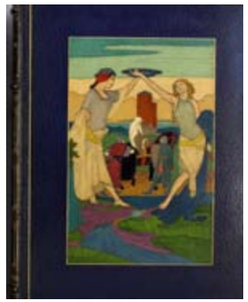

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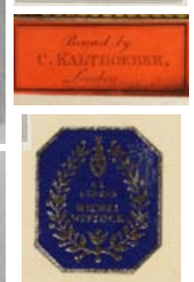

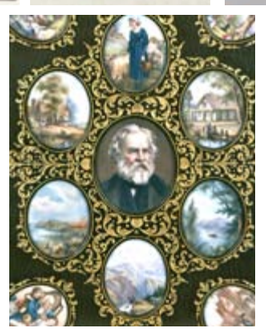

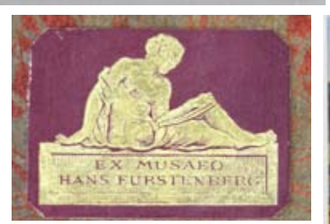

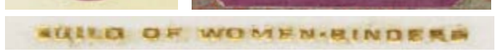

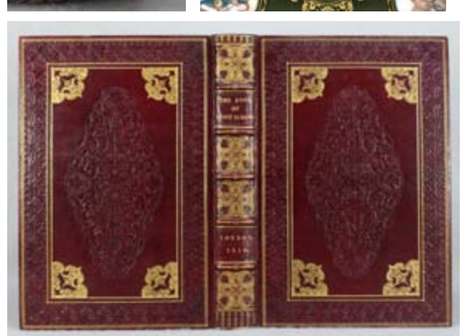

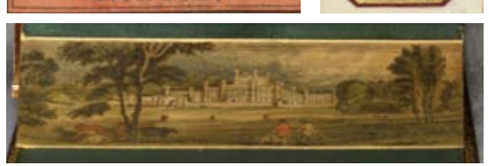

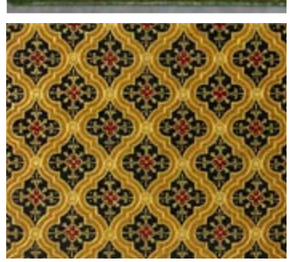

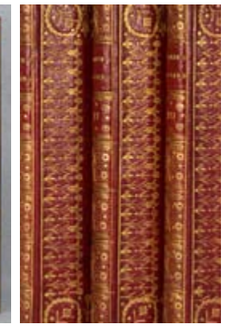

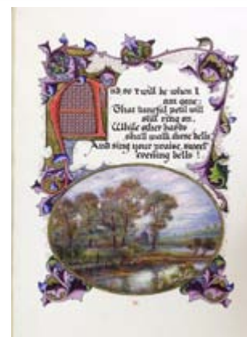

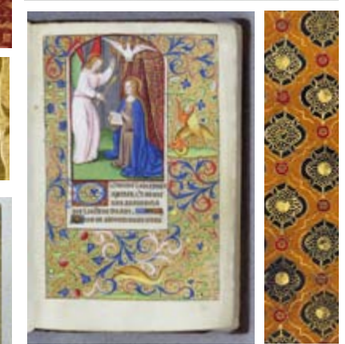

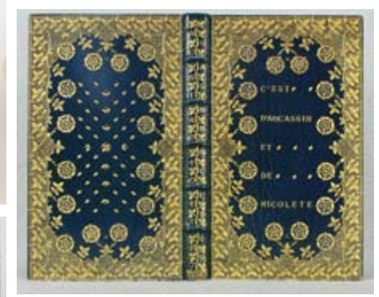

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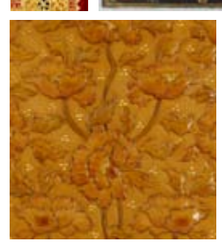

