

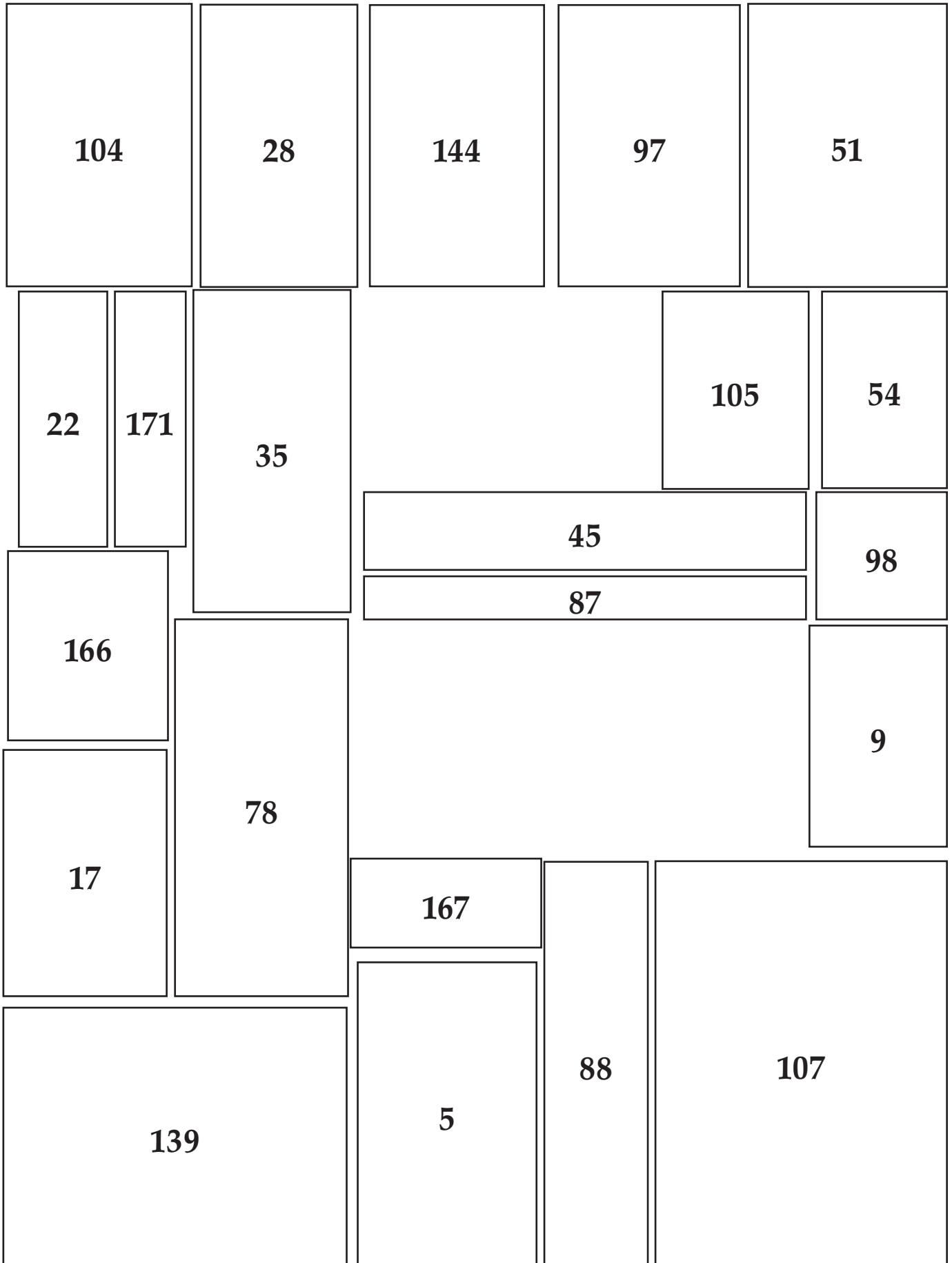
**PHILLIP J.
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Catalogue 61



*Historically
Significant and
Decorative
Bindings, 1536-2010*

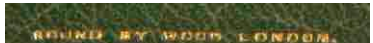
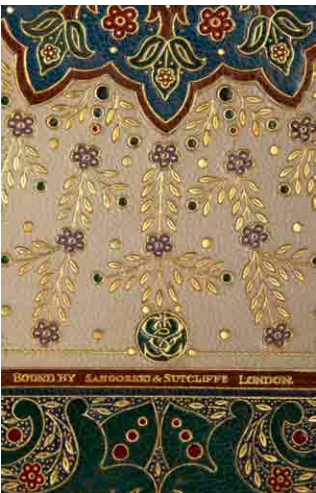
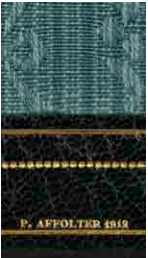


Items Pictured on the Front Cover

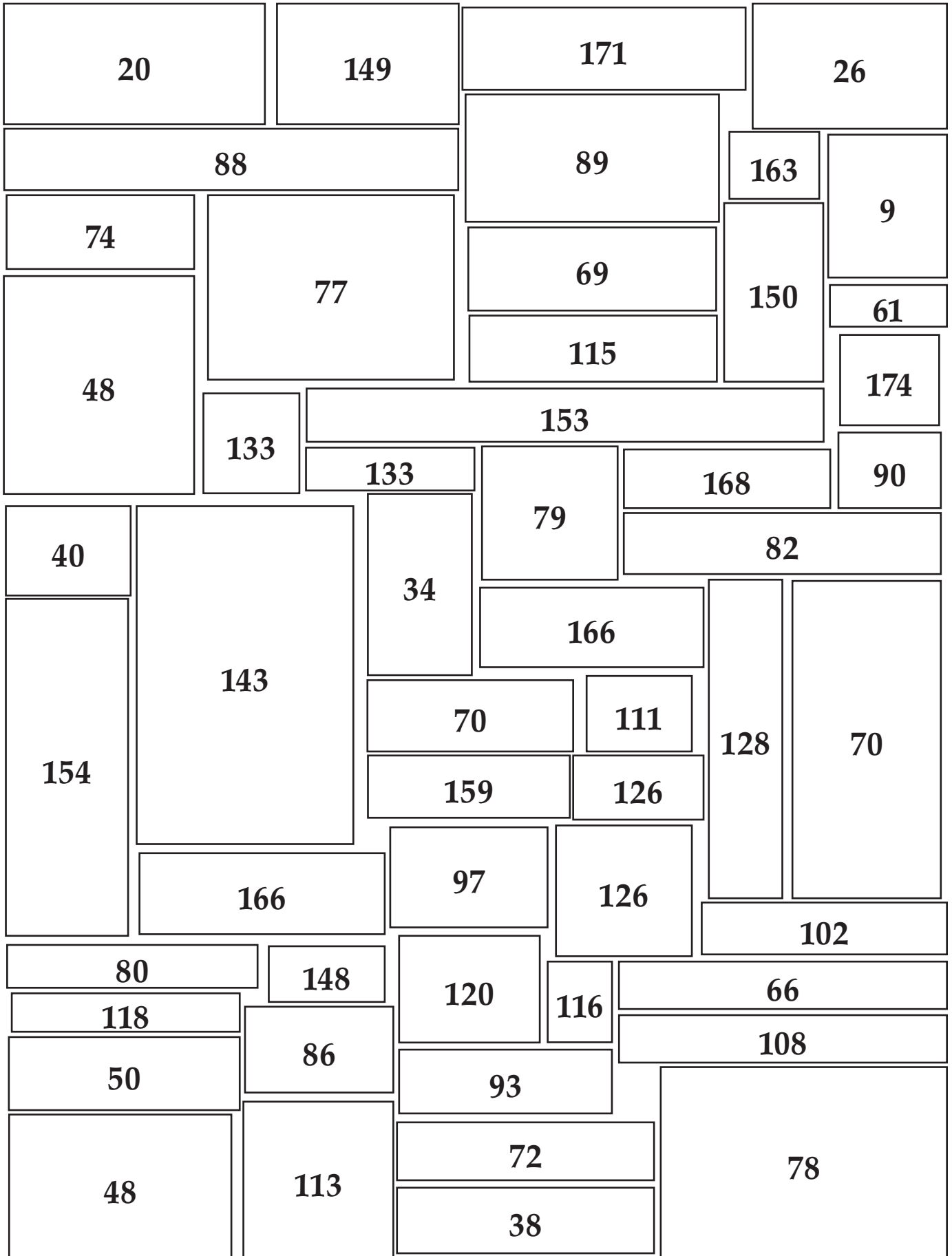




Relié par DEROME dit le Jeune, établie en 1760, rue S^e Jacques, près le collège du Plessis, N.º 65.



Items Pictured on the Back Cover





A Different Kind of Catalogue

The arrangement of this catalogue is different from its predecessors in that items are listed chronologically, based on the approximate date of their bindings. This approach has been adopted with the hope that it might promote an understanding of the evolution of binding styles and techniques over the course of 500 years and that, consequently, the catalogue might be useful for reference.

To aid in finding material in the catalogue, we have provided on the immediately following pages indexes for (1) binders, designers, and binding styles; (2) subjects; (3) authors; and (4) provenance.

In addition, for the first time some of the items in this catalogue will be discussed in brief video presentations available on our website pirages.com. We hope that these segments will offer the kind of emphasis, clarity, broader understanding, and personal touch that often come with *listening to*, rather than reading, a description and with actually *seeing* material being examined. The items in the catalogue discussed in videos are all marked with the following icon:



(There will also be a longer segment on our site dealing with the larger issue of collecting rare books and illuminated manuscripts in general.) All of the presentations can be activated by going to the navigation bar near the top of our home page and clicking on "Video" (between "News & Events" and "Contact Us").

Please send orders and inquiries to the above physical or electronic addresses, and do not hesitate to telephone at any time. We would be happy to have you visit us, but please make an appointment so that we are sure to be here. In addition, our website is always open. Prices are in American dollars. Shipping costs are extra.

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Significant portions of the text of this catalogue were written by Cokie Anderson. David Clark was in charge of graphics, and he designed and laid out the contents. Invaluable supporting assistance has been provided by Jenny Johns and Tammy Ophem as well as Michal Alkoff. Proofreading was performed by Ellen Summerfield. 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.

Index of Binders, Designers, and Binding Styles

(References are to entry numbers)

Affolter	150	Haccius, Irmgard	173
Allix, Susan	178	Hatchards of Piccadilly	84
Apollo and Pegasus	2	Hering, Charles	40
Apollo and Pegasus, Forgery	3	Hromada, Francisco	66
Arts & Crafts Style	98-101, 149	Jaegle, Martin	172
Aurifex	128	James, Angela	177
Bagguley, George Thomas	97	Jansenist-Style	123, 136
Bartlett, Roger	18	Jenkins & Cecil	140
Bayntun	168-170	Jewelled	54, 143, 144
Bedford, Francis	74, 75	Joyce, Carol	176
Blindstamped Pigskin	7, 11-16	Kalthoeber, Christian	20
Bozerian-style	19	Krauss, Georg Friedrich	51
Bumpus	137, 138	Legatoria Artistica Ascona	172
Chambolle-Duru	113, 114	Lubett, Denise	175
Chivers, Cedric	91-93	MacCance, William	171
Cloth, Publisher's	62	Marius Magnin	139
Cobden-Sanderson, Thomas J.	87, 88	Marius Michel, Henri	76, 77
Color-Coded	2, 9, 60	Macdonald, Annie	106
Cosway-style Binding	143, 144, 164-167	Meunier, Charles	116
Cuir-Ciselé	116	Middleton, Bernard	174
Currie, C. B.	166, 167	Modelled Calf	93, 106
De Coverly, Roger	90	Morrell	119-121
De Samblancx & Weckesser	89	Noullac, Henri	115
De Sauty, Alfred	118	Paper Boards (Original)	27, 44, 58
Derôme le Jeune	25, 26	Pigskin, Blindstamped	7, 11-16
Doves Bindery	102-105	Ramage	69
Dos-à-dos	81	Ringer of Chicago	86
Dunn & Wilson	153	Riviere	154-160, 166, 167
Duodo, Pietro, bound for	9	Rodwell, John of Oxford	50
Edwards of Halifax	28-31	Root & Son	72, 73
Embossed Paper	63	Russian-style	43
Embroidered, Early	17	Sangorski & Sutcliffe	142-149, 164, 165
Embroidered, Modern	94	Scottish "Herringbone"	22
Entrelac	5	Scottish "Wheel" Design	119, 120
Etruscan Calf	30, 31	Smith, W. H.	163
Fazakerley, Thomas	78, 79	Sobota, Jan	179, 180
Fisher, George	171	Stikeman, Henry	122-126
Flore Ornamentale	76	Stonehouse, J. H.	166
Fore-Edge Paintings	18, 29-31, 45-48, 53, 55-57, 78, 79	Sullivan, Sir Edward	128
Fugger, Marcus, bound for	6	Sutherland Binding	97
Gregynog Press Bindery	171	Thibaron	70
Grieve, Andrew	111, 112	Thouvenin, Joseph	38
Gruel	81-83	Tout	85
Guild of Women Binders	106-108	Vellum, Hand-painted	28, 29
Guillery, Marc Antonio	2	Wood of London	80
		Zaehnsdorf	129-136

Index of Subjects

(References are to entry numbers)

- Americana:** 44, 49, 64, 84, 86, 95, 127, 145
- Art & Architecture:** 66, 68, 168, 170, 177
- Bibles & Religious Books:** 5, 11, 13, 16, 21, 22, 28, 29, 51, 56, 83, 101, 108
- Biography:** 2, 7, 47, 86, 95, 110, 111, 126, 131, 149, 165, 170
- Botany:** 10, 52
- Classics:** 3, 4, 20, 24, 26, 34, 40, 152, 163, 172, 173
- Children's and Juvenile Literature:** 6, 10, 43, 72
- Color Plates:** 42, 52, 60, 64, 80, 99, 128, 158, 159, 161
- Cultural History:** 14, 27, 43, 54, 59, 63, 64, 168
- Drama:** 33, 37, 71, 81, 89, 106, 112, 119, 137
- Early Printing:** 1-17
- Education:** 6, 14, 43, 105
- Significant Engravings:** 20, 23, 25, 27, 35, 38, 39, 51, 66, 85, 107, 111, 113, 115, 157, 158
- French, Books in:** 5, 8, 33, 35, 37, 38, 42, 66, 70, 77, 81, 82, 113-116, 139, 150, 172, 173
- Genealogy:** 18
- German, Books in:** 39
- Greek, Books in:** 26, 34, 40
- History:** 14, 18, 41, 49, 74, 140, 146, 169
- Illuminated Manuscripts, Modern:** 160
- Italian, Books in:** 2, 3, 25, 27, 40, 63, 76
- Law & Politics:** 8, 17
- Letters & Correspondence:** 33, 95, 103
- Literary Criticism:** 100, 121
- Military History:** 1, 15, 39, 161
- Miniature Books:** 54, 76, 123
- Natural History:** 10, 52, 60, 179
- Oddities:** 54, 59
- Orientalia:** 53, 57, 65, 97, 132, 143, 148, 171
- Philosophy:** 7, 8, 19, 24, 33, 50, 84, 88, 98, 101, 104, 117, 141, 147
- Poetry:** 12, 27, 31, 32, 45, 46, 47, 48, 53, 57, 61, 67, 69, 70, 79, 85, 87, 90, 93, 94, 96, 103, 107, 109, 116, 120, 129, 130, 133, 134, 136, 138, 139, 142, 143, 144, 150, 155, 157, 162, 166, 176, 180
- Significant Printers:** 4, 6, 10, 20, 24-26, 34, 40
- Private Press Books:** 24, 25, 94, 102, 109, 125, 130, 136, 149, 153, 163, 171, 174-180
- STC and Wing Books:** 17, 18
- Science and Medicine:** 9, 50, 104
- Travel, Exploration, and Scenery:** 36, 44, 80
- Vellum Printing:** 70, 138, 163, 167
- Women, Books by, about, or relating to:** 18, 43, 45, 54, 59, 62, 78, 105-08, 110, 116, 118, 129, 135, 151, 162, 174-1WW78
- Significant Woodcuts:** 1, 15, 161, 172, 173, 177

Index of Authors

(References are to entry numbers)

Alessandri, Alessandro	14	Estienne, Charles	10
Anacreon	26, 34	Fabricius, Georg	12
Antoninus, Marcus Aurelius	101	Famin, Auguste	66
Apuleius, Lucius	163	Fénelon, François	35, 38
Ariosto, Lodovico	25	Field, Michael	106
Armstrong, James	179	FitzGerald, Edward	132
Bacon, Francis	50, 88, 101	Forester, C. S.	165
Baïf, Lazare de	1	Gautier, Theophile	82
Barham, Richard Harris	99	Gessner, Salomon	42
Bédier, Joseph	128	Gillet, Robert	43
Bellarmino, Roberto	16	Goldsmith, Oliver	73, 154
Besterman, Theodore	175	Grandjean de Montigny, A.	66
Blake, William	94	Gresset, Jean-Baptiste-Louis	70
Boniface VIII	11	Guevara, Antonio de	2, 8
Bradley, Katharine Harris	106	Günterius, Johannes	6
Brontë, Charlotte	62	Hall, James	64
Browning, Elizabeth Barrett	162	Hamilton, Anthony	131
Browning, Robert	96, 130	Hardy, Thomas	91, 92
Burnet, Gilbert	74	Hassell, John	80
Byron, George Gordon, Lord	61, 155	Hawthorne, Julian	86
Callimachus	40	Hawthorne, Nathaniel	86
Carroll, Lewis	72	Henry, O.	124
Catullus	123	Herodian	4
Cavalcaselle, G. B.	68	Herrick, Robert	120
Cellini, Benvenuto	149	Holford, Margaret	45
Charron, Pierre, Sieur de	19	Homer	3
Clayton, Edward	158	Horace	20, 172
Combe, William	159	Ingoldsby, Thomas	99
Conrad, Joseph	122	Irving, Washington	97
Cooper, Edith Emma	106	James I of Scotland	125
Cooper, Elizabeth	129	Jámi	132
Crowe, J. A.	68	Jardine, Sir William	60
Dante Alighieri	76	Johnson, Samuel	30
Dickens, Charles	164	Keats, John	109, 133
Dobson, Austin	142	La Fontaine, Jean de	85, 115
Dodgson, Charles Lutwidge	72	Lacroix, Paul	114
Dodsley, Robert	32	Lactantius	5
Dorat, Claude Joseph	81, 113	Lamb, Charles	103
Douglas, Robert	110	Lane, Edward William	65
Dugdale, William	18	Lawrence, Simon	177
Eliot, George	78	Leslie, Charles Robert	170
Emerson, Ralph Waldo	84	Lever, Charles	156

Index of Authors (cont.)

(References are to entry numbers)

Liechtenstein, Princess Marie	168	Rousseau, Jean-Jacques	117
Longfellow, Henry Wadsworth	167	Ruscelli, Girolamo	39
Longus	152, 173	Rush, Anthony	17
Lowell, James Russell	127, 145	Ruskin, John	104, 105
Lucretius, Titus Carus	24	Sadoletto, Jacopo	6
Lytton, Edward Bulwer-	58	Sallust	4
Macaulay, Thomas Babington	121	Salmon, Jean	6
Macrinus	6	Samain, Albert	139
Maeterlinck, Maurice	101	Scott, Sir Walter	48, 75
Maillol, Aristide	172, 173	Seccombe, Thomas	100
Malo, Charles	52	Shakespeare, William	71, 112
Mangeart, Thomas	23	Shelley, Percy Bysshe	166
Maritain, Raissa	174	Sherard, Robert Harborough	126
McKenney, Thomas L.	64	Sheridan, Richard Brinsley	37
Mitchell, Ben	179	Smith, Horace	55
Montaigne, Michel Eyquem de	141	Snodgrass, W. D.	176
Montgomery, James	46	Spenser, Edmund	67, 138
Moore, Thomas	53, 57, 143	Stephanus, Carolus	10
Morris, William	102	Stewechius, Godescalcus	15
Musset, Alfred de	150	Strigel, Victorinus	13
Napoleon Bonaparte	101	Swinburne, Algernon	137, 160
Nicoll, W. Robertson	100	Tagore, Rabindranath	148
Oribasius	9	Taylor, Tom	170
Palgrave, Francis Turner	69	Tennyson, Alfred	87, 136, 144
Pater, Walter	98	Thomas à Kempis	101
Pepys, Samuel	140, 146, 169	Tibullus	123
Pezay, Alexandre, Marquis de	113	Tolstoy, Leo	151
Pickard, Samuel T.	95	Uzanne, Octave	135
Pisan, Christine de	116	Valerius Maximus	4
Platina, Bartholomaeus	7	Vallambert, Simon de	6
Plato	147	Vansittart, Robert	171
Pliny	4	Vegetius Renatus, Flavius	15
Pope, Alexander	47	Volney, Constantin, Comte de	36
Porter, William Sydney	124	Voltaire	33, 77
Prideaux, Sarah Treverbian	118	Wansey, Henry	44
Propertius	123	Watts, Alaric	79
Rackham, Arthur	99	Watts, Isaac	28
Raleigh, Sir Walter	161	Whittier, John Greenleaf	95
Robertson, William	41, 49	Wilde, Oscar	101
Rogers, Samuel	107, 157	Wordsworth, William	93
Rossetti, Dante Gabriel	90		

Index of Provenance
(References are to entry numbers)

Benz, Doris Louise	52, 142, 154	Mills, Edgar	154
Berland, Abel	147	Mitford, Bertram Freeman-	87
Bishop, Cortlandt F.	147	Parker, Lt. Gen. G. L.	39
Bowlby, Edward Salvin	60	Payne, John Thomas	2
Boyle, Phoebe	143, 167	Pollock, W. F.	37
Bradfer-Lawrence, Harry Lawrence	156	Rattier, Léon	77, 114
Carlisle, Mary Pinkerton	126	Rosenbloom, Charles J.	143
Chevalier, Paul Edward	63, 125, 142	Rosenthal, Samuel Robert	94
Cholmondeley Library	10	Sackville-West, Victoria	110
Dana, Charles Loomis	148	Salomons, Sir David	135
Davies, Hugh Morrision	34	Saxe-Teschen, Duke Albrecht of	51
Doheny, Edward Laurence	45	Schiff, Mortimer	70
Doheny, (Carrie) Estelle	45, 48, 58	Selden, Lynde	167
Dowden, Edward	92	Shea, Dorothy Jayne Pedrini	45, 48
Duodo, Pietro	9	Stanley of Alderley, Lord	20
Dyve, Theophila	18	Tennant, Charles	25
FitzGibbon, John, Earl of Clare	25	Tennant, Dorothy	88
Friedlaender, Helmut N.	163	Terry, Roderick	154
Fugger, Marcus	6	Tetschner Bibliothek	44
Gavito, Florencio	35	Uvarov, Count Alexei	43
Gennadius, Joannes	2	Virgin, Thore	2
Gray, Rt. Hon. Lord [Francis]	48	Walker, T. Shadford	2
Grimaldi, Giovanni Battista	2	Wanamaker, Rodman	79
Hartung, Wilhelm	8	Wetzel, Helen Janssen	126
Hauck, Cornelius J.	17	Whibley, Charles	34
Hoe, Robert	2, 70, 74	Whitbread, Harriot	28
Kalbfleisch, Charles C.	34, 132	Wiggin, Albert Henry	167
Kettaneh, Francis	133	Wildman, Thomas	45
Lowe, Emily Lynch	55	Willink, William Williamson	58
Macclesfield Library	19, 39	Wistrand, Rolf	2
McAlpin, Charles Williston	106	Wittock, Michel	9
McCormick, Edith Rockefeller	104, 105		

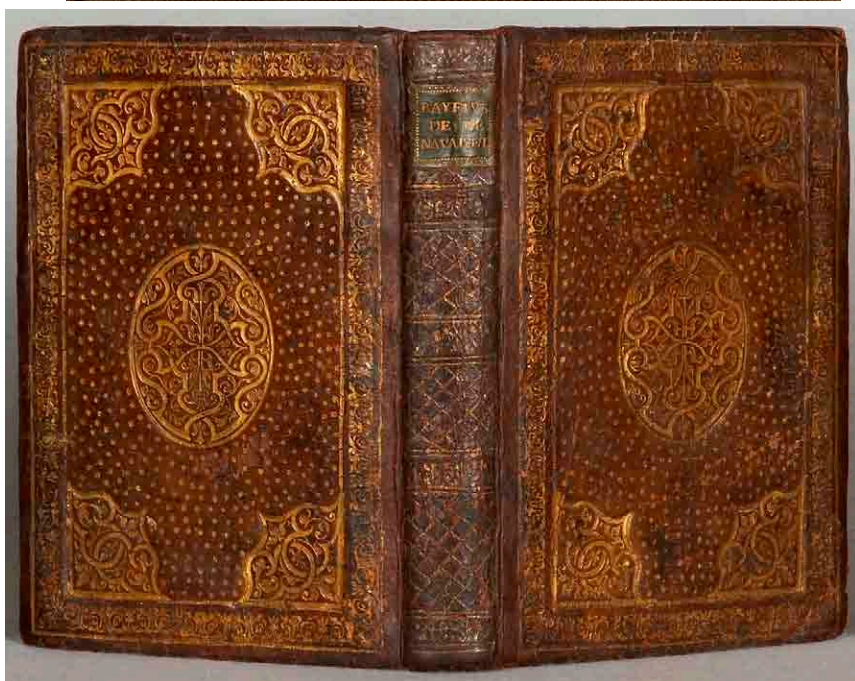
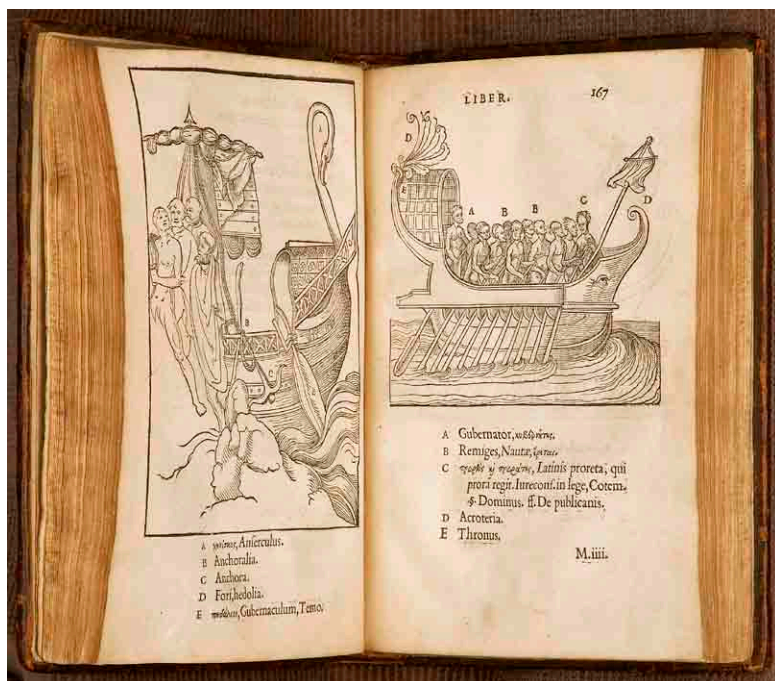
1 BAÏF, LAZARE DE. ANNOTATIONES IN L. II. DE CAPTIVIS, ET POSTLIMINIO REVERSIS. IN QVIBVS TRACTATVR DE RE NAVALI [and three other works]. (Paris: Robert Estienne, 1536) 216 x 152 mm. (8 1/2 x 6"). 4 p.l., [1]-168, [8], [1]-203, [13] pp. (with pagination anomalies). Edited by Charles Estienne. FIRST EDITION OF "De re Navali," First Printing of this Collection.

STRIKING 16TH CENTURY ENGLISH 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. \$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), later reprinted in Goethe's "Farbenlehre." 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

AN APOLLO AND PEGASUS BINDING FOR GIOVANNI BATTISTA GRIMALDI *The Gennadius - Hoe Copy*

2 (ANTONINUS, MARCUS AUERELIUS). GUEVARA, ANTONIO DE. VITA DI M. AVRELIO IMPERADORE. (Venice: Bartolomeo Imperador and Francesco Veneziano, 1543) 159 x 102 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 rebaked) 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. **\$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 "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 Gennadius (1844-1932), English collector John Thomas Payne, Liverpool oculist T. Shadford Walker (1830-85), and the Swedish collectors Thore Virgin and Rolf Wistrand. ST11726



A FORGERY OF AN APOLLO AND PEGASUS BINDING

3 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 "proprietà 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. **\$7,500**



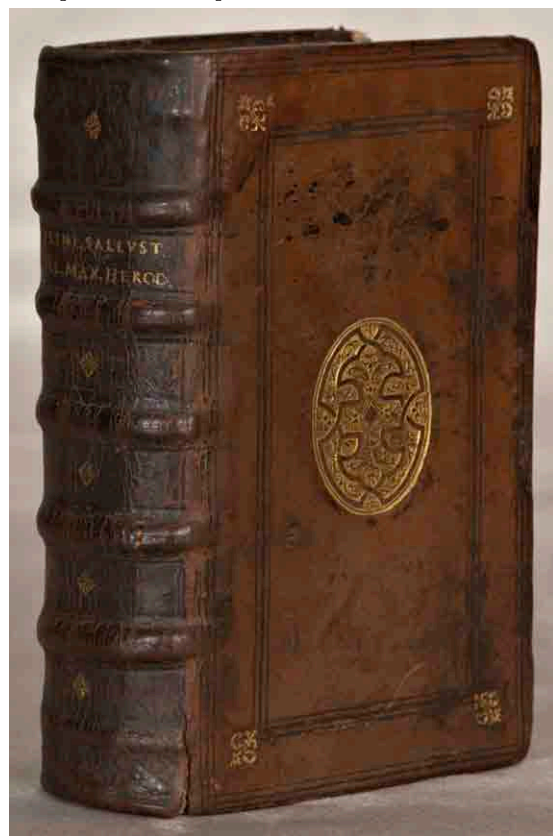
At least two binders are known to have faked the highly desirable Apollo and Pegasus bindings during a period encompassing the final part of the 19th and the first quarter of the 20th centuries. The first of these binders—and the one almost certainly at work here—was Vittorio Villa (d. 1892) of Bologna 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. (The other was probably Domenico Conti-Borbone, a Milanese binder who came into possession of Villa's tools after the latter's death and who, unlike Villa, typically produced replica bindings with modern materials). These expert forgeries are considered 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. The present volume is a rare edition of a translation of the "Odyssey" by Andreas

Divus that was first published in Venice in 1537. We know this edition was printed by Sessa because of his distinctive cat-and-mouse printer's device, and thus had to have appeared before 1555, when the printer died. 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 he wheels of Apollo's chariot have four spokes, and in the genuine article, they have six. Still, when compared to other fraudulent Apollo and Pegasus bindings, the present item would arouse little 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. ST10288c

4 (ESTIENNE IMPRINT). SALLUST. DE CONIURATIONE CATILINAE HISTORIA. [bound with] **PLINIUS SECUNDUS. NOVOCOMENSIS DE VIRIS ILLUSTRIBUS LIBER.** [bound with] **HERODIAN. HISTORIAE DE IMPERIO POST MARCUM, VEL DE SUII TEMPORIBUS.** [bound with] **VALERIUS MAXIMUS. DICTORUM FACTORUM QUE MEMORABILIIUM EXEMPLA.** (Parisiis, Lutetiae: Ex officina Rob. Stephani, 1544) 180 x 105 mm. (7 1/8 x 4 1/4"). 208, [32] pp.; 92, [12] pp.; 181, [3] pp.; 446, [24] pp. **Four separately published works bound in one volume.**

Pleasing contemporary French calf, covers framed by blind rules with gilt fleuron cornerpieces attached to inner frame and intricate gilt arabesque centerpiece, raised bands, spine panels with small floral gilt tool (top compartment renewed with very considerable skill), gilt titling.

Title pages with printer's woodcut olive tree device. Endpapers with pen trials and early ownership signature of Antonius de la Brosse; first title page with ink initials "DMM." First work: Renouard 60, #44; Adams S-155; Third work: Renouard 61, #48; Schreiber 74; Adams H-384; Fourth work: Renouard 65, #48. ♦ Boards and extremities a bit rubbed (leather tips missing from top corners), covers a little soiled, front joint with one-inch crack at tail, spine leather partially dried and crackled, but the expertly restored binding entirely sound and quite appealing. Isolated trivial defects in the text, but **A FINE COPY INTERNALLY**, the leaves especially clean, fresh, and bright, and the margins remarkably ample. **\$4,000**



This collection of Roman classics represents an excellent example of humanist printing, scholarship, and binding. The texts here reflect, in Schreiber's words, Robert Estienne's pressing desire to "produce editions of the Latin classics ever lower in price and ever compacter in form. After experimenting sporadically with small Roman types . . . he finally had an italic type cut by Claude Garamond, designed in imitation of the famous Aldine italic. The new type was inaugurated in 1543." The second son of Henri Estienne, founder of the printing firm, Robert Estienne (1503-59) is described by Schreiber as "the most outstanding figure in the Renaissance booktrade in France. As a printer . . . he occupies today a chief place in the history of typography, and it is to him primarily that the Estienne dynasty owes its reputation in this field. The works here, popular with Renaissance humanists, are Sallust's first century B.C. history of the conspiracy of Catiline against the senate in the year Cicero was

consul; the "Lives of Eminent Men" (fragmentary biographies of famous men of letters, including Terence, Horace, and Lucan) by Pliny the Younger (61-122); Herodian's reliable history of his own time, covering the period from 180 (the death of Marcus Aurelius) to 238, focusing on the Severan emperors, a period of scandal, intrigue, assassination, and catastrophes; and Valerius Maximus' famous anthology of memorable words and deeds of notable Romans, a collection of extremely miscellaneous information—often conveyed through anecdotes which point a moral—whose chief value today resides in the fact that they record events that would otherwise be unknown to us. All four of these editions are scarce, but especially the Pliny (the Schreiber collection included only the Herodian). Our binding is a fine example of the sort that would have been found in the library of a gentleman scholar of the day—simple and sturdy, but with a sense of restrained elegance. ST12038


AN ENTRELAC BINDING



A Charming Manifestation of French Renaissance Refinement

5 **LACTANTIUS.** DES DIUINES INSTITUTIONS CONTRE LES GENTILS & IDOLATRES. (Lyon: Imprimé par Balthazar Arnoullet [pour] Guillaume Gaseau, 1547) 127 x 89 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 (small recent repair to bottom of front joint).

Title page with 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. **\$12,500** 

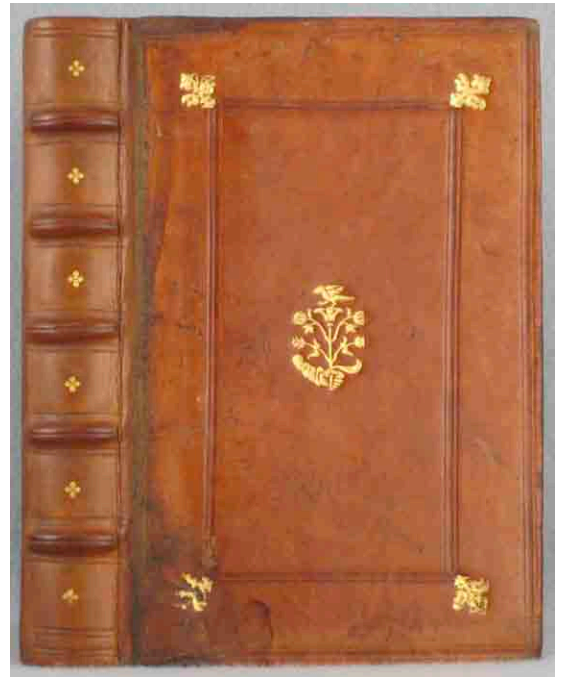
One of the ablest defenders of the faith in the early centuries of Christianity, Lactantius (ca. 260-340) was a teacher of rhetoric known for his elegant flow of words (a reputation that probably earned him his name, which in English is roughly equivalent to "Milky"). His "Divine Institutions" presents 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 painted inlays or onlays was considered to be the height of French bibliopegic 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 Wittock 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

A BINDING DONE FOR MARCUS FUGGER
*An Anthology of 16th Century Texts on Education,
 Owned by a Prominent Banker, Scholar, and Bibliophile*

6 (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) 171 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 (front pastedown with ink initials "MF" written in an early hand, and see below), 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, sympathetically rebaked in the 20th century, (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.) ♦ Covers slightly affected by staining, abrasion, and insects, other minor defects, but the 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. **\$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. Like the first two works, the dialogues of Guinterius are also addressed to students. These describe Christmas, other holidays, and the festivals of the ancients, then 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 here is quite different, being a collection of poems, most of them lamenting the recent death of Salmon's wife. The Italian humanist philosopher and theologian Jacopo Sadoleto (1477-1547) was a papal secretary and served as bishop of Carpentras before being appointed a cardinal. A close friend of Bembo, Sadoleto 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. A French physician from Avalon, Simon de Vallambert authored the first book printed in French on pediatrics as well as a collection of epigrams. From Andernach in Germany, ➡

Gunterius (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

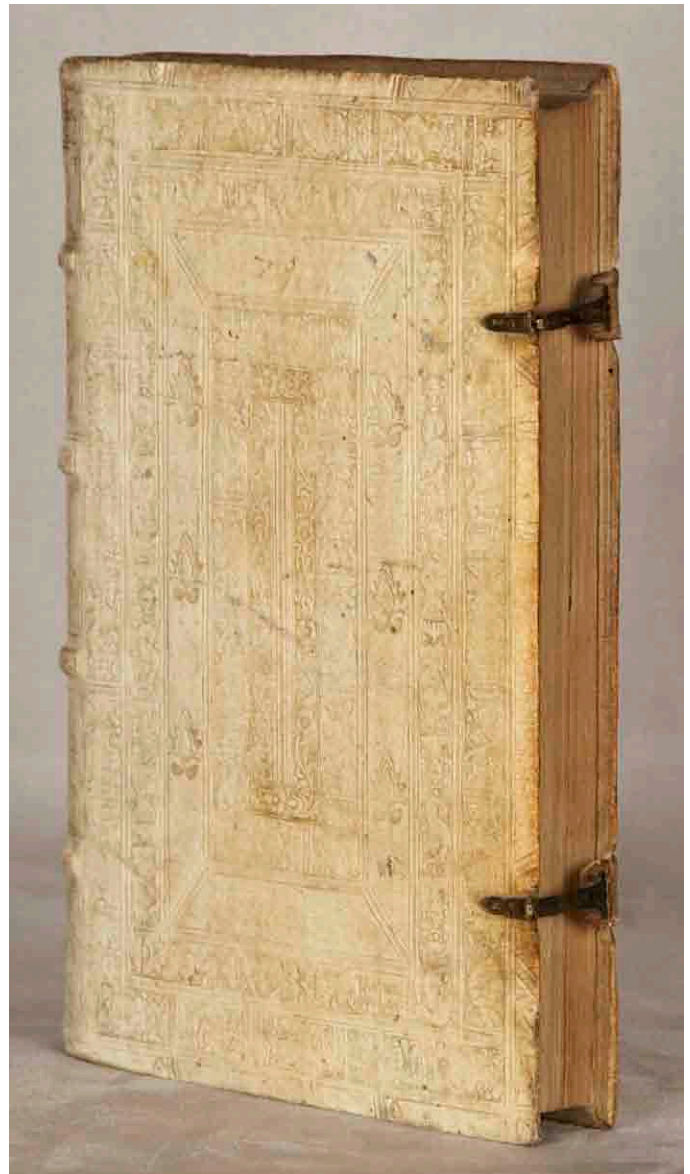
Fugger (and we believe that the "MF" on the front pastedown was written by him). The binding matches almost exactly a volume in the BL (shelf number c108i4), said to have been bound for Fugger about mid-century. It uses the same central tool of the flowering stalk held by a hand and surmounted by a bird, 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 (1529-97) 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

A Remarkable Contemporary Copy of Platina's Papal History, in Very Fine Pigskin

7 PLATINA, BARTHOLOMAEUS. DE VITIS AC GESTIS SVMMORVM PONTIFICVM. [and other works:] DE FALSO & VERO BONO DIALOGI; CONTRA AMORES; DE VERA NOBILITATE; DE OPTIMO CIVE; PANEGYRICUS IN BESSARIONEM DOCTISSIMUM PATRIARCHAM CONSTANTINOPOLITANUM; ORATIO AD PAULUM II. PONTIFICEM MAXIMUM, DE BELLO TUCIS INFERENDO. (Coloniae: apud Iasparem Gennepæum, 1551) 325 x 210 mm. (12 3/4 x 8 1/4"). [6] p.l., 320 pp., [2] leaves, 92 pp., [6] leaves, including the terminal blank (with numerous pagination anomalies, but complete). **Two parts in one volume.**

VERY FINE CONTEMPORARY ELABORATELY BLINDSTAMPED PIGSKIN over bevelled wooden boards, covers with multiple frames formed by rolls in a variety of designs (see below), raised bands, remnants of two paper labels on spine, original brass clasps and pigskin thongs.

Title page with publisher's lily-among-thorns device, decorative woodcut initials at the beginning of each book. Front pastedown with (17th century?) armorial bookplate; title page with illegible ownership signature in an early hand; isolated underlining, almost certainly at an early date. ♦ Binding a little smudged, as usual, title page slightly dark and soiled, spine a bit dried, two very small wormholes in lower margin of final leaf and terminal blank, here and there a hint—only—of trivial browning, foxing, or soiling, but AN ABSOLUTELY SPLENDID COPY, the binding scarcely worn, and THE TEXT EXCEPTIONALLY FRESH AND CLEAN, with leaves that crackle as you turn them. **SOLD**

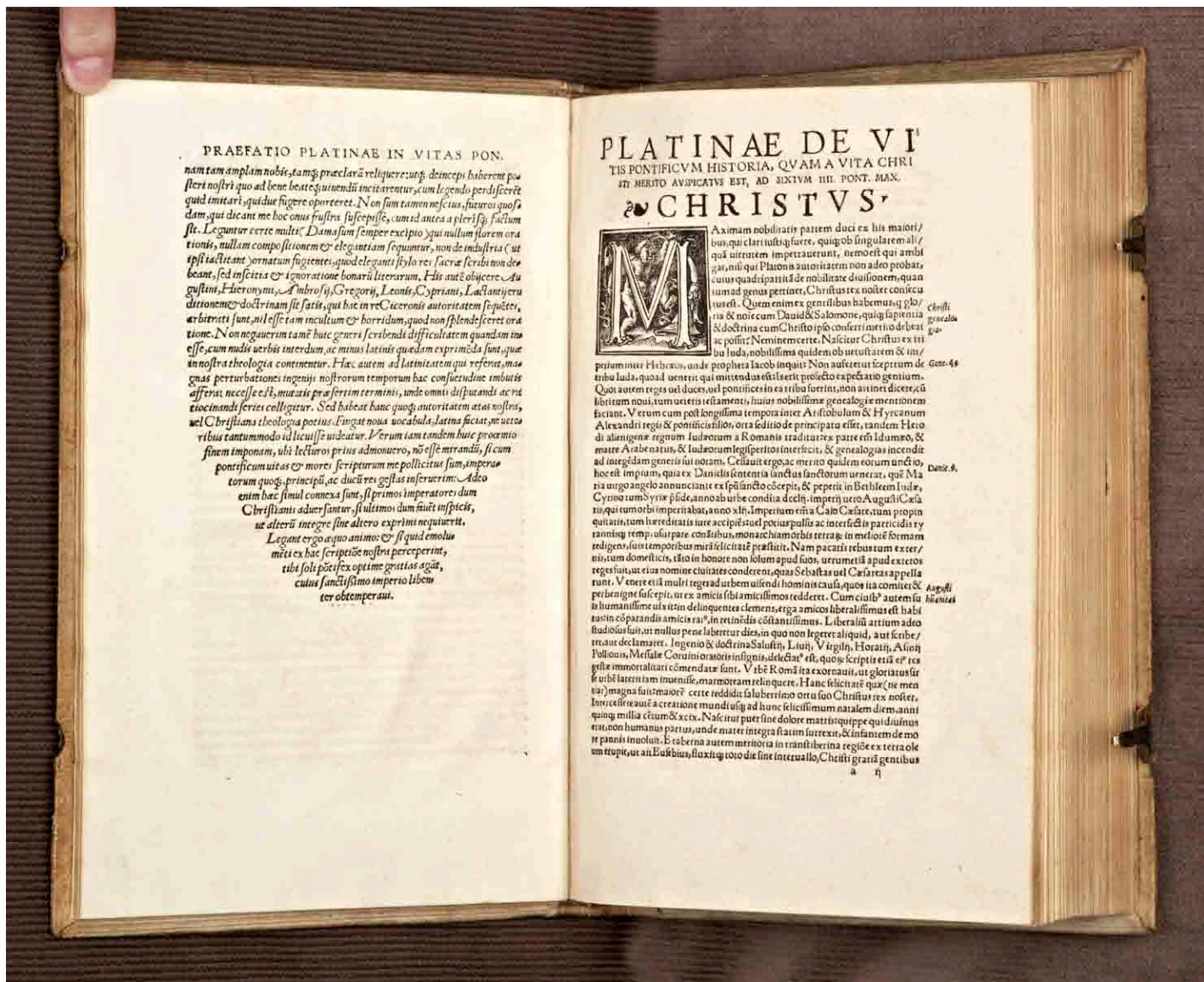


First printed in 1479, the "Lives of the Popes" is the chief work of the historian Platina (1421-81), who also wrote treatises on such topics as politics, philosophy, rhetoric, and even cookery, some of those other works being appended here to his papal history. He was particularly well suited to chronicle

the lives of the popes because his personal well-being was so intimately tied to papal succession: in 1464 under Pius II, he was named papal abbreviator, a post especially created for him; under Paul II, he was imprisoned and brutalized for "neopagan impiety" when he objected too impertinently at

Paul's abolition of the abbreviator's post; then, under Sixtus IV, he was made Vatican librarian. Our volume includes Platina's "Contra Amores" ("Against Love Affairs"), dialogues, a panegyric, and his prayer to Pope Paul II. At work in Cologne from 1532-63, our printer, Jaspas von Gennep (ca. 1500-64), was also a dramatist and an aggressive Catholic apologist, and he is said to have influenced the formation of New High German as editor and printer of official documents. The binding here is a very fine specimen of 16th century German craftsmanship in outstanding condition. One appealing roll

features compartments containing half-length portraits of Hope, Faith, Charity, and Temperance, and a second features the repeating design of a circle radiating many small petals or hooks. It is unclear whether this is intended to be a flower, a sunburst, or a weapon, and we have found nothing in Haebler or Kyriss that is similar. Unfortunately, none of the binding designs is signed, and Haebler seems unable to provide the information necessary to identify who the binder or designer might be, doubly disappointing since the binding is such a fine piece of work. ST11833



PRAEFATIO PLATINAE IN VITAS PON.

nam tam amplam nobis, tamq[ue] praeclarã reliquere, utq[ue] deinceps haberent pos-
sint nostri quo ad bene beatq[ue] vitendũ incitari, cum legendo perdiscerent
quid imitari, quid vitare oporteret. Non sum tamen nec scius, si ueroi quos-
dam, qui dicant me hoc onus frustra suscepisse, cum id antea a plerisq[ue] factum
sit. Leguntur certe multae Damas sum semper excipio, qui nullum storem ora-
tionis, nullam compositionem, elegantiam sequuntur, non de industria, ut
ipsi iactitant, uernatim fugientes, quod elegantijs uero sacrae scriba non de-
beant, sed in scitis, & ignorantie bonarũ literarum. Fals autẽ obijcere. Au-
gustinus, Hieronymus, Ambrosius, Gregorius, Leonis, Cypriani. Laetantijeru-
salmensis doctrinam sit satis, qui hic in re Ciceronis auctoritatem sequetur,
arbitrari sunt, nil esse tam inuictum & horridum, quod non splendidecra ora-
tione. Non negauerim tamẽ hunc generi scribendi difficultatem quandam esse,
esse, cum nudis uerbis interdum, ac minus latinis quaedam exprimenda sunt, quae
in nostra theologia continentur. Haec autem ad latinitatem qui referret, ma-
gnas perturbationes ingenij nostrorum temporum hae consuetudine imbutis
offerat, necesse est, mutatis praesertim terminis, unde omni disputandi ac ritã
excitanda series colligitur. Sed habeat hanc auctoritatem atos nostra,
uel Christiana theologia potius. Linguae uocabula latina fuerat, ut uetera
ritus tantummodo id licuisse uideatur. Verum tam eodem huc proceratio-
nem imponam, ubi lecturos prius admonero, nõ esse mirandũ, si cum
pontificum uitas & mores scripturum me pollicitus sum, imperio-
rum quoq[ue] principũ, ac ducũ res gestas inseruerim. Ado-
entim hae simul comexa sunt, si primis imperatores dum
Christianis aduersantur, si ultimos dum fidei inspicis,
ut alterũ integre sine altero exprimi nequuerit.
Legant ergo a quo animo, & si quid inuolu-
mẽti ex hac scriptõe nostra perceperint,
tibi soli potest optime gratias agat,
cuius sanctissimo imperio libere
ter obtemperauit.

PLATINAE DE VI-
TIS PONTIFICVM HISTORIA, QVAM A VITA CHRI-
STI MERITO AVERSICATUS EST, AD SIXTVM IIII. PONT. MAX.
CHRISTVS



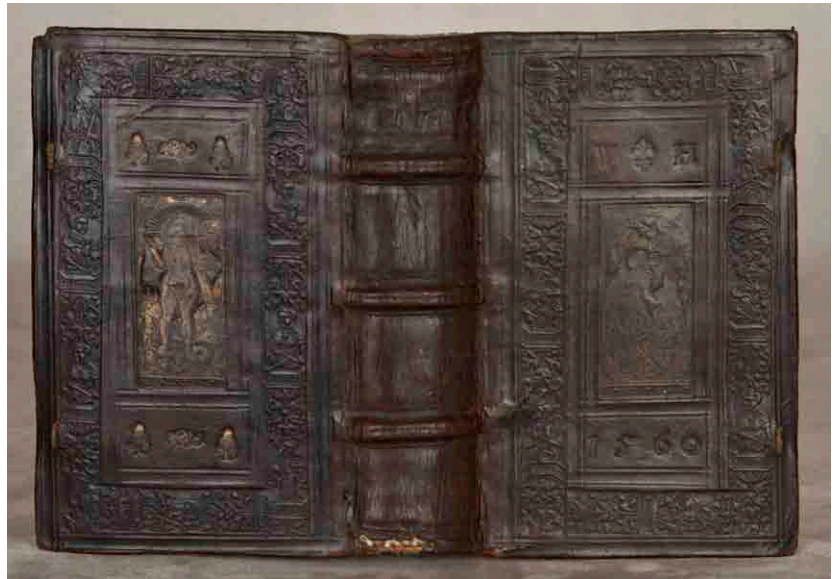
Maximam nobilitatis partem duci ex his maioribus, qui clari iustiq[ue] fuerunt, quib[us] singularem al-
qua uirtutem impetrauerunt, necesse est, qui amb-
gunt, nisi qui Platina auctoritatem non adeo probars
cuius quidam partitũ de nobilitate diuisionem, quam
sumas genus gentium, Christus rex nollet conuic-
tus est. Quem enim ex gentibus habemus q[ui] glo-
ria & uice cum David & Salomone, quib[us] sapientia
& doctrina cum Christo ipso conferri merito debeat
ac possit. Neminem certe. Nascitur Christus ex tri-
bu Iuda, nobilissima quidem ob uetustatem & in-
portum inuicte Hebraeorũ, unde propheta Iacob inquit: Non auferetur sceptrum de
tribu Iuda, quoad uenerit, qui mittendus est in praesens expectatio gentium.
Quo autem regis uel duces uel pontifices in ea tribu fuerint, non a uine dicecã
listum uolunt, cum ueteris testamẽti, huius nobilissimae gentis mentionem
faciant. Verum cum post longissima tempora inter Aristobulum & Hyrcanum
Alexandri regis & pontificis filios, orta seditio de principatu esset, tandem Hei-
di alienigenae regnum Iudaeorum a Romanis tradidit: ex parte est Idamod, &
matre Acalenatus, & Iudaeorum legisperitus interfectus, & generalis incendit
ad interegãdã gentis sui uocant. Ceterum ergo ac merito quidem eorum uandũ,
hoc est impium, quia ex Danielis sententia sanctus sanctorum uenerat, quẽ Ma-
ria uirgo angelo annunciantẽ ex spũ sancto cõcepit, & peperit in Bethleem Iude-
Cyrene, tamẽ uix pãde anno ab urbe condita decem, imperij uero Augusti Cæsa-
ris, qui tum orbis imperabat, anno uixit. Imperium etiã Cæsar Cæsar, cum propin-
quitatibus hereditatis iure accipisset, potius palliat ac interfectis in patricidij ty-
rannijq[ue] tempore uoluptate, condidit, monachiam orbis terra, in meliorẽ formam
redigens, suis temporibus mirã felicitatẽ praestitit. Nam pacatis rebas tum ex ce-
lestium domesticis, istio in honore non solum apud suos, uerum etiam apud exteros
reges, ut eius nomine ciuitates conderent, quas Sebastas uel Cæsareas appella-
runt. Venere etiã multi reges ad urbem uisendi hominis causa, quos ita comites &
perib[us]q[ue] suscepit, ut ex amicis sibi amicissimos redderet. Cum ciuib[us] autem lu-
in humanissime uix istum delinquentes clemens, erga amicos liberalissimas est habi-
tudinẽ cõparanda amicis, in retinendis cõstantissimus. Liberaliã artium adeo
studiosus fuit, ut nullas pene haberet dies, in quo non legeret aliquid, aut scriberet,
retur declamaret. Ingenio & doctrina Salustij, Livij, Virgilij, Horatij, Aulij
Pellionis, Metastasi Cotuini uicioris insignis, delectãt[ur] est, quoq[ue] scriptis etiã ex tra-
gicis immortalitati cõmendare sunt. Vnde Roma ita exortauit, ut gloriatus sit
se ubi lateram inuenisse, marmoream relinquere. Hanc felicitatẽ quã ne men-
tari magna inuicem: certe reddidit saluberrimo orta suo Christus rex nos-
ter. Intercessit autẽ a creatione mundi usq[ue] ad hunc felicissimum natalem diem, anni
quing[ue] millia cẽtum & cẽx. Nascitur pater sine dolore matris, quippe qui diuinus
est, non humanus pater, unde matre integra situm surrexit, & infantem de mo-
re panis in uolunt. Et cetera autem meritoria in transib[us] regib[us] ex terra ole-
um stupit, ut in Euboeis, fluxu toto die sine interuallo, Christi gratiã gentibus
a n

*An Unusual Elaborately Decorated Early Binding:
Intricately Blindstamped, but also with Extensive Gilt*

GUEVARA, ANTONIO DE. L'ORLOGE DES PRINCES. (Paris: Estienne Groulleau, 1552) 178 x 109 mm. (7 x 4 3/8"). 12 p.l., 423 numbered leaves, [1] leaf (blank). Translated into French by René Berthault de la Grise.

FINE CONTEMPORARY CALF DECORATED IN BLIND AND GILT FOR WILHELM HARTUNG WITH ROLLS DESIGNED BY "W. G.," covers with frame of blindstamped rules and pictorial roll portraying Faith, Hope, Justice, and Charity, EACH COVER WITH A CENTRAL PANEL STAMP IN GILT measuring 66 x 32 mm., that on the front depicting Eve and the serpent tempting Adam, that on the back showing the Christ Child as Savior of the world, both panels with Latin inscriptions contrasting the disobedience of Adam and Eve with the true obedience of Christ; front cover with a small panel above and below, the former stamped with the owner's initials "W[ilhelm] H[artung]" and the latter with the date "1560"; panels in the same place on the rear cover with a design of acorns and leaves, remnants of two ties.

With printer's device of dandelions hand-painted yellow on the title page. Front pastedown with dated ink inscription "Ex dono ac liberalitate Wilhelmi Hartungi, fratris sui charissimi. M. D. LXI" ("From the gift and generosity of Wilhelm Hartung, most beloved brother, 1561"); title page with hand-painted armorial shield in red, white, blue, and gold, flanked by the owner's initials "W" and "H"; title page with additional early ink inscription "Ex libris Joannes Christophori Rheiner." Not in STC, Adams, Brunet, Graesse, or Palau. Binding rolls and stamps not in Haebler. ♦ Gilt on front panel stamp now nearly gone (the gilt on the back mostly intact), extremities a bit rubbed (front joint slightly flaked), shallow chip to foot of spine, vague offsetting throughout, but AN ESPECIALLY ATTRACTIVE COPY nevertheless, the appealing and unusual original binding solid and generally well preserved, with deep impressions of the blindstamped designs, and fine internally, the leaves consistently clean and fresh, showing almost no signs of use. **\$4,500**



This is a rare early French translation of the "Dial of Princes," the best-known work of the writer and bishop Guevara (1480?-1545), a learned author influenced by Ciceronian rhetoric and biblical imagery. He claimed that this book was derived from a Greek manuscript, but the work is actually moral romance or didactic fiction rather than some form of history. When challenged to defend his text's peculiar amalgam of classical learning and fanciful invention, Guevara said that the ancient histories were not any truer than his book, and that he had as much right to fabricate material as Herodotus or Livy. The work's literary style has been credited with profoundly influencing the development of English euphuistic prose. Although we have been unable to identify the binder "W. G.," his work offers ample testimony to his talent. The panel stamps are detailed, and they feature unusual compositions. In the Temptation scene, the serpent curls around the tree of knowledge, laughing with delight as Eve reaches up to pick a fruit for Adam, seated in the foreground. Eve is seductive,

Adam clueless, and the snake triumphant. On the other plate, Christ, portrayed as a small child, demonstrates his status as "Salvator Mundi" by shouldering the cross, holding an orb in one hand, and giving a blessing with the other, all the while crushing the struggling serpent with his foot. In the background we see hills and trees, the castles of the rich and the huts of the poor, plus what appears to be a laborer carrying a yoke. This is not only a beautifully executed binding, but it is also an uncommon specimen combining extensive use of gilt and elaborate decoration in blind. It is also a scarce example of a binding where we are able to provide from internal evidence the identity of the person whose initials are stamped on the cover (although we have not been able to find out anything of importance about this particular Wilhelm Hartung). Apart from its provenance and beauty, this is a very rare book: no copy of this edition appears in OCLC, and the European KVK database finds just one. Finally, the lovely panel stamps appear not to be recorded. ST11834

A BINDING DONE FOR PIETRO DUODO
*A Rare Early Medical Book in Exquisite Gilt Morocco,
From the Famous Library of a Venetian Dipolomat*

9 ORIBASIIUS. SYNOPSEOS AD EVSTATHIVM FILIVM LIB. NOVEM. (Paris: Maurice Meunier for Oudin Petit, 1554) 121 x 79 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, passion flowers, 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. **\$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 books: 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 later 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

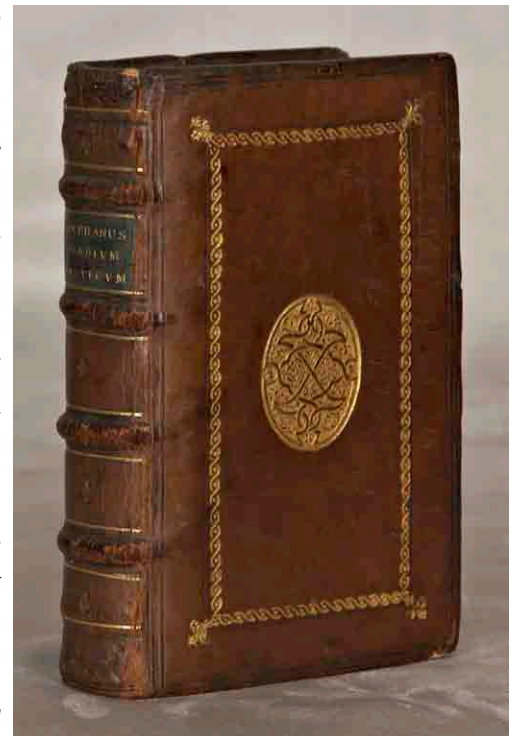
that is quite rare as well is an obvious bonus. Except for the present copy—which sold at Christie's in 2004 for the dollar equivalent of approximately \$15,500 (including buyer's premium)—ABPC seems to list just one other medical book from Duodo's library since 1975. ST11795

A Fine Copy of the First Printing of the 16th Century's Most Complete Account of Agriculture and Horticulture

10 (ESTIENNE IMPRINT). STEPHANUS, CAROLUS [ESTIENNE, CHARLES]. PRAEDIVM RVSTICVM. (Lutetiae: Apud Carolum Stephanum, 1554.) 177 x 110 mm. (7 x 4 3/8"). 648 pp., [24] leaves. FIRST EDITION OF THIS COLLECTION.

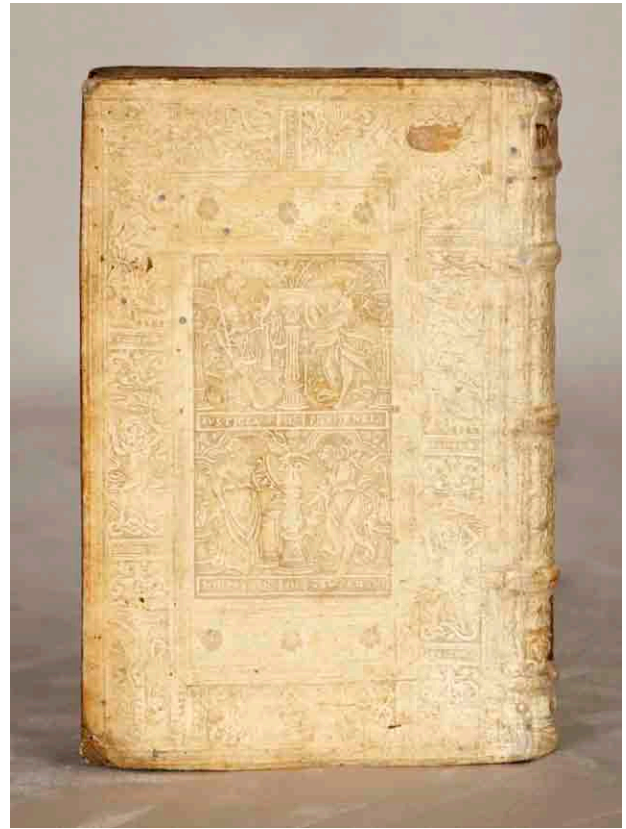
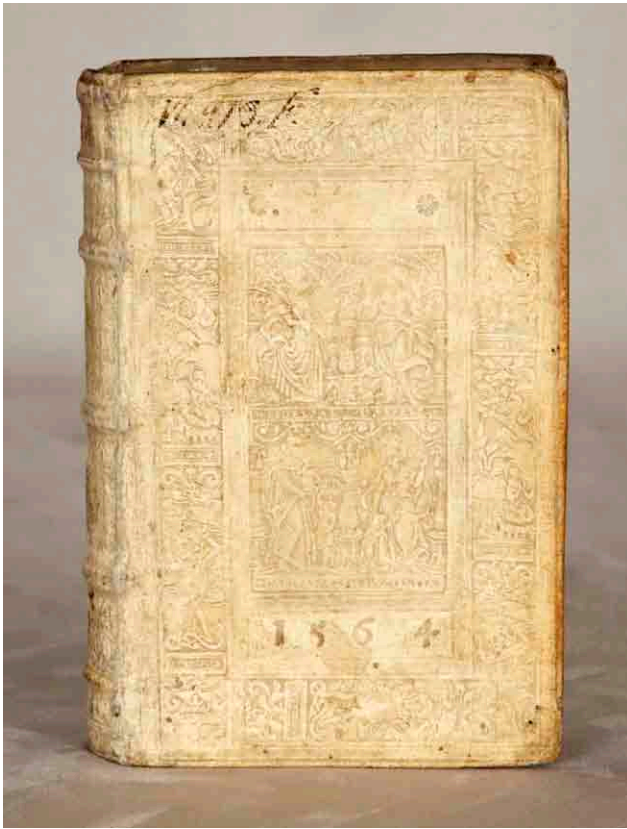
FINE GILT-DECORATED PERIOD FRENCH CALF, covers with blind ruled borders and attractive gilt chain roll frame with fleuron cornerpieces pointing obliquely outward, ornate central arabesque, raised bands flanked by plain gilt rules, spine panels with small gilt fleuron, apparently original green morocco label.

Title page with printer's device. Front pastedown with bookplate of the Cholmondeley Library. Schreiber 134; Hunt 69; Renouard 106, #5; Pritzel 2746; Simon 223; STC French, p. 155. ♦ A little wear to joints and extremities (three corners rubbed, one of them with loss of its leather tip, half-inch cracks at head of the joints, shallow chip out of top of backstrip), title page with a hint of soiling, isolated minor marginal spots or smudges elsewhere in the text, but still AN EXCELLENT CONTEMPORARY COPY with ample margins, the binding solid and without any serious condition problems, and VERY FINE INTERNALLY, the text unusually fresh, clean, smooth, and bright. **\$8,500**



As Schreiber says, our volume contains the "first edition of this collection which represents the most complete account of agriculture and horticulture in the 16th century." The seven works it includes were intended for an audience of young persons and readers having little experience with plants and gardens. "De re Hortensi Libellus" ["A Little Book on Gardening"] undertakes to teach children the Latin names of plants and trees (French terms are also included) and how to identify them; "Seminarium, et Plantarium Fructiferarum," also for children, covers fruit trees and planting from seeds; "Sylva, Frutetum, Collis," a continuation of the previous work, covers other categories of trees as well as herbs and spice bushes; "Arbustum, Fonticulus, Spinetum," for the amateur gardener and landscapist, discusses shrubs, water plants, and thorn hedges; "Pratum, Lacus, Arundinetum" treats of fields, lakes, and reedy plants; "Ager" covers fields and grains in much the same way as the "Pratum"; and "Vinetum" is a children's

book on wine growing, first published in 1537. In addition to writing on botany and agriculture, Charles Estienne (1504-64) was a physician and the author of medical works. He was also the head of the celebrated Estienne family publishing business from 1551-61, but the house did not prosper under his direction, and he died in debtors' prison. Like item #4, above, the binding here seems as if it could have come from the library of a scholar who wanted attractive books sturdily bound. The fact that the volume's structural integrity and visual appeal have both lasted far longer than the original owner is something to be particularly glad about in the present day. ST12027



With Virtues Wearing Billowy 16th Century Gowns

11 BONIFACE VIII. SEXTVS DECRETALIVM LIBER. (Parisiis: Gulielmum Merlin, 1559) 185 x 120 mm. (7 1/4 x 4 3/4"). 6 p.l., 266, [8] leaves.

EXCELLENT CONTEMPORARY ELABORATELY BLINDSTAMPED PIGSKIN, covers framed with multiple plain rules and a wide roll with large compartments depicting Abraham and Isaac, the baptism of Jesus by John, and the Savior treading on a serpent; upper cover with allegorical central panel featuring Faith, Hope, Charity, and Patience, this central panel with the date "1564" beneath it; lower cover with similar panel, this one showing Justice, Prudence, Fortitude, and Temperance; raised bands, spine panels tooled in blind in an elaborate branching pattern, backstrip with old ink titling and shelfmark.

With woodcut initials. Upper cover, front pastedown, and recto of front free endpaper with early shelfmarks in ink. Haebler II, 195, Pl. XXXIX and R. 116 (for the binding). ♦ Pigskin a bit soiled, a few minor stains, corners bumped, but the binding with its blindstamping still sharp and with no significant wear. Two leaves missing their upper fore corner (no loss to text), one leaf with small burnhole affecting a few letters, other trivial imperfections, but an excellent copy internally, the text especially clean, smooth, and crisp, with almost no signs of use. **\$1,900**

This is an important work in the history of canon law by the pope consigned to hell in Dante's "Inferno" for simony, the selling of holy offices. Boniface VIII (ca. 1235-1303) saw the papacy as having temporal as well as spiritual dominion and was much involved in international politics of the day. He was also an eminent expert on canon law. Produced at the request of the University of Bologna and promulgated by Boniface in 1298, the "Liber Sextus" contains the third part of Medieval canon law (the name comes from its being viewed as an addition to the five books of the Decretals of Gregory IX). Britannica notes that the text "includes the constitutions subsequent to 1234, and notably the decrees of the two ecumenical councils of Lyons." The last portion of the

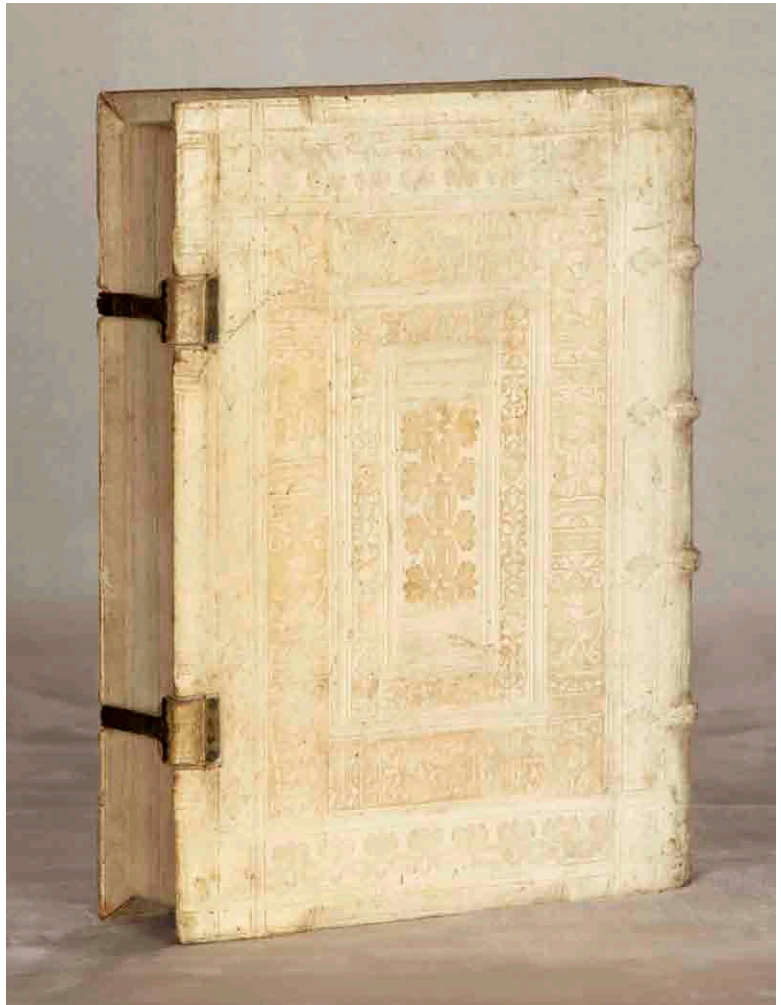
work, entitled "De Regulis Juris," contains memorable legal axioms, mostly borrowed from Roman law. Among these is "ignorance of the law is no excuse." This edition is quite rare, OCLC and KVK locating just one copy each. The attractive binding employs stamps Haebler describes as being on a book in the Dresden State Library, but the binder is unknown. Whatever his name, he was a person of considerable skill and imagination. The various compartments in the roll frames and central panels are full of detail (including archways and flourished decorations) and feature figures in animated action, with the Virtues covered in billowy, swirling gowns that no doubt reflect the most fashionable attire of 16th century German aristocratic women. ST11835

**12 FABRICIUS, GEORG, Editor. POETARVM
VETERUM ECCLESIASTICORUM.**

(Basileae: per Ioannem Oporinum, [1562]-64) 267 x 189 mm. (10 1/2 x 7 1/2"). 15, [1] pp., 17-872 columns, [24] leaves (the last blank); [4] leaves, 1-144 pp., [14] leaves. **Two parts in one volume.** FIRST EDITION.

VERY FINE CONTEMPORARY ELABORATELY BLINDSTAMPED PIGSKIN over bevelled wooden boards, covers with multiple blind ruled frames, the outermost adorned with fleurons along the sides and with palmette roll at head and tail, middle frame consisting of wide roll featuring figures of Salvator, David, Paul, and John, inner frame with a finely cut medallion roll showing four different heads, small central panel with palmette rolls, upper cover with "C W" above the central frame and the date "1570" below it, raised bands, old, neat ink titling on spine, original brass clasps.

Adams F-91. Cf. Haebler I, 241, #3 for the main binding roll. ♦ Just a hint of soiling to the pigskin, minor worming to pastedowns, title page with faint soiling and neat repair to fore edge, isolated minor smudges, rust spots, or other trivial imperfections, but easily A FINE COPY, remarkably clean and fresh internally and in a binding that shows no significant wear. **\$2,500**



This is a collection of early Christian poetry that includes works by Ambrose, Cyprian, Hilary of Poitiers, Lactantius, and Tertullian, among others. It was compiled and edited by the German poet, historian, and archaeologist Georg Fabricius (1516-71), who also produced editions of Virgil, Terence, and Horace. Our printer is the humanist Johannes Oporinus (1507-68), a classical scholar who started his printing career as a proofreader in the Basel workshop of the famous Johann Froben. A man of many talents, Oporinus also studied medicine and served as an assistant to Paracelsus for a time. Haebler's I, 241, #3 is a roll with precisely our measurements

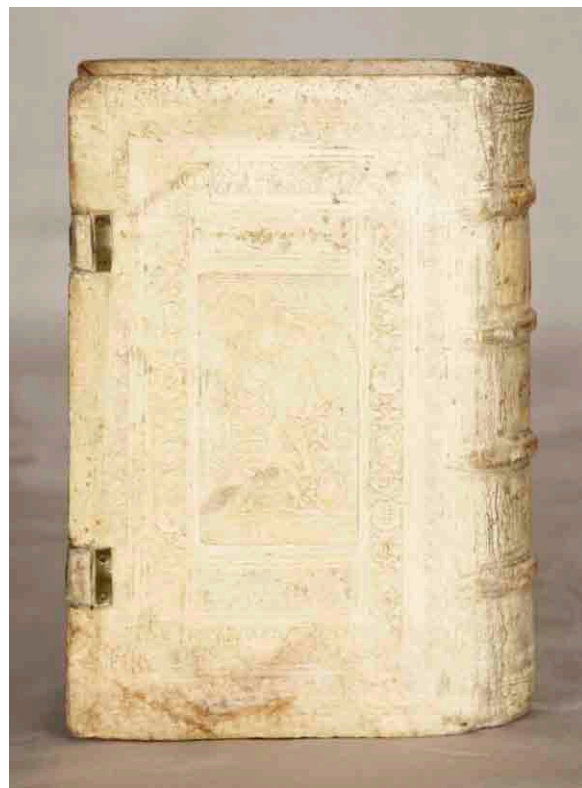
and figural content, though with legends that are slightly different in two cases from the ones on our binding; this may be explained away by Haebler's reference to a "variant." The binder responsible for the roll could be Jakob Krause, or an artisan ineptly named "Nicht Krause" ("not Krause") by Haebler, or perhaps even Jobst Kalhart (or Kalhardt), though the latter two candidates may have been too young in 1570 to have the skill and/or responsibility to produce a binding as lovely as this one. Whoever did the work, the binding is beautifully executed and remarkably well preserved. ST11989

13 STRIGEL, VICTORINUS. [In Greek:] HYPOMNEMATA. [then:] IN RELIQVOS PSALMOS DAVIDIS. (Lipsiae: Iohannes Rhamba, 1573) 200 x 140 mm. (8 x 5 1/2"). 640, 108, [48] pp., [1] leaf (colophon). **Part II, only, of two.**

FINE CONTEMPORARY BLINDSTAMPED PIGSKIN over bevelled wooden boards, covers framed with multiple plain rules and a cresting floral roll, central panel enclosed by a roll of medallions containing a head, a wyvern, a coat of arms, or the monogram "HF," upper cover with an unusual panel stamp featuring the crucified Christ dominating the center foreground, and (just slightly behind, below, and to the left) the figure of Abraham, his sword being stopped by an angel before he can sacrifice Isaac, as well as Moses (on the right) in the garb of a Medieval king, carrying the Ten Commandments toward an encampment, and beneath the design, the Latin inscription "Sangvis Hiesu Christi Filii / Dei Emundat Nos Ab Omnis Pec[catis]" ("The blood of Jesus Christ, Son of God cleanses us from all sins"); lower cover with central panel stamp depicting a triumphant risen Christ slaying a dragon, the scene framed by an ornate arch, and with the sun rising over a city with several domes in the distance, the Latin motto beneath it reading "Mors Vbi Tvvs Acvlevs, Vbi Victoria Tva Inferne" ("Death, where is thy Sting? Where is thy Victory, Hell?"); raised bands, ink shelfmark on spine, two original brass clasps.

With woodcut border on title page and a pleasing full-page woodcut of King David with his harp, signed with the initials "HB." Title page and first page of text with older paper repair (and minor discoloration) resulting from library stamp removal. Adams S-1933.

◆ Pigskin with very minor soiling, leaves with just a hint of browning, other trivial imperfections, but AN ESPECIALLY APPEALING COPY, the text clean and fresh, and the extremely attractive binding scarcely worn, very bright, and with its elaborate tooling unusually distinct. **\$1,900**



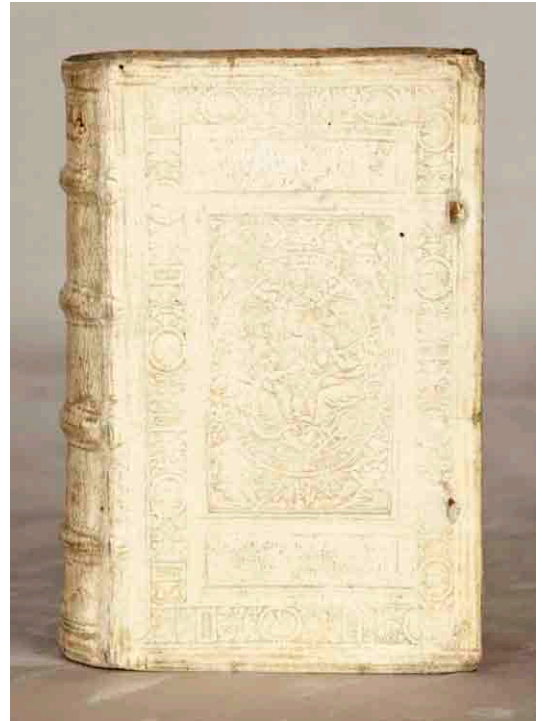
This discussion of symbolism in the Psalms by Lutheran theologian Victorinus Strigel (1524-69) covers Psalms 73-150, and is followed by a grammatica in Hebrew and Latin. Strigel was a professor and rector at the University of Jena and an adherent of Philip Melanchthon. Our binding is most intriguing: neither the rolls featuring the heads, arms, and monogram nor the unusual panel stamps seem to be recorded in Haebler, Schwenke, or Kyriss, and we have been unable to identify "HF" in any other way. The Crucifixion scene is especially interesting, with the figure of one father (Abraham) demonstrating his willingness to sacrifice his only

son juxtaposed with the sacrifice of another—God's only son being given up for the sins of the world. As natural as the use of these reinforcing images might be, Haebler seems not to record any instance of their appearance together on a book cover. The depiction of Moses, arriving at the Israeli camp with the word of God only to find the Jews worshipping the golden calf, reminds us of the ways in which mankind has rejected and broken God's commandments. Fortunately, the back cover, with its triumphant depiction of the risen Christ defeating death, reassures the sinner of the possibility of salvation. ST11837

14 ALEXANDRI AB ALEXANDRO. [ALESSANDRI, ALESSANDRO]. GENIALIUM DIERUM LIBRI SEX. (Francofurti: Apud Andreae Wecheli, 1591) 177 x 117 mm. (7 x 4 1/2"). 8 p.l., 384, [104] leaves.

STRIKING CONTEMPORARY GERMAN BLINDSTAMPED PIGSKIN, covers with multiple blind rules and medallion roll of male profiles (labeled "Caro," "Ocda," "Soli," and "Hein") forming a frame around a central allegorical panel stamp, the stamp on the upper cover with an oval scene showing Faith and Hope with their cross and anchor symbols, Faith holding a chalice and host, Hope with her hands folded in prayer, God the Father gazing down benevolently from the clouds, the corners of the panel with images of Justice, Prudence, Fortitude, and Temperance, and below the panel the binder's mark, a cypher containing the initials "H. B. M." (see Haebler I, Plate I, #3); panel stamp on lower cover with an oval showing Charity giving a loaf of bread to a beggar, and with Piety, Patience, Chastity, and Humility in the corners; raised bands, ink titling on the spine, remnants of ties, red edges with the title written in a 17th century hand along the bottom of the textblock.

With printer's woodcut Pegasus device on title page and last page. Title page with early ink ownership inscription of Carolus Betta(?); two other inscriptions partially marked through. Adams A-726; Haebler I, 50 (for the binding). ♦ Lower third of front free endpaper missing, faint dampstain to head of first four leaves, minor marginal worming to first gathering, overall browning to the text because of inferior paper stock (never severe, but certainly noticeable), corners of the binding a little bumped, a dozen tiny round wormholes to the pigskin, but an attractive volume nevertheless, the text without any fatal flaw (the leaves fresh and clean, even if browned), and the animated binding in very agreeable condition, remarkably bright, with almost no soil, and the tooling still quite clear. **\$1,750**



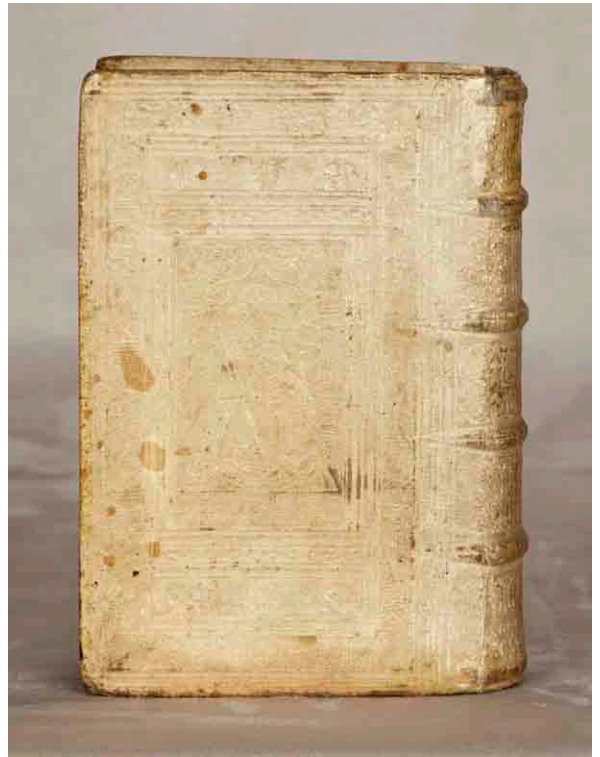
Resembling and influenced by Aulus Gellius' "Noctes Atticae," the present "Genialium Dierum" (or "Pleasant Times")—the chief work of the Neapolitan jurist and abbot Alexander (ca. 1461-1523)—is a substantial collection of miscellaneous information gleaned from reading that is intended to spark in the reader an intellectual curiosity in subject matter that then might be pursued in some detail. There is much here from philology and ancient history, including a good deal of material on Roman society, government, and customs, as well as various explanations of obscure passages in ancient writings. First published in Rome in 1522, the book was praised for its erudition, and several learned men wrote commentaries and notes on it. At the same time, the author has been ridiculed for his credulous notions about apparitions, sorcery, and other supernatural phenomena. Among other things, the book seems to contain the first eyewitness account of tarantism, the supposedly

*uncontrollable "dancing" or "tarantella" suffered by a victim of a tarantula bite. The binding contains a very distinctive and rare medallion role and two fine panel stamps identified by Haebler as the work of "H. B. M.," whose cypher appears on the front cover. The "Obire sequor H*B*" on the lower cover roughly translates as "I was made by H. B." and this may suggest that our binder was actually "H. B." from a place beginning with "M" (though Haebler grapples with that possibility and says that our binding, at least, is not the work of a known "H. B. from M."). Haebler surmises that our "H. B." is from Wittenberg, though more recent research suggests that he may be from the area of Augsburg or Memmingen, the latter location obviously providing an appropriate letter for the cypher in question. Whoever is responsible, the binding is a lovely piece of work—beautifully designed and finely executed—that provides a great deal of pleasure and remains in remarkable condition. ST11839*

A Plantin Vegetius in Fine 16th Century Pigskin

15 VEGETIUS RENATUS, FLAVIUS. DE RE MILITARI LIBRI QVATVOR (and other works). [bound with] STEWECHIUS, GODESCALCUS. COMMENTARIUS. (Lvgdvni Batavorvm: Ex Officina Plantiniana, 1592) 187 x 125 mm. (7 3/8 x 5"). 8 p.l., 320 pp.; 8 p.l., 480 pp., [16] leaves. **Two works bound in one volume.** Second Edition.

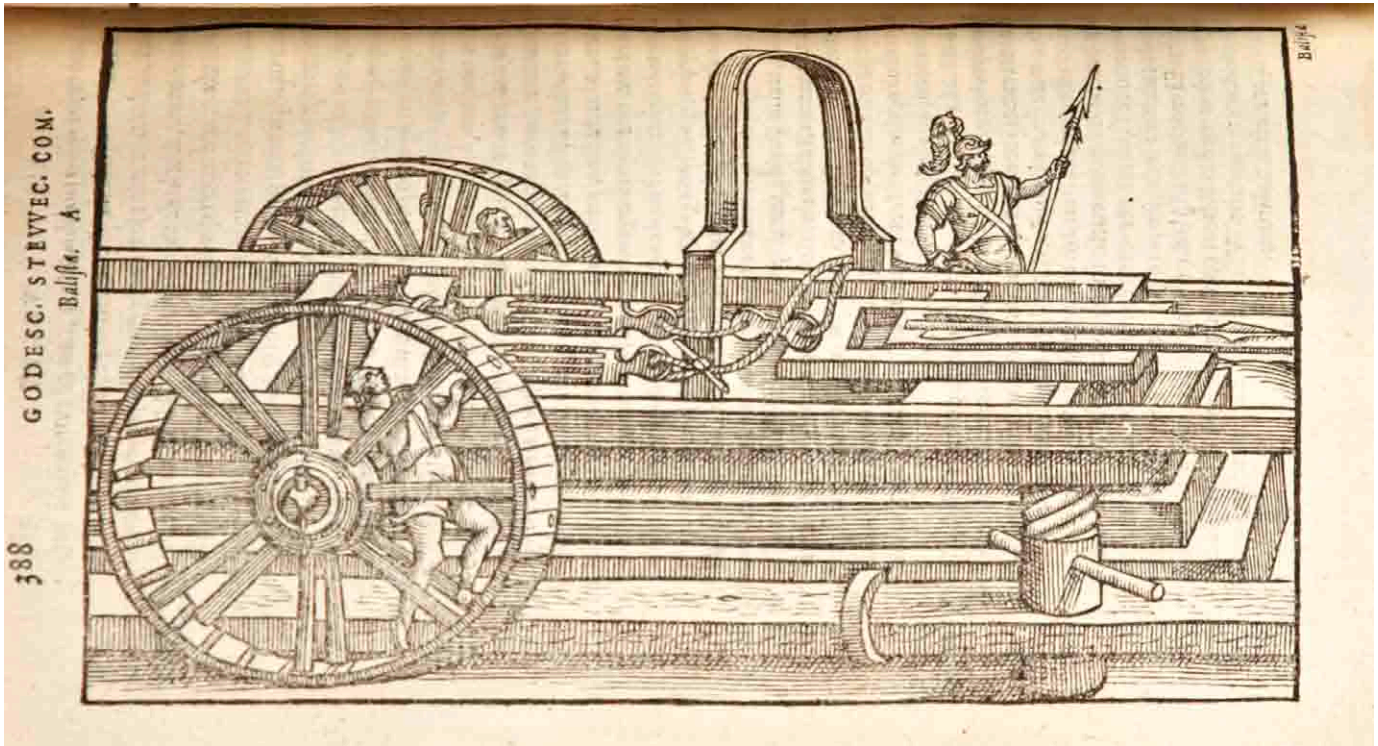
EXTREMELY FINE CONTEMPORARY ELABORATELY BLINDSTAMPED PIGSKIN, covers bordered with multiple plain rules enclosing a roll frame containing full-length images of Hope, Faith, Temperance, and Charity, center panel on upper cover with a portrait of Holy Roman Emperor Charles V (signed "MV") accompanied by an extremely congratulatory Latin caption ("Charles—mortals hesitate, but you are a god, not a man: your power is human, but your deeds divine"), the initials "I*S*Z*M" stamped in a panel above the portrait, and the date "1594" stamped below; lower cover with a central panel depicting Holy Roman Emperor Maximillian II; raised bands, spine panels with intricate floral and vegetal tooling.



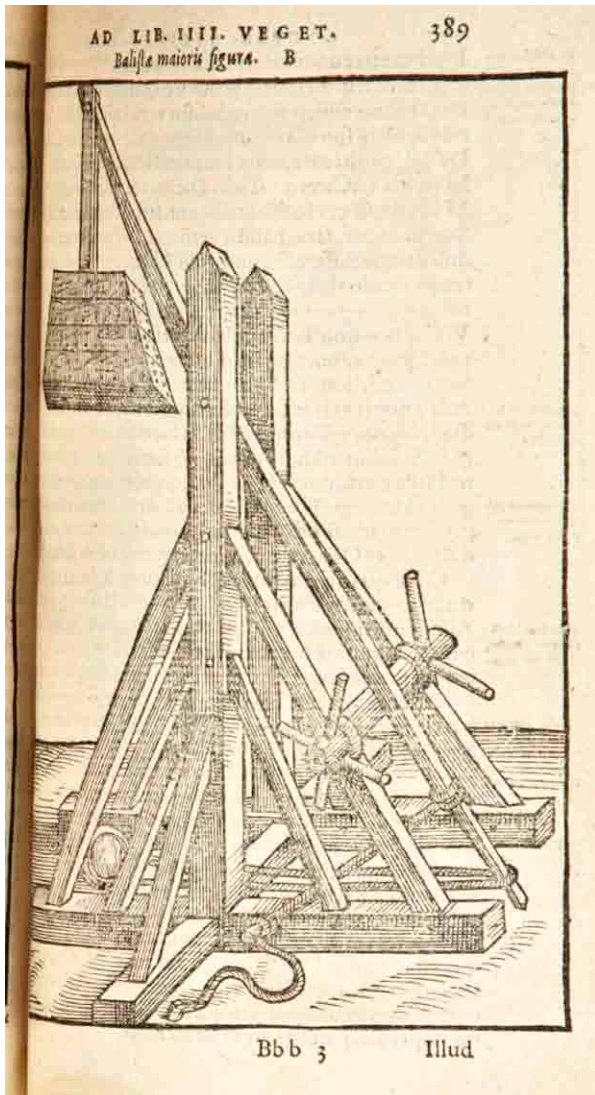
With printer's compass device on title page, diagrams of troop formations in the text, a folding plate of Polybius' plan for pitching a camp, and 38 full- or nearly full-page woodcut illustrations of military insignia, ships, armaments, and siege engines. Adams V-337; For the binding: Haebler I, 276; Haebler I, 464; Haebler I, 72. ♦ Boards just slightly soiled and with small, faint stains; lower inner margin of the text with pale dampstain, a few very short tears with old repairs, leaves with a slight yellowish tint, but still AN EXCELLENT COPY, fresh and clean internally, and IN A BEAUTIFULLY PRESERVED BINDING, lustrous and with very distinct impressions of the blind decoration. **\$4,800**

This is a fine Plantin edition of a famous collection of works on the Roman military system and methods, usually listed under "Vegetius," the 4th century imperial bureaucrat whose "De re Militari" is the chief treatise in the group. Also included as a whole or in part are the "Strategemata" of Sextus Julius Frontinus (30-104 A.D.), Roman magistrate and governor of Britain from 74-78; "De Instruendis," a work on tactics by Aelianus (2nd c. Greek); and the "De Vocabulis rei Militaris" of Julius Modestus, a Roman grammarian in the time of Augustus. The illustrations—brutal, fanciful, and altogether striking—include a unit of soldiers being carried in a wooden tower on the back of an elephant and a siege engine that resembles a large wooden mouse. The panel stamps on the binding are quite detailed, deeply impressed, and in high relief. Haebler indicates that they come from three different workshops in Wittenberg. He attributes the Virtues roll, which is signed "HC," to Hans Cantzler; the unsigned Maximillian stamp to Adam or Abraham Müller; and the Charles V stamp to Mathias Urban or Martin Unger (d. 1580). Cantzler, a binder for

some 35 years from about 1546, was considered to be the most important man in his trade in Wittenberg during this time. At his death, his workshop ceased operation, and his stamps uncharacteristically went out of use, almost never showing up on the books done by any later binders; the present volume would seem to be a rare exception. The Müller brothers were sons of a binder, and statistically our panel is more likely the work of Abraham, since he lived 20 years longer than Adam, who died in 1596. Urban was known to have been a book clasp maker and seal engraver at work in the 1560s. According to Goldschmidt, some 22 signed panels done by our "MV" stamp cutter for various Wittenburg binders are known, as well as three rolls. Haebler says that "MV" was capable of excellent work, and that is obviously the case with all three artisans here, as the tooling is skillfully executed and has stood the test of time remarkably well. Early editions of Vegetius are not impossible to find, but those in excellent condition and in fine period pigskin—as here—are quite difficult to obtain. ST11840 ➡

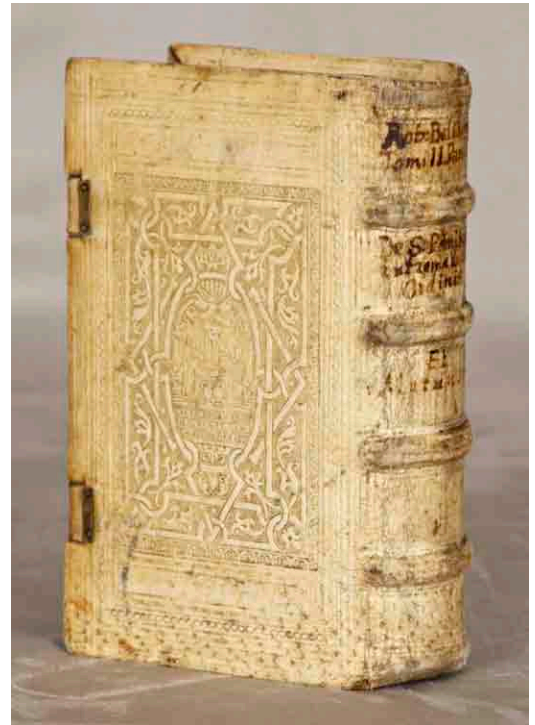


Item 15



16 **BELLARMINO, ROBERTO.** [DISPUTATIONES DE CONTROVERSIIS CHRISTIANAE FIDEI]. SECVNDI TOMI QVARTA CONTROVERSA GENERALIS, DE SACRAMENTO POENITENTIALE. QVATVOR LIBRIS COMPREHNSA. [bound with] SECVNDI TOMI QVINTA CONTROVERSA GENERALIS, DE EXTREMA VNCTIONE, ORDINE, ET MATRIMONIO. SINGVLIS LIBRIS EXPLICATA. (Ingolstadt: Adam Sartoru, 1599) 182 x 110 mm. (7 1/8 x 4 1/4"). 1 p.l. (title), 405, [1] pp.; 1 p.l. (title), 285, [1] pp. **Volume two, only, of three, containing two separately paginated parts.** Editio Ultima Ab Ipso Auctore Aucta & Recognita.

VERY FINE CONTEMPORARY BLINDSTAMPED PIGSKIN OVER BEVELLED WOODEN BOARDS SIGNED BY "HVM" (see below), covers with multiple plain and decorative rules framing a large central panel, that on the upper cover a remarkably detailed design with the symbols of the four Evangelists in the corners, a large Tetragrammaton at the top center, and (beneath the Holy Spirit in the form of a dove), a large oval containing a depiction of the crucified Christ, the cross resting on the Ark of the Covenant, beneath which we see the gaping maw of Hell and on either side of the cross allegorical figures representing Faith (holding a cross) and Fortitude (holding a column), both reaching forth with chalices to catch the blood flowing from Christ's wounds, and, at the very bottom, an abbreviated Latin inscription from John 3:16 ("Sic Deus Dil. Mud Ut Omn Is. Qui Credit In Eum: Non Pereat Sed Habet Vitam Aeternam", ["For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life"]); panel on the lower cover with intricate strapwork frame enclosing a central medallion depicting Jesus with the Samaritan woman at the well, an inscription underneath in German describing the scene; raised bands, ink titling on spine, two original brass clasps.



Title page with ink inscription dated 1800. Haebler I, 458-60 (for the binding). ♦ Binding faintly soiled, with a couple of small scratches to boards, top half-inch of title page cut away (to remove earlier owner inscription?), minor paper flaw in one leaf, very faint dampstain along the gutter of the first two gatherings, occasional minor foxing, other trivial imperfections, but AN EXTREMELY ATTRACTIVE COPY, the leaves very bright, clean, and fresh, and the unsophisticated original binding very well preserved, with its lovely blind decoration still entirely distinct. **\$2,900**

This is an especially appealing volume from Cardinal Bellarmino's "Declaration of the Christian Faith," the present part containing sections dealing with the Sacraments of Penance, Anointing of the Sick, Holy Orders, and Matrimony. A professor at the Jesuit Roman college, Bellarmino (1542-1621) was the leading Catholic theologian of his day. Highly principled and magnanimous, he opposed Galileo's adherence to the Copernican theory, but without rancor. His "Disputationes," originally written in Latin, was translated into many languages, and was a key text used by Catholic missionaries in their attempts at conversion. Bellarmino was canonized in 1930 and designated a Doctor

of the Church. According to Haebler, "HVM" (whose cypher makes a prominent appearance in both panel stamps) was a master binder in Baden at the end of the 16th and beginning of the 17th centuries. His wonderfully realized intricate decoration comprises two unusually pleasing scenes that dominate very different panel stamps—the upper cover with a level of complexity almost approaching disorder (as it features biblical and allegorical figures, various flapping cherubs, Evangelists' attributes, and more), in contrast to the lower board's very quiet scene of two persons at a well (albeit enclosed within an elaborate strapwork and azure frame). ST11841

AN EARLY EMBROIDERED BINDING
*The First Printing of an Excessively Rare
Early English Secular Work, with Embroidered Covers*

17 RUSH, ANTHONY. 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) 162 x 114 mm. (6 3/8 x 4 1/2"). [28] leaves. FIRST EDITION.

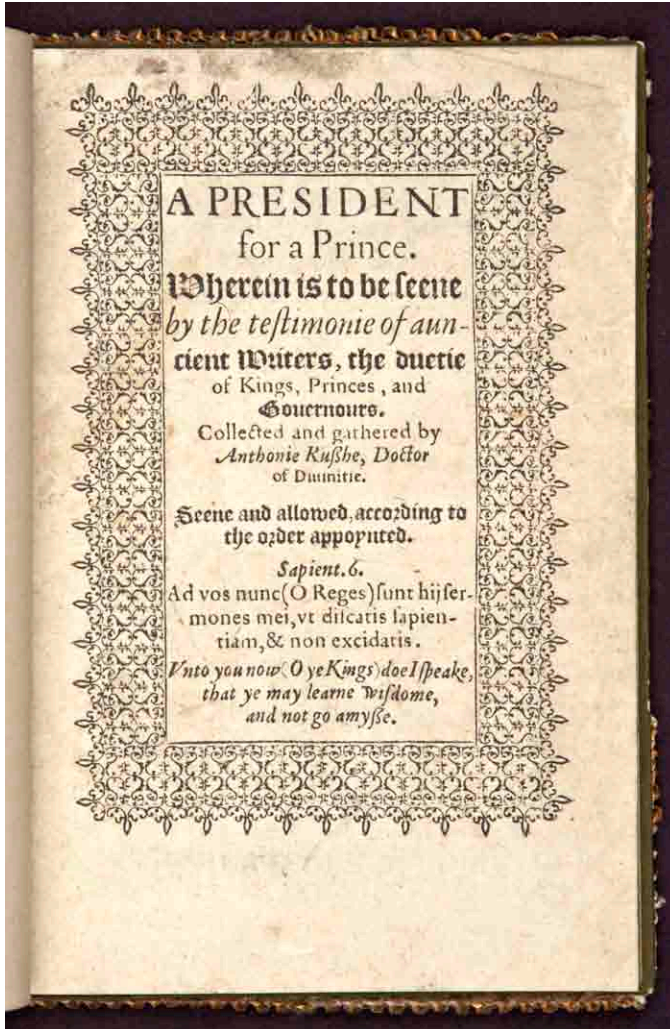
IN A WONDERFULLY ANIMATED AND COLORFUL 17TH CENTURY ENGLISH BROCADED SILK BINDING featuring a gray silk ground EMBROIDERED WITH PLAITED AND CRINKLED STRAW IN AN INTRICATE OVERALL PATTERN INCORPORATING HEART, TULIP, AND FLORAL DESIGNS AS WELL AS A CROWN, THE DESIGNS DONE IN RED, YELLOW, AND BLUE, text block with gilt edges, 19th century green 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 of a work not expected to be found thus, the text very clean and smooth, and THE ABSOLUTELY DELIGHTFUL BINDING WITH REMARKABLY BRIGHT AND SCARCELY WORN STITCHING. **\$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






ROGER BARTLETT



Lavishly Gilt Large Folio Morocco with a Fore-Edge Painting, by a Great Restoration Binder

18 (FORE-EDGE PAINTING). DUGDALE, WILLIAM. THE BARONAGE OF ENGLAND. (London: Printed by Tho. Newcomb, 1675-76) 375 x 240 mm. (14 3/4 x 9 1/2"). 6 p.l., 790, [2] pp.; 4 p.l., 191, [3], 195-488, [4] pp. (Mispaginated but complete). **Three parts in one volume.** FIRST EDITION.

MAGNIFICENT "COTTAGE-ROOF"-STYLE CONTEMPORARY BLACK MOROCCO, VERY HANDSOMELY GILT, BY ROGER BARTLETT OF OXFORD, covers with tall gilt-ruled and roll-tooled central panel, the "roof" formed by dense strawberry vines and floral garlands, with heart-shaped clusters of flowers and strawberries surrounded by gilt dots hanging from the eaves; head, tail, and side panels with graceful leaf sprays terminating in tulips or fleurons; raised bands, spine very densely gilt in compartments formed by plain and dogtooth rules, four panels with intricate central lozenge of flowers, berries, and volutes framed by floral cornerpieces, two compartments intricately gilt with repeating floral sprays and small tools, original red morocco label tooled with gilt circlets and flowers, gilt-rolled turn-ins, marbled endpapers, all edges gilt. **WITH A RARE CONTEMPORARY 17TH CENTURY FORE-EDGE PAINTING OF FLOWERS IN THE STYLE OF THE LEWIS BROTHERS.** In a sturdy and attractive modern morocco-backed solander box.

With five genealogical tables. Dedication leaf with contemporary ink ownership inscription of Theophila Dyve (see below). Wing D-2480. ♦ Minor browning and foxing in the first part (the second part minimally affected), other trivial imperfections, but crisp, smooth, and very clean internally, with no tears, stains, or other significant signs of use. Fore-edge painting muted (though perhaps no less bright than originally), corners a bit bumped and worn, joints and edges with slight rubbing (joints cracked alongside top compartment), leather generally with minor wear, but even with these faults, AN EXCELLENT SPECIMEN OF AN HISTORICALLY IMPORTANT BINDING IN NEARLY FINE CONDITION, entirely solid, the leather lustrous, and the lavish gilt very well preserved. **\$15,000** 

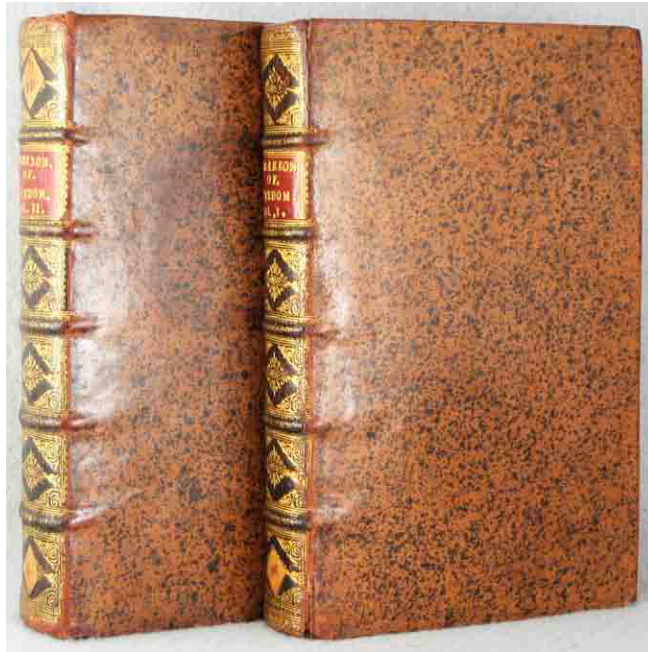
This is a fine example (and scarce in the marketplace) of a so-called "cottage roof" binding in entirely unrestored condition from one of the outstanding binders of the Restoration period, the present copy offering the special bonus feature of an intricate contemporary fore-edge painting. The binding incorporates a number of tools matching those identified as Roger Bartlett's by Nixon in "The Library" (March 1962), pp. 56-65 and by Hobson in "English Bindings of J. R. Abbey," items #41 and 42. Other Bartlett bindings with similarly styled fore-edge paintings appear on the volumes in Maggs catalogues 1212, #44, and 1075, #74—both of these volumes, like ours, from the library of Theophila Dyve (presumably the daughter of the royalist soldier and adventurer Sir Lewis Dyve, 1599-1669). The great English binder Roger Bartlett (1633-1712) began his career in London and worked there until his shop was destroyed by the Great Fire of 1666. He

removed to Oxford, where he continued to practice his craft until about 1695. His bindings have always been highly prized, can be found in the great bibliopegic collections, and were commissioned in his own time to cover some of the most coveted of books (two of his bindings, for example, were auctioned in the last 15 years on a 1596 Ortelius and a Shakespeare Third Folio, the latter selling 10 years ago for a hammer price of £420,000). The flowers and leaves in the fore-edge painting echo the designs on the cover, and also resemble the works produced by Stephen and Thomas Lewis, whom Weber credits with inventing the technique circa 1653. It is unlikely that our painting was done by the Lewises—Weber observes that there is no mention of them after 1665 and speculates that they perhaps succumbed to the Great Plague that ravaged London in that year—but it definitely was influenced by their style. According to DNB,

scholar and herald Sir William Dugdale (1605-86) specialized in "the retrieval of factual information relating to the great institutions of the middle ages: the monasteries, the legal system, and the aristocracy." He spent 30 years compiling material for the present work, described by DNB as a "history of the aristocracy and its deeds since Saxon times, an immense

work of genealogical scholarship derived from sound sources that retains its value to the present day." According to ABPC, eight different Bartlett bindings have appeared at auction since 1975 (one of these an octavo); the only one of the eight that was a folio volume with a fore-edge painting was the one advertised in Maggs catalogue 1212, cited above. ST11895





19 CHARRON, PIERRE, SIEUR DE. OF WISDOM. (London: Printed for R. Bonwick, et al., 1707) 197 x 127 mm. (7 3/4 x 5"). **Two volumes.** Translated by George Stanhope. Second Edition of this Translation.

