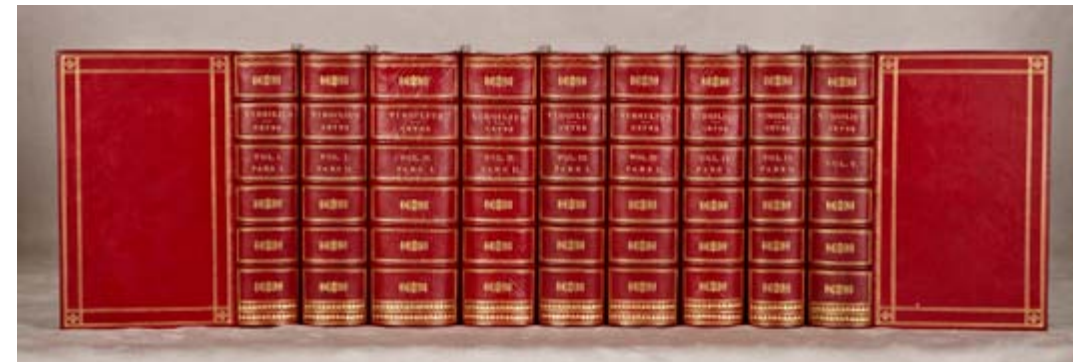
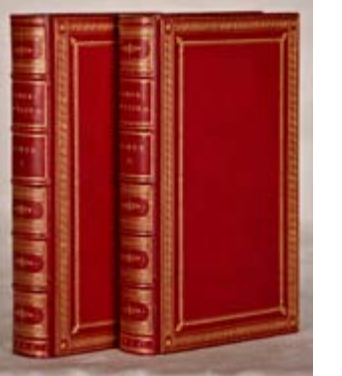
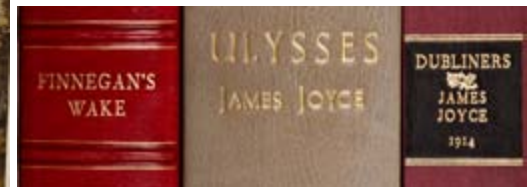
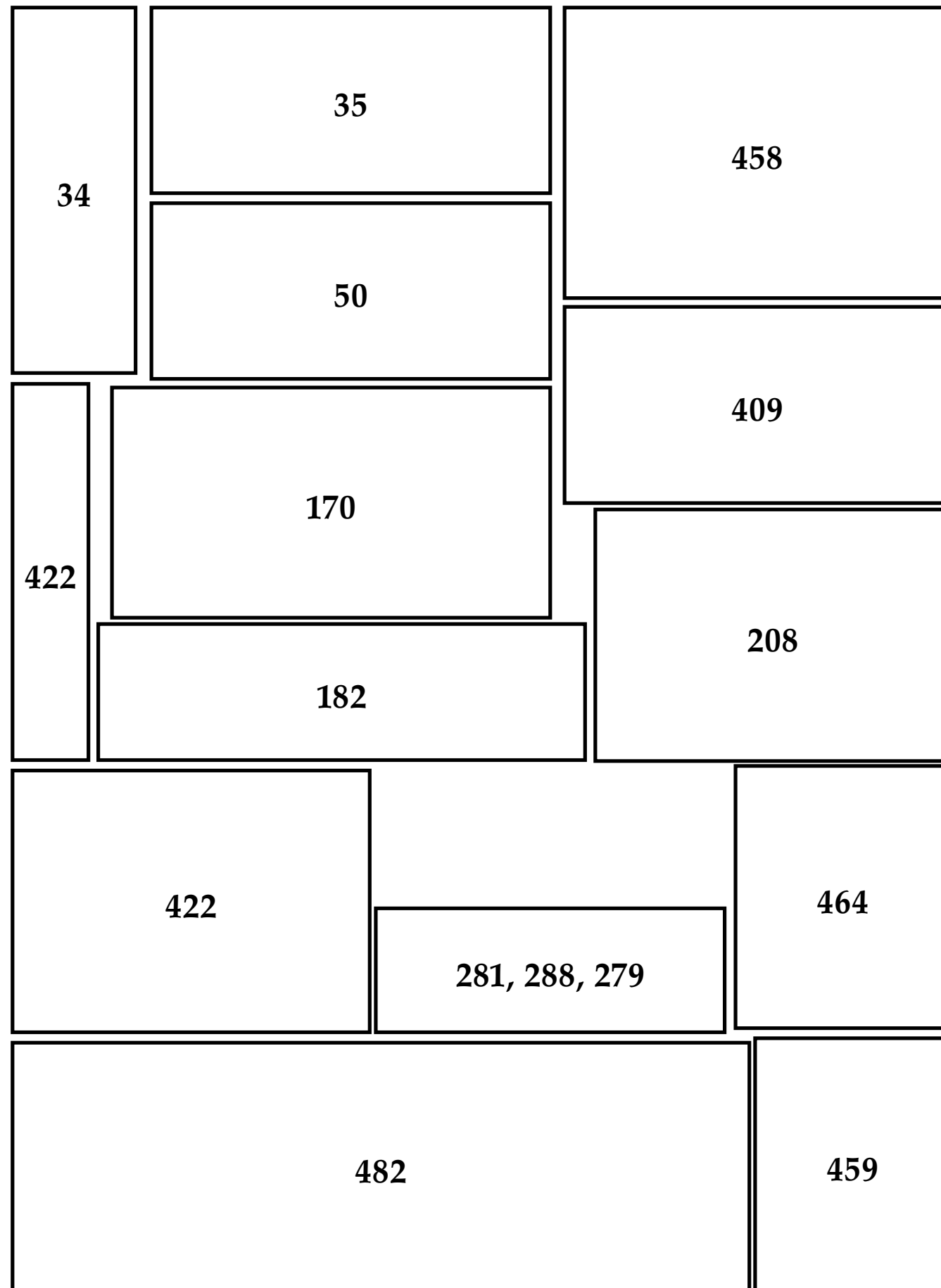


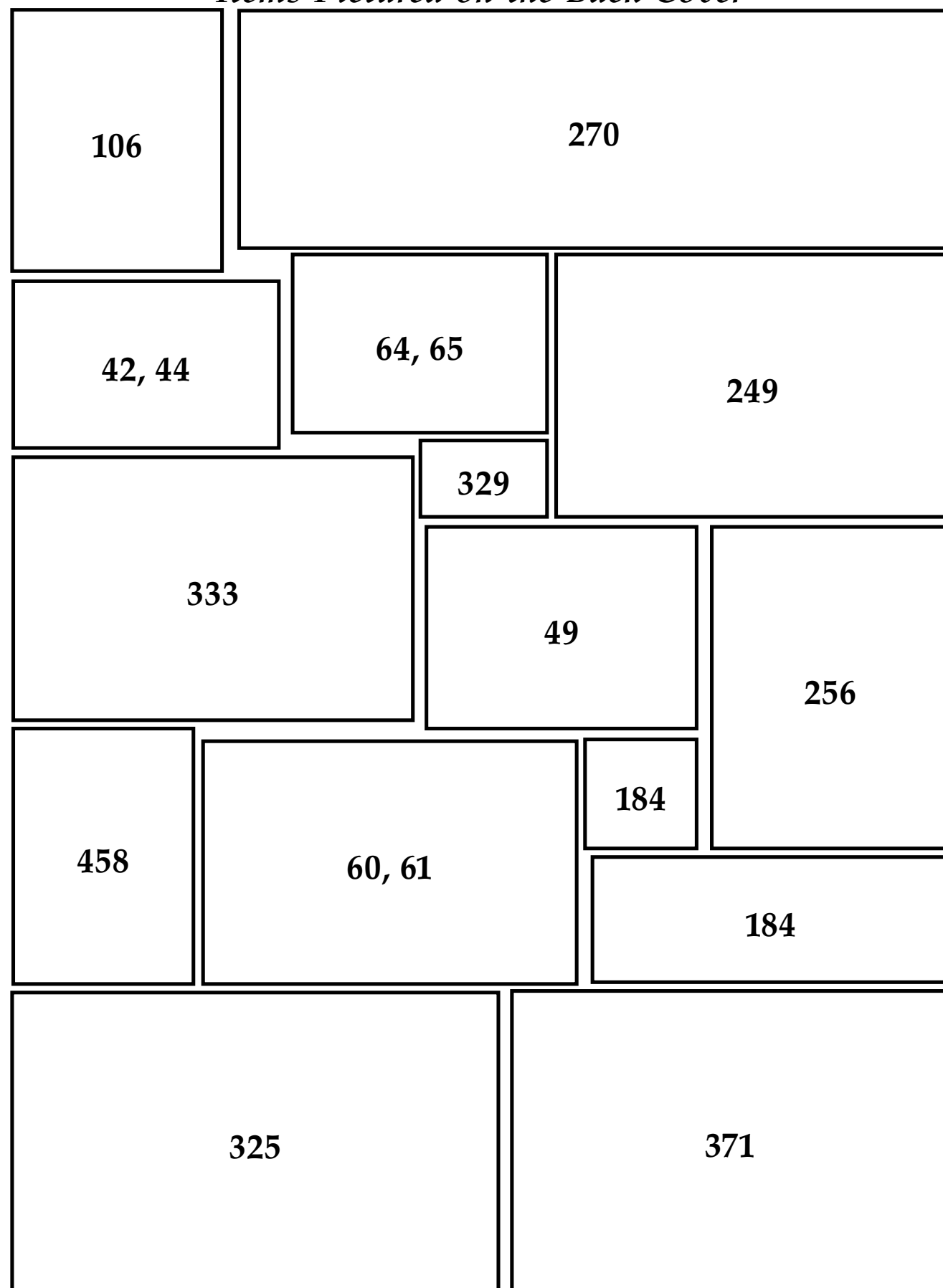
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Catalogue 63:
A 19th and 20th Century Miscellany,
including many modest

(and—in the case of Joyce, D. H. Lawrence, and a few others—some immodest)

Items

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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 Opheim as well as Michal Alkoff. Proofreading was performed by Ellen Summerfield. Photos are by Bill Enos of Emerald Light Photography (www.emeraldlight.com).

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

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1. ABERNETHY, JOHN. LECTURES ON THE THEORY AND PRACTICE OF SURGERY. (New York: C. S. Francis; Boston: Munroe & Francis, 1830) 257 x 165 mm. (10 1/8 x 6 1/2"). viii, 190 pp., [1] leaf (ads); leaf v/vi bound in backwards. First American Edition. Pleasing recent half calf over marbled boards, raised bands, black morocco label, new endpapers, edges untrimmed. ♦Verso of title leaf reinforced at fore and tail edge, two leaves at the end a bit browned along the fore edge, minor foxing throughout, otherwise an excellent, fresh copy in an unworn retrospective binding. (See illustration opposite.) \$200

First issued in London in the same year as our American edition, these lectures by the noted British surgeon John Abernethy (1764-1831) were printed in response to one of the earliest controversies in medical journalism. Abernethy's daily lectures at St. Bartholomew's Hospital in London were so popular that a lecture theater was constructed to accommodate his audiences. His delivery was humorous and histrionic, and he was so dedicated to his work that, according to Garrison & Morton, he even showed up to give the daily lecture on his wedding day. The controversy in question began in 1824 when Abernethy's lectures were published without his permission by Thomas Wakley, editor of the "The Lancet," a newly established journal. According to DNB, "this action was part of Wakley's campaign against what he saw as the corrupt elite that dominated the medical profession. It was, in particular, designed to undermine this group's exclusive control of the dissemination of medical knowledge. Abernethy sought an injunction to prevent this piracy but was rebuffed by the court of chancery." The lectures causing so much trouble cover the treatment of a variety of diseases and injuries, but always with an emphasis on the digestive system, which Abernethy considered to be the root cause of many ailments. Abernethy had a flourishing private practice in London, where he was known for his brusque—even rude—manner with his patients, but this did him no harm. According to his biographer, "in a usually sycophantic society a reputation for plain speaking could apparently enhance rather than damage a medical reputation." (CJM1016)

2. ABERNETHY, JOHN. SURGICAL OBSERVATIONS ON TUMOURS, AND ON LUMBAR ABSCESSSES. (London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1822) 219 x 133 mm. (8 5/8 x 5 1/4"). 2 p. l., 221 pp. Third Edition. Quite attractive recent retrospective half calf over marbled boards, raised bands, red morocco label. Title page with two slightly faint ink library stamps of Birmingham University Library; last page with deaccession stamp. ♦A bit of minor foxing to the first three gatherings, other trivial imperfections, but a really excellent copy, the binding without any wear, and the text quite clean and fresh. (See illustration opposite.) \$200

First printed in 1811, this is one of a series of "Surgical Observations" written by John Abernethy, who gained renown for—among other things—being the first surgeon (in 1796) to tie successfully the external iliac artery to treat an aneurysm. In this volume, he discusses methods for treating tumors and abscesses, relating case studies of the various types of afflictions and explaining in detail the treatment provided and the outcome. It is a work sure to inspire a profound gratitude for antibiotics in the modern reader: most of the patients who died as a result of a non-cancerous tumor apparently did so from post-operative infections. It is also sobering to think that all of these surgical treatments were carried out without the use of anesthesia. In any case, this volume offers a revealing perspective on the state of cutting-edge(!) medicine in the early 19th century. For more on Abernethy, see previous item. (CJM1007)

3. AESCHYLUS. (BINDINGS - HERING). THE AGAMEMNON OF AESCHYLUS. (London: John Murray, 1831) 200 x 133 mm. (7 3/4 x 5 1/4"). xvi, 267, [1] pp.; instructions for placement of plates bound in at rear. Translated and with "A Dissertation on Greek Tragedy" by John Harford; "Remarks on the Greek Theatre" by C. R. Cockerell. First Printing of this Edition. VERY APPEALING CONTEMPORARY RED MOROCCO BY HERING (stamp-signed on verso of front free endpaper), covers bordered by plain and dogtooth gilt rolls and with floral spray cornerpieces, spine densely gilt in compartments with central floral spray surrounded by garlands and many small tools as well as scrolling cornerpieces, black morocco label, all edges gilt. With double-page plate showing design of Greek amphitheatre by C. R. Cockerell, and 15 plates with classical engravings, as called for. Front pastedown with armorial bookplate of William Twopeny (see below); presentation letter to Twopeny from C. R. Cockerell tipped on to front flyleaf. Brunet I, 82. ♦Spine slightly darkened, joints a little rubbed, a couple of spots of marginal foxing to first plate, mild offsetting from engravings, otherwise an excellent copy, clean and fresh in a sturdy and attractive binding. (See illustration opposite.) \$450

This is the first printing of the Harford edition of the first of the three plays that comprise the "Oresteia," the masterpiece of Greek tragedian Aeschylus (525-456 B.C.), offered here in a binding of distinction, and with accompanying significant autograph material from a scholarly contributor to the publication. It is one of the few editions in English of Aeschylus printed before 1850. The plot of the play is familiar: Greek warrior Agamemnon returns from the Trojan War with Cassandra as his captive, only to be greeted by his vengeful wife, Clytemnestra. She has never forgiven him for sacrificing their daughter Iphigenia in order to obtain favorable winds for sailing to Troy, and proceeds, with the help of her lover Aegisthus, to murder her husband and his unfortunate concubine. The binding that covers these disagreeable proceedings is the tasteful and elegant work of



▲ 3, 54 ▼ 2, 5, 6, 7, 14, 1



the workshop founded by Charles Hering (d. ca. 1812) and continued by his brother and son until approximately 1840. 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, and the volumes bound by his descendants (like this one) continue the tradition of understated excellence. This seems to be the only work of translation by John Scandrett Harford (1787-1866), better known for his biographies of Michaelangelo and William Wilberforce and for his work as an ardent abolitionist (he is known to have obtained an audience with Pope Pius

VII to request the pontiff's assistance in stopping the Spanish and Portuguese slave trade). Our copy was a gift from the prominent architect Charles Robert Cockerell (1788-1863) to bibliophile William Twopeny (1797-1873), an antiquarian whose chief interest was British architecture. Cockerell was an authority on Greek classical architecture who designed the Ashmolean Museum and the University Library, Cambridge. He is described at the end of the translator's preface as one "who has already shown the public, in various instances, how much light may be reflected on ancient sculpture and on classical topography by ingenious conjecture, when restrained and directed by professional science, elegant learning, and accurate local investigation." (ST12176-8)

4. (AGRICULTURE). COPLAND, SAMUEL. **AGRICULTURE, ANCIENT AND MODERN.** (London: J. Virtue, 1864[?]-66) 285 x 190 mm. (11 1/8 x 7 1/2"). **Eight volumes.** FIRST EDITION. Publisher's emerald green blindstamped cloth, upper cover with gilt harvest vignette, flat spine decorated with gilt wheat ears and agricultural tools. Two engraved title pages with vignettes and 43 STEEL ENGRAVED PLATES depicting life on the farm, breeds of livestock, and agricultural machinery, all with tissue guards (these browned, but plates not affected). Prospectus leaf bound at front of volume I; title pages and contents from the two-volume 1866 edition bound at end of volume VIII. Perkins 396. ♦ Corners and ends of spines a little bumped, isolated spots of foxing, other trivial imperfections, otherwise AN EXTRAORDINARILY FINE SET, the leaves and plates remarkably clean and bright, and the bindings in amazing condition. (See illustrations opposite.) \$1,250

In these volumes the popular agricultural columnist known as "The Old Norfolk Farmer" gives an historical overview of agriculture in Britain, discusses agricultural theories as practiced in Western Europe and the United States, and touches on the science of agriculture; following this, he takes a very practical look at the topics of livestock, crops, husbandry, drainage, fertilizer, irrigation, and soil. The work is illustrated by attractive steel engravings featuring farming scenes, ground plans for farms, agricultural equipment, and different breeds of cattle, horses, chickens, and other domestic animals. This work is usually found as a two-volume set, but was originally issued in parts; our copy appears to be a set bound up from those parts. It is rare thus and probably almost never seen in eight volumes: OCLC finds no such sets, and none has appeared in ABPC since at least 1975. It would be difficult to imagine a cloth-bound set from the 1860s in better condition than the present one, and it is all the more remarkable to find a nearly mint copy of a work from this period that was intended for frequent consultation under unprotected circumstances. (ST12281)

5. (AGRICULTURE - ITALY). LULLIN DE CHÂTEAUVIEUX, MICHEL JACOB FRÉDÉRIC. **ITALY, ITS AGRICULTURE, &C.** (Norwich: Printed by Burks and Kinnebrook, for R. Hunter, 1819) 222 x 140 mm. (8 3/4 x 5 1/2"). 1 p.l., iii-xiv, [1] leaf, 358 pp., [1] leaf (ads). Translated by Edward Rigby. Apparently the FIRST EDITION IN ENGLISH. Simple but pleasing recent retrospective half calf, marbled boards, raised bands, red morocco spine label. Paper repairs to title page and last page (no doubt to remove a library stamp). Rothamsted, p. 34. ♦ Minor foxing to leaves, otherwise a fine copy, with fresh, clean text and an unworn sympathetic binding. (See illustration on p. 2.) \$375

This is a very well-preserved copy of what seems to be the quite rare first edition in English of a work describing the agricultural methods and rural manners of Italy during the second decade of the 19th century. Our volume is a translation of Lullin de Châteauevieux's "Lettres Écrites d'Italie en 1812 et 1813," first published in Paris and Geneva in 1815 under the title, "Lettres sur l'Agriculture d'Italie." The work, which Josiah Conder described as "lively and clever" (in his 1831 book "Italy"), falls into three parts, each part considering one of the three agricultural regions in Italy and the system of agriculture prevailing there. The Swiss agronomist Michel Jacob Frédéric Lullin de Châteauevieux (1772-1841) wrote several books on European farming methods and rural life, as well as an anonymous commentary on the events of the day ("Lettres de Saint-James"), and the "Manuscript Transmitted from Saint Helena," originally purported to be written by Napoleon. The translator of the present work, Dr. Edward Rigby (1747-1821), was an obstetrician and a man of varied interests, as evidenced by the advertisement for his other books (on such topics as Peruvian bark and aerial ascensions) at the end of the present volume. This is a rare book in the marketplace. (CJM0805)

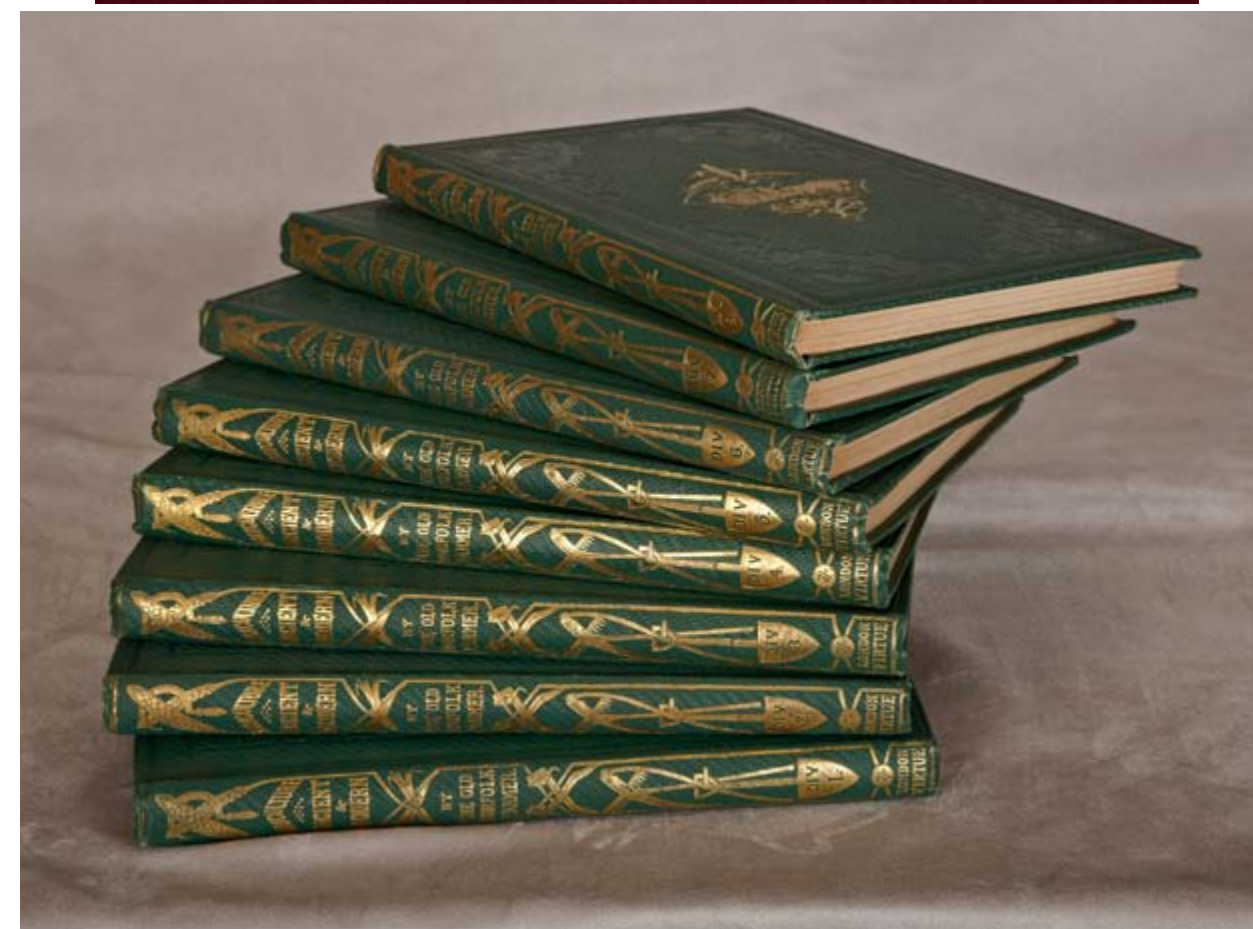
6. (AGRICULTURE - ITALY). SIMONDE DE SISMONDI, JEAN CHARLES LÉONARD. **TABLEAU DE L'AGRICULTURE TOSCAINE.** (Genève: J. J. Paschoud, 1801) 210 x 140 mm. (8 1/4 x 5 1/2"). xiv, 327 pp. FIRST EDITION. Very pleasing recent retrospective smooth half calf over convincing marbled paper boards, raised bands, maroon morocco label, new well-matching endpapers. Folding frontispiece illustrating various types of trees and agricultural tools. The folding plate, first three leaves, and three other leaves with marginal patches up to two inches square (not affecting text), probably due to the removal of a library stamp. ♦ Aside from the patches mentioned above, a copy IN VERY FINE CONDITION inside and out, the new convincing binding unworn, and the text unusually clean, fresh, and bright. (See illustration on p. 2.) \$1,900

This is the youthful first work of notable historian and economist Jean Charles Léonard Simonde de Sismondi (1773-1842), the fruit of five years of experience as a farmer in Tuscany. The author offers a thorough and detailed discussion of the cultivation of olives and the production of olive oil; he discusses grapes and the production of Tuscan wines (including Montepulciano, Chianti, and Montecatini); he discourses on chestnut and fruit trees as well as on livestock; and, indicative of his future interests, he spends time examining the condition of the peasantry. Simonde de Sismondi was born in Geneva into a family of Italian origin, studied and travelled in England, then moved with his parents to Tuscany to escape the vicissitudes of the French Revolution. Initially influenced by the ideas of Adam Smith, he argued in his early works



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for a free market economy, but after the financial crises of 1818 and 1819, he radically revised his economic views, becoming an advocate for government regulation. He spent his later life largely in Geneva and France, and was widely admired and honored for his many works of economics and history, some of the best known being his "History of the Italian Republics" and "History of the French," which was written over a period of 20 years. The present volume is desirable because it is quite rare (nothing in ABPC since at least 1975), because it gives a useful comprehensive picture of the agricultural landscape of Tuscany at the end of the 18th century, and because it is an early work by such an eminent author. (CJM0709)

The Very Rare First Book Printed in Kenilworth

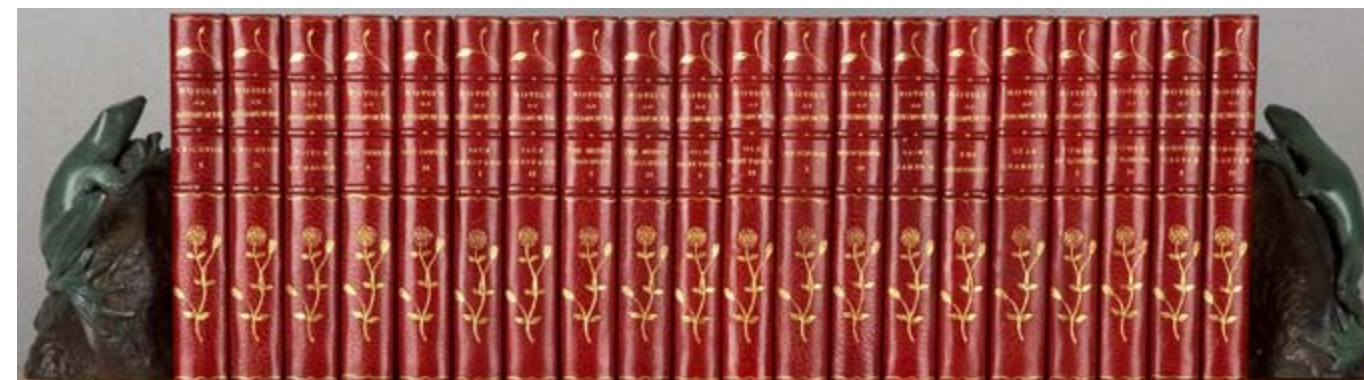
7. (AGRICULTURE). RUSSELL, JOSEPH. A TREATISE ON PRACTICAL AND CHEMICAL AGRICULTURE. (Kenilworth: Printed for the author by E. Foden of Warwick, 1831) 229 x 140 mm. (9 x 5 1/2"). xvi, 396 pp. FIRST EDITION. Attractive recent period-style half calf over marbled boards, raised bands, maroon morocco spine label, marbled edges. With small woodcut tailpieces. Perkins 1515 (citing second edition); Rothamsted, p. 131. ♦A one square-inch paper repair in middle of last leaf (probably to remove a library stamp) affecting four lines in the appendix (on the recto) and errata (on the verso), two short tears to title page repaired with silk (one repair touching but not obscuring text), the following seven leaves with minor repaired tears in top margin, otherwise clean and fresh internally and in an unworn sympathetic binding. (See illustration on p. 2.) \$600

The title page of this extremely rare provincial imprint promises us "a treatise on practical and chemical agriculture, . . . a dissertation on the cultivation of the soil, upon an improved and more profitable system, . . . a chapter [on] . . . the way to ascertain the value of land, tithes, and parish assessments, . . . an essay upon red clover, . . . [and] many useful observations on selecting, breeding, rearing and feeding of stock," as well as "various other interesting matters connected with British agriculture." A Warwickshire farmer, Joseph Russell (1760-1846) took a scientific interest in agriculture and was honored by the Society of Arts and Sciences in London for his contributions to agricultural science. He was constantly looking for ways to innovate, both by improving on existing methods and by inventing new machinery and techniques: he is credited with introducing Talevera wheat into England and Leicester sheep into Warwickshire, and his inventions included a machine for gathering clover heads and an improved sub-soil plough. Our book is based on his practical experiences and was considered revolutionary at the time of publication. It is rare both as a text and as an imprint: according to the British Library Catalogue, it was the earliest work printed

in Kenilworth, a Warwickshire market town famous for the ruins of Kenilworth Castle, celebrated in Sir Walter Scott's novel "Kenilworth" and founded ca. 1120 by Geoffrey de Clinton. ABPC shows no copy of our book at auction since at least 1975 and lists only one copy of any version of Russell's "Treatise" (a privately printed 1840 second edition sold in 1985). (CJM0811)

8. AINSWORTH, WILLIAM HARRISON. THE NOVELS. (New York: J. F. Taylor and Company, 1903) 178 x 114 mm. (7 x 4 1/2"). **20 volumes.** The "Cabinet Edition" (this is copy #74). ONE OF 1,000 COPIES. VERY ATTRACTIVE CONTEMPORARY CRIMSON HALF MOROCCO, each volume with three raised bands, spines gilt with elongated lower compartment featuring a graceful long-stemmed rose, and smaller top compartment with a sprig of leaves (middle two compartments with gilt titling), marbled boards and endpapers, top edges gilt. With 87 plates, most with original tissue guards printed in red. Front flyleaf of first volume with five-line wedding gift presentation in ink from Mrs. George Bott dated 1968. ♦One frontispiece with narrow area of light brown staining at extreme bottom edge (well away from the illustration), two leaves with quarter-inch tears at the top or bottom edge, other quite trivial imperfections, but A FINE COPY OF THIS QUITE PRETTY SET, with lustrous bindings showing virtually no wear, and the text essentially without signs of use. (See illustration opposite.) \$900

The 12 novels contained in our 20 volumes include Ainsworth's earlier works, considered his best: "Rookwood" (1834), the book that made him an overnight success; "Crichton" (1837); "Jack Sheppard" (1839); "Tower of London" (1840); "Guy Fawkes" (1841); "Old Saint Paul's, a Tale of the Plague and the Fire of London" (1841); "The Miser's Daughter" (1842); "Windsor Castle" (1843); "St. James's, or the Court of Queen Anne" (1844); "Star Chamber" (1854); "The Flich of Bacon, or the Custom of Dunmow" (1854); and "Spendthrift" (1856). William Harrison Ainsworth (1805-82) was an exceedingly popular and prolific writer of historical romances: DNB reports that "the editions [of his books] were so numerous that some twenty-three pages of the British Museum catalogue are devoted to his works." The son of a barrister from Manchester, he was apprenticed to a solicitor at 16, but had "more taste for romance and the drama than for the dry details of the law" and soon turned to writing. Taking his inspiration from the scenery and history of his native England, he had the "power [to render] a vivacious narrative." (DNB) The plates here are photogravures taken mostly from original etchings by Hablott K. Browne and George Cruikshank, while the title page design is by Frank Brangwyn. The bindings are made from high quality materials and present an attractively elegant appearance. (CTB0802)



▲ 8

9. (AMERICAN HISTORY). WINSOR, JUSTIN, Editor. NARRATIVE AND CRITICAL HISTORY OF AMERICA. (Boston and New York: Houghton, Mifflin and Company, 1889-86-84-84-87-87-88-89) 279 x 191 mm. (11 x 7 1/2"). **Eight volumes.** Edited by Justin Winsor. FIRST EDITION. Simple but pleasing contemporary black half morocco over marbled boards, raised bands accented with gilt rules, gilt titling, marbled endpapers, top edges gilt. With more than 1,000 in-text illustrations, maps, and charts. With the bookplate of Samuel Nelson Sawyer in each volume. ♦Minor wear to raised bands, faint darkening at edges of leaves, otherwise an excellent set, the attractive bindings very sturdy, and the fresh, clean leaves with few signs of use. (See illustration on pp. 7-8.) \$1,250

Compiled by the prominent librarian-turned-historian Justin Winsor (1831-1897) and published over a period of six years, this ambitious work covers the history of North and South America, including the history of the Spanish, Portuguese, and British on the continent. Winsor gathered 39 scholars and contributors for the work but, in the end, wrote roughly half of the eight-volume publication himself, including most of the critical and bibliographical essays. Credited for his influence in professionalizing the field of librarianship, Winsor is probably best remembered for his role in founding the American Library Association in 1876, and for serving as its first president for 10 years. As the Librarian of Harvard College, a position he held for the rest of his life, he made crucial changes that are taken for granted in today's model of the university library: open stacks for students and a unification of campus libraries. His interest in history led him to write numerous books, the "Narrative and Critical History" being among his most successful, having attained the honor of being a standard reference source in its time. Our former owner Samuel Nelson Sawyer (1858-1939) served for almost 20 years as a trial judge in the Supreme Court of New York and two years on the appellate bench. He was very active in the Masons, achieving the title of "Most Worshipful Grand Master." (ST11462a-107)

10. (ANGLING). MASCALL, LEONARD. A BOOKE OF FISHING WITH HOOKE AND LINE . . . REPRINTED FROM THE EDITION OF 1590. (London: W. Satchell, 1884) 222 x 178 mm. (8 3/4 x 7"). 6 p.l., 52 pp. ONE OF 200 COPIES. Original brown quarter morocco over cloth boards, flat spine with titling in gilt, marbled endpapers, top edge gilt. With 12 illustrations, from woodcuts, in the text. Front pastedown with the bookplate of R. A. G. Festing. Westwood & Satchell, p. 137 (citing the 1590 edition); Albee, p. 107; Heckscher Sale Catalogue, lot #1344. ♦Extremities slightly rubbed, spine with minor marks, endpapers a bit foxed, otherwise an excellent copy, the binding completely sound and without major flaw, and the text clean and pleasing. (See illustration on p. 8.) \$750

This is an attractive reprint, done on high quality paper, of a now very rare compilation published in 1590 by Leonard Mascall. The text is based upon two earlier works, the "Treatyse of Fishynge wyth an Angle," by the devoted sportswoman Juliana Berners, and "L'Agriculture et Maison Rustique" of Charles Estienne, the noted French publisher and author of books on natural history. Mascall's advice is quaint and picturesque, recommending, for example, the use of onions and shoe buckles to attract fish. Our author (who died in 1589, just before this work came out) was clerk of the kitchen for the archbishop of Canterbury, and also compiled works on trees, horses, and poultry, as well as a book of instructions for removing stains from clothing. (ST8549)

11. (ANGLING). MAYER, JOHN. THE SPORTSMAN'S DIRECTORY; OR PARK AND GAMEKEEPER'S COMPANION. (London: Printed for Baldwin and Cradock et al., 1828) 191 x 121 mm. (7 1/2 x 4 3/4"). vii, (1), 214 pp., [1] leaf. Fifth Edition. Appealing mid-19th century black straight-grain half morocco over marbled paper boards, raised bands, gilt spine titling, marbled endpapers, top edge gilt. Woodcut tailpiece, seven illustrations in the text, and one engraved plate. Title page with ink ownership signature, of John Sadlier Moody. Westwood & Satchell, p. 149-50; Albee, p. 109

(citing the 1845 edition). ♦Upper corners slightly bumped, title page obviously browned from facing frontispiece, light offsetting and isolated trivial foxing in the text, but an excellent copy, the binding without significant wear, and the leaves almost entirely quite fresh and clean. (See illustration opposite.) \$750

Himself a gamekeeper, John Mayer envisages other professional gamekeepers as his primary audience, reminding them "not [to] forget the sandwich-case, and flask of brandy, to hand to the gentlemen, when their nerves get a little affected."

The work covers the capture of badgers, bats, foxes, stags, pike, rats, and many more creatures, and details dozens of recipes for physicking hunting dogs. Although our title page informs us that we are looking at a fifth edition, all of the early printings are very rare, both in institutional settings and on the market; ABPC lists just two copies of this book (both from our edition) at auction since 1975. (ST8550)

12. (ANGLING). RENNIE, JAMES. **ALPHABET OF SCIENTIFIC ANGLING, FOR THE USE OF BEGINNERS.** (London: William Orr, 1833) 162 x 102 mm. (6 3/8 x 4"). xviii, 138 pp. FIRST EDITION.

Publisher's dark green textured muslin, paper label on upper cover, flat spine. In a pleasing, sturdy modern calf-backed paper-covered slipcase with gilt titling on the spine. With title page portrait of "Christopher North in his sporting jacket" and 38 woodcuts in the text showing bait, hooks, and flies. Front pastedown with armorial bookplate of Samuel W. Lambert. Westwood & Satchell, p.176; Albee, p. 126; Sage, p. 167; Heckscher 1611. ♦Spine faintly and evenly sunned, cloth split three inches along front joint, corners slightly bumped, tiny abrasion to paper label (one letter vaguely affected), otherwise AN UNUSUALLY WELL-PRESERVED COPY of a fragile little book, the text with only trivial imperfections and the binding surprisingly firm and generally pleasing. (See illustration opposite.) \$350

As the title indicates, this practical guide to angling, an activity Rennie distinguishes from the general term of "fishing" by its exclusive use of hooks to catch fish, is aimed at the beginner. After a very brief history of angling, the author describes the physical traits, habits, and diets of fish, outlines the type of flies or bait to use at various times of the year, and offers pointers for catching specific types of fish.

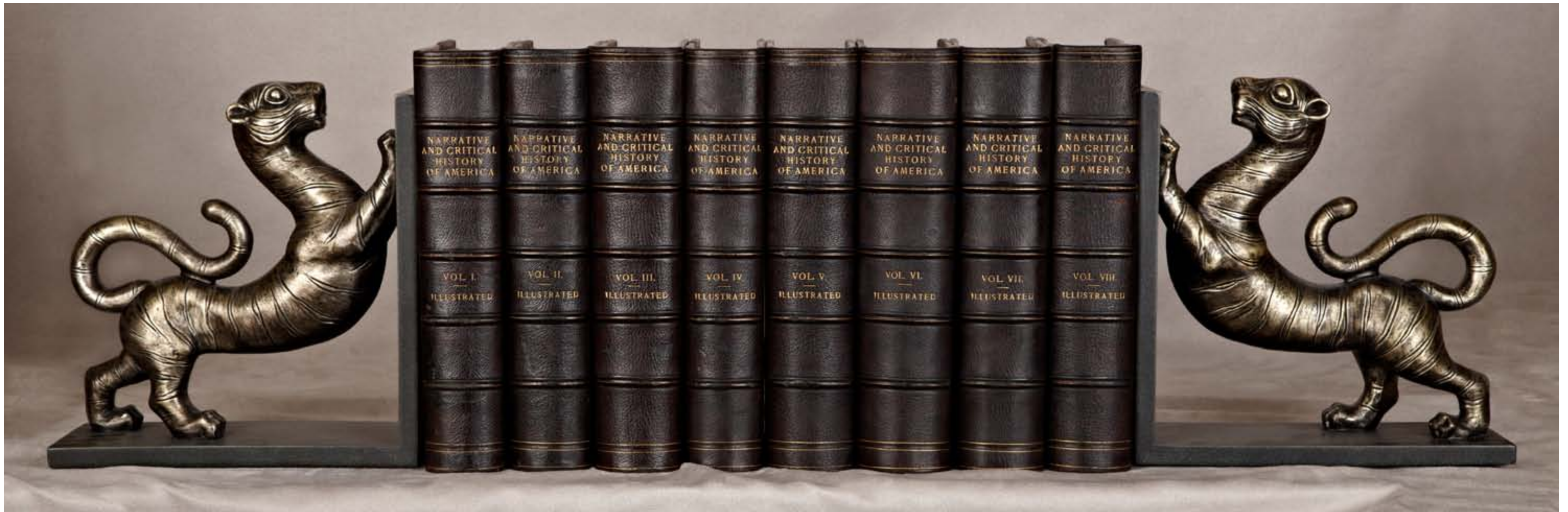
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James Rennie (1787-1867) was a Scottish naturalist and professor of zoology at King's College in London. After his academic career failed to thrive, he turned to writing for income. According to DNB, he published on diverse natural history topics "from plants and insects to birds

and monkeys," and "also took on angling, gardening, and even physics and natural theology (although his titles promised only an 'alphabet' for many of these)." The publisher's binding is insubstantial, and finding a copy as nice as the present one is very lucky. (ST11658)

▼ 9



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

13. (ARABIAN NIGHTS). BURTON, RICHARD F., Translator. THE BOOK OF THE THOUSAND NIGHTS AND A NIGHT [and] SUPPLEMENTAL NIGHTS. (Benares: Printed by the Kamashastra Society for private subscribers only, 1885-88) 254 x 159 mm. (10 x 6 1/4"). **Together, 16 volumes.** FIRST PRINTING OF THIS EDITION. Very pleasing rose colored crushed half morocco over buckram boards by Brian Frost & Co. (signed on verso of front endpaper of each volume), raised bands, spine panels with gilt floral centerpiece or titling, marbled endpapers, top edges gilt. Title pages printed in red and black. Penzer, pp. 114 (volumes 1-10), 115-16 (supplemental volumes, 11-16). ♦First and last few leaves of each volume generally with light foxing (a few of these leaves a bit more foxed), the text a shade less than bright because of paper stock chosen, but still A VERY FINE COPY, the especially lustrous binding without fault, and with no signs of use internally. (See illustration opposite.) **\$12,500**

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

14. (ASTHMA). BREE, ROBERT. A PRACTICAL INQUIRY INTO DISORDERED RESPIRATION; DISTINGUISHING THE SPECIES OF CONVULSIVE ASTHMA, THEIR CAUSES AND INDICATIONS OF CURE. (London: Printed for T. N. Longman and O. Rees, by M. Swinney, 1803) 229 x 146 mm. (9 x 5 3/4"). xvi, 344 pp. Third Edition. Very appealing new half calf over

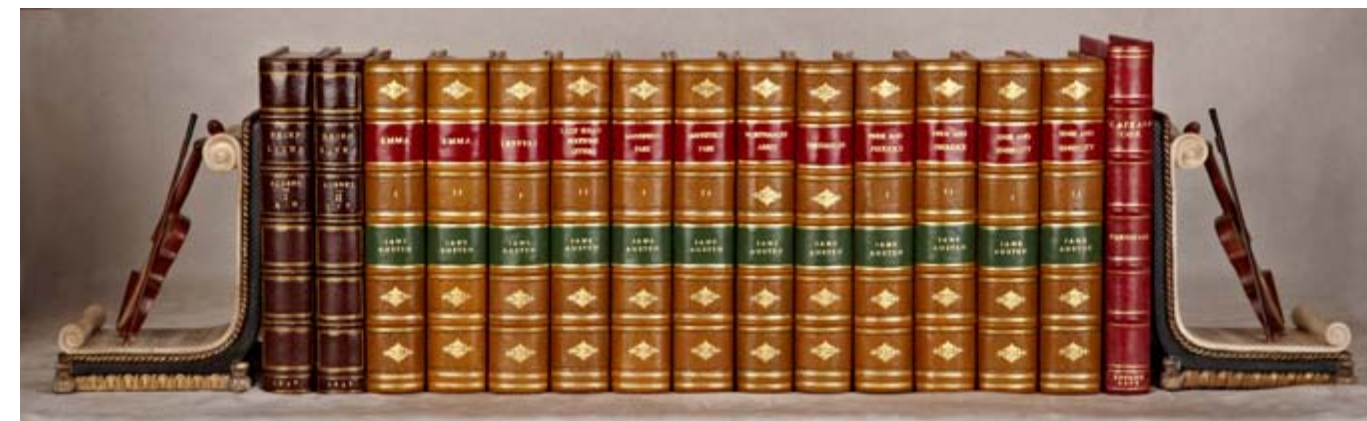
marbled boards, raised bands, red morocco label, edges untrimmed. Title page with faint contemporary ownership signature in pencil. ♦Badly torn half title repaired and mounted, very small ink stain right at head edge of first five gatherings (the first two leaves with tiny portion eaten away by the ink), faint offsetting, occasional minor foxing, other trivial imperfections, but an excellent copy, the text generally fresh and clean, and the sympathetic binding unworn. (See illustration on p. 2.) **\$325**

First published in 1797 and translated into several languages, this is an important book on asthma and its treatment, written by one speaking from considerable personal experience. Robert Bree (1759-1839) suffered from the disease himself, and wrote this book describing how he successfully treated his own intractable case. According to the DNB, the author here "embodied the numerous experiments in his own case, gave a more full and complete view of asthma and dyspnoea than had hitherto appeared, and laid down some important therapeutic rules, the practical value of which has been universally acknowledged." A contemporary biographer (Alexander Stephens, writing in "Public Characters," published in 1805) noted that "few books on medicine have been more generally approved or added more to the reputation of an author" than the present item, asthma being such an obstinate disease that "any prospect of improvement in its pathology was sufficient to claim a general attention." Although he lived long before asthma was linked to allergies, Bree was among the first to see the disease more as a symptom—the body's reaction to an irritant or toxin of some kind—than as a malady in itself. Copies of early editions of this work appear occasionally, but almost always in dilapidated condition; by contrast, the present copy—with its unworn retrospective binding and very wide margins resulting from untrimmed leaves—is particularly appealing. (CJM1013)

15. AUBREY, JOHN. BRIEF LIVES: CHIEFLY OF CONTEMPORARIES . . . BETWEEN THE YEARS 1669 & 1696 (Oxford: Clarendon Press, 1898) 229 x 146 mm. (9 x 5 3/4"). **Two volumes.** Edited by Andrew Clark. FIRST COMPLETE EDITION. Appealing contemporary burgundy three quarter morocco by Zaehnsdorf for E. F. Dutton & Co. (stamp-signed on verso of front free endpaper), raised bands, spines gilt in double-ruled compartments, gilt titling, marbled endpapers, top edges gilt. With frontispiece portrait of Aubrey and a reproduction of his bookplate, and with six photographic plates reproducing Aubrey's sketches from the original manuscripts. Front pastedowns with engraved bookplate of George C. Haas. ♦Extremities a little rubbed, one corner slightly bumped, otherwise A FINE COPY, the text clean, fresh, and apparently unread, and the binding sound and lustrous. (See illustration opposite.) **\$450**

▶ 13

▼ 15, 18, 20



These short but revealing portraits of the great writers, scientists, mathematicians, politicians, and clergy of Restoration England languished for many years in manuscript in the Ashmolean Museum in Oxford. Portions were published in 1813 as "Letters Written by Eminent Persons in the Seventeenth and Eighteenth Centuries," but it was not until Andrew Clark (1856-1922) gained access to the manuscripts and assembled the present work that Aubrey's brilliant biographies were available in their entirety. DNB is fulsome in its praise, calling "Brief Lives" "one of the great literary works" of the age. "Its intimate and minutely observed biographical sketches of many of the great personalities of the sixteenth and seventeenth centuries are unrivalled and represent a unique source for much of the personal and anecdotal information which they contain." DNB credits Aubrey (1626-97) with being "the author of the first English books entirely devoted to archaeology, place names, and folklore" as well as pioneering "a new kind of fieldwork in the study of natural phenomena and anticipat[ing] many of the interests of modern historical scholarship." Clark presents here the full text of Aubrey's manuscripts, complete with his scribbled additions and idiosyncratic spelling, organizing the sometimes confusing notes and marginalia into more readable entries. A clergyman, Clark warns the reader in his preface that he has left unexpurgated the somewhat vulgar and salacious

anecdotes of life during the racy Restoration that may be offensive to the delicate sensibilities of the Victorian reader. Our first printing of this useful reference work is extremely difficult to find for sale. (ST12177-2)

16. AUDUBON, JOHN JAMES - FACSIMILE PUBLICATION. THE BIRDS OF AMERICA: A SELECTION OF PLATES FACSIMILE. (London: The Ariel Press, 1974) 1000 x 690 mm. (39 x 27"). [25] leaves of text. **One volume (of two).** Foreword by Elvis Stahr, President of the Audubon Society; Introduction and text on the individual plates by Gottfried Mauersberger. Translated into English by Alisa Jaffa. ONE OF 1,000 COPIES (this is copy #709, one of the 250 copies for Great Britain and the Commonwealth countries, numbered 501 to 750). Publisher's half linen over printed boards, replicating that of the original London edition. WITH 20 BEAUTIFUL COLOR PLATES OF NORTH AMERICAN BIRDS selected from the original double-elephant folio and reproduced from the copy at the Meiningen State Museum. ♦Small smudge to upper board, faint scratch and mild crease to title page, isolated minor thumbing, otherwise a fine copy. (See illustrations on p. 12.) **\$950**

This is a fine facsimile reproduction of 20 plates from Audubon's legendary work. It gives us a sampling of birds from the 435 illustrations in the original: songbirds (Baltimore Oriole, American Goldfinch, Blue Winged Yellow Warbler, Painted Bunting), birds of prey (Red-shouldered Hawk, Snowy Owl, American

Sparrow Hawk), and water birds (Wood Duck), as well as depictions of now-extinct species (Carolina Parrot, Passenger Pigeon), and a variety of woodpeckers, including the very animated Pileated Woodpecker. Other birds included are the White Throated Sparrow, Le Petit Caporal, Florida Jay, Rose-breasted Grosbeak, Louisiana (Scarlet) Tanager, White-winged Crossbill, and Band-tailed Pigeon. This is one of two volumes produced in 1972 and 1973 by Editions Leipzig, the second volume also containing 20 plates. Neither is very common in institutions; volume I appears less frequently than volume II; and the volumes appear in the marketplace separately. The plates chosen are some of Audubon's most colorful, and the enormous size of the detailed prints makes an impact in keeping with the original unforgettable gigantic edition. (CJB1101)

17. AUDUBON, JOHN JAMES. AUDUBON'S BIRDS OF AMERICA; THE AUDUBON SOCIETY BABY ELEPHANT FOLIO. (New York: Artabras, Inc., ca. 1981) 391 x 305 mm. (15 3/8 x 12"). [188] pp. of text. Edited by Roger Tory Peterson and Virginia Marie Peterson. Publisher's beige linen, flat spine decorated in black. In original printed dust jacket. With color frontispiece portrait, 46 color photos in the text, black and white thumbnails of each plate, and 435 COLOR PLATES, 66 of them double-page. ♦In mint condition. \$225

This is a pristine copy of the Audubon Society's attractively produced edition of Audubon's masterpiece, with excellent color reproductions of the illustrations. It was edited by the eminent ornithologist Roger Tory Peterson (1908-96), who rearranged the plates scientifically into 11 sections. Peterson has also updated the common and scientific names for each species in accordance with the "Checklist of North American Birds," while retaining the names used by Audubon. The individual sections are preceded by brief commentary on each specimen, accompanied by a small black and white picture of the bird. Audubon's "Birds of America" is one of the key books in any natural history library and one of the great books in the history of American publishing; Reese calls it "probably the greatest commercial success of any color plate book issued in 19th-century America." This richly colored reproduction provides an affordable alternative to an otherwise prohibitively expensive ornithological and artistic classic. (ST11462b-967)

18. AUSTEN, JANE. THE NOVELS AND LETTERS. (New York and Philadelphia: Frank S. Holby, 1914) 222 x 152 mm. (8 3/4 x 6"). **12 volumes.** Hampshire Edition. Limited to 1,250 numbered and registered copies (our

copy not numbered). Quite pleasing recent tan crushed half morocco over marbled boards, raised bands, spines with blind wave rule at top and bottom, spine panels with double gilt rules and central gilt fleuron, red and green labels, top edges gilt, other edges untrimmed. Letter volumes unopened. With colored illustrations by C. E. and H. M. Brock, and facsimiles of autograph letters. ♦One leaf with two-inch marginal tear (likely from rough opening), otherwise only the most trivial imperfections: A VERY FINE SET, much of it obviously unread, in unworn bindings. (See illustration on p. 10.) \$2,750

In addition to Austen's six novels, this set contains her delightful letters, many of them written to her sister, Cassandra, the dearest companion of her life. Their relationship was sympathetically portrayed in Jane's fiction, where the bonds of sisterhood sustain Eleanor and Marianne Dashwood ("Sense and Sensibility") and Elizabeth and Jane Bennett ("Pride and Prejudice") through all manner of trouble. According to DNB, the two sisters chose spinsterhood because it was preferable to "remain unmarried and together" rather than marry and live apart. One of the most beloved of all English novelists, Jane Austen (1775-1817) was also one of the most influential, and narrative and cinematic adaptations based on or inspired by her are still making the bestseller lists and filling movie theaters. A clergyman's daughter who mostly lived a quiet life in Hampshire and later in Bath, she nevertheless managed to produce comedies of manners that are still noted for their accurate and acerbic observations on human relations. Austen was admired by critics in her own time, with Scott, Macaulay, and George Lewes being among her enthusiastic supporters. According to Shattock, Scott praised her "exquisite touch which renders ordinary common-place things and characters interesting." Her novels continued to draw admirers even among harsh 20th century critics, with Virginia Woolf declaring her "one of the most consistent satirists in the whole of literature." The illustrations here are by the brothers Charles Edmond Brock (1870-1938) and Henry Matthew Brock (1875-1960), prolific book illustrators who specialized in period pieces like the works of Austen, Goldsmith, and Defoe. (ST11462a-129)

19. BAKER, DAVID ERSKINE. BIOGRAPHIA DRAMATICA; OR, A COMPANION TO THE PLAY HOUSE. (London: Longman, Hurst, Rees, Orme, and Brown, 1812) 229 x 146 mm. (9 x 5 3/4"). **Three volumes bound in six.** Edited by Stephen Jones. Third Edition. Inoffensive 19th century dark brown straight-grain half morocco, wide raised bands, gilt titling, marbled endpapers, top edges gilt, other edges untrimmed. EXTRA-ILLUSTRATED with 164 portraits of playwrights,



actors, and others affiliated with the theater, one of the portraits hand colored. Extra title label bound in. Front pastedown of each volume with bookplate of Hildegard F. Schine. ♦Joints somewhat rubbed, hinge at the back of first volume open, several scuffs and abrasions to spines, most corners rather worn, but the bindings all completely solid, with much of the wear masked by neat refurbishing. Variable offsetting (never severe) from inserted engravings, volume V with intermittent minor foxing and browning, isolated places elsewhere inoffensively foxed or spotted, but the text generally fresh and clean. (See illustration on p. 14.) \$500

This survey of the British theater contains "historical and critical memoirs, and original anecdotes, of British and Irish dramatic writers, from the commencement of . . . theatrical exhibitions," which Baker dates from the mystery plays of Richard II's reign (while recognizing the earlier efforts of travelling players, dating back to the late 12th century). There are brief biographies of playwrights, players, producers, and patrons, followed by listings and summaries of plays, with their date of first publication. Our extra-illustrated volume is furnished with portraits of a number of these luminaries. The grandson of Daniel Defoe and godson

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of the earl of Buchan, Baker (1730-67?) was a studious boy whose intelligence (and social connections) earned him a spot in the Tower of London training course for royal engineers. But the prospect of a scientific career was thwarted by Baker's love of the theater, and to his family's consternation, he repeatedly ran away to join troupes of actors. He married the actress Elizabeth Clendon (d. 1778) in 1762, and the couple lived mostly in Edinburgh, where Mrs. Baker was a star of the stage. Appearing for the third time in 1812, our book was first issued as "The Companion to the Play House" in 1764, then revised and expanded by Isaac Reed, being printed under the present title in 1782. DNB notes that "Baker's work was indebted to that of his predecessor Gerard Langbaine, and adds little concerning early dramatists, but has remained a useful reference work for the history of the early eighteenth-century stage." Although there are some condition issues here, the fact that the leaves have been untrimmed means that there are very ample margins throughout, and although there is some offsetting from the inserted portraits, they are plentiful, clean, and pleasing. Other copies of the early editions of this work appear for sale, but seldom with extra-illustrations. (ST12176-2)

20. (BALLADS, EARLY). CAPTAIN COX, HIS BALLADS & BOOKS, OR ROBERT LANEHAM'S LETTER.

(London: Printed for The Ballad Society by Taylor & Co., 1871) 232 x 150 mm. (9 1/4 x 5 3/4"). clxxxii, 87, [1] pp. Edited by Frederick J. Furnivall, M.A. The Ballad Society, No. 7. Pleasing mid-20th century red quarter morocco over rose-colored linen boards, raised bands flanked by gilt rules, edges untrimmed. Original (somewhat discolored) chalky orange printed paper wrappers bound in. With a folding chart showing the estate of Kenilworth Castle. ♦Title page with small smudges, occasional short tears or tiny chips to untrimmed fore edges, other trivial imperfections, but a fine copy, clean and fresh internally, in an unworn binding. (See illustration on p. 10.) \$250

This is a contemporary epistolary account—accompanied by very substantial scholarly commentary—of entertainments put on for Queen Elizabeth I during a visit to the home of her favorite, the Earl of Leicester. The festivities are described in a long letter to “a citizen and merchant of London” by Robert Laneham, or Langham (ca.1535-79/80), who viewed the events at Kenilworth Castle in the summer of 1575. But the letter occupies just one-third of the text; the bulk of the volume is made up of the the extensive “foreward” that deals with early English books and ballads owned by a certain Captain Cox, whose library, at least in the eyes of the editor, was the chief English reference point for the study of all important literature of the period. A Coventry mason (but obviously a learned one), Cox is referred to prominently in Laneham’s letter, so the examination of his books, one by one, is at least tangentially pertinent. (Cox is also known to have participated in one of the plays staged for Elizabeth’s amusement.) Laneham’s letter lists some 62 books and ballads in the library of Captain Cox, among them stories of King Arthur, a life of Virgil, the “Shepherds’ Calendar,” the “Ship of Fools,” and a ditty entitled “Hey Ding a Ding.” Our volume is edited by Frederick J. Furnivall (1825-1910), founder of a number of societies devoted to the study of English literature. He published it under the auspices of the Ballad Society, which he had established in 1868. DNB says that Furnivall passionately believed in “the supreme importance of editing historic and literary texts that could shed light on the cultural and social life of England’s past,” and credits him with promoting the cause of serious study of English literature in academia. (ST12174-2)

21. (BALLADS, SCOTTISH). ANCIENT AND MODERN SCOTTISH SONGS, HEROIC BALLADS, ETC. . . . REPRINTED FROM THE EDITION OF 1776. (Glasgow: Kerr & Richardson, 1869) 210 x 135 mm. (8 1/4 x 5 1/2"). **Two volumes.** Edited by David Herd. Very pleasing contemporary brick red morocco, intricately gilt, covers

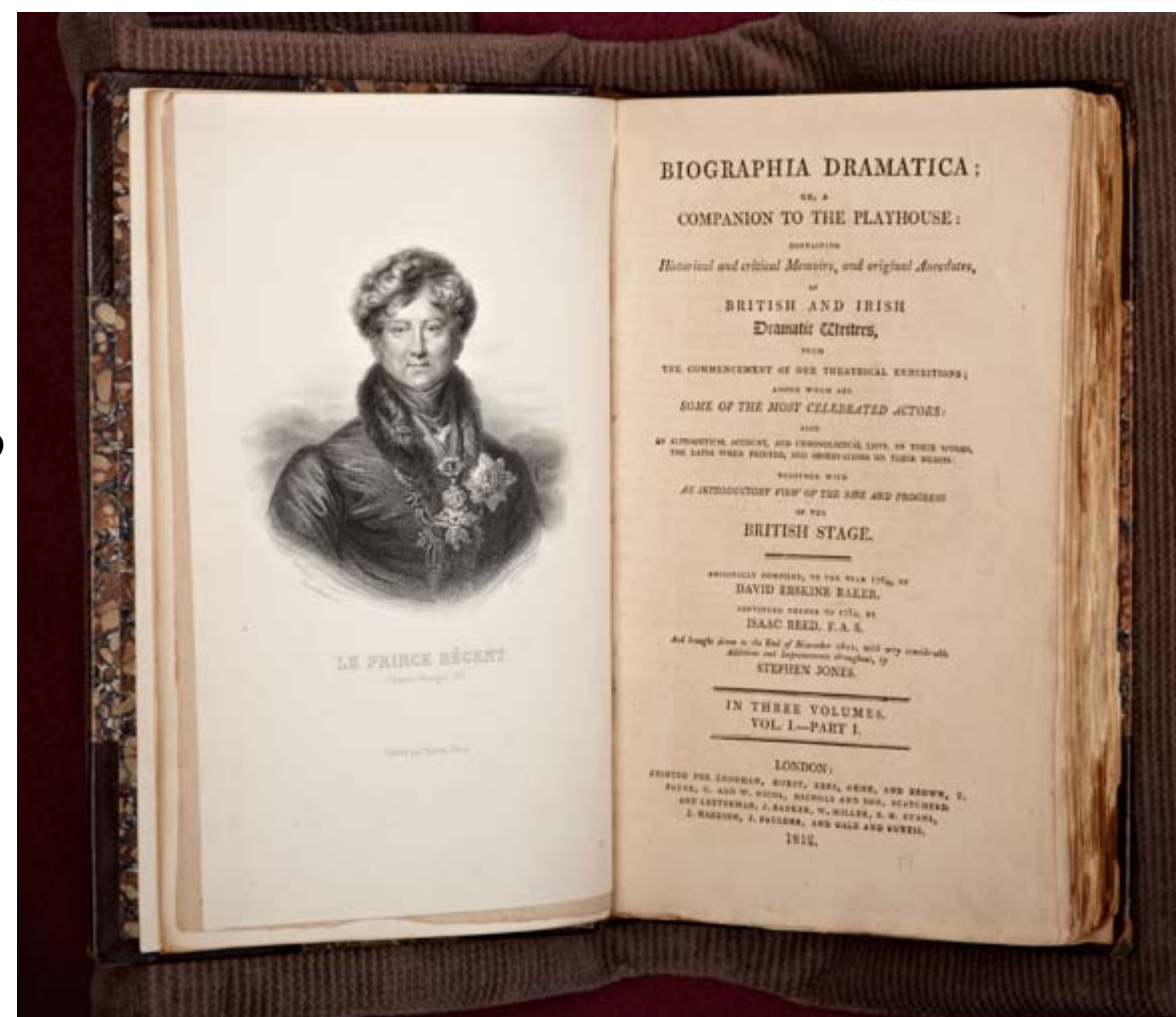
with Greek key border and fleuron cornerpieces, raised bands, spines gilt in compartments with central vase of flowers and intricately scrolling cornerpieces, gilt turn-ins, marbled endpapers, top edges gilt. Additional illustrated title page with engraved vignette in each volume. ♦Minor wear to joints and extremities (refurbished with good results), front boards with a couple of small, vague dark spots, otherwise fine, the text especially clean and smooth with wide margins, and the attractive bindings with no significant signs of use. (See illustration opposite.) \$225

This classic collection of Scottish songs and ballads—containing about 60 “heroic ballads” and more than 300 miscellaneous songs—was first published in Edinburgh in 1769, with an expanded two-volume edition appearing in 1776. Our finely bound, wide-margined copy is a reprint of the latter. According to DNB, Scottish solicitor and song collector David Herd (1732-1810) and printer John Wotherspoon (who issued the 1776 edition) selected “songs deriving from the Scottish popular tradition—with lyrics in the vernacular or, where English verses were unavoidable, at least written by Scottish writers,” thus anticipating “the rising tide of cultural nationalism that was to mark the early Romantic revival in Europe.” Herd painstakingly arrived at a definitive text for each song by collating published and manuscript sources and consulting the oral tradition. Sir Walter Scott praised Herd’s scrupulous research and adherence to tradition, proclaiming the work as a classic. It was reissued multiple times, and remains an important resource for historians and folklorists. (ST12174-19)

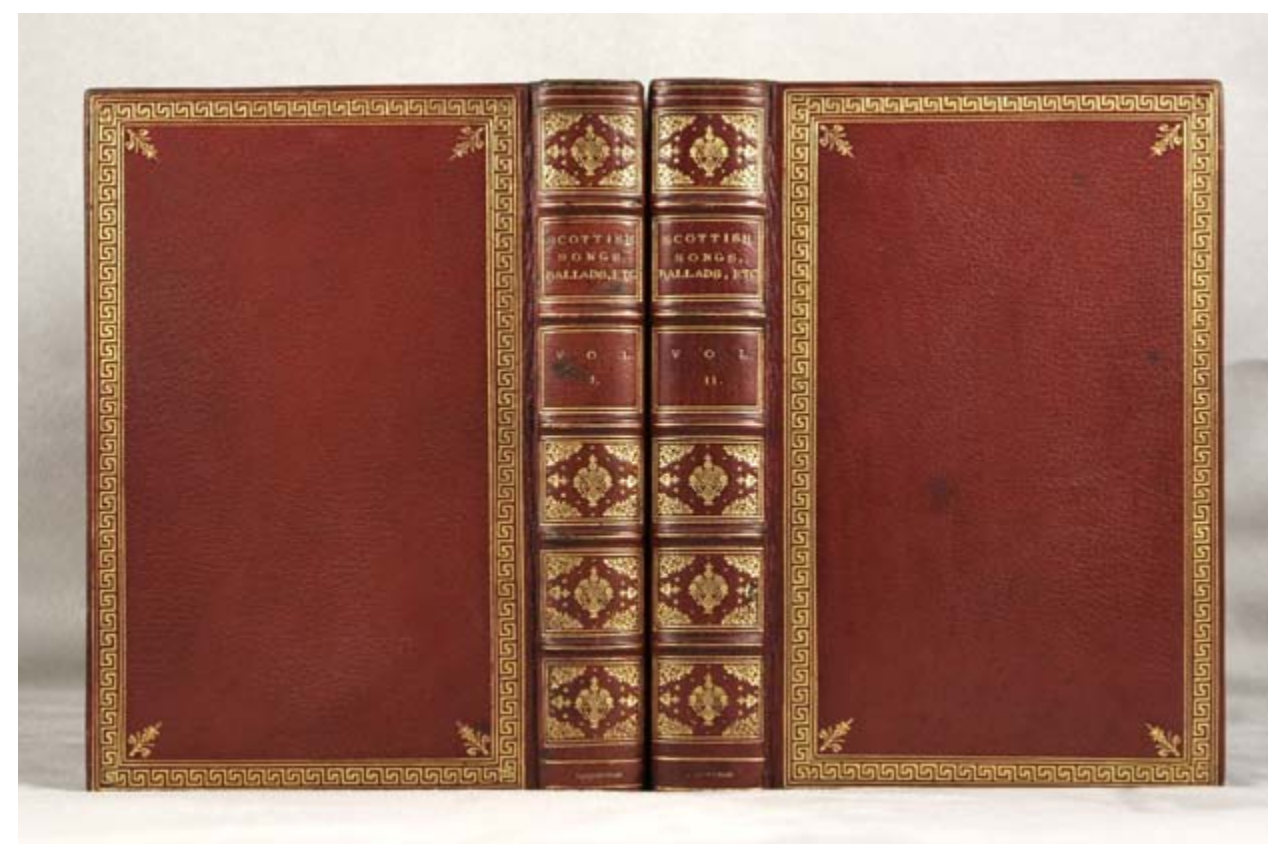
22. BANCROFT, GEORGE. HISTORY OF THE UNITED STATES OF AMERICA, FROM THE DISCOVERY OF THE CONTINENT. (New York: D. Appleton and Company, 1891) 221 x 144 mm. (8 3/4 x 5 3/4"). **Six volumes.** “The Author’s Last Revision.” Decorative contemporary half calf, raised bands, spines attractively gilt in compartments with floral urn centerpiece surrounded by small tools and with foliate spray cornerpieces, each spine with two dark blue morocco labels, marbled boards, endpapers, and edges. Frontispiece portrait of the author in first volume. Each volume with bookplate of The Irwin Library, Butler University, on front pastedown and with simple ink library stamp of the same on blank flyleaf. ♦Spine labels a little faded and marked, a hint of rubbing to one joint (only), top of one spine with tiny snag, leaves just slightly less than bright (because of paper stock), other trivial defects, but still an excellent set, the text clean and fresh, and the bindings with scarcely any of the usual wear. \$95

This set represents the culmination of the life’s work of scholar and diplomat George Bancroft (1800-91), who began writing his history in 1832 and published the first volume in 1834 to immediate acclaim. Future volumes followed, the last published

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▼ 21



in 1874. In the meantime, Bancroft was also active politically, serving in several presidential administrations and as an ambassador to Great Britain and Prussia. According to ANB, "Bancroft's 'History of the United States,' a multi-volume sermon, assumed the certainty of providential guidance, the transitory significance of the individual, popular conservatism, and the durability of the nation's political institutions. It documented how divinely ordained natural laws sustained growth, and it articulated a national consciousness, providing historical substantiation for an optimistic faith." Sets of Bancroft are everywhere; this one is worth considering because it is attractive and at the same time advantageously priced. (ST11462a-202)

The First Appearance in Print of Sir Gawayne and the Grene Knight

23. (BANNATYNECLUB). (ARTHURIANLITERATURE). SIR GAWAYNE; A COLLECTION OF ANCIENT ROMANCE-POEMS, BY SCOT[T]ISH AND ENGLISH AUTHORS, RELATING TO THAT CELEBRATED KNIGHT OF THE ROUND TABLE (London: Printed by Richard and John E. Taylor [for the Bannatyne Club], 1839) 275 x 212 mm. (10 7/8 x 8 1/4"). Ixix, [i], 431, [1] pp. Edited and with an Introduction, Notes, and Glossary by Sir Frederic Madden, Keeper of the Manuscripts in the British Museum. FIRST PRINTING of this Edition. No limitation states, but presumably ONE OF 100 COPIES. Publisher's reddish-brown paper boards, untrimmed and mostly UNOPENED. With four reproductions of early woodcuts depicting the knight's adventures and two manuscript facsimiles. Front pastedown with engraved bookplate of the Haldane Bequest / Ex Libris Ecclesiae Scoticanae [Church of Scotland]; title page with ink stamp of the Church of Scotland Library. Bannatyne Club Publication No. 61. ♦Spine ends a little crumpled and very slightly chipped, covers a bit soiled, some expected minor rubbing to extremities, but the original not very substantial binding still entirely solid and with no serious condition problems. Title and half a dozen gatherings with freckled foxing (prominent on a handful of leaves), otherwise an excellent (and obviously little-read) copy, quite clean, fresh, and bright internally. \$750

This is an excellent copy of a book of important scholarly content handsomely produced for an exclusive audience and now rarely seen for sale. The Bannatyne Club was founded in 1823 with the purpose of publishing old Scottish documents and long out-of-print material relating to the history and literature of Scotland. Sir Walter Scott was selected its first president, heading a mostly Scottish membership of 31 (members were later increased to 100, and included prominent

scholars and bibliophiles from all over Britain). Lasting until 1861 and issuing 118 works, the club was named after George Bannatyne (1545-1608), who compiled in the 1560s a manuscript of 800 folio pages containing the work of a great many Scottish poets of the 15th and 16th centuries, preserving a very considerable amount of the work of perhaps Scotland's most fertile period of poetry. The present work was compiled by Sir Frederic Madden, described by DNB as "a giant of Victorian scholarship. As a palaeographer he had no equal in the nineteenth century; his readings, datings, and identifications have rarely been faulted. He pioneered the systematic study of the early English language and edited a magnificent series of texts to unprecedented standards of accuracy." He discovered the story of Sir Gawayne and the Grene Knight in Cotton MS Nero A X at the British Museum, and it is printed here for the first time. The extensive notes and glossary he provides translate the early English of the tales for the modern reader. While there is no statement of limitation in the book, presumably each of the 100 members of the Bannatyne Club listed at the front would have been supplied with a copy of this publication. Even if in a plain binding, this hefty untrimmed volume is handsomely done; it is also as uncommon as its presumed limitation would suggest—there are not a great many institutional copies recorded, and copies seem to be very infrequently encountered for sale in the marketplace. (ST11872)

24. BATTY, CAPTAIN [ROBERT]. SCENERY OF THE RHINE, BELGIUM AND HOLLAND. (London: Robert Jennings, 1826) 305 x 241 mm. (12 x 9 1/2"). 5 p.l. (including engraved title), [60] leaves. FIRST EDITION. HANDSOME CONTEMPORARY DARK GREEN HALF MOROCCO over moss green straight-grain buckram, wide raised bands decorated with plain and decorative gilt rules, SPINE LAVISHLY GILT in compartments with leafy volute cornerpieces and a large and intricate central ornament composed of lilies, leaves, and small tools radiating from a central circlet, marbled endpapers, all edges gilt (joints and morocco corners artfully renewed). WITH 62 EXCELLENT ENGRAVED SCENIC PLATES PRINTED ON CHINA PAPER and mounted, the engravings after drawings by Batty and featuring city views, river vistas, and ruins. Descriptive text leaves printed in English (on the recto facing the engravings) and in French (on the verso). Hunnisett, p. 133; Houfe, p. 228. ♦Spine just slightly sunned, title page and four other plates somewhat foxed (mainly in the margins), occasional minor foxing elsewhere, a hint of offsetting from plates, otherwise quite a fine copy, the handsome binding solid and with bright gilt, and the text and plates generally very clean and fresh. (See illustrations opposite and on p. 17.) \$950

► 24



► 25





▲ 24, 25

With his usual charm, skill, and precision, Batty here illustrates scenes from the Rhineland and the Netherlands. Ruined castles alternate with minutely rendered lacy gothic cathedrals; placid lakeside scenes contrast with views of neat and prosperous town squares; and there is an appealing mix of rural and urban, of sun and storm. In the foreground, ladies and gentlemen, peasants, soldiers, and boatmen give life to the pictures. And as in his other illustrated books, the carefully drawn scenes give an almost photographic impression of veracity, while still catering to the then prevailing British Romantic taste for the picturesque. The plates include views from Heidelberg, Wurzburg, Frankfurt, Andernach, Cologne, Tournay, Bruges, Brussels, Antwerp, Utrecht, Rotterdam, The Hague, Amsterdam, and others. Robert Batty (d. 1848) went to Italy at 15 to study art, returned

to England to enroll at Cambridge, and served as an officer at Waterloo. He then undertook the publication of books which he himself illustrated, including records of his campaigns. His most famous works are the ones—like the present item—which illustrate the scenery of various countries or regions. Hunnisett says that he was the most celebrated of the amateur topographical artists whose work found its way into print at the time, while Redgrave says that “his industry was great” and “his works carefully and truthfully drawn.” Ours is the eighth of 11 scenic works he published during the years 1815-32; the books, covering Wales and most of northern continental Europe, were issued by the best publishers and done in conjunction with the best engravers of the time. These books are generally available, but copies are seldom as pretty and well preserved as the present one. ([ST11481](#))

25. BEATTIE, WILLIAM. BARTLETT, W. H., Illustrator. *THE WALDENSES, OR PROTESTANT VALLEYS OF PIEDMONT, DAUPHINY, AND THE BAN DE LA ROCHE.* (London: George Virtue, 1838) 279 x 214 mm. (11 x 8 1/2"). 4 p.l., 216 pp. Without the 2 leaves of ads at the end. FIRST EDITION. Pleasing contemporary black diced calf, covers with blind-tooled floral border, wide raised bands with multiple gilt rules, spine panels with large and ornate gilt fleuron, maroon morocco label. Folding map, frontispiece portrait of the author, added engraved title, and 70 ATTRACTIVE ENGRAVED PLATES by W. H. Bartlett and William Brockedon. Front pastedown with engraved bookplate of C. B. Farwell. Ross, p. 146. ♦Leather on spine a little dry and crackled, with a two-inch scratch near the top, joints and extremities a bit rubbed (though well refurbished), minor offsetting from engravings (more noticeable in a handful of cases), overall faint browning in places, other trivial imperfections, but still an excellent copy, the attractive original binding quite sound, the text showing virtually no signs of use, and the engraved views clean, fresh, and well impressed. (See illustrations opposite and on p. 16.) \$750

This is one of the six travel books upon which Beattie and Bartlett collaborated (Brockedon was a contributor here, but Bartlett was responsible for the majority of the illustrations). As in the present case, these collaborations are of enduring interest and popularity mainly because of Bartlett’s concern for, and skillful rendering of, architectural and topographical detail, as well as his affectionate depiction of the people, animals, and pursuits of the localities he sketched. (In fact, in his “Brief Memoir” of Bartlett, Beattie describes the special bond that developed between the artist and his subjects in his depiction of the Piedmont region.) The Waldensians were a group of religious dissenters whose history extends back to 12th century France and whose status as fore-runners of the Reformation is generally acknowledged by Protestant scholars. After suffering severe persecution by the Catholic Church, the sect went underground, and was geographically concentrated in the Dauphiné and Piedmont region of the French and Italian Alps. The peaceful valleys and quaint villages portrayed here are a contrast to the bloody history of the group, but the steep and craggy mountain passes suggest the difficult path followed by the faithful. Our volume’s former owner Charles Benjamin Farwell (1823-1903) of Chicago made a fortune in real estate and banking, and had an important career in politics, serving eventually as U.S. Senator from Illinois from 1887-91. After retirement, he devoted himself to philanthropy, helping to found and endow Lake Forest College. His library was especially strong in travel and scenery. ([ST11894](#))

*Edited by a Lunatic Duelist,
This Set from the Celebrated Holland House Library*

26. BEAUMONT, FRANCIS [and] JOHN FLETCHER. *THE WORKS.* (Edinburgh: Printed by James Ballantyne and Company, for F. C. and J. Rivington et al., 1812) 221 x 140 mm. (8 3/4 x 5 1/2"). 14 volumes. Pleasing contemporary green half calf over marbled boards, flat spines gilt in double-ruled compartments with curling cornerpieces, each spine with red morocco label. With frontispiece portraits in the first two volumes and facsimiles of the authors’ writings. Front pastedown with armorial bookplate of Holland House (see below). ♦Spines sunned to a soft olive brown (one spine somewhat discolored and scratched, as if sanded), joints a bit rubbed and flaked (the top of two spines slightly chipped, three joints with short splits), boards with minor chafing, but the original bindings quite sound, with no fatal defects, and still providing an attractive appearance on the shelf. Plates, facsimiles, and a couple of text openings noticeably foxed, intermittent minor foxing elsewhere, but still an excellent reading set, the text generally clean and quite fresh. \$700

This is an important edition of major early English drama, and although the set has seen better days, those days took place in a social setting that could hardly have been more celebrated. Our set contains the bookplate of the Fox family (Fairbairn 32.12), presumably that of Henry Fox, 3rd Baron Holland, and comes from the library of Holland House, the vast and immensely important home still standing in Holland Park, Kensington. Constructed beginning in 1606, and purchased in 1767 by Henry Fox, grandfather to the 3rd Baron, the house had a long history of social prominence. The hospitality of our Henry Fox and his wife during the first four decades of the 19th century was legendary in literary, social, and intellectual circles, with frequent dinner guests at the mansion including the likes of Byron, Dickens, Disraeli, Scott, Thomas Moore, Jeremy Bentham, Faraday, Humphry Davy, Melbourne, Palmerston, and many more. The present set contains the dramatic works of probably the most famous and productive of Shakespeare’s immediate successors (along with Ben Jonson) and includes such well-known works as “The Knight of the Burning Pestle,” “The Faithful Shepherdess,” and “The Maid’s Tragedy.” Francis Beaumont (1584-1616) and John Fletcher (1579-1625) began a successful collaboration around 1608, and were noted for their “sensational” tragedy, which Day distinguishes from the Shakespearean based on three characteristics: an “emphasis upon the theatricality of startling scenes rather than in the overall concept of man’s tragic destiny”; a “conscious manipulation of scenes to

create diversity and contrast instead of a pervasive tone"; and a "sentimentalization of its chief figures." The present set represents the most ambitious work of our editor Weber, who led a colorful and lamentable life. Beginning in 1804, he was amanuensis to Scott, who helped find him additional literary employment. His work was respected, but he was afflicted with bouts of insanity, particularly when stimulated by drink. On a particular occasion in the year after the present set was published, Weber was seized by a fit of madness, produced pistols, and challenged Scott to a duel. After a parley, dinner(!), and forceful persuasion, Weber was institutionalized, and he died in an asylum at York in 1818. (For more on Holland House, see item #240.) ([ST11462a-072](#))

27. (BEOWULF). BEOWULF: AUTOTYPES OF THE UNIQUE COTTON MS. VITELLIUS A XV IN THE BRITISH MUSEUM. (London: Published for the Early English Text Society by N. Trübner & Co., 1882) 260 x 171 mm. (10 1/4 x 6 3/4"). 2 p.l., viii, 145 pp. Transliteration and notes by Julius Zupitza. FIRST EDITION. Attractive recent retrospective burgundy three-quarter morocco, raised bands, gilt titling, marbled endpapers. With original blue paper wrappers bound in. With 70 double-sided black and white photographic plates reproducing 140 pages of manuscript. Front pastedown with engraved bookplate of "TH." ♦ Untrimmed edges a little browned in spots, occasional minor foxing or small stains, otherwise an excellent copy, clean and fresh, in a pleasing unworn binding. (See illustration opposite.) \$250

Of considerable interest to philologists and students of early English, this work is a word-for-word transcription of the only surviving manuscript of the oldest epic in any Teutonic language and the first great work of English literature. The Cotton manuscript at the British Museum is reproduced exactly, with the opposite page containing the line-by-line text of Zupitza's transliteration (explanatory footnotes appear at the bottom). Julius Zupitza (1844-95) studied classical, Germanic, and Romance philology, and became the first professor and chair of English philology at the University of Berlin. From 1877-90, he produced a series of important editions of early English texts. The manuscript preserved here is a remarkable survival. Probably written by two scribes in the early years of the 11th century, it is first recorded in the collection of Laurence Nowell (d. ca. 1570), one of the earliest scholars to study Old English. It then passed into the famed collection of Sir Robert Cotton (d. 1631), which also included the Lindisfarne Gospels and two copies of the Magna Carta. Cotton's grandson John (d. 1702) bequeathed his elder's library to the nation, and it became part of the foundation collection for the British Museum, where it still resides. ([ST12174-10](#))

**The First American Philosophical Work,
Owned in 1805 at Yale by a Subsequently Noted MD**

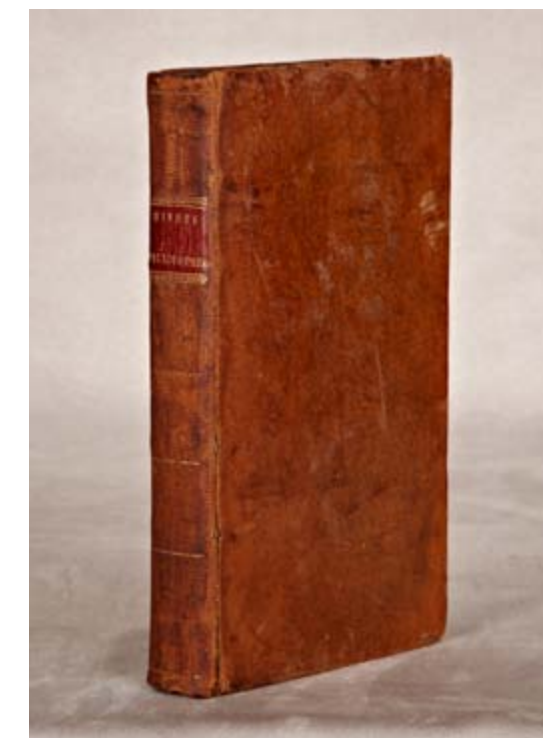
28. BERKELEY, GEORGE. ALCIPHURON OR THE MINUTE PHILOSOPHER IN SEVEN DIALOGUES. (New Haven: Increase Cooke & Co., 1803) 213 x 130 mm. (8 3/8 x 5 1/8"). xiii, [i], 15-388 pp. (Without the leaf of ads at the end). First American Edition from the Fourth London Edition. An original American binding of sheepskin, flat spine divided into panels by gilt rules, original red morocco label. Front free endpaper and title page with ink ownership inscription of "William Tully . . . Yale College 1805" (see below). Jessop 16h. ♦ Front joint cracked (with just a slight give to the board), leather at corners worn through, covers with a handful of short scratches and a bit of minor soiling, faint offsetting throughout the text, but an excellent example of an early American sheep binding, completely unsophisticated, the text fresh and clean, and generally in a very much finer state of preservation than is typical of such volumes from this period. (See illustration opposite.) \$1,500

This is an excellent unsophisticated copy in its original rustic binding—featuring particularly interesting associations with Yale—of the first printing in America of the first major work of philosophy written on American soil (even if by an Englishman). Composed during a restful sojourn in Newport, Rhode Island, and first published by Berkeley (1685-1753) in 1732, the work has as its chief aim the defense of religion, especially the established Church of England, against the attacks and objections of atheists and "free-thinkers," nicknamed "minute philosophers." ("Alciphron" is the name of the chief exponent of "free-thinking" in the dialogues.) The book takes the form of seven colloquies, examining, in turn, the nature of the "free-thinkers," the heart of their charges against the established church, the nature of morality, arguments pertaining to the existence of God, contemporary Christian practice, the usefulness of scripture, and the apparent contradiction between faith and reason. Keynes tells us, "Luce places Alciphron with Joseph Butler's 'Analogy,' 1736, as the only comparable book on Christian apologetics in the eighteenth century." Our volume has two important connections with Yale. Timothy Dwight, author of the foreword, was the grandson of Jonathan Edwards and the former holder of the scholarship Berkeley established at Yale. More important, our former owner, William Tully (1785-1859) graduated from Yale College in 1806 and later taught there. Tully studied medicine with a local preceptor, entered Dartmouth Medical College in 1808, and two years later received a license to practice from the Connecticut Medical Society. His research and writings on plant-based sources of medication led to his appointment as professor of materia medica (pharmacology) and therapeutics at both Yale and the Vermont Medical Academy, a demanding position which he satisfied by alternating terms between

the two schools. Tully was brilliant but had a difficult personality, as reflected in his eventual resignation from Yale in 1842 after student complaints about his teaching (which had devolved to the point where he simply read aloud from a textbook). This dismissal allowed him to return to the research he preferred, and he published a 1,500-page compendium on pharmacology entitled "Materia Medica" in 1857-58, a significant contribution to the field. ANB says that "Tully contributed to the advance of American medicine in two ways. He helped to train hundreds of young physicians by increasing their awareness of the medicinal value of plants and herbs. He also contributed to the eventual discontinuation of bloodletting and calomel as standard medical practice." ([ST12176-1](#))

**Magnificently Bound, One of Two on Special Paper,
And with Half a Million Printed Annotations**

29. BIBLE IN ENGLISH. (BINDINGS). THE COMPREHENSIVE BIBLE. (London: Samuel Bagster, 1827) 260 x 205 mm. (10 1/4 x 8"). 4 p.l., 96, 1352, xviii, xiii pp. Edited by William Greenfield. FIRST EDITION. ONE OF TWO COPIES PRINTED ON INDIA PAPER. EXTRAORDINARILY FINE CONTEMPORARY BROWN MOROCCO, LAVISHLY GILT, covers with wide frame formed by plain and dogtooth rules and two different floral bands, central panel formed by multiple plain and decorative rules as well as fan-shaped cornerpieces, this panel with elaborate wheel design at center composed of 17 tangent ornately tooled petal-like panels, the whole within a collar of linked fleurons, and with curling and floral tools extending upward and downward from the top and bottom of the



▲ 28

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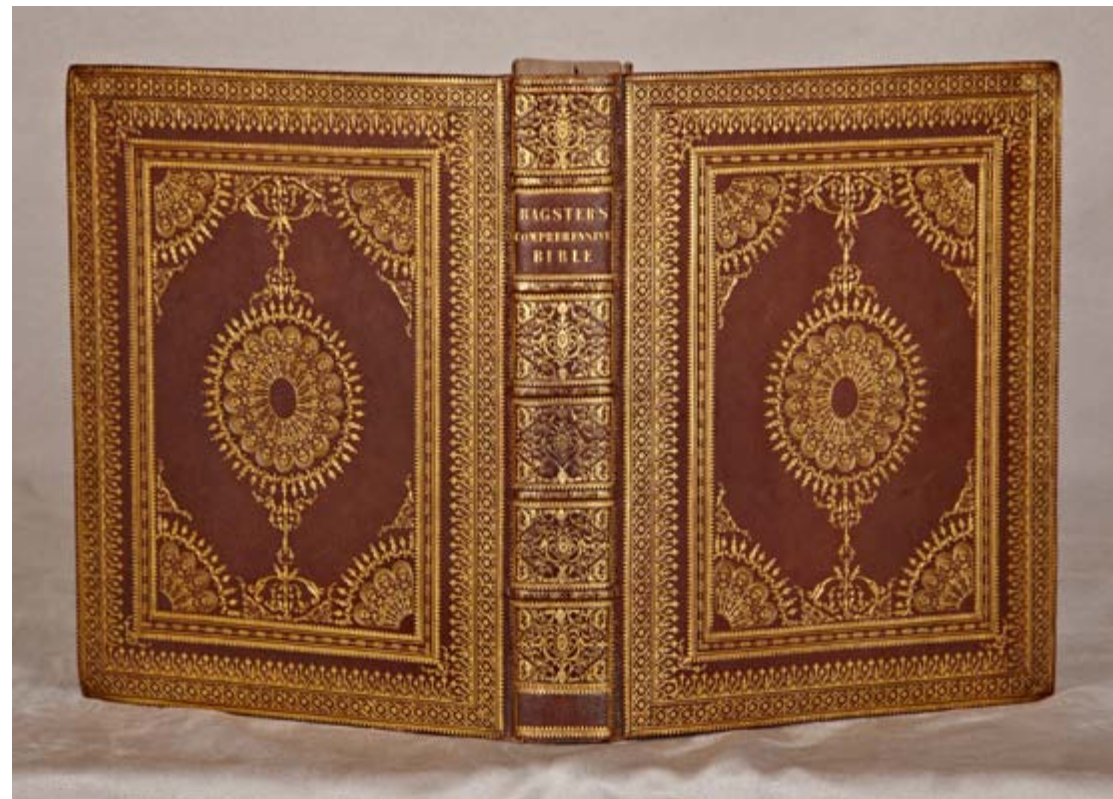


wheel; raised bands, spine heavily gilt in compartments with plain and decorative rule frames and central pantera enclosed by swirling foliage, densely gilt inner dentelles, red watered silk endleaves, all edges gilt. In a green morocco-backed light brown linen folding box. Manuscript letter laid in at front from Sydney Bagster to Robert Bagster dated 25 April 1912 mentioning the former's donation of a "Comprehensive Bible" on India paper to the British Museum; another note reading "Robert Bagster / under F. B.'s Will / First India Paper edition of the Comprehensive Bible / Nov 1915." Two leaves with a couple of small inked Chinese(?) characters written on the text. Herbert 1763; Darlow & Moule 1113. ♦Text with light overall browning throughout (a few patches of more prominent browning from laid-in acidic objects), occasional spots of foxing (half a dozen leaves more noticeably foxed), first two leaves with vertical creases; obviously with some condition issues because of the special nature of the paper, but internally still extremely fresh and clean. A portion of gilt from one spine compartment and one band slightly lost, otherwise THE SPLENDID BINDING IN VERY FINE CONDITION, especially lustrous and with only trivial signs of use. (See illustration below.) \$7,500

This is a critically significant, historically important, and extraordinarily rare copy of an early 19th century English Bible, offered here in a superb elaborately decorated contemporary binding. The product of a collaboration between publisher Samuel Bagster, known for his polyglot Bibles, and orientalist William Greenfield, it contains no fewer than 4,000 illustrative notes and

500,000(!) marginal references (along with a general introduction and index). It was the first Bible to be printed on thin, fine India paper, making it surprisingly compact for a work that contains this massive amount of supporting material. Ours is one of just two known copies of the first edition produced in this manner; the other resides in the British Museum, presumably courtesy of the Sydney Bagster whose letter is laid in here. The present copy remained in the Bagster family, and according to the laid-in note was bequeathed to Robert Bagster, grandson of the publisher, by his spinster sister Florence. Samuel Bagster (1772-1851) was an innovator in the production of portable and affordable scholarly Bibles. When Bagster set up his business in 1794, only the Oxford and Cambridge University presses and the King's printer were permitted to publish copies of Holy Scriptures, unless the texts were accompanied by commentary or annotations. Consequently, Bagster was compelled to add scholarly apparatus to the Bibles for which he saw a commercial need, and in this he was aided by the self-taught philologist William Greenfield (1799-1831), who edited the present work. Samuel Bagster's sons Benjamin and Jonathan joined him in the business in the 1830s, and Jonathan's son Robert, our former owner, became head of the firm before its centenary in 1894. Although the binding here is unsigned, it has the feel of work produced by the firm of James Hayday (1796-1872), about which see item #46, below. (ST12332)

▼ 29



► 30



► 30



30. BIBLE IN ENGLISH. (London and New York: James S. Virtue, ca. 1850) 375 x 279 mm. (14 3/4 x 11"). **Two volumes.** With "A Practical and Explanatory Commentary" on the Old Testament by the Reverend Robert Jamieson, and the same for the New Testament by the Reverend Edward Henry Bickersteth. VERY ORNATE CONTEMPORARY DEEP PURPLE MOROCCO, covers with especially elaborate panelling in blind and gilt, thick raised bands, spines handsomely gilt in compartments featuring scrolling cornerpieces and large central lozenge, turn-ins decorated in gilt, all edges gilt, hinges neatly reinforced with cloth. Four plates with spaces for family records, two color maps, and 39 engraved plates (including the two frontispieces and two engraved titles), five of the plates by John Martin. Birth and death information written in at the front, recording, among other things, the birth of Benjamin Brayshaw in 1824 and his death in 1899. ♦Hinge open before final leaf of text, joints a little rubbed, rear pastedown of first volume affected by damp, corner of one free endpaper neatly cut off, engravings foxed (almost always minor and marginal), a few leaves with trivial creasing, otherwise an attractive copy (especially for a large folio Bible), the original decorative binding still pleasing, and the text showing very few signs of use. (See illustrations on p. 22.) \$650

It is clear from the title pages and from the layout that the strong point of this version of the Bible is its commentary. There are probably as many words by commentators here as there are by inspired authors, and on the average page, the bottom third as well as two thin ascending columns in the middle are filled with annotations. Fortunately, some of this apparent editorial surfeit has value, especially in the frequently appearing "Practical Reflections," which tell readers how biblical events can be applied to both everyday and important circumstances that life inflicts on them. The illustrations here, especially the five by John Martin, are of special interest. (CRW0612)

31. BIBLE IN ENGLISH. THE HOLY BIBLE ACCORDING TO THE DOUAY AND RHEIMISH VERSIONS. (New York: Edward Dunigan and Brother, 1853-54) 348 x 275 mm. (13 3/4 x 10 3/4"). **Two volumes.** With notes by Rev. George Leo Haydock. Attractive contemporary publisher's deluxe binding of brown pebble-grain morocco, covers with elaborate gilt frame outlined with thick and thin gilt rules and featuring intricate dentelles composed of small floral tools as well as medallion cornerpieces containing a six-pointed gilt star and large foliage and floral tooling, central panel with a large, plain cross tooled in gilt; raised bands, spines gilt in double-ruled compartments with a leafy frame and horizontal floral lance, hinges reinforced with cloth. Extra engraved titles with vignettes, three leaves (for recording important family dates) with

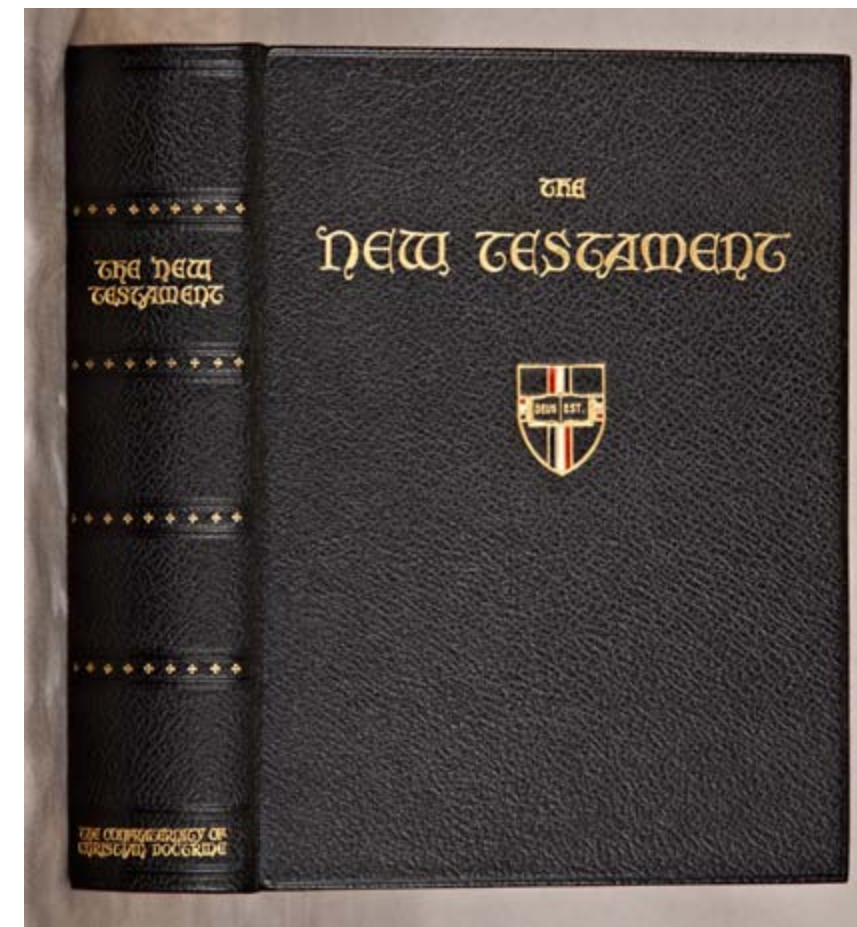
vignette headpieces, and 19 full-page engravings, all but one with original tissue guard. Hills 1526. ♦Spines uniformly faded to a soft cocoa brown, joints a bit worn (front joint of volume II starting at tail), extremities somewhat rubbed, quarter-inch piece of leather missing from fore edge of one board, a handful of other small abrasions to covers, paper stock a shade less than bright, three pages with darkened areas where acidic items had been laid in, other trivial defects in the text, but still a very good set, generally fresh and clean internally, and in solid and still pleasing original bindings that have been neatly refurbished. \$250

This is a handsomely bound large-format illustrated printing of a mid-19th century American edition of the first version of the Roman Catholic Bible in English. This translation of the Latin Vulgate was originally produced in France by Oxford University scholars who had settled there to escape the English Reformation. The New Testament first appeared in 1582, and the Old Testament in 1609-10. Although written for the Catholic population of England, it had an influence on the later Protestant King James Version, as it was one of the sources consulted by the committee charged with creating the Authorized Version. Daniell notes that the Douay-Rheims Bible was one of the few English Bibles printed in 19th century America which was not the King James Version. Ours was intended as a family Bible, and is the sort of deluxe edition one would expect to be given as a wedding present. (ST11462b-327)

32. (BIBLE IN ENGLISH). THE NEW TESTAMENT OF OUR LORD AND SAVIOR JESUS CHRIST. (Paterson, New Jersey: St. Anthony Guild Press, 1941) 290 x 210 mm. (11 3/8 x 8 1/4"). 1 p.l., viii, 762, [4] pp. Translated from the Latin Vulgate; edited by Catholic scholars under the patronage of the Episcopal Committee of the Confraternity of Christian Doctrine. ONE OF 1,000 COPIES OF THE "DE LUXE EDITION" (this is copy #144). Publisher's full black morocco, upper cover with gilt titling and a shield featuring a red, white, and blue cross with a gilt book open on the cross bar bearing the motto "Deus Est," wide raised bands embellished with a row of gilt crosses, gilt titling, DARK GREEN MOROCCO DOUBLURES framed in black and with two intricate gilt borders, gilt fleuron cornerpieces, green watered silk endleaves, top edge gilt, ENTIRELY UNOPENED. In the original velvet-lined drop-front black cloth box. With three color maps, two of them double-page, and a plan of the Temple of Solomon. Text framed in red. ♦In mint condition. (See illustration opposite.) \$950

This is an as-new copy of an attractively presented 20th century Catholic Bible, based on Richard Challoner's 18th century revision of the Douay-Rheims Bible (see previous item).

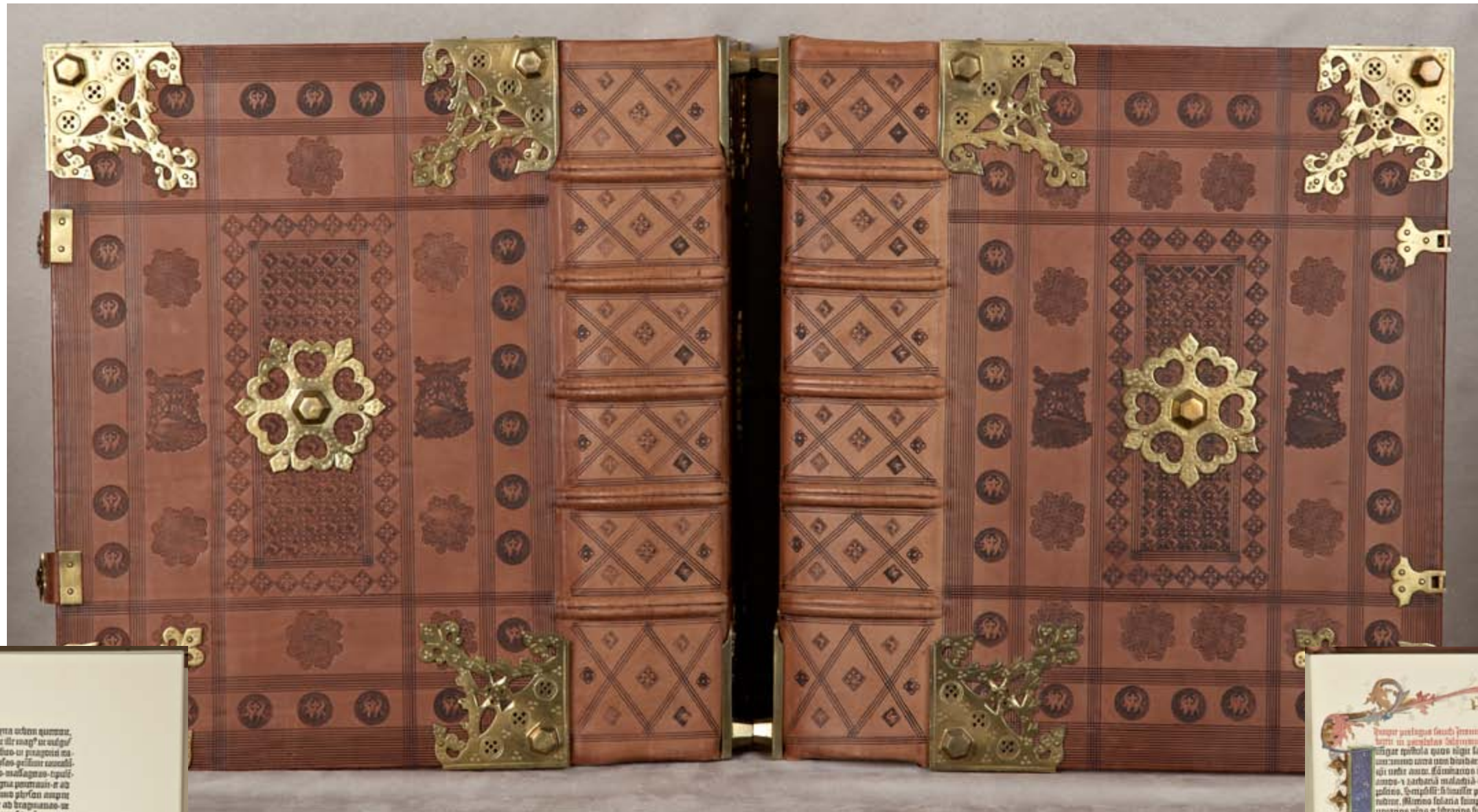
▶ 32



Challoner (1691-1781) was an English Roman Catholic bishop who arrived at the University of Douai as a student in 1705 and remained there for 25 years as a professor and later vice-president of the college. After returning to England in 1738, he began work on his revision, seeking to make the rather archaic and latinate language of the earlier work more accessible to contemporary English Catholics who showed a disturbing preference for Protestant translations. The Challoner revision received the official approval of the Church and became the primary English Catholic Bible until the 20th century, when the present version was undertaken by a committee of bishops under the auspices of the Confraternity on Christian Doctrine, an office within the church responsible for education and the production of catechisms. Their version modernized Challoner's 18th century English, corrected too-literal translations of Greek idioms that had appeared in the Latin Vulgate, restored the paragraph formatting of the original Douay-Rheims Bible, and was a generally freer and more readable translation than Challoner's had been. It was the official Bible in American Catholic churches until the New American Bible, translated from the original Hebrew, Aramaic, and Greek scriptures, appeared in 1970. (ST12157)

33. BIBLE IN ENGLISH. THE LIVING BIBLE. (New York: Abradale Press, 1971) 270 x 227 mm. (10 5/8 x 8"). 12 p.l., 915, [1] pp., 145 leaves (plus maps at the back). "Rembrandt Illustrated Edition." Pleasing publisher's medium brown imitation leather, front cover gilt with tooling in triple frame formed by rolls of fleurons and closely spaced volutes, shallow raised bands, spine similarly decorated, all edges gilt. With 48 black and white drawings and 51 color reproductions of paintings by Rembrandt, plus five plans of temples, eight maps in color, and several pages with manuscript-style decorated borders and text. ♦In virtually mint condition. \$450

This large, thick illustrated Bible is both attractive and accessible. The preface notes that this edition aims "to say as exactly as possible what the writers of the Scriptures meant, and to say it simply, expanding where necessary for a clear understanding by the modern reader." Consequently, this "paraphrased" edition is an ideal collectible or family Bible. Stately in appearance, it contains very pleasing manuscript-style pages for recording family history, and is profusely illustrated with dramatic scenes from Rembrandt's biblical paintings and drawings. (ST11462a-326)



▶ 34

▼ 34



In Magnificent Brass-Clad Calf, the Finest Form Of the Best Facsimile of the Gutenberg Bible

34. BIBLE IN LATIN - GUTENBERG BIBLE FACSIMILE. (Munich: Idion Verlag, 1977-78) 457 x 330 mm. (18 x 13"). **Two volumes**, with an additional volume of commentary (in German). **ONE OF A SMALL NUMBER OF COPIES IN THE SPECIAL DELUXE BINDING** (of a total of 955 copies printed, 895 of them for sale). **VERY ORNATE BLINDSTAMPED CALF OVER THICK WOODEN BOARDS** by Ernst Ammering, covers panelled with central diapered field, multiple blind rules forming several compartments on covers and spines containing nearly 500 individual stamps (mostly ornamental, but a charming stamp of a lute player on either side of the central panel on each cover), large brass corner and center bosses, double raised bands, spine panels with decoration in blind similar to the covers, leather thongs with brass clasps and catches. Initials, chapter numbers, and headlines printed in red and blue, **APPROXIMATELY 100 ILLUMINATED INITIALS**, some with marginal extension,

the openings of each of the books of the Bible with large illuminated initials (MANY OF THESE CONTAINING MINIATURES) IN SEVERAL COLORS AND GOLD AND WITH ELABORATE FANCIFUL MARGINAL BORDERS incorporating flowers, foliage, animals, etc., the whole reproduced in colotype in as many as 10 colors and gold. ♦In mint condition. (See illustrations here and on front cover.) **\$15,000**

This is certainly the most beautiful facsimile ever issued of the first substantial European book to be done with moveable type. Printed on a one-time batch of luxurious Van Gelder rag paper, our magnificent replica edition was reproduced from the copy of the 42-line Bible in the possession of the Prussian State Library in Berlin, one of the most richly illuminated copies in existence. Our deluxe binding is a copy of the one on the Gutenberg Bible at the Hessian State Library in Fulda. (This facsimile edition was also offered in a simpler calf binding and in a binding of calf-backed wooden boards.) Issued with the Bible itself is a



▼ 34

large folio companion volume that contains commentary in German dealing with various aspects of the Gutenberg Bible, including a census of copies, an essay on the illumination of various examples, and so on. Of particular importance, the companion volume also contains the "Tabula Rubricarum." These are hand-written additions, of which there are only two known examples, in which Gutenberg gives precise directions for the embellishment of the text. In our deluxe binding, these two very substantial facsimile volumes (which cost more than \$6,000 at the time of publication 35 years ago) represent an arresting production. (ST11931)

In Lovely Contemporaneous Bumpus(?) Bindings

35. (BINDINGS). [ADDISON, JOSEPH, and RICHARD STEELE]. THE SPECTATOR. (London: Printed for J. Bumpus, 1819) 220 x 135 mm. (8 5/8 x 5 1/4"). **Eight volumes.** MOST ATTRACTIVE CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, BY BUMPUS, covers with elegant frame composed of plain and Greek key rolls, of interlocked drawer handles, and of palmette ornaments, raised bands, spine panels with circlets at the corners and with large, complex gilt fleuron formed by looping floral tools at center, marbled endpapers, all edges gilt. Front pastedown with armorial bookplate of "Le Breton." ♦A dot of foxing in isolated places, perhaps (just) a hint of wear to corners, other trivial imperfections, but A GLORIOUS COPY, the joints essentially unworn, the covers unusually lustrous, and the text showing virtually no signs of use. (See illustrations opposite and on front cover.) \$2,500

This is a beautiful contemporary copy of an early 19th century edition of perhaps the most famous of all British periodical publications. Conducted by Richard Steele and Joseph Addison and published daily between 1 March 1711 and 6 December 1712 (and then again in 1714 by Addison for 80 further numbers), "The Spectator" contained comment chiefly on literature, manners, and morals, with the stated objective "to enliven morality with wit, and to temper wit with morality." While the bindings are unsigned, they are very probably the work of the Bumpus bindery, since the set was published by Bumpus and has been bound by very skilled professional hands. 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. Copies of "The Spectator" can be found at all points of the globe, but one would be hard pressed to obtain a set in lovelier, livelier, and better-preserved bindings than these. (ST12195)

36. (BINDINGS - ASPREY). WALTON, IZAAK [and] CHARLES COTTON. THE COMPLEAT ANGLER. [and] REGAN, HI. THE ANGLERS' CALENDAR. (London: John

Lane, The Bodley Head, 1897) 238 x 168 mm. (9 3/8 x 6 3/4"). lxxxiv, [4], 427, [15] pp. (bound without ads at the rear). Edited and with an introduction by Richard Le Gallienne. First Printing of this Edition. STRIKING MODERN BLACK MOROCCO, GILT, FOR ASPREY (stamp-signed on front turn-in), covers with checkerboard of squares formed by plain gilt rules, each with a gilt fish, angling accoutrement, or author's cypher at center, upper cover with large central square containing a gilt-stamped reproduction of the decorative title cartouche from the first edition; raised bands, spine gilt in compartments with angling-themed centerpiece and leafy frond cornerpieces, densely gilt turn-ins, marbled endpapers, all edges gilt. In the original purple Asprey box with tissue wrapping. Frontispiece portrait, vignette on title, and numerous illustrations in the text, 53 of them full-page, by Edmund H. New. Coigney 275. ♦A FAULTLESS COPY. (See illustration opposite.) \$1,950

This is a handsomely bound copy of Le Gallienne's attractively illustrated edition of Walton's bucolic classic, with text from the fifth edition, the last to receive the author's own revisions. The attractive binding is as new, the text shows no sign of use, and one could scarcely wish for a better copy. The high-end New Bond Street emporium Asprey has been a London fixture since 1781, serving as jewellers to a long line of British monarchs, and they sell a range of luxury goods, including finely bound books (for a short time, they even owned the merged firms of Zaehnsdorf and Sangorski & Sutcliffe). (ST12298)

37. (BINDINGS - BIRDSALL). PYM, HORACE NOBLE. CHATS IN THE BOOKROOM. ([London]: Privately printed for the Author by Ballantyne, Hanson & Co., 1896) 218 x 134 mm. (8 5/8 x 5 1/4"). xi, 164 pp. ONE OF 150 COPIES (this copy unnumbered). LOVELY DARK BROWN CRUSHED MOROCCO, RICHLY GILT, BY BIRDSALL (stamp-signed on front turn-in), covers gilt with frame of multiple thick, thin, and decorative rules and floral cornerpieces enclosing a central panel filled with alternating rows of elegant carnations and floral sprig tools; raised bands, spine gilt in compartments, that at the head containing an owl, the others with central carnation, all with tiny rosette cornerpieces, gilt turn-ins with intricate frame of multiple plain and decorative rules, marbled endpapers, top edge gilt. With frontispiece portrait of the author by Molly Evans and three photogravure plates, one of dedicatee Julian Tindale Pym and two of the book-room. Front pastedown with engraved bookplate of the author's daughter, Yolande Sylvia Nina Noble Pym; author's obituary from "The Times" of London tipped onto verso of front free endpaper. ♦Spine sunned to a pleasing hazel brown, a hint of foxing to frontispiece (and more so to facing tissue guard), otherwise A VERY FINE COPY, internally clean and fresh, and the handsome binding lustrous and with only the most trivial signs of wear. (See illustration opposite.) \$1,250

▶ 37, 39



▶ 36



▼ 35



This is a special copy of a collection of charming anecdotes from a dedicated bibliophile and accomplished raconteur, bound by Pym's favorite binder for his daughter. The work is well-named, for the reader has the sensation of chatting casually with a very knowledgeable friend in the cozy surroundings of his library. While the main topic may be books, there are many amusing divagations that reveal Pym's equal fascination with the social habits of his fellows. In Chapter Five, Pym (1844-96) deplores the fact that the binders of yesteryear are held in high esteem while the talent of contemporary artisans is overlooked. He praises Hayday, Tout, Marius Michel, and Joseph Zaehnsdorf (while noting that he declined to purchase Zaehnsdorf bindings done in human skin), but reserves his highest admiration for Birdsall of Northampton, a man who "spares no time, thought, or trouble in working out suitable designs for the books entrusted to his care." One of the most eminent and long-established of all English binders, Birdsall of Northampton was established when William Birdsall acquired John Lacy's bindery in 1792, and the firm continued to produce fine quality and often experimental bindings until 1961 (in 1899 its staff was reported to number as many as 250, though some of these employees were involved in manufacturing the company's other products: ladies' handbags, fancy boxes, and stationery). Birdsall would have been the obvious choice to bind a copy of this work for Pym's daughter, and the elegant, feminine design is certainly one that would appeal to a romantic young lady whose bookplate (by R. A. Bell) depicts Dante and Beatrice poring over a book. Pym was a respected solicitor who was also known as a bibliophile with a large and architecturally attractive library at Foxwold, his home in Kent. There, he entertained such literary luminaries as Robert Browning and Wilkie Collins, and captivated friends with just the sort of delightful anecdotes reproduced here. (ST12348)

38. (BINDINGS). BRIDGES, ROBERT. THE SHORTER POEMS OF ROBERT BRIDGES. (London: Geo. Bell & Sons, 1907) 175 x 110 mm. (6 7/8 x 4 3/8"). 2 p.l., 116 pp., [1] leaf (ads). VERY PRETTY CONTEMPORARY DARK GREEN MOROCCO, INLAID AND GILT, covers with fillet frame, inlaid red morocco tulip cornerpieces, large central oval of gracefully entwined gilt vines and leaves terminating in red morocco tulips and accented with gilt circlets (the covers with a total of 52 inlaid blooms), raised bands, spine compartments adorned with gilt leaves and circlets, gilt titling and turn-ins (rear turn-in with binder's stamp of "B L M"[?]), top edge gilt. Front free endpaper with ink ownership inscription of Desmond MacCarthy, dated December 1, 1947 (see below). ♦Spine sunned to an olive brown (as almost inevitably with green morocco), boards slightly splayed, isolated spots of foxing to opening leaves, two leaves with tiny marginal holes, other trivial imperfections, but a very pretty copy in excellent condition, fresh and clean internally, and the attractive binding bright and with only minimal wear. (See illustration opposite.) \$700

In a very pleasing and ably executed amateur binding, this is an edition of an extremely popular poetry collection with ties to the Bloomsbury Group both through its author and its former owner. Poet Robert Bridges (1844-1930) had written verse since childhood, and continued to do so while studying and practicing medicine. He was friends with a number of writers, musicians, and other artists, including architect Alfred Waterhouse, whose daughter he married. Through his younger wife, Bridges became acquainted with a new generation of literary artists—among them Roger Fry, Virginia Woolf, W. B. Yeats, Ezra Pound, Robert Graves, and E. M. Forster—to whom he gave his support and encouragement. This collection of his shorter works was first published in 1890 and often reprinted (including in augmented form in 1896 and after). The subsequent impressive sales of his "Poetical Works" (1912) was a major factor in his appointment as Poet Laureate in 1913. The very pleasant binding here is well designed and executed with considerable skill, though we do not know the identity of the binder. Marianne Tidcombe suggests that it may have been done by a pupil of Sangorski & Sutcliffe—perhaps male, based on the tools and design. Our former owner, literary reviewer and drama critic Desmond MacCarthy (1877-1952), had friends in common with Bridges, including Fry, Woolf, and Forster, so it is quite possible that the two were acquainted, despite the difference in their ages. MacCarthy's wife Molly is credited with coining the nickname "Bloomsbury Group." (ST12042)

39. (BINDINGS - CANAPE). HUNT, LEIGH. MEN, WOMEN, AND BOOKS: A SELECTION OF SKETCHES, ESSAYS, AND CRITICAL MEMOIRS, FROM HIS UNCOLLECTED PROSE WRITINGS. (London: Smith, Elder and Co., 1847) 200 x 122 mm. (7 7/8 x 4 7/8"). 32-page bookseller's catalogue at rear of volume I. **Two volumes.** First Collected Edition. FINE 19TH CENTURY CORDOVAN STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY CANAPE (stamp-signed on front turn-ins), covers with elegant gilt frame of curling leaves within double-ruled borders, medallion cornerpieces, raised bands, spines simply gilt in double-ruled compartments with drawer handle cornerpieces, gilt turn-ins, marbled endpapers, top edges gilt. With engraved frontispiece portrait and EXTRA-ILLUSTRATED with 37 portraits, most of them of famous writers. Front pastedown with armorial bookplate of A. R. Bishop. ♦Spines a little dulled, almost all of the plates slightly foxed, usually affecting adjacent leaves, occasional mild foxing to text, other trivial imperfections, but an excellent set, clean and fresh internally, and the handsome bindings with very lustrous covers and no significant wear. (See illustration on p. 28.) \$700

▶ 38, 45



This is a collection of Hunt's essays on several subjects including such diverse topics as female beauty, the inside of an omnibus, and "On seeing a pigeon make love." But as its title suggests, the majority of the essays deal with literary figures and related topics—Madame de Sevigné, Lady Mary Wortley Montagu, women poets, Pope, Pepys, bookstalls, bookbinding, "The World of Books," and so on. A voluminous writer, the notable essayist and critic Leigh Hunt (1784-1859) had talent without genius, and he had illustrious friends, among them Shelley and Keats, whom he introduced to each other. He operated a number of radical newspapers and became a martyr in the eyes of young liberals when he was imprisoned for attacks on the Prince Regent. At the same time, Dickens in "Bleak House" caricatured Hunt as a selfish, sentimental esthete in the portrayal of the character Harold Skimpole. The present anthology was one of several Hunt issued in the 1840s when he was much in need of funds. Hunt was among the first authors to see the potential for a new audience among travellers on the burgeoning railway system, who might like collections of short stories or essays that could be read during their journeys. Georges Canape (1864-1940) was one of the great French binders of his day, producing consistently high quality finishing in a distinguished career that lasted nearly 50 years. He took over his father's workshop in 1894, and produced both the Art Nouveau-style bindings popularized by Marius-Michel and classical revival bindings like ours, putting out volumes that, in the words of Duncan & DeBartha, were consistently "executed with superb technical precision." (ST12179)

40. (BINDINGS - CATHEDRAL STYLE). LA FONTAINE, JEAN DE. OEUVRES COMPLÈTES. (Paris: A. Sautélet et Cie., 1826) 225 x 140 mm. (9 x 5 1/2"). 4 p.l., viii, 495 pp., [1] leaf (contents). Printed in double columns. Edited and with a preface by Honoré de Balzac. ATTRACTIVE CONTEMPORARY ROSE-COLORED MOROCCO, ELABORATELY DECORATED IN BLIND AND GILT IN A CATHEDRAL STYLE, covers with thick and thin gilt rule border enclosing a blindstamped frame of lotus blossoms, each board featuring within that frame a central panel blindstamped with a rose window and Gothic arch design; wide gilt-decorated raised bands, two panels at head and tail of spine with decorative gilt rolls and blind tooling, two panels with gilt titling, and larger central panel containing a complex gilt arabesque; turn-ins with gilt foliate roll, marbled endpapers, all edges gilt. With engraved portrait on title page and 30 woodcut vignette headpieces by Thompson depicting scenes from the works, each with a small original tissue guard. Rochambeau 21; Vicaire IV, 931. ♦A touch of soiling to leather, extremities with a hint of rubbing, isolated signatures lightly browned (due to paper quality), other trivial imperfections, but quite an excellent copy, clean and fresh internally, and in a very pleasing binding that shows almost no signs of use. (See illustration on p. 32.) \$500

This an attractively bound copy of the complete works of perhaps the most celebrated French writer of the 17th century, edited by one of the most popular French writers of the 19th. Fabulist, poet, and playwright Jean de La Fontaine (1621-95) is best known for his "Fables" and his scandalous "Contes," but he also penned plays and was the most widely read French poet of his day. His admirers and friends

included fellow writers Racine, Molière, Boileau, and Madame de Sevigné. In addition to the “Fables” and “Contes,” our volume includes the plays “L’Eunuque,” “Clymène,” “Daphné,” “Astrée,” “Achille,” “Ragotin,” “Le Florentin,” “La Coupe Enchantée,” and “Je Vous Prends sans Vert,” as well as the poem “Les Amours de Psyché et Cupidon,” numerous other verses, and the author’s letters to his wife and selected friends. One of the most prolific and talented writers in 19th century France, editor Honoré de Balzac (1799-1850) was known for his sharp and unvarnished observations of society—notably displayed in his magnum opus “The Human Comedy”—and his works represented some of the earliest displays of realism in European literature. Deriving its name from the use of design motifs taken from gothic architecture, the so-called “Cathedral Binding” (or “Cathedral-Style Binding”) was fashionable in England and France for about three decades, beginning ca. 1810. In France—as here—the design was usually blocked, while in England it was typically accomplished with gilt tooling. The French binder Joseph Thouvenin is sometimes credited with popularizing the style. (ST12325b)

41. (BINDINGS - EMBROIDERED). SCOTT, SIR WALTER. ROKEBY, A POEM. (London: David Bogue, 1848) 108 x 69 mm. (4 1/4 x 2 3/4”). 4 p.l., 232 pp. VERY PLEASING 19TH CENTURY IVORY SILK DAMASK BINDING EMBROIDERED WITH SILK AND GOLD THREADS, upper cover with a spray of three pink flowers and four leafy branches framed by blue embroidered petals and buds at the head, tail, and corners, the whole design framed by and outlined in gold thread, flat spine framed with gold thread and with two pink and two blue flowers outlined in gold. With woodcut frontispiece showing a scene from the story. ♦Lower corners a little rubbed (one of them just beginning to fray), otherwise very fine, the binding bright and scarcely worn, and the text showing virtually no signs of use. (See illustration on p. 42.) \$550

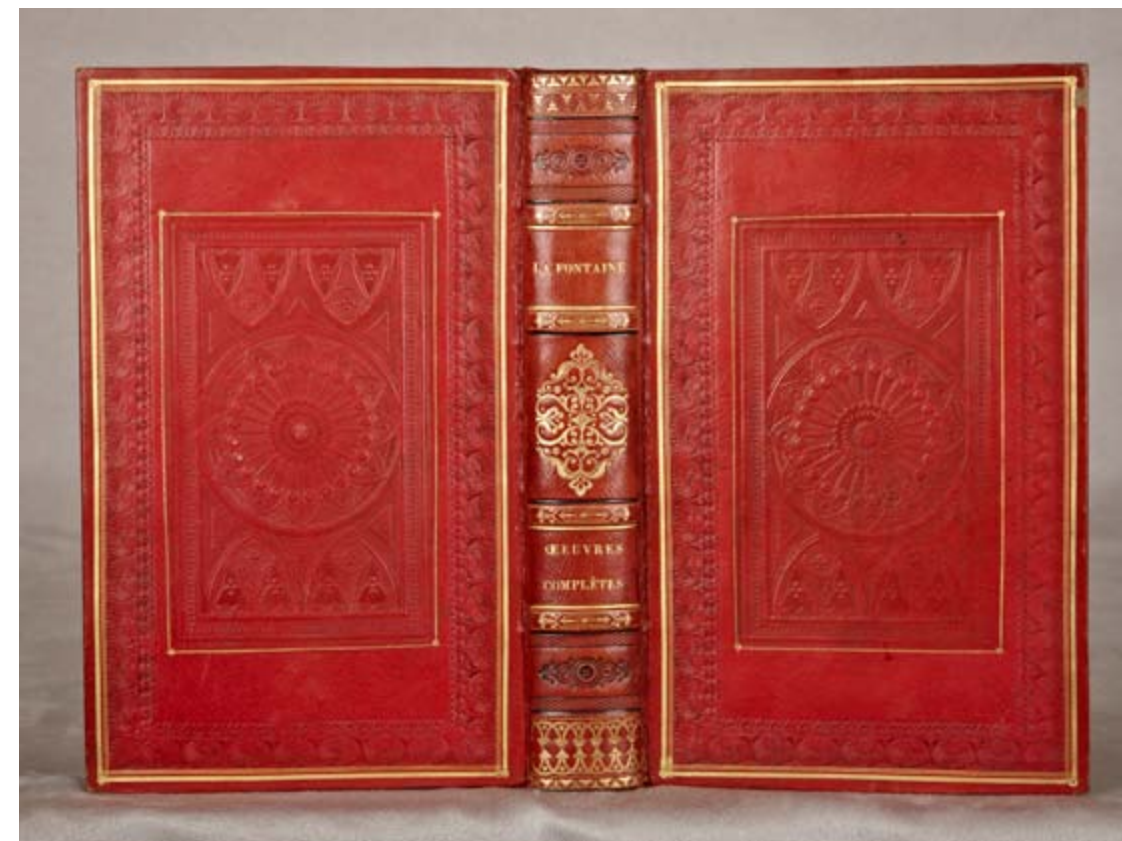
This is a very charming binding—presumably British—on an uncommon little edition of one of Walter Scott’s most popular works. The colors, design, and materials here are similar to those used in 17th century English embroidered bindings: among other specimens, there are two examples of embroidered books from that period with a pastel floral pattern on white satin in the British Library Database of Bookbindings (Shelfmarks c17a21 and c17a23). One likely difference is the gender of the artisan who produced the covering: 17th century embroidered bindings were almost always executed by men, while 19th century and later needlework coverings were mostly done by women, especially during the Arts and Crafts Movement in the latter part of the century. The volume itself—Scott’s narrative poem set in

Yorkshire just after the 1644 Battle of Marston Moor—was issued as part of Tilt’s “Miniature Classical Library,” a popular series of small works published in the 1830s. Our prettily bound copy was no doubt a special gift, and its fine condition is testimony that it has always been treasured and protected. (ST12024)

Probably Done by a Douglas Cockerell Student

42. (BINDINGS). EWALD, HERMAN FREDERIK. THE STORY OF WALDEMAR KRONE’S YOUTH. (Edinburgh: Edmonston and Douglas, 1867) 183 x 121 mm. (7 1/4 x 4 3/4”). **Two volumes.** FIRST EDITION IN ENGLISH. ATTRACTIVE ARTS AND CRAFTS-STYLE DARK GREEN MOROCCO, ELABORATELY GILT, each cover with 40 gilt lotus flowers (in five vertical rows of eight), the flowers all flanked by a gilt dot in each of the four corners, raised bands, spine panels with similar floral decoration, gilt titling and turn-ins, all edges gilt. ♦Green spines inevitably sunned to an olive brown, joints and corners a little rubbed, very isolated minor foxing, otherwise fine—clean and fresh internally, and the appealing binding lustrous and without significant wear. (See illustrations opposite and on back cover.) \$750

This Bildungsroman was the first work published by Danish writer Herman Frederik Ewald (1821-1908), who was in his day one of the most widely read authors in Denmark. Originally issued in 1861, it is the story of a rather vain young poet, Waldemar Krone, his rejection of the good provincial girl, Ida, who loves him, and his ill-fated infatuation with a flighty countess (after various reversals, the story ends well for Krone and Ida). While this and the two works that followed had contemporaneous settings, Ewald later became known for his meticulously researched historical novels. “Waldemar” is a surprisingly uncommon work: OCLC locates just six copies, three in the United States. The binding appears to have been executed by an amateur who could well have been a pupil of Douglas Cockerell, as a pencilled note on the front flyleaf of volume I asserts. The stamped titling on the spines is too uneven to have been Cockerell’s own work, though the intricate floral tooling on the boards is well done; in any case, the lotus flower stamp used on these covers seems identical with the tooling used for item #282 in Maggs Catalogue 1212, a book bound by Cockerell ca. 1902. Cockerell (1870-1945) was generally considered to be the leading and most respected binder of his day, and through his work, his teaching, and his publications, he probably exerted “more influence on bookbinding practice and design than any one man has had before.” (DNB) An apprentice for Cobden-Sanderson, Cockerell later taught Francis Sangorski and George Sutcliffe. (ST12149)



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Splendid Bindings Standing Out (and Very Tall) Among the Many Extra-Illustrated Copies of “Nell”

43. (BINDINGS). (EXTRA-ILLUSTRATED VOLUMES). CUNNINGHAM, PETER. THE STORY OF NELL GWYN. (London: Bradbury and Evans, 1852) 285 x 190 mm. (11 1/4 x 7 1/2”). **Two volumes.** FIRST EDITION IN BOOK FORM

(the text had appeared in “The Gentleman’s Magazine” of 1851). BEAUTIFUL SCARLET CRUSHED MOROCCO, ELABORATELY DECORATED IN BLIND AND GILT, covers with delicate gilt border of palmettes and floral sprays, central panel ruled in gilt, with blind tooled decorative rolls on either side of the fillet, obliquely set gilt cornerpieces, raised bands, spine compartments enclosed



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by single gilt fillet, with large gilt fleuron centerpiece framed by intricate blind tooling, wide turn-ins with multiple gilt rules and square fleuron at corners and in the middle of each side, top edges gilt. EXTRA-ILLUSTRATED WITH 115 PLATES, two of these in color and two double-page, most of these portraits of Nell, Charles II, and other luminaries of Restoration England, the remainder being views of important structures, including palaces. Each leaf of text in a window mount and with a ruled ink frame (a number of the plates, depending upon their size, also with such rules). ♦Occasional light offsetting from plates, isolated spots of faint foxing, the most trivial hints of wear at corners, otherwise AN ESPECIALLY FINE COPY, CLEAN AND FRESH INTERNALLY, AND IN A SPARKLING BINDING. (See illustration above.) \$3,750

This is a very handsomely bound and extensively extra-illustrated copy of the biography of Eleanor ("Nell") Gwyn (1650-87), an orange-seller and actress who became the most famous of Charles II's mistresses. Despite being illiterate, she was a successful comedienne, and she meant so much to the king that he is reported to have said on his deathbed, "Don't let poor Nelly starve." She died of apoplexy only two years after the king. Cunningham's account originally appeared in "The Gentleman's Magazine" in 1851 and then was published for the first time in book form by Bradbury & Evans in 1852. The "grangerizing" has been done here with great care: all leaves of the book and the accompanying plates are mounted in a frame of heavy stock, which has the double benefit of giving the text stately margins and of increasing the size of the book block to accommodate larger plates. Our binding is executed with notable taste and skill, and is too good to be unsigned. Probably done in the middle third of the 20th century, it could well be the work of Bayntun. This biography is not a rare book, but it is almost always seen in volumes that are considerably smaller. (ST12322)

44. (BINDINGS). FALCONER, WILLIAM. *THE SHIPWRECK*. (London: Printed for William Miller, 1806) 190 x 115 mm. (7 1/2 x 4 1/2"). 1 p.l. (title), liii, [i], 215, [1] pp. With a life of the author by J. S. Clarke, F.R.S. HANDSOME CONTEMPORARY NAVY STRAIGHT-GRAIN MOROCCO, ATTRACTIVELY GILT, covers bordered by double gilt rule enclosing a cresting gilt roll, flat spine divided into unequal compartments by multiple thick and thin gilt rules, large central compartments diapered by dotted rules, each diamond containing a gilt cirlet, a narrow compartment above and below this panel decorated by an elegant floral gilt roll, panels at head and foot with sunrise centerpiece and anular dot corners, turn-ins with gilt lozenge and bead roll, marbled endpapers, all edges gilt. With four engraved vignettes, engraved divisional title with vignette, and two dramatic engraved plates depicting the storm and shipwreck. Front pastedown with engraved bookplate of Castledown, an early library shelf label, and modern bookplate of Dr. and Mrs. D. Poushter; title page with early signature of "Ed. Conolly." ♦Just a hint of rubbing at spine ends and corners, boards with minor spotting and abrasions, faint offsetting from one plate, other trivial defects internally, but a really excellent copy in extremely pleasing contemporary morocco, the text bright, fresh, and clean, and the binding completely solid, especially lustrous, and with no significant wear. (See illustrations on p. 32 and on back cover.) \$350

This is an attractively bound early 19th century printing of the popular poem in three cantos by Falconer (1732-69) recounting the wreck of a ship on the coast of Greece. The work first appeared in 1762, with revised versions issued in 1764 and 1769, the year the author was drowned at sea, himself the victim of a shipwreck. The work is a supposedly autobiographical account of a shipwreck that occurred while Falconer was serving on a merchant ship in the Levant and that he survived along with two others. In the opinion of DNB, "the popularity of 'The Shipwreck' derives from its unique character as a technically detailed seafaring verse narrative, full of pathos and sublimity, from the pen of a professional sailor." The technical notes Falconer appended to his poem greatly impressed royal tutor George Lewis Scott, who proposed that our author compile a nautical dictionary, which was eventually published under the title of "Dictionary of the Marine" and which DNB says "became the standard nautical dictionary until the end of sail." (ST11901)

45. (BINDINGS - GRUEL). OXFORD BOOK OF FRENCH VERSE. (Oxford: Clarendon Press, 1908) 175 x 117 mm. (6 7/8 x 4 5/8"). xxxv, [i], 491, [1] pp. Chosen by St. John Lucas. VERY PLEASING AND UNUSUAL CONTEMPORARY VIOLET MOROCCO, GILT, BY GRUEL (stamp-signed at foot of spine), its design centered on the gilt titling in the central third of the flat spine, framed by a large and complex lozenge of curling vines extending onto both boards (so that the main pattern of decoration is only visible when one looks at both covers held open at the same

time), the binding bordered with a French fillet and with ornately twining complex cornerpieces, turn-ins with triple gilt fillet, royal purple silk endleaves, ALL EDGES GILT AND ELABORATEDLY GAUFFERED with an intricate strapwork pattern. ♦Spine lightly sunned (portions of the boards closest to the spine also a little faded), faint touches of wear and soiling to the leather, otherwise a fine copy in quite a pretty binding, the leather with only insignificant wear, and the text clean, fresh, and bright. (See illustration on p. 30.) \$600

This well printed anthology of French poetry covers the 13th through the 19th centuries and features a binding by one of the great turn-of-the-century French binders. The contents here are poems in the original French by writers ranging from Christine de Pisan to Victor Hugo, and including the most illustrious names in French literature (the introduction and notes are in English). The list of binders who trained at the Gruel atelier, founded in 1811, is the most distinguished in Europe, and their work for decades was unsurpassed on the continent for beauty and inventiveness. Léon Gruel (1841-1923), who took over the firm in 1891, was the single most famous person associated with this bindery. He amassed a very fine collection of early bindings, which formed the basis for his widely used "Manuel Historique et Bibliographique de l'Amateur de Reliure" (1887), and though he looked backward as an authority on binding history, he looked forward as one of the leaders of the movement pressing for the acceptance of revolutionary ideas in the decoration of modern bindings. Cleverness and innovation are evident in the present binding: although the gilt tooling here is traditional in style, the design that would normally appear on one board is spread out over both covers. Additionally, the intricate and elegant gauffering—its brittle brilliance contrasting with the suede-like softness of the silk endleaves—is an especially pleasing touch. (ST11944d)

Masterwork of Greek History, in Superb Bindings As Fine as They Were when Done in the 1830s

46. (BINDINGS - HAYDAY). MITFORD, WILLIAM. *THE HISTORY OF GREECE*. (London: Printed for T. Cadell, Strand; and W. Blackwood and Sons, 1838) 220 x 140 mm. (8 3/4 x 5 1/2"). Eight volumes. VERY HANDSOME CONTEMPORARY BLACK PEBBLE-GRAIN MOROCCO BY HAYDAY (each volume stamp-signed on verso of front free endpaper), covers with antique gilt panelling consisting of a border formed by plain, dotted, and delicate floral gilt rules and a central panel with similar but larger rolls and embellished with six lobes of scrolling floral fleuron cornerpieces; raised bands, spines lavishly gilt in compartments with central floral spray entirely surrounded by gilt scrolls, paisley forms, and small tools, densely gilt turn-ins, all edges gilt. Engraved frontispiece portrait of the author in volume I. Front pastedown of each volume with the bookplate of Maud Ketteler (see below). ♦First few leaves of volume I a bit foxed, very minor foxing and browning to some flyleaves in other volumes, otherwise AN EXCEPTIONALLY FINE COPY, without even trivial imperfections internally, THE SPARKLING ORIGINAL BINDINGS WITH NO SIGNS OF WEAR and providing a very attractive shelf appearance. (See illustration below.) \$4,500

This is the masterwork of historian William Mitford (1744-1827), offered here in a wonderful binding that still looks much as it did when it graced the shelves of a gentleman's library in the 1830s. One of the most prominent and productive English binders of the 19th century, James Hayday (1796-1872) first appeared in the London directories in 1825, and a dozen years later, he was employing a staff of between 30 and 40, including 10 finishers. The firm produced a great many pleasing though not especially decorative morocco bindings for Pickering, and was also responsible for some of the most elaborate and magnificent bindings of the period. The

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present set is typical of Hayday's decorative work for a large market, using high quality leather and being very liberal with gilt embellishment. In his book on the Oldaker Collection, Nixon describes Hayday as "one of the better documented London binders of the 19th century, since he had the misfortune to go bankrupt in 1861," though "he evidently enjoyed considerable prosperity up to 1848." Our author Mitford began his work on the history of ancient Greece after a visit to the Continent, during which he travelled to a number of countries but never, ironically, to Greece. The first volume appeared in 1784 and the last in 1818, the year he succeeded Gibbon as professor of ancient history at the Royal Academy. Mitford's notion of the ancient world was influenced by his strong monarchist views and abhorrence of the French Revolution. According to DNB, the second and third volumes of the "History" chronicling the rise and reign of Mitford's hero, Philip of Macedon, provided "ample scope for an analogy between the radical democrats of fifth-century Athens and the revolutionaries in France," and made repeated references to "a tyranny in the hands of the people' at Athens." Our early owner Maud Ketteler was the young American wife of the choleric career diplomat Baron Klemens von Ketteler, whose brutality as the head of the German legation in China led to his death during the Boxer Rebellion in 1900. (ST12102)

47. (BINDINGS - JACOTTE SOUCHIÈRE-CABOT). VOLTAIRE. *L'INGÉNU, SUIVI DU TAUREAU BLANC*. (Paris: Éditions KRA, [1930]) 213 x 156 mm. (8 3/8 x 6 1/4"). 2 p.l., 238, [4] pp. (pp. 69-72 and 65-68 out of order). ONE OF 1,000 COPIES (this "hors commerce" copy unnumbered). STRIKING CONTEMPORARY PURPLE MOROCCO BY JACOTTE SOUCHIÈRE-CABOT (stamp-signed in gilt on front turn-in), covers with bold geometric mosaic design in red, gold, green, and purple morocco, flat spine with gilt vertical titling. Color frontispiece and numerous color illustrations in the text by J. Pruvost. ♦In mint condition. (See illustration opposite.) \$175

This is an amusingly illustrated and attractively printed edition of Voltaire's satirical tale of a Frenchman, raised by the Huron Indians in America, who arrives in Paris in 1690 and encounters numerous misunderstandings regarding religious rites and social customs, which the innocent "savage" tends to take literally. As usual, Voltaire's targets are religious intolerance and government corruption. This book was the sixth issued in the "Collection Poivre et Sel," which consisted of primarily satirical works by French authors. The unusual binding employs large blocks of color assembled to make a bold, simplistic statement, a design that seems to complement the book's contents and illustrations. It was executed by a workshop located in La Cadrière d'Azur, a commune on the southeastern coast of France known for its Bandol wines. Like the publisher here, the bindery seems to have been active at the very end of the 1920s (ABPC lists one other binding by them, covering a book published in 1929). (ST12072)

Beautifully and Distinctively Bound Copy of the First Appearance of the Best Edition of Jonson

48. (BINDINGS). JONSON, BEN. *THE WORKS*. (London: Printed [by W. Bulmer] for G. and W. Nicol et al., 1816) 228 x 137 mm. (9 x 5 3/8"). **Nine volumes.** With critical and explanatory notes and a biographical memoir by William Gifford. First Printing of this Edition. VERY ATTRACTIVE 19TH CENTURY CRIMSON CRUSHED MOROCCO, GILT, covers with French fillet border, raised bands, spines densely gilt in compartments with central pomegranate surrounded by many small tools and framed by palmettes and volutes, each spine with two black morocco labels, turn-ins with very intricate floral rolls, marbled endpapers, all edges gilt. Engraved frontispiece portrait of the author in volume I. Front pastedown with heraldic bookplate of Henry Cunliffe (listed in Quaritch's "Dictionary of English Book-Collectors"). Front flyleaf with brief ink notation about William Gifford in a 19th century hand. Brunet III, 565; Graesse III, 476. ♦Lower board of volume I with repaired one-inch gouge to leather near fore edge (perhaps done at the time of binding?), one cover faintly faded, just the beginning of wear along a few joints, other trivial imperfections, but the lovely bindings very well preserved, especially bright, and with only insignificant signs of use. Mild offsetting from frontispiece, two leaves slightly soiled and with neatly repaired tears without loss, very isolated dots of foxing, otherwise very fine internally, the text remarkably smooth, fresh, and clean. (See illustration opposite.) \$7,500

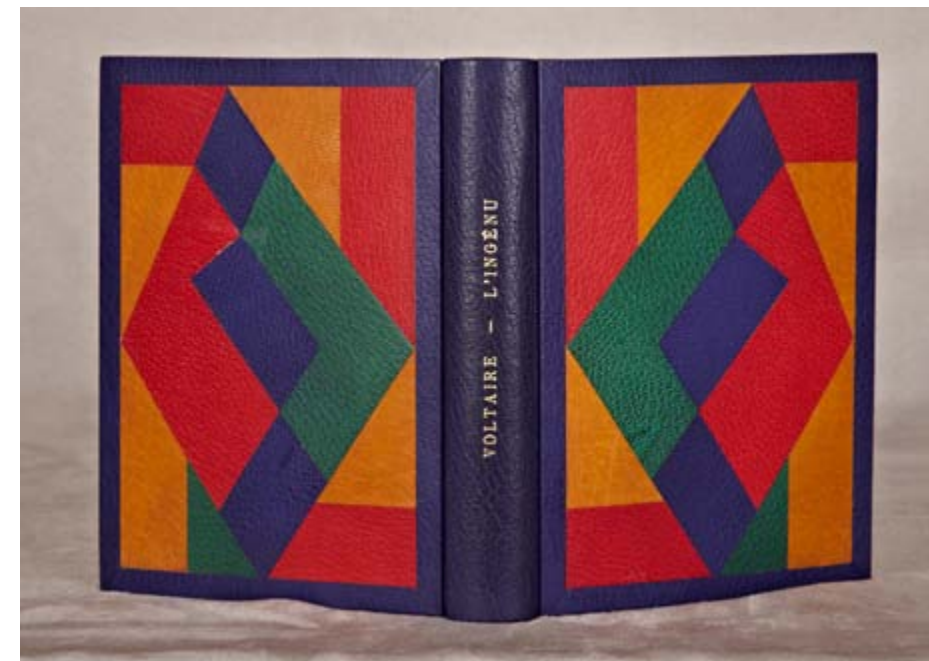
This is a lavishly bound set of the first appearance of a major edition of the poems and plays of Ben Jonson (1572-1637) who—excepting only Shakespeare—was the most important literary figure of his age. For the 21 years that he lived after Shakespeare's death, Jonson was the unquestioned ruler in all things literary. In 1616, he was the first playwright to publish his collected dramatic works, and in the same year, he became England's first (though unofficial) poet laureate. Nobody before or after him has displayed the fascinating characters of London so vividly on the stage. Brunet and Graesse agree that this is the best edition of Jonson's works, and it remained the standard text for many years. The editor Gifford (1756-1826) had a colorful and prominent career in the history of English letters. After a cruel upbringing during which the orphaned Gifford was apprenticed to a shoemaker by his indifferent godfather, the youth was befriended by a doctor who financed an Oxford education. He went on to write satires and to edit periodicals, including the "Quarterly Review" for 15 years. DNB says that as an editor, his response to contemporary literature was grumpily unappreciative, but his editions of the old dramatists are highly esteemed for accuracy and thoroughness. The bindings, which make a very fine appearance on the shelf, ought to be signed, since they are handsomely decorated, carefully executed, and distinctively designed—the appearance of the titling labels in the top two compartments (with the four compartments below all filled with dense gilt elaboration) is both quite different and quite pleasing. (ST12196)

49. (BINDINGS - MORRELL). BUNYAN, JOHN. *THE PILGRIM'S PROGRESS FROM THIS WORLD TO THAT WHICH IS TO COME*. (London: George Newnes, 1901) 166 x 98 mm. (6 1/2 x 3 7/8"). **Two volumes.** VERY FINE TAN MOROCCO, LAVISHLY AND INTRICATELY GILT IN A "SCOTTISH WHEEL" DESIGN, BY MORRELL (stamp-signed on front turn-ins), covers with large central wheel of 20 compartments containing elegant gossamer floral tools between two lines of dots radiating from a central rosette, massed tiny circle tools at head and foot of wheel, and above and below these, a triangle formed by small scalloped compartments and multiple tiny flowers, corners with large leaf frond tools, and the covers generally with many accenting small tools; raised bands, interlocking floral



▲ 49

▶ 47



▶ 48



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 in a swag pattern, ivory watered silk endleaves, all edges gilt. With 20 woodcuts by Edmund J. Sullivan. Front free endleaf with the name "Dorothy F. Stimson" stamped in gilt. ♦Spines slightly sunned (the second volume more than the first), just a hint of rubbing to top and bottom of front joints, but still A FINE AND VERY PRETTY SET, the richly gilt bindings lustrous and with no significant wear, and the interiors essentially pristine. (See illustrations on p. 36 and on back cover.) \$1,250

This is an extremely attractive combination featuring the work of three centuries: an early 20th century edition of a major literary work of the 17th century, in bindings that are reminiscent of the best work done in 18th century Scotland. The well-known allegorical tale of "Pilgrim's Progress," first published in 1684, is the master work of John Bunyan (1628-88), largely self-educated non-conformist preacher, veteran of Cromwell's Parliamentary Army, and giant in the history of English literature. The very lovely animated bindings here come from the distinguished London bindery of W. T. Morrell, 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). (ST12146)

A Luxurious Edition in a Sumptuous Binding

50. (BINDINGS). (PAINTINGS - ITALIAN). MANTZ, PAUL. LES CHEFS-D'OEUVRE DE LA PEINTURE ITALIENNE. (Paris: Firmin Didot, 1870) 408 x 290 mm. (16 x 11 1/2"). viii, 268, [2] pp. FIRST EDITION. DELUXE PUBLISHER'S BINDING OF RED MOROCCO, ORNATELY INLAID AND GILT, covers with inlaid gilt-tooled green morocco border flanked by black morocco strips, central panel with large and complex inlaid oval frame in black and tan morocco azured and stippled with gilt and accented with many gilt olive branches, this panel also with small stippled gilt cartouches at head, tail, and each side of the oval bearing the black initials "DF" (for Didot Frères), raised bands, spine gilt and inlaid in compartments with design echoing that on the covers,

black morocco label, EMERALD GREEN MOROCCO DOUBLURES with multiple thick and thin gilt rule frame and elaborate gilt strapwork, green watered silk endleaves, leather hinges, all edges gilt. With 50 PLATES, including 20 chromolithographs by Franz Kellerhoven and 30 woodcuts, as well as 40 tailpieces and decorative initials. ♦Joints and extremities a bit rubbed, half a dozen vague scratches to boards, tiny nick to spine, isolated spots of foxing or thumbing, otherwise a fine copy, internally clean, smooth, and fresh, and the impressive decorative binding solid and generally well preserved. (See illustrations opposite and on front cover.) \$1,250

This is a deluxe item, with thick, smooth paper, color plates, and a sumptuous binding that upgrades with elegance and animation the design used on the publisher's regular gilt-stamped green cloth binding. The work covers Italian art from the 13th through the 18th centuries, with chapters devoted to Giotto, Fra Angelico, Leonardo da Vinci, Michelangelo, Raphael, Titian, Corregio, Tintoretto, and Veronese, as well as to other artists of Florence, Venice, Padua, Umbria, and Bologna. The illustrations reproduce some of these artists' most acclaimed works. The binding is not signed, but is obviously the work of a fine Parisian workshop doing contract work for Didot, probably the pre-eminent name among French publishers at the time. (ST12262)

51. (BINDINGS). POLLOK, ROBERT. THE COURSE OF TIME: A POEM, IN TEN BOOKS. (Edinburgh: William Blackwood, and London: T. Cadell, 1833) 168 x 114 mm. (6 5/8 x 4 1/2"). 2 p.l., 394 pp. CHARMING EARLY 20TH CENTURY SKY-BLUE CRUSHED MOROCCO, ONLAID AND GILT, front cover with onlaid red morocco border flanked and decorated with gilt, this border expanding into wedge-shaped cornerpieces featuring a stylized gilt rosebud with curling gilt stems and onlaid green morocco leaves (their veins delicately traced with gilt), the border enclosing a large center panel featuring a prominent round centerpiece of onlaid red morocco containing the same gilt rosebuds and green morocco leaves found in the corners (but here seen in a graceful interlacing form), back cover repeating the same design, but entirely in gilt; raised bands, heavily gilt spine with the rose and leaf patterns repeating, wide turn-ins with three gilt fillets, all edges gilt. ♦Top of spine with very shallow piece of leather lost across approximately half its width, a hint of soiling to covers, spine uniformly sunned to a pleasing blue-green, otherwise fine, the quite pretty binding with virtually no wear to the joints or hinges, and with only trivial problems internally. (See illustration on p. 39) \$575