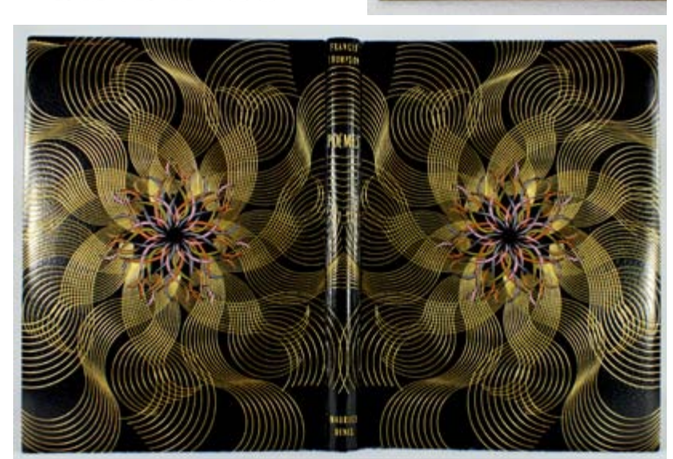

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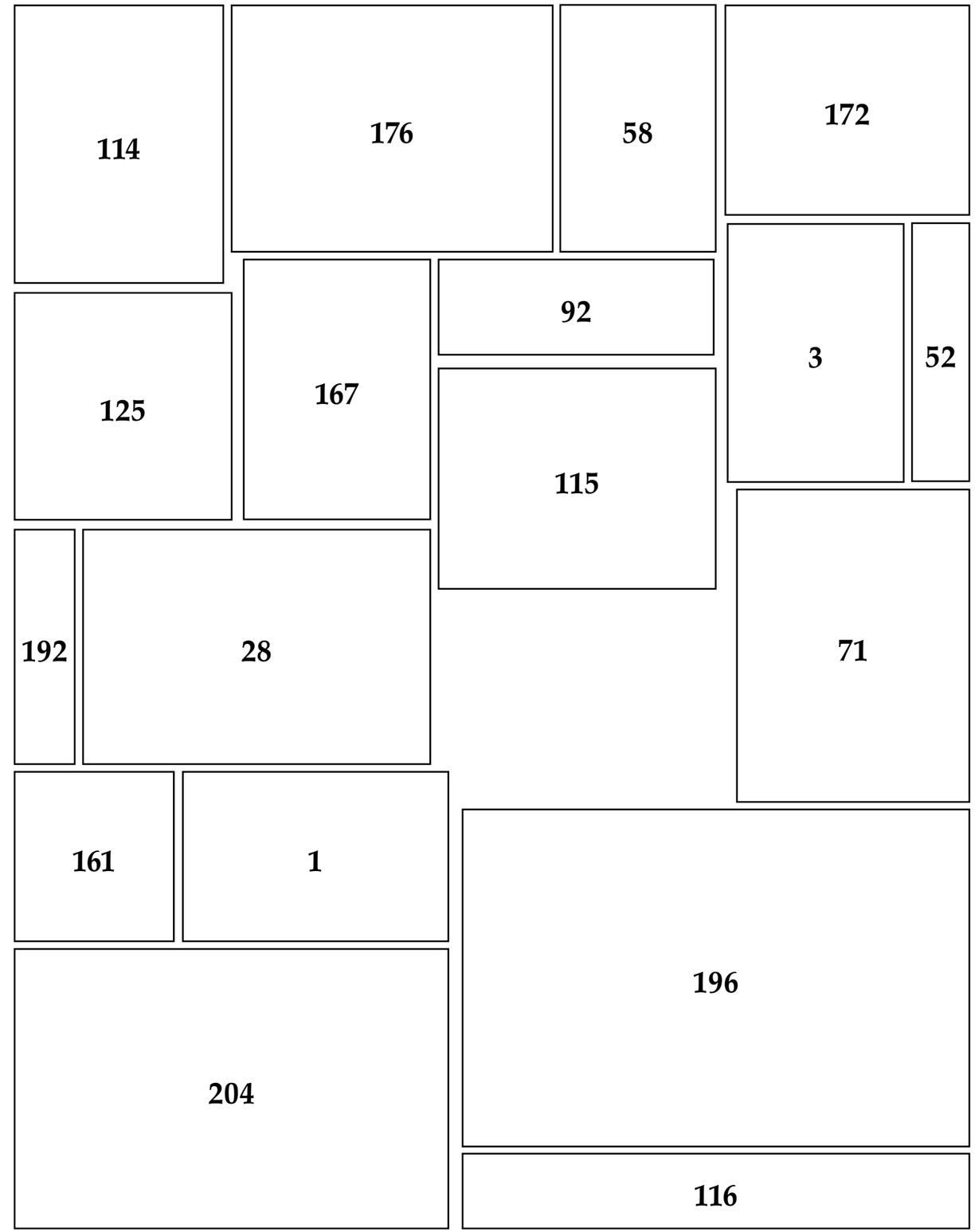

