection. The woodcuts, which include 20 of early ships, may have been produced by the atelier of Geoffroy Tory, since five of them are signed with the Lorraine cross (Tory was the Royal printer of France, appointed by François I, whose titles included Duke of Lorraine). Our volume appears here in a lovely 16th century decorative binding that certainly is English and seems in design and execution similar to the work of the artist whom Nixon dubbed the "Dudley Binder," for the work he did for Robert Dudley, Earl of Leicester. Our binding's central panel, with its oval medallion and ornate cornerpieces, is typical of the Dudley Binder's work (see, for example, items #16 and 17 in Nixon's "Five Centuries" and Foot's "Davis Gift," #43). (ST11486)

Remarkable Blind Panelled Pigskin by "I B," Like Delicate Carved Ivory, in Superb Condition

6. (BINDINGS). BIBLE - PSALMS, PROVERBS, ECCLESIASTES, SONG OF SONGS. (Tubingae: G. Gruppenbach, 1576) 225 x 165 mm. (8 3/4 x 6 1/2"). 1 p.l., 389-1275 pp. **Volume III, only, of a nine-volume set.** Edited by Lucas Osiander. EXCEPTIONALLY FINE CONTEMPORARY ELABORATELY BLIND TOOLED PIGSKIN OVER WOODEN BOARDS, covers with multiple blind rules enclosing a rolled border featuring charming full-length portraits of Charitas, Spes, Fides, Pruden(tia), and Patientia with their traditional symbols (the roll signed "I. B.," and identical to that described as Haebler I, 54, #1), an inner rolled border of three putti and the Christ Child (similarly signed and identical to Haebler I, 54, #2), front cover with signed central panel depicting Justice with her scales and sword beneath an intricate archway, with a distant city in the background, above the caption "Suum cuiquae juste tribuo" ("With justice I allot to each his due"), identical to Haebler I, 57, I. B. Varia. II; back cover with similarly framed ornate central panel portrait of winged Fortune with her wheel and reed standing on a globe floating in water, the figure

flanked by two men rowing a boat on one side, and the distant shore of a city on the other, the central panel stamp over an abbreviated quote from Ovid, "Passibus ambig. Fortu. volub. er." ("With wavering steps doth fickle Fortune stray"), signed "I. B." and identical to Haebler I, 57, I. B. Varia. I; the initials "M I B H A" appearing above Justice on the front cover, with "G V D S N" below, and the date "1578" stamped above Fortune on the back cover (all of these in black), raised bands, early titling handwritten on spine in ink and also on fore edge. Woodcut printer's device on title page. STC German, p. 87 (text); Haebler I, 54, 57 (binding stamps).

A little soil on back cover, the Fortune panel stamp ever so slightly muted, three pages with trivial stains not obscuring text, but IN ESPECIALLY FINE CONDITION, the pigskin unusually lustrous, the stamping on the front board remarkably sharp, and the text virtually pristine. **(Plate 1) \$1,750**

This volume contains the Latin text of the books of Psalms, Proverbs, Ecclesiastes, and Song of Songs, with commentary in Latin and German by Lutheran divine Lucas Osiander (1534-1604). It is part of a nine-volume edition of the Bible produced between 1573 and 1586 by the Tübingen printer Georg Gruppenbach (d. 1610). Although the printer is not otherwise identified here, the fly title at the front contains his intricate printer's device—the lamb of God standing atop a defeated dragon, surrounded by the Latin quotation from John: "Ecce Agnus Dei qui tollit peccata mundi" ("Behold the Lamb of God who takes away the sins of the world"). STC German lists more than 100 works published by Gruppenbach's workshop between 1573 and 1600. The lovely binding, which resembles a delicate ivory carving, is replete with exquisite detail, both in the delightful framing rolls (containing the Virtues and the putti and Christ Child figures) and in the noble depiction of Justice and Fortune in the central panel stamps. This detail is shown to particularly good advantage because of the binding's remarkable condition. Haebler identifies four 16th century binders whose initials were "I. B.," and he claims to have no confidence in ascribing work signed with this cipher to any particular figure among the four. Given the speculative dates attached to these binders, our man might have been Jakob Bitmer (or, if Haebler's information from this period is as unreliable as one might expect, it could also have been Jörg Braun, Joachim Bruck, or Jakob Bernutz). The initials on the front cover, "M I B H A" and "G V D S N," are something of a mystery, the letters being rather too numerous to indicate in the usual way a private owner or binder; it is possible that they represent the initial letters of a motto or prayer or perhaps, more likely, stand for some ecclesiastical entity. (ST11434b)

7. (BINDINGS). BREVIARIUM ROMANUM. (Venetiis: Ex Typographia Balleoniana, 1744) 187 x 112 mm. (7 1/4 x 4 1/2"). **Four volumes.** VERY ATTRACTIVE CONTEMPORARY DARK BROWN CRUSHED MOROCCO, HANDSOMELY GILT, covers with simple border of plain and stippled gilt rules and fleuron cornerpieces, raised bands, spines intricately and elegantly gilt in compartments formed by plain and decorative gilt rules and featuring cornerpieces of leaves and volutes framing a central curling lozenge incorporating palmettes and a fleur-de-lis, marbled endpapers, all edges gilt and with gaufering on top and bottom edges next to the endbands, apparently original elaborate ribbon markers comprised of four silk strands held together at the top by a large tassel. With 14 engravings by M. Beylbrouck, engraved printer's device on title pages, woodcut tailpieces and floriated initials. Printed in red and black throughout.

One opening with small wax(?) stain, other very trivial imperfections, but A NEARLY FLAWLESS COPY, the binding

with only the faintest signs of age, and the clean, fresh, and bright text with virtually no signs of use. **(Plate 2) \$1,500**

Although intended for private daily devotions, our set seems to have been viewed mainly as a treasured possession, and the fact that the covers open stiffly suggests that the set was hardly, if ever, actually used for any reason, pious or otherwise. The gilt here—unusually rich, especially viewed in contrast with the dark morocco—includes titling that suggests the four divisions of the text. The first volume, marked "PH" ("Pars Hiemalis," or "Winter") begins the Church year with Advent and runs through the season of Epiphany, which ends at the beginning of Lent. This is followed by "Pars Verna" ("PV," or "Spring"), which takes us through Lent and Pentecost up to Trinity Sunday, which begins "PÆ" ("Pars Æstiva"). The Summer volume continues through the end of August, and the final volume, with spine titling "PA" ("Pars Autumnalis"), begins with the first Sunday in September and runs through the last Sunday before Advent. The attractive engravings are the work of the Flemish artist Michael Beylbrouck (or Heylbroeck, 1635-1733), who primarily worked in Italy. Portraying biblical subjects appropriate to the text and the liturgical season, these illustrations include the usual Annunciation, Nativity, and Pentecost, but also offer scenes from the lives of David, Job, and Jeremiah. (ST11469)

In Excellent 16th Century Pigskin, with Very Rare Panel Stamps of Justice and Lucretia

8. (BINDINGS). BUDÉ, GUILLAUME. DE ASSE ET PARTIBVS EIVS LIBRI V. (Lvgdvni: Apvd Seb. Gryphivm, 1550) 185 x 120 mm. (7 1/4 x 4 3/4"). 815, [79] pp., [1] leaf (with errors in pagination). FINE CONTEMPORARY IVORY BLINDSTAMPED PIGSKIN OVER WOODEN BOARDS, covers with frames formed by multiple blind rules and foliate roll featuring laurel-wreathed heads in medallions, upper cover with central panel stamp showing Justice with her sword and scales, the letters "C A N" stamped on the panel above Justice, and the date "1566" on the panel below, lower cover with central panel stamp depicting the virtuous Roman matron Lucretia in the act of suicide; raised bands, two fore-edge clasps and front free endpaper missing. Printer's device on title. Intermittent (presumably early) underlining in brown pencil, front pastedown with modern bookplate showing a ship above the motto "Novvs Orbis"; title page with early ink ownership inscriptions and library stamp of Tomaso Luciani of Albona (see below). Adams B-3109; Haebler II, 249, IX and X (for the binding panel stamps).

Tip of lower corner of front cover chipped off, adjacent half-inch of the pigskin missing along tail edge, covers a bit smudged, other minor external defects, but the binding very sturdy and still extremely attractive, the deeply impressed stamps retaining much of their detail and all of their charm, and the front cover still rather clean. Leaves a bit toned with age, and with occasional minor stains, but the text quite smooth and with few signs of use. **(Plate 14) \$950**

This is a very pleasing German Renaissance binding, offered here as the packaging for a well-preserved copy of Budé's classic work on Roman coinage and units of measure, with numerous digressions on political economy and rants against social and clerical misdeeds. First published in 1515, it was the most comprehensive study of the topic to date, and long remained the authority on the subject. The French humanist scholar Guillaume Budé (1468-1540) served as secretary to King Charles VIII, and as a counsellor and librarian to Francis I. In the latter capacity, he urged the king to assemble the celebrated library of Fontainebleau, which became the foundation of

the Bibliothèque Nationale, and performed a great service for literary France by convincing the king not to ban printing in that country (in 1533 the theologians of the Sorbonne, alarmed by the spread of humanist and Reformation teachings via this new technology, urged the king to interdict printing altogether!). He published works on a number of topics, primarily focusing on the ancient world, and especially Greece. Our panel stamps are rare, matching those on only one volume cited by Haebler—a copy of “In Usus Feudorum” by Andreas of Isernia, published in Frankfurt in 1598 and now in the Salzburg Studienbibliothek. Both Justice and Lucretia, paired in the usual way, are attired in very intricately detailed costumes typical of those worn by noblewomen in the 16th century, and are framed by columns and arches. The presumed former owner of this copy was another scholar and antiquarian, Tomaso Luciani (1818-94), who worked at the Archivio dei Frari in Venice. (ST11732g)

Bodoni and Derome: One of the Finest Printing And Binding Combinations We’ve Ever Offered

9. (BINDINGS - DEROME LE JEUNE). (BODONI IMPRINT). ANACREON. [Title in Greek, then:] ANACREONTIS TEII ODARIA. [i.e., “THE ODES”]. (Parmae: Ex Regio Typographico, [1785]) 305 x 223 mm. (12 x 8 3/4”). 2 p.l., xciv, 100, [1] pp. ONE OF 250 COPIES ON “BLUE” PAPER (of a total of 310 copies). SPLENDID CONTEMPORARY CRIMSON MOROCCO, HANDSOMELY GILT, BY DEROME LE JEUNE (with his ticket on front flyleaf), covers framed with double gilt rules, the inner rule with scalloped corners (as in Schiff 82), raised bands, compartments with a very appealing all-over diaper pattern (similar to Schiff 60), chain pattern (asterisk and four-petal flower) on board edges, endleaves of lavender watered silk, very wide and intricate inner dentelles extending (in an unusual way) from the turn-ins onto the silk pastedowns, all edges gilt. Small author portrait in the style of an ancient coin on title page, large and elaborate armorial vignette on dedication page engraved by Cagnoni. Text of poems in Greek, commentary in Latin, both printed entirely in majuscules. Brooks 287; Dibdin I, 265; Schweiger 25; Brunet I, 252; Graesse I, 111.

A tiny bit of wear at spine ends, a few leaves with a very minor tear or paper flaw at fore edge, but AN ESPECIALLY FINE COPY OF A BEAUTIFUL BOOK, with the elegant original binding scarcely worn, with the text very clean, bright, and fresh, and with the margins nothing short of immense. **(Plate 2) \$8,500**

This is a superb copy of a very special printing in an unusually elegant binding that perfectly complements the delicacy and grace of the sixth century B.C. lyric poet Anacreon. It is surely one of the very finest combinations of printing and binding that we have ever offered for sale. Produced by Giambattista Bodoni (1740-1813), the most celebrated European printer of his era, this remarkable piece of work is called “magnificent” by Brooks, and Dibdin says that a “more elegant and exquisitely finished production . . . cannot be conceived.” The appearance of the page, printed only with capitals and offered here in a copy with vast margins, is simply as stately and powerful as one could ever hope for. Bodoni was not only a great printer, but also the most important type designer and punchcutter in Italy during his day. He was responsible for some of the most graceful and immaculate books to be printed during the end of the 18th and beginning of the 19th century, and the present item is certainly to be counted among his most beautiful productions. Then, of course, there is the very special binding. There were no fewer than 18 members of the Derome family who made their livings as binders in Paris from the

middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called “le Jeune” (1731-88). Known for the gracefulness of his bindings, and being capable of “amazing delicacy” (in Hobson’s words), Derome le Jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derome was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder’s best work is indicated, as here, by the presence of the ticket. Ours is a typical Derome binding in that it is marked by considerable skill and elegance, but it is not at all typical in design. Of the 34 Derome le Jeune items pictured in the Schiff catalogue, only two (#60 and #81) seem remotely similar to ours in their design. The particular form of ticket used here is also uncommon: of the 12 different variations of Derome le Jeune binder’s tickets (which appear a total of 48 times in Schiff’s catalogue), our form is one of five that appears only once. Once relatively plentiful (and always overconfidently identified), genuine Derome bindings, especially with tickets, are becoming less and less available, and ones found in fine original condition, like this one, are especially rare. (ST11153)

10. (BINDINGS). [DODSLEY, ROBERT, Editor.] A COLLECTION OF POEMS . . . BY SEVERAL HANDS. (London: for J. Dodsley, 1782) 173 x 116 mm. (6 3/4 x 4 1/2”). With half titles. **Six volumes.** SUPERB CONTEMPORARY SPRINKLED CALF, flat spines, wide gilt bands forming elegantly gilt compartments with scrolling cornerpieces and large sunburst centerpiece, red and green morocco labels. Engraved vignette title page, engraved and woodcut headpieces and tailpieces, two engraved plates.

Perhaps 20 leaves with moderate foxing, small dent and puncture in the fore edge of four gatherings of the first volume (text unaffected), frequent offsetting in the text, otherwise only insignificant defects internally, the leaves quite fresh and clean. Covers with only trivial imperfections, THE ESPECIALLY ATTRACTIVE BINDINGS REMARKABLY WELL PRESERVED. **(Back Cover) \$1,900**

This is about as fine a copy as one could ever hope to find of this famous collection of 18th century verse (first printed 1748-58), the work for which Dodsley (1703-64) is best remembered. He took great pains to obtain contributions from nearly every important poet of the day, and the book became perhaps the most popular poetic miscellany ever produced. Our copy comes from a newly corrected edition with notes by Isaac Reed. While it is certainly not of great rarity, the work could not be found in contemporary condition appreciably better than what is seen here. (ST11497a)

A Rare Early Medical Book in Exquisite Gilt Morocco Done for Pietro Duodo

11. (BINDINGS - DUODO). ORIBASIIUS. SYNOPSEOS AD EVSTATHIVM FILIVM LIB. NOVEM. (Paris: Maurice Meunier for Oudin Petit, 1554) 122 x 80 mm. (4 3/4 x 3 1/8”). 527, [1] pp. FIRST EDITION. SPLENDID 16TH CENTURY PARISIAN CITRON MOROCCO, VERY LAVISHLY GILT, FOR PIETRO DUODO, boards with an elegant frame of leafy fronds enclosing a large central panel occupied by five horizontal rows of three ovals, each of these ovals enclosing a lovely flower tool, the covers also with a large number of gilt thistles, passionflowers, and other small tools, a slightly larger central oval on the upper cover with the armorial crest of Duodo (Olivier 65), and that on the lower cover with three lilies on a hillock as well as a collar

containing Duodo's motto, "Expectata non eludet" ("She whom I await with longing will not elude me"), flat spine similarly gilt with two flower medallions above and below a central oval containing the author's name, the spine ends raised above the top and bottom board edges in the à la grecque style, all edges gilt. In a felt-lined folding cloth box. With woodcut initials and woodcut device on title page. Ruled in red throughout. Front pastedown with green morocco bookplate of Michel Wittock (see below); front free endpaper with ink inscription "Cuthell Martin 23 May [18]04" (presumably recording purchase from London booksellers Cuthell & Martin). Durling 3410; Wellcome I, 4649; Hobson & Culot 68B (for the binding).

A hint of uniform darkening to the backstrip, two tiny wormholes near tail of spine, corners and joints slightly rubbed, isolated insignificant stains internally, but still A VERY FINE COPY, the text remarkably fresh and clean, and THE EXQUISITE LITTLE BINDING LUSTROUS AND GENERALLY IN AN ESPECIALLY PLEASING STATE OF PRESERVATION, the minor wear far outweighed by the bright, sumptuous gilt. **(Front Cover, Plate 1) \$17,500**

This is one of the loveliest little bindings we have ever offered for sale, and the story of its ownership is nearly as intriguing as its appearance is beautiful. Venetian diplomat Pietro Duodo (1554-1611) served as ambassador to the court of French king Henry IV from 1594 to 1597, and took advantage of his residency in Paris to accumulate a portable gentleman's library of 90 works in 133 small but dazzling volumes. He commissioned a Parisian atelier to produce richly decorated, color-coded bindings for the works: olive brown morocco for literature (72 volumes); red for theology, philosophy, and history (46 volumes); and—rarest by far—citron for medicine and botany (15 volumes). Duodo never had the chance to enjoy his library: he was recalled to Venice and later served as its ambassador to Prague, London, and the Vatican. His portable humanist library remained in Paris, probably packed away, for 200 years. Volumes began to appear on the market around the time of the French Revolution, and have been sought after by collectors ever since. The binding's provenance can be established by the very distinctive stamps used on the Duodo bindings, as well as unusual features like the raised "à la grecque" head and tail of the spine, seen here and on other Duodo bindings in the British Library's Database of Bookbindings. The fourth century physician Oribasius was born in Pergamon (the birthplace of Galen), studied under Zeno at the medical school in Alexandria, and became physician to Emperor Julian, Constantine's nephew. According to "Heirs of Hippocrates," he was "one of the most important medical figures of the Byzantine period and was responsible for preserving the writings of many medical authorities of antiquity in his 'Synagogae Medicae.' In this 72-book encyclopedia of medicine, of which only one-third has been preserved, he carefully translated and excerpted the works of such notable authors as Archigenes, Rufus, Aristotle, Heliodorus, Soranus, Antyllus, and Galen." Many of those represented are known only through Oribasius' extracts. Our volume is a synopsis of this great work, well suited for a travelling library like the one assembled by Duodo. This item was once part of the renowned collection of Michel Wittock, one of the great collectors of bindings in the 20th century. Wittock founded the Biblioteca Wittockiana in his native Belgium, a private library where exhibitions from his extensive collection are open to the public. In order to create an endowment to ensure the continuation of the library's work, and to add fine modern bindings to its collection, Wittock sold some of his early volumes, including this one, at auction in 2004. Any book from Duodo's library would be a notable volume, but an early work on medicine that is quite rare as well is an obvious bonus. Except for the present copy—which sold

at Christie's in 2004 for the dollar equivalent of right around \$15,500 (including buyer's premium)—there is no other copy listed in ABPC since at least 1975. (ST11795)

12. (BINDINGS - EDWARDS OF HALIFAX STYLE). LA SERRE, [JEAN PUGET DE]. THE MIRROR WHICH FLATTERS NOT. CONCERNING THE CONTEMPT OF THE WORLD, OR THE MEDITATION OF DEATH; OF PHILIP KING OF MACEDON, SALADINE, ADRIAN, AND ALEXANDER THE GREAT. (London: E.T. and R.H. for R. Thrale, 1673) 146 x 89 mm. (5 3/4 x 3 1/2"). 12 p.l., 216 pp. Translated by T[homas] Cary. QUITE PLEASING EARLY 19TH CENTURY VELLUM IN THE STYLE OF EDWARDS OF HALIFAX, covers bordered with a narrow decorative gilt roll flanked by blue rules and with gilt floral cornerpieces, flat spine with decorative gilt bands forming panels, five of these with a charming floral centerpiece, titling and date panels colored blue, unusual additional gilt titling between four pairs of the decorative bands ("Translated . . . from the French . . . [of] Sieur de la . . . Serre"), marbled endpapers. Woodcut headpieces and five engraved folding plates, including the frontispiece. Wing L-458; Lowndes III, 2244.

The vellum very slightly soiled, front board just barely splayed, but the binding in excellent condition, completely sound and rather pretty. One plate accidentally cut into at crease (with minor loss of background detail), each plate with small tear in crease near gutter (with no loss), small portion of lower blank fore margin of one leaf cut away, front pastedown very roughened (from lifted bookplate?), leaves slightly browned at edges and a bit foxed, but the text still rather fresh, surprisingly clean for this kind of book, and generally well preserved. **(Plate 4) \$650**

This is a book about death, but in a lovely binding. As the text tells us, there is a legend that Philip of Macedon had an attendant remind him daily of his own mortality; the philosopher Diogenes likewise recalled this same truth to Philip's son Alexander; the Roman emperor Hadrian staged a mock funeral for himself; and Saladin displayed a tunic before his troops as a graphic reminder that in death he would possess no more than his shirt. These four incidents are illustrated in the plates here, while the frontispiece shows a skeleton clad in a crown and an ermine robe, grinning despite the worm coming out of his mouth. The message is clear: whether of high or low estate, we must school ourselves in virtue in order properly to meet the sudden intrusion of death. The title page here tells us that the author, the ingratiating Jean Puget de La Serre (1593-1665), ever adept in the art of pleasing, holds the official position of "historiographer of France." A prolific writer, he was librarian to the brother of Louis XIII and is remembered chiefly for his historical dramas. His "Mirror" was first translated into English by Thomas Cary of Tower Hill in 1639. In addition to its importance as a 17th century English work of popular philosophy, our volume is of interest because of its binding. The famous Edwards of Halifax bindery was responsible for the introduction of a number of stylistic innovations in binding decoration. The present item reflects the firm's characteristic use at the end of the 18th century of vellum ornamented with gilt and further embellished with blue rules and blue painted labels (as opposed to labels of blue leather). It is, of course, conceivable that the present binding was executed by an imitator of Edwards, but the style is unmistakable. (For much more on the Edwards of Halifax firm, see the following item and item #36, below.) (ST10139)

13. (BINDINGS - EDWARDS OF HALIFAX STYLE). WATTS, ISAAC. THE PSALMS OF DAVID. [bound with] HYMNS

AND SPIRITUAL SONGS. (London: Printed by, and for, J. W. Pasham, 1778) 123 x 70 mm. (4 7/8 x 2 3/4"). 2 p.l., 240 pp., [10] leaves; 4 p.l., 216 pp., [12] leaves (index leaves for "Hymns and Spiritual Songs" bound out of order but all present). **Two parts in one volume.** SUPERB HAND-PAINTED AND GILT-DECORATED VELLUM BY EDWARDS OF HALIFAX, BOTH COVERS WITH VERY PROMINENT OVAL PAINTINGS, the front cover depicting a statue in grisaille of a female figure, probably representing Faith, casting her eyes upward to heaven, one arm aloft, the other holding a cross, the whole against a sky blue oval, the back cover with a very dynamic grisaille painting of the Resurrection, with Christ flying upward from the tomb amidst brilliant light, three soldiers beneath shielding themselves in protective wonderment, and a presiding angel supplying adoration at the right, both covers bordered by a gilt chain motif, the flat spine divided by blue wash bands into compartments featuring gilt lyres and swirling gilt cornerpieces, blue wash label, all edges gilt. IN THE ORIGINAL SOFT GREEN LEATHER SLIPCASE bordered by a gilt chain matching that of the binding, this in turn housed in a modern morocco-backed folding box with raised bands and gilt titling. Front pastedown with the bookplate of James Gordon, Esquire, Moor-Place; front flyleaf inscribed "Harriot Whitbread / The Gift of John Howard Esq[ui]r[e] / Cardington / 1785"; another flyleaf with a similar inscription to Harriot from M. Howard of Cardington dated 1787 (see below).

Blue spine label a trifle faded, blue cover background on front board showing a little soil, small ink blot on three pages, but A WONDERFUL BINDING IN VERY FINE CONDITION, and the text nearly pristine. (The original slipcase a bit worn and faded, but a remarkable survival.) **(Plate 2) \$6,900**

The treatment of the vellum covers of this immensely delightful little book represents one of the most important of the stylistic innovations in binding decoration introduced by Edwards of Halifax. The vellum used for our binding was rendered transparent by soaking it in a pearl ash solution and heavily pressing it; afterwards, the paintings were executed on the under side of the vellum, where the art work was protected from dirt and the elements. The two cover paintings here are in contrasting styles: the statuesque female on the front epitomizes neoclassical taste, while the sophisticated and exhilarating Resurrection on the back uses strong diagonals in imitation of Baroque masterpieces. The rendering of the Resurrection scene is especially memorable, particularly in terms of its vigorous, extensive, and delicate detail. Painted vellum bindings ascribed to Edwards appear in several places in the literature, the one that is perhaps the most similar being #186 in "The Henry Davis Gift." The Davis binding, done for a "Common Prayer" and "Psalms" volume of slightly larger size than the present one, has a Resurrection scene (on its front cover) that is in every important way identical to ours. One curious difference between the two covers is that, while the paintings are of the same composition and seem to be of about the same size, the (larger) Davis cover has comfortable margins around the scene of the risen Christ, while our painting is too big for its board space, small portions of a soldier's arm and all of the angel's head being lost at left and right. This raises intriguing questions of design and technique, suggesting perhaps that such paintings were of a stock content and size and that some kind of mechanical means of transfer from a reusable model might possibly have been employed. It is not surprising that such a lovely little book as this would have belonged to persons of distinction. John Howard of Cardington (1726-90) was high sheriff of Bedfordshire and an impassioned pioneer of prison reform. He was a relative of Harriot Whitbread, to whom he gave this book, and

Harriot became the wife of James Gordon, whose bookplate appears on the front endpaper. (M. Howard is perhaps Martha Howard, the grandmother of John Howard.) (ST11385)

14. (BINDINGS). (ENGLISH HISTORY). ORLÉANS, PÈRE [PIERRE JOSEPH] DE. HISTOIRE DES REVOLUTIONS D'ANGLETERRE DEPUIS LE COMMENCEMENT DE LA MONARCHIE. (Paris: Chez Claude Barbin, 1693-94) 250 x 193 mm. (9 3/4 x 7 1/2"). **Three volumes.** FIRST EDITION. SPLENDID AND UNUSUAL SUMPTUOUSLY GILT EARLY 19TH CENTURY MARBLED CALF WITH RED MOROCCO SPINES IN THE STYLE OF BOZERIAN, covers with gilt borders of two decorative rules and an elegant undulating floral vine, flat straight-grain morocco spines very handsomely gilt in compartments with pointillé ground and central circlet from which radiate four lilies and four leaves on twining stems, turn-ins gilt with plain and decorative rolls, marbled endpapers, all edges gilt. With engraved head- and tailpieces and eight engraved portraits. Verso of front free endpaper with armorial bookplate of Baron de Mackau (see below); title page with ink ownership inscription (of Alexander Paul Ludwig Goupy?) in a contemporary hand. Brunet II, 822; Graesse II, 428; Lowndes IV, 1374.

Isolated gatherings with variable browning (a small handful rather browned), one leaf in first volume with inexpert early repair of four-inch tear (letters of four words partly obscured or displaced, and the text and facing page somewhat discolored), a few additional trivial imperfections internally, but the text generally quite fresh and clean. One joint with five small wormholes, a few (hardly noticeable) shallow scratches to covers, a hint of wear to extremities, but THE LOVELY BINDINGS IN FINE CONDITION, with lustrous leather and gilt, with only minor wear, and with their very considerable original visual appeal entirely intact. **(Plate 3) \$2,250**

This history of "England's Revolutions" begins with the invasion of the Saxons and covers the struggles for the throne of England through the Plantagenets, Tudors, and Stuarts up to the Restoration and the reign of James II. The learned Jesuit historian Pierre Joseph d'Orléans (1641-98) was described by Voltaire as the first historian to specialize in revolutions—he was also the author of a history of revolutions in Spain, an account of the Tartar conquerors of China, and a subsequent study of the English Civil War, covering the years 1603-90 in depth. The present work was favorably received on both sides of the Channel: the Earl of Chatham commended it in his letters, and du Fresnoy described it as a "history written with eloquence and judgment" and praised its equal treatment of Catholics and Protestants. When the present set appeared in a George Bayntun catalogue, the bindings were described as "very handsome" and "almost identical to the set of Bertrand De Moleville's 'Histoire de la Révolution de France,' 1801-1803 bound by Bozerian" and also from the library of Baron de Mackau, (1832-1918), a member of the Chamber of Deputies for 42 years and a Chevalier of the Legion of Honor. The volumes are unusual in their combination of calf boards with contrasting morocco spines, and their gilt decoration is particularly lovely. François Bozerian, generally called "Bozerian Jeune," was active in Paris from the turn of the 19th century until 1818, and for much of that time, he worked with his elder brother Jean-Claude. The Bozerian binderies produced many fine books, praised today especially for their technical achievement and elegance of design. The first edition of this work is surprisingly rare: only nine copies appear in OCLC, and ABPC records no copy at auction since at least 1975. (ST11540)

*A 16th Century Entrelac Binding, a Charming
Manifestation of French Renaissance Elegance*

15. (BINDINGS - ENTRELAC). LACTANTIUS. DES DIUINES INSTITUTIONS CONTRE LES GENTILS & IDOLATRES. (Lyon: Imprime par Balthazar Arnoullet [pour] Guillaume Gaseau, 1547) 125 x 80 mm. (5 x 3 1/2"). [32], 653, [1] pp. (without the final blank). Translated from Latin into French by René Famé. STRIKING CONTEMPORARY FRENCH CALF IN THE ENTRELAC STYLE, covers with a complex strapwork pattern tooled in gilt and painted black and white, the design comprising borders, interlaced squares, and complex scalloped and spade-like panels, with a green-painted oval at the center, the original flat spine (remounted in the 19th century and with small restorations) diapered, with each lozenge enclosing a thick dot, all edges gilt. Title page with large woodcut printer's device; historiated opening initial showing a scholar with a book, and a number of foliated initials throughout. Early ink inscription (of "Bavet"?) on title page, frequent underlinings and marginal annotations in a neat contemporary hand. Brunet III, 737; Baudrier X, 118.

Paint in the strapwork decoration slightly eroded in spots, leaves with overall faint yellowing, isolated minor marginal stains or foxing, one page with ink blot obscuring one word, other trivial imperfections, but still AN EXTREMELY APPEALING COPY, the splendid animated contemporary binding solid, bright, and with only minor wear, and nothing approaching a significant problem internally. (Front Cover, Plate 2) \$12,500

One of the ablest defenders of the faith in the early centuries of Christianity, Lactantius (ca. 260-340) was a teacher of rhetoric known for his elegant flow of words (a reputation that probably earned him the name "Milky"). His "Divine Institutions" presents the new religion as the most logical of creeds, drawing on the arguments of Stoic philosophy and aimed at an audience of educated pagans. The work was written during the Great Persecution, but references added by Lactantius to Constantine indicate that he lived to see the legalization of Christianity. This first French translation by René Famé, secretary to Francis I, was likely undertaken at the request of that monarch, to whom the work is dedicated. Ours is probably the second edition, the first having been issued in Paris in 1542. Like the imprint, the binding here is likely to have originated in Lyon, where many of the best entrelac bindings were executed during the reigns of Francis I and Henry II. Partly influenced by Islamic models, entrelac decoration made its way through Italy and into southern France, where it came to adorn some of the finest bindings of the period, to be found in such major libraries as those owned by Henry II, Catherine de Medici, and Jean Grolier in France; by Marcus Fugger in Germany; and by Thomas Wotton in England. During this time, the use, as here, of enamelled inlays or onlays was considered to be the height of French bibliopagic fashion and one of the most charming manifestations of the elegance of the Renaissance in France. Goldschmidt, for example, calls these bindings "great artistic creations" that represent "the highest achievements in the art of bookbinding in the Renaissance period." Examples of such binding designs include lot #74 in the Wittcock sale (Sotheby's, 7 July 2004), a Lucanus published in Lyon in 1547, and Broxbourne Library binding #29, a three-volume set of Cicero published in Lyon that same year. (ST11783)

*Bound for Marcus Fugger,
With Four 16th Century Texts on Education*

16. (BINDINGS - FUGGER). (EDUCATION, EARLY WORKS ON). SADOLETO, JACOPO. DE LIBERIS RECTE INSTITVENDIS, LIBER. [bound with] VALLAMBERT, SIMON DE. HISTORIA DE VITA ET REBVS GESTIS M. TVLLII CICERONIS M. FILIJ. [bound with] [GUINTERIUS, JOHANNES]. DIALOGI ALIQVOT. [bound with] SALMON, JEAN, called MACRINUS. NÆNIARUM LIBRI TRES, DE GELONIDE BORSALA UXORE CHARISSIMA. (Paris: Simon Coline, 1534; Coline, 1545; Calderus, 1548; Vascosanum, 1550) 173 x 114 mm. (6 3/4 x 4 1/2"). 52 leaves; 55, [8], [1] blank leaves; 28 leaves; 144 pp. **Four separately published works bound in one.** FIRST EDITION of Vallambert and Salmon, third edition of Sadoleto. PLEASING CONTEMPORARY CALF DONE FOR MARCUS FUGGER, covers with central panel outlined in blind and with outward pointing gilt foliate cornerpieces, at the center of each board an unusual gilt device showing a hand clasping a flowering stalk topped by a bird; raised bands, very small gilt fleuron centerpiece in spine panels, rebaked in the 20th century, retaining most of the original backstrip (the work skillfully done, but using leather of a slightly different color). Publisher's device on title pages of Sadoleto and Guinterius, foliated initials for Sadoleto, historiated initials for Vallambert. Vallambert and Salmon printed in italic type, several poems of Salmon in Greek. Sadoleto: Renouard, p. 236, Schreiber 122, STC French, p. 389; Adams II, 169. Vallambert: Renouard, p. 410; Schreiber 223; STC French, p. 434; Graesse VI, 250, Brunet V, 1058. Salmon: STC French, p. 393; Graesse IV, 329; Brunet III, 1285; Adams II, 173. (Guinterius not in any of the usual reference works.)

Rear joint flaked and with inch-long crack at bottom, covers slightly affected by staining, abrasion, and insects, other minor defects, but the mostly original binding solidly restored, lustrous, and not unappealing. Faint overall browning to the second work, an isolated trivial spot here and there, but A FINE COPY INTERNALLY, the text especially fresh, clean, and smooth. (Plate 16) \$6,000

This is very desirable little volume because of its unusual group of early secular texts and its distinguished original owner. Three of the four rare French publications of humanist texts here share the theme of education for youth, while the fourth comprises a tribute to a poet's dead wife. Inspired by Quintilian, Sadoleto's treatise on education is described by Schreiber as "a thoroughly secular defense of the kind of liberal studies advocated by Erasmus; like Erasmus, Sadoleto diminishes the role of mechanical rote learning, promotes philosophical play, and emphatically excludes corporal punishment." Sadoleto's approach proved to be influential over the centuries. Vallambert's life of the son of Cicero, the famous Roman orator and statesman, also has much to do with upbringing. The younger Marcus Cicero was, in his youth, a slow learner, to his father's despair. He went off, however, to Athens to study philosophy, and we possess some of his letters home, in which he asserts that he is poring over his scrolls and happy with his teachers. While Marcus was in Athens, his father was assassinated, but the son later returned to Rome and rose to be consul. The dialogues of Guinterius are also addressed to students. The first two describe Christmas, other holidays, and the festivals of the ancients, while later dialogues get down to the business of recommending study and reminding young people to obey their parents. Guinterius' final dialogue, between Flattery and Poverty, urges students to prefer scholarship to the pursuit of riches. The

fourth work is quite different, a collection of poems, most of them lamenting the recent death of Salmon's wife. The Italian humanist philosopher and theologian Jacopo Sadoletto (1477-1547) was a papal secretary and served as bishop of Carpentras before being appointed a cardinal. A close friend of Bembo, Sadoletto also corresponded with Erasmus, whom he successfully urged not to turn Lutheran. He is the author of biblical commentaries, poems, philosophical works, and political treatises, and his letters have been collected and published. Simon de Vallambert, a French physician from Avalon, authored the first book printed in French on pediatrics as well as a collection of epigrams. From Andernach in Germany, Guinterus (Johann Günther, 1487-1574, here writing under the pseudonym "Jonas Philologus") was likewise a physician, under whom Vesalius studied. His many medical works include treatises on epidemics, anatomy, and gynecology. French poet Jean Salmon (1490-1547), who was dubbed "Macrin" for his slenderness, was also known as the "French Horace" for his elegant Latin odes. In 1528 he married Helène (also known as Gillonne) Boursault. She was then only 18, and bore 12 children before predeceasing her husband, whose best poems commemorate her life and death. Based on examples found in the British Library database of bookbindings and elsewhere, our volume appears certainly to have been bound for Marcus Fugger (and we believe that the "MF" written in an early hand on the front pastedown is his). The binding matches almost exactly a volume in the BL (shelf number c108i4), said to have been bound for Fugger about mid-century. It uses the same central tool of the flowering stalk held by a hand and surmounted by a bird, an ornament apparently copied from a tool used by the Pecking Crow Binder workshop (See Michael Laird, "Some Sixteenth-Century Bindings," p. 309, pl. III and Paul Needham, "Twelve Centuries," p. 204). Marcus Fugger (1529-1597) was an Augsburg banker, scholar, and bibliophile as well as the son of Anton Fugger (b. 1493), the founder of the famous Fugger financial empire in Germany. (ST11225)

In an 18th Century Russian Binding, with Ownership Ties to Tolstoy's "Anna Karenina"

17. (BINDINGS). GILLET, ROBERT. THE PLEASURES OF REASON: OR, THE HUNDRED THOUGHTS OF A SENSIBLE YOUNG LADY. (London: Printed by T. Baylis for the Author, 1796) 152 x 97 mm. (6 x 3 3/4"). 5 p.l. (including the frontispiece), iv, 167 pp. FIRST EDITION. VERY PLEASING CONTEMPORARY FLAMED CALF, apparently Russian, covers with gilt triple fillet border, flat spine covered in red goatskin and decorated in gilt compartments formed by multiple plain and decorative rules, the two compartments at the head and tail with a large central medallion and fleuron cornerpieces, the elongated central compartment with a large ribbon bow from which an ornate cruciform pendant dangles above a curled snake and a laurel branch, marbled endpapers. With woodcut head- and tailpieces, engraved title page, charming allegorical frontispiece, and a folding hand-colored "Allegorical Map of the Tract of Youth to the Land of Knowledge." Front pastedown with engraved Russian bookplate of Count Alexei Uvarov (see below); flyleaf with signature of J. Lansroy(?).

Joints a bit flaked, covers slightly dry, one gathering with light freckled foxing and one page with small marginal inkstain, otherwise QUITE A FINE COPY, the attractive binding entirely solid and holding up very well, and the text and illustrations especially clean, fresh, and bright. (Front Cover, Plates 5, 57) **\$1,750**

This is a very appealing example of late 18th century "conduct" literature for women, designed to encourage rationality over sentimentality, or sense rather than sensibility, as Jane Austen would have phrased it. The allegorical frontispiece sets the tone for the work, showing a young woman reading at table, with books, writing materials, a spinning wheel, and lacemaking bobbins close at hand, while naughty putti attempt to distract her from her work. Like most such manuals, this one suggests that young ladies employ "constraint, force, [and] dependance" to cultivate "order, economy, and subordination, without which [they] know not how to enjoy true liberty." Advice on doing good works, choosing one's friends carefully, and distinguishing between taste and sentiment occupy prominent portions of the text. As the author tells us, the text is printed in both English and French in order to afford young readers "proper and easy materials, for cultivating their memory and exercising themselves in alternately translating and composing out of one into the other." With three editions issued in London (1797-98) and one in Paris (1798), it was the most popular work of Robert Gillet (d. ca. 1798), who also penned a similar volume entitled "Moral Philosophy and Logic. Adapted to the Capacities of Youth." Although the lovely binding is unsigned, it incorporates elements—the calf sides, red goatskin spine, and distinctive curled snake tool—that appear on volumes done in St. Petersburg and signed by Frederic Reeb. A previous owner, Count Alexei Uvarov (1825-84), was an historian, an archaeologist, and one of the founders of the Russian State Museum. His wife, Praskovia Shcherbatova (1840-1924), was an educated woman upon whom Tolstoy is said to have based the character of Kitty in "Anna Karenina." This is not a common book: only 10 copies of our first printing appear in ESTC, and since 1975, APBC records only one sale of any edition of the work. (ST11496b)

One of the Century's Most Beautiful Books, in Remarkably Well-Preserved Kalthoeber Morocco

18. (BINDINGS - KALTHOEBER). HORACE. PINE, JOHN engraver. OPERA. (London: John Pine, 1733-37) 224 x 136 mm. (9 x 5 3/8"). Lacking four leaves from subscriber lists. **Two volumes.** Edited by John Pine. Second Issue (with "potest" error on p. 108 of volume II). LOVELY LATE 18TH CENTURY BLUE-GREEN MOROCCO, GILT, BY CHRISTIAN KALTHOEBER (with his ticket on front pastedown of volume I), covers with single fillet border and delicate twining floral frame, diagonally placed vase tools facing inward at corners, flat spines with gilt-decorated red morocco bands, gilt compartments with a cresting frame enclosing a large central urn, red morocco titling labels, gilt turn-ins, all edges gilt. ENGRAVED THROUGHOUT, THE TEXT EMBELLISHED WITH LAVISH ROCOCO DECORATION including headpieces and tailpieces, initials, and numerous vignettes and large illustrations, 10 of them full-page. Front pastedown with 19th century bookplate of Lord Stanley of Alderley. Cohen-de Ricci 497; Rothschild 1548; Schweiger II, 408; Dibdin II, 108; Brueggemann, p. 585; Graesse III, 354; Brunet III, 320.

Faint overall mottling and a few tiny dark spots on covers (perhaps soiling, but just as likely a natural variation in the leather), portions of the hinges cracked, but the paper still strong and nothing loose, small closed tear to gutter margin of frontispiece (not affecting image), frequent light offsetting, two openings a bit foxed, other trivial imperfections, but still QUITE AN ATTRACTIVE SET, the text smooth and fresh, and THE BEAUTIFULLY DECORATED BINDINGS VIRTUALLY UNWORN AND EXCEPTIONALLY LUSTROUS. (Plate 54) **\$4,250**

This is an engraved book of celebrated beauty, offered here in decorative morocco by one of the leading binders of the day and in a state of preservation that far exceeds even the most sanguine expectations. Ray says that the book "marks a high point of Augustan taste" and adds that "Pine's complete command of his craft makes this the most elegant" of 18th century English books in which text and illustrations are entirely engraved. Brunet says that the book is remarkable for the elegance of its decoration and insists that it is more correct than generally recognized. The elegant decoration inside is matched in the present case by that on the outside. Our binder, Christian Kalthoerber, was considered to be one of the very finest craftsmen of the late 18th century; in fact, Maggs Catalogue 966 states flatly that "he was considered during his day to be the finest binder in the world." He came to London from Germany, along with several countrymen, in order to fill the need generated by the gentlemanly English fashion of forming large libraries filled with sumptuous bindings, working for the well-respected Baumgarten and then succeeded him in 1781. One of his bindings was priced at the unheard of sum of 30 guineas, and its reputation became such that George III insisted upon seeing it. Moreover, apparently because of the publicity surrounding his work, the Czarina made persistent efforts to induce Kalthoerber to come to St. Petersburg. The condition of our two volumes can only be described as exceptional, with gilt nearly as bright as the day it was applied. Pine's Horace is not especially rare, but copies like the present one, with its wide margins and wonderful contemporary binding, are very difficult to obtain. (ST11804)

19. (BINDINGS). MAZZINELLI, ALESSANDRO, Editor. UFFIZIO DELLA B. V. MARIA PER TUTTI I TEMPI DELL'ANNO. (Roma: Per Luigi Perego Salvioni, 1783) 215 x 145 mm. (8 1/2 x 5 3/4"). 1 p.l. (frontispiece), xxiv, 76 pp.; [2] leaves, 72 pp.; [2] leaves, 76 pp.; [2] leaves, 96, LII pp. MARVELOUS CONTEMPORARY BROWN ARMORIAL ITALIAN MOROCCO, LAVISHLY AND ELEGANTLY GILT, covers with gilt frame composed of scrolling acanthus leaves, knotted roll, and plain rules, the whole enclosing a large central panel with urn cornerpieces, from which emanate a large lily and multiple acanthus and other leaves that frame a central escutcheon featuring grape and mountain devices, the shield surmounted by a coronet supported on either side by a putto, this central assemblage surrounded by multiple leaf and floral stamps; raised bands, spine gilt in compartments composed of ornate cornerpiece volutes and a large pomegranate centerpiece, turns in with gilt beaded roll, marbled endpapers, all edges gilt. With four engraved title vignettes and 15 engraved plates featuring scenes from the life of the Virgin and other biblical subjects, one large engraved historiated initial and multiple four- and six- line foliated woodcut initials. The illustrations by Giuseppe Passeri, engraved by Jakob Frey and Arnoldus van Westerhout. Text in Latin, with instructions in Italian. Printed in red and black. Front pastedown with modern engraved bookplate of Samuel R. and Marie-Louise Rosenthal (see below); front flyleaf with pencilled inscription dated Christmas 1910.

Corners, joints, and bands with minor rubbing (some loss of gilt from bands), one half-inch piece of morocco missing from back cover (not obvious and not affecting decoration), two plates with light freckled foxing, other trivial internal imperfections, but A VERY FINE COPY IN AN EXTREMELY ATTRACTIVE BINDING, the leather and gilt lustrous, and the text and plates clean, fresh, and unusually bright. **(Plate 2) \$1,750**

This "Offices of the Blessed Virgin Mary" comprises a very pretty 18th century Book of Hours, offered here in an especially attractive

armorial binding of the period. It was compiled by Alessandro Mazzinelli (1671-1741), an Italian abbot, scholar, and theologian who assisted with the preparation of the papal bull "Unigenitus" condemning Jansenism, issued by Clement XI in 1713. In addition to teaching philosophy at the College of Montefiore, Mazzinelli was the author of several books of offices and of the rules for the nuns of St. Lucia Filippini. Our volume is enhanced by engravings depicting scenes from the life of the Virgin, the work of the Italian Baroque painter Giuseppi Passeri (1654-1714). The nephew of the painter Giovanni Battista Passeri, he trained in the studio of Carlo Maratta. As indicated by the crest and crown on each cover, our binding was part of an aristocratic household, and while it was always intended to present a beautiful covering for a precious object, the book was also supposed to have been the vehicle for frequent pious encounters with the soul. Fortunately for us, the early owners of the volume seem not to have used the book very often in the manner for which it was intended, and, as a result, it remains in remarkable condition. We have not been able to determine with certainty who the original owner was, but the armorial crest seems to be related to the powerful Chigi and/or Ruspoli families. The crest contains two intertwining grapevines issuing from a mount of six coupeaux, features which are to be found in the Chigi and Ruspoli family crests and which were made popular by the arms of Pope Alexander VII (born Fabio Chigi). Our distinguished 20th century owner was Chicago attorney and connoisseur Samuel J. Rosenthal (1899-1994) and his wife Marie-Louise, who were important philanthropists and patrons of the arts. Their collection of Northern Italian documents is now housed at the University of Chicago Library. (ST11464)

20. (BINDINGS - ROGER PAYNE). HORACE. [OPERA]. [bound with] **JUVENALIS, DECIMUS JUNIUS. SATIRARVM LIBRI V. SVLPICIAE SATIRA.** [bound with] **AULUS PERSIUS FLACCUS. [SATIRAE].** (Paris: Robert Estienne, 1613, 1616, 1614) 155 x 88 mm. (6 1/8 x 3 1/2"). 4 p.l., 217, [1], 69, [3] pp.; [20] leaves, 126 pp., [1] leaf (blank); 23 pp. **Three separately published works bound in one.** ELEGANT DEEP BLUE STRAIGHT-GRAIN MOROCCO, WITH LOVELY GILT DECORATION, BY ROGER PAYNE, covers with single rule border, outer frame with lyre cornerpieces above small starburst tool and with linked foliate and floral tools at top, bottom, and sides, central panel with delicate floral vine at corners; raised bands, spine in six panels, the middle four with gilt titling, the top and bottom panels elaborately gilt with small foliate tools at corners on a triangular stippled ground and with a complex lozenge centerpiece featuring shaggy leaves, VERY WIDE AND STRIKING INNER DENTELLES ORNATELY GILT WITH MANY DELICATE FLORAL STAMPS and (in the corners) much stippling, all edges gilt. Woodcut printer's device on title pages, decorative headpieces, tailpieces, and initials. Rear pastedown with morocco bookplate of W[illiam] A. M. Burden. A few leaves with early marginal notations or underlining in ink. Renouard, p. 202; Brunet III, 316 (all works); Dibdin II, 154 (last two works); Graesse III, 353, 520 (first and second works).

Front and rear free endpapers gone (except for narrow remnants alongside hinges), light browning and trivial foxing to text, two very superficial vertical hairline cracks in backstrip, a hint of rubbing to spine ends and joints, but THE GRACEFULLY DECORATED BINDING VERY WELL PRESERVED, with lustrous covers and with nothing approaching a serious imperfection. **(Plate 57) \$2,900**

This is a most appealing secular Estienne sammelband, offered here in a genuine, lovely Roger Payne binding. Bound together in our volume are separate early 17th century printings of the works of three Roman

poets who worked in the genre of satire (although Horace is best known for his "Odes"). With the "Satires" of Juvenal is also included here one satire by the Roman female writer Sulpicia. The collected "Works" of Horace as printed in our volume are accompanied by the extensive notes of Jan Rutgers, the Dutch philologist and diplomat (1589-1640). As Schreiber indicates, our Robert Estienne (the third person of that name in the illustrious Estienne dynasty) was apparently not a printer at all, but simply a person who "lent the use of his famous name to various printers" eager for commercial advantage. One of the most famous of all English bookbinders, Roger Payne (1738-97) was apprenticed to the Eton bookseller Joseph Pote, then moved to London, where he first worked as a bookseller before establishing his bindery. Much of his work was commissioned by two famous clients: first, the extraordinarily discriminating Rev. Clayton Mordaunt Cracherode (1730-99) of Christ Church, Oxford, whose bequest to the British Museum in the year of his death was, in de Ricci's words, "one of the most valuable . . . that the Museum has ever received," and, second, the celebrated bibliophile George John, second Earl Spencer (1758-1834), called by de Ricci "one of the greatest book collectors . . . in the history of the world." Because the collections amassed by these two bibliophilic giants are now in public institutions, many of the bindings executed by Payne have been available for study by scholars like Cyril Davenport, whose monograph on Payne is indispensable. It has been fashionable over the years to attribute any attractively decorated English binding from the latter part of the 18th century to Roger Payne, often without a shred of convincing evidence. Our binding could hardly have been executed by anyone else, given the number of elements it has in common with other Payne bindings—the distinctive design of the spine panels, the closely spaced rows of delicate complex floral tools inside front and back covers, the linked flower tools set at right-angles to reinforce the central panelling on the boards. More important, there are persuasive matches between particular tools used here and those appearing on Payne bindings reproduced in Davenport's book. Our animated dentelles, for example, seem to contain the tulip tool (p. 62, first version listed in Davenport) as well as the jagged-edged fleuron (p. 61, fifth row, fourth from the left); the small shaggy leaf tool used for the binding reproduced on Davenport Plate 17 (and elsewhere) is a clear match for the one used in our top and bottom spine compartments; and most definitive of all, the floral tool used at the spine ends and around the outside of the central lozenge on the cover of the binding reproduced on Davenport Plate 5 is without question the same tool that appears on the front and rear boards of our volume. (ST10791)

A Royal Binding Done by John Brindley for George III's Father, the Book's Dedicatee

21. (BINDINGS - ROYAL, BY JOHN BRINDLEY). BADESLADE, THOMAS [and] WILLIAM HENRY TOMS. CHOROGRAPHIA BRITANNIAE. OR A SET OF MAPS OF ALL THE COUNTIES IN ENGLAND AND WALES: TO WHICH ARE PREFIX'D . . . GENERAL MAPS, VIZ. AN ACCURATE CHART OF THE SEA COAST, . . . A MAP OF ENGLAND AND WALES, . . . A MAP OF THE GREAT ROADS FROM LONDON, [and] A MAP OF ALL THE CROSS ROADS, FROM ONE GREAT TOWN TO ANOTHER. (Holbourn: Printed for and sold by W. H. Toms, Engraver, 1742) 245 x 270 mm. (9 3/4 x 10 1/2"). 2 p.l., 5 leaves of letterpress, followed by maps, the entire volume engraved. FIRST EDITION. A Large Paper Copy. FINE CONTEMPORARY BURGUNDY MOROCCO BY JOHN BRINDLEY FOR FREDERICK LOUIS, PRINCE OF WALES, covers gilt with linked rectangle-and-flower roll frame flanked by dogtooth and plain rules, large central arms of the prince,

intricate cornerpieces with large fleuron incorporating the prince's three-plume device set among circler and star tools, rebacked, incorporating four of the original compartments, two spine compartments with gilt crowned initial device of "PF" (for Prince Frederick), the other two with three-plume device; raised bands, two modern black morocco labels, gilt turn-ins, stencilled Dutch floral endpapers in bright colors and gilt, all edges gilt (small repairs to two corners). In a very attractive red morocco-backed folding linen box by Bernard Middleton, with his blindstamp on rear cover. With Frederick Louis' heraldic device on dedication page, and WITH 46 ENGRAVED MAPS, as called for, ALL WITH EXCELLENT CONTEMPORARY HAND COLORING. Tooley, p. 80; Chubb CLXX (mentioning two Large Paper copies known to him).

Original backstrip gilt rather worn and faded, minor losses in a number of places in gilt borders on covers, lower board with four old abrasions (expertly masked), with the lower third of that cover slightly darkened, loss of gilt to a small portion of the coats of arms; not without problems, but the once-magnificent royal binding now solidly restored and still quite pleasing, and the contents very clean, fresh, and pleasingly colored. **(Plates 5, 57) \$9,500**

This is an especially attractive volume desirable for its early cartographic content, its special format, its important binder, and its royal provenance. An atlas of English counties, it comes from the library of Frederick Louis, Prince of Wales (1707-51), the dedicatee of the present book and son of George II and father of George III. It was bound by John Brindley (ca. 1693-1758), the well-educated son of a rector from Staffordshire, who established a bindery in London in 1723. Five years later he opened a bookshop in New Bond Street, where he published books, bound volumes (often bearing his own imprint), and dealt in antiquarian editions. He was appointed bookbinder to Frederick and to Frederick's mother, Queen Caroline, and he bound books for other important clients, including Sir Isaac Newton and the Harleian Library. Our binding is similar to (but more ornate than) the volume in the British Library (shelfmark 42i3) that was also bound by Brindley for the prince. Six of Brindley's tools used on other bindings for the prince—as identified in Thomas McGeary's article "John Brindley's Bookbindings for Frederick, Prince of Wales"—appear here: the coats of arms, the three-plume device, the crowned "PF" cypher, the six-pointed star, and the distinctive rectangle-and-flower roll. The atlas, by surveyor Thomas Badeslade and engraver W. H. Toms, was mostly produced in a pocket size, with only a few large copies, like ours, issued no doubt to be presented to important personages. Each county map includes engraved text giving the major cities and towns, their market days, and their representation in Parliament. Five tables at the end contain an alphabetical index of cities and towns. The smaller format copies were meant to be contained in one's pocket, and the maps are consequently folded down the middle, with the wide margins seen in the present copy being trimmed away. Brindley bindings are not especially common on the market, and bindings done for our prince seem not to show up at all (ABPC does not record any volume done for our royal owner since at least 1975). (ST11727b)

In an Attractive, Probably Plantin, Binding With 16th Century Owner's Name on the Cover

22. (BINDINGS). SUETONIUS TRANQUILLUS, CAIUS. XII CAESARS. (Antverpia: Ex Officina Plantiniana, Apud viduam, & Ioannem Moretum, 1591) 260 x 175 mm. (10 1/8 x 6 7/8"). [10], 7-487, [23] pp. Edited by Hermann Torrentius. EXCELLENT CONTEMPORARY POLISHED CALE, covers with

frame of gilt and blind rules, complex gilt fleuron cornerpieces, large central gilt strapwork arabesque, upper cover with the name "ADAM STUYTS" stamped in gilt at top of central panel and "ANNO. MDXCVIII" at the bottom, raised bands flanked by blind rules, spine panels with central gilt fleuron, later ink titling in second panel (perhaps with very expert renewal to short portions of joints). Very handsome engraved title page frame containing medallion portraits of the Caesars, woodcut printer's device, large and small initials, tailpieces, and small medallions in the text. Front flyleaf with 16th or 17th century ink ownership inscription of "Henrici van Breussegem"; title page with Liprana Charterhouse manuscript ex-libris in upper blank margin. Adams S-2052; Graesse VI, 440; Schweiger, p. 976; STC Dutch, p. 194.

Joints slightly worn, leather with minor spotting and abrasions, upper cover with two long, thin, faint dribble lines caused by ink or water, gilt on the owner's name a bit rubbed, minor worming to inside cover and flyleaf, but the original binding solid, lustrous, and generally quite pleasing, despite its defects, with no significant restoration. Occasional minor foxing or smudging, but a really excellent copy internally, with the text clean and especially fresh. (Plate 3) \$5,500

This is a well-preserved copy of an important account of Roman history, offered here in a very good 16th century edition issued by a distinguished printer and in a particularly attractive contemporary Flemish binding. Suetonius (69-140?) wrote a considerable number of biographies as well as works on antiquities, natural science, and even linguistics, but all that have survived are his "Lives of Famous Men" (in part) and the present "Lives of the Twelve Caesars." Our work contains biographies of the Roman rulers from Julius Caesar through Domitian, with formulaic descriptions of family history, public career, physical appearance, private life, and vices and virtues (an arrangement that was later generally adopted by Medieval biographers). The work is of great interest to us mainly because of its material relating to the emperors' often scandalous private lives, material to which Suetonius had access in the Imperial archives, and material that would otherwise have been lost (our author's accounts are happily rich in anecdotes and gossip). A friend of the printer as well as a teacher, our editor Torrentius compiled a Classical Dictionary (1498) and edited Virgil. Dibdin refers to Torrentius' commentary here as "learned"; it appears for the second time in our edition, after an original printing in 1578. When Christopher Plantin died in 1589, his son-in-law Joannes Moretus (born Jan Moerentorf, 1543-1610) took over the press, after previously having managed the shop and its accounts. In the years immediately after the senior Plantin's death, books were issued, as here, bearing the imprint of Moretus and Plantin's widow. The very pleasing binding appears to have been executed—probably in Antwerp and quite possibly at the Plantin bindery—for our original owner, Adam Stuyts, who may have been a well-to-do student, though we have been able to find out nothing about him (or about Henry van Breussegem). (ST11711)

23. BLONDEL, NICOLAS-FRANÇOIS. L'ART DE JETTER LES BOMBES. (Paris: Chez l'auteur et Nicolas Langlois, 1683) 251 x 175 mm. (10 x 7"). 5 p.l. (including engraved title page), 445, [18] pp. (including the errata leaf at the end). FIRST EDITION. ESPECIALLY ELEGANT LATE 18TH CENTURY TREE CALF, (flat) SPINE HANDSOMELY AND ELABORATELY GILT in compartments featuring an intricate interlacing flourish as centerpiece and azured drawer handle ornaments as cornerpieces, along with small floral tools, red morocco label, yellow edges. Added engraved title-page, large engraved

illustration on printed title-page, woodcut and engraved illustrations, engraved vignette headpieces, engraved and woodcut illustrations (including tables and diagrams), initials, and tailpieces, one full-page engraved plate showing ballistic devices, and the inserted diagram following page 112 as called for. Front pastedown with the armorial bookplate of Lt. Gen. G. L. Parker (the 4th earl of Macclesfield), and front free endpaper with the similar armorial bookplate of the Macclesfield Library, first three leaves with small embossed Macclesfield armorial stamp. Riling 180.

Isolated gatherings with browning (almost entirely minor, but a few leaves with overall darkening), an occasional light spot or smudge, but A FINE COPY, the most attractive binding lustrous and virtually unworn, and the text unusually fresh and clean. (Back Cover, Plate 57) \$5,800

This is a treatise on the art of projecting explosive devices from mortars and cannons, a work so useful militarily that it was withheld from publication for eight years because Louis XIV feared that the enemy armies he was fighting at the time would profit from its advice. Only when peace had been declared did Blondel's work see the light of day. The book covers the history of the topic, drawing on Spanish and Italian material, and plots trajectories using complex mathematical calculations inspired by Galileo's theory of motion as well as the work done by Buot, Roemer, and La Hire, as presented in 1677 to the Académie Royale des Sciences. Had the French artillery paid heed to this work, the accuracy of their aim would have been improved, but decades passed before our author's method supplanted the faulty firing tables in use until the 1730s. Nicolas-François (usually called just François) Blondel, sieur des Croisettes (1618-86), was an architect and mathematician, although he was given the honorary title of field marshal as a reward for this publication and another on fortifications. Blondel travelled in Egypt as a young man and later designed bridges and triumphal arches. He was named tutor in mathematics to Monseigneur, only son of Louis XIV, and was something of a polymath, writing one study on Horace and Pindar and another on the Roman calendar, as well as mathematical and architectural works. Like so many 17th and 18th century French books, even on topics like the art of war, the present volume is handsomely produced, and our lovely binding of ca. 1790 is a suitable complement to the attractiveness of the interior. (ST11281)

Catherine the Great's Life, Mostly Unopened, in Exceptionally Fine Publisher's Boards

24. (CATHERINE THE GREAT). [CASTÉRA, J. H.] THE LIFE OF CATHARINE II, EMPRESS OF RUSSIA. (London: Printed for T. N. Longman and O. Rees, 1799) 225 x 140 mm. (9 x 5 1/2"). **Three volumes.** Translated by W[illiam] Tooke. Third Edition. ORIGINAL PUBLISHER'S BLUE PAPER BOARDS, original paper labels on spines, UNTRIMMED EDGES, VOLUMES II AND III ENTIRELY UNOPENED. With two engraved frontispieces, one containing two portrait medallions, the other containing five, and a folding "correct map of the Russian empire."

The inevitable light soiling to covers and faint darkening to paper spines, one leaf with a four-inch closed tear into text without loss (apparently incurred during printing because located in the middle of one of the unopened gatherings!), other trivial imperfections, but AN EXCEPTIONALLY FINE COPY, the text consistently clean, fresh, and bright, and THE BINDINGS IN REMARKABLE CONDITION, completely solid, with much more moderate signs of use than one would normally expect,

and even with the always-vulnerable paper spine labels entirely intact. **(Plate 58) \$1,000**

This is an early printing of an important biography of European royalty, offered here in a binding of very special interest. Catherine II of Russia (1729-96) is better known to history as Catherine the Great, the monarch who made Russia into a major European power and who presided over the Russian Enlightenment by fostering the arts, sciences, and education (she also caused a good deal of gossip by taking many lovers, often chosen as persons who could assist her politically). The present biography was originally published in French soon after the Empress' death, but was considerably expanded when it was translated into English in 1798 by William Tooke (1744-1820), who had spent 18 years as an English chaplain in St. Petersburg during Catherine's reign. He was thus familiar with the personalities and intrigues of the Imperial court, and was able to add details both of characters and of political policies—additions that amounted to more than half the text of the expanded work. The original French author, Jean-Henri Castéra, was so pleased with these enhancements that he translated them into French and added them to his own second edition of the work. This collaborative biography was highly regarded in Europe and in Russia in the 19th century, and Byron is said to have used it as a reference when writing "Don Juan." Our set looks much as it did when it was issued by the publisher in 1799, and we are fortunate that it was left over the years without a proper calf or morocco binding. Finding such copies in the original publisher's boards these days happens less and less frequently, and the present extraordinarily well-preserved temporary binding is the best specimen of this kind that we have seen in a very, very long time. (ST11668)

25. CHAPONE, MRS. [HESTER]. MISCELLANIES IN PROSE AND VERSE. (London: Printed for C. Dilly and J. Walter, 1783) 160 x 105 mm. (6 3/8 x 4 1/8"). 6 p.l. (including the initial blank), [13]-216 pp. "A New Edition." EXCEPTIONALLY PRETTY CONTEMPORARY SPECKLED CALF, raised bands, spine handsomely gilt in compartments with small foliate cornerpieces and prominent botanical centerpiece, one compartment with unusual olive green morocco onlay decorated with a gilt grape cluster and vine, and in the compartment above it, a red morocco title label. Front pastedown with early ink signature of Anna Sophia Heathcote.

Joints with a thin crack alongside the top compartment, covers faintly marked, verso of final leaf with overall light browning, otherwise QUITE A FINE COPY, the charming binding lustrous and little worn, and the text extraordinarily fresh, clean, and bright. **(Front Cover) \$1,250**

Originally published in 1775, this is a collection of early works in various genres that demonstrate the range of one of the period's longest-lived and most accomplished female authors. The compilation contains 16 youthful poems, three essays ("On Affectation and Simplicity," "On Conversation," and "On Enthusiasm and Indifference in Religion"), and "The Story of Fidelia" (described by Chapone's biographer, Nathan Drake, as representing "in a very interesting and pathetic manner, the total inefficacy of Deism as a source of rectitude and consolation, and exposing . . . the dreadful mischiefs which are often the result of infidelity"). The appearance of our volume was prompted by the success of Mrs. Chapone's most important book, "Letters on the Improvement of the Mind," which was issued in 1773 and which had gone through 25 editions by 1844. This influential work, in Shattock's words, "proposed a course of self-education for women, in history, science, geography, and philosophy, as well as advocating the traditional virtues of politeness, economy, and religion." As a young girl, Hester Mulso Chapone (1727-1801)

taught herself French, Latin, and Italian while keeping house for her widowed father. She became attached to the literary circle around Samuel Richardson, who called her "a little spitfire" because of her spirited conversation and defense of women's autonomy from parental power. She married John Chapone, an attorney friend of Richardson, in 1727, but her husband died a short time later, and she thereafter supported herself by her writing. She wrote poems, one of which is quoted in Johnson's dictionary, and also contributed letters and essays to the "Rambler" and "Adventurer." Chapone was a member of the "bluestocking" circle of intellectual ladies who gathered around writers Elizabeth Montagu and Elizabeth Carter, to whom the present work is dedicated. (ST11496a)

26. [CUMBERLAND, RICHARD]. THE OBSERVER. (London: Printed for C. Dilly, 1785) 229 x 140 mm. (9 x 5 1/2"). 5 p.l. (the title leaf a singleton), 414 pp. FIRST EDITION. PUBLISHER'S ORIGINAL BLUE PAPER BOARDS, EDGES UNTRIMMED. Woodcut headpieces and initial.

Lacking backstrip, boards wobbly (though not quite ready to come off), covers somewhat soiled and abraded, as expected. A half dozen gatherings with dampstaining (sometimes covering much of the page, but always quite faint), two signatures rather foxed, otherwise very clean internally, with all of the spacious margins intact. **(Plate 3) \$275**

Richard Cumberland (1732-1811), an enthusiast of ancient history and Greek comedy, was a prolific dramatist, penning both tragedies and comedies. He was a friend of Garrick and a rival of Goldsmith and Sheridan, the latter caricaturing Cumberland as Sir Fretful Plagiary in "The Critic." Cumberland also served for a time as secretary to the board of trade, and he spent 1790 on a secret mission in Spain. "The Observer" began in 1785 with the 40 issues bound together here, containing essays in a light, chatty manner on miscellaneous topics (there were eventually 153 numbers of the periodical issued). Certain subjects and personages continue through more than one issue, such as the tale of the "female pedant," Lady Thimble, and her protégé Calliope; an investigation into Pythagoreanism; and a defense of the miracles of Christ. A good deal of our volume is taken up with Greek topics, particularly the history of early Athens and comments on Homer. Cumberland continued writing into old age, publishing two volumes of memoirs in 1807, and was honored with burial in Westminster Abbey. In his book on English periodicals, Graham mentions Cumberland, but not "The Observer," perhaps reflecting its rarity (since 1975, ABPC lists one copy only, of the 1791 Dublin edition, and NUC holdings are very slender). (ST8681-3t[He])

27. DANIEL, GABRIEL. HISTOIRE DE LA MILICE FRANÇOISE. (Paris: Denis Mariette et al., 1721) 280 x 204 mm. (11 1/2 x 8 1/2"). **Two volumes.** FIRST EDITION. VERY ATTRACTIVE LATE 18TH CENTURY TREE CALF, HANDSOMELY GILT, raised bands, spine compartments with dense gilt field featuring undulant strapwork floral stamps, each spine with two red morocco labels, yellow edges. Device on title page of both volumes, vignette headpieces, floral tailpieces, foliated initials, and 70 FULL-PAGE ENGRAVED PLATES showing weaponry, military contraptions, siege warfare, cavalry action and costumes, naval action, and ships. Front pastedown of each volume with the armorial bookplate of Lt. Gen. G. L. Parker (the 4th earl of Macclesfield), and front free endpaper with the similar armorial bookplate of the Macclesfield Library, first two leaves of Volume I and first three leaves of Volume II with small embossed Macclesfield armorial stamp. Riling 220; Brunet II, 487; Graesse II, 324.

A bit of rubbing where bands intersect with joints, rear

joint of first volume with crack just alongside top compartment (and spine end slightly torn), minor wear at extremities, a few trivial abrasions, but the extremely pretty bindings in generally excellent condition, entirely solid, with lustrous leather and bright gilt. A number of gatherings faintly mottled or with overall light browning, one plate with stain in margin, three marginal tears (one of them, three-inches long, neatly mended), a handful of other trivial faults, but still quite appealing internally, the leaves clean and especially fresh. Despite flaws, A VERY PLEASING SET. (Plates 4, 59) \$2,500

This is an original, important, and exhaustive treatment of the history of the French military. The work begins in the era of Clovis (ca. 500) and continues up to the author's own day, becoming more and more detailed as time passes, going so far as to include, for the most recent decades, the names of those killed in action from various regiments. Besides covering the history, tactics, and equipment of infantry, cavalry, artillery, and navy, the work examines different ranks and titles, banners, uniforms, and even martial music. According to NBG, the tactician Foulard praised the work for its precision. Gabriel Daniel (1649-1728) was a Jesuit priest who served as librarian in the house of his order. His first writings attacked the philosophy of Pascal. Daniel authored a massive 10-volume history of France that was considered authoritative in its day, but it is the present work on the military for which the highest praise is now generally reserved. The illustrations are noteworthy for the detailed studies of equipment and interesting for the unusual depiction of soldierly physique as tall, graceful, and willowy. The work is uncommon, especially, as here, in fresh condition and finely bound. (ST11284)

***In Period Red Morocco, with Lovely Emblems,
One of 25 Copies, "as Scarce as it Is Beautiful"***

28. [DODSLEY, ROBERT]. THE OECONOMY OF HUMAN LIFE. (London: Printed by T. Rickaby, for S. and E. Harding, 1795) 272 x 85 mm. (10 3/4 x 7 1/4"). 2 p.l., [5]-22 pp., [1] leaf, 119 pp. (pp. 117-119 ads, as called for). First Edition with these Illustrations. A LARGE PAPER COPY, APPARENTLY ONE OF 25 IN THIS FORMAT. QUITE ATTRACTIVE CONTEMPORARY ENGLISH CRIMSON STRAIGHT GRAIN MOROCCO, HANDSOMELY GILT, covers with borders of one plain and one decorative gilt rule and small fleuron in each corner, raised bands, spine elegantly gilt in compartments with foliate cornerpieces framing a large cruciform ornament with ribbon outlines enclosing a central starburst on a stippled background, turn-ins with gilt Greek key roll, marbled endpapers, all edges gilt. 49 MOSTLY LARGE AND ALWAYS CHARMING ENGRAVED EMBLEMATIC HEADPIECES AND TAILPIECES by Sylvester Harding, typically showing human or angelic figures representing such abstract ideas as contentment, pity, or fortitude. Front pastedown with the armorial bookplate of Joseph Neeld (see below) and the modern bookplate of John Porter. Handwritten (bookseller's?) description signed "EB" and dated 1 Feb. 1804 tipped onto front flyleaves. Lowndes I, 657; Graesse II, 416; Brunet II, 786-87.

Covers slightly marked and with minor spotting and soiling, trivial smudges internally, but A NEARLY FINE AND AN ESPECIALLY PRETTY COPY, the original luxury binding lustrous and with virtually no wear, and the text—which is printed within vast margins—extremely fresh and smooth. (Plates 5, 58) \$1,250

This is a rare large format copy of a very charming edition of one of the century's most popular books, offered here in its original

handsome luxury binding. This treatise, which tells us how to live a moral and purposeful life and maintain harmony with spouse and relatives, claims to be "translated from an Indian manuscript, written by an ancient Bra[h]min," an attribution the critics are unanimous in disbelieving. Although once attributed to Lord Chesterfield (1694-1773), it is now generally considered to be the work of bookseller and writer Robert Dodsley (1704-64). DNB says that in the 1750s, Dodsley, a one-time footman who was befriended and assisted by Alexander Pope, "reached the zenith of his career," and he began "the decade with his own popular compilation of moral aphorisms, 'The Oeconomy of Human Life by an Ancient Bramin' (1750), a work that was soon translated into five languages and became the most frequently printed work of the entire eighteenth century." The sensible text recommends earnest endeavor, courage, contentment with one's lot, temperate habits, moderation of the passions, and patience and forbearance with servants and masters. Women are cautioned against flashy adornment and counseled to grace the house with modesty and industry, while men are advised to choose intelligent, sober women as partners, and to respect and remain faithful to the mother of their children. Perhaps the most delightful aspect of the present edition is the illustrations, which represent a pleasant combination of elegance and charm. The artist, Sylvester Harding (1745-1809), was a one-time actor who joined his brother Edward in the business of selling books and prints. As an outgrowth of this, he began drawing designs for engravings that the brothers then sold at their shop. He provided illustrations for several works during the 1790s, including "Memoirs of Count Grammont," "The Biographical Mirror," and the "Economy of Beauty," in addition to the present item. Our copy, which has margins that occupy a great deal more space than the text, was once owned by the fascinating character Joseph Neeld (1789-1856). An M.P. who served Chippenham for 24 years without uttering a word in Commons, Neeld inherited a fortune from his great-uncle, then purchased the ruined manor house of Grittleton, which he rebuilt as a Victorian-Gothic monstrosity and filled it with his antiques and art collection. Lowndes says that there were only 25 copies on Large Paper of this edition, and the author of the 1804 note tipped onto the flyleaf confirms this, saying that, given this limitation and the illustrations (which have "great merit"), the book is "as scarce as it is beautiful." (ST11677)

29. [DUPLESSIS, PIERRE]. HISTOIRE DU MARQUIS DE SÉLIGNI ET DE MADAME DE LUZAL. (Londres, et se trouve à Paris: Chez Regnault, 1789) 165 x 102 mm. (6 1/2 x 4"). **Two volumes.** VERY PRETTY CONTEMPORARY FLAMED CALF, flat spine gilt in compartments with scrolling floral cornerpieces and centerpiece, decorative bands at head and foot of spine, red and green morocco labels. Woodcut headpieces and tailpieces. Front endpaper of first volume with early ownership inscription.

Joints a little flaked, small losses of patina on covers, but the binding very sound, lustrous, and quite pleasing, with bright gilt. One leaf with small tear at fore edge (just into text, though with only trivial loss), a few leaves with isolated rust spots, but A NEARLY FINE AND CERTAINLY CHARMING SET, the text especially fresh and bright. (Plate 5) \$350

*This is a pretty little copy of an epistolary novel by an author who is identified by Barbier as Pierre Duplessis, but who otherwise seems quite obscure. According to the advertisement at the front of the first volume here, Duplessis has also written a work entitled "Mémoires de Sir George Wollap" (a novel in six parts telling of "aventures extraordinaires") and a book entitled "Honorine Derville, ou Confessions de Madame la Comtesse de B****." OCLC lists one copy of the latter and one copy of our work, both held by the National Library of Sweden, as well as two copies of "Wollap," and*

two of a stage play, "Pizarre," on the conquest of Peru; no copy of any of these works is listed in ABPC since at least 1975. The present work tells of the wooing of a pretty young widow of 22 by a smitten marquis. Complications and mystifications, of course, arise, due to the machinations of a villainous duke, seconded by a scheming abbé. This sentimental romance, set in 1719-21, the gay days of the Regency, seems a titillating and frivolous piece, especially as it was published on the eve of the French Revolution. (ST9306)

In Fine and Charming Morocco by One of the Three Great French Binders of the Period

30. (ELZEVIER IMPRINT). (BINDINGS - THOUVENIN). COMMINES, PHILIPPE DE. LES MEMOIRES. (A Leide: Chez les Elzeviers, 1648) 140 x 80 mm. (5 1/2 x 3"). 12 p.l., 765, [19] pp. "Dernière Édition." VERY PRETTY EARLY 19TH CENTURY DARK GREEN MOROCCO BY THOUVENIN (stamp-signed at tail of spine), covers with a large frame formed by decorative rules and dense, complex cornerpieces in blind, this frame punctuated with a dozen thick gilt dots and enclosing an intricate lozenge in blind and gilt featuring elegant flowers, fronds, and seashells as well as many small tools and curls; raised bands, spine compartments with small, simple gilt lozenge at the center of a very elaborate quatrefoil fleuron in blind, gilt turn-ins, salmon pink watered silk endpapers, all edges gilt. With engraved title page featuring four tondo portraits. Front flyleaf with engraved bookplate of Bibliothèque L. Veydt (see below). Willems 634; Rahir 630.

Spine uniformly sunned to a pleasing olive brown, first gathering with quarter-inch faint dampstain to tail edge margin, occasional minor foxing or other trivial imperfections, but AN ESPECIALLY APPEALING COPY IN FINE CONDITION, with clean, fresh leaves and a very lustrous binding showing only the most superficial wear. (Plate 5) \$1,250

In his famous "Memoirs," *Commines* (ca. 1445 - ca. 1511) chronicles the reign of Louis XI and the Italian expedition of Charles VIII, covering most of the three decades beginning in 1464. The work comprises the first critical and philosophical history to be written after antiquity, and earned for *Commines* the appellation of "father of modern history." *Britannica* says that "the graphic style of his narrative and above all the keenness of his insight into the motives of his contemporaries, an insight undimmed by undue regard for principles of right and wrong, make this work one of the great classics of history." This Elzevier edition is described by Willems as "admirably executed," and our copy comes from the library of Belgian bibliophile Laurent-François-Félix Veydt, which was renowned for its fine specimens of the work of great printers, and its collection of Elzeviers in particular. Our elegant binding is typical of the fine work produced by Joseph Thouvenin (1779-1834), the eldest of three bookbinder brothers. Ramsden describes Thouvenin as one of the three great French binders of the Empire and Restoration periods (*Simier* and *Purgold* are the others), and the Walters Art Gallery catalogue says that "in his heyday, . . . he was the giant among Paris bookbinders." We can date our binding to the first two decades of the 19th century: according to the British Library Database of Bookbindings, the stamp-signed signature on our spine—"R[ELIÉ] P[AR] THOUVENIN"—appeared on works produced before 1820; afterwards, the signature consisted only of the last name of the binder by itself. Joseph's fame in the lore of binding history was secured when he produced a celebrated retrospective binding for the bibliophile Charles Nodier in 1829, a volume that ever after established the term "fanfare" (taken from the book's title) to describe the distinctive elaborate all-over binding style employed by Nicolas

and Clovis Eve and others in France during the last quarter of the 16th and first quarter of the 17th centuries. For another fine Thouvenin binding, see item #45, below. (ST11732e)

31. (ELZEVIER IMPRINT). TERENCE. COMOEDIAE SEX. (Lugd. Batavorvm: Ex Officina Elzeviriana, 1635) 122 x 70 mm. (4 3/4 x 3"). 1 p.l., 304, [8] pp. (lacking 23 prefatory leaves, apparently never bound in). EXCELLENT CONTEMPORARY MAROON MOROCCO, ELABORATELY GILT, covers with blind rule border, flat spine gilt in a single compartment with densely repeated scrolling foliate tools at either end and titling in panel at center, marbled endpapers, turn-ins and all edges gilt. Woodcut initials, headpiece, portrait tondo, and Medusa tailpiece, engraved title page by C. C. Duysend showing the conqueror of Carthage, Scipio Africanus the Younger (a patron of Terence), placing a rather comical crown in the form of a sunhat on the head of an African Venus. Verso of front free endpaper with the morocco bookplate of H. V. Ingram. Section titles printed in red and black. Willems 433; Rahir 425.

A sliver of leather worn away at bottom of backstrip, corners a little rubbed, infrequent light foxing, one or two small stains, but AN EXCELLENT COPY IN A PRETTY BINDING, the leather lustrous, and the text very fresh and pleasing. (Plate 5) \$375

This volume is the second state of the 1635 Elzevier Terence, identifiable by "Laches" in black on page 51 and the title "EVNVCHVS" printed with "V's" instead of "U's." Willems characterizes the edition as "very pretty." It is clear from our apparently original binding that the missing leaves, which comprise an introduction by the editor Daniel Heinsius, were never bound in. (ST10735c)

32. (ELZEVIER PRESS, IMITATION). VALERIUS MAXIMUS. DICTORUM FACTORUMQUE MEMORABILIVM. LIBRI IX. (Amstelodami: Juxta Exemplar Elzeviriorum, 1690) 127 x 70 mm. (5 x 2 3/4"). 4 p.l., 328 pp. FINE 18TH CENTURY BURGUNDY MOROCCO, covers with border of thick and thin gilt rules, flat spine handsomely gilt with rows of tangent ovals, each surrounded with four dots, board edges and turn-ins with oblique plain and broken gilt rules, gilt edges, blue painted endpapers. Engraved title page. Rahir 3349; Schweiger II, 1111.

Minor flaking on corners and head of spine, leaves just a shade less than bright, but A FINE AND PRETTY COPY with only trivial imperfections, and very tall, with especially wide margins and several leaves untrimmed at bottom. (Plate 5) \$275

This is an intriguing copy of a pseudo-Elzevier edition of *Maximus'* famous compilation of memorable words and deeds of notable Romans, probably written during the reign of Tiberius. Intended for the use of orators, the nine books here contain extremely miscellaneous information, often purveyed through anecdotes which point a moral. Many anecdotes concern religion and social virtues, but their chief value today resides in the fact that they record events that would otherwise be unknown to us. The success of the Elzeviers, not surprisingly, spawned imitators, some of whom misrepresented their own work as that of their illustrious competitors, and some of whom simply copied the Elzevier style and format in a more open and straightforward way, as in the present book, which is a copy of the 1671 Daniel Elzevier printing. Even if the imprint here had not admitted that this item was done "according to the text of the Elzeviers," the unskilled engraving of the copied title page would be a giveaway that it is not a genuine Elzevier. The attractive binding here is another matter, being handsome, restrained, and charming all at once. (ST9497)

In Superb Period Pigskin, with Fine Provenance And Emblems Showing Tennis, Bookselling

33. (EMBLEM BOOK). SAMBUCUS, JOANNES. EMBLEMATA, CVM ALIQVOT NVMMIS ANTIQVI OPERIS. [bound with] **ESTIENNE, HENRI II,** Editor. EPISTOLIA, DIALOGI BREVES, ORATIVNCVLAE, POEMATIA. (Antverpiae: Ex Officina Christophori Plantini, 1564; [Paris (i.e., Geneva?)]: Excudebat Henr. Stephanus, 1577.) 186 x 120 mm. (7 1/4 x 4 3/4"). 240 pp.; 2 p.l., 276, 120 pp. **FIRST EDITION** of "Emblemata"; first Stephanus collection of "Epistolia" in this form. **ABSOLUTELY SUPERB CONTEMPORARY ELABORATELY BLINDSTAMPED PIGSKIN OVER THIN BEVELLED WOODEN BOARD**, both covers with multiple thick and thin rules flanking an intricate roll containing medallion portraits of a poet with a laurel wreath in his hair and a soldier in a helmet, the central panel of the front cover with an elaborate armorial shield with the name "Jochim von Alvenschleve" beneath; above the panel the initials "I V A" and below it the date "1579" (the central stamp also with a much smaller "I V A"), the back cover with a central panel stamp depicting the crucifixion, with the caption "ecce agnus dei qui tollit peccata mundi" ("behold the lamb of God who redeemed the sins of the world," from John I, 29), raised bands and attractive ink cursive titling in an old hand on spine, original metal clasps and catches. First work with ornamental border showing the muses on title page, author portrait, charming historiated tailpieces featuring the devil, and 167 **FINE WOODCUT EMBLEMS IN ORNAMENTAL FRAMES** (that on p. 205 repeating the emblem on p. 164), 46 medallion woodcuts showing both front and back of 23 coins; second work with publisher's device on title page, historiated headpieces. Verso of title leaf with the (18th century?) ink stamp of the Erxleben Castle library (see below). Front pastedown with the bookplate of John Landwehr. First work: Landwehr 709, Vinet 846, Praz, p. 486, Brunet V, 105, Graesse VI (1), 255. Second work: Renouard, p. 145, Brunet II, 1081, Graesse II, 507.

Trivial soiling to the pigskin, hinge open before title leaf (but no hint of looseness), ink from library stamp slightly offset onto facing page, other entirely inoffensive imperfections, but **A MAGNIFICENT CONTEMPORARY COPY**, the blind tooling as sharp as it was in the 16th century, and the text especially smooth, clean, and fresh. **(Plates 6, 58) \$16,000**

This is a simply stunning contemporary copy, in an historically important binding, of the first printing of an important emblem book, a work featuring woodcuts that are fully realized scenes and that include views of a tennis match and one of the earliest depictions of the interior of a bookstore. It also is a volume with especially important provenance, both early and late. By the Hungarian physician, historian, traveller, and humanist Sambucus (1531-84), our first work (and by far the more important one) is one of the earliest and best known of all emblem books as well as a work that served as a model for subsequent productions by others. Unlike the more symbolical representations of most other emblem books, the woodcuts here are more fully realized scenes, with very considerable attention paid to details of clothing, architecture, and elements of nature. There are homespun scenes showing such things as planting, fishing, household crafts, and building; and there are such charming and intriguing scenes as the author on horseback, accompanied by his dogs Bombo and Madel (under the legend "Fidei canum exemplum"); a tennis match (with one of the participants holding two racquets); and one of the first views of the inside of a bookstore (with a perspicacious poem

that includes the line "no one is more learned than a bookseller"). The coins illustrated at the end of this volume come from the personal collection of Sambucus, who left all of his antiquarian possessions to the imperial library in Vienna. The second work contains a number of short pieces by ancient Greek and Roman authors, including letters, poems, orations, and 32 dialogues of the satirist Lucian. For many of the Greek works, a Latin translation is included, as well as the Greek original in an attractive Greek font. The works were gathered and edited by Henri Estienne II (1531-98), grandson of the founder of the Estienne printing house. Having been well educated in Latin and Greek, he began in 1554 to edit ancient authors for the family press, which had been transferred to Geneva, and in 1559 he took over the business. As the binding seems to indicate, the two works were bound together for the library of scholar and statesman Joachim von Alvensleben (1514-88). Educated in Leipzig, Wittenberg, and Italian and French universities, this humanist settled in Brandenburg, at first as an adviser to Cardinal Albrecht, a position which von Alvensleben gave up on adopting the Protestant faith, although still serving Brandenburg as a diplomat. He was an avid collector of books, with a preference for the Greek and Roman classics. The collection remained in his castle of Erxleben until 1945. Von Alvensleben's elaborate tomb, showing the scholar and his three successive wives kneeling in prayer, survives in the castle's chapel. It is most unusual to find a 16th century binding with the owner's name in the caption under a central panel stamp, and our binding serves as an important exhibit in the continuing controversy over whether the monograms in panel stamps (and rolls) were those of the binder, designer, or owner. Since we know the provenance here, and it matches the very prominent "I V A" near the top of the front board, and since both match the much smaller identical monogram within the panel stamp, one can only conclude that, in the present case at least, we have the initials of the owner, not the binder or the designer, within the panel stamp. (ST11008)

Finely Engraved with Elegance and Assurance, In an Appropriate Contemporary Somber Binding

34. (ENGRAVED BOOK). STURT, JOHN, Engraver. **THE BOOK OF COMMON PRAYER . . . TOGETHER WITH THE PSALTER OR PSALMS OF DAVID.** (London: Engraved and Printed by the Permission of Mr. John Baskett, 1717) 206 x 130 mm. (8 1/8 x 5 1/8"). xxii, 166 pp., [1] leaf (ads). **FINE CONTEMPORARY BLIND TOOLED SOMBER BLACK MOROCCO**, covers with a scalloped border accented with leaf and dot ornaments, center panel with a field of subtly stamped fleurons, volutes, leafy tools, trefoils, and circles arranged in the upper and lower halves as mirror images, and at the center a large and elaborate lozenge combining these elements, raised bands, double-ruled spine compartments decorated in the style of the boards, gilt turn-ins, marbled endpapers, all edges gilt. In an attractive modern fleece-lined folding cloth box with red morocco spine label. Pages ruled in red throughout and **THE VOLUME FULLY ENGRAVED, THE TEXT IN A FINE, TINY ITALIC SCRIPT, WITH three-, six-, and 12-line initials, tailpieces, FULL DECORATIVE AND HISTORIATED BORDERS** (10 different designs), **A VOLVELLE** (quite often missing) used to find the date of Easter, **AND 125 ILLUSTRATIONS OF BIBLICAL SCENES** as well as portraits of personages of import, including the dedicatory image of King George, whose portrait is filled up with the Lord's Prayer and other prayers in a minute italic script, the whole executed by John Sturt. Front pastedown with ink inscription "Geo[rge] Gill his Book / left him by his mother Mary Gill / who departed this life November 6th / 1765 / Aged 49 years." Flyleaf inscribed "Thomas Gill Captain in the

Royal / Navy Son of George Gill. This book was presented / to T. Gill by his father." Griffiths, pp. 144-47 (1717-2).

Corners a bit bumped, just a breath of wear here and there to the leather, occasional minor marginal stains or thumbing, but A VERY FINE COPY, the original binding tight and especially lustrous, and the engraved contents unusually fresh and clean. (Plate 58) \$3,500

This is an exceptionally pleasing copy in an appropriately restrained contemporary binding of one of the finest engraved books of the 18th century and certainly one of the memorable works of John Sturt (1658-1730), a student of Robert White and celebrated for his skill in designing initials and headpieces on a small scale. The entire work is beautifully executed with an elegance and assurance that are remarkable for the size involved, the lettering being no more than a millimeter tall. The typical opening shows four Bible scenes across the top, each measuring only about 46 x 42 mm. (Sometimes, for major biblical events, there are two images twice as large.) Not only is there much fine detail in the backgrounds, but there is a very sophisticated and dramatic use of darkness and light. Our copy has two features often missing: (a) the volvelle that can be rotated to find the dates of the moveable feasts each year and (b) the final leaf of ads, which are also engraved. The somber binding is enlivened by the graceful and delicate tooling, which the lustre of the leather shows off to great effect. This is not a terribly rare book, but usually it is found in much-used condition with the volvelle gone. (ST11727d)

A Copy in Red Morocco with Royal Arms and Striking Plates Showing Two Lavish Festivals

35. (FÊTE BOOK). (CABINET DU ROI). LES PLAISIRS DE L'ISLE ENCHANTÉE. [bound with] **FÉLIBIEN, ANDRÉ.** LES DIVERTISSEMENS DE VERSAILLES. (Paris: De l'Imprimerie Royale, 1673 [colophon dated 1674]; second work 1676) 425 x 290 mm. (17 x 11 1/2"). 91, [1] pp.; 34 pp. Second Edition of both works. SUMPTUOUS CONTEMPORARY RED MOROCCO, LAVISHLY GILT, WITH THE ROYAL ARMS AT THE CENTER OF EACH COVER, boards with very broad elaborately gilt frame incorporating multiple plain and decorative rules and featuring a wide band of elegant chained foliate tools as well as cornerpieces of fleurs-de-lys or else radiating sun-faces (a reference to Louis XIV, the "Sun King"); raised bands, spine compartments handsomely gilt with a large interlacing foliate centerpiece surmounted by a crown, the centerpiece enclosed by a frame containing many fleurs-de-lys and much foliage, lace-work gilt decoration on turn-ins, marbled pastedowns, all edges gilt. Both works with title page containing large engraved royal arms similar to those on the binding, lovely vignette headpiece (by F. Chauveau) and foliated initial at the beginning, **FIRST WORK WITH ENGRAVED DOUBLE-FOLIO TITLE PAGE** showing the palace of Versailles (not yet fully built), **AND EIGHT DOUBLE-PAGE PLATES**, all designed and engraved by Israel Sylvestre, **SECOND WORK WITH SIX PLATES**, five of them engraved by Jean Le Pautre and one by Chauveau, **AND THREE STRIKING VIGNETTE TAILPIECES** designed and engraved by Sébastien Le Clerc. First endpaper with modern bookplate of "U P." Ruggieri 510; Brunet I, 1443 and IV, 687; Graesse II, 2 (citing the second work and a later edition of the first work); Berlin Katalog 3003.

Boards a bit rubbed and abraded at edges (with loss of gilt in a few places), minor erosion of gilt on spine, three tiny wormholes at top of backstrip, boards a little spotted, but **THE GRAND AND HANDSOME BINDING IN EXCELLENT CONDITION,**

solid, lustrous, and altogether impressive. Bottom of first title (as well as final blank at the end) lacking bottom inch of paper (well away from letter press), text leaves with light offsetting, the majority of gatherings in the first work with general browning and variable foxing (not infrequently noticeable, though never severe), verso of plates usually with some light foxing, one plate with slight discoloration at the center (from paste applied to guard on verso), but the text of the second work with only minor browning, and the plates themselves very pleasing, richly impressed, and generally free from foxing. (Plates 4, 59, 60) \$22,500

These two handsome books are part of one of the most ambitious undertakings in the history of printing. Created by royal decree in 1665, the "Cabinet du Roi," or "King's Study," was a grand series of publications issued to enhance the library of the French "Sun King," Louis XIV (1638-1715), and memorialize his reign. The volumes of engravings depict royal residences, monuments, historical events, and picture collections, as well as illustrated natural history. The volumes also served as royal propaganda, as the king gave copies to those whom he wished to honor, and his ambassadors gave them to foreign crowned heads. Usually bound together, our two works—both of them uncommon—celebrate in print and pictures two grand festivals that were staged for Louis by the celebrated Italian architect and engineer Gaspare Vigarani, who, among other things, had built the largest theatre in the world to accommodate the marriage of Louis in 1660. "Les Plaisirs de l'Isle Enchantée" commemorates entertainments given in 1664 when the king was still a young man, including a new romantic drama by Molière, "La Princesse d'Elide," the text of which appears in our volume. Festival events corresponded to some extent with the setting and story of the play, and comprised a parade on horseback, in which the king participated, and a joust, as well as the spectacular fireworks pictured in the final plate. "Les Divertissemens de Versailles" describes and illustrates the five days of events mounted in 1674 to honor the king's conquest of Franche-Comté as a result of the so-called War of Devolution. Events included the staging of a tragicomic opera by Lully called "Alceste" and, of course, fireworks, to which a plate is again devoted. The engravings in both works evoke the glamorous days of Europe's most powerful and elegant monarch and show us the theaters of his day. As is appropriate, these scenes are large, impressive, and showy, but also appealing in the second work are the three tailpieces by Sébastien Le Clerc, one of the finest artists and engravers of the period. Especially notable are an angel blowing a trumpet, a youthful couple in a state of undress (most likely Cupid and Psyche), and a dynamic rendering of the god Apollo driving the chariot of the sun, with a globe beneath on which three royal fleurs-de-lys are shamelessly imprinted. Félibien (1619-95) was historiographer to the king and author of a substantial number of works on historical aspects of art and architecture. (CJW0803)

An Excellent Selection of Fore-Edge Paintings, Including Some Early, Some Edwards Examples

36. (FORE-EDGE PAINTING). (BINDINGS - EDWARDS OF HALIFAX). THE BOOK OF COMMON PRAYER. (Paris: Printed by P. Didot, Sen., and sold by W. Edwards & Sons, Halifax, 1791) 160 x 100 mm. (6 1/2 x 4"). [348] leaves. Appealing contemporary vellum, handsomely gilt and painted in the style of Edwards of Halifax, covers framed with a border featuring a Greek key roll superimposed on blue wash and, on the inner side of the border, with an elegant gilt roll of undulant foliage and flowers, rounded spine (without raised bands) decorated with an all-over honeycomb pattern in gilt and

with blue wash label for title near the top and publisher near the bottom, marbled endpapers, gilt edges, THE FORE EDGE WITH A VERY FINE PAINTING DEPICTING THE RUINS OF A MEDIEVAL ENGLISH CASTLE. Griffiths 16.

The blue wash somewhat faded in places (as almost always), vellum a little soiled, otherwise a fine example, fresh and clean internally, and with the painting remarkably well preserved. (Plates 5, 7) \$2,400

This is an especially desirable example of a fore-edge painting that is very skillfully executed and comfortably attributable to Edwards of Halifax, the firm responsible for popularizing this memorable design feature. A talented artist has created a serene, if slightly melancholy, scene of some complexity on our fore edge, with cloud formations floating over picturesque Medieval ruins, the kind of location that would be a fitting setting for a gothic romance. The castle in the center has one wing jutting forward toward the viewer which might, perhaps, be habitable, but its other wings are decayed, and in the left foreground, a massive but equally ruined building looms in the shadows. On the right a rustic bridge leads the eye of the viewer toward the castle, behind which are a ruined wall and a feathery tree, with more mysterious buildings in the distance. The painting is particularly pleasing for its sense of depth, partly accomplished both by clever use of shadow and by considerable finely painted three-dimensional architectural detail. The Edwards of Halifax bindery was founded by William Edwards (1723-1808) and continued by several of his brothers, half-brothers, and sons (by far the most important of the sons being Thomas, who lived from 1762-1834). This famous firm produced a number of important innovations in binding design, the most significant being the idea of concealing a painting under the gilt of the fore edge. This hidden treasure could be revealed, once the edge was fanned out, as a special surprise element of the volumes they bound—typically in Etruscan calf, or, as here, in vellum decorated with gilt and blue wash. While most volumes from the period in either of these two types of bindings are automatically attributed to Edwards of Halifax, sometimes without much evidence, the present binding can be more securely assigned to the firm, since Edwards is the bookseller given in the imprint. It is also likely that Edwards produced (or, more precisely, commissioned) the fore-edge painting, and if so, this would be an especially attractive example, as many Edwards fore edges are more pastel and, frankly, do not always hold up as well as the present one has. It is clear from auction records that Didot supplied a number of copies of the English “Common Prayer” to Edwards, presumably to be supplied with fore-edge paintings. There were five such items in the 1988-89 Doheny sales (though, in terms of composition, the paintings on those volumes do not match the present one). (ST11310)

In Unrestored Original Edwards(?) Etruscan Calf, And Perhaps with an Edwards Painting as well

37. (FORE-EDGE PAINTING). (BINDINGS - EDWARDS OF HALIFAX). JOHNSON, SAMUEL. PRINCE OF ABISSINIA. A TALE. [i.e., RASSELAS]. (London: Printed for J. F. and C. Rivington et al., 1790) 182 x 108 mm. (7 1/8 x 4 1/4"). viii, 304 pp. Eighth Edition. EXTREMELY PLEASING ETRUSCAN-STYLE CALF IN THE STYLE OF, AND QUITE PROBABLY BY, EDWARDS OF HALIFAX, covers with gilt metope and pentaglyph border as well as a wide frame of stenciled palmettes enclosing a sprinkled central panel with lightened slats radiating from an oval starburst and a laurel garland at the middle, raised bands flanked by plain gilt rules, spine panels with central black urn or ewer framed by gilt floral spray cornerpieces, black morocco label, turn-ins and all edges gilt. WITH AN

ATTRACTIVE FORE-EDGE PAINTING, QUITE POSSIBLY BY EDWARDS, APPARENTLY SHOWING A LANDSCAPE WITH RIEVAULX ABBEY, YORKSHIRE, IN THE BACKGROUND. Front pastedown with engraved contemporaneous armorial bookplate of “Rycroft.”

Covers with very minor marks and stains, joints and extremities with a hint of rubbing (top of spine with very small losses of leather), but still A FINE EXAMPLE, the original unrestored binding solid and lustrous, with no significant wear, with only trivial defects internally, and with the fore-edge scene very well preserved. (Plates 6, 7) \$1,950

Written in the evenings of a single week to help pay for the funeral of Johnson’s mother, this became the most thoroughly translated and disseminated work during the author’s lifetime. A generically elusive work (a narrative with the feel of an allegory, but actually mostly a series of dissertations with a thin story line), “Rasselas” accomplishes the impressive goal of being artistically successful, even uplifting, while demonstrating the somber truth that there is no genuine happiness in the world. The work is charming because its disquisitions and episodes are marked at once by wisdom, humanity, melancholy, and even glimmerings of humor. This volume could easily have been bound and painted by Edwards artisans, though, as always, there are no signs of origin present. The Etruscan calf could not be more typical of Edwards bindings, and while the painting does not have the stock stately home near a body of water, it is a lovely pastoral scene composed in a style not unlike other Edwards work, with a bridge crossing a river on the right-hand side of the picture and with figures on horseback and picnickers in the meadow in the foreground. In place of the manor house, we see in the distance the sprawling Rievaulx Abbey, set against rolling gray hills. The most remarkable thing about the painting is its expansiveness, with an unusual breadth and an even greater depth that reaches several miles. Whoever produced our volume, it is an uncommonly seen example of an entirely unrestored 18th century Etruscan binding in a remarkable state of preservation. (ST11670)

38. (FORE-EDGE PAINTING). (BINDINGS - EDWARDS OF HALIFAX). ROGERS, SAMUEL. THE PLEASURES OF MEMORY, WITH OTHER POEMS. (London: Printed for T. Cadell, Jun. and W. Davies, 1799) 165 x 102 mm. (6 1/2 x 4"). 8 p.l., [9]-188 pp. EXTREMELY PLEASING ETRUSCAN-STYLE CALF IN THE STYLE OF, AND QUITE PROBABLY BY, EDWARDS OF HALIFAX, covers with Greek-key roll border, wide inner frame of stenciled palmettes, and central flamed calf panel, formed here by foliate roll; raised bands, spine compartments with gilt wheat and horn centerpiece and foliate corner ornaments, black morocco label, chained gilt turn-ins, marbled endpapers, all edges gilt. WITH A PLEASING PASTEL FORE-EDGE PAINTING OF A SCENE FROM THE (ITALIAN?) COUNTRYSIDE, featuring a long arched bridge and a tile-roofed villa. Four engraved plates.

Joints and extremities just a little dried and worn, trivial foxing and offsetting in text, but still AN EXCELLENT UNRESTORED COPY, the binding entirely sound, with no cracks in the joints, and the text very clean, fresh, and bright. (Plates 6, 7) \$1,750

First published in 1792, “The Pleasures of Memory,” which occupies about half of the present volume, was the work that brought fame to Samuel Rogers (1763-1855). The poem gives a gentle, reflective view of an English childhood, youthful romance, and the pleasure of having the great events of history evoked by reading and travel. Judging by the tile roof of the building in our fore-edge painting, and the Roman profile of the two broad arches of the bridge, the scene is Italian. Both

the stencils used here to make the palmettes in the main frame on the covers and the scrolling tool that forms the inner panel are the same as those used for item #36, above, and since that is almost certainly an Edwards of Halifax binding, the present one, by extension, appears to be one as well. And because the typical Edwards fore-edge painting is done in pastel colors like those employed here, it seems almost certain that the painting has also been produced by the firm. As most of the Edwards fore-edge paintings show English views and/or subjects appropriate for the author or contents of the book they decorate, it may seem at first blush that the Italian scene on the present edge is incongruous. But it is possible that the view is meant to illustrate "Italian Song," one of the selections in this volume, and it is even more likely that the view was chosen because Rogers was probably most famous for his long poem "Italy." In fact, since Rogers' "Italy" is one of the most frequently chosen works to adorn with a fore-edge painting, it is just remotely possible that the artist, seeing Rogers' name as the author, mistakenly thought that he or she was decorating the edge of a copy of that book. (ST10729c)

39. (FORE-EDGE PAINTING). (BINDINGS - EDWARDS OF HALIFAX). SPECIMENS OF THE EARLY ENGLISH POETS. (London: Printed for Edwards, 1790) 190 x 127 mm. (7 1/2 x 5"). 5 p.l., 323 pp. Edited by George Ellis. FIRST EDITION. EXTREMELY PLEASING ETRUSCAN-STYLE CALF IN THE STYLE OF, AND QUITE PROBABLY BY, EDWARDS OF HALIFAX, covers with gilt metope and pentaglyph border, wide inner frame of stencilled palmettes, sprinkled central panel featuring at middle a stained obelisk tool draped with four slender fronds on either side, this centerpiece painted over in red, recently and beautifully rebaked by Courtland Benson to replicate the original (flat) spine with an all-over gilt lattice design, black titling label, marbled endpapers, turn-ins and all edges gilt. WITH AN ATTRACTIVE FORE-EDGE PAINTING, VERY PROBABLY BY EDWARDS, APPARENTLY SHOWING WALTON HALL, NEAR WAKEFIELD. A Large Paper copy. Front pastedown with armorial bookplate of Thomas Walker, that bookplate as well as verso of endpaper inscribed in ink, "Wm. Walker," the former dated August, 1848, and the latter "Wilsick, July 1848." Title page with painted armorial laid down beneath imprint. Bookseller's ticket on front pastedown. Lowndes I, 731; Brunet II, 963; Graesse I, 468.