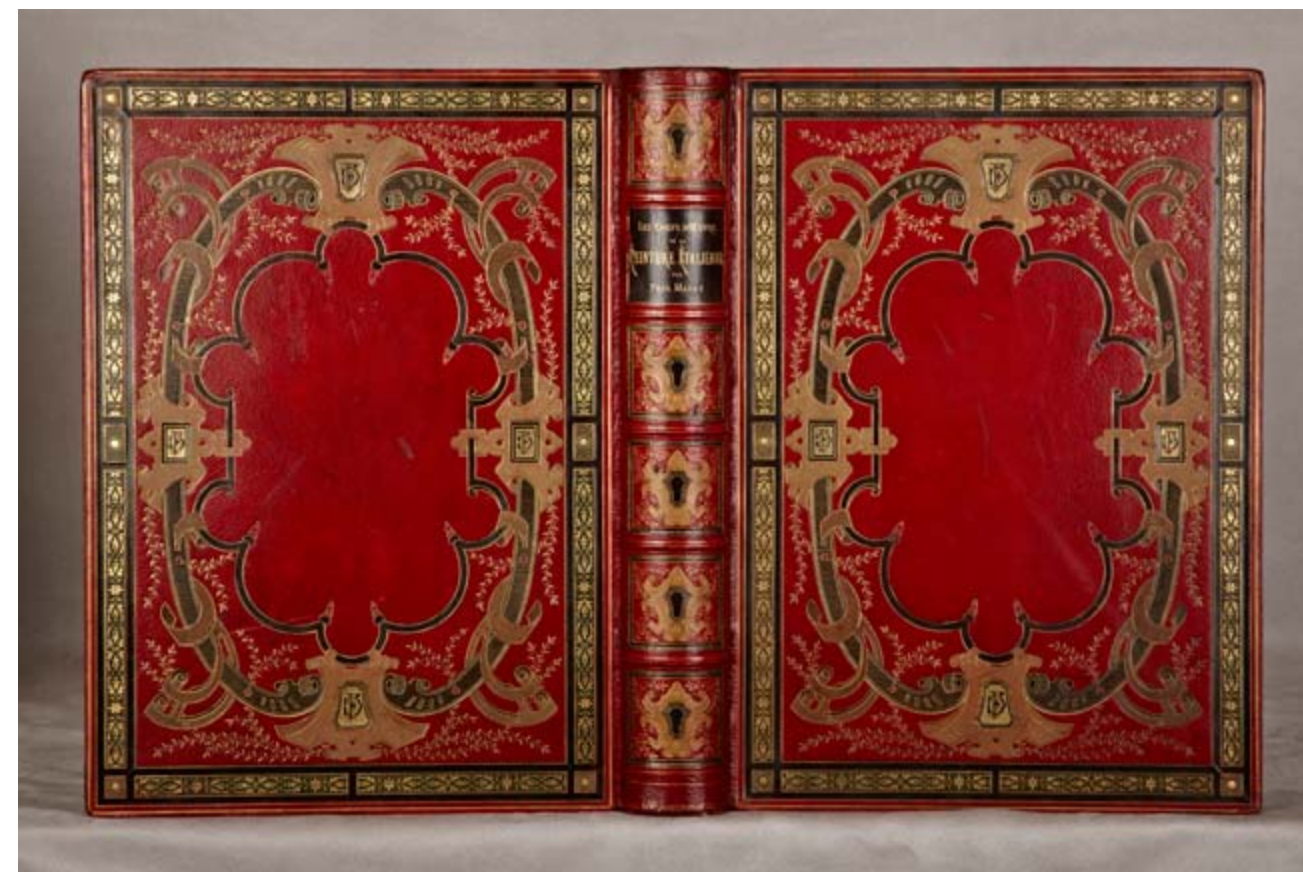
This is an attractively bound edition of a poem on a vast scale, ranging from Creation to Armageddon, heaven to hell, a work that enjoyed a great vogue during the 19th century. (It was first published in 1827; our title page calls this the 12th edition.) From a family of humble Scottish farmers, the poet Robert Pollok (1798-

1827) determined to become a minister, but at university in Glasgow he came under the spell of Byron's "Darkness." Our poem was composed during the last two years of Pollok's life; he died of consumption, which the author of the preface to another edition of this work attributed to too great a zeal for study, saying that "his books were literally his executioners." Ours is almost certainly an amateur binding, but the level of achievement is really quite impressive. (ST11421)

52. (BINDINGS - RAMAGE). LANDOR, WALTER SAVAGE. SELECTIONS FROM THE WRITINGS OF WALTER SAVAGE LANDOR. (London: Macmillan and Co., 1902) 154 x 100 mm. (6 x 4"). xxxvii, [i], 375, [1] pp. Arranged and edited by Sidney Colvin. VERY ATTRACTIVE CONTEMPORARY MOSS GREEN CRUSHED MOROCCO, ELEGANTLY GILT AND INLAID, BY RAMAGE (stamp-signed on front turn-in), each cover with large fan cornerpieces and equally large central oval medallion, these five areas consisting of black inlaid morocco outlined with a scalloped stippled border and elaborately decorated with gossamer fleurons, circlets, and multiple small tools; raised bands, spine gilt in compartments with central black inlaid morocco circle and much gilt elaboration emanating from it, lavishly gilt turn-ins in swag and cresting patterns, ivory moiré silk endleaves, all edges gilt (joints expertly repaired alongside top compartment and perhaps at bottom of lower joint). Title page with engraved oval portrait of Landor. Front

► 50

▼ 50



flyleaf with ink presentation inscription "Victor Sartori / from his affect[ionate] old Friend / Gery Milner-Gibson-Cullum / Leghorn 29 April 1910" (see below). ♦Spine and edges of boards sunned to a darker shade of green (the fading on the boards not noticeable because of all the gilt decoration), joints with a hint of rubbing, lower corners a bit bent and one of them with leather worn away, but the flamboyant binding solid, with bright covers, and with its imperfections only slightly affecting the original impact of the volume design. Hinge open near the back (nothing loose), one prefatory leaf with creasing and a short marginal tear, but the text clean, fresh, and very smooth. (See illustration below.) \$550

These selections from the prose and poetry of Walter Landor (1775-1864) are presented in an intricately tooled volume produced by one of the leading names in English binding (see following entry for more on the Ramage bindery). The contents are arranged by editor Sidney Colvin (1845-1927) into sections titled "Dramatic and Narrative," "Reflective and Discursive," and "Personal and Autobiographical." Among much else, we find a number of fascinating dialogues from his "Imaginary Conversations," which take place between historical characters at moments of powerful emotion, generally just preceding climactic action, with the end being the revelation of character. Day calls these "a gallery of more extensive historical portraits than attempted by any other writer in English," stating that Landor here "added considerable dimensions to English prose." Our copy was a gift from antiquary, historian, and contestant in the long-name competition, George Gery Milner-Gibson-Cullum (1857-1921), who is best known for writing a number of articles for the Dictionary of National Biography. Ramage bindings are especially notable for their remarkably delicate, careful, and elaborate gilt work, and that is clearly evident here. (ST12045)

▼ 51



53. (BINDINGS - RAMAGE). SHELLEY, PERCY BYSSHE. *POEMS OF SHELLEY*. (London: Macmillan and Co., 1908) 155 x 100 mm. (6 1/8 x 4"). lxvi, [ii], 340 pp. Selected and arranged by Stopford A. Brooke. VERY PRETTY CONTEMPORARY MOSS GREEN CRUSHED MOROCCO, LAVISHLY GILT, BY RAMAGE (stamp-signed on front turn-in), covers with identical decoration featuring a wide frame densely tooled with gilt stars and with heart cornerpieces outlined in gilt, the frame enclosing a central panel featuring graceful floral spray with four inlaid cream morocco Tudor roses on a stippled background, raised bands, spine gilt in five compartments, those at either end with gilt-edged heart centerpieces on a field of stars, two with gilt titling, and one larger center compartment containing a long-stemmed cream morocco Tudor rose on a stippled background, turn-ins framed with decorative gilt rules enclosing 12 inlaid ivory morocco roses, white watered silk endleaves, all edges gilt. Title page with engraved vignette of Shelley's birthplace. ♦Spine a shade darker than the covers, just a hint of rubbing to extremities, a couple of small spots of foxing, but a fine, fresh copy internally, in a lustrous, scarcely worn binding. (See illustration below.) \$750

This is an attractively bound copy of a thoughtfully selected collection of Shelley's verse. Editor Stopford Brooke (1832-1916) was a prominent preacher and literary critic who wished to induce his audience, via these carefully chosen representative poems, to read the whole of the poet's canon. The works have been arranged by topic, grouping together poems on death, liberty, love, nature, and time. Our volume features a charming exterior produced by 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

▼ 52, 53



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). (ST12370o)

54. (BINDINGS). RAMSAY, ALLAN. *THE POEMS OF ALLAN RAMSAY . . . TO WHICH ARE PREFIXED, A LIFE OF THE AUTHOR . . . AND REMARKS ON HIS POEMS*. (London: Printed by A. Strahan for T. Cadell Jun. and W. Davies, 1800) 213 x 130 mm. (8 3/8 x 5 1/8"). Two volumes. The life of Ramsay by the editor, George Chalmers; "Remarks on the Genius and Writings of Allan Ramsay" by A. F. Tytler, Lord Woodhouselee. "A new edition, corrected and enlarged." VERY ATTRACTIVE CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, covers with wide frame formed by multiple plain and decorative gilt rules, raised bands, spines densely gilt in scallop-edged compartments filled by large, complex fleuron, intricately gilt turn-ins, marbled endpapers, all edges gilt. With woodcut head- and tailpieces, engraved frontispiece portrait, engraved folding facsimile, and one engraved vignette in text. Front pastedown with engraved armorial bookplate of James Banks Stanhope (probably the person by that name who lived from 1821-1904 and was a member of Parliament for North Lincolnshire from 1858-62). Martin, 251; ESTC T-143025. ♦Spines uniformly a little darkened, just a hint of rubbing to joints and corners, occasional minor foxing (a bit more prominent on opening and closing leaves and on the two plates), one leaf with one-inch chip to head margin (no loss), other trivial imperfections, but still QUITE A PRETTY SET IN EXCELLENT CONDITION, clean and fresh internally, and in bindings with lustrous boards and only insignificant wear. (See illustration on p. 2.) \$600

This is a handsomely bound collection of poems by a major figure in 18th century Scottish literary culture. Of humble origin, Ramsay (1686-1758) was apprenticed to an Edinburgh wig maker before becoming a bookseller, the founder of a prototypical literary club called the Easy Club, the editor of an important Scots verse collection called "The Tea-Table Miscellany," and in general a promoter of Scots poetry and poets. He was also a renowned poet himself. The present collection divides his works by type: serious, elegiac, comic, satiric, epigrammatic, pastoral, lyric, epistolary, and fabular. His devotion to all things Scots led Ramsay to write much of his poetry in a Scots dialect, and copious footnotes and a glossary are provided to assist the reader. The most attractive unsigned period bindings boast extremely delicate and intricate gilt tooling, and are obviously the work of a skilled craftsman. (ST12175)

55. (BINDINGS - RIVIERE). BACON, SIR FRANCIS. *BACON'S ESSAYS AND COLOURS OF GOOD AND EVIL*. (London and New York: [Printed by Cambridge University Press for] Macmillan and Co., 1891) 210 x 130 mm. (8 1/4 x 5 1/4"). xxiii, [i], 388 pp. Edited with notes and glossarial index by W. Aldis Wright, M. A., Trinity College, Cambridge. From the "Golden Treasury" series. HANDSOME NAVY BLUE MOROCCO, GILT, BY RIVIERE AND SON (stamp-signed on front turn-in), covers with border composed of five plain rules and incorporating a scalloped corner configuration containing a pentagonal element, raised bands, spine intricately gilt in compartments outlined by plain and stippled rules enclosing an inner frame repeating the cover design, and, at the center, an elaborate fleuron emanating from a floral tool and punctuated by many tiny dots, turn-ins densely gilt, maroon glazed endpapers, top edge gilt, other edges untrimmed. Engraved frontispiece in three states and the title page with the same image in a fourth, tissue guard before title page. A Large Paper Copy. ♦Spine just slightly and uniformly sunned toward blue-green, title page with faint offsetting from tissue guard (another page with a small area of darkening from laid-in piece of paper), one leaf with two tiny marginal tears expertly repaired, one page with trivial foxing, but all of these imperfections insignificant, and in general A FINE COPY IN A MOST ATTRACTIVE BINDING, the text uniformly fresh, bright, and clean, and the binding lustrous and virtually unworn. (See illustration on p. 44.) \$450

This is a special luxury copy of a late 19th century edition of Bacon's famous "Essays," first printed in 1597. As Oxford Companion indicates, the text here comprises Bacon's "collections of reflections and generalizations and extracts from previous authors, woven together . . . into counsels for the successful conduct of life, and the management of men." Some of the essays "deal with questions of state policy, . . . some with personal conduct, . . . some on abstract subjects such as 'Truth,' 'Death,' and 'Unity' . . . [and] some reveal Bacon's delight in Nature, such as the pleasant essay 'Of Gardens.'" Day says that "in Bacon's hand the essay is an impersonal gem of worldly wisdom," and most of the essays reflect an intention to provide "cold-blooded instruction on how to get ahead in life." In short incisive prose modeled after Tacitus, "the aphoristic skill and wise experience of Bacon unite to form some of the most memorable and penetrating phrases in English." DNB indicates that this is an important edition, pointing out "the accuracy of [Wright's] text and the concise learning of its notes." In very fine condition, our volume gives special pleasure from the handsomely decorated Riviere binding, to the high quality laid paper, to the carefully printed text within enormous margins. For more on the binder, see following entry. (ST12270)

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

56. (BINDINGS - RIVIERE). BUTLER, SAMUEL. *HUDIBRAS*. (London: Charles and Henry Baldwyn, 1819) 241 x 146 mm. (9 1/2 x 5 3/4"). **Three volumes.** APPEALING CHESTNUT BROWN MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in of each volume), covers with gilt French fillet borders, raised bands, SPINES VERY HANDSOMELY GILT in compartments featuring a large central fleuron surrounded by a lozenge of small tools and enclosed by elaborate volute cornerpieces, densely gilt inner dentelles, glazed endpapers, top edges gilt, the hinges neatly reinforced with paper (though with some glue stains) and the volumes very expertly rejointed. EXTRA-ILLUSTRATED WITH 175 PLATES, 66 of these in color (missing called-for portraits of George Wither and Duns Scotus). ♦ Corners a little rubbed, a small minority of inserted plates somewhat foxed (and with minor offsetting onto facing pages), but an excellent set, internally clean and fresh, and the richly gilt bindings lustrous and generally very appealing on the shelf, with virtually no surface wear. (See illustration opposite.) **\$1,250**

This is a beautifully bound copy of an attractively printed major edition of Butler's famous mock epic in octosyllabic couplets, first published in 1663-78. Modelled after "Don Quixote," the work satirizes the hypocrisy and self-seeking of the Presbyterians (represented by the title character) and the Independents (represented by his squire Ralpho). The two are subjected to humorous adventures that provide ample opportunity to demonstrate their pedantry, greed, duplicity, and cowardice, as well as the ridiculous nature of their sectarian squabbles. The present set includes the copious notes of Zachary Grey (1688-1766), which were first published in 1744, and charming illustrations by John Thurston, plus many additional portraits and vignettes. Thurston (1774-1822) was one of the most popular book illustrators of the period, and his graceful woodcuts can be found in many of the first editions published in Great Britain in the opening two decades of the 19th century. Brunet calls this a "bonne edition ornée" with "jolies vignettes . . . en bois." Lowndes says ours is the best modern edition. The present set is in a very handsome ornate binding by Riviere, considered one of the foremost names in English binding partly because the firm did consistently fine work and partly because it was so long in business. Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known (as here) as Riviere & Son, and the bindery continued to do business until 1939. In the early part of the 20th century, an intense rivalry between Riviere and Sangorski & Sutcliffe developed, and collectors have reaped immense dividends ever since in the form of more and more elaborate work that was not infrequently of breathtaking beauty. (ST11744c)

***One of 60 Copies on Japon, the Fine
Roderick Terry Copy in Inlaid Riviere Morocco***

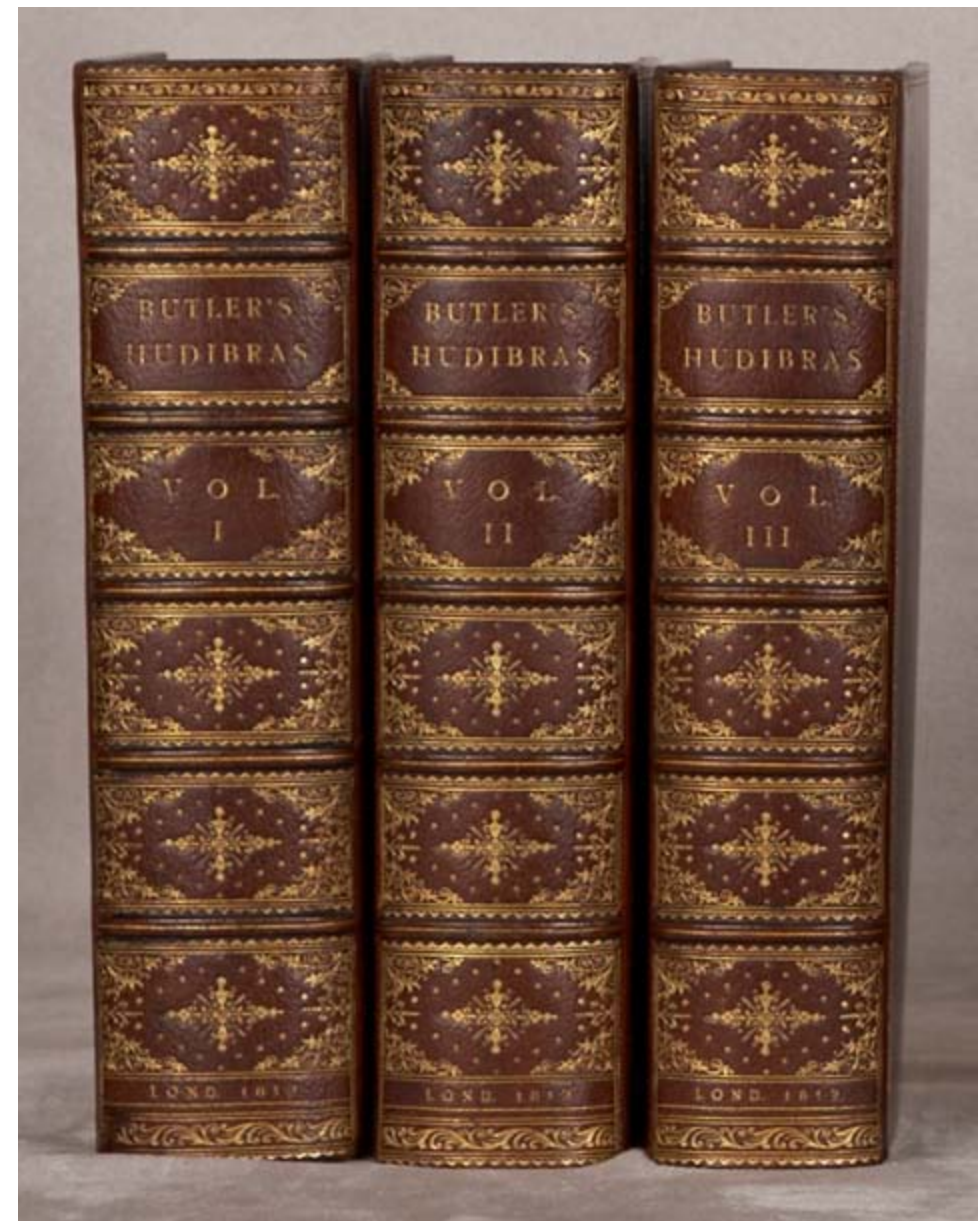
57. (BINDINGS - RIVIERE). COWLEY, ABRAHAM. *POEMS FROM THE SELECTED WRITINGS*. (Guildford: [Printed at the Astolat Press for] A. C. Curtis, 1902) 124 x 98 mm. (4 7/8 x 3 7/8"). vii, [i], 140, [2] pp. With a biographical essay by Dr. Sprat, Bishop of Rochester. ONE OF 60 COPIES ON JAPANESE VELLUM (this is copy #59). EXTREMELY APPEALING BEIGE CRUSHED MOROCCO, ELABORATELY GILT AND INLAID, BY RIVIERE (signed at foot of front turn-in), both covers with three green inlaid strapwork ribbons (two forming outer borders, the other an inner interlacing knot), the ribbons set against a densely stippled ground and enclosing a large undecorated central double oval area, corners with red stylized floral inlays; raised bands, spine compartments gilt with finely stippled ground, inlaid green border, and red inlaid rosette centerpiece, gilt turn-ins, top edge gilt, other edges untrimmed. In a matching felt-lined slipcase with a morocco edge. Printer's device on title page and last leaf, engraved frontispiece portrait. Front pastedown with engraved bookplate of Roderick Terry (see below). ♦ Spine slightly and uniformly sunned to an attractive butterscotch color, a touch of soil to covers, otherwise a very charming little book in especially fine condition, the binding unworn, and the text with virtually no signs of use. (See illustration opposite.) **\$350**

This fine press edition of 17th century poetry is in a very attractive binding from one of England's premier workshops and comes from the library of one of America's great collectors. Cowley (1616-67) published his first volume of verse at the age of 15, and went on to become one of the most popular poets of his day. Our collection contains his elegies for his friends Henry Wootton, William Harvey, and Richard Crashaw; the love poems from his most popular book "The Mistress"; odes in the style of Anacreon and Pindar; and essays in verse and prose on a variety of topics. Characterized by Dickinson as "a connoisseur in the grand old tradition of the 19th century," Roderick Terry (1849-1933) collected beautiful and substantial items chosen with considered discrimination. He 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. "Modern British and American Private Presses (1850-1965): Holdings of the British Library" lists 21 books issued, mostly between 1901 and 1908, by the Astolat Press in Guildford founded by A. C. Curtis, almost all of them famous works of English literature. (ST12059)

▶ 57, 41



▶ 56



58. (BINDINGS - RIVIERE). MOORE, THOMAS. *IRISH MELODIES*. (London: Printed for J. Power, and Longman, Hurst, Rees, Orme, and Brown, 1821) 175 x 110 mm. (6 7/8 x 4 1/4"). xii, 259, [1] pp. Second Printing. CHARMING LATE 19TH CENTURY OLIVE GREEN CRUSHED MOROCCO, ATTRACTIVELY GILT, by Riviere, covers with wide gilt frame of shamrocks on a background of tiny dots, flat spine with similar decoration, turn-ins with double-ruled gilt frame and shamrock cornerpieces, moss green watered silk endleaves, leather hinges, top edge gilt, other edges untrimmed. With woodcut title page vignette and tailpieces, and with 10 full-page woodcuts of goddesses, nymphs, and mythical heroes. ♦ Spine uniformly faded to hazel brown (as almost always with green morocco), some similar fading around edges of the boards, front joint with just a hint of wear at the very top, isolated mild smudges and a few faint creases internally, other trivial imperfections, but a very pretty copy in excellent condition, the binding entirely solid and scarcely worn, and the text generally quite clean and entirely fresh. (See illustration opposite.) \$650

The Irishman Moore (1779-1852) achieved in his day a popularity nearly as great as that of Byron, a close personal friend for whom he served as literary executor and who contributed to Moore's success in both direct and indirect ways. The present work was the first to bring Moore fame, and continued to be a source of revenue throughout his career. According to DNB, the series of Irish melodies Moore put together (beginning in 1808) at the behest of publishers William and James Power, "proved astonishingly successful." He wrote "words for characteristic Irish airs arranged by Sir John Stevenson, and Moore's splendid performances were more than enough to recommend the songs to fashionable society." The delightful binding by Riviere is most appropriate to the contents, and would no doubt have pleased Moore, a fervent Irish patriot. (ST12098)

59. (BINDINGS - SANGORSKI & SUTCLIFFE). MARCUS AURELIUS ANTONINUS. *[MEDITATIONS]*. (London: Arthur L. Humphreys, 1913) 165 x 130 mm. (6 1/2 x 5 1/8"). 2 p.l., 282, [2] pp. HANDSOME MAHOGANY CRUSHED MOROCCO BY SANGORSKI & SUTCLIFFE for E. P. Dutton & Company, New York (stamp-signed on front and rear turn-ins), covers bordered by three gilt and one black rule, gilt lettering on central panel of front board, blind tooled lines extending from the five raised bands onto each cover and terminating in leaf clusters, spine gilt in compartments framed by black and gilt rules and with central quatrefoil ornament in black, densely gilt turn-ins, marbled endpapers, all edges gilt. Front pastedown with book label of Abel E. Berland (see below). ♦ A hint of wear to front joint at top and bottom, but a very fine copy—clean, fresh, and bright inside and out. (See illustration opposite.) \$500

This attractively bound volume of Stoic meditations is one of the works issued by Humphreys as part of the "Royal Library Belles Lettres" series. The text is attractively printed with wide margins on thick watermarked paper that is extraordinarily fresh and bright. The tastefully designed and skillfully executed binding is typical of the fine work produced by Francis Sangorski and George Sutcliffe. These partners met when both attended Douglas Cockerell's bookbinding classes as youths at the L. C. C. Central School. Cockerell was so impressed by their aptitude 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. The present volume comes from the very distinguished collection of Chicago bibliophile Abel Berland (1915-2010). The sale of books from his library 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. (ST12040b)

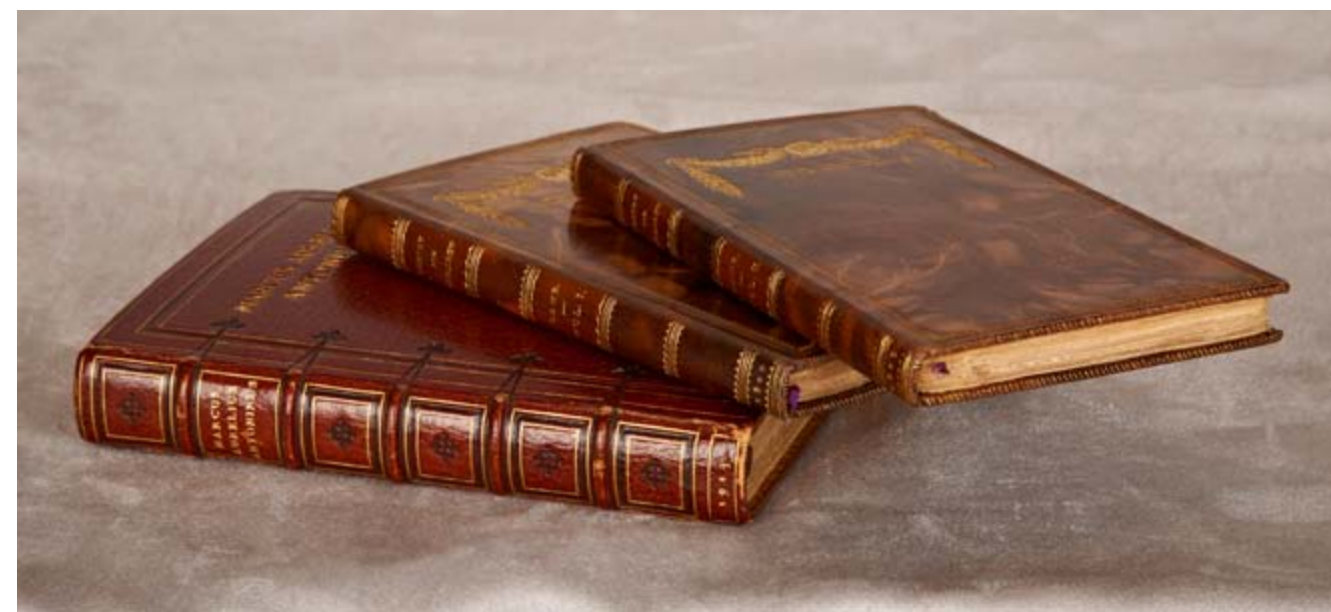
In a Fine Inlaid Sangorski Binding, and with An Autograph Letter from Vedder the Illustrator

60. (BINDINGS - SANGORSKI & SUTCLIFFE). OMAR KHAYYÁM. VEDDER, ELIHU, Illustrator. *THE RUBÁIYÁT OF OMAR KHAYYÁM*. (Boston: [Printed at the Riverside Press for] Houghton Mifflin and Company, 1894) 214 x 154 mm. (8 3/8 x 6"). 30 leaves, 61 pp., all printed on French-fold paper. Translated by Edward FitzGerald. ELEGANT SKY BLUE CRUSHED MOROCCO, ELABORATELY GILT AND BEAUTIFULLY INLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers with wide, heavily stippled gilt frame inlaid with twining grape vines in brown, green, and purple morocco, raised bands, spine gilt in stippled compartments with similar inlaid grape vine weaving through the length of the spine, very wide turn-ins of blue morocco enclosing red silk pastedowns framed by ivory morocco that is inlaid with green and brown, the turn-ins featuring very large corner ornaments of inlaid green grape leaves, top edge gilt. With the original black and gold printed gray wrappers designed by Vedder bound in. With illustrated title, six pages of notes with decorative frames, frontispiece, and 50 plates illustrating the poem, inset with panels of text, all by Elihu Vedder. Verso of front free endleaf with engraved bookplate of William F. Gable; front flyleaf with AUTOGRAPH LETTER FROM THE ARTIST tipped on. ♦ Spine uniformly a little sunned, thin crack the length of the front joint, rear joint just beginning to crack, but the binding still entirely solid, and the beauty of the flamboyant decoration undiminished; very fine internally, with no signs of use. (See illustrations on p. 46 and on back cover.) \$1,250



▶ 58, 55

▼ 59, 67



This is a beautifully bound copy of an important illustrated edition of FitzGerald's lush and lilting translation of the celebrated 12th century classic collection of evocative short verses, tinged with a sense of the vanity of all things. A work that appealed strongly to Victorian sensibilities, the "Rubáiyát," first printed anonymously in 1859, became immensely popular and went through a great many editions. Sangorski & Sutcliffe created a number of splendid bindings for copies of the "Rubáiyát," most famously the "Great Omar" that was lost on the Titanic. Here, they have apparently taken inspiration from a quotation in the frontispiece: "Better be jocund with the fruitful Grape / Than sadden after none or bitter fruit." Although restrained

in comparison with the most lavishly decorated Sangorski & Sutcliffe bindings, this one nonetheless has bold colors, thoughtful design, and flawless execution, all hallmarks of the firm's work. According to the Smithsonian, which owns the original designs, "from the moment of its publication, Elihu Vedder's 'Rubáiyát of Omar Khayyám' achieved unparalleled success. . . . Critics rushed to acclaim it as a masterwork of American art, and Vedder (1836-1923) as the master American artist. Vedder's 'Rubáiyát' set the standard for the artist-designed book in America and England." The autograph letter tipped into our volume was written to a Boston gallery owner named Doll regarding paintings the artist has and will have for sale. It is dated December 16,

1868, a time when Vedder had returned to America from his home base in Rome to persuade the reluctant (and wealthy) parents of Carrie Rosenkrans to allow him to marry their daughter. Happily, Vedder and Rosenkrans were able to wed, and honeymooned in Italy, where they made their home for the remainder of their lives. (ST12216)

61. (BINDINGS). UZANNE, OCTAVE. NOS AMIS LES LIVRES: CAUSERIES SUR LA LITTÉRATURE CURIEUSE ET LA LIBRAIRIE. (Paris: Maison Quantin, 1886) 185 x 123 mm. (7 1/4 x 4 3/4"). 2 p.l., iv, 318 pp., [1] leaf (colophon). FIRST EDITION. ONE OF 1,000 COPIES on Holland paper. (There were also 30 on Whatman paper, 30 on Japon, and 5 on Chine, the last not for sale). STRIKING RED CRUSHED MOROCCO, ELABORATELY GILT, FOR HATCHARD'S OF PICCADILLY (stamp-signed on front turn-in), covers framed by undulating sprays of tulips and spade-shaped leaves accented with tiny stars, cornerpieces with similar tulips on a stippled background, raised bands, spine gilt in compartments featuring heart-shaped leaves on ascending stems against a ground of tiny gold stars, intricate gilt turns-ins continuing the same designs, marbled endpapers, top edge gilt. Engraved frontispiece of a cozy private library. Engraved visiting card of Thérèse Iselin tipped in at front (see below). Occasional pencilled marginalia. ♦Front joint, head of rear joint, and lower corners a bit rubbed (and neatly refurbished), the usual offsetting from turn-ins to free endleaves, but internally A FINE COPY IN A VERY PRETTY AND ESPECIALLY ANIMATED BINDING with enough gilt to compensate for the wear. (See illustrations opposite and on back cover.) \$950

This is a very handsomely packaged collection of "informal chats" on "Our Friends, Books," comprising an amusing look at book collecting, bibliomania, and the book trade. Uzanne (1851-1931) was a prolific author as well as an enthusiastic collector, and wrote widely on fashion as well as on books. When he visited New York in 1893, the "Times" called him "the best authority that book lovers know on subjects specially interesting to book lovers." He was known for collecting and championing works by modern authors, presses, and binders, and his library contained many fine examples of bindings by Charles Meunier, Lucien Magnin, and other Belle Epoque masters. The chatty essays here discuss the perils and pleasures of collecting, speculate about libraries of the 25th century, and convincingly argue that a person's library is perhaps the best way to tell an individual's character, talents, tastes, dreams, and loves: "By the catalogue of his books, one knows the man." Thérèse Iselin, whose card is tipped on at the front, was the daughter of New York banker Adrian Iselin and wife of diplomat Irwin B. Laughlin (1871-1941), who served as Minister to Greece from 1924-26 and Ambassador to Spain from 1929-33. Partaking of more than a little of the style of the Doves Bindery, the unsigned binding here would surely have pleased Uzanne's bibliopegic tastes: the flowers on the covers almost appear to be waving in a breeze, and the whole effect is at once sensual and exuberant. (ST12106)



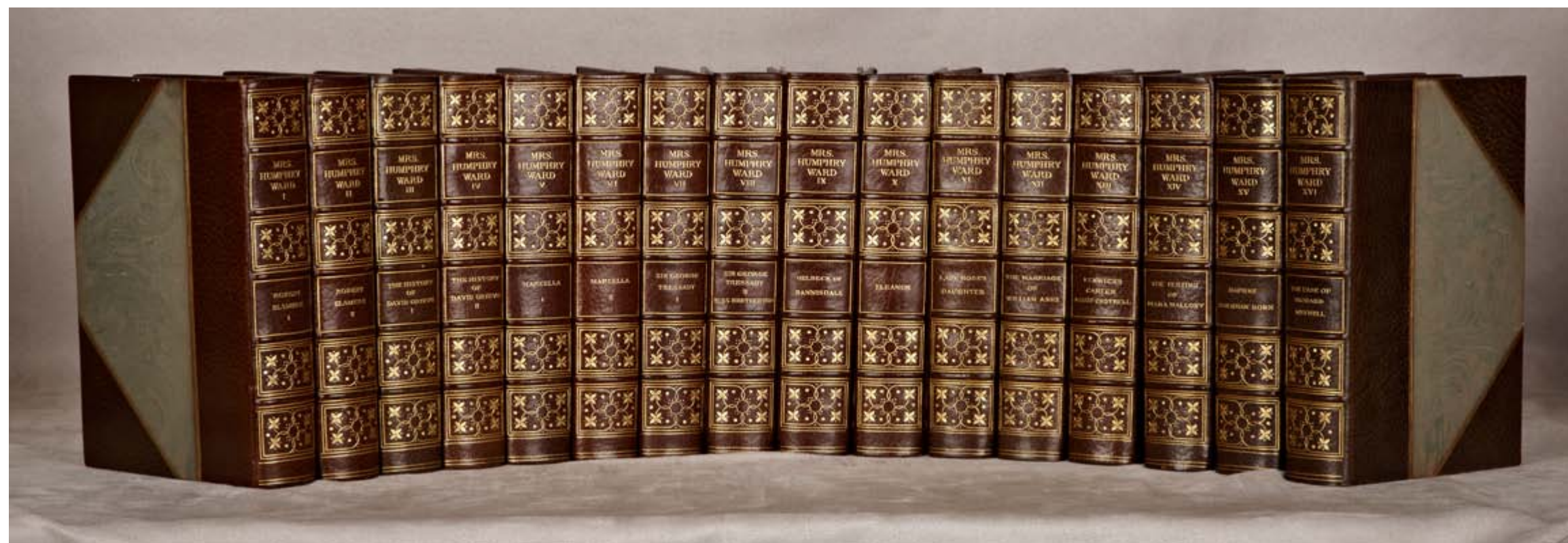
▶ 60, 61

A Well-Bound Set of the Riverside Edition of the Popular Mrs. Ward, Author of "Robert Elsmere"

62. (BINDINGS). WARD, MRS. HUMPHRY [MARY A.]. THE WRITINGS. (Boston and New York: [Printed at the Riverside Press for] Houghton Mifflin Company, 1909-12) 227 x 157 mm. (9 x 6 1/8"). **16 volumes.** ONE OF 750 COPIES OF THE AUTOGRAPH EDITION, SIGNED BY THE AUTHOR (this is copy #100). Attractive contemporary

olive brown crushed three-quarter morocco, raised bands, spine compartments gilt with centerpiece of four entwined flowers accented with large and small gilt dots, marbled endpapers, top edges gilt. With dozens of photogravure illustrations of locations described in the text. ♦Leaves a little browned at edges because of inferior paper stock, otherwise AN ATTRACTIVE SET IN VERY FINE CONDITION, with only the most trivial imperfections to bookbindings and text. (See illustration below.) \$1,500

▶ 62



This attractive set contains eight of the best-known novels of Mary Augusta Arnold Ward (1851-1920), including "Robert Elsmere," the work that made her name famous. "Elsmere" explores the crisis of faith experienced by a young clergyman who decides to leave the priesthood to work with the poor in the East End of London. Most of Ward's works had similar themes, characterized by the Oxford Companion as "contrasting traditional belief with the values of progress and intellectual freedom." These were as popular in America as in England, and the author received an unprecedented £7,000 advance for the American edition of her third novel, "David Grieve" (also included in this set). Ward was from a family prominent in intellectual and literary circles: her grandfather was Thomas Arnold, influential headmaster of Rugby, and her uncle was Matthew Arnold, the poet. She was a strong advocate for women's education, helping to establish the lectures for women at Somerville Hall, which later became Somerville College at Oxford. However, her support for women's rights did not extend to the vote, and both her writing and her popularity suffered because of her prominent role in the anti-suffrage movement. The other works in our set are "Marcella," "Sir George Tressady," "Helbeck of Bannisdale," "Eleanor," "Lady Rose's Daughter," "The Marriage of William Ashe," "Fenwick's Career," "The Story of Bessie Costrell," "The Testing of Diana Mallory," "Daphne," "Canadian Born," and "The Case of Richard Meynell." ([ST11992e](#))

63. (BINDINGS). (WOMEN BINDERS - JEANNE VINIT). LA FONTAINE, JEAN DE. LES AMOIRS DE PSYCHE ET DE CUPIDON. (Paris: Librairie Théophile Belin, 1899) 310 x 220 mm. (12 1/8 x 8 3/4"). **Two volumes.** ONE OF 250 COPIES (this is copy #139). HANDSOME 20TH CENTURY DARK BROWN CRUSHED MOROCCO BY JEANNE P. VINIT (stamp-signed on front doublure), covers with frame of gilt rules and inlaid orange morocco strips, lobed corners, raised bands, spine compartments with double gilt fillet enclosing simple frame of inlaid orange morocco, ORANGE MOROCCO DOUBLURES bordered by plain gilt rule, brown moiré silk endleaves, top edges gilt. WITH 26 COLOR PLATES AFTER BOREL, engraved by Vigna-Vigneron, 24 in three states (color, bistre, and outline etching) and two in four states (red, blue, yellow, and full color), for a total of 80 images. Rochambeau 46. ♦ A couple of spots of faint foxing to margin of one plate, two short closed marginal tears, but A VERY FINE SET, clean, fresh, and bright internally, and in unworn, very lustrous bindings. (See illustrations opposite.) **\$1,900**

Rochambeau calls this a "beautiful edition" of La Fontaine's version of Cupid and Psyche's Venus-crossed love, and it is offered here in pleasing bindings by a Frenchwoman, Jeanne P. Vinit. The attractive color plates are based on watercolors Antoine Borel (1743-1810) did in the late 18th century for the noted bibliophile Morel de Vindé, intended for an edition that was never published because of the French Revolution. The illustrations appear

here for the first time, printed in color by Vigna-Vigneron. Borel was known for his erotic book illustrations, although he also illustrated serious works, including Plutarch, and the works of Berquin. The scenes here are voluptuous, but also retain a classical elegance. The text is attractively printed on thick, smooth paper, and the bindings are elegant and bold at the same time. Also, their design elements reflect both the period of the original text as well as the time they were executed: the plain and stippled gilt paneling is appropriate to the 18th century, while the inlaid orange strapwork is typical of French work of the first half of the 20th century. The binder was active in Paris in the 1920s and 1930s. ABPC finds one and Americana Exchange finds three bindings by Vinit at auction in the past 10 years; all employed inlaid morocco, and all were on books printed in the '20s or '30s. ([ST12325c](#))

All about Roses (inside the Book and out)

64. (BINDINGS - ZAEHNSDORF). [BOYLE, ELEANOR VERE]. ROS ROSARUM EX HORTO POETARUM: DEW OF THE EVER-LIVING ROSE GATHERED FROM THE POETS' GARDEN OF MANYLANDS BY "E. V. B." (London: [Printed at the Chiswick Press for] Elliot Stock, 1885) 181 x 110 mm. (7 1/8 x 4 3/8"). xxvi, [ii], 274, [2] pp. FIRST EDITION. BEAUTIFUL CRIMSON MOROCCO, RICHLY GILT, BY ZAEHNSDORF (signed with the firm's special gilt oval on rear pastedown), each cover tooled with hundreds of gilt leaves on sinuous vines, the vines bearing 32 large roses in horizontal rows of four or three, the whole punctuated with many small gilt dots, raised bands, spine compartments with large central rose surrounded by leafy vines and tiny dots, gilt vines on turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. Original printed brown paper wrappers bound in. With floral vignettes on title and half title, decorative headpieces and initials, and 10 full-page wood engravings by Boyle. Front flyleaf inscribed "Gloria / from Philip / en amitié: Nov. 1948." ♦ The spine perhaps slightly darkened (but with so much gilt, it's hard to tell), very thin cracks along most of the length of the joints, half title a bit browned (from contact with original wrapper), a couple of small marginal smudges, but AN EXTREMELY PRETTY COPY, the shimmering binding entirely sound, and the text with virtually no signs of use. (See illustrations opposite and on back cover.) **\$1,400**

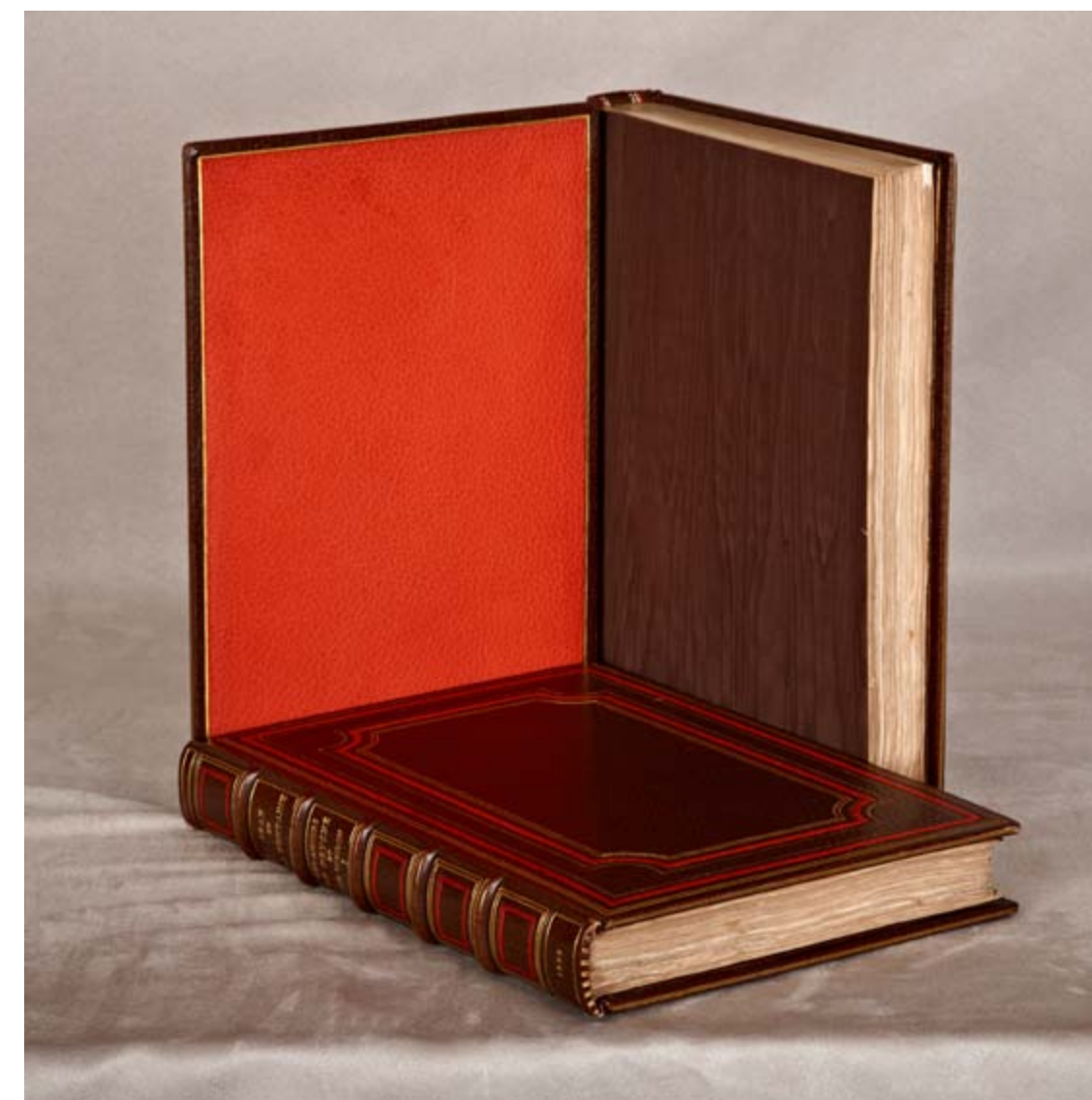
The subject here is roses—on the binding, in the text, and in the illustrations. They were the favorite flower of author and illustrator Eleanor Vere Boyle (1825-1916), who planted them on a large scale in her garden at Huntercombe Manor. The popular illustrator of 14 children's books, Boyle used most of her income to support charitable works in the parish where her husband was vicar. In her fifties, she turned from illustrating to writing, focusing primarily on nature and gardens as her subjects. Here, she has collected excerpts from poems in Greek, Latin, Persian, Italian, and French (with



▼ 63

▲ 64, 65

► 63



translations), as well as in English, all of them celebrating the rose. Her illustrations show either close-ups of a flower or an adorable cupid, accompanied by the flower of Venus. The press work in the present volume is first rate, as one expects from the Chiswick Press, and the binding is a riot of floral glimmering. 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. (ST12219)

Handsomely Bound, Strictly Limited, and a Nuptial Gift for Noted American Philanthropist

65. (BINDINGS - ZAEHNSDORF). ENGLISH LYRICS. (London: [Printed at the Chiswick Press for] Kegan Paul, Trench & Co., 1883) 206 x 130 mm. (8 1/8 x 5 1/8"). 1 p.l. (limitations page), xix, [i], 296, [2] pp. FIRST EDITION. ONE OF 50 LARGE PAPER COPIES (this is copy #32). FINE TURN-OF-THE-CENTURY HAZEL BROWN CRUSHED MOROCCO, VERY ELABORATELY GILT, BY ZAEHNSDORF (stamp-signed on front turn-in, oval blindstamp on rear pastedown), covers richly gilt with very wide floral border featuring many tendrils and small tools, the border enclosing a panel filled with alternating rows of floral sprigs and leaves (with tiny stars in between), raised bands, spine compartments gilt with either floral bouquet or rows of leaves and flowers, densely gilt turn-ins, gray silk endleaves, top edge gilt, other edges untrimmed. Front pastedown with armorial bookplate of Mary Louise Curtis Bok (see below); half-title with pencilled note: "Wedding present to M. L. C. / from Charles Scribner. October 1896." ♦ Spine just slightly sunned toward a darker brown, front joint and very top and bottom of back joint a little worn (with flaking and thin cracks, but no looseness), corners slightly rubbed, but still AN ESPECIALLY ATTRACTIVE VOLUME, the lovely binding with glistening covers, and the beautifully printed text pristine. (See illustrations on p. 48 and on back cover.) \$1,250

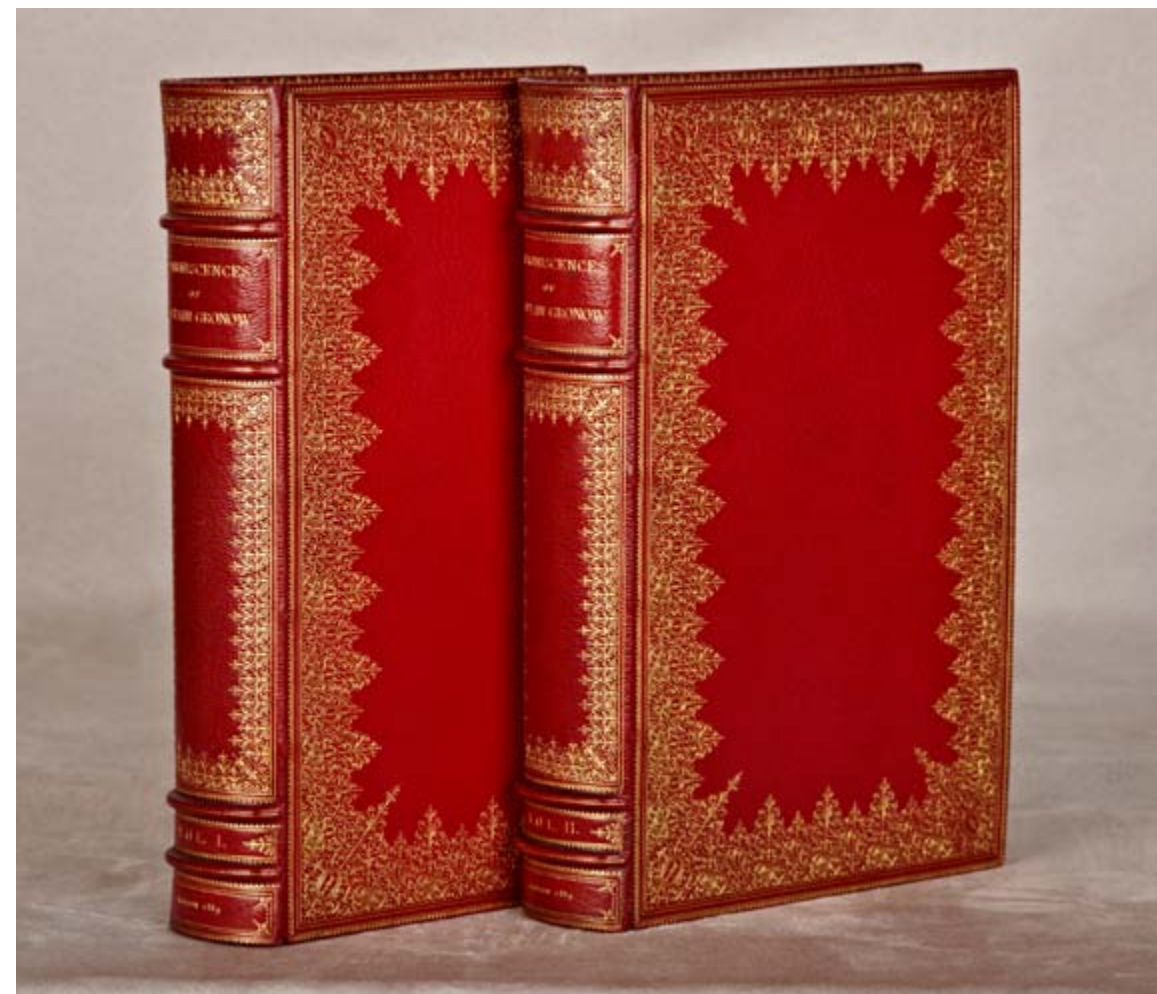
In a particularly handsome binding and with very personal and distinguished provenance, this is a collection of some of the finest lyric poetry written in English in the 16th through the 19th centuries, including verse by Marlowe, Shakespeare, Donne, Jonson, Herrick, Milton, Pope, Blake, Wordsworth, Scott, Coleridge, Byron, Shelley, and Keats. The printing of Charles Whittingham

at the Chiswick Press is always attractive, and never more so than when done—as here—on high quality laid paper with margins that are a good deal larger than the area occupied by the text. And the 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. Our previous owner, philanthropist Mary Louise Curtis Bok Zimbalist (1876-1970), was founder and president of the Curtis Institute of Music in Philadelphia. She was the only child of Cyrus Curtis and Louisa Knapp Curtis, who together established, edited, and issued America's two most popular magazines, the "Ladies Home Journal" and "The Saturday Evening Post." Our volume was a gift from publisher Charles Scribner upon Zimbalist's marriage to Edward Bok in 1896. (ST12150)

A Particularly Beautiful Set

66. (BINDINGS - ZAEHNSDORF). GRONOW, [REES HOWELL]. THE REMINISCENCES AND RECOLLECTIONS OF CAPTAIN GRONOW: BEING ANECDOTES OF THE CAMP, COURT, CLUBS, AND SOCIETY, 1810-1860. (London: [Printed by Ballantyne and Co. for] J. C. Nimmo, 1889) 268 x 169 mm. (10 1/2 x 6 5/8"). **Two volumes.** ONE OF 870 COPIES printed for England and America with 25 plates in two states (this is copy #22). EXTREMELY HANDSOME RED CRUSHED MOROCCO, ORNATELY GILT, BY ZAEHNSDORF (stamp-signed on front turn-ins and with special oval gilt stamp on rear pastedowns), covers with wide filigree frame with massed densely scrolling fleurons, raised bands (unevenly spaced in the continental style) forming five compartments, the second and two small bottom compartments with titling, the top and elongated middle compartment decorated with intricate gilt in the same way as the boards, broad inner gilt dentelles, marbled endpapers (with a thickly gilt lining between dentelles and pastedowns), top edges gilt, other edges untrimmed. With 50 plates (comprising 25 images, each in two states: one proofs before letters done on plate paper, the other on Whatman paper, titled and hand colored), as called for. A Large Paper Copy. Front pastedown with engraved bookplate of John Raymond Danson. ♦ A couple of very faint scratches on back cover of volume II, just a hint of rubbing at top and bottom of lower joint of same volume, but AN ESPECIALLY FINE COPY IN GLORIOUSLY DECORATED MOROCCO, the text virtually pristine, and the bindings extremely lustrous and scarcely worn. (See illustration opposite.) \$1,900

Offered here in a particularly beautiful set, these "reminiscences" provide a memorable window into military and social life in London and on the continent during the half century preceding the author's death (at 71) in 1865. Captain Rees Howell Gronow had a knack for being in the right place at the right time, whether it be the Almack's assembly rooms where he was present for the introduction of the "shocking" new waltzes that replaced reel



▲ 66

dances, or the Battle of Waterloo, for which he provided one of the finest eyewitness accounts. He also had the ability to write of his adventures in an entertaining fashion. After serving in the army for nearly 10 years, he returned to London with the intention of entering politics and, more importantly, pursuing life as a man about town. He purchased the house that had belonged to Beau Brummell, the famous dandy whose dress and manners were obviously an inspiration to Gronow. His political career was brief, as he was unable to afford the bribes necessary to sustain it. According to DNB, he then "devoted the next thirty years to a life of idleness and fashionable pursuits in London and, later, in Paris, where he was present during the coup d'état of 1-2 December 1851." He also began work on these memoirs, first published in 1861, with a second edition and three sequels to follow. In DNB's words, these accounts are accurate as to "his personal experiences, . . . The state of Paris in 1815, the condition of society in London in his own time, and the doings of the court of Napoleon III," but are not to be relied upon when Gronow embarks, however amusingly, on gossip about persons he never met. The present limited edition is illustrated with charming engravings selected by art writer Joseph Grego (1843-1908), and the item's glimmering morocco packaging is very striking. (ST12128)

A. Edward Newton's Copy of a Very Limited and Attractively Bound Leadenhall Press Book

67. (BINDINGS - ZAEHNSDORF). LAMB, CHARLES AND MARY. POETRY FOR CHILDREN. (London: The Leadenhall Press, 1892) 157 x 99 mm. (6 1/8 x 3 7/8"). **Two volumes.** ONE OF 112 COPIES, signed by press founder Andrew White Tuer (this is copy #2). CHARMING CONTEMPORARY BATIK-TEXTURED CALF BY ZAEHNSDORF (stamp-signed in gilt on front turn-in), covers gilt with fillets and dogtooth roll border, upper covers with a thick festooned garland of fruit and leaves, a medallion at its center featuring the classical profile of a woman, and beneath it the quote "I have got a new-born sister / I was nigh the first that kiss'd her"; flat spines divided into panels by plain and decorative rules, densely gilt turn-ins, marbled endpapers, top edges gilt. Each volume with engraved frontispiece depicting a scene from a poem. Front pastedown with engraved bookplate of A. Edward Newton of Oak Knoll, and verso of front free endpaper with (loose) bookplate of H. Marion Soliday (see below for both). ♦ Minor offsetting from frontispieces, just the vaguest hint of rubbing to extremities, but A VERY FINE COPY, the bindings bright and scarcely worn, and the text with virtually no signs of use. (See illustration on p. 44.) \$1,500

This is a charming little set—with a very restricted press run and especially important provenance—of the Lambs' long-lost "Poetry for Children," originally printed by Mary Jane Godwin in 1809 and long out of print. Written primarily by Mary Lamb, these pleasing verses are intended to instruct as well as delight, offering lessons on sharing, obedience to one's parents, and empathy for others. According to DNB, the Leadenhall Press "was renowned for its facsimile publications of popular and decorative eighteenth-century texts, especially chapbooks and children's literature." It was founded by antiquarian and collector Andrew White Tuer (1838-1900), who abandoned the practice of medicine to pursue his interest in the history of printing and book production. For an antiquarian, he was quite forward looking, being responsible for a number of technological innovations in the book trade, among them the "Stickphast" glue used in composition. Our bindings represent a good example of what Zaehnsdorf consistently produced over a long period of time: innovative design (for example, in the Batik texture to the covers) and faultless execution (seen here in the tiny lettering on the front boards), even when the item being covered was not of great value. The provenance here is also notable. With the possible exception of Robert Hoe, there is no more recognizable name among American bibliophiles than A. Edward Newton (1864-1940), whose library of British and American literature and numerous writings on the love of books are very well known. H. Marion Soliday was the editor of a collection of love letters written by Hester Lynch Piozzi when in her eighties. For more on Charles and Mary Lamb, see item #170. (ST12258)

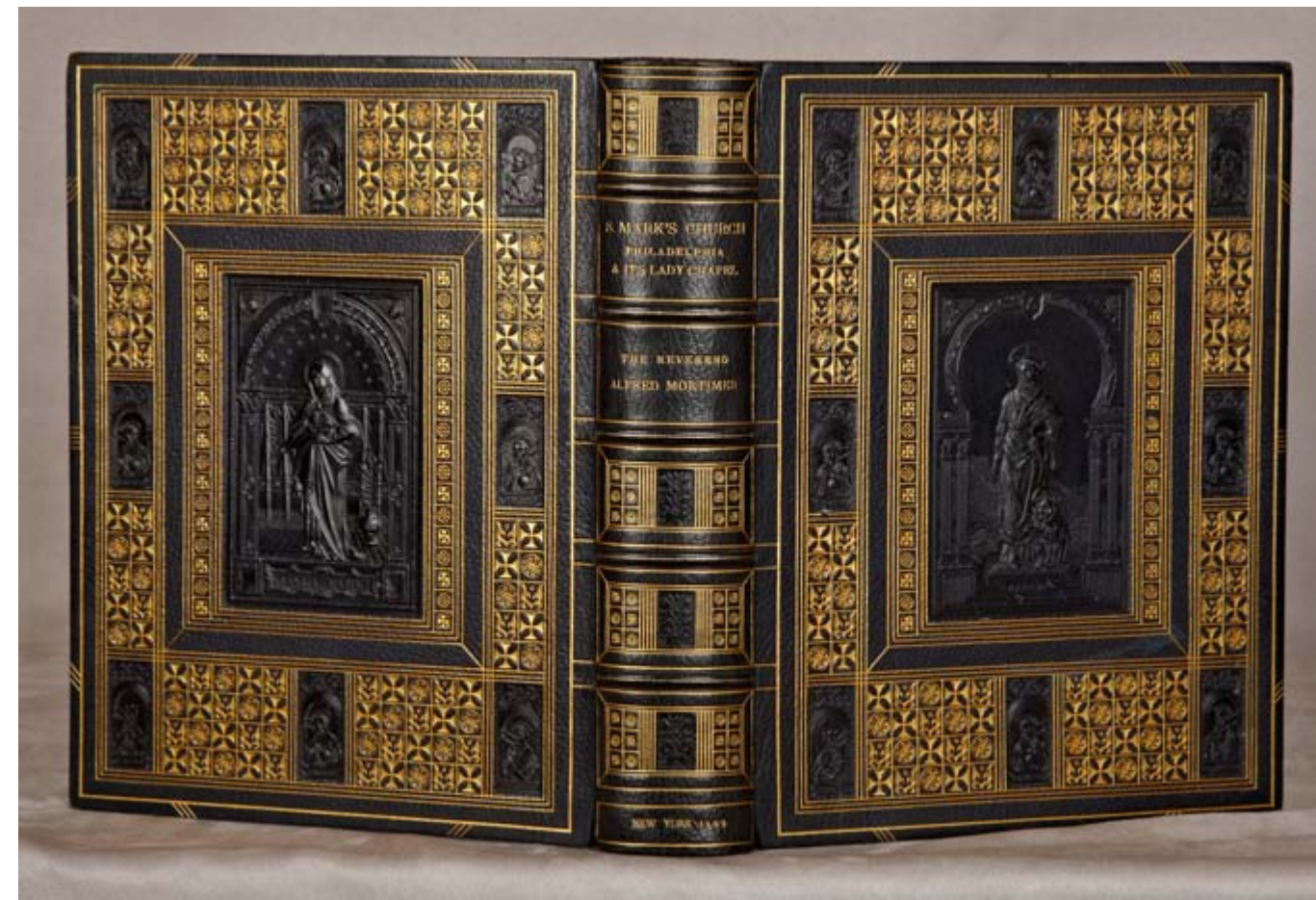
In a Striking Binding with Remarkably Intricate Blind and Gilt Decoration

68. (BINDINGS - ZAEHNSDORF). MORTIMER, ALFRED. [T]. MARK'S CHURCH PHILADELPHIA AND ITS LADY CHAPEL WITH AN ACCOUNT OF ITS HISTORY AND TREASURES. (New York: Privately printed by the De Vinne Press, 1909) 300 x 235 mm. (11 7/8 x 9 1/4"). 71 pp. ONE OF 400 COPIES. REMARKABLY ANIMATED GOTHIC-STYLE BLACK MOROCCO, VERY ELABORATELY DECORATED IN GILT AND BLIND, BY ZAEHNSDORF (stamp-signed on front turn-in), covers with ornate frames comprised of 16 compartments, eight of these intricately gilt featuring repeating Maltese crosses, rose windows, and a flame design, the other eight with a blindstamp of one of the four evangelists (at the corners) or else the Salvator, the frame enclosing a large central panel stamp within a gilt frame, that on the upper cover depicting St. Mark with his lion, that on the lower cover showing the Virgin Mary holding a lily; raised bands, spine compartments with central blindstamped fleuron flanked by gilt rules and several small gilt stamps, turn-ins repeating the gilt elements in the cover frames, cream-colored watered silk endleaves, all edges gilt. With 127

photographic plates showing the architecture and treasures of the church, 20 of these in color, all with captioned tissue guards. ♦Just a hint of rubbing to corners, otherwise A CHOICE COPY of an impressively bound book, with only the most insignificant signs of use. (See illustration opposite.) \$1,900

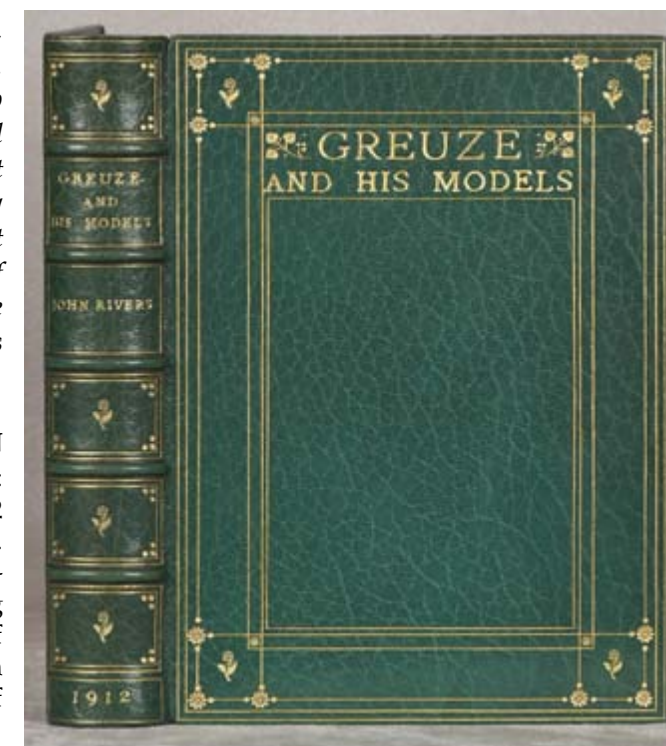
This is a luxuriously produced and handsomely bound record of the history, architecture, and treasures of St. Mark's Episcopal Church in Philadelphia, founded in 1847 by members of the Anglo-Catholic Oxford Movement. Urging a return to Catholic "High Church" ritual in the Anglican Church, the Oxford Movement advocated church architecture based upon that of the distinctly Christian buildings of the high Gothic period (ca. 1350-1450). Accordingly, the founding members of St. Mark's hired Philadelphia architect John Notman to construct a church partially based upon Medieval plans furnished by the British Ecclesiological Society. The original rather simple Neo-Gothic church, dedicated in 1849, was transformed under the leadership of our author, Rector Alfred Mortimer, into one of great ecclesiastical beauty with magnificent stained glass windows (including one from 1592) and ornate altars. One of the major enhancements was the Lady Chapel, donated in 1900 by department store heir (and important book collector) Rodman Wanamaker in memory of his wife, Fernanda. The elaborate altar commissioned for the chapel seems to have inspired the decoration of our binding, with its bas-relief panels depicting St. Mark and the Virgin Mary. The large central panel stamps have crisp definition, giving the effect of carved onyx, which is perfectly set off by rich gilt tooling. As usual, the Zaehnsdorf bindery has produced a piece of work appropriate for the book it covers, imaginative and tasteful in its design, and exacting in its execution. For more on the binder, see item #64, above. (ST12347)

69. (BINDINGS - ZAEHNSDORF). RIVERS, JOHN. GREUZE AND HIS MODELS. (London: Hutchinson & Co., 1912) 225 x 171 mm. (8 7/8 x 6 3/4"). 9 p.l. (including the frontispiece), 282 pp. FIRST EDITION. FINE CONTEMPORARY EMERALD GREEN CRUSHED MOROCCO FOR HATCHARDS (done, according to a pencilled note at front, by Zaehnsdorf), covers gilt in an Arts and Crafts design of interlocking plain rule frames with floral stamps at the corners and gilt titling flanked by leaves and berries, raised bands, spine gilt in double-ruled compartments with central floral sprig and three circles in each corner, gilt-ruled turn-ins, gray endpapers, all edges gilt. With extra engraved title page and 44 plates, 40 with tissue guards (four reproductions of sketches bound in without guards). ♦Spine faintly sunned to a pleasing slightly darker green, front free endpaper with two small, very faint vestiges of tape, but QUITE A FINE COPY OF A HANDSOMELY BOUND BOOK—the binding unworn, and clean, fresh, and bright inside and out. (See illustration opposite.) \$400



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

70. (BINDINGS, BOOKS ABOUT). MIURA, KERSTIN TINI. MY WORLD OF BIBLIOPHILE BINDING. (Berkeley: University of California Press, 1984) 343 x 268 mm. (13 1/2 x 10 1/2"). xiii, [i], 216 pp. With a foreword by Bernard C. Middleton. FIRST EDITION. Original blindstamped lilac-colored cloth, flat spine with vertical titling. In a matching slipcase with printed paper label on the cover. 152 pages of color photographs of Miura's custom bindings, including a folding double plate. Front free endpaper with bookplate of Terese Blanding. ♦As new. \$225



▲ 68

▼ 69

This is a profusely illustrated introduction to the French technique of bookbinding, written by a master binder and intended for binders, students, and lovers of bibliopeggy. Easy-to-follow diagrams illustrate the technique, and beautiful color photographs of Miura's bindings act as inspiration. Kerstin Tini Miura grew up in Europe and studied bookbinding techniques and design in Germany, Switzerland, and France. She chose to concentrate on French technique, and that is the method she describes in this book. She has taught bookbinding in Sweden and Japan, and was a founder and faculty member at the American Academy of Bookbinding in Telluride, Colorado, for 10 years. Now based in Long Beach, California, she continues to bind books, give lessons, and undertake special projects, including designing Nobel Prize diplomas. (ST11869d)

71. BLAKE, WILLIAM - FACSIMILE PUBLICATION. (MILTON, JOHN). FACSIMILES OF CHOICE EXAMPLES SELECTED FROM ILLUMINATED MANUSCRIPTS, UNPUBLISHED DRAWINGS, AND ILLUSTRATED BOOKS OF EARLY DATE: BLAKE'S EIGHT DRAWINGS TO ILLUSTRATE MILTON'S COMUS. (London: Bernard Quaritch, 1890) 208 x 195 mm. (11 x 7 5/8"). FIRST EDITION. Original printed green paper wrappers, (part II of a five-part volume containing more plates, but extracted and intended to be sold on its own; see below), upper cover of the series title with paper label identifying this section with its price (£2. 2s.), lower cover the separate section title. Eight fine color reproductions of Blake's illustrations for "Comus." ♦Front cover with old vertical cut (removing series title to be used on this separate section?) mended with tape on verso, paper wrapper a little faded, paper tape along spine missing, but fine internally, the plates still clean, fresh, and bright. (See illustration opposite.) \$950

This is the rare first appearance in printed form of Blake's illustrations for Milton's celebrated masque, engravings that were commissioned in 1801 by Rev. Joseph Thomas but not published with Milton's text until the 20th century. This suite of plates was part of a series published by Bernard Quaritch in the 1890s offering high-quality reproductions from a range of original illustrations in Quaritch's own collection (other sections covered book illumination in the Middle Ages, book illustration, a Mexican picture-chronicle of Cempollan, and illustrations in biblical and liturgical manuscripts). The engravings here have Blake's signature ethereal quality and soft colors, and are altogether well suited to the material (the masque tells the story of Comus, the son of Bacchus and Circe, who captures and attempts to seduce "The Lady"; the maiden successfully defends her chastity and is eventually freed by the river goddess Sabrina). This item may once have been bound as part of the larger series: the spine here has remnants of glue and mull backing, and the front wrapper shows signs of having originated elsewhere. At the same time, the label glued at the top of the front wrapper (reading

"Blake's Eight Drawings to Illustrate Milton's Comus," and containing the purchase price) makes it clear that this was meant to be sold on its own, and probably at a time very near to the publication date of 1890 that appears on both covers. Copies held by the Newberry Library, the University of Michigan, Harvard University, and the Chicago History Museum are described as having a similar cover and label. (ST12092)

Very Rare Copy of a 19th Century Facsimile of one of The Loveliest and Most Charming Books in English

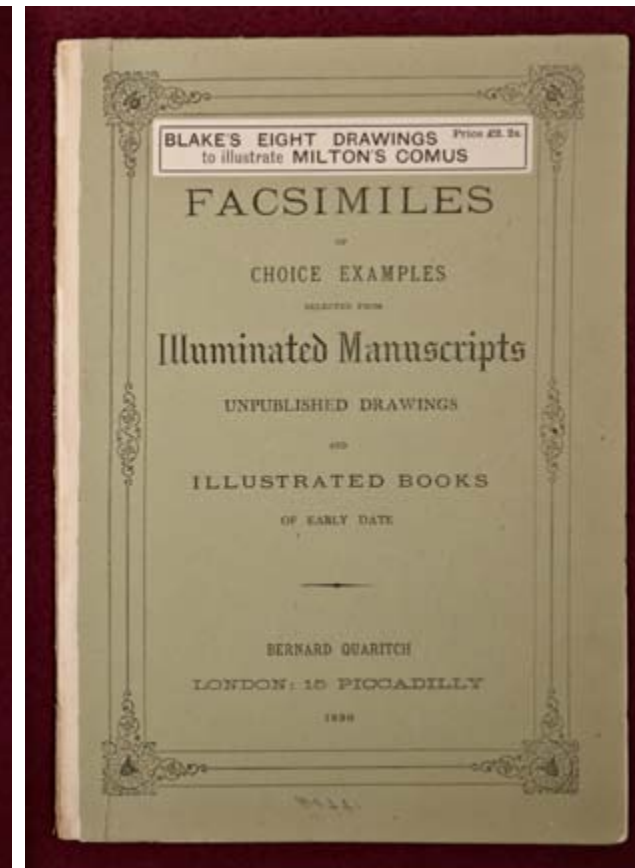
72. BLAKE, WILLIAM - FACSIMILE PUBLICATION. SONGS OF INNOCENCE. ([Edmonton: William Muir, 1885]) 285 x 230 mm. (11 1/4 x 9"). [34] leaves. ONE OF 50 COPIES (this is copy #49). Original blue paper wrappers and white paper spine, titling and number on front cover, advertisement printed on inside rear wrapper. In an excellent recent gray quarter morocco clamshell box with raised bands and gilt spine titling. With frontispiece, illustrated title, and illustrations on every page, all hand-colored, all with tissue guards. Printed on rectos only. Bentley, "Blake Books," 249a. ♦Front joint with one-inch tear at bottom, wrappers with just a hint of soiling and fading as well as minor chipping and wrinkling along bottom and fore edges (one slightly larger chip out of fore edge of rear wrapper), one leaf with narrow strip of dust soiling along fore edge, but still AN EXCELLENT COPY—very fine internally, with clean, fresh, and bright leaves, and with the fragile wrappers solid and generally in a far better state of preservation than would normally be expected. (See illustration opposite.) \$5,000

This is a fine facsimile of one of the loveliest books in English, Blake's 1789 edition of "Songs of Innocence," which the poet/artist engraved on copperplates in relief and then colored by hand. This facsimile, also hand colored, is based on the Flaxman copy then in the possession of John Pearson (it is now owned by the Morgan Library). In the inside rear wrapper, publisher William Muir states: "My desire and intention is to produce ALL the important works by Wm. Blake that exist in book form . . . and [to do] this by methods . . . as nearly the same as Blake himself used," the goal being to maintain "fidelity to his results" as much as possible. Muir also produced facsimiles of "Songs of Experience," "Daughter of Albion," "Book of Thel," "The Milton," "Europa," and "Song of Los." This is a very rare book in any condition: ABPC records a single copy only at auction since 1975. (ST12338)

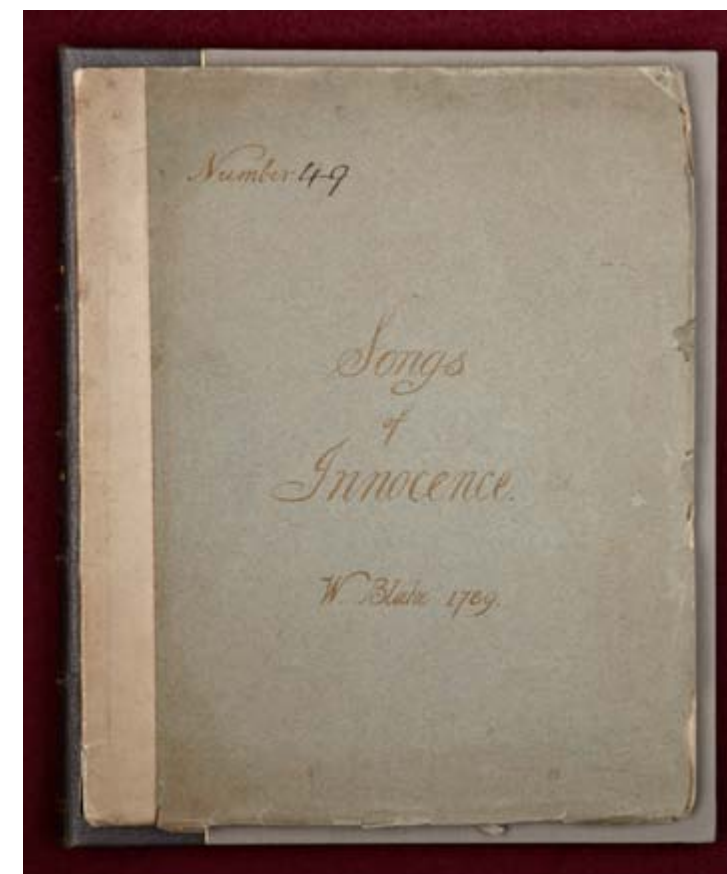
73. (BLAKE, WILLIAM). LINDSAY, JACK. WILLIAM BLAKE: CREATIVE WILL AND THE POETIC IMAGE. (London: [Printed at the Burleigh Press, Bristol, for] Fanfrolico Press, 1927) 203 x 133 mm. (8 x 5 1/4"). 4 p.l. (including a blank), 55, [1] pp. FIRST EDITION. Original green paper boards and burgundy cloth spine with gilt lettering. With an etching by Lindsay at the front. ♦Light staining on front pastedown (vestiges of bookplate?), otherwise very fine. \$75



▲ 71
▼ 72



▲ 71
▼ 72



A substantial analysis divided into six parts, this, as the book indicates, "is not a critical essay on Blake's poetry, but an effort to define the condition of mind his work represents and to expose its psychological machinery from the inside by employing an idiom which is as close, poetically, as [Lindsay] can make it to the nature of the subject, and by accepting life as existing in terms of the values [Blake] creates." (ST7608)

74. (BLOOMFIELD, ROBERT). BRAYLEY, EDWARD WEDLAKE. **VIEWS IN SUFFOLK, NORFOLK, AND NORTHAMPTONSHIRE; ILLUSTRATIVE OF THE WORKS OF ROBERT BLOOMFIELD.** (London: By Vernor, Hood, Sharpe, et al., 1806) 248 x 152 mm. (9 3/4 x 6"). 3 p.l., [7]- 56 pp., [4] leaves (the last seven pages misnumbered). With half title. Apparently the FIRST EDITION. Contemporary vellum over boards, covers with decorative gilt rolled border, flat spine with titling in gilt along length, marbled endpapers, top edge gilt, other edges untrimmed. 15 ENGRAVED PLATES (including engraved title used as frontispiece), mostly by J. Storer. Front endpaper with morocco bookplate of Estelle Doheny. ♦Vellum slightly splayed but the binding otherwise in fine condition. Two leaves with neat professional paper repairs covering but not obscuring a few words in the text, frontispiece with small paper fault, edges of leaves a bit browned and slightly foxed, but still very good internally, with wide margins. \$45

Bloomfield (1766-1823) was an impoverished shoemaker until he published in 1800 his "Farmer's Boy," a poem of rural life through the four seasons, and afterward his writings achieved considerable popularity. Brayley (1773-1854) was a major figure in the publication of topographical works in England in the 19th century. Brayley and John Britton (1771-1857) "combined in producing 'The Beauties of England and Wales, or Delineations, Topographical, Historical, and Descriptive of Each County.' This was published, county by county, in alphabetical order, in 18 volumes, 1801-15, and published as a complete set in 1818." (Bicknell) (ST9344a)

75. (BOOKBINDING - 20TH CENTURY). MIDDLETON, BERNARD and others. **THE TRADITION OF FINE BOOKBINDING IN THE TWENTIETH CENTURY: CATALOGUE OF AN EXHIBITION, 12 NOVEMBER 1979 TO 15 FEBRUARY 1980.** (Pittsburgh: Hunt Institute, 1979) 318 x 222 mm. (12 1/2 x 8 3/4"). 129 pp. Compiled by Bernadette G. Callery and Elizabeth A. Mosimann. Pleasing brown quarter morocco over linen boards, raised bands, spine with gilt fleuron at head and tail, vertical titling (the illustration leaves unopened). With 47 monochrome plates and 16 color plates of fine bindings. ♦A hint of bowing to boards, otherwise a mint copy. \$175

This attractive catalogue of an exhibition of fine bindings from the Hunt Institute, the Grolier Club, and the Morgan Library contains essays by experts on the craft as well as numerous illustrations of handsome bindings. Bernard Middleton wrote the foreword, Marianne Tidcombe contributed an essay on Cobden-Sanderson and the Arts and Crafts Movement, and binder Jean Gunner described techniques in re-binding precious books. The essays are followed by detailed descriptions of the 96 bindings—covering the period from the 16th century down to the present—that were included in the exhibition. (ST12176-5)

76. (BOOK ILLUSTRATION - MODERN). HOLME, GEOFFREY C. and ERNEST G. HALTON. **MODERN BOOK ILLUSTRATORS AND THEIR WORK.** (London, Paris, New York: "The Studio" Ltd., 1914) 298 x 210 mm. (11 3/4 x 8 1/4"). viii, 192 pp. Appealing dark caramel half morocco over copper and gold marbled boards, raised bands, three spine panels, each with a gilt fleur-de-lys, gold millefleur printed endpapers. Attractively illustrated throughout: with 26 illustrations placed two to a page, 144 full-page illustrations, three plates, one double-page plate (all of these black and white), and eight color plates. Front pastedown with bookplate of Joseph Gregg Layne (see below); title page with embossed library stamp of Edwin Bergstrom / Certificated Architect / Los Angeles, CA. ♦Spine lightly sunned, a couple of tiny abrasions to head and tail of spine, patches of white residue from leather preservative, a hint of rubbing to extremities, but a fine copy internally, entirely clean, fresh, and bright, and in a sturdy binding. \$150

This is an excellent copy in a pleasing binding of a visually appealing survey of book illustration in the early 20th century. The approach lets the works of the artists speak for themselves: 12 pages are given to text, with the rest of the book displaying samples of illustrations by Walter Crane, Edmund Dulac, William Russell Flint, Jessie M. King, Arthur Rackham, Charles Robinson, W. Heath Robinson and others. According to the Online Archive of California, our previous owner Joseph Gregg Layne (1885-1952) "was a leading authority and bibliographer of Californiana as well as president, member of the board of directors and editor of the 'Quarterly for the Historical Society of Southern California.'" A member of the Zamorano Club, he wrote a number of articles and books on California history. Our other former owner, Los Angeles architect Edwin Bergstrom (1876-1955), designed a number of notable buildings in Southern California, including the Pasadena Civic Auditorium. But he is best known as the designer, with his partner David Witmer, of the Pentagon in Arlington, Virginia. (ST11462a-448)

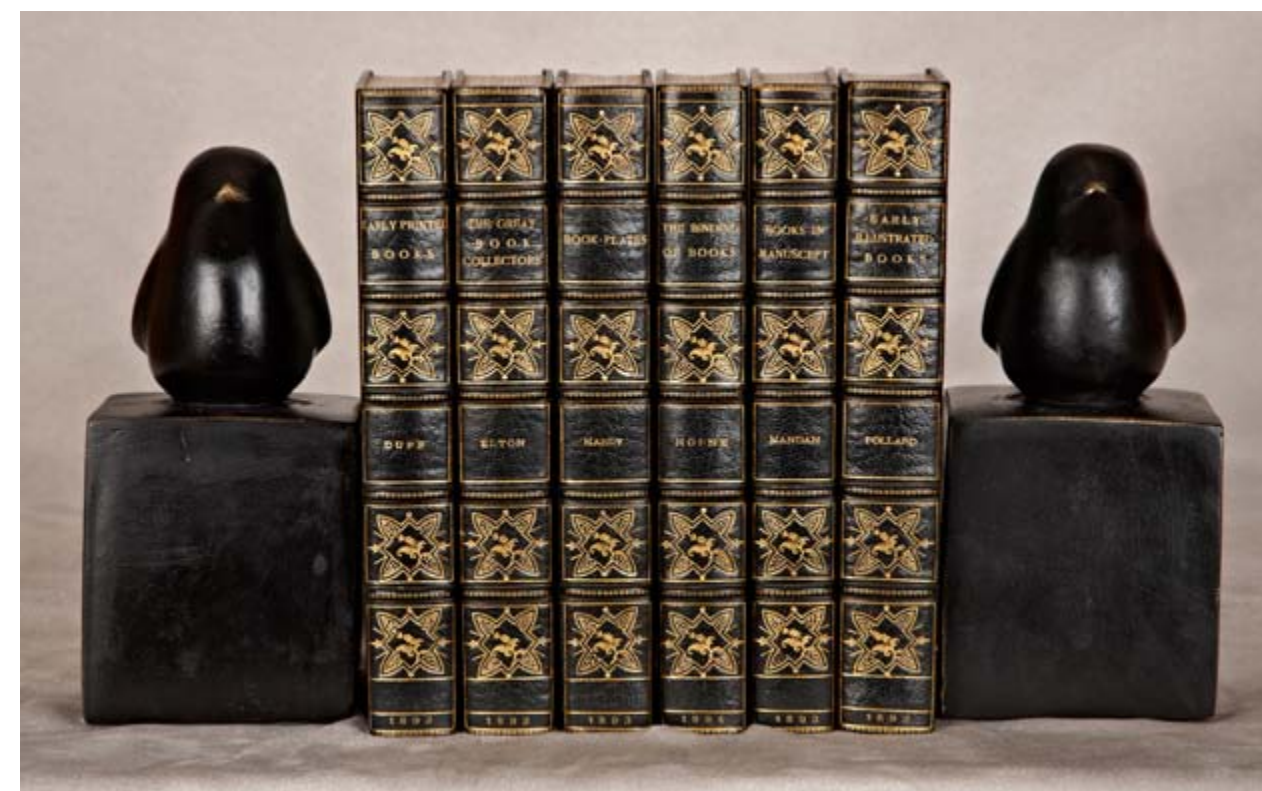
77. (BOOKPLATES). ALLEN, CHARLES DEXTER. **A CLASSIFIED LIST OF EARLY AMERICAN BOOK-PLATES WITH A BRIEF DESCRIPTION OF THE PRINCIPAL STYLES AND A NOTE AS TO THE PROMINENT ENGRAVERS.** ([New York]: DeVinne Press for the Grolier Club, 1894) 229 x 159 mm. (9 x 6 1/4"). 88 pp. ONE OF 350 COPIES on Italian handmade paper (there were also three copies on vellum). Appealing dark green crushed morocco by Zaehnsdorf (stamp-signed and dated 1895 on front turn-in), covers with Grolieresque gilt strapwork design accented with azured fleurs-de-lys and tulip cornerpieces, flat spine with similar decoration, turn-ins with delicate gilt decoration, marbled endpapers, top edge gilt. Original printed paper wrappers bound in. With 22 reproductions of bookplates, as called for. Front pastedown with engraved bookplate of Ophelia Fowler Duhme. ♦Spine uniformly sunned to a dark brown and chipped at head and tail, joints somewhat worn, corners rather bumped, extremities a bit rubbed, boards a little faded in spots, but the once deluxe binding still solid. Frontispiece a little yellowed, otherwise a fine copy internally, quite clean and fresh, and with wide margins. \$250

Written to accompany an exhibition held at the Grolier Club in October of 1894, this catalogue lists the owners and engravers of notable American bookplates from the early days of settlement during the reign of James I through the 1890s. Examples of 22 bookplates, including that of the Grolier Club, are reproduced. Judging from her own ornate bookplate engraved by Duoambé of Paris, our former owner, Cincinnati heiress and collector Ophelia Fowler Duhme, was particularly fond of the art form. This

work is uncommon in the marketplace: BPI records seven copies sold in the past 35 years, and there seems to be no other copy advertised for sale at present. (ST12176-7)

78. (BOOKS ON BOOKS). DUFF, EDWARD GORDON. **EARLY PRINTED BOOKS.** [and] ELTON, CHARLES and MARY. **THE GREAT BOOK COLLECTORS.** [and] HARDY, WILLIAM JOHN. **BOOK-PLATES.** [and] MADAN, FALCONER. **BOOKS IN MANUSCRIPT.** [and] HORNE, HERBERT PERCY. **THE BINDINGS OF BOOKS.** [and] POLLARD, ALFRED WILLIAM. **EARLY ILLUSTRATED BOOKS.** (London: Kegan Paul, Trench, Trübner & Co., 1893-94) 217 x 135 mm. (8 9/16 x 5 5/16"). Six volumes. The series edited by Pollard. FIRST EDITIONS. Very appealing contemporary navy blue gilt-decorated three-quarter morocco over marbled boards by the Adams Bindery (stamp-signed on verso of front free endpaper), raised bands decorated with row of gilt circllets, spine compartments handsomely and elaborately gilt with large botanical centerpiece, gilt titling, marbled endpapers, top edges gilt. Each volume with ornate wood-engraved frame on title page featuring compartments with the titles of every book in the series, 42 full-page prints in the Pollard volume reproducing woodcuts in early works, and 60 plates, as called for, with photographs or reproductions of portraits, illuminations, bookplates, and bindings. With original tissue guards. ♦Spines uniformly faded toward black, very light shelfwear to lower extremities, isolated faint sprinkled foxing or minor stains, otherwise A VERY FINE SET showing little use, the bindings tight and lustrous, the leaves clean, fresh, and bright, and the volumes opening unwillingly. (See illustration below.) \$950

▼ 78



This is a bibliophile's delight: an internally pristine and handsomely bound set of books about books put together by the bibliographer who co-edited the invaluable catalogue of 15th century books in the British Museum as well as the "Short-Title Catalogue of English Books, 1475-1640." According to DNB, after earning a degree in Classics from Oxford, Alfred William Pollard (1859-1944) in 1883 "entered the printed books department of the British Museum, where, attracted by the artistic quality of early printing, he soon became a recognized authority able to take charge of the antiquarian work of the department." He edited several volumes of early English poetry and drama, wrote articles for the scholarly journal "The Library," and became secretary of the Bibliographical Society before writing his first work about books, "Early Illustrated Books," included here. The other experts recruited to contribute works to this series (with quoted characterizations from DNB) were: Charles and Mary Elton, bibliophiles whose "large and wide-ranging library contained many rare books and some fine specimens of sixteenth- to eighteenth-century binding"; bibliographer Edward Gordon Duff (1863-1924), who had catalogued the Rylands library and whose "work set new standards of accuracy" in bibliography; William John Hardy (d. 1922), son of the archivist Sir William Hardy and a collector of bookplates; bibliographer and paleography expert Falconer Madan (1851-1935), who catalogued the early manuscripts in Oxford's Bodleian Library and prepared the "Summary Catalogue," the "accuracy and content of [which] are still seen as exemplary"; and architect, art collector, and art historian Herbert Percy Horne (1864-1916), whose interest and expertise in beautiful objects extended to fine bindings. Our set is of obvious desirability to the collector for its content, its attractiveness, and its immaculate condition. (ST11992d)

79. BOSWELL, JAMES. THE LIFE OF SAMUEL JOHNSON. (London: John Murray, 1835) 175 x 108 mm. (6 7/8 x 4 1/4"). Bound with the half titles. **10 volumes.** Appealing later speckled half calf over marbled boards by Ramage of London (signed on flyleaf at the front of each volume), raised bands with gilt rules, spine panels with gilt cruciform ornament, marbled endpapers, top edges gilt. With engraved frontispiece portrait and extra engraved title page in each volume, also with a folding map, a folding facsimile plate, and one double-page plate. Front pastedown with bookplate (dated 27 February 1965) of Lucile Moore Grave, Department of English, Earlham College. ♦A bit of wear to joints and extremities, frontispieces and engraved title pages a little yellowed or browned and in three cases rather dampstained, isolated spots of foxing and other trivial imperfections, but still an excellent set, the pleasing bindings quite sound and tight, and the text with few signs of use. (See illustration opposite.) \$750

Generally considered to be the greatest biography in any language, this account of Dr. Johnson reveals the most fully realized figure in literature, and it prefigures modern biography in emphasizing the character of the subject, rather than his deeds. It is also a tribute to Boswell's genius in that the bulk of the text is made up of accounts by the author of situations that he himself created so that his subject would be prompted to behave in a revealing and memorable way. Boswell "was a consummate impresario, stage-managing the setting and 'dramatis personae' amidst which Johnson would glitter, and then providing topics and opinions to elicit the magnificent rejoinders of Johnson." The result is that we see an unforgettable portrait of a man brilliant and profound and at the same time dogmatic, overbearing, prejudiced, and irascible. (Day) This edition also includes Johnson's journal of his visit to the Hebrides Islands and "anecdotes by Hawkins, Piozzi, Murphy, Tyers, Reynolds, Steevens, &c., and notes by various hands" in the two final volumes, which have the running title "Johnsoniana." For more on the Ramage bindery, see item #53, above. (ST11462a-170)

80. BOSWELL, JAMES. THE LIFE OF SAMUEL JOHNSON, LL.D. (London: G. Routledge & Co., 1857-56) 197 x 133 mm. (7 3/4 x 5 1/4"). **Four volumes bound in two.** Pleasing contemporary moss green half calf over marbled boards, raised bands, spines attractively gilt with large central fleuron and scrolling cornerpieces, each spine with a red and a yellow label. One folding facsimile, woodcut frontispiece and title vignette in each of the four parts, several woodcut text illustrations. Flyleaf of first volume with ownership inscription of Charles J. Dickey of Chicago, dated 1913. ♦Corners a little bent and rubbed, very short crack at the top of one spine, two minor spine abrasions, paper boards a little chafed, a hint of foxing to title leaves, but an attractive little set, the bindings with no significant wear and both entirely solid and rather pretty, and the text extremely smooth, clean, and fresh. (See illustration opposite.) \$175

This version of the "Life" uses the sixth edition (1811) of Malone as its text, and is embellished with numerous woodcuts (first published in 1851) of Johnson's cronies and haunts, and several full-page scenes of his adventures. It is readily portable and in very pleasing condition. (ST10308)

81. BOSWELL, JAMES. THE LIFE OF SAMUEL JOHNSON. (Westminster: Archibald Constable and Co., 1896) 178 x 114 mm. (7 x 4 1/2"). Bound with the half titles. **Six volumes.** Edited by Augustine Birrell. Simple but pleasing contemporary tan crushed morocco over vertically ribbed green buckram, spines flat with gilt lettering, olive green chalky endpapers, top edges gilt, other edges rough trimmed. With engraved frontispiece in each volume. ♦A touch of rubbing to the joints and extremities, backstrips just very slightly sunned, but an extremely appealing little set, the bindings with negligible wear (the cloth boards like new), and the text entirely fresh and clean. (See illustration opposite.) \$375

This edition of the famous biography (see item #79 for more information) was edited by Augustine Birrell (1850-1933), lawyer, Liberal politician, and chief secretary for Ireland during the difficult years 1907-16. Birrell was also a respected man of letters and bibliophile, amassing a library of more than 10,000 volumes. DNB calls his essay on Johnson "witty and elegant." (ST11462a-194)

BOSWELL, JAMES. THE LIFE OF SAMUEL JOHNSON. See also item #270.

82. BOSWELL, JAMES. LETTERS OF JAMES BOSWELL, ADDRESSED TO THE REV. W. J. TEMPLE, NOW FIRST PUBLISHED FROM THE ORIGINAL MSS. (London: Richard Bentley, 1857) 225 x 145 mm. (8 7/8 x 5 3/4"). xlviii, 407, [1] pp. Edited by Philip Francis. **FIRST EDITION.** Very nice 20th century green three-quarter morocco, raised bands, gilt titling. Title page with early ink ownership signature of Mary Anne Amcotts[-]Ingilby; typed page dated May 6, 1909—discussing a Boswell letter

submitted to the editor at the last minute and included here—tipped on to first page of preface. ♦A hint of rubbing to extremities, otherwise a fine, fresh copy with few signs of use. (See illustration below.) \$275

This first printed edition of any of Boswell's private correspondence contains 97 letters, most of them to one of his closest friends, William Temple (1739-96). The two met as students at the University of Edinburgh in 1755, and remained in close touch throughout their lives. Temple read proofs of Boswell's "Account of Corsica," and Boswell offered advice on Temple's own writings, especially encouraging him to continue doing the character portraits at which he excelled. The men confided in each other in all aspects of their lives, and this correspondence offers us a peek at the man behind the great biography of Johnson. Former owner Mary Anne, Lady Amcotts-Ingilby (1817-1902), was the widow of Sir William Amcotts-Ingilby of Ripley Castle, Yorkshire. The typed letter tipped in at front indicates, among other things, that this collection is not recommended "for the young ladies' reading," on account of its indecencies. (ST12174-4)

▶ 80, 82
88, 95

▼ 79, 81



83. (BOTANICAL ILLUSTRATIONS - SWITZERLAND). HEGETSCHWEILER, JOHANN. SAMMLUNG VON SCHWEIZER-PFLANZEN. [COLLECTION OF SWISS PLANTS]. (Zürich: Esslinger 1825-34) 191 x 121 mm. (7 1/2 x 4 3/4"). [257] leaves. **43 fascicles (of 80)** in four portfolios (lacking the text leaf for "chrysanthemum leucanthemum" and with the text leaves for "buxus sempervirens" and "mespilus germanica" in contemporaneous manuscript). Loose as issued in printed stiff board portfolios, flat spines with black leather labels, ribbon ties at fore edge of two volumes (missing on the others), original cardboard slipcases. WITH 257 HAND-COLORED LITHOGRAPHS OF SWISS FLORA by Jonas Labram David (of 258: missing "urtica urens"). Nissen 838. ♦Board portfolios a little soiled, a couple of trivial stains (only), otherwise fine, both the attractively colored plates and the text leaves consistently quite clean and fresh. (See illustrations opposite.) **\$2,500**

This charming collection of alpine flowers was compiled by Swiss botanist and statesman Johann Hegetschweiler (1789-1839) and painstakingly lithographed and hand colored by Jonas Labram David (1785-1852) and his daughter Luise. These four portfolios, containing 43 fascicles, each with six plates, were part of a larger work that documented the plant life of Switzerland. Comprising 80 fascicles with 479 plates in all, the complete work took 23 years (from 1824-47) to finish. Each plate in the present collection is accompanied by a leaf of text (in German) describing the plant and giving its Linnean classification. Each plant is delicately delineated, with additional close-up rendering of the flower head and the seed pod. The hand coloring is careful, accurate, and rather pretty. (ST9157)

Two Rare Pamphlets Reflecting Outrage Caused By Poor Quality Funerary Accoutrements

84. (BOULTON, MATTHEW). [BOULTON, MATTHEW ROBINSON]. DOCUMENTS RELATIVE TO AN INVESTIGATION OF THE MANNER IN WHICH THE FUNERAL OF THE LATE MATTHEW BOULTON, ESQ. WAS FURNISHED. (Birmingham: Printed by R. Jabet, 1811) 210 x 127 mm. (8 1/4 x 5"). 62 pp. FIRST EDITION. Recent retrospective blue paper wrappers. With two folding tables. Title page with ink owner's inscription of C. Ingleby, Birmingham, and with three small paper repairs, probably indicating removal of library stamps; verso of title page with ink "withdrawn" library stamp. ♦Title page a little soiled, folding tables with a couple of neatly repaired short tears along folds, occasional minor foxing, otherwise an excellent, well-preserved copy of a fragile item, the text generally fresh and clean, and the wrappers new. **\$350**

This and the next item document a lawsuit with attendant publicity that mushroomed to ridiculous proportions, stirring up sufficient public awareness

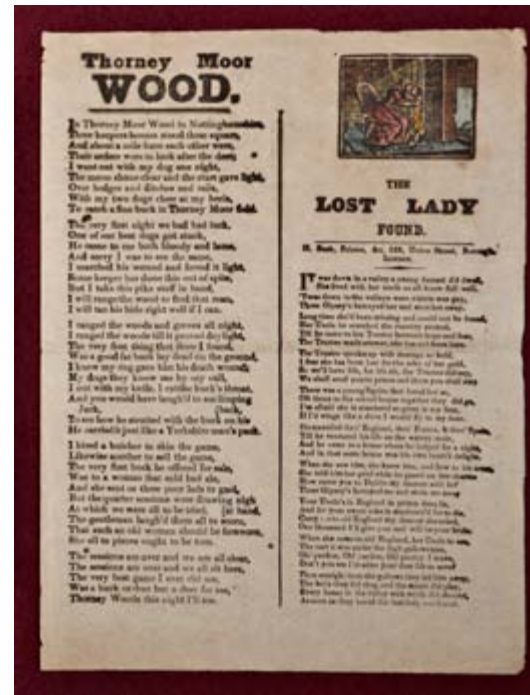
to justify the present publication as a means of satisfying (and profiting from) an almost ravenously curious readership. The basic facts are pedestrian, but the fallout was certainly out of the ordinary. A certain George Lander was employed to furnish silk scarves and headbands to be worn by the mourners at the funeral of Matthew Boulton (1728-1809), a Birmingham manufacturer of silverware. Boulton's son was so outraged at the poor quality of Lander's funerary accoutrements—and the whopping £544, 17s, 2d price tag (approximately £31,000 in today's money)—that he took the supplier to court. The pamphlet here reveals the accusations of Boulton's only son, Matthew Robinson Boulton (1770-1842), while the following item contains the rejoinder of Mr. Lander. Evidence of the severest minuteness is offered up (with, for example, tables of the costs of various twilled sarcenets and testimony from personages who did comparison shopping at the premises of different drapers). Part of the explanation for the filial overreaction in all this can be found in the deceased person's eminence. Boulton was a leading figure in the Industrial Revolution. He risked his capital to support James Watt's invention of the steam engine, and according to DNB, "if the completion of the steam engine was due to Watt, its introduction at that time was due to Boulton." He used steam engines not only in the production of silver, but also to drive a mint for copper coinage. "His house at Soho," says DNB, "was the meeting place for all scientific men, both English and foreign." This is a very rare item: OCLC and COPAC locate just two copies, at the British Library and the Birmingham Library. (CJM1026)

85. (BOULTON, MATTHEW). LANDER, GEORGE. AN ANSWER TO THE PAMPHLET OF MATTHEW ROBINSON BOULTON, ESQ. OF SOHO. (Birmingham: Printed by Thomson and Wrightson, 1811) 210 x 133 mm. (8 1/4 x 5 1/4"). 66 pp. FIRST EDITION. ORIGINAL PRINTED BLUE PAPER WRAPPER, spine neatly rebacked, covers reinforced with heavy stock pastedowns. With a folding diagram of the funeral procession bound in at front. Front cover with vestiges of ink signature. ♦Covers slightly soiled and with minor corner creasing, folding plate with short split along one fold (not touching text), occasional minor foxing or marginal stains, other trivial imperfections, but an excellent copy, clean, fresh, and generally well-preserved inside and out. **\$350**

This is the indignant funeral director's reponse to the charges set forth in the previous entry, using in his defense documents and testimony from other drapers. Lander, lest we think him greedy, has stated on the back cover that all proceeds of the one shilling price of this pamphlet will be donated to the General Hospital. This item is just as rare as the previous (OCLC and COPAC locate three copies in libraries, all in the U.K.). (CJM1025)



▶ 86



◀ 87

▼ 83



86. (BROADSIDE BALLAD). (CATNACH PRESS). THE TRIAL OF WILLY REILLY. (London: Printed at the Catnach Press, by W. S. Fortey, n.d., [1860-1885]) 254 x 184 mm. (10 x 7 1/4"). With a 70 x 32 mm. hand-colored woodcut apparently of an Irish pub. ♦Small chip to the bottom edge, small section of ink faded on text, other minor creases and wear at corners, otherwise a clean and bright copy. (See illustration above.) **\$275**

This broadsheet contains two well-known Irish ballads. "Willy Reilly" tells the story of a trial in which the powerful (in this case Squire Railliand) menace the humble. The song ends happily, however, with Reilly's sweetheart (the squire's daughter) giving true testimony which saves him. "Erin-go-Bragh" is a ballad with a political message: there must be no revolution in the empire of Britain, and England, Scotland, and Ireland should remain united, though it must be on a basis of equality. (ST8120-2h)

87. (BROADSIDE BALLAD). THORNEY MOOR WOOD. and THE LOST LADY FOUND. (London: H. Such, Printer, n.d. [1849-1862]) 254 x 184 mm. (10 x 7 1/4"). With a 38 x 51 mm. hand-colored woodcut showing a mother admonishing her son. ♦Trivial creasing and wear at corners, paper a shade less than bright, but overall a clean copy with ink still dark. (See illustration above.) **\$175**

This broadsheet gives us two ballads satirizing British justice. "Thorney Moor Wood" tells the story of a merry poacher and his pals. They are betrayed by the evidence of an old woman tavern keeper and thrown in jail, but in the surprise ending, the gentlemen judges are contemptuous of this elderly witness and set the rogues free to continue their poaching. The story of the lost lady concerns a damsel stolen by gypsies and found after much searching by her sweetheart. The twist is that her trustee falsely accuses her uncle of making away with her, and

the poor uncle is only saved from the gallows because the damsel appears on the scene at the last moment. The tone of the ballads is sunny rather than bitter, and both in their different ways end happily, yet must reflect the discontent of the lower classes, who did not yet have the vote and were far from affluent. (ST8120-2f)

88. BROWNE, SIR THOMAS. RELIGIO MEDICI AND OTHER ESSAYS. (London: [Printed at the Ballantyne Press for] Chapman & Hall, Ltd., [1911]) 195 x 140 mm. (7 1/4 x 5 1/2"). 3 p.l., 230, [2] pp. Pleasing contemporary caramel-colored half calf over brown linen boards, raised bands with a row of gilt drawer handle ornaments above and below, gilt-ruled compartments, marbled endpapers, top edge gilt. With a frontispiece portrait of the author. ♦A touch of wear to joints, mild offsetting to title page from frontispiece, otherwise a fine copy, quite clean, fresh, and bright internally, in a scarcely worn binding. (See illustration on p. 58.) \$150

This is an attractively printed copy, done on excellent textured paper, of Browne's first and most celebrated work (along with other pieces, including "Hydriotaphia: Urn Burial," one of the first archaeological monographs in English). The Oxford Companion describes "Religio" as "a confession of Christian faith (qualified by an eclectic and generally skeptical attitude), and a collection of opinions on a vast number of subjects more or less connected with religion, expressed with a wealth of fancy and wide erudition." Readers have always been fascinated by the book's style, by the mind that both style and contents reveal, and by the author's combination of detachment from the world and curiosity about its smallest physical objects. Browne says in his preface that the book was written for his "private exercise and satisfaction," but he was not repelled by its unauthorized publication in 1642, nor did he discourage its republication a year later. Physician and writer Sir Thomas Browne (1605-82) was one of the great 17th century stylists of English prose, and one of the most innovative thinkers of his time. The present edition was issued by the Verulam Club (the name taken from Francis Bacon's title of Lord Verulam), described in a contemporary review from "The International Studio: An Illustrated Magazine of Fine and Applied Art" as a group "which aims to produce great examples of literature in a manner befitting their contents. . . . These books are printed in a very legible type on British hand made paper . . . , and considering their excellent get up, they are well worth the money." (ST12174-15)

89. BROWNING, ROBERT. THE RING AND THE BOOK. (London: Smith, Elder & Co., 1889) 175 x 114 mm. (6 7/8 x 4 1/2"). **Three volumes.** VERY ATTRACTIVE CONTEMPORARY VELLUM over stiff boards, covers

with double-ruled gilt frame, a fleuron in each corner, flat spines beautifully gilt in compartments divided by multiple gilt rules and featuring a large and elaborate central fleuron enclosed by a lozenge of small tools, intricate volute cornerpieces, each spine with one red and one green morocco label, gilt turn-ins, marbled endpapers, all edges gilt. With frontispiece in two volumes. ♦Bindings with a hint of soil and a slight tendency to splay (as is common with vellum bindings), trivial internal imperfections, but A FINE SET, the text clean, fresh, and bright, and the striking bindings with virtually no wear at all. (See illustration opposite.) \$275

An attractive copy in a 19th century vellum binding of uncommon design, this is Browning's masterpiece, set in 17th century Rome. First issued (in four volumes) in 1868-69, this psychological epic, containing more than 21,000 lines of blank verse, is the ultimate exploration of Browning's technique of the dramatic monologue. It has been called the most successful attempt in English literature, after "Paradise Lost," to justify the ways of God to men. The "Athenaeum" called the book "the supreme poetic achievement of the age, the most precious and profound spiritual treasure that England has produced since Shakespeare." Our set looks very pretty on the shelf, with its unusual dense gilt tooling set off attractively against the creamy white vellum spines. (ST11694)

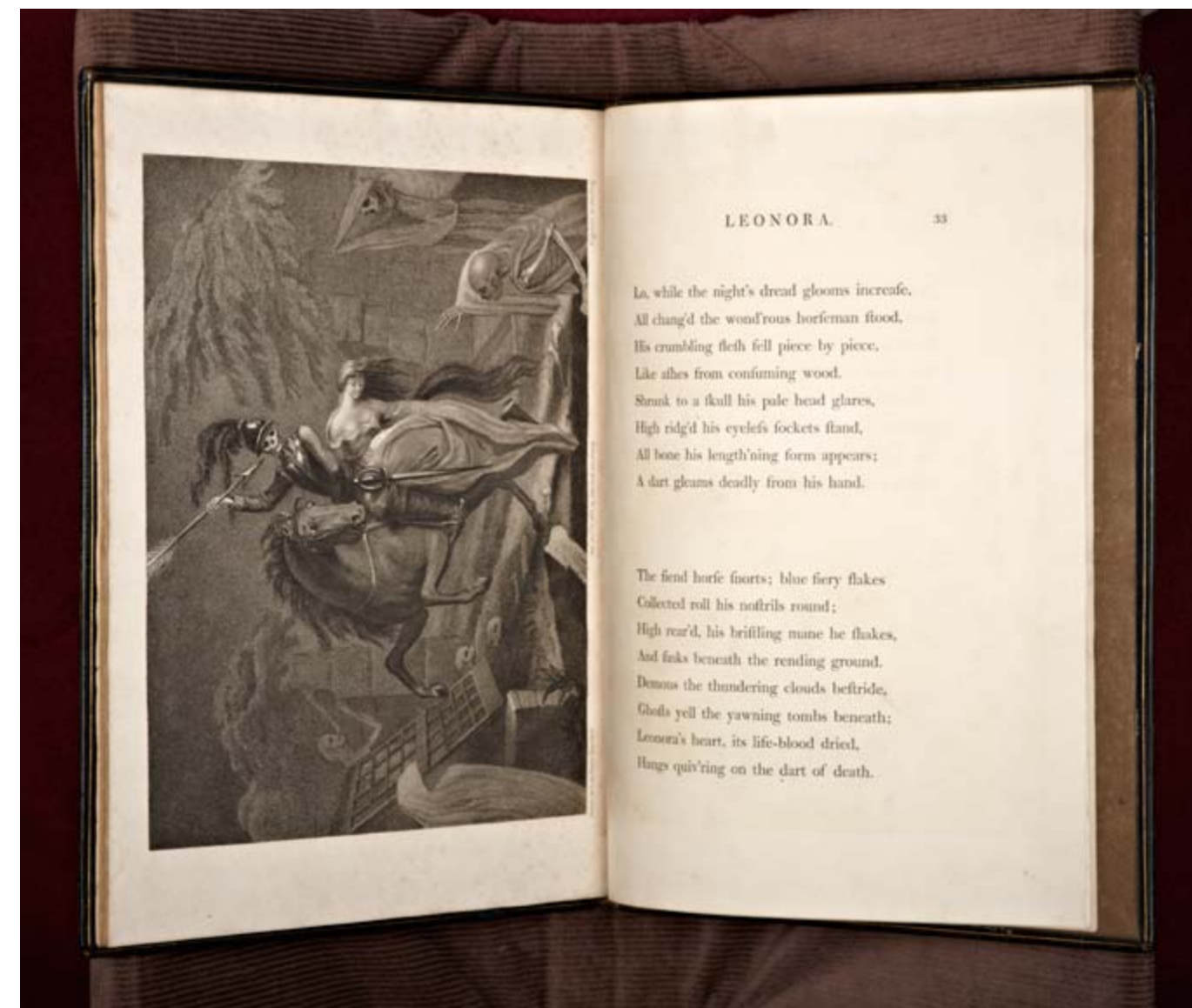
Owned by the Leading Female Bibliophile in Europe

90. BÜRGER, GOTTFRIED AUGUSTUS. LADY DIANA BEAUCLERC, Illustrator. **LEONORA.** (London: Printed by T. Bensley for J. Scott and J. White, 1809) 380 x 265 mm. (15 x 10 1/2"). 4 p.l., 35, [1] pp. Translated by William Robert Spencer. Second Edition. Very pleasing contemporary navy blue straight-grain morocco, covers with single gilt fillet border and large central lozenge, both with anular dots at corners, raised bands flanked by gilt rules, gilt titling, all edges gilt. With extra engraved title page, engraved head- and tailpieces, and FOUR ROMANTIC ENGRAVED PLATES AFTER LADY DIANA BEAUCLERC. With parallel text in German and English. Front pastedown with engraved armorial bookplate of Mathew Wilson; front free endpaper with bookplate of Frances Mary Richardson Currer (see below). ♦Three sizable abrasions on covers (all carefully refurbished and not noticeable), boards a bit mottled from fading and refurbishing, engraved title with faint freckled foxing, isolated trivial thumbing or smudges to the very generous margins, one leaf with small closed fore-edge tear, but a very appealing copy, the text especially bright, fresh, and clean, with excellent impressions of the engravings, and in a contemporary binding without serious condition defects that retains much of its original appeal. (See illustrations opposite and on p. 63.) \$600



▲ 89, 98

▼ 90





▲ 90

This is a very stately edition—and a copy with outstanding provenance—of what was a phenomenally popular Gothic ballad. The best-known work of German poet Gottfried August Bürger, “Leonora” (or “Lenore”) is the mesmerizing tale of a young woman whose dead lover returns to her, and its 1774 publication



▲ 90

had an enormous impact on poetry and storytelling all over Europe. As Robertson observes in his “History of German Literature,” the ballad “exerted a . . . widespread influence,” sweeping like “wildfire . . . across Europe, from Scotland to Poland and Russia, from Scandinavia to Italy. The eerie tramp of the ghostly horse which carries Lenore

to her doom re-echoed in every literature, and to many a young sensitive soul was the revelation of a new world of [Romantic] poetry,” even more of a sensation than Goethe’s “Werther.” Our volume comes from the second printing of the first English translation, by poet William Robert Spencer, originally issued in 1796. The celebrated illustrator here was the talented artist and scandalous socialite Lady Diana Beauclerk (or, as on the title page, “Beauclerc,” 1734-1808). After her first husband, Viscount Bolingbroke, divorced her for adultery with her second husband, Topham Beauclerk, she was cast out from most “decent society,” but was accepted and admired by her new husband’s literary friends, including Dr. Johnson, Edward Gibbon, Edmund Burke, and Horace Walpole, for whom she executed a series of panels illustrating his tragedy “The Mysterious Mother,” displayed at Strawberry Hill. Our former owner Frances Mary Richardson Currer (1785-1861) was the sole heir to two fortunes and to a large library, which she continued to expand. Seymour de Ricci called Currer “England’s earliest female bibliophile.” According to DNB, “Dibdin considered that Currer’s collection placed her ‘at the head of all female collectors in Europe’ . . . And that her country house library was, in its day, surpassed only by those of Earl Spencer, the duke of Devonshire, and the duke of Buckingham.” Known for her anonymous generosity, she is believed to have helped pay off the Rev. Patrick Brontë’s debts; it was no coincidence that Charlotte Brontë adopted the collector’s surname for her pseudonym, Currer Bell. (ST11924)

Signed Special Set in Embossed, Colored Sheepskin, Embracing 100,000 of Burbank’s “Discoveries”

91. (BURBANK, LUTHER). LUTHER BURBANK: HIS METHODS AND DISCOVERIES AND THEIR PRACTICAL APPLICATION. (New York and London: Luther Burbank Press, 1914-15) 244 x 165 mm. (9 5/8 x 6 1/2”). **12 volumes.** Edited by John Whitson, Robert John, and Henry Smith Williams. **FIRST EDITION.** ONE OF THE COPIES WITH A SPECIAL INSERTED PRESENTATION LEAF (engraved by Tiffany & Co.) SIGNED BY BURBANK. PUBLISHER’S UNUSUAL SPECIAL BINDING OF BROWN SHEEPSKIN, embossed and colored in the Arts and Crafts style, the leather subtly marbled, covers with an embossed central triptych, the panels on left and right containing an apple tree with russet-colored fruit, the middle panel undecorated, flat spines divided into panels, three with gilt titling, three revealing embossed stylized portions of an apple tree “growing” up the spine, green watered silk endleaves, top edges gilt, other edges untrimmed. WITH 1,259 DIRECT COLOR PHOTOGRAPH PRINTS of plants and Burbank’s farm, tipped on to lettered plates (missing one photograph, of “selected corn seed” in volume III). ♦Spines slightly sunned to a pleasing lighter brown, a half dozen joints slightly or very slightly rubbed (but no cracking), scattered minor marks to the leather, one photo with faint crease down its middle (a dozen others with tiny crease at corner), otherwise only the most trivial of imperfections, and, in all, AN EXCELLENT COPY of a book seldom found this way—the bindings with only minor wear and opening only reluctantly as an indication of infrequent use, and the text extremely clean and fresh, with very generous margins. (See illustration below.) **\$1,500**

► 91



Inspired by Charles Darwin's work, especially "Animals and Plants under Domestication," Horticulturist Luther Burbank (1849-1926) spent a lifetime breeding new plants from cultivars that displayed desirable characteristics. At his experimental garden and farm in Santa Rosa, California, he developed more than 800 new plant varieties, from the Russet potato and Freestone peach to the popular Shasta and Burbank Slicing Tomato, still revered by gardeners. He hoped to increase the world's food supply by breeding plants that would be especially productive, or that would overcome some environmental challenge. He bred a spine-free cactus for the purpose of providing forage for livestock in desert areas. The title page of this massive and lavishly illustrated work documenting his efforts tells us it was "prepared from his original field notes covering more than 100,000 experiments made during 40 years devoted to plant improvement." The 6,000-plus members of the Luther Burbank Society shouldered the costs of production. Our set contains a plate inscribed to one of these members, New Jersey furniture manufacturer Joseph B. Van Sciver, signed by Burbank. It is unknown how many sets signed this way exist, but given the fact that a number were signed by other society members, rather than Burbank himself, that number cannot be very great (the great majority of sets in commerce over the years have been in cloth and have had no signature). The very pleasing appropriately botanical bindings—again, used for an undetermined but no doubt strictly limited number of special copies—are of a soft leather and would normally be found rather shabby. Our volumes have been very well treated in their lifetime, and they make an especially attractive appearance on the shelf. (ST11462b-888)

92. BURNEY, FRANCES. FANNY BURNEY AND HER FRIENDS: SELECT PASSAGES FROM HER DIARY AND OTHER WRITINGS. (New York: Charles Scribner's Sons, 1892) 206 x 140 mm. (8 1/8 x 5 1/2"). x, [ii], 331 pp. Edited by L. B. Seeley. Fourth Edition. VERY ATTRACTIVE CONTEMPORARY DARK BLUE THREE-QUARTER MOROCCO BY TOUT (stamp-signed on verso of front free endpaper), raised bands, SPINE LAVISHLY GILT in compartments with central oval medallion containing a floral spray, the medallion within a frame of entwined volutes, floral tools, and stippling, marbled boards and endpapers, top edge gilt, other edges untrimmed and LARGELY UNOPENED. With nine illustrations after Reynolds, Gainsborough, Copley, and West. Front pastedown with bookplate of William Eyres Sloan. ♦A FINE COPY, the binding very bright and virtually unworn, and the obviously unread text especially clean and fresh. (See illustration, p. 232.) \$350

Burney (1752-1840) achieved considerable literary success with her first two works, "Evelina" (1778) and "Cecilia" (1782), and after she became personally

known to Johnson and his circle, she was the object of much vigorous praise from some of the most prominent literary and political personalities of her day. As DNB indicates, her novels are credited with influencing the course of English literature: she gave "the first impulse to the modern school of fiction which aims at a realistic portrait of society She was, in some degree, a model to the most successful novelists in the next generation," particularly Maria Edgeworth and Jane Austen, who took the title "Pride and Prejudice" from the last pages of "Cecilia" and who speaks with admiration of Burney in a remarkable passage in "Northanger Abbey." Today, however, her diary is considered more interesting than her novels; DNB opines that her descriptions of Johnson, Boswell, and Mrs. Thrale rival Boswell's own work. The excerpts here are framed by the amusingly condescending Mr. Seeley's commentary: after quoting Burney's account of a flirtatious conversation with Sheridan and Reynolds, he remarks, "Some readers may be tempted to think that, with all her coyness, she was enraptured by the pursuit of her admirers. This is only to say that she was a woman." (ST11462a-147)

**In Very Intricately Decorated Morocco,
And with Nearly 300 Inserted Plates**

93. BURNEY, FRANCES, MADAME D'ARBLAY. DIARY AND LETTERS OF MADAME D'ARBLAY. (London: Macmillan and Co., 1904) 225 x 140 mm. (8 3/4 x 5 1/2"). **Six volumes.** Edited by Charlotte Barrett; with preface and notes by Austin Dobson. Once splendid and still quite pleasing honey brown morocco, very elaborately gilt, by Bayntun (stamp-signed on front turn-in), covers gilt with French fillet border enclosing azured curling leafy frame with fuchsia blossom at the top and accented by small circlets, this frame enclosing a central panel diapered with stippled rules with a rosette where the rules intersect; raised bands, spine gilt in ornate compartments continuing the design elements of the covers, turn-ins with gilt French fillet, brown silk endleaves, all edges gilt. EXTRA-ILLUSTRATED WITH 292 PLATES, 59 of these in color, five double-page, two folding, plus five facsimiles (one of these double-page and two folding). ♦Variable wear to the joints (most with thin cracks, two with slight wobble, three with careful repair involving glue), shallow chip across the top of the spine of the first volume, other trivial scuffing to leather, isolated insignificant foxing to the text; a lovely set that now has condition problems, but still very attractive on the shelf, the gilt and leather still bright, and almost entirely fine internally, the text and insertions especially fresh and clean. (See illustration opposite.) \$1,900

Martin S. Day has high praise for these letters and diaries, collected and published by Burney's niece, offered here in very decorative bindings and profusely extra-illustrated with portraits of persons mentioned in the text. He says that "posterity has generally agreed that [Burney's] diary surpasses her fiction, for her real-



▲ 93

▼ 94, 113



life account is loaded with sharp vignettes and a faithful reporting of dialogue comparable to Boswell's Her role as Keeper of the Robes permitted her to see royalty close up. One of the most touching scenes in English literature is her garden meeting with the insane George III; largely free of sentimentalism, she excellently re-creates the pathos of the encounter. In France Madame d'Arblay gazed upon the pale face of Napoleon and chatted with the tired Louis XVIII." At what was considered to be the advanced age of 41, Burney (1752-1840) was married to Alexandre-Jean-Baptiste Piochard D'Arblay (1754-1818), a French soldier and adjutant to the Marquis de Lafayette, who had fled to England following the French Revolution. The couple moved to France in 1802, where they lived until D'Arblay's death in 1818. Fanny, of course, kept up her lively correspondence and journals, leaving us a distinctively English lady's view of France during those tumultuous times. In sum, her life—which we share in here from the period of the publication of "Evelina" up to the time of her death many decades later—was as fascinating as that of any of her heroines. (ST11942a)

94. BURNS, ROBERT. THE COMPLETE WORKS. (Philadelphia: The Gebbie Publishing Co., 1898) 235 x 168 mm. (9 1/4 x 6 5/8"). **12 volumes.** ONE OF 500 COPIES of the Imperial Edition. (This is copy #102.) Appealing contemporary dark brown three-quarter morocco over marbled boards, raised bands, spines gilt in compartment with central thistle and ornately entwined cornerpieces, one red and one black morocco label on each spine, marbled endpapers, top edges gilt, other edges untrimmed, with 10 VOLUMES UNOPENED. With 60 etchings and woodcuts, maps, and facsimiles. ♦Portions of the leather faintly dulled with preservative, bands and small areas of the backstrip compartments with minor rubbing, four spine tops slightly chipped (one of these with spine now even with top of text block), but still an attractive decorative set in satisfactory condition, without any fatal defect. Two leaves with lower corners torn off from rough opening, but VERY FINE INTERNALLY, the largely unopened text especially clean, fresh, and bright. (See illustration above.) \$400

This is a strictly limited luxury edition which remains mostly unopened and, consequently, virtually untouched internally. Although he did not live to the age of 40, Robert Burns (1759-96) is a major figure in the history of British literature whose poetry has remained popular to the present day. Born on a small Scottish farm, Burns was inspired by local ballads and largely self-educated. At the age of 27, he published "Poems Chiefly in the Scottish Dialect" in order to raise passage money for a voyage to Jamaica, where he had been offered an agricultural post on a plantation. At a time when his contemporaries were searching for the "natural bard" and, in the process, had unearthed poetical threshers, poetical milk maidens, and poetical cobblers, the charming plowman Burns delivered his simple and beautiful lyrics with most propitious timing. He found himself famous almost at once, and his fame has not faltered over time. In the rest of his short life, he struggled to earn a living, collected traditional ballads, overindulged in drink, and wrote more poetry, though only "Tam O' Shanter" equals his first collection. The engraved illustrations here are first rate, and despite the mellowing to the bindings, the set looks agreeable on the shelf. (ST11462a-047)

95. BURTON, RICHARD F. THE GOLD-MINES OF MIDIAN AND THE RUINED MIDIANITE CITIES.

(London: C. Kegan Paul & Co., 1878) 222 x 146 mm. (8 3/4 x 5 3/4"). xvi, 395, [3] pp. FIRST EDITION. Contemporary half calf, marbled sides and endpapers, raised bands flanked by blind and gilt rules, maroon morocco label. Color folding map, several illustrations in the text. Penzer, pp. 95-96. ♦Short portion at top of front joint cracked (otherwise the joints with only trivial wear), corners very slightly worn, spine darkened a shade, but the binding sound and not without appeal. Map reinforced on verso along fore margin (in order to close a short tear on recto), first few and last few pages somewhat foxed, a few other minor spots or stains, otherwise excellent internally, for the most part quite clean. (See illustration on p. 58.) \$1,000

A man with superhuman energy, a ferocious temper, and an extraordinary lust for adventure, Sir Richard F. Burton (1821-90) was a translator of the first order, an explorer, soldier, linguist, writer, anthropologist, and diplomat. He served as consul, respectively, in Fernando Po (now Bioko, a Spanish island off Cameroon on the Western coast of Africa), Santos (Brazil), Damascus, and Trieste. It is said that during his lifetime he mastered 29 languages, and he authored perhaps 50 substantial books, mostly in connection with his travels and exploration, many of these classics and pioneering works in their fields. The present book is the first of two works Burton wrote on Midian, an ancient region of northwestern Arabia east of the Gulf of Akaba, which at one time supported a flourishing society based on mining. In his preface to the second work, "The Land of Midian (Revisited)," published in 1879, Burton says that the present volume was intended to serve as a kind of introduction

to what "would be a tale of discovery and adventure" in "Revisited," the sequel. "I had judged advisable," he says, to sketch the region's "history and geography; its ethnology and archaeology; its zoology and malacology; its botany and geology." (CJM9715)

96. BURTON, ROBERT. THE ANATOMY OF MELANCHOLY.

(London: John C. Nimmo, 1886) 227 x 150 mm. (9 x 5 3/4"). **Three volumes.** EXCELLENT CONTEMPORARY TREE CALF BY ANDREW GRIEVE (stamp-signed on verso of front free endpaper), covers with gilt floral roll border, raised bands, spines gilt in compartments with central floral spray and scrolling cornerpieces, gilt turn-ins, marbled endpapers, top edges gilt. With a facsimile of the frontispiece to the original edition. ♦Spines lightly but uniformly sunned, mild offsetting from frontispieces, otherwise A FINE SET, the decorative bindings unworn and lustrous, and the text clean, fresh, and bright. (See illustration opposite.) \$650

This is a handsomely bound edition from a major Victorian publisher of one of the great books of the 17th century. Characterized by sensitivity, common sense, and a sense of humor, this wide-ranging work is by design and arrangement a medical treatise examining the various melancholias and their cures, and it is probably the most famous medical work ever undertaken by a layman. At the same time, it is a great storehouse of miscellaneous learning, telling us at least as much about the age as about the purported subject of the work. From the time that Burton (1577-1640) matriculated at Brasenose College at Oxford in 1593 until the end of his life, he was a constant denizen of the Bodleian Library, a precinct for learning surpassed at the time only by the Vatican. First printed in 1621, the text was constantly revised and augmented, until its length reached more than half a million words. After the work's initial popularity, no editions were published between 1676 and 1800; at this latter date, interest was again aroused in the book, partly because of the discovery by John Ferriar (1764-1815), an authority on Sterne, that "Tristram Shandy" had borrowed liberally from Burton's masterpiece. The tasteful bindings are 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. (ST12315)

97. BUTLER, SAMUEL. HUDIBRAS... WITH DR. GREY'S ANNOTATIONS.

(London: Charles & Henry Baldwyn, 1819) 224 x 140 mm. (8 3/4 x 5 1/2"). **Three volumes.** "A New Edition, Corrected and Enlarged." HANDSOME EARLY 20TH CENTURY POLISHED CALF, covers with gilt and blind-ruled border, raised bands, spines ornately gilt in compartments with floral frame enclosing an elegant central floral spray in a lozenge of small tools, two brown morocco labels on each spine, all edges gilt. Three frontispieces, three woodcut title vignettes, five plates (one a facsimile of Butler's handwriting), and 24 charming woodcut vignettes after designs by John Thurston. Front flyleaf in first volume

► 96,
124, 97



with pencil signature of Edward Bettle, Jr. Brunet I, 1428; Lowndes I, 336. ♦Just a hint of dryness and rubbing to joints and extremities, covers slightly finger soiled, one leaf very expertly remargined (text unaffected), another leaf with small darkened area because of laid-in piece of paper, occasional trivial foxing or offsetting, but AN EXCELLENT SET IN VERY ATTRACTIVE BINDINGS, the text extremely smooth, clean, fresh, and bright, and the bindings with only insignificant wear. (See illustration above.) \$500

This is a major edition, well printed, attractively illustrated, and featuring the notes of Zachary Grey, first published in 1744. Thurston (1774-1822) was one of the most popular book illustrators of the period, and his charming woodcuts can be found in many of the first editions published in Great Britain in the first 20 years of the 19th century. Brunet calls this a "bonne édition ornée" with "jolies vignettes . . . en bois." Lowndes says ours is the best modern edition. Finally, the present set is in a very winning period-style binding that, while unsigned, has a feeling of work done by Bedford or Riviere. (ST11890)

**Extraordinarily Fine Set in Period Morocco
Of the 1817 Collected Works of Byron**

98. BYRON, GEORGE GORDON NOËL, LORD. WORKS.

(London: John Murray, 1817) 172 x 113 mm. (6 3/4 x 4"). **Five volumes.** First Collected Edition in five volumes (see below). VERY ATTRACTIVE CONTEMPORARY DARK BLUE STRAIGHT-GRAIN MOROCCO, DECORATED IN GILT AND BLIND, covers with thick and thin gilt rule border, blind tooled palmette frame and large blindstamped arabesque centerpiece, raised bands, spine panels with gilt lyre on top of crossed trumpets, gilt titling and turn-ins, all edges gilt. With 11 engraved plates illustrating scenes from the poems. Ashley Library IX, 46. ♦A hint of foxing to engraved material, otherwise only trivial imperfections—AN ATTRACTIVELY BOUND SET IN ESPECIALLY FINE CONDITION, the bindings unusually lustrous, and the text showing almost no signs of use. (See illustration on p. 62.) \$2,800

This is a finely bound and seemingly unused copy of the first collected edition of Byron's works up to the time of publication, issued just 10 years after his initial volume of poetry was printed. (The first collection of Byron appeared in four volumes in 1815, followed by an 1817 version comprising the present five volumes; a sixth volume was added in 1818 and a seventh in 1819.) Our set contains the first two cantos of "Childe Harold's Pilgrimage" (completed in 1818), and includes what DNB calls "the sequence of remarkable narratives that began with 'The Giaour' and 'The Bride of Abydos' (1813) and culminated with 'Parisina' and 'The Siege of Corinth' (1815). These were the works that defined and perfected the Byronic hero, whose initial incarnation was Childe Harold. Brooding throughout nineteenth-century European literature, the Byronic figure—usually an aristocrat—embodied a culturally alienated anti-hero, bearing within a dark secret that seemed as threatening to others as to himself." In addition to the works mentioned above, our volumes contain "The Corsair," "Lara," "Ode to Napoelon Bonaparte," "Hebrew Melodies," and 46 shorter verses. (ST12339)

99. BYRON, GEORGE GORDON NOËL, LORD. THE WORKS... WITH HIS LETTERS AND JOURNALS AND HIS LIFE, BY THOMAS MOORE, ESQ.

(London: John Murray, 1832-40) 160 x 105 mm. (7 x 4 1/8"). **17 volumes.** Edited by John Wright. Apparently a variant of the First Collected Edition (see below). Pleasing contemporary dark green half morocco over marbled boards, raised bands decorated with latticed gilt, spine panels with central gilt quatrefoil, marbled edges. Two folding facsimiles of letters, each volume with engraved frontispiece and engraved title page with vignette. Front pastedown in each volume with small modern bookplate of James B. Jones and larger 19th century bookplates with monogram "H I C." ♦Paper boards rather chafed, extremities somewhat worn, several tiny abrasions to leather, but the bindings all solid and generally attractive, with no serious condition problems. Several frontispieces somewhat foxed or dampstained, two volumes with intermittent minor stains or smudges, occasional corner creases, other trivial imperfections, but a very good (or better) reading copy, the text still almost entirely clean and fresh. (See illustration on p. 69.) \$450



▲ 99

John Murray published the first complete edition of Byron's works in 1833 in 17 small volumes (as here), and our author's poems became a staple of the firm's output for a considerable number of years, Murray having paid £15,000 for the poet's copyrights. The present set seems to be some variant of the first complete edition (the dates 1832 or 1833 appear in 15 of our 17 volumes, but we have one volume dated 1836 and one 1840). In any case, this is the first edition to include his letters and journals and the sympathetic biography written by Byron's friend and literary executor Thomas Moore. This biography was used after it was decided that the memoir Byron had entrusted to Moore for publication after his death was too scandalous to see print; it was burned in the presence of Murray, Moore, and representatives of Lady Byron and Augusta Leigh. DNB admires "the skill with which Moore constructed his portrait" and proclaims his biography "indispensable for students of Byron." Day notes "the vigor and movement in Byron's letters, a compelling rhythmic prose that sweeps and punches. The man becomes blazingly alive in these incisive and driving letters. . . . The robust honesty and vitality of the letters make him more attractive and human than does any of his flamboyant verse." Copies of the Murray edition of Byron are plentiful; ours is intended to be offered at an advantageous price. (ST11462a-168)

With Charming Cartoonish Presentation to a Smoking Man and Woman in a Pillbox Hat

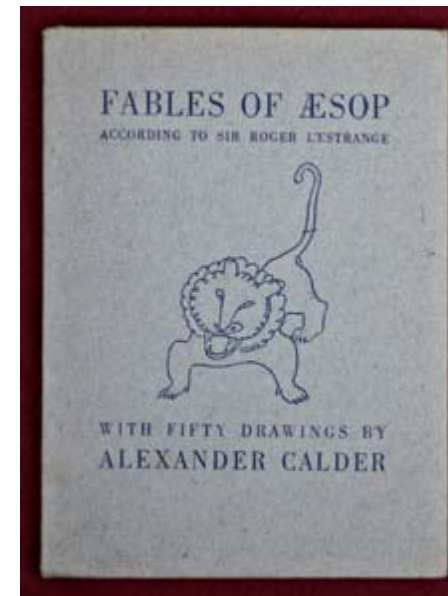
100. CALDER, ALEXANDER, Illustrator. AESOP. THE FABLES OF AESOP ACCORDING TO SIR ROGER L'ESTRANGE. (Paris: Harrison of Paris, [1931]) 258 x 190 mm. (10 1/8 x 7 1/2"). 4 p.l., 124 pp., [2] leaves (index). ONE OF 595 COPIES ON AUVERGNE from a total edition of 645, 20 of which were not for sale (this is copy #274). Publisher's cloth-backed boards in original pictorial dust jacket. In the original (slightly marked) red cardboard chemise and (neatly repaired) slipcase with paper label. With 50 drawings by Alexander Calder. Original—very frequently missing or damaged—printed paper knife (for opening pages) laid in. Front free endpaper WITH PICTORIAL INSCRIPTION SIGNED BY CALDER, the page showing a woman in a pillbox hat at the top and a balding man in a suit smoking a cigarette below her, the inscription reading "To [pillbox hat]

and [smoking man] from Sandy Nov. 9, /44." "Artist and the Book" 47. ♦One leaf with short fore-edge tear (not affecting text), otherwise a very fine copy, pristine internally. (See illustrations opposite.) \$7,500

This is a charming edition of the classic tales, with text from the 1692 edition by Roger L'Estrange and with amusing illustrations by Calder. Of special interest here, of course, is the whimsical inscription by the artist with portraits of the recipients, who are obviously from a close circle of friends and who have distinctive enough physical features to make identification a reasonable possibility. Our copy was obviously cherished by these recipients, for it could scarcely be better preserved. American artist Alexander "Sandy" Calder (1898-1976) worked in a variety of media, but is best remembered for his sculptures. According to the ANB, "Calder holds art historical significance as the first American modernist to receive international acclaim and the first to create a major, wholly original mode of modern art"—his kinetic sculptures, or mobiles. (ST11938a)

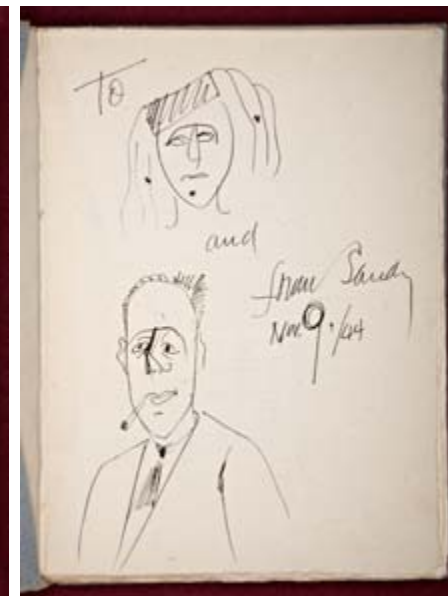
Inscribed to Surrealist Peter Blume by Calder, Malcolm Cowley, and Robert Penn Warren

101. CALDER, ALEXANDER, Illustrator. COLERIDGE, SAMUEL TAYLOR. THE RIME OF THE ANCIENT MARINER. [and as an accompanying work issued in the same volume] ROBERT PENN WARREN. A POEM OF PURE IMAGINATION: AN EXPERIMENT IN READING. (New York: Reynal & Hitchcock, 1946) 260 x 190 mm. (10 1/4 x 7 1/2"). 4 p.l., 148 pp. Publisher's red cloth, in the original pictorial dust jacket. In a black buckram solander box with a red morocco label on the spine. With 29 black and white illustrations by Calder. WITH THREE IMPORTANT INSCRIPTIONS TO THE NEW YORK ARTIST PETER BLUME AND HIS WIFE EBIE—BY THE ILLUSTRATOR CALDER (who spells "Blume" with a "B" that is formed by two petals from a flower he's drawn), BY THE DEDICATEE, MALCOLM COWLEY, AND BY ROBERT PENN WARREN, the author of the essay on "Mariner" printed in this volume. ♦Dust jacket with vertical abrasion on back panel and with many very small chips around the edges, cloth covers a little soiled, spine a bit faded, but the binding solid, the jacket certainly very good, and a fine copy internally. (See illustration opposite.) \$12,500

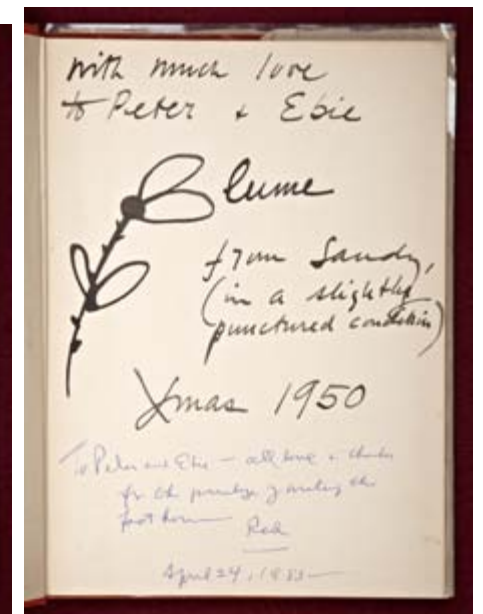


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This is an obviously very special copy of the great Coleridge poem, inscribed to the noted Surrealist artist and his wife by three major figures in 20th century American culture: the artist Calder (1898-1976), whose stark Modernist drawings illuminate the tale; poet laureate Warren (1905-89), who contributes an acclaimed critical essay on the text here; and literary critic Cowley (1898-1989), who memorialized the Lost Generation of American expatriate writers in Paris in his book "Exile's Return." The former owners, Peter and Ebie Blume, were part of the artistic community that settled in Connecticut after the Second World War, and the four principals here—of a similar age and located in the same general area—were good friends. Russian-born Peter Blume (1906-92) and his wife (referred to by Cowley as "Peternebie") devoted their lives to his work and to their home and garden in Sherman, Connecticut. Calder's affectionate inscription (written when he was admittedly tipsy) reads, "with much love / to Peter & Ebie / Blume / from Sandy, / (in a slightly punctured condition) / Xmas 1950." Warren has written below it: "To Peter and Ebie — all love and thanks / for the privilege of writing this fact[?] here— / Red / April 24, 1985." Cowley, who served as Peter's best man at his wedding to Ebie, has written beneath the Calder portrait of himself and the dedication ("For Malcolm Cowley"): "No, mo[re?], for Peter and Ebie, / Malcolm, April 1985." This remark would seem to suggest that it was the last one made and that there would simply be "no mo" inscriptions logically left to be written by anyone. It is of particular interest that Warren and Cowley have signed the Blumes' volume some 35 years after Calder did and nine years after the latter's death; it is easy to conjure up an evening's conversation that would have featured reminiscences of the departed artist and speculate that perhaps such memories led to the appended inscriptions. (ST11938b)



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102. (CALLIGRAPHY). CATICH, EDWARD M. THE ORIGIN OF THE SERIF: BRUSH WRITING & ROMAN LETTERS. (Davenport, Iowa: The Catfish Press, 1968) 283 x 215 mm. (11 1/8 x 8 1/2"). xi, [i], 310 pp. FIRST EDITION. ONE OF 1,400 COPIES. Publisher's dark gray buckram, gilt titling on upper cover and flat spine. In original color-printed dust jacket. With typographic illustrations throughout. Front flyleaf SIGNED by the author. ♦A very fine copy in an excellent dust jacket (the jacket clean and fresh, with four tiny tears to edges and two short scratches to upper cover). \$325

This is a signed copy of a ground-breaking work on the roman alphabet by the American Catholic priest, artist, and calligraphy expert Father Edward Catich (1906-79). The author was apprenticed to a sign writer as a young orphan, and practiced that trade for several years before going to college, obtaining a master's degree in art, and moving to Rome to study for the priesthood. While in Rome, where he also studied paleography, he made a thorough study of the letter forms incised on Trajan's Column. In the 19th century, a theory emerged suggesting that the letters for such inscriptions had first been painted on with a brush before being engraved in the stone. Using the expertise he had gained as a union sign-writer, Catich developed the widely accepted thesis that the letter of the imperial Roman inscriptions owed their shape and characteristic serifs to the use of a flat brush to paint the letters on the stone, rather than to the exigencies of the chisel or other stonecutting tools. The present work is the fullest development of that thesis, which led to Father Catich's being recognized as one of the world's foremost experts on the origins and history of the roman alphabet. The book was not only written, but also printed, by Catich at his Catfish press, partly in type of his own design. (ST11869a)

103. (CALLIGRAPHY). CATICH, EDWARD M. REED, PEN, & BRUSH ALPHABETS FOR WRITING AND LETTERING. (Davenport, Iowa: The Catfish Press, 1972) text volume: 252 x 170 mm. (10 x 6 5/8"); plate volume: 300 x 225 mm. (11 3/4 x 9"). Text volume collation: 4 p.l., 32, [2] pp. **Two volumes.** FIRST EDITION. Publisher's brown cloth-backed marbled boards, upper covers with paper title label; plate portfolio in a matching binding, with blue buckram fold-over to hold plates in place. Portfolio with title page and 27 plates of calligraphic lettering, loose as issued. Front flyleaf of text volume signed by the author. ♦In virtually mint condition. **\$250**

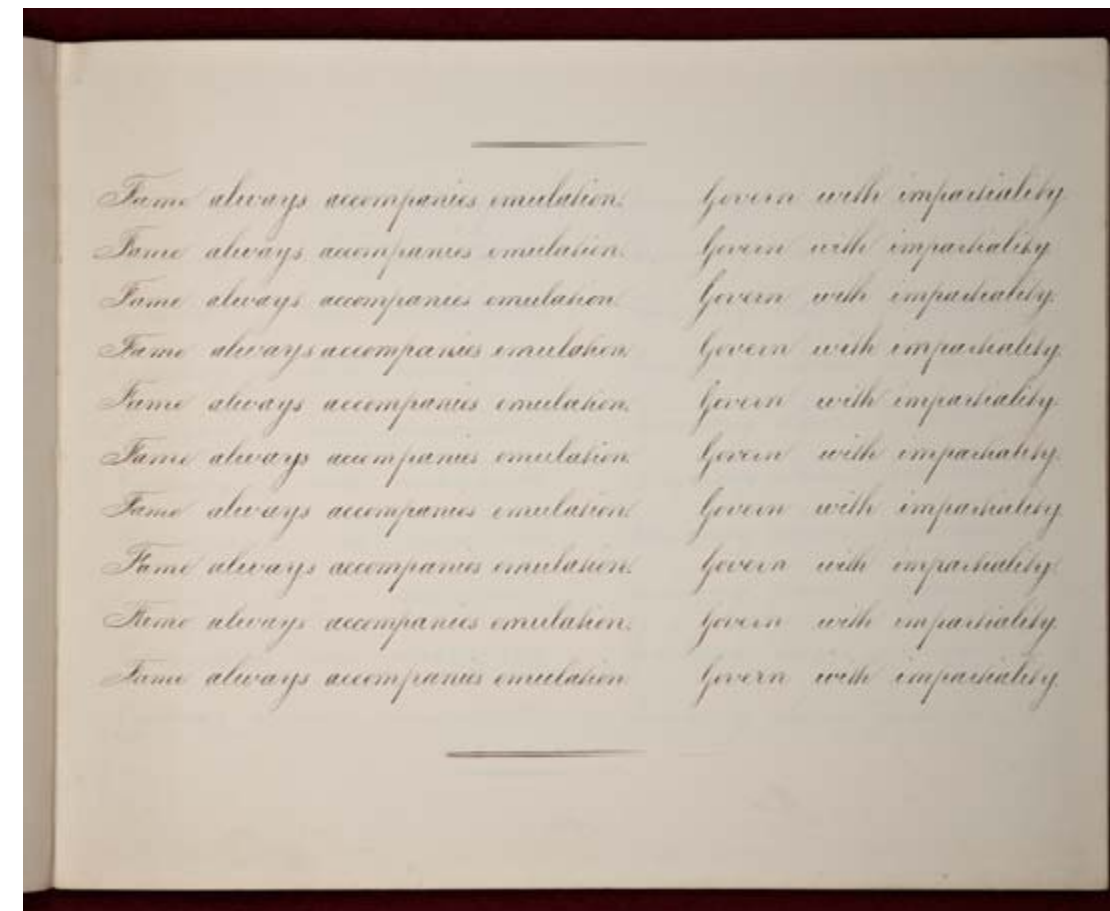
These volumes are intended for use by calligraphers, and include examples of the roman alphabet, uncials, and black letter. Calligraphy expert Father Edward Catich (see previous entry) designed the plates, complete with instructions for making strokes, and describes the letters and techniques on each plate more fully in the accompanying text volume. The work was printed at Father Catich's Catfish press. Frustrated by the poor paper quality that caused important earlier alphabet charts to deteriorate, he carefully chose acid-, alum-, and rosin-free paper with a permanence rating in excess of 300 years. In addition to being an expert on the roman alphabet, Catich was an accomplished calligrapher, stone cutter, and artist. He founded the Art Department at his alma mater, Saint Ambrose University, where he taught for 41 years. His artwork is in the collections of the Los Angeles County Museum of Art, Reed College, Morton Arboretum, and Harvard College. (ST11869c)

104. (CALLIGRAPHY - MANUSCRIPT COPY BOOK). HIBBERD, S. M., Student. *Opening page with engraved titling of "MR. LINLEY'S COMMERCIAL AND MATHEMATICAL ACADEMY."* (Leeds: Mr. Linley's . . . Academy, Low Ash Hall, Sheffield, [ca. 1870]) 238 x 295 mm. (9 3/8 x 11 5/8"). 12 unnumbered leaves, the last blank. Original white faux moiré wrapper, upper cover with a glazed oval color vignette of a pastoral scene at the center enclosed by a large and very ornate frame of green and gilt. First page with elegant engraved cartouche (around engraved Linley information) featuring three lovely vignettes of Cambridge landmarks, original purple tissue guard. First page with ink ownership inscription of Master S. M. Hibberd, dated 1870; final leaf signed by Hibberd and dated "Christmas 1870." ♦Wrappers lightly soiled with half a dozen tiny chips or wrinkles to edges, minor thumbing to a corner of the first leaf, but a well-preserved copy of an easily damaged item, the binding still bright and tight, and the leaves with their careful calligraphy remarkably clean and fresh. (See illustrations opposite.) **\$350**

The neatly copied penmanship exercises in this book lack ornate flourishes, but were no doubt essential to Master Hibberd's success in life. He was a pupil at a boarding school near Sheffield, England, where young men trained for a career in business, and a neat handwriting would be a pre-requisite for employment as a clerk. The exercises here consist of writing out moral platitudes ("Beware of intemperance"; "Learning merits patronage"; "Penmanship is most desirable"), each beginning with a different letter of the alphabet. Linley's school is of some interest to Dickens readers because it was thought by some to be the model for the Yorkshire school conducted by Squeers in "Nicholas Nickleby," a place where boys were ill-treated and barely fed (the novel prompted a considerable controversy about methods of public schools as a result). However, our academy was, in fact, a much more benign place, and Linley was even encouraged (but declined) to undertake libel litigation against Dickens. Someone was obviously proud of young Hibberd's accomplishments here—and probably was fond of the very handsome front cover—as this fragile item has remained in near-original condition for almost a century and a half. Such material is very uncommonly seen on the market. (ST11679)

105. (CALLIGRAPHY - MANUSCRIPT COPY BOOK). STANGER, JOSEPH. (Brook House Academy, Christmas, 1858) 311 x 371 mm. (12 1/4 x 14 5/8"). 11 unnumbered leaves. Original half roan over patterned paper boards, flat spine. With owner's flourished inscription on title page and 10 LEAVES OF CALLIGRAPHIC MANUSCRIPT (one side only), featuring headings in varied ornate styles and text in a flowing cursive script. ♦Extremities a little worn, endpapers and first three leaves faintly splotchy, other trivial defects, but quite an excellent example of an insubstantial item, the text quite fresh and basically clean, and the binding surprisingly solid. (See illustration on p. 73.) **\$550**