EXTREMELY FINE CONTEMPORARY SPECKLED CALF, raised bands, spines densely and handsomely gilt with intricate lozenge centerpiece and large volute cornerpieces, both spines with red morocco label, very small paper shelf label at top and bottom of each spine.

Frontispiece with allegorical figures, Wisdom (naked as the truth) on a pedestal to which less enlightened but more clothed women are chained. First four leaves of each volume with small embossed armorial stamp of the Macclesfield Library and front pastedowns with matching armorial bookplate. Lowndes I, 423; Brunet I, 1811; Graesse II, 124. ♦ Joints a little rubbed (five thin, short cracks at top and bottom), one cover slightly soiled, another a bit abraded, faint offsetting from engraved title onto printed title page, one gathering rather foxed, a small paper flaw costing a few letters in one leaf (sense of the text not lost), but still an extremely pleasing copy, the bindings lustrous and solid, and THE TEXT EXCEPTIONALLY BRIGHT, FRESH, AND CLEAN. \$750

This is an excellent copy of an influential and controversial philosophical work by the intimate friend of Montaigne, who died in Charron's arms. In the original "Traité de la Sagesse," first published in 1595, Pierre Charron (1541-1603) gives a meticulous and reasoned argument for living an austere, virtuous, and purposeful life in harmony with nature. Inspired by the letters of Seneca, the work is Stoic in spirit. Charron's rationalism, combined here with a lack of interest in revelation as a source of truth, made his work suspect to the theological authorities of his day, and he was accused of portraying religion as unnecessary for morality. His attempt to revise the work to satisfy his critics was interrupted by his death. A lawyer before he

became a theologian and preacher, Charron desired at age 45 to join a monastic community, but was rejected for being too old. Ours is one of several important translations by George Stanhope (1660-1728), chaplain to Queen Anne and afterward dean of Canterbury for the last 25 years of his life. Stanhope translated from the Latin several works of ancient philosophy, but is best known for his "Paraphrase and Comment on the Epistles and the Gospels," which retained its popularity long into the 18th century. It was his practice as a translator to substitute his own graceful style for that of the original, and the Charron text is no exception. Typical of Macclesfield copies, the interior of the present volumes seems almost untouched. ST11161

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

20 HORACE. PINE, JOHN Engraver. OPERA. (London: John Pine, 1733-37) 229 x 137 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. **\$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 textually correct than generally recognized. The elegant decoration inside is matched in the present case by that on the outside. Our binder, Christian Kalthoeber, 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 at first for the well-respected Baumgarten and then succeeding 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 Kalthoeber 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



21 BREVIARIUM ROMANUM. (Venetiis: Ex Typographia Balleoniana, 1744) 184 x 114 mm. (7 1/4 x 4 1/2").
Four volumes.

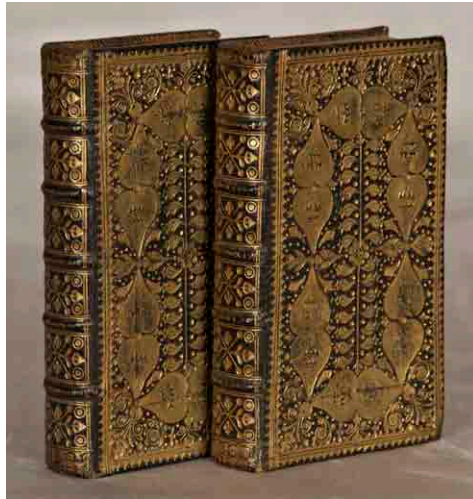
VERY ATTRACTIVE CONTEMPORARY DARK BROWN CRUSHED MOROCCO, HANDSOMELY GILT, covers with simple border of plain and stippled gilt rules and fleuron cornerpieces, raised bands, spines intricately and elegantly gilt in compartments formed by plain and decorative gilt rules and featuring cornerpieces of leaves and volutes framing a central curling lozenge incorporating palmettes and a fleur-de-lys, marbled endpapers, all edges gilt and with gauffering 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. **\$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


A SCOTTISH BINDING



A Perfect Example of Scottish "Herringbone" Bindings, On a Mid-18th Century Bible in Stunning Condition

22 (BIBLE IN ENGLISH - KING JAMES VERSION). THE HOLY BIBLE. (Edinburgh: Adrian Watkins, His Majesty's Printer, 1752) 135 x 75 mm. (5 3/8 x 3"). The text divided just before the opening of the "Song of Solomon." **Two volumes.**

SPLENDID CONTEMPORARY BLACK MOROCCO, VERY DENSELY GILT, IN THE SCOTTISH "HERRINGBONE" STYLE, covers with dogtooth roll border and central panel enclosed by a dozen large pear-shaped compartments (these forms very thickly cross-hatched and containing a complex heart-shaped figure in the middle), central panel with herringbone design formed by two vertical rows of "turnip" tools on either side of a fillet, a daisy with horizontal tulip extensions at the center of the fillet, and the panel otherwise punctuated with gilt dots of varying sizes, the ground outside the pear frame densely infilled with floral sprays, scrolling vines, and many small dots and flower tools; raised bands, spines gilt in compartments with anular dot cornerpieces and a central St. Andrew's cross with fleurs-de-lys and strawberry tools in the quadrants formed by the cross, turn-ins gilt in a dogtooth pattern, marbled endpapers, all edges gilt. The volumes housed inside two book wells in a custom-made velvet-lined maroon linen folding box with marbled paper sides.

Herbert 1096 (variant). ♦ A hint of splaying to one of the volumes, gilt just very slightly rubbed in spots, but AN EXCEPTIONALLY FINE COPY, the glittering bindings almost entirely unworn, and the fresh, smooth, immaculate leaves showing virtually no signs of use. **\$5,500** 

The flowering of Scottish bookbinding in the 18th century produced two distinctive national styles: the "wheel" and the "herringbone." This item is an almost astonishingly fine and certainly lovely example of the latter style. More specifically, our binding is notable in employing the pear-shaped or palm-leaf form, which Sommerlad says is seen only on Scottish bindings, as well as in its use of the turnip ornament, which he identifies as the "most popular design" among Scottish tools. Finally, the St. Andrew's cross in the spine compartments is also a frequent feature of Scottish bindings of the periods. A (rebacked) binding quite like ours appears on a copy of this same edition of the Bible once in the Wardington Library (Sotheby's, 12 July 2006) and on another two-volume Bible held by the British Library (shelfmark c194a735). Similar design elements may also be seen in Maggs Catalogue 1075,

#158, and Catalogue 1212, #122, as well as items #14-16 and #19 in Sommerlad's list of "Scottish 'Wheel' and 'Herringbone' Bindings in the Bodleian Library." Sommerlad notes that "both styles of binding occur mainly on Bibles or on presentation copies of academic dissertations." The examples of bindings cited above are all on Bibles printed in Edinburgh. Our bindings differ from the majority of known 18th century Scottish bindings in that they have marbled, rather than gilded Dutch, endpapers. These two volumes are remarkable for their state of preservation—they open only reluctantly as an indication of almost never having been used. It is clear that from the beginning, they were considered precious and that they must have passed into hands that continued to protect them as beautiful objects, more than as vehicles of devotion.

*An Extremely Fine Copy in
Elegant Contemporary Green Morocco*

23 MANGEART, THOMAS. INTRODUCTION À LA SCIENCE DES MÉDAILLES. (Paris: Chez d'Houry, 1763) 435 x 298 mm. (17 1/8 x 11 3/4"). xxiv, 586. FIRST EDITION.

FINE CONTEMPORARY GILT-DECORATED APPLE GREEN MOROCCO, covers with gilt triple fillet, raised bands, spine gilt in compartments with large centerpiece of a lyre, garland, swag, or floral design, fleuron cornerpieces, densely gilt turn-ins, blue dWaubed endpapers, all edges gilt.

With engraved arms on title page, engraved vignette headpieces, and 35 ENGRAVED PLATES depicting medals and other antiquities. Title page printed in red and black. ♦ Spine lightly and evenly sunned toward olive, two corners rather bruised, other trivial imperfections, but the handsome original binding solid, lustrous, and with no serious wear. AN EXCEPTIONALLY FINE COPY INTERNALLY, unusually clean, fresh, and bright, and with rich impressions of the plates. **\$2,900**

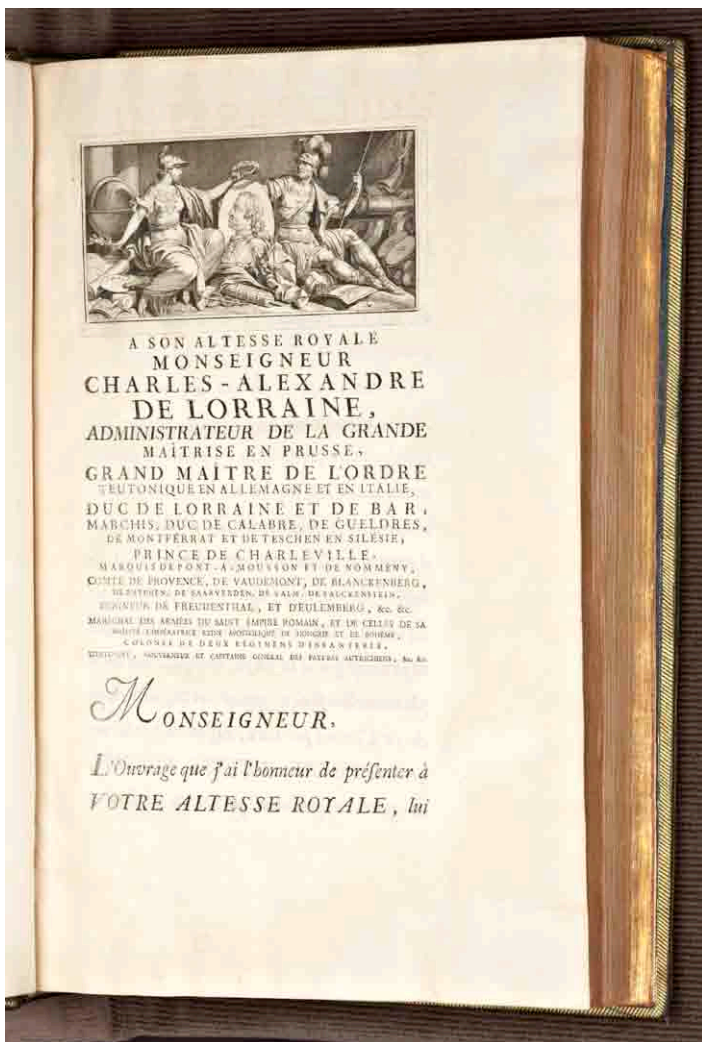
Chalmers tells us that in this work, Mangeart put together "in a single volume, the elementary knowledge of medals which had before been treated but too slightly" and compiled "the most valuable information which is scattered through many prolix dissertations on particular parts of the subject." According to the title page, the book is intended to be a supplement to Montfaucon's "Antiquities." The learned Benedictine Thomas Mangeart (1695-1762) was an antiquarian who served as librarian and counsellor to H. R. H. Charles, Duke of Lorraine, *to whom this work is dedicated. Most of the engraved plates show reproductions of medals, but 11 depict other antiquities, utensils, ornaments, and sculptures. Mangeart died before the work went to press, and it was published posthumously by the abbé Jacquin. The binding here is perfectly fitting for its contents—elegant but not overly decorated. It was not only handsomely, but also sturdily made, using very high quality leather, which helps to account for its present remarkable state of preservation.* ST11732i

24 (BASKERVILLE IMPRINT). LUCRETIVS. DE RERUM NATURA LIBRI SEX. (Birminghamae: Typis Johannis Baskerville, 1772) 305 x 230 mm. (12 x 9"). 1 p.l. (title), 280 pp.

Excellent contemporary olive brown polished calf, attractively gilt, covers with scrolling botanical gilt frame, flat spine with panels containing fleuron cornerpieces and a large calligraphic flourish as centerpiece, two red morocco labels, gilt turn-ins, all edges gilt.

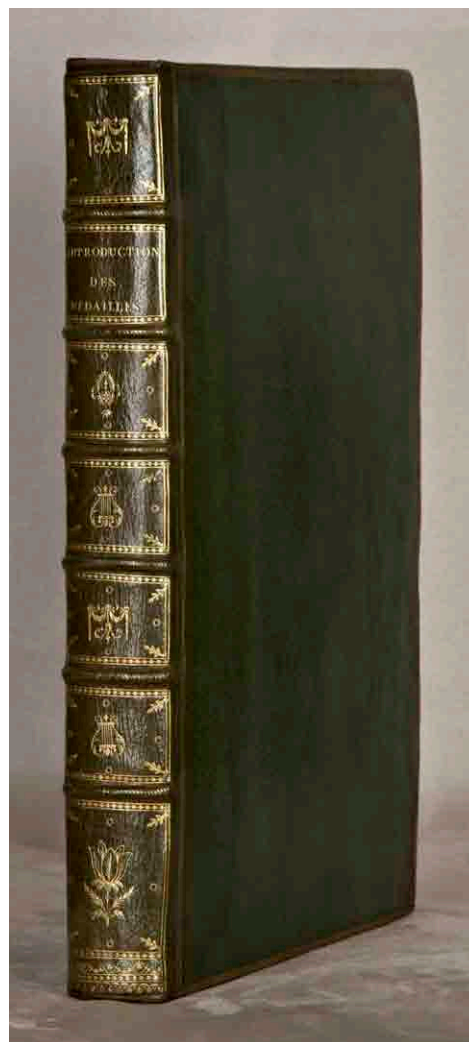
Front pastedown with armorial bookplate "Ex Libris Liechtensteinianis." Gaskell 43; Straus & Dent 90. ♦ Joints and edges a little rubbed and flaked (though neatly refurbished), half a dozen small abrasions to spine, a couple of minor scratches to boards, but still a solid, lustrous binding with no serious wear. Title, final leaf, and endleaves faintly foxed, otherwise only trivial defects—a really excellent copy internally, the leaves especially fresh, clean, and smooth. **\$1,250**

This is one of Baskerville's seven quarto printings of the classics, mostly done late in the printer's career but, according to Reed, bearing "the marks of unabated genius." These volumes, says Reed, would "suffice had [Baskerville] printed nothing else, to distinguish him as the first typographer of his time." In the present work, the beautiful typography, the luxurious paper (looking and feeling much like vellum), and the spacious design combine to give the reader a particularly gratifying feeling of strength and serenity. The extraordinarily smooth surface of the leaves in the present volume provides a tactile experience not available from any other 18th century printer, Bodoni included. ST11923



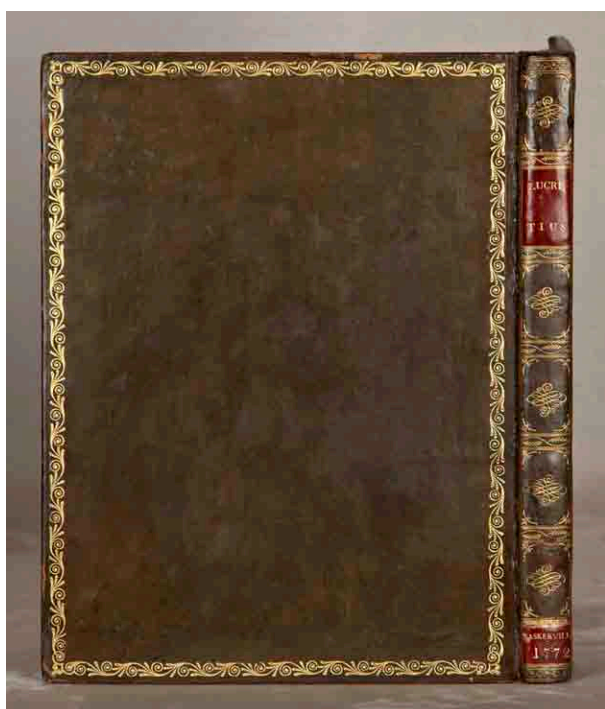
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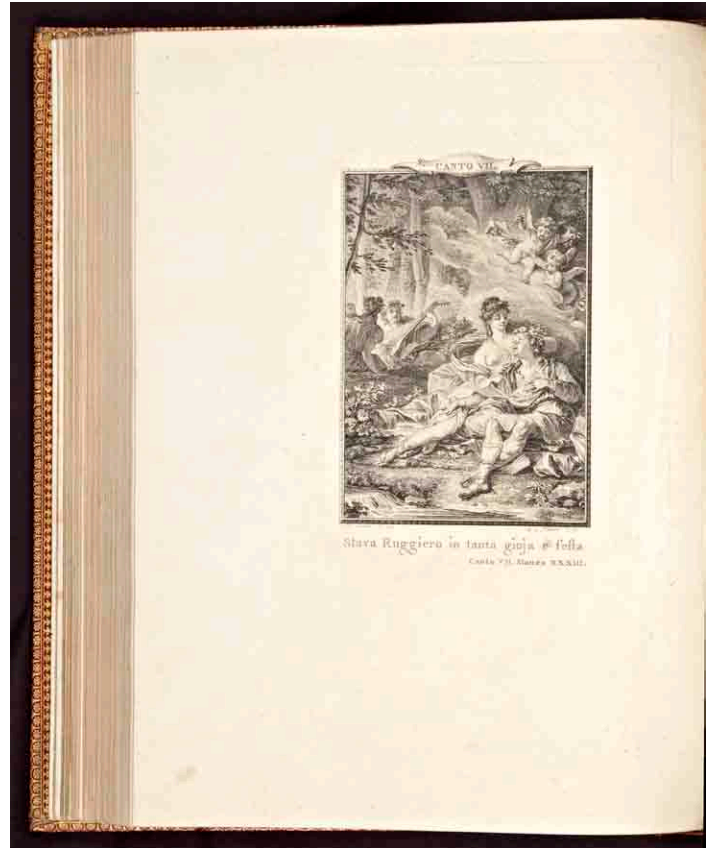


DERÔME LE JEUNE
*A Powerful Conjunction of Desirable
Format, Printer, Binder, Illustration, and Provenance*

25 (BASKERVILLE IMPRINT). ARIOSTO, LODOVICO. ORLANDO FURIOSO. (Birmingham: Da' Torchj di G. Baskerville per P. Molini, 1773) 305 x 232 mm. (12 x 9 1/8"). With the subscription list at the end of volume IV. **Four volumes.** ONE OF 100 LARGE PAPER COPIES described by Cohen-de Ricci.

STATELY CONTEMPORARY RED MOROCCO BY DERÔME LE JEUNE (his ticket on title page of volume I), covers gilt with French fillet borders and with the FitzGibbon family arms of the Earl of Clare at center, raised bands, spines gilt in double-ruled compartments with a simple lozenge centerpiece, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt.

With frontispiece portrait by Eisen after Titian, and 46 FINE ENGRAVED PLATES by Bartolozzi, Moreau, and others after Eisen, Cipriani, Moreau, Cochin, Greuze, and Monnet. A Large Paper Copy. Front pastedown with vellum bookplate of Burnham Abbey and engraved armorial bookplate of Charles Tennant, The Glen (see below). Gaskell 48; Cohen-de Ricci 95; Cicognara 1080; Ray 64; Brunet I, 438. ♦ Spines slightly and evenly sunned, a hint of rubbing to extremities, titles faintly browned (and with an inch of slightly darker browning to edges from binder's glue), a dozen other leaves with pale browning or spotting, occasional very faint offsetting from plates, isolated light spots of foxing, small marginal smudges, or other trivial imperfections (with just a very small handful of plates affected), but still AN ELEGANT SET IN FINE CONDITION, the impressive bindings lustrous and scarcely worn, the leaves clean, fresh, and smooth, the margins enormous, and with strong impressions of the engravings. **\$22,500** 



This is an exceptional copy of an important Baskerville edition, illustrated by some of the finest artists and engravers of the period, and bound by the chief French binder of the day. The great sprawling romantic epic by Ariosto (1474-1533) is 50,000 lines long, 26 years in the making and refining, and among the most influential works of literature (writers indebted to Ariosto include Tasso, Cervantes, Spenser, Shakespeare, Milton, Byron, and Shelley). One of the most singular and extravagant of narratives ever conceived, the story of "Mad Orlando" takes place against the background of the war between Charlemagne and the Saracens, when Orlando, one of Charlemagne's finest knights, neglects his duty out of love for the pagan princess Angelica. After she falls in love with a Saracen and elopes, Orlando goes mad, and is only restored to sanity when another knight flies to the moon in Ezekiel's chariot and obtains a magic potion to break the spell. (There are many more complications.) The 46 plates in the present edition each illustrate an episode from

one of the work's cantos, and the material certainly provided the artists with the opportunity to let their imaginations run free; the results are some of the most diverting French engravings of the period. Baskerville was an inspired choice of printer, because his stately typography, luxurious paper (textured, but feeling rather like vellum), and spacious design combine here (and elsewhere) to create an aura of dignity and tranquillity. DNB notes that "the printing of the 'Orlando Furioso' is significant, since it demonstrates that Baskerville's reputation was growing in continental Europe. Voltaire, to whom Baskerville had sent copies of his Virgil and Milton, had permitted the printer to set specimen pages of his own works in 1771. Fournier the younger praised his types in the second volume of his 'Manuel Typographique' (Paris, 1766). [And] when the young Giambattista Bodoni left Rome in 1768 bound for England, it was presumably the reputation of Baskerville that had attracted him." This was no doubt gratifying for the Birmingham printer, whose

works were not as eagerly embraced in his own country, in part due to London snobbishness towards his provincial location. The Baskerville Ariosto was issued mostly in octavo sets, with a few in the larger present quarto format; Cohen-de Ricci notes that a number of copies of the special quarto version—which he praises as an especially fine edition—were sent to Derôme to be bound in a manner suitable for a luxury publication. There were no fewer than 18 members of the Derôme 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), Derôme le Jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derôme 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 his ticket. The arms on the upper cover indicate that this set was bound for John FitzGibbon (1748-1802), first Earl of Clare and lord chancellor of Ireland during the difficult years preceding and following the rebellion of 1798. Although an ardent proponent of union with Great Britain, he was also the strongest advocate of clemency towards the Catholic rebels. Later owner Sir Charles Tennant (1823-1906) was a Scottish industrialist who housed a notable library and art collection at his country home, The Glen, which was modelled on Glamis Castle. It is difficult to overstate the appeal of the present set, and despite the fact that the bindings are more elegant than decorative, they make a very fine impression on the shelf. Ray’s own copy, now held by the J. P. Morgan Library, is the only one we have located at any institution that is (at 30 cm.) nearly as tall as the present set. ST12004

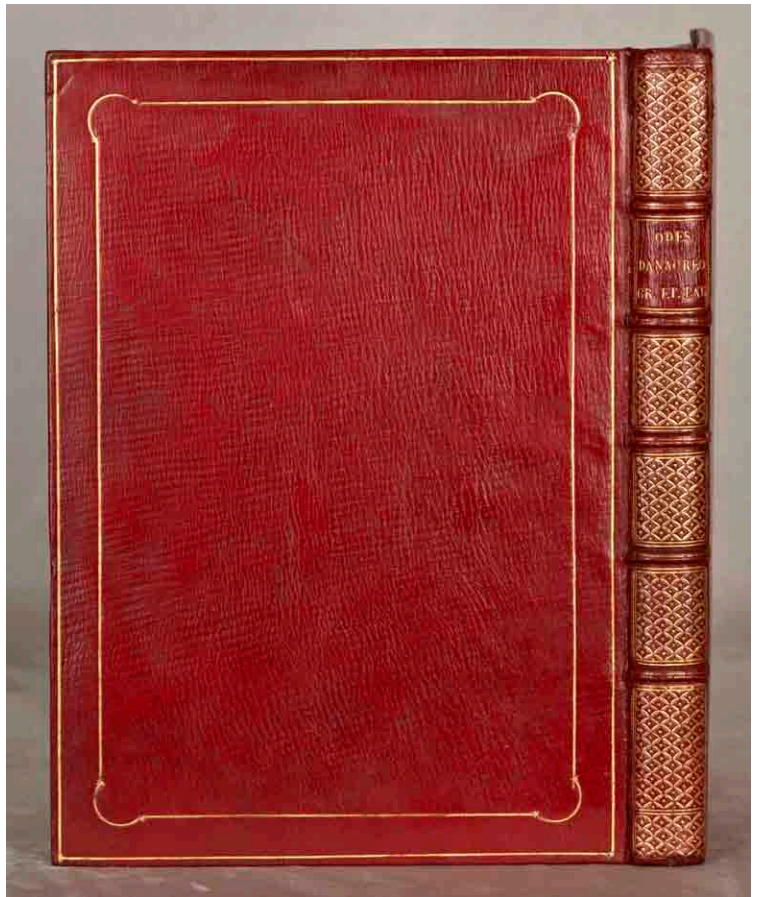


DERÔME LE JEUNE
*Beautifully Printed by Bodoni,
Beautifully Bound by Derôme*

26 (BODONI IMPRINT). ANACREON. [In Greek:] ANAKREONTOS TÊIOU MELÊ [then:] ANACREONTIS TEII ODARIA. [i.e., THE ODES]. (Parmae: Ex Regio Typographeio, [1785]) 305 x 222 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).

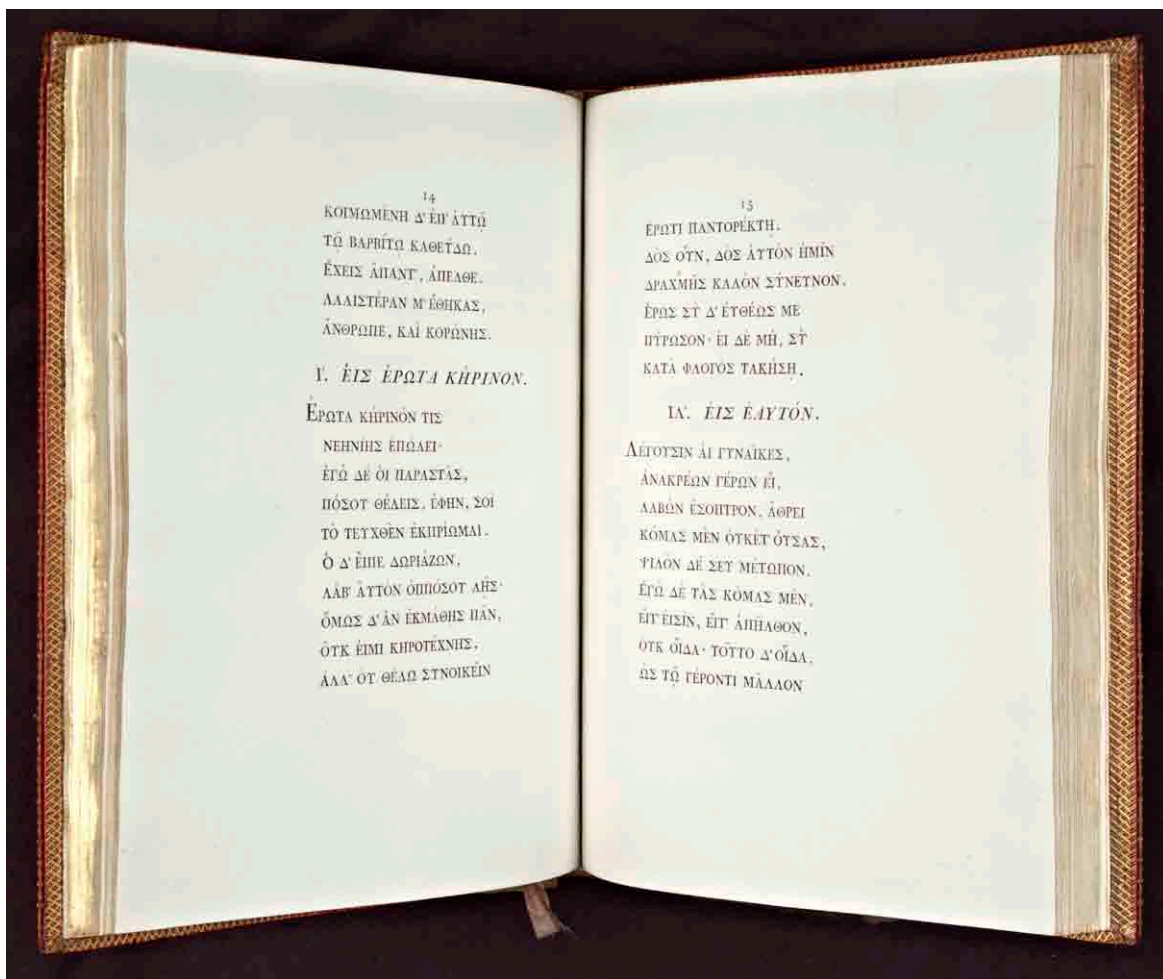
SPLENDID CONTEMPORARY CRIMSON MOROCCO, HANDSOMELY GILT, BY DERÔME LE JEUNE (with his ticket on front flyleaf), covers framed with double gilt rules, the inner rule with scalloped corners (as in Schiff 82), raised bands, compartments with a very appealing all-over diaper pattern (similar to Schiff 60), 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. **\$10,000**



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 one of the 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. Ours is a typical Derôme binding in that it is marked by considerable skill and elegance, but it is not at all typical in design. Of the 34 Derôme 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 Derôme 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. (For more on Derôme, see previous entry.) Despite the appearance of two in this catalogue, genuine Derôme bindings, especially with tickets (as opposed to those inferentially and overconfidently identified), are becoming less and less available, and ones found in fine original condition, like this one, are especially rare. ST11153



14
 ΚΟΙΜΩΜΕΝΗ Δ' ΕΙΓ' ΑΤΤΩ
 ΤΩ ΒΑΡΒΙΤΩ ΚΑΘΕΤΩ.
 ἘΧΕΙΣ ἈΠΑΝΤ', ἈΠΕΛΘΕ.
 ΛΑΛΙΣΤΕΡΑΝ Μ' ἘΘΗΚΑΣ,
 ἌΝΘΡΩΠΕ, ΚΑΙ ΚΟΡΩΝΗΣ.

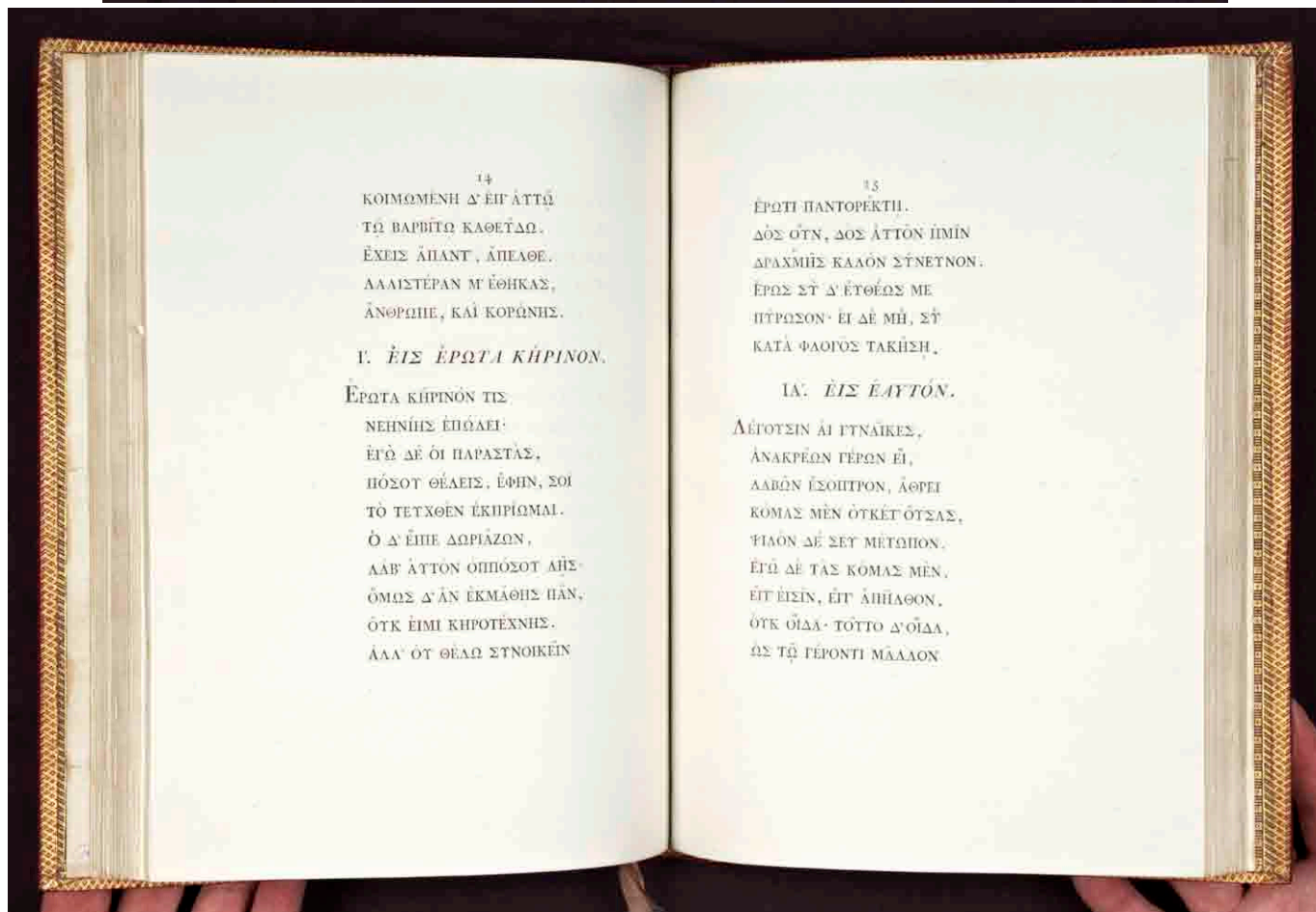
Γ. ἘΙΣ ἘΡΩΤΑ ΚΗΡΙΝΟΝ.

ἘΡΩΤΑ ΚΗΡΙΝΟΝ ΤΙΣ
 ΝΕΗΝΗΣ ΕΠΩΔΕΙ·
 ἘΓΩ ΔΕ Οἱ ΠΑΡΑΣΤΑΣ,
 ΠΟΣΟΤ ΘΕΛΕΙΣ, ἘΦΗΝ, ΣΟΙ
 ΤΟ ΤΕΤΧΘΕΝ ἘΚΠΙΩΜΑΙ.
 Ὁ Δ' ἔΠΗΕ ΔΩΡΙΑΖΟΝ,
 ΛΑΒ' ΑΥΤΟΝ ΟΠΠΟΣΟΤ ΑἴΣ·
 ὍΜΩΣ Δ' ἌΝ ἘΚΜΑΘΗΣ ΠᾶΝ,
 ὍΤΚ ἘΜΙ ΚΗΡΟΤΕΧΝΗΣ,
 ἌΛΛ' ὍΤ ΘΕΛΩ ΣΤΝΟΙΚΕΪΝ

15
 ΕΡΩΤΗ ΠΑΝΤΟΡΕΚΤΗ.
 ΔΟΣ ΟΥΤΝ, ΔΟΣ ΑΥΤΟΝ ΗΜΙΝ
 ΔΡΑΧΜΗΣ ΚΑΛΟΝ ΣΤΝΕΥΝΟΝ.
 ἘΡΩΣ ΣΤ' Δ' ἘΤΘΕΩΣ ΜΕ
 ΠΤΡΩΣΟΝ· ΕΙ ΔΕ ΜΗ, ΣΤ'
 ΚΑΤΑ ΦΑΘΟΟΣ ΤΑΚΗΣΗ.

ΙΑ. ἘΙΣ ἘΑΥΤΟΝ.

ΛΕΙΤΟΥΣΙΝ Αἱ ΓΥΝΑΙΚΕΣ,
 ἈΝΑΚΡΕΩΝ ΓΕΡΩΝ Εἶ,
 ΛΑΒΟΝ ἘΣΟΠΤΡΟΝ, ἌΘΡΕΙ
 ΚΟΜΑΣ ΜΕΝ ὍΤΚΕΤ' ὍΤΣΑΣ,
 ΦΙΛΟΝ ΔΕ ΣΕΤ ΜΕΤΩΠΟΝ.
 ἘΓΩ ΔΕ ΤΑΣ ΚΟΜΑΣ ΜΕΝ,
 ΕἴΓΕΙΣΙΝ, ΕἴΓ' ΑἴΗΛΑΘΟΝ,
 ὍΤΚ ὍΙΔΑ· ΤΟΤΤΟ Δ' ὍΙΔΑ.
 ὩΣ Τῶ ΓΕΡΟΝΤΙ ΜᾶΛΛΟΝ



14
 ΚΟΙΜΩΜΕΝΗ Δ' ΕΙΓ' ΑΤΤΩ
 ΤΩ ΒΑΡΒΙΤΩ ΚΑΘΕΤΩ.
 ἘΧΕΙΣ ἈΠΑΝΤ', ἈΠΕΛΘΕ.
 ΛΑΛΙΣΤΕΡΑΝ Μ' ἘΘΗΚΑΣ,
 ἌΝΘΡΩΠΕ, ΚΑΙ ΚΟΡΩΝΗΣ.

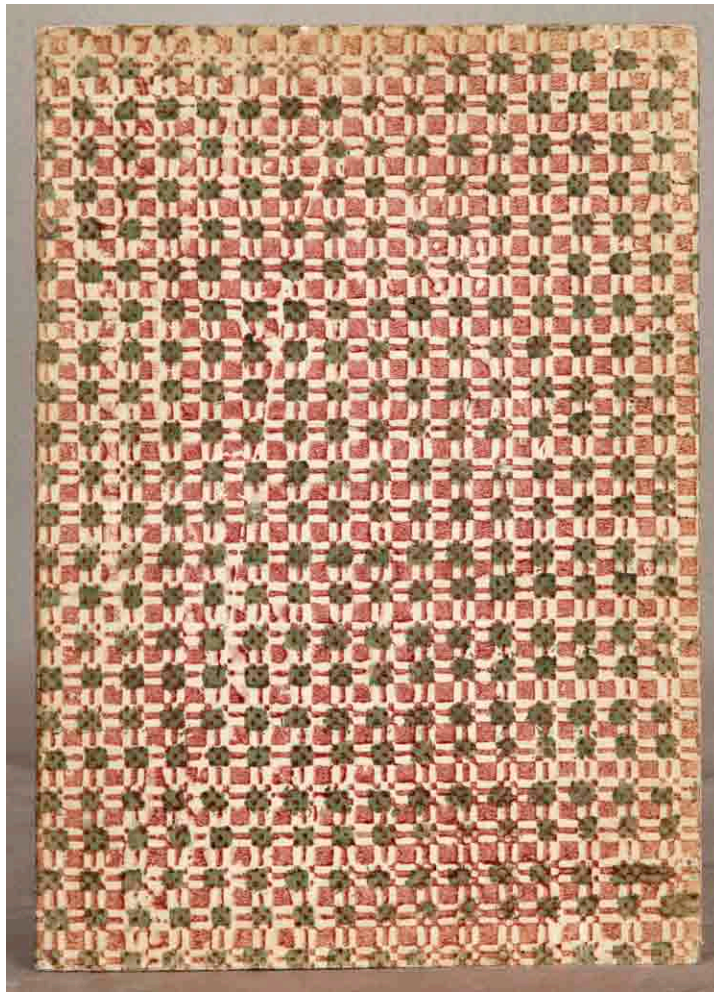
Γ. ἘΙΣ ἘΡΩΤΑ ΚΗΡΙΝΟΝ.

ἘΡΩΤΑ ΚΗΡΙΝΟΝ ΤΙΣ
 ΝΕΗΝΗΣ ΕΠΩΔΕΙ·
 ἘΓΩ ΔΕ Οἱ ΠΑΡΑΣΤΑΣ,
 ΠΟΣΟΤ ΘΕΛΕΙΣ, ἘΦΗΝ, ΣΟΙ
 ΤΟ ΤΕΤΧΘΕΝ ἘΚΠΙΩΜΑΙ.
 Ὁ Δ' ἔΠΗΕ ΔΩΡΙΑΖΟΝ,
 ΛΑΒ' ΑΥΤΟΝ ΟΠΠΟΣΟΤ ΑἴΣ·
 ὍΜΩΣ Δ' ἌΝ ἘΚΜΑΘΗΣ ΠᾶΝ,
 ὍΤΚ ἘΜΙ ΚΗΡΟΤΕΧΝΗΣ,
 ἌΛΛ' ὍΤ ΘΕΛΩ ΣΤΝΟΙΚΕΪΝ

15
 ΕΡΩΤΗ ΠΑΝΤΟΡΕΚΤΗ.
 ΔΟΣ ΟΥΤΝ, ΔΟΣ ΑΥΤΟΝ ΗΜΙΝ
 ΔΡΑΧΜΗΣ ΚΑΛΟΝ ΣΤΝΕΥΝΟΝ.
 ἘΡΩΣ ΣΤ' Δ' ἘΤΘΕΩΣ ΜΕ
 ΠΤΡΩΣΟΝ· ΕΙ ΔΕ ΜΗ, ΣΤ'
 ΚΑΤΑ ΦΑΘΟΟΣ ΤΑΚΗΣΗ.

ΙΑ. ἘΙΣ ἘΑΥΤΟΝ.

ΛΕΙΤΟΥΣΙΝ Αἱ ΓΥΝΑΙΚΕΣ,
 ἈΝΑΚΡΕΩΝ ΓΕΡΩΝ Εἶ,
 ΛΑΒΟΝ ἘΣΟΠΤΡΟΝ, ἌΘΡΕΙ
 ΚΟΜΑΣ ΜΕΝ ὍΤΚΕΤ' ὍΤΣΑΣ,
 ΦΙΛΟΝ ΔΕ ΣΕΤ ΜΕΤΩΠΟΝ.
 ἘΓΩ ΔΕ ΤΑΣ ΚΟΜΑΣ ΜΕΝ,
 ΕἴΓΕΙΣΙΝ, ΕἴΓ' ΑἴΗΛΑΘΟΝ,
 ὍΤΚ ὍΙΔΑ· ΤΟΤΤΟ Δ' ὍΙΔΑ.
 ὩΣ Τῶ ΓΕΡΟΝΤΙ ΜᾶΛΛΟΝ



*An Italian Aristocratic Wedding Volume from 1774,
Looking Almost Exactly as it Did in 1774*

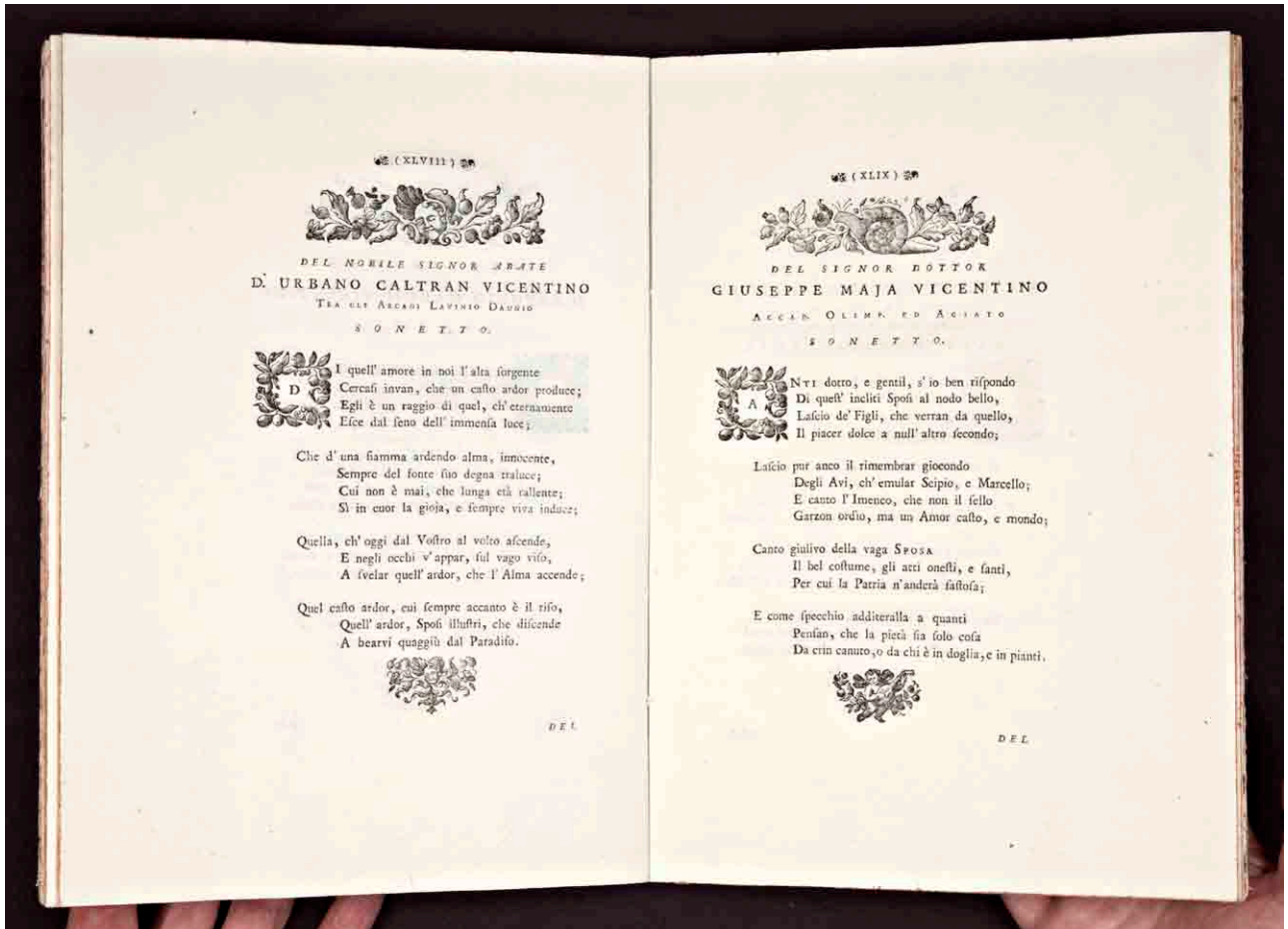
27 A FÊTE BOOK FOR AN 18TH CENTURY ITALIAN WEDDING. POESIE PER LE FELICISSIME NOZZE DEL NOBILE SIGNOR CONTE LODOVICO TIENE CON LA NOBILE SIGNORA CONTESSA ATALANTA PIOVENE. (Vicenza : per Gio. Battista Vendramini Mosca, 1774) 304 x 212 mm. (12 x 8 1/2"). lxxvi pp. FIRST EDITION.

Original pastepaper boards covered in red and green block-printed patterned paper. In a modern red cloth folding box.

Frontispiece engraving of the arms of bride and groom, engraved allegorical vignettes on title page and at end, woodcut head- and tailpieces and foliated initials, all done with considerable charm. ♦ Spine and head edge just slightly faded, a couple of very small snags in backstrip, one page with mild thumbing, but A SUPERB COPY, EXCEPTIONALLY CLEAN, FRESH, AND BRIGHT, both the text and original printed paper wrappers in an almost unbelievable state of preservation. **\$3,250**

This is a remarkably well-preserved Italian "wedding book," a souvenir produced for friends and guests of a noble bride and groom. It contains a collection of romantic poems by 28 different authors, along with engravings of the newlyweds' arms. This kind of book was popular in Italy, particularly in the north during the second half of the 18th and early part of the 19th centuries. Such occasional works were produced by printers in the major cities like Venice, Vicenza, Padua, Trento, and Milan for assorted noble patrons. Copies of these fête books are to be found today in Italian and Swiss libraries, but only two copies of any such

volumes are held in North America (one by the New York Public Library and one by the Getty). KVK locates four copies of our work (one of them damaged) in three Italian libraries. The groom here, Count Lodovico Tiene or Thiene, was a scion of one of Vicenza's most important families. His ancestor, also named Lodovico, built the Palazzo Thiene that was memorably remodelled by Vicenza's most famous son, Andrea Palladio. Our volume was obviously a treasured keepsake that was carefully stored away from light and dust, and it looks amazingly like it must have on the day of the happy nuptials. ST12037



(XLVIII)

DEL NOBILE SIGNOR ARABE
D. URBANO CALTRAN VICENTINO
 TEA CHE ARCADE LAVINIO DAUDIO
 SONETTO.

D I quell' amore in noi l'alta sorgente
 Cercaſi invan, che un caſto ardor produce;
 Egli è un raggio di quel, ch' eternamente
 Eſce dal ſeno dell' immenſa luce;

Che d' una fiamma ardendo alma, innocente,
 Sempre del fonte ſuo degna irraduce;
 Cui non è mai, che lunga età rallente;
 Sì in cuor la gioia, e ſempre viva induce;

Quella, ch' oggi dal Voſtro al voſtro accende,
 E negli occhi v' appar, ſul vago viſo,
 A ſvelar quell' ardor, che l' Alma accende;

Quel caſto ardor, cui ſempre accanto è il riſo,
 Quell' ardor, Spoſi illuſtri, che diſcende
 A bearrvi quaggiù dal Paradifo.

(XLIX)

DEL SIGNOR DOTTOR
GIUSEPPE MAJA VICENTINO
 ACCAN OLIMPI ED ACIATO
 SONETTO.

A Nzi detto, e gentili, s' io ben riſpondo
 Di quell' incliti Spoſi al nodo bello,
 Laſcio de' Figli, che verranno da quello,
 Il piacer dolce a null' altro ſecondo;

Laſcio pur anco il rimembrar giocando
 Degli Avi, ch' emular Scipio, e Marcello,
 E canto l' Imenico, che non il ſello
 Garzon odio, ma un Amor caſto, e mondo;

Canto giulivo della vaga Spoſa
 Il bel coſtume, gli atti onefi, e ſanti,
 Per cui la Patria n' anderà ſaiſoſa;

E come ſpecchio additeralla a quanti
 Penſan, che la pietà ſia ſolo coſa
 Da erin canuto, o da chi è in doglia, e in pianti,

EDWARDS OF HALIFAX

28 WATTS, ISAAC. THE PSALMS OF DAVID. [bound with] HYMNS AND SPIRITUAL SONGS. (London: Printed by, and for, J. W. Pasham, 1778) 124 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.

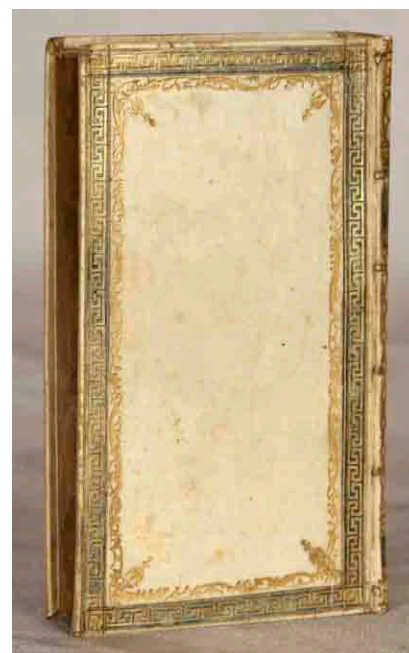


Front pastedown with the bookplate of James Gordon, Esquire, Moor-Place; front flyleaf inscribed "Harriot Whitbread / The Gift of John Howard Esq[ui]r[e] / Cardington / 1785"; another flyleaf with a similar inscription to Harriot from M. Howard of Cardington dated 1787 (see below). ♦ Blue spine label 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 still a remarkable survival.) **\$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.) For more on Edwards of Halifax, see next item. ST11385

EDWARDS OF HALIFAX



29 (FORE-EDGE PAINTING). THE BOOK OF COMMON PRAYER.
 (Paris: Printed by P. Didot, Sen., and sold by W. Edwards & Sons,
 Halifax, 1791) 165 x 102 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 in fine condition, fresh and clean internally, and with the painting remarkably well preserved. **\$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 “Common Prayer” volumes printed for Edwards by Didot were popular choices for fore-edge decoration: 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

EDWARDS OF HALIFAX



*In Unrestored Original Etruscan Calf,
And Perhaps with an Edwards Painting as well*

30 (FORE-EDGE PAINTING). JOHNSON, SAMUEL. PRINCE OF ABISSINIA. A TALE. [i.e., RASSELAS]. (London: Printed for J. F. and C. Rivington et al., 1790) 181 x 108 mm. (7 1/8 x 4 1/4"). viii, 304 pp. Eighth Edition.

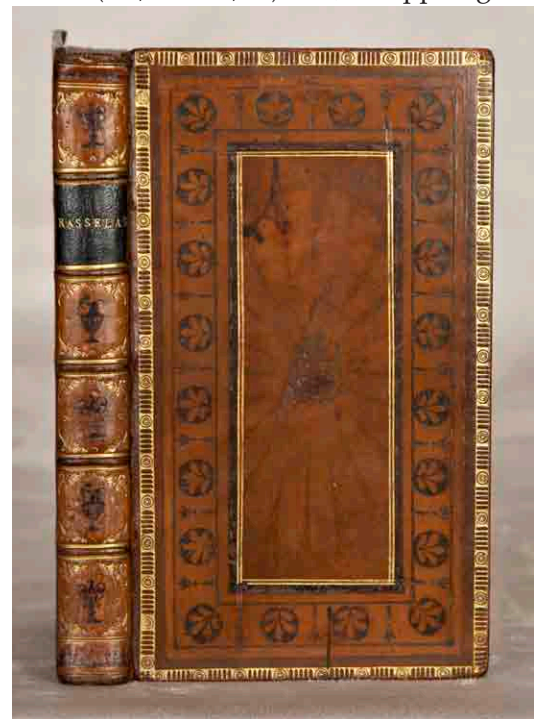
ESPECIALLY PLEASING ETRUSCAN CALF IN THE STYLE OF, AND PROBABLY BY, EDWARDS OF HALIFAX, covers with gilt metope and pentaglyph border as well as a wide frame of stenciled palmettes enclosing a sprinkled central panel with lightened slats radiating from an oval starburst and a laurel garland at the middle, 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. **\$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 by Johnson during his 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

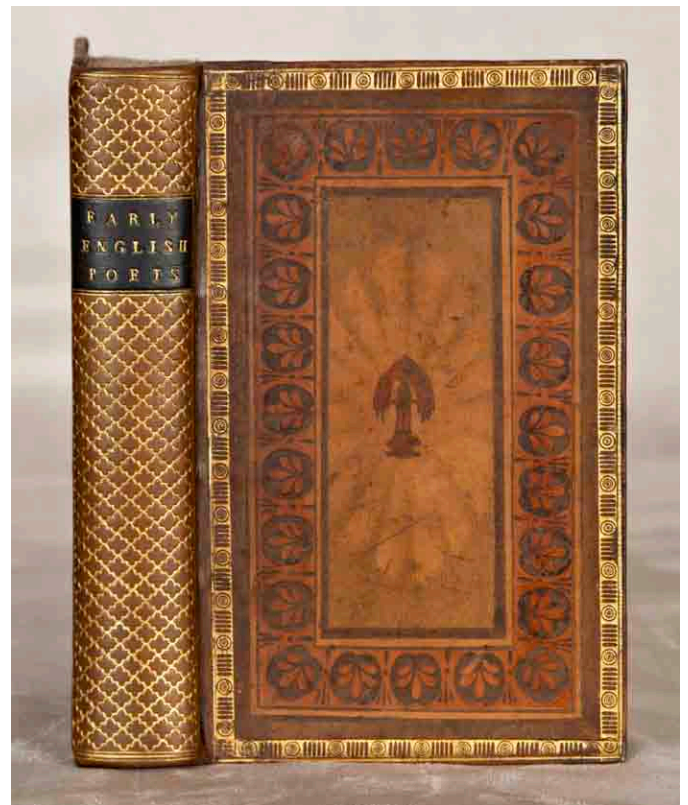



EDWARDS OF HALIFAX



31 (FORE-EDGE PAINTING). SPECIMENS OF THE EARLY ENGLISH POETS. (London: Printed for Edwards, 1790) 191 x 127 mm. (7 1/2 x 5"). 5 p.l., 323 pp. Edited by George Ellis. FIRST EDITION.

EXTREMELY PLEASING ETRUSCAN 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 rebacked 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. **\$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 known to have a definite Edwards connection. As is usual with Edwards paintings, 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. As further corroboration of attribution, in our Catalogue 40 (item #22), we had another copy of the 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



*A Pretty Common Title, but in
Uncommonly Pretty Contemporary Condition*

32 [DODSLEY, ROBERT, Editor.] A COLLECTION OF POEMS . . . BY SEVERAL HANDS. (London: for J. Dodsley, 1782) 171 x 114 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. **\$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. Dodsley began his career as a footman with literary aspirations. According to DNB, he was in service with "Charles Dartiquenave, a well-known London epicure, friend of Swift and Pope, member of the Kitcat Club, and contributor to 'The Tatler.'" Pope became a friend and patron of Dodsley, and helped provide funds for him to leave service and become a bookseller. DNB tells us that our editor's purpose in compiling the present work was "to preserve to the public those poetical performances, which seemed to merit a longer remembrance than what would probably be secured to them by the manner wherein they were originally published." Dodsley 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

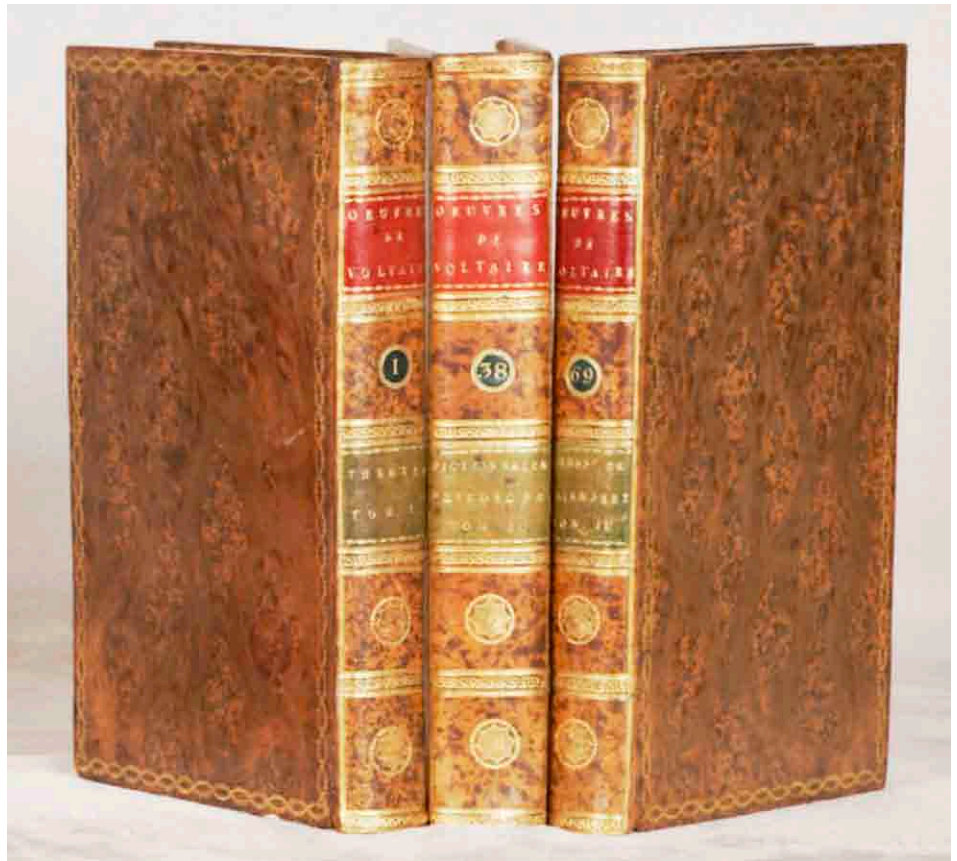
*The Famous Kehl Edition of Voltaire's Works, in
Astonishingly Well-Preserved Period Calf*

33 VOLTAIRE, FRANÇOIS MARIE AROUET DE. OEUVRES COMPLETES. ([Kehl]: De l'Imprimerie de la Société Littéraire-Typographique, 1784) 229 x 143 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, otherwise **AN OUTSTANDING COPY, THE BINDINGS EXTRAORDINARILY BRIGHT AND VIRTUALLY WITHOUT WEAR, AND THE TEXT REMARKABLY FRESH AND CLEAN. \$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 ➡





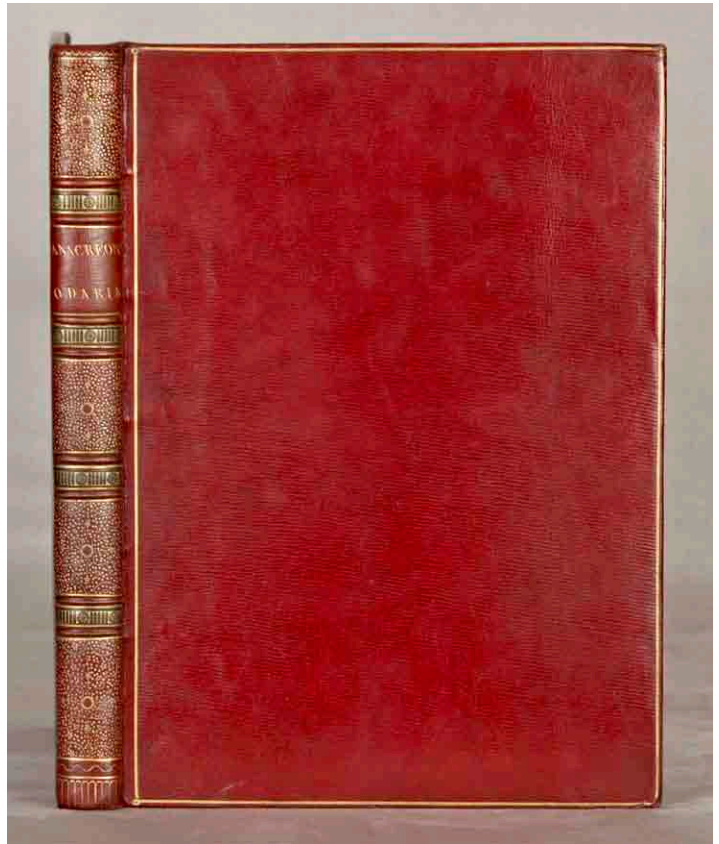
◀ Item 33

*Elegant and Luxurious in Every Way,
And with Fine Provenance*

34 (BODONI IMPRINT). ANACREON. [In Greek:] ANAKREONTOS TÊIOU MELË [then:] ANACREONTIS TEII ODARIA. [i.e., THE ODES]. (Parmae: Ex Regio Typographeio, [1785]) 308 x 217 mm. (12 1/8 x 8 1/2"). 2 p.l., XCIV, 100 pp., [1] leaf. ONE OF 50 COPIES ON FINE PAPER (of a total of 310 copies).

VERY ATTRACTIVE CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO, spine beautifully gilt in compartments between green stylized pentaglyph and metope strips flanked by double raised bands, the plain-ruled compartments densely stippled with gold dots surrounding a small central medallion from which emanate a number of wavy vines bearing flowers and small leaves, anular dot cornerpieces, elaborately gilt turn-ins, blue watered silk endpapers, the pastedowns framed with elegant gilt garlands and bead-and-lozenge roll, free endleaves with cresting gilt frame, leather hinges (these expertly renewed at top and bottom), all edges gilt. In a modern brown cloth chemise and morocco-backed slipcase.

Small author portrait tondo 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. Front pastedown with morocco monogram bookplate of Charles C. Kalbfleisch, engraved bookplate of Hugh Morriston Davies, and book label of Charles Whibley (see below). Brooks 287; Dibdin I, 265; Schweiger 25; Brunet I, 252; Graesse I, 111. ♦ Spine probably a bit sunned (though difficult to tell, with so much gilt), four tiny wormholes to joints, extremities with a hint of rubbing, but the binding solid, lustrous, and attractive; A SPECTACULAR COPY INTERNALLY, entirely clean, fresh, and bright, and with enormous margins. **\$11,000**



This is a superb copy of the luxury paper printing of the work described in item #26. Our copy has a distinguished provenance. Charles C. Kalbfleisch was a discriminating American collector whose collection featured a great many beautiful bindings and who was known for choosing only the finest copies available. Parke-Bernet sold much of his collection in January of 1944 in a sale entitled "The Arts of the Book . . . the Splendid Library Formed by the Late Charles C. Kalbfleisch, New York." Hugh Morriston Davies (1879-1965) was a pioneering surgeon (known


as "The Doyen of Thoracic Surgery") who collected fine bindings, especially those of the 18th century. Charles Whibley (1859-1930) authored important books and wrote popular periodical columns of literary interest, edited a number of works in the substantial and distinguished "Tudor Translations" series, was at the center of a British literary circle with links to the Symbolist poets of France, and made an enormous contribution to literature by recommending T. S. Eliot to Faber & Faber. ST11935

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



35 (FRENCH ILLUSTRATED BOOKS). FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE. LES AVENTURES DE TÉLÉMAQUE. (Paris: Imprimerie de Monsieur [i.e., Pierre-François Didot], 1785) 337 x 254 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.

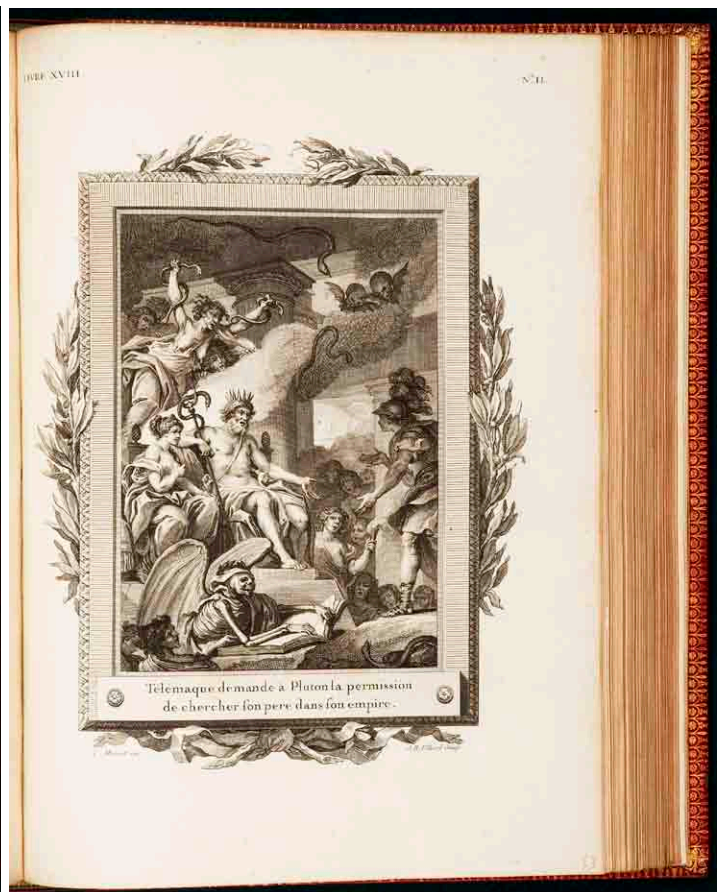
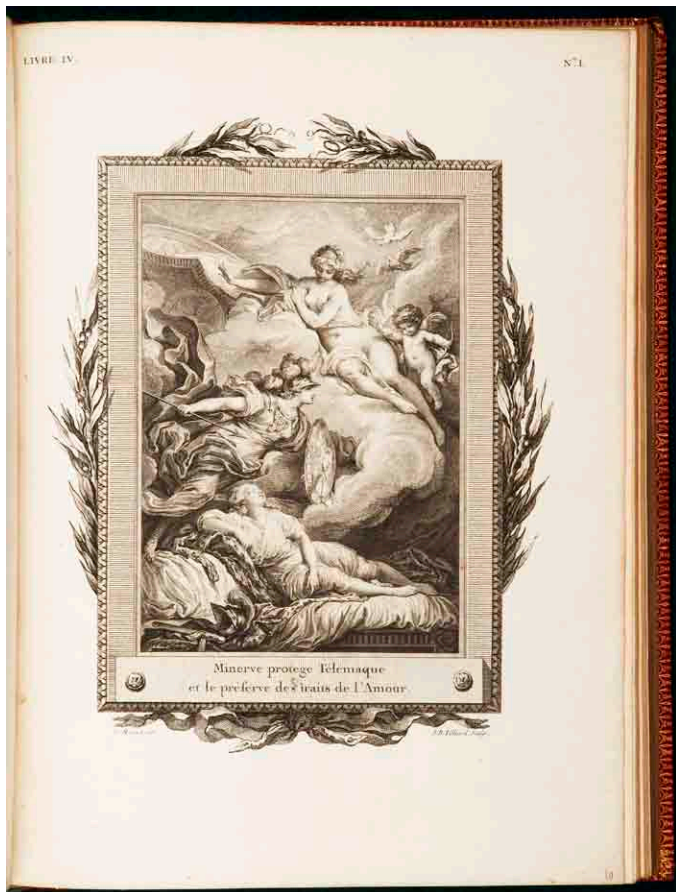
Engraved title page, and 96 FINE ENGRAVED PLATES, all within handsome frames wrapped in fruited foliage, by Jean Baptiste Tilliard AFTER CHARLES MONNET, 24 of the plates containing chapter summaries, and 72 with scenes from the narrative. Original tissue guards. Front pastedown of each volume with armorial 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. **\$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 was in fact a subtle attack on the absolute monarchy of France under Louis XIV. 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 ➡



Item 35



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

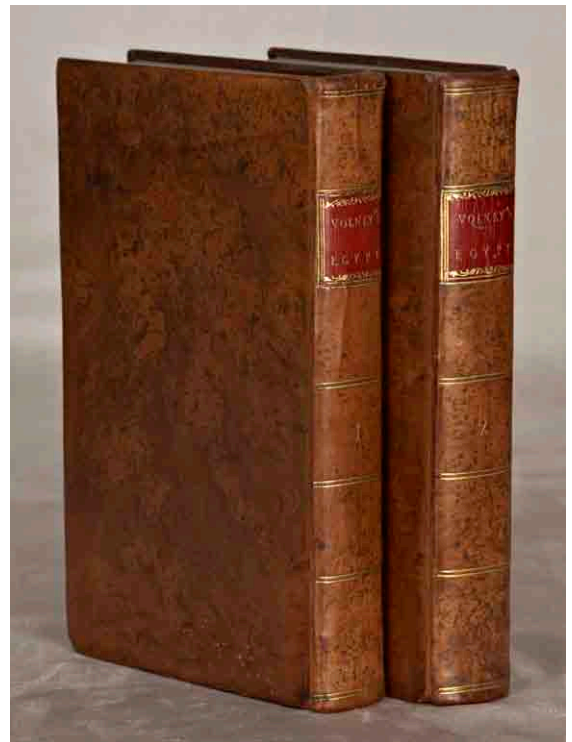
36 VOLNEY, CONSTANTIN FRANÇOIS CHASSEBŒUF, COMTE DE. TRAVELS THROUGH SYRIA AND EGYPT, IN THE YEARS 1783, 1784, AND 1785. (London: Printed for G. G. J. and J. Robinson, 1788) 216 x 137 mm. (8 1/2 x 5 3/8"). **Two volumes.** Second Edition in English.

VERY FINE CONTEMPORARY FLAMED CALF, flat spines ruled in gilt, red morocco label on each spine.

Three engraved folding plates (views and plan) and two engraved folding maps. Front pastedowns with the armorial bookplate of Penelope Vaughn. Cox I, 235 (citing French edition of 1787); Lowndes IV, 2790; Graesse VI, 389 (both citing English edition of 1787). ♦ A handful of paper flaws (one causing a short tear without loss just into text), a half dozen leaves with light marginal soiling (apparently incurred in the print shop), top inch of front joint of second volume slightly cracked, two bottom corners a bit bumped and rubbed, but A VERY FINE COPY INSIDE AND OUT, the bindings lustrous and scarcely worn, the text bright and clean, and the plates all remarkably well preserved. **\$1,850**

The author's first book, this item is called by Chambers "one of the most exact and valuable works of [its] kind ever published" (Cox quoting Chambers' "Cyclopaedia: or, an Universal Dictionary of Arts and Sciences"). The Blackmer catalogue says that "Volney's popular and highly-regarded work was the result of three years' travels, a good deal of which time was spent in Cairo. His account has never really been surpassed. Volney went to great lengths in preparation, which included a year devoted to exercise and self-deprivation and three months learning the language required in a convent in the mountains of Lebanon." Volney

(1757-1820) was a learned man, a frequent traveller, and an important governmental official who was expelled from America as a suspected spy and who narrowly escaped the guillotine during the French Revolution. The present bindings obviously are not notable for their decoration, but they are wonderful examples of attractively executed flamed calf bindings typical of those making up the bulk of country gentlemen's libraries all over Great Britain. The condition of the present copy is nothing short of extraordinary, very nearly capturing the look and feel of the volumes as they would have appeared on their original shelf. ST10830

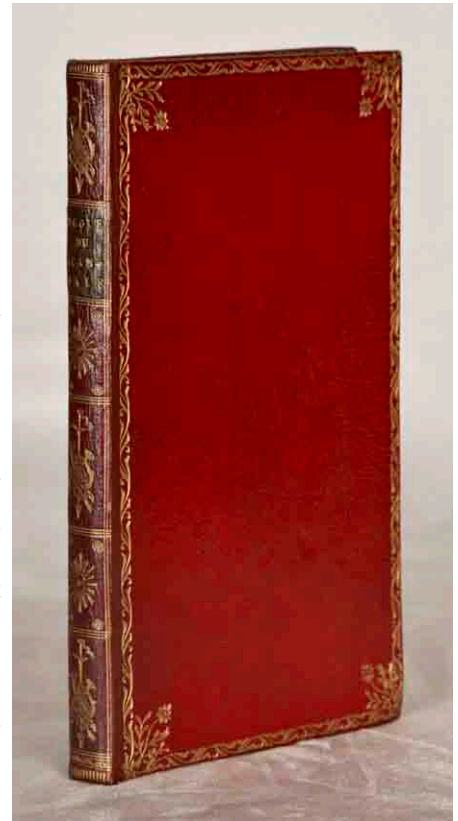


*A Very Scarce Edition, Handsomely Bound and
With a Glittering Subscriber List*

37 SHERIDAN, RICHARD BRINSLEY. L'ECOLE DU SCANDALE, OU LES MOEURS DU JOUR, COMEDIE. (À Londres: Imprimeur par Galabin . . . et se trouve chez Mr. Debrett et al., 1789) 217 x 135 mm. (8 1/2 x 5 1/4"). xvi, 159, [1] pp. Translated by Bunel Delille. First London Printing in French.

Very attractive contemporary red morocco, covers framed by roll of gilt leaves with very elegant floral sprig cornerpieces, flat spine divided into compartments by plain and decorative gilt rules, three compartments with large ornament formed by musical instruments (horns and pipes) and a spear, two compartments with central gilt sunburst and anular dots in the corners, brown morocco label, gilt turn-ins, marbled endpapers, all edges gilt.

Front pastedown with armorial bookplate of W. F. Pollock. ♦ Spine slightly and evenly darkened, one prefatory leaf slightly discolored, otherwise an extremely fine copy, the period binding with almost no wear, and the text especially fresh and clean. **\$950**



First printed in 1777 (in English), this attack on sentimentalism and scandal-mongers is called by Hazlitt "perhaps the most finished and faultless comedy which we have," and Day praises its "verbal ingenuity and sparkling prose." It is one of the few 18th century plays that remain popular to the present day. As DNB observes, Sheridan's "comic invention exposes folly and hypocrisy through dramatic crises in a timeless way, and this has meant the plays remain alive." After a brilliant career as playwright and theatrical manager at Drury Lane, Sheridan (1751-1816) occupied a major place in the political landscape of the day in Parliament and later as Undersecretary of State and Secretary of the Treasury. Day tells us that he "was an intimate of the Prince of Wales, even composing the love letters dispatched by his royal highness." The list of subscribers here contains a number of luminaries from 18th century


society, including the prince, his secret (and unlawful) wife Mrs. Fitzherbert, Fox, Burke, the Duke of Devonshire (who bought four copies), the famed actress Mrs. Siddons, French finance minister Jacques Necker, and Lord Walpole. Viewed in retrospect, the popularity of this edition among the elite seems to suggest that owning a copy in French of a play originally printed and readily available in English brought with it a certain social cachet. If so, the elegant binding would have been an appropriate choice as a kind of confirmation of this implicitly elevated status. The present copy is the first London printing in French; a French translation was published in Geneva in 1788, and may or may not have been done by our translator Delille. Our 19th century owner is surely the lawyer and writer Sir William Frederick Pollock (1815-88), described by DNB as "a man of literary culture and rare social charm." ST11889

JOSEPH THOUVENIN

*Beautifully Illustrated by Marillier, in
Very Fine Morocco by One of the Great Binders of the Era*

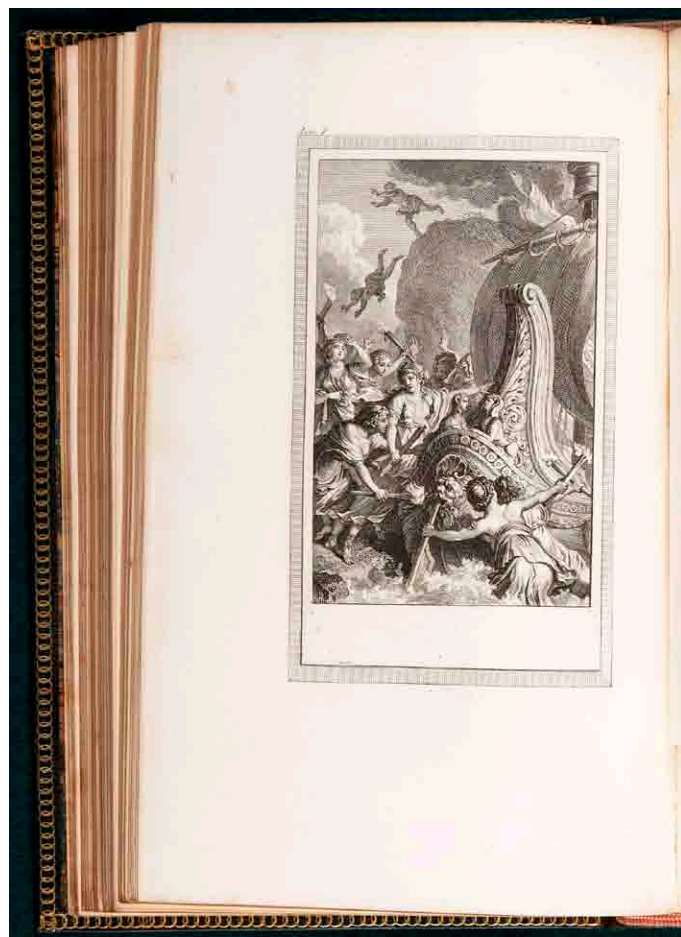
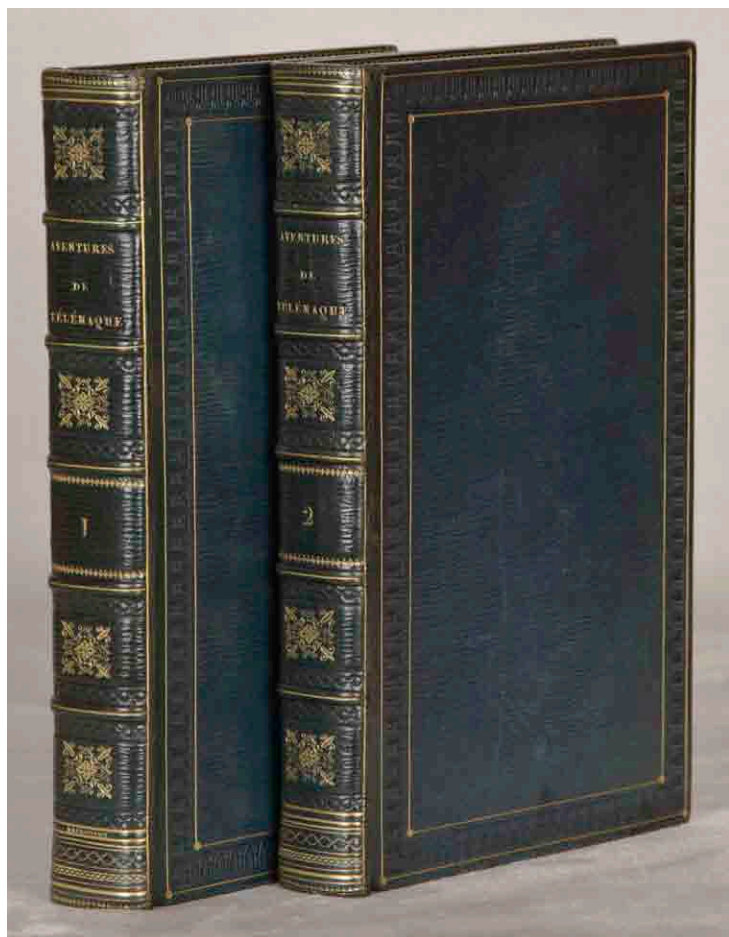
38 (FRENCH ILLUSTRATED BOOKS). FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE. LES AVENTURES DE TÉLÉMAQUE. (Paris: De l'imprimerie de Didot Jeune, 1790) 248 x 165 mm. (9 3/4 x 6 1/2"). **Two volumes.**

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.” \$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), 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.” His 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. ST10187





39 RUSCELLI, GIROLAMO. KRIEGS UND ARCHELEY KUNST. (Frankfurt: Lukas Jennis [second part: Jakob de Zetter], 1620) 292 x 191 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.

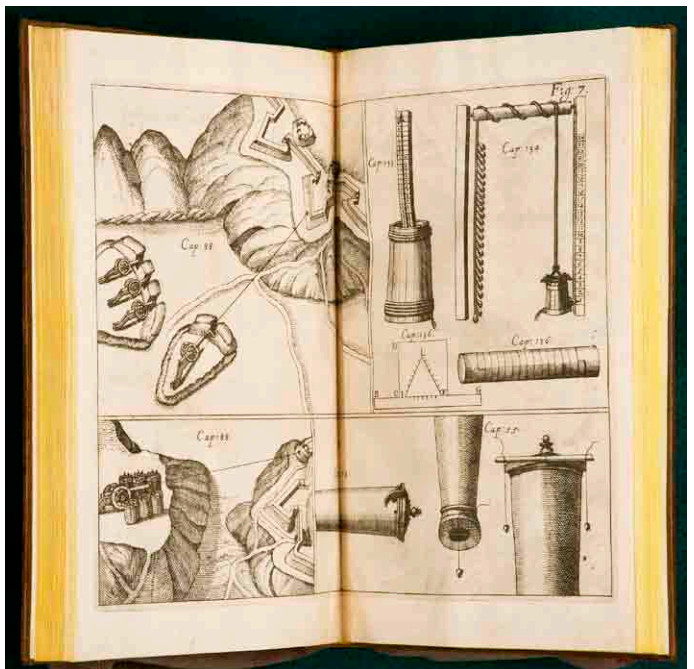
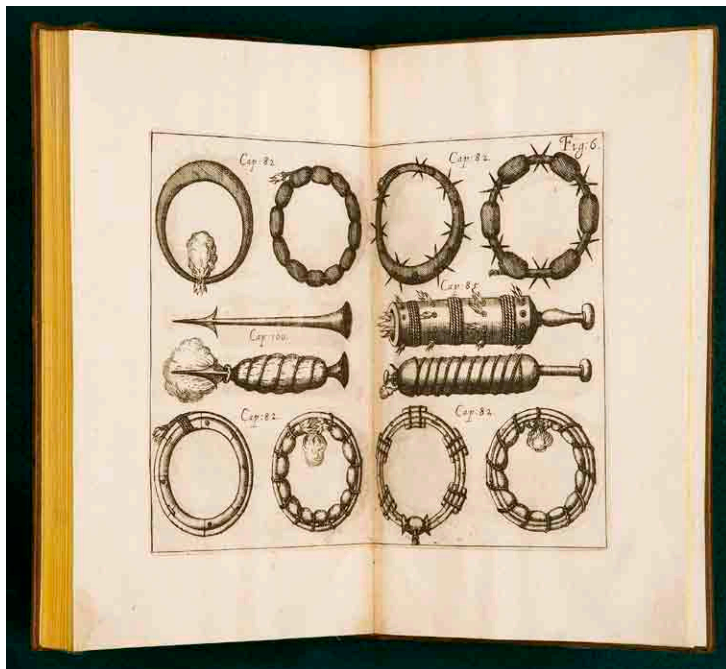
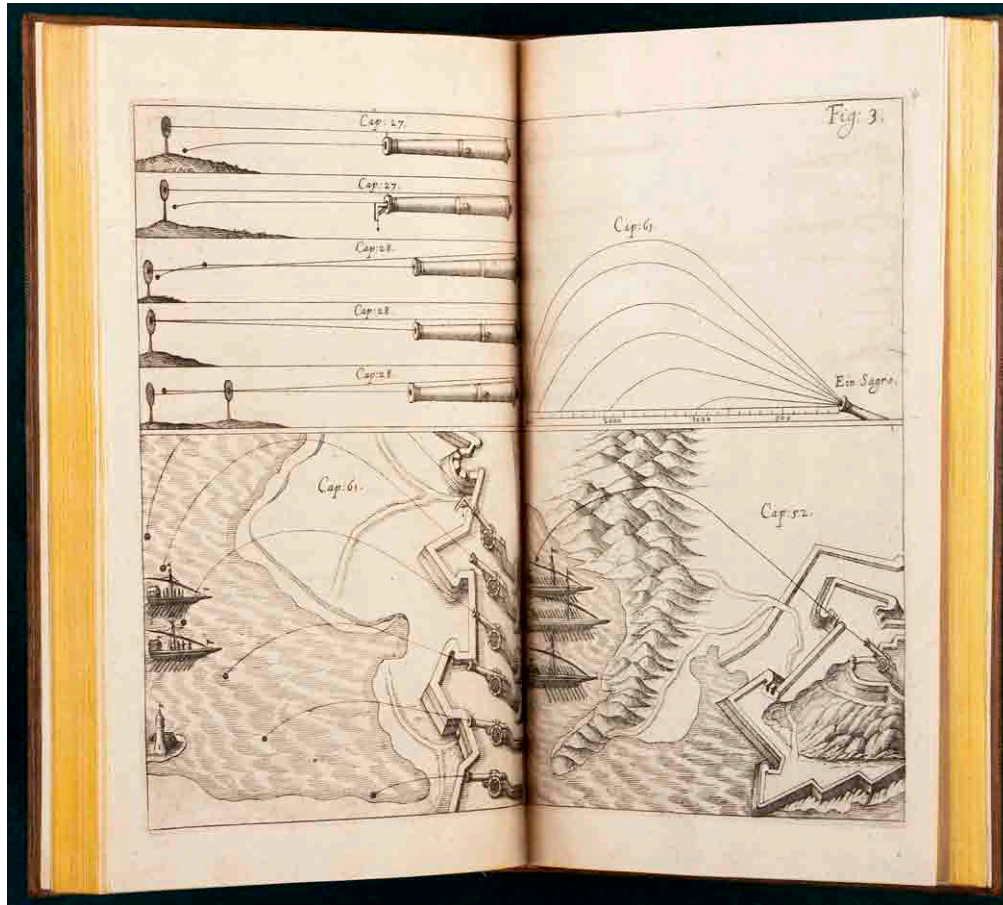
VERY FINE LATE 18TH CENTURY TREE CALF, flat spine handsomely gilt in compartments filled with closely spaced horizontal rows of alternating strapwork and flowing floral and foliate stamps, reddish-orange morocco label.

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 fourth 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. **\$5,500**

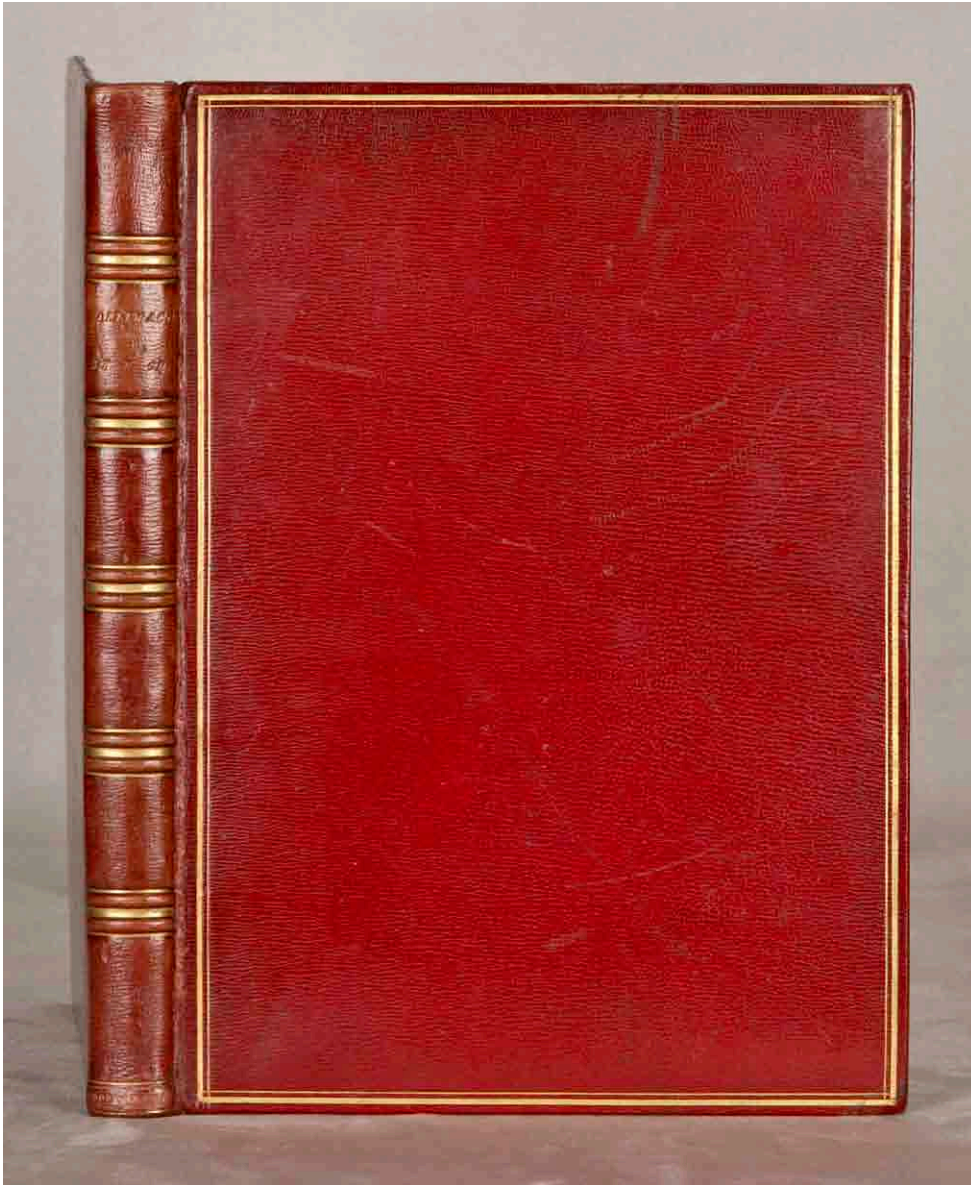
This is a rare copy of the first German version of Girolamo Ruscelli's "Precetti della Militia Moderna," describing battlefield explosives as well as fireworks and diving equipment, and illustrations of projectiles are particularly different types of military equipment, especially cannons intriguing, 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 first part concentrates on artillery, and the second on the manufacturing of rockets and mines. The plates illustrate "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 tree calf binding commissioned ca. 1790 by General Parker. ST11294



CHARLES HERING



40 (BODONI IMPRINT). CALLIMACHUS. CALLIMACO GRECO-ITALIANO ORA PVBBLICATO. (Parma: Nel Regal Palazzo, co' tipi Bodiani, 1792) 310 x 225 mm. (12 1/4 x 9"). 13 p.l., IV pp., [1] leaf, 76 pp., [1] leaf, IV pp., [1] leaf, 100 pp., [2] leaves. Italian translation by L. A. Pagnini.

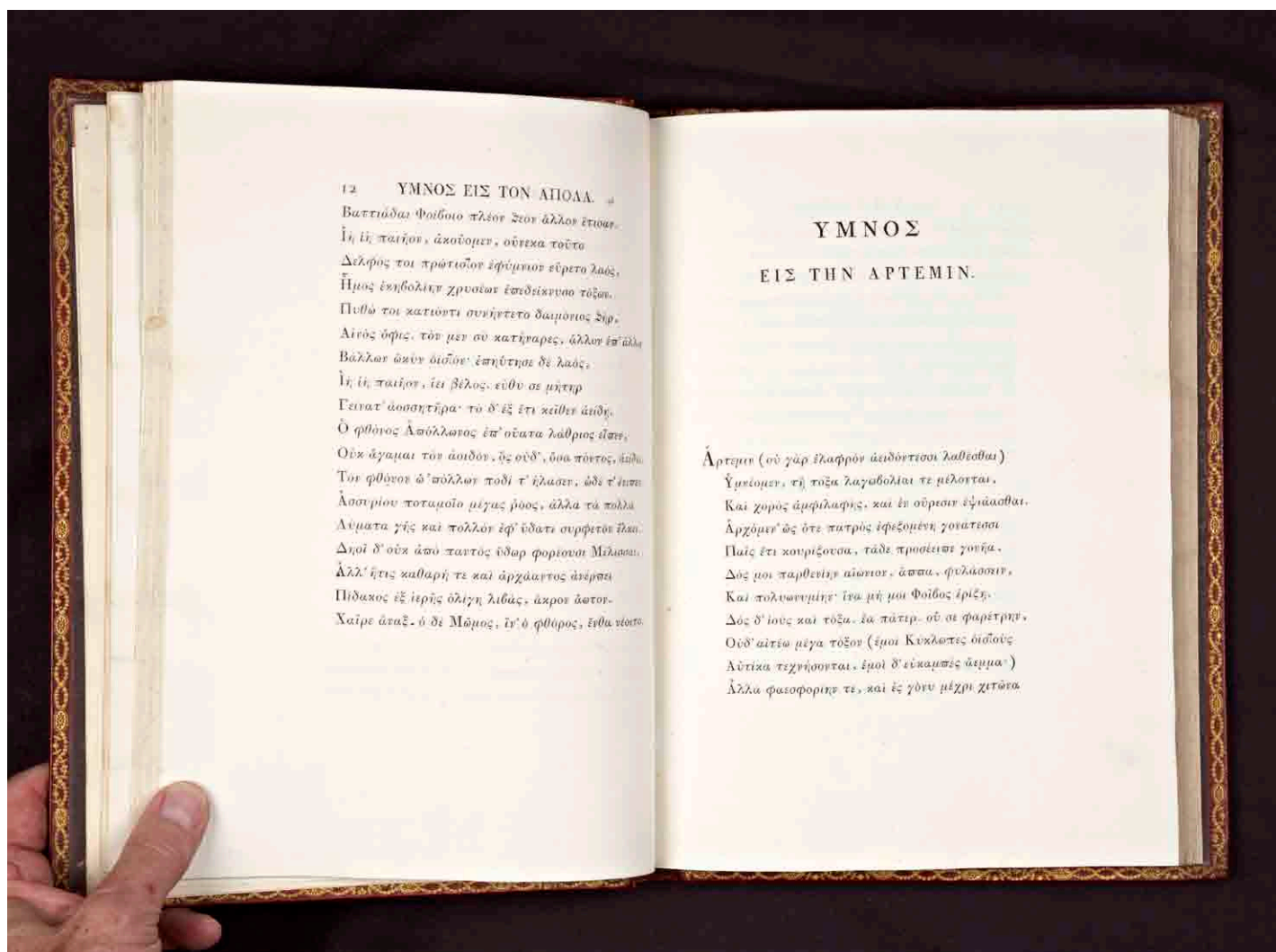
Handsome early 19th century red straight-grain morocco by Charles Hering (his ticket on verso of front free endpaper), covers with thick and thin gilt rule border, raised bands flanked by gilt rules, gilt titling and turn-ins, all edges gilt.

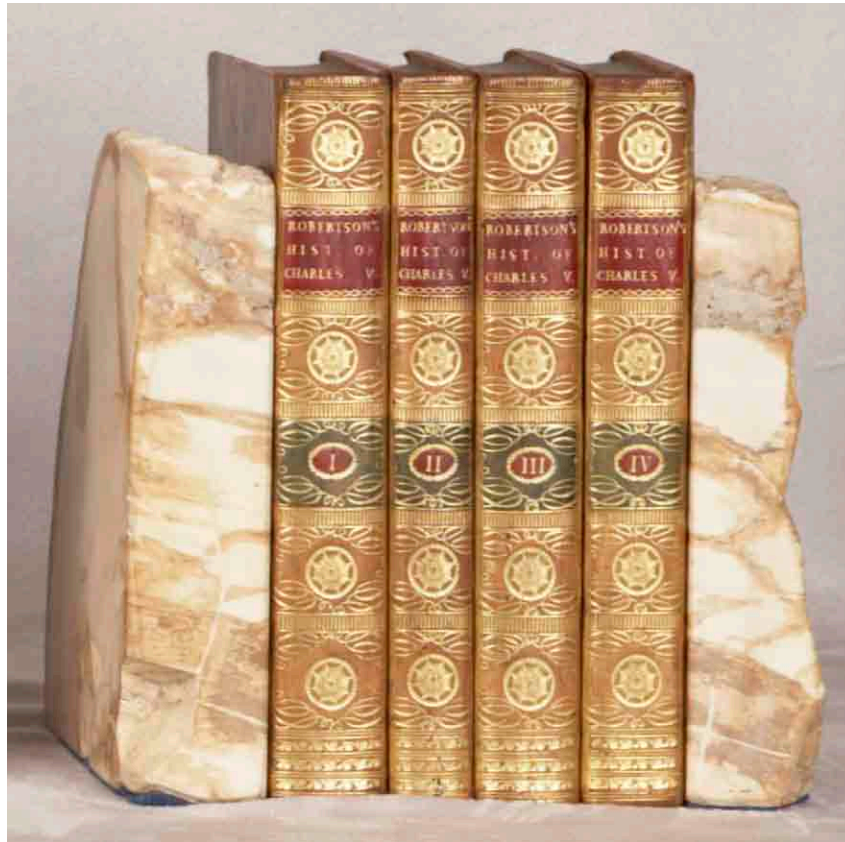
Front pastedown with book label of Steven St. Clair Smallwood. Brooks 443; Schweiger I, 76. ♦ Joints a bit rubbed and flaked (though refurbished with considerable success), two corners a little bumped, spine faded toward rose, a few minor marks in the morocco, isolated faint marginal foxing, but still an extremely pleasing copy, the high quality binding with no serious defects, and the text printed on thick, creamy paper with enormous margins. **\$6,500**

This volume represents a very pleasing combination of fine printing and binding: our edition showcases three of Bodoni's elegant typefaces, and our binding is a simple but obviously sophisticated piece of work by the most distinguished and influential English binder of the first decade of the 19th century. Giambattista Bodoni (1740-1813), the outstanding European printer of his era, produced four editions of this work in 1792, using three distinct types and two different

formats; ours is the only version printed in both upper- and lowercase type. The stately, masculine roman type used for the Italian text here is perfectly complemented by the delicate Greek minuscules with their more feminine roundness—a balance and variety not available in the versions printed entirely in majuscules. The text is framed by vast margins, and the high-quality paper used is a pleasure for both sight and touch. Although the career of Charles Hering was brief (from about 1795-1812), Ramsden considers his work as a memorable representation of 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 “there was a strength, squareness, and a good style of work about his volumes which rendered him

deservedly a great favourite.” The Greek poet and scholar Callimachus (ca. 310-240 B.C.) was born in Libya but spent his professional life in Alexandria, where he produced the “Pinakes,” a listing of the holdings of the celebrated library there and one of the first catalogues of its kind. His poetry was much admired by the Romans, and was an important influence on Ovid and Catullus. We have encountered our previous owner, Steven St. Clair Smallwood, as a very adept fore-edge painter, having owned a fine grisaille painting of St. Augustine’s Abbey in Canterbury that he painted in 2004 on a volume of Tennyson’s “The Princess” (and which he signed on a flyleaf at the back: “Fore edge painting by S. St. C. S. IX/MMIV. / Market Rasen [in Lincolnshire]). ST11823





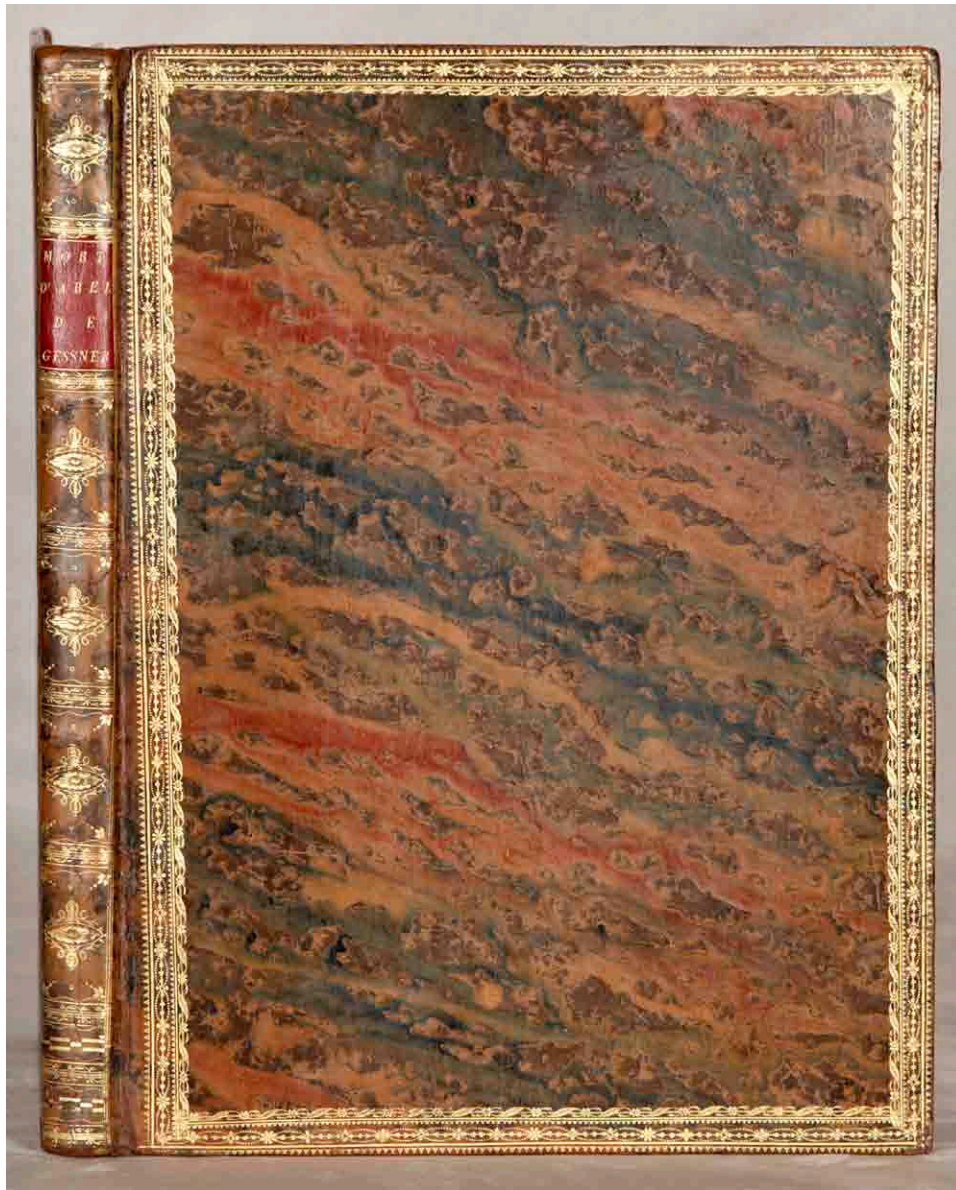
A Handsome and Elegant Set of Robertson in Sparkling 18th Century Tree Calf

41 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) 219 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 inlay 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. **\$1,250**


Having established himself in England with his first historical work, "The History of Scotland," 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



*An Important French Color Illustrated Book with
Early Impressions of the Plates and a Fine Period Binding*

42 (FRENCH ILLUSTRATED BOOKS). GESSNER, SALOMON. LA MORT D'ABEL. (Paris: Defer de Maisonneuve, 1793) 342 x 252 mm. (13 1/2 x 9 7/8"). 161, [1] pp. (Without last three blanks). Translated from the German by Mr. Huber.

STRIKING CONTEMPORARY MARBLED CALF, covers with prominent red and green diagonal streaks and frames of multiple elegantly decorative gilt rolls, flat spine divided into compartments by plain and decorative gilt rules, each compartment with fleuron cornerpieces and large centerpiece formed by a patera within a scrolled collar, red morocco label, gilt turn-ins, marbled endpapers, all edges gilt. In an excellent modern brown linen chemise and morocco-backed slipcase.