Minor pitting (as is inevitable with acid-treated calf), a few leaves with small faint stains, otherwise A FINE COPY, the expertly restored binding with lustrous covers and bright gilt, and the text especially clean, fresh, and bright, with very spacious margins. (Plates 5, 7) \$1,400

The circumstantial evidence for this being an Edwards binding and fore-edge painting is convincing. The binding here has typical Edwards features, the title page imprint contains Edwards' name, the painting is characteristically Edwards in design and execution, and even the book selected to be painted is identifiable as an Edwards choice. Like the painting described in the previous entry, the colors here are muted, and the scene conforms to a regular Edwards formula: stately home on the left, bridge over water on the right. More persuasive still, in our Catalogue 40 (item #22), we had another copy of the very same "Specimens" with a similar painting. And the scene on this previous copy of "Specimens" was virtually identical to the one appearing on the copy of Sir George Bromley's "Royal Letters" that was item #226 in Maggs catalogue 1075, a binding identified as executed by Edwards of Halifax—and the commentary for that catalogue entry references still another "almost identical" painting on another Etruscan calf binding, reproduced as item #40 in Maggs Catalogue 1014. Walton

Hall was built in 1767 by Thomas Waterton, the father of Squire Charles Waterton, the 19th century adventurer and pioneering naturalist. (ST10728b)

In a Fine Staggemeier and Welker Binding, With a Very Large, Early, Edwards(?) Painting

40. (FORE-EDGE PAINTING). (BINDINGS - STAGGEMEIER AND WELCHER). FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE. LES AVENTURES DE TÉLÉMAQUE. (Paris: Imprimerie de Monsieur [i.e., Pierre-François Didot], 1785) 340 x 264 mm. (13 3/8 x 10 3/8"). 4 p.l., 305, [1] pp.; 2 p.l., 297, [3] pp. **Two volumes bound in one.** ELEGANT RED CONTEMPORARY STRAIGHT GRAIN MOROCCO, BY STAGGEMEIER & WELCHER, the covers with a wide gilt border composed of onlaid strips of blue goatskin tooled with a Greek-key roll, with a square green goatskin onlay at the corners tooled with a medallion, and with an inner frame composed of an onlaid citron goatskin band and large, graceful gilt impressions of flowers, foliage, and ears of wheat. Smooth spine divided into four unequal compartments by a strip of onlaid green goatskin tooled with a gilt pentaglyph and metope roll, lettered in the second compartment on a green goatskin label, and directly on the spine at the foot, the first compartment tooled with a face-in-the-sun, the third (elongated) compartment featuring a strange figure with a winged helmet holding festoons of flowers, balancing on top of a flower issuing from a large neoclassical vase, the vase in turn perched on a candelabrum, the edges of the boards and turn-ins tooled with gilt rolls, marbled endpapers, all edges gilt. WITH A FORE-EDGE PAINTING, VERY PROBABLY CONTEMPORARY, OF TWO BOATS SAILING ON A LAKE, WITH A STATELY HOME IN THE BACKGROUND. With engraved printer's device on title pages and two frontispiece portraits of the author engraved by Dequevauviller, one in an early state before letters, and one printed on India paper and mounted. Brunet II, 1215.

A hint of wear to corners, spine a little darkened, slight variation in color of the leather covers, other minor defects, but the extremely handsome binding entirely solid, with nothing approaching a significant fault, and the covers especially lustrous with bright gilt. Intermittent pale foxing in the text (a few gatherings with faint overall browning or more noticeably foxed), but the leaves remarkably fresh (they crackle as you turn them), very clean, and printed within vast margins. (Plates 6, 7) \$9,500

Fénelon's masterwork is presented here in a sumptuous package in terms of its beautiful binding, its historically interesting fore-edge painting, and its stately printed page. Like Kalthoerber and several others German binders, Staggemeier and Welcher came to England to satisfy the fashionable need among gentry and nobility for elegant bindings. In partnership in London from about 1799 to 1810, the two oversaw "one of the most prolific workshops producing 'extra' quality work in London." (Maggs Catalogue 1212) They were known for bindings with typically tasteful and often elaborate gilt decoration, and they were among the very best at producing these highly finished volumes. Our binding is unsigned, but many of the same tools can be found on signed and related examples, the face-in-the-sun being a particular favorite. The large scroll tools around the inside of the border were used on a copy of "The Memoirs of Count Grammont" (1794) from the collection of Otto Schäfer, (sold Sotheby's New York, 1 November 1995, lot 111) and on Birch, "The Heads of Illustrious Persons" (1756), illustrated in Foot, "The Henry Davis Gift," II,

198. The scrolls also appear on two vellum bindings, along with the strange figure on the spine, one being on a copy of "Campi Phlegræi" (1779) from the J.R. Abbey collection (sold Sotheby's, 22 June 1965, lot 368), and secondly on an album of drawings from the Estelle Doheny collection (sold Christie's New York, 18 October 1988, lot 1596). This style of binding, and especially the treatment of the covers with the colored onlays and scroll and wheat tools, had a far-reaching influence and was closely followed by binders such as Krauss in Vienna and Zaidler in St. Petersburg. Another copy of this edition of *Télémaque*, said to be bound by Staggemeier and Welcher in blue goatskin and with a fore-edge painting of a chateau, was in the Doheny collection and was sold on 17 October 1988 as lot 1320. The size of the present volume gave the painter of our fore-edge scene considerable room to create a pleasing, detailed panorama containing a stately home surrounded by weeping willows on the left, and a lake before it and to the right. On the water are two sailing vessels next to each other, the larger one occupied by a crew wrestling with the sails, while a third craft, a dinghy with several passengers, bobs alongside. The marine action is set against a wooded shore and fluffy white clouds in the sky above. We believe that this painting may very well be early, perhaps even contemporaneous with the binding. It has many of the qualities associated with fore-edge scenes from the final years of the 18th century and first years of the 19th, particularly those done by Edwards of Halifax, the firm generally credited with creating and popularizing this especially pleasing decorative innovation. In fact, there is no reason to resist the hypothesis that our painting might well have been done for Edwards, especially since it looks like known paintings from that celebrated firm and because there was an active collaboration between Edwards and Didot, the printer here (see item #36, above for a discussion of this). Our painting has stock Edwards elements (pastoral English countryside with stately home on the left, body of water on the right, bushy trees as dressing); it was done (or at least is found today) in pastel colors; and it appears on a volume printed by Didot, a supplier for Edwards of numerous books that ended up with fore-edge paintings. Whatever the origin of the painting, the present volume is a lovely artifact that reflects the highest level of achievement in bookmaking of the period. For more on the contents and especially for the printing history of this work, see item #47, below. Although often seen with plates (item #47, does, in fact, contain them), Brunet informs us that the book was sold both with and without engravings. (CND0903)

With Fine Provenance, a Painting of Irish Scenery, And Internal Evidence Proving it To Be Antique

41. (FORE-EDGE PAINTING). DALRYMPLE, SIR JOHN. MEMOIRS OF GREAT BRITAIN AND IRELAND FROM THE DISSOLUTION OF THE LAST PARLIAMENT OF CHARLES II UNTIL THE SEA BATTLE OF LA HOGUE . (London and Edinburgh: for W. Strahan and T. Cadell and A. Kincaid, J. Bell, and J. Balfour, 1771) 285 x 215 mm. (11 1/8 x 8 1/2"). viii, [4] leaves, 509, [1] pp. **Originally issued with a separate appendix volume, not present here.** Second Edition. Handsome contemporary oxblood morocco, gilt, in the style of Roger Payne, expertly and sympathetically rebeked, covers with wide and intricate gilt-tooled frame composed of closely spaced alternating palm fronds and lancets, and with cornerpieces composed of 10 different botanical and geometric tools, flat spine divided into compartments by decorative gilt rolls, each compartment with central floral sprig inside a lozenge of stars, circles, and other small tools, and corners with curling palm fronds, gilt turn-ins,

marbled endpapers, all edges gilt. WITH A FINE FORE-EDGE PAINTING OF LIMERICK AND THE RIVER SHANNON, as seen from the tower of Limerick Cathedral. Front pastedown with early 19th century engraved bookplate of Syston Park and with smaller 20th century bookplate of "W. A. H."; flyleaf at front with purchase notation in what appears to be the late 18th century hand of John Thorold: "£11. 11. 6 / J. T.:"

Half a dozen small abrasions to covers with minimal loss of gilt, extremities a bit rubbed, occasional minor foxing or smudging, other trivial imperfections, but an excellent copy, the binding solidly restored and certainly appealing, the text very fresh, quite clean, and with generous margins, and the expert fore-edge painting in fine condition, the colors soft but clear, and the composition especially pleasing. **(Plates 6, 8) \$2,400**

The work that brought fame to Scottish lawyer and historian Sir John Dalrymple, fourth baronet of Cousland (1726-1810), these "Memoirs" are offered here in a volume with desirable provenance and uncommonly seen evidence that a fore-edge scene is genuinely antique. According to the DNB, Dalrymple's book represented a "traditional whig attempt to unlock the hidden secrets of the revolution of 1688 with new documentation," but it did not align with the new "philosophical" approach to history espoused by Dalrymple's friend David Hume. The latter did, however, admire his friend's "ranting bouncing Style," and Boswell observed that "there is in his writing a pointed vivacity, and much of a gentlemanly spirit." The large-format size of the book provides an especially ample canvas for the fore-edge painter, who has used it to great advantage in presenting a panoramic view of Limerick with the broad, majestic Shannon dominating the landscape. Unlike any other fore-edge painting we can recall, the viewer here is placed high above the scene being depicted, in this case at the top of the cathedral tower, peering between its crenellations onto the city and the river spread out below. On one side of the Shannon is the city center, with dense buildings and a busy port, while across the gracefully arched bridge a few houses dot the riverbank, between the water and open country. The sun is low in the sky, and the artist portrays its reflections on the water with an almost shimmering effect. The provenance here is distinguished, and it would seem indirectly to shed its own strong light on the age of our fore-edge painting. The bookplate indicates that our volume was formerly in the Syston Park library in Lincolnshire, established by Sir John Thorold (1743-1815) in the 1780s and expanded by his son Sir John Hayford Thorold (1773-1831) 40 years later. The library was so extensive and so celebrated as to be ranked by Quaritch with the great libraries of Sunderland and Beckford, and books from the collection are well known for their consistently outstanding condition. As indicated above, one of the Thorolds (probably the father) has noted that the enormous sum of more than £11 was paid for this book, and despite the fact that our volume was well decorated, it is inconceivable that the second printing of this work in this binding would have commanded such a sum unless it were distinguished in some other remarkable way. To us, the presence of the beautifully executed fore-edge painting would seem to be the only likely explanation for the difference between the typical cost for a book of this sort and the actual lofty amount Thorold paid. If we are right, then the painting must have been done at the time the book was purchased, which would have been before 1815 (when John died) and (given the handwriting of the acquisition inscription) very probably before the end of the 18th century. It is worth noting that the elder Thorold employed Roger Payne to bind several of his volumes, and the decoration on the boards is very much like what Payne typically used, but we can find no definitive matches for actual tools he employed. (ST11722)

Eight Substantial Volumes, Each with a Particularly Fine Fore-Edge Painting

42. (FORE-EDGE PAINTINGS). THE SPECTATOR. (London: Printed by H. Baldwin for Longman, Dodsley, et al., 1797) 264 x 165 mm. (10 3/8 x 6 1/2"). **Eight volumes.** Excellent contemporary light green straight-grain morocco, sides with gilt double fillet, raised bands decorated with a stippled rule and flanked by plain rules, the second and third panels of each spine gilt lettered, marbled endpapers, all edges gilt. In two modern fleece-lined matching cloth slipcases. EACH OF THE EIGHT VOLUMES WITH A BEAUTIFUL FORE-EDGE PAINTING (see below for details). Engraved vignette on each title page. A Large Paper copy. First blank leaf of each volume with ownership signature of Mary Erskine, dated 1803, and with accompanying inscription: "This book was given her when she married by her cousin Lord Wodehouse."

Spines somewhat darkened (and gilt titling consequently dulled), leather slightly varied in color (due partly to refurbishing), soiled, and marked, but the bindings nevertheless in remarkably good condition, entirely sound, and with little wear to the joints. Each volume with isolated openings just a bit foxed in (typically upper) margins (one volume with slightly more foxing), three or four leaves with frayed corner or minor tear in margin at foot, other trivial imperfections, but still fine internally, almost entirely very clean, bright, and fresh. **(Plates 8, 9) \$11,000**

Apart from the fore-edge paintings, this is an attractive Large Paper edition, in sturdy period morocco bindings, of perhaps the most famous of all British periodical publications. Conducted by Richard Steele and Thomas Addison and published daily between 1 March 1711 and 6 December 1712 (and then again in 1714 by Addison for 80 further numbers), "The Spectator" contained comment chiefly on literature, manners, and morals, with the stated objective "to enliven morality with wit, and to temper wit with morality." The fore-edge paintings here are absolutely first-rate. Probably done at the end of the 19th or beginning of the 20th centuries, they are characterized by high quality design, coloring, detail, and general execution that make for a very pleasing image in each of the eight well-realized scenes. The subjects of the fore-edge paintings (as written out in a neat hand at the front of each volume) are: Blackfriars Bridge as it appeared in 1791; Old London Bridge; Gate-House, Highgate; "Jenny's Whim" Bridge, Pimlico, 1750; Old Chelsea Bun Shop, 1800; Ranelagh Gardens, 1750; Bagnigge Wells, 1780; and Vauxhall Gardens. The view of Blackfriars Bridge includes Saint Paul's looming in the background, while several figures sit and recline on packing boxes in the foreground. The twin towers of Old London Bridge are featured on the next fore edge, with a sailing ship moving in from the right. The view of Gate-House, Highgate, shows the outskirts of London still with a village air, a steeple in the background and a shepherd and his flock in the foreground. Pimlico in 1750, shown in the fourth view, now in the heart of London, looks positively rural, with residences scattered along the river, which is crossed by a rather rickety bridge, "Jenny's Whim." Chelsea, however, in the next view, appears quite urban, and the Old Chelsea Bun Shop was obviously an elegant establishment, fronted by a Greek colonnade and here contemplated by a gentleman in frock coat, knee breeches, white stockings, and a three-cornered hat. Ranelagh Gardens, also in Chelsea and now replaced by the Chelsea Hospital, looks in the sixth view like a wonderful place either to philosophize or throw a party, with its fountain and long avenue of trees, lawns dotted by silk-clad ladies and gentlemen, and the coliseum-like rotunda shown on the left. Bagnigge Wells, in the Saint Pancras

area of London, shown in the next view, was another popular resort for pleasure-seekers. Two natural springs gushed with healing waters, and the large, picturesque building here was probably a health spa. Vauxhall Gardens, shown on the final fore edge, was perhaps the most notorious of the pleasure grounds of the period. The artist has ably rendered its baroque gazebo surrounded by slender trees with frothy spring leaves. Apart from the variation in color of the leather, our set is unusually well preserved, particularly for early volumes with fore-edge paintings, which are typically subjected to hard use that comes with the repeated spreading out of the fore edge to view its scene. And the present set provides a splendidly ample canvas for the artist, with each fore edge measuring approximately 250 x 70 millimeters when fanned out. (ST10787)

With an Unusual and Unusually Pleasing Winter Scene on the Fore Edge

43. (FORE-EDGE PAINTINGS). THOMSON, JAMES. THE SEASONS. (London: Printed by and for T. Chapman, 1795) 224 x 140 mm. (8 3/4 x 5 1/2"). 1 p.l. (frontispiece), xiv, 233, [1] pp., [1] leaf (ads). Pleasing contemporary mottled calf, expertly rebaked using the original spine leather, covers with wide border of stippled, knotted, and Greek-key rolls, flat spine in panels formed by bands of massed plain and decorative rules, simple gilt floral ornament used as panel centerpiece, marbled endpapers, all edges gilt. WITH AN IMMENSELY PLEASING FORE-EDGE PAINTING SHOWING A SNOWY SKATING SCENE ON A WOODED CANAL. With engraved frontispiece portrait, engraved vignette title page, large and attractive engraved head- and tailpieces, and with four full-page engravings illustrating each of the seasons. Front flyleaf with early ink ownership inscription of Cathé Cassin.

Leather a little dry and pitted (as always with early mottled calf), small losses of gilt on spine, minor foxing to initial leaves and to plates and adjacent leaves, otherwise a fine copy, the carefully restored binding quite solid and still attractive, the text generally clean, fresh, and bright, and THE ESPECIALLY PLEASING FORE-EDGE PAINTING EXCEPTIONALLY BRIGHT AND FRESH. **(Back Cover, Plate 9) \$1,800**

The present volume is a late 18th century printing of "The Seasons," the most influential poem in blank verse from Milton to the Romantics. First published in 1730, it was incredibly popular, being found almost universally in English homes, whether cottages or castles, for the better part of a century. Born in Scotland, James Thomson (1700-48) is credited with challenging the artificiality of English poetry and beginning a new era of sentiment for nature. The talented artist who executed the fore-edge painting here provides us with a vivid winter scene featuring a frozen canal bordered by snow-covered banks and many bare-limbed trees, with a prominent stone cottage and barn on the right. This striking landscape is animated by skaters, their images reflected in the ice, who race though the middle of the scene. They are watched by a mother and child on the right bank as well as an eager black dog out on the ice, straining the leash held by his mistress. Elsewhere, shoppers on the left push their purchases along on a small sledge, a huddle of businessmen pause to confer mid-stream, and a laborer outside the cottage takes an ax to a log. There is a wealth of action here and also a wealth of detail: we see, for example, the cottage, with icicles along its roofline, its carefully delineated windows, its shutters and Dutch door; we are impressed by the dense plenitude of bare tree branches—so much more difficult for the artist to depict than their leafy summer counterparts; and we note the colors of clothing and the variety of hats that quickly communicate the wearer's station

in life. The painter makes considerable use of white—unusual in a fore-edge painting—with the swaths of snow on the canal banks and the building roofs bringing light to the scene which contrasts starkly with the somber garb of the businessmen, the brown stone of the cottage, and the black tree limbs. As usual, the age of the painting is difficult to determine, but even though its colors are fresh and bright, we think that the scene was painted before 1900 and perhaps well before: the details are not only expertly realized, but they also seem to be entirely convincing as the reflection of a scene captured at the end of the 18th century, perhaps by someone living at or near the time. (ST11494)

A Set with Three First-Rate Views by Estelle Doheny's Fine "Dover Painter"

44. (FORE-EDGE PAINTINGS). THOMSON, JAMES. THE WORKS. (London: Printed by A. Strahan for J. Rivington and Sons, 1788) 227 x 145 mm. (9 x 5 3/4"). **Three volumes.** With a life of the author by Patrick Murdoch. Once elegant and still pleasing contemporary scarlet straight-grained morocco, simply gilt, covers with a single gilt fillet border, raised bands flanked by plain gilt rules, gilt titling, turn-ins with gilt chain roll, marbled endpapers, all edges gilt, WITH FINE FORE-EDGE PAINTINGS OF FOLKESTONE, DUBLIN, AND WORCESTER. The volumes in a recent sturdy buckram slipcase with marbled paper sides. With frontispiece portrait and 10 engraved plates. Front pastedown with 19th century armorial bookplate of Richard Davies, front free endpaper with morocco bookplate of Estelle Doheny (see below) and modern engraved bookplate of John Taylor Reynolds, title page with ink ownership inscription of Mihill Slaughter, 1811 (Secretary of the Railways Department and editor of "Railway Intelligence").

A hint of soil to the covers, joints and extremities with a little rubbing (but this well refurbished), leaves with intermittent minor foxing, engravings a bit more foxed (half of them rather browned) and offset onto facing page, text with general light browning and occasional trivial soiling, four leaves with short marginal or paper flaw tears (no loss); although not without problems, the set nevertheless appealing, the internal flaws never really unsightly, the bindings all solid, and the paintings—where it really matters—entirely well preserved. **(Back Cover, Plate 10) \$4,500**

This set includes James Thompson's famous "Seasons" (see previous entry) as well as his tragedies and other poems, but its major attraction is its remarkably pleasing painted decoration. The fore-edge paintings here are especially well done, with much detail clearly realized and with a good range of colors carefully applied. The artist depicts Dublin from the hills across the River Liffey, which divides the scene in half diagonally, with stags and walkers in the lower left foreground fields, trees leading down to the water, and the city on the far bank occupying the upper right. The painter has featured large buildings at the water's edge and then has included the tops of many other structures in the distance all across the scene, giving a strong sense of a large, sprawling city. The Folkestone scene focuses on the busy docks, and the bustling activity here contrasts sharply with the tranquil view of Dublin. There are a dozen tall ships in the harbor, while carriages and bicycles rush toward the docks, and fishermen gather their nets in the foreground. The painter artfully indicates that it is still morning, as the shroud of fog in the middle ground has yet to lift. The beautifully delineated great cathedral is central to the Worcester scene, which also features a shoreline with boats and

fishermen, but both seem here to be devoted to pleasure rather than business. The skies in all of the paintings are well done, but the one over Worcester is the best, with large areas of cloud that are soft, warm, and convincing. The work on these three edges in clearly in the style of the so-called "Dover Painter," identified by Jeff Weber as the artist who painted in the 1920s and 30s probably for the famous London bookseller Marks & Company. Dawson's Bookshop and the J. W. Robinson Company department store, both in Los Angeles, bought books with fore-edge paintings from London, and probably ones done for Marks & Co. by our painter. Estelle Doheny (1875-1958), whose library was one of the great collections of the 20th century, bought actively from Dawson's, and Weber estimates that approximately half of the very considerable number of especially fine fore-edge paintings in the Doheny collection in Camarillo, California, were done by the Dover Painter, whose work is of the highest quality. (ST11508)

Beautifully Illustrated by Marillier, Beautifully Bound by Thouvenin

45. (FRENCH ILLUSTRATED BOOKS). (BINDINGS - THOUVENIN). FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE. LES AVENTURES DE TÉLÉMAQUE. (Paris: De l'imprimerie de Didot Jeune, 1790) 248 x 165 mm. (9 3/4 x 6 1/2"). **Two volumes.** LOVELY EARLY 19TH CENTURY DARK BLUE STRAIGHT-GRAIN MOROCCO, HANDSOMELY DECORATED IN BLIND AND GILT, BY THOUVENIN (signed at foot of the spine of first volume), covers bordered with wide blind leaf roll framed by single gilt fillets and with gilt roundel cornerpieces, raised bands, spines with multiple plain and decorative gilt rules at top and bottom and in compartments featuring decorative interlacing bands in blind and intricate gilt diamond centerpiece with fleuron corners, marbled endpapers, turn-ins and all edges gilt. Engraved portrait tondo on title pages, and 25 FINE ENGRAVED PLATES (with tissue guards), including frontispiece by Hubert after Vivien and plates by de Ghendt, Dupréel, Delvaux, Dambrun, Patas, Baquoy, Masquelier, Langlois, Ponce, and Paquet, after Marillier. Cohen-de Ricci, pp. 386-87; Graesse II, 565; Brunet II, 1215-16.

Isolated trivial defects (one gathering with overall faint browning, another lightly foxed), but AN EXCEPTIONALLY FINE COPY OF A BEAUTIFUL SET, the elegant bindings unusually bright and virtually without wear, the margins ample, the plates and text especially fresh, bright, and clean, and with rich impressions of the plates before letters. **(Plates 58, 60, 63) \$3,900**

Fénelon (1651-1715) wrote this Utopian work for Louis XIV's eldest grandson, whom he was employed to tutor. The book was designed to give the future ruler more farsighted political, social, and economic ideas than he might otherwise have met with. Unfortunately, the young man died before he could come to power, and Fénelon fell into disgrace, partly because "Télémaque" reflected badly on the government of Louis. When financial exigencies compelled the painter Pierre-Clément Marillier (1740-1808) to take up book illustration, his skill and energy, according to Ray, soon earned him "a position in the front rank of book artists." Ray calls Marillier "among the most accomplished" illustrators of the century, and he says—and this would be appropriate for the plates in our volumes—that "nearly all of his designs are characterized by grace, liveliness, and firmness of drawing." Our elegant binding is typical of the best work produced by the celebrated binder Joseph Thouvenin (1779-1834), about whom, see item #30, above. (ST10187)

46. (FRENCH ILLUSTRATED BOOKS). DORAT, CLAUDE JOSEPH and ALEXANDRE FRÉDÉRIC JACQUES DE MASSON, MARQUIS DE PEZAY. LE POT-POURRI, ÉPÎTRE À QUI ON VOUDRA; SUIVIE D'UNE AUTRE ÉPÎTRE. [bound with] PEZAY. LETTRE D'ALCIBIADE A GLICERE, BOUQUETIERE D'ATHÉNES, SUIVIE D'UNE LETTRE DE VENUS A PÂRIS, ET D'UNE ÉPÎTRE A LA MAÎTRESSE QUE J'AURAI. [bound with] DORAT. LES DÉVIRGINEURS, ET COMBABUS : CONTES EN VERS, PRÉCÉDÉS PAR DES RÉFLEXIONS SUR LE CONTE, ET SUIVIS DE FLORICOURT, HISTOIRE FRANÇOISE. (Genève: Sébastien Jorry, 1764 [for the first two works]; Amsterdam [i.e., Paris: S. Jorry], 1765 [for the third work]) 213 x 145 mm. (8 3/8 x 5 1/8"). 1 p.l., [1]-53, [1]-36, [1]-107, [1] pp. **Three works in one volume. FIRST EDITIONS. ELEGANT 19TH CENTURY DARK GREEN CRUSHED MOROCCO, HANDSOMELY GILT, BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with a gilt French fillet border, raised bands, spine gilt in double-ruled compartments with elegant curling floral cornerpieces and large tulip centerpiece, densely gilt inner dentelles, marbled endpapers, all edges gilt. WITH NINE IMMENSELY CHARMING ENGRAVED HEAD- AND TAILPIECE VIGNETTES AS WELL AS FIVE ENGRAVED PLATES, ALL BY CHARLES EISEN. A Large Paper Copy. Front pastedown with engraved bookplate of Gilbert Devilliers. Cohen-de Ricci, p. 312, 796-97.**

A MAGNIFICENT COPY with only the most trivial imperfections, the binding unworn and especially lustrous, the text and plates entirely fresh and clean, the margins very spacious, and the impressions of the plates particularly rich. **(Plates 12, 60) \$1,250**

This collection of light and occasionally racy verse was written by two notoriously rakish and dandified poets whose works were so in sympathy with one another that there is often confusion as to which one is the author of a particular piece. Of the three separately published works, the first one, described by Cohen-de Ricci as a "charming volume very elegantly illustrated," is attributed to both men by the Bibliothèque Nationale, the general opinion being that the first poem, an account of a journey through the Loire Valley, is by Dorat, while the replying "Letter to My Friends" is by Pezay. The second work—poems in the form of letters to Alcibiades, Venus, and a "Former Mistress"—is usually (though not always) attributed to Pezay. The third work is generally acknowledged to be by Dorat; it contains the two "moral fables" entitled "Les Dévirgineurs" (the "Deflowerers") and "Combabus," as well as the prose tale of the libertine Floricourt. The second of the two "moral fables" is especially praised by Cohen-de Ricci for the "great beauty" of its engravings. A former musketeer, the Chevalier Claude-Joseph Dorat (1734-80) was known for his plays and airy verse. More prolific than profound, he spent a considerable inheritance contriving to augment his popularity: for example, he artificially extended the runs of his plays by buying up tickets, and, more to the point here, he spent lavish sums to produce handsome and expensive editions of his works, which, as in the present case, are adorned with fine illustrations. No fewer than 17 pages in Cohen-de Ricci are filled with citations for his works. Alexandre Frédéric Jacques de Masson Pezay (1741-77), a commoner who bestowed the title "Marquis" upon himself, was a courtier whose best-known work is "Zélis au bain" ("Delia Bathing"). But despite the frivolity attached to him, Pezay had a serious side, as his scholarly books on maps and geography suggest. Apart from the handsome binding here, the chief attraction of the present volume is the celebrated illustrations, combining rococo and neoclassical elements, done by the poets' fellow libertine Charles Eisen. Bryan says that Eisen (1720-78), court painter to Louis XV and drawing master to Madame de Pompadour, had a hand in "almost all the important [illustrated] books published in France in

his time." His "exquisite plates [are] engraved with a light point and with striking originality." He "took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher." The binding here is a perfect example of the kind of beautifully done French classical work produced for an extended period under the name of Chambolle. A rough contemporary of, and certainly the equal in technique to, binders like Trautz, Marius-Michel Père, Lortic, and Cuzin, the elder Chambolle served his apprenticeship under Hippolyte Duru and later formed a partnership with him, as is clear from the stamped signature on our volume. Chambolle's son continued the business when his father retired in 1898, and in her "Modern Bookbindings," Sarah Prideaux says of her contemporary, "Chambolle most worthily continues the traditions associated with the name of his father. . . . To him are confided the classics of former times, which he clothes in the styles appropriate to them, keeping to a simplicity of ornamentation which reveals great taste and feeling for composition." The three works contained in our lovely volume are all infrequently seen in the marketplace. (ST11491)

One of the Finest Illustrated Books of the Day, In a Lovely Contemporary Red Morocco Binding

47. (FRENCH ILLUSTRATED BOOKS). FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE. LES AVENTURES DE TÉLÉMAQUE. (Paris: Imprimerie de Monsieur [i.e., Pierre-François Didot], 1785) 338 x 251 mm. (13 1/4 x 10"). **Two volumes. SPLENDID CONTEMPORARY (or slightly later) SCARLET STRAIGHT-GRAIN MOROCCO, SUMPTUOUSLY GILT, covers with broad ornate gilt border featuring palmettes, flat spines handsomely gilt in seven compartments (two with titling, two with elegant volutes and pointillé decoration, and three with large central lozenge enclosing an intricate fleuron), densely gilt turn-ins, azure watered silk endpapers, all edges gilt. Engraved title page, and 96 FINE ENGRAVED PLATES, all within handsome frames wrapped in fruited foliage, by Jean Baptiste Tilliard AFTER CHARLES MONNET, 24 of the plates containing chapter summaries, and 72 with scenes from the narrative. Original tissue guards. Front pastedown of each volume with armorial bookplates of René Choppin and Florencio Gavito (20th century Mexican bibliophile). Ray 37; Brunet II, 1215; Cohen-de Ricci, pp. 384-86.**

Faint, widely spaced flecks to the front cover of second volume, spines ever so slightly sunned, small stain to one endpaper, one page with minor ink spots in the bottom margin, two engraved divisional leaves and one other engraving with overall faint mottled foxing, a hint of foxing or pale browning in isolated places elsewhere, other trivial imperfections, but AN ESPECIALLY FINE SET IN A BEAUTIFUL BINDING, the leather bright and with only insignificant wear, and the text and plates unusually clean, fresh, and bright. **(Plates 11, 59, 61) \$11,000**

To begin with, this is a classic work of French literature. François de Salignac de la Mothe-Fénelon (1651-1715) was a Catholic theologian, writer, and former royal tutor best known for the present book, which was on the surface a retelling of the story of Ulysses' son Telemachus, but in fact a subtle attack on the absolute monarchy of France under Louis XIV. But apart from its content, this is simply a lovely object in terms of its printing, illustration, and binding. Published under the direction of Pierre-François Didot Jeune with newly manufactured types from the family foundry, this edition is printed on luxurious "papier vélin d'Annonay" that was specially named "Nom-de-Jesus" and produced by the Montgolfiers. The printer notes in his

"advertisement" that subscribers to this edition were asked in advance to choose between two typefaces, the present elegant, substantial one and a more slender font (the present face won in a landslide, 600 to 2). He also notes that a special press with increased strength had to be built to print our edition. (The reference in the imprint to "Monsieur" is explained by noting that Pierre-François Didot, who first established the family reputation as master printers, was appointed printer to the King's older brother, then called "Monsieur," and later Louis XVIII.) The suite of plates here represents the most ambitious single undertaking in the career of the well-known book illustrator Charles Monnet (1732-1816). As Ray says, "Imparting life to Fénelon's [didactic] narrative was not an easy task, despite the abundance of incident it offered. Monnet was forced to subordinate his story-telling talent in order to achieve the elaborately posed compositions then deemed appropriate to classical subjects. Nonetheless, he succeeds in making Telemachus an appealing protagonist, no small achievement in itself, and he sometimes contrives to render his designs interesting as well as stately." The tailpieces with their chapter summaries are very charming here, most notably the one showing a young painter at work on what clearly is a scene from the present story. The designs by Monnet were completed by 1771, when they were exhibited at the Royal Academy, and they had been engraved by Tilliard by 1773. They first appeared 10 years later in a slightly smaller book limited to 200 copies, and then were published in the present edition, which was specially prepared as a vehicle for the illustrations, "the larger page [here providing] the plates with a more gracious setting." (Ray) Our binding is both elegant and refined in its design and impressively sturdy in its construction. The densely gilt spine panels are reminiscent of the work done by the Bozerians, and although the binding is unsigned, it certainly measures up to the best products bearing the name of that distinguished family of binders. (ST11422)

The Celebrated La Fontaine with Fragonard Cuts, Plus 73 Later Etchings and Sepia Wash Drawings

48. (FRENCH ILLUSTRATED BOOKS). LA FONTAINE, JEAN DE. CONTES ET NOUVELLES EN VERS. (A Paris: De l'imprimerie de P. Didot l'Aîné, 1795) 322 x 250 mm. (12 3/4 x 9 3/4"). **Two volumes.** First Printing of the Fragonard Edition. VERY FINE HONEY BROWN CRUSHED MOROCCO, HANDSOMELY GILT, BY NOULHAC (stamp-signed, and dated 1902 on front turn-ins), covers with French fillet border and a sawtooth edging, with very elegant large floral ornaments in the corners, raised bands, spines very attractively gilt in compartments formed by triple rules and featuring a poppy centerpiece framed by leafy sprays, wide and lovely turn-ins with gilt flowers linked by sprays and ribbons, marbled endpapers, all edges gilt. Three full-page portraits of Fragonard (two of these being the same engraving before and after letters), one smaller portrait tondo of La Fontaine, one vignette of Venus, a vignette of Cupid on each title page, and 20 VERY FINE PLATES "BEFORE LETTERS" FROM THE ORIGINAL EDITION, 16 OF THEM AFTER FRAGONARD (two after Touzé, and one each after Monnet and Malet); AND, IN ADDITION, THE 57 ETCHINGS "BEFORE LETTERS" PUBLISHED IN 1880 BY ROQUETTE BASED ON FRAGONARD'S 57 PLANNED ILLUSTRATIONS FOR THE 1795 EDITION, ALONG WITH 16 ORIGINAL SEPIA WASH DRAWINGS, DONE IN 1869, AND BASED ON A SELECTION OF FRAGONARD ORIGINALS (these drawings done in reverse), the like images bound next to each other (meaning that sometimes there are three versions of the same illustration bound together). Rochambeau "Contes"

104, p. 533; Ray 77; Cohen-de Ricci, pp. 573-82; Brunet III, 760; Graesse IV, 75.

The slightest hint of foxing internally (perhaps a half dozen leaves more foxed, but the worst being just about negligible), perhaps 10 leaves with expertly repaired short marginal tears (typically less than an inch and never anywhere near the text); A VERY SPECIAL COPY IN BEAUTIFUL CONDITION, the finely executed lovely bindings lustrous and virtually without wear, the margins nothing short of vast, and the text, plates, and inserted material all extraordinarily fresh and clean. **(Plates 11, 61) \$17,500**

This is an extremely fine copy, in a binding of distinction, of the only book illustrated by Fragonard, generally recognized as the consummate master of the French Rococo. With this publication, Didot aimed to surpass the triumph of the 1762 *Fermiers-Généraux* edition of La Fontaine's "Contes et Nouvelles," which Cohen-de Ricci proclaimed "the most beautiful and the most agreeable" of 18th century illustrated books. The text of our edition is considered to be more correct, and Fragonard's illustrations are the ne plus ultra of charm, skill, and sophistication. Ray deems Fragonard (1732-1806) the ideal illustrator for these tales, because both artist and author "were men of the world who saw society as a source of enjoyment and amusement. Both had a zest for life which made them cheerful rather than cynical. Moreover, of all of La Fontaine's works, the 'Contes et Nouvelles' was the best suited to Fragonard, since gallantry was his way of life and the air which he breathed." In fact, Fragonard's originals so impressed Ray that he used one for his frontispiece to "The Art of the French Illustrated Book." The engravings based on his work are very large, skillfully composed, artfully drawn, enhanced by the clever use of light, usually marked by dramatic or expressive action, and full of very considerable detail of costume, interiors, and the many accoutrements of daily life. Didot's original aim was to print 80 engravings, and Fragonard produced 57 illustrations. However, when the work appeared in 1795, in the midst of the Reign of Terror, only 20 engravings were printed, 16 of them by Fragonard. The present copy is especially desirable because it contains not only the 20 engravings of 1795, but 57 etchings, based on Fragonard's originals, that were published by Roquette in 1880. As Ray points out, some of the liveliest of Fragonard's illustrations were not included in the engravings of 1795. And the added etchings capture the liveliness of Fragonard's originals admirably; the medium is perhaps even better suited to expressing the artist's delicacy and insouciance than is the necessarily less fluid engraving technique. In addition, our copy includes 16 original sepia wash drawings based on a selection of the Fragonard originals; these show the images in reverse and simplify some of the details, but they have considerable charm and freshness in themselves. Henri Noulhac (1866-1931) was one of the foremost binders and gilders of his generation, an artisan described as "a superlative craftsman" by Duncan & De Bartha (who reproduce four of his bindings in their "Art Nouveau and Art Deco Bookbinding"). Noulhac was born in Chateauroux, where he served his apprenticeship, then moved in 1894 to Paris, where he established his atelier at 10 rue de Buci. His work attracted several eminent clients, including the celebrated collector and binding historian Henri Béraldi, who became his main patron. In the 1920s, Noulhac gained a reputation as a binding instructor, numbering Rose Adler among his students. (ST11145)

49. GLOVER, RICHARD. LEONIDAS, A POEM. (London: T. Bensley for F. J. Du Roveray, 1798) 191 x 121 mm. (7 1/2 x 4 3/4"). **Two volumes.** Sixth Edition (according to the title page). FINE CONTEMPORARY HIGHLY POLISHED MARBLED CALF, covers with gilt border of thick and thin rules and central

panel formed by gilt fillet with scalloped corners, flat spines divided into panels by multiple gilt rules, two panels with black morocco labels, the other four with central gilt patera, turn-ins with beaded gilt rule, marbled endpapers. Frontispiece portrait of author and six more engraved plates of romantic and military scenes. Large modern bookplate of Thomas S. Standish, from Wigan. Graesse III, 95.

Very short portions of the joints of first volume cracked just at the top, covers slightly marked, margins and versos of the plates foxed, otherwise A VERY FINE COPY, the bindings extremely lustrous and with no significant wear, and the text fresh, clean, and bright and with very ample margins. **(Plate 12) \$475**

Glover (1712-85) led a full life as a merchant and M.P. who was an active opponent of Walpole and who wrote poetry and drama on the side. His most famous poem is the present "Leonidas," an epic in 12 (originally published as nine) books, first issued when the author was 25, frequently reprinted, and translated into German and French. The glistening bindings here look very much as they must have when they first came into the hands of their original owner. (ST10603)

The Extremely Fine Terry-Mills-Benz Copy Of Goldsmith's Masterpiece

50. [GOLDSMITH, OLIVER]. THE VICAR OF WAKEFIELD: A TALE SUPPOSED TO BE WRITTEN BY HIMSELF. (Salisbury: Printed by B. Collins, for F. Newbery, 1766) 172 x 108 mm. (6 3/4 x 4 1/4"). **Two volumes.** With the terminal blank in volume I. FIRST EDITION, variant B. BEAUTIFUL SCARLET CRUSHED MOROCCO, HEAVILY GILT, BY RIVIERE & SON, covers with French fillet frame, spine with raised bands and handsomely gilt compartments, lovely gilt inner dentelles, all edges gilt. Front pastedown of volume I with the leather book labels of Roderick Terry, [Edgar] Mills, and Doris Louise Benz. Temple Scott, pp. 173-75; Rothschild 1028; Tinker 1110.

Lower corner of terminal blank in first volume skillfully renewed, artful repair and faint glue stains at inner margin of B3 in second volume, other isolated trivial defects, but A VERY FINE COPY, THE TEXT NEARLY PRISTINE, AND IN AN ESPECIALLY BRIGHT AND HANDSOME BINDING. **(Plate 13) \$6,500**

Written in 1761-62 but not published until four years later, "The Vicar of Wakefield" was said to have been rescued from some of Goldsmith's unpublished manuscripts by Dr. Johnson, who thus saved the penniless author from imprisonment by selling it to a publisher for £60. Considered the masterpiece of the middle-class domestic novel, the "Vicar" has never gone out of style because its whimsically delineated characters have a delightful simplicity that somehow insulates them against ultimate misfortune, and the innocent and virtuous are rewarded, as they should be, in the end. This copy has a distinguished provenance, having been owned, in succession, by Roderick Terry (1849-1933), Edgar Mills, and Doris L. Benz (1907-84), all of whom collected beautiful and substantial items chosen with considered discrimination. Benz collected fine bindings, the best of the private presses, major English authors, and manuscripts. Dickinson says that because she had acquired things very privately, the book world was shocked at the richness of her collection when it came on the market in 1984. Terry accumulated items in various fields, but his library was especially strong in English literature: he owned the four folios, and he had strong holdings in Byron, Lamb, Spenser, and Milton. He also collected Americana, assembling a complete set of autographs of the signers of the Declaration of Independence, in

addition to many literary items. Dickinson characterizes him as "a connoisseur in the grand old tradition of the 19th century. His library reflected his eclectic tastes and [his] cultivated good judgment." (ST6907)

51. HAMILTON, ANTHONY. MÉMOIRES DU COMTE DE GRAMMONT. (A Londres: Chez Edwards, [1793]) 299 x 241 mm. (11 3/4 x 9 1/2"). 5 p.l. (including portrait of Grammont, portrait of author, and frontispiece), 313, 77 pp., [3] leaves. Once very handsome and still quite pleasing period crimson straight-grain morocco, covers with tooled and ruled border in gilt and blind (including very delicate gilt floral tools at the corners), raised bands, spine ends with rows of stippled scales, spine panels with stippled gilt quatrefoil superimposed over elaborate blind tooled centerpiece incorporating various fleurons, all edges gilt. 78 engraved plates (some dated 1792 or 1793), 77 of them portraits and one depicting the manor house and lawn of Somer Hill. Armorial shelf label with the motto "Credunt Quod Vident" (identified in pencil on a front flyleaf as belonging to the Earl of Minto). A Large Paper Copy. Gay, pp. 683-84; Lewine, p. 232; Tchermersine VI, 173; Brunet III, 30; Graesse III, 204; Lowndes II, 985.

Joints a bit flaked, spine uniformly dulled, but the stately binding completely solid and certainly attractive, with bright covers. Three gatherings toward the end with prominent (though faint) mottled foxing, intermittent minor foxing elsewhere, light offsetting opposite a number of the plates, isolated marginal soiling and other minor imperfections, but still quite a pleasing copy internally, the leaves extremely fresh and the margins vast. **(Plates 4, 62) \$1,900**

Philibert, Comte de Grammont (also Gramont, 1621-1707), was a libertine and gambler who resided at the courts of Louis XIV of France (from which he was banished) and Charles II of England. First printed in 1714, his memoirs, written in an entertaining and ironic style, were either dictated to, or composed by, his brother-in-law, Anthony Hamilton (1646?-1720). Although unreliable historically, they paint a vivid portrait of the character and scandals of the court, as seen by an insider. As a work of enduring interest, these memoirs exist in numerous editions; the present handsome item issued by the famous Edwards publishing and bookselling family is considered by some to be one of the most beautiful French books to be printed in England. Brunet calls it "more beautiful" than other editions and points out, as do others, that the 77 pages of "notes et éclaircissements," which our copy includes, are often lacking. The portraits were engraved by various hands, including 17 by Gardiner and 12 by Vandenberg, and designed by Sylvester Harding (1745-1809), a miniature painter who is here quite successful in capturing the personalities of these bewigged gentlemen and soft-eyed ladies (for more on Harding, see item #28, above). (ST10572)

52. HEISTER, LORENZ. CHIRURGIE, IN WELCHER ALLES, WAS ZUR WUNDARZNEY GEHÖRET, . . . DEUTLICH VORGESTELLET WERDEN. (Nürnberg: Bey Gabriel Nicolaus Raspe, 1779) 216 x 183 mm. (8 1/2 x 7 1/4"). 8 p.l. (including the frontispiece), 378, [4] pp., 379-1078 (i.e., 1076) pp, [12] leaves. IN A STUNNING CONTEMPORARY BINDING OF ELABORATELY GILT-DECORATED AND PAINTED CALF, the covers each with four very large and graceful gilt floral tools within large compartments formed by interlacing strapwork that is painted black, an equally prominent central compartment with dense gilt foliage, flowers, and fleurons, and much supporting gilt decoration of a similar kind in 20 smaller compartments around the board edges and between the large

compartments; raised bands, spine very handsomely gilt with lovely central flower and botanical side pieces, olive green spine label, gilt decorated turn-ins, marbled endpapers, all edges gilt. Ornamental headpieces, initial, and tailpieces, frontispiece portrait of author, and 38 SOMETIMES STARTLING FOLDING PLATES SHOWING SURGICAL APPARATUS AND OPERATIONS. Title page in red and black. Inscription on verso of front free endpaper "Dr. Harald Long, 1895." "Heirs of Hippocrates" 505; Wellcome III, 236 (both citing other editions); Blake 203.

Tiny cracks in the label, text printed on inferior paper stock (so not particularly bright), but almost nothing else in the way of a significant defect: A SUPERB–EVEN EXCEPTIONAL–COPY IN A WONDERFUL BINDING, the text absolutely fresh, and the leather with virtually no signs of wear. (**Back Cover, Plates 12, 62**) **\$17,500**

This is a very fine copy, in an extraordinarily beautiful contemporary binding, of the most important surgical textbook of its time, written by a figure called by Garrison-Morton "the founder of scientific surgery in Germany" and featuring a wealth of memorable illustrations. Heister (1683-1758), the son of a Frankfurt taverner, studied dissection and herbal remedies in Amsterdam, then served as a field surgeon in the Dutch army before teaching anatomy and botany at Amsterdam, Altdorf, and Helmstadt. His several published works made him famous and led to membership in the royal societies of London and Berlin. The present item is his chief work, first published in Nuremberg in 1718. "Heirs of Hippocrates" says that it "was the standard work on surgery in the 18th century, becoming . . . one of the most respected texts ever written," and with bald understatement, Garrison-Morton remarks that the "book contains many interesting illustrations." The plates of amputations and other operations, pictured next to the menacing implements to be used, give a profound, almost moving, understanding of the brutality of surgery in the 18th century. Although the illustrations may raise a shudder, the binding is a delight for the eyes, and it is extremely likely that the present copy was conceived of from the beginning as an object of beauty, rather than as a tool for use, a hypothesis that would explain its remarkable condition. Localizing the binding is problematical. It certainly must be German or Austrian, but we have not been able to find specimens in the literature that represent a good match from the time of publication. The closest we can come is item #102 in the Otto Schäfer Catalogue and especially item #359 from Foot's "Henry Davis Gift." However, both of these examples are at least half a century earlier than the date of our work, the first being a binding from the Benedictine monastery of Ettal in Bavaria that was done ca. 1725, and the second a binding identified simply as German or Austrian from ca. 1702. It is, of course, possible that our binding was executed consciously as archaic, or it could simply have been done in keeping with a particularly stylish tradition (it seems definitely not to be a remboitage). Whenever and wherever it was done, it is nothing short of magnificent, and the fact that it remains in superlative condition no doubt reflects the fact that all of its previous owners prized its beauty enough to be determined to preserve it. (ST10998)

53. HÉNAULT, CHARLES JEAN FRANÇOIS. NOUVEL ABREGÉ CHRONOLOGIQUE DE L'HISTOIRE DE FRANCE. (Paris: Chez Prault et al., 1756) 165 x 105 mm. (6 1/2 x 4 1/4"). The two volumes with continuous pagination: 5 p.l., [1]-545, [1], 1 blank leaf; [549]-928 pp., [48] leaves, including the final blank. Second volume with half title but no title page (apparently as issued). **Two volumes.** Fifth Edition. LOVELY CONTEMPORARY OLIVE GREEN MOROCCO, ELEGANTLY

GILT IN THE STYLE OF DERÔME, covers with plain and stippled fillet border around a frame containing large and graceful gilt floral and botanical stamps as well as dots and circlets, raised bands, spines gilt in compartments featuring charming flower centerpiece and small scrolling foliate cornerpieces, turn-ins with gilt zig-zag decoration, stencilled gilt endpapers, all edges gilt. Publisher's device on title page, historiated headpieces, foliated initials, ornamental tailpieces. First endpaper of both volumes with the small bookplate of Jean Fürstenberg (see below) and (for Volume I only) of Henri Beraldi (see below). Furstenberg catalogue 158 (p. 110)—our copy.

The spines slightly and uniformly faded to an attractive amber, just a hint of wear to joints and corners, isolated minor foxing and a few trivial stains, but A FINE COPY, the pretty binding sound, lustrous, and with only insignificant wear, and the text very clean and fresh. (**Front Cover, Plate 6**) **\$2,900**

This is a beautifully bound copy with especially fine provenance of Hénault's so-called "abridged" history of France (there was, actually, no unabridged version), first published in 1744, covering the period from the career of the Frankish king Clovis (ca. 500) through the age of Louis XIV. As the author nears his own time, he becomes more expansive, and the second volume is almost entirely filled with coverage of the reigns of Louis XIII and Louis XIV. It covers events year by year, has useful side notes, often divides the text into four or more columns to show parallel events or careers, and has a comprehensive index of more than 80 pages. Charles Jean François Hénault (1685-1770) served as a judge in the Parlement de Paris and was superintendent of the household of Queen Marie, wife of Louis XV. A friend of Voltaire, Hénault composed dramas as well as this history. Brunet calls the work "excellent," even though it was believed to be based on the notes taken by Hénault as a student at the Jesuit college in Paris, and he was rumored to have a ghost writer, P. J. Boudot (1689-1771). The provenance here is very distinguished. Jean Fürstenberg (1890-1982) put together one of the finest collections of 18th century French books ever assembled, and in 1929 he published "Das Französische Buch im Achtzehnten Jahrhundert und in der Empirezeit," a brilliant survey of the field intended to serve as an introduction to a catalogue of his collection. Although the catalogue never appeared, there was a major exhibition drawn from the riches of his collection in 1965—and for that exhibition a catalogue (that includes the present volume) was, in fact, published. Henri Beraldi was perhaps the most distinguished and knowledgeable writer on French bindings of the 19th century; it is clear that the two men had equally refined taste, as seven of the books in the 1965 exhibition had been owned by both collectors. (ST11390)

54. (HUNTING). [ACTON, JOHN]. AN ESSAY ON SHOOTING. (London: Printed for T. Cadell, 1789) 192 x 133 mm. (7 1/2 x 5"). xiii, [i], 303 pp. (missing A1, blank). FIRST EDITION IN ENGLISH (see below). ORIGINAL PUBLISHER'S BOARDS, blue paper sides, plain paper spine with ink titling, UNTRIMMED EDGES. In a very nice folding cloth box with leather label on the spine. Front pastedown with armorial bookplate of Oliver Collett over early ink signature. Schwerdt I, 2; Riling 311 (citing the 1789 Dublin and 1791 London printings).

Paper on the covers and spine a bit soiled and chafed, as expected, small portion of backstrip perished at bottom, isolated minor foxing internally, but AN EXTREMELY DESIRABLE COPY, the binding entirely sound, and the text clean, fresh, and bright. (**Plate 12**) **\$1,250**

According to Schwerdt, this work, though inspired by Magné de Marolles' "La Chasse au Fusil" of 1781, is not an exact translation. In fact, he says that "a considerable portion of it was based on the

personal experience of the author," determined by him to be John Acton. The book also appears in OCLC attributed to "W. Cleator." Whoever the author was, he informs us in the preface that he was motivated by the "total want of a treatise in the English language such as the present." The essay devotes half its pages to rifle barrels (their forging, boring, dressing, proofs, and improvements), followed by chapters on choosing ammunition, loading the gun, shooting properly, and training hunting dogs. It ends with a discussion of various types of wild game. It was no doubt of great use to the sporting gentleman. English editions appeared in both London and Dublin in 1789, and our London printing is generally recognized as the first. Copies of the 1789 printings are not common in the marketplace in any state—ABPC records none of the Dublin and just three of the London printings at auction since 1975—and finding a sound, untrimmed copy like this one in the original temporary publisher's boards is very lucky. (ST11496d)

First Printing of Johnson's 68-Volume "Poets," in Very Fine Decorative Contemporary Morocco

55. JOHNSON, SAMUEL. THE WORKS OF THE ENGLISH POETS. WITH PREFACES, BIOGRAPHICAL AND CRITICAL, BY SAMUEL JOHNSON. (London: Printed by H. Hughs, 1779-81) 159 x 95 mm. (6 1/4 x 3 3/4"). **68 volumes.** FIRST EDITION. BEAUTIFUL CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, covers with linked gilt border, raised bands, spine compartments with elegant floral centerpiece and scrolling foliate cornerpieces, multiple plain and decorative rules at spine ends (18 at bottom, 10 at top), lettering in three compartments, the middle compartment with the volume number inside a garland framed by lovely floral swags, turn-ins with same linked rule as on the covers, marbled endpapers, all edges gilt (one board with two very small repairs in the morocco made before or at the time of binding). With 28 frontispiece portraits. The portrait of Johnson (which was apparently not available until 1781) as well as the directions to the binder and errata leaf missing here, as Rothschild and Courtney & Smith say is often the case, but all the blanks called for in the 10 volumes of prefaces present. Fleeman 79.4LP/1.1, 79.4LP/1.2, 79.4LP/4; Rothschild 1262.

One spine with a small gouge, two covers with a short scratch, a board with spots at lower corner, other trivial imperfections in the leather, but THE BINDINGS IN A REMARKABLE STATE OF PRESERVATION, with no cracked or even rubbed joints, no chipped spine ends, and generally no significant signs of use. A total of 15 gatherings in the 68 volumes with noticeable foxing (minor foxing in other places), two leaves with closed tear into text without loss (one of the tears repaired, perhaps before binding, with a few letters displaced), a few other trivial defects internally, but the text very fresh and clean and smooth. A SPLENDID COPY. **SOLD**

When a group of London booksellers determined in 1777 to produce an "elegant and accurate edition" of the English poets, Johnson was invited to provide a "concise [prefatory] account of the life of each author." Though they are the simplest in style and expression of all his literary works, these lives of 52 English poets abound in anecdotes and reminiscences that build rich and elaborate memoirs, many taken from Johnson's memory. The work, much fuller in fruition than in conception, consumed Johnson for four years (from age 68 to 72) and gave rise to much controversy, especially regarding his not very flattering chapters on Milton (the earliest poet included) and Gray. Johnson welded biography, analysis, and criticism into a meaningful

revelation of character and thought, and the work stands as a masterpiece by the first figure in English literature to achieve major stature through scholarship and criticism. After the "Dictionary," this is considered to be Johnson's greatest achievement. (Courtney-Smith) W. Jackson Bate, in his study of Johnson, says that "the work is not merely a landmark in the history of criticism but a classic of world literature . . . For the first time in the history of literature . . . a mind of remarkable resources and range . . . was creatively disclosing, as never before, the real possibilities for the biography of thinkers and writers." Our set includes both the 58 volumes of "Lives," which came out in 1779, and the 10 volumes of "Prefaces," the first four issued also in 1779, and the last six in 1781. The present item comes as close as one could reasonably hope for when seeking to find a set of the first edition of this major work as it would have stood on the shelf of a gentleman's fine 18th century library. The quality of the morocco is excellent, the decoration is both tasteful and elaborate, and the volumes open stiffly from lack of use. Copies of Johnson's "Poets" are not uncommon in the marketplace, but this is the kind of set that comes along once in a decade or perhaps even once in a generation. (ST8215)

56. (POPE, ALEXANDER). RUFFHEAD, OWEN. THE LIFE OF ALEXANDER POPE ESQ. COMPILED FROM ORIGINAL MANUSCRIPTS; WITH A CRITICAL ESSAY ON HIS WRITINGS AND GENIUS. (London: C. Bathurst et al., 1769) 235 x 152 mm. (9 1/4 x 6"). 4 p.l. (including frontispiece), 578 pp. FIRST EDITION. PUBLISHER'S ORIGINAL PAPER BOARDS, titling in ink on spine, and manuscript shelf number at foot, EDGES UNTRIMMED. Engraved frontispiece of Pope's tomb. Lowndes III, 2150.

Joints cracked, backstrip a bit frayed at edges, corners somewhat rubbed, but the temporary binding still firmly intact and generally in surprisingly good condition. One leaf with closed tear at head (extending into text, but without loss), one opening with light sprinkled foxing at foot, occasional faint foxing elsewhere, frontispiece offset onto title page, a few other minor defects, but excellent internally, the text quite clean and fresh. A very desirable copy. **(Plate 14) \$750**

As the result of a winning lottery ticket, Owen Ruffhead (1723-69), the son of a baker, received a good education and became a lawyer. He authored a nine-volume study of England's laws, but had not essayed biography until Bishop Warburton suggested he write this hefty life of Pope and offered him access to his substantial collection of Pope manuscripts. Although Dr. Johnson grumbled that Ruffhead's literary judgments were uninspired, the work is sound and thorough, containing considerable information about Pope that was not published previously. The book appears just four other times in ABPC since 1975, and never in original boards. (ST9570d)

A Handsome and Elegant Set of Robertson in Sparkling 18th Century Tree Calf

57. ROBERTSON, WILLIAM. THE HISTORY OF THE REIGN OF THE EMPEROR CHARLES V, WITH A VIEW OF THE PROGRESS OF SOCIETY IN EUROPE, FROM THE SUBVERSION OF THE ROMAN EMPIRE, TO THE BEGINNING OF THE SIXTEENTH CENTURY. (London and Edinburgh: Printed for A. Strahan, T. Cadell, and J. Balfour, 1792) 220 x 140 mm. (8 5/8 x 5 1/2"). With half titles. **Four volumes.** Seventh Edition. FINE CONTEMPORARY TREE CALF, (flat) SPINES BEAUTIFULLY GILT in compartments with unusual and elegant interlacing cornerpieces framing a

central circle ornament enclosing an eight-pointed star, red and green morocco labels, the latter with oval red morocco onlay containing the volume number and encircled by a gilt laurel wreath. Four engraved frontispieces (one allegorical and the others portraits of Robertson, Charles V, and François I). Half titles with ink stamp of the Danish Bibliotheket paa Glorup. Lowndes III, 2106-07 (other editions).

Spines uniformly lighter than the covers (from sunning or perhaps as original), corners with slight wear, frontispieces and facing titles somewhat foxed (minor foxing to final few leaves in each volume as well), otherwise QUITE A HANDSOME SET IN FINE CONDITION, the text especially clean and fresh, and the decorative contemporary bindings very bright and virtually unworn. (Plate 13) \$1,250

Having established himself in England with his first historical work, "The History of Scotland" (see our item #301), Robertson (1721-93) was able to command the fabulous sum of £4,500 for the present book, which served, with the help of an edition in French, to make him famous in all of Europe. He begins the text with a broad view of developments from the fall of Rome down to 1500, and then he focuses on the period of Charles V, during which the system of European nation-states was formed. Robertson's power and energy as a writer, achieved through the synthesis of vast amounts of material to produce a coherent exposition, are generally considered to be most readily apparent in this broadsweeping work. Our copy appears much as it would have to its original owner and represents the kind of almost untouched tree calf one could find without great effort 20 years ago but that today is less and less readily available. (ST11797a)

58. RUSCELLI, GIROLAMO. KRIEGS UND ARCHELEY KUNST. (Frankfurt: Lukas Jennis [second part: Jakob de Zetter], 1620) 288 x 188 mm. (11 1/2 x 7 1/2"). 6 p.l., 145, [3] pp.; 4 p.l., 71, [5] pp. **Two parts in one volume.** First Edition in German. VERY FINE LATE 18TH CENTURY TREE CALF, flat spine handsomely gilt in compartments filled with closely spaced horizontal rows of alternating strapwork and flowing floral and foliate stamps, reddish-orange morocco label. Historiated headpieces and tailpieces, both title pages attractively framed with a design of military implements, and WITH 24 DOUBLE-PAGE ENGRAVED MILITARY PLATES, 15 accompanying the first section and nine the second. Front pastedown with the armorial bookplate of Lt. Gen. G. L. Parker (the 4th earl of Macclesfield), and front free endpaper with the similar armorial bookplate of the Macclesfield Library, first three leaves with small embossed Macclesfield stamp. Cockle 663.

Bottom of second title page just barely touched by binder's knife, three gatherings with inoffensive dampstain at lower inner margin, light offsetting on some of the plates, a handful of leaves (including the first title) with light overall browning, additional trivial defects, otherwise A REALLY FINE COPY, the lovely binding lustrous and scarcely worn, and the text very clean and exceptionally fresh. (Back Cover, Plate 63) \$5,500

This is a rare copy of the first German version of Girolamo Ruscelli's "Precetti della Militia Moderna," describing different types of military equipment, especially cannons and various other forms of projectile weaponry. The first part concentrates on artillery, and the second on the manufacturing of rockets and mines. The plates illustrate battlefield explosives as well as fireworks and diving equipment, and illustrations of projectiles are particularly intriguing, being done in a style that makes them look at once primitive and lethal. When our work first appeared is a bit of a mystery. Cockle says that Mariano d'Ayala (in his "Bibliografia Militare-Italiana Antica e Moderna")

claims to know of editions printed in 1548 and 1562, but the earliest one known for certain is the 1568 edition, which appeared two years after Ruscelli died. The title page tells us that our author compiled his material from the works of Baptista de la Valle Venafrano, Alexandro Capo Bianco, and other Italian military authors. The works by the named writers—as well as all editions of the present book—are extremely rare. It is certainly probable that Ruscelli culled his information from earlier sources, as he was a literary man, not a soldier. Born in Viterbo in humble circumstances, Ruscelli (1500-66) migrated first to Rome and then to Venice, where he corrected proofs in the printing house of Valgrisi. A friend of Bernardo Tasso, Ruscelli was one of the few to recognize early the genius of Bernardo's son Torquato. Like a number of military books from the Macclesfield library, this one is in almost amazing internal condition as well as in an extremely pretty binding commissioned ca. 1790 by General Parker. (ST11294)

Excessively Rare 16th C. English Secular Work, In a Very Pleasing Early Embroidered Binding

59. RUSH, ANTHONY. (BINDINGS - EMBROIDERED). A PRESIDENT FOR A PRINCE. WHEREIN IS TO BE SEENE BY THE TESTIMONIE OF AUNCIENT WRITERS, THE DUETIE OF KINGS, PRINCES, AND GOVERNOURS. (London: by H. Denham, 1566) 163 x 113 mm. (6 3/8 x 4 1/2"). [28] leaves. FIRST EDITION. IN A WONDERFULLY ANIMATED AND COLORFUL 17TH CENTURY ENGLISH BROCADED SILK BINDING featuring a gray silk ground EMBROIDERED WITH PLAITED AND CRINKLED STRAW IN AN INTRICATE OVERALL PATTERN INCORPORATING HEART, TULIP, AND FLORAL DESIGNS AS WELL AS A CROWN, THE DESIGNS DONE IN RED, YELLOW, AND BLUE, text block with gilt edges, 19th century green watered silk endleaves. Title page with woodcut filigree border, foliated initials. Front pastedown with bookplate of Cornelius J. Hauck. Printed in black letter. STC 21453.

Minor fraying and small losses to the embroidered border, text perhaps pressed (but probably not washed), title page a little dark and very slightly stained in top margin, tip of upper corner of final four leaves expertly repaired (three of these leaves also with flattened creases), but still A SPLENDID COPY, the text very clean and smooth, and THE ABSOLUTELY DELIGHTFUL BINDING WITH REMARKABLY BRIGHT AND SCARCELY WORN STITCHING. (Plate 11) \$19,500

Addressed to Elizabeth I in the first decade of her long reign, this rare treatise, offered here in an unusual and charming binding, is full of useful advice. It seems likely that the queen found its counsel to be sound, for the author became a royal chaplain two years after the work's publication. Like Machiavelli, Rush (called "Rushe" on the title page) derives much of his advice from Greek and Roman authors, and also like Machiavelli, he advocates maintaining a strong military as well as the rewarding of talent. But in tone and approach, Rush differs significantly from his Italian predecessor. Our author urges the ruler to be wakeful and watchful, to be just and beneficent, to root out corruption in government and church, and to set an example of piety and decorum. According to DNB, Anthony Rush lived from 1537-77, was educated at Oxford, and capped his ecclesiastical career by becoming Dean of Chichester. He was a forebear of the celebrated American physician Benjamin Rush (1745-1813), but there is some disagreement about whether he was the son or grandson of Sir Thomas Rush, who was knighted in 1533. In any case, the present work, which seems to be Rush's only publication, is extraordinarily rare: OCLC and COPAC locate just three copies—at the Huntington

Library, The British Library, and at Cambridge University—and ABPC lists no copy except the present one at auction since at least 1975. The fact that this elusive work is offered here in such an irresistible binding is an obvious bonus. Most embroidered bindings from the 17th century are badly faded and sadly decrepit. The previous owners of this volume obviously considered it to be a great prize worth protecting against all manner of deteriorating influences. (ST11195)

*With a Dedication by Johnson, and in
Fine Period Flamed Calf with Unusual Decoration*

60. TASSO, TORQUATO. JERUSALEM DELIVERED. (London: Printed for J. Dodsley, 1787) 214 x 130 mm. (8 3/8 x 5 1/8"). **Two volumes.** Translated by John Hoole. Sixth Edition. **HANDSOME CONTEMPORARY FLAMED CALF**, backstrips with wide Greek key roll at head and tail and with six compartments formed by decorative rolls, two of these with a central urn and graceful dangling fronds, two with an unusual oval ornament composed of a central floral lozenge encircled first by a garland of leaves and then by a string of beads, each spine with two red morocco labels, one of them a small circular volume label. With engraved frontispiece by Thomas Stothard in each volume. Front pastedown with late 19th century(?) bookplate of Harvey Bonnell (and with evidences of removed bookplate); verso of front free endpaper of volume I with gift inscription in pencil to Christopher Carter from Herbert Hudson at Wickham Bishops in Essex dated June 1946; recto of front free endpaper of volume II with two newspaper cuttings about this work dated in the 1830s tipped on. ESTC N-6701; Fleeman 63.2HT/6.

The vaguest hint of rubbing to the joints and corners, occasional minor smudges and other trivial imperfections internally, but A FINE CONTEMPORARY COPY, the text remarkably fresh, clean, and bright, and the most attractive bindings especially lustrous and scarcely worn. **(Plate 13) \$750**

This is an early printing of the important Hoole translation of the great epic of Tasso (1544-95), offered here in desirable contemporary bindings. When "Jerusalem Delivered" first appeared, it was condemned by critics on both religious and literary grounds; the sensitive and conscientious author suffered what we would call a nervous breakdown, and later was visited by a violent insanity, as a result of which he was confined for seven years. When he emerged, he discovered that his masterpiece had been published and that he was now famous. He was to have received the laurel crown with which Petrarch alone had been honored, but he died just before the presentation. Tasso's epic enjoyed persisting admiration in England (as well as France and Germany), but by the 18th century the noble translation of Edward Fairfax, published in London in 1600, was for some readers old-fashioned. Enter John Hoole (1727-1803), the son of a watchmaker but with eyesight insufficient to follow in the family business. By day, Hoole was an accountant for the East India Company, but he wrote plays and did translations in his spare time. The present translation, first published in 1763 and often reprinted, contains a dedication to the queen written by Samuel Johnson, and Hoole figures in Boswell's biography of Johnson as one of the close friends of the great lexicographer; he attended Johnson on his deathbed and was bequeathed part of Johnson's library. In addition to this and another work by Tasso, Hoole produced translations of Ariosto and Metastasio that were generally found to be praiseworthy. The present beautifully preserved contemporary binding could scarcely be more pleasing. (ST11681)

*The Famous Kehl Edition of Voltaire's Works, in
Astonishingly Well-Preserved Period Calf*

61. VOLTAIRE, FRANÇOIS MARIE AROUET DE. OEUVRES COMPLETES. ([Kehl]: De L'Imprimerie de la Société Littéraire-Typographique, 1784) 230 x 145 mm. (9 x 5 5/8"). **69 volumes.** **EXCEPTIONALLY ATTRACTIVE CONTEMPORARY FLAMED CALF**, covers with gilt-braided border, flat spines with six compartments, each compartment with bands above and below consisting of gilt Greek key roll flanked by triple gilt rules, three compartments with large sunburst centerpiece within a circular wreath, the other compartments with morocco labels, two conventional titling labels of red and olive green, and a circular volume number label of dark blue within a beaded collar, turn-ins with leafy foliate gilt stamps, marbled endpapers, edges painted yellow. Two engraved portraits and 14 plates having to do with optics. Front pastedown of each volume with at least faint vestiges of removed bookplate (usually hardly noticeable), front fly leaf of each volume with modern two-line ownership stamp of Silke Montague. Brunet V, 1353.

Two volumes with hints of (now erased) pencil annotations on many leaves (three other volumes with lesser numbers of such erased penciled notes), three consecutive leaves in one volume slightly discolored by a minor spill, occasional gatherings with very slight overall browning (isolated signatures a bit more noticeably affected, but never seriously so), final volume with light browning and foxing throughout, other trivial imperfections, but AN OUTSTANDING COPY, THE BINDINGS EXTRAORDINARILY BRIGHT AND VIRTUALLY WITHOUT WEAR, AND THE TEXT REMARKABLY FRESH AND CLEAN. **(Back Cover, Plate 14) \$16,000**

This is a glorious contemporary copy of the best edition of Voltaire's works ever printed. The difficult and ultimately unremunerative task of issuing this famous deluxe edition was undertaken by the versatile Pierre-Augustin Caron de Beaumarchais (1732-99), who purchased the type for the edition from John Baskerville, England's greatest printer at the time. Brunet calls this item "the most complete, the most beautiful, and the most orderly" edition of Voltaire. It was also the most extensive and most expensive publishing venture (costing more than 3,000,000 francs) that had ever been accomplished in a short space of time. It contains the first printing of a large correspondence and the first appearance of several theatrical pieces as well as some miscellaneous material. Our set does not contain a 70th volume, which was printed five years later, and it comes from the part of the press run that was issued without the suite of engravings after Moreau le Jeune. But one could simply not find a set of this famous edition in a handsome contemporary binding that is more well-preserved than the present one. (ST10891)

Books Printed from 1800 to the Present

62. ADDISON, JOSEPH. THE WORKS. (London: George Bell and Sons, 1893-98) 185 x 115 mm. (7 1/4 x 4 5/8"). **Six volumes.** In an attractive contemporary prize binding of light polished calf done for H. Sotheran & Co. (stamp-signed on front turn-in of each volume), covers with double gilt fillet border, upper board of each volume with central gilt crest of St. Peter's College, Westminster, raised bands, spines ornately gilt in compartments with elegant central floral spray surrounded by a lozenge of small tools and elaborate side- and cornerpieces composed of fleurons, curls, volutes, and circllets, two pale green morocco labels, filigree gilt turn-ins, marbled endpapers, all edges gilt. Volume I with portrait frontispiece and eight plates of medal and coin designs. Front pastedown with affixed presentation certificate to B. H. Willet, signed by William ("Gulielmus") Rutherford and dated 1899.

Leather with a hint of dryness, extremities a little rubbed, labels slightly faded, one minor neatly repaired tear (into text, but no loss), otherwise fine, the elaborately gilt bindings lustrous and with only minor wear, and the text virtually pristine. **(Plate 13) \$275**

This is a pretty set, with significant shelf appeal, of one of the major writers of the early 18th century. Although Joseph Addison (1672-1719) was an English political figure (associated with the Whigs) of some importance, he is best known to us (in Day's words) as "a consummate stylist of English prose, numbering Benjamin Franklin and countless others among the students of his style." Through his numerous contributions to the "Tatler," "Spectator" (of which he was co-founder), "Guardian," and "Freeholder," Addison exerted a good deal of influence on the political and literary scenes of his day. He desired to have said of him that he "brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses." Our set includes his many witty and thoughtful essays, as well as his verse, travel writings, a work on medals and coins, and his voluminous correspondence. (ST11744d)

The Duke of Sutherland's Copy

63. ANACREON. ANACREONTIS ODARIA. [THE ODES]. (Londini: Ex Officinâ B. R. Howlett, Veneunt apud J. Murray, 1813) 188 x 112 mm. (7 3/8 x 4 3/8"). 2 p.l., 130 pp. Edited by Edward Forster. "Editio Altera." **VERY PLEASING CONTEMPORARY CRIMSON STRAIGHT GRAIN MOROCCO**, covers bordered by a single gilt fillet, upper cover WITH THE GILT ARMS OF THE DUKE OF SUTHERLAND, raised bands flanked by gilt rules, spine panels with central gilt wheel ornament, gilt turn-ins, marbled endpaper, all edges gilt. WITH 20 CHARMING HAND-COLORED ENGRAVED HEAD- AND TAILPIECE VIGNETTES, most incorporating a mischievous Cupid. Text in Greek.

Spine slightly and uniformly faded, text with occasional minor foxing and slight yellowing, one opening with offsetting from a pressed flower, otherwise quite an excellent contemporary copy, the high quality binding with only the most minor wear, the beautifully set text quite fresh, and the hand coloring subtly done and very pleasing. **(Plate 12) \$600**

Printed damp and, consequently, with deep impressions of the type, this is a very appealing copy of a Greek classic from a distinguished library. Anacreon's odes, originally composed in the 6th century B.C., exist only in fragments quoted by other authors or in the derived form

of imitators, and they did not find their way into print until after the middle of the 16th century. Our edition was produced by the writer and clergyman Edward Forster (1769-1828), who worked with London booksellers and publishers to produce expensive illustrated editions of the classics. The charming vignettes here were done by his wife, Elizabeth, and combine with the graceful font and ample margins to make the book as attractive internally as externally. The coat of arms on the front cover indicates that our fine binding was evidently done for the Duke of Sutherland—in all likelihood, the second duke, George Granville Leveson-Gower (1786-1861), a man who preferred to enjoy his vast wealth rather than concern himself with managing his estate or with involving himself in politics. He left the latter activity to his brilliant wife, Harriet Elizabeth Georgiana Howard (1806-68), Mistress of the Robes to Queen Victoria and a prominent Whig hostess in the tradition of her grandmother, Georgiana, Duchess of Devonshire. Her outspoken advocacy for the abolition of slavery led Thomas Carlyle to refer to the Sutherland's London house as "Aunt Harriet's Cabin." (ST11676)

A Fine Copy in Morocco of the First Printing of Burton's Famous Unexpurgated "Arabian Nights"

64. (ARABIAN NIGHTS). BURTON, RICHARD F., Translator. THE BOOK OF THE THOUSAND NIGHTS AND A NIGHT [and] SUPPLEMENTAL NIGHTS. (Benares: Printed by the Kamashastra Society for private subscribers only, 1885-88) 250 x 160 mm. (10 x 6 1/4"). **Together, 16 volumes.** FIRST PRINTING OF THIS EDITION. Very pleasing rose colored crushed half morocco over buckram boards by Brian Frost & Co. (signed on verso of front endpaper of each volume), raised bands, spine panels with gilt floral centerpiece or titling, marbled endpapers, top edges gilt. Title pages printed in red and black. Penzer, pp. 114 (volumes 1-10), 115-16 (supplemental volumes, 11-16).

First and last few leaves of each volume generally with light foxing (a few of these leaves a bit more foxed), the text a shade less than bright because of paper stock chosen, but still A VERY FINE COPY, the especially lustrous binding without fault, and with no signs of use internally. **(Plate 10) \$12,500**

Probably derived from Egyptian and Persian origins, the "Arabian Nights' Entertainment," or "The Thousand and One Nights" has as its framework the story of a king who kills successive wives on the morning after the consummation of their marriage. The fatal pattern is broken by the wily Scheherazade, who enthralls her husband (and the reader) with stories so pleasing that her life is spared. The stories first appeared in a European language with the publication of a French translation by Antoine Galland early in the 18th century, and they were first done into English, with some omissions, by Edward William Lane in 1838-41 (see following item). The present famous translation by Burton is the first unexpurgated version. The work was privately printed, as its erotic nature was much too explicit for the general Victorian audience. In any case, this very substantial undertaking is "by far the most celebrated of all of his books. . . . As a monument of his Arabic learning and his encyclopedic knowledge of Eastern life, this translation was his greatest achievement." (Britannica) Although the binding here is not especially decorative, it obviously has been done by able craftsmen using good quality materials. And the book has apparently been the property of very careful (or very strait-laced) owners, because it appears to have been virtually untouched. (CTS1002)

65. (ARABIAN NIGHTS). LANE, EDWARD WILLIAM, Translator. THE THOUSAND AND ONE NIGHTS, COMMONLY CALLED, IN ENGLAND, THE ARABIAN NIGHTS' ENTERTAINMENTS. (London: John Murray, 1859) 222 x 150 mm. (8 3/4 x 5 7/8"). **Three volumes.** Edited by Edward Stanley Poole. "A new edition from a copy annotated by the translator." ELEGANT CONTEMPORARY GREEN PEBBLE GRAIN MOROCCO, ELABORATELY GILT, BY M. PATERSON OF EDINBURGH (his ticket on front pastedown), cover with alcove design, the frames with ornate floral decoration, the top and bottom panels with a semi-circular central portion formed by multiple gilt rules, the whole enclosing a large central urn filled with flowers, spines gilt in double-ruled compartments with intricate fan-style cornerpieces and large complex central fleuron, densely gilt turn-ins, marbled endpapers, all edges gilt. Extra engraved title page and about 700 wood engravings in the text from designs by William Harvey.

Spines just slightly and uniformly sunned toward a pleasing olive green, inner half inch of the front free endpaper of volume one glued to the pastedown (and slightly torn), small additional defects, otherwise A FINE COPY OF AN EXTREMELY PRETTY SET, the decorative original binding with bright gilt and only trivial wear, and the text with virtually no signs of use. **(Plate 15) \$1,250**

Lane's version of the "Arabian Nights" was originally issued in 32 parts from 1838-41; the present item is a new edition of what is generally acknowledged to be the first accurate translation of the classic story, updated from the translator's notes by Lane's nephew Edward Poole, and offered here in a handsome binding. Lane (1801-76) went to Egypt as a young man to improve his health, and he arrived at a time when serious European study of the region had just begun. He was soon caught up in the culture and became an accepted part of the society he was studying. His first work was an elaborately detailed description of Egypt and its people, and his last a monumental Arabic dictionary 25 years in the making. In between he did the present translation of the "Arabian Nights." His translation omitted some of the stories that in England would have been thought too vulgar, but he was well qualified to enrich the book with notes that give an understanding of Muslim life and that restore something close to the original flavor of the tales, compared to earlier English versions based on the French. The illustrations here represent one of the most ambitious projects undertaken by Harvey (1796-1866), a famous pupil of Bewick and characterized by Houfe as the most popular British illustrator of the 1840s. (ST11462a-259)

66. (ARCHERY). PAUL, JAMES BALFOUR. THE HISTORY OF THE ROYAL COMPANY OF ARCHERS. (Edinburgh and London: William Blackwood and Sons, 1875) 250 x 200 mm. (9 3/4 x 7 3/4"). ix, [i], 393, [1], 78 pp., 20 leaves. FIRST EDITION. VERY FINE CONTEMPORARY DARK GREEN MOROCCO, SUMPTUOUSLY GILT, covers with French fillet border, elaborate gilt picture-like central frame around gilt emblem with the motto "Dat Gloria Vires" ("glory gives strength") above and "In Peace and War" below and showing figures associated with archery and love (Cupid), peace (hunters or sportsmen), and war (a soldier); raised bands between compartments with foliate cornerpieces and bow and quiver centerpiece, densely gilt inner dentelles, silk endleaves, gilt edges. In a red and black felt-lined buckram slipcase. With six full-page color portraits, six black and white photographic plates, and four line drawings. Title page in red and black. Front free endpaper with inked note: "This book formerly belonged to Lady Louis Mountbatten, 4.8.34."

Bottom four inches of front joint just beginning to crack, corners slightly bumped, otherwise A BEAUTIFUL COPY, the very handsome decorative binding quite bright, and the text and plates in a perfect state of preservation. **(Plates 15, 65) \$750**

Luxuriously bound and handsomely produced, this volume provides a history of The Royal Company of Archers, the sovereign's bodyguard in Scotland. The company performs duties at the request of the queen at any state and ceremonial occasion taking place in Scotland, with its most important duty being to attend the queen's annual garden party at the Palace of Holyroodhouse. Apart from its role as the sovereign's bodyguard, the Royal Company of Archers still functions as a club to preserve the "manly exercise" of archery, the purpose for which it was originally formed in 1676. The present work is a compilation from the minutes of meetings and other records that have been kept with regularity since the Company's formation. More than occasionally, these minutes are fascinating, as, for example, those relating to the meeting of 4 September 1703, when the tradition of "shooting at the goose" began. As a test of the bowmen's prowess, a goose was buried on that day up to its head, and a member of the company was challenged to put an arrow through its eye from a substantial distance. Viscount Tarbat accomplished this feat, and an evening of celebratory entertainment ensued. The goose-shooting tradition continued down to the time of the book's publication, and although the name of the tradition remained unchanged, the goose was replaced in 1764 by a much less edible glass globe. James Balfour Paul (1846-1931) is identified on the title page as an "advocate of the Scottish Bar, [and] one of the members of the Royal Company." He authored a number of works dealing with Scottish history, including "Heraldry in Relation to Scottish History and Art" (1900) and "The Knights of the Most Noble and Most Ancient Order of the Thistle" (1911). (CAB07053)

Illuminated Version of the Vast Arion Bible, One of The Outstanding Fine Press Books of Recent Times

67. (ARION PRESS). (BIBLE IN ENGLISH). THE HOLY BIBLE. NEW REVISED STANDARD VERSION CONTAINING THE OLD AND NEW TESTAMENTS WITH THE APOCRYPHAL OR DEUTEROCANONICAL BOOKS. (Arion Press, 2000) 470 x 350 mm. (18 1/2 x 14"). **Two volumes.** One of 400 copies for sale (an additional 26 copies were printed for presentation), and, of the 400, ONE OF 150 SPECIAL COPIES WITH HAND-COLORED AND ILLUMINATED ABSTRACT DECORATION OF THE INITIAL LETTERS. Original bindings of violet crushed morocco boards, black morocco spine, and a thin strip of red morocco between, flat spine with gilt titling. In a sturdy black buckram box with black morocco label.

In mint condition. **(Plate 15) \$12,500**

This Bible is probably the single most important product of one of the most significant fine presses operating today, the Arion Press of San Francisco. Arion uses the letterpress equipment of the famed Grabhorn Press, type cast and composed on the premises, and an in-house book bindery—in conjunction with 21st century digital technology—to produce works crafted in the finest tradition of the private press movement. In the illuminated version we are offering here, this vast, handsomely produced work of scripture is among a handful of the most impressive and notable private press books to be issued in recent decades. Created by Arion Press founder and publisher Andrew Hoyem and his crew of eight craftsmen, and printed and bound by hand at the press' San Francisco workshop, this may be the last Bible to be printed by letterpress from metal type. Hoyem, who apprenticed at the Grabhorn Press, founded Arion in 1974 to continue the tradition of fine private press printing, and his

**One of the Most Memorable (and Imposing)
Private Press Publications of the Past 60 Years**

output of 88 works has included a number of highlights, such as the 1979 folio edition of Melville's "Moby Dick" illustrated with 100 woodcuts by Barry Moser (item #70, below) and the 2002 printing of "Paradise Lost" with accompanying portfolio of illustrations by William Blake. In 1989, he acquired Mackenzie & Harris, the oldest and largest surviving metal type foundry in the United States, and this division of Arion produced the 16-point Romulus type used in our Bible, a face described in the prospectus as characterized by "graceful lines and clarity of character recognition." The red initial letters at the beginning of each book of the Bible were created by noted Adobe font designer Sumner Stone, and our copy is one of the specials in which the letters were embellished with abstract geometrical designs resembling panes in a stained glass window, all colored by hand and illuminated with burnished gold by Arion artists. In preparing this opus, Hoyem studied three of the great folio Bibles: the 1532 Latin Bible of Robert Estienne, John Baskerville's English Bible of 1763, and the Oxford Lectern Bible, designed by Bruce Rogers and published in 1935. Arion's is the only fine press lectern bible to be produced since the Rogers work, and it carries a great tradition of grand printed Bibles as well as fine typography and bookmaking into the 21st century. (CTS0912)

68. (ARION PRESS). (BIBLE IN ENGLISH). THE APOCALYPSE: THE REVELATION OF SAINT JOHN THE DIVINE. (Arion Press, 1982) 388 x 295 mm. (15 3/8 x 11 5/8"). [36] leaves (first two and last two blank). ONE OF 150 COPIES for sale (an additional 15 copies were printed but not for sale; this is copy #32). THE TITLE PAGE SIGNED BY THE ARTIST. In the publisher's original binding, designed by Jim Dine, featuring honey-colored wooden boards with a prominent lightning bolt running from top to bottom and backed with a flat pigskin spine blindstamped with vertical titling. In a very fine specially made matching suede-lined natural linen clamshell box with wooden lightning bolt design on spine. With 29 full-page black and white woodblock prints by Jim Dine. Colophon signed by the printer, Andrew Hoyem. Printed on handmade Apta paper. Prospectus for this title, related advertising material, and a greeting card from the press laid in at front. "A Century for the Century" 86.

In mint condition. (Plate 15) \$5,000

This remarkable work unites the 1611 King James version of Revelations with 29 apocalyptic prints by American artist Jim Dine, illustrations described by the prospectus as being "in expressionistic style, responding to specific objects and subjects of The Revelation, rather than incidents of the narration as established by Durer." Published during the last throes of the Cold War, this volume presents "the prospect of a near-future global holocaust . . . envisioned by the artist in the grain of various woods, while the reader reviews this ancient prophecy from a new perspective in our time." Dine (b. 1935) is described by Britannica as an "American painter, graphic artist, sculptor, and poet who emerged during the Pop Art period as an innovative creator of works that combine the painted canvas with ordinary objects of daily life." He initially came to the notice of the art world in 1959 with the first of the performance art "happenings" he staged in collaboration with artists Claes Oldenburg and Allan Kaprow as well as musician John Cage. The woodcuts here are as jarring as they are meant to be, but the other properties of the book are esthetically satisfying in the traditional private press way: the paper is characterized by unusual thickness and tactility, and the wood and pigskin binding represents a particularly pleasing combination of colors and textures. (CTS0910)

69. (ARION PRESS). JOYCE, JAMES. ULYSSES. (San Francisco: Arion Press, 1988) 330 x 260 mm. (13 x 10 1/4"). 838 pp. **The "Ulysses" volume plus a companion portfolio of plates** (along with related materials). With foreward by Andrew Hoyem. COPY #4 OF 40 COPIES WITH AN ADDITIONAL SUITE OF PLATES (of a total of 175 copies printed, 25 of which were not for sale), SIGNED BY THE ARTIST. In publisher's white alum-tawed half pigskin over boards covered with blue silk flecked with white, flat spine with titling in light blue, untrimmed edges. In original matching blue silk slipcase. WITH 40 ETCHINGS BY ROBERT MOTHERWELL, PLUS A PORTFOLIO OF 22 EXTRA PRINTS in the publisher's matching blue box. With related material: a detailed prospectus for this work, an Arion Press pricelist for May 2007, a copy of the February 1989 issue of "Arts & Antiques" magazine featuring an article on the present book written by Motherwell, and ONE OF 250 COPIES of "The Ulysses Etchings of Robert Motherwell," an interview with the artist conducted on behalf of the Press especially for this project by David Hayman, professor of comparative literature at the University of Wisconsin and an authority on Joyce.

In mint condition. (Plates 17, 63) \$45,000

The 27th work issued by the Arion Press, this superb edition of Joyce's masterpiece is illustrated by Robert Motherwell (1915-1991), a founder of the Abstract Expressionist movement and one of America's greatest artists. According to the prospectus, the artist "counted Joyce as his favorite modern author and drew upon [Joyce's] writings for titles to his paintings, drawings, and prints throughout his career." The 18 chapter numbers and the 22 etchings—including a portrait of Joyce as well as visual interpretations of abstract concepts, characters, and incidents in the book—have strong calligraphic elements, a recurring motif in Motherwell's work. According to ANB, "Motherwell found the lack of distinction between abstraction and representation evinced by Asian calligraphy compelling. Moreover, he saw an affinity between calligraphy and the technique of free association, which he learned from the surrealists." The artist and the press worked together closely on this project, which was four years in planning and a year and a half in production. The appearance of the text was every bit as important to Motherwell as the images he created to illuminate it. In his interview with David Hayman, which appears in the accompanying booklet, he stated, "To me the most important thing, which has nothing to do with my etchings, is that there be a readable volume of Joyce. The typeface [Perpetua] is flawless. . . . And it is a large type on a large page. To ponder over Joyce you need a large type!" Arion's beautiful typeface, the thick, starkly white paper, the flawless press work, and the distinctive etchings by one of America's outstanding modern artists make this an extremely desirable copy—especially when offered in the present special version—of one of the most important private press publications of the last half of the 20th century. (CTS1001)

**The Super Deluxe Version of the Arion Moby-Dick:
200 Engravings and 10 Moser Drawings, All Signed**

70. (ARION PRESS). MELVILLE, HERMAN. MOBY-DICK; OR, THE WHALE. (San Francisco: The Arion Press, 1979) 385 x 265 mm. (15 1/8 x 10 3/8"). 576 pp., [2] leaves. **The "Moby Dick" volume plus a companion portfolio of plates.** ONE OF 265 COPIES OF THE BOOK (of which 250 were for sale), ALONG

WITH ONE OF 30 EXTRA SUITES ISSUED OF THE 100 ENGRAVINGS APPEARING IN THE BOOK, THE REGULAR 100 IN THE VOLUME AND THE EXTRA 100 ALL SIGNED BY THE ARTIST; AND WITH 10 ORIGINAL DRAWINGS USED FOR THE BOOK'S ILLUSTRATIONS, EACH OF THESE SIGNED AS WELL. Publisher's fine cerulean crushed morocco, silver vertical titling on spine. In the original cloth-covered slipcase (with a hint of fading, as usual). The extra plates and original drawings in a custom-made morocco-backed folding cloth box with gilt lettering. COLOPHON SIGNED BY MOSER and with an inscription "For Becky and Gill" (see below). "A Century for the Century" 83.

In virtually pristine condition. (Plates 17, 61, 63) \$27,500

The sixth Arion publication and one of the great achievements of Andrew Hoyem's press, this edition of Melville's classic is honored by the Grolier Club's "A Century for the Century" as one of the 100 most beautiful books printed in Europe and America in the 20th century. And that characterization does not take into account the very special features of the present copy, which is set apart from the usual because of the 100 signed woodcuts in the volume proper, the 100 additional signed prints in the portfolio, and the 10 signed original drawings. (The artist has told us that he assembled these additional portfolios and sold them himself to various friends and collectors, among them the former owners of our volume, identified by Moser as personal friends Gill and Becky Desmarais, the latter of whom he has identified as a bookseller.) With or without these extras, the book is certainly impressive: the Goudy type, printed damp on special thick, textured paper, is used effectively to produce a tall, stately page, and it is accented by initials printed in blue in the Leviathan type designed for this work. The detailed wood engravings depict whaling ships, whales and other marine life, nautical and whaling equipment, and scenes of shipboard life with a grainy impressionism that is often animated and always charming. Born in 1940 in Chattanooga, the artist, Barry Moser, attended college in Tennessee and Massachusetts and studied with George Cress, Leonard Baskin, Fred Becker, and Jack Coughlin. As the Pennyroyal Press website indicates, his "work is represented in numerous collections, museums, and libraries in the United States and abroad, including The National Gallery of Art, . . . The Metropolitan Museum, The British Museum, The Library of Congress, The National Library of Australia, The London College of Printing, The Pierpont Morgan Library, The Vatican Library," and many more. He illustrated his first book, "The Flowering Plants of Massachusetts," in 1969, and he founded the Pennyroyal Press in the following year. He enjoyed his first great success with the present work, and the experience of collaborating with Hoyem at the Arion Press (he also worked on the Arion Melville "Selected Poems" in 1995) led him to attempt more daring work with his own press. His endeavors have led to critical accolades: according to Nicholas Basbanes, "Barry Moser is probably the most important book illustrator working in America today," and the "American Book Collector" has said that "Moser has the technical virtuosity to pull more out of a piece of wood than any other contemporary American engraver." Although copies of the Arion "Moby-Dick" appear from time to time (ABPC lists four at auction since 1992), copies accompanied by the extra suite of plates and especially by one of the 10 groups of 10 original drawings are very, very rarely seen. (CTS1006)

***A Large Paper Copy with Proof Engravings,
In a Sumptuous Contemporary Morocco Binding***

71. (ART HISTORY - FRANCE). FILHOL, ANTOINE MICHEL. GALERIE DU MUSÉE DE FRANCE. (Paris: Chez Filhol, 1814-

15) 305 x 229 mm. (12 x 9"). With half titles. **10 volumes.** FIRST EDITION in book form. (With Poussin's "Paysage" in Volume VIII misidentified in the contents as Plate 557, rather than 577.) MARVELOUS CONTEMPORARY DARK GREEN MOROCCO, SUMPTUOUSLY GILT IN ROMANTIC STYLE, covers with complex scrolling and undulant cornerpieces connected by triple gilt rules, raised bands, spine compartments densely and very handsomely gilt with massed scrolling and foliate stamps, very wide turn-ins gilt with thick and thin rules framing a border composed of the same kind of decoration as on the spine, all edges gilt. 718 VERY PLEASING ENGRAVED PLATES OF FAMOUS WORKS OF ART (numbered 1-720, but with plates #552 and 553 omitted, as always), original tissue guards. **Four plates supplied from another copy.** A LARGE PAPER COPY, with more area occupied by the margins than by either the text or the plates. Brunet II, 1256-57; Graesse I, 579.

Some boards with the slightest variation in color, a few trivial marks to covers, but THE LOVELY BINDINGS BEAUTIFULLY PRESERVED, WITH RICH COLORING, THE LEATHER AND GILT EXTRAORDINARILY LUSTROUS. Tissue guards and versos of plates normally foxed, variable foxing to plates and text (the text leaves mostly clean, half the plates with only marginal or light foxing, perhaps 30 plates with more noticeable foxing, about as many entirely clean, the rest moderately foxed), otherwise in fine condition internally, with few signs of use, and WITH FINE IMPRESSIONS OF THE ENGRAVINGS. (Plate 16) \$4,800

First issued in a series of 120 livraisons, the text and plates here constitute a history of painting and sculpture from ancient times down to the time of publication, with examples drawn from the collection of the Musée Napoléon. The project was begun by the French engraver Filhol (1759-1812) and concluded by his widow more than a decade later. The chief interest in the work is its series of fine engravings of works of art, the cuts employing various techniques, and the vast majority of images being both precisely executed and charming. The present item is a rare Large Paper Copy in a stunning contemporary binding. Each of the spines here has the word "Proofs" in gilt, and the plates (except for the four inserted from another copy) are either without captions or with the engravers' names faintly inscribed in drypoint. In the first volume, the engravings are printed on "Papier de Chine" and mounted. As Brunet indicates, ours is among "a very small number" of copies with the title pages dated either 1814 or 1815, and with the title changed so as to remove the word "Napoléon" and replace it with "France" (partly, no doubt, as a reflection of political changes in the country). While the regular size copy of this work is certainly attractive, the difference that comes with a Large Paper Copy is remarkable, and when, as here, a splendid contemporary binding of the finest morocco and decorated with the highest level of craftsmanship is added, the book takes on dramatically augmented proportions, not just in size, but also in beauty and desirability. (ST8224)

72. (ART HISTORY, FRENCH MINIATURES). (BINDINGS - RIVIERE). BOUCHOT, HENRI. LA MINIATURE FRANCAISE, 1750-1825. (Paris: Goupil, 1907) 330 x 260 mm. (13 x 10 1/4"). 2 p.l., 245, [1] pp. ONE OF 200 COPIES. MAGNIFICENT SKY-BLUE CRUSHED LEVANT, LAVISHLY GILT, BY RIVIERE, covers with gilt double-fillet border and grand central panel formed by the use of 11 plain and decorative rules (as well as small seashell cornerpieces), raised bands between richly gilt compartments of rinceaux-like decoration around central lozenge, elegantly gilt inner dentelles, watered silk endleaves, marbled flyleaves, all edges gilt. WITH 72 FINE PLATES

(containing a total of 154 images, 45 OF THE PLATES TINTED AND 20 FULLY COLORED), and 108 illustrations in the text (all but two of them tinted), printed tissue guards (even in the case of the text illustrations). Title page in red and black.

A hint of wear to corners and edges, spine just slightly sun faded, offsetting from two engraved pages, minor dots of foxing in isolated places, otherwise A FINE COPY OF A BEAUTIFULLY BOUND VOLUME, the gilt and covers still very bright, and the text and plates quite clean, bright, and fresh. **(Plate 16) \$1,600**

This is a lavishly bound, memorably illustrated, and generally absorbing study of French portrait miniatures. The author focuses on five major artists and their circles. The work of Jean-Baptiste Massé and Pierre-Adolphe Hall are in the lighthearted, sophisticated Rococo style, often depicting ladies with incredibly tall hair-dos and remarkably low-cut gowns. With François Dumont, the styles become more sober in the time of Louis XVI, while the work of Jean-Baptiste-Jacques Augustin and Jean-Baptiste Isabey bring the series of miniatures through the Napoleonic era and into the Restoration, the male sitters often in uniform, the women in diaphanous Roman-style gowns. The entire production suggests elegance, and the book is clearly both beautiful as an object and useful as a window into the evolution of a peculiarly interesting area of French art. (ST11015)

The Rarest Ashendene Press Book

73. (ASHENDENE PRESS). BACON, FRANCIS. TWO ESSAYS OF FRANCIS LORD BACON: OF BVILDINGS & GARDENS. (Ashendene Press, 1897) 225 x 170 mm. (8 7/8 x 6 3/4"). viii, 36 pp. ONE OF 16 COPIES PRINTED FOR PRIVATE CIRCULATION (this is copy #6). Original gray printed paper wrappers, fore edge and tail edge untrimmed. In (slightly soiled) green linen clamshell case with gilt titling on spine. Printer's device on final page. Pencilled initials on front free endpaper, apparently those of the printer Hornby. Hornby 8.

Professional repairs to bottom edges and one fore edge of the overlapping wrapper and to two places on covers, front cover with long, faint diagonal crease, but the very fragile original wrapper entirely intact and mostly quite clean. Very fine internally, with clean, fresh, bright text. **(Plate 62) \$14,000**

Founded by Charles Harry St. John Hornby (1867-1946), the Ashendene Press issued 40 books, plus additional minor pieces, from 1895-1935. Less elaborate in appearance and design than William Morris' Kelmscott volumes, but more ornamental than the products of Cobden-Sanderson's Doves Press, the Ashendene volumes have long been considered the most satisfying of English private press books. The present volume is the rarest of the Ashendene Press books: Hornby expresses regret that it did not receive a wider circulation but observes that "it provides at any rate good sport for collectors!" The book is one of the early Ashendene works, done at a time when Hornby and his sisters were experimenting with various typefaces. According to Franklin, the work, set entirely in Fell great primer "on excellent paper . . . is a good display of prose and printing," but, Franklin notes, it does contain "one surprising misprint ('enough to receive a Cage of Birds')." Francis Bacon (1561-1626), 1st Baron Verulam and Viscount St. Albans, turned to writing after a turbulent career in politics and is best known today for his "Essays" on a wide variety of topics. The two charming essays included here contain his advice on the design of a residence and garden. (ST11412)

74. (ASHENDENE PRESS). THE BOKE OFF THE REVELACION OFF SANCT JHON THE DEVINE DONE INTO ENGLYSSHE BY WILLIAM TYNDALE. (Ashendene Press, 1901) 218 x 165

mm. (8 1/2 x 6 1/2"). 1 p.l., xxx, [i] pp., plus six blank leaves at the front and three at the back. ONE OF 54 COPIES. Original limp vellum dyed dark green, gilt-titled flat spine. In a custom-made folding cloth box with gilt titling. Initials and chapter headings printed in red. Front pastedown with book label reading "From the Books of Crosby Gaige" (see below); rear pastedown with the bookplate of Lord Wardington. Hornby 12, 42; Tomkinson, p. 4; Franklin, pp. 31, 235.

A little loss of the dark green pigment along the fore edges of the binding; in all other ways, A FAULTLESS COPY. **(Plate 62) \$4,250**

Founded by Charles Harry St. John Hornby (1867-1946), the Ashendene Press issued 40 books, plus additional ephemeral pieces, from 1895-1935. Less elaborate in appearance and design than William Morris' Kelmscott volumes, but more ornamental than the products of Cobden-Sanderson's Doves Press, the Ashendene books (whose printer's device motto reads "Les hommes sont meschants mais leurs livres sont bons") have long been considered the most satisfying of English private press books. Hornby wrote in his account and bibliography of Ashendene that Revelation was "the first book of the Press in connection with which a Notice to subscribers was issued, inviting subscriptions at the price of 2 guineas." And as Franklin mentions, there were other firsts for Revelation: it contained the "first textual use of red in an Ashendene book, first printing in two columns, first appearance of printer's mark B2, first to be bound by Leighton, [and] first printed in London." There were also several lasts: it was the final book in the early slender series, and the last before a new typeface was introduced for general use. Crosby Gaige (ca. 1883-1949) was a theatrical producer on Broadway and served as president of the New York Wine & Food Society, writing a number of books on food and fine dining. An extremely social man, Gaige was well known in the swank supper clubs and elegant cocktail lounges of 1930s and 1940s New York. (ST10945)

75. (ASHENDENE PRESS). (BIBLE IN ENGLISH). A BOOK OF SONGS AND POEMS FROM THE OLD TESTAMENT AND THE APOCRYPHA. (Ashendene Press, 1904) 190 x 135 mm. (7 1/2 x 5 1/4"). 62, [1] pp. ONE OF 150 COPIES on paper (there were also 25 printed on vellum). Original limp vellum, gilt titling on spine. Printed in red and black, with hand-painted blue initials by Graily Hewitt. Front pastedown with woodcut bookplate of Edmund Bulkeley. Hornby 18; Tomkinson 19; Franklin, pp. 74 ff.

The vellum binding with the usual very slight rumpling and variation in color because of grain, but a fine copy nevertheless, and beautiful internally. **(Plate 13) \$2,400**

This selection of Scriptural excerpts gathers together some of the best-loved biblical passages, such as the prayer of Hannah. Most are songs of rejoicing and exultation, but the lamentation of David over Saul and Jonathan is also included. The thickish Subiaco type seems perfectly suited to the requirements of the page here, where relatively few words are well spaced within especially ample margins, and the fine Batchelor handmade paper has been very receptive in its use as a damp printing surface, providing us with deep impressions of the type. (CRS0905)

The Most Substantial and Expensive Ashendene, In the Rare and Luxurious Pigskin Binding

76. (ASHENDENE PRESS). CERVANTES SAAVEDRA, MIGUEL DE. THE FIRST [and SECOND] PART OF THE HISTORY OF THE VALOROUS AND WITTIE KNIGHT-

ERRANT DON QUIXOTE OF THE MANCHA. (Ashendene Press, 1927-28) 432 x 305 mm. (17 x 12"). **Two volumes.** The text in the 1620 English translation of Thomas Shelton. ONE OF 225 COPIES. Original luxurious white pigskin by W. H. Smith, thick raised bands, gilt titling on spine, sturdy cloth double slipcases (a little marked) with morocco labels. Lovely woodcut initials and borders designed by Louise Powell, cut on wood by W. M. Quick and George H. Ford. Bookplate of Vincent Lloyd-Russell in each volume as well as shadow of another small bookplate now removed. Hornby 36; Franklin, pp. 159 ff.

Pigskin of first volume just a shade different from second (a common defect, as the volumes issued more than a year apart); in all other ways AN EXTREMELY FINE COPY OF ONE OF THE GRANDEST PRODUCTIONS OF THE PRESS, the magnificent binding unusually clean and THE TEXT IN PERFECT CONDITION. (Plate 62) \$9,500

A remarkably impressive piece of printing, these two volumes taken together constitute the longest Ashendene publication and the most expensive one to produce. It is also the first Ashendene book to be printed in the newly designed Ptolemy type, and, as such, it represents a new direction for the press in its final years of activity. In Franklin's eyes, Emery Walker's new typeface, derived from the font used for the 1482 Ptolemy printed in Ulm, was "a much lighter, more elegant letter than the earlier fount," the denser Subiaco. "And with the use of this less dictatorial typeface, the printer could cast away a little of his restraint in planning whatever lay outside it. So in 'Don Quixote' we find at last an alphabet of open and freely drawn decorative initial letters, designed by Louise Powell and shadowing something of Kelmscott Press taste from years before." The Ptolemy face was used just three more times before the Ashendene Press closed. Pigskin was the rarest of the three bindings offered to subscribers for sets printed on paper: the press' subscriber list accounts for 90 bound in dark green morocco, 60 in linen-backed boards, and 54 in pigskin. All in all, this is an item just short of magnificent in terms of its printing, binding, and condition. (CRS0901)

An Uncommon Complete Ashendene Dante Set, a Distinctive Press Book with Incunabular Woodcuts

77. (ASHENDENE PRESS). DANTE. LO INFERNO. [and] LO PURGATORIO. [and] LO PARADISO. (Ashendene Press, 1902, 1904, 1905) 200 x 145 mm. (8 x 5 3/4"). **Three separately issued but obviously related volumes.** ONE OF 135, ONE OF 150, and ONE OF 150 COPIES on paper (there were also vellum copies of each: 14, 20, and 20, respectively). Publisher's flexible white vellum, gilt titling on spines, original green silk ties. With initials and paragraph marks hand painted in red, blue, green, or gold, woodcut device in colophon of each volume, and 43 FINE WOODCUT VIGNETTES IN THE TEXT, these cuts copied from a Venetian incunabular edition of Dante. Hornby 13, 20, 21.

Vellum, as always, with slight variations in color and with its grain apparent (two of the volumes hardly affected, but the third with one cover having an overall tan appearance because of the grain); in all other ways, A VERY FINE SET, INTERNALLY PRISTINE. (Plates 18, 57, 63, 65) \$22,500

This is a very pleasing copy of an important work in the evolution of the Ashendene corpus, one that represents a wonderful admixture of early and modern printing, and one that is increasingly difficult to obtain complete and in desirable condition. The set represents the last Ashendene book to be printed entirely by Hornby, the first in Subiaco type, and the first with initials done by hand (by Graily Hewitt).

The large burnished gold initials at the beginning of the text of each volume represent a memorable visual highlight of this production. The delicate woodcuts here were drawn by R. Catterson Smith and cut by Charles Keates (with some assistance from W. H. Hooper) after the Venetian Dante of Petrus de Quarengiis of 1497 (Goff D-34). A look at the 15th century originals next to the Ashendene copies (see Franklin, p. 48) shows how remarkably faithful the modern cuts are. In fact, Franklin says that "no more sympathetic adaptation of early illustration exists, than the practised performance of Catterson Smith and Keates for these three Ashendene volumes of Dante." Franklin also commends the woodcuts' lightness of line. The beauty of the set even moved the usually silent Catterson Smith to write a rare letter to Hornby, thanking him for the set he had received and admiring how "closely allied in spirit and workmanship [the books are] to the precious old work." Emily Daniel of the Daniel Press adds her own glowing review by saying, "I think it is the most beautiful modern book I have ever seen." (Franklin) Our "Purgatorio" contains the erratum slip for Canto IV that is not found in all copies. ABPC lists only three complete copies at auction during the past decade. (ST11702)

78. (ASHENDENE PRESS). SPENSER, [EDMUND]. SPENSER'S MINOR POEMS, CONTAINING THE SHEPHEARDES CALENDER, COMPLAINTS, DAPHNAIDA, COLIN CLOVTS, COME HOME AGAIN, AMORETTI, HYMNES, EPITHALAMION, PROTHALAMION, SONNETS AND SVNDRIE OTHER VERSES. (Ashendene Press, 1925) 437 x 310 mm. (17 1/4 x 12"). 2 p.l., 216 pp. ONE OF 200 COPIES, 175 of them for sale. (There were also 15 copies on vellum, 12 of them for sale.) Original calf-backed thick vellum boards, raised bands, gilt spine titling. Printed in black, red, and blue, with numerous large and small roman style initials by Graily Hewitt. Hornby 35; Franklin, pp. 240-41.