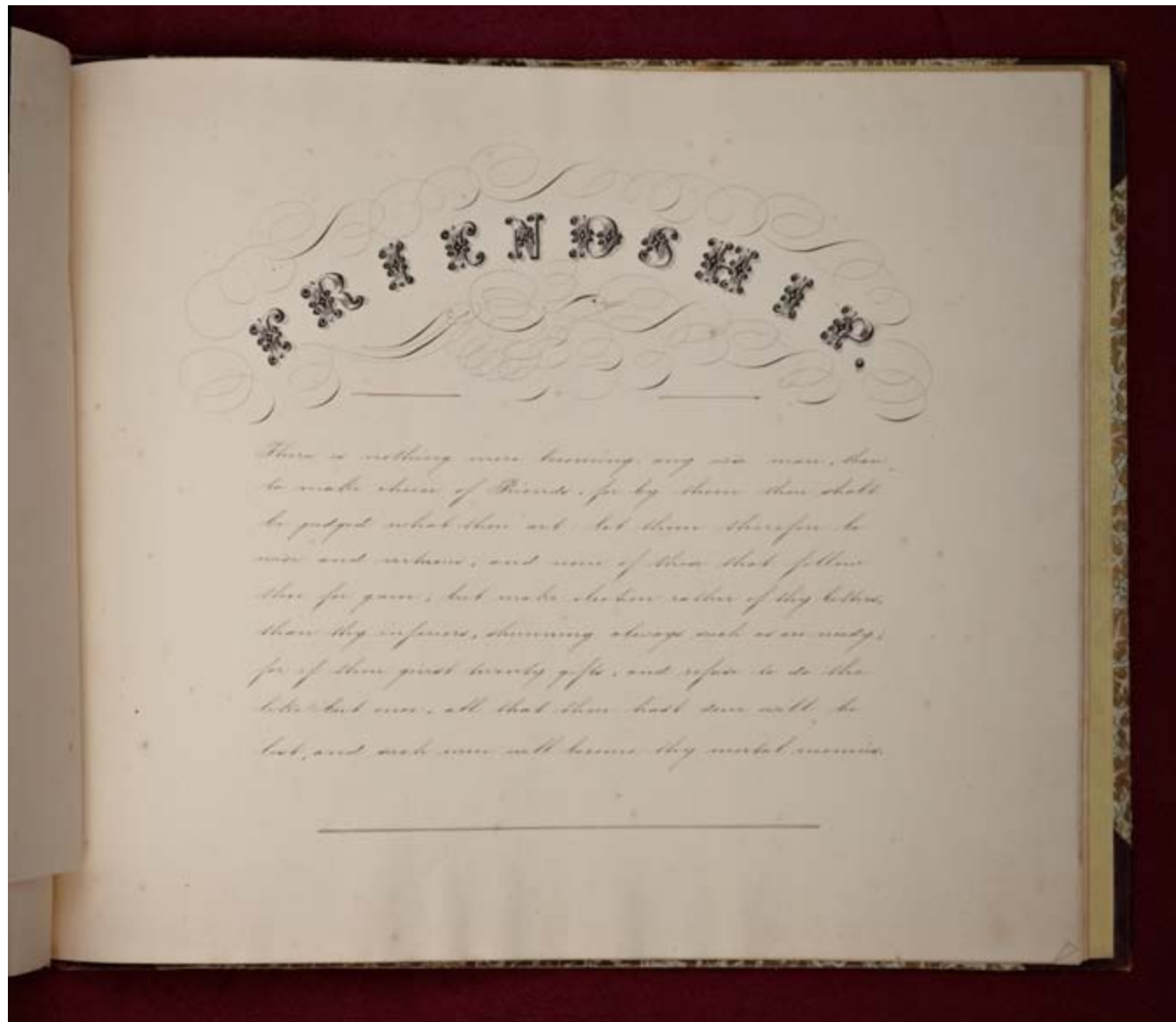
This charming book seems to be less intended as the vehicle for a young penman to practice his handwriting than to demonstrate the advanced level of skill in calligraphy that he has achieved. The pages here contain a series of meditations on ideals and the beauty of nature, on Duty, Forgiveness, and Friendship—all presented beneath an ornate, often fanciful, heading where the letters are formed from garlands of flowers, whimsical beasts, and tiny vignettes inserted within the curls of the letters. By contrast, the discoursing on the topic takes place in a beautifully sloping, chastely regular hand on the rest of the page. This delightful and decidedly uncommon item offers a glimpse into another time, when penmanship was not only a means to achieve communication, but also an art to be taught and practiced by the ordinary schoolboy, not just the trained professional. We have not been able to find out anything about Brook House Academy. (ST11680)



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▲ 105

Untrimmed Large Paper Copy of an Especially Rare And Influential Hand-Colored Botanical Book

106. CANDOLLE, AUGUSTIN PYRAMUS DE. *PLANTES RARES DU JARDIN DE GENÈVE*. (Geneva: Barbezat et Delarue, 1825-27) 370 x 280 mm. (14 5/8 x 11 1/8"). 1 p.l., 92 pp. **Four separately issued parts bound in one volume.** FIRST EDITION, First Issue. Pleasing modern quarter vellum over brown boards, ink titling on flat spine, edges untrimmed. Original paper wrappers of parts 3 and 4 bound in at front and rear. WITH 24 ATTRACTIVE HAND-FINISHED COLOR PLATES (as called for), 21 of them by Jean Christophe Heyland. A Large Paper Copy. Nissen BBI 327; Johnston 903; Sitwell, "Great Flower Books," p. 85. ♦Tiny smudge to front board, isolated faint foxing or corner creases, a couple of text pages with small brown smudge at tail edge, one plate with short fore-edge tear (not affecting image), other trivial imperfections, but AN EXTREMELY FINE COPY, the plates especially clean and with very pleasing coloring, in an unworn binding. (See illustrations opposite, on p. 75, and on back cover.) \$12,500

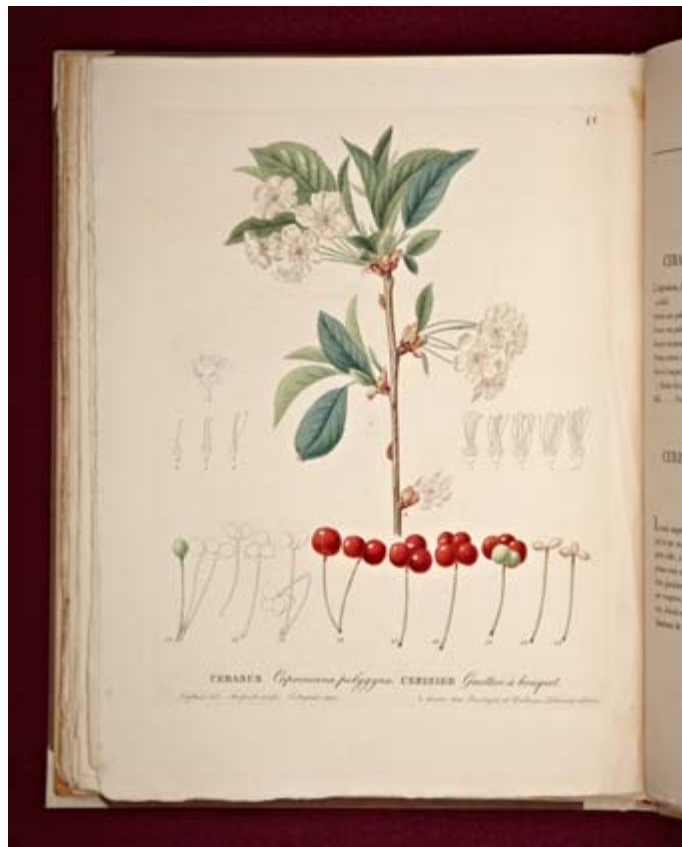
This is an entirely untrimmed Large Paper Copy of an influential and extraordinarily rare botanical work that features quite pleasing hand-colored plates. The text describes and the plates depict specimens of rare plants cultivated at the Botanical Gardens in Geneva, including some that we think of as common today, like amaryllis and mint. Candolle gives their Latin names, based on his classification system, lists their properties, and tells us where they may be found. The plates include details of the plant's structure and reproductive organs as well as accurate and attractive depictions of their blooms. The very fresh leaves here are untrimmed, preserving vast margins, and the plates by the Swiss engraver, watercolorist, and illustrator Jean Christophe Heyland (1792-1866), are always elegant and accurate and often quite beautiful. Swiss botanist Augustin Pyramus de Candolle (1778-1841) developed a system of taxonomy (a word he coined) based on plant anatomy that was the dominant method of classification for half a century, and that had a

profound influence on later plant classification schemes. He also wrote about the organic evolution of plants and described the way species battle each other for access to resources. These writings were one of the influences on Darwin's theory of natural selection. According to Johnston, Heyland began his career sketching theatrical costumes, "but under the guidance and patronage of Candolle became one of the leading botanical artists of the period." Nissen considered this Candolle's "most artistically perfect performance," and our folio copy no doubt shows the illustrations to even better advantage than the quarto edition cited by the bibliographer. The work is quite rare, and especially so, as here, in the original parts: just four copies have appeared in ABPC since 1975 (just one since 1987), and all are from the 1829 collected printing. (ST12198)

107. CASANOVA DE SEINGALT, GIOVANNI JACOPO. *THE MEMOIRS*. (London: The Casanova Society, 1922) 254 x 203 mm. (10 x 8"). **12 volumes bound in six.** Translated by Arthur Machen. ONE OF 1,000 COPIES. Attractive later burgundy half morocco over red linen boards by Bayntun (stamp-signed on front flyleaf in each volume), raised bands flanked by gilt rules, spine panels with gilt chandelier-like centerpiece, each spine with two olive brown morocco labels, top edges gilt. With 12 frontispieces of various kinds (a bust of Casanova, a large fold-out map of Venice, a fold-out facsimile of two documents in Casanova's hand, an engraving showing a Casanova escape, two portraits of Casanova, a title page of a minor work by Casanova, a portrait of Manon Baletti, engravings of a London cityscape and of Vaux Hall, Casanova's death record, and his grave). ♦Corners a bit worn, joints of the early volumes a little rubbed (two joints with minor cracks), one volume with small

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loss of leather at bottom of spine, but still quite an attractive set, the bindings entirely sound and without any serious wear, and the wide-margined text in virtually unused condition. (See illustration opposite.) \$850

Based on the rare unabridged London edition of 1894, this is an attractively bound copy of a limited edition of what Franco Fido (in the "Cambridge History of Italian Literature") calls "one of the most entertaining and exciting tales of the century." Fido says that sometime during the last eight years of his life, the Italian-born Casanova (1725-98) "composed his 'Histoire de ma Vie,' above all in order to relive in writing the vivid sensations and intense pleasures of his vagabond, libertine life and thus compensate for his gloomy and solitary existence as librarian in a remote castle in Bohemia." Written in fluent French, the account describes with unabashed frankness Casanova's rogueries and amours across an 18th century Europe that comes alive as the narrative backdrop. A writer of romantic and macabre tales, our translator Arthur Machen (1863-1947) provides a preface here in which he calls Casanova not only a "woman hunter," but also an "occult swindler" who victimizes senators, noble ladies, and Dutch financiers with a phony cabala. Also in this special edition are two additional chapters discovered by literary scholar Arthur Symons, an index, and a map indicating the hero's itineraries. Our quarto-size volumes are distinguished by an extremely pleasing italic typeface and are handsomely printed in general. (CAB07055)



▲ 106

108. CAULFIELD, JAMES. *PORTRAITS, MEMOIRS, AND CHARACTERS, OF REMARKABLE PERSONS, FROM THE REVOLUTION IN 1688 TO THE END OF THE REIGN OF GEORGE II.* (London: Published by H. R. Young and T. H. Whitely, 1819-20) 318 x 254 mm. (12 1/2 x 10"). **Four volumes.** Attractive modern retrospective black half morocco over green marbled boards, flat spines divided into panels with central gilt urns, edges untrimmed, partly unopened. With 155 fine engraved portrait plates of thieves, murderers, freaks, and scoundrels. A Large Paper Copy. ♦Second volume slightly cocked, variable offsetting from virtually all plates, perhaps a third of the leaves in volume I faintly browned and somewhat foxed, about half the plates in volume II with small, gray dampstain at lower outer corner, occasional yellowing and foxing elsewhere; undeniable condition issues, but still a satisfactory set, most of the text and plates fresh and clean, the bindings with virtually no wear, and the margins immense. (See illustration opposite.) \$850

Originally appearing in parts from 1790 to 1795, this collection of portraits accompanied by letterpress biographies was the major work of author and printseller James Caulfield (1764-1826), who took shrewd business advantage of the craze for historical portraits that followed the 1769 publication of Granger's "Biographical History of England." According to the DNB, Caulfield specialized "in prints illustrating Granger's twelfth class of people—such as



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▼ 108, 114



lived to a great age, deformed persons, convicts, &c.—whose portraits were very often the hardest to come by," and our volumes are indeed a gallery of these types. We see the very respectable and venerable Catherine Warman, who lived to be 107, famed highwayman Richard "Dick" Turpin, several Scots who supported Bonnie Prince Charlie, a maid who ruthlessly murdered her employers, as well as a man born without arms, a "musical small coal-man," and Jeremiah White, the

"humorous chaplain to Oliver Cromwell." Some of the portraits veer towards caricature or the grotesque, but as a group, they make up a memorable gallery. One could hardly hope to find a larger copy than the present one: all 32 copies recorded in ABPC since 1975 are the octavo version of our edition. There have been two other copies we know of on the market recently—one 290 mm. tall, and the other 250 mm.; ours measures 318 mm. in height. (CTS1004)

109. (CELEBRITIES, 18TH CENTURY ENGLAND). (BINDINGS - SETS). **BEAUX AND BELLES OF ENGLAND.** (London: Printed by the Grolier Society, ca. 1900) 229 x 152 mm. (9 x 6"). **14 volumes.** THE "CONNOISSEUR ASTRAL EDITION" (this is copy #26). ONE OF 40 COPIES. EXTREMELY PLEASING RED THREE-QUARTER MOROCCO, GILT, marbled sides and endpapers, raised bands, spines in compartments formed by delicate gilt scrolling and featuring a rose centerpiece, top edge gilt. With 14 hand-colored frontispieces by R. Wesley Rand showing scenes from the text and 69 photogravure plates on special paper reproducing works (largely portraits, but also a number of scenes from the lives of the subjects) by a number of well-known artists, all with tissue guards describing the subject. Verso of front free endpaper of "Beau Brummell I" with presentation inscription in ink to "Jim and Julie" from Mrs. George Bott, dated 1968. ♦Extremities with just a touch of rubbing, a hint of soiling to the leather, one volume with small areas of darkening along edges, but still quite an excellent set, the attractive bindings with no significant wear, and the interiors with virtually no signs of use. (See illustration opposite.) **\$1,300**

This is a very appealing, very well-preserved set in three-quarter morocco of volumes by various authors recounting the lives and times of historically interesting society figures. The refined 18th century is the background for the majority of the volumes, but Nell Gwyn, the pert comic actress who captured the heart of the Merry Monarch Charles II, hails from the Restoration period, while Lady Hamilton and Lord Nelson, the hero of Trafalgar, played out their love affair during the Napoleonic era. Of our 14 volumes, two each are devoted to Beau Brummell, Hamilton and Nelson, Lord Chesterfield, the Sheridans, and Sarah Siddons, leading lady of the Drury Lane theater in Garrick's time; a single volume suffices for little Nell, Lady Blessington, Mrs. Mary Robinson, and the Comte de Grammont. (CTB0801)

110. **CELLINI, BENVENUTO. THE LIFE OF BENVENUTO CELLINI, WRITTEN BY HIMSELF.** (New York: Brentano's, 1906) 241 x 159 mm. (9 1/2 x 6 1/4"). **Two volumes.** Translated and with a biographical sketch by John Addington Symonds, and with an introduction to this edition by Royal Cortissoz. Quite pleasing contemporary honey brown half morocco over lighter brown linen, raised bands, spines gilt in double-ruled compartments with large central flower ornament, marbled endpapers, top edges gilt, other edges untrimmed and (except in one or two cases) UNOPENED. With engraved title page and 40 photographically reproduced plates. Front pastedown with bookplate of Eugene L. Bulson. ♦One corner just slightly bumped, fore edge of one leaf torn from rough opening, but AN ATTRACTIVELY BOUND SET IN VERY FINE CONDITION, with virtually no wear to the bindings and no signs of use to the obviously unread text. (See illustration opposite.) **\$550**

This is an attractively packaged presentation of the autobiographical memoirs of the "splendidly gifted and barbarically untameable" Cellini (1500-71), who began them in Paris in 1558. They constitute "a production of the utmost energy, directness, and racy animation, setting forth one of the most singular careers in all annals of fine art. His amours and hatreds, his passions and delights, his love of the sumptuous and exquisite in art, his self-applause and self-assertion, running now and again into extravagances which it is impossible to credit, and difficult to set down as strictly conscious falsehoods, make this one of the most singular and fascinating books in existence." (Brittanica) (ST11462a-116)

111. **CERVANTES SAAVEDRA, MIGUEL DE. DON QUIXOTE OF THE MANCHA, THE HISTORY OF THE VALOROUS & WITTY KNIGHT ERRANT.** (London: Macmillan & Co. Ltd., 1900) 229 x 140 mm. (9 x 5 1/2"). **Three volumes.** Translated by Thomas Shelton; bibliographical note by A. W. Pollard. "Library of English Classics" Edition. Pleasing early 20th century red three-quarter morocco by Bayntun (stamp-signed on verso of front free endpaper), raised bands decorated with stylized gilt floral and lyre design, marbled endpapers, top edges gilt. ♦Faint dampstain (from binder's glue?) to cloth of one rear board, two leaves with a single tiny spot of foxing, but A VERY FINE COPY with virtually no signs of use inside or out. (See illustration opposite.) **\$375**

This is a well-bound copy of a modern edition from a major publisher of the version of "Quixote" by Shelton (fl. 1612-20), the first person to translate Cervantes' work into English. The original "Don Quixote" (i.e., the first of its two parts) was published in 1605, and it has been one of the world's great books ever since. It was translated quickly into several languages; Pollard credits Shelton with producing the first translation into any language, preceding César Oudin's 1614 French edition by two years. Undertaken for the amusement of a friend who did not read Spanish, and completed in rapid fashion, the Shelton version in its two parts first appeared, without his knowledge or concern, in 1612 and 1620. As an expedient translation, it suffers in its accuracy, but Shelton's version presents a vital feeling of the day, having been produced contemporaneously with the original publication. Almost nothing is known of Shelton, who boasted that he translated Part I in a space of 40 days. Hasty or not, his translation conveyed the charm of the original and has deeply influenced subsequent English versions. (ST12177-8)

112. (CHARLESTOWN, MASSACHUSETTS - HISTORY OF). **FROTHINGHAM, RICHARD. THE HISTORY OF CHARLESTOWN.** (Boston: Charles C. Little and James Brown, and Charlestown: Charles P. Emmons, 1845-49) 235 x 146 mm. (9 1/4 x 5 3/4"). 1 p.l. (frontispiece), 368 pp., [16] leaves (cover titles and front matter from all seven parts). **Seven separately published parts bound in one.** FIRST

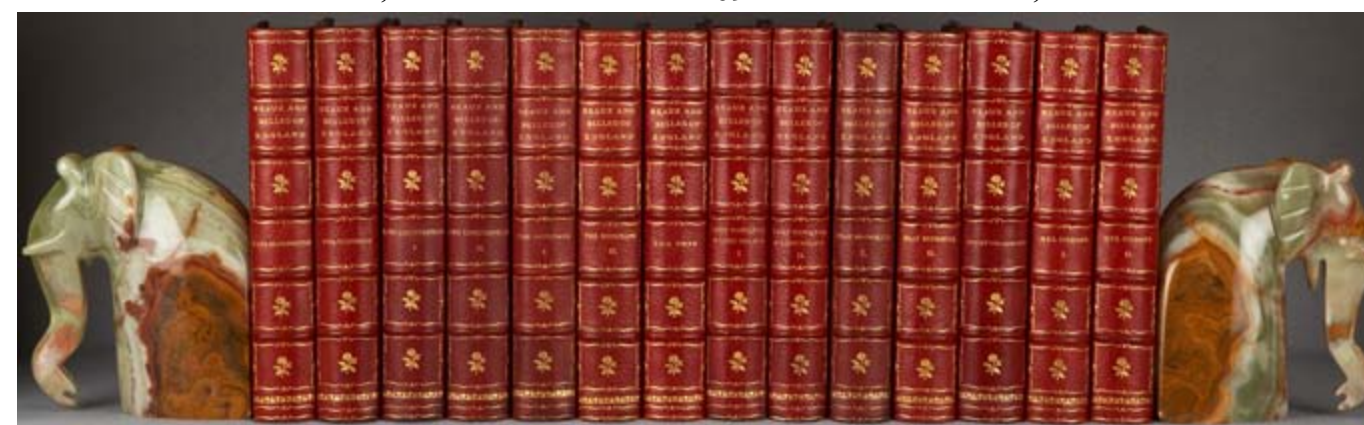


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▼ 109

▲ 112, 116



EDITION. Pleasing later half calf, raised bands, spine gilt in compartments with corner volutes and pretty floral centerpiece, red and tan morocco title labels, marbled boards and endpapers, top edge gilt. With 17 total illustrations: five engraved plates (one folding), nine etchings in the text, two folding facsimiles, and one folding map (the map in two parts, as issued: the larger map bound in, the smaller map—consisting of an overlay of an area on the larger map—laid in on top of the larger map at the appropriate spot). Sabin [26081]. ♦A bit of wear to corners, one small abrasion, hinges with partial cracks in the paper (but no looseness), a one-inch tear along the fold of the larger folding map, additional minor defects, but in most ways an attractive volume, the decorative binding solid and pleasing, and the text clean and fresh. (See illustration above.) **\$350**

This book covers the history of Charlestown, Massachusetts, from its founding in 1635 through the Revolutionary War. Richard Frothingham, Jr. (1812-80) was the author of several books on the history of Massachusetts and a frequent speaker on that topic. His family came from Charlestown, and he served as its mayor in the 1850s. This volume would be of particular interest to historians and genealogists for its extensive lists of early citizens of the area and its wealth of detail on local government and events. It seems to be a scarce item: none is listed in ABPC since 1975. (ST11350e)

One of the Most Important and Attractive French Herbals of the Early 19th Century

113. **CHAUMETON, FRANÇOIS PIERRE** with **JEAN-BAPTISTE CHAMBERET, JEAN LOUIS POIRET,** and **PIERRE JEAN FRANÇOIS TURPIN. FLORE MÉDICALE.** (Paris: C. L. F. Panckoucke, 1814-20) 216 x 133 mm. (8 1/2 x 5 1/4"). Our set (as in Nissen) without the separately published 32-page unillustrated section entitled "Essay d'une Iconographie Élémentaire" (sometimes found in or as the final volume). **Seven volumes bound in eight.** FIRST EDITION. Inoffensive contemporary quarter calf, flat spines divided into panels by plain gilt and decorative blind rules, three panels with central quatrefoil blindstamp, each spine with two cream-colored (faded blue?) morocco labels (one of them circular and containing the volume number), marbled boards, edges, and endpapers. WITH 427 ENGRAVINGS, 425 OF THEM QUITE PLEASING BOTANICAL PLATES (one a duplicate), all PRINTED IN COLOR AND FINISHED BY HAND, and two engraved tables, one folding (see below). Original tissue guards. Nissen BBI 349; Plesch 131; Pritzel 1679. ♦Evidence of insect activity along three joints, sides a bit chafed, three volumes with small cracks to head or tail of a joint (a little rubbing elsewhere to joints), but the original bindings entirely sound and without any serious defect. Occasional minor foxing and isolated trivial stains or rust spots, two

plates with colors slightly smudged, but a very pleasing set internally, the foxing almost never anything but trivial, the leaves quite fresh and clean, and the plates subtly colored. (See illustrations opposite and on p. 66) \$8,500

This is one of the most important French herbals of the 19th century, written and beautifully illustrated by experts in the field. Volumes I-VI contain an alphabetical listing of medicinal herbs that also includes flowers and fruits, such as lilies and plantains, not usually noted for their healing powers. Each entry begins with the botanical name of the plant in Latin and Greek, followed by its common name in several European languages, and goes on to describe the healing properties and appropriate medicinal uses of the specimen, as well as information on where the plant grows. A delicate, detailed illustration accompanies each entry, and sometimes a second plate is employed to show particulars of the fruit or flower. The majority of these very attractive engravings are the work of Pierre Jean François Turpin (1775-1840), described by Wilfrid Blunt as "possibly the greatest botanical genius of all the French botanical painters of his day." Nissen, in his "Herbals of Five Centuries," considers him, "next to Redouté, the most gifted painter of botanical subjects in France." The remaining plates were drawn by Anne-Ernestine Panckoucke, one of Redouté's most talented pupils, who also happened to be the publisher's wife. Volume VII contains the "Iconographie Végétale," written and illustrated by Turpin, who was a trained botanist as well as an artist. Volume VIII completes the set with "Partie Élémentaire" by Poiret. There are small variations in the number of plates present among sets of this work. Our set has all 424 plates called for by Plesch, plus a duplicate copy of plate 312, and has one more plate than the 423 called for by Nissen, as well as both of the engraved tables. While some sets, including Plesch, describe both tables as folding, only one of ours folds, perhaps because the generous margin left on the text pages made it unnecessary to fold the first plate when the set was bound (there is nothing cropped away in any case). (ST11614)

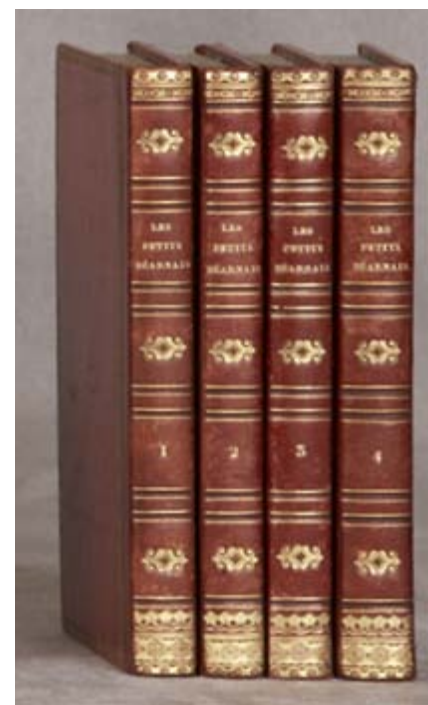
114. (CHILDREN'S BOOKS - AMERICAN HISTORY). SHEA, JOHN GILMARY. A CHILD'S HISTORY OF THE UNITED STATES. (New York: McMenamy, Hess & Co., 1872) 267 x 197 mm. (10 1/2 x 7 3/4"). **Three volumes bound in two.** FIRST EDITION in book form. IN THE PUBLISHER'S DELUXE ELABORATELY GILT BROWN MOROCCO BINDING, covers lavishly gilt with a frame of interlacing floral vines, volutes, and arabesques, large allegorical centerpiece featuring Columbia sitting on a cloud, the Stars and Stripes flying from a lancet in her left hand, while her right hand clutches a sword, at her feet an eagle, wings spread, clutching arrows and olive branches in its talons and resting atop a book; raised bands, spines gilt in panels with large and intricate central fleuron, marbled endpapers, all edges gilt. With 151 full-page illustrations,

and numerous woodcuts in the text, including portraits, battle scenes, and lively depictions of key historical events such as the Boston Tea Party. ♦ Joints, bands, and extremities a little worn, but a sturdy and pleasing deluxe binding. Some minor thumbings and smudges, as usual in children's books (not frequent, and never offensive), occasional mild foxing or corner creases, three plates with very small closed marginal tears (well away from image), about a quarter of the plates a bit browned, but still a very good copy internally, with fresh text and plates. (See illustration on p. 76.) \$450

This entertaining history for young people was first published in 48 weekly parts, and is here gathered for the first time in book form. The writing style is engaging, and the author tells not only of important events, but also of ordinary people, both men and women, who fought for independence and to preserve the union. The illustrations include lively scenes of battles and Indian attacks, but also depictions of everyday life and the typical American home during various periods. Accuracy is sometimes sacrificed in the interest of an entertaining or dramatic tableau (as in the picture of Lincoln's assassination, showing John Wilkes Booth about to stab the President in the back), but, on the whole, the book is edifying and useful, especially to us as a reflection of historical writing for young American adults during the second half of the 19th century. (ST11462a-045)

115. (CHILDREN'S BOOKS). DELAFAYE-BRÉHIER, JULIE. LES PETITS BÉARNAIS, OU LEÇONS DE MORALE CONVENABLES À LA JEUNESSE. (Paris: A la Librairie d'Éducation d'Alexis Eymery, 1825) 140 x 89 mm. (5 1/2 x 3 1/2"). **Four volumes.** Third Edition. VERY PRETTY CONTEMPORARY SCARLET STRAIGHT-GRAIN MOROCCO, GILT, covers bordered with plain and elegant foliate rolls, flat spines with panels formed by gilt and black rules and featuring clustered volute centerpiece, multiple decorative bands at head and foot, marbled endpapers, all edges gilt. With 16 charming engraved plates, original tissue guards. Gumuchian 2124. ♦ One leaf defective at lower corner because of paper flaw, costing perhaps a half dozen letters on each side of the leaf, additional trivial imperfections, otherwise AN EXCEPTIONALLY FINE SET, REMARKABLY CLEAN, BRIGHT, AND FRESH inside and out. (See illustration opposite.) \$850

This is a wonderful little set in marvelous condition, meant, as usual, to instruct as well as entertain. The story, originally published in 1816, begins in Bordeaux with the distressing loss of Monsieur Albert's fortune, and moves rapidly to Béarn in the Pyrenees, where the family takes refuge at the simple mountain home of Madame Albert's father. There the six children learn the virtues of the simple life and listen to instruction and stories. Mme. Delafaye is particularly interested in natural history, and



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▼ 113



▼ 113



the children become familiar with the birds, butterflies, and bears of the region. The author also has a taste for the exotic, and Grandfather and others narrate tales set in distant climes, subtly teaching the children tolerance and charity, and the lesson that virtue is more often found in the hovel than the palace. One long tale that begins in the first volume and carries over into the second recounts the story of a Mexican native who has taken refuge in the wild savanna because of the iniquities of the *hidalgo* conquerors. The charming illustration shows the venerable sage reminiscing in his hut about Mexico City before the conquest. Another tale concerns an Egyptian peasant, while a third is ascribed to a voyager from Yemen whom Grandfather met in Lourdes. Five of the 16 delightful illustrations evoke these exotic tales, the others have European settings. (ST9082)

116. (CHILDREN'S BOOKS - THE NEW-ENGLAND PRIMER). **THE NEW-ENGLAND PRIMER: A HISTORY OF ITS ORIGINS AND DEVELOPMENT.** (New York: Dodd Mead & Co., 1897) 220 x 165 mm. (8 3/4 x 6 1/2"). xi, 354 pp. Edited by Paul Leicester Ford. ONE OF 425 COPIES printed on American handmade paper (this is copy #71). Attractive mid-20th century retrospective brown half morocco over marbled boards, edges untrimmed. With 29 plates reproducing pages from early primers, as called for, three of them double-page. Front pastedown with bookplate of Frederick Seymour Winston. ♦A VERY FINE COPY, fresh and clean with generous margins, and in an unworn binding. (See illustration on p. 78.) \$350

In addition to a reprint of the "New England Primer," this study of the earliest schoolbook printed in America contains, among other things, a history of the work by editor Paul Leicester Ford (1865-1902), a facsimile reprint of the 1727 edition of the "New England Tutor," Cotton Mather's views on catechising, and an extensive bibliography of New England primers. While still in his teens, Ford, the great-grandson of Noah Webster, had edited and published his ancestor's correspondence with George Washington and a bibliography of Webster's work. He was fascinated by early American literature, and his scholarship was facilitated by his father's 50,000-volume private library, which included perhaps the world's largest collection of Americana. According to ANB, "Ford compiled dozens of minor bibliographies relating to early national American literature. He also edited and published an impressive number of obscure but significant historical documents." Previous owner Frederick Seymour Winston was perhaps the prominent Chicago lawyer whose father founded the firm that is today Winston & Strawn; F. S. Winston joined the firm in 1878 and later argued its first case before the U. S. Supreme Court. Whoever owned the book, they took very good care of it and used it very little. (ST12176-14)

A Substantial Unpublished Signed Manuscript Manifesting Twain's Fury at Being Exploited

117. [CLEMENS, SAMUEL L.]. "MARK TWAIN," (Pseudonym). **AUTOGRAPH MANUSCRIPT OF AN ARTICLE ENTITLED "THE GAME AS PLAYED UP NORTH."** (Late January or early February, 1902) 228 x 145 mm. (9 x 5 3/4"). 9 leaves, written on plain, high-quality stationery; main body of text on recto, with emendations on verso of four leaves. ♦Five short splits at the end of folds, a couple of small closed tears at the end of second leaf, one faint ink smudge, otherwise AN EXTREMELY FINE EXAMPLE, quite legible and generally very well preserved. (See illustration opposite.) \$20,000

This intriguing unpublished manuscript sets forth Clemens' fury at the use of his name for promoting what he considered to be a literary lottery by a self-serving publisher. It was originally written as an article to be submitted to the "North American Review," a journal owned by Harper's, the publisher with which Clemens had a sole contract. This is obviously a draft, with whole passages marked out and rewritten on the verso of the sheets, and with many corrections in the text. Clemens sent it to Clara Spaulding Stanchfield (1849-1935), a childhood friend of his wife Livy and a close friend of the couple all their lives: a note at the top of the first page says, "Dear Clara : This is the N[orth] A[merican] Review article which I suppressed. It contains the legal points (or the absence of them.) SLC." The title "The Game as Played Up North" refers to a Boston publisher (Small, Maynard & Company, though unnamed in this manuscript) that advertised in the 2 December 1901 edition of "Life" magazine a work called "The House Party," purporting to be "an account of the stories that were told at a gathering of famous American authors, the story-tellers being introduced by Paul Leicester Ford, the literary host of the occasion." The publisher claimed that 25 popular American writers, Mark Twain among them, had been invited to submit a short story and a dozen of them had agreed. The stories would be published in "House Party" without attribution, and readers were challenged to identify which of the 25 possible authors had written which story. The person who correctly identified all 12 authors was to receive a \$1,000 prize—no small sum at that time. In order to participate, it was necessary to submit one's guesses on a special form bound into the "House Party" volume—thus requiring a purchase by participants. Clemens objected in the first place that this constituted an illegal lottery, in which players were required to put down a good sum of money for the very slim chance of winning a prize. This moralistic rant soon gives way, however, to what is really bothering him: the use of his name, without his permission, to sell books. Would it be legal or ethical, he asks, to list financiers like Morgan, Vanderbilt, Rockefeller, or Astor as possible members of a company's board of directors in order to sell that company's stock? He lists the other 24 writers named in the advertisement and announces that he has contacted 16 of them: on 9 and 10 January 1902 Clemens sent at least 12 of the authors what he



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described as a "manifolded letter to the 25" asking each of them two questions: were you "invited to contribute?" and "did you contribute?" These letters were typewritten, with blanks to fill in the author's name and the answers to his questions. (The letters, which Clemens had requested be returned to him with the answers, are in the Mark Twain Papers at the University of California at Berkeley.) The 13 whose names had been used without their consent were, like Clemens, indignant. Even the contributors were resentful to have been made a part of the publisher's lottery scheme, which they knew nothing about in advance. Clemens signs the manuscript three times, as "Mark Twain" at the end of the text (with three lines drawn through the signature); again as "Mark Twain" in a postscript in which he declines to name the Boston publisher, as he does not wish to give the firm's objectionable project any additional publicity; and once as "SLC" in his prefatory note to Clara. Although the manuscript is not dated, it was no doubt written in late January or early February 1902, after Clemens received responses from his fellow writers. The other authors listed by Twain in

this manuscript include (with dates provided by us): Thomas Bailey Aldrich (1836-1907), John Kendrick Bangs (1862-1922), G[eorge] W[ashington] Cable (1844-1925), Winston Churchill (American novelist) (1871-1947), F[ran]cis Marion Crawford (1854-1909), Margaret Deland (1857-1945), Paul Leicester Ford (1865-1902), John Fox, Jr. (1862-1919), Hamlin Garland (1860-1940), Robert Grant (1852-1940), Joel Chandler Harris (1845-1908), Mrs. Burton [Constance Cary] Harrison (1843-1920), William Dean Howells (1837-1920), Sarah Orne Jewett (1849-1909), Thomas Nelson Page (1853-1922), Charles G. D. Roberts (1860-1943), Bertha Runkle (1879-1958), Hopkinson Smith (1838-1915), Frank Stockton (1834-1902), Ruth McEnery Stuart (1852-1917), Booth Tarkington (1869-1946), [Alice French] "Octave Thanet" (1850-1934), Mary E. Wilkins [Freeman] (1852-1930), and Owen Wister (1860-1938). We are very grateful for the assistance and information provided by Dr. Robert Hirst, Curator of the Mark Twain Papers at the University of California, Berkeley, in describing this item. (ST12101)

118. [CLEMENS, SAMUEL L.]. "MARK TWAIN," (Pseudonym). *A TRAMP ABROAD*. (Hartford, Conn.: American Publishing Company, 1880) 229 x 152 mm. (9 x 6"). xvi, 17-631, [1] pp. FIRST EDITION, Second Issue (frontispiece labeled "Titian's Moses"). Publisher's brown cloth, upper cover with amusing gilt illustration of Twain in hiking gear. With 328 illustrations, 35 of them full-page plates, the rest woodcuts in the text. Front free endpaper with ownership inscription of Robert F. Guy of Baltimore, Md., dated Dec 25, 1887. BAL 3386. ♦Spine lightly and uniformly sunned, plates faintly toned because of paper stock, but A FINE COPY, the binding tight and with no significant wear, and the clean, fresh text with virtually no signs of use. \$700

This is a companion volume to Twain's popular "The Innocents Abroad" (1869), the new work being described in the prospectus as "a gossipy record of the author's great pedestrian tour through Germany and other parts of Europe during the past two years, in which he delineates by pen and pencil the many strange scenes he beheld, the adventures he passed through, and the people he met and mingled with." According to the ANB, Twain gathered material for the book during "a family tour of Europe that ended in England, where he met Charles Darwin, to their mutual pleasure, in August 1879." This is not an uncommon book, but the present copy is uncommonly fresh and clean. (ST11686)

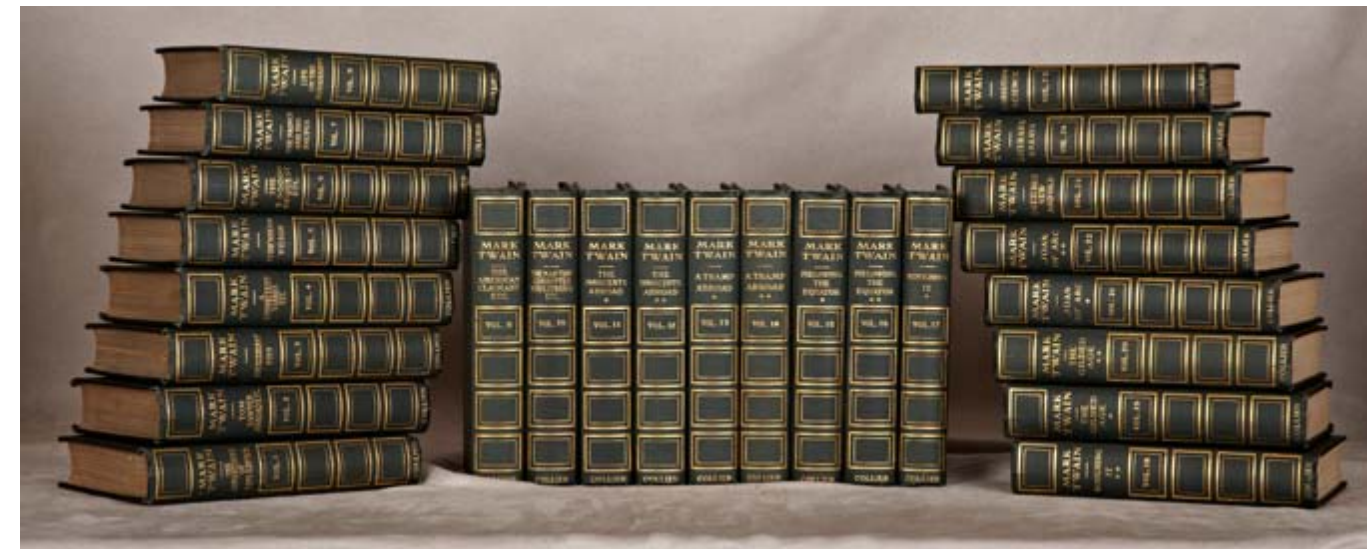
119. [CLEMENS, SAMUEL L.]. "MARK TWAIN," (Pseudonym). *THE WORKS*. (New York: P. F. Collier & Son Company, 1899-1920) 202 x 132 mm. (8 x 5 1/4"). 25 volumes. "Harper & Brothers Edition." Original dark grayish-blue cloth boards, flat spines with gilt decoration and titling. With 39 plates depicting scenes from the works. ♦Trivial marks to cloth, extremities with just a hint of rubbing, a dozen leaves with minor foxing or stains, but generally in fine condition, clean and fresh internally, in solid bindings showing only insignificant signs of use. (See illustration opposite.) \$500

The quintessential American writer Samuel L. Clemens (1835-1910), known better to the world as "Mark Twain," took what Day describes as "the authentic American idiom and 'just folks' American attitude" to produce works of lasting literary significance which are also memorably amusing. Enormously popular and highly respected, he had the rare gift of writing novels that combine profound commentary on social ills with captivating story-telling and humor that ranged from touching to outrageous. All of Twain's best-loved novels are present, as well as volumes of short stories, travel writing, literary essays, and a work on Christian Science. A fine reader's set at an advantageous price. (ST11462a-372)

120. (CLEMENS, SAMUEL L. - FORGERY). HAWEIS, H. R. *MARK TWAIN AND BRET HARTE*. (New York: John B. Alden, [1900]) 191 x 127 mm. (7 1/2 x 5"). 1 p.l., [151]-192 pp., [2] leaves (three additional blank leaves in front, and 27 at rear, added by binder). Contemporary Spanish style three-quarter variegated maroon morocco over green cloth, raised bands, spine panelled in gilt with rules and lozenge centerpiece, mottled fabric endpapers, linen hinges, top edge gilt. TITLE PAGE WITH THE (FRAUDULENT) AUTOGRAPHS OF BRET HARTE AND S. L. CLEMENS/ (MARK TWAIN). Last blank leaf with inscribed note of provenance, "added to my father's . . . collection of first editions of Mark Twain," signed by Eugene Field II, and dated 2 September 1923. ♦Title page with upper corner and significant portion of border at top cut away (with the note "no fault of mine" pencilled below), extremities a bit rubbed, leaves very slightly toned, otherwise only trivial faults, and internally and externally in excellent condition. (See illustration opposite.) \$475

Apart from its content, this volume is particularly desirable as bearing the absolutely convincing but forged signatures of Twain and Harte on the title page. Once in the library of the newspaper columnist, poet, and bibliophile Eugene Field (1850-95), the book passed into the hands of his son and namesake, whose main achievement in life was to perfect the forged signatures of authors whose books had been in his father's library, and particularly the signature of Clemens/Twain. Other Twain items that share the history of ours include copies of "Innocents Abroad," "Gilded Age," "Connecticut Yankee," and "Tramp Abroad," all sold at Swann Galleries on 17 October 1991, as well as the Doheny copy of "Tom Sawyer Abroad," sold three years earlier. The text here is an excerpt (with original pagination) from H. R. Haweis' "American Humorists," which also included chapters on Washington Irving, Oliver Wendell Holmes, James Russell Lowell, and Artemus Ward. Haweis was an English clergyman who produced inspirational and moral literature, but who also had a taste for funny, lively novels and tales depicting America, which was to him a distant land of madcap adventures and rugged individuals. He has thoroughly enjoyed his reading of Twain and Harte and is an appreciative critic. (ST8425)

121. (CLOWNS). DISHER, M. WILLSON. *CLOWNS & PANTOMIMES*. (London: Constable & Co., 1925) 267 x 197 mm. (10 1/2 x 7 3/4"). xx, 344 pp. FIRST EDITION. Attractive modern orange half morocco over marbled boards, raised bands flanked by black double rules. Color frontispiece of Joseph Grimaldi with tissue guard, six full-page illustrations, and 54 monochrome plates. Toole-Stott I, 220. ♦Two leaves at beginning of text with three-inch tears from head edge into text (no loss), one plate with lower corner torn off (not affecting image), occasional thumbing or minor creases, otherwise a fine copy, clean and fresh, in an as-new binding. (See illustration opposite.) \$250



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▶ 121, 159



▶ 120

This is a significant history of clowns and the art of pantomime, from ancient Greece to the early 20th century. Disher recounts the role of the clown in Greek theater and the Roman festival of Saturnalia; the spread of the Harlequin character through the pantomimes of Europe; and the influence of the first "modern" clown, Joseph Grimaldi (1778-1837), who was admired by Byron and Hazlitt and who had his memoirs edited by Dickens. There are also chapters on music halls, burlesque, and the Swiss clown Grock (1880-1959), once the world's highest paid entertainer. Circus bibliographer Raymond Toole-Stott calls this "a fine, authoritative and exhaustive work on this subject, beautifully produced and magnificently illustrated." Our copy has the added attraction of an unworn and very pretty binding. (ST12177-3)



122. COBBETT, WILLIAM. *COTTAGE ECONOMY*. (London: Printed for J. M. Cobbett, 1823) 200 x 121 mm. (7 7/8 x 4 3/4"). [196] pp. "A New Edition" (i.e., Second Edition in book form). Pleasing recent retrospective half calf over marbled boards, raised bands, red morocco label, edges untrimmed. Frontispiece engraving of various grasses. Paper repair (no doubt from removal of library stamp) to second leaf (Table of Contents). ♦Occasional minor smudges or stains, other trivial imperfections, but an excellent copy, very fresh and clean internally, and in an unworn sympathetic binding. (See illustration on p. 92.) \$350

This is a desirable entirely untrimmed copy of a perennially popular handbook for the English farm laborer, originally published in seven parts from

1821 to 1822, and often reprinted. Cobbett (1763-1835), the self-educated son of a publican who sometimes wrote under the pen names Peter Porcupine or Humphrey Hedgehog, was a political writer and social reformer who took a special interest in the plight of the rural poor. Described by the DNB as “a delightful and highly readable book,” “Cottage Economy” offers instruction on brewing beer (which the author demonstrates is far more economical than tea), growing grain and making bread, keeping livestock, preserving meat, and plaiting hats from the straw one has grown and bleached in the sun. Cobbett never talks down to his audience, always treating them as equals. In addition to his books, Cobbett published a weekly magazine, the “Political Register,” for 33 years. The DNB observes, “Altogether Cobbett wrote and published some 30 million words over the course of forty years (perhaps more than any other English writer),” and his works attracted admirers as diverse as G. K. Chesterton, Matthew Arnold, and Karl Marx, who called him “a plebeian by instinct and sympathy.” Despite the number of times “Cottage Economy” has been printed, early editions like this one are not commonly seen, especially not in agreeable condition. (CJM1006)

123. COBBETT, WILLIAM. A YEAR'S RESIDENCE IN THE UNITED STATES OF AMERICA. (London: J. M. Cobbett, 1822) 188 x 109 mm. (7 3/8 x 4 1/4"). 2 p.l., vi, 360 pp. (without the two leaves of ads at rear). Third Edition. Harmless contemporary black half roan over marbled boards, raised bands adorned with gilt wave roll, gilt titling, newer endpapers. With large folding engraved map of the eastern United States ca. 1818, with the route of Hulme's journey hand-marked in color. Sabin 14021; Howes C-525. ♦ Joints and extremities somewhat rubbed, paper boards a bit chafed, minor offsetting from map onto adjacent leaves, occasional mild foxing or offsetting into the text, otherwise an excellent copy, clean and crisp in a solid unsophisticated binding. \$250

This work contains the journal English agricultural writer William Cobbett kept during his 1817-19 sojourn in America, when he was farming on Long Island. As the subtitle states, his topics include “the climate, the soil, the products, the mode of cultivating the land, the prices of land, labor, food, and raiment; the expenses of housekeeping, and of the usual manner of living; the manner and customs of the people; and the institutions of the country, civil, political, and religious.” He also discusses the raising of vegetables and livestock on his own farm, examines the people and government of the new country, and spends a good deal of time looking at the western frontier (Illinois Territory). In connection with this last topic, the final portion of the volume includes the journal of English immigrant Thomas

Hulme's journey from Pittsburgh to English Prairie, the settlement founded by frontiersman Morris Birkbeck in Illinois, and it contains a good deal of related material on Birkbeck. (CJM1118)

124. (COLERIDGE, SAMUEL). COTTLE, JOSEPH. EARLY RECOLLECTIONS; CHIEFLY RELATING TO THE LATE SAMUEL TAYLOR COLERIDGE. (London: Longman, Rees & Co., 1837) 200 x 130 mm. (7 7/8 x 5") FIRST EDITION. **Two volumes.** FINE POLISHED CALF, ELEGANTLY GILT, BY R. W. SMITH (stamp-signed on front flyleaf), covers bordered with double gilt rules, spines with raised bands and compartments featuring pleasing dense gilt scrollwork, red and deep blue morocco labels, intricately gilt turn-ins, marbled endpapers, top edges gilt. With six engraved plates, which are portraits of Coleridge, Robert Southey, William Wordsworth, Amos Cottle, and Charles Lamb, as called for. Half titles signed by Daniel Green, Jr. and dated September, 1853. Front pastedowns with large modern bookplate of Robert Marceau. ♦ Engravings rather foxed, a little darkening and very minor intermittent foxing in text, otherwise an excellent copy internally in a beautiful, virtually unworn binding. (See illustration on p. 68.) \$750

This handsomely bound but controversial memoir was written by Coleridge's first publisher and longtime friend, bookseller Joseph Cottle (1770-1853). Stung by what he felt was Coleridge's insufficient display of gratitude for his kindnesses, Cottle published this uncharitable and inaccurate—but nevertheless entertaining—account of the poet's life and failings. DNB says that “vanity and self-righteousness together induced Cottle, in [the present work] not only to enumerate all his own little generousities to Coleridge and [poet Robert] Southey, but to enter into the painful details of Coleridge's opium infatuation, printing his own letters and the answers. The unworthiness of such conduct is even aggravated by an attempt to represent it as the fulfilment of an injunction of Coleridge's own, wrung from him by the extremity of mental and bodily anguish. Cottle erred from sheer obtuseness and want of moral delicacy, and hurt himself much more than Coleridge, whose failings would have become sufficiently known from other sources, while even Cottle's poems would have given a very inadequate idea of his stupidity without his memoirs. . . . Reprehensible and in some parts absurd, it is, however, by no means dull, and besides its curious and valuable particulars of the early literary career of Coleridge and Southey, has notices of other interesting persons, otherwise little known, such as Robert Lovell and William Gilbert.” Binder R. W. Smith learned his craft in England before moving to the United States, where he became a distinguished member of the staff of the Club Bindery. (ST12337)

Rumpled and Stained, as Issued, Conveniently “Found” (and Conveniently in English) 400 Years after 1492

125. (COLUMBUS, CHRISTOPHER - FORGERY). MY SECRETE LOG BOKE. (Dusseldorf: Frz. Rangetta & Sons, ca. 1892) 267 x 178 mm. (10 1/2 x 7"). [47] pp. (including text on front pastedown), [7] leaves (blank). FIRST EDITION. ONE OF AN UNKNOWN BUT VERY SMALL NUMBER OF COPIES. Original crinkled brown parchment intended to imitate a water-logged book, upper cover with printed calligraphic titling in black ink and with three glued-on patches of faux “sand” and tiny seashells. With decorative opening initial, title banner, one full-page map, and 20 supposedly hand-drawn illustrations in the text. With a supposed letter from Queen Isabella authorizing the voyage, complete with red wax seal, laid in at front. ♦ Covers perhaps with loss of seashells in one (purposely) discolored area (but perhaps not), one-inch chip missing from wax seal (probably a defect, but, again, possibly not), rear hinge with two small cracks, otherwise apparently with only imposed defects and as issued—an excellent copy of a most unusual item. (See illustrations below.) \$2,900

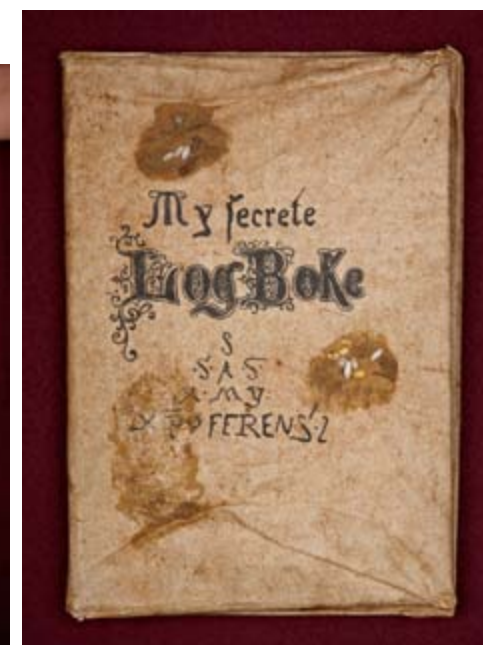
According to the October 1892 issue of the “Literary News,” “My Secrete Log Boke’ purports to be a facsimile of the log book of Christopher Columbus which he threw overboard on February 12, 1493, at the 34th degree of latitude above the equator, 102 Spanish miles from the coast of the Azores. Enclosed with it is the royal warrant of Isabella, Queen of Castile and Leon, creating him Viceroy Admiral and General Governor of all islands and countries west of the Azores he might discover. The mechanical work on the book is unique. The parchment is discolored by sea water. The text in old Gothic lettering exactly imitates a fifteenth century manuscript. The illustrations in pen and ink include views of countries visited, nautical and astronomical drawings, and a map. Its historical facts are correct. The outside cover has been embellished according to

the taste of Old Neptune with shells and seaweed.” Samuel Eliot Morison, in his biography “Admiral of the Ocean Sea - A Life of Christopher Columbus,” reports that Columbus did indeed write an account of the discoveries of his voyage, which he had sealed inside a wooden barrel and cast into the sea during a storm that he feared would wreck his fleet. However, the manuscript was never found. In 1892, on the (not so coincidentally) 400th anniversary of the voyage, an opportunistic London publisher claimed to have discovered such a manuscript—and it was in English(!), purportedly because Columbus wanted to use “the universal maritime language” to insure his story would be understood by the widest possible audience. Morison says that our German-produced facsimile, “suitably adorned with genuine barnacles and seaweed, found many credulous purchasers.” OCLC credits German illustrator Carl Maria Seyppel (1847-1913) with the authorship of this volume. Despite what Morison says, there can't have been many copies produced, since each needed considerable hand work, and, in any case, the item is quite rare today—we can find no record of a copy in ABPC since 1975, and there seems to be no other copy advertised for sale at present. (ST11742c)

126. CONRAD, JOSEPH. THE COMPLETE WORKS. (New York: Doubleday, Page & Company for Wm. H. Wise & Co., 1924-25) 203 x 140 mm. (8 x 5 1/2"). **26 volumes.** “The Canterbury Edition.” Original light brown embossed cloth, paper spine labels, top edge gilt, other edges untrimmed. In original publisher's pictorial dust jackets. ♦ One volume affected by damp (rear board discolored and just slightly bowed, the paper label stained, and the dust jacket a bit wrinkled with moderate tears), a half dozen dust jackets with minor tears at head or foot of spine, other very minor defects, but (except for the one volume) a very fine set in the rare dust jackets, the volumes themselves almost always virtually pristine, and the jackets generally showing very little use. (See illustration on p. 88.) \$500

▼ 125

► 125



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 on the Congo River 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 past 20. 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 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 story of political intrigue in a small South American state, and "Under Western Eyes" is a suspenseful story of a secret agent among Russian revolutionaries. The present edition is apparently called the "Canterbury Edition" because of Conrad's residence in Canterbury and his burial there in 1924 (when the issuing of our volumes began); whatever the case, the set is well printed and well bound by a major publisher. And our copy, with the rare dust jackets, is generally in remarkable condition. (ST11818)

127. (COOK, CAPTAIN JAMES). KIPPIS, A[NDREW]. A NARRATIVE OF THE VOYAGES ROUND THE WORLD PERFORMED BY CAPTAIN JAMES COOK: WITH AN ACCOUNT OF HIS LIFE DURING THE PREVIOUS AND INTERVENING PERIODS. (Chiswick: From the Press of C. Whittingham, 1820) 133 x 81 mm. (5 1/4 x 3 1/8"). x, [ii], 207, [1] pp.; 2 p.l., 281 pp. **Two volumes bound in one.** Very appealing recent retrospective dark brown polished calf, covers with blind ruled frame, flat spine with black morocco label. Each of the two parts with engraved title page featuring large vignette of Cook among the natives of the South Seas. Beddie 1982. ♦Second engraved title slightly foxed, otherwise a beautiful copy, the text unusually clean, smooth, fresh, and bright, and in a lustrous, unworn binding. \$275

Originally published in 1788, this was the first, and for generations considered the greatest, biography of the fabled explorer Captain James Cook (1728-79). According to Cox, the work "contains an admirable précis of the three voyages, with valuable information from the original sources." Hill says that the compelling story of the three voyages is provided "in great narrative depth. Kippis includes most of Samwell's narrative of Cook's death and gives account of various tributes to Cook." By the year following publication, Kippis' account had been reprinted in Paris, Hamburg, and Basel, and it was printed many times afterwards, well into the 19th century. Our edition was issued as part of Charles Whittingham's highly respected "Cabinet Library," a series of important English

works in small format by Burns, Young, Goldsmith, Defoe, Chesterfield, Newton, and others. Andrew Kippis (1725-95) was a prominent figure in the 18th century, praised by Dr. Johnson for his impartiality in religious matters. Kippis served as Presbyterian minister in Westminster for 43 years, and was a thoughtful theologian. Among his other biographical works, "The Life of Anthony Ashley Cooper, first Earl of Shaftesbury" is best known. (CJM1105)

33 Volumes of Cooper in Lovely Green Morocco

128. COOPER, JAMES FENIMORE. THE WORKS. (New York and London: G. P. Putnam's Sons, The Knickerbocker Press, 1895-96, 1900) 216 x 146 mm. (8 1/2 x 5 3/4"). **33 volumes.** "Mohawk Edition." EXTREMELY PLEASING MODERN GREEN HALF MOROCCO, HANDSOMELY GILT, over light green linen boards, raised bands, spines elegantly gilt in compartments with corner volutes and crossed arrow centerpieces, top edges gilt. Each volume with a frontispiece as well as vignette title on India paper, with tissue guard between them. Front pastedown with red oval morocco bookplate of W. A. M. Burden (see below). Spiller & Blackburn, p. 173. ♦Spines lightly sunned (as always with green morocco), with two volumes faded more toward olive than the others, a bit of wear to corners, otherwise A FINE SET, the decorative gilt bindings bright and extremely pleasing, and with only the most trivial imperfections internally. (See illustration opposite.) \$7,500

This is an especially attractive set on the shelf of the works of the first American writer to gain widespread international recognition. According to Spiller & Blackburn, our Mohawk Edition (also known as the "Leather-Stocking" or "Twentieth Century" Edition) is based upon the Stringer and Townsend "People's Edition" of 1857-60. These two editions are the only American sets of Cooper novels to include the seldom seen "Ned Myers." James Fenimore Cooper (1789-1851) is the only American author who can justly be compared to Scott in the field of the romantic novel. Although they are chiefly thought of as vehicles for romanticizing the American frontier, Cooper's works, in Day's words, are serious explorations of the theme of a "search for enduring moral values amidst incessant change." Cooper is most famous for his five so-called Leather-Stocking Novels, all featuring the mythic wilderness hunter Natty Bumppo, "the prototype of a recurrent figure in American fiction: the free, noble, solitary American who denies a safe and conforming life in order to maintain dignity, self-possession, and the natural inner discipline of true democracy." (Day) Our previous owner, William Armistead Moale Burden (1906-84), was a prominent aviation consultant, United States ambassador to Belgium, and assistant to the U. S. Secretary of Commerce for civil aviation from 1942-47. (ST11460a)



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▼ 128



129. (COTTON). BAINES, EDWARD. HISTORY OF THE COTTON MANUFACTURE IN GREAT BRITAIN.

(London: H. Fisher, R. Fisher, and P. Jackson, [1835]) 225 x 140 mm. (8 7/8 x 5 1/2"). 1 p.l. (half title), 18, [9]-544 pp., 4 pp. (ads). FIRST EDITION. Recent quite pleasing retrospective dark brown half calf over marbled boards, raised bands, maroon morocco label. With 11 woodcuts in the text and 18 plates (one double-page, one folding), including portraits of inventors, diagrams of machinery, and scenes inside and outside cotton mills. Half title with ink ownership inscription of J. P. Firmstone (see below) dated April 1835. Woodbury, p. 105. ♦Faint creasing in second half of text, minor foxing to plates, other trivial imperfections, but quite an excellent copy, the text fresh, smooth, and clean, and the attractive binding as new. (See illustrations opposite and on p. 92.) \$550

This is an excellent copy of the first printing of a fundamental history of a central industry in Lancashire, issued at the height of the Industrial Revolution. The journalist, politician, and education advocate Sir Edward Baines (1800-90) was the second son and namesake of the editor of the Leeds "Mercury," and worked as a reporter for his father's paper. His coverage of the unrest in Northern England, particularly the 1819 "Peterloo Massacre" in Manchester, established his reputation as a seeker of justice and advocate of reform. In the present work, he inveighs against the protectionist Corn Laws and comes out firmly in favor of free trade and against government regulation. However, his sense of justice did not seem to extend to sympathy for the children who labored in the cotton mills. Here he argues that working conditions are neither burdensome nor dangerous to their health, maintaining that only those who were sickly before coming to work in the mills suffered adverse effects. The original owner who has signed the half title is almost certainly John Parsons Firmstone of Staffordshire, who was a partner in an iron works there. Records in the National Archives show he was active in business from about 1803 to the late 1840s, and he is listed as a subscriber to "A Topographical Dictionary of England," published in 1831. The number of plates varies from copy to copy, but there are never more than the 18 present here. (CJM1009)

130. CRAIK, DINAH MARIA (MULOCK). JOHN HALIFAX, GENTLEMAN. (London: Hurst and Blackett, 1856) 191 x 114 mm. (7 1/2 x 4 1/2"). **Three volumes**, with three pages of ads at the end of the first volume and two pages at the end of the third. FIRST EDITION. EXTREMELY PLEASING MEDIUM GREEN STRAIGHT-GRAIN MOROCCO, ATTRACTIVELY GILT, BY BAYNTUN (stamp-signed on front flyleaf), gilt double fillet border on covers, raised bands, gilt spine compartments with filigree lozenge centerpiece and cornerpiece volutes, blue and red morocco labels, heavily gilt turn-ins, marbled endpapers,

all edges gilt. Sadleir 1812. ♦Joints of first volume a bit flaked (with tiny cracks just beginning), two leaves with neatly repaired tear (one in lower fore margin, the other into the text, but without loss), text faintly browned at edges because of inexpensive paper, but still QUITE AN APPEALING SET, the decorative bindings bright and almost entirely unworn, and the text very clean and smooth. (See illustration opposite.) \$950

This is very nicely bound and rare copy of the first edition of a popular Victorian three-decker that depicts a poor, honest, and hard-working orphan whose story represents the paradigm of success available even to the lowliest at the time of the Industrial Revolution in England. In a narrative based on a true story, the title character begins as a farm laborer, is apprenticed to a tanner, teaches himself to read in a squalid attic, earns the trust of his employer, becomes a tradesman, and eventually rises to the position of capitalist and manufacturer. Along the way, he marries well, and he ultimately spends his declining years in serenity. The book is not just about attaining status and wealth, but also about achieving happiness through hard work and integrity. Dinah Maria Craik (née Mulock, 1826-87) is the author of more than 20 novels, several collections of short stories, journal articles, books of poetry, and tales for children. After the separation of her parents and the death of her mother, Craik was forced to become the sole support for her siblings, a responsibility she determined to meet by embarking upon a writing career. "The Feminist Companion" says that "beneath its veneer of romantic sentimentality, [the author's] fiction subverts conventional ideologies about women." As an example, in "A Woman's Thoughts About Women" (1858), Craik protests against marriage as the sole female occupation and demands better education and increased professional opportunities for women. While several of her other novels also drive home a more feminist message ("Agatha's Husband" of 1853, for example, and "A Life for a Life," 1859), "John Halifax" remains Craik's best-known work, in part because it was translated into French, German, Italian, Russian, and Greek. "Halifax" is seldom encountered in the marketplace, and is particularly rare in excellent condition. (CAB07043)

131. CRANE, STEPHEN. THE WORKS OF STEPHEN CRANE (New York: [Printed at the Plimpton Press for] Alfred A. Knopf, [1925-26]) 195 x 138 mm. (8 x 6"). **12 volumes.** Edited by Wilson Follett. Introductions in various volumes by Sherwood Anderson, Thomas Beer, Willa Cather, Robert H. Davis, William Follett, Joseph Hergesheimer, Amy Lowell, H. L. Mencken, Charles Michelson, William Lyon Phelps, and Carl Van Doren. ONE OF 750 COPIES (this is copy #183). Publisher's cream-colored linen boards backed in black linen, upper



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▶ 130

cover with black linen label in a recessed octagonal panel featuring the author's initials within a pretty gilt frame, edges rough trimmed, five of the volumes UNOPENED. Each volume in apparently original acetate and in its original (sometimes rather worn and soiled) slipcase with printed paper label (the first two slipcases of a different color, but all original). BAL 4101. ♦Apart from the wear to the slipcases and slight tears to the acetate of a few volumes, a virtually immaculate set. \$950

This set of works by American journalist, novelist, and poet Stephen Crane (1871-1900) contains extensive samples of his poetry, short stories, and novels, including the work for which he is best known, "The Red Badge of Courage." In the words of ANB, this famous short novel is a "classic American treatment of the Civil War . . . so convincing that a Union colonel said he recalled serving with Crane at Antietam." War is also the subject of other works in various genres here, including "Wounds in the Rain and Other Impressions of War," "The Veteran," and "Tales of Two Wars." Also notable is "The Open Boat," based upon the author's experiences in the wake of a shipwreck off the Florida coast in 1897, and called by Day Crane's "most naturalistic work." Other works in the set include "The Monster," "The Third Violet," "Active Service," "Whilomville Stories," "The Black Riders and Other Lines," "The O'Ruddy," "Major Conflicts," and "Midnight Sketches and Other Impressions." This collection represents the first publication of the poem "Blue Battalions" in "Black Riders and Other Lines," and the first American book publication of 21 short stories. Crane was noted for the realism of his works; Day praises his "stripped, spare writing," the almost-photographic quality of his scenes, and his ear for (sometimes coarse) dialogue, noting that "in expressing his naturalistic innovations, Crane used a style and technique that have been called forerunners of the Hemingway manner." (ST11462a-410)

132. (CROMWELL, OLIVER). PATERSON, ARTHUR. OLIVER CROMWELL, HIS LIFE AND CHARACTER. (London: Ballantyne Press, James Nisbet & Co., Limited, 1899) 221 x 141 mm. (9 x 5 1/2"). viii, 315 pp. FIRST EDITION. Attractive navy half calf over blue marbled boards, raised bands, spine compartments gilt with double-rule frame and clover leaf cornerpieces, top edge gilt. With frontispiece portrait. With frequent pencilled underlinings or marginalia. ♦Spine slightly and uniformly faded, faint browning at the edges of leaves (because of inferior paper quality), otherwise an excellent, fresh copy in a binding that shows virtually no wear. (See illustration on p. 92.) \$125

This biography of Cromwell (1599-1658) examines not just the events of the Lord Protector's life, but also analyzes his character, as revealed in his writings and actions. Paterson sees his subject as "an essentially typical Englishman . . . self-contained, quiet, and steady-living," going about his daily duties wholeheartedly while "quietly and unconsciously fitting himself" for his ultimate destiny as the foremost Englishman in the land. The biographer admits Cromwell's hot-headedness, but blames it on the isolation of a misunderstood genius whose "commonplace" wife did not provide him with the support—and restraint—he needed, going so far as to suggest that the massacres at Wexford and Drogheda might have been avoided had he had a helpmate as "great-souled" as himself. Ours is the only edition of this work. (ST11462b-792)

133. CRUIKSHANK, GEORGE. THE BACHELOR'S OWN BOOK; OR, THE PROGRESS OF MR. LAMBKIN, (GENT.), IN THE PURSUIT OF PLEASURE AND AMUSEMENT, AND ALSO IN SEARCH OF HEALTH AND HAPPINESS. (Glasgow: David Bryce & Son, [1883]) 191 x 171 mm. (7 1/2 x 6 3/4"). [26] leaves (printed on recto or verso only, in facing openings). Publisher's illustrated blue cloth binding, front board stamped in gilt, brown,

and black, rear board stamped in blind, flat spine, all edges gilt. With 24 delightfully satirical etchings by George Cruikshank. Blank verso of last leaf with shadow of full-page advertisement for Cadbury's pure Cocoa Essence (the lettering apparently once on the inside of a rear wrapper, now gone except for small fragments in the gutter here). Cohn 192 (citing original edition of 1844). ♦ Corners and spine ends just a bit worn, backstrip slightly and evenly faded, but an excellent copy, the binding solid and pleasing, and nothing but the most trivial imperfections internally. (See illustration opposite.) \$175

Originally designed, etched, and published by the master himself in 1844, this amusing piece of Cruikshankiana is a mirror of the lighter side of early Victorian society. Our reprint is undated, but the editor writes that "nearly 40 years" have passed since the original saw the light of day. Cruikshank is in his element here, telling and illustrating the tale of Mr. Lambkin, a naive (and not very handsome) young heir to a fortune who is determined to enjoy his share of bachelor life and bachelor parties. Naturally, he makes a fool of himself at the ball, the races, and the theater; gets into the clutches of a swindler; and has a drunken brush with the police, before all ends well with his taking of the water cure of Priessnitz and his exit from bachelorhood by marriage on the final page. DNB says that, as a caricaturist, Cruikshank "was the legitimate successor of Rowlandson and Gillray; but both the broad grin of the one and the satiric ferocity of the other were mitigated in their pupil by a more genial spirit of fun and an altered environment." The illustrations here are impressions produced from the original steel plates. (CJM0325)

134. DANTE ALIGHIERI. LONGFELLOW, HENRY WADSWORTH, Translator. THE DIVINE COMEDY. (New York: The Nottingham Society, [1909]) 213 x 144 mm. (8 3/8 x 5 3/4"). **Four volumes.** Edited by Charles Welsh. Edition De Luxe. Attractive navy half roan over blue linen boards, spine compartments gilt with double rules, fleuron cornerpieces, and leaf centerpiece, top edges gilt, other edges rough trimmed. With 39 captioned plates. Front pastedowns with bookplate of Clyde F. Phillips. Koch, p. 46 (citing 1867 edition). ♦ Spines uniformly sunned to a soft blue-gray, a little rubbing to joints and extremities, a couple of short fore-edge tears, isolated corner creases, otherwise a fine set, clean and bright internally, in bindings that show only minor wear and that are pleasing on the shelf. (See illustration opposite.) \$325

This is an attractive "Edition De Luxe" of Longfellow's translation of Dante, noted for its extreme fidelity to the original. According to the ANB, "Much of Longfellow's energy following his wife's death went into his translation of Dante's Divine Comedy, published in three volumes in 1865-1867. Liberally annotated, it combined the interests

of the poet and the scholar and long remained a standard work." Longfellow said in his correspondence, "The only merit my book has is that it is exactly what Dante says, and not what the translator imagines he might have said if he had been an Englishman. In other words, while making it rhythmic, I have endeavored to make it as literal as a prose translation." Critics and scholars agreed: Professor C. E. Norton praised Longfellow for conveying the spirit of the poem as well as its substance, and C. F. Johnson pronounced it "one of the few great translations of literature." It is now little remembered that, in addition to being one of America's great poets, Longfellow (1807-82) was also an accomplished linguist, holding the chair of Professor of Modern Languages at Harvard. In addition to the faithful translation, this work contains Longfellow's extensive notes and scholarly essays, here collected in volume IV rather than located at various places within the poem, making them easier to study. (ST11462a-350)

135. DARWIN, ERASMUS. PHYTOLOGIA; OR THE PHILOSOPHY OF AGRICULTURE AND GARDENING. (London: Printed for J. Johnson by T. Bensley, 1800) 276 x 206 mm. (10 7/8 x 8 1/8"). viii, 612, [12] pp. **FIRST EDITION.** Recent quite appealing retrospective half calf over marbled boards, raised bands, black morocco label. With 12 plates, two of them folding, as called for. Thinned area at lower right of title page no doubt indicating the effacing of a library stamp. Henrey 615; Nissen 452; Wheeler Gift 621. ♦ Plates somewhat browned and foxed, two folding plates with minor tears, additional trivial defects, but an excellent copy, the text especially clean and crisp, the margins considerably beyond ample, and the new appropriate binding unworn. (See illustration opposite.) \$850

This is a major treatise on agriculture from the English physician, botanist, and natural philosopher Erasmus Darwin (1731-1802), best known for his long poem, "The Botanic Garden"—which anticipates the Linnaean system—and for being the grandfather of Charles Darwin. "Phytologia" contains much practical advice on fertilizers, drainage, and pest control, but also continues the discussion of biological evolution begun in Darwin's previous work, "Zoonomia" (1794-96). In that volume, he rejected the Linnaean theory of special creation, and claimed species were variable and constantly changing. He concluded that "one and the same kind of living filament is and has been the cause of all organic life." DSB credits him with "the first consistent, all-embracing hypothesis of evolution." According to the DNB, his intention in "Phytologia" was "to systematize agricultural knowledge, informed by his conviction that plants were inferior animals, providing a theoretical framework that could sustain better agricultural and horticultural practices." The work contains sections on



plant physiology, the economy of vegetation, and the production of various crops, with emphasis on ways to improve agricultural yields using chemicals and innovative methods of developing plants with more desirable traits, such as larger and more perfect fruit. (CJM1010)

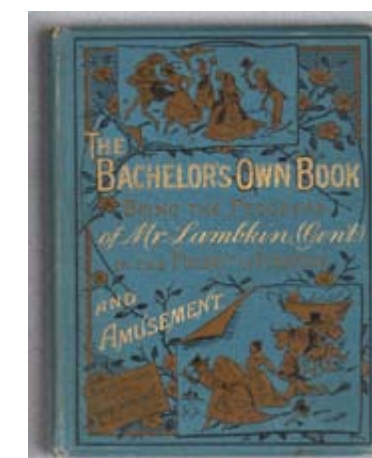
136. (DARWIN, ERASMUS). SEWARD, ANNA. MEMOIRS OF THE LIFE OF DR. DARWIN, CHIEFLY DURING HIS RESIDENCE AT LICHFIELD, WITH ANECDOTES OF HIS FRIENDS, AND CRITICISMS ON HIS WRITINGS. (London: Printed for J. Johnson by T. Bensley, 1804) 219 x 140 mm. (8 5/8 x 5 1/2"). xiv, [ii], 430, [2] pp. **FIRST EDITION.** Attractive recent half calf over marbled boards, raised bands, brown buckram label. First two leaves with small paper repairs from removal of library stamp. ♦ Isolated mild foxing, thumbing, or minor marginal stains, otherwise a clean, fresh copy in a pleasing unworn binding. (See illustration to the right.) \$375

This biography of Erasmus Darwin (1731-1802) is an important work of Anna Seward, the poet and literary critic who was known elegantly as the "Swan of Lichfield" (she was also Darwin's neighbor). Despite rarely leaving the Lichfield Cathedral Close where she was born and died, Seward (1742-1809) was well connected with the 18th century English world of letters, largely because her father, Thomas, was a literary man who was friends with Samuel Johnson, a fellow pupil at Lichfield grammar school. The elder Seward was a proponent of female education and instructed his daughter in literature, encouraging her writing and introducing her to Johnson, whom she considered an intellectual bully, and Erasmus Darwin, whom she admired. According to DNB, her biography of Darwin's early life "reveals her

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► 133

▼ 122, 129, 138, 136, 135



indulgent fondness for his idiosyncratic genius as a doctor, inventor, and writer. Her critical explication of Darwin's poetry and her comparisons of his work with that of other poets reveal not only her keen appreciation of Darwin's playful, voluptuous style, but also her own extensive knowledge of English poetry. At the same time, she uses the Darwin biography to write about her own life and to further her critical views. She reconstructs, in order to honour, the vibrant intellectual life of the Lichfield circle of which Darwin, her father, and eventually Seward herself were the leading figures." Our first edition is quite uncommon. (CJM1014)

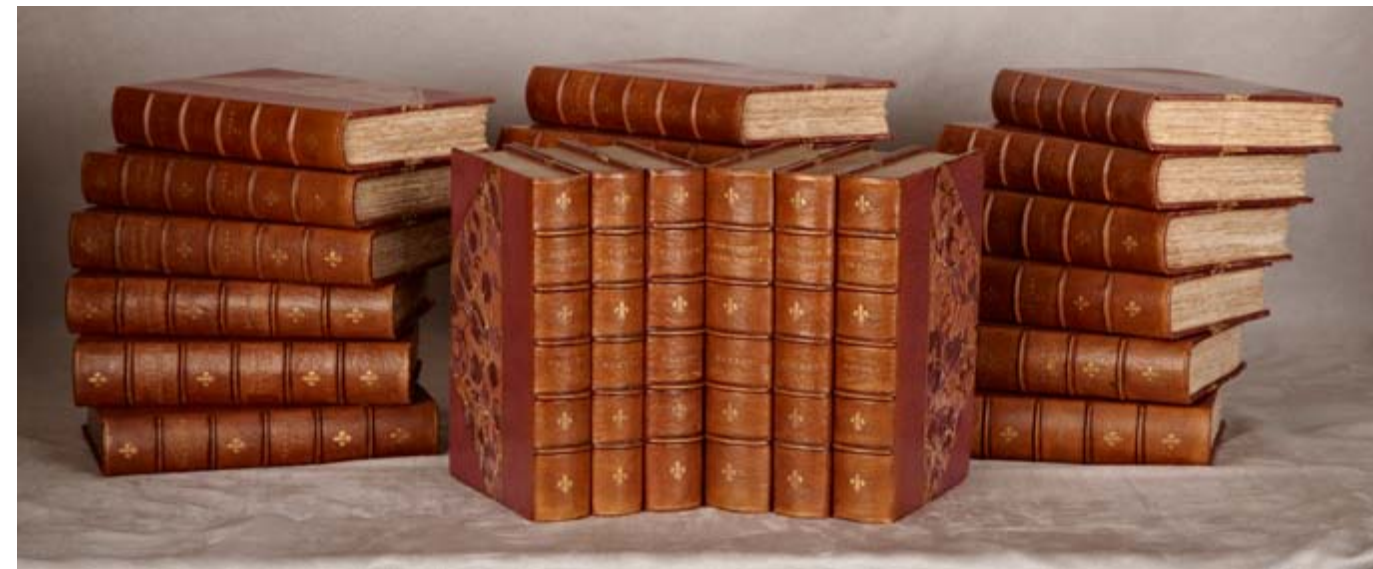
137. DAUDET, ALPHONSE. THE WORKS. (Printed at the Cambridge [Mass.] University Press for Little, Brown in Boston and Croscup and Sterling in New York, 1890-98) 219 x 146 mm. (8 5/8 x 5 3/4"). **24 volumes.** Translated into English by George Burnham Ives, Katharine Prescott Wormeley, and Olive Edwards Palmer. ONE OF 100 COPIES of the "Champrosay Edition." (This is copy #88.) Very pleasant contemporary mauve three-quarter morocco, marbled sides and endpapers, raised bands, spine panels with single gilt fleur-de-lys and gilt titling, top edges gilt, other edges untrimmed. With 101 plates, each in two states (one being printed on Japon), for a total of 202 plates, 17 of them hand colored. All with lettered tissue guards. A Large Paper Edition. ♦Spines sunned to a light tan (with consequent dulling of the gilt), the portion of the leather on the sides also slightly faded, very minor isolated foxing and stains, other trivial imperfections, but a solid, pleasing, and altogether excellent copy with no significant wear of a set not often found complete and in desirable condition. (See illustration opposite.) \$1,250

Sometimes called the "French Dickens," Alphonse Daudet (1840-97) wrote charming novels in the realistic style, usually setting them in his native Provence. He was part of the literary circle of the Goncourt brothers, and was friends with Flaubert and Zola. He is described by Britannica as a "kindly patron" of younger writers, among them Marcel Proust. Unfortunately, he contracted syphilis in his youth, leading to years of ill health and an untimely death. Our set includes all of his novels and short fiction, as well as a volume of autobiography, a memoir by his son Léon, and an account of the writer's early life by his brother Ernest. Our special "Champrosay" edition, named for a village in France that inspired Daudet, was very strictly limited to 100 copies, only four of which have appeared in ABPC since 1975. It is attractively printed with extremely broad margins and is enhanced by the illustrations of numerous painters, including Salon medalist Adrien Moreau, who was awarded the Legion of Honor for his contributions to art. There are also 15 photographs of the author, his beautiful wife, and his friends. (ST11462a-219)

138. DAVY, SIR HUMPHRY. ELEMENTS OF AGRICULTURAL CHEMISTRY. (London: Printed for Longman, Hurst, Rees, Orme, and Brown, and A. Constable and Co., 1814) 235 x 146 mm. (9 1/4 x 5 3/4"). xii, 479, [9] pp. Second Edition. Attractive recent retrospective dark half calf over marbled boards, raised bands, red morocco label, edges untrimmed. With 10 folding engraved plates illustrating experiments, plants, and rock formations. Barely perceptible remnants of library stamp on second leaf. Cole 342 (citing first edition). ♦Last plate slightly foxed and with neat paper repair to verso of one fold, isolated spots of mild foxing elsewhere, additional trivial imperfections, otherwise a fine copy—the text clean, fresh, and bright, and the new retrospective binding unworn. (See illustration on p. 92.) \$250

According to Cole, this series of lectures delivered before the Board of Agriculture between 1802 and 1812 was "one of the first books to seriously apply chemistry to agriculture." In it, Davy (1778-1829) "considers the chemical composition of plants, the soil, and its analysis and the composition and theory of the operation of manures." Made aware by Malthus' works on population and food scarcity of the critical importance of increasing food production, Davy "was one of the first chemists to involve himself in the attempt to increase agricultural productivity by the application of science." (Norman) A largely self-educated man who initially became fascinated with chemistry when playing with fireworks as a child, he was the first person to discover the anesthetic properties of nitrous oxide (laughing gas). Davy eventually rose to the loftiest position for a scientist in Britain, President of the Royal Society. Under his leadership, the association began to change from a gentleman's club to an organization in which most of the members had published scholarly articles. He was also one of the founders of the London Zoo and of the Athenaeum. Our third edition of "Agricultural Chemistry" appeared one year after the first and in the same year as the second; the present copy is unusually fresh and clean and has the very wide margins that go with untrimmed leaves. (CJM1020)

139. (DECLARATION OF INDEPENDENCE). BIOGRAPHY OF THE SIGNERS TO THE DECLARATION OF INDEPENDENCE. (Philadelphia: R. W. Pomeroy, 1823-27) 223 x 140 mm. (8 3/4 x 5 1/2"). FIRST EDITION of volumes III-IX. **Nine volumes.** Edited by John Sanderson, Robert Wain, and Henry Gilpin. Pleasant late 19th century brown half morocco over matching pebble-grain buckram, raised bands decorated with gilt and flanked by blind rules, gilt titling. Engraved titles with vignettes in each volume, four plates of facsimile signatures, and 31 engraved portraits of signers of the Declaration of Independence. Sabin 76398; Howes S-88. ♦Very slight wear (only) to extremities, considerable foxing, not infrequently noticeable, to the text because of paper quality (though the portraits, on different paper, not foxed), one



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volume browned throughout (occasional overall browning elsewhere); internal condition obviously not a plus here, but the volumes perfectly readable, and the bindings both very well preserved and attractive on the shelf. (See illustration on p. 92.) \$1,250

This set begins with a history of the British colonies in America, describes the causes behind the Revolution, and provides biographies of the 56 men who pledged their lives, their fortunes, and their sacred honor to the cause of liberty. The first two volumes were originally published in 1820 and 1822 by Joseph Sanderson. R. W. Pomeroy took over publishing the series in 1823, issuing volume III and re-printing volumes I and II in that year. A few of the biographies are of famous men—Jefferson, Franklin, John and Samuel Adams—but there are also accounts of the hot-headed Button Gwinnett of Georgia, who tried to invade Florida and died after a duel with a political rival; the New Jersey surveyor Abraham Clark; the French-educated, Roman Catholic Charles Carroll of Maryland; and other farmers, lawyers, doctors, and patriots who risked much in pursuit of independence. The set, which is almost always afflicted by foxing, is not especially common in the marketplace. (ST12319)

140. DEFOE, DANIEL. THE LIFE AND ADVENTURES OF ROBINSON CRUSOE. (London: Printed for T. Cadell and W. Davies, 1820) 250 x 160 mm. (10 x 6 1/4"). **Two volumes.** Pleasing late 19th century dark green three-quarter morocco, raised bands, spines gilt in compartments with nautical centerpieces, marbled endpapers, top edges gilt. Engraved title page vignettes and 20 plates (including frontispiece) by Charles Heath after Thomas Stothard, all of the engraved material done on India paper and mounted. A Large Paper Copy. Lowndes I, 614. ♦Spines uniformly faded to olive (vague fading also to parts of the leather on the sides of the volumes), extremities just very

slightly rubbed, isolated mild marginal foxing, short closed tear to fore edge of one title page, otherwise a fine copy, the bindings with no significant wear, the leaves clean and fresh, and the engravings with none of the expected foxing. (See illustration on p. 96.) \$950

This edition includes a long introduction giving an account of Defoe's life and works. DNB says that Stothard (1755-1834) "illustrated almost the whole range of English literature with a taste that seldom failed and a sympathy that was often remarkable," attaining "a place which is second to none for invention and grace." Houfe says that "Stothard was by far the most successful and distinguished illustrator of his day," estimating that "his total contributions" were in excess of 5,000, "most of them figure subjects which the artist took from nature." The plates here have been re-engraved because the earlier illustrations (done for Stockdale in 1790) were considered to be undesirable. He was a close friend of Blake, and his work often resembles that of his more famous colleague. While the 1820 Stothard Defoe is not a rare book, other listings seem not to include copies in Large Paper or illustrations on special paper. For more on Defoe, see next item. (ST12419a)

141. DEFOE, DANIEL. ROMANCES AND NARRATIVES. (London: J. M. Dent & Co., ca. 1899 [the date on the copyright page of the final three volumes]) 175 x 114 mm. (6 7/8 x 4 1/2"). **16 volumes.** Edited by George A. Aitken. THE SAINT GILES EDITION. ONE OF 250 SETS (this is copy #46). Pleasing contemporary red half morocco, marbled sides and endpapers, raised bands, spine panels with single gilt flower or gilt titling, top edges gilt, leaves untrimmed and MOSTLY UNOPENED. With 46 engravings by J. B. Yeats illustrating scenes from the works. ♦Spines lightly sunned, just a hint of wear to joints and edges (the length of one joint with very thin crack), two tiny chips out of one



▲ 141, 221

An Unsurpassable Copy, Unopened in the Original Wraps

backstrip (with very small loss of gilt lettering) as well as a shallow chip across the top of one spine, two minor tears into text (no loss), otherwise an excellent set, the bindings bright and pleasing, and the clean, fresh unopened text showing virtually no signs of use (having obviously never been read). (See illustration above.) \$550

This is a charmingly bound and internally almost untouched copy of a strictly limited and infrequently seen edition of the works of one of the major figures in the history of British literature. Defoe (ca. 1660-1731) began his professional writing career only after failing as a merchant, landing in debtor's prison after going bankrupt in the shipping business. His first "bestseller," published in 1701, was "The True-Born Englishman," a satiric poem that went through 50 editions in the first half of the 18th century. His first novel, the classic "Robinson Crusoe," wasn't published until 1719, but has been continuously in print ever since. Day deems Defoe "the founder of the modern English novel in his establishment of: (1) a dominant unifying theme with serious thesis; (2) convincing realism by first person narrative carried to the virtual limit of journalistic reporting; and (3) middle-class viewpoint." He is one of the few 18th century novelists still widely read today. Editor George Aitken has included additional material that sheds light on Defoe's work, such as an account of the shipwrecked Alexander Selkirk, believed to be the inspiration for "Crusoe," and a biographical and critical essay introducing the works. An expert on literature from the Queen Anne period, Aitken (1860-1917) wrote a biography of Richard Steele and of 46 entries in DNB and also produced editions of Sheridan, Swift, and Parnell. The younger brother of famed Irish writer William Butler Yeats, painter and illustrator Jack Butler Yeats (1871-1957) studied art in London and worked there as an illustrator at the end of the 19th century. Houfe characterizes his work as "highly inventive and free," its "ruggedness" well suited for depicting the lower ranks of society which Defoe himself portrayed with sympathy and accuracy. (ST11462a-121)

142. DE SMET, PIERRE-JEAN. MISSIONS DE L'OREGON ET VOYAGES AUX MONTAGNES ROCHEUSES AUX SOURCES DE LA COLOMBIE, DE L'ATHABASCA ET DU SASCATSHAWIN, EN 1845-46. (Gand [i.e., Ghent]: Vander Schelden, 1848) 192 x 117 mm. (7 5/8 x 4 5/8"). 2 p.l., ix, [iii], [9]-389, [3] pp. First Edition in French. ORIGINAL YELLOW PRINTED PAPER WRAPPERS, UNOPENED. In a modern (slightly soiled and worn) custom-made gilt-titled folding cloth box. With illustrated title page, three folding maps, and 15 plates depicting life among the Indian tribes, as called for. Wagner-Camp 141:2; Howes D-286; Graff 3827; Sabin 82265. ♦ Wrappers a little browned and a bit wrinkled at edges, a couple of tiny chips to tail of spine, isolated mild foxing, a couple of tiny tears, but AN EXTRAORDINARILY FINE COPY OF AN EXTREMELY FRAGILE ITEM, obviously never having been read. (See illustration opposite.) \$1,800

Belgian-born Jesuit priest Pierre-Jean De Smet (1801-73) wrote this work, which was published in French, English, and Flemish, to raise funds for his missionary work among the Indians of the Pacific Northwest. De Smet came to America in 1821 as a novice in the Society of Jesus, and was soon sent to the mission at Florissant, Missouri, near St. Louis. The Jesuits founded several schools there, and it was at one of these that De Smet first met boys from American Indian tribes and began to learn about their languages and culture. He was sent further west when a deputation of Nez Perce and Flathead Indians came to St. Louis to request a visit from a "Black-robe," as they called the dark-cassocked Jesuits. De Smet travelled through the Rocky Mountains and the Northwest, establishing missions and schools. In the present work, he gives an account of his journeys in the years 1845-46, when he travelled extensively in the Columbia and Willamette Valleys. De Smet was greatly trusted and admired by the Indian tribes he encountered, and was able to act as a go-between during negotiations, both between hostile tribes and with the federal

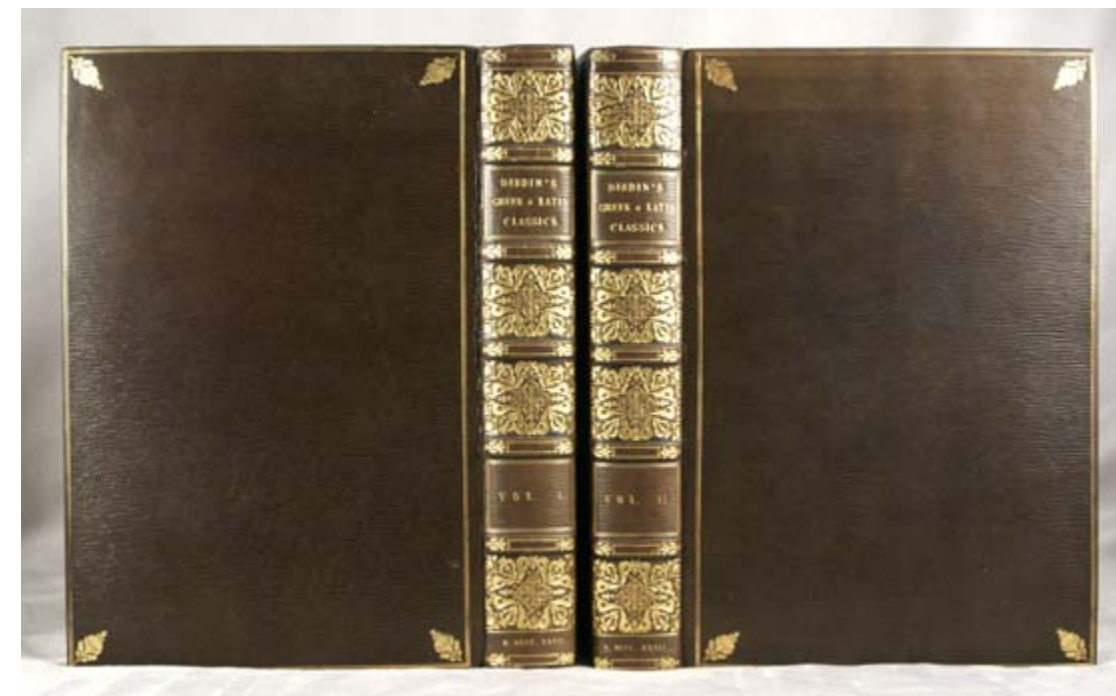


▲ 140, 161, 236

▼ 143



▲ 142



government. One of his great achievements was winning Sitting Bull's acquiescence to the Treaty of Fort Laramie. According to ANB, "Among Native Americans, De Smet was a trusted friend and in some cases an adopted relative. He saw himself as an advocate for Indians and was critical of their treatment by the government, pointing out white American 'provocations and injustice.' De Smet wrote, 'If our Indians become enraged against the

whites, it is because the whites have made them suffer for a long time.'" Sabin says that our "edition seems to have been prepared by the author himself. It contains more material than the edition in English, the illustrations are different, and the three maps are entirely new." Although this is not an uncommon book, one could not hope in a lifetime of collecting to find a better copy of it than the present one. (ST12094)

*The Wardington Copy, in Fine Morocco, of
Dibdin's Standard Guide to the Classics*

143. DIBDIN, THOMAS FROGNALL. (BINDINGS). AN INTRODUCTION TO THE KNOWLEDGE OF RARE AND VALUABLE EDITIONS OF THE GREEK AND LATIN CLASSICS. (London: Printed for Harding & Lepard, 1827) 293 x 290 mm. (11 1/2 x 7 3/4"). **Two volumes.** Fourth Edition. HANDSOME EARLY 20TH CENTURY BROWN STRAIGHT-GRAIN MOROCCO, covers with gilt double fillet border, fleuron cornerpieces, raised bands, spines richly gilt with panels dominated by a bold and complex quatrefoil incorporating spade-like tools and with palmette cornerpieces, turn-ins with two gilt fillets, marbled endpapers, all edges gilt. With a facsimile of Greek and Latin text from the Complutensian Polyglot and volume I with a specimen leaf laid down, as called for (the leaf taken from the 1826 Pickering Diamond miniature edition of the New Testament). A Large Paper Copy. Front pastedowns with engraved armorial bookplate of John William Pease; rear pastedown with vellum armorial bookplate of Lord Wardington. Lowndes I, 639; Brunet II, 684 ("Édition la plus complète et la meilleure"); Graesse I, 382. ♦A touch of rubbing to tail edge of boards, one leaf with a thin band of soiling along four inches of the fore edge, light glue stain at lower corner of specimen leaf, endpapers with faint fox spots (isolated minor foxing elsewhere), other trivial imperfections, but generally A VERY FINE COPY, the text clean and fresh, with vast margins, and the decorative bindings with no significant wear. (See illustration p. 96) **\$4,500**

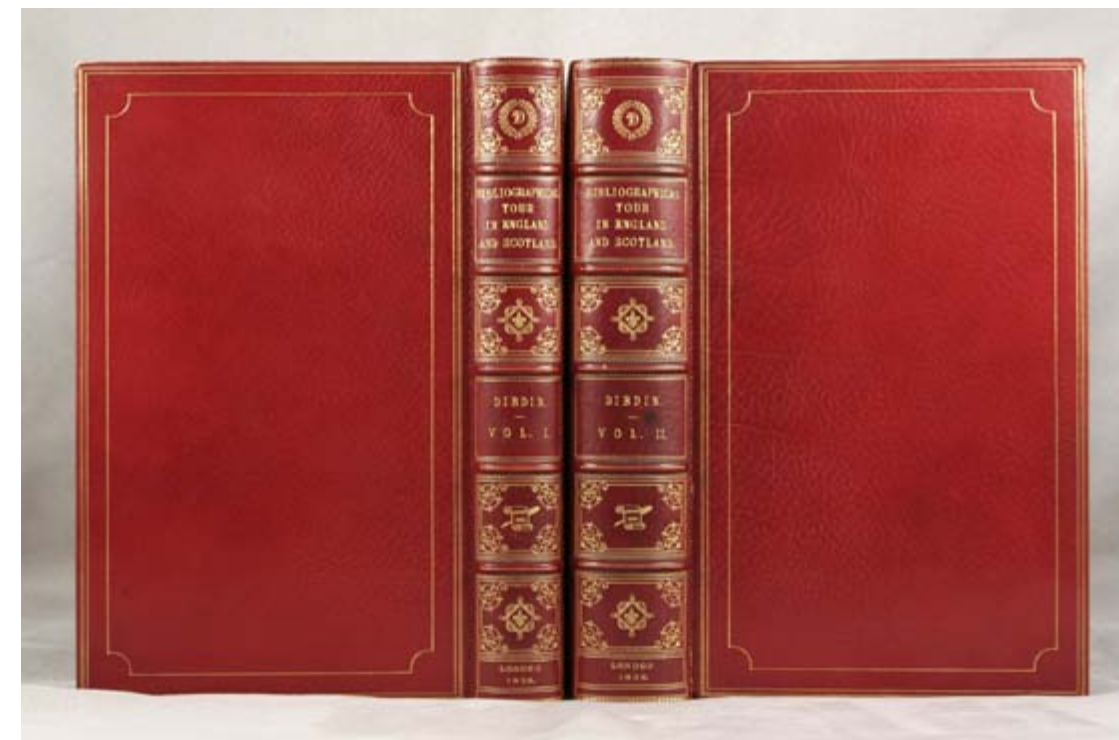
This is the extremely attractive Wardington copy of the fourth and best edition of this quotable bibliographical classic. It is more heavily weighted than the earlier printings toward the Bible and the early Church Fathers and, because of the presence of the Pickering specimen leaf, it also qualifies as the earliest example to our knowledge of a leaf book. Our author's first undertaking as a bibliographer, the work quickly became the standard guide in English to editions of the classics. Its favorable notice brought Dibdin (1776-1847) a position as Lord Spencer's librarian, along with ecclesiastical preferment, and he was consequently allowed to pursue his bibliographic career without financial worries. Spencer invited him not only to catalogue, but also to add to, the library at Althorp, and Dibdin turned it into the finest library in private hands in England. Our impressive Large Paper Copy comes from another of England's great private libraries, the collection of Lord Wardington (1924-2005), who was, successively, Chairman, Vice-President, and then President of the Friends of the British Library. His grandfather, John William Pease, was a member of the Northumberland banking and business family who amassed a substantial library, and Lord Wardington added significantly to it, particularly important Bibles and atlases. The recent Wardington sales in London have been major bibliophilic events. (ST12282)

144. DIBDIN, THOMAS FROGNALL. (BINDINGS - MATTHEWS). A BIBLIOGRAPHICAL ANTIQUARIAN AND PICTURESQUE TOUR IN THE NORTHERN COUNTIES OF ENGLAND AND IN SCOTLAND. (London: Printed for the author by C. Richards, 1838) 252 x 150 mm. (9 7/8 x 6 1/8"). With the list of subscribers in volume I. **Two volumes.** FIRST EDITION. HANDSOME EARLY 20TH CENTURY RED MOROCCO, GILT, BY MATTHEWS (stamp-signed on front turn-in), covers with gilt French fillet border enclosing a simple lobed panel, raised bands, spines very attractively gilt in compartments with spiral cornerpieces and centerpiece featuring either a fleur-de-lys, a manuscript scroll and quill, or Dibdin's cypher, gilt inner dentelles, marbled endpapers, all edges gilt. With numerous engravings in the text, and 44 ENGRAVED PLATES, as called for, including portraits, views, antiquities, and manuscript facsimiles. Jackson 89; Windle & Pippin A-65; Lowndes I, 641. ♦The tiniest bit of rubbing to joints and corners, minor foxing (mostly marginal) to all but a handful of plates, otherwise AN ESPECIALLY PLEASING SET IN FINE CONDITION, the text clean and bright, and the decorative bindings very lustrous and with almost no signs of use. (See illustration opposite.) **\$2,500**

This charming bibliographical travelogue takes us from Peterborough to London and on to Lincoln, York, Durham, Newcastle, Carlisle, Dumfries, Edinburgh, Glasgow, St. Andrews, and the border lands of Sir Walter Scott, with many stops along the way at libraries, cathedrals, castles, and ruins. According to Windle & Pippin, the present work was envisioned soon after the publication in 1821 of our author's "Bibliographical, Antiquarian and Picturesque Tour in France and Germany." Dibdin (1776-1847) was perhaps the most visible figure among the bibliophiles and bibliographers of the first half of the 19th century. His "Bibliomania" (1809) was an amusing account of the then-current craze of book collecting among wealthy English aristocrats, and the book, while cynical, did much to encourage that mania. And it was at his suggestion that the Roxburghe Club was founded in 1812. Our binding is typical of the elegant work produced by William Matthews, a Scot who became the leading binder in America during the second half of the 19th century. He was head of the bindery at D. Appleton and Company, was an early member of the Grolier Club, and was an important advisor in the formation of the Club Bindery, a firm organized with the intention of executing fine American bindings that rivaled the best being produced in Europe. (For more on Dibdin, see previous entry.) (ST12141)

DIBDIN, THOMAS FROGNALL. See also item #184.

145. DICKENS, CHARLES. DEALINGS WITH THE FIRM OF DOMBEY AND SON. (London: Bradbury & Evans, 1846-48) 222 x 140 mm. (8 3/4 x 5 1/2"). **20 parts bound in 19.** FIRST EDITION, with Many Early Issue Points. IN THE ORIGINAL BLUE PRINTED PAPER WRAPPERS. Contained in a blue



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linen chemise inside a handsome blue morocco pull-off case with raised bands and gilt spine titling. Cover vignette for each part and 40 plates, from etched illustrations by Hablot K. Browne ("Phiz"). 15 parts with small bookseller's ticket ("Bolton, Bookseller, Tenterden") in upper left corner of front wrapper. Hatton & Cleaver, pp. 227-50; Eckel, pp. 74-76. ♦The cover of the first part with general light soiling, the covers of the next four parts each with small stains, other very minor problems to the fragile wrappers, but generally in excellent condition, mostly clean and fresh, and apparently without any of the restoration that is universally expected with Dickens works in parts (or else done with such great skill as to be virtually undetectable). Isolated signs of use in the text, otherwise A FINE COPY INTERNALLY, with only the faintest hint of foxing to the plates, which are almost always found rather spotted. (See illustration on p. 100.) **\$2,500**

This is a well-preserved set in the original parts of Dickens' first novel to show the emptiness of the London commercial world, a melodramatic story of an austere and arrogant merchant whose life falls apart, only to be rescued in the end by the reconciliation with his saintly estranged daughter. Thackeray, whose famous "Vanity Fair" was issued at almost the same time as "Dombey," is full of admiration for the writing of his considerable rival. He says of the heartbreaking death of Dombey's prized son Paul in Part V: "There's no writing against such power as this—one has no chance, it is stupendous." Demand for this work so far exceeded the ability of the printer to supply etchings pulled from the steel plates that the expedient of transferring and lifting them as lithographs was employed. Although Eckel

only says that "some of the lithographs also found their way in the parts as well as in the bound volume," Hatton & Cleaver states that "every copy of 'Dombey and Son' that was issued in parts contained a certain number of these lithographic illustrations, and every complete set of the parts varies as to quantity . . . More than likely every plate [at some point] was reproduced by the 'litho' process." Any distinction between the processes, if present in our copy, is not readily apparent, and it may be—as it seems to us—that all of our plates are etched. Our set contains the typographical errors in Parts XI and XIV which, according to Hatton & Cleaver, are signs of a first issue. Also, there are numerous (as opposed to few) diary leaf specimens bound into Part XV, a fact that also suggests a first or early issue. On the other hand, in Part XIII, the front ads are in the "broken" and assumed later state. In terms of matching the profile that Hatton & Cleaver calls for, our set has two variant ads, and we lack nine leaves of ads and one errata slip. (ST10529)

146. DICKENS, CHARLES. THE WORKS. (London: Chapman and Hall, 1873-76) 219 x 140 mm. (8 5/8 x 5 1/2"). **30 volumes.** VERY PLEASING DARK BLUE STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY RIVIERE & SON (stamp-signed on verso of front free endpaper), covers bordered with gilt double rule and wide ornate floral roll incorporating fleuron cornerpieces; raised bands, spines heavily gilt in double-ruled compartments with ornate central lozenge surrounded by small tools and intricate scrolling volute cornerpieces, inner gilt dentelles, marbled endpapers, all edges gilt (one volume very expertly rebacked, using the original backstrip).

Copiously illustrated with 461 plates by various artists and engravers, as called for, plus numerous illustrations in the text. Podeschi D-72. ♦Half of the volumes with shallow chips at head (only noticeable upon close inspection), just a hint of wear to joints and extremities, occasional minor foxing and other trivial imperfections internally, but still a handsomely bound set in excellent condition (even with the wear at the spine ends), the text clean and fresh, and the very decorative bindings quite pleasing, with unusually lustrous covers. (See illustration opposite.) \$5,000

This is a sumptuously bound set, from one of England's top binders, of the ever-popular works of Charles Dickens (1812-70). As DNB observes, Dickens had an "extraordinary ability to create, and give unforgettably expressive names to, figures who are highly individualized by their physical appearance, dress, and mannerisms, and who are also powerfully allegorical, being brilliant incarnations of various aspects of perennial human nature." Dickens was admired by his contemporaries as a masterful story teller, and despite the disdain of early 20th century critics, he remains popular today both in academic circles and with the reading public. DNB says that "there can be few other English writers—apart, of course, from Shakespeare—with such widespread influence as Dickens, not only on their successors in the national literature, but also on major foreign writers, and few have been the subject of so many outstanding treatises by foreign critics." For a comment on Riviere, the binder of this set, see item #56. (ST11462a-106)

147. DICKENS, CHARLES. THE WORKS. [with] FORSTER, JOHN. LIFE OF CHARLES DICKENS. (London: Chapman and Hall, 1890-93) 210 x 140 mm. (8 1/4 x 5 1/2"). **18 volumes.** EXCELLENT CRIMSON HIGHLY POLISHED HALF CALF, HANDSOMELY GILT, BY SANGORSKI & SUTCLIFFE (stamp-signed on verso of front free endpaper), raised bands, spines gilt in compartments formed by plain and decorative rules and with swirling volute cornerpieces and small floral tools enclosing a single blossom centerpiece, each spine with two dark blue labels, marbled sides and endpapers, top edges gilt, other edges rough trimmed. With 559 full-page illustrations throughout after Cruikshank, "Phiz," and others. ♦Spines faintly sunned to a pleasing and uniform rose, but A VERY ATTRACTIVELY BOUND SET IN FINE CONDITION, the leather especially bright and with only the most trivial signs of wear, and the text very clean, fresh, and smooth. (See illustration opposite.) \$3,500

Issued by Chapman and Hall, the large publisher responsible for a number of Dickens' most important novels, this set of the complete works is both handsome and remarkably well preserved. For more on the biographer John Forster, see item #211, below. (ST11462a-039)

148. DICKENS, CHARLES. THE COMPLETE WORKS. (New York and London: Harper & Brothers, [ca. 1902]) 214 x 144 mm. (8 3/8 x 5 3/4"). **20 works in 30 volumes.** Publisher's appealing deluxe binding of red half morocco over pink marbled boards, raised bands, spine gilt in three small and one large compartment, the latter containing an elongated Art Nouveau-style rose topiary, marbled endpapers, top edges gilt, other edges rough trimmed. ALL BUT ONE OF THE VOLUMES UNOPENED. Illustrated throughout. ♦Spines slightly affected by light (each spine evenly so, but with differing resultant shades), a little wear to extremities, bottom corner of one leaf torn off with loss of a couple of letters, another leaf with small hole and the same degree of loss, other trivial imperfections, but an excellent set of a readable edition from a major publisher, with sturdy bindings that show almost no wear to the joints and an essentially unread text that obviously shows almost no signs of use. \$1,900 (ST11462a-209)

149. (DICKENS, CHARLES and his contemporaries). HORNE, R. H., Editor. A NEW SPIRIT OF THE AGE. (London: Smith, Elder and Co., 1844) 200 x 124 mm. (7 7/8 x 4 7/8"). **Two volumes.** FIRST EDITION. VERY ATTRACTIVE CONTEMPORARY CADET BLUE THREE-QUARTER MOROCCO over pale blue watered silk, raised bands, spines handsomely gilt in compartments with floral sprig centerpiece and volute cornerpieces, marbled endpapers, top edges gilt. With 10 engraved portraits. ♦Top inch of silk on one board faded by sun, one plate with closed one-inch fore-edge tear (not affecting image), other minor internal imperfections, but A VERY PRETTY SET, especially fresh and clean inside and out, and with bindings that are remarkably bright. (See illustration on p. 102.) \$500

Poet Richard Hengist Horne (1802-84) patterned this collection of critical essays about contemporary writers after the acclaimed collection of essays "Spirit of the Age; or Contemporary Portraits," published by his idol William Hazlitt in 1825. Among the writers included in the work were Dickens, the Brownings (Mrs. Browning is given credit for contributing at least one of the chapters), Mrs. Shelley, Wordsworth, Mrs. Trollope, Tennyson, and Hunt (there are 25 essays in all in the work, some of them dealing with more than one figure). Few were pleased by what they read; according to DNB, the book "elicited a deluge of abuse from its victims, and Horne, naïvely surprised, decamped hastily on a tour of Germany." Dickens, however, was either more forgiving or more flattered, and subsequently employed Horne as a reporter for the "Daily News," for which he covered the Irish famine in 1846, and later as a sub-editor of "Household Words." In any case, the work provides a useful survey of the period's literary scene, and our copy is in uncommonly handsome bindings. (ST11462a-098)

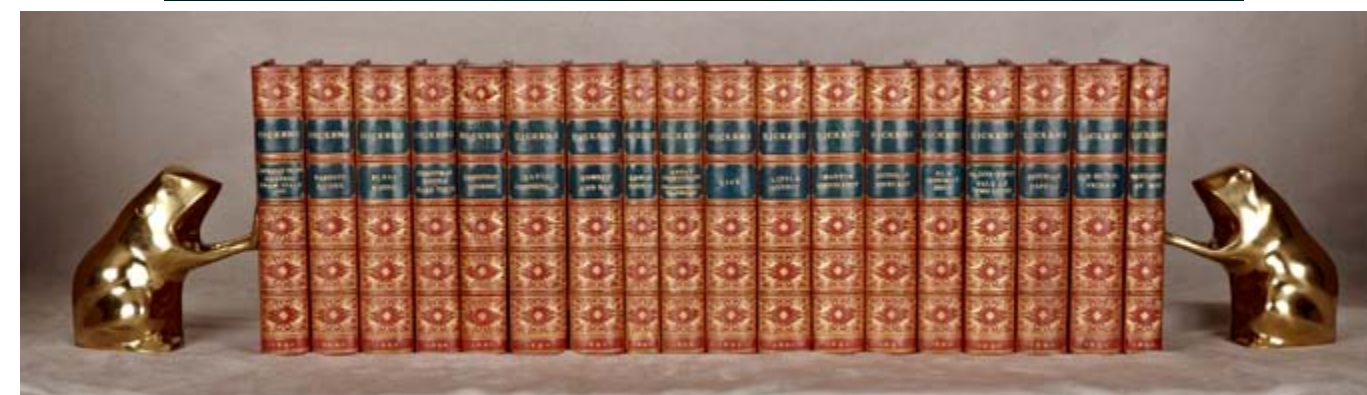
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▼ 147



150. [DISRAELI, BENJAMIN]. NOVELS AND TALES BY THE EARL OF BEACONSFIELD. (London: Longmans, Green, and Co., 1882) 197 x 133 mm. (7 3/4 x 5 1/4"). **11 volumes.** The Hughenden Edition. With a portrait and sketch of his life. QUITE APPEALING CONTEMPORARY DARK BROWN HALF MOROCCO, raised bands, SPINES ELEGANTLY GILT in compartments featuring large central fleuron formed by tulips and knotwork surrounded by small tools and ornately entwined floral vine cornerpieces, marbled boards, edges, and endpapers. With frontispiece portrait. NCBEL III, 773. ♦ A hint of wear to joints, isolated trivial imperfections internally, but A VERY PRETTY SET IN EXCELLENT CONDITION, with quite clean, fresh text, and bright, scarcely worn bindings that make an extremely pleasing shelf appearance. (See illustration below) \$950

Among the many achievements of Benjamin Disraeli, 1st Earl of Beaconsfield (1804-81), was the distinction of being the first prime minister to publish novels. Issued anonymously in 1826, his first such work, "Vivian Grey," was concerned with the political and aristocratic circles to which Disraeli aspired. Its success enabled him to acquire the means and connections to enter into exalted social orbits, and he began to use his fiction as a tool to influence public opinion. We can see this most famously in his "Condition of England" trilogy, beginning with "Coningsby" (1844), which Day says "has often been called the best political novel ever written." It was followed by "Sybil" (1845) and "Tancred" (1847). The attitudes expressed toward urban and rural poverty in these works had considerable influence on future social legislation. Our set collects all of Disraeli's fiction except his last, unfinished novel, "Falconet" (his eight works of non-fiction were not printed with this set). (ST11462a-063)

151. (DISRAELI, BENJAMIN). MONYPENNY, WILLIAM FLAVELLE and GEORGE EARLE BUCKLE. THE LIFE OF BENJAMIN DISRAELI, EARL OF BEACONSFIELD. (London: John Murray, 1910-20) 216 x 140 mm. (8 1/2 x 5 1/2"). **Six volumes.** FIRST EDITION. EXTREMELY APPEALING CONTEMPORARY DARK BLUE THREE-QUARTER MOROCCO, GILT, raised bands, spines attractively gilt in double-ruled compartments with intricate arabesque cornerpieces, marbled sides and endpapers, top edges gilt. With 56 portraits, six political cartoons, and nine illustrations of important places in the life of Disraeli. ♦ Trivial soiling to two paper sides, leaves slightly browned at edges because of inexpensive paper, one leaf with minor printing imperfection, but AN ESPECIALLY PLEASING SET, THE DECORATIVE BINDINGS VERY LUSTROUS AND WITH VIRTUALLY NO WEAR, and the text quite clean and fresh. (See illustration below.) \$1,500

This is a handsome set of an esteemed account of the life of Benjamin Disraeli (1804-81), British prime minister, statesman, and father of the modern Conservative party, a towering figure in 19th century Britain whose influence is difficult to overstate. Our authors had the advantage of free access to his papers and correspondence, and have carefully documented and analyzed his public life and political theories in the half dozen substantial volumes that make up this work. The present biography is given special mention by DNB, which states that "the interpretation of [Disraeli] as a man of the people, who had the insight to appreciate the merits of a policy of imperial consolidation and social reform, became widely held by Conservatives in the 1890s. It was underpinned by the conclusion to the six-volume biography of him begun by W. F. Monypenny and finished after Monypenny's death by G. E. Buckle in 1920. (However, buried in the rest of the work is a great deal of material about other aspects of Disraeli's ideas. It remains the only biography to treat those ideas with anything like the

importance they deserve, in a conscious effort to answer Liberal and other criticisms of his lack of convictions.)" The prime minister's private life, however, "was sanitized by Monypenny and Buckle (in whose biography there is not even any coherent reference to [his reputed mistress] Henrietta Sykes)." Because the work was issued over an 11-year period, incomplete sets tend to appear in the marketplace more frequently than complete ones, and attractive sets in the full six volumes, like this one, are seldom encountered. (ST11462a-061)

152. DONNE, JOHN. THE POEMS OF JOHN DONNE. (Oxford: Clarendon Press, 1912) 229 x 146 mm. (9 x 5 3/4"). **Two volumes.** Edited by Herbert Grierson. Attractive modern maroon three-quarter morocco over marbled boards, raised bands, top edges gilt, other edges untrimmed and UNOPENED. With facsimiles of early titles and musical notation and with three monochrome portraits. Front pastedown with morocco bookplate of Phyllis Walter Goodhart; front flyleaf of volume I inscribed "The Class of 1912 / of which / Marjorie Walter Goodhart / was a member / presents these books / with affectionate regards / to her daughter / Phyllis Walter Goodhart / Bryn Mawr College / June 5, 1935." Keynes 96. ♦ A touch of browning to edges, but A FINE COPY, untouched internally in an as-new binding. (See illustration below.) \$550

This is an uncommonly found edition of Donne's poetry that is described by DNB as representing "one of the greatest works of literary scholarship in the twentieth century." John Donne (ca. 1572-1631) led the life of a dashing bachelor until his ordination as an Anglican priest, and his poems (like his life) run the gamut from the profane ("To his Mistress, on Going to Bed") to the sacred (the Holy Sonnets). Today, we know Donne as one of the most admired of British poets, but there was a protracted period of time in literary history when publishing his work was not thought to be commercially viable; for example, for more than two centuries—between 1669 and 1872—there

was just one significant edition of Donne's works. The present edition, thus, is one of relatively few editions of the poet's work published before the period of the last 100 years—and it is also one of the most important. According to DNB, editor "Grierson had to determine both the text and the canon of Donne, only three of whose poems had been printed during [the poet's] lifetime." His reconstruction of lost original manuscript material and his scholarly analysis resulted in the "first reliable text and an unrivalled exposition of the poetry." Former owner Phyllis Walter Goodhart Gordan (1913-1994) was a noted scholar of the Italian Renaissance, whose financier father, Howard Lehman Goodhart, discovered it was cheaper to buy manuscripts and incunabula for his daughter's research than to pay for photostat copies; thus he acquired a major collection of 15th century printed books which he bequeathed to Bryn Mawr, the alma mater of his daughter and his late wife. As indicated by the inscription at the front of the volume here, this copy was presented to Phyllis by her mother's classmates on her graduation from Bryn Mawr with a degree in Latin. She went on to become a founder of the Renaissance Society of America and one of the first female members of the Grolier Club. Her major work, "Two Renaissance Book Hunters: The Letters of Poggius Bracciolini to Nicolaus de Niccolis," was published in 1974. (ST12174-14)

153. (DOUGHTY, CHARLES M.). HOGARTH, D. G. THE LIFE OF CHARLES M. DOUGHTY. (London: Humphrey Milford, for the Oxford University Press, 1928) 267 x 191 mm. (10 1/2 x 7 1/2"). 2 p.l., [v]-viii, [2] leaves, 216 pp. FIRST EDITION. Publisher's green buckram, titling in gilt on spine. 10 plates (including frontispiece), three maps on one folding leaf. UNOPENED. ♦ Backstrip slightly faded, half title a bit browned, otherwise a fine copy of this perceptive and sympathetic study of the life and aims of Doughty (1843-1926), a traveller and explorer in Arabia and a writer of epics of Miltonian scope. \$50 (STCMA9439-4a)



◀ 150, 151

▶ 149, 152





▲ 154, 166

154. DOYLE, SIR ARTHUR CONAN. THE WORKS OF A. CONAN DOYLE. (New York: P. F. Collier & Son, [1914]) 205 x 140 mm. (8 x 5 1/2"). **10 volumes.** Publisher's blindstamped blue-green buckram, flat spines with gilt titling. With frontispiece in each volume. Green & Gibson, p. 596. ♦A little rubbing to extremities, otherwise an excellent set with few signs of use. (See illustration above.) **\$150**

his creator's writing career and obscured the fact that Doyle was a prolific author who wrote in various other genres, including historical novels, science fiction, romance, poetry, drama, and non-fiction. In addition to the Holmes stories, the present set includes a number of Conan Doyle's less frequently seen—but still interesting—characters, such as Etienne Gerard, a fictional Hussar in the French Army during the Napoleonic Wars; Micah Clarke, a Protestant soldier in the Monmouth rebellion; and Sir Nigel Loring, a knight in the Hundred Years War and hero of Doyle's favorite of his works, "The White Company." ([ST11462a-431](#))

This 10-volume selection from Doyle's works contains the Sherlock Holmes books "A Study in Scarlet," "The Sign of the Four," "The Hound of the Baskervilles," and "The Return of Sherlock Holmes," as well as the adventure novels "The White Company," "Beyond the City," "The Green Flag," "Sir Nigel," "The Adventures of Gerard," "The Firm of Girdlestone," and "Micah Clarke." Sir Arthur Conan Doyle (1859-1930) is, of course, best known for his tales of Sherlock Holmes, generally recognized as milestones of crime fiction. Holmes, the great detective, became so famous that he overshadowed

155. (DRAMATIC LITERATURE). (BINDINGS - SETS). THE DRAMA: ITS HISTORY, LITERATURE AND INFLUENCE ON CIVILIZATION. (London: The Athenian Society, 1903-04) 241 x 171 mm. (9 1/2 x 6 3/4"). **22 volumes.** The overall series edited by Alfred Bates (associate editors James P. Boyd and John P. Lamberton). "Athenian Edition." ONE OF 250 SETS. Extremely attractive very deep blue or black half

morocco, marbled sides and endpapers, raised bands, the top and bottom spine panel with gilt theatrical ornament (lyre or crossed swords), the second and fourth panels with gilt titling, and the elongated center panel with prominent variable morocco onlays employing one or more flowers in various colors; top edge gilt, other edges rough trimmed. With 120 plates (including two frontispieces in each of the first 20 volumes, one in black and white, and the other in color), as well as 20 title pages with illustrated frames (the first in color, the rest in sepia) and 20 borders, one at the beginning of each prologue (19 sepia, one black and white), and 13 sepia tailpieces, each coming at the end of a prologue. Letterpress tissue guards. ♦One leaf in final volume with paper flaw and two-inch closed tear at top, just reaching the text (no loss in either case), two other leaves with a very minor closed marginal tear, trivial browning at edges of some of the text, otherwise AN ATTRACTIVELY BOUND SET IN REMARKABLY FINE CONDITION, the bindings extremely bright and virtually unworn, and the text with almost no signs of use. (See illustration below.) **\$4,500**

This is a comprehensive look at drama through the ages, covering religious and Asian theater as well as the drama of Greece, Rome, Italy, Spain and Portugal, France, Germany, Britain, Scandinavia, Russia, and America. There are many famous plays reproduced in full or in part, along with considerable useful critical commentary. The work seems almost always to appear in 20 volumes, but our set has 22, the last two being an addendum entitled "Classic Curiosities of Dramatic Literature." Even without a great deal of gilt, the set looks very pleasing on the shelf, partly because of the different clever floral morocco onlays on the spines, which add charm and variety. ([ST11368](#))

*One of 560 Signed by Dreiser,
In an Art Deco Binding by Whitman Bennett*

156. DREISER, THEODORE. A GALLERY OF WOMEN. (New York: Horace Liveright, 1929) 248 x 165 mm. (9 3/4 x 6 1/2"). **Two volumes.** FIRST EDITION. ONE OF 560 COPIES SIGNED BY THE AUTHOR. (This is copy #287.) Very pleasing contemporary red three-quarter morocco by Bennett (stamp-signed on verso of front free endpaper of each volume), raised bands, spines in five panels, three with green morocco titling labels, the other two panels (one of which is elongated) featuring an unusual asymmetrical attenuated Art Deco design, marbled sides and endpapers, top edges gilt, other edges rough trimmed. ♦Corners and edges a little rubbed (this mostly masked with dye), morocco labels with uneven fading to yellow, leaves a bit browned around the edges (as no doubt in all copies), otherwise fine, the text clean and fresh, and the bindings especially lustrous and with virtually no wear to the joints. (See illustration on p. 105.) **\$450**

Described by Day as "a courageous battler for and mighty exemplar of naturalism," Dreiser (1871-1945) uses elements familiar from his great books "Sister Carrie" and "An American Tragedy" to create the 15 character sketches in this work. With little control over their own fates, his heroines here are trapped by economic and social forces they little understand. Most come from immigrant families, as did the author himself, and seek to escape their working class background for the glitter of wealth and acquisition that constitutes the American Dream in Dreiser's works. In its design, the binding here has the same austere Art Deco feeling of others done by Whitman Bennett and advertised in this catalogue (see items #408 and 455, below). ([ST11462a-190](#))

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157. DRURY, REV. HENRY. A CATALOGUE OF THE EXTENSIVE AND VALUABLE LIBRARY OF THE REV. HENRY DRURY, M.A. LATE FELLOW OF KING'S COLLEGE, CAMBRIDGE AND RECTOR OF FINGEST, BUCKS. ([London]: Printed by W. Nicol, 1827) 242 x 145 mm. (9 1/2 x 5 3/4"). 2 p.l., v, 262 pp. FIRST EDITION. Pleasant contemporary brown half morocco, raised bands, spine gilt in compartments with tulip centerpiece enclosed by a lozenge of small tools, floral cornerpieces, marbled sides and endpapers, top edge gilt. Front pastedown with book label of Arnold Yates. ♦Minor rubbing to extremities, paper boards slightly chafed, a few leaves with faint dampstain to upper fore edge, one leaf with neatly repaired short marginal tear, otherwise an excellent copy, clean and fresh in a binding that shows little wear. \$750

This catalogue contains not only bibliographical entries for Drury's valuable library of Greek and Latin classics, but also a record of the price realized and buyer for each at auction in February and March, 1827. The sale of 4,738 lots realized £8,917, roughly equivalent to £602,000 today. According to DNB, Drury (1778-1841) "had a great reputation in his day as a classical scholar, but contented himself with editing selections from the classics for the use of Harrow School," where his pupils included Lord Byron. Drury was a good friend of the famous bibliographer Thomas Frognall Dibdin and an original member of the Roxburghe Club. He

owned 255 manuscripts (listed in alphabetical order in the preliminaries here), of which Sir Thomas Phillipps, through Thorpe, bought 69. Our previous owner, Arnold Yates, is very probably the bookseller, collector, and William Morris expert who started in the book business in 1919 and joined Messers A. E. Parry and Co., Booksellers, in 1921, eventually selling that business in 1949 and retiring to the Cotswolds. This catalogue is uncommonly seen in the marketplace. (ST12174-17)

Gift Meant for Shipboard Reading, Inscribed by Mildred Aldrich to Belle Armstrong Whitney

158. DU BARRY, MARIE JEANNE GOMARD DE VAUBERNIER, COMTESSE. MEMOIRS OF THE COMTESSE DU BARRY: WITH MINUTE DETAILS OF HER ENTIRE CAREER AS FAVORITE OF LOUIS XV. WRITTEN BY HERSELF (New York and London: M. Walter Dunne, 1903) 232 x 165 mm. (9 1/8 x 6 1/2"). xxvii, [i], 445 pp. Introduction by Robert Arnot. EXTREMELY PLEASING CONTEMPORARY BLACK THREE-QUARTER MOROCCO, raised bands, spine gilt in double-ruled compartments with fleur-de-lys centerpiece, marbled sides and endpapers, top edge gilt, other edges rough trimmed. With extra color title page, facsimile of letter from Madame du Barry to the Duc de Brissac, and with portraits of Madame du Barry and Louis XV, as well as

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four colored photogravure plates with scenes from David Belasco's 1902 play "Du Barry," all on Japan vellum with original lettered tissue guards. Manuscript note laid in at front: "Belle Armstrong Whitney / To be read I hope on a calm sea with a safe harbor ahead / Mildred Aldrich / Paris, January 1916" (see below). ♦One leaf with one-inch closed marginal tear (well away from the letterpress), otherwise a fine copy, the text clean and fresh, and the binding especially lustrous and virtually unworn. (See illustration above.) \$650

This is an attractively bound copy of the account of intrigue at the court of Louis XV, as told by his famous mistress, Jeanne Bécu Vaubernier du Barry (1743-93), who began life as the illegitimate daughter of a seamstress and ended it as an aristocrat guillotined during the Reign of Terror. An extraordinarily beautiful woman, she clawed her way from shopgirl to courtesan to wife of an aristocrat, crowning her achievement by becoming the king's official mistress, embarking on a life of frivolity and extravagance rivalled only by Marie Antoinette. Unfortunately for du Barry, she lacked the political savvy of her predecessor, Madame de Pompadour: although she made several trips to London after the French Revolution, she always returned to France, where she was finally arrested, tried, and taken screaming to her execution, her last words being a cry of existential angst, "One more moment!" Our volume has considerable association value, as it was a gift from one important independent woman

to another. Mildred Aldrich (1853-1928) was an American journalist and author who settled in Paris in 1898, where she became a member of the social and literary circle of Gertrude Stein and Alice B. Toklas. Remaining in France during World War I, she published four volumes of letters about the conflict, as well as a novel, "Told In A French Garden" (1916). The recipient, style maven Belle Armstrong Whitney (1861-1922), is best known as the author of "What To Wear: A Book for Women" (1916). (ST11462a-189)

159. DUMAS, ALEXANDRE. THE THREE MUSKETEERS. (London: George Routledge and Sons, Limited, 1894) 314 x 214 mm. (12 3/8 x 8 3/8"). **Two volumes.** ONE OF 750 NUMBERED COPIES OF THE EDITION DE LUXE (this is copy #64). Attractive contemporary blue-gray half morocco over cream-colored boards by Henderson & Bisset (stamped-signed at bottom of front flyleaf), spines gilt in simple framed compartments, marbled endpapers, top edges gilt, other edges untrimmed. With 250 illustrations by Maurice Leloir engraved on wood by J. Huyot. Bookplate of Trude Kern in each volume. ♦Slight soiling to paper covers, spines sunned to a pleasant olive green, leather on boards with a bit of soil and uneven fading, two corners somewhat bumped, a hint of rubbing to joints, dots of foxing right at the edge of some of the untrimmed leaves, but still an appealing set, the bindings with no significant wear, and the leaves showing almost no signs of use. (See illustration on p. 84.) \$450

This is a pleasing copy of an adventure story that has remained popular from its first publication in 1844 to the present day. Alexandre Dumas (1802-70) believed that action and love were the most essential things in fiction, as well as in life, and "The Three Musketeers" provides plenty of both. It follows the escapades of the brave but naïve d'Artagnan as he joins the queen's private guards, saves Her Majesty from ruin, matches wits with Cardinal de Richelieu, and engages in numerous sword fights and romantic interludes. The grandson of a French marquis and an Afro-Caribbean Creole, Dumas rose from poverty to become one of the most successful writers in France. He started as a playwright but began writing novels—which could be profitably serialized—to fund his lavish lifestyle. Ray calls Maurice Leloir (1853-1940) "one of the true professionals in the history of French illustration," whose images served as a faithful and revealing accompaniment to works of literature for five decades. "Working by preference with stories laid in the 17th and 18th centuries, he . . . [produced] illustrations [that] are abundant, precise, and objective" and that reflect an "acute literary sense and . . . broad command of history." (Ray) ([ST11462a-313](#))

Works of the 15th Century "Scottish Chaucer" in Lovely 19th Century Morocco (in 17th Century Style)

160. DUNBAR, WILLIAM. THE POEMS OF WILLIAM DUNBAR... WITH NOTES AND A MEMOIR OF HIS LIFE BY DAVID LAING. (Edinburgh: Printed [by Ballantyne and Co.] for Laing and Forbes, and William Pickering, London, 1834) 193 x 118 mm. (7 5/8 x 4 5/8"). Without supplement issued in 1865. **Two volumes.** First Collected Edition. ESPECIALLY FINE CONTEMPORARY—BUT RETROSPECTIVE—VERY DARK GREEN MOROCCO, HANDSOMELY GILT, covers panelled in gilt in the Cambridge style, raised bands, spines densely gilt in compartments with large central fleuron surrounded by small tools, tan morocco label, gilt turn-ins, marbled endpapers, all edges gilt. With printer's angel device on title pages, woodcut headpieces, historiated initials, and large tailpieces of Holyrood House and Lord Aubigny's tomb. With a letter to "Sir David" from the editor Laing dated 1866 laid in at front of volume I. ♦Very faint scratch to front cover of one volume, one leaf with short marginal tear, a few other even more trivial imperfections, but AN EXTRAORDINARILY FINE COPY, the text unusually clean, fresh, and bright, and the bindings virtually unworn and very lustrous. (See illustration opposite.) **\$1,250**

Called "the Scottish Chaucer" by his contemporaries, Dunbar (ca. 1460 - ca. 1520) was a Franciscan monk who found the life of a courtier and poet far more congenial. Day deems him "the greatest and most versatile of the makaris" (the "makers," as Scots 15th century poets were called). Sir Walter Scott rated him as a poet "unrivalled by any which Scotland ever produced." His

poetry ranges from the religious to the bawdy and comical. Editor David Laing was an antiquary and librarian whose own collection numbered almost 20,000 printed books and 120 Medieval manuscript volumes. The bindings here are not only beautifully well preserved, but also represent an uncommon attempt from the period to provide an archaic design reflecting much earlier content (even if the style misses slightly by being ca. 1650, rather than ca. 1500). According to the enclosed letter from Laing, the present copy of Dunbar's poems was meant to serve as a sample for the binding of the copy printed on vellum that had been purchased by Sir David. ([ST12112](#))

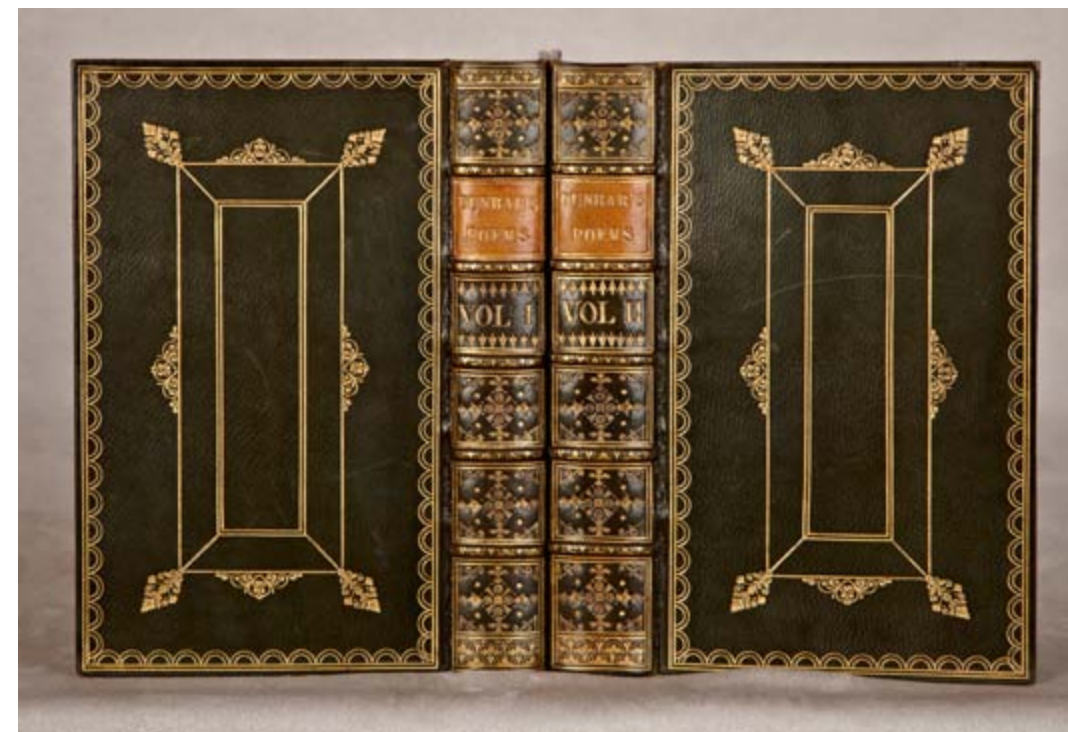
Etchings of Indonesia, in a Handsome Binding

161. (DUTCH ART, 20TH CENTURY). BAUER, M. A. J. ZIJN ETSWERK. (Amsterdam: E. J. v. Wisselingh & Co., [1927]) 305 x 241 mm. (12 x 9 1/2"). 167 pp. Presumably the FIRST EDITION. FINE MOTTLED CALF, HANDSOMELY GILT, covers with gilt fillet border and central panel formed by four gilt rules and including arborescent cornerpieces, raised bands, richly gilt spine with six compartments featuring a large stylized tree centerpiece and foliate cornerpieces, two morocco labels (crimson and dark green), embossed turn-ins, marbled endpapers, top edge gilt, other edges rough trimmed. Color portrait frontispiece and 161 plates on coated stock (printed back-to-back). Text in Dutch and English. ♦Two pages with quite minor staining in fore margin, otherwise a very fine copy in a handsome binding. (See illustration on p. 96.) **\$475**

This is a well-presented and very attractively bound "Catalogue Raisonné" showing four decades of the work of the Dutch etcher extraordinaire, Marius Alexander Jacques Bauer (1867-1932). After studying at the arts academy in The Hague, Bauer visited Dutch colonial Indonesia in 1925 and 1931, taking part there in exhibitions at Batavia and other principal cities. His work was chosen for the International Colonial Exhibition held in Paris in 1931. His etchings can typically be identified by their extremely dense accumulation of fine lines, and he is one of the very few artists from The Netherlands whose work includes subjects drawn from colonial Dutch localities. ([CAB7048](#))

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

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bookplate of George William Mason. ♦Trivial wear to the leather, backstrips lightly and evenly faded, but AN EXTREMELY FINE SET, with joints and hinges entirely unworn, and VIRTUALLY AS NEW INTERNALLY. (See illustration above.) **\$750**

This is a collection of book reviews written by Francis, Lord Jeffrey (1773-1850) for the "Edinburgh Review." Jeffrey was obviously a voracious and omnivorous reader, for he describes and evaluates works of history, historical memoirs, poetry, philosophy, jurisprudence, political

treatises, and fiction. Jeffrey was one of the founders of the "Edinburgh Review," which became the leading journal of the period in terms of literary criticism. He did not always back winners and condemn losers: he began his review of Wordsworth's "Excursion" with the unfortunate words, "This will never do." On the other hand, he recognized the genius of authors as disparate as Keats and Dickens, whose works he adored. As the title page indicates, Jeffrey at the time of publication was "one of the Judges of the Court of Session in Scotland." In politics he was a confirmed Whig,

and he was famous for his genial dinner parties. Although the bindings here are unsigned, they are very much in the style of work produced by the firm of James Hayday (1796-1872), one of the most prominent and productive English binders of the 19th century. He executed a great many pleasing though not especially decorative morocco bindings for Pickering, in addition to some of the most elaborate and magnificent bindings of the period. ([ST11462a-059](#))

163. (EDUCATION). WATTS, WILLIAM. AN ESSAY ON MEANS AND EXPEDIENCY OF ELEVATING THE PROFESSION OF THE EDUCATOR IN THE ESTIMATION OF THE PUBLIC. (Birmingham: Printed by J. C. Barlow, 1840) 203 x 133 mm. (8 x 5 1/4"). 1 p.l., 69 pp. FIRST EDITION. Recent dark brown half morocco, marbled boards. A presentation copy, inscribed to "Levison Esq with / the Author's most sincere regard" (the inscriber's initials are trimmed off at top). ♦ Small paper repairs on verso of title and lower margin of last leaf of text (perhaps to remove library markings), otherwise a very good copy. **\$150**

The author argues here that children forced to suffer tedious instruction and severe punishment in classrooms have their natural inquisitiveness curbed, a circumstance that makes an evil of knowledge. For education to succeed, there must be a national system in place to train teachers and at the same time raise their general professional esteem. This is a rare book: just one copy (at Glasgow University) is listed in OCLC. ([CJM9861](#))

164. [EGAN, PIERCE, sometimes attributed to]. (BINDINGS - W. ROOT & SON). REAL LIFE IN LONDON. (1821-22) 215 x 133 mm. (8 1/2 x 5 1/4") **Two volumes.** FIRST EDITION, Third Issue (with "Printed for Jones & Co. 3, Warwick Square, 1821" on title page of volume I). Very attractive early 20th century crimson morocco, gilt, by W. Root & Son (stamp-signed on front pastedown), covers bordered by parallel gilt rules with mitered corners, raised bands, spines gilt in compartments featuring gilt playing cards, dancing girls, or wine bottles, densely gilt turn-ins, marbled endpapers, top edges gilt, other edges rough trimmed. With 32 animated engraved and hand-colored plates, as called for, by Alken, Dighton, Brooke, Rowlandson, and others. Tooley 198; Abbey "Life" 280. ♦ Spines just a slightly different shade of red, a hint of rubbing to extremities, frontispieces trimmed close at head (with minor loss of letterpress), small smudge to one plate, neat repairs to head margins of two leaves, other trivial imperfections, but still an excellent copy, clean and fresh internally, and in scarcely worn bindings. (See illustrations opposite.) **\$1,000**

This account of the adventures of Bob Tallyho and the Honorable Tom Dashall is an imitation of Pierce Egan's wildly popular series "Life in London," and is considered by some scholars to be superior to that

work. The "Cambridge History of English and American Literature" notes that "'Real Life in London' is a pleasanter book than its [predecessor]. Some have held that Egan wrote it; but the author had a purer style, a cleaner mind and a wider knowledge of London than Egan," and "the book shows many more sides of London life." The bibliographical history is as problematic as its authorship, Tooley recording several variations. Our copy matches the points of Tooley's third issue of the first edition and is complete, though without the two extra plates that appear in some copies. While Tooley does not agree with the Cambridge scholars that this work is an improvement on the original, he does concede that "it has considerable merit, serves as a foil to its illustrious contemporary, and is an interesting and useful guide to the social history of the period." One of the earliest writers to specialize in covering sporting events, Egan (1772-1849) first came to public attention with the serial publication of "Boxiana," a work on pugilism. His interest in sports led to a wider knowledge of the "fancy set" of society that followed such events, and his sharp observations of their habits and foibles produced amusing works like the present item. 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. ([ST12419c](#))

165. EGGLESTON, EDWARD. THE HOOSIER SCHOOL-MASTER; A NOVEL. (New York: Orange Judd and Company, 1871) 195 x 125 mm. (7 5/8 x 5"). 226 pp. FIRST EDITION, First Printing. Publisher's pinkish-brown buckram, flat spine with ornate gilt titling. In an orange buckram chemise and matching morocco-backed slipcase. With 12 full-page plates and 17 illustrations in the text, as called for. BAL 5096. ♦ Cloth a bit frayed at head and tail of spine, quarter-inch split to backstrip at head, corners a little bumped, one plate a bit loose, isolated very minor spots of foxing, other trivial imperfections, but still quite a pleasing copy, the text clean, fresh, and smooth, and the original binding completely sound and generally well preserved. **\$250**

This is the first and best-known work by American writer Edward Eggleston (1837-1902), who began it as a series of stories for "Hearth and Home," a weekly magazine he published with his brother, George. Based on George's experiences as a schoolmaster in Indiana, the stories met with considerable popularity, and after 14 installments, Edward published the work as this book. It became an immediate bestseller, a hit with both critics and public. Day notes that it pairs realistic portrayals of rural Indiana life and sometimes harsh characters with an idealized and romantic hero

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and heroine, who, not surprisingly, are united in the end. Eggleston was an itinerant Methodist preacher and door-to-door book salesman in Indiana before moving to New York to work in publishing. "Hoosier School-Master" made him such a celebrity that he could only find peace by living abroad or at "Owl's Nest," his refuge in Lake George, New York. Perhaps Eggleston's greatest literary legacy is the copyright reform passed in 1891, for which he had tirelessly lobbied. He was honored by having his final novel listed as No. 1 in the new copyright records. ([ST11462b-701](#))

166. ELIOT, GEORGE. THE WORKS. (Edinburgh and London: William Blackwood and Sons, [1902?]) 197 x 140 mm. (7 3/4 x 5 1/2"). **Eight volumes bound in seven.** Contemporary half vellum over blue buckram boards by Ramage for Henry Young & Sons of Liverpool, flat spines gilt in compartments featuring festooned bands at head and foot, foliate spray cornerpieces, garland sidepieces, and floral centerpieces with surrounding dots and stars, each spine with two green morocco labels, marbled endpapers, top edges gilt. ♦ Spine labels rather faded (with gilt consequently difficult to read in some cases), slight soiling to vellum, trivial imperfections internally, otherwise fine. (See illustration on p. 103.) **\$350**

Characterized by Lord David Cecil as the first modern novelist, George Eliot (born Mary Anne Evans, 1819-80) brought to her work an impressive intellect that left a profound mark on the evolution of British fiction. After her, "the English novel would be not only the product of a sensitive observer and natural artist, but also the vehicle for ideas based upon a conscious rational philosophy." (Day) The present collection contains all the major novels of Eliot, ranging from the romantic "Mill on the Floss" to "Romola," a work of historical fiction, to the social realist novel "Adam Bede." (STC*Ma*9439-4e)

An Unopened Copy in Virtually Mint Condition Of the Second Impression of Eliot's Masterpiece

167. ELIOT, T. S. THE WASTE LAND. (New York: Boni and Liveright, 1922 [i.e., 1923]) 197 x 130 mm. (7 3/4 x 5 1/8"). 64 pp. ONE OF 1,000 COPIES of the Second Edition/Impression (see below). (This is copy #546.) Original black buckram, gilt titling on upper cover and spine, UNOPENED. In original pale orange dust jacket with black lettering. Gallup A-6b. ♦Slight uniform fading to the spine of the dust jacket, but AS CLOSE TO A MINT COPY AS ONE COULD HOPE TO FIND—A SURELY UNSURPASSABLE COPY, the jacket virtually untouched, and with the unopened text obviously never read. (See illustration on p. 113.) \$6,500

This is an absolutely sparkling, once-in-a-decade copy of Eliot's masterpiece, which Day has called "the most discussed poem of the 20th century." An attack on the sterility and futility of modern life, the poem perfectly captured the disillusionment of the generation that had fought the Great War, and it was an immediate sensation. DNB describes it as "an iconoclastic and provocative work of jazz-like syncopation," observing that its "extraordinary intensity stems from a sudden fusing of diverse materials into a rhythmic whole of great skill and daring." Thomas Stearns Eliot (1888-1965) was born in St. Louis and educated at Harvard, but never really felt at home in America. He moved to Britain in 1914, becoming a citizen in 1927. Clever and socially adept, he quickly became a part of the post-war literary scene in London, where, ANB notes, he "gained a reputation in the world of belles-lettres as an observer who could shrewdly judge both accepted and experimental art from a platform of apparently enormous learning." The success of "The Waste Land" opened new doors for Eliot: a position as an editor at a publishing house allowed him to leave his boring day job at a London bank and freed him to spend more time on his writing. He went on to author a number of acclaimed poems and dramas, as well as perceptive literary criticism, but "The Waste Land" will always be the work most associated with his name. As Gallup indicates, our volume was probably published early in 1923, after 1,000 copies of the first printing were issued in 1922. Gallup

says that although our printing is "called 'Second Edition' in the colophon, this is actually a second impression from the same setting of type as the first edition, but with a different colophon." In all its important particulars, our copy agrees with copies from the later part of the first impression press run: the "a" in our copy has dropped out of "mountain" in line 339 of p. 41; our binding is stiff (not flexible) boards; and our copy number is in stamped numbers 2 mm. (not 5 mm.) high. (ST11648)

168. (ELIZABETH I). STRACHEY, LYTTON. ELIZABETH AND ESSEX. (New York: Harcourt, Brace and Company, 1929) 221 x 149 mm. (8 5/8 x 5 7/8"). 4 p.l., 296 pp. Attractive navy half morocco over blue linen boards, raised bands, spine compartments gilt with scrolling frame and fleuron centerpiece, top edge gilt. With six portrait plates, as called for. ♦A sprinkling of tiny white spots to cloth covers, otherwise a fine copy, with virtually no signs of use. (See illustration on p. 106.) \$100

This is the story of the tragic romance between the aging queen and the young earl, as told by Bloomsbury intellectual Lytton Strachey (1880-1932), author of a revolutionary work in biography, "Eminent Victorians." Britannica says that our author "was fascinated by personality and motive and delighted in pricking the pretensions of the great and reducing them to somewhat less than life-size." In this, his last full-length biography, he mixes "fiction and biography more than he had, and in ways that prepared for later developments in those different arts." (DNB) There is also the notable influence of Freud, especially in the analysis of the Virgin Queen's sexuality. (ST11462b-793)

169. (ENGLAND, HISTORY OF). CASSELL'S ILLUSTRATED HISTORY OF ENGLAND . . . REVISED TO THE END OF 1873. (London: Cassell Petter & Galpin, [1874]) 270 x 195 mm. (10 5/8 x 7 5/8"). **10 volumes.** Appealing contemporary black half calf over black buckram, spines with gilt-decorated raised bands, green morocco label, top edges gilt. With more than 1,000 illustrations, many of them full-page. With the ownership signature of Reginald M. Mayes dated 1913. Pencilled marginalia here and there. ♦Boards a bit scuffed, lower cover of volume I with noticeable three-inch abrasion, front cover of volume IV coming loose, a page detached and slightly torn (but intact and present) in volume III, leaves faintly browned and with occasional mild foxing, but an otherwise perfectly agreeable set that looks pleasing on the shelf. (See illustration opposite.) \$250

Offered here in 10 large-format volumes, this is a substantial publication covering the history of England from Roman times down to the beginning of the fourth quarter of the 19th century. It is profusely illustrated, readable, in perfectly satisfactory condition, and advantageously priced. (ST11462a-230)

More than 650 Inserted Plates in Nine Beautifully Decorated Morocco Volumes

170. (EXTRA-ILLUSTRATED SETS). LAMB, CHARLES AND MARY. THE WORKS OF CHARLES AND MARY LAMB AND THE LIFE OF CHARLES LAMB. (London: Methuen & Co., 1903-05) 220 x 150 mm. (8 3/4 x 5 3/4"). **Nine volumes.** Edited by E. V. Lucas. ESPECIALLY ATTRACTIVE CONTEMPORARY RED MOROCCO, ELABORATELY GILT (stamp-signed "Charles E. Lauriat" on verso of front free endpaper), covers framed by two plain gilt rules, raised bands, spines lavishly gilt in compartments with large central fleuron surrounded by a lozenge of small tools and intricate scrolling cornerpieces, densely gilt turn-ins, top edges gilt. EXTRAVAGANTLY EXTRA-ILLUSTRATED WITH 653 PLATES, five of these folding, two double-page, and two colored. Front pastedown with engraved bookplate of Joel Cheney Wells (see below). ♦Just the vaguest hint of rubbing to extremities, isolated small marginal stains, but still A HANDSOMELY BOUND SET IN FINE CONDITION, fresh and clean internally, and in lustrous bindings with few signs of wear. (See illustrations on p. 113 and on front cover.) \$4,500

This is an especially pretty set with substantial literary and biographical text, with more than the usual allotment of inserted plates, and with attractive provenance. Included here are numerous letters, essays, tales, and poems, as well as Lamb's larger works—"Elia," "The Last Essays of Elia," "Rosamund Gray," "The Pawnbroker's Daughter," and "The Adventures of Ulysses"—along with the popular children's works co-authored with his sister Mary. Lamb was a friend to many of the leading literary figures of the Romantic period, and his correspondents include Wordsworth, Southey, and

Coleridge, whom he had known since his youth. Lamb's letters, by turns witty and meditative, reveal a life of intense reading and writing at a time when British literature was undergoing a radical transformation. But 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 and at 17 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 were devoted to one another and lived long and productive lives, publishing together the wildly popular "Tales from Shakespeare" (1807) and "Mrs. Leicester's School" (1809). Some of Mary's poems are also included in this set, which concludes with a two-volume life of Charles Lamb by E. V. Lucas. Former owner Joel Cheney Wells (1874-1960) was an inventor and co-founder of the American Optical Co.; his collection of early Americana was the foundation of the living museum in Old Sturbridge, Massachusetts. (ST12318)

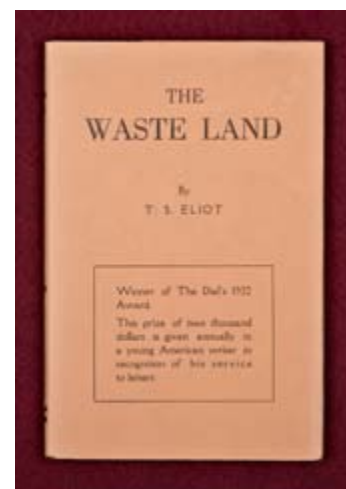
171. (FABLES). [BIRCH, JONATHAN]. "JOB CRITHANNAH," Pseudonym. FIFTY-ONE ORIGINAL FABLES WITH MORALS AND ETHICAL INDEX. [and] PLUTARCH. BANQUET OF THE SEVEN SAGES.