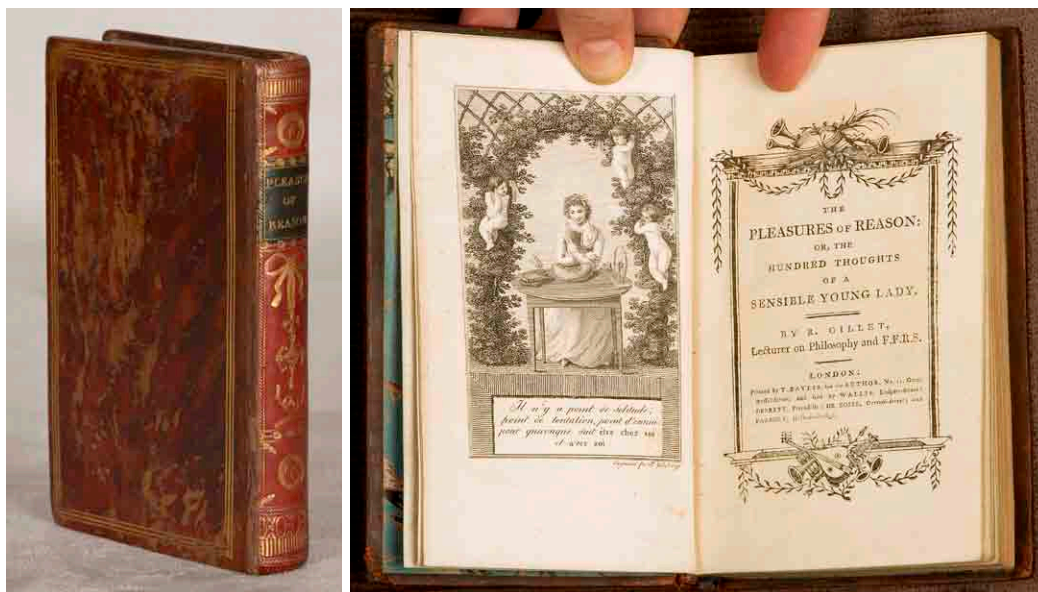
With portrait frontispiece and FIVE STIPPLE-ENGRAVED COLOR PLATES AFTER MONSIAU, printed "à la poupée." A Large Paper Copy. Cohen-de Ricci 436; Brunet II, 1568. ♦ Leather just a little dried and cracked, joints and extremities with a hint of wear, shallow ink stain (one inch wide) just at head edge of third plate (well away from image), occasional mild marginal foxing or isolated rust spots, but still AN EXCELLENT CONTEMPORARY COPY, clean and fresh internally, with especially ample margins, in a well-preserved attractive binding without anything approaching a serious defect. \$3,600  ➔

An idyllic pastoral first published in 1758, the "Death of Abel," by the Swiss author, artist, and bookseller Gessner (1730-88), enjoyed a remarkable vogue in several European countries. The present lovely large format printing is one of the most attractive editions of the work, and, like the Florian produced by the same printer in the same year, this is one of the most beautiful of French color printed books issued at a time when the fashion for productions like this took hold during the last years of the 18th century. Ours is one of six such books, all printed after 1786, that Ray singles out for praise as "handsome and imposing volumes." A noted painter of both classical and modern subjects, Monsiau (1754-1837) was also an illustrator whose "abundant and interesting work in this line" is underrated, even though it has the merits of being simple, natural, lively, and piquant. (Ray) The pleasing color plates were produced using the so-called "poupée" printing technique, also known as dolly printing. Béguin described the

process as "an intaglio plate colour printing technique" which "consists in applying some ink on the plate and spreading it out with one's finger tip wrapped up in a strip of cloth. This method is notable for the fact that it allows the printer to put several colours on the same plate contemporaneously." According to the National Gallery of Art, "the method takes its name from the poupée (doll), the small ball-shaped wad of fabric that is used to ink the plate." Our binding, with its unusually beautiful colored marbling, is of more than passing interest: even though this is a most attractive book internally, it appeared at a troubled time when buyers would have been inclined not to spend money on expensive bindings, so to find it, as here, in an especially handsome covering is good fortune. Additionally, our copy is one of those mentioned by Brunet as having early impressions of the engravings; with one exception, the plates here either are entirely "before letters" or else show only the engraver's name. ST11903



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



43 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 95 mm. (6 x 3 3/4"). 5 p.l. (including the frontispiece), iv, 167 pp. FIRST EDITION.

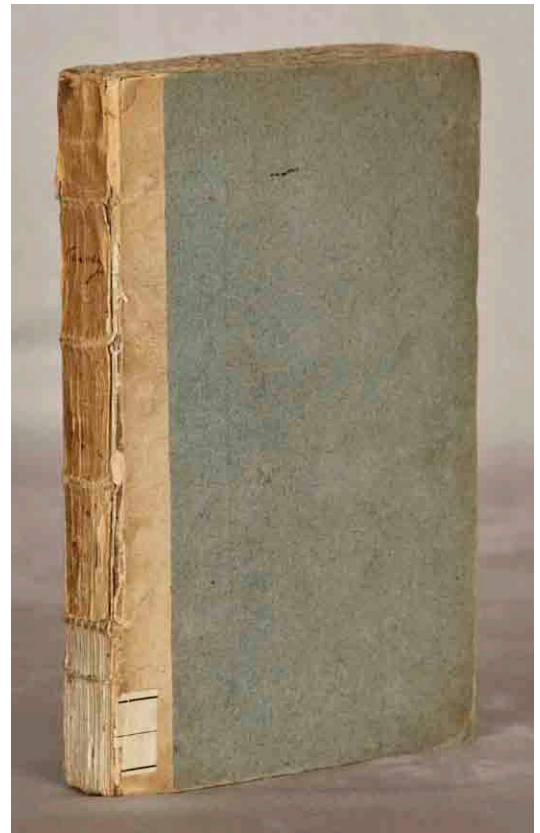
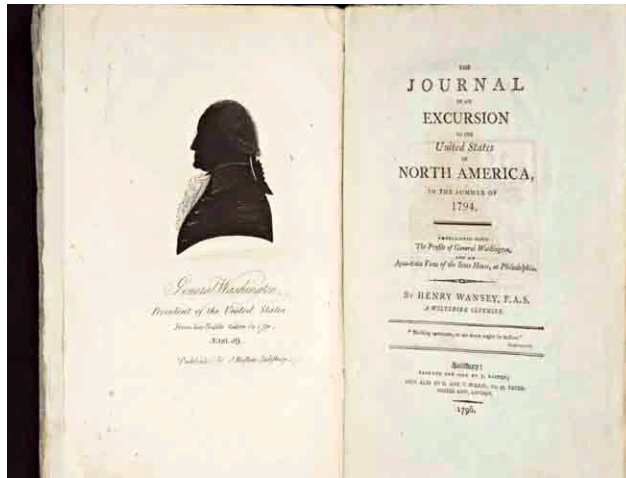
VERY PLEASING CONTEMPORARY FLAMED CALF, apparently Russian, covers with gilt triple fillet border, flat spine covered in red goatskin and decorated in gilt compartments formed by multiple plain and decorative rules, the two compartments at the head and tail with a large central medallion and fleuron 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. **\$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] dependence" 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

PUBLISHER'S PAPER BOARDS
*An Account of Tea with George and Martha and
Other American Travels, in Rare Original Boards*



44 WANSEY, HENRY. THE JOURNAL OF AN EXCURSION TO THE UNITED STATES OF NORTH AMERICA IN THE SUMMER OF 1794. (Salisbury: Printed and sold by J. Easton, 1796) 228 x 142 mm. (9 x 5 5/8"). xiii, [iii], 290, [14] pp. FIRST EDITION, Second Issue.

PUBLISHER'S ORIGINAL BLUE PAPER BOARDS AND WHITE PAPER SPINE, UNTRIMMED EDGES, neat early ink titling on spine, remnants of later spine label at bottom of backstrip.

With a frontispiece silhouette portrait of George Washington and an aquatint view of the State House in Philadelphia, as called for. Verso of title with ink library stamp of Tetschner Bibliothek (see below). A very few brief early annotations in two hands (one in pencil, the other in ink and matching the handwriting on the spine). Sabin 101241; Howes W-86. ♦ Paper split at joints, two inches of paper spine missing at foot, corners a bit rubbed, faint foxing to paper boards, two leaves with half a dozen small brown spots, isolated smudges and other trivial imperfections, but still generally VERY WELL-PRESERVED for a copy in this unsophisticated publisher's fragile binding, entirely intact and surprisingly clean inside and out. **SOLD**

This is a rare copy in the original untrimmed paper boards of an early account of the United States in its infancy. According to DNB, manufacturer Henry Wansey (1751-1827) "travelled to America in order to survey the American market for textiles and to discover the state of woollen manufacturing in the newly independent nation, possibly with a view to setting up a business himself. A prudent investment in American land likewise motivated him." He visited Boston, Connecticut, New York, and Philadelphia, then the seat of government, where he visited with George and Martha Washington. Wansey was fascinated by this new country, "raising itself on a new system,—without Kings—without Nobles—without a Hierarchy," where "Religion is left to its own intrinsic worth and evidence." As a middle-class businessman and a member of the nonconformist Unitarian movement, Wansey was attracted to a place where he would not be snubbed for his inferior birth or unorthodox views. In his introduction, he expresses his pleasure at being able "to mark the beginnings of an Empire, not founded on conquest, but on the

sober progress and dictates of reason, and totally disencumbered of the feudal system, which has cramped the genius of mankind for more than seven hundred years past." On the other hand, he finds the frugality and rusticity of American life, particularly on the frontier, oddly spartan (he is surprised that the Washingtons are attended by a single unliveried servant and have few of the trappings of eminence). Judging from the thrust of the occasional marginal annotations, an early British owner of this work held more pro-Establishment views, noting with displeasure uncomplimentary remarks regarding the monarchy and the English treatment of Unitarian theologian Joseph Priestley. Our copy comes from the Tetschner Library in Bohemia, a collection of several thousand volumes which was purchased by H. P. Kraus in 1934. Although mostly comprised of early medical texts, it also held a smattering of Americana. It is unusual to find an early work on America in publisher's boards in such a desirable state. ABPC lists 11 copies of the present book at auction since 1975, none of them in original boards. ST11948

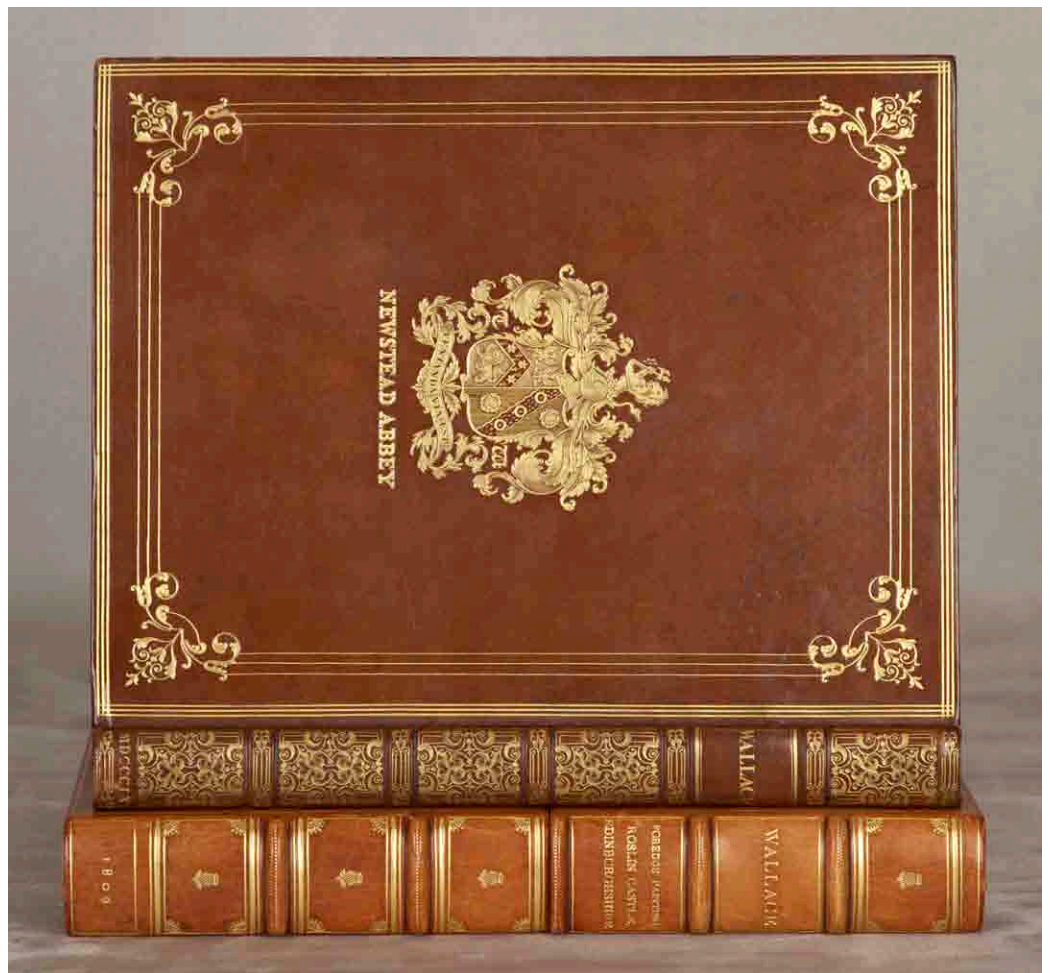
*A Volume from Byron's Ancestral Home, with a
Fine, Large Fore-Edge Scene by the "Dover Painter"*



45 (FORE-EDGE PAINTING). [HOLFORD, MARGARET]. WALLACE; OR, THE FIGHT OF FALKIRK; A METRICAL ROMANCE. (London : Printed for T. Cadell and W. Davies by J. M'Creery, 1809) 280 x 217 mm. (11 x 8 1/2"). viii, 248 pp. FIRST EDITION.

EXCELLENT CONTEMPORARY RUSSIA, ATTRACTIVELY GILT, covers framed by three widely spaced gilt fillets with large, graceful fleuron cornerpieces, both boards with very prominent gilt Wildman family coat of arms at center incorporating the initials "T W" as well as the motto "Tentanda via est" ("The way must be tried") and with "Newstead Abbey" written beneath it; raised bands, spine compartments ornately tooled in a scrolling pattern, turn-ins with thick and thin gilt rules, all edges gilt, front joint neatly renewed. **WITH A PLEASING FORE-EDGE PAINTING OF ROSLIN CASTLE**, Edinburghshire. In a very fine custom-made suede-lined russet morocco pull-off box by Sangorski & Sutcliffe for J. W. Robinson Company.

Front pastedown with engraved bookplate of Edward Laurence Doheny; front free endpaper with engraved bookplate of Carrie Estelle Doheny and bookplate of Dorothy Jayne Pedrini Shea; title page with early ink ownership inscription of "T." or perhaps "J." "Wildman." ♦ A few minor nicks to covers, occasional insignificant foxing, thumbing, or other trivial imperfections internally, but quite an excellent copy, the binding especially lustrous, the leaves clean and fresh, and the fore-edge painting very well preserved. \$1,900



This is the first published—and the most successful—work by poet and translator Margaret Holford (1778-1852), offered here in a binding with Byronic association and with an excellent fore-edge painting by one of the modern masters of the art. According to DNB, the present “lengthy metrical romance . . . was a contemporary success in the wake of Walter Scott’s ‘Marmion’ (1808),” from which it obviously derives. The volume apparently was originally bound for Colonel Thomas Wildman (1787-1859), a veteran of the Napoleonic Wars and a friend of Lord Byron from their schooldays at Harrow. Wildman purchased Newstead Abbey, the Byron ancestral home, from the financially pressed poet in 1817 for the whopping sum of £94,500, then spent a considerable further amount restoring it, and is credited with saving the 13th century landmark from ruin. In the fine fore-edge painting, the imposing stone castle dominates the middle of the composition, framed by autumnal trees the middle of the composition, framed by autumnal trees arching over a boulder-strewn river in the foreground. Two

fishermen add a touch of country life to the scene. The size of the book allows the painter a large canvas, and this fact plus the obvious ability of the artist have combined to produce a memorable scene with much detail and considerable play of light and shadow. The work is clearly that 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. ST11907

TAYLOR & HESSEY

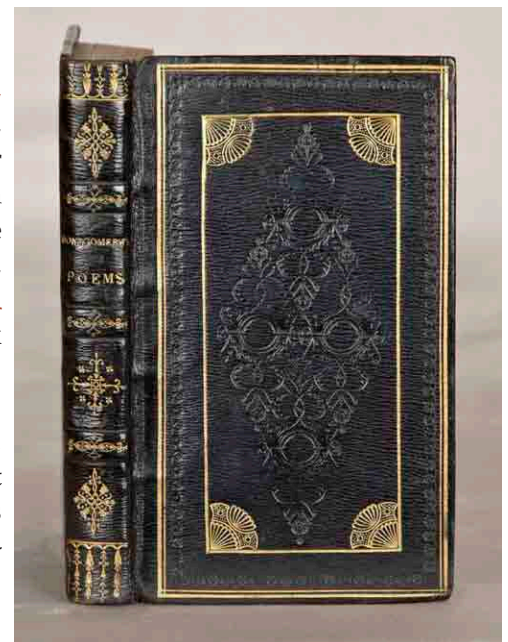


As Richly Colored and Beautifully Painted as Any Early 19th Century Fore-Edge Scene

46 (FORE-EDGE PAINTING). MONTGOMERY, JAMES. THE WANDERER OF SWITZERLAND, AND OTHER POEMS. [bound with] THE WEST INDIES AND OTHER POEMS. (Edinburgh: Printed by James Ballantyne and Co. for Longman, Hurst, Rees, Orme and Brown, 1811, 1810) 170 x 100 mm. (6 5/8 x 4”). 175, [1] pp.; 1 p.l. (title), ii pp., [1] leaf (contents), 160 pp. **Two separately published works bound in one.** Fifth Edition of the first work; Second Edition of the second.

VERY ATTRACTIVE DEEP BLUE STRAIGHT-GRAIN MOROCCO, GILT, BY TAYLOR & HESSEY (stamp-signed on fore edge of boards as usual), covers bordered by thick and thin gilt rules and blind tooled palmettes, center panel with very large and intricate blindstamped lozenge framed by a plain gilt rule and fan-shaped gilt cornerpieces, wide gilt-tooled raised bands, spine panels with central complex gilt fleuron (in two different designs), gilt turn-ins, all edges gilt. **WITH A RICHLIY COLORED FORE-EDGE PAINTING OF A TRANQUIL COUNTRY SCENE.** In a modern suede-lined folding cloth box with paper spine label.

Front pastedown with engraved armorial bookplate of Charles Augustus Wild. ♦ Just a hint of wear at extremities, a couple of rust stains to front flyleaves, but A VERY FINE COPY, the text clean and fresh, the appealing binding lustrous and scarcely worn, and THE ESPECIALLY BRIGHT AND COLORFUL FORE-EDGE PAINTING REMARKABLY WELL PRESERVED. \$2,250




Hymnist and poet James Montgomery (1771-1854) was extremely popular for a time: according to DNB, “the publication in 1806 of [*The Wanderer*] placed Montgomery on the national scene,” and his celebrity is reflected here by the appearance of the fifth edition five years after the first. But his star fell abruptly, making his published volumes perfect candidates for fore-edge decoration, and the present outstanding painting makes us grateful for that fact. Montgomery had previously been imprisoned for publishing a “seditious” poem celebrating the fall of the Bastille, and the “*Wanderer*,” set against the background of Napoleon’s subjugation of Switzerland, continued his calls for political freedom. In “*West Indies*” he attacks the slave trade and calls for its abolition, a cause with which he was much involved. The binding and fore-edge painting were almost surely done near the time of the book’s publication, as was almost always the case with volumes bound for and sold by Taylor & Hessey, the chief rival of Edwards of Halifax. According to Weber, “all the Taylor & Hessey 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. They are, in fact, consistently better, especially in terms of how they are colored, being much richer, at least at the present day, than the typical Edwards paintings, which are often found now to be quite pastel. The scene here is that of a quiet countryside—probably English, despite the title of the first poem in the first part of our volume. The foreground is dominated by an old stone bridge stretching across a river, with red-roofed buildings populating the hills rising on the left bank, the squat tower of the country church at almost precisely the center of the painting. The right side features tall, leafy trees, and everything in the scene is quite realistically depicted and felicitously composed. One could not expect to find a fore-edge painting from the first years of the 19th century to be more beautifully painted and in better condition than this one. ST11883f


TAYLOR & HESSEY

47 (FORE-EDGE PAINTING). 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 140 mm. (8 3/4 x 5 1/2”). **Two volumes.**



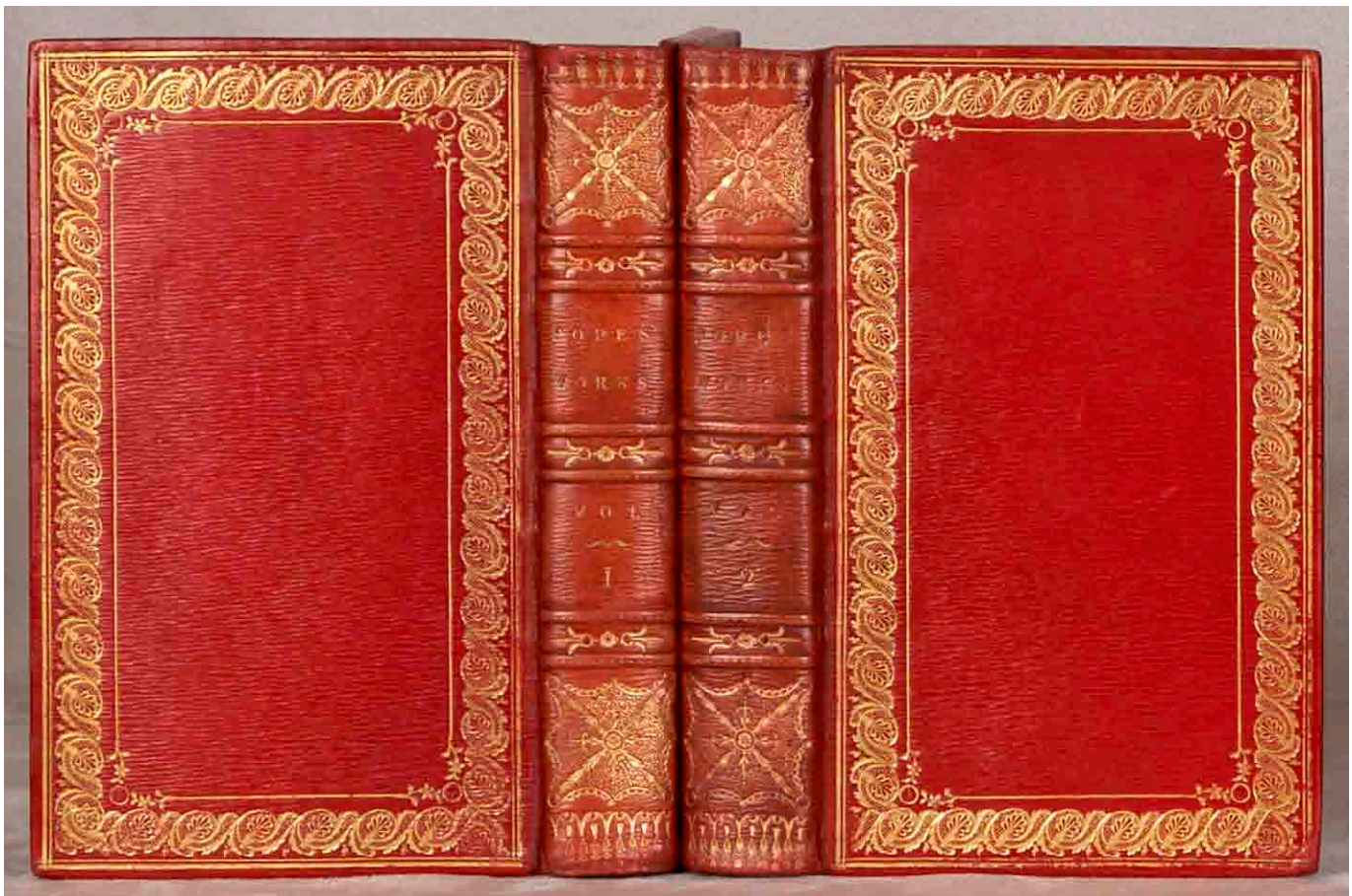
ONCE VERY STRIKING AND STILL QUITE HANDSOME CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO BY TAYLOR & HESSEY (stamp-signed on the narrow board edge of the upper cover of each volume as usual), covers with border of thick and thin gilt rules enclosing a fine lacy gilt frame incorporating palmettes and volutes, 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. Flyleaf at front 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. **\$2,900** 

Alexander Pope (1688-1744) was generally recognized as the greatest poet of the age, and the subjects of our paintings 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. 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 appropriately 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 the 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, inclines one to believe 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

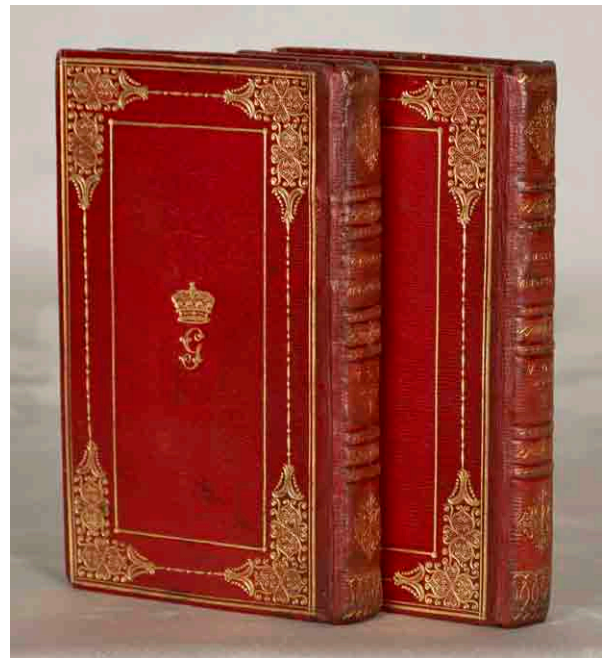


TAYLOR & HESSEY



48 (FORE-EDGE PAINTING). **SCOTT, SIR WALTER, Editor.** ENGLISH MINSTRELSY. BEING A SELECTION OF FUGITIVE POETRY FROM THE BEST ENGLISH AUTHORS; WITH SOME ORIGINAL PIECES HITHERTO UNPUBLISHED. (Edinburgh: James Ballantyne for John Ballantyne and Co., 1810) 167 x 101 mm. (6 5/8 x 4"). **Two volumes.** Edited by Sir Walter Scott and John Ballantyne.

EXCELLENT CONTEMPORARY RED MOROCCO, HANDSOMELY GILT, BY TAYLOR & HESSEY (stamp-signed on fore edge of boards as usual), covers with attractive gilt frames featuring large and ornate cornerpieces composed of volutes, fleurons, and small tools on a stippled ground, central panel on each board with a gilt "G" surmounted by a coronet, raised bands, spine panels with elaborate gilt lozenge, all edges gilt. In a modern red quarter morocco folding box. **WITH PLEASING TRANQUIL RIVER SCENES PAINTED ON EACH FORE EDGE.**



Front pastedown with engraved armorial bookplate of the Rt. Hon. Lord Gray; front free endpaper with morocco bookplate of Estelle Doheny and engraved bookplate of Dorothy Jayne Pedrini Shea. Todd & Bowden 43A.1 and 43A.2. ♦ Spines a little sunned and lightly soiled, extremities slightly rubbed, half a dozen dark spots to covers, but the original decorative bindings solid and lustrous, the nearly pristine text with no signs of use, and the appealing fore-edge paintings richly colored and extremely well preserved. **\$2,400**

In addition to previously published poetry and anonymous verses from the oral tradition, this collection includes works by Scott (1771-1832), Joanna Baillie (1762-1851), and others that are published here for the first time. Like the previous two items, this set very probably contains paintings that were done at or near the time of publication, and the level of aesthetic achievement here is similarly high. The idyllic river scenes are done in calming tones of green and blue, each with lush trees lining quiet rivers reserved on this day for small craft with pleasure or modest commerce in mind. In both paintings we see a town in the distance above the

greenery, one of the communities with a castle. The scenes are adroitly painted and entirely satisfying. As the bookplate at the front of each volume (bearing the same coronet as the one on the covers) would suggest, the bindings and probably the paintings were evidently produced for one of the Lord Grays of the Scottish peerage, perhaps Francis Gray, the 14th Lord, who was Scottish Representative Peer from 1812 to 1842. The celebrated library of Estelle Doheny (1875-1958) contained as one of its highlights probably the most extensive and distinguished collection of fore-edge paintings ever assembled. ST11909a



Robertson's Important History of America in Especially Pretty, Tastefully Gilt Period Calf

49 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. **\$1,500**

This is Robertson's third major work, following his histories of Scotland and Charles V (see item #41). 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

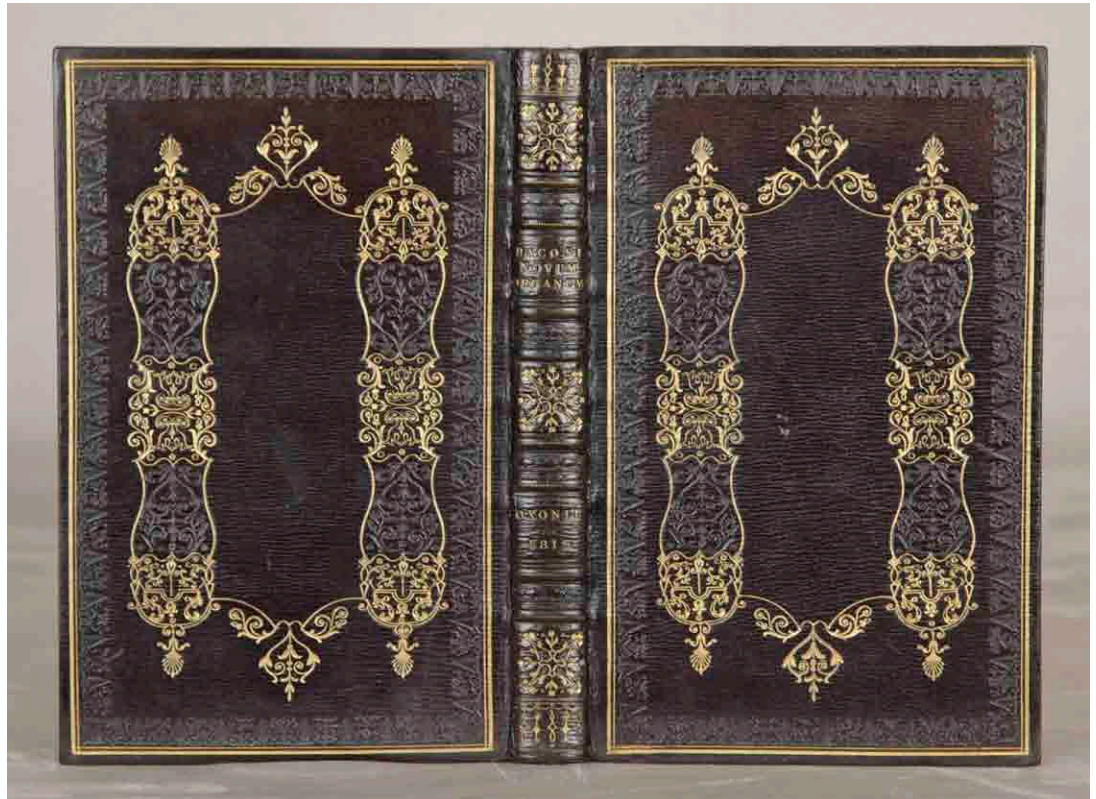
out, he decided to publish the work as it was (in the 1796 edition, some material on Virginia and New England was, in fact, added and appears here). Howes calls the work the most highly regarded secondary source of its time. Ours is a very attractive copy of this classic history and a perfect shelf companion for the other Robertson work in our catalogue. ST11797b

JOHN RODWELL OF OXFORD

50 **BACON, FRANCIS.** NOVUM ORGANUM, SIVE INDICIA VERA DE INTERPRETATIONE NATURAE. (Oxonii: E Typographeo Clarendoniano, 1813) 212 x 135 mm. (8 1/2 x 5 3/8"). vii, [i], 318 pp.

HANDSOME CONTEMPORARY DEEP PURPLE STRAIGHT-GRAIN MOROCCO, ELABORATELY DECORATED IN GILT AND BLIND, BY J. RODWELL OF OXFORD (his ticket on verso of front free endpaper), covers with gilt-ruled border and intricate blind tooled vegetal frame, central panel with two very complex elongated ornaments in blind and gilt featuring palmettes, curls, and many small tools, these attached at head and tail by graceful gilt tendrils with scrolling and foliate elaboration; four pairs of widely-spaced raised bands (with blind tooled decoration between each pair), spine panels with densely gilt floral decoration, gilt titling, broad turn-ins with lovely elaborate floral decoration, pale blue watered silk endleaves, all edges gilt.

With 1817 presentation letter from John Davison of Oriel College to Mr. Powell (see below) tipped on to front flyleaf. Ramsden, p. 143 (for the binder). ♦ Just a hint of wear to joints, silk endleaves a little faded (and with one small stain), occasional minor offsetting or faint foxing in text, but **A REALLY EXCELLENT COPY**, quite clean and fresh internally, and the animated binding very lustrous and with nothing approaching a significant condition problem. **\$950**




This is an Oxford volume through and through: it was issued by Oxford's celebrated Clarendon Press, was presented by one Oriel College scholar to another, and was bound by the city's John Rodwell, whose premises were in St. Clements. The text here is of signal importance. Bacon (1561-1626) did not invent the inductive method, but as a figure with great prestige, eloquence, and intellect, he was a major champion of the scientific method. The purpose of this work, which contains the most complete and influential statement of Bacon's philosophy, was to replace the "organon" of Medieval and Renaissance deduction with a "New Method," an inductive approach that insists upon the accumulation of specific data as a way to arrive at new truths. Our edition was printed at a time when the Clarendon Press, established in 1713, had come to be known especially for its learned publications. The letter in the front of our copy indicates that it was a gift from John Davison (1777-1834), theologian and fellow of Oriel college, to "Mr. Powell"—very possibly the physicist and theologian Baden Powell (1796-1860), who obtained a first class honours degree

in mathematics from Oriel in 1817, the date added to the top of the letter by a later hand. According to DNB, "Davison was the theological scholar of the early Noetics, the group of Anglican clergymen at Oriel College, Oxford, who defended Christianity on the grounds of its reasonableness." His most important contributions to scholarship were his Warburtonian lectures on prophecy and in particular their discussion of the progressive nature of revelation which, DNB notes, influenced Davison's fellow Noetic Baden Powell. Our binding is mainstream Romantic in its combination—in almost equal proportions—of elaborate blind and gilt decoration as well as in its extravagant curvilinear and attenuated panelling. Rodwell of Oxford did not produce a great many bindings (ABPC lists fewer than half a dozen, none of them on books printed after 1820), but the firm obviously did excellent work. In Catalogue #45 (2000), we had a lovely copy of Lewis' 1820 life of Wycliffe in a Rodwell binding (and, oddly enough, Maggs had the same work bound to a slightly different Rodwell design that came from the Abbey collection). ST12055

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

51 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]) 483 x 384 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 INLAID 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 inlaid 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).

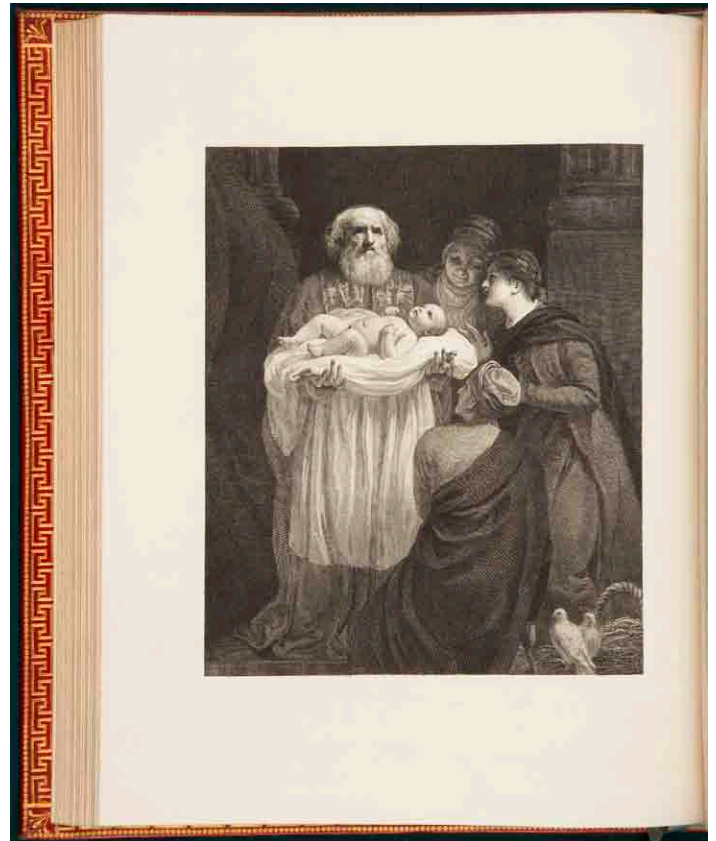
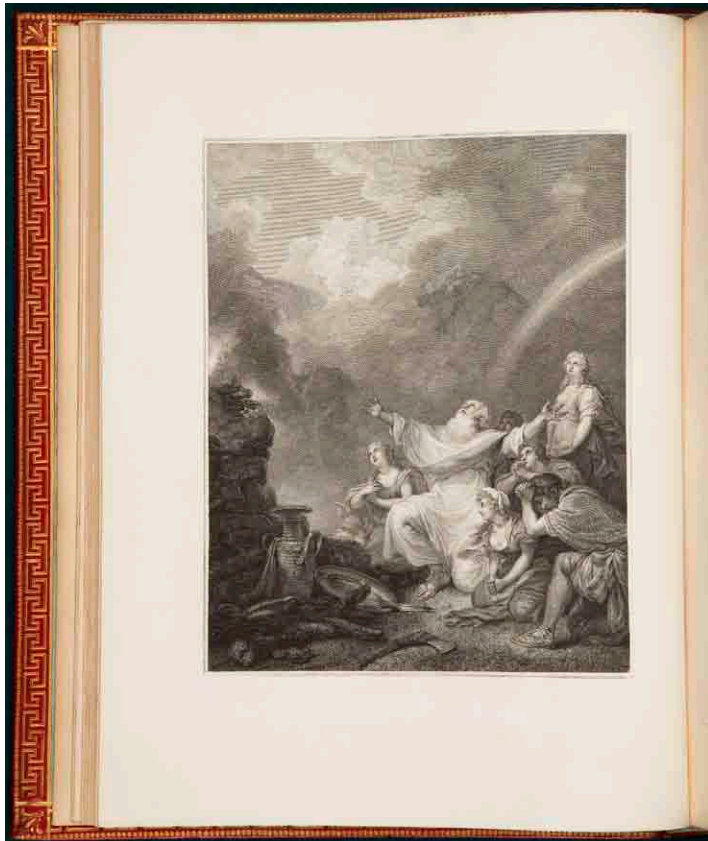
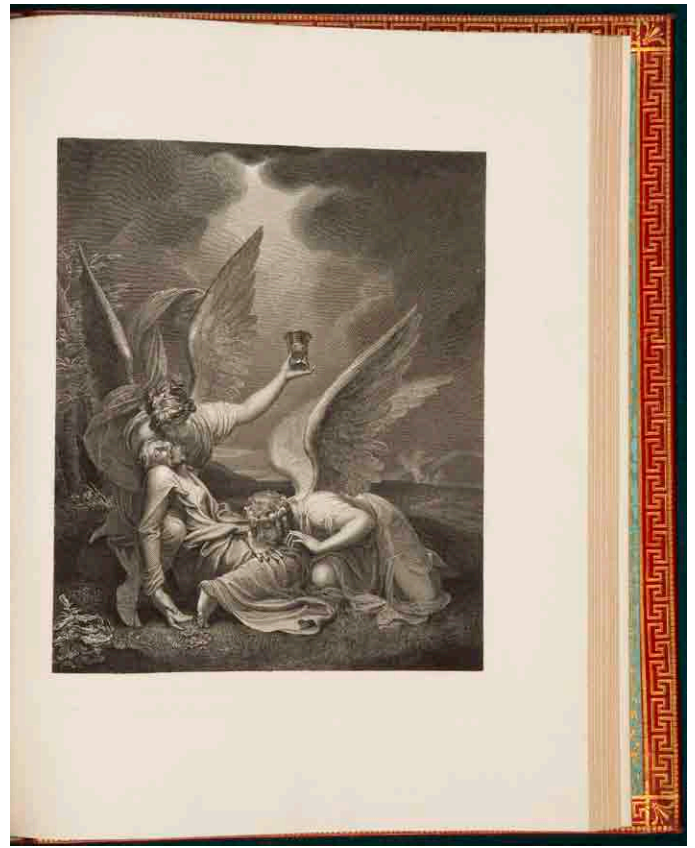
With more than 100 allegorical headpieces and tailpieces and some 70 SPLENDID LARGE-FOLIO SIZE COPPER PLATES after Fuseli, Reynolds, West, and others, most plates printed "before letters." Tissue guards (perhaps later). Herbert 1442 and 1651. ♦ First volume with about 30 leaves noticeably foxed, the 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. **\$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 certainly true that the present group of bindings represents the most impressive collection of decorative volumes we have ever offered for sale as a single item. 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

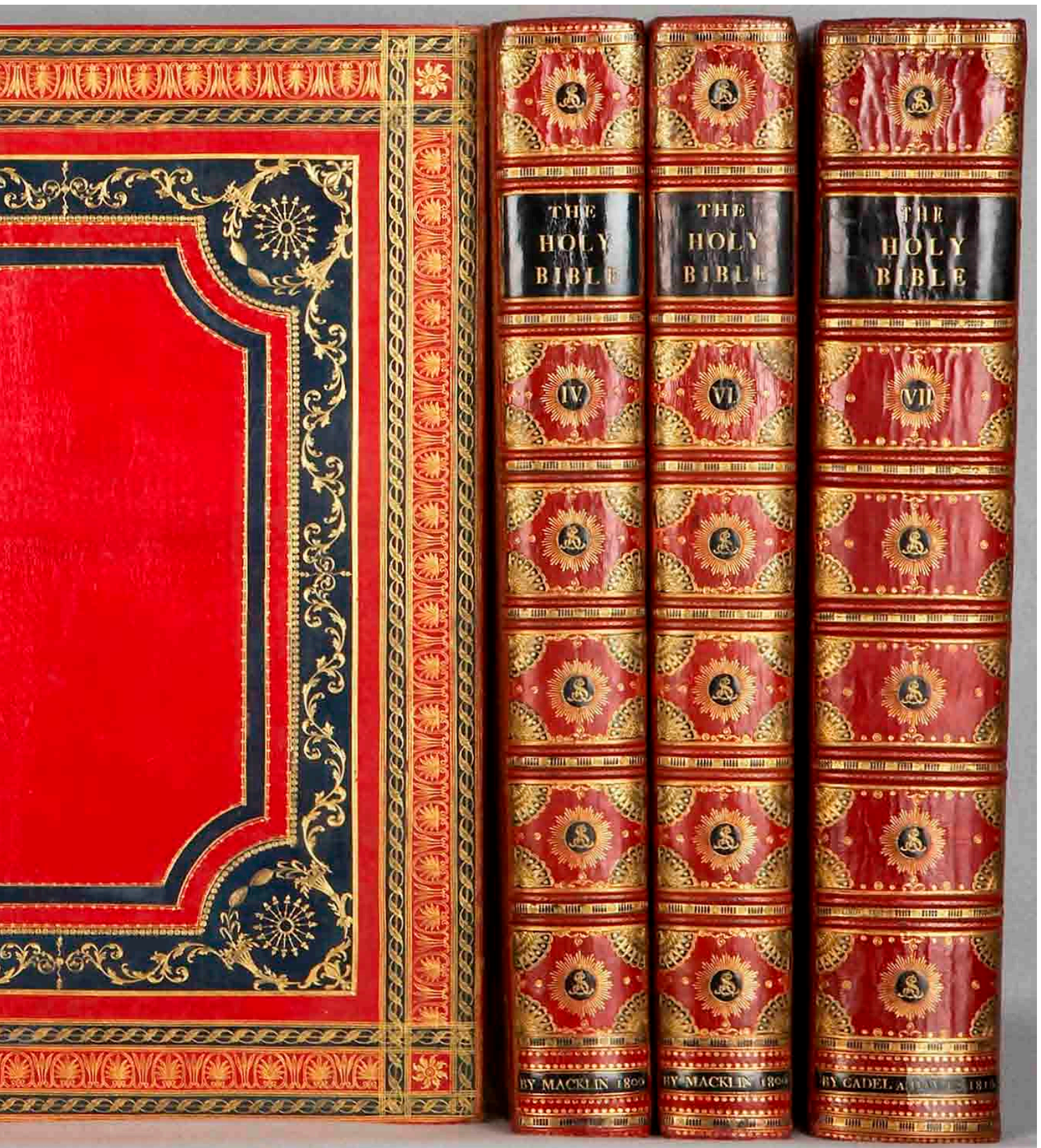
shows), something not typical of a set with volumes published so many years apart. (The non-uniform endleaves in the final volume here may have resulted from the fact that, given the

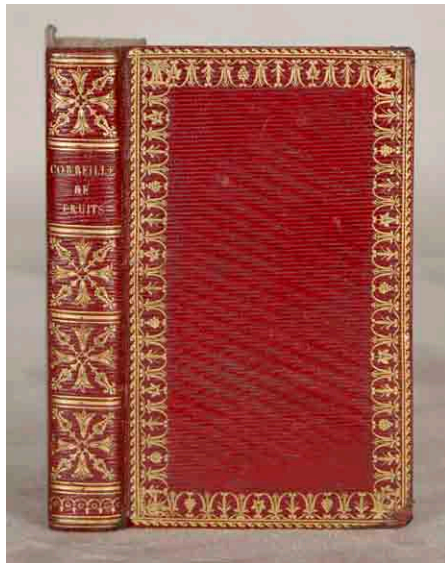
physical size of the books, the binder simply ran out of the cloth he had used for lining the first six volumes.) ST11032





Item 51





52 MALO, CHARLES. LA CORBEILLE DE FRUITS. (Paris: Chez Janet, [1818]) 134 x 79 mm. (5 1/4 x 3 1/8"). 2 p.l., viii, 188 pp. (Without the eight-page calendar at the end.)

EXTREMELY PRETTY CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, covers with wave border enclosing lacy dentelle frame containing grape clusters, leaves, and palmettes, flat spine gilt in panels formed by thick and thin gilt rules and featuring large lily-and-tulip fleurons, gilt titling and turn-ins, marbled endpapers, all edges gilt.

Engraved title page with colored fruit basket and 11 COLOR PLATES OF FRUITS AFTER PANCRACE BESSA, all printed in color and finished by hand. Front pastedown with morocco bookplate of Doris Louise Benz (see below). Dunthorne 37; Plesch 494, 495; Raphael "Oak Spring Pomona" 46. ♦ Corners somewhat bruised, minor soiling to boards, endpapers with darkening at edges from glue used for turn-ins (as usual), a very few trivial imperfections internally, but still A FINE, BRIGHT COPY, the text clean and fresh, the attractive decorative binding especially lustrous and with only minor wear, and the plates richly colored. **\$1,900**

According to "Oak Spring Pomona," this is one of a "series of gift books compiled by Charles Malo between 1815 and 1821 [that] had the unusual distinction of being illustrated by Pancrace Bessa, one of the best of Redouté's pupils, who signed five of the plates in this book and was probably responsible for all of them." Bessa (1772 - ca. 1835) was a botanical illustrator of some note: he collaborated with Redouté on DuHamel du Monceau's celebrated "Traité des Arbres et Arbustes" (seven volumes, 1801-19) and did 570 plates for the "Herbier Général de l'Amateur" of Loiseleur-Deslongchamps (eight volumes, 1816-27). He also engraved some of the plates for Redouté's masterpiece, "Les Roses." The plates in the present work are especially charming because they are skillfully engraved and colored and at the same time delightfully small. The origins, varieties, properties, and uses of the 11 depicted fruits (cherries, apples, currants, pears, strawberries, apricots, plums, figs, peaches, grapes, and oranges) are discussed, and all are shown on their branch or vine, ripe to bursting, vivid enough to excite one's salivary glands. The item is that much more appealing because of its

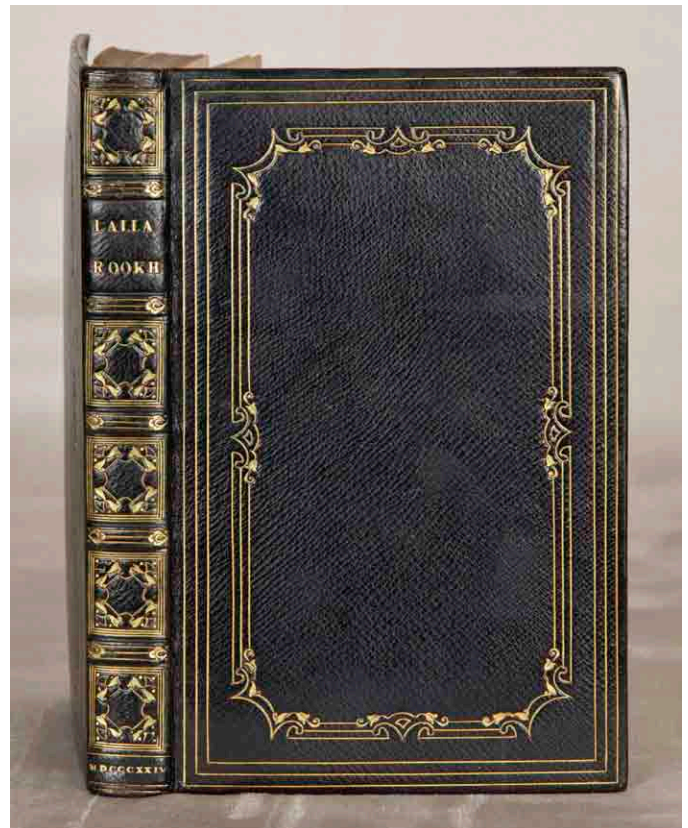
impressive state of preservation, especially considering the fact that it is the kind of object that would be likely to encounter avid use. Malo (1790-1871) wrote on a variety of subjects, including travel and history, and produced translations and editions, including a collection of Franklin's correspondence. Our volume is in the superior condition typical of the books from the library of Doris Benz (1907-84), who 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. According to the Dartmouth College Library, which was the sole beneficiary of the proceeds from the sale, "Miss Benz was a quiet collector, almost unknown to other collectors and to dealers, except to Col. Marston Drake of the firm of James F. Drake of New York, and to Maggs and Quaritch in London." She wanted her collection broken up and sold so that "others could enjoy the pleasures of identifying, locating, and acquiring books for their own collections," just as she had. ST11961



53 (FORE-EDGE PAINTING - "KYD"). MOORE, THOMAS. LALLA ROOKH, AN ORIENTAL ROMANCE. (London: Longman, Hurst, Rees, Orme, Brown, and Green, 1824) 218 x 136 mm. (8 5/8 x 5 3/8"). 2 p.l., 397, [1] pp.

VERY PLEASING CONTEMPORARY MIDNIGHT BLUE CRUSHED MOROCCO, ATTRACTIVELY GILT, covers with fillet borders and delicate inner frame, wide raised bands decorated with horizontal gilt fillets and floral tool terminations, spine gilt in compartments featuring unusual obliquely oriented quatrefoil ornament, gilt titling and turn-ins, all edges gilt. **WITH A FINE LATER(?) FORE-EDGE PAINTING OF AN ANIMATED LONDON STREET SCENE.**

Front pastedown with bookplate of Oscar Ehrhardt Lancaster. ♦ A touch of rubbing to joints and extremities (but this successfully masked with dye), chalky endpapers a bit blotchy from chemical reaction, slight separation and discoloration at hinge before title leaf, text with a very few trivial marginal spots, but still an excellent copy, the leaves quite clean, fresh, and smooth, the original decorative binding bright and without any significant wear, and the painting very well preserved. **\$1,250**



This copy of Moore's exceedingly popular narrative sports an unusually lively fore-edge painting, the center of which is dominated by two coaches that have narrowly missed colliding. The horses pulling one vehicle seem to be bolting, while the others are shying from the commotion. One driver is pointing (and probably yelling) at the other, and a man on horseback is galloping in from the left. Pedestrians have stopped to gape, and a dog is barking furiously, adding to the chaotic feeling of the scene. The buildings of the City line either side of the street, with fine coaches pulled up beside them, and the dome of St. Paul's presides serenely over all. According to a handwritten note on the flyleaf, our painting is the work of "Kyd" (i.e., Joseph Clayton Clarke, 1856-1937). His biographer, J. E. S. Sawyer, described Clarke as "the most outstanding authority on anything appertaining to the cult of fore-edge painting. Better known perhaps to an earlier generation as

an . . . illustrator of Dickens . . . , he has for over a quarter of a century studied and practised the delightful vagaries of this fascinating form of decoration; and it is no exaggeration to say that by the fine quality and beauty of his work he has raised what was originally a curiosity to the dignity of art." ("Kyd": A Preliminary Study of his Life and Work Together with His Essay on Fore-edge Paintings," p.12) We have no corroboration for the pencilled attribution beyond the fact that a 1797 two-volume dictionary sold at Bloomsbury on 29 May 2009 had fore-edge paintings said to be by Kyd that look in style and substance rather like ours (beside this one, ABPC lists no other Kyd paintings at auction since 1975). Whatever else there is to be said, the volume is in a well-preserved appealing contemporary binding and the painting has been executed by a skilled artist with a sense of the dramatic. For more on the author and contents here, see item #57, below. ST12068

MOTHER OF PEARL BINDING
*A Tiny Iridescent Window into a Bygone Opulent Era,
At Once Socially Useful and Highly Ornamental*



54 (MINIATURE BOOK). A VERY CHARMING MINIATURE DANCE CARD IN A MOTHER OF PEARL COVER. ([France?, first half of the 19th century]) Outer cover measuring 54 x 36 mm. (2 1/8 x 1 3/8"); dance card inside it 49 x 29 mm. (1 15/16 x 1 1/8"). [4] leaves.

ELEGANT ORIGINAL WHITE MOTHER OF PEARL, upper cover diapered and inlaid with lozenges of darker, richly iridescent nacre, lower cover with brass clip at the top (meant to be used to attach the book to an article of clothing), red watered silk spine with remnants of white silk label (mostly lost, with underlining of paper now exposed), moiré silk loop closures fastened by tiny silver-topped pencil, the cover opening to show a lining of red watered silk, (removable) booklet inside covered in red watered silk, all edges gilt.

With three delightful engravings of dancing couples. Leaves with faded pencilled names of dance partners. ♦ Small chip to corner of rear cover, fading to spine, silk closing loops, and edges of lining, otherwise a really excellent specimen of a scarce and desirable artifact. \$750



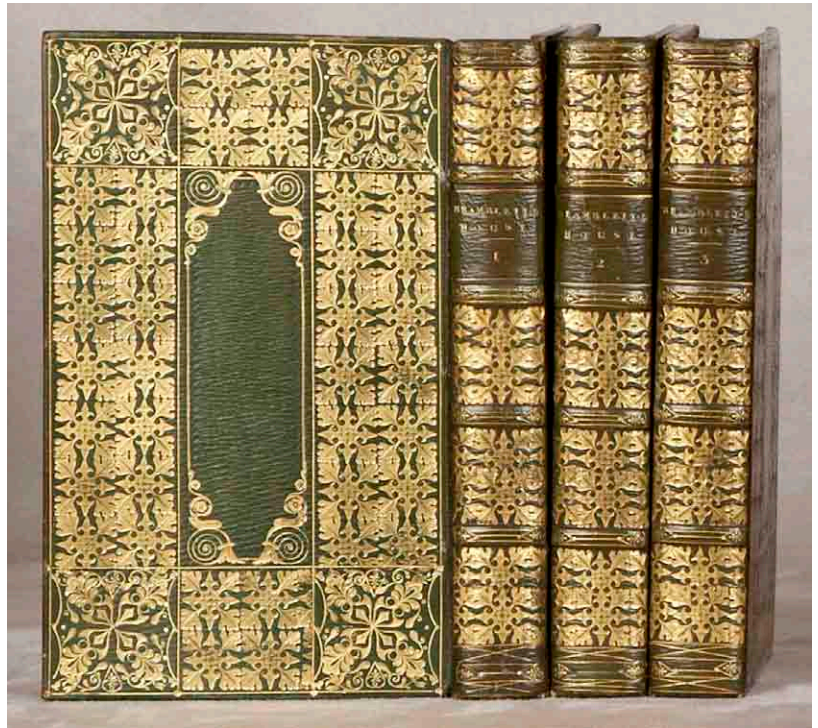
This is an absolutely delightful memento of a bygone era of opulence, formality, and aristocratic elegance. A fashionable young lady would have used this booklet to enlist and then keep track of her partners for various dances at a ball as an evening would progress. The printed leaves have 12 spaces for contredanses, 12 for waltzes, and six for the galop, a dance introduced to Paris by the young Duchesse de Berry in the early 1820s. The pencil used for closing the case (in perfect order and still pretty sharp) would have recorded the names of partners, and the clip on the lower cover would typically have been attached to a lady's sash, making the dance card at once a socially useful instrument and a highly ornamental object of decoration. As dance cards were generally provided by the host of the ball, this would have been quite a luxurious party favor for what no doubt was a glamorous and extravagant occasion. Ours was obviously a treasured keepsake, as evidenced by how well it has survived over the years. ST12017

*A Three-Decker, Each Volume with a Painting,
The Set in Morocco Encrusted with Gilt*

55 (FORE-EDGE PAINTING). [SMITH, HORACE]. BRAMBLETYE HOUSE; OR, CAVALIERS AND ROUNDHEADS. (London: Henry Colburn, 1826) 191 x 121 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.** **\$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 #45, 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 ➡




Item 55



*Scholarly to the Tune of Half a Million References,
With a Teeming Fore-Edge Painting to Boot*

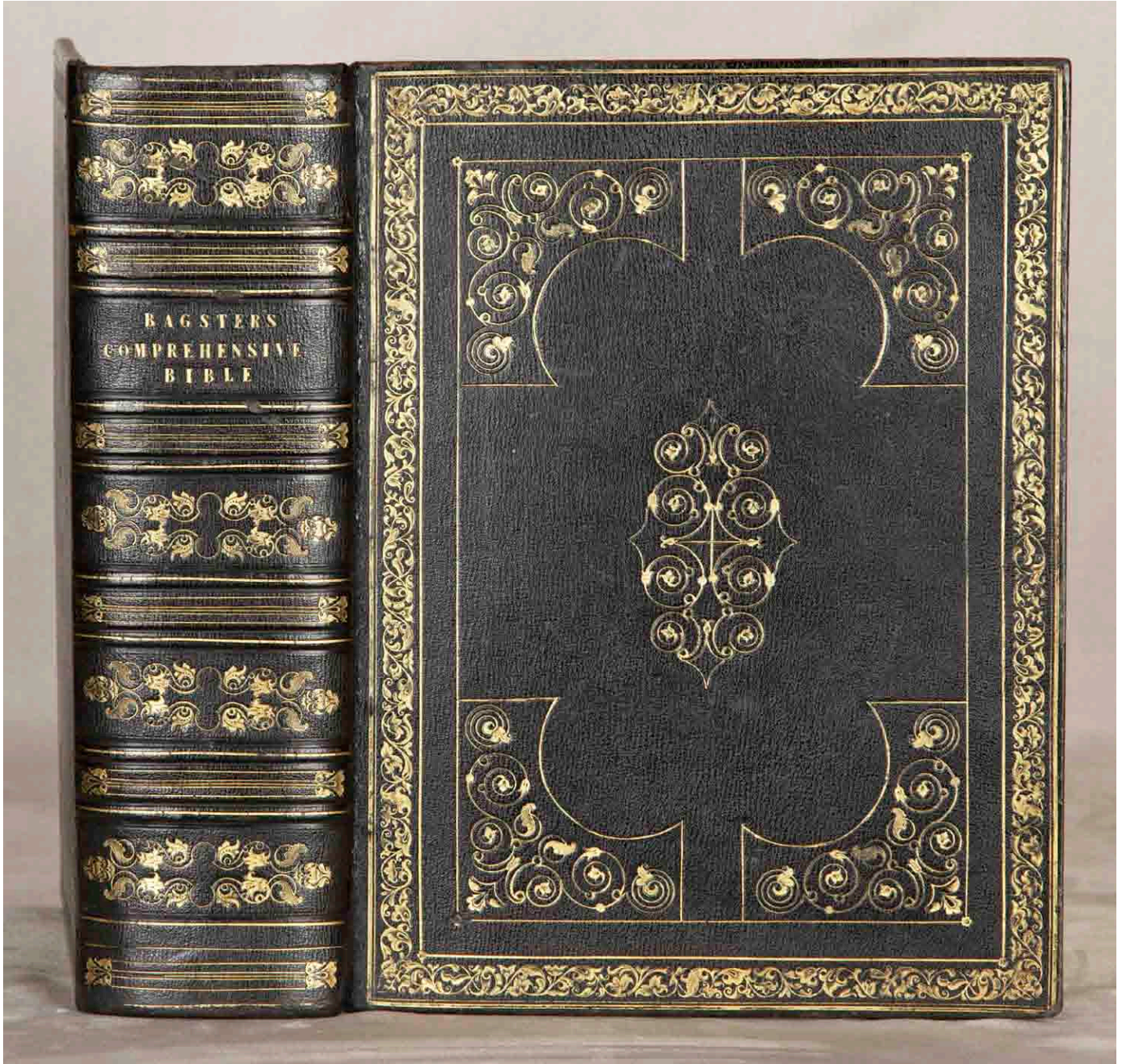
56 BIBLE IN ENGLISH. (FORE-EDGE PAINTING). THE COMPREHENSIVE BIBLE; CONTAINING THE OLD AND NEW TESTAMENTS . . . WITH PHILOLOGICAL AND EXPLANATORY NOTES. (London: Printed for Samuel Bagster, [1827]) 330 x 250 mm. (13 x 10"). viii, 96, 1352, xiii, [1] pp. Edited by William Greenfield. First Printing of this Edition.

EXCELLENT CONTEMPORARY BLACK PEBBLE-GRAIN MOROCCO, HANDSOMELY GILT, covers with floral frame enclosing central panel featuring scrolling cornerpiece compartments and, at center, an intricate elongated ornament; wide raised bands with multiple gilt rules and floral endpieces, spine panels tooled in gilt with floral and leaf ornaments, gilt titling and turn-ins, all edges gilt (neat older repairs to head and tail of joints). **WITH A BUSTLING MODERN FORE-EDGE PAINTING** by Martin Frost, showing a flotilla of vessels on the Thames with St. Paul's Cathedral in the background.

Front pastedown with large gilt presentation bookplate with a printed "Tribute of Respect from the Teachers of Mosley Street Sabbath School, Manchester, to their Kind and Generous Friend, James Kershaw, Esq. June 28, 1838." ♦ Joints a little worn, corners and extremities a bit rubbed, one tiny gouge to upper cover, otherwise a fine copy, the ornate binding entirely solid and generally very well preserved, and the text exceptionally clean, fresh, and smooth. \$3,500 

This very substantial scholarly edition provides a wonderful canvas for contemporary fore-edge artist Martin Frost, and he rewards us with an animated scene measuring a full 180 x 310 mm. when fanned out—a gigantic size for a painting of this kind. In the foreground is the Thames, positively teeming with boats—most of them small rowboats, but one an ornate and perhaps royal barge, three other ceremonial barges of lesser size, and one sailing ship flying the Union Jack. Along the far bank are rows of houses and other buildings, with the impressive dome of St. Paul's towering over the scene. The work is signed on the far right side with Frost's cipher. Since 1970, the UK-based Frost has done more than 3,000 fore-edge

paintings, many of them split or double paintings. His work is displayed in the British Library, the Lilly Library at Indiana University, and a number of other notable libraries and museums. This Bible is the product of a collaboration between publisher Samuel Bagster, known for his polyglot Bibles, and orientalist William Greenfield. According to DNB, it contains "4,000 illustrative notes, 500,000 marginal references, and a general introduction." Our copy was presented to Manchester cotton mill owner and Liberal MP James Kershaw (1795-1864) by the Sunday school teachers at the Congregational Mosley Street Chapel. CJW1102 ➡



Item 56

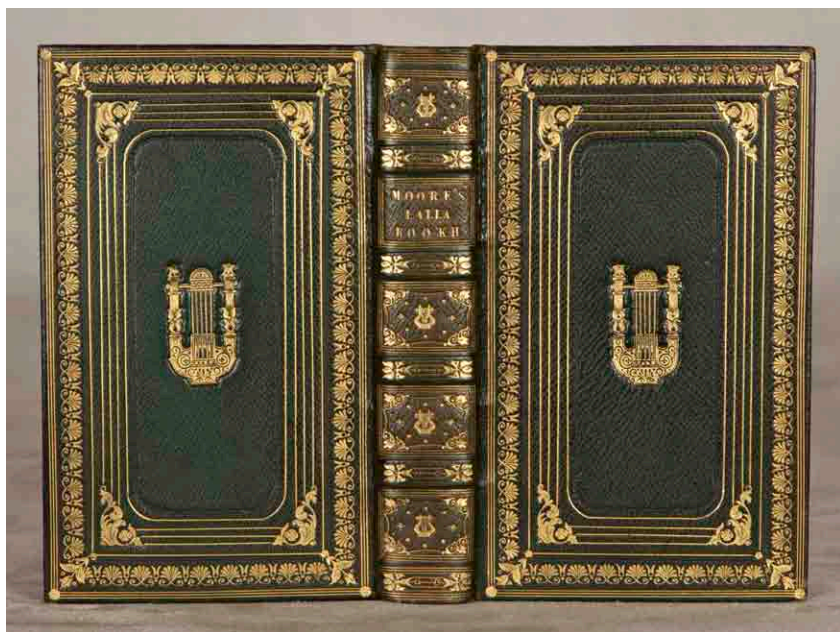
*A Considerable Rarity: a Painting (and a Good One)
Under an Elaborately Gauffered Fore Edge*



57 (FORE-EDGE PAINTING). MOORE, THOMAS. LALLA ROOKH, AN ORIENTAL ROMANCE. (London: Longman, Rees, Orme, Brown, & Green, 1828) 165 x 99 mm. (6 1/2 x 3 7/8"). 2 p.l., 376 pp.

Quite attractive contemporary dark green straight-grain morocco, ornately gilt, covers with 13 gilt or blind (mostly gilt) rules and frames (including an elegant palmette frame) with tulip cornerpieces at the board edges and scrolling foliate cornerpieces closer in, central panel with a large and elaborate lyre, raised bands, spine gilt in compartments with foliate cornerpieces and a central lyre surrounded by small tools, densely gilt turn-ins, all edges gilt and gauffered in a diapered pattern. WITH A FINE FORE-EDGE PAINTING OF AN ORIENTAL LANDSCAPE, VERY SURPRISINGLY HIDDEN BENEATH THE GAUFFERED EDGE.

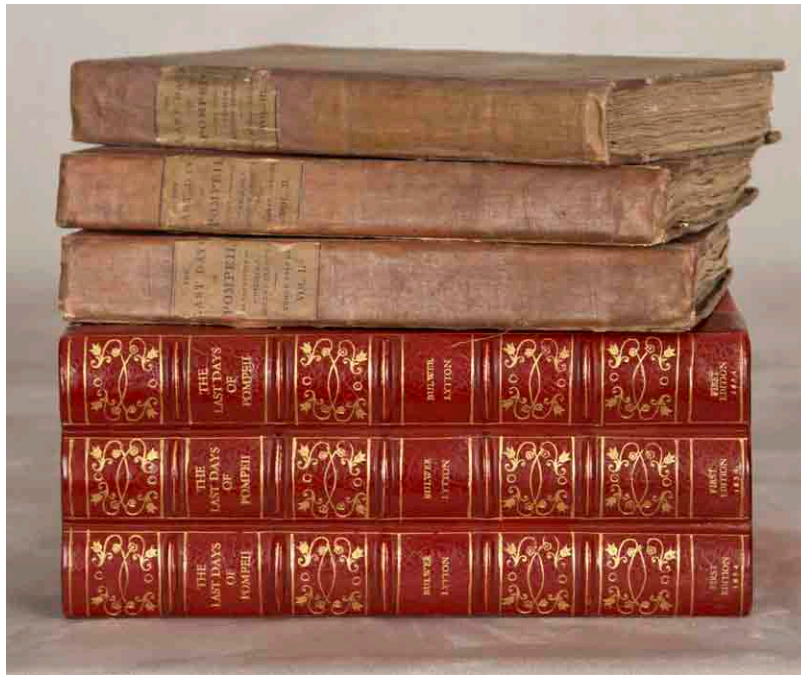
Extra engraved title page with vignette and three engraved plates after designs by Richard Westall. ♦ Spine evenly sunned to a softer green, just a hint of wear to joints and extremities, minor offsetting from and mild foxing to plates, otherwise a fine copy, the binding sound and pleasing, the text quite clean, fresh, and bright, and the fore-edge painting well preserved. **\$1,750**



This is an especially rare and unusual example of a painting that is hidden beneath an elaborately gauffered fore edge. In 35 years of bookselling, we do not recall seeing this combination, particularly because the gauffering, when it is as elaborate as it is here, would normally make the painting seem noticeably indistinct. In the present case, however, the painted scene is not only clear, but also quite beautifully executed. In the foreground on the right is an ancient ruin, and from there we look out onto a river valley, with a white-domed mosque half hidden by trees, its minarets silhouetted against the blue sky and purple mountains in the distance. A river winds off to the left through the countryside, towards the dark blue and violet peaks on the horizon. It is an appropriate scene for Moore's exceedingly popular "Oriental Romance," one of the century's major bestsellers. 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." ST11944j

PUBLISHER'S PAPER BOARDS



The Doheny Copy, in Original Boards

58 **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. **\$950**

Victorian politician and writer Edward George Earle Bulwer-Lytton, first Baron Lytton (1803-73) bequeathed us a list of novels a good deal longer even than his name, but this is by far his most successful work. According to 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 set 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), 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



*A Sewing Kit Convincingly Disguised as a Book,
The Contents, ca. 1840, in Amazing Condition*

59 (BOOK ODDITIES - DISGUISED OBJECTS). AN ETUI. (A LADY'S SEWING KIT DISGUISED AS A BOOK). "THE GEM" (on spine). (England, ca. 1840) 122 x 65 mm. (4 3/4 x 2 5/8").

A faux book of two-piece design: the slide-out inner element with original folding sides and spine of very pretty deep purple embossed morocco, sides with blindstamped central ornament of flowers, volutes, and acanthus leaves, flat spine gilt decorated with titling in a central oval medallion featuring an elaborate floral spray above and below it, interior of hot pink silk moiré with pockets (partly on morocco flaps) containing apparently contemporary(!) sewing materials; this assemblage designed to slide in and out of the original slipcase covered with the same morocco (the slipcase with gilt, rather than embossed, embellishment on the sides, and with marbled edges as if decorating the edges of a bookblock), the whole giving the appearance of a book when the sewing kit, with its spine, is inserted into the slipcase.



With a small rectangle of muslin containing nine large needles loosely laid in (probably all original). ♦ A hint of rubbing to extremities, but IN VERY FINE CONDITION, complete with all original tools and amazingly well preserved. **\$2,900**

This is a remarkably charming item designed for the use of the Victorian lady traveller. What appears to be a small book is in fact a sewing kit: the "book" slides out of its slipcase and unfolds to reveal on one side four pockets containing different sizes of small needles, each in its original blue paper folder with the label of "G. R. & Co. Superior Drill'd Ey'd Sharps"; the opposite side has two additional vertical folds which extend for 60 mm. on each end when opened. On this side, three slots for threads

(black, brown, and beige) run the length of the unfolded flaps, with thread peeking out at either end. On top of this, bands hold the lady's five sewing tools: a (sharp) pair of scissors, a folding penknife in a mother of pearl case, a pearl-handled stiletto, and two bodkins, one for lace and one for ribbons. Though this clever little case would have resided easily in a lady's reticule, the fine condition of the item suggests that it was more likely a treasured, rather than a used, object. ST11842


*A Fine Copy of Jardine in Marvelous Morocco,
Color-Coded To Reflect Various Animal Groups*

60 JARDINE, SIR WILLIAM, Editor. THE NATURALIST'S LIBRARY. (Edinburgh: W. H. Lizars, [1845-46]) 165 x 105 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 (mostly uncolored) engraved title pages, (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. \$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 multi-volume work like it, for that matter—bound in such a way as to reflect its various sections of content with varying colors of leather (though compare how color is used to differentiate content in bindings described in items #2 and #9, above). Our set comes from the library of Victorian gentleman Edward Salvin Bowlby (1830-1902), a barrister who served as High Sheriff of Hertfordshire. ST11765 ➔





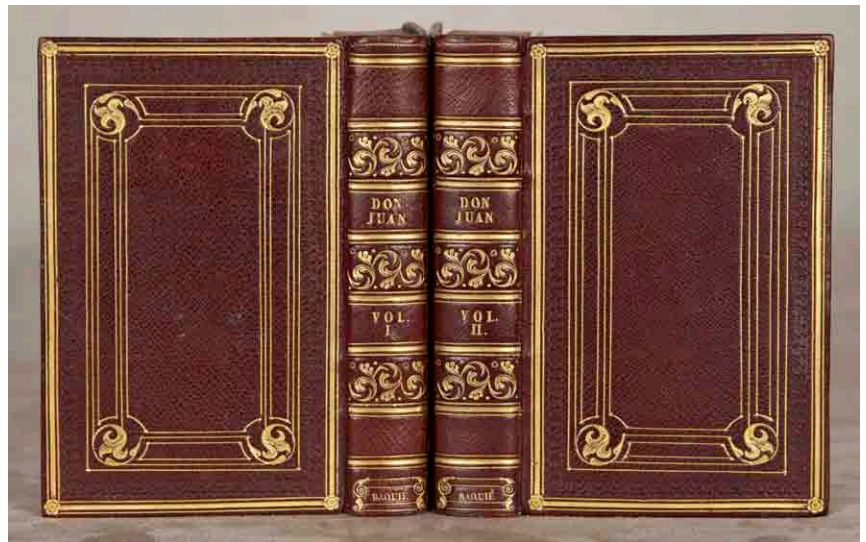
▲ Item 60

61 BYRON, [GEORGE GORDON], LORD. DON JUAN; HOURS OF IDLENESS; ENGLISH BARDS AND SCOTCH REVIEWERS; THE WALTZ; AND OTHER POEMS. (London: J. F. Dove, 1828) 138 x 88 mm. (5 1/2 x 3 1/2"). **Two volumes.**

VERY PRETTY MID-19TH CENTURY BURGUNDY MOROCCO, GILT, BY BAQUIÉ (stamp-signed in gold at foot of spines), covers with thick and thin gilt-rule border enclosing a blindstamped floral roll frame and large central panel formed by multiple gilt rules with spiraling acanthus leaf cornerpieces, very wide raised bands decorated with scrolling acanthus leaves accented with small tools and flanked by thick and thin gilt fillets, gilt titling and turn-ins, all edges gilt.

Each volume with engraved frontispiece depicting a scene from "Don Juan," the main figure in both of these illustrations bearing a striking resemblance to the poet. First volume with front pastedown ex libris shelf label of M. Ladenburg; front free endpaper of same volume with ink presentation inscription dated 19 April 1844 (names have been erased).

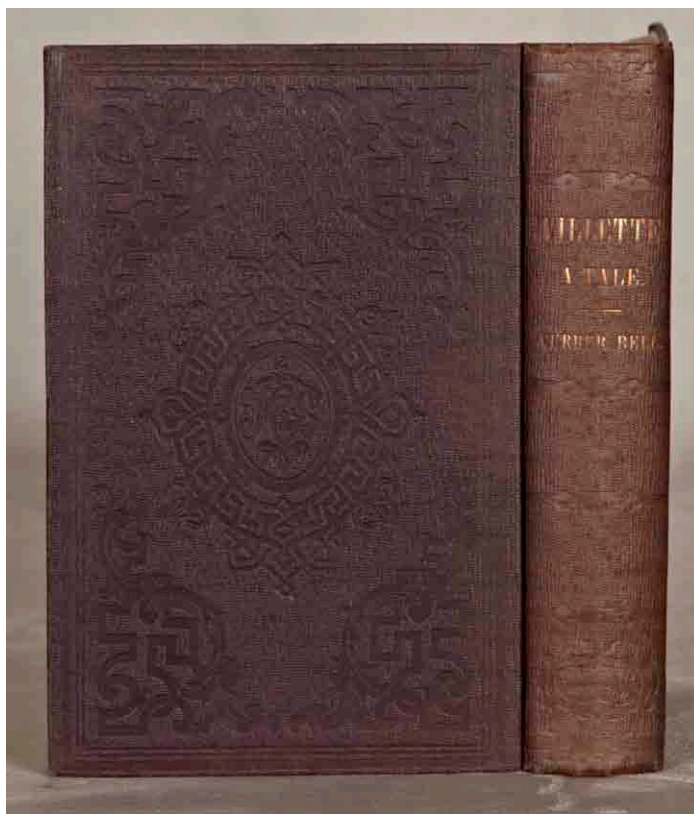
◆ Three tiny indentations to the lower cover of one volume, frontispieces rather foxed, offsetting from the engravings onto title pages, otherwise AN EXTREMELY PRETTY SET IN VERY FINE CONDITION, the bindings quite bright and virtually unworn, and the text clean and especially smooth and fresh. **\$750**



This is a charming little set, showing almost no signs of use, that contains several of Byron's best-known works, including his masterpiece "Don Juan," originally published in parts from 1811 to 1819. In that work, the fictional hero, the Spaniard Don Juan, is forced to undertake a journey (often based on episodes from Byron's own turbulent life) that finds him in Greece, Turkey, and Russia as well as into and out of the arms of a succession of women. A composition marked by supple versification that is sunnier than much of his previous poetry, it is a work

characterized by Day as "the greatest English verse epic since 'Paradise Lost.'" The name "Baquié" at the foot of the spine is surely that of the binder (and surely he was French), but he does not appear in Ramsden, nor in any other standard bibliography or directory. The design is elegant (though not more so than the contents deserve) and has the effect of making the small volumes seem significantly larger than they are. In any case, the execution is first rate and the condition matches it. ST11969

PUBLISHER'S CLOTH



*An Extraordinarily Fine Copy of the
Fragile First American Edition of "Villette"*

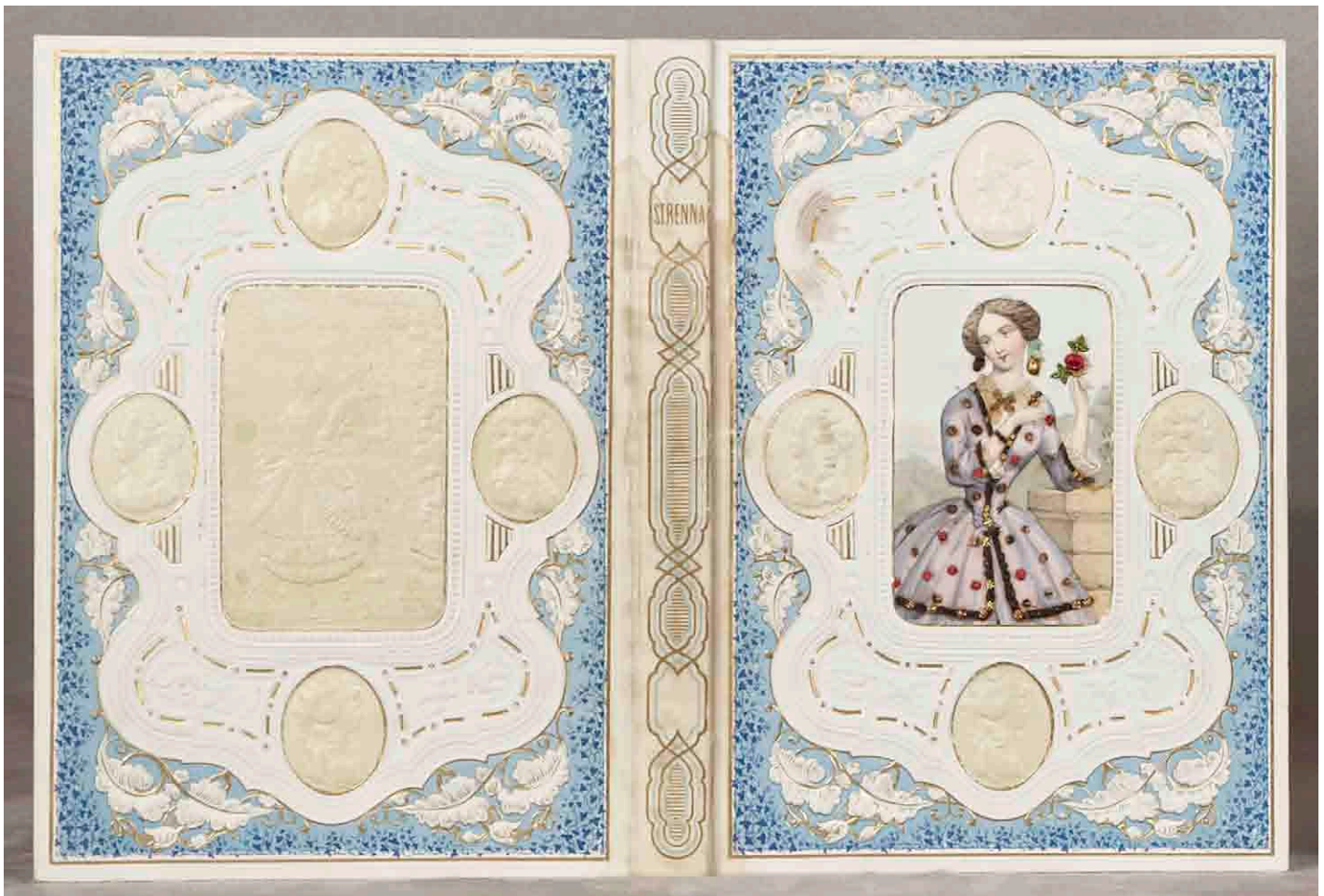
62 [BRONTË, CHARLOTTE]. "CURRER BELL" (Pseudonym). VILLETTE. (New York: Harper & Brothers, 1853)
191 x 133 mm. (7 1/2 x 5 1/4"). [2], iv, 502, [6], 6, [6] pp. (including ads at the front). FIRST AMERICAN
EDITION.

Original blindstamped purple cloth, gilt spine titling. In a matching custom-made folding cloth box with printed
paper spine label.

Front free endpaper with signature of James T. Blanchard. Smith (Brontë) pp. 152-53. ♦ Spine gently and evenly
sunned, one upper corner bumped, one very small spot on front cover, a breath of marginal foxing here and there,
but all of these imperfections obviously trivial. AN EXCEPTIONALLY FINE COPY, AS WELL PRESERVED AS
ONE COULD HOPE TO FIND, of a very fragile book, its joints and hinges entirely unworn. **\$6,500**

This is the first American printing of a major Victorian work of fiction, offered here in the original publisher's cloth binding in a remarkable state of preservation. As was the case with "Jane Eyre," Charlotte Brontë (1816-55) put much of herself and her own experiences into the heroine of "Villette," the author's final novel. The protagonist here, Lucy Snowe, is a thoughtful young Englishwoman who takes a position as a teacher in a French school reminiscent of the Hegers' school in Belgium, where Charlotte taught in 1842-43 and where she fell desperately in love with the very kind but very married Constantin Heger. Heger is transformed in

"Villette" into the hero, Paul Emmanuel, Lucy's mentor, and Lucy's love-hate relationship with Catholicism undoubtedly mirrors Charlotte's own mixed feelings. She wrote the novel, with its varied characters and intriguing twists of plot, in a difficult period of her life. Her three siblings had died, and Charlotte, sharing the lonely Haworth Parsonage with her father, suffered from depression and bouts of illness, yet she was heartened by her growing renown as a novelist. One will not find a better copy of our first American edition, which appeared in the same year as the original London printing. ST9458a



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

63 STRENNNA 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 inlaid 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.

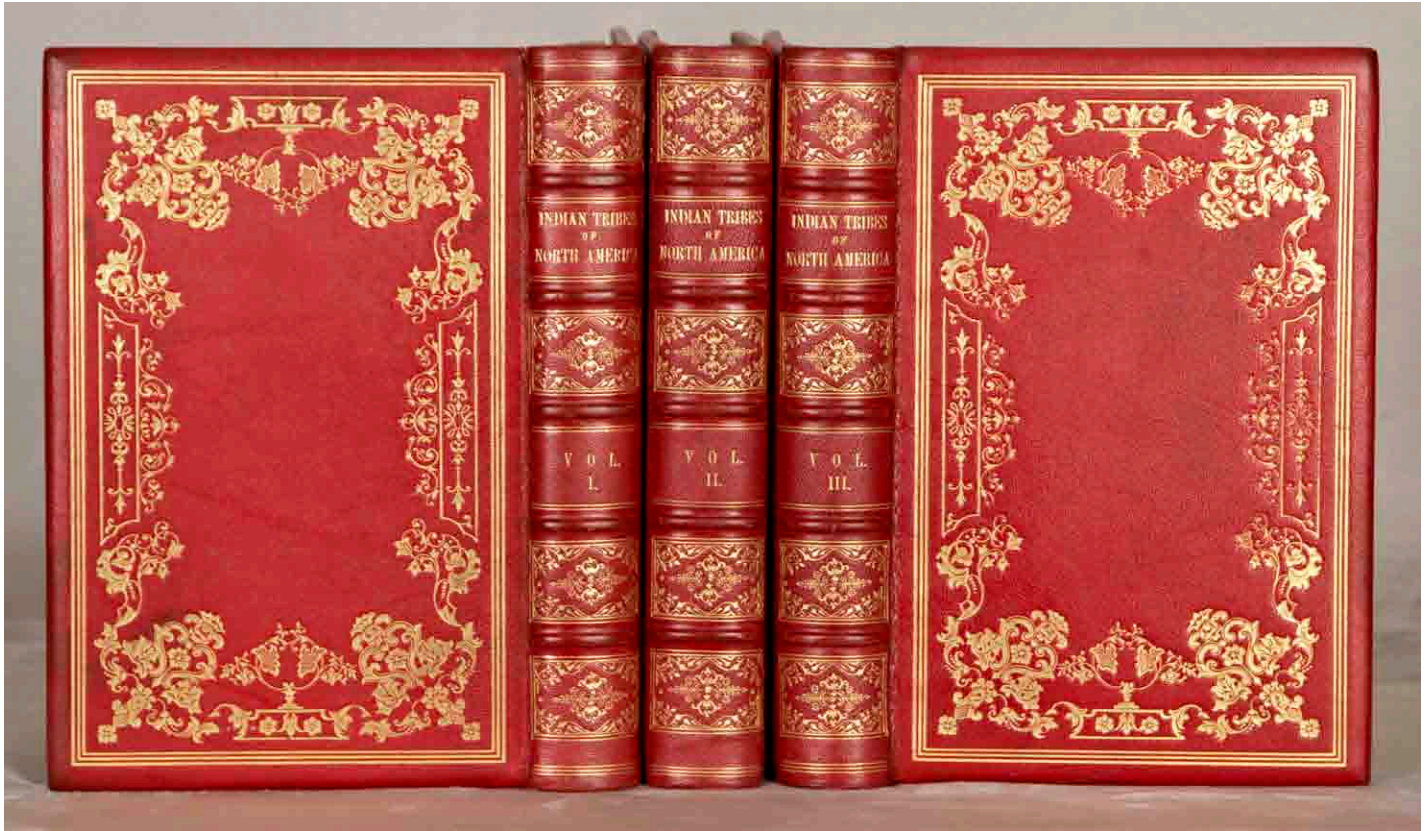
With chromolithograph title page in colors and gold, text printed within foliate frames, and five engraved plates, including frontispiece. Front free endpaper with morocco bookplate of noted bookbinding collector Paul Edward Chevalier (see below). ♦ Faint dampstain affecting three-quarters of the spine (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. **\$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. In terms of another kind of warmth, 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 British 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 wider 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




AN ORNATE PUBLISHER'S MOROCCO BINDING
*Beautifully Preserved Elaborately Decorated Morocco,
And with Especially Fine Hand Coloring*



64 MCKENNEY, THOMAS L. and JAMES HALL. HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA. (Philadelphia: By D. Rice & A. N. Hart, 1855) 273 x 191 mm. (10 3/4 x 7 1/2"). **Three volumes.** Third Octavo Edition.

EXTREMELY ATTRACTIVE PUBLISHER'S PEBBLE-GRAIN CRIMSON MOROCCO, VERY ELABORATELY GILT, covers with many scrolling and foliate stamps, raised bands, spine compartments similarly gilt, all edges gilt. In a recently made sturdy matching linen slipcase.

120 RICHLY COLORED LITHOGRAPHS (including frontispieces) OF AMERICAN INDIANS. Front pastedowns with the monogram bookplate of "K. E. H." Howes M-129; Sabin [43411] (describing the octavo edition of 1850).

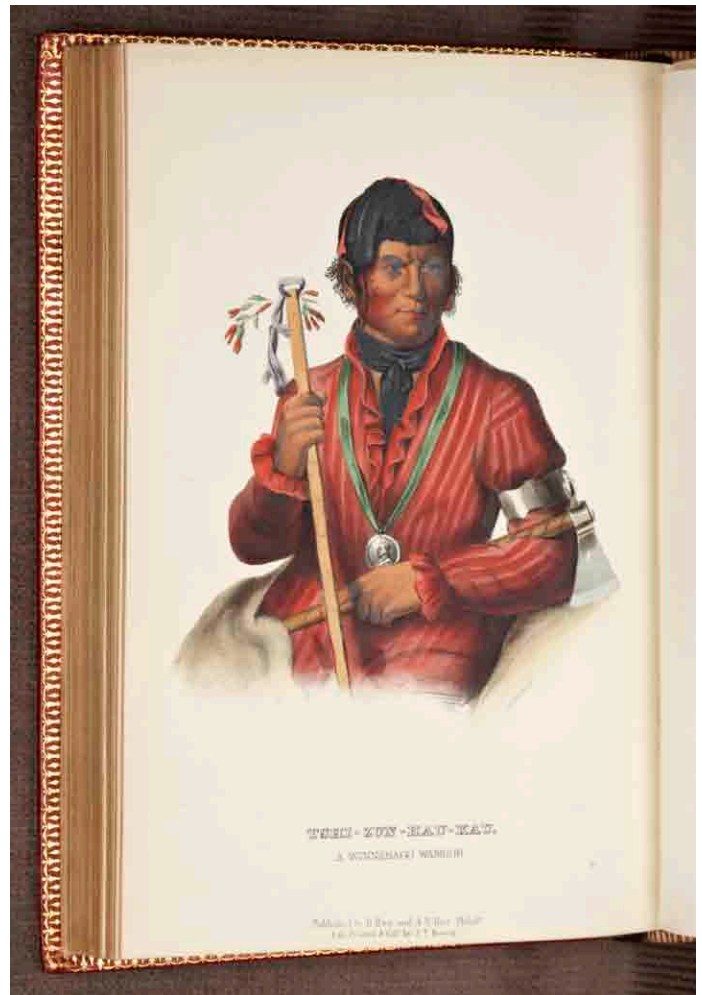
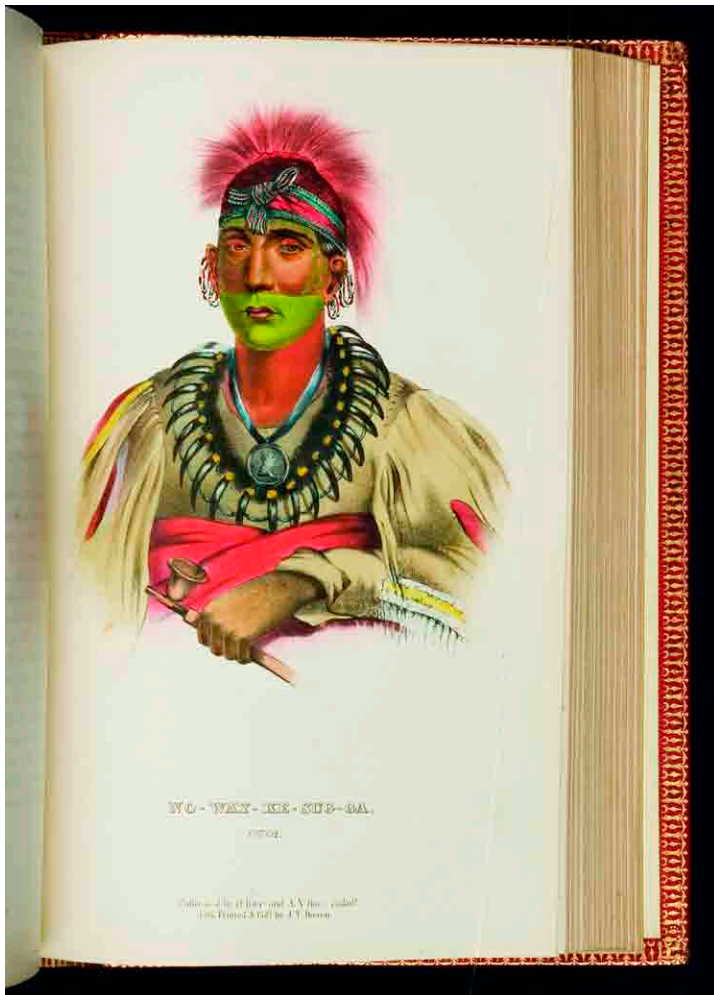
◆ Two joints with the slightest wear at top, three covers with very minor soiling, but THE BINDINGS EXTREMELY BRIGHT AND QUITE APPEALING. One leaf with one-inch tear at head, three plates (with especially large images and, so, consequently) trimmed close at foot (two of these with bottom line of publisher's imprint cut into), isolated trivial soiling, otherwise very well preserved internally. AN ESPECIALLY FINE COPY, WITH THE BEAUTIFUL PLATES REMARKABLY CLEAN AND RICHLY COLORED. **\$27,000** 

Sabin: "As early as 1824, the practice was begun of taking portraits of the principal Indians who came to Washington, and depositing them in the War Department. They were chiefly painted by Mr. King [Charles Bird King (1785-1862)], an artist of high repute, who has been remarkably successful in transferring to his canvas the strong lineaments of the Indian countenance. Col. McKenney, who was for many years superintendent of Indian affairs at Washington, and was thus brought in constant association with the principal

men of the nations and tribes which sent representatives to the seat of government, conceived the plan of making this rare and curious collection more valuable to the world by publishing a series of engraved portraits exactly copied and colored from these paintings. With each portrait is connected a biographical sketch of the individual whom it is intended to represent, interspersed with anecdotes and narrations. The work contains also a historical account of the various Indian tribes within the borders of the United States." Howes calls

these "the most colorful portraits of Indians ever executed," and points out that King's original oil paintings were all destroyed in the Smithsonian fire of 1865. The book was first published in parts in large folio from 1836-44. The preface to the octavo edition mentions that the celebrated large folio first printing of this work "has been pronounced by the learned and polished both of Europe and America, to be one of the most valuable and interesting productions of the present age," and indicates that the approbation afforded the earlier edition "has induced the publishers . . . to alter the size to royal octavo, and thus place [the work] within reach of the thousands, who,

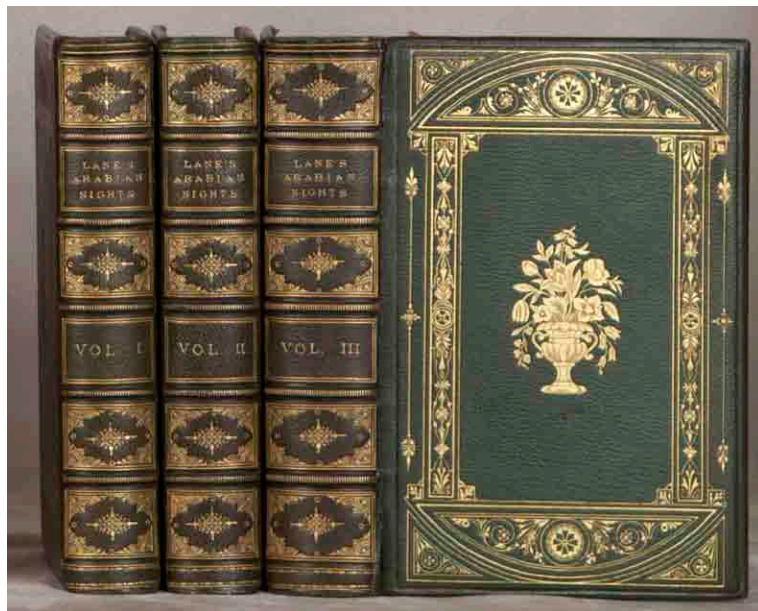
with taste and learning equal to those of the patrons of the large edition, have no less capacity to appreciate its worth and beauties." Among the octavo editions, the third is generally recognized as having the finest coloring. And in terms of a publisher's deluxe binding, the present intricately decorated red morocco could hardly be excelled. The folio edition, when complete and in attractive condition, now sells for a good deal more than \$100,000. Copies of the octavo editions, which are textually augmented, are not extraordinarily rare, but a copy like the present one, in especially fine, fresh condition, certainly is uncommon. ST9119



M. PATERSON OF EDINBURGH

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 149 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. For the binder: Ramsden p. 213. ♦ 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. **\$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. Edinburgh binder and bookseller Maurice Paterson is listed in the Scottish Book Trade Index as being in business for 44 years, from 1831 to 1875. He moved to the Broughton Street address listed on our ticket in 1857. But the firm could not have done many bindings because their ticket is not in Spawn & Kinsella, and ABPC seems to record no bindings by them since at least 1975. Whatever the case, their work on the present set is absolutely first rate. ST11462a-259

FRANCISCO HROMADA



*Striking Inlaid and Painted Morocco by a Czech Binder,
Probably Executed in Chile*

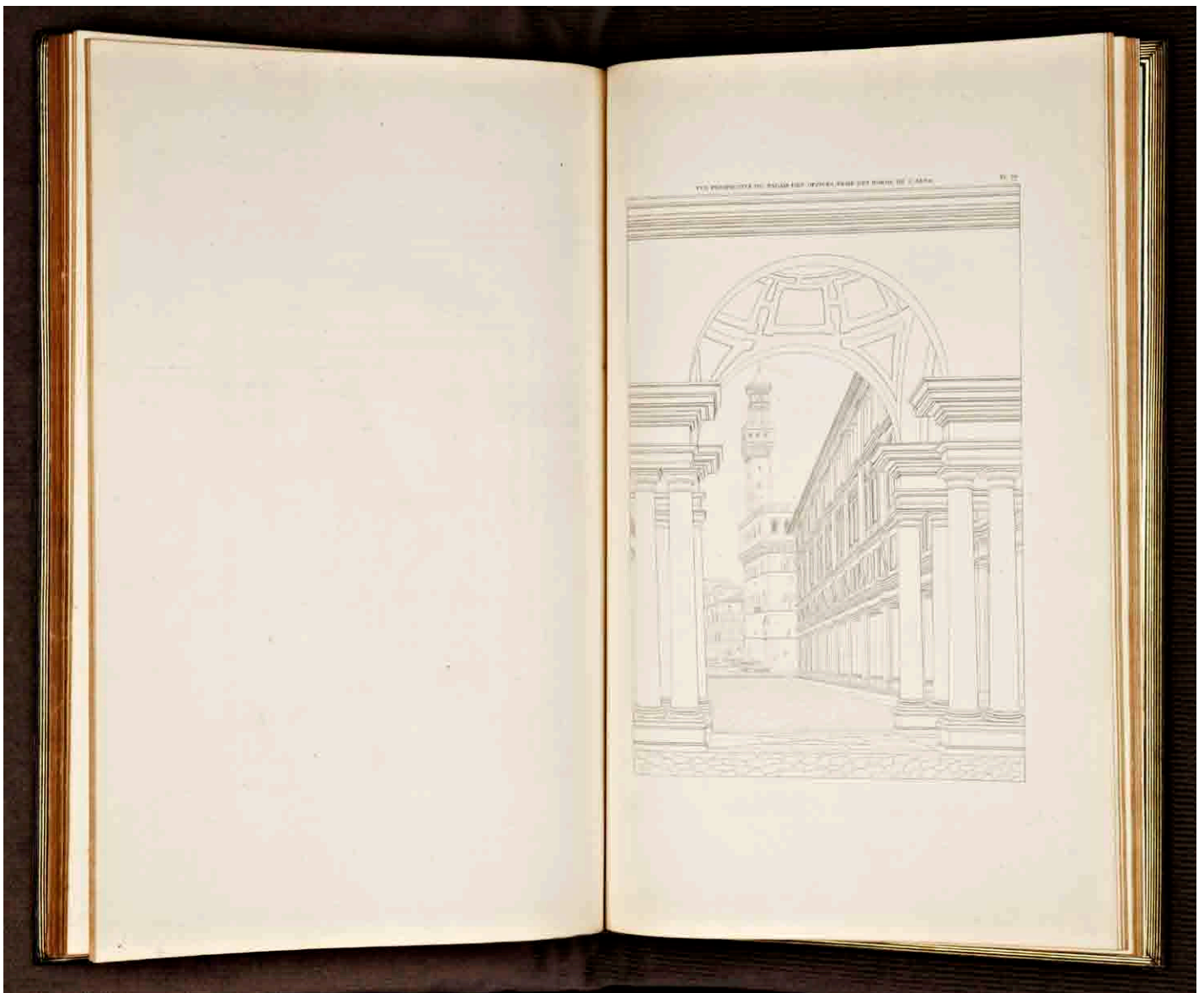
66 GRANDJEAN DE MONTIGNY, A[UGUSTE] [and] A[UGUSTE] FAMIN. ARCHITECTURE TOSCANE, OU PALAIS, MAISONS, ET AUTRES EDIFICES DE LA TOSCANE. (Paris: P. Didot l'Ainé, 1815) 445 x 285 mm. (17 1/2 x 11 1/4"). vii, [i], 50, [4] pp.

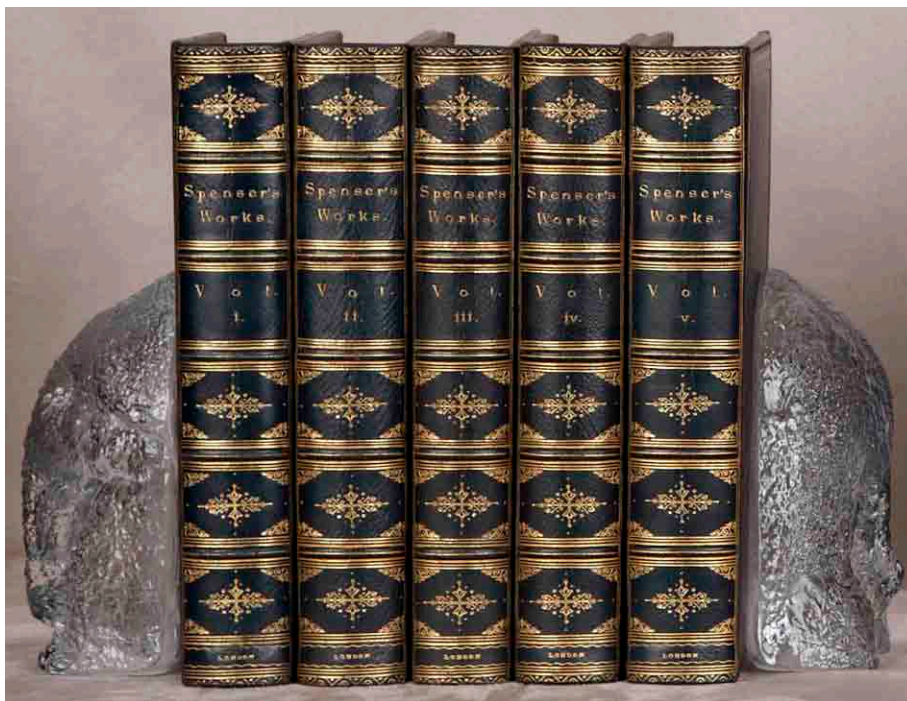
VERY DRAMATIC 19TH CENTURY DEEP PURPLE MOROCCO, ELABORATELY DECORATED IN GILT AND BLIND AS WELL AS INLAID AND PAINTED, BY F. HROMADA (stamp-signed at foot of front board), upper cover with thick- and thin-ruled gilt and black borders enclosing an elegant frame with shell-like cornerpieces formed by gilt and inlays painted green and white, the frame enclosing a large central title cartouche supported by two lovely gilded mermaids emerging from a foamy spray; lower cover with intricate inlaid strapwork in black extending the length of the cover, floral gilt cornerpieces, inlaid red and green morocco ornaments (at the middle of each side), and azured gilt decoration at various locations; raised bands, spine gilt in thick- and thin-ruled compartments, multiple-ruled gilt turn-ins, all edges gilt, leather hinges.