A hint of splaying, joints a bit rubbed and flaked with two-inch cracks at head and tail of front joint, vellum on covers curling just slightly (as often) where it meets the spine leather, spine a little marked, vellum lightly soiled, but the binding nevertheless entirely solid, and a flawless copy internally. (Plate 17) \$1,900

This collection of poems, containing some of Spenser's most important and enduring short works, is "minor" only in terms of length. Typographically, it is one of the most creative Ashendene products, as the considerable variation in page design as well as ink color reflects an attempt to suggest the varying contents of these quite different poems. More blue ink was used in this book than in any other Ashendene Press publication, and because of the combination of this and the variety in the lengths of the lines, Hornby said that the book was for him "a more than usually difficult and interesting typographical problem." The last of Hornby's folios to be printed in Subiaco type, it shares in the tradition of impressive Ashendene large-format books, all of them beautiful as well as significant achievements in modern book production. (CRS0932)

An Extremely Handsome Set

79. BIBLE IN ENGLISH. (London: Published for John Reeves, 1802) 241 x 152 mm. (9 1/2 x 6"). **Nine volumes.** VERY FINE DARK BLUE STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, covers bordered in gilt with angular key roll, raised bands, spines ornately gilt in panels featuring unusual sawtooth and flower roll at head and foot and with stippled diapering filling the main part of the panel, all edges gilt. Front pastedowns with armorial bookplate of John Pollexfen Bastard, presumably the military hero and M.P. from Devon who lived from 1756-1816 (see DNB). Cf. Darlow & Moule 985 and Herbert 1457-

Two spines lightly sunned, a half dozen boards with light fading at edges, isolated wear to corners and ends of spines, a few small indents and flakes, but THE ORIGINAL VERY DECORATIVE BINDINGS EXTREMELY WELL PRESERVED. First volume with noticeable freckled foxing at front and back, isolated gatherings (perhaps a total of six or eight, combined) in the other volumes with less but still apparent foxing, endpapers generally a little discolored, otherwise internally in fine condition, almost entirely very bright, fresh, and clean. (Plate 64) \$4,250

This is an especially handsome copy of the Bible prepared by John Reeves and issued in 1802 in various forms (Herbert records 10-volume, nine-volume, and four-volume printings). Ours does not seem to match any of the versions described by Herbert or by Darlow & Moule, but it obviously shares as its goal the same stated design to transform the Bible into a multi-volume work, not unlike a long novel, that is easy to handle, or, in Reeves' own words, "to put an edition of the Bible in separate volumes that would make a manual, commodious for perusal, like the editions of our best English books." The text is a close reprint of the Blayney Bible of 1769. (ST09871b)

The Greatest Theological Performance of the Age

80. BIBLE IN ENGLISH. (London: Printed by C. Baldwin; published by L. B. Seeley et al., 1812-14) 318 x 254 mm. (12 1/2 x 10"). **Six volumes.** SUPERB CONTEMPORARY DARK PURPLE STRAIGHT-GRAIN MOROCCO, VERY HANDSOMELY GILT, covers panelled with gilt outer frame of triple fillets and wide lobed roll of stylized bunting, blind ruled inner frame with narrow gilt tools at corners, and at center a gilt octagonal panel of broad and narrow fillets flanked with blind scrolling rolls, flat spines panelled in gilt and blind featuring elaborate gilt scrolling centerpiece with floral and foliate elements and festoons at ends and sides, very broad turn-ins with designs similar to spine panels, including blind roll of floral festoons and unusual pattern of alternately gilt and blind fleurons, rose-colored silk endpapers with blind ruled border, all edges gilt and gaufered. Darlow & Moule 952; Herbert 1366.

Two boards with faint, mottled staining, extremities with very minor rubbing, endpapers a little foxed, isolated faint foxing in the text, a handful of minor tears and stains, but the binding in an extremely well-preserved state with only superficial wear, and the leaves quite clean, bright, and fresh. A FINE COPY IN A SUMPTUOUS CONTEMPORANEOUS BINDING. (Plate 64) \$7,500

This is a beautiful copy of a celebrated edition of the Bible in six large quarto volumes "with explanatory notes, practical observations, and copious marginal references" by Thomas Scott (1747-1821), theological author, rector of Aston Sandford, and chaplain at Lock Hospital, London. He published from 1788-92, in weekly parts, the biblical commentary that occupies a great deal of the space in this substantial set. Sir James Stephen called this commentary "the greatest theological performance of our age and country." (ST09871a)

81. (BINDINGS). (ART HISTORY - PAINTING). CROWE, J. A. and G. B. CAVALCASELLE. HISTORY OF PAINTING IN ITALY [and] HISTORY OF PAINTING IN NORTH ITALY [and] EARLY FLEMISH PAINTERS. (London: John Murray, 1864-72) 222 x 144 mm. (8 3/4 x 5 3/4"). **Three separately published works bound in six volumes.** FIRST EDITIONS OF THE FIRST TWO WORKS, Second Edition of the third. Uniformly bound in VERY HANDSOME CONTEMPORARY DARK GREEN PEBBLE-

GRAIN MOROCCO, LAVISHLY GILT, covers with gilt frame formed by multiple plain and decorative rules flanking a central Greek key roll, raised bands, spines heavily gilt in double-ruled compartments with Greek key roll at top and bottom, inner dotted frame with scrolling cornerpieces, and elongated central fleuron, turn-ins gilt with multiple decorative rules and floral cornerpieces, marbled endpapers, all edges gilt. With 148 black and white plates, two of them folding, illustrating Italian and Flemish paintings. Front flyleaf of some volumes with pencilled ownership inscription of C. M. Brewster.

Fore edge of one upper board just slightly bumped, trivial imperfections internally, but A VERY FINE SET, the sumptuously gilt bindings especially lustrous and virtually unworn, and the text and plates showing almost no signs of use. (Plate 18) \$1,500

This group of bindings would be attractive no matter the content, but the present item is doubly desirable because it comprises a beautifully bound set of what the Dictionary of Art Historians calls "the earliest work in English of serious art scholarship." More specifically, the histories of art by our two authors "were the first written in English to make use of documentary evidence and research, rather than the hearsay mythology of much of 19th-century art writing." Popular works that went into numerous editions and were also translated into German and Italian, these books "are still considered an important part of the literature of art history." Sir Joseph Archer Crowe (1825-96), a journalist and diplomat with an interest in Renaissance art, met the artist and art historian Giovanni Battista Cavalcaselle in 1847, and the two became lifelong friends and collaborators. "Early Flemish Painters" appeared in 1857, followed by the three-volume "History of Painting in Italy" in 1864, and the two-volume "History of Painting in North Italy" (bound here as volumes IV and V of "History of Painting in Italy") in 1871. The two also produced artist biographies of Raphael and Titian. Archer did all of the writing for their books, while Cavalcaselle provided the expertise on painting and painters. However, DNB says that "even within his own lifetime, Crowe contested a public misapprehension that Cavalcaselle was the expert, as an Italian, while he merely wrote the texts. Though he did provide the overall narratives as Cavalcaselle spoke no English, Crowe also supplied documentary evidence and stylistic commentary, and was perhaps the more daring of the two when identifying works. Several controversial attributions to Raphael, Giorgione, and others are still endorsed by modern critics." It is a little surprising that the present lovely bindings are unsigned; they resemble the work done by Hayday, a bindery that by the time our volumes were issued was in the hands of William Mansell. Although copies of various editions of these works are common in the marketplace, one rarely sees a set of all three in uniform and handsomely decorated bindings in the outstanding condition found here. (ST11515)

Two Wonderful New Bindings by Susan Allix, One Like Mondrian, One like a Morocco Quilt

82. (BINDINGS). ALLIX, SUSAN. ROSAS: ROSES REAL AND IMAGINARY. WITH POEMS. (London: Susan Allix, 2009) 369 x 277 mm. (14 1/2 x 10 1/4"). 14 unnumbered leaves. ONE OF 10 COPIES OF THIS WORK, each in a variant binding, SIGNED BY THE ARTIST (this is copy #10). WONDERFUL MIXED MEDIA BINDING BY SUSAN ALLIX, upper cover of beige morocco inlaid and onlaid with red and black morocco in a geometrically minimalist design, one horizontal rectangular inlay of silver metal painted with streaks of red, one vertical rectangular inlay of a glass mirror, a red design scratched into

the silvering, a most unusual protruding black metal sculpture of a rose attached to the horizontal inlay, lower cover with inlays of black and red morocco lines continuing the Mondrian-like style, flat black morocco spine with red vertical titling, red and off-white handmade endpapers, edges untrimmed. Original cleverly designed red cloth dropback box lined with black felt and with a recessed area inside its lid to protect the three-dimensional rose, leather title labels on front and spine. With nine illustrations of various sorts and in various media showing roses by Allix, one double-page and one an original watercolor unique to this volume.

As new. (Plate 19) \$4,800

This and the next item are two of 10 unique bindings done to cover the same book, created inside and out by award-winning British book artist Susan Allix (b. 1943). She handset and printed this book in letterpress on Arches Velin and Arches Aquarelle papers using Garamond, Castellar, and Script typeface, with an invented letter-form title. The illustrations are hard- and soft-ground etchings and block prints, combined with air brushing and hand coloring in watercolor and acrylic. Each accompanies a poem from Robert Herrick, Thomas Moore, William Blake, or Edmund Waller, as well as Gertrude Stein's "a rose is a rose is a rose." Mark Dimunation, Chief of the Rare Book Division at the Library of Congress, wrote in the journal "Parenthesis" in 2007 that "those familiar with the work of Susan Allix know that her books launch you on a visual journey. Each book is a voyage propelled by color, texture, image, impression, and material. . . . After more than three decades and thirty-seven books, Allix continues to be true to her vision. Because she insists on creating the entire book—from letterpress to illustration to binding—her work has a certain recognizable aesthetic; a malleable signature that responds to the particular character of a piece, but is still unquestionably hers. Allix conceives each book visually. . . . The real narrative of her books is the flow of color and image as they move throughout the piece." Her works are held in the collections of The British Library, National Gallery of Art in Washington, D.C., and many other public and private libraries. The delightful binding here is an unusual combination of boldness and tight restraint, and its distinctive features—particularly the unique projecting metallic rose on the front cover—make it audacious, whimsical, and altogether charming. (ST11788)

83. (BINDINGS). ALLIX, SUSAN. ROSAS: ROSES REAL AND IMAGINARY. WITH POEMS. (London: Susan Allix, 2009) 369 x 277 mm. (14 1/2 x 10 1/4"). 14 unnumbered leaves. ONE OF 10 COPIES, SIGNED BY THE ARTIST (this is copy #8). IN AN EXUBERANT BINDING OF MULTI-COLORED MOROCCO AND EMBROIDERY BY SUSAN ALLIX, COVERS INLAID WITH IRREGULAR MOROCCO PIECES IN VARIOUS SHADES of yellow, pink, blue, green, orange, and burgundy to achieve a quilt-like effect, UPPER COVER WITH LARGE OCTAGONAL CENTERPIECE OF HAND-EMBROIDERED ROSES in reds, yellows, and pinks on a dark green background, flat spine with vertical titling in blind, handmade endpapers in bright pink and black with pink polka dots, edges untrimmed. In the original red felt-lined folding cloth box with morocco labels and accents in two colors. With nine illustrations of various sorts and in various media showing roses by Allix, one double-page and one an original watercolor unique to this volume.

As new. (Plate 20) \$4,800

This is the same book as described in the previous entry, but in a binding that gives it an altogether different feeling from its companion.

Allix has created a binding here that is far softer and more feminine than her very modern metal, leather, and glass composition. The design, and especially the embroidery, brings to mind a homemade quilt uncovered in grandmother's attic. It is charming, with a touch of the Victorian—though with a brightness and cleanness of line that make it distinctively modern. (ST11787)

84. (BINDINGS - ARTS AND CRAFTS STYLE). RACKHAM, ARTHUR, (Illustrator). "INGOLDSBY, THOMAS" (Pseudonym). [BARHAM, RICHARD HARRIS]. THE INGOLDSBY LEGENDS, OR MIRTH & MARVELS. (London: J. M. Dent & Co., 1898) 200 x 135 mm. (7 7/8 x 5 3/8"). 2 p.l. (including the frontispiece), xxiii, [i], 638, [1] pp. First Rackham Edition. VERY ATTRACTIVE CONTEMPORARY ARTS AND CRAFTS STYLE BINDING OF RUSSET NIGER GOATSKIN, LAVISHLY GILT, covers with central panel of gilt ruled squares within wide frame of flowers and foliage, raised bands, spine compartments densely gilt with tooling repeating the cover frame design, gilt turn-ins, top edge gilt, other edges gilded on the rough. Title page with green ornamental border, numerous black and white illustrations, and 13 color plates (including frontispiece), all by Arthur Rackham. Latimore & Haskell, p. 11.

Slight and even darkening to the spine, covers with minor soiling, title and frontispiece rather foxed, text with a hint of browning at edges, but a very attractive copy nevertheless, the animated gilt of the binding still bright, the leather with only insignificant wear, and the text almost entirely bright, clean, and fresh. (Plate 18) \$1,500

The work between the covers of this fine arts and crafts binding was first published in "Bentley's Miscellany" (1840) and "The New Monthly Magazine" (1842), becoming immensely popular because of its "humor, felicity of verse, narrative power, and variety of subject." (Oxford Companion) According to Britannica, "In variety and whimsicality of rhymes these verses have hardly a rival since the days of 'Hudibras.' But beneath this obvious popular quality there lies a store of solid antiquarian learning, the fruit of patient enthusiastic research, in out-of-the-way old books, which few readers who laugh over his pages detect." The English humorist Richard Harris Barham (1788-1845) is generally considered to have been particularly successful in the grotesque and frankly comic treatment of Medieval legend. This is an early book illustrated by Arthur Rackham (1867-1939), whose work began to be noticed only after the turn of the century. For much more on Rackham, see item #283, below. Although not signed by him, the present binding looks in its design features very much like the highly influential work of Douglas Cockerell (1870-1945), especially in its broad gilt leaves and spreading Egyptian floral stamps. The color of the leather, the general pattern of cover blocking, and the thick raised bands also are typical of Cockerell, who was apprenticed in 1893 at the newly founded Doves Bindery and later was the teacher of Francis Sangorski and George Sutcliffe, before setting up his own bindery. (ST11262b)

A Group of Six Arts and Crafts-Style Bindings

85. (BINDINGS - ARTS AND CRAFTS STYLE). WILDE, OSCAR. SEBASTIAN MELMOTH [i.e., APHORISMS (and)] THE SOUL OF MAN]. [and] THOMAS À KEMPIS. IMITATION OF CHRIST. [and] BACON, FRANCIS. ESSAYS. [and] ANTONIUS, MARCUS AURELIUS. [THE MEDITATIONS]. [and] MAETERLINCK, MAURICE. TREASURE OF THE HUMBLE. [and] BONAPARTE, NAPOLEON. MAXIMES.

(London: Arthur L. Humphreys, 1902-06) 168 x 124 mm. (6 5/8 x 5"). **Six separately published works bound in six volumes.** Very pleasing contemporary reddish-brown morocco in the Arts and Crafts style, covers with designs of varying complexity, all with an outer border of double gilt fillets and with three gilt dots in the corners, four of the six with intersecting vertical and horizontal fillets and additional gilt dots (the most ornate with wide frame formed by three intersecting rules, square corners adorned with broad leaves and berries, and a central panel with repeating rows of triangles made up of three dots), all volumes with raised bands and spined compartments with three gilt dots in each corner, gilt turn-ins stamp-signed at rear with the initials "A. D." or "A. M. D." and the date 1906, top edges gilt, other edges untrimmed. Title pages printed in red and black.

Spines uniformly sunned to a pleasing hazel brown, some small variation in color among the leathers used, just a touch of rubbing to joints and extremities, one volume with half a dozen small, faint (water?) stains to upper cover, the usual offsetting from turn-ins, three gatherings in one volume with a little foxing, otherwise a fine collection, exceptionally bright as well as clean and fresh internally, and the attractive bindings solid and lustrous, with only minor wear and small defects. **(Plate 16) \$1,600** for the six volumes

These volumes are luxury editions of popular works of philosophy or of quotable maxims, produced as part of the publisher's "Royal Library: Belles Lettres" series. The texts are attractively printed with wide margins on thick watermarked paper that is extraordinarily fresh and bright. The tastefully designed and skillfully executed bindings clearly represent the Arts and Crafts style of the period, which emphasizes (among other things) a strong expression of vertical and horizontal decorative elements. The works included here cover a variety of views, from Thomas à Kempis' directions for a Christian life to the Stoic meditations of Marcus Aurelius and the clever "bons mots" of Wilde, published under his pen name, Sebastian Melmoth. Maeterlinck gives us his thoughts on humility, a topic that likely does not arise in Napoleon's maxims, and the 58 essays of Bacon address everything from truth and beauty to parenthood and marriage to buildings and gardens. This set is esthetically pleasing in several ways, as pleasurable as an object as it is a source of edification. So far, we have not been able to identify the binder(s) from the initials stamped at the back of the volumes. (ST11685)

86. (BINDINGS - BAGGULEY). IRVING, WASHINGTON. THE ALHAMBRA. (London and New York: MacMillan and Co., 1896) 263 x 189 mm. (10 3/8 x 7 5/8"). xx, 436 pp. Introduction by Elizabeth Pennell. ONE OF 500 EXTRA-ILLUSTRATED COPIES. MAGNIFICENT CONTEMPORARY DARK GREEN CRUSHED MOROCCO, EXTRAVAGANTLY GILT, BY BAGGULEY (signed with the firm's ink "Sutherland" patent stamp on verso of front endleaf), covers with borders of multiple plain and decorative gilt rules, lobed inner frame with fleuron cornerpieces, the whole enclosing a large and extremely intricate gilt lozenge, raised bands, spine lavishly gilt in double-ruled compartments, gilt titling and turn-ins, BEAUTIFUL VELLUM DOUBLURES ELABORATELY TOOLED IN A DIAPERED GILT, RED, AND GREEN MOORISH PATTERN, green watered silk endleaves, top edge gilt, other edges rough trimmed. With numerous illustrations in the text and 12 inserted lithographs by Joseph Pennell. With the bookplate of Harold Douthit.

IN BEAUTIFUL CONDITION INSIDE AND OUT, the lovely binding with lustrous morocco, vellum, and gilt, and the text virtually pristine. **(Plates 17, 19) \$5,500**

This is a particularly handsome example of the uncommonly seen "Sutherland" style of binding, a volume with flamboyant design elements appropriate for its contents—Irving's 41 mostly romanticized sketches relating to the Alhambra, the famous Moorish palace located in Granada. Written during Irving's residence in Spain in 1829, "The Alhambra" contains a series of pieces centering around this architectural marvel—once graceful and elegant, but now in decay—the palace providing the author with a vehicle for a romantic consideration of departed grandeur, a theme not readily available to him in America. Although he was born to struggling immigrant parents in New York City, Irving (1783-1859) became a sophisticated citizen of the world, first as a traveller and later as a political appointee, and he was a major figure in the field of American literature during the first half of the 19th century. Patented by the Staffordshire binder Bagguley (b. 1860), the wonderfully inventive "Sutherland" bindings (named after the Duchess of Sutherland) are characterized by vellum doublures that are elaborately decorated with gilt and colored tooling. All of these bindings sparkle with interest, but the present one is distinctive in at least two ways: it is a good deal bigger than the typical Bagguley binding, and the decoration on the covers is far more ornate than usual. Established in 1890, the Bagguley firm employed a number of outsiders to design bindings (including Leon V. Solon, Dorothy Talbot, and Charles Connor), and although the bindery operated for only a few years, its output was distinguished. Bagguley himself did not do any binding, but his eminent staff of binders included Louis Genth (chief finisher at Zaehnsdorf from 1859-84) and Thomas E. Caley, who had been apprenticed to Fazakerly of Liverpool and who later worked for the Hampstead Bindery. Joseph Pennell (1857-1926) was a noted American illustrator who produced a number of books in collaboration with his wife, the writer Elizabeth Robins Pennell. (ST11542)

A Doves-Like Provincial Binding, Presented to a Remarkably Aristocratic Authoress

87. (BINDINGS - BATES). [BARRIE, SIR JAMES MATTHEW]. ROSALIND. ([New York]: [Charles Scribner's Sons], [1914]) 190 x 130 mm. (7 1/2 x 5 1/8"). 1 p.l., 89-151 pp. VERY PLEASING DARK GREEN PEBBLE-GRAIN MOROCCO, ATTRACTIVELY GILT, BY J. S. H. BATES OF LEICESTER (stamp-signed on rear turn-in), covers with border of plain and broken gilt fillets around a central rectangular panel formed by the same broken rule (four flap-like panels surrounding the central rectangle in an arrangement resembling fold-over closures), large and very attractive cornerpieces of five grouped tulips on leaved stems, spine with two raised bands, large gilt tulips at either end, and vertical titling in the middle, gilt turn-ins, top edge gilt. Front pastedown with gilt-stamped presentation: "To Lady Kathleen Curzon-Herrick / A Memento of June 1918 / from Mr. and Mrs. A. Laxton-Hames." Cutler 68 ("Half Hours").

Spine faded (as always with green morocco) to a pleasing olive green, a hint of wear to extremities, but still quite a fine copy in an especially attractive binding, very bright and clean inside and out. **(Plate 18) \$850**

Sir James Matthew Barrie (1880-1937) was raised in Scotland and attended Edinburgh University before settling in London in 1885, where he became one of the most successful novelists and playwrights of his generation. He produced a large quantity of material, but he will be forever remembered for his beloved play "Peter Pan." The present piece, which is extracted from an anthology of five short works entitled "Half Hours," is a light drama about a middle-aged woman whose stage role as a young and beautiful Rosalind arouses the

advances of a young man. Showing at least a vague influence of the Doves style, our intriguing provincial binding was produced by James Samuel Hewitt-Bates, whose work is represented in Maggs Bros. Catalogue 1075 (Item #356), where he is described as having worked at the Belvoir Bindery in Leicester in the 1920s. The catalogue says that "for many years he taught bookbinding at the Leicester College of Art and was author of a well-known manual" (in fact, he was the author of four bookbinding works). The recipient of this volume could hardly have been more blue-blooded, as is clearly suggested by her full-mouthed maiden name—Lady Maud Kathleen Cairnes Plantagenet Hasings. Additional social luster was showered upon her when, in 1916, she allied herself by marriage with William Montagu Curzon (later Curzon-Herrick), a descendant of William the Conqueror. Lady Curzon-Herrick was the author of a number of novels written under the disappointing pseudonym "Maud Calmes." (ST11263e)

With Plates that Seem To Be Specially Colored

88. (BINDINGS - BAYNTUN). BUNYAN, JOHN. THE PILGRIM'S PROGRESS. (London: Henry G. Bohn, 1856) 205 x 145 mm. (8 1/8 x 5 5/8"). xxxvi, 476 pp. "The Eleventh Edition, including the poetry hitherto omitted." Pleasing early 20th century marbled calf by Bayntun, covers framed by an elegant scrolling roll featuring artichokes and strawberry leaves, raised bands, compartments at head and tail of spine filled by three different and pleasing gilt rolls, two compartments with scrolling floral cornerpieces, one dark blue and one green morocco label, turn-ins densely gilt in a botanical pattern, marbled endpapers, all edges gilt. In a (slightly soiled) tan linen slipcase. With historiated initials, six illustrations in the text, and 17 charming plates by Thomas Stothard, as called for, ours most pleasingly colored by a contemporary hand.

A bit of wear to joints, minor crackling and dulling to spine, isolated trivial foxing, but an excellent copy, very clean and fresh internally with prettily colored plates, and in an attractive decorative binding that is solid and without any significant defect. (Plates 18, 40) \$850

This is a pivotal work of English literature, offered here in attractive decorative calf from one of England's best and longest-lived binderies and with plates that are specially colored by a deft hand. The well-known allegorical tale of "Pilgrim's Progress," first published in 1684, tells of a dream in which Christian and Christiana flee the City of Destruction, journeying toward the Celestial City through such sites as the Slough of Despond, the Valley of Humiliation, and Vanity Fair, accompanied by companions like Faithful, Hopeful, Mercy, and Great-heart. It is the masterwork of John Bunyan (1628-88), a largely self-educated non-conformist preacher and a veteran of Cromwell's Parliamentary Army. Our binding is a good example of the early 20th century decorative work typical of the Bayntun firm, founded in Bath in 1894 and now the last of the great Victorian trade binderies still in family ownership. In addition to the lovely binding, our set features delightful plates designed in 1789 by Thomas Stothard (1755-1834), a prolific artist who illustrated a large number of works, including those from virtually all the important authors who lived up to his time (the British Museum houses some 3,000 of his engraved designs). According to Houfe, his works are "well finished, generally in monochrome wash but sometimes in full watercolours." Mrs. Bray reports in her biography of Stothard (see item #328, below) that his fellow artist Charles Robert Leslie proclaimed in a lecture that Stothard's illustrations for this work "belong to the highest order of Sacred Art. Here are images of holiness, of purity, and of childlike innocence worthy of that beautiful poem. And they are as graceful

to the eye as to the mind, the Art entirely aiding the sentiment." We have been unable to find a record of any copy of Bunyan with Stothard plates that have been colored, let alone colored as carefully and pleasingly as in the present volume. (ST11744a)

89. (BINDINGS - BAYNTUN). LAMB, CHARLES. THE ESSAYS OF ELIA. [and] THE LAST ESSAYS OF ELIA. (London: J. M. Dent & Sons, Ltd., 1919, 1921) 185 x 110 mm. (7 1/4 x 4 3/8"). **Two separately published works uniformly bound in two.** With an introduction by Augustine Birrell. LOVELY CONTEMPORARY MIDNIGHT BLUE STRAIGHT GRAIN MOROCCO, ATTRACTIVELY GILT, BY BAYNTUN (stamp-signed on verso of front free endpaper), covers with frames composed of double gilt rules, wide gilt floral rolls, and leafy blindstamped roll; raised bands, spines gilt in double-ruled compartments with charming central floral spray, black and red morocco labels, intricately gilt turn-ins, marbled endpapers, all edges gilt. With dozens of illustrations by Charles E. Brock, 32 of them full-page. Title pages printed in blue and gold.

Spines uniformly sunned to a pleasing blue-green, just the slightest hint of rubbing to joints, but A VERY FINE SET, the text quite clean, fresh, and bright, and the handsome bindings scarcely worn and unusually lustrous. (Plate 18) \$375

This is a very pretty set, in sparkling condition, of largely autobiographical essays that embrace the broad subject of mankind at large, as seen through the author's own experience and impressions. First printed between 1820-33, "they present, with exquisite humor and pathos, and in a brilliant and inimitable style, characters that the author has known . . . , the productions of a playful or melancholy fancy . . . , and general comments and criticism." (Oxford Companion) The name "Eliä," as Lamb says, was "clapt down" on these essays in honor of a fellow clerk at South Sea House, a building of commercial offices and the subject of the first essay. Charles Lamb (1775-1834) worked in the office of the East India Company and wrote poetry, essays, and plays. With his sister Mary, he was the author of "Tales of Shakespeare," a flowing and lucid prose rendition of 20 of the bard's dramas that helped rekindle 19th century interest in the plays. (For more on Lamb, see items #100 and 250, below.) (ST11462a-066)

90. (BINDINGS - BEDFORD). RUSKIN, JOHN. THE ETHICS OF THE DUST: TEN LECTURES TO LITTLE HOUSEWIVES ON THE ELEMENTS OF CRYSTALLISATION. (London: Smith, Elder, & Co., 1866) 191 x 127 mm. (7 1/2 x 5"). x, [iv], [3]-244 pp. FIRST EDITION. VERY FINE DARK GREEN CRUSHED MOROCCO BY BEDFORD (stamp-signed on front turn-in), covers bordered in gilt with French fillet, raised bands, spine handsomely gilt in compartments featuring decorative bands at head and foot, scrolled cornerpieces, and thistle centerpiece with surrounding small tools, densely gilt inner dentelles, marbled endpapers, all edges gilt. Title page with ownership inscription: "Walter Macfarlane, Saracen Foundry."

Boards with a hint of soiling, but A VERY FINE COPY IN A LOVELY BINDING, the gilt very bright, and the text virtually pristine. (Plate 13) \$500

Francis Bedford (1799-1883) was perhaps the most successful London bookbinder of the 19th century, and the execution of his elegantly traditional decorative bindings is consistently of the highest quality. For five years, he managed the firm of Charles Lewis for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in fashionable West End London, and his firm enjoyed prosperity not only until his death, but for 10

years afterwards. Generically elusive, the present lovely volume is a curious and charming book intended to awaken in young girls a strong interest in some area of inquiry and to encourage an earnest and systematic approach to study. Although the title and much of the content relate to the field of crystallography, the work has the broader goal of inculcating precepts about the conduct of one's life. It is told in the form of dialogue involving imaginary females, ages nine to 20, the characters being based on real persons to whom Ruskin lectured at a country girls' school. According to information supplied by a previous owner, Macfarlane was a distinguished metallurgist and proprietor of the Saracen Foundry in Glasgow. (ST9548)

A Finely Bound Volume for and about a Bibliophile

91. (BINDINGS - CHAMBOLLE-DURU). LACROIX, PAUL. MA RÉPUBLIQUE. (Paris: Librairie L. Conquet, 1902) 205 x 140 mm. (8 x 5 1/2"). 2 p.l., 150, [1] pp. ONE OF 40 SPECIAL COPIES WITH TWO EXTRA STATES OF THE PLATES, AND INSCRIBED BY THE PUBLISHER (to "Monsieur L. Rattier"—see below), OF THE LIMITED EDITION OF 100 COPIES ON JAPAN VELLUM (of a total edition of 400 copies). VERY FINE CRIMSON MOROCCO, GILT AND ONLAID, BY CHAMBOLLE-DURU (stamp-signed on front doublure), covers with broad border comprised of seven gilt fillets, raised bands, spine compartments outlined with five concentric gilt rules, DOUBLURES OF BROWN CRUSHED MOROCCO FEATURING STYLIZED FLOWERS OF ONLAID OLIVE-BROWN MOROCCO on elegant arching gilt stems, cloth and then marbled endleaves, all edges gilt. Original printed wrappers bound in. With seven etchings, each in three states (for a total of 21 plates), by Edmond Adolphe Rudaux. Carteret IV, 223.

IN VIRTUALLY MINT CONDITION. (Plates 20, 65) \$3,250

This is a beautifully bound connoisseur's copy of a work that offers a humorous account of the adventures of a bibliophile and the fortunes of a rare book during the period of the French Revolution. Paul Lacroix (1806-84), a journalist and the author of numerous historical romances as well as more serious historical accounts, was a great enthusiast of the world of books and libraries. The etchings take us into that world, including scenes of the book stalls along the Seine, a public library interior, and the final scene of a bibliophile dozing before the fire while dreaming of a book. The artist, Edmond Rudaux (1840-1914), produced paintings and etchings in the romantic style, as well as realistic genre scenes like those in the present volume, and was a pioneer in the revival of the technique of etching. The inscriber here is no doubt the eminent French bibliophile Léon Rattier, whose collection, especially of fine limited editions, was renowned for its beauty and uniformly outstanding condition. The present sort of volume is exactly the kind of thing that gave his library its deserved reputation—a limited luxury printing on special paper with the plates in extra states, with a special presentation from the publisher, and in a binding from one of the best Parisian workshops. Books from the Rattier library made up much of the sale held at Drouot on 6 June 1984. The binding here is a perfect example of the elegant work produced by the Chambolle bindery (about which, see item #46, above). While classical work was always their mainstay, the firm "showed a cautious recognition of the . . . preoccupation with Art Nouveau." (Duncan and De Bartha) Our lovely binding represents both impulses, the covers being entirely classical, and the doublures, with their sinuous stems and leafy onlaid forms, being obviously an expression of Art Nouveau. (ST11333)

92. (BINDINGS - CHIVERS). WORDSWORTH, WILLIAM. POEMS OF WORDSWORTH. (London and New York: Macmillan and Co., 1892) 210 x 135 mm. (8 1/4 x 5 1/2"). 16 p.l., 331 pp. Chosen and edited by Matthew Arnold. ONE OF 250 LARGE PAPER COPIES. SPLENDID MODELLED AND INCISED CALF BY CEDRIC CHIVERS (signed on rear turn-in), front cover bordered on three sides by two gilt rules enclosing a row of gilt circlets, THE FRONT BOARD WITH A STRIKING ALL-OVER ART NOUVEAU DESIGN OF RISING AND TWINING FLOWERS AND LEAVES CUT AND MOLDED IN SHALLOW RELIEF, title in cuir-cisé in a central medallion formed by entwined curls, the whole highlighted with light shading and on a stippled ground, rear cover with identical gilt border and with faint marbling, rounded spine featuring similar leather working in an elongated floral panel containing the author's name in cuir-cisé, turn-ins with gilt French fillet border, patterned endpapers, top edge gilt, other edges untrimmed. With engraved portrait on title page. Half title with 19th century owner's inscription of Charlotte Campbell of Paynesfield.

Slight darkening to small areas of the spine, isolated trivial internal imperfections, but the text generally clean, fresh and bright, and THE LOVELY BINDING IN FINE CONDITION, unusually lustrous, and with only insignificant wear. (Plate 22) \$1,250

Attractively printed (as always) by R. & R. Clark of Edinburgh, the works in this limited edition of Wordsworth were selected by the poet Matthew Arnold, who organized them into ballads, narrative poems, lyrical poems, odes, sonnets, and elegiac poems. Arnold also contributed a critical essay. Apart from the printing and content, this item is an excellent example of the sculpted bindings done by Cedric Chivers (1853-1929), who set up shop on his own in his native Bath after an inspiring visit to the Paris Exhibition of 1878. A short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax, he began creating his own bindings in that tradition. But in addition to what came to be called his "vellucent" bindings, he did various kinds of decorative work that used leather and other onlaid materials in innovative ways. Sarah Prideaux, in "Modern Bookbindings," describes the process of embossing and cutting the leather by hand, as is done in the present case: "The design is first drawn on paper, then transferred to tracing paper and traced through from this on to the leather, which is shoe-calf prepared for the purpose as to quality and thickness. The process is very much like beaten and chased silver work, except that the soft leather has to be reinforced at the back with a cement, and while this cement is hardening, the front has to be modelled." While the areas of decoration on the front cover and spine are limited in size by the fact that this is an octavo volume, the work is nevertheless particularly attractive, with well-realized elaborate detail in a graceful composition that is both visually and tactilely pleasing. (ST11603)

The Pickering Bunyan in a High Quality Decorative Binding by John Clarke

93. (BINDINGS - CLARKE). BUNYAN, JOHN. THE PILGRIM'S PROGRESS, FROM THIS WORLD TO THAT WHICH IS TO COME. (London: William Pickering, 1849) 225 x 140 mm. (8 7/8 x 5 1/2"). xii, 354 pp. First Pickering Edition. HANDSOME CONTEMPORARY REDDISH-BROWN MOROCCO, ELABORATELY GILT, BY [JOHN] CLARKE (stamp-signed on verso of front endpaper), covers gilt with plain and dogtooth rule borders and central panel framed by

double plain rules and floral-and-palmette roll, this frame with fleuron cornerpieces extending outward as well as six intricate tangent mounds (each made up of stippled arches and 21 tiny leaf tools) adorning its four sides; raised bands, spine compartments gilt with large fleuron centerpiece and volute cornerpieces, gilt turn-ins, marbled endpapers, all edges gilt. With frontispiece portrait, publisher's device in red and black on title page, and printer's device in colophon. Front pastedown with 19th century armorial bookplate of Rev. Richard Pulteney and modern bookplate of John Porter. Keynes, p. 44.

Spine slightly and uniformly sunned, lower cover with a smattering of vague pockmarks, frontispiece a bit foxed, isolated mild foxing elsewhere, other trivial imperfections, but A MOST ATTRACTIVELY BOUND COPY IN FINE CONDITION, the text quite clean, fresh, and bright, and the binding virtually unworn and with glittering tooling. (Plate 21) \$850

This is the fine Pickering edition—nicely printed (as would be expected) by Charles Whittingham—of Bunyan's great work, offered here in a very pleasing binding by John Clarke, who was a partner with Francis Bedford for 10 years and one of the most prominent binders in London during the 1840s and 1850s. He appears in directories as early as 1821 and seems to have been working as late as 1859, nine years after his partnership with Bedford concluded. Ramsden calls him "one of the best and most prolific of the London binders of the period." His finishing was consistently done with unflinching precision and taste, and an unusually large percentage of his bindings are now found without appreciable wear because he chose the highest quality of morocco for his work. (ST11666)

The Most Important Binding We've Ever Had, with a Romantic Story and Interesting Technical Issues

94. (BINDINGS - COBDEN-SANDERSON). TENNYSON, ALFRED LORD. THE PRINCESS. (London: C. Kegan Paul & Co., 1880) 193 x 121 mm. (7 5/8 x 4 3/4"). 4 p.l., 199 pp. One of 50 Large Paper Copies signed by the printer and dated October 23, 1880 (this being copy #41). CHOICE APPLE GREEN MOROCCO, LAVISHLY GILT, BY THOMAS J. COBDEN-SANDERSON (stamp-signed and dated on rear turn-in), covers diapered in gilt with Tudor roses on leafy vines (C-S Design #20), each compartment formed by the roses containing an "M," the center cruciform panel on the upper cover with the name "MITFORD" tooled in gilt, a "B" above it and a "C" below it, rear cover with the date "24 FEBRUARY 1886" in the center compartment; raised bands, guttered (i.e., concave) spine (as intended), spine panels with central tudor rose surrounded by leafy vines and much stippling, gilt turn-ins, all edges gilt and gaufered. In a sturdy and handsome modern green morocco clamshell box. With engraved frontispiece. Front pastedown with engraved bookplate of Bertram Freeman-Mitford (see below). Rear pastedown with Cobden-Sanderson's handwritten receipt for £ 6.6.0 affixed, rear free endpaper with manuscript letter from Cobden-Sanderson to Lady Clementine Mitford tipped on. Tidcombe 33 (for the binding).

Spine with just a hint of sunning (toward caramel, as almost inevitable with green morocco), a pinprick hole just below the rose in the tail edge panel, light foxing to frontispiece, otherwise AN EXTREMELY FINE COPY INSIDE AND OUT AND A BEAUTIFUL EXAMPLE OF THE TASTE AND SKILL OF A BINDING DONE WITH COBDEN-SANDERSON'S OWN HANDS. (Front Cover, Plates 19, 64) \$65,000

This is one of the most attractive volumes—and almost certainly the most important binding—we have ever offered for sale: an early specimen of the work of the central figure in the history of English bookbinding, and a volume with a charming, romantic story as well as technical issues of considerable interest attached to it. Cobden-Sanderson (1840-1922) did not produce many bindings with his own hands, but he did nothing short of change the entire course of bookbinding in England. Tidcombe's detailed and exhaustive catalogue lists just 167 examples of bindings produced by him, all of them executed between July of 1884 and March of 1893. Through this small corpus of work, Cobden-Sanderson "rejuvenated English binding" with his theories of design "and set it on a new course of development." (Morgan Library Exhibition catalogue) Nixon calls our binder a "pre-eminent figure . . . both as a designer of great originality, who rescued the craft from half a century of purely imitative work, and as a craftsman of outstanding ability." Produced during the first 20 months of his career (the 33rd item in Tidcombe's census), the present binding marks two firsts: the first use of the new Tudor rose and rose leaves (tools 2a, 6a, 6n), and the first employment of an important improved method of preparing the leather (specifically, the manner in which our binder crushed, or pressed, the morocco in preparation for its gilt decoration). Access to the personal side of this volume can be found in Cobden-Sanderson's journal entry for 22 December 1885, which records that "on Saturday [19 December] Mitford and Lady Clementine came and were exceedingly polite. Mitford brought me a large paper (Kegan Paul) 'Princess' to bind by the 24th February, mode and finish to be left entirely to myself." The binder's notes observe that "the design of back-side varies from front. The 'M' is inverted in the lower half [of the back]. This, an accident, [is] a great improvement. Time 54 3/4 hours. Undercharged." We know from the letter tipped into the volume that the book was delivered on 23rd February 1886 "by a sure hand," arriving just in time, as it was to be Lady Clementine's gift to her husband on his 49th birthday, the next day. Cobden-Sanderson visited the Mitfords in April and was pleased to find Bertram Mitford thrilled with the binding, even though his "Philistine friends" had thought the (intentionally) concave spine a flaw. Cobden-Sanderson records in his journal on 2 April 1886: "I advised him to stand by the gutter [i.e., defend the spine design], for it was most beautiful." Mitford (1837-1916), the diplomat and author, was created first Baron Redesdale in 1902; he is best known for being the grandfather of the brilliant and scandalous Mitford sisters, including noted writers Nancy and Jessica, Nazi sympathizers Diana and Unity, and the current dowager duchess of Devonshire. Not to be overlooked is the fact that the present volume comprises a beautifully printed strictly limited luxury edition of "The Princess" (about which, see item #212, below). (ST11727p)

95. (BINDINGS - COSWAY BINDING). DICKENS, CHARLES. THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. (London: Chapman and Hall, 1837) 210 x 125 mm. (8 1/4 x 5"). xiv, [2], 609 pp. FIRST EDITION in Book Form, mostly First Issue points, most plates in First State (see below). VERY FINE COSWAY-STYLE CRIMSON CRUSHED MOROCCO, LAVISHLY GILT AND INLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed on rear turn-in), both covers gilt with thin fillet borders around a very handsome frame comprised of stippling, foliate sprays, and inlaid blue morocco flowers (24 on each cover), the corners of the frame with a small gilt bust of either Mr. Pickwick or Mr. Winkle, raised bands, spine compartments with ruled panels framing the same gilt busts, BEAUTIFUL FRONT DOUBLURE OF BLACK MOROCCO ELABORATELY DECORATED IN A GILT DIAPERED PATTERN employing chains of rosettes and simple fleurons AND FEATURING AT

CENTER A FINELY EXECUTED RECESSED OVAL MINIATURE OF DICKENS ON IVORY UNDER GLASS, THE MINIATURE WITH AN INTRICATELY GILT-DECORATED COLLAR CONTAINING FOUR SMALL PEARLS, rear pastedown and front and rear free endpapers of watered silk, all edges gilt. In a (somewhat worn but still sturdy) felt-lined clamshell box. WITH 43 ENGRAVED PLATES (including frontispiece and engraved title page), two by Robert Buss, and the rest by Robert Seymour and Hablot Knight Browne ("Phiz"). Loose slip of paper with Charles Dickens penned signature laid in at front. Eckel, pp. 51-56; Podeschi A-16; Grolier English 78.

Small expert repairs to a handful of plates, many plates with either light foxing or narrow band of discoloration around edges, one plate with faint (two-inch square) stain in lower fore corner, otherwise excellent internally, the text fresh and clean, with only the most minor isolated foxing. THE EXQUISITE BINDING BRIGHT, UNWORN, AND ENTIRELY PLEASING. (Plate 21) \$7,500

Although the artist of our miniature is unidentified, the work here is remarkably well done, with carefully painted detail contributing to an impressively realistic portrait of a vibrant Dickens in the prime of life. Cosway bindings are found on a range of books, but they more often than not adorn works that are of lesser value when considered on their own. Here, however, our binding covers the first book edition of a major work in English literature. Dickens (1812-70) was still quite a young man when he published "The Pickwick Papers," the work that made him famous. It is filled with droll characters and rollicking humor, the funniest book Dickens ever wrote. When two of the original 20 parts of this work had been issued, Robert Seymour, the initial artist employed for "Pickwick," committed suicide. After a false start involving the illustrator Robert William Buss, the fledgling author entrusted the completion of the work's engravings to the unknown Hablot Knight Browne (1815-80), not quite 21 years old, two years younger than Dickens himself, and their collaboration, lasting many years, became famous. The text of our copy has "S. Veller" on page 342, line 5; "this friends" for "his friends" on page 400, line 21; and an imperfect "F" in the word "OF" in the headline on page 432 (all first issue points). "Weller" in the sign on the engraved title page is in a later state, changed from "Veller." According to Eckel, of the 43 plates here, 27 are in their first state. (For a discussion of the Cosway-style binding, see next item.) (ST11388b)

Tasteful, Sumptuous Cosway-Style Binding, with a Finely Executed Painting—Perfect for an Empress

96. (BINDINGS - COSWAY BINDING). FORESTER, C. S. JOSEPHINE, NAPOLEON'S EMPRESS. (London: Methuen & Co., [1925]) 218 x 145 mm. (8 1/2 x 5 1/2"). vii, [i], 246 pp. FIRST EDITION. SUPERB CONTEMPORARY DEEP BLUE MOROCCO BY SANGORSKI & SUTCLIFFE FOR ASPREY, WITH MORE THAN 60 ONLAYS, front cover with center medallion featuring onlaid teal blue crossed "J's," surrounded by gilt wreath and crown as well as onlaid pink flowers, lovely gilt floral sprays with more onlaid pink flowers in corners of both covers, raised bands, spine beautifully gilt and onlaid in the same floral vine pattern, DOUBLURES OF CRIMSON MOROCCO with onlaid blue flowers in corners, as well as intricate series of patterned rules against deep blue morocco border, FRONT DOUBLURE WITH FINE INSET HAND PAINTED IVORY MINIATURE OF JOSEPHINE, watered silk free end papers, gilt edges. In a slightly scuffed but sturdy and attractive morocco-backed plush-lined folding cloth box, gilt titling on spine. With 12 illustrations

(all photographs of portraits), as called for.

A CHOICE BINDING IN IMMACULATE CONDITION.

(Plate 21) \$5,500

Our sumptuous binding would no doubt have pleased the subject of this work, known for her exquisite taste and love of beautiful things. When she met and captivated Napoleon Bonaparte in 1795, Josephine de Beauharnais (1763-1814) was a Martinique-born widow of an aristocrat who had died in the Reign of Terror. Josephine married the general in January of 1796, despite the fact that she was (a shocking) six years his senior. In this biography, the British writer C. S. Forester (1899-1966), best known for his beloved Horatio Hornblower series, portrays the empress with great sympathy. Sanford V. Sternlicht notes that in telling the dramatic story of her rise to the imperial throne and her fall when she was unable to produce an heir for the emperor, "Forester almost treats Josephine as a fictional character as he finely draws a portrait of a poorly educated but clever woman who . . . rolls with the punches of fate and outlives her foes." The "Cosway" binding, with painted miniatures inlaid in handsome morocco, apparently originated with the London bookselling firm of Henry Sotheran about 1909, the year G. C. Williamson's book entitled "Richard Cosway" (dealing with the British miniature painter, Richard Cosway, 1742-1821) was remaindered by Sotheran and presumably given this special decorative treatment. The name "Cosway" was then used to describe any book so treated, whoever its author. The earliest Cosway bindings were executed by Miss C. B. Currie, who is known to have worked between 1912-40, usually from designs by J. H. Stonehouse. Although the artist of our miniature is unidentified, the work here is remarkably well done, with carefully painted detail showing the empress at the prime of her life, bedecked with emeralds, pearls, and rubies, but with a sadness in her large brown eyes that foreshadows the heartbreak to come. (ST11747)

97. (BINDINGS - COSWAY BINDING). MONTESPAN, FRANÇOISE ATHÉNAÏS (DE ROCHECHOUART) DE PARDAILLAN DE GONDRIN, MARQUISE DE. MEMOIRS OF MADAME LA MARQUISE DE MONTESPAN. (London: H. S. Nichols & Co., 1895) 220 x 147 mm. (8 1/2 x 5 3/4"). **Two volumes.** FIRST EDITION IN ENGLISH. ONE OF 500 COPIES. VERY HANDSOME COSWAY-STYLE BINDINGS OF CRIMSON CRUSHED MOROCCO, RICHLY GILT AND INLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed on rear turn-in), thick boards with double fillet border and central panel formed by plain gilt rule and inlaid turquoise morocco flowers and gilt leaves (groups of four flowers at the corners and single flowers elsewhere), front cover of first volume with inlaid circular turquoise morocco centerpiece modelled after 1692 Louis XIV coin surrounded by an elegant garland of leaves as well as seven additional flowers and surmounted by a gilt crown (front cover of Volume II with the centerpiece replaced by a diamond-shaped assemblage of gilt stippling and leaves as well as five large inlaid turquoise flowers); raised bands, lovely gilt spine compartments with additional inlaid flowers serving as cornerpieces, gilt fleur-de-lys centerpiece, and space between with foliate sprays and pointillé; wide and elaborately gilt turn-ins, BOTH VOLUMES WITH A FRONT DOUBLURE OF BLUE CRUSHED MOROCCO AND WITH AN EXTREMELY FINE RECTANGULAR MINIATURE PAINTED ON IVORY AND INSET UNDER GLASS IN A RECESSED COMPARTMENT (THE FIRST VOLUME SHOWING MADAME DE MONTESPAN, THE SECOND MADAME DE MAINTENON), each surrounded by plain and decorative gilt rules, gilt foliage, and five inlaid red flowers (the two volumes with a total of 135 inlaid flowers),

both volumes with deep purple watered silk free endpapers and rear pastedowns, all edges gilt and gauffered (lower joint of second volume very expertly renewed). Frontispiece portraits of Madame de Montespan and Madame de la Vallière, tissue guards. Title page in red and black. Front flyleaf of first volume with bookplate of Emily Lynch Lowe.

The slightest hint of rubbing to the joints, but A BEAUTIFUL SET, the expertly executed bindings bright and scarcely worn, and the text virtually flawless. **(Plate 21) \$7,500**

Madame de Montespan (1640-1707) became the mistress of Louis XIV in 1667 (after he discarded Louise de la Vallière), eventually producing seven children for the king. Montespan's memoirs address "the great theatre of the Court" of Louis, from her liaison with, to her own eventual estrangement from, the king, giving special attention to her relationship with Madame de Maintenon, eventual usurper of Montespan's place in the Sun King's affections. Cultivated, informed, amusing, and beautiful, Montespan began her court life as maid of honor to Queen Maria Theresa. At the same time that she was obviously a person of social sophistication, she also had a dark side: she purportedly obtained love powders from a sorceress and participated in a black mass (said to have included infant sacrifice) as a way of seducing Louis, and she was suspected of poisoning Angelique de Fontanges in 1681 because of Louis' intrigue with her. After considerable waxing and waning in her relationship with Louis, Montespan retired to the Convent of St. Joseph, along with a very handsome pension. In addition to her houses and accoutrements, Montespan spent large sums on hospitals and charities and was a generous patron of letters, befriending Corneille, Racine, and La Fontaine. Like the previous miniature of Dickens, the two paintings here are remarkable for their detail and delicacy. They do not represent convincingly realistic images in the same way that the Dickens portrait does, but instead are more idealized representations, something that might have been the more pleasing to the two subjects in question and to their royal lover. (ST11328)

98. (BINDINGS - COSWAY BINDING). SHAKESPEARE, WILLIAM. THE COMPLETE WORKS. (Oxford University Press, 1947) 191 x 140 mm. (7 1/2 x 5 1/2"). 2 p.l., [v]-viii, 1164 pp., [2] leaves. Edited, with a glossary, by W. J. Craig. IN A VERY ATTRACTIVE DARK GREEN MOROCCO "COSWAY" BINDING OVER HEAVY BOARDS BY BAYNTUN-RIVIERE (signed on front turn-in), covers with gilt frames comprised of multiple rules and quatrefoil ornaments as well as stylized ivy leaf cornerpieces, front board with a portrait of Shakespeare painted on an ivory oval under glass, rear board with calligraphic "S" at center; raised bands, spine gilt in compartments featuring scrolling border and quatrefoil centerpiece, wide turn-ins with similar gilt decoration, marbled endpapers, all edges gilt.

Ends of joints lightly rubbed, otherwise A VERY FINE COPY of this handy edition of Craig's often-printed scholarly edition of Shakespeare, first issued in 1905, the whole of the works contained in a relatively small quarto volume printed on super-thin paper. **(Plate 22) \$4,800**

Although the artist of our miniature is unidentified, the work here is quite attractive, depicting a dashing Shakespeare with dark locks, blue eyes, and a golden hoop in his left ear. (ST10330)

A Lovely Doves Binding in Mint Condition

99. (BINDINGS - DOVES BINDERY). IRVING, WASHINGTON. BRACEBRIDGE HALL. (London: Macmillan & Co., 1877) 180 x 130 mm. (7 1/8 x 5"). xiv, 284, 4 pp. (ads).

First Edition with these Illustrations. EXTREMELY FINE DARK GREEN CRUSHED MOROCCO, HANDSOMELY GILT, BY THE DOVES BINDERY (stamp-signed and dated 1905 on rear turn-in), covers with double gilt fillet border and Tudor rose cornerpieces set among leafy sprays and circlets, raised bands, spine compartments heavily gilt with central Tudor rose framed by trefoil cornerpieces and accented with small tools, gilt turn-ins, all edges gilt and with stippled gauffering. With 116 illustrations by Randolph Caldecott, including frontispiece, title page, and five full-page plates. Front pastedown with engraved bookplate of William F. Gable (see below). Tidcombe 379 (for the binding).

Edges of free endpaper at front and back with the usual (but here rather pronounced) offsetting from turn-ins, otherwise A MAGNIFICENT COPY, the text with virtually no signs of use and THE BEAUTIFUL BINDING ABSOLUTELY FLAWLESS. **(Back Cover, Plate 22) \$4,500**

This edition of the tale of a wedding at the English country home of Squire Bracebridge (a popular character from Irving's "Geoffrey Crayon's Sketch Book") is embellished with the charming drawings of Randolph Caldecott (1846-86), who first achieved commercial success with this work and its companion volume, "Old Christmas" (1875). According to the DNB, "these volumes were early examples of 'gift books,' publications made to a higher standard of printing, decoration, binding, and tooling than was the commercial norm. They were bought for family libraries by members of the increasingly affluent and numerous middle and upper classes in Britain, and kept for display as much as for reading." One can find (even if not easily) Doves bindings that are more magnificent than the present one, but our volume stands out nevertheless, particularly since its glittering, as-new condition both showcases the high level of workmanship and reflects the high quality of materials that have gone into its production. Even though Doves bindings have been almost universally prized by their owners as handsome and precious objects (and thus carefully preserved), it is increasingly difficult to find them in mint condition, as seen here (though see items #101 and 102, below). And it is worth noting that the color of the present binding is uncommon: dark green seems to have been chosen for less than five percent of Doves bindings (russet was far and away the most popular color, followed by dark blue and then red or olive). A prosperous merchant who succeeded without the help of inherited wealth or connections, William F. Gable (1856-1921) was a gentlemanly collector from Altoona, Pennsylvania, with eclectic tastes, but Dickinson says that he especially "favored association books, autographed manuscripts, and letters from important literary and historical figures." His very large collection of English and American literature was dispersed mostly in eight major sales between 1923 and 1925. (ST11721)

100. (BINDINGS - DOVES BINDERY). LAMB, CHARLES. [THE WORKS.] (London: Macmillan and Co., 1891-98) 175 x 120 mm. (7 x 4 3/4"). **Seven volumes.** ESPECIALLY FINE HONEY BROWN CRUSHED MOROCCO, HANDSOMELY GILT, BY THE DOVES BINDERY (stamp-signed with the bindery name and "18 C - S 98" on rear turn-in of each volume), raised bands, spines in extremely attractive gilt compartments featuring dense gouge work in the shape of stemmed hearts, along with open circles and circlets, turn-ins ruled in gilt with cornerpieces incorporating heart and tulip tools, all edges gilt (and with stippled gauffering). Frontispiece portrait of Lamb in Volume V. Tidcombe 390 (for the binding).

Joints of first volume a little worn at juncture of raised bands, extremely slight wear to joints and extremities of other volumes,

spines uniformly sunned to a very pleasing lighter brown (minor irregular fading to small areas on the covers), but still A MOST ATTRACTIVE SET, the beautifully designed bindings solid and with no significant wear, and pristine internally. (Plate 23) \$8,500

This very appealing set is probably #390 in Marianne Tidcombe's "The Doves Bindery," executed using the Doves workshop Pattern #554a. Tidcombe describes two sets bound to this pattern, one in brown (presumably this set) and one in green, both sold (for £20 each) to Scribner's late in 1898 or early in 1899. Works in this set are "The Essays of Elia," "Poems, Plays and Miscellaneous Essays," "Mrs. Leicester's School and Other Writings in Prose and Verse," "Tales from Shakespeare," "The Letters" (in two volumes), and A. Ainger's memoir, "Charles Lamb." Thomas James Cobden-Sanderson (about whom, see item #94, above) opened the Doves Bindery on 20 March 1893, and from that day forward no longer bound books himself. He was, however, responsible for all of the designs used by the Doves Bindery, right up to his death at age 82. The illustrious staff to whom he entrusted the execution of these designs included Charles Wilkinson, forwarder; Charles McLeish, finisher; Bessie Hooley, sewer; and Douglas Cockerell, apprentice. (For more on Lamb, see items #89 and 250 in this catalogue.) (ST11185)

Pope's Great Vindication of the Ways of God, Dressed up in Unusual Large-Folio Doves Morocco

101. (BINDINGS - DOVES BINDERY). POPE, ALEXANDER. AN ESSAY ON MAN. (London: Printed for J. Wilford, [1733-34]) 355 x 222 mm. (14 x 8 3/4"). 3 p.l., [5]-19, [1] pp.; [3]-18 pp.; [3]-20 pp.; 2 p.l., [1]-18 pp. (bound without the ad leaf at the end of Part IV and without half titles in Parts II and III [none called for in I or IV]; with the "To the Reader" beginning "The author" inserted after the title of Part I, rather than Part II). **Four parts in one volume.** FIRST EDITIONS. ESPECIALLY IMPRESSIVE CRIMSON MOROCCO, HANDSOMELY GILT, BY THE DOVES BINDERY (stamp-signed and dated "18 C-S 96" on rear turn-in), covers with extremely large cornerpieces incorporating a prominent lily, broad leaves, and slender stems on a stippled ground, the cornerpieces joined to the notched corners of a large blank central rectangular panel formed by double rules; raised bands, each spine compartment with two prominent gold disks near top and bottom attached by thin rules, wide turn-ins with four gilt fillets and gilt cornerpieces featuring five broad leaves against a pointillé background, marbled endpapers, edges gilt on the rough. In a (quite worn but repaired and still functionally protective) pull-off morocco box. Vignette devices on titles, decorative and historiated headpieces and initials, historiated tailpieces. Front pastedown with the fine engraved bookplate of M. C. D. Borden (see below). Tidcombe 290 (for the binding). For Pope: Foxon P-822, 833, 840, 845; Griffith 294, 300, 308, 331; Rothschild 1613-14; Ashley Library IV, 36ff.

The text washed and pressed and, consequently, the leaves a little limp and with overall toning, intermittent faint residual stains, but text otherwise smooth and pleasing. The tiniest hint of wear at bottom of front joint, but THE LOVELY BINDING IN EXCEPTIONALLY FINE CONDITION, especially bright and clean. (Front Cover, Plate 23) \$19,500

This is a volume of extraordinary appeal in terms of content, binding, and provenance. Pope's grand philosophical poem in heroic couplets, like Milton's "Paradise Lost," sought to accomplish nothing less than the vindication of the ways of God to man. Not really an essay on

man at all, but instead on the moral order in the universe, the four epistles making up this celebrated work maintain that apparent evil results from a human failure to see the total plan of the universe and that there is a reason for whatever appears to be imperfect. Dugald Stewart called the work "the noblest specimen of philosophical poetry which our language affords." The four parts of this volume are identified by Griffith as his issue "A" for Part I, "L" for Part II, "Q" for Part III, and "Ua" for Part IV. Bound during the early years of the Doves Bindery (which was opened on 20 March 1893), our volume is marked by the usual high quality of execution characterized by Doves bindings, but it is unusual in at least two respects. First, it is a scarce example of gilding on untrimmed edges. (If nothing else, obsessive-compulsive Cobden-Sanderson was a smooth-edge man in his bindery.) More important, our volume is an uncommon Doves binding done on a folio (and, in this case, a large folio) volume. It is one thing to admire the careful craftsmanship and elegant tooling on a Doves octavo, but it is another—and, in this case, more memorable—experience to see the binder's artistry manifested on a larger morocco canvas. The provenance here is distinguished. Matthew Chaloner Durfee Borden (1842-1912) was an American connoisseur who made a fortune as a banker and textile manufacturer and who collected sumptuous bindings as well as finely printed and illustrated works. The bulk of his library was sold by the American Art Association Galleries in 838 lots on 17-18 February 1913. (ST11234)

A More and More Difficult Prize To Find: A Lovely Doves Binding in Perfect Condition

102. (BINDINGS - DOVES BINDERY). SWINBURNE, ALGERNON CHARLES. ASTROPHEL AND OTHER POEMS. (London: Chatto & Windus, 1894) 190 x 130 mm. (7 1/2 x 5 1/8"). 4 p.l., 228 pp. FIRST EDITION. EXQUISITE GARNET RED CRUSHED MOROCCO, BEAUTIFULLY GILT, BY THE DOVES BINDERY (signed on rear turn-in and dated 1894), covers with gilt border accented with small tools enclosing a center panel framed by a single gilt rule with roseleaf cornerpieces, raised bands, SPINE LAVISHLY GILT in compartments with large central Tudor rose (Doves tool 1h) surrounded by leaves and stippling, gilt titling, turn-ins adorned with gilt rules and roseleaf cornerpieces, all edges gilt. Housed in a (slightly scuffed) suede-lined black straight grain morocco pull-off case. Front pastedown with faint evidence of bookplate removal. Tidcombe 113 (for the binding).

Minor offsetting to endpapers from turn-ins (as usual), old bookseller's description taped to front free endpaper causing two small adhesive stains, otherwise A REALLY BEAUTIFUL BOOK, the text clean and fresh, and THE SPLENDID BINDING IN SUPERB CONDITION. (Back Cover, Plate 25) \$6,500

Swinburne (1837-1909) was a virtuoso of verse, able to produce dazzling and enthralling lines in a wide range of meters and stanzaic forms. He was also a shocking pagan in terms of the content of his poetry, a significant portion of which was erotic. Though he was dismissed from Oxford for disciplinary reasons, he formed important friendships there with Ruskin, Tennyson, Morris, Rossetti, and Burne-Jones. According to Day, in these verses from Swinburne's later period, while his "rebellious spirit had almost vanished, . . . his poetic technique remained unimpaired." This is an early Doves binding with the earliest form of the bindery's stamped signature, in which the bindery name and date are given on one line (without Cobden-Sanderson's initials included on a second line). Despite the fact that entries in this catalogue suggest otherwise, lovely Doves

bindings in outstanding condition like this one are becoming more and more difficult to acquire, and the earlier ones especially so. For much more on Cobden-Sanderson and the Doves Bindery, see items #96 and #100. (ST11617)

Magnificent "Pierced" Binding by Gruel, Owned by Philanthropist Grace Whitney Hoff

103. (BINDINGS - GRUEL). "GÉRARD D'HOVILLE" (Pseudonym). [RÉGNIER, MARIE LOUISE ANTOINETTE (DE HERÉDIA) DE]. LE DIADÈME DE FLORE. (Paris: Société d'Édition "Le Livre", 1928) 195 x 135 mm. (7 5/8 x 5 3/8"). 2 p.l., 75, [4] pp. ONE OF 200 COPIES printed on vellum paper (50 others were printed on Japon; ours is copy #110). NOTHING SHORT OF WONDERFUL ART DECO STYLE CREAM-COLORED MOROCCO BY LÉON GRUEL (with his large ticket affixed to rear flyleaf), covers bordered with five plain and decorative gilt rules, THE BOARDS CUT OR "PIERCED" IN INTRICATE DESIGNS TO REVEAL AN UNDERLAY OF RED OR SILVER FOIL, the central panel dominated by a large plant stalk supporting six branches with ivy leaves and seven botanical terminations (six flowers, including a large rose, and a very large pomegranate at the top center), the stalk emerging from an urn at the bottom, all of this accomplished in revealed shiny red or silver foil, the panel also featuring many little interspersed cruciform gilt stamps (suggesting tiny insects or pollen) and a series of gilt palmettes and foliate sprays around the perimeter, these latter elements (along with gilt concentric circles and charming cobwebs) tangent to the carved-out irregular red foil border enclosing the whole panel, the covers with other cut-out silver circles and corner borders; raised bands, ornately gilt spine with double gilt-ruled compartments decorated with botanical motifs that echo the cover, gilt-decorated turn-ins, red ribbed silk endpapers with gilt monogram ("G W H") at bottom center of front pastedown, top edge gilt, original paper wrappers bound in. With 40 color illustrations drawn by André-Édouard Marty and engraved on wood by Georges Beltrand. Printed on one side only, with a number of the colored illustrations within the text. Verso of front free endpaper with presentation inscription in pencil reading "fait pour Mad[ame] G. W. Hoff" (see below).

Spine with just a hint of uniform sunning, one silver ivy leaf on rear cover rather tarnished (or perhaps mostly missing), several tiny cut-out circles similarly affected, other minute areas of tarnish (mostly evident only upon close inspection), but the larger cut-out spaces almost entirely intact and very bright, and with the wonderful appeal of this unusual and flamboyant binding undiminished. (Front Cover, Plate 36) \$15,000

This is obviously a bibliophile's copy of an enchanting item. Internally, it is a charming little volume containing colored illustrations of flowers and trees for a prose poem written by Marie de Régnier (1875-1963), who adopted the pseudonym Gérard d'Houville (the name of one of her ancestors), perhaps to escape the shadows of her father, French poet José-María de Herédia, and her husband, the Symbolist poet Henri de Régnier. The delightful drawings by André-Édouard Marty (1882-1974) are in the classic Art Deco style seen in the fashion illustrations for which he was famous. But it is, of course, the outside of our volume that immediately attracts and retains one's attention. The binding here is by one of the most famous and important French binders of the 19th and 20th centuries (they are described in full in the next entry), and it is most unusual. Although definitely Art Deco in feeling, it is also at least vaguely reminiscent of the 18th century Spanish bindings with

mica elements, produced most notably by Antonio Sancha (1720-90), who studied with Derôme and became the outstanding Spanish binder of his day (see, for example, the Schiff Catalogue IV, 76). A similar Gruel binding (labelled as "really quite extraordinary" and priced at £7,500) appeared in George Bayntun's Catalogue #8 (1999), where it is described, like ours, as being in pale leather punctuated with small gilt crosses, and featuring a prominent cut-away flower growing out of a small vase. In that catalogue, the binding is also characterized as having 18th century connections, with decoration that "is almost identical to that on an 'Almanach Royal pour l'Anne 1766'" (signed by Bailly) which is illustrated by Gruel in his "Manuel de l'Amateur de Reliures." Gruel comments, rightly, that the earlier binding—like the present one—is of a type almost never encountered, is a work that presents for the binder great technical difficulties, and is an object of the greatest interest and curiosity. (We are grateful for the assistance of Edward Bayntun-Coward in supplying information for this and the following catalogue entry.) As indicated by the monogram on the front pastedown and the presentation on the flyleaf, our memorable binding was made expressly for Grace Whitney Hoff (1862-1938), the celebrated philanthropist and collector of manuscripts, incunabula, and, most particularly, fine bindings. A two-volume quarto catalogue of her library by A. Boinet was issued in 350 copies (by Gruel) in 1933; it features 133 plates, mostly of fine bindings, and now is an expensive reference book. Daughter of Detroit lumber millionaire David Whitney, Jr., Grace Whitney Hoff devoted both her money and her time endeavoring to assist young women seeking to lead more independent lives. One of the philanthropic socialites known as the "Three Graces" in turn-of-the-century Detroit, she was the founder and first president of the Detroit YWCA as well as the source of funding for the Grace Whitney Hoff Research Laboratory at Woman's Hospital in Detroit, specializing in the diseases of women and children. In 1900, she married John Jacob Hoff and moved to Paris, where she continued her efforts on behalf of young women, helped care for wounded soldiers during World War I, and founded a retirement home for war widows following the conflict. Her good works were rewarded by the French with the presentation of the Academic Palms in 1923 and the medal of the Legion of Honor in 1925. (ST11428)

A Lovely Gruel Binding with a Very Fine Plaquette of the Last Supper on the Front Cover

104. (BINDINGS - GRUEL). (MISSAL). PAROISSIEN ELZEVIR RITE ROMAN. (Paris: Gruel et Engelmann, 1881) 164 x 79 mm. (6 7/8 x 3 1/8"). 2 p.l., 649 pp., [1] leaf (colophon). STRIKING CONTEMPORARY MAHOGANY MOROCCO, ELABORATELY GILT AND BLIND TOOLED, BY GRUEL (stamp-signed at tail of spine), UPPER COVER WITH A LARGE AND RICHLY DETAILED OVAL BAS-RELIEF MEDALLION OF THE LAST SUPPER framed above and below by a large panel of interlacing strapwork comprising trefoils, volutes, and other decorative elements, lower cover similarly decorated, with its central medallion containing the gilt initials "E. T." in gothic majuscules, raised bands, spine gilt in double-ruled compartments with central arabesque, gilt filigree turn-ins, claret moiré silk endleaves, all edges gilt. With numerous foliated initials, title page vignette, 22 large woodcuts (measuring approximately 75 x 47 mm.), and a color frontispiece printed on Japanese vellum of the enthroned Christ.

Two corners slightly bumped, occasional trivial corner creases and minor offsetting to leaves from botanical specimens pressed between them, otherwise A VERY FINE COPY, especially clean,

fresh, and bright internally, and the lovely decorative binding lustrous and scarcely worn. (Front Cover, Plate 22) \$950

Gruel was one of the most famous and important "fin de siècle" French binders. In her "Bookbinders and their Craft," Prideaux says that the Gruel firm, founded in 1811, "always had the highest reputation . . . for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements." The business was managed by several family members over the years, and the list of binders who trained at the Gruel atelier is the most distinguished in Europe. Léon Gruel (1841-1923), who took over the firm in 1891, was the single most famous person associated with this bindery. He amassed a very fine collection of early bindings, which formed the basis for his widely used "Manuel Historique et Bibliographique de l'Amateur de Reliure" (1887), and though he looked backwards as an authority on binding history, he was at the forefront in the movement pressing for the acceptance of revolutionary ideas in the decoration of modern bindings. Gruel and Engelmann, who joined the firm in 1850 when he married Léon Gruel's widowed mother, published and bound numerous works of devotion, like the present "Paroissien," a service book that includes the texts and prayers used to celebrate Mass throughout the year in Latin and French. The "E. T." for whom this work was bound is unknown to us, but was obviously a person of discriminating taste. The plaquette on the front cover showing the Last Supper is reminiscent of the celebrated Apollo and Pegasus bindings (see items #2-4, above) done for the celebrated collector Giovanni Battista Grimaldi (ca. 1524 - ca. 1612). (ST11665)

An Exquisite Boxwood and Velvet Binding As a 25-Year Connubial Reward

105. (BINDINGS - GRUEL-ENGELMANN). BIBLE IN FRENCH, GOSPELS. LES SAINTS ÉVANGILES. (Paris: L. Curmer, 1843) 260 x 184 mm. (10 1/4 x 7 1/4"). 4 p.l., 552 pp.; 2 p.l., 372 pp. **Two volumes bound in one.** Translated from the Vulgate into French by Abbé Pierre Nérée Dassance. First Edition Thus. EXTREMELY ELEGANT MID-19TH CENTURY NEO-GOTHIC PRESENTATION BINDING BY GRUEL-ENGELMANN in dark green silk velvet, covers mounted with delicately and elaborately carved boxwood frames after designs by Martin Riester, upper cover with wooden grapevine cornerpieces forming a large ogival central velvet panel featuring carved wooden vines forming the prominent monogram "A T" (for Anaïs Tiby) at the middle, lower cover with central carved cross twined with grape vines arising from a cluster of leaves, flat spine with carved head- and tailpiece repeating the grapevine motif and a carved boxwood banderolle at the center on which the title appears in red, blue, and gold; two pierced metal clasps at the fore edge, saffron yellow moiré silk endleaves, morocco hinges, EDGES VERY ELABORATELY GAUFFERED with a gilt neo-gothic floral pattern on a red background. Housed in a handsome and very sturdy morocco-backed wooden box lined with gold velvet. With ornamental borders around text, numerous ornamental headpieces, initials, and tailpieces (37 of these illuminated by hand), two chromolithographed title pages, four woodcut titles for each Gospel, two engraved maps, two steel-engraved frontispieces by Lecomte after Decaisne and by Cousin after Meissonier, and 17 steel-engraved plates after Tony Johannot by Cousin, Fontaine, Revel, and others. Extra-illustrated with 11 steel-engraved topographical plates printed on chine, one leaf inscribed in a gothic hand with the Prophecies of Isaiah in red, blue, and gold inks, a presentation page with calligraphy and a full border with flowers and acanthus leaves on a burnished

gold ground, both done by Langlumé in the style of a 15th century Book of Hours, and an original watercolor of the Tiby wedding (see below) by Fauquet within an illuminated border by Langlumé. With 22 (blank) genealogical pages, printed in colors with ruled centers surrounded by ornamental borders, bound in before the beginning of the text. Ray 224.

One barely perceptible chip to one of the grapevine cornerpieces on the upper cover, nine of the Johannot plates rather browned and offset to text, one border slightly soiled, otherwise AN EXTRAORDINARILY FINE COPY OF A UNIQUE WORK, the text clean, fresh, and bright, the interior and exterior colors and gold shimmering, and the quite lovely delicate binding astonishingly well preserved. (Plates 18, 25) \$15,000

To begin with, this is an attractive book inside its covers. Ray says that "Parisian publishers issued a number of elaborately presented religious works with illustrations from several hands during the later 1830s," and "Curmer's 'Les Saints Évangiles' is the most attractive of the lot." To this already attractive foundation is added lovely illuminations, a charming original watercolor, and, most importantly, an exquisite binding by one of the top Parisian binders. The handsomely designed presentation page at the front tells us that this beautiful object was assembled at the order of C. J. T. Tiby, and given to his "dear wife," Anaïs Duret Tiby on 2 June 1855, as a "Souvenir of 25 years of Happiness." In the accompanying watercolor of the wedding ceremony, which took place at midnight a quarter century earlier, we see a shy bride in white and a tall officer in uniform standing before a candlelit altar, surrounded by their families. Mme. Tiby must have been a shining example of the perfect wife, as described in the Book of Proverbs and recalled in the presentation, for her husband certainly would have committed to a liberal expenditure in commissioning this painstakingly crafted edition of the Gospels. And the recipient as well as subsequent owners obviously treasured the book, for it is in an amazing state of preservation for such a delicate object. The binding here is most unusual—we have never seen anything like it—and is flawlessly executed. Beyond the remarkable carving, a particular highlight here is the almost startling gauffering, which is certainly as animated and arresting as any we've ever seen on a modern volume. The binding comes from the distinguished atelier of Gruel, about whom we have much to say in the previous entry. (The binding is signed "Gruel-Engelmann" because J. Engelmann came into the firm in 1850 when he married Léon Gruel's widowed mother.) This binding was item 56 in Breslauer Catalogue #108 (1981). It was sold (for a reported \$20,000 before the catalogue was issued) to Frederick R. Koch, founder of the company that became Koch Industries, the second largest privately held company in the United States (in 2008). Koch amassed a large library of rare books and other related collectibles and gave significant material to the Beinecke Library at Yale and to several other institutions. (CND0902)

106. (BINDINGS - GUILD OF WOMEN BINDERS). ELIOT, GEORGE. THE LEGEND OF JUBAL AND OTHER POEMS. (Edinburgh and London: William Blackwood and Sons, 1874) 173 x 112 mm. (6 3/4 x 4 1/2"). 4 p.l., [3]-242 pp. FIRST EDITION. QUITE ATTRACTIVE CHESTNUT BROWN MOROCCO, FANCIFULLY GILT, BY THE GUILD OF WOMEN BINDERS (stamp-signed on front turn-in), covers with single gilt rule border from which spring 16 slender stems, eight of them arching from the center of each side towards the corners and terminating in iris blossoms, the other eight (shorter) stems curling in towards the center of the board, each bearing a cluster of three broad leaves, the longer stems demarcating a scalloped frame filled with densely placed gilt dots; flat spine

simply decorated with a single iris on a long, elegantly arching stem growing from a three-tiered cluster of dots at the tail of the spine, gilt titling at the top, turn-ins with double gilt-rule frame, top edge gilt. Errata slip tipped in after contents leaf; front pastedown with bookplate of Wanda Frischen-Carus (see below) etched by Heinrich Vogeler. Baker & Ross E1.1.a.

About two inches of pitting along the bottom portion of one board edge, covers and perhaps 10 leaves with very minor soiling, otherwise a really excellent copy, the attractive binding lustrous and with virtually no wear to the joints, and the text fresh and generally very pleasing. (Plate 22) \$1,000

This is a most appealing copy of the first edition of the single significant volume of poetry by the great Victorian novelist George Eliot (1819-80). Published near the end of her writing career, the volume contains 10 poems, four of which had previously appeared in "Macmillan's," "Blackwood's," or "Atlantic Monthly" magazines. The final piece in the collection, "O May I Join the Choir Invisible," is singled out by Day as Eliot's most noted poem. Our binding was one of the historically significant productions done by members of the Guild of Women Binders, a group of British female artisans responsible for distinctively innovative binding decoration during a golden moment at the very end of the 19th century. The bookseller Frank Karlake established the Guild in 1898 in order to give an organizational identity to a group of women already at work binding books in various parts of Britain, often in their own homes. Karlake first became interested in women binders when he visited the Victorian Era Exhibition at Earl's Court in 1897, held to celebrate the Queen's Diamond Jubilee. He was impressed with a number of bookbindings at the Jubilee exhibit, prominent among them being those of Mrs. Annie Macdonald of Edinburgh (see next item), and he invited the women to exhibit their work in his shop at 61 Charing Cross Road. The Guild was formed soon thereafter, when some of the women named Karlake as their agent. Our binding, with its attenuated Art Nouveau feeling, is typical of the early work of the Guild, much of it designed by Karlake's eldest daughter Constance, the director of the Guild's workshop (a pencilled note at the front attributes the design of our volume to her, but we have not been able to verify that). As Tidcombe notes, "because the women were generally unaware of the long history of traditional bookbinding design, they produced designs that were freer and less stereotyped than those of men in the trade." Our volume was once in the collection of the German Jewish bibliophile Wanda Frischen-Carus, a co-founder of the Lyceum Club of Berlin. (ST11738)

Prominently Signed Binding by Annie Macdonald, With Impressively Modelled Detail in Cover Scenes

107. (BINDINGS - GUILD OF WOMEN BINDERS). FIELD, MICHAEL, Pseudonym. [BRADLEY, KATHARINE HARRIS and EDITH EMMA COOPER.] STEPHANIA: A TRIALOGUE. (London: Elkin Mathews & John Lane, 1892) 200 x 150 mm. (7 3/4 x 5 3/4"). 6 p. l., 100 pp., 4 leaves (colophon and ads). ONE OF 250 COPIES. EXCEPTIONALLY ATTRACTIVE MODELLED GOATSKIN BY MRS. ANNIE MACDONALD OF THE GUILD OF WOMEN BINDERS, front cover with large lobed frame, its upper corners enclosing the binder's initial and the date (1897), the lower corners with daffodil blooms, the large central panel showing an elaborately detailed scene featuring a woman with long, flowing hair entreating the god Mercury in his signature winged hat and sandals, the two figures surmounted by an imperial crown through which twines a sprig of mistletoe (a design that appears in the woodcut frame on the title page), lower cover showing the woman kneeling by a man reclining on

a couch, this scene enclosed in an oval beaded frame; flat spine with modelled title flanked by pine cone device at head and tail, green watered silk pastedowns framed by unusual turn-ins decorated with gilt vines and calf circles painted green and blue, leather hinges, top edge gilt, other edges untrimmed. Title page with full woodcut border filled with intertwined pine branches and mistletoe, colophon with pine cone device. Verso of front flyleaf with engraved bookplate of Charles Williston McAlpin (see below); extra paper title labels tipped onto rear blank.

Two tiny red (ink?) marks to upper cover, inevitable offsetting from turn-ins to endpapers, once-detached front flyleaf tipped onto front free endpaper, other trivial defects, but still A VERY ATTRACTIVE COPY, the binding lustrous and scarcely worn, and the leaves fresh and clean. (Plate 54) \$4,500

This book is a wonderful example of both the writing and binding skills of women in the Arts and Crafts movement. According to the DNB, "Michael Field" was the pseudonym adopted by poet Katharine Harris Bradley (1846-1914) and her niece Edith Emma Cooper (1862-1913), who together aspired "to write great verse tragedies based on historical subjects, calling up the male Elizabethan tradition and eschewing modern realism." This work is a dramatic retelling of a popular Medieval tale: the poisoning of the Holy Roman Emperor Otho III by his concubine Stephania, in revenge for the murder of her husband, Otho's political opponent Crescentius. The DNB tells us our poets "issued much of their work through private presses in small, beautifully decorated editions," many of them designed by their friend, the artist Charles Ricketts. The future founder of the Vale Press designed and illustrated several books for our publishers Mathews and Lane around the time this work was issued, so it is conceivable that he is responsible for the attractive woodcut decoration here. The style of modelled leather that we see on our covers originated in Edinburgh with Mrs. Annie Macdonald (d. 1924), whose own work and that of her pupils played an important role in the history of British bookbinding, especially among women. Inspired by Medieval books, she began teaching herself and others in the early 1890s (in a group that became known as the Edinburgh Arts and Crafts Club) the special technique of modelling seen on our binding. Macdonald used undressed goatskin, which mellows with age from white to a rich amber color, and worked it with one small tool, without cutting, raising, or padding the leather. Tidcombe gives Macdonald the credit for inspiring the bookseller Frank Karlake in 1898 to establish the Guild of Women Binders (see previous entry) and says that "Macdonald was the prime mover in this, as she was eager to have a London outlet for bindings produced by her group. . . . Their modelled goatskin bindings comprised 40 of the 114 bindings shown in the first Guild exhibition." The design of our binding is impressive in the precision and extent of detail seen in the modelling, and it is, as a whole, a fine, flamboyant, and prominently signed exemplar of Macdonald's work. Former owner Charles Williston McAlpin, son of tobacco magnate David McAlpin, served as Secretary of Princeton University (his alma mater) from 1901 to 1914. (ST11812)

108. (BINDINGS - HARCOURT). CELLINI, BENVENUTO. THE LIFE OF BENVENUTO CELLINI. (London: Printed for The Navarre Society by Riverside Press, 1927) 209 x 140 mm. (8 1/4 x 5 1/2"). **Two volumes.** ONE OF 1,500 COPIES. FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAID, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf of each volume), boards with triple fillet border, EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAID GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece,

densely gilt turn-ins, marbled endpapers, top edges gilt. With double-page genealogical table and 62 plates, as called for.

One cover with a short, vague scratch, but IN ESPECIALLY FINE CONDITION, fresh and bright internally, and with lustrous bindings with virtually no wear. (Plate 25) \$800

To use the words of *Britannica*, these autobiographical memoirs are characteristic of the "splendidly gifted and barbarically untameable" Cellini (1500-71), who began them in Paris in 1558. They constitute "a production of the utmost energy, directness, and racy animation, setting forth one of the most singular careers in all annals of fine art. His amours and hatreds, his passions and delights, his love of the sumptuous and exquisite in art, his self-applause and self-assertion, running now and again into extravagances which it is impossible to credit, and difficult to set down as strictly conscious falsehoods, make this one of the most singular and fascinating books in existence." The bindings here were executed by The Harcourt Bindery, Boston, founded in 1900 and now (according to the firm's website) "the largest bindery in the United States exclusively devoted to fine bookbinding by hand." The set obviously has been covered with high quality leather and has been finished by extremely skilled binders (for other Harcourt bindings—uniform with the present item—see items #192, 322-24, and 327, below). (ST11757)

A Luxury Edition with Distinguished Subscribers, In a Lavishly Gilt Binding by Charles Hering

109. (BINDINGS - HERING). DELILLE, JACQUES MONTANIER. LES JARDINS OU L'ART D'EMBEILLIR LES PAYSAGES, POÈME. (Londres: De l'Imprimerie de Ph. Le Boussonnier, 1801) 292 x 235 mm. (11 1/2 x 9 1/4"). 2 p.l., xxii, 143, [1], xii pp. REMARKABLY HANDSOME CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, LAVISHLY GILT, BY CHARLES HERING, covers with an outer border in a modified Greek key design and an inner floral frame around a central panel with very intricate fan ornaments impressed in the corners, double raised bands with stippled scallop motif between the bands, spine compartments ornamented with ivy leaves, flowers, different kinds and sizes of circles, and many tiny gilt dots, turn-ins with gilt filigree pattern of closely spaced floral ornaments, endleaves of dark plum watered silk framed by thick and thin gilt rules and with gilt lyres in corners, all edges gilt. Printed on "Papier Velin." Brunet II, 576 (citing a Didot edition); Lowndes I, 624.

A hint of wear to joints, very slight variation in the color of the covers, title page and half title a trifle soiled, occasional light soiling at very edge of upper margins, light foxing visible in the margins of some pages, but still an extremely pleasing copy, the very animated contemporaneous binding solid and generally very well preserved, with bright gilt, and the text fresh and with very wide margins. (Plate 2) \$3,900

This poem on gardens, first published in 1780, is imbued with Rousseau's idea that natural is best. The poet contemns formal gardens and broad promenades in favor of a garden design that hides its artistry by reproducing the assymetrical groupings of nature and careless bounty of the countryside. A bestseller despite the controversy it provoked among landscapers, the work still exerts an influence today, as one can see in modern gardens and parks. Jacques Delille (1738-1813) was a schoolteacher whose translation of Virgil's "Georgics" (1769), describing the world of the farmer, brought him great acclaim for his supple and sonorous versification. It so pleased

the Count of Artois (the future Charles X) that he named Delille abbot of Saint-Séverin, a sinecure with an income attached (Delille was not in holy orders). Revolution followed, and the poet for a time led a wandering life in Switzerland, Germany, and England, where this updated and expanded version of his "Gardens" was published. The subscriber list is studded with aristocrats and other luminaries, starting with the "king and queen" of France (the future Louis XVIII and his wife, refugees in England during the French Revolution) and including the Duchess of Devonshire, Uvedale Price, the Duke of Queensbury, Samuel Rogers, the Duke of Roxburgh, the Earl Spencer, Josiah Wedgwood, and many others. Although our binding is unsigned, we know that it is by Charles Hering because the inner frame that consists of floral and acorn tools connected by foliate sprays matches exactly the border used on the turn-in of the wonderful five-volume Homer that is item #187 in Maggs' "Bookbinding in the British Isles" (Catalogue #1212). The shaggy oak leaf tool in our spine compartments also appears on both the covers and doublures of the Homer. Hering was the most distinguished and influential English binder of the first decade of the 19th century, and although his career was brief (from about 1795-1812), Ramsden focuses on his work as representing the transition in binding styles from those of the German émigrés of the late 18th century to the new generation of binders headed by Charles Lewis. Dibdin states that until "the star of Charles Lewis rose above the bibliopegistic horizon, no one could presume to 'measure business' with [Hering]. There was a strength, squareness, and a good style of work about his volumes which rendered him deservedly a great favourite." (ST10570)

An Ivory Prayerbook, Exquisitely Worked and Powerfully Successful in its Intricate Execution

110. (BINDINGS - IVORY). (BOOK OF HOURS AND MISSAL, PRINTED). (Paris: Engelmann & Graf, 1846[-49]) 170 x 130 mm. (6 3/4 x 5"). CLXXIV pp. IN A STUNNING CONTEMPORARY BINDING OF IVORY CARVED IN NEO-GOTHIC STYLE OVER DARK PURPLE VELVET BY PETIT (stamp-signed on verso of front free endleaf), upper cover with carved openwork depicting the crucifixion in a frame with a headpiece containing three angels, sidepieces with portraits of the four Evangelists (including their attributes), tailpiece with various symbols of the Passion, and gothic rosette cornerpieces; lower cover with a frame carved in a pattern reminiscent of decoration in gothic cathedrals with sidepieces featuring a Medieval couple—a knight in armor and a woman in a crown—flanking an arched central panel in which two angels hold a crown above a reclining greyhound and lion (with oval shields, presumably bearing the arms of the owners, resting behind them), and the tailpiece inscribed with the openwork motto "quid valent immemores"; flat spine with single solid panel of carved ivory, an angel at either end holding the edge of a scroll with the words "Livre De Heures" and a monstrance displaying the Host; sky blue satin endleaves, the pastedowns with a field of gilt fleurs-de-lys, all edges gilt and gaufered with fleurs-de-lys. In a pleasing plush-lined gilt-lettered violet morocco box. The text embellished with much decoration in Medieval and Renaissance style, with many initials in gold and colors and with penwork elaboration as well as intricate ivy leaf borders inhabited with charming grotesques, the Missal portion of the volume with burnished gold quarter panels featuring botanical specimens in the style of Dutch illumination of ca. 1490, and 16 full-page miniatures, the whole rendered in color lithograph by H. Moulin for Engelmann & Graf.

Isolated trivial marginal smudges, but A CHOICE COPY, the leaves clean and fresh, the colors bright, and THE BEAUTIFUL BINDING IN ESPECIALLY FINE CONDITION. (Front Cover, Plate 22) \$3,000

Our binding is by Petit, the successor to the Restoration binder René Simier, whom Ramsden described as one of the three great French binders of the period. The ivory is delicately carved, with ornamentation resembling the stone tracery on gothic cathedrals, and with well-realized emotional figures. The crucifix on the front cover is outlined in an openwork pattern that has an almost lacy effect, and the pierced haloes about the saints' heads seem almost transparently thin. The couple on the lower cover (no doubt members of the French aristocracy) likely represent the persons for whom this binding was done, and it is quite possible that this volume was a wedding gift for them. One of the escutcheons is similar to those of the Carpentier family, but we have not been able to identify the coats of arms definitively. Typical of the devotional works produced by the celebrated firm of Engelmann & Graf during this period, the charming text here is a handsome, slightly fanciful production in the form of an illuminated manuscript, employing stylized examples of decoration from several regions and periods. We see intricate penwork, rinceaux borders, amusing characters and grotesques, beautiful flora and fauna, and miniatures portraying incidents in the life of Christ. The illustrations are notable as having a pleasing kind of restrained shine that can only be achieved by chromolithography, but the binding here—exquisitely worked and powerfully successful in its intricate execution—will always be the key feature of this volume. (ST11727a)

Among the Most Wonderful Modern Bindings We Have Ever Seen, with 226 Jewels

111. (BINDINGS - JEWELLED). MOORE, THOMAS. LALLA ROOKH: AN ORIENTAL ROMANCE. (London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1817) 292 x 222 mm. (11 1/2 x 8 3/4"). 2 p.l., 405, [1] pp. FIRST EDITION. NOTHING SHORT OF SPECTACULAR EARLY 20TH CENTURY DARK BLUE LEVANT MOROCCO, EXTRAVAGANTLY GILT, RICHLY INLAID, AND GLORIOUSLY BEJEWELLED, BY SANGORSKI & SUTCLIFFE (stamp-signed on front doublure), the binding with an overall Oriental design (befitting the poem), with the upper cover featuring a sunken central panel, its unusual nine-sided shape resembling a clump of hanging grapes, within which two birds of paradise, inlaid in lilac, green, and brown morocco and WITH TWO RUBIES for eyes, perch in a grape arbor, its inlaid leaves and fruit clusters on a densely stippled gilt ground accented with 19 TURQUOISES, the whole central tableau surrounded by a border of interweaving bands of inlaid brown morocco set with NINE BANDS OF MOTHER-OF-PEARL, the entire sunken panel surrounded by two ornate frames filled with flowering vines of Oriental design composed of hundreds of pieces of inlaid morocco in red, blue, violet, and green on a background of brown morocco and heavily stippled gilt, the outer frame accented with 20 BLUE CHALCEDONIES AND 20 GARNETS; lower cover with similar frame and central panel, this one featuring two lovebirds inlaid with multiple colors and with TWO AMETHYST EYES, the birds in a similar grape arbor above A LARGE MOTHER-OF-PEARL HEART, the panel further adorned with THREE SAPPHIRES, FOUR BLUE CHALCEDONIES, FIVE TURQUOISES, FOUR CARNELIANS, AND 10 ADDITIONAL BANDS OF MOTHER-OF-PEARL; raised bands, spine gilt in compartments with large inlaid

arabesque in green and brown morocco on a gilt background, gilt titling on inlaid compartments of chestnut brown morocco; A GLORIOUS FRONT DOUBLURE OF IVORY MOROCCO COVERED IN GILT VINES WITH INLAID VIOLET MOROCCO FLOWERS, the whole framed in green morocco decorated with gilt vines and red morocco posies and berries, AT THE CENTER, A HAND-PAINTED COSWAY-STYLE PORTRAIT OF THE AUTHOR ON IVORY surrounded by a gilt frame with 12 flowers composed of no fewer than 72 TURQUOISES AND 36 GARNETS, the oval portrait in a sunken panel enclosed by a wreath of inlaid morocco flowers; REAR DOUBLURE of similar design, but its medallion featuring EIGHT AMETHYSTS set among sinuously curving inlaid lilac strapwork twining around A LARGE (approximately one carat) MEXICAN FIRE OPAL ENCIRCLED BY 12 PEARLS—THE BINDING CONTAINING 226 JEWELS IN ALL; free endleaves of cream-colored watered silk, gilt edges. In the original well-made (somewhat scuffed) silk- and plush-lined blue morocco box with shuttered lid. Extra-illustrated with 12 hand-colored engraved plates mounted on lettered Japan vellum. Front flyleaf with color bookplate of Charles J. Rosenbloom (see below). Ratcliffe, "Hidden Treasures": Boyle 212; Elkind, "Book Collector": MWE 97.

Two leaves with neatly renewed marginal tears, but A MAGNIFICENT COPY OF A MASTERPIECE OF BOOKBINDING. (Front Cover, Plate 24) \$65,000

This is the uncommonly seen first printing of a work that provides a strong evocation of the Romantic era, offered here in a breathtaking jewelled binding that could hardly be more sumptuous. Thomas Moore (1779-1852) achieved in his day a popularity among the London literati second only to Byron, a close friend for whom he served as literary executor and who contributed to Moore's success in both direct and indirect ways. The extraordinary popularity of "Lalla Rookh" was due in large measure to a vogue that had been established by Byron's exotic narratives. The work contains four Eastern tales loosely related to the title character (whose name means "Tulip Cheek"), an Indian princess who is journeying to meet her betrothed. Longman paid the author the astonishing sum of £3,000 for it without having seen a word. This payment was no doubt offered because Moore, like Byron, had tremendous romantic appeal for female readers at all levels of literate society. DNB tells us that in his own time, Moore was considered to be "a major poet" and that "through much of the nineteenth century 'Lalla Rookh' was admired and reprinted." The bindery founded by Francis Sangorski and George Sutcliffe reached its zenith in the first dozen years of the 20th century, when their most gorgeous jewelled bindings were produced. The binders drew detailed designs that reflected the contents of the book in question, and even went so far as to register some of these with the Patent Office to ensure they were not copied. Stephen Ratcliffe estimates that "no more than 300 were ever produced," and given the labor-intensive process required to produce a binding like the present one, this small number is not surprising: hundreds of man-hours would have been required to craft these intricate inlays, to make the thousands of applications of gold, and to set the more than 200 jewels. This is certainly among the most wonderful bindings we have seen, let alone offered for sale, and we can say that the front doublure is simply unsurpassed in our experience for brilliant, animated, and arresting design. Not surprisingly, this magnificent volume enjoys a distinguished provenance, having once been in the unparalleled collection of jewelled bindings held by New York collector Phoebe Boyle, and then in the impressive library of Pittsburgh philanthropist, art collector, and bibliophile Charles J. Rosenbloom. (ST11655)

*Surely One of the Most Magnificent Copies of
The Most Prodigious English Bible Ever Printed*

112. (BINDINGS - GEORG FRIEDRICH KRAUSS). BIBLE IN ENGLISH. (THE MACKLIN BIBLE). (London: T. Bensley for T. Macklin [final volume Bensley for T. Cadell & W. Davies], 1800 [for the six volumes of the Bible], 1816 [for the Apocrypha]) 480 x 385 mm. (19 x 15 1/8"). **Seven volumes** (comprising the regular Bible in six volumes, and the Apocrypha, usually not included, as a seventh volume). First Printing of this Edition. **MAGNIFICENT CONTEMPORARY RED NEOCLASSICAL STYLE STRAIGHT-GRAIN MOROCCO, SUMPTUOUSLY GILT AND ONLAID WITH BLUE, BY GEORG FRIEDRICH KRAUSS,** done for Duke Albrecht of Saxe-Teschen (with repeated "A S T" monogram), covers with very elaborate frames incorporating 11 plain and decorative gilt rules, four onlaid borders of blue morocco, and very elegant swirling foliate ornamentation around the central scalloped panel, six pairs of raised bands, each pair flanking a recessed gilt and blue metope and pentaglyph rule, very handsome spine compartments with blue fan-shaped cornerpieces and central gilt-decorated blue medallions within sunburst gilt collars, turn-ins with Greek key pattern in gilt, striking endleaves of turquoise and green watered silk (the Apocrypha endleaves slightly different). With more than 100 allegorical headpieces and tailpieces and some 70 **SPLENDID LARGE-FOLIO SIZE COPPER PLATES** after Fuseli, Reynolds, West, and others, most plates printed before letters. Tissue guards (perhaps later). Herbert 1442 and 1651.

First volume with about 30 leaves noticeably foxed, the majority of plates offset onto previous and following pages, consistent inoffensive offsetting of text on facing pages, other trivial imperfections, but still a very impressive copy internally, with the luxurious paper used for the text both fresh and clean, and the engravings richly impressed and with very little foxing. Some unimportant scuffing and rubbing to the leather, but all defects minor, **THE MAGNIFICENT BINDINGS REMARKABLY WELL PRESERVED,** the heavy volumes completely solid, with only insignificant signs of use, and **THE MOROCCO AND LAVISHLY GILT DECORATION EXTREMELY BRIGHT. AN ALTOGETHER MEMORABLE COPY. (Back Cover, Plate 65) \$75,000**

The most prodigious form of scripture in English ever published, the Macklin Bible was often put into ornate bindings, especially by London binders like Staggemeier and his contemporaries. But, however much other sets may glisten, the present glorious example surely stands at or near the front of the line as one of the most lavishly decorated and arresting copies in existence. Its decorative extravagance also testifies to the fact that Macklin's publication was sufficiently admired outside of England to warrant the finest workmanship and the expenditure of great sums of money on artistic resources. The very large and bold type, the fine Whatman paper, and the series of engravings by some of the most celebrated artists of the period make this an item that is already very desirable. Like the Boydell "Shakespeare Gallery" (also printed by Bensley), our Macklin Bible is a vast picture book with illustrations that are grand both in size and emotional impact. But it is, of course, the bindings here that matter the most. Francesco Piranesi is generally given credit for inventing the neoclassical style when he designed volumes presented to Gustavus III of Sweden during this monarch's visit to Rome in 1783-84. Quickly popular, the neoclassical style was imitated and developed by Staggemeier and Welcher in London, by F. W. Standlander in Stockholm, and by Georg Friedrich Krauss in Vienna. Krauss was the most prominent

German bookbinder of his day, and Saxe-Teschen was perhaps his most important client. Products of the Krauss bindery have passed through some of the most distinguished collections over the years, particularly those of Fürstenberg and Schäfer; and his bindings have consistently brought remarkable sums of money at auction. It is sufficient to say that the present group of bindings represents the most impressive collection of decorative volumes we have ever offered for sale. The collector for whom these bindings were originally executed, Duke Albrecht of Saxe-Teschen (1738-1822), was the son of Friedrich August II of Saxony and the son-in-law of the Empress Maria Theresia. After providing important military and civil service to the Habsburg empire, he retired to Vienna in 1795 and afterward devoted himself to the fine arts. He founded the Albertina, which now houses the greatest collection of prints in the world, and he put together a great library distinguished by the highest taste and most exacting standards. The present copy has the additional distinction of containing what amounts to an extra volume: the Macklin Bible, however it is bound, most often appears in the marketplace without the Apocrypha, appearing here as volume VII, which was not issued until 16 years after the others. (Although one cannot tell this, leaf 3P2, comprising two prologues of Ecclesiasticus, has been inserted with great skill from another copy in our Apocrypha volume.) It is also of some interest that the bindings of our seven volumes were decorated in an entirely uniform fashion (as a close inspection shows), something not typical of a set with volumes published so many years apart. (The non-uniform endleaves in the final volume here may have resulted from the fact that, given the physical size of the books, the binder simply ran out of the cloth he had used for lining the first six volumes.) (ST11032)

113. (BINDINGS - LA LAUZE). (CELEBRITIES, 18TH CENTURY ENGLAND). BEAUX & BELLES OF ENGLAND. (London: Printed by The Grolier Society, n.d., [1900?]) 229 x 159 mm. (9 x 6 1/4"). **14 volumes.** **ONE OF 17 COPIES** OF THE "Princess Edition." **QUITE ATTRACTIVE DARK BLUE ONLAID CRUSHED MOROCCO, HANDSOMELY GILT, BY LA LAUZE** (signed on front doublures), covers gilt with wide scrolling foliate border between rules, red morocco floral onlays at corners, front board with additional red morocco oval onlaid centerpiece tooled in gilt with floral design and encircled with a gilt garland, raised bands, gilt spine compartments featuring floral centerpiece, turn-ins elegantly gilt with floral spray cornerpieces, **SCARLET MOROCCO DOUBLURES AND FREE ENDPAPERS,** top edges gilt, other edges untrimmed. One folding family tree, six folding facsimiles (of playbills and of a letter), and 82 **ENGRAVED PLATES, INCLUDING 40 COLORED BY HAND.** First blank opening with the bookplates of Edward Laurence Doheny and Carrie Estelle Doheny. Title pages printed in red and black, and tissue guards printed in red. Partially unopened.

One half title somewhat foxed, a few preliminary leaves in each of several volumes (and a scattering of leaves here and there) slightly foxed, four leaves with small tear or fraying in margins, isolated quite minor staining or marginal soiling, otherwise **A LOVELY SET IN FINE CONDITION,** the text very clean and fresh, and the bindings with no significant wear. **(Plate 64) \$4,500**

This is an extremely pretty set of volumes by various authors recounting the lives and times of historically interesting society figures. The refined 18th century is the background for the majority of the volumes, but Nell Gwyn, the pert comic actress who captured the heart of the Merry Monarch Charles II, hails from the Restoration period, while Lady Hamilton and Lord Nelson, the hero of Trafalgar,

played out their love affair during the Napoleonic era. Of our 14 volumes, two each are devoted to Beau Brummell, Hamilton and Nelson, Lord Chesterfield, the Sheridans, and Sarah Siddons, leading lady of the Drury Lane theater in Garrick's time; a single volume suffices for little Nell, Lady Blessington, Mrs. Mary Robinson, and the Comte de Grammont. The very decorative bindings here are a suitable complement to the stories of the colorful and elegant personages who are highlighted in the text. (ST9342)

114. (BINDINGS - LARKINS). LENNOX, LADY SARAH. THE LIFE AND LETTERS OF LADY SARAH LENNOX . . . ALSO A SHORT POLITICAL SKETCH OF THE YEARS 1760 TO 1763 BY HENRY FOX, 1ST LORD HOLLAND. (London: John Murray, 1901) 223 x 143 mm. (8 3/4 x 5 1/8"). **Two volumes.** Edited by the Countess of Ilchester and Lord Stavordale. FIRST EDITION. LOVELY CONTEMPORARY LODEN GREEN CRUSHED MOROCCO, HANDSOMELY GILT, BY J. LARKINS (stamp-signed on verso of front free endpaper), covers framed with one decorative and two plain gilt rules, raised bands, spines in especially attractive gilt compartments featuring central pomegranate lozenges and scrolling corner decoration, densely gilt inner dentelles, marbled endpapers, all edges gilt. With 30 photogravures of portraits, many by Sir Joshua Reynolds, and of the stately homes of the Lennox sisters.

Spines uniformly sunned to a soft hazel, three very small and hardly noticeable dents in one cover, trivial defects internally, but **QUITE A HANDSOME SET IN FINE CONDITION**, the bindings lustrous and virtually unworn, and the text clean and fresh. **(Plate 22) \$400**

An aristocratic beauty, Lady Sarah Lennox Bunbury Napier (1745-1826) was the most notorious of the celebrated Lennox sisters, those daughters of the Duke of Richmond whose family connections and often high-profile marriages put them at the center of political and social circles in Georgian England. Her eldest sister Caroline married politician Henry Fox and was the mother of Whig statesman Charles James Fox, while her sister Emily, who had raised Sarah after their parents died, was Duchess of Leinster. As a young woman, Lady Sarah was considered a possible match for George III, who was notably fond of her. During her disastrous first marriage to politician Charles Bunbury, she conducted numerous illicit affairs, most scandalously with her cousin, Lord William Gordon, with whom she lived openly and to whom she bore a child. Her story is told here through her letters, mostly those to her intimate friend Lady Susan O'Brien, and through the reminiscences of friends and family members. Our editor, Lady Ilchester, had extensive access to these papers, as her husband was related to Lady Susan. This fascinating glimpse of life at the upper echelons of Georgian society comes very attractively packaged in bindings characteristic of the finely executed work of typically classic design by Jeremiah Larkins. Packer lists Larkins at work in London as early as 1879 and as late as 1901, with premises after 1886 successively at 21, 23, and 6 Charles Street in Hatton Garden. The son of a widowed fruit seller in Lambeth and the father of 10 children, he is said to have died in 1907 at the age of 74. Two of his sons were binders, and one daughter was also in the trade as a book folder. (ST11602)

A Clever Cartographic Binding by Lubett Showing Cape Cod and Adjacent Regions

115. (BINDINGS - DENISE LUBETT). (GOLDEN COCKEREL PRESS). BESTERMAN, THEODORE. THE PILGRIM FATHERS. (Golden Cockerel Press, 1939) 255 x 160 mm. (10

x 6 1/2"). 3 p.l. (including the frontispiece), 7-87, [1] pp., [1] leaf (blank). **ONE OF 300 COPIES** (this is copy #65). **VERY INVENTIVE GRAY-GREEN ONLAID PICTORIAL CRUSHED MOROCCO BY DENISE LUBETT**, covers and (flat unlettered) spine with large areas of onlaid tan morocco in the shape of a portion of the New England coastline. In a (slightly rubbed and faded) felt-lined morocco-backed folding cloth box with gilt spine titling. With eight woodcuts by Geoffrey Wales. Pertelote 140; Cave & Manson 140 and pp. 147-49.