▼ 169

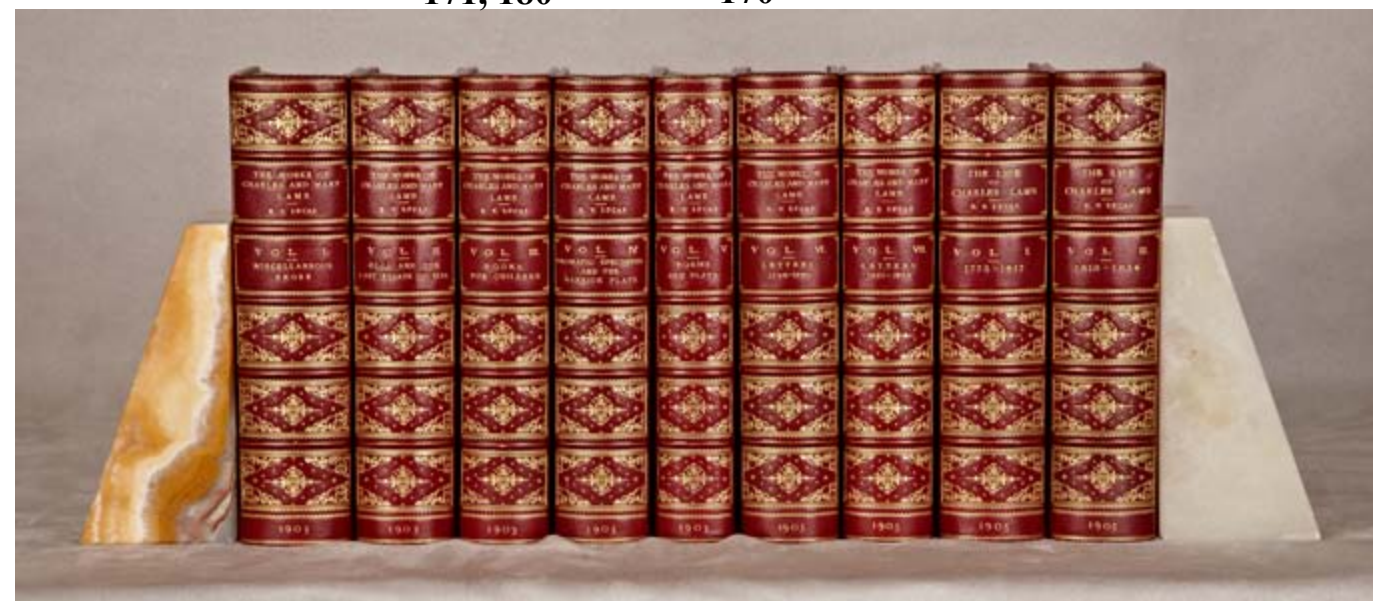




▲ 171, 180 ▼ 170



▲ 167



(London: Hamilton, Adams, & Co., 1833) 216 x 133 mm. (8 1/2 x 5 1/4"). 2 p.l., 251 pp. FIRST EDITION. Pleasing modern retrospective sprinkled calf, covers with single gilt fillet border, raised bands flanked by plain gilt rules, brown label with the erroneous title "Aesop's Fables," marbled endpapers, all edges gilt. With 85 wood-engraved illustrations after Robert Cruikshank, 51 of them full-page. Title page in red and black. ♦Half-inch strip of fading to head of front board, title page with minor browning, leaves just a shade less than bright (because of paper stock chosen), but quite a fine copy, the text remarkably smooth, fresh, and clean, and the pleasing sympathetic binding unworn. (See illustration above.) \$195

In the tradition of Aesop, these fables use talking animals to illustrate their morals, promoting courage, honesty, and kind treatment of one's servants while warning against envy, sloth, and vanity. Each fable is accompanied by a charming illustration from Robert Cruikshank (1789-1856), noted political caricaturist and

elder brother of the better-known George Cruikshank. This is the first book published by Jonathan Birch (1783-1847), who signed an anagram of his name—Job Crithannah—to the preface, and used a cypher of overlaid letters on the title page. Birch spent some years in the employ of a wealthy Prussian timber merchant, and became friends with Crown Prince Friedrich Wilhelm, who had taken refuge at the merchant's house for 18 months. He is best known for producing a translation of "Faust" which—though savaged by British critics—earned him election as a "foreign honorary member of the Literary Society of Berlin," an honor he shared with just one other Englishman, Thomas Carlyle. (ST12177-6)

172. (FANFROLICO PRESS). HOMER. *HOMER'S HYMNS TO APHRODITE*. ([London]: Fanfrolico Press, [1929]) 267 x 203 mm. (10 1/2 x 8"). 2 p.l., [9] leaves. Translated by Jack Lindsay. ONE OF 500 COPIES. Black cloth, gilt titling on spine, cream-colored inset in low relief

on cover of the Aphrodite of Melos, edges untrimmed. Illustrated title page and four plates of ancient statues of Aphrodite. ♦Tiny snag at top of front joint, bas-relief slightly abraded, front board slightly soiled, otherwise very fine, quite lovely internally. \$50

Founded in Australia by Jack Lindsay and John Kirtley in 1923 and continued from 1926-30 in London, the Fanfrolico Press produced "an impressive list of books, . . . many of them edited by Lindsay." In addition to several translations of the classics, the press "also printed a number of editions of English literature, which were well worth producing. . . . The influence of the Nonesuch Press was considerable in Fanfrolico's deliberate adoption of the mode of the 16th century scholar-printers, who themselves edited the texts they published." (Cave) For the present item, Lindsay has added his own poetical prelude and epilogue to the translation from the Greek of the "Homeric Hymn to Aphrodite," which, although not by the author of the "Iliad" and "Odyssey," does go back to the archaic period and is a charming invocation of the goddess of love and description of her amour with Anchises, father of Aeneas. (STCMa9439-2z)

173. FARMER, RICHARD. *AN ESSAY ON THE LEARNING OF SHAKESPEARE*. (Basel: Printed by J. J. Tourneisen, 1800) 220 x 135 mm. (8 1/2 x 5 1/4"). 96 pp. "A New Edition." Recent retrospective brown quarter morocco over patterned boards, flat spine divided into panels by plain gilt rules, red morocco label. ♦Leaves with a hint of browning, mild foxing to last gathering, otherwise an excellent copy, the text clean and fresh, and the pleasant binding unworn. \$250

This essay, which argues convincingly that Shakespeare only knew Greek and Latin authors through translation, was one of the most important contributions to Shakespearean scholarship of the 18th century. An active bibliophile, Anglican clergyman, and master of Emmanuel College, Cambridge, Farmer (1735-97) demonstrates his thesis here by pointing out distinctive phrases and errors from various identified translations that have been repeated in Shakespeare's plays. He concludes that Shakespeare would have known rudiments of classical languages and might have picked up "in the course of his conversation a familiar word or two of French or Italian: but his studies were most demonstratively confined to Nature and his own Language." First printed in 1767, the "Essay" was issued multiple times (as this Swiss imprint suggests) and appeared as an appendix in a number of important editions of Shakespeare's works, including that produced by George Steevens and Samuel Johnson, who considered Farmer's essay the definitive word on the subject. (ST12176-11)

174. FEATHERSTONHAUGH, G. W. *A CANOE VOYAGE UP THE MINNAY SOTOR; WITH AN ACCOUNT OF THE LEAD AND COPPER DEPOSITS IN WISCONSIN; OF THE GOLD REGION IN THE CHEROKEE COUNTRY; AND SKETCHES OF POPULAR MANNERS*.

(London: Richard Bentley; Printed by S. & J. Bentley, Wilson, and Fley, 1847) 221 x 135 mm. (8 5/8 x 5 1/4"). Two volumes. FIRST EDITION. Attractive rose-colored half calf over marbled boards, raised bands, spines with double gilt-ruled compartments, each spine with two green morocco labels, edges, and endpapers. Each volume with lithographic frontispiece. Missing the two folding maps. "Ex Libris" plate with name scratched out on rear pastedown. Howes F-67. ♦Spines a bit sunned, bottom panel of each spine discolored (perhaps from removal of a library label) paper boards a little chafed, joints and extremities slightly rubbed (one short crack just beginning), leaves with occasional minor foxing, but still a pleasant set, the clean and fresh text showing few signs of use, and the bindings very solid and not without appeal. \$225

This is an account of the geological explorations of the American frontier by the British scientist and diplomat George William Featherstonhaugh (1780-1866). The geologist set off from Washington, D.C., and travelled through the Allegheny coal country, Ohio, Michigan, Minnesota, and Wisconsin, before heading down to the gold region in the Cherokee lands of Tennessee and North Carolina, ending his journey near Charlotte, N.C. According to DNB, Featherstonhaugh, an Anglican Tory, "cut an odd figure on the American frontier. His prejudices against the informality, materialism, and cultural backwardness of Jacksonian America did little to endear him to his hosts; his blatant élitism and bullying of subordinates revealed an arrogant authoritarianism based on unwavering faith in the superiority of the English upper classes." On the other hand, Featherstonhaugh "was a complex man of intense feelings who appreciated the beauty of nature and ably recorded the startling variety of life, including the tragedy of the American Indians." Without the maps, this is obviously not a premium copy (which is why it is so advantageously priced), but it certainly is a pleasant reading copy of an important mid-19th century scientific Americanum. (ST11462b-663)

175. FERGUSSON, ROBERT. *SCOTSPOEMS*. (Edinburgh: at the Porpoise Press, 1925) 229 x 152 mm. (9 x 6"). xi, [i], 90, [4] pp. ONE OF 550 COPIES, 500 of which were for sale (this is copy #440). Original blue paper boards, front board with white paper label, flat spine, UNTRIMMED AND UNOPENED. With decorative headpieces, tailpieces, initials, and title page border. Ransom, p. 386. ♦One-inch portion missing from middle of backstrip, spine chipped at head and rubbed at tail, free flyleaves slightly browned, otherwise fine, the binding clean and solid, and especially well preserved (because unread) internally. \$50

This collection of works by the short-lived but influential Scottish poet Robert Fergusson (1750-74) was the first of five books printed at the Porpoise Press, which primarily published broadsheets of Scots works. The poet's ribald vernacular verse on the pleasures of Edinburgh were much admired by his fellow countrymen, including Robert Burns and Robert Louis Stevenson. In fact, Fergusson's importance lies mainly in his significant influence on Burns, who called him his favorite Scottish poet and paid for and inscribed the tombstone for the young man's grave. Fergusson led a bohemian life in Edinburgh, where he was born and where he found himself in the middle of the intellectually and culturally stimulating Scottish Enlightenment that informed his verse. He wrote both in Scottish English and in the Scots language, his skill in the latter being his particular gift. (ST09970a)

176. FLAUBERT, GUSTAVE. HÉRODIAS. (Paris: Société des Beaux Arts, [ca. 1890s]) 257 x 165 mm. (10 1/8 x 6 1/2"). 118 pp. Perhaps the First Separate Printing in English. ONE OF 550 COPIES of the "Salon Edition." VERY PLEASING DARK GREEN CRUSHED HALF MOROCCO, ATTRACTIVELY GILT AND ONLAID, marbled paper sides and endpapers, five spine panels between raised bands, the top, bottom and elongated middle panel with a total of four large red floral onlays on elegant arching gilt stems, the flowers being visited by 10 small gilt butterflies, top edge gilt, other edges untrimmed. Full color frontispiece, engraved title page vignette, 16 other tinted engraved vignettes (red, green, blue, or purple) and four tinted engraved plates (included in the pagination), all by Georges Rochegrosse. Tissue guards for both plates and vignettes. A Large Paper Copy. Front pastedown with bookplate of Robert Marceau. First blank leaf with circular embossed stamp of the library of Daniel Karvasek. ♦Spine faded to a rich, uniform brown, some very insignificant foxing on a few pages, but A FINE COPY, the attractive binding essentially without wear, and the text extremely bright, fresh, and clean. (See illustration opposite.) \$400

This is quite a lovely luxury production of what seems to be the first separate printing of this work in English, following its appearance as part of "Three Tales" in 1877. This item tells the story of Salomé's dance before her mother Hérodiad and her stepfather Herod Antipas as well as of John the Baptist's head, the reward Salome received for her performance. The book is "a sensuously ornate, yet realistic, evocation of a biblical past and the worlds of Judaea and Rome." (Oxford Companion) One of the most popular Salon painters during the last two decades of the 19th century, Georges Rochegrosse (1858-1939) was known for his often large-scale canvases and murals, not infrequently containing scenes of violent excess and carnage. But he was also

a printmaker of considerable ability, and the work he did for the "Hérodiad" (first in a French printing, and then repeated in the present edition) is among his most outstanding. Ray notes of "Hérodiad" that Rochegrosse, "already a painter of renown, has swept away both the early Christian and the 19th century Symbolist interpretations of the story of Herod . . . To replace them with detailed archeological reconstructions." The illustrations show very well in our special limited edition with its heavy paper and vast margins. For remarks on Flaubert (1821-80), see item #178, below. (ST11068d)

177. FLAUBERT, GUSTAVE. A SIMPLE HEART. (Paris: Société des Beaux Arts, [ca. 1890s]) 257 x 165 mm. (10 1/8 x 6 1/2"). 11 p.l. (including frontispiece), 21-117 pp. ONE OF 550 COPIES of the "Salon Edition." VERY PLEASING DARK BLUE CRUSHED HALF MOROCCO, ATTRACTIVELY GILT AND ONLAID, marbled paper sides and endpapers, five spine panels between raised bands, the top, bottom and elongated middle panel with a total of four large red floral onlays on elegant arching gilt stems, the flowers being visited by 10 small gilt butterflies, top edge gilt, other edges untrimmed. Full color frontispiece, tinted engraved title vignette, 11 other tinted engraved vignettes (red, green, or blue), and 10 tinted engraved plates (included in the pagination), all by Émile Adan. Tissue guards for both plates and vignettes. A Large Paper Copy. Front pastedown with bookplate of Robert Marceau. First blank leaf with circular embossed stamp of the library of Daniel Karvasek. ♦Just a breath of wear to corners and top of spine, but A VERY FINE COPY, the appealing binding with only the vaguest signs of use, and the text and plates nearly pristine. (See illustration opposite.) \$400

Like the previous item, this is a most attractive deluxe edition of a story originally published in 1877 as part of the author's "Trois Contes," the final volume of work that Flaubert (1821-80) saw published during his lifetime (the other two stories were "La Légende de Saint-Julien-l'Hospitalier" and "Hérodiad"). Kunitz quotes Martin Turnell as saying that "A Simple Heart," a story of a good woman's suffering and self-denial, is "Flaubert's only perfect work of art." The Oxford Companion to English Literature says that the work is "a masterpiece of studied simplicity." First printed in an 1894 edition of "Trois Contes," the engravings by our long-lived illustrator Émile Adan (1839-1937) are well known and much admired. According to Ray, when a survey was conducted in 1895 of the best illustrated French books of the Belle Epoque, Adan's Flaubert placed fifth (the illustrations by Rochegrosse, discussed in the previous entry, placed ninth). As with the other "Salon Edition" imprints, this book is a handsomely packaged combination of deluxe binding, paper, and illustration. (ST11068c)



▲ 176, 177

178. FLAUBERT, GUSTAVE. THE WORKS. (Chicago: Simon P. Magee, [ca. 1904]) 200 x 132 mm. (7 7/8 x 5 1/8"). **10 volumes.** Publisher's simple red linen, flat spine with gilt titling. With 31 plates on glossy paper. ♦Spines a bit faded, occasional minor stains to covers, leaves a little toned, other trivial imperfections, but an excellent reader's set with tight bindings and clean, fresh text. \$75

Known above all for his "Madame Bovary" of 1857, one of the great narrative works of the century, Flaubert (1821-80) was a major writer of novels and short tales whose pursuit of stylistic, formal, and documentary perfection was legendary. In the words of Oxford Companion, his "aim was to achieve a rigidly objective and impersonal work of art, presented in the most perfect form. To this end he imposed the severest

restraint on the romantic, exuberant side of his nature, and his letters are a day-to-day record of the tortures his writing entailed." In addition to "Madame Bovary," our set contains "Salamambo," "A Sentimental Education," "The Temptation of Saint Antony," "Hérodiad," "A Simple Soul," "The Candidate," "Bouvard and Pecuchet," "Dance of Death," and correspondence. (ST11462a-249)

A Very Special Version of a Guidebook For a Huge Neo-Gothic Folly that Fell Down

179. (FONTHILL). RUTTER, JOHN. DELINEATIONS OF FONTHILL AND ITS ABBEY. (Shaftesbury: Published by the author; London: By Charles Knight and Co. et al., 1823) 362 x 295 mm. (14 1/4 x 11 5/8"). xvi, 127, [1] pp. FIRST

EDITION, First Printing. ORIGINAL ROAN-BACKED PUBLISHER'S PRINTED PAPER BOARDS, rebacked with green morocco in recent years, front cover with vignette of Fonthill Abbey and beneath it the statement: "Large Paper with early impressions / Two Pounds ten Shillings to Non-Subscribers"; flat spine with simple horizontal rules in blind and titling in gilt, edges rough trimmed. With coat of arms on printed title, 12 attractive woodcut vignette head- and tailpieces, a large folding partly hand-colored map, and a total of 14 full-page engraved plates, three of these prettily hand-colored, all as called for in Abbey. A Large Paper Copy. With the subscriber list. Ad for Rutter's catalogue of the Fonthill sale tipped onto front free endpaper. Abbey "Scenery" 418. ♦Paper boards with the expected soiling (with half a dozen small stains), corners rather worn, three-inch crack at bottom of rear joint, a hint of foxing to tissue guards and four plates, one small closed marginal tear, but QUITE A DESIRABLE COPY IN EXCELLENT CONDITION, the carefully restored binding entirely sound and not displeasing, the margins occupying as much space as the letterpress, and the text and plates unusually clean, fresh, and bright. (See illustrations opposite.) \$1,900

This large-format illustrated description of the gigantic neo-gothic folly, Fonthill Abbey, pandered to the British fascination with great houses. The original owner, William Beckford (1760-1844), had allowed few visitors, so that curiosity had long been mounting about the place. The eccentric Beckford, an M.P., a collector of books and artwork, and the author of the gothic novel "Vathek," was forced by financial reverses in 1822 to sell the mansion, and our author published in that year a small guidebook to the place, which sold so well that the next year he came out with this much more lavish version. Dedicated to one of Beckford's daughters, it includes descriptions of the furniture and the walks about the grounds. The Abbey was dominated by a 275-foot tower at the crossing of a cruciform structure designed by architect James Wyatt, and it can be described as an imaginative recreation of a Medieval abbey. The building materials, however, proved much less substantial than in Medieval times, and two years after the publication of this book, the tower collapsed. The remainder survived until 1858 but was then torn down. The author, John Rutter (1796-1851), was one of the few people whom Beckford had invited to the Abbey. A Quaker, Rutter made his living in Shaftesbury as a bookseller and author of guidebooks until becoming a lawyer. This is not a rare book, but Large Paper Copies are uncommon. (ST11675)

180. FORD, JOHN. THE DRAMATIC WORKS OF JOHN FORD. (London: John Murray, 1827) 229 x 146 mm. (9 x 5 3/4"). **Two volumes.** Edited and with Notes by William Gifford. Extremely pleasing 19th century polished calf, handsomely gilt, by Riviere & Son (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, raised bands, spines attractively gilt in compartments

with a large central floral sprig enclosed by a lozenge of small tools and scrolling cornerpieces, each spine with one red and one black morocco label, marbled endpapers, top edges gilt. Front pastedown with ornate bookplate of Clement K. Shorter (see below). ♦Spines a little darkened in spots (apparently from once being dry and then soaking up oil), three corners somewhat bumped and worn, parts of the joints with minor flaking (the joints of the first volume with thin cracks beginning to show), small chip to head of one spine, occasional trivial foxing, but still quite a pleasing set, the decorative bindings solid and lustrous, and the text with virtually no signs of use. (See illustration on p. 113.) \$500

This is an attractive collection of the nine surviving plays by English playwright John Ford (1586-ca. 1640), along with two of his poems, "Fame's Memorial" and "Verses to the Memory of Ben Jonson." Day describes Ford as "the most 'modern' of the Renaissance dramatists. His are 'problem plays' all centered about the concept of the dynamic force of love." Ford sympathized with thwarted lovers kept apart by family or convention, and sought to inspire empathy for their plight in his audience. His best-known play, "Tis Pity She's a Whore," treats compassionately a pair of incestuous lovers whose affair ends in carnage, the drama, in Day's words, evoking "a sentimental tear . . . Instead of a moral judgment." Clement King Shorter (1857-1926) was a well-known journalist and editor of the popular "Illustrated London News" as well as the "English Illustrated Magazine." For a lengthy discussion of the editor, William Gifford, see item #48, above. This is not a common title, and well-preserved sets in attractive bindings are especially scarce. (ST12176-3)

181. (FORE-EDGE PAINTING). (BINDINGS - EDWARDS OF HALIFAX). GRAY, [THOMAS]. THE POEMS. (London: Printed by T. Bensley for F. J. Du Roveray, 1800) 191 x 121 mm. (7 1/2 x 4 3/4"). xxx, 162, [1] pp. (ads). With the half title. EXTREMELY PLEASING ETRUSCAN-STYLE CALF IN THE STYLE OF, AND QUITE PROBABLY BY, EDWARDS OF HALIFAX, very expertly rebacked to style and corners repaired by Courtland Benson, covers with gilt broad and narrow rules and Greek-key roll framing wide inner panel of stencilled palmettes, gilt foliate roll enclosing central flamed panel, raised bands flanked by double blind rules, spine panels with large oval sunburst ornament supported by a floral nest, original black spine label, turn-ins with linked gilt roll, marbled endpapers, all edges gilt. WITH A FORE-EDGE PAINTING OF YARMOUTH CASTLE AND HARBOR. Six engraved plates. Verso of front endpaper with the ink inscription, "Frances Maria Phillips, June 1824. In remembrance of her grandmother." Lowndes II, 931; Brunet II, 1718 ("a pretty edition"). ♦Covers a little marked and dried, but the expertly-restored binding solid and pleasing. The painting with a number of very thin parallel uncolored stripes where the edges of the leaves are

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not quite even or where the fore edge was not carefully fanned out during painting (the aesthetic impact, though not the general feeling, of the scene a little diminished as a result). One flyleaf with upper corner clipped off, some offsetting from plates, otherwise a fine copy internally with only trivial defects. (See illustrations opposite.) \$800

Although he was primarily a scholar, and although he never became a professional or even a dedicated poet, Gray (1716-71) was offered the laureateship in 1757, upon the death of Colley Cibber; he refused the honor. Gray had begun to write poetry as early as 1742, but it was not until 15 years later, after the publication of two Pindaric odes, "The Progress of Poesy" and "The Bard," that he became generally recognized as the foremost poet of the day. In his highly polished verse, one can easily trace the decay of Neoclassical and the development of Romantic strains in English poetry. The fore-edge painting here is serene, light, and airy. It shows the harbor of Yarmouth on the Isle of Wight as well as Yarmouth Castle, a diminutive square blockhouse built by Henry VIII in 1547 to guard the entry to the harbor. Also here are a number of commercial buildings occupying the wharf and a stumpy primitive crane for unloading cargo. In our painting, there are four vessels of various kinds, including a sailing ship anchored a short distance from the shore and a small rowboat moving across the center of the scene, dark against the pale backdrop of warehouses. A whisper of pink where the sky meets the sea suggests sunrise or sunset, and the building opposite is faintly flushed by the light. We believe the binding to be by Edwards of Halifax, and it is very possible that the painting was done by someone employed by Edwards, the firm responsible for popularizing this memorable design feature. This is more particularly likely because of the muted colors in the painting, a characteristic feature of Edwards fore-edge scenes. 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, as here, or in vellum decorated with gilt and blue wash. (ST10728a)

With an Especially Fine Painting and 11 Works, Including Five Firsts, by Byron

182. (FORE-EDGE PAINTING). BYRON, GEORGE GORDON NOEL, LORD. THE GIAOUR, A FRAGMENT OF A TURKISH TALE. [bound with] THE SIEGE OF CORINTH. [bound with] THE PRISONER

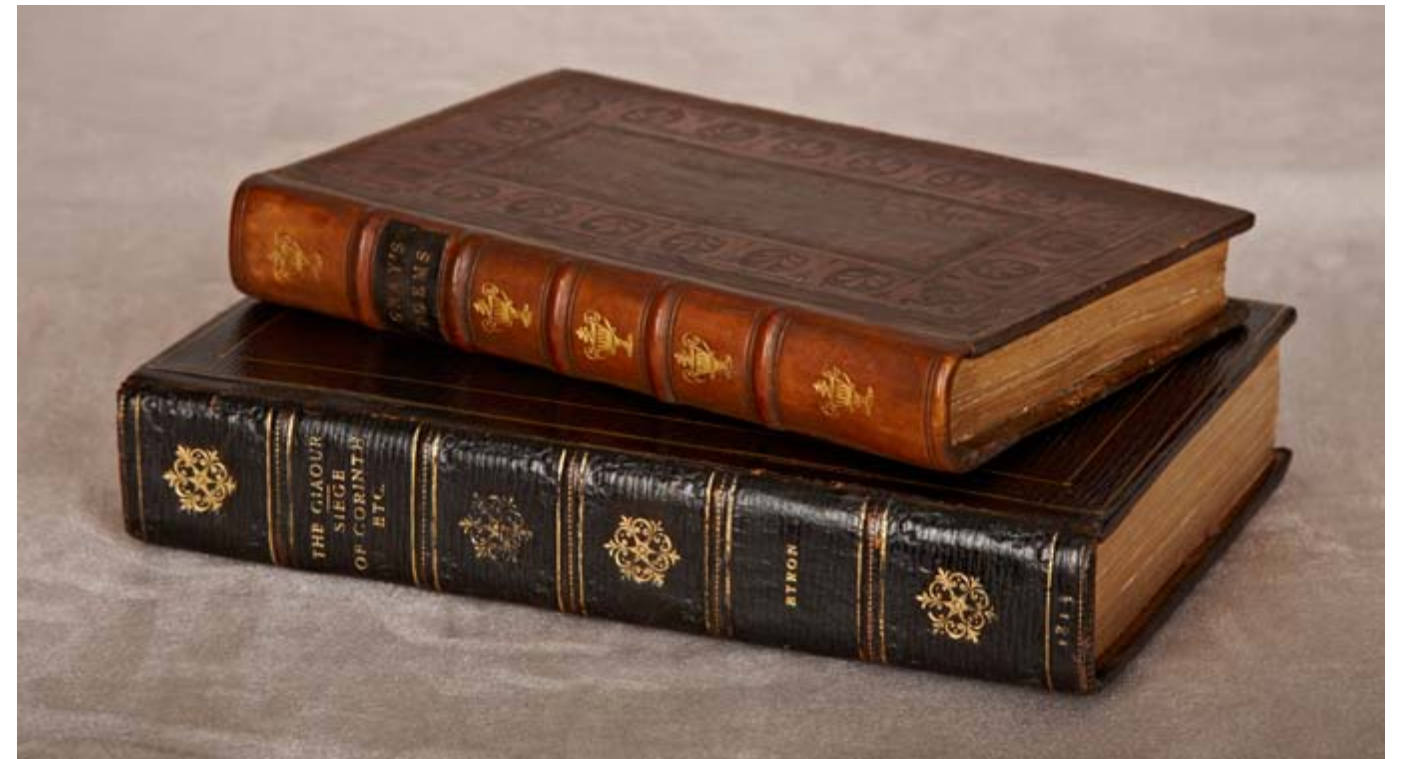
OF CHILLON. [bound with] POEMS. [bound with] POEMS ON DOMESTIC CIRCUMSTANCES. [bound with] MONODY ON THE DEATH OF . . . SHERIDAN. [bound with] THE LAMENT OF TASSO. [bound with] MANFRED. [bound with] MAZEPPA. [bound with] BEPPO. [bound with] THE AGE OF BRONZE. (London: Printed by T. Davison, For John Murray (except as indicated), 1813; 1816; 1816; 1816; For J. Bumpus, 1816; 1817; 1817; 1817; 1819; 1818; For John Hunt, 1823) 216 x 140 mm. (8 1/2 x 5 1/2"). **11 separately published works bound in one volume.** FIRST EDITIONS of "Corinth," "Chillon," "Poems," "Manfred" (second issue), and "Mazeppa." Third Editions of "Giaour," "Tasso," and "Bronze." Fifth Edition of "Beppo." "New" Edition of "Monody." Presumably later edition of "Domestic Circumstances." ATTRACTIVE BLACK STRAIGHT-GRAIN MOROCCO, rebaked with very great skill in the style of the period, covers framed with simple gilt rules, decorated raised bands flanked by gilt rules, spine panels with blindstamped foliate cornerpieces and gilt hexagonal centerpiece, turn-ins with decorative gilt roll and unusual delicate floral and foliate gilt border on purple silk doublures and free endleaves, all edges gilt. In a (slightly worn) fleece-lined cloth slipcase. WITH A VERY FINE FORE-EDGE PAINTING OF THE CASTLE OF CHILLON. Four engraved plates. Verso of front endpaper with book label of "HNF" (Helmut N. Friedlaender). First Editions Club Byron Bibliography, 19a, 16, 14, 21b, 25. ♦ A hint of rubbing to leather, leaves adjacent to plates a little offset, a dozen leaves a bit foxed or soiled, light uniform browning in one publication and to edges of two others, but A VERY ATTRACTIVE COPY, the binding quite lustrous and with no significant wear, the painting especially well preserved, and the various texts mostly quite clean, fresh, and bright. (See illustrations opposite, on p. 122, and on front cover.) \$5,500

Very possibly a piece of work that is contemporaneous with the binding here, the fore-edge painting on this volume is among the finest we have offered for sale. Partly because the thickness of the book has put at the artist's disposal an ample amount of space, there is considerable precisely realized detail almost everywhere. The castle dominating the background provides an example, as one can glimpse a subtle reflection of the structure in the lake it fronts as well as see roof tiles on the various castle towers. Eight persons are walking along the wooded pier that occupies the right third of the scene, and at least five of these are individuated (a servant woman and her son, a gentleman in pantaloons, and an aristocratic couple smartly dressed in expensive clothes, including straw hats). In addition, the two commercial vessels in the painting are depicted with enough specificity that one can determine



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something significant about their occupants and the activities they are involved in. Over the whole scene the colors are rich, and the shading is extraordinarily sophisticated. Although this item is of considerable interest as a finely executed fore-edge painting, it also comprises a substantial collection of first and early editions of works by Byron, ranging from youthful pieces like "The Giaour," exotic and wildly romantic, to the much more lighthearted "Beppo," written during Byron's happier years in Venice. "Poems on Domestic Circumstances," which appears midway through our volume, alludes obscurely to the dark and mysterious scandals that caused his divorce and his final departure from England. All of the Byron items bound in this volume are textually complete. Our copies of "Corinth," "Chillon," "Manfred," "Mazeppa," and "Poems" are identical with the described first printings in the First Editions Club Byron Bibliography, with the exceptions

that all are bound without the half title, and "Chillon," "Manfred," and "Mazeppa" lack the final leaf or two of ads. In addition, the title page for "Manfred" includes the quotation (probably added early in the press run) that comprises a second issue point, and our final leaf of "Poems" has the Notes transferred to what is supposed to be a blank verso, and an unlisted dedicatory verse on the recto. (ST11700)

One of Fewer than 150 Known Fore-Edge Paintings By Miss Currie, Famed for her Cosway-Style Portraits

183. (FORE-EDGE PAINTING - CURRIE, MISS C. B.). MORGAN, AARON AUGUSTUS. THE MIND OF SHAKESPEARE AS EXHIBITED IN HIS WORKS. (London: Chapman and Hall, 1860) 170 x 105 mm. (6 5/8 x 4"). xxiii, [i], 321, [1] pp. FIRST EDITION. Very attractive early 20th century maroon straight-grain morocco, gilt, by Riviere & Son (stamp-signed on verso of front free

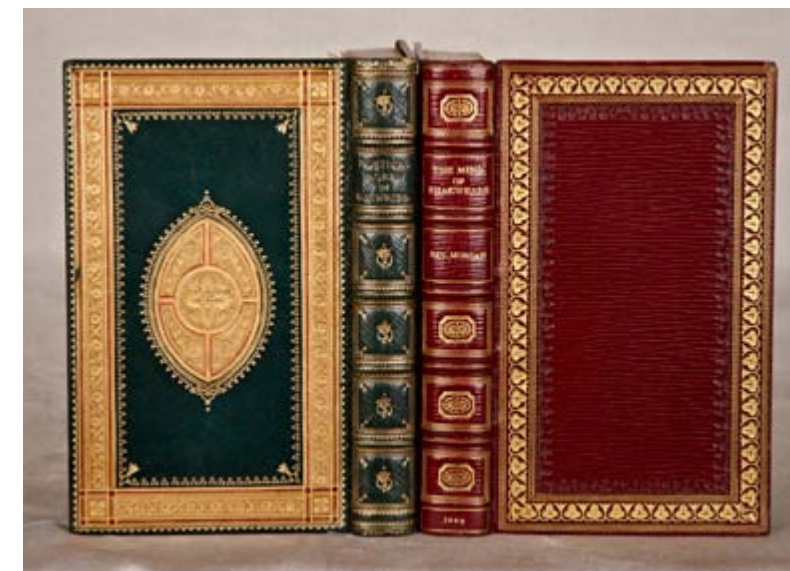
endpaper), covers with floral gilt frame flanked by triple fillets, center panel with blind tooled floral border, raised bands, spine gilt in compartments with central pantera within octagonal frame, densely gilt turn-ins, all edges gilt. WITH A FINELY EXECUTED FORE-EDGE PAINTING BY MISS C. B. CURRIE OF ANNE HATHAWAY'S COTTAGE. With a bound-in calligraphic leaf, stating that this is No. 25 of the books with fore-edge paintings done by Miss Currie, the leaf signed at the bottom by her. ♦ Corners a bit rubbed, a couple of trivial nicks in the painting (which is not richly colored), otherwise QUITE A FINE COPY, the text clean and fresh, the binding especially lustrous and without any significant wear. (See illustrations opposite.) \$7,500

This selection of excerpts from Shakespeare's works purports to show us the poet's mind on hundreds of topics, from love to anger to power to earthquakes to house-building to supererogation, and much more.

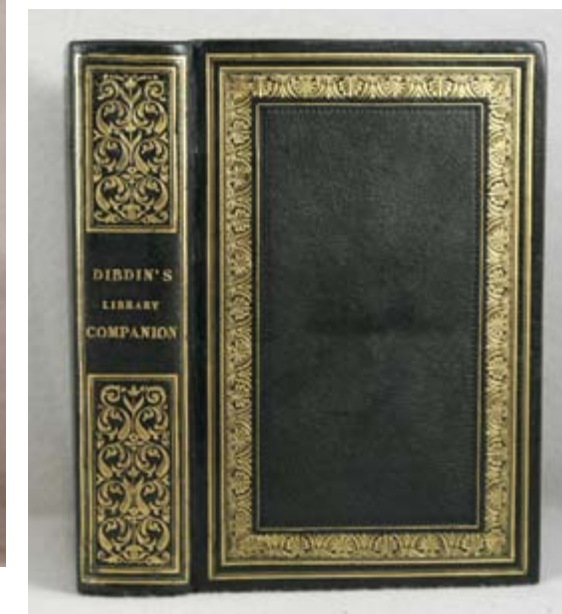
Whether these passages truly reveal the Bard's feelings on the matter or merely express the views required of the character quoted, this little work does provide us with a very useful concordance of Shakespearean quotes on a wide variety of topics. This item is of the greatest interest as one of the few fore-edge paintings done by an identifiable artist, and, in this case, a painter of considerable renown. Our artist, Miss C. B. Currie, is best known for her role in producing so-called "Cosway bindings," which featured inset miniatures painted by her on ivory. Currie collaborated with Riviere on most of the Cosway bindings, which numbered about 1,000 by the time she died in 1940. Her fore-edge paintings, by contrast, were far less numerous. In all, our painter produced fewer than 150 known specimens. Called by Weber "a talented artist" whose paintings are "distinguished in more ways than one," Currie is the only fore-edge artist of any importance working before the present day whose paintings are signed and numbered, as described above. She particularly enjoyed decorating older books, like this one, and although the subjects of her paintings were often not relevant to the contents of the books they adorn, the image here certainly is. Her delicately rendered scene portrays the thatched Tudor cottage of Shakespeare's wife, Anne Hathaway, amid a tranquil landscape of trees. The painting is skillfully designed, with the two-story timbered house dominating the landscape with simplicity and charm in a pastoral setting. The colors are soft pastel blues, greens, and grays, with small accents of yellow. The colors of the other Currie fore-edge painting we have owned (Catalogue 59, item 204) were similarly muted, and perhaps it is no accident that Currie's colors are just as soft-hued as those of the earliest, and now most desirable, fanned-out fore-edge paintings done by the celebrated firm of Edwards of Halifax. (For much more about Edwards of Halifax, see item #181, above). (ST12335)

184. (FORE-EDGE PAINTINGS). DIBDIN, THOMAS FROGNALL. THE LIBRARY COMPANION; OR, THE YOUNG MAN'S GUIDE, AND THE OLD MAN'S COMFORT IN THE CHOICE OF A LIBRARY. (London: Harding, Triphook and Lepard, 1824) 220 x 140 mm. (8 5/8 x 5 1/2"). 2 p.l., li, [i], 912 pp. FIRST EDITION. Appealing contemporary black pebble-grain morocco, intricately gilt, by John Jones of Liverpool (his ticket on verso of front free endpaper), covers gilt with thick and thin rule border and palmette frame, flat spine with two rectangular panels at head and tail featuring elaborate gilt vegetal tooling, gilt tiling between the panels, densely gilt turn-ins, all edges gilt. WITH A FINE LATER FORE-EDGE PAINTING OF ST. JOHN'S COLLEGE, CAMBRIDGE, Jackson 63; Windle & Pippin A-50a. ♦ Joints and extremities a little rubbed (joints just beginning to show thin cracks), leather a little dulled (from sunning or preservative), but still a pleasing copy, the original decorative binding quite solid and without major condition issues, the text with virtually no signs of use, and the painting very well preserved. (See illustrations opposite, on p. 124, and on back cover.) \$1,600

Our painting is a fine piece of work done in the recognizable style of a person Jeff Weber has identified as the "Dover Painter," an artist who executed very high quality painted fore edges in the 1920s and '30s for the famous London bookseller Marks & Company, for Dawson's Bookshop in Los Angeles, and for J. W. Robinson Company, the Los Angeles department store. Estelle Doheny (1875-1958), whose library comprised 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. The scene is rendered in the Dover Painter's characteristic style of applying small dabs of paint, which is especially effective in producing convincing texture for skies, trees, shrubs, and grass. There is a great deal to see in terms of activity and architecture, and all of it is painted in careful, convincing detail. The distinctive Cambridge red brick of the building, the detailed stone work of the bridge designed by Christopher Wren, and the glimpse of the Bridge of Sighs just downstream make the location unmistakable. Two black-robed scholars stand at the bridge rail, looking toward a young couple on the river bank who bring a splash of color to the view with a blue jacket and a red bonnet. The content here, by famed bibliographer and bibliophile Thomas Frognall Dibdin (1776-1847), is also of interest. The text comprises a guide to the most important books to be included when forming the private library of a cultured person, arranged according to such categories as divinity, history, voyages and travels, poetry, and so on.



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It was castigated by contemporary critics for its errors in scholarship, but no one could deny that it made amusing reading. The modern collector, for example, will no doubt be interested to learn what works Earl Spencer's librarian considered most important for inclusion in a gentleman's collection. Our first edition was once referred to as the

"Breeches Edition" for the mildly racy anecdote about Mordaunt Cracherode's buck-skins on p. 394 that was later suppressed. Lowndes notes that it "contains much curious and important bibliographical information not elsewhere to be found." For more on Dibdin, see item #143. (ST12427)

185. (FORE-EDGE PAINTING - DOUBLE). THOMSON, JAMES. THE SEASONS. (London: Printed for John Sharpe by C. Whittingham, 1817) 174 x 100 mm. (6 7/8 x 4"). xii, 215 pp. Simple but pleasing contemporary aubergine straight-grain morocco by Edmund Lloyd of Harley St. (stamp-signed on front turn-in), covers with plain gilt rule border and rosettes at corners, raised bands flanked by gilt rules, all edges gilt. WITH TWO EXCELLENT FORE-EDGE PAINTINGS OF LONDON VIEWS, one showing Westminster Bridge and the Abbey, the other depicting London Bridge and the dome of St. Paul's Cathedral. Engraved title page and five section titles, all with charming vignettes. ♦Extremities with just a hint of rubbing, plates and adjacent leaves a bit foxed (two of the plates conspicuously so), occasional mild corner creases, otherwise an excellent copy, the binding solid and lustrous, the text clean and fresh, and the fore-edge paintings vivid, sharp, and generally well preserved. (See illustrations opposite.) \$2,250

This is a charming edition of the popular and influential "Seasons," composed in 1726-30 and credited with challenging the artificiality of English poetry and beginning a new era of sentiment for nature, offered here with a rare and fine contemporaneous double fore-edge painting. In his "Fore-Edge Painting," Weber says that of the 3,000 or so paintings that he has examined, just two to three percent have two paintings fully covering the same edge. He says further that only an extremely small number of such double fore-edge paintings were executed after the death of Thomas Edwards in 1834, since "the skill and time involved in the execution of such painstaking work, and doubtless the subsequent difficulty of obtaining adequate remuneration for the additional labor involved" militated against their production. Weber notes that "if there is any aspect of fore-edge painting which can be rightly and truly designated 'a lost art' it is the art of double paintings." There are two very appealing urban views hidden on the present fore edge. When the leaves are fanned to the right, Westminster Abbey is revealed, towering over Westminster Bridge and the boats on the busy Thames. The detail is everywhere precise—in the architecture of the bridge and buildings, in the activity on the sailboats and skiffs on the river, and in the reflections in the water, slightly disturbed by the currents. When fanned to the left, the fore edge displays another view of the Thames, this of the more massive London Bridge, with St. Paul's Cathedral and the City in the background and a number of boats engaged in enterprises great and small in the foreground. Defined by the use of thin black outlining, our two scenes do not have the hazy quality that often characterizes commonly used pastoral fore-

edge scenes; rather, they generally give the appropriate feeling of gritty and energetic urban life. They are less tranquil but more vital than most other antique fore-edge paintings. Ramsden lists binder Edmund Lloyd, who also did business as a publisher and bookseller, at a Harley Street address in 1817. (ST12336)

186. (FORE-EDGE PAINTING - DOUBLE). WHITE, HENRY KIRKE. THE POETICAL WORKS. (London: William Pickering, 1830) 165 x 105 mm. (6 1/2 x 4 1/8"). 30 p.l. (including the portrait), 252 pp. Contemporary black morocco (unsigned, but very possibly by Hayday), covers with border of three blind rules and with large complex gilt lyre centerpiece, flat spine with titling and curvilinear panelling in gilt in the Romantic style, gilt decorated turn-ins, all edges gilt, expertly rebacked, using original backstrip. In a blue buckram slipcase. WITH TWO FORE-EDGE PAINTINGS SHOWING ESHER PLACE, SURREY AND THE BRITISH MUSEUM, RUSSELL STREET. Printer's device on title page, frontispiece portrait of the author. ♦Front joints and extremities slightly rubbed, minor tear in fore margin of one leaf, scattered minor foxing in text, otherwise an attractive copy, the restored binding entirely sound now, and the text clean, bright, and fresh. (See illustrations on p. 126.) \$1,750

This volume contains the youthful poems as well as a 50-page biography of Henry Kirke White (1785-1806), who died of consumption while studying at Cambridge. The poems are in the Romantic mode, often strongly imbued with Christian fervor, usually exuding a love of life and the natural world, but sometimes shadowed by the prescient expectation of an early death. The volume ends with tributes to the poet, beginning with verses dedicated to him by Byron, who had a strong admiration for White. The two buildings featured on this double fore edge are shown with considerable architectural detail, and they have a great deal of historical interest. Shown on one side as it appeared in the 19th century, Esher Place in Surrey, whose tower still stands today, was originally built by William Waynflete (1395-1486). The building appears here as a massive castle connected by low crenellated walls to subsidiary dwellings. Waynflete rose from the position of headmaster of Winchester College to become bishop of Winchester and chancellor for Henry VI. An even more famous chancellor of England, Cardinal Wolsey, who served Henry VIII, also resided for a short time at Esher Place. In the other painting on our fore edge is a view of the British Museum. It is not the Greek Revival building of today, designed by Sir Robert Smirke, but the earlier structure on the same spot in Bloomsbury, which was



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leveled in 1842 to make way for the present edifice. This earlier building, known as Montagu House, was purchased in 1754 to serve as a museum. Our view of it depicts the building looming behind a low wall and amplified with the addition of the Townley Gallery built in 1804-08. The conjectural date of 1830 is perhaps corroborated to

a degree by the historical facts surrounding the British Museum buildings, as it seems more likely to find a pre-1842 painting of an existing structure than a post-1842 painting showing a building that had by that time been demolished and that presumably was no longer thought to be architecturally pleasing. (ST10788c)

187. (FORE-EDGE PAINTING). [GILPIN, JOSHUA]. TWENTY-ONE DISCOURSES, DELIVERED IN THE PARISH CHURCH OF WROCKWARDINE, IN THE COUNTY OF SALOP. (London: John Hatchard and Son, 1827) 219 x 133 mm. (8 5/8 x 5 1/4"). 6 p.l., 361, [1] pp. Apparently the FIRST EDITION. Appealing contemporary red straight-grain morocco, covers with gilt ruled border and small sunburst cornerpieces, raised bands flanked by plain and decorative gilt rules, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt, front joint very expertly renewed. WITH A VERY ACCOMPLISHED FORE-EDGE PAINTING OF WEST GATE, CANTERBURY. Flyleaf facing title page with faint but readable offset of the (backward) text of a previously tipped-in presentation letter from the author. ♦ Corners a bit bruised, spine a little dried, leather slightly marked and soiled, but the expertly repaired binding sound and attractive, with lustrous covers. Two-inch horizontal tear to front endpaper, title page a bit soiled, but the text remarkably clean, bright, and fresh. (See illustration opposite.) **\$1,250**

These discourses, full of enthusiasm for the Christian life, were delivered by Joshua Gilpin, the Anglican vicar of Wrockwardine in Shropshire. Gilpin was strongly influenced by Methodism, having early in life come under the influence of John Fletcher, a close associate of Wesley and pastor in another Shropshire village, Mandeley. Although this volume of discourses is very rare (only four copies listed in OCLC), Gilpin's "Monument to Parental Affection," reflecting on the death of his son, went through a number of editions both in England and America. Full of color, life, and picturesque detail, this charming fore-edge painting, done by a talented artist, shows Canterbury as it was in the 19th century. In the center is the massive West Gate, built in the 14th century. Arching over the pilgrim's road from London, the gate still stands today, its twin drum towers so ample that the structure is able to house a small museum of armor. Our painting shows the street scene before the gate under a bright sky with white cottony clouds. Women dressed in full skirts go about their business, while a man passes on horseback, and another nag draws a cart toward the viewer. On either side of the gate, the hostels, taverns, and quaint old homes of Canterbury spread out, lit by sunlight on the left and tinted blue by the shadows on the right. The artist here exhibits considerable delicacy in the way that he has applied his paint, uses light and shadow with great sophistication, designs the scene cleverly so we feel a significant sense of depth (with all of the painting's elements leading us back to focus on the gate in the distance), and generally paints a convincing and charming picture. The painting is 19th century (and probably before 1850), judging by the hand that has identified the scene in manuscript at the front. ([ST10788g](#))

19th Century Libretti Based on Greek Plays, Artful Scene by the Dover Painter, ca. 1930

188. (FORE-EDGE PAINTING). MASON, JAMES. CORNELIA AND ALCESTIS: TWO OPERAS. (London: Printed for T. Payne, 1810) 195 x 125 mm. (7 5/8 x 4 7/8"). 2 p.l., lxxxvii, [i], 188 pp. FIRST EDITION. Harmless contemporary purple straight-grain morocco, covers with gilt fillet border, raised bands flanked by plain gilt rules, gilt titling, all edges gilt. WITH AN EXCELLENT LATER FORE-EDGE PAINTING OF THE ACROPOLIS. ♦ Joints a bit rubbed and flaked, boards a little stained and rather faded, rear board with two small abraded patches, otherwise an excellent copy, clean and fresh internally, in a solid, inoffensive binding, and with a vividly colored painting in fine condition. (See illustration opposite.) **\$1,100**

These two libretti are based on Euripides' tragedies "Medea" and "Alcestis." "Cornelia" transports the story of Medea's revenge on her faithless husband to Roman Britain, while Alcestis' story of self-sacrifice and redemption retains its original setting and cast of characters. These are the work of British writer James Mason (1778/9-1827), who also wrote political pamphlets advocating parliamentary reform and Catholic emancipation, as well as several plays, an epistolary novel, and translations from the classics. The fore-edge painting salutes the classical origins of the operas with a striking depiction of the Acropolis, rising majestically on its hill, surrounded by open countryside with blue mountains in the distance. The foreground is populated by two tourists, sitting on what appears to be part of a ruined column and admiring the view, as well as by four brightly dressed Greek peasants. Our painting shows a sophisticated sense of design as well as a delicacy of painterly strokes, and the whole scene looks very convincing. The intricate gradations in the shading, seen especially in the fields and sky, are remarkable, and the highly skilled use of shadows establishes a strong sense of three-dimensionality. This is clearly the distinctive and highly professional work of the so-called "Dover Painter," who is described at length in item #184, above. ([ST12252](#))

189. (FORE-EDGE PAINTING). MILMAN, H. H. THE FALL OF JERUSALEM: A DRAMATIC POEM. (London: John Murray, 1820) 222 x 140 mm. (8 3/4 x 5 1/2"). 4 p.l., 167, [1] pp. "New Edition" (published in the same year as the first printing). Attractive contemporary crimson straight-grain morocco, gilt covers with wide gilt dentelles comprising closely spaced palmettes, flat spine in gilt compartments formed by three thin rules and decorated in Romantic style with scrolling foliate cornerpieces and with charming floral centerpiece incorporating morocco onlaid circle, turn-ins with gilt decoration echoing the



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outer dentelles, all edges gilt. WITH A VERY FINE FORE-EDGE PAINTING OF MONK SOHAM IN SUFFOLK. Title page with the signature of E. A. Majendie, dated May 1839. ♦ Corners quite worn, spine ends very slightly chipped, joints rather flaked, spine somewhat darkened, a few marks on front board, but the binding still quite

solid, with bright covers. Narrow, faint dampstain along fore edge throughout (probably related to the process of painting), first half of the text with variable foxing, but no major problems internally, with the leaves still fresh and with ample margins. (See illustrations on p. 128 and on p. 130.) **\$1,250**

The dramatic epic our volume contains tells of the catastrophic destruction of the second Jewish temple, taking as its theme the siege of rebellious Jerusalem, which fell to the Roman forces in the year 70. An ordained minister who became dean of St. Paul's, Milman (1791-1868) is best known for his scholarly achievements. He translated Sanskrit poetry, and he wrote several important works of religious history, including a "History of the Jews" and a "History of Christianity under the Empire," both of which approached their subject matter with historical precision and rational detachment, thereby causing alarm among his fellow clergymen. By 1855, however, when Milman published his masterwork, "The History of Latin Christianity down to the Death of Pope Nicholas V," the scholarly world had grown more sophisticated, and his book was received with acclaim. The lovely fore-edge painting on the present volume shows the main street of the village of Monk Soham in the early 19th century, looking very appealing with its plain but substantial homes, smoke curling out of two of the chimneys. There is a good deal of detail, including a number of figures frequenting the street, and there can be no doubting the painter's general ability to create a scene that looks realistic. The artist successfully uses an off-center vanishing point to draw in the viewer and create depth, and he is adept at suggesting a cloudy but bright sky. With a very careful brush, he has created convincing three-dimensional details on every structure, even those farthest from the viewer. The series of dwellings on either side of the street lead us toward the background, where we see the massive Medieval west tower of Saint Peter's church, built in the 13th century. The town received its name from the foundation of a monastery there by Saint Felix in the seventh century. The painting appears to be from the 19th century (the hand that identifies the scene in manuscript at the front appears to be from ca. 1850). (ST10788f)

190. (FORE-EDGE PAINTING). OLIPHANT, MRS. [MARGARET OLIPHANT WILSON]. MAKERS OF MODERN ROME. (London and New York: Macmillan and Co., 1895) 222 x 154 mm. (8 3/4 x 6 1/16"). xviii, [ii], 507, [1] pp. HANDSOME CONTEMPORARY RED CRUSHED MOROCCO, GILT, BY HOWELL OF LIVERPOOL (stamp-signed on verso of front free endpaper), covers with gilt fillet border and triple fillet-framed central panel with ornate fleur-de-lys cornerpieces, raised bands, spine attractively gilt in compartments with fleur-de-lys centerpiece within a lozenge of small tools and with scrolling cornerpieces, densely gilt turn-ins, all edges gilt. WITH A PLEASING LATER FORE-EDGE PAINTING OF THE ETERNAL CITY signed with a cypher formed by the initials "A" and "V." With 25 full-page illustrations and numerous illustrations in the text. ♦Slight rubbing to joints, lower inner corner

with faint arching dampstain extending into part of the bottom four lines of text, a very few tiny dots of foxing, otherwise fine, the attractive decorative binding bright, the text fresh and clean, and the painting very well preserved. (See illustrations opposite and on p. 130.) \$650

This is one of a series of guidebooks to Italian cities done by the prolific Scottish-born authoress Oliphant (her middle name, "Oliphant," was her mother's maiden name as well as her own married name). Mrs. Oliphant (1828-97) published more than 100 books and "had a good style, a command of humor and pathos, and the ability to create characters so real that her analyses of them give the effect of unnecessary repetition; [she had] a fine imagination, and a gift of circumstantial invention." (Kunitz & Haycraft) She was compelled to write so much mainly because her husband died while she still had a family to support, and because she was never able to achieve a noteworthy financial success with any of her works. Our volume is of some interest apart from the fore-edge painting, containing chapters entitled "Honourable Women not a Few," "The Popes who Made the Papacy," "Lo Popolo: and the Tribune of the People," and "The Popes who Made the City." The fore-edge painting here contrasts the ancient with the modern, and the religious with the secular: the ruins of the Forum dominate the foreground, surrounded by crowded streets of houses, over which the dome of St. Peter's and the campanile of Santa Maria Maggiore tower. The colors are pleasing and the style somewhat impressionistic. We do not know the artist, though the painting surely was done during the last 50 years. (ST11944a)

191. (FORE-EDGE PAINTING). [SCOTT, SIR WALTER]. MINSTRELSY OF THE SCOTTISH BORDER. (Edinburgh: Printed by J. Ballantyne and Co., 1810) 240 x 145 mm. (9 1/2 x 5 3/4"). **Three volumes.** Fourth Edition, Second (Large Paper) Impression. Pleasing contemporary black straight-grain morocco, covers with gilt floral frame enclosing central panel with blindstamped thistle cornerpieces, raised bands, spines heavily gilt in compartments with much swirling foliage, gilt turn-ins, marbled endpapers, all edges gilt. Volume I WITH AN ATTRACTIVE FORE-EDGE PAINTING OF THE MERCAT CROSS IN MELROSE, ROXBURGHSHIRE. Front pastedown of volumes II and III with engraved bookplate of W. J. Denison (see below); volume I with evidence of bookplate removal; copy of an engraving of Boston Church, Lancashire, laid in at rear of volume II. Todd & Bowden 8Ag. ♦Joints and extremities somewhat rubbed, boards a bit marked and abraded, minor foxing here and there in the text, nine gatherings with faint overall browning due to poor quality of paper, but still an excellent set, the leaves clean, the once quite dazzling bindings still sound and pleasing, and the fore-edge painting well preserved. (See illustrations opposite and on p. 130.) \$1,250



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Apart from the fore-edge painting here, this is an important work in the Scott canon, offered in quite pretty decorative contemporary bindings that once belonged to a person of very great wealth and influence. Scott collected traditional ballads on his trips to the Borders region, and in 1796 began compiling this work, in an effort to preserve folklore of his native

land that might otherwise be lost. Our fourth edition contains 27 historical ballads, 52 romantic ballads, and 20 imitations written by Scott and his friends. According to Day, "The whole bent of Scott's later imaginative writings, both in verse and prose, was governed by this ballad spirit. Probably this work was Scott's greatest contribution to poetry." The handsome fore-edge painting

depicts in a realistic style the mercat cross marking the central marketplace in Melrose, a town in the Scottish Borders near Scott's home at Abbotsford. A 12th century law required that all goods for sale be presented at a town's mercat (market) cross, a tall column usually topped with a small statue, and such is the cross at the center of our painting. From the central marketplace marked by the cross, there are two streets lined with thatched houses and shops that lead away, and a large gray-green mountain looms in the background. It is a tranquil scene, but enlivened by activity: a small Scottish terrier trots across the center of the scene, a couple of merchants chat beside the cross, a woman and small boy head up one of the streets, and an old man with a cane walks up the other. It is unusual for only one volume in a set to have a fore-edge painting, so it seems likely that something must have interrupted the artist before he could complete his work on the set. It is very possible that the print laid in volume II was intended to be an inspiration for its fore-edge decoration. Former owner W. J. Denison (1770-1849) was a banker and politician and one of the richest men in Britain; he left an estate valued at £2.3 million. A staunch whig member of parliament for 38 years, he was a strong advocate for parliamentary reform and was one of the founders of the Reform Club. He acquired vast estates in Yorkshire and Surrey, but declined a peerage when it was offered in 1820. (ST12182)

Fine Edition, Fine Contemporary Binding, And Appropriate, Unusual Painting of Mt. Etna

192. (FORE-EDGE PAINTING). VIRGIL. [WORKS]. P. VIRGILIUS MARO: IN USUM SCHOLARUM / AD NOVISSIMAM HEYNEI EDITIONEM EXACTUS. (Londini: Impensis J. Johnson et al., 1809) 250 x 147 mm. (9 3/4 x 5 3/4"). 2 p.l., 700 pp. With commentary by Christian Gottlob Heyne. HANDSOME CONTEMPORARY NAVY BLUE STRAIGHT-GRAIN MOROCCO, DENSELY GILT, covers with thick and thin gilt rule border and large central laurel wreath, that on the front with the Latin motto "Honoris Causa" ("For the sake of honor"), that on the rear with the name Thomas T. Churton and the date 1817, raised bands, spine lavishly gilt in compartments filled with foliage and small tools emanating from a central fleuron, gilt titling and turn-ins, all edges gilt. WITH A SPLENDID LATER PAINTING OF MOUNT ETNA ON THE FORE EDGE. In a recent plush-lined blue folding cloth box with gilt spine titling With ink stamp of Bolton Public Library on verso of title and first page of text. Lowndes IV, 2777. ♦ Corners slightly bumped, boards a little faded, first two gatherings mildly foxed, isolated rust spots or faint freckled foxing, but still AN ESPECIALLY ATTRACTIVE COPY, the handsome binding virtually unworn, the text clean and smooth, and the unusual fore-edge painting very well preserved. (See illustrations on pp. 128 and 130.) \$2,900

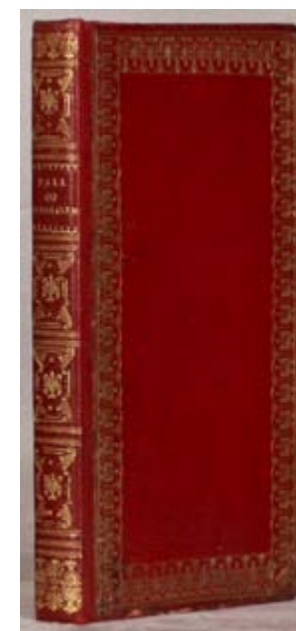
This scholarly edition of Heyne's acclaimed Virgil comes in a fine contemporary binding with a noteworthy fore-edge painting. Dibdin, Gibbon, and Sandys all praise Heyne's edition of Virgil, and Sandys credits him with being "the first who with any decisiveness attempted . . . to read in the writings of the Ancients, not their language alone, or even their detached opinions and records, but their spirit and character, their way of life and thought." Our volume contains the text of the "Eclogues," "Georgics," and the "Aeneid," with Heyne's lengthy commentary. (For much more on Heyne, one of the preeminent classical scholars of his age, see item #482, below.) Our painting shows a coastal landscape in Sicily, rendered in strong greens and deep blues. There is a bay on the left and a tiny village perched above the sandy beach, with white-capped Mount Etna emitting a thin wisp of smoke in the background. Purplish clouds are gathering in the distance, which combined with the smoking volcano lend a frisson of foreboding to an otherwise tranquil scene. As often, the age of the painting is difficult to determine: it is not the work of any recognizable painter, is very probably not as old as the binding, yet is almost certainly not something done during the last 100 years. In any case, the quality of its execution is high, and the subject matter—which is something quite different from the typical fore-edge design—is entirely appropriate for the classical contents of the book. The attractive binding, done for Anglican clergyman and scholar Thomas Townson Churton (1798-1865), is exactly what one would expect to find in the library of a gentleman scholar. (ST12251)

193. (FORE-EDGE PAINTING). WHITE, HENRY KIRKE. THE POETICAL WORKS OF HENRY KIRKE WHITE. (London: Charles Whittingham for William Pickering, 1853) 168 x 105 mm. (6 1/2 x 4 1/2"). lviii, 252 pp. ELEGANT CONTEMPORARY DARK GREEN MOROCCO, INLAID, EMBOSSED, AND ELABORATELY GILT, each cover with broad inlaid ochre morocco frame intricately gilt, large central mandorla of heavily embossed and gilt morocco of the same color (both the frame and centerpiece highlighted with red painted rules); raised bands, spine gilt in compartments framed by plain and decorative gilt rules, floral centerpiece and lancet cornerpieces; richly gilt turn-ins, cream-colored watered silk endleaves, all edges gilt. WITH A PLEASING FORE-EDGE PAINTING OF NOTTINGHAM CASTLE. Engraved frontispiece portrait and printer's anchor device on title page. Front flyleaf with pencilled inscription to Bessie Carey from Walter Shipper dated 13 October 1868; front pastedown with morocco bookplate of Estelle Doheny, front flyleaf with engraved bookplate of Edward Laurence Doheny; verso of front flyleaf with bookplate of Carrie Estelle Doheny; verso of front free endpaper with bookplate of Dorothy Jayne Pedrini Shea. Weber I, 176. ♦ A hint of wear to joints and corners, red paint a bit rubbed with minor loss, minor foxing to portrait

▶ 190
191



▼ 189



▼ 193



▶ 192



and title page, other trivial imperfections, but an excellent copy, the handsome binding solid and lustrous, the text clean and fresh, and the fore-edge painting very well preserved. (See illustrations on pp. 122 and 130.) \$1,100

The fore-edge scene here depicts Nottingham Castle atop an imposing cliff, overlooking the city from which it takes its name. There are two Victorian residences in the foreground, their red-tiled roofs and glass conservatories contrasting nicely with the somber stone castle of an earlier era. The scene is completed with many trees and purplish hills in the distance. Our copy (with three family bookplates) comes from the celebrated library of Estelle Doheny (1875-1958), which contained as one of its highlights probably the most extensive and distinguished collection of fore-edge paintings ever assembled. The binding is unsigned but a fine piece of work. For more on Henry Kirke White, see item #186, above. (ST11909b)

A Convincing 16th Century Fake of Persian Prophecies, "One of the Most Impudent Forgeries Ever Perpetrated"

194. (FORGERIES - PERSIAN). THE DESATIR OR SACRED WRITINGS OF THE ANCIENT PERSIAN PROPHETS. (Bombay: Printed at the Courier Press, by J. F. De Jesus, 1818) 262 x 180 mm. (10 3/8 x 7 1/8"). **Two volumes bound in one.** FIRST EDITION. Late 19th-century straight-grain quarter morocco, gilt spine titling, marbled boards and endpapers, top edge gilt, untrimmed tail and fore edges. A Large Paper Copy. ♦ Joints and edges rather rubbed, corners bumped and worn, spine leather a bit crackled and chafed, but the binding completely solid and not entirely without appeal. Two leaves with noticeably smaller margins (and consequently inserted from another copy?), faint foxing here and there, a few slightly torn or creased leaves, but generally an excellent copy internally, the leaves fresh and clean, and with vast margins. \$1,250

Although purportedly a collection of prophetic Persian texts, this is, in fact, a 16th century fake, described by Edward G. Browne in "A Literary History of Persia" (I, 53-56) as "one of the most impudent forgeries ever perpetrated." In the preface to the "Desatir," the translator and publisher, Mulla Firuz, writes that the book embraces the writings of 15 prophets "who flourished from the time of Mahabad to the time of the fifth Sasan" (Zoroaster is the 13th of the 15), with the texts "in a tongue of which no other vestige appears to remain, and which would have been unintelligible without the assistance of the ancient Persian translation." Perhaps the greatest linguist of the period, Sir William Jones, was fooled by the forgery, as was Sir John Malcolm and Jonathan Duncan, the Governor of Bombay. But several scholars, including Browne, de Sacy, Paulus, and Erskine, exposed the collection as fraudulent. Browne (1862-1926), the foremost Persian scholar of the day, supported the theory

put forth by Stanislas Guyard, that it was produced by, and reflects the doctrines of, the Ism'ailis, a Shi'ite Muslim sect. This group believes in the oneness of God, as well as the closing of divine revelation with Muhammad, whom they see as the final Prophet and Messenger of God to all humanity. Our 1818 edition is the only early printing of what is an extremely rare book: no other copy is listed in ABPC after 1989. (ST11130)

195. [FORRESTER, ALFRED HENRY, Attributed to]. COMIC ARITHMETIC. (London: Richard Bentley, 1844) 197 x 127 mm. (7 3/4 x 5"). 2 p.l., 177, [3] pp. (ads). FIRST EDITION. VERY ATTRACTIVE POLISHED CALF, HANDSOMELY GILT, BY RIVIERE & SON (signed on verso of front endpaper), covers bordered with gilt French fillet and small roundel cornerpieces, raised bands, spine gilt in compartments featuring elegant floral cornerpieces, sidepieces, and centerpiece with surrounding small dots and stars, decorative bands at head and foot, red morocco label, gilt inner dentelles, marbled endpapers, top edge gilt. Publisher's original cloth covers and backstrip bound in at rear. 48 illustrations (including title page vignette), by A. H. Forrester (who worked under the pseudonym "Alfred Crowquill"). Front pastedown with morocco bookplate of Alexander McGrigor. Houfe, p. 273. ♦ Joints a bit flaked (bottom half of front joint with thin crack, though no weakness), backstrip with small chip at foot, leaves occasionally with faint inoffensive foxing, otherwise a fine copy, the decorative binding with lustrous boards and bright gilt, and the text with very few signs of use. (See illustration on p. 201.) \$400

This is a very attractively bound copy of "Comic Arithmetic," a medley of satirical witticisms that uses mathematical terms such as "equality" and "division" as chapter headings in order to enable the author to comment on the ills of society. There are varying opinions about the identity of the author, but whoever he may be, he sometimes breaks into verse, taking aim indiscriminately at clergymen, lawyers, old maids, and ethnic minorities, and he asserts that everyone is motivated by self-interest. The drawings, in general, show a lively talent for caricature. The artist, Alfred Henry Forrester (1804-72), illustrated and sometimes wrote comic works under the pseudonym "Alfred Crowquill," a sobriquet he at first shared with his brother, fellow artist Charles Robert Forrester (1804-50). The elder Forrester, however, stopped producing by 1843, so that the illustrations here are solely the work of the younger brother. Alfred began as a journalist but studied art in order to illustrate his own works. He wrote children's books as well as comic sketches, and his illustrations were much in demand, appearing in "Punch" and other journals. The binder has mistakenly attributed this work to Gilbert à Beckett, the well-known author of the "Comic History of England." (ST10616c)



▲ 197

196. FRANCE, ANATOLE. THAÏS. (London: Charles Carrington, 1901) 235 x 148 mm. (9 1/4 x 5 3/4"). 6 p.l., 304 pp. ONE OF 500 COPIES. Deep red three-quarter morocco over vibrant art deco boards, raised bands, spine gilt in five panels with titling or leafy decoration, top edge gilt, other edges rough trimmed. Bookplate at front of Harold Frederic Fries. ♦ Bottom of boards and corners somewhat worn, otherwise very fine, especially bright, clean, and fresh inside and out. (See illustration on p. 20.) \$150

Printed on Van Gelder hand-made paper, this is the attractive, strictly limited first printing in English of the story of conversion in early Christian times and one of the most skillful and successful of all of France's narratives. The contrast between the skeptical and brilliant world of pagans and the savage life of the Anchorites is exquisitely told and contains some of the author's finest touches of irony. Anatole France (born Jacques-Anatole-François Thibault, 1844-1924) was generally considered at the turn of the century to be the foremost contemporary French novelist. Also remembered as a critic and man of letters, France was said to represent the philosophy and literary values of a previous age. This was a criticism more than a compliment, since his contemporaries described his writing as elegant, but "sans inquiétude." Despite his supposed transparent and "undisturbing" style, France won the Nobel Prize for Literature in 1921. The present edition is uncommonly seen, more especially so in a pretty binding like the one offered here. (ST11462a-309)

197. (FRANCE - HISTORY OF). EIGHT SEPARATELY OFFERED WORKS FROM THE "VERSAILLES HISTORICAL SERIES." (Boston: Hardy, Pratt & Co., 1902) 216 x 152 mm. (8 1/2 x 6"). **Eight works bound in 15 volumes.** Edited and translated by Katharine Prescott Wormeley. The "Cour de France Edition" (our copies marked "1,070"). EACH WORK ONE OF 1,250 NUMBERED COPIES. UNIFORMLY BOUND IN ELEGANT CONTEMPORARY DARK BROWN

CRUSHED THREE-QUARTER MOROCCO OVER TAWNY WATERED SILK, upper cover with a large, ornate gilt fleur-de-lys stamped in the morocco panel on the left side, raised bands, spines attractively gilt in lush vegetal compartments including scrolling corner volutes and floral stamps, marbled endpapers, top edges gilt. ALL BUT FOUR OF THE VOLUMES ENTIRELY UNOPENED, AND THE OTHERS LARGELY SO. With a colored frontispiece in each volume, 119 photogravure illustrations (mostly portraits), and four typogravure illustrations, the illustrations about evenly distributed among the various volumes (see below). ♦ One tiny chip out of the head of one spine, otherwise IN VERY FINE CONDITION, with only the most trivial defects. (See illustration above.) Prices vary, see description

These handsomely bound works—in most appealing condition—comprise an absorbing collection of letters and memoirs telling the story of the opulent French court at Versailles. "Memoirs of Madame de Motteville" (three volumes, 18 photogravures, 3 facsimile letters, \$175) tells the story of Anne of Austria, the queen of Louis XIII memorialized in "The Three Musketeers." In the famous "Memoirs of the Duc de Saint-Simon" (four volumes, 38 photogravures, \$275), we learn about life under Louis XIV, the Sun King, who moved the French court to Versailles. "The Correspondence of Madame, the Princess Palantine, Marie-Adélaïde de Savoie, and Madame de Maintenon" (one volume, 9 photogravures, \$100) covers the reign of Louis XIV, the Regency, and the court of Louis XV. "The Journal and Memoirs of the Marquis d'Argenson" (two volumes, 13 photogravures, \$125) recounts the experiences of the statesman, diplomat, and friend of Voltaire who served Louis XV. "Memoirs and Letters of Cardinal de Bernis" (two volumes, 12 photogravures, \$125) was written by one of the great epigrammists of the court of Louis XV, a diplomat and statesman who lived to conduct the funeral of the executed Louis XVI. The thwarted passions of Julie de Lespinasse are vividly described in "Letters of Mademoiselle Lespinasse"

(one volume, 7 photogravures, 1 facsimile letter, \$100), correspondence which Sainte-Beuve ranked with those of Heloïse to Abélard. The story of Louis XVI's devoted sister, a devout Catholic who was considered by many to be a martyr after her execution in the Reign of Terror, is told in "The Life and Letters of Madame Elisabeth de France" (one volume, 6 photogravures, 4 typogravures, \$100). In "The Book of the Ladies" by Pierre de Bourdeille (one volume, 16 photogravures, \$100), Abbé de Brantôme praises the virtues of French queens Anne de Bretagne, Catherine de Medici, Mary Stuart, Marguerite de Navarre, and those of various royal princesses and noblewomen. Essays by esteemed French literary historian and critic Charles Augustin Sainte-Beuve (1804-69) are included in all of the works, which were translated by Katharine Prescott Wormeley (1830-1908), a Civil War nurse and head of a Union army hospital who became one of the most famous translators in 19th century America. (ST11462a-019)

198. (FRENCH REVOLUTION). FAUCHET, CLAUDE. **COLLECTION COMPLÈTE DES TABLEAUX HISTORIQUES DE LA RÉVOLUTION FRANCAISE.** (À Paris: Didot Ainé, 1804) 521 x 356 mm. (20 1/2 x 14"). 2 p.l., 27, 12, 9, 32, 9, 33, [2], 11, 8 pp. **Volume III only, of three.** Recent calf-backed marbled boards, vellum tips, raised bands, one red and one green title label. With frontispiece engraving of classical-style tablet bearing the Declaration of the Rights of Man and 60 (of 66) portraits engraved by Levachez after Chinard, Gérard, Madame Lebrun and others, each portrait accompanied by a small scene below (by Duplessi-Bertaux), mostly showing revolutionary action. (Without the plates for Cambacérès, Lebrun, Talleyrand, Duhesme, Beurnonville, and McDonald.) Ray 78; Cohen-de Ricci 969-71. ♦Minor marginal foxing throughout, a couple of plates lightly browned, one plate with one-inch chip to fore-edge margin, otherwise an excellent copy, clean and fresh internally, and in a binding with only very modest wear. (See illustration opposite.) \$400

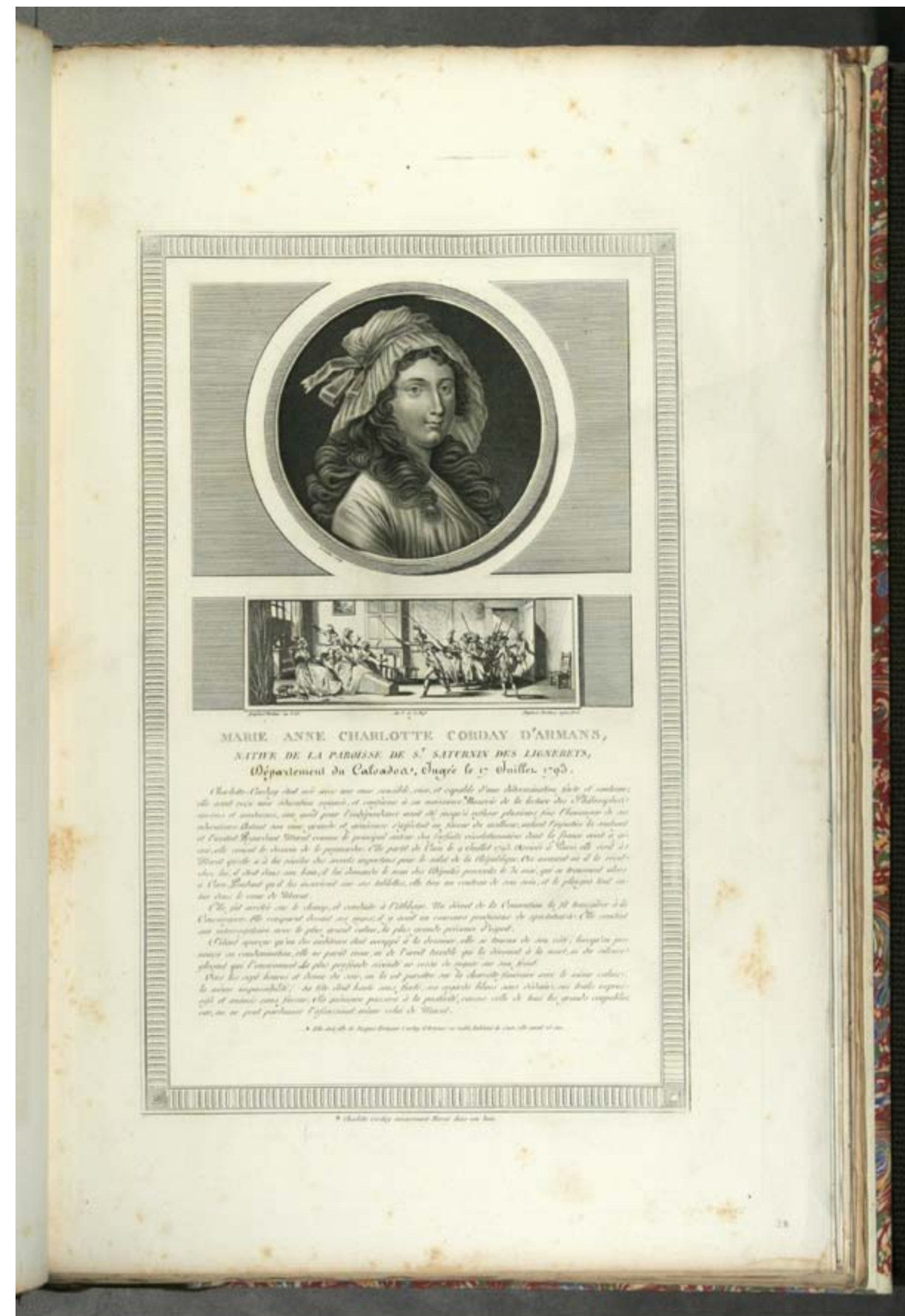
This is the third volume in the three-volume series illustrating events in France from the beginning of the French Revolution through the period of Napoleon's consulate. Its 60 portraits of important participants appear in each case above a small scene showing a significant event in the life in question, and below that, there is a short engraved account of the person's importance during the tumultuous revolutionary and Napoleonic period. (Napoleon himself is an exception, with no biography, but with a much larger vignette depicting the battle of Marengo.) The volume also contains important founding documents of the French Republic, including the Constitutions of 1791, 1793, An III (1794), and An VIII (1799); the Declarations of the Rights of Man; the Concordat with Pope Pius VII; Napoleon's Proclamation of the Sénatus-Consulte; and an account of the ceremony and festivities surrounding Napoleon I's coronation as emperor. (ST10011b)

199. (FRENCH REVOLUTION). VON SYBEL, HEINRICH. **HISTORY OF THE FRENCH REVOLUTION.** (London: John Murray, 1867-69) 225 x 146 mm. (8 7/8 x 5 3/4"). **Four volumes.** "Translated from the third edition of the original German work" by Walter C. Perry. First Edition in English. VERY PLEASING DARK BLUE HALF MOROCCO, ATTRACTIVELY GILT, BY ZAEHNSDORF for A. C. McClurg & Co. (stamp-signed on the verso of the front free endpaper), wide raised bands decorated with five parallel gilt rules, spine compartments with gilt frames composed of stippled rules connected to corner volutes, marbled sides and endpapers, top edges gilt, other edges rough trimmed. ♦A hint of chafing to paper sides, occasional minor foxing, never offensive, other trivial imperfections, otherwise A VERY FINE SET IN EXCELLENT DECORATIVE BINDINGS, the leather unusually lustrous and virtually unworn, and the text very smooth and clean. (See illustration on p. 20.) \$850

This is an appealing set of the first printing in English of the masterwork by the German historian Heinrich Karl Ludolf von Sybel (1817-95). When he was 24, he published a study of the Crusades that won for him considerable recognition, but it was the present seminal work that changed the entire understanding of the revolutionary era in France. As Britannica says, "in this work he for the first time showed the connexion between the internal and external history of France; he was also the first, by a systematic study of the records, to check and correct the traditional account of many episodes in the internal history. His demonstration [for example] that letters attributed to Marie Antoinette were not genuine roused much interest in France. . . . The work was . . . the first attempt to substitute for the popular representations of Thiers and Lamartine the critical investigation which [was later] carried on with such brilliance by Taine and Sorel." This is an extremely scarce book in commerce: just one other (ex-library) copy seems to be advertised currently in the marketplace. Zaehnsdorf has done its usual outstanding job here of producing high quality bindings that are both pleasing to the eye and so durable as to seem very much like new for an extended period of time. (ST11462a-037)

200. (FRUIT). BLISS, GEORGE. **THE FRUIT GROWER'S INSTRUCTOR: OR, A PRACTICAL TREATISE ON THE CULTIVATION AND TREATMENT OF FRUIT TREES . . . THE WHOLE WRITTEN FROM PRACTICE.** (London: Printed for J. Ridgway, 1825) 216 x 127 mm. (8 1/2 x 5"). 4 pp. (ads), x, [vi], 149 pp., [3] pp. (ads). **FIRST EDITION.** Recent pleasing retrospective half calf over marbled boards, raised bands, red morocco label. ♦AN ESPECIALLY FINE COPY, very clean, fresh, and bright, with only the most trivial internal imperfections, and in an unworn binding. (See illustration on p. 136.) \$475

► 198



The bulk of this treatise is devoted to describing varieties of apples and their cultivation, and addressing a form of blight known as "apply fly." The remainder touches briefly on other orchard fruits—cherries, plums, pears, peaches, nectarines, apricots, and figs—as well as listing varieties of grape vines and berries. Horticulturist George Bliss, about whom very little seems to be known, selected varieties that were especially well suited to the English climate and tailored his advice "particularly . . . for those who cultivate their own gardens." As the extensive ads here indicate, the publisher Ridgway issued predominately books on gardening and other outdoor subjects. This is a scarce book that very seldom appears in the marketplace (OCLC locates 12 copies, five in America). ([CJM1017](#))

201. (FRUIT). BUCKNALL, THOMAS SKIP DYOT. THE ORCHARDIST: OR, A SYSTEM OF CLOSE PRUNING AND MEDICATION, FOR ESTABLISHING THE SCIENCE OF ORCHARDING. (London: Printed by William Bulmer and Co. and sold by G. and W. Nicol, 1805) 216 x 137 mm. (8 1/2 x 5 3/8"). 2 p.l., 122 pp., [1] leaf (blank), [6] pp. (ads). Second Edition. Pleasing recent retrospective half calf over marbled boards. Four leaves with small oval paper repairs, where the previous owner has removed library stamps. ♦A couple of leaves with minor creasing, other trivial imperfections, but an extremely fine copy, the text unusually fresh and clean, and the sympathetic binding unworn. (See illustration opposite.) \$325

This collection of advice on the cultivation of fruit trees was presented to the Society for the Encouragement of Arts, Manufactures, and Commerce by orchardist Thomas Skip Dyot Bucknall (ca. 1734-1804), who was rewarded with gold and silver medals for his efforts. Bucknall particularly advocated regular pruning and decreed that every orchardist should have "Two Pruning-knives, a Saw, two Chisels, a Mallet, a Spoke-shave [a tool used to smooth wheel spokes], and a Painter's Brush," the latter item for applying medication to the cuts. The text here offers tips on planting trees, preventing caterpillars, removing moss by scrubbing the trees with soap and water, and fertilizing one's orchard by the simple (if malodorous) method of turning hogs loose in it. Bucknall's "Orchardist" was first issued in 1797 and appeared in a third edition in 1835; all early printings are rarely seen for sale. ([CJM1011](#))

202. (FURNITURE - EARLY ENGLISH). CESCINSKY, HERBERT. ENGLISH FURNITURE OF THE EIGHTEENTH CENTURY. (London: The Waverly Book

Company, Limited, [1909-11]) 318 x 260 mm. (12 1/2 x 10 1/4"). **Three volumes.** FIRST EDITION. Very dark green pebble-grain half morocco over lighter green linen, gilt titling between raised bands on spines, top edges gilt. With 10 plates and more than 1,100 illustrations in the text (some of these full-page). ♦Spines faded to brown, spine ends a little scuffed, one opening with a small adhesion, last two gatherings of volume II beginning to tear at gutter, otherwise a fine set that is especially well-preserved internally. \$375

These three substantial volumes, printed on heavy, coated paper, address every detail of the furniture of the period in question, as well as providing in-depth histories of the various craftsmen, designers, and workshops that contributed to the tradition. The work is exhaustively researched, engagingly written, and profusely illustrated. It is also scarce in this first edition. ([STCma9439-4g](#))

203. (GAIGE PRINTING). WOLFE, HUMBERT. THE CRAFT OF VERSE. (New York: Crosby Gaige, 1928) 298 x 203 mm. (11 3/4 x 8"). 3 p.l., [5]-45, [1] pp. ONE OF 395 COPIES, SIGNED BY THE AUTHOR. Original patterned cloth, paper spine label, untrimmed edges. Ransom, p. 288. ♦Light sprinkled foxing on several text pages, otherwise a fine copy of an attractive piece of work from the Pynson Printers for Gaige. \$50

Wolfe (1886-1940) produced a considerable amount of popular verse and criticism even though he had an active career as a civil servant. The present item is an Oxford Poetry Essay in which the definition, principles, and goals of poetry are discussed in the form of a colloquy among three poets with incompatible ideas, as they sit contemplating Mont Blanc. ([CJM99501](#))

204. (GARDENING). ABERCROMBIE, JOHN. [and] THOMAS MAWE. EVERY MAN HIS OWN GARDENER. THE COMPLETE GARDENER; BEING A GARDENER'S CALENDAR AND GENERAL DIRECTORY. (London: Printed [by J. Haddon] for the booksellers, 1825) 197 x 113 mm. (7 3/4 x 4 1/2"). 1 p.l., 658, 10 pp. Enlarged and improved by R. Forsyth. Appealing recent retrospective half calf over marbled boards, raised bands, red morocco label, edges untrimmed. With engraved frontispiece of a pleasant English country garden. Three leaves with small paper repairs in blank margin (no doubt to remove a library stamp). ♦Title page a little soiled and with mild offsetting from frontispiece, isolated corner creases, small minor stains, or other trivial imperfections, but A REALLY EXCELLENT COPY—the text clean, fresh, and bright, and in an unworn convincing sympathetic binding. (See illustration opposite.) \$300



▲ 200, 201, 204, 205, 246

This was the first work by Abercrombie on practical gardening, which appeared initially (with permission) bearing the title "Mawe's Gardener's Calendar" in 1767. It was greatly successful, being issued in revised editions until 1879 (Abercrombie added his name as joint author in 1776). John Abercrombie (1726-1806) wrote a number of popular works on gardening, becoming so well known that he was invited to Russia by Catherine the Great to tend her imperial gardens. He decided not to go, sending a copy of this work instead. Although there are no reports of what Her Imperial Majesty thought of this guide, it is a very detailed and comprehensive work, going systematically through the tasks that must be accomplished in the kitchen, fruit, and flower gardens, the nursery, and the greenhouse each month. It ends with a thorough list of varieties of vegetables, trees, flowers, and hot-house plants, with brief descriptions and instructions for cultivation. Our copy is in surprisingly good shape for a reference book of this sort, which one might expect to find in far sorrier condition. ([CJM1115](#))

Exceptionally Rare 1807 Home Gardening Guide, Still Useful Today (if You Can Find a Copy)

205. (GARDENING). THE MODERN PRACTICE OF ENGLISH GARDENING: IN A CONCISE MONTHLY DISPLAY OF ALL THE PRACTICAL WORKS OF

GENERAL GARDENING THROUGHOUT THE YEAR. (Manchester: Printed by S. Russell, 1807) 211 x 127 mm. (8 3/8 x 5"). 206 pp. FIRST EDITION. Pleasing recent half calf over marbled boards in the style of the period, raised bands, red morocco label. Title and two other leaves with small paper repair (no doubt from library stamp removal). ♦Text with consistent light offsetting and occasional minor browning, other trivial internal defects, but still an excellent copy, the leaves clean and fresh, and the retrospective binding unworn. (See illustration above.) \$950

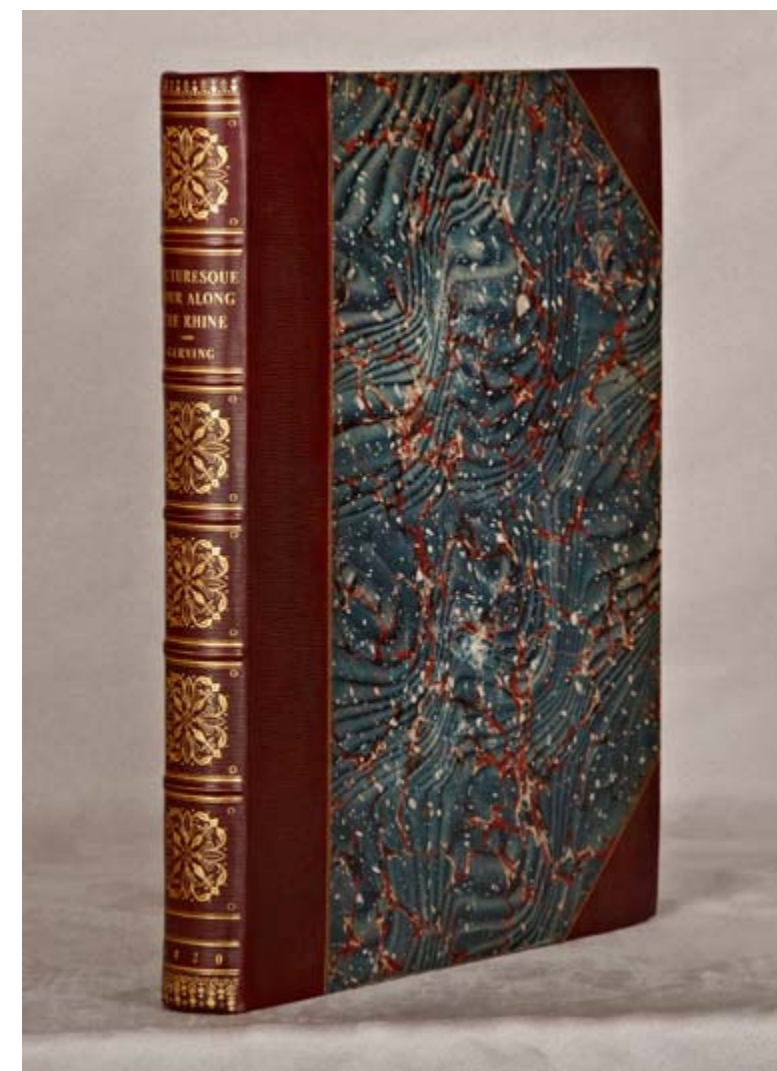
This is a surprising rare copy of a monthly guide to gardening tasks, intended for the average English home gardener without a staff or large estate. The book is arranged by month, and then by type of garden (kitchen, fruit, flower, hot-house), with the chores and crops for each arranged alphabetically. No author is named, but the title page assures us that the information is "compiled from the Most Approved Authors." The advice given is not without merit even for the 21st century gardener, and the work offers a fascinating glimpse into the plants grown for beauty or consumption by the early 19th century middle class homeowner. This is essentially an unobtainable book: no copy appears in OCLC, KVK, or ABPC, and COPAC lists only four works with this title, all published by Russell and Allen of Manchester in 1813. ([CJM1107](#))



◀ 206



◀ 206



▶ 206

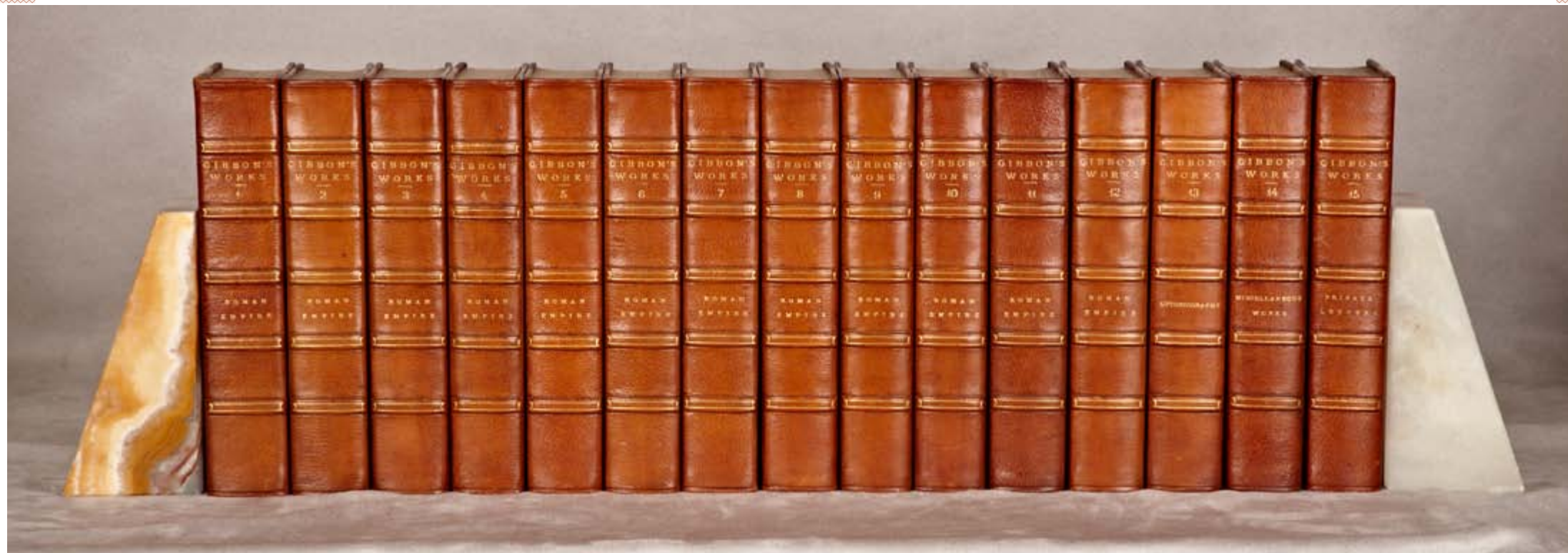
***"A Portion of Heaven Fallen Down to Earth,"
One of 50 on Large Paper, Beautifully Colored***

206. GERNING, BARON JOHANN ISAAC VON. A PICTURESQUE TOUR ALONG THE RHINE. (London: R. Ackermann, 1820) 422 x 325 mm. (16 5/8 x 12 3/4"). xiv, [ii], 178 pp. Translated from the German by John Black. FIRST EDITION IN ENGLISH, First Issue. ONE OF 50 LARGE PAPER COPIES. Excellent contemporary red half morocco over marbled boards by Charles Hering (stamp-signed on verso of front free endpaper), newly rebaced and recorned to style by Courtland Benson, wide raised bands and panels attractively gilt in scrolling designs, gilt titling, all edges gilt. 24 HAND-COLORED PLATES OF THE RHINE (plus one folding map), taken from the drawings of Christian Georg Schütz and engraved by Sutherland, Havell, and Bartlett. Front pastedown with armorial bookplate of "R G V"; front free endpaper with evidence of bookplate removal. Abbey "Travel" I, 217; Tooley 234. ♦Offsetting onto tissue guards (indicating that they have done their job), one tissue guard missing (but no offsetting onto text in this case), isolated trivial thumbing, foxing, or rust spots, but A FINE AND ESPECIALLY DESIRABLE COPY, the beautifully restored binding unworn, the text

and plates with only the most minor imperfections, and the margins of this special copy remarkably broad. (See illustrations above and opposite.) **\$11,500**

This is one of Ackermann's major color plate books and apparently the first in his "Picturesque Tours" series, others of which explore the Seine, the Ganges, and the Thames. The book describes a trip down the Rhine on that part of the river generally considered most romantic and charming. The account contains not only topographical descriptions, but considerable historical information and details of popular traditions. The tone is frankly advocative, the book being written "with a view chiefly to the information of travellers of cultivated minds who may be induced to visit this interesting portion of Germany." The main appeal of the book for us today, of course, resides in its spacious and richly colored plates. The irresistibly scenic views seem to justify the book's claim that the region depicted is "a portion of heaven fallen down to earth." Our plates are early impressions, and, as in other contexts, size matters here: the sheets in our volume are 407 mm. tall, appreciably larger than most of the copies seen in auction records, which measure, on average, approximately

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330 mm. (Abbey's untrimmed copy measured 425 mm., and a Large Paper Copy sold at Sotheby's in 2007 had sheets 402 mm. tall.) As the limitation would indicate, copies on Large Paper are very uncommonly seen, and our copy is beautiful, with especially well-preserved text and plates and an exceedingly handsome replica spine. ([ST12078](#))

207. GIBBON, EDWARD. *THE WORKS*. (New York: Fred DeFau & Company, 1906-07) 225 x 152 mm. (8 7/8 x 6"). **15 volumes.** Edited by John Murray, J. W. McSpadden, and R. E. Prothero. The "Edition Lausanne" (our copy being #469). ONE OF 1,000 COPIES. Simply decorated but nevertheless very pleasing contemporary chestnut brown half morocco, wide raised bands decorated with slender gilt ruled panel, marbled sides and endpapers, top edges gilt, other edges rough trimmed. With a color frontispiece in each volume, 76 black and white plates (mostly portraits), and 10 maps, four of them folding, three of them in color. ♦ Spines uniformly sunned to a slightly warmer brown, just a hint of chafing to the paper sides, but A FINE COPY, the bindings quite lustrous and virtually unworn, and the text with almost no signs of use. (See illustration above.) **\$1,500**

The first 12 volumes of this set contain Gibbon's masterpiece, "Decline and Fall of the Roman Empire," with the remaining three volumes taken up with the historian's "Autobiographies," "Miscellaneous Writings," and "Private Letters." While the spines of our set do not have dense or lush gilt decoration, they are made of high quality morocco, are still quite bright, and make a very positive impression on the shelf. ([ST11462a-081](#))

*One of the Most Beautiful Color Plate Books
Of Italian Scenes Ever Printed*

208. GIGAULT DE LA SALLE, ACHILLE ÉTIENNE. *VOYAGE PITTORESQUE EN SICILE*. (Paris: P. Didot, l'Ainé [second volume: Jules Didot Ainé], 1822-26) 641 x 495 mm. (25 1/4 x 19 1/2"). Lacking the dedication leaf and subscriber list present in the Abbey copy. **Two volumes.** Edited by Jean Frédéric d'Ostervald. **FIRST EDITION.** Contemporary red straight-grain morocco, textured paper boards, gilt titling on spine, edges untrimmed. One map (as called for, though the Abbey copy has two), and 92 ACCOMPLISHED AND BEAUTIFULLY HAND-COLORED AQUATINT PLATES OF SICILIAN VIEWS. Abbey "Travel" I, 262; Graesse VI, 400; Brunet V, 1379. ♦ Moderate rubbing to joints and elsewhere, covers with some scars, other minor problems externally, but the original bindings entirely solid—and surprisingly so for such an immense book with so many fabulous pictures to look at. Preliminary leaves and text lightly to substantially foxed, a half dozen plates with faint overall browning, one tissue guard missing, the margins of perhaps half the engravings with foxing (usually light, though noticeable in three or four cases in the second volume), but still a very pleasing copy of a beautifully illustrated book, the marginal foxing seldom distracting, and the engraved images themselves clear and clean, afflicted by neither foxing nor the dreaded offsetting from the text. (See illustrations opposite, on pp. 141-42, and on front cover.) **\$59,000**

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This is an extraordinarily rare copy of one of the most beautiful color plate travel books having to do with Italy. The large and luminous views of Sicily in our two volumes capture the magic of the island as experienced by the traveller of the early 19th century. Sicily's well-preserved Greek temples are, of course, featured, but port scenes, Medieval churches, picturesque villages, and the interior of Etna's crater are also depicted, all in exquisite color. The engravings, each accompanied by letter press explanations, are of great interest and beauty, and all but one of them are full-blooded tableaux, rather than plans or assemblages of small images. The size of the engraved surface varies on the page, as does the distance of the subject from the viewer: we are treated to everything from wide panoramic views to confining inner spaces. While the colors cannot be called pastel, they are far from garish, with lovely grays typically giving a softness to a scene that often employs subtle shades of yellow, blue, and green. The plates are memorable for their use of light and shadow to give a convincing feeling of three-dimensionality amidst luminous skies, darkened interiors, and a number of other variably lit settings. The book was originally published in 24 parts, and includes an historical précis by Gigault de La Salle giving an overview of events from antiquity to his

own time. Abbey calls the work "the most ambitious of the coloured aquatint books edited by J. F. d'Ostervald," who produced a number of works on the picturesque, including two famous oversized editions focusing on regions in France. The book has always commanded a premium price: the unbound sheets were sold at the time of publication for the whopping sum of £34. In his note to the reader, Ostervald tells of his search among the portfolios of the artists of Switzerland, Germany, and England for the perfect materials for this collection. The plates cite the names of the artist and engraver, and Abbey notes that "English artists or engravers were responsible for nearly half" of the plates. Among these was Richard Parkes Bonington (1802-28), the tragically short-lived painter whose romantic works were greatly admired by Delacroix. Abbey estimates that about 500 copies of the book were produced, and comments that the book is "certainly rare, in this country at all events, only three copies being reported at auction in the last fifty years." The rarity of the book has, not surprisingly, increased since Abbey's remark: ABPC lists only four other copies at auction from 1975 to the present—two of them involving one volume only, the other two having both volumes, but with uncolored plates. (CJW0802)



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209. GOETHE, JOHANN WOLFGANG VON. *THE WORKS*. (Boston: Dana Estes & Company, [1902]) 200 x 135 mm. (7 7/8 x 5 1/4"). **Five volumes.** Edited by Nathan Haskell Dole. The "Illustrated Sterling Edition." Very attractive butterscotch-colored half calf over marbled boards, raised bands, spine compartments gilt with scrolling cornerpieces and tulip centerpiece, one red and one black morocco label, marbled endpapers, top edges gilt. Each volume with an engraved or photogravure

frontispiece. ♦Just a touch of rubbing to joints, otherwise in exceptionally fine condition, the bindings particularly bright and nearly unworn, and the text seemingly unread. (See illustration below.) \$400

This attractive set of "Works" by Johann Wolfgang von Goethe (1749-1832) includes "Wilhelm Meister's Apprenticeship and Travels," "Sorrows of Young Werther," a volume of poems, Goethe's

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autobiography, and, of course, "Faust." A leading Goethe scholar, Nicholas Boyle, calls his subject "the supreme genius of modern German literature" and "the dominant influence in German literary culture since the middle of the 18th century." Goethe's influence extended far beyond Germany, and he was one of the major figures in the Romantic movement. He brought the words "Sturm and Drang" and "Bildungsroman" into the vocabulary of literary criticism. The bindings here make a very pretty appearance on the shelf, and the set is almost as new, the volumes opening only with reluctance. ([ST11462a-428](#))

210. GOLDSMITH, OLIVER. THE WORKS. (New York and London: Harper & Brothers Publishers, 1900) 229 x 152 mm. (9 x 6"). **12 volumes.** Edited by Peter Cunningham. Introduction by Austin Dobson. "The Library Edition." Very pretty contemporary sea green crushed half morocco, raised bands, four spine panels, the middle two with gilt titling, the panel at head and elongated panel at tail with long-stemmed rose of inlaid red morocco and gilt, marbled sides and endpapers, top edges gilt, other edges untrimmed and UNOPENED. With 94 plates featuring portraits, photogravures of places, and scenes from the stories, all with lettered tissue guards. ♦Spines sunned to a soft olive (a little fading as well to morocco on the sides), extremities and spine bands just slightly rubbed, a couple of paper boards lightly chafed, otherwise a fine set, the charming bindings lustrous and with very little wear to the joints, and the obviously unused text clean, fresh, and bright. (See illustration on p. 142.) **\$1,250**

This is generally considered the best edition of Goldsmith (1730-74), who 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. This edition features a special introduction by Austin Dobson (1840-1921), a poet of lighter verse whose extensive knowledge of the 18th century led him to write full-blown biographies of Hogarth, Fanny Burney, Horace Walpole, Richardson, and Steele. The soft green color of the leather, the red floral onlays, and the blue and green marbled paper sides give this set an unusual agreeability. (It is almost feminine in feeling, and not the kind of binding one would normally think appropriate for the works of someone described as "gauche" and "hapless.") ([ST11462a-099](#))

211. (GOLDSMITH, OLIVER). FORSTER, JOHN. THE LIFE AND TIMES OF OLIVER GOLDSMITH. (London: Bradbury and Evans, 1854) 222 x 146 mm. (8 3/4 x 5 3/4"). **Two volumes.** Second Edition. VERY HANDSOME HONEY BROWN CRUSHED HALF MOROCCO BY BAYNTUN (stamp-signed on front flyleaf), raised bands, spines in compartments formed by gilt and black rules and featuring bilateral gilt fleuron centerpiece, marbled endpapers, all edges gilt. EXTRA-ILLUSTRATED WITH 20 PLATES (two of them hand colored). ♦Pale foxing on endleaves (a hint of foxing on a few of the inserted illustrations), but A VERY FINE COPY, the attractive bindings virtually unworn, and the text immaculate. (See illustration opposite.) **\$450**

John Forster (1812-76) wrote for and edited periodicals before he became famous with the printing of this biography, a work he rewrote 12 times before finally submitting it for publication. As a result of his success with this book, Forster was named secretary to the commissioners of lunacy, a position more attractive than it might seem to be, as it commanded a salary sufficient to allow him to give up editing and devote the rest of his life to literature according to his own interests. Day says that, in its original form as published in 1848, the present biography is a "full and accurate study [that] is chiefly responsible for the sustained interest in the pleasant, if feckless, personality of Goldsmith." ([ST11056](#))

212. (GOLDSMITH, OLIVER). FORSTER, JOHN. THE LIFE AND TIMES OF OLIVER GOLDSMITH. (London: Bradbury and Evans, 1854) 225 x 146 mm. (8 7/8 x 5 3/4"). **Two volumes.** Second Edition. Pleasing navy blue half morocco over linen boards by Zaehnsdorf (stamp-signed on front flyleaf), raised bands, gilt-ruled compartments, marbled endpapers. ♦Light wear to joints and corners, leaves with just a hint of browning, otherwise a fine copy—the bindings solid and bright, and the text very clean—of another copy of the item described in the previous entry. (See illustration opposite.) **\$325** ([CAB070011](#))

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First Instructional Golf Book, and the First in Prose, The Second Edition (with First Edition Sheets)

213. (GOLF). "A KEEN HAND". [FARNIE, HENRY]. THE GOLFER'S MANUAL. (Cupar: John C. Orr, 1862) 159 x 99 mm. (6 1/4 x 3 7/8"). xii, [1] leaf, 96 pp. Second Edition. Period brownish-black buckram, flat spine with vertical gilt titling. Frontispiece engraving of Allan Robertson with facsimile signature underneath it. Front flyleaf and title page with ink stamp of "J. H. Stoddard." Murdoch 415; Donovan & Murdoch 1141. ♦Spine slightly cocked, head of spine with shallow chip, front joint a little worn, covers a bit soiled, but the original insubstantial binding solid and perfectly satisfactory, with none of the expected cracking to hinges. Frontispiece and title leaf with two tiny chips to fore edge, title page with overall darkening (other leaves just a shade less than bright), occasional thumbing and corner creases, other trivial imperfections, but still an excellent copy internally of an item that one would normally expect to find in sorry shape. (See illustration above.) **\$6,500**

According to Murdoch, this is a work "of considerable importance in that it was the first book of prose written on golf and generally recognized as the first book of golf instruction." The "Keen Hand" is Henry Brougham Farnie (1836-89), a journalist and librettist who was working at a Fifeshire newspaper when he wrote this handy pocket guide to the game he loved. He begins with a history of golf, then tells the reader about the modern game, describing the various types of clubs and when they should be used, the styles of play, and appropriate behavior and attire, ending with "general remarks on the abiding pleasures of Golf." There is also a glossary of golfing terms and an appendix containing the Code of Golfing Laws and a list of the links in Scotland. The work was printed in Cupar, Scotland, by John C. Orr, publisher of the "Fife Herald." The golfer pictured in the frontispiece, Allan Robertson (1815-59), was a third-generation golf ball manufacturer, the first golfer to break 80 on the Old Course at St. Andrews, and one of the very first professional golfers. He has been called the father of professional golf, and according to the DNB, the Royal and Ancient Golf



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Club of St. Andrews described him as "a golfer who was never equalled in his life and has never been surpassed since his death." Murdoch observes that the second edition of this book is "considerably rarer than the first," an assertion borne out by our searches of OCLC, KVK, and COPAC, which locate just one copy, at the National Library of Scotland. While our copy certainly has cloth and endpapers that are from the period of publication, it is not clear whether it is in its original binding; the date on the spine seems odd for a publisher's binding, but the book is so rare that comparing our copy with others for verification is simply not possible. The National Library of Scotland copy has been rebacked in sheep, with boards covered in cloth that is the same color as ours and with a similar (but not quite identical) texture. ([ST11881](#))

A Description of St. Andrews in 1807, Highlighting the Place as the Home of Golf

214. (GOLF). GRIERSON, JAMES. DELINEATIONS OF ST. ANDREWS; BEING A PARTICULAR ACCOUNT OF EVERY THING REMARKABLE IN THE HISTORY AND PRESENT STATE OF THE CITY. (Edinburgh: Printed for Peter Hill et al., 1807) 191 x 114 mm. (7 1/2 x 4 1/2"). 2 p.l., [v]-viii, 244 pp. FIRST EDITION. Modern quarter calf over maroon buckram boards, flat spine ruled in blind, maroon morocco label. Four engraved plates (three views and a city plan). Donovan & Murdoch 270. ♦Light foxing on a score of leaves at beginning and in a few places afterwards, fore edge of first four leaves expertly silked (well away from the text), a few minor tears, but still perfectly satisfactory internally, the text generally rather bright, and the binding in fine condition. (See illustration above.) **\$5,500**

This is an invaluable early book on the history of St. Andrews in general and more specifically on St. Andrews as the home of the game of golf. Among other things, the final chapter, entitled "The Company of Golfers," gives a short history of golf, provides "an idea of the nature of this elegant amusement," and describes how the earliest golf balls (called "featheries" on account of their stuffing) were made. This is quite a rare book (ABPC lists just three copies besides this one at auction since 1975). ([ST10416](#))

Untrimmed in the Original Publisher's Boards

215. (GOLF). GRIERSON, JAMES. *DELINEATIONS OF ST. ANDREWS; BEING A PARTICULAR ACCOUNT OF EVERY THING REMARKABLE IN THE HISTORY AND PRESENT STATE OF THE CITY.* (Edinburgh: Printed for Peter Hill, et al., 1807) 198 x 115 mm. (7 7/8 x 4 5/8"). 2 p.l., [v]-viii, 244 pp. FIRST EDITION. PUBLISHER'S ORIGINAL BLUE BOARDS, paper label on spine, edges untrimmed. In a felt-lined, morocco-backed folding box. Four engraved plates (three views and a city plan). Front free endpaper inscribed, "Edin. 27th April 1807 / Agnes Cockburn / in memory / of the author." Donovan & Murdoch 270. ♦Boards a little soiled, front joint cracked (rear joint starting at tail), extremities with the expected considerable wear, spine label a little chipped (with a fourth of the letters gone), but the boards still attached, and the extremely insubstantial publisher's binding still very appealing because of its original materials. Title page with a bit of offsetting from frontispiece, isolated minor foxing in text, other trivial imperfections, but AN EXCELLENT COPY INTERNALLY, the untrimmed leaves bright, fresh, and clean, with all of their ample margins intact. (See illustration on p. 144.) \$7,500

This is the same book as described in the previous entry, but in the publisher's original boards. The inscription at the front, done in the year of publication, suggests that the author has died, but we have been unable to find out anything about him beyond what can be inferred from the book. He may have been (or wanted to be) well connected: the volume is dedicated to Lady Elizabeth Moncreiffe, who must have been Lady Elizabeth Ramsay, daughter of the earl of Dalhousie, wife to Sir Thomas Moncreiffe, and a woman of considerable wealth (who died in 1848 when her dress caught fire). Despite the fact that we own two copies, the first printing of Grierson's "Delineations" is rare in any binding, but especially so in a temporary one like ours: ABPC lists just four copies at auction since 1975, one of them in boards (but with major condition issues). (ST12145)

216. (GOLF). VAILE, P. A. *THE SOUL OF GOLF.* (London: Macmillan and Co., Ltd., 1912) 203 x 140 mm. (8 x 5 1/2"). xiii, [1], 356 pp., [1] leaf (ads). FIRST EDITION. Original forest green cloth with gilt golfer on front cover, crossed golf clubs on spine, top edge gilt. 16 photographs, including the frontispiece, showing golfers in action, featuring golfers Harry Vardon, J. Sherlock, and others. Murdock 812; Donovan & Murdock 38210. ♦A number of muted spots (and a half dozen small, light spots) on upper board, a half-inch portion of the front hinge slightly separated, front pastedown with seven black tally marks inked over, isolated trivial foxing in upper margin, one inoffensive yellow stain, but still an excellent copy, the binding almost entirely clean and bright, and the text generally well preserved. (See illustration on p. 144.) \$475

Pembroke Arnold Vaile (b. 1866), inventor of the Vaile putter, was a man with a mission to teach a no-nonsense approach to golf. In his view, too many self-styled golf experts had made fools of golfers, instructing learners to play in ways that they themselves never would. In this guide to successful golfing, he declares that golf is a matter of knowing the proper stance and strategy, and moving the proper muscles. If the golfer gets into the right position, and moves according to Vaile's directions, the result should be a winning game. The title is a bit misleading, or perhaps was chosen with irony, as Vaile emphatically does not believe in any mystique of golf, and is contemptuous of those who try to use mind power to move the ball. Throughout the book, Vaile (who must have been unpopular with many of his peers) disparages the approaches offered by other golfing experts, while explaining and endorsing the techniques of selective golfers he has observed. (ST10495)

217. (GOOD, STAFFORD, Illustrator). MARRYAT, FREDERICK. *THE CHILDREN OF THE NEW FOREST.* (New York and London: Charles Scribner's Sons, 1927) 241 x 191 mm. (9 1/2 x 7 1/2"). 3 p.l., 372 pp. First Printing with these Illustrations. Original black publisher's cloth, front cover with large color illustration on paper by Stafford Good (as issued), illustrated endpapers, original (price-clipped) pictorial dust jacket. With 10 color plates by Stafford Good. ♦Dust jacket with small losses at spine ends and corners, one page with inconsequential tear in fore margin, otherwise a fine copy, the binding unusually clean and bright. \$175

Marryat's 24th work and the last he saw published tells the story of the four orphaned Beverley children after their wealthy father dies fighting for the Royalists in the British Civil War. Disguised as the forester's grandchildren, the youngsters hide in a cottage where they experience adversity and embrace simplicity. The British novelist and children's writer Frederick Marryat (1792-1848) served in the military before writing books, many of the earliest about sea life, including "Peter Simple" (1834) and "Mr. Midshipman Easy" (1836). Stafford Good (1888-1969) was an active illustrator in the Wilmington-Chadds Ford, Pennsylvania, area in the 1920s and '30s and studied with N. C. Wyeth. Later, he graduated from the Art Institute of Chicago and designed illustrations for "Scribner's" and "Lippincott's" magazine, and created covers for "Country Gentlemen" and "The Saturday Evening Post." (CAB07078)

**One of Gooden's Greatest Achievements,
This Copy Accompanied by Eight Signed Proofs**

218. GOODEN, STEPHEN, Illustrator; LA FONTAINE, JEAN DE. *THE FABLES OF JEAN DE LA FONTAINE.* (London: William Heinemann; New York: Random House, 1931) 265 x 160 mm. (10 1/4 x 6 3/4"). Two



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volumes, plus portfolio of proofs. Translated by Edward Marsh. ONE OF 525 COPIES SIGNED BY THE ARTIST AND TRANSLATOR (this is copy #148). Publisher's full vellum, flat spine with gilt titling, edges untrimmed and UNOPENED. In the original(?) gray-green textured buckramslipcase. 26 FINE ENGRAVED ILLUSTRATIONS BY STEPHEN GOODEN (including the two engraved title pages), AND WITH EIGHT SIGNED AND NUMBERED PROOFS, each mounted in an archival mat. ♦Vellum with naturally occurring variations in color and grain (as usual with this edition), joints with minor pitting (from insects?) in three small areas, one tissue guard with three-inch tear, otherwise especially fine, the bindings without the usual splaying, and the unusually bright and fresh text—which has obviously never been read—in virtually mint condition. (See illustrations above.) \$3,000

This is one of the major works of Stephen Gooden (1892-1955), whose copper engravings are among the most beautiful book illustrations of his day. Horne says that he was a "literary" artist who was sensitive to the form of the book, aware of the possibilities of its page for decoration, and able "to appreciate the quality of the books he illustrated." He had "an imaginative grasp of the subject matter, and his witty and elegant illustrations



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are finely engraved and inventive in design." The present handsome publication was the first to show Gooden as a masterly engraver of animals. Our copy is accompanied by eight individual proofs signed by the artist: the two title pages plus six vignettes. The translation by scholar and critic Edward Marsh is also deserving of praise. Classe, in the "Encyclopedia of Literary Translation into English," observes that "Marsh brings to the task an observant eye and a sensitive ear. He follows the originals accurately, yet the English is not strained or artificial. Those fables that [need] a light touch get it, but those that require a graver note are equally well served." Our unopened copy is obviously in especially desirable condition, with the sturdy slipcase having prevented the bowing often seen with vellum boards, and, beyond that, this item is particularly appealing because of the extra signed proof illustrations. (These include six illustrations for "Fables"—the titles for volumes I and II, "The Ass in a Lion's Skin," "The Young Widow," "The Wolf and the Sportsman," and "Aesop Explains a Will"—plus two tailpieces from other works, J. M. Barrie's "The Admirable Crichton" and George Moore's "The Brook Kerith.") (ST12325a)

219. GOULD, JOHN - FACSIMILE PUBLICATION. BIRDS OF AUSTRALIA. [with] HANDBOOK TO THE BIRDS OF AUSTRALIA. (Melbourne: Lansdowne Press, 1972-75) 548 x 372 mm. (21 1/2 x 14 5/8"); Handbook: 245 x 150 mm. (9 5/8 x 6"). **Nine volumes ("Birds" in eight volumes; "Handbook" two volumes bound in one).** ONE OF ABOUT 500 COPIES. Publisher's brown textured leatherette, covers with gilt cornerpieces, flat spines divided into compartments, three with intricate gilt centerpiece. Original acetate. With 681 images of the original striking color plates. Front pastedown with engraved bookplates of James M. Blackford III. ♦Original acetate partly torn, tiny internal imperfections, but in beautiful condition, virtually as new. (See illustration opposite.) **\$4,000**

This a fine facsimile edition of John Gould's celebrated descriptions and depictions of the birds of Australia, New Zealand, and New Guinea. The original edition of seven volumes was published in parts between 1840 and 1848. The eighth volume, published in 1869, adds 81 birds discovered after the date of the seventh volume. In all, Gould (1804-81) provided the first documentation of 328 new species. The impressive original illustrations are based on drawings done by Gould's partner in work and in life, his wife Elizabeth (1804-41). An accomplished artist, she had supplied illustrations for her husband's work on the birds of Europe and the Himalayas and provided 50 ornithological drawings for Darwin's "Voyage of H.M.S. Beagle." She produced 84 of the lithographs for "Birds of Australia" before her untimely death, after which H. C. Richter took over her work. The accompanying "Handbook," originally published in 1865, provides a more in-depth discussion of 696 species of birds, this guide being intended for explorers, students, and museum curators. (CJB1113)

220. (GRANDVILLE, JEAN ISIDORE GERARD, CALLED, Illustrator). LA FONTAINE, JEAN DE. FABLES DE LA FONTAINE. (Paris: H. Fournier Ainé, 1838) 240 x 152 mm. (9 1/2 x 6"). **Two volumes.** FIRST EDITION WITH THESE PLATES. Extremely pleasing contemporary black half morocco, heavily gilt over marbled boards by Lebrun (stamp-signed at foot of spine), raised bands, spine compartments densely gilt in ornate pattern incorporating fleurs-de-lys, acanthus leaves, and many small tools, marbled endpapers, top edges gilt. With many vignettes in text and 240 PLATES (including frontispiece and section titles) AFTER GRANDVILLE. Front pastedown with bookplate of Jules Janin. Ray 191. ♦Just a hint of rubbing to joints and extremities (but this very well masked with dye), minor yellowing, foxing, and spotting to text and plates because of paper quality (persistent without being serious, the second volume less affected), two small marginal ink spots, otherwise a very good copy, sound externally and fresh internally. (See illustration on p. 198.) **\$900**

This is a handsomely bound copy of a famous French illustrated book, offered here with twice as many plates as is normally found in contemporary bindings like the present ones. Originally issued with 120 plates in 1838, the work, according to Ray, "had such a success that the publisher commissioned a second 120 illustrations, which appeared in 1840. Copies are sometimes found with both series, though rarely in contemporary bindings." (Copies currently on the market and those listed in ABPC corroborate this statement.) Ray says that "in these designs, the most popular he ever drew, Grandville presents La Fontaine's beasts acting like men and sometimes costumed like them. Since La Fontaine's poems are a veiled commentary on human behavior, this formula works to admiration. Even Oudry's drawings . . . do not always match Grandville's in psychological penetration." According to Ramsden, Lebrun started his bindery around 1830 and received a medal in the 1844 Exhibition. A former craftsman in the Simier workshop, he specialized in ornate spines "à la grotesque" and is known to have had premises in the Rue de Grenelle from 1840-49. Lebrun bindings appear in the Schiff, Béraldi, and Wittcock collections. Our former owner is almost certainly the French novelist, literary historian, and theater critic Jules Janin (1804-74), who was often referred to as the "prince of critics." According to the Getty Museum, "he attributed his forty-year success to his having changed his mind every fifteen days, thus continuing to surprise the attentive audience of his weekly theatrical reviews." (ST12325d)

(GRANDVILLE, JEAN ISIDORE GERARD, CALLED, Illustrator). See also item #304.

221. GRAY, THOMAS. WORKS. (THE POETICAL WORKS. [and] THE LETTERS). (London: William Pickering, 1836; 1835-36) 175 x 110 mm. (6 7/8 x 4 1/4"). **Four volumes (the poems in the first volume, the letters in volumes II-IV).** Edited by John Mitford. Attractive late 19th century chestnut brown half morocco over marbled boards, upper covers with a gilt falcon stamped on the leather, raised bands, spines gilt in compartments with Arts and Crafts-style quatrefoil centerpiece surrounded by gilt dots, spade-shaped leaves at corners, marbled endpapers, top edges gilt. With frontispiece portrait in volume I. Keynes, p. 38 (for first volume). ♦A hint of rubbing to joints and extremities, very faint freckled foxing affecting about one leaf in four, but still quite a pleasing set, the bindings bright and with no significant wear, and the text very smooth and clean, showing few signs of use. (See illustration on p. 95.) **\$550**

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This is an attractively bound set of the four-volume Pickering edition of Gray's poems and letters, the latter including many items appearing in print for the first time. Although some of Gray's letters were published in 1778 in an edition of his work put out by William Mason, the vast majority of the more than 350 epistolary items contained here make their first appearance in print in the present volumes. Best known for "Elegy written in a Country Churchyard," Thomas Gray (1716-71) was primarily a scholar, a professor of Modern History and Languages at Cambridge, and never became a professional or even a dedicated poet. Still, he was offered the laureateship in 1757, upon the death of Colley Cibber (he refused the honor). In Gray's highly polished verse, one can easily trace the decay

of Neoclassical and the development of Romantic strains in English poetry. Among other major works, Day calls his "Progress of Poesy" "probably the best true Pindaric ode in English," and another similar ode, "The Bard," "probably the best 18th century attempt at poetic sublimity." Volume I of this set is part of the well-known "Aldine Poet" series issued by Pickering in 53 volumes over 20 years; this series was carefully edited by a group of reputable scholars that included John Mitford, who prepared these volumes—which include his long biography of our poet and equally long "Essay on the Poetry of Gray." (A fifth volume, not present here, containing Gray's correspondence with the Rev. Norton Nicholls, was published by Pickering in 1843, seven years after the date of our set.) (ST11462a-310)

222. (GREECE - HISTORY OF). GROTE, GEORGE. HISTORY OF GREECE. FROM THE EARLIEST PERIOD TO THE CLOSE OF THE GENERATION CONTEMPORARY WITH ALEXANDER THE GREAT.

(London: John Murray, 1862) 222 x 146 mm. (8 3/4 x 5 3/4"). **Eight volumes.** HANDSOME CONTEMPORARY POLISHED CALF, ORNATELY GILT, covers with double-ruled gilt border, raised bands, spines lavishly gilt in compartments formed by plain and decorative rules and with swirling volute side- and cornerpieces as well as large central floral spray, red and green morocco labels, marbled edges and endpapers. With portrait frontispiece, and 16 maps showing regions of Greece, including 11 folding. ♦Spine bands with minor rubbing, frontispiece and opening leaves a bit foxed, occasional minor foxing elsewhere, other trivial imperfections, but a once beautiful set that is still quite attractive, the elaborately decorative contemporary bindings with bright leather and nominal wear only, and the text almost entirely clean, fresh, bright, and smooth. (See illustration opposite.) **\$1,500**

The great historian George Grote (1794-1871) never went to college, although from age 10 to 16 he attended Charterhouse, a fine school for boys where the emphasis was almost wholly on the classics. Thereafter, he entered the family banking business, but his intellectual interests only increased. Grote, whose mentors were Bentham and Mill, was committed to liberal reform in politics, and he was instrumental in the founding of the University of London, which would break the Oxford and Cambridge monopoly on learning. In 1822 he began his magnum opus, the present history of Greece, but his labors were slowed by his service in Parliament as one of the leading liberals from 1832 to 1841, and it was not until 1846 that the first two volumes were published. "Grote's Greece" has always been viewed as one of the great works of historical writing, almost on a par with Gibbon's "Decline and Fall." Grote wrote the history as an antidote to the Tory Mitford's Greek history, and his liberal convictions and political experience give his writing energy and passion. He is a fine scholar who devotes a great deal of attention to the history of Greek Sicily as well as to the mainland. (ST11462a-233)

223. GREEN, J[OHN]. R[ICHARD]. A SHORT HISTORY OF THE ENGLISH PEOPLE. (New York: Harper & Brothers, 1892-94) 257 x 171 mm. (10 1/8 x 6 3/4"). **Four volumes.** Edited by Mrs. J. R. Green and Miss Kate Norgate. "Illustrated Edition." Simply decorated contemporary dark brown three-quarter morocco over lighter brown linen, raised bands flanked by blindstamped rules that extend as tendrils onto the morocco side panels, terminating in lotus blossom ornaments stamped in blind, spines otherwise plain except for gilt titling, marbled endpapers, top edges gilt. With hundreds of illustrations in the text (many full-page) and 33 (of 34) plates, 29 of them in color, one folding.

Front pastedown with engraved bookplate of John C. Lewe. ♦Spines faintly sunned, tiny rubbed areas here and there, linen lightly soiled in just a few spots, one map with small ink spot, other trivial imperfections, but (apart from the missing plate) AN EXCELLENT COPY, the bindings lustrous and without significant wear, and the text almost entirely clean, fresh, and bright. (See illustration on p. 154.) **\$375**

Green (1837-83) is well known for this famous "Short History," a popular account that was more imaginative, coherent, and readable than any of its predecessors. "Short" is, of course, a relative term, and to many, these four volumes, written in an engaging style by a first-rate scholar, contain as much of the pageantry of English history as they will ever need. The author was particularly fascinated by the Medieval period, which comprises perhaps the most colorful part of the work, filling the first volume and a good part of the second. The material becomes more compressed as time passes, until it gallops to a finish through the Napoleonic wars, with only a brief mention of more modern times. First published in 1874 when the author was still comparatively young and unknown, the work was an immediate success, and five editions came out in 1875 alone. It appealed because of its freshness, optimism, and enthusiasm for all things English. The author was a liberal in politics and presented history in a new way, focusing on the humble ranks of society as well as the powerful few. DNB says, "its treatment was new, its tone fresh and vigorous, its style attractive, its arrangement clear; above all it never halted, but carried on the reader with unabated enthusiasm." Green went on to write a longer version of his history and more detailed studies of the Middle Ages, but the "Short History" remained his most popular work. (ST11462a-144)

224. GREVILLE, CHARLES C. F. THE GREVILLE MEMOIRS, A JOURNAL OF THE REIGNS OF KING GEORGE IV AND KING WILLIAM IV [and] A JOURNAL OF THE REIGN OF QUEEN VICTORIA. (London: Longmans, Green, 1874-87) 222 x 152 mm. (8 3/4 x 6"). **Eight volumes.** Edited by Henry Reeve. FIRST EDITION. ESPECIALLY ATTRACTIVE DEEP PURPLE CRUSHED THREE-QUARTER MOROCCO, linen sides, raised bands, spine compartments with large gilt royal emblems at center, ochre double labels, marbled endpapers, top edges gilt. ♦Spines slightly faded to a rich brown, cloth sides with a bit of uneven fading, small pen mark on one cover, but only trivial imperfections otherwise, the bindings virtually unworn and quite appealing. Internally fine. (See illustration opposite.) **\$750**

Charles Cavendish Fulke Greville (1794-1865) was clerk to the Privy Council from 1821-59. In this capacity, he served under George IV, William IV, and Victoria, and he came to know intimately many



▲ 222 ▼ 224

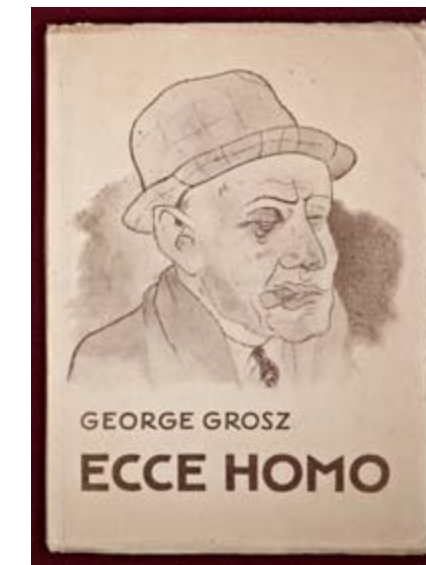


statesmen from both parties. Those connections, along with a remarkable insight into character, make these famous memoirs (published in three installments in 1874, 1885, and 1887) of particular interest. Our set, although just slightly mellowed, is especially tasteful and attractive. (CAB07103)

Harsh Satire Targeting Post-Great War Germany, A Work that Led to a Charge of Blasphemy

225. GROSZ, GEORGE. ECCE HOMO. (Berlin: Der Malik-Verlag, 1923) 370 x 260 mm. (14 1/2 x 10 1/4"). 2 p.l., followed by plates. FIRST EDITION, "Ausgabe C." Original printed paper wrappers. In an excellent linen folding box with morocco label on the spine. WITH 16 COLORED AND 84 UNCOLORED LITHOGRAPHS, as called for. Title printed in red and black. Lewis, "The 20th Century Book," p. 116. ♦A couple of (expected) short tears to edges of untrimmed paper wrappers, covers faintly foxed, lower cover with small tan stain, upper corner bumped, resulting in mild creasing to contents, otherwise a nearly fine copy of a work difficult to find this well preserved, the original insubstantial binding sound and generally well preserved, and the text and plates clean and bright. (See illustrations right and above right.) **\$5,500**

This is a collection of provocative satirical prints targeting post-Great War Germany, a publication that got the well-known caricaturist George Grosz (1893-1959) hauled into court on blasphemy charges. Nothing is sacred in these images: we see a pompous priest at an execution, people playing cards while a man hangs himself, and a hypochondriacal war veteran surrounded by drug paraphernalia while a noose dangling in the corner indicates his only escape. There are brutal murders, sordid bordellos, sado-masochism, domestic violence, and in general a parade of the seven deadly sins. The genius is that we are repulsed by the scenes, but drawn to them at the same time; we cannot look away. A native of Berlin, Grosz studied at the College of



▲ 225 ▼ 225



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Arts and Crafts there and at the Dresden Academy of Fine Arts. After World War I, he was a prominent member of the Dada movement in Berlin and a proponent of the "New Objectivity." Ferociously anti-Nazi, he emigrated to America before Hitler rose to power. Because of the fragile nature of the binding, this work is seldom found, as here, in agreeable condition. (CAH1252)

226. (GWYN, NELL). (EXTRA-ILLUSTRATED SETS). CUNNINGHAM, PETER. *THE STORY OF NELL GWYN AND THE SAYINGS OF CHARLES II.* (London: Bradbury & Evans, 1852) 195 x 126 mm. (7 5/8 x 5"). **Two volumes.** FIRST EDITION IN BOOK FORM ("Gwyn" had appeared in "The Gentleman's Magazine" of 1851). VERY PRETTY BROWN CRUSHED MOROCCO, ELABORATELY GILT, BY ZAEHNSDORF (stamp-signed on verso of front free endpaper), covers with a frame comprising plain and decorative gilt rules, an inlaid maroon morocco strap, and ornate gilt cornerpieces of many small floral tools on a stippled background, raised bands, spines densely gilt in compartments with floral branches radiating from a central circle, the background stippled and with small circlets, delicate floral frame on turn-ins, leather hinges, olive and gold silk jacquard endleaves, top edges gilt. EXTRA-ILLUSTRATED WITH 179 ENGRAVED PLATES, most of them portraits, others being views of palaces or London street scenes (the plates listed alphabetically on printed leaves following the Table of Contents, this listing obviously prepared either for this copy alone or else for a very limited number of copies). Front pastedowns with engraved armorial bookplate of Thomas McKean. ♦A small nick to one board, otherwise just a hint of use to the attractive, lustrous, and scarcely worn bindings. The majority of inserted plates foxed (two dozen of them noticeably so), variable offsetting from engraved material, but still a handsomely bound and generally quite agreeable set of the first appearance of the oft-printed work fully described in item #43. (See illustration opposite.) \$1,250 (ST11942b)

227. HAGEDORN, HERMANN. *THE BOOK OF COURAGE.* (Chicago and elsewhere: John C. Winston, 1930) 241 x 191 mm. (9 1/2 x 7 1/2"). 8 p.l., 408, [1] pp. Second Edition. Original publisher's light blue cloth, front board with pastedown color plate by Frank Godwin, as issued, illustrated endpapers. Four color and 35 black and white plates by Godwin. First flyleaf with bookplate of Hobart Halloran. ♦The spine just a tiny bit lighter than the covers, but a very fine copy inside and out. \$100

This illustrated edition is comprised of 30 stirring narrative biographies of the heroes of Western culture, from Moses to Gandhi, and from Joan of Arc to T. E. Lawrence. Hagedorn (1882-1964), a one-time professor at Harvard, skillfully transforms legends into real people in accounts that are suitable for young readers as well as adults. These stories, accompanied by the sketches

of Frank Godwin (1889-1959), are intended to bring these heroes to life and to display courageous behavior that is to be emulated. The biographies of special interest in terms of American history include those of Washington, Lincoln, Daniel Boone, Andrew Jackson, Robert E. Lee, Clara Barton, Teddy Roosevelt, Wilbur and Orville Wright, and Charles Lindbergh. (CAB07036)

228. HALE, EDWARD EVERETT. *JAMES RUSSELL LOWELL AND HIS FRIENDS.* (Boston and New York: Houghton Mifflin & Co.; Cambridge: the Riverside Press, 1901) 229 x 152 mm. (9 x 6"). x, 303, [1] pp. Appealing contemporary dark green crushed three-quarter morocco, raised bands, spine gilt in compartments formed by stylized leaves and vines, with four tulips forming a lozenge in the center, marbled endpapers, top edge gilt, other edges rough trimmed. With 38 photogravure plates and four double-page facsimiles. ♦Spine uniformly darkened to a pleasing olive, paper boards a bit chafed (paper covering along board edges with small losses), very faint browning to edges of leaves, otherwise a fine copy, quite clean and fresh internally, in a very pretty binding with no significant wear. (See illustration opposite.) \$150

Originally written as a series of magazine articles by friend and fellow writer Hale, this collection contains frequently amusing and touching stories from those who knew Lowell best, among them Emerson, Longfellow, and most of the other New England literary and intellectual lights of the time. 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"; he succeeded Henry Wadsworth Longfellow as professor of modern literature at Harvard; he was the second president of the Modern Languages Association; and he achieved literary prominence not only in America, but abroad (he also had important political posts, serving as U.S. minister to Spain and Great Britain). Biographer Hale (1822-1909) is best known for "Man Without a Country," his story of an American traitor condemned to life at sea aboard naval vessels, always longing for his native land. Hale's obituary in the "Nation" noted that it was "probably the most popular short story written in America." The present book is easy to find, but not so easy in an attractive binding like ours, which is surely American and with a design that derives from other Arts and Crafts work of the period. (ST12177-9)

229. HALLAM, HENRY. *THE CONSTITUTIONAL HISTORY OF ENGLAND FROM THE ACCESSION OF HENRY VII TO THE DEATH OF GEORGE II.* (London: John Murray, [ca. 1860]) 178 x 127 mm. (7 x 5"). **Three volumes.** 10th Edition. VERY ATTRACTIVE CONTEMPORARY POLISHED CALF, covers with gilt

double fillets and blind stippled border, raised bands, spines elaborately gilt in compartments featuring extensive scrolling floral cornerpieces and very intricate fleuron centerpiece, maroon and brown morocco labels, marbled edges and endpapers. ♦Corners of first few leaves slightly creased, isolated light marginal soiling, trivial imperfections to the bindings, but A FINE AND HANDSOME COPY, without any perceivable wear, and virtually as new internally. (See illustration on p. 158.) \$475

An Oxford graduate and trained in the law, Henry Hallam (1777-1859) was a voracious reader of books from the age of four, and his wealth enabled him to devote himself to a lifetime of scholarly pursuits. He authored a trilogy of massive historical studies that included "The State of Europe during the Middle Ages," "The Literature of Europe in the Fifteenth, Sixteenth, and Seventeenth Centuries," and the present book. Having in 1818 terminated the English portion of his "Middle Ages" with the reign of Edward IV and the War of Roses, the indefatigable Hallam launched into this new opus (completed in 1827), which continued his study of English constitutional history. His best-known and most influential work, it covers the Tudor and Stuart periods and terminates with the reign of George II, since, as the author writes in his preface, he wished to avoid the controversial study of his own times. Learned in the study of original documents, Hallam applies his erudition to constitutional matters and religious controversies, devoting most of the second volume to the era of the Great Rebellion. His Whig sympathies are no secret, but his study is balanced, moderate, and laudably sound. (ST10072b)

230. HAMILTON, ANTHONY. *MEMOIRS OF COUNT GRAMMONT.* (Philadelphia: J. B. Lippincott Company, 1889) 294 x 195 mm. (11 1/2 x 8"). xxxvi, [ii], 396 pp. Edited, with notes, by Sir Walter Scott. ONE OF 780 COPIES. (This is copy #331.) Pleasant contemporary brownish-rose three-quarter morocco over marbled boards by Pfister (stamp-signed on verso of front free endpaper), raised bands, spine attractively gilt in compartments each filled with a spray of flowers being buzzed by a bee, gilt titling, marbled endpapers, top edge gilt, other edges untrimmed. With frontispiece portrait of the author and 33 etchings depicting episodes from the memoirs after Charles Delort, 12 of them full-page. A Large Paper Copy. Front pastedown with bookplate of University of Louisville Library, title page and three other leaves with library stamp or accession number. (Although there is no de-accession stamp, the library has confirmed that this work was legally removed from its collection.) ♦Leather a little dulled from preservative and slightly spotted, joints with a hint of rubbing (half-inch crack at head of front joint), very minor damage at top of spine,



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faint browning in the text, otherwise quite an appealing copy, the stately binding solid and still appealing, the text with virtually no signs of use, and with vast margins occupying considerably more space than the letterpress. \$175

Although as a work of enduring interest these memoirs exist in numerous printings, this is surely among the most elegant and handsomely produced American editions, featuring attractively printed text with immense margins, charming illustrations of court life, and a binding with considerable shelf appeal. Philibert, Comte de Grammont (1621-1707), was a libertine and gambler who resided at the courts of Louis XIV of France (from which he was banished) and Charles II of England. 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. Delort (1841-95) was a French academic painter known for his 18th century pastiches, which were quite popular. His illustrations here convey the roguish quality of Grammont and the frivolity at these two great European courts. (ST11462a-193)

231. HANSON, KENNETH O. *8 POEMS, 1958.* (Portland: Graphic Arts Workshop, 1958) 305 x 229 mm. (12 x 9"). [10] leaves. FIRST EDITION. ONE OF 50 COPIES. SIGNED BY THE AUTHOR AND INSCRIBED "TO SAM" (see below). Text sheets loose, as issued, laid into publisher's printed wrappers with flap (and contained in a supplied protective plastic folder). ♦The slightest hint of wrinkling to wrappers, but A VERY FINE COPY of a fragile item. \$350

This is a special copy in remarkably good condition of the very uncommon first book of Kenneth O. Hanson (1922-2003), printed by hand in an edition of 50 numbered copies, all signed by the author. A professor of English and Humanities at Reed College from 1954-86, he was recognized as an important poetical force in America through a number of publications and awards, including the Bollingen Prize for Poetry in 1962, the Theodore Roethke Award in 1964, and the Lamont Award of the Academy of American Poets in 1966. In a 1974 review of his book, "The Uncorrected World," the *New York Times* called him "a wry observer missing nothing that is splendid or absurd." In addition to his poetry, Hanson also did considerable translating from French and Chinese works. "Sam," the inscriber here, is Samuel Danon, a Reed College colleague and executor of Hanson's estate. ([ST10185b](#))

232. HARINGTON, SIR JOHN. NUGAE ANTIQUAE: BEING A MISCELLANEOUS COLLECTION OF ORIGINAL PAPERS IN PROSE AND VERSE, WRITTEN DURING THE REIGNS OF HENRY VIII, EDWARD VI, QUEEN MARY, ELIZABETH, & KING JAMES. (London: Vernor & Hood, 1804) 222 x 133 mm. (8 3/4 x 5 1/4"). **Two volumes.** Edited by Henry Harington; newly arranged, with notes, by Thomas Park. First Printing of this Edition. Decorative contemporary calf, covers bordered by thick and thin gilt rule, flat spines divided into panels by bands each comprised of 13 plain and decorative gilt rules, fleuron centerpieces, gilt-ruled turn-ins, marbled endpapers and edges, both volumes with one-inch patched spot to lower board done at time of original binding, (front hinge of volume I repaired with Japanese tissue, front joint of same volume expertly renewed with thin overlay, now just beginning to peel at top and bottom). ♦ Spine of volume II with shallow vertical crack, joints with variable rubbing and flaking (front joint of first volume cracked and rear joint starting, half a dozen shallow scratches to front boards, head of one spine with shallow chip, corners a bit worn; obviously with condition issues, but the period bindings still intact and generally not displeasing. Flyleaves and one gathering a bit browned, otherwise an excellent copy internally, consistently clean and fresh. **\$250**

First published in 1769-75 and expanded in 1779, this collection of correspondence, speeches, and memoranda is a valuable document of life at the court of Elizabeth I. An Elizabethan poet, wit, and godson of the queen, Harington (1561-1612) was a courtier with the instincts of an historian: he kept a wide range of papers that would prove most interesting to future generations. Perhaps Harington's most important literary contribution was the first English translation of Ariosto's "Orlando Furioso." Legend has it that the poet was ordered by the queen to translate the complete work after he circulated some of the racier bits among her ladies in waiting. The papers here include the scholarly Elizabeth's translations of epistles by Seneca and Tully, her orations to Parliament,

and transcripts of her remarks on various occasions. Also here are the Earl of Worcester's rules for jousting tournaments and the scaffold remarks of John Stubbes and William Page, sentenced to have their right hands cut off for publishing a pamphlet critical of the queen's proposed marriage to the duke of Anjou. Among other things, the rest of the set contains Harington's lively correspondence and poems written by Harington and his father. The whole was originally collected and prepared for publication by Henry Harington (1754/5-91), the poet's descendant; our edition was arranged and annotated by the great bibliographer Thomas Park (1758/9-1834). Although the present volumes are not in beautiful condition, they have the counterbalancing advantage of being extremely rare in the marketplace in any edition. ([ST12174-8](#))

233. HAWTHORNE, NATHANIEL. THE MARBLE FAUN: OR, THE ROMANCE OF MONTE BENI. (Boston: Ticknor and Fields, 1860) 186 x 117 mm. (7 1/4 x 4 5/8"). With ads (dated February) in volume I. **Two volumes.** FIRST AMERICAN EDITION, First Issue. Original publisher's blindstamped brown buckram, flat spines with gilt titling. Occasional pencilled marginalia. Brucoli & Clark I, 173; BAL 7621. ♦ Four of the corners with tiny areas of cloth gone, minor chafing and a few trivial spots to covers, slight loss of luster to spine lettering, but still A FINE COPY, extremely clean and fresh inside and out, with none of the cocking or damage to hinges so typical of this type of book, and with a text that is especially smooth and bright. (See illustration opposite.) **\$800**

This is an very agreeable copy of a book not frequently found so well preserved—Hawthorne's last completed novel, the principal fictive product of the author's European residence from 1853-60, and probably the most brooding, Romantic, and distinctive major work in the Hawthorne canon. The first American and English editions of this work were scheduled to be released simultaneously, but BAL notes that some contemporary reviews indicate the English edition came out a little earlier than the American. Our copy has the issue points of a first printing, including the 16 pages of ads dated February 1860 at the end of volume I, and the lack of the "Conclusion" (not added until the fourth printing) at the end of volume II. 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. While not an especially rare book, the first edition of "Marble Faun" is not so easy to find in fine condition, and the copies in original cloth that have appeared at auction in recent years have been much inferior to the present volume. ([ST11906](#))

The First Major American Novel, In Excellent Bayntun Morocco

234. HAWTHORNE, NATHANIEL. THE SCARLET LETTER. (Boston: Ticknor, Reed, and Fields, 1850) 180 x 110 mm. (7 1/8 x 4 3/8"). iv, 322 pp., 4 pp. (ads). FIRST EDITION, First Issue, with advertisements dated March 1, 1850, and with the misprint on p. 21, line 20 "reduplicate" for "repudiate." FINE MODERN DARK BROWN CRUSHED MOROCCO BY BAYNTUN (stamp-signed on front turn-in), covers with single gilt fillet border, raised bands, spine gilt in single-ruled compartments containing an antique-style letter "A," gilt titling and turn-ins, marbled endpapers, all edges gilt. Original blindstamped brown cloth covers bound in at rear. Contained in a protective red velvet bag. Front flyleaf with bookplate of Robert LeGresley. BAL 7600. ♦ Leaves a shade less than bright (as in the typical copy), occasional corner creases, isolated spots of mild foxing, otherwise A FINE COPY, the text clean and fresh, and in a pristine binding. (See illustration above right.) **\$4,500**

This is a volume of firsts: the first edition, first issue of Hawthorne's first novel; his first publication for Ticknor, Reed, and Fields; and generally recognized as the first major American novel. Described by Day as "Hawthorne's masterpiece and one of the world's greatest novels," "The Scarlet Letter" probes the nature of sin, guilt, repentance, and salvation. Set in Salem in the early years of the Massachusetts Colony, the story tells of the scarlet "A" (standing for "adultery") embroidered on the dress of Hester Prynne, and the secret "A" searing the heart of her child's father, the seemingly saintly Reverend Dimmesdale. According to ANB, "Hawthorne's tightly plotted, densely symbolic, and psychologically probing story of concealed and revealed sin in seventeenth-century Boston is his most serious work of moral and cultural history. In his day as in ours, readers struggle to understand its main characters in the context of a repressive society. Arguably, Hawthorne's greatest achievement is his heroine Hester

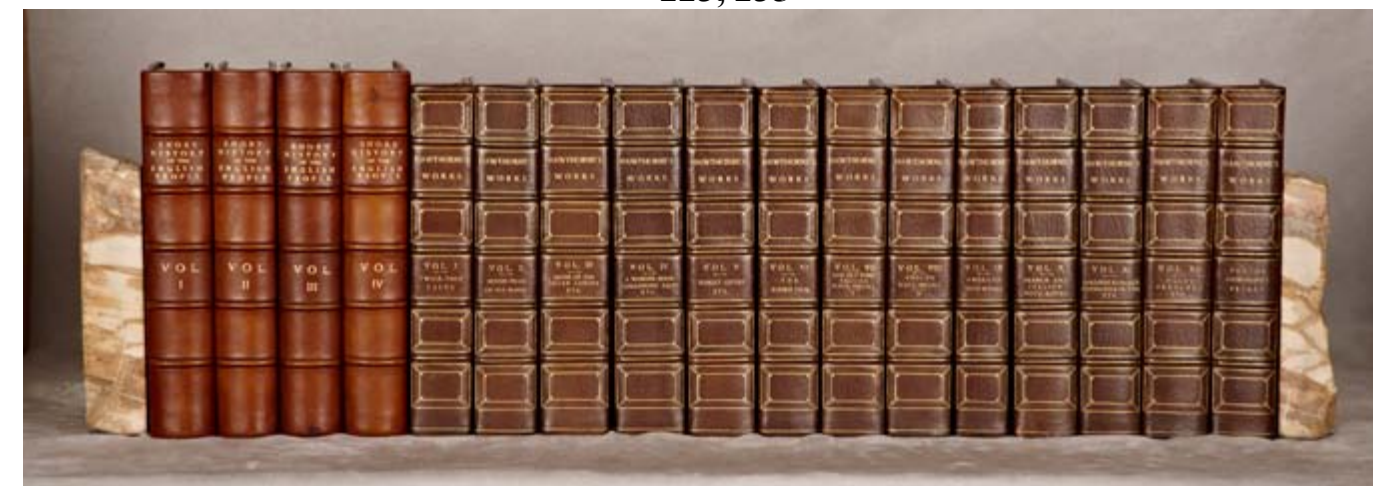


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Prynne." The press run for this title was 2,500, so the book is not difficult to find for sale, but well-preserved copies in original cloth are quite uncommon now. Consequently, an attractively bound copy like the present one (with original covers and spine bound in) is a desirable alternative. (The book may be purchased without the bag.) ([ST12239](#))

235. HAWTHORNE, NATHANIEL. THE COMPLETE WORKS. (Cambridge: Printed at the Riverside Press, 1883) 248 x 159 mm. (9 3/4 x 6 1/4"). **13 volumes.** Introductory notes to each volume by George Parsons Lathrop. The "Riverside Edition" (our copy being #68). ONE OF 250 COPIES. Restrained but attractive early 20th century brown crushed morocco by Ernst Hertzberg & Sons (stamp-signed on rear free endpaper), covers with frame formed by pairs of plain gilt rules and a single gilt dot at each corner, raised bands, spine compartments gilt in the same design as the covers, gilt titling, turn-ins densely gilt in a palmette pattern, marbled endpapers, top edges gilt, other edges rough trimmed. All 13 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 faintly and evenly sunned, just a hint of wear to the tops of three spines, but A BEAUTIFUL SET, the lustrous bindings almost entirely unworn, and the text unusually clean, fresh, and bright. (See illustration below.) **\$3,000**

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In addition to Hawthorne's great achievements—"The Scarlet Letter" of 1850 and "The House of Seven Gables" (1851)—our handsome edition contains all of the lesser narrative and non-fiction writings, including voluminous entries from his journals, said to contain upwards of 300,000 words. This copy has the original 12 volumes that normally make up the set, along with an additional 13th volume containing "Doctor Grimshawe's Secret," edited by Julian Hawthorne. Ernst Hertzberg, who learned to bind in his native Germany, went to work as a finisher for the Ringer bindery after immigrating to Chicago, and he eventually became a partner in the business. He also collected Napoleonic prints and documents with the goal of binding an extra-illustrated edition of William Milligan Sloane's "Life of Napoleon Bonaparte." The completed project was exhibited at the 1904 World's Fair in St. Louis, where it won top honors for bookbinding. Hertzberg sold the set to a private collector for the then-staggering sum of \$12,000, which allowed him to buy out his partner and set up his own bindery. Our edition does not often appear at auction: only six copies are listed in ABPC since 1975, and none of those is in full leather. (ST11462a-239)

Attractively Produced Appreciation of an Impressionist Noted for his Lovely Women

236. (HELLEU, PAUL). MONTESQUIOU, ROBERT DE. PAUL HELLEU, PEINTRE ET GRAVEUR. (Paris: H. Floury, 1913) 267 x 210 mm. (10 1/2 x 8 1/4"). 114, [2] pp. ONE OF 100 COPIES on Japon. Attractive contemporary dark green three-quarter morocco for Brentano's of New York (stamp-signed on front flyleaf), raised bands, spine gilt in two compartments, one square with titling and the other elongated, containing three ornate lozenges connected by gilt rules, marbled sides and endpapers, top edge gilt. WITH 100 PLATES of Helleu's work, 50 OF THEM IN COLOR. ♦Just a hint of rubbing to extremities, rear joint with a thin, very short crack just beginning at head), otherwise A FINE COPY, the attractive binding entirely sound and scarcely worn, and immaculate internally. (See illustrations opposite and on p. 96.) \$1,000