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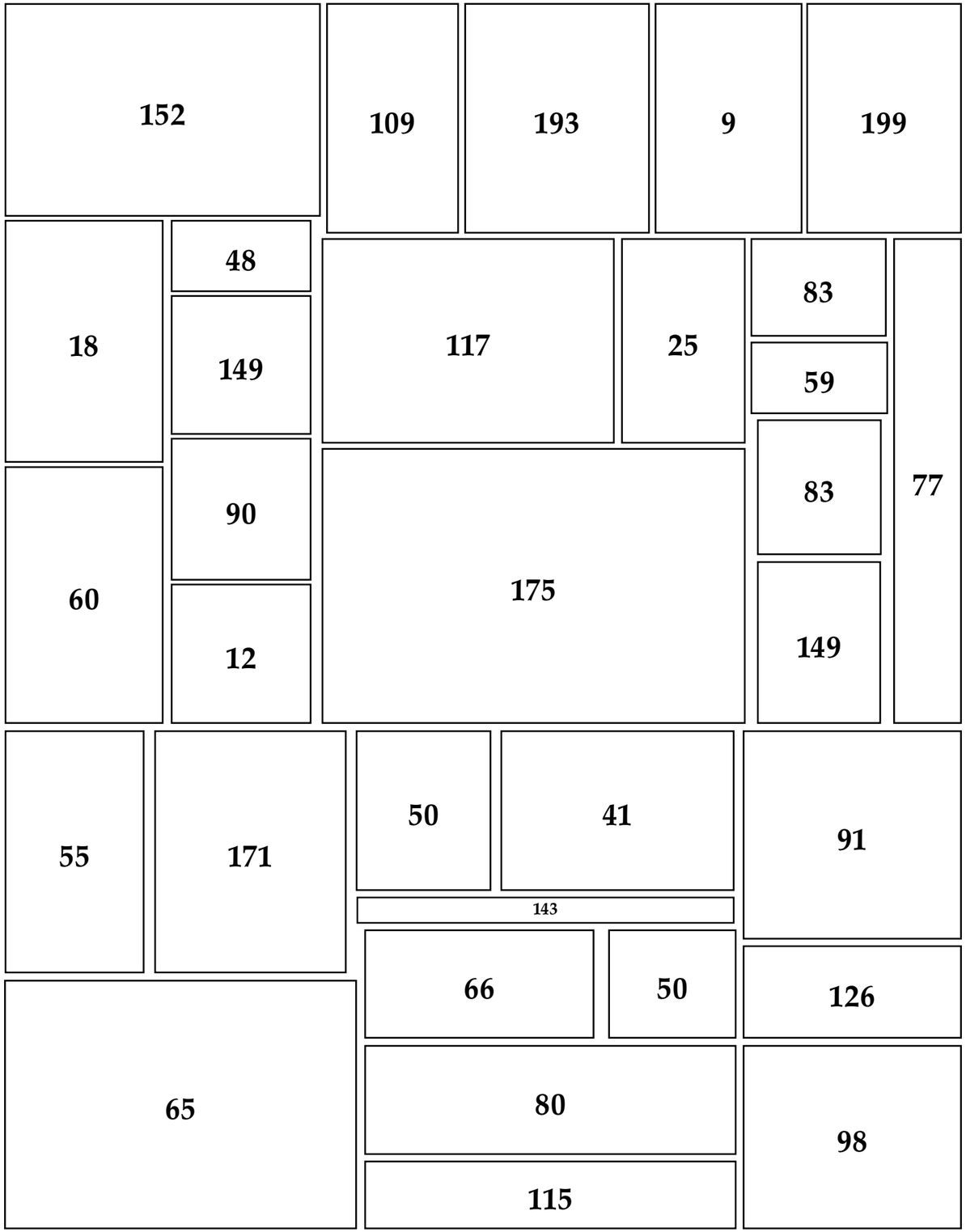

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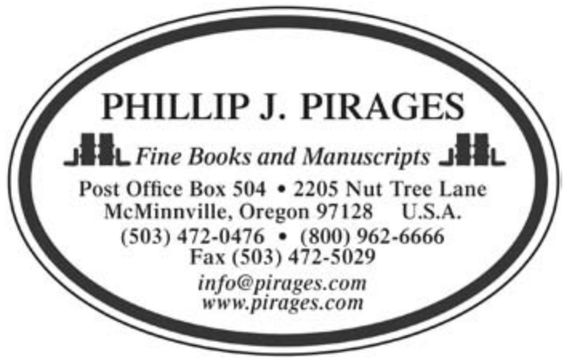

Catalogue 66:

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Most of the text of this catalogue was written by Cokie Anderson, with additional help from Stephen J. Gertz. David Clark was in charge of graphics, and he designed and laid out the contents (with some photos supplied by Bill Enos of Emerald Light Photography). Invaluable supporting assistance has been provided by Tammy Opheim and Michal Bette Alkoff. Proofreading was performed by Ellen Summerfield. Conspicuous help with abstruse content was provided by Dr. Edwin C. Hall.

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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1492-93 BOCCACCIO. *AMOROSA VISIONE*. [with] *URBANO*.
bound by **CLAES VAN DOERMAELE ca. 1545; *See item #6.***

1495 (ALDINE IMPRINT). THEOCRITUS et al. *IDYLLS in Greek, and other works*.
bound by **DOUGLAS COCKERELL ca. 1907; *See item #156.***

1555 BOUCHET. *LES TRIUMPHES DE LA NOBLE AMOUREUSE DAME*.
bound by **MARIUS MICHEL ET FILS ca. 1876; *See item #109.***

1610 (HENRI IV, KING OF FRANCE). *PETIT SOMMAIRE DE LA VIE*.
bound by **CHARLES LEWIS ca. 1813; *See item #71.***

1620 RUSCELLI. *KRIEGS UND ARCHELEY KUNST*. bound **ca. 1790; *See item #53.***

1648 (ELZEVIER IMPRINT). BALZAC. *LETTRES CHOISIES*. bound by **JOLY FILS ca. 1895; *See item #121.***

1651 (ELZEVIER IMPRINT). BALZAC. *LES OEUVRES DIVERSES*.
bound by **JOLY FILS ca. 1895; *See item #120.***

1655-56 HOMER. *ILIAS KAÍ ODYSSEIA*. bound **ca. 1750; *See item #37.***

1660-61 HERBERT. *THE TEMPLE* etc. bound by **PHILIP DUSEL ca. 2011; *See item #211.***

1678 (ELZEVIER IMPRINT). LIVY. *HISTORIARUM*. bound by **CAPÉ ca. 1850; *See item #89.***

ca. 1680 (ENGRAVED BOOK). SENAULT. *PETIT OFFICE DE LA SAINTE VIERGE*.
bound by **THOUVENIN ca. 1820; *See item #77.***

1686 GUNTON. *HISTORY OF THE CHURCH OF PETERBURGH*.
bound by **ROGER PAYNE ca. 1795; *See item #57.***

1766 (FRENCH ILLUSTRATED BOOKS). [DUROSOY]. *LES SENS*.
bound by **AMAND ca. 1866; *See item #97.***