Spine just a bit sunned, otherwise in especially fine condition inside and out. **(Plate 25) \$2,250**

The cover of our volume at first glance does not seem to be pictorial, but upon closer inspection, the clever tan-on-gray-green design presents a clear, if stylized, resemblance to the coastline of Massachusetts, at least as it was understood by the Dutch mapmakers of the first half of the 17th century. The area depicted comprises the coastline from Cape Cod northward through Boston into the southern portion of Maine, and the cartographical delineation corresponds to Blaeu's "Nova Belgica et Anglia Nova," which first appeared in 1635. This design is an indirect reference to the book's contents: the story of the Pilgrims' journey to America and their subsequent travails. Edited by Theodore Besterman from rare books in the British Library, this volume is described by Pertelote as "one of the nicest books [the press] ever made . . . [with] beautiful paper, elegant typography, and exceptionally pleasant and dextrous engravings, all harmonizing with the charming content." The engravings by Geoffrey Wales, an art teacher pleased to accept a low fee in order to have his illustrations published, are, according to Cave & Manson, very much in keeping with the subject matter and the typeface chosen for the book, being "deliberately 'rough' and chapbook-like." Born in Paris in 1922, Denise Lubett studied bookbinding under John Corderoy at Camberwell School of Arts and Crafts and at the London College of Printing. She set up her own binderies in England and France in 1966. In 1971, she was elected to membership in the society of Designer Bookbinders. Three of her bindings are pictured in the catalogue for the exhibition on "Modern British Bookbinding" held in Brussels and The Hague in 1985. Our binding is more restrained than the typical Lubett design, which tends to be animated and striking in its choice of colored onlays, but, at the same time, it is at least as inventive as her best work. In the chapter she wrote for "A Bookbinder's Florilegium," she implicitly described her personal binding credo when she said that "great purity of style and design usually bring forth great beauty." She also said in the same chapter that "if we [refuse to] bind books so that they become too fragile to handle [and] . . . if we can ascertain that this bound book can be handed down for a number of generations, then we will have achieved a better and more significant role as modern bookbinders." The present very appealing example of her work certainly lives up to these pronouncements. (ST11425)

116. (BINDINGS - MALTBY'S OF OXFORD). (CURWEN PRESS). HORACE. HORATI CARMINUM LIBRI IV. (Londini: Impensis Petr. Davies, 1926) 226 x 150 mm. (8 7/8 x 5 7/8"). 2 p.l., 141, [1] pp. **ONE OF 500 COPIES.** **HANDSOME CONTEMPORARY HUNTER GREEN CRUSHED MOROCCO BY MALTBY'S OF OXFORD** (stamp-signed on front turn-in), covers gilt with double-ruled border enclosing a large central rectangle formed by strapwork with intersecting lobes in the center of each side, raised bands, spine gilt in double-ruled compartments with small round tool cornerpieces, gilt-ruled turn-ins, top edge gilt, other edges rough trimmed. With five charming color vignettes by Vera Willoughby. Ransom 2602.

Spine uniformly sunned toward a pleasing olive brown, but **A VERY FINE COPY**, the elegant text clean, fresh, and bright,

and the very lustrous binding with only the most trivial signs of use. (Plate 57) \$400

Horace's four books of Odes—in which the poet reaches lyrical perfection—are presented here in the original Latin and in a very attractive typographic and bibliopegic package. Although the Curwen Press was founded (under a different name) in 1863, it became an important press in the world of private printing in 1914, when Harold Curwen (1885-1949), the grandson of the original founder, took control. In 1921, Oliver Simon (1895-1956) joined the firm, and he was instrumental in upgrading the quality of book production, in part by commissioning typefaces, illustrations, and decorations from, among others, Jan Van Krimpen, Rudolf Koch, Edward Bawden, Paul Nash, and Graham Sutherland. (Lovat Fraser was already working for the press when Simon came in). Glaister says that “the brilliantly successful association of Curwen and Simon led to a steady flow of fine books as well as jobbing printing of outstanding quality.” Our volume was the first book published in England to use Koch's elegant Kursiv type, set by hand and printed on fine textured Eilerslie paper. Founded in 1834 by Henry Maltby, Maltby's Bookbinders continues in business in Oxford to this day, producing fine handcrafted bindings for private collections, limited editions, and royal libraries. The firm is well represented in connection with a wide range of books in ABPC. (ST11597a)

A Massive Marius Michel Binding in Inlaid Autumnal Morocco with Brocaded Endleaves

117. (BINDINGS - MARIUS MICHEL). L'ART: REVUE HEBDOMADAIRE ILLUSTRÉE. CINQUIÈME ANNÉE. TOME III (Tome XVIII de la Collection). (Paris: Librairie de l'art, 1879) 440 x 310 mm. (17 1/4 x 12"). 2 p.l., 322, [1] pp. IN A VERY ELABORATELY INLAID MOROCCO BINDING BY MARIUS MICHEL (stamp-signed on front turn-in), covers with an all-over design of entwined floral and foliate sprays incorporating many morocco inlays in eight different colors (predominately browns, but with some red and two shades of green), front cover with the journal title (“L'Art”) inlaid on a scroll that wraps around a foliated branch and a budding stem, rear cover similarly decorated but without the titling, raised bands, spine compartments with onlaid frame and foliate centerpiece in two shades of brown morocco, wide turn-ins with six gilt rules, ESPECIALLY PLEASING BROCADED ENDLEAVES in a very animated floral pattern, marbled flyleaves, all edges gilt. Elaborate historiated and decorative initials, headpieces and tailpieces, nearly 200 illustrations in the text, 24 full-page illustrations, four illustrated borders, and 67 engraved plates (including 14 plates each appearing four times, 28 of these plates done on special paper and mounted).

A little cockling to some of the mounted plates, otherwise only trivial imperfections: IN VERY FINE CONDITION, THE BINDING BRIGHT AND VIRTUALLY UNWORN. (Plate 26) \$5,500

This extraordinary binding comes from the eminent and historically important bindery established in Paris in 1849 by Jean Marius Michel. Working at first by himself and then later with his son, Henri, the elder Marius Michel produced distinguished work in the prevailing historical style for two decades, and he published important books on the history of binding as well. The son (who also called himself “Marius Michel”) believed passionately, however, “that bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors The 1878 International Exposition became a convenient forum through which to promote his

revolutionary range of decorative ornaments based on nature, ‘La Flore Ornamentale.’” He was at first viewed as impudent and rebellious, and his work was objected to on theoretical grounds as being too much like “art” and too little like a product of the binder's craft. But “the young man's fervent convictions, as well as his superb technical skills, as both a binder and a gilder, won him an increasing number of supporters. By 1885 his designs were seen as a viable alternative to traditional bindings for certain books.” Other binders began to imitate his approach, but Michel was the “undisputed leader of the new movement, [his] incomparable technique, harmonious selection of color, and infinite variety of plant motifs [placing] his work above those of his contemporaries.” (Duncan & De Bartha) In short, even before the father's death in 1890, the Michel firm had begun to change the course of modern bookbinding in France. The present impressive binding is an early example of the new style, employed here in an especially high-spirited way on a vast volume, which, because of its content, was an appropriate choice for Michel's special new decorative “art.” Articles in our volume are about contemporary art, historical art, and exhibitions in England, Germany, and elsewhere. Perhaps the most interesting article is by the neo-gothic architect and restorer Violet-le-Duc on decorative surfaces of architecture, with his own engravings, which include pictures of a Cairo mosque, a Persian mosque, an old school in Toulouse, and a 17th century French interior. (ST10878)

118. (BINDINGS). MARTINO DE PORRES. VITA DEL B. MARTINO DE PORRES. (Roma: Dalla Tipografia Salviucci, 1837) 286 x 210 mm. (11 1/4 x 8 1/4"). 4 p.l., v, [i], 209, [1] pp. VERY ATTRACTIVE CONTEMPORARY SCARLET STRAIGHT-GRAIN MOROCCO, ONLAID AND LAVISHLY GILT, boards framed with green goatskin onlay tooled with wide fillets and scrolling ornaments, enclosing a central panel featuring narrow gilt fillets, roundels, and tooling in gilt and blind as well as large square-and-lyre cornerpieces, a wreathed onlay centerpiece surrounded by an oval of rings in gilt and blind, flat spine ornately gilt in panels featuring all-over rowed and diapered patterns, green morocco label, unusual pastedowns of green watered silk enclosed by very broad frames of elaborately gilt and blind tooled ornaments, green silk and decorative paper free endpapers, all edges gilt. Decorated title page, engraved frontispiece.

Head of joints and corners a bit rubbed, rear board with just a hint of scuffing, first few leaves with one-inch offset stain along gutter (from binder's glue), a little foxing to preliminary leaves, light foxing throughout (generally in lower margins), but bright and fresh internally, with quite wide margins, and WITH THE EXTREMELY DECORATIVE BINDING IN VERY NEARLY FINE CONDITION, lustrous and with only minor wear. (Plate 20) \$2,500

This is a fine sumptuously decorated early 19th century Italian volume in a binding apparently commissioned for presentation. We are not able to determine the binder or the recipient, though the latter was likely an ecclesiastical personage who received the volume as a gift. The writing of the book was no doubt prompted by the fact that de Porres (1579-1639) was beatified in 1837, the year of publication (he was canonized in 1962). De Porres, the son of a Spanish nobleman and a free black woman of Lima, became a Dominican tertiary and resided at a monastery in his native Peru. He cheerfully undertook the tasks of gardener or barber, as needed, and was venerated for counseling and caring for the sick. His kindness was extended to people of all races, and for that reason he was designated by Pope John XXIII as the patron of race relations. (ST09621)

119. (BINDINGS - McLEISH). SHELLEY, PERCY BYSSHE. THE POETICAL WORKS. (London: Reeves & Turner, 1886) 191 x 135 mm. (7 1/2 x 5 1/4"). **Two volumes.** Edited by H. Buxton Forman with notes by Mary Wollstonecraft Shelley. Second Edition. VERY FINE EARLY 20TH CENTURY OLIVE CRUSHED MOROCCO, HANDSOMELY GILT, BY C. & C. MCLEISH (stamp-signed on rear turn-ins), covers bordered with single plain gilt rule, raised bands, spines densely and very attractively gilt in compartments featuring a large centerpiece in the form of a rose with four emanating sprigs of rose leaves, this quatrefoil design enclosed by a semis field punctuated with trefoil leaves, turn-ins with gilt French fillet border and trefoil cornerpieces, all edges gilt. Each volume with a frontispiece engraving, one of Shelley and the other of his grave in Rome. Front pastedown with engraved armorial bookplate of Douglas and Mary MacEwen.

Spines lightly sunned, offsetting from frontispieces, isolated minor foxing, otherwise AN ESPECIALLY FINE SET IN LOVELY BINDINGS, the gilt bright, the leather unworn, and the text with virtually no signs of use. **(Plate 40) \$1,950**

This second edition of Shelley's "Poetical Works" is, according to the title page, "given from his own editions and other authentic sources, collated with manuscripts and with all editions of authority, together with his prefaces and notes, his poetical translations and fragments, and an appendix of juvenilia," with the notes of Mary Shelley added since the prior (1880) edition. According to DNB, our editor, Henry (Harry) Buxton Forman (1842-1917) "channelled a general enthusiasm into a minute study of textual details, for which his careful and exacting temperament was ideally suited. His patient application produced impressive editions of Shelley," who was, along with Keats, his main literary interest. Born in 1859, Charles McLeish was apprenticed to Andrew Grieve in Edinburgh, then came to London in 1890 to work for Riviere. When Cobden-Sanderson founded the Doves Bindery in 1893, he hired McLeish as the firm's finisher; McLeish held that estimable position until 1909, when he left to go into partnership with his son, Charles, who had apprenticed under Roger de Coverly. Although the senior McLeish was no longer in the employ of Cobden-Sanderson, all of the bindings that were signed "Doves Bindery" between 1909 and 1921 were actually done in the McLeish workshop. As can be seen here, the work produced by the McLeishes was animated, beautifully designed, and highly accomplished (for other examples see the Oldaker bindings, #60, and Broxbourne Library bindings, #115). (ST11505)

A Remarkable "Cuir Ciselé" Binding by Meunier

120. (BINDINGS - MEUNIER). MONTORGUEIL, GEORGES. PARIS DANSANT. (Paris: Théophile Belin, 1898) 292 x 216 mm. (11 1/2 x 8 1/2"). **FIRST EDITION.** ONE OF 200 COPIES, with additional illustrations (see below). A REMARKABLY ATTRACTIVE AND VERY ANIMATED "CUIR CISELÉ" BINDING OF BURGUNDY MOROCCO OVER HEAVY BEVELLED BOARDS BY CHARLES MEUNIER (signed "Ch. Meunier, 1905" on front turn-in), BOTH COVERS WITH ELABORATELY DETAILED SCULPTED SCENES filling a large brown calf panel: the front cover showing a voluptuous Eve dancing playfully with the Serpent, the rear cover showing Cupid cranking a (musical?) windmill, both scenes signed by the binder; spine with four raised double bands, two spine panels with gilt titling, another with an inlaid figure of a jester in three colors of morocco, broad turn-ins with large scrolling inlays of orange and brown morocco and with repeated jester

inlays at each corner, iridescent silk (followed by marbled paper) endleaves, all edges gilt. In a fine morocco and marbled paper chemise with raised bands and morocco inlays, and in a matching (slightly rubbed) morocco-edged slipcase. Many charming tailpieces and 13 satiric plates by Vigna-Vigneron after Willette, the frontispiece in seven states and the remaining plates each in colored and uncolored states.

A REMARKABLY WELL-PRESERVED COPY, with only the most trivial imperfections. **(Plate 27) \$6,500**

This is a book on social and stage dancing, offered here in an especially handsome, exuberant, and characteristic binding by Meunier (1865-1940), legendary among French binders of the late 19th and early 20th century for his energy and imagination. The binding is immensely appealing both because it is a remarkable technical achievement and because it has an almost irrepressible high-spirited charm. According to Duncan and de Bartha, Meunier was apprenticed to Gustave Bénard at the age of 11, worked for a time in the atelier of Marius-Michel, and then set up his own studio when he was 20. "Drawing on both traditional and modern techniques and forms of decoration, Meunier mixed classical punches . . . with newly fashionable incised and modelled leather panels." This eclectic approach did not lead to the kind of popularity enjoyed by some of our binder's most distinguished competitors, and partly as a protest in recognition of this, "Meunier declined to participate in the 1900 Exposition, as he felt that the Grand Prix would automatically be awarded to Marius-Michel (which it was). He staged his own show at his studio on the Boulevard Malesherbes and received as much magazine coverage as the participants at the Exposition." He retired from active binding in 1920. (ST6839)

121. (BINDINGS - MORRELL). MACAULAY, THOMAS BABINGTON. CRITICAL AND HISTORICAL ESSAYS, CONTRIBUTED TO THE EDINBURGH REVIEW. (London: Longman, Brown, Green, Longmans, & Roberts, 1858) 230 x 150 mm. (9 x 6"). **Three volumes.** Ninth Edition. LOVELY CONTEMPORARY HONEY BROWN FULL CRUSHED MOROCCO, ELEGANTLY GILT, BY MORRELL (signed on front turn-in), covers with double gilt rule frame, raised bands, spine gilt in a charming Arts and Crafts design of interlacing flowers and leaves, gilt titling, turn-ins with gilt floral roll, top edges gilt, other edges rough trimmed. EXTRA-ILLUSTRATED WITH 122 ENGRAVED PLATES, primarily portraits.

Upper cover of third volume with one one-inch and two three-inch scratches (all shallow and well masked with dye), thin band of offsetting to free endpapers from gilt turn-ins (as usual), some of the plates with minor foxing and a bit offset onto facing pages, otherwise QUITE A HANDSOME SET IN FINE CONDITION, the text fresh and clean, and the bindings very lustrous, and with virtually no wear to joints or extremities. **(Plate 27) \$850**

The London bindery of W. T. Morrell was established about 1861 as successor to the firm begun by Francis Bedford, who, in turn, had taken over the famous bindery of Charles Lewis. Prideaux in her "Modern Bookbindings," published in 1906, says that Morrell at that time had a very large business that supplied "all the booksellers with bindings designed by his men," bindings that were "remarkable for their variety and merit." The bindings here are handsomely designed, made with top quality morocco, and executed with considerable skill. Although best remembered as an historian, Macaulay (1800-59) was also a progressive politician, an orator, and a prominent literary critic. His first published literary essay, on Milton, appeared in the "Edinburgh Review" in 1825, and its reception was so positive that

he became a frequent and popular contributor; in fact, booksellers complained issues of the "Review" only sold well if they contained an article by Macaulay. While considering these essays as ephemeral works, Macaulay felt compelled to collect and reissue 36 of them in book form, as here, because of unauthorized reproduction of the pieces in the United States. His writing, which perfectly reflects the Victorian Whig worldview, was renowned for its clarity and eloquence. (ST11462a-173)

122. (BINDINGS). POLLOK, ROBERT. THE COURSE OF TIME: A POEM, IN TEN BOOKS. (Edinburgh: William Blackwood, and London: T. Cadell, 1833) 169 x 105 mm. (6 5/8 x 4 1/2"). 2 p.l., 394 pp. CHARMING EARLY 20TH CENTURY SKY-BLUE CRUSHED MOROCCO, ONLAID AND GILT, front cover with onlaid red morocco border flanked and decorated with gilt, this border expanding into wedge-shaped cornerpieces featuring a stylized gilt rosebud with curling gilt stems and onlaid green morocco leaves (their veins delicately traced with gilt), the border enclosing a large center panel featuring a prominent round centerpiece of onlaid red morocco containing the same gilt rosebuds and green morocco leaves found in the corners (but here seen in a graceful interlacing form), back cover repeating the same design, but entirely in gilt; raised bands, heavily gilt spine with the rose and leaf patterns repeating, wide turn-ins with three gilt fillets, all edges gilt.

Top of spine with very shallow piece of leather lost across approximately half its width, a hint of soiling to covers, spine uniformly sunned to a pleasing blue-green, otherwise fine, the quite pretty binding with virtually no wear to the joints or hinges, and with only trivial problems internally. (Plate 23) \$575

This is an attractively bound edition of a poem on a vast scale, ranging from Creation to Armageddon, heaven to hell, a work that enjoyed a great vogue during the 19th century. (It was first published in 1827; our title page calls this the 12th edition.) From a family of humble Scottish farmers, the poet Robert Pollok (1798-1827) determined to become a minister, but at university in Glasgow, he came under the spell of Byron's "Darkness." Our poem was composed during the last two years of Pollok's life; he died of consumption, which the author of the preface to another edition of this work attributed to too great a zeal for study, saying that "his books were literally his executioners." Ours is almost certainly an amateur binding, but the level of achievement is really quite impressive. (ST11421)

Charming Eragny Press Item in Elegant Morocco By the Period's Premier Woman Binder

123. (BINDINGS - PRIDEAUX). (ERAGNY PRESS). VILLON, FRANÇOIS. LES BALLADES. (Eragny Press, 1900) 198 x 128 mm. (7 3/4 x 5"). 2 p.l., 88, [4] pp. ONE OF 226 COPIES, of which 200 were for sale. LOVELY CONTEMPORARY OLIVE GREEN CRUSHED MOROCCO BY SARAH PRIDEAUX (stamp-signed "S T P" and dated 1901 on rear turn-in), covers with wide double-ruled gilt frame filled with curling tendrils, 12 of these terminating in leaves, six more connected to large pomegranates located at each corner and at the midpoint of the left and right side, the frame with interspersed large and small dots, raised bands, spine panels with single leaf on a curling vine, gilt turn-ins, edges gilt on the rough. With woodcut printer's device on opening page, title page with woodcut vignette surrounded by a full border of leaves and berries, and 37 woodcut foliate initials, all by Lucien Pissarro. Printed in red and black (the title

page with a great deal of red). Franklin, p. 206; Ransom, p. 262; Tomkinson, p. 62.

Isolated spots of foxing, the spine perhaps just a shade darker than the covers, but A VERY FINE COPY, the text especially clean, fresh, and smooth, and the lustrous binding without perceptible wear. (Plate 27) \$7,500

This exceptionally appealing volume presents some of the finest poems of François Villon (b. 1431) in an elegantly printed private press edition, and is handsomely bound by perhaps the premier woman binder of her day. Rediscovered by Rossetti and Swinburne in the latter part of the 19th century after having languished in obscurity for more than 300 years, the poems of Villon are now considered among the brightest gems of French literature, representing an important transition between the Middle Ages and the Renaissance. Sarah Treverbian Prideaux (1853-1933) began binding when she was 31, training in London under Zaehnsdorf and in Paris under Gruel, and worked for 20 years. According to Tidcombe, from 1890 onwards, she employed the Frenchman Lucien Broca as finisher for the binding designs she created (as would have been the case here). Maggs Bros. Cat. 966 says that Prideaux "was by far the best of the women binders of the period, . . . she wrote several books on the history of bookbinding, and [she] also taught the craft, one of her best students [being] Katharine Adams." Tidcombe says that Prideaux bindings "all have a restrained beauty about them that continues to appeal to book collectors. Anything pictorial or gimmicky would have been anathema to her, and she leaned instead towards clean, crisp floral motifs . . . , avoiding over-intricate tooling which hides the beauty of the leather." Adams says that Prideaux was a particularly "good judge of leather, using only skins of very high quality, for hers was a counsel of perfection in all things." "Perfection" and "restrained beauty" are obviously appropriate descriptive terms for our binding. (For a discussion of the Eragny Press, see item #190, below.) (ST11727n)

In Sumptuous Riviere Morocco, and Extra-Illustrated with 175 Plates, Many Colored

124. (BINDINGS - RIVIÈRE). BUTLER, SAMUEL. HUDIBRAS. (London: Charles and Henry Baldwin, 1819) 242 x 146 mm. (9 1/2 x 5 3/4"). **Three volumes.** APPEALING CHESTNUT BROWN MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in of each volume), covers with gilt French fillet borders, raised bands, SPINES VERY HANDSOMELY GILT in compartments featuring a large central fleuron surrounded by a lozenge of small tools and enclosed by elaborate volute cornerpieces, densely gilt inner dentelles, glazed endpapers, top edges gilt, the hinges neatly reinforced with paper (though with some glue stains) and the volumes very expertly rejoined. EXTRA-ILLUSTRATED WITH 175 PLATES, 66 of these in color (missing called-for portraits of George Wither and Duns Scotus).

Corners a little rubbed, a small minority of inserted plates somewhat foxed (and with minor offsetting onto facing pages), but an excellent set, internally clean and fresh, and the richly gilt bindings lustrous and generally very appealing on the shelf, with virtually no surface wear. (Plate 30) \$1,500

This is a beautifully bound copy of an attractively printed major edition of Butler's famous mock epic in octosyllabic couplets, first published in 1663-78. Modelled after "Don Quixote," the work satirizes the hypocrisy and self-seeking of the Presbyterians (represented by the title character) and the Independents (represented by his squire Ralpho). The two are subjected to humorous adventures that provide ample opportunity to demonstrate their pedantry, greed, duplicity,

and cowardice, as well as the ridiculous nature of their sectarian squabbles. The present set includes the copious notes of Zachary Grey (1688-1766), which were first published in 1744, and charming illustrations by John Thurston, plus many additional portraits and vignettes. Thurston (1774-1822) was one of the most popular book illustrators of the period, and his graceful woodcuts can be found in many of the first editions published in Great Britain in the opening two decades of the 19th century. Brunet calls this a "bonne edition orné" with "jolies vignettes . . . en bois." Lowndes says ours is the best modern edition. To top it off, the present set is in a very handsome ornate binding by Riviere, considered one of the foremost names in English binding partly because the firm did consistently fine work and partly because it was so long in business. Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known (as here) as Riviere & Son, and the bindery continued to do business until 1939. In the early part of the 20th century, an intense rivalry between Riviere and Sangorski & Sutcliffe developed, and collectors have reaped immense dividends ever since in the form of more and more elaborate work that was not infrequently of breathtaking beauty. (ST11744c)

In an Animated Inlaid Pictorial Binding

125. (BINDINGS - RIVIERE). DICKENS, CHARLES. THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. (London: George G. Harrap & Co. Ltd., 1930) 240 x 160 mm. (9 1/2 x 6 1/4"). xx, 687 pp. VERY ATTRACTIVE DEEP BLUE PICTORIAL CRUSHED MOROCCO BY RIVIERE, both covers with elaborate gilt-ruled frame comprising eight plain and decorative rules, some of these interlocking, and a total of 48 small gold hearts, FRONT COVER WITH A CENTRAL PANEL CONTAINING AN EXTREMELY LARGE SCENE WITH THREE CHARACTERS FROM THE NOVEL, the scene employing eight colors of leather inlays and showing Mr. Pickwick holding the fainting Mrs. Bardell; rear cover with gilt portrait of Dickens; raised bands, spine compartments with centerpiece of intricate fleuron or else Dickensian ornament as well as heart-shaped cornerpieces, wide gilt-decorated turn-ins, marbled endpapers, all edges gilt. With 16 full-page color plates by C. E. Brock. Front pastedown with bookplate of Cornelius J. Hauck.

The salmon-colored inlays on front cover (depicting the flooring and a chair) rather abraded, one long but very shallow scuff on same panel, joints a little rubbed, otherwise fine, the very animated inlaid binding still quite pleasing, and virtually mint internally. (Plate 27) \$1,150

The volume here is similar to the popular Kelliegram pictorial bindings, which featured characters from the book fashioned from inlaid morocco on the cover. Both the size and design of our binding are unusual here. At 167 x 105 mm., the scene on the front board covers a good deal more than the typical pictorial area. And it is uncommon to see the technique of covering an entire rectangular panel with painted elements (to show such details as flooring, walls, furniture, and paintings), rather than using the basic leather covering of the book as a background for more isolated figures. Issued in parts, "Pickwick" was the first novel by Dickens (1812-70). The work is really a sequence of loosely related adventures, its main appeal being its numerous memorable characters like Mr. Samuel Pickwick, Mr. Nathaniel Winkle, Mr. Augustus Snodgrass, and Mr. Alfred Jingle. Whatever its generic identity, it launched the career of the most famous and best-loved English writer of the 19th century. (ST10927a)

126. (BINDINGS - RIVIERE). DRINKWATER, JOHN, Editor. THE OUTLINE OF LITERATURE. (New York and London: G. P. Putnam's Sons, The Knickerbocker Press, 1924) 265 x 195 mm. (10 1/2 x 7 3/4"). **Missing one leaf in volume V. Six volumes.** Fifth Printing. SPLENDID CONTEMPORARY TAN CRUSHED MOROCCO, ELABORATELY GILT, BY RIVIERE & SON (stamp-signed on front turn-ins), covers with border of thick and thin gilt rules enclosing a strapwork frame interspersed with floral stamps, gilt open books as cornerpieces, gilt central tondo of a laurel wreath encircling a radiant oil lamp; raised bands, spines gilt in triple-ruled compartments with simple triangular cornerpieces and central open book ornament, OLIVE GREEN MOROCCO DOUBLURES FEATURING A WIDE AND VERY ELEGANT FRAME OF FLOWERING VINES enclosing a large central panel with laurel wreath cornerpieces, a glowing gilt oil lamp at top center, and, below the lamp, three gilt facsimile autographs of famous authors (different on each doublure), olive green watered silk endleaves, top edges gilt. The volumes housed in matching tan cloth slipcases with morocco-bordered opening and gilt volume number stamped on top. With about 450 illustrations in black and white, including photographs of authors, but **missing about 180 plates, including all 100 inserted autograph letters from authors** and all but one of the color plates.

Three leaves loose, three others with two-inch cuts at inner edge (where plates were removed), one plate cut in half, front free silk endleaf in each volume with paper residue from bookplate, three of these silk leaves with one- to three-inch tears; not without obvious problems, but internally very clean and fresh, and the handsome bindings especially lustrous and extremely pleasing in general, with only minimal wear. (Plate 30) \$750

As the title suggests, this set provides an overview of the great classics of Western literature and their authors, from ancient Greece to the late 19th century. Although our copy is unfortunately missing the extra-illustrated material with which it was issued, it is still copiously illustrated with portraits of authors, scenes from famous works, photographs of manuscripts, and pictures of famous actors in the great dramatic roles, including one of John Wilkes Booth's brother Edwin as Hamlet. Most important, the set was very attractively bound by Riviere, and makes a very impressive appearance on the shelf. The doublures here, with their unusual collection of gilt facsimile signatures, are especially handsome. (ST11462a-022)

Gold-Encrusted Riviere Morocco, Once Owned by Socialite and Philanthropist Annie Burr Jennings

127. (BINDINGS - RIVIERE). (FLORENCE PRESS). STEVENSON, ROBERT LOUIS. POEMS. (London: [Printed at the Florence Press for] Chatto & Windus in association with Longmans, Green & Co., 1913) 225 x 185 mm. (8 3/4 x 7 1/4"). xvi, 399, [1] pp. ONE OF 500 NUMBERED COPIES ON HAND-MADE PAPER (this being copy #472). STUNNING CONTEMPORARY ROSE-COLORED MOROCCO, ELABORATELY ONLAID AND INLAID AS WELL AS LAVISHLY TOOLED IN GILT, BY RIVIERE (stamp-signed on front turn-in), covers with a frame composed of two parallel borders, the outer one featuring a curving gilt vine bearing green inlaid morocco blossoms, the inner one with small inlaid black morocco circles connected by a single gilt rule, the two borders joined by interlacing strapwork cornerpieces, the inner border interrupted at the center of each side with very intricate

strapwork lobes, each lobe containing three red onlaid morocco roses and connected on its inside tip WITH A PROMINENT CENTRAL MANDORLA FEATURING A BEAUTIFUL ONLAID COMPOSITION OF FOUR LILIES AND FOUR ACANTHUS LEAVES IN IVORY, RED, AND GREEN MOROCCO, THE PANEL SURROUNDING THE CENTERPIECE FILLED IN WITH SOME 200 GILT LEAVES AND FLOWERS ON TWINING STEMS, the entire surface of the boards covered with gilt stippling (the sidepieces, cornerpieces, and mandorla very densely stippled); raised bands, spine elaborately gilt in double-ruled compartments of a complex design, each with four inlaid black morocco flowers, a central inlaid circle, and much stippling, EXTREMELY PRETTY WHITE MOROCCO DOUBLURES WITH VERY FLAMBOYANT FLORAL GILT CORNERPIECES, THE DOUBLURE FRAMED BY VERY WIDE AND UNUSUALLY LOVELY TURN-INS HEAVILY GILT IN A REPEATING FLORAL PATTERN, moss green watered silk endleaves, top edge gilt, other edges untrimmed. In the binder's original (rather worn) folding morocco box (with one defective metal closure). Title printed in blue and black. Front doublure with ivory morocco bookplate with the monogram of "A B J" (apparently Annie Burr Jennings—see below) above the motto from Seneca: "Otium sine litteris mors est" ("Leisure without learning is death"); front endleaf with bookplate of Mrs. A. H. Ely. Tomkinson, p. 85.

The Ely bookplate faintly discolored, upper corner of front free endpaper just slightly crumpled, front flyleaf with two small stains and a very short closed fore-edge tear, one leaf with tiny rust spot, but A REMARKABLY FINE COPY, the unusually bright text pristine, and THE DAZZLING BINDING WITH VIRTUALLY NO SIGNS OF WEAR. **(Front Cover, Plate 27) \$15,000**

This is a very high quality fine press edition that collects nearly 200 poems from Stevenson's "Underwoods," "Ballads," "Songs of Travel," and "A Child's Garden of Verses," offered here in a binding that is exceptional both in terms of its flamboyant decoration and state of preservation. The Florence Press was founded in 1908 by the London publishers Chatto & Windus and was operated by Philip Lee Warner, with the expressed intention, in Ransom's words, of producing "beautiful books in the choicest types . . . in larger editions, and at [lower] cost than has been usual with such monuments of typography as the issues of the Kelmscott [and other] presses." Florence books are readily distinguishable by their special type, designed by Herbert P. Horne after 15th century Italian humanistic faces that are elegant, simple, and easily readable. The paper used for this edition is unusually pleasing, being both especially thick and extraordinarily bright. But the chief feature of this volume is clearly its impressive, animated binding, the surfaces of which are laden with gilt as well as onlaid and inlaid decoration that would have consumed a great many hours of expert labor. The covers are little short of magnificent, and the doublures, with their exuberant floral designs, are notably handsome as well. As indicated by the monogram bookplate, this volume belonged previously to Miss Annie Burr Jennings (1856-1939), who was the daughter of a founder of the Standard Oil Company, and who built the famous mansion Sunnie-Holme in Fairfield, Connecticut, in 1909-10. For 30 years the social center of the town during the summer months (when Jennings was there), the home was celebrated for its vast gardens, which showed the design influence of Gertrude Jekyll and which kept more than 30 gardeners constantly at work (it is appropriate that the present binding would have flowers as one of its major decorative elements). In addition to being a garden

lover, Jennings was a noted philanthropist and a staunch defender of the woman claiming to be Grand Duchess Anastasia of Russia. (ST11740)

128. (BINDINGS - RIVIERE). GOLDSMITH, OLIVER. THE VICAR OF WAKEFIELD. (London and New York: Macmillan Co., 1927) 185 x 125 mm. (7 1/2 x 5"). xxxvi, 306 pp. Preface by Austin Dobson. CHARMING CONTEMPORARY FAWN-COLORED PICTORIAL CRUSHED MOROCCO BY RIVIERE & SON, covers with frame formed by multiple gilt rules with onlaid green dot cornerpieces and gilt festoons at head and tail of frame, central PICTORIAL INLAY IN FOUR COLORS depicting a vicar pontificating (and in front of him as an indication of shadow, thin penwork lines inscribed into the morocco); raised bands, spine gilt in French fillet compartments with central gilt patera, wide gilt-framed turn-ins with ribbon cornerpieces, leather hinges, marbled endpapers, all edges gilt. In a linen-covered slipcase. With frontispiece and 181 illustrations in the text by Hugh Thomson.

Spine very slightly and uniformly sunned toward a butterscotch color, but A VERY FINE COPY, the text clean, fresh, and bright, and the lustrous, appealing binding with only the most insignificant wear. **(Plate 28) \$950**

This copy of Goldsmith's classic is delightful, enhanced by the appealing illustrations of Thomson and the book's charming pictorial cover. Bayntun is known for its prominent use of inlays or onlays to produce pictorial images like the present one (though the drawn-in suggestion of shadow is an unusual element). Our binding probably dates from the first half of the 20th century, when Bayntun was doing some of its best work. For more on the contents and author, see item #50, above, and #225, below. (ST11744f)

With an Original Pencil Sketch by "Phiz" Used for one of the Engravings in the Book

129. (BINDINGS - RIVIERE). LEVER, CHARLES. ROLAND CASHÉL. (London: Chapman and Hall, 1850) 227 x 150 mm. (8 7/8 x 6"). viii, 627, [1] pp. ELEGANT EARLY 20TH CENTURY CRIMSON CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in), cover with gilt French fillet border, raised bands, SPINE VERY LAVISHLY GILT in compartments with large central fleuron composed of floral tools surrounded by a lozenge of stars, circlets, and other small tools, the whole enclosed by intricate scrolling cornerpieces, gilt inner dentelles, marbled endpapers, top edge gilt, other edges rough trimmed. With original brown cloth bound in at rear. With frontispiece, engraved title page, and 38 illustrations by "Phiz" (Hablot Knight Browne), as called for; EXTRA-ILLUSTRATED WITH AN ORIGINAL DRAWING FOR THE PLATE "THE CHESS PLAYERS," used in the book. Front pastedown with armorial bookplate of Harry Lawrence Bradfer-Lawrence F. S. A. (see below); front free endpaper with modern pictorial bookplate marked "V. B. L." and "H. K. B."

Just a vague hint of rubbing to joints, isolated trivial imperfections internally, but A BEAUTIFULLY BOUND COPY IN FINE CONDITION, the leaves clean and fresh, and the binding very bright and virtually unworn. **(Plate 27) \$950**

In the England of his own day, Lever (1806-72) was considered a brilliant and amusing author, and his steady stream of novels continued to meet with popular acceptance, even if literary critics

attacked his lack of narrative continuity. According to Britanica, "Trollope praised Lever's novels highly when he said that they were just like his conversation. He was a born raconteur, and had in perfection that easy flow of light description which without tedium or hurry leads up to the point of the good stories of which in earlier days his supply seemed inexhaustible." DNB describes this work as "a rather dark satire of Dublin middle-class life," but it is much enlivened by the always animated and charming engravings by Hablot Knight Browne (1815-82), the brilliant artist best known for his illustrations of Dickens' works. "Phiz" and Lever were good friends: according to the DNB, "in the autumn of 1841 Lever invited Browne to join him and Samuel Lover for an extended visit. Overcoming Browne's 'natural shyness,' Lever staged such a round of 'boisterous merriment' that the three friends consumed 108 bottles of champagne in sixteen days and became 'sworn allies.'" Phiz produced nearly 500 engravings for Lever's works, and in Muir's opinion "succeeded brilliantly in capturing Lever's rollicking stories." Our previous owner, Harry L. Bradfer-Lawrence (1887-1965) was chairman of United Breweries and a noted book collector who served as treasurer for the Society of Antiquaries. He was elected a member of the Roxburghe Club in 1954. His son, Colonel Philip Leslie Bradfer-Lawrence (1917-2005), inherited his father's love of books and was especially interested in fine bindings. He famously commissioned several modern binders, beginning in the early 1950s and continuing to the end of the century, to produce bindings for copies of "Seven Pillars of Wisdom" by T. E. Lawrence, to whom the Bradfer-Lawrences may have been related. (ST11758a)

130. (BINDINGS - RIVIERE). TRISTRAM, WILLIAM OUTRAM. COACHING DAYS AND COACHING WAYS. (London: Macmillan and Co., 1924) 185 x 125 mm. (7 3/8 x 5"). xv, [i], 376 pp. HANDSOME CONTEMPORARY MOSS GREEN PICTORIAL CRUSHED MOROCCO BY RIVIERE & SON, covers with frames formed by multiple gilt rules with onlaid red dot cornerpieces and gilt festoons at head and tail of the frame, front cover WITH CENTRAL PICTORIAL INLAY IN FIVE COLORS DEPICTING A MOUNTED GROOM HOLDING ANOTHER HORSE by its reins; raised bands, spine gilt in French fillet compartments with central gilt ornament of horseshoe, bridle, or riding hat, gilt-ruled turn-ins with horseshoe and bridle cornerpieces, leather hinges, marbled endpapers, all edges gilt. With 214 illustrations in the text by Hugh Thomson and Herbert Railton.

Joints a little worn (though the rubbing well masked with dye), spine slightly darkened and with four tiny abrasions at the bottom, but still an excellent copy, the attractive inlaid binding solid and lustrous, and the text virtually pristine. (Plate 28) \$750

First published in 1883, this nostalgic look at the highways and byways of pre-railroad Britain is the most popular work by William Outram Tristram, offered here in a pleasing Riviere pictorial binding. Tristram (fl. 1883-1911), who also penned books on stately homes and castles, takes the reader down seven major coach routes—the Bath, Exeter, Portsmouth, Brighton, Dover, York, and Holyhead roads—and regales us with anecdotes about the inns, sights, and characters one might meet along the way. Anyone who has read 19th century novels that include journeys by coach will appreciate this opportunity to see what such a trip might have been like for characters such as Austen's Elizabeth Bennet. Charming illustrations like the ones in the present volume made the name of illustrator Hugh Thomson (1860-1920), who, according to Houfe, "created an idyllic world of stage coaches, sedan chairs, feasts and port wine." Our expertly crafted binding

features a scene depicted in one of the illustrations, its two horses especially well realized, due in large part to the use of considerable gouged delineation to suggest the animals' three-dimensionality. (ST11744e)

131. (BINDINGS). ROGERS, SAMUEL. RECOLLECTIONS OF THE TABLE-TALK OF SAMUEL ROGERS. TO WHICH IS ADDED PORSONIANA. (London: Edward Moxon, 1856) 199 x 130 mm. (7 7/8 x 5 1/8"). viii, 355 pp. (bound with the half title and with an inserted plate as frontispiece). Edited by Alexander Dyce. Apparently the FIRST EDITION. VERY PLEASING LATER DARK BROWN CRUSHED MOROCCO, ATTRACTIVELY GILT, covers with French fillet border and elegant botanical cornerpieces, raised bands, heavily gilt spine in compartments featuring elaborate scrolling cornerpieces, an intricate fleuron centerpiece, and tiny circllets, turn-ins with plain and stippled rules and filigree gilt decoration at corners and midpoints of two sides, textured (silk?) brown and cream millefleur-patterned endpapers, all edges gilt. EXTRA-ILLUSTRATED WITH 55 PORTRAIT PLATES, five in color, all with tissue guards. Verso of the front free endpaper with the engraved bookplate of Robert B. Lawrence.

A hint of browning to some of the inserted plates, but A FINE AND HANDSOMELY BOUND COPY, the text especially fresh, clean, and smooth, and the binding bright and virtually unworn. (Plate 66) \$650

Scion of a wealthy banking family, Samuel Rogers (1763-1855) achieved fame with the publication of "The Pleasures of Memory" in 1792. Thereafter, his gracious home in Westminster became a gathering place for the poets and artists of the age. Our volume contains snippets of dinner conversations from and about these famous personages and other notables, compiled by his friend Alexander Dyce, who tells us in the preface that Rogers "was in the habit of writing down, in all their minutiae, the anecdotes, &c. with which his conversation abounded." Our second work, "Porsonianana," contains anecdotes about the "very eminent Greek scholar" Richard Porson (1759-1808), related to Dyce by that individual's close friend William Morby. This edition is one of at least three printings that were issued by Moxon in the initial publication year, and it would seem to be the first appearance of the text. In any case, our volume has the added feature of 55 inserted engravings of the persons discussed in the book. Although the binding is apparently unsigned, the owner's bookplate on the front flyleaf is placed near enough to the top edge that it may be obscuring a stamped binder's signature. The work displayed here is certainly of high enough caliber to have been produced by Riviere or Zaehnsdorf. (ST11360b)

Vale Press Shakespeare, in Extremely Charming Royal School of Art Needlework Painted Vellum

132. (BINDINGS - ROYAL SCHOOL OF ART NEEDLEWORK). (VALE PRESS). SHAKESPEARE, WILLIAM. THE PASSIONATE PILGRIM AND THE SONGS IN SHAKESPEARE'S PLAYS. (Vale Press, 1896) 195 x 135 mm. (7 3/4 x 5 1/4"). lxxix pp., including colophon. Edited by Thomas Sturgis Moore. ONE OF 310 COPIES. IN AN IMMENSELY CHARMING CONTEMPORARY ARTS AND CRAFTS-STYLE VELLUM BINDING, HAND PAINTED AND THICKLY GILT, BY THE ROYAL SCHOOL OF ART NEEDLEWORK (their ticket, with the school's Exhibition Road, South Kensington, address inside front cover), FRONT BOARD WITH FOUR GILT DEER (each 30-40 mm. long) IN HIGH RELIEF at each of the four corners, A GILT TREE WITH ITS TRUNK AND BRANCHES ALSO IN

HIGH RELIEF AT CENTER, the cover also with many oversized leaves and flowers (in pastel shades of green, blue, rose, yellow, and violet); flat spine divided into panels between painted gilt bands, the panels with single large painted flower in various colors and gilt, marbled endpapers, top edge gilt, other edges rough trimmed. Opening page with entwined acanthus leaf border and a charming woodcut of Cupid stealing honey from a tree stump by Charles Ricketts. Front pastedown with armorial bookplate of Edward York, Hutton Hall. Manuscript list, in a contemporary hand, of the songs included and the plays from which they are taken laid in at front. Tomkinson 165; Ransom 434. For the binding: Tidcombe, p. 83 and plate 8.

The raised gold on the cover somewhat tarnished and with thin cracks, flowers in the two bottom spine panels a little rubbed, a hint of soiling to lower cover, but, despite its flaws, still A VERY DELIGHTFUL BINDING IN PLEASING CONDITION, and internally excellent. (Plate 28) \$3,250

According to Tidcombe, "in the period from 1888 to 1898, a fair number of painted vellum bindings, sometimes called illuminated bindings, were produced by women," this style of binding being considered "a natural expression for women . . . who wished to decorate books; it is closer to the decoration and illumination of manuscripts, and calligraphy, and requires more the skills of a china painter than a bookbinder." The one drawback to these attractive bindings is their fragility. Tidcombe notes that "the books will not take much handling," with the gilt especially prone to wearing off. In light of this, our binding—which is almost identical to the one pictured in Plate 8 of "Women Bookbinders"—is surprisingly well preserved, with only small losses of gilt or pigment. Like many painted vellum bindings of the time, ours was produced by a member of the Royal School of Art Needlework, where women also learned to embroider similar designs. The school regularly exhibited these bindings in major art expositions, including the 1893 Columbian Exposition in Chicago. Apart from its memorable binding, this volume represents the fine work done at the Vale Press. Tomkinson observes, "Although the actual printing was done on the premises of the Ballantyne Press, the Vale books were built entirely on Mr. Ricketts' design under his personal supervision on a press set apart for his sole use; the founts, decorations, illustrations (including the engraving on the wood), watermarks, and pagination were all the work of Mr. Ricketts, and it is doubtful if, in the history of printing, books have been made which reflect the invention and work of one man more explicitly than do the Vale books." The present item was the fifth book issued by the Vale Press, the first in its series of Shakespeare volumes. (ST11606)

133. (BINDINGS - SANGORSKI & SUTCLIFFE). BUTLER, SAMUEL. HUDIBRAS. (London: Printed by W. Lewis for Thomas M'Lean, 1819) 210 x 140 mm. (8 1/4 x 5 1/2"). **Two volumes.** VERY PLEASING POLISHED CALF, ATTRACTIVELY GILT, BY SANGORSKI & SUTCLIFFE for J. W. Robinson Company (signed on front endpaper), covers gilt with French fillet border and small rosette tool at corners, raised bands, spine compartments gilt with elegant floral centerpiece, floral spray cornerpieces, and small tools, maroon titling label in second compartment and ochre volume label in third, with small maroon publication date label at bottom of spines, elaborate gilt inner dentelles, all edges gilt. With 12 attractively hand-colored aquatint plates by J. Clark, made specially for this edition. Front pastedowns with bookplate of Edward Laurence Doheny, and front endpapers with both paper and morocco bookplates of Estelle Doheny. Tooley 141.

Two corners and head of one joint a little rubbed, slight flaking to joints, two signatures at rear of second volume a little

foxed, intermittent sprinkled foxing elsewhere, leaves opposite five plates with variable offsetting, one old neat paper repair (not affecting text), but A FINE, BRIGHT COPY nevertheless, the leaves especially fresh, and the bindings particularly lustrous. (Plate 30) \$950

This edition of Butler's great work (for more on which see item #124) first appeared in 1812, with different cuts; according to the preface, the colored plates in the present copy are "beautiful and spirited engravings from original designs by Clarke," and here the "prurientes" seen in earlier versions have been "expunged," with the attendant editorial hope "that no single expression will give offence to the most delicate." The annotations used in this edition are taken from the best of Zachary Grey and other previous editors, "but a very large accession of new matter has been made," particularly in establishing the historical context of the work. The richly colored plates here are published by Thomas M'Lean; similar plates appeared in an edition of "Gil Blas," published in the same year as the present work (for which, see the next item). After studying under, and then working for, Douglas Cockerell, Francis Sangorski and George Sutcliffe founded their own bindery in 1901 and continued in a successful partnership until 1912. During that year, Francis drowned, and his brother, Alberto, who had been a central figure in producing the firm's vellum illuminated manuscripts, went over to Riviere (see item #236 for a Sangorski manuscript done for Riviere). Despite these losses, the firm grew and prospered, employing a staff of 80 by the mid-1920s and becoming perhaps the most successful English bindery of the 20th century. (ST9343a)

134. (BINDINGS - SANGORSKI & SUTCLIFFE). LE SAGE, ALAIN RENÉ. THE ADVENTURES OF GIL BLAS OF SANTILLANE. (London: Printed for Thomas M'Lean et al., 1819) 210 x 140 mm. (8 1/4 x 5 1/2"). **Three volumes.** Translated by Tobias Smollett. VERY PLEASING POLISHED CALF, ATTRACTIVELY GILT, BY SANGORSKI & SUTCLIFFE for J. W. Robinson Company (signed on front endpaper), covers gilt with French fillet border and small rosette tool at corners, raised bands, spine compartments gilt with elegant floral centerpiece, floral spray cornerpieces, and small tools, maroon titling label in second compartment and ochre volume label in third, with small maroon publication date label at bottom of spines, elaborate gilt inner dentelles, all edges gilt. 15 attractively hand-colored aquatint plates by J. Clark, made specially for this edition. Front pastedowns with bookplate of Edward Laurence Doheny, and front endpapers with both paper and morocco bookplates of Estelle Doheny. Tooley 139.

A bit of wear at the top of two spines, three joints a bit flaked, one corner worn, leaves opposite plates lightly offset, isolated light foxing, otherwise A FINE SET, the bindings especially bright, and the text clean and fresh. (Plate 30) \$1,150

This is a finely bound, well printed, and attractively illustrated edition of Le Sage's great satirical picaresque romance, first appearing in 1715-35 and first translated by Smollett in an edition printed in 1749. Le Sage (1668-1747) began his literary career translating Spanish works and thus came to appreciate the form, pioneered in Spain, of the picaresque novel, recounting the adventures of a likable rogue and satirizing the foibles of the times. In middle age, he turned to creating his own theatrical works and novels, and his acknowledged masterpiece is "Gil Blas." The story is set in Spain, and the feckless hero suffers many adventures and essays several careers (physician, courtier) before he learns compassion and achieves tranquility in a countrified life. Smollett's translation appeared at a time when he had written his own picaresque "Roderick Ransom," and, according

to Tytler, "the English author is true to the sense, manner, and spirit of the original, and is often extremely happy in the interchange of particular idioms." (ST9343b)

135. (BINDINGS - SANGORSKI & SUTCLIFFE). LOWELL, JAMES RUSSELL. THE WRITINGS. (London: Macmillan and Co., 1890) 193 x 130 mm. (7 5/8 x 5 1/8"). **10 volumes.** Riverside Edition. BEAUTIFUL EARLY 20TH CENTURY OLIVE GREEN TEXTURED CALF, HANDSOMELY GILT, BY SANGORSKI & SUTCLIFFE (stamp-signed on verso of front free endpaper), covers with double-ruled gilt border and blindstamped in a basket weave pattern, raised bands, spines lavishly gilt in compartments with central cruciform ornament framed by wide densely gilt cornerpieces filled with leaves, flowers, and small tools, each spine with two maroon morocco labels, turn-ins gilt in a lacy filigree, marbled endpapers, top edges gilt, other edges rough trimmed. Three volumes with portrait frontispiece.

Light rubbing and flaking to one joint (only), spines uniformly sunned to a mellow olive brown, one leaf with a triangular tear at upper right just into the text (no loss), isolated very minor stains or foxing, otherwise A BEAUTIFUL SET IN FINE CONDITION, the handsome bindings very lustrous and with no significant wear, and the text fresh, clean, and bright. **(Plate 24) \$1,750**

Though not to be found atop the Mt. Olympus of American literature, James Russell Lowell (1819-91) made significant contributions over a long period of time as a journalist, editor, critic, poet, philosopher, and essayist. He was the first editor of the "Atlantic Monthly" and later co-editor of the "North American Review"; he was the second president of the Modern Languages Association; and he achieved literary prominence not only in America, but abroad, where he enjoyed a triumphal European tour from 1872-74. He was at his best when dispensing folk wit and wisdom, something that obviously informs his first significant work, "The Biglow Papers," which Day describes as "a masterpiece in the genre of folksy philosophizing in American dialect." Among other important contributions is his long poem "A Fable for Critics," which includes—in not always laudatory terms—his personal characterizations of major contemporaneous American writers and his reviews of their work. Our bindings here provide a very pleasing and uncommon decorative combination: the spines offer a sumptuous display at the same time that the covers, with their interwoven texture, offer a more subtle blindstamping. (ST11462a-074)

Morris' "John Ball," One of 50 on Large Paper, in Inlaid Sangorski Morocco for a Jewelry Designer

136. (BINDINGS - SANGORSKI & SUTCLIFFE). MORRIS, WILLIAM. A DREAM OF JOHN BALL AND A KING'S LESSON. (London: Reeves & Turner, 1888) 193 x 157 mm. (7 5/8 x 6 1/8"). viii, 143, [1] pp., [1] leaf (ads). FIRST EDITION in Book Form. ONE OF 50 LARGE PAPER COPIES. SUPERB EARLY 20TH CENTURY DARK BLUE LEVANT MOROCCO, ELABORATELY GILT AND INLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), both covers bordered with double gilt fillet and dotted rule enclosing a beautiful strapwork frame featuring twining inlaid red morocco lotus flowers and gilt foliage, elaborately knotted corner decoration featuring inlaid and onlaid red and white flower at center, the whole around a central panel (that is undecorated on the back cover but with gilt-ruled frame containing the words "When Adam Delved and Eve Span Who Was Then the Gentleman" on the front); raised bands, spine in triple ruled compartments with handsome gilt

and inlaid decoration, wide turn-ins with plain and dotted gilt rules as well as trefoil cornerpieces, all edges gilt. In (original Sangorski?) felt-lined blue linen drop-front box. With engraved frontispiece by Edward Burne-Jones. Front pastedown with bookplate of Laurence B. Dixon (see below); Sangorski & Sutcliffe's invoice to Dixon for the binding dated Sept. 14, 1907, laid in at front (price discreetly clipped). Forman 105.

Usual faint offsetting from turn-ins onto free endpapers, very slight offsetting to title page from frontispiece, but AN EXTREMELY FINE COPY, the fresh, attractively printed leaves with immense margins and THE LOVELY BINDING ABSOLUTELY SPARKLING. **(Plates 28, 66) \$12,500**

William Morris (1834-96) was deeply involved in the movement of guild socialism, which sought to abolish social and economic hierarchy and return dignity to labor and beauty to handicrafts in defiance of the mass production at the heart of industrialization. In "John Ball," Morris dreams his way back to the 14th century, a time of cottages and village greens and no urban blight, to follow the course of Wat Tyler's rebellion, of which the fiery egalitarian priest John Ball was one of the doomed leaders. Ball preached that as descendants of Eve and Adam, we are all on the same level, and the frontispiece by Burne-Jones illustrates our first parents in the act of elemental gardening and spinning. In "A King's Lesson," the Hungarian king Matthias Corvinus sends his nobles out to the vineyards to labor, that they may learn that the peasant life is not one of idleness. "John Ball" and "King's Lesson" first appeared in "Commonweal," a journal of the Socialist League, in 1886-87 and 1886, respectively. Our copy has a distinguished provenance: the American collector and jewelry designer Laurence B. Dixon had an impressive library (including a Kelmscott Chaucer in a Doves binding) which was sold at the Parke-Bernet Galleries in New York on 2 December 1947. Dixon, an admirer of Morris, used Arts and Crafts designs in his jewelry, and such motifs are evident in the decoration of the present binding, which he commissioned from Sangorski & Sutcliffe, who were at the time producing some of their finest work. The binding is almost incredibly well preserved, looking no different today from the time it was delivered to Dixon in September of 1907. (ST11781)

137. (BINDINGS - SANGORSKI & SUTCLIFFE). PEPYS, SAMUEL. THE DIARY. (London: G. Bell and Sons Ltd., 1924) 188 x 120 mm. (7 3/8 x 4 3/4"). **Eight volumes bound in three.** Transcribed by the late Rev. Mynors Bright, M.A., from the shorthand manuscript in the Pepysian Library, Magdalene College, Cambridge. Edited with additions by Henry B. Wheatley FINE CONTEMPORARY TERRA COTTA CRUSHED MOROCCO BY SANGORSKI & SUTCLIFFE (signed on front turn-ins), double gilt fillet border on covers, upper covers with gilt insignia incorporating the initials "S P," crossed anchors, and looping ropes with Pepys' (misspelled) motto in Latin on a ribbon above it, raised bands, spines gilt in double-ruled compartments with central ornament of either a crown, a sailor's knot, an anchor, or crossed quills, turn-ins ruled in gilt, marbled endpapers, all edges gilt. With frontispiece portrait of the author.

Spines lightly and uniformly sunned toward pink, otherwise AN EXTREMELY PLEASING SET IN BEAUTIFUL CONDITION inside and out. **(Plate 30) \$1,250**

In his own time, Pepys was known as the Secretary of the Admiralty, a post he held from 1673-88, and it was through his work in this position that he earned the credit for rejuvenating an English navy that during his day had reached its lowest point since the Middle Ages. But to us, Pepys (1633-1703) is famous for this diary of the

1660s, giving important historical detail of momentous events in London and at the same time revealing (though not until its encoded language was deciphered in 1825) a candid account of his uninhibited private affairs. Pepys' diary is available in various editions; the chief value of the present printing is that it is done on India paper, allowing the full considerable text to be contained in a very manageable space. And the compactness of this edition is here very much enhanced by the bindings, made with high quality morocco and expertly finished. (The Sangorski Latinist has, however, fallen short of perfection: Pepys chose as his personal motto "mens cujusque is est quisque," or "what a man's mind is, that is what he is," but here the first word is unfortunately spelled "mons," Latin for "mountain.") (ST11462a-118)

138. (BINDINGS - OTTO SCHULZE). BURNS, ROBERT. SONGS. (Edinburgh: Printed by George Robb and Company for Otto Schulze and Company, 1901) 220 x 180 mm. (8 3/4 x 7"). 3 p.l. (including half title), 99 pp., [3] leaves (index and colophon). ONE OF 500 COPIES. LOVELY CONTEMPORARY OLIVE BROWN CRUSHED MOROCCO BY OTTO SCHULZE & CO. of Edinburgh (signed on front turn-in), covers with single gilt rule border, UPPER COVER WITH 11 HORIZONTAL ROWS OF GILT AND INLAID RED MOROCCO THISTLES, the thistles (numbering 72 in all) separated by small round tools, two raised bands flanked by gilt rules, gilt vertical titling, turn-ins with single gilt rule, top edge gilt. Woodcut title and frontispiece portrait surrounded by wide, elaborate border of twining thistles and bluebells, large woodcut initials foliated with similar thistles and bluebells at the beginning of each poem.

Spine a definite (pleasing) brown rather than an olive brown, minor offsetting from turn-ins to endleaves, slender, trailing two-inch marginal (glue?) stain to last two pages of index, occasional thumbing and other trivial imperfections, otherwise a fine copy, the text and decorations clean, fresh, and bright, and THE HANDSOME BINDING LUSTROUS AND UNWORN. (Plate 30) \$750

Born on a small Scottish farm and largely self-educated, Burns (1759-96) was inspired by local ballads. At the age of 27, he published "Poems Chiefly in the Scottish Dialect" in order to raise passage money for a voyage to Jamaica, where he had been offered an agricultural post on a plantation. At a time when his contemporaries were searching for the "natural bard" and, in the process, had unearthed poetical threshers, poetical milk maidens, and poetical cobblers, the charming plowman Burns delivered his simple and beautiful lyrics with most propitious timing. He found himself famous almost at once, and his fame has not faltered over time. In the rest of his short life, he struggled to earn a living, collected traditional ballads, overindulged in drink, and wrote more poetry, though only "Tam O' Shanter" equals his first collection. The present item is a most attractive volume featuring 76 of the best-loved poems, including "Auld Lang Syne," "Scots, Wha Hae," and "A Red, Red Rose." The cover design and woodcut illustrations make lavish use of Scotland's national flowers, the thistle and the bluebell, and the wide margins and pleasing typeface add to the visual appeal of this item. Operating during the first 10 or 15 years of the 20th century, Otto Schulze was an Edinburgh publisher for whom books were printed not only by George Robb, but also by Turnbull and Spears. Bindings signed by Schulze are not common: since 1975, ABPC has listed five such (morocco) bindings, two of them described as "elaborate" or "extra." Since our volume says that the binding is by—and not for—Schulze, we can only assume that our publisher had an in-house binder. The stamped signature in the example given in Spawen & Kinsella (# 214) also reads "Bound by [not for] Otto Schulze & Co." (ST11604)

An Early Philip Smith "Maril" Binding On a Volume Signed by the Duke of Edinburgh

139. (BINDINGS - PHILIP SMITH and ZAEHNSDORF). FISHER, JAMES. and PRINCE PHILIP, DUKE OF EDINBURGH. WILDLIFE CRISIS. (London: The Arcadia Press, 1971) 258 x 190 mm. (10 x 7 1/2"). 1 p.l., 256 pp. ONE OF 265 COPIES. VERY PLEASING ROYAL BLUE CRUSHED MOROCCO DONE TO A DESIGN BY PHILIP SMITH (a laid-in note indicating the work done in collaboration with Zaehnsdorf), FRONT COVER WITH A LARGE, DENSE, AND COMPLEX MULTICOLORED "MARIL" INLAY (with gilt highlights) REPRESENTING THE EARTH FROM SPACE (as pictured in the frontispiece), flat spine with round orange morocco title label, batik endpapers, all edges gilt. In a (slightly splayed and soiled) gray folding cloth box. Eight maps, 31 color plates (drawings and photographs), and numerous black and white photographs and drawings. SIGNED BY PRINCE PHILIP on the title page. Said in the laid-in note to have been once in the collection of Lt. Colonel and Mrs. P. L. Bradfer-Lawrence.

A faultless copy of quite a special binding. (Plates 29, 40)
SOLD

The contents of this book are of timely interest, and the volume is of particular importance as an early example of the design work of the person generally recognized as the foremost English bookbinder of the last 50 years, Philip Smith (b. 1928). The text features an introduction by Prince Philip, Duke of Edinburgh, about the demise of animal species, considered in aspects both personal and political. The book's author James Fisher then systematically reviews, in temporal and geographical terms, the state of the world's wildlife and efforts to save it. With the volume's other contributors (Peter Scott, Prince Bernhard of the Netherlands, and Stewart Udall), "Wildlife Crisis" recalls the time when environmentalism's plurality of issues (pollution, overpopulation, overconsumption) and consequences (threats to life, land, water, and air) had not yet congealed into today's unified field designation, "global warming." The binding here is of very considerable interest. Its designer, Philip Smith, graduated from the Royal College of Art in London and subsequently did binding and conservation work with Sydney Cockerell. A past president of Designer Bookbinders (in 1977-79) as well as a respected author, Smith is a pioneer in the field. Since about 1959, he has consistently explored the potential of the physical form of the book as an alternative art medium. He has added several new terms to the vocabulary of bookbinding and has been awarded patents for new inventions, both visual and functional, as well as making innovations in structural and visual design now applied by an ever growing number of bookbinders. Characteristic of his new design approaches is the "maril onlay," a concentrated arrangement of a great many extremely small, multicolored bits of scrap leather in an embedded picture, an example of which enhances the front cover of our "Wildlife Crisis." This same technique has been used on a large number of Smith bindings, including some of his most famous. The designer has told us that the present binding was presumably done at the time of publication (or perhaps shortly afterwards), so it represents an early example of this distinctive and attractive design feature. We were also informed that the gold on the cover (no doubt meant to suggest sunlight at the edge of the maril earth cluster) was not part of Smith's design, but was added by Zaehnsdorf. The present binding comes from the collection of Colonel Philip Leslie Bradfer-Lawrence (1917-2005), who served in the Corps of Royal Engineers and was a member of the Roxburghe Club (see item #129, above, for more on Bradfer-Lawrence). (ST10955L)

One of Two Artist's Proofs, in a Memorable Arborial Binding

140. (BINDINGS). SNODGRASS, W. D. THESE TREES STAND. (New York: Carol Joyce, 1981) 238 x 285 mm. (9 3/8 x 11 1/4"). 15 French-fold leaves. ONE OF TWO ARTIST'S PROOFS SIGNED BY THE POET AND PHOTOGRAPHER (of a total of 12 copies, 10 of them for sale). MEMORABLE ORIGINAL PICTORIAL MAROON MOROCCO, WITH MOLDED ONLAYS AND GILT HIGHLIGHTS, BY CAROL JOYCE, the binding featuring a molded cream-colored onlaid calf tree, its trunk occupying almost all of the flat spine, its bare limbs spread across both covers, with twinkling gilt stars visible between its branches, trunk dividing in two at the head of the spine, with the author's name in gilt appearing in the fork. In the original matching burgundy cloth clamshell box with morocco spine label. With 12 black and white photographs of the poet by Robert Mahon.

In virtually mint condition. (Plates 28, 64) \$6,000

Having been printed on very thick, damp paper at the Tideline Press, the text here is deeply impressed and set off by vast margins; the black and white photographs provide a whimsical accompaniment to the text; and the verse itself is obviously of interest as the work of a celebrated poet. But it is the binding that stands out as the chief accomplishment in this successful book arts collaboration between poet William DeWitt Snodgrass (1926-2009), photographer Robert Mahon, binder Carol Joyce, and printer Leonard Seastone. Joyce and Seastone were involved with the Center for Book Arts in Manhattan, and a copy of our work was included in the New York Public Library's 1984 exhibition, "Center for Book Arts: The First Decade." The poem, originally published in Snodgrass' Pulitzer Prize-winning debut collection, lightly mocks the poet's narcissism, while stating the vision of his poetic journey in the refrain, "Snodgrass is walking through the universe." That declaration was the inspiration for Mahon's series of portraits for this work, which begin with a shot of Snodgrass just visible in the distance on the far left side of the photograph and end with a close shot of the poet's sleeve at the far right side of the shot, as he disappears out of the camera's range. Dubbed by critics the "Father of Confessional Poetry"—a label he despised—Snodgrass received his master's degree from the University of Iowa, where he studied with Robert Lowell. He went on to teach poetry at Cornell, Rochester, and Syracuse, numbering among his students the young Anne Sexton. Joyce, who received a degree in art history and studied restoration and bookbinding in Italy, specializes in unique bindings for small press books. Her design for the binding here derives from the poem's opening lines: "These trees stand very tall under the heavens. / While they stand, if I walk, all stars traverse / This steep celestial gulf their branches chart." The stark limbs against the wine-colored background might look foreboding, if not for the tiny gold stars sprinkled playfully between the branches. Snodgrass himself was quite pleased with the work, describing the binding as "exquisite" in an interview for "Contemporary Authors." (ST11693)

141. (BINDINGS - EVA SPARRE). MORRIS, WILLIAM. GOTHIC ARCHITECTURE: A LECTURE FOR THE ARTS AND CRAFTS EXHIBITION SOCIETY. (Kelmescott Press, 1893) 145 x 110 mm. (5 3/4 x 4 1/4"). 1 p.l., 68 pp. ONE OF 1,500 COPIES ON PAPER. (There were also 45 on vellum.) REMARKABLY GRACEFUL CONTEMPORARY CALF MODELLED TO AN ART NOUVEAU DESIGN BY EVA SPARRE (signed with her initials at the bottom of the front cover), upper board dominated

by a graceful anthemion of leaves emerging from an intricately tooled base (which resembles stylized feathers, perhaps from a peacock), titling inscribed in blind on either side of this large central object, back cover with a floral medallion in the middle, flat spine, edges untrimmed. Woodcut initials and small woodcut decorations in the text. Headlines and sidenotes printed in red. Forman 146; Sparling 18; Tomkinson, p. 112.

A dozen little spots (perhaps from water droplets) on the front cover and two dozen on the back, small chip at head of spine, endpapers with offsetting from leather turn-ins, three or four pages with tiny dots of foxing, otherwise excellent, the binding with very little wear to joints or extremities, and the text quite clean and fresh. (Plate 23) \$2,500

The wonderfully appealing binding here is the work of Countess Eva Mannerheim Sparre (1870-1957), who received a degree in wood sculpting and leatherwork from the Stockholm Technical School in 1891, and became the first person to teach leathercraft in Finland. With her husband, the Swedish artist Count Louis Sparre, she had a profound impact on applied art and design in Finland. One of the few Scandinavian binders to receive any attention in Tidcombe's "Women Bookbinders, 1880-1920," Sparre is described in that work as being "responsible for some very restrained and tasteful designs for modelled leather bindings." Tidcombe mentions three examples of her work—one in the Huntington Library and two others illustrated in Sunny Frykholm's article "Bookbinding in Sweden, Norway, and Finland," in "The Studio" (Winter Number 1899-1900, pp. 78-82). For a comment on the contents here, see item #242, below. (CRS0916)

Strikingly Animated, Unusual Chevalier Binding, Inset with Ivory-like Cameos and Panel Stamps

142. (BINDINGS). STRENNA ITALIANA ANNO XIX. (Milano, Venezia e Verona: Paolo Ripemonti Carpano, 1853) 248 x 175 mm. (9 3/4" x 6 7/8"). 4 p.l., 222, [2] pp. PUBLISHER'S VERY CHARMING ELABORATELY EMBOSSED STIFF PAPER BINDING, BOTH COVERS WITH blue background printed over with darker blue vines and LARGE AND ORNATE EMBOSSED FRAME IN WHITE AND GILT FEATURING FOUR CONVINCING CAMEOS of 18th century beauties, apparently done on hard glazed paper(?), UPPER COVER WITH UNUSUAL BAS-RELIEF COLOR PORTRAIT OF AN ARISTOCRATIC LADY at the center, a rose of onlaid red and green foil in her left hand, her fashionable lavender gown adorned with red and gold metallic stars, the trim of the gown and the lace at her wrists and throat of a glossy crystalline substance, lower cover with very large panel stamp design showing a pair of 18th century lovers in an arbor; flat spine with gilt and blue strapwork design. Housed in a (faintly stained) linen clamshell box with gilt titling on the spine. With chromolithograph title page in colors and gold, text printed within foliate frames, and five engraved plates, including frontispiece. Front free endpaper with morocco bookplate of noted bookbinding collector Paul Edward Chevalier (see below).

Faint dampstain affecting three-quarters of the spine (and spreading onto a small portion of the front cover), isolated pale foxing, otherwise AN IMMENSELY CHARMING BINDING IN ESPECIALLY FINE CONDITION, the fragile covers bright and remarkably well preserved, and the leaves very clean and fresh. (Plate 29) \$1,500

Already an attractive item considered apart from its covers, this is an anthology of Italian prose and poetry from a series that was issued annually for a number of years and that was primarily intended—as

were similar American and English publications of the period—for gift giving (“strenna” is the Italian word for “gift”). The very elaborate and unusual covers are a good deal beyond lively in decoration, but with a sweetness and sentimentality that modify what might otherwise be an overheated design. Considering warmth of another kind, the volume would have made an appropriately ardent present for that special young lady, given the subject matter of the binding’s cameos and scenes. The binding comes from the celebrated collection of Paul Edward Chevalier, who put together a library of beautiful books produced by the best of England’s 20th century binderies, a collection characterized by a particular emphasis on top workmanship and superb condition. The sale of his books at Christie’s in 1990 represented one of the best collections of English bindings brought to auction in the past half century. Although he was noted for collecting inlaid, jewelled, and similarly high-end examples of volumes from Sangorski, Zaehnsdorf, and the other mainstream English binderies, it is clear from the present example that Chevalier had a library containing a wide range of memorable bindings. We have never seen anything quite like these covers, which represent a winning combination of animated quaintness (for example, in the depiction of the lavender lady) and impressive sophistication (for example, in the bas-relief portraits that could easily be mistaken for fine ivory). And if we were to see another similar binding, we would not expect to find it in such exceptional condition. (ST11789)

A Finely Bound Set with the First Printing of the Aldin Illustrations

143. (BINDINGS). SURTEES, R[OBERT] S[MITH]. HANDLEY CROSS. (London: Edward Arnold, [1912]) 249 x 190 mm. (9 1/2 x 7 1/2”). **Two volumes.** First Edition with these illustrations, and ONE OF 250 COPIES SIGNED BY THE ILLUSTRATOR. (This is copy #34.) ESPECIALLY PLEASING MODERN SCARLET HIGHLY POLISHED CALF, HANDSOMELY GILT (stamp-signed “Bound by Brentano’s” on verso of front free endpaper), covers with gilt double fillet, raised bands, spine attractively gilt in a hunting theme, the double-ruled compartments featuring a fox head, hunter’s horn, or riding hat and crop as centerpieces, each framed by ornate scrolling cornerpieces, each spine with one tan and one dark brown morocco label, turn-ins with intricate gilt floral vine, marbled endpapers, all edges gilt. With title page vignettes, 97 illustrations in the text, and 24 tipped-on color plates, all by Cecil Aldin.

One tiny scratch to one title label, one leaf with upper corner and a narrow portion of the top half of the fore-edge margin expertly renewed (perhaps after rough opening?), but A VERY FINE AND QUITE PRETTY SET with only trivial imperfections, its text especially fresh, clean, and bright, its plates in pristine condition, and its very attractive decorative bindings unusually lustrous and virtually unworn. **(Plate 24) \$950**

Printed on luxurious textured paper, this is a most attractive signed limited edition of what was the first full-length sporting novel by Robert Surtees (1805-64), and it features his greatest comic creation, the fox-hunting grocer Mr. Jorrocks. Originally published in 1843, it accords with DNB’s description of Surtees’ writings: “His leading male characters were coarse or shady; his leading ladies dashing and far from virtuous; his outlook on society satiric to the point of cynicism.” According to the DNB, Surtees “was an active landowner, . . . an agricultural reformer, and a conscientious magistrate and poor-law guardian.” Trained as an attorney (though he never seems to have practiced) he published only one book under his own name, the legal treatise “The Horseman’s Manual.” He was also co-founder, editor,

and hunting correspondent for “New Sporting Magazine,” Our special edition of this work was illustrated by one of the great sporting artists of the late 19th and early 20th centuries, Cecil Charles Windsor Aldin (1870-1935), whom Houfe decreed “the ideal illustrator” for this work. Trained by Frank Calderon, and heavily influenced by Randolph Caldecott and John Leech (who had illustrated earlier editions of Surtees’ novels), Aldin was a member of the horsey set whose foibles he so humorously depicted. As a Master of Fox Hounds—the highest position one can hold in a organized hunt—he was intimately familiar with his subject matter, and the horses and hounds he depicts seem ready to leap off the page. His obituary in the “London Times” called him “one of the leading spirits in the renaissance of British sporting art” and declared that “there never yet has been a painter of dogs fit to hold a candle to him.” It said further that Aldin’s human characters are as amusing as his animals are beautiful. The binding is in keeping with the sporting theme, being the very scarlet of the hunt master’s “pink” riding coat, and it could hardly be in finer condition. (ST11639)

William Morris’ Extra-Illustrated Set, in a Very Lavish Tout Binding in the Style of Derôme

144. (BINDINGS - TOUT). GRONOW, [REES HOWELL]. THE REMINISCENCES AND RECOLLECTIONS OF CAPTAIN GRONOW, BEING ANECDOTES OF THE CAMP, COURT, CLUBS, AND SOCIETY, 1810-1860. (London: John C. Nimmo, 1889) 265 x 170 mm. (10 1/4 x 6 1/2”). **Two volumes extended to four.** ONE OF 875 COPIES (this is copy #10). ESPECIALLY LOVELY CONTEMPORARY CRIMSON CRUSHED MOROCCO, VERY LAVISHLY GILT, BY TOUT (stamp-signed on verso of front free endpaper of each volume), COVERS WITH WIDE, ELABORATE GILT FRAMES IN THE STYLE OF DERÔME, the intricate design rich with fleurons, volutes, curls, festoons, and small floral tools; raised bands, spine gilt in double-ruled compartments with central cruciform ornament sprouting curling leaves and flowers from its head and tail, these swirls accented with dotted rules and small tools filling the compartments, very wide turn-ins with complex curling botanical decoration, silk endleaves with tiny gold floral sprays, all edges gilt. With frontispiece portrait and 24 plates collected “from contemporary sources” by Joseph Grego, all in two states as called for: one proof before letters on plate paper, the other with captions on Whatman paper and colored by hand. EXTRA-ILLUSTRATED WITH 227 PLATES, primarily portraits, 18 of these in color. Front pastedown with armorial bookplate of William Ewert Berry, Baron Camrose (see below) pasted over BOOKPLATE OF WILLIAM MORRIS.

A hint of rubbing to corners, mild shelfwear, occasional minor foxing affecting inserted plates and adjacent leaves (as well as a small handful of other pages), but QUITE A HANDSOME SET, clean and fresh internally, THE SUMPTUOUS BINDINGS IN FINE CONDITION, lustrous and virtually unworn. **(Plate 29) \$4,800**

Captain Rees Howell Gronow (1794-1865) had a knack for being in the right place at the right time, whether it be the Almack’s assembly rooms where he was present for the introduction of the “shocking” new waltzes that replaced reel dances, or the Battle of Waterloo, for which he provided one of the finest eyewitness accounts. He also had the ability to write of his adventures in an entertaining fashion. After serving in the army for nearly 10 years, he returned to London with the intention of entering politics and, more importantly, pursuing life as a man about town. He purchased the house that had belonged to Beau Brummell, the famous dandy whose dress and manners were

obviously an inspiration to Gronow. His political career was brief, as he was unable to afford the bribes necessary to sustain it. According to the DNB, he then "devoted the next thirty years to a life of idleness and fashionable pursuits in London and, later, in Paris, where he was present during the coup d'état of 1–2 December 1851." He also began work on these memoirs, first published in 1861, with a second edition and three sequels to follow. The DNB tells us that these accounts are accurate as to "his personal experiences, . . . the state of Paris in 1815, the condition of society in London in his own time, and the doings of the court of Napoleon III," but are not to be relied upon when Gronow embarks, however amusingly, on gossip about persons he never met. The present limited edition is illustrated with charming engravings of life in London and Paris selected by art writer Joseph Grego (1843-1908) and extra-illustrated with portraits of many of the luminaries who make an appearance in our volumes' pages. The provenance here is distinguished. Lord Camrose (1879-1954) was the owner and publisher of the "Daily Telegraph," one of London's most popular newspapers and a strong voice for the center-right political view. And among a great many other things, William Morris (1834-96) was the most important figure in the revival of printing in England at the end of the 19th century, with his Kelmscott Press, founded in 1891, marking the beginning of the modern private press movement. (ST11785)

One of Just 100 Copies, in a Gloriously Riotous Painted and Heavily Gilt Publisher's Binding

145. (BINDINGS). (VENICE - COSTUMES). FRANCO, GIACOMO. HABITI D'HOVOMENI ET DONNE VENETIANE [bound with] **DOGLIONI, GIOVANNI NICOLO. LA CITTÀ DI VENETIA.** ([Venezia : F. Ongania, 1876]) 343 x 255 mm. (13 1/2 x 10"). Title page, dedication, followed by plates; [1] leaf (title page), followed by plates. **Two works in one volume.** ONE OF 100 COPIES. VERY ELABORATE AND ORNATE PUBLISHER'S PAINTED AND HEAVILY GILT VELLUM, covers with recessed panels in an outer frame and at three vertically aligned places in the center of each board, central ornament on upper cover with ornate gilt-framed cartouche giving the author, title, and date of original publication of the work, while that on the lower cover featuring gilt winged lion symbolizing St. Mark, patron of Venice, both covers with intricate gilt decoration highlighted with considerable red paint; raised bands, spine compartments densely gilt, gilt turn-ins, ivory jacquard endpapers, top edge gilt. With engraved title and 43 ENGRAVED PLATES, ONE DOUBLE-PAGE, showing styles of Venetian dress, and depicting the architecture and important festivals of the city. All but two with laid-in oversized tissue guards captioned in French, German, and English.

Binding with just a hint of soiling, spine gilt a bit faded, one plate with tiny rust spot, another with small marginal (wax?) stain, otherwise QUITE A FINE COPY, the very lively binding with scarcely any wear, and the text almost pristine. **(Plate 31) \$750**

Issued by a Venetian publisher who specialized in reprinting important works from his native city's 17th century heyday, this is a well produced strictly limited facsimile of two works published in 1610 and 1613, both of which have proved valuable to scholars for their realistic portrayal of the city that was, at that time, one of the most powerful and glittering capitals of the world. Franco (1550-1620) not only depicted gorgeous Venetian fashions, but also customs and pastimes that were typical of the city, such as elaborate marriage rituals that required a splendidly attired bride to visit all

her less fortunate cousins in convents, and the only slightly less cruel sports of bear-baiting, bull chasing, and "cat killing with shaved head." The author showed aristocratic women and at the same time notorious courtesans, a juxtaposition that caused some difficulty in getting "Habiti" accepted for publication in Venice. Some engravings show us serious subjects: we see the Doge and council going about the business of governing, daily workmen arriving "in disciplined and orderly fashion" at the gates of the city, and the defeat of the Turkish armada at the hands of the Christian fleet, as featured in the double-paged plate. But the majority of the illustrations depict holidays and frivolity; great festivals, such as Christmas and the Carnival preceding Lent, are pictured in all their riotous glory—a phrase that would be absolutely appropriate for the extraordinarily animated binding here. We have never seen a binding like it used for any facsimile publication. (ST11661)

One of Crane's Major Illustrated Works, in Three Volumes of Magnificent Zaehnsdorf Morocco

146. (BINDINGS - ZAEHNSDORF). CRANE, WALTER, Illustrator. SPENSER, EDMUND. SPENSER'S FAERIE QUEENE, A POEM IN SIX BOOKS WITH THE FRAGMENT OF MUTABILITIE. (London: [Printed by Charles Whittingham at the Chiswick Press for] George Allen, 1897) 286 x 241 mm. (11 1/4 x 9 1/2"). **Six volumes bound in three.** Edited by Thomas J. Wise. ONE OF 1,000 COPIES. MAGNIFICENT CHESTNUT BROWN CRUSHED MOROCCO, LAVISHLY GILT, BY ZAEHNSDORF (signed on front turn-in and with the Zaehnsdorf stamped oval on the rear pastedown, usually reserved for the firm's best work), covers with rule and strapwork frame featuring geometric compartments at corners and sides, each compartment containing delicate stippled filigree infilling, and supporting an emanating stippled flower, the frame also enclosing a series of azured foliate sprays; raised bands, spines handsomely gilt in compartments with decoration echoing that on the boards, turn-ins with black onlay border between gilt rules, BURGUNDY MOROCCO DOUBLURES WITH VERY ORNATE ALL-OVER FANFARE STYLE STRAPWORK with stippled filigree compartments and azured foliate sprays, watered silk flyleaves, top edge gilt, other edges untrimmed. Numerous historiated headpieces, tailpieces, and title page borders, and 88 FULL-PAGE PLATES BY WALTER CRANE.

A hint of wear to extremities, many leaves in second volume and in rear of first with a light inoffensive sprinkling of pin-sized foxing, one leaf with small marginal tear, a half dozen leaves with faint marginal soiling, edges very slightly toned, otherwise IN FINE CONDITION, very clean internally, and the superb binding beautifully preserved. **(Plates 31, 66) \$6,500**

The most accomplished and influential book illustrator of his day, Walter Crane (1845-1915) served his apprenticeship with the wood-engraver W. J. Linton. Deeply influenced by the Pre-Raphaelite movement, Crane, like William Morris, was a multipurpose craftsman, creating designs for wallpaper and pottery as well as book illustrations. In his early years, he specialized in children's books, which is perhaps why even in the "Faerie Queene" his figures have a certain coyness of expression, but this is amply compensated by the skillfulness of execution, the aura of late Victorian Romanticism, and the excellence of the border designs. The present item, first issued in parts and then published in our six volumes printed by Whittingham on hand-made paper, was a major work in the Crane corpus. It is an excellent example of the British illustrated book as it anticipates the Art Nouveau at the end of the century. Quite apart from the content and illustration, this

is perhaps the finest modern binding on a multivolume set that we have ever offered for sale. Produced by the Zaehnsdorf binder, it is a testament to the quality and beauty of that firm's work. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at age 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. A family-run business until 1947, the Zaehnsdorf bindery has continued to produce consistently attractive and innovative designs executed with unfailing skill—as can be seen with this and the following seven items. (ST09748)

Large Paper Copy, in a Splendidly Decorative And Exceptionally Lustrous Zaehnsdorf Binding

147. (BINDINGS - ZAEHNSDORF). HAMILTON, ANTHONY. MEMOIRS OF COUNT GRAMMONT. (London and Edinburgh: Printed by Jas. Ballantyne & Co. for William Miller and James Carpenter, 1811) 234 x 145 mm. (9 1/4 x 5 3/4"). **Two volumes.** With a biographical sketch of Hamilton, and a translation of the epistle to Grammont. **SPLENDID CRIMSON STRAIGHT GRAIN MOROCCO, ELEGANTLY AND ATTRACTIVELY GILT, BY ZAEHNSDORF** (stamp-signed and dated 1900 on front turn-ins), covers gilt with double-ruled border enclosing a lacy frame formed by drawer handles, fleurons, and floral sprays, large fleuron cornerpieces accented with circlets and dots, broad raised bands adorned with six gilt rules, spine compartments with filigree frames echoing the cover decoration, densely gilt filigree turn-ins, marbled endpapers, top edges gilt, other edges untrimmed. **WITH A TOTAL OF 143 ENGRAVED PORTRAITS, including the 64 called for, and EXTRA-ILLUSTRATED with 79 additional portraits apparently taken from the 1793 edition of the work printed by S. & E. Harding and inserted specially in this copy. A Large Paper Copy.**

Noticeable offsetting from portraits whenever there is a facing text page (as opposed to the verso of another plate) and rather conspicuous in about a half dozen cases, otherwise **AN EXTREMELY FINE SET, the text very fresh and clean, and the BEAUTIFUL BINDINGS UNWORN AND EXTRAORDINARILY BRIGHT. (Plate 29) \$1,600**

Given the fact that this work records fascinating anecdotes of the courts of Louis XIV and Charles II, peopled by a great many important and colorful characters, it is an appropriate text to be used as a vehicle for extra-illustration. Our set contains an additional set of portraits that were printed for a 1793 edition of the memoirs, and a printed list of these plates is bound in at the end of volume II. These extra prints provide us with a second portrait of each of the 64 persons depicted in the called-for plates as well as representations of an additional 13 individuals and one place (Somerset Hill), as well as a third portrait of Hamilton and of Miss Davis. Our quite lovely "Grammont" bindings provide the usual pleasure that emanates from the Zaehnsdorf workshop, and this particular set is almost astonishingly lustrous. For much more on author and content, see item #51, above. (ST11659)

148. (BINDINGS - ZAEHNSDORF). (ILLUMINATED MANUSCRIPTS, MEDIEVAL AND RENAISSANCE, CATALOGUES OF). HARRSEN, META [and] GEORGE K. BOYCE. ITALIAN MANUSCRIPTS IN THE PIERPONT MORGAN LIBRARY. (New York: The Pierpont Morgan Library, 1953) 305 x 230 mm. (12 x 9"). xii, 79, [1] pp., [2] leaves. **ONE OF 750 COPIES, 700 of which were for sale (this is copy #619). VERY PLEASING EMERALD GREEN CRUSHED MOROCCO BY ZAEHNSDORF** (full-page statement tipped onto flyleaf identifying this copy as specially bound by that firm), covers with a wide gilt frame of blossoms, curls, and acanthus leaves linked together in a cresting pattern, raised bands, spine gilt in double-ruled compartments with a floral spray centerpiece, intricately decorated gilt turn-ins, marbled endpapers, top edge gilt. In a (slightly faded and scuffed) matching quarter morocco slipcase. With 78 illustrations of illuminated manuscripts, six of them printed in color and mounted.

Spine a little sunned, otherwise **IN NEAR PRISTINE CONDITION, with few signs of use internally or externally. (Plate 32) \$275**

This handsomely bound work describes 103 Italian illuminated manuscripts from the sixth to the 16th centuries held by the Morgan Library and Museum in New York, as well as 22 autograph items from the period, including letters signed by Machiavelli, Cesare Borgia, and Cosimo de Medici. Financier J. Pierpont Morgan devoted the last two decades of his life to collecting fine and rare manuscripts, books, and drawings. He was aided in his efforts by his nephew Junius and by a young librarian from Princeton University, Belle da Costa Greene, who became the first director of the Morgan Library. With Morgan's money, the two amassed one of the finest collections of illuminated manuscripts in the world: at the time of his death in 1913, Morgan owned 600 volumes of Medieval and Renaissance manuscripts, housed in the stately Italianate library built for him by leading architect Charles McKim. In 1924, Morgan's son Jack fulfilled his father's dream of turning the library into a public institution. This work continues to make the Morgan's treasures more widely available, and our most attractive binding is an appropriate container for a scholarly description of them. (ST11689d)

A Dazzling Binding Covered with Gilt Filigree

149. (BINDINGS - ZAEHNSDORF). LILLY, WILLIAM. WILLIAM LILLY'S HISTORY OF HIS LIFE AND TIMES, FROM THE YEAR 1602 TO 1681. (London: Re-printed for Charles Baldwin, 1822) 252 x 154 mm. (10 x 6"). 2 p.l., 260 pp. **LOVELY DARK BROWN CRUSHED MOROCCO, LAVISHLY GILT, BY ZAEHNSDORF** (stamp-signed on front turn-in, and with Zaehnsdorf's gilt oval stamp on rear turn-in), covers with wide lacy filigree border scalloped at the inner edge and filled with densely gilt floral tools and sprigs on a stippled ground, this border around an inner frame composed of double gilt rules with a tiny shamrock at each corner, and inside this frame, a central panel with ornate cornerpieces filled with flowers, volutes, and drawer handles on a stippled ground, raised bands, spine densely and handsomely gilt in scallop-edged compartments featuring a central quatrefoil containing a rose surrounded by floral sprays, open dots, and much stippling, gilt turn-ins, top edge gilt. With 12 engraved portraits printed on India paper and mounted, as called for. Front pastedown with armorial bookplate of Vincent Lloyd-Russell.

Leaves faintly toned (no doubt as in all copies because of paper stock used), moderate offsetting from plates, other trivial imperfections, but an excellent copy internally, the text generally clean and fresh, and THE GLEAMING BINDING IN ESPECIALLY FINE CONDITION, with no perceptible wear. (Plate 34) \$1,250

A one-time household servant who married his employer's rich widow, Lilly (1602-81) had a highly visible, often controversial, and rancorous career as the prolific writer of astrological books. In an era when belief in astrology was widespread, and drastic events were affecting the lives of Englishmen, there was enormous interest in astrological predictions. Under these conditions, Lilly's books became bestsellers, and his private astrological practice prospered accordingly. A firm Parliamentarian, Lilly was politically active during the Civil War and Interregnum. The DNB describes him as "virtually a genius at something—judicial astrology—which modern mainstream opinion fails to recognize as even something that it is possible to do." This autobiography, first published in 1715, was addressed to Lilly's dearest friend, his fellow astrologer Elias Ashmole (1617-92), founder of the Ashmolean Museum in Oxford. Produced in the celebrated Zaehnsdorf tradition (and distinguished by the stamped oval at the back, which appears on the firm's better bindings), the present volume is notable for its dense, delicate filigree, which was produced by thousands of tiny, careful applications that required a great deal of time—and considerable skill—to execute. (ST11727i)

150. (BINDINGS - ZAEHNSDORF). MUSSET, ALFRED DE. OEUVRES. (Paris: Alphonse Lemerre, [ca. 1876]) 159 x 98 mm. (6 1/4 x 3 7/8"). 2 p.l., 406 pp., [1] leaf (colophon). VERY PRETTY 19TH CENTURY HUNTER GREEN CRUSHED MOROCCO, VERY INTRICATELY GILT, BY ZAEHNSDORF (stamp-signed on front turn-in and marked with the firm's gilt oval on the rear pastedown), covers with a central panel enclosed by an intricate gilt filigree frame featuring drawer handles and closely spaced floral sprigs, the space between the flowers stippled to give the effect of fine lace, flat spine divided into three compartments by arching gilt rules, the center compartment with gilt titling and the compartments at the head and tail densely gilt with many flowers and heavy stippling, these two compartments with a frame of drawer handles, turn-ins gilt with delicate floral sprays, marbled endpapers, all edges gilt.

Spine sunned to a warm olive brown (as almost inevitably with green morocco), text with trivial imperfections, but A VERY FINE COPY, internally clean and fresh, and THE ESPECIALLY ATTRACTIVE DECORATIVE BINDING LUSTROUS AND UNWORN. (Plate 37) \$475

Alfred de Musset (1810-57) was still in his teens when he began publishing his popular tales, and he found success in poetry, fiction, and drama. He is generally recognized, with Hugo, Vigny, and Lamartine, as one of the four great French Romantic writers, although he is perhaps most notorious for his tortured and tortuous love affair with novelist George Sand. Our binding, full of animated stability, is an especially fine example of the high quality of finishing typical of Zaehnsdorf work, and it is indicative of the intelligence of the binder's designs: the particular choice for the spine titling typeface is not English, but typical of 19th century French (and thus appropriate for the text of the book), and the dense, delicate gilt tooling is equally French. (ST11662)

151. (BINDINGS - ZAEHNSDORF). RIVERS, JOHN. GREUZE AND HIS MODELS. (London: Hutchinson & Co., 1912) 225 x 170 mm. (8 7/8 x 6 3/4"). 9 p.l. (including the frontispiece),

282 pp. FIRST EDITION. FINE CONTEMPORARY EMERALD GREEN CRUSHED MOROCCO FOR HATCHARDS (done, according to a pencilled note at front, by Zaehnsdorf), covers gilt in an Arts and Crafts design of interlocking plain rule frames with floral stamps at the corners and gilt titling flanked by leaves and berries, raised bands, spine gilt in double-ruled compartments with central floral sprig and three circles in each corner, gilt-ruled turn-ins, gray endpapers, all edges gilt. With extra engraved title page and 44 plates, 40 with tissue guards (four reproductions of sketches bound in without guards).

Spine faintly sunned to a pleasing slightly darker green, front free endpaper with two small, very faint vestiges of tape, but QUITE A FINE COPY OF A HANDSOMELY BOUND BOOK—the binding unworn, and clean, fresh, and bright inside and out. (Plate 29) \$500

This is a rather romanticized biography of 18th century French painter Jean-Baptiste Greuze (1725-1805), concentrating on his "feminine ideal" and wife, Anne-Gabrielle, and his relationships with his models, including an Italian princess who offered to give up her money and titles in order to marry him (he nobly refused, advising her to marry the suitor chosen by her father). Greuze was a successful portrait painter and, according to Benezit, "created a new genre of 'moral painting' that would supercede the artificiality of Boucher." A wealthy man at the zenith of his career, Greuze was financially ruined by the extravagances of his wife and the changing tastes that followed the French Revolution. Like other Zaehnsdorf bindings, this one is expertly finished and made with the best morocco, which accounts for the fact that it remains extraordinarily bright and unworn. (ST11597b)

152. (BINDINGS - ZAEHNSDORF). RUSKIN, JOHN. TIME AND TIDE BY WEARE AND TYNE. TWENTY-FIVE LETTERS TO A WORKING MAN OF SUNDERLAND ON THE LAWS OF WORK. (London: George Allen, 1891) 185 x 125 mm. (7 1/4 x 4 7/8"). 6 p.l., 235 pp. (bound with the half title). Fourth Edition. SPLENDID LATER MAROON MOROCCO, LAVISHLY GILT, BY ZAEHNSDORF (with the Zaehnsdorf oval stamped in gilt on the rear pastedown), covers with wide gilt border featuring a twining vine with charming little leaves and flowerheads, the vine on a stippled ground, center panel outlined by a single gilt rule with intricate botanical cornerpieces, a small flowering vine sprouting from each corner; raised bands, spine sumptuously gilt in pointillé compartments within which four gilt pomegranates spring from the central circle toward the four corners and flowers grow from the top and sides of the circle, turn-ins with lovely floral garlands extending around the corners as well as approaching the hinge at top and bottom, gold dog-tooth roll where pastedowns and turn-ins meet, marbled endpapers, all edges gilt.

A BEAUTIFUL VOLUME IN VERY FINE CONDITION, the binding lustrous and virtually unworn, and the text immaculate. (Plate 71) \$850

This handsomely bound item contains letters written by one of the pre-eminent figures of literary non-fiction, John Ruskin (1819-1900), to a Mr. Thomas Dixon, described by the author as "a working cork-cutter of Sunderland." The context of the correspondence is the English Reform movement of the mid-19th century, through which workers sought to obtain more influence on the government. In these letters Ruskin discusses "the honesty of work and the honesty of exchange" that are essential if reform is to succeed. From his writings on art and architecture to his work as a social reformer, Ruskin was, in Tolstoy's words, "one of those rare men who think with their hearts, and so he

thought and said not only what he himself had seen and felt, but what everyone will think and say in the future." The binding here is almost encrusted with gilt, but it is clearly a work of elegance that remains steadfastly short of ostentation. (ST11360c)

153. (BINDINGS - ZAEHNSDORF). UZANNE, OCTAVE. SON ALTESSE, LA FEMME. (Paris: A. Quantin, 1885) 290 x 210 mm. (11 1/2 x 8 1/2"). 2 p.l., xii, 312 pp., [2] leaves (table, colophon). FIRST EDITION. ONE OF 100 SPECIAL LARGE PAPER COPIES ON JAPON. BEAUTIFULLY AND ELABORATELY GILT CONTEMPORARY BLUE-GRAY CRUSHED MOROCCO BY ZAEHNSDORF (signed on front turn-in and with the firm's gilt oval on back pastedown), covers framed with single rule around very broad and intricate floral border of many leaves, blossoms, and tendrils enclosing a central field of rows of alternating flowers and small stars, raised bands, spine compartments similarly decorated, very handsome densely gilt inner dentelles, marbled endpapers, top edge gilt, other edges untrimmed. Original paper and silk binding materials bound in. Vignette on title, small illustrations or vignettes on 50 text pages, 11 vignette borders or headpieces (three of them in color, 10 of them in one or two extra states), and 10 color plates, each in two states (before and after letters), the illustrations by Gervex, Gonzales, Kratké, Lynch, Adrien Moreau, and Rops. Front pastedown with the armorial bookplate of Sir David Salomons (see below). Vicaire VII, 924.

Spine slightly and uniformly faded, one-inch cut in lower margin of one leaf, otherwise AN EXTREMELY FINE AND BEAUTIFULLY BOUND COPY. (Plate 32) \$2,500

"Son Altesse, la Femme" ("Her Highness, Woman") is a look at the position of women in society and relations between the sexes, from the Medieval period down to the Paris of the author's own time. As expected with Uzanne, this oblique social commentary is not a serious scholarly study, but a tongue-in-cheek satirical account. In addition to producing a number of light studies, like this one, on social issues, Uzanne (1852-1931) also wrote biographies and books about books, including significant works on bookbinding. This volume is in every way a bibliophile's copy of a substantial book, well illustrated, and in an especially handsome binding with remarkably ornate and delicate tooling. Books in the library of Sir David Lionel Salomons (1851-1925) were chosen with careful discrimination, the goal always being to obtain copies in very fine condition. The collection was notable particularly for 18th and 19th century illustrated books and for attractive bindings. A previous owner (perhaps Sir David?) has noted on a front flyleaf, apparently in 1894, that the book, unbound, cost £4 and 10 shillings and that the binding cost the same amount. (ST11160)

154. (BLACK SWAN PRESS). SHAKESPEARE, WILLIAM. SHAKESPEARE'S SONNETS. (Printed by Peter Lord at the Black Swan Press, 1974) 288 x 207 mm. (11 3/8 x 8 1/8"). 2 p.l., [80] pp., [1] leaf. ONE OF 190 NUMBERED COPIES (our copy being # 29). Original scarlet quarter morocco, red buckram sides, gilt spine titling (without the slipcase that is sometimes present).

Bottom corners slightly bumped, otherwise A VIRTUALLY MINT COPY. \$450

This very strictly limited fine press edition of the "Sonnets" was printed from hand-set type on damp handmade paper that looks and feels remarkably like vellum (though the text is deeply impressed, something not really possible except with paper). And the spacious layout—with the margins occupying a much larger area than the text—

—provides a visual appeal to add to the tactile. The text follows the first edition of 1609, though with modern spelling and punctuation. (ST11643)

Best Edition of Boswell's Johnson, Finely Bound, A Prize Won by a Future Oxford Professor of Greek

155. BOSWELL, JAMES. BOSWELL'S LIFE OF JOHNSON, INCLUDING BOSWELL'S JOURNAL OF A TOUR TO THE HEBRIDES AND JOHNSON'S DIARY OF A JOURNEY INTO NORTH WALES. (Oxford: At the Clarendon Press, 1887) 229 x 152 mm. (9 x 6"). **Six volumes.** Edited by George Birkbeck Hill. IN ESPECIALLY PLEASING CONTEMPORARY PRIZE BINDINGS OF POLISHED CALF, HANDSOMELY GILT, FOR H. SOTHERAN & CO. (stamp-signed on front pastedown), boards with gilt double rule border and with the gilt scholastic arms on each of the six front covers, raised bands, spines elaborately gilt in compartments featuring scrolling foliate cornerpieces and intricate floral centerpiece, brown morocco labels, ornate gilt turn-ins, marbled endpapers, all edges gilt. With 14 plates as called for (eight of them folding), including facsimiles of Johnson's handwriting, a map, and a chart of Johnson's contemporaries. Front pastedowns with Latin presentation bookplate to J. Mavrogordato, indicating that this set was a prize given to him by the headmaster, William Rutherford, of the College of Saint Peter, Westminster. Pottle 98.

One volume with very minor flaking to one joint, the odd trivial mark to covers, but IN EXCEPTIONALLY FINE CONDITION, the bindings essentially unworn, and the text probably unread. (Plate 33) \$1,800

This is a very handsomely bound item that is both a printing of the basic Boswell-Johnson texts and a famous work of scholarship. Pottle says that this edition "has so long held the field as the one edition for scholarly use that it is most unlikely it will ever be superseded." The editor went beyond his predecessors' attempts to elucidate Boswell's biography in order "to surround Boswell's book with as rich a mass of illustrative comment concerning 'the literature and literary men in Great Britain' during the latter half of the 18th century as he could find reasonable connection for in the allusions of the text." Hill also included references to comments relating to Johnson found in the works of contemporaries, as well as parallel passages in Johnson's own works; this latter feature, along with the elaborate index, makes this edition in some degree a concordance to Johnson's complete works. As Pottle says, "the great mass of pertinent matter from other books, the fullness and convenience of the index, and the uniform accuracy of the references, make the edition one of the few indispensable tools for all workers in the 18th century." The institution awarding the present volume is an historic charity secondary school situated beside Westminster Abbey and founded by Queen Elizabeth I to educate 40 deserving boys. J. Mavrogordato is almost certainly John Mavrogordato (1882-1970), who became a professor of Byzantine and modern Greek at Oxford and who would have been 16 at the time he received the book prize. (ST10717)

156. BROWNING, ROBERT. THE POETICAL WORKS. (London: Smith, Elder, & Co., 1888-94) 235 x 160 mm. (9 1/4 x 6 1/4"). **17 volumes.** First Complete Edition. ONE OF 250 COPIES ON HAND-MADE PAPER. EXCELLENT CONTEMPORARY PURPLE MOROCCO (stamped "The Knickerbocker Press" on rear turn-in), front covers with flourish or gilt monogram (perhaps "G") at center, wide raised bands, spine panels with gilt titling, very broad turn-ins with simple gilt ruling, violet

watered silk pastedowns and free endleaves, morocco hinges, edges untrimmed and all but three volumes UNOPENED. With frontispiece in five volumes. A Large Paper copy. Wise, p. 235.

Spines uniformly faded to a pleasing chestnut brown, shadow of a silk place marker on two pages, otherwise AN EXTREMELY FINE SET, with almost no wear to the bindings, and the text nearly pristine. (Plate 33) \$3,600

This is a copy of the first collection to be called a complete edition of the works in verse of Robert Browning (1812-89), one of the major British poets of the 19th century. Though he was overshadowed in his day by Tennyson and his wife Elizabeth Barrett Browning, our author has experienced a much more lasting influence stylistically than either. As Day says, "Intellectuals have consistently praised Browning . . . for his psychological portraits and his poetic style. Browning could write mellifluous verse like Tennyson's and Swinburne's, but he much preferred either a conversational quality catching the idiom and cadence of actual speech or a cerebral diction challenging the brain power of his readers." In this respect, "Browning is the great exemplar of a revolutionary new poetic diction for his age, as Spenser, Dryden, and Wordsworth had been in earlier periods of English poetry." The text here is printed on excellent textured paper, surrounded by immense margins. Although the decoration of this set is very reserved, the bindings are nevertheless carefully executed using high quality materials, and it is clear from the unopened state of the volumes that they have received very little use. (ST11369)

157. BURNS, ROBERT. THE WORKS. (London: James Cochrane and Co., 1834) 165 x 102 mm. (6 1/2 x 4"). **Eight volumes.** With a biographical sketch by Allan Cunningham. First Printing of this edition. VERY ATTRACTIVE CONTEMPORARY OR SLIGHTLY LATER DARK MAROON CALF, covers decorated in gilt and blind with border of multiple gilt fillets and blind scrolling roll, gilt thistle cornerpieces, very large lyre centerpiece in blind, raised bands, spines gilt in compartments featuring scrolled foliate cornerpieces and sidepieces and lyre centerpiece, dark green morocco label, all edges gilt. One folding manuscript facsimile ("The Blue-eyed Lass") and 17 engraved plates (including one plate with profile and seal of Burns, and eight engraved title pages and frontispieces). Front pastedown with armorial bookplate of James Hunter of Hafton. Gibson, pp. 46-47; Lowndes I, 326.