Done by a leading publisher of art books of the period, this important artist monograph is a beautifully produced appreciation of Impressionist painter and engraver Paul Helleu (1859-1927), done by his friend, the art collector and flamboyant aesthete Robert, Comte de Montesquiou-Fézensac (1855-1921). Helleu attended the École des Beaux-Arts, and there became acquainted with Whistler, John Singer Sargent, and Monet; Sargent was the first customer to buy one of Helleu's paintings. His subjects ranged from cathedrals and palaces to seascapes (he was an enthusiastic sailor), but he became best known for his portraits of elegant women. This is in great part due to

Montesquiou: the two had become friends after the count purchased a set of Helleu's engravings, and Montesquiou introduced the painter to Parisian society. Soon he was a fashionable portrait painter, memorializing such beauties as the Countess Greffulhe and the Duchess of Marlborough (née Consuelo Vanderbilt). He and his patron were both friendly with Proust, and supposedly were the inspiration for the artist Elstir and the wicked Baron de Charlus, respectively, in "À la Recherche du Temps Perdu." Helleu's most famous model was his wife, Alice, a beautiful redhead with whom he fell in love after being commissioned to paint her portrait. The plates here represent a wide range of his work, from the many studies of Alice and their children to yachting scenes, cathedral windows, still lifes, and portraits of leading socialites. (ST12174-12)

237. HENRYSON, ROBERT. THE POEMS AND FABLES OF ROBERT HENRYSON, NOW FIRST COLLECTED. (Edinburgh: William Paterson, 1865) 205 x 125 mm. (8 x 5"). lx, 331 pp. Edited, with a life of the author, by David Laing. First Printing of this Edition. Pleasant recent retrospective plum-colored quarter morocco, marbled sides, raised bands, brown morocco label. With one black and white facsimile. Title page with pencilled note, "From the Library of J. B. Thayer." ♦Text with rivial imperfections only, otherwise A FINE COPY, especially fresh, clean, and bright internally, and in a new binding. (See illustration opposite.) \$250

This is an extremely pleasing copy of the first complete collection of the works of Robert Henryson (1424? - 1506), Scottish poet and schoolmaster, whose strict morality was tempered with compassion for human weakness and a sly sense of humor. His most famous work is "The Testament of Cresseid," an account of the later sufferings of the faithless heroine of Chaucer's "Troilus and Criseyde." Day calls this "psychologically penetrating" work the "greatest 15th-century poem, the best treatment of its theme between Chaucer and Shakespeare, and perhaps the greatest Scots verse before Burns." Although Henryson's writings appeared in earlier collections, DNB notes that ours is considered to be the standard edition. A bookseller in the firm his father established in Edinburgh, our editor David Laing (1793-1878) was noted in the trade for his "truly wonderful skill and knowledge in all departments of bibliography." (DNB) He left the business to become librarian of the famous Signet Library in 1837, and increased its 40,000 volume collection to 70,000 during his 41-year tenure. He was devoted to the literature of his native Scotland and edited numerous collections of works by early Scottish writers. According to DNB, his expertise in the area led Professor Cosmo Innes to decree, "No wise man will undertake a literary work on Scotland without taking counsel with Mr. Laing." The original printing of our important edition seems almost never to appear in the marketplace. (ST12174-16)



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In Unsurpassably Fine Ornatly Gilt Morocco

238. (HISTORY - WESTERN EUROPEAN). (BINDINGS - SETS). (DISABLED AMERICAN VETERANS). JERNEGAN, MARCUS WILSON, F. LEE BENNS, [and] AVERY ODELLE CRAVEN. PROGRESS OF NATIONS. THE STORY OF THE WORLD AND OF ITS PEOPLES FROM THE DAWN OF HISTORY TO THE PRESENT DAY. (Chicago: Department of Rehabilitation, Disabled American Veterans of the World War, 1930-31) 230 x 156 mm. (9 x 6 1/8"). 10 volumes. "The Unknown Soldier Edition," prepared for "National Patrons of Honor." (This is copy #604, "especially prepared for Mrs. Eli K. Robinson.") REMARKABLY FINE PUBLISHER'S

DELUXE BLACK PEBBLE-GRAIN MOROCCO, ORNATELY GILT, front covers with decorative gilt-rule border enclosing elaborate floral rococo-style frame, the frame around a central medallion featuring a knight's plumed helmet; raised bands, gilt compartments elegantly decorated with volutes and small floral tools, gilt titling, gilt turn-ins with curling floral rolls, sky blue pictorial endpapers, all edges gilt. With more than 2,000 illustrations, including more than 200 maps and charts; 53 images in color. ♦Perhaps a trivial imperfection somewhere, but essentially IN AS-NEW CONDITION, AN AMAZINGLY WELL-PRESERVED SET, virtually as it was delivered to its original owner. (See illustration on p. 158.) \$1,800

These profusely illustrated volumes give a thorough account of (primarily Western) world history from the ancient civilizations of Greece and Egypt through the end of World War I and were, the title page tells us, "chronicled with the assistance of eminent historians from leading universities and colleges and published in the interests of the Disabled American veterans of the World War and of a patriotic and intelligent Americanism." Our set is part of a limited edition "especially prepared for those who have lent their support to the program of Disabled American Veterans of the World War," signed by the national commander of that organization. It is in as close to original condition as one could ever hope to find. ([ST11462a-235](#))

239. (HOGARTH, WILLIAM). [TRUSLER, JOHN]. THE WORKS OF MR. HOGARTH MORALIZED. (London: J. Goodwin, ca. 1824) 305 x 222 mm. (12 x 8 3/4"). xv, [i], 287 pp. Inoffensive contemporary black half roan over marbled paper boards, raised bands, gilt titling, edges untrimmed. With engraved frontispiece portrait of the artist, engraved title page with vignette, 65 small engraved reproductions (approximately 60 x 75 mm.) of Hogarth illustrations used in the text at the beginning of each chapter or chapter section, and nine larger engravings (called "plates"), the text and illustrations all within frames comprised of multiple rules and ornamental cornerpieces. Front pastedown with armorial bookplate of Rev'd John Charles Martin. ♦Spine a little faded, joints and extremities a bit worn, paper boards somewhat chafed, lightly soiled, and chipped at edges, minor foxing to opening and closing leaves, thin four-inch faint dampstain to fore edge of title, occasional minor marginal stains or smudges, other trivial imperfections, but still an agreeable copy, the binding sound and without major defects, and the text and illustrations entirely fresh and generally clean and bright. \$200

Hogarth's persistently fascinating engravings are here accompanied by explanatory text commissioned by the artist's widow Jane in 1766 from the Rev. John Trusler (1735-1820), described by DNB as "an enthusiastic and fearless compiler of others' works." He provides commentary on some of Hogarth's popular series of engravings, including "The Harlot's Progress," "The Rake's Progress," "Election," "Marriage a-la-Mode," "Industry and Idleness," and "Four Stage of Cruelty," plus a number of single works, among them "Sleeping Congregation" and "Southwark Fair." Trusler (1735-1820) was one of the most enterprising and eccentric figures in the British publishing world. A former priest, he apparently launched an impressive entrepreneurial career by advertising ready-made sermons (1 shilling each), printed in cursive type to look like manuscripts; later, as a successful printer and publisher, he issued a wide range of books on everything from etiquette to law to get-rich

schemes. His "Hogarth Moralized," alluded to on the title page of this work, made him a household name. One of the most popular artists of the period, William Hogarth (1697-1764) is today considered to be the first great English painter. Someone who learned to draw from real life, rather than through copying the masters, he is remembered for group portraits such as "The Wedding," for satirical works such as "The Denunciation," and especially for the popular engravings noted above. In addition to his visual offerings, he also contributed to the profession of artist, pushing through what is still referred to as "Hogarth's Act," a statute which protects the copyright of an artist's original designs. ([ST10353](#))

240. (HOLLAND HOUSE). LIECHTENSTEIN, MARIE HENRIETTE NORBERTE, PRINCESS OF. HOLLAND HOUSE. (London: Macmillan and Co., 1874) 235 x 156 mm. (9 1/4 x 6 1/8"). **Two volumes.** FIRST EDITION. Once lovely contemporary navy three-quarter morocco by Tout (stamp-signed on verso of front free endpaper), raised bands, spines elegantly gilt in compartments filled with swirling flowers, their stems radiating from the corners and framing a central oval medallion containing a single pretty flower, marbled sides and endpapers, top edges gilt. With 102 woodcuts and engravings showing various features of the house, as called for, and EXTRA-ILLUSTRATED WITH 79 PLATES, mostly portraits. ♦Backstrips sunned to a dark green, small chips missing at spine tops (one quite small, the other extending halfway across), joints, bands, and extremities a little rubbed, otherwise pleasing, the mellowed bindings solid and retaining much of the appeal of their splendid decoration, and the text and plates clean, smooth, and fresh. (See illustration on p. 156.) \$350

One of England's most celebrated stately homes, Holland House is described with all its furnishings and grounds in these profusely illustrated and then extra-illustrated volumes, which also give a history of its distinguished inhabitants. Located in Kensington, which has now 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 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

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poetry. In addition to family members Charles James Fox and Lady Sarah Lennox, Holland House in its day hosted the leading lights of Europe, including Byron, Macaulay, Disraeli, Dickens, 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. (For more on Holland House, see item #26, above.) ([ST11462a-225](#))

241. (HOLY LAND). RUSSELL, M[ICHAEL]. PALESTINE, OR THE HOLY LAND; FROM THE EARLIEST PERIOD TO THE PRESENT TIME. (Edinburgh: Oliver & Boyd, [1837]) 171 x 114 mm. (6 3/4 x 4 1/2"). 2 p.l., [5]-400 pp. Fourth Edition. EXCELLENT CONTEMPORARY DARK GREEN PEBBLE-GRAIN MOROCCO, ORNATELY GILT, covers with outer frame featuring flanking rules enclosing a rod entwined with leaves and stems, elaborate romantic scrolling cornerpieces inside this frame, central panel with large fanciful oval containing several curling tendrils and

leaves, compartments of flat spine with ornaments similar to those on covers, all edges gilt, front free endpaper apparently replaced at an early date. Engraved title page vignette, three illustrations, five plates of various scenes and monuments, and a folding map. ♦Ends of spine and corners a bit rubbed, front endpaper slightly dampstained, one opening with small faint stain, otherwise IN VERY FINE CONDITION, the gilt bright, and the leaves clean and with few signs of use. (See illustration above.) \$375

Michael Russell (1781-1848), bishop of Glasgow and Galloway, was a prolific writer, whose topics ranged from the Church of Scotland to Cromwell, from Polynesia to Egypt. Although the bishop, it seems, never set foot in Palestine himself, he was certainly a great reader, and the present work seems to have been written for the pleasure of an armchair traveller like himself. In it, he uses historical sources such as the Old Testament, Josephus, and accounts of Medieval pilgrims and crusaders, as well as numerous later travel accounts, especially that of his favorite, Maundrell. The binding of our volume is especially pretty, and in terms of content, appearance, and condition, the book as a whole is quite appealing. ([ST8645](#))

242. HOMER. [In Greek]: ILIAS KAI ODYSSEIA. ILIAD and ODYSSEY. (Oxford: Ex Ergasteriou Typographikou Akademias tes en Oxonia, 1800[-01]) 197 x 152 mm. (7 3/4 x 6"). **Four volumes.** Edited by the Right Hon. Thomas Grenville, William Cleaver, and others. Attractive contemporary vellum in the style of Edwards of Halifax, cover with gilt floral frame, flat spines divided into panels by plain rules and chain rolls, floral centerpieces, blue wash labels, marbled endpapers, all edges gilt. Front pastedown with engraved bookplate of William Patten Shoemaker. Dibdin II, 60; Ebert 9984; Lowndes II, 1097 ("superb edition"). ♦ Boards a bit splayed, vellum a little soiled, blue wash slightly rubbed, small blue smudge to one board, isolated faint foxing, but the bindings entirely sound and with very little wear, and A FINE SET INTERNALLY, the leaves quite clean and fresh. **SOLD**

This is the famed Grenville Homer, praised by Dibdin as "the most critical edition of Homer which the university of Oxford has published," with "great pretensions to accuracy, and fidelity of execution." The text was corrected from the 1729 edition of Samuel Clarke by consultation of the Ernesti and Villoison editions and a manuscript at New College, Oxford. Printed in the handsome Greek type designed by Robert Granjon, with few contractions, the text is easily legible. Our edition was published at the expense of Thomas Grenville (1755-1846), William Wyndham, Baron Grenville (1759-1834), and George Nugent-Temple-Grenville, first marquess of Buckingham (1753-1813). William Cleaver (1742-1815), who had tutored Thomas Grenville and the Marquess of Buckingham, managed the editorial duties; the great classicist Richard Porson collated the "Odyssey" against a Harleian manuscript. This is a rare work: OCLC locates just five copies, and ABPC lists just three of our quarto edition since 1988. (ST12174-13)

243. HOMER. [WORKS]. (London: John Russell Smith, 1865-57-58) 175 x 140 mm. (6 7/8 x 5 1/2"). **Five volumes.** Translated by George Chapman. Introduction and notes by Richard Hooper. Attractive early 20th century moss green three-quarter morocco, raised bands, spines gilt in compartments with drawer handle cornerpieces, marbled endpapers, top edges gilt. With engraved frontispiece portrait of Chapman and three extra engraved title pages reproducing those in early editions of Chapman's translations. Front pastedowns with book label of Abel E. Berland (see item #59). With occasional pencilled marginalia. ♦ As always with green morocco, the spines a little sunned (each volume uniformly faded, but the shades slightly different from one to the next), two raised bands a bit abraded, three leaves with tears into text (no loss), other trivial imperfections, but quite a pretty set in excellent condition, the bindings bright and showing no significant wear, and the text fresh and clean. (See illustration on p. 158.) **\$500**

This is a pleasing Victorian edition of Chapman's Homer, an undertaking that Day calls "the greatest verse translation of the Renaissance" and perhaps "the greatest English translation of Homer." George Chapman (1559/60-1634) made his name as a poet and playwright before turning to translating classical literature. His was the first English translation to be done directly from the Greek, appearing between 1598, when the first seven books of the "Iliad" were published, and 1624, the date "Batrachomyomachia" ("War of the Frogs and Mice") was issued. His remained the standard translation until Pope's 18th century version. Chapman enjoyed a renewed popularity among 19th century poets: Keats composed a much-quoted sonnet, "On First Looking into Chapman's Homer," which begins "Much have I travell'd in the realms of gold," and Swinburne said, "No praise can be too warm or high for the power, the freshness, the indefatigable strength and inextinguishable fire which animate this exalted work." As DNB points out, "Chapman was no straightforward translator. Although he taught himself Greek, . . . He did not provide literal English versions of his originals; rather, he personalized the epic, appropriating his source and making Homer a writer of the early modern moment. Chapman also digressed from the Greek to stress his own interpretations of the central players." In addition to Homer's works, our set contains Chapman's translations of Hesiod, Musaeus' "Hero and Leander," and Juvenal's fifth satire. Finally, the unsigned bindings make an agreeable appearance on the shelf. (ST12040f)

Oddly Juxtaposed and Very Rare Works on Nelson's Victory, Astronomy in Virgil

244. [HORSLEY], SAMUEL. ON VIRGIL'S TWO SEASONS OF HONEY, AND HIS SEASON OF SOWING WHEAT. WITH A NEW AND COMPENDIOUS METHOD OF INVESTIGATING THE RISINGS AND SETTINGS OF THE FIXED STARS. [bound with] THE WATCHERS AND THE HOLY ONES. A SERMON PREACHED . . . ON . . . THE DAY OF PUBLIC THANKSGIVING FOR THE VICTORY OBTAINED BY ADMIRAL LORD VISCOUNT NELSON . . . OFF CAPE TRAFALGAR. (London: Printed for J. Hatchard, 1805; 1806) 279 x 216 mm. (11 x 8 1/2"). 2 p.l., 40 pp.; 27, [1] pp. FIRST EDITIONS. Pleasant contemporary dark green straight-grain morocco by Thomas Barratt of Oxford (with his ticket on verso of front free endpaper), covers with border of gilt rules and botanical stamps in blind, spine with simple gilt rules and titling, turn-ins with gilt Greek key roll, marbled endpapers, all edges gilt. With two engraved plates comprising astronomical charts. Text partly printed in red. Paper repairs to both title pages and to last two pages of second work (no doubt to remove library stamps). ♦ Leather somewhat rubbed on spine and edges (though this wear now somewhat masked with dye), occasional minor foxing or faint browning, otherwise an excellent copy, the binding sound, the margins spacious, and the text quite clean and fresh. **\$750**

The two works combined here represent the wide range of their author's accomplishments. Samuel Horsley (1733-1806) was not only an important Anglican bishop and prominent theologian, but also a respected mathematician and astronomer. The first work is a commentary on Virgil's "Georgics," in which our author establishes the position of the stars during the two times of year when beekeepers gather honey from their hives. As the subtitle suggests, Horsley supports his assertions with arguments under the heading of a "method of investigating the risings and settings of the fixed stars," with its attendant astronomical charts and detailed calculations. The second work is a sermon delivered by the bishop, who was considered to be one of the great preachers of his time, at a service giving thanks for Lord Nelson's victory over the fleets of France and Spain in the Battle of Trafalgar. Horsley took as his text the passage from the book of Daniel, describing the "Watchers and Holy Ones" by whose decree the powerful King Nebuchadnezzar would be punished for his pride. In conclusion, Horsley reminds his congregation to give glory to God for the triumph of the British navy but cautions that "in the hour of victory, let us not be highminded, but fear." Perhaps Horsley's greatest claim to fame was the theological debate over the doctrine of the Holy Trinity he engaged in with Joseph Priestley, another scientist and divine and the person credited both with the discovery of oxygen and the founding of the Unitarian Church in England. Horsley, in matters ecclesiastical and political, was firmly on the side of orthodoxy: his most famous sermon, delivered to the House of Lords in 1793, decried the "dangers of the revolutionary spirit" (DNB) and was warmly received and widely reprinted. Both works in our volume are very rare: OCLC lists only six libraries worldwide that hold the first and none holding the second (although it does appear in the General Catalogue of the British Museum), and neither seems to have appeared in ABPC since at least 1975 or in Bookman's Price Index. (CJM0816)

245. HUME, DAVID and TOBIAS SMOLLETT. THE HISTORY OF ENGLAND, FROM THE INVASION OF JULIUS CAESAR TO THE REVOLUTION IN 1688. (London: Printed for T. Cadell, 1841) 222 x 140 mm. (8 3/4 x 5 1/2"). **10 volumes.** Attractive 19th century polished calf, covers gilt with double fillet border and rose cornerpieces, gilt spine compartments with flower cornerpieces and many small tools surrounding a crown centerpiece, brown and black morocco labels, endpapers and edges marbled. One volume with frontispiece portrait of Hume, another with Smollett. ♦ Minor general wear to bindings (slight rubbing to joints and extremities, a few scratches and abrasions, tiny defects in a couple of labels), spine gilt a little dulled, a hint of soiling to covers, frontispieces faintly foxed, volume I with puncture of no special consequence at inner margin through a third of the volume (no doubt caused during binding), other

trivial defects, but an excellent set, the text clean and fresh, and the attractive bindings entirely solid and generally well preserved. (See illustration on p. 177.) **\$750**

This is a pleasing mid-19th century edition of probably the most famous history of England ever published. Originally printed in 1754-61, the six volumes by the famous philosopher Hume (1711-76) give an account of English history from the invasion of Julius Caesar to the revolution of 1688. According to Martin S. Day, this work was "the first significant study to embrace all of English history and the first broad historical survey in English that properly rates as a work of literature." No historian before Hume considered such things as manners, commerce, finance, and arts and sciences at length, and he was the first to give them, in some cases, greater importance than kings and battles. Smollett's continuation, originally published in 1757-58, picks up with the reign of William and Mary and continues through the period of Queen Anne and George I, ending with the death of George II in 1760. Military events such as the War of the Spanish Succession, the French and Indian Wars, and the first part of the Seven Years War are treated in depth, as are the endless quarrels of Tories and Whigs and the intricate diplomacy of the period. Despite the volume's weighty matter, the easy style of the novelist Smollett (1721-71) can still keep the reader's interest. (ST11258)

246. (HYDRAULICS). TREDGOLD, THOMAS, Editor. TRACTS ON HYDRAULICS. (London: Printed for Josiah Taylor, 1826) 241 x 159 mm. (9 1/2 x 6 1/4"). 6 p.l., 219 pp. FIRST EDITION of this collection. Attractive recent sympathetic half calf over marbled paper boards, raised bands, black morocco label. Seven engraved folding plates. Skempton 1659. ♦ Plates somewhat foxed, three leaves with skillful paper repairs in lower corner, isolated trivial foxing and soiling, otherwise fine internally, quite fresh and clean, and in a pleasing unworn retrospective binding. (See illustration on p. 136.) **\$950**

Thomas Tredgold (1788-1829) was a largely self-educated man who began working as a cabinet-maker's apprentice at 14. Fascinated by architecture and all sorts of mechanical devices, he even taught himself French in order to read the latest works on such topics. Tredgold published original books on carpentry, stonemasonry, heating, the steam engine, and railroads, always aiming to instruct the practitioner. Here he has produced a handbook intended for hydraulic engineers designing mechanisms for tapping the power of water in rivers and reservoirs. More specifically, Tredgold has gathered and edited three earlier works on hydraulics: Smeaton's "Experimental Papers on the Power of Water and Wind To Turn Mills," Venturi's "Experimental Inquiries concerning the Principle of the Lateral Communication of

Motion in Fluids," and Dr. Young's "Summary of Practical Hydraulics, chiefly from the German of Eytelwein." The work of John Smeaton (1724-92) appeared in a journal in 1760, and that of Thomas Young (1773-1829) in 1802, a year after the publication of the book it was based on, Eytelwein's "Handbuch." Giovanni Venturi (1746-1822), a professor at Modena, was the inventor of what is still known as "Venturi's Law," namely that "in passing through converging pipes, fluids under pressure gain speed and lose head, and vice versa for diverging pipes." (See Singer IV, p. 501) Venturi's work, the most theoretical of the three, was first published in French in 1797. It was translated into English in 1799 by William Nicholson, and it is Nicholson's translation that our volume uses. (CJM0320)

247. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). DAS STUNDENBUCH DER SFORZA. [THE SFORZA HOURS]. (Lucerne: Faksimile Verlag, 1993) 100 x 140 mm. (4 x 5 1/2"). **Four volumes** (each with separate volume of commentary in English and German). With commentary by Mark L. Evans in German and English. ONE OF 980 COPIES (this is copy #195). Publisher's red velvet, flat spine, two silver gilt clasps, each volume housed in a matching velvet box with the commentary volume (in paper wrapper), gilt coat of arms on upper cover of each box. With 138 borders and 48 miniatures by Birago, and two borders and 16 miniatures by Horenbout. ♦In mint condition. (See illustrations below.) \$6,500

This is a very fine facsimile of a Renaissance Book of Hours with an intriguing history and decoration by two distinguished illuminators more than a quarter



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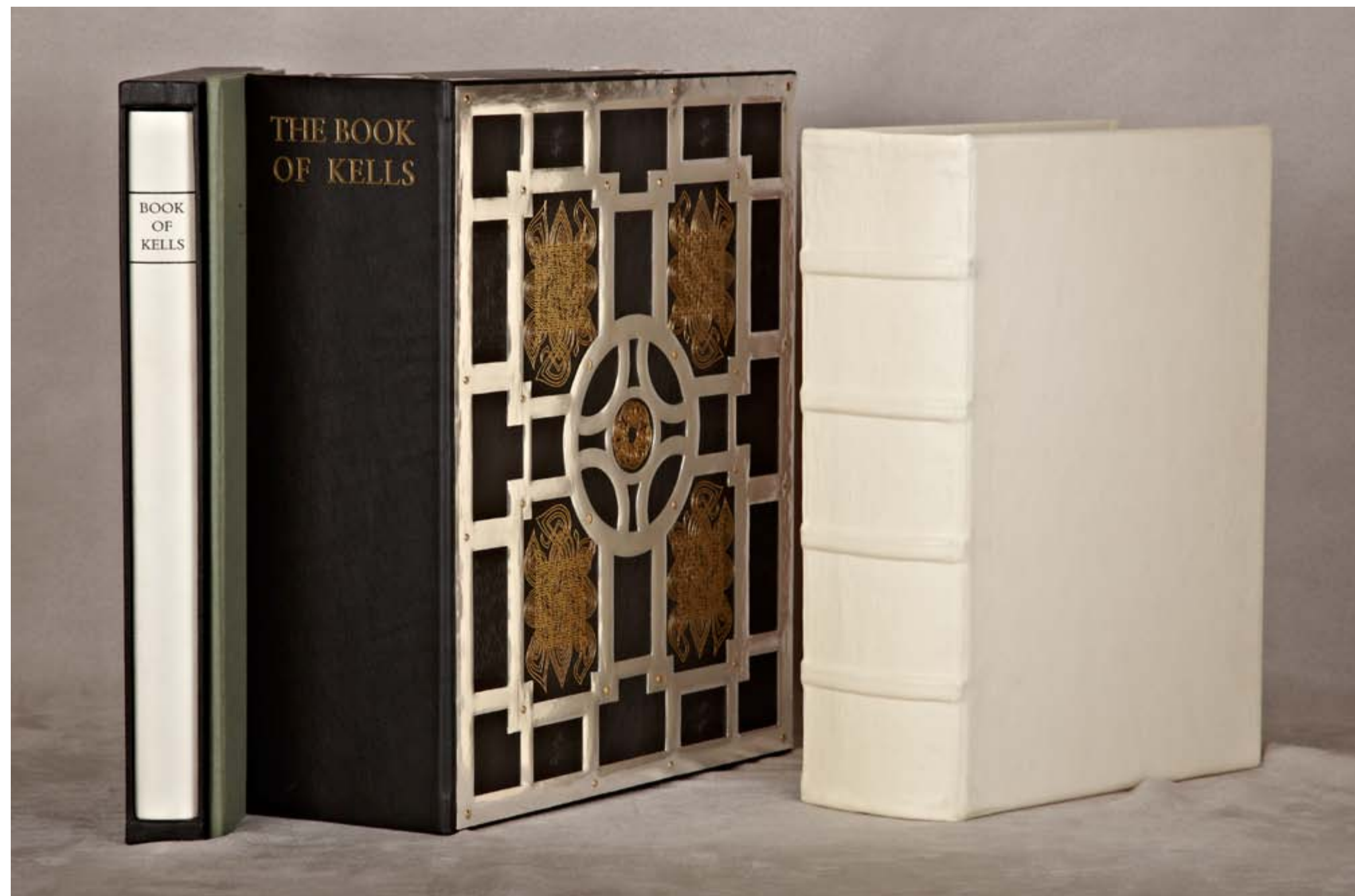
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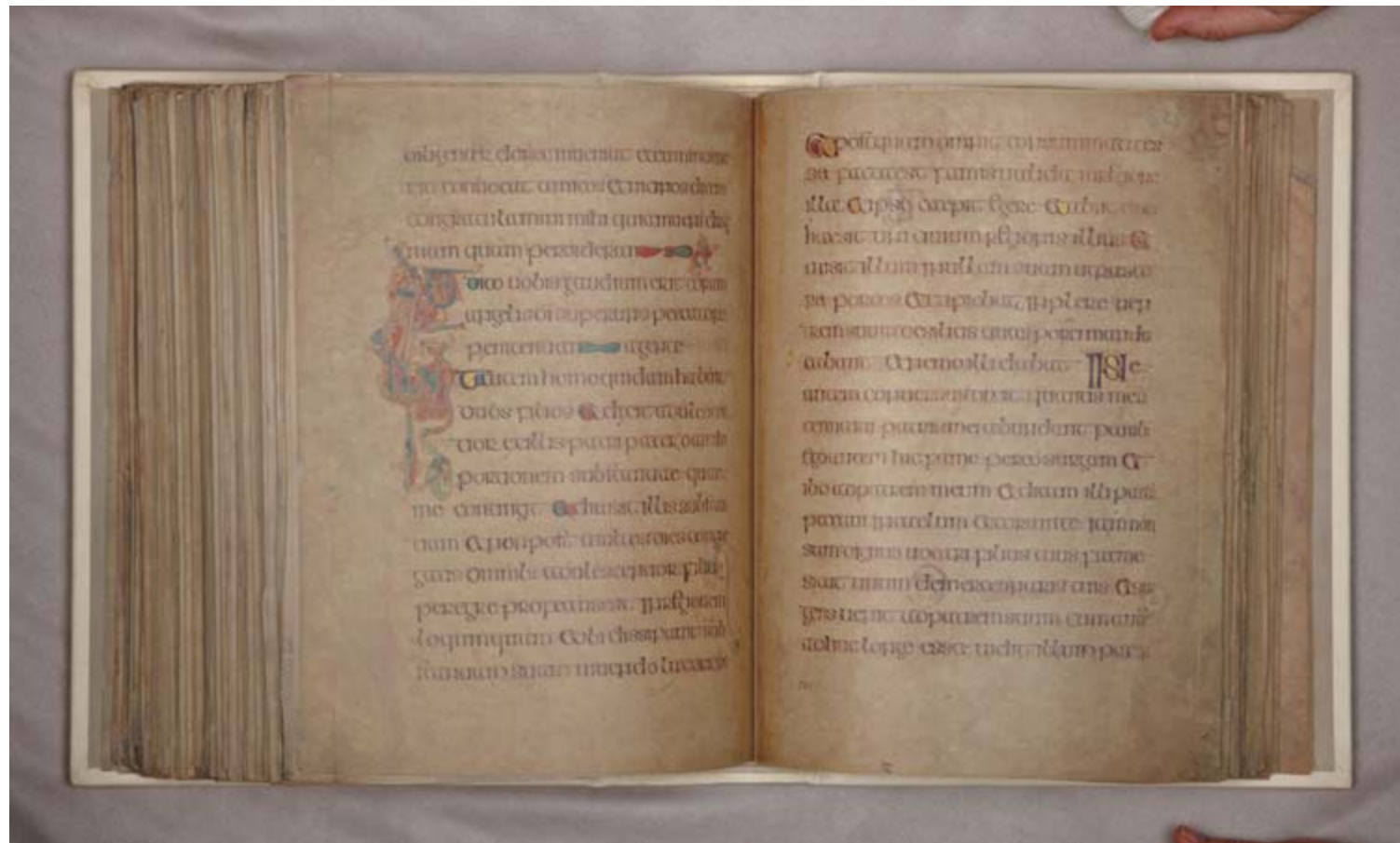
of a century apart. To produce the miniatures for this book, the Italian miniaturist Giovan Pietro Birago (fl. 1471-1513) was engaged by Bona Sforza, wife of the Duke of Milan, around 1490. A surviving letter from Birago to an unknown nobleman complains that part of the manuscript was stolen by an unscrupulous "Fra Jacopo," and demands restitution in the enormous amount of 500 ducats. No one knows if Birago was ever reimbursed for his loss, but the duchess bequeathed the partial manuscript to her nephew's wife, Margaret of Austria. In 1506, Margaret, daughter of the Holy Roman Emperor, moved to the Netherlands, where she served as Regent for the future Charles V until his coronation in 1520. In 1517, she set about completing the Sforza Hours, hiring scribe Etienne de Lale to provide the missing text pages and Flemish illuminator Gerard

Horenbout (ca. 1465-1541) to paint miniatures and two borders. Horenbout had produced the miniatures in the Breviary of Eleanor of Portugal and those in the Hours of James IV of Scotland. He also briefly worked as painter in the court of Henry VIII. Horenbout included a small portrait of Charles V in one of the borders here, leading art historians to believe that Margaret gave the book to the emperor to commemorate his coronation. The manuscript resurfaced in Madrid in 1871; it was purchased by an Englishman and was donated to the British Library by a later owner. As noted in the library's online exhibit of the work, "The manuscript is outstanding for its rich decorative scheme[,] and an unusually high number of its text pages have minutely detailed borders, initials and vignettes." (ST12210)



248. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). THE BOOK OF KELLS. (Lucerne: Faksimile Verlag, 1990) 350 x 260 mm. (13 3/4 x 10 1/4"). [681] pp. (in the facsimile volume). **Three volumes** (including commentary volume in German and prospectus). COPY #577 OF 1,400 COPIES (plus 80 not for sale). Publisher's white kidskin, raised bands. In an impressive black leather presentation box with silver-plated mountings to upper cover and corners, gilt celtic knotwork tooled on upper cover. With many decorative initials featuring insular knotwork and zoomorphic figures, eight ornate canon tables, 13 full pages of decorated text, including the opening word of each Gospel, and 10 full-page illuminations including two Evangelist portraits, three pages with the four Evangelist symbols, the Chi Rho monogram, and miniatures of the Virgin and Child, Christ enthroned, the Arrest of Jesus, and the Temptation of Christ. ♦In mint condition. (See illustrations to the right and on p. 162.) **\$10,000**

This is a finely produced, visually impressive facsimile of Ireland's greatest national treasure, a manuscript of the four Gospels created ca. 800 by monks associated with St. Columba's monastery on Iona. For centuries, it resided at the monastery of Kells in County Meath, Ireland, from which it takes its name. The script is beautiful and highly legible insular majuscule, one of the most pleasing Medieval hands. The lavish illumination is far greater than that in any other surviving insular Gospel book, and features complex knotwork designs, many fanciful dragons and other creatures, and a bold use of color. The miniature of the Virgin and Child contains the first known representation of the Madonna in a Western manuscript. The original manuscript was created for use at Mass on important occasions, but it has had a turbulent existence at odds with the serene purpose for which it was intended. Scholars at Trinity College, Dublin, believe it was written—or at least begun—at St. Columba's, which was attacked by Vikings in 806. The surviving monks fled to Kells, taking the manuscript with them and perhaps finishing it at their new home. It was stolen from the high altar there in 1007, but recovered a few months later, minus its bejewelled cover. When Cromwell's army was quartered at Kells in 1654, the precious Gospel was smuggled to Dublin for safekeeping. In 1661, the Bishop of Meath presented it to Trinity College, where it continues to reside. Apart from the beauty of this object, its full-color reproduction is a technological achievement of some note. Among other things, the publishers developed a technique using gentle suction to straighten a page without touching it, thereby reducing the risk of damage to the original during photographing. In keeping with its importance, the faithful replica—large, heavy, and beautiful—is handsomely presented. (ST12200)



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In an Intricate Replicated Carved Ivory Binding, One of the Most Beautiful Facsimiles Ever Produced

249. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). DAS LORSCHER EVANGELIAR. [THE LORSCH GOSPELS]. (Lucerne: Faksimile Verlag, 2000) 390 x 280 mm. (15 1/4 x 11"). 111, [1], 124 leaves (in the facsimile volume). **Three volumes** (including a commentary volume in German and a prospectus). ONE OF 333 COPIES with the replica binding (this is copy #208). (There were also 60 copies without the reproduction binding.) **ESPECIALLY FINE REPLICA OF THE ORIGINAL CARVED IVORY BINDING**, upper cover with a headpiece showing two angels holding a medallion of Christ, tailpiece depicting the Nativity and Annunciation to the Shepherds, large triptych with the Virgin and Child at center flanked by a bearded saint on each side; lower cover with similar headpiece, but with the tailpiece depicting the visit of the Magi and central triptych with Christ triumphant, an angel on either side; both covers encased within metal frames; raised bands, black leather spine. In a padded black leather folding box with color medallion on upper cover. Text in gold, framed by decorative color columns bordered in silver and gold, three full pages of decorated text, and four full-page miniatures. ♦In mint condition. (See illustrations on pp. 165-66 and on back cover.) **\$18,000**

This facsimile is surely among the most magnificent examples of its type, being deemed sufficiently grand to be used by Pope Benedict XVI as a present to Queen Elizabeth during his visit to Britain in 2010. A monumental work of Carolingian art, known both as the Lorsch Gospels and the Codex Aureus, the original manuscript is one of the rare books of the early Middle Ages entirely written in gold ink. Described as an "evangelium pictum cum auro scriptum habens tabulas eburneas" ("illustrated Gospel Book, written in gold with ivory covers"), it was produced ca. 810 in the scriptorium of Charlemagne at Aachen. It first appeared in a book record of Lorsch Abbey dating back to around 860. Between the majestic insular majuscule text and the decoration, the book could hardly be more golden or more luminous. Reflecting the height of creativity at the time, the covers consist of two ivory plates masterfully carved at the court of Charlemagne around 810. The binding was removed when the manuscript was stolen from the Bibliotheca Palatina in Heidelberg during the Thirty Years War. The front cover is now in the Victoria and Albert Museum, and the rear cover at the Vatican Library, which also holds the manuscript. (ST12208)

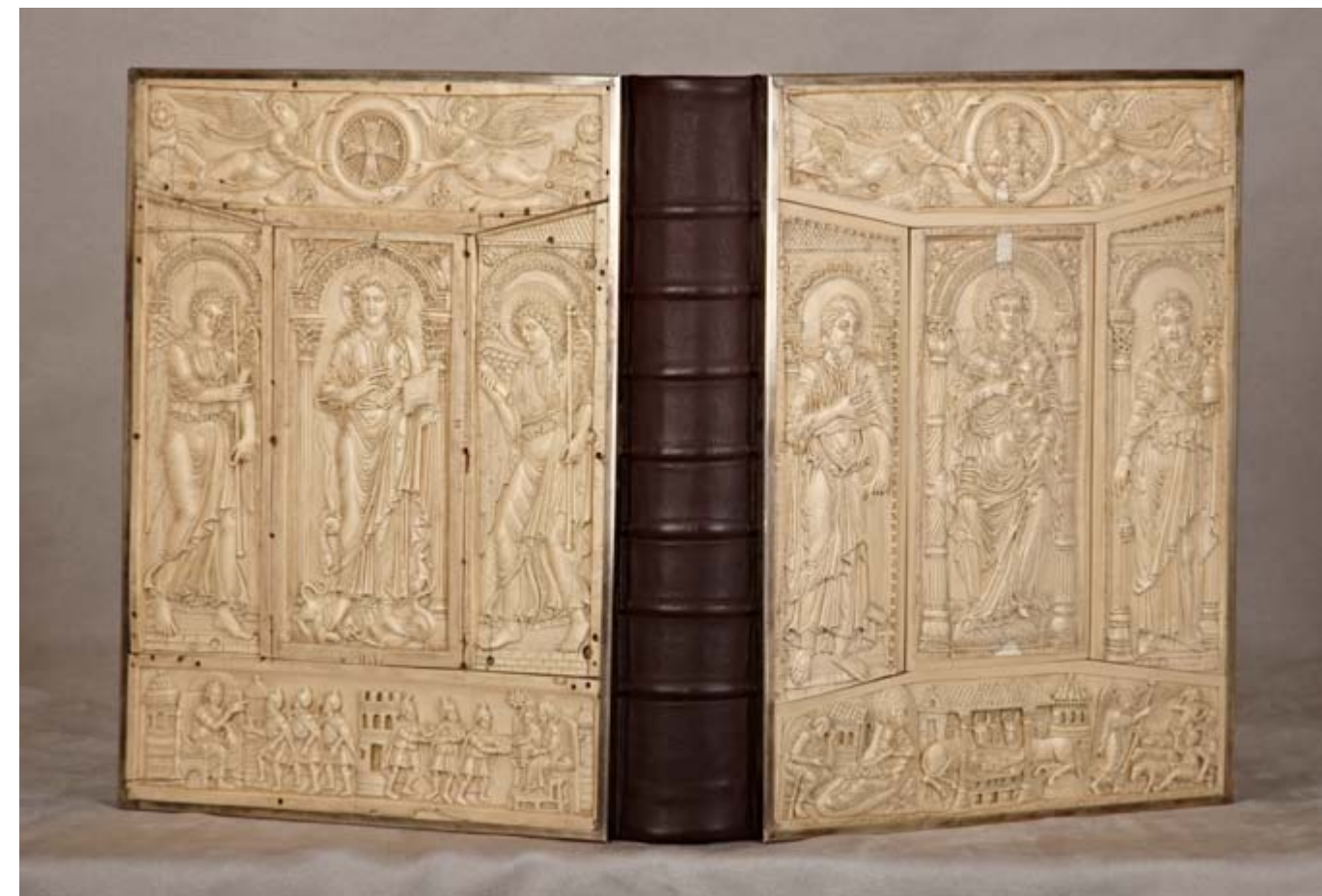
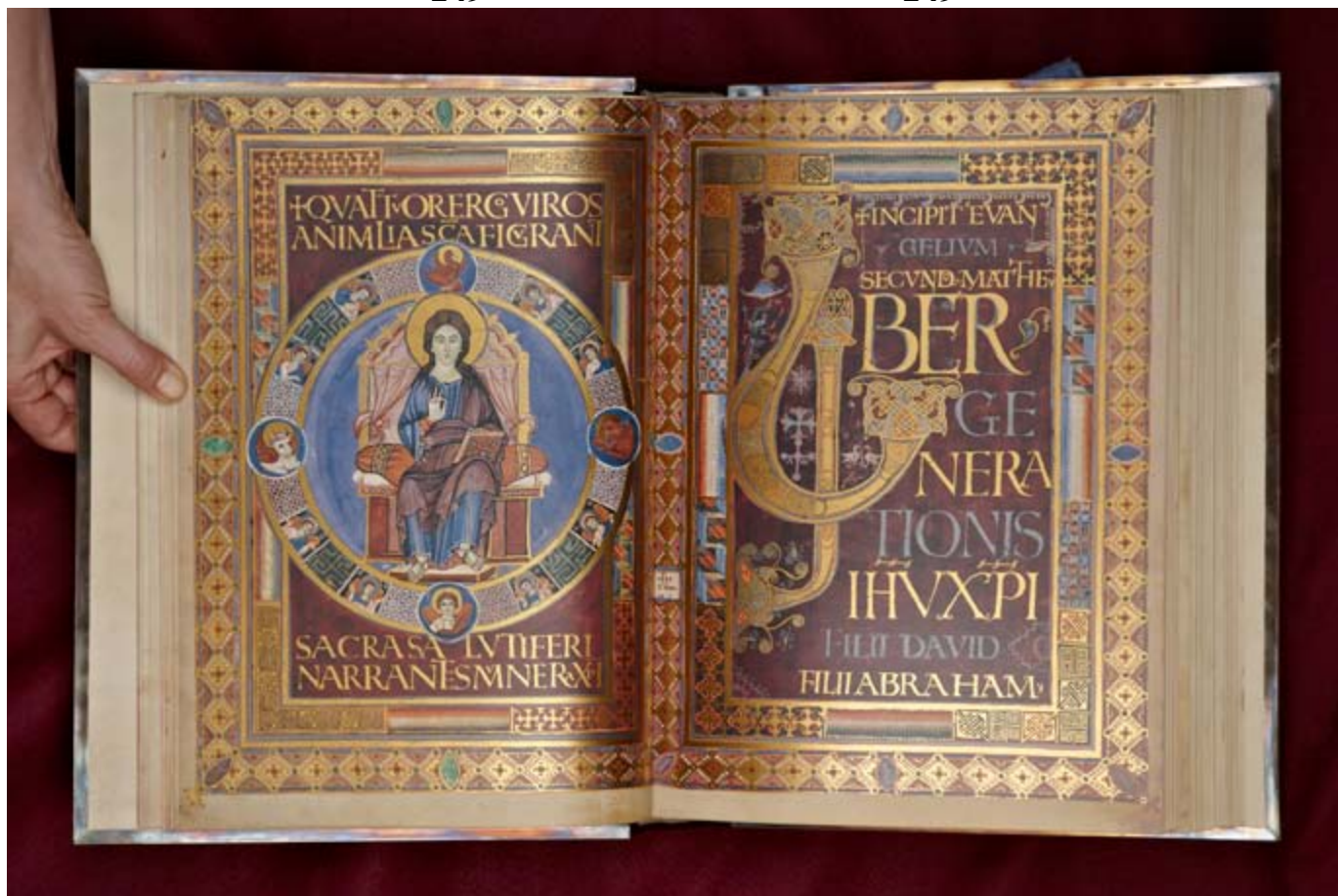
In a Gorgeous Replicated Bejewelled Velvet Binding Befitting the Magnificent Lorenzo's Daughter

250. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). DAS FLORENTINER STUNDENBUCH DES LORENZO DE MEDICI. [THE FLORENTINE BOOK OF HOURS OF LORENZO DE MEDICI]. (Modena, Italy: Franco Cosimo Panini Editore/Faksimile Verlag Luzern, 2004) 165 x 105 mm. (6 3/8 x



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4 1/8"). [472] pp. (in the facsimile volume). **Two volumes** (including commentary volume in German). ONE OF 980 COPIES (this is copy #7). SUMPTUOUS REPLICA ROYAL PURPLE VELVET, SET WITH LARGE JEWELS, covers adorned with gilded metal filigree lozenge centerpiece containing a large oval lapis lazuli, gilded cornerpieces set with cabochon rose quartz, two golden clasps featuring silver hearts with chain link fasteners incorporating a rectangular piece set with a blue stone, edges gilt and gauffered in a diapered pattern. In a padded, satin-lined blue velveteen jewel box with silver and enamel heraldic crest on the upper cover (the commentary volume concealed beneath the velveteen lining). Rubrics and calendar text in blue and gold, Kalends and a handful of four- to five-line initials in gold on a blue and green background with foliate decoration, numerous two-line initials in colors and gold, 12 medallions depicting the labors of the month, seven six-line historiated initials in gold accompanied by a floral quarter panel border in pink, blue, green, and yellow with many gold bezants, FIVE LARGE HISTORIATED INITIALS IN AN ELABORATE FULL BORDER teeming with flowers, putti, and gold bezants, with a small vignette in the tail-edge border, and more than 20 small medallion portraits of various sizes, as well as FOUR LARGE ARCH-TOPPED MINIATURES in golden frames SURROUNDED BY AN EXTREMELY ORNATE BORDER full of fruit, flowers, garlands, birds, putti, bezants and much gold, with similar vignette and medallions. ♦In mint condition. (See illustrations on p. 166.) \$7,500

This is a splendid facsimile of the Book of Hours given by Lorenzo the Magnificent (1449-92) to his daughter Luisa (1477-88) in 1485. The text was written by the distinguished humanist scribe Antonio Sinibaldi, who did a great deal of work for the Medicis and who signed and dated the work. To provide the illumination, Lorenzo commissioned Francesco Rosselli (1445-ca.1513), who had worked on the famed Bible of Federico da Montefeltro. The result was a jewel of Renaissance art, which was then wrapped in velvet and gems before being presented to the young recipient. The illumination was exceedingly elaborate, the borders representing a memorable wealth of decoration. The miniatures—of the Annunciation, King David at prayer, the Crucifixion, and the Deposition—are wonderful compositions in the Italian Renaissance style, all with beautiful Italian landscapes in the background. After the death of Luisa and Lorenzo, the manuscript at some point ended up in the Netherlands—Ferdinand de Merode, Comte de Montfort, inscribed his name on the flyleaf in 1660. The book fell into the hands of infamous book thief Guglielmo Libri in the 19th century, and was subsequently purchased by the 4th Earl of Ashburnham. After the earl's death, the Italian government acquired the work and returned it to Florence, where the original presently resides in the Medicean Laurentian Library. (ST12203)

**The Facsimile of a Lovely Humanist Book of Hours
In a Binding with Riotous Decoration**

251. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). IL LIBRO D'ORE DI BONAPARTE GHISLIERI. [THE HOURS OF BONAPARTE GHISLIERI]. (Modena: Franco Cosimo Panini, 2008) 215 x 150 mm. (8 1/2 x 6"). 136 leaves (in the facsimile volume). **Three volumes** (including two volumes of commentary, one in German and one in Italian). ONE OF 980 COPIES (this is copy #201). SUMPTUOUS RED MOROCCO, central panel of each cover with thin open-work black leather in an ornate vine pattern laid over blue and gold silk, creating a stained glass effect, the leatherwork interspersed with floral medallions painted in red and gold, three large medallions arranged down the center of the panel, those at head and tail of red morocco painted in a black, gold, and blue pattern, the center set with a round semi-precious stone, the central medallions comprising a miniature on silk, that on the upper cover of the Archangel Gabriel, that on the lower cover of the Virgin Mary; raised bands, spine diapered in blind, with a single gilt dot at the center of each lozenge; floral silver cornerpieces and two clasps, red morocco doublures framed in silver, doublure panels with intricate decoration in gilt and black, large central medallion of open-work black leather over blue silk with a molded leather profile of Julius Caesar at center, ivory watered silk endleaves, all edges gilt and gauffered. In a padded, silk-lined cream-colored suede box with an enamel medallion on the upper cover. With many decorative initials, elaborate floral extensions and partial borders, a tondo miniature at the foot of each calendar page, seven historiated initials with full borders, and five full-page miniatures, each by a different Italian master. ♦In mint condition. (See illustrations opposite.) \$10,000

Done in a beautiful humanistic hand, this sophisticated Book of Hours was produced in 1503 at the behest of Bonaparte Ghislieri, a member of an important Bolognese family. In commissioning it, Ghislieri wanted to bring together several of the most famous artists of the period, each of whom was called upon to create a full-page miniature. The intention was to offer a sort of miniature anthology of the best that the Bologna school of illumination could produce at the time. Consequently, we see a succession of works by: Amico Aspertini (Adoration of the Shepherds), Lorenzo Costa (King David and his Lyre), Il Francia [Francesco Raibolini] (Saint Jerome), Matteo da Milano (Annunciation), and Perugino (St. Sebastian). This last is the only miniature ever painted by Raphael's teacher. Bologna was also the home of the scribe, Pierantonio Sallando, who taught grammar at the University of Bologna and was to become a famous professor of writing. The codex passed from the Ghislieris to the Albani family of Urbino, where it is documented in the 18th century; the following century it reached England, where it was purchased by Henry Yates Thompson in 1897. Since 1941 it has been kept in the British Library. (ST12207)



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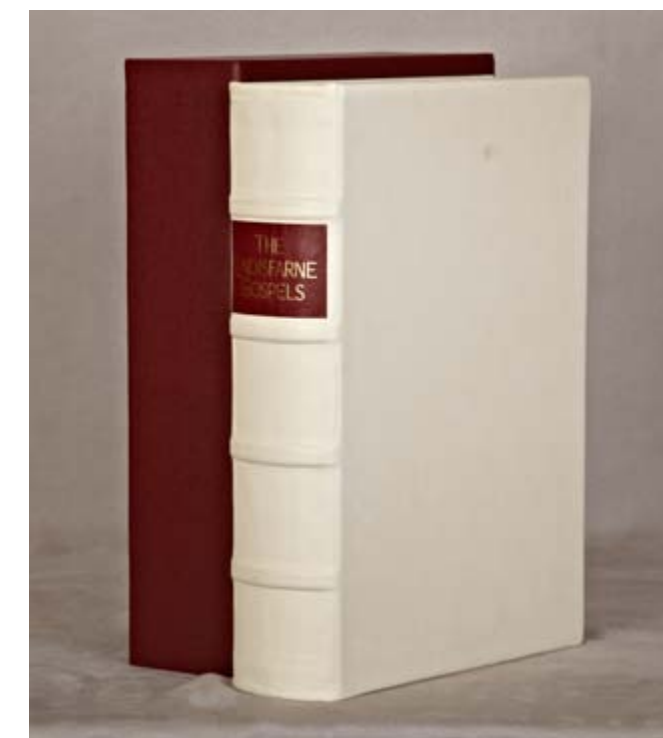
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252. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). THE LINDISFARNE GOSPELS. (Lucerne: Faksimile Verlag Luzern, 2002) 360 x 246 mm. (14 x 9 3/4"). [518] pp. (in the facsimile volume). **Three volumes**, including two volumes of commentary, one in English and one in German, and with the prospectus and the accompanying English DVD. ONE OF 980 COPIES (this is copy #478). Publisher's white leather, raised bands, maroon morocco label. In a morocco buckram slipcase. WITH MAGNIFICENT ILLUMINATION, including more than 200 decorative initials, 16 canon pages with text framed by decorated arches, five "carpet" pages with elaborate Celtic knotwork and decorative motifs, six Incipit pages with knotwork borders and large ornamental lettering, and four full-page portraits of the Evangelists. ♦Tiny smudge to upper cover, otherwise in virtually mint condition. (See illustrations above and illustrations on pp. 169-70.) \$15,000

This is a fine facsimile of the greatest surviving specimen of early British illuminated manuscripts. Created by Bishop Eadfrith of the St. Cuthbert's monastery on the "Holy Island" of Lindisfarne ca. 715-20, the manuscript is a calligraphic tour-de-force, written in an especially impressive, extremely legible insular majuscule script and decorated with amazingly intricate knotwork unlike anything seen on the Continent at the time. Two centuries after the book's creation, a Lindisfarne monk named Aldred inserted a word-for-word interlineary translation of the Latin in Old English, making this the oldest extant version of the Gospels in English. The Gospels were at Durham Cathedral during the Dissolution of the Monasteries ordered by Henry VIII, and may have been moved at that time. In the 17th century, they were acquired by Sir Robert Cotton, and then came to the British Museum with the rest of Cotton's library at the beginning of the 18th century; they are now in the British Library. (CTS1203)

253. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). MOSKAUER STUNDENBUCH. [THE MOSCOW BOOK OF HOURS]. ([Gütersloh/Munich:] Coron Exclusiv Facsimile Publishing, [2007]) 195 x 140 mm. (5 1/2 x 7 3/4"). 235 leaves (in the facsimile volume). **Two volumes** (including commentary volume in German). **ONE OF 980 COPIES** (this is copy #66). Publisher's replica calf, covers richly decorated in gold in a Renaissance strapwork and foliate style, raised bands, spine panels gilt with central trefoil, all edges gilt. Housed in the original very attractive brown leather jewel case with a gilt and enamel crest on upper lid. **LAVISHLY ILLUMINATED** with more than 1,200 one- or two-line initials in colors and gold; with dozens of leaves featuring panel borders of swirling blue and gold acanthus leaves and multi-colored flowers and berries; with calendar leaves highlighted by full floral borders, the rectos with a small arch-topped miniature of the labor of the month, the versos with the zodiacal sign; and with 17 **FULL-PAGE MINIATURES ACCOMPANIED BY FULL BORDERS** of foliage and flowers inhabited by insects, snails, dogs, unicorns, and grotesques. ♦In mint condition. (See illustrations below and opposite.) **\$3,500**

This is a beautifully produced facsimile of one of the crown jewels in the collection of the Russian State Library, a 15th century Parisian Book of Hours with especially striking miniatures in the style of Van Eyck. Among these are featured the four Evangelists (Mark, unusually, painting an icon of the Virgin), the Virgin and Child with two angels, the Annunciation, Visitation, Nativity, Annunciation to the Shepherds, Presentation, Coronation of the Virgin, King David, the Garden of Gethsemane, Christ before Pilate, Pentecost, Christ and the Apostles appearing to the patron of this manuscript, and a bloody beheading of St. Barbara. The action and detail in these scenes are remarkable. In the Annunciation to the Shepherds, for example, we see, not the usual half dozen sheep with a couple of dazed keepers, but a huge flock of white and black sheep guarded by five men and one woman, gazing in shock at the Heavenly Host appearing in a gold and orange sunburst above. (One of the herders seems so rattled by



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the experience that he is swigging from a skin of wine.) The patron who commissioned this manuscript is shown in his miniature clad in armor, kneeling at a prie-dieu, his helmet topped with a unicorn's head by his side. He was likely a member of the Burgundian court, whose support for the illuminators of Paris resulted in many of the most beautiful 15th century Books of Hours. (ST12209)

254. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). DAS GEBETBUCH KARLS V. [THE PRAYER BOOK OF CHARLES V]. (Graz: Akademische Druck- und Verlagsanstalt, 1976) 161 x 90 mm. (6 1/2 x 3 3/4"). 255 leaves (in the facsimile volume). Single column, 25 lines of text in a graceful batârde hand. **Two volumes** (including commentary volume in German). Publisher's full dark green velvet, housed in original brown cloth

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folding box. With numerous decorative initials and line fillers in colors and gold, and WITH 76 ATTRACTIVE MINIATURES in gold gothic frames. ♦In mint condition. (See illustrations on p. 170.) \$1,000

This is a very pleasing facsimile of the prayer book given to Charles V, future king of Spain and Holy Roman Emperor, by his aunt and godmother, Margaret of Austria, ca. 1516. The text is in a careful Burgundian batârde done by a scribe of considerable skill, and the degree of artistry in the miniatures, which are in the Flemish style, is high, the figures being rendered realistically and sympathetically. Although the basic content of the text is not out of the ordinary, there are a number of miniatures that are especially noteworthy in their subject and/or composition. Two examples: the resurrected Christ appears to his mother in a scene that beautifully echoes the composition of the Annunciation, and in the Flight into Egypt, the Holy Family pauses to rest on their journey, the Virgin in the foreground nursing her child and looking radiant, while Joseph replenishes a water jug and the donkey grazes nearby. Margaret of Austria was the owner of an impressive library which included a number of fine illuminated manuscripts, and she would have commissioned the finest artists to execute her nephew's coming-of-age gift. (ST12205)

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Sieges, Assaults, Floods, Burnings at the Stake, All in an Imposing Pigskin Binding

255. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). SCHILLING, DIEBOLD, THE ELDER. DIE GROSSE BURGANDER CHRONIK [THE GREAT BURGUNDIAN CHRONICLE]. (Lucerne: Faksimile-Verlag, 1985) 390 x 260 mm. (15 1/2 x 10") 1035 pp. (in the facsimile volume). Two volumes (including commentary volume in German). ONE OF 980 COPIES (this is copy #1). Stately replica blindstamped pigskin, covers with multiple floral frames, small rampant lion stamped in black ink on each central panel, raised bands, brass and leather clasps. With numerous large miniatures depicting battles, sieges, assaults, floods, fires, and the burning of two unfortunates at the stake. ♦In mint condition. (See illustrations left, below left, and opposite.) \$5,000

The Great Burgundian Chronicle, also called the "Zürcher Schilling" (after Zurich, where it is kept), is the most original and thorough account from the period on the Burgundian Wars between the Swiss Confederation and Charles the Bold. It was executed around 1480 in the tradition of the Bern chronicles begun by Konrad Justinger in 1420, and it is the most comprehensive of all chronicles ever carried out by Schilling. The Great Burgundian Chronicle gives a unique



witness as the expression of a genuine patriot and does so without the heavy censorship that characterizes later, "official," versions of the text. One of the most important features of the manuscript's illustrations is the landscape in which the events take place. It hardly ever corresponds to topographic reality, but is rather based on the artist's imagination. The viewer sees the depicted scenes from above, being treated to fanciful versions of little towns, villages, and castles, all carefully inserted into a lovely (but imaginative) landscape of rolling hills. (ST12206)

256. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). DAS FEST-EPISTOLAR FRIEDRICHS DES WEISEN. [THE HOLY-DAY EPISTLES OF FREDERICK THE WISE]. (Leipzig: Edition Leipzig, 1983) 370 x 265 mm. (14 1/2 x 10 1/2"). 38 leaves (in the facsimile volume). **Two volumes** (including commentary volume in German). **ONE OF 800 COPIES** (this is #177). **STRIKING REPLICIA BINDING OF HEAVILY DECORATED BLACK VELVET** over thick beveled boards, upper cover with large inset portrait of St. Paul under glass, brass bosses in the corner depicting a pope, a cardinal, and two bishops, brass and enamel escutcheons in the center of each side, lower cover with five rounded brass bosses, both boards with four brass corner guards, two brass clasps. Housed in the original padded cardboard box. Frontispiece featuring the arms of Frederick III of Saxony, 18 pages with full floral borders and an historiated initial, and one full-page miniature showing the body of Christ held by St. John and being attended to by the Madonna, Mary Magdalene, and others, the miniature in a floral frame decorated with the arms of Saxony and angels bearing the Arma Christi. ♦In mint condition. (See illustrations right, below, on p. 172, and on back cover.) **\$1,900**



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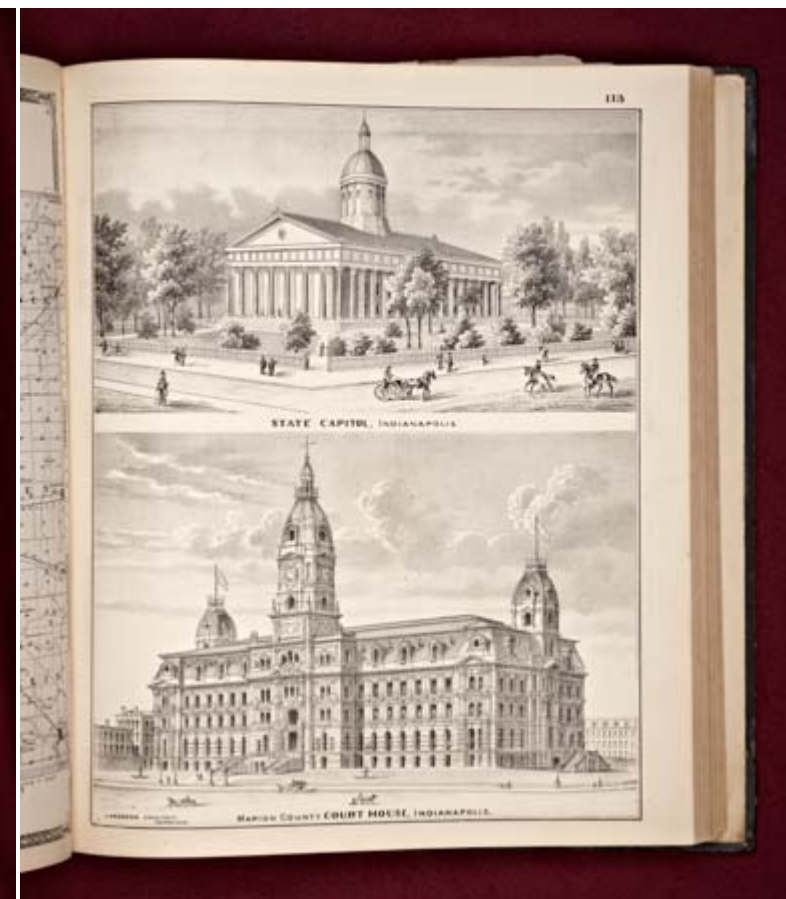
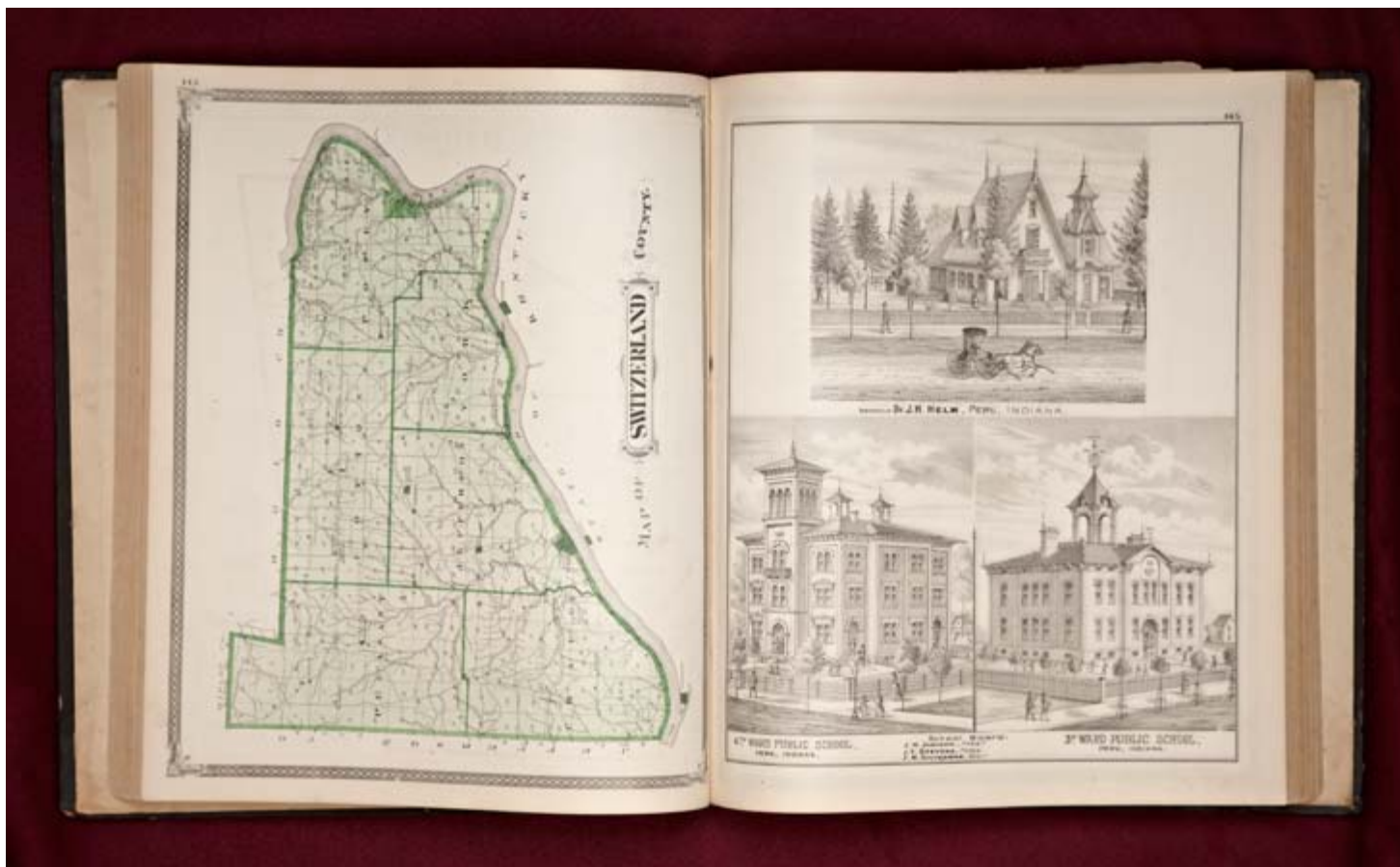
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This is a luxurious reproduction of a manuscript containing the Epistles of St. Paul appointed to be read on important feast days, the work commissioned by Frederick the Wise of Saxony in ca. 1501. There are readings for Christmas Day, the Circumcision of the Christ Child, Epiphany, the Purification of the Blessed Virgin Mary, the Annunciation, Palm Sunday, Easter Sunday, Ascension, Pentecost, Trinity Sunday, Corpus Christi, the Visitation, the Assumption of the Blessed Virgin Mary, the Nativity of the Virgin, All Saints, Presentation of the Blessed Mother, the Immaculate Conception, and the celebration of the consecration of a church. Frederick III (1463-1525), Elector of Saxony, was a devout Catholic with a special veneration for the Virgin Mary, who was nonetheless tolerant and protective of the Protestants in his domain. The large, rounded gothic script of this manuscript is especially regular, and the decoration is colorful, animated, and imaginative. (ST12202)

257. (INDIANA -ATLASES OF). ILLUSTRATED HISTORICAL ATLAS OF THE STATE OF INDIANA. (Chicago: Baskin, Forster and Co., 1876) 449 x 370 mm. (17 3/4 x 14 1/2"). 462 pp. **FIRST EDITION.** Publisher's original blindstamped brown boards, upper cover with gilt titling and state seal, corners and spine inexpertly renewed with black leather, hinges reinforced. With 58 lithographed portraits, 92 lithographed views, an illustrated title page, and 89 sheets containing 381 maps. ♦Joints and

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extremities somewhat rubbed, four small abrasions to leather on lower cover, boards a little faded in patches, last 10 leaves and rear endpaper with two vertical creases, final leaf a little soiled, another with short marginal tear, occasional thumbing or corner creases, other trivial defects, but more than simply a passable copy, the binding being sturdy, and the text and illustrations still clean and fresh. (See illustrations on pp. 173-74.) \$375

This book contains a vast amount of information on the Hoosier state in the final 50 years of the 19th century. The first half contains maps of the nation and the state, as well as more detailed maps of counties, cities, and towns. These are interspersed with lithographs of public buildings, major businesses, and the residences of prominent citizens. The text in the second half of the book begins with biographies of famous Indiana residents, and continues with detailed demographic information gathered in the 1870 census that gives a snapshot of life and death in post-Civil War Indiana. Among the not very surprising facts: consumption was by far the biggest killer, and most workers, male and female, labored in agriculture. There is a list of the patrons of this atlas, and the work concludes with a business directory. (ST11462a-315)

258. (INDIAN CAPTIVITY). DRAKE, SAMUEL G. INDIAN CAPTIVITIES, OR, LIFE IN THE WIGWAM: BEING TRUE NARRATIVES OF CAPTIVES WHO HAVE BEEN CARRIED AWAY BY THE INDIANS, FROM THE FRONTIER SETTLEMENTS OF THE U. S. FROM THE EARLIEST PERIOD TO THE PRESENT TIME. (Auburn: Derby and Miller, 1850) 200 x 125 mm. (7 7/8 x 5"). 367, [5] pp. FIRST EDITION. Publisher's green buckram, flat spine with gilt titling and a large Indian stamped in gilt on the lower half. With frontispiece, three full-page illustrations, and six vignettes in the text. Front free endpaper with pencilled ownership signature of F. D. Woodwell and ink inscription of C. H. Woodwell. Howes D-477. ♦Extremities rubbed, cloth a bit faded (with gilt not as bright as it once was), title page somewhat foxed, occasional minor foxing elsewhere, one gathering a little loose, otherwise an excellent copy, clean and fresh in the solid original binding. \$350

This collection of the stories of New England settlers taken captive by Indians is the work of self-taught historian Samuel Gardiner Drake (1798-1875), fondly remembered by booksellers and bibliophiles as the first person to open an antiquarian bookshop in the United States. Drake stresses in his introduction that he has not edited or embellished these stories; they are told in the words of the captive or by contemporary reliable witnesses. Our author had written three other books on American Indians, and was sympathetic to them as an oppressed people. Unlike other contemporary writers, he did not publish captivity accounts as sensationalism,

but rather as an anthropological study. As he states in the preface, "to observe man in his uncivilized or natural state offers an approach to a knowledge of his natural history, without which it is hardly obtained." Sensational or not, the present book appealed to the contemporary interest in early American history, and was sufficiently popular to be reprinted at least eight times. The C. H. Woodwell whose name appears on a flyleaf at the front here is very probably Charles Henry Woodwell (1828-71), co-owner of the Worcester "Gazette" and a significant name in the world of printing. A respected newspaperman who excelled as a reporter, compositor, and editor, Woodwell worked zealously for charities contributing to the welfare of Boston's printers and was a long-time member and president of the Franklin Typographical Society of Boston. (ST11462b-650)

259. (INDUSTRY - HISTORY OF). BUTTERWORTH, BENJAMIN. THE GROWTH OF INDUSTRIAL ART. (Washington: Government Printing Office, 1892) 510 x 410 mm. (20 x 16 1/8"). 2 p.l., 200 pp. Second Edition. Publisher's black cloth, (faded) gilt titling on upper cover, flat spine. WITH 200 PAGES OF ILLUSTRATIONS showing the evolution of various agricultural, industrial, or household implements. Head and tail of spine and upper corner of front cover with remnants of small paper labels; title page with library blindstamped seal and ink de-accession stamp. ♦Extremities rather rubbed, boards a bit soiled, spine with three horizontal cracks and two one-inch patches of missing cloth, cloth at head of spine fraying, occasional minor smudges, otherwise an excellent copy, the text and illustrations clean and fresh, and the binding solid despite its defects. (See illustration opposite.) \$400

First published in 1888, this is a delightful record of American inventions and ingenuity, compiled by the Commissioner of Patents, Benjamin Butterworth (1837-98). Each page contains a series of illustrations showing the development of the tool or process from its most primitive version (i.e., a hand for digging, teeth for removing a cork) through the most modern American patented device for accomplishing the task. The work covers everything from banjos to blast furnaces to fire engines to printing presses. Major industries represented are agriculture, food processing, textiles (from cotton pickers through jacquard looms), metallurgy, fishing, printing, musical instruments, tobacco processing, and woodworking. In addition to heading the patent office, Butterworth was a long-serving congressman from Indiana, a regent of the Smithsonian Institution, and a major figure in the planning of the Columbian Exposition held in Chicago in 1893. Being very large and full of interesting pictures, this book is normally subjected to avid use and consequently found as wreckage. (ST11462a-316)



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260. IRVING, WASHINGTON. LIFE OF GEORGE WASHINGTON. (New York: G. P. Putnam, 1860) 235 x 149 mm. (9 1/4 x 5 7/8"). With pp. 513-18 repeated at the end of volume II. **Five volumes.** Pleasant contemporary butterscotch-colored half calf, raised bands, spines attractively gilt in compartments with a frame composed of entwined scrolls and drawer handle ornaments and a large central fleuron, each spine with one black and one green morocco label, marbled boards, edges, and endpapers. With seven engraved portraits (one of Mrs. Washington), two engraved vignettes, and 15 maps, three of them double-page. ♦ Boards a bit chafed, extremities a little worn (three not very noticeable short cracks at top of volume V), small abrasions here and there, gilt just slightly dulled, but the bindings solid, generally well preserved, and still attractive. Marginal stain of no great consequence on two pages in Table of Contents of volume I, otherwise excellent internally, the text quite clean, fresh, and smooth. (See illustration below.) **\$450**

This life of Irving's ideal hero was the author's last work, published in parts from 1855 to 1859. According to the ANB, it was "elaborately researched and agonizingly completed as [Irving's] health failed," with the last volume released just shortly before the author died.

Despite its being nearly 2,500 pages long and packed with detail, Irving intended it to be read by both scholars and the general public, and the text reads more like one of his novels than a history book. The author paints a portrait of the first president as "a country gentleman, a soldier, and a republican, motivated by civic virtue as well as a sense of noblesse oblige," who "served his country disinterestedly." ANB further observes that "Irving went to great lengths to make him a less remote, less glacial figure." (ST11462a-111)

A Rare Book To Begin with, and Much Rarer, as here, in Original Boards

261. [IRVING, WASHINGTON]. "GEOFFREY CRAYON," Pseudonym. **TALES OF A TRAVELLER.** (London: John Murray, 1824) 231 x 141 mm. (9 1/8 x 5 5/8"). **Two volumes.** FIRST EDITION, with five items not included in the later First American Edition. PUBLISHER'S BLUE PAPER BOARDS, PAPER LABELS ON SPINE, EDGES UNTRIMMED (recently resewn and rebacked, using the original backstrips). In a blue cloth chemise and inside a matching (slightly rubbed and soiled) slipcase, its black morocco-backed spine designed to appear on the shelf as



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amiable and fluent style, earned international recognition; partly because they were often set in foreign locales, they formed one of the first literary bridges established between the Old and New Worlds. "Tales" is not a common book: ABPC records five copies since 1975 (just one this century), with a single copy being in publisher's boards (no copy of the first American edition of 1824 has appeared at auction since at least 1975). (ST12013)

262. JACKSON, CATHERINE HANNAH CHARLOTTE, LADY. LADY JACKSON'S WORKS [ON FRENCH HISTORY]. (London: The Grolier Society, [ca. 1899]) 229 x 152 mm. (9 x 6"). **14 volumes.** "Edition Artistique." "ONE OF 150 COPIES FOR ENGLAND AND AMERICA." EXTREMELY PLEASING CRIMSON CRUSHED THREE-QUARTER MOROCCO, ATTRACTIVELY GILT AND INLAID, marbled sides and endpapers, raised bands, spines with gilt ruled compartments featuring floral ornaments at corners connected by scalloped stippling along each of the four sides and with an inlaid olive morocco flower as a centerpiece, top edge gilt, other edges rough trimmed, 10 OF THE VOLUMES ENTIRELY UNOPENED (and two others largely so). With 164 plates, including 82 images, each in two states, usually in black and white on different paper stock, but with 28 of the plates (14 of them frontispieces) in color. (Lacking two illustrations called for from the plate list in "Valois" volume.) Titles printed partly in yellow and blue-green. ♦ One volume with small notch out of the bottom of a group of 10 consecutive leaves, but A REMARKABLY WELL-PRESERVED COPY IN QUITE ATTRACTIVE, VERY BRIGHT BINDINGS, without anything beyond the trivial in terms of wear to the leather or signs of use to the (mostly unopened) text. (See illustration opposite.) **\$1,500**

two volumes with raised bands and gilt titling. Front pastedowns with engraved book label from which the name has been removed. BAL 10115, variant B (with notice). ♦ Corners worn, boards slightly soiled, but the original temporary bindings expertly restored now and extremely pleasing. Very faint offsetting here and there, just the most trivial isolated soiling, otherwise A FINE COPY INTERNALLY, the leaves especially fresh and clean, and the margins inordinately ample. (See illustration above.) **\$2,400**

This is a very desirable copy in original boards of the sequel to Irving's very popular "Sketch Book of Geoffrey Crayon," and a book Day says was the author's own favorite of his fictional works. Its stories are divided into four parts: "Strange Stories by a Nervous Gentleman," "Buckthorne and His Friends," "The Italian Banditti," and "The Money Diggers." The London edition contains a preface "To the Reader" and four stories—"The Adventure of the German Student," "The Belated Travellers," "Notoriety," and "A Practical Philosopher"—that did not appear in the American version until the 1825 second edition. Although a success with the public, the work was not well received by critics, and Irving's disappointment with the reviews spurred him to go to Spain, where he spent three and a half years, during which time he turned from writing fiction to producing history and biography. Modern critics have been kinder to the "Tales," with Day praising the "unduly neglected" "Devil and Tom Walker," a Faustian story set in New England and the inspiration for Stephen Vincent Benét's "The Devil and Daniel Webster." Although born to struggling immigrant parents in New York City, Irving (1783-1859) became a sophisticated citizen of the world, first as a traveller in England, France, and Germany and later as a political appointee, serving in the American legations in London and Madrid. His writings, accomplished in an

This lovely set contains seven works on French history, each in two volumes, covering the period 1514-1848. The books include "The Court of France in the 16th Century," "The Last of the Valois," "The First of the Bourbons," "Old Paris," "The Old Regime," "The French Court and Society: Reign of Louis XVI and First Empire," and "The Court of the Tuileries." The author of several popular works on French society, Jackson (d. 1891) was the second wife of the British diplomat, Sir George Jackson, whose diaries and letters she edited after his death. Even though this set is in three-quarter, not full, morocco, it looks beautiful on the shelf, particularly given its unusually fine state of preservation. (ST11462a-007)

263. JAMES, HENRY. THE REVERBERATOR. (London and New York: Macmillan and Co., 1888) 184 x 127 mm. (7 1/4 x 5"). 2 p.l., 229, [1] pp. Second edition, American issue. Publisher's original blue cloth with gilt titling and decoration. Half title with ink ownership inscription, "Kate D. Wilson, Jan. 26th, 189[0]." Front pastedown with bookplate inscribed "Capt. James Hart, Baltimore, 26 Feb. [19]46." BAL 10583; Edel A-31b. ♦ Spine slightly rolled, tiny



▲ 262

▼ 245, 260



snag at top of backstrip and one at bottom, light rubbing to small portions of the joints and extremities, but still a nearly fine copy, the cloth and gilt especially bright, the hinges solid, and the text with virtually no signs of use. \$250

Like many of James' novels, *"The Reverberator"* chronicles the adventures and misadventures of American innocents abroad. It opens with the visit to Paris of two young sisters who give an unfortunately forthright interview to a reporter working for "The Reverberator." The novel is one of the author's lighter works, with plenty of romance thrown in, and it is easy to read, unlike the difficult, if rewarding, novels of his later period. Henry James (1843-1916) is one of the greatest of American writers, and his literary techniques continue to be influential. Born in New York, the son of a theologian and brother of the well-known philosopher William James, he was educated at Harvard and in Europe. The interplay of American and European values and attitudes is the theme of many of his complex and thoughtful novels. He eventually settled in London, where he became a British citizen shortly before his death. (ST10363)

264. JAMESON, MRS. [ANNA BROWNELL (MURPHY)]. MEMOIRS OF EARLY ITALIAN PAINTERS AND OF THE PROGRESS OF PAINTING IN ITALY. (London: John Murray, 1880) 187 x 124 mm. (7 3/8 x 4 7/8"). xix, [i], 328 pp. "New Edition." Simple but fine dark brown crushed morocco in the Jansenist style for C. E. Lauriat Co. of Boston (stamp-signed on verso of front free endpaper), raised bands, densely gilt turn-ins, marbled endpapers, all edges gilt. With 58 portraits of Italian artists. ♦ Isolated faint smudges, otherwise A VERY FINE COPY, quite clean, fresh, and bright, in an unworn and remarkably lustrous binding. (See illustration opposite.) \$150

This is an attractively bound series of short biographies of Italian artists of the 13th through the 16th centuries by Jameson (1794-1860), a charming, popular, and persistent authoress who wrote mostly on art and art history and who had numerous prominent friends, including Byron. Jameson also wrote about, and had a determined interest in furthering, the state of women and of the underprivileged. (ST12177-4)

265. (JENSON, NICOLAS). THE LAST WILL AND TESTAMENT OF THE LATE NICOLAS JENSON. (Chicago: Ludlow Typography Company, November 1928) 299 x 203 mm. (11 3/4 x 8"). 15, [1] pp. Translated from the Latin by Pierce Butler of the Newberry Library. Publisher's original cream-colored paper boards, embossed to resemble a 15th century binding. In the original blue buckram dust jacket. ♦ Faint spot of foxing to upper board, one leaf with short tear at head edge, otherwise a very fine copy in close to original condition. \$125

This copy of the will of famed Venetian printer Nicolas Jenson (1420-80) was printed in Ernst Detterer's "Nicolas Jenson" typeface, designed to replicate as closely as possible Jenson's original roman font. Detterer studied calligraphy with Edward Johnston, and taught printing history and typography at the Art Institute of Chicago, where he founded the Printing Arts Department. His "Nicolas Jenson" type was designed in 1923, and he and his former pupil R. Hunter Middleton expanded it into the type family "Eusebius" in 1941. In addition to the expected bequeathings of ducats to various churches and other worthy institutions, the will contains intriguing paragraphs where Jenson discusses the disposal of property from his workshop and the printer colleagues who were important to him at the time the will was composed. (ST10242)

266. JESSE, JOHN HENEAGE. SIX WORKS ON ENGLISH HISTORY, INCLUDING ROYAL MEMOIRS. (Boston: Printed for Francis A. Niccolls & Co., [1901]) 225 x 149 mm. (8 7/8 x 5 7/8"). 22 volumes. ONE OF 100 COPIES of the "Edition des Amateurs" (this is copy #27). Rich contemporary red crushed morocco, covers with single blind ruled border, raised bands, gilt titling on spine, turn-ins densely gilt with multiple decorative rolls, brown and gold silk millefleurs endleaves, top edges gilt, other edges rough trimmed. ILLUSTRATED WITH 336 PLATES (comprising 168 plates, each in two states, the second being printed on Japon), all with captioned tissue guards. Large Paper Copies. Title page with ink ownership inscription of Hyman Friedman. ♦ Spines with faint overall variation in depth of red (three spines with a few small areas of uneven darkening), leather with a handful of minor nicks and a hint of soiling, one plate slightly loose (but still attached), other trivial imperfections, but quite an attractive collection, the Jansenist bindings not lavishly adorned, but entirely tight and lustrous, and the text uniformly fresh, clean, and bright, with few signs of use. \$1,250

This is a pleasing group of volumes from strictly limited high quality printings of popular accounts of English history, works largely devoted to gossip and amusing anecdotes about life and characters at court. According to DNB, his accounts of "royalty, courts, and romantic, often lost, causes" were not taken very seriously by other historians, but Jesse (1809-74) was acknowledged even by his critics for his "conscientiousness" in consulting and quoting the appropriate materials. Britannica notes that "his numerous historical works are written with vivacity and interest, and, in their own style, are an important contribution to the history of England." Our group includes: "Memoirs of the Court of England during the Reign of the Stuarts, including the Protectorate" (six volumes); "Memoirs of the Court of England from the Revolution in 1688 to the Death of George II" (four volumes); "Memoirs of the Life and



▲ 268, 273 ▶ 264, 267, 274

Reign of King George III" (five volumes); "Memoirs of King Richard III and Some of his Contemporaries" (one volume); "George Selwyn and his Contemporaries" (four volumes) and "Memoirs of Celebrated Etonians" (two volumes). It seems as if our 22 volumes were published as part of a set containing eight additional volumes (including "Memoirs of the Pretenders and Their Adherents," "Historical and Literary Memorials of the City of London," and "Memoirs of the City of London and its Celebrities"). The small press run of this "Editions des Amateurs" has always made volumes from it scarce, and they seem to be quite rare in the marketplace now. (ST11462a-214a)

267. (JOAN OF ARC). [IRELAND, WILLIAM HENRY]. MEMOIRS OF JEANNE D'ARC, SURNAMED LA PUCELLE D'ORLEANS; WITH THE HISTORY OF HER TIMES. (London: Robert Triphook, 1824) 240 x 150 mm. (9 1/2 x 6"). Two volumes bound in four. Pleasing 19th century dark blue three-quarter morocco, flat spines decorated in gilt and inlaid with four tan fleurs-de-lys, marbled sides and endpapers, top edges gilt. WITH 27 PLATES, including the five called for (one a double-page map, another a folding color scene), and EXTRA-ILLUSTRATED with 22 plates, four of them in color. A Large Paper Copy. Front flyleaf with the signature of Charles G. Dill dated 31 May 1909. ♦ Joints and extremities a with a hint of rubbing (but well masked with dye), small chip out of one spine top, backstrips lightly sunned, but the pretty bindings solid and with no serious condition issues. Flyleaves and final leaf in each volume somewhat browned (one opening with a small portion of the pages similarly browned from a laid-in acidic object), variable offsetting from the plates (perhaps a dozen rather noticeably offset), intermittent spotted foxing (isolated leaves more heavily foxed); not without problems internally, but the text still fresh, without many signs of use, and printed within vast margins. (See illustration above.) \$850

This is a well-printed, well-illustrated, and attractively bound biography of one of the most famous women in French history, this account being written at a time



when public sentiment was beginning to grow for her canonization. Our anonymous author, William Henry Ireland (1777-1835), produced a considerable number of significant works, but he will always be known as the famous Shakespearean forger. The son of artist Samuel Ireland, whose books of English "Picturesque Views" were quite successful, young Ireland in 1794 forged his first Shakespearean document, a dedicatory letter that he penned on the flyleaf of an old book and that he claimed to be in the bard's own hand. Encouraged by his trusting father, the lad created more Shakespeariana, until he finally fabricated a play, "Vortigern and Rowena," which was staged at Drury Lane Theatre, and which was so flat and unlike Shakespeare that it was laughed off the stage. In 1805 Ireland blithely published the story of his forgeries, of which he always remained perversely proud. His notorious literary debut did not deter him from becoming a prolific writer of poetry, novels, and works of history like the present substantial work. The additional illustrations here include a number of depictions of the Maid of Orleans, portraits of other important historical figures, and scenes of the area where her story took place. The book seems to be unusually rare in the marketplace. (ST12177-10)

268. JOHNSON, SAMUEL. THE HISTORY OF RASSELAS, PRINCE OF ABYSSINIA. (London: Printed by C. Whittingham for Longman et al., 1806) 163 x 100 mm. (6 3/8 x 3 7/8"). viii, 192 pp. VERY ATTRACTIVE CONTEMPORARY DICED CALF, covers framed by three plain and decorative gilt rules, flat spine divided into panels by wide black and thin gilt rules, three panels with gilt floral centerpiece, two with gilt titling, marbled endpapers. With frontispiece portrait and five engraved plates depicting scenes from the work. Front pastedown with armorial bookplate of Sarah Phillott. ♦ Barely perceptible short crack at top of front joint, a hint of soil to covers, faint offsetting from plates, other trivial imperfections, but QUITE AN EXCELLENT CONTEMPORARY COPY, the binding lustrous and scarcely worn, and the text especially fresh, clean, and bright. (See illustration above.) \$250

This is a very pretty copy of an early 19th century edition from a major publisher of the Johnson work that was most thoroughly translated and disseminated during his lifetime. Written in the evenings of a single week in 1759 to help pay for the funeral of Johnson's mother, this is 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. (ST11870)

269. JOHNSON, SAMUEL. LIVES OF THE POETS. (New York: Charles Scribner's Sons, [1896]) 175 x 114 mm. (6 7/8 x 4 1/2"). **Six volumes.** With notes and introduction by Arthur Waugh. Pleasing contemporary scarlet three-quarter morocco over marbled boards, flat spines adorned with gilt flowering vine, gilt titling, marbled endpapers, top edges gilt. ENTIRELY UNOPENED. With 24 engraved portraits of the author and the poets profiled, tissue guards. ♦ Joints and edges with significant rubbing (but no cracks), backstrips sunned toward dark red, one spine with several abrasions and darkened where these are refurbished, leather a little soiled; not as pretty as it once was, but all the volumes entirely sound, and the text obviously with no signs of use (because unopened). \$175

This is a modern edition from a major publisher, complete with two dozen portraits, of a central work in the Johnson canon. Though it is the simplest in style and expression of all his literary works, the "Lives" abounds in anecdotes and reminiscences which build rich and elaborate memoirs, many of these taken from Johnson's memory. Meant to comprise concise biographical prefaces to the works of each author, it was much fuller in fruition than in conception, consuming Johnson for four years; it also gave rise to much controversy, especially regarding his not very flattering chapters on Milton and Gray. Johnson welded biography, analysis, and criticism into a meaningful revelation of character and thought, and the set stands as a masterpiece by the first figure in English literature to achieve major stature through scholarship and criticism. (Courtney-Smith) (ST11462a-113)

In Extraordinarily Handsome Ornate Morocco, and Unusual with Both Johnson's Works and Boswell's Life

270. JOHNSON, SAMUEL. THE WORKS OF SAMUEL JOHNSON, LL.D. [with] BOSWELL, JAMES. LIFE OF JOHNSON. (Oxford: Printed for William Pickering, London; and Talboys and Wheeler, Oxford, 1825-26) 250 x 155 mm. (9 7/8 x 6"). **15 volumes.** Edited by Francis Pearson Walesby. VERY HANDSOME MID-19TH CENTURY MAROON PEBBLE-GRAIN MOROCCO, LAVISHLY GILT, covers with an intricate frame comprised of three blind and six gilt fillets, the latter flanking an elegant string of gilt floral sprays,

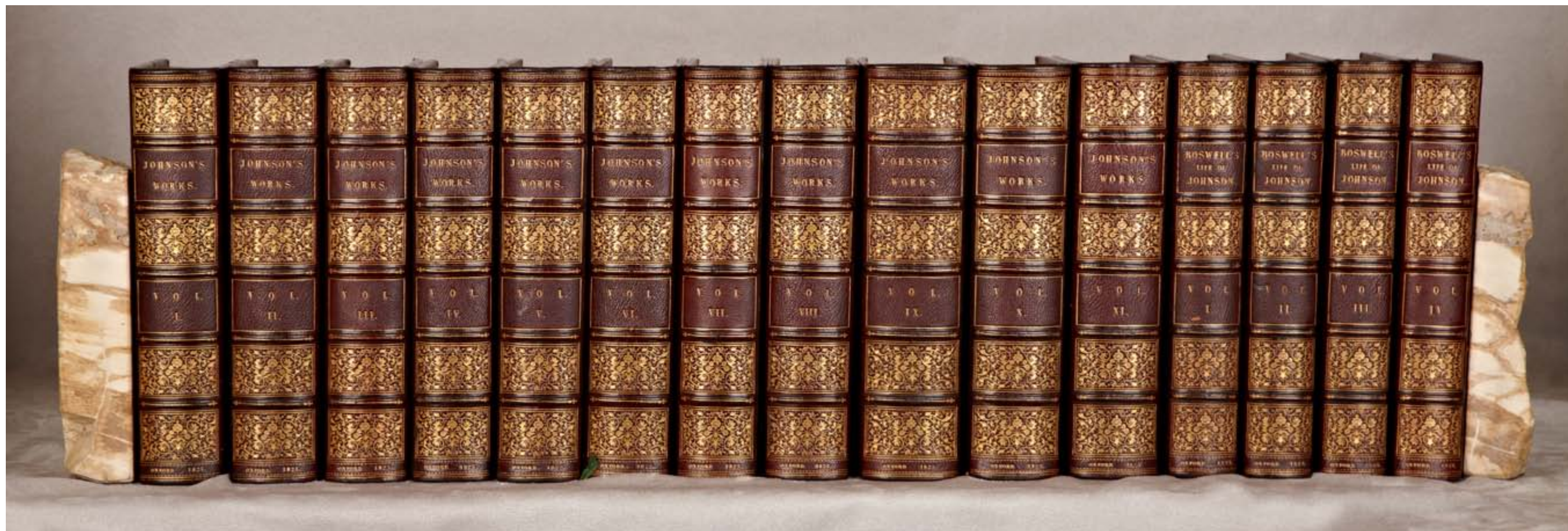
mandorlas, coils, and rosette cornerpieces, the large central panel further defined by ornamental cornerpieces connected by a gilt rule; spines lavishly gilt in compartments with central floral bouquet surrounded by swirling vines, leaves, and many small tools, turn-ins with triple gilt fillet, marbled endpapers, all edges gilt. With frontispiece portraits of Johnson and Boswell and three folding facsimiles of Johnson's writing. A Large Paper Copy. "Works": Courtney & Smith, pp. 166-67; Fleeman 87.3W/22a (vols. I-IX) and 87.3W/1.2/1a (vols. X-XI); Keynes, p. 62; Brunet III, 551; Graesse III, 471; Lowndes II, 1217-18. "Life": Keynes, p. 43; Pottle 90. ♦ Just a hint of rubbing to extremities, but the remarkably pleasing bindings essentially unworn and extremely lustrous. Two leaves with small closed tears, perhaps half a dozen pages per volume with a pinpoint fox mark in the margin, one page with a small stain, but a beautiful copy internally, unusually clean, fresh, and smooth, and with expansive margins. AN ESPECIALLY ATTRACTIVE SET. (See illustrations below and on back cover.) \$4,800

Keynes says that our 11-volume edition of Johnson and the four-volume Boswell's Johnson deserve "special merit," and Brunet calls the collection of Johnson's works "one of the best, and the most complete to this time." Although William Pickering began his legendary publishing career in 1820, it wasn't until 1825, after a move to larger premises, that he began to produce substantial numbers of high quality editions. In the latter year, Pickering began his association with the Oxford firm of Talboys and

Wheeler, and with this association began the series of books known collectively as the Oxford English Classics. According to Keynes, "these handsome volumes were produced at the printing offices of the Oxford partners, but their general design shows clear signs of Pickering's predominating influence. The books are large octavos, well printed on ribbed paper with a fine Oxford device on the title pages." Our Large Paper Copy has stately margins that complement the luxurious bindings, pleasing to the eye and to the touch. The editor, Francis Pearson Walesby (1798-1858), was an Oxford professor. Although the title page of the first volume announces that the set will consist of nine volumes, a 10th and 11th were added, containing "Parliamentary Debates." These are Parliamentary reports which Johnson began to make at the age of 32 for the "Gentleman's Magazine." Our extravagantly decorated bindings are unsigned but very much in the style of the best work to come from Hayday (about whom, see item #46, above). (ST12344)

271. JOHNSON, SAMUEL - FACSIMILE PUBLICATION. A DICTIONARY OF THE ENGLISH LANGUAGE. (Harlow, Essex: Longman, 1990) 414 x 262 mm. (16 1/4 x 10 1/4"). **Two volumes.** Publisher's maroon leatherette, covers with gilt fillet border, raised bands, spines gilt in single-ruled compartments with floral cornerpieces, each spine with a green morocco label. In a (slightly scuffed) dark red buckram slipcase with paper labels on the sides. ♦ In near mint condition. (See illustration on p. 183.) \$450

▶ 270



▶ 336
271

This is an agreeable facsimile of Johnson's landmark achievement, published by one of the five firms that jointly issued the original edition in 1755. Longman, which bills itself as "The Oldest English Dictionary Publisher in the World," used a copy of the first printing in its archives to create this faithful reproduction. In addition to the dictionary itself, the set also includes a facsimile of "The Plan of a Dictionary of the English Language" by Samuel Johnson and a 16-page booklet containing two introductory essays: "The Genesis of Johnson's Dictionary" by Dr. David Fleeman and "The Lexicographic Achievement of Johnson" by Dr. Brian O'Kill. The most important dictionary in English, Johnson's was a monumental undertaking for one man (he wrote all of the definitions), and, in light of this, it is an appropriately imposing physical object. The Johnson dictionary was the first in English to employ illustrative quotations, the first genuinely descriptive (rather than proscriptive) dictionary, the first to codify the spelling of words, and the first dictionary to contain anything like analytical, comprehensive definitions for words with many shades of meaning. Webster said that "Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics." The present item is a useful alternative to the first edition, a well-preserved copy of which cannot now be had for less than \$20,000. (ST11462a-329)

272. JOHNSON, SAMUEL. *THE LETTERS . . . WITH MRS. THRALE'S GENUINE LETTERS TO HIM*. (Oxford: Clarendon Press, 1952) 229 x 152 mm. (9 x 6"). **Three volumes.** Collected and edited by R. W. Chapman. Original cloth and dust jackets. Folding frontispiece facsimile in Volume I. Owner's signature of Anthony Lister on front flyleaf in each volume. ♦Dust jackets with slightly darkened spines, a few short tears, and minor soiling, otherwise quite a fine set of this classic edition. \$200 (ST6583b)

273. (JOHNSON, SAMUEL). [KNIGHT, ELLIS CORNELIA]. *DINARBAS; A TALE: BEING A CONTINUATION OF "RASSELAS, PRINCE OF ABISSINIA."* (London: Printed by Luke Hanford for T. Caldwell, Jun. and W. Davies, 1800) 178 x 108 mm. (7 x 4 1/4"). xii, 309 pp., [1] leaf (ads). Fourth Edition. VERY ATTRACTIVE CONTEMPORARY FLAMED CALF, flat spine gilt in panels formed by double rules and decorative rolls and featuring an oval centerpiece encircling a four-pointed star with roundel center, crimson morocco label. Front pastedown with bookplate of Franz Pollack Parnau. Courtney & Smith, p. 94. ♦Extremities and joints a bit flaked, occasional very minor foxing and offsetting, but AN EXCELLENT COPY, the attractive original binding completely sound, with boards lustrous, and especially clean, smooth, and fresh internally. (See illustration on p. 180.) \$175



▲ 277, 276, 275

Johnson's "Rasselas" (see item #268) is written in such a way as to allow for a continuation, something that the author had actually contemplated as a way of arranging a marriage and a permanently happy ending for his hero. The present pleasing little volume contains such a continuation, written, not by Johnson, but by Ellis Cornelia Knight. A friend of Sir Joshua Reynolds' sister, Knight (1757-1837) studied classics and European languages, and after her mother's death, was placed under Lady Hamilton's care. She became a companion to Queen Charlotte in 1805, but left to assume a similar position with the Princess Charlotte in 1813, giving great offence to the queen. When Knight supported the princess in her refusal to marry the Prince of Orange, the queen dismissed her; thereafter, Knight spent much of the rest of her life travelling in socially fashionable circles on the continent. She produced a number of minor works, an autobiography, and "Dinarbas" (first printed in 1790), which was republished a number of times as a companion piece to "Rasselas." (ST10389)

274. (JOHNSON, SAMUEL). *JOHNSON'S ENGLAND*. (Oxford: Clarendon Press, 1933) 233 x 152 mm. (9 1/4 x 6"). **Two volumes.** Edited by A. S. Turberville. FIRST EDITION. Pleasing contemporary deep blue crushed three-quarter morocco, gilt-decorated raised bands flanked by gilt rules, spine panels with central gilt fleuron, marbled endpapers, top edges gilt, other edges rough trimmed. With a map and 129 monochrome photographic plates. ♦Spines lightly sunned to blue-gray, one board with two small white spots to cloth, two corners just slightly bumped, one short closed tear to one leaf, otherwise a fine copy, fresh, clean, and bright internally, in unworn attractive bindings. (See illustration on p. 180.) \$225

This nicely bound set contains essays by leading authorities describing all aspects of life in England during the Age of Johnson, which the editor defines as roughly 1737 to 1794. The various chapters discuss the

church; the navy; the army; exploration and discovery; travel and communications; London; town-life in the provinces; industry and trade; agriculture and rural life; poverty, crime and philanthropy; manners, meals and domestic pastimes; sports and games; costume; taste; painting and engraving; sculpture; architecture and the garden; interiors; drama and theater; music; education; science; medicine; the law and lawyers; authors and booksellers; and newspapers. Reproductions of paintings and engravings as well as photographs of 18th century homes and furnishings help bring the period to life. This item is easy to find, but not so easily obtained in pleasing bindings like the ones here. (ST12174-1)

275. JOYCE, JAMES. *ANNA LIVIA PLURABELLE*. (New York: Crosby Gaige, 1928) 180 x 120 mm. (7 1/8 x 4 3/4"). 2 p.l. (blank), xviii, [ii], 60, [1] pp., [1] leaf (blank). FIRST EDITION. ONE OF 800 COPIES, SIGNED BY JOYCE. (This is copy #195.) Original publisher's brown cloth stamped in blind and gilt. Slocum & Cahoon A-32. ♦AN EXTREMELY FINE COPY, especially fresh and clean inside and out, and without even a trivial imperfection. (See illustration left.) \$4,250

This is one of the few affordable signed, limited Joyce items, an excerpt from "Finnegans Wake" that appeared more than 10 years before the novel itself was published in 1939. It bears the name of the narrative's heroine, Anna Livia Plurabelle, who serves, in her symbolic representation of rivers, as the "Great Mother" archetype. Written in Joyce's stream of consciousness style, making much use of literary allusions and devices and often using portmanteau words invented by Joyce, "Finnegans Wake" is, in Day's words, "bewilderingly difficult." Still, as the Oxford Companion points out, "in spite of its obscurity it contains passages of great lyrical beauty." That fact is evident from the present work, of which Day says, "while much of Joyce's language seems a dismaying conundrum, his new tongue can produce some of the most mellifluous phrasing in English. The 'Anna Livia Plurabelle' passage, frequently anthologized as poetry, starts from the Liffey River of Dublin to soar ecstatically in the life force represented by all the rivers of the world." This is not a rare book, but one will not find a copy in better condition than the present one. (CAH1223)

276. JOYCE, JAMES. *CHAMBER MUSIC*. (London: Elkin Mathews, [1907]) 164 x 108 mm. (6 3/8 x 4 1/4"). [20] leaves. FIRST EDITION (variant "C") OF JOYCE'S FIRST BOOK. Original green cloth, gilt titling on front cover and spine. In supplied green linen dust jacket. Woodcut border on title. Slocum & Cahoon 3. ♦Just a tiny hint of wear at corners and spine ends, three very short fore-edge tears to free endpapers, otherwise AN EXTREMELY FINE COPY, entirely clean and bright inside and out. (See illustration above.) \$2,500

This set of 36 youthful lyrical poems, showing the influence of both the Elizabethans and the French poets of the late 19th century, is the first work of any length published by Joyce. It was preceded only by two broadsides, one of which no longer exists. Even though the work had the endorsement of Arthur Symons, who befriended Joyce

when he came to London in 1902, both Grant Richards and Constable refused it before Elkin Mathews was prevailed upon to issue the book. According to Gorman, the press run was 509 copies. Our third variant can be identified by the thin wove transparent endpapers and by the poorly centered poems in signature C. According to Slocum & Cahoon, the priority of the second and third variants is undetermined. (CAH1217)

277. JOYCE, JAMES. **COLLECTED POEMS.** (New York: The Black Sun Press, 1936) 170 x 114 mm. (6 3/4 x 4 1/2"). lxx, [i] pp. FIRST EDITION. ONE OF 800 COPIES (this is copy #166). Publisher's cream-colored paper boards, covers printed in blue with a floral frame enclosing a central panel of alternating rows of fleurons, blue titling on flat spine. Frontispiece portrait of the author by Augustus Johns. Printed in dark blue. Slocum & Cahoon A-44. ♦Spine slightly sunned to a creamier color, light soiling along the bottom inch of the back cover, one small, faint spot to the margin of one page, otherwise very fine—clean and bright inside and out. (See illustration on p. 184.) \$1,250

This collection contains "Chamber Music," "Pomes Penyeach," and the first printing of "Ecce Puer." It was designed and printed under the supervision of Caresse Crosby (see item #286), who had left Paris for her native New York and brought her private press with her. The typeface is a striking and elegant italic with elongated ascenders. Ransom notes that Black Sun Press made a point of including fine illustrations in their books, and Johns' portrait here is one of the best of Joyce. (CAH1218)

278. JOYCE, JAMES. (CRITERION MISCELLANIES). **TWO CRITERION MISCELLANY PUBLICATIONS, OFFERED TOGETHER: ANNA LIVIA PLURABELLE. FRAGMENT OF WORK IN PROGRESS. [and] HAVETH CHILDERS EVERYWHERE. FRAGMENT OF WORK IN PROGRESS.** (London: Faber & Faber, 1932; 1931) 195 x 131 mm. (7 3/4 x 5 1/8"); 200 x 133 mm. (7 7/8 x 5 1/8"). 32 pp.; 36 pp. First work: First English Edition, Fourth Impression. "Criterion Miscellany No. 15." Second work: First English Edition. "Criterion Miscellany No. 26." First work: original stiff card inside publisher's printed paper wraps, (fragmentary) dust jacket (not mentioned by Slocum & Cahoon). Second work: original stiff card, publisher's(?) dust jacket, the whole anchored inside a green flexible suede binding with blue cloth label on front cover. Slocum & Cahoon A-33; A-42. ♦Back panel of "Anna" dust jacket lacking (front panel with large chip missing at upper inner corner), otherwise fine. "Haveth" jacket folds reinforced on verso, front fold of jacket mostly split, rear fold with short tear at head, front panel rather soiled, suede binding a bit faded and soiled. Text of both items fine. \$250

These are two of the most important publications in the "Criterion Miscellany" series, a group of 43 booklets published from 1929-35 containing short works by such authors, in addition to Joyce, as D. H. Lawrence, T. S. Eliot, H. G. Wells, H. M. Tomlinson, and others. For content of these two pamphlets, see items #275 and #282. (CAH1224)

279. JOYCE, JAMES. **DUBLINERS.** ((London: Grant Richards, [1914]) 197 x 130 mm. (7 1/4 x 5"). 278 pp. FIRST EDITION. One of 746 copies printed for Richards (504 copies were printed for Huebsch in America, for a total of 1,250). Original dark red cloth, gilt lettering on spine and front cover. In a recent maroon cloth folding box. Slocum and Cahoon A-8. ♦Spine faintly and uniformly darkened (covers with a hint of fading at edges), barely perceptible cocking to the binding, a small dent to fore edge of front board (and one even smaller at bottom edge), perhaps two dozen pages with a dot of foxing, but an excellent copy of a book difficult to find in fine condition, clean and fresh inside and out. (See illustrations opposite and on front cover.) \$18,000

This is an excellent copy of Joyce's first work of fiction, comprising 15 short stories, including most notably the title tale, "The Dead," and "Araby." The collection was initially submitted to Richards in 1905, after which two attempts to publish it were thwarted by censorship before our first edition appeared in 1914. According to Day, Joyce "intended 'to betray the soul of that hemiplegia or paralysis which many consider a city'; the paralysis is intellectual, moral, and spiritual." The work "is militantly opposed to the contemporary Celtic Renaissance. To the dreamy or patriotic effusions of his fellow Irishmen, Joyce countered with uncompromising depictions of the Irish decay, banality, and tawdriness." (CAH1207)

280. JOYCE, JAMES. **EXILES. A PLAY IN THREE ACTS.** (New York: B. W. Huebsch, 1918) 199 x 128 mm. (7 5/8 x 5"). 3 p.l., 154 pp. FIRST EDITION (see below). Publisher's gray paper boards backed with green buckram, title blindstamped on front cover, gilt titling on spine. Original pale yellow dust jacket printed in black. Front pastedown with bookplate of John Quinn; front free endpaper with (magazine?) photograph of Joyce tipped on. Slocum & Cahoon A-15. ♦Three short, brown marks to rear cover, otherwise the volume very fine in a somewhat soiled dust jacket that is slightly torn, chipped, and frayed at edges (and with a small hole in the middle of the spine). (See illustration opposite.) \$2,500

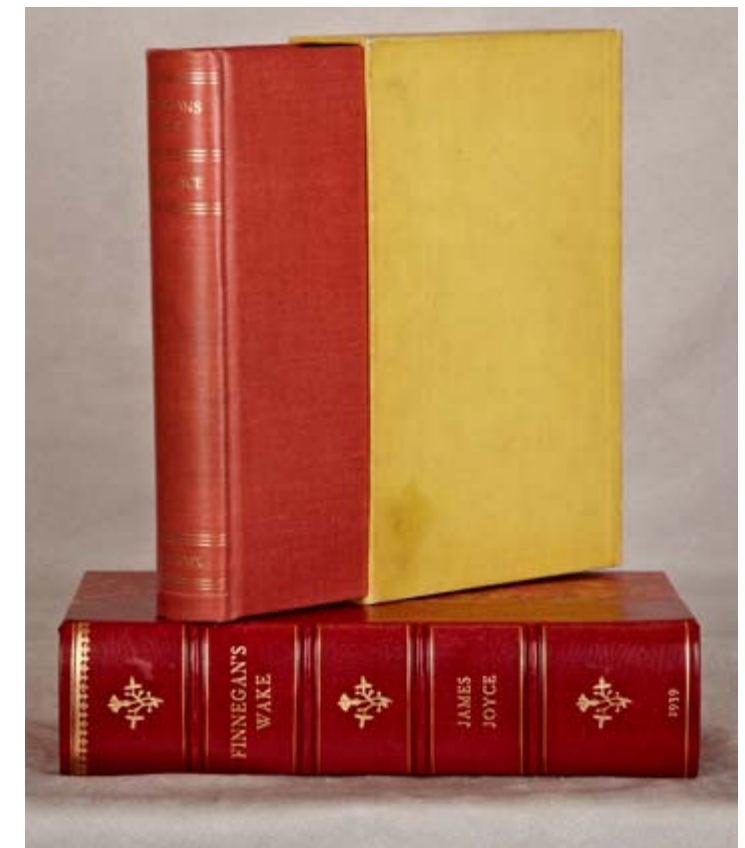
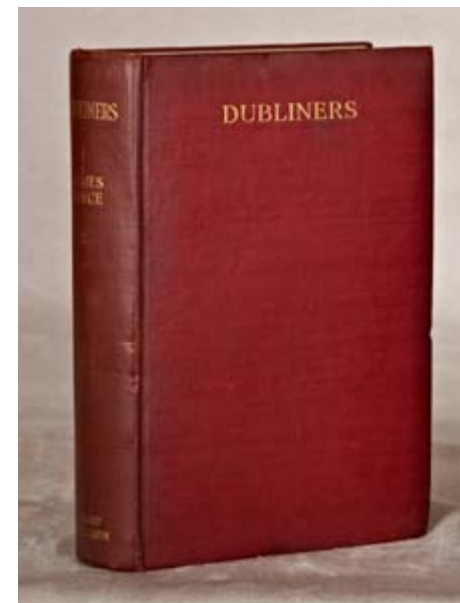
The American and English editions of Joyce's only play were issued on the same day and were not terribly well received. Bernard Shaw dismissed it as "obscure," and the American publisher complained that it had sold only 388 copies by October, 1921—not enough to cover the author's advance. Partly as a result of this, our edition is one of the rarer Joyce items, and even more so in the dust jacket. (CAH1219)

281. JOYCE, JAMES **FINNEGANS WAKE.** (London; Faber & Faber; New York: Viking Press, 1939) 260 x 170 mm. (10 1/4 x 6 3/4"). 4 p.l., (first blank), 628 pp. FIRST EDITION. LIMITED TO 425 COPIES, SIGNED BY JOYCE (this is copy #206). Original brick red buckram, gilt titling on spine, edges untrimmed and MOSTLY UNOPENED. In the original (very slightly soiled) yellow cloth slipcase, and housed in an extremely attractive modern dark red



▲ 285, 293, 280

▼ 279 ▶ 281



morocco-backed folding box with raised bands and gilt titling. Remnants of bookplate glue on front pastedown. Slocum & Cahoon A-49. ♦AN ESPECIALLY FINE COPY—the binding unworn, virtually pristine internally, and even the slipcase very well preserved. (See illustrations above and on front cover.) \$22,000

Published two years before the author's death, this is Joyce's final novel, appropriately all-embracing, bewildering in content, and with a language that is often mellifluous and at the same time inaccessible by any standard measure of denotation. Joyce has said that a person could profitably devote a lifetime to "Finnegans Wake." (Happily for the condition of our volume, the previous owner gave up that endeavor at page 121.) Joyce's biographer Richard

Ellman observed, "In his earlier books Joyce forced modern literature to accept new styles, new subject matter, new kinds of plot and characterization. In his last book he forced it to accept a new area of being and a new language. What is ultimately most impressive is the sureness with which, in the midst of such technical accomplishments, he achieved his special mixture of attachment and detachment, of gaiety and lugubriousness. He was no saturnine artificer contriving devices, but one of life's celebrants, in bad circumstances cracking good jokes, foisting upon ennui and miseries his comic vision." The spine of this special edition is normally faded; the fact that our remarkably well-preserved copy has been inside a folding box for at least part of its life has no doubt helped to keep the cloth an overall uniform color. (CAH1208)

**One of 100 Signed "Finnegan" Excerpts,
An Unopened Copy, with Undisturbed Glassine**

282. JOYCE, JAMES. HAVETH CHILDERS EVERYWHERE. FRAGMENT FROM WORK IN PROGRESS. (Paris: Henry Babou and Jack Kahane; New York: The Fountain Press, 1930) 284 x 192 mm. (11 1/8 x 7 1/2"). 72, [2] pp. FIRST EDITION, LIMITED ISSUE. ONE OF 100 COPIES ON IRIDESCENT HANDMADE JAPAN, SIGNED BY THE AUTHOR (this is copy #24). (There were an additional 500 on paper and 85 writer's copies.) Original white paper covers with printed titling on front and spine, leaves untrimmed and UNOPENED, IN THE ORIGINAL GLASSINE PROTECTIVE WRAPPER. The whole in the original (slightly rubbed) three-panel stiff card folder covered with gilt paper. (Without the original slipcase.) Title printed in green and black, initials and headlines printed in green. Inside front cover of folder with bookplate of John Kobler. Slocum & Cahoon A-41. ♦ Corners justly slightly bumped, one small faint brown spot to tissue cover, but AN OUTSTANDING COPY, the very fragile and always-torn glassine entirely intact, and the text with no signs of use, most of it never having seen the light of day. (See illustration opposite.) **\$18,000**

This luxury version of an excerpt from "Finnegans Wake" is printed on especially pleasing handmade paper that glows like a pearl. In his book review for the New York Times (11 January 1931), Herbert Matthews says this fragment is "an attempt to enrich and refashion the English language, and as such is highly stimulating and carries the reader through a form of mental gymnastics which is not without its profit and amusement." However, he admits, "after an honest and patient effort, backed by a previous reading of all of Mr. Joyce's work, 'Haveth Childers Everywhere' still remained absolutely incomprehensible," and he expresses concern that "Mr. Joyce has gone a little further on the path he is hewing for himself toward what seems to be complete linguistic chaos." Perhaps our previous owner found it equally rough going, for this copy has obviously never been read. Appearances of our special 100 signed copies are not frequent in the marketplace: ABPC lists just three sales since 1995. (CAH1213)

**Also Pristine, Unopened,
And with Original Glassine**

283. JOYCE, JAMES. THE MIME OF MICK NICK AND THE MAGGIES. A FRAGMENT FROM WORK IN PROGRESS. (The Hague: The Servire Press; New York: Gotham Book Mart, 1934) 242 x 162 mm. (9 1/2 x 6 3/8"). 4 p.l. (first blank), 77, [3] pp. FIRST EDITION. ONE OF 1,000 COPIES ON Old Antique Dutch (this is copy # 631). (There were also 29 special signed copies on Japon.) Plain paper wrappers in white dust jacket, front cover with design by Lucia Joyce printed in blue and silver, blue titling on front cover and spine, UNOPENED. With the very rare original glassine and housed in a (slightly worn) brown cardboard slipcase. With opening initial and tailpiece designed by Lucia Joyce. Slocum & Cahoon A-43. ♦ Glassine a little wrinkled, one corner just lightly bumped, otherwise A PRISTINE COPY. (See illustration opposite.) **\$2,000**

This is another fragment from "Finnegans Wake," beautifully printed in Holland on thick paper using an unusually large, round, and vaguely Medieval typeface.

Our copy could hardly be in better condition—as close to mint as one could hope to find, and with all original components. Joyce's daughter Lucia (1907-82) was diagnosed with schizophrenia in her early twenties and was permanently institutionalized by 1935. She had desperately tried, and failed, to become a dancer, and Joyce was determined to find a new artistic outlet for her, believing it would be therapeutic. He hit upon the design of ornamental capitals like this one, and even went so far as to give publishers the money to pay her for her work. Our volume is not in what is described elsewhere as the publisher's silver slipcase with pink label, but our slipcase does appear to be constructed to house this volume and it has a number ("559") written on the side, as if to indicate the presence of a numbered volume from a limited edition (though that number does not match the number written in our volume). In any case, the presence of the original cellophane over the dust jacket is very rare, especially when entirely intact, as here. (CAH1221)

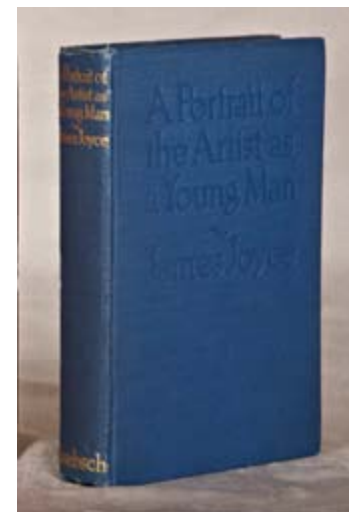
284. JOYCE, JAMES. A PORTRAIT OF THE ARTIST AS A YOUNG MAN. (New York: B. W. Huebsch, 1916) 193 x 125 mm. (7 5/8 x 5"). 2 p.l., 299, [1] pp. FIRST EDITION. Publisher's blue cloth, blindstamped title on front cover, flat spine with gilt titling. Front pastedown with bookplates of John Kobler and of "Porcaro." Slocum & Cahoon A-11. ♦ Very slight chafing to joints and extremities, spine ends just a little curled, otherwise A FINE COPY, the binding especially clean, the spine gilt very bright, and the text virtually pristine. (See illustration opposite.) **\$9,500**

This is an extremely appealing copy of the original printing in book form of Joyce's first novel, a coming-of-age story in which we encounter Stephen Dedalus, one of the century's great characters, later to play a starring role in "Ulysses." Day calls Joyce's autobiographical narrative "the definitive presentation of the 20th century artist in rebellion, breaking from his matrix and becoming himself. Art is a spiritual exaltation, requiring such unstinted devotion that lesser claims must be wholly brushed aside. The artist is presented as the supreme hero, and he is the outsider." The work was first serialized in the "Egoist," and caused such controversy that no English publisher would touch the novel; thus, it was first printed in the United States. While it is not terribly difficult to find first editions of "Portrait," copies as nice as this one are uncommon. (CAH1228)

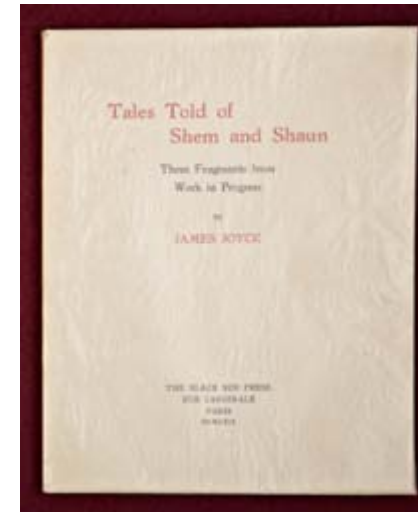
285. JOYCE, JAMES. STEPHEN HERO. PART OF THE FIRST DRAFT OF "A PORTRAIT OF THE ARTIST AS A YOUNG MAN." (London, 1944) 200 x 130 mm. (7 7/8 x 5 1/8"). 210 pp. FIRST EDITION (issued four months before the New York printing). Publisher's black cloth, flat spine with gilt titling, in original dust jacket. Housed in a very nice black linen clamshell box. Front pastedown with bookplate of John Kobler. Slocum & Cahoon A-51. ♦ A touch of soil and a hint of rumpling to the white dust jacket, otherwise fine, the volume itself in mint condition. (See illustration on p. 186.) **\$475**



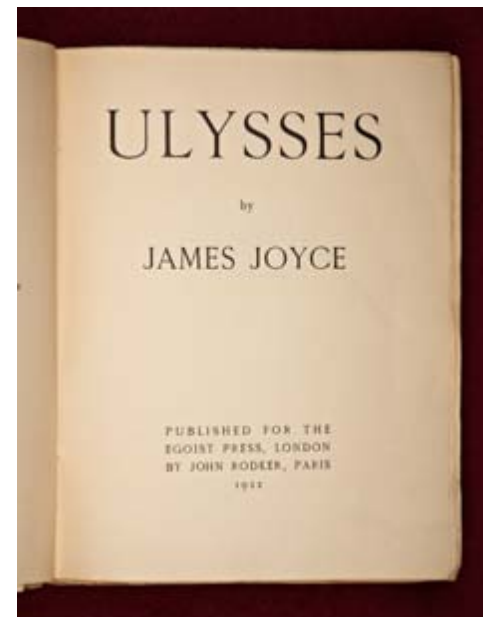
▲ 283



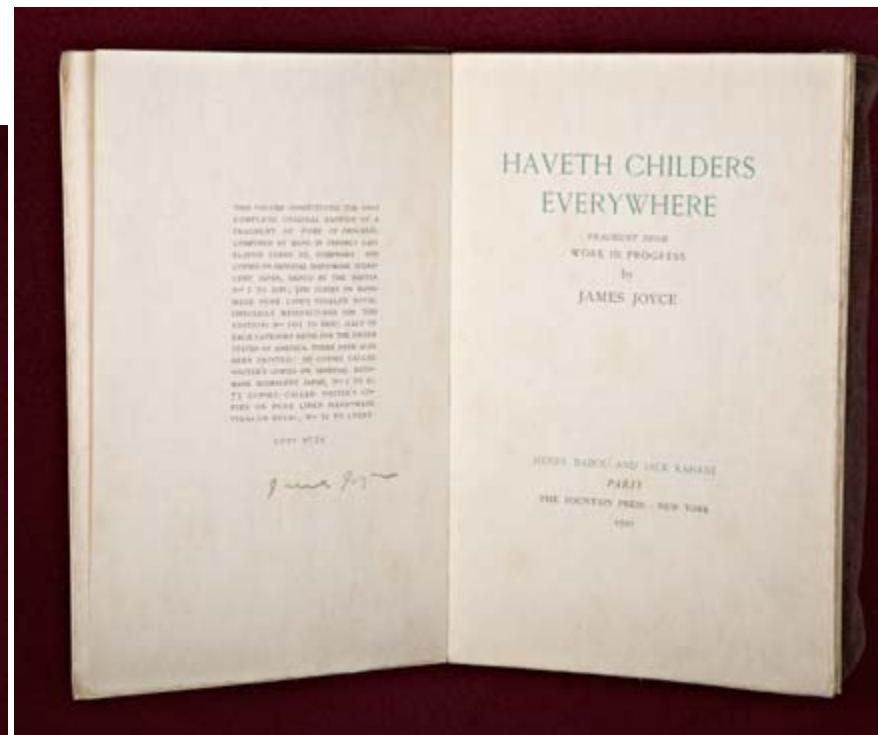
▲ 284



▲ 286



▼ 287



▶ 282

This is a fragment of the original manuscript for "Portrait of the Artist," which Sylvia Beach sold to Harvard University Library in 1934. Joyce was not pleased that the manuscript was to become available to the public, writing to a friend, "what rubbish it is!" (Joyce died in 1941, so he did not live to see the work published.) Although printed on insubstantial British wartime materials, our copy is very well preserved. (CAH1227)

286. JOYCE, JAMES. TALES TOLD OF SHEM AND SHAUN. THREE FRAGMENTS FROM WORK IN PROGRESS. (Paris: The Black Sun Press, 1929) 210 x 167 mm. (8 1/4 x 6 5/8"). 4 p.l. (first blank), xv, [i], 55, [3] pp., [1] leaf (blank). FIRST EDITION. ONE OF 500 COPIES ON Van Gelder Zonen paper (this is copy #249). (There were also 50 copies hors commerce and 100 copies on Japanese vellum.) Original white paper wrappers, title printed in black and red on front cover and spine, printer's

device on back cover, in the original glassine dust jacket. In a (slightly worn and expertly repaired) cardboard slipcase of orange cloth covered with gilt paper and with orange ribbon pull (apparently a variant of the publisher's slipcase described in Slocum & Cahoon). With frontispiece portrait of the author by Constantin Brancusi, original tissue guard. Printed in red and black. Slocum & Cahoon A-36; Ransom, p. 111; The Artist and the Book 32. ♦ A minuscule chip to glassine at head and tail of spine, otherwise IN PRISTINE CONDITION. (See illustration above.) **\$2,900**

This is an immaculate copy of the second separately published excerpt from "Finnegans Wake" (preceded by "Anna Livia Plurabelle"), a work clearly reminiscent of avant-garde Paris in the 1920s. The text is by one of the great Modernist writers, the illustration is by a leading abstract artist, and the printing is by a private press founded by two American expatriates, Harry and Caresse Crosby, who were

part of the literary circle that included F. Scott Fitzgerald, Ernest Hemingway, and Gertrude Stein. This is the only book illustration by Brancusi (1876-1957)—a sculptor who did very little graphic work—listed in “The Artist and the Book,” which notes that the portrait is “as abstract as the text.” “Tales” was one of the last books printed at the Black Sun Press during Harry Crosby’s lifetime; he committed suicide in December 1929 (Caresse Crosby continued the enterprise after his death). (CAH1220)

287. JOYCE, JAMES. ULYSSES. (London: The Egoist Press, By John Rodker, Paris, 1922) 230 x 175 mm. (9 x 7”). 5 p.l. (first blank), 732, [4] pp., [4] leaves of errata tipped on at end. First English Edition. ONE OF 2,000 COPIES (this is copy #936). Original blue-green paper wrappers, white titling on upper cover, edges untrimmed. In an attractive linen clamshell box backed with blue-green morocco, raised bands, gilt titling on spine. Slocum & Cahoon A-18. ♦Wrappers somewhat chipped and flaked at edges and joints (tail of front wrapper with shallow chip two inches wide, front joint torn a third of the way up from the bottom), arching eight-inch closed tear to front cover (neatly repaired by backing the cover with another sheet on the verso); the binding with condition issues, but still solid, and a fine copy internally, quite clean and fresh, with trivial defects only. (See illustration on p. 188.) \$2,400

Although printed in France (using the plates of the original Paris edition of the same year), this is the first edition published in England of what is generally recognized to be the most important 20th century novel in English. J. B. Priestley, writing in the “Clarion” in 1934, said what most scholars and critics acknowledge—that “as a literary feat, an example of virtuosity in narration and language, it is an astounding creation. Nobody who knows anything about writing can read the book and deny its author, not merely talent, but sheer genius.” Of the 2,000 copies of this edition, 500 were sent to the United States, where they were reportedly seized and burned by customs authorities. These original wrappers are hopelessly inadequate for a book of this thickness and weight, and most copies in the marketplace now are found either in shambles or rebound. Our copy is meant to be priced very advantageously. (CAH1229)

At Last a Copy To Buy Openly in England, But (Happily) this One Never Read

288. JOYCE, JAMES. ULYSSES. (London: John Lane, The Bodley Head, 1936) 265 x 195 mm. (10 3/8 x 7 5/8”). 8 p.l., 765, [1] pp. ONE OF 100 COPIES SIGNED BY THE AUTHOR. (There were also 900 unsigned copies.) First Edition Printed in England. Original vellum, gilt titling on spine, large stylized gilt bow on each cover, top edge gilt, other edges untrimmed and MOSTLY UNOPENED. In the original (slightly worn but very solid) black and white patterned paper slipcase with paper label, housed in a fine silk-lined gray morocco clamshell box by Sangorski & Sutcliffe. Title printed in blue and black. Prospectus laid in at front. Slocum & Cahoon A-23. ♦Perhaps a hint of smudging to vellum (or perhaps just a natural

variation in its color), but, in any case, A VIRTUALLY MINT COPY, the binding entirely unworn, and the especially bright and mostly unopened text pristine. (See illustrations opposite and on front cover.) \$50,000

Billed in the laid-in prospectus as the “final and definitive edition,” this is the first printing of Joyce’s masterwork actually to be done in Britain. Joyce’s chronicle of Leopold Bloom’s odyssey through Dublin on 16 June 1904 (the date of Joyce’s first date with his wife Nora) excited much controversy upon publication in 1922 and was for years a target of censorship, especially in the U.S. and U.K. In an article in the “Clarion” published two years before the present edition, J. B. Priestley lamented the “ridiculous” circumstance of being unable to obtain (except through underground means) a work “hailed as a masterpiece by writers . . . all over the world.” He said that “probably no novel of our time has been more often mentioned in print than ‘Ulysses,’ yet the actual number of English-speaking readers who have read it is very small.” Our edition is beautifully printed and notable for its accuracy. As the recent Ursus catalogue entry states, “the Shakespeare & Co. first edition included well over 5,000 departures from the author’s own text, thus making any page erroneous at least seven times per page on average. The combination of an American publisher (Sylvia Beach), a French printer and typesetter (Maurice Darantière), [and] typists of various nationalities, all trying to interpret the difficult handwriting and unpredictable syntax of a half-blind Irish genius, resulted in a first edition inundated with inaccuracies.” The present version remedies this by incorporating corrections made by Joyce’s friend Stuart Gilbert (in preparation for his 1932 Odyssey Press edition). Copies like ours, from the run of 100, were printed on mould-made paper and bound in vellum designed by Eric Gill; the 900 unsigned copies were printed on Japon vellum paper and bound in linen buckram. Previous owners apparently cared just to read Molly Bloom’s soliloquy, as those are the only pages that have been opened. In addition to the novel, our copy contains appendices with materials related to litigation over the publication of an expurgated edition in the United States, and a bibliography of works by Joyce. (CAH1215)

289. (JOYCE, JAMES). TRANSITION NO. 22, NO. 23, NO. 25, and NO. 26. (The Hague: The Servire Press, 1932, 1933; New York, 1936, 1937) 21 and 22: 230 x 155 mm. (9 1/8 x 6”); 25 and 26: 210 x 155 mm. (8 1/4 x 6”). **Four separately issued volumes.** FIRST EDITIONS. Original pictorial paper wrappers. Covers by Hans Arp, Sophie H. Täuber-Arp, Joan Miró, and Marcel Duchamp. With numerous black and white photographs. Issue no. 22 with original (somewhat chipped, but intact) yellow paper band reading “Revolutionary Romanticism”; Issue no. 25 with ink inscription “Wallace Liggett / April 18, 1946” on rear cover; Issue no. 26 with ink stamp of Messageries Dawson, Paris, on rear cover. Slocum & Cahoon, C-70, C-82, C-83 ♦A few tiny chips to edge of boards, a little light soiling, No. 26 with short scratch and pencilled number on front cover, No. 25 with occasional small, faint stains to fore edge, a few (inevitable) corner creases, otherwise in fine condition, quite clean, fresh, and bright internally in very well-preserved paper wrappers. (See illustration opposite.) \$1,500



▲ 288

▼ 290, 291, 289



These are four important issues from "Transition," a significant literary platform of modernist literature and art edited by the poet Eugene Jolas, containing excerpts under the title "Work in Progress" from what would become Joyce's "Finnegans Wake." There were 27 issues published between 1927 and 1938, with contributions from leading writers and artists of the Surrealist, Dada, and Modernist schools. Issue No. 21, subtitled "An International Workshop for Orphic Creation," contains tributes to Joyce for his 50th birthday, with contributions from Samuel Beckett and Stuart Gilbert; an excerpt from "Anna Livia Plurabelle" in "basic English"; a photograph of a page of manuscript from "Work in Progress"; "Poetry is Vertical," Jolas' manifesto on writing; and the first appearance of Samuel Beckett's "Sedendo et Quiesciendo." No. 22 contains an excerpt from "Work in Progress"; the "Vertigral Documents"; "Laboratory of the Mystic Logos"; "transition's Revolution of the Word Dictionary," containing neologisms from Joyce and others; and a bibliography of the first 22 issues. No. 25 (featuring a cover designed by Joan Miró) includes reproductions of works by Mondrian, Domela, Brancusi, Klee, Matisse, Moholy-Nagy, and Cartier-Bresson; Dylan Thomas' poem "The Mouse and the Woman"; "Dada Diary (1916-1936)"; and "Painting and Reality" with a discussion among Louis Aragon, Fernand Léger, and Le Corbusier. The penultimate issue of the magazine, No. 26, is especially sought after for Marcel Duchamp's cover featuring a silver comb, which Joyce joked to Sylvia Beach was the one used to comb out "Work in Progress." It also contains an excerpt from that work, as well as poetry by James Agee and Muriel Rukeyser; photography by Man Ray, Brassai, and Weston; and a song by Aaron Copland. All four of our volumes are in surprisingly fine condition. (CAH1284)

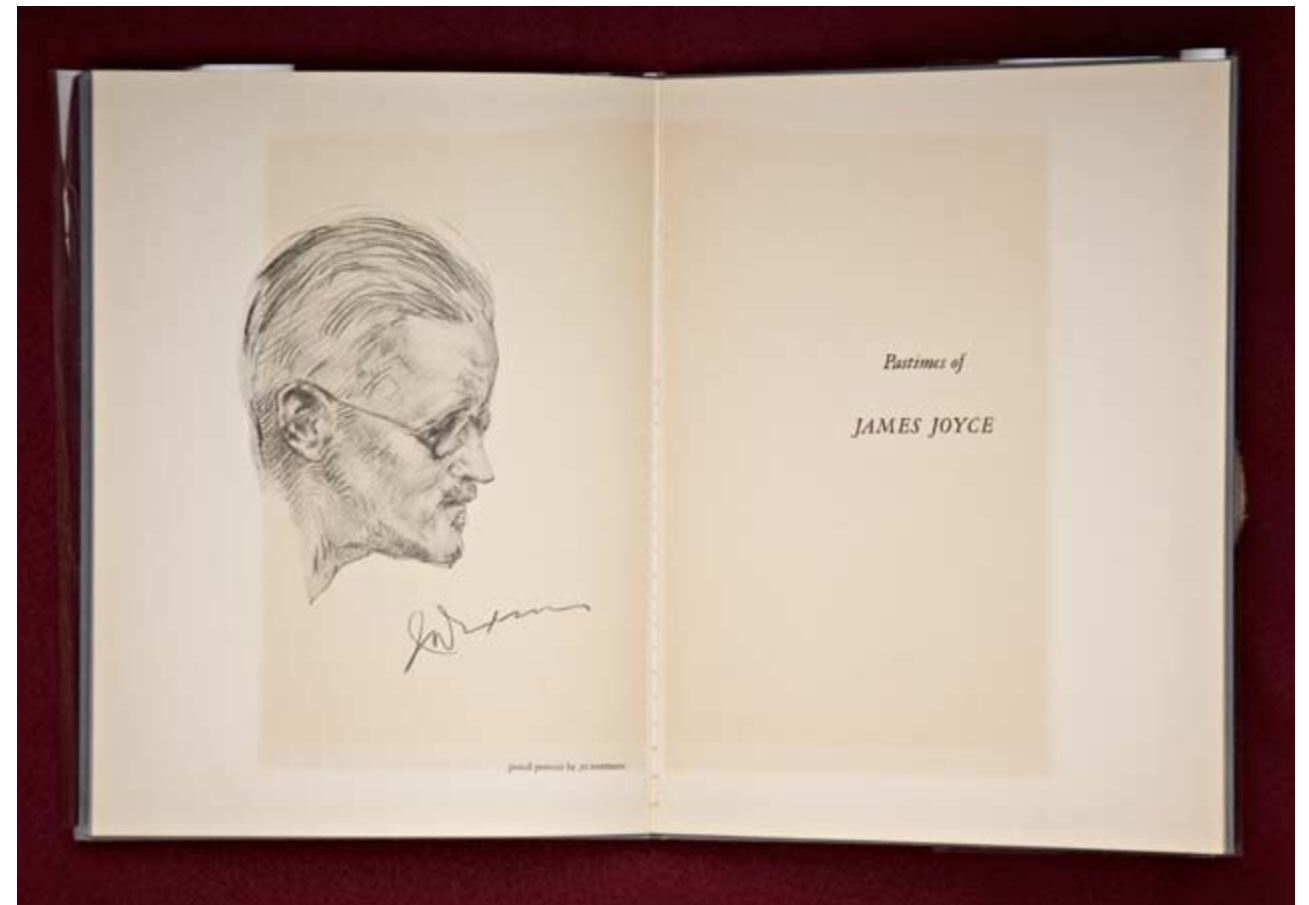
290. (JOYCE, JAMES). TWO WORLDS. (New York: Two Worlds Publishing, September 1925 - September 1926) Issues 1-4: 220 x 160 mm. (8 1/2 x 6 1/4"); Issue 5: 270 x 200 mm. (10 5/8 x 7 7/8"). **The journal's first five issues.** Edited by Samuel Roth. FIRST EDITIONS. EACH ONE OF 500 COPIES. Original printed paper wrappers. First four issues in original (somewhat worn) black cardboard slipcases. Issue No. 5 with eight full-page illustrations and numerous illustrations in the text. Issue No. 3 with ink owner inscription of Harry T. Marshall on upper cover, Issue No. 4 with same signature on inside front wrapper. Slocum & Cahoon C-65. ♦Paper wrapper of first issue coming loose from spine, wrappers a bit darkened, spines slightly wrinkled, two spines with minor chips, isolated faint smudges, other trivial imperfections, otherwise in excellent condition, generally clean, fresh, and bright. (See illustration on p. 190.) \$500

"Two Worlds, a Literary Quarterly Devoted to the Increase of the Gaiety of Nations" printed—without Joyce's permission—five installments from "Finnegans Wake" under the title "An Unnamed Work." The excerpts had previously appeared in the European periodicals "Criterion," "Contact Collection of Contemporary Writers,"

"Navire d'Argent," "This Quarter," and "Transatlantic Review." The serialization stopped after five issues because there were no additional fragments available for editor Samuel Roth (1893-1974) to reprint. Roth began his literary career while a scholarship student at Columbia University, where he edited the poetry magazine "The Lyric." After college, he used funds earned teaching English to immigrants to start several literary magazines, most notably "Two Worlds" and "Two Worlds Monthly," the titles of which reflect his fascination with the two worlds of Europe and America. Roth "borrowed" liberally from European publications for content, as copyright laws in the United States did not apply to works published abroad. While he was not technically guilty of piracy, many authors, including Joyce, were outraged (see following item for more on this). Roth particularly sought out sexually explicit content, and frequently ran afoul of the obscenity laws. Eventually he wound up before the United States Supreme Court in *Roth v. United States*, 354 U.S. 476 (1957), the case that liberalized obscenity standards to include consideration of the socially redeeming value of the work taken as a whole. In addition to the excerpts from "Finnegans Wake," the issues here contain significant writings by Arthur Symons, Max Beerbohm, Oscar Wilde, Anton Chekhov, and Thomas Hardy. (CAH1285)

291. (JOYCE, JAMES). TWO WORLDS MONTHLY. (New York: Two Worlds Publishing, July 1926 - September 1927) 240 x 170 mm. (9 3/8 x 6 5/8"). **The journal's first 11 issues.** Edited by Samuel Roth. Original printed paper wrappers. Isolated pencilled marginalia. Slocum & Cahoon C-68. ♦Five spines with minor chip at tail, short splits to head of six joints, covers of last issue detached and chipped around the edges, covers a little soiled, with a couple of short fore-edge tears, occasional corner creases or short marginal tears, but the leaves clean and fresh, and the fragile volumes otherwise well preserved. (See illustration on p. 190.) \$4,000

These 11 issues contain bowdlerized (and unauthorized) reprints of 13 episodes of Joyce's "Ulysses," which had been banned in the United States on grounds of obscenity. This bold piracy certainly brought Roth to the attention of the literary world: according to Slocum & Cahoon, "this unauthorized serialization of 'Ulysses' resulted in considerable public indignation and provoked the 'International Protest' signed by 167 artists and writers and printed in *Transition* I (April 1927)." Roth had planned to publish 14 installments in 12 issues; however, the 12th issue never appeared individually and is not here (though that section did appear in a later two-volume bound edition). Joyce sought and obtained an injunction against Roth, but by that time "Two Worlds" had ceased publication. The author sued for damages, claiming that an American edition of "Ulysses" could make \$500,000. The "New York Times" reported that Roth countered, "The circulation of the 'Two Worlds Magazine' has decreased very appreciably since the announcement of the articles by Mr. Joyce." In addition to "Ulysses," the magazine contains Octave Mirbeau's



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scandalous novel "Diary of a Chambermaid" as well as writings by T. S. Eliot, Ezra Pound, Djuna Barnes, Anatole France, and D. H. Lawrence. Complete sets of the 11 individual issues containing the serialized "Ulysses" are hard to find in excellent condition. (CAH1286)

292. (JOYCE, JAMES - FACSIMILE PUBLICATION). PASTIMES OF JAMES JOYCE. (New York: Joyce Memorial Fund, 1941) 305 x 230 mm. (12 x 9"). [6] leaves. FIRST EDITION. ONE OF 100 COPIES SIGNED by the editors and illustrator (ours being copy #37; there were also 700 unsigned copies). Original blue-gray paper boards, facsimile of Joyce's signature on upper cover, flat spine. Frontispiece portrait of Joyce by Jo Davidson. With three pages of facsimile manuscript. Laid in at rear: an article from the 28 September 1961 edition of "The Listener" entitled "James Joyce: A First Impression" by James Stern. Slocum & Cahoon A-50. ♦Half the length of each joint with thin crack, faint offsetting (from newspaper article?) to title page and frontispiece, otherwise especially clean and fresh inside and out. (See illustration above.) \$950

Produced as a memorial to Joyce and to raise funds for his family, this work contains two manuscript facsimiles: a Thanksgiving anecdote turned into a poem by Joyce, with an explanation by his friend Maria Jolas, and Joyce's scansion of Thomas Moore's poem "At the Mid Hour of the Night," with comments by Padraic Colum. With her husband Eugene, Maria Jolas (1893-1987) founded the

avant-garde journal "Transition" (see item #289), where "Finnegans Wake" was first published as a series of "Works in Progress." She also corrected the proofs of Joyce's final novel, which must have been a daunting task. Irish writer Colum (1881-1972) was a leading figure in the Celtic Revival. The colophon indicates that our special version limited to 100 was sold originally for \$5, five times the cost of an unsigned copy. (CAH1222)

Beckett's First Appearance in Print, as One of 12 Commentators on Joyce's Linguistic Innovations

293. (JOYCE, JAMES - LITERARY CRITICISM OF). BECKETT, SAMUEL and others. OUR EXAGMINATION ROUND HIS FACTIFICATION FOR INCAMINATION OF WORK IN PROGRESS. (Paris: Shakespeare and Company, 1929) 190 x 142 mm. (7 1/2 x 5 1/2"). 4 p.l., [3]-194 pp., [1] leaf (limitation, imprint). FIRST PRINTING. ONE OF 96 SPECIAL COPIES IN THE LIMITED EDITION (there was also a trade edition of 200 copies). Original printed paper wrappers designed by Sylvia Beach. Front flyleaf with ink ownership inscription of "Arthur W. Poulin / November, 1944 / San Francisco." Slocum & Cahoon, B-10. ♦One-inch tears at top of front and bottom of rear joint, spine a little scuffed, covers with faint soiling, two small chips to fore edge of front cover, otherwise the fragile wrappers in excellent condition. Except for slight browning at edges because of paper stock, fine internally. (See illustration on p. 186.) \$5,000

Called by Richard Ellmann the "first apologia" for Joyce's last novel, this is Sylvia Beach's third and last Joyce publication, the Shakespeare & Company printing of 12 studies by well-known writers dealing with Joyce's linguistic innovations in the published installments of the experimental "Work in Progress," which was to become "Finnegans Wake." The dozen writers, all of whom were supporters of the project, included Samuel Beckett, Marcel Brion, Frank Budgen, Stuart Gilbert, Eugene Jolas, Victor Lloná, Robert McAlmon, Thomas McGreevy, Elliot Paul, John Rodker, Robert Sage, and William Carlos Williams. The section by Beckett constitutes his first appearance in print. There are also two letters here finding fault with the writing, one of them apparently written by Joyce himself, and there are a number of quotations from the work, including a section (on Swift and blindness) that did not make it into the final version of the novel. This special limited version is uncommonly seen for sale: ABPC lists just three copies (one of them bedraggled) in the past 20 years. (CAH1226)

294. (JOYCE, JAMES - LITERARY CRITICISM OF). SVEVO, ITALO. **JAMES JOYCE: A LECTURE DELIVERED IN MILAN IN 1927.** (Milan: Officine Grafiche "Esperia," 1950) 102 x 77 mm. (4 x 3"). [34] leaves. Translated by Stanislaus Joyce. One of 1,600 copies (this is copy #837). Original paper wrappers in the original dust jacket showing a photograph of Joyce by Man Ray on the front cover and a photograph of Italo Svevo on the rear. Not in Slocum & Cahoon. ♦Tiny dent to jacket at head of spine, otherwise an extremely fine copy of a very fragile item, quite clean and bright inside and out, with few signs of wear. \$200

This is an extremely scarce little Joyce ephemeron by Aron Ettore Schmit (1861-1928), a wealthy Triestian businessman and writer whose pen name was Italo Svevo ("Italian Swabian"). The two met when Svevo, the elder by 25 years, began taking English lessons from Joyce at the businessman's villa in 1907, and they became good friends and mutual admirers of each other's work. Joyce almost became a member of the household, shopping with Svevo's wife Livia (whose name was appropriated, with permission, for "Anna Livia Plurabelle"), repeatedly borrowing money, leaving his dog with the family when he travelled, and so on. According to Joyce biographer Richard Ellmann, Svevo was the model for Leopold Bloom. In a lecture given in Paris in 1937, Louis Gillet said that Joyce had been influenced by only two Italian writers, Giambattista Vico and Italo Svevo. After seeing some earlier work Svevo had given up on, Joyce encouraged his friend to resume writing, and Svevo encouraged Joyce to begin again on his "Portrait of the Artist," which had been set aside by its discouraged author. Joyce championed Svevo's pioneering psychological novel "The Conscience of Zeno," and Svevo returned the favor in this lecture given in Milan just months before he

died in an automobile accident, praising Joyce and especially "Ulysses." This little booklet was issued at Christmas, 1950, as a keepsake for friends of New Directions publishing. (CAH1216)

295. (JUVENILE DELINQUENCY). WORSLEY, HENRY. **JUVENILE DEPRAVITY.** (London: Charles Gilpin, 1849) 210 x 133 mm. (8 1/4 x 5 1/4"). xii, 275, (1) pp., [5] leaves (ads). FIRST EDITION. Pleasing recent half calf over marbled paper boards, raised bands, original cloth spine label pasted in second spine panel. ♦One leaf creased in corner, occasional very minor marginal soiling, but a fine copy, internally very clean and well preserved, and the retrospective binding unworn. \$350

Juvenile delinquents are not peculiar to our own times, as witnessed by this work from the middle of the 19th century. The book came about when a donor offered a £100 prize for the best and most productive essay on the topic of juvenile crime. There were 52 submissions, and the winner, with this essay, was the Reverend Henry Worsley, educated at Oxford and rector of Easton in Suffolk. Drink is the proximate cause of youthful delinquency, and Worsley points the finger at parental tipping as well. What makes the author's work of deeper significance, however, is that he finds the ultimate cause of the problem to lie in industrialization and urbanization, and his description of these processes and their ills, along with a review of the cases of 23 juvenile offenders, still make the work of interest for the study of social history. This is a very rare book. (CJM0217)

296. KEEBLE, LAURENCE. **AN ORIGINAL WATERCOLOR OF "ROYAL NAVY, CAPTAIN (UNDER 3 YEARS): UNDRRESS - 1760".** (England, mid- 20th century) 382 x 254 mm. (15 x 10"). A very pleasing portrait, on heavy textured gray paper, of a mid-18th century captain in the Royal Navy, wearing the everyday uniform of blue coat and breeches with a white waistcoat, black tricorne hat, white stockings, black shoes with large buckles, and a sword in its gold-tipped sheath. ♦In very fine condition. (See illustration opposite.) \$450

Despite the titillating title, the officer here is fully clothed—"undress" refers to the uniform worn for everyday activities, as opposed to the formal "dress" uniform. A captain in the Royal Navy is the commanding officer of a vessel, equivalent to the rank of colonel, rather than captain, in the army. The handsome officer here stands ramrod straight and exudes an air of command. Fans of Horatio Hornblower and Jack Aubrey will see a reflection their heroes in this character. Artist Laurence Keeble (1916-2004) studied at the illustrious Slade School of Art, later taught at the art colleges in Corydon and Hammersmith, and founded the magazine "Tradition." His varied career included stints in film special effects, illustration, and design. He also painted pictorial maps and other art work for the Imperial War Museum in the late 1940s and early 1950s. (CJB1107)

297. KINGSTON, WILLIAM H. G. **MARMADUKE MERRY, THE MIDSHIPMAN.** (London: Bemrose and Sons, ca. 1882) 191 x 143 mm. (7 1/2 x 5 5/8"). 2 p.l., iv, 405 pp. Fourth Edition. Very pleasing contemporary navy blue half morocco over royal blue cloth boards, raised bands, spine attractively gilt in double-ruled compartments with scrolling cornerpieces and complex central fleuron, marbled endpapers, all edges gilt, original highly decorative cloth covers and spine (as well as front free endpaper) bound in. With title page vignette, charming headpieces, tailpieces, initials, and vignettes in the text, and seven engraved plates (including the frontispiece). Front pastedown with armorial bookplate of "Humphries" and gift inscriptions on original flyleaf dated 1882 and 1966. ♦Corners rather worn, otherwise a fine copy in an attractive binding with only trivial internal imperfections. (See illustration below.) \$150

A prolific writer for boys, Kingston (1814-80) is said by Muir to have "developed into one of the earliest of those frantic writers who seem able to write with both hands and both feet, turning out books for a special market." As a youth, Robert Louis Stevenson considered Kingston one of his two favorite authors. This is one of Kingston's many naval stories, relating the adventures of a young midshipman that, according to the preface, "give a fair idea of life in the navy in days gone by." (ST11350p)

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298. KIPLING, RUDYARD. THE WORKS. (New York: Doubleday, Page & Company, 1925-26) 213 x 146 mm. (8 3/8 x 5 3/4"). **26 volumes bound in 14.** The "Mandalay Edition." Recent dark blue highly polished morocco, covers with vaguely Art Deco gilt frame, raised bands decorated with stylized silver Greek key rolls, azure morocco labels, marbled endpapers, top edges gilt. Stewart, p. 575. ♦ One leaf with two-inch tear into text with no loss, isolated mild foxing or other trivial imperfections, but IN VERY FINE CONDITION, the text clean and fresh throughout, and the bindings as new. (See illustration opposite.) **\$2,500**

One of Britain's best-known writers, Rudyard Kipling (1865-1936) is most famous for his works portraying the lives of both natives and colonialists on the Indian subcontinent. An opponent of female suffrage and a staunch supporter of British imperialism, Kipling nonetheless had great sympathy for the traditions of India as well as the literary ability and desire to present it as a land of beauty and enchantment. He was born in Bombay, where his father ran a school of art, and he lived in India until the age of six. He was sent to school in England, but chose to return to the East at 18. His father had become director of the Lahore Museum in what is now Pakistan, and Rudyard became a journalist for the "Lahore Civil and Military Gazette." His first two collections of stories, "Plain Tales from the Hills" and "Soldiers Three," depict the lives of the British military in India; he proved to be a prolific author, writing novels, tales for children and adults, and many poems. Kipling's wife was American, and they lived for a time in Vermont, but from 1896 the couple settled in England. Among his many honors are a Nobel Prize (1907) and the Gold Medal of the Royal Society of Literature (1926), which had previously only been awarded to Scott, Meredith, and Hardy. According to Stewart, this edition was "printed from the types of volumes I-XXV of the Seven Seas edition," the deluxe set issued by Doubleday beginning in 1914. An additional volume, not found in the Seven Seas edition, is added here, a collection of biographical essays by various authors entitled "Around the World with Kipling." The recent unsigned bindings are American, executed with careful skill, and adventurous in their design, especially in their mixing of gold and silver ornamentation. (They also very probably cost more to execute than the price we're asking for the set.) (ST11462a-221)