With extra engraved title and 109 ENGRAVED ARCHITECTURAL PLATES. Front free endpaper with library stamp of Geneva architect Albert Bourrit. Avery, p. 404; Graesse II, 550. For the binding: T. Holley & I. Espinosa, "Encuadernaciones Artísticas Hechas en Chile durante el Siglo 19," Santiago de Chile: I. Espinosa, 1986. ♦ Corners a bit bumped, joints and extremities a little rubbed (tiny crack at very top and bottom of front joint), isolated faint foxing or mild thumbing, otherwise A FINE COPY, the text uncharacteristically fresh and bright, the margins remarkably ample, and the memorable binding without any serious condition problems. \$4,500 ➡

This is an attractively illustrated work on the architecture of Tuscany—particularly Florence—in an unusually animated and imaginative binding by a Czech-Chilean artisan. French architects Auguste Henri Victor Grandjean de Montigny (1776-1850) and Auguste-Pierre-Sainte-Marie Famin (1776-1859) received the prestigious Prix de Rome in 1799 and 1801, respectively, and were thus enabled to spend four years each in Rome studying classical and Renaissance architecture. They were particularly captivated by the buildings of Tuscany, and considered Florence to be second only to Rome in its importance to Italian architecture: 85 of the plates here are devoted to Florentine buildings, and the others depict the architecture of Siena, Arezzo, Pistoia, Livorno, and Pisa. The illustrations are line drawings that include diagrams, facades, architectural detail, and appealing views demonstrating deep perspective (and 18 of the plates are elaborate and handsome title pages

for the various chapters). The book's initial publication in 1806 stimulated interest in Italian Renaissance architecture, and it was reprinted in 1837, 1846, 1874, and 1923. After the fall of Napoleon I, Grandjean emigrated to Brazil, where he introduced Neoclassical structures and had a considerable and lasting influence on the architecture of that country. South America was also home to our binder, Francisco (Frantisek) Hromada, a Czech who was active as a gilder in Valparaiso, Chile, from about 1858 onwards. According to Holley and Espinosa, Hromada was, with Adolfo Boehme and Enrique Ahrens, one of the most distinguished Chilean binders of his day. While our large-format binding may (or may not) have been produced in Chile, it is very much in the European style, with strong Romantic elements (even if it was produced closer to 1850 than 1800). Whenever it was done, it is bursting with energy at the same time that it is elegant and carefully executed. CJW1103





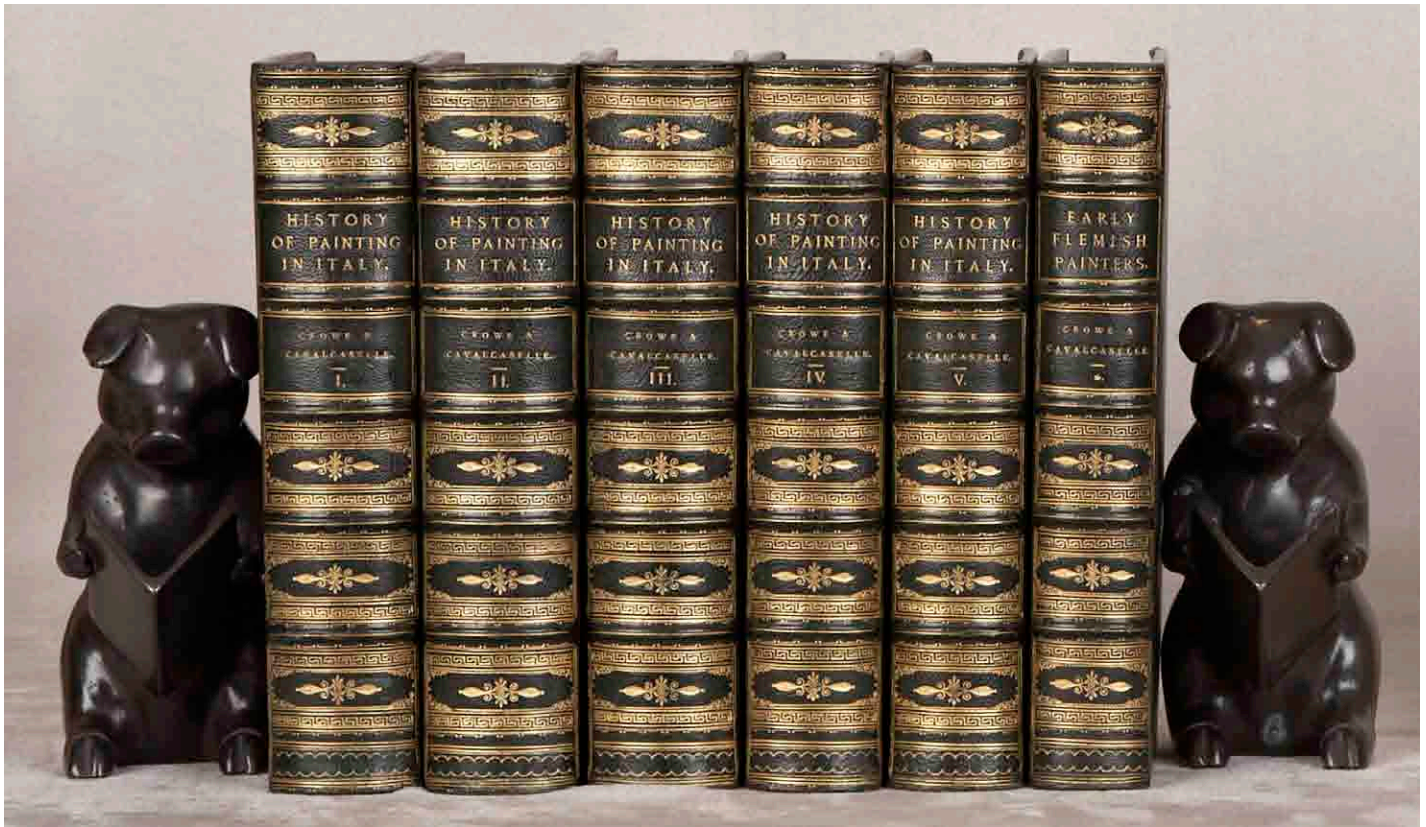
67 SPENSER, EDMUND. THE WORKS. (London: Bell and Daldy, 1862) 229 x 152 mm. (9 x 6"). **Five volumes.**
 Edited by John Payne Collier.

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. **\$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 poems, particularly "The Faerie Queene," look 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



*“Earliest Work in English of Serious Art Scholarship,”
In Attractive Contemporary Morocco*

68 (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 146 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. **\$1,500**

This group of bindings would be very appealing 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

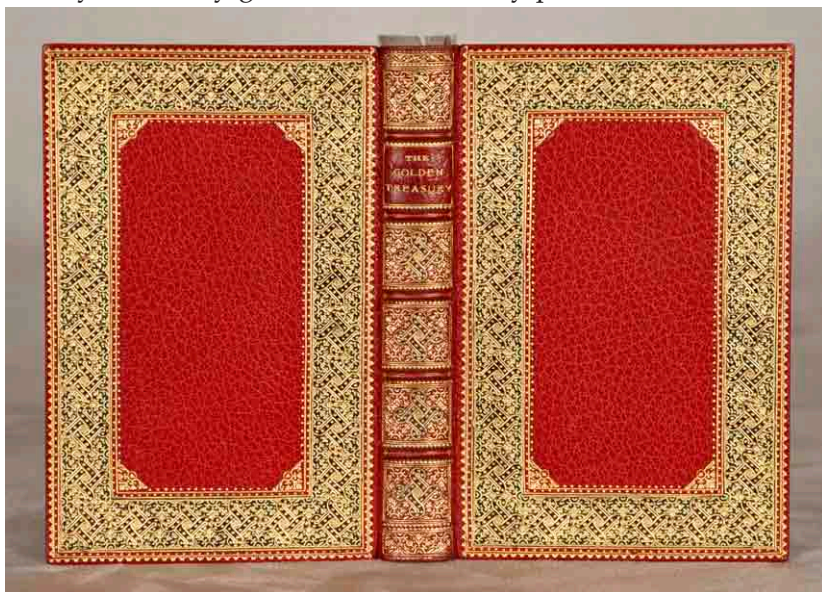
attributions to Raphael, Giorgione, and others are still endorsed by modern critics." It is a little surprising that the present lovely bindings are unsigned; like the previous item, they resemble the work done by Hayday, a bindery that by the time our volumes were issued was in the hands of William 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

RAMAGE

69 PALGRAVE, FRANCIS TURNER. THE GOLDEN TREASURY OF THE BEST SONGS AND LYRICAL POEMS IN THE ENGLISH LANGUAGE. (London : Macmillian & Co., 1867) 154 x 99 mm. (6 x 3 7/8"). 6 p.l., 332 pp.

LOVELY CONTEMPORARY SCARLET MOROCCO, ORNATELY GILT AND INLAID, BY RAMAGE (stamp-signed on front turn-in), covers with a wide and very intricately gilt frame bordered by plain and dotted rules, the frame of alternating inlaid green and brown morocco (the former pyramid shapes, the latter strapwork quatrefoils), the whole densely tooled in gilt, central panel with floral cornerpieces, raised bands, spine lavishly gilt with the quatrefoils repeated as centerpieces against a ground of many small tools, turns-ins attractively gilt, ivory watered silk endleaves, all edges gilt.

Title page vignette. Faded ownership inscription on half title; rear flyleaf with ink presentation inscription. ♦ Inconsequential intermittent pale spotting internally, but A VERY FINE COPY, the text clean and fresh, and the virtually unworn binding glittering with gold. **\$950**



In the words of literary critic J. W. Mackail, this anthology of poems, first published in 1861, "remains one of those rare instances in which a critical work has substantive imaginative value, and entitles its author to rank among creative artists." According to DNB, Palgrave (1824-97), an unsuccessful lyric poet, suggested to his friend Tennyson "the idea of an anthology which would differ from previous ones by being a collection of all the best lyrics and songs in English." Tennyson offered advice and encouragement—not to mention an entrée to publishers—but "the idiosyncratic editing principles, including the thematic arrangement of 'books' and the removal or rearrangement of lines, words, and whole stanzas, were Palgrave's alone." Our volume

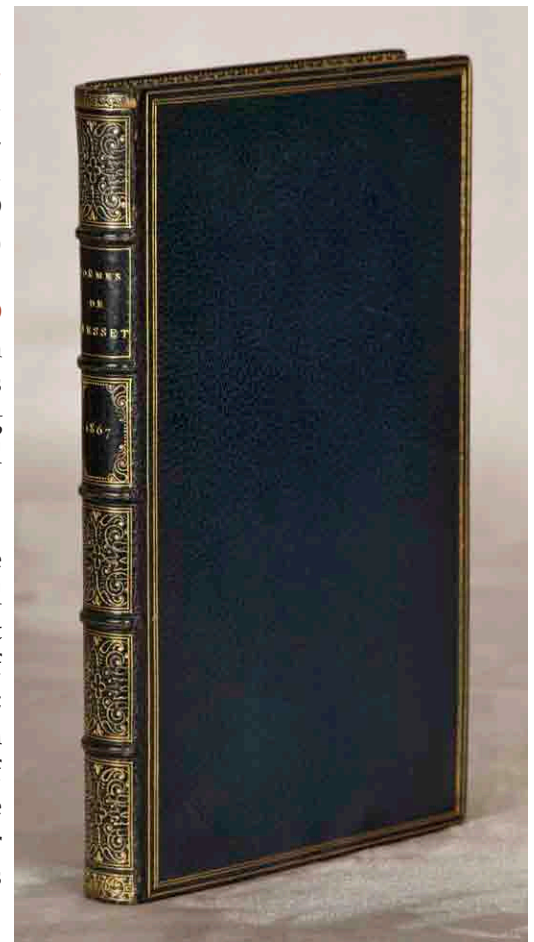
features a sparkling and animated design from one of the most respected English binders during the last half of the 19th century. Born in London in 1836, John Ramage served an apprenticeship with John Wright, then went to Paris, where he was able to work with the distinguished Marcellin Lortic. In 1860 Ramage purchased the binding business of Alexander Banks, Jr., in Edinburgh, then returned three years later to London, where he was in business at various locations into the 20th century (W. D. and N. M. Ramage carried on the business until 1929). Though the range of their designs is broad, Ramage bindings are celebrated for their remarkably delicate, careful, and elaborate gilt work, so beautifully on display here. ST12030

THIBARON

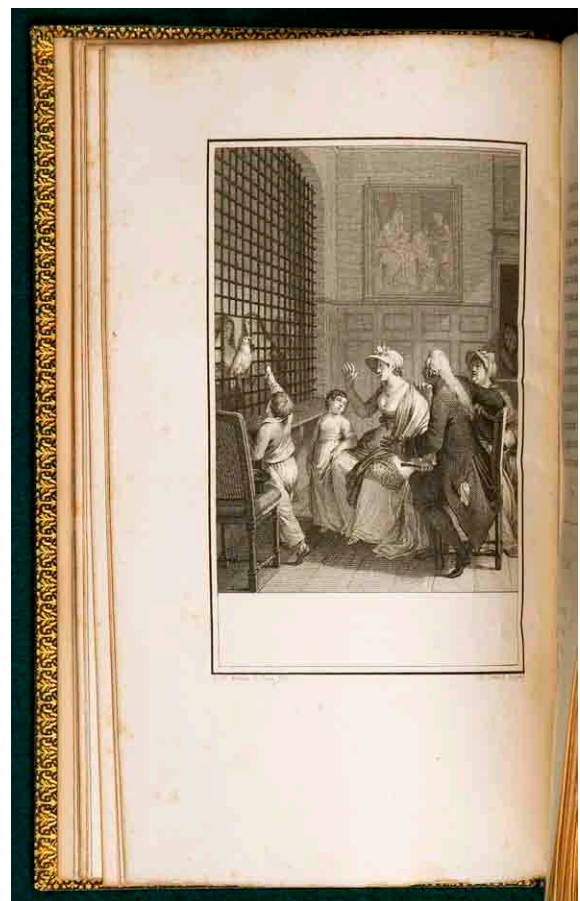
70 (VELLUM PRINTING). GRESSET, JEAN-BAPTISTE-LOUIS. POËMES. (Paris: D. Jouaust, 1867) 216 x 140 mm. (8 1/2 x 5 1/2"). 6 p.l. (two vellum blanks, half title, title, two frontispieces [on paper]), iv, 132 pp., [4] leaves (variants, contents/colophon, two vellum blanks). Fol. Cii unsigned and misnumbered, 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. \$3,250

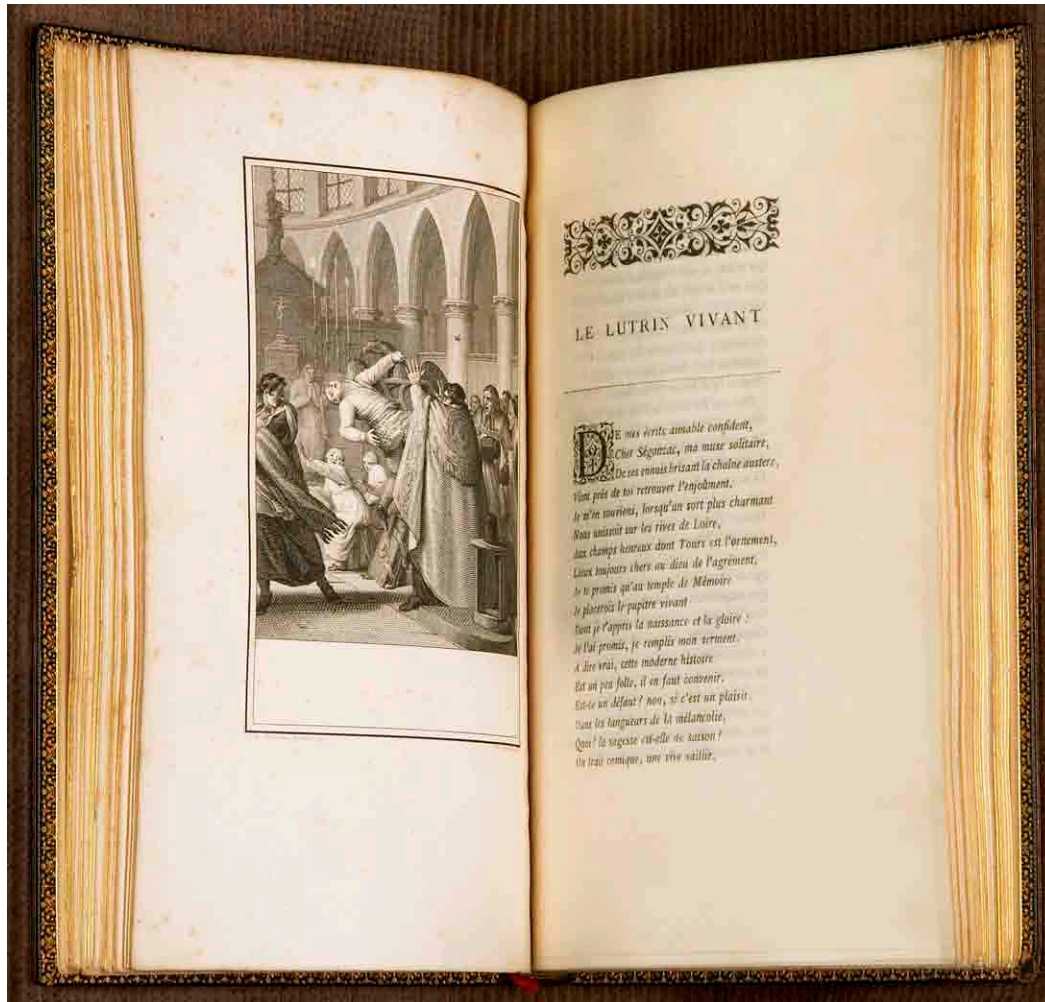


This is a beautifully printed and handsomely bound excessively rare copy of the luxury version of the best-known works of Jesuit poet Jean-Baptiste-Louis Gresset (1709-77), issued by a publisher specializing in editions intended for bibliophiles and formerly owned by two great connoisseurs. The most 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 Lutrin 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, spending 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 binder Thibaron (d. ca. 1880) was the favorite pupil of Georges Trautz (1807-79), who in Michon's words, was "the uncontested master of the luxury binding" in 19th century France, celebrated for his "sumptuous moroccos" and "dazzling gilt." His bindings were so sought after that the term "Trautzolâtrie" was coined to describe the craze for his work, and he achieved a level of celebrity that Michon says would be difficult to imagine. After Trautz retired, Thibaron established his own bindery, and according to Beraldi, he seemed poised to become heir to his master's

position in the binding world, but, sadly, he died very soon afterwards, before he could begin to fulfill that promise. The provenance here is doubly distinguished. The original president of the Grolier Club, Robert Hoe is generally considered to be America's most famous collector (he is discussed further 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





71 SHAKESPEARE, WILLIAM. THE PLAYS. (London: Printed for Longman and Co. et al., 1856) 222 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. **\$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

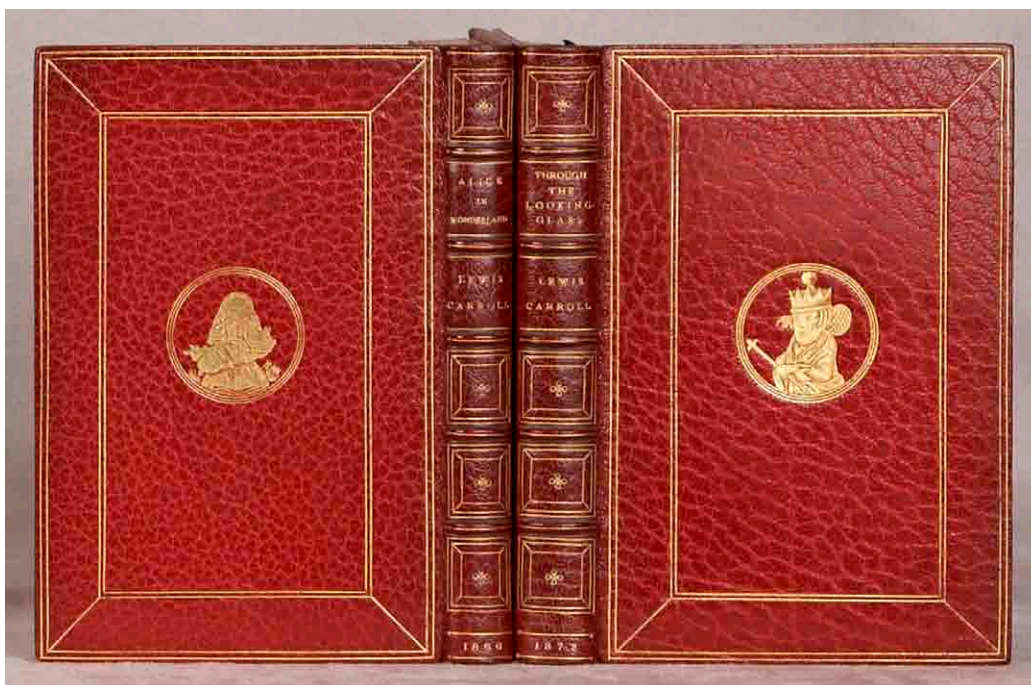
he devoted solely and exclusively of all other attentions a period of 18 months; and, during that time, he left his house every morning at one o'clock . . . The nocturnal toil greatly accelerated the printing of the work; as, while the printers slept, the editor was awake: and thus, in less than 20 months, 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. The lustrous contemporary bindings here are handsome enough to make us regret the fact that they are unsigned, but, in any case, they provide a very pleasing appearance on the shelf. ST11301

ROOT & SON

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

72 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) 181 x 127 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 "Alice" 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. **\$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 with some frequency in the marketplace (and are usually sold together), "Alice" almost always shows up as a later printing. The London bindery of William Root & Son

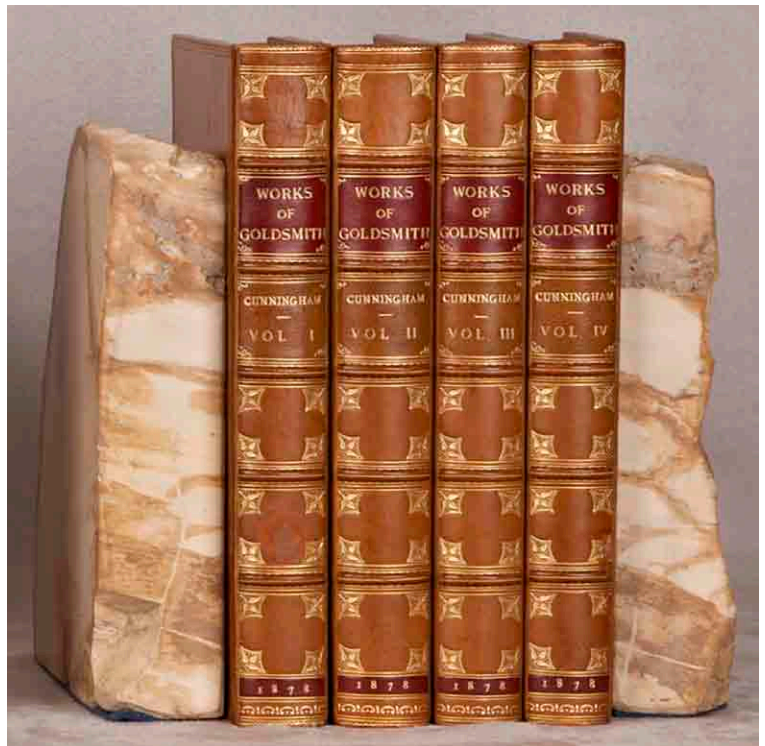
consistently turned out excellent work, both on fine bindings like those here and on trade bindings of multi-volume sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of "The Rotarian" notes with regret that Root had been bombed out of their premises on Paternoster Row during the 1941 Blitz. ST11708

ROOT & SON

73 **GOLDSMITH, OLIVER.** THE WORKS. (London: John Murray, 1878) 229 x 149 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. **\$1,100**



This is generally considered the best edition of Goldsmith, offered here in an attractively bound set produced by a first-rate binder. Oliver Goldsmith (1730-74) was Irish born and educated at Dublin, before studying in Edinburgh and Leyden, 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. First issued in 1854, the present edition was the most complete and correct 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

FRANCIS BEDFORD



The Hoe Copy, in Six Lovely Volumes by One of the Most Consistently Elegant Classical English Binders

74 BURNET, GILBERT. BISHOP BURNET'S HISTORY OF HIS OWN TIME: WITH . . . NOTES BY THE EARLS OF DARTMOUTH AND HARDWICKE, AND SPEAKER ONSLOW, HITHERTO UNPUBLISHED. TO WHICH ARE ADDED THE CURSORY REMARKS OF SWIFT, AND OTHER OBSERVATIONS. (Oxford: Clarendon Press, 1823) 262 x 158 mm. (10 3/8 x 6 1/4"). **Six volumes.** Edited by Martin Joseph Routh.

MOST ATTRACTIVE MID-19TH CENTURY INDIGO CRUSHED MOROCCO, HANDSOMELY GILT, BY BEDFORD (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, raised bands, spines lavishly and elegantly gilt in double-ruled compartments with large and complex central fleuron incorporating crown, pomegranate, fern, and palmette tools radiating from a central rosette, curling floral vine cornerpieces, densely gilt turn-ins, marbled endpapers, top edges gilt, other edges rough-trimmed.

With engraved frontispiece portraits of Bishop Burnet (volume I) and the Earl of Dartmouth (volume VI). Front pastedown with morocco bookplate of Robert Hoe. ♦ One joint just beginning to show wear, spines uniformly darkened to a lustrous deep blue, two boards somewhat faded (small portions of a few others slightly dulled from leather preservative), the two frontispieces and one gathering moderately foxed, occasional minor foxing or smudges elsewhere, other trivial imperfections, but still A FINE AND LOVELY SET, clean and fresh internally, with especially wide margins, and in bindings that make a beautiful appearance on the shelf. **\$3,250**

This is a very handsomely bound set of the classic posthumous history aptly titled "His Own Time" (and sometimes "My Own Times"), a reflection of the fact that the text reveals the personality and political leanings of Burnet (1643-1715) as much as the events he narrates. Originally published in two parts in 1724 and 1734, the account covers a period almost exactly coinciding with Burnet's lifetime, from the beginning of the English Civil War in 1642 up to the treaty of Utrecht in 1713. Our unusual critical edition was prepared by the Clarendon Press from copies which had belonged to the first Earl of Dartmouth (1672-1750), to speaker of the House of Commons Arthur Onslow (1691-1768),

and to satirist Jonathan Swift. The editor has incorporated the marginal annotations made by these owners, as well as passages excluded from the original edition, but later added to the Onslow copy by the second Earl of Hardwicke, Philip Yorke (1720-90). According to DNB, Swift, who disagreed with Burnet on many things, filled the margins of his copy "with vitriolic comments such as 'dunce' and 'Scotch dog.'" Burnet's account has to be understood in light of the fact that he abhorred the immorality of Restoration life so much that he retired to Holland, where he became an adviser to William of Orange and accompanied the soon-to-be-king to England as his chaplain. Johnson is ➡

quoted by Lowndes as saying, "I do not believe that Burnet intentionally lied; but he was so much prejudiced, that he took no pains to find out the truth. He was like a man who resolves to regulate his time by a certain watch; but will not enquire whether the watch is right or not." Day is kinder, saying that, while the work "lacks the majestic style and architecture of Clarendon, [it] shows a distinctly modern concept of history writing, not as the struggle of personalities to be examined for its teaching of moral lessons, but as the contest of ideas and principles arising from the total maturation of society." For five years our binder Francis Bedford (1799-1883) 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 a decade afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design, as here, and they are consistently so well executed that their appeal to a wide audience has not diminished with the passage of time. For this set's distinguished owner, Robert Hoe, see item #2, above. ST11958

FRANCIS BEDFORD



75 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, spines 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. **\$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. For the binder here, see previous item. ST09931

MARIUS MICHEL

A Little Inlaid Bibliopegic Jewel, Offering Remarkable Technique, Charm, and Condition



76 (MINIATURE BOOK). DANTE ALIGHIERI. LA DIVINA COMMEDIA. (Milano: Ulrico Hoepli, 1878) 54 x 32 mm. (2 1/8 x 1 1/4"). 4 p.l., 499, [1] pp. ONE OF 1,000 COPIES.

SUPERB CONTEMPORARY TAN MOROCCO INTRICATELY INLAID IN THE "FLORE ORNAMENTALE" STYLE BY MARIUS MICHEL (stamp-signed on front doublure), covers and spine with black inlaid morocco frames outlined in gilt enclosing a pattern of interlocking vines, leaves, and irises, all outlined in gilt and accented with gilt circlets, RED MOROCCO DOUBLURES with French fillet borders, all edges gilt. Contained in a custom-made (very probably original) velvet-lined case of dark brown morocco, the upper cover and sides adorned with gilt lozenges and flowers.

With engraved frontispiece portrait of the author. The type cast by Giacomo Gnocchi of Milan, set by Giuseppe Geche, printed by Luigi Baldan, and corrected by Luigi Busato. Bondy, p. 95; Spielman 114. ♦ A SPLENDID COPY OF AN EXCEPTIONALLY CHARMING ITEM, with virtually no signs of use even to the case. **\$12,500**

This is a little bibliopegic gem, at once one of the most renowned miniature books ever produced and a striking inlaid miniature binding by one of the great French workshops of the Belle Epoque. Spielman thought the type (known as "flies' eyes" and measuring about two-point) was "the smallest ever employed." Whether that claim remains true, the Grolier Club's "Miniature Books: 4,000 Years of Tiny Treasures" reported that working with this type, which is scarcely visible to the naked eye, "is said to have injured the eyesight of both the compositor and corrector. It took one month to print 30 pages, and new types were necessary for every new forme." The amazing technical achievement of the printing is echoed here by the binding, in which we see a beautiful demonstration of the then-revolutionary "Flore Ornamentale" design. The elder Marius Michel had produced distinguished work in the prevailing historical style for two decades, beginning in Paris in 1849. He was joined in the business by his son Henri (also known as "Marius Michel"), who believed passionately "that bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary

authors." He found in the 1878 International Exposition a convenient and appropriate forum through which to promote the revolutionary style of decorative ornaments based on nature, a style he called "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 Marius Michel the Younger 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) The design and finishing of this binding set it far above what one usually finds on a miniature book, and its unsurpassable condition and irresistible charm make this a compellingly attractive item. ST11966

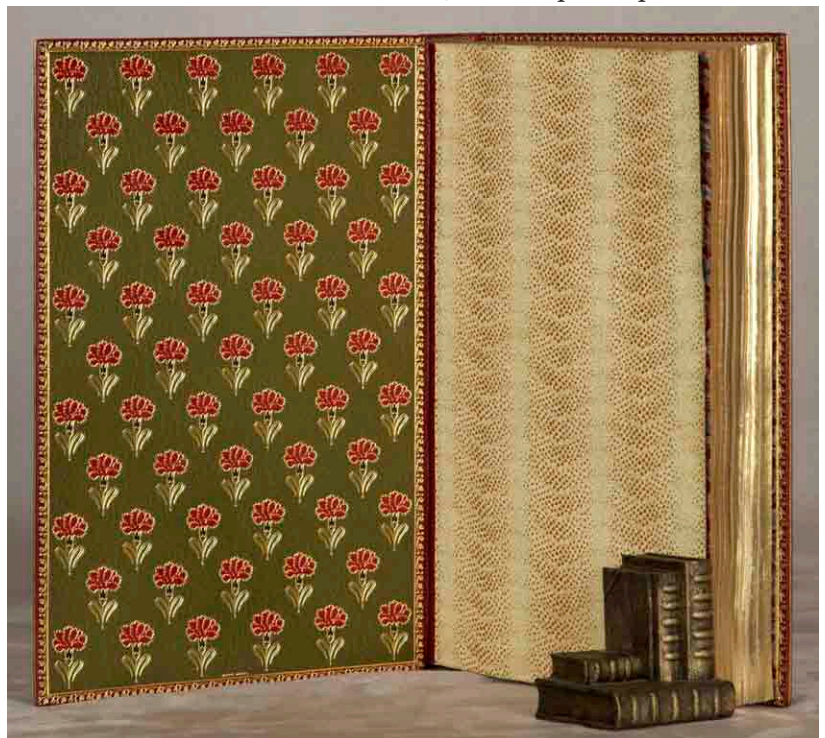
MARIUS MICHEL



*A Bibliophilic Treasure in Terms of Condition,
Provenance, and Unerring, Animated Decoration*

77 VOLTAIRE, FRANÇOIS MARIE AROUET DE. ZADIG, OU LA DESTINÉE. (Paris: Imprimé pour Les Amis de Livres par Chamerot et Renouard, 1893) 275 x 190 mm. (10 3/4 x 7 1/2"). 4 p.l., 159, [3]. ONE OF 115 COPIES (this being copy #91).

DAZZLING CONTEMPORARY MAROON MOROCCO, VERY ORNATELY DECORATED IN GILT, SILVER, AND BLACK AS WELL AS INLAID, BY MARIUS MICHEL (stamp-signed on front doublure), covers elaborately embellished with a floral frame enclosing a large central panel filled with diapered compartments formed by gently curving black leaves, each compartment containing a floral sprig tooled in silver and gold, flat spine with similarly decorated ogival compartments and gilt titling, OLIVE GREEN MOROCCO DOUBLURES filled with rows of inlaid red carnations (with dark green pedicels), leather hinges, gold jacquard silk endleaves, marbled flyleaves, all edges gilt. Original white textured paper wrappers bound in. In a (slightly worn) calf-lined marbled paper slipcase.



With eight pleasing color engravings by Rops (4), Robaudi (2), and Garnier (2) depicting scenes from the story, accompanied by 29 proofs in red, yellow, cyan, and black and white, as called for in the colophon. A Large Paper Copy. Front flyleaf with armorial morocco bookplate of noted French collector Léon Rattier. Carteret IV, 407; Vicaire I, 47. ♦ Light offset to front flyleaf from bookplate, one proof with half-inch chip to fore edge, but AN EXTRAORDINARILY FINE COPY, entirely clean, fresh, and bright, and the splendid binding in magnificent condition. \$6,500

This ravishing object is a bibliophile's treasure: an illustrated luxury edition in Large Paper format of Voltaire's philosophical novel from the library of an eminent collector and in a binding from the illustrious firm founded by Jean Marius Michel (discussed in the previous entry). The impressive binding here stands out, not only because of its remarkable condition, but also because of the variety and unerring execution of its decorative elements—from the vigorous use of black, gold, and silver on the cover and spine to the particularly animated inlaid morocco doublures. The Connoisseur Léon Rattier was married to the cousin of Edmond Goncourt, one of the arbiters of taste in Belle Epoque Paris. Rattier's collection of illustrated books in fine bindings was recorded in Henri Leclerc's 1920 catalogue. (For more on Rattier, see item #114, below.) Another copy of this work (with the same special features and also bound in inlaid morocco by Marius Michel) sold at Sotheby's in 1995 for the hammer price equivalent of \$31,200. ST12046

THOMAS FAZAKERLEY *Six Splendid Fazakerley Fore-Edge Vignettes, Finely Painted inside Dazzling Strapwork Frames*

78 (FORE-EDGE PAINTING). ELIOT, GEORGE. ROMOLA. (London: Smith, Elder, and Co., 1880) 265 x 180 mm. (10 3/8 x 7"). **Two volumes.** ONE OF 1,000 COPIES (this being copy #57).

REMARKABLE CONTEMPORARY HONEY BROWN CRUSHED MOROCCO BY FAZAKERLY (stamp-signed on front turn-in), upper cover of one volume with ornate gilt monogram of "MMK," the other front cover with the monogram of "NDK," spines with raised bands and gilt titling, **SPLENDID BROWN MOROCCO DOUBLURES ELABORATELY TOOLED IN GILT** featuring a scalloped French fillet frame incorporating large floral cornerpieces and enclosing exuberantly swirling flowering vines emerging from a Greek urn at the foot, brown watered silk endleaves, **EDGES GILT AND ORNATELY GAUFFERED** in a bold strapwork pattern on a stippled ground, **EACH VOLUME WITH THREE LOVELY AND DELICATE FORE-EDGE PAINTINGS**, the ones at head and tail of each fore edge being lozenge-shaped views (measuring approximately 25 mm. and 30 mm. across), and the larger, rectangular painting at the center (measuring approximately 80 x 45 mm.), all depicting finely painted scenes from the book.

With 24 engraved, mounted plates after Sir Frederick Leighton, plus 13 smaller engravings mounted in the text, as called for. Flyleaf of each volume with lovely calligraphic manuscript inscription of quote from the book; half title of volume I with ink ownership inscription of Jean Stewart Russell dated 1902. Baker & Ross A7.4. ♦ Spine faintly and evenly sunned, plates a bit spotted (from mounting glue?), otherwise A SUPERB COPY, the text clean, fresh, and bright, the margins especially ample, the bindings lustrous and unworn, and the fore edges richly painted and glittering with particularly bright gold. \$16,000



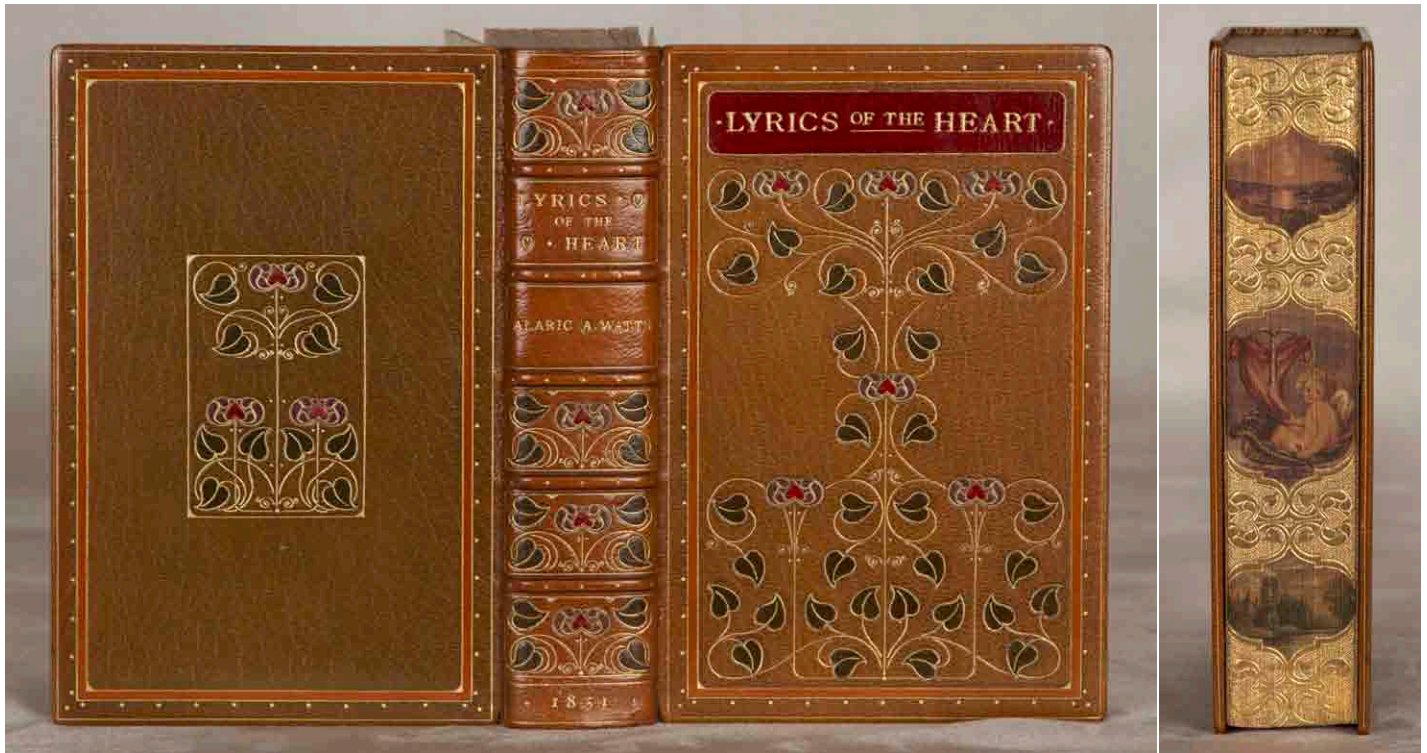
Historically Significant and Decorative Bindings, 1536-2010

This is a deluxe limited edition of Eliot's historical novel, offered here in lovely custom bindings with fore-edge paintings of a distinctive kind done by the only binder famous for producing exactly this sort of wonderful miniature work of art. The sole Eliot novel to be set in the distant past, "Romola" was inspired by a visit to Italy the author made with her lover George Lewes. According to DNB, "in Florence, Lewes drew [Eliot's] attention to the history of the city in the late fifteenth century, particularly the role in public life played by the Dominican monk Savonarola, who led a religious revival after the fall of the Medici family but was tried and executed as a heretic in 1498." It is against the background of Savonarola's fall that our story takes place. One of the large fore-edge paintings here shows the title character assisting her father, a blind, elderly scholar, in his study, while the other shows her kneeling, cloaked, before the charismatic Savonarola to

receive his blessing. The smaller fore-edge vignettes portray the architecture and atmosphere of Florence. The work is done with outstanding delicacy, and the painted vignettes seem all the richer because of the intricate strapwork frames enclosing them. 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. The covers of our volumes bear two different sets of initials, perhaps that of a married couple, both containing the central letter "K." For the beautifully handwritten inscriptions in each volume, the writer has chosen quotes from the novel that perhaps describe the persons to whom the books were presented, probably as wedding gifts. ST12009




THOMAS FAZAKERLEY




*With Fazakerley Fore-Edge Vignettes that Are Exquisite (as Always),
This Copy Once Owned by Rodman Wanamaker*

79 (FORE-EDGE PAINTING). WATTS, ALARIC. LYRICS OF THE HEART: WITH OTHER POEMS. (London: Longman, Brown, Green and Longmans, 1851) 211 x 132 mm. (8 1/8 x 5 3/8"). 10 p.l., 331, [1] pp., [1] leaf (errata, ads). FIRST EDITION.

SUPERB LATE 19TH CENTURY OLIVE BROWN CRUSHED MOROCCO, GILT AND INLAID, BY FAZAKERLEY (stamp-signed on front turn-in), covers with frames of gilt rules, dots, and inlaid tan morocco, central panel of upper cover with inlaid red morocco rectangle emblazoned with the title in gilt at the head, below it a large, topiary-shaped, symmetrical design in inlaid morocco and gilt tooling, incorporating 34 heart-shaped green leaves on curling hairline stems as well as five lotus blossoms with lavender petals and inverted red heart centers (lower cover with smaller version of the same inlaid elements inside a plain-ruled panel), raised bands, gilt spine compartments continuing the same design (each with four inlaid leaf cornerpieces and central lotus flower), turn-ins with gilt and dot frames and lotus and leaf cornerpieces, ivory silk endleaves, marbled flyleaves, **EDGES GILT AND ELABORATELY GAUFFERED WITH DEEP GOUGING** (in a similar floral pattern), **THE FORE EDGE WITH THREE EXQUISITELY PAINTED SCENES** within pointed frames, these vignettes taken from illustrations appearing within the book. In a felt-lined linen slipcase.

With 41 engraved headpieces, as called for. Front pastedown with engraved bookplate of Rodman Wanamaker (see below). ♦ Spine and front board sunned to a pleasing uniform tan (as almost always with this color of morocco), occasional minor foxing (more prominent on first and last gatherings), but still AN EXTREMELY FINE COPY OF A LOVELY BOOK, the morocco lustrous and without perceptible wear, the edges with particularly brilliant gilding, and the three painted fore-edge vignettes in perfection condition. **\$12,500** 

Alaric Alexander Watts (1797-1864) was best known as editor of two literary annuals, "Literary Souvenir" and "Cabinet of Modern Art." Publication of the present poetic anthology helped to pull him out of bankruptcy, and he soon afterward retired from the literary life to a secure civil service pension. Binder Thomas Fazakerley is especially well known for delicate paintings on glittering gold fore edges, visible, not when the volume is fanned open, but rather when it is closed—and that is certainly a feature notably on display here. The vignettes are set off by a striking physical context: the 

fancifully designed and artfully crafted morocco is a visual delight, and the unpainted portions of the golden book block edges are memorable, as the gaufered embellishments in high relief represent sculpting of this sort at least as pronounced as we have ever seen. In the top miniature (measuring approximately 38 x 33 mm.), we see a colorful sunset over a tranquil lake. The bottom miniature of the same size depicts a stone-towered castle beside a river. The center miniature (measuring approximately 58 x 38 mm.) shows an adorable Cupid in a scallop-shell sailboat. Despite the fact that this catalogue contains two examples, the type of volume offered here is rarely seen for sale: from 1975 to 2009, ABPC lists

just three bindings with multiple fore-edge vignettes (we had a fourth such specimen in 1994, and there were three others, one in poor condition, at the 3 December 2010 sale at Christie's-New York). Former owner Rodman Wanamaker (1863-1928) was the heir to the great Philadelphia department store and, in his father's opinion, a "genius in merchandise" and "an inspiration to creative labor." A celebrated connoisseur, Wanamaker not only collected, but also sold fine cultural objects in his store, "thereby encouraging America's taste for the beautiful." (ANB) It is not surprising that he would have owned the present volume. ST11920

WOOD OF LONDON

80 HASSELL, JOHN. PICTURESQUE RIDES AND WALKS, WITH EXCURSIONS BY WATER, THIRTY MILES ROUND THE BRITISH METROPOLIS. (London: Printed for J. Hassell, 1817-18) 162 x 102 mm. (6 3/8 x 4"). **Two volumes.** FIRST EDITION.

QUITE ATTRACTIVE LATE 19TH CENTURY JADE GREEN GILT-DECORATED CRUSHED MOROCCO 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. **\$2,900**

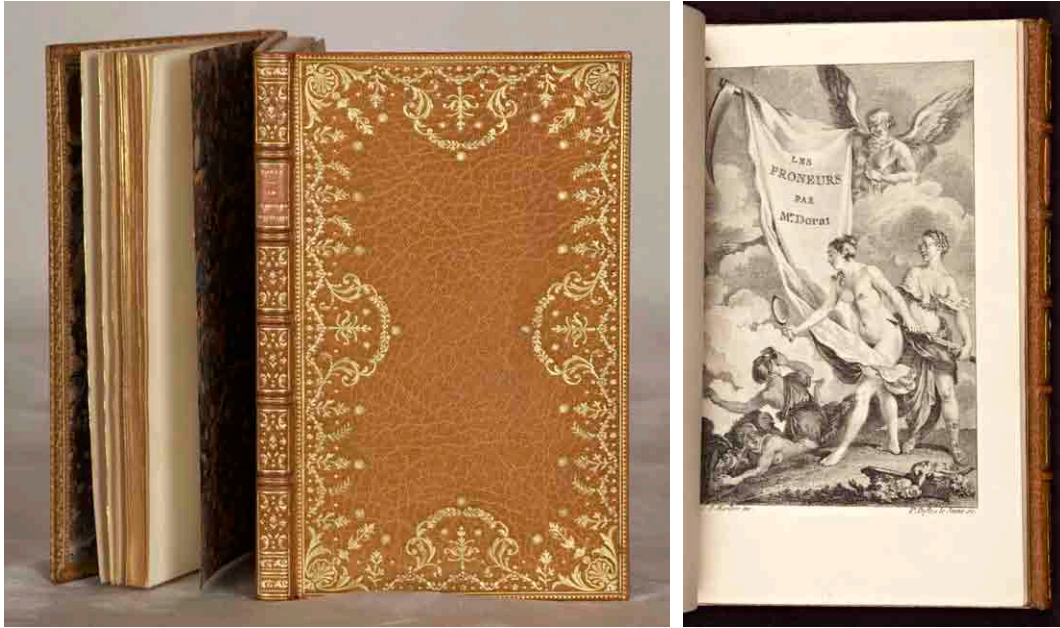
This is one of the small guidebooks that were the specialty of watercolorist John Hassell (1767-1825), offered here in a pretty Arts and Crafts-style binding. A publisher and printseller as well as an artist, Hassell illustrated his guides with hand-colored aquatints of his own drawings. Most, like ours, 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 Jane 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. The bindery Wood of London was active in the last quarter of the 19th century into the 1930s. Their work ranged from decorative bindings for sets to the kind of fine morocco binding seen here, and were of consistently high quality in materials, design, and execution. ST11727g






A GRUEL DOS-À-DOS BINDING
An Unusual Binding Representing Three Centuries



81 DORAT, [CLAUDE JOSEPH]. LE MALHEUREUX IMAGINAIRE. [and] LES PRÔNEURS OU LE TARTUFFE LITTÉRAIRE. (Paris: Chez Delalain; Hollande, et se trouve a` Paris: Chez Delalain, 1777) 182 x 115 mm. (7 3/8 x 4 1/2"). xv, [i], 109, [1] pp.; viii, [ii], 87, [1] pp. **Two separately published works bound in one.**

EXQUISITE LATE 19TH CENTURY CAMEL MOROCCO RETROSPECTIVE DOS-À-DOS BINDING BY GRUEL (stamp-signed on front turn-ins) DECORATED IN THE STYLE OF DERÔME, covers with lovely dentelle frames composed of shells, garlands, volutes, and fleurons, raised bands, spine compartments with a petite flower centerpiece in a lozenge of tiny tools and with an acanthus leaf at each corner, pink morocco label on each spine, gilt turn-ins, marbled endpapers, all edges gilt. In a felt-lined slipcase covered with (old?) marbled paper and with a matching morocco lip.

With four engraved plates, including an engraved title plus three illustrations of scenes from the plays, two of these after Marillier. Page 9 of "Les Prôneurs" with a crowned initial "S" stamped in the margin. Second work: Cohen-de Ricci 321. ♦ Tiny rubbed spots at head of front joints, trivial imperfections in the text, but **IN ESPECIALLY FINE CONDITION**, the binding lustrous and almost entirely unworn, and the text very clean and fresh. **\$4,500** 

This is a remarkably desirable volume coming at us from several chronological directions—an attractively illustrated and charming combination of two 18th century plays offered in a binding by a leading 19th century craftsman that is structurally reminiscent of the 17th century but decorated in a style perfectly appropriate for the date of publication. In this highly unusual combination—the likes of which we have not encountered before—Gruel (about whom, see next entry) employs a style particularly popular in England from about 1600-40, when it was used especially for small, embroidered devotional works. In a dos-à-dos (literally "back-to-back") binding, two volumes are joined so that they share a common back cover and so that the fore edge of one is adjacent to the spine of the other. This is also referred to as a "double-book" binding. The intricate decoration on the binding is very much like that employed by Derôme le Jeune (about whom, see items #25-26, above) and is well suited to the works within, two Rococo comedies by

Claude Joseph Dorat (1734-80). "Le Chevalier" Dorat was a wealthy young man in the corps of the king's musketeers who wrote comedies, light verse, and novels, and spent vast sums of his own money assuring them the appearance of success, sometimes artificially extending the runs of his plays by buying up tickets. According to Britannica, "He was maladroit enough to draw down on himself the hatred both of the philosophe party and of their arch-enemy Charles Palissot, and thus cut himself off from the possibility of academic honours. 'Le Tartufe litteraire' [the second work here] attacked La Harpe and Palissot, and at the same time D'Alembert and Mlle de Lespinasse." The pleasing illustrations in our volume are by Pierre-Clément Marillier (1740-1808), about whom, see item #38. The condition of the volume—which certainly resided in at least one aristocratic library (that belonging to the crowned "S" owner)—is exceptional and a fitting complement to the other desirable attributes of this item. ST12075

GRUEL



*A Binding Inspired by Moorish Architecture
And Incorporating More than 50 Floral Inlays*

82 GAUTIER, THEOPHILE. MILITONA. (Paris: Librairie L. Conquet, 1887) 215 x 135 mm. (8 3/8 x 5 3/8"). 2 p.l., 255, [1] pp. ONE OF 500 COPIES (ours being #273) initialed by the publisher (this being one of 350 on petit papier vélin du Marais; there were also 150 on grand papier vélin et Japon).

BEAUTIFUL CONTEMPORARY BEIGE CRUSHED MOROCCO, ELABORATELY GILT AND INLAID, BY GRUEL (stamp-signed in gilt at foot of spine and on front turn-in), each cover with outer frame of multiple strips of ochre and turquoise morocco outlined in gilt, these enclosing a large beige panel in the form of a Moorish-style window with pointed arch top, inlaid with 14 pink morocco rosettes and 39 lotus blossoms in two shades of blue morocco, the window opening onto a panel of turquoise morocco, that on the upper cover with the title inlaid in beige and blue morocco; raised bands, spine with compartments framed by turquoise morocco and containing a spray of inlaid lotus blossoms, turn-ins with turquoise and gilt-rule frame, pastedowns of tangerine silk, free endleaves of scarlet silk, all edges gilt. With original orange wrappers bound in. In a morocco-backed maroon chemise and matching slipcase (these a bit worn).

With frontispiece portrait of the author and 10 engraved plates by Auguste Lamotte after Adrien Moreau, each in two states, one of these "before letters" and signed in pencil by the engraver, and WITH AN ORIGINAL SIGNED WATERCOLOR by Adrien Moreau on the half title. Front flyleaf with two ink library stamps of B. B. de Montenegro, Chateau des Nouettes. ♦ A hint of even darkening to spine, mild offsetting from two plates, other trivial imperfections, but AN ESPECIALLY FINE COPY, clean and bright internally, with very spacious margins, and in a beautifully designed binding that is sparkling and virtually unworn. **\$2,400**



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 at the same time that he was 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. First published in 1847, the present volume is a Spanish romance by writer and critic Théophile Gautier (1811-72) that grew out of his sojourn in Spain, a time that inspired some of his best poetry and travel writing.

The present version is a luxury edition featuring illustrations by Adrien Moreau (1843-1906), a respected French painter best known for his historic genre scenes. He also illustrated books by Balzac, Daudet, and Hugo. The Moorish-influenced architecture of Spain has obviously inspired our beautiful Gruel binding. There are definitely elements of the Art Nouveau in the design here, particularly in the floral decoration, and the brilliantly colored silks on the endleaves add a very modern touch. Above all, the binding is animated and delicate in design as well as flawlessly executed. ST11965

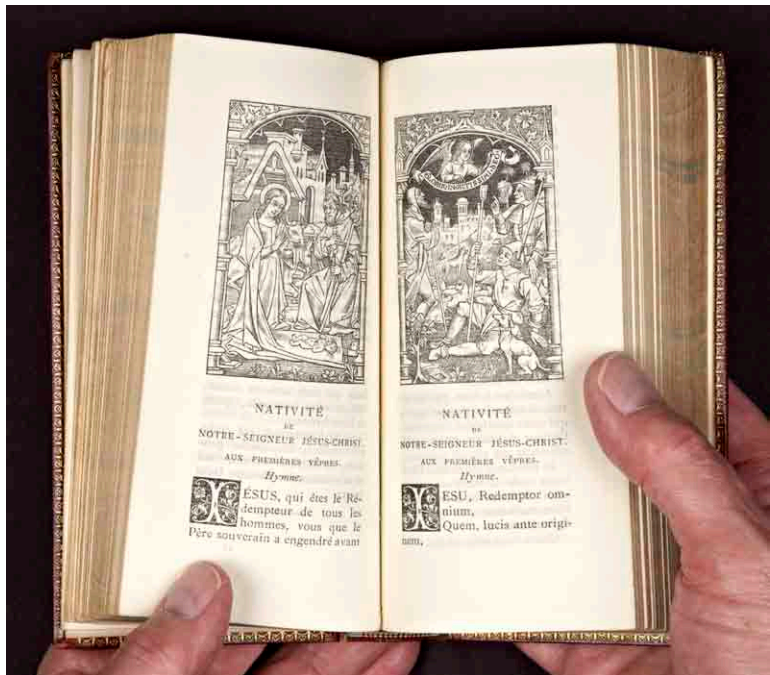
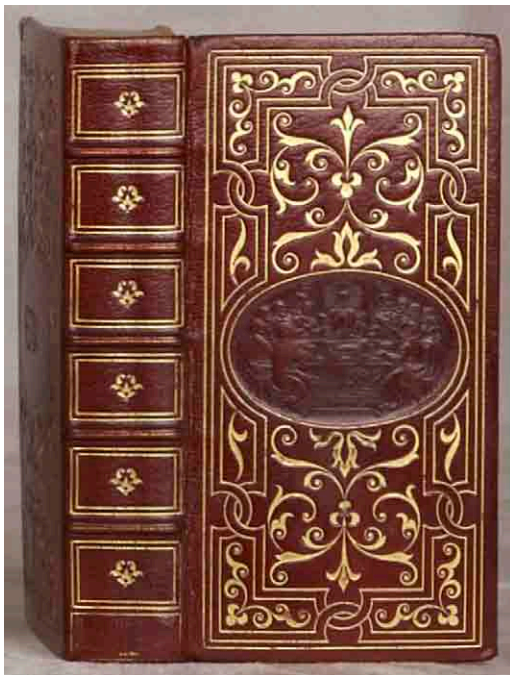
GRUEL

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

83 **MISSAL.** PAROISSIEN ELZEVIR RITE ROMAN. (Paris: Gruel et Engelmann, 1881) 175 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. \$950



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 item #2) done for the celebrated 16th century collector Giovanni Battista Grimaldi. ST11665

BOUND FOR HATCHARDS OF PICCADILLY



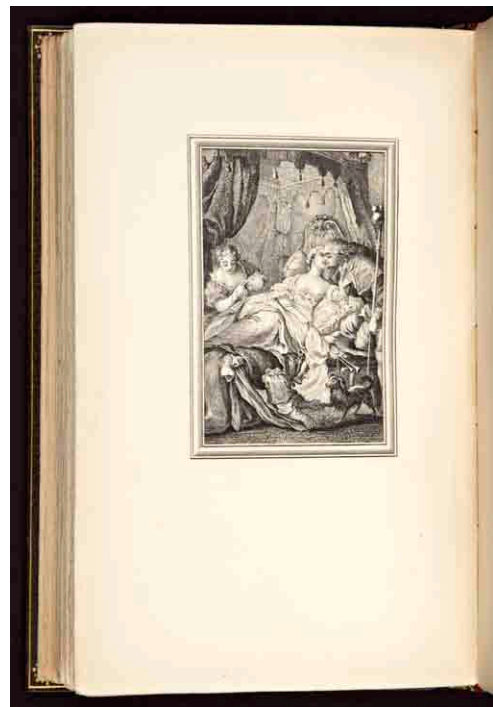
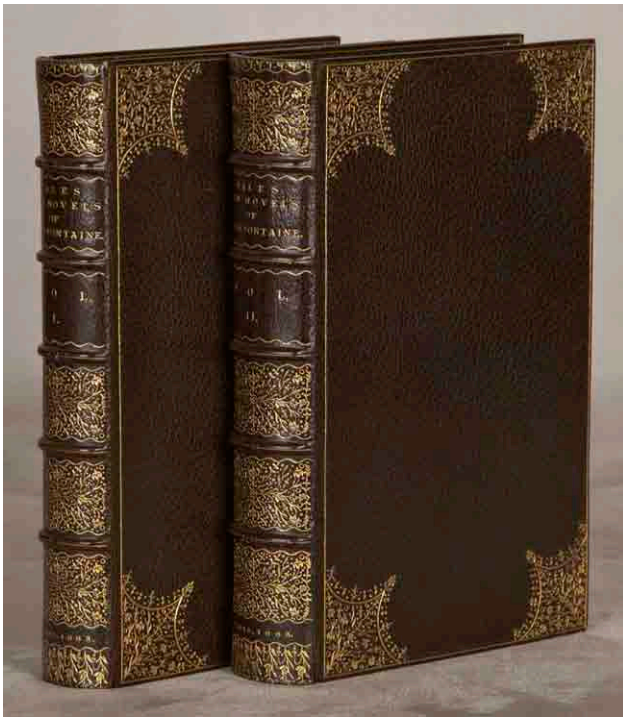
84 EMERSON, RALPH WALDO. COMPLETE WORKS. (Cambridge, Massachusetts: Riverside Press, 1883) 254 x 152 mm. (10 x 6"). **11 volumes.** "Riverside Edition." ONE OF 500 COPIES.

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. **\$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



TOUT

Eisen's Best Work, Printed from Original Plates, And in Gloriously Elaborate Gilt Bindings

85 LA FONTAINE, JEAN DE. TALES AND NOVELS IN VERSE OF J. DE LA FONTAINE. (Paris: J. Lemonnier; New York: E. F. Bonaventure, 1883) 230 x 145 mm. (9 1/8 x 5 5/8"). **Two volumes.** Of an edition of 400 numbered copies, ONE OF 125 COPIES on vélin mécanique, signed by the American publisher (this being copy #299).

ESPECIALLY HANDSOME DARK BROWN MOROCCO, VERY ATTRACTIVELY GILT, BY TOUT for Estes and Lauriat (stamp-signed on front turn-ins and verso of front free endleaves), covers with scalloped corner decoration composed of massed small floral tools, raised bands, spines densely and elegantly gilt in compartments with a stippled ground and with small floral tools radiating from a central point, turn-ins with elongated gilt foliate decorations at corners, endleaves of patterned silk in maroon and gold, top edges gilt, other edges untrimmed. In buckram covered slipcases with matching morocco lips.

Title vignette, frontispiece portraits of La Fontaine and the illustrator, and 83 FINE FULL-PAGE ENGRAVINGS BY CHARLES EISEN PRINTED FROM THE ORIGINAL COPPERPLATES, which Eisen made for the edition commissioned by the Fermiers Généraux in 1762. Promotional brochure for this edition laid in at rear of first volume. Titles in black and red. Ray 26; Cohen-de Ricci 558 (both citing the 1762 edition with these plates). ♦ A BEAUTIFULLY BOUND COPY IN EXTREMELY FINE CONDITION, the bindings especially lustrous, and the set with only the most trivial of imperfections. **\$2,500**

This is a well-executed reprint in English of one of the 18th century's most famous illustrated books. The substantial group of plates here, in Ray's words, is "the liveliest and the most adroit that [Eisen] ever drew. Thoroughly at home with the varied action of these lusty stories—their love passages, their intrigues, their practical jokes—he is also expert in choosing the moment in each that will best serve his purpose as an illustrator." Despite the fact that the original

copperplates were more than a century old when our set was printed, the impressions of the plates here are strong and pleasing. The lavishly decorated bindings by one of the period's most accomplished workshops constitute a suitable complement to the celebrated engravings. As attested to here, the Tout bindery turned out consistently fine work, especially notable for its elaborate gilt tooling. ST11937b

RINGER OF CHICAGO



86 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) 241 x 171 mm. (9 1/2 x 6 3/4"). **Two items (the 13-volume set of "Works" and the two-volume biography) bound in 15 volumes.** Introductory notes to each volume by George Parsons Lathrop. The "Riverside Edition" (our copy being #233). ONE OF 250 COPIES.

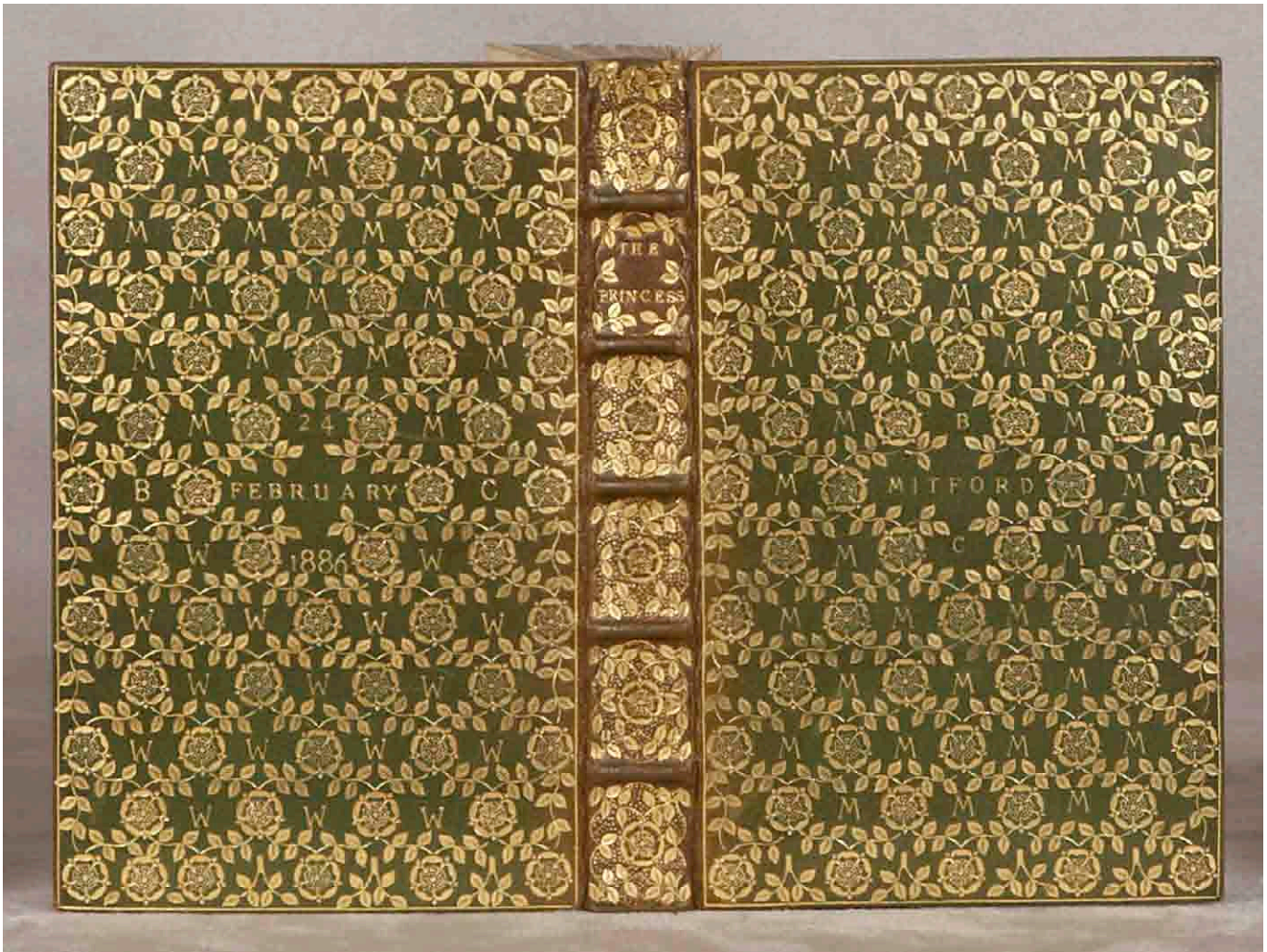
EXTREMELY ATTRACTIVE CONTEMPORARY NAVY BLUE STRAIGHT-GRAIN MOROCCO, PLEASINGLY GILT, BY RINGER (stamp-signed on the front pastedown of each volume), covers with double fillet frame and small gilt trefoil cornerpieces, raised bands, gilt spine compartments formed by plain and broken rules and featuring 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. **\$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 includes 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 the owner's birthplace of Gramzow in Germany.) 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. CAB07074

THOMAS J. COBDEN-SANDERSON



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

87 TENNYSON, ALFRED LORD. THE PRINCESS. (London: C. Kegan Paul & Co., 1880) 194 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 gauffered. In a sturdy and handsome modern green morocco clamshell box.

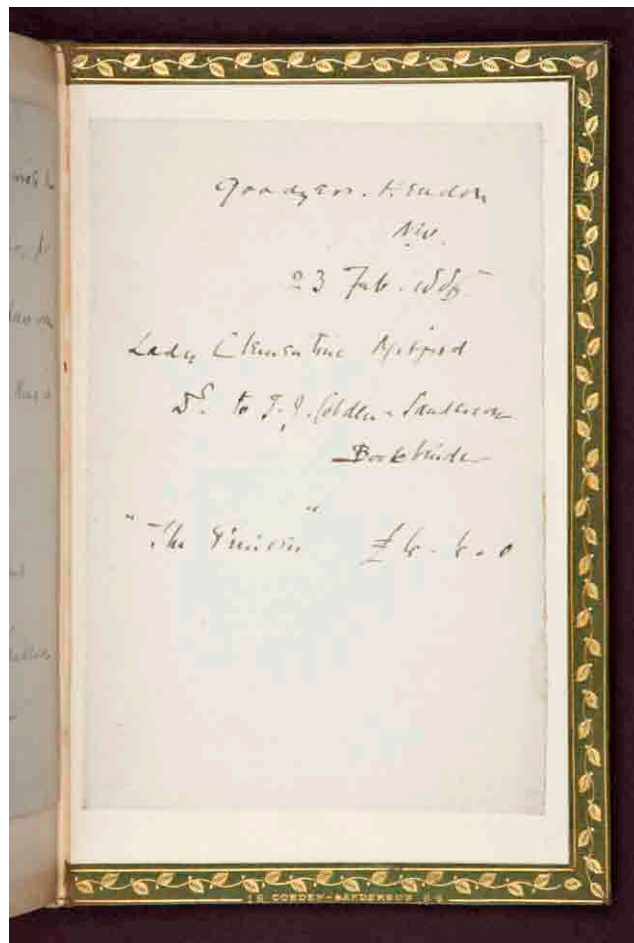
With engraved frontispiece. Front pastedown with engraved bookplate of Bertram Freeman-Mitford (see below). Rear pastedown with Cobden-Sanderson's handwritten receipt for £ 6.6.0 affixed, rear free endpaper with manuscript letter from Cobden-Sanderson to Lady Clementine Mitford tipped on. Tidcombe 33 (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. \$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 #144, below). ST11727p



THOMAS J. COBDEN-SANDERSON
*Made by Cobden-Sanderson's Hands, and
Essentially Untouched by Anyone Else's*

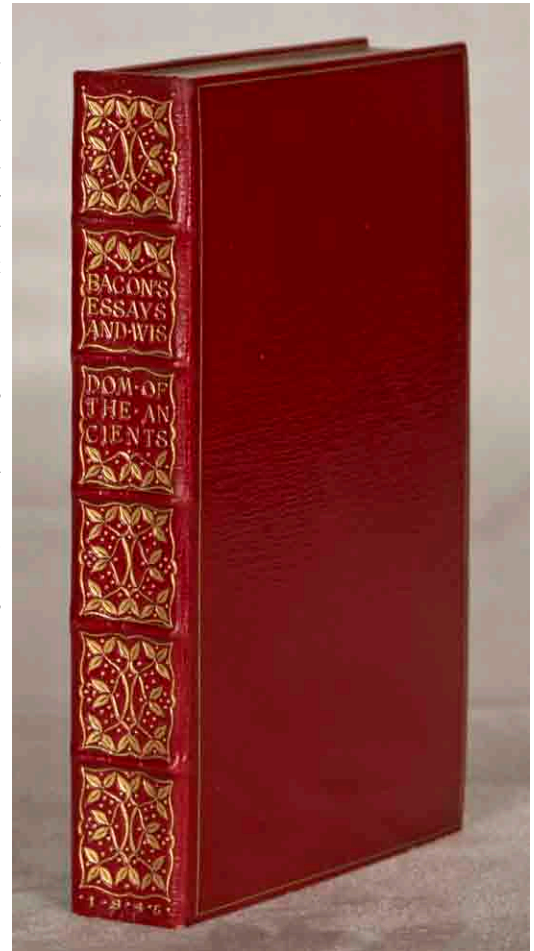
88 BACON, FRANCIS. THE ESSAYS. [and] WISDOM OF THE ANCIENTS. (London: William Pickering, 1845) 168 x 105 mm. (6 5/8 x 4 1/8"). 2 p.l., xxvi, [iv], 355, [1] pp. The volume edited by Basil Montagu; "Wisdom of the Ancients" translated by Arthur Gorges.

IMMENSELY PLEASING RED STRAIGHT-GRAIN MOROCCO BY T. J. COBDEN-SANDERSON (stamp-signed and dated 1890 on rear turn-in), cover with plain gilt fillet border, raised bands, SPINE BEAUTIFULLY TOOLED IN GILT, the compartments with gracefully interlaced vines accented with small dots (Pattern No. 92, Tools 5m and 7j), gilt titling in second and third panels, date at the foot, turn-ins with leafy frame employing the same tools and with the rarely used seed pod (Tool 3i) at the center of each vertical side, all edges gilt with simple stippled gauffering. In a modern suede-lined red morocco folding box with black label.

Elaborate woodcut frame on title page, Pickering emblem on verso of last leaf, woodcut initials and headpieces, and botanical tailpieces. Front free endpaper inscribed "To Dorothy Tennant / from Sidney Colvin / June 1890" (see below). Keynes, p. 40; Tidcombe 104 (for the binding). ♦ Small faint spot on lower cover (just smaller than the size of a dime), but A SPECTACULAR COPY IN A LOVELY BINDING, the leather exceptionally lustrous, and the text with no signs of use. \$48,000

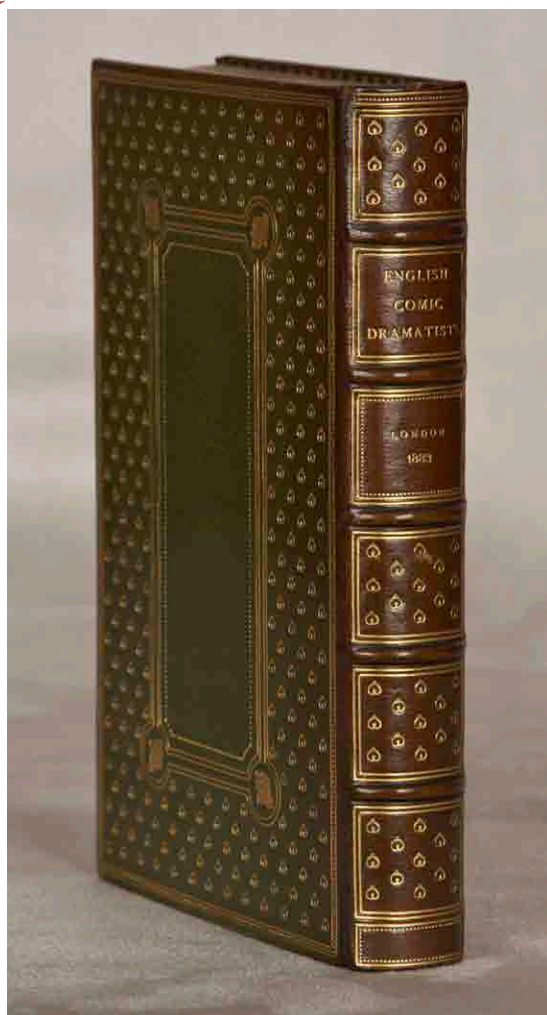
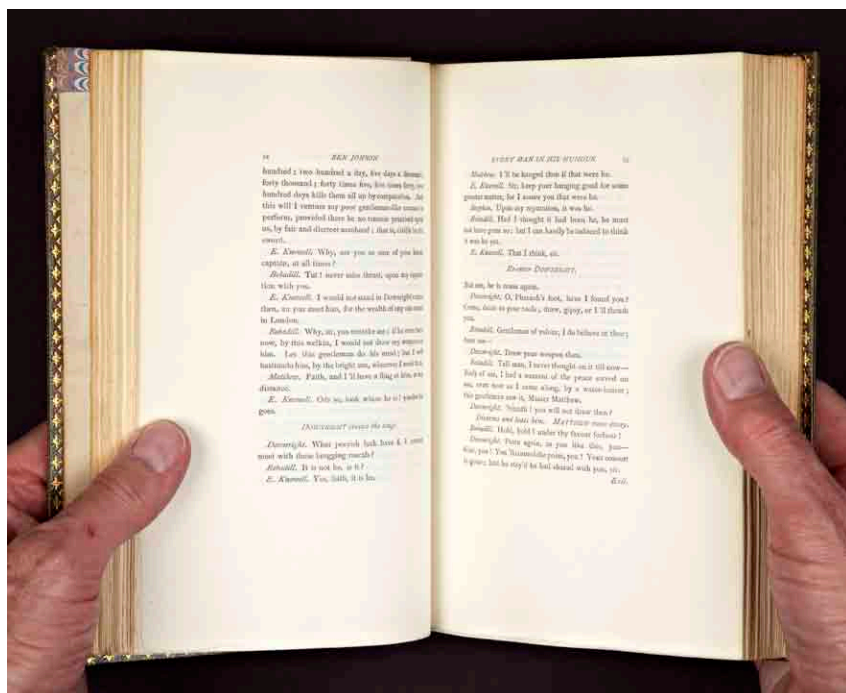


Any binding produced by Thomas J. Cobden-Sanderson is a prized possession to own, but this one stands out in at least two important ways. First, one could scarcely hope to find a Cobden-Sanderson binding in more immaculate condition than the present item, which was obviously a treasured gift always admired but never read. One can actually see one's own reflection in the covers, they are so lustrous. Second, the volume is not nearly as costly as other examples of his work, partly because the elegant decoration is restricted almost entirely to the spine—though the type and amount of embellishment is exactly right for this volume. (For more on Cobden-Sanderson, see previous entry.) Our binding features a detail not mentioned by Tidcombe: the frame on the turn-in uses a small seed pod or poppy head tool that only appears on three other bindings executed between 1888 and 1891 (Tidcombe #80, 119, and 131). The text here is an early reprint of a Pickering edition containing various works of Bacon, including his celebrated "Essays," the whole edited by the barrister, humanitarian, and bibliophile Basil Montagu (1770-1851). First printed, in Latin, in 1609 as "De Sapientia Veterum" and first translated into English by Sir Arthur Gorges in 1619, the lesser-known "Wisdom of the Ancients" attempts in



Renaissance fashion to interpret classic myths symbolically. This volume has an important provenance. According to entries in his diary, Cobden-Sanderson did this binding "on spec" for Bain's bookshop, where it was purchased by Sidney Colvin, Keeper of Prints and Drawings at the British Museum from 1884 to 1912, as a wedding present for Dorothy Tennant. According to Tidcombe, Colvin "was a regular caller at Bain's. He also bought Cobden-Sanderson's binding of Keats' 'Letters,' which he had edited." One of the first women to study (under Edward Poynter) at the Slade School of Art, Dorothy Tennant (1855-1926) was a prominent painter whose wedding to Sir Henry Morgan Stanley at Westminster Abbey on 12 July 1890 was one of the highlights of the social season. ST11990

CHARLES DE SAMBLANCX & JACQUES WECKESSER



89 ENGLISH COMIC DRAMATISTS. (London: [Printed at the Chiswick Press for] Kegan Paul, Trench & Co., 1883) 203 x 127 mm. (8 x 5"). xxiii, [i], 283, [3] pp. Edited by Oswald Crawford. ONE OF 50 COPIES of the Large Paper Edition, SIGNED by printer Charles Whittingham (this is copy #1).

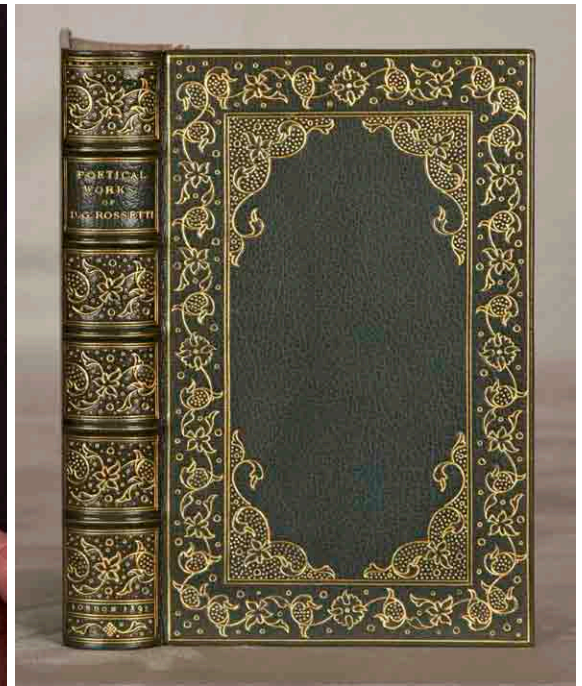
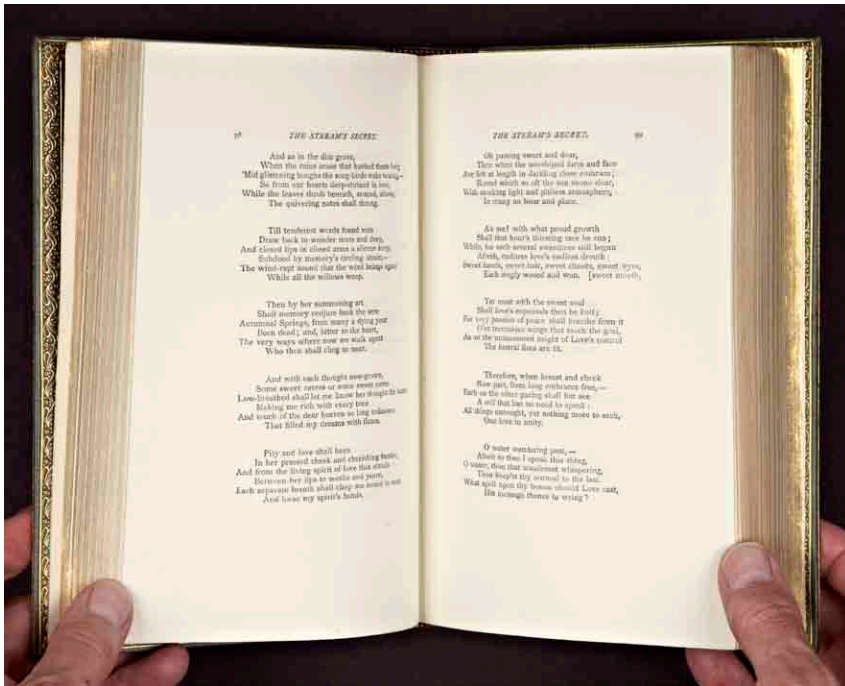
HANDSOME OLIVE GREEN MOROCCO, ATTRACTIVELY GILT, BY DE SAMBLANCX & WECKESSER (stamp-signed on front turn-in), covers with plain and dotted gilt-ruled border enclosing a field of repeating tiny footlight tools, plain central panel framed by multiple gilt rules, with comic masks in the lobed corners, raised bands, spine gilt in compartments with lozenge and cornerpieces formed by footlight tools, densely gilt turn-ins, marbled endpapers and flyleaves, top edge gilt.

◆ Spine sunned to a pleasing olive brown, a touch of fading to edges of boards, front joint with minor signs of wear (but no cracking), other trivial defects, but a very pleasing copy nevertheless, the decorative binding lustrous and with nothing approaching a serious condition problem, and the text especially clean, fresh, and bright. **\$950**

This collection of excerpts from great comedies of the English stage is cleverly and appropriately adorned with tools shaped like tiny footlights and the classic Greek masks of comedy. Belgian craftsman Charles de Samblancx [or Samblancx] (1855-1943) began working at the binding trade at age 11 as an apprentice to Coppens (presumably he sat on books to see onto table tops). He eventually established his own firm, which was known from 1889-1909 as Samblancx-Weckesser, since de Samblancx had taken his gilder Jacques Weckesser into partnership. After 1909, de Samblancx again headed the firm alone. His binding career extended over several decades, and he worked in a variety of period styles, sensitively

reproducing the bindings of previous centuries. Many of his bindings are now in the Royal Museum of Mariemont in Belgium. The playwrights represented here include the famous (Shakespeare, Ben Jonson, Beaumont & Fletcher, Wycherley, Congreve, Goldsmith, and Sheridan) as well as the lesser known (Vanbrugh, Colley Cibber, Addison, Farquhar, John Gay, and Cumberland). There is a brief biography of each playwright, accompanied by a scene from one or more of his works. Our Large Paper Copy has margins occupying more area than the text and is printed with Whittingham's usual excellence on thick, creamy paper. ST12069

ROGER DE COVERLY



*An Absolutely Sparkling Copy of a Lovely Binding
Executed by Cobden-Sandersen's Teacher*

90 ROSSETTI, DANTE GABRIEL. THE POETICAL WORKS OF DANTE GABRIEL ROSSETTI. (London: Ellis and Elvey, 1891) 222 x 138 mm. (8 3/4 x 5 1/2"). xxxi, [i], 380 pp. Edited with a Preface by William Rossetti. A New Edition in One Volume.

LOVELY BLUE-GRAY CRUSHED MOROCCO, ELABORATELY GILT, BY ROGER DE COVERLY (stamp-signed on front turn-in), covers with gilt-ruled frame occupied by a sinuous flowering vine accented with gilt dots and circles, central panel with cornerpieces incorporating curling leaves, a large flower, and many gilt dots; raised bands, spine gilt in double-ruled compartments featuring an unusual design of swirling leaves emanating from a central flower (made with the same tool as used for the cover), the vegetal elements surrounded by gilt circlets and dots, turn-ins gilt with cresting leafy roll accented with dots and circlets, marbled endpapers, all edges gilt.

A Large Paper Copy. ♦ A few niggling hints of imperfection, but AN EXTRAORDINARILY FINE COPY, immaculate internally, and the superb binding lustrous and glistening with gold. **\$2,250**

Combining the work of Rossetti and de Coverly, this beautiful item features two artists in different fields, both closely associated with William Morris and the Arts and Crafts Movement. 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. 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." Roger de Coverly was one of the most accomplished binders in England during the latter part of the 19th century. He was apprenticed to Zaehnsdorf in 1845, worked for J. & J. Leighton from ca. 1852-63, then established his own bindery. In the 1880s, his bindings were in great demand, as were his services as a teacher: he undertook a good deal of work for William Morris, and he counted among his illustrious students Charles McLeish the younger as well as the greatest of all English bookbinders, T. J. Cobden-Sandersen, who served an apprenticeship with him in 1883-84. Most de Coverly bindings are in the classical style, and the quality of workmanship demonstrated by de Coverly and his two sons was consistently at the highest level. Although the binding is the main story here, the inside of the book is also most appealing, featuring a text very attractively printed within vast margins. ST11962

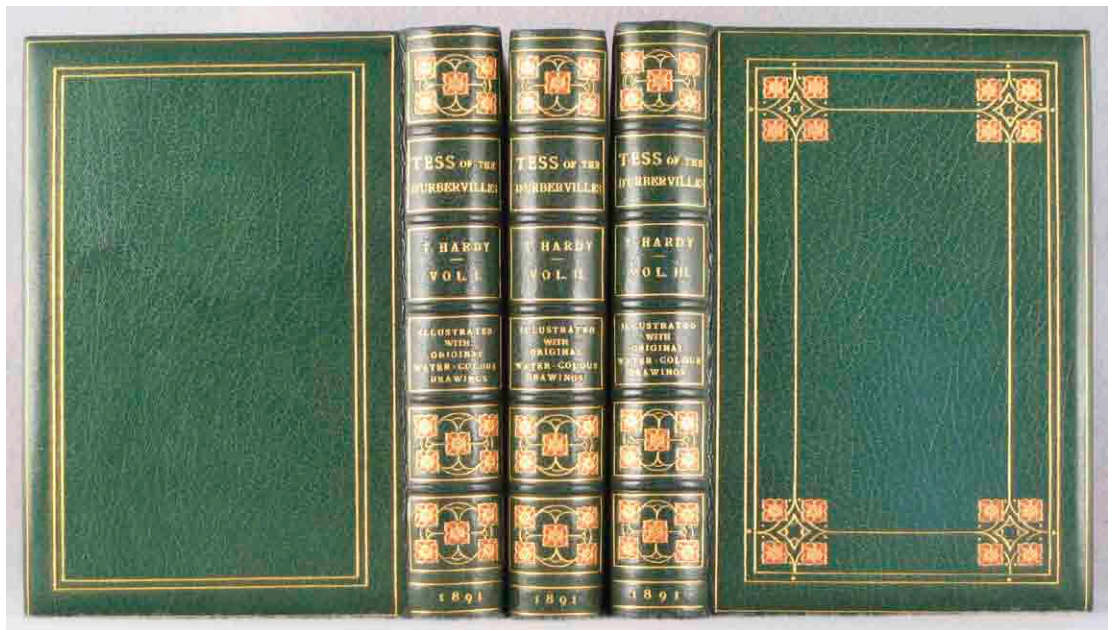
CEDRIC CHIVERS

Hardy's "Tess" Extra-Illustrated and in Bindings with More than 90 Floral Inlays

91 **HARDY, THOMAS.** *TESS OF THE D'URBERVILLES.* (London: James R. Osgood, McIlvaine, and Co., 1892, 1891) 195 x 125 mm. (7 3/4 x 5"). **Three volumes.** FIRST EDITION of volumes II and III, Second Impression Revised of volume I.

VERY FINE DARK GREEN MOROCCO, INLAID AND GILT, BY CEDRIC CHIVERS (stamp-signed on rear turn-in of volume III), upper covers with gilt-tooled frame featuring four inlaid pink roses at each corner, raised bands, spine compartments with five inlaid roses connected by gilt tooling (the set with 93 floral inlays in all), turn-ins with gilt rules and dots, marbled endpapers, top edges gilt.

EXTRA-ILLUSTRATED WITH 23 ORIGINAL INSERTED WATERCOLORS depicting places referred to in the story as well as a beautifully hand-lettered title page and a second leaf with a list of the paintings. Verso of front free endpaper with engraved bookplate of George Stoughton Olds. Sadleir 1114; Purdy, pp. 67-78. ♦ Isolated minor thumbing, corner creases, other trivial internal imperfections, but **A BEAUTIFUL SET, the text without anything approaching a significant problem, and THE BINDINGS ESPECIALLY LUSTROUS AND ENTIRELY UNWORN.** \$5,500



This is Hardy's most famous work, offered here augmented with original watercolor illustrations and in handsome volumes decorated by one of the major names in English binding at the turn of the 20th century. This tragic tale of "a pure woman" reflects its author's growing defiance of Victorian standards by featuring a seduced girl as the story's heroine. In a novel governed by cosmic indifference, Hardy shows a refined poetic sensitivity to both beauty and suffering at the same time that he provides a forceful social commentary by condemning the intrusion into the English countryside of the new bourgeoisie. Binder Cedric Chivers (1853-1929) established his bindery soon 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 work in that tradition. These came to be called "vellucent" bindings, and they are what made him famous. But he was a versatile binder who did various kinds of decorative work in innovative ways (one example involving sculpted leather is described in item #93, below). Done in the Arts and Crafts tradition, the present set of bindings—like the other Chivers volumes in the next two entries—are executed with considerable imagination and skill. The attractive watercolors inserted here show us the places vividly described by Hardy, although sometimes under fictitious names: Dorchester (Hardy's "Casterbridge"), Bournemouth ("Sandbourne"), the cathedral city of Salisbury ("Melchester"), and Stonehenge, ➡

the dramatic setting for the novel's climax. A pencilled note in volume I asserts that the paintings are the work of Samuel Poole, "who exhibits at the Academy," and a search of online auction records locates watercolors by a Bath artist with that name (b. 1870) that are in a very similar style. Since Chivers lived and

worked in Bath—which he served as mayor seven times—and was a major employer there, it is likely that he would have hired a local artist to provide illustrations for these luxuriously bound volumes. In any case, they are a very pretty and unlooked-for addition to this already sumptuous set. ST12079a

CEDRIC CHIVERS

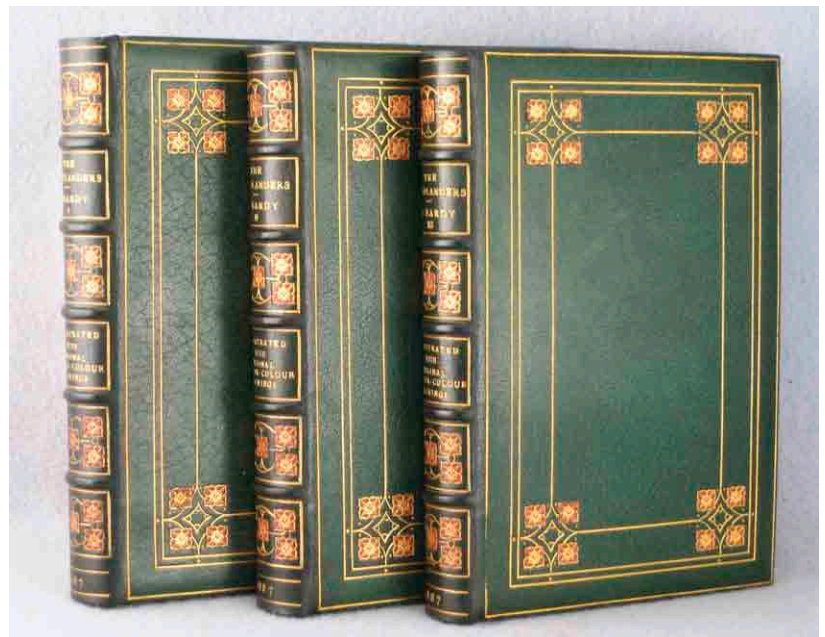
Edward Dowden's Copy of "Woodlanders," Finely Bound, and with Inserted Watercolors

92 **HARDY, THOMAS.** THE WOODLANDERS. (London and New York: Macmillan and Co., 1887) 193 x 126 mm. (7 5/8 x 5"). Without the leaf of ads at end of volume I. **Three volumes.** FIRST EDITION.

VERY FINE DARK GREEN MOROCCO, INLAID AND GILT, BY CEDRIC CHIVERS (stamp-signed on rear turn-in of each volume), upper covers with gilt-tooled frame featuring four inlaid pink roses at each corner, raised bands, spine compartments with five inlaid roses connected by gilt tooling, turn-ins with gilt rules and dots, marbled endpapers, top edges gilt.

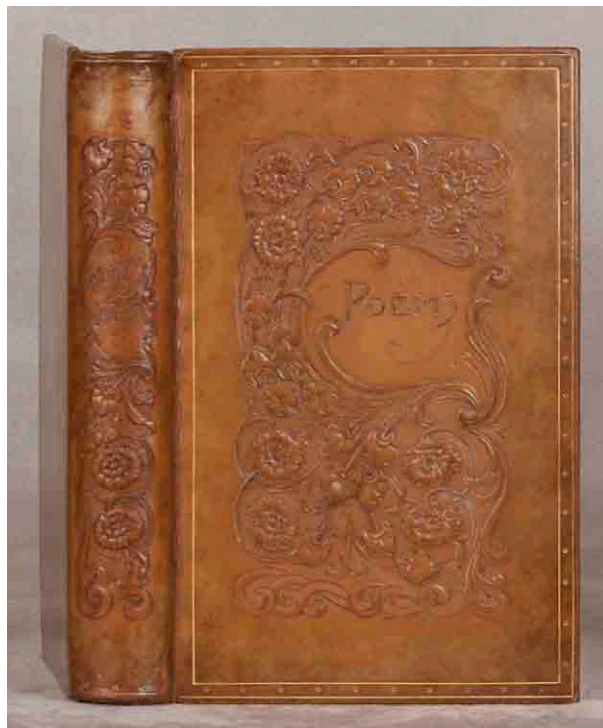
EXTRA-ILLUSTRATED WITH 16 ORIGINAL INSERTED WATERCOLORS depicting places referred to in the story as well as a beautifully hand-lettered title page and a second leaf with a list of the paintings. Half-titles with faded ink ownership inscription of Edward Dowden (see below). Purdy, p. 54; Webb, pp. 21-23. ♦ Leather and gilt on spines slightly and uniformly darkened, occasional pale marginal stains or foxing, older expertly repaired tear to half title of volume I, other trivial defects, but still A HANDSOMELY BOUND SET IN EXCELLENT CONDITION, the pleasure of the bindings undiminished by small imperfections, and the text with few signs of use. **\$5,000**

Though less well known than Hardy's major works, this was one of the author's own favorites, and it is presented here in a luxurious package featuring inserted original watercolors and fine bindings by a major workshop. In chapter 1 of "The Woodlanders," Hardy speaks of "those sequestered spots outside the gates of the world . . . where, from time to time, dramas of a grandeur and unity truly Sophoclean are enacted in the real, by virtue of the concentrated passions and closely-knit interdependence of the lives therein"—an excellent description of much of Hardy's work as a whole, especially those novels—like this one—set in his fictional Wessex. According to DNB, this work is set "in the part of north-west Dorset in which Hardy's mother's family had lived" and its plot "depends on the intermeshing of emotional and economic issues. The characters live among the trees on which



their livelihoods depend," but incursions from the outside world and the pretensions and snobbery of social class lead to tragedy. According to the Oxford Companion, Hardy, writing to a friend in 1912, said, "I think I like ['Woodlanders'], as a story, the best of all." (For more on the binder, see previous entry.) Our set was once owned by Irish literary scholar and poet Edward Dowden (1843-1913), professor of English literature at Trinity College, Dublin, and one of the most influential literary critics of his day. Among a great many important works, Dowden wrote an acclaimed critical study of Shakespeare and an exhaustive two-volume biography of Shelley, and he was one of the first critics to appreciate and champion the poetry of Walt Whitman. ST12079b

CEDRIC CHIVERS



93 WORDSWORTH, WILLIAM. POEMS OF WORDSWORTH. (London and New York: Macmillan and Co., 1892) 210 x 140 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 (stamp-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-ciselé 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-ciselé, 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. **\$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). (For more on Chivers, see item #91, above). 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 appealing, with well-realized elaborate detail in a graceful composition that is both visually and tactilely pleasing. ST11603

A MODERN EMBROIDERED BINDING



94 (DANIEL PRESS). BLAKE, WILLIAM. SONGS OF INNOCENCE. (Daniel Press, 1893) 182 x 116 mm. (7 1/8 x 4 5/8). 38, [2] pp. ONE OF 100 COPIES (ours being copy #74).

VERY APPEALING CONTEMPORARY MULTICOLOR EMBROIDERY AND RED MOROCCO, a wide (150 mm.) strip of linen heavily embroidered with an abstract floral design in pink, yellow, green, teal, taupe, and white wrapping around covers and flat spine, red morocco strips above and below the embroidery tooled with decorative gilt roll and repeating floral sprigs, front cover with author and title lettering between the tools (in an unusually small, almost hidden, display), morocco at head and tail of spine with gilt lettering, gilt-ruled morocco turn-ins at head and tail of boards, top edge gilt. With original (lightly soiled) printed paper wrappers bound in. In a handsome recent felt-lined dark green morocco folding box (by Bayntun, though not signed), the upper lid with gilt titling and inlaid morocco flowers in burgundy and tan reflecting the embroidered design.

With woodcut head- and tailpieces. Front pastedown with bookplate of Marie-Louise and Samuel Robert Rosenthal (see below). Madan 26; Tompkinson, p. 43. ♦ Morocco on spine a little faded, leather ends of joints a bit rubbed, offsetting from turn-ins to free endpapers, one leaf with faint marginal smudge, mild offsetting from ribbon marker, otherwise a fine copy, clean and fresh internally, in a distinctive and well-preserved binding. **\$1,900**

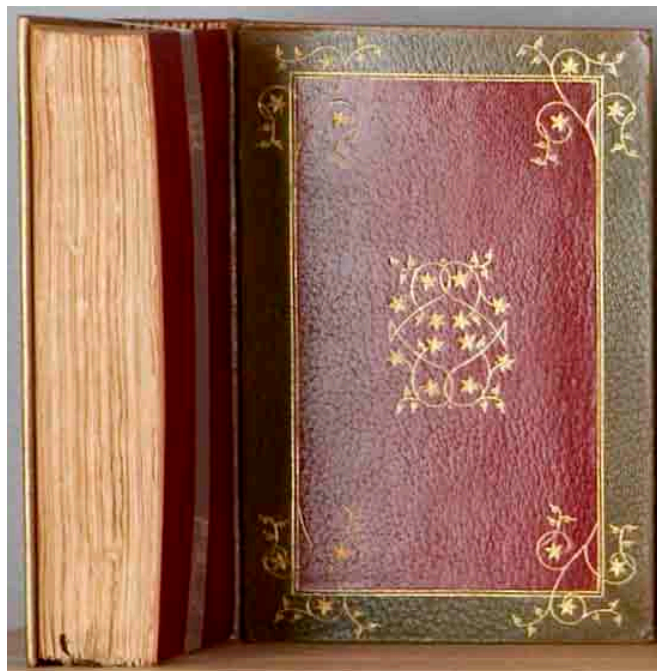
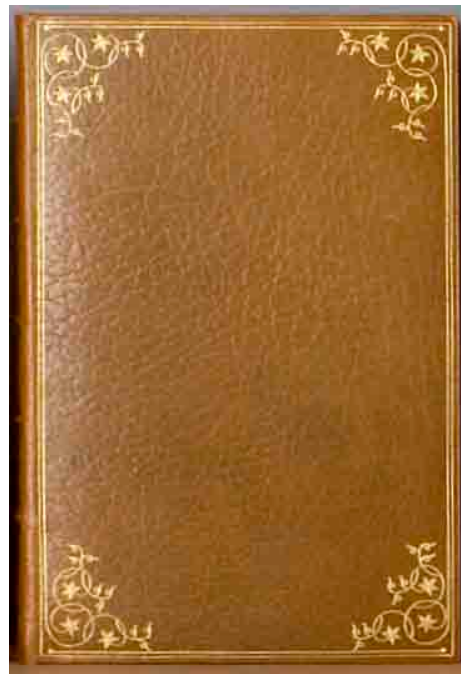
This is one of the few printings before 1900 of what Day calls Blake's "imaginative picture of the state of innocence" and a reflection of Romanticism's fascination with childhood and belief in a "primitive condition of human perfection"; it is offered here in a desirable package of printing and binding from the height of the Arts and Crafts movement. Cave calls the Reverend Charles Henry O. Daniel (1836-1919) "by far the most important of all [the] . . . Victorian printers for pleasure." With the help of his wife, Emily, and two daughters, Daniel produced 60-odd pieces, mostly during the last quarter of the 19th century. This corpus of works was responsible for a renewed interest in the Fell types, which had been bequeathed to the Oxford University Press, ignored for many years, and then taken up by Daniel for continuing use at his press. The skillfully worked embroidery on our binding recalls similarly embroidered English bindings from the 14th through the 17th centuries (see item #17, above), which had traditionally been the work of professional male bookbinders. When the Arts and Crafts movement began reviving such earlier arts as hand-printing, needlework bindings were again produced, with women executing the work, or at least the embroidered elements. According to Tidcombe, the Working Ladies' Guild,

"founded to assist unmarried or widowed gentlewomen in need of employment," showed embroidered bookbindings at the Arts and Crafts Exhibition Society display in 1893, and at an exhibition organized by Frank Karlake of the Guild of Women Bookbinders (see items #106-108, below). Tidcombe notes that Mrs. Walter Crane made embroidered bindings, as did Sarah Prideaux, Edith Bloxham, Mrs. Harry Brownslow, and Willam Morris' daughter May, the latter collaborating on at least one binding with Cobden-Sanderson. Emily Daniel is also known to have done needlework bindings, and it would perhaps not be mischievous to speculate that the present one could have been her handiwork, but we have no evidence of this. A Fellow of the Morgan Library and the American Antiquarian Society, Chicago attorney and connoisseur Samuel Robert Rosenthal (1899-1994) was a well-known bibliophile who endowed the Newberry Library, the University of Chicago, and the University of Michigan with rare book acquisition funds. He and his wife Marie-Louise were important philanthropists and patrons of the arts. Ours is the only copy listed in ABPC since 1985 and the only one (of four) since 1975 in an embroidered binding. ST12073



95 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) 222 x 152 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. **\$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. But 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

BOUND FOR THE KNICKERBOCKER PRESS



96 BROWNING, ROBERT. THE POETICAL WORKS. (London: Smith, Elder, & Co., 1888-94) 235 x 159 mm. (9 1/4 x 6 1/4"). **17 volumes.** First Complete Edition. ONE OF 250 COPIES ON HAND-MADE PAPER.