Trivial rubbing to the bindings, perhaps a score of leaves with minor marginal soiling or isolated faint foxing, a few creased corners (one frayed), otherwise A VERY FINE AND PRETTY SET, the bindings bright and scarcely worn, and the text quite fresh, clean, and smooth. (Plate 28) \$1,100

Published on a monthly basis beginning in January 1834, this edition was intended to fill six volumes, but in the course of publication, enough poems, letters, and anecdotes were discovered to expand the work to eight. Our editor, Allan Cunningham, whose satisfaction with his work seems to subdue his modesty, says in a note at the beginning of the final volume, "I am not unconscious of having given to the world the most complete and elegant edition which has hitherto appeared of the works of Robert Burns." Indeed, some 100 pieces are added in this edition to the Burns corpus. Like Burns, Cunningham (1784-1842) was a Scot, a man of the people (beginning as a stonemason's assistant), and a poet. He was also a novelist, and he wrote a biography of Sir David Wilkie. There is much in our set beyond the poems: Cunningham's biography of Burns fills the first volume, there is a very ample glossary in the final volume, and Burns' letters fill two complete volumes and much of a third. For much more on the author, see item #138, above. (ST10071)

158. BURROUGHS, JOHN. THE WRITINGS. (Boston and New York: Printed at the Riverside Press for Houghton, Mifflin and Company, 1904-22) 227 x 156 mm. (9 x 6 1/8"). **23 volumes.** ONE OF 750 COPIES OF THE SPECIAL "AUTOGRAPH EDITION," SIGNED BY THE PUBLISHER AND THE AUTHOR. FINE CONTEMPORARY CRIMSON CRUSHED MOROCCO, ATTRACTIVELY GILT, covers framed with two sets of triple gilt fillets, raised bands, spines densely gilt in compartments featuring several flowers radiating from a central oval, broad inner gilt dentelles, marbled endpapers, top edges gilt, other edges rough trimmed. Vignette on signature leaf and 125 full-page plates done on special Japanese paper, captioned tissue guards. Front pastedown of each volume with the bookplate of Mary Howard Gilmour.

Expert repairs to one short and two long marginal tears not entering the text, a half dozen small open tears of no consequence at bottom edge in one index, otherwise IN EXCEPTIONALLY FINE CONDITION, the text consistently very fresh and clean, and THE BINDINGS BRIGHT, UNFADED, AND UNWORN. (Plate 31) \$12,500

This is a handsomely bound and unusually well-preserved set of the special "Autograph Edition" of the works of John Burroughs (1837-1921), a naturalist and essayist of great importance in the American conservation movement. Burroughs has been called the most important practitioner after Thoreau of that especially American literary genre, the nature essay. By the turn of the century he had become a virtual cultural institution in his own right: the Grand Old Man of Nature, just when the American romance with the idea of nature and conservation had come into its own. He is best known for his observations on birds, flowers, and rural scenes, but his essay topics also range to religion and literature, where Burroughs was a staunch defender of Whitman and Thoreau, then unpopular because of their perceived literary excesses. Tucked into the opening flyleaves of Volume I is a letter in Burroughs' own hand to "Gilder," who is either J. B. or J. L. Gilder, editors of the "Critic," a weekly founded in 1856 with a circulation of approximately 5,500. The letter is written from Burroughs' home in West Park, New York (now part of the Town of Esopus), and dated 9 August 1899, just after Burroughs returned from the Harriman Alaska expedition (May-July, 1899). Burroughs writes briefly to Gilder of his difficult yet transformative voyage (he was "made beautiful by the trip") before mentioning some of his poems that he suggests might be illustrated by Louis Agassiz Fuertes and R. Swain Gifford, as well as a prose sketch he promises to Gilder in the fall. Burroughs signs off by saying he has to get to his ripening grapes. This set, in its very attractive and beautifully preserved binding, offers multiple sources of pleasure: it looks lovely on the shelf, contains substantial literary content of considerable interest to lovers and protectors of nature, and has an epistolary artifact from the hand of Burroughs himself. (ST10932)

159. [BYRON, GEORGE GORDON, LORD]. ENGLISH BARDS AND SCOTCH REVIEWERS. (London: Printed for James Cawthorn, [1809]) 190 x 115 mm. (7 1/2 x 4 1/2"). vi, 54 pp. FIRST EDITION, second variant. ORIGINAL PUBLISHER'S DRAB PAPER BOARDS, letterpress titling on upper cover, letterpress ads on lower cover, edges UNTRIMMED (joints expertly renewed). In a maroon cloth chemise inside a matching morocco-backed slipcover with raised bands and gilt titling on the spine. Front and rear pastedowns with engraved bookplates of Wilbur B. Foshay (see below); verso of front flyleaf with woodcut bookplate of "W. F. G." Randolph, p. 14; Hayward 219; Tinker 511; Symons 4a; Wise, p. 19ff.

Covers slightly soiled, small chips missing from head and tail of spine, isolated thumbing and faint smudges, otherwise a very fine copy, the text fresh, bright, and clean. **SOLD**

Stinging from criticism of his "Hours of Idleness" by the "Edinburgh Review," Byron struck back in this vigorous satire, attacking not only the editor of the offending journal, but Southey, Scott, Wordsworth, Coleridge, and anybody else he could think of in the Romantic school of poetry. For a time, the piece pleased him, but by 1817, he had called it a "foolish lampoon" and wished he had never written it. Day, however, believes that it is often the equal "in wit and epigrammatic lash" of Pope's "Dunciad," Byron's inspiration for the work. There has been considerable confusion and disagreement over issue points in the first edition. It is certain that our copy is from the first edition, since it is printed on paper with the "E & P 1805" watermark. The second variant is distinguished by the correct spelling of "Dispatch" (rather than "Despatch") at the beginning of line 7 on page 5, as here (this is a press correction, rather than an issue point). Our volume includes the preface, which Wise asserts should constitute a second issue, since part of the press run was distributed without this insertion. Randolph, on the other hand, considers copies issued without a preface to be incomplete, because the leaf is present in an early presentation copy dated 1 March 1809. The present genuine first edition is uncommonly seen and is especially scarce in the original boards (there seems to be no other such copy advertised for sale at present). The one-time owner of our volume was Wilbur B. Foshay, the multi-millionaire utilities tycoon who built Foshay Tower in Minneapolis, the first skyscraper west of the Mississippi. The building was dedicated in 1929, just weeks before the stock market crashed, in an extravagant ceremony attended by 25,000 guests, each of whom received a gold watch from Foshay, and enlivened by the playing of a march commissioned from John Philip Sousa for \$20,000. Foshay never moved into his new building's penthouse apartment because his businesses and property went into receivership in early November. The check to Sousa bounced, causing the angry composer to forbid "Foshay Tower-Washington Memorial March" to be played until the debt was paid. (ST11501)

All 16 Cantos of Byron's Masterpiece In Publisher's Temporary Paper Boards

160. BYRON, GEORGE GORDON NOEL. DON JUAN. (London: Printed by Thomas Davison, 1819-21 [Cantos I-V]; John Hunt, 1823-24 [Cantos VI-XVI]) First volume: 305 x 232 mm. (12 x 9 1/4"); remaining volumes: 233 x 146 mm. (9 1/4 x 5 3/4"). Half titles in Volumes I-II; errata slip in Volume VI; ads in Volumes III, IV, and VI. **16 cantos bound in seven volumes (Volume I, in quarto, containing Cantos I-II; Volumes II-VI, octavos, containing Cantos III-XVI; and the final volume containing Cantos I-II again, but in octavo format).** FIRST EDITIONS OF ALL 16 CANTOS; "New Edition" of the extra volume with first two cantos in smaller format. ORIGINAL TEMPORARY PUBLISHER'S BINDING OF PAPER BOARDS, ORIGINAL PAPER SPINE LABELS, EDGES UNTRIMMED, the spine of the quarto volume very expertly repaired, retaining the label. The seven volumes cleverly and neatly contained in a (slightly rubbed and faded but extremely sturdy and still handsome) half morocco folding box with raised bands and gilt spine titling. Front pastedown of first volume with the bookplate of Edward Whittaker Hennell; front free endpaper with tipped-on prospectus for John Britton's "Cathedral Antiquities." PMM 270; First Editions Club Byron bibliography, pp. 65-71; Randolph pp. 69, 74, 82-84, 86-88, 91-92; Ashley Library I, 157-

The usual edge wear, soiling, and staining that come with

temporary publisher's bindings, but (with the exception of one prominent stain on one rear board) the octavo first editions in clean, tight, and very appealing condition, with considerably less wear than is normally seen and virtually no cracking to the joints. The first two volumes with perhaps half the leaves foxed (usually light, occasionally more noticeable, never severe), but the other four octavo first edition volumes almost entirely clean, and all the volumes still fresh and with very wide margins. AN EXTRAORDINARILY APPEALING SET. **(Plate 66) \$17,500**

This is an obviously very special copy of one of the greatest works of the Romantic period. "Don Juan" is Byron's final masterpiece, begun in 1819 and left unfinished at the time of the poet's death in Greece in 1824. The fictional hero, Don Juan, is a Spaniard whose adventures (often based on episodes from Byron's own turbulent life) lead him to Greece, Turkey, and Russia, as well as into the arms of a succession of women. Byron's versification is here at its most supple, and the work is sunnier than much of his previous poetry. Day calls it "the greatest English verse epic since 'Paradise Lost.'" Davison printed the first volume in quarto size in 1819, but was disappointed in sales and abandoned the project to Hunt, who issued the remaining volumes in octavo size, as well as a "new" edition of the first volume to match (which is included in the present set). Hennell was an active collector of Byron material: an important group of 62 Byron manuscript items was formed by him near the end of the 19th century and now resides in the Lilly Library. While copies of this work, mostly in partial form, are around, it is very rarely found complete in original boards and pleasing condition, as here. (ST10780)

Strictly Limited, with Calder Aquatints Conveying The Sense of Movement in his Kinetic Sculptures

161. CALDER, ALEXANDER, Illustrator. PRÉVERT, JACQUES. FÊTES. (Paris: Maeght Éditeur, 1971) 460 x 340 mm. (18 x 13 1/2"). 39, [9] pp. ONE OF 200 COPIES FOR SALE, SIGNED BY CALDER AND PRÉVERT (ours one of 25 on special hand-made papier d'Auvergne, without an extra suite of plates; there were also 25 d'Auvergne copies with extra plates, 150 "regular" copies on vélin d'arches paper, and 25 copies not for sale). Unbound, as issued, in paper portfolio with watercolor titling by Calder on upper cover. Housed in the original vermilion linen clamshell box with black vertical titling on the spine. WITH COVER DESIGN AND SEVEN BRILLIANTLY COLORED AQUATINTS BY CALDER.

In virtually mint condition. **(Plate 32) \$11,000**

This impressive production is one of the most successful of a series of collaborations between great modern artists and writers issued by the French publisher Adrien Maeght. A reviewer in the "Financial Times" observed that "at their best, such luxurious, labour-intensive books are marriages made in heaven, illustrations and text each enhancing the best qualities and emphasising the subtleties of the other," and he said that "Alexander Calder's inventiveness and energy are the ideal match for Jacques Prévert's 'Fêtes.'" One of the greatest American sculptors of the 20th century, Calder (1898-1976) began his career as an illustrator, and was especially noted for his amusing depictions of the circus. According to ANB, "After a visit to Piet Mondrian's studio in 1930, Calder began to experiment with abstract constructions. He was encouraged to join Abstraction-Création and became one of the few Americans to be actively involved with the artists' group. . . . As the creator of the mobile, a sculptural composition of painted metal sheets cut into irregular shapes and suspended from wire rods, Calder was among a number of twentieth-century artists who explored kineticism in sculpture." Here, Calder returns to a two-dimensional medium, but

his bold abstract shapes in vivid primary colors still convey a strong sense of movement. They are accompanied by the words of the most popular French poet of the 20th century, Jacques Prévert (1900-77), who is perhaps better remembered in this country as a screenwriter, most notably for the classic, "Les Enfants du Paradis." Ours is not one of the 25 super deluxe copies containing an extra suite of plates (which, if obtainable, would retail for something like \$50,000), but it is the next best thing, being done on the same super deluxe papier d'Auvergne from Moulin Richard-de-Bas, a superior quality feature not present in the general press run of 150. (CPS0902)

**With Six Original Lithographs and Two Woodcuts
By Chagall, Including a Signed Frontispiece**

162. CHAGALL, MARC, Illustrator. **MARTEAU, ROBERT**. LES ATELIERS DE CHAGALL. (Paris: Fernand Mourlot, 1976) 455 x 355 mm. (18 x 13"). 116, [6] pp., [2] leaves (blank). ONE OF 250 COPIES for sale (an additional 20 "hors commerce" copies were produced for the artist and collaborators), WITH A COLOR LITHOGRAPH FRONTISPIECE SIGNED AND NUMBERED BY CHAGALL (this is copy #192). Unbound as issued in heavy paper portfolio inside gray linen clamshell box with vertical gilt titling on spine. WITH TWO ORIGINAL WOODCUTS AND SEVEN ORIGINAL LITHOGRAPHS, three of these in color, four full-page, including the FRONTISPIECE SIGNED BY CHAGALL, and with 40 lithographic reproductions after Chagall by his friend and colleague, lithographer Charles Sorlier. Cramer 101; Monod 7790; Mourlot/Sorlier 899-902.

Faint show-through on verso of plates (never offensive), otherwise A VERY FINE COPY with no signs of use. (Plates 33, 48) \$16,000

This is a beautifully produced retrospective of the work of Marc Chagall (1887-1985), one of the most beloved artists of the 20th century. It begins with a look at Chagall's early, rather somber, Russian works portraying life among the Jews in his native village, and tracks his move to France and his exuberant evolution into one of the great masters of color. According to critic Michael Lewis, Chagall "synthesized the art forms of Cubism, Symbolism, and Fauvism, and the influence of Fauvism gave rise to Surrealism." In the 1950s Picasso observed, "When Matisse dies, Chagall will be the only painter left who understands what color really is." As the artist's biographer, Jackie Wullschlager, observed, "On his canvases we read the triumph of modernism, the breakthrough in art to an expression of inner life." In Wullschlager's words, this is all the more exceptional because "Chagall was personally swept up in the horrors of European history between 1914 and 1945: world wars, revolution, ethnic persecution, the murder and exile of millions. In an age when many major artists fled reality for abstraction, he distilled his experiences of suffering and tragedy into images at once immediate, simple, and symbolic to which everyone could respond." The text here is by Robert Marteau (b. 1925), a French poet, novelist, and critic. (CPS0901)

163. CHESTERFIELD, PHILIP DORMER STANHOPE, FOURTH EARL OF. THE LETTERS . . . INCLUDING NUMEROUS LETTERS NOW FIRST PUBLISHED FROM THE ORIGINAL MANUSCRIPTS. (London: Richard Bentley, 1845-53) 220 x 140 mm. (8 3/4 x 5 1/2"). **Five volumes**. Edited by Lord Mahon. VERY PLEASING CONTEMPORARY ROSE-COLORED POLISHED CALF, ATTRACTIVELY GILT, covers bordered with gilt double fillets, raised bands, spines gilt in compartments featuring

volute cornerpieces and pineapple lozenge centerpiece, green and maroon morocco labels, marbled edges and endpapers. Five engraved plates. Lowndes I, 434.

Backstrips lightly and uniformly faded to a pleasing terra cotta color, edges missing a few small flakes, boards with very minor scratches, paper stock a shade less than bright, but still QUITE AN APPEALING SET, the decorative bindings scarcely worn, and the text virtually pristine. (Plate 33) \$750

Chesterfield's "Letters" were first published in 1774, a year after his death, but our edition includes a number of letters which had not been previously printed. Moreover, the fifth volume here is made up of other writings by Chesterfield, including speeches, such as his address to the House of Lords denouncing the playhouse bill aimed at restricting drama, and his essays. Several of the essays had not been previously published; the others had appeared in periodicals. They are light in tone, discussing with approval the Italian opera, lamenting a trip to Paris spent by his wife and daughter purchasing frippery, and denouncing women who paint their cheeks. Our editor, Philip Henry Stanhope, Lord Mahon (1805-75), was a distant relative of Lord Chesterfield, and he became the fifth Earl Stanhope upon his father's death in 1855. He served for many years as an M. P. and wrote numerous historical works, including a "History of England" in the 18th century and a biography of Pitt. (ST11462a-242)

164. (CHILDREN'S BOOK). DELAFAYE-BRÉHIER, JULIE. LES PETITS BÉARNAIS, OU LEÇONS DE MORALE CONVENABLES À LA JEUNESSE. (Paris: A la Librairie d'Éducation d'Alexis Eymery, 1825) 140 x 89 mm. (5 1/2 x 3 1/2"). **Four volumes**. Third Edition. VERY PRETTY CONTEMPORARY SCARLET STRAIGHT-GRAIN MOROCCO, GILT, covers bordered with plain and elegant foliate rolls, flat spines with panels formed by gilt and black rules and featuring clustered volute centerpiece, multiple decorative bands at head and foot, marbled endpapers, all edges gilt. With 16 charming engraved plates, original tissue guards. Gumuchian 2124.

One leaf defective at lower corner because of paper flaw, costing perhaps a half dozen letters on each side of the leaf, additional trivial imperfections, otherwise AN EXCEPTIONALLY FINE SET, REMARKABLY CLEAN, BRIGHT, AND FRESH inside and out. (Plate 28) \$875

This is a wonderful little set in marvelous condition, meant, as usual, to instruct as well as entertain. The story, originally published in 1816, begins in Bordeaux with the distressing loss of Monsieur Albert's fortune, and moves rapidly to Béarn in the Pyrenees, where the family takes refuge at the simple mountain home of Madame Albert's father. There the six children learn the virtues of the simple life and listen to instruction and stories. Mme. Delafaye is particularly interested in natural history, and the children become familiar with the birds, butterflies, and bears of the region. The author also has a taste for the exotic, and Grandfather and others narrate tales set in distant climes, subtly teaching the children tolerance and charity, and the lesson that virtue is more often found in the hovel than the palace. One long tale that begins in the first volume and carries over into the second recounts the story of a Mexican native who has taken refuge in the wild savanna because of the iniquities of the hidalgo conquerors. The charming illustration shows the venerable sage reminiscing in his hut about Mexico City before the conquest. Another tale concerns an Egyptian peasant, while a third is ascribed to a voyager from Yemen whom Grandfather met in Lourdes. Five of the 16 delightful illustrations evoke these exotic tales, the others have European settings. (ST9082)

165. CLARENDON, EDWARD. THE HISTORY OF THE REBELLION AND CIVIL WARS IN ENGLAND. (Oxford: Clarendon Press, 1807) 247 x 154 mm. (9 3/4 x 6"). **Six volumes.** "A New Edition." VERY ATTRACTIVE CONTEMPORARY RUSSIA, HANDSOMELY DECORATED IN GILT AND BLIND, covers with gilt triple fillet frame and Oxford corners surrounding an inner blind tooled border of alternating botanical tools, raised bands, unusual and very appealing gilt-decorated spine panels dominated by intricately embellished quadrilateral centerpiece with considerable stippling, marbled edges and endpapers. Title pages with engraved vignette. Illegible flourished contemporary signature in upper right corner of each title page, verso of title leaves with small round red library stamp of "fideicomm. Ernesti." Front pastedown of each volume with what may be the faint shadow of removed bookplate.

Joints and extremities very lightly rubbed (joints of first volume with a bit more wear and with thin, short cracks at top), boards faintly spotted or soiled (not at all serious), variable degrees (though always faint) of offsetting on facing pages of text, but A VERY ATTRACTIVE SET IN EXCELLENT CONDITION, the bindings completely sound and generally well preserved, and the text especially smooth, fresh, and clean. **(Plate 34) \$1,900**

This is an especially appealing set of one of the most important works of English historiography, the present edition published by the press at Oxford named for our author. Clarendon's famous "True Historical Narrative of the Rebellion and Civil Wars in England" was begun in 1646 and first printed in 1702-04 from original manuscripts given to Oxford by Clarendon's heirs. Since its publication, it has remained one of the most important sources for understanding the years 1625-49, when momentous events changed the course of British political history. Clarendon understood the superiority of his "History" because, as he said, he had "that genius and spirit and soul of an historian," to go along with his "conversation and familiarity in the inside of courts, and with the most active and eminent persons in the government." (DNB) Edward Hyde, First Earl of Clarendon (1609-74), Lord High Chancellor of England, Chancellor of the University of Oxford, was a member of the Long Parliament in 1641 and opposed the absolutism of Charles I. However, when Parliament grew arrogant in turn, Clarendon turned royalist and became one of the king's trusted counsellors. After his policy of reconciliation failed, Clarendon went into exile on the continent in 1648, where he served as a principal adviser to the future Charles II. Returning with the Restoration, he became the leading statesman of Britain, serving as speaker of the House of Lords, lord high chancellor of England, and chancellor of the University of Oxford. He fell from grace, however, over foreign policy matters and returned to exile, dying in Rouen. The library stamp here is of considerable interest. It indicates that our volumes belonged at one time to the estate of Ernest Augustus I, King of Hanover and Duke of Cumberland (1771-1851). A son of George III of Great Britain, Ernest Augustus was born and raised in England, but attended the German university of Göttingen. He came to the throne of Hanover in northern Germany as the heir of his great grandfather George I, who ruled Hanover before inheriting the throne of England through his mother. Queen Victoria, the daughter of Ernest Augustus' older brother Edward, was ineligible for the Hanoverian throne, since it could not descend in the female line. (ST11112a)

In a Glorious Binding, and with a MS Letter from Charles I Recruiting Irish Troops for Sweden

166. CLARENDON, EDWARD. THE HISTORY OF THE REBELLION AND CIVIL WARS IN ENGLAND TO WHICH IS ADDED AN HISTORICAL VIEW OF THE AFFAIRS OF IRELAND. [and] THE LIFE OF EDWARD EARL OF CLARENDON. (Oxford: At the Clarendon Press, 1826-27) 254 x 160 mm. (10 x 6 3/8"). **11 volumes.** MAGNIFICENT CONTEMPORARY DEEP PURPLE HARD-GRAIN MOROCCO, VERY LAVISHLY GILT, APPARENTLY BY CHARLES LEWIS (see below), covers with gilt double fillet border and with central panel formed by a thick band of volutes, large outward facing fleurons as panel cornerpieces, the center of each board with armorial crest, including the motto "Vincit qui Patitur" ("He Conquers who Endures"), gilt-decorated raised bands, extremely handsome gilt spine compartments formed by triple rules and featuring dense masses of fleurons, volutes, and dots, attractively gilt turn-ins, marbled endpapers, all edges gilt (over marbling). EXTRA-ILLUSTRATED with eight frontispiece portraits (of Charles I, Cromwell, and others) from other editions, and WITH A MANUSCRIPT LETTER SIGNED BY CHARLES I (see below) tipped in at the front of Volume II.

The letter lacking its seal, otherwise in excellent condition apart from some minor foxing (a folded-over covering sheet, with address and notes in a contemporaneous hand recording the letter's reception, torn along folds). Sometimes noticeable foxing to endpapers and especially to the inserted engraved portraits (along with consequent darkening to title pages opposite the engraved material); in all other ways, A SUPERB SET, the margins very ample, the text smooth, clean, and fresh, and THE WONDERFUL BINDING WITH ONLY THE MOST TRIVIAL WEAR. **(Plate 64) \$9,500**

This is nothing short of a breathtaking set of Clarendon's famous account discussed in the previous entry, appearing here with a uniformly bound three-volume printing of his biography. The title promises an additional "historical view of the affairs of Ireland" and emphasizes that our new edition exhibits "a faithful collation of the original MS., with all the suppressed passages [as well as] the unpublished notes of Bishop Warburton." Accordingly, this is generally acknowledged to be the first "uncensored" edition. On the front free endpaper here, an early hand indicates that ours is one of 50 copies printed on Large Paper (the margins are definitely spacious) and that the binding was done by Charles Lewis. It is certainly in his style. According to Maggs Catalogue 1075, Lewis (1786-1836) "was the leading figure in English binding of the first years of the nineteenth century." He was the son of a Hamburg binder whose German name was Johann Ludwig and who was among the group of German binders (Kalthoerber being their most celebrated member) who came to England during the last part of the 18th century. Charles, newly styled "Lewis," apprenticed under Henry Walther at age 14, and by the time he was 31, he was running a large shop in London employing more than 20 journeymen. One of these was Francis Bedford, who eventually managed the business for five years after Lewis' death. Signed "Charles R" at the top of the page and dated at the bottom 8 June "in the fifth yeare of our raigne" [1629], the letter tipped in at the front of volume II contains some 16 lines (about 200 words) written in a fine secretarial hand, and addressed in the same hand "To our right trustie and right well beloved Cousin and Counsellor Henrie

Viscount Falkland . . . Deputie of our Realme of Ireland." It states that a Colonel Cunningham has Charles' authorization to "leavie certaine companies to the number of foure hundred men" in Ireland, the troops to be provided to, and at the request of, "our deare brother the King of Sweden." This request follows an earlier levying of troops for the same monarch from among English and Scottish men. Significantly, the letter specifies that the levying is to "bee done by the sound of the drumme and not otherwise," meaning that the troops are to be enlisted, rather than conscripted. The Swedish king here is Gustavus Adolphus (1594-1632), a major combatant in the Thirty Years' War and a person for whom the availability of troops was a central and continuing issue. An innovative tactician, he met with considerable success on the battlefield and helped to establish Sweden as the dominant Baltic power for the next century. (When Charles refers to Gustavus Adolphus as a "brother," he is speaking, not of a relative, but of a fellow sovereign and ally.) The recipient of the letter, Sir Henry Cary, 1st Viscount Falkland (d. 1633), was appointed Lord Deputy of Ireland in 1622 but was recalled from that office in the year of our directive. (ST11187)

The True First, in a Fine Binding

167. [CLEMENS, SAMUEL L.]. "MARK TWAIN" (Pseudonym). THE ADVENTURES OF HUCKLEBERRY FINN. (London: Chatto & Windus, 1884) 191 x 133 mm. (7 1/2 x 5 1/4"). xvi, 438 pp. FIRST EDITION. Very pleasing red morocco by Bayntun (stamp-signed on verso of front free endpaper), covers with two frames formed by simple gilt rules, the inner frame with cornerpieces of stylized fleurs-de-lys, raised bands, spine gilt in double-ruled compartments with central lily and open dot corners, very pretty intricate floral gilt turn-ins, marbled endpapers, top edge gilt. Original red cloth covers bound in at the rear. With frontispiece and many illustrations in the text. BAL 3414.

Spine slightly and evenly a darker red, just a breath of rubbing to the joints, two small closed marginal tears, other trivial imperfections internally, but still A FINE COPY of a difficult book to find this good, the text clean, fresh, and smooth, and the appealing binding lustrous and with only insignificant wear. (Plate 34) \$2,750

This is the first printing of the great American novel, preceding the U.S. issue by three months, in a fine leather binding by Bayntun. Twain's most acclaimed novel, and perhaps the greatest novel of the 19th century, it is the classic tale of the American rite of passage, set on the Mississippi. Our binding is a good example of the Bayntun firm's elegantly simple decorative work, offered here in very appealing condition: even the original cloth binding at the back—which is almost always found in deplorable shape—is clean and pleasing. (ST11663)

In Flamboyantly Colored Stikeman Bindings

168. CONRAD, JOSEPH. THE WORKS. (Garden City and New York: Doubleday, Page & Co., 1920-26) 220 x 150 mm. (8 3/4 x 6"). 22 volumes. "Sun-dial Edition." ONE OF 735 COPIES, SIGNED BY CONRAD. FINE—AND ESPECIALLY FLAMBOYANT—LILAC MOROCCO, ELABORATELY GILT, BY STIKEMAN, covers panelled with single and double gilt fillets and intricate scrolling foliate cornerpieces, raised bands, spine attractively gilt in ruled compartments with marine ornaments (seashell or anchor) as centerpiece and with scrolling cornerpieces, CRIMSON MOROCCO DOUBLURES, the front doublures with a central panel of blue morocco, wide turn-ins

with alternating floral tools, doublures decorated with wavy gilt lines and (at corners) floral bouquets, blue central panels with a large gilt sailing vessel at middle, watered silk endleaves, morocco hinges, all edges gilt. Frontispiece portrait. WITH AN AUTOGRAPH POSTCARD SIGNED BY CONRAD tipped in at front (see below). Also with the signature of Richard Curle (author of "Joseph Conrad, a Study" and many other critical works), written next to his printed name as the dedicatee of Volume 16.

Spines uniformly faded to an even chestnut brown, a hint of rubbing to a handful of joints and corners (only), one opening in one volume with marginal spots, but QUITE A FINE SET IN VERY DECORATIVE BINDINGS, the text virtually pristine, the volumes completely solid, the covers bright, and the wear to the leather entirely minor. (Plates 32, 35) \$15,000

Polish-born Joseph Conrad (1857-1924) led a roving life as a sailor aboard French and British ships trading in exotic ports of Asia, South America, and Africa before he began his career as a novelist with "Almayer's Folly" in 1895. He wrote in English, in a style sometimes characterized as "impressionistic," with a phenomenal command of the language, despite not having learned it until he was an adult. Conrad's stories of the sea fascinate the reader not only for their remote settings and adventurous plots, but also for their psychological veracity and investigation of moral issues, typified by the structurally innovative novel "Lord Jim" and the novellas "The Nigger of the Narcissus" and "Heart of Darkness," the latter describing a journey up the Congo. Although many of his works are set on the seas or on faraway islands, "Nostromo" is the account of political intrigue in a small South American state, and "Under Western Eyes" is a suspenseful story of a secret agent among Russian revolutionaries. This set was bound by one of America's best. According to the catalogue of the Frederick Maser Collection, during the period from the retirement of William Matthews to the establishment of the Club Bindery, there was no better binder in America than Henry Stikeman, who exhibited "extraordinary skill . . . in design, inlaying, and tooling." The present volumes have an outward appearance not unlike other bindings by Stikeman, but the doublures, with their bold color combination and animated decoration, depart from his more traditional designs. Dated 4 June, the tipped-in postcard of some 140 words is from Conrad to his agent, James Brand Pinker. The message alludes to an apparent automobile breakdown, which prompts Conrad to apologize to Pinker for having to experience "the boredom and horrors of hanging about the roads miles from anywhere." Also mentioned in the postcard is the arrival of Hugh Walpole, who had appeared at 10 the previous evening and seems still to be in bed. Between the set's considerable shelf attractiveness, the limited and signed nature of the edition, and the additional autograph material, this is an item of very special appeal. (ST11370)

A Fine Unpublished Didot Imprint, One of 60, In a "Relievo" Remnant & Edmonds(?) Binding

169. (CONSTANTINOPLE, THE FALL OF). LEONARD OF CHIOS and GODEFRIDUS LANGUS. DE CAPTA A MEHEMETHE II CONSTANTINOPOLI. (Paris: Didot le Jeune for Charles Stuart, 1823) 282 x 202 mm. (11 1/8 x 8"). xv, [i], 351, [1] pp. Edited by Charles Stuart and Baron de Vincent. ONE OF 60 COPIES PRINTED FOR LORD CHARLES STUART, none of which was for sale. STRIKING CONTEMPORARY EMBOSSED "RELIEVO" BLACK MOROCCO, possibly by Remnant & Edmonds, covers densely patterned with three very complex foliate frames around a central oval panel, raised bands, spine

compartments blindstamped with intricately interlacing vines, gilt titling, somewhat later(?) marbled endpapers, all edges gilt. Extra engraved title page with tondo portrait of Mehmed II, two facsimiles of the Leonard and Langus manuscripts, and a folding map of the city of Constantinople. Front pastedown with engraved armorial bookplate of Michael Tomkinson, Franche Hall, Worcestershire (and with a catalogue excerpt pasted in the back indicating that this was lot 1257 in the Tomkinson sale at Sotheby's on 3 July 1922). Atabey 705; Blackmer Sale Catalogue #782; Brunet III, 984.

A hint of wear to the leather, text somewhat foxed, noticeably so on a handful of leaves (presumably as is the case with other copies), but still quite an appealing volume, the intriguing binding handsome and lustrous, with its blind tooling still quite sharp, and the text very fresh. **(Plate 72) \$1,750**

This is a very rare copy of a strictly limited printing of two eyewitness accounts of the fall of Constantinople in 1453, offered here in a binding of great interest that may be by the trade binders Remnant & Edmonds, the leading producers of this kind of elaborately embossed binding. Leonard of Chios (d. 1482), a Catholic prelate and the pope's emissary to Emperor Constantine XI, became a witness to Mehmed II's successful assault on Constantinople and the city's fall to Muslim troops in 1453. He escaped the slaughter and returned to Chios, where he penned this account to the pope; the letter was first published in 1544. Godefridus Langus (dates unknown) was apparently also an eyewitness; his account first appeared in print in 1594. Manuscripts of these works were acquired by Britain's ambassador to Paris, collector and amateur historian Charles Stuart, Baron Stuart de Rothesay (1779-1845). Stuart had the manuscripts transcribed by Jean-Baptiste L'Ecuy (1740-1834), and published 60 copies of this work with the assistance of his fellow ambassador and history buff, Baron de Vincent of Austria (1757-1834). Copies were given away privately, not sold, and have consequently always been rare and desirable. Dibdin's "Library Companion" mentions "a very beautiful, curious, and interesting quarto printed by Sir Charles . . . from the MSS of Leonardos Chiensis and Godefridus Langus." Dibdin says, "The only copies of this work I have seen in England are those in the libraries of the Duke of Bedford, Earl Spencer, and the Reverend Stephen Watson." Binders Remnant & Edmonds developed a process to make leather appear to be intricately carved wood; it was thought to be so ingenious and so convincing that the firm was awarded a medal for binding at the 1851 Great Exhibition. Their bindings were popular for books of devotion and for special gifts or presentation copies, and they would have been an obvious choice to bind such a special volume as the present work. ABPC records just one copy at auction in the past 35 years: the Atabey copy in later half Morocco, sold at Sotheby's in 2002 for £1,140 (including buyer's premium). (CJM1001)

Beautiful Copies, with 415 Colored Plates, in Very Fine Decorative Contemporary Morocco

170. (COSTUME-HAND-COLORED PLATES). A COLLECTION OF EIGHT SUMPTUOUSLY BOUND FOLIO-SIZE EARLY 19TH CENTURY COSTUME BOOKS. "COSTUMES OF THE VARIOUS COUNTRIES": A COMPLETE SET OF SEVEN SEPARATELY BUT UNIFORMLY ISSUED COSTUME BOOKS COMPRISING GEORGE HENRY MASON'S "COSTUME OF CHINA" (1800) AND THE SAME AUTHOR'S "PUNISHMENTS OF CHINA" (1801), OCTAVIEN DALVIMART'S "COSTUME OF TURKEY" (1802), "THE COSTUME OF THE RUSSIAN EMPIRE" ATTRIBUTED TO WILLIAM ALEXANDER, C. W. MÜLLER, AND OTHERS (1803), BERTRAND DE

MOLEVILLE'S "COSTUME OF THE HEREDITARY STATES OF THE HOUSE OF AUSTRIA" (1804), WILLIAM HENRY PYNE'S "COSTUMES OF GREAT BRITAIN" (1808), AND JOHN HEAVISIDE CLARK'S "MILITARY COSTUME OF TURKEY" (1818), WITH AN EIGHTH, UNIFORMLY BOUND VOLUME, CONTAINING CHARLES HAMILTON SMITH'S "ANCIENT COSTUME OF GREAT BRITAIN AND IRELAND" (1814). (London: William Miller; T. M'Lean; William Bulmer, 1800-18 [but issued ca. 1818: see below]) 365 x 270 mm. (14 1/4 x 10 1/2"). **Eight volumes.** UNIFORMLY BOUND IN VERY HANDSOME CONTEMPORARY MAROON STRAIGHT-GRAIN MOROCCO, SUMPTUOUSLY GILT, covers with broad borders in blind and gilt featuring scrolling foliage and wheat sheaves, spines with densely gilt wide raised bands, each spine with six panels, one containing titling, the others with very intricately gilt swirling vegetal decoration emanating from a large central eight-lobed flower, turn-ins with closely-spaced gilt fleurons, watered silk endleaves, all edges gilt. WITH A TOTAL OF 415 FULL-PAGE HAND-COLORED PLATES FEATURING COSTUMES, OCCUPATIONS, AND SOCIAL INTERACTION OF VARIOUS NATIONS. Abbey "Life in England" 430, 431; Abbey "Travel" 71, 244, 370, 373, 532, 533.

A few (carefully refurbished) abrasions on covers, a bit of foxing here and there, but IN REMARKABLY FINE CONDITION, the bindings lustrous and scarcely worn, and the text and plates largely immaculate. **(Plates 34, 35, 36) \$35,000**

This is a gorgeous set on the shelf, but it is, first of all, a collection of major early 19th century color plate books with well-drawn and richly-colored engravings. All of these works have appealing plates where the costumes of the various social strata are carefully and colorfully delineated. And three of the volumes—the two showing British costumes and the book on Chinese punishments—contain, in addition, a good deal of diverting background detail that serves as a pleasing context for each of the costumes depicted. The content of each of the volumes is worth noting. With a few exceptions, the plates in the "Costumes of China" portray ordinary working class men and women toiling at their trades. We see a bookseller with his wares spread out on a mat, women sewing and embroidering, a butcher, a fisher, a barber, a man with a "magic lantern" show, and a "man striking a small gong during an eclipse," an ancient ritual that the author tells us he was privileged to witness on 17 November 1789. The "Punishments of China" volume is filled with (almost gleefully) painful depictions of all degrees of disciplinary action, from the relatively minor twisting of the ears or chaining to an iron pole, to the humiliating ordeal of the wooden collar to methods of execution by beheading or by crucifixion using a cord. The opulent and brightly colored costumes in Dalvimart's volume on Turkey are mostly those of the ruling classes, although he does represent a wide variety of native dress from the many regions of the vast Turkish empire of the day, which included Bosnia, Albania, Syria, Egypt, and parts of Greece. It is particularly interesting to contrast the clothing of the very heavily veiled Turkish and Egyptian women with the much more relaxed style of the Greek women and the nearly immodest garb of the female Bedouin. We also are shown a eunuch, an odalisque from the harem, a grand vizier, various royal functionaries, and government officials, all splendidly attired. The Russian costumes, based on engravings done by C. W. Müller at the request of Empress Catherine the Great, are focused on the ethnic dress of the empire's many holdings. The Laplanders and Fins wear clothing that would look familiar to most Europeans, but the Mongols in their Oriental dress would be quite exotic. The clothing of the northern tribes, such as the Kamchatkans, Aleutians, Koriaks, and Tungoosi, will impress the modern reader with their similarity to the traditional

dress of Native American and First Nation peoples. The Tchutski woman is even depicted naked to display her tattoos. Bertrand de Moleville's Austrian costumes also illustrate the native dress of the empire's citizens, but the illustrations here are less fashion plates than romanticized scenes: peasant couples are shown courting and dancing; Croatian women gossip beside a stream; and a wild-haired Bohemian gypsy, whose "profession is not hard to guess" from her state of "deshabillé," flees with her naked (no doubt illegitimate) child. Pyne's "Costumes of Great Britain" is one of the most highly praised works in this set, and for good reason: the simple working men and women of Britain it depicts are always shown going about their daily tasks in the midst of a well-realized scene. The woman selling "salop" (a hot morning beverage) is seated at her cart with its urn, judiciously located by the watchman's stall, surrounded by customers including soldiers and a woman with her market basket. A fireman with an ax and a torch hurries toward his engine company while they unwrap their hose. The potter is at his wheel, the tanner is cleaning skins, and the bill-sticker posts the winning lottery numbers. The clothing, while carefully detailed, is almost secondary to the depictions of everyday life. The "Military Costumes of Turkey" illustrates the official regalia ("uniform" is much too drab a word for these outfits) worn by officers in various regions of the empire. Perhaps the most intriguing plate here is that of the Ladle Bearer, a post that was also illustrated in "Costumes of Turkey." What appears to be a man with a giant spoon is in fact the holder of an important military position, equivalent to the color-bearer in a western army. We are told that the loss of its ladders is the greatest disgrace that can befall a Turkish regiment: if the two great ladders (the size of a grown man) that are borne into battle at the front of the troops are captured, the regiment must be disbanded and formed anew. A delightful and appropriate addition to these seven volumes is an eighth work, covering "The Ancient Costume of Great Britain and Ireland" from the eighth through the 15th century. Prepared for an august list of subscribers headed by Her Majesty and the Prince Regent, this volume contains portraits of specific people (the Countess of Lancaster, the Earl of Oxford, Edward the Black Prince) as well as soldiers, fishermen, clergy, and nobles. The first seven volumes listed above were published as part of a series of costume books begun by William Miller in 1800 and taken over by T. M'Lean in 1818. Where there are watermarks on the plates, these read "1817" in all seven of our Miller/M'Lean volumes, while watermarks on text pages, in every volume except for the Pyne (1803-04) and the Clark (1818), read "1811." The seventh volume, the 1818 "Military Costume of Turkey," contains an announcement from the publisher informing "Gentlemen who wish to complete their sets" that earlier volumes are still available; it is quite possible that the original owner of this set took advantage of the publisher's offer. Our eighth volume was published separately but was added to and bound with this set, which it complements nicely. The individual items in this group appear in the marketplace with some regularity, but they are normally in unappealing condition because of overuse, and almost never seen uniformly bound as a set like this. And while it is conceivable that there is another set somewhere in comparable contemporary condition and in bindings as splendid as these, one is likely to wait a very, very long time to find it for sale. This particular set is from the library of the Robertson-Glasgow family, who resided at the famous stately home Hinton Charterhouse (with architectural elements dating from the 13th century) near Bath, where the books had resided, obviously almost undisturbed, since their publication. (ST11439a)

With a 17th Century Broadside in which Cromwell Is Listed as Underwriting Action to Quell the Irish

171. (CROMWELL, OLIVER). GARDINER, SAMUEL RAWSON. OLIVER CROMWELL. (London and elsewhere: Goupil & Co., 1899) 338 x 260 mm. (13 1/4 x 10 1/4"). 3 p.l., including the color frontispiece, v, [i], 216 pp., [1] leaf. FIRST EDITION. ONE OF 1,475 COPIES. FINE DARK PLUM MOROCCO, SIMPLY BUT ELEGANTLY GILT, BY RIVIERE (signed on front turn-in), covers with panels formed by triple rules at the board edges and double rules closer to the center, raised bands, spine compartments defined by triple gilt rules, top edge gilt, other edges rough trimmed. Color frontispiece portrait, two facsimiles, vignette headpieces and tailpieces, foliated initials, and 30 black and white plates, original tissue guards, each with printed text; EXTRA-ILLUSTRATED WITH MORE THAN 150 PLATES AS WELL AS A SIGNIFICANT BROADSIDE FROM 1641 (see below). Bookplate of the Verney family (see below). Abbott 2915.

Joints beginning to crack along top two inches, three trivial marginal tears, a small minority of the extra-illustrations very lightly foxed (always inoffensively), else in fine condition, the simple but dignified binding very bright, and the text fresh and clean. (Plate 70) \$3,600

Extra illustrations enhance this major biography of Cromwell, which features an extensive discussion of portraits of the Lord Protector and their accuracy. The selection of inserted material includes multiple portraits of Cromwell and of Charles I, as well as of their family members and supporters, and a number of historical scenes. As a pencilled note at the front indicates, many of these are from the 17th and 18th centuries, and some are quite rare. Of special interest are 15 engraved views, an allegorical cartoon, and an engraving of a young Duke of York playing court tennis. Most interesting of all is the inclusion of an original folio-size broadside from 1641, mounted so that both sides can be seen, in which the Houses of Parliament, with the king's approval, announce measures designed to raise money for military action against the Irish rebellion. The broadside announces the confiscation of the lands of the Irish rebels and offers to parcel these out to financial supporters of the government cause. A list is given of those already pledged to participate in the scheme, and that list includes the future Lord Protector of the Commonwealth, Oliver Cromwell. Samuel Rawson Gardiner (1829-1902) was a leading authority on 17th century English history. Himself a descendant of Cromwell's daughter, he was particularly fascinated by the Puritan general Lord Protector, who guided the British state for two decades during the Great Rebellion and the subsequent experiment with non-royal (but hardly democratic) rule. Abbott rates Gardiner's as "one of the three best biographies" of Cromwell. The crest on the bookplate, coupled with the name Verney, indicates that a former owner here was a member of the famous Verney family, descended from a 15th century mayor of London. During the British Civil War, Sir Edmund Verney (1616-49) fought for King Charles and was killed at the battle of Drogheda, while his brother Sir Ralph Verney (1613-1696), first baronet, was a member of the Long Parliament and initially supported the Parliamentary cause, but left the country in protest in 1643. (ST11140)

Michelangelo's David, Delightfully and Ingeniously Liberated by D'Ambrosio

172. D'AMBROSIO, JOE and MICHELANGELO BUONARROTI. DAVID. (Sherman Oaks, California, 1993) 254 x 330 mm. (10 x 13"). vii columns, [2] leaves, 57 pp., [1] leaf. ONE OF 25 COPIES. In a binding of cast paper and white Masonic sheepskin in a specially fitted side-hinged box of black cloth over archival boards. Opening leaves with striking dovetailed bas-reliefs of Michelangelo's sculpture of David, text with a variety of decorations and illustrations (see below).

Just a hint of soiling to the case, otherwise a faultless copy. (Plate 67) \$2,250

Produced and partly written by D'Ambrosio, this delightful artist's book is done on hand-made paper manufactured by Madeleine Pestiaux and contains photographs by Wallace Rhodes. The cast paper cover represents the marble slab out of which Michelangelo's David will emerge, and with each succeeding turned leaf at the beginning of the book, the reader sees the rock transformed, from a roughly hewn image to the finished statue. The way in which these opening leaves demonstrate Michelangelo's notion that a sculptor discovers or brings out a statue from its confinement within a slab is absolutely charming, and this oblong folio is cleverly designed in general, reflecting a great deal of work and imagination. The typographic display of the various texts is expressive in itself as well as quite pleasing, and there is a good deal of decoration (embossing, serigraphy, paste-ons) within the text. The book is of obvious interest for its innovative design and charm, and the text, which occupies almost 60 pages, is substantial as well. It is a pastiche that consists of a kind of modern love story which finds resonance in poetry, mostly by Michelangelo, but also by D'Ambrosio and David Michael Solomon. The story and poems are displayed on the page in such a way as to indicate their interconnection. The whole package deals with the profoundly important verities of life: love of various kinds, sexuality, the pressure of societal values, freedom, and death. (ST11097)

173. DICKENS, CHARLES. THE WORKS. (London: Chapman and Hall, 1873-76) 220 x 140 mm. (8 5/8 x 5 1/2"). **30 volumes.** VERY PLEASING DARK BLUE STRAIGHT GRAIN MOROCCO, HANDSOMELY GILT, BY RIVIERE & SON (stamp-signed on verso of front free endpaper), covers bordered with gilt double rule and wide ornate floral roll incorporating fleuron cornerpieces; raised bands, spines heavily gilt in double-ruled compartments with ornate central lozenge surrounded by small tools and intricate scrolling volute cornerpieces, inner gilt dentelles, marbled endpapers, all edges gilt (one volume very expertly rebacked, using the original backstrip). Copiously illustrated with 461 plates by various artists and engravers, as called for, plus numerous illustrations in the text. Podeschi D-72.

Half of the volumes with shallow chips at head (only noticeable upon close inspection), just a hint of wear to joints and extremities, occasional minor foxing and other trivial imperfections internally, but AN EXCELLENT SET (even with the wear at the spine ends), the text clean and fresh, and the very decorative bindings quite pleasing, with unusually lustrous covers. (Back Cover) \$6,500

This is a sumptuously bound set, from one of England's top binders, of the ever-popular works of Charles John Huffam Dickens (1812-70), a writer whose creations are familiar to millions, either directly or through one of the multitude of movies and television shows based on his fiction. As DNB observes, Dickens had an "extraordinary ability

to create, and give unforgettably expressive names to, figures who are highly individualized by their physical appearance, dress, and mannerisms, and who are also powerfully allegorical, being brilliant incarnations of various aspects of perennial human nature." Dickens was admired by his contemporaries as a masterful story teller, and despite the disdain of early 20th century critics, he remains popular today both in academic circles and with the reading public. DNB says that "there can be few other English writers—apart, of course, from Shakespeare—with such widespread influence as Dickens, not only on their successors in the national literature, but also on major foreign writers, and few have been the subject of so many outstanding treatises by foreign critics." For a comment on Riviere, the binder of this most attractive set, see item #124. (ST11462a-106)

Edmund Ollier's Annotated Copy, with Marginal Complaints about Being Overlooked

174. (DICKENS, CHARLES). [HOTTEN, JOHN CAMDEN and H. T. TAVERNER]. CHARLES DICKENS, THE STORY OF HIS LIFE. (London: John Camden Hotten, [1870]) 193 x 130 mm. (7 5/8 x 5 1/8"). xvi, 367 pp., [10] leaves (ads). FIRST EDITION. FINE BUTTERSCOTCH-COLORED STRAIGHT GRAIN MOROCCO, HANDSOMELY GILT, BY MORRELL (stamp-signed on verso of front free endleaf), covers with French fillet border and rosette cornerpieces, raised bands, spine attractively gilt in double-ruled compartments with ornate central lozenge surrounded by small tools and cornerpieces formed by arabesques and volutes, turn-ins heavily gilt in floral design, top edge gilt, other edges rough trimmed (front joint neatly repaired). EXTRA-ILLUSTRATED with 73 portraits and engravings plus two folding facsimiles. Title page with ink ownership inscription of Edmund Ollier (see below), whose neat manuscript marginalia appears occasionally in the text.

Just a hint of wear to extremities, one leaf with one-inch closed tear to head margin (not affecting text), otherwise only trivial imperfections internally: A VERY ATTRACTIVELY BOUND COPY IN NEARLY FINE CONDITION, the binding lustrous and scarcely worn, and the text fresh and clean. (Plate 30) \$950

Our copy of this handsomely bound biography of Dickens—which covers all of the writer's life, devoting entire chapters to major works, ending with a collection of anecdotes from the writer's friends—resonates with interest because of the annotations of its 19th century owner. The original owner of this copy was historian and journalist Edmund Ollier (1826-86), who is among the friends of Dickens mentioned in the text as having contributed poetry and prose to "Household Words." Ollier obviously read the book quite carefully, dutifully noting and correcting mistakes in details and dates—inevitable in a work rushed to publication—in the margins. He also recounts such fascinating tidbits as the following note in the chapter on "Oliver Twist": "I recollect my father [publisher Charles Ollier] used to say that Dickens had originally intended to make only a short story of 'Oliver Twist,' but that he (my father) recommended him to give it the usual three volume dimensions. My father was at that time engaged at [publisher Richard] Bentley's." Ollier evidently scoured the text more than once searching for references to himself, as evidenced by this "cri de coeur" in the final chapter, where prominent contributors to Dickens' magazines were listed: "Is there never a word to be said for E. O., after all his brilliant and varied contributions in prose and verse?" This manifestation of egocentric disappointment is followed by the sheepish apology: "[I cry you mercy, Mr. Hotten. When I wrote the above, I had not seen the allusion at p. 196.]" These notes from

a contemporary and friend of the great writer obviously add to both the work's charm and its value to Dickens scholars. Our author/publisher John Camden Hotten (1832-73) started as a journalist and later published biographies of Macaulay and Thackeray (issued, like the present volume, within a very short time of the respective author's death). The title page of our work is ascribed to the "Author of the Life of Thackeray," but scholars now believe that most of the writing was done by Taverner, who is thanked for his research assistance in the publisher's preface. (ST11462a-177)

175. (DICKENS, CHARLES). KITTON, FREDERIC G. CHARLES DICKENS BY PEN AND PENCIL, INCLUDING ANECDOTES AND REMINISCENCES COLLECTED FROM HIS FRIENDS AND CONTEMPORARIES. (London: Frank T. Sabin and John F. Dexter, 1890-92) 390 x 300 mm. (15 1/2 x 12"). **Three volumes.** ELEGANT CRIMSON MOROCCO, ATTRACTIVELY GILT, BY RIVIERE (signed at foot of front turn-in), boards gilt with lozenge centerpiece of scrolled floral tooling around a blind oval center, raised bands, gilt spines with fleuron centerpiece, marbled endpapers, inner gilt dentelles incorporating lovely floral tools, top edges gilt, other edges untrimmed. With a complete set of the original 15 wrappers bound in at the back of the third volume. Text illustrations throughout, 195 FINE PLATES (containing 236 images), ALL OF THESE ADDED (either as a part of the usual Large Paper version, or, in the case of some 70 plates, as inserted extra-illustrations), three of the plates with images on both sides, and one of the plates folding. LARGE PAPER EDITION. Front pastedowns with engraved bookplate of Johannis Neville Cross. Title page printed in red and black.

Slight dulling to covers (from leather preservative), trivial soiling, but the impressive bindings scarcely worn and very pleasing. A dozen of the extra engraved plates and adjacent leaves somewhat foxed, one plate creased in lower corner (not affecting image), a few instances of minor marginal soiling, slight offset browning opposite a few plates, other trivial defects, but generally quite clean and bright internally. **(Plate 37) \$3,500**

This study of the life and works of Dickens is a very well-preserved luxury edition in a fine binding. It includes interpretations of numerous images of the poet himself (photographs taken at various ages, cartoons, etc.) as well as illustrations of his works, and reminiscences of several of Dickens' friends. Our copy, one of the special Large Paper versions, also includes portraits of a variety of contemporaries and other persons related to Dickens. The whole makes for an especially handsome presentation. The work was published originally in 15 livraisons incorporating 18 parts (13 in the original version and then five supplementary parts). The author, Frederic George Kitton (1856-1904), an illustrator as well as literary critic, published a number of works relating to the life of Dickens, his writings, and their illustrations. His first Dickensian book was a bibliography, and Kitton collected a fine Dickens library which was presented to the Guildhall Library in 1908. (ST11462a-003)

Two "Alice" Firsts in Fine Decorative Morocco, Including First Published Edition of "Wonderland"

176. DODGSON, CHARLES LUTWIDGE. "LEWIS CARROLL" (Pseudonym). ALICE'S ADVENTURES IN WONDERLAND. and THROUGH THE LOOKING GLASS, AND WHAT ALICE FOUND THERE. (London: Macmillan and Co., 1866, 1872) 183 x 125 mm. (7 1/8 x 5"). **Two separately published works bound in two volumes.** Second, but FIRST PUBLISHED EDITION;

FIRST EDITION. EXTREMELY PLEASING CRIMSON LEVANT MOROCCO BY ROOT & SON (stamp-signed on front turn-in of both volumes), each cover with panels formed by double gilt rules and a central gilt medallion, the "Wonderland" medallion depicting Alice holding the baby pig, the "Looking-Glass" medallion showing a grumpy Red Queen; raised bands, spines gilt in compartments with double-ruled frames and small central quatrefoil, gilt-ruled turn-ins, marbled endpapers, all edges gilt. With 92 illustrations by John Tenniel (42 in "Alice" and 50 in "Looking-Glass"). Letter laid in from bookseller John Newbegin elucidating issue points; verso of front free endpaper with bookplate of Florence Magee. Williams & Madan 46, 84.

Spines slightly and evenly a darker red, a handful of leaves with very minor foxing or smudges, one leaf with neat repair to tail edge (no text affected), but A FINE AND ATTRACTIVE SET, the text clean, fresh, and smooth, and the bindings lustrous and virtually unworn. **(Plate 38) \$11,500**

These are two of the most famous books for children in English literature, offered here as especially well-preserved copies bound in high quality morocco. In addition to the text and the bindings, these volumes are of interest for the illustrations by Tenniel (1820-1914), who was a famous cartoonist for "Punch" magazine, beginning in 1851. Tenniel was not pleased with the printing of his pictures in the original 1865 issue of "Alice," and the work had to be reprinted; as a consequence, virtually all of the sheets for the original 2,000 copies, which had been printed by the end of June, 1865, were set aside, and another edition, with the illustrations redone, was issued in December, with a title page dated 1866. That re-issued edition is called the second—but first published—edition and is the one from which our copy comes. (The originally printed sheets were eventually sold to Appleton in New York, which issued them with a title page also dated 1866; this is called the first American edition, comprising the sheets of the 1st [suppressed] English edition, with a cancel title.) Tenniel was not the only demanding person involved with "Alice": as Williams & Madan says, "Dodgson had proved so exact, and exacting, as a critic of the way his requirements were carried out, that Tenniel, when approached about the illustrations for 'Through the Looking-Glass,' declared he was too busy." Tenniel later wrote that, after changing his mind and completing the work, "the faculty of making drawings for book illustration departed from me . . . and I have done nothing in that direction since." Although finely bound copies of these works appear from time to time in the marketplace (and are usually sold together), "Alice" almost always shows up as a later printing. (ST11708)

177. (DOVES PRESS). BROWNING, ROBERT. DRAMATIS PERSONAE. (Doves Press, 1910) 235 x 170 mm. (9 1/4 x 6 3/4"). 4 p.l. (2 of them blank), [9]-202 pp., [1] leaf (colophon). ONE OF 250 COPIES on paper. (There were also 15 on vellum.) Original flexible vellum, vertical gilt titling on the spine. In a sturdy, unworn slipcase. Printed in black and red. Tomkinson, p. 56; Tidcombe DP-22.

Tail of spine slightly bumped, naturally occurring variations in the color of the vellum (this binding with the pinpoint brown grain predominating), otherwise a very fine copy, the text entirely clean, fresh, and bright. **\$550**

In contrast to Morris' proclivity toward the Baroque, Thomas J. Cobden-Sanderson, the founder (along with Emery Walker) of the Doves Press, demonstrated that printing with plain type (designed by Walker) that is well set and with good margins could produce notable work. As Cave says, the Doves Press books, "completely without ornament or illustration, . . . depended for their beauty almost entirely on the clarity of the type, the excellence of the layout, and

the perfection of the presswork." For Cobden-Sanderson, who took up printing late in life, the elegant simplicity of the Doves books was intended to be in harmony with the works of God in creating the beauty and mystery of the universe. Beginning in 1900, the Doves Press issued 51 imprints (in addition to ephemeral items) before closing in 1916, at which time its hyphenated co-founder tossed his famous Doves type into the Thames from Hammersmith bridge, so that it could never be used by anyone else. He may have been a crackpot, but this did not stop him from producing books printed with beautiful purity (not to mention the ravishing bindings he designed and/or fashioned with his own hands), and Doves books will always have a strong appeal for those who believe in being uncluttered as the first principle of layout and typographic design. The present collection of 18 shorter poems, first published in 1864 when the poet was 52, achieved for Browning the general recognition that his talents warranted. And it is an indication of the poet's persisting popularity into the 20th century that his work was chosen for this special edition nearly 50 years after its first appearance. (For more on Browning, see item #156, above.) (CRS0907)

178. (DOVES PRESS). (CAXTON, WILLIAM). WINSHIP, GEORGE PARKER. WILLIAM CAXTON: A PAPER READ AT A MEETING OF THE CLUB OF ODD VOLUMES. (Doves Press, 1909) 240 x 170 mm. (9 1/4 x 6 3/4"). 25, [1] pp., [1] leaf (colophon). ONE OF 54 NUMBERED COPIES printed for members of the Club of Odd Volumes (this is copy #47). (There were 246 additional copies printed on paper as well as 15 on vellum). Original vellum-backed blue paper boards, gilt device of the Club of Odd Volumes on upper cover, gilt titling on spine. Printed in black and red. With a tipped-in slip reading "With the compliments of the Club of Odd Volumes." Tomkinson, p. 56.

Covers a bit soiled, two one-inch pink stains to lower cover, faint freckled foxing to one gathering, otherwise fine. **\$275**

Read in Boston at a meeting of the Club of Odd (in the sense of unique or unmatched) Volumes in January of 1908, this is a lecture on the life of Caxton, enlivened with liberal quotations from Caxton's prefaces and epilogues. The still-extant club was founded in Boston in 1887 in order to "promote literary and artistic tastes, the exhibition of books, and social relations among members." Although it originated as a gentlemen's supper club, the group established a permanent headquarters to house their collection of antiquarian books and letterpress printing and to serve as a base for exhibitions and publishing. The author of the paper, George Parker Winship (1871-1952) was a bibliographer and librarian at Harvard University, where he presided over the Widener collection. A respected scholar, he was the author of several works on printers and printing. According to the ANB, Winship was a pioneer in devoting himself to a general rare book collection in a university setting. (CRS0939)

179. (DOVES PRESS). COBDEN-SANDERSON, THOMAS JAMES. LONDON: A PAPER READ AT A MEETING OF THE ART WORKERS GUILD . . . MARCH 6, 1891. (Doves Press, Presented to the Subscribers, 1906) 235 x 165 mm. (9 1/4 x 6 1/2"). 7, [1] pp. ONE OF 300 COPIES on paper. (There were also five on vellum.) Original flexible vellum, gilt spine titling. Text on final page in black and red. Tomkinson, pp. 54-55.

A hint of soiling to the lower cover, binding vaguely rumpled (as usual), otherwise a very fine copy inside and out. **\$275**

In this paper, Cobden-Sanderson laments that London has developed, not according to a sensible plan that would reflect its people and its

people's accomplishments, but as the result of individuals striving for their own profit. He encourages a kind of architectural revolution, including a building upwards, as the expression of the collective mind and ideals of a great nation. His address met with less than enthusiastic response. The colophon here indicates that the book was composed and printed by Cobden-Sanderson's son Richard (always known as Dickie), who was then a 22-year-old apprentice at the press. To his father's joy, Dickie set up as a publisher under his own name in 1919. (CRS0944)

180. (DOVES PRESS). RUSKIN, JOHN. UNTO THIS LAST. FOUR ESSAYS ON THE FIRST PRINCIPLES OF POLITICAL ECONOMY. (Doves Press, 1907) 232 x 170 mm. (9 1/4 x 6 3/4"). xiii, [i], 120, [1] pp. ONE OF 300 COPIES on paper (an additional 12 copies were printed on vellum). Original gilt titled flexible vellum. In a (lightly soiled) linen clamshell box with brown morocco spine label. Greek type used for occasional words in text and for two lines in Appendix. Tomkinson, p. 55; Tidcombe DP-11.

A half-inch closed tear at fore edge of front free endpaper; in all other ways AN EXTRAORDINARILY FINE COPY, the vellum uniformly white, and the text pristine. **\$800**

When these essays first appeared in "Cornhill Magazine," they aroused violent criticism, but Ruskin says with defiance here that he wants them reprinted, without apology, as a kind of introduction to further writings on the subject. Ruskin makes four proposals for improvement in the economic system: he asks for universal access to education, government-run industries working in competition with private companies, governmental unemployment help, and pensions for the aged and disabled. Cobden-Sanderson's elegant type renders even these serious essays on the "dismal science" a pleasure to read. Doves Press items in the original vellum are getting more and more difficult to find in truly fine condition, but the present item is exceptional, no doubt having been preserved in nearly pristine condition because it has been hidden from the light over the years inside its attractive folding box. (CRS0930)

181. (DOVES PRESS). SHAKESPEARE, WILLIAM. VENVS AND ADONIS. (Doves Press, 1912) 230 x 170 mm. (9 x 6 3/4"). 57, [2] pp. ONE OF 200 COPIES on paper (an additional 15 were printed on vellum). Original flexible vellum, gilt titling on spine. Printed in black and red. Verso of flyleaf with book ticket of Bibliothek H. J. Hintze. Tomkinson, p. 57; Tidcombe DP-30.

A hint of rumpling to covers (as usual), slight smearing of one word on the half title (apparently done at time of printing), but A VERY FINE COPY, quite clean, fresh, and bright inside and out. **\$900**

This is one of seven works of Shakespeare—four plays and two other volumes of poetry—issued by the press. Cobden-Sanderson had cherished a vision of printing all of Shakespeare's work, but the quantity of the material and his own ill health made him realize that he could not live long enough to accomplish this. The text used for the Doves printing is from the 1593 first edition issued by Richard Field, with the nine errors in that work listed here after the colophon and corrected in our text. (CRS0931)

182. (DOVES PRESS). TENNYSON, ALFRED. SEVEN POEMS & TWO TRANSLATIONS. (Doves Press, 1902) 235 x 165 mm. (9 1/4 x 6 1/2"). 55, [1] pp. ONE OF 325 COPIES on paper (there were also 25 on vellum). Original flexible vellum with gilt titling on spine. Tomkinson, p. 45; Tidcombe DP-4

Very slight variation in the color of the vellum, but **QUITE A FINE COPY**, the binding and text clean, fresh, and bright, with virtually no splaying or foxing. **\$500**

This fourth publication of the Doves Press gathers together a number of poems by Tennyson, written at various times in his long life and all reflecting his abiding interest in Homer and Greek myth. The collection is framed by two short translations of passages from Homer's "Iliad," both featuring images of fire. Two other poems concern the tragic figure of Oenone, the first love of Paris. Two are inspired by the "Odyssey." And the other three treat, in turn, the figure of the Theban seer Tiresias; Tithonus, lover of the goddess of Dawn; and the myth of the theft of Persephone by Death. (CRS0934)

**One of 12 Very Special Copies with
Two Vellum Leaves, One with Manuscript Gold**

183. (DOVES PRESS). (ADAGIO PRESS). STROUSE, NORMAN H. and JOHN DREYFUS. C-S, THE MASTER CRAFTSMAN. [and] COBDEN-SANDERSON, STELLA. A LETTER FROM STELLA. (Harper Woods, Michigan: [Printed by Leonard F. Bahr at] The Adagio Press, 1969; 1971) 394 x 260 mm. (15 1/2 x 10 1/4"). 54, [1] leaf (blank); [10] leaves. **ONE OF 12 COPIES WITH TWO ORIGINAL LEAVES PRINTED ON VELLUM** (and, of these, one of 10 with a gilt initial) of 329 copies printed total. **SIGNED BY THE PRINTER.** Publisher's vellum-backed marbled paper boards, gilt titling on spine; second work in original stitched paper wrapper. Both works in a fine heavy folding felt-lined cloth box covered in gray linen and with gilt lettered spine label. Mounted photo of Emery Walker and Cobden-Sanderson laid in at front. And with a typed letter, signed from David Magee describing this copy. First work printed in brown, blue, and black; second work printed in green and black. First work: Tidcombe, pp. ix, 144, 154; Cave, p. 264. Second work: Tidcombe, p 88.

A virtually mint copy. **\$3,500**

This handsomely printed book is a study of Thomas James Cobden-Sanderson (1840-1922), founder of the Doves Press and a giant in the field of both English fine press publishing and artistic binding. The first section, by Norman H. Strouse, gives an overview of the life, character, and aims of Cobden-Sanderson. The second section, by John Dreyfus, studies the troubled relationship of Cobden-Sanderson with his original partner in the press, Emery Walker, based on the discovery of new documents. Our copy of this study includes two leaves from Doves Press books, one from Goethe's "Iphigenie auf Tauris" and the other from the English Bible, the former with a fine burnished gold manuscript initial by Edward Johnston. The published copies are divided among 242 regular copies with two leaves on paper, 75 copies with a Bible leaf on paper and a different leaf on vellum, and the other 12 with two vellum leaves (10 of those with the gold Johnston initial). In the laid-in letter, dated 6 August 1970, the bookseller David Magee writes to James L. Thielman of Terre Haute, Indiana, mostly about the present item. Magee says that the 12 specials like this one were published at \$110 each and were "subscribed for long before publication." He is willing to sell the book—but only with reluctance, and only to Thielman—for \$150. Cave calls our work an "important study" and "the most substantial" product of the Adagio Press, which was founded in 1956 in Grosse Pointe Park, Michigan, by Leonard F. Bahr and later moved to Harper Woods, Michigan. Also included with the book is "A Letter from Stella," a pamphlet which the editors decided to include in copies distributed in 1971 or thereafter, as the result of correspondance with Cobden-Sanderson's daughter Stella. Among the items printed in the pamphlet are Cobden-Sanderson's

last letter, written to his daughter a few hours before his death, and an appreciation by Elizabeth Countess Russell, describing him as "most kind" and a person who "radiated affection." There is also a letter written in France to Strouse from Stella Cobden-Sanderson, calling this publication "the most beautifully produced memorial to my father's work in every way," and commenting on the problems between her father and Walker. (ST10755)

The First Good Edition of Dryden, Well Bound

184. DRYDEN, JOHN. THE WORKS. (London: Printed for William Miller, by James Ballantyne, Edinburgh, 1808) 220 x 145 mm. (8 3/4 x 5 3/4"). **18 Volumes.** Illustrated with notes, historical, critical, and explanatory, and [with] a life of the author, by Walter Scott. **VERY PLEASING POLISHED CALF, HANDSOMELY GILT,** from the first third of the 19th century, sides with simple frame of double gilt fillets, spines densely gilt in compartments featuring many floral and foliate stamps, raised bands with oblique gilt hatching, olive and ochre morocco labels, marbled edges and endpapers. Frontispiece portrait, one folding plate. Macdonald, p. 185

Most volumes with at least some foxing, occasional gatherings with noticeable spotting, otherwise excellent internally. A little wear to some spine ends and to one corner, labels slightly faded, a handful of covers lightly scratched or chafed, a few other minor defects, but **QUITE AN APPEALING SET** nevertheless, with almost no wear to joints. **(Plate 36) \$1,900**

Although some collected editions precede ours, this is the first satisfactory edition of Dryden's complete works, largely because of the historical and critical notes supplied by Scott. This edition has long remained the standard, especially in its revised form issued by Saintsbury in 1882-93. Apart from its usefulness and distinguished place in the history of literary publication, it makes a very pretty set on the shelf. (ST11462a-005)

185. DULAC, EDMUND, Illustrator. CONTES ET LÉGENDES DES NATIONS ALLIÉES. (Paris: H. Piazza, 1917) 305 x 241 mm. (12 x 9 1/2"). 2 p.l., 149, [3] pp. **ONE OF 1,000 COPIES, SIGNED BY DULAC. LOVELY BURGUNDY MOROCCO BY ROOT AND SON** (signed on rear turn-in), covers framed in gilt with triple fillet border, multiple fillet inner panel with foliate cornerpieces facing outwards, raised bands, spine gilt in compartments formed by concentric plain and stippled rules and featuring ivy leaf cornerpieces, titling compartments with single rule frame and foliate curl cornerpieces, wide gilt-ruled turn-ins with ivy leaf cornerpieces, marbled endpapers, top edge gilt, other edges rough trimmed, original paper covers bound in at the back. Decorative initials, decorative head- and tailpieces for all text leaves, decorative and illustrated title, and 15 **COLOR PLATES BY DULAC** (each laid down within an ornamental printed frame, and with a captioned tissue guard). Front pastedown with bookplate of Joseph H. Haines. Printed in green and black throughout (original wrappers printed in blue and black).

A very small stain in one fore margin, otherwise **A MINT COPY IN AN UNWORN, VERY BRIGHT, AND APPEALING DECORATIVE BINDING.** **(Plate 36) \$1,750**

Edmund Dulac (1882-1953) studied art at the university in his native Toulouse before emigrating to England at 22, at just the time when the process of color separation was making it possible to print faithfully the glowing colors of his palette. Between 1907, when his "Arabian Nights" appeared, and 1920, his works found an appreciative audience.

Influenced by the work of the older artist Arthur Rackham, Dulac's illustrations have a sophisticated and exotic tone with rich color, reminiscent of the paintings of Gustav Klimt. Houfe says, "Dulac was immensely versatile and had more sense of color and design than most of his English contemporaries, excepting Rackham. He looked to the Middle and Far East for inspiration, and his watercolors of legendary subjects have a gemlike brilliance found only in Mogul miniatures, their flat, stylized and sleepy beauty sometimes comes from the Japanese print, sometimes from the Pre-Raphaelites and even occasionally from the Renaissance." After 1920, Dulac, who had become a naturalized British citizen, published several more illustrated fairy tales, but also worked as a designer of costumes and sets. The present volume is a first edition in French from Dulac's most productive period. Issued during the First World War, the "Contes et Légendes" selects fables from allied countries, including three Russian, a Serbian, and a Japanese tale, and such a framework allows the artist the opportunity to demonstrate the versatility praised by Houfe. (ST10583c)

186. DULAC, EDMUND, Illustrator. LA PRINCESSE BADOURAH: CONTE DES MILLE ET UNE NUITS. (Paris: H. Piazza, 1914) 305 x 241 mm. (12 x 9 1/2"). 2 p.l., [5]-114, [3] pp. ONE OF 500 COPIES, SIGNED BY DULAC. VERY FINE BROWN CRUSHED MOROCCO BY ROOT AND SON (signed on rear turn-in), covers bordered in gilt with French fillet, central panel formed by single rule, with foliate branch on a stippled ground in each corner of the panel, raised bands, spine gilt in compartments formed by double rules, foliate cornerpieces on a stippled ground forming a lobed frame for a floral tool centerpiece, very wide inner gilt dentelles featuring two decorative rolls, each between rules, marbled endpapers, top edge gilt, other edges rough trimmed. Original tan front wrapper printed in gilt, blue, and white bound in before half title. Decorative initials, leaves with decorative border, decorated title page, and 10 COLOR PLATES BY EDMUND DULAC (each laid down within an ornamental frame, and with a captioned tissue guard). Front pastedown with bookplate of Joseph H. Haines. Title page printed in gilt, muted yellow, and blue, and leaves throughout in yellow and black.

A VIRTUALLY MINT COPY, ESPECIALLY BRIGHT INSIDE AND OUT. (Plate 36) \$1,600

The foreign settings of this fairy tale allow maximum expression of exoticism, a staple of Dulac's art. Based on a story from the "Arabian Nights," it recounts the adventures of a Persian prince who falls in love with the Chinese princess Badourah, thus inspiring Dulac to work in two different orientalized styles. The signature in our copy is curious in that it seems to be done in a trembling hand, even though Dulac was only 32 at the time this book was published (the signature, in pen, seems to be done on top of pencilled letters, which is even more peculiar). Perhaps this copy had not been signed originally, or perhaps it had been signed in pencil and then was autographed in pen (possibly by tracing over pencil) when Dulac was elderly. Whatever the case, this item is beautifully illustrated and beautifully bound. (ST10583b)

187. (EDINBURGH REVIEW). JEFFREY, FRANCIS. CONTRIBUTIONS TO THE EDINBURGH REVIEW. (London: Printed for Longman, Brown, Green, and Longmans, 1844) 222 x 140 mm. (8 3/4 x 5 1/2"). **Four volumes.** First Collected Edition. VERY ATTRACTIVE CONTEMPORARY PURPLE MOROCCO, boards framed in blind with multiple rules on either side of a decorative roll and featuring complex scrolling floral cornerpieces, raised bands, spines with gilt titling and compartments decorated in blind with scrolling cornerpieces,

intricately gilt turn-ins, all edges gilt. Front pastedowns with armorial bookplate of George William Mason.

Trivial wear to the leather, backstrips lightly and evenly faded, but AN EXTREMELY FINE SET, with joints and hinges entirely unworn, and VIRTUALLY AS NEW INTERNALLY. (Plate 37) \$750

This is a collection of book reviews written by Francis, Lord Jeffrey (1773-1850) for the "Edinburgh Review." Jeffrey was obviously a voracious and omnivorous reader, for he describes and evaluates works of history, historical memoirs, poetry, philosophy, jurisprudence, political treatises, and fiction. Jeffrey was one of the founders of the "Edinburgh Review," which became the leading journal of the period in terms of literary criticism. He did not always back winners and condemn losers: he began his review of Wordsworth's "Excursion" with the unfortunate words, "This will never do." On the other hand, he recognized the genius of authors as disparate as Keats and Dickens, whose works he adored. As the title page indicates, Jeffrey at the time of publication was "one of the Judges of the Court of Session in Scotland." In politics he was a confirmed Whig, and he was famous for his genial dinner parties. Although the bindings here are unsigned, they are very much in the style of work produced by the firm of James Hayday (1796-1872), one of the most prominent and productive English binders of the 19th century. He executed a great many pleasing though not especially decorative morocco bindings for Pickering, in addition to some of the most elaborate and magnificent bindings of the period. (ST11462a-059)

188. (ELSTON PRESS). THE SONG-STORY OF AUCASSIN AND NICOLETE. (New Rochelle, NY: Elston Press, 1902) 165 x 125 mm. (6 1/2 x 5"). 2 p.l., 66, [3] pp. Translated by Walter Andrew Lang. ONE OF 240 COPIES. Original publisher's quarter linen, gray paper boards, paper spine label with vertical titling, fore and tail edges untrimmed. Introductory facing pages filled with decoration in white vine style by Helen Marguerite O'Kane. Text in red and black. Penned signature, dated 1934, on front free endpaper. Ransom 5; "Modern British and American Private Presses (1850-1965)," p. 61.

Two very small dark ink(?) spots on rear board, otherwise virtually pristine, the text in mint condition. \$250

Clarke Conwell printed some 20 books at the Elston Press between 1900-04 and, in so doing, helped to reestablish the hand-printing press in America. At first, the press showed the strong influence of William Morris, but it soon took on its own distinctive appearance, becoming the most successful of the private American presses emerging at the turn of the 20th century. Franklin calls the work of this press "truly fine," reflecting "the skill and taste which make good books"; he is especially impressed with the excellent hand-made paper, which is the chief feature that makes our volume memorable. Translated by the prolific poet, scholar, and novelist Andrew Lang (1844-1912), the text of the present work comes from an anonymous late 13th century Provençal "chante-fable" (prose and song narrative) full of forbidden love and adventure, part of it fantastical. Known from only one surviving manuscript, the story centers around the title characters, an aristocratic son of a count, and the object of his love, a beautiful Saracen slave. In a plot that would please the pacifist and probably the horticulturalist, we watch as the lovers (after having their affections blocked) escape to embark upon several adventures, one occurring in the exotic land of Torelore, where the king is about to give birth and the queen is commanding troops in a war fought with cheese and fruit. The Elston "Aucassin" is seldom encountered in the marketplace: ABPC lists three copies only since 1975. (ST11339)

189. EMERSON, RALPH WALDO. COMPLETE WORKS. (Cambridge, Massachusetts: Riverside Press, 1883) 235 x 150 mm. (10 x 6"). **11 volumes.** "Riverside Edition." ONE OF 500 COPIES. VERY ATTRACTIVE GREEN STRAIGHT-GRAIN MOROCCO (stamp-signed "Hatchards of Piccadilly" on front turn-in), covers with border of two gilt fillets, wide raised bands decorated with floral ornaments and three gilt rules, ruled gilt compartments with large fleuron centerpiece, marbled endpapers, top edges gilt, other edges rough trimmed. Two frontispiece portraits. A Large Paper copy. Front pastedown of each copy with the engraved armorial bookplate of Henry Martin Gibbs of Barrow Court, Flax Bourton, Somerset. BAL 5414 (but with variant date of publication as 1884 for Volumes IX-XI).

Backstrips uniformly faded to a pleasing caramel color, top of one spine slightly rubbed, three or four joints with trivial wear, three corners a bit bumped, endpapers (of a different stock from the text) somewhat foxed, otherwise QUITE AN APPEALING SET, the leather lustrous, the wear insignificant, and the text especially bright, fresh, and clean. (Plate 38) \$2,500

Generally recognized as the major transcendentalist figure in American literature, Emerson (1803-82) was an essayist, poet, orator, philosopher, and abolitionist whose writings and speeches emphasized the importance of accepting the notions of self-examination and self-reliant individualism. His essay entitled "Nature" immediately became known as the Bible of American transcendentalism after its publication in 1836, and a year later, his Phi Beta Kappa address at Harvard, "The American Scholar," was hailed as an intellectual declaration of independence, calling as it did for the "overleaping [of] convention and institution to achieve independent, individual, creative effort." (Day) Emerson's journals, begun in 1820 and added to throughout his life, formed an important adjunct to his active production in other genres. The present finely bound set is a handsomely produced edition on excellent textured paper with vast margins. Auction records list an undated [1883-93] "Riverside Edition" in 12 volumes, but our Large Paper copy, dated 1883 in each volume, seems to be different and complete in 11 volumes. In any case, it has been so little used that the volumes open unwillingly. (ST11371)

Flawless Copy of a Fragile Eragny Item, with the Excessively Rare Tissue Wrapper Present and Fine

190. (ERAGNY PRESS). JONSON, BEN. SONGS BY BEN JONSON. A SELECTION FROM THE PLAYS, MASQUES, AND POEMS, WITH THE EARLIEST KNOWN SETTING OF CERTAIN NUMBERS. (Eragny Press, 1906) 210 x 140 mm. (8 1/2 x 5 1/2"). 1 p.l., 59, [3] pp. ONE OF 175 COPIES ON PAPER. (An additional 10 copies were printed on vellum.) Publisher's quarter gray paper over green "speedwell" printed paper boards, edges untrimmed. IN THE ORIGINAL (slightly frayed) PLAIN TISSUE DUST JACKET. Very fine frontispiece of a lute player printed in four colors, woodcut border on first page of text, decorative woodcut initials in red, printer's device on final page, many pages with printed music in red and black, all by Lucien and Esther Pissarro. Original (very slightly foxed) tissue guard. Printed in red and black throughout. Urbanelli, p. 123; Ransom, p. 263; Franklin, p. 259; Tomkinson, p. 65.

The usual brownish discoloration to the front and rear free endpaper (apparently caused by binder's glue under the facing pastedown), the wrapper with just very minor wrinkling and fraying (as well as a small, faint stain on rear panel), but A SUPERB COPY, the text immaculate and the publisher's fragile

binding in as close to original condition as one is likely to see. (Plates 36, 37) \$1,900

Operated between 1894 and World War I by the Pissarros, the Eragny Press produced charming books of the highest quality but in design unlike the other major private presses at work in England. The delicate colored wood engravings, the typical patterned paper bindings, and in general the inclination to be fresh and pretty rather than elegant, grand, or luxuriant gave this press a distinctive place in the movement. Lucien, who studied art under his father, the Impressionist painter Camille Pissarro, came to England hoping to get his woodcuts published and searching for an opportunity to make lovely books, two goals that were accomplished with the help of Charles Ricketts, the founder of the Vale Press, who shared his newly created Vale Type with Pissarro. Cave says that the Eragny Press books "had a charm and freshness quite unlike anything to be found in the work of any other private press, and in the printing of colored wood engravings in particular the press excelled." It is not surprising that Cave uses as his illustration to demonstrate this assertion the frontispiece of the lute player that appears in the present book. This item is surprisingly scarce: there seems to be no other copy on the market at present, and ABPC lists only one sold at auction since 1991. And so far as we know, the original tissue dust wrapper is almost unheard of. ABPC seems to record just one copy with a jacket (described as "?original") since 1975. And there seems to be only one Eragny book currently advertised for sale with such a feature—a 1905 copy of Laurence Binyon's "Dream-Come-True" described as in the "original severely chipped tissue wrapper." Our tissue cover has been protected for many years by a stiff parchment-like jacket (still in place) and so is in a remarkable state of preservation, with only the most minor imperfections. (ST11703)

191. (FANFROLICO PRESS). HOMER. HOMER'S HYMNS TO APHRODITE. ([London]: Fanfrolico Press, [1929]) 267 x 203 mm. (10 1/2 x 8"). 2 p.l., [9] leaves. Translated by Jack Lindsay. ONE OF 500 COPIES. Black cloth, gilt titling on spine, cream-colored inset in low relief on cover of the Aphrodite of Melos, edges untrimmed. Illustrated title page and four plates of ancient statues of Aphrodite.

Tiny snag at top of front joint, bas-relief slightly abraded, front board slightly soiled, otherwise very fine, quite lovely internally. \$100

Founded in Australia by Jack Lindsay and John Kirtley in 1923 and continued from 1926-30 in London, the Fanfrolico Press produced "an impressive list of books, . . . many of them edited by Lindsay." In addition to several translations of the classics, the press "also printed a number of editions of English literature, which were well worth producing. . . . The influence of the Nonesuch Press was considerable in Fanfrolico's deliberate adoption of the mode of the 16th century scholar-printers, who themselves edited the texts they published." (Cave) For the present item, Lindsay has added his own poetical prelude and epilogue to the translation from the Greek of the "Homeric Hymn to Aphrodite," which, although not by the author of the "Iliad" and "Odyssey," does go back to the archaic period and is a charming invocation of the goddess of love and description of her amour with Anchises, father of Aeneas. (STCMA9439-2z)

192. FIELDING, HENRY. AMELIA. (London: The Navarre Society Ltd., [ca. 1900]) 180 x 113 mm. (7 1/8 x 4 1/2"). **Three volumes.** Edited by George Saintsbury. ONE OF 2,000 COPIES. VERY FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAI, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf), boards with triple fillet border,

EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAID GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edges gilt. Three frontispieces by George Cruikshank showing scenes from the book.

A VERY FINE COPY, the bindings especially bright, and the text with virtually no signs of use. (Plate 38) \$575

One of the major novelists and dramatists of his age, Henry Fielding (1707-54) had a profound influence in determining the development English narrative. "Amelia" is his final novel, the story of the virtuous and long-suffering Amelia and the penniless young officer, William Booth, who runs off with her against her mother's wishes. The two lovers are subjected to imprisonment, dire poverty, illicit advances from unscrupulous admirers, and other indignities before it is discovered that Amelia, not her duplicitous sister, is the rightful heiress to the family property. Along the way, Fielding examines various social evils of the time, including the scandals of the prisons and sponging-houses. (ST11047h)

193. (FLORENCE PRESS). MILTON, JOHN. THE POEMS. (New York: [Printed in Great Britain at the Florence Press by R. & R. Clark of Edinburgh for] Brentano's, [1925]) 229 x 152 mm. (9 x 6"). **Two volumes.** Prefaces by H. J. C. Grierson. Bound in attractively gilt dark blue morocco for Brentano's, one volume skillfully rebacked, retaining the original backstrip, the other volume artfully rejoinited, covers with double gilt ruled border, pretty cornerpieces of entwined vines terminating in leaves and flowers, raised bands, spines gilt in compartments featuring central floral ornaments and foliate cornerpieces, wide turn-ins with six gilt rules, marbled endpapers, top edges gilt. Mostly UNOPENED.

Spines slightly darkened, covers a little dulled from leather preservative, text a shade less than bright, but a sound and very pleasing copy of a well printed scholarly edition, the gilt decoration bright and attractive, and most of the text never having been read. (Plate 69) \$450 (ST5969)

194. (FORE-EDGE PAINTING). ADDISON, JOSEPH. THE EVIDENCES OF THE CHRISTIAN RELIGION. (Oxford: Clarendon Press, 1809) 165 x 100 mm. (6 1/2 x 4"). 354 pp. Very attractive dark green straight-grain morocco, handsomely gilt, covers with a border of multiple blind rules as well as intricate scrolling gilt cornerpieces, wide raised bands, spine compartments densely gilt with many floral and foliate tools emanating from a central flower, all edges gilt, WITH AN EXCELLENT FORE-EDGE PAINTING SHOWING ETON COLLEGE. Front flyleaf with signature of Jefry Goddard dated 1819.

Joints just slightly rubbed, covers a bit marked, isolated very minor foxing, but generally in quite attractive condition, the binding bright and scarcely worn, and the text fresh and clean. (Plate 37) \$1,100

The fore-edge painting here presents us with a pleasing scene of Eton College, one of England's most famous private secondary schools, viewed from the Thames, as if the viewer were in a boat in the middle of the river. The painting is tinged with pink and orange, with the college standing in the distance at sundown. On the left, fishermen strain to haul in their nets, while on the right bank farther into

the scene, students lounge beneath the trees, and the college chapel (available to provide evidences of the Christian religion that are particularly pertinent in the present case) is reflected in the river. In this painting, because the buildings of the college are quite far in the distance, the sunset sky and the rows of lush trees on both riverbanks in the foreground receive more prominence, and there is a strong sense of depth. The artist at work here is obviously very skilled. He has carefully designed the scene and has convincingly portrayed the tranquility of the venerable college and its environs. The painter's line is assured, the colors are extremely pleasing, and the scene as a whole is characterized by obvious sophistication. (ST11351)

195. (FORE-EDGE PAINTING). (BINDINGS - EDWARDS OF HALIFAX). GRAY, [THOMAS]. THE POEMS. (London: Printed by T. Bensley for F. J. Du Roveray, 1800) 190 x 120 mm. (7 1/2 x 4 3/4"). xxx, 162, [1] pp. (ads). With the half title. EXTREMELY PLEASING ETRUSCAN-STYLE CALF IN THE STYLE OF, AND QUITE PROBABLY BY, EDWARDS OF HALIFAX, very expertly rebacked to style and corners repaired by Courtland Benson, covers with gilt broad and narrow rules and Greek-key roll framing wide inner panel of stencilled palmettes, gilt foliate roll enclosing central flamed panel, raised bands flanked by double blind rules, spine panels with large oval sunburst ornament supported by a floral nest, original black spine label, turn-ins with linked gilt roll, marbled endpapers, all edges gilt. WITH A FORE-EDGE PAINTING OF YARMOUTH CASTLE AND HARBOR. Six engraved plates. Verso of front endpaper with the ink inscription, "Frances Maria Phillips, June 1824. In remembrance of her grandmother." Lowndes II, 931; Brunet II, 1718 ("a pretty edition").

Covers a little marked and dried, but the expertly-restored binding solid and pleasing. The painting with a number of very thin parallel uncolored stripes where the edges of the leaves are not quite even or where the fore edge was not carefully fanned out during painting (the esthetic impact, though not the general feeling, of the scene a little diminished as a result). One flyleaf with upper corner clipped off, some offsetting from plates, otherwise a fine copy internally with only trivial defects. (Plate 37) \$800

Although he was primarily a scholar, and although he never became a professional or even a dedicated poet, Gray (1716-71) was offered the laureateship in 1757, upon the death of Colley Cibber; he refused the honor. Gray had begun to write poetry as early as 1742, but it was not until 15 years later, after the publication of two Pindaric odes, "The Progress of Poesy" and "The Bard," that he became generally recognized as the foremost poet of the day. In his highly polished verse, one can easily trace the decay of Neoclassical and the development of Romantic strains in English poetry. The fore-edge painting here is serene, light, and airy. It shows the harbor of Yarmouth on the Isle of Wight as well as Yarmouth Castle, a diminutive square blockhouse built by Henry VIII in 1547 to guard the entry to the harbor. Also here are a number of commercial buildings occupying the wharf and a stumpy primitive crane for unloading cargo. In our painting, there are four vessels of various kinds, including a sailing ship anchored a short distance from the shore and a small rowboat moving across the center of the scene, dark against the pale backdrop of warehouses. A whisper of pink where the sky meets the sea suggests sunrise or sunset, and the building opposite is faintly flushed by the light. We believe the binding to be by Edwards, and it is very possible that the painting was done by one of the firm's decorators (it certainly seems to have been painted no later than the early 19th century). (ST10728a)

*A Richly Painted Scene of Bucolic Tranquility,
Probably Done by Edwards in the 1820s*

196. (FORE-EDGE PAINTING). (BINDINGS - EDWARDS OF HALIFAX). THOMSON, JAMES. THE SEASONS. (London: Printed for John Sharpe, 1821) 170 x 105 mm. (6 3/4 x 4 1/8"). xii, 215, [1] pp. EXTREMELY PLEASING ETRUSCAN-STYLE CALF IN THE STYLE OF, AND QUITE PROBABLY BY, EDWARDS OF HALIFAX, covers with gilt Greek key border, wide inner frame of stencilled palmettes, central panel of tree calf framed by a gilt broken cable, flat spine gilt in compartments separated by Greek key roll and with a lyre centerpiece framed by foliate cornerpieces, black morocco label, marbled endpapers, all edges gilt. WITH A VERY ATTRACTIVE FORE-EDGE PAINTING OF AN ENGLISH STATELY HOME, perhaps Stourhead House. Extra engraved title page with vignette and five engraved plates by Charles Heath, William Finden, and John Pye after designs by Richard Westall. Front flyleaf with ink inscription: "Mary Williams / The last gift of her affectionate Aunt / Mary Hoyle July 31st 1826."

Joints and extremities a bit dry and rubbed, rear joint just starting at tail, gilt eroded from head and tail of spine, half a dozen small patches of lost patina in the frame around the outside of the stencilled central panel, plates a little foxed, one more noticeably, but still quite a pleasing copy, the appealing unrestored original binding entirely sound, the text clean and smooth, and the rich colors of the painting beautifully preserved. (Plates 38, 39) \$1,100

The fore-edge painting here presents a serene, harmonious view featuring a marvelous example of neo-Palladian architecture, a white columned house with its classical portico sitting on a hill above a lake. Situated to the left of the house on the opposite bank of the lake that forms the foreground of the picture is a small classical temple, much like the Pantheon at Stourhead House designed by Henry Flitcroft (photographs of which may be seen on the National Trust's website). A beautiful example of Palladian architecture and landscaping, Stourhead House was designed by Scottish architect Colin Campbell in 1720 for banker Henry Hoare, with gardens by the man known as "England's greatest gardener," Lancelot "Capability" Brown. A path leads from the door of the temple up towards the trees to the right of the house before coming back to the front entrance. A large willow drapes itself over the water on the lower right, adding balance to the composition, and two men fish in a boat on the lake, providing a moment of human activity amidst the bucolic tranquility. The colors are unusually rich combinations of shades of green and blue. Since the subject matter is precisely the sort that decorated Edwards fore edges, and since the binding is certainly typical of that firm, there seems to be no reason to resist the inclination to speculate that the painting could very well have been done by an Edwards artisan at about the time of our 1821 imprint. The text here is Thomson's much-loved and often printed "Seasons," a work that, with its handsome decorative leather covers here, obviously made a very special, final gift from an aunt to her beloved namesake, as we learn from the flyleaf inscription given above. (For more on Thomson and "The Seasons," see item #43, above.) (ST11806b)

197. (FORE-EDGE PAINTING). (BINDINGS - TAYLOR & HESSEY). MONTGOMERY, JAMES. THE WORLD BEFORE THE FLOOD. (London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1814) 168 x 103 mm. (6 5/8 x 4"). xvi, [2], 328 pp. Third Edition. ATTRACTIVE AND INTRIGUING CONTEMPORARY CALF, HEAVILY GILT, BY TAYLOR

AND HESSEY (board edges along fore edge stamp-signed in gilt), covers with wide filigree gilt frame, large central panel dominated by an elongated octagon painted in black with a gold dot at each of its eight corners, these corners radiating stippled gilt lines that intersect to form 12 triangles of various sizes plus a large central lozenge (the lozenge also with gilt dots at its four angles), wide raised bands decorated in blind dividing the spine into four panels, those at the head and tail with elaborate quatrefoil centerpiece and floral cornerpieces, two middle panels with gilt titling, turn-ins with gilt broken cables, all edges gilt (expertly rebacked, using the original spine). WITH A VERY PRETTY FORE-EDGE PAINTING OF POPE'S VILLA AT TWICKENHAM.

Small abrasions to lower cover, spine a bit discolored and with gilt difficult to read (partly because it is so small), tiny nicks here and there in the painting, but still an excellent copy, the text unusually clean and fresh, the binding solidly restored and with only minor wear, and the painting generally quite well preserved. (Plates 38, 39) \$950

Hymnist and poet James Montgomery (1771-1854) was extremely popular in his own day, but is almost forgotten today. According to the DNB, this work was his "attempt at a religious epic, interwoven, not very successfully, with a romantic theme. It was well received and sold well." The story covers the time between the fall from Eden and the Flood that destroyed all the earth's creatures except the passengers on Noah's Ark, relating tales about the descendants of Cain and the Patriarchs of Israel. The binding and fore-edge painting were almost surely done near the time of the book's publication, as it was bound for and sold by Taylor & Hesse, the chief rival of Edwards of Halifax. According to Weber, "all the Taylor & Hesse edges are decorated with pictures of buildings or landscapes," as here, and the unknown watercolor artist employed by the firm was "extremely able," his paintings "equally splendid" to those produced by Edwards. (The same assertions are equally applicable to the next two items.) The stately home depicted in the present scene is identified on a tipped-in note in a 19th century hand as Pope's villa at Twickenham, and it does share many features with that house—neo-Palladian architecture, a grotto formed by willows—but the artist has generously increased the size of the poet's residence. Here we have a classic fore-edge painting of the period: a stately home, the perfect ideal of the English country house, set slightly off-center in the painting, surrounded by leafy green trees and park land, and reflected in the body of water in the foreground. The painting is altogether pleasing, with vegetation that is especially lush, convincingly three-dimensional, and richly colored. (ST11806c)

*Bound by Taylor & Hesse, and Probably with a
Contemporaneous Painting Done by Their Artist*

198. (FORE-EDGE PAINTING). (BINDINGS - TAYLOR & HESSEY). POPE, ALEXANDER. THE POETICAL WORKS OF ALEXANDER POPE; WITH HIS LIFE BY SAMUEL JOHNSON, LL. D. (London: Printed by Whittingham and Howard for Sharpe and Hailes, 1811) 222 x 142 mm. (8 3/4 x 5 1/2"). **Two volumes.** ONCE VERY STRIKING AND STILL QUITE HANDSOME CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO BY TAYLOR & HESSEY (stamp-signed on the narrow board edge of the upper cover of each volume), covers with border of thick and thin gilt rules enclosing a fine lacy gilt frame incorporating palmettes and volutes, inner frame formed by single gilt rule terminating at corners in floral sprays; raised bands dividing spine into four large and three small panels, the three narrow panels featuring a gilt rosette flanked by fleurons, the large

panels at the head and tail with a prominent ornate fleuron on a stippled background with scalloped edges, and the two middle panels with gilt titling, all edges gilt. THE TWO FORE EDGES WITH ESPECIALLY ATTRACTIVE PAINTINGS OF WINDSOR CASTLE AND TWICKENHAM. With frontpiece portraits of Pope and Johnson and 16 engraved plates. Front flyleaf with contemporary ink ownership inscription of "Miss M[argare]t Rigden."

Spines uniformly faded to a soft rose (with consequent slight muting of the gilt), joints and extremities a bit rubbed (though well refurbished), considerable foxing to plates as well as foxing and offsetting to adjacent leaves, other trivial imperfections, but a nevertheless very appealing set in important ways, the elegant original bindings entirely sound and with lustrous boards, the text almost entirely very smooth and fresh, and the fore-edge paintings in an excellent state of preservation. (Back Cover, Plate 39) \$2,900

Alexander Pope (1688-1744) was generally recognized as the greatest poet of the age, and the subjects of our paintings—Windsor Castle and Twickenham—had special significance in his life. Pope was a lifelong Roman Catholic, and restrictions stemming from an adherence to that faith forced his family to move from London to Windsor Forest when he was 12 years old. Afterward, Pope spent his life at Twickenham on the Thames west of London, where his sometimes vicious satires earned him the sobriquet "The Wicked Wasp of Twickenham." In addition to the well-known Essays, Satires, and other poems, the present set includes odes to Windsor and to Twickenham. Our fore-edge scenes both show their subjects with the Thames in the foreground inhabited by boaters and fishermen. The artist has used soft colors, especially yellows and greens, to suffuse his paintings with serenity: the Windsor view shows the castle, gray in the distance, emerging from a morning mist, while the Twickenham scene features a wide point in the placid river bathed with tranquil afternoon sunlight. The works manifest meticulous attention to detail in the architecture, the delineation of the trees, and in the use of reflections in the water. As usual, it is not possible to be entirely certain about the age of our paintings. They give every indication of being early, and the fact that the bindings here were executed by Taylor & Hessey (est. 1808), a firm with a known artist at work during the heyday of Edwards of Halifax, invites one to consider the possibility that the scenes were painted at about the time these "Works" were published and bound. (For more on Taylor & Hessey and their painter, see previous entry.) (ST11509)

The Best Fore-Edge Painting from the Early 1800s We Have Ever Seen, in Very Fine Period Morocco

199. (FORE-EDGE PAINTING). (BINDINGS - TAYLOR & HESSEY). YOUNG, EDWARD. NIGHT THOUGHTS, AND A PARAPHRASE ON PART OF THE BOOK OF JOB. (London: Printed at the Chiswick Press, by C. Whittingham for Taylor and Hessey, 1812) 240 x 145 mm. (9 3/8 x 5 3/4"). lxvi, [2], 353, [1] pp. STRIKING CONTEMPORARY BLACK MOROCCO, ELABORATELY TOOLED IN BLIND AND GILT, BY TAYLOR & HESSEY (board edges at the middle on either side of the painting stamped in gilt "Taylor and Hessey / Booksellers London"), covers with frame outlined by gilt rules and with cornerpieces in the form of a stylized gilt saltire, the frame also featuring a chain of blindstamped oval medallions connected by palm fronds on an unusual ground of blind stippling, the whole enclosing a large central panel ornately tooled in blind, with cornerpieces composed of shells, leaves, and volutes and with

an intricate sunburst medallion centerpiece, the central panel further decorated in blind with a complex of elaborate strapwork between the centerpiece and cornerpieces, highlighted by botanical and other tools; raised bands, spine with rows of gilt tools at head and tail, three spine panels tooled in blind and highlighted with gilt lancets and flowers, gilt turn-ins in Greek key style, all edges gilt. WITH AN EXCEPTIONALLY FINE FORE-EDGE PAINTING DEPICTING WESTMINSTER BRIDGE AND WESTMINSTER HALL. With engraved frontispiece portrait. Front pastedown with armorial bookplate of David Gill; front flyleaf with ink presentation inscription in a fine copperplate hand, "Eliza Gill / the gift of her attached and affectionate Husband / Decem[ber] 3rd, 1812."

Joints and extremities with a touch of rubbing (though well masked with dye), offsetting to title page from frontispiece, occasional trivial imperfections internally, but AN EXCEPTIONALLY PLEASING COPY, the binding especially lustrous, the text unusually clean, fresh, and bright, and the painting beautifully preserved. (Plates 38, 67) \$2,500

Edward Young (1683-1765) began his immensely popular "Night Thoughts" in 1742 as an outlet for his grief over the death of his wife, step-daughter, and son-in-law. Nine "Thoughts" were published serially between 1742 and 1746, and were immediate bestsellers. The work became a popular selection for fine binding and decorating with fore-edge paintings, perhaps, as here, to be given as a present for someone very special. Our painting is extraordinary in the level of detail and the three-dimensional quality it achieves. Most fore-edge paintings of the period have what we would now term an "impressionistic" quality, but this early morning scene of Westminster is rendered with almost photographic realism. In the foreground is a workman loading logs onto a wagon parked beside a wooden warehouse. We see not only the individual planks in the warehouse wall, but also the nails, the hooks on the pulley jutting from the building's side, the details of the horses' harnesses, and the ropes holding the logs in place. Westminster Bridge shines brightly in the early morning sun, the details of the molding and balustrades highlighted with white paint. On the Thames, a boat sails past, its rigging carefully delineated. On the far side of the river, the twin towers of Westminster Abbey are easily recognizable in the distance. The unknown artist was obviously quite gifted, with both a sharp eye for detail and the ability to render that realistic perception in a notoriously difficult medium. As with the other Taylor & Hessey bindings advertised here, we believe that the present painting was done at the time of publication (for reasons explained above). It is safe to say that, whenever it was done, we have not handled, nor have we seen, a better fore-edge painting than the present one that we believe to have been produced in the first part of the 19th century. (ST11727k)

200. (FORE-EDGE PAINTING). BURNS, ROBERT. THE POETICAL WORKS. (Chiswick: From the Press of C. Whittingham, 1821) 130 x 85 mm. (5 1/8 x 3 3/4"). **Two volumes.** Very attractive contemporary red straight grain morocco, covers with wide gilt leaf border and central panel framed in multiple blind rules, raised bands, spine panels intricately gilt with leaves, acorns, foliage, and small tools, gilt turn-ins, all edges gilt. EACH VOLUME WITH A PLEASING FORE-EDGE PAINTING, ONE OF BURNS' BIRTHPLACE, THE OTHER OF HIS CENOTAPH AND BRIG O' DOON. In a (slightly scuffed) rose-colored cloth-lined linen folding box with gilt titling. Extra engraved title page with vignette in each volume.

Covers with a touch of soiling, a vague scratch across the central panel of one board, joints and extremities very slightly rubbed, small spill-over of the fore-edge paint onto a couple

of leaves at the front of each volume, engraved titles a bit foxed, other trivial imperfections internally, but a very pretty set in excellent condition, the bindings solid and shining, the text fresh and bright, and the fore-edge paintings quite well preserved. (Plates 38, 39) \$1,500

The fore-edge adornments here celebrate Scotland's favorite son, one depicting the farm at Alloway where he was born, and the other his monument and the bridge he made famous. In the former, we see a small stone farmhouse by the side of the road, a few cows grazing in the field before it. On a rock by the side of the road, a young man sits, reading a book, while a young woman—perhaps the milkmaid—approaches the cattle from one of the outbuildings. It is a pleasant, pastoral scene, but somehow we sense that the young man with a book wants more from life than this. The other scene shows Burns' cenotaph on the left, looking strangely out of place in a wild landscape, and on the right, the Medieval bridge immortalized in "Tam O' Shanter." It would be a somewhat sinister scene, with the dead limbs of trees pointing towards the sky, if not for the pleasant detail of a woman in a red dress, accompanied by a child, crossing the bridge. Although necessarily small (given the size of the volumes), the two paintings are very pleasing and impressive in their detail, coloring, overall design, and level of execution. It is not surprising, then, that stylistic features (particularly the billowy treatment of the sky and the dabbing of paint to create detail) indicate that these are the work of the so-called "Dover Painter," the outstanding artist described in item #44, above. (For a discussion of Burns and his works, see item #138, above.) (ST11720)

With an Especially Fine Fore-Edge Painting and 11 Works, Including Five Firsts, by Byron

201. (FORE-EDGE PAINTING). BYRON, GEORGE GORDON NOEL, LORD. THE GIAOUR, A FRAGMENT OF A TURKISH TALE. [bound with] THE SIEGE OF CORINTH. [bound with] THE PRISONER OF CHILLON. [bound with] POEMS. [bound with] POEMS ON DOMESTIC CIRCUMSTANCES. [bound with] MONODY ON THE DEATH OF . . . SHERIDAN. [bound with] THE LAMENT OF TASSO. [bound with] MANFRED. [bound with] MAZEPPA. [bound with] BEPPO. [bound with] THE AGE OF BRONZE. (London: Printed by T. Davison, For John Murray (except as indicated), 1813; 1816; 1816; 1816; For J. Bumpus, 1816; 1817; 1817; 1817; 1819; 1818; For John Hunt, 1823) 220 x 140 mm. (8 1/2 x 5 1/2"). **11 separately published works bound in one volume.** FIRST EDITIONS of "Corinth," "Chillon," "Poems," "Manfred" (second issue), and "Mazeppa." Third Editions of "Giaour," "Tasso," and "Bronze." Fifth Edition of "Beppo." "New" Edition of "Monody." Presumably later edition of "Domestic Circumstances." ATTRACTIVE BLACK STRAIGHT GRAIN MOROCCO, rebounded with very great skill in the style of the period, covers framed with simple gilt rules, decorated raised bands flanked by gilt rules, spine panels with blindstamped foliate cornerpieces and gilt hexagonal centerpiece, turn-ins with decorative gilt roll and unusual delicate floral and foliate gilt border on purple silk doublures and free endleaves, all edges gilt. In a (slightly worn) fleecelined cloth slipcase. Four engraved plates. WITH A VERY FINE FORE-EDGE PAINTING OF THE CASTLE OF CHILLON. Verso of front endpaper with book label of "HNF" (Helmut N. Friedlaender). First Editions Club Byron Bibliography, 19a, 16, 14, 21b, 25.