299. KITCHINER, WILLIAM. THE ART OF INVIGORATING AND PROLONGING LIFE, BY FOOD, CLOTHES, AIR, EXERCISE, WINE, SLEEP, &C. OR, THE INVALID'S ORACLE . . . TO WHICH IS ADDED, THE PLEASURE OF MAKING A WILL. (London: Printed for Geo. B. Whittaker, 1828) 168 x 105 mm. (6 5/8 x 4 1/8"). viii, [1] leaf (contents), 337, [1] pp. Sixth Edition, "Very Augmented and Improved." Pleasing contemporary half calf over marbled boards, recently rebaked to style, raised bands, brown morocco label. Page 101 with small stamp of "Birmingham Reference Library," two other leaves with library stamps removed (and neatly repaired on verso). ♦ Paper boards a bit chafed and with wear at edges, leather corners worn through, two leaves with inch-wide black

ink blots to text (without loss of legibility), two other leaves with marginal ink stains, additional trivial imperfections, but in most ways a really excellent copy, internally very clean, fresh, and smooth, and in a solidly restored and generally well-preserved binding. **\$300**

A revealing artifact of social history, this volume, first printed in 1822, provides an informative look at beliefs about health and how it is affected by diet and other outside forces, as generally understood in England in the first third of the 19th century. In addition to chapters on "Reducing Corpulence," "Siesta," "Clothes," "Influence of Cold," "Air," "Exercise," and "Wine" (which he believes in but finds too expensive), the author has included his "Peptic Precepts," further described as "pointing out agreeable and effectual methods to prevent and relieve indigestion, and to regulate and strengthen the action of the stomach and bowels." These range from a relatively pleasant, or at least harmless, mint pill for mild indigestion to harsh, unappealing purgatives. An especially delightful feature of this section is the reprinted menu of a Parisian restaurant, dated 1820. Kitchiner, who advocated a diet of mutton, beef, and more beef, includes this as an example of the horrifying things foreigners will eat; the modern reader is struck instead by how appetizing the dishes (most of which can be found on the menu of any modern Parisian bistro) sound when compared to the relentless parade of boiled meat recommended by the author. The final section accepts that all this good advice is only postponing the inevitable, and encourages the reader to put his mind at ease by making a will and getting his affairs in order. Ironically, Kitchiner died suddenly and rather mysteriously the day before he was to change his own will to disinherit his "undeserving" son. Kitchiner (1778-1827) came to fame with his phenomenally popular work "The Cook's Oracle," first printed in 1817 and providing inspiration to many aspiring domestic goddesses, among them Mrs. Beeton, the Victorian Martha Stewart. (CJM1008)

300. KNIGHT, CHARLES. HALF HOURS OF ENGLISH HISTORY. FROM THE ROMAN PERIOD TO THE DEATH OF ELIZABETH. (London: Frederick Warne and Co., 1868) 222 x 146 mm. (8 3/4 x 5 3/4"). 4 p.l., 687 pp. LAVISHLY GILT CONTEMPORARY BLACK HALF CALF BY BAIN (stamp-signed on verso of front free endpaper), raised bands decorated with gilt roll, spines in six compartments, two of these with titling labels of red or black, the other four quite intricately gilt with a large central filigree ornament framed by scrolling leafy cornerpieces, marbled boards, edges, and endpapers. ♦ Trivial wear to corners and top of spine, but a nearly fine copy in an attractive binding, the leather unusually lustrous and the text very clean and fresh. (See illustration on p. 194.) **\$175**

The son of a Windsor publisher who kept a bookshop, Charles Knight (1791-1873) was an author, journalist, and publisher of books and periodicals. He edited several "Half-Hours" books in addition to the present set, including one on "Best Authors" (see next item) and another featuring the "Best Letter Writers." Many of his works, including these series and



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his "Penny Cyclopaedia," "Pictorial Shakespeare," and "Popular History of England," were designed to make history and the classics more available to the "plain Englishman" who did not have the benefit of a public school education. (ST11462a-153)

301. KNIGHT, CHARLES. HALF HOURS WITH THE BEST AUTHORS. (London: Frederick Warne and Co., 1868) 222 x 143 mm. (8 3/4 x 5 5/8"). Second volume lacking final blank. **Two volumes.** LAVISHLY GILT CONTEMPORARY BLACK HALF CALF BY BAIN (stamp-signed on verso of front free endpaper), raised bands decorated with gilt roll, spines in six compartments, two of these with titling labels of red or black, the other four quite intricately gilt with a large central filigree ornament framed by scrolling leafy cornerpieces, marbled boards, edges, and endpapers. With four plates, each with four engraved portraits, for a total of 16 portraits. ♦ Boards slightly chafed, a hint of wear (only) to joints and extremities, leaves faintly yellow at edges (no doubt as in all copies), but an excellent set, clean and fresh internally, and with solid bindings that make a most attractive appearance on the shelf. (See illustration on p. 194.) **\$300.**

This is another of Charles Knight's popular "Half Hours" series (see previous item). "Best Authors" is divided into 365 chapters designed to give the reader an overview of great literature in half-hour chunks over the course of a year. Each chapter contains an excerpt from a famous work, along with Knight's brief biographical and critical notes. He began work on "Best Authors" in 1847, revising and adding to it over a number of years, and it remained a popular favorite. (ST11462a-154)

302. KOCK, CHARLES PAUL DE. THE WORKS. (London, Boston, and Paris: The Frederick J. Quinby Company, 1902-04) 229 x 159 mm. (9 x 6 1/4"). **25 volumes.** Translated by Edith Mary Norris. With a general introduction by Jules Claretie. ONE OF 500 COPIES of the "St. Gervais Edition" (our copy being #180). EXTREMELY PRETTY CONTEMPORARY ROSE-COLORED THREE-QUARTER MOROCCO, raised bands, SPINES WITH LARGE ART NOUVEAU-STYLE IRIS IN GILT AND ONLAI MAUVE MOROCCO, marbled sides and endpapers, top edges gilt, other edges rough trimmed. With dozens of plates, some colored. ♦ Two small marginal tears but AN EXCEPTIONALLY FINE SET, the clean, fresh text printed on high quality paper within large margins, and the very lustrous bindings in as close to original condition as one could hope for. (See illustration above.) **\$3,500**

Charles Paul de Kock (1793-1871) was a very popular and prolific 19th century French novelist who found a wide audience, especially outside France. (It is revealing, for example, that Thackeray's Major Pendennis says that he has read no novels for 30 years except those by de Kock, "who certainly made him laugh.") The author's racy and amusing tales of lower and middle class life in Paris are described by Britannica as a "combination of vigour, coarseness, sense of plot, keen observation, sentimentality, brisk narrative, and descriptive power," and, as such, they will always have value, even though his writings went out of vogue in the 20th century. Complete sets of de Kock's works are now rarely seen on the market, and certainly not in anything like our beautiful bindings, whose spines offer about as pleasing a stretch of shelf leather as any item in the catalogue. (ST11462a-071)

303. (LACE). (BINDINGS - RIVIERE). PALLISER, FANNY BURY. HISTORY OF LACE. (London: Sampson Low, Son, & Marston, 1865) 209 x 140 mm. (8 1/4 x 5 3/8"). iv, 460 pp. FIRST EDITION. VERY ATTRACTIVE BLUE-GRAY CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in), covers with blind and gilt rules enclosing a wide gilt filigree frame, raised bands, spine panels gilt in similar intricate pattern, gilt inner dentelles, marbled endpapers, all edges gilt. With original purple and gilt cloth bound in at rear. With engraved frontispiece portrait of an Austrian archduchess in a lace ruff collar, more than 150 illustrations in the text, and 26 plates (16 color) of lace patterns. ♦Small portions of joints and extremities very slightly rubbed (and carefully refurbished), spine sunned to a hazel brown, (a hint of fading to portions of the boards as well), but the once very handsome binding still quite impressive, with almost none of the original appeal diminished, and beautiful internally, the text and illustrations especially clean, fresh, and smooth. (See illustration opposite.) **\$375**

Described by DNB as "a comprehensive classification of varieties of lacework and a mine of information on its history," this lavishly illustrated, comprehensive study of the history of lace is considered the classic work on the subject. "Lace" is the second and most important work by Palliser (1805-78), who also wrote several books on poetry, the arts, and antiquities; it was translated into French in 1869, went to three editions in the author's lifetime, and was republished into the 20th century. Palliser helped to organize the International Lace Exhibition of 1874 at the South Kensington Museum, and donated many of her lace specimens to the institution, which now has one of the largest lace collections in the world. Our attractive copy of the first edition has the bonus of a fine lace-inspired binding by Riviere. (ST12156)

304. LA FONTAINE, JEAN DE. J. J. GRANDVILLE, Illustrator. FABLES. (Boston: Published by Elizur Wright, Jr. and Tappan and Dennet, 1841) 235 x 149 mm. (9 1/4 x 5 7/8"). **Two volumes.** Translated from the French by Elizur Wright, Jr. First American Printing. Pleasing contemporary red morocco, covers with multiple gilt rule border and leafy blindstamped frame, inner frame of dotted gilt rule with scrolling cornerpieces, gilt-decorated wide raised bands, gilt titling, all edges gilt (front hinge of each volume tightened). With 240 charming illustrations by J. J. Granville. Facing texts in French and English. Front pastedowns with remnants of removed bookplate. ♦Joints a bit worn with just a hint of cracking, corners a little bumped, light soiling to covers, back board of volume II with two small abrasions, mild to moderate (but never offensive) foxing throughout because of paper stock used, very slight smudging here and there, but a very good copy without any serious problems, the text still fresh and pleasing, and the contemporary bindings sturdy and lustrous. (See illustrations opposite.) **\$600**

This is the first American edition of La Fontaine's famous "Fables" with the equally celebrated illustrations by Grandville (1803-47), printed three years after the original Paris publication, containing a French/English text, and offered here in pleasing period bindings. Ray says that "in these designs, the most popular he ever drew, Grandville presents La Fontaine's beasts acting like men and sometimes costumed like them. Since La Fontaine's poems are a veiled commentary on human behavior, this formula works to admiration. Even Oudry's drawings . . . do not always match Grandville's in psychological penetration." The renown of La Fontaine (1621-95) will always rest on his "Fables." Though "they have been criticized from a strict ethical standpoint, [they] are told in a familiar persuasive style and with an inimitable naiveté and a semi-pagan sentiment for nature which make them delightful to all readers." (Oxford Companion) (ST11462a-078)

305. LAMARTINE, ALPHONSE DE. MEMOIRS OF CELEBRATED CHARACTERS. (London: Richard Bentley, 1858) 187 x 121 mm. (7 3/8 x 4 3/4"). **Three volumes.** Third Edition. MOST APPEALING 19TH CENTURY LIGHT TAN HIGHLY POLISHED HALF CALF, raised bands decorated with gilt floral roll, spines richly gilt in double-ruled compartments with volute cornerpieces and central pomegranate surrounded by small tools, marbled sides and endpapers. Front pastedown of each volume with bookplate of John Francis Harris. ♦A small handful of leaves lightly toned, corners just a little rubbed, but QUITE A PRETTY SET IN NEARLY FINE CONDITION, the text clean and fresh, and the attractive decorative binding scarcely worn and especially lustrous. (See illustration on p. 201.) **\$450**

This collection of biographical essays originally appeared in the "Cours familier de littérature," a monthly literary review published by the poet and politician Alphonse de Lamartine (1790-1869), who attained fame as a young man with his autobiographical poem, "The Lake." An ardent believer in democracy, Lamartine served for many years in the French government, first in the diplomatic corps and then in the Chamber of Deputies, where he was instrumental in the fight to abolish slavery and the death penalty in France. When his political career faded, he fell into poverty and began writing articles for periodicals to pay his bills. The diverse characters treated here are famous as well as obscure; they include, among others, Lord Nelson, Héloïse (lover of Abelard), Christopher Columbus, Cicero, Milton, Socrates, Joan of Arc, Cromwell, Homer, Gutenberg, William Tell, and Madame de Sévigné. (ST11462a-070)

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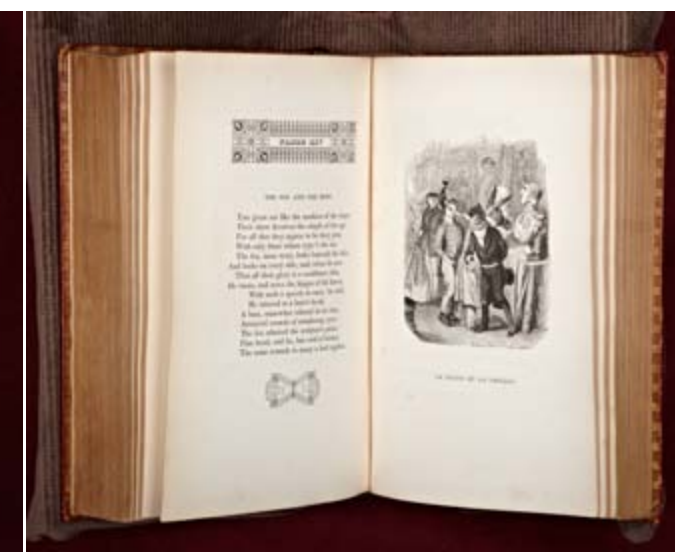


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▼ 304



306. LAMB, CHARLES. THE LIFE, LETTERS, AND WRITINGS. (London: Gibbings & Company, 1897) 179 x 114 mm. (7 x 4 1/2"). **Six volumes.** Edited by Percy Hetherington Fitzgerald, "The Temple Edition." Pleasant enough contemporary burgundy half morocco over marbled boards, raised bands, spine panels with gilt acorn ornament, marbled endpapers, top edges gilt, other edges rough trimmed. TWO VOLUMES UNOPENED. Pictorial title page in the Pre-Raphaelite style featuring a Knight Templar on his mount, and with 17 portraits of Lamb and his associates. Front free endpaper with armorial bookplate of William R. Cabrera. ♦A hint of rubbing to joints and extremities, three leaves with two-inch tears into the text (no loss), other small marginal tears here and there from rough opening, additional trivial imperfections, but a perfectly satisfactory copy, the text fresh and clean (though not printed on bright stock), and the entirely sound bindings without any serious wear. **\$95**

This set contains numerous letters, essays, tales, and poems, as well as Lamb's larger works, "Elia," "The Last Essays of Elia," "Rosamund Gray," "The Pawnbroker's Daughter," and "The Adventures of Ulysses." The correspondence of Lamb, by turns witty and meditative, reveals a life of intense reading and writing at a time when British literature was undergoing a radical transformation. Lamb (1775-1834) was a friend to many of the leading literary figures of the Romantic period, and his correspondents include Wordsworth, Southey, and Coleridge, whom he had known since his youth. But 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. (ST11462a-240)

307. LARDNER, DIONYSIUS. HAND-BOOK OF NATURAL PHILOSOPHY: HYDROSTATICS, PNEUMATICS, AND HEAT. (London: Walton and Maberly, 1855) 181 x 114 mm. (7 1/8 x 4 1/2"). xv, [i], 408 pp. FIRST EDITION. Bound in an appealing contemporary polished calf presentation binding, covers with double gilt rule border with floral cornerpieces and inner frame of blind dotted rule, upper cover with gilt insignia of the School of the City of London, raised bands, spine densely gilt in compartments with large and intricate central fleuron and curling cornerpieces, maroon morocco label, marbled edges and endpapers. With engraved frontispiece and 292 illustrations of technology in the text. Front flyleaf with ink inscription, "2nd Prize / for proficiency in Writing / awarded to / John Debney / Thos. Hall BA / Master of the 1st Class / July 1858." ♦Joints and extremities slightly rubbed, hinge open at title page (but no structural fragility), other trivial imperfections internally, but an excellent copy, the text clean, fresh, and smooth, and the decorative binding sturdy and not without charm. (See illustration opposite.) **\$125**

This is one of series of books on the principles of physics written by popular science writer Dionysius Lardner (1793-1859), described by DNB as "a significant participant in the autodidactic and scientific cultures" who "lectured extensively on scientific and technical subjects, wrote prolifically, and became a scientific celebrity." An active participant in the Society for Diffusion of Useful Knowledge, Lardner had the ability to explain emerging technologies in language that could easily be grasped by laymen. Although later scientists and engineers had scant regard for his works, which were not without errors, DNB cautions that, "as an important mediator of the culture of the new technologies of his time, his influence should not be underestimated, and his writings are a key source for understanding nineteenth-century popular ideas about progress and its relation to technological development." (ST11550k)

The Ultimate Copy of "Lady Chatterley": Limited, Signed, Unopened, Superb in Jacket

308. LAWRENCE, D. H. LADY CHATTERLEY'S LOVER. (Florence: Printed by the Tipografia Giuntina, 1928) 232 x 168 mm. (9 1/8 x 6 5/8"). 2 p.l., 365, [1] pp., [1] leaf (blank). FIRST EDITION. ONE OF 1,000 COPIES, SIGNED BY LAWRENCE. Original publisher's mulberry-colored paper boards, edges untrimmed and UNOPENED. In original plain cream-colored jacket. Roberts A-42a. ♦Two pages with a breath of foxing, a narrow band inside front flap of jacket a bit spotted, just the slightest fraying and wrinkling at jacket spine ends, but AN EXTRAORDINARILY FINE COPY, the volume virtually pristine, and the jacket in marvelous condition. (See illustration opposite.) **\$21,000**

This is simply a sensational copy of one of the major works of British literature in the 20th century, and given the book's importance and this copy's extraordinary condition, the present item is among the handful of most desirable modern volumes we have ever offered for sale. Although poetical in the general treatment of its subject, this book is a landmark in the history of the English novel in that it depicts for the first time in a studied and unabashedly direct way the concrete sexual experience, accompanied by the uninhibited language of real life. The book was first published in Italy because of obstacles erected by the censor in Britain, where it did not circulate in unexpurgated form until 1960. Long before this date, the book had effected a sea change in the British novel, shifting the focus from courtship to the basic problems of a marriage. The candid language made the book notorious, but a more profound innovation here is Lawrence's unwavering focus on the sexual experience, presented as the key to a meaningful, complete, and healthy life. The heroine turns away from her impotent and



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increasingly materialistic husband to the groundskeeper Mellors, lusty, caring, and fully alive. The book is a lyrical celebration of the beauties of nature as well as the life of the body. David Herbert Lawrence (1885-1930) grew up in the coal mining area of Nottinghamshire, the setting of his early novels, "The White Peacock" and "Sons and Lovers," which are largely autobiographical. Lady Chatterley has much in common with Lawrence's earlier heroines, who also move from inhibition to full sensuality as their stories progress. The author himself eloped to Italy with Frieda, the wife of one of his professors, in 1912. They later married and were often to be found in Italy or Mexico. Lawrence suffered from fragile health and died of tuberculosis in France in 1930. (ST10890)

309. (LAWRENCE, SAMUEL - DESCENDANTS OF). LAWRENCE, ROBERT MEANS. THE DESCENDANTS OF MAJOR SAMUEL LAWRENCE OF GROTON, MASSACHUSETTS, WITH SOME MENTION OF ALLIED FAMILIES. (Cambridge: Printed at the Riverside Press, 1904) 241 x 159 mm. (9 1/2 x 6 1/4"). 6 p.l., 344 pp., [1] leaf. FIRST EDITION. Extremely attractive contemporary crimson half morocco, marbled sides and endpapers, raised bands, spine gilt in double-ruled compartments with tulip cornerpieces, top edge gilt. With photogravure frontispiece. Front flyleaf with SIGNED PRESENTATION BY THE AUTHOR ("Miss Jessie Degen / with the kind regards of / Robert M. Lawrence. / Boston. March 30th, 1915"). ♦Back cover with small areas of soiling, corners just slightly rubbed, but still a fine copy, the binding lustrous, and internally pristine. (See illustration on p. 204.) **\$250**

Robert Means Lawrence (1847-1935) was the author of several books on colonial New England, as well as works on folklore, primitive psychotherapy, and quackery. The present attractively bound genealogical

work, prepared at the request of the Lawrence family, traces the ancestry of minuteman Samuel Lawrence from Groton, Massachusetts, back to England, and reports on his descendants up to the beginning of the 20th century. (ST11350g)

310. (LAWYERS). (PICKERING IMPRINT). O'BRIEN, EDWARD. THE LAWYER. HIS CHARACTER AND RULE OF HOLY LIFE. (London: William Pickering, 1842) 167 x 105 mm. (6 1/2 x 4 1/8"). xx, [ii], [9]-284 pp. Introduction by Aubrey de Vere. FIRST EDITION. Pleasing contemporary rose-colored pebble-grain morocco by Birdsall & Son (stamp-signed on verso of front free endpaper), covers with multiple blind rule frame, raised bands, spine compartments ruled in blind, gilt tooling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. With decorative frame on title page, headpieces and tailpieces. ♦Spine somewhat faded, joints and extremities a little rubbed, one opening with offsetting from old laid-in clipping, but an excellent copy, clean and fresh internally, in a sound, well-executed binding. (See illustration above.) **\$175**

This is an examination of a lawyer's "high and holy calling," written in the style of George Herbert's "Country Parson." After experiencing a crisis of faith, Dublin lawyer O'Brien (1808-40) dedicated himself to charitable works and to practicing law in a Christian manner—concepts that did not seem incompatible to him. He expressed his vision in this, his only work, in which he discusses how a lawyer should go about the duties of his profession—drawing up pleadings, deeds, and wills; advising and representing clients; acting as arbitrator, elector, or judge—while still adhering to the teachings of the New Testament. It is a very uncommon book in the marketplace. For a lengthy comment on the binder Birdsall, see item #37, above. (ST11462a-459)



▲ 305, 317, 313, 312, 195

311. (LEECH, JOHN). TIDY, GORDON. *A LITTLE ABOUT LEECH*. (London: Constable & Co. Ltd., 1931) 254 x 191 mm. (10 x 7 1/2"). 4 p.l., 9-91, [1] pp. FIRST EDITION. Publisher's pink cloth, gilt titling at head of front board and along length of spine. With 14 plates (including frontispiece) after engravings by Leech, showing foxhunting, festive balls, and other scenes of Victorian daily life, tipped on to heavy stock. Foot of front pastedown with bookseller's stamp. ♦Backstrip a little faded, front cover slightly soiled, edges of leaves opposite plates a bit offset, otherwise an excellent copy. **SOLD**

This is an appreciation, by a clergyman with a fine aptitude for art criticism, of John Leech, the great mid-Victorian illustrator whose drawings frequently appeared in "Punch." He brought alive in his art the world that Thackeray and Trollope (both warm admirers of the artist) painted in their novels. (STC Ma9439-3n)

312. [LEIGH, PERCIVAL]. *THE COMIC ENGLISH GRAMMAR; A NEW AND FACETIOUS INTRODUCTION TO THE ENGLISH TONGUE*. (London: Richard Bentley, 1840) 197 x 127 mm. (7 3/4 x 5"). xii, 228 pp. With half title. FIRST EDITION. VERY ATTRACTIVE POLISHED CALF, HANDSOMELY GILT, BY RIVIERE & SON (signed on verso of front endpaper), covers bordered with gilt French fillet and small roundel cornerpieces, raised bands, spine gilt in compartments featuring elegant floral cornerpieces, sidepieces, and centerpiece with surrounding small dots and stars, decorative bands at head and foot, red morocco label, gilt inner dentelles, marbled endpapers, top edge gilt, front joint very expertly repaired. Original cloth bound in at the end. Frontispiece plate, tailpiece, and 48 illustrations, after drawings by John Leech.

Front pastedown with morocco bookplate of Alexander McGrigor. Houfe, pp. 367-68. ♦A VERY FINE COPY IN AN ESPECIALLY PRETTY BINDING, bright, clean, and fresh inside and out. (See illustration above.) \$350

This is a compendium of school humor for readers young and old, replete with jokes and puns playing off the vagaries of English grammar. Percival Leigh (1813-89) became friends with John Leech (1817-1864) when the two were attending medical school. They found that they both had a greater liking for comedy than for doctoring, and Leigh turned to humorous writing, while Leech became an illustrator, contributing the sketches to most of Leigh's books. Both were associated with the quintessentially British journal "Punch" almost from its inception. Leech's charming illustrations depict both schoolchildren and adults, including a number of older British comic female types shown quarrelling with husbands, tending sheep, flirting at balls, and performing ballet steps. (ST10616a)

313. [LEIGH, PERCIVAL]. *THE COMIC LATIN GRAMMAR; A NEW AND FACETIOUS INTRODUCTION TO THE LATIN TONGUE*. (London: Charles Tilt, 1840) 197 x 127 mm. (7 3/4 x 5"). 1 p.l., 163, [1] pp., [2] leaves (errata and ads). FIRST EDITION. VERY ATTRACTIVE POLISHED CALF, HANDSOMELY GILT, BY RIVIERE & SON (signed on verso of front endpaper), covers bordered with gilt French fillet and small roundel cornerpieces, raised bands, spine gilt in compartments featuring elegant floral cornerpieces, sidepieces, and centerpiece with surrounding small dots and stars, decorative bands at head and foot, red morocco label, gilt inner dentelles, marbled endpapers, top

▶ 314



▶ 314



edge gilt. 54 illustrations in the text, and eight engraved plates after drawings by John Leech. Front pastedown with morocco bookplate of Alexander McGrigor. ♦Joints slightly flaked (front joint just beginning to crack at head and foot), one-inch tear in fore edge of one leaf (well away from the text), but AN EXCELLENT COPY IN A VERY PRETTY BINDING, the covers quite lustrous, and the text smooth, fresh, and clean. (See illustration opposite.) \$350

Leigh and Leech (see previous item) continue their romp through the schoolroom, here deploying jokes in Latin, both good and bad. The author plays with Latin, which in his day was a regular and sometimes painful part of a young scholar's curriculum, to create linguistic puns and bloopers. For readers whose Latin is a bit rusty, the

funniest part of the book will perhaps be the illustrations of schoolboy life, featuring gangling teachers and impish youths. As girls were not taught Latin in Victorian times, there are no females depicted here. (ST10616b)

314. LEIGHTON, JOHN M. *SELECT VIEWS OF GLASGOW AND ITS ENVIRONS*. (Glasgow: Published by Joseph Swan, 1828) 276 x 216 mm. (10 7/8 x 8 1/2"). 4 p.l., xvi, [1] (fly title), 91, [1] pp. FIRST EDITION. Handsome 19th century polished calf, covers with elaborate ruled and floral roll frame in gilt and blind, raised bands decorated with four gilt rules terminating in an arabesque at either end, gilt compartments formed by thick, thin, and dotted rules, tan morocco title label, turn-ins tooled in blind,

▶ 319, 314

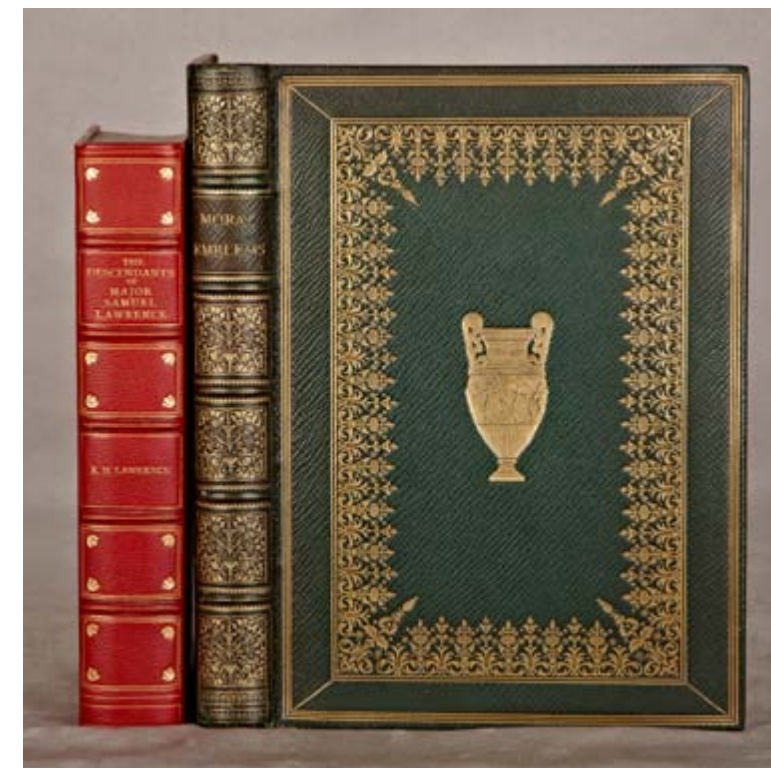


all edges gilt. WITH 33 ENGRAVED SCENIC PLATES PRINTED ON INDIA PAPER AND MOUNTED, the engravings done by Joseph Swan after drawings by J. Feming and J. Knox. Original tissue guards (one missing). ♦Very thin crack along top three inches of front joint (the joints otherwise not seriously worn), one large and two small abrasions to lower cover, but the original decorative binding solid, especially lustrous, and altogether pleasing. A hint of foxing (only) to some plates (two plates a bit more foxed), endpapers and first few leaves at front and back with faint discoloration at corners (apparently from glue), otherwise A FINE COPY INTERNALLY—fresh, bright, and clean throughout, and with first-rate impressions of the engravings. (See illustrations above and on p. 202) \$1,250

This book differs from other travel books of the day in its exclusive focus on a city—and not an exotic foreign city, but one known more for its industry than its scenery. Indeed, it would be difficult to name another work in this genre with views featuring smokestacks as well as cathedrals. However, at the time the present book was printed, Glasgow was known as the “Second City of the British Empire” for its important contributions to the economy, and was proud to be a city of what was then understood to be progress. The scenes here, by the capable engraver Joseph Swan (1796-1872), do not depict depressing views of dark satanic mills, but reveal a bustling modern city, where goods are constantly being produced, bought, sold, and shipped. Many of the engravings show citizens hard at work in various capacities, while others show them enjoying the leisure their prosperity affords. The “environs” of the title take us to the surrounding

country, where the roofs, steeples, and smokestacks of the city on the River Clyde can be admired from a hillside advantage. Swan and John Leighton (fl.1828-40) collaborated on several scenic books about Scotland, the others concentrating on the natural beauties of lakes and rivers. (ST11549a)

315. LEIGHTON, JOHN, Illustrator. CATS, JACOB and ROBERT FARLEY. MORAL EMBLEMS WITH APHORISMS, ADAGES, AND PROVERBS, OF ALL AGES AND NATIONS. (London: Longman, Green, Longman, and Roberts, 1860) 275 x 195 mm. (10 7/8 x 7 3/4”). xvi, 239, [1] pp. Translated and edited, with additions, by Richard Pigot. First Edition with these Illustrations. FINE CONTEMPORARY GREEN STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, covers framed by multiple rules and wide, ornate dentelle, the whole enclosing a detailed Greek urn centerpiece, raised bands, spine densely gilt in compartments featuring many small botanical and floral tools, gilt turn-ins, all edges gilt. With allegorical frontispiece featuring a portrait of Cats, 60 large tondo emblems, and 60 tailpieces by John Leighton and others after Adriaen van de Venne. Front flyleaf with ink presentation inscription, “Wilhelmina Colquhoun Jones / 1863 / with Charlotte Harriet Jones’ / Love and best wishes” (see below). ♦Spine darkened to an olive brown (as almost always with green morocco), just the faintest hint of wear to joints, occasional minor foxing or stains, but AN EXTREMELY ATTRACTIVE COPY, the very decorative contemporary binding bright and scarcely worn, and the text very fresh and showing no signs of use. (See illustrations opposite.) \$750



▲ 309, 315

This is a beautifully bound, attractively illustrated, and very well-preserved copy of an uncommon Victorian book featuring emblems produced by the Dutchman Jacob Cats and the Scotsman Robert Farley in the 17th century. Each entry, devoted to a particular virtue, opens with a Cats emblem and closes with one by Farley, with numerous quotes from philosophers and poets of all eras appearing between the two. A statesman of considerable importance, Cats (1577-1660) has long been considered Holland’s household poet, having written a large quantity of insightful and charming philosophical verse, including some of the most important works of emblematic literature produced in the Netherlands. Farley (or Farlie) is an obscure figure known best for his “Lychnocausia,” published with 58 full-page emblems in London in 1638. Leighton’s interpretations of the illustrations by van de Venne (1589-1662) retain the charm of the originals, which include engravings with allegorical pictures and epigrams, sometimes freighted with mystical profundity, but also winning scenes of life, full of the fascinating detail of costume, architecture, furnishings, recreations, social intercourse of several kinds, and all the other varied physical and interpersonal dimensions of living. Former owner Wilhelmina Colquhoun Jones (1841-1910) likely received this as a wedding gift for her 1863 marriage to Edward Talbot Day Jones, apparently from a relative—perhaps a sister—of her new husband. Whoever Charlotte Jones may have been, she was important enough to the couple that they named their first daughter, who

grew up to be the historian Helen Charlotte Foxcroft, for her. The especially handsome binding here is unsigned but is exactly the kind of thing Hayday was producing during its best days. For more on Leighton (1822-1912), see next entry. (ST11871)

316. LEIGHTON, JOHN, Illustrator. THE LIFE OF MAN, SYMBOLISED BY THE MONTHS OF THE YEAR IN A SERIES OF ILLUSTRATIONS. (London: Longmans, Green, Reader, and Dyer, 1866) 291 x 225 mm. (11 1/2 x 8 7/8”). xii, 240 pp. Edited by Richard Pigot. FIRST EDITION. Once splendid and still presentable contemporary pebble-grain green morocco, covers with elaborate gilt frames formed by plain rules and floral rolls, raised bands, spine gilt in compartments with corner volutes and intricate central fleuron, turn-ins gilt with cresting floral roll, marbled endpapers, all edges gilt. With engraved title and allegorical frontispiece, numerous illustrations in the text, and 24 full-page engravings by John Leighton. ♦Joints rather rubbed and flaked (with tiny cracks beginning), leather dulled in spots from preservative and a little faded, small areas of gilt lost, other minor defects, but the binding still quite sound. Front free endpaper with tiny tears and chips at fore edge, isolated minor marginal smudges, otherwise fine internally. \$125

Resembling the volume described in the previous entry (and edited and illustrated by the same persons), this attractively illustrated and very Victorian work portrays the life of the ideal British gentleman using the months of the year as metaphor. January and



▲ 315

February represent the infant and schoolboy, who grows into the lover (April) and the paterfamilias (May), who becomes the successful merchant and magistrate in the summer of life, grows into a wise philosopher and veteran in autumn, and ends his life in December as the respected patriarch. John Leighton (1822-1912) was one of the most prolific and successful book illustrators and cover designers of his day. The DNB describes him as "possessed of exceptional ability, with wide-ranging interests," and "distinguishable by his sheer proficiency as well as by his artistic talent." He contributed well-regarded engravings to editions of "Ingoldsby Legends" and "Robinson Crusoe." His charming and detailed works here are accompanied by passages selected from ancient and modern authors for the edification and entertainment of the reader. (ST11462a-192)

317. (LENNOX, LADY SARAH). THE LIFE AND LETTERS OF LADY SARAH LENNOX . . . ALSO A SHORT POLITICAL SKETCH OF THE YEARS 1760 TO 1763 BY HENRY FOX, 1ST LORD HOLLAND. (London: John Murray, 1901) 225 x 143 mm. (8 3/4 x 5 1/2"). **Two volumes.** Edited by the Countess of Ilchester and Lord Stavordale. FIRST EDITION, Third Printing. Especially attractive contemporary moss green three-quarter morocco over lighter green linen by Wood of London (stamp-signed on front free endpaper), raised bands, spines handsomely gilt in compartments with large central fleuron within a lozenge of small tools and scrolling cornerpieces accented with gilt dots, marbled endpapers, top edges gilt. With 30 photogravures of portraits, many by Sir Joshua Reynolds, and of the stately homes of the Lennox sisters, as called for. Front pastedowns with charming engraved bookplate of F. Ambrose Clark, depicting a fox running through a field, signed "F. T. C." in the plate and with engraved date of 1907. ♦Leather on spine and edges of boards darkened (as nearly always with green morocco) to olive-brown, offsetting to endpapers from bookplate and turn-in, but a fine set, the stiffly opening volumes with virtually no signs of use and the handsome bindings lustrous and unworn. (See illustration on p. 201.) \$375

An aristocratic beauty, Lady Sarah Lennox Bunbury Napier (1745-1826) was the most notorious of the celebrated Lennox sisters, those daughters of the Duke of Richmond whose family connections and often high-profile marriages put them at the center of political and social circles in Georgian England. Her eldest sister Caroline married politician Henry Fox and was the mother of Whig statesman Charles James Fox, while her sister Emily, who had raised Sarah after their parents died, was Duchess of Leinster. As a young woman, Lady Sarah was considered a possible match for George III, who was notably fond of her. During her disastrous first marriage to politician Charles Bunbury, she conducted numerous illicit affairs, most scandalously with her cousin,

Lord William Gordon, with whom she lived openly and to whom she bore a child. Her story is told here through her letters, mostly those to her intimate friend Lady Susan O'Brien, and through the reminiscences of friends and family members. Our editor, Lady Ilchester, had extensive access to these papers, as her husband was related to Lady Susan. These volumes once graced the library of equestrian and fox-hunting enthusiast Frederick Ambrose Clark (1880-1964), grandson of one of the founders of the Singer Sewing Machine Company. (ST11896c)

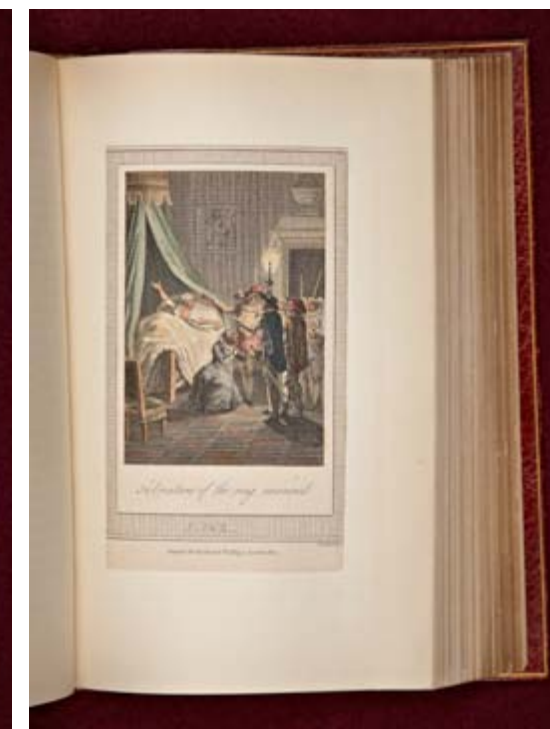
Extra-Illustrated with 100 Hand-Colored Plates

318. LE SAGE, ALAIN RENÉ. THE ADVENTURES OF GIL BLAS OF SANTILLANE. (London: J. C. Nimmo and Bain, 1881) 190 x 120 mm. (7 1/2 x 4 3/4"). **Three volumes.** Reddish-brown crushed morocco, gilt, by Bayntun (stamp-signed on front turn-in), covers with gilt French fillet border and cirlet cornerpieces, raised bands, spine compartments similarly decorated, gilt-ruled turn-ins, marbled endpapers, all edges gilt. With 12 original etchings by de Los Rios, as called for, and EXTRA-ILLUSTRATED WITH 95 HAND-COLORED PLATES by Warner, Tomlinson, and others. ♦One board detached, other joints rather worn, a couple with older cracks repaired by glue, spines a bit scuffed, other general wear, a couple of tiny fore edge tears to one plate, otherwise the text and inserted plates in especially fine condition. (See illustrations opposite.) \$850

Printed on high quality laid paper, this is a desirable extra-illustrated copy of Le Sage's great satirical picaresque romance, originally appearing in 1715-35 and first translated by Smollett in an edition printed in 1749. Le Sage (1668-1747) began his literary career translating Spanish works and thus came to appreciate the form, pioneered in Spain, of the picaresque novel, recounting the adventures of a likable rogue and satirizing the foibles of the times. In middle age, he turned to creating his own theatrical works and novels, and his acknowledged masterpiece is "Gil Blas." The story is set in Spain, and the feckless hero suffers many adventures and undertakes several careers (physician, courtier) before he learns compassion and achieves tranquility in a countrified life. Smollett's translation appeared at a time when he had written his own picaresque "Roderick Ransom," and, according to Tytler, "the English author is true to the sense, manner, and spirit of the original, and is often extremely happy in the interchange of particular idioms." The charming additional plates come from Richard Phillips' 1807 edition, and were carefully mounted and inserted with paper guards, thereby avoiding the offsetting almost inevitably found in extra-illustrated sets. (ST11942c)



▶ 318



◀ 318

319. LE SAGE, ALAIN RENÉ. THE ADVENTURES OF GIL BLAS OF SANTILLANA. (Edinburgh: William Paterson, 1886) 248 x 165 mm. (9 3/4 x 6 1/2"). **Three volumes.** Translated by Henri Van Laun, with an introduction, notes, and a life of the author. QUITE PLEASING THREE-QUARTER VELLUM over sturdy textured cloth boards BY TOUT (stamp-signed on verso of front free endpaper), flat spines heavily gilt in compartments in antique style featuring large and intricate central fleuron, three brown morocco labels on each spine, marbled end papers, gilt tops. Title vignettes and 21 fine etched plates (including frontispiece portrait in first volume) by Adolphe Lalauze. Large, attractive engraved bookplate of Hilda Leyer signed "A M H 1940" in each volume. ♦Top corners of volume I slightly bumped, turn-ins a little spotted (trivial spots and superficial marks elsewhere to covers and spines, particularly to the labels), otherwise an excellent set, with no significant wear, and with the gilt still bright and attractive. Slight offsetting from plates, but very fine internally. (See illustration on p. 203.) \$550

This is a finely bound, well printed, and attractively illustrated edition of Le Sage's famous work (described in the previous entry). The very appealing plates here are characterized by rich and charming details of personal adornment, household furnishings, and objects from everyday life, and the interiors especially have a design, depth, and realism that are impressive. Lalauze (1838-1906) was a major figure in what Ray describes as a revival of etching as an art form in France. This revival was partly stimulated by the founding of an etcher's society, and the renewed interest in etching was carried into book illustration by a number of publishers who specialized in luxury editions. Executed by a first-rate binder, our set in

elaborately gilt vellum with morocco labels is unusual in design and at the same time unusually pleasing. Previous owner Hilda Leyer (1880-1957) was a noted herbalist and devoted student of Nicholas Culpeper's 17th century work on medicinal plants, which she used as a source for her book, "The Magic of Herbs," published in 1926. (For much more on the author, see previous entry.) (ST11462a-132)

*Owned by
George Daniel, then Mark Pattison*

320. (LITERARY HISTORY - BRITISH POETRY, EARLY BOOKS ON). PHILLIPS, EDWARD, Editor. THEATRUM POETARUM ANGLICANORUM: CONTAINING THE NAMES AND CHARACTERS OF ALL THE ENGLISH POETS. (London: Canterbury, 1800) 203 x 120 mm. (8 x 4 3/4"). lxxix, [i], 336, 6 pp. Edited by Sir Samuel Egerton Brydges. First Printing of this Enlarged, Updated Edition. Appealing recent brown quarter morocco over linen boards, raised bands, red morocco label. Front flyleaf with inscription of "G. D. / Canonbury"; title page with small embossed stamp of "Mark Pattison, Lincoln College, Oxon" (see below for both). ♦In exceptionally fine condition inside and out. (See illustrations on p. 208.) \$750

This is an extraordinarily fine copy of a series of brief biographies of 165 English poets who flourished between the years 1270 and 1603, beginning with Robert of Gloucester and ending with Queen Elizabeth herself. According to DNB, "it includes considered accounts of Shakespeare and Marlowe, a well-written introductory 'discourse on poets and poetry,' a panegyric on [the author's] brother John, and a reticent

allusion to his famous uncle," John Milton. Phillips was educated by Milton and later served as his amanuensis after the poet's eyesight failed. The editor here, Sir Samuel Egerton Brydges (1762-1837), had a great desire to achieve literary fame, but "he was unhappily led to mistake his delight in reading great works of literature for an evidence of his capacity to produce similar works himself," and his original imaginative works are undistinguished. (DNB) He nevertheless did good service for British literature by producing a number of useful bibliographies, and by seeking out and editing for re-publication both the works of standard authors and rare works which had previously been accessible only to a few wealthy collectors. The provenance here does a great deal to distinguish our copy. Our earlier owner, "G. D. / Canonbury," is George Daniel of Canonbury Square, Islington, who amassed one of the most extensive and outstanding collections of dramatic literature, early Shakespeare editions, and Elizabethan ballads. Our other known owner, Mark Pattison (1813-84), was the head of Lincoln College at Oxford University from 1861 and an author and editor of considerable importance. According to DNB, "he had the reputation of being the most learned man in England." (ST12174-18)

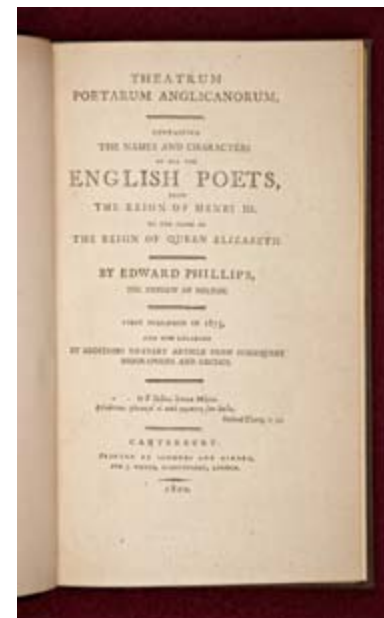
321. LONDON, JACK. THE WORKS. (New York: The Review of Reviews Company, 1917) 192 x 132 mm. (7 1/2 x 5 1/8"). **12 volumes.** Publisher's blue buckram, spines with black and gilt pictorial titling, top edges gilt. With 32 black and white plates (including frontispiece in each volume), one double-page map, and numerous illustrations in the text. ♦One board with small indentation, a hint of rubbing to extremities, isolated short marginal tears, other trivial imperfections, otherwise A VERY FINE SET, clean, bright, and unworn. (See illustration opposite.) \$175

Published the year after he died, this is a very pleasing copy in the publisher's cloth of a group of major works by the incredibly prolific Jack London (1876-1916), who at the time of his premature death was the highest paid, best-known, and most popular writer in the world. ANB tells us that "during a career that lasted less than twenty years, [London] produced some four hundred nonfiction pieces, two hundred stories, twenty novels, and three full-length plays on an astonishing variety of topics (some of which had never before been considered proper belletristic subjects): agronomy, alcoholism, animal training, architecture, assassination, astral projection, big business, ecology, economics, folklore, gold hunting, greed, hobbing, mental retardation, penal reform, political corruption, prizefighting, psychology (animal as well as human), racial exploitation, revolution, science, seafaring, socialism, stockbreeding, war, wildlife, and the writing game." Included in the present volumes are London's classics "The Call of the Wild" and "White

Fang," the autobiographical Bildungsroman "Martin Eden," his agrarian novel "The Valley of the Moon," a non-fiction account of the Pacific voyage he took with his wife, "The Cruise of the Snark," five novels ("Adventure," "Before Adam," "Burning Daylight," "The Iron Heel," and "The Sea-Wolf"), and the short story collections "South Sea Tales" and "When God Laughs." Although individual titles from this set appear for sale, the 12 volumes together are rarely seen. (ST11462a-403)

322. (LONDON). [ROBERTSON, JOSEPH CLINTON and THOMAS BYERLEY]. "SHOLTO and REUBEN PERCY" (Pseudonyms). LONDON, OR INTERESTING MEMORIALS OF ITS RISE, PROGRESS AND PRESENT STATE. (London: Printed for T. Boys, 1823) 157 x 93 mm. (6 1/4 x 3 5/8"). **Three volumes.** FIRST EDITION. Recent attractive retrospective three-quarter calf over marbled boards, raised bands, each spine with a red morocco label, edges untrimmed. With seven woodcut head- and tailpieces, five engraved plates (one portrait and four views), and a large folding map of London drawn and engraved by Benjamin Davies (this expertly backed with heavy stock). ♦Map a little soiled and with a tiny spot of loss near a fold, preliminary leaves in first volume perhaps washed, fore margin of three dozen leaves in first volume with small brown spots, other minor browning and foxing here and there, but still an excellent set, the text generally clean and fresh, in unworn sympathetic bindings. (See illustration opposite.) \$450

This is an informative, charming, and idiosyncratic history—not always entirely accurate, but never boring, and capturing the energy and power of cosmopolitan London at a time when it was the premier city in the world. When writing their popular series "The Percy Anecdotes" (1821-23), journalists Joseph Robertson (1788-1852) and Thomas Byerley (1789-1826) billed themselves as "Sholto and Reuben Percy, Brothers of the Benedictine Monastery, Mont Benger." Percy was, in fact, the name of the coffee house in London where they frequently met. Following on the success of the "Anecdotes," the "brothers" decided to produce a series of "Percy Histories, or interesting Memorials of the Capitals of Europe," but only got as far as London. In the present work, they eschew conventional arrangement of material by date or topic and keep to their own anecdotal style, and wisely so: the work has a certain chatty charm, and is more like listening to a fascinating and rather gossipy raconteur than reading a history book. A detailed index at the beginning of volume I allows one to jump immediately to any item of interest, be it Bills of Mortality, the Elgin Marbles, Matilda the Saracen, or the Synagogue dedicated to the Virgin Mary. The work was apparently never reprinted and is not easy to find in agreeable condition. (CJM1104)



▲ 320 ▶ 357, 320



▲ 322, 425 ▼ 321



323. LONGFELLOW, HENRY WADSWORTH. *THE WORKS.* (Boston and New York: Houghton Mifflin Company, [ca. 1904]) 200 x 130 mm. (7 7/8 x 5 1/8"). **11 volumes.** "Riverside Edition." Not unpleasant contemporary dark brown half calf by Ernst Hertzberg & Sons (signed on rear turn-in), raised bands, spines with an elongated compartment decorated with drawer-handle cornerpieces, red morocco label on each spine, marbled endpapers, top edges gilt, other edges rough trimmed. With portrait frontispiece. ♦ Spines faded to olive green and a bit marked and abraded, a handful of joints with wear, one volume with occasional minor foxing in the margins, additional minor problems, otherwise excellent, the bindings sturdy and not without appeal, and the text showing almost no signs of use. \$95

This collection includes Longfellow's complete poetical and prose works, as well as his translation of Dante's "Divine Comedy," the first by an American. Henry Wadsworth Longfellow (1807-82) was a wildly successful poet, contributing the classics "Hiawatha," "Evangeline," and "Miles Standish" to the American canon. The ANB notes that "Longfellow was enormously popular, especially during his later years; at the end of his life, his birthday was even being celebrated in schools. He was as beloved in England as in America; people from everywhere came to see him, and his last trip to Europe in 1868-1869 was virtually a triumphant processional." He also "played an important part in establishing modern languages in the American educational curriculum, and he labored valiantly to introduce American readers to large aspects of the literature and art of Europe, encouraging them to enter into the common cultural inheritance of Western culture." (ST11462a-241)

324. (LOUIS XVIII). LAMOTHE-LANGON, ÉTIENNE-LÉON, BARON DE. "A LADY" (Pseudonym). *PRIVATE MEMOIRS OF THE COURT OF LOUIS XVIII.* (London: Henry Colburn and Richard Bentley, 1830) 225 x 143 mm. (8 7/8 x 5 5/8"). **Two volumes.** FIRST EDITION IN ENGLISH. Very pleasing 19th century green half morocco over

▼ 328, 324



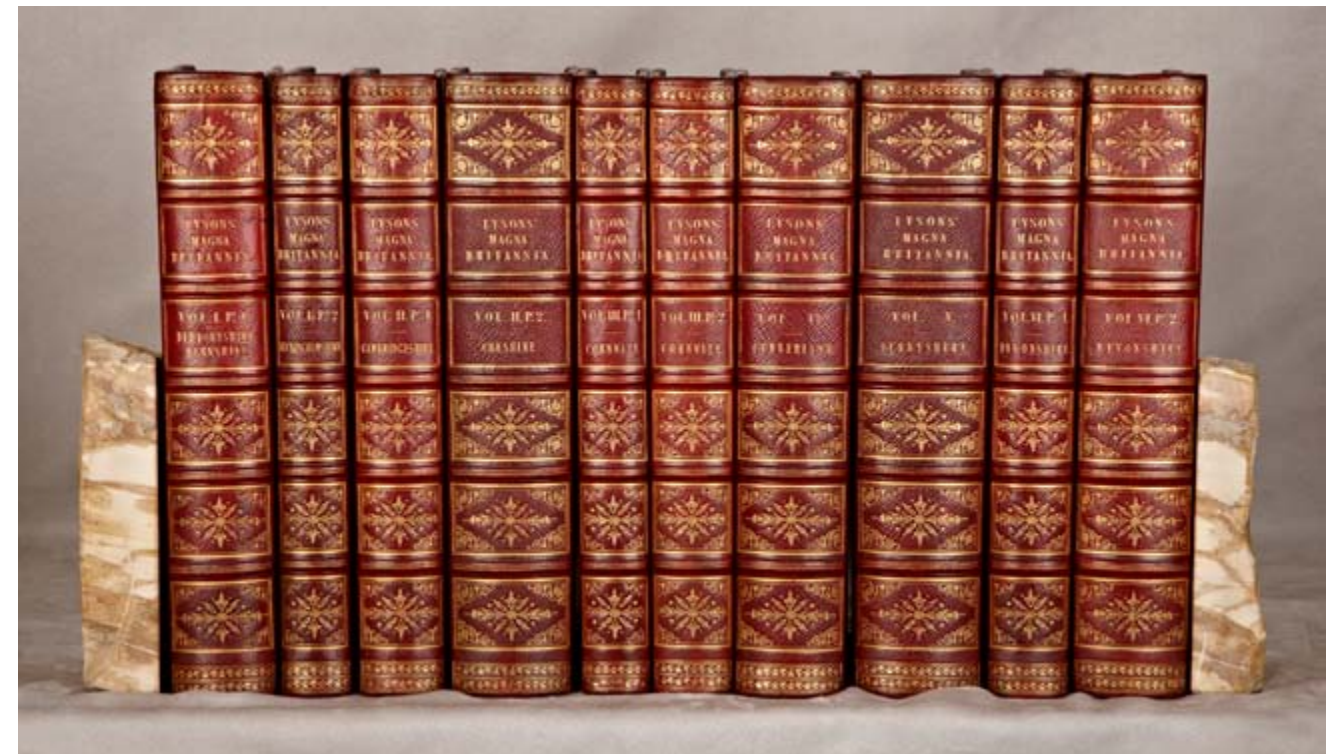
marbled boards and endpapers, raised bands, spine panels with flower cluster centerpiece, top edges gilt. ♦ Spines faded evenly to a shade darker than leather on covers, but A REALLY EXCELLENT COPY, the bindings showing virtually no wear, and fine internally, with only trivial defects. (See illustration below.) \$350

This is a surprisingly scarce book—and especially rare in desirable condition—about the intrigues involving the French Court, both leading up to and during the reign of Louis XVIII (1755-1824). In this work, Baron Étienne Léon de Lamoignon (1786-1864) assumes the unusual pose of a female first-person narrator, convincing readers that (s)he is a handsome lady at court. The narration begins with an on-the-scene look at the major political and courtly players during the time of Louis XVI and Marie Antoinette, just before the French Revolution. Then we are treated to the depictions of further various intrigues, bringing us into the Napoleonic and then the post-Napoleonic period of Louis XVIII, all the while supplying portraits of almost every notable person after the downfall of "the Little Emperor." (CAB07031)

Large Paper, Extra-Illustrated, and In Red Morocco by the Royal Binder

325. LYSONS, DANIEL and SAMUEL. MAGNA BRITANNIA: BEING A CONCISE TOPOGRAPHICAL ACCOUNT OF THE SEVERAL COUNTIES OF GREAT BRITAIN. (London: Printed for T. Cadell and W. Davies, 1806-22) 346 x 260 mm. (13 5/8 x 10 1/4"). **Six volumes bound in 10.** A Large Paper Copy. Pleasing contemporary red hard-grain half morocco over marbled boards by J. Mackenzie & Son (stamp-signed on verso of front free endpaper), raised bands, spines attractively gilt in compartments with very large and complex central fleuron surrounded by small tools and volute cornerpieces, gilt titling, marbled endpapers, all edges gilt. WITH 398 PLATES of maps, plans, views, and architecture, 264 as called for and EXTRA-ILLUSTRATED with 134; the total including 72 double-page, seven folding, and 13 in color. Front pastedown with engraved armorial bookplate of Arthur G. Soames (see below), signed and dated in the plate by C. Helard, [18]99. Lowndes II, 1424. ♦ Paper boards somewhat chafed, extremities (especially bottom edges of boards) rather rubbed, spines slightly (but uniformly) darkened, a few of the leather corners abraded, small portions of the morocco dulled from preservatives, but the bindings completely solid—with no cracking to the joints—and still impressive on the shelf, the handsomely decorated spines unmarked. The majority of plates with variable foxing (usually minimal, but perhaps two dozen noticeably foxed), a number of engravings with small, faint dampstains at very edge of top margin, but the text itself in very fine condition, looking remarkably clean, fresh, and smooth within its vast margins. (See illustrations opposite and on back cover.) \$6,500

This is an impressive Large Paper extra-illustrated set in a high quality binding of what was envisioned as an immense undertaking by the brothers Daniel



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(1762-1834) and Samuel Lysons (bap. 1763). The Lysons' intention was to describe and picture every English county in alphabetical order, but the project foundered before reaching the end of the letter "D," due to Samuel's death in 1819. The set, therefore, covers the following counties: Bedfordshire (volume I, part 1, 1806); Berkshire (volume I, part 2, 1813); Buckinghamshire (volume I, part 3, 1813); Cambridgeshire (volume II, part 1, 1808); Cheshire (volume II, part 2, 1810); Cornwall (volume III, 1814); Cumberland (volume IV, 1816); Derbyshire (volume V, 1817); and Devonshire (volume VI, parts 1 and 2, 1822). According to the DNB, "Magna Britannia" was "intended to fill the gap between large-scale county histories and Camden's 'Britannia' . . . The brothers made personal visits to collect material and still more was collected, following established practice, by circulating printed questionnaires to local worthies, the post office exceptionally allowing replies by clergymen to be sent free of charge." The

work was issued in both quarto and large quarto format, and from the beginning the latter was considered to be of much greater value: according to Lowndes, our Large Paper issue sold originally for £46, 10s, as opposed to the regular issue at £27, 4s. This set once graced the library of Sheffield Park, the stately home of brewer Arthur Gilstrap Soames (1854-1934), with gardens originally landscaped by Capability Brown and Humphrey Repton. The work of our binder, John Mackenzie, spanned the whole of the first half of the 19th century. In a circular issued in 1840, he described himself as "Bookbinder to their late Majesties King George IVth & King William IVth," as a binder with 40 years of experience, and as a craftsman with one of the largest collections of brass binding tools in London. (Howe) His materials and work are consistently of very high quality, as the present volumes attest; the Schiff collection had two of his bindings (see his items #65 and 66 in the Schiff catalogue). (ST11801)

*With Malthus' Final Revisions,
Our Copy Untrimmed in Original Boards*

326. MALTHUS, THOMAS ROBERT. ADDITIONS TO THE FOURTH AND FORMER EDITIONS OF AN ESSAY ON THE PRINCIPLE OF POPULATION. (London: John Murray, 1817) 229 x 152 mm. (9 x 6"). 2 p.l., 327, [1] pp. FIRST EDITION. ORIGINAL BLUE PAPER BOARDS, neatly rebacked in buff paper, original printed paper spine label, UNTRIMMED EDGES. 19th century bookplate. Goldsmith 21762; Kress B.6973; Palgrave II, 676. ♦ Spine label chipped and rubbed, with significant loss of legibility, a little soil and wear to original sides (as expected), but the boards surprisingly well preserved, and the well-restored binding absolutely tight. First few leaves and last three gatherings freckled with foxing, minor foxing elsewhere, a few trivial spots, but excellent internally, still rather fresh and not at all darkened or browned. \$950

First published in 1798, "An Essay on the Principle of Population," the great work of Malthus (1766-1834), held that while population increases in a geometric ratio, the means of subsistence only increase arithmetically. The inevitable result of this disparity is that the expanding population will eventually outstrip the means of livelihood and leave millions facing deprivation (unless war or disease eliminates them first). Malthus later softened some of his harshest predictions, and the prosperity of the 19th century in Britain tended to discredit his work, but we are forever in his debt for "having called public attention in a striking and impressive way to a subject which had neither theoretically nor practically been sufficiently considered." (Britannica) The additions in the present volume constitute the author's final revisions to a text that was altered in each of the six editions through which it passed in Malthus' lifetime. (ST4866)

*Rare, Fine Views of Oxford, with Noted Owners from
Medicine, Military, Social Welfare, Domestic Science*

327. MALTON, T[HOMAS]. VIEWS OF OXFORD. (London: White & Co.; Oxford: R. Smith, 1810) 411 x 315 mm. (16 3/8 x 12 3/8"). FIRST COMPLETE EDITION (see below). Appealing 19th century (ca. 1860s?) dark green half morocco over lighter green textured cloth by T. Aitken (stamp-signed on verso of front free endpaper), upper cover with gilt titling, raised bands, spine gilt in compartments with elongated fleuron centerpiece and scrolling cornerpieces, gilt titling, marbled endpapers, all edges gilt (small, very expert repairs to upper outer corners and perhaps at top of joints). Mezzotint frontispiece portrait after Gilbert Stuart, engraved title, and 30 FINE PLATES OF INTERIOR AND EXTERIOR VIEWS OF OXFORD COLLEGES, 24 of them aquatints and six of them etched.

Front pastedown with engraved armorial bookplates of Sir Mayson M. Beeton and Sir Richard Farrant; verso of front free endpaper with ink presentation inscription, "Sir Charles Locock, Bart. / with Captn. Malton's kindest regards. / Nov. 1860." Subscription proposal for the work printed by T. Bensley and dated "London, May 30, 1301" [i.e., "1801"] laid in at front. Abbey "Scenery" 277. ♦ A couple of small smudges to boards, portrait faintly foxed and browned, isolated small stains (not affecting images), but still A FINE COPY, the plates especially clean, fresh, and smooth, and the pleasing binding with virtually no wear. (See illustrations opposite.) \$9,500

This is an attractively bound and especially well-preserved copy of a surprisingly rare book with striking views of the lovely colleges of Oxford, illustrations that combine architectural precision with a warmth and vitality added by the presence of gowned scholars, ladies of fashion, children, and dogs. Thomas Malton (1751/2-1804) began his career as an architectural draughtsman, theater scenery designer, and drawing teacher whose pupils included the young J. M. W. Turner, but he longed to be accepted as a painter by the Royal Academy. In support of his application, he produced his best-known work, "A Picturesque Tour through the Cities of London and Westminster" (1792-1801) with 100 acclaimed aquatint plates. He followed this triumph with the present work, a similar tour through Oxford. Sadly, he died before this last work could be completed, and the final six plates in our volume appear only in outline as a result. The Royal Academy excluded him on the grounds that he was merely a draughtsman, but his work here belies the claim. The buildings are charged with an energy that captures the spirit of the university town capped by soaring spires, and the interiors have a convincing feel of dankness communicated by the granular quality of the aquatints. Our copy has a celebrated history: in 1860, it was presented to Sir Charles Locock (1799-1875), the eminent obstetrician who delivered all of Queen Victoria's children, the presentation being made by "Captain Malton," probably a descendant of the artist, and quite likely Captain William Dawes Malton, who authored at least seven books on infantry drill and related topics in the 1860s. Later owners include Sir Richard Farrant (1835-1906), knighted for his efforts to provide quality affordable housing for the poor; and Sir Mayson Moss Beeton (1865-1947), son of the celebrated Mrs. Beeton (1836-65), author of perhaps the most popular and influential household book ever published. "Views of Oxford" is a very rare book: ABPC lists just four copies of this edition at auction since 1975—none of them sold in the past 25 years—along with two of the 1802 and one of the 1805 printings, these latter editions containing just the first 24 of our 30 plates. (ST12057)

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328. (MARIE ANTOINETTE). PIERRE DE NOLHAC. THE TRIANON OF MARIE-ANTOINETTE. (London: T. Fisher Unwin Ltd., 1925) 222 x 146 mm. (8 3/4 x 5 3/4"). 234 pp. [2] leaves (ads). Translated by F. Mabel Robinson. FIRST EDITION IN ENGLISH. Quite pretty contemporary dark blue three-quarter morocco, raised bands, spine gilt in panels containing three closely spaced intricately gilt harp ornaments (with cresting rolls above and below), marbled sides and endpapers, top edge gilt, other edges rough trimmed. With frontispiece portrait of the queen, and four photographs of the Trianon. ♦ Spine slightly sunned toward a pleasing dark blue-green, one leaf with three-inch tear from fore edge into text due to rough opening, otherwise fine, with only trivial imperfections, the bright, attractive binding unworn. (See illustration on p. 209.) \$275

Written by the former keeper of the Museum at Versailles, this account tells the story of the small pleasure palace built on the grounds there, primarily for the use of the royal ladies. Although constructed by Louis XIV, its fame comes from the reign of Marie Antoinette, who used it to escape from the rigors of court life by dressing in muslin and playing at being a milkmaid or shepherdess. M. de Nolhac enlivens his narrative by incorporating anecdotes of life at the French court into his description of the building, its appointments, and its grounds. This is a surprisingly rare book commercially, with just one other copy (in cloth) currently being advertised for sale. (ST11462a-131)

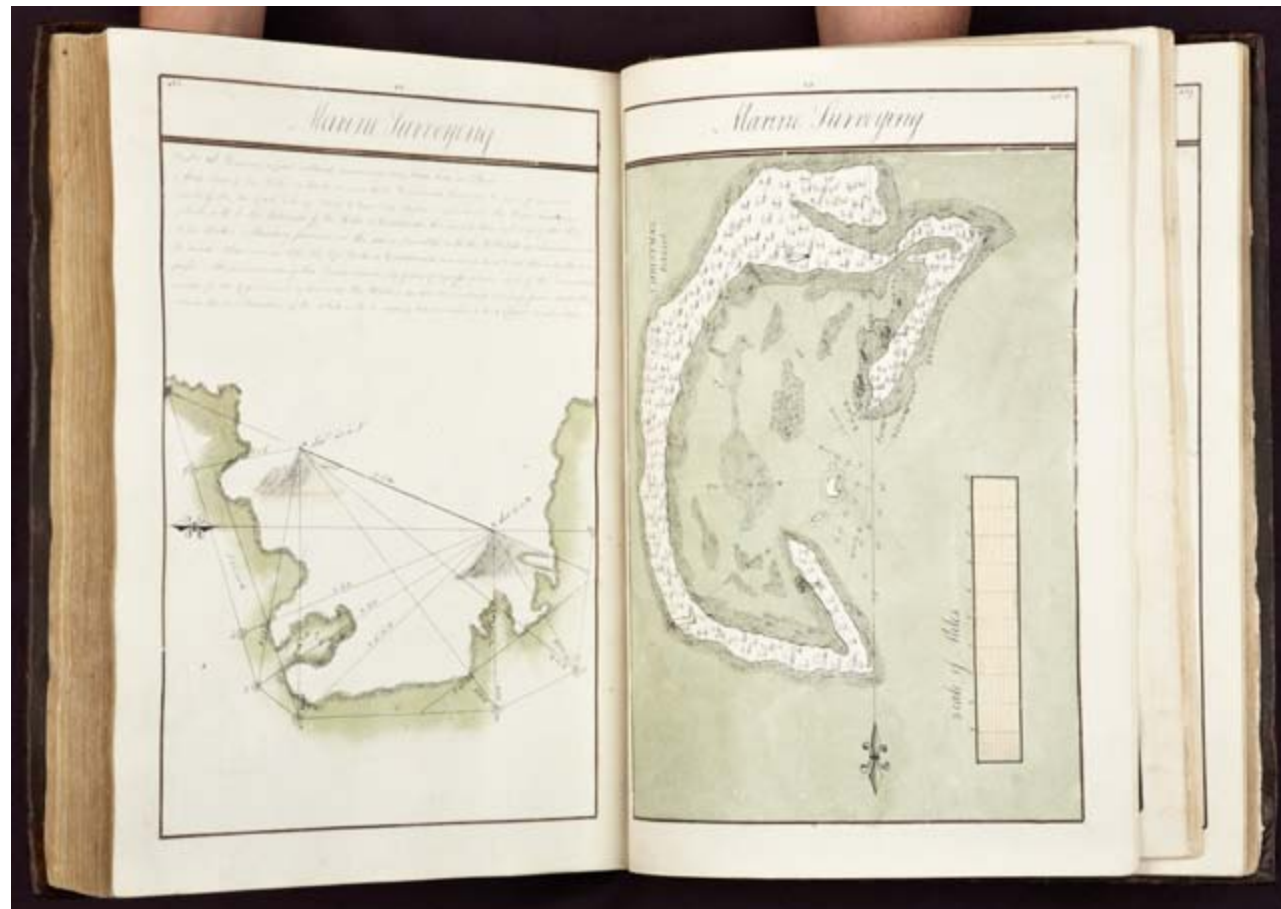
**Large, Thick MS Beautifully Written, Illustrated
By an Early 19th Century English Naval Cadet**

329. (MARITIME MANUSCRIPT). WHICHCOTE, THOMAS. A PLAN OF MATHEMATICAL LEARNING TAUGHT IN THE ROYAL ACADEMY PORTSMOUTH. PERFORMED BY THOMAS WHICHCOTE, A STUDENT THERE. (Portsmouth, England, April 27, 1804) 375 x 279 mm. (14 3/4 x 11"). 1 p.l. (title), 1-161, [1] (blank), 162-236, [1] (blank), 237-94, [1] (illustration), 295-96, [1] (blank), 297, [1] (blank), 298, [1] (blank), 299, [1] (blank), 300-424, [1] (blank), 425, [1] (blank), 426, [1] (blank), 427-54, [1] (blank), 455-509 pages, all written in a beautiful, clear cursive hand. Pleasing contemporary tree calf, flat spine skillfully rebaced preserving most of original backstrip, gilt in panels formed by multiple plain and decorative rules with sunburst centerpiece, red morocco label. COPIOUSLY ILLUSTRATED with 10 half-page and two full-page ink wash illustrations, one half-page and one full-page pen and ink drawings, and 10 half-page watercolors, all land- or seascapes; eight full-page maps and one folding map, all in color; five full-page black and white diagrams, 11 full-page color diagrams, and numerous diagrams in the text, some heightened with color. Front free endpaper with ink ownership inscription of "Thomas Whichcote, Esq., of His Majesty's Ship ye Beaulieu of 44 Guns." ♦ Corners a little bumped, spine a bit dry and crackled with a couple of one-inch chips, minor loss of gilt, folding map with two-inch tear along a fold, just

touching the edge of the image, last two leaves with slight soiling and fraying to fore edges, isolated minor thumbing, small stains, and other trivial imperfections, but A VERY FINE MANUSCRIPT, the expertly restored binding sound and attractive, the leaves clean and crisp, the handsome writing entirely legible, and the illustrations demonstrating considerable artistic skill on the part of Midshipman Whichcote. (See illustrations below, opposite, and on back cover.) **\$29,000**

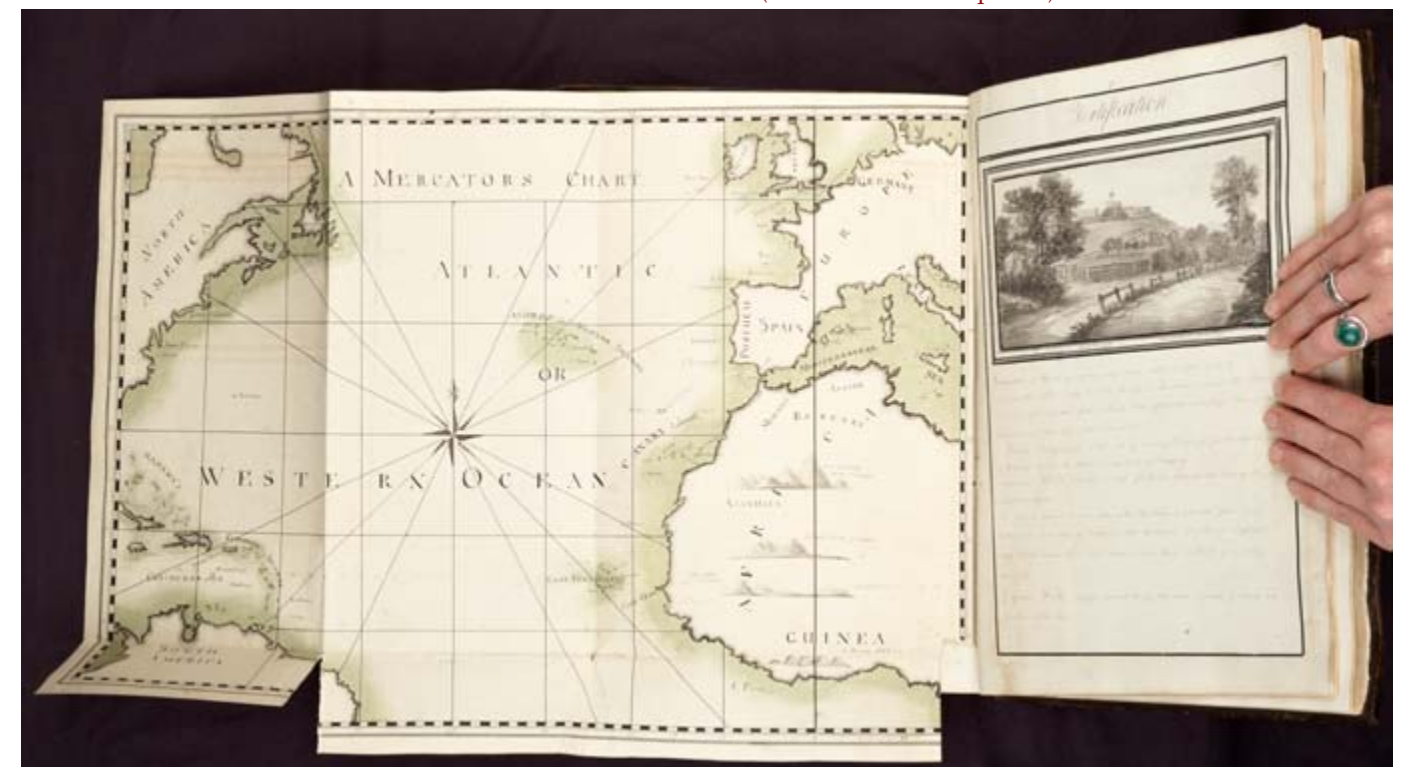
This compendium of mathematical knowledge necessary for an officer in the Royal Navy was written and beautifully illustrated by a student at the Royal Naval Academy at Portsmouth, which was founded to recruit and train officers from among the many qualified young men who lacked the family connections otherwise to obtain a naval commission. The volume covers arithmetic, geometry, plane trigonometry, geography, navigation (at 100 pages, by far the longest section), spherics, spherical trigonometry, astronomy, latitude, longitude, marine surveying, fortification, gunnery, and mechanics. The text is neatly written in a very skilled and controlled hand, and examples of calculations are given. Perhaps the most unexpected and pleasurable features of this manuscript are the illustrations, which sometimes approach a kind of modest magnificence. Whichcote was a talented artist, and while at the Royal Naval Academy, he would have had the

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opportunity to study with noted marine artist Richard Livesay (1750-1826), who served as drawing master there from 1796 to 1811. The ink washes and watercolors here portray not only ships and scenes at sea, but also several fine landscapes, including a full-page view of the Portsmouth Academy. The fine maps show Christmas Island, the Coast of Kamchatka, Table Bay and the Cape of Good Hope, the western Atlantic with the coastline of North America and the West Indies, and the eastern Atlantic with the coast of Africa, Ireland, Greenland, and Iceland. The whole is beautifully preserved and a wonderful artifact of early 19th century naval knowledge. (ST11776)

330. (MARY, QUEEN OF SCOTS). CHALMERS, GEORGE. THE LIFE OF MARY, QUEEN OF SCOTS. (London: John Murray, 1822) 216 x 140 mm. (8 1/2 x 5 1/2"). **Three volumes.** Second Edition, "corrected and enlarged." FIRST PRINTING of the third part. Pleasant 19th century salmon pink polished half calf, raised bands, spines ornately gilt in compartments with volute cornerpieces framing decorative pineapple centerpiece surrounded by small tools, each spine with two olive green morocco titling labels, marbled sides and endpapers, top edges gilt. With medallions of the queen and her consorts on the title and endpages, three frontispiece portraits of the queen, and four folding plates. ♦ Spines sunned to a soft terra cotta, extremities just a little rubbed, one board with tiny scratches, leaves slightly toned and with minor offsetting, one plate with small tears along two folds, but still an excellent set, the text clean and fresh, and the attractive bindings with virtually no wear to the joints. (See illustration on p. 215.) **\$450**

Mary Stuart (1542-87) inherited the throne of Scotland from her father James V a few days after her birth, but with her life endangered by English ambitions, she was taken by her French mother to safety in France. In 1558, she married young Henry II of France, but was widowed two years later. She returned to Scotland and was able to rule the country for a time, despite opposition from Elizabeth of England and Scottish Presbyterian lords. Scandal erupted over the murders of both her supposed lover Rizzio and her spineless husband Darnley, as well as over her marriage to a criminal third spouse, Bothwell. Driven from Scotland, Mary, as a cousin of Elizabeth I and, hence, the Catholic claimant to the English throne, was imprisoned in England from 1568 to her execution in 1587. Because of her tragic life, Mary has always been one of the best-known British rulers, and accounts of her life vary greatly in their emphasis and sympathy. First published in 1818, the present biography by Scottish antiquarian George Chalmers (1742-1825) is described by DNB as "a work so saturated in sentimental Jacobitism and political prejudice that it has little value as an account. Chalmers . . . saw Mary as the helpless and innocent victim of conspirators, and all her opponents as corrupt and evil. Any historian who took a different view of Mary was mercilessly attacked." The third volume, published for the first time with this edition, is devoted to memoirs of Bothwell and of the regents of the Scottish throne following Mary's fall. Our bindings are both handsomely gilt and feminine in design, an appropriate reflection of their contents. ([ST11462a-103](#))

331. [MASON, GEORGE HENRY]. THE PUNISHMENTS OF CHINA, ILLUSTRATED BY TWENTY-TWO ENGRAVINGS: WITH EXPLANATIONS IN ENGLISH AND FRENCH. (London: Printed for William Miller by W. Bulmer and Co., 1801) 357 x 267 mm. (14 x 10 1/2"). [27] leaves. FIRST EDITION. Contemporary marbled boards and endpapers, rebacked and recornered to style, flat spine in panels with central gilt star tool, gilt titling. WITH 22 HAND-COLORED STIPPLED ENGRAVINGS showing techniques of torture. Front pastedown with armorial bookplate of Thomas Tyndall, Jun[io]r, Esq. Abbey "Travel" 532 (citing 1804 edition); Cordier 549; Colas 2010. ♦Paper boards a bit chafed and darkened by glue near spine and corners, a bit rubbed along top and bottom edges of boards, occasional thumbing or minor stains to the very generous margins, otherwise an excellent copy, the binding scarcely worn, and internally clean, fresh, and bright, without any of the usual offsetting from text or plates. (See illustrations opposite.) \$2,500

Even if sometimes painful to look at, this is a surprisingly diverting volume filled with memorable depictions of all degrees of Chinese disciplinary action, from the relatively minor twisting of the

ears or chaining to an iron pole, to the humiliating ordeal of the wooden collar, to methods of execution by beheading or by crucifixion using a cord. The work was published as part of a series of costume books surveying the dress of various countries, begun by William Miller in 1800 and taken over by T. M'Lean in 1818. The series comprised a major group of early 19th century color plate books with scenes featuring costumes of the various social strata that are carefully and colorfully delineated. In the present volume, the plates are accompanied by French and English text explaining the method of punishment and the infractions for which it was imposed. This book often shows up with plates bearing watermarks significantly later than 1801, the date of publication printed on the title page (and consequently suggesting that the impressions of the engravings may not be as fresh as they once were). The paper used for 12 of our plates is undated; the other 10 are dated 1796 or 1797. ([ST11939](#))

In a Special Ornate Presentation Binding

332. MAXWELL, COLONEL MONTGOMERY. MY ADVENTURES. (London: Henry Colburn, 1845) 200 x 120 mm. (7 7/8 x 4 1/2"). **Two volumes.** FIRST EDITION. IN A SPECIAL VERY ATTRACTIVE PRESENTATION BINDING OF CONTEMPORARY OXBLOOD PEBBLE-GRAIN MOROCCO, ELABORATELY GILT, covers with blind ruled borders and complex gilt frame featuring shell head- and tailpieces, scrolling corners and sides, and many floral tools, raised bands, spine compartments gilt with flower basket centerpiece and leaf frond corners, blind tooled turn-ins, all edges gilt. Engraved frontispiece portraits of Colonel Maxwell and Major General Sir Neil Douglas. Front free endpaper of volume I with ink presentation inscription; "Reginald Porter / from his sincere friend / James Nelson Palmer / On his leaving Eton / Xmas 3rd 1846." ♦Spines slightly and uniformly sunned (but gilt still bright), one board with a little dulling because of leather preservative, otherwise A VERY FINE COPY, clean, fresh, and smooth internally, in a handsome binding with virtually no wear. (See illustration below.) \$600



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These volumes are significant both for their contents and their coverings. Colonel Archibald Montgomery Maxwell (d. 1845) received his commission in 1801 and saw active duty in Italy in 1806 and again in 1816. He must have performed well in battle, for he was promoted to colonel and made a knight of the Royal Guelphic Order. However, he is not the sort to bore us with laboriously detailed accounts of these activities. Instead, he shares his observations on Italian life and customs, his adventures with various opera dancers, and, in a more serious vein, his interviews with Napoleon on Elba and with King Charles V of Spain. Sadly, Maxwell did not long survive the publication of his memoir: the "Armagh Guardian" reported his death at Newcastle on 21 May 1845, "after a few days' illness, deeply regretted by his brother officers, and all who knew him." The ornate binding would have been specially commissioned by someone intending to give the set as a gift, and the fact that the volumes have come down to us in such fine condition testifies to how welcome their presentation must have been. James Nelson Palmer, who may well have paid for the binding, was probably the clergyman with that name of Breamore Rectory in Hampshire, who owned Church House in Headington, Oxford, beginning in 1849. In any case, such presentation bindings from this period are uncommonly seen. ([ST11899](#))

All Three of Mayer's Works on the Middle East, In Handsome Staggeimeier & Welcher Russia

333. MAYER, LUIGI. (BINDINGS - STAGGEMEIER & WELCHER). VIEWS IN EGYPT, PALESTINE, AND OTHER PARTS OF THE OTTOMAN EMPIRE. (London: Thomas Bensley for R. Bowyer, 1801-04) 482 x 335 mm. (19 x 13 1/8"). **Three separately published works bound in one volume.** FIRST EDITIONS in book form. VERY FINE CONTEMPORARY RUSSIA, ELABORATELY GILT, BY STAGGEMEIER & WELCHER (their ticket on front flyleaf), covers gilt with frame of Greek-key rolls on either side of

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a cresting roll, this frame enclosing another role of linked palmettes, raised bands, spine expertly rebacked retaining original backstrip, its compartments with unusual Egyptian hieroglyphic designs, turn-ins with gilt chain roll, marbled endpapers, all edges gilt. With engraved frontispiece portrait of the artist and 96 FINE HAND-COLORED AQUATINT VIEWS OF THE NEAR EAST. Front pastedown with bookplate of Dayton Art Institute (but sold with their authorization at auction). Abbey "Travel" 369; Colas 2018, 2020, 2012; Lipperheide 1461; Brunet III, 1556. ♦Corners slightly bumped, a few small portions of the spine with vague crackles, occasional minor offsetting from plates, isolated faint marginal foxing, thumbing, or rust spots, but still A FINE COPY, especially clean and fresh internally, with generous margins and richly colored plates, and in a solidly restored, lustrous binding that retains virtually all of its original considerable appeal. (See illustrations on pp. 217-18 and on back cover) \$18,500

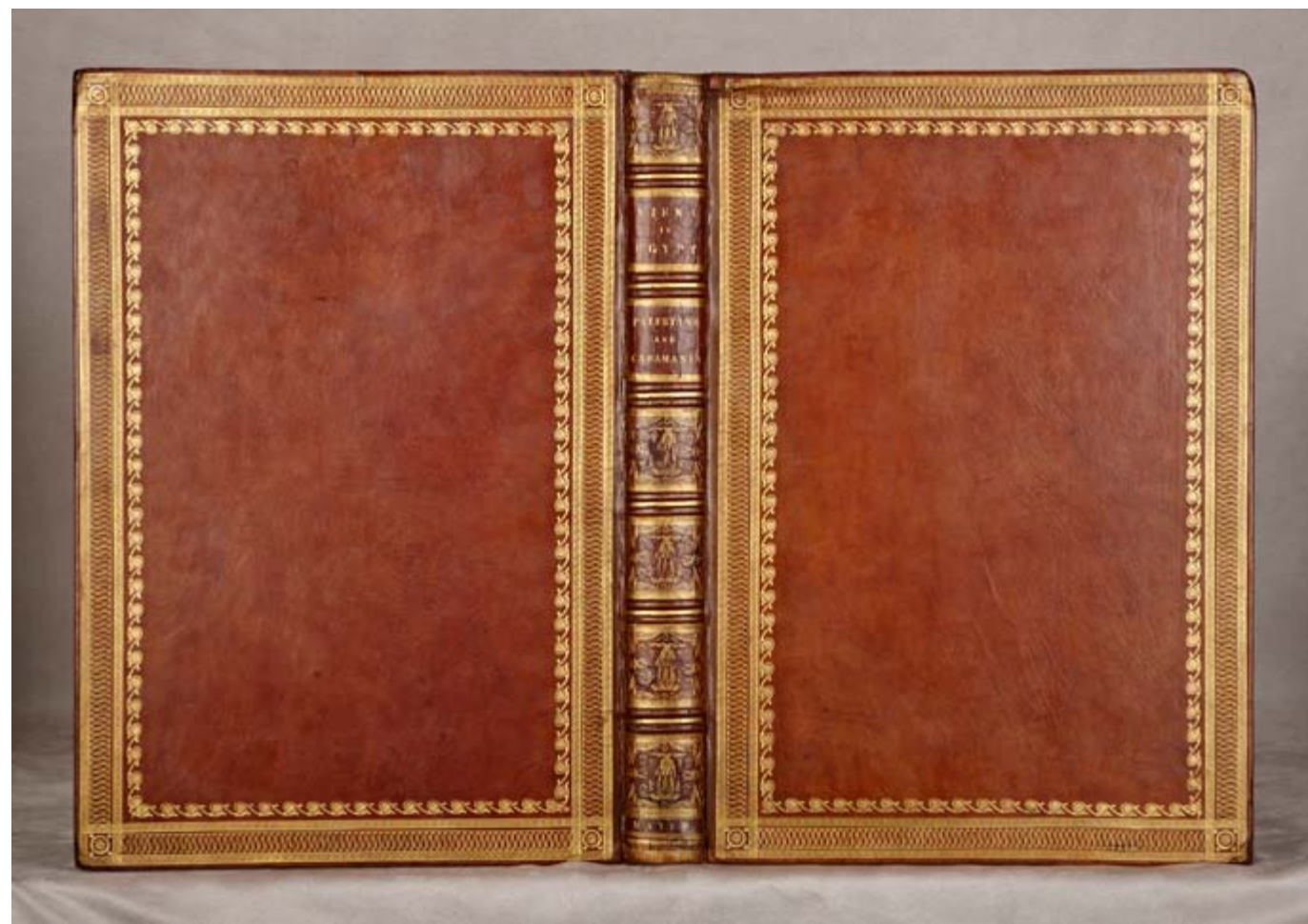
This work contains views and accounts of travel in pre-Napoleonic Egypt, Palestine, and "Caramania, a part of Asia Minor hitherto unexplored," along "with some curious selections from the islands of Rhodes and Cyprus, and the celebrated cities of Corinth, Carthage, and Tripoli." A student of Piranesi, Mayer (1755-1803) made the illustrations when he was employed as the personal view painter for Sir Robert Ainslie, British ambassador at Constantinople from 1776-92. Houfe says that Mayer "was the most accurate delineator of the Near East before David Roberts." The scenes here are memorable, not only for their impressive views of ancient monuments, but for their glimpses into the lives and culture of the people. In addition to rather thrilling depictions of the exploration of Egyptian tombs, we see the luxurious domain of the wife of a Cairo merchant and the military exercises of the mamalukes, both of these being things not normally encountered by the ordinary traveller. Ainslie was an especially successful envoy, who adopted the Turkish manner of living and was thus more accepted and respected by the Ottomans

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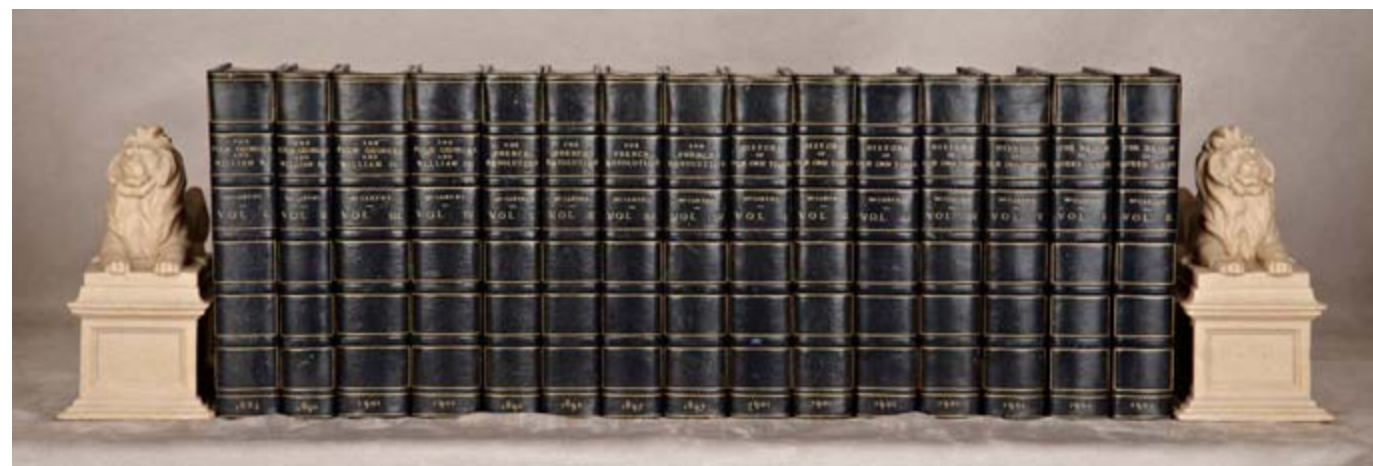
than most foreigners. His good relations with his hosts no doubt procured access for his artist to areas generally barred to Westerners. The fine binding is by the German émigré binders Staggemeier and Welcher, who were in partnership in London from about 1799 to 1810. Like Kalthoeber and several others German binders, they came to England to satisfy the fashionable need among gentry and nobility for elegant bindings, and "in their heyday Staggemeier and Welcher were one of the most prolific workshops producing 'extra' quality work in London." (Maggs Catalogue 1212) They were known for bindings

with typically tasteful and often elaborate gilt decoration (as here). The unusual hieroglyphic stamps used on the spine decoration are particularly appropriate and may have been developed expressly for copies of this work: the British Library Database of Bookbindings, for example, lists a copy of "Views of Egypt" in black straight-grain morocco by Staggemeier and Welcher "decorated with Egyptian symbols." The individual works here are by no means rare books, but it is not common to find these three bound together, let alone in a handsome contemporary binding by such distinguished craftsmen. (STCBS12295)



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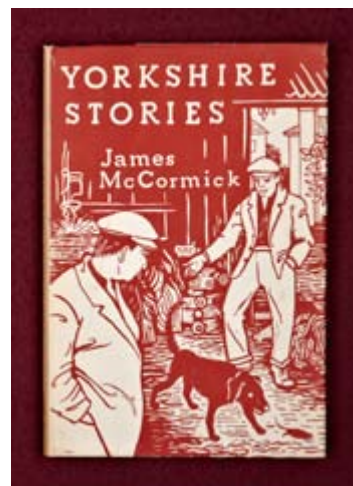
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334. MCCARTHY, JUSTIN and JUSTIN HUNTLY MCCARTHY. *FOUR WORKS: HISTORY OF OUR OWN TIMES. THE FOUR GEORGES & WILLIAM IV. THE FRENCH REVOLUTION. THE REIGN OF QUEEN ANNE.* (London: Chatto & Windus, 1884-1901) 222 x 144 mm. (8 3/4 x 5 5/8"). **15 volumes.** FIRST EDITIONS of the last three works. Pleasing contemporary dark blue three-quarter morocco by Bickers & Son (stamp-signed on verso of front free endpaper), raised bands, spine gilt in single-ruled compartments, marbled endpapers, top edges gilt. ♦Tiny chip to top of one spine, three joints with short cracks at head, minor dulling from leather preservative, first volume with hinge open at rear (but the volume quite sound), one leaf with older tissue paper repair to head-edge tear (into text, but legibility not lost), other trivial defects, but still quite an attractive set in excellent condition, clean and fresh internally, and in bright, solid bindings showing little wear. (See illustration on p. 217.) \$650

This is an appealing group of four scarce works, three of them first editions, by a father and son who also wrote novels, and brought the same engaging, readable style to their non-fiction. Justin McCarthy (1830-1912) was a journalist and novelist whose major work "History of Our Own Times" (1878) was an enormously popular account of Britain during the reign of Queen Victoria, written from a Liberal point of view. It went to a number of editions, and our 1901 edition of this book covers the accession of Queen Victoria to the General Election of 1880 in four volumes, with a fifth volume supplement updating the history to the queen's Diamond Jubilee in 1897. McCarthy began publishing "History of the Four Georges and William IV" in 1884, but failing eyesight and ill health forced him to hand the work over to his son for completion; volume II appeared in 1890, and volumes III and IV in 1901. Justin Huntly McCarthy (1859-1936) penned two histories of his own, included here: "The French Revolution" in four volumes (1890, 1897) and "Queen Anne" in two volumes (1902). (ST11462a-374)

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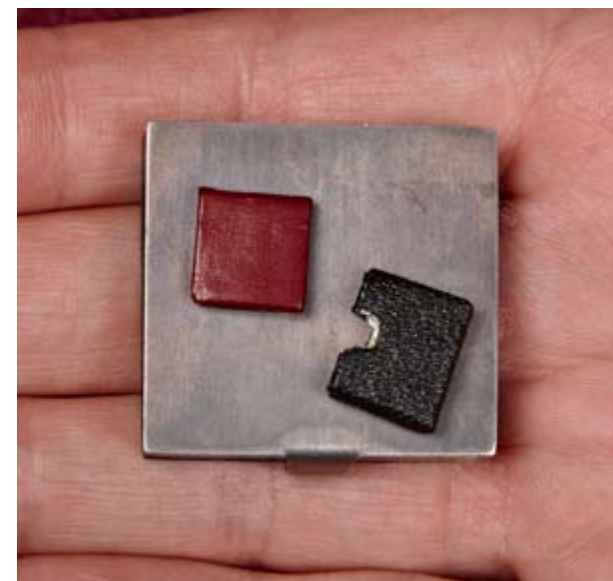


335. MCCORMICK, JAMES. *YORKSHIRE STORIES.* (London: George Allen & Unwin Ltd., 1952) 191 x 127 mm. (7 1/2 x 5"). 3 p.l., 7-103, [1] pp. FIRST EDITION. Publisher's red buckram binding and original pictorial dust jacket. ♦Spine evenly faded, otherwise a nearly mint copy in a very fine jacket of this uncommonly seen collection of short narratives taken from a radio show, depicting down home Yorkshire yokels. (See illustration left.) \$50 (STCMA9439-5q)

336. MCKENNEY, THOMAS L. and JAMES HALL. *HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA, WITH BIOGRAPHICAL SKETCHES AND ANECDOTES OF THE PRINCIPAL CHIEFS.* (Kent, Ohio: Published by Volair Limited, 1978) 265 x 170 mm. (10 3/8 x 6 5/8"). **Two volumes.** Full brown leatherette, elaborately gilt, edges gilt, watered silk endpapers, the volumes housed in a very sturdy (just slightly smudged) cloth slipcase. With 123 full-page color plates, plus two black and white maps and a portrait of McKenney. ♦As new. (See illustration on p. 183.) \$375

This is a useful alternative to earlier and now quite costly versions of one of the most famous American color plate books. As Sabin indicates, "As early as 1824, the practice was begun of taking portraits of the principal Indians who came to Washington . . . 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 an 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 the original oil paintings done by Charles Bird King were all destroyed in the Smithsonian fire of 1865. The book was first published in parts in large folio from 1836-44, and that set, in agreeable condition, cannot be obtained now for less than \$100,000. Large octavo editions that were printed, beginning in 1848, now bring at least \$20,000, depending on condition. The present well-made facsimile edition, based on the first octavo edition, is obviously desirable as a much less expensive alternative. (ST11462a-325)

337. MILNE, A. A. *WHEN WE WERE VERY YOUNG.* (London: Methuen Children's Books, 1974) 193 x 120 mm. (7 5/8 x 4 3/4"). xii, 100 pp. ONE OF 300 COPIES, SIGNED BY CHRISTOPHER MILNE (this is copy #157). Publisher's sky blue crushed morocco, upper cover with the gilt figure of Little Bo Peep holding a shepherd's crook at center, flat spine adorned with twining floral vine around which cherubic children frolic, all edges gilt. With illustrations by E. H. Shepard throughout, five of these full-page. ♦Spine and edges of covers very slightly sunned, otherwise a pristine copy. (See illustration on p. 222.) \$950



▲ 340 ▶ 338, 339

This is a deluxe limited edition of the very first work to feature Pooh and Christopher Robin. Originally published in 1924, it contains 44 poems for and about children, including the famous "Vespers," written about Milne's son Christopher Robin when he was three years old. This edition of the well-loved classic was issued 50 years after the original, and is signed by the man who inspired it all. (ST11878)

338. MILTON, JOHN. *THE POETICAL WORKS OF JOHN MILTON.* (Boston: Hilliard, Gray, and Company, 1839) 251 x 152 mm. (9 7/8 x 6"). **Two volumes.** With notes and a life of the author by Rev. John Mitford. "A New Edition." Publisher's purple-brown pebble-grain buckram, gilt titling and anchor device on flat spines. In a recent brown cardboard slipcase. Frontispiece portrait engraved by O. Pelton from a miniature of the same size by Faithorne, original tissue guard. A Large Paper Copy. Advertisement leaf for the 1839 issues of the North American Review (published by Hilliard) laid in at rear of volume I. Wickenheiser 1877. ♦Spines sunned to a light brown, one spine with thin four-inch vertical line of soil, mild rubbing to extremities, minor browning to the head and tail portions of frontispiece not protected by the tissue guard, other trivial imperfections, but A PARTICULARLY FINE COPY, the text clean, fresh, and bright, the margins especially spacious, and the bindings with no significant wear. (See illustration above.) \$475

This is a wonderfully well-preserved Large Paper Copy in early publisher's cloth of one of the first American editions of Milton's poetical works. It has a prefatory life of Milton by John Mitford, one of the editors of the Pickering "Aldine Poets" series. Wickenheiser (whose copy is "foxed throughout") notes that this edition is scarce, not being found in the Bodleian, Cambridge University, or British Library. (ST12130)



339. MILTON, JOHN. *THE POEMS.* (New York: [Printed in Great Britain at the Florence Press by R. & R. Clark of Edinburgh for] Brentano's, [1925]) 229 x 152 mm. (9 x 6"). **Two volumes.** Prefaces by H. J. C. Grierson. Bound in attractively gilt dark blue morocco for Brentano's, one volume skillfully rebaced, retaining the original backstrip, the other volume artfully rejoined, covers with double gilt ruled border, pretty cornerpieces of entwined vines terminating in leaves and flowers, raised bands, spines gilt in compartments featuring central floral ornaments and foliate cornerpieces, wide turn-ins with six gilt rules, marbled endpapers, top edges gilt. Mostly UNOPENED. ♦Spines slightly darkened, covers a little dulled from leather preservative, text a shade less than bright, but a sound and very pleasing copy of a well printed scholarly edition, the gilt decoration bright and attractive, and most of the text never having been read. (See illustration above.) \$450 (ST5969)

340. (MINIATURE BOOK). *AVE MARIA.* ([Budapest or Italy, ca. 1970]) 10 x 11 mm. (3/8 x 7/16"). 6 unnumbered leaves, three of them blank. Charming burgundy calf, upper cover with the head of the Madonna tooled in gilt, flat spine with gilt bands. In a black pebble-grain morocco slipcase, nestled in fabric inside a 32 x 34 mm. metal box with latch. With a cross printed on the first leaf and a simple engraving of the Madonna's head on the second. Bondy, p. 156. ♦Tiny scratch to head of spine, otherwise A FINE SPECIMEN. (See illustration above.) \$250

This charming minuscule book contains the Latin text of the "Ave Maria" printed on one page. Bondy tells us there is some dispute about its origins, with Hungarian bibliophiles claiming it was printed in Budapest, and Italian collectors insisting it was Italy. Whatever its place of publication, it could scarcely be more charming, and it is certainly the most portable prayer book we have ever offered for sale. (ST11908a)

341. (MISSOURI). [O'HANLON, JOHN]. LIFE AND SCENERY IN MISSOURI: REMINISCENCES OF A MISSIONARY PRIEST. (Dublin: James Duffy & Co., Ltd., 1890) 153 x 99 mm. (6 x 3 3/4"). xii, 292 pp. , [2] leaves (ads). FIRST EDITION. Publisher's green buckram, upper cover with gilt Irish harp wreathed by shamrocks, flat spine with gilt titling, the volume tightened, with new endpapers. Howes O-46. ♦A hint of wear to spine, joints, and extremities, other trivial imperfections, but an excellent copy, clean and fresh internally, and in a binding with no significant defects. \$200

In this work, Rev. John O'Hanlon (1821-1905) offers a valuable first-hand account of mid-19th century daily life in the growing city of St. Louis—through which thousands of pioneers passed seeking new lives in the West—and in small settlements on the frontier. He records his observations of the Great Mississippi Flood of 1844, the highest ever recorded at St. Louis; the hostilities faced by Catholic immigrants; Mississippi River pirates; regional Indian tribes and their relations with white settlements; an encounter with Mormons fleeing religious persecution; and even legends of early Irish and Norse expeditions to North America. O'Hanlon was born in Ireland, but came with his family to the United States in 1843. He settled in St. Louis, where he completed his studies for the priesthood and was ordained. He then served in missions around Missouri until 1853, when ill health forced his return to Ireland, where he was a prolific writer and historian, especially known for his history of Irish-Americans and "Lives of the Irish Saints." (CJM1121)

**With Mitchell's Tidy Signature,
In Equally Tidy Sangorski Morocco**

342. MITCHELL, MARGARET. GONE WITH THE WIND. (New York: The Macmillan Company, 1936) 222 x 152 mm. (8 3/4 x 6"). 4 p.l., 1,037 pp. FIRST EDITION, First Issue (with "published May, 1936" on the copyright page and no note of further printing). Front flyleaf SIGNED BY THE AUTHOR. Very pleasing gray crushed morocco by Sangorski & Sutcliffe (stamp-signed on front turn-in), covers with single gilt rule border, raised bands decorated with stippled rule and flanked by gilt rules, panels with intricate gilt fleuron centerpiece and gilt titling, gilt-ruled turn-ins, marbled endpapers, top edge gilt. ♦Upper right corner of back cover slightly soiled (with a series of short, thin, faint parallel lines about two to three inches in length descending from the top edge), spine slightly and evenly sunned to a pleasant light brownish-gray, trivial internal imperfections, otherwise very fine. (See illustrations opposite.) \$7,500

This is the desirable first state of the first printing of Mitchell's perennially popular epic romance, perhaps the best-known American novel of the 20th century, our copy with the author's distinctive tidy signature on what is clearly the original flyleaf at the front. Sangorski & Sutcliffe, one of the premier English bookbinders, did a considerable amount of work for American booksellers,

including Brentano's, and while the design here is restrained, the quality of the leather used and the precision of the finishing are first rate. (ST11741d)

343. MONTAGU, LADY MARY WORTLEY. SELECT PASSAGES FROM HER LETTERS. (London: Seeley and Co., Limited, 1892) 206 x 140 mm. (8 1/8 x 5 1/2"). 4 p.l., 308 pp. Edited by Arthur R. Ropes. FIRST EDITION. VERY ATTRACTIVE CONTEMPORARY DARK BLUE THREE-QUARTER MOROCCO BY TOUT (stamp-signed on verso of front free endpaper), raised bands, SPINE LAVISHLY GILT in compartments with central oval medallion containing a floral spray, the medallion within a frame of entwined volutes, floral tools, and stippling, marbled boards and endpapers, top edge gilt. With nine engraved portraits after Sir Godfrey Kneller and other artists. Front pastedown with bookplate of William Eyres Sloan. ♦A FINE COPY, the binding very bright and virtually unworn, and the obviously unread text especially clean and fresh. (See illustration on p. 232.) \$450

Called the cleverest woman of her age, Lady Montagu (1689-1762) was one of the first Englishwomen to write about the Near East. The lively and amusing "Letters" of her travels rival Pope's and provide scintillating evocation of the taste and occupations of the fashionable world; her Turkish letters are considered by many the greatest travel letters of the 18th century. Her time in Turkey also resulted in a great benefit to medicine: the introduction of inoculation for smallpox to the West. According to DNB, "In Turkey she had discovered that inoculation (with live smallpox virus) was a common procedure in folk medicine." Lady Mary, after looking into the practice with the assistance of the embassy surgeon, had her young children inoculated. Although not the first European to try inoculation, "she was the first to bring the practice home. . . . The practice of inoculating children spread rapidly among those who knew Lady Mary and who had already been bereaved by the disease. Lady Mary made herself available for proselytizing: she visited sickbeds and supported anxious parents, using her own daughter's immunity as a teaching aid." After an introductory biographical sketch, the editor uses passages from her letters to highlight his narrative of her youth and marriage, her time at the embassy in Turkey, her life in England, her travels in Italy and France, her residence at Lovere, her thoughts on English novels and education, and her final years. (ST11462a-145)

**A Scottish Surgeon's Final Novel,
A Fine Copy from a Celebrated Scottish Castle**

344. [MOORE, JOHN]. MORDAUNT. (London: Printed for G. G. and J. Robinson, 1800) 216 x 130 mm. (8 1/2 x 5 1/8"). **Three volumes.** FIRST EDITION. FINE CONTEMPORARY FULL TREE CALF, flat spines divided into panels by multiple plain and decorative rules, each panel with central floral medallion, two green morocco labels on each spine. Front pastedown with book label of "Fasque" (see below). ESTC T-57357. ♦Spines just slightly dry, one cover with

▶ 345, 344



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▶ 347, 342, 337



minor insect damage, one signature with a touch of soil, other trivial imperfections, but QUITE AN EXCELLENT SET, the text especially clean, fresh, and bright, and the attractive bindings lustrous and with no significant wear. (See illustration above.) \$650

Written in epistolary form, this final novel by John Moore (1729-1802) provides us with a satirical look at London society of the day, juxtaposed against the horrors unfolding during the Reign of Terror in France. Like most of Moore's other writings, this work focuses on contemporaneous manners and customs and on the universal foibles of human nature. Moore was a successful but unhappy Scottish surgeon until he was called to attend the ailing duke of Hamilton in his final illness. The duke's mother, the duchess of Argyll, was so impressed with him that she hired him as tutor, companion, and physician to her other son, the new duke. The young man, with Moore as companion, embarked on a course of study on the Continent, followed by the customary grand

tour, which encompassed France, Germany, Switzerland, Italy, and Austria. Upon returning to Britain after five years abroad, Moore wrote his first book, "A View of Society and Manners in France, Switzerland, and Germany," which included accounts of his meetings with Voltaire, Frederick the Great, and Empress Maria Theresa. It was an immediate success, and brought new friends in London, including Edmund Burke, Sir Joshua Reynolds, and members of the powerful Fox family. From then on, Moore was able to earn his living entirely by writing, and he went on to produce additional travel writings, two other novels, and a respected account of the French Revolution, which Carlyle frequently quoted in his own history. Our set is in most appealing condition, almost as if it had come directly from the shelf of a 19th century gentleman's library. Given the bookplates present here, that library may have been in the celebrated Scottish mansion Fasque House, the childhood home of British prime minister William Gladstone (1809-98). (ST11678)

345. MOORE, THOMAS. *LOVES OF THE ANGELS.* (1823) 213 x 135 mm. (8 3/8 x 5 5/16"). x, 148, [2] pp. FIRST EDITION. Once handsome and still appealing elaborately decorated blue-green calf, covers with gilt floral border enclosing a frame of a dozen blind rules with a central panel blindstamped in a basket weave design, upper cover with "Newby Hall" stamped in gilt between the joint and the gilt frame, gilt-decorated raised bands, red morocco backstrip label, gilt spine compartments formed by half a dozen rules, featuring tulip cornerpieces, and flanked by blindstamped diapering, marbled endpapers and edges. Front pastedown with engraved bookplate of the Earl de Grey, with coronet and cypher. ♦ Small gouge to lower cover, half a dozen scratches to upper cover, leather a bit faded, spotted, and soiled, a hint of wear to joints and extremities, otherwise fine, the text especially clean and fresh, and the original decorative binding completely sound and retaining much of its original appeal. (See illustration on p. 222.) \$500

Because of its aristocratic provenance, this is an especially desirable copy of the first appearance of a controversial work about three angels who fall in love with mortal women. Moore cites as his inspiration a verse from the non-canonical Jewish text, the book of Enoch: "It happened, after the sons of men had multiplied in those days, that daughters were born to them elegant and beautiful; and when the Angels, the sons of heaven, beheld them, they became enamored of them." One angel reveals to his beloved the secret spell that will open the gate of heaven, which she promptly uses to enter paradise. The second angel appears to his love in his full celestial glory, causing her spontaneously to combust. The third pair was permitted to live together on earth, in imperfect mortal happiness, but with the promise of immortality after death. The sensuality of the poem's heavenly creatures shocked Victorian sensibilities, creating a scandal and guaranteeing a runaway bestseller. Moore was sufficiently concerned for his reputation that he added a foreword to the fourth edition (published the same year as the first) giving the story an Oriental setting in the Muslim world and divorcing his too-worldly angels from Christianity. As indicated by the gilt stamp on the front cover here, our copy once resided in the beautiful Regency library at Newby Hall, Yorkshire, seat of Thomas Philip Weddell, Baron Grantham and 2nd Earl de Grey (1781-1859). He reluctantly served as Lord Lieutenant of Ireland from 1841 to 1844, but preferred his position as president of the Institution of British Architects, a post he held from 1835 until his death. For more on our author Thomas Moore, see item #58, above. (ST11944k)

346. MORRIS, WILLIAM. *THE EARTHLY PARADISE, A POEM.* (London: F. S. Ellis, 1870 [vols. I, II]; Boston: Roberts Brothers, 1870-71 [vols. III, IV]) 194 x 130 mm. (7 5/8 x 5 1/8"). **Four volumes.** Mixed early editions: Fifth Edition of volumes I and II (i.e., Fourth Impression of the First Edition); First American Edition of volumes III and IV. Deep burgundy half

morocco over wine-colored textured buckram, raised bands flanked by black and gilt rules, spine panels with central gilt fleuron, top edges gilt. With Burne-Jones' woodcut of the Three Graces on title pages and in colophons. LeMire A-4.04, A-4.08, A-4.10. ♦ Spine faded to hazel brown, joints and extremities somewhat worn (tiny chip out of the top of one spine), leaves with overall slight browning because of quality of paper, but a perfectly usable copy with some shelf appeal, the original morocco bindings mellowed but solid and without any fatal flaw, and the text with almost no signs of use. \$250

This is Morris' longest and most ambitious poem, and the one that made him famous. Considered the nearest thing possible to a Pre-Raphaelite epic, it consists of 24 moody verse tales involving 14th century Viking wanderers, and was written when Morris was becoming fascinated with Icelandic and Norse sagas. William Morris (1834-96) is best remembered as the most important figure in the revival of printing in England in his role as the founder of the Kelmscott Press, which was at the forefront of the modern private press movement. But in his own day, he was better known as one of the leading Pre-Raphaelite poets. (ST11462a-208)

347. MORRIS, WILLIAM, Translator. VIRGIL. *THE AENEIDS.* (London: Ellis and White, 1876) 186 x 143 mm. (7 1/4 x 5 5/8"). 2 p.l., 382 pp. Second Edition (i.e., First Edition, Second Issue). Appealing contemporary navy blue morocco by Bickers & Son (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, raised bands flanked by plain gilt rules, spine panels with daisy centerpieces and gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Front pastedown with book label of Abel Berland. Lemire A-11.01(1); Forman 41. ♦ Spine uniformly sunned toward blue-green, bottom corners somewhat worn, a bit of wear to other extremities and to joints, two tiny nicks and a couple of faint scratches to boards, one small brown stain to text, but still an excellent copy, the text clean and fresh, and the binding sturdy and especially lustrous. (See illustration on p. 222.) \$275

This translation of Virgil's epic about the fall of Troy and the founding of Rome was indirectly the result of Morris' evolution as a political activist. In addition to being an enormously influential designer, author, and printer, William Morris (1834-96) was an ardent socialist. Frustrated with the English class system and the lack of support for the arts, Morris became more politically active in the mid-1870s, travelling frequently to attend and address meetings. To amuse himself on his travels (usually on the London Underground), he took to translating the classics. Buxton Forman notes that Morris borrowed the ballad metre employed in Chapman's translation of Homer, but used "finer language" and stayed more faithful to the original than the much-praised Chapman. Our attractively bound copy is from the library of noted collector Abel Berland (about whom, see item #59). (ST12040g)

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348. MOTLEY, JOHN LOTHROP. *HISTORY OF THE UNITED NETHERLANDS: FROM THE DEATH OF WILLIAM THE SILENT TO THE TWELVE YEARS' TRUCE.* (New York: Harper & Brothers, 1874) 238 x 152 mm. (9 3/8 x 6"). **Four volumes.** VERY PRETTY DECORATIVE CONTEMPORARY HALF CALF, raised bands, spines handsomely gilt in double-ruled compartments with scrolling cornerpieces and intricate central lozenge, one red and one green morocco label on each spine, marbled boards, edges, and endpapers. With frontispiece portraits and one folding map. ♦ Very small area of slight discoloration at head of one spine, a vague hint of chafing to paper sides, otherwise A REALLY EXCELLENT SET with only very minor imperfections, the decorative bindings showing little wear, and the text remarkably smooth, fresh, and clean. (See illustration above.) \$450

This is the second work on the Netherlands by American diplomat and historian John Lothrop Motley (1814-77), following the considerable success of his "Rise of the Dutch Republic," (described in the following entry). In his "United Netherlands," Motley examines the struggle pitting England and the Netherlands against Spain, including a look at the rise and fall of the Spanish Armada. This work, which ANB notes is "memorable for the vivid portraits of Elizabeth I of England and Philip II," garnered Motley praise "for his archival research and use of unpublished manuscripts, and for the labor and art that he invested in his descriptions that put the reader in the scenes described." Explaining the attributes that made our author so popular, ANB says that "Motley was a romantic historian who combined the literary qualities of the epic novel—drama, spectacle, heroic characterization, and unified themes—with careful research from original sources." Although he spent much of his life abroad, Motley was a member of the Boston literary circle that included Hawthorne, Lowell, Longfellow, and Motley's future biographer, Oliver Wendell Holmes. (ST11462a-094)

349. MOTLEY, JOHN LOTHROP. *THE RISE OF THE DUTCH REPUBLIC, A HISTORY.* (New York: Harper & Brothers, 1870) 235 x 152 mm. (9 1/4 x 6"). **Three volumes.** VERY PRETTY DECORATIVE CONTEMPORARY HALF CALF, raised bands, spines handsomely gilt in double-ruled compartments with bands of tangent concentric circles at top and bottom, delicate inner frame with curling and dotted borders and looping cornerpieces, the whole enclosing a central wheel design formed by fleurs-de-lys, marbled boards, edges, and endpapers. With frontispiece portraits. ♦ Boards a little chafed, neat repair to fore edge of one leaf, occasional minor foxing, but AN EXCELLENT SET, with clean, fresh text and scarcely worn bindings that are very pleasing on the shelf. (See illustration above.) \$450

An immediate bestseller upon its publication in 1856, this first major work by Motley examines what the author described as "one of the leading events of modern times": Holland's successful challenge to the "ecclesiastical tyranny" of the Holy Roman Empire. It was acclaimed by critics and was quickly translated into Dutch, German, and Russian. Like the previous work, this one is not difficult to locate in one edition or another, but it will not be found in bindings that are a great deal more pleasing than the ones covering our two sets. (ST11462a-100)

350. MOTLEY, JOHN LOTHROP. *CORRESPONDENCE.* (New York: Harper & Brothers, 1889) 251 x 175 mm. (9 7/8 x 6 7/8"). **Two volumes.** FIRST EDITION. Attractive contemporary dark green half morocco over marbled boards by Stikeman (stamp-signed on verso of front free endpaper), raised bands, spines gilt in compartments with tulip centerpiece and scrolling cornerpieces, gilt titling, marbled endpapers, top edges gilt. Frontispiece portrait in volume I. Front pastedown with morocco bookplate of W. M. Burden (see below). ♦ A little wear to joints and extremities (five corner tips worn through), spines uniformly darkened toward brown, otherwise a fine copy, clean and fresh internally, in solid, pleasing bindings. (See illustration above.) \$150

A career American diplomat, Motley (1814-77) had a gift for vividly descriptive prose, as indicated in the previous two entries. That gift is much on display here in his engaging letters to his family and to friends like Oliver Wendell Holmes, his future biographer. Our copy is from the library of another American diplomat, William Armistead Moale Burden (1906-84) who served as United States ambassador to Belgium and as assistant to the U. S. Secretary of Commerce for civil aviation from 1942-47. Apart from its content, this is a pretty set bound by one of America's most famous binders. (ST11992b)

351. (NAPOLEON BONAPARTE). HAZLITT, WILLIAM. [and] LAURE JUNOT, DUCHESSE D'ABRANTES. [and] LOUIS ANTOINE FAUVELET DE BOURRIENNE. THE LIFE OF NAPOLEON. [with] MEMOIRS OF MADAME JUNOT. [and with] MEMOIRS OF NAPOLEON BONAPARTE. (London: The Grolier Society, 1920) 227 x 156 mm. (9 x 6 1/8"). **16 volumes.** ONE OF 1,000 COPIES OF THE EDITION DE LUXE (this is copy #9). Publisher's pleasant black three-quarter morocco over marbled boards, raised bands, spines with Napoleon's gilt laurel wreath and crown insignia in elongated center panel, fleur-de-lys in head and tail compartments, marbled endpapers, top edges gilt, other edges untrimmed, first Hazlitt volume neatly rebaced (using the original spine), 11 VOLUMES UNOPENED. Each volume with colored frontispiece and a facsimile of a period document, two volumes with two folding tables (two genealogical charts and two calendars) and 73 photogravure plates, all with lettered tissue guards. ♦Spines slightly (and not always evenly) sunned, most of the volumes with some dulling from leather preservative, a hint of rubbing to a dozen joints (one front joint cracked and another starting), two spines with shallow chips at head, a few scratches and marks, but the bindings still appealing, with virtually no wear to corners and generally with no fatal condition defects. Three volumes with faint marginal dampstains to three or four gatherings (touching one frontispiece and a few lines of text), other trivial imperfections, but an excellent set internally, with very ample margins, with the text printed on thick, creamy paper that is consistently clean, fresh, and bright, and with the majority of the volumes obviously unread. (See illustration opposite.) **\$850**

This is an advantageously priced set, offered in decorative bindings, that includes the desirable Grolier Society editions of three noted biographies of the French emperor. In the world of British letters, essayist and critic Hazlitt (1778-1830) was a memorable figure of undeniable importance whose celebrity had long been established when he began the present work, which, in Britannica's words, "was to have crowned his literary reputation." But "the undertaking was at best premature, and was inevitably disfigured by partiality to Napoleon as the representative of the popular cause." Bourrienne (1769-1834) was apparently a youthful friend of Napoleon, went

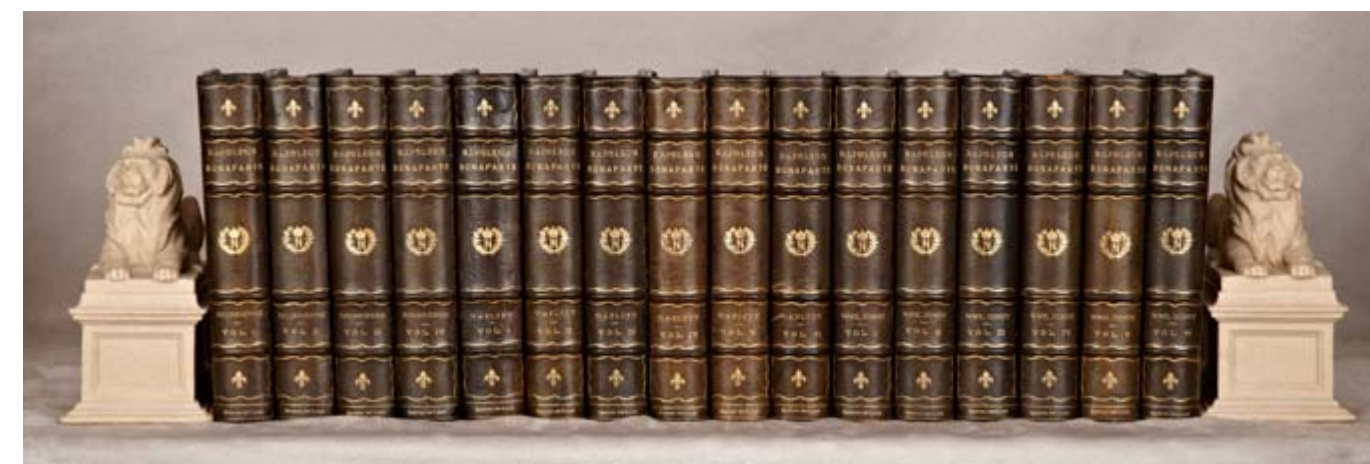
to military school with him, and shared a bohemian life with him for a period beginning in 1792. When Napoleon was victorious as the leader of the Army of Italy but bogged down in protracted negotiations with Austria in 1797, Bourrienne was called in because of his legal knowledge and diplomatic skills, both of which helped in drafting the treaty of Campo Formio. During the next year, Bourrienne accompanied Napoleon to Egypt as his private secretary, and his account of this period, while not always viewed as reliable, is very vivid. His chief claim to fame is the present work, and Britannica says that ours is the best edition. The final set in this collection is a frequently printed biography by Laure Junot (née Permon), duchesse d'Abrantes, whose family and the Bonapartes were friends and neighbors in Corsica. Later, in Paris, Napoleon and his aide-de-camp, Andoche Junot, were frequent visitors to the Permon household, and this association eventually led to the author's marriage with Junot. Having known the Bonapartes intimately and having had considerable knowledge of political and military affairs because of her husband's position, d'Abrantes had extraordinary access to details that set her biography apart as an especially authoritative account. Despite the quite considerable mass of detail in the work, the author's easy and not infrequently amusing style makes the book a very readable narrative. Happily for us, previous owners have not yet discovered this fact for themselves, as the Junot (and Hazlitt) volumes are unopened, apart from a portion of the first in each set. (ST11462a-414)

352. (NAPOLEON BONAPARTE). [SCOTT, SIR WALTER]. THE LIFE OF NAPOLEON BUONAPARTE, EMPEROR OF THE FRENCH, WITH A PRELIMINARY VIEW OF THE FRENCH REVOLUTION. (Edinburgh: Printed by Ballantyne and Co. for Longman, Rees, Orme, Brown, & Green, 1827) 200 x 130 mm. (7 7/8 x 5 1/8"). Collation irregular in last gathering of volume I, but complete. With half titles in all volumes and with errata in the first seven. **Nine volumes.** FIRST EDITION, First Issue (with half titles in each volume), Second (London) impression (with differences in the Advertisement). Not unpleasant contemporary black half calf, flat spines heavily gilt in one elongated compartment filled with a repeating pattern of flowers and twining leaves, newer black morocco label on each spine, marbled boards, endpapers, and top edges, other edges untrimmed. Front pastedown with bookplate of Martin Holdich Green, Trinity College, Oxford. Todd & Bowden 200Aa. ♦Half the joints a bit rubbed and flaked (but no cracking), paper sides rather chafed, a couple of spines slightly abraded with minor loss of gilt, leaves with frequent minor foxing and faint offsetting (never serious, but intermittently present throughout); not without condition problems, but still a pleasing set, the volumes all quite sound, and the text with no fatal defects. (See illustration opposite.) **\$750**



▲ 352, 403

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Because Scott (1771-1832) was enormously popular as a poet and novelist, critics often overlook his considerable antiquarian works, editorial contributions, and historical writings; the present substantial Napoleonic biography is one of his important achievements in these ancillary fields. It was meticulously researched, with sources ranging from the written records in Paris to the accounts of witnesses; the Duke of Wellington himself provided first-hand details of Napoleon's campaigns. Scott presents an unbiased view of the French emperor, rather than portraying him as a bloodthirsty despot as his contemporaries were wont to do. Although he feared that his dispassionate view of one of Britain's great enemies would alienate the public, the work was received with great enthusiasm by the public and sold well internationally. Scott researched and produced this beautifully written, engaging work of over a million words in just one year—and still managed to find time to write the novel "Woodstock" while waiting for source materials. This would be an impressive achievement in any circumstances, but Scott did it while dealing with the death of his beloved wife as well as with financial problems resulting from the collapse of his publisher's business. (ST11462a-024)

353. (NAPOLEON BONAPARTE). [UNDERWOOD, THOMAS RICHARD]. A NARRATIVE OF MEMORABLE EVENTS IN PARIS . . . IN THE YEAR 1814; . . . ALSO, ANECDOTES OF BUONAPARTE'S JOURNEY TO ELBA. (London: Printed for the Editor, 1828) 228 x 140 mm. (9 x 5 1/2"). xix, [i], 298 pp., [1] leaf (ads). Edited by John Britton. FIRST EDITION. Publisher's pinkish-brown muslin, flat spine with original printed paper label, edges untrimmed. ♦Slight fading to spine and around board edges, extremities a bit bumped and wrinkled (as expected), front cover with a couple of small stains, one opening with faint shadow of laid-in object (a ribbon?), other trivial imperfections, but quite an excellent copy, the original insubstantial binding entirely solid, and the leaves remarkably clean and fresh. **\$600**

This is a particularly well-preserved copy in early publisher's cloth of an important source of information about the Napoleonic era in Paris. Watercolorist and geologist Thomas Richard Underwood (1772-1835) was detained in France in 1803, when Napoleon ordered that all British citizens be prevented from leaving the country, and remained there until the emperor fell from power in 1814. He kept a journal, as the full title informs us, of the momentous events "preceding the capitulation, and during the occupancy of that city by the allied armies, in the year 1814." Underwood's detention was not unpleasant.

According to DNB, he was allowed to study at the Louvre, and "on several occasions he secured a passport to travel to Rigny Ussé and to Roucy to draw landscapes. In Paris he . . . made friendships with several scientists, including Ampère, Humboldt, Thenard, Gay-Lussac, and the Brongniarts. When Napoleon gave Davy special permission to travel through France in 1813, Underwood acted as his escort, introducing him to the scientific community, enabling him to acquire some iodine, taking him to meetings of learned societies and accompanying him to the empress Josephine at Malmaison." Excerpts from his journal were first published in the "London Magazine" in 1825, but the full manuscript appears for the first time here, shepherded to print by the accomplished editor and publisher John Britton (1771-1857). DNB tells us that "with his knowledge of Paris and his friendly manner, Underwood was uniquely placed to welcome visiting English scientists and introduce them to their French counterparts." While the book is well represented in institutional collections, it seems to be rare on the market. (CJM1119)

354. (NEW YORK CITY - EARLY MAPS). "BIRDS EYE VIEW OF NEW YORK AND ENVIRONS" - A HAND-COLORED ENGRAVED TOPOGRAPHICAL MAP OF NEW YORK CITY. (New York: Kimmel & Foster, 1865) 142 x 202 mm. (5 1/2 x 8"). Attractively matted. ♦Evidence of previous matting (faint brown line at bottom and along right, outside the image, where earlier mat must have been), otherwise fresh, clean, uncreased, and altogether fine. (See illustration below.) \$950

Looking at the island from a southern vantage point, this is an historically important view of Manhattan and environs at the end of the Civil War, before the great bridges spanned the river. The surprisingly verdant Battery Park is in the foreground, with ships docked at the piers on the tip of the island. The river is swarming

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with boats, from three-masted tall ships to steamships and ferries—and more vessels are docked all around the edges of the island and across the river at the Brooklyn piers. The great bridges that will connect Manhattan with the outer boroughs have yet to be built, and the tallest structures in the city are the church steeples. In the far distance uptown, we can see the beginnings of Frederick Law Olmstead's Central Park. The density of the buildings and the bustling river traffic establish New York as a vital commercial center, the seed of what would become the financial capital of the world. (ST11773b)

355. NICHOLS, ROBERT. FISBO: OR THE LOOKING-GLASS LOANED. (London: William Heinemann, 1934) 229 x 152 mm. (9 x 6"). 4 p.l., ix-xii, 177, [3] pp. ONE OF 1,000 COPIES, SIGNED BY THE AUTHOR. Publisher's green cloth, titling in gilt on front cover and spine. UNOPENED. Errata slip tipped in. Title page printed in red and black. ♦Backstrip slightly and evenly faded, two leaves with minor marginal soiling, otherwise a fine (obviously unread) copy of this sprightly and stinging satire in rhyming couplets, much in the manner of Pope's "Dunciad," featuring the antics of Fisbo, an obnoxious but lovable poet. \$35 (STCMA9439-4L)

356. NIN, ANAÏS. D.H. LAWRENCE. AN UNPROFESSIONAL STUDY. (Paris: Edward W. Titus, 1932) 203 x 133 mm. (8 x 5 1/4"). 5 p.l., 146 pp. FIRST EDITION. ONE OF 550 COPIES, of which 500 were numbered 1 to 500 for subscribers (this is copy # 425). Publisher's black buckram, gilt titling on upper cover and spine. In the original green dust jacket. With two facsimile manuscript pages from "Lady Chatterley's Lover." ♦Jacket with a little fading, a couple of tiny chips to head edge of jacket, spine very slightly cocked, but a really excellent copy, bright and clean in a well-preserved dust jacket. \$600



This was the first book published by Nin (1903-77) and the first book on Lawrence written by a woman. According to the Ohio University Press, which issued a later edition of the work, "In 1932, two years after D. H. Lawrence's death, a young woman wrote a book about him and presented it to a Paris publisher. She recorded the event in her diary: 'It will not be published and out by tomorrow, which is what a writer would like when the book is hot out of the oven, when it is alive within oneself. He gave it to his assistant to revise.' The woman was Anaïs Nin. Nin examined Lawrence's poetry, novels, essays, and travel writing. She analyzed and explained the more important philosophical concepts contained in his writings, particularly the themes of love, death, and religion, as well as his attention to primitivism and to women. But what Anaïs Nin brought to the explication of Lawrence's writing was an understanding of the fusion of imaginative, intuitive, and intellectual elements from which he drew his characters, themes, imagery and symbolism." Nin, best known for her sensational diaries and her erotic fiction, admired Lawrence enormously and considered him one of the major influences on her own writing. The publication of this book had a profound effect on her life, as it brought her into contact with the Paris literati, among them Lawrence Durrell and Henry Miller. (ST11728)

357. ORWELL, GEORGE. THE ROAD TO WIGAN PIER. (London: Victor Gollancz, 1937) 216 x 140 mm. (8 1/2 x 5 1/2"). xxiv, 264 pp. Foreward by Victor Gollancz. FIRST EDITION. Left Book Club Edition, "Not for Sale to the Public." Pleasing modern red three-quarter morocco, raised bands, spine panels with gilt fleurons or gilt titling, marbled endpapers, top edge gilt. Original orange cloth spine and covers bound in at rear. With 32 black and white photographs of housing conditions among the working class. ♦A couple of leaves with trivial marginal foxing, but a very fine copy, the text especially clean and fresh, and the binding unworn. (See illustration on p. 208.) \$400

This is a moving documentary of Orwell's travels in the north of England in 1936, a book in which he recorded the desperate living conditions of the working poor, particularly miners. Left-wing publisher Victor Gollancz had given Orwell a £500 advance (nearly two years' salary for the struggling author) to write a book on poverty and unemployment. For his assignment, Orwell spent three months living among working class families in the north of England, including in the town of Wigan. The first part of the book discusses working conditions, housing, diet, financial issues, and unemployment in the West Midlands, Yorkshire, and Lancashire. In the second half of the book, Orwell asserts that socialism could alleviate many of these problems, but is often rejected by the poor laborers who would most benefit from it because of the intellectual pretensions and ideological rigidity of many middle class socialists. Gollancz intended the book for his Left Book Club, a publishing project that aimed

to raise awareness of socialist goals and to resist the rise of fascism. While Gollancz was pleased with the first half of "Wigan Pier," he was dismayed by the second part, which criticized the very people likely to be members of the Left Book Club. Orwell refused to let him publish the first half only, so Gollancz added an introduction distancing himself and his organization from Orwell's views on middle class socialists. "George Orwell" was the pen name of writer Eric Blair (1903-50), best known for his brilliant political satire "Animal Farm" and dystopian futuristic novel "1984." (ST12176-6)

"Classic" Early Pacific Northwest History, with Authorial Inscription and Fine Early Provenance

358. (PACIFIC NORTHWEST - EARLY HISTORY). SWAN, JAMES G. THE NORTHWEST COAST; OR THREE YEARS' RESIDENCE IN WASHINGTON TERRITORY. (New York: Harper & Brothers, 1857) 195 x 125 mm. (7 1/2 x 5"). xvi, [ii], 17-435, [1] pp., [2] leaves (ads). FIRST EDITION. Publisher's brown buckram, flat spine with gilt titling. With 28 illustrations by the author, most showing life on the Northwest frontier, 18 of these full-page, one a folding map. Front free endpaper INSCRIBED BY THE AUTHOR: "Mrs. C. W. Philbrick / with compliments of / the Author / James G. Swan / Port Townsend October 13th / 1876"; front flyleaf with neatly stamped signature of Ellen Philbrick; front pastedown with bookplate of Frederick V. Holman (see below). Tweney 74; Howes S-1164. ♦Spine a bit sunned, extremities slightly worn, small patches of water(?) stains to boards, other trivial imperfections, but a really excellent copy, fresh and clean internally, and the original fragile binding still solid and generally well preserved. (See illustration opposite.) \$1,250

Described by Tweney as "one of the great classics of Pacific Northwest Americana," this is the first edition of one of the earliest accounts of life in the region, and our copy has direct ties to important early settlers of the territory. James Gilchrist Swan (1818-1900) was born in Massachusetts, where he grew up fascinated by his seafaring uncle's tales of voyages to the Northwest coast. In 1850, he set sail for Washington Territory, settling in Shoalwater (now Willapa) Bay in 1852 and working there as an oysterman (he later became a trader). This book tells of his life in the years 1852-55, giving an account unlike most frontier memoirs because of the great interest Swan took in the native population of the bay. He became friends with a local chief, Toke, and his wife Suis, and from them collected important ethnographic information on the Indians of the region. According to HistoryLink, the online encyclopedia of Washington state history, "Swan's appreciation of and efforts to record Indian art, technology, history, legends, and language made him a rarity among early Washington settlers," the book containing "detailed descriptions of Indian homes, crafts, hunting and fishing tools and techniques, religious ceremonies, songs, games, vocabularies of the Jargon and

Chehalis languages, [and] illustrations by Swan, who was an accomplished artist. The book also describes Swan's travels, often with Indian friends, around the Bay and its tributary rivers, to Chinook and Astoria on the Columbia River, and up the Pacific coast to Grays Harbor and the Quinault River." In addition to its value as an ethnographic and travel book, the work served to encourage the settlement of the Pacific Northwest. Our copy was presented by Swan to Mrs. C. W. (Ellen) Philbrick, wife of the editor and publisher of the Port Townsend newspaper, the "Argus." A subsequent owner was Frederick Van Voorhies Holman (1852-1927), apparently the first white child born in the county now encompassing Pacific City, Oregon, where his parents were early settlers. Swan mentions staying with the hospitable Holmans on his travels (p. 243). The Holman family later moved to Portland, where they became leading citizens. (ST12019)

359. PARKMAN, FRANCIS. THE WORKS. (Boston: Little, Brown, and Company, 1897) 203 x 137 mm. (8 x 5 3/8"). **12 volumes.** Pleasant contemporary polished half calf, raised bands, spines gilt in compartments with central floral sprig and scrolling cornerpieces, each spine with one red and one green morocco label, marbled boards and endpapers, top edges gilt. With three frontispiece portraits and 25 plates of plans and maps, five of them folding. Front pastedowns with the bookplate of the Irwin Library, Butler University (and underneath it a bookplate noting that the book is "the gift of Spaan Memorial." The stamp of "Butler University Library" on flyleaf of each volume. ♦Spines a little dried and marked, a hint of wear to joints, about half the volumes with rubbing at top of spine, but the bindings tight and still attractive, with no cracking to the joints. A fine copy internally, the text very fresh, clean, and smooth. (See illustration opposite.) **\$250**

This is an appealing set of the works of the important American historian Francis Parkman (1823-93), comprising "La Salle and the Discovery of the Great West," "The Jesuits in North America," "The Oregon Trail," "Count Frontenac," "The Old Régime in Canada," "Pioneers of France in the New World," "Montcalm and Wolfe," "A Half-Century of Conflict," and "The Conspiracy of Pontiac." A person of independent means, Parkman studied at Harvard, but left without a degree. Pursuing a personal interest in Indians and the wilderness, he set off with his cousin in 1846 on a six-month journey on the Oregon Trail. He lived with the Sioux and met a wide range of hunters, trappers, and other frontier types who would figure in his histories. But then his health degenerated, and he had to stop travelling. For much of his adult life, Parkman was afflicted with a nervous disorder that allowed work to be done for only very short periods of time, and, on top of that, he became virtually blind. Although unable to see the research materials he had to use, he persevered, sometimes writing only a few lines a

day, and always relying on assistants to read aloud to him. Parkman dictated his first book, "The Oregon Trail," to his cousin, and other works, however laboriously produced, followed. DAB says that "in the conception and execution of his work, Parkman was primarily an artist, with the result that his history has an enduring place in literature." But Parkman combined artistry with scholarship, being one of the first American historians to make critical use of original manuscripts. Sets of Parkman are common; this one is intended to provide an attractive group of volumes for the shelf at an advantageous price. (ST11462a-021)

360. (PATENTS). (ORNAMENTAL PINS). LOWE, BENJAMIN. A MANUSCRIPT AND ENGRAVED PATENT, ON VELLUM, FOR A NEW KIND OF ORNAMENTAL DRESSING PIN. ([1823]) 692 x 533 mm. (27 1/4 x 21"). Large folded vellum sheet, elaborate engraved panels at head and sides (historiated with medallion portraits and images of the Virtues, and with vases and the royal insignia), a seven-inch initial 'G' enclosing a portrait of George IV at upper left and beginning the line (in large script) "George the Fourth by the Grace of God," below which, on rubricated lines in a neat secretarial hand, is extended to Benjamin Lowe the "powers, privileges, and advantages" of the patent "By writ of Privy Seal"; the document creased at foot, stitched through at edge, and with frayed center cords, to which a wax seal was no doubt once attached; the words "Benjamin Lowe Invention" inked on reverse. Two blindstamped paper seals: a white one with royal insignia on the back, and a blue one (with a lead rectangle at center and "£Thirty" prominently displayed, perhaps as acknowledgement of a filing payment?) on the front. ♦Panel border at head slightly trimmed (apparently prior to the completion of the document by hand), but with only minor loss, and otherwise in excellent condition. **\$275**

This handsomely decorated document grants a 14-year privilege for producing a new type of useful and ornamental dressing pin to Benjamin Lowe, a gilt toy manufacturer of Birmingham, the center of pin manufacturing in England. This patent may not have meant a great deal to Lowe for very long, because in the following year of 1824, an American, Lemuel Wright, obtained an English patent for machine-made pins that revolutionized the business. (CJM0228)

361. (PATENTS). (VENETIAN BLINDS). EVERARD, JOSEPH. A PATENT, MOSTLY IN MANUSCRIPT, ON PAPER, FOR THE DESIGN OF AN APPARATUS FOR HOLDING AND RELEASING THE CORDS OF VENETIAN BLINDS. (London, 1871) 591 x 381 mm. (23 1/4 x 15"). A folded paper document, stamped and with ink inscription on verso, recto with 21-line description of the mechanism, penned in a neat secretarial hand, and submitted by G. Shaw (a patent agent in Birmingham) to the Designs Office on behalf of Joseph Everard of Balsall

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▼ 359, 368



Heath; numbered and dated 24 May 1871, and affixed with the blind seals of the Registrar of Design and Copyright of Design (for the charge of £5), signed by J. A. Bowen, registrar, and stamped in London the following day. THREE VERY PLEASING PEN AND WATERCOLOR SKETCHES of side elevation, plan, and cross-section of a cam mechanism for the raising and lowering of venetian blinds. ♦One three-inch tear from margin along fold at lower left, verso with a five-inch repair to close up a tear along fold at foot (this repair now with small renewed tear), a few other small closed tears, but the document clean and fresh and otherwise very attractive. **\$300**

This document grants a patent to Joseph Everard, who had come up with a new configuration for the pulleys that hold and release the cords of Venetian blinds, shown in three colored views in his application. The chief innovation of Everard's design was its slim proportions, which allowed the device to be inserted onto wooden blinds (which were normally, it seems, made separately from the pulley device) without cutting away part of the top bar of the blind. (CJM0227)

362. PEPYS, SAMUEL EVERYBODY'S PEPYS: THE DIARY . . . ABRIDGED FROM THE COMPLETE COPYRIGHT TEXT. (London: G. Bell and Sons, 1926) 195 x 133 mm. (7 11/16 x 5 1/4"). xxiii, [i], 570 pp. Attractive contemporary tree calf, gilt, by Riviere & Son (stamp-signed on verso

of front free endpaper), covers with decorative gilt-rule border, raised bands, spine gilt in compartments with intricate scrolling cornerpieces and side fleurons, two with anchor centerpiece, two with a lyre, two tan morocco labels, densely gilt turn-ins, marbled endpapers, all edges gilt. With the publisher's endpapers (showing maps of Pepys' London) bound in at rear. With 60 plates by Ernest H. Shepard. Front flyleaf with ink presentation inscription from Christmas, in the year of publication. ♦Lower cover with faint circular mark (perhaps from an inopportunist placed drinking glass), very light wear to joints and extremities, but the binding still solid and appealing, and a fine copy internally, the text especially fresh and clean. (See illustration above.) **\$125**

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 his 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. The present volume is an attractively bound abridged edition, with pleasing illustrations from the artist best known for illustrating works by A. A. Milne. (ST11944f)

363. (PHILIP AUGUSTUS, KING OF FRANCE). JAMES, GEORGE PAYNE RAINSFORD. *PHILIP AUGUSTUS: OR, THE BROTHERS IN ARMS*. (London: Smith, Elder and Co., 1845) 241 x 165 mm. (9 1/2 x 6 1/2"). x, 420 pp. Handsome contemporary brown pebble-grain half morocco, marbled sides and endpapers, raised bands, spine heavily and attractively gilt in six compartments with repeated motif of center lozenge surrounded by volute border, top edge gilt. Engraved frontispiece. ♦ Joints and extremities with minor rubbing, frontispiece somewhat foxed, otherwise an excellent copy, fine internally. (See illustration on p. 230.) \$150

Philip Augustus (Philippe II, 1165-1223) was one of the great early French kings, doing much during his reign of 43 years to achieve national unity and to remove the English. The present work is a romance focusing on the king's declining years and is the fourth novel by George Payne Rainsford James (1799-1860), a prolific writer of romances, historical works, and biographies. His other works included "Richelieu," "Darnley," and "Memoirs of the Black Prince." (CAB07058)

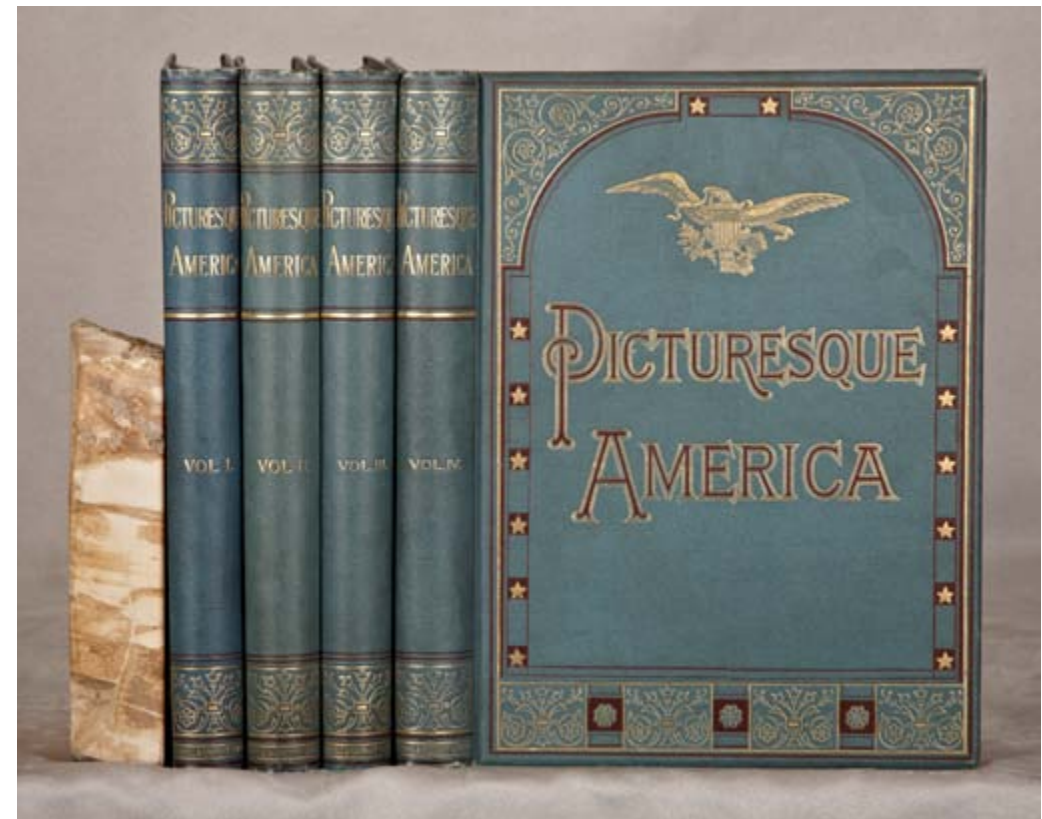
364. (PICKERING IMPRINTS). A COLLECTION OF INDIVIDUAL WORKS FROM THE ALDINE EDITION OF THE BRITISH POETS. (London: William Pickering, various dates [see below]) 165 x 102 mm. (6 1/2 x 4"). 11 volumes representing seven different poets. VERY FINE ORIGINAL DARK GREEN MOROCCO BY HAYDAY (stamp-signed on front pastedowns), covers with triple blind ruled border, raised bands, gilt spine titling, all edges gilt. Except for the Falconer volume, each work with an engraved frontispiece portrait of the author. Half title present in each volume, anchor device on title in each. Keynes, pp. 37-38. ♦ Trivial wear to some joints and extremities, spines just very slightly faded toward olive green, a few volumes with minor marks to covers or spine, most frontispieces lightly offset onto titles, but GENERALLY IN SUPERB CONDITION, the bindings still with their original brightness, and with virtually no signs of use internally. (See illustration on p. 238.) Prices vary, see description

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. Below are the works of seven

poets from that series, offered by Pickering as they were published at the time in cloth at 5 shillings or in morocco by Hayday for 10 shillings, 6 pence per volume. (The latter bindings are not often seen now in fine condition.) The following authors are available: a) BEATTIE, JAMES. (1831) One volume. \$50 b) BUTLER, SAMUEL. (1835) Two volumes. \$75 c) COWPER, WILLIAM. (1843) Three volumes. \$95 d) FALCONER, WILLIAM. (1836) One volume. Without a frontispiece. \$50 e) PARNEL, THOMAS. (1852) One volume. \$65 f) THOMSON, JAMES. (1847) Two volumes. \$75 g) WHITE, HENRY KIRKE. (1840) One volume. \$50. (ST6711)

365. (PICKERING IMPRINTS). HERBERT, GEORGE. *THE WORKS IN PROSE AND VERSE*. (London: William Pickering, 1853) 230 x 150 mm. (9 x 6"). Two volumes. Extremely pleasing contemporary Cambridge-style calf, handsomely gilt, covers with mitered-corner gilt frame formed by plain and decorative rules bounding an inch-wide inlay of lighter tan calf, fleuron cornerpieces extending obliquely from the frame, raised bands, spines densely gilt in compartments with large central fleuron enclosed in a lozenge of small tools and scrolling cornerpieces, each spine with two red morocco labels, densely gilt turn-ins, marbled endpapers, all edges gilt. With engraved frontispieces, one a portrait of Herbert, the other a view of Bemerton. Keynes, p. 60 (citing the 1846 printing). ♦ Spines faintly sunned (the gilt with a slight loss of brightness), extremities with a bit of rubbing (one spine top with small, very shallow loss), mild marginal foxing to plates, other trivial imperfections, but still a pretty set in excellent condition, the text clean and smooth with generous margins, and the decorative bindings completely sound and with nothing approaching a fatal defect. (See illustration on p.230.) \$550

This is an attractively printed and handsomely bound set of the works of the 17th century religious poet George Herbert (1593-1633). After serving for a period as a university functionary, Herbert experienced a call to the clergy and thereafter devoted himself to the religious life. In 1630, he received from Charles I the rectory at Bemerton (pictured here in the frontispiece to the second volume), and served there as a dedicated cleric for the remainder of his life. As an outgrowth of his rector's experience, Herbert wrote "The Priest to the Temple," a practical, wise, and often witty manual for the country parson (which occupies half of our first volume). Through this, and especially through his incandescent religious poetry, Herbert became, posthumously, one of the most influential religious figures of his time. Published in 1633, his "The Temple" (occupying the main part of volume II here) contains some 160 poems, nearly all the verse he wrote, and this work assured his place in the pantheon of early English poets, devotional or otherwise. (ST12316)



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▼ 431, 92, 343, 367, 485



Extraordinarily Well-Preserved, Very Rare, And Sold Originally for a Whopping Price

366. PICTURESQUE AMERICA. (London, Paris & Melbourne: Cassell and Company Limited, 1894-97) 320 x 240 mm. (12 1/2 x 9 1/2"). Four volumes. Edited by William Cullen Bryant. First English Edition. Original publisher's blue-gray cloth, upper covers with gilt title and eagle insignia within an arched frame of red and gold, flat spines with gilt decoration and titling, all edges gilt. WITH 48 FULL-PAGE STEEL ENGRAVINGS, as called for, and more than 800 wood engravings, 202 of these full-page. Publisher's catalogue ("A Classified Catalogue of Cassell & Company's Publications,"

dated 1900) laid in at front of each volume. Hamilton 737; Sabin 62692 (both citing the American edition). ♦ Two faint creases in an endpaper, a hint of rubbing to extremities and trivial soiling to cloth, but A VERY FINE COPY, especially clean and fresh internally, and in remarkably well-preserved original publisher's bindings. (See illustration above.) \$1,400