1766 GOLDSMITH. *THE VICAR OF WAKEFIELD*. bound by **RIVIERE & SON ca. 1904; *See item #149.***

1789-1804 (FRENCH ILLUSTRATED BOOKS). *LA SAINTE BIBLE*.
bound by **CHARLES DE SAMBLANX ca. 1890; *See item #114.***

1806 SHAKESPEARE. *POETICAL WORKS*. **bound by SANGORSKI & SUTCLIFFE ca. 1912; *See item #176.***

1808 LAMB. *ADVENTURES OF ULYSSES*. bound by **RIVIERE ca. 1908; *See item #151.***

1812-21 ROWLANDSON. *THE THREE TOURS OF DR. SYNTAX*. bound by **RIVIERE ca. 1912; *See item #153.***

1815 GRANDJEAN DE MONTIGNY. *ARCHITECTURE TOSCANE*.
bound by **FRANCISCO HROMADA ca. 1865; *See item #96.***

1819 SHELLEY. *ROSALIND AND HELEN*. bound by **ZAEHNSDORF ca. 1895; *See item #141.***

1823 LIGHT. *SICILIAN SCENERY*. bound by **SANGORSKI & SUTCLIFFE ca. 1914; *See item #172.***

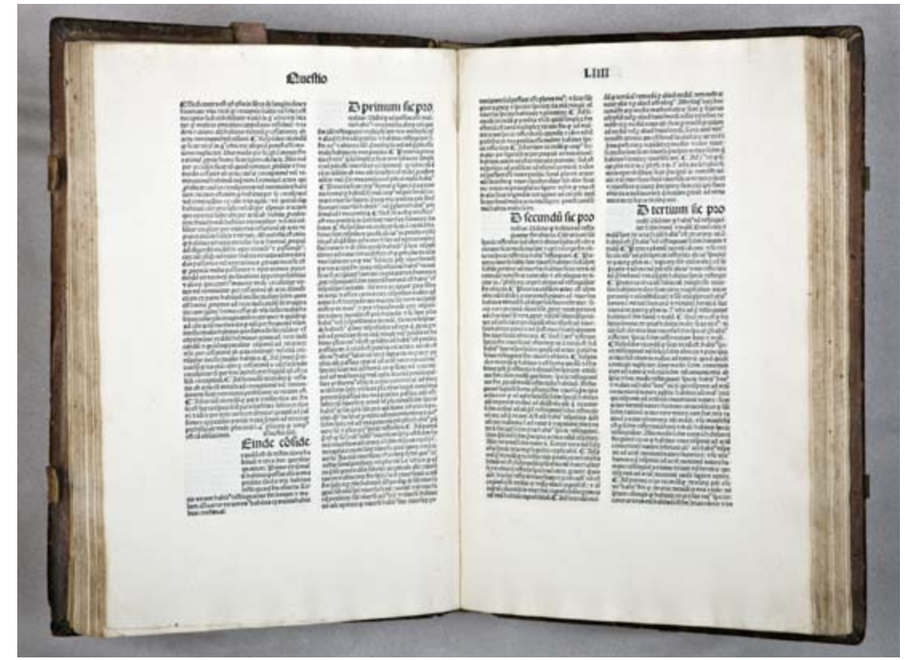
1824 SHELLEY. *POSTHUMOUS POEMS*. bound by **ZAEHNSDORF ca. 1902; *See item #139.***

A 15TH CENTURY VENETIAN BINDING WITH RECYCLED MEDIEVAL ENDLEAVES

Featuring Manuscript Endleaves from ca. 1100, the Finest We've Ever Seen in an Incunabulum

1 **THOMAS AQUINAS.** *SUMMA THEOLOGICA, PARS SECUNDA: PRIMA PARS (THE FIRST PART OF THE SECOND BOOK).* (Venice: Theodorus de Ragazonibus, 31 March 1490) 324 x 222 mm. (12 3/4 x 8 3/4"). 200 unnumbered leaves (complete), with first, last, and leaf 194 blank. Double column, 60 lines, gothic type. Excellent contemporary blindstamped Northern Italian calf (perhaps from Venice or Milan), outer border of blind fillets with mitered corners, inner frame formed by a chain roll within triple fillets, this frame enclosing a large central panel dominated by a cross formed by repeated impressions of a diamond tool and with four small crosses composed of the same tool in the quadrants formed by the large cross, the background punctuated with small rosettes; raised bands, spine compartments with saltire of blind fillets, the same diamond and rosette tools decorating the quadrants, old paper label with ink year of publication, four original brass catches on lower cover (two along fore edge, one each at top and bottom), top clasp and rawhide thong intact (remnants of the other thongs present), FOUR PARTICULARLY FINE 12TH CENTURY VELLUM MANUSCRIPT FLYLEAVES (two at front and two at back), from a liturgical manuscript with early neumes in a fine Carolingian hand (see below). Vellum manuscript flyleaves WITH EIGHT LARGE DECORATED INITIALS (most five- to seven-line, one 14-line) in elaborate vinestem designs in red infilled with yellow, blue, and green, ONE OF THE INITIALS CONTAINING A CHARMING DEER. Goff T-206; BMC V, 477. ◆Small patch of leather missing from head of front board, exposing the wood beneath, upper inner corner of cover leather a little darkened, calf with several small abrasions, other minor defects, but the original binding quite solid, without serious wear, and still very attractive as an unrestored period artifact. Flyleaves with an inch or so of discoloration around the edges (from binder's glue), vellum slightly rumpled, otherwise THE MANUSCRIPT LEAVES ESPECIALLY FINE and well preserved; first four gatherings with small dampstain to upper gutter (quite minor dampstaining and foxing elsewhere), half a dozen leaves slightly browned, but a really excellent copy internally, mostly very clean and fresh, and with especially ample margins. **$95,000**