A hint of rubbing to leather, leaves adjacent to plates a little offset, a dozen leaves a bit foxed or soiled, light uniform browning in one publication and to edges of two others, but A

VERY ATTRACTIVE COPY, the binding quite lustrous and with no significant wear, the painting especially well preserved, and the various texts mostly quite clean, fresh, and bright. (Plates 39, 66) \$5,500

Very possibly a piece of work that is contemporaneous with the binding here, the fore-edge painting on this volume is among the finest we have offered for sale. Partly because the thickness of the book has put at the artist's disposal an ample amount of space, there is considerable precisely realized detail almost everywhere. The Castle dominating the background provides an example, as one can glimpse a subtle reflection of the structure in the lake it fronts as well as see roof tiles on the various castle towers. Eight persons are walking along the wooded pier that occupies the right third of the scene, and at least five of these are individuated (a servant woman and her son, a gentleman in pantaloons, and an aristocratic couple smartly dressed in expensive clothes, including straw hats). In addition, the two commercial vessels in the painting are depicted with enough specificity that one can determine something significant about their occupants and the activities they are involved in. Over the whole scene the colors are rich, and the shading is extraordinarily sophisticated. Although this item is of considerable interest as a finely executed fore-edge painting, it also comprises a substantial collection of first and early editions of works by Byron, ranging from youthful pieces like "The Giaour," exotic and wildly romantic, to the much more lighthearted "Beppo," written during Byron's happier years in Venice. "Poems on Domestic Circumstances," which appears midway through our volume, alludes obscurely to the dark and mysterious scandals that caused his divorce and his final departure from England. All of the Byron items bound in this volume are textually complete. Our copies of "Corinth," "Chillon," "Manfred," "Mazeppa," and "Poems" are identical with the described first printings in the First Editions Club Byron Bibliography, with the exceptions that all are bound without the half title, and "Chillon," "Manfred," and "Mazeppa" lack the final leaf or two of ads. In addition, the title page for "Manfred" includes the quotation (probably added early in the press run) that comprises a second issue point, and our final leaf of "Poems" has the Notes transferred to what is supposed to be a blank verso, and an unlisted dedicatory verse on the recto. (ST11700)

202. (FORE-EDGE PAINTING). COWPER, WILLIAM. POEMS. (London: Published by John Sharpe, 1810) 202 x 122 mm. (7 7/8 x 4 3/4"). 432 pp. **Volume I, only, of two volumes.** "A New Edition." Once splendid and still pleasing contemporary dark green straight grain morocco, extravagantly gilt, covers with wide gilt frames featuring interlocking circles and arcs accented with leaves and flowers on a densely stippled background, central panel formed by a gilt fillet and multiple blindstamped rolls and with foliate spray cornerpieces on a stippled ground, broad raised bands dividing the spine into five panels, three with large, animated central gilt fleuron, two with gilt titling, gilt turn-ins and edges. WITH AN EXCELLENT FORE-EDGE PAINTING OF A BUSTLING REGENT STREET SCENE IN LONDON. With extra engraved title page, 21 engraved head- and tailpieces designed by Thurston, and five engraved plates designed by Richard Westall, R. A. Front pastedown with engraved bookplate of George Ramsay Feilden (see below); front free endpaper with Feilden's ink ownership signature.

Spine sunned to a light olive, joints and extremities somewhat rubbed, tiny chip to head of spine, isolated minor foxing, otherwise an excellent copy, the binding sturdy and retaining its charm, the leaves clean and fresh, and the fore-edge painting generally well preserved. (Plate 39) \$650

One of the most notable English poets of the 18th century, Cowper (1731-1800) prefigures the Romantics in the confessional tendency of his verse. Although his bouts of melancholy were at times so severe as to lead to suicide attempts and institutionalization, Cowper had a lighter side that often surfaced in playful poems and charming letters. His poems range widely, from religious reflections to translations of Homer to poetry inspired by a lady's suggestion that he could write on any topic, including the sofa. This volume is enhanced by a pleasing fore-edge painting depicting a lively scene on Regent Street, dominated by the elegant County Fire Office, which was modelled after Old Somerset House, designed by Inigo Jones. The colonnaded buildings lining the street curve gracefully away into the background, drawing us into the scene, while in the foreground we see ladies in colorful dress, bright carriages with teams of horses, peddlers with their wares, and a small boy playing with two dogs. These poems, which chronicle Cowper's journey away from worldly things towards nature and religion, appropriately belonged to a country parson, George Ramsay Feilden (b. 1828), a graduate of Christ Church, Oxford, who served as rector of Bebington in Cheshire in the 1860s. (ST11731a)

In Extremely Pretty Period Red Morocco, and with Two Excellent Paintings Evoking English Villages

203. (FORE-EDGE PAINTING). COWPER, WILLIAM. POEMS. (London: Printed for J. Johnson and Co., 1812) 168 x 107 mm. (6 5/8 x 4 1/4"). **Two volumes.** "A New Edition." VERY HANDSOME CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, covers with a border of interlacing circles in blind enclosing a broader frame comprised of two parallel rules flanking a string of floral fleurons emanating in both directions from square cornerpieces featuring a heavily stippled ground; raised bands, spine panels with gilt titling or else intricately gilt in an all-over pattern with a floral centerpiece and dense stippling, gilt-tooled turn-ins, all edges gilt. THE TWO VOLUMES WITH VERY ATTRACTIVE FORE-EDGE PAINTINGS OF LUDLOW CASTLE AND OF MALMSBURY, WILTSHIRE. Lowndes I, 541; Brunet II, 15843; Hayward 191 (all citing first edition).

Minor wear (as expected) to joints, corners with a hint of rubbing, covers very slightly soiled, but still A LOVELY SET, the bindings extremely lustrous, and the text consistently clean, bright, and fresh. **(Plates 39, 55) \$2,500**

Two very well-executed scenes (probably painted in the late 19th or early 20th century) on the fore edges of these volumes evoke the charms of English villages. Ludlow Castle, built to defend the borders of England with Wales and one of the most imposing piles of Medieval architecture in Britain, spreads out massively on a bluff very near the top of the first painting, overlooking the water, beside which a group of more humble dwellings nestles. The artist has used multiple colors on both the water and the land in the foreground to suggest light and shadow successfully. The scene on the fore edge of the second volume is shown from a closer vantage point and depicts a less grand subject, yet with perhaps greater architectural interest, centering on the fine 16th century market cross of Malmsbury in Wiltshire, its buttresses curving upward to join beneath a round spire, with a sturdy church tower rearing up in the background. Tiny figures enliven the scene as well as clarify its scale, and the use of sunlight and shadow creates a serene mood. In both paintings, there is a pleasing softness to the colors chosen, with blue, green, and terra cotta predominating. (For more on Cowper, see previous entry.) (ST10788i)

One of 131 Fore-Edge Paintings Known By Miss C. B. Currie, the "Cosway" Painter

204. (FORE-EDGE PAINTINGS). [CURRIE, MISS C. B.]. H[AMILTON], [MRS.?] C[HARLES] G[ILLINGHAM]. THE EXILES OF ITALY. (Edinburgh: Thomas Constable and Co., 1857) 185 x 125 mm. (7 1/4 x 5"). xxxii, [1] leaf (half title), 502 pp. FIRST EDITION. WITH A BOUND-IN LIMITATION PAGE SIGNED BY THE ARTIST OF THE FORE-EDGE PAINTING proclaiming, "This is No. 122 of the Books with Fore-edge Paintings by Miss Currie / The Painting under the gold is a view of The Temples of Paestum." BEAUTIFUL EARLY 20TH CENTURY DARK BLUE STRAIGHT GRAIN MOROCCO, SUMPTUOUSLY GILT, BY RIVIERE & SON (stamp-signed on verso of front free endpaper), covers richly decorated in gilt and blind, with outer gilt frame featuring pairs of triple fillets flanking a chain roll composed of leaf fronds and then daisy cornerpieces; next to the outer frame, a blind rolled border in a cresting pattern and, further in, a central panel composed of plain gilt rules and gilt botanical cornerpieces accented with blindstamped daisy tools around the outer edge and with a tangent dogtooth roll in blind closer to the middle of the board; raised bands, spine gilt in triple-filletted compartments with intricate central lozenge and blind tooled leaf cornerpieces, densely gilt turn-ins, all edges gilt. WITH A FINE FORE-EDGE PAINTING BY MISS C. B. CURRIE OF THE TEMPLE OF HERA AND THE SECOND TEMPLE OF HERA AT PAESTUM.

Top corners a little bumped, mild offsetting to endpapers from gilt turn-ins (as almost always), isolated minor foxing and other trivial imperfections internally, otherwise A FINE COPY IN A LOVELY BINDING, the text clean and fresh, the binding exceptionally lustrous and virtually unworn, and the fore-edge painting well preserved. **(Plates 39, 66) \$5,500**

As a book from a large and well-established publisher, this novel praising the gallant Italian resistance to Austrian imperial tyranny is almost astonishingly rare, with no other copy presently on the market and just one copy worldwide located by OCLC. But apart from its great and unaccountable rarity (as well as its uncertain attribution—either to Charles Gillingham Hamilton or else to his wife), this item is of the greatest interest as one of the few fore-edge paintings done by an identifiable artist, and, in this case, a painter of considerable renown. Our artist, Miss C. B. Currie, is best known for her role in producing so-called "Cosway bindings," described in detail in item #96, above. Currie collaborated with Riviere on most of the Cosway bindings, which numbered about 1,000 by the time she died in 1940. Currie's fore-edge paintings, by contrast, were far less numerous. In all, our painter produced just 131 known specimens. Called by Weber "a talented artist" whose paintings are "distinguished in more ways than one," Currie is the only fore-edge artist of any importance working before the present day whose paintings are signed and numbered. She particularly enjoyed decorating older books, like this one, and although the subjects of her paintings were rarely relevant to the contents of the books they adorn, that is not the case here. Her delicately rendered scene portrays the ruins of two famous classical Roman temples at Paestum, the Roman name of a major Graeco-Roman city about 85 kilometers southeast of Naples. The scene features pale blue mountains in the distance, an arched bridge at the far right leading to the city, and a verdant meadow in the foreground, inhabited by two small figures who seem to be washing clothes in a pond. The painting is skillfully designed, with the two temples atop a central hill, dominating the landscape with a grand serenity in a pastoral setting.

The colors are soft pastel blues, greens, and grays, with small accents of yellow or red. The elegant binding by Riviere provides the perfect covering for this most desirable package. (ST11618)

Poetry from the Pen of the Famous Mary Robinson, Along with Two Artful Paintings on the Same Edge

205. (FORE-EDGE PAINTING - DOUBLE). ROBINSON, MARY ELIZABETH and others. THE WILD WREATH. (London: Printed for Richard Phillips, 1804) 187 x 115 mm. (7 1/4 x 4 3/4"). viii, 228 pp. FIRST EDITION. Pleasing contemporary green straight-grain morocco, covers with single gilt fillet border, flat spine with simple gilt rules and titling, pink silk endleaves, gilt edges; in a fitted slipcase. WITH A DOUBLE FORE-EDGE PAINTING SHOWING TWO VERY PLEASING VIEWS ON THE ISLE OF WIGHT. Engraved title page and four charming engraved vignettes. Old, abraded signature on title page. Front flyleaves with bookplates of Robert Frank and of Edith Taylor (see below). Eight pages with alterations to poems in a 19th century (authorial?) hand.

Joints and extremities a bit worn, covers a little faded and soiled, offsetting from the engraved pages onto two pages (only) of facing text, otherwise excellent, the binding solid, and the text clean and fresh. (Plates 37, 40) \$1,800

This volume of poems is of some interest apart from its two fore-edge paintings, mainly because the majority of the verse here is written by Mary Elizabeth Robinson (1758-1800), whose life of cruel celebrity would have provided much material for today's tabloids. A great beauty, she married unwisely, was abused, spent time in debtor's prison, later found success on the stage but then fell prey to the Prince of Wales (whose promise of a great stipend to be his mistress was broken), and afterward was repeatedly unlucky in love as well as in matters of health. Her writing—which deserved and received significant notice from well-known contemporaries—was a solace during her imprisonment and for the rest of her unpleasant life. The fore edge of our volume, when fanned out one way, reveals a view of Freshwater Bay on the Isle of Wight, and when fanned out the other way, a view of Bainbridge on the same island. In the former painting, we see on the left in the foreground a brightly clothed woman tending sheep on a road leading back between luxuriant trees; this pastoral moment is set against a broad backdrop of sea, buildings on a distant shore, and a sky full of bright clouds. The other painting is a more restricted scene closer to the viewer, featuring in the center foreground a horse (with its rider) drinking from a shallow pond that is shared by four cows on the left. On the right side, a long bridge moves the viewer's eye slightly upward to a tiny village where a church tower stands at the top. Although both views are from the same island, they are quite different, with Freshwater Bay offering a feeling of invigorating light and movement, while Bainbridge is all tranquility. But both are convincing and artfully done: the details are carefully realized, and the restrained use of small areas of bright color cleverly focuses our attention on the shepherdess and rider, the only persons inhabiting our scenes. Both paintings give the sense of being early, and we believe that they are contemporaneous or at least from the first half of the 19th century. The provenance of our volume is of some interest as well. The bookplate of Edith Taylor (d. 1953) prominently features her wonderful home, The Glen, in Portsmouth, Rhode Island. It was built in 1923 from designs reminiscent of the French Petit Trianon at Versailles by John Russel Pope, the celebrated architect whose many significant commissions included the Jefferson Memorial in Washington. (ST11352)

206. (FORE-EDGE PAINTING - DOUBLE). WHITE, HENRY KIRKE. THE POETICAL WORKS. (London: William Pickering, 1830) 168 x 105 mm. (6 1/2 x 4 1/8"). 30 p.l. (including the portrait), 252 pp. Contemporary black morocco (unsigned, but very possibly by Hayday), covers with border of three blind rules and with large complex gilt lyre centerpiece, flat spine with titling and curvilinear panelling in gilt in the Romantic style, gilt decorated turn-ins, all edges gilt, expertly rebacked, using original backstrip. In a blue buckram slipcase. WITH TWO FORE-EDGE PAINTINGS SHOWING ESHER PLACE, SURREY AND THE BRITISH MUSEUM, RUSSELL STREET. Printer's device on title page, frontispiece portrait of the author.

Front joints and extremities slightly rubbed, minor tear in fore margin of one leaf, scattered minor foxing in text, otherwise an attractive copy, the restored binding entirely sound now, and the text clean, bright, and fresh. (Plate 40) \$1,750

This volume contains the youthful poems as well as a 50-page biography of Henry Kirke White (1785-1806), who died of consumption while studying at Cambridge. The poems are in the Romantic mode, often strongly imbued with Christian fervor, usually exuding a love of life and the natural world, but sometimes shadowed by the prescient expectation of an early death. The volume ends with tributes to the poet, beginning with verses dedicated to him by Byron, who had a strong admiration for White. The two buildings featured on this double fore edge are shown with considerable architectural detail, and they have a great deal of historical interest. Shown on one side as it appeared in the 19th century, Esher Place in Surrey, whose tower still stands today, was originally built by William Waynflete (1395-1486). The building appears here as a massive castle connected by low crenellated walls to subsidiary dwellings. Waynflete rose from the position of headmaster of Winchester College to become bishop of Winchester and chancellor for Henry VI. An even more famous chancellor of England, Cardinal Wolsey, who served Henry VIII, also resided for a short time at Esher Place. In the other painting on our fore edge is a view of the British Museum. It is not the Greek Revival building of today, designed by Sir Robert Smirke, but the earlier structure on the same spot in Bloomsbury, which was leveled in 1842 to make way for the present edifice. This earlier building, known as Montagu House, was purchased in 1754 to serve as a museum. Our view of it depicts the building looming behind a low wall and amplified with the addition of the Townley Gallery built in 1804-08. The conjectural date of 1830 is perhaps corroborated to a degree by the historical facts surrounding the British Museum buildings, as it seems more likely to find a pre-1842 painting of an existing structure than a post-1842 painting showing a building that had by that time been demolished and that presumably was no longer thought to be architecturally pleasing. (ST10788c)

207. (FORE-EDGE PAINTING). [GILPIN, JOSHUA]. TWENTY-ONE DISCOURSES, DELIVERED IN THE PARISH CHURCH OF WROCKWARDINE, IN THE COUNTY OF SALOP. (London: John Hatchard and Son, 1827) 220 x 135 mm. (8 5/8 x 5 1/4"). 6 p.l., 361, [1] pp. Apparently the FIRST EDITION. Appealing contemporary red straight-grain morocco, covers with gilt ruled border and small sunburst cornerpieces, raised bands flanked by plain and decorative gilt rules, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt, front joint very expertly renewed. WITH A VERY ACCOMPLISHED FORE-EDGE PAINTING OF WEST GATE, CANTERBURY. Flyleaf facing title page with faint but readable offset of the (backward) text of a previously tipped-in presentation letter from the author.

Corners a bit bruised, spine a little dried, leather slightly marked and soiled, but the expertly repaired binding sound and attractive, with lustrous covers. Two-inch horizontal tear to front endpaper, title page a bit soiled, but the text remarkably clean, bright, and fresh. **(Plate 41) \$1,250**

These discourses, full of enthusiasm for the Christian life, were delivered by Joshua Gilpin, the Anglican vicar of Wrockwardine in Shropshire. Gilpin was strongly influenced by Methodism, having early in life come under the influence of John Fletcher, a close associate of Wesley and pastor in another Shropshire village, Mandeley. Although this volume of discourses is very rare (only four copies listed in OCLC), Gilpin's "Monument to Parental Affection," reflecting on the death of his son, went through a number of editions both in England and America. Full of color, life, and picturesque detail, this charming fore-edge painting, done by a talented artist, shows Canterbury as it was in the 19th century. In the center is the massive West Gate, built in the 14th century. Arching over the pilgrim's road from London, the gate still stands today, its twin drum towers so ample that the structure is able to house a small museum of armor. Our painting shows the street scene before the gate under a bright sky with white cottony clouds. Women dressed in full skirts go about their business, while a man passes on horseback, and another nag draws a cart toward the viewer. On either side of the gate, the hostels, taverns, and quaint old homes of Canterbury spread out, lit by sunlight on the left and tinted blue by the shadows on the right. The artist here exhibits considerable delicacy in the way that he has applied his paint, uses light and shadow with great sophistication, designs the scene cleverly so we feel a significant sense of depth (with all of the painting's elements leading us back to focus on the gate in the distance), and generally paints a convincing and charming picture. The painting is 19th century (and probably before 1850), judging by the hand that has identified the scene in manuscript at the front. (ST10788g)

208. (FORE-EDGE PAINTING). MILMAN, H. H. THE FALL OF JERUSALEM: A DRAMATIC POEM. (London: John Murray, 1820) 220 x 140 mm. (8 3/4 x 5 1/2"). 4 p.l., 167, [1] pp. "New Edition" (published in the same year as the first printing). Attractive contemporary crimson straight-grain morocco, gilt covers with wide gilt dentelles comprising closely spaced palmettes, flat spine in gilt compartments formed by three thin rules and decorated in Romantic style with scrolling foliate cornerpieces and with charming floral centerpiece incorporating morocco onlaid circle, turn-ins with gilt decoration echoing the outer dentelles, all edges gilt. WITH A VERY FINE FORE-EDGE PAINTING OF MONK SOHAM IN SUFFOLK. Title page with the signature of E. A. Majendie, dated May 1839.

Corners quite worn, spine ends very slightly chipped, joints rather flaked, spine somewhat darkened, a few marks on front board, but the binding still quite solid, with bright covers. Narrow, faint dampstain along fore edge throughout (probably related to the process of painting), first half of the text with variable foxing, but no major problems internally, with the leaves still fresh and with ample margins. **(Back Cover, Plates 41, 51) \$1,250**

The dramatic epic our volume contains tells of the catastrophic destruction of the second Jewish temple, taking as its theme the siege of rebellious Jerusalem, which fell to the Roman forces in the year 70. An ordained minister who became dean of St. Paul's, Milman (1791-1868) is best known for his scholarly achievements. He translated Sanskrit poetry, and he wrote several important works of religious history, including a "History of the Jews" and a "History of Christianity

under the Empire," both of which approached their subject matter with historical precision and rational detachment, thereby causing alarm among his fellow clergymen. By 1855, however, when Milman published his masterwork, "The History of Latin Christianity down to the Death of Pope Nicholas V," the scholarly world had grown more sophisticated, and his book was received with acclaim. The lovely fore-edge painting on the present volume shows the main street of the village of Monk Soham in the early 19th century, looking very appealing with its plain but substantial homes, smoke curling out of two of the chimneys. There is a good deal of detail, including a number of figures frequenting the street, and there can be no doubting the painter's general ability to create a scene that looks realistic. The artist successfully uses an off-center vanishing point to draw in the viewer and create depth, and he is adept at suggesting a cloudy but bright sky. With a very careful brush, he has created convincing three-dimensional details on every structure, even those farthest from the viewer. The series of dwellings on either side of the street lead us toward the background, where we see the massive Medieval west tower of Saint Peter's church, built in the 13th century. The town received its name from the foundation of a monastery there by Saint Felix in the seventh century. The painting appears to be from the 19th century (the hand that identifies the scene in manuscript at the front appears to be from ca. 1850). (ST10788f)

Romantic Ruins in the Text and on the Fore Edges

209. (FORE-EDGE PAINTINGS). SCOTT, SIR WALTER. THE BORDER ANTIQUITIES OF ENGLAND AND SCOTLAND. (London: Longman, Hurst, Rees, Orme, and Brown; Edinburgh: Constable and Co., 1814-17) 286 x 225 mm. (11 1/4 x 8 3/4"). **Two volumes** (but with continuous pagination). **FIRST EDITION.** Once very striking and still handsome maroon straight-grain morocco, elaborately decorated in blind and gilt, covers with wide diapered gilt border and inner frame blindstamped in a fleuron pattern, raised bands, spines lavishly gilt in a romantic style with panels filled by an intricate cruciform design formed by palmettes, volutes, small tools, and fleurs-de-llys, turn-ins with gilt roll, all edges gilt (one joint expertly renewed, very neat repairs at top of both spines). **THE FORE EDGES WITH LARGE AND EXPERTLY PAINTED SCENES OF TWO CASTLES,** identified in manuscript on a flyleaf at the front of each volume as Warkworth and Carrick Castles. Engraved vignettes on title pages, and 92 engraved plates by Grieg. Front pastedown with engraved bookplates of Harold Douthit, William Hartmann Woodin, and Carl I. Wheat (see below for the last two owners).

Joints and extremities slightly rubbed, leather a bit darkened, soiled, and marked, one plate in volume II with (barely visible) elongated wormhole at inner margin, occasional light foxing and other trivial internal imperfections, but the bindings solid and retaining much of their original splendor, the text and plates generally clean, fresh, and bright, and the fore-edge paintings well preserved. **(Plate 41) \$3,500**

This work features numerous attractive plates of castles, abbeys, and ruins in the border region between England and Scotland, many of them animated with laborers, livestock, or tourists. The text of the work is of substantial historical interest on its own, but it is, of course, the bindings—and particularly their fore edges—that interest us the most here. The first painting, of Warkworth Castle in Northumberland, provides us with a wide-angle view of the countryside, the castle perched on its hill in the distance, seen as part of a pastoral summer landscape, with a single cow in the fields before it. The castle vista is flanked by two prominent trees in the foreground, both gnarled

from protracted exposure to wind and both expertly realized by their painter. The colors of the scene in general are soft, and the execution is deft and detailed, with charming results. The other—darker, more emotionally charged—painting, of Carrick Castle in Scotland, shows the ruined castle atop a cliff, while a stormy sea rages below. On an outcropping in the foreground, two men struggle to throw a rope, perhaps to an unfortunate comrade in the churning water, as a flight of seagulls wheels through the sky above. One can imagine the crashing waves and screeching birds in this roiling painting, which is rendered almost entirely in brooding colors. (In light of the scene's strong visual impact, it seems churlish to protest that the real Carrick Castle—which certainly resembles our version in its architectural forms—sits quietly at the edge of a placid loch.) As always, it is hard to be definitive about the age of the paintings, but we have some clues here. Like their bindings, the scenes are romantic in style, as both paintings emphasize the role of Nature and especially as the second one features ruins, a staple of fore-edge decoration done in the eras of William and Thomas Edwards. Given these facts and given the general feel of the compositions, it is certainly possible that the work on the fore edges was done at about the time of the binding—that is, somewhere around 1817 or 1818. Whenever they were done, they were painted with considerable skill on an ample canvas provided by the large quarto format of the books. (ST11543)

A Three-Decker, Each Volume with a Painting, The Set in Morocco Encrusted with Gilt

210. (FORE-EDGE PAINTING). [SMITH, HORACE]. BRAMBLETYE HOUSE; OR, CAVALIERS AND ROUNDHEADS. (London: Henry Colburn, 1826) 192 x 119 mm. (7 1/2 x 4 3/4"). **Three volumes.** Third Edition. LAVISHLY GILT CONTEMPORARY OLIVE GREEN STRAIGHT GRAIN MOROCCO, covers divided into three square panels at top and bottom and an elongated panel at right and left, these panels densely gilt with repeated versions of a large stamp formed by a floral cross radiating oak leaves, central panel with gilt rule frame featuring spiral cornerpieces decorated with acanthus leaves and flowers, raised bands, spine compartments heavily gilt repeating the fleuron stamps used on the covers, gilt turn-ins, marbled endpapers, all edges gilt. EACH VOLUME WITH A HANDSOME FORE-EDGE PAINTING OF A PICTURESQUE LOCATION IMPORTANT TO THE PLOT OF THE NOVEL. Front pastedown of volume I with engraved bookplate of Emily Lynch Lowe (see below).

Extremities and joints slightly rubbed (but well masked with dye), occasional minor foxing or stains, but A REALLY EXCELLENT SET, THE REMARKABLY DECORATIVE BINDINGS LUSTROUS AND MOST APPEALING, the text clean and fresh, and the expert fore-edge paintings in fine condition. (Plates 39, 41) \$3,500

This historical novel about the English Civil War is the most enduring and popular work of writer, humorist, and stockbroker Horace Smith (1779-1849), who was a part of the literary circle around Shelley and Byron. He was especially close to the former, lending him money and managing his tangled finances, and was described by Shelley as "the only truly generous person I ever knew, who had money to be generous with." The fore-edge paintings on this handsomely bound set are of three places that figure in the story: Hever Castle in Kent, the fish market in Rotterdam, and the Dolphin pub in Battersea. In the first, the stately white castle with its crenellated roof dominates the center of the scene, while in front are two riders on horseback, one allowing his mount to drink from a pond in the foreground. Groves

of trees in full leaf frame the scene, which is crowned by a bright blue sky with puffy clouds. The fish market in Rotterdam is a busy and colorful place. Fishermen swing nets filled with their catch from the decks of their boats onto the dock in the foreground. Several women are walking across the boardwalk to select their fish, and workers seem to scurry about the vessels, adjusting the brightly-hued sails. The peaceful gray cathedral, the domes of the city, and a verdant park serve as an accentuating backdrop to the activity at the docks. The third painting portrays a dozen gentlemen relaxing outside the Dolphin inn, most of them engaged in conversation on benches or at a table. The red-aproned innkeeper stands in the doorway of his establishment, conversing with a patron on horseback, and two other horsemen are cantering up the road to join the party, their excited dog frolicking before them. All three paintings are unusually sunny, their brightness achieved by the clever and extensive use of blank surface, by cheerful colors in the painted areas, and by a sophisticated employment of shadow to emphasize the light. It is worth noting here that fore-edge paintings are seldom found on a novel (let alone a three-decker), and although many bindings with paintings are quite decorative, we have never seen any that were so encrusted with gilt as the volumes making up this set. The paintings are among the more impressionistic works of the so-called "Dover Painter," a large number of whose paintings came into the world-famous collection of Estelle Doheny (1875-1958). For more on the "Dover Painter," see item #44, above. Our previous owner, Emily Lynch Lowe (1891-1966), was a New York artist whose husband made a fortune marketing "Popsicle" frozen treats. Their philanthropic foundation donated art centers to three universities and endowed a number of scholarships and prizes for young artists. (ST11684)

With a Rare Split Fore-Edge, Allowing Us To See Two Paintings at the Same Time

211. (FORE-EDGE PAINTING, SPLIT). BAILLIE, JOANNA. THE DRAMATIC AND POETICAL WORKS. (London: Longman, Brown, Green, and Longmans, 1853) 216 x 159 mm. (8 1/2 x 6 1/4"). xxii, 847 pp. Second Edition. Pleasing contemporary red pebble grain morocco by Bickers & Son (stamp-signed on front flyleaf), covers gilt with a central panel formed by multiple gilt rules and with fleurons extending from the outer corners, the inner corners filled with delicate gilt filigree of leaves, flowers, and volutes, raised bands, spine gilt in compartments with large and intricate central fleuron as well as curling botanical cornerpieces, gilt turn-ins, marbled endpapers, all edges gilt. WITH A SPLIT FORE-EDGE PAINTING, THE SCENE ON THE LEFT SHOWING EDINBURGH WITH THE CASTLE HIGH IN THE BACKGROUND, AND THE SCENE ON THE RIGHT FEATURING MELROSE ABBEY. With engraved portrait frontispiece and extra engraved title page with a vignette of Baillie's childhood home at Bothwell.

Joints, raised bands, and extremities a little rubbed, frontispiece and title page a bit foxed, other trivial imperfections, but a pleasing copy despite its faults, the text clean, fresh, and bright, the once handsome decorative binding sound and still pleasing, and the paintings quite well preserved. (Plate 42) \$2,250

Unlike the double fore-edge painting (where a scene appears when the leaves are fanned out one way, and a different scene is revealed when they are fanned the other way) the split fore-edge painting allows us to see both scenes at once when the volume is laid open at the middle, half the leaves on one side, half on the other. The double fore-edge painting is uncommon enough, and Weber observes that the present

type of split painting is especially rare, noting that he had only come across one such treatment when preparing his extensive survey on the subject. Both of our scenes are of Scottish locations, no doubt in homage to Baillie's native country. Melrose Abbey, immortalized in verse by Scott and in oils by J. M. W. Turner, graces the right fore edge, with the building itself taking up most of the scene, accented by a road and trees in the foreground and the green hills in the distance. In the other painting, Edinburgh is depicted from the vantage point of a pond, on which a party rows a boat, while other craft bob along the banks at their moorings. Edinburgh Castle looms on the left side from the high ground of Old Town, while the Georgian New Town spreads out to the right. Both paintings are characterized by a great many details and soft colors, with pleasing blues and browns predominating. The main reason we are able to see two painted scenes here at the same time is because the poet and playwright Joanna Baillie (1762-1851) was a prolific writer whose collected works can only be accommodated by such a stout volume as the present one (with a consequently broad fore edge area for the artist to work with). Baillie wrote and performed theatricals from an early age, and achieved notoriety with her "Plays on the Passions," which constitute the first part of our volume. Shocking to some critics, but hailed proudly by the bluestockings, these dramas undertake two treatments on the fundamental human passions, one tragic and one comic, and leading actors of the day, including Sarah Siddons, appeared in productions of Baillie's works. Her verse was even more highly regarded than her dramas, with her Scottish ballads being particularly popular. (ST11682)

A Recent Grisaille Painting, with The Artist's Signature

212. (FORE-EDGE PAINTING). TENNYSON, ALFRED, LORD. THE PRINCESS. (London: Edward Moxon, 1850) 169 x 107 mm. (6 5/8 x 4 1/4"). [4], 177, [1] pp. Third Edition. Very pleasing contemporary dark green pebble grain morocco, ornately gilt, by Hayday (signed on front turn-in), covers with ornate gilt frame of plain and braided gilt rules with unusual cornerpieces featuring a pineapple perched atop a base formed by puffy curls and tiny fleurons, raised bands, spines heavily gilt in compartments with a large central rosette surrounded by garlands and small tools, densely gilt turn-ins, all edges gilt. WITH A FINE MODERN FORE-EDGE PAINTING BY "S. St. C. S." OF ST. AUGUSTINE'S, CANTERBURY. Thomson 15; Ashley Library VII, 115-16.

A hint of rubbing to extremities and joints (well masked with dye), a very small stain to lower cover, otherwise a fine and quite pretty copy: the text extremely clean and fresh, the decorative binding bright and with only minor wear, and the painting in mint condition (being just a few years old). (Plates 42, 51) \$850

Tennyson's "The Princess," in which the youthful poet imagines a Medieval university for women founded by a princess, was first published in 1847. Written in blank verse, this was his first attempt at a lengthy poem. According to G. E. Dawson, it is "the most complete and satisfying of all Tennyson's works," and Day says that its lyrical passages are "among the best in English." Tennyson revised this third edition, expanding the poetical preface and adding six poems to the main body of the text, including "Home They Brought her Warrior Dead." Although our fore-edge painting, done in 2004, is very modern and quite a departure from the others in this catalogue, it is almost irresistibly attractive. The scene is unusual in at least three ways. First, the abbey buildings take up almost the entire length of the painted area, rather than being shown from a distance, as in the

more traditional design. More striking than this, the painting is done almost entirely in shades of black, white, and gray, giving a grisaille effect. The only touch of color comes from a hint of blue sky and a patch of green lawn. Lastly, the artist's identity is revealed: on the rear pastedown we find an inscription reading, "Fore edge painting by S. St. C. S. IX/MMIV. / Market Rasen. / St. Augustine's [Abbey], Canterbury." Unfortunately, we have not been able to identify "S. St. C. S." of Market Rasen (in Lincolnshire), but the abbey, which goes back to the arrival of St. Augustine in 597 and which was built mainly during the 12th, 13th, and 14th centuries, is clearly recognizable. In fact, given the limitations imposed by the uneven surface of the fanned-out book block, the gothic arches and stone tracery of the buildings are shown in astonishing detail, and the painting is nothing short of an immensely pleasing achievement by a very deft hand. (ST11637)

213. (FORE-EDGE PAINTING). THOMSON, JAMES. THE SEASONS, AND THE CASTLE OF INDOLENCE. (London: Tilt & Bogue, 1841) 200 x 135 mm. (7 7/8 x 5 3/8"). lxx, [2], 271, [1] pp. With a biographical and critical introduction by Allan Cunningham. Pleasing contemporary dark green pebble grain morocco, elaborately gilt, covers with wide gilt frame formed by multiple plain rules and a dense roll of closely spaced fleurons, central panel on upper cover with armorial insignia featuring a stag's head beneath two stars and a cross, raised bands, spine compartments filled with an ornate frame of curls and volutes, gilt turn-ins and edges. WITH AN ATTRACTIVE FORE-EDGE PAINTING OF KELSO IN SCOTLAND. With 48 illustrations by Samuel Williams, including ornamental title pages for each section of "Seasons" and for "Castle." Front flyleaf with ink inscription to "S. B. R. Hawkins / from his friend / F. H. Barton / Aug. 8th 1861."

Joints and extremities somewhat rubbed (front joint with small, thin crack beginning at the top), spine sunned to an olive brown, very small area at lower right corner of the painting slightly abraded (without serious damage to the otherwise well-preserved picture); not without faults, but still an appealing volume, the original decorative (and now refurbished) binding solid and pleasing, and the text with only the most trivial imperfections. (Plate 42) \$650

The often-printed "Seasons" was not the only work for which James Thomson (1700-48) was famous; he also authored the patriotic song "Rule Britannia," sung countless times at national moments great and small. And then there is his final work, "The Castle of Indolence," written in the style of Spenser, and included in the present edition. (For more on the author, see item #43, above.) Our fore-edge painting presents a panoramic view of Kelso, near Thomson's birthplace. The town, considered by Sir Walter Scott to be one of the most beautiful in Scotland, is viewed from across the river Tweed, where people stroll in the meadow or lounge beneath the trees. The scene prominently features the bridge across the Tweed built by John Rennie, whose Waterloo Bridge in London is of a similar design, and the ruins of Kelso Abbey dominate the village skyline. The painting is rich in detail and subdued in its coloration, suggesting the pleasant enjoyment of evening. (ST11697)

214. (FORE-EDGE PAINTING). YOUNG, EDWARD. THE COMPLAINT; OR, NIGHT-THOUGHTS ON LIFE, DEATH, AND IMMORTALITY. (London: Printed by W. Wilson, for J. Bumpus et al., 1821) 145 x 90 mm. (5 3/4 x 3 5/8"). 4 p.l., 312 pp. EXTREMELY ATTRACTIVE CONTEMPORARY DARK GREEN STRAIGHT-GRAIN MOROCCO, LAVISHLY GILT, covers with wide gilt border featuring cinched wheat stamps enclosing a

blind foliate border, raised bands, spine compartments with a densely gilt all-over design of swirling foliage and floral buds, all edges gilt. WITH A PLEASING FORE-EDGE PAINTING OF THE ENVIRONS OF BATTERSEA BRIDGE. Engraved frontispiece of the author.

Joints somewhat flaked (front joint just beginning to show thin cracks), leather very slightly marked, preliminary leaves with faint foxing, otherwise a fine copy in a very pretty binding, the gilt especially bright, and the text clean and fresh. (Plates 37, 42) \$750

Edward Young (1683-1785) was a poetical clergyman whose "Night Thoughts" rivaled Thomson's "Seasons" in popularity. Written in response to the deaths of his wife, stepdaughter, and son-in-law, it is imbued with melancholy and prefigures the gothic taste of the following century. The fore-edge painting here, despite its small size, manages to give a sense of depth and to include a good deal of detail in the foreground. It depicts the old wooden Battersea Bridge across the Thames in southwest London, built in 1766 and now replaced with a steel construction. The old bridge was the subject of paintings by both Whistler and Turner. Our painting shows a lively scene, with a total of five small boats, including one in the center which is being driven onto the shore. A massive tower and a steeple, as well as numerous trees, occupy the skyline. The shading in the trees is well done, giving the foliage a clear sense of lushness. The handwriting of the person who has identified the subject matter of the fore-edge painting here appears to be from the first half of the 19th century. (ST10788e)

215. (GAIGE PRINTING). WOLFE, HUMBERT. THE CRAFT OF VERSE. (New York: Crosby Gaige, 1928) 299 x 203 mm. (11 3/4 x 8"). 3 p.l., [5]-45, [1] pp. ONE OF 395 COPIES, SIGNED BY THE AUTHOR. Original patterned cloth, paper spine label, untrimmed edges. Ransom, p. 288.

Light sprinkled foxing on several text pages, otherwise a fine copy of an attractive piece of work from the Pynson Printers for Gaige. \$50

Wolfe (1886-1940) produced a considerable amount of popular verse and criticism even though he had an active career as a civil servant. The present item is an Oxford Poetry Essay in which the definition, principles, and goals of poetry are discussed in the form of a colloquy among three poets with incompatible ideas, as they sit contemplating Mont Blanc. (CJM99501)

216. (GEHENNA PRESS). CONRAD, JOSEPH. CONRAD'S MANIFESTO: PREFACE TO A CAREER. THE HISTORY OF THE PREFACE TO THE "NIGGER OF THE 'NARCISSUS,'" (Philadelphia: Printed for the Rosenbach Foundation by the Gehenna Press, 1966) 305 x 241 mm. (12 x 9 1/2"). 81 pp. (including 15 photographic facsimiles). Facsimiles of the manuscripts for "Narcissus" edited and with an essay by David R. Smith. FIRST EDITION. ONE OF 1,000 COPIES (of a total edition of 1,100). Distinctive marbled paper boards, enclosed in the original textured heavy inner folder and matching slipcase, paper labels on volume and case. Frontispiece portrait by Leonard Baskin. Printed in red and black, with very wide margins, on elegant Fabriano paper.

In mint condition and IN THE ORIGINAL CARDBOARD PACKING CONTAINER. \$90

This finely produced book examines the history and significance of Conrad's famous preface, which may be the best-known critical statement in English concerning modern fiction. About writing

"Narcissus" and its preface, Conrad said, "After writing the last words of that book, . . . I understood that I had done with the sea, and that henceforth I had to be a writer. And almost without laying down the pen I wrote a preface, trying to express the spirit in which I was entering on the task of my new life." Both an emotional testimonial and a critical analysis, the preface "was the first (and remains the major) expression of [Conrad's] critical theories and his belief in his art." Smith presents a careful bibliography of the various forms of the preface, and he writes a perceptive 30-page commentary on the document's importance. (ST009660f)

Godwin's Answer to Malthusianism, In Original Boards, Unopened

217. GODWIN, WILLIAM. OF POPULATION. AN ENQUIRY CONCERNING THE POWER OF INCREASE IN THE NUMBERS OF MANKIND, BEING AN ANSWER TO MR. MALTHUS'S ESSAY ON THAT SUBJECT. (London: Printed for Longman, Hurst, Rees, Orme and Brown, 1820) 235 x 152 mm. (9 1/4 x 6"). xvi, [17]-22, 626 pp. FIRST EDITION. PUBLISHER'S ORIGINAL TEMPORARY BROWN PAPER BOARDS, paper label, edges untrimmed. THE TEXT UNOPENED (except for the introduction). In a folding cloth box with morocco spine label. Old armorial bookplate of Jonathan Hargreaves and modern bookplate of John Yudkin on front pastedown. Kress C-535; Sabin 27676.

Backstrip chipped at head (costing perhaps a square inch of paper), vertical crack at top reaching two-thirds of the way down the spine, loss of paper along half the length of joints (and with short cracks in joints), slight rubbing to corners (as usual), but the binding still solid and otherwise well preserved, with the covers unusually clean. One opening of preface with noticeable ink staining in upper margin, minor foxing and marginal tears, but EXCEPTIONALLY CLEAN AND WELL PRESERVED INTERNALLY, the unopened text obviously unread. \$3,900

An answer to Malthusianism as first laid out in the famous "Essay on Population" of 1798, this is an extremely desirable copy in original boards of the last important work by the influential philosophical radical Godwin (1756-1836), a passionate exponent of the perfectibility of humans, whose rational faculties (in Godwin's view) would suffuse society with benevolence, if only laws and institutions were eradicated. For many years Godwin and Malthus had taken up opposing positions on the question of the ultimate fate of humankind. Malthus insisted that, if left unchecked, the population, which he saw as propelled almost entirely by selfish and negative impulses, would inevitably increase beyond the ability of the food supply to sustain it. But by the time that Malthus published the fifth edition of his "Essay" in 1817, he omitted the chapter formerly devoted to attacking Godwin, presumably feeling that his opponent was no longer formidable. Apparently insulted at this omission, Godwin determined to write the present refutation while he still had the strength to do it. Three years in the making, the book is surprisingly modern and progressive in its approach, suggesting, as Peter Marshall says in his book on Godwin, that "it is the present civil institutions based on the inequality of mankind and the accumulation of property in the hands of a few which restrict the food supply. Godwin's remedy is therefore to make more land available for cultivation and to improve the methods of agriculture." Predictably, the book was received favorably by the liberals and put down by the Tories, who saw the arguments of Godwin as dangerous suggestions that the lower orders should be extended privileges not formerly enjoyed. (ST7927)

A Contemporary Copy of Goethe's Book on Color, With the Rare First Printing of the Plate Volume

218. GOETHE, [JOHANN WOLFGANG VON]. ZUR FARBENLEHRE and ERKLÄRUNG DER ZU GOETHE'S FARBENLEHRE GEHÖRIGEN TAFELN and ANZEIGE UND UEBERSICHT DES GOETHISCHEN WERKES ZUR FARBENLEHRE (the latter two in the plate volume). (Tubingen: J. G. Cotta, 1810) Text volumes 200 x 125 mm. (7 3/4 x 4 7/8"); plate volume 240 x 202 mm. (9 1/2 x 8"). **Three volumes** (two text volumes and a quarto atlas volume, as issued). **FIRST EDITIONS** of both the text volumes and the plate volume. In an unusual period binding of contemporary paper treated to look like tree calf, the paper put on over original half calf, flat spines with plain and decorative gilt rules, orange paper labels. With 17 plates illustrating Goethe's color theories, 12 of them hand colored. Front pastedown with modern bookplate of "Dr. O S(?)"; front flyleaf with ink ownership inscription of German painter Ludwig Thiersch (see below). Goedeke IV, 3, 583, 46a; Hagen 347; DSB V, 445-46.

Variable foxing because of inferior paper stock (perhaps a dozen gatherings in the first volume rather foxed, but the problem never severe, the foxing quite minor or absent in many places, and the plates, done on better paper, almost entirely unaffected), paper covering the binding a little worn and chipped at places along joints (revealing gilt-decorated leather underneath), corners slightly bumped, atlas volume with two minor scratches to upper cover, but still **QUITE AN APPEALING SET, THE ORIGINAL INSUBSTANTIAL BOARD BINDINGS ENTIRELY STURDY, REMARKABLY CLEAN, AND SURPRISINGLY BRIGHT,** and the text quite fresh and with almost no signs of use. **(Plates 40, 43) \$24,000**

This is an extremely desirable copy, in excellent condition, of Goethe's important work on color, in a rare uniform contemporary binding, with the equally rare first printing of the plate volume. Famous as one of the great figures in European literature, Goethe was also a scientific writer of considerable importance, and he had a particular fondness for his "Farbenlehre," or "Theory of Colors." As he immodestly proclaimed, "I am the only person in this century who has the right insight into the difficult science of colors; that is what I am rather proud of." Although Goethe's concept of light as indivisible was at odds with scientific truth, his theories about the psychological perception of color, as explained in the present work, have remained valid and useful. The first volume here contains an exposition of Goethe's theories, the second an historical survey of the understanding of color theory from antiquity to the author's own time. The "Anzeige und Uebersicht des Goethischen Werkes zur Farbenlehre," appearing at the back of our quarto volume, constitutes a lengthy publisher's prospectus (it first appeared separately earlier in 1810 in a magazine entitled "Morgenblatt für gebildete Stände" and then was reissued in book form for the first time as an accompaniment to the main text and plates of "Zur Farbenlehre"). As we learn from the DSB, "Zur Farbenlehre" was "a fierce and unsuccessful attack on Newton's demonstration that white light is composite. . . . Goethe propounded the ancient idea that colors arose from mixing light with darkness. . . . [His] chapter on physiological colors (those which depend more on the condition of the eye than on the illumination) is the most successful and also typifies his psychological approach to color." Though complicated, Goethe's approach involved response to a stimulus that was essentially polar: "Goethe supposed that the eye, by virtue of its own vital activity, is impelled to change a given condition into its opposite. . . . When offered one extreme,

or one mean, it spontaneously posits the other." (DSB) While "Zur Farbenlehre" did not enlist an army of supporters, that does not mean at all that it was unimportant. Robert A. Crone in "A History of Color" notes that Goethe had only one disciple, Schopenhauer, but that nevertheless "his influence was great, not so much on physicists, who mainly remained faithful to Newton, but on physiologists and psychologists." The plates here include color wheels and charts, plus a fascinating illustration showing how a pastoral landscape would appear to someone with blue/green color-blindness. Goethe's book was understandably popular among artists. Our former owner Ludwig Thiersch (1828-1909) was a Munich painter who studied under German artists Heinrich Hess and Julius Schnorr von Carolsfeld. The intriguing period binding is notable and requires comment: the reason for covering the half-calf bindings here with paper was apparently esthetical and a question of fashion. Collectors who wanted their libraries to have uniform bindings would sometimes cover a perfectly acceptable binding with matching paper—meant, as here, to resemble calf—as a less costly alternative to rebinding volumes in leather. Examples of bindings covered in this fashion are found from various periods—for example, in the Fugger and the Wolfenbüttel libraries. There are other copies of this work currently advertised for sale (and for less money), but either they do not have our extremely rare first printing of the quarto plate volume, or the bindings of their volumes are not uniform, or the condition is unappetizing (and usually some combination of these). (ST11771)

An Unsurpassable Copy of One of the Two Key Golden Cockerel Books, Only 225 Copies Printed

219. (GOLDEN COCKEREL PRESS). CHAUCER, GEOFFREY. TROILUS AND CRISEYDE. (Golden Cockerel Press, 1927) 316 x 198 mm. (12 1/2 x 7 3/4"). xi, [i], 309, [1] pp., [2] leaves (blank and colophon). Edited by Arundell Del Re. **ONE OF 225 NUMBERED COPIES** (the first six of which were printed on vellum). Original publisher's russet quarter morocco by Sangorski & Sutcliffe, patterned paper sides, top edge gilt, others untrimmed. In the publisher's (only just slightly rubbed and soiled) slipcase. Fore margins of every text page with woodcut borders, and five full-page wood engravings, all by Eric Gill. Section title pages with red or blue lettering. Occasional text initials in red or blue. Front pastedown with bookplate of the Newton library (begun by Sir Alfred Newton, 1st Baronet, who was Lord Mayor of London from 1899-1900, and mostly assembled by Sir Harry Newton, 2nd Bart., 1871-1951). Cave & Manson, pp. 50ff.; "Chanticleer" 50; Gill 279; Ransom 47.

Some minor soiling or spotting on that part of the morocco on the front board, otherwise **A FAULTLESS COPY,** the spine unusually bright, the corners (which are always rubbed) in virtually perfect condition, and the text as bright and fresh as new. **(Back Cover, Plates 42, 67) \$19,500**

Founded in 1920 with the intention to print fine editions of important well-known books as well as new literary works of merit from young authors, the Golden Cockerel Press was purchased in 1924 by the illustrator and wood-engraver Robert Gibbings. "Under his direction," says Cave, the press was "transformed into the principal vehicle for the renaissance of wood-engraved book illustration that took place in the years between the wars." In addition to doing wood engravings himself, Gibbings employed a stable of eminent artists including, among others, Eric Gill, John Nash, John Farleigh, David Jones, Eric Ravilious, and Blair Hughes-Stanton. The present item is an unsurpassable copy of not only a Golden Cockerel highlight, but one of the most beautiful books of the private press movement.

The "Troilus" represents an impressive combination of bookmaking materials, typography, illustration, and printing skill. As Cave & Manson says, the prospectus for this work invited a public to anticipate "one of the most important productions of its kind since the days of the Kelmscott Press." And when the work appeared, "it showed this was a claim to be taken seriously. Gill produced some of his finest engravings for the book. The full-page illustrations showed his work at its best." The whimsical illustrated borders were the most widely discussed feature of the volume; the public was divided about them, as some thought them too naughty, but Gill and Gibbings were convinced of their value, and they were used again with great success in the Golden Cockerel "Canterbury Tales." Though the "Troilus" is generally considered to be the second most important book from the press, its value is generally as high as any Golden Cockerel item, no doubt because it was issued in a very small press run—225 copies, as compared to 500 for the "Four Gospels," the magnum opus of the press. The complete run of the work sold out very quickly, and it has been a popular book ever since. The present copy is the finest we have ever seen, and it is not to be hoped that one could find another in better condition. (ST11115)

220. (GOLDEN COCKEREL PRESS). MORE, THOMAS. UTOPIA. (Golden Cockerel Press, 1929) 273 x 203 mm. (10 3/4 x 8"). 2 p.l., xiii, [1]-137, [1] pp., [1] leaf (colophon). ONE OF 500 COPIES. Light blue buckram, front board with gilt centerpiece, titling in gilt on spine. One woodcut, many scrolling foliate decorations, and a diagram showing the alphabet of the island country of Utopia, all by Eric Gill. Title page printed in blue and black. Chanticleer 65; Gill 336; Cave & Manson 65.

Spine and section along top edge of front cover faintly faded to gray, superficial bump near tail of spine, tiny dark spots on front endpapers and 10 leaves, but still a fine, fresh copy. **\$525**

Printed by Robert Gibbings on fine textured unbleached Arnold hand-made paper, this is an attractive edition using an English translation done only 15 years after the author's death, a choice made so as to retain an authentic antique flavor to the text. According to Cave & Manson, the author's name was accidentally spelled "Moore" instead of "More" on the spine. "Subscribers had to be asked to return their copies to the binders for correction. To conceal the mistake, Smith used a red leather lettering piece, with the correct author and title blocked on it, which was stuck on the spine over the mistake, a method which actually produced a binding more handsome than the original had been." (STC Ma9439-5a)

221. (GOLDEN COCKEREL PRESS - FACSIMILE). THE FOUR GOSPELS. [bound with] THE FOUR GOSPELS AND THE REPRODUCTION. [bound with] ROBERT GIBBINGS: MEMORIES OF ERIC GILL. (Wellingborough: The September Press, 1987) 338 x 240 mm. (13 1/4 x 9 1/4"). 1 p.l., 269, [1] pp.; [1] leaf (colophon); xiv pp., [1] leaf (colophon). ONE OF 600 COPIES. Original black buckram, flat spine with tan pigskin label. In the publisher's natural linen slipcase. With 65 illustrations by Eric Gill as well as four photographic reproductions in the second part of the volume.

In mint condition. **SOLD**

This is a very attractive reproduction of what has been called by Franklin the finest of all private press books printed between the wars. The "Four Gospels" was one of Gill's greatest achievements as an illustrator, and was the Golden Cockerel Press book considered most comparable to the Kelmscott Chaucer, the Ashendene Dante, and the Doves Bible. Our new version was produced by photolithography, and was intended by its publisher to capture "the spirit

of the book," rather than to produce a facsimile. For that reason, no attempt was made to imitate the paper or binding, so that the reader could focus appreciation on the beauty and harmony of the typeface and illustrations. (At the same time, the paper chosen for this facsimile is of very high quality.) Appearing after the facsimile proper in the present volume is a six-page account of the making of the original, accompanied by a small handful of photographic illustrations. This, in turn, is followed by a brief piece on Gill (reprinted from the Summer, 1953, number of "The Book Collector") written by Robert Gibbings, who purchased the Golden Cockerel Press in 1924. (CRS0912)

222. (GOLDEN COCKEREL PRESS). MARSTON, JOHN. THE METAMORPHOSIS OF PIGMALION'S IMAGE. (Golden Cockerel Press, 1926) 203 x 133 mm. (8 x 5 1/4"). 2 p.l., 3-17, [1] pp., [1] leaf (colophon). ONE OF 325 COPIES. Original buckram-backed batik boards, untrimmed edges. Printer's device, decorative half borders, and two wood-engraved plates in three colors by Rene Ben Sussan. "Chanticleer" 46.

Spine slightly darkened, otherwise very fine. **\$100**

Originally printed in 1598, this poem is the first published effort by the dramatist Marston (1575?-1634). The work is a verse narrative of Ovid's mildly lascivious tale of the sculptor whose love brings his statue to life. In 1599 the archbishop of Canterbury ordered "Pigmalion" burned. (ST8678d)

223. (GOLDEN COCKEREL PRESS). SWIFT, JONATHAN. MISCELLANEOUS POEMS. (Golden Cockerel Press, 1928) 273 x 203 mm. (10 3/4 x 8"). viii, 67, [2] pp. ONE OF 375 COPIES. Original quarter vellum over marbled paper boards, titling in gilt on spine. With publisher's orange printed dust jacket. Woodcut printer's device, and 12 WOOD ENGRAVINGS BY ROBERT GIBBINGS. Title page printed in red and black. Two preliminary leaves with embossed ownership stamp of Robert Hess. "Chanticleer" 58; Kirkus 34.

Edges of volume a little faded, one leaf slightly torn at top as the result of uncared opening, otherwise a fine copy in a very good dust jacket with clean covers but with a darkened, torn, and chipped spine and with fraying along upper edge of cover panels. **\$300**

This miscellany of poems in rhymed couplets was selected by R. Ellis Roberts to illustrate the melancholy and quirky character of Swift and his ambivalent relations with women. For comments on Gibbings, one of the most eminent wood engravers of the first half of the 20th century, see item #219, above. (ST8678g)

224. (GOLDEN COCKEREL PRESS). SWINBURNE, ALGERNON CHARLES. PASIPHAË. (Golden Cockerel Press, 1950) 229 x 152 mm. (9 x 6"). 2 p.l., 5-40 pp. ONE OF 100 SPECIALLY BOUND VOLUMES WITH AN EXTRA ENGRAVING (of a total of 500 printed). Beet-colored vellum stamp-signed on front pastedown by Sangorski & Sutcliffe, gilt titling on spine, head of a bull in gilt on cover, top edge gilt, other edges untrimmed. In a (just slightly worn) buckram slipcase. SEVEN CHARMING COPPER ENGRAVINGS (including title page) BY JOHN BUCKLAND WRIGHT. "Cock-a-Hoop" 185.

Spine slightly and uniformly sunned, cover slightly faded (which "Cook-a-Hoop" says is usual), with color lost on corners and right at fore edge, otherwise a fine copy. **\$375**

This is a famous ancient legend, put by Swinburne (1837-1909) into a lushly romantic 19th century form. "Cock-a-Hoop" says that "among the greatest poets of antiquity, Euripides, Propertius, Virgil, and Ovid all found in the legend of beautiful, tortured Pasiphaë, who loved a

bull, a subject to evoke sublime verse, and Swinburne was thus in noble company when he chose this theme. Ignored by editors and critics, the poem is nevertheless comparable with his finest work." (ST8817z)

225. GOLDSMITH, OLIVER. THE WORKS. (London: John Murray, 1878) 227 x 148 mm. (9 x 5 7/8"). **Four volumes.** Edited by Peter Cunningham. Excellent highly polished calf, attractively gilt, by Root & Son (stamp-signed on verso of front free endpaper), covers bordered by triple gilt fillet with rosette cornerpieces, raised bands, spines gilt in compartments with trefoil cornerpieces on a stippled ground, each spine with three morocco titling labels (one olive and two burgundy), densely gilt turn-ins, marbled endpapers, top edges gilt. Leaves mostly UNOPENED. With extra engraved title page (dated 1854) featuring a village vignette.

Slight wear to joints and extremities, a couple of small scratches to covers, but a fine set, the attractive bindings lustrous and generally well preserved, and the obviously unread text with virtually no signs of use. (Plate 43) \$1,100

Oliver Goldsmith (1730-74) was Irish born and educated at Dublin, before studying in Edinburgh and Leiden, where he seems to have been granted a medical degree. Unsuccessful as a London physician, Goldsmith turned to a life of miscellaneous writing, churning out books and essays for the publishers. He first met Dr. Johnson in 1761, and they became boon companions. Boswell describes Goldsmith as gauche, hapless, and a prattler, but clearly Johnson found the man amusing and lovable. And he was both talented and popular as a writer. His best-known works, both of them classics, are "She Stoops to Conquer" (a comedy about an awkward fellow who prefers the company of barmaids to ladies) and "The Vicar of Wakefield" (a novel with a hero as mild-mannered, garrulous, and improvident as the author himself). Dickens' novels—with their memorable characterizations, many coincidences of plot, and sympathy for the unfortunate—show the deep influence of Goldsmith. An attractively bound set produced by a first-rate binder, this is generally considered the best edition of Goldsmith. First issued in 1854, it was the most complete and correct collection issued up to that time and the first to contain Goldsmith's letters; it also has some of the essays in two forms—as first published and with the author's final revisions and corrections. (ST11462a-040)

226. GONTAUT-BIRON, MARIE JOSÉPHINE LOUISE (DE MONTAUT DE NAVAILLES) DUCHESSE DE. MEMOIRS OF THE DUCHESSE DE GONTAUT, GOUVERNANTE TO THE CHILDREN OF FRANCE DURING THE RESTORATION, 1773-1836. (New York: Dodd, Mead and Company, 1894) 235 x 155 mm. (9 1/2 x 6"). **Two volumes.** Translated from the French by J. W. Davis. "Of this Edition, on Deckle Edge Paper, 175 copies were printed." ELEGANT DARK GREEN CRUSHED MOROCCO, SUMPTUOUSLY GILT, BY CHAMBOLLE-DURU (stamp-signed on front turn-ins), covers ornately gilt with triple ruled borders surrounding a wide internal frame of fleurons, scallops, curls, and floral bouquets in urns, raised bands, spine compartments with floral urn centerpiece within a frame of scrolling foliate stamps, elaborate inner gilt dentelles, marbled endpapers, top edges gilt, other edges uncut. Each volume with mezzotint color frontispiece within window mount (the first of the author, the second of Duchesse de Berri) and 12 additional engraved plates with captioned tissue guards. Title pages printed in red and black.

Joints partly rubbed (front joint of first volume beginning to crack at top and bottom), slight browning at edges of leaves because of acidic paper, but still A VERY APPEALING COPY, the especially lovely bindings solid and bright, and the text without significant signs of use. (Plate 43) \$650

In the preface, the Duchesse de Gontaut tells us that she undertook to write the story of her life in 1853 at the age of 80, urged by her granddaughter and the latter's husband. The story begins in 1773 with the lady's birth to a 16-year-old mother and a 59-year-old father, a Gascon count important enough to assure the king's presence at the newborn's baptism. The revolution, of course, brought great change, and at the age of 16, our heroine began a life with her widowed mother abroad, where she married her fellow exile, Gontaut, and settled in a cottage at Epsom. Much of the first volume is devoted to her life in England, where she mixed with court society as well as cottagers. On her return to France at the restoration of the monarchy some 25 years later, she was appointed Lady in Waiting to Princess Caroline, the young and impulsive new wife of the Duc de Berri, the king's nephew. Life turns melodramatic in the second volume with the assassination of the Duc and the posthumous birth of his son. The story then follows the life of Princess Caroline and her son and daughter, who were forced to flee France by the July revolution of 1830. The duchess, who had become the children's governess, remained attached to the family and saw her old haunts in England again, but retired under a cloud in about 1835, having been too bold in urging the youngsters to support a movement in favor of their restoration. Marie Joséphine Louise de Gontaut-Biron, who died in 1862 when she was nearly 90, writes with verve and tells an interesting story, revealing in the process her own affectionate and enthusiastic character. The binding here is a good example of the fine classical work produced by the bindery of Chambolle (about which see item #46, above). (ST10814)

With 40 Stunning Woodcuts by Hughes-Stanton, Either Savage, Ardent, or Offensive

227. (GREGYNOG PRESS). THE REVELATION OF SAINT JOHN THE DIVINE. (The Gregynog Press, 1932) 350 x 210 mm. (13 3/4 x 8 1/4"). [30] leaves. ONE OF 250 COPIES. Publisher's red Hermitage calf over bevelled boards, titling in black. 40 STRIKING WOOD-ENGRAVED ILLUSTRATIONS BY BLAIR HUGHES-STANTON, 13 of them full-page. Text printed in red and black. The first three words on the title page wood engraved. With a copy of the prospectus (a reproduction of the first gathering of text from the book, containing the four pages after the title) laid in at front. Harrop 24, E112 (Prospectus).

A small, shallow dent on rear cover, just a breath of rubbing here and there, but A VERY FINE COPY, the easily chafed binding showing few signs of use, and virtually perfect internally. (Plates 45, 68) \$3,500

During a short space of time, from 1931-34, Hughes-Stanton produced woodcuts for six memorable books issued by the Gregynog Press. The illustrations for the present controversial edition of Revelation were praised by the "Observer" for "savage dexterity" and an "ardent imagination," and damned by the "London Mercury" as liable to "offend many of those who treasure the tradition of Christian iconography." The engravings, which placed special demands on Gregynog pressmen, have a delicacy and fineness of line that was at once revolutionary and breathtaking. And although Gill is the more readily recognized of these two central figures in the English wood engraving revival, he never approached Hughes-Stanton in terms of intricacy. (ST11741a)

228. (GREGYNOG PRESS). ROSSETTI, CHRISTINA. POEMS CHOSEN BY WALTER DE LA MARE. (Gregynog Press, 1930) 235 x 159 mm. (9 1/4 x 6 1/4"). 3 p.l., vii-xliii, [1], 107, [1] pp. ONE OF 25 COPIES SPECIALLY BOUND, of a total edition of 300. VERY FINE ANIMATED SCARLET LEVANT MOROCCO BY GREGYNOG (signed in gilt by R. Ashwin Maynard and George Fisher on rear turn-in), gilt tooled covers dominated by two large cruciform foliate ornaments elaborated with diagonal blind and gilt decoration (something like evergreen leaves), the ornaments on a field of gold dots, the covers bordered by gilt and blind rules, from which emanate a series of similar gilt and blind evergreen decorations, spine with raised bands, panels outlined in blind, gilt titling, turn-ins with double gilt rule, top edge gilt, other edges untrimmed. In the original publisher's (slightly soiled but sturdy) board slipcase. Initial openings and frontispiece portrait by Maynard after drawings by Dante Gabriel Rossetti. Printed in red and black throughout. De Zilverdistel 15; Harrop, p. 191; Ransom 15; Franklin, p. 215.

One page with a very trivial stain, otherwise A VIRTUALLY PRISTINE COPY. (Plate 29) \$7,500

Cave says that the 42 books printed by the Gregynog Press, beginning in 1923, "more than bear comparison with the work of any other private press," and "in the design and execution of bindings, the Gregynog Press was far superior to any, the Doves Press included." The press was founded by Gwen and Daisy Davies, two sisters from Wales, and to help them actualize their goal of publishing beautiful private press books with a Welsh flavor, they hired the young artist Robert Ashwin Maynard. George Fisher (1879-1970), who apprenticed at Riviere, began doing bindings for the Gregynog Press in 1924, and he developed into a celebrated finisher. The issuance of a limited number of special bindings such as ours began with his presence at the press. Although there were no more Gregynog books after 1940, Fisher kept working on the special bindings for several more years, thereafter retiring to his farm. His bindings, which are relatively few in number, were some of the most outstanding produced in the early 20th century. The works chosen for the present volume begin with the poet's earliest verse, written to her mother at the age of 12, and include two long poems—"Goblin Market" and "The Prince's Progress"—which brought the author widespread recognition when they were first published and have interested feminist critics ever since. Christina Rossetti (1830-94), like her brother Dante Gabriel, was part of the Pre-Raphaelite movement, and she often evokes the Middle Ages, which were such a source of inspiration to Pre-Raphaelite writers and painters. In his preface to this volume, Walter de la Mare writes of Christina Rossetti that "with Emily Brontë, she is supreme among English lyrical writers of her own sex." Harrop describes our book as "impeccably printed in red and black on Japanese vellum." For this volume, Maynard has executed some very successful woodcuts, including the sensitive portrait of the author based on a sketch by her famous brother. The binding, influenced by art deco and reminiscent of a glowing Turkish kilim, is surely one of the most attractive and unusual produced at the Gregynog Press. (ST10624)

229. (GROLIER CLUB). HOE, ROBERT. A LECTURE ON BOOKBINDING AS A FINE ART. DELIVERED BEFORE THE GROLIER CLUB, FEBRUARY 26, 1885. (New York: The Grolier Club, 1886) 260 x 210 mm. (10 1/4 x 8 1/4"). 3 p.l., 36 pp., [3] leaves (with plates placed before the final leaf). ONE OF 200 COPIES. Original ivory-colored half cloth over matching paper, top edge gilt, other edges untrimmed. 63 plates of fine and historic bindings.

Boards and spine just a bit soiled, gilt spine titling slightly faded, half a dozen plates with extensive (though very fine) sprinkled foxing in margins or on versos, but still an excellent copy, the text fresh, and the binding sound. \$650

Although the binding here is not especially beautiful, the present volume is otherwise quite attractive, with very wide margins and thick textured leaves with untrimmed edges. The book is very useful, as it provides more than 60 high quality reproductions of good examples of bindings from the 15th to the 19th centuries, along with comments directly on each specimen. Hoe, of course, was the first president of the Grolier Club, and his library was distinguished by many exceptionally fine and important bindings. For more on Hoe, see item #2. (ST10449d)

230. GROTE, GEORGE. HISTORY OF GREECE. FROM THE EARLIEST PERIOD TO THE CLOSE OF THE GENERATION CONTEMPORARY WITH ALEXANDER THE GREAT. (London: John Murray, 1862) 223 x 145 mm. (8 3/4 x 5 3/4"). **Eight volumes.** HANDSOME CONTEMPORARY POLISHED CALF, ORNATELY GILT, covers with double-ruled gilt border, raised bands, spines lavishly gilt in compartments formed by plain and decorative rules and with swirling volute side- and cornerpieces as well as large central floral spray, red and green morocco labels, marbled edges and endpapers. With portrait frontispiece, and 16 maps showing regions of Greece, including 11 folding.

Spine bands with minor rubbing, frontispiece and opening leaves a bit foxed, occasional minor foxing elsewhere, other trivial imperfections, but a once beautiful set that is still quite attractive, the elaborately decorative contemporary bindings with bright leather and nominal wear only, and the text almost entirely clean, fresh, bright, and smooth. (Plate 43) \$1,500

The great historian George Grote (1794-1871) never went to college, although from age 10 to 16 he attended Charterhouse, a fine school for boys where the emphasis was almost wholly on the classics. Thereafter, he entered the family banking business, but his intellectual interests only increased. Grote, whose mentors were Bentham and Mill, was committed to liberal reform in politics, and he was instrumental in the founding of the University of London, which would break the Oxford and Cambridge monopoly on learning. In 1822 he began his magnum opus, the present history of Greece, but his labors were slowed by his service in Parliament as one of the leading liberals from 1832 to 1841, and it was not until 1846 that the first two volumes were published. "Grote's Greece" has always been viewed as one of the great works of historical writing, almost on a par with Gibbon's "Decline and Fall." Grote wrote the history as an antidote to the Tory Mitford's Greek history, and his liberal convictions and political experience give his writing energy and passion. He is a fine scholar who devotes a great deal of attention to the history of Greek Sicily as well as to the mainland. (ST11462a-233)

231. HALLAM, HENRY. THE CONSTITUTIONAL HISTORY OF ENGLAND FROM THE ACCESSION OF HENRY VII TO THE DEATH OF GEORGE II. (London: John Murray, [ca. 1860]) 178 x 127 mm. (7 x 5"). **Three volumes.** 10th Edition. VERY ATTRACTIVE CONTEMPORARY POLISHED CALF, covers with gilt double fillets and blind stippled border, raised bands, spines elaborately gilt in compartments featuring extensive scrolling floral cornerpieces and very intricate fleuron centerpiece, maroon and brown morocco labels, marbled edges and endpapers.

Corners of first few leaves slightly creased, isolated light marginal soiling, trivial imperfections to the bindings, but A FINE AND HANDSOME COPY, without any perceivable wear, and virtually as new internally. (Plate 44) \$575

An Oxford graduate and trained in the law, Henry Hallam (1777-1859) was a voracious reader of books from the age of four, and his wealth enabled him to devote himself to a lifetime of scholarly pursuits. He authored a trilogy of massive historical studies that included "The State of Europe during the Middle Ages," "The Literature of Europe in the Fifteenth, Sixteenth, and Seventeenth Centuries," and the present book. Having in 1818 terminated the English portion of his "Middle Ages" with the reign of Edward IV and the War of Roses, the indefatigable Hallam launched into this new opus (completed in 1827), which continued his study of English constitutional history. His best-known and most influential work, it covers the Tudor and Stuart periods and terminates with the reign of George II, since, as the author writes in his preface, he wished to avoid the controversial study of his own times. Learned in the study of original documents, Hallam applies his erudition to constitutional matters and religious controversies, devoting most of the second volume to the era of the Great Rebellion. His Whig sympathies are no secret, but his study is balanced, moderate, and laudably sound. (ST10072b)

232. HAMILTON, EDITH. THE GREEK WAY. [and] THE ROMAN WAY. (New York: W. W. Norton & Company Inc., 1942, 1932) 211 x 143 mm. (8 1/4 x 5 5/8"). **Two volumes.** FIRST EDITION of the second work. EXCELLENT DARK BLUE CRUSHED MOROCCO BY FROST & CO. (signed on front turn-ins), covers with gilt double fillet border, raised bands, spines gilt in double-ruled compartments with central lozenge formed by small leaf tools, turn-ins with gilt rules and volute cornerpieces, marbled endpapers, all edges gilt.

Slight offsetting, as usual, from turn-ins onto free endleaves (from binder's glue), but VERY FINE COPIES with virtually no signs of use. (Plate 67) \$475 for the two

These first two books by classicist Edith Hamilton (1867-1963) did nothing less than cause a resurgence of interest in the classics. According to ANB, the works "facilitated the development of classic courses in translation on U.S. college campuses, a phenomenon that revived the study of Greco-Roman antiquity in this country." Hamilton had a far higher regard for the Greeks than the Romans: as ANB notes, she emphasized "truths of the spirit" and the contributions of the Greeks as 'the first Westerners' and lovers of freedom," but saw the Romans "as the Greeks' 'spiritual inferiors' and 'insensitive to human suffering.'" Our edition of "The Greek Way" contains all of the material from the 1930 first edition, plus a new introduction and five additional chapters. The bindings here are not overly ornate, but they are made using high quality materials and seem in design and execution to be like the excellent work turned out during the last half of the 20th century by Sangorski & Sutcliffe. (ST11462a-065)

233. HASSELL, JOHN. PICTURESQUE RIDES AND WALKS, WITH EXCURSIONS BY WATER, THIRTY MILES ROUND THE BRITISH METROPOLIS. (London: Printed for J. Hassell, 1817-18) 163 x 102 mm. (6 3/8 x 4"). **Two volumes.** FIRST EDITION. QUITE ATTRACTIVE LATE 19TH CENTURY JADE GREEN CRUSHED MOROCCO IN AN ARTS AND CRAFTS DESIGN BY WOOD OF LONDON (stamp-signed on front turn-ins), covers with gilt-rule border and stippled cornerpieces incorporating drawer handles and three graceful tulips, raised bands, spines gilt in compartments with a wide frame formed by drawer handles, heart ornaments and much stippling, turn-

ins decorated with charming gilt tulips, marbled endpapers, top edges gilt, other edges rough trimmed. WITH 120 HAND-COLORED AQUATINT ENGRAVINGS of attractions in London and the Home Counties, as called for. Abbey "Scenery" 218; Tooley 251.

Front joint of one volume with just a hint of rubbing at the head, faint minor spotting to covers, spines just slightly sunned to a richer green, trivial imperfections internally, but A PARTICULARLY FINE AND PRETTY SET, the text and plates very clean and fresh, and the ornate bindings lustrous and with no significant wear. (Plates 42, 43) \$2,900

This is one of the small guidebooks that were the specialty of watercolorist John Hassell (1767-1825), offered here in a pretty Arts and Crafts-style binding. A publisher and printseller as well as an artist, Hassell illustrated his guides with hand-colored aquatints of his own drawings. Most, like ours, focused on sights within easy travelling distance of London. Here, we see a variety of stately homes and charming villages from the Home Counties surrounding London-Buckinghamshire, Essex, Hertfordshire, Berkshire, Middlesex, Kent, and Surrey—the incarnation of the genteel English countryside we read of in Austen. Hassell extols the virtues of this corner of England in his preface, proclaiming that "within a radius of thirty miles [of London] is to be found almost every thing that can embellish or give zest to society; that can indulge the most sanguine expectation of the amateur; gratify the meditative passion of the antiquarian; repay the most inquisitive researches of the botanist; amuse the peripatetic, or add to the enjoyments of a man of pleasure." With this book, he hoped to awaken the jaded residents of London to the rich diversions around them. To us, the volumes represent a valuable and intriguing historical record of the region during the first part of the 19th century, made all the more appealing because the decorative binding and diminutive illustrations are so charming. (ST11727g)

234. HAWKER, LT. COL. P[ETER]. (BINDINGS - BIRDSALL). INSTRUCTIONS TO YOUNG SPORTSMEN IN ALL THAT RELATES TO GUNS AND SHOOTING. (London: Printed for Longman, Hurst, Rees, Orme, Brown, and Green, 1824) 240 x 155 mm. (9 1/2 x 6 1/4"). xxii, 470 pp. Third Edition. HANDSOME SCARLET CRUSHED MOROCCO BY BIRDSALL (stamp-signed on front turn-in), covers with double gilt fillet border, raised bands, SPINE VERY ATTRACTIVELY GILT in compartments with central figure of a shooter and his dog framed by tree-branch cornerpieces, gilt turn-ins, marbled endpapers, all edges gilt. In a (very slightly marked) felt-lined red straight grain morocco slipcase. With 10 plates, six of them showing details of hunting equipment (including boats) and four of them hand-colored engravings of hunting scenes, as called for. Front flyleaf with evidence of bookplate removal. Riling 373; Schwerdt I, 235; Tooley 256.

Spine just a shade darker than boards, a little faded, with tail compartment a bit rubbed, faint soiling to rear cover, trivial imperfections to a few plates, isolated minor thumbing, corner creases, and marginal stains, but still A NEARLY FINE AND QUITE ATTRACTIVE COPY, the leaves fresh and bright, and the decorative binding lustrous and virtually unworn. (Plate 44) \$1,250

Described by Riling as "a classic on the subject," this guide for the gentleman sportsman was written by army officer Peter Hawker (1786-1853), characterized by DNB as "a keen shot and active sportsman." According to Riling, the work was undertaken "at particular request of some sporting friends . . . who had recourse to the press in order to present each of them with a legible copy." The book became widely

popular and went through several printings, but Schwerdt tells us that the third is "the most complete edition, containing valuable information on wild-fowling with a gunning punt, French hut shooting, pheasant, partridge and grouse shooting, fly-fishing and deer-stalking." Tooley informs us that it was also the first edition to have colored plates, a very pleasing addition. The cleverly and charmingly decorated cover comes from one of the foremost English provincial binderies. In 1792, William Birdsall acquired the Northampton bindery of John Lacy and established a highly respected family operation that continued for more than 150 years, finally closing in 1961. The Birdsall firm consistently executed bindings with considerable skill, and their work was often animated, imaginative, and even experimental in design. The bindery was at times quite large: in 1899, its staff was reported to number as many as 250 (though some of these employees were involved in manufacturing the company's other products—ladies' handbags, fancy boxes, and stationery). (ST11772)

An Unusually Attractive Set, In Fine Blue Morocco and with Extra Volumes

235. HAWTHORNE, NATHANIEL. THE COMPLETE WORKS OF NATHANIEL HAWTHORNE. [bound with] HAWTHORNE, JULIAN. NATHANIEL HAWTHORNE AND HIS WIFE: A BIOGRAPHY. (Cambridge: Printed at the Riverside Press, 1883; 1884) 245 x 170 mm. (9 1/2 x 6 3/4"). **Two items** (the 13-volume set of "Works" and the two-volume biography) **bound in 15.** Introductory notes to each volume by George Parsons Lathrop. ONE OF 250 COPIES of the "Riverside Edition" (our copy being #233). EXTREMELY ATTRACTIVE CONTEMPORARY NAVY BLUE STRAIGHT-GRAIN MOROCCO, PLEASINGLY GILT, BY RINGER (stamp-signed on the front pastedown of each volume), covers with double fillet frame and small gilt trefoil cornerpieces, raised bands, gilt spine compartments formed by plain and broken rules and featuring volute cornerpieces and delicate fleuron centerpiece, wide turn-ins with elaborate gilt tooling, marbled endpapers, top edges gilt, other edges untrimmed, TWO VOLUMES UNOPENED AND EIGHT OTHERS PARTIALLY SO. All 15 volumes with frontispieces and title pages with etched vignette. A Large Paper Copy on laid paper. Title pages in red and black. Clark B-10; BAL 7643.

Spines uniformly faded to a pleasing blue-green, trivial marks to a handful of covers, one volume with barely perceptible effects of damp (lower corner of the covers just slightly darkened, and top inner margin of many leaves with very faint wrinkling), one opening with minor marginal spot, otherwise A VERY FINE SET, the lovely bindings with no significant wear, and the text, set within very spacious margins, almost entirely very bright, fresh, and clean. (Plate 68) \$3,750

One of the major figures in the history of literature in the United States, Nathaniel Hawthorne (1804-64) was among those who first inspired the idea of "American literature," a national literature that could take its place alongside its long-established European forebears. Probably more than any other writer of stature in 19th century America, Hawthorne combined vivid imagination with careful, structured craft. In addition to his great achievements—"The Scarlet Letter" of 1850 and "The House of Seven Gables" (1851)—our handsome edition contains all of the lesser narrative and non-fiction writings, including voluminous entries from his journals, said to contain upwards of 300,000 words. The Riverside Hawthorne was originally published in 12 volumes, and it is normally sold that way. Our copy has, in addition, a 13th volume containing "Doctor Grimshawe's Secret," as well as a uniformly bound, separately published, biography of

Hawthorne (and his wife) by Julian Hawthorne. Our binder is apparently the P. Ringer who was well established in Chicago at the time of publication. He hired the German emigré Ernst Hertzberg about 1870, and eventually the two became Ringer and Hertzberg. In giving a summary of important American binders in the second half of the 19th century, "Appleton's Annual Cyclopædia" from 1901 listed the Ringer firm in the same paragraph with such eminent binders as Stikeman, Matthews, MacDonald, and the Club Bindery (Ringer was eventually bought out by Hertzberg, and the latter's establishment came to be known as the Monastery Hill Bindery, named after the monastic ruins in his birthplace of Gramzow in Germany, and still functioning today). It is possible that Ringer had a contract with the Riverside Press to supply deluxe versions of the bindings for their sets: in addition to the present bindings, we note that there was a set of the Riverside edition of the works of Longfellow (11 volumes, 1886) in a Ringer binding (of half morocco) sold at Bonham's in 2003. Our edition does not often appear at auction: only four copies are listed in ABPC since 1975, and none of those is in full leather. (CAB07074)

Alberto Sangorski Vellum Illuminated Manuscript In a Stunning Inlaid Riviere Binding

236. (ILLUMINATED MANUSCRIPT - MODERN). SANGORSKI, ALBERTO, Calligrapher. SWINBURNE, ALGERNON CHARLES. ADIEUX À MARIE STUART. (London, 1916) 213 x 159 mm. (8 3/8 x 6 1/4"). 16 vellum leaves (including five blanks). Colophon, stating that the manuscript was designed, written out, and illuminated by Alberto Sangorski for Riviere & Sons, and that it will not be duplicated, SIGNED BY THE ARTIST. SIMPLY STUNNING DARK BLUE MOROCCO, ELABORATELY INLAID AND GILT, BY RIVIERE & SON (unsigned, but assigned to them by the artist), covers with central red morocco escutcheon featuring a rampant lion on a field of densely stippled gilt with the royal crown above it in red morocco and gilt, the crown and shield both inside a blue mandorla decorated with twining vines, the mandorla, in turn, enclosed by a large frame with lobed cornerpieces, this frame heavily stippled with gilt and inlaid with curling acanthus leaves in green, ochre, purple, and red morocco, the whole within an exuberantly decorated gilt border outlined by a thin strip of onlaid black morocco and filled with gracefully swirling vines and curls, each of the four sides of the frame with an ochre morocco-outlined, gilt-latticed compartment with one or two inlaid thistles in green, purple, and gilt, raised bands, spines gilt in similarly stippled compartments containing an inlaid acanthus leaf, turn-ins with inlaid black morocco strips enclosing a repeating pattern of gilt leaves, berries, and azure acanthus leaves, ivory watered silk endleaves, all edges gilt. In a (slightly rubbed) dark green morocco box with raised bands, gilt titling, silk and velvet lining, and brass closures. Designed and illuminated by Alberto Sangorski with 13 three- to four-line initials in red or blue, five red initials of similar size with penwork, two four-line initials in green, purple, and burnished gold, and SIX LARGE ILLUMINATED INITIALS (measuring approximately 55 x 45 mm.) ELABORATELY DECORATED with flowers and acanthus leaves in shades of purple, mauve, and indigo, all on grounds of burnished gold, three with extensions of flowering stems, title page with lovely frame in purple, blue, and burnished gold emanating from the "A" in the first word of the title, the burnished gold letter containing a large Scottish thistle, first page of text with swirling red hairline borders at head and tail, with blue flowers, thistles, and numerous leaves and bezants of burnished gold, the first word, "Queen," having

a large gray initial with white tracery and large brooch ornament at the center, the other letters in burnished gold, all on an elaborately checkered background, the page opposite WITH A LARGE MINIATURE OF MARY STUART GAZING SADLY BACK AT FRANCE FROM THE STERN OF A SHIP BOUND FOR SCOTLAND, based on a painting by W. P. Firth and signed with Sangorski's cipher (dated 1916), the miniature in a shield-shaped frame with flowering cornerpieces and a burnished gold fleur-de-lys at the top, and below the miniature, a small indigo escutcheon featuring a burnished gold "M" with a crown, all on a black background with purple vines, the closing pages with frames having pointed lobe cornerpieces, those of one frame with burnished gold fleurs-de-lys, those of the other with purple and green thistle blossoms on a penwork background. Ratcliffe, "Hidden Treasures," SJR-338.

A SPLENDID COPY, exceptionally clean, fresh, and bright inside and out. (Plates 44, 45, 55) \$29,000

Calligrapher and illuminator Alberto Sangorski (1862-1932) was the older brother of Francis Sangorski, co-founder of the renowned Sangorski & Sutcliffe bindery. Alberto, who had started his professional life as secretary to a goldsmith's firm, became attracted to the book arts at the age of 43 and began doing illuminated manuscripts that were then bound by his brother's firm. Sometime around 1910 Alberto and Francis had a falling out, and the artist went to work for the rival Riviere bindery, for which our manuscript was done. Stephen Ratcliffe suggests that the disagreement may have stemmed from Alberto's desire to receive credit for his work, and the fact that his manuscripts for Riviere have a signed colophon, as seen here, would seem to support this claim. Sangorski chose somber but beautiful colors for the illuminations in Swinburne's "Adieux à Marie Stuart," reflecting the tragic fate of the young queen who tearfully bade adieu to her beloved France to assume the throne of Scotland. An epigram facing the title page quotes her as saying, in French, "Adieu, charming France, the country I cherish, cradle of my childhood happiness! To leave you is to die"—a prediction that was sadly fulfilled. Swinburne's poem is an attempt to bid farewell to an unhappy queen who lost her head, but won the hearts of romantics through the ages. The workmanship here is first rate, as are the materials used, and the book is a shimmering example of 20th century handcrafted book art. Sangorski's one-of-a-kind manuscripts are highly prized in collections and in the marketplace, and they are more and more difficult to find now in the sort of pristine condition seen here. (ST11656)

237. IRELAND, W. H. THE LIFE OF NAPOLEON BONAPARTE. (London: G. Berger [for the first volume] and John Cumberland [for the others], 1828 [this date in Volume II, the other volumes undated]) 216 x 142 mm. (8 1/2 x 5 1/2"). Bound without half titles in the first three volumes. **Four volumes.** EXTREMELY FINE 19TH CENTURY CRIMSON MOROCCO, HANDSOMELY GILT, BY WOOD (stamp-signed on front turn-ins), covers with single gilt rule border and with gilt sprigs and Napoleonic bee in each corner, raised bands, spines gilt in compartments repeating the same stamps (but with the top compartment featuring instead an "N" surmounted by a crown), marbled endpapers, top edges gilt, other edges rough trimmed. In a sturdy linen-covered slipcase. With one facsimile plate, three black and white plates (all of them folding), and 24 HAND-COLORED PLATES, all but two of them folding, the plates expertly backed with silk. Front pastedown of each volume with modern bookplate. Tooley, p. 228 (citing earlier editions); Cohn 435.

Margins of some of the folding plates a little soiled and with a few expert repairs without loss (a handful of tears also expertly

repaired in the text), title pages of second and third volumes as well as a portion of one black and white plate a bit soiled, two contents leaves in Volume IV gracelessly remargined, other trivial problems with the leaves, but still very good internally, without any fatal flaw, with the text still rather fresh, and with virtually no foxing. Just a hint of superficial chafing on covers, but THE LOVELY DECORATIVE BINDINGS IN VERY FINE CONDITION, ESPECIALLY BRIGHT AND VIRTUALLY UNWORN. (Plate 44) \$4,250

During Napoleon's rise to prominence as an officer in the French Republican Army, his future biographer, William Henry Ireland (1777-1835), was a troubled teenager engineering a very unpleasant, if celebrated, stir in English literary circles. The son of artist Samuel Ireland, whose books of English "Picturesque Views" were quite successful, young Ireland in 1794 forged his first Shakespearean document, a dedicatory letter that he penned on the flyleaf of an old book and that he claimed to be in the bard's own hand. Encouraged by his trusting father, the lad created more Shakespeariana, until he finally fabricated a play, "Vortigern and Rowena," which was staged at Drury Lane Theatre, and which was so flat and unlike Shakespeare that it was laughed off the stage. In 1805 Ireland blithely published the story of his forgeries, of which he always remained perversely proud. His notorious literary debut did not deter him from becoming a prolific writer of poetry, novels, and works of history. He had studied for four years in Paris as a boy and was fluent in French. This stood him in good stead when preparing this life of Napoleon, for which he read a good many French memoirs, first and foremost the "Mémorial de Sainte Hélène," based on the long conversations of Las Cases with Napoleon after the emperor's enforced retirement to Saint Helena. Like many Englishmen, Ireland was an admirer of his country's great opponent, depicted in the "Memorial" as one whose greatest desire was to spread equality and fraternity throughout Europe. He writes in the preface that "the virtuous qualifications of Bonaparte far outbalanced his evil propensities." Ireland has also done his homework in consulting the memoirs of military men, and his book is replete with descriptions of Napoleon's strategies and campaigns. The illustrations that accompany the work are for the most part battle scenes based on paintings by such well-known interpreters of Napoleon's wars as Vernet and Swebach. They were adapted and engraved by George Cruikshank (1792-1878), then in the early stages of a career that was to make him perhaps the best-known English illustrator of the 19th century. The complex compositions, crowded with figures, dense with drama, and produced on a large scale, show an unexpected dimension of Cruikshank's great talent, which otherwise was more often devoted to satire. In addition to literary content and illustration, this is quite a handsome set in rich red morocco by one of the best of the second-tier English binders working at the end of the 19th and beginning of the 20th centuries. (ST10948)

The Limited Portfolios Comprising the Catalogue Of the 1912 First Exhibition of Islamic Book Arts

238. (ISLAMIC ART). MARTEAU, GEORGES, [and] HENRI VEVER. MINIATURES PERSANES . . . EXPOSÉES AU MUSÉE DES ARTS DECORATIFS JUIN-OCTOBRE 1912. (Paris: Bibliotheque d'Art et d'Archéologie, 1913) 410 x 310 mm. (16 1/4 x 12 1/4"). **Two volumes.** ONE OF 150 NUMBERED COPIES (this being copy #100). Unbound sheets, as issued, in original black cloth-covered board portfolios, covers with elaborate blindstamped design, spines with gilt titling, all three sets of original cloth ties. With 195 mounted reproductions of miniatures and calligraphy from Islamic manuscripts, 21 of

these in color, each plate accompanied by descriptive text in French.

One portfolio joint starting at head, two-inch split to cloth at tail of one spine, boards a little chafed and rubbed, half titles with faint soiling, occasional trivial marginal stains or thumbing, a couple of fore edges with a thin strip of light soil, otherwise A FINE SET, the plates very clean and bright, and the fragile portfolios surprisingly well preserved. **(Plate 46) \$15,000**

This work catalogues, in text and image, the first ever exhibition of Islamic Book Arts, organized by collectors and authors Georges Marteau and Henri Vever at the Louvre's Museum of Decorative Arts in 1912. Marteau collected Persian and Mughal art and artifacts, and much of the Louvre's current collection of Islamic art came from his generous bequest. Vever was a jeweler whose collection included Arabian jewelry and crafts as well as manuscripts. According to a catalogue produced by the Bryn Mawr College library to accompany its 2005 exhibit of Iranica, "The commemorative volume that Vever and Marteau published in 1913, which includes numerous color and black and white plates and a detailed study of scribal signatures, is a testimony to the authors' enthusiasm for the material they and others had collected. Though the exhibited paintings were reproduced in this publication as isolated images devoid of context, the accompanying essays nevertheless marked a great advance in the consideration of the Islamic book as an entity comprising multiple components. While primacy was given to the painted miniature and the individual artist, Vever and Marteau also examined bindings, calligraphy, colophons, paper, and illumination." The miniatures, bindings, and calligraphy reproduced here date from the 13th through the 17th century. One 13th century miniature of a mad dog attacking a hunter comes from the section of a Dioscorides manuscript detailing the treatments for rabies. Other miniatures picture priests, battles, or idyllic scenes of life at the sultan's court. Our copy's provenance is one reason for its remarkable state of preservation: although without marks of ownership, this item comes from the fine library of distinguished collector William Armistead Moale Burden (1906-84), a prominent aviation consultant, United States ambassador to Belgium, and assistant to the U.S. Secretary of Commerce for civil aviation from 1942-47. This work is rarely seen in the marketplace: no other copy seems to be currently advertised for sale, and just four copies are listed by ABPC at auction since 1975, the last one selling in 2003. (ST11778a)

A Fine Copy of Jardine in Marvelous Morocco, Color-Coded To Reflect Various Animal Groups

239. JARDINE, SIR WILLIAM, Editor. THE NATURALIST'S LIBRARY. (Edinburgh: W. H. Lizars, [1845-46]) 164 x 122 mm. (6 1/2 x 4 1/8"). **40 volumes.** Second Edition. VERY ATTRACTIVE CONTEMPORARY HALF MOROCCO, HANDSOMELY GILT, THE VOLUMES BOUND IN FOUR DIFFERENT COLORS TO REFLECT THE VARIOUS MEMBERS OF THE ANIMAL KINGDOM (the 14 volumes on birds bound in red, the 13 volumes on mammals in dark green, the seven volumes on insects in dark blue, and the six volumes on fish in deep purple), all the volumes with gilt-decorated raised bands, spines uniformly gilt in compartments with lozenge centerpiece composed of drawer handle stamps and enclosing a small flower, the whole surrounded by triangular scrolling cornerpieces, marbled edges (sides and endpapers not uniform-by design: the mammals and fish with watered silk covers, the birds and insects with buckram; the mammals, fish, and insects with tartan endpapers, the birds with an unusual maze-like

design). WITH A TOTAL OF 1,360 ZOOLOGICAL PLATES, INCLUDING 1,280 PLATES OF VARIOUS ANIMALS, ALL BUT A FEW HAND COLORED, along with 40 engraved frontispiece portraits of noted zoologists and 40 engraved title pages (the majority of these uncolored), (one fish engraving mentioned in the list of plates, but apparently not issued, since no text relating to it appears), all but a very few of the engravings with original tissue guards. Front pastedowns with armorial bookplate of Edward Salvin Bowlby. Nissen 4708; Wood, pp. 405-06; Zimmer, p. 326.

Just the most minor rubbing to leather extremities, slight chafing or soiling here and there to cloth boards, trivial imperfections internally, but AN EXTRAORDINARILY APPEALING SET IN VERY FINE CONDITION, the bindings especially bright, almost without wear, and most pleasing on the shelf, and the text remarkably smooth, clean, and fresh, with virtually no signs of use. **(Plate 45) \$17,500**

This famous collection of writings on natural history and on naturalists, augmented by more than 1,300 (mostly colored) engravings, was issued in individual volumes from 1833-43; the present set is a very early reprint of the completed 40-volume work. The book's general editor, Jardine (1800-74), also wrote about a third of the volumes, mostly on birds and fish. Wood says that it is "a remarkable little library of early nineteenth-century zoology, as well as a brief account of the lives of the chief zoologists of all time." The plates here feature figures of animals that are fully colored against an uncolored background, an arrangement that makes the species under discussion stand out as more clearly delineated. Complete sets with all of the plates, like this one, are not so readily available as in the past, and because the attractive engravings have meant that the work has frequently been the victim of affectionate destruction, sets that are both clean internally and in contemporary bindings in excellent condition are especially rare. This is all the more true in the case of sets bound in attractive leather. The present copy is extraordinary because it still opens stiffly, indicating that it has experienced very little use, and because it is bound so distinctively: we have never seen this work—or any work like it, for that matter—bound in such a way as to reflect its various sections of content with varying colors of leather. Our set comes from the library of Victorian gentleman Edward Salvin Bowlby (1830-1902), a barrister who served as High Sheriff of Hertfordshire. (ST11765)

"Peppermint King" Copy of Major Kelmscott Item In Handsome Bindings by Fazakerley

240. (KELMSCOTT PRESS). (BINDINGS - FAZAKERLEY). VORAGINE, JACOBUS DE. THE GOLDEN LEGEND. (Kelmscott Press, 1892) 300 x 215 mm. (11 3/4 x 8 1/2"). **Three volumes.** Translated by William Caxton. Edited by F. S. Ellis. ONE OF 500 COPIES. HANDSOME CONTEMPORARY BURGUNDY MOROCCO BY FAZAKERLEY OF LIVERPOOL (stamp-signed on front turn-ins), the covers with three concentric frames, each formed by a single gilt rule and one thick and one thin black rule, the outer frame with elaborate cascading cornerpieces formed by flowers, leafy volutes, and small round tools, the middle frame with a gilt anular dot at each corner, and the corners of the innermost panel with two entwined gilt leaves; raised bands decorated with a gilt fillet and flanked by blind and gilt rules, spine panels with elegant gilt floral centerpiece, gilt turn-ins, marbled endpapers, top edges gilt, other edges untrimmed. Elaborate woodcut title (the first designed by Morris) and first page with full white-vine borders,

two woodcut illustrations and two full borders designed by Edward Burne-Jones, large and small decorative woodcut initials, printer's device. Front pastedown of first volume with decorative bookplate of Samuel Cross; front free endpaper of each volume with Tiffany-engraved bookplate of Albert May Todd (see below). Sparling 7; Peterson 7; Tomkinson, p. 109.

Endpapers (which are not a part of the collation) with sparse and light mottling, five gatherings with perhaps half of their leaves faintly yellowed (a single leaf only that is more than slightly affected), otherwise only the most trivial imperfections; AN EXTREMELY ATTRACTIVE COPY, the handsome bindings lustrous and with just negligible signs of use, and the text virtually immaculate. (Plates 69, 70) \$9,500

This is a very desirable copy of one of the major Kelmscott books, an edition of Voragine's extremely popular 13th century compilation of saints' lives and legends, offered here in handsome morocco by one of England's most eminent binders. In 1890 William Morris had acquired a 1527 edition of the "Golden Legend" printed by Wynkyn de Worde, and was so charmed with the work that he determined to make it the first book printed at the Kelmscott Press. Because of a difficulty in procuring the large paper suitable for such a work, Morris' own "Story of the Glittering Plain" became the first Kelmscott book off the press, and the "Golden Legend" became the seventh—although it was the first Medieval work Morris printed and the first in such a large format. The publisher was Bernard Quaritch, who drove a hard bargain, for Morris and Ellis agreed to take no compensation for their work beyond some complimentary copies. The binder here, Thomas Fazakerley, is known to have been apprenticed to John Sutton in Liverpool in 1813 and to have established his own business in 1835. He retired in 1877, after which his son John continued the firm, which never produced bindings in great numbers, but which established a durable reputation for fine quality work (they are especially well known for their pictorial decorations on glittering gold fore edges, visible, not when the volume is fanned open, but rather when it is closed). Our early and probably original owner, Albert May Todd (1850-1931), was known as the "Peppermint King" because he made a fortune processing and selling mint extract and other essential oils from offices in Kalamazoo, Michigan. He assembled a first-rate collection of ornithological and other natural history books, finely bound classics, early printing, and fine bindings as well as a representative sampling of Western and Oriental illuminated material. Much of his collection was dispersed at auctions at Anderson Galleries on 22-24 October 1929 and at Parke-Bernet on 12-13 November 1941. (For a discussion of Morris and his Kelmscott Press, see next item.) (ST11741b)

241. (KELMSCOTT PRESS). COLERIDGE, SAMUEL TAYLOR. POEMS CHOSEN OUT OF THE WORKS. (Kelmscott Press, 1896) 210 x 150 mm. (8 1/4 x 6"). 4 p.l. (first two blank), 100 pp. Edited by F. S. Ellis. ONE OF 300 COPIES on paper. (There were also eight copies on vellum.) Original limp vellum, yapp edges, gilt titling on spine, silk ties, edges untrimmed. Elaborate woodcut title and border on first page of text, one other page with three-quarter border, decorative woodcut initials, woodcut device on final page. Printed in red and black. Sparling 38; Tomkinson, p. 117.

One gathering with a dot of foxing on three leaves, otherwise fine, quite clean and fresh inside and out. \$3,250

William Morris (1834-96) was the most important figure in the revival of printing in England at the end of the 19th century, and his Kelmscott Press, founded in 1891, marked the beginning of the modern private press movement. As Feather says, "Morris was a remarkable man in many ways; at Oxford, he had been under the influence of the Pre-

Raphaelites, and had carried this influence into his subsequent work as an architect and designer." Morris "looked back to the Middle Ages as a period when free craftsmen, untrammelled by capitalism, pursued their avocations and produced objects which were both useful and esthetically worthwhile. He became involved with the Arts and Crafts Society, which sought to promote guild socialism to revive this lost world. The Kelmscott Press was a product of this ethos, the immediate influence being Emery Walker's famous lecture on typography to the Arts and Crafts Exhibition Society in November 1888." Seeking to revive what he considered to be the purity of printing's first century, Morris says in his "Note" about the press, which took the form of the final Kelmscott book, that he "began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters." This was an understatement of the first order: his press produced 53 titles in 66 volumes, all of them notable in some way, along with three memorable typefaces. The present collection of 13 poems is the last volume in the Kelmscott series of modern English poetry books, including Tennyson's "Maud" and the poems of Rossetti, Keats, Shelley, and Herrick. (CRS0908)

May Morris' Copy

242. (KELMSCOTT PRESS). MORRIS, WILLIAM. GOTHIC ARCHITECTURE: A LECTURE FOR THE ARTS AND CRAFTS EXHIBITION SOCIETY. (Kelmscott Press, 1893) 145 x 108 mm. (5 3/4 x 4 1/8"). 1 p.l., 68 pp. ONE OF 1,500 COPIES on paper. (There were also 45 on vellum.) Original holland-backed paper boards, edges untrimmed. Woodcut initials and small woodcut decorations in the text. Headlines and sidenotes printed in red. Front flyleaf with pencilled ownership signature of May Morris. Forman 146; Sparling 18; Tomkinson, p. 112.

Covers rather faded and a bit soiled, one faint spot of foxing to two leaves, otherwise a fine copy internally, the text clean, fresh, and bright. \$500

This little book was Kelmscott's' least private work. It was printed in public as a "moving exhibit" during the 1893 Arts and Crafts Exhibition held in the New Gallery, becoming one of the exposition's most popular attractions. The text was taken from Morris' lecture before the Society in 1889. According to Sparling, this is the first appearance of the four-line initials used here and the first book Morris printed in the sextodecimo format. Our early owner, May Morris, youngest daughter of William and Jane, was a talented artist in her own right, excelling in art needlework and embroidery. She was briefly married to Kelmscott bibliographer Henry Halliday Sparling. (CRS0917)

243. (KELMSCOTT PRESS). MORRIS, WILLIAM. LOVE IS ENOUGH, OR THE FREEING OF PHARAMOND: A MORALITY. (Kelmscott Press, 1897) 295 x 215 mm. (11 1/2 x 8 1/2"). 2 p.l., 90 pp. ONE OF 300 COPIES on paper. (There were also eight on vellum.) Original vellum, yapp edges, gilt titling on spine, silk ties. Two very impressive full-page woodcuts by Edward Burne-Jones, elaborate woodcut floral border around frontispiece and first page of text, handsome woodcut initials in black or blue throughout, other charming partial woodcut foliate and floral borders. Printed in red, blue, and black. Sparling 52; Tomkinson, p. 121.

Upper cover with a 4 x 2" wrinkled patch, probably from moisture used to remove a bookplate on the pastedown on the opposite side, otherwise AN EXCEPTIONALLY FINE COPY,

immaculate inside and out, the beautiful type and woodcuts fresh and deeply impressed on the thick, creamy paper, in a binding so tight that it opens unwillingly. **(Plate 69) \$4,800**

This is the handsome penultimate Kelmscott book, followed only by Morris' "Note" on the aims behind the founding of the press. "Love Is Enough" is one of only two books from the press printed in three colors, and the fine blue-gray initials here provide a feeling of classical elegance, partly perhaps because their color reminds us of Wedgewood objects. The fine full-leaf woodcut at the end of the book was originally designed for an edition of this work planned 25 years before but then abandoned (though the work was first published in another version, without illustrations, at that time). (ST11631)

244. (KELMSCOTT PRESS). MORRIS, WILLIAM. THE SUNDERING FLOOD. (Kelmscott Press, 1897) 210 x 148 mm. (8 1/4 x 5 3/4"). 4 p.l. (3 blanks and the half title), 507, [1] pp. ONE OF 300 COPIES on paper. (There were also 10 on vellum.) Publisher's blue paper boards, expertly rebacked with linen matching the original, spine with publisher's paper label at head, edges untrimmed. Front pastedown with line block map drawn by H. Cribb, elaborate woodcut border and initial on first page of text, and woodcut borders and initials at the beginning of each chapter, small woodcut initials throughout, Kelmscott device at end. Printed in black and red. Sparling 51; Peterson 51; Walsdorf "William Morris" 51; Tomkinson, p. 121.

Covers a bit soiled, corners slightly bruised, spine label a bit damaged when relaid (one letter gone and a dozen others partly lost), otherwise the artfully restored binding entirely sound and not at all dissatisfactory. A BEAUTIFUL COPY INTERNALLY, unusually fresh, clean, and bright. **\$1,500**

Dated 1897, but issued in February of 1898, this was the last romance written by William Morris and the final book but two to be produced at the Kelmscott Press. Because of Morris' failing health, the last few pages were written down from his dictation by Sydney Cockerell, and the work appeared posthumously, being printed from an uncorrected manuscript and seen through the press by his daughter, May Morris. The map on the front pastedown was the inspiration for Tolkien's vision of Middle Earth cartography. Because of the thickness of the book and the insubstantial materials it is made of, fine copies of this title are especially difficult to find. (CRS0923)

245. (KELMSCOTT PRESS). ROSSETTI, DANTE GABRIEL. HAND AND SOUL. (Kelmscott Press, 1895) 145 x 110 mm. (5 3/4 x 4 1/4"). 2 p.l., 56 pp. ONE OF 525 COPIES on paper. (An additional 21 copies were printed on vellum.) Original stiff vellum, flat spine with vertical titling. Small woodcut text tools, four- and six-line initials, first text opening with elaborate woodcut full border. Printed in red and black. Sparling 36; Tomkinson, pp. 116-17.

Grain of the vellum showing slightly, otherwise quite fine, very clean, fresh, and bright internally. **\$1,250**

This is the only Kelmscott item for which copies were printed for American distribution. It is also the only sextodecimo book issued in vellum, bound without ties. Poet and painter Rossetti (1828-82), one of the founders of the Pre-Raphaelite Brotherhood, was an early and profound influence on Morris, and he remained a lifelong friend. The two originally took Kelmscott Manor in joint tenancy, although Rossetti later returned to live in London. Morris' wife Jane was one of Rossetti's most important models (memorably featured in his famous painting "Proserpine") and was also, allegedly, his lover. (CRS0927)

246. (KELMSCOTT PRESS). ROSSETTI, DANTE GABRIEL. SONNETS AND LYRICAL POEMS. (Kelmscott Press for Ellis & Elvey, 1894) 210 x 143 mm. (8 1/8 x 5 1/2"). 6 p.l., 197 pp. ONE OF 310 COPIES on paper (and six were issued on vellum). Original flexible vellum with silk ties, gilt titling on spine, edges untrimmed and all but the first two gatherings UNOPENED. Lovely large and small woodcut initials, elaborate woodcut frontispiece and border on first page of text. Printed in red and black. Front flyleaf with ink presentation inscription to Lewis Flower(?) from "SS" dated July 1897. Sparling 20a; Tomkinson, p. 113.