This popular "delineation by pen and pencil" shows America's "mountains, rivers, lakes, forests, water-falls, shores, canyons, valleys, cities, and other picturesque features . . . with illustrations on steel and wood, by eminent American artists," accompanied by essays on the various regions of the country. It has sometimes striking engravings of the American scene in the 1870s,

most of them by Harry Fenn (1845-1911), one of the leading American illustrators of the day. Hamilton says that this is "one of the great books of American illustration," and he quotes Linton and S. R. Koehler with similar views, the latter calling it "an epoch-making work." Our English edition is printed on finer paper than the American, accounting for its beautiful condition, and it is rare—even more so in beautifully preserved original cloth. Part of its rarity no doubt relates to its very considerable original cost: in the laid-in Cassell catalogues, the work is advertised for the whopping sum of £12, 12 s., the most expensive price in the catalogue and nothing short of an enormous amount (the catalogue also lists a "popular edition"—not this one—advertised for 18 shillings). Other editions of "Picturesque America" are often found heavily used, as would be expected with large volumes containing a great many attractive views. A well-known poet, William Cullen Bryant (1794-1878) was editor of the "Evening Post," one of the nation's leading newspapers, for nearly half a century, becoming an outspoken opponent of slavery and a firm supporter of unions and the rights of the working man. He continued to write poetry throughout his life, finding much inspiration in the natural beauty of America. (ST12267)

367. PIOZZI, HESTER LYNCH. MRS. THRALE, AFTERWARDS MRS. PIOZZI, A SKETCH OF HER LIFE AND PASSAGES FROM HER DIARIES, LETTERS & OTHER WRITINGS. (London: Seeley and Co., Limited, 1891) 206 x 140 mm. (8 1/8 x 5 1/2"). x, [2], 336 pp. Edited by L. B. Seeley. VERY ATTRACTIVE CONTEMPORARY DARK BLUE THREE-QUARTER MOROCCO BY TOUT

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(stamp-signed on verso of front free endpaper), raised bands, SPINE LAVISHLY GILT in compartments with central oval medallion containing a floral spray, the medallion within a frame of entwined volutes, floral tools, and stippling, marbled boards and endpapers, top edge gilt. With frontispiece portrait of Mrs. Piozzi and eight portraits of her friends, most after Sir Joshua Reynolds. Front pastedown with bookplate of William Eyres Sloan. ♦A VERY FINE COPY IN AN ESPECIALLY PRETTY BINDING, with only the most trivial of imperfections. (See illustration on p. 232.) \$450

This lovely little volume contains the story of one of the most fascinating women of 18th century London, told in part in her own words from diaries and letters. Born to genteel (but impoverished) parents who provided an excellent education for their only child, the brilliant bluestocking Hester Thrale (1741-1821) was not only a writer, but also the hostess of one of London's most stimulating literary salons. Forced by her mother into a loveless marriage to wealthy brewer Henry Thrale, Hester found her unhappy domestic life transformed when she met Samuel Johnson, who became a regular dinner guest and later, when ill health set in, a resident in the Thrale home. The demanding Johnson could be as trying as another child (Hester bore 13 little Thrales), but he attracted London's best and brightest to her home, engaged her lively mind, and encouraged her writing. She had written poetry from an early age, and kept a journal, portions of which were later published as "Thraliana." She began working with Johnson on translations of Boethius and Boileau, and published some of her own poetry. After the death of her husband—a demise that rated a single sentence in "Thraliana"—she sold

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his brewery at an advantageous price and became, at last, financially independent and free to live as she chose. What she chose was a marriage for love to an Italian singer, Gerald Piozzi, an event that alienated her from her children and from Johnson. She seemed content with this trade-off, and spent several years touring the continent with her new husband. She published her best-known work, "Anecdotes of the Late Samuel Johnson," in 1786, five years before Boswell's "Life" appeared. Piozzi's less laudatory version is praised by DNB as "a candid and generically ground-breaking biography, which sold out on the first day of publication. The 'English Review' judged Mrs. Piozzi's the best 'of the nine lives of this giant in learning.'" Although much overshadowed by Boswell's work, her biography has found new supporters among modern feminist critics because, as DNB points out, "her innovative writings and genre experimentation betray a refusal to accept the restrictions on female authors in her time." (ST11462a-146)

368. PLUTARCH. PLUTARCH'S LIVES [with] A LIFE OF PLUTARCH. (London: Printed by C. Baldwin for J. Mawman et al., 1819) 218 x 133 mm. (8 5/8 x 5 1/4"). Six volumes. Translated from the Greek and with a Life of Plutarch by John and William Langhorne; edited by the Rev. Francis Wrangham. The Third Printing of this Edition. Pleasing contemporary diced russia skillfully rebaked to style (in the early 20th century?), flat spines divided into panels by blind tooling and gilt rules, square panels at head and tail with gilt central floral arabesque and blindstamped flower cornerpieces, elongated central panel with gilt floral spray centerpiece inside a blind tooled floral frame, each spine with one black and one reddish-brown morocco label, marbled endpapers. Engraved frontispiece portrait in volume I. Front pastedown with bookplate of George and Nora Ranney. ♦Extremities somewhat rubbed (with half the corners worn through), boards a little soiled and stained, two gatherings in volume V noticeably foxed, faint offsetting in the text, but still an excellent set, clean and fresh internally, in solidly restored bindings that look good on the shelf. (See illustration on p. 230.) \$650

These 46 first century biographies are studies in character, chronicles of how famous Greeks and Romans respond to the vicissitudes of fortune. Plutarch has paired the lives so that, for example, Demosthenes is compared to his fellow orator and defender of lost causes Cicero, and Caesar is coupled with Alexander the Great, always with the goal of providing examples of the right and wrong paths of life. Plutarch is a very important source for both Greek and Roman history, and over the centuries he has been one of the West's most influential authors. When his first wife died in childbirth, the clergyman John Langhorne (1735-79) left his church to join his brother, with whom he made this translation. First published in 1770, the Langhorne translation of Plutarch had an enduring popularity. Brüggeman says that the Langhornes "have expressed the conceptions of their author with fidelity [at the same time] they have been attentive to render him with elegance." It is considered much more correct than North's or Dryden's version, and it continued to be respected for many

generations. Wrangham's edition of Langhorne's translation was first printed in 1808, and ours is the third appearance of that edition. Our former owners were Chicago philanthropists George and Nora Ranney, both from wealthy families and devoted to public service, Mr. Ranney serving for half a century as a trustee of the University of Chicago and Mrs. Ranney doing good work with the Chicago Community Trust. (ST11884)

369. POGANY, WILLY, Illustrator. COLERIDGE, SAMUEL TAYLOR. THE RIME OF THE ANCIENT MARINER. (London: George G. Harrap & Co., 1910) 321 x 235 mm. (12 5/8 x 9 1/4"). [144] pp. First Edition with these Illustrations. Extremely pleasing green crushed morocco, gilt, covers with double gilt fillet border, upper cover with inset color plate from the book within a printed paper frame, raised bands, spine compartments with leafy gilt frames, marbled endpapers, top edge gilt, other edges rough trimmed. With animated color title page, ornate borders framing text (which is printed against a background of pastel "watermark" designs), 13 full-page illustrations, and 20 MOUNTED COLOR PLATES, ALL BY WILLY POGANY. ♦A little (natural?) variation in the green of the morocco, a couple of trivial scuffs or nicks to the leather, two plates with corner creases, but quite an excellent copy, the binding essentially unworn and the interior fresh and clean. (See illustrations opposite.) \$950

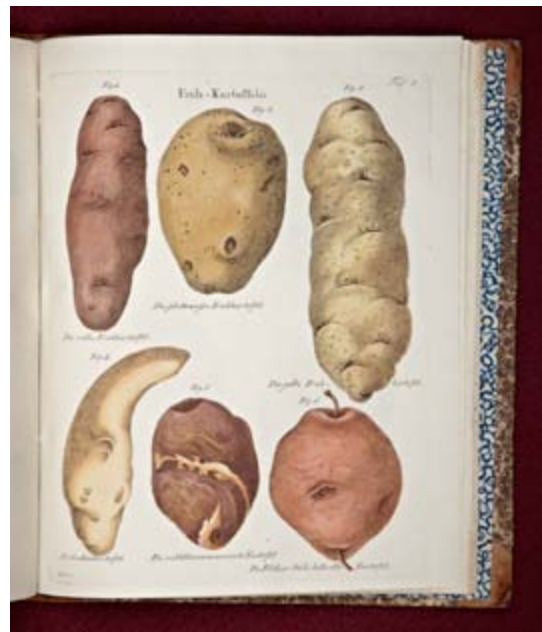
This is an elaborately printed and illustrated edition of one of the finest poems of the Romantic period. Coleridge's "Ancient Mariner," which first appeared in the seminal volume "Lyrical Ballads" in 1798, is considered to be the most famous "art ballad" (that is, an imitation by a modern poet of an early popular ballad). Its sense of mystery is memorable, and its convincing sense of dread is especially impressive, given that Coleridge had never been to sea when he wrote the poem. Our artist is Hungarian-born illustrator and theatrical set designer Willy Pogany (1882-1955), who emigrated to America via Paris and London. His dreamy, impressionistic color plates are perfect for the contents of the poem. Pogany illustrated more than 150 books, and was well known for his set designs for the Metropolitan Opera and Broadway theaters. (ST11462a-450)

One of the First Works Solely on the Potato, an "Invaluable Description" with Fine Color Plates

370. (POTATOES). PUTSCHE, CARL WILHELM ERNST. VERSUCH EINER MONOGRAPHIE DER KARTOFFELN. (Weimer: im Verlage des Gr. H. S. priv. Landes-Industrie-Comptoir, 1819) 260 x 216 mm. (10 1/4 x 8 1/2"). viii, 158, ix-x pp., followed by plates. FIRST EDITION. Very pleasing contemporary half calf over marbled paper boards, flat spine divided into six panels by gilt pentaglyph and metope roll, four panels with central gilt calligraphic flourish, fifth panel with gilt initials "AV" inside laurel wreath, tan morocco label, blue patterned endpapers. Four uncolored plates of processing



▲ 370



▶ 370

A Rare Colored Copy, its Plates "Unrivalled" In Composition and Architectural Feeling

equipment and NINE EXTREMELY ATTRACTIVE HAND-COLORED PLATES OF POTATO PLANTS AND TUBERS. Front pastedown with evidence of bookplate removal, title page with remnants of round ownership stamp and with two-inch square of paper pasted on (over another mark of ownership?), tail of spine with small remnant of paper shelf label. Pritzel 7373; not in Arnold Arboretum, De Belder, or Nissen. ♦ Corners somewhat bumped, paper boards a bit chafed, isolated spots of foxing, but AN EXCEPTIONALLY FINE COPY, the binding scarcely worn, the leaves entirely clean and unusually fresh, and the charming plates richly colored. (See illustrations above.) \$4,800

This is one of the earliest books solely devoted to a discussion of the potato, and it is both a surprisingly attractive botanical work and quite rare. In the preface, the active agricultural writer Putsche (1765-1834) says that the work is meant to remedy the scarcity of information about how to use most advantageously one of the staples of the world's diet. The work proceeds to examine the history of the potato, as well as potato nomenclature, varieties, hybrids, diseases, growing practices, and uses (from cattle feed to potato brandy to paper making). Also included are a description of potato processing machinery and a bibliography. In his "History and Social Influence of the Potato" (1949), Redcliffe Salaman noted that "it was not until the early nineteenth century that any serious interest was shown by the scientific world in the cultivation of the potato or the creation of new varieties." Chief among the agricultural writers Salaman mentions is Putsche, who is described as having published "an invaluable description with abundant illustrations of the varieties [of potatoes] current in his day." Apart from the importance of the contents of the volume, the book is also charming, perhaps even handsome, in its hand-colored engravings, the plates being easily as attractive and skillfully executed as those found in considerably more elegant illustrated botanical works. The book is almost never seen for sale. (ST11762)

371. PROUT, SAMUEL. *SKETCHES IN FRANCE, SWITZERLAND & ITALY*. (London: Hodgson and Graves, [1839]) 560 x 380 mm. (22 x 15"). [3] letterpress leaves (comprising the dedication/list of plates leaf at the front, and two leaves of ads at the back), plus plates. FIRST PRINTING. Publisher's blue moiré cloth boards, upper cover with original gilt titling, later (flat) spine of blue morocco with titling in gilt. 26 IMMENSELY PLEASING HAND-COLORED LITHOGRAPHIC ARCHITECTURAL PLATES (including the engraved title) of church interiors and exteriors, street and canal scenes, and city views. Front pastedown with the bookplate of Giannalisa Feltrinelli. Abbey "Travel" 34. ♦ Corners a little bumped, upper board with small (but noticeable) white (paint?) stain and a darkened three-inch wide horizontal strip, one plate with a very small brown marginal spot, but still an extremely desirable copy because REMARKABLY FINE INTERNALLY, the beautifully colored plates especially clean, fresh, and bright, and in a solid binding retaining much of its original materials. (See illustrations opposite and illustration on back cover.) \$9,500

This is a lovely collection of continental views by an eminent British artist at the height of his career, and our copy is remarkably free of the foxing that often plagues this and other similar illustrated books of the period. As Ray says, Prout (1784-1852) "was a pioneer lithographer who employed the process as early as 1817. . . . His friend and disciple Ruskin specifically exempted Prout from his dismissal of lithography in 'The Elements of Drawing,' noting that 'all his published lithographic sketches are of the greatest value, wholly unrivalled in power of composition and in love and feeling of architectural subjects.'" The plates here are striking in their details of architecture, costume, commercial and social interaction,



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▼ 371



and urban terrain. They seem remarkably successful at capturing the feeling of the moment and locale, and the use of hand coloring brings a special pleasure in its enhancement of realism. There are views here of Tours (3), Chartres, Strassburg, Amboise, Geneva (2), Lausanne, Sion, Milan (2), Verona, Venice (6), Rome (2), Lyons, Domo d'Ossola, Como, Basel, and Schaffhausen. Finding a colored copy of this work is not so easy: since 1975, ABPC lists just two copies with the plates fully colored, one (on card) sold in 1989, and then the present copy auctioned nine years later (at the sixth of eight Feltrinelli sales held by Christie's during 1997-98). ([ST12304](#))

372. (PUBLISHING HISTORY). (SALESMAN'S DUMMY). (METHODIST CHURCH). DANIELS, WILLIAM H[AVEN]. A SALESMAN'S PROSPECTUS FOR "THE ILLUSTRATED HISTORY OF METHODISM." (New York: Phillips & Hunt [and several other publishers elsewhere], 1879) 241 x 168 mm. (9 1/2 x 6 5/8"). 50 leaves, including 6 (blank) lined leaves with columns for subscriber name, address, and binding style preference. Original burgundy cloth with gilt titling, two tondo portraits, and two medallions with vignettes on front cover, front pastedown with the spine design for the publisher's cloth binding, rear pastedown with the spine design for morocco binding. Many woodcut illustrations throughout. ♦ Binding a bit battered and soiled (and with evidence of silverfish visitation), occasional smudging internally, but solid and generally well preserved for an ephemeral item of this sort. **\$350**

Generally a prospectus like the present item was used by canvassers to sell subscriptions door-to-door for forthcoming publications (Mark Twain had most of the first printings of his books sold this way). But it appears as if the present work might (also?) have been marketed through congregations, with a publisher's dummy like this one being sent to pastors, who could earn some additional income (or at least free copies) by selling subscriptions to their flocks. These samples would contain excerpts from the book, and examples of the bindings available at various prices, with leather at the upper end and cloth the less expensive option (a typed note laid in at the front and dated 1980 says that the cloth binding cost \$3 and the leather \$4). Not surprisingly, there are no other copies of this prospectus currently on the market, and ABPC shows no records of any sale of one since at least 1975. ([ST11462a-245](#))

**An Unusual Artifact of Publication History:
Five Piggybacked Publishers' Prospectuses**

373. (PUBLISHING HISTORY). (SALESMAN'S DUMMIES). AN UNUSUAL BOOK CONTAINING SALESMAN'S DUMMIES FOR FIVE DIFFERENT PUBLICATIONS, ALL IN THE SAME VOLUME. (Harrisburg: The Minter Company, [ca. 1913]) 240 x 175

mm. (9 1/2 x 7"). Original red cloth, gilt lettering on covers, flat spine. Sample front cover for each different work bound in. With sample illustrations from each book, including photographs, monochrome and color plates, and drawings in the text. ♦ Extremities a bit rubbed, one leaf with short internal tear at gutter, another short marginal tear elsewhere, mild offsetting from plates, occasional minor thumbing, otherwise an excellent specimen, surprisingly little used for an item one would expect to find rather worn. **\$500**

This item represents, in our experience, an unprecedented example in the history of book advertising. We have sold a number of salesman's prospectuses, or "dummies," those publisher's marketing devices, containing illustrations and excerpts of a forthcoming book, intended to encourage people to "subscribe," or pre-order. Bound to match the appearance of the complete book, such a prospectus also often provides samples (normally on the inside of the covers) of various bindings available, at varying prices. Glaister indicates that the prospectus has a long history in the book industry, with its first known use being in 1469, the year after Gutenberg died. In today's marketplace, one encounters such dummies from time to time for individual books that were sold by subscription, normally in the 19th century. But this is the first time that we've seen multiple works advertised and presented in fragmentary form in the same pre-publication volume. The publications represented here are designed to appeal to various members of a family. We have the illustrated works of Shakespeare, "Easy Steps in Sewing for Big and Little Girls," "The Story of the Panama Canal," "Children of the Bible," and "Little Folks' Speaker," the last being a selection of poems and recitations to be learned by children. At the back are sign-up sheets for subscribers, all blank. Judging by the excellent condition of our sampler, this item either was an extra volume never used or else something that belonged to a salesman not very motivated to market his books. ([ST11819](#))

**A Very Rare Title: One of the Earliest
English Books on Recreational Fireworks**

374. (PYROTECHNICS). JONES, CAPT. ROBERT. ARTIFICIAL FIREWORKS, IMPROVED TO THE MODERN PRACTICE, FROM THE MINUTEST TO THE HIGHEST BRANCHES. (Chelmsford: Printed and sold by Meggy and Chalk, 1801) 210 x 136 mm. (8 1/4 x 5 3/8"). viii, 183 pp. Very pleasing recent retrospective smooth calf, raised bands, red morocco label, edges entirely untrimmed. With 20 copper engraved plates (printed on both sides of 10 leaves) showing various pyrotechnical apparatuses. Inscription on half title of Mr. S. Pearson, Steeton, in a 19th century hand. Philip, p. 78; Brock, p. 137. ♦ Minor foxing and soiling here and there, but generally the text in excellent condition, unexpectedly clean and fresh, and in an unworn sympathetic binding. **\$1,500**

This is a very appealing untrimmed copy of an early edition of an important treatise on fireworks, written by an author both famous and infamous. Philip says that in its first edition of 1765, the present item was "the first book dealing exclusively with recreational fireworks in English since Babington's classic work of 1635," well over a century earlier. In our treatise, Jones covers fireworks from "A" to "Y," from aigrettes and amber-lights to marrons and moons, to wheels and yew trees, with 20 plates of multiple drawings to aid our understanding. Capt. Robert Jones (fl. 1772) is best known for the present book as well as for a work on ice skating that was frequently reprinted and that is given credit for establishing this pastime as a popular sport. He is also known, unfortunately, for having been convicted in 1772 of sodomy in a case involving a 13-year-old boy. Our edition is the fourth listed in Philip. All of these early printings are quite scarce in the marketplace (as of this writing, there seems to be no other copy of the book in any edition advertised for sale). ([CJM0704](#))

375. RABELAIS, FRANÇOIS. THE WORKS. (London: Gibbings and Company Limited, 1901) 175 x 110 mm. (6 7/8 x 4 1/4"). **Five volumes.** Translated by Sir Thomas Urquhart and Peter [Le] Motteux, with the notes of Duchat, Ozell, and others; introduction and revision by Alfred Wallis. Appealing contemporary scarlet three-quarter calf by Bayntun (stamp-signed on front free endpaper), raised bands, spine panels with central gilt anthemion, gilt titling, marbled boards and endpapers, top edges gilt. Volumes II and IV with two engraved plates each, as called for, but **volume I bound without the seven plates called for, and volume V without its frontispiece.** ♦ Two volumes with light soiling to leather on front covers, just a breath of rubbing to extremities, a bit of offsetting to endleaves from turn-ins, two small closed fore-edge tears from rough opening, other trivial imperfections, but still an excellent set, the text clean and fresh, and the pretty bindings with almost no wear. (See illustration below.) **\$125**

This is a nicely bound portable edition of Rabelais (1494?-1553), held in high esteem during his own time as an enlightened humanist and physician as well as

a satirist, and universally recognized since as one of the major French writers of any period. Incorporating the stories of the giants "Gargantua" and "Pantagruel," his chief work consists of robust narratives giving ample opportunity for pointed satire of scholastic education, the monastic system (which Rabelais knew from his time as a monk), the papacy, French magistrates, and the trivial causes used as the pretexts for warfare. Nearly 150 years passed before a complete translation into English had been published (in 1694), mainly the result of the work of Sir Thomas Urquhart (or Urchard, 1611-1660). An eccentric Scotsman whose home was the castle of Cromarty, Urquhart possessed the requisite passionate and saucy temperament to translate Rabelais, and his language is rich and ebullient, as an appropriate reflection of the author's own. Pforzheimer says that Urquhart's version has been called "one of the most perfect transfusions of an author from one language into another." ([ST11462a-105](#))

Scarce, More Desirable Large Quarto Format

376. RACINET, AUGUSTE. LE COSTUME HISTORIQUE. (Paris: Librairie Firmin-Didot, [1876]-88) 420 x 300 mm. (16 1/2 x 11 3/4"). **Six volumes.** FIRST EDITION, the Deluxe Grand Quarto Large Paper Version. Serviceable modern maroon library buckram, flat spines with gilt titling, reinforced hinges. WITH 486 OFTEN VERY PLEASING CHROMOLITHOGRAPHIC AND LITHOGRAPHIC PLATES (on 480 leaves, six leaves with a plate on each side), 300 OF THESE IN COLOR, some of the color plates also with gold and/or silver, the illustrations entirely complete and as called for in Colas, the 500 ("cinq cents") plates of the title page being arrived at because of a certain number of larger "planches-double" plates, which (in a uniquely French way) count as two. Colas II, 2472. ♦ Small dark mark to one spine, half a dozen leaves with repaired tears into text (two of these rather long, but with no loss in any case), another half dozen with short closed marginal tears, occasional minor smudges or stains, otherwise generally an excellent set, clean and fresh internally, and the sturdy bindings (while far from pretty) with no signs of wear. (See illustrations on p. 239.) **\$1,250**

▼ 364, 375



This important work, depicting fashions, interiors, and everyday objects from all cultures and periods of history, took 12 years to publish. It was Racinet's intention to create both a visual and textual source work for all those interested in the history of costume: amateurs in the original sense of the word, fine artists, costumers, and theatrical and fashion designers. His approach was incredibly ambitious, in that he wished to offer a survey that not only covered the costume worn in every geographic region during his day, but also in every era. Not content even with this ambitious goal, he extended the reach of his encyclopedic work to include allied areas of the applied arts, furniture, weaponry, day tools, and objets d'art. The results are sometimes extremely attractive, and always beautifully presented using chromolithographs and tinted lithographs of high quality, with images taken from both historic sources and also contemporary photographs. Each part is preceded by a descriptive essay and a note on the sources used: in the case of the American section, these include Humboldt, Catlin, and photographs in the collection of the Museum de Paris. Racinet's "Le Costume" is readily available in its smaller quarto/octavo format (about 8 inches tall), but it is much less frequently seen in the present deluxe and imposing grand quarto version (priced very advantageously here as a reflection of our plain cloth bindings). (ST11912)

▼ 376



An Excellent Group of Eight Rackham Books, Most Signed, Five in Decorative Red Morocco

377. RACKHAM, ARTHUR, Illustrator. CINDERELLA. (London: William Heinemann; Philadelphia: J. B. Lippincott, [1919]) 286 x 229 mm. (11 1/4 x 9"). 110 pp., [1] leaf (colophon). Retold by C. S. Evans. ONE OF 850 COPIES SIGNED BY THE ARTIST (this is #417, one of the 525 on English hand-made paper). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. With one color plate (the frontispiece) mounted within a pictorial border, and silhouette illustrations throughout, 19 of these full-page and seven of them printed in colors. Hudson, p. 170; Latimore & Haskell, p. 49. ♦Tiny portion of one spine band and of leather at head of spine worn away, very slight hints of wear to corners and joints, faint offsetting from illustrations (never severe, but more noticeable in those openings with facing illustrations), otherwise an excellent copy, the text very fresh, and the attractive binding bright and pleasing. (See illustration opposite.) \$1,250 (ST11778k)

▼ 376



Very Fine Untrimmed, Largely Unopened Copy

378. RACKHAM, ARTHUR, Illustrator. GOLDSMITH, OLIVER. THE VICAR OF WAKEFIELD. (Philadelphia: David McKay Company, [1929]) 267 x 206 mm. (10 1/2 x 8 1/8"). ONE OF 775 COPIES SIGNED BY THE ARTIST, including 575 for England (ours being #95 of the 200 copies for America). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt, other edges untrimmed and mostly UNOPENED. 12 color plates by Rackham (including the frontispiece) as well as five full-page and several smaller illustrations in text. Hudson, p. 171; Latimore & Haskell, p. 65. ♦Front board with insignificant small, round spot to cloth, but A VERY FINE COPY, UNUSUALLY BRIGHT AND CLEAN INSIDE AND OUT, with almost no signs of use. (See illustration below.) \$2,900 (ST11778m)

379. RACKHAM, ARTHUR, Illustrator. GRIMM, JACOB and WILHELM. THE FAIRY TALES OF THE BROTHERS GRIMM. (London: Constable & Company, Ltd., 1909) 292 x 235 mm. (11 1/2 x 9 1/4"). xv, [i], 325, [1] pp. Translated by Mrs. Edgar Lucas. ONE OF 750 COPIES SIGNED BY RACKHAM (this is #732). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt (front joint and headcap very expertly repaired by Courtland Benson). Title page with pictorial frame, numerous black

▼ 377, 378, 379, 382, 383

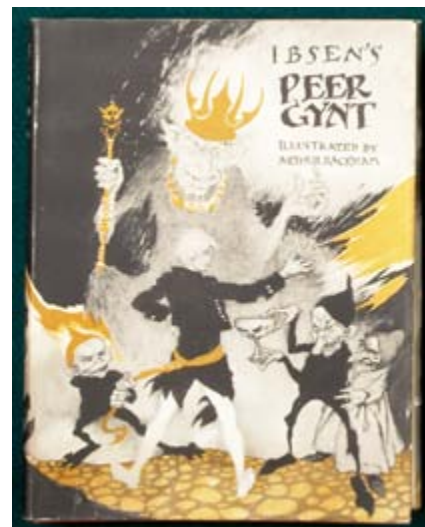


and white illustrations in the text, 10 full-page black and white illustrations, and 40 COLOR PLATES, as called for, mounted on cream stock and protected by lettered tissue guards. Hudson, p. 168; Latimore & Haskell, p. 34. ♦Front cover with faint minor soiling, just a hint of wear to corners, small corner tear to one plate, two tissue guards with minor creasing or chipped edges, otherwise a fine copy, the handsome binding lustrous, and the text and plates clean, fresh, and bright. (See illustration below.) \$4,500

This is a very appealing limited, signed item that features many well-loved children's stories, among them "Rapunzel," "Briar Rose" (Sleeping Beauty), "Tom Thumb," and "Hansel and Gretel." It is a good deal thicker than others in the Rackham series, and is lavishly illustrated with more mounted color illustrations than any other titles except "Rip Van Winkle" and "Peter Pan," which contain 51 and 50 color plates, respectively (most Rackham works have fewer than 20 color illustrations). (ST11778g)

Very Fine, in Rare and Very Fine Jacket

380. RACKHAM, ARTHUR, Illustrator. IBSEN, HENRIK. PEER GYNT: A DRAMATIC POEM. (London: George G. Harrap & Co. Ltd., 1936) 260 x 197 mm. (10 1/4 x 7 3/4"). 255, [3] pp. First (British) Printing of this Edition. Original publisher's linen boards, original pictorial dust jacket. With 12 COLOR PLATES (including frontispiece) BY ARTHUR RACKHAM, all protected by tissue guards with descriptive letterpress. Latimore & Haskell, p. 74. ♦Dust jacket with tiny chip out of bottom edge of back panel and two very minor closed tears at bottom of front panel, a little chafing at folds, but still A VERY FINE COPY IN A FINE JACKET. (See illustration on p. 241.) \$1,950

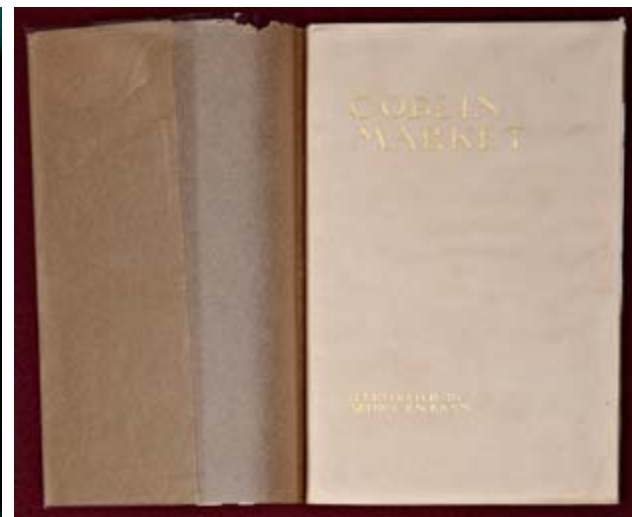


▲ 380

This is an especially well-preserved copy of the first British trade edition (appearing the same year as a British limited edition and an American trade edition) of Rackham's "Peer Gynt," written by Ibsen in 1867. The translator here, R. Farquharson Sharp (1864-1945), says that his translation is an improvement over former ones because he has refused the temptation of retaining the rhymed verse of the original. He has instead chosen unrhymed verse in Ibsen's original meter in an attempt to capture the original, literal meaning. Rackham's accomplished full-page color illustrations here are the confident work of a mature artist approaching his 70th year. (ST11062)

381. RACKHAM, ARTHUR, Illustrator. ROSSETTI, CHRISTINA. GOBLIN MARKET. (London: George G. Harrap & Co., 1933) 241 x 165 mm. (9 1/2 x 6 1/2"). 42, [3] pp. ONE OF 410 COPIES (400 for sale) SIGNED BY RACKHAM. Original publisher's limp vellum, original(?) tissue dust wrapper, original slipcase with printed paper label on top. Illustrated endpapers, half title, and title page, text illustrations throughout, and FOUR COLOR PLATES, all BY ARTHUR RACKHAM. Title page partly printed in green. Hudson, p. 172; Latimore & Haskell, p. 69. ♦Slight fraying and tiny chips missing along top of front panel of dust wrapper, otherwise AN ALMOST AMAZING COPY, even the slipcase being unusually clean, and the volume itself virtually pristine. (See illustration above.) \$2,250

This is a remarkable copy of the strictly limited signed Rackham illustrated version of the allegorical fairy tale exploring the dangers of indulging in worldly pleasures, first published in 1862. It brought Rossetti (1830-94) widespread recognition when it first appeared, and it has interested feminist critics ever since. We can find no record of a dust wrapper being present with this volume, but our tissue jacket looks to be from the time of publication and, in any case, has served to preserve the book very well over the years. (ST11346)



▲ 381

382. RACKHAM, ARTHUR, Illustrator. SOME BRITISH BALLADS. (London: Constable & Co. Ltd., [1919]) 286 x 229 mm. (11 1/4 x 9"). 8, [2], 170 pp. First Printing of this Edition. ONE OF 575 COPIES SIGNED BY RACKHAM (this is copy #379). Very attractive red three-quarter morocco (stamp-signed "Putnams" along front turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. With title page vignette, black and white illustrations in the text, and 17 COLOR PLATES, as called for, all tipped on and with letterpress guards. Front pastedown with morocco bookplate of W. A. M. Burden. Hudson, p. 170; Latimore & Haskell, pp. 50-51. ♦Only the most trivial signs of use externally: AN EXCEPTIONALLY FINE COPY INSIDE AND OUT, in an especially lustrous, handsomely gilt binding. (See illustration on p. 240.) \$1,500

This charming collection of traditional ballads, including "Clerk Colvill," "Chevy Chase," and "The Wife of Usher's Well," was assembled here for the first time, although the publisher acknowledges that "several . . . are based on the great work of Francis James Child, "The English and Scottish Popular Ballads" (1882), published in Boston by Houghton Mifflin. The work is very much in the patriotic vein of Rackham's 1914-18 publications, which included "King Albert's Book," "The Queen's Gift Book," and "The Allies' Fairy Book." Of the group of signed Rackhams in decorative bindings advertised here, this is probably the finest one in terms of condition (though the Goldsmith and Hawthorne deserve serious consideration as well). For more on former owner W. A. M. Burden, see item #128. (ST11778b)

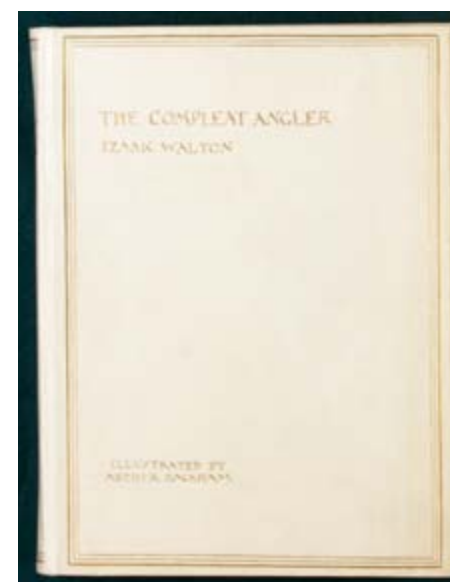
383. RACKHAM, ARTHUR, Illustrator. SWINBURNE, ALGERNON CHARLES. THE SPRINGTIDE OF LIFE. (London: William Heinemann, 1918) 286 x 232 mm. (11 1/4 x 9 1/8"). ix, [i], 132, [2] pp. With a preface by Edmond Gosse. ONE OF 765 COPIES SIGNED BY RACKHAM (this is copy #369). Very attractive red three-quarter morocco, raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded

by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. With numerous black and white illustrations of cherubic children in the text, and NINE COLOR PLATES, as called for, all tipped onto brown paper and with letterpress guards. Front pastedown with morocco bookplate of W. A. M. Burden. Hudson, p. 170; Latimore & Haskell, pp. 48-49. ♦A hint of offsetting from the brown mounting paper, otherwise A VERY FINE COPY, BRIGHT, FRESH, AND CLEAN INSIDE AND OUT, with only the most trivial of imperfections. (See illustration on p. 240.) \$1,600

This collection of Swinburne verses written for and about children was published near the end of the four years of horror known as the "War to End All Wars," and its innocent subject matter—not exactly what the bohemian Swinburne was best known for—combined with Rackham's sweet drawings of babies and toddlers constituted just what a war-weary public was seeking. Writer Edmond Gosse told Rackham, "This volume will not merely be the best book of the present art-season, but a joy to all sensitive people for years and years to come." (Hudson) The limited edition had an additional plate (the frontispiece) not included in the trade edition. (ST11778d)

384. RACKHAM, ARTHUR, Illustrator. WALTON, IZAAK and CHARLES COTTON. THE COMPLEAT ANGLER, OR THE CONTEMPLATIVE MAN'S RECREATION. (London: George G. Harrap, 1931) 270 x 203 mm. (10 5/8 x 8"). 223, [1] pp. Introduction by Henry Williamson. ONE OF 775 COPIES SIGNED BY RACKHAM. Original vellum-covered boards, gilt titling and decoration on front cover and spine, top edge gilt, other edges untrimmed and UNOPENED. Illustrated title page and endpapers, 24 illustrations in the text, and 12 COLOR PLATES (including frontispiece), all BY ARTHUR RACKHAM. Hudson, p. 172; Latimore & Haskell, pp. 66-67; Coigney 313; Oliver 276. ♦Three minuscule dots near top of spine, otherwise A VIRTUALLY FAULTLESS COPY, and rare thus, especially because the vellum soils so easily. (See illustration below.) \$2,100

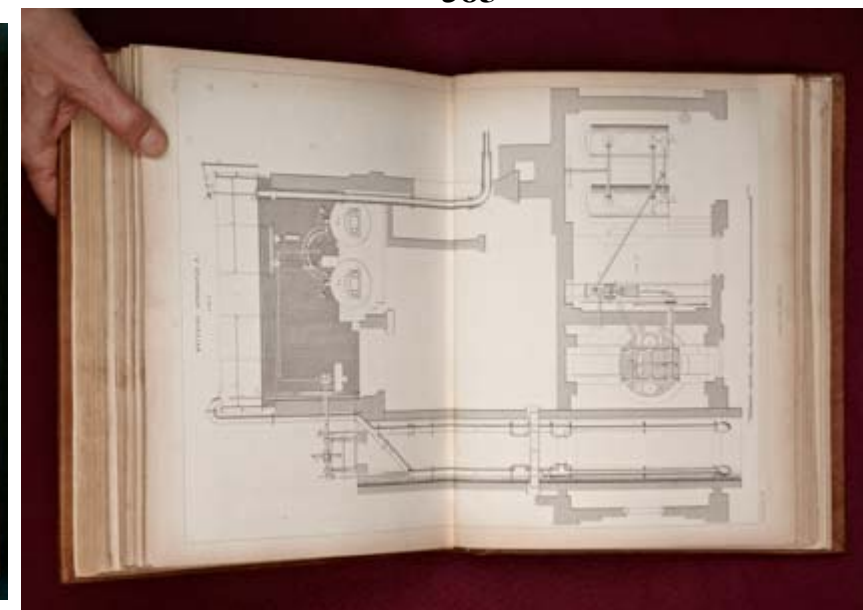
▼ 384

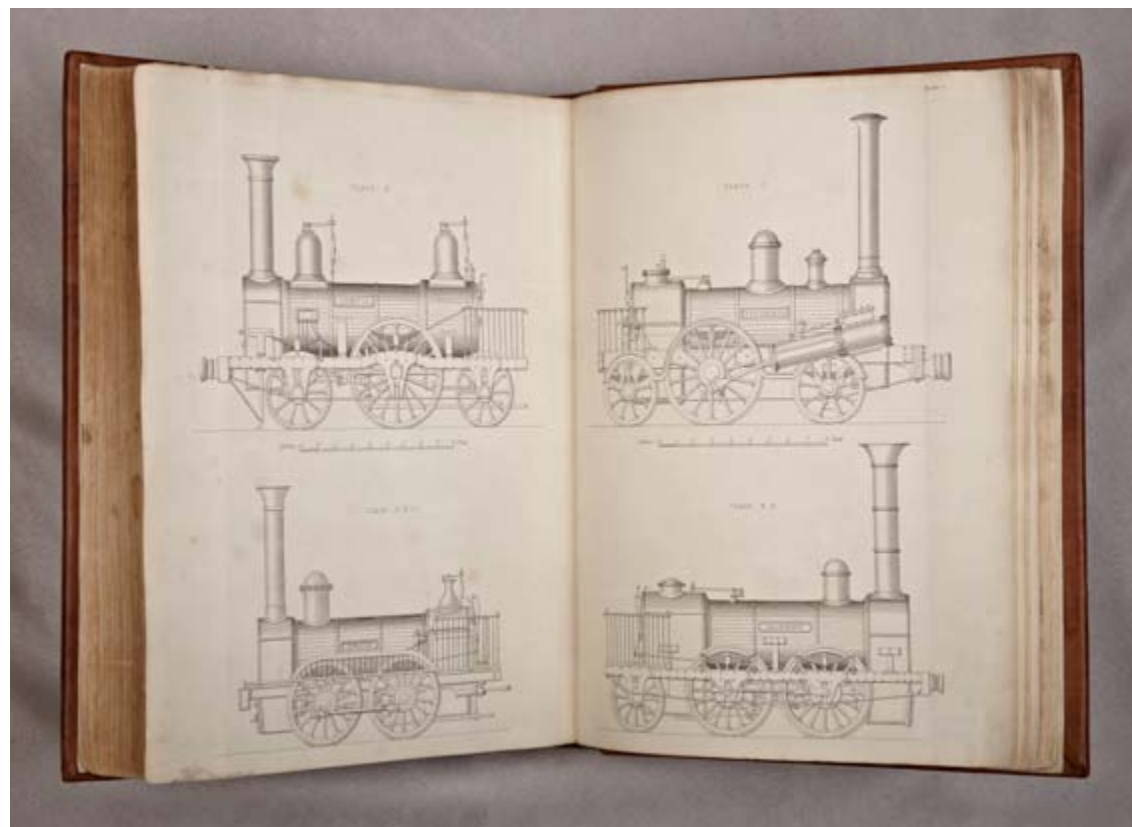


Hudson says that in this work Rackham turned to an emphasis on "historical costume and river landscape, in which he had long been supremely accomplished and successful." The copyright page indicates that the text is reprinted from the fifth edition of 1676, the last to be revised by the author, but with the spelling modernized. Walton (1593-1683) lived in turbulent times, and he suffered personal tragedy (he endured the deaths of both his wives and eight of his nine children), but, largely because of the present work, he is forever identified with quietude and serenity. First published in 1653, his "Compleat Angler" is the classic work on the art of angling, infused with wise fish lore, written by an indomitable angler who knew every haunt of fresh water fish in the south of England. But, as Day says, "the love of angling is only the outward sign of a gentle inward grace, the soul of a thoroughly good man who loves peace and quiet meditation. If any one man created the idyll of the English countryside, it was Walton." It is this world that Rackham's illustrations bring charmingly to life. (ST11297)

385. (RAILWAYS). DEMPSEY, G. DRYSDALE. THE PRACTICAL RAILWAYENGINEER. (London: John Weale, 1847) 286 x 220 mm. (11 1/4 x 8 5/8"). 2 p.l. (first blank), 157, [1] pp. FIRST EDITION. Excellent recent retrospective grained calf, raised bands, red morocco label. With 50 double-page copper engravings showing railway plans, equipment, and environmental contexts. Handwritten card with a graph and calculations titled "Stationary Engine Minoris Terminus Blackwall Railway" mounted on front pastedown. ♦Plates a little browned at edges, about half of them with minor foxing (more conspicuous on the final two plates), occasional minor smudges, thumbing, or short marginal tears, otherwise a really excellent copy, internally quite fresh, and in an unworn, attractive binding. (See illustrations below and on p. 244.) \$950

▼ 385





▲ 386

This work by engineer George Drysdale Dempsey (d. 1859) tells how to build a railway, dealing at length with the mechanical and engineering operations and structures involved. It is divided into five sections, dealing with: (1) "curves, gradients, gauge, and slopes"; (2) "earthworks, cuttings, embankments, and drains"; (3) "retaining walls, bridges, tunnels, &c."; (4) "permanent way and construction"; and (5) "stations and their fittings, locomotive power and all arrangements belonging thereto, carriages, &c." The plates illustrate the text's discussion of the construction of bridges, drains, lines, and stations. The treatise went to four editions by 1855 and is considered to be a classic work. It is rare in any early edition: ABPC lists only four copies of our first edition (and two of the 1855 printing) at auction since 1975, just one of these having been sold in the last 30 years. (CJM1111)

386. (RAILWAYS). WHISHAW, FRANCIS. THE RAILWAYS OF GREAT BRITAIN AND IRELAND. (London: Simpkin, Marshall, and Co., 1840) 290 x 215 mm. (11 3/8 x 8 1/2"). xxvi, [ii], 500, lxiv pp. FIRST EDITION. Recent very appealing retrospective full calf, raised bands, maroon morocco label. Engraved dedication page to the "Railway Capitalists of the United Kingdom," a large folding map of Britain showing railway lines, and 16 engraved plates, 10 of them double-page, two of them folding, the illustrations largely showing locomotives and railcars. With 12 folding tables. Occasional pencilled marginalia. ♦ Minor foxing to opening leaves and plates, one folding plate with neat early repairs on blank verso, other trivial imperfections, but an excellent copy, the leaves clean and fresh, and the attractive sympathetic binding unworn. (See illustrations above and opposite.) \$900

This comprehensive, detailed survey of all the railways operating in Britain and Ireland covers 58 lines, from "A" (Abbroath and Forfar) to "Y" (York and North Midland) Railways. Special praise is reserved for the legendary Great Western Railway, "by far the most gigantic work of the kind . . . in the whole world." Civil engineer Whishaw (1804-56) is said to have travelled 7,000 miles in completing the personal inspections that make this work so accurate and reliable. The work describes for each railway the general course, gradients, gauge, permanent way, earthworks, bridges, tunnels, stations, the carrying departments, locomotives, estimated and actual cost, management, revenue, and expenditure. Whishaw wrote several other works on railways, and as Secretary to the Society of the Arts, was one of the forces behind the Great "Crystal Palace" Exhibition of 1851. This is quite a rare book: since 1975, ABPC lists just three copies of our first edition (all defective or in disagreeable shape), none of them since 1980. (CJM1108)

*An Early Proponent of Railways
Argues for the New Technology*

387. (RAILWAYS). WOOD, NICHOLAS. A PRACTICAL TREATISE ON RAIL-ROADS, . . . WITH TABLES OF THE COMPARATIVE VALUE OF CANALS AND RAIL-ROADS; AND THE POWER OF THE PRESENT LOCOMOTIVE ENGINES. (London: Printed for Longman, Rees, Orme, Brown and Green, 1832) 235 x 146 mm. (9 1/4 x 5 3/4"). 1 p.l. (half title), xxiii, [i], 530 pp., [2] leaves (errata and directions



▲ 385, 386, 448, 483

▼ 387, 400, 402



to printer). Second Edition. Attractive recent retrospective half calf over marbled boards, raised bands, spine with red morocco title label, edges untrimmed. With 11 plates, eight of them folding, and a folding table. Small paper repair to title page (no doubt to remove library stamp). ♦Three one-inch tears to the folds of the table, two leaves with minor tears to fore edge, errata leaf missing tip of lower corner (not near the text), otherwise a fine copy, clean and fresh internally and in an unworn sympathetic binding. (See illustration on p. 244) \$500

This is an early artifact of the continuing controversy surrounding the building of railways as a means to improve upon inland commercial transport, a move that was, not surprisingly, opposed by companies operating canals that were soon to be superseded. In 1825 (the year the original printing of this book was published), the Stockton and Darlington, the first major railway to use steam powered engines, began operations, moving primarily goods, but also some passengers. Their rail lines were more than 38 miles long, and to the amazement of cows and villagers, engines whistled along the rails at speeds of up to five miles per hour. Should the nation invest in the newfangled contraptions, or would the extensive canal system prove, in the end, a superior form of conveyance? The author of a number of works on railways, Wood (1793-1865) has seen the handwriting on the wall and is a zealous supporter of the new system. The text here is reasoned and technical, with much discussion of types of rails and wheels. Wood seeks to prove that railroads are viable and the way of the future. The volume is substantial, and its plates are intriguing and in some cases rather attractive. (CJM0806)

Railways

388. REDOUTÉ, PIERRE-JOSEPH. A HAND-COLORED LITHOGRAPH, "ROSES MOUSSEUSES, ROSE JAUNE-SONFRE." (Paris: François Delarue, ca. 1845) Approximate size of image: 442 x 320 mm. (17 3/8 x 12 5/8") on a larger sheet. Attractively matted. A LOVELY HAND-COLORED LITHOGRAPH OF PINK AND YELLOW ROSES BY GROBON FRÈRES AFTER REDOUTÉ, the image with arched top, done on a thick piece of creamy-white stock, the flowers against a light gray background. ♦A number of tiny, faint freckles of foxing to background, otherwise clean and bright, with strong, pleasing colors. (See illustration opposite.) \$950

This charming work seems to be a very special part of the famous tradition of rose illustrations by Pierre-Joseph Redouté (1759-1840), the Belgian painter and botanist known as the "Raphael of flowers." His talent was such that it transcended turbulent politics, enabling him to serve as court painter both to Marie Antoinette and to Napoleon's empress, Josephine, for whom he immortalized the blossoms in her famous garden

at Malmaison. The lithographers François Frédéric Grobon (1815-1901/1902) and Anthelme Eugène Grobon (1820-78) were brothers trained in Lyon who produced several collections of botanical prints as well as a book of instruction for aspiring artists. The delicate delineation and careful coloring give the roses here an extremely realistic, almost three-dimensional, quality—one is sure the drop of dew on the leaf will leave a wet mark on the paper. In any case, the print may have been part of the Redouté "Collection de Beaux Bouquets Lithographies" published by Delarue ca. 1845 and described in "Great Flower Books" (p. 131) as an extremely rare collection of plates not appearing in or based on any other Redouté publication. (ST10675)

389. (REFERENCE BOOKS - ANONYMOUS WORKS). BARBIER, ANTOINE ALEXANDRE. DICTIONNAIRE DES OUVRAGES ANONYMES. FACSIMILE OF THE ORIGINAL 1872-89 EDITION. (Mansfield Centre, Connecticut: Martino Publishing, 1999) 229 x 178 mm. (9 x 7"). **Five volumes bound in four.** Publisher's gray buckram, titling in gilt on spine. ♦A new copy, with three volumes still in publisher's wrapping, of an invaluable aid in identifying anonymous works, especially by continental authors. \$275 (ST8605)

390. (REFERENCE BOOKS - EARLY PRINTING, BIBLES). GESAMTKATALOG DER WIEGENDRUCKE, BAND IV. ([Leipzig, 1930]) 279 x 222 mm. (11 x 8 3/4"). Later cloth. ♦In fine condition. \$150

This is the section from the "Gesamtkatalog" that contains entries for Bibles. (ST8412-3r[Pa])

391. (REFERENCE BOOKS - EARLY PRINTING, BRITISH). SESSIONS, WILLIAM K. A PRINTER'S DOZEN: THE FIRST BRITISH PRINTING CENTRES TO 1557 AFTER WESTMINSTER AND LONDON. (York: The Ebor Press, 1983) 298 x 210 mm. (11 3/4 x 8 1/4"). 2 p.l., 116 pp. Green paper wrappers. ♦In fine condition. \$45 (ST2862)

392. (REFERENCE BOOKS - EARLY PRINTING, MISSALS). WEALE, W.H.J. and HANNSBOHATTA. BIBLIOGRAPHIA LITURGICA. CATALOGUS MISSALIUM RITUS LATINI. (Mansfield Centre, Connecticut: Martino Fine Books, n.d. [199-]) 229 x 159 mm. (9 x 6 1/4"). xxxii, [2], 380, [1] pp. Publisher's red cloth. ♦As new. \$45 (ST7799)

393. (REFERENCE BOOKS - ERIC GILL). PHYSICK, J. F. THE ENGRAVED WORKS OF ERIC GILL. (London: Her Majesty's Office, 1963) 222 x 146 mm. (8 3/4 x 5 3/4"). viii, 265, [1] pp. FIRST EDITION. Publisher's blue buckram and gray dust jacket. ♦Dust jacket trivially stained, otherwise both internally and externally as new. \$45 (ST9485)



394. (REFERENCE BOOKS - ILLUMINATED MANUSCRIPTS, BRITISH MUSEUM). **SCHOOLS OF ILLUMINATION: REPRODUCTIONS FROM MANUSCRIPTS IN THE BRITISH MUSEUM.** (London: Printed by order of the Trustees of the British Museum, 1914-22) 398 x 283 mm. (15 5/8 x 11 1/4"). **Four volumes.** Loose as issued in green linen-backed printed paper portfolios with enveloped enclosure for leaves, green linen ties. With 61 plates on thick paper illustrating early manuscripts, eight of these in color with gold. Front pastedowns with book label of Bernard M. Rosenthal. ♦Spine a bit faded, faint soiling to boards, but a fine set with few signs of use. **\$250**

This set of plates with descriptive text illustrates English schools of manuscript illumination from 700 A.D. to 1500 A.D. with examples from the British Museum's unsurpassed collection of English manuscripts. Volume I covers Hiberno-Saxon and English manuscripts to A.D. 1100, volume II the 12th and 13th centuries, volume III 1300-1350, and volume IV 1350-1500. (There were two subsequent portfolios, not present here, covering Carolingian and early French illumination.) Our copy comes from the library of the distinguished antiquarian book dealer and former ABAA president Bernard M. Rosenthal. (ST08174)

395. (REFERENCE BOOKS - TYPOGRAPHY). **BIRRELL & GARNETT, LTD. FACSIMILE OF CATALOGUE OF (I) TYPEFOUNDERS' SPECIMENS (II) BOOKS PRINTED IN FOUNTS OF HISTORIC IMPORTANCE (III) WORKS ON TYPEFOUNDING PRINTING & BIBLIOGRAPHY OFFERED FOR SALE.** (London: Birrell & Garnett, Ltd., 1972) 286 x 229 mm. (11 1/4 x 9"). vii, [5], 107, [1] pp. ONE OF 500 COPIES. Original brown buckram and brown paper dust jacket. ♦In fine condition. **\$45** (ST8050)

396. (REFERENCE BOOKS - ILLUMINATED MANUSCRIPTS AND EARLY PRINTING). **WILSON, ADRIAN and JOYCELANCASTER WILSON. A MEDIEVAL MIRROR: SPECULUM HUMANAЕ SALVATIONIS 1324-1500.** (Berkeley, Los Angeles, and London: The University of California Press, 1984) 349 x 248 mm. (13 3/4 x 9 3/4"). 4 p.l. (one blank), 9-229, [1] pp. FIRST EDITION. Original cloth and dust jacket. Eight color plates, many illustrations in the text. ♦In nearly mint condition. **\$95**

The only Medieval text to exist as a manuscript, a blockbook, and an incunabulum, the "Mirror of Human Salvation," originally written in the early 14th century, was so popular that the work has come down to us in more than 350 extant manuscript versions (almost all with miniatures) and in 17 incunabular editions. The present study, which includes miniatures from 27 manuscript versions and 116 woodcuts from printed editions, is the first work to trace the origins and evolution of this work as well as its translations, iconography, and significance in 15th century printing. (ST6429c)

397. (REMBRANDT VAN RIJN). **ROSENBERG, JAKOB. REMBRANDT.** (Cambridge: Harvard University Press, 1948) 254 x 184 mm. (10 x 7 1/4"). **Two volumes.** FIRST EDITION. Attractive rose-colored half morocco for Lauriat's of Boston (stamp-signed on verso of front free endpaper), raised bands, spines gilt in compartments with central fleuron, top edges gilt. With color frontispiece portrait and 281 black and white plates reproducing works by Rembrandt. ♦Spine slightly and uniformly darkened, mild soiling to cloth on one board, one corner a little rubbed, otherwise a fine set with few signs of use to the text or bindings. (See illustration on p. 254.) **\$150**

This study of Rembrandt and his works is considered indispensable by art historians. Jakob Rosenberg (1893-1980) begins here with a brief biography, then devotes chapters to portraiture, landscape, biblical subjects, genre paintings, style and technique, and "Rembrandt in his Century." The second volume is entirely given over to plates. Harvard University Press published five editions of this work, and a revised edition was published as part of Cornell University's "Landmarks in Art History" series. Rosenberg was born in Germany and served as head of the print collection at the Berlin museum, where he managed to prevent important German Renaissance prints from being "borrowed" by Nazi Reichsmarschall Hermann Goering. The Jewish Rosenberg fled Germany in 1936, and took a position at Harvard. He was curator of prints at the Fogg Museum there from 1939 until his retirement in 1964, and was considered one of the foremost authorities on Rembrandt. (ST12174-11)

Josiah Wedgwood's Copy

398. **RICHARDSON, SAMUEL. THE WORKS.** (London: Printed for William Miller and James Carpenter, 1811) 187 x 127 mm. (7 3/8 x 5"). **19 volumes.** Very pleasing contemporary polished calf, handsomely gilt flat spines with panels formed by bands of multiple fillets, each spine with panel at the top featuring a lozenge centerpiece and three other panels diapered with azured and solid diagonals as well as with one red and two dark blue morocco labels (four spines with small repairs to paste down loose pieces of leather). Engraved frontispiece in first volume. Front pastedown of each volume with 19th century book label of Josiah Wedgwood (see below). ♦Some joints a bit flaked, extremities a little rubbed, isolated abrasions on covers, other minor defects, but the very decorative original bindings without any major problems and generally very pleasing. Unambitious worming in first few leaves of one volume, two minor tears into text, without loss, other trivial imperfections, but AN EXCELLENT COPY INTERNALLY, the text uniformly clean and smooth. (See illustration opposite.) **\$1,800**

Samuel Richardson (1679-1761) was a printer who loved to write letters and who, at the age of 50, began writing novels using the epistolary form. His three major works are important stepping stones toward the modern novel. Pope stayed up all night to read "Pamela," the story of a servant girl who wins her master's heart. "Clarissa" is a more tragic tale of a vile seducer, and "Grandison" demonstrates how the perfect

gentleman copes with the conundrum of having inspired love in two women. Day says that "Richardson's characters appear as the first in English prose fiction that must be acknowledged as complete and complex human beings." It seems likely that our set was once owned by the son and namesake of the most famous potter in history, Josiah Wedgwood (1730-95), who was also a noted book collector. Josiah Wedgwood II (1769-1843) took over the family business and introduced bone china into the Wedgwood line of wares. A member of Parliament for Stoke-on-Trent from 1832 to 1835, he was an ardent abolitionist who worked to end the slave trade. Obviously a man with literary sympathies, Wedgwood provided Samuel Taylor Coleridge with a life annuity of £150, freeing the poet to devote himself to literature and philosophy full time, without having to worry about finances. (ST11462a-157)

399. **RILEY, JAMES WHITCOMB. THE POEMS AND PROSE SKETCHES.** (New York: Charles Scribner's Sons, 1908-14) 197 x 133 mm. (7 3/4 x 5 1/4"). **16 volumes.** The "Homestead Edition." Pleasing contemporary dark brown half morocco, raised bands, spine panels with gilt ear of corn ornament, gilt millefleur patterned boards and endpapers, top edges gilt, other edges untrimmed and mostly UNOPENED. With frontispiece portrait. Verso of front free endpaper in each volume stamped "Private Library of Barnum B. Wixom." ♦Backstrips just a touch less dark than the leather on the sides (one spine just perceptibly lighter than the others), one leaf with marginal tears from rough opening (no loss), but A VERY FINE SET, clean and fresh internally, and in a virtually unworn binding. (See illustration below.) **\$1,500**



▲ 398

▼ 399



One of the most beloved American poets of the late 19th and early 20th centuries, James Whitcomb Riley (1849-1916) wrote of the things "closest to his heart" in poems rooted in elemental experience that "celebrate everyday life and everyday people and the everyday glories of a beautiful place." (ANB) He is sometimes compared to Robert Burns because most of his poems are written in Midwestern American dialect. A lifelong resident of Indiana, his works are a paean to the beauty, folklore, and values of 19th century Middle America. Like his poetry, the bindings here are relatively simple in design, but well crafted and altogether satisfying. (ST11462a-050)

400. (ROADS). PARNELL, SIR HENRY. A TREATISE ON ROADS. (London: Printed for Longman, Orme, Brown, Green, and Longmans, 1838) 229 x 152 mm. (9 x 6"). 16 p.l. (ads), xii, 465, [1] pp. Second Edition. Appealing recent sympathetic half calf over marbled paper boards, raised bands, black morocco label, a few gatherings at rear unopened. Nine folding engraved plates of bridges, foundations, geology, and other images related to road construction. ♦Isolated light marginal soiling, a few pencilled markers and diagrams in margins, plates slightly foxed, otherwise internally in excellent condition, and the binding as new. (See illustration on p. 244.) \$550

This work is a comprehensive examination of every important aspect of the subject, including very detailed directions for surveying and then building roads, as well as for improving and repairing existing ones, along with a study of road legislation, of various vehicles using roadways, and much more. The book explores "the principles on which roads should be made" by using for explanation and illustration "the plans, specifications, and contracts [used] by Thomas Telford, Esq. on the Holyhead Road," which ran between London and Shrewsbury and which was built around 1810. (CJM0309)

401. ROBERTSON, WILLIAM. AN HISTORICAL DISQUISITION CONCERNING THE KNOWLEDGE WHICH THE ANCIENTS HAD OF INDIA; AND THE PROGRESS OF TRADE WITH THAT COUNTRY PRIOR TO THE DISCOVERY OF THE PASSAGE TO IT BY THE CAPE OF GOOD HOPE. (London: Printed for Cadell and Davies et al., 1812) 222 x 140 mm. (8 3/4 x 5 1/2"). 1 p.l. (title), vi, 384, [20] pp. (Without half title). Sixth Edition. HANDSOME CONTEMPORARY SPRINKLED CALF, flat spine attractively gilt in panels divided by multiple decorative gilt rules, the panels with large central fleuron, spine with one red and one green morocco label. Two large engraved foldout maps, showing Ptolemaic and 18th century versions of India and adjacent lands. Titles with ink Danish library stamp of Bibliotheket paa Glorup. Lowndes III, 2107. ♦Joints with short, thin cracks at head, corners a little bumped, two-inch tear at edge of one map (no loss), occasional minor foxing, smudges, or offsetting, but a really excellent copy, the binding solid, lustrous, and with only minor wear, and the text especially clean, bright, and fresh. (See illustration opposite.) \$450

William Robertson (1721-93) had long since established his reputation as an historian of such places as Scotland and America (see next item) when he undertook the present study of India as it was characterized by ancient and Medieval authors. Using Arrian's "Indica" (derived from the account of one of Alexander the Great's admirals) and the works of other ancient authors such as Strabo and Pliny the Elder, Robertson draws a picture of the trade of the Hellenistic and Roman worlds with India (i.e., today's India and Pakistan), carried out mostly by Arab middlemen, and supplying the West with gemstones, pepper, and Chinese silk. For the later period, Robertson consulted such authorities as the Byzantine Cosmas Indicopleustes and the Venetian Sanuto, showing how the luxury trade with the mysterious East continued. The lengthy appendix to our work sketches the civilization of ancient India from these same sources, but also uses the "Baghavat Gita." After two centuries, Robertson's book is still useful. (ST11797d)

402. ROBERTSON, WILLIAM. HISTORY OF AMERICA. (London: Printed by A. Strahan for A. Strahan, T. Cadell, and W. Davies, 1800) 218 x 130 mm. (8 5/8 x 5 1/8"). **Four volumes.** "The Ninth Edition." Pleasing contemporary tree calf, expertly and attractively rebaked with complementary modern calf, raised bands flanked by double gilt rules, red and black morocco labels, marbled endpapers. Four large engraved folding maps and one folding plate. Front pastedown with bookplate of Fred[eric]k L. Hutchins and engraved armorial bookplate of Frederick Edwin Eyre. Sabin 71976 [note]; Howes R-358. ♦Corners very worn, boards with several small abrasions and patches of lost patina, opening and closing leaves a bit foxed, faint offsetting in the text, one map rather wrinkled and with two small tears along folds, but still an appealing copy, the text fresh and clean, and the well restored bindings quite solid and very attractive on the shelf. (See illustration on p. 244.) \$400

Robertson (1721-93) was an obscure Scottish minister when he burst onto the public scene with the publication in 1759 of his famous history of Scotland. Walpole expressed astonishment that a man from Robertson's modest background could produce "what all the world now allows to be the best modern history" and, on top of that, could write it "in the purest English and with as much seeming knowledge of men and courts as if he had passed all his life in important embassies." The enthusiastic reception of this book led Robertson to further triumphs, a history of the emperor Charles V and this "History of America." The first edition, which came out in 1777, told the story of the discovery of America and the conquests of Mexico and Peru, using original sources. Robertson had been intending to move on to North America, but when the movement for American independence broke out, he decided to publish the work as it was. Only in the edition of 1796 did he add material on Virginia and New England, and these significant additions are included in our ninth edition. Howes calls the work the most highly regarded secondary source of its time. (CJM1112)

403. ROBERTSON, WILLIAM. THE WORKS. (London: Printed for T. Cadell et al., 1821) 214 x 135 mm. (8 3/8 x 5 1/4"). **10 volumes.** With an account of Robertson's life and writings by Dugald Stewart. Once very handsome and still quite appealing contemporary black polished calf, covers with simple gilt rule border, raised bands, spines attractively gilt in compartments with Romantic-style frames formed by volutes, fleurons, and small tools, two burgundy morocco labels, top edges gilt. With frontispiece portraits, six folding maps, and one folding illustrated plate. Front pastedowns with bookplate of Butler University Library. ♦Joints and extremities a little rubbed (though well masked with dye), two spine ends very slightly damaged, one leaf with a tear the length of the page (neatly repaired without loss), engraved matter somewhat foxed and with variable offsetting, other minor foxing here and there, but still quite a pleasing set, the text fresh and clean, and the bindings entirely solid, especially lustrous, and with no serious wear. (See illustration on p. 226) \$275

This set contains the four major works by Scottish divine and historian William Robertson (1721-93), one of the first members of the Select Society, described by the DNB as "an influential Edinburgh debating society established by Allan Ramsay that included David Hume and Adam Smith, together with Kames, Home, Blair, and Carlyle." This stimulating company helped Robertson to develop the "magisterial style" of "prose that was harmonious, balanced, and, above all, correct metropolitan English"—a first for an historian from the wilds of Scotland. Robertson wrote well-regarded histories of Scotland, American, ancient India, and the Holy Roman Empire under Charles V—a truly catholic range of interests for a good Presbyterian. The DNB proclaims that these works "helped establish historical writing as one of the foremost literary genres of Enlightenment Scotland. The dignity of his style brought equal dignity to the subject matter, and in no small measure Robertson's works helped pave the way for the dominance of history that was to follow in the nineteenth century." (ST11462a-057)

404. (ROBINHOOD). GUTCH, JOHN MATHEW. ALYTELL GESTE OF ROBIN HODE. WITH OTHER ANCIENT & MODERN BALLADS AND SONGS RELATING TO THIS CELEBRATED YEOMAN. (London: Longman, Brown, Green, & Longmans, 1847) 210 x 140 mm. (8 1/4 x 5 1/2"). **Two volumes.** FIRST EDITION. Recent simple forest green morocco by a skilled amateur, flat spine with three gilt floral stamps and gilt titling. With engraved frontispiece in each volume and 140 illustrations in the text (two full page) by F. W. Fairholt, most taken from early woodcuts, stained glass windows, or ballad broadsheets of Robin Hood, his cohorts, and their activities. Title pages with (probably institutional) ink library stamp mostly effaced; two pages with ink and pencilled marginalia. ♦Isolated minor smudges, printed on inexpensive paper and consequently with overall light browning, otherwise fine, with only trivial imperfections internally, and with bindings that are as new. \$375

In this work, our editor John Mathew Gutch (1776-1861) aims to depict Robin Hood in a realistic light—to argue against those who had maligned him as a criminal, and at the same time to moderate the views of those who had elevated the legendary Robin to the peerage. Toward this end, Gutch collects an important array of Robin Hood ballads in the tradition of the well-respected scholar, Joseph Ritson (1752-1803), whom Gutch honors with a portrait and short biography. Gutch introduces his extensive source material with copious scholarly background: an annotated life of Robin Hood (an abridgment from Ritson), Robin Hood's "station and character" in English history (derived from multiple sources), two versions of the ancient tale of Robin Hood, and so on. Gutch was a scholar and journalist as well as a second-hand book dealer and major book collector, his collection having sold at Sotheby's for £1,800 in 1858. Our illustrator Frederick William Fairholt (1814-66) was an authority on Medieval heraldry and design, and much of his work appeared in "The Art Journal." (ST11462a-203)

► 401, 405



405. ROGERS, SAMUEL. ITALY, A POEM. [and] POEMS. (London: T. Cadell, 1830; 1834) 197 x 140 mm. (7 3/4 x 5 1/2"). **Two separately published volumes** (though often sold together). Quite appealing light tan polished calf by Tout & Sons (stamp-signed on verso of front free endpaper), covers with plain gilt-rule frame, raised bands, spines richly gilt in compartments filled with fleurons and curls, each backstrip with two red morocco labels (title in the second compartment and thin strip with publication information at the bottom), gilt turn-ins, marbled endpapers, all edges gilt. With 54 fine engraved vignettes in the text after J. M. W. Turner and Thomas Stothard. ♦ Joints and extremities a little rubbed, intermittent minor foxing to head margin, otherwise a fine set, especially clean, fresh, and bright, in solid, lustrous, and attractive bindings. (See illustration on p. 250.) \$200

Scion of a wealthy banking family, Samuel Rogers (1763-1855) achieved fame with the publication of "The Pleasures of Memory" in 1792. Thereafter, his gracious home in Westminster became a gathering place for the poets and artists of the age. His Italian experiences during a tour when he met Shelley and Byron in Pisa were the basis for a first version of "Italy," issued in 1822 (with a sequel in 1826), which sold poorly. Rogers destroyed the unsold copies, revised the poems, and published them at his own expense in the present edition of 1830, embellished this time by illustrations, the work of two artists of very different propensities—Stothard, who did demure figure scenes, and Turner, who provided landscape vignettes. The success of this edition was perhaps due as much to the artists as to the poet. The companion volume to "Italy," Rogers' "Poems" reaches back to the early "Pleasures of Memory" and includes what is perhaps Rogers' best effort, "Human Life." The two artists who illustrated "Italy" also provided the scenes for this volume. Turner's Venetian experience deeply marked his art, and it is fascinating to see the changes in style between the illustrations for "Italy" and the companion volume. In the latter, the tone is more sublime, and the scenes more misty and ethereal, whether the scene is the Bridge of Sighs, the Alps, Scotland, or pure fantasy. As attested to here, the Tout bindery turned out consistently fine work, especially notable for its elaborate gilt tooling. The present item is nothing close to rare, but it is a pretty set in decorative bindings meant to be advantageously priced. (ST11462b-013)

**"Great Work, Magnificent Illustrated,"
16 Tall Volumes Bound in Appealing Morocco**

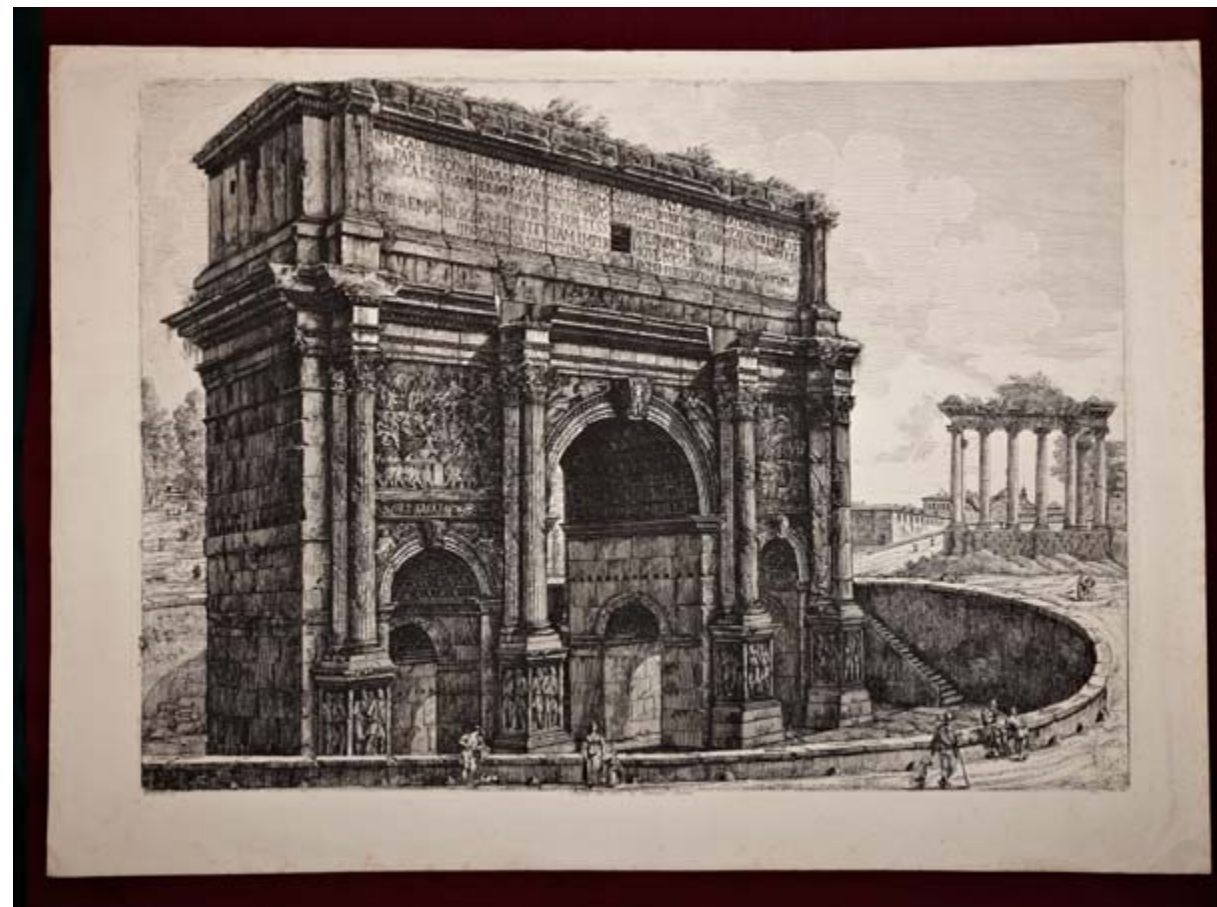
406. (ROME, HISTORY OF). DURUY, VICTOR. HISTORY OF ROME, AND OF THE ROMAN PEOPLE, FROM ITS ORIGIN TO THE INVASION OF THE BARBARIANS AND FALL OF THE EMPIRE. (Boston: Dana Estes and Charles E. Lauriat, 1884-87) 292 x 203 mm. (11 1/2 x 8"). **16 volumes.** ONE OF 250 COPIES OF THE EDITION DE GRAND LUXE, printed on Imperial Japanese Vellum Paper. (This is copy #247.) Pleasing contemporary rose-colored crushed half morocco, raised bands, spines gilt in

double-ruled compartments, marbled sides and endpapers, top edges gilt. Containing over 3,000 engravings, 100 maps and plans, and numerous chromolithographs. Printed on coated stock. ♦ One joint with short, thin crack at head and tail, two spines with a small, faint area of discoloration at the bottom, a very few places with inoffensive residue from leather preservative, additional insignificant defects (if one wants to be obsessive), otherwise QUITE A FINE COPY, the attractive bindings showing very little wear, and the interiors consistently smooth, clean, and fresh. (See illustration on p. 260.) \$2,800

Described by Britannica as the "magnificent illustrated edition" of a "really great work," this set tells the story of the Roman Empire in Duruy's "graphic and picturesque narrative" accompanied by copious illustrations of art, crafts, clothing, and everyday activities, as well as tombs, temples, ruins, and battle maps. Victor Duruy (1811-94) studied with the great French historian Jules Michelet, serving as secretary to the master on his research travels through Europe. Duruy devoted his own professional life to improving secondary school education in France, with the goal of expanding it to be free, universal, and open to girls as well as boys. He also introduced the study of modern languages and history into the lycées. He strove to make his many historical writings accessible and interesting to the general reader, perhaps succeeding best in this, his most famous work. This item is not terribly common (ABPC lists just two copies at auction since 1975), and it is especially rare in well-preserved attractive bindings like the ones offered here. (ST11462a-228)

407. ROSSINI, LUIGI. A VAST ETCHING OF THE TRIUMPHAL ARCH IN THE FORUM BUILT BY SEPTIMUS SEVERUS ("VEDUTA DELL ARCO DI SETTIMIO SEVERO"). (Rome: Negozio Scudellari, 1829) 530 x 743 mm. (20 7/8 x 29 1/4"). An etching taken from Rossini's "Le Antichità Romane." ♦ A little mild foxing to margins, otherwise a rich impression that is clean, fresh, and bright. (See illustration opposite.) \$600

This view of the triumphal arch built by the emperor Septimus Severus to commemorate his Parthian victories in 203 A.D. is plate #83 of the 101 plates of Roman ruins prepared by Rossini for his seven-volume imperial folio work, "Le Antichità Romane." Rossini (1790-1857) came to Rome from Ravenna to study art in 1817, and soon focused on the classical architecture of the city as his premier subject. His artistic career coincided with a period of archaeological exploration, and his renderings of Roman buildings were popular with practicing architects, classical scholars, and privileged travellers undertaking the Grand Tour. His etchings are an important record of the 19th century excavations, as a number of the subjects have since been destroyed. The



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triumphal arch shown here was known in Roman times as the "Arch of the Money-changers" because it marked the entrance to that section of the Forum where the cattle market was held. Rossini not only shows the arch's relief carvings and inscriptions in detail, but enlivens the picture with the addition of locals and tourists, the former going about their business while the latter admire the architecture. We even see the grass growing atop the arch, a reminder of the transitory nature of civilizations. (CJB1111)

408. ROTHENSTEIN, WILLIAM. MEN AND MEMORIES. (New York: Coward-McCann, Inc. 1931-32) 244 x 159 mm. (9 5/8 x 6 1/4"). **Two volumes.** FIRST EDITIONS. Striking black three-quarter morocco by Whitman Bennett for Stewart Kidd (stamp-signed on verso of front free endpaper), raised bands, spines gilt in compartments with centerpiece of artist's palette and brushes, geometrically patterned paper boards and endpapers (featuring fuzzy squares), top edges gilt, other edges rough trimmed (second volume largely unopened). With 96 collotype plates of works by the author and his cohorts Whistler, Lautrec, Beerbohm, and others. ♦ Just a touch of wear to joints and extremities, paper boards lightly chafed, paper clip impression to front free endpaper of volume I (also affecting pastedown and flyleaf), otherwise QUITE AN APPEALING SET IN FINE CONDITION, the bindings especially lustrous and with only minor rubbing, and the text quite clean and fresh. (See illustration on p. 254.) \$225

Called by DNB "a treasure trove of information about art and artists since the 1890s," these reminiscences by British artist and educator William Rothenstein (1872-1945) offer an insider's view of the art scene in Paris and London from the gay nineties through the 1920s. Volume I covers the years 1872-1900, including Rothenstein's early days and his studies at the prestigious Slade school of art and the Academie Julian, and introduces us to artists Whistler, Sickert, Beardsley, and Degas, as well as writers Verlaine and Oscar Wilde; volume II (covering 1901-22) deals with the difficult years during the Great War, when anti-German sentiment led the other members of Rothenstein's family to change their name. Rothenstein responded to the war by helping to organize a war artists' program, in which artists provided both portraits of individual soldiers and renderings of battles. He was successful with paintings and especially caricatures, which rivaled those of his friend Beerbohm. He later also accepted a teaching position at the Royal College of Art, where he encouraged a young Henry Moore, whose work received shattering criticism from other instructors. Rothenstein died of heart disease at the end of World War II, during which he again devoted himself to painting portraits of RAF pilots heading off on missions. (A third volume, printed seven years after the second, sometimes appears with this set.) For more on the binder, see item #455, below. (ST11462a-176)

The Tallest Set of "Syntax" We've Ever Seen

409. ROWLANDSON, THOMAS, Illustrator. [COMBE, WILLIAM]. (BINDINGS - RIVIERE). [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]) Vol. I: 250 x 155 mm. (9 7/8 x 6 1/8"). Vols. II & III: 260 x 160 mm. (10 1/4 x 6 3/8"). Volume III with eight pages of ads and original wrappers and ads from three monthly parts bound in at rear. **Three separately published volumes.** FIRST EDITIONS IN BOOK FORM. VERY HANDSOME GILT-DECORATED EARLY 20TH CENTURY DARK BLUE CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in), covers with French fillet border, spines lavishly and elegantly gilt in compartments with a flower-filled cornucopia centerpiece surrounded by small tools and volute cornerpieces, inner gilt dentelles, top edges gilt, other edges untrimmed. With one woodcut illustration, one engraved tailpiece, and 80 ARTFULLY HAND-COLORED AQUATINT PLATES BY THOMAS ROWLANDSON (including two engraved titles). Front pastedown with engraved armorial bookplate of John Taylor Reynolds. ♦Spines (uniformly) more black than blue, four of the covers with just a hint of soiling, most plates with variable offsetting (usually faint, but noticeable in a half dozen cases), other trivial imperfections, but AN EXTREMELY DESIRABLE SET nevertheless, with strong impressions and good coloring of the first edition plates, with very spacious margins, and with lovely bindings that are lustrous and virtually unworn. (See illustrations opposite and illustration on front cover.) **\$4,500**

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, and when it met with a great popular response itself, two more tours, as well as a considerable number of imitations of the Syntax books, followed. While later editions of these works (often with dreadfully worn out plates) can rather easily be found, it is much more difficult to find the first printings, and especially so in such handsome bindings as offered here. The presence of the wrappers from a few of the parts issues also helps to set this copy apart from its competition. But most important, it is the tallest set we have ever seen, with text leaves generally having about half an inch greater margin than the plates at the bottom and fore edge. (Our first volume, separately published eight years before the second, is 3/8" shorter than volumes II and III, and even it is at least as tall as any set previously encountered.) Under normal circumstances, we would not have purchased a set with the kind of offsetting seen here, but, in our eyes, the extraordinary size of the volumes more than compensated for this defect. (ST12095)

410. ROWLANDSON, THOMAS. AN ORIGINAL INK AND WATERCOLOR ENTITLED "SCENE AT AN INN." (1800) 330 x 230 mm. (13 x 9 1/8"). Attractively matted. CHARMING ORIGINAL PEN AND INK WATERCOLOR SCENE IN A RURAL ENGLISH INN. ♦Faint one-inch brown stain to barmaid's skirt, otherwise in very fine condition. (See illustration opposite.) **\$4,500**

This diverting and detailed scene of an evening at a country inn is an excellent example of Rowlandson's skill at illustration. As DNB notes, our artist "revelled in the comedy of everyday life, emphasizing the ridiculous and the ribald in his inventions, poking fun but avoiding emotion and satire. Much of the incident in his story-telling has to do with human appetites; eating, drinking, and amorous relationships—the last often involving a corpulent elderly man and a buxom young girl—are at the heart of Rowlandson's world. The pen and ink sketch, marked by brilliant draughtsmanship and acute observation of stance, movement, and character, was his forte." In every important way, the present image reflects those characterizations: at the center of the scene we see a refined young couple at a table in an inn, the gentleman traveller engaged in banter with the barmaid, while his pretty blonde companion receives the not entirely welcome attentions of two rustics. A dog sits expectantly by the table, hoping for scraps from the meal a grizzled cook is bringing in from the kitchen. Off to the left, a group is gathered by the fire—a middle-aged couple, a soldier in uniform (complete with plumed hat) and another barmaid. Afficianados of Rowlandson's popular book illustrations will appreciate the greater subtlety of an original, in which the artist's skillful use of muted color and shading, as here, can make the scene seem almost to glow with warmth. Rowlandson (1756-1827) trained as a painter, but always preferred the medium of pen and ink, which very well suited his style. He is is best known for his illustrations for the Doctor Syntax series (see previous item) and "The English Dance of Death." The present watercolor sold at Christie's East in June of 1999 for \$3,680, including buyer's premium. (ST12296)

With an Original Watercolor Equestrian Portrait Showing New Silver Helmets instead of Bearskin

411. (ROYAL REGIMENT OF HORSE GUARDS). PACKE, EDMUND. AN HISTORICAL RECORD OF THE ROYAL REGIMENT OF HORSE GUARDS, OR OXFORD BLUES. (London: Printed and sold by William Clowes, 1834) 229 x 146 mm. (9 x 5 3/4"). 2 p.l. (frontispiece and engraved title), ix, [i], 150 pp. Illustrated by G. E. Mandeley. FIRST EDITION. Publisher's original blue cloth decorated and titled in gilt and blind. With engraved frontispiece portrait, one other black and white engraving, hand-colored vignette on engraved title, and six hand-colored plates, as issued, and WITH AN ORIGINAL WATERCOLOR (dated 1842) laid in at front, the illustrations depicting the various uniforms worn by the horse guards. Front pastedown with engraved armorial



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bookplate of Herbert John Buckmaster; recto of front free endpaper with pasted-in handwritten note quoting "Bell's Weekly Messenger" of 2 April 1842 regarding the horse guards' change from bearskin caps to German silver helmets with red horsehair plume, as shown in the laid-in watercolor. Colas 2259; Lipperheide 2267. ♦Top and bottom edge of front board with a small nick near the middle, isolated minor foxing and corner creases, otherwise AN EXTREMELY FINE COPY, the insubstantial binding sound, clean, and pleasing, the text nearly pristine, and the richly colored plates very



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▼ 408, 397



well preserved. (See illustration to the left.) **\$450**

After the restoration of Charles II, the Royal Horse Guards regiment was formed by the Earl of Oxford from the remnants of a Parliamentary Army cavalry. Their blue uniform coats, so brightly illustrated here, gave them the nickname "Oxford Blues." Our volume gives the history of the regiment from its founding until 1834, with illustrations of the founder, the standard awarded the regiment by William IV, and six attractive equestrian portraits showing the evolution of the uniform over the years. Our copy has the special feature of the added original watercolor depiction of the new uniform of 1842, with the flashing silver helmet associated with the Horse Guards to this day. Although most familiar for its participation in ceremonial occasions such as the Trooping of the Colours, the regiment holds battle honors for engagements ranging from Warburg and Waterloo to Passchendaele and El Alamein. The horse guards were combined with the 1st Dragoons in 1969 to form the Queen's Own regiment, known as the Blues and Royals. Edmund Packe, himself a captain in the Horse Guards, was a member of the distinguished Packe family of Prestwold Hall, Leicestershire, a magnificent stately home that remains in the family after 360 years. Although there are copies of this book around, they are virtually all afflicted with significant condition problems, and they do not come with original related artwork. (ST11493)



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► 412, 414, 413



412. (SACKVILLE-WEST, VICTORIA - HER COPY). (BINDINGS - HATCHARDS). BROWNING, ROBERT. POEMS. (London: George Bell & Sons, 1904) 205 x 138 mm. (8 x 5 1/2"). xix, [i], 377 pp. EXCELLENT CONTEMPORARY BRICK RED CRUSHED MOROCCO FOR HATCHARDS OF PICCADILLY (stamp-signed on front turn-in), covers with unusual asymmetrical frame combining geometrical gilt rules with twisting black strapwork, central panel with two interlocked circles, one containing a "V," the other an "S," and both surmounted by a coronet, raised bands, spine with simple gilt-ruled compartments, turn-ins with gilt fillets, marbled endpapers, top edge gilt. With numerous head- and tailpieces, vignettes in the text, and 21 full-page wood engravings by Byam Shaw. Front pastedown with bookplate of Victoria Sackville, showing the gardens at Knole; black and white photograph of Browning tipped onto verso of front free endpaper and labeled, apparently in Lady Sackville's hand. ♦Slight wear to joints, just a breath of foxing in a couple of places, otherwise fresh and clean inside and out. (See illustration above.) \$550

This is a handsomely bound collection, with distinguished provenance, of Browning's best-known poems, with illustrations in the Pre-Raphaelite style by John Byam Liston Shaw (1872-1919). As is the case with the following six items, the former owner here was Victoria Sackville-West (1862-1936), best known as the mother of writer Vita Sackville-West, but 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 (which apparently would have made her Victoria Sackville-West Sackville-West, Lady Sackville and a winner of the wearisome name contest) as well as 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. As the volumes in this catalogue suggest, she was known to have collected pretty books and then to have read them (though happily with some care). The present Browning book is probably the most attractive of the bunch. (ST11945c)

413. (SACKVILLE-WEST, VICTORIA - HER COPY). (BINDINGS - HATCHARDS). STENDHAL. MAXIMS OF LOVE. (London: Arthur L. Humphreys, 1906) 167 x 130 mm. (6 1/2 x 5 1/8"). 2 p.l., 201 pp. Very attractive contemporary hunter green crushed morocco for Hatchards of Piccadilly (stamp-signed on front turn-in), covers with simple gilt Arts and Crafts-style frame, gilt titling on upper cover, raised bands, spines gilt in double-ruled compartments with a gilt dot in each corner, titling in gilt in three compartments, gilt ruled turn-ins, top edge gilt. Parallel text in French and English. Front pastedown with engraved bookplate of Victoria Sackville; front flyleaf with pencilled observation in Lady Sackville's hand, occasional pencilled marginalia. ♦Spine uniformly a couple of shades darker, mild offsetting from turn-ins, otherwise a fine copy, especially clean and bright inside and out. (See illustration above.) \$550

This attractively bound collection of French writer Stendhal's aphorisms on love tells us quite a bit about its fascinating owner. Victoria Sackville-West, Baroness Sackville, was not just a brilliant society hostess, but also an intellectual with considerable taste, insight, and passion. The simple but elegant binding and beautifully engraved bookplate testify to her taste, and passionate convictions are disclosed in her pencilled annotations here. On the flyleaf at the front, she has written, "Renunciation is as often as not a form of moral cowardice. A woman may renounce love, because she does not desire the stress that love brings, or because her life will not bear the strong light that love diffuses." She has also marked (with approbation) two short lines, Stendhal's observation, "happy the husband who can tell his wife everything," while dismissing with a decided "non!" the claim that doubt is "the life and soul of happy love." On top of these personal connections, the present item is quite a pretty volume, is the sort of thing that would make a very successful

romantic gift, and is a readable collection of maxims in facing French and English from the pen of Stendhal (born Marie-Henri Beyle, 1783-1842), one of the foremost French authors of the 19th century, known especially for his psychologically probing realism. (ST11945f)

414. (SACKVILLE-WEST, VICTORIA - HER COPY). (BRASSEY, LORD THOMAS, Compiler). GLEANINGS I. A CHRISTMAS CARD FOR 1899. (Melbourne: [Printed for private circulation by] Sands & McDougall Limited, 1899) 178 x 119 mm. (7 x 4 5/8"). 4 p.l., 124 pp. **One volume, only, of two.** Pleasing contemporary crimson crushed morocco for Hatchards of Piccadilly (stamp-signed on front turn-in), covers with gilt-rule border, raised bands, spine compartments with central gilt lily, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Front pastedown with engraved bookplate of V[ictoria] Sackville-West featuring the Tudor mansion at Knole. ♦A hint of uniform darkening to spine, just the slightest wear to joints and extremities, several pages with marginal pencil markings (but never any words) in response to the text, otherwise fine, especially fresh and clean inside and out. (See illustration opposite.) \$150

This collection of passages from favorite authors on such subjects as duty, friendship, and love was presented as a Christmas token to friends and relatives by Lord Thomas Brassey (1836-1918). A politician and expert on naval affairs, Brassey had been appointed governor of Victoria, Australia, by the queen in 1895. The connection of the book's owner to Lord Brassey was that of a cousin by marriage: Brassey's daughter Muriel had married her cousin, Gilbert George Reginald Sackville, 8th Earl De La Warr. Sackville-West evidently appreciated this gift: she has underscored meaningful passages in pencil, and marked others with question marks, giving us a certain insight into her character and way of viewing the world. (ST11945h)

415. (SACKVILLE-WEST, VICTORIA - HER COPY). CHRISTINA, QUEEN OF SWEDEN. PENSÉES DE CHRISTINE, REINE DE SUÈDE. (Stockholm: P. A. Norstedt & Söners Förlag, [1906]) 195 x 129 mm. (7 5/8 x 4 7/8"). 255 pp. Edited and with a preface by Baron de Bildt. ONE OF 42 COPIES (this is copy #42). Original dark blue calf, upper cover with elegant gilt floral frame, floral cornerpieces, and royal arms at center, lower cover with entwined "RS" (for "Regina Sueciae"), flat spine with gilt titling and coat of arms, gilt turn-ins, marbled endpapers, all edges gilt. Front pastedown with engraved bookplate of Victoria Sackville, Knole; front free endpaper with note on Knole writing paper—no doubt written by Victoria herself and dated Sept[ember] 1911—explaining that the bookplate by R. L. Llewellyn was based on Christine of Sweden's own design; verso of front flyleaf with portion of letter from Baron de Bildt; front flyleaf with inscription to Mrs. Sackville-West from the Baron, dated Christmas 1906; occasional pencilled underlinings. ♦Spine somewhat faded, joints and extremities rather rubbed, half a dozen small scratches to spine, top inch of rear board a bit faded, but the once-handsome binding still sound, and a very fine copy internally. \$400

This collection of "thoughts" by the famously eccentric Queen Christina of Sweden (1626-89) was presented to Victoria Sackville-West by the editor, the talented Swedish diplomat Carl Nils Daniel Bildt (1850-1931). His letter notes that he had that morning "put in the post with [his] own white hands" this copy of the "Pensées." Its binding is a reproduction of one from Christina's own library, though he laments that the blue of the leather is not quite right because he was not present to supervise the work. He closes by asking Victoria to overlook the "shortcomings" of the editor. Victoria used Christina's crest on the front cover as the model for her own bookplate, in which the royal crown is replaced by a baroness' coronet. Her pencilled notations indicate that she did not agree with the queen's thoughts on love and marriage. Christina had no use for marriage, and delivers several pronouncements on the incompatibility of love and marriage, which Victoria has marked with a question mark. (ST11945a)

416. (SACKVILLE-WEST, VICTORIA - HER COPY). GONCOURT, EDMOND [and] JULES DE. LA FEMME AU DIX-HUITIÈME SIÈCLE. (Paris: Bibliothèque-Charpentier, 1903) 183 x 116 mm. (7 1/8 x 4 1/2"). xii, 525 pp. Pleasing contemporary green morocco, covers with double gilt-rule border, upper cover with gilt titling, spine gilt in compartments with central floral sprig and curling floral vine cornerpieces, turn-ins densely gilt, snakeskin-patterned green endpapers, all edges gilt. Front pastedown with engraved bookplate of Victoria Sackville-West. ♦Spine uniformly sunned to pleasing light brown, leaves somewhat browned because of inferior paper stock, a few tears of no consequence (one repaired), otherwise an excellent copy showing few signs of use. \$175

First published in 1862, this study of the 18th century woman was a perfectly suitable volume for our previous owner's library. Long fascinated by the art of the 18th century, the art critics and social commentators Edmond (1822-96) and Jules (1830-70) de Goncourt turn their attention in the present volume to the changes in the lives of women during that period of Enlightenment. They begin by noting that the birth of a girl was not something celebrated by French parents, but after examining the contributions and influence of women at court, in the salons of the day, and in commerce, they conclude, "The eighteenth-century woman is the principle which governs, the reason which directs, the voice which commands. She is the universal and fatal cause, the origin of events, the source of all things." However overstated for effect this might seem, it is language entirely appropriate for former owner Victoria Sackville-West, who was every bit as strong-minded and intelligent a woman as the brothers praise, and this work in French, Victoria's first language, would have had a comfortable presence in her library. (ST11944h)

417. (SACKVILLE-WEST, VICTORIA - HER COPY). (LENCLOS, NINON DE). [BRET, ANTOINE]. *NINON DE LENCLOS*. (London: Arthur L. Humphreys, 1904) 214 x 154 mm. (8 1/2 x 6"). 2 p.l., 310 pp. Attractive contemporary russet morocco in the Arts and Crafts style, covers with frame of plain gilt rules with oak leaves and dots at the intersections of lines, gilt titling on upper cover, raised bands, spine gilt in double-ruled compartments with three large gilt dots at each corner connected by lines of tiny dots, gilt-ruled turn-ins, all edges gilt. Front pastedown with engraved bookplate of Victoria Sackville-West; front flyleaf inscribed in ink: "Mrs. Sackville-West / With best wishes from / Bob Capel / Xmas 1904"; black and white photograph of a portrait of Ninon de Lenclos tipped onto verso of half title, with identifying inscription in Victoria Sackville-West's hand. ♦Spine a bit sunned, a little mild soiling to boards, extremities lightly rubbed, a hint of moisture here and there to tail-edge margin, otherwise an excellent copy, the binding sound, and the text unusually bright, clean, and fresh. \$250

This is an appealingly bound copy, printed on thick, bright paper with very wide margins, of the story of Ninon (née Anne) de Lenclos (1620-1705), one of the most famous libertines in the French aristocracy of the period, and hostess to a salon frequented by Boileau, La Fontaine, Racine, and Molière. The volume contains biographical accounts, as well as letters to, from, and relating to Lenclos. The work was first published in 1751 as "Memoirs sur la vie de Mademoiselle de Lenclos," attributed to Antione Bret. (ST11945L)

418. (SACKVILLE-WEST, VICTORIA - HER COPY). NAPOLEON BONAPARTE *MAXIMES DE NAPOLEON*. (London: Arthur L. Humphreys, 1903) 164 x 127 mm. (6 1/2 x 5"). 2 p.l., 187 pp. Reprinted from the Collection of Napoleon's Maxims made by A. G. de Liancourt, and translated by J. A. Manning. Appealing russet crushed morocco, covers with gilt-rule border and blind tooled three-leaf extensions from raised bands, spine gilt in compartments with either an "N" and coronet or a bee centerpiece, turn-ins with multiple gilt rules, all edges gilt. Parallel text in French and English. Front pastedown with engraved bookplate of Victoria Sackville-West showing the house and park at Knole. ♦Just a hint of rubbing to joints, scattered freckling of (naturally occurring?) dark spots on boards, minor offsetting on free endpapers from turn-ins, isolated spots of foxing or faint marginal stains, otherwise an excellent copy, clean, fresh, and bright in a binding with very few signs of wear. \$200

This is a well printed and attractively bound collection of sayings attributed to Napoleon, most of them dealing with politics and leadership. It is amusing to note that Lady Sackville has put a light pencil mark by just one of the many pronouncements: "How many men of superior understanding are children more than once a day?" (ST11945g)

419. SASSOON, SIEGFRIED. *MEREDITH*. (London: Constable, [1948]) 222 x 146 mm. (8 3/4 x 5 3/4"). viii, 269, [1] pp. FIRST EDITION. Publisher's light green cloth, titling in silver on spine, original dust jacket. Frontispiece portrait.

♦Covers slightly faded along spine and top edges, but an excellent copy in a very good jacket with minor chipping at tail of spine, tears at head of spine and upper corners, and light soiling. An appealing copy of a book that combines an account of the life of the Victorian novelist, poet, and radical George Meredith with analyses of his works. **SOLD** (ST7792L)

420. SASSOON, SIEGFRIED. *SATIRICAL POEMS*. (London: William Heinemann Ltd., 1926) 197 x 133 mm. (7 3/4 x 5 1/4"). 2 p.l., 5-61 pp., [1] leaf. FIRST EDITION. Publisher's dark blue cloth, gilt titling on cover and spine, in original dust jacket. ♦Dust jacket spine lightly and evenly sunned, otherwise a fine copy in like jacket. \$150 (ST7792f)

421. (SATIN ILLUSTRATIONS). (ELIOT, GEORGE). *FOUR ETCHINGS PRINTED ON IVORY SATIN. ILLUSTRATIONS FROM GEORGE ELIOT'S "ADAM BEDE," "ROMOLA," AND "HOW LISA LOVED THE KING."* ([Boston: Estes & Lauriat, 1886]) 280 x 202 mm. (11 x 8"). Individually placed within four textured light gray mats which are, in turn, anchored to a large piece of thick paper using triangular photo corners. AN UNUSUAL GROUP OF ETCHINGS ON SATIN, including a portrait of Machiavelli by William Unger and a scene entitled "Tito and the Ring" by Walter Satterlee, both from "Romola"; a portrait of "Lisa" by J. Wells Champney from "How Lisa Loved the King"; and "Dinah Morris Preaching at Hayslope" by Will H. Low from "Adam Bede." ♦One faint marginal smudge, otherwise fine, fresh specimens. (See illustration opposite.) \$300

According to an 1886 forthcoming publications announcement in "Publisher's Weekly," these illustrations appear to be from a special edition of Eliot's works issued by Estes & Lauriat in that year, with "etchings made from designs of the best artists in America." OCLC lists a deluxe edition of the set which was published with "a duplicate set of sixty-one illustrations to George Eliot's complete works, printed on satin, and presented by the publishers to the subscriber" (Harvard and Providence College own complete sets of the proofs). The etchings have a great deal of detail and delicate shading that translate surprisingly well to the satin medium, a fabric that one might expect to absorb ink or smudge easily; however, our prints are extremely sharp and clear, and the soft sheen of the satin adds warmth and richness. James Wells Champney (1843-1903) was best known for the illustrations he did for the popular young adult novels written by his wife Elizabeth Williams Champney. Walter Satterlee (1844-1908) was an American genre painter, etcher, and respected teacher. Will H. Low (1853-1932) studied with the Barbizon school of painters in France and was also an accomplished muralist whose prominent commissions included the ceiling murals and decorations of New York's Waldorf Astoria Hotel. The only artist who was not, as advertised, American was the German-Austrian etcher William Unger (1837-1932), an influential scholar and teacher in Vienna who also founded a journal dedicated to the art of etching. (CJB1109)

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Miniature Portraits on Ivory Satin

One of the Most Beautiful Travel Plate Books, With Very Little Offsetting To Spoil the Color

422. SAUVAN, [JEAN-BAPTISTE-BALTHAZAR]. *PICTURESQUE TOUR OF THE SEINE, FROM PARIS TO THE SEA: WITH PARTICULARS HISTORICAL AND DESCRIPTIVE*. (London: R. Ackermann, 1821) 345 x 275 mm. (13 5/8 x 10 3/4"). 1 p.l. (title), viii, 177, [1] pp. Publisher's red buckram, covers with blindstamped frame, upper cover with gilt titling, flat spine stamped with gilt strapwork panels and with gilt titling, all edges gilt. With engraved color vignette on title page, unsigned aquatint vignette at foot of last page, engraved color map, and 24 FINE HAND-COLORED AQUATINT PLATES by Augustus Pugin and John Gendall. Front pastedown with

presentation bookplate to "Master E. Cockayne, / as the reward of merit, / by Mr. Bowling, / Milk Street Academy. / Sheffield, June 23rd, 1848." Abbey "Travel" 90; Tooley 445. ♦Binding a little soiled, joints and extremities a bit worn, just the slightest offsetting from some plates onto text (one plate with offsetting from text, and half a dozen others with just a hint of the same), other trivial imperfections, but still A VERY DESIRABLE COPY, the binding sturdy and without any major defects, and the beautiful scenic plates with particularly attractive coloring. (See illustrations on p. 259 and illustration on front cover.) \$6,000

This is an uncommonly seen copy in original publisher's cloth of one of the most beautiful of the Ackermann series of color plate books. The illustrations are bright and full of action, and many of them, especially



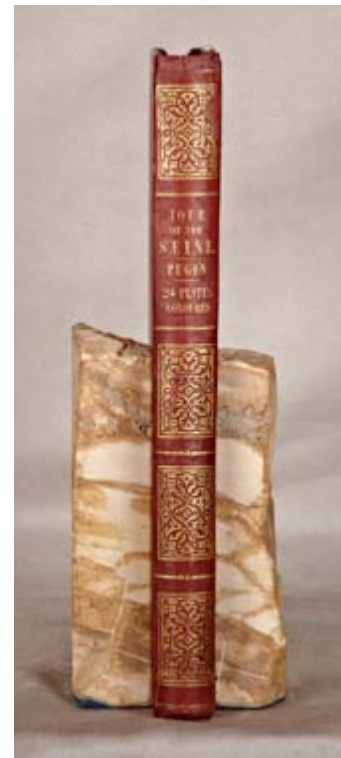
◀ 422

▶ 422



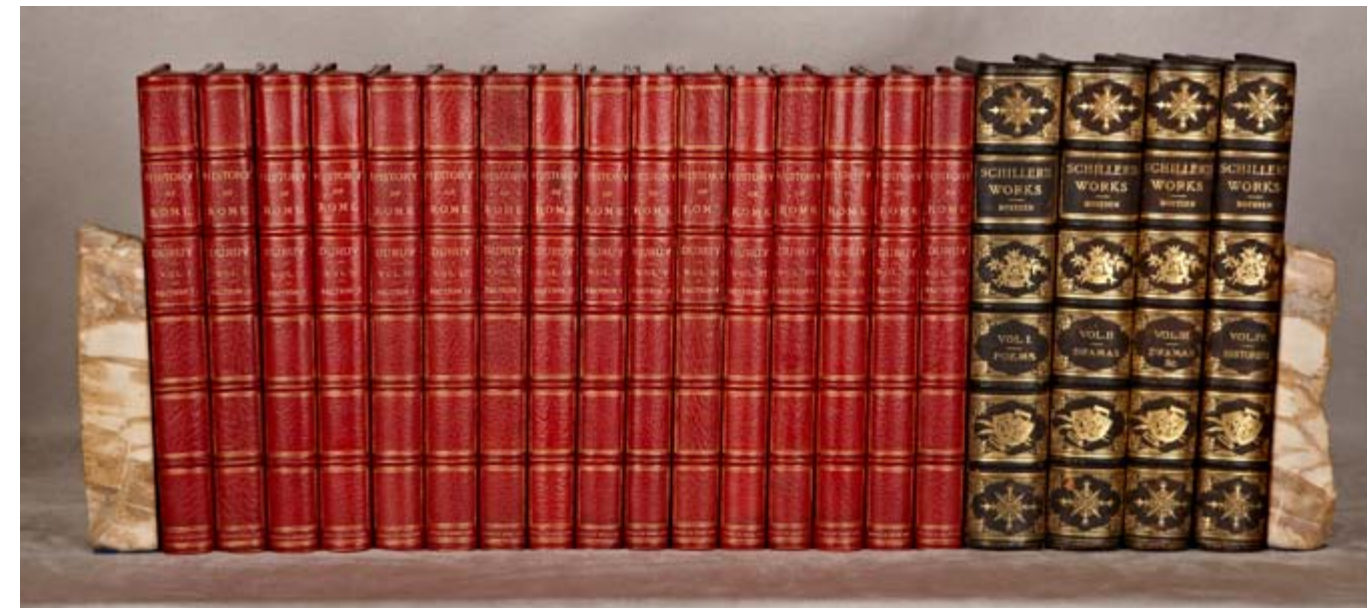
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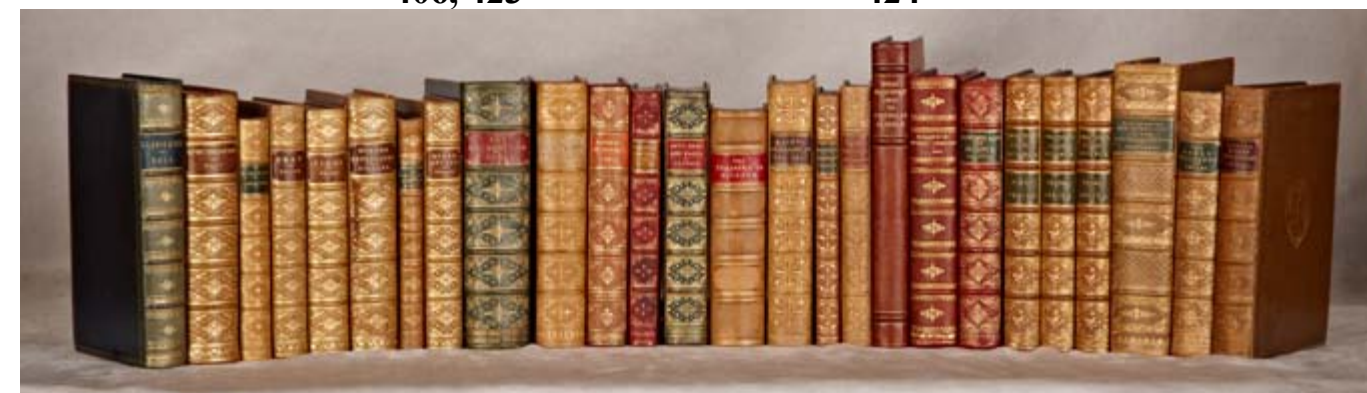
those provincial scenes with colorful rural people, are flooded with light that resonates from magnificent skies. They are among the best examples of their type. As Hardie observes, "a coloured aquatint . . . reproduces better than any other method the elusive beauties of a watercolor drawing. It has a delicacy, refinement, and purity that its successor the lithograph has never attained." This is not a terribly rare book, but it is usually found with considerable offsetting of text onto plates, which is a serious visual shortcoming. It is also a work uncommonly seen in cloth—the book is large and full of illustrations inviting avid readership, so that the publisher's insubstantial cloth binding now normally has either been replaced or is found in dilapidated condition. (Since 1975, ABPC lists five copies in cloth, two rebaked, one in shambles; the more recent of the remaining two sold 24 years ago.) (ST12126)

423. SCHILLER, [JOHANN CHRISTOPH FRIEDRICH VON]. THE WORKS. (Philadelphia: George Barrie, 1883) 300 x 222 mm. (11 3/4 x 8 3/4"). **Four volumes.** Edited by J. G. Fischer. With a biographical introduction by Hjalmar H. Boyesen. Publisher's appealing black half morocco over textured black cloth boards, front covers with gilt titling, raised bands, spine compartments heavily gilt with interlacing leafy cornerpieces and differing centerpieces (including comedy/tragedy masks, a harp, and a floral design), textured ivory endpapers, all edges gilt. With headpieces, tailpieces, engraved title pages, more than 400 woodcut illustrations in the text, and 150 full-page plates by "the greatest German artists," 100 of the plates being woodcuts, and the other 50 being engravings done on India paper and mounted (original



▲ 406, 423

▼ 424



tissue guards with the engravings). Title pages in red and black. ♦Spines a little chafed, in all other ways AN OUTSTANDING COPY, virtually without any signs that the volumes have been used. (See illustration above.) \$650

Attractively bound, profusely illustrated, and especially well preserved, this is a very desirable version of Schiller's works, comprising English translations of the poems, dramas, and histories. The literary giant Johann Christoph Friedrich von Schiller (1759-1805) is one of Germany's greatest dramatists, and he is known today both for his early prose plays and his later historical dramas. "The Robbers" of 1781 is an example of the first group, written in the fiery, impassioned style of the so-called "Sturm und Drang" period. Among the historical plays, written in verse, are such classics as "Wallenstein" (1798-99), "Mary Stuart" (1800), "The Maid of Orleans" (1801), and "William Tell" (1804). In addition to dramas, Schiller produced a range of other significant writings, including histories, philosophical lyrics, essays on ethics and aesthetics that were inspired by his philosophical studies, and ballads—many of them extremely popular to this day. He became professor of history at Jena in 1788, and in 1794 developed a close friendship with Goethe, moving to Weimar to be nearer to him and to the theater

that Goethe directed. In Britannica's words, the friendship and collaboration of these two men was a "union of opposites that forms an inspiring chapter in the history of German letters." (ST11462b-011)

424. (SCIENCE). A COLLECTION OF 24 FINELY BOUND WORKS ON THE SCIENCES. (Various printers, 1863-1923) 165 x 108 mm. (6 1/2 x 4 1/4"). **26 volumes.** ALL OF THE VOLUMES IN ATTRACTIVE FULL POLISHED CALF PRIZE BINDINGS, most featuring the insignia of a school on the cover and having ornately gilt spines. Most with illustrations in the text. With presentation inscriptions or certificates at the front of each volume. ♦With only minor wear, almost all of the volumes in fine condition, few with any signs of use. The gilt spines make a very attractive collection on the shelf. (See illustration above.) \$1,750

This is a collection of 19th and early 20th century works of popular science, written primarily for a youthful audience. Included here are: "STAR-LAND" by Sir Robert Ball (two copies), "SPECTROSCOPY" by E. C. C. Baly, "CHEMISTRY" by Michael Donovan, "HEAT FOR ADVANCED STUDENTS" and "LIGHT FOR STUDENTS" by Edwin Edser, "MODERN EXPLOSIVES" by M. Eissler, "MAGNETISM AND ELECTRICITY" by Harrison and White, "MIXED METALS OR METALLIC ALLOYS" by

Arthur Hiorns, "THE MICROSCOPE" by Jabez Hogg, "ENTOMOLOGY" by William Kirby and William Spence, "HEROES OF SCIENCE" by T. C. Lewis, "SPECTRUM ANALYSIS" by J. Norman Lockyer, "ANTS, BEES, AND WASPS" by Sir John Lubbock, "THE SCIENTIFIC AND LITERARY TREASURY" by Samuel Maunder, "THE PHYSICAL GEOGRAPHY OF THE SEA" by M. F. Maury, "THE PLANETARY AND STELLAR WORLDS" by O. M. Mitchel, "PHYSICAL GEOGRAPHY" by David Page, "THE ROMANCE OF MODERN CHEMISTRY" by J. C. Philip, "WHAT INDUSTRY OWES TO CHEMICAL SCIENCE" by Richard Pilcher and Frank Butler-Jones, "THE BORDERLAND OF SCIENCE," and "LIGHT SCIENCE FOR LEISURE HOURS" (three volumes) by Richard A. Proctor, "DISCOVERIES AND INVENTIONS OF THE 19TH CENTURY" by Robert Routledge, and "LIVES OF THE ENGINEERS" and "EARLY ENGINEERS" by Samuel Smiles. ([ST11550i](#))

425. (SCIENCE - JUVENILE PUBLICATIONS). JOYCE, J[EREMIAH]. SCIENTIFIC DIALOGUES, INTENDED FOR THE INSTRUCTION AND ENTERTAINMENT OF YOUNG PEOPLE: IN WHICH THE FIRST PRINCIPLES OF NATURAL AND EXPERIMENTAL PHILOSOPHY ARE FULLY EXPLAINED. (London: Printed for J. Johnson, 1807, 1805) 153 x 88 mm. (6 x 3 1/2"). Six volumes bound in three. Pleasing recent retrospective half calf over marbled boards, raised bands, black morocco label on each spine. With 24 plates containing dozens of engraved figures illustrating principles and instruments. ♦Leaves of first volume and opening of the second with (harmless) vertical crease down center, a splash stain on title page of volume III, other occasional minor stains, faint foxing, or thumbing, but an excellent set, generally clean and fresh, in an unworn sympathetic binding. (See illustration on p. 208.) \$400

First published in 1800, this popular and frequently reprinted work was designed to introduce youngsters to the wonders of science. Unitarian minister and political radical Jeremiah Joyce (1763-1816) served as tutor to the sons of Charles, Earl Stanhope, himself a scientist and inventor who shared Joyce's political views. (Joyce was an outspoken supporter of the French Revolution, and his views landed him in prison for a time, charged with high treason.) This work is written as a series of discussions between a father and his children, Charles and Emma. The six volumes cover mechanics, astronomy, hydrostatics, pneumatics, optics and magnetism, and electricity and galvanism. Although one would not expect the plates in a work like this to be especially attractive, the two dozen engravings accompanying our text are carefully executed, with considerable pleasing detail. ([CJM1103](#))

426. SCOTT, WALTER. HALIDON HILL; A DRAMATIC SKETCH, FROM SCOTTISH HISTORY. (Edinburgh: Printed for Archibald Constable and Co., 1822) 225 x 142 mm. (8 3/4 x 5 1/2"). 8 pp. (ads), [1] leaf (blank) 8 pp. (ads), [3] leaves (half-title, title page, dedication), [7]-109,

[1] pp., [1] leaf (notes). FIRST EDITION, First Impression. ORIGINAL PUBLISHER'S DRAB PAPER WRAPPERS, titling printed on cover, untrimmed edges. Verso of front flyleaf with engraved bookplate of Graham W. Murdoch. Todd & Bowden 158Aa. ♦Tiny losses to backstrip, covers very slightly soiled, leaves faintly browned at edges with occasional minor foxing, but an excellent copy, the fragile original wrappers still entirely sound, and the text clean and fresh. \$275

Although this lesser-known work is written as a "dramatic sketch," Scott tells us in the preface that it is not intended to be produced on the stage. "Halidon Hill" tells the story of the reconciliation between two feuding Scottish chiefs before they die valiantly in the fight against Edward III of England. The "Eclectic Review" of September 1822 says, "This is a 'sketch,' but it is from the hand of a master; and there is a chasteness and simplicity in the poetry, such as are displayed in our ancient ballads, which might have suffered from elaboration." The work is not rare, but it is scarce in original wrappers, especially so in excellent condition. The self-congratulatory bookplate tells us that our previous owner, Graham W. Murdoch, was editor of the "Newcastle Daily Journal," the "Yorkshire Weekly Post," the "Scottish Farmer," and "Scottish Field," and served as the "West Riding Representative (Hon.) of the Board of Agriculture and Fisheries." ([ST11029b](#))

427. SCOTT, WALTER. HAROLD THE DAUNTLESS; A POEM, IN SIX CANTOS. (Edinburgh: Printed by James Ballantyne and Co. for Longman et al., 1817) 175 x 108 mm. (6 7/8 x 4 1/4"). 1 p.l., 199, [1] pp. FIRST EDITION. Pleasing mid-19th century brown three-quarter morocco over green marbled boards by Root & Son (stamp-signed on verso of front free endpaper), raised bands, spine gilt in compartments with curling frame and a large lozenge containing a thistle centerpiece, gilt titling, marbled endpapers, top edge gilt. With two engraved plates. Front pastedown with engraved bookplate of John Waugh, dated 1896. Todd & Bowden 100A. ♦A bit of (carefully refurbished) rubbing to corners and spine bands, about two-thirds of the leaves with thin brown stains (sustained before binding?) right at fore and tail edge and well away from the text, additional trivial defects, otherwise an excellent copy, the text fresh and clean with ample margins, and in a binding that is solid and appealing. (See illustration opposite.) \$200

This is one of Scott's minor poems, relating the adventures of a Nordic prince. The poet encountered much frustration in composing it, writing to his friend Lady Louisa Stuart, "Nobody knows, that has not tried the feverish trade of poetry, how much it depends upon mood and whim." The book is quite uncommon. ([ST11029c](#))

428. SCOTT, WALTER. MARMION; A TALE OF FLODDEN FIELD. (Edinburgh: Archibald Constable and Company, 1808) 287 x 221 mm. (11 3/8 x 8 3/4"). 6 p.l. (including engraved and printed title pages), 377, [1], cxxxvi

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pp., [1] leaf (blank). FIRST EDITION, First Impression (but see below). Contemporary burgundy half morocco, two raised bands setting off an elongated central spine panel, backstrip with gilt rules, botanical head- and tailpiece, and gilt titling, marbled boards, edges, and endpapers. EXTRA-ILLUSTRATED with engraved title page and six engraved plates by Richard Westall from 1809 edition published in London by John Sharpe. Front pastedown with large engraved bookplate, and verso of front free endpaper with armorial bookplate and ink ownership inscriptions of Charles Leeson Prince; recto of front free endpaper with engraved bookplate of Edward S. Marsh dated 1909; flyleaf with armorial bookplate of Johnson Phillott, verso of table of contents with pasted-in engraving of Scott's burial site at Dryburgh. Todd & Bowden 28Aa. ♦Front joint and hinge cracked (with a slight bit of give to the board), paper sides noticeably chafed, extremities and bands rather rubbed, significant offsetting from plates, a half dozen leaves at the front and back somewhat foxed, other minor imperfections; with condition issues, but still intact and internally fresh and clean, as well as desirable for its added illustrations and special provenance. \$250

Our edition of Scott's classic tale of intrigue, jealousy, and star-crossed love triumphant in early 16th century Scotland incorporates two important firsts—the 1808 first impression of the first edition published by Constable in Edinburgh and the Westall plates from the first illustrated edition published by John Sharpe of London in 1809, a hybrid recognized and described by Todd & Bowden. Scott's second full-length narrative poem tells the story of Lord Marmion, a favorite of Henry VIII who has fallen in love with Lady Clare, the fiancée of another knight, Sir Ralph de Wilton. Marmion tries to frame de Wilton for treason, but is exposed by his mistress and

co-conspirator, a fallen nun. Before honor can be satisfied, both Marmion and de Wilton are caught up in the battle of Flodden Field, where Marmion is killed and de Wilton emerges a hero to be reunited with Lady Clare. Previous owner Charles Leeson Prince (1821-99) was a member of the Royal College of Surgeons, a fellow of the Royal Astronomical Society, and the model of a Victorian man of letters. He authored books and articles on the treatment of hydrophobia, on astronomy, and on meteorology, and he invented "Prince's Perpetual Calendar," which allowed users to determine the day of week for any date in the past. He also collected a fine library of rare and classic books, some of which he presented to the Royal Astronomical Society. His large bookplate appropriately shows his house with an observatory at the top beneath a starry sky. Our earlier owner Johnson Phillott is likely the military man of that name born in Bath in 1810 and serving in India, where he reportedly drowned in the Ganges while trying to escape mutineers in 1857. ([ST11029d](#))

429. SCOTT, WALTER. MISCELLANEOUS POEMS. (Edinburgh: Printed for Archibald Constable and Co., Edinburgh, 1820) 235 x 143 mm. (9 1/4 x 5 5/8"). viii, [iii] (fly title), xii, 318, [1] pp. FIRST EDITION, Second Issue. ORIGINAL PUBLISHER'S DRAB PAPER BOARDS with paper title label on spine, fore and tail edges untrimmed, in a (rather soiled, scuffed, and faded) green linen-covered slipcase with red morocco spine label. Front flyleaf with pencilled ownership inscription of "E. B. Rose, 62 Burton Crescent." Todd & Bowden 261Ac. ♦Front board detached, parts of backstrip missing, spine label rather abraded (with considerable loss of letterpress), isolated spots of light foxing, otherwise fine internally, the text quite clean, fresh, and bright. \$75

Sir Walter Scott (1771-1832) will always be remembered for his novels, but with the appearance in 1805 of "The Lay of the Last Minstrel," he became the most important Scottish poet of the period. He never aspired in his poetry to the lofty romanticism of Byron, but, as William Michael Rossetti says (in his "Lives of Famous Poets"), he "has always been the poet of youthful and high-hearted readers. . . . He is not, and never can be, the poet of literary readers. . . . Neither the inner recesses of thought nor the high places of art thrill to his appeal. But it is highly possible for the critical tendency and estimate to be too exclusively literary; the poetry of Scott is mainly amenable to a different sort of test, and to that it responds not only adequately but triumphantly." Ours is a rare copy in original boards of the second issue of the first edition—Todd & Bowden note that they were only able to locate one copy of this issue, and it had been rebound. This item at first appears incomplete, because its table of contents lists materials that were not actually included in the printed work. As Todd & Bowden explains, "This issue may be recognized as a hybrid, essentially, combining the first section of the [first issue] with the first section of the [third issue], and thus representing all the typographical peculiarities of both." Our volume contains "The Bridal of Triermain," "Fragments, which originally appeared in the 'Edinburgh Annual Register,' for 1809," and "Harold the Dauntless." Its collation does not match that of the copies held by any OCLC library, the British Library, or the Scottish National Library, all of which conform to either the first or third issue of this work, as do the dozen or so copies currently on the market. (ST11029a)

430. SCOTT, SIR WALTER. REDGAUNTLET. (Edinburgh: Printed for Archibald Constable and Co., 1824) 203 x 129 mm. (8 x 5"). Without two leaves of ads at the end of volume III. **Three volumes.** FIRST EDITION, First State, with 1823 watermark and comma following title on the title page of volumes I and II. Pleasing 19th century brown quarter morocco over marbled boards by René Asper of Geneva (stamp-signed on front pastedown), raised bands, gilt titling, edges untrimmed. Todd & Bowden 178Aa. ♦A hint of rubbing to the joints, trivial scratch to one board, occasional minor foxing, other insignificant defects, but still an excellent set, the text fresh and clean, and the bindings showing little wear. (See illustration on p. 262.) \$200

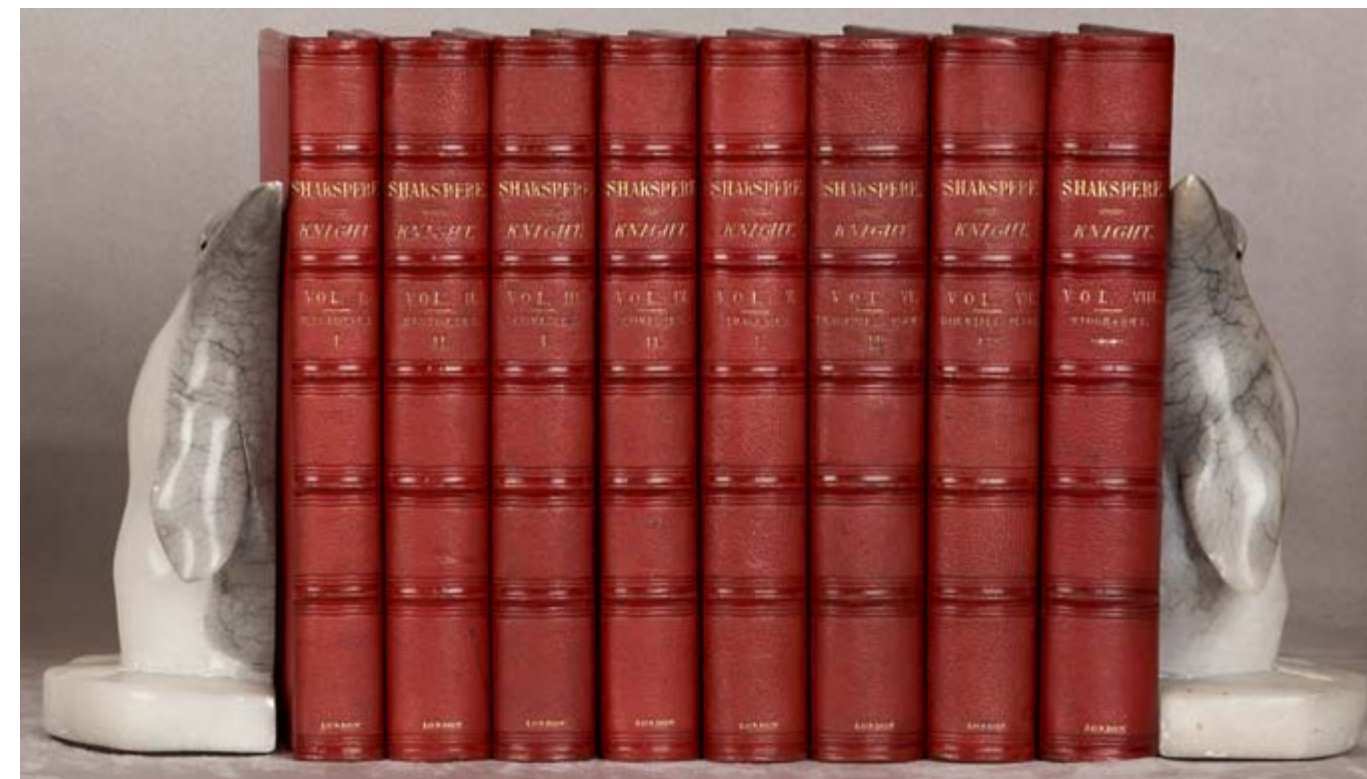
This collection of tales in the "Waverley" series of novels is set during a fictional third Jacobite rebellion in support of Bonnie Prince Charlie. It includes the chilling supernatural short story "Wandering Willie's Tale," an account of a tenant's trip to hell to obtain a rent receipt from his deceased landlord, a piece the Oxford Companion calls "a perfect example of the short story." "Redgauntlet" contains more autobiographical material than any other Scott novel, and draws especially on Scott's legal training and experience with the legal community in Edinburgh. The character of the young lawyer Alan Fairford is considered by many scholars to be a self-portrait. (ST11462a-124)

Unopened, and in Doves-Like Morocco

431. (SCOTT, SIR WALTER). LOCKHART, JOHN GIBSON. MEMOIRS OF THE LIFE OF SIR WALTER SCOTT. (Boston and New York: Houghton, Mifflin and Company, 1902) 213 x 149 mm. (8 3/8 x 5 7/8"). **Five volumes.** The "Cambridge Edition." LOVELY CONTEMPORARY RED HALF MOROCCO, BEAUTIFULLY GILT IN THE STYLE OF THE DOVES BINDERY, raised bands, spines in fine gilt compartments featuring sprays of tulips, marbled boards and endpapers, top edges gilt, other edges untrimmed and (except for the prefatory material in the first volume) ENTIRELY UNOPENED. With frontispiece portraits. ♦Small portions of two spine bands, corners, and just a few joints with insignificant wear (the rubbing carefully refurbished), one leaf with jagged fore edge from rough opening, but A LOVELY SET IN NEARLY FINE CONDITION, the bindings unusually lustrous, and the text virtually pristine because obviously unread. (See illustration on p. 232.) \$2,400

In the words of DNB, from the time of its publication, this work "has been regarded, along with Boswell's 'Life of Johnson,' as one of the most important works in the history of biography." Perhaps no one was better situated to write the life of Scott than his friend and son-in-law John Gibson Lockhart (1794-1854), who had access to personal papers and to those persons closest to Scott. From the latter, he "collected personal anecdotes and letters . . . and added to them his own intimate knowledge of the man and his works to portray with the power of a successful novelist a character in vivid scenes of place and time." (DNB) Lockhart's devotion to Scott continued beyond his death: at his own request he was interred in Dryburgh Abbey at the feet of his hero. While our edition is uncommon, Lockhart's Scott is readily available in various printings; such pretty bindings as these are decidedly not so frequently seen. (ST11462a-119)

432. SHAKESPEARE, WILLIAM. THE PICTORIAL EDITION OF THE WORKS OF SHAK[E]SPEARE. (London: Charles Knight and Co., [1839?]-1843) 254 x 171 mm. (10 x 6 3/4"). **Eight volumes.** Attractive contemporary rose-colored pebble grain morocco, covers with blind ruled border and central gilt armorial crest featuring three stags on an azure escutcheon, the whole surrounded by plumes, ribbons, and foliage, raised bands flanked by blind rules, elaborate floral gilt turn-ins, marbled endpapers, all edges gilt. With approximately 900 steel engravings and woodcuts, many of them full-page, consisting of views, characters in costume, stage settings, etc. Jaggard, p. 185. ♦Light soiling to bindings, joints and extremities slightly rubbed (one joint with short crack just beginning), occasional minor foxing and other trivial imperfections, but an excellent set, with clean, fresh text in solid and appealing bindings showing little wear. (See illustration opposite.) \$2,400



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There is a great deal in addition to Shakespeare contained in this, the first work produced by Charles Knight (1791-1873), an editor and publisher who later gained considerable fame for his eminently readable "Half Hours" series (see items #300 and 301, above), which made English history and classics of English literature more widely available. DNB tells us that this son of a bookseller "by the age of seventeen . . . Was a confirmed bibliophile, and a buyer and seller of second-hand books and a collector of rare books. A client gave him an imperfect first folio edition of Shakespeare, which he made complete by printing the missing pages from a facsimile edition." His love of Shakespeare never left him, and, according to DNB, "his first major project as an author took shape in 1837, when he resolved to produce [the present] pictorial edition of Shakespeare's works. . . . His background reading led to a deep interest in Shakespeare's life and the edition, published between 1838 and 1841 (he published six later editions of the works of Shakespeare), was prefaced with a one-volume biography [the biography was actually printed in 1843, and appears as the last volume in our set]. Knight succeeded in contextualizing Shakespeare's life as no biographer except Nathan Drake had done, and in dismissing a couple of the more absurd legends surrounding the playwright's early life." Our copy, in very appealing contemporary morocco, is an early printing of the complete plays (divided into "Histories," "Comedies," and "Tragedies," each section comprising two volumes) and a first edition of the biography. There is also a supplemental volume here that contains "doubtful" plays;

a "History of Opinion," covering the Shakespeare studies and criticism of Pope, Johnson, Steevens, and others; and an account of the enthusiasm for the plays in Germany. The biography ends with notes on Shakespeare's will, facsimiles of his signature, and an overview of the portraits depicting the playwright. (ST11462a-032)

433. SHAKESPEARE, WILLIAM. THE WORKS. (London: George Routledge and Sons, [ca. 1875]) 262 x 179 mm. (10 1/4 x 7"). **Two volumes.** Edited by Charles Knight. EXTREMELY PLEASING CONTEMPORARY LIGHT TAN THREE-QUARTER CALF, raised bands, spines elegantly gilt in compartments with lily cornerpieces sporting graceful curling foliage and a large central lozenge formed by botanical stamps, the whole accented by other small tools, two crimson morocco labels on each spine, marbled boards, edges, and endpapers. With 340 text illustrations by Sir John Gilbert, A. R. A. ♦Small external defects (edges a bit rubbed, a few tiny abrasions, one small dampstain), but the handsome bindings very lustrous and with no significant wear. Two leaves with minor marginal ink stains, otherwise very fine internally, the text quite fresh, clean, and smooth. (See illustration on p. 266.) \$400

This is the compact edition, in an extremely appealing binding, of the work described in the previous entry, here illustrated by the lively engravings of Sir John Gilbert (1817-97), which the DNB notes "earned him his greatest fame as an illustrator." The plates, many of which depicted "scenes never before illustrated," are now housed in the print room of the British Museum. (ST11462a-142)

▶ 434



434. SHAKESPEARE, WILLIAM. *THE COMEDIES OF WILLIAM SHAKESPEARE*. (New York: Harper and Brothers, 1895) 264 x 186 mm. (10 3/8 x 7 3/8"). **Four volumes.** FIRST EDITION. ONE OF 750 COPIES. (This is copy #560). Pleasant contemporary blue-gray half morocco, raised bands, spines in unusual wavy-ruled and lobed gilt compartments, with clusters of small dots as corner- and sidepieces, and jester's head or theatrical masks as centerpiece, marbled boards and endpapers, top edges gilt, other edges untrimmed. With 131 photogravure plates by Edwin Abbey, as called for, all with lettered tissue guards. ♦Spines very faintly and uniformly faded, but the bindings in fine condition, without any of the expected rubbing to joints or chafing to paper sides. A hint of edge browning a few leaves roughly opened, a pale four-inch stain at bottom of one page, other trivial imperfections, but generally quite fine internally, the text and plates very fresh and clean, and the margins especially ample. (See illustrations above and opposite.) \$500

These delightful illustrations of the 14 comedies are by American artist Edwin A. Abbey (1852-1911), and feature the "dazzling light effects, close attention to detail, and keen insight into human emotions" that the DNB cites as characteristic of Abbey's work. They were the artist's largest commission for "Harper's Monthly" and, according to ANB, were printed "using new photomechanical processes that benefited Abbey's fluid and detailed style." The plates are among his best work. Abbey was a renowned and respected artist in his day, and received many honors, including the offer of a knighthood by King Edward VII, which he declined in order to retain his American citizenship. The bindings here are unsigned, but they have imaginative design elements and are executed with considerable skill. (ST11462a-036)

The Standard Text of Shakespeare, in Nine Volumes of Attractive Zaehnsdorf Morocco

435. SHAKESPEARE, WILLIAM. *THE WORKS*. (London: Macmillan and Co., 1902-05) 235 x 159 mm. (9 1/4 x 6 1/4"). **Nine volumes.** Edited by William Aldis Wright. The "Cambridge Edition." Very appealing olive brown half morocco over green linen by Zaehnsdorf (stamp-signed on verso of front free endpaper), raised bands, spines gilt in double-ruled compartments with dotted inner frame and floral cornerpieces as well as large central ornament formed by crossed swords, a crown, and a garland, marbled endpapers, top edges gilt, other rough trimmed. Jaggard, p. 699 (1897 ed.). ♦Spines uniformly sunned to a pleasing honey brown, first volume with shallow chip at top of spine and with one band a little abraded, otherwise only trivial defects, the bindings in all other ways showing only very minor signs of use, and the text quite clean and fresh. (See illustration opposite.) \$2,500

First published in 1863-66, and with revised editions issued in 1867 and 1891, the acclaimed Cambridge edition of Shakespeare is generally acknowledged as the standard text of England's greatest dramatist. According to DNB, editor William Aldis Wright (1831-1914) "was the first editor to give due attention to the Elizabethan usage of words, and the value of this series has been acknowledged by many later editors. It was in his nature to be silent about poetic beauty and dramatic genius; but learning, accuracy, and common sense combined to make him one of Britain's greatest Shakespearean scholars." Our set has the added attraction of pretty bindings by Zaehnsdorf that reflect the firm's usual high quality materials and workmanship. (ST11462a-035)

436. (SHAKESPEARE, WILLIAM). HARRIS, FRANK. *THE MAN SHAKESPEARE AND HIS TRAGIC LIFE STORY*. (London: Printed at the Chiswick Press for Frank Palmer, 1909) 253 x 156 mm. (10 x 6 1/8"). xix, [i], 425, [1] pp. ONE OF 150 COPIES OF THE LARGE PAPER EDITION, SIGNED BY THE AUTHOR (this is copy #34). Attractive contemporary crimson three-quarter morocco over burgundy linen, raised bands, spine gilt in concentric fillet compartments, marbled endpapers, top edge gilt. ♦Spine just slightly and uniformly sunned, two faint, small brown spots on dedication page and last page of text, otherwise in very fine condition, the text especially clean, fresh, and bright, and the binding virtually unworn. (See illustration opposite.) \$250

Beautifully printed on high quality paper with vast margins, this is an uncommon Shakespearean biography that is at least as entertaining as it is scholarly. Described by the "Guardian" as a



▲ 435

▼ 433, 434, 436



"masterpiece of unfounded assertion and biographical melodrama," the work portrays the Bard as a melancholy man thwarted in love, and suggests that many of his characters—Hamlet, Macbeth, Cassio in "Othello"—were autobiographical. Harris theorizes that Shakespeare's unrequited love for Queen Elizabeth's handmaid Mary Fitton (identified by him as the "Dark Lady" of the sonnets) provided him with "self-knowledge and knowledge of life, and turned him from a light-hearted

writer of comedies and histories into the author of the greatest tragedies that have ever been conceived." The successful editor of the "Saturday Review," Harris (1856-1931) was a well-known rogue and womanizer who counted among his friends G. B. Shaw and Oscar Wilde. His autobiography "My Life and Loves" caused a considerable scandal because of the explicit accounts of his sexual adventures and the photographs of nude women that illustrated the work. (ST11896b)

**Printer's Copy, Warmly Inscribed by Shaw,
And with Illustration Proofs Signed by the Artist**

437. SHAW, GEORGE BERNARD. THE ADVENTURES OF THE BLACK GIRL IN HER SEARCH FOR GOD. (1932) 208 x 135 mm. (8 1/4 x 5 1/4"). 74, [4] pp. FIRST EDITION. Original black pictorial boards and endpapers designed and engraved by John Farleigh. In a (slightly soiled) custom-made gilt-titled black cloth folding box. With illustrated title page and 18 woodcut engravings by John Farleigh and WITH PROOFS OF THE COVER, ENDPAPERS, AND 19 ENGRAVINGS (one a trial version of a scene), all SIGNED IN PENCIL BY FARLEIGH and numbered "3/9," THE COVER WITH FARLEIGH'S INSCRIPTION: "THIS SET WAS SPECIALLY PRINTED FOR WILLIAM MAXWELL" (the proofs contained in a portfolio inside the folding box). Front flyleaf with inscription to William Maxwell SIGNED BY SHAW. ♦A hint of rubbing to edges, a couple of faint spots of foxing, the proof copy of the cover slightly wrinkled at edges, otherwise a fine copy, fresh, bright, and unworn. \$2,500

Because of its inscriptions and provenance, this is obviously a very special copy of Shaw's best-known prose work, with memorable illustrations by John Farleigh (1900-65). The narrative tells the story of an African girl, newly converted to Christianity, who sets out to find God. After rejecting various false idols, she comes upon an elderly man tending his plants (obviously Voltaire) who advises her to give up her search and cultivate a garden, an echo of "Il faut cultiver notre jardin" from "Candide." She stays with him, working the garden and eventually marrying a redheaded Irish socialist and raising beautiful coffee-colored children. According to DNB, "Shaw's witty, satirical text, and Farleigh's quasi-erotic depictions of the African girl . . . guaranteed its success. The first edition of 25,000 copies, priced inexpensively at 2s. 6d., was sold immediately. This was the first mass-produced book of the period to contain wood- engravings and it was effective in popularizing the medium for

commercial book illustration as well as for the private presses." Our copy is of great importance as the former property of William Maxwell, managing director of Clarks in Edinburgh and the printer of a number of Shaw's works for his publisher, Constable. In addition to the note in Farleigh's hand indicating that the proofs here were specifically printed for Maxwell, the book is inscribed by Shaw: "To William Maxwell, this copy of his masterpiece, from G. Bernard Shaw. 13th Dec. 1932." The additional suite of plates, printed on thin paper, includes an early version of one of the plates, with Farleigh's pencilled note in the lower margin indicating that this was a trial block sent to Shaw in May of 1932. Since DNB tells us that "Shaw commissioned Farleigh after requesting a trial drawing and was closely involved in the designs," this trial block very probably was instrumental in Farleigh's winning the job. "Black Girl" is a very commonly seen book, but we have not been able to find another record of a copy accompanied by proofs of the engravings, let alone with the very special association value found here. (ST12370r)

438. SHELLEY, PERCY BYSSHE. THE COMPLETE WORKS. (London and Boston: Virtue & Company Publishers, 1904-06) 235 x 160 mm. (9 1/4 x 6 1/4"). **Eight volumes.** Edited by Nathan Haskell Dole. ONE OF 1,000 COPIES of "The Laurel Edition." (This is set #221.) Unusual (amateur?) contemporary honey-brown half morocco, raised bands, spine panels decorated with graceful Art Nouveau-style flowers and leaves, partly gilt and partly handpainted in red and green, marbled boards and endpapers, top edges gilt, other edges untrimmed. Three volumes UNOPENED, others partially so. With 40 plates, including a hand-colored portrait of Shelley, all with lettered tissue guards. ♦Spines lightly sunned, extremities a bit rubbed, three volumes with slight chipping at the head of the spine, leather with small minor stains and abrasions, three-inch dampstain to one front board, older repair to the head of one joint, but the bindings quite solid and still pleasing, and a fine copy internally, the text clean, bright, and fresh, with few signs of use. (See illustration below.) \$350

▼ 438



In addition to all of Shelley's poetry, this set contains his letters, his juvenilia and fragments of poems, and his translations of classics and of Goethe's "Faust." Mary Shelley's commentary on her husband's work accompanies several of the major poems, including "Queen Mab." The bindings have a few condition problems, but their design is unusual, and if one can visualize the work being done lovingly by a skilled and imaginative amateur, the volumes could certainly qualify as charming. (ST11462a-205)

439. (SILVER). JACKSON, SIR CHARLES JAMES. AN ILLUSTRATED HISTORY OF ENGLISH PLATE, ECCLESIASTICAL AND SECULAR. (London: "Country Life" Limited and B. T. Batsford, 1911) 343 x 279 mm. (13 1/2 x 11"). **Two volumes.** FIRST EDITION. Original dark green half binding of faux morocco by Western Mail Bindery in Cardiff (with their ticket on rear pastedown in each volume), cloth sides, spines with raised bands, gilt ruled compartments, and gilt titling, top edges gilt. With a colored frontispiece, 76 photogravure plates, and 1,500 other illustrations. Titles in red and black. Text printed on coated stock. Plates printed on high quality thick paper. Bookplate of Dorothy Riley Brown in each volume. ♦Leather somewhat flaked from joints and extremities, a few superficial marks to covers, hinges cracked before half title in each volume, the bindings otherwise sound and not without appeal. A fine set internally, with only trivial defects. \$175

As the extended title indicates, this is a book "in which the development of form and decoration in the silver and gold work of the British Isles from the earliest known examples to the latest of the Georgian period is delineated and described." In this massive set, Jackson covers his subject in much fuller detail than anyone had before him, especially when dealing with silver objects from the 12th century and earlier. A very good, quite clean copy of the classic text in the field. (CVB9611)

440. (SKATING). ANDERSON, GEORGE. THE ART OF SKATING. (London: Horace Cox, 1880) 191 x 127 mm. (7 1/2 x 5"). 6 p.l., 83, [1] pp., [1] leaf (ads). Fourth Edition. Original publisher's green cloth over thin flexible boards, upper cover with stylized gilt titling around central illustration of skates, flat unlettered spine. With nine full-page illustrations, seven of them diagrams, the other two showing a very stiff figure gliding on the ice in a top hat, as well as five diagrams in the text. Front free endleaf with ink ownership inscription of Dorothea L. S. Murray, January 1887. ♦Lower corner of rear cover with faint diagonal crease, hinge open at page 66, but A VERY FINE COPY of an insubstantial book, the binding solid and with surprisingly few signs of wear, and the text very clean and fresh. (See illustration on p. 270.) \$325

Although skating had been a part of Scandinavian life since before the Common Era, the British take credit for developing the sport of figure skating, claiming that "A Treatise on Skating" (1772) by Englishman Robert Jones is the first known work on the subject. Skating

became especially popular in Victorian Britain, and skating clubs sprang up all over the country. George Anderson, long-time president of the Glasgow skating club, first published the present handy guide in 1852, and it was soon translated and published in German and Swedish. In the work, Anderson covers the history and pleasures of skating; the various types of skates; and instructions and diagrams for executing two-foot movements, single-foot forward and backward movements, mixed figures, and the demure figures deemed suitable for ladies. He concludes with a section on "concerted figure skating" or combined figures, in which movements were "performed in strict unison by groups of four or more skaters." The book is credited with introducing a higher level of order and systematization into the skating repertoire. This is a scarce volume in any early edition and is especially rare in decent condition. (ST11519)

441. SKELTON, JOHN. THE POETICAL WORKS. (London: Thomas Rodd, 1843) 222 x 140 mm. (8 3/4 x 5 1/2"). **Two volumes.** Edited and with biographical notes by Alexander Dyce. Attractive contemporary polished calf, covers with double gilt fillet border, raised bands, spines gilt in compartments with quatrefoil centerpiece enclosed by rosettes and small tools as well as paisley cornerpieces, each spine with one black and one red label, marbled endpapers and edges. Front pastedowns with armorial bookplate of Edmund Philips. ♦Very slight rubbing to spines, joints, and extremities, two covers with (naturally occurring?) tiny dark spots, second volume with a handful of gatherings variably foxed (never serious), other trivial imperfections, but an excellent set, the decorative bindings sound and still lustrous, the text clean and fresh. (See illustration on p. 271.) \$375

Compiled by literary scholar Alexander Dyce, this is still considered the standard edition of the Tudor poet's works. Skelton (1460-1529), tutor to young Henry VIII, was one of the most important literary figures of the late 15th and early 16th century in England. He worked in several different kinds of verse, frequently satirizing abuses in the Church. His rapid-patter rhyming couplets gave the name "skeltonical" to this type of verse. Among the works here are the "Garlande of Laurell," in which Skelton himself receives a poet's crown, and "Phylyp Sparowe," a dirge for young Jane Scroupe's beloved pet, murdered by a heartless feline. Skelton was not so sympathetic to Cardinal Wolsey, and two of the satires included here ("Speke Parrot" and "Why Come Ye Nat to Courte") targeted the powerful Cardinal so unmercifully that the parson Skelton was forced to live out the remainder of his life in sanctuary at Westminster Abbey. According to DNB, Dyce (1798-1869) "did much to rescue Shakespeare's precursors and contemporaries from the neglect of the eighteenth century and added considerably to the stock of knowledge of the Elizabethan stage. As a scholar he was distinguished by his erudition, industry, probity, and judgement." (ST12176-13)

Consummately Erudite, Extremely Well Preserved

442. SMITH, WILLIAM, Editor. *DICTIONARY OF GREEK AND ROMAN BIOGRAPHY AND MYTHOLOGY. [and] DICTIONARY OF GREEK AND ROMAN GEOGRAPHY. [and] DICTIONARY OF GREEK AND ROMAN ANTIQUITIES.* (Boston: Charles C. Little, and James Brown; Boston: Little, Brown, and Company, 1849-59) 230 x 149 mm. (9 x 5 7/8"). **Three separately published works in six volumes** ("Mythology" in three volumes, "Geography" in two, and "Antiquities" in one). Apparently the FIRST EDITIONS of the first two works; Second "Improved and Enlarged" Edition of "Antiquities." Pleasing half calf in tan, olive, or black over buckram or marbled paper, raised bands flanked by thick and thin gilt rules, morocco labels. With numerous woodcuts in the text. Title pages with contemporary ink inscription "Ex Libris J. Kelly." ♦ Joints and extremities with a bit of rubbing, boards lightly chafed, but FINE, FRESH LITTLE-USED COPIES with only the most trivial internal imperfections, and in solid bindings that make an attractive appearance on the shelf. (See illustration opposite.) **\$2,000**

This group of books contains some of the most erudite commentary ever published in any language, and for the topics covered, the works are as indispensable today as they were 150 years ago (we would not sell these volumes if we did not have duplicates in the office). According to DNB, Smith's "major achievement was to publish concise summaries of contemporary critical scholarship through the medium of dictionaries. A major success came in 1842 with the 'Dictionary of Greek and Roman Antiquities,' followed in 1844-9 by the 'Dictionary of Greek and Roman Biography and Mythology' (3 vols.). His 'Dictionary of Greek and Roman Geography' (2 vols.) was published in 1857." Smith (1813-93) initially wrote many of the entries, but subsequently spent more time being editor, "attracting many leading scholars as contributors. With these publications he won a reputation for the authority of his treatment and for concise and clear presentation." Smith trained as a solicitor, but his love of classical literature led him to abandon the law in favor of teaching at the University College School in London. Not surprisingly, these often consulted reference books are normally found in unappetizing condition, so to find these three works so well preserved is a pleasant surprise. (ST11462a-200)

443. SMOLLETT, TOBIAS. (BINDINGS - HARCOURT BINDERY). *THE ADVENTURES OF COVNT FATHOM.* (London: The Navarre Society Ltd., [ca. 1902]) 181 x 114 mm. (7 1/8 x 4 1/2"). **Two volumes.** Edited by George Saintsbury. ONE OF 2,000 COPIES. VERY FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAID, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf), boards with triple fillet border, EACH COVER WITH AN ELABORATE HERALDIC

FRAME OF GILT AND ONLAID GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edges gilt. Two frontispieces by George Cruikshank. ♦ A VERY FINE COPY, the bindings especially bright, and the text with virtually no signs of use. (See illustration opposite.) **\$400**

In the words of Martin S. Day, this is "a bizarre mixture of the picaresque novel and the criminal biography . . . ending sentimentally." Except when he embraces righteousness at the conclusion, the title character is a villain of the first order, remorselessly betraying one benefactor after another. Critics agree that the most important scenes of this novel are those where Ferdinand is terrified by a storm and by the ghost of a girl he attempted to seduce, moments that presage the gothic novels of Monk Lewis and Anne Radcliff. For additional commentary on Smollett, see the following four entries, especially item #446. (ST11047k)

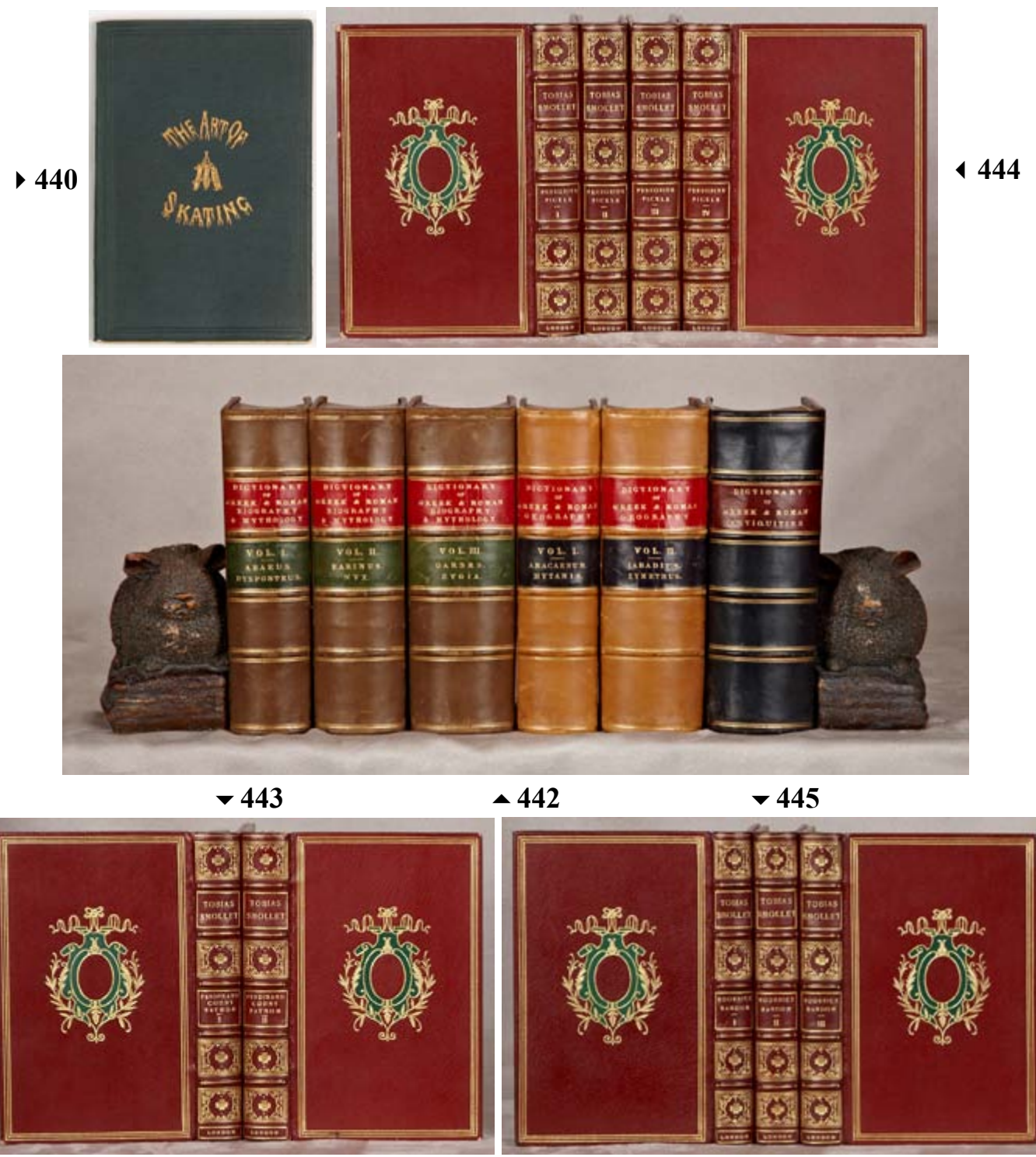
444. SMOLLETT, TOBIAS. (BINDINGS - HARCOURT BINDERY). *THE ADVENTURES OF PEREGRINE PICKLE.* (London: The Navarre Society Ltd., [ca. 1902]) 181 x 114 mm. (7 1/8 x 4 1/2"). **Four volumes.** Edited by George Saintsbury. ONE OF 2,000 COPIES. VERY FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAID, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf), boards with triple fillet border, EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAID GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edges gilt. Four frontispiece drawings by George Cruikshank. ♦ A VERY FINE COPY, the bindings especially bright, and the text with virtually no signs of use. (See illustration opposite.) **\$600**