This is an entirely agreeable Venetian edition of a separately published part of Aquinas' monumental work, offered in a greatly interesting contemporary binding incorporating four very fine early manuscript leaves as structural elements. *Using a scholastic method, and arguing with force and elegance, Thomas Aquinas (1225-74) intended in his "Summa" to synthesize all Christian thought, making wide-ranging statements of belief on the Christian mysteries and speaking equally from the point of view of reason and revelation. Although his views were rejected by some contemporaries, notably Duns Scotus, the largest share of his work was embraced, and it has been accepted ever since as central to the beliefs of the church. Written beginning in 1265 or 1266 and left unfinished at the author's death, the work first appeared in print in 1463, and became one of the most widely printed works of the incunabular era. Although the "Summa" in its complete form consists of three quite substantial books in four parts (the second book being divided into two), early printers very often undertook the printing of a single book only, as was the case here. Our printer Theodorus de Ragazonibus (Teodoro Ragazzoni) printed only the two parts of the second book, publishing the present first part in March of 1490 and the second part 12 months later. Ragazzoni moved from his native Asola to Venice to become a printer. From 1487 to the end of the century, he produced some two dozen works, the majority of*



them classical literature or grammars. Our binding is similar in style and decorative motif to other Venetian bindings of the period, which often feature some sort of knotwork or interlacing blind tooling and a central panel with cruciform decoration. The flyleaves here are of extraordinary interest. They come from a Sacramentary produced in central Italy in the early 12th century, and most of the text is from the Masses for the third and fourth Sundays after Pentecost. The 31 lines of altogether legible text here are written in an accomplished and elegant late Carolingian minuscule of beautiful simplicity. The headings are in red (sometimes in majuscule), and passages of the Mass to be sung are accompanied by neumes that are known as "in campo aperto," which means literally "in an open field," because they and they alone occupy the space (or "field") above the text. These are diastematic neumes, the second generation in musical notation (following adiastematic neumes), meaning that they reflect changes in pitch by being placed in a higher or lower vertical position above the text, though still standing alone, without horizontal lines that were added later and that evolved into the modern staff notation. Most importantly, the flyleaves are very handsomely embellished with large white-vine initials featuring colorful infilling, one of them housing a delightful deer. They are similar in script and decoration to the examples in F. Avril and Y. Zaluska, "Manuscrits Enluminés d'Origine Italienne," I, 1980, plate XXVI, no.66, and R. Babcock et al., "Catalogue of Medieval and Renaissance MSs in the Beinecke," IV, 2004, plate 146. From time to time one encounters printed books with early manuscript endleaves used as structural binding components (in fact, we find these leaves particularly appealing and purchase them whenever we can: see, for example, the next item in this catalogue). But to find "in situ" leaves as early as the beginning of the 12th century is excessively rare, recycled leaves of this sort being almost always either of a later date or in a later binding. We have never seen manuscript leaves this old and this appealing in any comparable early printed book still in its original binding. (ST12368)

FROM THE BINDERY AT THE BENEDICTINE ABBEY OF SAINT MATTHIAS IN TRIER

An Incunabular Americanum with Medical Content

2 **BAPTISTA MANTUANUS, GIOVANNI.** *DE PATIENTIA.* (Basel: Johann Bergmann de Olpe, 17 Aug. 1499) 222 x 165 mm. (8 3/4 x 6 1/2"). 118 unnumbered leaves. Single column, 30 lines in roman type. First Printing of this Edition (with additions by Johann Bergmann and Sebastian Brant). PLEASING CONTEMPORARY BLINDSTAMPED CALF BY THE TRIER MATTHIASKLOSTER, covers with frames formed by triple blind rules,