Just a hint of soil to the vellum, but AN EXTRAORDINARILY FINE COPY, the binding unusually lustrous, and the (obviously mostly unread) text virtually pristine. **\$3,000**

This collection of Rossetti's poetry was published as a companion to the Kelmscott edition of "Ballads and Narrative Poetry" (1893). In an 1870 review, Morris wrote of Rossetti's poems, "I think these lyrics, with all their other merits, the most complete of their time; no difficulty is avoided in them: no subject is treated vaguely, languidly, or heartlessly: as there is no commonplace or second-hand thought left in them to be atoned for by beauty of execution, so no thought is allowed to overshadow that beauty of art which compels a real poet to speak in verse and not in prose. Nor do I know what lyrics of any time are to be called great if we are to deny that title to these." (CRS0928)

In a Very Pretty 19th Century American Binding

247. (KELMSCOTT PRESS). SYR PERECYVELLE OF GALES. (Kelmscott Press, 1895) 212 x 150 mm. (8 1/2 x 5 3/4"). 2 p.l., 98 pp. (Without the final blank). Edited by F. S. Ellis after the edition by J. O. Halliwell. ONE OF 350 COPIES on paper. (Eight additional copies were printed on vellum.) QUITE ATTRACTIVE CONTEMPORARY OLIVE-BROWN HALF MOROCCO BY W. LAUNDER (stamp-signed on verso of front free endpaper), flat spine gilt in one long compartment with leafy vines at head and tail, vertical titling in ornate Gothic majuscules, marbled sides and endpapers, top edge gilt. Elaborate woodcut frontispiece by Edward Burne-Jones, wide white vine borders on first opening, one page with half border, decorative woodcut initials, device in colophon. Printed in red and black. Sparling 33; Tomkinson, p. 116.

Spine sunned to a pleasing hazel brown, some irregular fading to leather elsewhere, otherwise AN EXTREMELY FINE COPY, the binding very lustrous and virtually unworn, and the text immaculate. **(Plates 56, 69) \$1,900**

This desirable Kelmscott item is the 14th century verse romance telling of the childhood of one of Arthur's knights, the first book in the series of Kelmscott Medieval romances, which also included "Syr Ysambrace" and "Sire Degrevaunt." According to Cockerell, "they were all reprinted from the Camden Society's volume of 1844, which was a favorite with Morris from his Oxford days." William Lauder was one of the master binders in New York in the late 19th and early 20th century. In 1874 he came to the United States from Britain, where he had served his apprenticeship, to work for the highly respected binder William Matthews, head of D. Appleton's bindery in New York and one of the forces behind the founding of the Grolier Club. Just a year later, Lauder was recruited by J. B. Lippincott of Philadelphia to prepare that firm's magnificent display of bindings at the Centennial Exhibition of 1876. Lauder went into partnership with fellow art binder James McDonald in 1882, and according to Lawrence Thompson's article "Hand Bookbinding in the United States," their firm enjoyed a reputation as being "the best in American

hand binding." And after the partnership dissolved in the early 1890s, Launder, in Thompson's words, "continued to produce bindings sturdy in structure, simple and symmetrical in design, tasteful and neat in all respects. [He] enjoyed the well-earned patronage of American bibliophiles for over half a century." (ST11784)

248. (KELMSCOTT PRESS). SYR YSAMBRACE. (Kelmescott Press, 1897) 216 x 146 mm. (8 1/2 x 5 3/4"). 2 p.l., 41 pp. Edited by F. S. Ellis from the J. O. Halliwell edition of the Lincoln Cathedral manuscript. ONE OF 350 COPIES ON PAPER. (An additional eight were printed on vellum.) Original holland-backed blue paper boards, edges untrimmed and UNOPENED. Wood engraved frontispiece by Sir Edward Burne-Jones, decorative woodcut initials, device in colophon, and wide decorative border on first opening of text. Front pastedown with bookplate of Carl Edelheim (see below). Printed in red and black. Sparling 48; Tomkinson, pp. 120-21; Peterson A-48.

Spine cloth with minor tears in four places, fading on rear board along a one-inch strip next to the joint, inevitable (but not severe) wear to corners, otherwise A VERY FINE COPY of this popular verse tale of the 14th century, the binding absolutely tight, and VIRTUALLY PRISTINE INTERNALLY. (Plate 69) **\$1,950**

The provenance of the present item, one of Morris' beloved Medieval romances, is important because the final Kelmescott book ("A Note on [Morris'] Aims in Founding the Kelmescott Press") was originally written in response to an inquiry from the owner of the present volume, American bibliophile Carl Edelheim, who was writing a paper on Morris' press. Edelheim, a Philadelphia native, became a founding member of the Philobiblon Club there in 1893. (ST10599)

Virtually Unsurpassable Copy of Morris' "Maud"

249. (KELMSCOTT PRESS). TENNYSON, ALFRED. MAUD, A MONODRAMA. (Kelmescott Press, 1893) 210 x 145 mm. (8 1/2 x 5 3/4"). 2 p.l., 69, [1] pp. ONE OF 500 COPIES on paper. (There were also five vellum copies, not for sale). First state of the text, without corrections later made on pages 16, 19, 26, and 69 (see below). Original limp vellum, vertical gilt titling on spine, silk ties. In the original (slightly soiled but generally well-preserved) green cardboard slipcase with gilt titling on the front. Initial opening with elaborate woodcut title page and border around first page of text, large woodcut initials with decorative marginal extensions, device at the end. Printed in red and black. Front free endpaper with the gift inscription: "Winifred Lord / with her Uncle's love / and best wishes. / May 20, 1895." Sparling 17; Tomkinson, p. 112.

Half-inch closed tear to fore edge of one leaf, otherwise A VIRTUALLY PRISTINE COPY, extraordinarily clean, fresh, and bright inside and out. **\$2,750**

A poem of some 1,300 lines, "Maud" originally appeared, with other verse, in 1855 in the first volume of poetry Tennyson published as Poet Laureate and the first volume he issued after "In Memoriam" (1850). Sparling notes that the borders here were designed specifically for this book (though they were used once more later on), and he calls the woodcut title page, the first such for a Kelmescott octavo, "one of Morris' loveliest." It is lucky to find a copy in the original slipcase (which is not infrequently missing), and especially fortunate to find it so well preserved. The volume itself here is simply sparkling, even for a Kelmescott book, which one still expects (even in the face of repeated disappointment) to turn up from time to time in remarkable condition, and one could not hope to buy a better copy, no matter the price.

There are errors in the text that were apparently discovered before the printing was finished, so there are two states of the book; ours is the first state, with errors in the text as follows: last line of p. 16, "edge" mistakenly used for "head"; line 4 of p. 19, "myself to myself" for "myself from myself"; line 18 of p. 26, "where" for "were"; and first line of p. 69, "the" omitted before "war." (ST11671)

Beautiful Copy of the Lambs' Shakespeare In an Especially Elegant Binding

250. LAMB, CHARLES and MARY. TALES FROM SHAKESPEAR[E], DESIGNED FOR THE USE OF YOUNG PERSONS. (London: Printed for Thomas Hodgkins, 1807) 172 x 108 mm. (6 3/4 x 4 1/4"). **Two volumes.** FIRST EDITION, First Issue, with printer's imprint on the verso of page 235 of Volume I and with ads at the end of Volume II giving the earlier Hanway Street address for the Juvenile Library. VERY FINE CITRON MOROCCO, HANDSOMELY GILT, BY W. PRATT (stamp-signed on front turn-ins), covers framed in gilt with French fillet border, inner panel with double fillets and outward extending fleuron cornerpieces, raised bands, spines ornately gilt in compartments featuring scrolling foliate cornerpieces and lozenge centerpiece with black inlaid(?) circle and fleuron elements at ends and sides, blue morocco title and volume labels with scrolling foliate cornerpieces, elaborate gilt inner dentelles, all edges gilt. In a suede-lined, morocco-edged marbled paper slipcase. With 20 plates printed on special thick paper after designs by William Mulready and said to have been engraved by William Blake (but see below). Roff, pp. 60-67; Gumuchian 3614; Osborne II, 905; Muir 130; Rosenbach 37:385; Ashley Library III, 42-43; Lowndes II, 1300.

Spines slightly and evenly faded to a pleasant caramel color, front board of first volume with a few small spots, a breath of foxing in isolated places, but A WONDERFUL COPY, the text and plates clean, fresh, and bright, and the lovely decorative binding unworn. (Plate 49) **\$2,500**

This is a really lovely copy of an enduring literary classic, a book of great importance, not only in the careers of the siblings Charles and Mary Lamb, but also in the history of literary taste and Shakespeare's reputation. Mary Lamb (1764-1847) suffered from periodic bouts of insanity, and during one episode, in 1796, she killed her mother. Charles Lamb (1775-1834) also experienced a period of derangement in his early twenties. Nonetheless, this pair, devoted to one another, lived long and productive lives. Charles, a friend of Coleridge since university days, worked in the office of the East India Company and wrote poetry, essays, and plays. The work that has made his name and that of his sister endure, however, is the "Tales of Shakespeare." It may seem incredible to us now, but Shakespeare was not really widely read, particularly not by women, in the 18th century. The Lambs' book changed all that by rephrasing 20 of the bard's dramas into flowing and lucid prose, directed, according to their preface, chiefly to young women, whose education had not been as rigorous as that of their brothers. Charles transformed the six tragedies; Mary took on the 14 comedies. The project had been proposed by publisher William Godwin, who was issuing a "Juvenile Library" series. It is not known who drew the illustrations. They are sometimes claimed as the youthful work of William Mulready (1786-1863), but they do not appear to be all by the same artist. Blake's name has been mentioned in connection with the engravings, but there is no definitive evidence to establish a link to them. Our elegant bindings have been executed with great skill in general and with remarkable delicacy particularly in terms of the very intricate gilt work on the spines and turn-ins. And

unlike most copies put into fine bindings during the latter part of the 19th century, the leaves of this work have all of their life and texture, not having been washed or pressed. (ST10300g)

**The Ultimate Copy of "Lady Chatterley":
Limited, Signed, Unopened, Superb in Jacket**

251. LAWRENCE, D. H. LADY CHATTERLEY'S LOVER. (Florence: Printed by the Tipografia Giuntina, 1928) 232 x 170 mm. (9 1/8 x 6 5/8"). 2 p.l., 365, [1] pp., [1] leaf (blank). FIRST EDITION. ONE OF 1,000 COPIES, SIGNED BY LAWRENCE. Original publisher's mulberry-colored paper boards, edges untrimmed and UNOPENED. In original plain cream-colored jacket. Roberts A-42a.

Two pages with a breath of foxing, a narrow band inside front flap of jacket a bit spotted, just the slightest fraying and wrinkling at jacket spine ends, but AN EXTRAORDINARILY FINE COPY, the volume itself virtually pristine, and the jacket in marvelous condition. (Plate 46) \$24,000

This is simply a sensational copy of one of the major works of British literature in the 20th century. Although poetical in the general treatment of its subject, this book is a landmark in the history of the English novel in that it depicts for the first time in a studied and unabashedly direct way the concrete sexual experience, accompanied by the uninhibited language of real life. The book was first published in Italy because of obstacles erected by the censor in Britain, where it did not circulate in unexpurgated form until 1960. Long before this date, the book had effected a sea change in the British novel, shifting the focus from courtship to the basic problems of a marriage. The candid language made the book notorious, but a more profound innovation here is Lawrence's unwavering focus on the sexual experience, presented as the key to a meaningful, complete, and healthy life. The heroine turns away from her impotent and increasingly materialistic husband to the groundskeeper Mellors, lusty, caring, and fully alive. The book is a lyrical celebration of the beauties of nature as well as the life of the body. David Herbert Lawrence (1885-1930) grew up in the coal mining area of Nottinghamshire, the setting of his early novels, "The White Peacock" and "Sons and Lovers," which are largely autobiographical. Lady Chatterley has much in common with Lawrence's earlier heroines, who also move from inhibition to full sensuality as their stories progress. The author himself eloped to Italy with Frieda, the wife of one of his professors, in 1912. They later married and were often to be found in Italy or Mexico. Lawrence suffered from fragile health and died of tuberculosis in France in 1930. Given this work's importance in literary history and this copy's extraordinary condition, the present item is among the handful of most desirable modern volumes we have ever offered for sale. (ST10890)

**Handsome Inscribed Collaboration, Marking a
"Great Step Up in the World, Bookily Speaking"**

252. [LAWRENCE, T. E., translator.] HOMER. THE ODYSSEY. (London: Printed and published by Sir Emery Walker, 1932) 297 x 210 mm. (11 3/4 x 8 1/4"). [360] pp. ONE OF 530 COPIES. FINE ORIGINAL BLACK CRUSHED MOROCCO, raised bands, gilt spine titling, top edge gilt, other edges rough-trimmed. In the original (slightly worn) board slipcase. With 26 large and attractive roundels, printed in gold and black, containing Homeric figures from Greek vase-paintings. Front pastedown with bookplate of the Newton library. Front flyleaf INSCRIBED BY WILFRED MERTON TO ERIC G. MILLAR on Christmas of 1932. O'Brien A-141.

A virtually mint copy of a well-produced book. (Back Cover, Plate 42) \$6,500

This is a finely-produced, limited edition translated by Thomas Edward Lawrence (variously identified as T. E. Lawrence, Lawrence of Arabia, and T. E. Shaw, 1888-1935) of what Lawrence calls "the first novel of Europe." Day says that Lawrence's translation "is generally acknowledged to have captured the rugged quality of the original." This volume was the result of collaboration between three important persons in the book world: the scholar-collector Wilfred Merton, the book and graphic designer Bruce Rogers, and the typeface designer Sir Emery Walker, who had co-founded the Doves Press (with Cobden-Sanderson) as a vehicle for the production of the Book Beautiful in 1900. A letter from Lawrence to Walker and Merton, sent from India on 10 October 1928, gives a clear sense of the importance attached to this publication (as well as contains some other revealing comments). The letter reads in part: "I'll do my best to earn the money you offer for a version of the Odyssey . . . It will not satisfy Homer or you or me or B. R., but if you print it as nobly as I expect, the critics' eyes will be too dazzled to pick holes in it. . . I will ask you to promise each other not to associate, in public or private, any of my names . . . with the translation, during my lifetime, without my permission. The twenty-fifth English version of the Odyssey is hardly a literary event; so I hope to get away with it, without publicity, of which I have had a surfeit. We must think out some humdrum name to put to it, if anyone asks a question about the person who did it. Also, I am not a scholar. If I read Greek, it is for pleasure. I fear my version will inevitably try harder to convey my pleasure than to be an exact mould of the Greek. Yet accuracy is a good thing, in its way. Will you try to find a hide-bound scholar, and ask him to snout through the sample chapter for literal errors? I'd like to avoid bowlers. It will be an expensive book. May provision be made for me to have two free copies? . . . I feel that the invitation to work with Mr. Bruce Rogers, and to be produced by you is a great step up in the world for me, bookily speaking, and I'll do my best to give as little trouble as possible." The person to whom Merton has inscribed our volume, Eric George Millar, was an outstanding scholar in the area of English illuminated manuscripts, producing a number of important studies. Among his works were no fewer than four books done for the Roxburghe Club as well as the four-volume catalogue of the manuscript collection of Chester A. Beatty, called by de Ricci "one of the handsomest and most learned productions from the pen of a British paleographer." (ST11119)

253. (LEE PRIORY PRESS). RALEIGH, SIR WALTER. THE POEMS. [bound with] **BRETON, NICHOLAS. LONGING OF A BLESSED HEART.** [and] **MELANCHOLIKE HUMOURS.** (Lee Priory Press, 1813; 1814; 1815) 318 x 248 mm. (12 1/2 x 9 3/4"). 3 p.l., 37, [1] pp., [1] leaf, 70, [1] pp., [2] leaves (blank); 9 p.l., 45, [1] pp., [2] leaves (blank); 8 p.l., 6, 72 pp. **Three separately published works bound in one.** ONE OF 100 COPIES OF EACH TITLE. Perfectly satisfying original black (or very dark green) straight-grain half morocco over reddish paper boards, flat spine gilt in a single panel with arabesque scrollwork at ends and vertical titling, top edge gilt. Woodcut initials and tailpieces, engraved vignette on title pages. Title pages and limitations printed in red and black. Text printed within ruled borders.

Joints and extremities with minor wear, covers a little chafed, fore edge of front board with small dent, but the binding sound and generally well preserved. Title page of third work rather foxed, occasional light foxing elsewhere (perhaps six or eight pages where the foxing is a little heavier), but the text quite clean and fresh and with substantial margins. \$950

The Lee Priory Press was established as a private press at Ickham near Maidstone in Kent in 1813 by Sir Samuel Egerton Brydges (1762-1837), who was assisted by printers John Johnson (later famous for his "Typographia") and John Warwick. During the 10 years of its operation, the press produced 45 books that Cave says "were highly admired" and that were characterized by "an agreeable elegance." A charter member of the Roxburghe Club, Brydges printed his own work as well as considerable minor Elizabethan literature, editing a number of the books himself, including the three contained in the present volume. The press run was always strictly limited to 100 copies as a reflection of the fact that Brydges was producing pieces "confined to the taste of a small class of readers [and] collectors." Like Thomas Johnes' press at Hafod, the Lee Priory Press was one of the earliest examples of a private press operating successfully and doing high quality work. The poems collected here of Sir Walter Raleigh (1552?-1618) include pastoral verses, a dialogue of his soul with God, and several poems written the night before his execution in 1618 on a trumped-up charge of treason. They are accompanied by a biography of Raleigh and notes explicating the verses. The first of Breton's works here is a long poem rejecting all worldly loves for the love of God, while the second is a collection of shorter poems, some melancholic, others satirical. Of Breton, Brydges writes that "he commenced his literary career sometime before the close of Queen Elizabeth's reign; and persevered at least through the more pedantic and less genial government of the First Stuart. . . . That he possessed a delicate and copious, if not powerful, poetical genius, cannot, I think, be candidly denied." (ST10378)

Handsome Extra-Illustrated Set Bound by Welcher

254. LE SAGE, ALAIN RENÉ. THE ADVENTURES OF GIL BLAS OF SANTILLANA. (London: Printed for Richard Phillips, 1807) 203 x 121 mm. (8 x 4 3/4"). **Four volumes.** Translated by Martin Smart. EXTREMELY PLEASING CONTEMPORARY DEEP BLUE STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY SAMUEL WELCHER (with his ticket on verso of front endpaper), covers bordered in gilt with triple rules and framed with wide palmette roll, inside of which is a rule with small ring and floral tools at corners; raised bands, spines ornately gilt in lobed compartments featuring stippled ground, quatrefoil centerpiece with delicate foliate sprays at sides and fleurons at ends, turn-ins gilt with single rule and fleuron and ring tools at corners, all edges gilt. 100 copperplates by Warner, Tomlinson, and others, and EXTRA-ILLUSTRATED with 60 plates by Conrad Martin Metz, for a total of 160 engravings. Front pastedowns with armorial bookplate of "H. Holland Edwards, Pennant Ereithlyn, North Wales." Lowndes II, 1343; Graesse IV, 174.

Front joints just a little flaked, backstrips slightly sunned, covers with minor variation in color, several plates a little foxed (generally only in margins and more frequently on added plates), one leaf with light ink stain in lower margin, light dampstain in margin at head of one plate, isolated very minor marginal soiling, but A VERY PLEASING SET, the decorative bindings very well preserved, and internally clean, fresh, and bright. **(Plates 67, 68) \$1,800**

Staggemeier and Welcher were in partnership in London from about 1799 to 1810, and their bindings are normally found signed with both of their names, rather than with one name or the other, as in the present case. Like Kalthoerber and other immigrant German members of their trade, the two came to England to satisfy the fashionable need among gentry and nobility for elegant bindings, and "in their heyday

Staggemeier and Welcher were one of the most prolific workshops producing 'extra' quality work in London." (Maggs Catalogue 1212) They were known for bindings with typically tasteful and often elaborate gilt decoration, and they were among the very best at producing these highly finished volumes. Howe gives evidence that at various times Staggemeier and Welcher worked together and separately at 11 and 12 Villiers Street. The assumption is that even when they were in partnership, each of the binders did at least some work of his own, but bindings signed by one of them are much scarcer than those signed by both. The illustrations in our volume are a source of interest in that the 60 by Metz depict scenes from the text that are also shown in corresponding plates by the other artists, though with a style that is dramatically different. In the engravings by Metz, there are settings with larger, more prominent figures whose dimpled knees and large round faces lend an air of comic farce to the scenes. This is perhaps more in keeping with the picaresque quality of the novel than the refined, cool, and professional engravings of the other artists, who have produced rather small figures that seem to be dwarfed by oversized settings. For a discussion of the text here, see item #134, above. (ST10577)

A Very Fine LEC "Ulysses," Complete with Excellent Slipcase

255. (LIMITED EDITIONS CLUB). JOYCE, JAMES. ULYSSES. (New York: The Limited Editions Club, 1935) 305 x 235 mm. (12 x 9 1/4"). xv, [iii], 363, [3] pp. Introduction by Stuart Gilbert. ONE OF 1,500 COPIES, SIGNED BY MATISSE (this is copy # 976). Publisher's original brown buckram, embossed in gilt and titled on front cover and on flat spine, the decorations from a design by LeRoy H. Appleton. Housed in the original (slightly worn but generally well-preserved) board slipcase with brown titling on the spine. WITH 26 ILLUSTRATIONS BY HENRI MATISSE, depicting the Calypso, Aeolus, Cyclops, Nausicaa, Circe, and Ithaca episodes from Homer's "Odyssey." Numbered sticker ("0154") affixed to head edge of slipcase. Slocum & Cahoon A22; Quarto-Millenary 71; "The Artist and the Book" 197.

The slipcase with a thin crack along one joint and with tiny chips at opening, but still absolutely solid and extremely clean. Mild offsetting to one page in the volume, otherwise IN VIRTUALLY MINT CONDITION. **(Plate 46) \$4,900**

This is a particularly well-preserved copy of the only book illustrated by Matisse to be published in America, and one of the great collaborations of artist and author in the annals of 20th century private press publication. In the opinion of art publisher Monroe Wheeler, "It was a great idea to bring [Joyce and Matisse] together; celebrities of the same generation, of similar virtuosity." Newman says that this work and the Limited Editions Club "Lysistrata" "stand as landmarks in the history of the illustrated book," and the "Ulysses" is almost certainly the most famous work among LEC publications designed by George Macy. Matisse's illustrations are curious in that they were based not on "Ulysses," a work the artist had not read when he was asked to make etchings for the text, but on Homer's "Odyssey," from which Joyce's book obviously derives. "Following Matisse's wishes, the preparatory studies were grouped in front of each corresponding print, allowing the viewer to see the progression from sketch to finished composition." (Grolier Club Exhibition) Joyce was furious when he learned that Matisse had chosen to illustrate scenes from Homer's "Odyssey" as he had not bothered to read "Ulysses." As a result, he stopped signing the Limited Editions Club printing in a fit of pique, after affixing his signature to 250 copies (whereas Matisse

signed them all). Although the LEC edition of "Ulysses" is far from a rare book in the marketplace, it is becoming more difficult to find in very fine condition (as here) and especially so with an excellent slipcase like the one housing our volume. (ST11742a)

256. (LIMITED EDITIONS CLUB). GRAY, THOMAS. ELEGY WRITTEN IN A COUNTRY CHURCH-YARD. (London: Limited Editions Club at the Raven Press, 1938) 260 x 184 mm. (10 1/4 x 7 1/4"). xv, [1], 72 pp., [1] leaf. ONE OF 1,500 COPIES, SIGNED BY THE ARTIST. Publisher's gray buckram, front cover silvered with raised vignette of a moonlit tree between two crypts with stars overhead, flat spine with titling in silver. In the original (slightly worn) blue buckram slipcase. Title page vignette and 32 full-page wood engravings by Agnes Miller Parker. Quarto-Millenary 106; Newman & Wiche 106.

Backstrip slightly and evenly faded, but a very fine copy of a handsomely produced work, printed on thick, bright paper and with woodcuts that were made by the artist while she sat, as directed, in a presumably inspirational country churchyard. **\$175** (ST09745L)

257. LINCOLN, ABRAHAM. COMPLETE WORKS. ([Harrogate, Tenn.]: Lincoln Memorial University, 1894) 235 x 160 mm. (9 1/4 x 6 1/4"). **12 volumes.** Edited by John G. Nicolay and John Hay. With an introduction by John Wesley Hill, and "special articles by other eminent persons." "The Sponsor's Edition," signed by the chancellor of the university (our copy being #283, "especially prepared for Sylvanus B. Bechtel"). Very pleasing publisher's elaborately gilt decorated scarlet morocco, upper boards intricately tooled with entrelac gilt strapwork and twining floral tendrils (in a stylized 16th century Italian design), flat spines with similar gilt tooling in an elongated panel, top edges gilt, other edges rough trimmed. MOSTLY UNOPENED. With 12 portrait frontispieces, 12 facsimiles of letters and other documents, and 32 photographic plates. First volume with tipped-in letter on onion skin (a photographic copy?) from John Hay to an unnamed correspondent identifying the two figures in the frontispiece with Lincoln as being Hay himself and John Nicolay.

Spines just a bit darkened, printed on inexpensive paper, so leaves a little browned at the edges (no doubt as in all copies), one leaf with four-inch horizontal tear across the breadth of the text without loss, otherwise quite a fine set, the text obviously largely unread and the decorative binding showing no significant wear. (Plate 47) **\$3,250**

This is a very attractive set containing a collection of Lincoln's speeches, letters, pamphlets, and other writings, supplemented with articles and reminiscences of his associates. The editors, John Hay (1838-1905) and John Nicolay (1832-1901), met while working on Lincoln's presidential campaign in 1860, and according to ANB, joined the White House staff in 1861, where they "had an exceptionally close relationship with Lincoln, though they stood somewhat in awe of the president. . . . Nicolay was solemn and meticulous, and Hay cheerful and witty. They served Lincoln for four years, performing a wide variety of political and personal duties and remaining close friends throughout, a working friendship that became the foundation for an important literary collaboration in later years." In 1890, they published a 10-volume biography of the president that became an immediate bestseller. Robert Lincoln granted the editors access to his father's papers, which permitted them to produce the present work.

Ours is apparently a deluxe copy: other sets currently advertised for sale are described as being in the publisher's half (not full) morocco, and it's just possible that the letter at the front of volume I here is original, rather than a photoduplication. (ST11462a-104)

16 Mostly Unopened, Handsomely Gilt Volumes With Morocco Doublures and Much Shelf Appeal

258. LOWELL, JAMES RUSSELL. THE COMPLETE WRITINGS. (Cambridge, Massachusetts: Riverside Press, 1904) 220 x 145 mm. (8 3/4 x 5 3/4"). **16 volumes.** Last three volumes (containing "Letters") edited by Charles Eliot Norton. "Edition de Luxe." ONE OF 1,000 COPIES. VERY HANDSOME DARK GREEN MOROCCO, EXTRAVAGANTLY GILT, covers with a wavy gilt border and charming floral ornaments at corners, central panel (with square-notched corners) formed by six parallel gilt lines; raised bands, spine compartments attractively gilt with scrolling flowers and foliage enclosing a floral fleuron centerpiece, wide turn-ins with elaborate gilt decoration featuring many large and small roses and leaves on stylized lattice work, the turn-ins enclosing SCARLET-COLORED POLISHED MOROCCO DOUBLURES, crimson watered silk free endleaves, top edge gilt, other edges rough trimmed, MOSTLY UNOPENED (six of the volumes entirely unopened, and all but one of the others largely so). With 80 mounted photogravure illustrations on India paper (including frontispieces, one double plate, and one plate with four portraits). Original tissue guards.

Front joint of first volume a bit worn (rear joint a little flaked), a half dozen other joints with a hint of rubbing, spines evenly sunned to an attractive olive brown, one small cover scuff, two leaves roughly opened (with no serious consequences), other isolated trivial imperfections, but a nearly fine set in quite an attractive binding, the leather lustrous, and the (mostly unopened) text essentially undisturbed. (Plates 35, 47) **\$3,000**

These bindings look extremely good on the shelf, and the doublures of scarlet—especially as they face crimson-colored watered silk—are a bold highlight of the flamboyant decoration. For a thorough discussion of author and contents, see item #135. (ST11374)

The Doheny Copy of Bulwer-Lytton's "Pompeii" in Original Boards

259. LYTTON, EDWARD GEORGE EARLE BULWER-LYTTON, 1ST BARON. THE LAST DAYS OF POMPEII. (London: Richard Bentley, 1834) 210 x 130 mm. (8 1/4 x 5 1/8"). Volume I lacking half title. **Three volumes.** FIRST EDITION. PUBLISHER'S DRAB PAPER BOARDS backed with maroon muslin, flat spines with original printed paper labels, edges untrimmed. Housed in a red buckram chemise INSIDE A VERY HANDSOME RED MOROCCO-BACKED CASE, its spine designed to appear as three attractively bound volumes with raised bands and gilt compartments filled with interlacing floral vines. Autograph letter laid in at front apparently written and signed by the author's elder brother, the diplomat Sir Henry Lytton Earle Bulwer to his banker, inquiring about the impact the "proposed measure" would have on "French funds." Front pastedown of two volumes with the 19th century armorial bookplate of William Williamson Willink; each volume with morocco bookplate of Estelle Doheny.

Paper boards a bit soiled (and one cover with slight dampstain), minor wear at joints and extremities, isolated trivial smudges internally, otherwise AN EXCELLENT UNSOPHISTICATED SET, the bindings unusually solid for original boards, and the text especially clean and fresh—all very well presented in an extremely handsome case. (Plate 47) \$950

Victorian politician and writer Edward George Earle Bulwer-Lytton, 1st Baron Lytton (1803-73) bequeathed us a list of novels as long as his name, but this is by far his most successful work. According to the DNB, "it rapidly achieved classic status and remained a bestseller for the rest of the century; it was translated into at least ten languages (no fewer than sixteen French impressions had been issued by 1864), was frequently dramatized, and twice adapted as an opera. Two years after the death of Scott, Bulwer's epic tale of Roman indulgence, Christian martyrdom, and the cataclysmic eruption of Vesuvius established him as the most popular historical novelist of the day." His contemporary Anthony Trollope observed that the author's considerable erudition—"he had read extensively, and was always apt to give his readers the benefit of what he knew"—tended to result in "novels from which very much not only may be but must be learned by his readers." It would no doubt be a blow to the rather vain Bulwer-Lytton that his name is best known today in association with a contest for "worst opening line" in a work of fiction, in honor of the infamous "It was a dark and stormy night," which begins his novel "Paul Clifford." Our first edition has resided in the libraries, first, of British civil servant (with the Dickensian name of) William Williamson Willink (1808-83), secretary to the Public Works Loan Commissioners in London, and, second, famed collector Estelle Doheny (1875-1958), whose library comprised one of the great collections of the 20th century, and who was likely the person who commissioned our set's attractive intricately gilt-decorated case. The work is not common in commerce, especially in original boards. (ST11758b)

One of 100 Special Large Paper Copies, in Elegant Jansenist Morocco by Zaehnsdorf

260. MALORY, THOMAS. LE MORTE D'ARTHUR. (London: Published by David Nutt, 1889) 330 x 260 mm. (13 x 10 1/4"). With the tipped-in editor's note at the back of first volume. **Three volumes.** Edited by H. Oskar Sommer. With an essay on Malory's prose style by Andrew Lang. ONE OF 100 COPIES, SIGNED BY THE PUBLISHER (there were eight additional copies not for sale). VERY APPEALING DARK BROWN MOROCCO, JANSENIST, BY ZAEHNSDORF (signed on front turn-in), boards panelled with 11 thick and thin gilt and blind fillets, the corners of the central panel with outward extending gilt fleurons, raised bands flanked by gilt and blind rules (and with a gilt rule across the middle of each), two spine panels with gilt titling and four with arabesque centerpiece, very wide and very intricate gilt scrolling foliate and fleuron inner dentelles, marbled endpapers, top edges gilt, other edges untrimmed. One plate reproducing a page from Caxton, one folding facsimile, three folding tables. Front pastedowns with armorial bookplate of Francis Law Latham. Tab at end of volume I with editor's note tipped on, explaining the various typographical alterations from Caxton. Title pages printed in red and black, first initial in red.

A handful of superficial marks to covers (one very small abrasion), trivial foxing or spotting in perhaps 10 leaves, one table creased, but A FINE COPY, the lovely bindings lustrous and virtually unworn, and the text clean, fresh, bright, and with vast margins. (Plate 70) \$3,500

Written in the 15th century by Thomas Malory (ca. 1405-71), the sweeping "Morte d'Arthur," an English version (despite the title) of earlier chivalric tales in French, includes the youth of Arthur, the romance of Guinevere and Lancelot, the quest for the Grail, and the tragedy of Tristram and Iseult. PMM says that the text, the most famous version of all the Arthurian legends, is nothing less than "the matter of England." And Malory's "style, the humor, the magnificence, that magic that takes away the breath, combine [here] in a masterpiece of legendary narrative." Very attractively bound by Zaehnsdorf, this is copy #4 of 100 deluxe Large Paper signed copies of a quite important edition of what PMM calls "the only true English epic." The work was first printed by Caxton in 1485, and, in the editor's words, the first two volumes of our set are occupied with Caxton's text "reprinted page for page, line for line, word for word" (but in a modern font). The third volume here contains notes, glossary, and bibliography as well as Andrew Lang's introductory essay. Also included are Sommer's notes on the Arthurian sources, which are of considerable scholarly importance. In all, this item presents a most desirable combination of important text, beautiful bookmaking, handsome binding, limited luxury features, and fine condition. (ST10660)

261. MALTHUS, THOMAS ROBERT. ADDITIONS TO THE FOURTH AND FORMER EDITIONS OF AN ESSAY ON THE PRINCIPLE OF POPULATION. (London: John Murray, 1817) 229 x 152 mm. (9 x 6"). 2 p.l., 327, [1] pp. FIRST EDITION. ORIGINAL BLUE PAPER BOARDS, neatly rebacked in buff paper, original printed paper spine label, UNTRIMMED EDGES. 19th century bookplate. Goldsmith 21762; Kress B.6973; Palgrave II, 676.

Spine label chipped and rubbed, with significant loss of legibility, a little soil and wear to original sides (as expected), but the boards surprisingly well preserved, and the well-restored binding absolutely tight. First few leaves and last three gatherings freckled with foxing, minor foxing elsewhere, a few trivial spots, but excellent internally, still rather fresh and not at all darkened or browned. \$1,100

"An Essay on the Principle of Population," the great work of Malthus (1766-1834), was first published in 1798. Its main thesis held that while population increases in a geometric ratio, the means of subsistence only increase arithmetically, with the inevitable result that the expanding population will eventually outstrip the means of livelihood and leave millions facing deprivation (unless war or disease eliminates them first). Malthus later softened some of his harshest predictions, and the prosperity of the 19th century in Britain tended to discredit his work, but we are forever in his debt for "having called public attention in a striking and impressive way to a subject which had neither theoretically nor practically been sufficiently considered." (Britannica) The additions in the present volume constitute the author's final revisions to a text that was altered in each of the six editions through which it passed in Malthus' lifetime. (ST4866)

262. (MERRYMOUNT PRESS). MILTON, JOHN. THE POETICAL WORKS: WITH A LIFE OF THE AUTHOR. (Boston: R. H. Hinkley Company, Printed by D. B. Updike at The Merrymount Press, [1908]) 250 x 165 mm. (9 7/8 x 6 1/2"). **Four volumes.** ONE OF 555 COPIES. (This is copy #132.) Publisher's heavily embossed brown pigskin, each cover with a deeply impressed ornate central panel of luxuriant flowering vines, raised bands, top edges gilt, other edges untrimmed. With title pages and head- and tailpieces designed by W. A. Dwiggins, and with 16 illustrations adapted from John Flaxman. Smith 319.

Spines uniformly a bit lightened, small areas of the heavily blindstamped decoration with residual leather preservative, other trivial defects, but a pleasing copy, the bindings with no significant wear, and the text clean, fresh, and bright. (Plate 47) \$650

Founded by Daniel Berkeley Updike in 1893, the Merrymount Press produced finely printed books (as well as a range of ephemeral material) until 1949; after Updike's death in 1941, John Bianchi, who had been with the press since its inception, continued work for another eight years. In all, there were 1,037 major Merrymount books, some 1,000 "minor works," and in the neighborhood of 20,000 additional items produced during the 56 years of the long-lived press. The present book is a fine product of the Arts and Crafts movement in America, with its lovely font, thick handmade paper, and elaborate neo-Gothic bindings. (ST11462a-053)

Now We Are 83—and Still in Mint Condition!

263. MILNE, A. A. NOW WE ARE SIX. (New York: E. P. Dutton & Company, 1927) 224 x 185 mm. (9 x 7 1/2"). 8 p.l., 103 pp. ONE OF 200 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR (this is copy #115). Publisher's pink half cloth and blue paper boards, edges UNTRIMMED AND UNOPENED, in the original light blue dust jacket and housed IN THE ORIGINAL PUBLISHER'S BLUE PAPER BOX. With frontispiece and illustrations throughout the text by E. H. Shepard.

The box with slight fading and one minor tear to the vertical portion of one side of the lid, otherwise IN VIRTUALLY MINT, CERTAINLY UNSURPASSABLE, CONDITION. **SOLD**

Alan Alexander Milne (1882-1956) was the author of popular plays, three novels, and numerous essays, but he is remembered almost exclusively as the creator of some of the best-loved characters in all of children's literature: Winnie the Pooh, Christopher Robin, Eeyore, and Piglet. As Day observes, "both the verse and the stories . . . appeal immediately to children, and at the same time have fascinated the maturest of adult readers by their sensitive explorations of the world through the eyes of childhood." The present work was the companion to Milne's first volume of verse, "When We Were Very Young" (1924), which was dedicated to his son, Christopher Robin, born in 1920. Ernest Howard Shepard (1879-1976) was working as a cartoonist for "Punch," where Milne was an editor, when a colleague recommended him as an illustrator for Milne's first children's book. Shepard's renderings of the characters and events are integral to the charm of Milne's works, and are enormously popular in their own right. There are 35 verses in the present work, including "Furry Bear," "Knight-in-Armor," and "In the Dark." Although copies of "Now We Are Six" appear in one edition or another in the marketplace with some frequency, they are, understandably, almost always well used; the present copy of this especially desirable signed limited edition, particularly as it retains the original box in almost perfect condition, is nothing short of an astonishing survival. (ST11436)

An Extremely Rare Miniature Version of Hoyle, In a Very Fine, Lavishly Gilt Binding

264. (MINIATURE BOOK). "SHORT, BOB" (Pseudonym). [HOYLE, EDMOND]. HOYLE ABRIDGED: OR, SHORT RULES FOR SHORT MEMORIES AT THE GAME OF WHIST. (London: Printed for B. Reynolds and John Stacy, 1818) 108 x 57 mm. (4 1/4

x 2 1/4"). 24 pp. "The Thirtieth Edition." EXTRAORDINARILY FINE AND CHARMING CONTEMPORARY GREEN MOROCCO, VERY LAVISHLY GILT, covers with multiple plain and decorative rules at edges around two decorative frames, the outer one with closely spaced fleurons pointing inward, the inner one filled with a row of interlocking floral loops, these two frames enclosing an elongated central panel with attenuated stems reaching toward, and flowering at, the center of the board, flat spine with two panels of massed scrolling tools and one panel with titling, FULL MOROCCO DOUBLURES VERY RICHLY GILT in a panelled design similar to (but even more intricate than) that on the covers, gilt edges. With the early signature of Henry Bell, Woosington.

Tiny tear in fore edge of one leaf, just the slightest of rubbing to joints and extremities, but IN REMARKABLY FINE CONDITION, the binding bright and beautiful, and the text clean and fresh. (Plate 56) \$750

More than just giving the rules of the game, "Bob" also presents us here with winning strategies, tips on betting on your hand, and a preface extolling the four kings of the deck. Although the title page suggests that 29 editions of this work have preceded the present one, this is a very rare book, and the large number of "printings" may well have been assigned by a publisher attempting to create the impression of a work in much greater demand than actually existed. In any case, OCLC locates just five copies, none of them our edition, all of them located in Europe; ABPC lists no copy of any printing at auction since at least 1975, and the work is not mentioned by Bondy, Welsh, or the Spielmann Library catalogue in any edition. Apart from its rarity and its charming diminutiveness, the volume represents a finely executed, elaborately gilt early 19th century binding. (ST8447)

Pickering's "Nearly Perfect Miniature Edition" of Shakespeare, with Morocco Covers and Doublures

265. (MINIATURE BOOKS). (PICKERING IMPRINT). SHAKESPEARE, WILLIAM. THE PLAYS. (London: William Pickering, 1825) 89 x 57 mm. (3 1/2 x 2 1/4"). **Nine volumes.** CHARMING CONTEMPORARY JANSENIST-STYLE CLARET MOROCCO, raised bands, gilt titling on spines, GREEN MOROCCO DOUBLURES, INTRICATELY GILT, with outer frames of plain and decorative gilt rules, and delicately executed inner frame of ornate fleurons with palmette cornerpieces; marbled flyleaves, top edges gilt, other edges untrimmed. Except for two gatherings, ENTIRELY UNOPENED. In the original (somewhat scuffed, but sturdy) slipcase. Bondy, pp. 86-90; Welsh, p. 41; Spielmann 456; Keynes, p. 76; Jaggard, pp. 514, 516.

A touch of wear to joints and extremities, occasional minor foxing, primarily to first half dozen leaves of each volume, other trivial imperfections, but A FINE SET, the unread text clean, fresh, and bright, and the bindings tight, lustrous, and charming. (Plate 56) \$2,500

The first of the "Diamond Classics" in English, this is one of the smallest versions of Shakespeare ever printed, and in Bondy's words, it is a "very nearly perfect miniature edition." Our set was issued without the engravings that Bondy says accompanied "a very small number of the bound sets," but displays the "great editorial care and the superb printing" that typify all of the Pickering series. The expert and obviously expensive binding is also typical, according to Bondy, who observes that their "owners valued them so highly that they [often] had them bound in morocco." The morocco doublures, however, are an unexpected luxurious touch. Although unsigned,

our very attractive bindings are obviously the work of a skilled and talented craftsman, and the apparently original slipcase is a remarkable survival. (ST11654)

***Sumptuously Gilt Morocco, with
Onlaid Morocco Doublures, the Text Unopened***

266. MONTAIGNE, MICHEL EYQUEM DE. THE WORKS. (New York: Edwin C. Hill, 1910) 225 x 120 mm. (9 1/4 x 6 3/8"). **10 Volumes.** Translated by Charles Cotton and revised by William Carew Hazlitt. "Emerson Edition." ONE OF 1,050 COPIES. VERY HANDSOME OLIVE BROWN MOROCCO, EXTRAVAGANTLY GILT AND ONLAID, covers with border of three gilt rules, central panel (with square-notched corners) formed by six parallel gilt lines and with large outward-pointing floral ornaments as cornerpieces; raised bands, spine compartments attractively gilt in an unusual asymmetrical panel design (suggesting the outline of a fortification) and with small fleurs-de-lys in two corners and a large onlaid fleur-de-lys of red morocco at the center; wide turn-ins with multiple plain and decorative gilt rules, the turn-ins framing RED CRUSHED MOROCCO DOUBLURES, the doublures with a border of five gilt fillets and WITH A FINE, LARGE CENTERPIECE OF ONLAID BLACK MOROCCO IN THE FORM OF A FLOWER, the onlay enclosed by an elegant rococo collar, crimson watered silk free endleaves, top edges gilt, other edges rough trimmed, THE SET ENTIRELY UNOPENED. With a total of 50 plates: 20 frontispieces (10 images, each in black and white and color) and 30 other plates. Original tissue guards. A Large Paper Copy.

Minor wear to top inch and bottom inch of rear joint of first volume, spines uniformly faded to a slightly lighter brown, frontispieces offset onto title pages, one leaf with one-inch tear in fore margin, but IN VERY FINE CONDITION, the attractive bindings solid, bright, and scarcely worn, and the (unopened) text obviously untouched. (Plates 34, 48) \$5,500

With an untouched interior and a sumptuous binding that features lovely leather doublures, this is an extremely handsome and desirable set of the works of Michel de Montaigne (1533-1592), whose influential "Essays" were universally read and praised as one of the great books of the age. And they continue to be regarded as one of the major explorations, from any period, of human nature through self examination. The topics of the essays range from the frivolous (for example, Montaigne's argument, based on reports of the discovery of naked savages, that dress is superfluous) to the profound, as in his famous defense of Raymond Sebond, which argues for a dispassionate tolerance in religious controversy. Our author's writing style is fresh, racy, and familiar as opposed to lofty; it is digressive to the point of haphazard and is almost always both diverting and meaningful. The tolerance, moderation, and rationalism that breathe from his essays gave them great appeal for the English in the time of James I. The 17th century British authors most in the tradition of Montaigne include Walton, Browne, and Burton. Each of these three later writers shared Montaigne's approach of purportedly illuminating all of humanity by writing about oneself. The translator here, Charles Cotton (1630-87), will always be linked with his great friend Izaak Walton because of their collaboration on "The Compleat Angler." But Cotton was an important Caroline poet in his own right who numbered among his friends Ben Jonson and Donne as well as Walton. In the world of British letters, our editor William Hazlitt (1778-1830) was a memorable figure whose essays and criticism were of the greatest importance, even if his literary pronouncements were sometimes colored by the degree to which a writer's political beliefs were aligned

with his own. The present edition is distinguished by the presence of a prefatory 43-page essay on Montaigne by Emerson. (ST11375)

267. (MOSHER IMPRINT). "MACLEOD, FIONA," (Pseudonym). [SHARP, WILLIAM]. PROSE POEMS [containing] THE WAYFARER, THE THREE LEGENDS OF THE CHRIST CHILD, [and] THE DISTANT COUNTRY. (Portland, Maine: Printed for Thomas B. Mosher, 1906-08) 145 x 97 mm. (5 3/4 x 3 3/4"). **Three volumes.** Each of the volumes in the publisher's original sea green stiff paper wrappers, covers with gilt floral design in the Arts and Crafts style, IN THE ORIGINAL PRINTED TISSUE DUST JACKETS, edges untrimmed and MOSTLY UNOPENED; each volume in an individual paper slipcase covered in floral patterned silk of pale blue, green, and cream with black letterpress titling on spine, the whole contained in the publisher's folding stiff paper box covered in the same floral silk, the box lid with large printed label. With engraved printer's device and headpieces. Ransom (Mosher) 76, 79, and 82.

Splits in two of the box corners, the box a bit soiled and faded, one dustjacket with a minute snag at the top edge, otherwise IN NEARLY PRISTINE CONDITION, the volumes obviously never read and almost untouched. \$375

This extremely charming set of books was produced by Thomas Bird Mosher (1852-1923), founder of one of the first fine presses in the United States, who is perhaps best remembered as the "Portland Pirate" for his cavalier attitude toward international copyright law. Mosher was a fervent admirer of William Morris, and according to Vilain & Bishop, he emulated the "simplicity and quiet elegance" of the Daniel Press, William Pickering, and Aldus, becoming "the foremost proponent of the Aesthetic style in America." A very "hands-on" publisher, "he personally supervised an enormous output of over 700 books . . . He chose the papers, selected the typefaces and page arrangements, and followed the books' production from start to finish," publishing only the things he loved and wanted others to love. "Fiona MacLeod" was the pseudonym and alter ego of William Sharp (1855-1905), a Scottish poet, literary biographer, and editor of the poems of Ossian, Scott, Swinburne, and Matthew Arnold. A member of the literary circles of Dante Gabriel Rossetti and Patrick Geddes, he kept his double identity a secret, pretending that MacLeod was his cousin and he her agent. After his death, his wife Elizabeth explained in a biography that her husband felt he could successfully express his deepest feelings (certainly imbued with a strong feminine sense) only in "this hidden way." The three works in our set have a distinctly mystical bent. In "The Wayfarer," Jesus appears in the Scottish highlands to befriend a "fallen woman" and to teach a stern Calvinist minister that "God is Love." "Legends of the Christ Child" imagines the Lord as a young boy, while "The Distant Country" illustrates the power of love through an ancient Gaelic legend. These three items appear for sale in the marketplace individually, but we have not been able to find a record of their being offered as a set in this special publisher's box. In any case, the present fragile item (with dust jackets, slipcases, unopened texts, and original box) is a most remarkable survival. (ST11463)

A Lovely Unopened Set with Pigskin Doublures

268. MUIR, JOHN. THE WRITINGS. (Boston and New York: Houghton Mifflin Company, 1916-24) 226 x 160 mm. (8 7/8 x 6 1/4"). **10 volumes.** "Manuscript Edition." ONE OF 750 COPIES. VERY FINE CONTEMPORARY DARK BROWN MOROCCO,

HANDSOMELY GILT, with front flyleaf in first volume stamp-signed "BOUND AT THE RIVERSIDE PRESS," cover border of triple gilt fillets, large center panel with triangular cornerpieces composed of massed floral and foliate tools (including a Tudor rose), raised bands, spines intricately gilt in compartments with leaves, flowers, and interlacing stems, wide turn-ins with similar gilt decoration framing DOUBLURES OF WHITE PIGSKIN, the doublures with a center panel formed by two gilt rules and featuring a circled monogram "H M S" (Hannah M. Standish), watered silk flyleaves, top edges gilt, other EDGES UNTRIMMED AND UNOPENED. A few illustrations in the text and 127 plates, mostly on Japanese vellum, eight of them hand colored, five of them maps (two of these folding).

A VIRTUALLY MINT COPY, the bindings essentially unworn, and the unopened text (not surprisingly) without signs of use. (Plate 48) \$10,000

This is a remarkably well-preserved and attractively bound set of the writings of John Muir (1838-1914), one of America's most influential conservationists and nature writers. His letters, essays, and books telling of his adventures in nature, especially in the Sierra Nevada Mountains of California, were read by millions and are still popular today. His direct activism, especially through his friendship with President Theodore Roosevelt, helped save the Yosemite Valley and other wilderness areas. The Sierra Club, which he founded, is now one of the most important environmental organizations in the United States. The first eight volumes contain Muir's literary works, beginning with "The Mountains of California" (1894) and continuing to "Steep Trails" (1918). Volumes IX and X contain "The Life and Letters of John Muir," written and compiled by the editor, Badè. The first volume of this set also contains a manuscript excerpt in Muir's hand from Chapter VI, "The Glacial Lakes," in "The Mountains of California." The excerpt discusses Lake Starr King, located above the Little Yosemite Valley; its wording is significantly different from the final printed version, and comparing the two provides clear insights into the literary process as Muir experienced it. The binding here was executed for Mrs. Hannah M. Standish of Pittsburgh, whose library was sold on 3 March 1926 at the American Art Association gallery in New York. (ST10933)

269. MULOCK, DINAH MARIA (married name **CRAIK**). **JOHN HALIFAX, GENTLEMAN.** (London: Hurst and Blackett, 1856) 190 x 120 mm. (7 1/2 x 4 1/2"). **Three volumes.** With three pages of ads at the end of the first volume and two pages at the end of the third. **FIRST EDITION.** EXTREMELY PLEASING MEDIUM GREEN STRAIGHT-GRAIN MOROCCO, ATTRACTIVELY GILT, BY BAYNTUN (stamp-signed on front flyleaf), gilt double fillet border on covers, raised bands, gilt spine compartments with filigree lozenge centerpiece and cornerpiece volutes, blue and red morocco labels, heavily gilt turn-ins, marbled endpapers, all edges gilt. Sadleir 1812.

Joints of first volume a bit flaked (with tiny cracks just beginning), two leaves with neatly repaired tear (one in lower fore margin, the other into the text, but without loss), text faintly browned at edges because of inexpensive paper, but still QUITE AN APPEALING SET, the decorative bindings bright and almost entirely unworn, and the text very clean and smooth. (Plate 46) \$950

This is very nicely bound and rare copy of the first edition of a popular Victorian three-decker that depicts a poor, honest, and hard-working orphan whose story represents the paradigm of success available even to the lowliest at the time of the Industrial Revolution in England. In

a narrative based on a true story, the title character begins as a farm laborer, is apprenticed to a tanner, teaches himself to read in a squalid attic, earns the trust of his employer, becomes a tradesman, and eventually rises to the position of capitalist and manufacturer. Along the way, he marries well, and he ultimately spends his declining years in serenity. The book is not just about attaining status and wealth, but also about achieving happiness through hard work and integrity. Dinah Maria Craik (née Mulock, 1826-87) is the author of more than 20 novels, several collections of short stories, journal articles, books of poetry, and tales for children. After the separation of her parents and the death of her mother, Craik was forced to become the sole support for her siblings, a responsibility she determined to meet by embarking upon a writing career. "The Feminist Companion" says that "beneath its veneer of romantic sentimentality, [the author's] fiction subverts conventional ideologies about women." As an example, in "A Woman's Thoughts About Women" (1858), Craik protests against marriage as the sole female occupation and demands better education and increased professional opportunities for women. While several of her other novels also drive home a more feminist message ("Agatha's Husband" of 1853, for example, and "A Life for a Life," 1859), "John Halifax" remains Craik's best-known work, in part because it was translated into French, German, Italian, Russian, and Greek. "Halifax" is seldom encountered in the marketplace, and is particularly rare in excellent condition. (CAB07043)

270. NASH, JOHN HENRY, Printer. FAIRCLOUGH, HENRY RUSHTON. SOME ASPECTS OF HORACE. (San Francisco: John Henry Nash, 1935) 292 x 210 mm. (11 1/2 x 8 1/4"). x, 70 pp., [1] leaf (colophon). **FIRST EDITION.** ONE OF 262 COPIES, this copy out of series. Original patterned boards, beige cloth spine, edges untrimmed. Large decorative initials printed in red. In very fine condition. \$100

This is a very pleasing volume containing four essays by the classical scholar Fairclough in celebration of the 2,000th anniversary of the birth of Horace. The essays are entitled "The Soracte Ode Reconsidered," "The Alcaic Stanza in Modern Literature," "Daily Thoughts from Horace," and "The Bimillennium of Horace." (STCJN7151)

"Artist's Copy" of St. Francis, SF Earthquake Item, 1/85 in the Special Renaissance Choirbook Binding

271. NASH, JOHN HENRY, Printer. ST. BONAVENTURE. THE LIFE OF ST. FRANCIS OF ASSISI. (San Francisco: John Henry Nash, 1931) 435 x 305 mm. (17 1/8 x 12"). 5 p.l. (blank), [48] pp., [5] leaves (blank). Translated from the Latin by Emma Gurney Salter. ONE OF 85 SPECIALLY BOUND COPIES (of 385 total), OURS A COPY DESIGNATED FOR THE ARTIST, William Wilke (noted in pencil on the colophon page). IN THE UNUSUAL AND QUITE APPEALING SPECIAL PUBLISHER'S BINDING OF ORANGE MOROCCO-BACKED VELLUM SHEETS FROM A LATE 15TH OR EARLY 16TH CENTURY MUSICAL MANUSCRIPT, each of the four sides with 10 four-line staves of music and text beneath, each leaf with seven large initials in blue, red, or black with penwork embellishment, flat spine with gilt titling. Housed in an orange linen chemise inside the original (slightly scuffed) orange and black slipcase. The volume with two large woodcuts by William Wilke, one depicting St. Francis, the other the Mission Dolores. Set in the Gothicque Ancienne typeface of Phillipe Pigouchet and printed on German woodblock paper, page headings printed in orange majuscules. Prospectus laid in at front.

A nearly faultless copy. (Plate 72) \$1,500

This attractively produced edition of the life of St. Francis was published to commemorate the 25th anniversary of the most traumatic event in the history of the city that bears his name: the 1906 San Francisco earthquake. Printer and typographer John Henry Nash (1871-1947) settled in the city in 1894 after a rather peripatetic youth, and found a spiritual and intellectual home there. He worked for several of the area's fine presses before striking out on his own, establishing a mutually beneficial relationship with Paul Elder and Morgan Shepard, owners of an art shop who appreciated and sold finely printed books. Forced to relocate to New York for several years following the disastrous earthquake, he later returned to the area and established the John Nash Fine Arts Press, with William Randolph Hearst as his most important patron. According to the ANB, Nash's "near technical perfection and his use of various typefaces, ornaments, and high-quality materials were esteemed by those who appreciated the craftsmanship involved in such work. . . . A master promoter, he became the clear leader of his profession in the San Francisco area and thereby helped elevate fine printing to an art form." Artist William Hancock Wilke (1879-1958) was a native of San Francisco who grew up in the Mission District. After studying in Paris, he returned to the Bay Area, where he became known for his images of the city and the California coast. We do not know how many copies were "for the artist," as our colophon reads, but presumably if there were more than one, it could not have been a very large number. (ST11690)

272. (NONESUCH PRESS). HUDSON, W. H. 153 LETTERS FROM W. H. HUDSON. (Nonesuch Press, 1923) 260 x 172 mm. (10 1/4 x 6 3/4"). 1 p.l., 191, [1] pp., [1] leaf. Edited by Edward Garnett. ONE OF 1,000 COPIES. Original brown buckram over bevelled boards, flat spine with paper label, edges untrimmed. Title page with photogravure portrait of Hudson, one full-page illustration. Spare paper label tipped onto rear endpaper. Front pastedown with partly torn bookplate of Betty Ricketts. Dreyfus 10; Tomkinson 8.

Boards a bit marked and with one small puncture, trivial creasing to a few leaves, otherwise a nearly fine copy. **\$150**

Founded in 1923, the Nonesuch Press produced a substantial corpus of fine printing, although the books were not produced primarily to be collectible objects. As the "Prospectus of the Nonesuch Editions" says, "The Book Public may be divided into three parts. The Libraries cater for the section of it which reads books without wishing to possess them. A number of 'toy' presses cater for collectors who do not read. The Nonesuch Press was founded in the interest of those among the book collectors who also use books for reading." Despite the fact that those who ran the Nonesuch Press (chief among them being Francis Meynell) did not take themselves too seriously, the press had a major influence on the history of the private press in England, especially between the wars. The present item is a collection of letters to Edward Garnett, written in old age by the nature lover and novelist W. H. Hudson, author of "Green Mansions." (STCMa9439-2w)

273. (NONESUCH PRESS). LAMARTINE, A[LPHONSE MARIE LOUIS] DE. GRAZIELLA. (Nonesuch Press, 1929) 210 x 127 mm. (8 1/4 x 5"). 2 p.l., 189, [1] pp., [1] leaf. Translated by Ralph Wright. ONE OF 1,600 COPIES. Original patterned cloth, flat spine with paper label, top edge gilded on the rough, all edges untrimmed and UNOPENED. Headpieces, decorated title page, and 30 illustrations (11, including frontispiece, in color, 19 in black on a lightly tinted ground). Printed in black and green. Dreyfus 57.

Lower margin of last page with ink smudge (apparently left during printing or during numbering of the colophon), otherwise an extremely fine, unread copy of this semi-autobiographical

novel about a young Frenchman's romance with a Neapolitan fisherman's daughter. **\$100** (STCMa9439-2L)

274. (NONESUCH PRESS). MOORE, GEORGE. A COMMUNICATION TO MY FRIENDS. (Nonesuch Press, 1933) 235 x 152 mm. (9 1/4 x 6"). 3 p.l., [7]-86 pp., [1] leaf. ONE OF 1,000 COPIES. Publisher's grained quarter suede over paper boards, flat spine with titling in gilt along length, all edges untrimmed. In original brown printed dust jacket. Dreyfus 87.

Dust jacket slightly frayed at head and foot, otherwise a virtually mint copy of this final utterance of the Irish-born novelist, which he conceived of as an introduction to his writings. **\$65** (STCMa9439-3b)

275. (PEAR TREE PRESS). [STARKEY, JAMES]. "SEUMAS O'SULLIVAN" (Pseudonym). TWENTY-FIVE LYRICS. ([Flansham, Bognor Regis, Sussex]: Pear Tree Press, 1933) 229 x 152 mm. (9 x 6"). 2 p.l., iv, 27, [1] pp., [1] leaf. Introduction by George Russell ("A. E."). FIRST EDITION. ONE OF 150 NUMBERED COPIES. Original thin boards, linen spine, printed paper label on front cover, edges untrimmed and mostly unopened. Printed in black and green: title within green decorative frame, first page of text in white on green decorative background, headpiece and tailpiece in green. Ridler, p. 207; British Library Private Press Books, p. 141.

Binding slightly bumped and splayed, otherwise a fine, especially clean copy. **\$100**

The Irish poet Starkey (1879-1958) was an active man of letters, a founding member of the Irish National Theatre Society, a member of the Council of the Irish Academy of Letters, the founder of "Dublin Magazine," and a frequent contributor to various Irish journals. His carefully crafted melancholic and graceful verse is part of the "Celtic Twilight" school of poetry. The Pear Tree Press was founded in 1899 by James Guthrie, a poet and artist who bought his first press in order to print his own pictures. Eventually he ended up purchasing the press used by William Morris to print the celebrated Kelmscott Chaucer. He remained a committed plate printer, a fact that is reflected in the substantial number of Pear Tree Press books he produced with unique and complicated color impressions, books printed from blocks, without any text. Generally working alone and usually issuing at most three items per year, Guthrie continued printing actively at least into the 1940s, and the British Library has one Pear Tree Press item dated 1951. (STCJN7168)

276. (PENNYROYAL PRESS). WELTY, EUDORA. THE ROBBER BRIDEGROOM. (Pennyroyal Press, 1987) 237 x 160 mm. (9 3/8 x 6 1/4"). 8 p.l., 134 pp. [1] leaf (colophon). ONE OF 150 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR. (This is copy #115.) Publisher's rich maroon morocco, covers with blindruled border, upper cover with blindstamped medallion depicting a raven in profile, flat spine with gilt titling, marbled endpapers. With title page vignette, tailpiece, printer's device, and 20 FULL-PAGE WOODCUTS BY BARRY MOSER.

In mint condition. **\$950**

Well illustrated by Moser and impeccably printed by Harold McGrath in Mardersteig's Dante typeface, this is the only major piece of Welty's fiction to appear in an important private press edition. One of the great Southern Gothic writers of the 20th century, Eudora Welty (1909-2001), who was born in Jackson, Mississippi, incorporated the lore and atmosphere of her birthplace into her writings, some of which are biting funny, others of which are depressingly bleak. In the words of ANB, "Bridegroom" is "a whimsical fantasy pastiche

that combines figures from legend (keelboatman Mike Fink) and history (the Harp brothers, notorious Trace highwaymen) with many elements from European fairy tales." When he was 30, our artist founded the Pennyroyal Press, which has become known for distinguished book design and woodcut illustrations by Moser as well as preeminent press work by the legendary Harold P. McGrath. The grotesque characters of the Southern Gothic novel are ideal subjects for Moser's art, and his re-creations of Welty's cast members here are memorable. For much more on Moser, see item #70, above. (ST11691)

277. PEPYS, SAMUEL. MEMOIRS OF SAMUEL PEPYS . . . COMPRISING HIS DIARY . . . AND A SELECTION FROM HIS PRIVATE CORRESPONDENCE. (London: Henry Colburn, 1828) 229 x 146 mm. (9 x 5 3/4"). **Five volumes.** Edited by Richard Lord Braybrooke. Second Edition. ESPECIALLY ATTRACTIVE POLISHED TREE CALF (stamp-signed by Jenkins & Cecil on front flyleaf), covers bordered with gilt chain roll, raised bands, SPINE COMPARTMENTS HANDSOMELY GILT with knotwork centerpiece surrounded by small tools and with scrolling foliate cornerpieces, decorative rolls on bands and at head and foot of spine, red and blue morocco labels, turn-ins with fine foliate roll, marbled edges and endpapers. Engraved frontispiece portrait, six additional portraits, tailpiece, folding map, two double-page views, and a two-page facsimile of Pepys' handwriting.

A hint of wear to extremities, plates a little foxed, but A VERY HANDSOME SET IN QUITE FINE AND BRIGHT CONDITION, the text especially fresh and clean. **(Plate 46) \$1,900**

For another attractively bound set of Pepys' "Diary" and a discussion of author and contents, see item #137, above. (ST8116q)

278. (PICKERING IMPRINTS). A COLLECTION OF INDIVIDUAL WORKS FROM THE ALDINE EDITION OF THE BRITISH POETS. (London: William Pickering, various dates [see below]) 165 x 102 mm. (6 1/2 x 4"). **11 volumes representing seven different poets.** VERY FINE ORIGINAL DARK GREEN MOROCCO BY HAYDAY (stamp-signed on front pastedowns), covers with triple blind ruled border, raised bands, gilt spine titling, all edges gilt. Except for the Falconer volume, each work with an engraved frontispiece portrait of the author. Half title present in each volume, anchor device on title in each. Keynes, pp. 37-38.

Trivial wear to some joints and extremities, spines just very slightly faded toward olive green, a few volumes with minor marks to covers or spine, most frontispieces lightly offset onto titles, but GENERALLY IN SUPERB CONDITION, the bindings still with their original brightness, and with virtually no signs of use internally. **(Plate 28) \$Priced as below**

In 1828 Pickering began to use the familiar anchor and dolphin device employed by the Aldus family of Venetian printers in the 16th century, and he had the same purpose behind his work as did his Aldine predecessors—to provide the public with well printed texts that were nevertheless obtainable even by a person of modest means. In 1830 Pickering began publishing his famous "Aldine Poets" series, a project that, with reissues, covered more than 20 years and involved the production of 53 volumes (not counting reprints), each carefully edited by one of a group of reputable scholars that included Sir Nicholas Harris Nicolas, Alexander Dyce, and John Mitford. Such a set is advertised for sale in the next entry. Below are the works of seven poets from that series, offered by Pickering as they were published at the time in cloth at 5 shillings or in morocco by Hayday for 10 shillings, 6 pence per volume. (The latter bindings are not often

seen now in fine condition.) The following authors are available: a) BEATTIE, JAMES. (1831) One volume. \$50 b) BUTLER, SAMUEL. (1835) Two volumes. \$75 c) COWPER, WILLIAM. (1843) Three volumes. \$95 d) FALCONER, WILLIAM. (1836) One volume. Without a frontispiece. \$50 e) PARNEL, THOMAS. (1852) One volume. \$65 f) THOMSON, JAMES. (1847) Two volumes. \$75 g) WHITE, HENRY KIRKE. (1840) One volume. \$50. (ST6711)

The Complete 53-Volume Pickering Aldine Poets In Bindings that Have Hardly Ever Been Opened

279. (PICKERING IMPRINT). THE ALDINE POETS. THE COMPLETE SERIES. (London: Printed by Charles Whittingham for William Pickering, 1830-45) 160 x 103 mm. (6 1/4 x 4"). **53 volumes.** ESPECIALLY PRETTY POLISHED LIGHT BROWN CALF, ATTRACTIVELY GILT, BY ZAEHNSDORF (stamp-signed on front flyleaf), covers with gilt double fillet border and gilt Aldine/Pickering anchor centerpiece, raised bands, spines in gilt compartments with scrolling foliate cornerpieces and looping stem centerpiece surrounded by a diamond frame of circlets and tiny stars, each spine with a red and green titling label and (at the bottom) a red date label, elaborately gilt turn-ins, marbled endpapers, all edges gilt. With 24 frontispiece portraits. Keynes, pp. 37-38.

Spines uniformly faded to a darker brown, a number of small nicks or tiny scuffs to backstrips, slight offsetting from engraved frontispieces, but A FINE, AND IN MANY WAYS AN AMAZING, SET, the joints and remarkably bright covers almost entirely without wear, and the text pristine. **(Plate 48) \$7,800**

Our finely bound complete set is comprised of the works of the following poets: Mark Akenside (1 volume), James Beattie (1), Robert Burns (3), Samuel Butler (2), Chaucer (6), Charles Churchill (3), William Collins (1), William Cowper (3), Dryden (5), William Falconer (1), Oliver Goldsmith (1), Thomas Gray (1), Henry Howard (1), Milton (3), Thomas Parnell (1), Pope (3), Matthew Prior (2), Shakespeare (1), Spenser (5), Swift (3), James Thomson (2), Henry Kirke White (1), Sir Thomas Wyatt (1), and Edward Young (2). Zaehnsdorf almost never disappoints, and these retrospective full calf volumes are attractively designed and expertly done. The volumes open stiffly, and it's clear that they have basically remained unread since their publication. For more on Pickering and the Aldine Edition, see previous entry. (ST10993)

280. POPE, ALEXANDER. THE POETICAL WORKS. (London: Published by Thomas M'Lean, 1821) 241 x 159 mm. (9 1/2 x 6 1/4"). **Two volumes.** ONE OF 100 COPIES. QUITE ATTRACTIVE CONTEMPORARY DARK GREEN STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, covers bordered with various gilt rules flanking a wide roll of linked drawer handle ornaments, a blind floral roll forming a tangent inner frame, wide raised bands decorated in gilt, spines gilt with decorative rolls at head and foot and with an elaborate all-over scrolling foliate design within panels, all edges gilt. Designated a Large Paper Copy on the title page (and with margins that are quite wide, but the volume at least slightly trimmed down). Front pastedowns with engraved bookplate of Charles Costello (partially removed from first volume). Flyleaf in first volume with pencilled ownership signature (perhaps of "Capt. C. Robertson"). Lowndes III, 1915.

A hint of wear to the leather and of fading to the spines, intermittent light foxing, one opening a little soiled, additional trivial defects, but QUITE AN APPEALING COPY, the decorative

bindings bright, clean, and very pretty, and the text quite fresh, with nothing approaching a serious problem. **(Plate 68) \$650**

In his biography of Pope, Johnson decrees that "every other writer since Milton must give place to Pope" and informs us that Pope "was one of those few whose labour is their pleasure; he was never elevated to negligence nor wearied to impatience; he never passed a fault unamended by indifference, nor quitted it by despair. He laboured his works first to gain reputation, and afterwards to keep it." It was diligence, in Johnson's opinion, rather than genius (in which he felt Dryden had the advantage) that put Pope at the top of his profession. The present item is a handsomely bound and well printed early 19th century edition of Pope's "Works" in two volumes, an edition intended for bibliophiles in that it was strictly limited and printed on Large Paper. The 1821 edition of Pope in Lowndes has a portrait, as does the NUC copy of our printing. (ST10511)

An Unopened Set in a Lovely Binding With Red Morocco Doublures

281. PORTER, WILLIAM SYDNEY. "O. HENRY" (Pseudonym). THE COMPLETE WRITINGS OF O. HENRY. (Garden City, New York: Doubleday, Page and Company, 1917) 230 x 150 mm. (9 x 6"). **14 volumes.** "Memorial Edition" and "Edition de Luxe." ONE OF 1,075 COPIES. LOVELY DARK BLUE CRUSHED MOROCCO, LAVISHLY GILT, BY STIKEMAN, covers with very broad and animated gilt borders of swirling foliage, flowers, and butterflies in the style of Derôme, raised bands, spine compartments attractively gilt with antique tools, RED MOROCCO DOUBLURES with multiple rules and other gilt elaboration, watered silk free endleaves, top edges gilt, other edges untrimmed. ENTIRELY UNOPENED. With 90 plates (45 images, each in two states), including a colored frontispiece in each volume (the one in Volume I signed by the artist), as well as an engraved half title with vignette, signed by the publisher. Original tissue guards. Preliminary page of first volume with a folding leaf of manuscript, apparently in Porter's hand, tipped in. Title pages and half titles in blue and black.

Spines evenly sunned, one leaf with minor marginal tear at fore edge, otherwise AN EXTRAORDINARILY BEAUTIFUL SET IN VIRTUALLY FAULTLESS CONDITION. **(Plates 35, 49) \$11,500**

A man who led a colorful and checkered life, William Sydney Porter (1862-1910) grew up in North Carolina and was employed in an Austin, Texas, bank for five years before becoming a journalist, writing a daily humor column from 1895-96 for the Houston "Post." In the latter year, he was indicted for embezzlement in connection with his banking days, fled to Honduras, then later surrendered to authorities and served four years in prison. Shortly after his release in 1902, Porter (who, by this time, had adopted the pen name "O. Henry") began to write short stories that were an immediate success and that brought him to the attention of the "World" magazine, which agreed to pay him the extraordinary sum of \$100 per story submitted. Thankfully for us, he was so uncaredful with money that he felt pressured to write almost continuously for the rest of his life, producing a very substantial amount of narrative. Despite being formulaic, his timeless stories like "The Gift of the Magi" have pleased generations. As Day says, O. Henry was "a natural story-teller with awesome fertility in inventiveness [who] worked every conceivable variation within a rigid pattern: the attention-compelling opening, the clever misdirection to suggest an obvious outcome to the reader, and the overthrow of that outcome in the triumphant conclusion with a surprise for which the reader then knows he was slyly prepared. The

formula is pat and the stories rarely probe deeply, but within their sphere they are meaningful in their sympathy for the underdog, their recognition of sacrifice and pain in commonplace lives, their delight in youth's quest for joy amidst a humdrum world." The tipped-in manuscript appears to be an excerpt from a play, which may have been unpublished, since none of the characters in the scene seems to be recorded anywhere. Apart from the contents here, the packaging is simply gorgeous, the decorative morocco bindings featuring leather doublures and a text that has obviously never been touched (for more on Stikeman, one of the premier 19th century American binders, see item #168, above). (ST11372)

A Lovely Contemporary Copy of Pyne's Richly Gilt and Colored "Royal Residences"

282. PYNE, WILLIAM. THE HISTORY OF THE ROYAL RESIDENCES OF WINDSOR CASTLE, ST. JAMES'S PALACE, CARLTON HOUSE, KENSINGTON PALACE, HAMPTON COURT, BUCKINGHAM HOUSE, AND FROGMORE. (London: Printed for A. Dry, 1819) 339 x 270 mm. (14 x 11 1/2"). **Three volumes.** FIRST EDITION. LOVELY CONTEMPORARY BLACK STRAIGHT-GRAIN MOROCCO, SPLENDIDLY GILT, covers with square fleuron cornerpieces and wide outer border formed by triple gilt fillets and decorative roll in a dense diapered pattern, inner border of a single plain gilt rule connecting delicate stylized palmette cornerpieces, the frame with tangent inner border of multiple blind rules; raised bands, spines heavily gilt in alternating wide and narrow compartments, the four smaller compartments with pairs of triple fillets terminating in tulips at either end, two of the wide compartments with gilt titling, the others densely gilt with interlacing volutes, floral tools, and palmettes, all edges gilt. WITH 100 FINE HAND-COLORED PLATES OF BRITISH ROYAL PALACES (mostly interiors, but several sunny exterior views). Abbey "Scenery" 396; Prideaux, p. 348; Tooley, pp. 197-200; Lowndes V, 2015.

Covers just slightly marked, the majority of the leaves in the first two volumes with very light marginal foxing (but not at all distracting), a few leaves in volume II with small areas of blotchy foxing (just touching a couple of plates), significant (but not severe) offsetting from one particularly dark plate, occasional faint offsetting from other engravings, but the majority of the pages facing illustrations unaffected, and the third volume with no appreciable foxing or offsetting at all; in most ways an extremely fine set, the handsome bindings entirely sound and lustrous, the text fresh and smooth, and THE PLATES RICHLY COLORED AND ESPECIALLY WELL PRESERVED. **(Plates 49, 71) \$9,500**

This is a lovely copy of a luxurious work that is not only beautiful, but also important, its brilliantly colored plates illustrating interiors that have since been lost to demolition or reconstruction. The public has always been fascinated with the trappings of royalty, and Pyne was catering to this appetite when he undertook his "Royal Residences." Unfortunately, the very considerable expense of producing it was difficult to recoup, and these costs initiated the downward spiral of Pyne's financial condition that landed him in debtors' prison. William Henry Pyne (1767-1843) was the son of a leather-seller who showed an early aptitude for art. He studied at the school of Henry Pars, where "he obtained . . . a great facility for drawing, practising almost entirely in watercolours in the early tinted style." (DNB) He declined an apprenticeship with Pars, embarked on an independent career, and found substantial success with his "Microcosm, or a Picturesque Delineation of the Arts, Agriculture, and Manufactures

of Great Britain." This was followed by the very popular and acclaimed "Costume of Great Britain" and other works of British landscapes. Although Pyne is remembered best as an artist, he was also a talented writer, and, as indicated by DNB, he did the text here, not the drawings, which were "supplied by Mackenzie, Nash, Pugin, Stephanoff, and others." The beautifully rendered and detailed illustrations are frequently heightened with gold, and they are given a convincing depth and an overall vividness that are consistently pleasing from plate to plate. Unfortunately, their very beauty has led to the breaking up of many of these volumes, and the plates continue to appear frequently in the marketplace at steadily escalating prices. Complete sets are still regularly encountered, but copies like the present one—in really excellent condition and in fine decorative contemporary bindings—are becoming more and more uncommon. (ST11500)

An Attractive Run of Signed Rackhams, Mostly in Uniform Decorative Red Morocco

283. RACKHAM, ARTHUR, Illustrator. **AESOP**. AESOP'S FABLES. (London: William Heinemann; New York: Doubleday, Page & Co., 1912) 290 x 232 mm. (11 1/2 x 9 1/8"). xxix, [i], 223, [1] pp. Translated by V. S. Vernon Jones. ONE OF 1,450 COPIES SIGNED BY THE ARTIST (this is #417). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. With 20 full-page black and white illustrations, numerous illustrations in the text, and 13 COLOR PLATES, as called for, each mounted on heavy brown stock and protected by lettered tissue guard. Hudson, p. 169; Latimore and Haskell, pp. 38-39.

Extremities a little rubbed (spine with barely perceptible loss of leather across the top), one plate with corner crease, isolated trivial faint smudges, but an excellent copy, fresh, clean, and bright internally, and in a quite pleasing lustrous decorative binding with only minor wear. **(Back Cover, Plate 49) \$2,400**

Arthur Rackham (1867-1939) studied art at Lambeth School, where the work of his fellow student Charles Ricketts influenced his development. As Houfe says, soon after Rackham joined the staff of "The Westminster Budget" in 1892, he began concentrating "on the illustration of books and particularly those of a mystical, magic, or legendary background. He very soon established himself as one of the foremost Edwardian illustrators and was triumphant in the early 1900s when color printing first enabled him to use subtle tints and muted tones to represent age and timelessness. Rackham's imaginative eye saw all forms with the eyes of childhood and created a world that was half reassuring and half frightening. His sources were primarily Victorian, and among them are evidently the works of Cruikshank, Doyle, Houghton, and Beardsley, but also the prints of Dürer and Altdorfer." His depictions of Aesop's animals are especially charming. This very attractively bound volume (and uniformly bound items 284-89, 291, and 294-96) comes from the library of distinguished collector William Armistead Moale Burden (1906-84), about whom, see item #238, above. (ST11778i)

284. RACKHAM, ARTHUR, Illustrator. **CINDERELLA**. (London: William Heinemann; Philadelphia: J. B. Lippincott, [1919]) 285 x 227 mm. (11 1/4 x 9"). 110 pp., [1] leaf (colophon). Retold by C. S. Evans. ONE OF 850 COPIES SIGNED BY THE ARTIST (this is #417, one of the 525 on English hand-made

paper). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. With one color plate (the frontispiece) mounted within a pictorial border, and silhouette illustrations throughout, 19 of these full-page and seven of them printed in colors. Hudson, p. 170; Latimore & Haskell, p. 49.

Tiny portion of one spine band and of leather at head of spine worn away, very slight hints of wear to corners and joints, faint offsetting from illustrations (never severe, but more noticeable in those openings with facing illustrations), otherwise an excellent copy, the text very fresh, and the attractive binding bright and pleasing. **(Back Cover, Plate 49) \$1,250** (ST11778k)

285. RACKHAM, ARTHUR, Illustrator. **DODGSON, CHARLES LUTWIDGE**. "LEWIS CARROLL" (Pseudonym). ALICE'S ADVENTURES IN WONDERLAND. (London: William Heinemann; New York: Doubleday, Page & Co., [1907]) 285 x 230 mm. (11 1/4 x 9 1/8"). xi, [i], 161, [1] pp., [1] leaf (colophon). With a proem by Austin Dobson. ONE OF 1,130 COPIES (this is #701). Very attractive red three-quarter morocco, raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. With pictorial title page, four full-page black and white illustrations, and 13 COLOR PLATES, as called for, each mounted on heavy brown stock and protected by lettered tissue guard. Hudson, p. 168; Latimore & Haskell, pp. 28-29.

Corners rather rubbed, spine with shallow loss of leather across the top, overall slight offsetting onto most of the 13 pages opposite the brown mounting paper (as is typical), otherwise the text clean and fresh, and the binding lustrous and generally pleasing, despite the (mostly unapparent) wear. **(Back Cover, Plate 49) \$2,250**

This text is a perfect opportunity for Rackham's vivid imagination, and he provides us with an assemblage of memorable images combining the frightening and magical in ways that contrast sharply with the familiar Tenniel drawings, quite tame by comparison. According to the DNB, "Rackham's advantage over Tenniel was that now he could introduce colour; also his pen line would not be reproduced by wood-engraving. This gave him some new freedoms for invention, but his amendments to the ingrained image of Alice were not only technical. Rackham's Alice was very much a fleshly Edwardian child who would question the status quo of Wonderland. Her courtesy carried an undercurrent of insistent argument. A contemporary critic observed 'a tender, flickering light of imagination in [Alice's] eyes' (Daily Telegraph, 27 Nov 1907)." Ours is the (only) deluxe form of this book, as there is no signed version (DNB indicates that Rackham was travelling a great deal on the Continent during this period and suggests that perhaps he was therefore unavailable to sign copies when they were published). (ST11778h)

286. RACKHAM, ARTHUR, Illustrator. **ENGLISH FAIRY TALES**. (London: Macmillan & Co., Ltd., 1918) 290 x 230 mm. (11 1/2 x 9"). ix, [i], 341, [1] pp. Retold by Flora Annie Steel. ONE OF 500 COPIES SIGNED BY RACKHAM (this is copy #12). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces,

sides and endleaves of rose-colored linen, top edge gilt. With title page vignette, numerous black and white illustrations in the text and 16 COLOR PLATES, as called for, mounted and protected by lettered tissue guards. Hudson, p. 170; Latimore & Haskell, p. 48.

Top of spine worn away to just above headband, corners with a hint of rubbing, one tissue guard with minor tear, other trivial imperfections, but A NEARLY FINE COPY, the binding very lustrous and without significant wear, and ESPECIALLY BRIGHT, FRESH, AND CLEAN INTERNALLY. (**Back Cover, Plate 49**) \$2,750

This book contains such much-loved tales as "Little Red Riding Hood," "Jack and the Beanstalk," "The Three Bears," "Jack the Giant Killer," "The Three Little Pigs," and "Childe Roland," charmingly retold by Flora Annie Steel (1847-1929), who did much to advance the cause of education and healthcare for women and children while stationed in India with her civil servant husband. She was later involved in expanding educational opportunities for girls in Britain and in the fight for women's suffrage. Rackham is here at his most lighthearted: we see monsters more comical than frightening and charming domestic scenes, such as the dining room of the Three Bears, who have lovely pink-flowered china and several very nice paintings on the wall, including what appears to be a Degas ballet dancer. This item is less commonly seen in the marketplace than most other signed Rackham books. (ST11778e)

***Signed Rackham "Vicar" in Morocco, Gilt,
A Very Fine Untrimmed, Largely Unopened Copy***

287. RACKHAM, ARTHUR, Illustrator. GOLDSMITH, OLIVER. THE VICAR OF WAKEFIELD. (Philadelphia: David McKay Company, [1929]) 270 x 205 mm. (10 1/2 x 8 1/8"). ONE OF 775 COPIES SIGNED BY THE ARTIST, including 575 for England (ours being #95 of the 200 copies for America). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt, other edges untrimmed and mostly UNOPENED. 12 color plates by Rackham (including the frontispiece) as well as five full-page and several smaller illustrations in text. Hudson, p. 171; Latimore & Haskell, p. 65.

Front board with insignificant small, round spot to cloth, but A VERY FINE COPY, UNUSUALLY BRIGHT AND CLEAN INSIDE AND OUT, with almost no signs of use. (**Back Cover, Plate 49**) \$2,900 (ST11778m)

288. RACKHAM, ARTHUR, Illustrator. GRIMM, JACOB and WILHELM. THE FAIRY TALES OF THE BROTHERS GRIMM. (London: Constable & Company, Ltd., 1909) 297 x 235 mm. (11 1/2 x 9 1/4"). xv, [i], 325, [1] pp. Translated by Mrs. Edgar Lucas. ONE OF 750 COPIES SIGNED BY RACKHAM (this is #732). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt (front joint and headcap very expertly repaired by Courtland Benson). Title page with pictorial frame, numerous black and white illustrations in the text, 10 full-page black and white illustrations, and 40 COLOR PLATES, as called for, mounted on cream stock and

protected by lettered tissue guards. Hudson, p. 168; Latimore & Haskell, p. 34.

Front cover with faint minor soiling, just a hint of wear to corners, small corner tear to one plate, two tissue guards with minor creasing or chipped edges, otherwise a fine copy, the handsome binding lustrous, and the text and plates clean, fresh, and bright. **\$4,500**

This is a very appealing limited, signed item that features many well-loved children's stories, among them "Rapunzel," "Briar Rose" (Sleeping Beauty), "Tom Thumb," and "Hansel and Gretel." It is a good deal thicker than others in the Rackham series, and is lavishly illustrated with more mounted color illustrations than any other titles except "Rip Van Winkle" and "Peter Pan," which contain 51 and 50 color plates, respectively (most Rackham works have fewer than 20 color illustrations). (ST11778g)

A Particularly Fine, Very Lustrous Copy

289. RACKHAM, ARTHUR, Illustrator. HAWTHORNE, NATHANIEL. A WONDER BOOK. (London, New York, and Toronto: Hodder & Stoughton, Ltd., [1922]) 290 x 225 mm. (11 1/4 x 9"). viii, 206, [2] pp. ONE OF 600 COPIES SIGNED BY RACKHAM (this is copy #370). Very attractive red three-quarter morocco, raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. 24 COLORED PLATES, 16 OF THEM TIPPED ON, other illustrations in the text, all BY RACKHAM. Front pastedown with morocco bookplate of W. A. M. Burden. Hudson, p. 171; Latimore & Haskell, p. 55.

Perhaps a breath of rubbing to joints and extremities (if one is determined to find it), faint spots on one cover, but AN EXCEPTIONALLY FINE COPY IN A HANDSOME BINDING, bright, fresh, and clean inside and out, the volume all the more impressive because its greater thickness provides a larger area to show off its decorative gilt. (**Back Cover, Plate 49**) \$2,000

Although best remembered for his novels, Nathaniel Hawthorne published several books of stories for children, including the present work, which ANB tells us was produced in 1851 "to support his growing family." Hawthorne's delightful retelling of Greek myths of Perseus, King Midas, Pandora's Box, Hercules, and Baucis and Philemon is much enlivened by Rackham's charming illustrations. Like "Grimm's Fairy Tales" (see previous item), this is quite a big book with a substantial number of color plates and at the same time a relatively small press run. (ST11778L)

***Original Vellum in Very Fine Condition Because
Protected over the Years by the Publisher's Box***

290. RACKHAM, ARTHUR, Illustrator. IRVING, WASHINGTON. THE LEGEND OF SLEEPY HOLLOW. (London: George G. Harrap, 1928) 270 x 205 mm. (10 1/2 x 8"). 102, [1] pp. ONE OF 375 COPIES SIGNED BY RACKHAM, this copy one of 250 for England (125 copies were printed for the United States). Original publisher's gilt-titled vellum over stiff boards, top edge gilt, other edges untrimmed. With the original publisher's box (now very dilapidated, and tape-reinforced, but worthy of our respect for having protected the book so well over time). Illustrated title page, 30 text illustrations, and EIGHT COLOR PLATES (including frontispiece), all BY ARTHUR

RACKHAM. Title page partly printed in green. Latimore & Haskell, pp. 63-64; Hudson, p. 171.

A hint of splaying to the boards (as expected), but AN EXTREMELY FINE COPY, the binding as clean as one could hope for, and the text and plates with nothing but the most trivial hints of foxing. (Plate 50) \$2,900

The present item is especially sought after because it has one of the smallest limitations among signed Rackham books: only Irving's "Rip Van Winkle" (250 copies) and Morley's "Where the Blue Begins" (175 copies) had more limited runs. And although our publisher's box has seen better days, it has done a wonderful job of keeping our volume fresh and clean, and to have the box in any shape at all is lucky. (ST11345)

291. RACKHAM, ARTHUR, Illustrator. LA MOTTE-FOUQUÉ, FRIEDRICH DE. UNDINE. (London: William Heinemann; New York: Doubleday, Page & Co., 1909) 290 x 232 mm. (11 1/2 x 9 1/4"). viii, 136 pp. ONE OF 1,000 COPIES SIGNED BY RACKHAM (this is copy #329). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. With green woodcut head- and tailpieces on title page, black and white vignette headpieces for each chapter, and 15 COLOR PLATES, as called for, each mounted on heavy brown stock and protected by lettered tissue guard. Hudson, p. 168; Latimore & Haskell, pp. 34-35.

Top of spine worn away to just above headband, corners with a bit of wear, joints just slightly rubbed (with a small, thin crack beginning at the top of the front joint), spine with a hint of darkening, overall slight offsetting onto most of the pages opposite the brown mounting paper (as is typical), otherwise bright and clean and generally pleasing, with no serious defect. (Back Cover, Plate 49) \$1,750

This is an adaptation in English of La Motte-Fouqué's "Undine," written in German in 1813 and very popular in France. The tale, which was also the inspiration for the Czech opera "Rusalka," tells of a water sprite who falls in love with a human knight and longs to be mortal as a result; it is based on a Medieval legend and had great appeal to the Romantic imagination. Considered La Motte-Fouqué's masterpiece, it was a perfect vehicle for the talents of Rackham, so famous for his illustrations of fantasy. (ST11778j)

292. RACKHAM, ARTHUR, Illustrator. MILTON, JOHN. COMUS. (London: William Heinemann; New York: Doubleday, Page, [1921]) 300 x 233 mm. (11 7/8 x 9 1/8"). 3 p.l. (including frontispiece), ix-xviii, 76 pp., [1] leaf. ONE OF 550 COPIES SIGNED BY RACKHAM. VERY ATTRACTIVE DEEP BLUE MOROCCO BY ZAEHNSDORF FOR E. JOSEPH (stamp-signed on front turn-in), upper board with very large gilt pictorial representation and titling, raised bands, gilt spine titling, densely gilt turn-ins, marbled endpapers, top edge gilt, other edges untrimmed and partly unopened. Illustrated title pages, numerous black and white drawings, and 24 PARTICULARLY PLEASING COLOR PLATES (including frontispiece) mounted on brown paper, all BY ARTHUR RACKHAM, original tissue guard with descriptive letterpress. Front pastedown with bookplate of Robert J. Wickenheiser. Hudson, p. 171; Latimore & Haskell, p. 54.

A virtually faultless copy of this handsomely bound deluxe version. (Plate 50) \$3,900

Well before Milton had come to the attention of the literary world, the musician Henry Lawes had asked him to write the present work, which in its first three printed versions was called "A Masque, presented at Ludlow Castle, 1634, before the Earl of Bridgewater, Lord President of Wales." Though called a "masque," the work is strictly a pastoral entertainment, written for the occasion of Bridgewater's assuming of the presidential office. A pagan god created by Milton, Comus is the mischievous son of Bacchus and Circe whose name has its roots in "komos," the Greek word for revellers. He delights in waylaying travellers and feeding them a magic potion that gives them the heads of beasts. He captures and attempts to seduce "The Lady," who defends her chastity so eloquently that Comus is forced to acknowledge her "superior power." The Lady is eventually freed by the river goddess Sabrina, and she and her brothers are safely returned to their parents. What could be a better story for Rackham's illustrations? (CRW0704)

293. RACKHAM, ARTHUR, Illustrator. ROSSETTI, CHRISTINA. GOBLIN MARKET. (London: George G. Harrap & Co., 1933) 235 x 155 mm. (9 1/2 x 6 1/2"). 42, [3] pp. ONE OF 410 COPIES (400 for sale) SIGNED BY RACKHAM. Original publisher's limp vellum, original(?) tissue dust wrapper, original slipcase with printed paper label on top. Illustrated endpapers, half title, and title page, text illustrations throughout, and FOUR COLOR PLATES, all BY ARTHUR RACKHAM. Title page partly printed in green. Hudson, p. 172; Latimore & Haskell, p. 69.

Slight fraying and tiny chips missing along top of front panel of dust wrapper, otherwise AN ALMOST AMAZING COPY, even the slipcase being unusually clean, and the volume itself virtually pristine. \$2,250

This is a remarkable copy of the strictly limited signed Rackham illustrated version of the allegorical fairy tale exploring the dangers of indulging in worldly pleasures, first published in 1862. It brought Rossetti (1830-94) widespread recognition when it first appeared, and it has interested feminist critics ever since. We can find no record of a dust wrapper being present with this volume, but our tissue jacket looks to be from the time of publication and, in any case, has served to preserve the book very well over the years. (ST11346)

A Fine Copy in Morocco, Mostly Unopened

294. RACKHAM, ARTHUR, Illustrator. SHAKESPEARE, WILLIAM. THE TEMPEST. (London: William Heinemann; New York: Doubleday, Page & Co., [1926]) 290 x 230 mm. (11 1/2 x 9 1/4"). xiii, [i], 185, [1] pp. ONE OF 520 COPIES SIGNED BY RACKHAM (this is copy #341). Very attractive red three-quarter morocco, raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt, MOSTLY UNOPENED. With pictorial title page, black and white illustrations in the text, and 21 COLOR PLATES, as called for, all tipped on and with letterpress guards. Front pastedown with morocco bookplate of W. A. M. Burden. Hudson, p. 171; Latimore & Haskell, pp. 61-62.

Very slight darkening to spine and leather edges, just a hint of shelfwear, otherwise A FINE COPY of a delightful edition, the binding solid, generally well preserved, and certainly pretty, and VIRTUALLY PRISTINE INTERNALLY (because obviously never read). (Back Cover, Plate 49) \$2,250 (ST11778c)

295. RACKHAM, ARTHUR, Illustrator. **SOME BRITISH BALLADS**. (London: Constable & Co. Ltd., [1919]) 285 x 225 mm. (11 1/4 x 9"). 8, [2], 170 pp. First Printing of this Edition. ONE OF 575 COPIES SIGNED BY RACKHAM (this is copy #379). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. With title page vignette, black and white illustrations in the text, and 17 COLOR PLATES, as called for, all tipped on and with letterpress guards. Front pastedown with morocco bookplate of W. A. M. Burden. Hudson, p. 170; Latimore & Haskell, pp. 50-51.

Only the most trivial signs of use externally: AN EXCEPTIONALLY FINE COPY INSIDE AND OUT, in an especially lustrous, handsomely gilt binding. (Back Cover, Plate 49) \$1,800

This charming collection of traditional ballads, including "Clerk Colvill," "Chevy Chase," and "The Wife of Usher's Well," was assembled here for the first time, although the publisher acknowledges that "several . . . are based on the great work of Francis James Child, "The English and Scottish Popular Ballads" (1882), published in Boston by Houghton Mifflin. The work is very much in the patriotic vein of Rackham's 1914-18 publications, which included "King Albert's Book," "The Queen's Gift Book," and "The Allies' Fairy Book." Of the group of signed Rackhams in decorative bindings advertised here, this is probably the finest one in terms of condition (though the Goldsmith and Hawthorne deserve serious consideration as well). (ST11778b)

296. RACKHAM, ARTHUR, Illustrator. **SWINBURNE, ALGERNON CHARLES**. **THE SPRINGTIDE OF LIFE**. (London: William Heinemann, 1918) 287 x 230 mm. (11 1/4 x 9 1/8"). ix, [i], 132, [2] pp. With a preface by Edmond Gosse. ONE OF 765 COPIES SIGNED BY RACKHAM (this is copy #369). Very attractive red three-quarter morocco, raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. With numerous black and white illustrations of cherubic children in the text, and NINE COLOR PLATES, as called for, all tipped onto brown paper and with letterpress guards. Front pastedown with morocco bookplate of W. A. M. Burden. Hudson, p. 170; Latimore & Haskell, pp. 48-49.

Just a hint of offsetting from the brown mounting paper, otherwise A VERY FINE COPY, BRIGHT, FRESH, AND CLEAN INSIDE AND OUT, with only the most trivial of imperfections. (Back Cover, Plate 49) \$1,600

This collection of Swinburne verses written for and about children was published near the end of the four years of horror known as the "War to End All Wars," and its innocent subject matter—not exactly what the bohemian Swinburne was best known for—combined with Rackham's sweet drawings of babies and toddlers constituted just what a war-weary public was seeking. Writer Edmond Gosse told Rackham, "This volume will not merely be the best book of the present art-season, but a joy to all sensitive people for years and years to come." (Hudson) The limited edition had an additional plate (the frontispiece) not included in the trade edition. (ST11778d)

297. RACKHAM, ARTHUR, Illustrator. **WALTON, IZAAK** and **CHARLES COTTON**. **THE COMPLEAT ANGLER, OR THE CONTEMPLATIVE MAN'S RECREATION**. (London:

George G. Harrap, 1931) 207 x 200 mm. (8 x 10 1/2"). 223, [1] pp. Introduction by Henry Williamson. ONE OF 775 COPIES SIGNED BY RACKHAM. Original vellum-covered boards, gilt titling and decoration on front cover and spine, top edge gilt, other edges untrimmed and UNOPENED. Illustrated title page and endpapers, 24 illustrations in the text, and 12 COLOR PLATES (including frontispiece), all BY ARTHUR RACKHAM. Hudson, p. 172; Latimore & Haskell, pp. 66-67; Coigney 313; Oliver 276.

Three miniscule dots near top of spine, otherwise A VIRTUALLY FAULTLESS COPY, and rare thus, especially because the vellum soils so easily. (Plate 50) \$2,100

Hudson says that in this work Rackham turned to an emphasis on "historical costume and river landscape, in which he had long been supremely accomplished and successful." The copyright page indicates that the text is reprinted from the fifth edition of 1676, the last to be revised by the author, but with the spelling modernized. Walton (1593-1683) lived in turbulent times, and he suffered personal tragedy (he endured the deaths of both his wives and eight of his nine children), but, largely because of the present work, he is forever identified with quietude and serenity. First published in 1653, his "Compleat Angler" is the classic work on the art of angling, infused with wise fish lore, written by an indomitable angler who knew every haunt of fresh water fish in the south of England. But, as Day says, "the love of angling is only the outward sign of a gentle inward grace, the soul of a thoroughly good man who loves peace and quiet meditation. If any one man created the idyll of the English countryside, it was Walton." It is this world that Rackham's illustrations bring charmingly to life. (ST11297)

298. (REYNOLDS, SIR JOSHUA). LESLIE, CHARLES ROBERT [and] **TOM TAYLOR**. **LIFE AND TIMES OF SIR JOSHUA REYNOLDS**. (London: John Murray, 1865) 222 x 143 mm. (8 3/4 x 5 1/2"). **Four volumes**. FIRST EDITION. VERY HANDSOME CHESTNUT BROWN CRUSHED MOROCCO BY BAYNTUN (signed on front turn-in), covers gilt with interlocking strapwork frame and large central lozenge, lancet corner ornaments, spines gilt in compartments of similar design, turn-ins with gilt French fillets and palmette cornerpieces, marbled endpapers, all edges gilt. Housed in a brown buckram-covered slipcase (upper seams of the slipcase neatly reinforced with library tape). EXTRA-ILLUSTRATED with 194 plates, 40 of them in color, in addition to the 11 called for.

Spines lightly but uniformly sunned to a pleasing honey brown, one leaf with small, neat repair to fore edge, other trivial imperfections, but A LOVELY SET IN VERY FINE CONDITION, the leaves and plates fresh, clean, and bright, and the binding nearly pristine. (Plate 50) \$2,400

This exhaustive biography of the great British painter runs to nearly 1,200 pages and is replete with illustrations of works by Reynolds himself as well as reproductions of works by earlier artists who influenced him; also here are depictions of the stately homes and London locales Reynolds frequented, portraits of his friends and contemporaries, and even a photograph of his paintbox and palette. Additionally, there are lists, arranged by year and month, of everyone who sat for the artist, as well as accounts of the payment he received for his pictures. According to DNB, this work, "which contained a great deal of contextual matter on Reynolds' friendships and the politics of the period, reasserted the artist's position as a central figure in the Georgian cultural milieu." Sir Joshua Reynolds (1723-92) spent several years in Italy when he was in his twenties, seeking inspiration from the Italian masters and studying gradations of light in Venice.

Returning to London, he soon became the leading portrait painter of his era, mixing with the loftiest members of society. Reynolds was also a witty conversationalist who greatly delighted in the company of Samuel Johnson and the actor David Garrick, bosom friends with whom he spent many an hour at the Mitre Tavern. Our fine morocco bindings were done in the first half of the 20th century, when Bayntun was doing some of its best work, and that level of achievement is reflected here. (ST11462a-086)

Robertson's Important History of America in Especially Pretty, Tastefully Gilt Period Calf

299. ROBERTSON, WILLIAM. THE HISTORY OF AMERICA. (London: Printed for Cadell and Davies et al., 1812) 222 x 140 mm. (8 3/4 x 5 1/2"). **Four volumes.** 12th Edition. HANDSOME CONTEMPORARY SPRINKLED CALF, flat spines attractively gilt in panels divided by multiple decorative gilt rules, the panels with large central fleuron, each spine with one red and one green morocco label. Five engraved folding plates (four of them maps, and one a plate of Aztec designs). Titles with ink Danish library stamp of Bibliotheket paa Glorup. Howes R-358 (other editions).

Four joints with thin, very short cracks at the top, some of the corners a little bent, but the especially pretty contemporary bindings entirely solid, very bright, and otherwise with only trivial wear. A little offsetting on and from the maps, isolated minor foxing affecting primarily opening leaves, but nearly fine internally, the text almost entirely clean, fresh, and bright. **(Plate 50) \$1,500**

This is Robertson's third major work, following his histories of Scotland (see item #301) and Charles V (see item #57). The first edition, which appeared in 1777, told the story of the discovery of America and the conquests of Mexico and Peru, using original sources. Robertson (1721-93) had also intended to include in his account the history of North America, but when the movement for American independence broke out, he decided to publish the work as it was (in the 1796 edition, some material on Virginia and New England was, in fact, added and appears here). Howes calls the work the most highly regarded secondary source of its time. Ours is a very attractive copy of this classic history and a perfect shelf companion for the other Robertson works in our catalogue. (ST11797b)

300. ROBERTSON, WILLIAM. AN HISTORICAL DISQUISITION CONCERNING THE KNOWLEDGE WHICH THE ANCIENTS HAD OF INDIA; AND THE PROGRESS OF TRADE WITH THAT COUNTRY PRIOR TO THE DISCOVERY OF THE PASSAGE TO IT BY THE CAPE OF GOOD HOPE. (London: Printed for Cadell and Davies et al., 1812) 222 x 140 mm. (8 3/4 x 5 1/2"). 1 p.l. (title), vi, 384, [20] pp. (Without half title). Sixth Edition. HANDSOME CONTEMPORARY SPRINKLED CALF, flat spine attractively gilt in panels divided by multiple decorative gilt rules, the panels with large central fleuron, spine with one red and one green morocco label. Two large engraved foldout maps, showing Ptolemaic and 18th century versions of India and adjacent lands. Titles with ink Danish library stamp of Bibliotheket paa Glorup. Lowndes III, 2107.

Joints with short, thin cracks at head, corners a little bumped, two-inch tear at edge of one map (no loss), occasional minor foxing, smudges, or offsetting, but a really excellent copy, the binding solid, lustrous, and with only minor wear, and the text especially clean, bright, and fresh. **(Plate 50) \$450**

William Robertson (1721-93) had long since established his reputation as an historian of such places as Scotland (see following item) and America (see previous item) when he undertook the present study of India as it was characterized by ancient and Medieval authors. Using Arrian's "Indica" (derived from the account of one of Alexander the Great's admirals) and the works of other ancient authors such as Strabo and Pliny the Elder, Robertson draws a picture of the trade of the Hellenistic and Roman worlds with India (i.e., today's India and Pakistan), carried out mostly by Arab middlemen, and supplying the West with gemstones, pepper, and Chinese silk. For the later period, Robertson consulted such authorities as the Byzantine Cosmas Indicopleustes and the Venetian Sanuto, showing how the luxury trade with the mysterious East continued. The lengthy appendix to our work sketches the civilization of ancient India from these same sources, but also uses the "Baghavat Gita." After two centuries, Robertson's book is still useful. (ST11797d)

301. ROBERTSON, WILLIAM. THE HISTORY OF SCOTLAND DURING THE REIGNS OF QUEEN MARY AND KING JAMES V. (London: Printed for Cadell and Davies et al., 1812) 222 x 140 mm. (8 3/4 x 5 1/2"). **Three volumes.** 19th Edition. HANDSOME CONTEMPORARY SPRINKLED CALF, flat spines attractively gilt in panels divided by multiple decorative gilt rules, the panels with large central fleuron, each spine with one red and one green morocco label. With frontispiece portrait of the author. Titles with ink Danish library stamp of Bibliotheket paa Glorup. Lowndes III, 2106.

Joints of one volume just starting at head, corners with a hint of wear, endpapers somewhat foxed (isolated minor foxing elsewhere), otherwise an excellent set, very clean, fresh, and bright inside and out. **(Plate 50) \$950**

With the publication of this book, the young Scottish minister Robertson (1721-93) burst out of obscurity to become hailed as one of the greatest historians of his age. Walpole expressed astonishment that a man from Robertson's modest background could produce "what all the world now allows to be the best modern history" and, on top of that, could write "it in the purest English and with as much seeming knowledge of men and courts as if he had passed all his life in important embassies." Many generations later, the book's "sobriety, fairness, and literary character give it a permanent interest to a student of the evolution of historical composition." (DNB) (ST11797c)

302. (ROBIN HOOD). PYLE, HOWARD, Illustrator. THE MERRY ADVENTURES OF ROBIN HOOD OF GREAT RENOWN, IN NOTTINGHAMSHIRE. (New York: Printed by Charles Scribner's Sons, 1883) 245 x 185 mm. (9 5/8 x 7 1/4"). xx, 296 pp. FIRST EDITION. EXTREMELY PLEASING MODERN DARK BROWN CRUSHED MOROCCO, covers with a simple gilt rule border, raised bands, spine gilt in double-ruled compartments with volute cornerpieces and rosette centerpiece, turn-ins densely gilt with roses and leaves, patterned endpapers, top edge gilt. With ornamental flyleaf and title page, 24 charming vignette head- and tailpieces, and 23 FULL-PAGE ILLUSTRATIONS BY HOWARD PYLE, as called for in the list of illustrations. Front pastedown with attractive engraved bookplate featuring the illegible signature of the owner; verso of front free endpaper with same signature and the dates "1898-1928." BAL 16378.