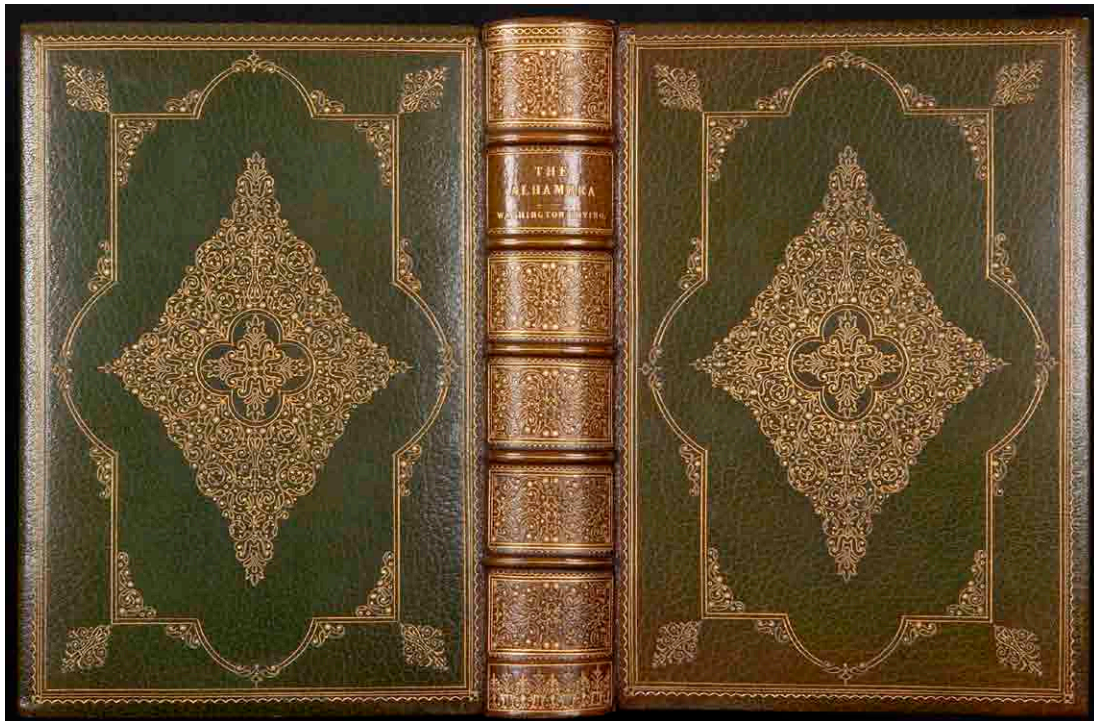
EXCELLENT CONTEMPORARY PURPLE MOROCCO (stamped "The Knickerbocker Press" on rear turn-in), front covers with flourish or gilt monogram (perhaps "G") at center, wide raised bands, spine panels with gilt titling, very broad turn-ins with simple gilt ruling, violet watered silk pastedowns and free endleaves, 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. **\$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

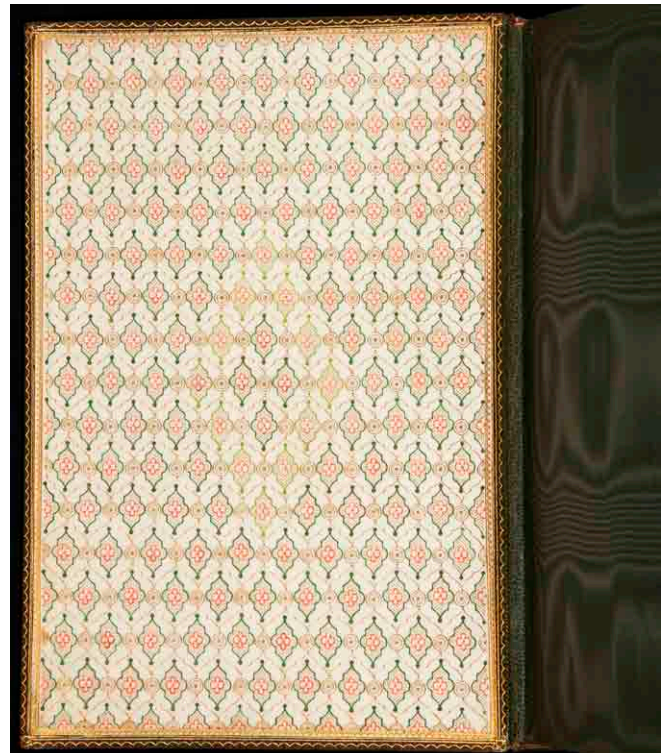
the idiom and cadence of actual speech or a cerebral diction challenging the brain power of his readers." In this respect, "Browning is the great exemplar of a revolutionary new poetic diction for his age, as Spenser, Dryden, and Wordsworth had been in earlier periods of English poetry." The text here 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

GEORGE THOMAS BAGGULEY



97 IRVING, WASHINGTON. THE ALHAMBRA. (London and New York: MacMillan and Co., 1896) 264 x 194 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. ♦ The boards with a slight humpback posture (as often with vellum doublures), otherwise IN BEAUTIFUL CONDITION INSIDE AND OUT, the lovely binding with lustrous morocco, vellum, and gilt, and the text virtually pristine. \$5,500



This is a particularly handsome example of the uncommonly seen "Sutherland" style of binding and 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 ➡

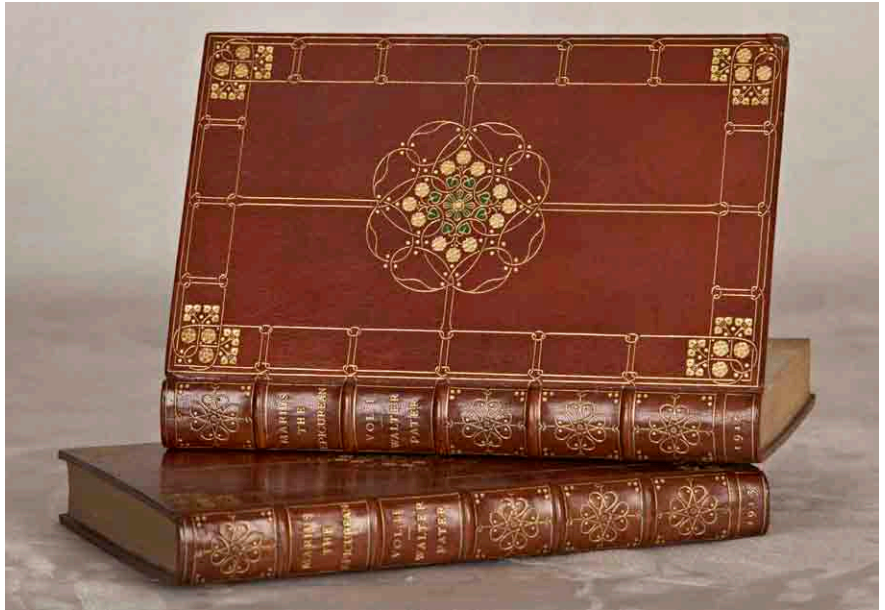
first half of the 19th century. Patented by the Staffordshire binder George Thomas Bagguley (b. ca. 1860), the wonderfully inventive "Sutherland" bindings (named after the Duchess of Sutherland) are characterized by vellum doublures that are elaborately decorated with gilt and colored tooling. All of 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

ARTS AND CRAFTS STYLE

98 PATER, WALTER. MARIUS THE EPICUREAN. (London: Macmillan and Co., 1910) 224 x 140 mm. (8 7/8 x 5 1/2"). **Two volumes.**

EXCELLENT CONTEMPORARY RUSSET MOROCCO, GRACEFULLY TOOLED IN GILT AND INLAID IN THE ARTS AND CRAFTS STYLE, covers delicately framed in gilt with cornerpieces of inlaid ivory flowers and gilt leaves, front covers with large central medallion composed of thin, linked gilt ovals accented with gilt dots and enclosing a lozenge of inlaid ivory flowers and green leaves with a green daisy at the center (a total of 90 floral or foliate inlays in all), raised bands, spine compartments with finely tooled flower centerpieces and gilt dots at corners, turn-ins with multiple gilt rules, all edges gilt.



Title page printed in red and black. ♦ Very slight variations in the color of the leather (some of this due to fading?), one corner a little bruised, leaves a bit browned at edges because of paper stock quality (no doubt the same as in all copies), first volume with occasional minor spotting, otherwise a very appealing set, fresh internally, and in a generally very well-preserved binding with nothing approaching a significant condition problem. **\$1,250**

This philosophical novel is offered in bindings featuring tasteful decoration that would surely meet with the approval of the aesthete who penned it. Although Pater (1839-94) was an unusually shy and retiring academic, he wrote about his ideal of the aesthetic life and his love for beauty in such passionate and polished prose that his writings developed a significant following that included the Pre-Raphaelites. Britannica says that "at the time of his death Pater exercised a remarkable and a growing influence among that necessarily restricted class of persons who have themselves something of his own love for beauty and the beautiful phrase. . . . The cumulative richness and sonorous depth of his language harmonized intimately with his deep and earnest philosophy of life; and those who can sympathize with a nervous idealism will always find inspiration in his sincere and sustained desire to 'burn with

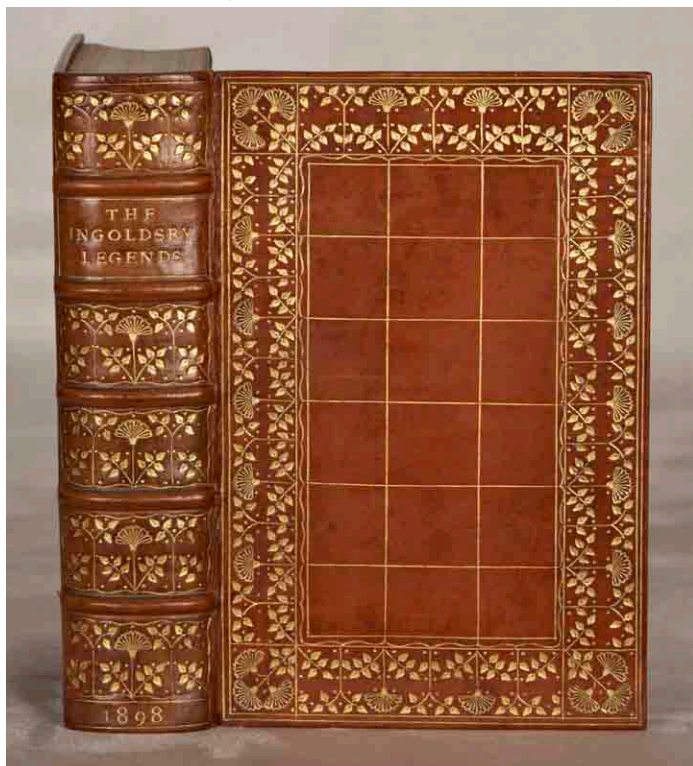
a hard, gem-like flame,' and to live in harmony with the highest." The present work, first printed in 1885, comprises the account of the religious and aesthetic quest of a fictional Roman in the time of Marcus Aurelius. He moves, in turn, from his ancestral religion "through intellectual epicureanism, stoicism, and theism to Christianity. Like his creator, Marius is an idealist, seeking to transcend the sordidness of his real world. . . . Yeats considered this work 'the only great prose in modern English.'" The present unsigned bindings are similar in decoration to the following three catalogue entries as well as item #149, all of these being part of the same aesthetic design movement. If Douglas Cockerell (see next item) did not actually produce them himself, our bindings certainly are derivative of his style and reflect a level of sureness in execution equal to his work. ST11944b

ARTS AND CRAFTS STYLE

99 RACKHAM, ARTHUR, *Illustrator*. "INGOLDSBY, THOMAS," Pseudonym. [BARHAM, RICHARD HARRIS]. THE INGOLDSBY LEGENDS, OR MIRTH & MARVELS. (London: J. M. Dent & Co., 1898) 200 x 137 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.

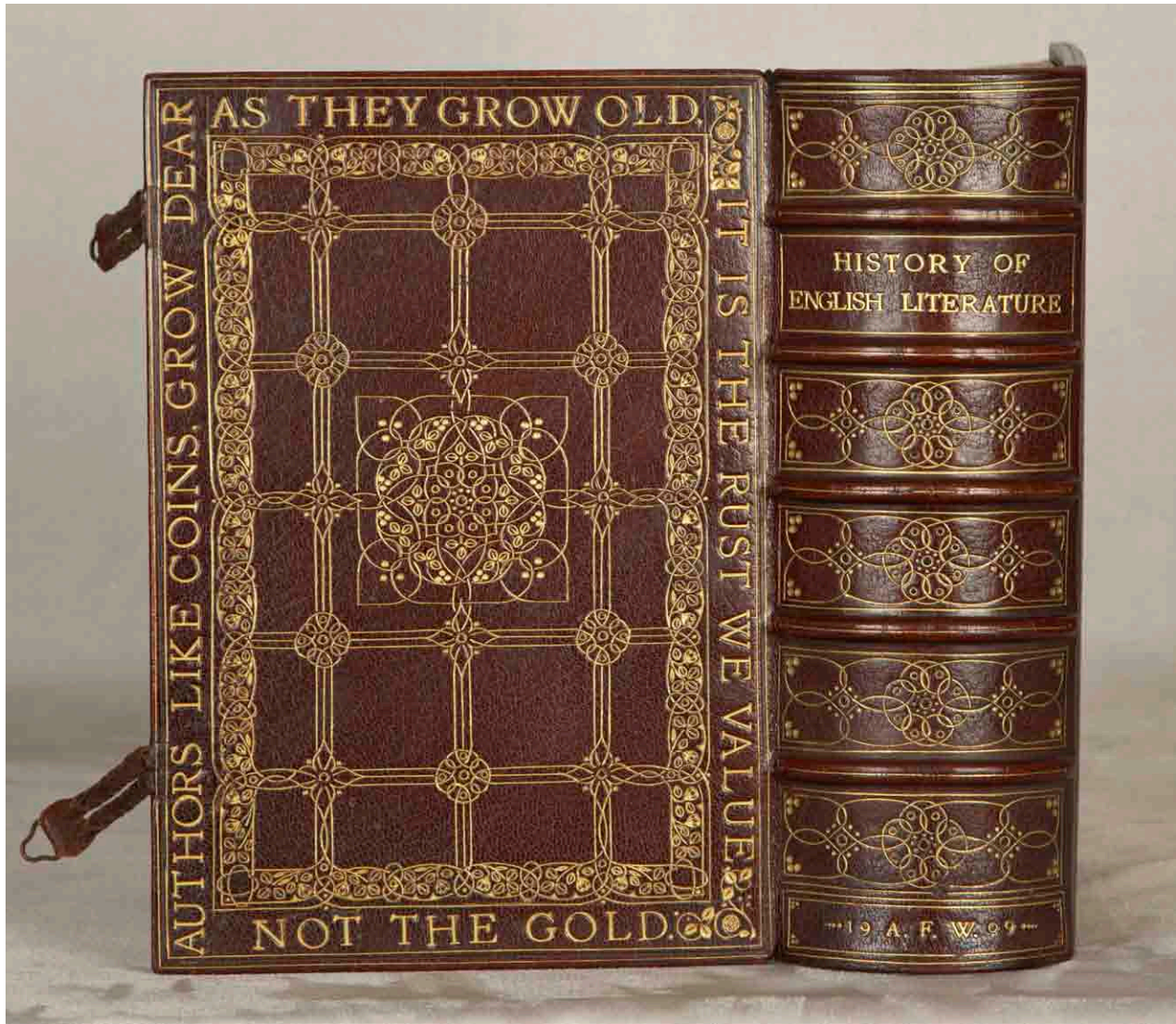
Title page with green ornamental border, numerous black and white illustrations, and 13 color plates (including frontispiece), all by Arthur Rackham. Latimore & Haskell, p. 11. ♦ Slight and even darkening to the spine, covers with minor soiling, title and frontispiece rather foxed, text with a hint of 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. **\$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. Apart from its literary content, this is an early book illustrated by Arthur Rackham (1867-1939), whose work began to be noticed only after the turn of the century. He studied art at Lambeth School, where the work of his fellow student

Charles Ricketts influenced his development. Soon after he joined the staff of "The Westminster Budget" in 1892, he "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." He did illustrations for a great many books, but he concentrated "particularly [on] those of a mystical, magic, or legendary background." (Houfe) 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

ARTS AND CRAFTS STYLE



100 SECCOMBE, THOMAS and W. ROBERTSON NICOLL. THE BOOKMAN ILLUSTRATED HISTORY OF ENGLISH LANGUAGE. (London: Hodder and Stoughton, 1907) 290 x 210 mm. (11 1/2 x 8 1/4"). **Two volumes bound in one.**

STRIKING CONTEMPORARY ARTS AND CRAFTS-STYLE DARK BROWN CRUSHED MOROCCO, ELABORATELY GILT AND INLAID, covers with borders containing quotes from Emerson and Pope as well as inlaid green quatrefoil cornerpieces, central panel framed by intricately entwined flowering vine (the vine on the front cover with dozens of inlaid green leaves and ivory blossoms), a very large window-like central panel divided into 24 "panes" of various sizes by linking and parallel gilt lines, 14 of the intersections of these lines on each cover with variably intricate stylized floral and leafy decoration (the upper board with these decorations incorporating inlaid ivory, ochre, and green morocco dots), large square centerpiece with similar intricate tooling, multiple inlays, and gilt dots (the centerpiece on the lower cover with gilt only); raised bands, spine compartments with looping gilt-tooled decoration accented by inlaid and gilt dots, foot of the spine with the initials "A. F. W." and the date "1909," two braided leather and brass fore-edge clasps, RICH GREEN MOROCCO DOUBLURES FRAMED IN BROWN with borders of multiple plain and dotted gilt rules, vellum endleaves, all edges gilt.

With 51 "Rembrandt" photogravures of author portraits and scenes from literary works. ♦ Leather a little dulled in spots (apparently by preservative), just a hint of rubbing to extremities, first and last gatherings in the second part rather browned, occasional minor foxing, particularly to opening and closing leaves, but AN IMPRESSIVE COPY with no significant internal condition problems, in an extremely handsome and animated binding showing virtually no wear. **\$2,800**

An especially decorative binding that clearly imitates those done by Douglas Cockerell, this is either the creation of "A. F. W." or work commissioned by an owner with those initials. (Extensive research has turned up no binder—professional or amateur—or owner whose name would match those letters.) In any case, the volume, quite tall and extremely thick, is an impressive example of an Arts and Crafts binding, and it very probably resided originally in a fine library, since the contents of the book would not normally warrant the artistry, time, and expense involved in executing the binding. (Imagine how the valuable volumes of the collection might have been bound!) The owner's love of literature is celebrated in Emerson's quote appearing on the front cover ("The advancing man discovers how deep a property he has in literature") and Pope's quote appearing on the back ("Authors

like coins, grow dear as they grow old, it is the rust we value not the gold"). Our massive work contains entertaining and informative biographical sketches and critical assessments of major English authors. The text examines more than four centuries of English literature, from Caxton and Chaucer to Hardy and Swinburne. Journalist and bibliophile Robertson Nicoll (1851-1923) developed his lifelong love of literature as a child in his father's 17,000-volume library, and grew up to amass a significantly larger one of his own. He established the popular journal, "The Bookman," and did much to assist the career of his fellow Scot J. M. Barrie. His partner in the present volume, literary scholar and biographer Thomas Seccombe (1866-1923), served as assistant editor of DNB, to which he contributed more than 500 entries, among them an especially well-regarded biography of Smollett. ST11883r

ARTS AND CRAFTS STYLE



A Group of Six Arts and Crafts-Style Bindings

101 WILDE, OSCAR. SEBASTIAN MELMOTH [i.e., APHORISMS] [and] THE SOUL OF MAN]. [with] THOMAS À KEMPIS. IMITATION OF CHRIST. [with] BACON, FRANCIS. ESSAYS. [with] ANTONINUS, MARCUS AURELIUS. [THE MEDITATIONS]. [with] MAETERLINCK, MAURICE. TREASURE OF THE HUMBLE. [with] BONAPARTE, NAPOLEON. MAXIMS. (London: Arthur L. Humphreys, 1902-06) 168 x 127 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 spine 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. ➔

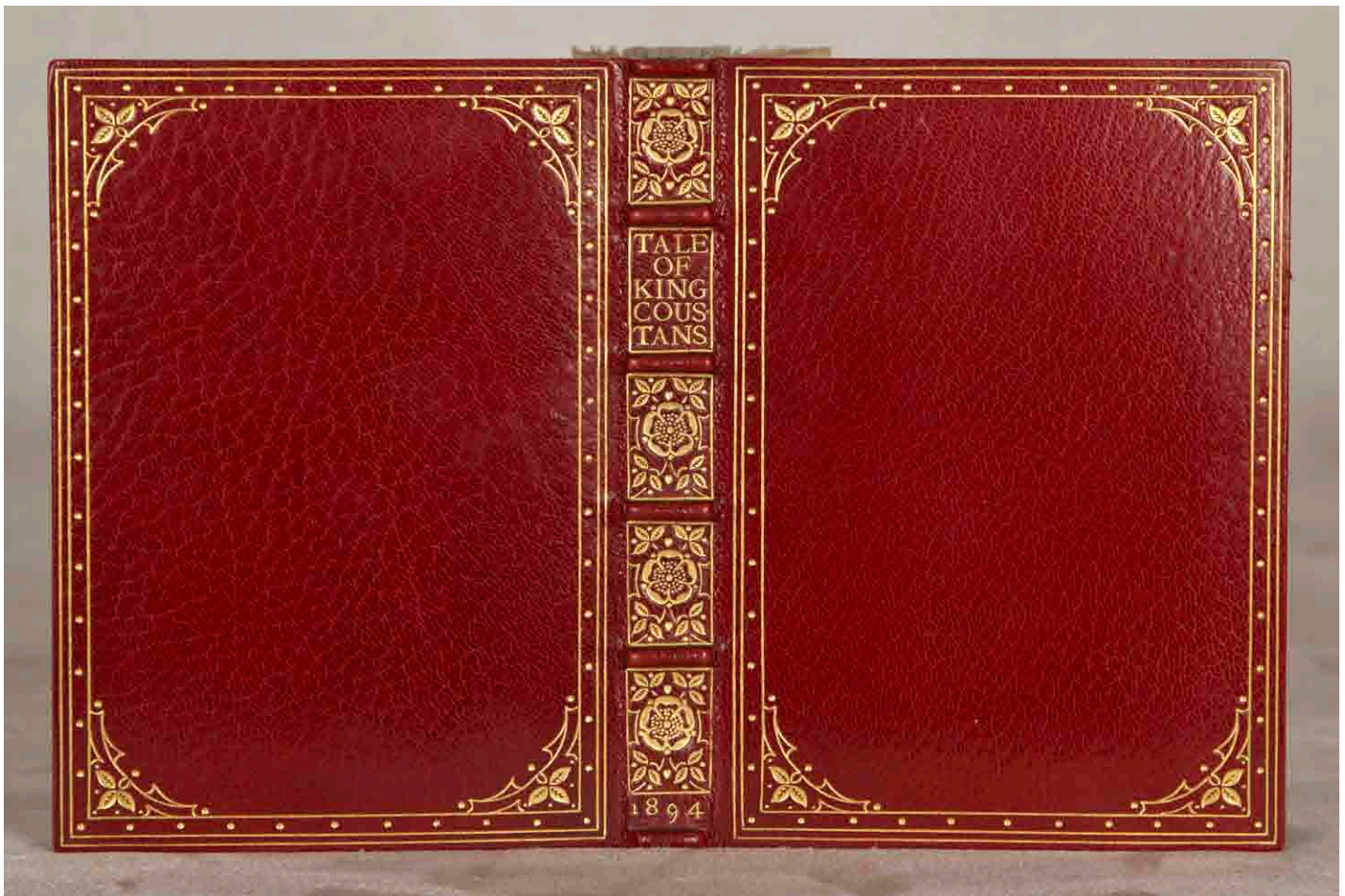
Title pages printed in red and black. ♦ Spines uniformly sunned to a pleasing hazel brown, some small variation in color among the leathers used, just a touch of rubbing to joints and extremities, one volume with half a dozen small, faint (water?) stains to upper cover, the usual offsetting from turn-ins, 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. **\$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. The set is pleasing both as a physical object and as 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


DOVES BINDERY

*Uniting Morris' Press and Cobden-Sanderson's Bindery,
The Especially Fine Saks Copy in Red Morocco*

102 (KELMSCOTT PRESS). MORRIS, WILLIAM, Translator. THE TALE OF THE EMPEROR COUSTANS AND OF OVER SEA. (Kelmescott Press, 1894) 142 x 106 mm. (5 3/4 x 4 1/8"). 2 p.l., 130 pp. ONE OF 545 COPIES (20 of which were on vellum).

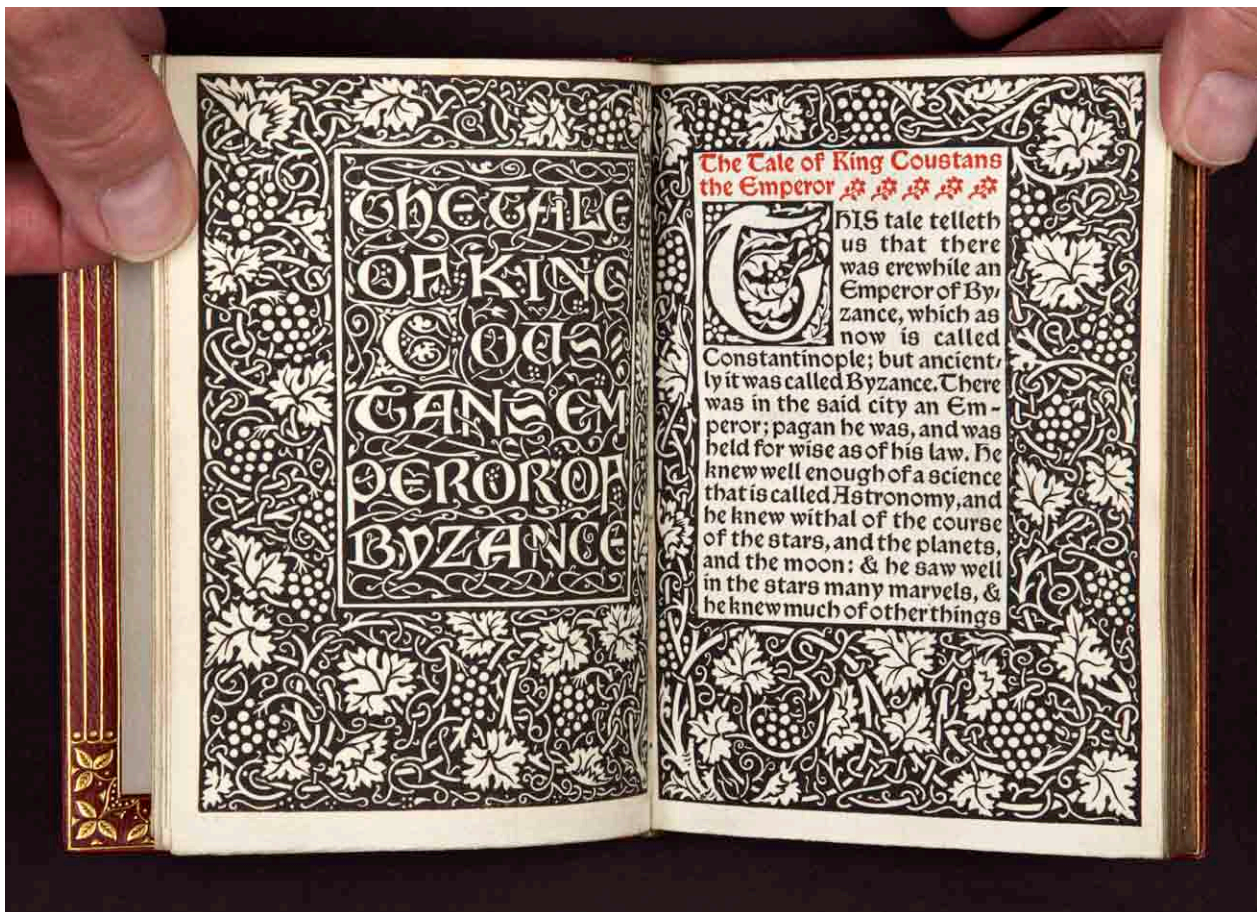


ELEGANT CRIMSON CRUSHED MOROCCO, HANDSOMELY GILT, BY THE DOVES BINDERY (stamp-signed and dated 1901 on rear turn-in), covers tooled in gilt with French fillet frame punctuated with dots and with rose leaf cornerpieces, raised bands, spine beautifully gilt in compartments with Tudor rose centerpiece and rose leaves at corners, gold-tooled turn-ins featuring multiple fillets and leaf clusters at corners, all edges gilt and with the typical simple stippling.

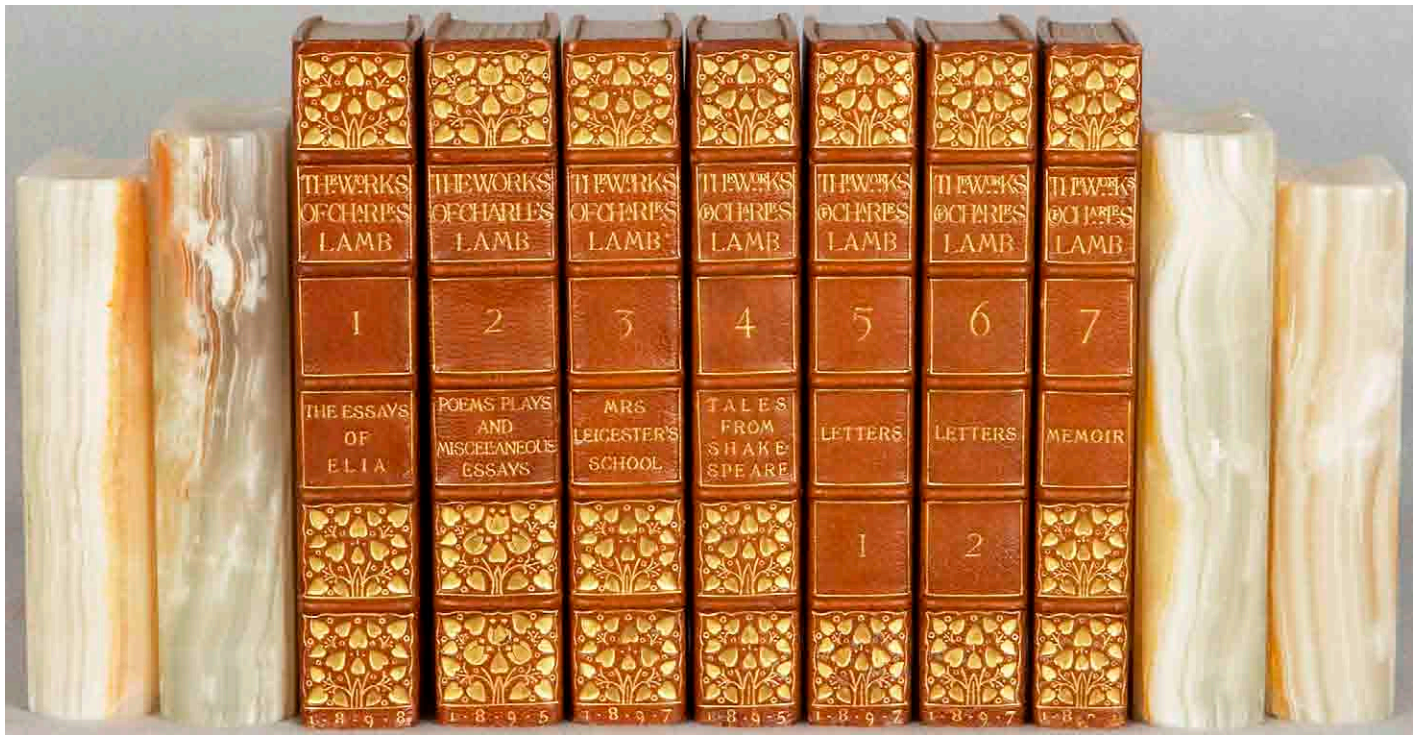
With white-vine borders of twining grape clusters and leaves on each of the two full-page woodcuts as well as on the first page of text of both stories, three-line foliated woodcut initials, shoulder notes (in red) on every page. Forman 153; Sparling 26; Tomkinson, p. 114. For the binding: Tidcombe 221. ♦ A breath of rubbing to extremities, one very faint marginal smudge, but AN OUTSTANDING COPY, simply sparkling inside and out. \$4,500 

This is an especially beautiful combination of Arts and Crafts printing and binding from two of the greatest workshops of the period. The two Medieval French romances making up the text were translated by Morris into his special brand of archaic-sounding English, and adorned with Kelmscott's famous white-vine borders. The love stories involve, first, a commoner's marriage to the daughter of the pagan emperor of Byzantium and, second, the adventures that befall French lovers who are taken prisoner by Saracens during a pilgrimage to Jerusalem. The lovely binding is by Cobden-Sanderson's Doves Bindery, which he opened on 20 March 1893. From that day forward, he no longer bound books with his own hands; however, he was responsible for all of the designs used by the Doves Bindery, right up to his death in 1922 at age 82. The staff to whom he entrusted the execution of these designs included Charles Wilkinson, forwarder; Charles McLeish, finisher; Bessie Hooley, sewer; and Douglas

Cockerell, apprentice. The present example of their work is in every way typical of the bindery's handsome designs, highest quality materials, and consummate workmanship. Although there is no bookplate, Tidcombe identifies this volume as the John Saks copy, sold at Christie's in 1983. In Dickinson's words, Saks (1913-83) "had few challengers to his preeminence in the field of collecting English private press books" for four decades, beginning in 1940. His collections of vellum copies of Ashendene, Kelmscott, and Doves Press books may have been the best in history, and (as seen in the present case) he was an active buyer of press books in fine bindings, having owned at one time six of the books bound by Cobden-Sanderson's own hands. 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 very fine condition, as here. ST12058




DOVES BINDERY



103 LAMB, CHARLES. [THE WORKS.] (London: Macmillan and Co., 1891-98) 178 x 121 mm. (7 x 4 3/4").
Seven volumes.

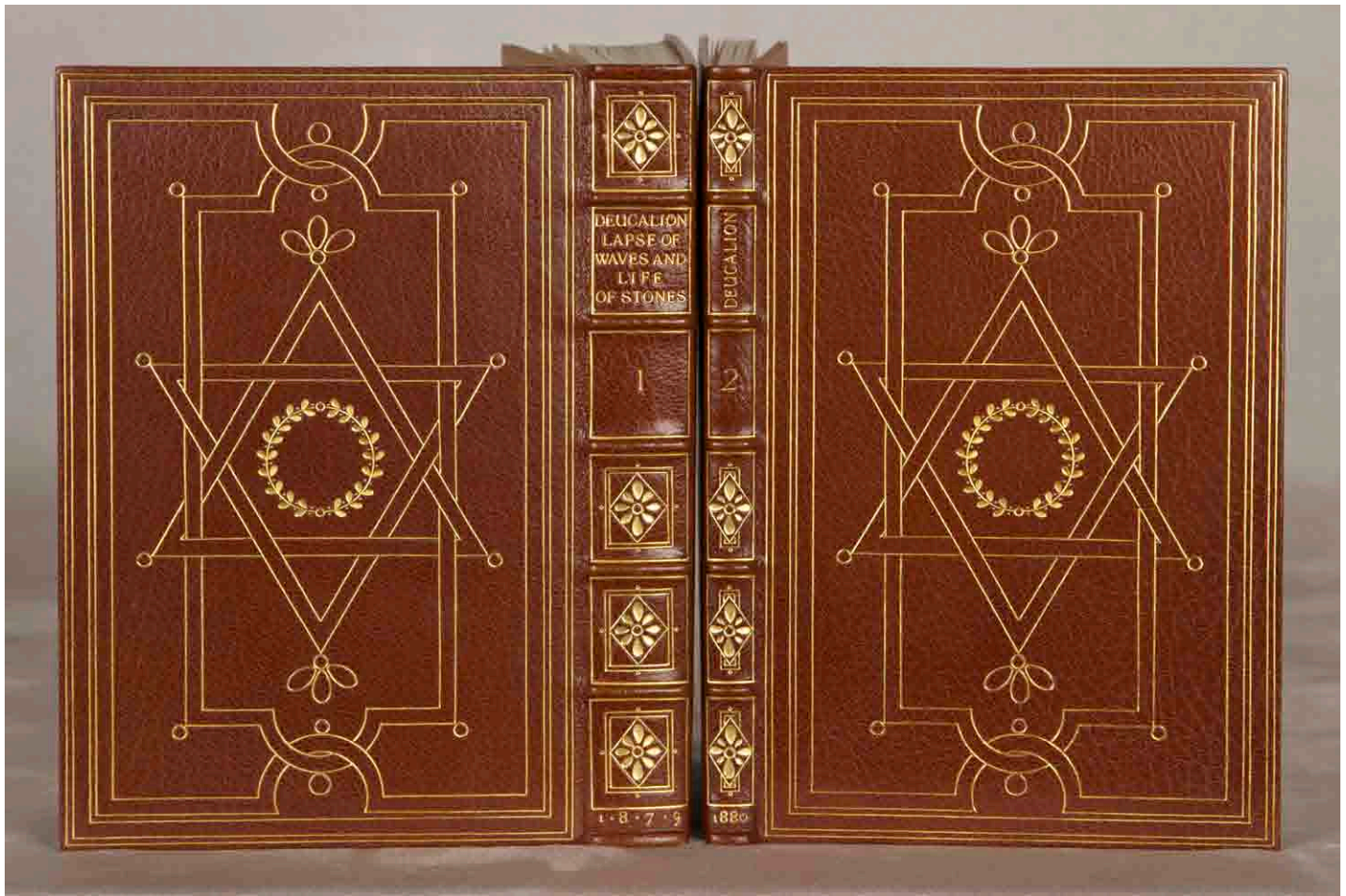
FINE HONEY BROWN CRUSHED MOROCCO, HANDSOMELY GILT, BY THE DOVES BINDERY (stamp-signed with the bindery name and "18 C - S 98" on rear turn-in of each volume), raised bands, spines in extremely attractive gilt compartments featuring dense gouge work in the shape of stemmed hearts, along with open circles 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. **\$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." Lamb is chiefly remembered as "the prince of English essayists." According to Day, Lamb contributed to the essay form by concentrating on feeling, rather than thought, by projecting a fuller sense of self into the work, and by imbuing his text with a poetic or lyrical quality. Charles Lamb (1775-1834) was educated at Christ's Hospital, where he formed

a lasting relationship with Coleridge. At 17 he joined the East India House, where he worked from 1792-1825. In 1796, Lamb's sister Mary (1764-1847) stabbed and killed their mother with scissors in a fit of insanity. Charles took on her care as well as serving as sole support for a dying aunt and a prematurely senile father. For the two years preceding this catastrophe, Lamb himself had experienced a period of derangement in his early twenties that haunted him the rest of his life. Nonetheless, Lamb and his sister lived long and productive lives, publishing together the wildly popular "Tales from Shakespeare" (1807) and "Mrs. Leicester's School" (1809). Sets as large as seven volumes that were bound at the Doves Bindery have a special appeal because they constitute an obviously greater expanse of lovely leather on the shelf and because such sets exist only in quite small numbers. ST11185



DOVES BINDERY



Especially Handsome and Pristine, from the Famous Edith Rockefeller McCormick Collection

104 **RUSKIN, JOHN.** DEUCALION. COLLECTED STUDIES OF THE LAPSE OF WAVES, AND LIFE OF STONES. (Orpington, Kent: George Allen, 1879-80) 212 x 141 mm. (8 3/8 x 5 5/8"). **Eight parts in two volumes.** FIRST EDITIONS.

LOVELY CHESTNUT BROWN MOROCCO, HANDSOMELY GILT, BY THE DOVES BINDERY (turn-ins at back signed and dated "19 C-S 09"), covers with French fillet border enclosing two rectangular strapwork frames with semicircular interlacing at top and bottom, the inner frame interlaced further with two strapwork triangles that form a six-sided star at the center, each point of the star surmounted with small open circles (and the top and bottom point with an additional three-petalled floral design), the star surrounding a garland composed of two leafy sprays; raised bands, spines gilt in compartments featuring concentric square frames enclosing a prominent daisy within a lozenge, turn-ins with rules and petalled floral cornerpieces, all edges gilt and with stippled gauffering. Original front wrappers as well as extra title pages bound in at back of each volume. In (just slightly rubbed) very dark blue full morocco pull-off suede-lined cases in the shape of a book, with raised bands and gilt titling.

With 11 plates in the form of drawings by Ruskin, two of them in several colors and two in blue. Pastedown of the first volume with the bookplate of Dr. Samuel L. Siegler; pastedown of second volume with the bookplate of "E. R. McC." (Edith Rockefeller McCormick—see below) and with vestige of removed Siegler bookplate on facing flyleaf. Tidcombe 743 (for the binding). ♦ A BEAUTIFULLY BOUND SET IN PRISTINE CONDITION (even the original wrappers in perfect shape). **\$10,000**  

The first volume of "Deucalion" comprises 14 lectures (in six parts) analyzing colors and shapes of such varied entities as mountains, valleys, striated stone, and even ice cream. In the second volume are two essays, "Living Waves" (which marvels at the sinuosities of serpents) and "Revisions" (which begins with sweeping remarks on religion before turning to meditations on art and nature). One of the giants of Victorian literature, John Ruskin (1819-1900) was instrumental in influencing an entire nation to embrace gothic architecture. Turning his back on the orderly, worldly Renaissance, Ruskin sought beauty in the more spiritual Middle Ages. Similarly, he advanced the cause of Romantic painting, extolling Turner and the Pre-Raphaelites, to whom he brought legitimacy. A guild socialist who abhorred the mass productions of the industrial revolution, Ruskin wrote on social questions as well as art, and practiced what he preached, even participating in

London street sweeping. Like the item described in the next entry, the very handsome bindings here were once in the famous library of Edith Rockefeller McCormick of Chicago. From her collection came the largest group of Doves bindings ever offered at public auction: Anderson Galleries sold for her some 152 volumes (121 titles) in Doves bindings on 23 February 1934. Described by ANB as "unusually gifted and endowed with a strong scholarly inclination," McCormick (1872-1932), apart from her love of fine bindings, was a generous philanthropist who throughout her life "helped people in financial difficulties, always trying to conceal the fact that she had been the benefactor." After her son John died of scarlet fever, she founded the John McCormick Institution for Infectious Diseases; "with the support of the institution's funding, researchers at Johns Hopkins University later discovered the bacterium that causes scarlet fever." ST12050

DOVES BINDERY

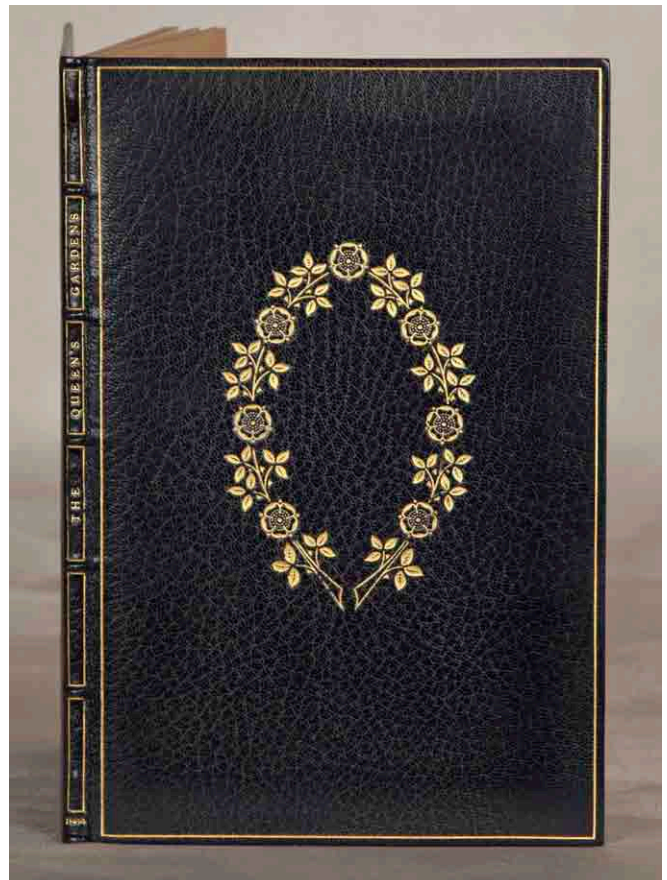
105 RUSKIN, JOHN. THE QUEEN'S GARDENS. (Manchester: Printed in Aid of the St. Andrews Schools Fund, 1864) 221 x 144 mm. (8 1/2 x 5 3/8"). 19, [1] pp. FIRST PRINTING.

VERY FINE DARK BLUE MOROCCO BY THE DOVES BINDERY (signed and dated 1911 on rear turn-in), covers with gilt fillet border and central oval wreath of Tudor roses and rose leaves, raised bands, spine with gilt fillet compartments containing vertical titling, gilt-ruled turn-ins, all edges gilt. In a (slightly scuffed) felt-lined tan morocco pull-off box by Riviere & Son.

Front pastedown with the bookplate of "E. R. McC." (i.e., Edith Rockefeller McCormick). Binding not in Tidcombe. ♦ Usual minor offsetting to free endpapers from turn-ins, otherwise A SPARKLING COPY. **\$2,500**



This is a copy with distinguished provenance of the first printing of Ruskin's lecture on female education, offered here in an elegant and entirely unworn Doves binding. According to Day, "Of Queens' Gardens"—later published as the "Lilies" section of "Sesame and Lilies"—is "addressed to ladies of the privileged classes who are expected to be superlative examples of morality and generous dispensers of alms to the needy." The lovely Doves bindings, protected in its sturdy case, could hardly be in better condition. Whether Tidcombe located this binding is unclear: there is a reference in her index to a binding for this work, but there seems to be no entry for it in the text. In any case, the large, ovoid floral tooling at the center of each cover is also used (though in conjunction with other decoration) in Tidcombe 802, a copy of the Doves Press "Venus and Adonis" bound in 1919. (For comments on Edith Rockefeller McCormick, see previous item.) ST12051




GUILD OF WOMEN BINDERS




*A Prominently Signed Binding by Annie MacDonald,
With Impressively Modelled Detail in Cover Scenes*

106 FIELD, MICHAEL, Pseudonym. [BRADLEY, KATHARINE HARRIS and EDITH EMMA COOPER.] STEPHANIA: A TRIALOGUE. (London: Elkin Mathews & John Lane, 1892) 197 x 146 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.

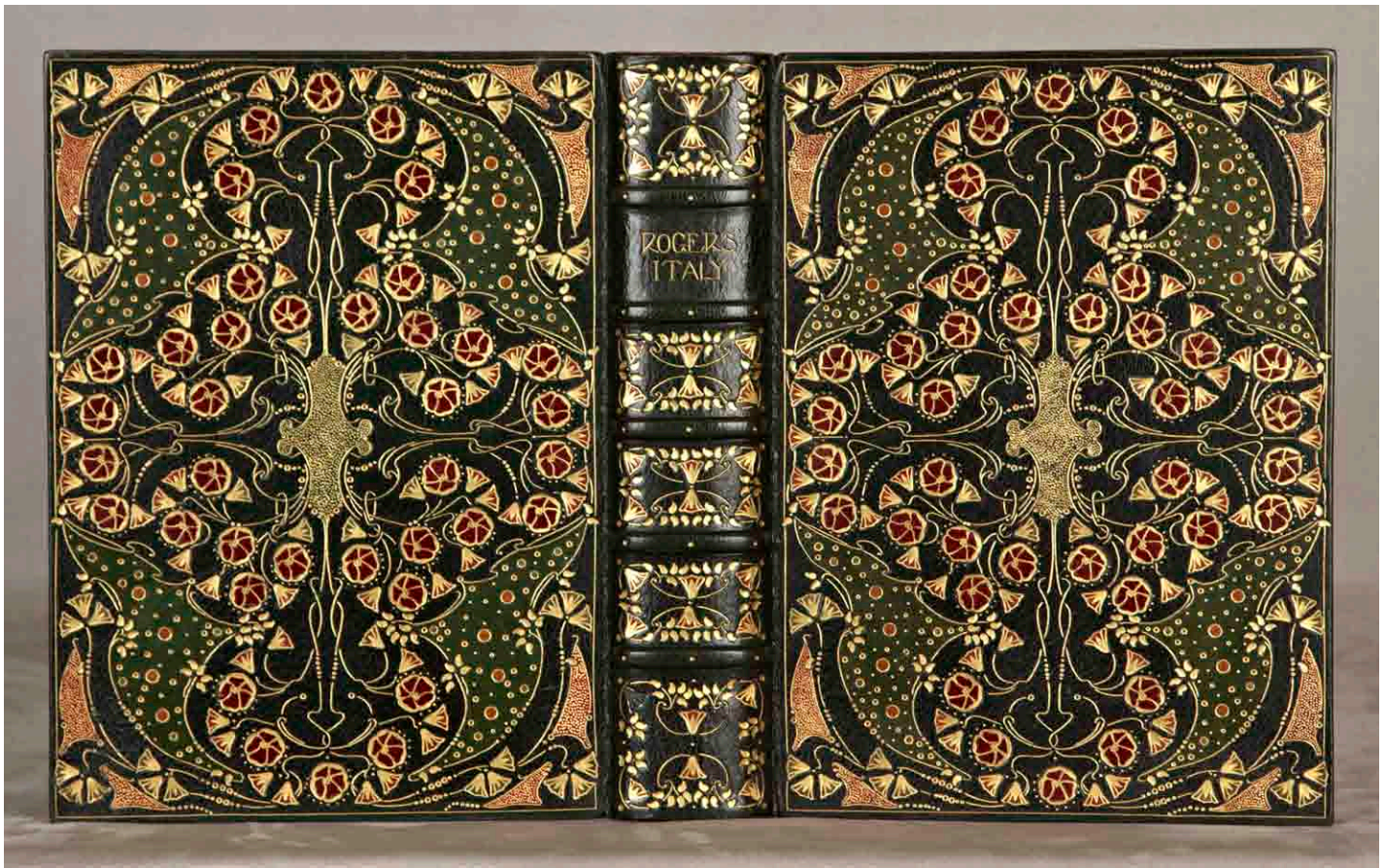
Title page with full woodcut border filled with intertwined pine branches and mistletoe, colophon with pine cone device. Verso of front flyleaf with engraved bookplate of Charles Williston McAlpin (see below); extra paper title labels tipped onto rear blank. ♦ Two tiny red (ink?) marks to upper cover, 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. **\$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 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. 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 following two items) 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

GUILD OF WOMEN BINDERS



*An Exuberant and Spectacular Riot of Decoration,
One of the Most Stunning Bindings We've Ever Had*


107 **ROGERS, SAMUEL.** ITALY, A POEM. (London, Edward Moxon, 1838) 297 x 213 mm. (11 3/4 x 8 1/2").
viii, 274 pp., [1] leaf (ads).

VERY STRIKING DARK GREEN MOROCCO, WITH EXTRAORDINARILY ELABORATE GILT AND INLAID DECORATION, FOR THE GUILD OF WOMEN BINDERS (stamp-signed at bottom of front free endleaf), covers with an exceptionally animated and complex design featuring a central stippled cruciform radiating a controlled riot


of gilt tooling and more than 600 inlays of red, moss green, gray, and ochre morocco forming flowering vines and geometrical shapes; raised bands, spine panels each decorated with six inlaid flowers and multiple teardrop tools, second panel with gilt titling; AZURE MOROCCO DOUBLURES with attractive Art Nouveau frame featuring delicate gilt tooling and inlaid dark green sidepieces, light green cornerpieces, and orange dot accents, vellum endleaves with tiny gilt heart at each corner, all edges gilt. In a very fine velvet-lined modern dark green morocco folding box.

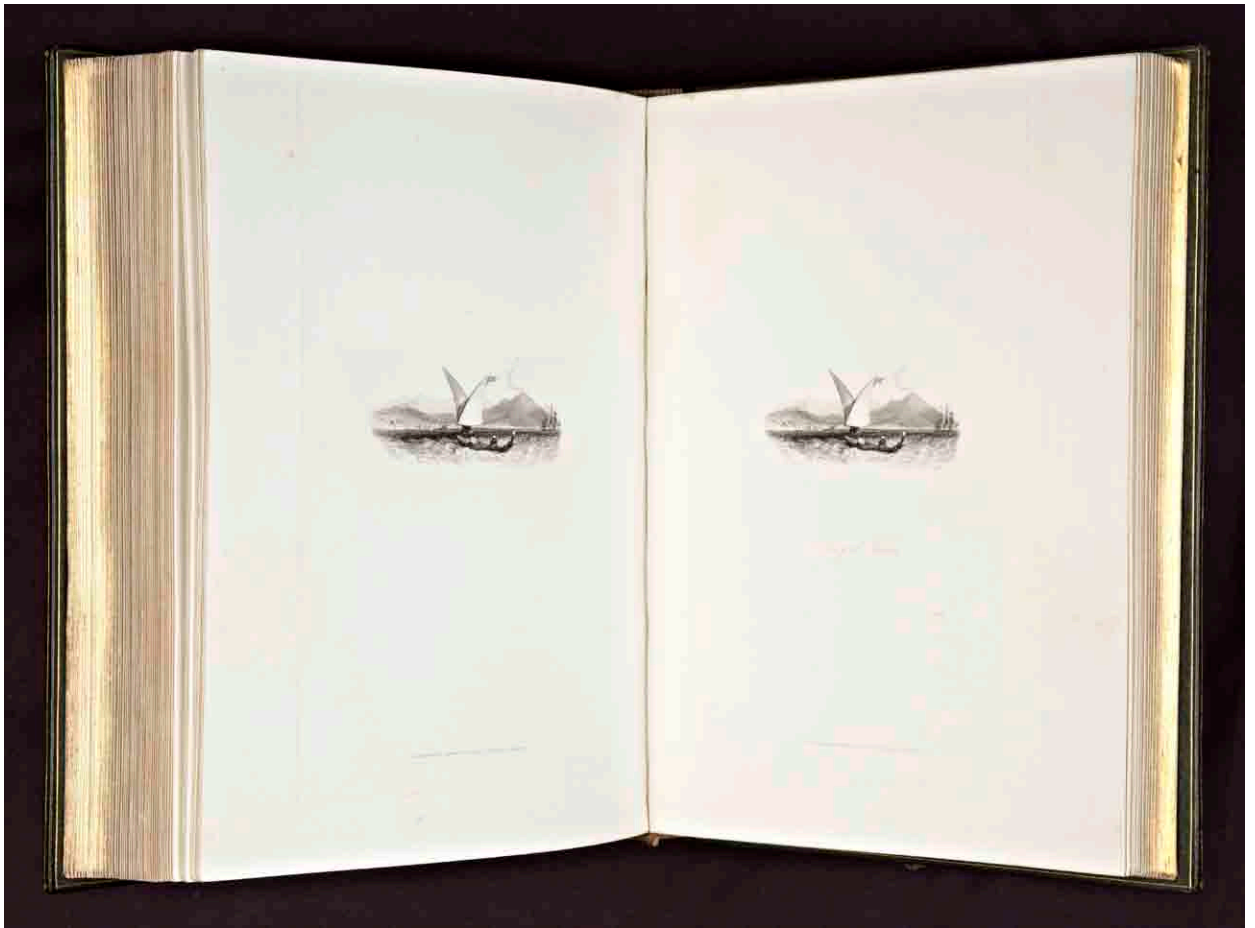


WITH A TOTAL OF 114 FINE ENGRAVED PLATES consisting mainly of 55 images by Turner and Stothard of views and

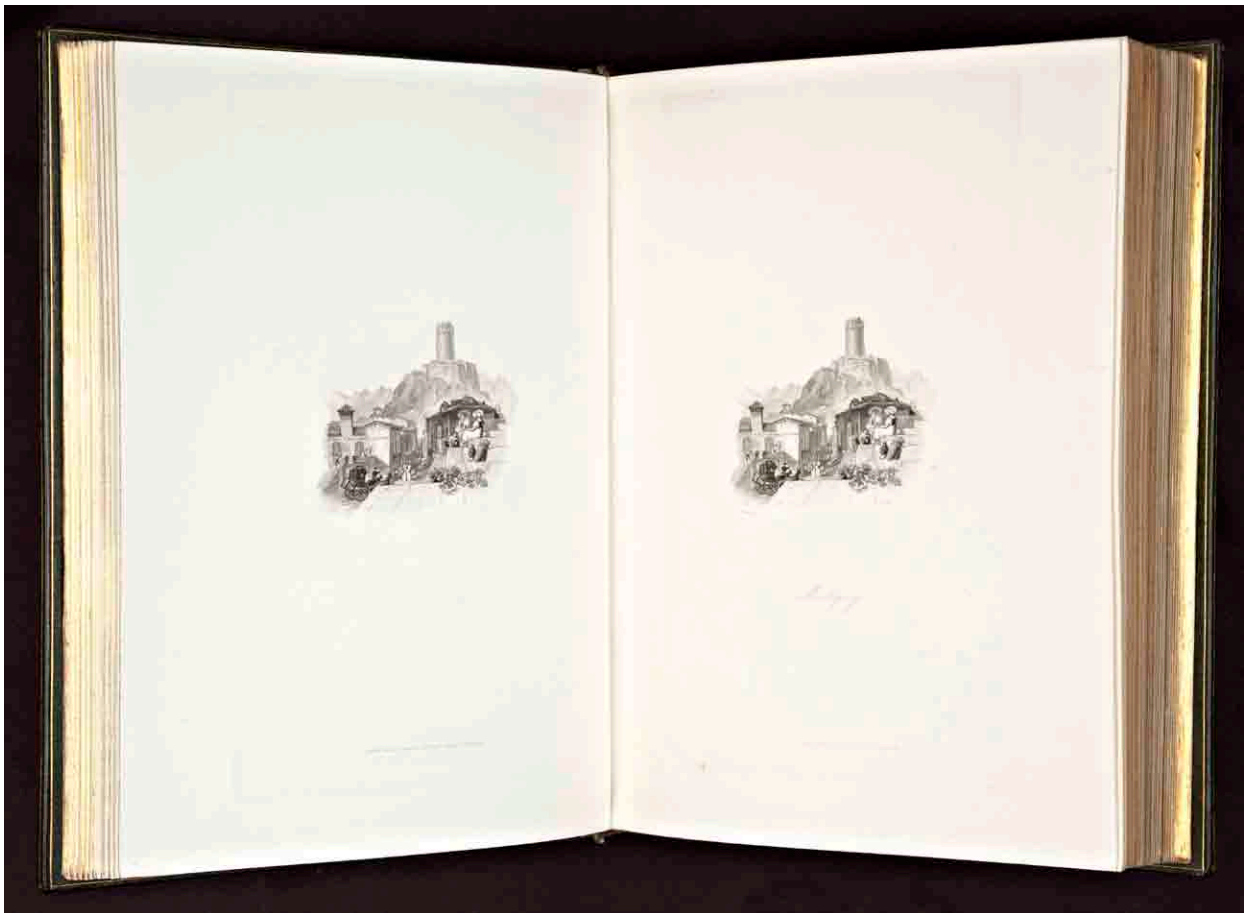
scenes of Italian life, 54 of these with an additional state, being a proof "before letters," along with one proof plate of an engraved tailpiece, and four proofs on India paper. A Large Paper Copy. ♦ Occasional faint foxing to margins and to about one-third of the plates, one plate with old repaired two-inch tear to tail edge, but IN AMAZING CONDITION, the text fresh and bright, the margins immense, the plates richly impressed, and THE UNUSUALLY EXUBERANT BINDING ESPECIALLY LUSTROUS AND ENTIRELY UNWORN. **\$24,000** 

This volume offers an extraordinarily appealing combination of luxury printing, beautiful illustration, and ornate binding that is both historically important and absolutely spectacular. Samuel Rogers (1763-1855), scion of a wealthy banking family, achieved fame with the publication of "The Pleasures of Memory" in 1792, and thereafter, his gracious home in Westminster became a gathering place for the poets and artists of the age. His Italian experiences on a tour during which he met Shelley and Byron in Pisa produced a first version of "Italy" in 1822, with a sequel in 1826, both of which sold poorly. Rogers destroyed the unsold copies, revised the poems, and published them at his own expense in 1830, embellished this time with illustrations, the work of two artists of very different propensities—Stothard, who did demure figure scenes, and Turner, who provided misty landscape vignettes. Our copy is a deluxe Large Paper edition of the illustrated version, with the added bonus of proofs of the plates "before letters"—a feature not included in any of the eight copies that have appeared in ABPC since 1975. (For

more on the illustrations, see item #157, below.) The chief story here, of course, is the notably effervescent binding. A previous owner's notes at the front indicate that this volume was sold by Sotheby's in 1904 (as part of the liquidation of Guild bindings after the group was officially disbanded) and later sold by the same auction house on 28 May 1923 as part of the library of I. A. Graham, Esq. of Carfin, Carlisle, Lanarkshire. The annotator was the purchaser at that sale, paying the considerable sum of £5, 10 shillings. His notes also indicate that the binding was executed by H el ene Cox, mentioned by Tidcombe as one of the women who did ornate inlaid bindings at the Guild workshop, starting in about 1900. This must be one of the most flamboyant Guild bindings ever produced—and one of the most exhilarating bindings of any kind that we have owned—certainly exceeding those included in Maggs Catalogues 1075 and 1212, and equal to the best of Gwladys Edwards' work pictured in Tidcombe. For more on the Guild of Women Binders, see previous and following entries. ST12047 



Item 107



GUILD OF WOMEN BINDERS

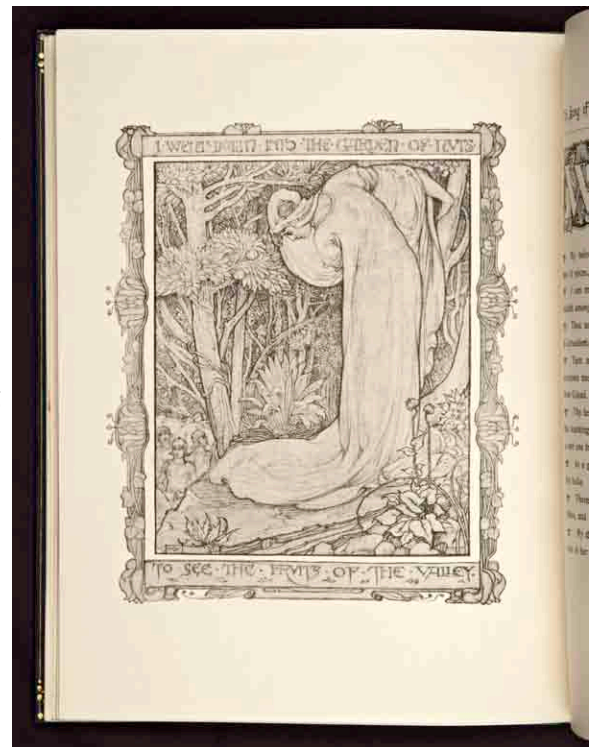


*A Beautiful Specimen with All the Decoration
Attenuated, Curved, and Blunted*

108 **THE SONG OF SOLOMON.** (London: [Printed by William Clowes and Sons for the] Guild of Women Binders, [ca. 1897]) 290 x 220 mm. (11 3/8 x 8 5/8"). 1 p.l., 16 pp. plus illustrations. ONE OF 100 COPIES on Japanese paper (this is copy #13).

SUPERB CONTEMPORARY DARK BLUE MOROCCO, ELEGANTLY GILT, BY THE GUILD OF WOMEN BINDERS (stamp-signed on front free endleaf), covers tooled in an Art Nouveau design featuring a large central anthemium of flowers rising on a long stem from a stippled base, this central ornament flanked by three long-stemmed irises on either side, flat spine with vertical gilt titling, a single fillet, and small circles, **MATCHING BLUE MOROCCO DOUBLURES** tooled with a particularly attractive complex central oval ornament encompassing considerable stippling and 20 large stylized flowers on curvilinear stems, vellum free endleaves with gilt hearts at the corners, top edge gilt. In a fine matching folding morocco box lined with pale blue suede, gilt titling on its spine.

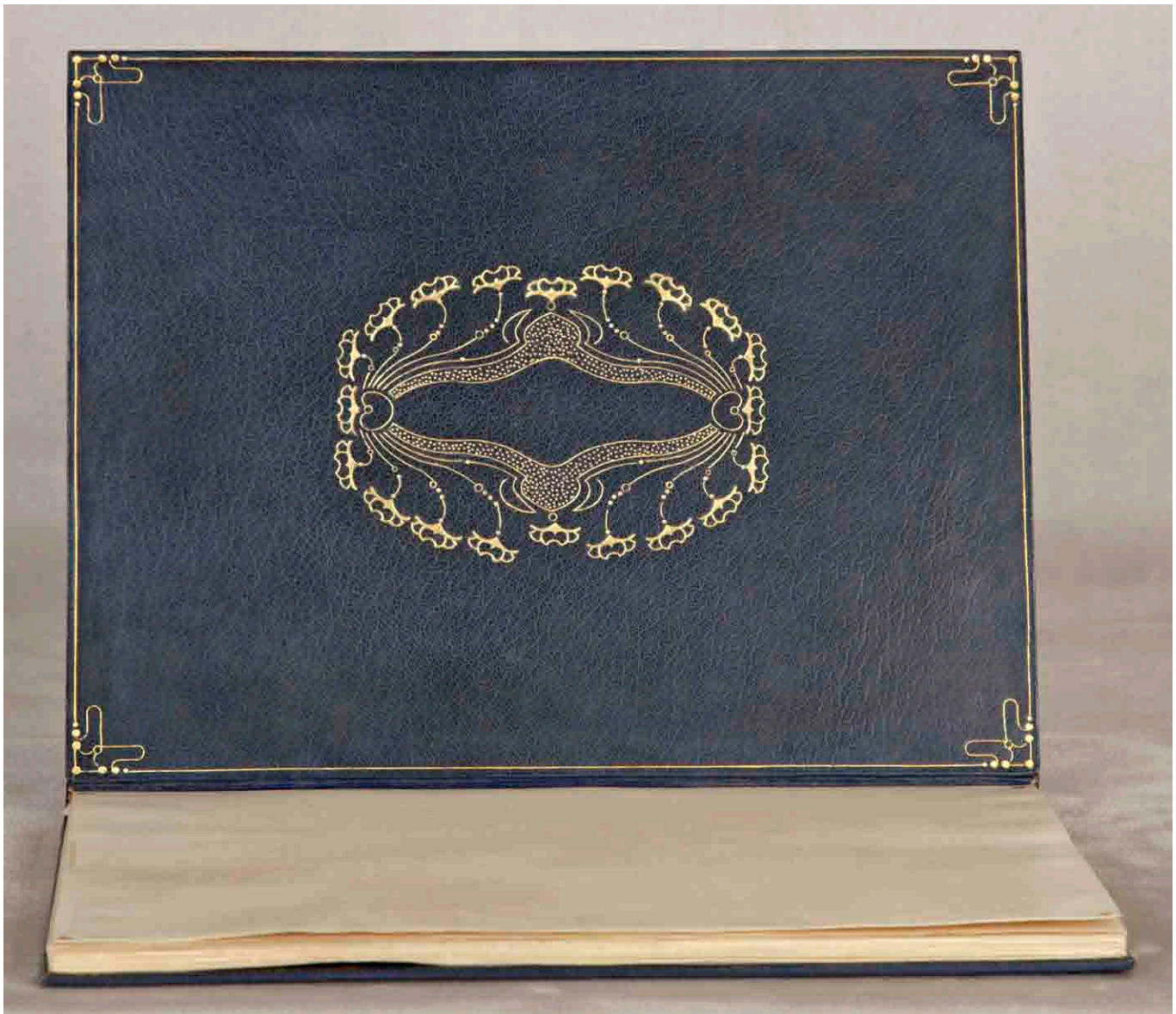
With 12 pleasing plates by H. Granville Fell on Japanese paper, made from pencil drawings in the Art Nouveau style, as well as four different illustrated titles and a vignette closing leaf. ♦ AN IMMACULATE COPY. \$3,500



Historically Significant and Decorative Bindings, 1536-2010

This sparkling copy of a specially printed edition of "Song of Songs" is among 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 kind of 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 item #106, above), 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. The Guild was closely associated with the Hampstead Bindery, the two groups exhibiting bindings

together at the Paris Exhibition in 1900 and elsewhere. According to Tidcombe, "Karlake liked special copies of books that sold for a higher price," and this is one of nine titles he had "printed for the Guild on Japanese vellum." Though our binding is not signed by an individual, the design is similar to that of a less elaborate binding for this same work, pictured on page 125 of Tidcombe and identified as the work of Constance Karlake, Frank's eldest daughter. Of the examples in this catalogue, the present binding probably provides the clearest representation of the predominate style of decoration used by Guild members, with everything attenuated, curved, blunted, and melted away from the square or jagged, with panelling and more rigorous forms of decoration like diapering carefully avoided. The illustrations by Herbert Granville Fell (1872-1951) accentuate the voluptuous nature of this beloved book of Scripture, and the entire production is a fine example of fin-de-siècle artistry. Finally, one could scarcely hope to find a more well-preserved example than the present copy. ST12049



BOUND FOR PUTNAM'S

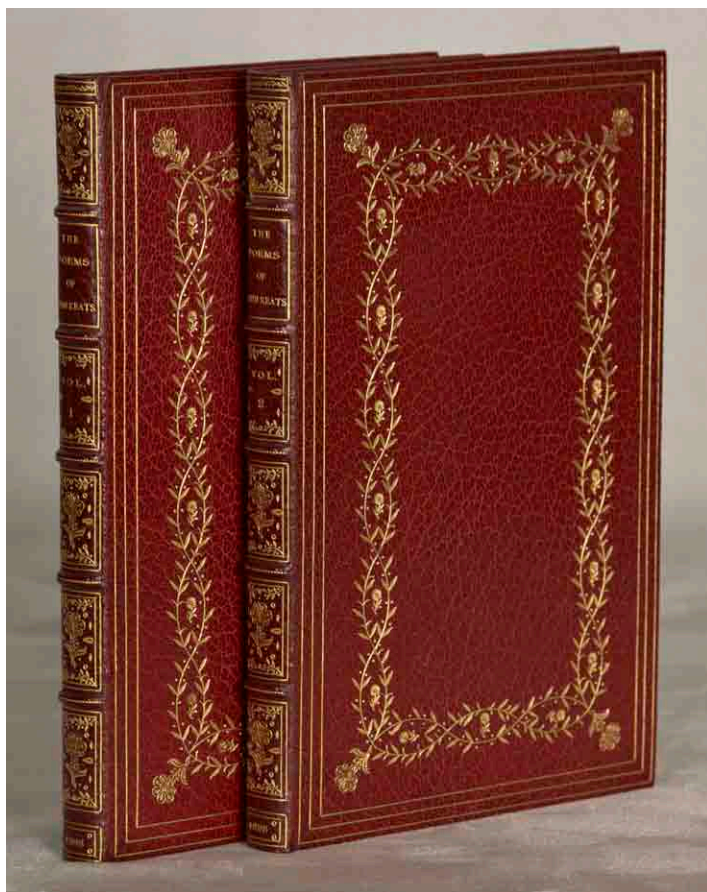
109 (VALE PRESS). KEATS, JOHN. POEMS. (Vale Press, 1898) 232 x 146 mm. (9 1/8 x 5 3/4"). **Two volumes.** ONE OF 217 COPIES (as mentioned in the colophon; Tomkinson and Ransom list 210 copies on paper and eight on vellum).

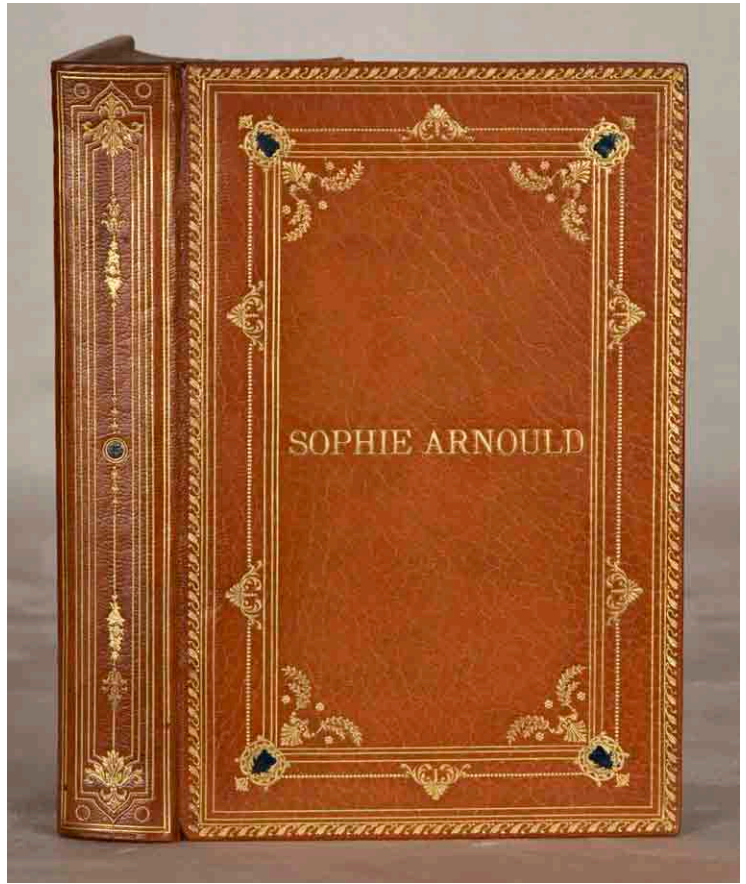
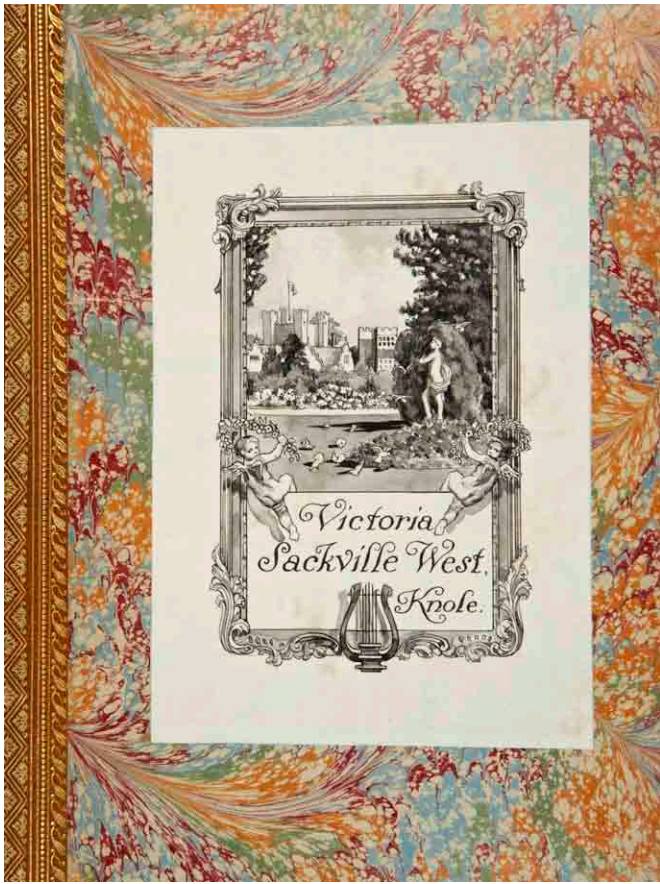
HANDSOME CONTEMPORARY OXBLOOD CRUSHED MOROCCO (signed "G. P. Putnam's Sons" on front turn-in), covers gilt with graceful leafy frame of twining vines accented with small floral tools and dots as well as intricate floral sprig cornerpieces; raised bands, double-ruled spine compartments repeating the floral sprig as centerpiece surrounded by small tools and leafy branch cornerpieces, French fillets on turn-ins, Japanese vellum endpapers, top edges gilt. In a matching felt-lined morocco slipcase with (slightly soiled) paper sides and matching morocco pull-off protective spine cover with gilt titling.

Woodcut white-vine initials and intricate full borders on opening leaves, done by Charles Ricketts. Tomkinson, p. 20; Ransom, p. 435. ♦ A hint of darkening at edges of free endpapers because of turn-in glue (as usual), two pages with very minor soiling (perhaps during printing), but AN EXTREMELY FINE SET, THE TEXT AND LOVELY BINDINGS VIRTUALLY PRISTINE. **\$4,500**



This finely bound set offers the poems of the beloved Romantic poet in beautifully designed and printed volumes from one of the great private presses. The Vale Press books, which Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work," included nearly 50 titles issued during the eight-year life of the press, and both its impressive output and considerable artistic success can be attributed to the fact that Ricketts, who was remarkably skilled as a designer, painter, and illustrator, was in control of every facet of the operation. DNB tells us that Charles Ricketts (1866-1931) entered London's City and Guilds Art School in 1882, where he was apprenticed to the prominent wood-engraver Charles Roberts and where he met painter and lithographer Charles Haslewood Shannon (1863-1937), who became his lifelong partner. With the financial support of barrister Llewellyn Hacon and a £500 inheritance from Ricketts' grandfather, the partners set up the Vale Press in 1894. Tomkinson notes that the graceful initials used here were unfortunately among the items destroyed in a fire at the press the year following our publication date. Vale Press books were issued in paper boards, but were frequently bound in morocco for collectors, often using designs by Ricketts. The present set, like the volumes described in items #84 and 96, were bound for (not by) a publisher, the work being done either by a binder in the immediate employ of the firm, or by an unnamed outsider. Sometimes these "for publisher" bindings are pedestrian, but often—as here—they are executed with very considerable style and ability. (For other Vale Press Books, see items #125, 136, and 149.) ST12034





*With Distinguished Provenance and
Apparently a Manuscript Pen-and Ink Bookplate*

110 (SACKVILLE-WEST, VICTORIA, HER COPY). DOUGLAS, ROBERT. SOPHIE ARNOULD. (Paris: C. H. Carrington, 1898) 238 x 154 mm. (9 3/8 x 6 1/8"). ix, [i], 264 pp. Translated from English into French by Charles Grolleau. ONE OF 425 COPIES (this is copy #8).

VERY PRETTY CONTEMPORARY TAN CRUSHED MOROCCO, GILT AND INLAID, covers with border of leafy tools and French fillets, central panel formed by a delicate frame of plain and dotted rules punctuated by leafy ornaments, cornerpieces of inlaid black morocco inside a wreath of gilt leaves topped by a tulip, central panel with palmette and garland cornerpieces accented with floral tools, upper cover with gilt titling at center, flat spine gilt in one long compartment with multiple-ruled frame and a central inlaid black morocco dot with floral extensions terminating at head and tail with an ornate leaf design, lavishly gilt wide inner dentelles, marbled endpapers, all edges gilt. Original (slightly browned) printed paper wrappers bound in.

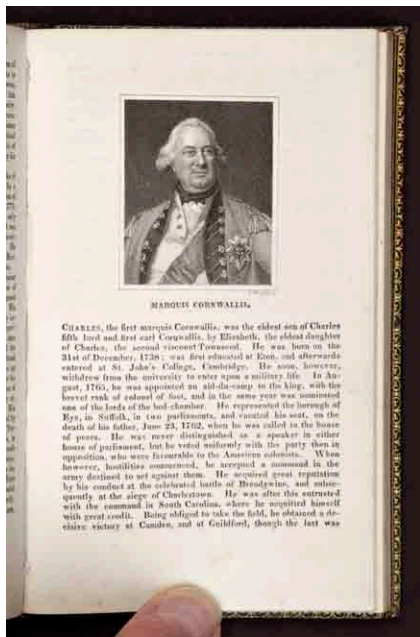
With title page vignette, engraved vignettes at the beginning and end of the text, allegorical frontispiece, and three full-page plates by Adolphe Lalauze depicting scenes from the book. Front pastedown with elaborate—apparently original—pen, ink, and wash scenic bookplate of Victoria Sackville-West, [of] Knole, with a handwritten note (by her?) tipped in at front stating that the bookplate design was based on Lalauze's frontispiece (as is apparent). ♦ Thin cracks alongside top inch of joints, otherwise only trivial defects: A VERY ATTRACTIVE COPY, the luxurious paper clean, fresh, and bright, the margins very wide, and the handsome binding lustrous and generally well preserved. **\$1,250**

This is a biography in a pleasing (probably French) binding of an actress renowned for her wit, and it was owned by a woman at least as cosmopolitan as the subject of the text. Singer Sophie Arnould (1740-1802) was a prima donna of the Paris Opera, noted as much for her acting ability as for her singing. She originated title roles in Gluck's operas "Iphigénie en Aulide" and "Orphée et Eurydice," was a favorite of Marie Antoinette, and was popular at court and in society for her sparkling cleverness. This luxury edition features engravings by Lalauze that capture the glittering and doomed social whirl of pre-revolutionary Paris, and is encased in a skillfully executed binding that

is graceful and feminine in design. Our former owner, Victoria Sackville-West (1862-1936), best known as the mother of writer Vita Sackville-West, was a fascinating woman in her own right. The illegitimate daughter of diplomat Lionel Sackville Sackville-West, second Baron Sackville, and his long-time mistress, Spanish dancer Josefa de la Oliva, Victoria was born in Paris, travelled widely in Europe, and later accompanied her father to his posting in Washington, D.C. On their return to London, she was accepted by British society and married her first cousin, Lionel Edward Sackville-West, who subsequently inherited her father's title and the family estate of Knole. A cultured and intelligent woman, Victoria was the great friend of

Sir John Murry Scott, secretary to Sir Richard Wallace and residual legatee of the famed Wallace art collection. He left most of his estate—more than \$6,000,000—to Victoria, a decision the courts upheld over the objections of Scott's family. Books from Victoria Sackville-West's library at Knole contain a variety of bookplates, as she liked to have plates specially made to complement design elements in the book's binding or illustrations. However, the other bookplates we have seen appear to be printed, rather than original compositions, as here. The present pen and ink drawing features the Tudor mansion at Knole in a frame like that used in the frontispiece, with leafy corners, garland-bearing putti, and a lyre. ST11945b

ANDREW GRIEVE OF EDINBURGH



111 THE LIVES OF ILLUSTRIOUS AND EMINENT PERSONS OF GREAT BRITAIN. (London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1820) 165 x 100 mm. (6 1/2 x 4"). [72] leaves. FIRST EDITION.

QUITE PRETTY BROWN MOROCCO, GILT AND INLAID IN A MOST ANIMATED DESIGN, BY ANDREW GRIEVE OF EDINBURGH (stamp-signed on front turn-in), covers bordered by multiple plain and decorative gilt rules enclosing an unusual gilt frame of baroque-style flowers, leaves, volutes, swirls and quatrefoils, cornerpieces of inlaid red morocco quatrefoils outlined in gilt, central panel dominated by a red morocco oval medallion adorned with a gilt laurel wreath, the oval with four red morocco petals from which spring gilt fronds and quatrefoils, these terminating at the top and bottom of the panel with ochre morocco-outlined mandorlas containing a gilt floral sprig, the background of the panel exuberantly decorated with many small gilt flowers, inlaid green morocco dots, ochre morocco half moons, and assorted small tools; raised bands, spine elegantly gilt in compartments with central red morocco oval framed in gilt and with olive branch cornerpieces, turn-ins with gilt frames formed by multiple decorative rules, marbled endpapers, all edges gilt.

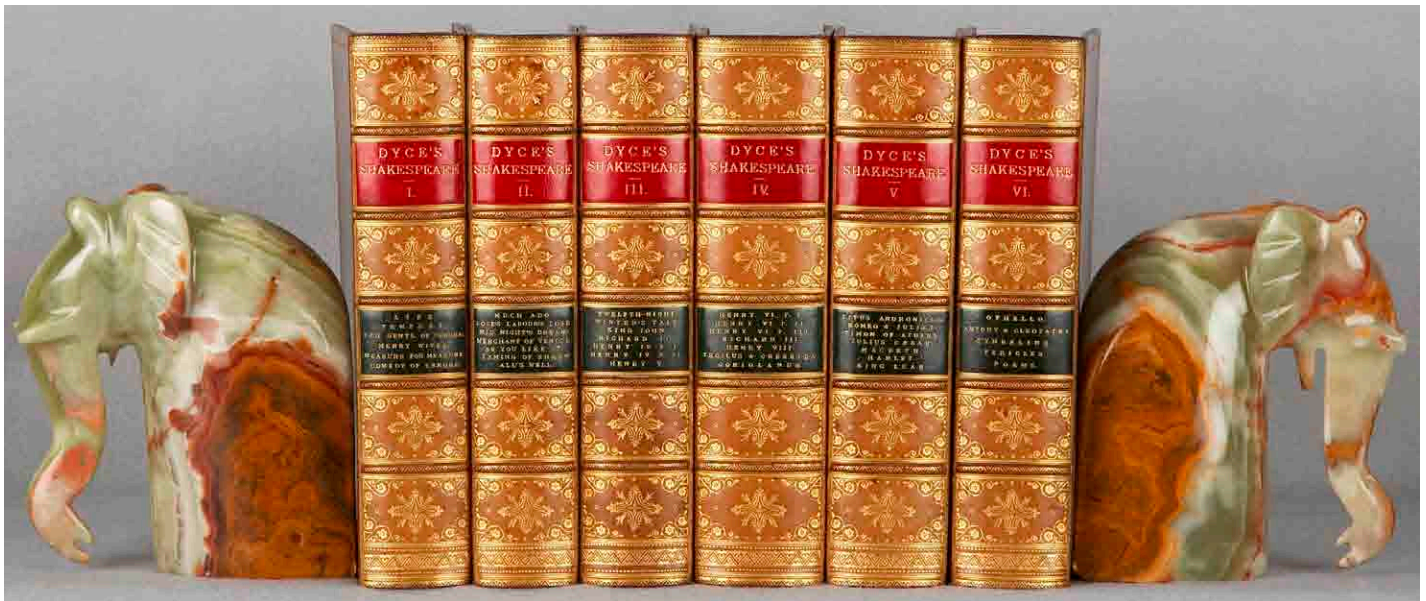
With 68 engraved portraits of the eminent persons described. ♦ Intermittent minor foxing, more prominent on the first few leaves, one page with small inkspot obscuring a couple of letters, otherwise A FINE COPY, the text clean and fresh, with rich impressions of the engravings, and the delightful binding lustrous and virtually unworn. **\$1,500** ➔

Historically Significant and Decorative Bindings, 1536-2010

This is an engaging little book of biographies (its small portraits surprisingly attractive), in a particularly spirited binding. For the text, Longman has collected 68 brief biographies, each consisting of just one leaf, with a small portrait (most measuring approximately 50 x 40 mm.) at the beginning, followed by a page and a half of text encapsulating the life of the subject. The "eminent persons" include ecclesiastics like archbishops Matthew Parker and Thomas Herring, military heroes like Lord Nelson and the (marvelously-named) Sir Cloudesley Shovel, artist Thomas Gainsborough, poets Francis Quarles and John Lydgate, landscape designer

Humphrey Repton, and many statesmen and politicians, including Cardinal Wolsey, Robert and Horace Walpole, and Lord Thurlow. Two women writers, Sarah Trimmer and Margaret, Duchess of Newcastle, taste immortality along with the men here, as well as portrait painter Mary Beale, who studied with Sir Peter Lely. Our charming binding—which has as much decorative activity as any volume of its size that we can remember—is the work of the fine Edinburgh binder Andrew Grieve, the teacher of Charles McLeish, who worked 16 years for the exacting Cobden-Sanderson as finisher at the Doves Bindery. ST11883b

ANDREW GRIEVE OF EDINBURGH



112 SHAKESPEARE, WILLIAM. THE WORKS. (London: Edward Moxon, 1857) 222 x 140 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. **\$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 reserved 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

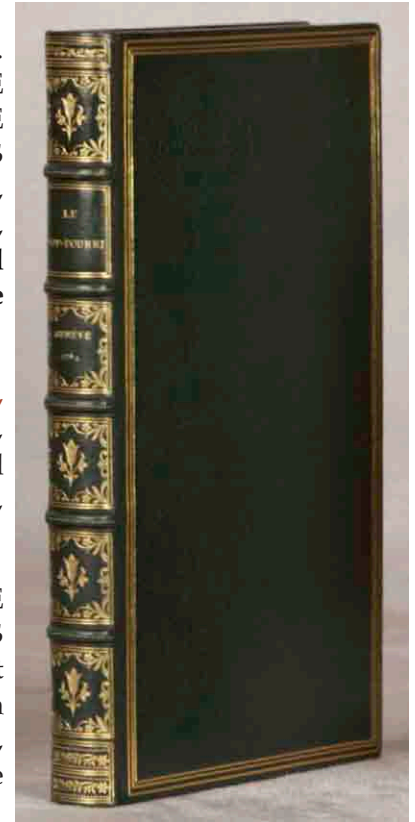
his father's wishes that he join the East India Company, Dyce took holy orders after graduating from Oxford, then soon abandoned clerical life to concentrate on literature. In addition to this acclaimed set, he also produced respected editions of works by Peele, Webster, and Marlowe. Besides the desirable text and the distinguished editorial work here, this is an extraordinarily handsome set on the shelf and in the finest possible condition. For more on the binder, see previous item. ST11424a

CHAMBOLLE-DURU

113 (FRENCH ILLUSTRATED BOOKS). DORAT, CLAUDE JOSEPH and ALEXANDRE FRÉDÉRIC JACQUES DE MASSON, MARQUIS DE PEZAY. LE POT-POURRI, E´PITRE A` QUI ON VOUDRA; SUIVIE D'UNE AUTRE E´PITRE. [bound with] PEZAY. LETTRE D'ALCIBIADE A` GLICERE, BOUQUETIERE D'ATHE´NES, SUIVIE D'UNE LETTRE DE VENUS A PÂRIS, ET D'UNE EPITRE A LA MAITRESSE QUE J'AURAI. [bound with] DORAT. LES DE´VIRGINEURS, ET COMBABUS : CONTES EN VERS, PRE´CE´DE´S PAR DES RE´FLEXIONS 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 130 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.

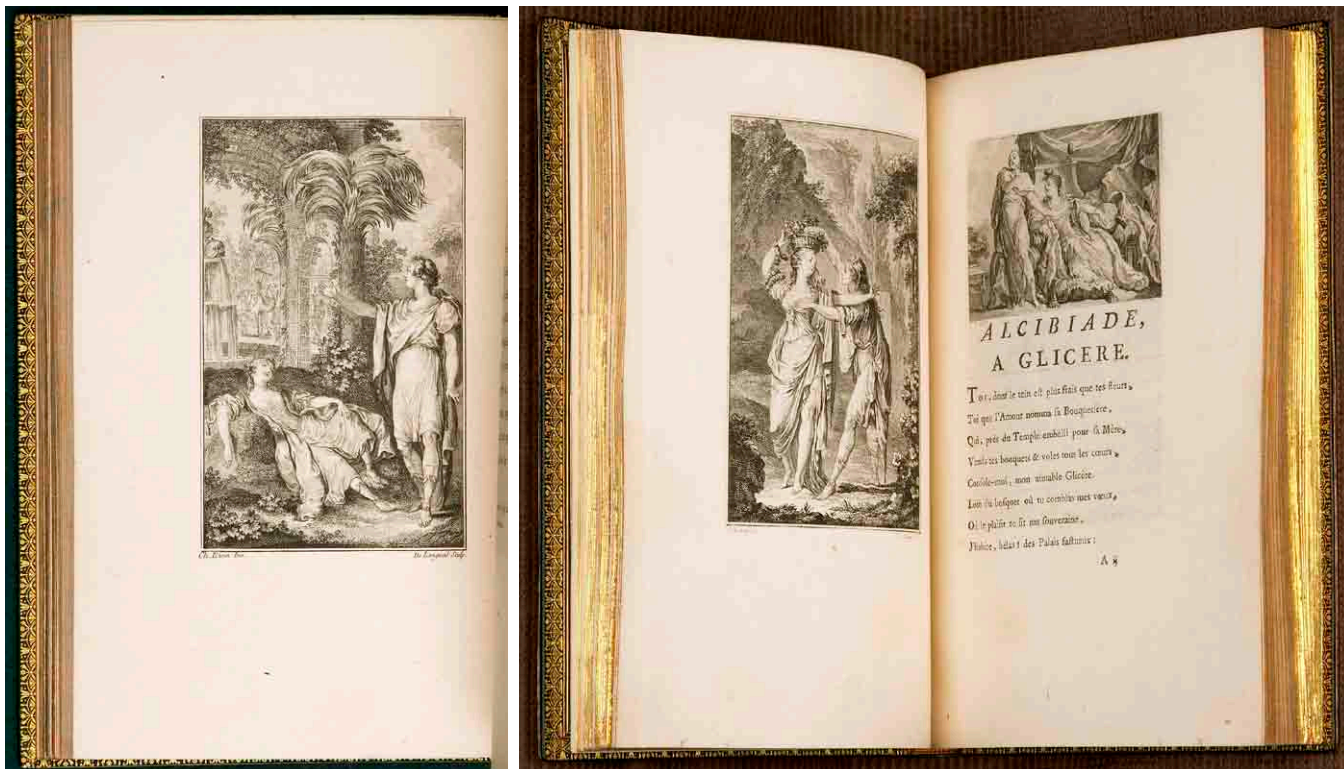
ELEGANT 19TH CENTURY DARK GREEN CRUSHED MOROCCO, HANDSOMELY GILT, BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with a gilt French fillet border, raised bands, spine gilt in double-ruled compartments with elegant curling floral cornerpieces and large tulip centerpiece, densely gilt inner 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, pp. 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. **\$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 but was more prolific (no fewer than 17 pages in Cohen-de Ricci are filled with citations for his works) than profound (for more about him, see item #81 above). Alexandre Fréde´ric 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 seen only infrequently in the marketplace. ST11491 ➔

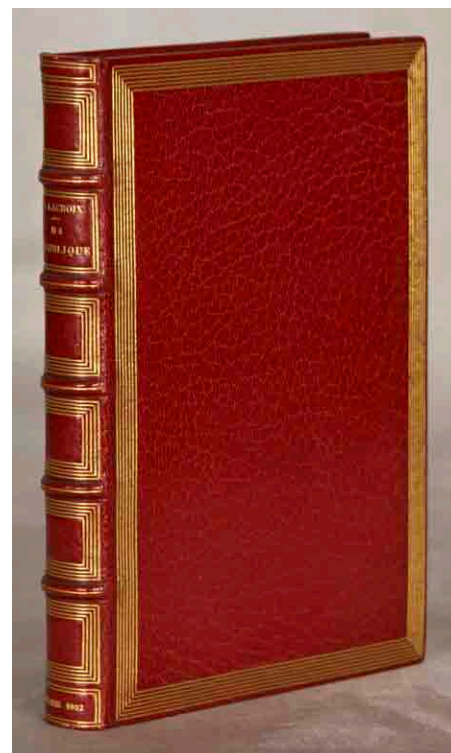
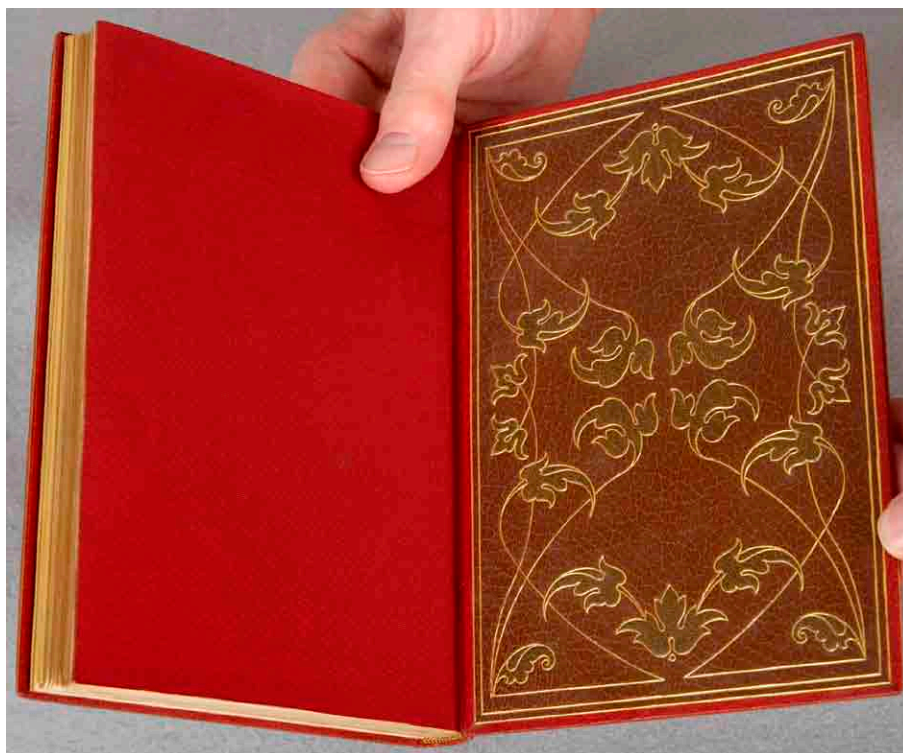


▲ Item 113

CHAMBOLLE-DURU

A Finely Bound Volume for and about a Bibliophile

114 LACROIX, PAUL. MA RÉPUBLIQUE. (Paris: Librairie L. Conquet, 1902) 203 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 INLAID, 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 INLAID OLIVE BROWN MOROCCO on elegant arching gilt stems, cloth endleaves, marbled flyleaves, 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. \$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. Our binding is another example of the elegant work produced by the Chambolle bindery (about which, see previous item). While classical work was always their mainstay, the firm “showed a cautious recognition of the . . . preoccupation with Art Nouveau.” (Duncan and De Bartha) The binding represents both impulses, the covers being entirely classical, and the doublures, with their sinuous stems and leafy inlaid forms, being obviously an expression of Art Nouveau. ST11333

HENRI NOULHAC

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

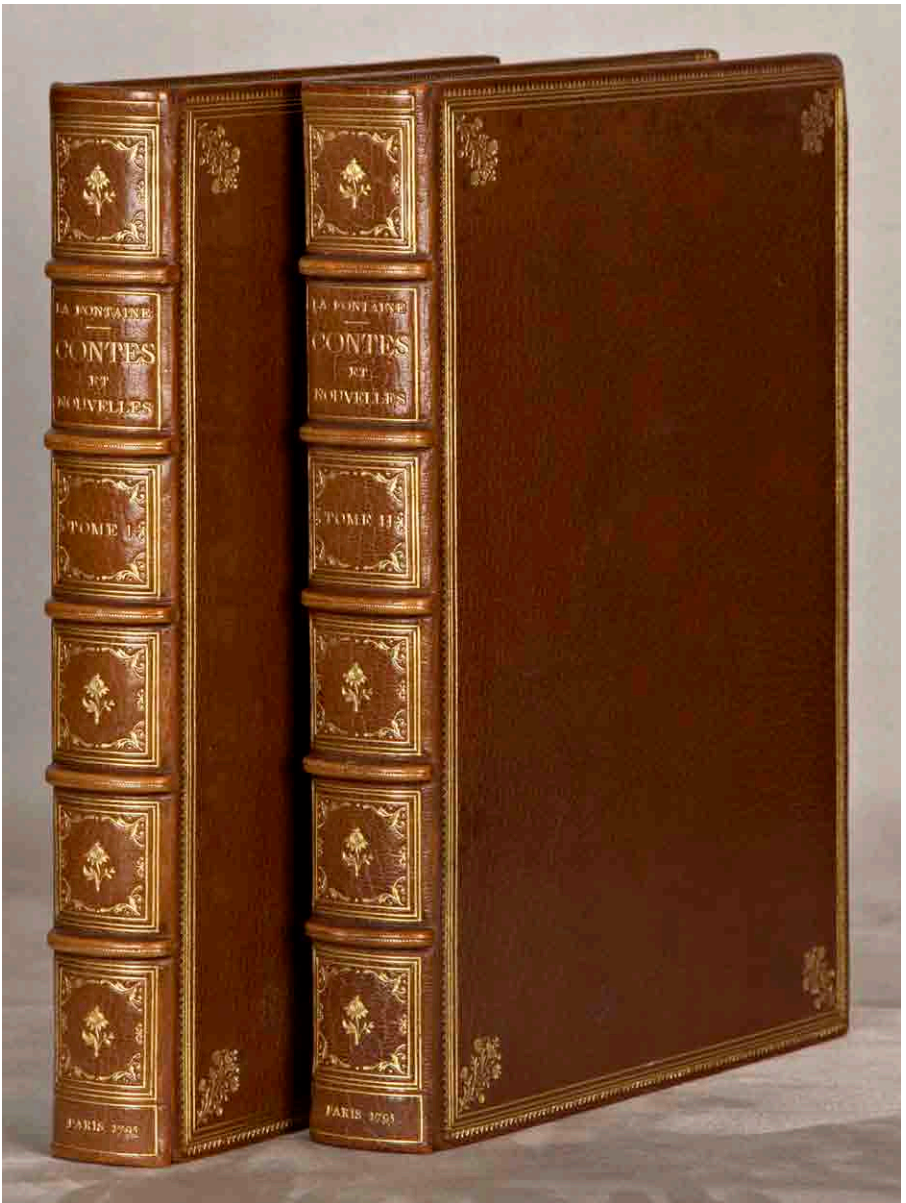
115 (FRENCH ILLUSTRATED BOOKS). LA FONTAINE, JEAN DE. CONTES ET NOUVELLES EN VERS. (A Paris: De l'imprimerie de P. Didot l'Aîné, 1795) 324 x 248 mm. (12 3/4 x 9 3/4"). **Two volumes.** First Printing of the Fragonard Edition.

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.

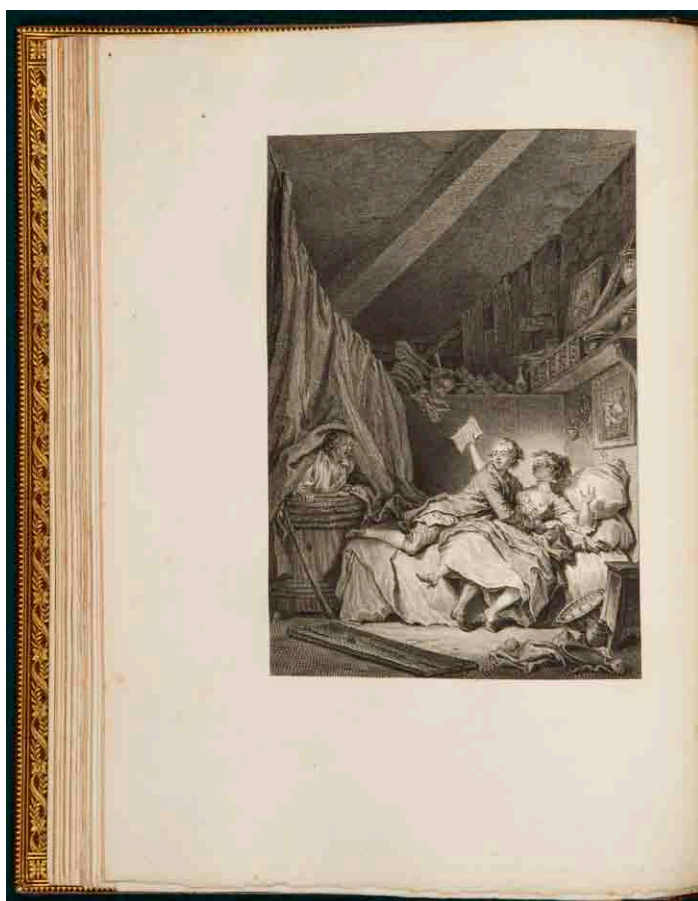
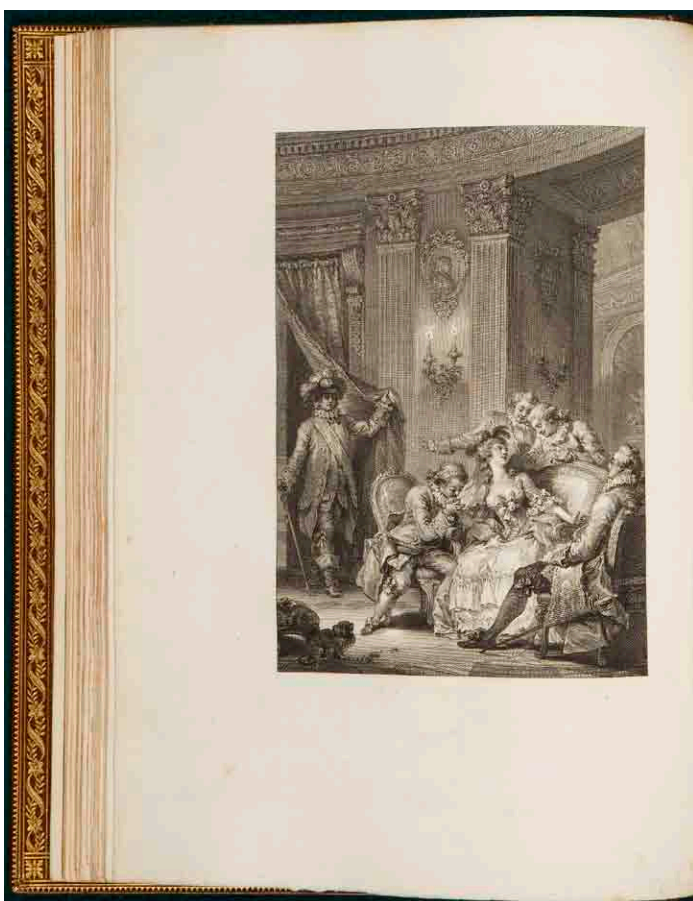
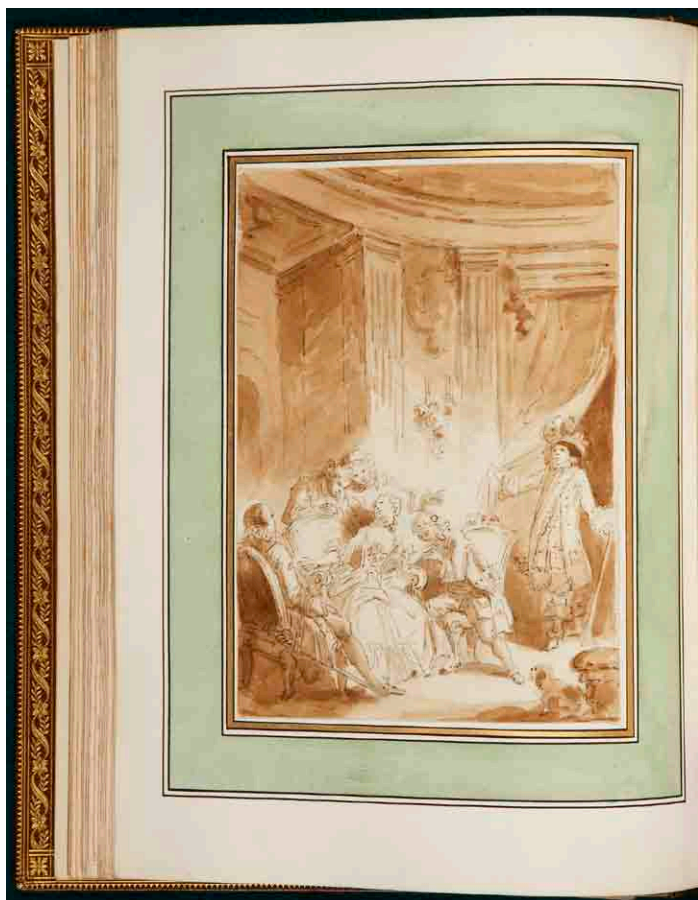
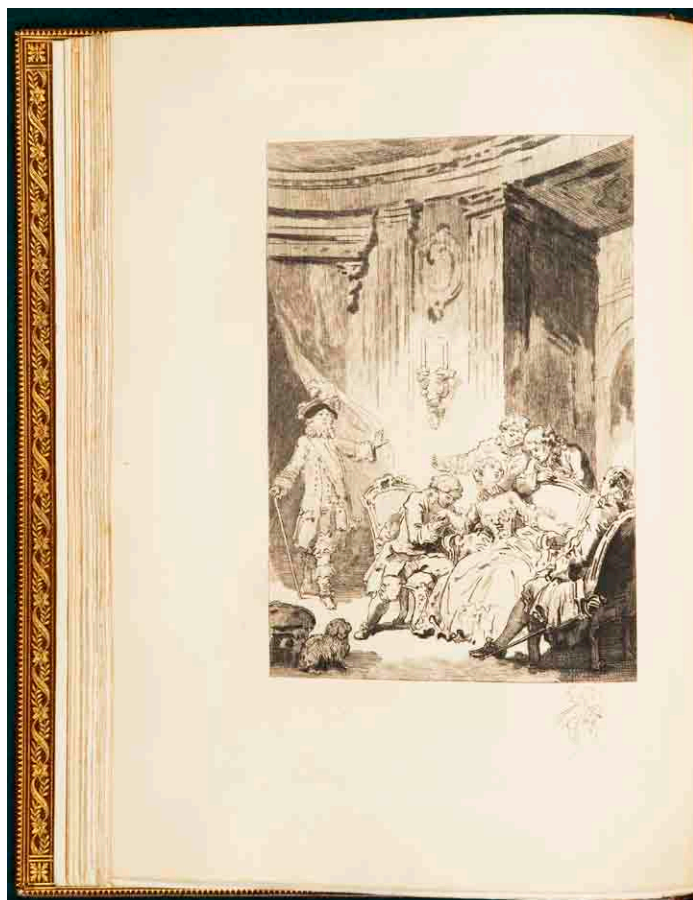
Three full-page portraits of Fragonard (two of these being the same engraving before and after letters), one smaller portrait tondo of La Fontaine, one vignette of Venus, a vignette of Cupid on each title page, and 20 VERY FINE PLATES “BEFORE LETTERS” FROM THE ORIGINAL EDITION, 16 OF THEM AFTER FRAGONARD (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. \$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 exuberance 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



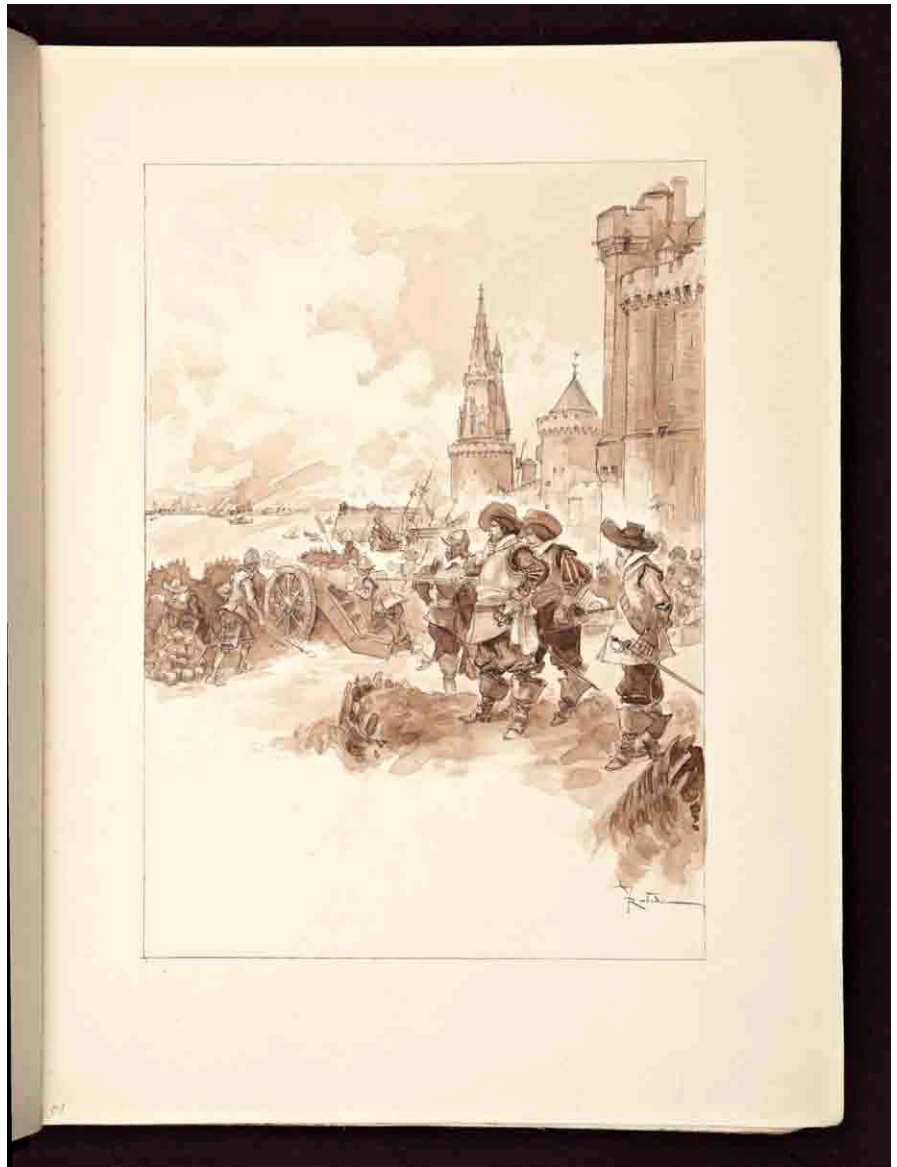
CHARLES MEUNIER

*Fine "Cuir-Ciselé" Binding by the Master of that Style,
With Special Illustrations, Original Watercolor*

116 PISAN, CHRISTINE DE, [and others]. POÈMES ET BALLADES DU TEMPS PASSÉ. (Paris: Imprimé pour Charles Meunier "Maison du Livre," 1902) 320 x 233 mm. (12 1/2 x 9 1/4"). xviii, [ii], 235, [1] pp. ONE OF 115 COPIES, 100 of which were for sale (this being copy #53).