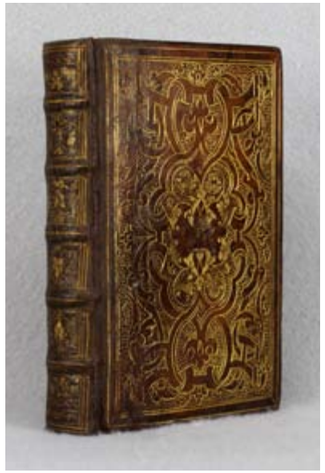
typographic banners (Schunke/Schwenke Schrift 334, 376) at head and foot of frame, the frame and central panel decorated with other floral tools and medallions of various sizes containing representations of St. Catherine (Schunke/Schwenke Heilige 46), the Agnus Dei (Schunke/Schwenke Lamm 72), crossed halberds (Schunke/Schwenke Wappen 66), pomegranates (Schunke/Schwenke Granatapfel 41), foliage (Schunke/Schwenke Blattwerk 573, 575, 576), rosettes (Schunke/Schwenke Rosette 574), and floral sprays (Schunke/Schwenke Blumentopf 10); raised bands, original brass fore-edge clasp, front pastedown a vellum manuscript leaf, ca. 1100, with an early form of neumes, rear pastedown removed but with remnants of manuscript text still visible. With five large initials written by hand in red. Goff B-79; BMC III, 797. ◆Three tiny cracks to spine, head of rear joint with quarter-inch wormhole exposing band, joints a little worn, a couple of short worm trails, a handful of small patches of lost patina due to insect activity, but the contemporary binding still sound, with only modest wear, and generally very appealing. Isolated mild foxing, two pages with small inkblot affecting a couple of letters, other minor defects, but almost entirely A FINE COPY, unusually fresh and clean internally. **$22,500**

Offered here in a fine contemporary binding by an identifiable workshop, Baptista Mantuanus' work on patience and meditation is particularly desirable because it contains at least obliquely medical content and one of the earliest references to the discovery of America. *First printed in 1497 and intended primarily as a guide to spiritual practice for the author's fellow Carmelite monks, "De Patientia" includes sections on physical ills that might be sent to try the monks' patience and the medical cures for them. Also, in his discussion of the law of Christ, Baptista mentions "islands inhabited by man, also much larger than ours," which had been unknown to the ancients but had recently been discovered thanks to the efforts of the Spanish monarchs, this reference coming just seven years after Columbus sailed the ocean blue. These explorations had not been without their consequences, however, and Baptista, turning again to medical issues, notes the diseases introduced into Europe by the returning sailors. Baptista (1447-1516) was a poet, philosopher, and theologian who served as tutor to the children of the duke of Mantua and eventually became General of the Carmelite order. While the content is Carmelite, the binding is Benedictine: a number of stamps used here are attributed by Schunke and Schwenke to the Benedictine Abbey of St. Matthias in Trier, which operated a bindery from 1480-1520. According to BMC, printer Johann Bergmann de Olpe was "a priest and chaplain of the cathedral foundation in Basel" whose "earliest signed and dated books belong to the year 1494" and whose final work is represented by the present item. Unusual for an incunable, this work has its date printed in Arabic numerals on the title page. (ST12257)*

AN EARLY 16TH CENTURY FRENCH STRAPWORK BINDING

A Complete Book of Hours Associated with Jean Pichore, With 13 Large and 39 Small Miniatures

3 A HANDSOMELY AND PROFUSELY ILLUMINATED HIGH QUALITY VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH. *USE OF PARIS.* (Northern France, probably Paris, ca. 1510) 184 x 127 mm. (7 1/4 x 5"). 129 leaves, COMPLETE, written out in a very clean, rounded book hand (combining elements of the gothic and bâtarde). In an excellent period French calf binding with very elaborate strapwork designs on both covers (rebacked in the 20th century using original portions of the spine, new endpapers). With 24 small double calendar miniatures (the labor of the month and zodiac sign for each month within separate gilt borders but tangent to each other on the recto of each calendar leaf), 15 additional small miniatures showing the Virgin and Child, the Evangelists in the Gospel lessons, and then various saints in the Suffrages, and 13 FULL-PAGE ARCH-TOPPED MINIATURES accompanied by particularly lavish full borders of brushed gold and much acanthus and floral decoration. ◆The gilt on the binding slightly rubbed or dulled, isolated trivial soiling, smudges, or other blemishes internally, but IN REMARKABLY FINE CONDITION, the paint and glittering gold virtually as they were at the time the manuscript was produced, and with consistently comfortable margins. **$100,000**