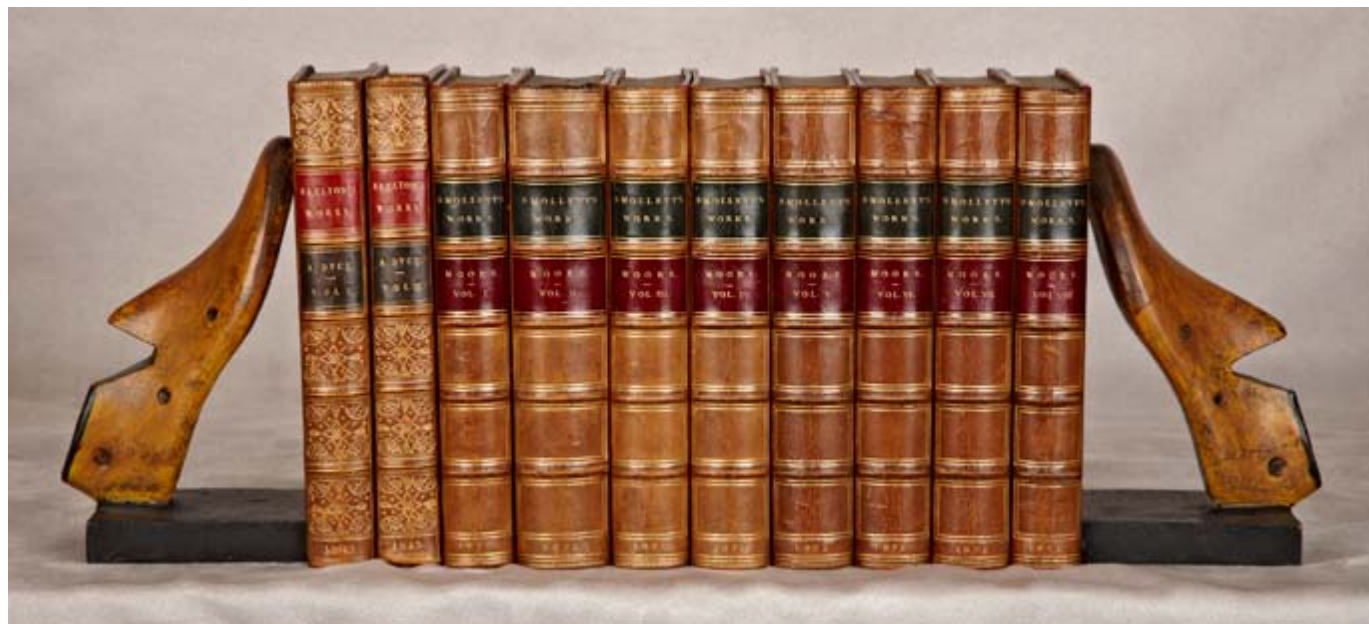
Full of farcical extravagances and irresistible high spirits, "Pickle" has as its hero "an unprincipled scamp, tolerable only because of his irrepressible energy and animal spirits." Even if characters and scenes run the risk of being overdrawn, "Pickle" is generally considered the best picaresque novel in English, largely because "Smollett's incisive and brilliantly descriptive powers successfully carry off the wild absurdities and brutal obscenities." (Day) (ST11047n)

445. SMOLLETT, TOBIAS. (BINDINGS - HARCOURT BINDERY). *THE ADVENTURES OF RODERICK RANDOM.* (London: The Navarre Society Ltd., [ca. 1902]) 181 x 114 mm. (7 1/8 x 4 1/2"). **Three volumes.** Edited by George Saintsbury. ONE OF 2,000 COPIES. VERY FINE BURGUNDY MOROCCO, HANDSOMELY

GILT AND ONLAID, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf), boards with triple fillet border, EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAID GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edges gilt. Three frontispiece drawings by George Cruikshank. ♦ A VERY FINE COPY, the bindings especially bright, and the text with virtually unused. (See illustration below.) **\$550**

Perhaps the first truly autobiographical novel in English, this picaresque narrative involves its hero in a wide variety of harrowing episodes that range from farcical to terrifying. Except for some good-natured English seamen, these episodes are populated almost entirely by brutal, coarse, and selfish monsters. This was Smollett's first novel, the book which made his name, and the work which usually conveys the author's identity on the title pages of subsequent novels, written "by the author of Roderick Random." (ST11047a)





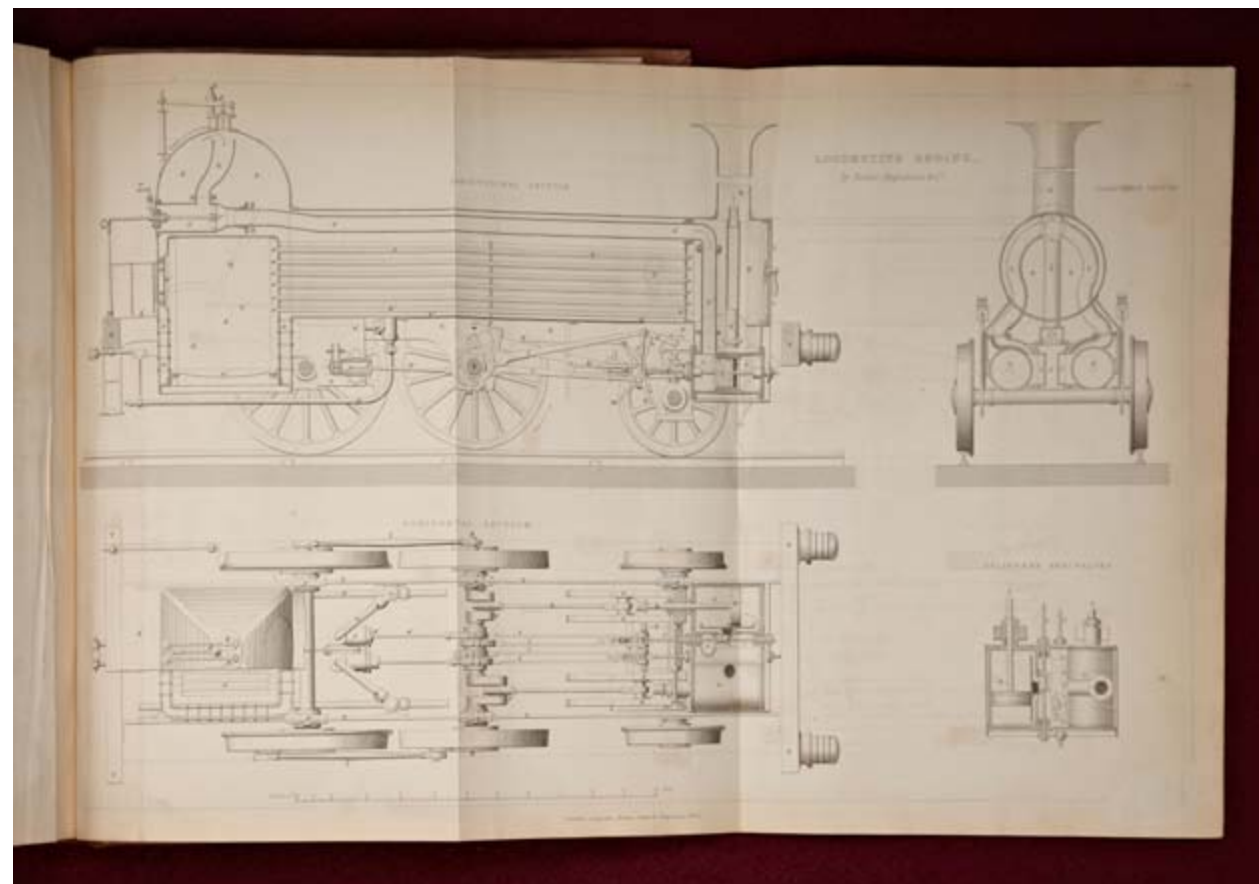
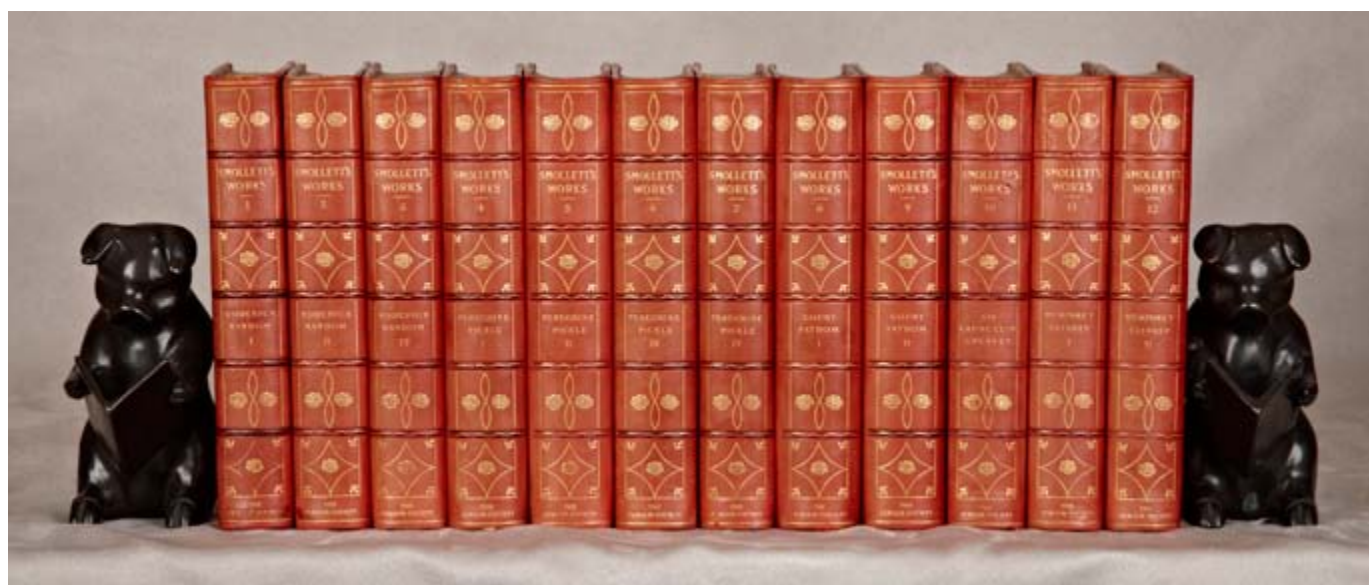
▲ 441, 446

446. SMOLLETT, TOBIAS. *THE WORKS*. (London: Bickers and Son, and H. Sotheran and Co., 1872) 221 x 144 mm. (8 5/8 x 5 5/8"). **Eight volumes.** Edited by James M. Browne, M. D. Appealing contemporary sprinkled half calf, raised bands, spines in double gilt-ruled compartments, black and burgundy morocco labels, marbled boards and endpapers. With frontispiece portrait and engraved plate in volume I. ♦A touch of wear to joints and extremities, one leaf with one-inch fore-edge chip, other trivial imperfections, but quite an excellent set, with clean, fresh text, and in sound, pleasing bindings with no serious condition problems. (See illustration above.) \$400

A man of many abilities and considerable experience, Smollett (1721-71) made major contributions as an historian, critic, editor, translator, and, above all,

novelist. In this last capacity, he is generally seen as a master of faithful naturalistic narrative and, at the same time, the first important caricaturist in English fiction. He wrote some of the best early fiction involving shipboard life, and he is one of the few writers who brought to his narratives a sense of the intellectual life of the period. The present edition, first collected in 1797, includes the picaresque novels "Roderick Random," "Peregrine Pickle," "Count Fathom," "Sir Launcelot Greaves," and "Humphry Clinker"; Smollett's poems and plays; and his generally unfavorable account of the French and Italians in his "Travels through France and Italy." There is also an essay entitled "A View of the Commencement and Progress of Romance" by editor John Moore and a life of the author. (ST11462a-052)

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▲ 448

447. SMOLLETT, TOBIAS. *THE WORKS*. (New York: The Jenson Society, 1911) 216 x 146 mm. (8 1/2 x 5 3/4"). **12 volumes.** ONE OF 1,000 SETS. (This is copy #317.) Very pleasing contemporary rose-colored three-quarter calf, spines with slightly raised bands, unusual gilt decoration in compartments, two with gilt roses flanking a central helix, and two with central rose in a lozenge and with trefoil cornerpieces, marbled boards and endpapers, top edges gilt, other edges untrimmed. With six frontispieces in color and six additional plates, as called for, all by John Ward Dunsmore. Lettered tissue guards. ♦Spines sunned to a softer pink, very small portions of extremities with a hint of rubbing, one rear board with small scratch to leather, trivial internal imperfections, but an excellent set, the text clean, fresh, and bright, and the pleasant bindings with no significant wear. (See illustration opposite.) \$450

First published in 1905, this Jenson edition contains Smollett's five novels, praised by Day for "incisive and brilliantly descriptive powers." Added to the popular picaresque novels "Peregrine Pickle," "Count Fathom," "Roderick Ransom," and "Humphry Clinker," is "The Adventures of Sir Launcelot Greaves," a quixotic tale of a knight-errant and his bumbling squire. The "Oxford Companion" describes it as "a neglected and interesting work" that, while amusing, is "serious in examining various states of madness and questioning conventional definitions of sanity." (ST11462a-068)

448. (STEAM ENGINES). ARTIZAN CLUB. *A TREATISE ON THE STEAM ENGINE IN ITS APPLICATION TO MINES, MILLS, STEAMNAVIGATION, AND RAILWAYS*. (London: Long, Brown, Green, and Longmans, 1846) 285 x 215 mm. (11 1/4 x 8 3/8"). vi, [ii], 259, [1] pp. Edited by John Bourne. FIRST EDITION. Very pleasing recent retrospective full calf, raised bands, red morocco label. With 349 wood engravings in the text, and 30 engraved plates depicting different types of engines, 11 of these folding. Goldsmiths-Kress 34603. ♦Title page a little soiled, two plates with short tears at margin or fold (not affecting images), another plate with a two-inch brown stain to tail edge, occasional minor foxing, smudges, or thumbing, otherwise clean and fresh in an unworn binding. (See illustrations above and on p. 244.) \$450

This popular work describing the workings and applications of steam engines went to 10 editions by 1872 (though our first printing is not common). It was the major publication of the Artizan Club, an organization of civil engineers which also published two journals, "The Artizan" and "The Apprentice." Bourne himself wrote at least half a dozen works on steam engines and their uses. Among the machines described and illustrated here are a furnace feeding machine, a sugar mill, a bell crank marine engine, a dredging machine, a locomotive, oscillating and revolving engines, and various steam ship boilers. Most copies are found today in deplorable condition. (CJM1110)

Substantial Gertrude Stein Typescript, from the Papers of Jane Heap, Editor of "Little Review"

449. STEIN, GERTRUDE - ORIGINAL TYPESCRIPT. [COMPOSITION AS EXPLANATION]. *Handwritten title: "CONTINUOUS PRESENT AS COMPOSITION."* (Paris, Winter 1925-26) 280 x 215 mm. (11 x 8 1/2"). 12 leaves, text typed on recto only. The unbound loose sheets. In an archival mylar sleeve. TITLE WRITTEN IN INK BY STEIN in her inimitable flaccid hand; Stein's name written in ink (by another hand) at head of first page; a few neatly written ink corrections to the text (perhaps by Stein). ♦Leaves a little yellowed with age, rust stain from paper clip, a couple of minor corner creases, otherwise clean, fresh, and well preserved. (See illustration opposite.) **\$2,500**

This is the original typescript of a lecture Stein (1874-1946) gave at the Universities of Oxford and Cambridge in June of 1926 in which she tries to convey the experience of writing from a personal point of view. She reflects on time as it relates to composition, which she believes must take place in a continuous present rather than in a fixed past, present, and future. The prose is Stein at her hermetic best, but it is far more personal than her other writings, including the autobiographical ones. Here, she is attempting to give strangers—most of them not artists or writers—a sense of the process of creating a new work and of the importance of using language in new and different ways. The lecture was published in 1926 by the Woolfs' Hogarth Press, and a comparison of this typescript with the published work shows only the correction of a few typographical errors and the addition of some punctuation. Despite her best efforts and her longing for literary achievement, Stein will always be remembered more as the hostess of the leading literary salon in Paris between the wars, and as a patron and mentor of such artists as Matisse, Picasso, and Hemingway. This typescript came from the papers of Jane Heap (1883-1964), one of the founding editors of the ground-breaking literary magazine, "The Little Review," one of the first to publish such important modernist writers as Ezra Pound, T. S. Eliot, Hemingway, Joyce, and Yeats. The magazine achieved notoriety after it was declared obscene for publishing part of "Ulysses." Heap was a devoted disciple of the spiritual teacher G. I. Gurdjieff; she and partner Margaret Anderson moved themselves and "The Little Review" to Paris, in order to study at Gurdjieff's Institute for the Harmonious Development of Man. There, Heap took over as editor of the magazine and became a part of Stein's literary circle. After closing "The Little Review" in 1929, Heap devoted the rest of her life to teaching Gurdjieff's philosophy. One of her pupils, Annie Lou Staveley (1906-96), founded Two Rivers Farm in Oregon to continue Gurdjieff's work. Heap bequeathed the present item to Staveley, who gave it to the current owner. (CTSmY1101)

450. STERNE, LAURENCE. (BINDINGS - HARCOURT BINDERY). *A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY.* (London: Navarre Society, [ca. 1926]) 181 x 114 mm. (7 1/8 x 4 1/2"). 2 p.l. (including the frontispiece), 147 pp. ONE OF 2000 COPIES. VERY FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAID, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf), boards with triple fillet border, EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAID GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendrils enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edge gilt. Frontispiece by George Cruikshank. ♦A VERY FINE COPY, the bindings especially bright, and the text with virtually no signs of use. (See illustration opposite.) **\$375**

This is a major work in the Sterne canon and is still satisfying to read. In 1762, Sterne's poor health forced him to leave England for France and Italy. Upon his return to London in 1766, he had the gratifying experience of being treated like a literary lion, and he was greeted in the same way when he later revisited Paris. The present work is the literary product of those travels. (ST11047c)

451. (STOTHARD, THOMAS). BRAY, ANNA ELIZA. LIFE OF THOMAS STOTHARD, R. A. (London: John Murray, 1851) 216 x 171 mm. (8 1/2 x 6 3/4"). xxiv, 246 pp. FIRST EDITION. EXCELLENT CONTEMPORARY DARK GREEN MOROCCO, HANDSOMELY GILT, BY JAMES TOOVEY (stamp-signed on front flyleaf), covers with French fillet border, raised bands, heavily gilt spine compartments featuring scrolling cornerpieces and large and intricate floral centerpiece, turn-ins densely gilt with botanical tools, marbled endpapers, all edges gilt. Frontispiece portrait, engraved title page frame, and more than 50 illustrations in the text. ♦Spine evenly faded to a pleasing olive brown, covers with just a touch of fading and soiling, a handful of pages with extensive freckled foxing, trivial to minor foxing in much of the rest of the text, but still an extremely fresh copy in a scarcely worn, very attractive decorative binding. (See illustration on p. 280.) **\$550**

This is an intimate biographical account of the well-respected and prolific illustrator Thomas Stothard (1755-1834), written by his novelist daughter-in-law. Our artist's career began in 1779 when he executed drawings for magazines, and by the time he put down his pen, Stothard had illustrated an enormous number of works, including those by Bunyan, Cervantes, Defoe, Fielding, Goldsmith, Milton, Pope, Richardson, Shakespeare, Smollett, Spenser, Sterne, and Swift. More than 3,000 of the artist's designs were engraved, and nearly all are in the British Museum. His greatest achievement may be that in all of this work, he distinguished himself by variety of invention and sympathy with the individual text he was illustrating. Stothard also produced designs for larger prints published separately, among them "Callisto" and "Zephyrus and Flora," subsequently engraved by William Blake, Stothard's friend and frequent



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collaborating engraver. And he was a celebrated oil painter; in fact, his work on canvas, more than anything else, earned him membership in the Royal Academy as well as requests to paint decorations for the grand staircases at Burleigh House and the Advocates' Library in Edinburgh. In addition to producing book illustrations, prints, and paintings, Stothard designed elegant household objects in gold and silver. The author Anna Eliza Bray (1790-1883) married Stothard's son, Charles Alfred Stothard, also an artist. Between 1826 and 1874, Bray published at least a dozen works of fiction, her most popular novels being those based on the history of the principal families of the counties of Devon and Cornwall, where she lived. The best of these may be "The Borders of the Tamar and Tavy" (1836), written in the form of letters to the

poet Robert Southey. In the midst of writing fiction, she took the time to write a biography of her late husband (1823) in addition to the present work. (ST11016)

452. STOWE, HARRIET BEECHER. NOVELS AND STORIES. (New York: Sully and Kleinteich, 1899) 213 x 148 mm. (8 3/8 x 5 3/4"). **Nine volumes.** "University Edition." Publisher's brown buckram, flat spines with gilt titling, MOSTLY UNOPENED. Each volume with frontispiece illustrating a scene from the work. ♦Tiny tears to head of three spines, just a hint of rubbing to extremities, text with a touch of browning to edges, isolated short closed tears to margins, other trivial imperfections, but still quite a fine set—clean, smooth, and fresh, with few signs of use inside or out. (See illustration above.) **\$275**

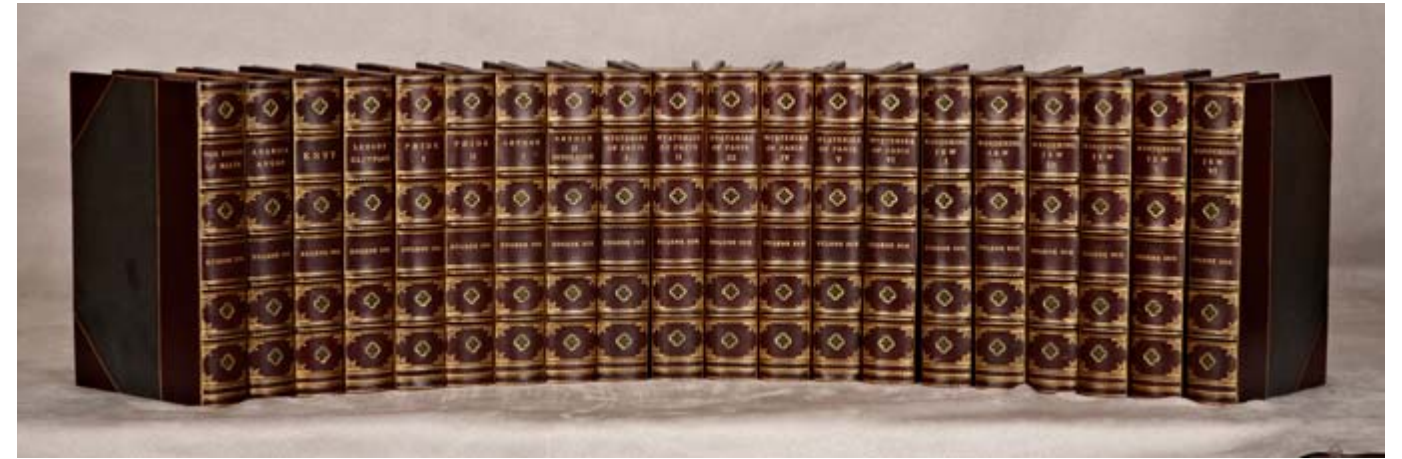
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This is a largely unread set containing a collection of fiction from one of the most influential American women of the 19th century. Stowe's classic abolitionist novel "Uncle Tom's Cabin" (1852) did so much to further the anti-slavery cause that when she met Abraham Lincoln in 1862, he is alleged to have said, "So you're the little woman who wrote the book that started this great war." One of the notable bestsellers of its time, "Cabin" sold more than 300,000 copies in the U.S. alone in its first year of publication, and more than 20 pirated editions were printed in London during that same period. In addition to that work, this set contains another of Stowe's anti-slavery novels, "Dred"; "Agnes Sorrento," inspired by Stowe's trip to Italy; the New England novels "The Minister's Wooing," "The Pearl of Orr's Island," "Old Town Folks," and "Sam Lawson's Oldtown Fireside Stories" (which were based on Stowe's childhood and on stories passed down in her family); and the New York "society novels" entitled "My Wife and I" and "We and Our Neighbors," which manifest her views on women's roles in society, domestic politics, and reform. Stowe (1811-96) came from an illustrious intellectual family: she was the daughter of a prominent clergyman and the sister of noted preacher and reformer Henry Ward Beecher and of educator and social reformer Catharine Beecher. Unlike most women of the day, she received a good education and was encouraged by her family and her husband to pursue a literary career. ANB observes that "throughout her career Stowe used literature as her father used his pulpit: to shape public opinion." Sets of her writings are easy to find; the present one is desirable because of its condition and price. (ST11462a-357)

453. **STUDER, JACOB H. THE BIRDS OF NORTH AMERICA.** (New York: The Natural Science Association of America, 1888) 391 x 300 mm. (15 3/8 x 11 3/4"). 16, 182, [10] pp. Publisher's original turkey half morocco and buckram, upper cover with gilt decorative titling, joints and tips renewed with calf (original backstrip preserved), spine panels with blindstamped fleuron, floral patterned endpapers, all edges gilt. With frontispiece portrait of the author and 119 CHROMOLITHOGRAPHS OF NORTH AMERICAN BIRDS after crayon drawings by Theodore Jasper, all with tissue guards. Wood 406, 585; Zimmer, p. 334 (these two sources citing the 1881 edition); Anker, p. 80; Sitwell, p. 145. ♦Some rubbing and scuffing to spine, joints, and extremities (noticeable without being severe), small white stain to upper cover, frontispiece rather foxed, isolated minor smudges or thumbing, otherwise a very good copy, the text and plates clean and fresh, and the binding completely sound. (See illustration above.) \$750

This is an excellent copy internally of one of the most popular bird books of the 19th century. Sometimes called the "Poor Man's Audubon," it used the color lithography process to bring attractive and accurate color ornithological illustrations within the means of the average consumer, who was unable to afford more luxurious hand-colored works. First issued in parts between 1874 and 1878, it appeared in a number of editions; ours appears to be the first published by the Natural Science Association of America, of which Studer (1840-1904) was president. The plates by doctor and amateur ornithologist Theodore Jasper depict more than 700 species of birds in their natural habitat. Like American ornithologist Alexander



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Wilson, Jasper would portray numerous varieties of birds in one scene. Arranged according to the classification system adopted by the American Ornithologists' Union, the text, which was drawn from the writings of prominent ornithologists, provides a lively account of each species' habits and characteristics. Studer was devoted to his work: according to the "New York Times," he died in his office—where he also lived—"stricken while asleep among his books." (ST11462a-465)

454. **SUE, EUGÈNE. [THE WORKS].** (Boston: Dana Estes & Company, ca. 1899-1900) 197 x 140 mm. (7 3/4 x 5 1/2"). 11 works in 20 volumes. "The Illustrated Cabinet Edition." Attractive contemporary oxblood half morocco over textured green cloth, raised bands, spines gilt in compartments with inlaid green morocco quatrefoil centerpiece and lacy cornerpieces, marbled endpapers, top edges gilt, ENTIRELY UNOPENED. With 86 engraved plates by Mercier, Poiteau, and Adrian Marcel. ♦Cloth a little faded at head edge and with minor discoloration on sides (from binder's glue?), a couple of tiny scuff marks, otherwise an especially fine set, the bindings unworn and quite pleasing on the shelf, and the unread interiors immaculate. (See illustration above.) \$800

In the middle years of 19th century France, the many novels of Eugène Sue (1804-57), several of them running to great length (though most of them with very short titles), rivaled in popularity those of Victor Hugo. All manner of Parisian types populate Sue's works, from street-wise gamins to penitent roués. Perhaps the best-known example of the author's skilled blend of mystery and melodrama is "The Wandering Jew," the plot of which centers around an enormous fortune bequeathed to the Jewish Simon family, each member of which must appear in Paris in 1832 to claim a share of the legacy. (The Society of Jesus is the villain in the piece, conspiring to eliminate all members of the family before the deadline in favor of one scion who has been enticed to join the Jesuit Order.) Sue's works have been described as "sensational novels . . . Showing a fertile, at times grandiose, imagination

and strong dramatic sense," with a substantial blend "of contemporary ideals of social and democratic reform." (Oxford Companion) The present set contains "Mysteries of Paris," "The Wandering Jew," "Arthur," "Indolence," "Pride," "Avarice," "Anger," "Luxury," "Gluttony," "Envy," and "Knight of Malta." These works appear to comprise the complete "Illustrated Cabinet Edition," which is advertised in the 16 September 1900 issue of "The Dial" as containing 20 volumes. Only single volumes of this edition appear with any regularity in the marketplace. (ST11462b-003)

455. **SUETONIUS. THE LIVES OF THE TWELVE CAESARS.** ([Chicago]: Argus Book Shop, 1930) 270 x 186 mm. (10 5/8 x 7 1/4"). 1 p.l. (frontispiece), viii, 391 pp. Translated from the Latin by H. M. Bird. One of 2000 numbered copies, of which 1,500 are for America and 500 for England (this is copy #a9). Striking orange morocco by Bennett of New York (stamp-signed on front turn-in), covers with gilt panelled frame containing eight large gilt rosettes (at the corners and middle of each side), the rosettes radiating black dotted lines or fleurons, raised bands, spine compartments with similar design, DEEP BLUE MOROCCO DOUBLURES framed by decorative gilt rolls, leather hinges, indigo watered silk endleaves, top edge gilt. Other edges rough trimmed. With illustrated title, 23 figures in the text and 16 amusing full-page illustrations by Frank Cheyne Papé depicting the emperors' vices and foibles, all with patterned tissue guards. ♦Binding lightly soiled, joints and extremities a bit rubbed, otherwise an excellent copy, the unusual binding solid and without serious condition problems, and immaculate internally. (See illustration on p. 105.) \$175

This very readable modern edition of a classic biographical work is attractively bound and humorously illustrated. Suetonius (69-140?) wrote a considerable number of biographies as well as works on antiquities, natural science, and even linguistics, but all that have survived are his "Lives of Famous Men" (in part) and the present "Lives of the Twelve Caesars." Our work contains biographies of the Roman rulers from Julius

Caesar through Domitian, with formulaic descriptions of family history, public career, physical appearance, private life, and vices and virtues (an arrangement that was later generally adopted by Medieval biographers). The work is of great interest to us mainly because of its material relating to the emperors' often scandalous private lives, material to which Suetonius had access in the Imperial archives, and material that would otherwise have been lost (our author's accounts are happily rich in anecdotes and gossip). The amusing drawings here are by prolific British illustrator Frank Cheyne Papé (1878-1972), whose career took off in the early 1920s after he did the illustrations for the scandalous novels of James Branch Cabell. The attractively atypical binding is by Whitman Bennett (1883-1968), a rare book dealer, an author of guides for bibliophiles, and a binder who founded Bennett Book Studios of New York City in the late 1920s after a brief career directing and producing films. (ST11462b-004)

**An Important Surgical Book in Excellent Shape
(Except for the Blood Stains!)**

456. (SURGERY). SYME, JAMES. THE PRINCIPLES OF SURGERY. (Philadelphia: Carey & Lea, 1832) 220 x 135 mm. (8 3/4 x 5 3/8"). xxviii, [29]-375, [1] pp. First American Edition. Attractive recent retrospective three-quarter calf over marbled boards, raised bands, brown morocco label. With frontispiece illustrating eight different surgical instruments. ♦Leaves a little browned, title and frontispiece with a dozen or so short, thin brown stains, one opening heavily splattered with dark brown (almost certainly blood) stains also affecting adjacent leaves, otherwise an excellent copy in an attractive, unworn binding. (See illustration opposite.) \$225

Described as "magisterial," this work is the first medical textbook written by the eminent Scottish surgeon James Syme (1799-1870), who initially "came to notice as a surgical operator in 1823 when he successfully performed the first amputation at the hip joint to be undertaken in Scotland." Six years later, he set up a private surgical hospital in Edinburgh where "he inaugurated a novel system of clinical instruction, in which the students were taught in the operating theatre rather than in the wards. . . . Syme was responsible for many advances in surgical technique," and "his name was given to the operation of amputation just above the ankle joint, which he pioneered. . . . Essentially a cautious and conservative surgeon, he could nevertheless be bold when circumstances required, as in his pioneering of the excision of the bones of the jaw and his heroic ligations of major aneurysms. He made improvements in the design of surgical instruments, in plastic surgery (notably in the repair of the lower lip), and in the surgical treatment of

diseases of the urethra and the rectum." (DNB) *The stains on our copy tempt one to speculate that it was once used in close proximity to a life-or-death procedure.* (CJM1106)

457. (SURVEYING). HOLLIDAY, THOMAS. A COMPLETE TREATISE ON PRACTICAL LAND-SURVEYING. (London: Published by Whittaker and Co. et al., 1838) 229 x 146 mm. (9 x 5 3/4"). xiv, [2], 320 pp. FIRST EDITION. Recent quite pleasing sympathetic quarter calf over contemporaneous paper boards, raised bands, red morocco label. Numerous small illustrations and diagrams in the text, and 20 engraved plates (two folding). Title page with ownership inscription, "Richard A. Knox, July 1884." One leaf with a few marginal manuscript calculations, isolated underscoring. ♦Lower corners a bit rubbed, boards with a few stains, upper corner of title page reinforced and fore edge of one leaf with neat paper repair, occasional minor soiling and isolated foxing, plates lightly offset onto adjacent leaves, otherwise a very good copy internally, the text well preserved and with no significant faults, and in a skillfully restored and attractive binding. (See illustration opposite.) \$375

This practical how-to manual for those learning the craft of land-surveying announces on its title page that it will instruct the reader in "the whole art of land-surveying, plotting, embellishing of maps, railway surveying, artificer's work, conic sections, gauging, plane trigonometry, levelling, and mensuration of solids and superficies." Whether dealing with a single field, an estate, a forest, or a town, 19th century surveyors would be well guided by Holliday's instructions, which cover the use of surveying instruments as well as provide assistance with the necessary calculations involved in the keeping of a field-book. The author tells us in his preface that he has been a surveyor for many years, and this is apparently the first and only edition of his only book. This is a rare item: OCLC lists just five copies, and ABPC lists only two copies sold since 1975, none after 1981. (CJM0317)

**Fine Collection of Lovely Hand-Colored Views
From Mid-19th Century Swiss Travels**

458. (SWITZERLAND - HAND-COLORED SCENIC VIEWS). DIKENMANN, RUDOLF. VOYAGE EN SUISSE. ([ca. 1850]) 140 x 195 mm. (5 1/2 x 7 5/8"). 1 p.l. (title in manuscript) followed by plates. Pleasing contemporary red straight-grain morocco, intricately gilt, covers with wide, twisting strapwork floral frame and large filigree lozenge centerpiece, raised bands, spine gilt in compartments with vase of flowers at center within a lozenge of small tools and floral garland cornerpieces, ornately gilt turn-ins, marbled endpapers, all edges gilt (joints expertly repaired at top and bottom). WITH 79 VERY APPEALING HAND-COLORED AQUATINTS OF SWISS VIEWS, each with



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printed captions, all with a protective blank sheet (except the last, where the sheet is mostly torn away). ♦Leather a little faded, corners a bit worn, minor soiling to boards, occasional trivial foxing to guards and to a few plate margins, a couple of small smudges, but an excellent copy, THE PLATES CLEAN AND FRESH WITH VIBRANT COLORS, and the carefully restored binding quite sound, lustrous, and without any serious wear. (See illustrations above and illustrations on front and back cover.) \$8,500

This is a delightful souvenir album, in a handsome contemporary morocco binding, containing a lovely collection of views after Swiss painter Rudolf Dikenmann, printed at the artist's family atelier and hand colored by his sister Anna. There are city views of Geneva, Lausanne, Lucerne, Bern, and Zurich, and tranquil rural landscapes of mountains, lakes, chalets, glaciers, and stunning waterfalls. Generally bathed in warm colors and often with a freshening glacial presence, the scenes are inhabited by peasants, livestock, hikers, and tourists, are enlivened by the rushing waters of the Reichenbach, depict the sometimes dizzying heights of an Alpine bridge, and always communicate a crystalline beauty, made the more pleasing by their charming size (the images measuring approximately 70 x 105 mm.). The composition is attractive, the detail remarkable, and the colors quite rich, being skillfully applied and heightened in spots with gum arabic.

The manuscript title page—and the lack of any OCLC or ABPC records for the item—may indicate that these prints were especially assembled by a traveller to commemorate a visit to Switzerland, a customary practice at the time (though a collection like this is not commonly offered by American dealers today). Dikenmann did publish a "Souvenir de la Suisse," containing 50 plates, in the 1860s. (ST12415)

**An Intensely Beautiful Hand-Colored Excursion
Along New St. Gotthard Pass Road in the 1830s**

459. (SWITZERLAND - HAND-COLORED SCENIC VIEWS). LUSSER, KARL FRANZ. KÄLIN, JOSEF MEINRAD and JAKOB SUTER, Illustrators. FÜNFZEHN ANSICHTEN DER NEUEN ST. GOTTHARDS-STRASSE VOM ST. GOTTHARD-HOSPITZ BIS LUGANO. (Zürich: for Heinrich Füssli, 1833) 238 x 305 mm. (9 3/8 x 12"). 2 p.l., 72 pp. Original green paper wrappers. In a very good recent buckram folding case with morocco label on upper cover. WITH 15 VERY FINE HAND-COLORED AQUATINTS OF SCENIC SWISS VIEWS by Josef Meinrad Kälin and Jakob Suter. ♦Paper wrapper chipped at head and tail of spine, intermittent faint freckled foxing to text, otherwise a fine copy of a fragile item, with clean, fresh text and bright, richly colored plates. (See illustrations on p. 280 and illustration on front cover.) \$15,000

This is an excessively rare colored copy of a work almost never found in any form—a beautifully illustrated account of the newly completed road through the St. Gotthard Pass (or, in Italian, Passo del San Gottardo), featuring Kälin's handsome views of the canton of Ticino.

The book begins with 35 pages of text dealing with the climate, vegetation, minerals, population, history, and constitution of Ticino, the southernmost canton in Switzerland and the only one where Italian is the sole official language. Following this are the 15 beautiful views, each accompanied by explanatory text, that show us the beginning and ending of the newly constructed route, as well as the scenic high points along the way. The book was first issued in 1830 with 12 views, then a second fascicle containing three views appeared in 1833, when the entire set was republished in the present form. Our visual journey begins at the peaceful lakeside Hospice of St. Gotthard (now a museum), and continues through the most famous mountain pass in Switzerland towards Lugano. The scenes depict tranquil views of the countryside, often including small villages—all emphasizing the pastoral beauty and quaint towns rather than the heartstopping drops into the Schöllenen Gorge. (Perhaps the publisher hoped to attract more visitors to the region and thus chose to downplay the dizzying heights in favor of lovely tourist-friendly towns and lakes.) There are two views of bridges over the turbulent river Reuss, both appearing quite solid and trustworthy, and one being crossed by a carriage, something that was not possible until improvements were made to the road in 1775. The coloring is careful, unusually—almost intensely—opaque, and especially pleasing. Our Swiss artist Meinrad Kälin (1790-1834) started his career painting miniature portraits, later graduating to landscapes. This work was the crowning achievement of his career. Jakob Suter (1805-74) studied with landscape painter J. J. Wetzel and specialized in engravings and watercolors of landscapes in his native land. Author Karl Franz Lusser (1790-1859) was a doctor and magistrate in Altdorf whose avocation was the study of the natural history of the region. OCLC locates just six copies of our very rare work, five in Swiss libraries and one in Germany; none of these is described as colored. ABPC lists two copies at auction since 1975, one the earlier 1830 version (with 11 of 12 plates), and one of our 1833 expanded edition (auctioned in 1976), but neither of these was colored. (ST12324)

460. (SYNTAX, DOCTOR - IMITATION). DOCTOR COMICUS, OR THE FROLICS OF FORTUNE. ([London]: B. Blake, [1825?]) 210 x 133 mm. (8 1/4 x 5 1/4"). 269 pp. (without the printed title page). VERY ATTRACTIVE LIGHT TAN SMOOTH CALF BY SANGORSKI & SUTCLIFFE / ZAEHNSDORF (stamp-signed on verso of front endpaper), covers bordered with French fillet and fleuron cornerpieces, raised bands, spine gilt in compartments featuring decorative bands, scrolling cornerpieces, fleuron centerpiece, and small tools, maroon morocco labels, gilt inner dentelles, marbled

endpapers, all edges gilt. With 12 plates (including the engraved title), all colored by hand. Front pastedown with the bookplate of Robert Marceau. Abbey "Life" 253. ♦ Engraved title and two plates a little foxed, three plates slightly trimmed at fore edge without apparent loss, a few leaves with light marginal foxing or soiling, otherwise an excellent copy, the plates bright and well preserved, the leaves clean and fresh, and the sympathetic binding in mint condition. (See illustration opposite.) \$400

The three original "Dr. Syntax" books (see item #409, above) were so popular that they inspired a considerable number of imitations like the present item. Abbey indicates that "Doctor Comicus" was the first of the "Syntax" imitations. It appeared originally in 1815 in partial form, including just four plates, and another edition was issued in 1820, with 12. Ours is presumably a copy from that 1820 version, not from the other editions of 1815 and 1828, which had 15 plates. (ST09672)

461. TARKINGTON, BOOTH. THE WORKS OF BOOTH TARKINGTON. (Garden City, New York: Doubleday, Page and Company, 1918-22) 217 x 140 mm. (8 1/2 x 5 1/2"). **16 volumes (of 27; see below).** ONE OF 565 COPIES OF THE "AUTOGRAPH EDITION," SIGNED BY THE AUTHOR (ours being copy #539). VERY ATTRACTIVE CONTEMPORARY OLIVE GREEN CRUSHED THREE-QUARTER MOROCCO over light green linen, raised bands, spine gilt in four compartments, one at head and one large compartment with stylized Art Nouveau floral centerpieces and scrolling cornerpieces (the other two with titling), textured green endpapers, top edges gilt, other edges untrimmed, 11 volumes mostly or entirely UNOPENED. Each volume with a frontispiece (based on a Tarkington drawing) in two states, one in color, all with lettered tissue guards; volume V ("Penrod") with 11 full-page illustrations and volume XIV ("Ramsey Milholland") with four full-page illustrations, both as called for. ♦ Light marks to a couple of boards, other trivial imperfections, otherwise A HANDSOMELY BOUND SET IN FINE CONDITION, with few signs of use inside or out. (See illustration opposite.) \$950

This is a beautifully well preserved—because mostly unopened—set of works by Indiana novelist Booth Tarkington (1869-1946), described by ANB "as an artist of great talent and charm, a dedicated writer of integrity, and a first-rate chronicler of the social scene in urban middle America during the first quarter of the twentieth century." Determined to succeed as a writer, Tarkington spent six years living with his parents and submitting manuscripts that were invariably rejected, before publisher Sam McClure accepted "The Gentleman from Indiana," which was issued serially in "McClure's" magazine in 1898 and in book form in 1899. This idealistic story of a reform-minded newspaper editor who becomes a state legislator was a hit with the public, and Tarkington became, in the words of his publisher, "the most famous young man in America" (though



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he was nearly 30 at the time). He quickly achieved the writer's dream of being both critically and popularly acclaimed in his own time, and he produced success after success. According to Day, Tarkington "was interested in conditions of life, the theme of the realists [such as Sinclair Lewis] in fiction; but by temperament he was inclined to re-evaluate these conditions in friendlier terms, which brought him closer to the romanticists." Most of Tarkington's works were set in his native Midwest, and explored the hopes, dreams, and tragedies in small town middle-class lives. Our set contains "The Gentleman from Indiana," "The Two Vanrevels," "The Guest of Quesnay," "The Flirt," "Penrod," "Penrod and Sam," "In the Arena," "Harlequin and Columbine, and Other Stories," "Monsieur Beaucaire / The Beautiful Lady / His Own People, and Other Stories," "The Turmoil," "The Conquest of Canaan," "Seventeen," "The Magnificent Ambersons," "Ramsey Milholland," "Alice Adams," and "Gentle Julia." The first 12 volumes bear the publication date 1918 and the series title "The Works of Booth Tarkington in 12 Volumes." Volumes XIII and XIV in our set have a publication date of 1919, and volumes XV and XVI were published in 1922. Apparently Doubleday produced 11 additional volumes in this series, the 27th volume being published in 1932. Our original owner evidently ceased collecting before the subsequent volumes were released. (ST11462a-027)

The Spoor Copy in the Original 24 Parts

462. THACKERAY, WILLIAM MAKEPEACE. THE VIRGINIANS. (London: Bradbury and Evans, 1857-59) 222 x 142 mm. (8 3/4 x 5 5/8"). In the original 24 Parts. FIRST EDITION (with "actresses" instead of "ancestresses" on p. 207). Original printed yellow paper wrappers. Housed in red linen chemises inside two very fine red crushed morocco pull-off cases. With numerous illustrations in the text and 48 plates by Thackeray, as called for. Chemise flaps with bookplate of John [i.e., James] A. Spoor, signed "Emery Walker" in the plate and dated 1921. Van Duzer 232. ♦Mild soiling to wrappers (only No. 1 significantly affected), two covers neatly reattached, another with renewed fore edge, eight plates a little browned around the edges, occasional minor foxing or short marginal tears, other trivial defects, but still an excellent set—fresh and generally well preserved, without any of the usual wretchedness afflicting this item, having been well protected, at least during the last 90 years, by the attractive morocco boxes. (See illustration opposite.) \$1,250

Thackeray's last major novel and a sequel to his great historical work "Henry Esmond," "The Virginians" continues the story of the Esmond family in colonial America and relates the exploits of Esmond's twin grandsons, George and Henry Warrington. Our copy in 24 monthly parts contains all but four of the advertisements called for in Van Duzer, the exceptions being "A New Amusement for Summer" in part VIII, a slip for "Byron's

complete works" in part XIV, the eight-page "Virginians Advertiser" from the front of part XXIII, and the (often lacking) ads for Grace Aguilar's works in part XXIV. Our part XXIV has a tipped-in four-page ad for "Beeton's Household Management" not called for in Van Duzer, and the specimen pages in part XVII are from "Waverley," rather than from "Guy Mannering." Thackeray was one of the few writers who illustrated his own works, and the plates here certainly add some pleasure and clarity to the story (for more on Thackeray, see next two items). Our original parts are more uncommon and more desirable than the bound first edition in book form of this work, issued in 1858-59. In addition to being more eagerly sought after because of their priority, the parts also provide a substantial amount of diverting charm in their appended advertisements for liver pills, Christening garments, "toilet vinegar," and much more, promotions that, to us, range from fascinating to hilarious. Our copy was owned by Grolier Club member, Newberry Library trustee, and chairman of Union Stock Yards and Transit Company James Alden Spoor (1851-1926), whose library in Chicago housed one of the best private collections in the western United States. Even Spoor's bookplate is distinguished, having been engraved by Sir Emery Walker (1851-1933), the printer and engraver who was a major figure in the revival of fine printing in England, particularly as the co-founder, with William Morris, of the Kelmscott Press. (ST12419b)

The Rare Complete First Collected Thackeray, Handsomely Bound and Very Well Preserved

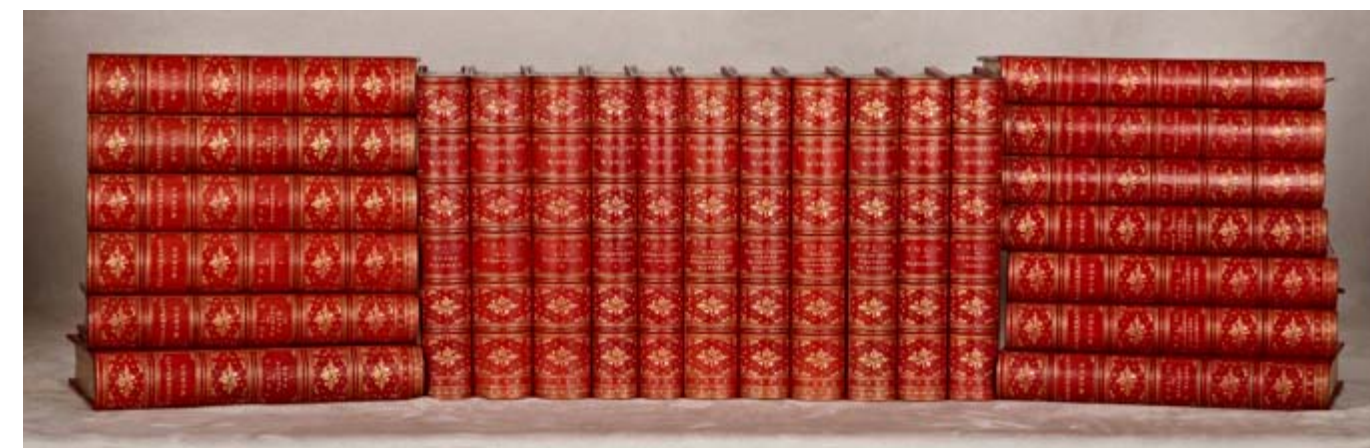
463. THACKERAY, WILLIAM MAKEPEACE. THE WORKS. (London: Smith, Elder, & Co., 1869-1886) 222 x 146 mm. (8 3/4 x 5 3/4"). **24 volumes.** First Collected Edition. EXTREMELY PLEASING RED THREE-QUARTER MOROCCO, HANDSOMELY GILT, BY ROOT & SON (stamp-signed on verso of front free endpaper), raised bands, spines gracefully gilt in compartments with central floral spray inside a lozenge of small tools, the whole framed by scrolling cornerpieces and fleuron side ornaments, marbled boards and newer(?) marbled endpapers, top edges gilt. Half of the volumes UNOPENED. With 436 plates illustrating scenes from the works, the majority done by the author. Evidence of bookplate removal on the front pastedown of each volume. NCBEL III, 856. ♦Leather vaguely soiled, a few small marginal tears from rough opening, other trivial defects, but QUITE A PRETTY SET IN NEARLY FINE CONDITION, the lustrous bindings with only the very slightest wear, and the text with just minor signs of use. (See illustration opposite.) \$1,800

This is a very attractively bound set of the first collected edition—seldom seen complete—of the works of Thackeray, the most prominent novelist of his time apart from Dickens. William Makepeace Thackeray (1811-63) excelled at portraying his own upper middle-class society with irony and mild cynicism; he was a conscious



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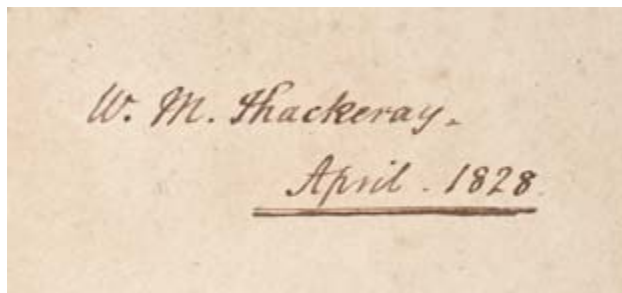


artist with a graceful, lucid style whose chief subject is the disparity between pretensions and reality in human affairs. His masterpiece, "Vanity Fair," was one of the most celebrated novels of the century. It is described by Day as "a conscious innovation which discarded the conventional intrigue plot of contemporary novels" in its preoccupation with social criticism. "No previous English novel, not even from Thackeray's master, Fielding, so minutely depicts and anatomizes a whole class of society—the new leisured gentry, a parasitic class made possible by England's tremendous wealth." Thackeray was an unusual author in that he illustrated his own works. His drawings, seen in many of the volumes here, are lively and colloquial, his subjects slightly caricatured. In addition to "Vanity Fair," our set of the author's complete works contains his major novels: the autobiographical "Pendennis"; "Henry Esmond," considered by some to be the finest historical novel in English; "The Newcomes," a dynastic tale covering several generations of an Anglo-Indian family; and "The Virginians," which follows the descendants of Henry Esmond emigrating to America. Also included in our set are his shorter works of fiction, literary criticism, and contributions to various literary magazines. Our final two volumes, "Miscellaneous Essays" and "Contributions to Punch," were published 17 years after the first 22 volumes, and are frequently missing from this set, so while it is easy to find sets of Thackeray, it is not so easy to find what is offered here: the complete first collected edition in handsome bindings that are well preserved. (ST11462a-211)

Outstanding (and Uncommon) Provenance, Striking Gilt Bindings, Magnificent Condition

464. (THACKERAY, WILLIAM MAKEPEACE - HIS COPY). (BINDINGS). HOMER. HOMERIODYSSEACUMSCHOLIIS VETERIBUS. ACCEDUNT BATRACHOMYOMACHIA, HYMNI, FRAGMENTA. (Oxonii: E typographeo Clarendoniano, 1827) 228 x 138 mm. (9 x 5 3/8"). **Two volumes.** VERY ATTRACTIVE 19TH CENTURY RED PEBBLE-GRAIN MOROCCO, covers with multiple frames formed by plain and decorative gilt rules and Greek key roll as well as fleuron cornerpieces, raised bands, spine compartments with similar Greek key and gilt-rule borders enclosing a fleuron centerpiece, turn-ins gilt, marbled endpapers, all edges gilt. Front flyleaf in first volume WITH THE INK OWNERSHIP INSCRIPTION OF "W. M. THACKERAY" dated "April 1828"; each title page with very small oval embossed stamp of "W M

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T" at the top. Brunet III, 276. ♦Minimal foxing here and there, but AN ESPECIALLY FINE COPY, the text very fresh, clean, and bright, and the binding lustrous and virtually unworn. (See illustrations below and opposite and illustration on front cover.) \$3,250

An augmented version of the Grenville Homer (see item #242, above) that was handsomely printed at the Clarendon Press, this is a lovely set with illustrious and intriguing provenance. The signature on the title page is in the precise schoolboy hand of the 17-year-old William Makepeace Thackeray (1811-63), then a student at Charterhouse School, where he was prepping for Cambridge. DNB notes that "Thackeray's formal education was weak, . . . involving a rote approach to classics that did little for the understanding. But Thackeray was a voracious reader and a keen observer of his surroundings," a skill that served him well as a novelist. Thackeray went on to read classics at Cambridge, but left without taking a degree, finding attendance at lectures and tutorials a far less useful means of education than reading and travel. The pristine condition of this set indicates that neither Thackeray nor subsequent owners spent much time studying its pages. It's clear that these books belonged to Thackeray, but there are some issues to address. The signature on the flyleaf is very different from what Thackeray used consistently at a later stage in his life; but nothing is odd about someone in his teens having a signature different from a more flourished one used during a famous adulthood. And it's clear that the signed flyleaf was transferred from an earlier binding to the present volumes rebound (ca. 1860?) in decorative morocco; but this fact does not make the set any less the property of Thackeray. Fortunately, the provenance is clinched by the embossed ownership monogram at the top of each title page. Books from Thackeray's library are uncommonly seen in the market. (ST12254)

465. (THEATER - HISTORY OF THE STAGE, EDINBURGH). DIBDIN, JAMES C. THE ANNALS OF THE EDINBURGH STAGE, WITH AN ACCOUNT OF THE RISE AND PROGRESS OF DRAMATIC WRITING IN SCOTLAND. (Edinburgh: Richard Cameron, 1888) 257 x 197 mm. (10 1/8 x 7 3/4"). viii, [2] (the tipped-on errata slip), 511 pp. FIRST EDITION. Later (recent?) maroon crushed half morocco over scarlet straight-grain cloth, raised bands, spine panels with intricate gilt central lozenge and two black labels, marbled endpapers, top edge gilt, other edges rough trimmed, significant portions of the leaves UNOPENED. Buckram reinforcement applied without great skill to the hinge after the free endpaper at front and back. With seven illustrations, mostly portraits, and one facsimile reproduction of a playbill. ♦Very light soil to covers, trivial imperfections internally, but an excellent copy, the binding quite solid and bright, and the text very clean and fresh. (See illustration opposite.) \$450

This is an extraordinarily rare copy of a book on a subject that has not often been dealt with. The work looks at the history of the Scottish theater, from its origins



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in the Mystery Plays of the Middle Ages down to 1888. Dividing his survey into six periods, the author goes into great detail about the plays produced and the actors cast in them. Our author is the Scottish impresario and concert manager James Caxton Dibdin (1856-1901), who would have had personal knowledge of a number of the actors and theater managers discussed in the text. Indeed, he wrote the DNB entry for actor Henry Siddons, son of the famed actress Sarah Siddons. Those whose portraits appear here include actress Harriet Siddons, actor and theater manager William Murray, and Stephen Kemble, one of the lesser members of the great acting family that included Roger Kemble. (Stephen was banished to the more provincial stage of Edinburgh after a disastrous London performance as the title character in "Othello." DNB reports that he left the audience shrieking with laughter when his over-enthusiastic embrace of Desdemona left the unfortunate actress with his blackamoor's make-up smeared over half her face.) Despite being a substantial quarto volume printed on high quality paper and dealing with an important topic, this title is infrequently seen in the marketplace: no copy appears in ABPC since at least 1975, and only three dealers seem currently to be listing copies on the internet (one of them ex-library). (ST11462a-191)

466. (THEATER - HISTORY OF THE STAGE, NEW YORK). IRELAND, JOSEPH N. RECORDS OF THE NEW YORK STAGE FROM 1750 TO 1860. (New York: T. H. Morrell, 1866-67) 241 x 159 mm. (9 1/2 x 6 1/4"). **Two volumes.** FIRST EDITION. ONE OF 200 OCTAVO COPIES FOR SUBSCRIBERS (an additional 60 copies were printed in quarto). STRIKING 19TH CENTURY DARK BROWN MOROCCO, BEAUTIFULLY GILT, BY STIKEMAN (stamp-signed on verso of front free endpaper), raised bands, spines intricately gilt in double-ruled compartments with elaborate inner frame of curls, volutes, and fleurons, marbled sides and endpapers, top edges gilt. With small oval portraits on the title pages. List of subscribers, among them bibliographer Joseph Sabin, at the end of volume II. Sabin



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35058; Howes I-75. ♦Leaves faintly browned at edges (as no doubt in all copies), boards a bit chafed, minor wear to joints and extremities (one corner slightly bumped), but still a handsomely bound set in excellent condition, the volumes showing no serious wear, and the text quite smooth and clean. (See illustration above.) \$550

This major work on the early history of the American theater chronicles more than a century of the plays presented at the various New York houses and the performers who appeared in them. According to the "Oxford Companion to American Theatre," author Ireland (1817-98) has "filled the book with numerous useful biographical sketches and other background information." A retired businessman, Ireland devoted himself to the history of the stage, also producing two biographies of actors. The binding here is notable as an elaborately gilt product of the workshop of Henry Stikeman. 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 Stikeman, who exhibited "extraordinary skill . . . in design, inlaying, and tooling." (ST11462a-056)

467. THOMPSON, FRANCIS. WORKS. (London: Burns & Oates, [1913]) 211 x 143 mm. (8 5/16 x 5 5/8"). **Three volumes.** Edited by Wilfred Meynell. FIRST EDITION. Attractive contemporary olive brown crushed three-quarter morocco over green cloth boards, raised bands, spines gilt in compartments formed by plain and dotted rules and trefoil cornerpieces, gilt titling, top edges gilt, other edges rough trimmed. Each volume with a different frontispiece portrait of Thompson. ♦Spines uniformly sunned to a rich brown, occasional minor marginal foxing, otherwise a fine set, clean and fresh internally, and in appealing bindings with few signs of wear. (See illustration on p. 286.) \$275

This posthumous collection of the poems and prose of English writer Francis Thompson (1859-1907) was edited by the man who discovered his talents, Wilfred

Meynell, editor of the Catholic literary journal "Merry England." The devout Thompson had hoped to become a priest, but studied medicine instead at his physician-father's urging. He was most ill-suited for a medical career and was traumatized by the surgeries (in fact, he wrote poems which used to great effect residual nightmarish images from his experiences with pathologies). He left medical school, began smoking opium, and lived for a couple of years on the streets of London. He sent manuscripts of his poetry to Meynell, who was impressed, who published several of the works, and who befriended Thompson by taking him in and helping him to break his addiction. The poet's talent blossomed, and he added essays to his literary undertakings, writing movingly about the problems of poverty and homelessness in London. Ill health drove him back to drugs, and he died at age 48, from what is believed to have been beriberi. The frontispiece portraits here present a graphic representation of Thompson's decline from a handsome 19 year old with bright eyes (in volume I) to the wreck of a man he became in the year of his death (in volume III). ([ST11992a](#))

Attractively Bound, Mostly Unopened, and With an Excerpt from "A Yankee in Canada"

468. THOREAU, HENRY DAVID. THE WRITINGS. (Boston and New York: Houghton Mifflin and Company, 1906) 229 x 156 mm. (9 x 6 1/8"). **20 volumes.** ONE OF 600 COPIES. FINE DARK GREEN THREE-QUARTER MOROCCO, marbled sides and endpapers, spines very handsomely gilt in animated compartments filled with

floral stamps and stars, top edges gilt, other edges rough trimmed. MOST OF THE VOLUMES UNOPENED. With 104 black and white and 20 colored plates, mostly photogravures. WITH A PORTION OF MANUSCRIPT IN THOREAU'S HAND, as called for in this edition (see below). ♦Spines faded uniformly and very slightly to a pleasing brown (just a hint of fading to perimeter of covers), a total of four leaves with expertly repaired tears (one tear of four inches entering the text, the others smaller and marginal, and no loss in any case), otherwise A VERY FINE SET, THE BINDINGS QUITE BRIGHT AND VIRTUALLY UNWORN, AND THE LEAVES WITHOUT ANY SIGNIFICANT SIGNS OF USE, the majority of the text obviously never having been read. (See illustration below.) **\$18,000**

This special edition is distinguished by the presence in the first volume of a portion of manuscript in Thoreau's hand. Our copy contains a manuscript in ink, with minor corrections in pencil, of a passage from chapter IV of Thoreau's "A Yankee in Canada" (1866). The passage begins by describing the maison de pension at Point Levi where Thoreau stayed until he could catch the next ferry to Quebec. At Quebec the following morning, Thoreau describes a dying man. The manuscript reads, in part: "When we landed at Quebec the next morning, a man lay on his back on the wharf, apparently dying, in the midst of a crowd and directly in the path of the horses, groaning, 'O ma conscience!' I thought that he pronounced his French more distinctly than any I heard, as if the dying had already acquired the accents of a universal language." ([ST10881](#))

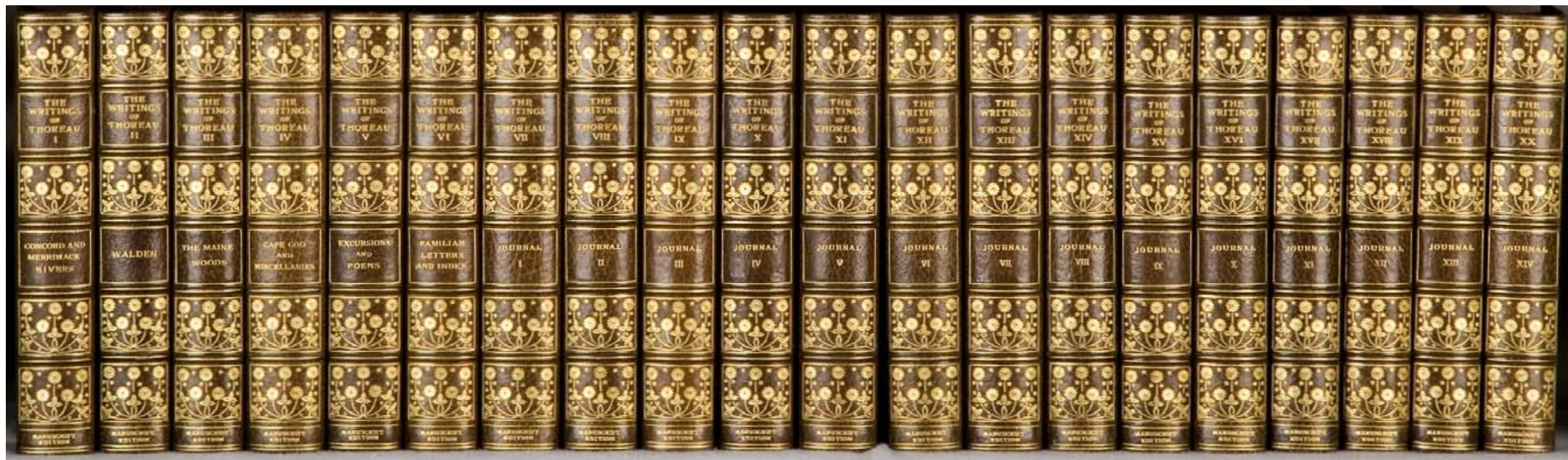


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469. TOLSTOY, LEO. THE NOVELS AND OTHER WORKS. (New York: Charles Scribner's Sons, 1907) 217 x 148 mm. (8 1/2 x 5 3/4"). **24 volumes** Edited by Nathan Haskell Dole. Pleasing publisher's royal blue gilt-decorated cloth, flat spines, top edges gilt, other edges untrimmed. Each volume with an engraved frontispiece and letterpress tissue guard. One in-text map included in "War and Peace." Printed on specially made paper watermarked

with Tolstoy's monogram. Title pages printed in red and black. ♦A few boards with faint white or scuff marks, some volumes with pages roughly opened so that edges are rather uneven (never threatening any text), spines slightly and evenly sunned to a pleasing light blue, but quite attractive overall, especially for a cloth set, generally very clean, fresh, and bright inside and out, and with scarcely any wear to the bindings. (See illustration on p. 288.) **\$650**

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Universally acknowledged as one of the giant figures in European literature, Leo Nikolayevich Tolstoy (1828-1910) was a major thinker as well as a great writer, and his philosophical questionings inform his writings as much as his gift for plot and character. He wrote to a friend, "The aim of an artist is not to resolve a question irrefutably, but to compel one to love life in all its manifestations." There are many manifestations of life here, from the happy and unhappy families of "Anna Karenina" to the clash of empires in "War and Peace" to the ardent pacifism and deep faith expressed in his later non-fiction writings. In addition to his novels, our set contains his shorter fiction, including the much-praised "Death of Ivan Ilyich"; his dramas; his essays; and his religious writings, including "The Kingdom of God is within You" (cited by Gandhi—who became a correspondent of Tolstoy's—as a source of inspiration). In addition to the ones mentioned above, the titles included in the set are: "Childhood, Boyhood, Youth," "The Cossacks," "Sevastopol," "The Invaders, and Other Stories," "A Russian Proprietor, and Other Stories," "The Long Exile, and Other Stories," "Master and Man," "The Kreutzer Sonata," "Dramas," "My Confession," "My Religion," "The Gospel in Brief," "What is to be Done?" "Life," "What is Art?" "What is Religion?" "Essays, Letters, Miscellanies," and "Resurrection." (ST11462a-017)

Tombleson's "Thames," with the Panoramic Map in Fine, Fresh Condition

470. TOMBLESON, WILLIAM, Illustrator. FEARNSIDE, WILLIAM. EIGHTY PICTURESQUE VIEWS ON THE THAMES AND MEDWAY. ([London:] Published by Tombleson & Comp., [ca. 1830s]) 283 x 222 mm. (11 1/8 x 8 3/4"). 2 p.l, iv, 84 pp. Contemporary moss green moiré cloth by Cleaver (binder's ticket on front pastedown), flat spine, original brown morocco label. With engraved dedication, engraved title with vignette, a folding panoramic map (frequently missing) and 79 STEEL ENGRAVINGS of scenes along England's most important river, all within delicate decorative frames. Adams "London Illustrated" 178; Cohen "The Thames, 1580-1980: A General Bibliography" 184. ♦Corners and head of spine a little bumped, rear joint starting at head, label chipped at lower edge, two small water spots to front board, persistent minor foxing to plates, as usual (noticeable on four of them, but never offensive), otherwise an excellent, fresh copy, with strong plate-marks, ample margins, and a sound binding (the map without the usual extra creases and entirely smooth and clean). (See illustrations opposite.) \$1,250

In a volume that Cohen describes as the "most complete work of this important river," the present collection of attractively engraved views takes us on a trip down the legendary waterway, where we can admire stately homes, castles, colleges, bridges, locks, towns, and pastures. The multi-talented William Tombleson (1795-ca.

1846) served here not only as publisher, but also as engraver and original artist on all but four of the plates. The text by William Gray Fearnside provides description and historical information on the various spots featured, and the panoramic map allows the reader to locate the site of any particular scene. (The map was also issued separately from the book, is often missing from the volume proper, and sells alone for about the same price as the book without it.) Tombleson produced mostly architectural and topographical prints, and published another series of "Views on the Rhine," also with text by Fearnside. (ST11733b)

Handsome Trollope Three-Decker, Highlighting Culturally, Intellectually Superior American

471. TROLLOPE, ANTHONY. THE AMERICAN SENATOR. (London: Chapman and Hall, 1877) 184 x 127 mm. (7 1/4 x 5"). With the half titles. **Three volumes.** FIRST EDITION in book form. FINE CONTEMPORARY DARK OLIVE MOROCCO bound for the Earl of Carysfort (with his arms in gilt on center of front covers and with his monogram at foot of spines), backstrips titled in gilt, raised bands flanked by multiple gilt rules, marbled endpapers, all edges gilt. Front pastedowns with shelf label and engraved Carysfort bookplate showing Elton Hall. Irwin, p. 11; Sadleir 46; Tinker 2234. ♦Front joint of two volumes with a hint of wear, one leaf with two tiny tears at the top, but A FINE, ATTRACTIVE SET, the text immaculate, and in a lustrous, elegant binding. (See illustration on p. 286.) \$2,250

This is a three-decker (originally published in installments in the "Temple Bar" magazine between May of 1876 and July of 1877) in which the American title character emerges as culturally and intellectually superior to the English. As Irwin says in the preface to her bibliography, Trollope generally treats American characters with considerable affection, and never more so than in the present work. "Here the chief character is an American of high political position, and of great intelligence, who is in England with the avowed purpose of studying her institutions. He never hesitates to say what he thinks, generally to the utter routing of his English companions. Trollope invariably depicts the Senator as the easy victor in these discussions, his listeners sitting speechless and glaring at his audacity, while he is opening his mind on the subject of some of their most cherished traditions." (ST8485)

472. TURGENIEFF, IVAN. THE JEW AND OTHER STORIES. (New York: Charles Scribner's Sons, 1904) 213 x 146 mm. (8 3/8 x 5 3/4"). viii, [2], 357 pp. Translated from the Russian by Isabel Florence Hapgood. LOVELY CONTEMPORARY DARK ROSE-COLORED MOROCCO, ORNATELY GILT, BY SICKLES (stamp-signed on verso of front free endleaf), covers with border of double gilt rules enclosing an Art Nouveau-style frame of wavy rules connecting large cornerpieces, these with a small oval medallion of onlaid black morocco enclosed by gilt drawer



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handle tools and leafy sprays, upper cover with circular stylized monogram of "C E B" at the center; raised bands, spines gilt in double-ruled compartments decorated with drawer handles and circlets, wide turn-ins with gilt frame featuring pretty fleuron cornerpieces, ivory watered silk pastedowns and free endleaves, top edge gilt. With frontispiece illustration of a scene from the stories. ♦Spine evenly faded to a soft rose, three leaves with uneven fore edges from rough opening, half a dozen leaves with corner creases, other trivial imperfections, but A FINE COPY, the text clean, fresh, and bright, and the handsome binding lustrous and virtually unworn. (See illustration on p. 290.) \$375

Eulogized by Henry James as "a beautiful genius," Ivan Turgenieff (or Turgenev, 1818-83) was the first Russian writer to achieve international fame. Born into a wealthy family, he studied in Germany as a youth and was much influenced by German idealism and the western Enlightenment. His closest literary friends were Flaubert and Zola, and he identified far more with Western Europe than with imperial Russia. His earliest stories were sympathetic

portrayals of Russian serfs that included harsh criticism of the feudal system he deplored. The title story here was praised by critics for its realism, but it provoked attacks on the author by Jews outraged at his portrayal of the Jewish central character as a grasping miser whose very being is abhorrent to a Russian gentleman. Also found here are Turgenieff's first short story, "Andréi Kólosoff," as well as "The Bully," "Pyetushkóff," and "The Two Friends," the last featuring a duel scene ranked by critics as one of the author's finest efforts. The translator of this and the works discussed in the following two entries was Isabel Florence Hapgood, an American who travelled widely in Russia, wrote several books on the country, and translated works by Tolstoy, Gogol, Chekhov, and Dostoevsky. These three volumes were evidently once part of a larger set that was bound especially for the person whose initials appear on the upper cover. The binder Sickles is obscure, but ABPC mentions bindings from this firm three times, always covering books published in the 1890s. Their work here is tasteful and extremely skilled. (ST11462a-257)

473. TURGENIEFF, IVAN. PHANTOMS AND OTHER STORIES. (New York: Charles Scribner's Sons, 1904) 213 x 146 mm. (8 3/8 x 5 3/4"). ix, [3], 321 pp. Translated from the Russian by Isabel Florence Hapgood. LOVELY CONTEMPORARY DARK ROSE-COLORED MOROCCO, ORNATELY GILT, BY SICKLES (stamp-signed on verso of front free endleaf), covers with border of double gilt rules enclosing an Art Nouveau-style frame of wavy rules connecting large cornerpieces, these with a small oval medallion of onlaid black morocco enclosed by gilt drawer handle tools and leafy sprays, upper cover with circular stylized monogram of "C E B" at the center; raised bands, spines gilt in double-ruled compartments decorated with drawer handles and circllets, wide turn-ins with gilt frame featuring pretty fleuron cornerpieces, ivory watered silk pastedowns and free endleaves, top edge gilt. With frontispiece illustration of a scene from the stories. ♦ Except for the even fading of the spine, A VERY FINE AND VERY PRETTY COPY. (See illustration opposite.) \$350

This volume contains two novellas that are among the best work by Turgenieff: "Faust: A Story in Nine Letters" and "Asya." The latter is particularly notable for its portrayal of a strong Russian woman, described by our translator as "a charming, fresh, free child of nature." Turgenieff believed that "all Russian women are more active and more lofty than men," and his heroes often crumbled in the presence of one of these superior females. The hero in "Faust" is the author's ideal of a Russian gentleman—honorable, intellectual, and oriented to Western thought. In addition to the two novellas, our volume contains the short stories "Phantoms," "Yákovf Pásynkoff" and "An Excursion to the Forest Belt." (ST11462a-256)

474. TURGENIEFF, IVAN. A RECKLESS CHARACTER, AND OTHER STORIES. (New York: Charles Scribner's Sons, 1904) 213 x 146 mm. (8 3/8 x 5 3/4"). 8 p.l., 385 pp. Translated from the Russian by Isabel Florence Hapgood. LOVELY CONTEMPORARY DARK ROSE-COLORED MOROCCO, ORNATELY GILT, BY SICKLES (stamp-signed on verso of front free endleaf), covers with border of double gilt rules enclosing an Art Nouveau-style frame of wavy rules connecting large cornerpieces, these with a small oval medallion of onlaid black morocco enclosed by gilt drawer handle tools and leafy sprays, upper cover with circular stylized monogram of "C E B" at the center; raised bands, spines gilt in double-ruled compartments decorated with drawer handles and circllets, wide turn-ins with gilt frame featuring pretty fleuron cornerpieces, ivory watered silk pastedowns and free endleaves, top edge gilt. With frontispiece illustration of a scene from the stories. ♦ Spine evenly faded, very small dark spot on upper cover, otherwise the very attractive decorative binding in fine condition. First half of the book with very faint dampstain in the upper quarter of the page (front endleaves with a slightly larger and darker dampstain), four leaves with cellotape mends to short marginal tears (none touching text), one page with three marginal inkspots, otherwise excellent internally. (See illustration opposite.) \$125

The stories in this volume were among Turgenieff's last writings, and most have a melancholy tone. "Father Alexyéi's Story" examines the conflict between doubt and faith, and, according to our translator, was praised by a critic as "one of the most profound examples of artistic perspicacity and inspiration." The other contents are "A Reckless Character," "The Dream," "Old Portraits," "The Song of Love Triumphant," and "Clara Militch." The volume concludes with "Poems in Prose," a series of reflections deemed "exquisite" by the Penguin Companion. Composed over several years, these meditations cover topics as lofty as prayer and as humble as cabbage soup. The final piece from "Poems" contains the writer's tribute to his mother tongue: "O great, mighty, just and free Russian language!—Were it not for thee, how could one fail to fall into despair at the sight of all that goes on at home?—But it is impossible to believe that such a language was not bestowed upon a great people!" (ST11462a-255)

475. UPDIKE, JOHN. THE SAME DOOR. (New York: Alfred A. Knopf, 1959) 210 x 133 mm. (8 1/4 x 5 1/4"). 6 p.l., 3-241, [5] pp. FIRST EDITION in book form. (These stories appeared earlier in "The New Yorker.") Publisher's original blue quarter cloth over paper boards, original dust jacket. ♦ The jacket frayed and with small chips at head of spine (without loss of lettering), slight fraying at corners, short tear at head of rear board, front panel with very minor abrasions, but bright and attractive nevertheless (the volume itself in fine condition). Quite a pleasing copy of the author's third book, a collection of 16 early stories, many set in New York City, including one of his best known, "Who Made the Yellow Roses Yellow?" Rarely seen in a truly fine jacket. (See illustration opposite.) \$450 (ST10312)

476. VAUGHAN, HENRY. THE WORKS. (Oxford: Clarendon Press, 1914) 228 x 142 mm. (9 x 5 1/2"). **Two volumes.** Edited by Leonard Cyril Martin. Appealing contemporary hunter green half calf, raised bands, spines attractively gilt in compartments with large central fleuron and volute cornerpieces, one red and one black morocco label, marbled endpapers, top edges gilt, other edges UNOPENED. ♦ Spines uniformly sunned to a soft brown, minor rubbing to extremities, but the bindings quite sound and generally pleasant, and an immaculate copy internally, the obviously unread text very clean, fresh, and bright, with generous margins. (See illustration opposite.) \$350

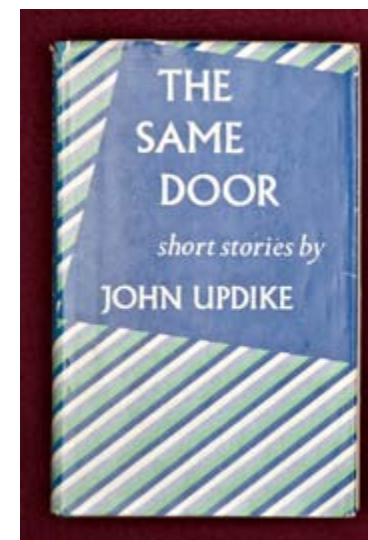
This is a well edited, well printed, and well bound edition of a major 17th century English poet. According to DNB, the works of Henry Vaughan (1621-95) "anticipate the Romantics in expressing a loving appreciation of the natural world. His sense of the sacredness of nature may be related to his reading in the hermetic books" where "there is no sharp distinction between God and his universe. . . . Vaughan's devotion to the God who manifested himself ungrudgingly through the universe surely marks a new phase of religious sensibility in seventeenth-century



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▼ 475



England." A Welsh "physic," poet, translator, and writer of devotional works, Vaughan was the twin brother of alchemist Thomas Vaughan, and shared his twin's interest in hermetic philosophy. He is often grouped with the metaphysical poets John Donne and George Herbert, and he credited the latter for his own spiritual conversion. This collection includes his translations of Juvenal and Ovid, his early secular poetry, his devotional writings, and his greatest work, "Silex Scintillans," called by DNB "as great a sequence of religious lyrics as we have." (ST11896d)

Bibliophile's Copy on Vellum of a 14th C. Satire Against Quacks, Loan Sharks, Corrupt Crusaders

477. (VELLUM PRINTING). (MEDIÉVAL FRENCH LITERATURE). BONET, HONORÉ. L'APPARITION DE JEHAN DE MEUN OU LE SONGE DU PRIEUR DE

SALON. (Paris: Imprimé par Crapelet pour la Société des Bibliophiles Français, 1845) 236 x 182 mm. (9 1/4 x 7 1/8"). 2 p.l. (the first blank), xxiii, [i], 84 pp. ONE OF 17 COPIES ON VELLUM (this is copy #7, printed for M. le Comte de La Bédoyère, member of the Société des Bibliophiles). (Another 100 copies were issued on paper). Recent fine white pigskin, decorated in blind to a Medieval style, by Courtland Benson. Housed in a titled custom-made morocco-backed folding cloth box. With 10 engraved plates replicating illustrations from early manuscript copies of the work. Front pastedown with morocco bookplate of Comte H. de La Bédoyère and engraved bookplate of Marcellus Schlimovich; front free endpaper with embossed library stamp of Dr. Detlef Mauss; half-title with ink library stamp of Sociedad Hebraica Argentina (Collection M. Schlimovich). Brunet I, 1097; Graesse VII, 105. ♦ A FINE COPY, especially clean and bright internally, with only the most trivial imperfections, and in a striking new retrospective binding. (See illustration above.) \$3,500

This is a beautiful copy of the luxury version of a significant work of Medieval French literature that had largely been forgotten until the Society of Bibliophiles issued this strictly limited edition, praised for the beauty of its typography. By Honoré Bonet (or Bouvet, ca. 1340 - ca. 1410), the prior of Salon, a Benedictine monastery in Provence, the text (which first appeared in 1398) is a satire attacking quack physicians, rapacious lenders, and corrupt crusaders. In it, Jean de Meun, who satirized society in the "Romance of the Rose," appears to the author in a dream with fresh attacks on the failings of contemporary France. Bonet used the voices of the oppressed and outcast to make his points: in the dream, a Jew inveighs against the Christians who banished his people from France only to take up the profession of moneylending themselves, and a Saracen criticizes luxury-loving French crusaders who mistreat their prisoners. A physician decries the charlatans—like those treating the king—whose superstitious spells and absurd cures undermine the credibility of the profession, and a Jacobin acts as the voice of Bonet, who seeks reforms for these ills. Bonet had an important influence on other writers of the period, including Christine de Pisan, who cited his works, and William Caxton. This copy was printed for French collector Henri Huchet, comte de La Bédoyère, who was at the time of publication assembling a second great library; he had sold his first collection in 1837, but soon regretted it and began to acquire fine books again. This work is rare in the marketplace: ABPC records none at auction since at least 1975; Americana Exchange finds just one copy (on paper). (ST12163)

Difficult To Be More Limited than This

478. (VELLUM PRINTING). (POETRY, EARLY BRITISH). "R. L. GENTLEMAN." [LINCHE, RICHARD]. *DIELLA: CERTAINE SONNETS.* (Edinburgh: E. & G. Goldsmid, 1887) 197 x 130 mm. (7 3/4 x 5"). [54] leaves. ONE OF TWO COPIES ON VELLUM (this copy unnumbered). (There were also 97 copies on paper.) Pleasing modern black half morocco over marbled boards, flat spine with vertical gilt titling, marbled endpapers, top edge gilt. Title page printed in red and black. ♦One gathering with mild (naturally occurring) discoloration to the vellum, otherwise A PRINTINE COPY in an unworn binding. (See illustration opposite.) \$1,250

This is an extraordinarily limited deluxe copy from a luxury edition of the Spenserian sonnets attributed to poet and translator Richard Linche or Lynche (fl. 1596-1601). Linche translated Italian works for publisher Adam Islip, and the present anonymous work that first appeared in 1596 has been attributed to him partly because of that. According to DNB, "similarities in

style and the unusual use of Italian tags and mottoes have led critics to identify" the "R. L." on the title page here with Linche. Printed several times in the 19th century, this sonnet sequence was included in Sidney Lee's "An English Garner: Elizabethan Sonnets," issued in 1904. The 39 sonnets here are addressed to the object of the poet's desire, who seems not to return his love. He concludes by begging her to listen to a tale of happy, requited love. Not surprisingly, this strictly limited work is uncommon in the marketplace: neither ABPC or Americana Exchange records any copy—paper or vellum—at auction since at least 1975. (ST12345)

Very Thick Volume of Early Scottish Lampoons, Bound by Grieve, One of Just Three on Vellum

479. (VELLUM PRINTING). (SATIRES, EARLY SCOTTISH). [MAIDMENT, JAMES, Editor]. *A BOOK OF SCOTTISH PASQUILS, 1568-1715.* (Edinburgh: William Paterson, 1868) 206 x 128 mm. (8 1/4 x 5 1/8"). xxviii, 438 pp. ONE OF THREE COPIES ON VELLUM (there were a limited, but unspecified, number of copies also printed on paper). HANDSOME CONTEMPORARY CRIMSON MOROCCO, ATTRACTIVELY GILT, BY ANDREW GRIEVE (stamp-signed on front turn-in), covers gilt with multiple plain and decorative rules enclosing a delicate dentelle frame, a large and intricate fleuron at the center of each cover, spine gilt in double-ruled compartments with complex fleuron centerpiece and scrolling floral cornerpieces, turn-ins decorated with plain and decorative gilt rules, patterned burgundy and gold silk endleaves, top edge gilt. In a (slightly worn) matching morocco-lipped slipcase. With woodcut title page illustration, numerous decorative tailpieces, and occasional woodcut vignettes in the text. Front pastedown with armorial bookplate of H. D. Colvill-Scott; front free endleaf with armorial bookplate of Clarence S. Bemens. ♦Tiny dark spot on spine, corners with just a hint of rubbing, a couple of leaves with slightly rumpled fore edge, but still A FINE COPY, the text clean, smooth, and bright, and the binding unusually lustrous and with virtually no wear. (See illustrations opposite and on p. 290.) \$4,800

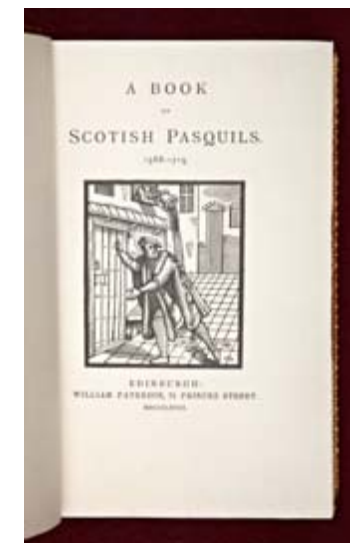
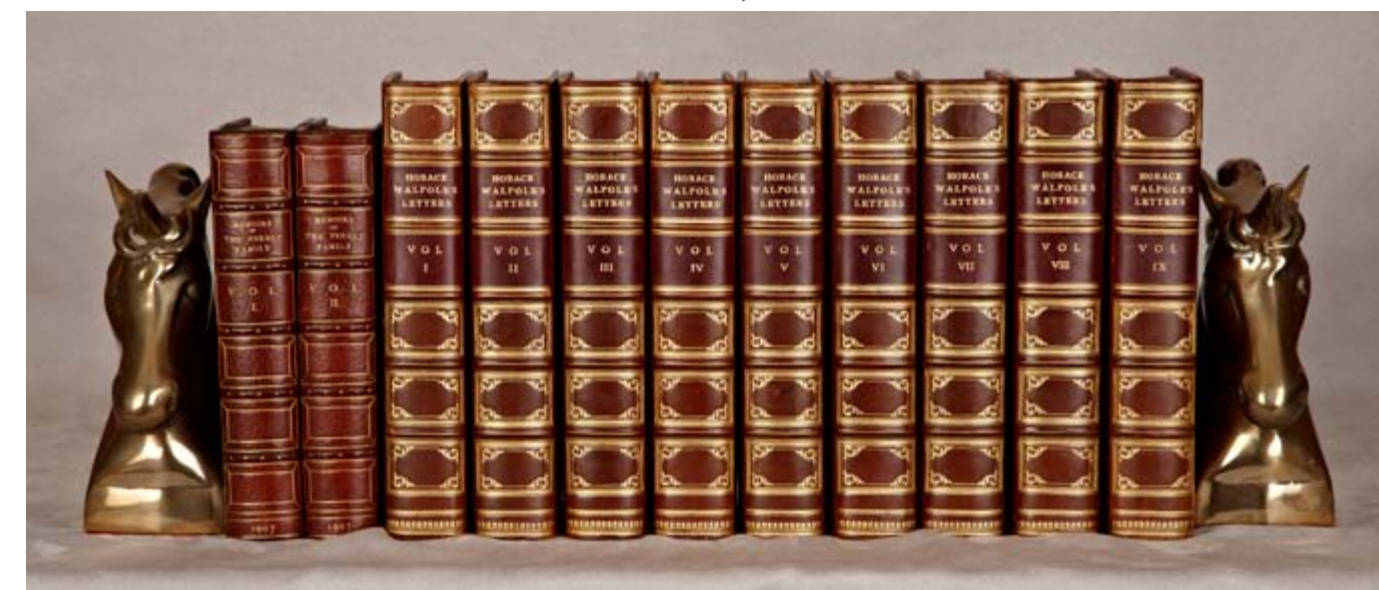
This is an attractively printed and handsomely bound copy of pasquils collected by Scottish antiquary James Maidment (1793-1879). The pasquil, or pasquinade, is an anonymous lampoon of a person or institution, and those here are directed at various pillars of Scottish society, including the clergy, politicians, and the nobility. Bound by Scottish craftsman Andrew Grieve (about whom, see item #96), our luxurious copy is the only one recorded at auction by ABPC since at least 1975. A pencilled note on the front flyleaf indicates this was one of just three copies printed on vellum. It was in the library of noted collectors Harry and Virginia Walton of Covington, Virginia (their sale at Bloomsbury, 14 May 2009). (ST12346)

480. VERNEY, FRANCES PARTHENOPE and MARGARET M. *MEMOIRS OF THE VERNEY FAMILY DURING THE SEVENTEENTH CENTURY.* (London: Longmans, Green, and Co., 1907) 203 x 143 mm. (8 x 5 5/8"). **Two volumes.** Second Edition, abridged and corrected by Margaret M. Verney. Appealing contemporary chestnut brown three-quarter morocco, raised bands decorated with a row of five gilt dots, spine compartments framed with gilt rules, gilt titling, marbled endpapers, top edges gilt, other edges rough trimmed. With folding genealogical chart and 26 black and white photographic plates (mostly portraits), as called for. ♦Leather with only the vaguest evidence of use, spines just slightly sunned, but a fine copy, quite clean and fresh internally, and the pleasant bindings lustrous and virtually unworn. (See illustration below.) \$200

This is a well bound copy of a work recounting the Civil War and the Restoration period of English history, made possible by the meticulous record-keeping of Sir Ralph Verney (1613-96), who preserved correspondence totalling more than 30,000 letters at his Buckinghamshire home, Claydon House. The estate was in the family for 14 generations, and had nearly fallen into ruin, when it was rescued and restored in the 19th century by Sir Harry Verney (1801-94) and his energetic wife Frances Parthenope Nightingale Verney (1819-90). According to DNB, "Parthe," the elder sister of Florence Nightingale, "threw herself into the congenial task of rescuing and renewing the interesting family relics which were falling into decay. Portraits were restored and identified, furniture and carvings installed, and gardens beautified. Above all she ordered the Verney family papers in the neglected long gallery, including letters, . . . Parchments, charters, account books, and rent rolls." Parthe was already a respected essayist and successful novelist when she began work on this project in the 1880s. When her arthritis made it difficult to continue, she was joined by her daughter-in-law, Margaret Maria Hay-Williams Verney (1844-1930). (ST11944L)

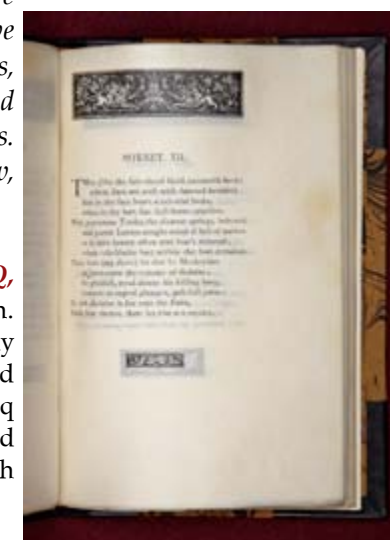
481. (VIDOCQ, EUGÈNE-FRANÇOIS). [GUYON, LOUIS]. *HISTOIRE DE VIDOCQ, CHEF DE LA BRIGADE DE LA SURETÉ.* (Paris: Chez Delarue, 1830) 140 x 102 mm. (5 1/2 x 4"). With half titles. **Two volumes bound in one.** Second Edition. Probably contemporary black pebble grain morocco, covers ruled in blind, spine with raised bands and gilt lettering, marbled endpapers. Folding frontispiece showing Vidocq arresting a group of men in the midst of robbing a coach. ♦Text lightly foxed and softened because of poor quality paper stock, otherwise excellent, the binding with only trivial wear. \$350

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▲ 479

▼ 478



First published in 1828, and offered here in an early abridged version, the memoirs of Vidocq (1775-1857) constitute an absorbing account of the colorful life of a thief-turned-government crime fighter. Vidocq's work for France as part of a special force composed of ex-criminals made him rich and famous, but he lost his fortune when a factory he tried to set up for ex-convicts turned into a commercial fiasco. Especially in the fields of crime and detective fiction, the story of Vidocq "had an enormous influence on generations of future writers," including Poe, Hugo, Dumas, Dickens, Collins, Doyle, and Balzac (the latter's famous master criminal, Vautrin, may well have been based upon Vidocq). (ST7522)

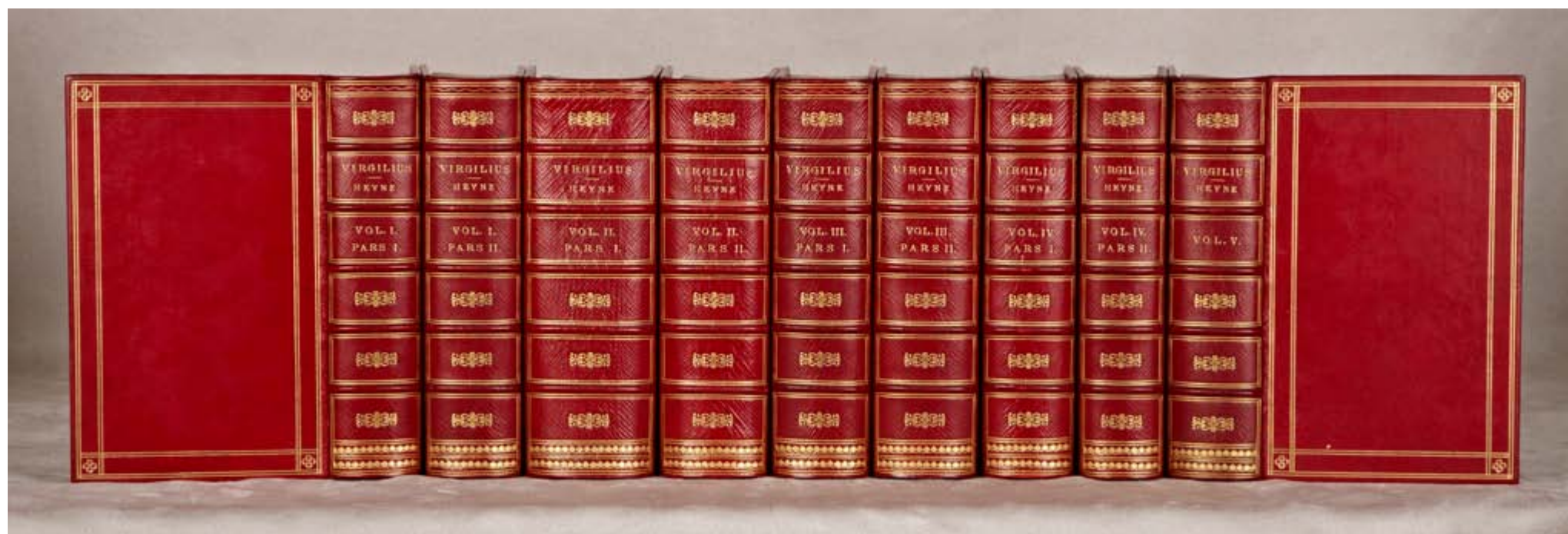
Nine Volumes of Elegant Red Morocco, Charming, Esteemed, and in Glorious Condition

482. VIRGIL. PVBLIVS VIRGILIVS MARO VARIETATE LECTONIS ET PERPETVA ADNOTATIONE. [OPERA]. (Lipsiae: Sumtibus Librariae Hahnianae; Londini: Apud Black, Young & Young, 1830-41) 223 x 140 mm. (8 3/4 x 5 1/2"). **Five volumes bound in nine.** Extensive commentary and annotations by Christian Gottlob Heyne; edited by Georg Philipp Eberhard Wagner. Fourth Edition. FINE CONTEMPORARY RED MOROCCO, GILT, covers with gilt double-ruled frames and quatrefoil cornerpieces, raised bands, spines in gilt double-ruled compartments with intricate fleuron centerpiece, gilt tiling and turn-ins, marbled endpapers, all edges gilt. With engraved allegorical frontispiece, six title vignettes, 120 headpieces, 80 tailpieces, and two plates. Front pastedown with armorial bookplate of John Clerk Brodie (see below). Lowndes IV, 2778; Brunet V, 1296; Schweiger II, 1187. ♦One tiny nick to upper cover

of last volume, isolated faint offsetting, three gatherings in volume III, part 1 very lightly browned, isolated mild foxing to last volume, but AN EXTRAORDINARILY FINE COPY, the text especially clean, fresh, and bright on thick, luxurious paper, and the handsome bindings quite lustrous, with virtually no wear, opening only reluctantly as an indication of very little use. (See illustrations below and illustration on front cover.) \$3,200

This very elegant and remarkably well-preserved set of Virgil's works is enriched by the commentary of celebrated classical scholar and literary critic Christian Gottlob Heyne (1729-1812) and by more than 200 delightful illustrations. And while this edition is normally found in five volumes, our set, done on special thick paper, stretches handsomely to nine. First published in Leipzig in 1767-88, Heyne's edition was deemed "incomparable" by Dibdin, and even inspired a poem by William Cowper, "On Receiving Heyne's Virgil from Mr. Hayley." Brunet considers our fourth edition superior to those which preceded it because of the philological and exegetical additions by editor G. P. Wagner. Of particular importance is his "Orthography of Virgil," which appears in the final volume. After struggling financially early in his career, earning money by tutoring and translations, Heyne was appointed Professor of Poetry and Eloquence at the University of Göttingen in 1863. He eventually rose to the position of director of the library, which under his leadership became one of the leading academic libraries in Europe. Our set, a deluxe edition on papier vélin noted with approval by Brunet, once graced the library of prominent Scottish solicitor John Clerk Brodie (1811-88) of Idvies, a member of the Society of Writers to Her Majesty's Signet, the oldest and most prestigious Scottish law society. He

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was Deputy Keeper of the Signet from 1882-87. Of more than passing interest here are the illustrations, which are imbued with great charm. (For more on Heyne, see item #192, above.) (ST12237)

Very Rare Book on Volcanic History of Mt. Etna

483. (VOLCANOES). RECUPERO, GIUSEPPE. STORIA NATURALE E GENERALE DELL' ETNA. (Catania: Dalla Stamperia della Regia Universita' Degli Studj, 1815) 298 x 215 mm. (11 3/4 x 8 1/2"). Volume II with pp. 22 and 23 blank (the text accidentally omitted during printing) and with pp. 173-76 supplied in excellent bound-in facsimile. **Two volumes.** FIRST EDITION. Pleasing recent half calf over marbled boards, raised bands, each spine with a red morocco label, edges untrimmed. With (slightly soiled) publisher's blue paper wrappers bound in. With six folding wood engravings: a portrait frontispiece, a large map of Mount Etna, a topographical map, and three views, including one of an eruption. Verso of title page with British Museum's "Duplicate" stamp. ♦Occasional minor foxing or dust soiling to margins, one opening with printing smudges to margins and footnotes (obscuring one word), two gatherings in volume II a little browned, one with half-inch worm trail touching eight letters, other trivial imperfections (short closed marginal tears, isolated rust spots, corner creases), but generally an excellent, fresh copy, with good margins, and in unworn bindings. (See illustrations on p. 244 and on p. 296) \$2,500

Published in Catania in the shadow of Mount Etna, this detailed history of the volcano was compiled by the priest Canon Giuseppe Recupero (1720-78), who ascended the peak with volcanologist Sir William Hamilton in 1769. Recupero had been commissioned by the government to report on the serious valley flooding of

1755 caused by a summit eruption at a time when Etna was covered with snow. Recupero did not publish any findings during his lifetime, but his extensive materials were edited and enriched with many anecdotes by his nephew, Agatino, and issued in 1815. The first volume is a history of the mountain so detailed that two full chapters are devoted to discussing its height, and the second is a history of its eruptions, including the 1669 event which destroyed much of the town and arable land around Catania. The greatest geologist of the day, Sir Charles Lyell, cites Recupero with approval in his work, calling the geologist-priest "a good observer and a man of great sagacity." The textual flaws in our copy presumably may be forgiven because this is a very rare book: ABPC lists just one auction record since 1975 (the Feltrinelli copy, with condition problems, which sold in 1998 for the equivalent of about \$1,600 with buyer's premium). (CJM1113)

484. WALPOLE, HORACE. THE LETTERS. (London: Richard Bentley and Son, 1891) 230 x 149 mm. (9 x 5 7/8"). **Nine volumes.** Edited by Peter Cunningham. "Now first chronologically arranged." Extremely pleasing polished calf for Hatchards (stamp-signed on front flyleaf), blind ruled triple frame on covers, raised bands, spine compartments of thick and thin gilt rules enclosing decorative frames with dotted sides and volute cornerpieces, each spine with two morocco labels, top edges gilt. With 43 engraved plates, protected by tissue guards. ♦One joint mostly, and two joints partly, cracked (but nothing loose), faint hairline scratches on a few covers, a couple of volumes with the slightest hint of wear to extremities, otherwise fine, the attractive binding looking handsome on the shelf, and the text entirely fresh and clean. (See illustration on p. 292.) \$950

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Society wit, letter writer, and builder of the neo-gothic extravaganza Strawberry Hill, Horace Walpole (1717-97) loved to tell historical anecdotes, and did so with inimitable brilliance. Although he wrote a number of significant works, his literary reputation rests principally upon his voluminous correspondence, remarkable for its charm and for the considerable light it sheds on personal, social, and political aspects of the writer's life and times. Modelled after the letters of Madame de Sévigné, his correspondence, written over a span of 50 years, gives an invaluable picture of the great and nearly great figures of 18th century England and of the delightful life at Strawberry Hill. ([ST11462a-355](#))

485. WALPOLE, HORACE. HORACE WALPOLE AND HIS WORLD: SELECT PASSAGES FROM HIS LETTERS. (London: Seeley and Co., Limited, 1892) 206 x 140 mm. (8 1/8 x 5 1/2"). vii, [i], 296 pp. Edited by L. B. Seeley. Fourth Edition. VERY ATTRACTIVE CONTEMPORARY DARK BLUE THREE-QUARTER MOROCCO BY TOUT (stamp-signed on verso of front free endpaper), raised bands, SPINE LAVISHLY GILT in compartments with central oval medallion containing a floral spray, the medallion within a frame of entwined volutes, floral tools, and stippling, marbled boards and endpapers, top edge gilt, other edges rough trimmed. With frontispiece portrait of Walpole and seven portraits of his friends, after Sir Joshua Reynolds and Sir Thomas Lawrence. Front pastedown with bookplate of William Eyres Sloan. ♦ Spine slightly and evenly sunned to a pleasing dark blue-green, otherwise a very fine copy with almost no signs of use inside or out. (See illustration on p. 232.) \$375

Son of Britain's longest serving prime minister and scion of a whig dynasty, Horace Walpole, 4th Earl of Orford (1717-97) was a writer, a politician, and a patron of the arts, and was connected to many of the luminaries of 18th century London. This volume sketches out the story of his life, using passages from his voluminous correspondence, remarkable for its charm and for the considerable light it sheds on personal, social, and political aspects of the writer's life and times (for more on Walpole, see previous entry). ([ST11462a-148](#))

486. WALTON, IZAAK. THE LIVES OF JOHN DONNE, SIR HENRY WOTTON, MR. RICHARD HOOKER, MR. GEORGE HERBERT, AND DR. ROBERT SANDERSON. (New York: Privately printed [at the Chiswick Press] for the Scott-Thaw Company, 1904) 362 x 222 mm. (14 1/4 x 8 3/4"). 9 p.l. (including frontispiece), 269, [1] pp. ONE OF 200 COPIES FOR SALE, SIGNED BY THE PUBLISHER. (This is copy #88.) Simply decorated but quite elegant modern retrospective olive brown crushed morocco by Grace-Bindings (stamp-signed on front turn-in), cover with slender chain gilt roll border, raised bands, spine panels with gilt titling and central eight-point sunburst lozenge, marbled endpapers, untrimmed bottom edges,

other edges rough trimmed (original paper spine label from the publisher's cloth binding tipped in at rear of volume). Engraved title page and historiated initials by Dion Clayton Calthrop, printer's device in colophon, and six engraved portraits by Walker & Cockerell, as called for in the table of contents; original tissue guards. Printed in black and red on thick textured paper. Coigney, p. 391. ♦ Four (of the nine) blank flyleaves vaguely browned, isolated trivial foxing, but A VERY FINE COPY OF AN EXCELLENT EDITION, the binding unworn, and the text especially bright, fresh, and clean. (See illustrations opposite and on p. 297.) \$950

Walton (1593-1683) is, of course, best known for his classic book on fishing, the "Compleat Angler," and while his "Lives" is certainly of lesser significance, it is nevertheless a notable book. The Scott-Thaw Company released this limited edition—finely printed at the highly respected Chiswick Press in a style similar to that of the Ashendene Press books—as part of its "Chiswick Library of Noble Authors" series. The text here is based on the 1675 and 1681 editions rather than on the more commonly used 1875 Major edition, and it includes the Letters of Donne and Herbert omitted by Major. Although Walton knew all of these worthies except Hooker, and although he attempted to make his biographies factually accurate, he nevertheless "guilelessly transforms his subjects into his own image, that of a staunch, heart-of-oak traditionalist who views men and life with the eyes of an Anglican archbishop." (Day) Walton was, of course, no archbishop, but an ironmonger. A parishioner in the flock of poet, philosopher, metaphysician, and clergyman John Donne (1573-1631), Walton admired his pastor greatly, and it is believed that his biography is based on the mature Donne's own view of his past, which somewhat exaggerated the sins of his youth. Donne was a friend of the mother of George Herbert (1593-1632), like Donne an Anglican cleric and writer of religious poetry. Sir Henry Wotton (1568-1639), though not a clergyman, is linked to the other subjects by his poetry. Only 15 poems have come down to us, but they have made his reputation. Wotton served James I as envoy to Venice, the Hague, and Vienna. He and Walton were boon companions who often went fishing together. Richard Hooker (1553-1600), who belonged to an earlier generation, was an Anglican theologian whose "Of the Lawes of Ecclesiastical Politie" was important in defining the position of the Church of England between Catholicism and Puritanism. The least well-known of the subjects in this work would be Robert Sanderson (1587-1663), who took orders in 1611, rose rapidly in the church, was appointed a royal chaplain in 1631, and became a favorite of Charles I. The king said of Sanderson, "I carry my ears to hear other preachers, but I carry my conscience to hear [him]." Sanderson was made professor of Divinity at Oxford (a position from which he was barred until the Restoration in 1660) and eventually became Bishop of Lincoln. ([ST11462a-011](#))

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487. (WASHINGTON, GEORGE). FORD, WORTHINGTON CHAUNCEY. *GEORGE WASHINGTON.* (New York: Goupil & Co. and Charles Scribner's Sons, 1900) 267 x 203 mm. (10 1/2 x 8"). **Two volumes.** ONE OF 200 COPIES of the "Edition de Luxe." ATTRACTIVE GREEN CRUSHED MOROCCO, covers with two-line gilt frame, raised bands, gilt-framed compartments and gilt titling, RED MOROCCO DOUBLURES surrounded by inch-wide green morocco turn-ins with four gilt fillets, watered silk endleaves, top edges gilt, other edges untrimmed. With 88 full-page plates (44 images, each of them in sepia, 42 in black and white, and the two frontispieces in color) as well as 32 tailpieces. Chapter initials in black and red. Bookplate of William P. Olds laid in at front of each volume. A Large Paper Copy. ♦A hint of wear to joints and extremities, spines mildly faded to olive green (spine of second volume with just slightly irregular fading), but still A FINE COPY of this deluxe edition, the morocco bindings solid and pleasing, and the text and plates virtually pristine. (See illustration below.) **\$1,500**

Ford writes in his introduction to this edition that he aims to let the father of our country tell his biography himself, "using his own phrases and words to illustrate his attitude towards public questions and public characters." But Ford's extensive knowledge of American history also masterfully contextualizes Washington in time and place, providing a narrative of the era as well as of the man. Our author states that this "tribute to [Washington's] memory" is intended to remedy what he sees as the neglect of the president's opinions and writings. Worthington Chauncey Ford (1858-1941) was descended from a long line of intellectuals, including Governor William Bradford

of Plymouth Colony, Noah Webster, and Harvard College president Charles Chauncey. A pioneer in the acquisition of American historical documents, Ford was also one of the most prolific historian-editors in American history, publishing more than 260 articles, essays, and books. Though a college dropout, he was elected president of the American Historical Association in 1917, and was appointed to a position in the Department of State, where he launched an ambitious plan to publish and disseminate the agency's vast and significant holdings of 18th and 19th century historical manuscripts. He also held positions at the Boston Public Library, the Library of Congress, and the Massachusetts Historical Society. Deluxe copies of this work are, not surprisingly, difficult to find, and even those do not seem to have our special morocco doublures. (CAB07049)

The Uncommonly Seen Quarto Edition, with Margins Nearly as Large as the Text Area

488. (WASHINGTON, GEORGE). MARSHALL, JOHN. *THE LIFE OF GEORGE WASHINGTON.* (London : Printed for Richard Phillips by T. Gillet, 1804-07) 280 x 216 mm. (11 x 8 1/2"). **Five volumes.** First English Edition (published simultaneously with the first American edition in Philadelphia). The (Large Paper) Quarto Edition. Publisher's quarter red roan over green paper boards, raised bands, spines attractively rebacked to style in modern times in panels with blind tooling and a foliate gilt centerpiece, apparently original endpapers (hinges expertly reinforced with matching paper). With 16 engravings, as called for, including 12 folding maps, a portrait of Washington, and three views. Sabin 44788; Howes

M-317. ♦Paper boards a bit soiled and chafed, extremities a little rubbed, but the sympathetically rebacked bindings sturdy and attractive on the shelf. One leaf with a three-inch tear into text (minimal loss), another with a light brown stain touching but not obscuring text, one gathering somewhat foxed, occasional mild offsetting, otherwise clean and fresh internally, with wide margins and few signs of use. (See illustration below.) **\$7,500**

This is a very desirable set of a work characterized by ANB as "the first serious and sound study" of the life of the first president of the United States, described by Sabin as "indispensable, . . . able, accurate, [and] comprehensive," and ranked by Howes as the best edition of the biography. John Marshall (1755-1835) was a close friend of Washington and had delivered a moving eulogy at the president's 1799 funeral. The following year, he was approached by the general's nephew, Bushrod Washington, about writing a biography of the great man. Bushrod had inherited Washington's papers, an invaluable source for a biographer, and armed with such a trove of material, Marshall began work in 1801. After five years of labor, he produced a work of 3,200 pages that sold more than 7,000 copies at the hefty sum of one dollar per volume. A successful Virginia lawyer who served in that state's House of Delegates during the ratification of the U.S. Constitution, Marshall became Secretary of State under President John Adams, who later appointed Marshall the fourth chief justice of the United States Supreme Court. In the words of ANB, it was under Marshall's leadership that the Court "successfully assumed its peculiar function as the preeminent interpreter and guardian

of the Constitution and as the arbiter of conflicts arising from the clash of federal and state sovereignties." Marshall's life of Washington can be found without great difficulty, but the present copy is especially appealing: it is not only in excellent condition, but it is far larger than competing (octavo format) copies, being a good three inches taller and with margins occupying nearly as much space as the printed text. (CJM1109)

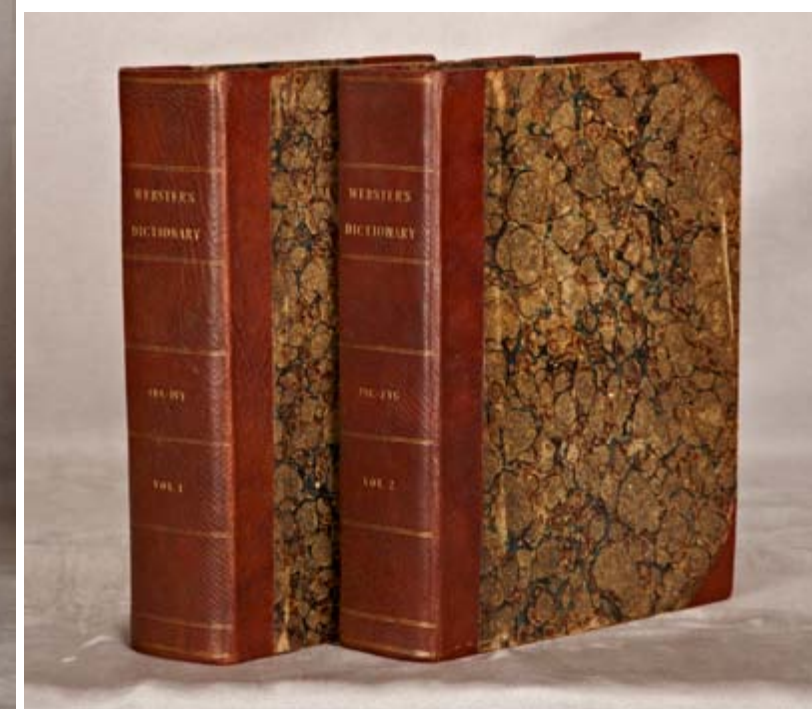
An Unusually Clean, Fresh Copy of Perhaps the All-Time Greatest Bestseller in America

489. WEBSTER, NOAH. *AN AMERICAN DICTIONARY OF THE ENGLISH LANGUAGE.* (New York: Published by S. Converse, Printed by Hezekiah Howe, New Haven, 1828) 290 x 227 mm. (11 3/8 x 8 7/8"). Including the terminal leaf (not infrequently missing) of "Additions" in the second volume. **Two volumes.** FIRST EDITION. Contemporary marbled boards expertly and convincingly rebacked and recorned by Courtland Benson using diced Russia of the period, spines divided into panels by double gilt rules, gilt titling. Engraved frontispiece portrait of the author in volume I. PMM 291; Skeel 583; Grolier "American Books" 36; Sabin 102335. ♦Paper boards a bit chafed, two-inch abrasion to leather on lower board of volume I, but the artfully and cleverly restored retrospective bindings showing no important wear at the same time that they retain their period feel. Two gatherings (only) with significant foxing (frontispiece, title and a few leaves here and there with quite minor foxing), other trivial imperfections, but altogether pleasing internally, the text remarkably fresh and clean. AN ESPECIALLY FINE COPY that looks very attractive on the shelf. (See illustration below.) **\$22,500**

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Perhaps the all-time greatest American bestseller, Webster's "Dictionary" is one of the most famous and best-loved books ever to originate in the United States.

Its publication signified that America had come of age in the linguistic field and had developed its own legitimate variety of English speech. Published in a press run of 2,500 copies, our first edition contains more than 70,000 entries, compiled entirely by Webster himself. According to PMM, the dictionary "marked a definite advance in modern lexicography, as it included many non-literary terms and paid great attention to the language actually spoken. Moreover, [Webster's] definitions of the meaning of words were accurate and concise and have for the greater part stood the test of time superbly well. In fact, Webster succeeded in breaking the fetters imposed upon American English by Dr. Johnson . . . to the ultimate benefit of the living languages of both countries." The book sold rather poorly at first, but its authority was gradually established, and its updated versions have remained a staple of American reference libraries ever since. Noah Webster (1758-1843) was born in West Hartford, Connecticut, and attended Yale University during the period of the Revolutionary War. Trained as a lawyer, he decided to become a schoolteacher and journalist. The first literary fruit of his teaching career was a spelling book published in 1782. Grammatical works followed, and on a visit to Philadelphia, he discussed with Ben Franklin the need for establishing an American standard spelling. Webster published a small "Compendious Dictionary of the English Language" in 1806, an appetizer to his great work, which was in gestation for almost 20 years. These two decades of preparation involved Webster's becoming conversant in no fewer than 26 languages, including Sanskrit, and the fruits of his study can be seen not only in the main body of the dictionary, but also in the 88-page prefatory section in volume I, the most important part of which is the author's dissertation "On the Origin, History and Connection of the Languages of Western Asia and of Europe." (ST11927)

490. WELLS, H. G. THE WORKS OF H. G. WELLS. (New York: Charles Scribner's Sons, 1924-27) 235 x 159 mm. (9 1/4 x 6 1/4"). **28 volumes.** ONE OF 1,670 COPIES, OF WHICH THIS IS ONE OF 1,050 FOR AMERICA (1,000 of them for sale), SIGNED BY THE AUTHOR (this is copy #982). Original publisher's linen backed green paper boards, paper title labels on flat spines, edges rough trimmed. Half of the volumes UNOPENED, and all encased in the original (slightly worn) slipcases (one slipcase a modern replica). Photographic frontispiece in each volume. Title pages in red and black. Printed on high quality rag paper. Most volumes with extra paper labels. ♦ Spines slightly darkened, rough edges a bit yellowed, three leaves with open marginal tears well away from the text (no doubt from rough opening), other trivial imperfections, but a nearly fine set, many of the volumes in near pristine condition, with much of the text having never been read. (See illustration opposite.) **\$3,500**

This is an attractively produced as well as textually important edition of the works of one of the most significant British authors at work during the final

years of the 19th century and the first part of the 20th. The prolific and durable Herbert George Wells (1866-1946) is most famous for his imaginative fiction from the 1890s. Works like "The Time Machine" (1895), "The Island of Dr. Moreau" (1896), "The Invisible Man" (1897), "War of the Worlds" (1898), and "When the Sleeper Awakes" (1899) established Wells as a master (along with Jules Verne) of science fiction. At the same time, his novels from the new century were of considerable interest and value as well. His "Anticipations" (1902) "showed his real gift for sociological speculation" (DNB), and his "Tongo-Bungay" (1909)—which tells the story of a corporate mogul who makes his fortune selling a slightly injurious patent medicine and, when everything else fails, turns to building war munitions—is often considered Wells' masterpiece. In addition to the major works of fiction, our 28 volumes obviously also include a large number of short pieces of fiction and nonfiction. By the time Wells died, he had published more than 100 books and established his fame not only as a writer, but also as a minor prophet who accurately predicted war planes, tanks, the atomic bomb, and World War II. Wells was born to lower middle class parents, and his early work life was unsuccessful as a draper and chemist's assistant. With each failure, Wells would reside with his mother on the estate where she served as a domestic and there immerse himself in its fine library. Later he won a scholarship to the Normal School of Science, studying biology under Darwin's major defender, T. H. Huxley (1825-95), meanwhile dabbling in contemporary ideas of socialism through free lectures at the Fabian Society. After earning a degree in zoology and geology, Wells taught and began publishing short stories, becoming a full-time writer after his major success with "The Time Machine." Printed on pure rag deckle-edge paper, the text of the present edition was read and revised throughout by Wells, and he wrote a special preface to each volume as well as a general introduction to the edition as a whole. (ST11462a-029)

491. WHITTIER, JOHN GREENLEAF. THE WRITINGS. [and] PICKARD, SAMUEL. LIFE AND LETTERS OF JOHN GREENLEAF WHITTIER. (Boston and New York: Houghton, Mifflin and Company, 1898; 1895) 202 x 130 mm. (8 x 5 1/8"). **Nine volumes.** "Riverside Edition." Excellent contemporary brown three-quarter morocco by the Knickerbocker Bindery (stamp-signed on recto of rear free endpaper), raised bands, spines gilt in double-ruled compartments, gilt titling, marbled sides and endpapers, top edges gilt, other edges untrimmed and MOSTLY UNOPENED. With 13 plates (mostly portraits), as called for. ♦ Spines just slightly but uniformly sunned, but A VERY FINE SET, especially clean, bright, and fresh inside and out. (See illustration opposite.) **\$950**

This appealing set contains seven volumes of Whittier's poems, essays, and criticism and the uniformly bound, separately published two-volume "Life and Letters" by Samuel Pickard. A Quaker who edited a number of newspapers and spent time as a Massachusetts legislator, John Greenleaf Whittier (1807-92) invested as much passion

in his abolitionist campaigning as he did in his poetry. In Day's words, "Whittier won his place in New England literary circles by his genuine poetic talent and his felicity in detailing the homey aspects of New England life. Along with Thoreau, he favored life in the country, and celebrated his rural environment in much of his poetry. . . . The topical poetry that established his fame has lost much of its pertinency, but the wholesome simplicity and convincing vitality of his rural lyrics still attract 20th century readers. . . . For an America ravaged by civil war and, especially in New England, changing from an agricultural to an industrial society," his classic long poem "Snowbound" (1866) is "the definitive picture of a lost world." Samuel Thomas Pickard (1828-1915) wrote and edited a number of works on Whittier, of which the present item was the most popular, going through at least 13 editions.

A newspaper editor from Maine, Pickard married Whittier's niece, and thus had the advantage as a biographer of knowing his subject quite well. He also served as Whittier's literary executor. (ST11462a-382)

492. (WICKES, FORSYTHE - HIS COPY). (PORCELAIN). AVERY, C. LOUISE. MASTERPIECES OF EUROPEAN PORCELAIN: A CATALOGUE OF A SPECIAL EXHIBITION MARCH 18 - MAY 15, 1949. (New York: [Printed by the Marchbanks Press for] The Metropolitan Museum of Art, 1949) 290 x 222 mm. (11 1/2 x 8 3/4"). [16] leaves of text, followed by plates. One of 2,000 copies. Attractive crimson crushed morocco by James MacDonald Co. of New York (stamp-signed on verso of front free endpaper), covers with single gilt fillet border, upper cover with the initials "F. W." in the lower right corner, raised bands flanked by gilt rules, small gilt fleuron



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at head and tail of spine, vertical titling, densely gilt turn-ins, marbled endpapers. With 32 black and white photographic plates of European porcelain pieces. Front pastedown with tipped on handwritten note to Mr. Wickes from Francis Henry Taylor, director of the Metropolitan Museum, presenting this book in gratitude for Wickes' support of the Exhibition. ♦A couple of small marks to covers, but a very fine copy with virtually no signs of use. (See illustration on p. 304.) \$150

This specially bound catalogue of an exhibition on European porcelain was presented by the Metropolitan Museum of Art to collector and connoisseur Forsyth Wickes (1876-1964), who had lent several pieces to the museum and had delivered a lecture there on French 18th century porcelain. Wickes, a lifelong Francophile, began collecting French 18th century porcelain, art, and furniture while working in Europe for Royal Dutch Petroleum in the 1920s. "Great Private Collections," published in 1963, listed the Wickes collection as one of the top 26 in the world, and one of the top 10 in the United States. When Wickes died in 1964, he bequeathed his collection of more than 800 items to the Museum of Fine Arts in Boston, where a wing was built to display the objects in rooms resembling those of Wickes' Newport, Rhode Island, mansion, Starboard House. (ST12174-3)

493. WIGGIN, KATE DOUGLAS. THE WRITINGS. (Boston and New York: Houghton Mifflin Company, 1907-17) 197 x 130 mm. (7 3/4 x 5 1/8"). **10 volumes.** The "Quillcote Edition." Appealing contemporary black half morocco, raised bands flanked by plain gilt rules, spine panels adorned with a delicate gilt weathervane, marbled boards and endpapers, top edges gilt. With title pages featuring color designs, and 112 plates, 22 of them in color. ♦One spine with small portion of upper corner of top panel missing (gilt ornament just slightly grazed), a little wear at the tops of the other spines, about a fourth of the joints and corners with slight rubbing, but the bindings solid and not displeasing, despite their faults. A very fine copy internally, the leaves and plates surprisingly clean, fresh, and bright, especially for books intended for juvenile use. (See illustration on p. 300.) \$450

Kate Douglas Wiggin (1856-1923) always saw herself as more of an educator than a writer. A disciple of Friedrich Froebel, who believed that young children learned more from cooperative play than from rote recitations, Wiggin organized the first free kindergarten west of the Mississippi and founded a training school for kindergarten teachers in California. She first turned to writing to help fund her educational endeavors, but later depended on it to earn her living when she became a widow. Her most famous work is "Rebecca of Sunnybrook Farm," which ANB says "presents a Maine culture realistically and avoids the sentimentalities and most of the improbabilities common to late nineteenth- and early twentieth-century works with similar plots." An 11th volume, containing the autobiographical "My Garden of Memory," appeared six years after the rest of the set and, as often, is not present here. (ST11462a-044)

**In an Unusual Binding by a Woman
Twice Removed from Cobden-Sanderson**

494. WILDE, OSCAR. ESSAYS, CRITICISMS AND REVIEWS. (London: Privately Printed, 1901) 258 x 188 mm. (10 1/8 x 7 3/8"). 175 pp. FIRST EDITION. ONE OF 300 COPIES (this is copy #250). Unusual red and crimson morocco by May Rosina Prat (stamp-signed in blind "M R P" and dated "1903" on rear doublure), covers tooled in black with three vertical rows of stylized tulips, each row within a panel formed by plain rules, these floral rows set against red morocco, but with undecorated vertically oriented panels of crimson in between the red; raised bands, spine titling in black, red morocco doublures with black-ruled frame and tulip cornerpieces. In a (lightly worn) matching morocco-trimmed slipcase (almost certainly by the binder). Mason 589. ♦First few and last few leaves with vague rumpling, otherwise especially fine, the text quite clean and fresh, and the binding unworn. (See illustration opposite.) \$750

This is the first, unauthorized collection of Wilde's contributions to "Women's World" magazine, offered here in an unconventional binding by a Canadian woman whose training has indirect connections to a binder of the greatest distinction. Before being disgraced because of sexual indiscretions, Oscar Wilde (1854-1900) wrote poems and plays of major importance, did lecturing (some of it in North America), became probably the most celebrated and fashionable wit of his day, and edited and contributed to magazines in London. The pieces collected here appeared in "Women's World" from November 1887 to June 1889, and include such diverse things as a rave review of Alan Cole's "History of Embroidery and Lace," essays on modern poets, and shorter "Literary Notes." The binder here, May Rosina Prat (1872-1965) moved with her sister Minnie from Nova Scotia to New York City, where both studied with and worked for Evelyn Nordhoff, herself a student of Cobden-Sanderson, generally recognized as the most important figure in the modern history of English binding. After Nordhoff's death in 1898, the sisters set up their own workshop, Primrose Bindery. Minnie died of typhoid in 1901, and May closed the bindery in 1903. She returned to Canada, taking her binding tools with her, and continued teaching binding there after her marriage. This volume was likely one of the last she completed during her New York career. Although Tidcombe says that the Huntington Library owns bindings by both May and Minnie, such volumes are rare: since 1975, ABPC lists only two bindings by "Prat," which may or may not have been executed by one of the sisters. These "Essays" are also uncommon. (ST12370s)

495. WILLIAMS, TENNESSEE. THE KINGDOM OF EARTH WITH HARD CANDY: A BOOK OF STORIES. (New York: New Directions, 1954) 248 x 152 mm. (9 3/4 x 6"). 242 pp. (cancel title page tipped-in, as on all copies). ONE OF 100 COPIES SIGNED BY THE AUTHOR (this is copy #15). Publisher's linen-backed patterned paper boards, flat spine with author's



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name in gilt. In original blue cardboard slipcase with paper title label on front cover. Crandell A13.I.b. ♦One small, only vaguely visible discolored spot at head of spine, otherwise a mint copy, with leaves that open only reluctantly. \$1,900

This is one of a relatively small number of surviving copies of this limited edition, which Williams had privately printed when publishers balked at the explicit sexual content of the short stories. How many copies exist is a matter of dispute: according to Andreas Brown of the Gotham Book Market, about 80 of the 100 copies were destroyed in storage; however, Crandell indicates that as many as 136 copies may have been issued, with the extra copies available for the author's private use, but that perhaps all but about 10 numbered copies and 20 presentation copies were destroyed. (However plentiful, the copies for presentation are encountered more frequently in commerce than are numbered copies.) The stories in this collection are: "Three Players of a Summer Game," "Two on a Party," "The Resemblance between a Violin Case and a Coffin," "Hard Candy," "Rubio y Morena," "The Mattress by the Tomato Patch," "The Coming of Something to the Widow Holly," "The Vine," "The Mysteries of the Joy Rio" (an earlier version of "Hard Candy"), and "The Kingdom of Earth." Thomas Lanier "Tennessee" Williams (1911-83) is best known as one of America's greatest playwrights, but he was a prolific writer who also penned novels ("The Roman Spring of Mrs. Stone"), poetry, and short stories. Forbidden sexual desire was a recurring theme in his works, and their explicit nature often caused problems with publication or production; most film adaptations of his works have had their content altered considerably. (ST11888)

496. (WINE - UNUSUAL OBJECTS). GRUNBERG, ARNON. DRINK A LOT OF WHITE WINE. (New York: Kunst Editions, 1998) 203 x 330 mm. (8 x 13"). LETTER "Z" OF 26 LETTERED BOXES (of a total of 36 made). A fine rosewood box handcrafted by Bruce, Mark, and Frank Ginsberg of C. W. C. in St. Louis, Missouri, and filled with drinking accoutrements (see below). ♦In mint condition. (See illustration above.) \$425



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In 1998 Dutch experimental novelist Arnon Grunberg created 36 boxes full of paraphernalia connected with the ritual of drinking, of which this is the last, copy "Z." The contents include approximately 300 cardboard coasters, illustrated by the author with wine glasses, beer mugs, pizza slices, and so on, each with a short snappy phrase in Dutch and English below the illustration. But that is not all. There is a collection of plain corks, provided by Grunberg's wine supplier in California's Napa Valley, along with the flamboyant signature of Grunberg himself on the inside of the box cover, where we find the "colophon." This informs us that our set, as one of 26 regular ones made, is to be used for "home, garden, and kitchen entertainment" (as opposed to the first 10 sets, numbered in Arabic numerals, which contain six signed coasters). Last but not least, there is a plain white cotton napkin "used by the author during dinner." (CDU0508)

**A Denunciation of the Stage by a
Signer of the Declaration of Independence**

497. WITHERSPOON, JOHN. A SERIOUS INQUIRY INTO THE NATURE AND EFFECTS OF THE STAGE. (New York: By Whiting & Watson, 1812) 171 x 108 mm. (6 3/4 x 4 1/4"). 2 p.l., [5]-199, [1] pp. First American Edition. EXTREMELY ATTRACTIVE CONTEMPORARY FLAMED SHEEP, flat spine with simple gilt rules and black morocco label. Front pastedown with modern book label of Amos Tuck French. ♦Minor offsetting throughout the text, one gathering rather foxed and browned, isolated stains of no great consequence; internally with some problems caused by inferior paper stock, but most of the text still surprisingly fresh, and THE INEXPENSIVE ORIGINAL BINDING IN SUPERB CONDITION, UNWORN AND VERY BRIGHT. (See illustration on p. 308.) \$700

A fiery Presbyterian preacher at odds with the moderate party of his denomination, Witherspoon (1723-94) wrote this denunciation of players and playgoers in shocked response to the 1756 Edinburgh production of the historical tragedy "Douglas," written by a fellow

minister, John Home. (Witherspoon and Home had previously shared an adventure, having led loyalist troops against a Scottish insurrection in 1745, having been imprisoned together in Doune Castle, and having effected a daring escape on bed sheets.) The stage drama and Witherspoon's response to it caused such an uproar that one minister was prosecuted by the Kirk merely for having attended, while Home himself was forced to resign his presbytery. All ended well, however, for Home went on to produce "Douglas" successfully in London and to become tutor to the Prince of Wales. Witherspoon also went on to higher honors: in 1768 he left Scotland to become president of Princeton College in what was then the colony of New Jersey. A rebel at heart, Witherspoon became one of the intellectual leaders of the American Revolution, signed the Declaration of Independence, and served the new government in several capacities before returning to Princeton, where he lectured on eloquence, history, philosophy, and divinity. The immediate motivation for the reprinting of Witherspoon's text in America more than half a century after its first appearance was the tragic fire in 1811 at a theater in Richmond, Virginia, a blaze that took 60 lives, including that of the acting state governor, George W. Smith. A group of 11 New York ministers thought to respond with a stern denunciation of the immorality of the theater and a caution to all Christians to keep away from this playground of the devil. Their animadversions, along with a sermon on the topic by one of their number, Samuel Miller, comprise the preface to our first American edition. (CEZ0223)

498. (WOMEN). WOMEN OF ALL NATIONS. A RECORD OF THEIR CHARACTERISTICS, HABITS, MANNERS, CUSTOMS AND INFLUENCE. (London and elsewhere: Cassell and Company, Limited, 1908) 287 x 200 mm. (11 1/4 x 7 7/8"). **Two volumes.** Edited by T. Athol Joyce and N. W. Thomas. FIRST EDITION. Pleasing burgundy half morocco, raised bands, spine gilt in double-ruled compartments with scrolling cornerpieces, gilt titling, marbled endpapers, top edges gilt. With 26 color plates, 54 full-page black and white photographs, and hundreds of other black and white photographs in the text. Front pastedowns with bookplates of Henry Bartholomay. ♦Spines just a little darkened and faintly dulled, a hint of rubbing to extremities, otherwise fine, the text clean, fresh, and bright, and the bindings with negligible wear. (See illustration opposite.) \$450

First published as a fortnightly serial, this is a comprehensive ethnographic survey of the lives of women around the world. Volume I is devoted to the southern hemisphere, volume II to the northern. Anthropologist Thomas Athol Joyce (1878-1942) authored the chapter on New Zealand, and his colleague Northcote Whitridge Thomas (1868-1936) wrote those on Australia, the Philippines, and the west coast of Africa. Other sections were written by those who knew the areas well, either as travellers or residents. Ella Sykes (1863-1939), the intrepid traveller who was the first European woman to visit the interior of Persia, wrote the entry on that country. Alice Werner (1859-1935), the first

professor of Bantu languages in Great Britain, contributed the chapter on South and South-West Africa. And prominent Norwegian feminist Gina Krog (1847-1916) authored the entry on her native land. Other contributors included colonial administrator and travel writer A. R. Colquhoun, folklorist Lucy M. J. Garnett, travel writers Jesse Ackermann and Clive Holland, and prominent American ethnologists Walter Hough and Otis Mason. The work takes a decidedly feminist perspective, with as much attention given to the status of women in their respective societies as to their costumes and customs, and the achievement of universal female suffrage is presented as inevitable and a positive thing for civilization. The numerous illustrations perhaps have at least as much enduring interest as the text, which for all its progressive attitudes toward the status of women is somewhat tainted by the cultural and racial biases of its time. (ST11462a-108)

499. WOOD, JOHN GEORGE. OUR LIVING WORLD: AN ARTISTIC EDITION OF THE REV. J. G. WOOD'S NATURAL HISTORY OF ANIMATE CREATION. (New York: Selmar Hess, [ca. 1898]) 332 x 249 mm. (13 x 9 3/4"). **Three volumes.** "Revised and adapted to American Zoology by Joseph B. Holder, M.D." Publisher's black half roan over burgundy buckram, gilt pictorial upper covers with ornate titling, raised bands, spine panels with gilt arabesque centerpiece, textured endpapers, all edges gilt. With illustrated title page, numerous woodcuts in the text, 84 full-page woodcuts, and 42 CHROMOLITHOGRAPHIC PLATES OF VARIOUS ANIMAL SPECIES, as called for. Original tissue guards. Front flyleaf with pencilled ownership inscription of Rebecca and Louise Popper. ♦Joints and extremities somewhat rubbed (a three-inch crack in one joint, front board of volume I nearly detached), three boards with a scattering of small white spots, occasional mild foxing or marginal stains, other minor imperfections; the bindings obviously with condition issues, but internally an excellent copy with richly colored plates and few signs of use. (See illustration opposite.) \$450

This is the American version of J. G. Wood's "The Illustrated Natural History," first published in 1851. Our edition was issued a year after Wood's lecture tour of the States, during which he delivered the prestigious Lowell lectures in Boston. Joseph B. Holder was eminently qualified to take on the editorial work performed here: educated at Harvard Medical School, he served as curator of invertebrate zoology at the American Museum of Natural History from 1870 until 1888, when he died. The first volume in our set covers mammals, the second birds, and the third fishes, reptiles, and invertebrates. The text is engaging and conversational in tone, geared toward the interested amateur rather than the scientist, and illustrations appear on nearly every page. Books of this sort are usually found in rather sorry internal condition, heavily thumbed by eager readers; our set is happily lacking this kind of damage, and the appealing chromolithographic plates are in pristine condition, the original tissue guards having performed their protective function very well. (ST11462a-327)



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500. WOOLF, VIRGINIA. GRANITE & RAINBOW. (London: The Hogarth Press, 1958) 222 x 140 mm. (8 3/4 x 5 1/2"). 239, [1] pp. FIRST EDITION. Publisher's blue cloth with gilt titling on flat spine. In original dust jacket designed by Vanessa Bell. Kirkpatrick A34a. ♦Spine of dust wrapper just beginning to turn a creamier color than the side panels, two extremely faint indications of creasing at top of back cover of jacket, otherwise a nearly mint copy in a very fine jacket, especially clean and bright (See illustration on p. 306.) \$450

In addition to her famous novels, Virginia Woolf (1882-1941) wrote a large number of essays for journals, and published two collections of these (the "Common Reader" volumes) during her lifetime. Her husband Leonard collected the remaining essays and published them after her death in three separate volumes, the last in 1950. The essays that appear here were overlooked during that compilation, either because of poor record keeping, because

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they were published without attribution, or because they appeared under Virginia's maiden name of Stephen. They were rooted out by the efforts of Woolf's bibliographer, Miss B. L. Kirkpatrick, and Dr. Mary Lyon of Radcliffe college, who was researching a book on Woolf as a critic. Like the next two items, this volume is in a dust jacket of striking design, done by Woolf's sister, the avant-garde artist Vanessa Bell (1879-1961). (ST12115)

examined the obstacles posed to women writers. Woolf had ambitions to write a combined "novel-essay" as a sequel to "Room," with fictional chapters alternating with essays on feminist themes. When she found that format unrealizable, she divided her work into two books, the present item and her most popular novel, "The Years" (see next entry). (ST12093)

An Unusually Fine Copy of a Major Novel

501. WOOLF, VIRGINIA. THREE GUINEAS. (New York: Harcourt, Brace and Company, 1938) 208 x 138 mm. (8 1/8 x 5 1/2"). 4 p.l., 3-285, [1] pp. First American Edition (issued in the same year as the London printing). Publisher's pink cloth. In original dust jacket designed by Vanessa Bell. Five black and white photographic plates, as called for. Kirkpatrick A23b. ♦Jacket with four scarcely noticeable tiny pinholes (apparently from thumb tacks?), but a very fine copy in an otherwise fine jacket with just a hint of darkening to the spine. (See illustration opposite.) \$400

502. WOOLF, VIRGINIA. THE YEARS. (London: Published by Leonard and Virginia Woolf at The Hogarth Press, 1937) 191 x 127 mm. (7 1/2 x 5"). 2 p.l., 469 pp. FIRST EDITION. Kirkpatrick A22a. ♦Very faint uniform darkening to the jacket spine, otherwise AN ESPECIALLY FINE COPY IN A VERY FINE JACKET, virtually faultless inside and out. (See illustration opposite.) \$5,500

A major work in the Virginia Woolf canon and the first novel by her to appear after "The Waves" of 1931, "The Years" is somewhat less experimental in style, making it one of the author's most readable works. It chronicles the lives of a group of siblings, beginning with their childhood in the 1880s and continuing for half a century. One sister becomes a brilliant society hostess, another turns suffragette; one brother becomes a scholar, another a soldier. The resemblance to the author's own large family of siblings is hardly coincidental, so that much of the work reflects the responses of Woolf and her family to rapidly changing times. Reviewing the book when it was first published, Peter Monro Jack wrote in the "New York Times" that "this is . . . Lyricism

In this non-fiction work, Woolf (1882-1941) responds to three requests for donations (the "three guineas" of the title)—one from a society seeking to prevent war, a second from the building fund of a women's college, and finally from an organization devoted to assisting professional women in their careers. These responses provide Woolf an opportunity to express her views on pacifism and feminism in remarks severely critical of a patriarchal English society that denies women adequate educational and professional opportunities. She continues and expands the arguments set forth in "A Room of One's Own," which



in the form of a novel, with flying buttresses to sustain its airy and often absent-minded inspirations. There is the minimum of substructure. But there is everywhere, on one lovely page after another, . . . Writing which reveals a kind of feeling that is more illuminating than a dozen well-made and documented novels. Mrs. Woolf has made, or unmade, her novel in the form of a poem or a piece of music." The dust jacket issued with this volume is even more difficult than usual to find in fine condition, as it is here, because its spine almost always turns rather quickly to an unpleasant brown. (ST10952)

Beautifully Bound, and this Set Never Read

503. WORDSWORTH, WILLIAM. THE COMPLETE POETICAL WORKS. (Boston and New York: Houghton Mifflin Company, 1910-11) 279 x 159 mm. (11 x 6 1/4"). **10 volumes.** "Large Paper Edition." ONE OF 500 COPIES. LOVELY DARK OLIVE BROWN THREE-QUARTER CRUSHED MOROCCO, HANDSOMELY GILT, marbled sides and endpapers, raised bands, spine compartments densely gilt with floral and foliate tools emanating from a

large central rose, top edges gilt, other edges untrimmed, THE SET ENTIRELY UNOPENED. Vignette title pages, a map of the Lake District, and 75 PHOTOGRAVURE PLATES (with letterpress tissue guards), including one hand-colored plate at the beginning that duplicates a black and white plate elsewhere in the volume. Title page in red and black. Each volume with full-page tipped-in bookplate of Fannie May Howard. ◆IN REMARKABLY FINE CONDITION, essentially without any wear, virtually pristine internally, and obviously used so little that the volumes open unwillingly. (See illustration on pp. 305-06.) \$3,500

This is a really beautiful and almost untouched set of the works of William Wordsworth (1770-1850), who changed English poetry forever. When he (and Samuel Taylor Coleridge) published "Lyrical Ballads" in 1798-1800, he undertook the revolutionary modification of the entrenched traditional artificial verse styles in order to capture forceful sincerity and elemental human emotions. His radical purpose was nothing short of the reformation of poetry by deposing an artificial literary tradition and substituting a new poetics, more in keeping with normal contemporary speech patterns. Folk ballads, as "natural" poetry, formed his models for pieces that reveal a sense of lasting joy in nature and in experiences common to all humans. And there was considerably more to his poetic output afterwards, as he lived and wrote for another half century beyond the appearance of this landmark publication. Among other things, Wordsworth established himself as the first great English writer since Milton to produce a substantial number of notable poems in the sonnet form. Our edition of his complete poetry includes an index to titles and to first lines as well as an essay entitled "William Wordsworth" by Hamilton Wright Mabie. The publisher's note at the front says that the illustrations here are "intended to reproduce the atmosphere of Wordsworth's poetry through the medium of a remarkable series of photographs taken by Walmsley Brothers of Ambleside, England. These artists have lived all their lives in the Wordsworth country, and are enthusiastic admirers of the great poet, and it is hoped that their photographs, the product of a genuine love of Wordsworth, a wide and intimate knowledge of the Wordsworth country, and a keen artistic sense, will add materially to the reader's pleasure [as well as] afford a fitting accompaniment to the text." (ST11377)

504. WRAXALL, NATHANIEL WILLIAM. THE HISTORICAL AND THE POSTHUMOUS MEMOIRS. (London: Bickers & Son, 1884) 221 x 149 mm. (9 x 5 7/8"). **Five volumes.** Edited by Henry B. Wheatley. Pleasing contemporary dark plum half morocco over marbled boards by Riviere and Son (stamp-signed on verso of front free endpaper), raised bands, spines gilt in compartments with delicate fleuron centerpiece, gilt titling, marbled endpapers, top edges gilt. With 14 engraved portraits. Front pastedown with faint discoloration, apparently from bookplate removal. ◆Two joints with a bit of rubbing, paper boards a little chafed and with some light soiling, leaves faintly browned right at

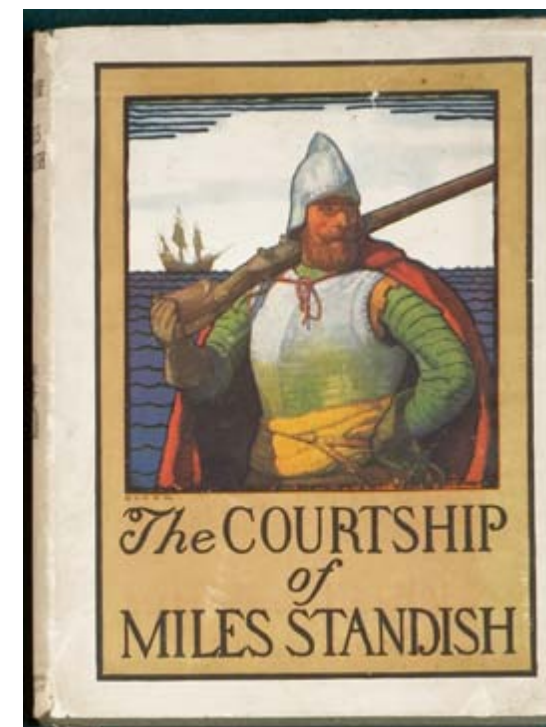
edges (because of the quality of paper stock), otherwise quite an excellent set, the text fresh and clean, with few signs of use, and the attractive bindings with no significant wear. (See illustration on p. 304.) \$375

This is a well-bound set of the scandalous memoirs of Sir Nathaniel Wraxall (1751-1831), a traveller, diplomat, member of parliament, and inveterate gossip. His "Historical Memoirs of my Own Time, from 1772 to 1784" was first published in 1815, but quickly had to be revised and reissued due to tiresome lawsuits for libel. Critics were unanimous in their disapproval, calling the work "pompous gossip and inflated trash" (Quarterly Review), a "union of nastiness and obscenity" (Edinburgh Review), and "outrageous and unnecessary indecency." (British Critic) Needless to say, the public loved it. Although he seemed to enjoy the furor he created, and bragged that "never, I believe, did any literary work procure for its authour a more numerous list of powerful and inveterate enemies," Wraxall decided to publish the remaining part of his memoirs posthumously, when he would be beyond the reach of nasty litigation. The posthumous memoirs appeared in 1836, this time to critical acclaim, with the "Gentleman's Magazine" declaring that the work "will not be considered as one of the ephemeral productions of the day, but . . . will be consulted by those who wish to obtain information relative to one of the most eventful and interesting periods of English history." The contributions to the world of letters by the bibliographer, editor, and antiquarian Henry Wheatley (1838-1917) were substantial. Besides being a prolific literary editor, Wheatley published works on topography, library management, bibliographies, bookbinding, and the English dictionary, among other topics. For more on the binder here, see item #56. (ST11462a-429)

505. (WYETH, N. C., Illustrator). LONGFELLOW, HENRY WADSWORTH. THE COURTSHIP OF MILES STANDISH. (Boston and New York: Houghton Mifflin Company, 1920) 241 x 178 mm. (9 1/2 x 7"). 6 p.l., 147, [1] pp. "Tercentenary Edition." Original publisher's cloth with full-color illustration by Wyeth mounted on front cover, illustrated endpapers, original dust jacket repeating the cover illustration. Eight color plates by N. C. Wyeth. ◆Verso of dust jacket reinforced with seven short pieces of transparent tape, several very minor closed tears at jacket edges, white portions of the wrapper somewhat soiled, but the illustrated panel bright and pleasing and the jacket as a whole still very good; the volume itself with a very narrow band of faint discoloration along bottom of back cover, otherwise extremely fine. (See illustration opposite.) \$450

The American illustrator Newell Convers Wyeth (1882-1945) was a pupil of Howard Pyle (1853-1911), a magazine and book illustrator known for his work on the legends of Robin Hood and King Arthur. In contrast to Pyle's work, much of N. C. Wyeth's art captured American subjects informed by the experience of early trips to the West, where there were still to be seen cowboys, Indians, gun fighters, and gold miners. (Of course, Wyeth also painted

plenty of pirates, knights, and brigands.) Our artist's first published work was a bucking bronco on the cover of "The Saturday Evening Post" in 1903. In 1911 he painted what were perhaps his first widely-recognized book illustrations, a series for "Treasure Island." Among his other most celebrated book work were the pictures he did for editions of "The Yearling," "The White Company," "Robinson Crusoe," "The Last of the Mohicans," and "Kidnapped." In all, Wyeth created more than 3,000 paintings and illustrated 112 books over his career, demonstrating an enormous creativity and variety of invention that justly earned him the title of the "dean of American illustrators." At his death, the Washington, D.C. "Evening Star" wrote: "Thousands of people admired his achievements without comprehending why they were good," but to his fellow artists, "he was a painter's painter, an illustrator's illustrator." Perhaps the best way to explain his genius is to say that his pictures narrated danger and excitement in such an intense way that they communicated to the viewer the fullest possible realization of the moment. When still in his early 60s, N. C. Wyeth died tragically in an accident at a railway crossing along with his grandson. Wyeth and his wife produced at least two generations of artists: his children, Andrew Wyeth, Henriette Wyeth Hurd, and Carolyn Wyeth were visual artists, and Ann Wyeth McCoy was an artist and composer. Significant public collections of Wyeth's work are housed at the Brandywine River Museum in Chadds Ford, at the Portland Museum of Art, and at the Farnsworth Art Museum in Maine. The present book by Longfellow is less common than most Wyeth items, and quite scarce in dust jacket. (CAB07085)



506. YOUNG, EDWARD. NIGHT THOUGHTS ON LIFE, DEATH & IMMORTALITY. (London: J. Walker, [1807]) 140 x 75 mm. (5 1/2 x 2 15/16"). 2 p.l., 264, [4] pp. Very pretty contemporary red straight-grain morocco, covers with gilt fillet border and blind tooled floral frame, upper cover with central medallion containing the crest of the Hope family surrounded by the motto "At Spes Non Fracta" ("But hope is not broken") and a wreath; raised bands, spine panels with cruciform centerpiece tooled in gilt and blind, gilt titling and turn-ins, all edges gilt. With engraved frontispiece and pictorial title. Front pastedown with booklabel of Abel Berland. ◆Spine a bit darkened, joints just slightly rubbed, mild foxing to opening leaves, otherwise a fine copy, clean and fresh internally, and in a solid, pleasing binding with little wear. (See illustration below.) \$150

Edward Young (1683-1765) began his immensely popular "Night Thoughts" in 1742 as an outlet for his grief over the death of his wife, step-daughter, and son-in-law. It is imbued with melancholy and prefigures the gothic taste of the following century. The work became the most frequently published English poem of the century, and it was especially well received on the continent, where it was translated into every major language. This attractively printed pocket edition belonged to a member of the Hope family, perhaps John Hope, the 4th Earl of Hopetoun (1765-1823), distinguished Scottish soldier and politician. And in more recent times, it was in the outstanding library of Abel Berland. (ST12040j)



◀ 505

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