A REMARKABLY ATTRACTIVE AND ANIMATED "CUIR-CISELÉ" BINDING OF MAHOGANY MOROCCO OVER HEAVY BEVELLED BOARDS BY CHARLES MEUNIER (signed with a tiny inscription in the leather

at bottom of front cover as well as stamp-signed in gilt and dated 1904 on front turn-in), BOTH COVERS WITH ELABORATELY DETAILED SCULPTED SCENES filling a large brown calf panel: upper cover featuring a golden sword hilt at the top middle and a skull at the foot with swirling acanthus leaves emanating from each and framing the head and foot of the panel, a large lyre at the center acting as scabbard for the sword and incorporating a cartouche bearing the title, and beneath that a shield and a troubadour's hat over crossed rifles and swords, all highlighted with silver or gold paint, this intricate frame laid down as a whole on a ground of sharkskin stippled in blind; lower cover with similar elements but very differently designed, featuring "cuir-ciselé" acanthus leaf cornerpieces and a large centerpiece medallion on a much larger ground of stippled sharkskin, the centerpiece with a shield over two crossed swords and a lance, a lute, and horn hanging from the latter, these elements highlighted with silver or gold paint and encircled by a laurel branch; raised bands, center spine panel with gilt titling, panels above and below it with simple gilt floral medallion, turn-ins consisting of light brown morocco punctuated with inlaid mahogany morocco ovals, gold watered silk endleaves, marbled flyleaves, all edges gilt. Original pictorial paper wrappers bound in.



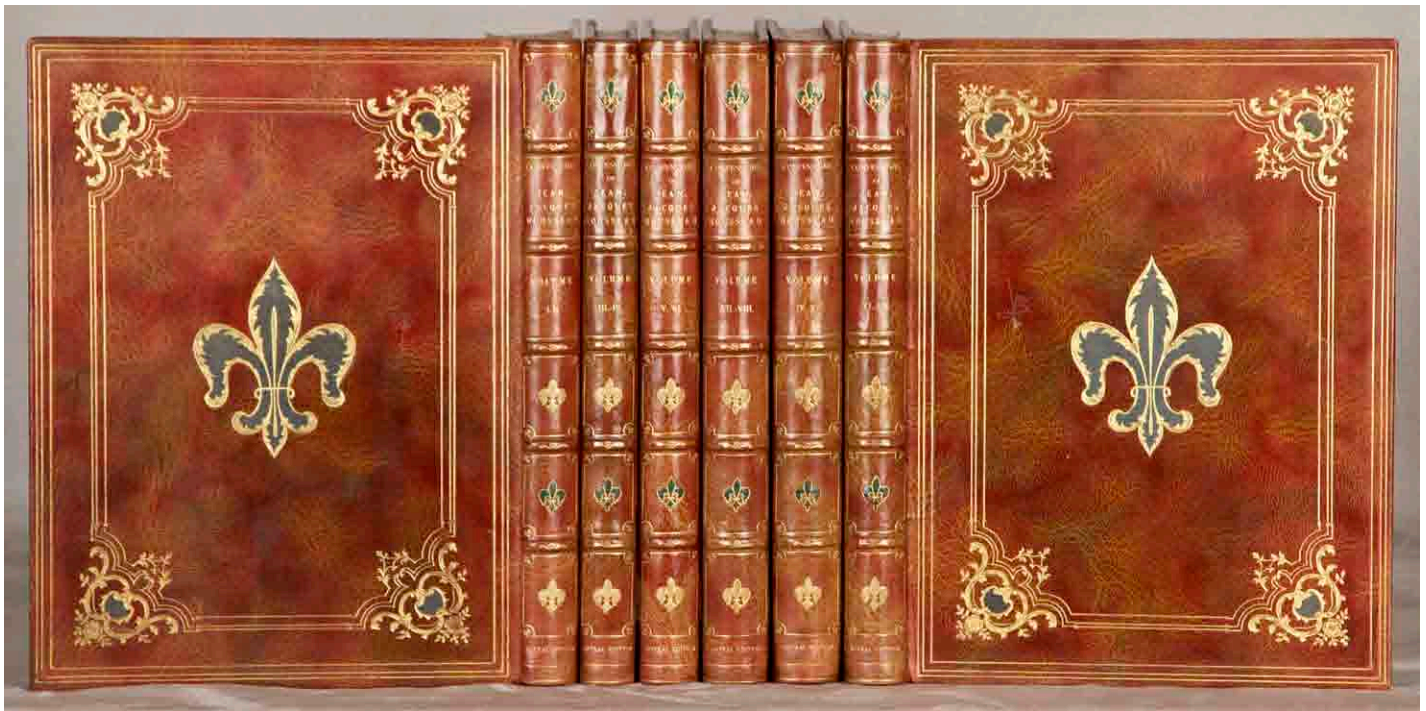
With additional state of illustrated wrapper featuring Meunier's windmill device in place of the title, woodcut tailpieces by Pierre Gusman, and 50 large etchings by Albert Robida beginning each of the poems and ballads, and (bound in at the back) an extra suite of the tailpieces on China paper as well as an extra suite of the etchings in two states (black and bistre) on China paper, and (tipped in at the front) A FINE FULL-PAGE ORIGINAL SIGNED PEN AND WASH PAINTING IN SEPIA TONES BY ROBIDA. Text printed in red and black. ♦ A few trivial smudges, but A VERY FINE COPY, the impressive binding unusually lustrous and virtually unworn, and the text with almost no signs of use. \$6,500





This collection of Medieval and Renaissance French poems and romantic ballads by various authors provides an appropriate vehicle for displaying the artistry of illustrator Albert Robida (1848-1926) and the celebrated binder Charles Meunier (1865-1940). Meunier's typically animated and delightful binding incorporates symbols of the era of troubadours into an exuberant Art Nouveau design, and the volume is a very successful example of the "cuircisé" (or "incised leather") technique for which our binder is particularly well known. Meunier was legendary among French binders of the late 19th and early 20th centuries for his energy and imagination. Apprenticed to Gustave Bénard at the age of 11, he worked for a time in the atelier of Marius Michel, and then set up his own studio when he was 20. According to Duncan & De Bartha, he drew "on both traditional and modern techniques and forms of decoration, [mixing] 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. This work was printed for Meunier, who seems to have had near-total artistic control of the project. He chose the prolific and talented painter, caricaturist, and illustrator Albert Robida to do the etchings, perhaps because Robida was especially noted for his depictions of Medieval life and costume. His style is perfect for interpreting the works of such early French writers as Jehan de Meung (1260-1320), Christine de Pisan (1363-1420), and François Villon (1431-1500). The original watercolor here is not a design that appears anywhere in the book, although it is very much in the same style. It was possibly meant to serve as the basis for another illustration in this work that was not included among the final set of plates. In any case, it is a lovely additional bonus to what is already a very desirable item. ST11955a



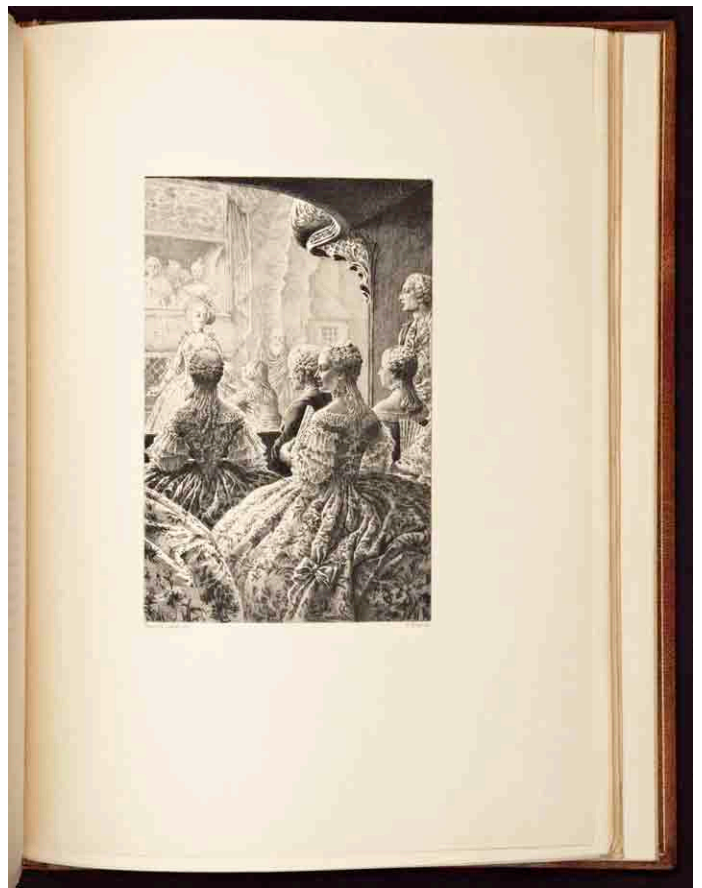
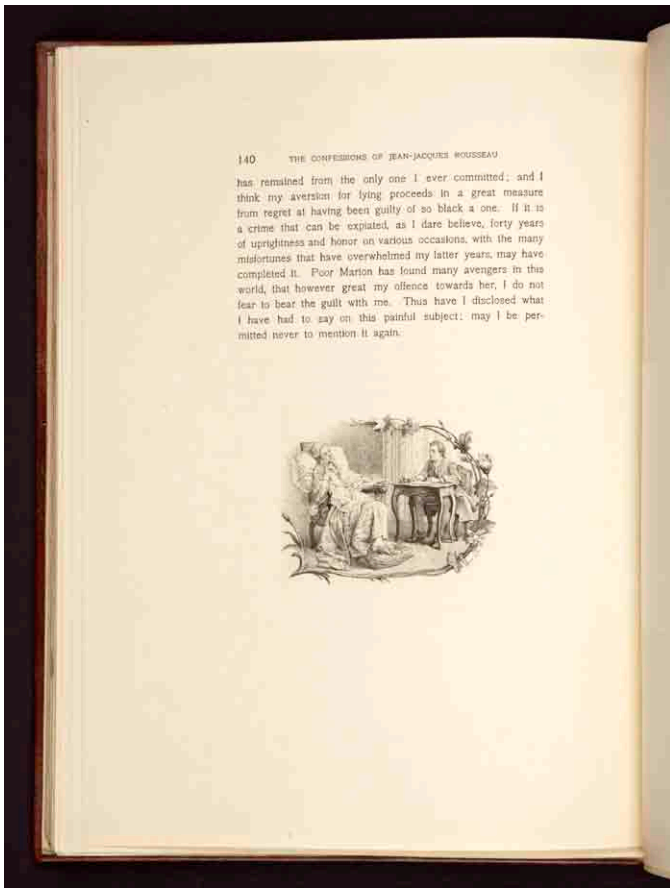
117 ROUSSEAU, JEAN-JACQUES. THE CONFESSIONS. (Philadelphia: Gebbie and Company, 1902) 310 x 230 mm. (12 1/4 x 9"). **12 parts in six volumes.** ONE OF 53 COPIES FOR SALE (of a total of 56) of "The Astral Edition" (this is copy #9).

STRIKING REDDISH-BROWN INLAID AND GILT SPANISH CALF, covers with ornately framed gilt panel featuring prominent gray morocco inlaid fleur-de-lys in center and smaller inlays at corners, spines in compartments featuring inlaid fleurs-de-lys of white and green morocco (four per spine), BEAUTIFUL GREEN MOROCCO DOUBLURES PANELLED IN GILT AND FEATURING QUITE LARGE AND VERY STRIKING SPRAY OF LILIES IN GILT AND SEVEN INLAIS OF RED OR WHITE, ivory watered silk endleaves, top edges gilt, other edges untrimmed.

Vignette on limitation page, title vignettes, and vignette headpieces and tailpieces, as well as 48 fine plates by Maurice Leloir. Printed on fine Japon vellum. Titles in red and black. This set especially designed and bound for Alfred Raymond, M.D. (as stated). ♦ A VERY FINE COPY of an exceptionally attractive item. **\$7,500**

This is a very handsomely bound luxury edition in English of Rousseau's celebrated "Confessions," first published posthumously in two parts in 1781 and 1788, and offered here with notable illustrations. Although his often wretched and tormented personal life was characterized by instability, restless wandering, a persistent irascibility that made it impossible to maintain friendships, and a pervasive sense of guilt, Jean-Jaques Rousseau (1712-78) was one of the great thinkers and writers of the 18th century. Composed between 1764 and 1770, his revealing and even sensational autobiographical "Confessions" covers the author's life down to 1766, and although the text is not reliable factually, it is profoundly revealing psychologically as the portrait of a highly complex

individual personality. The work is clearly a precursor of Romanticism in its exaltation of the singularity of the individual, in its sensitive appreciation and lyrical evocation of nature, and in its atmosphere as a kind of reverie. The illustrations here reflect what Ray calls the "acute literary sense and . . . broad command of history" that characterize the work of Maurice Leloir (1853-1940); for five decades, his illustrations served as a faithful and revealing accompaniment to works of literature, especially from the 17th and 18th centuries. The unsigned bindings are of considerable beauty and interest, especially the skillfully executed and elegant inlaid morocco doublures. ST11947



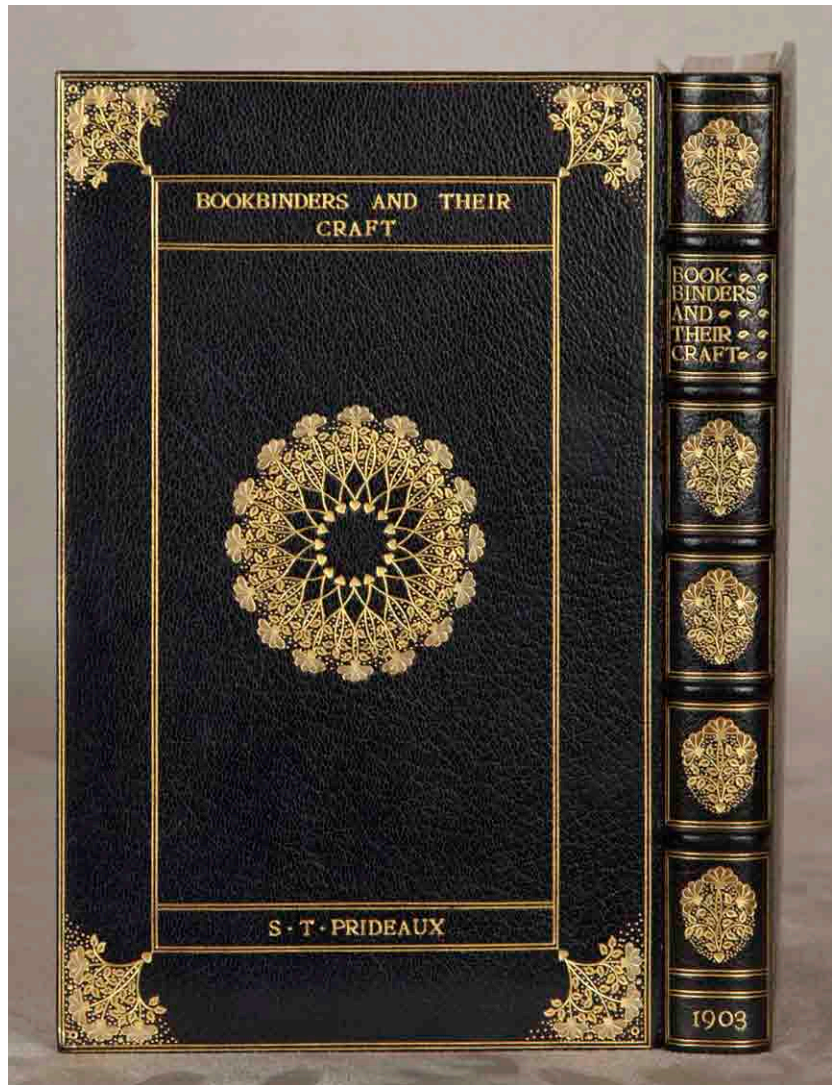
ALFRED DE SAUTY
A Binder's Binding History, in a Lovely Binding

118 PRIDEAUX, S[ARAH] T[REVERBIAN]. BOOKBINDERS AND THEIR CRAFT. (London: [Printed by the Gilliss Press for] Zaehnsdorf Cambridge Works, 1903) 242 x 165 mm. (9 1/2 x 6 1/2"). viii, [4], 298, [2] pp. ONE OF 500 NUMBERED COPIES (this is copy #122).

BEAUTIFUL CONTEMPORARY MIDNIGHT BLUE CRUSHED MOROCCO, VERY HANDSOMELY GILT AND INLAID, BY DE SAUTY, cornerpieces adorned with floral sprays of inlaid ivory morocco four-petaled blossoms on a background of tiny dots, large central medallion formed by inlaid ivory flowers on leafy gilt stems radiating from a central circle of gilt hearts, gilt titling in panels above and below the centerpiece, raised bands, spine very handsomely gilt in compartments with similar gilt and inlaid decoration (the binding with 79 floral inlays in all), edges gilt.

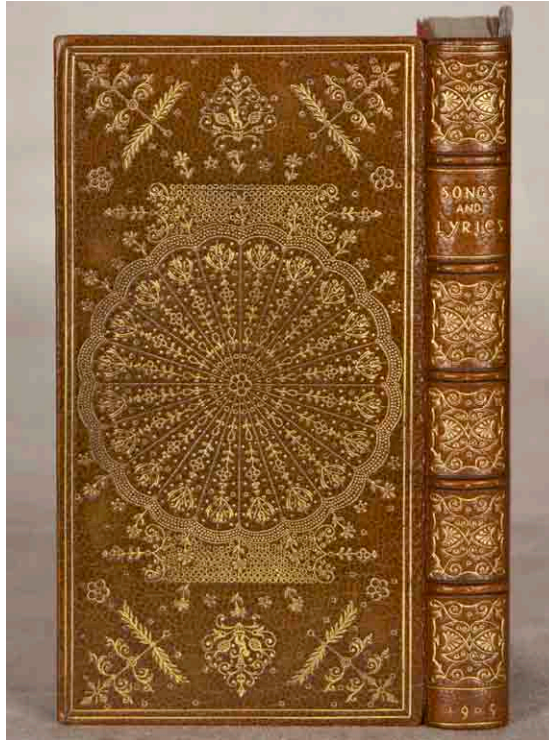
With numerous black and white photographs of bindings in the text. ♦ Minor wear to the front joint, otherwise AN ESPECIALLY FINE COPY, the striking binding extremely lustrous, and internally pristine. \$2,900

This is a classic work by a woman Tidcombe describes as "a binder, a teacher, and one of the first people to write intelligently in English on both contemporary and historical bookbinding." It is offered here in a beautiful binding executed by someone surpassed during his day only by Cobden-Sanderson and someone who was clearly admired by the author. 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. She was very interested in the history of the craft and in the techniques of earlier binders. Tidcombe says she "was an intelligent woman, who knew more about the history of bookbinding, both trade, and non-trade, than other binders," a curiosity that was an asset to her both in the practice and the teaching of binding. She wrote a number of articles in the 1890s for "The Bookbinder" and the "The Library" in the U.K., and for "Scribner's Magazine" in the U.S. Eight of these articles are collected here: "Some English and Scottish Bindings of the Last Century," "Characteristics and Peculiarities of Roger Payne, Binder," "Les Relieuses Français," "Design in Bookbinding," "Some French Binders of To-day," "Early Stamped Bindings," "Early Italian Bindings," and "Some Notes on Pattern-making." It is fitting that a classic work on the craft should be in a lovely binding. The person responsible, De Sauty, trained briefly at the end of the 19th century at Riviere in



London and subsequently made designs for the Hampstead Bindery and taught at the London County Council School of Arts and Crafts. In 1908 he emigrated to America, where he became manager of the extra bindery at the R. R. Donnelly Co. in Chicago. As suggested by the present example, he was a binder with enormous technical skill and a refined imagination for design. Prideaux herself praised De Sauty in her "Modern Bookbindings," saying that "his work is of considerable merit. His inlays are distinguished for the taste shown in the association of colours, and his finishing has some of the brilliant qualities of the French school, seen particularly in the finely studded tooling of which he seems particularly fond." ST11883J

MORRELL



119 SONGS AND LYRICS FROM THE DRAMATISTS, 1533-1777. (London: George Newnes; New York: Charles Scribner's Sons, 1905) 164 x 88 mm. (6 1/2 x 3 1/2"). xiv, 242, [1] pp.

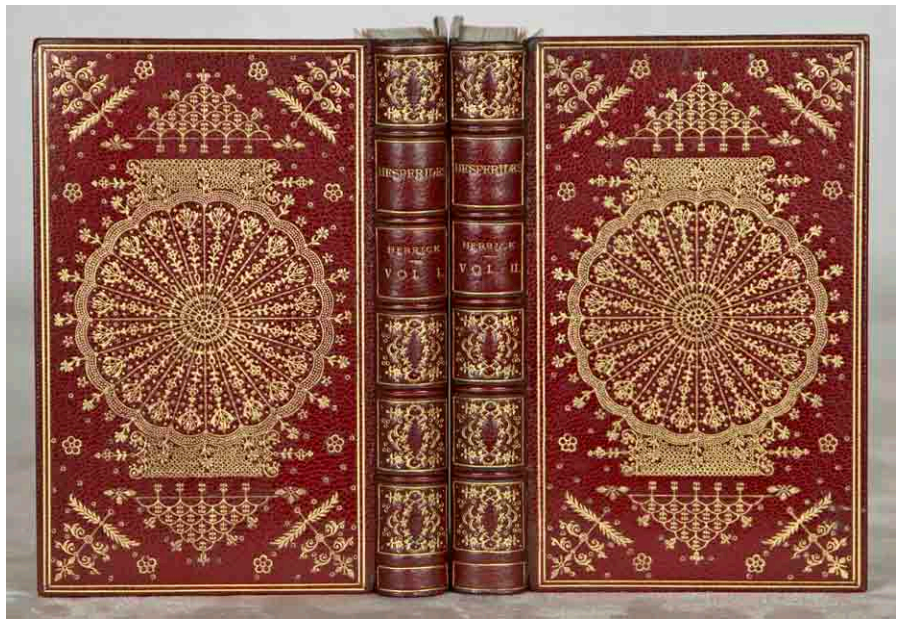
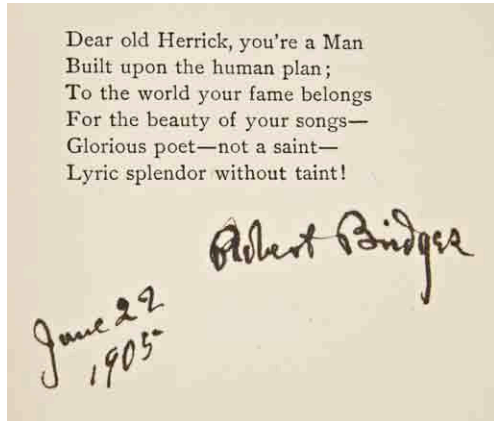
EXCELLENT OLIVE BROWN MOROCCO BY MORRELL, HEAVILY AND FLAMBOYANTLY DECORATED IN GILT IN A "SCOTTISH WHEEL" DESIGN, each cover with a large central wheel of 20 compartments containing slender and elegant floral tools between two lines of dots radiating from a central rosette, all contained within two scalloped concentric rings filled with dense and very regular stippling, the wheel with tangent massed gilt circlets at top and bottom and then complex fleurons farther above and below featuring a very charming cherub, corners with triangular floral ornaments, other small tools surrounding central wheel; raised bands, spine compartments attractively gilt in a playful scrolling manner with an interwoven design including two shell ornaments; very wide turn-ins with intricate and complementary gilt decoration, pastedowns and free endpapers of bright crimson watered silk, all edges gilt.

With 81 illustrations (including frontispiece), decorative title page, and head- and tailpieces. ♦ Minor fading to leather, but still A LAVISH BINDING IN VERY FINE CONDITION, and internally with virtually no signs of use. \$750

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 present item

is a particularly pleasing volume with decoration reminiscent of the so-called "Wheel" bindings originally produced in Scotland in the 18th century. An example looking rather like the present item is reproduced as figure #7 in M. J. Sommerlad's Oxford Bibliographical Society publication describing such bindings in the Bodleian Library (a binding done for "Poetarum Scotorum Musae Sacrae," printed in 1739). ST12044

MORRELL



With a Signed Poem on Herrick by Robert Bridges

120 HERRICK, ROBERT. HESPERIDES OR WORKS BOTH HVMAN AND DIVINE BY ROBERT HERRICK TOGETHER WITH HIS NOBLE NVMBERS OR HIS PIOVS PIECES. (London: George Newnes Ltd.; New York: Charles Scribner's Sons, [1902]) 165 x 110 mm. (6 1/2 x 4"). **Two volumes.**

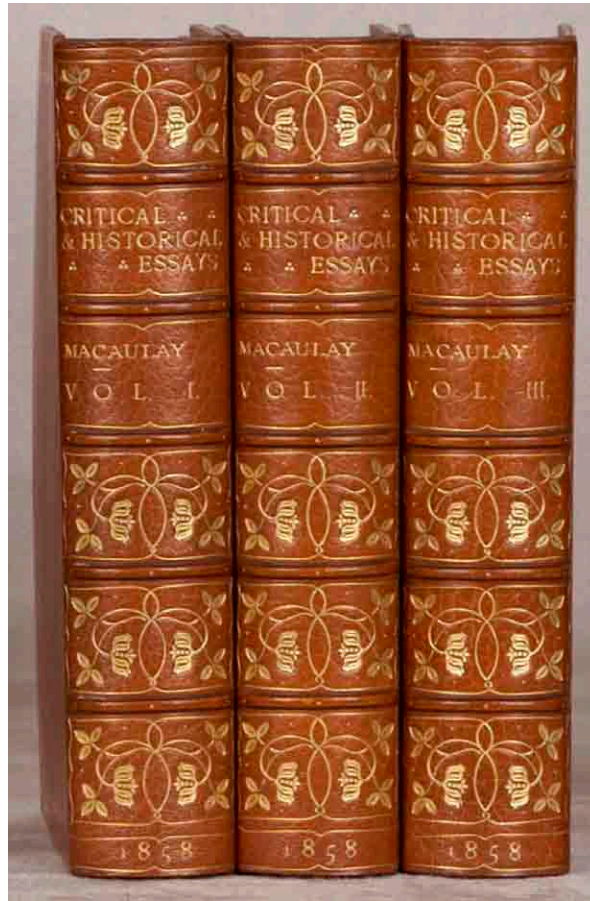
SPLENDID BURGUNDY MOROCCO, LAVISHLY AND INTRICATELY GILT IN A "SCOTTISH WHEEL" DESIGN, BY MORRELL (stamp-signed on front turn-in), covers with large central wheel of 20 compartments containing slender and elegant floral tools between two lines of dots radiating from a central rosette, massed tiny circle tools at head and foot of wheel, a triangle formed by small scalloped compartments and multiple tiny flowers above and below the centerpiece, large leaf frond tools at corners, and many small tools accenting the background; raised bands, interlocking floral garlands forming an oval wreath in spine compartments, punctuated on either side by a cluster of crescents and other small tools, elegantly and elaborately gilt turn-ins, ivory watered silk endleaves, all edges gilt.

With 26 line drawings in black and white (reproduced by photolithography and photogravure) by Reginald Savage, as called for. A leaf with a printed copy of Robert Bridges' poem "In a Volume of Herrick" tipped in at front, the verso SIGNED BY BRIDGES and dated June 22, 1905. ♦ Top of spine of second volume with barely perceptible loss of leather, silk endleaf in each volume with dampstain (no doubt from removal of bookplate), leaves a little browned at edges because of quality of paper, otherwise a particularly attractive set, the glittering bindings unusually lustrous. **\$1,600**

Day praises the verse of "the greatest of the Cavalier poets" for its "charming daintiness" and "consummately beautiful artifice," words that could also describe the meticulously executed bindings by Morrell. A friend and follower of Ben Jonson, Herrick (1591-1634) showed a dazzling display of technical versatility in his poetry, employing almost every stanzaic and verse form in English. In his "Hesperides," a collection of more than 1,100 poems (most of which are printed here), he expounds a hedonistic philosophy full of pagan raptures and wistful sorrow set in a joyous English landscape. Herrick's other important collection, "Noble Numbers" (represented here in the second volume), consists of some 270 religious poems

that express in equally flawless verse the poet's satisfaction at the steady benignity of an uncomplicated deity. In tribute to Herrick, English poet Robert Bridges (1844-1930) wrote (in part), "Dear old worldling gone astray / You would rather sing than pray . . . Glorious poet—not a saint— / Lyric splendor without taint." The tipped-in signed leaf containing these lines appeared in the collection "Bramble Brae," published in 1902. A very popular poet in his day, Bridges was named Poet Laureate in 1913, after Rudyard Kipling declined the post. For more on Morrell and "Scottish Wheel" bindings, see the previous entry, which describes a volume in a binding of very similar design to the present set. ST12043

MORRELL



121 MACAULAY, THOMAS BABINGTON. CRITICAL AND HISTORICAL ESSAYS, CONTRIBUTED TO THE EDINBURGH REVIEW. (London: Longman, Brown, Green, Longmans, & Roberts, 1858) 229 x 152 mm. (9 x 6"). **Three volumes.** Ninth Edition.

LOVELY CONTEMPORARY HONEY BROWN 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. **\$850**

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 that 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. The bindings here are handsomely designed, made with top quality morocco, and executed with considerable skill. ST11462a-173

HENRY STIKEMAN



In 22 Unusually Flamboyant Lilac Morocco Volumes

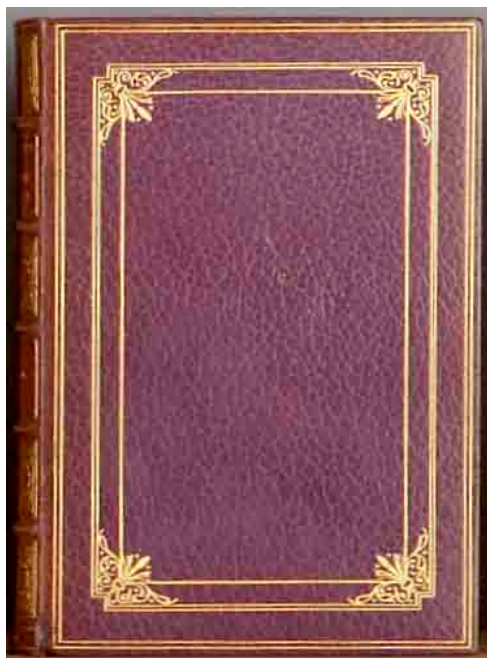
122 CONRAD, JOSEPH. THE WORKS. (Garden City and New York: Doubleday, Page & Co., 1920-26) 222 x 152 mm. (8 3/4 x 6"). **22 volumes.** "Sun-dial Edition." ONE OF 735 COPIES, SIGNED BY CONRAD.

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.

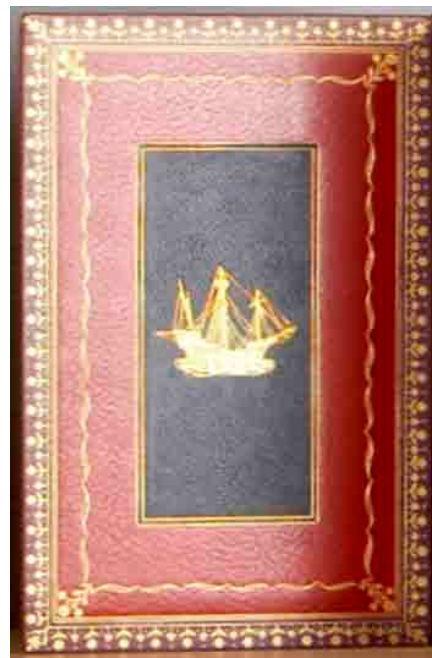
Frontispiece portrait. WITH AN AUTOGRAPH POSTCARD SIGNED BY CONRAD tipped in at front (see below). Also with the signature of Richard Curle (author of "Joseph Conrad, a Study" and many other critical works), written next to his printed name as the dedicatee of Volume 16. ♦ Spines uniformly faded to an 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 HANDSOME SET IN FINE CONDITION, the text virtually pristine, the covers bright, and the wear to the leather entirely minor. **\$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



Item 122



HENRY STIKEMAN

123 (MINIATURE BOOKS). (PICKERING IMPRINTS). CATULLUS, TIBULLUS, [and] PROPERTIUS. [WORKS]. (Londini: Impensis G. Pickering, 1824) 87 x 49 mm. (3 1/2 x 2 1/8"). 4 p.l. (including frontispiece), 61, [1], 46, 92 pp. (Without the final leaf of ads).

CHOICE EARLY 20TH CENTURY JANSENIST-STYLE RUBY MOROCCO BY STIKEMAN (stamp-signed on front turn-in), raised bands, gilt titling on spine, INTRICATELY INLAID AND GILT MOROCCO DOUBLURES with an intersecting circle design executed in tan, blue-gray, and ruby morocco, the centers of the circles with an azured gilt lozenge, red moiré silk free endleaves, all edges gilt. In a felt-lined black straight-grain morocco pull-off case with raised bands and gilt titling.

Engraved frontispiece by A. Fox after Stothard, engraved title, vignette. Bondy, p. 86; Keynes, p. 45; Spielmann 83. ♦ One corner creased, isolated faint spots of marginal foxing, otherwise A VERY FINE COPY, clean and bright internally, THE BINDING IN PRISTINE CONDITION. \$2,500

This charming miniature edition of the Latin elegiac poets is one of a distinguished series of "Diamond Classics," printed by C. Corrall and issued by Pickering from 1820-31, and offered here in a gem of a binding by a great American artisan. Bondy (who set aside his arbitrary limit on size in order to include the "Diamond" series) says, "Due to the great editorial care and the superb printing and binding which went into their manufacture, combined with the importance of their contents, these little volumes are now very eagerly collected by minibibliophiles, and even more generally by lovers of finely produced books." Our volume has the added attraction of being finely bound, the deceptively



simple covers opening to unveil exquisitely worked doublures. Decorative morocco doublures are characteristic of the best Stikeman bindings, but the intricacy of the mosaic design here is particularly remarkable. For more on the binder, see previous entry. ST12040a



HENRY STIKEMAN
*An Unopened Set in Lovely Bindings
With Red Morocco Doublures*

124 PORTER, WILLIAM SYDNEY. "O. HENRY" (Pseudonym). THE COMPLETE WRITINGS OF O. HENRY. (Garden City, New York: Doubleday, Page and Company, 1917) 229 x 152 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. \$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 uncareful 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, see item #122, above.) ST11372



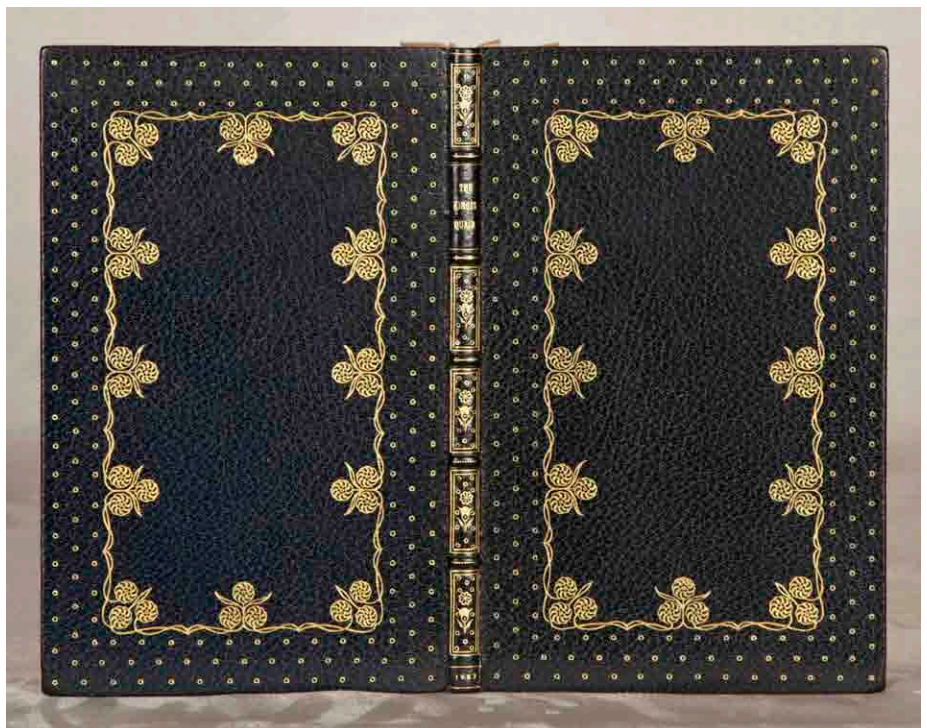
▲ Item 124

HENRY STIKEMAN

125 (VALE PRESS). **KING JAMES I OF SCOTLAND.** THE KINGIS QUAIR. (Vale Press, 1903) 236 x 150 mm. (9 1/4 x 5 7/8"). lv, [1] pp. Edited by Robert Steele. ONE OF 260 COPIES on paper. (Another 10 copies were printed on vellum.)

EXTREMELY PLEASING MIDNIGHT BLUE CRUSHED MOROCCO, INTRICATELY GILT, BY STIKEMAN (stamp-signed on verso of front free endpaper), covers with gilt frame formed by three rows of tiny gilt circlets enclosing two intertwining vines that combine at 12 intervals to produce a trio of rose blossoms; raised bands, spine gilt in double-ruled compartments containing a tulip beneath a daisy, the flowers surrounded by gilt circlets, inner gilt dentelles, marbled endpapers, top edge gilt. In a matching morocco-backed felt-lined solander box.

Printed in red and black. Front pastedown with morocco bookplate of Paul Chevalier. Tompkinson, p. 171; Ransom 42. ♦ With the inevitable slight offsetting to free endpapers from the turn-ins, otherwise A MOST ATTRACTIVE COPY IN VERY FINE CONDITION, the binding lustrous and unworn, and the text with no signs of use. \$3,500 ➡



Stikeman's work here adorns a substantial poem in rhyme-royal, "The Kingis Quair," or "King's Quire" (i.e., "King's Book"), composed in England in 1423-24 by James I of Scotland (1394-1437). James had been captured by the English at the age of 12 and detained for 19 years, during which time he became both well educated and betrothed to Lady Jane Beaufort, the heroine of the poem. The work is obviously imaginative and autobiographical, recounting the plight of a love-struck royal prisoner and his (eventually successful) entreaties of Minerva, Venus, and Fortune to aid him in his quest for Lady Jane's hand. The poem, which shows

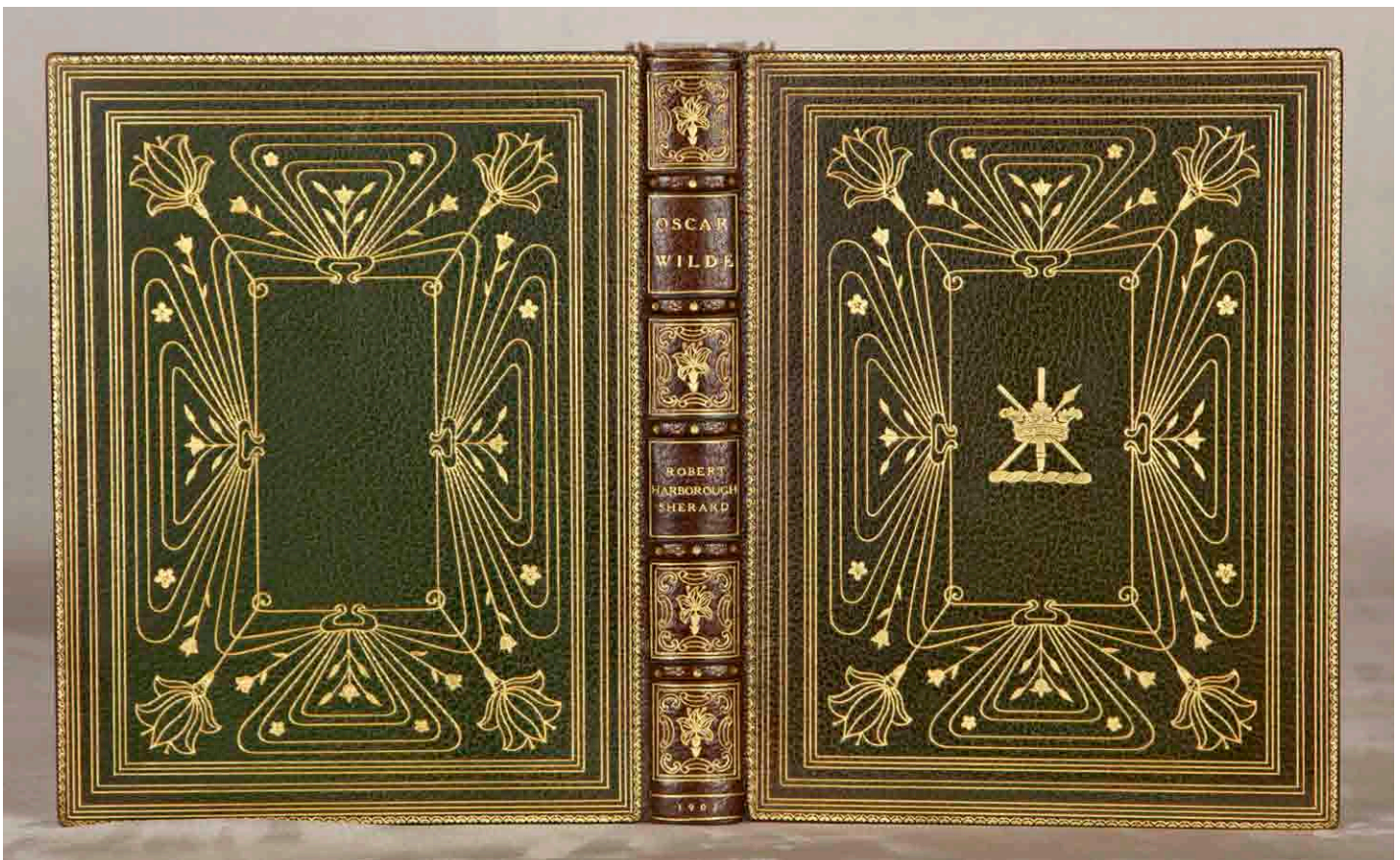
the influence of Chaucer, was discovered and first printed in 1783, and later was quoted from by Rossetti in his "The King's Tragedy," a work which has James, who was assassinated at Perth when he was 43, as its main character. This attractive edition by Charles Ricketts' Vale Press is printed in an uncial-style type appropriately called the King's Fount, and between the typography, the high quality paper that always comes with Vale Press printings, and especially the binding, this is an item with several sources of pleasure. The binding comes from the celebrated collection of Paul Edward Chevalier, about whom, see item #63, above. ST11883m

HENRY STIKEMAN

First Printing of the First Wilde Biography, in Fine Art Nouveau Morocco, Owned by Successive Heiresses

126 (WILDE, OSCAR). SHERARD, ROBERT HARBOROUGH. OSCAR WILDE: THE STORY OF AN UNHAPPY FRIENDSHIP. (London: Privately printed at the Hermes Press, 1902) 254 x 198 mm. (10 x 7 5/8"). 277, [1] pp. FIRST EDITION.

HANDSOME CONTEMPORARY OLIVE GREEN MOROCCO, LAVISHLY GILT IN THE ART NOUVEAU STYLE, BY STIKEMAN (stamp-signed on rear turn-in), covers with multiple plain and decorative gilt rules enclosing a large quatrefoil with very prominent floral cornerpieces and floral tool accents, the central panel of that on the upper cover containing a coronet imposed upon crossed writing tools; raised bands, spine attractively gilt in compartments with a large central lily framed by drawer handle tools, intricate gilt floral turn-ins, marbled endpapers, top edge gilt. Original paper and cloth binding bound in.



With frontispiece photograph of Wilde, five other portraits of the writer, and two facsimiles of letters, as called for. A Large Paper Copy. Front pastedown with morocco bookplates of Helen Janssen Wetzel and Mary Pinkerton Carlisle (see below). ♦ Spine sunned to a rich brown, just a touch of rubbing to joints, the usual offsetting to free endpapers from turn-ins, title page a little browned from acidic(!) tissue guard (now removed), last page with faint darkening from bound-in cloth cover, a handful of leaves with small, light brown stains along the gutter (from binder's glue?), other trivial imperfections, but still an excellent copy, the leaves fresh, clean, and bright, the margins enormous, and the animated, glittering binding scarcely worn. \$1,250

A touching account of a friendship with the most scandalous writer of the Belle Epoque, this is the first printing of the first biography of Oscar Wilde, offered here in a binding by a prominent American workshop that beautifully captures the aesthetic of that age. Sherard (1861-1943) met Wilde during the author's sojourn in Paris in 1883, and, according to DNB, the two saw each other "almost every day." Issued two years after Wilde's death in 1900, Sherard's book "brings him vividly to life" as he appeared when Wilde was at the height of his powers and popularity, being seen as the very embodiment of the aesthetic movement. Sherard states in a prefatory note that he decided to publish the work privately to avoid attracting attention from those who despised Wilde and to spare the beleaguered Wilde family further unwanted publicity. Our binding by Henry Stikeman is an excellent example of American hand bookbinding at the turn of the 20th century. Stikeman's firm did high-end publisher's bindings as "bread and butter" work, and luxurious gilt-tooled bindings for collectors. Like a number of Stikeman bindings, this one

reflects the contents of the book: the tooling employs the rounded geometrical shapes familiar from the Art Nouveau, and makes prominent use of lilies, Wilde's signature emblem and favorite flower. Our copy has a distinguished provenance, having belonged to two prominent American heiresses. An early owner—perhaps the one for whom it was bound—was Mary Pinkerton Carlisle (1884-1937), daughter of the founder of America's most famous detective agency. She and her financier husband Jay Carlisle had a Gatsbyesque mansion on Long Island, and the estate sale of their collections in 1938 put the Parke-Bernet firm on the map. Textile heiress and philanthropist Helen Janssen Wetzel collected antique furniture, paintings, books, and Americana. Her extensive holdings were auctioned by Sotheby's in a five-day sale at her Reading, Pennsylvania, farm in 1980. It is unclear whether all copies of this work were printed in Large Paper, with the immense margins that are present here, but the descriptions of other copies currently for sale would suggest not. ST12011

**16 Handsomely Gilt, Mostly Unopened Volumes
With Morocco Doublures and Much Shelf Appeal**

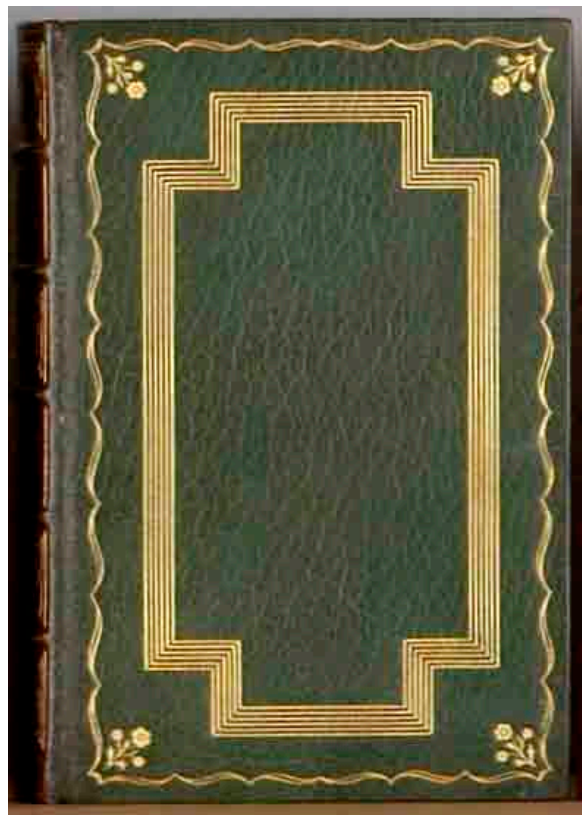
127 **LOWELL, JAMES RUSSELL.** THE COMPLETE WRITINGS. (Cambridge, Massachusetts: Riverside Press, 1904) 222 x 146 mm. (8 3/4 x 5 3/4"). **16 volumes.** Last three volumes (containing "Letters") edited by Charles Eliot Norton. "Edition de Luxe." ONE OF 1,000 COPIES. ➡



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. **\$3,000**

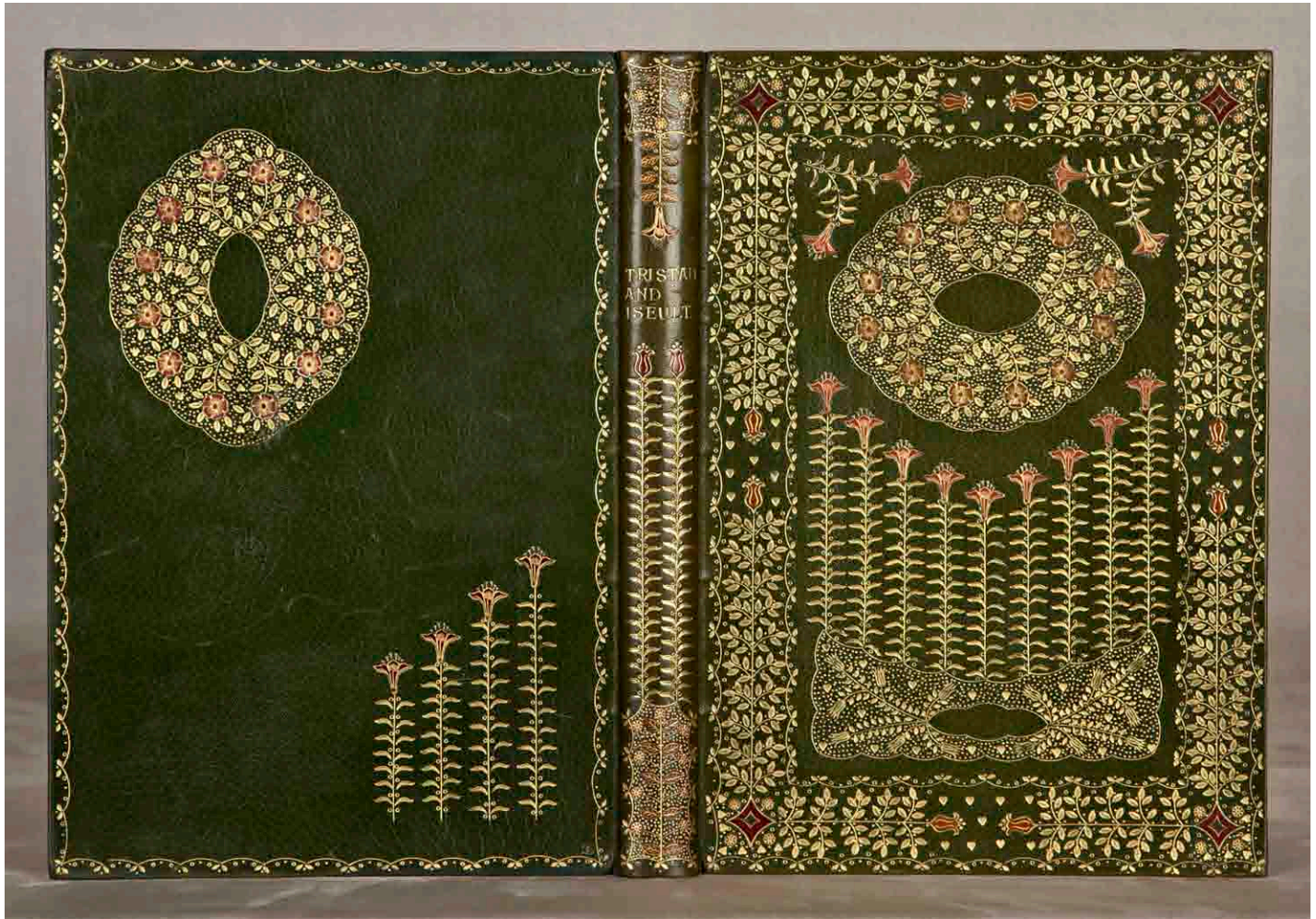
These bindings look extremely good on the shelf, and the doublures of scarlet—especially as they face crimson-colored watered silk—are a bold highlight of the flamboyant decoration. For a thorough discussion of author and contents, see item #145, below. ST11374



SIR EDWARD SULLIVAN

*As Exuberant and as Large a Binding as Ever Done
By "Aurifex," with More than 50 Large Floral Inlays*

128 BÉDIER, J[OSEPH]. THE ROMANCE OF TRISTAN AND ISEULT. (London: George Allen, 1903) 310 x 213 mm. (12 1/4 x 8 3/8"). 4 p.l., 136 pp., [3] leaves. Translated from the French by Hilaire Belloc. ONE OF 300 COPIES of "l'Édition d'Art" (this being copy #152).

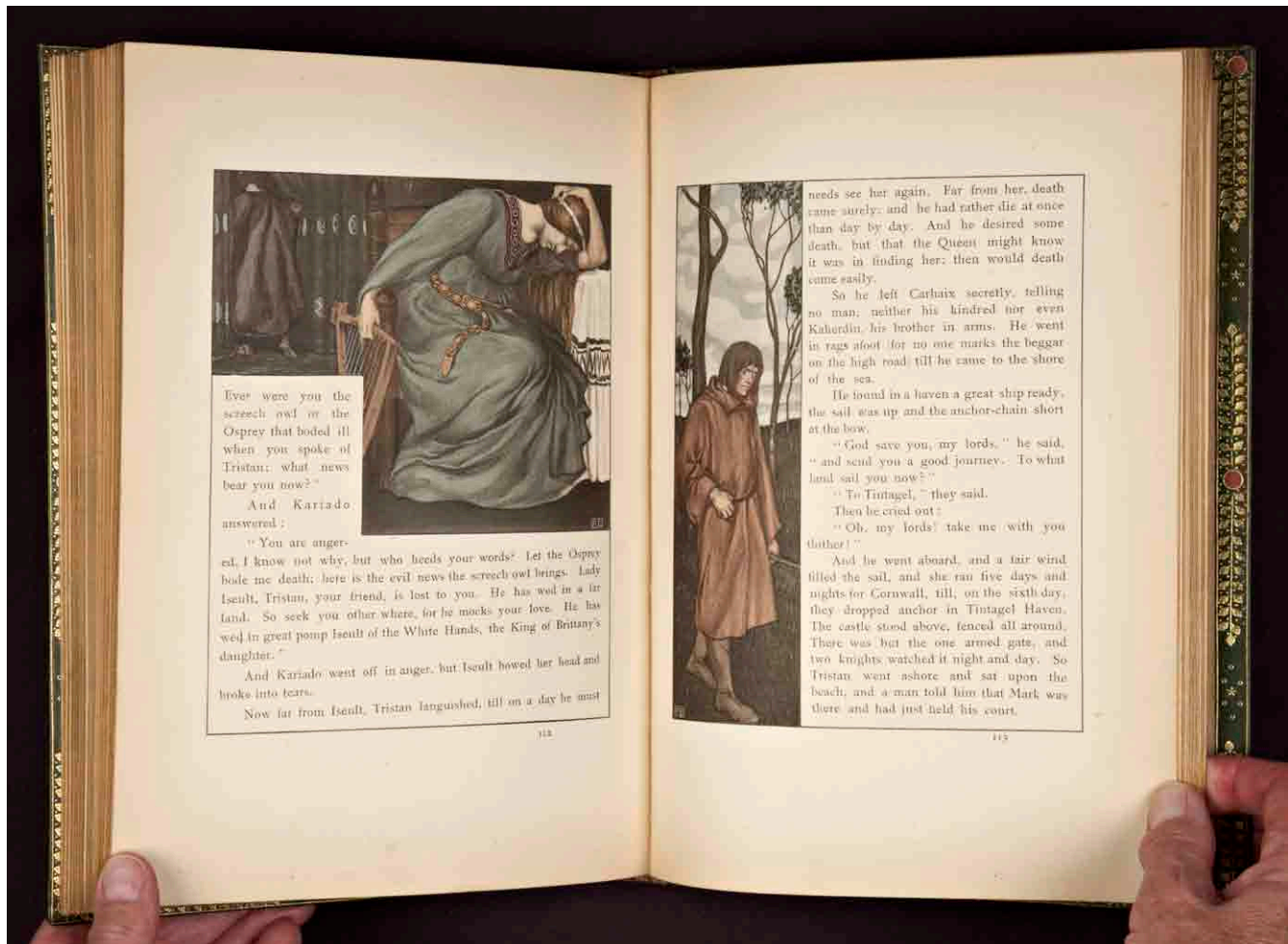


SPLENDID CONTEMPORARY GREEN MOROCCO, EXUBERANTLY AND EXTRAVAGANTLY GILT AND INLAID, BY SIR EDWARD SULLIVAN (signed with the monogram "ES" on lower board), front cover with wide scallop-edged gilt frame filled with leafy gilt stems terminating in inlaid orange tulips in the middle of each side, diamond cornerpieces of maroon morocco accented with small morocco daisies and gilt tools, upper third of the central panel with very prominent densely gilt oval wreath with inlaid pink roses and leafy stems, all on a stippled background, a spray of inlaid pink and gilt lilies in the corners above the wreath, the lower two-thirds of the panel featuring a particularly striking design incorporating nine long-stemmed gilt lilies with inlaid pink blossoms emanating from a base filled with flowering gilt vines and heart tools on a stippled ground; lower cover with similar but simpler designs, including a vertically-oriented version of the large oval wreath, present here at the upper left, and four long-stemmed lilies at the lower right; flat spine densely gilt, the lower two-thirds with two long-stemmed tulips rising from a rectangular base filled with inlaid flowering vines on a stippled ground, the upper quarter with a gilt and inlaid lily growing downward from a similar base (the covers and spine with a total of 52 larger floral inlays in all), gilt and inlaid turn-ins repeating these design elements, all edges gilt. ➡

With color vignette on half-title, decorative design on limitations page, color frame on title page, and color illustrations by Robert Engels, six of them full-page (each page of text with either a frame or illustration in color). ♦ One corner somewhat rubbed, spine slightly and evenly sunned, a hint of splaying to the boards, rear turn-in with one inlaid morocco circle partly gone, a few shallow marks on back cover, but the binding lustrous, scarcely worn, and altogether dazzling. Offsetting from turn-ins onto free endleaves (as is typical), text with a hint of browning at edges, isolated minor thumbing, marginal stains, or other trivial imperfections, but a fresh, smooth copy internally. \$3,500

This is a stunning example representative of the best and most animated bindings done by Sir Edward Sullivan (1852-1928). Also, according to Maggs Bros. Catalogue 1075, this luxury edition of the tragic Medieval romance is the only book in folio format known to have been bound by Sullivan (see item #343 in their catalogue, another copy of this work in a Sullivan binding). Our Irish bookbinder was a prominent bibliophile who wrote on bookbinding and whose hero was T. J. Cobden-Sanderson. Gold tooling was Sullivan's specialty—he often signed bindings with "Aurifex," the Latin word for "worker in gold"—and his distinctive style is readily recognizable. One reason for this is his self-imposed restriction on the number of tools employed (with Cobden-Sanderson, he embraced the assertion that a binder who used gold tooling should

work with a limited number of tools). Our binding, for example, uses the same tulip, rose, and leaf tools as appear on examples of Sullivan's work included in Foot's "Henry Davis Gift" (vol. II, #269-70) and in two other examples held by the British Library; and the lilies on our volume were also used on the binding in Maggs Catalogue 1075, #298. The design on our binding is one of the most striking and complex examples we have seen of Sullivan's work, and its execution is that of a first-class artisan. The binding adorns French Medievalist Joseph Bédier's classic retelling of the love triangle between Tristan, Iseult, and King Mark, a tale the scholar traced to 12th century Brittany. The handsome illustrations by Robert Engels are in the Pre-Raphaelite style so appropriate for a Medieval story. ST11955b



ZAEHNSDORF

*Elizabeth Cooper's "Pioneering" Anthology,
The First Systematic Survey of English Poetry*

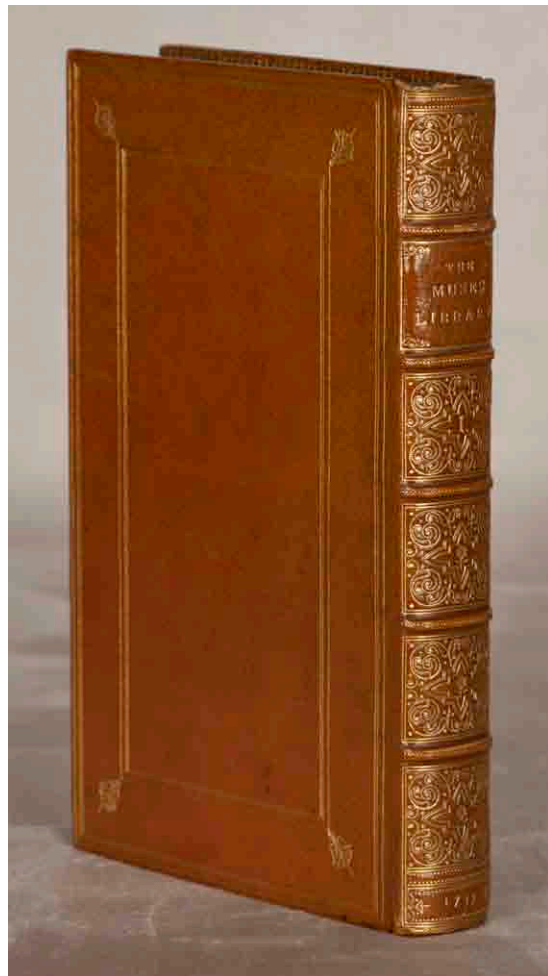
129 COOPER, ELIZABETH, Editor. THE MUSES LIBRARY: OR, A SERIES OF ENGLISH POETRY, FROM THE SAXONS, TO THE REIGN OF KING CHARLES II. (London: Printed for J. Wilcox, 1737) 216 x 140 mm. (8 1/2 x 5 1/2"). xvi, 400 pp. FIRST EDITION.

ESPECIALLY ATTRACTIVE CARAMEL-COLORED MOROCCO, HANDSOMELY GILT, BY ZAEHNSDORF (signed on front turn-in), covers framed in gilt with border and inner panel of French fillets as well as fleuron tool cornerpieces, raised bands, spine densely gilt in compartments with stippled scrolling cornerpieces, center panel with an ornament featuring eight points and a French fillet border as well as a small floral centerpiece, elaborately gilt turn-ins, marbled endpapers, top edge gilt, other edges untrimmed.

Title page with volume number obscured by early ink hatching. Case 415. ♦ Boards with a hint of soiling, occasional very light foxing, two leaves at rear with faint dampstain in upper fore margin, one leaf with small, neatly repaired marginal tear, other trivial imperfections, but AN EXCELLENT COPY, the untrimmed text bright, clean, and fresh, and the handsome binding lustrous and generally very pleasing. **\$1,250**

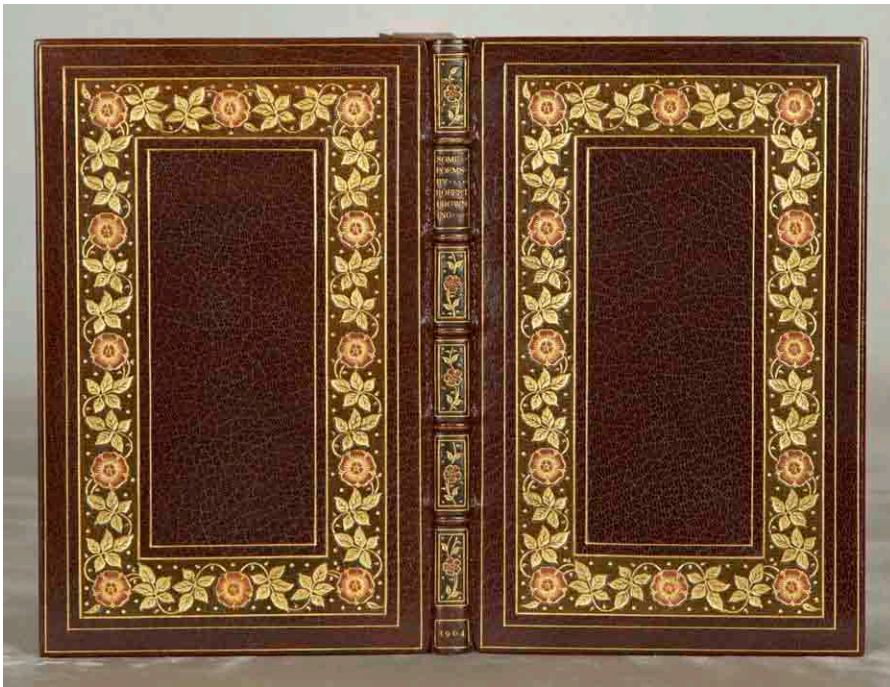
This was the first English anthology in the modern sense—that is, the first systematic survey of English poetry, giving representative examples from various periods, arranged in essentially chronological order. "Feminist Companion" calls it a "pioneering" work that "criticizes enthusiastically and perceptively, not afraid to make original judgments," and a work that had an important influence on Thomas Chatterton.

It begins with a curious rhyme composed by none other than Edward the Confessor in the 11th century (appointing Randolf Peperking to the position of forester), and among key early works, it includes excerpts from Langland's "Piers Plowman," and the "Pardoner's Prologue" from Chaucer. The anthologizer confesses that she has made her selections based on her own preferences rather than canonical taste, and so beside such well-known figures as Spenser and Sidney appear lesser-known authors like Alexander Barclay and Thomas Sackville, first Earl of Dorset. The anthology ends with excerpts from Samuel Daniel (1579-1619), so that the title (promising to include poetry from as late as 1660) is slightly misleading. A second volume was projected that would have covered the 17th century, but it was never published. The excerpts are prefaced by introductions giving



biographical and critical information, and the selections are sizable enough to serve as genuine samples of the authors' styles and subjects. DNB says that "the preface is well written, the extracts are not injudiciously chosen, and the critical remarks appended to each extract are sensible." The scholar and lover of poetry who collected these verses was Elizabeth Cooper, actress, playwright, and widow of an auctioneer. In her preface she thanks for his assistance the antiquarian William Oldys, who was instrumental in helping her procure her sources. Cooper wrote two comedies, "The Nobleman," and "The Rival Widows," in which she herself acted at Covent Garden. The binding here is typical of the pleasing classical designs and high quality finishing of the Zaehnsdorf firm (discussed more fully in the following entry). ST12061

ZAEHNSDORF



130 (ERAGNY PRESS). **BROWNING, ROBERT.** SOME POEMS BY ROBERT BROWNING. (Eragny Press, 1904) 210 x 134 mm. (8 1/4 x 5 1/4"). 64 pp, [3] leaves (contents, colophon, limitation notice). ONE OF 215 COPIES on paper (an additional 11 copies were printed on vellum).

VERY FINE HANDSOMELY GILT AND INLAID CORDOVAN CRUSHED MOROCCO BY ZAEHNSDORF (signed on front turn-in), covers ruled in gilt, with an inlaid olive green morocco frame decorated with gilt scrolling foliation and inlaid pink morocco roses, raised bands, spine compartments similarly decorated with gilt and inlays, turn-ins gilt with an inner toothed roll, ruled borders, and foliation, top edge gilt. Original paper covers bound in rear.

Lovely wood-engraved colored frontispiece, large decorative initials, and device at end, all by Lucien and Esther Pissarro. Original paper covers bound in rear. Front pastedown with bookplate of John Whiting Friel and Helen Otilie Friel. Area under frontispiece with ink inscription dated 1905, now very faded (presumably after an attempt to wash it out?). Printed in black and red. Tomkinson, p. 64; Franklin, p. 207. ♦ A very few leaves with quite minor foxing, but (setting aside the inscription on the frontispiece page) A VERY FINE COPY IN A SPLENDID BINDING, especially fresh and bright inside and out. **\$3,500**

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 unflinching skill. The present binding shows the high quality of finishing typical of Zaehnsdorf work: the tooling is intricate, delicate, and precise, and the general feeling the binding gives

is one of animated stability. 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." ST12056

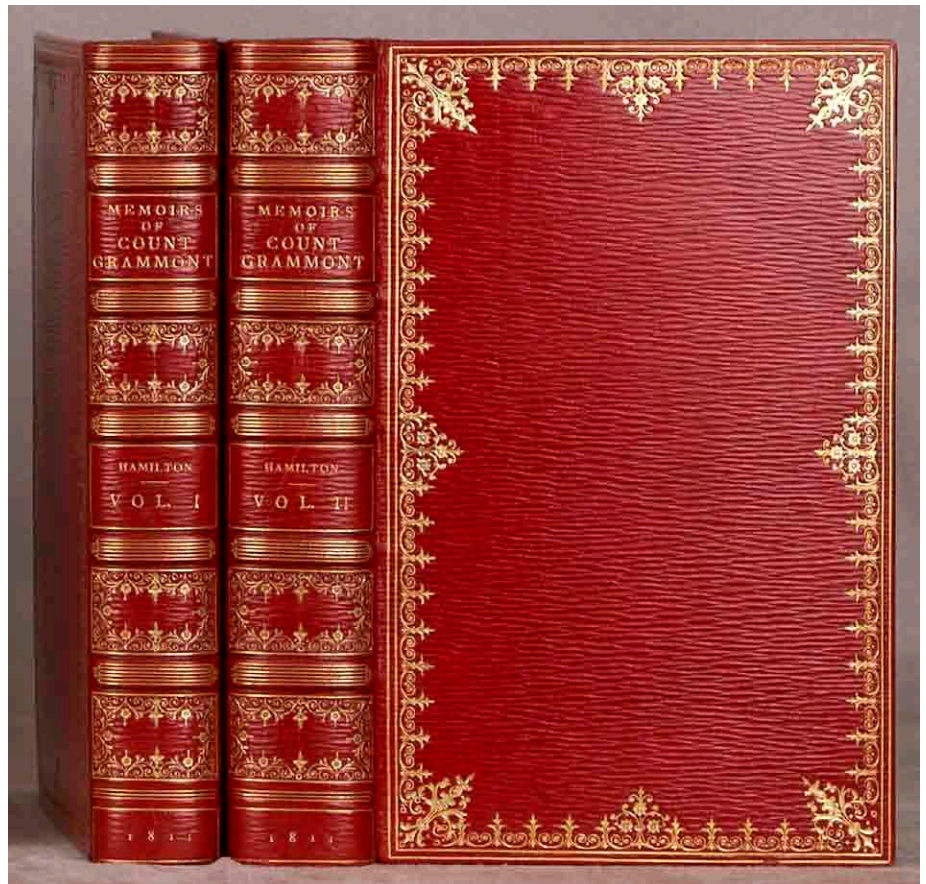
ZAEHNSDORF

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

131 HAMILTON, ANTHONY. MEMOIRS OF COUNT GRAMMONT. (London and Edinburgh: Printed by Jas. Ballantyne & Co. for William Miller and James Carpenter, 1811) 235 x 146 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.

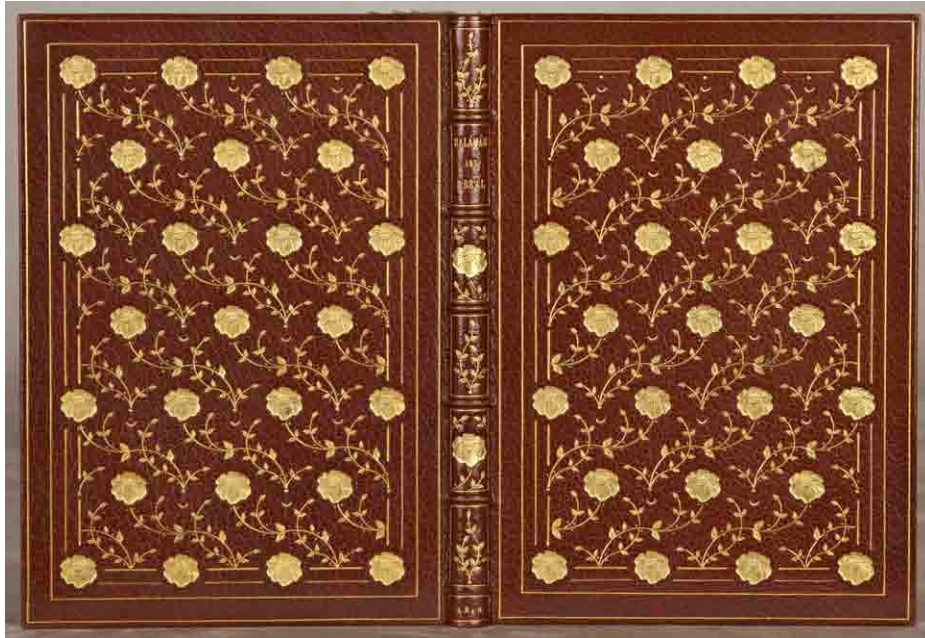
With a total of 143 engraved portraits, including the 64 called for, and EXTRA-ILLUSTRATED WITH 79 ADDITIONAL PORTRAITS apparently taken from the 1793 edition of the work printed by S. & E. Harding and inserted specially in this copy. A Large Paper Copy. ♦ Noticeable offsetting from portraits whenever 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. **\$1,600**



Given the fact that this work records fascinating anecdotes of two of Europe's most glittering courts, peopled by a great many important and colorful characters, it is an appropriate text to be used as a vehicle for extra-illustration, as here. 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 (Somer Hill), as well as a third portrait of Hamilton and of Miss Davis.

Philibert, Comte de Gramont, 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. 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. Our quite lovely "Grammont" bindings provide the usual pleasure that emanates from the Zaehnsdorf workshop, and this particular set is almost astonishingly lustrous. ST11659

ZAEHNSDORF



*Very Rare FitzGerald Translation from the Persian,
In a Binding Featuring Exotic Blossoms*

132 JÁMI. SALÁMÁN AND ABSÁL: AN ALLEGORY. (London: J. W. Parker and Son, 1856) 213 x 148 mm. (8 3/8 x 5 7/8"). xvi, 84 pp. Translated from the Persian by Edward FitzGerald. FIRST EDITION.

LOVELY EARLY 20TH CENTURY CHESTNUT BROWN MOROCCO, HANDSOMELY GILT, BY ZAEHNSDORF (stamp-signed on front turn-in and with the firm's special oval emblem, normally marking its best work, blindstamped on rear doublure), covers with multiple-rule frame and central panel containing 25 gilt flowers in rows, each flower with a long, curving leafy stem, the background accented with tiny gilt dots and crescents, raised bands, spine gilt in compartments featuring alternating gilt blossom and twining vines, gilt turn-ins, light brown silk endleaves. With original blue paper wrappers bound in at rear. In a (slightly rubbed) felt-lined brown morocco pull-off case with raised bands and gilt titling.

With frontispiece showing a group of Persian noblemen playing polo. Flyleaf with offset image of the leather bookplate of Charles C. Kalbfleisch (see below), the bookplate no longer present. ♦ Trivial marginal soiling or dots of foxing on a handful of leaves, otherwise AN ESPECIALLY FINE COPY, the text fresh and smooth, the margins considerably more than ample, and the glittering decorative binding unworn and especially lustrous. **\$4,500**

This first printing of FitzGerald's Persian translation appears here in a binding with decoration reminiscent of a perfumed garden. The undulating stems and unusual blossoms—no lilies, tulips, or roses here—and the subtle use of the Islamic crescent evoke an appropriate sense of the exotic Orient. "Salámán and Absál" is a narrative poem in which the hero rejects the snare of the senses personified by the lovely Absál, opting instead to move on the path toward Sufi enlightenment. The story is enlivened with much exotic and picturesque detail along the way. The translator FitzGerald (1809-93) spent his entire adult life devoted to literature, especially translation;

his chief work, of course, is the immensely popular English version of the "Rubaiyat," first published (anonymously) in 1859. Our earlier owner, Charles C. Kalbfleisch was a discriminating American collector whose library was strong in early printing, especially in well-preserved contemporary or handsome later bindings (see the discussion of item #34, above, another book from his library—with his bookplate in place—for considerably more on Kalbfleisch). This seems to be quite a rare book: ABPC lists no copy at auction since at least 1975, and only one other (clothbound) copy appears to be for sale currently in the marketplace. ST12063

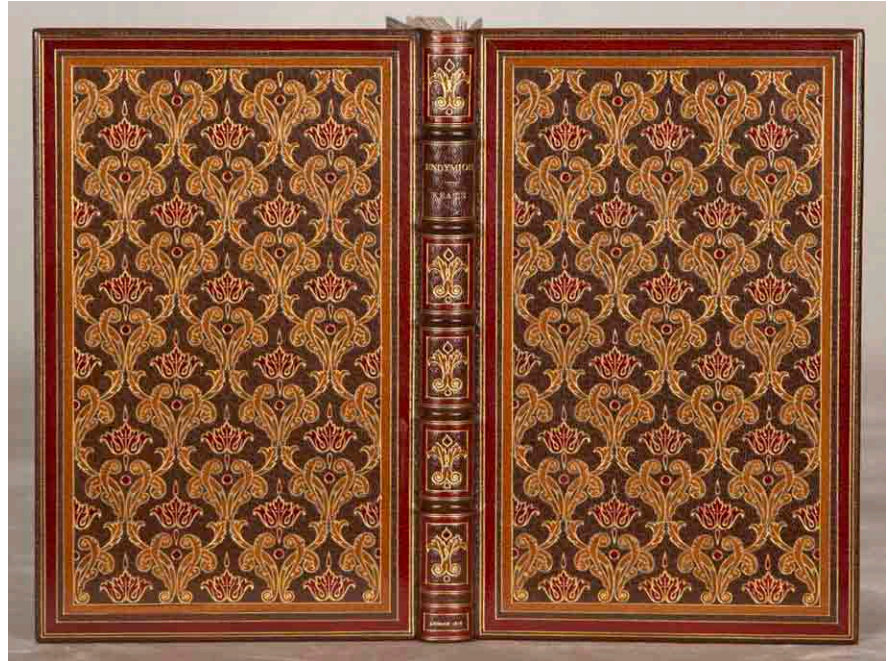
ZAEHNSDORF

The First Printing of Keats' Only Long Poem, in a Gorgeous Inlaid Binding, the Kettaneh Copy

133 KEATS, JOHN. ENDYMION: A POETIC ROMANCE. (London: Printed for Taylor and Hessey, 1818) 218 x 135 mm. (8 1/2 x 5 3/8"). 6 p.l. (including half title and errata leaf), 207 pp. (bound without the leaf of ads at the back). FIRST EDITION.

SUMPTUOUS CHOCOLATE BROWN CRUSHED MOROCCO, ELABORATELY GILT AND INLAID, BY ZAEHNSDORF (signed on front turn-in and with the stamped oval, normally marking the firm's best work, on the rear free endleaf), covers with gilt-ruled and inlaid frames of ochre and maroon morocco, central panel intricately diapered with curving ochre acanthus leaves forming ogival compartments containing a maroon fleuron, raised bands, maroon-framed compartments with inlaid ochre and maroon centerpiece, BROWN MOROCCO DOUBLURES AND ENDLEAVES, the doublures continuing the use of maroon and ochre inlays to form a frame entwined with a sinuous leafy vine sprouting berries, all edges gilt. In a (slightly frayed) gray cloth dust jacket with gilt titling.

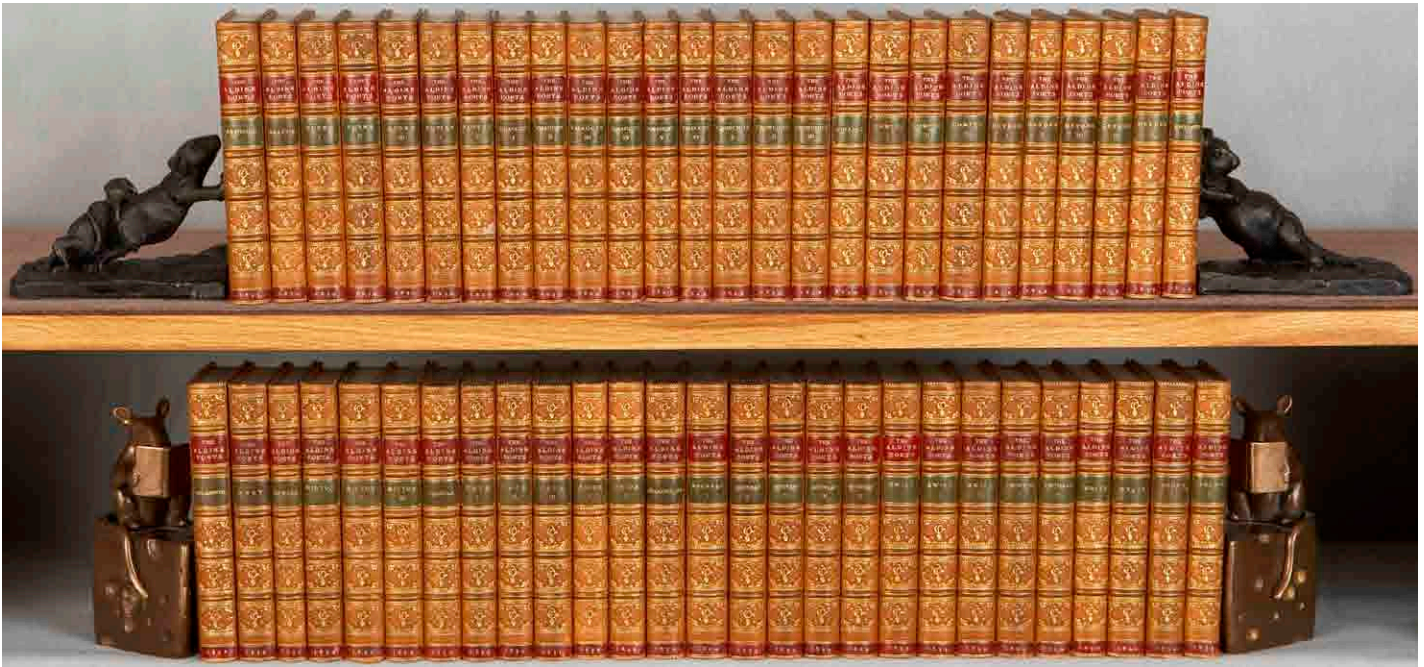
Front flyleaf with morocco bookplate of Francis Kettaneh (see below). MacGillivray, p. 4; Hayward 232; Tinker 1419; Ashley Library III, 13. ♦ Faint foxing on a few leaves near the back, otherwise only the most trivial imperfections: AN EXTREMELY FINE COPY, the text clean and mostly bright, and THE BEAUTIFUL BINDING IN PERFECT CONDITION. **\$9,500**



This is a wonderful combination of a major publication in the history of English literature offered in a splendid binding of the highest quality by a leading binder and in absolutely choice condition. In this poem, Keats gave us the immortal line, "A thing of beauty is a joy forever," an apt phrase for the stunning binding here. Written between April and November of 1817, this extended parable of the striving of the soul for union with Beauty is the only long poem completed by Keats. The work is based on the Greek myth that recounts nightly visits of the moon goddess to kiss her lover Endymion, the shepherd prince who remains in a trance and forever youthful under Zeus' spell. The work shows the influence of two Elizabethan and Jacobean authors, John Fletcher and Michael Drayton, and Keats uses the idyllic mood of a Spenserian pastoral, but the work is distinctly Romantic in that it makes the quest to find communion with the pure and spiritual an inner phenomenon. With passages that are sentimental to the point of mawkishness and with other passages that are nothing less than exquisitely beautiful, this is a work of great significance not only for Keats' achievements with language, but also for technical innovation: although it is written in rhymed couplets, the poet often boldly runs over lines and obliterates the methodical truncation of thought that so many of

his predecessors were willing to embrace in the interest of form. Our binding's rich, warm colors and the lush, Art Nouveau-style design create an extremely satisfying feeling of luxury, and while the binding is not especially appropriate for the contents or period of publication, we easily forgive this, being seduced by the exceptional level of aesthetic and technical achievement. It is generally understood that the Zaehnsdorf firm reserved the use of its oval stamp showing a binder at work for their finest bindings, including those entered in exhibitions. This binding would certainly be a specimen any artisan would want to display as evidence of his taste and skill. With rebound copies of this work, handsome or not, the half title, errata leaf, and leaf of ads at the end are frequently discarded; the present copy, however, has retained the first two of the three. Our previous owner, Lebanese-American collector Francis Kettaneh, founded a trading company in 1922 that by the middle of the 20th century became the sole distributor of American products to the Middle East, and he was a central figure in Rotary International. Even a cursory look at ABPC for copies sold from his collection shows that he bought high spots from all periods, sought out fine copies from the libraries of notable bibliophiles, and put together a library worth a very great deal of money. ST12065

ZAEHNSDORF



*The Complete 53-Volume Pickering Aldine Poets
In Bindings that Have Hardly Ever Been Opened*

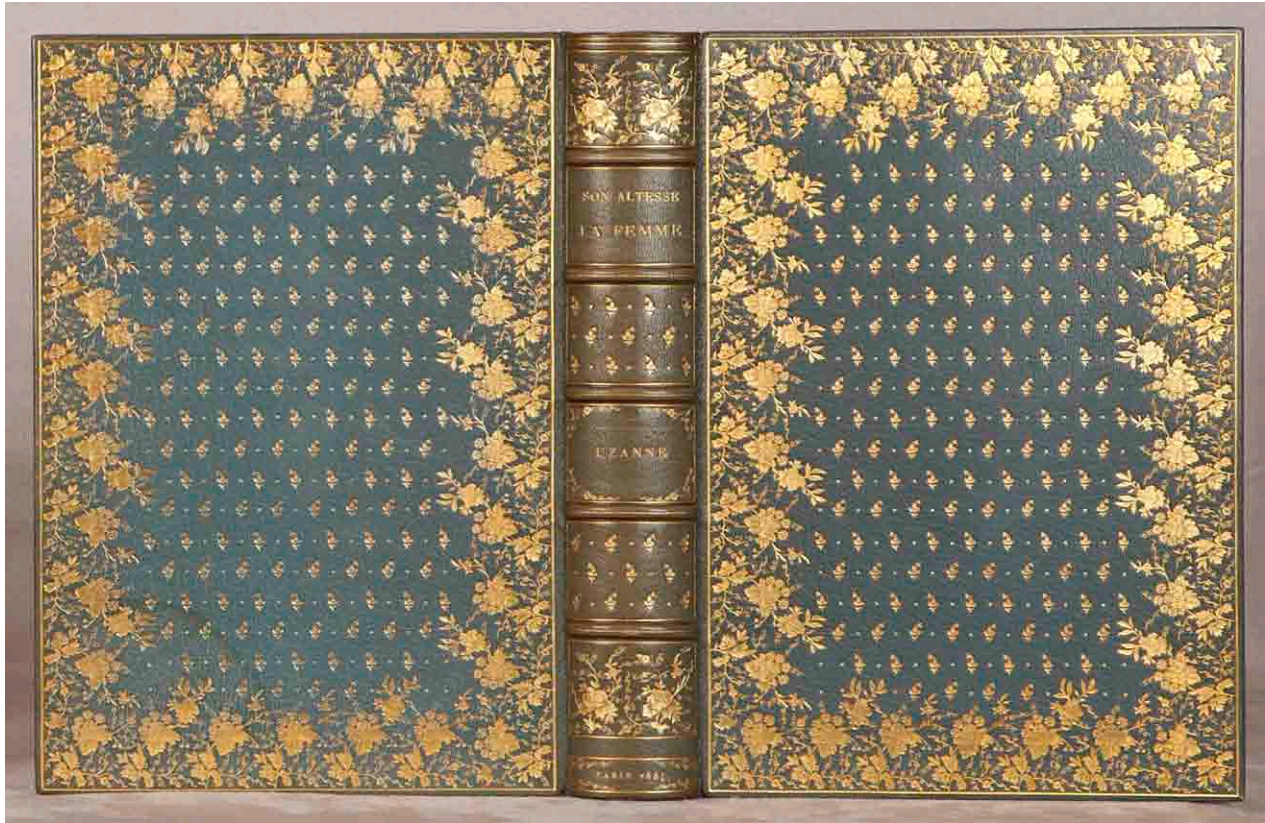
134 (PICKERING IMPRINT). THE ALDINE POETS. THE COMPLETE SERIES. (London: Printed by Charles Whittingham for William Pickering, 1830-45) 159 x 102 mm. (6 1/4 x 4"). **53 volumes.**

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. **\$7,800**

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. 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. ST10993

ZAEHNSDORF



135 **UZANNE, OCTAVE.** SON ALTESSE, LA FEMME. (Paris: A. Quantin, 1885) 292 x 216 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.

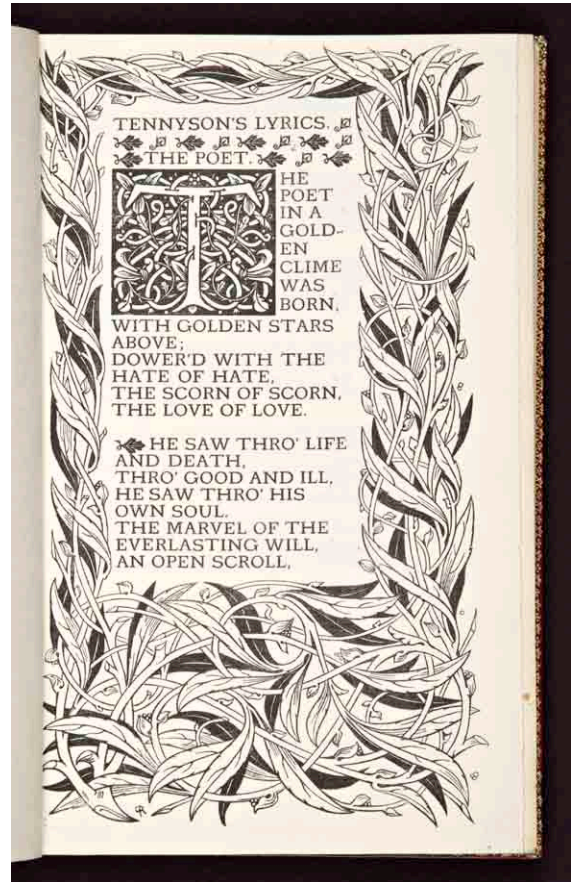
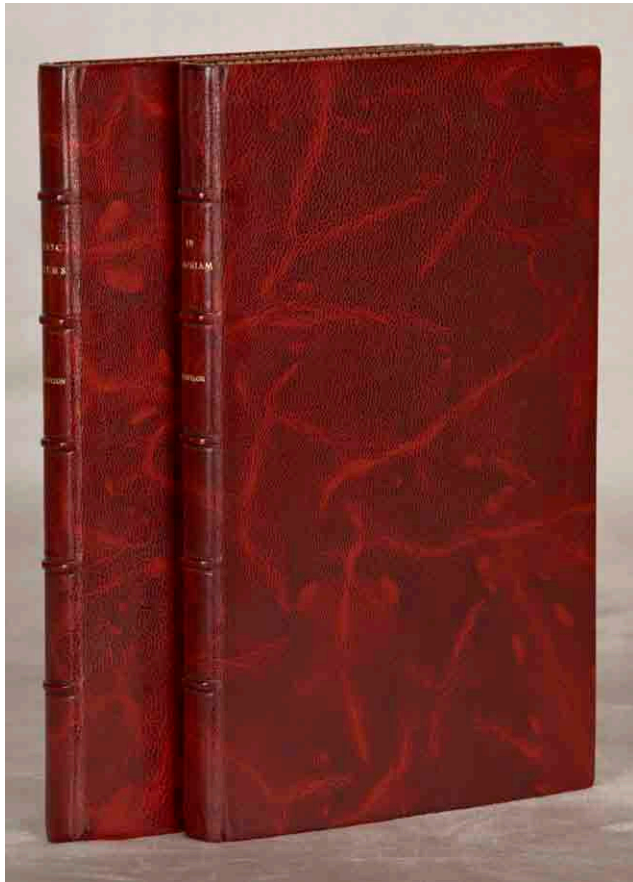
BEAUTIFULLY AND ELABORATELY GILT CONTEMPORARY BLUE-GRAY CRUSHED MOROCCO BY ZAEHNSDORF (signed on front turn-in and with the firm's gilt special oval on back pastedown), covers framed with single rule around very broad and intricate floral border of many leaves, blossoms, and tendrils enclosing a central 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. **\$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—certainly worthy of Zaeheinsdorf's oval stamp at the rear, indicating the firm's special satisfaction with their work. Books in the library of Sir David Lionel Salomons (1851-1925) were chosen with 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 written 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

ZAEHNSDORF



136 (VALE PRESS). TENNYSON, ALFRED. POEMS. [and as a separately printed companion volume] IN MEMORIAM. (Vale Press, 1900) 234 x 145 mm. (9 1/4 x 5 3/4"). **Two volumes.** ONE OF 320 COPIES on paper. (An additional 10 copies were printed on vellum).

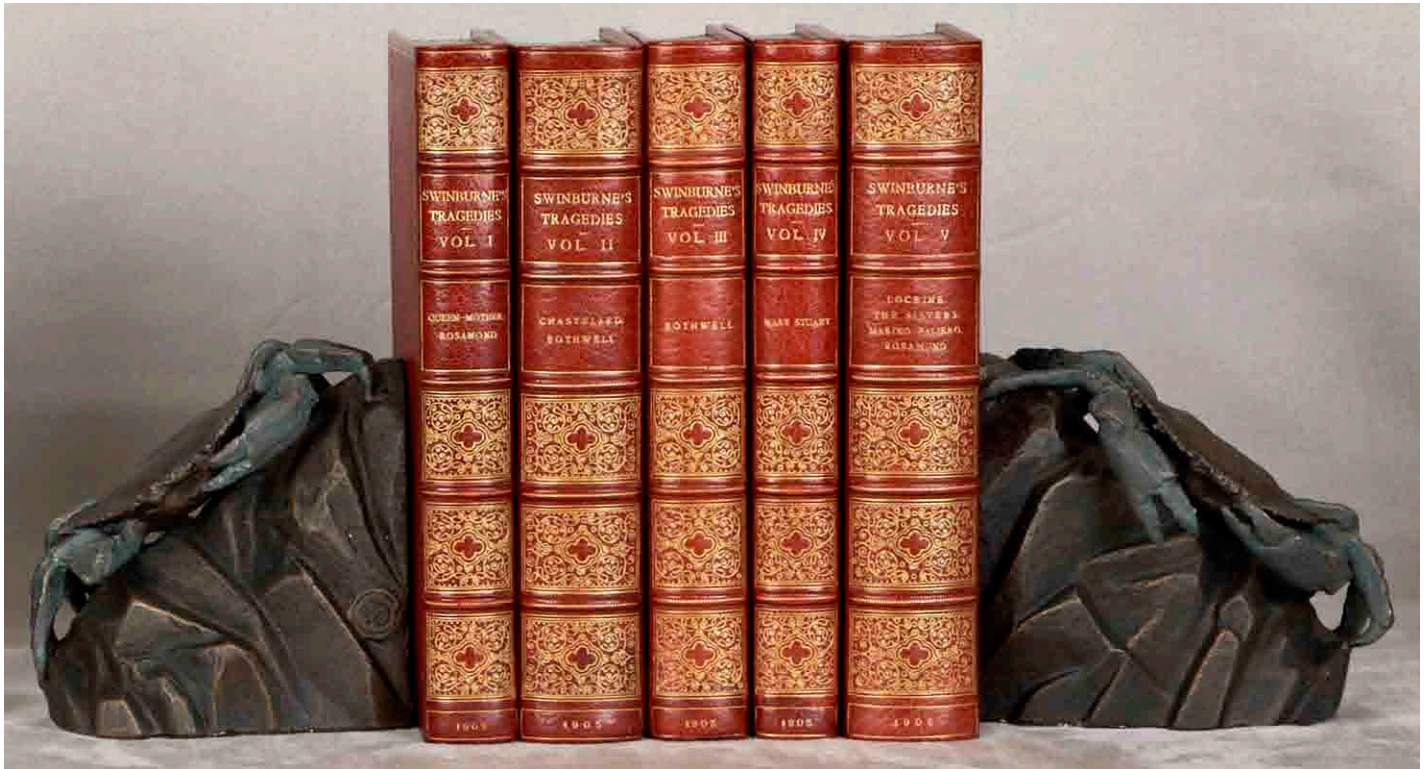
Fine Jansenist-style maroon morocco in a distinctively marbled pattern by Zaehnsdorf, densely gilt inner dentelles, marbled endpapers, untrimmed edges.

With woodcut borders and white-vine initials designed by Charles Ricketts and engraved by C. E. Keates. Tompkinson, p. 167; Ransom, p. 436; Franklin, p. 204. ♦ A VERY FINE SET in every way. **\$1,500**

These beautifully bound and printed volumes contain a collection of 23 of the poet laureate's most popular verses, including "Mariana" and "The Lady of Shallott" as well as his famed elegaic poem, a tribute to his college friend, Arthur Henry Hallam (1811-33), son of the famous historian Henry Hallam (1777-1859). Written in rhyming quatrains, "In Memoriam" moves from grief and doubt to certainty that the universe is purposeful. It was a sensational bestseller, striking a deep note of resonance with Victorian readers and the queen herself, who told the poet that "next to the Bible, 'In Memoriam' is my comfort." In typically innovative fashion, and featuring a "crinkled" pattern given to the morocco

(vaguely like Spanish calf), Zaehnsdorf has produced bindings here that seem at first glance to be simple but are actually both unusual and delightful. One praiseworthy aspect of the firm's work is that, of all the important modern English binders, Zaehnsdorf would certainly be acknowledged as the bindery most likely to produce volumes notably different from one another, and the examples included in this catalogue attest to the fact that Zaehnsdorf bindings happily do not have a particular "look" to them. (This, of course, does not make a very handsome Bedford binding less handsome just because you can tell from 20 feet away who produced it.) For more on the Vale Press, see item #109. (ST11904)

BUMPUS



Large Paper Copy, Finely Bound, Unopened

137 SWINBURNE, ALGERNON CHARLES. THE TRAGEDIES. (London: Chatto & Windus, 1905) 229 x 149 mm. (9 x 5 7/8"). **Five volumes.** FIRST COLLECTED EDITION. ONE OF 110 LARGE PAPER COPIES. (This is copy #6.)

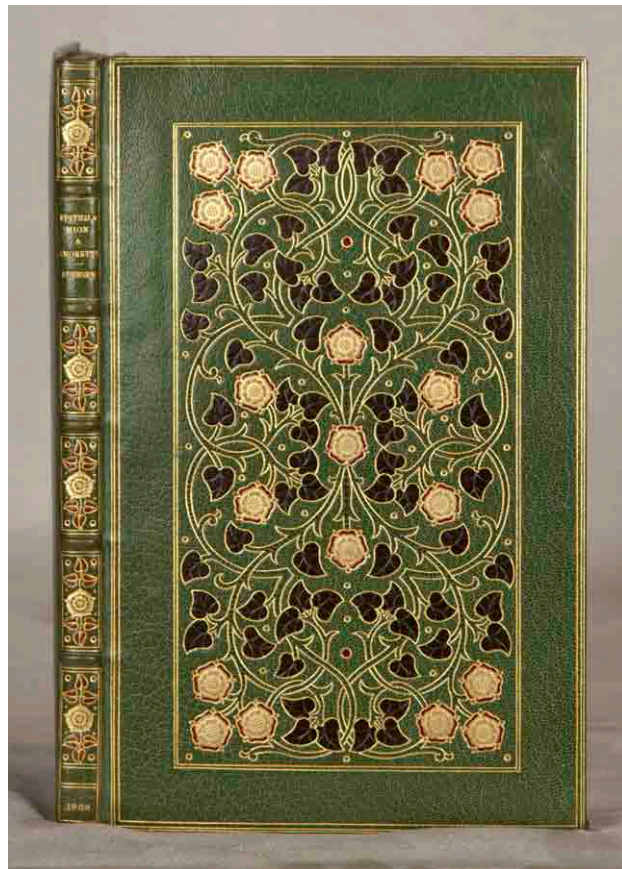
ESPECIALLY FINE CONTEMPORARY BURGUNDY CRUSHED MOROCCO BY BUMPUS (signed on front turn-in), covers and board edges with double gilt rule, spines very attractively and densely gilt in compartments filled with massed stippled volutes enclosing a quatrefoil at center, elegant inner gilt dentelles, top edge 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. **\$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 dramas in the present set include his first published works, "The Queen-Mother" and "Rosamond," and the shorter tragedies "Locrine," "The Sisters," and "Mario Faliero." Our remarkably appealing bindings are 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


BUMPUS



*Spenser's Celebrated Courtship and Nuptial Poems,
Printed on Vellum and in Handsome Inlaid Morocco*

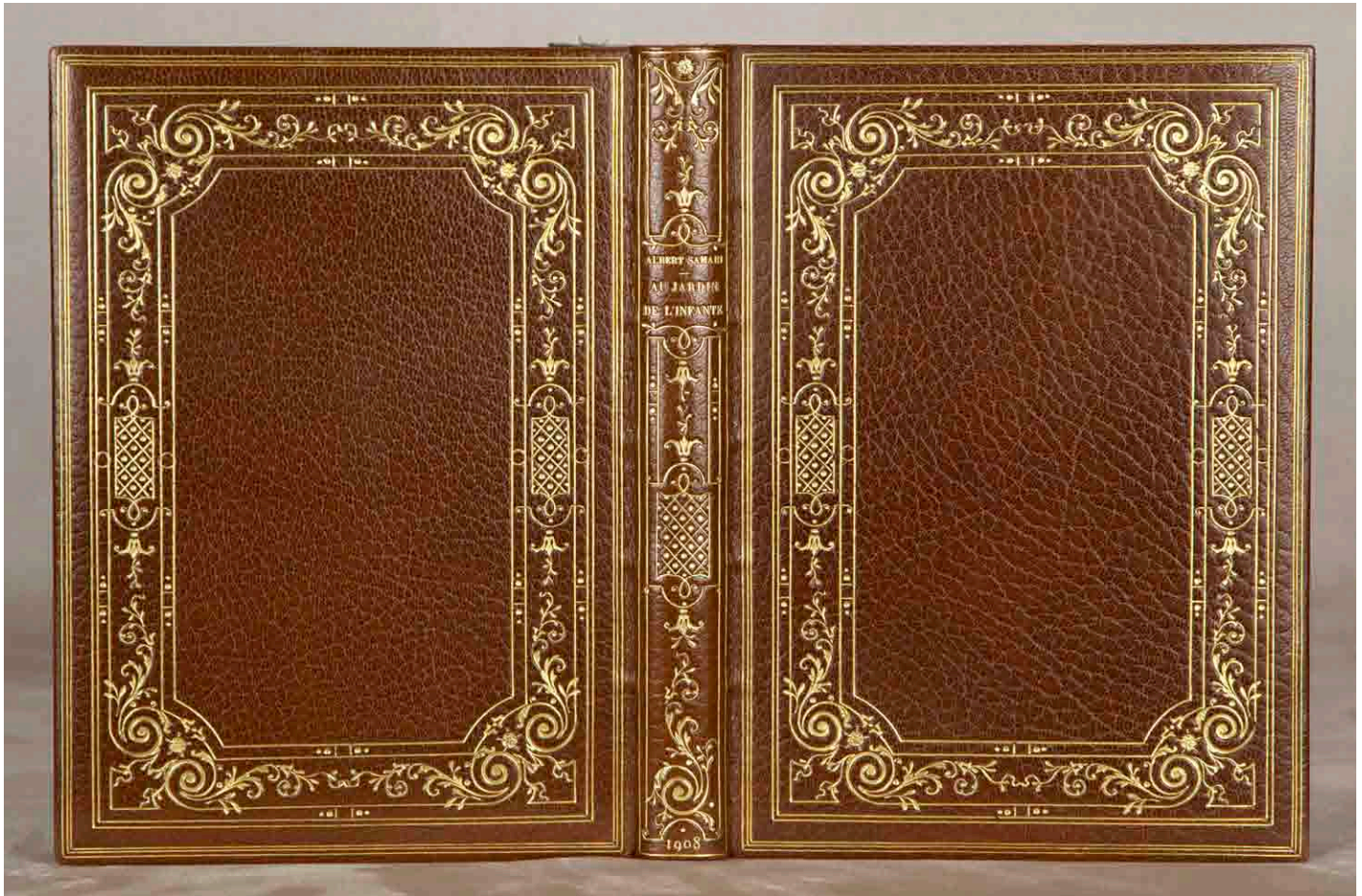
138 (VELLUM PRINTING). SPENSER, EDMUND. EPITHALAMION AND AMORETTI. (London: John & E. Bumpus, Ltd., 1903) 253 x 160 mm. (10 x 6 1/4"). 1 p.l. (limitations page), 86 pp. ONE OF 14 LARGE PAPER COPIES ON VELLUM (this is #13). (Another 250 regular copies were issued on paper).