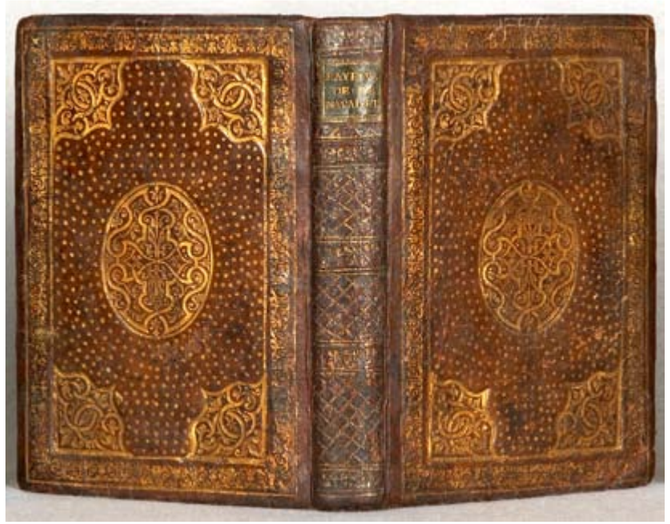


In a very appealing contemporary binding and exceptionally well preserved, this is an excellent example of a complete mainstream Parisian Book of Hours produced by a highly skilled workshop at around the close of the first decade of the 16th century. *While much remains unknown about Parisian manuscript production during this period, it seems likely that multiple illuminators would have worked on a book like this. And here the large miniatures seem to have been painted by at least two, and perhaps three, artists; the first two and maybe the final one are close to the style associated with Jean Pichore, whose recognizable artistic elements include small heads but rather big hands, little downward turned eyes, and soft colors with rather good zig-zagging gold highlights in the drapery. Known to have been working in Paris from at least 1502-20, Pichore was a major figure among illuminators of the period, though his name evokes a style as much as a person. The other miniatures here could well have been executed by members of Pichore's workshop. (Pichore also co-published printed Books of Hours with Rémy de Laistre, and presumably designed their woodcuts.) The contents are as follows: 1-12v Calendar; 13r-17r Gospel Lessons (with a full-page miniature of John on Patmos on 13r); 17v-20r Obsecro Te; 20v-22r Intemerata (22v blank except for rubric at bottom); 23r-71v Hours of the Virgin, with a full-page miniature of the Annunciation (for Matins) on 23r, of the Visitation (for Lauds) on 41r, of the Nativity (for Prime) on 49v, of the Shepherds (for Terce) on 54r, of the Magi (for Sext) on 57r, of the Presentation in the Temple (for None) on 60r, of the Flight into Egypt (for Vespers) on 63r, and of the Coronation of the Virgin (for Compline) on 68r; 72r-74v Hours of the Cross (with a full-page miniature of the Crucifixion on 72r); 75r-77v Hours of the Holy Spirit (with a full-page miniature of Pentecost on 75r); 78r-91v Penitential Psalms and Litany (with a full-page miniature of*

David praying on 78r); 92r-123v Hours of the Dead (with a full-page miniature of Death with a spear on 92r); 124r-129v Suffrages (with small miniatures of the Trinity, Saint Michael, John the Baptist, John the Evangelist, Peter and Paul, Saint Nicholas, Saint Anne, Mary Magdalene, Saint Katherine, and Saint Margaret). Although there is anecdotal evidence that our manuscript once was in the eminent collection of Martin Schøyen, we have been able to find no definitive record of an appearance of it in the marketplace. Whatever is to be said about where and by whom the manuscript was produced and owned, it is remarkable in its flawless condition, huge margins, and bright, crisp illumination. (ST12721)

IN THE STYLE OF THE DUDLEY BINDER

4 **BAÏF, LAZARE DE.** *ANNOTATIONES IN L. II. DE CAPTIVIS, ET POSTLIMINIO REVERSIS. IN QUIBUS TRACTATUR DE RE NAVALI [and three other works].* (Paris: Robert Estienne, 1536) 216 x 140 mm. (8 1/2 x 5 1/2"). 4 p.l., [1]-168, [8], [1]-203, [13] pp. (with pagination anomalies). Edited by Charles Estienne. FIRST EDITION OF "De re Navali," First Printing of this collection. STRIKING 16TH CENTURY ENGLISH CALF, HEAVILY AND BEAUTIFULLY GILT, covers gilt with border formed by two plain rules flanking a floral roll, this frame enclosing a central field of very many tiny star tools, intricate strapwork cornerpieces, and large central arabesque composed of strapwork interspersed with lilies and volutes; flat spine divided into latticed gilt panels by double plain rules and floral bands, newer (17th or 18th century?) black morocco label, the binding almost certainly with some restoration (the joints probably worked on, though the repairs executed with such skill as to make difficult identifying exactly what has been done), old stock used for replacement endpapers. WITH 32 FINE WOODCUTS in the text, 11 OF THEM FULL-PAGE OR NEARLY SO, the illustrations showing ancient ships, Roman clothing, and urns; woodcut printer's device on title, decorative initials, and four woodcut diagrams. Text in Latin and Greek. Schreiber 53; Renouard 44, #19; Brunet I, 710-11; STC French, p. 39. ◆Covers with minor discoloration, a little crackling and minor scratching, and gilt a bit dulled and eroded, one corner somewhat bumped, half a dozen leaves with faint dampstains to lower outer corner, a hint of soil in isolated places, but AN EXTREMELY PLEASING COPY, the binding solid, with no serious wear, and still very attractive; the text clean, fresh, and bright; and the margins generous. **$7,500**



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

BY THE PECKING CROW BINDER

5 **BEROSUS THE CHALDEAN,** Attributed to, but by **GIOVANNI NANNI.** *BEROSI SACERDOTIS CHALDAICI, ANTIQUITATUM LIBRI QUINQUE: CUM COMMENTARIIS IOANNIS ANNII VITERBENSIS.* (Antwerp: [Printed by Johannes Grapheus for] Heirs of Joannes Steels, 1545) 171 x 114 mm. (6 3/4 x 4 1/2"). [8], 300 leaves. Contemporary calf by the Pecking Crow Binder, covers with blind-ruled frame, oblique gilt fleur-de-lys cornerpieces, and the binder's signature gilt stamps—a hand clutching a spray of flowers, with a bird perched on top—at the center; raised bands, later but well-chosen endpapers, ink titling to fore edge (expertly rebacked in the style of the period, with simple blind and gilt decoration; corners neatly restored). Printer's device on title page. Front pastedown with later pasted-on manuscript note regarding the forgery; title page with contemporary ownership inscription of Fr[ater] Augustinus [illegible]; first and last page with shallow (and scarcely visible) blind stamp of the (now defunct) Theological Institute of Connecticut. Adams B-788. For the binding: Nixon, "Sixteenth Century Gold Tooled Bindings" 17; Foot, "The Henry Davis Gift," I, 129-38; Miner, "History of Bookbinding, 525-1950 A.D." 258-60. ◆Covers a little marked and with minor staining (a narrow inner strip of upper board somewhat darkened and crackled because of rebacking), text printed on inferior stock (and so with overall faint browning), otherwise an excellent example with only insignificant defects, the carefully restored binding sound and pleasing, and the text fresh and clean. **$7,800**