One leaf with a small chip to tail edge, three other leaves with trivial closed marginal tears, (never serious) smudges and thumbing here and there, as almost invariably seen in books loved by children, otherwise quite an excellent copy, the text

and illustrations fresh, and the very attractive binding virtually unworn. (Plate 50) \$1,650

This classic edition of "Robin Hood" is important for at least two reasons. First, the story as retold by Pyle was the primary influence on 20th century versions of the tale, whether in book, movie, or comic book form. And, second, Pyle's work "set a new standard in American book production" and had a widespread appeal, "William Morris, leader of the English arts and crafts movement, [being] among its admirers." (ANB) The wonderful pictures and designs made Pyle's name, and he went on to become the most successful book illustrator of his time and a profound force in the field of American book illustration. Pyle (1853-1911), who trained at the school of Adolph van der Wielen in Philadelphia, also taught drawing and illustration at the Drexel Institute and at a private art school he opened in Wilmington, Delaware. At the latter institution, his students included N. C. Wyeth, whose style was permanently influenced by Pyle's insistence on realism and authenticity. Pyle turned to mural painting later in life, and received several commissions. Seeking to improve his technique, he travelled to Europe to study the works of the masters and died there after a brief illness. (ST11462a-143)

In Lusciously Handsome Gilt Morocco

303. ROWLANDSON, THOMAS, Illustrator. [COMBE, WILLIAM]. [THE THREE TOURS OF DR. SYNTAX:] IN SEARCH OF THE PICTURESQUE . . . IN SEARCH OF CONSOLATION . . . IN SEARCH OF A WIFE. (London: R. Ackermann's Repository of Arts, [1812], 1820, [1821]) 235 x 146 mm. (9 1/4 x 5 3/4"). **Three volumes.** FIRST EDITIONS IN BOOK FORM, First Issue of First Work, with plates in the first state. REMARKABLY PRETTY SKY BLUE CRUSHED MOROCCO, HANDSOMELY GILT, BY RIVIERE (signed at foot of front turn-in), covers gilt with double rule border, French fillet center frame, and floral cornerpieces, raised bands, spines elaborately gilt in compartments featuring elegant floral tools used for cornerpieces and centerpiece, broad and ornate gilt inner dentelles, all edges gilt. One woodcut illustration, one engraved tailpiece, and 80 ARTFULLY HAND-COLORED AQUATINT PLATES BY THOMAS ROWLANDSON (including two engraved titles). Front pastedowns with engraved bookplate of Douglas Kerr. Ray 34; Tooley 427-29.

Rear joint of one volume with thin crack along bottom inch or so, two covers with faint soiling, spines evenly faded to a very pleasing blue-gray, otherwise the beautiful bindings in lovely condition, with bright gilt. Leaves opposite plates lightly offset, otherwise very fine internally, the text clean and with substantial margins, and the plates finely colored. (Plate 40) \$5,900

A painter whose special forte was caricatur, Thomas Rowlandson (1756-1827) illustrated his subjects with pen drawings that captured the foibles and fashions of his day. The Syntax "Tours" feature a pedantic clergyman and schoolmaster meeting with an onslaught of amusing misfortunes in the course of earnest holiday travels. Told through a combination of Combe's comic verses and Rowlandson's caricatures, these misadventures constituted one of the most popular literary publications of the 19th century. The original "Tour" was conceived of as a parody of the books of picturesque travels then enjoying considerable popularity. When it met with a great response itself due to Rowlandson's comic art as much as to Combe's verses, two more tours followed: using the loss of Syntax's wife as plot motivation, the publishers issued "In Search of Consolation" and then "In Search of a Wife." Even this could not sate the public, and

a number of imitations of the Syntax books were issued (see, for example, item #331, below). William Combe (1741-1823), satirist, journalist, and society man, had travelled in his younger years with Sterne on the second lap of his "Sentimental Journey." An author who specialized in writing verses made to order for the creations of comic artists, he was just the man to provide the textual accompaniment for Rowlandson here. While later editions of these works (often with dreadfully worn out plates) can rather easily be found, it is difficult to find the first printings, and especially difficult in such handsome bindings as offered here. (CTS0902)

304. (ROXBURGHE CLUB). JAMES II. PAPERS OF DEVOTION OF JAMES II: BEING A REPRODUCTION OF THE MS. IN THE HANDWRITING OF JAMES THE SECOND NOW IN THE POSSESSION OF MR. B. R. TOWNLEY BALFOUR. (Oxford: Printed [at the Oxford University Press by Frederick Hall] for Presentation to the Members of the Roxburghe Club, 1925) 292 x 229 mm. (11 1/2 x 9"). xxx pp., [1] leaf, 173, [5] pp. Introduction by Godfrey Davies. Apparently the FIRST EDITION. Original Roxburghe binding of maroon half morocco over red textured cloth boards, flat spine with titling in gilt, top edge gilt, other edges untrimmed. One facsimile manuscript plate. Presentation card reading "With the Earl of Derby's compliments" laid in at front. Title page, dedication, and membership list printed in red and black. This copy originally prepared for Sydney Richardson Christie-Miller (his name printed in red in the Roxburghe list as a way of indicating this).

Endpapers with a hint of foxing, but A VIRTUALLY PRISTINE COPY. \$525

The ultra-exclusive Roxburghe Club takes its name from the celebrated bibliophile John Ker, third duke of Roxburghe (1740-1804), who put together an unprecedented collection of some 10,000 items, the majority being early books, especially works printed by Caxton. In 1812, during the evening of the day those books were dispersed at auction, the most distinguished of the patrician bibliophiles in attendance at the sale dined together in St. Albans Street. No doubt stirred to a special fervor as a result of the auction (Valdarfer's 1471 edition of Boccaccio, for which Roxburghe paid £100, had sold for the astronomical sum of £2,260), the 18 assembled collectors founded the Roxburghe Club, which ever after has counted among its membership a small elite of bibliophiles. Written during the period of James' exile after his conversion to Roman Catholicism, the present volume contains loosely connected papers by the king giving his thoughts on religion, the text taken from an original manuscript and printed here for the first time. Although the piety he expresses did not always govern his personal behavior, the king is obviously sincere in his reflections, and although he had the reputation for being endowed with less than a superfluity of intellectual prowess, the writing here shows that he had thought deeply about his life and faith. As some indication of the limitation of the press run here, the membership roll at the front of this work lists 40 members of the Roxburghe Club, with the Earl of Derby, who prepared this work for the group, listed 11th. There could not be a copy anywhere in finer condition than this one. (ST10112h)

305. (ROXBURGHE CLUB). VOLTAIRE. THÉRÈSE: A FRAGMENT. (Cambridge: For Presentation to Members of the Roxburghe Club, 1981) 286 x 210 mm. (11 1/4 x 8 1/4"). 4 p.l., 20 pp. Edited, with an introduction, by Desmond Flower. Maroon morocco over light brown cloth boards, top edge and titling on spine in gilt. Four facsimile leaves (printed recto and verso). Front pastedown with bookplate of Frederick Baldwin Adams, Jr., and this copy originally prepared for Adams (his name

printed in red in the Roxburghe list as a way of indicating this).

In extremely fine condition. **\$125**

A work comprising introduction, printed text, and facsimile of Voltaire's manuscript, namely, a fragment of an otherwise lost comedy by the sage, never publicly produced, but privately performed at the home of Voltaire's great friend, the Marquise du Châtelet, with the marquise herself in the title role. (ST9145i)

306. (ROXBURGHE CLUB). WAGNER, ANTHONY, NICOLAS BARKER, and ANN PAYNE, Editors. MEDIEVAL PAGEANT. (London: [By Bernard Quaritch Ltd.] for the Roxburghe Club, 1993) 470 x 356 mm. (18 1/2 x 14"). 5 p.l., xiii-xxi, [i], 100 pp., [1] leaf. Tan quarter morocco over blue buckram boards, vellum tips, top edge and titling on spine in gilt. With 79, mostly full-page, illustrations (72 in color, one a three-page fold out). Front pastedown with bookplate of Frederick Baldwin Adams, Jr., and this copy originally prepared for Adams (his name printed in red in the Roxburghe list as a way of indicating this).

In very fine condition. **\$950**

This is a magnificently illustrated publication, with introduction, of facsimiles of "Writhe's Garter Book," made up of two once separate manuscripts of the late 15th century, both fine works of art. The first contains a series of illuminations depicting the sequence of ceremonies undergone by a knight joining the Order of the Bath (including a bath, a shave, prayers in chapel, and a banquet), while the second portrays generations of earls of Salisbury and their wives, the lords wearing elaborate suits of armor, the ladies garbed in heraldic cloaks. (ST9145r)

307. (ST. TERESA'S PRESS). BENÉT, STEPHEN VINCENT. THE BISHOP'S BEGGAR. (Flemington, NJ: St. Teresa's Press, 1968) 220 x 155 mm. (8 1/2 x 6 1/4"). 4 p.l., 30 pp., [4] leaves. First Separate Edition. ONE OF 200 COPIES (this is copy #121). Original hand-bound red Strathmore Beau Brilliant mold-made paper, front cover with titling and a bishop's miter hot stamped in gold and silver. In the publisher's matching paper slipcase with gilt fleurons on the sides. With hand-lettered capitals on opening page of text, hand-tinted line cut on title page, and two full-page hand-tinted line cuts. Prospectus laid in at front.

In pristine condition. **\$150**

This and the next four items come from St. Teresa's Press, founded by the Discalced Carmelite Nuns of Flemington, New Jersey, in 1965, as an undertaking that followed in the tradition of the much more famous and long-lived Stanbrook Abbey Press, established some 90 years earlier by Benedictine nuns in Worcester. Operated by the nuns as a way of supporting their community financially, St. Teresa's Press specialized in hand-painted and hand-bound limited edition books on spiritual themes. Each facet of the production, from layout and printing to decoration and binding, was done with the care and attention to craftsmanship that were the hallmarks of the original private press movement, and it is probably this preoccupation with achieving perfection that kept the output of the press from reaching even a dozen items. All of the St. Teresa's Press books were produced in small numbers and, consequently, are infrequently seen for sale. The typefaces used at St. Teresa's Press have now passed into the hands of Chad Pastotnik, whose Deep Wood Press was established in rural northern Michigan in 1992. First printed in the "Saturday Evening Post" in 1946, "The Bishop's Beggar" is a story of an arrogant young bishop whose relationship with an insolent beggar transforms him into a passionate advocate for the poor. Although taking place in Renaissance Italy, the story has a universal message about compassion and charity conferring more blessings than the seeking of power and

privilege. Written the year before Benét's death, it was chosen by his widow for an anthology of his favorite works, and it appears in the present St. Teresa edition for the first time as a separately printed work. Benét (1898-1943) is best known for his epic poem of the American Civil War, "John Brown's Body," and for his short story "The Devil and Daniel Webster." Like these two famous works, most of what he produced focuses on quintessentially American characters in a manner ANB describes as "a kind of high folk art." (ST11743d)

308. (ST. TERESA'S PRESS). THE DREAM OF THE ROOD. (Flemington, NJ: St. Teresa's Press, 1966) 260 x 210 mm. (10 1/8 x 8"). 4 p.l., 14 pp., [2] leaves. ONE OF 150 COPIES (this is copy #10). Publisher's pleasing cocoa brown textured paper backed with dark brown polished calf, gilt titling on front cover. With hand-painted initials throughout (the title page with 16 such initials) based on those in the "Book of Kells." Printed in uncial type.

In virtually pristine condition. **\$325**

One of the earliest productions from the St. Teresa's Press, this is a ninth century Anglo-Saxon poem that tells the story of the crucifixion from the perspective of the cross on which Christ died ("rood" is the Old English word for "crucifix"). According to Day, "it is the earliest dream vision in English literature" and "is often felt to be the greatest of Old English poems because of its unusual lyric tenderness, imagination, and piety." The uncial type used and the simple yet richly colorful decoration based on initials in the ninth century "Book of Kells" are lovely and appropriate for the work. (ST11743b)

309. (ST. TERESA'S PRESS). HERRICK, ROBERT. A THANKSGIVING TO GOD FOR HIS LITTLE HOUSE. (Flemington, NJ: St. Teresa's Press, 1971) 180 x 130 mm. (7 x 5"). 2 p.l., 10 pp., [2] leaves. ONE OF 200 COPIES (this is copy #172). Publisher's original fern green Strathmore Beau Brilliant mold-made paper, paper label on front cover. In a sturdy, custom-made brown linen folding box with gilt titling on upper cover and spine. With eight charming hand-tinted illustrations. Prospectus laid in at front.

In mint condition. **\$95**

This touching poem by Robert Herrick (1591-1674) gives thanks to God for the cozy home and simple comforts, such as bread, butter, and beets, that the poet is so fortunate to have. Delightful illustrations depict the thatched-roof cottage, a cat curled by the warm hearth, a hen and her chicks, the aforementioned foodstuffs, and a plain table with Bible, cross, and candle. The nuns of St. Teresa's Press appropriately dedicated this volume to Robert W. Johnson, the benefactor whose generosity enabled them to afford a new monastery. This very fragile item has been well protected by its clamshell box and shows no signs of wear. (ST11743e)

310. (ST. TERESA'S PRESS). PSALMS OF PRAISE. (Flemington, NJ: St. Teresa's Press, 1967) 265 x 175 mm. (10 1/2 x 7"). 4 p.l., 30 pp. ONE OF 100 COPIES. (This is copy #77.) Publisher's olive green quarter Oasis Niger goatskin over gold Japanese Kinho paper, leather on upper cover tooled in blind with a wisp of smoke issuing from an oil lamp, flat spine with vertical gilt titling, rice paper endleaves. WITH 13 HAND-PAINTED INITIALS AND A HAND-PAINTED MINIATURE OF A SEAGULL SOARING ABOVE THE OCEAN. Original tissue guards. Prospectus laid in at front.

IN IMMACULATE CONDITION. **\$675**

Printed on Strathmore Alexandra Japan using handset Cancelleresca Bastarda type, this lovely little book comprises a collection of 12

Psalms singing God's praises and features delightful decoration. The large hand-painted initials are handsomely done, and their botanical and zoomorphic embellishments are obviously intended to be sweet (see, for example, the reclining lamb, the tweeting birds), but the latter happily tend more toward the elegant than the precious, and the whole effect of the hand decoration is one of considerable charm. The press run here is quite limited, and it is not surprising that the book does not turn up in the marketplace very often. (ST11743c)

311. (ST. TERESA'S PRESS). THE VOICE OF THE PROPHETS. (Flemington, NJ: St. Teresa's Press, 1970) 270 x 210 mm. (10 1/2 x 8 1/4"). 4 p.l., 31, [1] pp., [1] leaf (colophon). ONE OF 125 COPIES (this is copy # 65). Publisher's quarter black morocco over marbled boards, gilt titling on spine. With 22 hand-illuminated initials in 23 carat gold, metallic silver, and colors, all with original tissue guards. Printed on hand-made English paper in uncial type.

A virtually pristine copy. **\$950**

This collection of 20 messianic prophecies from the Old Testament offers a mixture of ancient and modern styles that produces a very pleasing effect. The uncial type on the creamy hand-made paper is reminiscent of Medieval manuscripts, while the bold initials beautifully executed in gold, silver, and jewel tones have a decidedly 20th century feel. The combination is striking and attractive and, like the other productions of the press, the present item is at once admirable in its craftsmanship and simply delightful in its design. (ST11743a)

Lincoln's "Prairie Years" and "War Years," Finely Bound and in Excellent Condition

312. SANDBURG, CARL. ABRAHAM LINCOLN: THE PRAIRIE YEARS [and] THE WAR YEARS. (New York: Harcourt, Brace & Company, 1926, 1939) 240 x 165 mm. (9 1/2 x 6 1/2"). **Six volumes** (the first work in two volumes, the second in four). FIRST EDITION of "War Years" after a limited printing of 525. Appealing modern navy blue quarter morocco over light blue linen, raised bands flanked by gilt rules, spine panels with intricate gilt fleuron centerpiece, top edges gilt, the leather portion of each front cover with the small gilt-stamped insignia of the binder (consisting of a small hammer and the initials "H H C"). "Prairie Years" with 105 illustrations from photographs, and "War Years" with 414, both with many cartoons, letters, and maps in the text.

Just a hint of wear to joints, but QUITE AN ATTRACTIVE SET IN FINE CONDITION, the morocco especially lustrous and the text essentially pristine. **(Plate 51) \$1,250**

This masterful biography of one of the greatest American presidents grew out of a suggestion from Sandburg's publisher that, following the success of his "Rootabaga Stories," he produce a biography of Lincoln for young people. Once he began his research into the man who had fascinated him since his Illinois childhood, Sandburg set out to write what ANB calls "a full-fledged biography that would evoke not only Lincoln the tragic hero but the national spirit his life and death embodied." The resulting six volumes were enormously successful both critically and financially, and Sandburg received the Pulitzer Prize for "The War Years." Before the Lincoln biography, Sandburg (1878-1967) was best known for his poetry, but afterwards, his Lincoln scholarship became such a part of his persona that his memorial service was held at the Lincoln Memorial. One edition

or another of this work is readily available in the marketplace, but it is seldom found as pretty or as well preserved as the present set. (ST11462a-231)

In Boards, on Large Paper, an Especially Rare and Attractively Illustrated Book on Scott's "Minstrel"

313. (SCOTT, SIR WALTER). ILLUSTRATIONS OF WALTER SCOTT'S LAY OF THE LAST MINSTREL. (London: Printed for Longman, Hurst, Rees, and Orme, 1808) 310 x 250 mm. (12 1/4 x 9 3/4"). 3 p.l., 64 pp., [4] leaves (ads). FIRST EDITION. ORIGINAL PUBLISHER'S PAPER BOARDS, flat spine with remnants of paper label, EDGES UNTRIMMED. With title page vignette showing the Scott coat of arms, engraved tailpiece, and 12 pleasing plates engraved by J. Heath after designs by John C. Schetky, as called for. Original tissue guards. A Large Paper Copy, with the margins occupying much more area than the text. Front pastedown with ink ownership inscription of "Mr. E. E. Mynors / Univ. Coll. Oxford / Feb. 4 1810" and remnants of a bookplate. Todd & Bowden 33Aa.

Binding a bit soiled, with the expected wear to extremities, lower corner of front cover abraded, but THE ORIGINAL FRAGILE PUBLISHER'S BINDING IN REALLY EXCELLENT CONDITION, entirely sound and without anything approaching a serious defect. Isolated minor foxing, otherwise A FINE COPY INTERNALLY, the leaves clean and crisp, and the engravings bright and richly impressed. **(Plate 69) \$750**

This delightful work was a collaboration between two old friends: Scott (1771-1832), whose poem "The Lay of the Last Minstrel" had been a huge success from its first printing in 1802, and John Christian Schetky (1778-1874), an artist whom the poet had known since they were teenagers in Edinburgh. At the time of publication, Schetky was a young drawing master, and to provide illustrations to complement a bestselling work was quite an opportunity. The "Illustrations" were published separately, with each of the 12 subjects--Newark Tower, Branksome Hall, the Lands of Delorain, the Peel of Goldieland, Hawick, Melrose Abbey, the Eildon Hills, Dryhope Tower, St. Mary's Loch, Wat of Harden's Den, Hermitage Castle, and Naworth Castle--accompanied by excerpts from Scott's epic poem as well as descriptions and anecdotes about each site, written by the poet. The bucolic landscapes, stately homes, and ruins depicted here are not only attractively rendered, but represent a significant departure from Schetky's usual subject matter. He gained fame for his marine art, and indeed served as "marine painter in ordinary" to three British monarchs, George IV, William IV, and Victoria. The same "attention to detail" that the DNB notes in his naval vessels was paid to the architecture and countryside seen here. Especially memorable is the dark, brooding picture of a moonlit Melrose Abbey, owned by the Duke of Buccleuch, to whose wife this work is dedicated. The present copy is particularly desirable, being in publisher's boards, close to original condition, and printed on Very Large Paper. And the book is extraordinarily rare for a Scott item: there seem to be just two other copies presently advertised for sale (both smaller and in deplorable shape), and no copy appears in ABPC since at least 1975. (CJM1024)

314. SCOTT, SIR WALTER. WAVERLEY NOVELS. (Edinburgh: Robert Cadell; London: Houlston & Stoneman, 1842-47) 254 x 184 mm. (10 x 7 1/4"). **Second volume lacking one preliminary leaf. 12 volumes.** The Abbotsford Edition. BEAUTIFUL POLISHED CALF, HANDSOMELY GILT, BY BEDFORD (stamp-signed on verso of front endpapers), covers bordered with

French fillets and small roundel cornerpieces, raised bands, spine elegantly gilt in compartments featuring scrolling foliate cornerpieces, floral sidepieces, and floral lozenge centerpiece with surrounding small tools, red and green morocco labels, marbled endpapers, elaborately gilt turn-ins, all edges gilt. Numerous wood-engraved illustrations in the text, including figured borders on volume and title pages, and 120 steel-engraved plates. Front pastedowns with monogram book label.

Slight wear at head of one spine, foot of one joint cracked along bottom compartment, one board with small scuff, a few other trivial defects, but THE LOVELY BINDINGS IN FINE, BRIGHT CONDITION. Plates foxed (sometimes noticeably so), leaves adjacent to a few plates a little foxed, the text otherwise clean, bright, and very well preserved. (Plate 12) \$3,500

In his historical novels, "Scott gathered the disparate strands of contemporary novel-writing techniques into his own hands and harnessed them to his deep interest in Scottish history and his knowledge of antiquarian lore. The technique of the omniscient narrator and the use of regional speech, localized settings, sophisticated character delineation, and romantic themes treated in a realistic manner were all combined by him into virtually a new literary form, the historical novel. His influence on other European and American novelists was immediate and profound." (Britannica) It is, of course, easy to find copies of Scott's novels, but this set, aside from the foxing, is unusually handsome, and its larger format makes an especially good impression. (ST09931)

315. SHAKESPEARE, WILLIAM. THE PICTORIAL EDITION OF THE WORKS OF SHAK[E]SPEARE. (London: Charles Knight and Co., [1839?]-1843) 252 x 170 mm. (10 x 6 3/4"). **Eight volumes.** Attractive contemporary rose-colored pebble grain morocco, covers with blind ruled border and central gilt armorial crest featuring three stags on an azure escutcheon, the whole surrounded by plumes, ribbons, and foliage, raised bands flanked by blind rules, elaborate floral gilt turn-ins, marbled endpapers, all edges gilt. With approximately 900 steel engravings and woodcuts, many of them full-page, consisting of views, characters in costume, stage settings, etc. Jaggard, p. 185.

Light soiling to bindings, joints and extremities slightly rubbed (one joint with short crack just beginning), occasional minor foxing and other trivial imperfections, but an excellent set, with clean, fresh text in solid and appealing bindings showing little wear. (Plate 51) \$2,400

There is a great deal beside Shakespeare contained in this, the first work written by Charles Knight (1791-1873), an editor and publisher who later gained considerable fame for his eminently readable "Half Hours" series, which made English history and classics of English literature more widely available to the common reader. DNB tells us that this son of a bookseller "by the age of seventeen . . . was a confirmed bibliophile, and a buyer and seller of second-hand books and a collector of rare books. A client gave him an imperfect first folio edition of Shakespeare, which he made complete by printing the missing pages from a facsimile edition." His love of Shakespeare never left him, and, according to DNB, "his first major project as an author took shape in 1837, when he resolved to produce [the present] pictorial edition of Shakespeare's works. . . . His background reading led to a deep interest in Shakespeare's life and the edition, published between 1838 and 1841 (he published six later editions of the works of Shakespeare), was prefaced with a one-volume biography [the biography was actually printed in 1843, and appears as the last volume in our set]. Knight succeeded in contextualizing Shakespeare's life as

no biographer except Nathan Drake had done, and in dismissing a couple of the more absurd legends surrounding the playwright's early life." Our copy, in very appealing contemporary morocco, is an early printing of the complete plays (divided into "Histories," "Comedies," and "Tragedies," each section comprising two volumes) and a first edition of the biography. There is also a supplemental volume here that contains "doubtful" plays; a "History of Opinion," covering the Shakespeare studies and criticism of Pope, Johnson, Steevens, and others; and an account of the enthusiasm for the plays in Germany. The biography ends with notes on Shakespeare's will, facsimiles of his signature, and an overview of the portraits depicting the playwright. (ST11462a-032)

316. SHAKESPEARE, WILLIAM. THE PLAYS. (London: Printed for Longman and Co. et al., 1856) 225 x 140 mm. (8 3/4 x 5 1/2"). **Eight Volumes.** Printed from texts edited by George Steevens and Edmond Malone. VERY ATTRACTIVE BUTTERSCOTCH-COLORED POLISHED CALF, HANDSOMELY GILT, covers with border comprising double gilt fillet and stippled rule in blind, raised bands, spine compartments densely gilt with floral and botanical tools, each spine with a green and maroon titling label, marbled edges and endpapers. Frontispiece portrait of Shakespeare in Volume I after Chandos. Jaggard, p. 532.

Rear board of first volume with a dozen small blots (from intentional but uninspired acid treatment?), very minor wear to joints, a handful of trivial marks to covers, but still A FINE SET, the very decorative bindings solid, bright, and without appreciable wear, and the text immaculate. (Plate 51) \$2,750

The title page tells us that this edition is "accurately printed from the text of the corrected copies left by the late George Steevens and Edmond Malone with Mr. Malone's various readings," and it includes "a selection of explanatory and historical notes, from the most eminent commentators." Volume I contains prefaces by Pope and Johnson, a sketch of Shakespeare's life, Shakespeare's will, a preface and a history of the stage by Alexander Chalmers, a chronology of the plays, a glossary, and notes by various commentators, including Dr. Johnson. Steevens (1736-1800) had originally published his revision of Johnson's edition of Shakespeare in 1773 (which also incorporated the work done by Malone), the revision being praised by Lowndes as combining "the native powers of Dr. Johnson with the activity, sagacity, and antiquarian learning of George Steevens." The story of Steevens' efforts are legendary: John Bowyer Nichols tells us in a letter that "in the preparation of [the edition] for the printer, [Steevens] gave an instance of editorial activity and perseverance which is without example. To this work he devoted solely and exclusively of all other attentions a period of 18 months; and, during that time, he left his house every morning at one o'clock . . . The nocturnal toil greatly accelerated the printing of the work; as, while the printers slept, the editor was awake: and thus, in less than 20 months, he completed his last splendid edition of Shakespeare, . . . an almost incredible labor, which proved the astonishing energy and persevering powers of his mind." The writer and editor Alexander Chalmers (1759-1834) was born in Aberdeen, was educated as a doctor, and became a journalist, working for a time as editor of the "Morning Herald." His edition of Steevens' Shakespeare first appeared in 1809. He also produced editions of the works of Beattie, Bolingbroke, Fielding, Gibbon, Johnson, Pope, and Warton, and, most famously, published "A General Biographical Dictionary" in 32 volumes from 1812-17. (ST11301)

317. SHAKESPEARE, WILLIAM. THE WORKS. (London: Edward Moxon, 1857) 220 x 143 mm. (8 3/4 x 5 1/2"). One gathering in the third volume with leaves bound out of order,

but complete. **Six volumes.** Revised by Rev. Alexander Dyce. First Printing of this Edition. BEAUTIFUL CONTEMPORARY TREE CALF BY ANDREW GRIEVE OF EDINBURGH for William Paterson, Edinburgh bookseller (stamp-signed with both names on verso of front free endpaper of each volume), covers with gilt double fillets and twining leaf border, raised bands, spines very attractively gilt in compartments with graceful floral cornerpieces and elaborate fleuron centerpiece, red and dark green morocco title labels, gilt rolled turn-ins, marbled endpapers and edges. With engraved frontispiece portrait. Jaggard, p. 88.

The frontispiece and one title leaf a bit foxed, isolated very minor foxing elsewhere, a couple of very faint scratches to covers, but AN EXCEPTIONALLY FINE COPY, the lovely bindings lustrous and virtually unworn, and the text showing no signs of use. (Plate 52) \$4,800

According to DNB, this edition of Shakespeare is the "best and most deservedly known" work of literary scholar Alexander Dyce (1798-1869). The usually reticent DNB lavishes praise: "Its textual criticism is of the highest value, and the brief annotations are always useful and to the point. The glossary is full and meets most of the difficulties. A vast number of Shakespeare students regard it as the most readable and satisfactory of all the editions of the dramatist. "Disregarding his father's wishes that he join the East India Company, Dyce took holy orders after graduating from Oxford, then soon abandoned clerical life to concentrate on literature. In addition to this acclaimed set, he also produced respected editions of works by Peele, Webster, and Marlowe. Besides the desirable text and the distinguished editorial work here, this is an extraordinarily handsome set on the shelf and in the finest possible condition. (ST11424a)

318. (SHAKESPEARE HEAD PRESS). PLUTARCH. THE LIVES OF THE NOBLE GRECIANS AND ROMANES, COMPARED TOGETHER BY THAT GRAVE LEARNED PHILOSOPHER & HISTORIOGRAPHER, PLUTARKE OF CHÆRONEA. (Shakespeare Head Press, 1928) 233 x 160 mm. (9 1/4 x 6 3/8"). **Eight volumes.** Translated out of Greek into French by James Amyot and out of French into English by Thomas North. ONE OF 500 COPIES printed for sale in Great Britain (our copy being #309). (Another 500 sets were printed for the United States, and an additional 100 were printed on handmade paper and signed by the artist.) Quite attractive mid-20th century burgundy half morocco over matching linen, gilt decorated raised bands, spines with large central compartment featuring an intricate gilt filigree lozenge and cornerpieces, marbled endpapers, top edges gilt, other edges untrimmed and LARGELY UNOPENED. With engraved headpieces by Thomas Lowinsky. Front flyleaf with tipped-on typed note from Harry E. Davis, ABAA, describing the book and noting that the binding was done by hand for Della Quinn White of Houston, Texas, in 1952. Franklin, p. 235; Ransom 54.

Very small gouge to front cover of volume I (but deep enough to cause a small crack in the pastedown), otherwise A VERY FINE SET, the largely unopened text nearly pristine, and the handsome bindings lustrous and virtually unworn. (Plate 52) \$1,500

This edition aims to be faithful to North's original 1579 version, with its quaint spelling and punctuation and its inconsistent use of capitalization and italics. North's edition had woodcut portrait busts of the authors, and these have been reproduced for about half of Plutarch's subjects, but when more authentic portraits have been available from ancient coins or medals, they have been substituted as

the headpieces. One of the West's most influential authors, Plutarch conceived of his 46 biographies (not counting those no longer extant) as studies in character, chronicles of how his famous Greeks and Romans respond to the vicissitudes of fortune. The lives are paired so that, for example, Demosthenes is compared to his fellow orator and defender of lost causes Cicero, and Caesar is coupled with Alexander the Great. In this way, Plutarch produces biographies that are not only important sources of Greek and Roman history, but also examples of the right and wrong paths of life. The Shakespeare Head Press, established in Stratford by Arthur Henry Bullen in 1904 for the express purpose of printing an edition of Shakespeare in the Bard's hometown, was acquired after Bullen's death in 1920 by Basil Blackwell of Oxford (and others), who appointed the distinguished scholar-printer Bernard Newdigate (1869-1944) as typographer. In Franklin's words, "for the next twenty years this became the most mature and sophisticated of the private presses." Under Newdigate, the Shakespeare Head Press produced a substantial number of impressive editions, sometimes employing a hand press used by William Morris at the latter's Kelmscott Press. The press often did work for other firms, and this output was influential in raising the standards of commercial book production in Britain. (ST11462a-054)

319. (SHAKESPEARE HEAD PRESS). STERNE, LAURENCE. THE WORKS. (Printed at the Shakespeare Head Press for Houghton Mifflin Company, 1926) 238 x 162 mm. (9 3/8 x 6 3/8"). **Seven volumes.** ONE OF 500 COPIES. (This is copy #65.) Quite attractive original dark blue three-quarter morocco over blue linen bound at the Riverside Press (signed on verso of front free endpaper), raised bands, spines gilt in compartments with corner curls and ornate scrollwork, top edges gilt, other edges untrimmed. UNOPENED. With 12 pleasing plates by George Cruikshank. Isolated pencilled marginalia. Franklin, p. 234; Ransom 47.

Occasional minor foxing, especially to leaves at the beginning and end of volumes, otherwise A NEARLY MINT SET, the bindings with no perceivable wear, and the unopened text obviously with no signs of use. (Plate 70) \$1,900

Laurence Sterne (1713-68) is the perfect example of an author whose scandalous personal behavior overshadowed his achievements as a writer. The journalist and editor Robert Shelton Mackenzie said in his "Noctes Ambrosianæ" of 1854 that Sterne was "so infamous [in] his private character, that when he entered the pulpit to preach in York Minster, of which he was a prebend, many of the congregation rose from their seats and left the cathedral." Most notorious, perhaps, was Sterne's membership in good standing in the "Club of Demoniacks," a group of Yorkshire rakehells who met frequently in the half-ruined Skelton Castle to undertake heavy drinking and coarse jests. At least as outrageous, he made no attempt to cover up his infidelities. Even DNB, which normally strains to put the behavior of its subjects in the best possible light, says that Sterne's "deficiency in self-control induced a condition of moral apathy." Still, none of this should diminish the importance of, or achievement represented by, "Tristram Shandy," the dynamic work that made Sterne famous and the book that is generally regarded as the first novel dominated by a conscious psychological theory. Also of considerable interest is his "Sentimental Journey through France and Italy," an account of a sojourn occasioned by poor health and a travel book of continuing interest. Add to these Sterne's letters and his sermons, and one has a corpus of material of very substantial interest, here presented in a handsome package that has yet to be opened. (ST11462a-048)

320. (SHAKESPEARE HEAD PRESS). TROLLOPE, ANTHONY. THE BARCHESTER NOVELS [and] AN AUTOBIOGRAPHY.

(Stratford-Upon-Avon: Printed at the Shakespeare Head Press and published for the press by Basil Blackwell, Oxford, and by Houghton Mifflin Company, Boston and New York, 1929) 240 x 160 mm. (9 1/2 x 6 3/8"). **14 volumes.** Edited by Michael Sadleir. Apparently one of 500 copies of the Large Paper Library Edition. Publisher's orange paper boards backed with brown linen, flat spine with orange morocco label, edges untrimmed and MOSTLY UNOPENED. With 72 plates from photographs by Charles S. Olcott. Ransom, Shakespeare Head Press 62; Franklin, p. 235; Tingay 4, 5, 7, 11, 21, 29.

A few of the labels just slightly chafed or faded, otherwise A VERY FINE SET, the bindings showing almost no signs of use, and the interior obviously never read (because unopened). **(Plate 72) \$1,250**

This is an appealing selection of the most popular works of Anthony Trollope (1815-82), whose critical acclaim and contemporary popularity are as undeniable as the immense corpus of writing he produced in his life. His success was founded in part on an unwavering devotion to productivity and routine. The DNB reports he made a regular practice of early rising, "being awakened at 5 a.m. and at his desk by 5:30, where he would spend the first half hour in rereading the previous day's work, and then, with his watch before him, striving to write 250 words per quarter of an hour." He also devised a ledger to record the number of pages he wrote a day, aiming for 40 pages a week, which he by and large managed. This set contains all of his beloved Barsetshire novels: "The Warden," "Barchester Towers" (two volumes), "Doctor Thorne" (two volumes), "Framley Parsonage" (two volumes), "The Small House at Allington" (two volumes), "The Last Chronicle of Barset" (four volumes), and the author's one-volume autobiography, in which he discusses his own writing and gives his unstinting and often entertaining views on other English novelists. The photographs here are an especially charming feature: the subjects are the real places that inspired settings in Trollope's fictional English county, including the beautiful Cathedral close in Salisbury. The fine printing is typical of the work of the Shakespeare Head Press (about which, see item # 318). There is no stated limitation in this set; the spine label merely notes it is the Large Paper Edition. We surmise that it is one of the 500 sets of the large paper library edition listed in Ransom and Franklin. (ST11462a-404)

321. SMITHERS, LEONARD C., Editor. [GUEULETTE, THOMAS SIMON]. THE THOUSAND AND ONE QUARTERS OF AN HOUR (TARTARIAN TALES). (London: H. S. Nichols and Co., 1893) 254 x 159 mm. (10 x 6 1/4"). viii, 308 pp. Edited by Leonard C. Smithers. ONE OF FIVE COPIES ON JAPANESE VELLUM (of an edition of 680 copies). QUITE PLEASING DARK GREEN CRUSHED MOROCCO BY MORRELL (signed on front turn-in), covers bordered in gilt with French fillet, elaborate oblique gilt scrolling cornerpieces with blank oval center, raised bands, spine in handsome gilt compartments similarly decorated, wide green morocco turn-ins with simple gilt ornaments and rules, CRIMSON CRUSHED MOROCCO DOUBLURES AND FREE ENDPAPERS, top edge gilt, other edges untrimmed, middle raised band of spine with small expert repair. Front endpaper with morocco bookplate of W. A. Foyle, Beeleigh Abbey (see below). Title page printed in red and black.

Spine now sunned to a uniform warm brown (top and fore edge of covers also slightly sunned), a few leaves of one gathering with small stain just at fore edge, additional trifling imperfections, otherwise a fine copy, the binding lustrous, with very little wear, and the beautifully luxurious paper of the text especially fresh and clean. **(Plate 50) \$650**

This is a clever imitation of the famous "Arabian Nights" tale of the wily storyteller Scheherazade, offered here in a very luxurious version with text translated and edited by one of the pivotal figures in fin de siècle literary circles, and contained in a handsomely bound volume strictly limited to five copies on Japanese vellum. The text is the work of Leonard Smithers, based on the translation done by Thomas Simon Gueulette that was first published, in French, in 1715 and first issued in English a year later. This "Thousand and One Nights" impression appeared at just about the time when Smithers gravitated to the center of an important coterie of avant-garde artists and writers known collectively as the Decadents. With Oscar Wilde in prison, Smithers became a friend who could not only lend money, but also provide publishing opportunities that led to the appearance of the well-known "Savoy" Magazine, of works by Ernest Dowson and Arthur Symons, and of books illustrated by Beardsley (as well as Wilde's "An Ideal Husband," "Ballad of Reading Gaol," and "Importance of Being Earnest"). Smithers' role in the fin-de-siècle esthetic movement can hardly be overstated; Bernard Quaritch called him "the most extraordinary publisher . . . of the nineties." He issued important works other publishers refused to touch, and without him, the avant-garde movement of the 1890s would probably simply have withered. Our work printed on Japanese vellum is squarely in the Smithers tradition of handsome books of tasteful design that are carefully printed on high quality paper. The former owner here, W. A. Foyle (1885-1963), was co-founder with his brother of the famous Foyle's Bookshop in Charing Cross Road. The three large Foyle sales at Christie's held in 2000 were a bibliophilic highlight of the new century, and the sum of \$19 million for which William Foyle's personal library sold in July set a record for private European collections. (ST10379a)

322. SMOLLETT, TOBIAS. THE ADVENTURES OF COVENTRY FATHOM. (London: The Navarre Society Ltd., [ca. 1902]) 180 x 113 mm. (7 1/8 x 4 1/2"). **Two volumes.** Edited by George Saintsbury. ONE OF 2,000 COPIES. VERY FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAI, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf), boards with triple fillet border, EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAI GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edges gilt. Two frontispieces by George Cruikshank.

A VERY FINE COPY, the bindings especially bright, and the text with virtually no signs of use. **(Plate 23) \$400**

A man of many abilities and considerable experience, Smollett (1721-71) made major contributions as an historian, critic, editor, translator, and, above all, novelist. In this last capacity, he is generally seen as a master of faithful naturalistic narrative and, at the same time, the first important caricaturist in English fiction. He wrote some of the best early fiction involving men on ships, and he is one of the few writers who brought to his narratives a sense of the intellectual life of the period. The present work is described by Day as "a bizarre mixture of the picaresque novel and the criminal biography . . . ending sentimentally." Except when he embraces righteousness at the conclusion, the title character is a villain of the first order, remorselessly betraying one benefactor after another. Critics agree that the most important scenes of this novel are those where Ferdinand is terrified by a storm and by the ghost of a girl he attempted to seduce, moments that presage the gothic novels of Monk Lewis and Anne Radcliff. (ST11047k)

323. SMOLLETT, TOBIAS. THE ADVENTURES OF PEREGRINE PICKLE. (London: The Navarre Society Ltd., [ca. 1902]) 180 x 113 mm. (7 1/8 x 4 1/2"). **Four volumes.** Edited by George Saintsbury. ONE OF 2,000 COPIES. VERY FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAI, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf), boards with triple fillet border, EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAI GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edges gilt. Four frontispiece drawings by George Cruikshank.

A VERY FINE COPY, the bindings especially bright, and the text with virtually no signs of use. (Plate 54) \$600

Full of farcical extravagances and irresistible high spirits, "Pickle" has as its hero "an unprincipled scamp, tolerable only because of his irrepressible energy and animal spirits." Even if characters and scenes run the risk of being overdrawn, "Pickle" is generally considered the best picaresque novel in English, largely because "Smollett's incisive and brilliantly descriptive powers successfully carry off the wild absurdities and brutal obscenities." (Day) (ST11047n)

324. SMOLLETT, TOBIAS. THE ADVENTURES OF RODERICK RANDOM. (London: The Navarre Society Ltd., [ca. 1902]) 180 x 113 mm. (7 1/8 x 4 1/2"). **Three volumes.** Edited by George Saintsbury. ONE OF 2,000 COPIES. VERY FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAI, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf), boards with triple fillet border, EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAI GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edges gilt. Three frontispiece drawings by George Cruikshank.

A VERY FINE COPY, the bindings especially bright, and the text with virtually no signs of use. (Plate 50) \$550

Perhaps the first truly autobiographical novel in English, this picaresque narrative involves its hero in a wide variety of harrowing episodes that range from farcical to terrifying. Except for some good-natured English seamen, these episodes are populated almost entirely by brutal, coarse, and selfish monsters. This was Smollett's first novel, the book which made his name, and the work which usually conveys the author's identity on the title pages of subsequent novels, written "by the author of Roderick Random." (ST11047a)

325. SPENSER, EDMUND. THE WORKS. (London: Bell and Daldy, 1862) 230 x 150 mm. (9 x 6"). **Five volumes.** Edited by John Payne Collier. VERY ATTRACTIVE DEEP BLUE PEBBLE GRAIN MOROCCO, HANDSOMELY GILT, covers with frames of one dogtooth and three plain rules, raised bands, spines in antique-style compartments with delicate scrolling cornerpieces and intricate central fleuron surrounded by small tools, densely gilt floral turn-ins, marbled endpapers, all edges gilt. With frontispiece portrait of Spenser in volume I. Front pastedown with armorial bookplate of Herbert Lionel Bashford, M. A., Dibon Lodge, Godalming.

Spines just a shade darker than covers, corners with a hint of rubbing, but AN EXTREMELY FINE SET IN VERY ATTRACTIVE

BINDINGS, the text fresh and bright, and the leather especially lustrous and with only the most insignificant wear. (Plate 70) \$1,500

The first modern English poet to achieve major stature, Spenser (ca. 1552-99), in Day's words, demonstrated "with his fluency in many meters and stanzaic forms . . . that English was at least the equal to any other language as a vehicle of great poetry." While his poetry, particularly "The Faerie Queene," looks backward as the culmination of the allegorical verse tradition of the Pearl Poet, Langland, and Chaucer, he has influenced with "his fertile imagination and especially his sensuous imagery and melodic language" nearly every important English poet who followed him. (Day) DNB praises Collier's "Spenser," first published in 1862, as "an excellent edition, with the completest life of the poet that had as yet appeared." Despite his great knowledge and love of early English authors, Collier (1789-1883) suffered a certain diminished respect because of his propensity for textual fabrication. This was true particularly in the case of the notorious "Perkins folio," supposedly containing an early copy of Shakespeare's works with superior variant readings, which turned out to be forged. Britannica comments that these "fabrications . . . may charitably . . . be attributed to literary monomania, but . . . it is difficult to speak with patience [of them], so completely did they for a long time bewilder the chronology of Shakespeare's writings." Apart from its important content, this set is quite lovely on the shelf (the bindings are unsigned, but they have the feel and appearance of Hayday work). (ST11462a-114)

More than 400 Beautiful Stately Homes, in Six Handsomely Bound Large Octavo Volumes

326. (STATELY HOMES). NEALE, [JOHN] [PRESTON], Illustrator. VIEWS OF THE SEATS OF NOBLEMEN AND GENTLEMEN, IN ENGLAND, WALES, SCOTLAND, AND IRELAND. (London: Published for the proprietors, by W. H. Reid, 1818-23) 241 x 152 mm. (9 1/2 x 6"). **Six volumes.** FIRST EDITION. VERY APPEALING CONTEMPORARY DARK PURPLE STRAIGHT-GRAIN MOROCCO, covers bordered in gilt with double rules and wide scrolling foliate roll, broad inner frame of a dozen blind concentric rules, raised bands, gilt spines with decorative bands at head and foot, titling in compartments with volute cornerpieces, and panels at top and bottom featuring a large lozenge enclosing a floral centerpiece, turn-ins and all edges gilt. 432 ENGRAVED PLATES OF HOMES AND ESTATES (including engraved title pages) from drawings by J. P. Neale. Lowndes II, 1656.

A little rubbing to joints and extremities, but the bindings solid, with the leather and gilt quite bright. Persistent but never serious offsetting opposite engraved plates, a very small number of plates with a hint of foxing, a handful of text leaves a little browned, but extremely pleasing internally, entirely fresh and clean. AN EXCELLENT SET IN ESPECIALLY ATTRACTIVE DECORATIVE BINDINGS. (Plate 71) \$3,500

These handsome volumes provide an esthetically pleasing guided tour of stately homes and their environs in the English, Welsh, Scottish, and Irish countrysides. In his illustrations of great houses, running the gamut of styles from gothic to Palladian, Neale usually takes the view from some distance, so as to frame the mansion with trees, clouds, and hills. The drawings are neat, accurate, placid, and sunny, especially when compared to the works of some of Neale's contemporaries like Turner and Constable. The accompanying text gives considerable historical and architectural information about each house, including

much about the grounds, the history of the families in residence, structural renovations, and so on. Before he made a living with his drawings, John Preston Neale (1780-1847) was a postal clerk. In his spare time, he made entomological drawings that were good enough to be exhibited at the Royal Academy, beginning when he was 17. He was encouraged to take up topographical drawing and painting, and he went on to become, in Houfe's words, "one of the leading topographers of the gothic revival." Houfe says that "his pen drawings . . . were exceptional for their accuracy," and Adams concurs with these characterizations, calling Neale "a skillful delineator of gothic architecture" whose work represented "accuracy of representation combined with picturesque effect." The present work is generally thought of as the definitive record of stately homes constructed in Britain and Ireland during the 60 years after 1750. Our six-volume set represents the entire first series of Neale's "Views"; there was a second series, published in five volumes from 1824-29. Because of the subject matter and the pleasing quality of the illustrations, these volumes are very frequently broken up, so that it is difficult to find complete sets of either series. (ST10718)

327. STERNE, LAURENCE. A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY. (London: Navarre Society, [ca. 1926]) 180 x 113 mm. (7 1/8 x 4 1/2"). 2 p.l. (including the frontispiece), 147 pp. ONE OF 2000 COPIES. VERY FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAI, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf), boards with triple fillet border, EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAI GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edge gilt. Frontispiece by George Cruikshank.

A VERY FINE COPY, the bindings especially bright, and the text with virtually no signs of use. (Plate 25) \$375

This is a major work in the Sterne canon and is still satisfying to read. In 1762, Sterne's poor health forced him to leave England for France and Italy. Upon his return to London in 1766, he had the gratifying experience of being treated like a literary lion, and he was greeted in the same way when he later revisited Paris. The present work is the literary product of those travels. (ST11047c)

328. (STOTHARD, THOMAS). BRAY, ANNA ELIZA. LIFE OF THOMAS STOTHARD, R. A. (London: John Murray, 1851) 217 x 172 mm. (8 1/2 x 6 3/4"). xxiv, 246 pp. FIRST EDITION. EXCELLENT CONTEMPORARY DARK GREEN MOROCCO, HANDSOMELY GILT, BY JAMES TOOVEY (stamp-signed on front flyleaf), covers with French fillet border, raised bands, heavily gilt spine compartments featuring scrolling cornerpieces and large and intricate floral centerpiece, turn-ins densely gilt with botanical tools, marbled endpapers, all edges gilt. Frontispiece portrait, engraved title page frame, and more than 50 illustrations in the text.

Spine evenly faded to a pleasing olive brown, covers with just a touch of fading and soiling, a handful of pages with extensive freckled foxing, trivial to minor foxing in much of the rest of the text, but still an extremely fresh copy in a scarcely worn, very attractive decorative binding. (Plate 52) \$550

This is an intimate biographical account of the well-respected and prolific illustrator Thomas Stothard (1755-1834), written by his novelist daughter-in-law. Our artist's career began in 1779 when he executed drawings for magazines, and by the time he put down his

pen, Stothard had illustrated an enormous number of works, including those by Bunyan, Cervantes, Defoe, Fielding, Goldsmith, Milton, Pope, Richardson, Shakespeare, Smollett, Spenser, Sterne, and Swift. More than 3,000 of the artist's designs were engraved, and nearly all are in the British Museum. His greatest achievement may be that in all of this work, he distinguished himself by variety of invention and sympathy with the individual text he was illustrating. Stothard also produced designs for larger prints published separately, among them "Callisto" and "Zephyrus and Flora," subsequently engraved by William Blake, Stothard's friend and frequent collaborating engraver. And he was a celebrated oil painter; in fact, his work on canvas, more than anything else, earned him membership in the Royal Academy as well as requests to paint decorations for the grand staircases at Burleigh House and the Advocates' Library in Edinburgh. In addition to producing book illustrations, prints, and paintings, Stothard designed elegant household objects in gold and silver. The author Anna Eliza Bray (1790-1883) married Stothard's son, Charles Alfred Stothard, also an artist. Between 1826 and 1874, Bray published at least a dozen works of fiction, her most popular novels being those based on the history of the principal families of the counties of Devon and Cornwall, where she lived. The best of these may be "The Borders of the Tamar and Tavy" (1836), written in the form of letters to the poet Robert Southey. In the midst of writing fiction, she took the time to write a biography of her late husband (1823) in addition to the present work. (ST11016)

In Sumptuous Gilt and Inlaid Morocco, the Deluxe Edition, One of 50, the Publisher's Copy

329. SUE, EUGÈNE. THE WORKS. (Boston: Printed for Francis A. Nicolls & Co., ca. 1899-1900) 230 x 154 mm. (9 x 6"). 20 volumes. "EDITION DES AMATEURS," LIMITED TO 50 COPIES, THIS DESIGNATED AS THE "PUBLISHER'S COPY" on the limitation page. VERY FINE CONTEMPORARY HONEY-BROWN MOROCCO, LAVISHLY GILT, covers with all-over Art Nouveau design of tendrils swirling around a central strapwork panel, lower corners outside the panel (as well as the four corners inside the panel) with flowers of inlaid red or white morocco; decorated raised bands, spines elegantly gilt in compartments featuring slender stems, lush foliage, and an inlaid red or white morocco flower; very wide turn-ins framing NAVY BLUE MOROCCO DOUBLURES, the center of the doublure with an elaborate emblem of gilt and inlaid purple and brown morocco, the turn-in frame with several gilt fillets, leafy foliage and four more inlaid morocco flowers in red (a total of 23 floral inlays per volume, or 460 for the set), watered silk flyleaves, top edges gilt, other edges rough trimmed. WITH A TOTAL OF 190 PLATES consisting of: 20 frontispieces, each in black and white and then colored, and 150 additional plates, showing 75 images, each done on two different kinds of paper.

A VIRTUALLY PERFECT SET, with only the most trivial imperfections, THE LOVELY BINDINGS VERY BRIGHT, AND IMMACULATE INTERNALLY. (Plate 53) \$7,500

The many novels of Eugène Sue (Marie-Joseph Sue, 1804-57), several of them running to great length, rivaled in popularity those of Victor Hugo in the middle years of 19th century France. All manner of Parisian types populate Sue's works, from street-wise gamins to penitent roués. Perhaps the best-known example of the author's skilled blend of mystery and melodrama is "The Wandering Jew," which uses an old legend of a Jew condemned to live through the centuries for his mockery of Christ. The plot centers around an enormous fortune bequeathed to the Jewish Simon family, each member of which must

appear in Paris in 1832 to claim a share of the legacy. The Society of Jesus is the villain in the piece, conspiring to eliminate all members of the family before the deadline in favor of one scion who has been enticed to join the Jesuit Order. In his early years, Sue was a surgeon in the French navy. A supporter of the brief Second Republic, he served as a representative of Paris in the National Assembly. He was exiled for his vigorous protests against the takeover of Napoleon III in 1851, and in 1857 imperial censors suppressed the author's "Mysteries of the People." Sue's works have been described as "sensational novels . . . showing a fertile, at times grandiose, imagination and strong dramatic sense," with a substantial blend "of contemporary ideals of social and democratic reform." (Oxford Companion) The present set is obviously deluxe in every way, and the condition is simply magnificent. (ST10935)

Large Paper Copy, Finely Bound, Unopened

330. SWINBURNE, ALGERNON CHARLES. THE TRAGEDIES. (London: Chatto & Windus, 1905) 230 x 150 mm. (9 x 5 7/8"). **Five volumes.** FIRST COLLECTED EDITION. ONE OF 110 LARGE PAPER COPIES. (This is copy #6.) ESPECIALLY FINE CONTEMPORARY BURGUNDY CRUSHED MOROCCO BY BUMPUS (signed on front turn-in), covers and board edges with double gilt rule, spines very attractively and densely gilt in compartments filled with massed stippled volutes enclosing a quatrefoil at center, elegant inner gilt dentelles, top edge gilt, other edges rough trimmed. ENTIRELY UNOPENED. Photogravure frontispiece portrait in final volume. Titles printed in red and black. Wise III, 2; Ashley Library VII, 69-70.

One spine just barely darker than the others, a couple of mild corner bumps, otherwise A BEAUTIFULLY BOUND SET IN SPLENDID CONDITION. (Plate 53) \$1,250

Swinburne (1837-1909) was a virtuoso of verse, able to produce dazzling and enthralling lines in a wide range of meters and stanzaic forms. He was also a shocking pagan in terms of the content of his poetry, a significant portion of which was erotic. Though he was dismissed from Oxford for disciplinary reasons, he formed important friendships there with Ruskin, Tennyson, Morris, Rossetti, and Burne-Jones. In addition to verse, Swinburne penned enough tragedies to fill these five volumes, perhaps the best of which is "Chastelard," in which the title character falls desperately in love with Mary Queen of Scots, follows her to Scotland, is discovered in her room, and is executed. Swinburne's fascination with the tragic queen continues in the plays "Mary Stuart" and "Bothwell." Other works in the present set include his first published works, "The Queen-Mother" and "Rosamond," and the shorter tragedies "Lochrine," "The Sisters," and "Mario Faliero." Our remarkably appealing binding is typical of the classically designed, well executed, and generally undervalued work produced under the Bumpus name for a substantial period, beginning in the latter part of the 19th century. Packer says that the Bumpus bindings emanated from the bookselling firm of John and Edward Bumpus, which was founded in 1780, and the Bumpus name still held an honored place among London binderies well into the 20th century. (ST11462a-188)

331. (SYNTAX, DOCTOR-IMITATION). DOCTOR COMICUS, OR THE FROLICS OF FORTUNE. ([London]: B. Blake, [1825?]) 210 x 133 mm. (8 1/4 x 5 1/4"). 269 pp. (without the printed title page). VERY ATTRACTIVE LIGHT TAN SMOOTH CALF BY SANGORSKI & SUTCLIFFE / ZAEHNSDORF (stamp-signed on verso of front endpaper), covers bordered with French fillet and fleuron cornerpieces, raised bands, spine gilt in compartments

featuring decorative bands, scrolling cornerpieces, fleuron centerpiece, and small tools, maroon morocco labels, gilt inner dentelles, marbled endpapers, all edges gilt. With 12 plates (including the engraved title), all colored by hand. Front pastedown with the bookplate of Robert Marceau. Abbey Life 253.

Engraved title and two plates a little foxed, three plates slightly trimmed at fore edge without apparent loss, a few leaves with light marginal foxing or soiling, otherwise an excellent copy, the plates bright and well preserved, the leaves clean and fresh, and the sympathetic binding in mint condition. (Plate 56) \$400

The three original "Dr. Syntax" books (see item #303, above) were so popular that they inspired a considerable number of imitations like the present item. Abbey indicates that "Doctor Comicus" was the first of the "Syntax" imitations. It appeared originally in 1815 in partial form, including just four plates, and another edition was issued in 1820, with 12. Ours is presumably a copy from that 1820 version, not from the other editions of 1815 and 1828, which had 15 plates. (ST09672)

Tennyson's First Important Volume, In Original Boards, with Distinguished Provenance

332. TENNYSON, ALFRED LORD. POEMS, CHIEFLY LYRICAL. (London: Effingham Wilson, 1830) 191 x 114 mm. (7 1/2 x 4 1/2"). 2 p.l., 154 pp., [1] leaf (ads). FIRST EDITION. ORIGINAL BROWN PAPER BOARDS, flat spine with paper label. In a buckram chemise and contained in a quarter morocco slipcase with raised bands and gilt titling. Front pastedown with morocco bookplate of "Blairhame" (see below). Title page with 19th century ink presentation inscription, "William Rowan Hamilton, from Francis Beaufort Edgeworth" (see below). Thomson 3; Ashley Library VII, 104-05; Lowndes IV, 2604.

Joints with thin cracks, backstrip and label a little torn and soiled, extremities with the expected wear, leaves a bit foxed and soiled, but a surprisingly well-preserved copy nevertheless, the binding quite solid, the covers very clean, and the text still fresh. \$1,250

This is a very desirable copy of Tennyson's rare and sought-after second book of poems, offered here in the original boards and with an important inscription. "Poems, Chiefly Lyrical," following only the 1827 publication of "Poems by Two Brothers," signals the emergence of Tennyson's own voice from the imitative style of his earlier poems. Written while he was still a student at Trinity College, Cambridge, the work was the first by Tennyson to attract substantial attention from contemporary reviewers; it is the major book from Tennyson's early period and the only volume he published between 1827 and 1842. The provenance here is of special interest. The bookplate "Blairhame" was used by Natalie K. (Mrs. J. Insley) Blair (1887-1952), the "Blairhame" referring to her magnificent Tudor-style home in Tuxedo Park, New York (now a school). In addition to collecting books, Mrs. Blair bought historic furniture, much of which she gave to the Metropolitan Museum of New York. Her library featured 19th century English titles like the present item, and she chose books in the finest condition. Francis Beaufort Edgeworth (1809-46) was an amateur poet, the half brother of Maria Edgeworth, and the father of Ysidro Francis Edgeworth (1845-1926), one of the most brilliant and eccentric economists of the 19th century. William Rowan Hamilton (1805-65) was a very prominent Irish mathematician, physicist, and astronomer best remembered for "quaternions" and for his pioneering

work in optics and dynamics. He was also a frequent correspondent with Wordsworth. (ST10432a)

Tennyson's First Published Volume, In Handsomely Gilt Morocco by Bedford

333. [TENNYSON, ALFRED LORD and CHARLES]. POEMS BY TWO BROTHERS. (London: Printed for W. Simpkin and J. and J. Jackson, Louth, 1827) 197 x 127 mm. (7 3/4 x 5"). xii, 228 pp. FIRST EDITION. ESPECIALLY ATTRACTIVE APPLE GREEN CRUSHED MOROCCO BY BEDFORD (signed on inside front dentelle), covers bordered with gilt French fillet, raised bands, compartments handsomely gilt with double bands and decorative rolls, scrolled floral cornerpieces, and floral centerpiece surrounded by small tools, elaborately gilt inner dentelles, top edge gilt. Thomson 1; Ashley Library VII, 102; Hayward 244.

Spine uniformly faded to a pleasing sea green, covers with uneven fading (browned at top and fore edge), just a hint of rubbing to joints, isolated faint foxing, otherwise fine, the pretty binding still pleasing because still bright and without any significant wear, and the text clean and fresh, with no real signs of use. (Plate 56) \$3,500

This is Alfred Tennyson's first published volume, issued in collaboration with brothers Charles and Frederick (who modestly took himself out of the title) when the future Poet Laureate was 18. Frederick wrote four of the poems, Alfred and Charles the others. Thomson states that the unproven young authors were paid £20 for their manuscript by the Louth publisher Jackson, a robust sum under the circumstances and one that probably reflected the publisher's hope of obtaining future business from the lads' rich and influential grandfather, who was the vicar of Louth. (ST8672)

Attractively Bound, Mostly Unopened, and With an Excerpt from "A Yankee in Canada"

334. THOREAU, HENRY DAVID. THE WRITINGS. (Boston and New York: Houghton Mifflin and Company, 1906) 228 x 158 mm. (9 x 6 1/8"). 20 volumes. ONE OF 600 COPIES. FINE DARK GREEN THREE-QUARTER MOROCCO, marbled sides and endpapers, spines very handsomely gilt in animated compartments filled with floral stamps and stars, top edges gilt, other edges rough trimmed. MOST OF THE VOLUMES UNOPENED. With 104 black and white and 20 colored plates, mostly photogravures. WITH A PORTION OF MANUSCRIPT IN THOREAU'S HAND, as called for in this edition (see below).

Spines faded uniformly and very slightly to a pleasing brown (just a hint of fading to perimeter of covers), a total of four leaves with expertly repaired tears (one tear of four inches entering the text, the others smaller and marginal, and no loss in any case), otherwise A VERY FINE SET, THE BINDINGS QUITE BRIGHT AND VIRTUALLY UNWORN, AND THE LEAVES WITHOUT ANY SIGNIFICANT SIGNS OF USE, the majority of the text obviously never having been read. (Plate 53) \$18,000

This special edition is distinguished by the presence in the first volume of a portion of manuscript in Thoreau's hand. Our copy contains a manuscript in ink, with minor corrections in pencil, of a passage from Chapter IV of Thoreau's "A Yankee in Canada" (1866). The passage begins by describing the maison de pension at Point Levi where Thoreau stayed until he could catch the next ferry to Quebec. At Quebec the next morning, Thoreau describes a dying man. The

manuscript reads, in part: "When we landed at Quebec the next morning, a man lay on his back on the wharf, apparently dying, in the midst of a crowd and directly in the path of the horses, groaning, 'O ma conscience!' I thought that he pronounced his French more distinctly than any I heard, as if the dying had already acquired the accents of a universal language." (ST10881)

335. TURGENIEFF, IVAN. THE JEW AND OTHER STORIES. (New York: Charles Scribner's Sons, 1904) 213 x 145 mm. (8 3/8 x 5 3/4"). viii, [2], 357 pp. Translated from the Russian by Isabel Florence Hapgood. LOVELY CONTEMPORARY DARK ROSE-COLORED MOROCCO, ORNATELY GILT, BY SICKLES (stamp-signed on verso of front free endleaf), covers with border of double gilt rules enclosing an Art Nouveau-style frame of wavy rules connecting large cornerpieces, these with a small oval medallion of onlaid black morocco enclosed by gilt drawer handle tools and leafy sprays, upper cover with circular stylized monogram of "C E B" at the center; raised bands, spines gilt in double-ruled compartments decorated with drawer handles and circlets, wide turn-ins with gilt frame featuring pretty fleuron cornerpieces, ivory watered silk pastedowns and free endleaves, top edge gilt. With frontispiece illustration of a scene from the stories.

Spine evenly faded to a soft rose, three leaves with uneven fore edges from rough opening, half a dozen leaves with corner creases, other trivial imperfections, but A FINE COPY, the text clean, fresh, and bright, and the handsome binding lustrous and virtually unworn. (Plate 30) \$375

Eulogized by Henry James as "a beautiful genius," Ivan Turgeneff (or Turgenev, 1818-83) was the first Russian writer to achieve international fame. Born into a wealthy family, he studied in Germany as a youth and was much influenced by German idealism and the western Enlightenment. His closest literary friends were Flaubert and Zola, and he identified far more with Western Europe than with imperial Russia. His earliest stories were sympathetic portrayals of Russian serfs that included harsh criticism of the feudal system he deplored. The title story here was praised by critics for its realism, but it provoked attacks on the author by Jews outraged at his portrayal of the Jewish central character as a grasping miser whose very being is abhorrent to a Russian gentleman. Also found here are Turgeneff's first short story, "Andrei Kólosoff," as well as "The Bully," "Pyetushkóff," and "The Two Friends," the last featuring a duel scene ranked by critics as one of the author's finest efforts. The translator of this and the works discussed in the following two entries was Isabel Florence Hapgood, an American who travelled widely in Russia, wrote several books on the country, and translated works by Tolstoy, Gogol, Chekhov, and Dostoevsky. These three volumes were evidently once part of a larger set that was bound especially for the person whose initials appear on the upper cover. The binder Sickles is obscure, but ABPC mentions bindings from this firm three times, always covering books published in the 1890s. Their work here is tasteful and extremely skilled. (ST11462a-257)

336. TURGENIEFF, IVAN. PHANTOMS AND OTHER STORIES. (New York: Charles Scribner's Sons, 1904) 213 x 145 mm. (8 3/8 x 5 3/4"). ix, [3], 321 pp. Translated from the Russian by Isabel Florence Hapgood. LOVELY CONTEMPORARY DARK ROSE-COLORED MOROCCO, ORNATELY GILT, BY SICKLES (stamp-signed on verso of front free endleaf), covers with border of double gilt rules enclosing an Art Nouveau-style frame of wavy rules connecting large cornerpieces, these with a small oval medallion of onlaid black morocco enclosed by gilt drawer handle tools and leafy sprays, upper cover with circular

stylized monogram of "C E B" at the center; raised bands, spines gilt in double-ruled compartments decorated with drawer handles and circlets, wide turn-ins with gilt frame featuring pretty fleuron cornerpieces, ivory watered silk pastedowns and free endleaves, top edge gilt. With frontispiece illustration of a scene from the stories.

Except for the even fading of the spine, A VERY FINE AND VERY PRETTY COPY. (Plate 30) \$350

This volume contains two novellas that are among the best work by Turgenieff: "Faust: A Story in Nine Letters" and "Ásya." The latter is particularly notable for its portrayal of a strong Russian woman, described by our translator as "a charming, fresh, free child of nature." Turgenieff believed that "all Russian women are more active and more lofty than men," and his heroes often crumbled in the presence of one of these superior females. The hero in "Faust" is the author's ideal of a Russian gentleman—honorable, intellectual, and oriented to Western thought. In addition to the two novellas, our volume contains the short stories "Phantoms," "Yákovf Pásynkoff" and "An Excursion to the Forest Belt." (ST11462a-256)

337. TURGENIEFF, IVAN. A RECKLESS CHARACTER, AND OTHER STORIES. (New York: Charles Scribner's Sons, 1904) 213 x 145 mm. (8 3/8 x 5 3/4"). 8 p.l., 385 pp. Translated from the Russian by Isabel Florence Hapgood. LOVELY CONTEMPORARY DARK ROSE-COLORED MOROCCO, ORNATELY GILT, BY SICKLES (stamp-signed on verso of front free endleaf), covers with border of double gilt rules enclosing an Art Nouveau-style frame of wavy rules connecting large cornerpieces, these with a small oval medallion of onlaid black morocco enclosed by gilt drawer handle tools and leafy sprays, upper cover with circular stylized monogram of "C E B" at the center; raised bands, spines gilt in double-ruled compartments decorated with drawer handles and circlets, wide turn-ins with gilt frame featuring pretty fleuron cornerpieces, ivory watered silk pastedowns and free endleaves, top edge gilt. With frontispiece illustration of a scene from the stories.

Spine evenly faded, very small dark spot on upper cover, otherwise the very attractive decorative binding in fine condition. First half of the book with very faint dampstain in the upper quarter of the page (front endleaves with a slightly larger and darker dampstain), four leaves with cellotape mends to short marginal tears (none touching text), one page with three marginal inkspots, otherwise excellent internally. (Plate 30) \$125

The stories in this volume were among Turgenieff's last writings, and most have a melancholy tone. "Father Alexyéi's Story" examines the conflict between doubt and faith, and, according to our translator, was praised by a critic as "one of the most profound examples of artistic perspicacity and inspiration." The other contents are "A Reckless Character," "The Dream," "Old Portraits," "The Song of Love Triumphant," and "Clara Militch." The volume concludes with "Poems in Prose," a series of reflections deemed "exquisite" by the Penguin Companion. Composed over several years, these meditations cover topics as lofty as prayer and as humble as cabbage soup. The final piece from "Poems" contains the writer's tribute to his mother tongue: "O great, mighty, just and free Russian language!—Were it not for thee, how could one fail to fall into despair at the sight of all that goes on at home?—But it is impossible to believe that such a language was not bestowed upon a great people!" (ST11462a-255)

338. TURNER, J. M. W., Illustrator. **RITCHIE, LEITCH.** LIBER FLUVIORUM; OR, RIVER SCENERY OF FRANCE. (London:

Henry G. Bohn, 1857) 280 x 195 mm. (11 x 7 3/4"). Ivi, 336 pp. STRIKING CONTEMPORARY DARK BROWN MOROCCO, ELABORATELY DECORATED IN BLIND AND GILT in a Renaissance style, covers with multiple frames in blind around a blindstamped center panel filled with stylized fleurs-de-lys and quatrefoils, four large gilt fleurs-de-lys at the corners outside the center panel, thick raised double bands, spine in panels repeating the large gilt fleur-de-lys as centerpiece surrounded by similar ornaments in blind, edges gilt and elaborately gaufered in a diapered pattern enclosing many wheat sheaf stamps, handsomely decorated gilt turn-ins, marbled endpapers. Added engraved title page with vignette and 61 ENGRAVED PLATES BY J. M. W. TURNER.

A tiny bit of offsetting from a very small number of plates, but A VIRTUALLY FLAWLESS COPY INSIDE AND OUT. (Plate 71) \$1,650

These engravings were based on watercolor drawings Turner made during several visits to France between 1821 and 1832. Some of the engravings were published in 1833 in "Wanderings by the Loire," and the rest appeared in "The Seine," printed in 1834-35. This was Turner's most fruitful period, when the artist's powers had reached their full development, and most critics think these French river scenes represent the apogee of his art. DNB says they are "among the most characteristic and perfect of his works," expressing "the essential spirit and character of the localities and the atmospheric effects peculiar to them" (without paying a great deal of attention to topographical accuracy). According to Ray, "Turner achieved his best landscapes on steel in this series," and they were also highly praised by Ruskin. Many of the scenes feature a sinking sun glowing through gathering clouds, Turner's famous skies translating remarkably well into black and white engravings. Some scenes here are presented from a less distant viewpoint and include figures strolling or sailing in the foreground, but most pictures suggest the vastness of space, with not a few showing the romantically rugged and stormy face of nature. The set of plates was reissued in 1837 as "The Rivers of France" and by 1853 had acquired the title that our version uses. Our copy is remarkable for its outstanding condition, which is especially surprising for a large, heavy book full of wonderful pictures to look at over and over again. (ST10829)

339. (VELLUM PRINTING). (ALCUIN PRESS). THE BOOK OF THE KNIGHT OF LA TOUR LANDRY. (London: The Verona Society, 1930) 260 x 195 mm. (10 1/4 x 7 3/4"). xii, 172 pp. Edited by G. S. Taylor, with an introduction by D. B. Wyndham Lewis. ONE OF SEVEN COPIES PRINTED ON VELLUM. Publisher's fine alum-tawed pigskin with antique style metal clasps, raised bands, spine with blind titling. Fine large decorative capitals in the style of 16th century criblé initials. Printed in red and black. "Modern British and American Private Presses, 1850-1965," p. 2. The slightest hint of smudging and a few faint marks to the pigskin, the inevitable very minor variation in color of vellum on two or three leaves, but A VERY FINE COPY of a handsomely produced book, with only the most trivial of imperfections. \$2,750

This manual remained an authority on deportment for aristocratic girls in the civilized portions of England, France, and Germany for many generations after its composition in 1371. While the present most appealing limited printing has a somewhat modernized text, it still retains the flavor of its original sources, one of which is Caxton's translation of 1483. The colophon here states that "five hundred copies of this edition have been printed by H. P. R. Finberg at the Alcuin Press, Chipping Campden, Gloucestershire. This copy is numbered

[in manuscript] VI: being one of seven additional copies printed on vellum." According to "Modern British and American Private Presses, 1850-1965," the Alcuin Press is represented by 35 works in the British Library, published between 1928 and 1938. (ST11136)

Typographically Important Vellum Printing, in a Beautiful Binding, with Fine Provenance

340. (VELLUM PRINTING). BIBLE IN GREEK. PSALTERIUM GRAECUM E CODICE MS. ALEXANDRINO. (Londini: Ex Prelo Ricardi Taylor Et Socii, 1812) 356 x 299 mm. (14 x 11 3/4"). [1] leaf (blank), xii, [32] leaves, 18 pp., [1] leaf (blank). Edited by H. H. Baber. ONE OF 17 COPIES PRINTED ON VELLUM. VERY HANDSOME CONTEMPORARY DEEP BLUE MOROCCO, LAVISHLY GILT, apparently by Charles Lewis, covers with broad elaborately gilt border and simpler inner frame, wide gilt-decorated raised bands, spine compartments with complex gilt decoration featuring scrolling floral stamps and unusual trapezoidal ornaments on either side of a central stem, VERY WIDE AND SUMPTUOUSLY GILT INNER DENTELLES, yellow watered silk pastedowns, front and rear free endleaves made of matching watered silk pasted to vellum sheets, all edges gilt. Front pastedown with the monogram book label and armorial bookplate of Sir John Hayford Thorold of Syston Park, the armorial bookplate of William Henry Smith, and the oval morocco bookplate of Estelle Doheny. With the subscriber list. Darlow & Moule 4789; Reed & Johnson, pp. 315-16.

Slight variation in color of the binding and of the vellum leaves, but A VERY FINE COPY OF A STUNNING BOOK. (Plate 72) \$15,000

Edited by Baber, the Keeper of Printed Books at the British Museum from 1812-37, this dazzling volume of Psalms, printed in double columns, is based on the text of the ancient Codex Alexandrinus, a Septuagint and Greek New Testament of the fifth century presented by the patriarch of Constantinople in 1628 to King James I. The type, which resembles the uncials of the Alexandrine manuscript, using all majuscules and without divisions between the words, was originally designed by an earlier keeper, Dr. Woide, and cut by Joseph Jackson, who printed the New Testament from the Codex in 1786. Jackson is described by Reed and Johnson as an "excellent artist," and the project of reproducing the entire ancient codex in this lovely script was characterized by Abbé Jaeger as "golden." The matrices used by Jackson were deposited in the British Museum and then used for the present book. The elaborately gilt binding, a suitably sumptuous container for our magnificently produced volume, was apparently the work of Charles Lewis: a typed note laid in at the back makes that claim, and the Doheny Catalogue entry states that the binding is "unsigned but almost certainly by" him. "Charles Lewis was the leading figure in English binding of the first years of the 19th century. . . . He was apprenticed to Henry Walther at the age of 14 in 1800, and by the time he was 35, [he] was running the largest West End shop. On his death in 1836, the business was carried on for the widow by the foreman, Francis Bedford, and was eventually taken over by W. T. Morrell, possibly in 1861." (Maggs Catalogue 966) The provenance here is distinguished. The Syston Park library in Lincolnshire, established by Sir John Thorold around 1775 and expanded by his son John Hayford Thorold 40 years later, was so extensive and so celebrated as to be ranked by Quaritch with the great libraries of Sunderland, Beckford, and Spencer, and the library's books are well known for their consistently outstanding condition. The Doheny Library was almost certainly the most outstanding collection to be sold at auction during the 1980s. (ST8814)

341. (VELLUM PRINTING). (BINDINGS - TRAUTZ-BAUZONNET). TENNYSON, ALFRED, LORD. THE HOLY GRAIL. ([New Rochelle]: George D. Sproul, 1902) 267 x 207 mm. (10 1/2 x 8 1/8"). 52 unnumbered leaves, printed on one side only. ONE OF 30 COPIES (18 for America) OF THE SAINT DUNSTAN EDITION, ALL PRINTED ON VELLUM. Of the 18 copies of the American Issue, this is copy # 5, especially prepared for socialite and philanthropist Elizabeth Stauffer Moore AND SIGNED by the publisher and illuminator. ARRESTING NEO-GOTHIC CRUSHED MOROCCO BY TRAUTZ-BAUZONNET (stamp-signed on rear doublure), covers with outer frame of dark red flanked by onlaid green morocco adorned with gilt dots, each of the four sides of this frame with a centered green-framed roundel containing either a stylized gilt cross or a Christogram, the frame enclosing a central panel of scarlet morocco with large central cross inlaid in white vellum decorated in a Celtic pattern, a red morocco square at the center featuring a gilt chalice and inlaid white vellum Host, four small roundels (where the arms of the cross meet) with onlaid gilt and green shamrocks, raised bands, vertical gilt titling inside a dotted gilt frame, VERY PLEASING ONLAID WHITE MOROCCO DOUBLURES, surrounded and embellished by red and green morocco as well as gilt, repeating the cover frame and host and shamrock designs, vellum endleaves, all edges gilt. In the (fraying) original white silk box with brass clasp, gilt titling along the fore edge and a padded satin interior. HANDSOMELY ILLUMINATED by W. Formilli in colors and gold.

Inevitable offsetting from doublure frame to vellum endleaves, some slight variation in the whiteness of the vellum, most leaves with a hint of rumpling, otherwise A HANDSOME PRODUCTION IN FINE CONDITION, with creamy vellum leaves, bright colors and gold, and a lustrous, unworn binding. (Plates 53, 55) \$5,000

A bookmaking tour de force, this item is part of a series of books known as the "St. Dunstan Editions," strictly limited productions featuring famous works of literature printed on vellum, illuminated by hand (every page is embellished in some way), and put into bindings that are beautifully designed and executed by Trautz-Bauzonnet, one of the premier French binders of the period. The binding on the present item employs flamboyant choices of color and a design very well suited to the religious theme of the poem. The present work is especially appropriate for the St. Dunstan's series, because the legend of the Holy Grail tells the story of the chalice in which Joseph of Arimathea caught the blood of Christ and brought it to Glastonbury, in Somerset, where St. Dunstan was born and where he established a Benedictine Abbey in the 10th century. Tennyson's "Holy Grail"—part of his Arthurian epic "Idylls of the King"—is written as a dialogue between the knight Percivale and the aged priest Ambrosius, and it is considered by Day to contain "some of Tennyson's finest blank verse." The publisher Sproul used at least three different artists to illuminate various copies of the "Grail": Ross Turner, Nestore Leoni, and W. Formilli, whose work appears here. Formilli has used a style that will be familiar to those who appreciate Medieval illuminated manuscripts: the title page has a large foliated initial from which emanate acanthus leaves and flowers rendered in blue, pink, green, red, and burnished gold. A small miniature of the Grail inside a roundel flanked by similar foliage appears below the printed title. The first leaf of text has a vigorously burnished gold initial with many gilt ivy leaves attached to it on hairline stems. And each subsequent leaf of the text has a large initial in red, blue, or gold, with ornate penwork extending to the bottom of the text, all of these rendered in a distinctly Renaissance—usually maiblumen—style. Copies of the strictly limited

St. Dunstan books are uncommonly seen in the marketplace: ABPC lists only three copies of our volume at auction since 1975, and there seems to be just one other copy of the present book currently listed for sale (listed at half a million dollars!). (ST11768)

**The Complete Essex House "Great Poets" Series:
14 Volumes, All Printed on Vellum, All Very Fine**

342. (VELLUM PRINTING). (ESSEX HOUSE PRESS). A COMPLETE SET OF THE "GREAT POETS" SERIES. (Essex House Press, 1900-05) 192 x 128 mm. (7 1/2 x 5"). **14 volumes.** EACH TITLE LIMITED TO BETWEEN 50 AND 165 COPIES (most either 125 or 150). Original stiff vellum over thin boards, front covers with embossed rose design and the legend "Soul is Form," flat spines with gilt titling. In a red morocco solander box, its pull-off cover designed to look like 14 leather-bound volumes (the box recently repaired). Each with woodcut device in colophon (flower or building façade) and woodcut frontispiece (all but two hand colored), additional woodcut illustrations, initials, and/or hand-illuminated initials (as delineated below). Front pastedown of the Shelley volume with engraved armorial bookplate of "Hartshorne"; all volumes with morocco armorial bookplate of "Beach." Ransom, "Essex House Press" 6, 11, 14, 15, 23, 29, 30, 31, 35, 40, 48, 51, 58, 60.

Milton volume with head of spine slightly bumped, a few other trivial imperfections (isolated very minor natural discoloration, insignificant erosion of gilt on one spine), but A VERY DESIRABLE COMPLETE SET IN EXTREMELY FINE CONDITION, the volumes having been carefully preserved in their custom-made case. (Plates 29, 71) **\$19,500**

As an addition to the several crafts practiced at his Guild of Handicrafts located at Essex House in London's Mile End Road, C. R. Ashbee founded the Essex House Press in 1898 by purchasing the presses and other production equipment (though not the type) formerly owned by the Kelmscott Press, which had shut down at the death of William Morris. Ashbee printed books for 12 years, with vellum, ink, and paper identical to that used by Kelmscott, in an effort to carry on the tradition Morris had established. But the Essex House Press, because it was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, always had its own special identity, a fact which Cave reflects when he calls it the "Arts and Crafts press par excellence." The 14 works here comprise a special series of great poems in English, each attractively printed on vellum with woodcut illustrations and hand-painted initials. The first volume, Shelley's "Adonais" (1900) is the rarest, ours #28 of just 50 copies; it has a hand-colored frontispiece of the poet's grave by Ashbee, and is rubricated throughout. The other volumes are Keats' "Eve of St. Agnes" (#44 of 150 copies; hand-colored frontispiece by Reginald Savage); Gray's "Elegy Written in a Country Churchyard" (#37 of 125; hand-colored frontispiece by George Thomson); Spenser's "Epithalamian" (#44 of 150; hand-colored frontispiece by Reginald Savage, illuminated initials by Florence Kingsford); Chaucer's "The Flower and the Leaf" (#122 of 165; hand-colored frontispiece and two full-page woodcuts, plus 85 historiated initials by Edith Harwood); Burns' "Tam O' Shanter" (#114 of 150; frontispiece by William Strang, historiated opening initial and hand-illuminated capitals by Kingsford); Milton's "Comus" (#131 of 150; hand-colored frontispiece by Savage, illuminated initials by Kingsford); Tennyson's "Maud" (#31 of 125; hand-colored frontispiece by Savage after Laurence Housman, hand-painted initials by Power); Dryden's "Alexander's Feast" (#42 of 140; hand-colored frontispiece by Savage, hand-painted initials by Kingsford); Goldsmith's "The

Village" (#30 of 150; hand-colored frontispiece by Ashbee, illuminated initials by Kingsford); Wordsworth's "Intimations of Immortality" (#148 of 150; hand-colored frontispiece by Walter Crane, illuminated initials by Power); Coleridge's "Rime of the Ancient Mariner" (#67 of 150; frontispiece by Strang, illuminated initials by Kingsford); and Browning's "Flight of the Duchess" (#116 of 125; hand-colored frontispiece by Paul Woodruff, illuminated initials by Raymond Binns). The one American in this poetic pantheon is Walt Whitman, whose "Hymn on the Death of Lincoln" is included here, printed, according to the colophon, "in love of the poet and admiration . . . [as] among the great poems of the language" (#103 of 125; frontispiece and capitals by Ashbee). Copies of individual volumes from this series are easy enough to acquire (especially if condition doesn't matter much), but it is very rare to find a complete set—only one other is recorded at auction by ABPC since 1975. Moreover, the books tend to splay and soil and discolor, but because the present volumes have been kept in the dark, each in its own tight slipcase compartment within the decorative box, these problems have been minimized. One would be extremely hard-pressed to find another set in such sparkling condition, and putting together a set this well preserved a volume at a time would take a very considerable amount of time. (ST11810)

343. (VELLUM PRINTING). GRESSET, JEAN-BAPTISTE-LOUIS. POÈMES. (Paris: D. Jouaust, 1867) 215 x 140 mm. (8 1/2 x 5 1/2"). 6 p.l. (two vellum blanks, half title, title, two frontispieces [on paper]), iv, 132 pp., [4] leaves (variants, contents/colophon, two vellum blanks). Fol. Cii unsigned and misnumbered, but copy complete. ONE OF TWO COPIES PRINTED ON VELLUM. (There were also 118 copies on paper.) VERY ATTRACTIVE CONTEMPORARY MIDNIGHT BLUE CRUSHED MOROCCO, HANDSOMELY GILT, BY THIBARON (stamp-signed on front turn-in), covers with French fillet border, raised bands, spines ornately gilt in compartments filled with delicately stippled swirling designs accented with small tools, gilt inner dentelles, marbled endpapers, all edges gilt. With nine engravings (on paper): two frontispiece portraits of the author and seven plates before letters engraved by E. de Ghendt and J. B. Simonet after J. M. Moreau le Jeune. A Large Paper Copy. Front pastedown with morocco bookplates of Robert Hoe and Mortimer Schiff (see below for both) and engraved bookplate of Marcellus Schlimovich; half title and colophon with library stamp of Sociedad Hebraica Argentina.

Just a hint of wear at top and bottom of joints, one side of first and last vellum flyleaf discolored (apparently from a reaction to the gilt on the pastedowns?), the plates with variable freckled foxing (never serious), otherwise A FINE COPY, the elegant binding quite lustrous and the leaves clean, fresh, and bright. (Plate 65) **\$3,250**

This is a beautifully printed and handsomely bound luxury version of the best-known works of Jesuit poet Jean-Baptiste-Louis Gresset (1709-77), issued by a publisher specializing in editions intended for bibliophiles and formerly owned by two great connoisseurs. The most important work here is "Ver-Vert," the mock heroic poem, published in 1734, that made Gresset famous and, ultimately, miserable. The charming decasyllabic verse tells the story of a talented parrot, the pet of a convent who has learned to repeat prayers and other pious phrases. Its owners take the pet to another convent to show off the bird's prowess, but during the journey, the parrot picks up startling new vocabulary and arrives cursing and swearing, much to the consternation of the nuns who brought it. The bird undergoes a harsh punishment and then is killed by overkindness to make up for its suffering. The great success of this work encouraged Gresset to write additional poems, among them the other works included

here: "Le Carême In-Promptu," "Le Lutrín Vivant," "Le Parrain Magnifique," and the touching "Lettre d'un Homme Retiré du Monde, à Un de ses Amis." Unfortunately, the occasionally risqué nature of some of his verse was disquieting to his superiors, and Gresset was dismissed from his order and spent the last part of his life in deep remorse for having undertaken a literary career in the first place. The publisher of the present item, Damase Jouaust, produced a number of special editions meant for the shelves of the great and the tasteful, books always printed on special papers, and offering the option of plates in different or various states. The provenance here is doubly distinguished. The original president of the Grolier Club and perhaps America's most famous collector, Robert Hoe is discussed in item #2, above. Bibliophile Mortimer Schiff, in Dickinson's words, "brought together an unrivaled collection of decorative bindings." His bibliopegic interest was at least as strong as Hoe's, and he frequently obtained beautifully bound books that had previously been in the older collector's library. (ST11474)

A Very Rare Haymarket Press Imprint, One of 12 on Vellum, with an Extra Suite of Plates

344. (VELLUM PRINTING). (HAYMARKET PRESS). JUDITH. (London: The Haymarket Press, 1928) 257 x 194 mm. (10 1/8 x 7 5/8"). xvii, [i], 49, [1] pp. With an introduction by Montague R. James. ONE OF TWELVE COPIES ON VELLUM, SIGNED BY THE ARTIST (this is copy #3). (An additional 100 copies were issued on paper). Original flexible vellum, gilt titling on upper cover and flat spine, green silk ties. With four illustrations by W. Russell Flint mounted on vellum, and WITH AN EXTRA SUITE OF THE PLATES IN A SEPARATE PORTFOLIO. Ransom, p. 314.

Head and tail of spine slightly bumped, plates in the volume somewhat wrinkled (because of adhesive used when mounting them on the vellum), otherwise A VERY FINE COPY, the binding and text unusually clean and fresh, and the extra plates in pristine condition. (Plate 54) \$3,000

The apocryphal Book of Judith was the first publication of the short-lived Haymarket Press, established by Halton and Truscott Smith and operated only from 1928-30. According to Ransom, the Smiths intended to issue all books of the Apocrypha with illustrations by Russell Flint "in similar format as rapidly as Mr. Flint complete[d] the drawings." The Books of Tobit and Susanna were issued the following year, but the contemplated project did not go further. Flint (1880-1969) was especially noted for his female nudes, and here we see the Jewish heroine and slayer of Holofernes in various stages of undress. DNB notes that Flint began his career as "a medical illustrator recording the effects of leprosy, eye disease, and South African War wounds," and suggests that his penchant for drawing "an unchanging perfectly proportioned female type in various exotic guises" was his way of "imagin[ing] away all signs of the ravages of the twentieth century." (ST11796)

345. (WASHINGTON, GEORGE). FORD, WORTHINGTON CHAUNCEY. GEORGE WASHINGTON. (New York: Goupil & Co. and Charles Scribner's Sons, 1900) 270 x 205 mm. (10 1/2 x 8"). **Two volumes.** ONE OF 200 COPIES of the "Edition de Luxe." ATTRACTIVE GREEN CRUSHED MOROCCO, covers with two-line gilt frame, raised bands, gilt-framed compartments and gilt titling, RED MOROCCO DOUBLURES surrounded by inch-wide green morocco turn-ins with four gilt fillets, watered silk endleaves, top edges gilt, other edges untrimmed. With 88 full-page plates (44 images, each of them

in sepia, 42 in black and white, and the two frontispieces in color) as well as 32 tailpieces. Chapter initials in black and red. Bookplate of William P. Olds laid in at front of each volume. A Large Paper Copy.

A hint of wear to joints and extremities, spines mildly faded to olive green (spine of second volume with just slightly irregular fading), but still A FINE COPY of this deluxe edition, the morocco bindings solid and pleasing, and the text and plates virtually pristine. (Plate 68) \$1,500

Ford writes in his introduction to this edition that he aims to let the father of our country tell his biography himself, "using his own phrases and words to illustrate his attitude towards public questions and public characters." But Ford's extensive knowledge of American history also masterfully contextualizes Washington in time and place, providing a narrative of the era as well as of the man. Our author states that this "tribute to [Washington's] memory" is intended to remedy what he sees as the neglect of the president's opinions and writings. Worthington Chauncey Ford (1858-1941) was descended from a long line of intellectuals, including Governor William Bradford of Plymouth Colony, Noah Webster, and Harvard College president Charles Chauncey. A pioneer in the acquisition of American historical documents, Ford was also one of the most prolific historian-editors in American history, publishing more than 260 articles, essays, and books. Though a college dropout, he was elected president of the American Historical Association in 1917, and was appointed to a position in the Department of State, where he launched an ambitious plan to publish and disseminate the agency's vast and significant holdings of 18th and 19th century historical manuscripts. He also held positions at the Boston Public Library, the Library of Congress, and the Massachusetts Historical Society. Deluxe copies of this work are, not surprisingly, difficult to find, and even those do not seem to have our special morocco doublures. (CAB07049)

346. WHITTIER, JOHN GREENLEAF. WORKS [bound with] **PICKARD, SAMUEL T. LIFE AND LETTERS OF JOHN GREENLEAF WHITTIER.** (Boston and New York: Printed at the Riverside Press for Houghton, Mifflin and Company, 1892, 1894) 223 x 150 mm. (8 3/4 x 6"). **Two items** (the seven-volume set of "Works" and the two-volume biography) **bound in nine.** "Artist's Edition." ONE OF 750 COPIES. BOUND "AT THE RIVERSIDE PRESS" IN BEAUTIFUL OCHRE CRUSHED MOROCCO, ELEGANTLY GILT (stamp-signed on a flyleaf at front of each volume), covers with border of two thin gilt fillets and with cornerpieces composed of three gilt leaves on interlacing sinuous tendrils, raised bands, spine compartments with more scrolling gilt tendrils and leaves, wide turn-ins, STRIKING BURGUNDY CRUSHED MOROCCO DOUBLURES, the slender stems and leaves recurring at the corners here and with an elaborate variation of this motif at center of the doublures, watered silk endleaves, top edges gilt, other edges untrimmed and the set ENTIRELY UNOPENED. Vignette title pages, and 81 plates (etchings and photogravures), including frontispieces in two states (black and white and colored) and a specimen of Whittier's hand. Tissue guards with printed captions. WITH A SIGNED AUTOGRAPH LETTER BY WHITTIER tipped in at front of first volume. BAL 22330 (Second State—that is, with the poem entitled "To Oliver Wendell Holmes").

Spines uniformly faded to a pleasing butterscotch color (some slight fading extending onto a few of the covers, one cover with shadow of a bookend), minor scratches on a couple of boards, another cover with some faintly dull spots, but still A VERY FINE SET IN LOVELY BINDINGS, the leather with virtually no

wear, and the (unopened) text not surprisingly without signs of use. (Plates 35, 52) \$3,250

A Quaker who edited a number of newspapers and spent time as a Massachusetts legislator, John Greenleaf Whittier (1807-92) invested as much passion in his abolitionist campaigning as he did in his poetry. In Day's words, "Whittier won his place in New England literary circles by his genuine poetic talent and his felicity in detailing the homey aspects of New England life. Along with Thoreau, he favored life in the country, and celebrated his rural environment in much of his poetry. . . . The topical poetry that established his fame has lost much of its pertinency, but the wholesome simplicity and convincing vitality of his rural lyrics still attract 20th century readers. . . . For an America ravaged by civil war and, especially in New England, changing from an agricultural to an industrial society," his classic long poem "Snowbound" (1866) is "the definitive picture of a lost world." These volumes are not as densely gilt as some sets in this catalogue, but their square solidity (stemming from a wider than usual thickness), their delicate gilt design, and their vivid morocco doublures give them a remarkably strong appeal. (ST11239)

347. WILDE, OSCAR. AFTER BERNEVAL. LETTERS OF OSCAR WILDE TO ROBERT ROSS. (Beaumont Press, 1922) 223 x 154 mm. (8 3/4 x 6"). 65, [1] pp., [3] leaves. Preface by More Adey. FIRST EDITION. ONE OF 75 COPIES ON JAPANESE VELLUM OF THE EDITION DE LUXE SIGNED BY THE PUBLISHER AND ARTIST (of a total of 475 copies). Original vellum-backed decorative paper boards. Woodcuts of Naples and Paris printed in blue on the front and rear endpapers, two-color title page woodcut, one plate and a facsimile of a Wilde letter (both numbered along with the text), and printer's woodcut device; our special deluxe version with three additional woodcuts at the back, all the woodcuts as well as the cover design by Randolph Schwabe. With the prospectus and order form laid in at front.

Spine vellum pitted in six small areas (perhaps chewed?), with 10 gilt letters partly (though never entirely) lost, otherwise a very fine copy. \$550

Oscar Wilde (1854-1900) was born and raised in Ireland, studied classics at Trinity College, Dublin, and at Magdalen College, Oxford, and then settled in London. There, he became famous for his unmatched wit and infamous for his personal eccentricities—long hair, decor at his lodgings that included peacock feathers and blue china, and, ultimately, sexual behavior that was deemed both intolerable and criminal. Perhaps more than any other modern British literary figure, Wilde fell precipitously from a great height. In the midst of a popularity of dizzying proportions, and two months after the staging in 1895 of his incomparable "The Importance of Being Earnest," he brought a defamation suit against the Marquess of Queensbury, the father of his lover, Lord Alfred Douglas. The suit backfired: in the course of the litigation, his homosexuality was exposed, leaving his reputation destroyed. He was sentenced to two years of hard labor in May of 1895, spending part of his time behind bars at Reading Prison, where he produced his powerful poem, "De Profundis." After release, he moved to the Continent and died three years later in Paris of meningitis. As Day says, "Among English men of letters only Byron and Shaw have surpassed Wilde in the craft of conscious posing and self-publicizing," a fact that has made succeeding generations suspicious of the reality behind the legend that the author helped to establish. But after a period when he was treated as a kind of martyr because of his suffering at the hands of squeamish Victorianism, "it is at last possible to evaluate Wilde as the capable literary artist he actually was." The present collection includes 30 unpublished letters Wilde sent from Naples and Paris to Robert Ross, his friend and

literary executor. All were written between September of 1897 and May of 1898, after Wilde's temporary residence in the small French town of Berneval. Almost all of the letters concern his career, and many his poverty and loneliness. As the laid-in prospectus says, "The letters are particularly interesting in that they trace the gradual evolution of 'The Ballad of Reading Gaol.'" Included, for example, are "drafts of verses with the poet's comments on and reasons for the phraseology employed." This is a modest but very pleasing product of the Beaumont Press, founded by Cyril W. Beaumont in 1917. A special feature of the press is its patterned paper bindings, each with a design created for one book only. (ST11096l)

348. (WILHELM II, KAISER OF GERMANY). FISCHER, HENRY W. PRIVATE LIVES OF KAISER WILLIAM II AND HIS CONSORT. (New York, J. R. Smith & Company, [1909]) 228 x 152 mm. (9 x 6"). **Three volumes.** With an introduction by Ursula, Countess von Eppinghoven. ONE OF 500 COPIES OF THE EDITION DELUXE (this being copy #7). Apparently the First American and First Unexpurgated Edition. VERY PLEASING CONTEMPORARY CRIMSON CRUSHED MOROCCO, covers with gilt French fillet border and central imperial seal in gilt, raised bands, spines gilt in compartments with imperial crown centerpiece, densely gilt turn-ins, marbled endpapers, top edges gilt, other edges rough trimmed. With facsimile signatures of the Kaiser and Kaiserin on palace note paper, and 19 photogravure plates, all with original tissue guards.

Just a hint of shelfwear, minor erosion of some of the gilt, otherwise very fine, the bindings lustrous, the leaves fresh and bright, and the set generally showing few signs of use. (Plate 40) \$450

Subtitled the "Secret History of the Court of Berlin," this work is supposedly based on the diaries and letters of Countess Ursula von Eppinghoven, the pseudonym of a lady-in-waiting to the German empress. It is detailed and gossipy, and while it may not be a valuable source for reliable information on particularities, it is certainly valuable as a general depiction of the court. A publisher's note at the beginning of volume III alerts us to the fact that the original British edition was banned in Prussia, and the English publisher was forced to remove approximately 300 pages of the original manuscript. This American edition, we are told, is the first unexpurgated issue. The work does not paint a flattering portrait of the Kaiser, the grandson of Queen Victoria: he is shown as a vulgar, narcissistic philanderer, who flaunted his mistresses in front of his long-suffering wife to prove his "domestic independence." As the title suggests, the book focuses on the private life of the emperor, but it reveals much of the temperament that would soon play a factor in world events: even though he was the grandson of a beloved British queen, he would, upon the outbreak of the Great War, become the most hated man in Britain and a controversial figure all over the world. Author Henry Fischer (1856-1932) worked primarily as a translator of German literature, but also penned several "behind-the-scenes" biographies of the German nobility. It is not difficult to find this work in one edition or another, but the present well-preserved copy comes from a deluxe printing and is in an extremely attractive decorative full morocco binding. (ST11642)

349. (WINE). HOARE, CLEMENT. A PRACTICAL TREATISE ON THE CULTIVATION OF THE GRAPE VINE ON OPEN WALLS. (London: Longman, Rees, Orme, Brown, Green and Longman; Chichester: Mason and Son, 1835) 223 x 142 mm. (8 3/4 x 5 5/8"). 164 pp. FIRST EDITION. ORIGINAL PUBLISHER'S MUSLIN-BACKED PAPER BOARDS, original paper spine label, edges untrimmed. Text with several drawings of vines. Rear

pastedown with penned notes in a contemporaneous hand. Two leaves with marginal paper repair, no doubt to remove an ownership stamp. Simon, p. 50; Gabler, p. 131.

Corners and edges somewhat worn (as expected), boards a bit soiled, tiny snag at top of front joint, paper spine label a little darkened, one gathering with a very small wax spot on each page, a hint of foxing or yellowing here and there, but still QUITE A FINE COPY, the fragile temporary binding remarkably solid and very appealing as a result, and the text unusually clean, fresh, and bright. **\$550**

This is a surprisingly well-preserved copy, in the original boards, of the very rare provincially-printed first edition of an important wine item. The author says that his work is the first in English on viticulture after Speechly's "Treatise on the Culture of the Vine" (1789). But that work, he says, pertained only to growing vines under glass, not against walls. Gabler says that "vines were cultivated in England at the time of this publication . . . against walls, upon roofs of buildings and under glass. Hoare's treatise on the cultivation of the grape vine in this manner became the standard reference work." By the time Clement Hoare (1789-1849) died, he had cultivated two vineyards and written another book on wine growing. Our first edition is a very scarce book: OCLC locates eight copies of it, and ABPC lists no copy at auction since at least 1975 (and only two copies of any edition in the past 35 years). (CJM0711)

The Complete Series, All Fine, All with Jackets

350. (WOBURN BOOKS). LAWRENCE, D. H. and others. A COMPLETE SET OF THE WOBURN BOOKS. (London: Elkin Mathews & Marrot, 1928-29) 203 x 148 mm. (8 x 5 7/8"). **18 volumes.** EACH VOLUME ONE OF 500 COPIES (of 530 total), EACH SIGNED BY THE AUTHOR. Original paper boards in pastel colors (cream, brown, or gray) with contrasting monochrome ink titling and decoration, original dust jackets in each case, duplicating the printed covers, untrimmed edges; SEVEN VOLUMES ENTIRELY UNOPENED.

Dust jacket spines a bit faded, one spine somewhat frayed and chipped, isolated minor spots, smudges, or small tears to jackets, but still AN EXTREMELY DESIRABLE AND ATTRACTIVE SET, PARTICULARLY FINE INTERNALLY, the texts—over a third of them obviously unread (because unopened)—with few signs of use. **(Plate 55) \$2,400**

This is a rare set of the entire series of 18 works making up the "Woburn Books," finely printed pieces on good quality paper written and signed by modern British authors, with all of our volumes in their original dust jackets. The 18-volume set is comprised of: (1) "The Sword of Wood," G. K. Chesterton, 25 pp.; (2) "The Dewpond," T. F. Powys, 29 pp.; (3) "A Wedding Morn," Sheila Kaye-Smith, 50 pp.; (4) "Portrait of the Misses Harlowe," Martin Armstrong, 26 pp.; (5) "The Apple Disdained," R. H. Mottram, 30 pp.; (6) "The Man Who Missed the Bus," Stella Benson, 31 pp.; (7) "Rawdon's Roof," D. H. Lawrence, 32 pp.; (8) "The Old Dovecote," David Garnett, 27 pp.; (9) "The Male Impersonator," E. F. Benson, 28 pp.; (10) "Alice and The Lost Novel," Sherwood Anderson, 27 pp.; (11) "Full Circle," Algernon Blackwood, 22 pp.; (12) "The Linhay on the Downs," Henry Williamson, 26 pp.; (13) "Fame," May Sinclair, 40 pp.; (14) "The Goldfish under the Ice," Christopher Morley, 26 pp.; (15) "A Ghost in the Isle of Wight," Shane Leslie, 30 pp.; (16) "The Shout," Robert Graves, 31 pp.; (17) "Trial by Armes," Joseph Hergesheimer, 30 pp.; and (18) "Some World Far From Ours," Sylvia Townsend Warner, 31 pp. Stray copies

of individual volumes from this series can be found pretty easily, but the complete set of the "Woburn Books" is not common, especially in jacket. (ST11777)

Social History of Interest to Mary Shelley, in Amazingly Well-Preserved Publisher's Boards

351. (WOMEN - BIOGRAPHIES, FRENCH REVOLUTION). ["STEWARTON"], Attributed to. THE FEMALE REVOLUTIONARY PLUTARCH. (London: Printed for John Murray, 1806, 1805) 196 x 115 mm. (7 3/4 x 4 1/2"). **Three volumes.** FIRST EDITIONS. IN THE PUBLISHER'S ORIGINAL BLUE PAPER BOARDS, paper title labels on flat spines, EDGES UNTRIMMED. With engraved frontispiece portraits of Josephine Bonaparte, Marie Antoinette, and the Princess de Lamballe. Page one of each volume with lightly written signature of "Lt. Col. Pepper(?)."

Some (surprisingly minor) chafing and soiling to covers and spines, upper corner of one leaf torn off by rough opening (no loss of text), insignificant tiny round wormhole in the gutter margin of the first two gatherings of volume III, but AN EXCEPTIONALLY FINE SET, the bindings all completely sound and showing no serious wear, and the text especially clean, bright, and fresh. **(Plate 55) \$1,900**

Done in the manner of Plutarch's classic "Lives," this is a series of brief portraits describing the trials and sufferings of aristocratic French women who experienced the horrors of the French Revolution and Reign of Terror, the whole packaged in astonishingly well-preserved publisher's boards. Written by an unknown "old officer," the work is generally attributed to a person known only as "Stewarton," the author of "The Secret History of the Court and Cabinet of St. Cloud" as well as a memoir of Talleyrand (the work is also attributed to Lewis Goldsmith, 1763?-1846). As he is described in one review, our author had lived in France and had taken a decidedly anti-Jacobin stance, denouncing the revolutionary ruffians and murderers while praising the brave noblewomen who endured their torment with dignity and grace. The book and its predecessor, "The Revolutionary Plutarch," a similar treatment of male aristocrats (also attributed to Stewarton/Goldsmith), were both quite popular in England, where fears resided of a similar bloody uprising by the lower orders. A contemporary article in the "Anti-Jacobin Review" stated, "It were much to be wished that these volumes could find their way into every house, and into every cottage in the united kingdoms; the perusal of them would scarcely fail to excite abhorrence of the wretches who now threaten to convert our country into the same scene of desolation, blood, and vice, as they have converted all other countries into, in which their intrigues or their arms have secured them a footing." One of the English readers inspired by this work was a young Mary Shelley, who was researching the French Revolution in preparation for writing a biography of Girondin journalist and novelist Jean Baptiste Louvet de Couvray, whose memoirs had been published in England with the assistance of her mother, Mary Wollstonecraft. Apart from the set's interest in terms of social history, it is a remarkable example of a work in the original publisher's boards in a beautiful state of preservation, among the best such example we have seen in many years. (ST11793)