STRIKING CONTEMPORARY MOSS GREEN CRUSHED MOROCCO, GILT AND INLAID, BY BUMPUS OF OXFORD (stamp-signed on front turn-in), covers with French fillet border, upper board with large central panel containing intricately twining thorned gilt stems with many spade-shaped dark brown inlaid morocco leaves and terminating in a total of 19 roses in red and white inlaid morocco, the design accented with numerous gilt circlets and two inlaid red dots; raised bands, spine gilt in compartments with central rose framed by six inlaid red leaves and with red dot cornerpieces, gilt ruled turn-ins, vellum endleaves, top edge gilt. In a later felt-lined green cloth slipcase.

With foliated initials, engraved head- and tailpieces, title page vignette, and frontispiece portrait of the author. ♦ A hint of humpbacked bowing to boards (common to books printed on vellum), one barely perceptible tiny patch of white residue (from leather preservative?) on upper cover, naturally occurring very minor variations in color of the vellum, but A FINE COPY, entirely fresh and clean internally, and the very pleasing binding lustrous and with almost no wear. \$5,500 

This is the special limited Large Paper vellum printing of Spenser's famous courtship sonnets and celebratory nuptial hymn, in an extremely pleasing binding by Bumpus (about whom, see previous item). The poems here were inspired by Spenser's courtship of and 1594 marriage to his second wife, Elizabeth Boyle. Day calls "Amoretti" "a unique sonnet sequence in Renaissance England," and he is unreserved in his praise for "Epithalamion," calling it "the most beautiful nuptial poem in English, and perhaps in any language." Spenser (1552?-99) was the first modern English poet to achieve major stature, and Day points out that "the poets influenced by Spenser are virtually a roster of the great English poets since his time," among them Milton, Wordsworth, Keats, Rossetti, and Tennyson. For more on Spenser, see item #67. ST11883n



MARIUS MAGNIN



*Luxury Edition of Symbolist Verse with a Nod to Poe
In its Extraordinarily Imaginative Smoking Binding*

139 SAMAIN, ALBERT. AU JARDIN DE L'INFANTE. (Paris: Le Livre Contemporain, 1908) 255 x 180 mm. (10 x 7 1/8"). 3 p.l., 141, [3] pp. ONE OF 120 COPIES (this is copy #46).

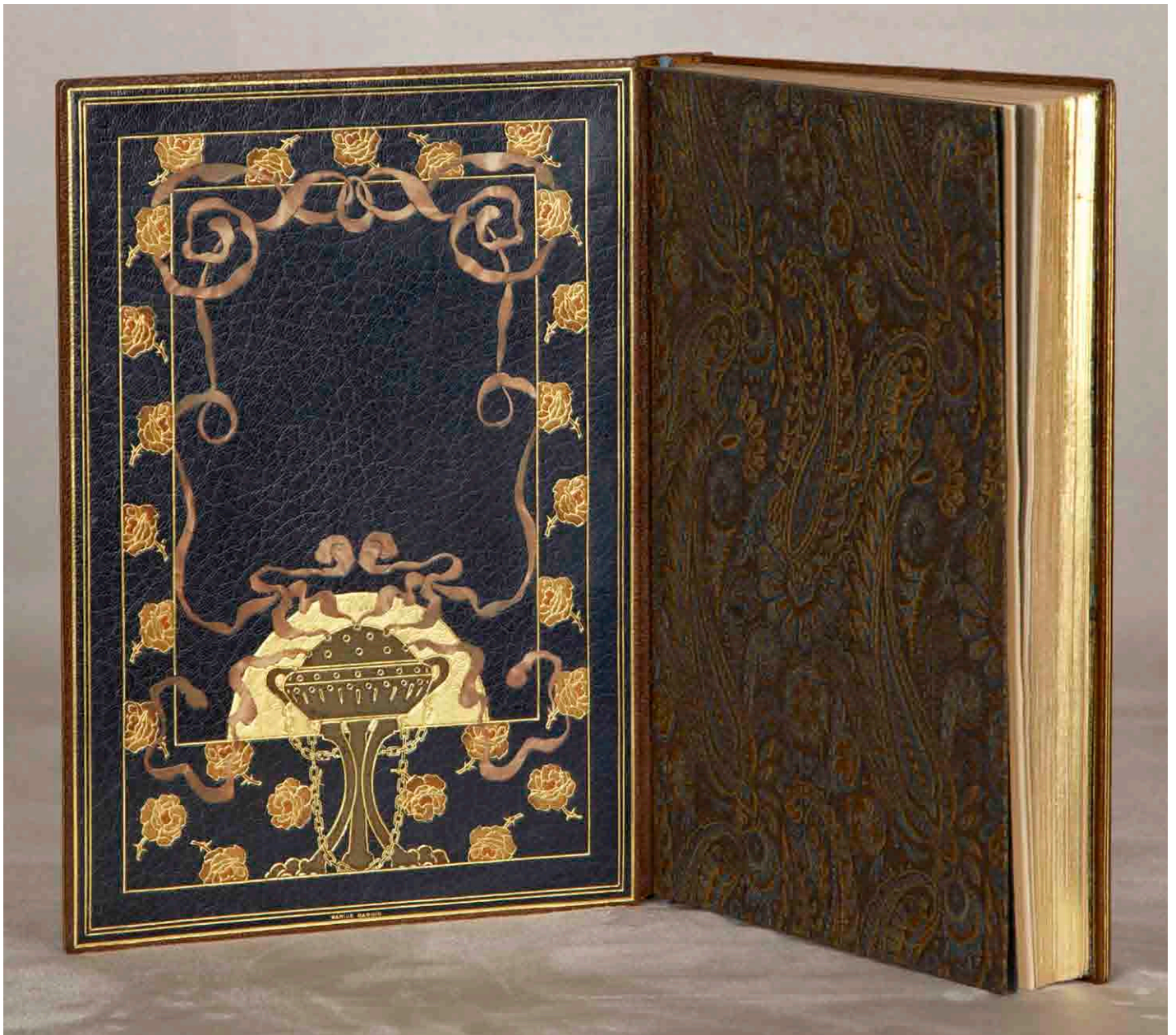
QUITE HANDSOME HONEY BROWN CRUSHED MOROCCO, ELABORATELY GILT AND INLAID, BY MARIUS MAGNIN (stamp-signed at foot of front doublure), cover with complex ornate scrolling gilt frame, flat spine tooled in gilt to a similar design, **DARK BLUE MOROCCO DOUBLURES**, both framed with large inlaid saffron morocco roses, **FRONT DOUBLURE WITH STRIKING INLAIS DEPICTING A LARGE CENSER** standing at the foot of the frame with gold chains hanging from it and a large gilt full moon rising behind it, the censer **EMITTING CURLING RIBBONS OF MOTTLED GRAY AND WHITE SMOKE** that wind around the sides and head of the frame; unusual bold blue and gold paisley silk endleaves, blue marbled flyleaves, all edges gilt. Original color-printed blue paper wrappers bound in. In a (slightly scuffed) marbled paper slipcase with matching morocco lip.

Full gray floral borders on every page, 11 plates engraved on wood by Beltrand after Carlos Schwabe and printed in sepia and black, and with three additional states of the frontispiece. ♦ A quite small spot at gutter on front flyleaves (and a very minor pale spot on half title), otherwise A VIRTUALLY MINT COPY, the beautifully decorated binding entirely unworn and very bright, and the text with no signs of use. **\$6,500**  

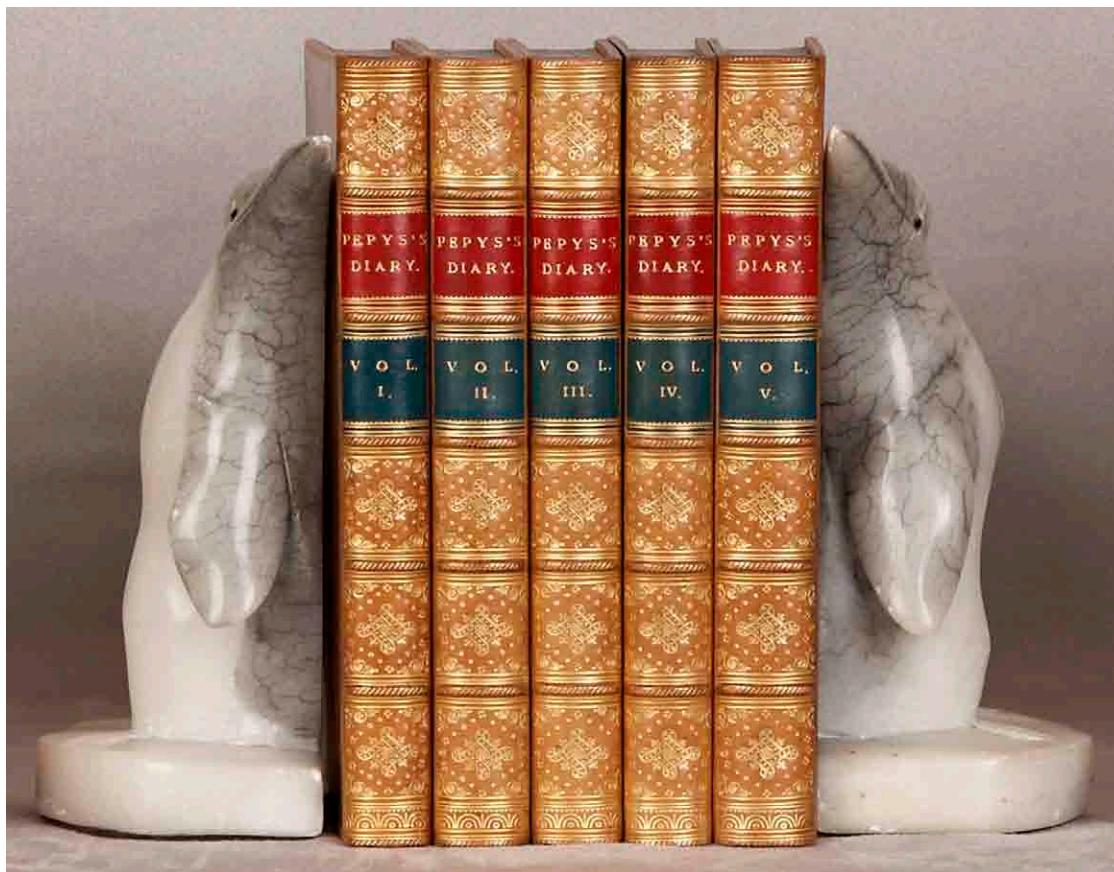
Historically Significant and Decorative Bindings, 1536-2010

This is a very pleasing luxury edition of Samain's popular poetry collection, offered here in a glorious binding with distinctive features that are almost never seen. The first publication of this work in 1893 established Samain (1858-1900), founder of the literary periodical "Mercure de France," as a major Symbolist poet. The mystical and sensuous nature of the poems is reflected in the decoration of the text and the provocative illustrations, and an even more memorable reinforcement is provided by Marius Magnin's magnificent and distinctive binding. The son of an obscure binder from Lyon, Magnin, in the words of Duncan & De Bartha, "made his debut with designs incorporating curious inlaid patterns inspired by silk and upholstery designs." Magnin fils, who "retained Albin Cabanes, a professor of design, to assist him in the ornamentation of his covers . . . became a major exponent of emblematic bindings." The Magnin binding pictured by Duncan & De Bartha employs very complicated

pictorial elements made from morocco inlays that have been stained to achieve an almost marbled effect, giving additional verisimilitude to the depictions. This "marbled" look is perhaps our binding's most imaginative design feature: one sees it in the flowers on our doublures, which are in various shades of pink and yellow, and it is seen again in the curling and interlacing inlaid threads of smoke on the front doublure, which appear in slightly varying versions of gray and light brown. We have never seen another binding where this unusual technique has been employed in such a clever and effective way. (The moon, censer, and roses design on the doublure seems to be a visual echo of the quotation from Edgar Allan Poe's 1848 poem "To Helen," with which Samain prefaces his collection: "Was it not Fate, that, on this July midnight, / . . . bade me pause before that garden gate / To breathe the incense of those slumbering roses?"). ST12066




JENKINS & CECIL



140 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. **\$1,500** 

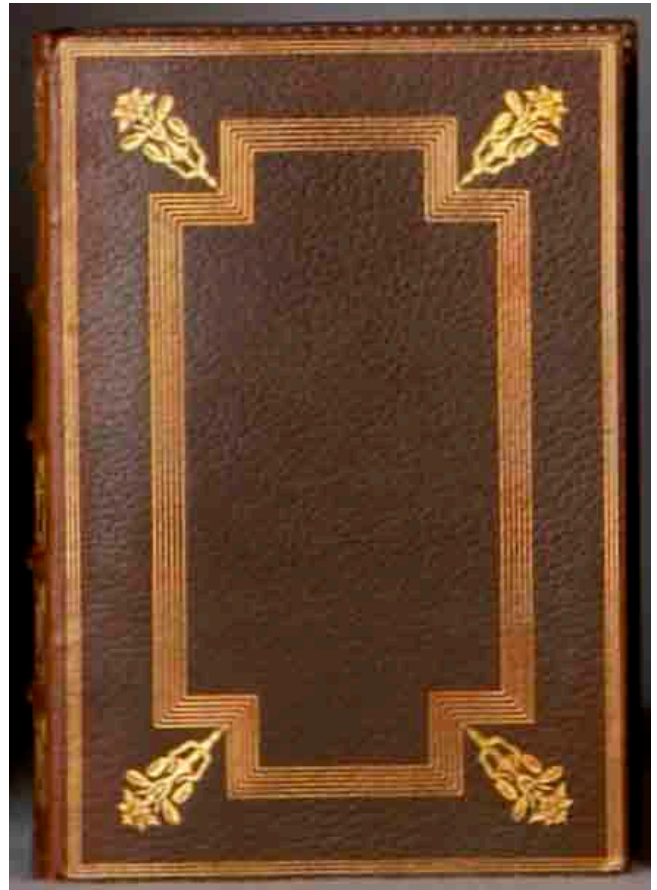
In his own time, Pepys was known as the Secretary of the Admiralty, a post he held from 1673-88, and it was through his work in this position that he earned the credit for rejuvenating an English navy that during his day had reached its lowest point since the Middle Ages. But to us, Pepys (1633-1703)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

an uncommon example of the work of the Jenkins & Cecil firm. Ramsden does not give an address for them, but notes that one of their volumes was item #920 in the Huth Library sale (a copy of Brathwait's "Arcadian Princess" in sprinkled calf), and puts the date of that binding after 1840. The British Library Database of Bookbindings has an entry for a 19th century morocco binding tooled in gilt and signed by Jenkins & Cecil on a 16th century prayer book (shelfmark c52a18). ABPC lists 10 items bound by them, including a Nuremberg Chronicle. ST8116q

*Sumptuously Gilt Morocco, with
Inlaid Morocco Doublures, the Text Unopened*

141 MONTAIGNE, MICHEL EYQUEM DE. THE WORKS. (New York: Edwin C. Hill, 1910) 235 x 162 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 INLAID, 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 inlaid 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 INLAID BLACK MOROCCO IN THE FORM OF A FLOWER, the inlay 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. **\$7,500**

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

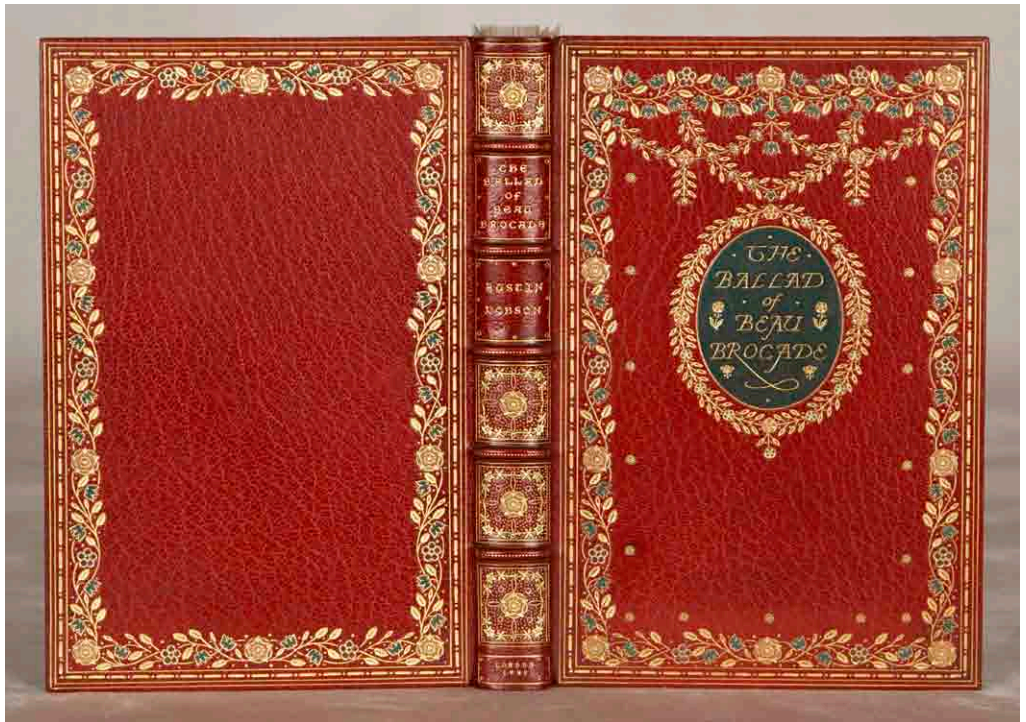
in the time of James I. The 17th century British authors most in the tradition of Montaigne include Walton, Browne, and Burton. Each of these three later writers shared Montaigne's approach of purportedly illuminating all of humanity by writing about oneself. The translator here, Charles Cotton (1630-87), 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



SANGORSKI & SUTCLIFFE
With Extremely Dainty Decoration,
Including More than 160 Floral Inlays

142 DOBSON, AUSTIN. THE BALLAD OF BEAU BROCADE, AND OTHER POEMS OF THE XVIIIITH CENTURY. (London: [Printed by Charles Whittingham and Co. at the Chiswick Press for] Kegan Paul, Trench, Trübner, & Co., 1892) 182 x 122 mm. (7 3/8 x 4 7/8"). xiii, [iii], 89, [3] pp. FIRST EDITION.

DELIGHTFUL RED MOROCCO, EXTRAVAGANTLY GILT AND INLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers with floral frames featuring inlaid pink roses, lavender violets, and turquoise tulips on a leafy gilt vine, upper cover with three garlands at the top of the frame, from which hangs an oval medallion with gilt titling and tiny inlaid flowers, the medallion surrounded by a gilt and inlaid floral wreath, raised bands, spine compartments with central inlaid pink Tudor rose on a stippled background and enclosed by a gilt floral frame, SKY BLUE MOROCCO DOUBLURES framed by multiple plain and decorative gilt rules, ice blue moiré silk free endleaves, all edges gilt and delicately gauffered (the binding with more than 160 inlays, many of them extremely delicate). In a very fine felt-lined scarlet morocco folding box by Zaehnsdorf.



With 50 illustrations of 18th century ladies and gentlemen by Hugh Thomson, 27 of them full-page. Verso of front free endleaf with leather bookplates of Paul Chevalier and Doris Louise Benz (see below). ♦ Front joint slightly rubbed with very thin cracks beginning at head and tail, pale offsetting onto flyleaf from bookplates, otherwise A BEAUTIFULLY BOUND COPY IN FINE CONDITION, the leather lustrous, and the text with virtually no signs of use. \$2,800

This charming volume harkens back to an idealized, cultivated 18th century in its amusing light verse and animated illustrations—both produced by ardent admirers of that period—and in the very dainty decoration of the fine Sangorski binding. Day describes Dobson (1840-1921) as “a genteel bureaucrat” who “virtually fled from his own era to take refuge in the 18th century.” Dobson’s fascination with the era led to an expertise so respected that DNB says “any publisher intending to reissue an eighteenth-century work went to Dobson for an introduction.” Dobson’s interest in the charms of the 18th century was shared by his friend, the illustrator Hugh Thomson (1860-1920), who specialized in depicting the period. According to DNB, “his fine line drawing of rural characters and gentle countrified society appealed

to the imagination of the public; most of Thomson’s best-known work is in this idiom.” Binders Sangorski & Sutcliffe also looked to the 18th century for the rather Rococo floral wreaths and garlands that adorn the covers here. Francis Sangorski and George Sutcliffe met when both boys attended Douglas Cockerell’s bookbinding classes at the L. C. C. Central School. Cockerell was so impressed by their artistry that he hired Sutcliffe as a finisher and Sangorski as a forwarder. In 1901, Francis and George went into business for themselves, and before long, they had become two of the most renowned English binders of the 20th century. Our copy was owned by successive connoisseurs of fine bindings (for Chevalier, see item #63, and for Benz, see item #52). ST12062

SANGORSKI & SUTCLIFFE - JEWELLED BINDINGS
*Among the Most Wonderful Modern Bindings
 We Have Ever Seen, with 226 Jewels*

143 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; (recently replaced) 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, "A Census of Jewelled Bindings ca. 1900-1939," 97. ♦ Two leaves with neatly repaired marginal tears, but A MAGNIFICENT COPY OF A MASTERPIECE OF BOOKBINDING. \$65,000

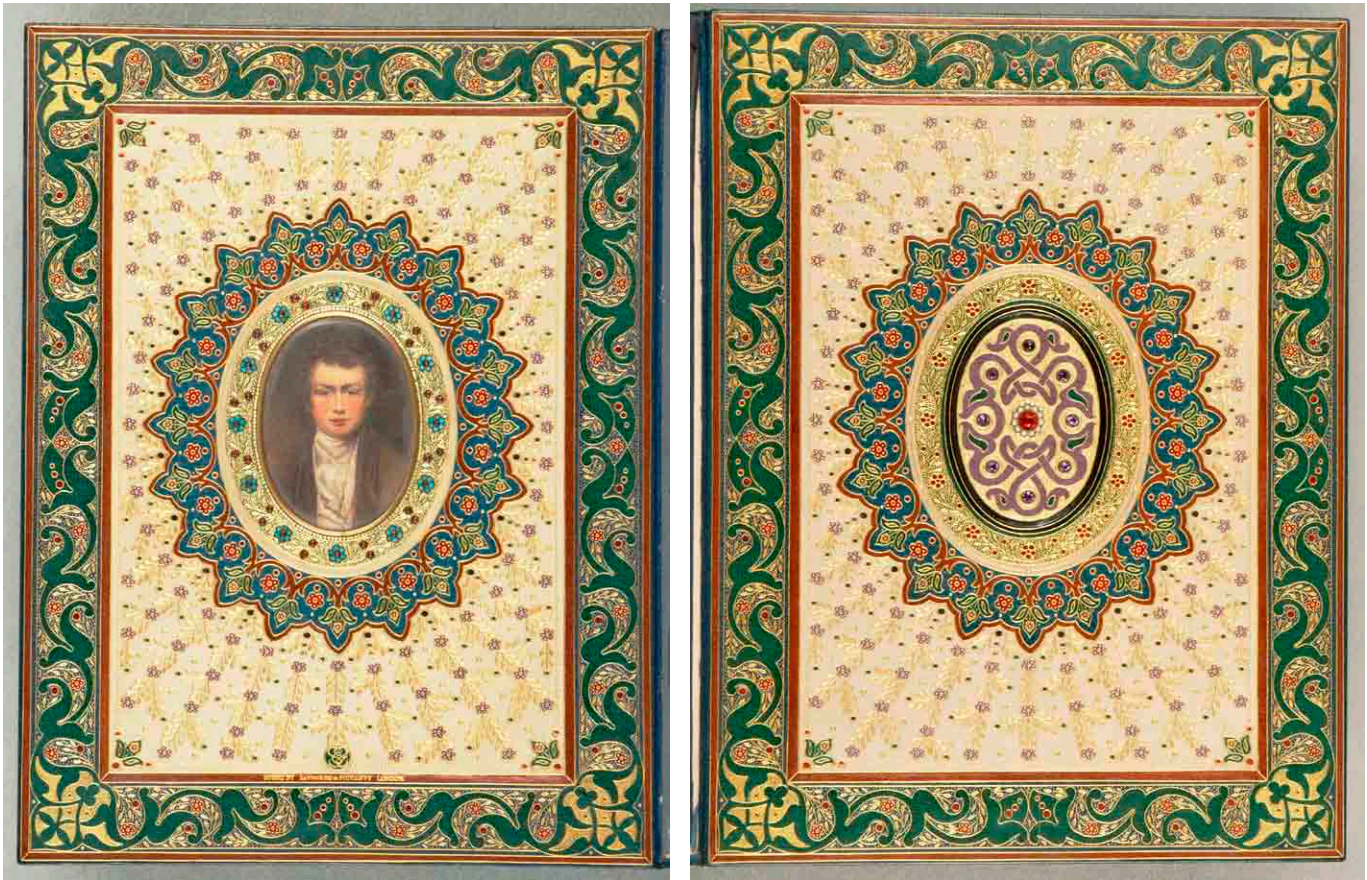


This is the uncommonly seen first printing of a work that provides a strong evocation of the Romantic era, offered here in a breathtaking jewelled binding that could hardly be more sumptuous. The bindery founded by Francis Sangorski and George Sutcliffe reached its zenith in the first dozen years of 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 volume enjoys a distinguished provenance, having once been in the unparalleled collection of jewelled bindings held by New York collector Phoebe Boyle (see item #167, below), and then in the impressive library of Pittsburgh philanthropist, art collector, and bibliophile Charles J. Rosenbloom. For Moore and "Lalla Rookh," see item #57, above. ST11655 ➔







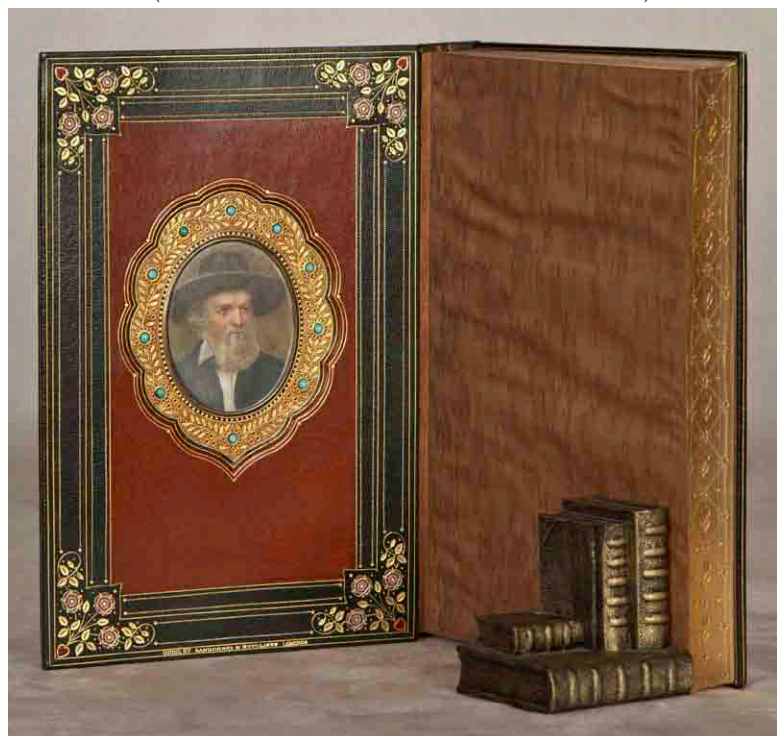
▲ Item 143

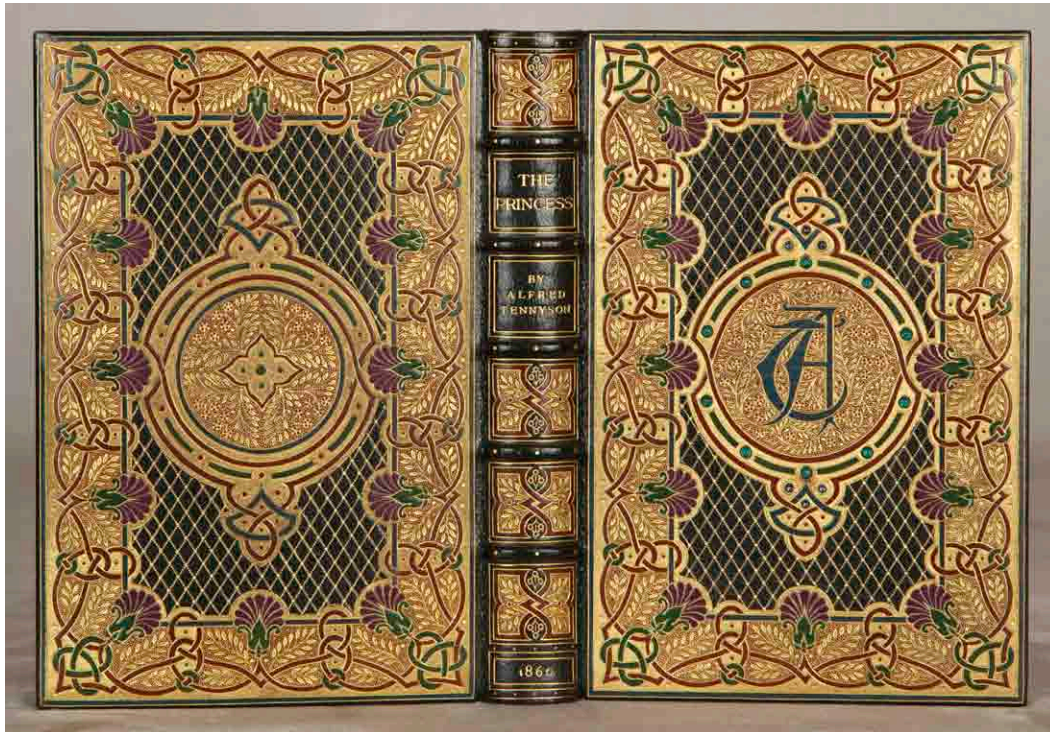
SANGORSKI & SUTCLIFFE - JEWELLED BINDINGS

*Jewels, Inlays, and a Fine Cosway-Style Painting,
Greatly Animated, but with a Governed Intensity*


144 TENNYSON, ALFRED. THE PRINCESS: A MEDLEY. (London: Edward Moxon and Co., 1860) 218 x 147 mm. (8 1/2 x 5 3/4"). 3 p.l., 188 pp.

SUMPTUOUS DARK GREEN MOROCCO, VERY DENSELY GILT, INTRICATELY INLAID, AND ADORNED WITH JEWELS, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers with a diapered central panel enclosed by a wide and ornate frame of inlaid brown and green strapwork on a heavily stippled gilt ground accented with leafy fronds of gold, the inner edge of the frame punctuated at the corners and on the sides by a dozen lotus blossoms of purple and green morocco; upper cover with large central medallion framed by green, blue, and brown strapwork with knots at the head and foot FEATURING A TOTAL OF SIX CABOCHON SAPPHIRES, AND the frame itself SET WITH 10 CABOCHON EMERALDS, the medallion filled with swirling gilt vines, tiny red morocco berries, and flowers on a very densely stippled ground, the whole with a dramatically superimposed "A T" monogram of inlaid green





morocco at the center; lower cover with similar central medallion in which red dots of inlaid morocco take the place of the gemstones and the centerpiece is a gilt quatrefoil with inlaid circles of green morocco; raised bands, spine richly gilt in compartments with inlaid brown strapwork, gilt leaves, red morocco berries, and much gilt stippling, CHESTNUT BROWN MOROCCO DOUBLURES inside a wide green morocco frame decorated with plain and dotted gilt rules and floral spray cornerpieces of inlaid lavender flowers, red hearts, and gilt rose leaves, panel of FRONT DOUBLURE WITH A SUNKEN SCALLOPED OVAL MEDALLION CONTAINING A PORTRAIT OF THE POET ON IVORY under glass, THIS ENCIRCLED BY A WIDE, THICKLY GILT COLLAR WITH 10 CABOCHON TURQUOISES, rear doublure with a similar sunken panel featuring a large floral spray of roses and tulips in gilt and inlaid morocco within an inlaid strapwork frame, the whole surrounded by a wide band of heavy gilt; brown watered silk endleaves, EDGES GILT, GAUFFERED, AND PAINTED in a delicate diapered floral pattern. In a (slightly scuffed) matching straight-grain morocco solander box lined with felt (the box with front joint expertly renewed).

With 26 illustrations engraved on wood by Dalziel, Green, Thomas, and E. Williams, from drawings by Daniel Maclise, R.A. ◆ Occasional mild foxing, but A DAZZLING COPY IN EXCEPTIONALLY FINE CONDITION. \$35,000 

This is the first attempt at a lengthy poem by Tennyson, and probably the most famous work he published during his lifetime, offered here in a magnificent Sangorski binding of great beauty, taste, and unerring execution, incorporating dense stippling, fanciful and elaborate inlays, two dozen gemstones, and a fine Cosway-style painting (for more on Cosway bindings, see items #165 and 166). Although the artist of our miniature is unidentified, the work here is remarkably well done, and appears to be based on a photograph by Julia Margaret Cameron showing the poet laureate in later life, with full white beard and and in a soft, wide-brimmed hat. There exist jewelled bindings of more elaborate design (and at higher prices), but this one is particularly pleasing in the way that it incorporates areas of encrusted stippling and

fanciful animation with panels where the eye is allowed to relax; the whole gives the feeling of governed intensity—there is a great deal of decoration on the covers, for example, but it is all carefully symmetrical and, consequently, under control. The tiny red morocco flowers amidst the swirling, massed gilt at the center of each board represent an almost amazing achievement in binding skill, but, by contrast, the unadorned areas of the high quality leather doublures provide a pleasing tranquil context for the intricate decoration they surround. According to G. E. Dawson, our long poem about a Medieval university for women, founded by a princess, is “the most complete and satisfying of all Tennyson’s works,” and Day writes that “lyrics interspersed in ‘The Princess’ are among Tennyson’s best and among the best in English.” ST11883h ➡



▲ Item 144

SANGORSKI & SUTCLIFFE



145 **LOWELL, JAMES RUSSELL.** THE WRITINGS. (London: Macmillan and Co., 1890) 194 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. **\$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

SANGORSKI & SUTCLIFFE

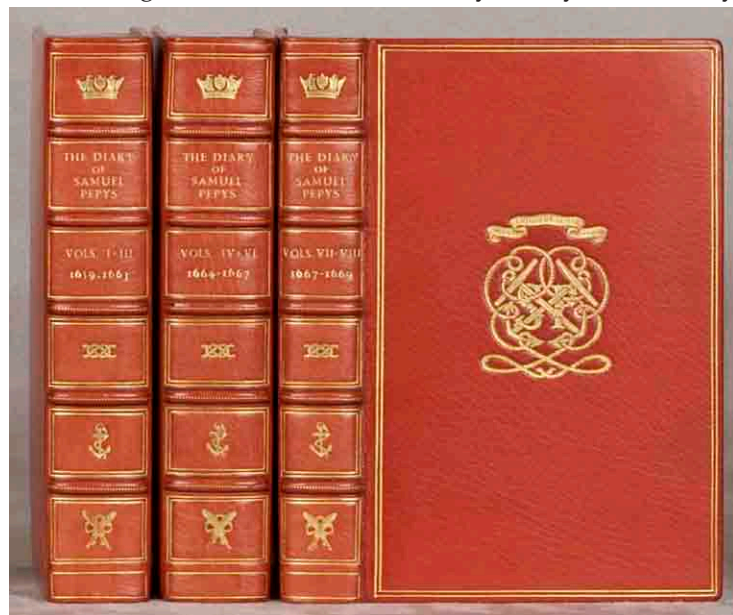
146 PEPYS, SAMUEL. THE DIARY. (London: G. Bell and Sons Ltd., 1924) 187 x 121 mm. (7 3/8 x 4 3/4"). **Eight volumes bound in three.** Transcribed by the late Rev. Mynors Bright, M.A., from the shorthand manuscript in the Pepysian Library, Magdalene College, Cambridge. Edited with additions by Henry B. 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. **\$1,250**

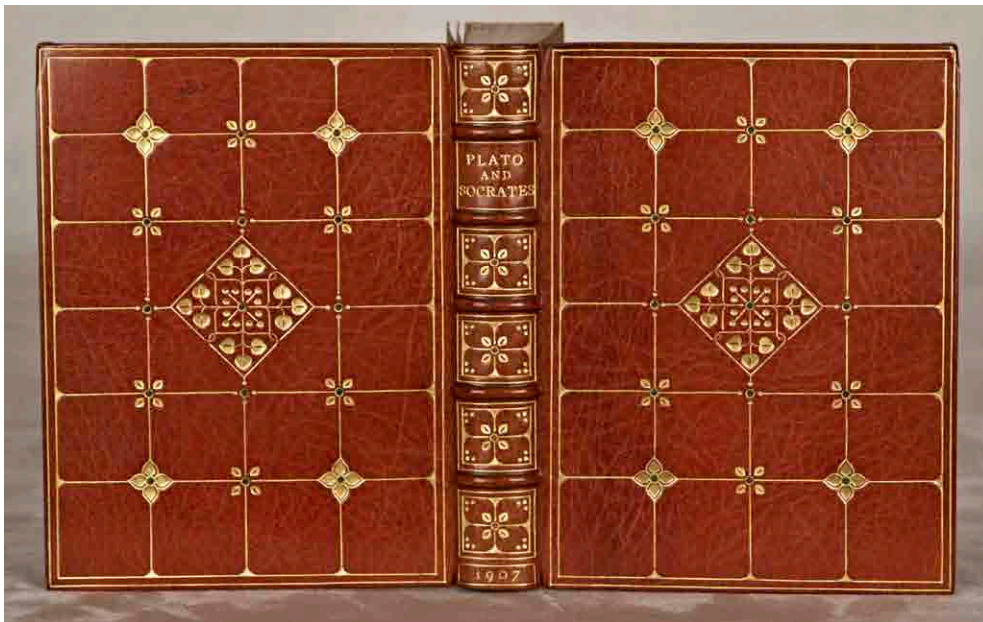


Pepys' diary is available in various editions (see, for example, items #140 and 169); the chief value of the present printing is that it is done on India paper, allowing the full substantial text to be contained in a very manageable space. And the compactness of this edition is here very much enhanced 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

SANGORSKI & SUTCLIFFE



147 **PLATO AND SOCRATES.** (London: Arthur L. Humphreys, 1907) 163 x 122 mm. (6 1/2 x 4 3/4"). 3 p.l. (including 2 tipped-in series and title leaves), 262 pp. Translated by William Whewell.

Very pleasing russet morocco, gilt, in the Arts and Crafts style by Sangorski & Sutcliffe (stamp-signed on rear turn-in "Bound by Sangorski & Sutcliffe London for the Torch Press"), covers with intersecting gilt rules forming 20 squares, small leaf tools and green morocco dot inlays accenting intersections, central lozenge composed of gilt leaves and circles around an inlaid green dot at center, raised bands, spine compartments with similar gilt tooling, turn-ins with French fillets, all edges gilt.

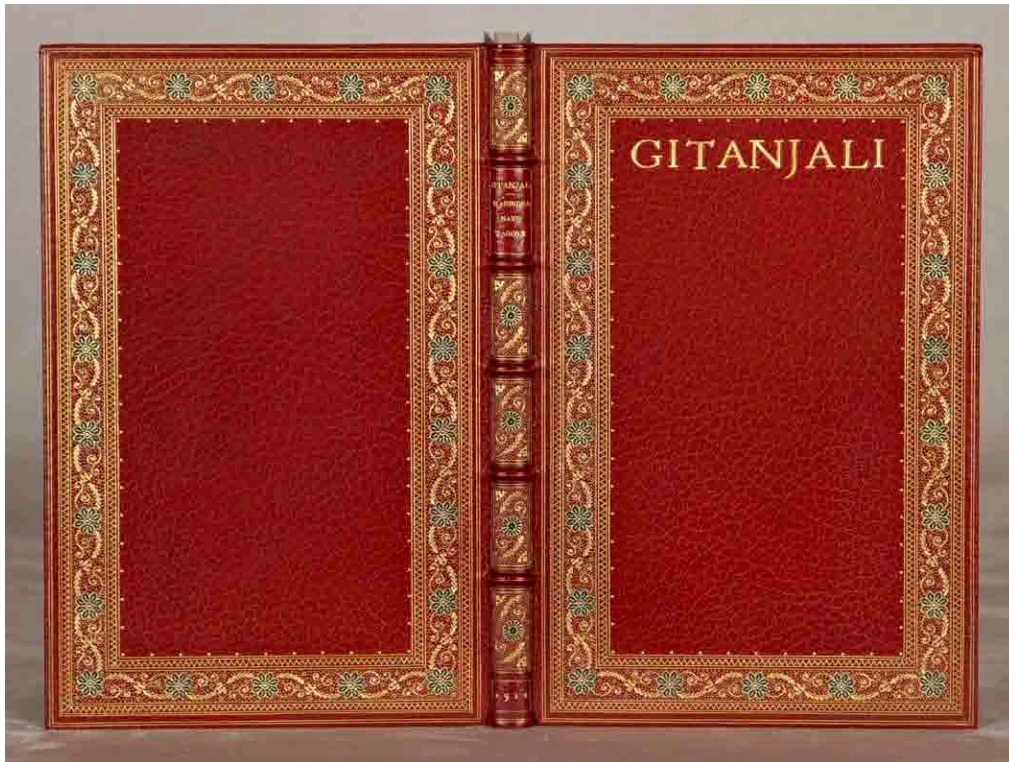
Front pastedown with engraved bookplate of Cortlandt Field Bishop and book label of Abel E. Berland (see below).

◆ Spine just slightly sunned, one corner a little bumped, faint smudge to title page, otherwise A VERY FINE COPY with almost no signs of use. **\$750**

Printed as part of Humphreys' "Royal Library: Belles Lettres" series, this volume contains the dialogues "Euthyphro: Of Piety," "The Apology, or Defence of Socrates," "Crito: What is to be Done?" and "The Phaedo: Of the Immortality of the Soul." According to DNB, translator William Whewell (1794-1866), who completed this version between 1859 and 1861, was known as "a great master of Trinity [College, Cambridge] and a man of enormous intellectual power and learning." The reference to the Torch Press in the stamped signature on the rear turn-in surely relates to the private press of that name that printed books in Cedar Rapids, Iowa, for half a century, beginning in 1906. But beyond that, we don't know about further connections between our binder and publisher on the London side of the Atlantic and the Torch Press, which was responsible for some of the earliest serious attempts to produce fine printing in the American Midwest. Our copy comes from the renowned library of Cortlandt F. Bishop (1870-1935), American aviation pioneer, automobile enthusiast, art collector, and bibliophile, whose

books reflected outstanding taste and discrimination. Among other things, the Bishop collection contained rarities of great value in the fields of illuminated manuscripts, early printing, and English literature, but the library was especially rich in elegant bindings. Bishop was in many ways the heir to the bibliophilic eminence of Robert Hoe, the most famous of all American book collectors and first president of the Grolier Club, and their kinship is especially strong in the love for fine bindings. Subsequent owner, Chicago bibliophile Abel Berland (1915-2010), said of his library, "This is not a collection in the usual sense. I was not interested in a single author, period, or subject. When I buy a book, I buy what I want to read and make it part of my library. These are books that I cherish as part of my own literary and scientific interests." However personal or utilitarian his volumes were to him, the sale of books from his collection at Christie's in New York on 8 and 9 October 2001 was one of the most important bibliophilic events of the new century, bringing in more than \$14,000,000. ST12040c

SANGORSKI & SUTCLIFFE



*Executed with Exceptional Delicacy by
Two of Sangorski's Most Renowned Craftsmen*

148 TAGORE, RABINDRANATH. GITANJALI (SONG OFFERINGS). (London: Printed at the Chiswick Press for the India Society, 1912) 222 x 146 mm. (8 7/8 x 5 3/4"). xvi, 64 pp. With an introduction by W. B. Yeats. ONE OF 750 COPIES.

EXQUISITE RED CRUSHED MOROCCO, HANDSOMELY GILT AND INLAID, BY SANGORSKI & SUTCLIFFE, covers with broad and intricate gilt borders made up of 10 plain and two jagged rules enclosing a row of inlaid dark blue flowers as well as curving foliate branches and tendrils, all on a pointillé ground, spine similarly decorated (there are 49 inlaid flowers in all), very broad and lovely pointillé gilt inner dentelles, blue silk endleaves, gilt top. In a custom-made, fleece-lined folding cloth box.

Lithographed frontispiece portrait. With the engraved bookplate of Charles Loomis Dana (see below). Title page printed in red and black, initials in red. ♦ A VERY FINE COPY IN A VERY LOVELY BINDING. **\$4,500**

Although he wrote considerable fiction and drama and did much important work for Indian independence and social reform, Tagore (1861-1941) is known mainly as a famous poet whose work was inspired by the lives of poor villagers he knew and by his deep mystical religious beliefs. This volume contains his most famous collection of poems, which he has translated here from his native Bengali into English prose and for which he was awarded the Nobel Prize. This binding, done about the time of the book's publication, is remarkable for its delicacy and flawless execution. It is the result of the collaboration of two of Sangorski & Sutcliffe's finest craftsmen. According to Stanley Bray, the firm's managing director, the book was forwarded by Sylvester Byrnes, "perhaps the finest forwarder the trade has ever known," and finished by George Lovett, "a gold finisher

of outstanding ability," who died of consumption at a young age not long after this binding was done. Bray tells us that Lovett's "powdered gold stopping, each single dot a separate tooling operation, was the envy of his fellow craftsmen." He was apparently better able than anyone else "to obtain the effect of a finely dotted background, with each dot as close to its neighbor as possible without touching, while at the same time achieving a level all over effect." The present binding is obvious testimony to the binder's talents in this regard. Charles Loomis Dana (1852-1935) was a renowned American neurologist whose clinical descriptions of combined sclerosis of the spinal chord and writings on alcoholism were of great significance. ST12064

SANGORSKI & SUTCLIFFE
*An Intriguing Early Derivative Sangorski Binding
Imitating Douglas Cockerell and the Doves Bindery*



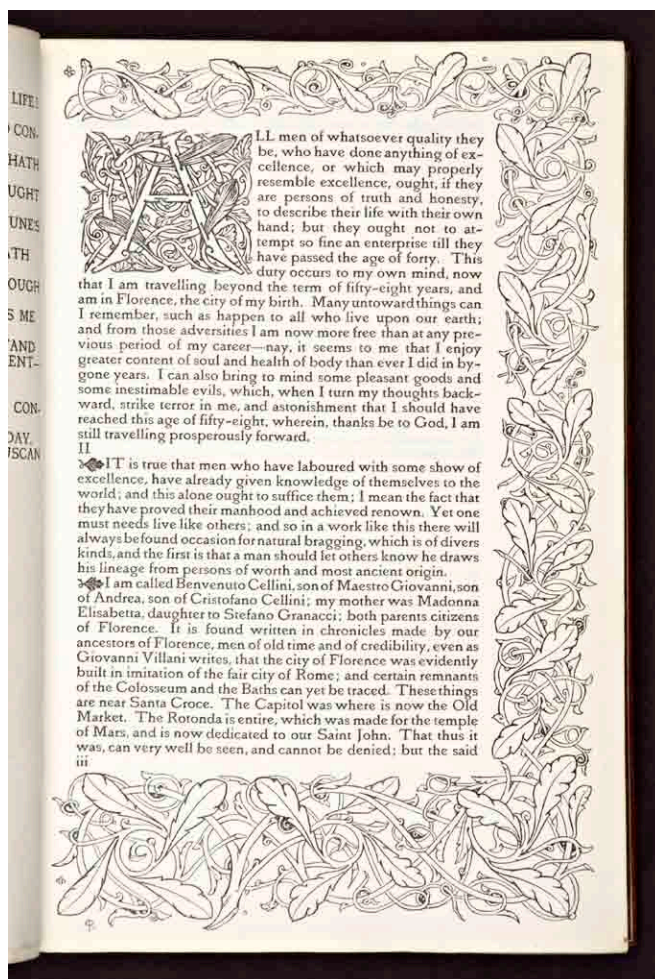
149 (VALE PRESS). THE LIFE OF BENVENUTO CELLINI. (Vale Press, 1900) 295 x 195 mm. (11 5/8 x 7 5/8").
Two volumes bound in one. ONE OF 300 COPIES on paper. (There were an additional 10 copies on vellum.)

VERY HANDSOME RUSSET MOROCCO, ELABORATELY GILT TOOLED IN THE ARTS AND CRAFTS STYLE BY SANGORSKI & SUTCLIFFE (stamp-signed "S&S" and dated 1902 on rear turn-in), boards with delicately looping frame around edges accented with dots and shamrock cornerpieces of inlaid green morocco, the frames enclosing a very large window-like central panel divided into 24 squares or "panes" by linking and parallel gilt lines, 11 of the intersections of these lines on each cover with variably intricate decoration incorporating considerable gilt and inlaid beige and green morocco (four of the 11 prominent, and the central medallion quite noticeable and lovely, with very elaborate concentric circular bands of gilt, inlays, and stippling); raised bands, spine gilt in gracefully tooled compartments with a central circle of inlaid red and brown dots and shamrock spray cornerpieces; DARK GREEN MOROCCO DOUBLURES framed by gilt rules and dots, vellum free endleaves, all edges gilt.

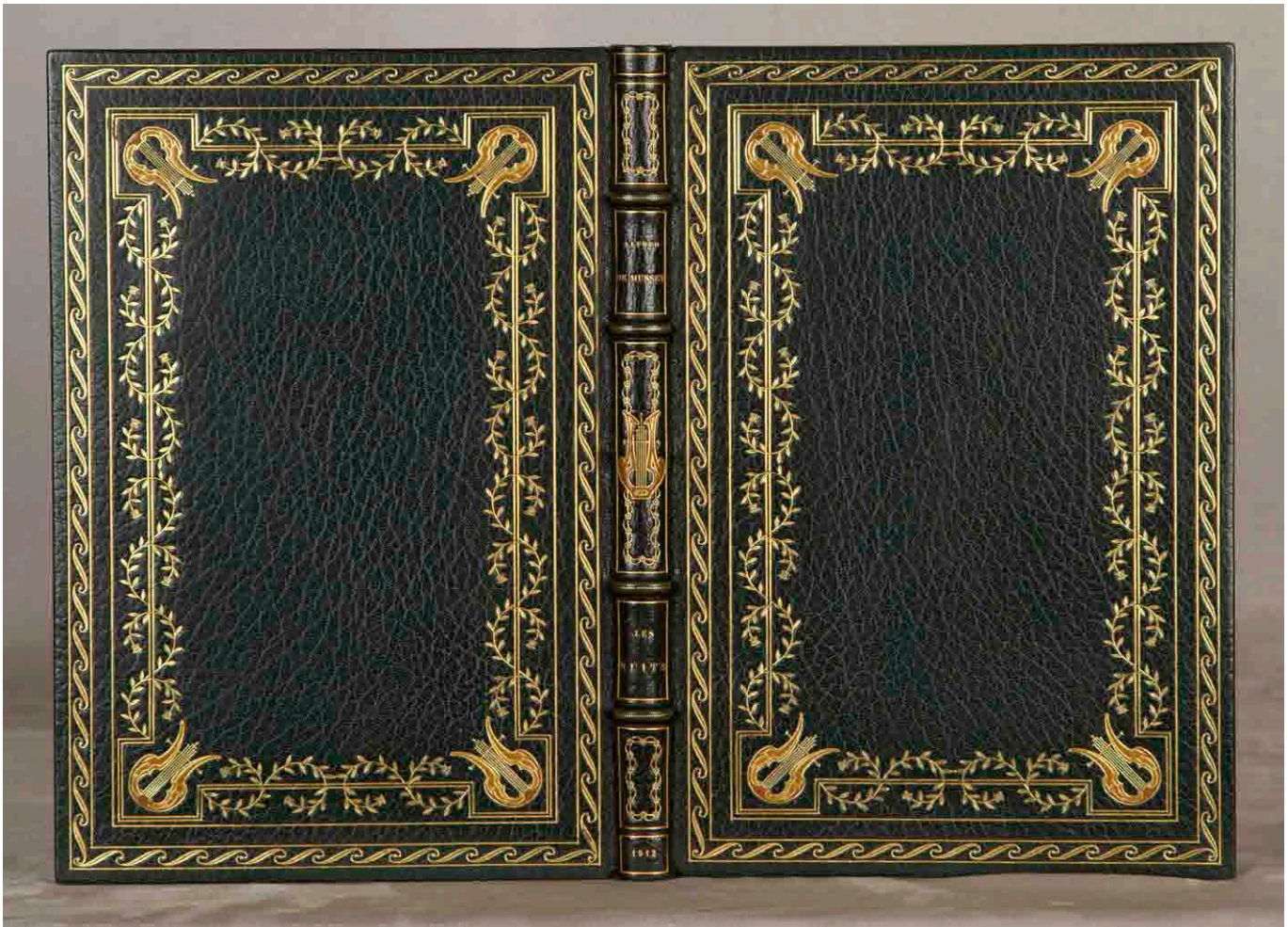
With printer's device in colophon and three-quarter leafy woodcut border and large foliated initial designed by Charles Ricketts on opening page. Ransom, p. 436. ♦ Spine lightly and evenly sunned, a hint of rubbing to extremities, one small abrasion to lower joint (but all rubbing carefully refurbished), four gatherings with noticeable foxing to the margins (as is typical of this work), occasional minor foxing elsewhere, otherwise a fine copy, the leaves especially clean and fresh, and the impressive binding lustrous and without significant wear. \$4,500

This is an appealing private press printing of a classic work offered here in a binding that is both arresting and of considerable historical interest. One of the few Vale Press books of notable combined height and girth, the present volume provided a sizable and suitable vehicle for our especially impressive Arts and Crafts binding from the earliest days of the partnership between Francis Sangorski and George Sutcliffe. After studying under and then working for master binder Douglas Cockerell, Sangorski and Sutcliffe founded their own bindery in 1901, and the enterprise became one of the two or three most successful English binderies of the 20th century. Although the Sangorski name is always associated with the workshop's later celebrated ornate jewelled bindings, this binding, done in the second year of the firm's existence, is strikingly derivative, showing the strong influence of Cockerell, who himself had apprenticed with T. J. Cobden-Sanderson and had then worked at the Doves bindery. DNB

describes Cockerell's bindings as "the expression or flowering of the book's construction, arranging [a] simple vocabulary of flowers and leaves and scrolling lines into roundels, panels, and arabesques that echo the proportions and structure of the book"—certainly an apt description of our binding. In addition to the obvious borrowing of design elements on the covers and spine, we see here that Sangorski and Sutcliffe, who generally stamped their full name on the front turn-in, instead signed this binding at the rear in the style of Cobden-Sanderson and the Doves Bindery with their initials between the two halves of the date: "19 S&S 02." These glittering covers contain the famous autobiographical memoirs of the gifted and barbaric Cellini (1500-71), found here in the Symonds translation that was the standard version for a century. For more on the Vale Press, see item #109. ST11967



AFFOLTER



Extraordinarily Elegant and Tastefully Sensuous

150 MUSSET, ALFRED DE. LES NUITS. (Paris: J. Meynial, 1911) 292 x 195 mm. (11 1/2 x 7 3/4"). 73, [7] pp. ONE OF 120 COPIES ON VÉLIN D'ARCHES, of a total edition of 160.

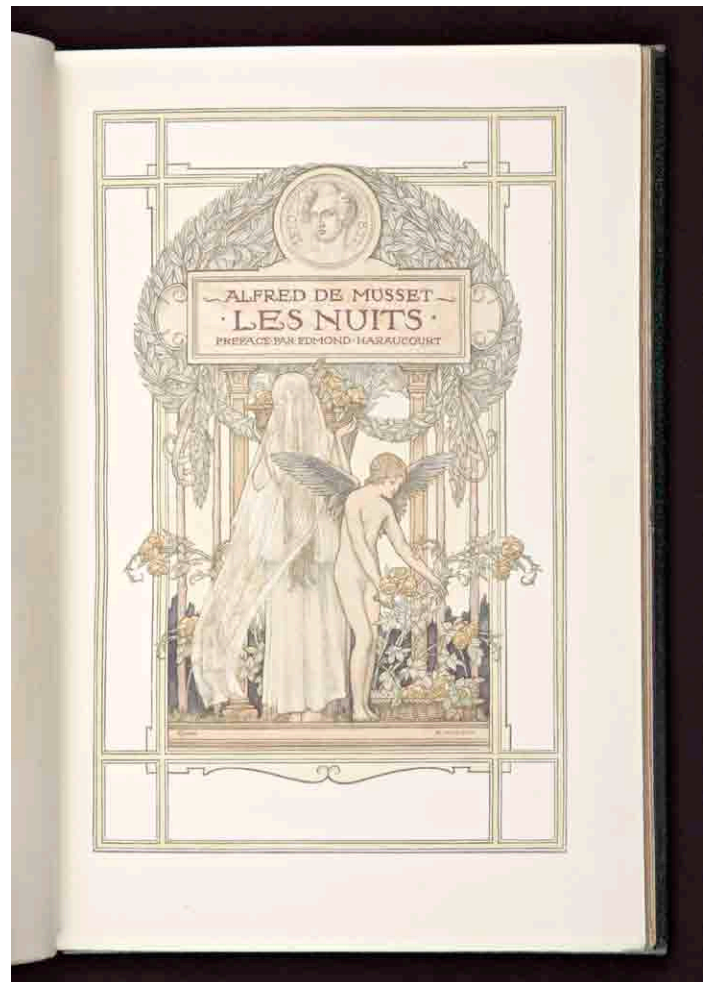
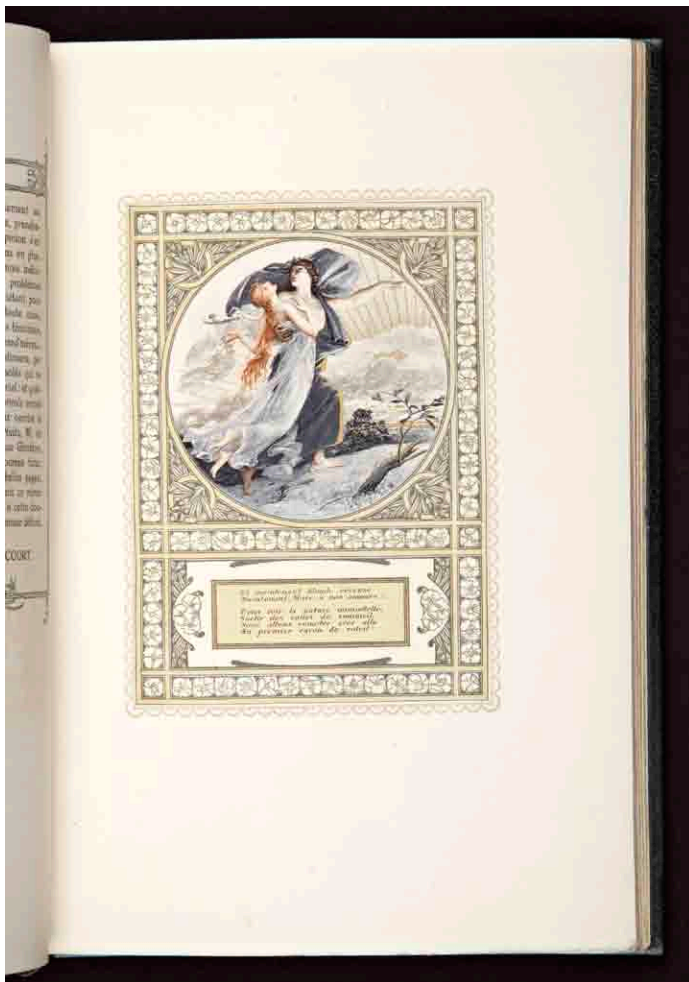
SPLENDID MIDNIGHT BLUE CRUSHED MOROCCO BY P. AFFOLTER (stamp-signed on front turn-in and dated 1912), covers ornately gilt and inlaid in an Art Nouveau design featuring an outer border of cresting gilt tools and a large central panel within a frame of plain rules and sinuous flowering vines, brown and gold inlaid morocco lyres at corners, raised bands, spine gilt in five compartments, two with titling, the other three with a floral frame, the elongated central compartment additionally with an inlaid lyre, turn-ins gilt with frame of plain and dotted rules and curling cornerpieces, aqua silk jacquard endleaves in a diapered floral pattern, iridescent blue moiré flyleaves, all edges gilt. Original dark blue paper wrappers bound in. In a matching (just slightly rubbed) marbled slipcase with fleece lining and morocco lip.

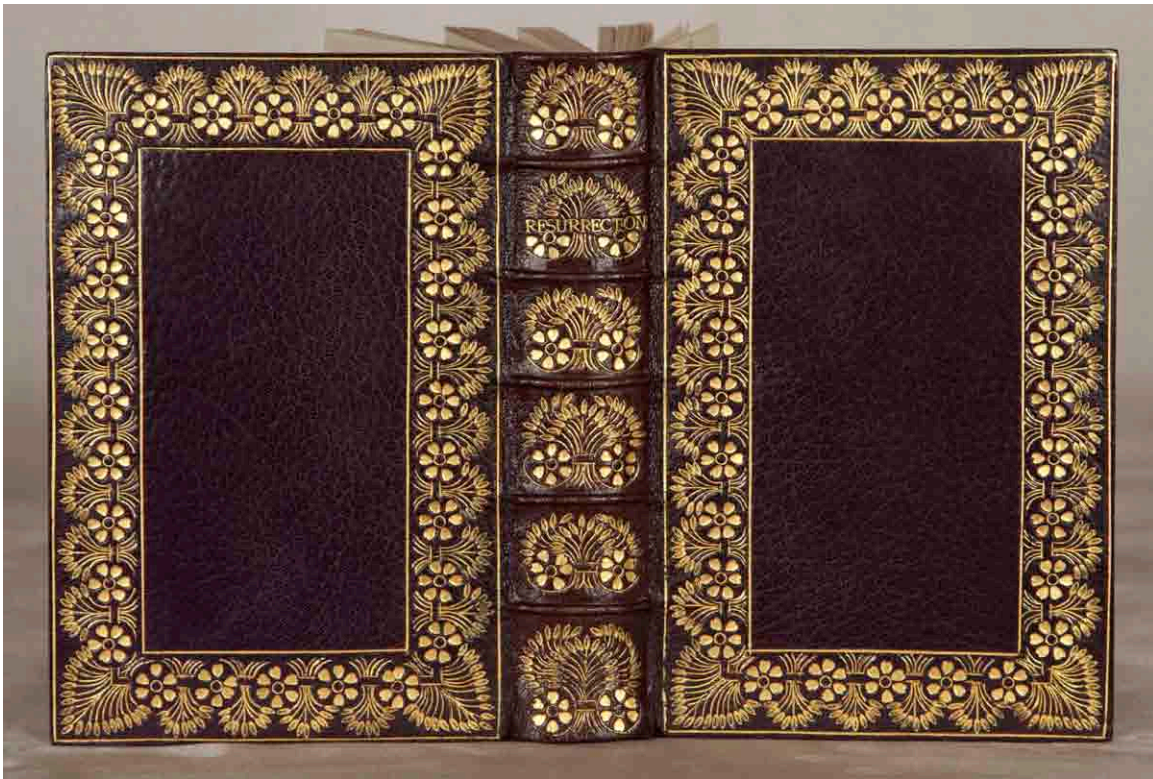
Added color illustrated title page, division titles, and wood-engraved border decorations by Adolphe Giraldon, and with frontispiece, four vignettes, and four plates, all printed in color, by Luc Olivier Merson. Ray 320 bis. ♦ Faintly browned rectangle on fly title from bookmark, mild offsetting from plates onto blank pages opposite, otherwise A SUPERB COPY with no signs of use, the lovely binding unworn and especially lustrous. \$3,600

This is a greatly elegant item that combines beautiful poetry with beautiful design and execution in illustration and binding. 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. The four love poems included here—“La Nuit de Mai,” “La Nuit de Décembre,” “La Nuit d’Aôut,”

and "La Nuit d'Octobre"—are set in the form of a dialogue between the poet and his muse. Giraldon's Art Nouveau-style decorations are most pleasing, and even better are Merson's depictions of passionate lovers, which capture the essence of Musset's work. As Ray observes, Merson "interprets Musset's poems as if they were classical eclogues, achieving a suave harmony." Luc Olivier Merson (1846-1920) was a leading painter of the Belle Epoque, whose works ran the gamut from murals at the Pantheon to the design of French banknotes. According to Ray, "Merson was a favorite with bibliophiles, and his books are often found in sumptuous bindings by the masters of the time." Duncan and De Bartha

characterizes Affolter as one of the "most noted binders" in turn-of-the-century Paris, and his work here certainly supports that accolade. The motifs in the binding are very much in harmony with the illustrations and decorations in the book, and the work is expertly finished. While there is no way to be sure, the similarities between the decorations on the inside and the outside of the book suggest the possibility that both are the work of the same designer, and Duncan & De Bartha says that Giraldon designed bindings for a number of Paris bookbinders, including Affolter. Whoever is responsible, the volume could hardly be a more successful example of tasteful sensuousness. ST11918





*An Ornately Gilt Binding Done by an Amateur
Once Removed from Cobden-Sanderson*

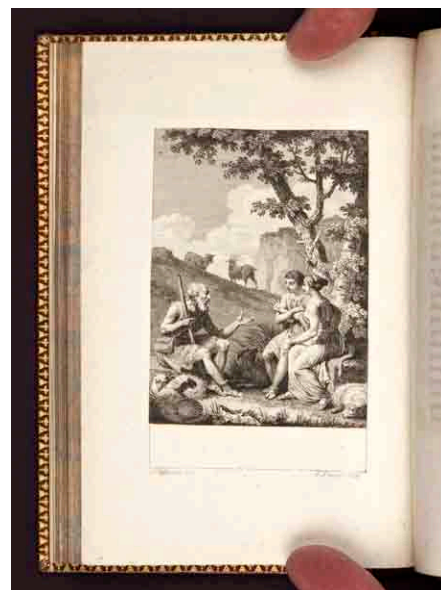
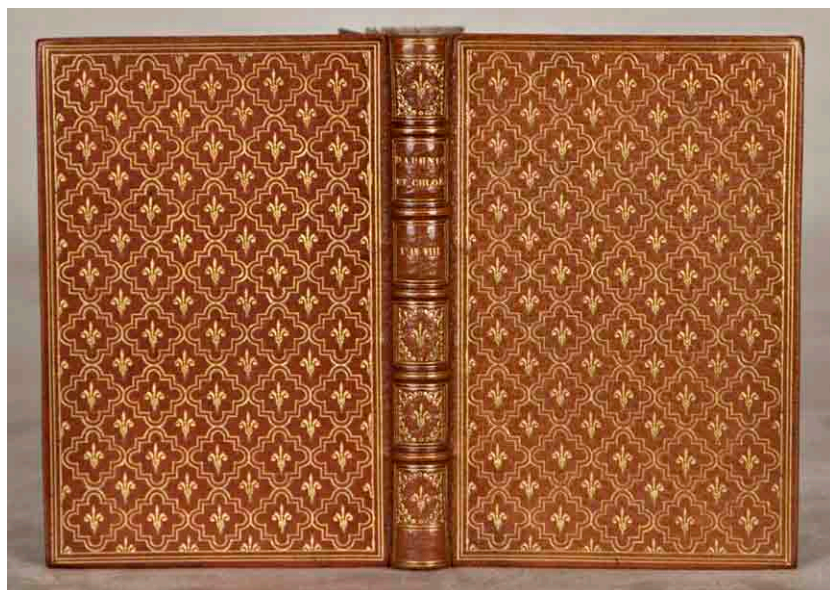
151 TOLSTOY, LEO. RESURRECTION. (London: Constable and Company Ltd., 1912) 203 x 133 mm. (8 x 5 1/4"). x, [ii], 524 pp.

Appealing contemporary violet crushed morocco, very elaborately gilt, covers framed by alternating gilt wheat sheaves and flowers (and with fanned-out sheaves as cornerpieces), raised bands, spine panels similarly decorated, gilt turn-ins, all edges gilt.

With 24 illustrations by Leonid Pasternak, as called for. Front flyleaf with ink inscription, "To Molly / With love and best wishes / for Christmas from / Margot," beneath which someone else has written "Hand bound, designed & tooled by Margot Loughedie[?] / aged 19 years / Tutor Miss Whyte / 1917." ♦ Trivial dulling to covers, equally trivial imperfections internally, but A VERY WELL-PRESERVED AND FINE EXAMPLE of a high quality amateur binding, especially clean, fresh, and bright inside and out. \$750

This is a charming binding done by a young lady who apparently studied with the last binder trained by T. J. Cobden-Sanderson himself. The "Miss Whyte" referred to in the note on the flyleaf is no doubt Madeleine Whyte, who according to Tidcombe was the only English woman to have been taken on by Cobden-Sanderson as a pupil (other than his own daughter, Stella, who had little interest in the work). Whyte was the granddaughter of Lady Airlie, a great friend of Cobden-Sanderson, and she was taught for free as the daughter of a widow in need. Tidcombe says that Whyte "may have been [Cobden-Sanderson's] last pupil, to whom

he said a tearful goodbye on 15 April 1909, before moving the [Doves] Press to 15 Upper Mall, and reducing the work of the Bindery." She soon after moved to St. Andrews, where she taught bookbinding, probably at three different schools. While some of the gilt decoration here lacks the precision of the professional binder, the book is still quite appealing, and at the very least, the volume's animated and detailed ornamentation shows us the amount of effort that went into the work and how demanding the art of gougework can be. We have not been able to find out anything about the binder beyond what is given above. ST12070



152 LONGUS. LES AMOURS PASTORALES DE DAPHNIS ET DE CHLOÉ. (Paris: Didot l'ainé, l'An VIII [1799-1800]) 159 x 100 mm. (6 x 4"). viii, 9-214 pp. Translated from the Greek by Jacques Amyot.

MOST ATTRACTIVE EARLY 20TH CENTURY HAZEL BROWN MOROCCO, covers lavishly gilt with French fillet borders enclosing a field diapered by lobed strapwork compartments, each of the compartments containing a fleur-de-lys; raised bands, spine gilt in double-ruled compartments with a fleur-de-lys centerpiece framed by scrolls and small tools, densely gilt turn-ins, marbled endpapers, all edges gilt.

With engraved allegorical frontispiece by Dupréel and four very pleasing engravings of nymphs, shepherds, and young lovers by Dupréel after Monsiau. Front pastedown with armorial bookplate of T. Farmer Baily. Cohen-de Ricci 656. ♦ Sprinkled foxing on about half the leaves (almost always minor, never severe), two leaves with brown spot (covering approximately two inches square of text), perhaps from heat, but still A VERY APPEALING COPY, THE LOVELY BINDING IN SPARKLING CONDITION. **\$850**

This attractively bound rendition of Longus' charming pastoral novel, a unique combination of decadence and sweet innocence, appears here in the popular translation of Jacques Amyot (1513-93), first printed in 1559 and always recognized for its graceful style. The present edition was part of a series called "L'Ornement des petites bibliothèques" ("the adornment of small libraries"), described by the Bibliothèque Nationale as "a collection of the prettiest novels in verse

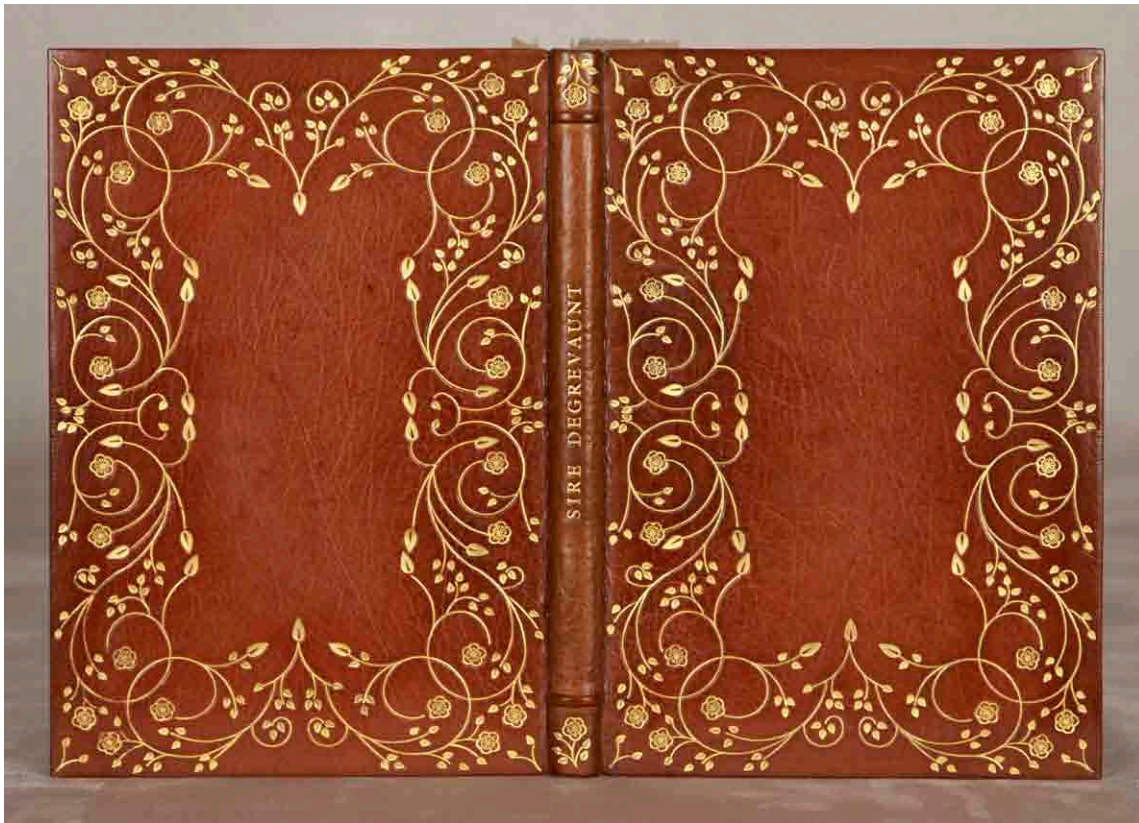
and in prose." Our pocket-sized edition was issued the same year as Didot's much-praised quarto with illustrations by Prud'hon and Gérard. The plates in the smaller version are by an illustrator who specialized in miniatures, Nicolas-André Monsiau (1754-1837). The extremely pleasing binding, though unsigned, is obviously the work of a very skilled French craftsman who used top quality materials. ST12035

DUNN & WILSON

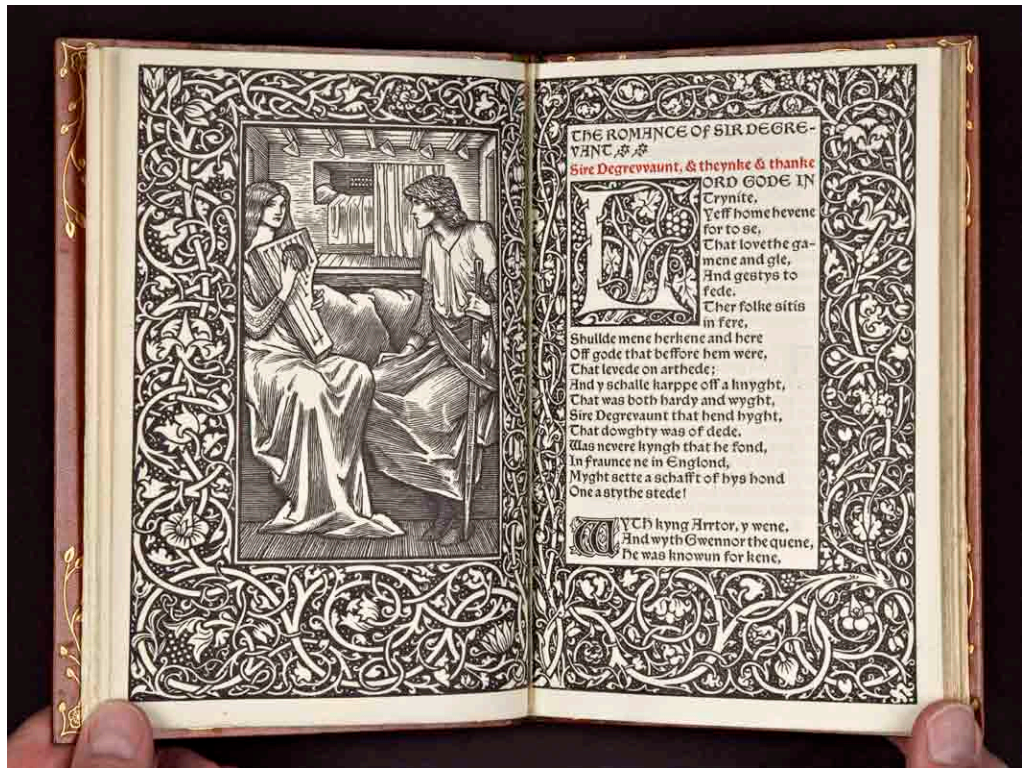
153 (KELMSCOTT PRESS). SIRE DEGREVAUNT. (Kelmescott Press, 1896) 210 x 145 mm. (8 1/4 x 5 3/4") 2 p.l., 81, [1] pp. ONE OF 350 COPIES.

EXCELLENT RUSSET MOROCCO, GILT, BY DUNN & WILSON (stamp-signed on rear turn-in), covers framed by swirling gilt vines, two raised bands (one near each end of the spine), backstrip with gilt rose sprigs at head and tail, vertical titling in elongated central panel, gilt turn-ins, top edge gilt, MOSTLY UNOPENED.

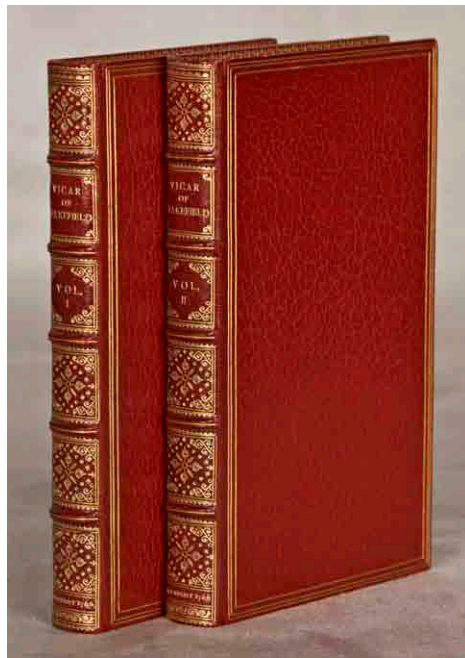
Woodcut frontispiece designed by Edward Burne-Jones, elaborate woodcut borders of vines, flowers, and tendrils around frontispiece and first page of text, decorative woodcut initials (mostly three-line) throughout. Printed in red and black. Front flyleaf with bookplate of Alexander Stone. Sparling 47. ♦ Covers with a few faints flecks and a hint of dulling (probably from preservative), free endpapers with slight discoloration from turn-in glue (as usual), otherwise AN EXTREMELY FINE COPY, the binding without any perceptible wear, and PRISTINE INTERNALLY. **\$1,900** ➡



The exuberantly twining gilt vines on our binding, obviously inspired by Morris' white-vine borders, are a perfect complement to the contents. According to Sparling, "This book, subjects from which were painted by Burne-Jones on the walls of the Red House, Upton, Bexley Heath many years ago, was always a favourite with Morris." In editing the text of this Medieval romance, Ellis used the manuscript in the library of Lincoln Cathedral to augment and correct the printed version by J. O. Halliwell, which itself was based upon the Cambridge manuscript. Because Burne-Jones' frontispiece was not printed until 18 months after the text was ready, the book was published on 12 November 1897, even though the colophon is dated 14 March 1896. The Dunn & Wilson bindery was founded in 1897, and is still in business as Riley, Dunn & Wilson, Ltd. The firm has adapted to the digital age, adding publishing-on-demand and digitization services to their repertoire of skills. One-of-a-kind decorative bindings like the present one signed by Dunn & Wilson appear to be rare: under that name, ABPC lists just one book in auction records since 1975 (and that was for a rebacking). ST12054



RIVIERE



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

154 [GOLDSMITH, OLIVER]. THE VICAR OF WAKEFIELD: A TALE SUPPOSED TO BE WRITTEN BY HIMSELF. (Salisbury: Printed by B. Collins, for F. Newbery, 1766) 171 x 108 mm. (6 3/4 x 4 1/4"). **Two volumes, with the terminal blank in volume I.** FIRST EDITION, variant B.

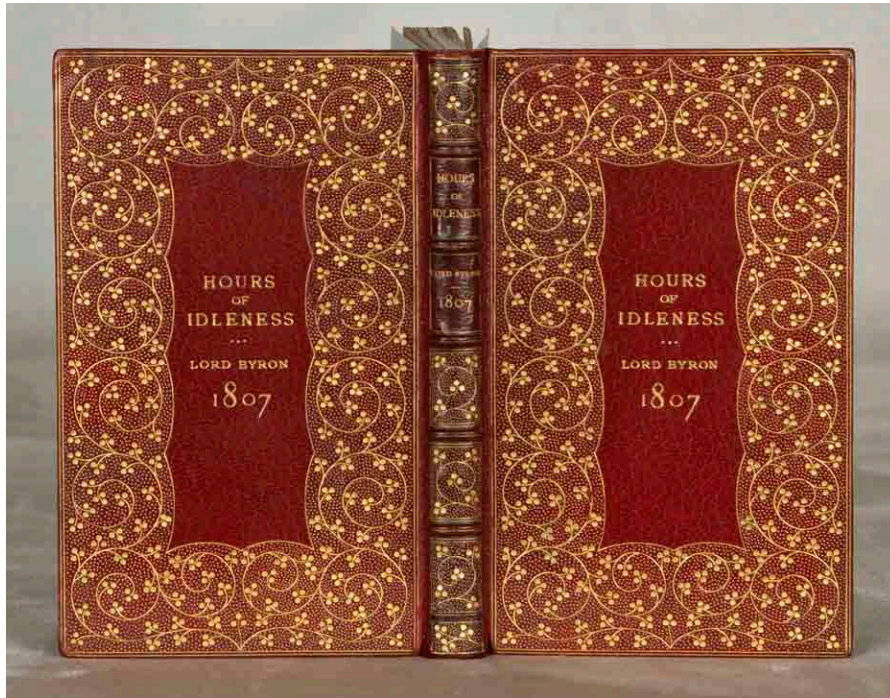
BEAUTIFUL SCARLET CRUSHED MOROCCO, HEAVILY GILT, BY RIVIERE & SON, covers with French fillet frame, spine with raised bands and handsomely gilt compartments, lovely gilt inner dentelles, all edges gilt.

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 THE HANDSOME BINDINGS ESPECIALLY BRIGHT. **\$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. 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." For more on Benz, see item #52. Probably the main reason this volume had such celebrated owners is the beauty of its bindings. Riviere is 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 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. ST6907

RIVIERE



*The First Published Book by England's Greatest Romantic,
With All the First Issue Points, and in Elaborately Gilt Morocco*

155 BYRON, GEORGE GORDON NOEL, LORD. HOURS OF IDLENESS. (Newark: Printed and sold by S. and J. Ridge, 1807) 282 x 111 mm. (7 1/8 x 4 3/8"). xiii, [i], 187, [1] pp. FIRST EDITION, First Issue.

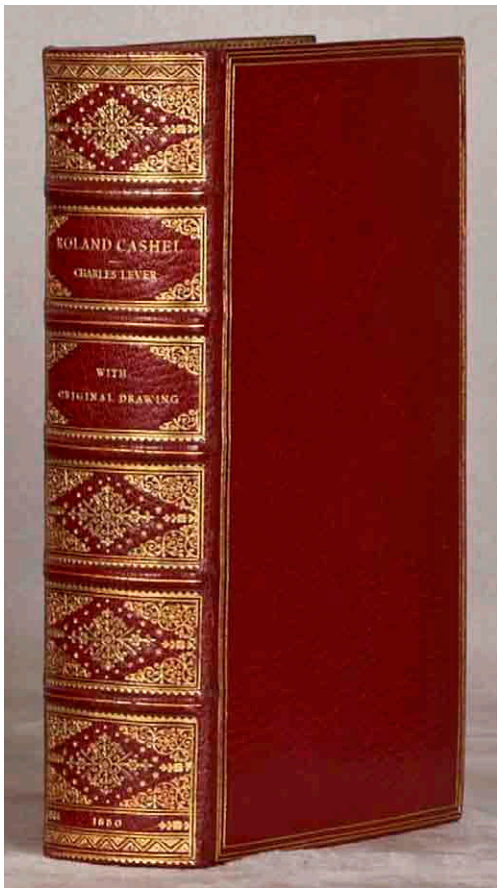
QUITE PRETTY BRICK RED MOROCCO, GILT, BY RIVIERE (signed on front turn-in), covers with wide frame of curling hairline-stemmed vines bearing clusters of berries, all on a stippled background, central panel with gilt titling and date; raised bands, expertly rebacked using original backstrip, spine compartments decorated in the vine motif, gilt-ruled turn-ins, newer endpapers, all edges gilt.

Randolph, p. 9; Hayward 218; Wise I, 7. ♦ Spine slightly and evenly darker, leaves faintly browned because of inferior quality of paper, otherwise an excellent copy, the very pretty binding carefully restored, and the text smooth and fresh. **\$3,000**

This is a true first edition, with all issue points specified by Randolph, of the first collection of verse by the most important of the English Romantic poets, offered here in a very attractive binding by one of England's leading workshops. Published when Byron (1788-1824) was not yet 20 years old, the poems are translations of Virgil and Anacreon or imitations in the style of earlier poets, from Thomas Gray to Ossian, rather than wholly original works. According to DNB, the volume was "praised in the 'Critical Review'" but viciously attacked in the "Edinburgh Review," "which ridiculed the vanities of the author" as they were expressed in the work's preface. Byron was so enraged by this criticism that he composed his first major poem, the satirical "English Bards and Scotch Reviewers." Day describes Byron as "the most flamboyant and spectacular personality in all of literature," noting that Bertrand Russell devoted a chapter in "The History of Western Philosophy" to the poet "because he

gripped the soul of Western society as no other literary man ever has and because he stamped upon the entire 19th century his own image as the idol and embodiment of Romanticism." This, his first published work, was his initial shot across the bow of the literary establishment and set the stage for all the drama—and great poetry—that was to follow. The design on our binding—reminiscent of the delicate vine borders of Medieval illuminated manuscripts, with their glistening gilt ivy leaves and fruit—has been very skillfully executed with the expertise that made the Riviere firm a leading London bindery for more than a century (see previous entry for more on Riviere). Bibliographically, our copy is as desirable as one could hope for, containing the 1806 watermark; the cancel D3 (p. 21-22); misspelled "thnnder" on p. 114, line 4; misspelled "The" on the penultimate line of p. 181; and "where" printed twice on p. 5, lines 2 and 3, all as called for by Randolph. ST12041

RIVIERE



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

156 LEVER, CHARLES. ROLAND CASHE. (London: Chapman and Hall, 1850) 225 x 152 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), covers 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. **\$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 Britannica, "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 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-

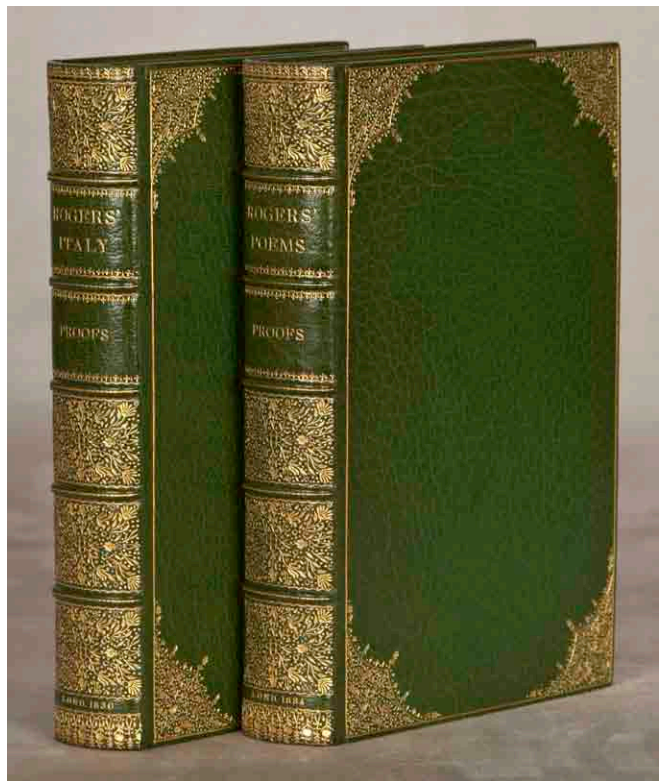
Lawrence (1887-1965) was chairman of United Breweries and a noted book collector who served as treasurer for the Society of Antiquaries. He was elected a member of the Roxburghe Club in 1954. His son, Colonel Philip Leslie Bradfer-Lawrence (1917-2005), inherited his father's love of books and was especially 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

RIVIERE

157 ROGERS, SAMUEL. ITALY, A POEM. [with] POEMS. (London: T. Cadell and others, 1830, 1834) 205 x 130 mm. (8 x 5"). **Two separately published works bound in two volumes.** FIRST EDITION, First Issue, of each work, with proofs of the engravings.

ESPECIALLY LOVELY EARLY 20TH CENTURY GREEN CRUSHED MOROCCO, LAVISHLY GILT, BY RIVIERE (stamp-signed on front turn-ins), covers with single gilt fillet border and ornate scallop-edged cornerpieces containing a large floral spray on a stippled background accented with a number of small tools; raised bands, spines densely gilt in compartments completely filled with flowers and small tools radiating from a central quatrefoil, turn-ins with gilt fillets and floral cornerpieces, all edges gilt. Each volume in a green linen dust jacket inside matching morocco-backed slipcases.

With numerous engravings in the text, frontispiece (for "Poems"), and four full-page engravings, all by Finden after Turner, Stothard, and others. ♦ Just a hint of wear to the top inch of one joint, inoffensive offsetting from engravings, other trivial imperfections, but AN EXCEPTIONALLY BEAUTIFUL SET, clean and fresh internally, and THE BINDINGS IN ABSOLUTELY REMARKABLE CONDITION.



\$2,900

This is a finely illustrated and handsomely bound copy of Rogers' poem inspired by his travels in Italy (for more on the work, see item #107). The success of this edition was perhaps due as much to the artists as to the poet. In his vignettes, Turner (1775-1851) reveals the ability to embody the Romantic spirit in dreamy studies of architecture and landscape, unaided by color. The images made such an impression on Ruskin, then 13, that he felt they "determined the main tenor of [his] life." Like Turner, Stothard (1755-1834) had been a poor boy who rose to eminence through his talent. He illustrated a great number of works, including the novels of Goldsmith, Fielding, and Cervantes, as well as pictures to accompany

Rogers' "Pleasures of Memory" in 1793. Apart from content and illustration, the present item is of great interest because of its bindings, executed with outstanding skill by one of the foremost firms in Britain. (For more Riviere, see item #154.) Our bindings have been particularly well served by their protective dust wrappers and slipcases, which have prevented the fading that usually plagues green morocco. While these two works by Rogers are a good distance from being rare, these particular copies are distinctive because of the splendid nature of their decoration and the remarkable state of their condition. ST11979

RIVIERE

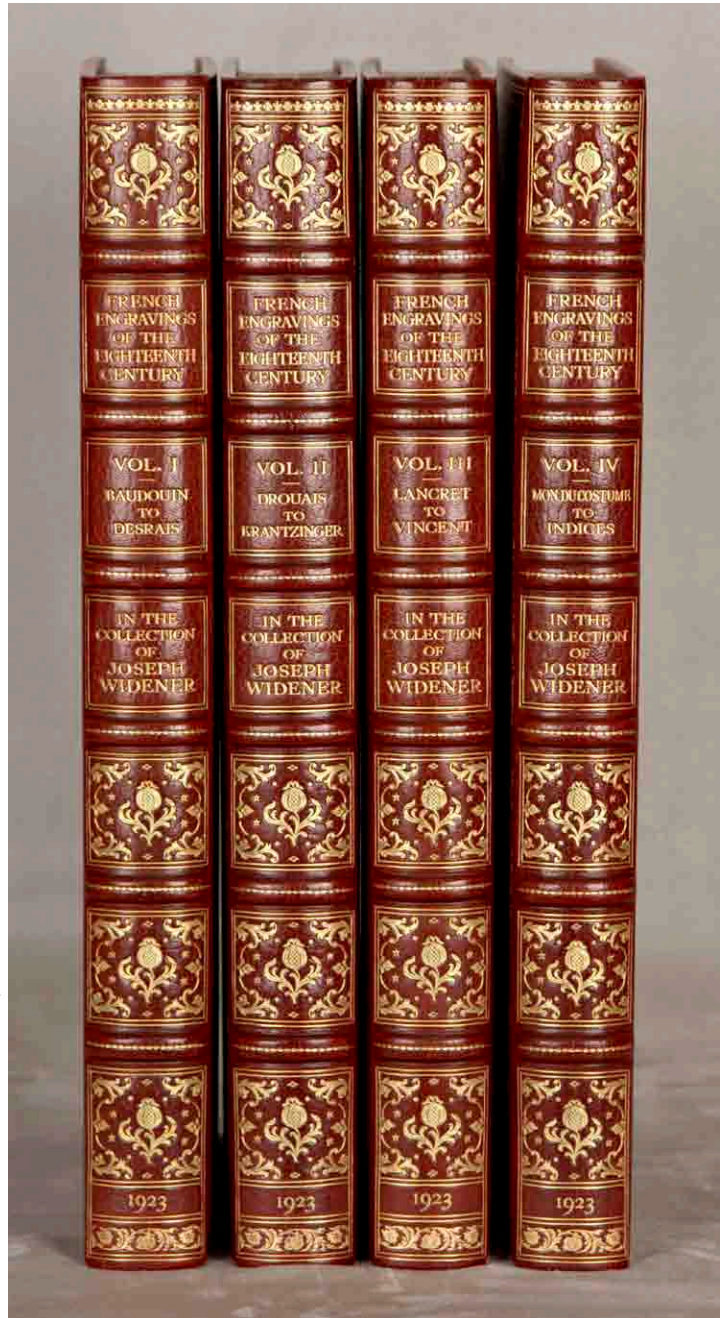
A Grand Production of the Highest Quality

158 (FRENCH ILLUSTRATED BOOKS). CLAYTON, EDWARD, Compiler. FRENCH ENGRAVINGS OF THE EIGHTEENTH CENTURY IN THE COLLECTION OF JOSEPH WIDENER, LYNNEWOOD HALL. (London: Privately printed at the Chiswick Press, 1923) 405 x 285 mm. (15 7/8 x 11 1/4"). **Four volumes.** FIRST EDITION. ONE OF 120 COPIES (this being copy #45).

VERY HANDSOME CRIMSON CRUSHED MOROCCO, ATTRACTIVELY GILT, BY RIVIERE & SONS (signed on front turn-ins), boards with gilt French fillet borders, raised bands, spines ornately gilt with volute cornerpieces framing a large central pomegranate surrounded by small tools, gilt titling, densely gilt inner dentelles, blue-gray watered silk endleaves, top edges gilt. In (slightly scuffed and faded) suede-lined red cloth slipcases.

WITH 153 VERY FINE ENGRAVED PLATES, 62 IN COLOR. Captioned tissue guards. ♦ A hint of even sunning to spines, small snag in the silk of volume I, a dozen plates with minor foxing, but A VERY FINE SET, the leaves clean, fresh, and bright, the margins very generous, the plates richly impressed, and the bindings especially lustrous and virtually unworn. **\$15,000**

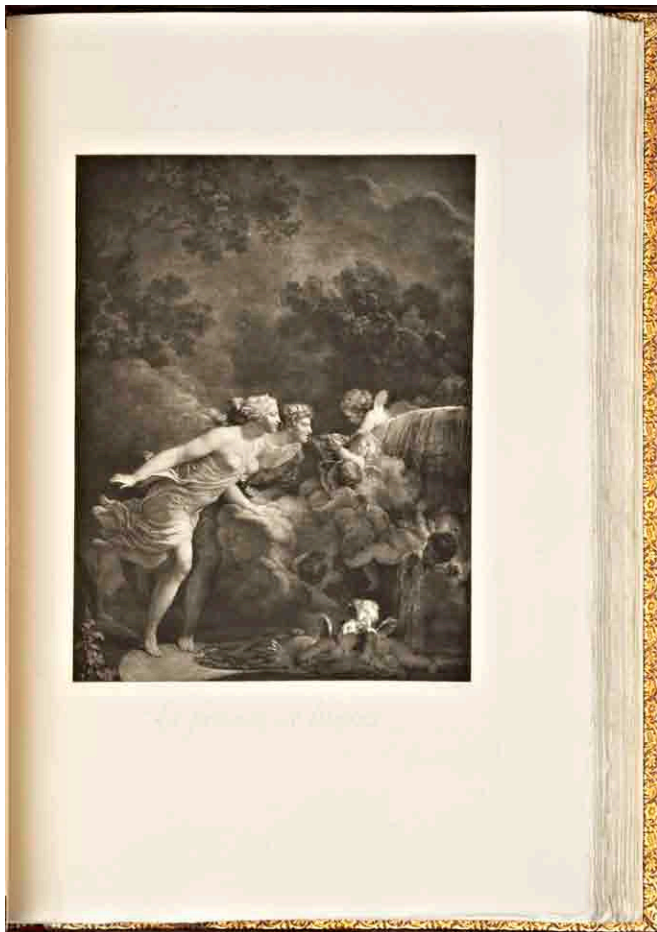
An uncommonly-seen item (three copies in ABPC since 1997), this set has great appeal both for the charm and quality of its illustrations and for Clayton's interesting and informed commentary. Fully described and copiously illustrated, the works are arranged alphabetically by artist, and many of the great names of the French Rococo, such as Boucher and Fragonard, are well represented. As is typical of the era, scenes of daily life among the cream of society predominate (sometimes with figures dressed in silken shepherd's attire), and interaction with sexual overtones is a frequent subject. The final volume has a large section illustrating costume, and an index enabling the reader to search by engraver. The printing, the bindings, and the two kinds of paper used here (one for the text and one for the engravings) are all of the highest quality, and the production as a whole (especially in our deluxe full, rather than half, morocco version) is simply splendid. Late 19th century French entrepreneur and politician Albert Christophle was the original owner of this collection, which was purchased by American Joseph Early Widener (1871-1943) to enhance the Widener family art collection, one of the most notable in the Western hemisphere. The nucleus of the family collection (of which the etchings form only a small part) was gathered by Peter



Widener (1834-1915), who began as a Philadelphia butcher and became wealthy supplying the Union army with mutton during the Civil War. One of his sons died of typhoid, another went down with the Titanic, so that the entire family fortune went to the remaining son Joseph, in his day one of America's wealthiest men. He divided his life between devotion to horse racing and art collecting, and his collection was visited at Lynnewood Hall by Spanish and Swedish royalty. In 1941 Widener donated the collection to the American public, and the National Gallery of Art in Washington, D.C., was built to house this magnificent artistic treasure. ST11959 ➔



Item 158



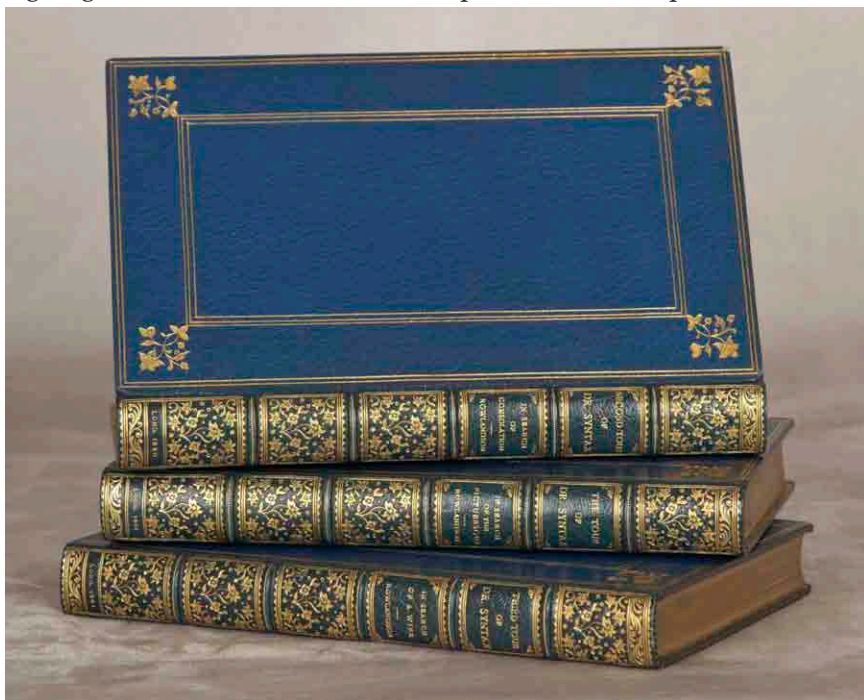
RIVIERE

In Lusciously Handsome Gilt Morocco

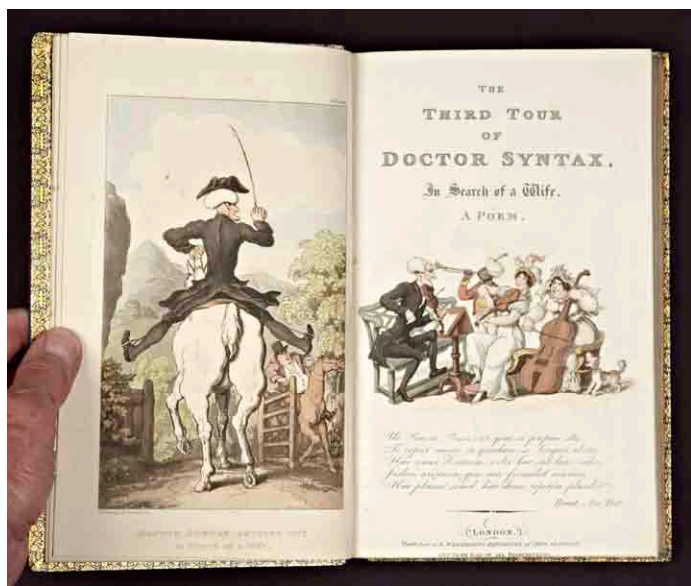
159 ROWLANDSON, THOMAS, *Illustrator*. [COMBE, WILLIAM]. [THE THREE TOURS OF DR. SYNTAX:] IN SEARCH OF THE PICTURESQUE . . . IN SEARCH OF CONSOLATION . . . IN SEARCH OF A WIFE. (London: R. Ackermann's Repository of Arts, [1812], 1820, [1821]) 235 x 146 mm. (9 1/4 x 5 3/4"). **Three volumes.** FIRST EDITIONS 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-ruled 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. **\$5,900**



A painter whose special forte was caricature, 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. 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

RIVIERE

An Alberto Sangorski Vellum Illuminated Manuscript In a Glorious Inlaid Binding

160 (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 inlaid 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, spine 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 azured 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. **\$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





161 RALEIGH, SIR WALTER. THE LAST FIGHT OF THE REVENGE. (London: Sampson Low, Marston & Co., [ca. 1920]) 255 x 165 mm. (10 x 6 1/2"). 129, [1] pp. With an introduction by Henry Newbolt.

HANDSOME CONTEMPORARY DARK BLUE CRUSHED MOROCCO WITH PICTORIAL INLAIS, covers with inner and outer frames formed by multiple gilt rules, front board with inlaid ivory-colored Tudor rose as part of elaborate cornerpieces (lower cover with simpler foliate cornerpieces pointing obliquely outward), upper board with central medallion featuring a galleon in brown and ivory morocco, the ship inside a diapered panel accented with gilt tooling and inlaid roses (lower cover with Elizabeth I's coat of arms in red and blue morocco); raised bands, spine compartments with inlaid rose surrounded by scrolled gilt tooling, turn-ins with gilt roses and leafy vines at the corners, top edge gilt, other edges untrimmed.

With woodcut frontispiece and title page illustrations of tall ships, nautical woodcuts throughout the text, and six color plates by Frank Brangwyn. ♦ Spine and covers three slightly different shades of blue, free endpapers with minor offsetting from turn-in glue (as usual), foxing on the back of one plate, otherwise a fine copy, the text clean and fresh, and the binding with almost no wear. **\$1,900**

This is an attractive edition, illustrated by a notable artist, of Raleigh's stirring account of the ill-fated battle between Sir Richard Grenville's ship, the Revenge, and the Spanish Armada, offered here in a suitably nautical binding that pays tribute to England's queen as well as her navy. First published in 1591 as "A report of the truth of the fight about the Isles of Azores, this last summer, betwixt the Revenge . . . and an Armada of the king of Spain," the present work is described by DNB as propaganda with the "two principal objectives" of "denying Spanish boasts and glorifying Grenville's conduct.

. . . In following these Raleigh also wrote a bold, vivid, and moving account of the battle." Raleigh was a favorite at the court of Elizabeth I, and our unknown binder has made use of her arms, initials, and emblematic rose in the decoration of the covers. It is a very regal binding, and the proud ship on the upper cover flies the royal banner and the flag of England as it sails off to fight hated Spain. The work here is both imaginative and professional, and it is a shame that the binding is unsigned. ST12053



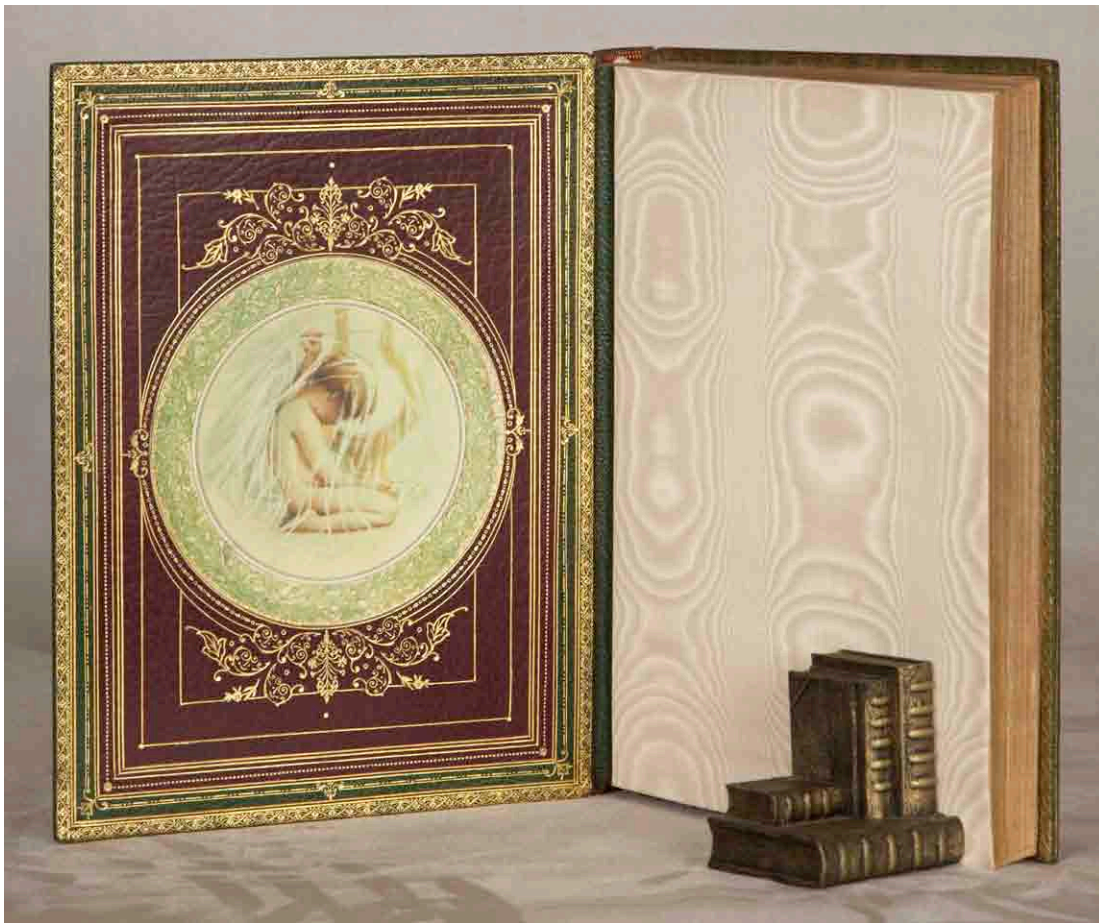
162 BROWNING, ELIZABETH BARRETT. SONNETS FROM THE PORTUGUESE. (New York: The Dodge Publishing Company, 1923) 250 x 190 mm. (10 x 7 1/2"). 2 p.l., xlv, [1] leaves.

QUITE ATTRACTIVE CONTEMPORARY GREEN CRUSHED MOROCCO, LAVISHLY GILT, boards with very complex frame made up of 16 plain and stippled gilt rules and decorated with curls and foliate sprays; raised bands, spine with elaborately gilt floral compartments, **UNUSUAL AND ARRESTING DOUBLURES** of green and purple crushed morocco with gilt decoration like that on the covers and with a very large circle at the center enclosing the half-tone color illustration of a child (at the front holding a harp, in the back with a taper), scrolling foliate tools at ends and sides of the illustration, leather hinges, watered silk endleaves, all edges gilt.

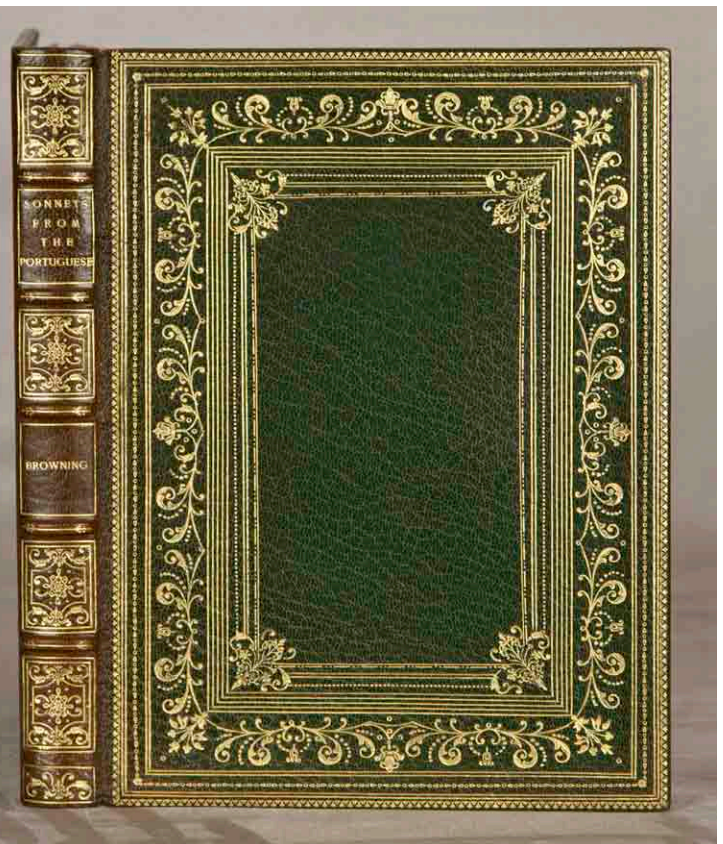
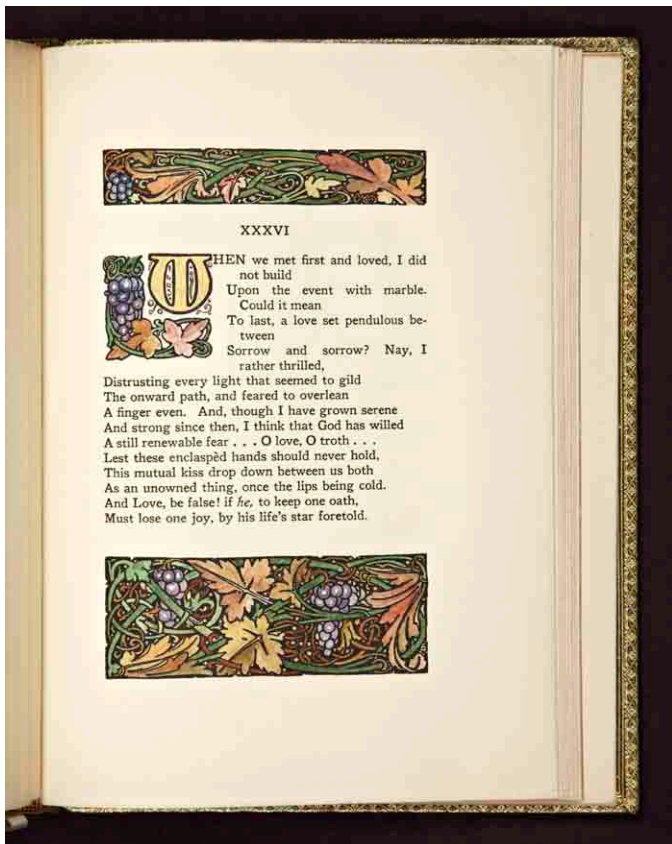
The text interleaved (as published) with 18 colored half-tone mounted full-page plates by Adelaide Hanscom Leeson, and EACH OF THE 44 POEMS WITH A HAND-APPLIED AND CHASED GILT INITIAL as well as an accompanying two-sided hand-painted decorative border of grapes, vines, and leaves, AND WITH A HAND-PAINTED HEADPIECE AND TAILPIECE featuring the same fruit and foliage. Original tissue guards. Text on rectos only. ♦ Spine faded to a pleasing olive green, otherwise a VIRTUALLY PRISTINE COPY. **\$2,800**

One of the most famous female poets in English literature, Elizabeth Barrett Browning (1806-61) is best remembered for the present "Sonnets from the Portuguese," including her famous Sonnet 43, beginning, "How do I love thee." These sonnets depict the author's unleashed emotions during her love affair—one of the most famous of all times—with fellow poet Robert Browning, a romance that led to their elopement and

marriage in 1846. Alternating between joy and melancholy, the poems are still beloved today for their lyrical and emotive powers. This handsome volume is full of flamboyance, from the design and colors of the fine binding to the bold hand coloring in the text, specially done for this copy. The pictorial doublures, which give the impression of antique images under shellac, are especially distinctive. ST12071 ➡



Item 162

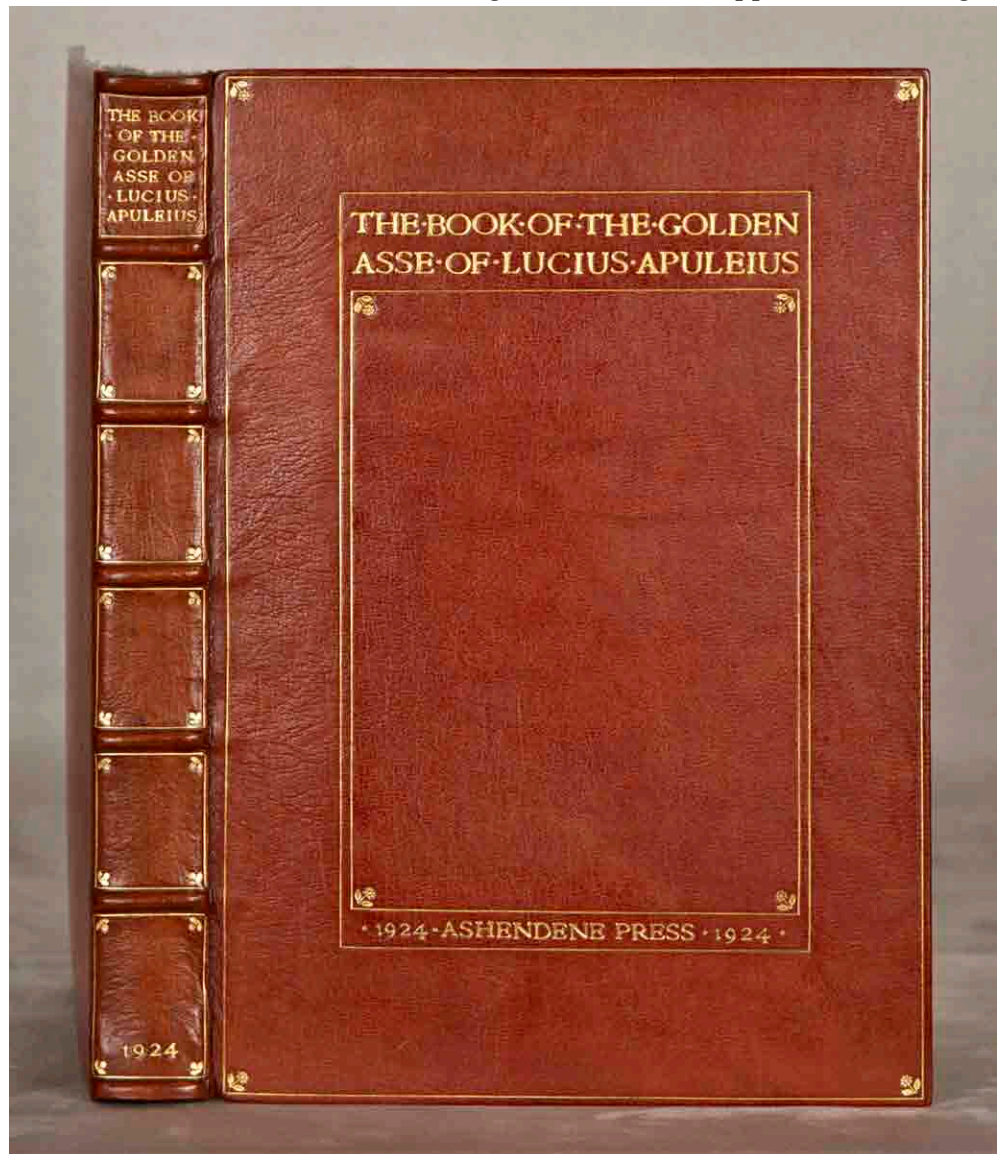


W. H. SMITH
*One of 16 Vellum Copies,
The Friedlaender Copy in Publisher's Morocco*

163 (VELLUM PRINTING). (ASHENDENE PRESS). APULEIUS, LUCIUS. THE XI. BOOKES OF THE GOLDEN ASSE CONTAINING THE METAMORPHOSIE OF LUCIUS APULEIUS . . . WITH . . . THE MARRIAGE OF CUPID AND PSYCHES. (Ashendene Press, 1924) 308 x 213 mm. (12 1/8 x 8 3/8"). vii, [i], 230 pp., [1] leaf (colophon). ONE OF 16 COPIES PRINTED ON VELLUM. (There were also 165 copies on paper.)

PUBLISHER'S RUSSET MOROCCO BY W. H. SMITH, covers with gilt fillet frames, upper cover with gilt lettering at top and bottom of central panel, raised bands, ruled compartments with leaf tool cornerpieces, gilt titling and turn-ins, vellum endleaves. In an excellent (lightly soiled) brown cloth folding box with gilt-titled morocco spine label.

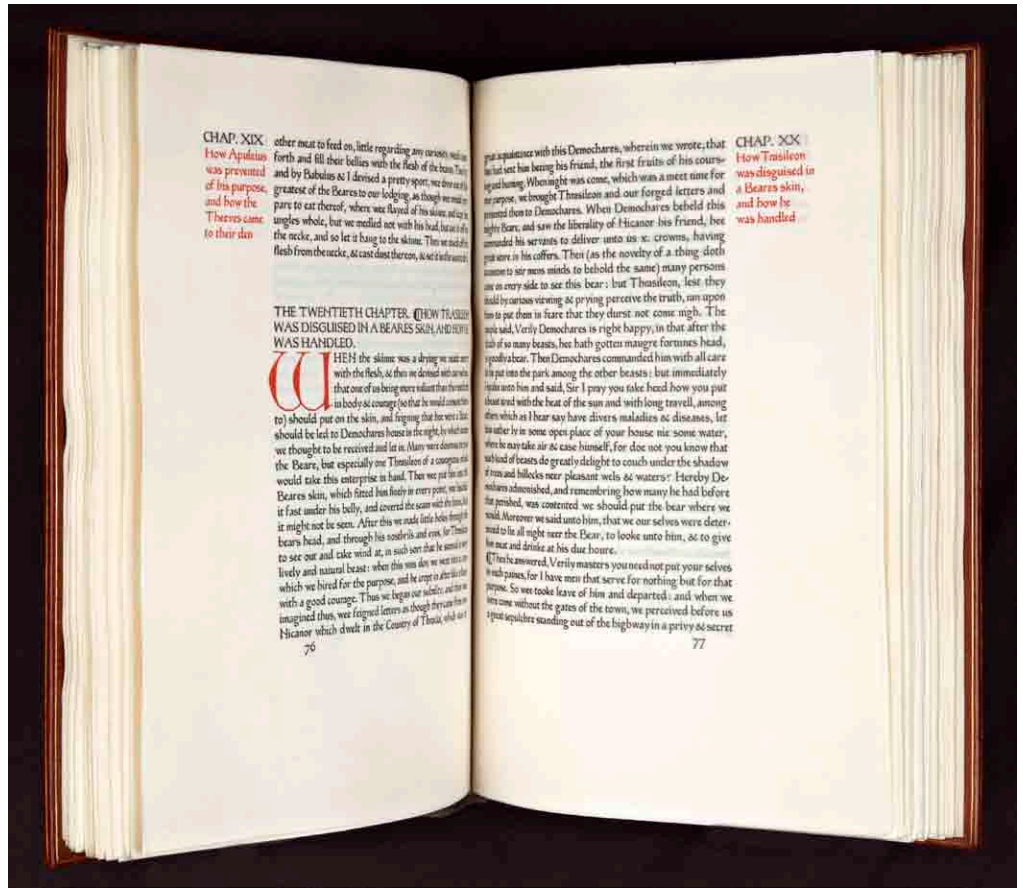
Large red and blue Roman style initials reminiscent of 15th century rubrication. Printed in red and black. Front pastedown with small monogram book label of "H N F" (Helmut N. Friedlaender). Hornby 33; Franklin, p. 241; Tomkinson, p. 8. ♦ The beginning of minor wear to joints alongside top and bottom spine compartments, a hint of soiling to leather, minor offsetting (as usual) onto facing flyleaf from turn-ins, about a dozen leaves with naturally occurring variations in the color of the vellum (a few of these leaves somewhat brownish), but still A VERY DESIRABLE COPY of this luxurious book, the binding lustrous and without any significant wear, and the leaves irresistibly creamy, showing almost no signs of use. \$27,500



From the distinguished collection of Helmut N. Friedlaender, known for its consistently fine condition, this is a beautifully printed book on thick, buttery vellum in the original morocco binding done specially for the 16 luxury copies. 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 works issued by Cobden-Sanderson's

chaste Doves Press, the Ashendene books have long been considered the most satisfying of English private press productions. Hornby's elegant composition and attention to detail are typified by the present small folio edition of the 16th century Adlington translation of the "Golden Asse," the second century fable about a man turned into an ass and what he learns about human nature as he is passed from one master to another. The book has a beautifully printed text on luxurious vellum, it features a restrained use of simple ➡

but elegant ornamentation (in this case calligraphic initials), and it sports a handsome but understated binding—an indication, typical of Hornby's books, that the beauty of the work has been created by the printer and, thus, resides primarily inside the book's covers. The binding is almost certainly the work of Douglas Cockerell: according to Franklin, "it is accepted that Ashendene books bound by W. H. Smith are indeed Cockerell bindings. Hornby commissioned some for his own library, and the copies printed on vellum were generally issued in W. H. Smith bindings." (See "Private Presses," p. 55) Even though the decoration here (as on other Smith bindings for Ashendene works) is not intricate, the grain of the high quality morocco and the impeccable execution of the ruling and lettering make the binding aesthetically very satisfying. ST12033




COSWAY-STYLE BINDING - SANGORSKI & SUTCLIFFE



164 DICKENS, CHARLES. THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. (London: Chapman and Hall, 1837) 210 x 127 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. \$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


COSWAY-STYLE BINDING - SANGORSKI & SUTCLIFFE



*Tastefully Sumptuous, with a
Finely Executed Painting—Perfect for an Empress*

165 FORESTER, C. S. JOSEPHINE, NAPOLEON'S EMPRESS. (London: Methuen & Co., [1925]) 216 x 140 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 INLAIS, front cover with center medallion featuring inlaid teal blue crossed "J's," surrounded by gilt wreath and crown as well as inlaid pink flowers, lovely gilt floral sprays with more inlaid pink flowers in corners of both covers, raised bands, spine beautifully gilt and inlaid in the same floral vine pattern, DOUBLURES OF CRIMSON MOROCCO with inlaid blue flowers in corners, as well as an 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. \$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 so-called "Cosway" binding, featuring handsome morocco inset with one or more painted miniatures, apparently originated with the London bookselling firm of Henry Sotheran about 1909. It was in that year that G. C. Williamson's book entitled "Richard Cosway" (dealing with the British miniature painter of that name, 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. 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



COSWAY BINDING

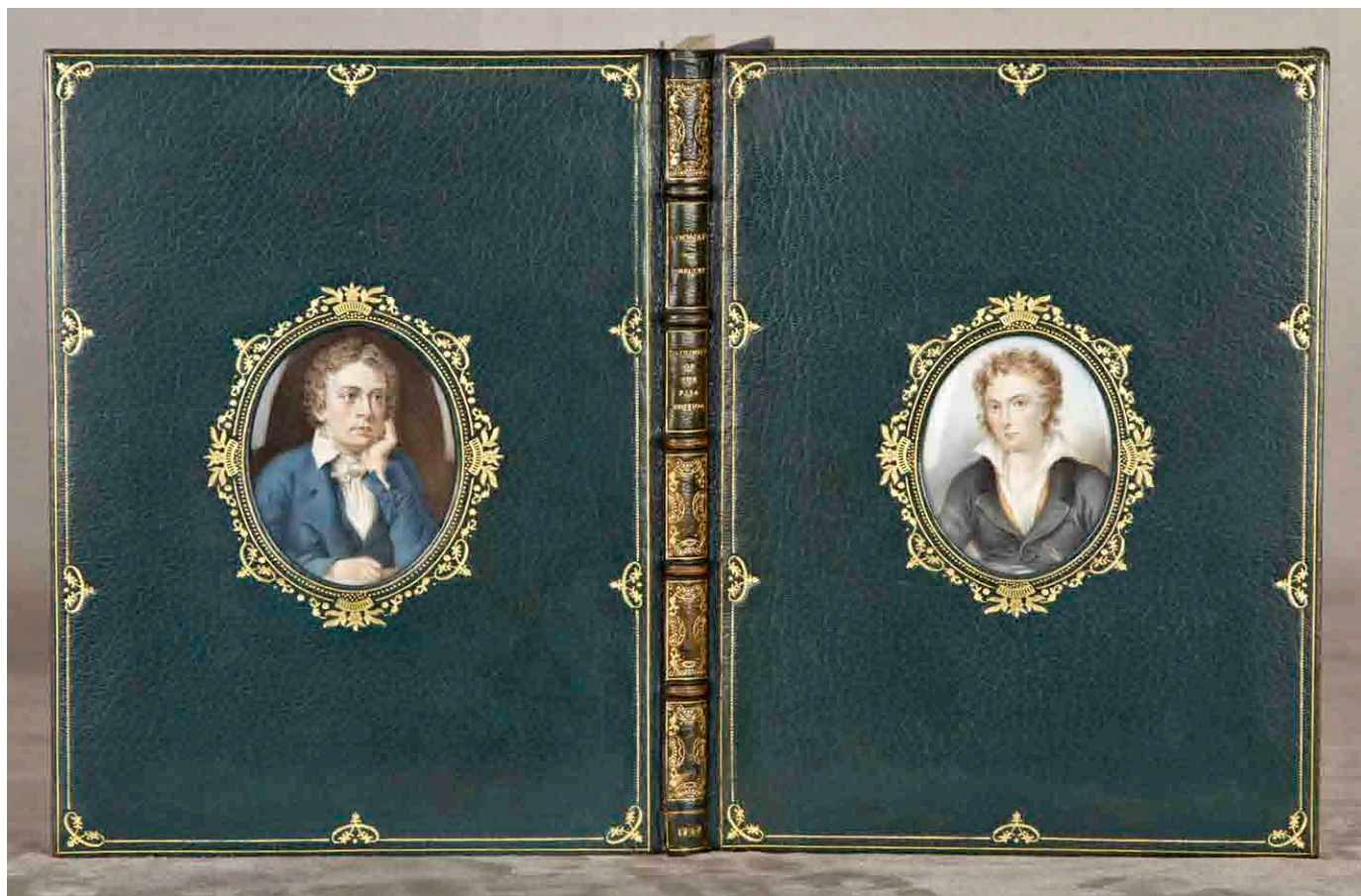
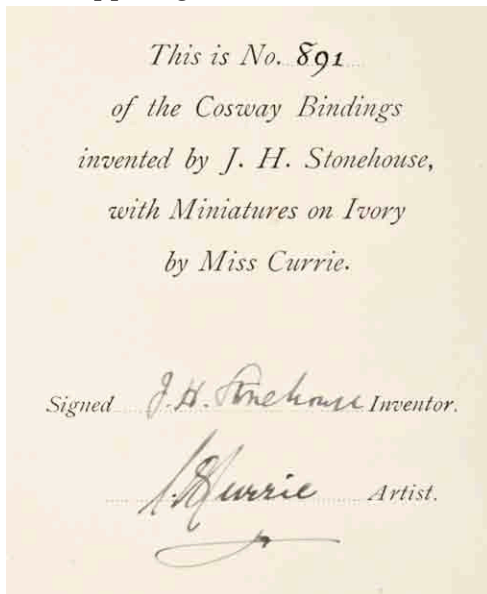
*Involving All the Original Players, with the
Portraits by Miss Currie Showing Notable Sensitivity*

166 **SHELLEY, PERCY BYSSHE.** ADONAI. A FACSIMILE OF THE PISA EDITION OF 1821. (London: Noel Douglas, 1927) 255 x 192 mm. (10 1/8 x 7 1/8"). 2 p.l., 25, [1] pp.

AN ESPECIALLY FINE COSWAY-STYLE BINDING IN BLUE-GRAY MOROCCO, ATTRACTIVELY GILT, BY RIVIERE & SONS (signed on front turn-in), covers bordered with solid and stippled gilt rules accented at the corners and along each side by a looping floral tool, CENTER OF EACH COVER WITH A FINE OVAL WATERCOLOR PORTRAIT—OF SHELLEY ON THE FRONT AND OF KEATS ON THE BACK—PAINTED ON IVORY BY MISS C. B. CURRIE ("Miniatures by C. B. Currie" written in cursive on front doublure in gold ink), the portraits under glass and enclosed by a gilt stamped frame of floral and foliate tools; "Cosway Binding" and "Invented by J. H. Stonehouse" stamped in gilt on fore edges of boards, raised bands, spine compartments attractively gilt with drawer-handle and floral tools, turn-ins framed by multiple gilt rules, blue watered silk endpapers, top edge gilt (expertly rebacked, using the original spine). In a matching felt-lined buckram slipcase.

Limitation page with printed and manuscript notation: "This is No. 891 of the Cosway Bindings invented by J. H. Stonehouse, with Miniatures on Ivory by Miss Currie," and signed below by Stonehouse and Currie.

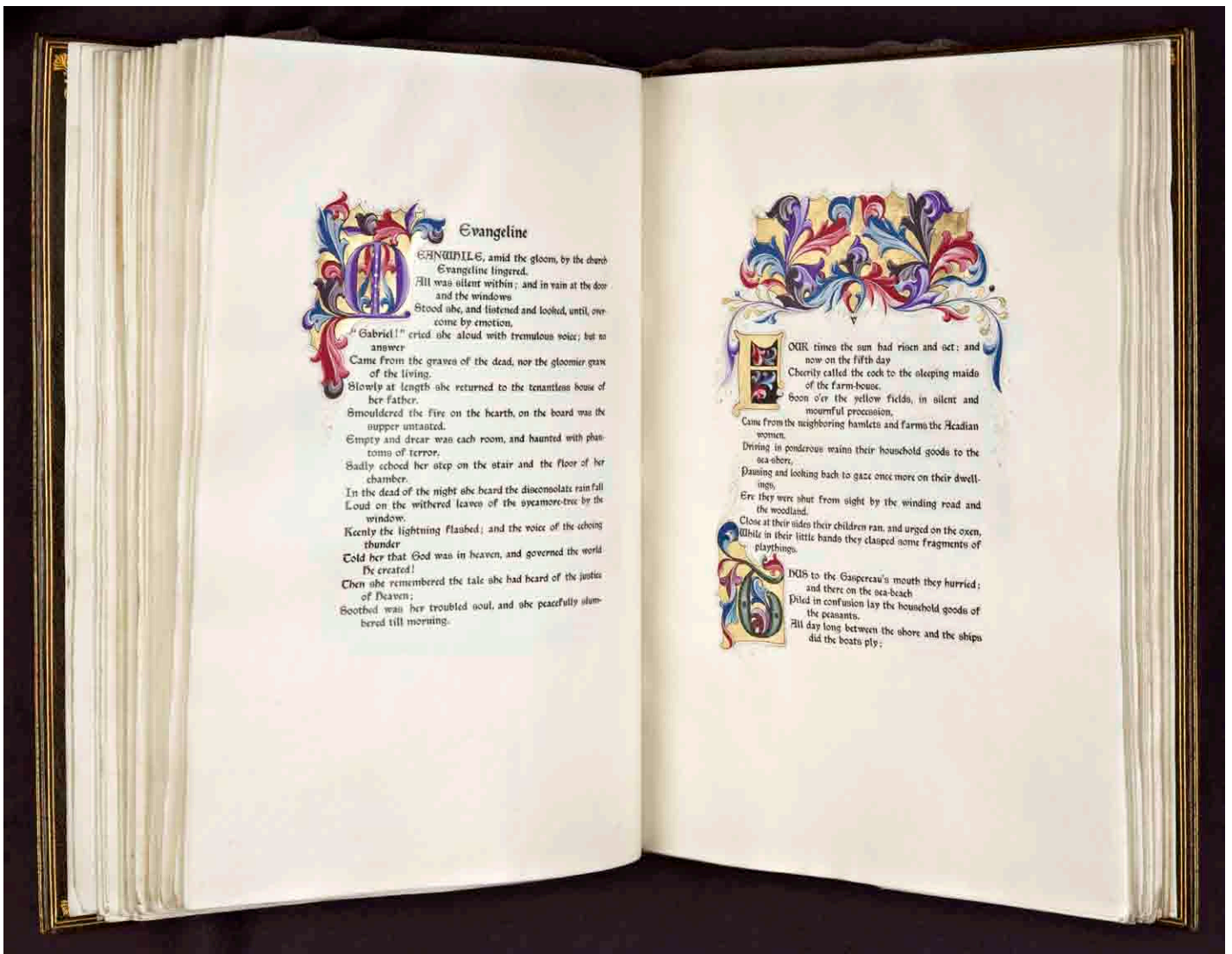
◆ Covers faintly soiled, spine evenly sunned toward green, otherwise very fine, the carefully restored binding with virtually no surface wear, and the text immaculate. **\$15,000**  



The earliest—and generally considered to be the finest—Cosway bindings were executed by Miss C. B. Currie, who is known to have worked between 1912-40, usually (as here) from designs by J. H. Stonehouse. The present item is a quintessential example of a genuine Cosway binding, involving the entire original cast of collaborators—Miss Currie, Stonehouse, Riviere, Sotheran—and no doubt produced in the late 1930s. We know more or less for certain that Currie did at least 950 miniatures in her lifetime, as a Cosway binding that sold at Christie's on 12 July 2000 bore that number, and most of the examples of Currie Cosway bindings in ABPC since 1975 are numbered in the 800s. The miniatures here are very finely executed, with deft strokes and a strong, appropriate feeling of melancholy, as manifested especially in the convincing treatment of the eyes—Shelley's being at once penetrating and vulnerable and Keats' being full of disillusioned pensiveness. The binding is as attractive as a Riviere production ought to be, but its gilt decoration is restrained, in keeping with the contents. The text here is a facsimile of the original printing

of the tribute of one great Romantic poet to another at the latter's death. Percy Bysshe Shelley (1792-1822) was not a close friend of the slightly younger Keats (1795-1821) but recognized his great talent and was deeply moved when Keats died at the hands of consumption in Rome, where he had travelled in search of a warmer climate. In addition to lauding Keats, "Adonais," written in Spenserian stanzas, is a denunciation of the villains—carping literary critics—to whom Shelley attributed the poet's death. It is generally considered to be one of the great pastoral elegies in English. This is a facsimile of the first edition, which was printed in Pisa (where the Shelleys lived) rather than London, so that Shelley could personally oversee the printing process. He sent copies to his English publisher, James Ollier, for distribution. According to DNB, Ollier did sell the copies sent from Pisa, "but he did not republish the poem; indeed, Ollier was irksomely unco-operative over the winter of 1821-2, leading Shelley to search, unsuccessfully, for an alternative publisher." ST12052

▼ Item 167




COSWAY-STYLE BINDING

Almost Certainly the Most Visually Impressive Obtainable Cosway-Style Binding

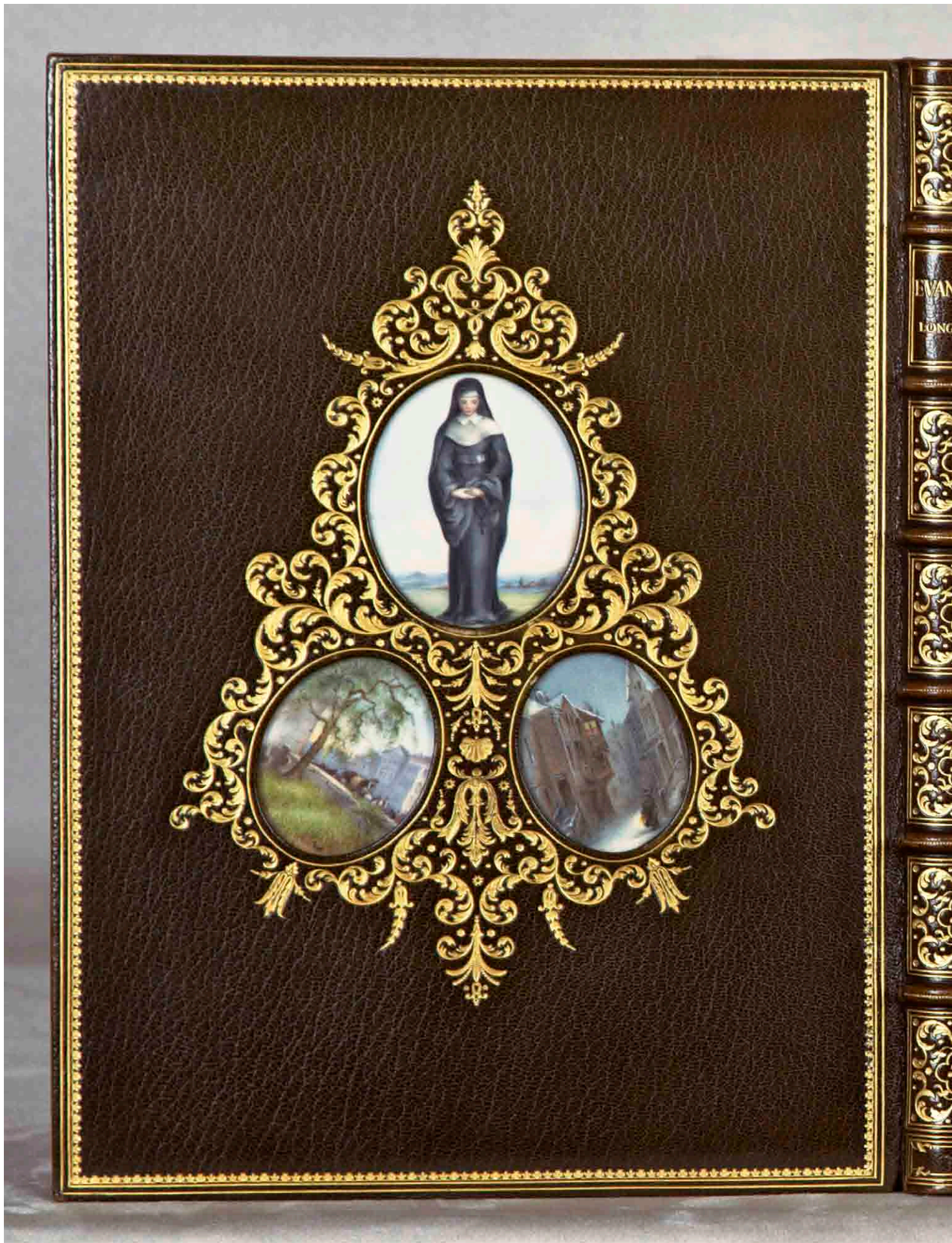
167 (VELLUM PRINTING). LONGFELLOW, HENRY WADSWORTH. EVANGELINE. ([probably New York, 1903]) 323 x 237 mm. (12 1/2 x 9 3/8"). 1 p.l. (title), [89] unnumbered leaves, printed on one side only. Probably ONE OF 26 COPIES.

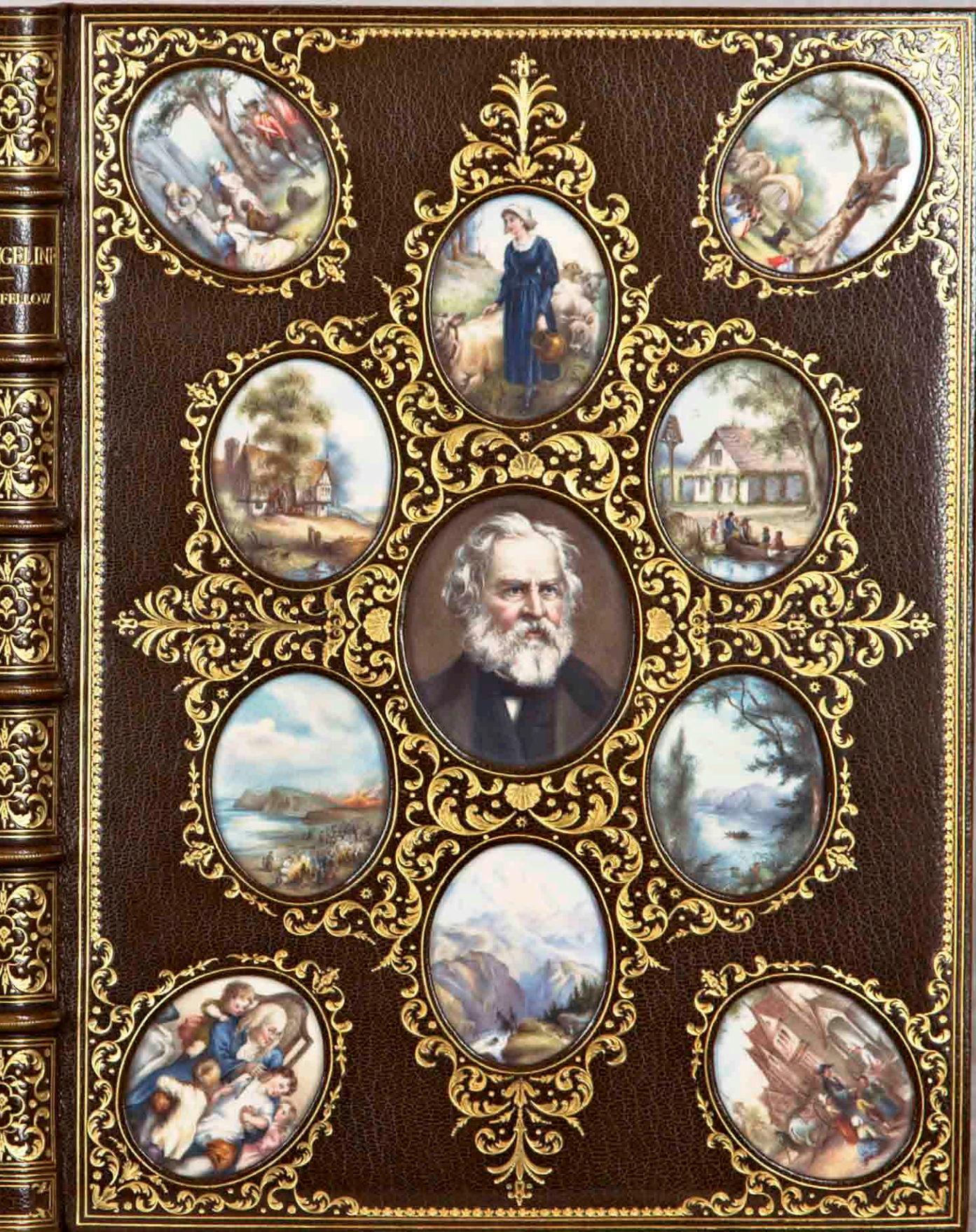
SPECTACULAR OLIVE BROWN COSWAY-STYLE MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in) ADORNED WITH A TOTAL OF 14 VERY FINE OVAL MINIATURES PAINTED ON IVORY UNDER GLASS, ALMOST CERTAINLY BY MISS C. B. CURRIE, covers bordered by three plain and decorative gilt rules, upper cover with very large central gilt lozenge formed by flowers, volutes, acanthus leaves, and many small tools, the lozenge containing AT CENTER AN OVAL PORTRAIT MINIATURE OF LONGFELLOW (approximately 72 mm. tall), this SURROUNDED BY SIX OVAL MINIATURES OF SCENES FROM THE POEM (each approximately 58 mm. tall), and AN ADDITIONAL FOUR MINIATURES of the same size set in as cornerpieces, surrounded by gilt flourishes and small tools; lower cover with large triangular gilt centerpiece set with THREE ADDITIONAL MINIATURES, two of them views, the other a larger portrait of Evangeline in her nun's habit; raised bands, spines lavishly gilt in compartments filled with volutes, acanthus leaves, and small tools framing a central flower, gilt turn-ins, vellum endpapers, edges untrimmed. In a suede-lined maroon morocco fitted pull-off case.

RICHLY ILLUMINATED THROUGHOUT BY JOHN H. TEARLE, with beautiful foliated initials in colors and burnished gold, most of them having leafy extensions, elaborate head- and tailpieces, and with a manuscript title page featuring a three-quarter border of acanthus leaves, flowers, and berries as well as WITH AN OVAL MINIATURE (approximately 70 mm. across) of a woodland scene (a second similar scene of a country churchyard appearing later in the text decoration). Front pastedown with armorial bookplates of Albert Henry Wiggin and Lynde Selden (see below). A typed key laid in at the front citing the lines of the poem that are depicted in the miniatures. The Magnificent Library of Phoebe A. D. Boyle, #179. ♦ Slight (inevitable) humpbacked bowing to boards, paint a bit flaked on title page (and with very minor flaking elsewhere), naturally occurring variations in the grain of the vellum, otherwise A MAGNIFICENT COPY, the colors rich, the gold luminous, and THE BINDING IN EXCEPTIONALLY FINE CONDITION. **\$85,000** 

This is the most elaborate and visually impressive Cosway-style binding we have ever seen, and it was both produced and owned by persons of distinction. The size of the volume allows for a remarkable number of miniatures, a fact that sets it apart from all but a handful of Cosway bindings, which are almost always considerably smaller. Just one of the 14 oval miniatures is the customary portrait of the author traditionally used in Cosway bindings, while all the other miniatures here depict scenes from Longfellow's Acadian epic, including: the young Evangeline tending her cows, three paintings showing the houses and cottages of the Acadians, two scenes of the beautiful wilderness of Canada, a dramatic scene of the village being burned, a priest leading the inhabitants of an Indian village in prayer, a happy family gathered around their grandfather, a dramatic confrontation with Redcoats, a city street with a night watchman, the cemetery where our heroine was laid to rest, and a full-length portrait of Evangeline in the habit of a Sister of Mercy. The paintings are very finely done, and the level of their aesthetic achievement strongly suggests that they are the work of Miss C. B. Currie. The ultimate authority on this subject, Stephen Ratcliffe, who knows the binding well, has testified in person that it is without a doubt Currie's work. The earliest Cosway bindings were executed by Currie, who is known to have worked for Sotheran for 30 years until her death in 1940. The binding work was invariably done, as here, by Riviere. The magnificently decorated vellum interior

comprises an appropriate complement to the binding: the text is beautifully enhanced with the fanciful illuminations of John H. Tearle (b. 1868), well known for his work in paint and gold decoration in a vaguely Medieval style. (The conjectural time and place of the production of the text come from ABPC, which records four copies of an illuminated version of "Evangeline" done by Tearle, printed on vellum in New York by De Vinne in 1903, and issued in an edition of 26 copies.) Our copy was in the outstanding collection of fine bindings, vellum printings, and other private press books owned by Phoebe Boyle and sold at Anderson Galleries in 1923; according to that catalogue, this is a "unique copy." Any item from the Boyle collection, which was put together with great taste and discrimination, is universally recognized as desirable beyond its intrinsic merit. The book subsequently passed into the hands of New York financier Albert Henry Wiggin (1868-1951) and his son-in-law, American Express vice-chairman Lynde Selden. Wiggin began to collect bindings and fore-edge paintings in 1945, and soon amassed a collection surpassed only by that of Estelle Doheny. Given the size, the condition, the visually arresting appearance, the combination of painterly and decorative skills involved in its embellishment, and the distinguished provenance, there could hardly be any Cosway binding (or a great many bindings of any sort) of more interest than this one. ST12088 ➡





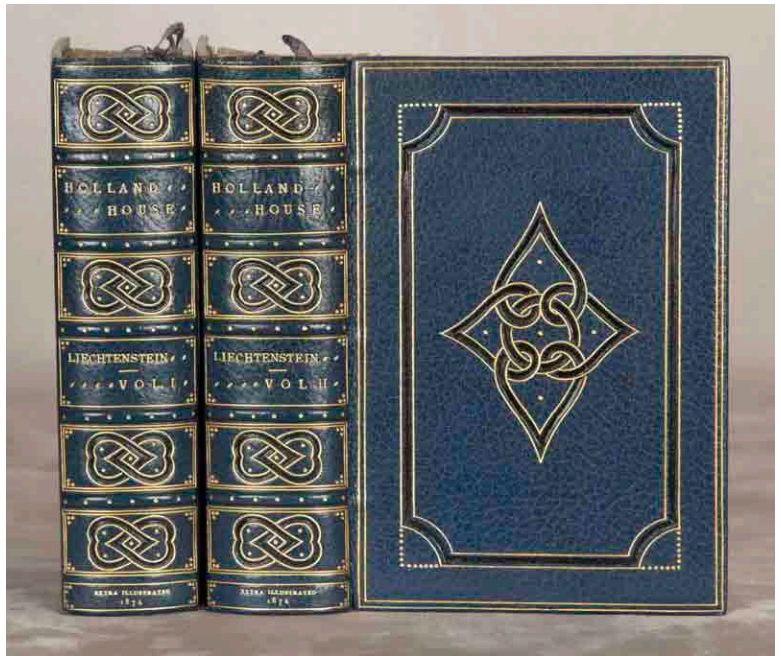
BAYNTUN

168 (HOLLAND HOUSE). LIECHTENSTEIN, PRINCESS MARIE. HOLLAND HOUSE. (London: Macmillan and Co., 1874) 220 x 150 mm. (8 5/8 x 5 7/8"). **Two volumes.** FIRST EDITION.

HANDSOME EARLY 20TH CENTURY BLUE-GRAY CRUSHED MOROCCO BY BAYNTUN for S. E. Lauriat Co., Boston (stamp-signed on front turn-ins), covers with double gilt fillet border, large central frame of gilt and black, elegant interlacing quatrefoil centerpiece (also in gilt and black), raised bands decorated with spaced-out gilt dots, spines gilt in compartments repeating the cover design elements, turn-ins with gilt French fillet, marbled endpapers, all edges gilt. Original cloth binding at back of each volume.

With title page portrait miniatures, numerous woodcut illustrations in the text, three portraits, and eight autograph facsimiles, as called for, and EXTRA-ILLUSTRATED WITH 140 PLATES, 20 of these colored, mostly portraits, but with 24 views, three of these double-page. ♦ Isolated faint offsetting and other trivial imperfections, but AN ESPECIALLY FINE AND PRETTY SET, clean, fresh, and bright internally, and in lustrous, virtually unworn bindings. **\$1,900**

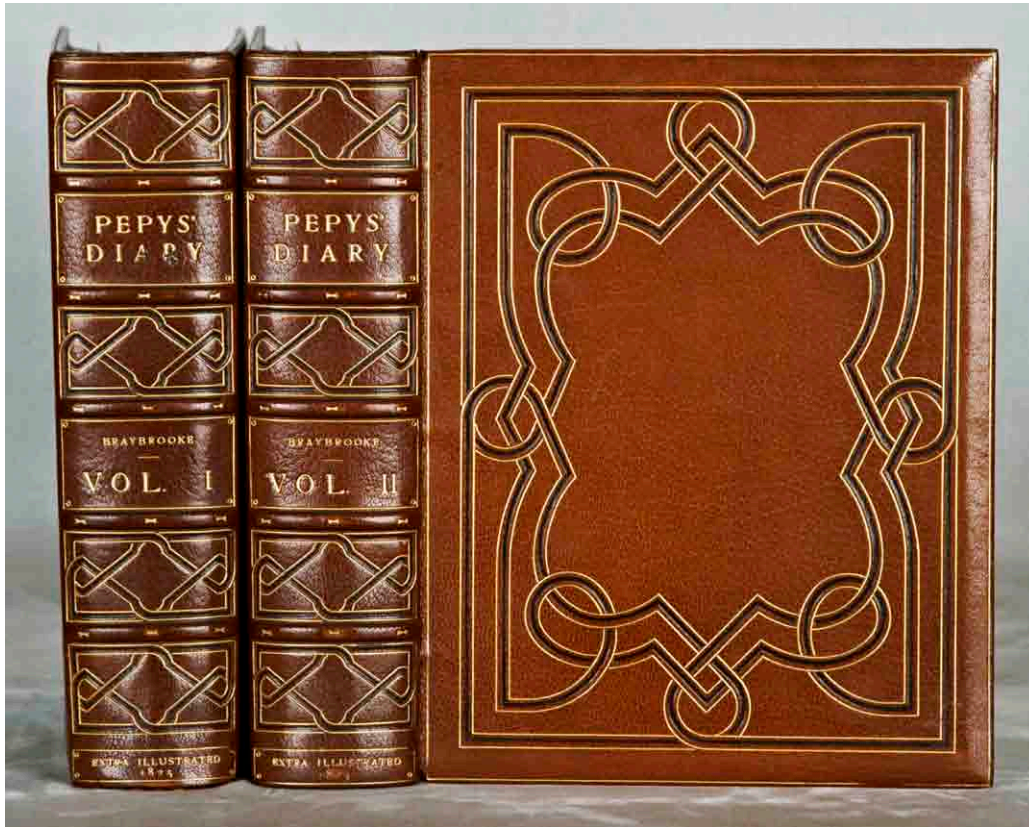
One of England's most celebrated stately homes, Holland House is minutely described with all its furnishings and grounds in these extra-illustrated volumes, which also give a history of its distinguished inhabitants. Located in Kensington, which today has long been engulfed by greater London, the mansion began life as Cope Castle, built beginning in 1607 by Sir Walter Cope. From Sir Walter, the manor passed to his daughter Isabel, wife of Henry Rich, who became the first Earl of Holland in 1624. Like the king to whom he was loyal, Rich was beheaded in 1649. Undaunted by the the political and intellectual changes brought on by the Interregnum, the widow Isabel continued her habit of having plays performed at the mansion's private theater, despite the fact that the Puritan government had shut down public playhouses as dens of iniquity. Later in the century, Holland House was rented by William Penn, and in 1767 it was bought by Henry Fox, first Lord Holland (1705-74), who held the position of leader of the House of Commons. The third Lord Holland sat in the House of Lords, was a fervent admirer of Napoleon, and dabbled in poetry. In its day, Holland House hosted the leading lights of Europe, including Byron and the future American president James Monroe. The fourth lord, Henry Edward Holland, who left no heirs, served as British consul in Florence and died in Naples in 1859. Our author, Princess Marie Henriette Norberte of Liechtenstein (1843-1931), was motivated by her friendship with Henry's widow Mary to write these memoirs. The Bayntun firm, founded in Bath in 1894, is now the last of the great Victorian trade binderies still in family ownership. Our binding probably dates from the first



half of the 20th century, when Bayntun was doing some of its best work. The bindery was known for imaginative designs that involved the augmenting of gilt decoration with black (as here), as well as with pictorial onlays. ST11968

BAYNTUN

First Edition of Pepys with the Decoded Sex Scenes, Extra-Illustrated, and Handsomely Bound



169 PEPYS, SAMUEL. MEMOIRS OF SAMUEL PEPYS: COMPRISING HIS DIARY FROM 1659 TO 1669 AND A SELECTION FROM HIS PRIVATE CORRESPONDENCE. (London: Henry Colburn, 1825) 295 x 228 mm. (11 5/8 x 9"). **Two volumes.** Edited by Richard, Lord Braybrooke. **FIRST DECODED EDITION.**

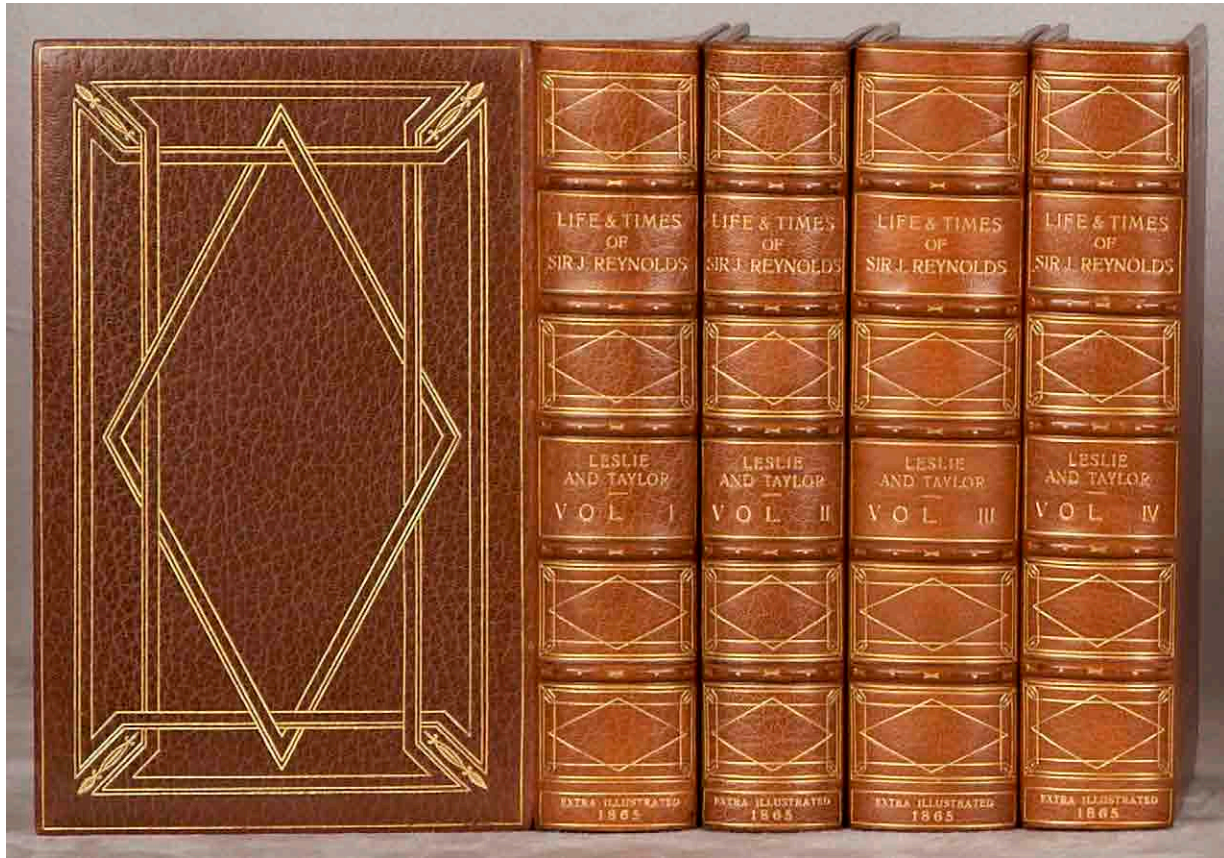
FINE HONEY BROWN MOROCCO BY BAYNTUN OF BATH (stamp-signed on front turn-ins) covers with intricate strapwork frame in gilt and black, raised bands, spines with similar strapwork compartments, gilt turn-ins with complex fleuron cornerpieces, marbled endpapers, leather hinges, all edges gilt.

With 21 called-for illustrations, including a folding map, seven portraits and an interior view of Pepys' library (13 illustrations hand colored), and EXTRA-ILLUSTRATED WITH 158 PLATES, 31 of these in color, 20 of them folding. ♦ Three or four trivial (neatly refurbished) nicks in the leather, paper used for mounting extra-illustrated material acidic and consequently browned (and with facing pages slightly darkened as well), index to first volume faintly spotted, a couple of short marginal tears to folding plates, other insignificant imperfections, but an extremely attractive set, the text clean and fresh, and the animated decorative binding lustrous and scarcely worn. **\$4,500** 🎬

Pepys' "Diary" (other editions of which appear as items #140 and 146, above) is decoded here for the first time, the text having been prepared by Rev. John Smith of St. John's College, Cambridge. This new version reveals the diarist as a compulsive womanizer who imposes familiarities on one young shop girl, tavern girl, and street girl after another (though always betraying a certain lack of sexual self-assurance). The selected correspondence contains letters

between Pepys and, among others, the king, the Duke of York, the Earl of Sandwich, and his friend and fellow diarist John Evelyn. The plates include portraits of many of the individuals discussed in these pages, as well as maps, views of London, and stately homes. The very pleasing binding by Bayntun (for more on which see previous item) is typical of the firm's excellent workmanship. ST11952

BAYNTUN



170 (REYNOLDS, SIR JOSHUA). LESLIE, CHARLES ROBERT [and] TOM TAYLOR. LIFE AND TIMES OF SIR JOSHUA REYNOLDS. (London: John Murray, 1865) 222 x 140 mm. (8 3/4 x 5 1/2"). **Four volumes.** FIRST EDITION.

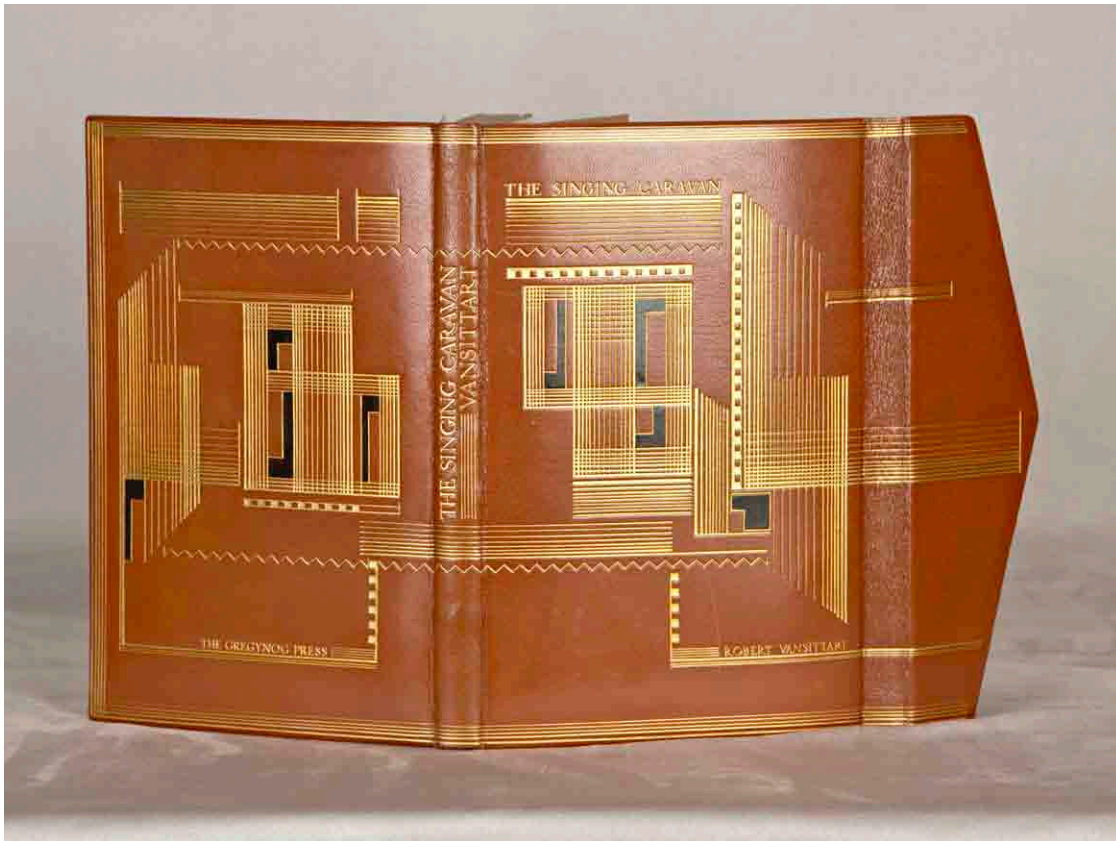
VERY HANDSOME CHESTNUT BROWN CRUSHED MOROCCO BY BAYNTUN (signed on front turn-in), covers gilt with interlocking strapwork frame and large central lozenge, lancet corner ornaments, spines gilt in compartments of similar design, turn-ins with gilt French fillets and palmette cornerpieces, marbled endpapers, 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. **\$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. ST11462a-086

WILLIAM MACCANCE AND GEORGE FISHER



One of the Finest Special Private Press Bindings

171 (GREGYNOG PRESS). VANSITTART, ROBERT. THE SINGING CARAVAN: A SUFI TALE. (Gregynog Press, 1932) 281 x 177 mm. (11 x 7"). vii, [i] pp., [1] leaf, 142, [1] pp., [1] leaf (colophon). ONE OF 25 SPECIALLY BOUND COPIES, of a total edition of 250.

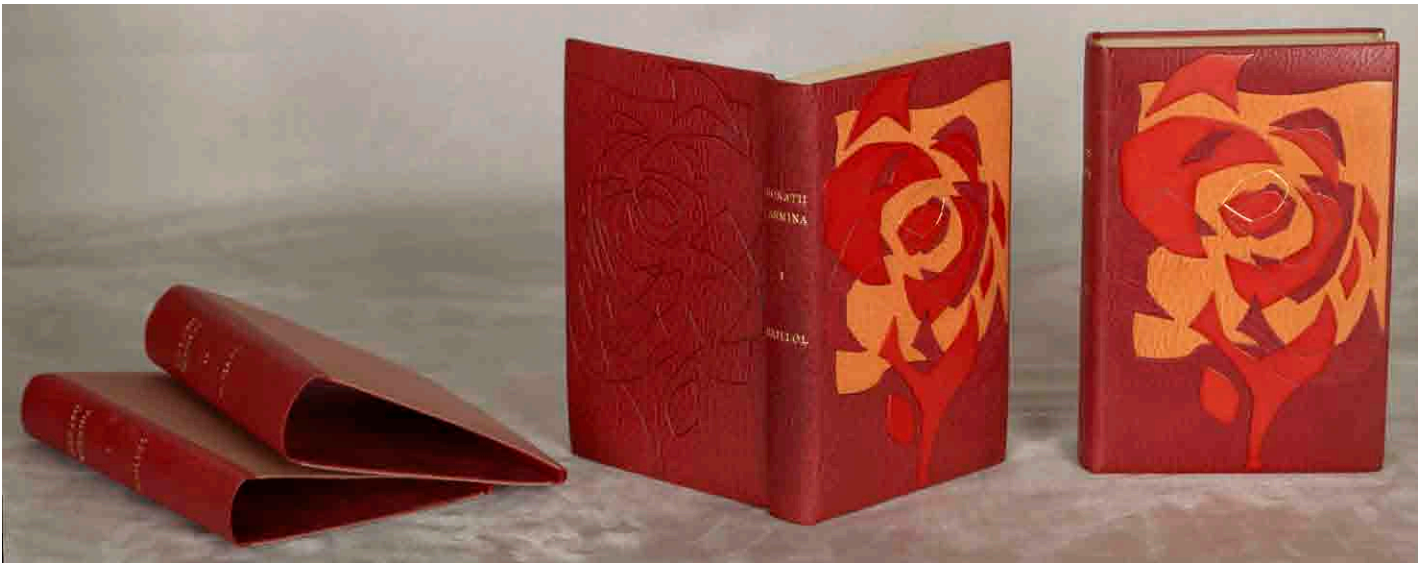
IN A VERY FINE ORIGINAL WRAP-AROUND BINDING OF BURNT ORANGE OASIS DECORATED IN AN EXPRESSIVE AND INVENTIVE GEOMETRIC DESIGN (signed "William MacCance," "Gregynog Press Bindery," and "George Fisher" on rear turn-in), front cover extending across fore edge to a peaked flap reaching 3 1/4" across rear cover, boards with geometric patterns of gilt rules of varying thickness and spacing (several extending across the spine from one cover to the other), four "L"-shaped inlays of black oasis on each cover, gilt titling on covers and spine, turn-ins ruled in gilt, top edge gilt, other edges untrimmed. In a modern brown cloth chemise and morocco-backed slipcase.

Wood engraved frontispiece, tailpiece, and initials, in brown and black, by William MacCance, two lines of Arabic characters in brown. Printed on Barcham Green hand-made paper. Harrop 22; De Zilverdistel Cat. II, 22. ♦ Minor discoloration from turn-ins (as usual), light offsetting from wood engravings, otherwise A VERY FINE COPY, the text virtually immaculate and the splendid binding unworn and particularly bright. **\$16,000**

Designed, in Harrop's words, to "convey a sense of music and light," this is one of the most animated and ingenious of the Gregynog bindings and, thus, one of the most striking to appear on any private press book. 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." George Fisher (1879-1970) apprenticed at Riviere, began doing bindings for

the Gregynog Press in 1924, and 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 the press stopped printing in 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 last copy of this special binding at auction brought \$13,750 (including buyer's premium) at Doyle in 2008. ST12048

LEGATORIA ARTISTICA ASCONA



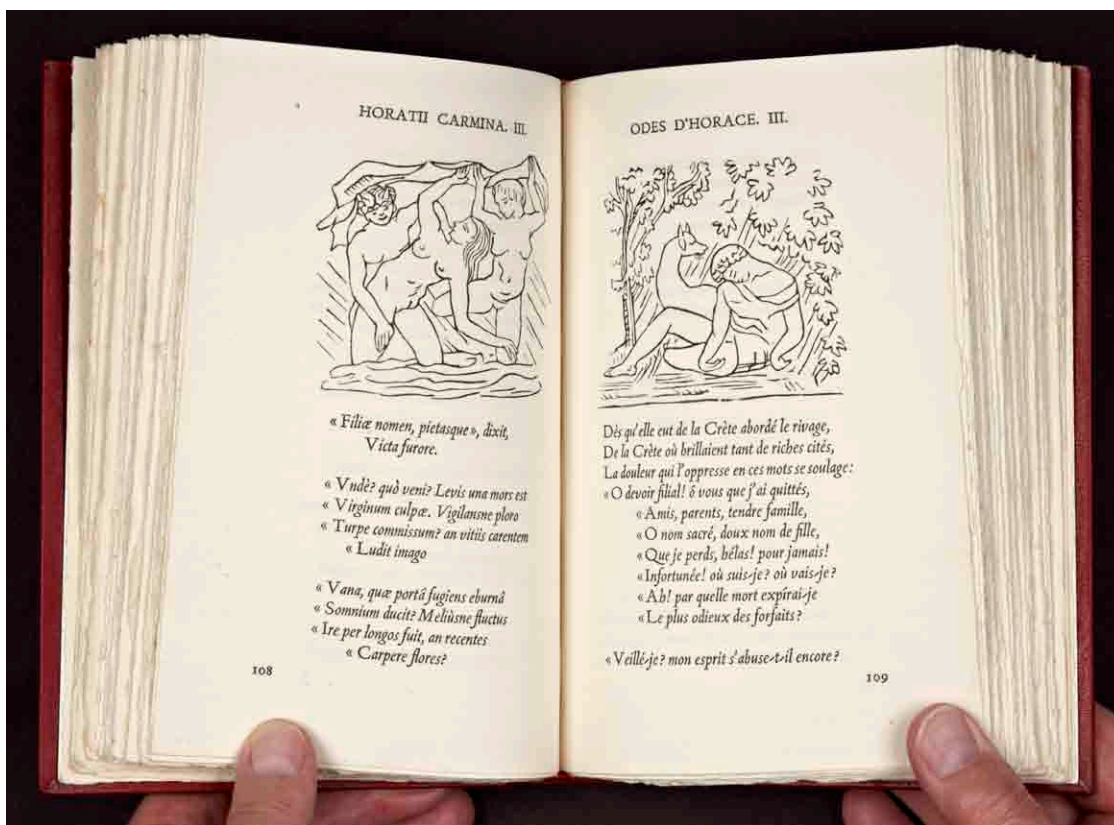
*With Maillol Woodcuts, in
Splendid Modern Morocco by a Continental Binder*

172 MAILLOL, ARISTIDE, *Illustrator.* HORACE. ODES. (Paris: Philippe Gonin, 1939 [but 1958]) 212 x 133 mm. (8 3/8 x 5 1/4"). **Two volumes.** Translated into French verse by Baron Delort. ONE OF 350 COPIES (this is copy #206). (There were also 50 copies with an additional suite of plates.)

STRIKING MODERN BURGUNDY CRUSHED MOROCCO BY LEGATORIA ARTISTICA ASCONA FROM A DESIGN BY MARTIN JAEGLE (this information stamp-signed on turn-ins), upper covers with an inlaid abstract design suggesting a rose, done in burgundy, scarlet, and peach-colored morocco with gilt highlights, lower covers with blind tooled version of the same design, flat spines with gilt titling, matching suede doublures, top edges gilt, other edges untrimmed. Original pictorial paper wrappers bound in. In suede-lined, morocco-backed and morocco-lipped chemises and similarly-lined slipcases.

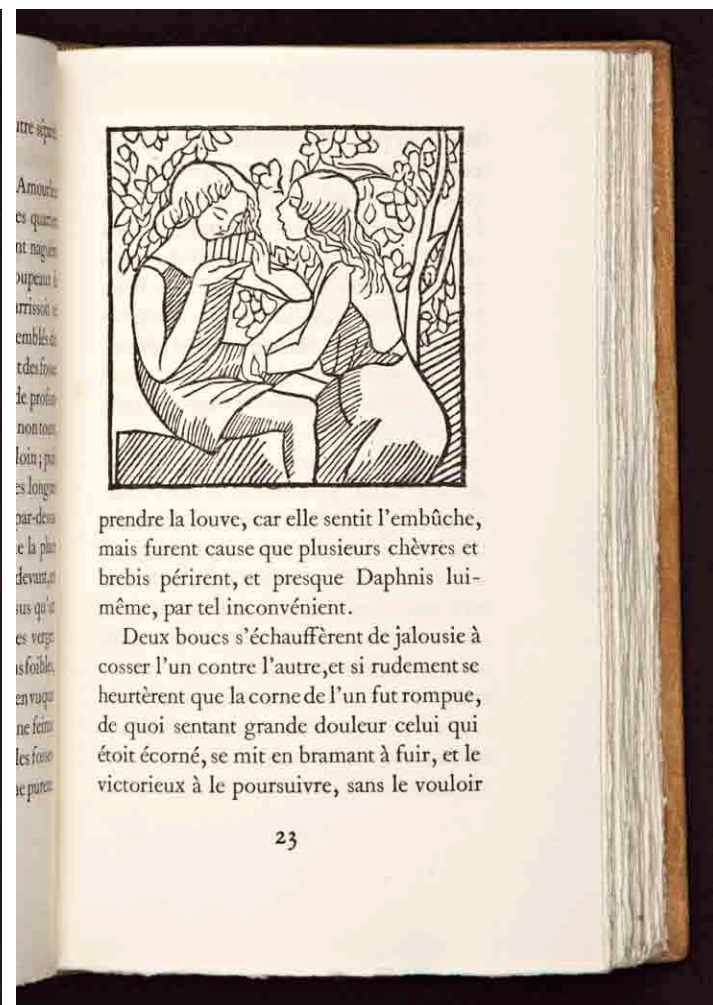
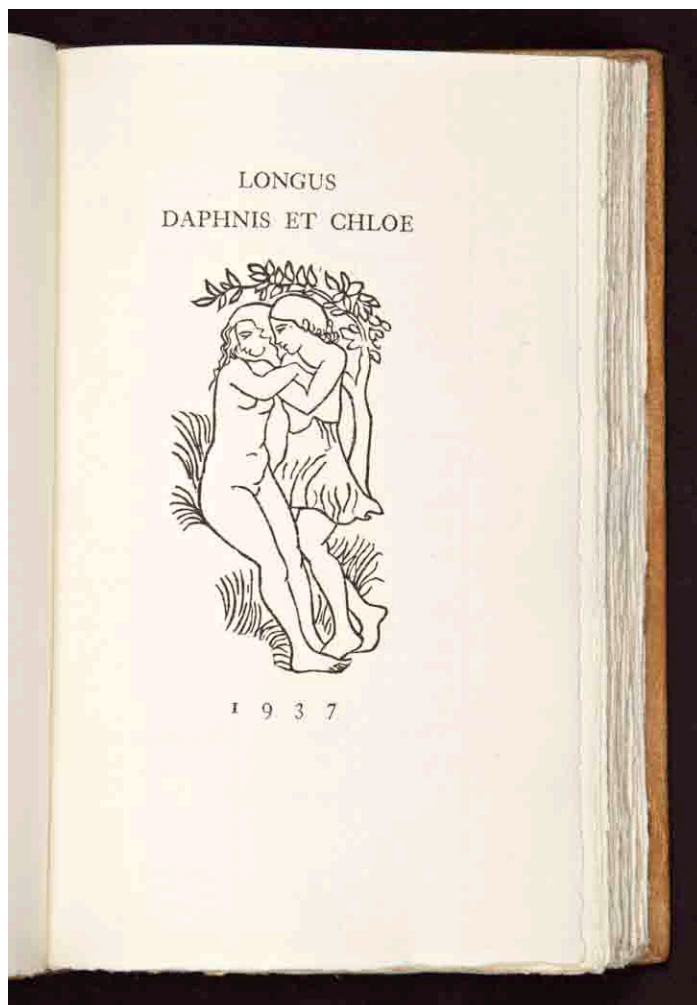
WITH 125 WOOD ENGRAVINGS BY ARISTIDE MAILLOL, most featuring the female nudes for which he was famous. ♦ One leaf with three small, pale stains in the margin, otherwise a virtually flawless copy (even the chemises and slipcases in outstanding condition). **\$9,000**

Issued nearly 20 years after its stated publication date, this memorable edition of Horace, with text in French and Latin, features graceful woodcuts by French-Catalan artist Aristide Maillol (1861-1944). Printer and publisher Philippe Gonin cited printing difficulties as reason for the delay, due in part to the variable texture of the lovely hand-made paper, which is unusually thick and textured. (The artist's hefty demands for payment also presented an obstacle.) Maillol is best known for his sculpture, and his engravings here have the same classical lines that typify his three-dimensional works. His sensuous nudes and woodland scenes are an excellent complement to the classical odes, which the publisher proclaims achieved the highest degree of splendor in one of the most elevated genres of poetry. The present attractive bindings come from the Legatoria Artistica in Ascona, Switzerland, founded by Josef Stemmler in 1965. Stemmler envisioned this bookbinding workshop in a Swiss resort as a "binder in the window," where the public display would raise awareness of, and appreciation for, hand-bound books. Stemmler and the master bookbinder Martin Jaegle—who furnished the designs here—established a bookbinding school in 1968, the Centro del Bel Libro, where Jaegle was the chief instructor. ST11994

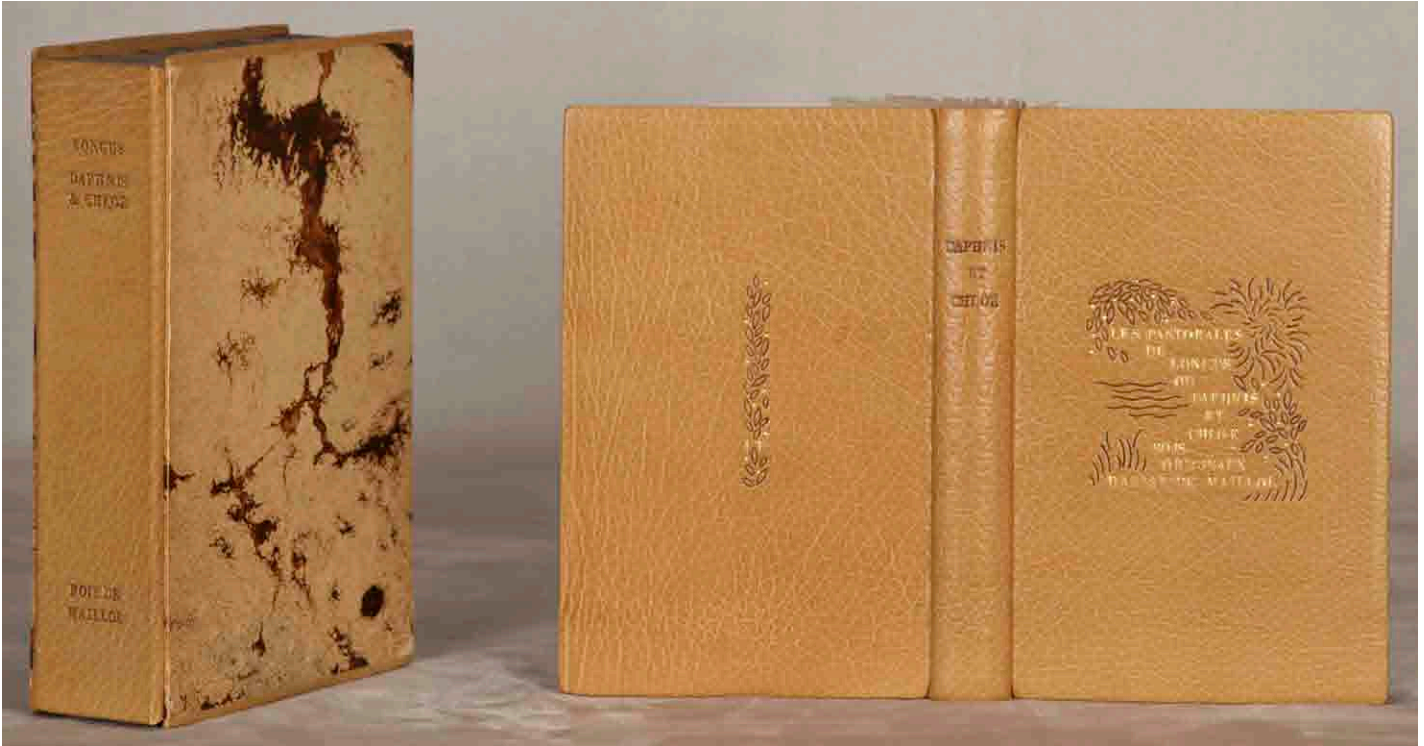


▲ Item 172

▼ Item 173



IRMGARD HACCIUS



173 MAILLOL, ARISTIDE, Illustrator. LONGUS. LES PASTORALES DE LONGUS OU DAPHNIS ET CHLOÉ. (Paris: Les Frères Gonin, 1937) 218 x 137 mm. (8 5/8 x 5 3/8"). [2], 217, [5] pp. **One volume and one portfolio.** Translated by Jacques Amyot. **ONE OF 500 COPIES, SIGNED BY THE ARTIST** (this is copy #CXXV, one of the hors commerce copies with an additional suite of plates).

MOST ATTRACTIVE BEIGE CRUSHED MOROCCO BY IRMGARD HACCIUS (stamp-signed "I. H." in gilt on rear cover), front cover with gilt titling (arranged in 10 short, descending rows) surrounded by blind tooled leaves and grasses, rear cover with three-inch column of blind tooled leaves bearing gilt berries and the binder's initials, flat spine with titling in blind, top edge gilt. Housed, with the portfolio of plates in its original printed paper wrapper, in a matching marbled paper folding box with beige morocco spine and edges (no doubt done by Haccius as well).

WITH 47 WOODCUTS BY ARISTIDE MAILLOL depicting scenes from the text, AND WITH AN EXTRA SUITE OF 48 PLATES printed in sanguine, the additional plate bearing the 15 woodcut initials used in the text. Front pastedown with armorial bookplate of German bibliophile and music publisher Ludwig Strecker. The Artist and the Book 174. ♦ A SPLENDID COPY, clean and bright in a luxurious unworn binding. **\$9,500**

This version of Longus' charming Greek pastoral novel of awakening love long retained its popularity and was published frequently, often with illustrations. And perhaps the chief virtue of the present edition is the unaffected, sometimes mischievous woodcuts of nymphs and lovers by the French-Catalan artist Aristide Maillol (see previous entry). According to "The Artist and the Book," the work is "perhaps the most harmonious of Maillol's illustrated books." The very attractive and intelligent binding is by Mainz master bookbinder Irmgard Haccius (1916-2003), whose work here is entirely in keeping with the illustrator's graceful simplicity. Haccius studied at the art academies in Munich and Berlin in addition to completing advanced training in book binding at the Academy of Fine Arts at Castle Giebenstein Hall. She was one of the first faculty members at the State University Institute for Art and Handicraft in Mainz, before joining Johannes Gutenberg University in 1973 as a professor in the Department of Visual Arts. ST11995

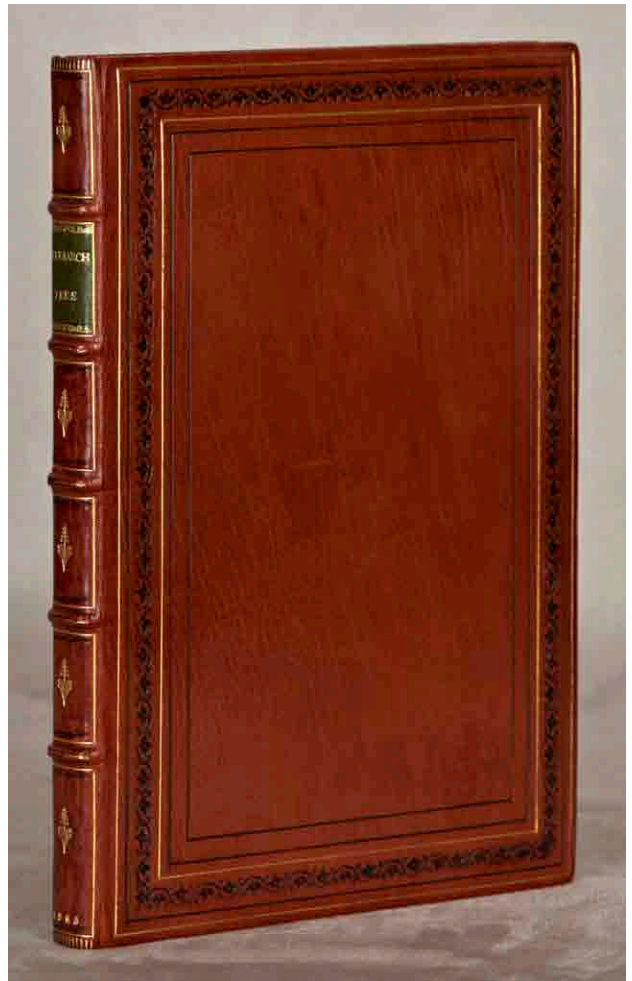
BERNARD MIDDLETON
Printing and Binding of the Highest Order

174 (STANBROOK ABBEY PRESS). MARITAIN, RAISSA. PATRIARCH TREE. (Worcester: Stanbrook Abbey Press, 1965) 269 x 188 mm. (10 1/2 x 7 1/2"). xvii, [3], 81, [1] pp., [3] leaves. Translated by a Benedictine of Stanbrook Abbey. ONE OF 550 COPIES (this is copy #403).

ELEGANT RUSSET MOROCCO BY BERNARD MIDDLETON (stamp-signed with his monogram on rear pastedown, and with autograph note in colophon), covers with complex border of six plain or decorative black or gilt rules, raised bands, spine gilt in compartments ruled in gilt and black and with gilt fleuron centerpiece, olive green morocco label, elaborate inner gilt dentelles, handmade Japanese endpapers, top edge gilt. In a matching buckram slipcase with morocco lip.

Red printer's device on title page and mounted black and white photographic portrait of the poet. Prospectus and a sample title page with the printer's handwritten note laid-in at front, along with an autograph letter to the purchaser ("Mr. Segel") from Sister Hildelith Cumming (see below); colophon signed by the printer and with a manuscript note regarding the special binding by Middleton. ♦ In pristine condition. \$4,800

This extremely pleasing production from the Stanbrook Abbey Press was specially bound by Bernard Middleton for display in the Victoria & Albert Museum Exhibition "Stanbrook Abbey Press and Sir Sydney Cockerell, a Centenary Exhibition," held 11 November 1976 to 13 February 1977. After the exhibition, the printer Dame Hildelith Cumming sent the volume on to its owner, with the note laid in at front. Established (as the exhibit indicates) in 1876, the Stanbrook Abbey Press was one of the first modern hand-presses in England. According to DNB, Sir Sydney Cockerell "formed a close though mainly epistolary friendship with the scholarly Roman Catholic nun Dame Laurentia McLachlan (1866-1953) of Stanbrook Abbey, Worcestershire. He placed his connoisseurship and knowledge of fine book production at the disposal of this learned Benedictine house with its printing press, and his friendship with its abbess withstood even an imprudent introduction to another of his friends, George Bernard Shaw." Under Dame Hildelith, the Stanbrook Abbey Press became "renowned for the quality of its book design and press work. She initially sought advice from printers and typographers, notably Jan van Krimpen, whose types were used in the majority of fine books from 1958 onwards. The combination of handmade papers and distinguished types, with the calligraphy and decorations of Margaret Adams, characterized much of Stanbrook's output. The press produced some eighty titles between 1956 and 1988." (DNB) Our volume contains poems by the Russian-born



French poet and mystic Raissa Maritain (1883-1960), with the French text on the left-hand page and the English translation by one of Stanbrook Abbey's scholarly nuns facing it. Born in 1924, Bernard Middleton has been for many years widely recognized as perhaps the finest book restorer in the English-speaking world. But in addition to his restoration work (and in addition to his substantial output of publications on binding), he has, in his words, "produced in the region of 100 modern designed bindings." He was a founding member of the Guild of Contemporary Bookbinders as well as president of the Designer Bookbinders. He was made a Member of the Order of the British Empire in 1986. With typical modesty, Middleton says about his work: "As a book restorer, I am primarily a craftsman who incidentally produces simple designs for the embellishment of occasional fine bindings, rather than a trained designer who binds books for the purpose of giving expression and permanent form to his creative ideas. . . . My designs are intended to please the eye, not engage the intellect, principally by the employment of textures, strongly defined shapes and contrasts, and by the play of light on gold, preferably in combination and in a manner which complements the book." ST11880

DENISE LUBETT
A Clever Cartographic Binding
Showing Cape Cod and Adjacent Regions

175 (GOLDEN COCKEREL PRESS).
BESTERMAN, THEODORE. THE
PILGRIM FATHERS. (Golden Cockerel
Press, 1939) 254 x 165 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 a bit sunned, otherwise
in especially fine condition inside and
out. **\$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 complements 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 inlays and 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

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



176 SNODGRASS, W. D. THESE TREES STAND. (New York: Carol Joyce, 1981) 238 x 286 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).

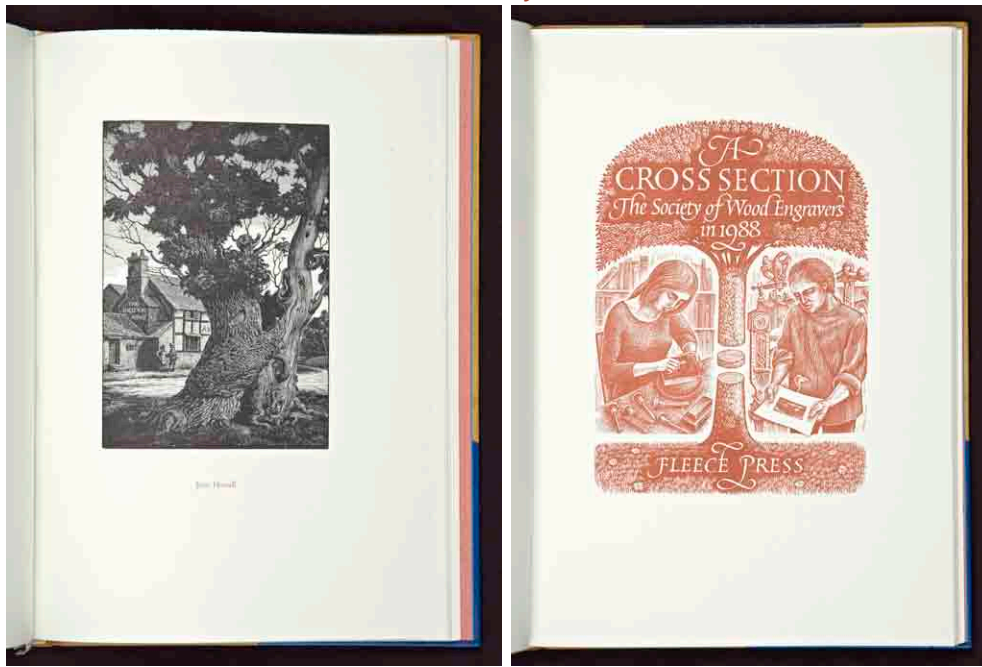
ARRESTING ORIGINAL PICTORIAL MAROON MOROCCO, WITH MOLDED INLAIS AND GILT HIGHLIGHTS, BY CAROL JOYCE, the binding featuring a molded cream-colored inlaid calf tree, its trunk occupying almost all of the flat spine, its bare limbs spread across both covers, with twinkling gilt stars visible between its 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. **\$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

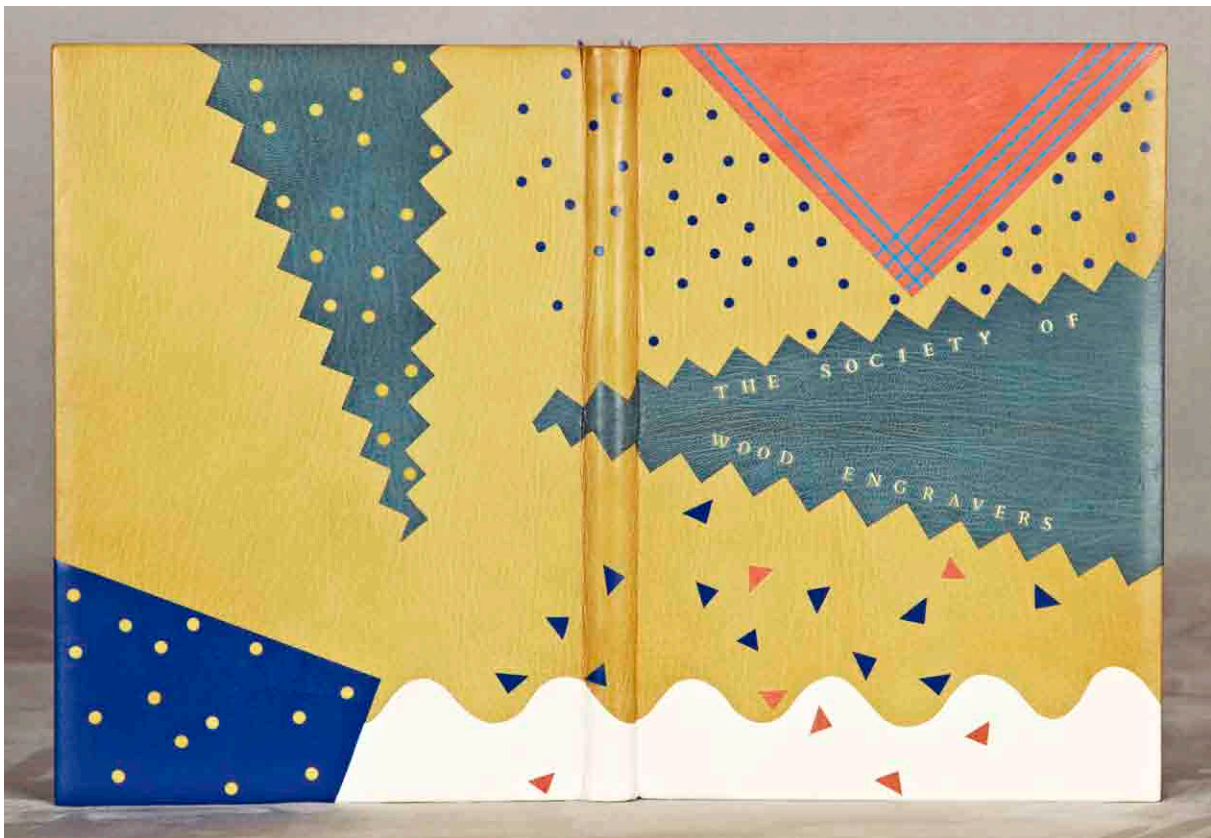
far left side of the photograph and end with a close shot of the poet's sleeve at the far right side of the shot, as he disappears out of the camera's range. Dubbed by critics the "Father of Confessional Poetry"—a label he despised—Snodgrass received his master's degree from the University of Iowa, where 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

ANGELA JAMES



177 LAWRENCE, SIMON. A CROSS SECTION: THE SOCIETY OF WOOD ENGRAVERS IN 1987. (Wakefield: Fleece Press, 1988) 288 x 200 mm. (11 3/8 x 7 7/8"). [24] pp. followed by plates, [1] leaf (colophon). Edited by Simon Lawrence, with an introduction by Simon Brett and a memoir of Stanley Lawrence by Ian Mortimer. ONE OF SEVEN COPIES SPECIALLY BOUND TO HER OWN DESIGN BY ANGELA JAMES, from an edition of 218 copies, 160 of which were for sale.

FESTIVE YELLOW ONLAID MOROCCO BY ANGELA JAMES (stamp-signed and dated 1989 on rear turn-in), covers and flat spine onlaid with geometric shapes in pink, white, and three shades of blue morocco, the onlaid circles and triangles giving the overall feel of confetti and celebration, multi-color morocco turn-ins, bright turquoise endpapers. In the original bright yellow folding box lined with fleece and secured with a teal ribbon.



Wood-engraved title page, vignettes in the introduction and colophon, and 41 full-page plates, as called for. ♦ In mint condition. **\$3,900**

This celebration of the art of wood engraving comes wrapped in an appropriately exuberant binding inside a box that invites one to open it as if it contained a gift. The Society of Wood Engravers was founded in 1920 by, among others, Philip Hagreen, Robert Gibbings, Lucien Pissarro, Gwen Raverat, and Eric Gill. Its purpose was to promote wood engraving, and to provide an outlet for artists to exhibit their work. After a decline following the disruption of World War II, the wood engraver's art was resurrected in the early 1980s, and the present volume contains work from those who practiced the craft before the war, along with a number of members under 35 who bring a youthful energy and innovation to the art. Binder Angela James is an exhibiting member of the prestigious Designer Bookbinders, and served as that organization's president from 1990 to 1996. According to her organizational biography, she conceives of fine binding "primarily in terms of colour and formal/informal design relationships." Employing studio-dyed leathers, she creates covers which often exhibit "geometrical hard-edge onlays and

inlays alongside informal and free-flowing elements." She has published two books on her craft, "The Art of Binding Books" (Fleece Press, 1991) and "The Handmade Book" (New Holland, 2000). The present volume is handsome inside as well as out. Founded in 1980, the Fleece Press is the one-man enterprise of Simon Lawrence, whose family had been in the business of wood engraving since 1850. Inspired by a visit to John Randle's Whittington Press, Lawrence says (on the firm's website) that he "sought to make a living from printing and publishing hand-made books, usually illustrated by or about wood engravers and printmakers, though with healthy interests in the official war artists, collections of letters, miniature books and T. E. Lawrence (but with a decided and almost complete absence of poetry). I publish what I am interested in, and by extension, what many of my customers will want to read and see." Works from the press attract a wide audience, have always been well received by lovers of the illustrated book, and are steadily appreciating in value. ST12060

SUSAN ALLIX

Reminiscent of Mondrian, and with a Most Unusual Protruding Metal Rose

178 ROSAS: ROSES REAL AND IMAGINARY. WITH POEMS. (London: Susan Allix, 2009) 368 x 260 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 onlay of silver metal painted with streaks of red, one vertical rectangular onlay 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 onlay, 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 original watercolor unique to this volume. ♦ As new. **\$4,800** ➡



This is one 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

JAN SOBOTA

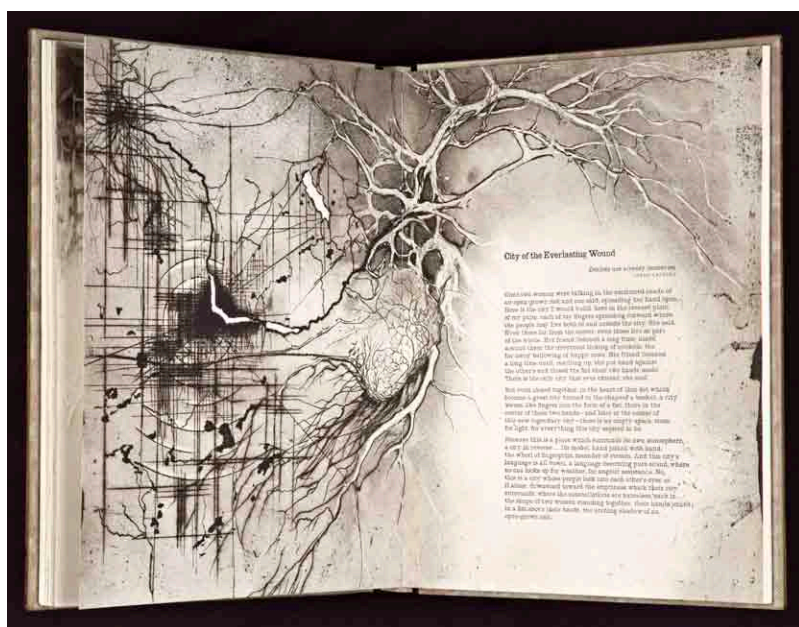
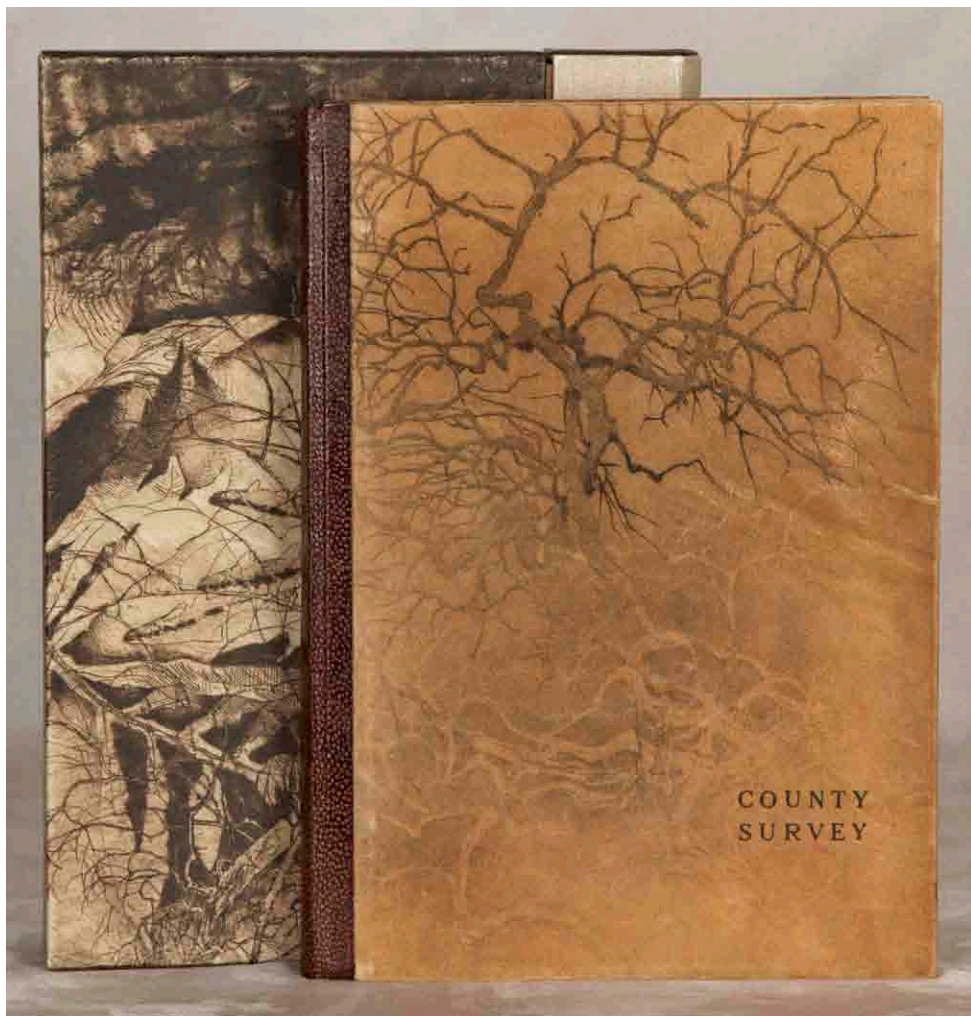
179 (RARACH PRESS). ARMSTRONG, JAMES and BEN MITCHELL. COUNTY SURVEY. (Kalamazoo: Rarach Press, 1989) 335 x 245 mm. (13 1/8 x 9 3/4"). ONE OF 38 COPIES, signed by the artist/publisher (this is copy #30).

STRIKING MULTI-TEXTURED BINDING BY JAN SOBOTA

(stamp-signed on rear doublure), covers of sueded calfskin printed with original etchings, flat spine of brown catfish leather, turn-ins and headbands covered in eel skin, BEIGE PIGSKIN DOUBLURES covered with original etchings, leather hinges. In an encapsulated pigskin slipcase covered with etchings, beige linen pull-off spine with brown morocco label.

With 16 etchings of flora and fauna by Ladislav Hanka. ♦ A mint copy. \$4,500

This is a handsomely-produced book arts collaboration celebrating the natural beauty of Kalamazoo County, Michigan, featuring a memorable binding by Czech master binder Jan Sobota. After studying with Karel Silinger in Pilsen and at the School for Applied Arts in Prague and then working in Switzerland, Sobota came to the United States, where he spent 15 years, mostly working at Southern Methodist University. He returned to Locket, Czech Republic, in 1997, where he founded the Sobota family bookbinding studio and helped to organize the Society of Czech Bookbinders, becoming its first president. He has won numerous awards for his innovative and often whimsical work, which has been exhibited worldwide. The present volume is equal parts inventiveness and elegance. Book artist and publisher Ladislav Hanka (b. 1952) earned degrees in biology and zoology before receiving his MFA in printmaking, and his background in the natural sciences obviously infuses his art, which focuses on the flora and fauna of forests and lakes. This volume's collection of prose and poetry inspired by the natural landscape is enhanced by Hanka's dramatic etchings of twisted, bare-limbed trees, fossils, and insects. The letterpress work was done by Amy Bollinger on heavy handmade paper. CJS1101



JAN SOBOTA



With a Cresting Ocean Wave as its Front Cover

180 **A SELECTION OF POEMS ON THE THEME OF WATER.** (Oldham: Incline Press for Designer Bookbinders, 2008) 275 x 236 mm. (11 x 8 3/4"). [104] pp. ONE OF 550 COPIES, this being one of 400 issued as sets of unbound sheets for the International Competition of Designer Bookbinders.

STUNNING CONCEPTUAL BINDING BY JAN SOBOTA (stamp-signed on rear doublure), UPPER COVER A PALE GREEN CRESTING WAVE cast in polyurethane, lower cover and flat spine of dark green goatskin with aqua title inlay on spine, TEAL BLUE PIGSKIN DOUBLURES, front doublure with a sparkling, hand-painted drop of water at center, marbled flyleaves. In a blue-green pigskin solander box, its interior molded to fit the undulating cover and lined with bright green suede; inlaid green morocco title on spine and suminagashi paper edges.

With 11 original illustrations by various contemporary artists, four of them double-page, all but one in color. ♦ In mint condition. **\$3,800**

This is Jan Sobota's ingenious and delightful contribution to the 2009 International Designer Bookbinders Competition, in which copies of the "Water" text were made available to eminent hand binders around the world. The book contains poems in multiple languages by poets as diverse as Catullus, Emily Dickinson, and Lorenzo de Medici, all exploring different aspects of the element so crucial to life as we know it. The amazing cover designed by Sobota employs shape, texture, and color to replicate a gently cresting ocean wave,

poised to break just above the edge of the front board. The undulating polyurethane is painted on the bottom to reflect the rippling of the top, and the naturally occurring bubbles only add to the verisimilitude. Sobota's design was one of 117 selected for inclusion in the "Bound for Success" exhibit, organized by the Bodleian Library and displayed in Boston, San Francisco, and at the Grolier Club in New York after its run in Oxford. CJS1102