This is an early printing of an elaborate and influential literary forgery, offered here in a binding by the celebrated Parisian Pecking Crow Binder, favored by some of the greatest bibliophiles of the period. *The Italian Dominican Giovanni Nanni, generally known as Annius Viterbiensis (ca. 1432-1502), came to prominence after preaching and then publishing a series of sermons in which he interpreted the Book of Revelation to predict a Christian victory over the threatening Turks. But the work that brought Nanni his greatest fame—and infamy—was the present book, first published in 1498. Produced at a time when scholars were becoming heroes for discovering and publishing unknown ancient manuscripts, the collection purports to be translations of lost works of several ancient writers, with commentary by Nanni. However, these "ancient" works were composed by Nanni himself, who went so far as to fake stone inscriptions in ancient languages and to bury them near his hometown of Viterbo, to be excavated and "discovered." He was intent on proving that Viterbo and the surrounding region of Etruria had been founded by Noah himself after the flood, and that the area's Etruscan civilization was thus more ancient and influential than Greece or Rome. He ascribed his fraudulent works to real authors, and Nanni's fake history ironically had great influence on the methods of later scholars: reliance on chronology, contemporary inscriptions, and official records superseded unquestioning acceptance of the accounts of ancient authors. According to Foot, the Pecking Crow workshop was active in Paris during the first half of the 16th century, though most bindings with this particular decoration were done between 1535 and 1550. The "bird pecking at grain" tool was first noted by Dorothy Miner in the exhibition catalogue she prepared for the Walker Art Gallery in 1957, and is heraldic in origin. The bird is combined with a tool called a dextrocherium, because its floral spray is held by a right hand (from the Latin "dexter" [right] and the Greek "cheiros" [hand]). The tools appear singly in other, more elaborate, bindings from the workshop (e.g., Miner 258 and 259), but are most famously seen together, as here. The patrons of our Pecking Crow Binder could hardly have been more illustrious, as they included Jean Grolier, Thomas Wotton, Marcus Fugger, and the French king François I. (ST12429b)*

A BINDING BY CLAES VAN DOERSMAELE OF ANTWERP

Two First Printings of Boccaccio (or Pseudo-Boccaccio) Texts In a "Masterpiece" of Renaissance Binding, the Fletcher of Saltoun Copy

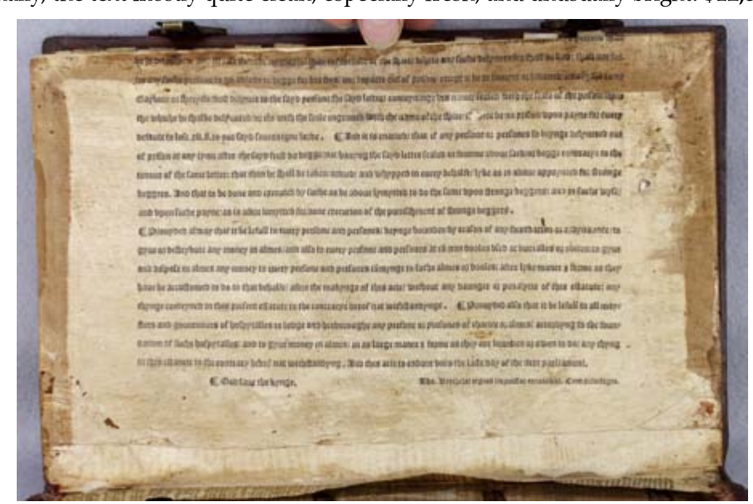
6 **BOCCACCIO, GIOVANNI.** *AMOROSA VISIONE. [bound with]* **BOCCACCIO, GIOVANNI**, *attributed to. URBANO.* (Milan: Zanotti Castiglione per Andrea Calvo, 10 February 1521; Bologna: Franciscus Plato de Benedictis, ca. 1492-93) 210 x 133 mm. (8 1/4 x 5 1/4"). **Two separately published works bound in one volume.** [110] leaves, including final blank; [34] leaves, single column, 26 lines in roman type. FIRST PRINTING OF BOTH WORKS. HANDSOME RENAISSANCE INTRICATELY DECORATED BLINDSTAMPED CALF BY CLAES VAN DOERMAELE, covers with outer frame of medallion and foliate roll, inner frame of long-stemmed lilies and scrolling vines, large central panel containing a medallion with three-quarter portrait of Holy Roman Emperor Charles V, a sword in one hand, an orb in the other, the collar of the medallion with the inscription "Carolus V Roma. Imp. Semper August. Etat Sue XLII," a large escutcheon containing a double-headed eagle above the medallion, a banner with Charles V's motto "Plus Ultra" suspended between two columns below it, binder's small "CvD" escutcheon stamp below the central panel; raised bands, early ink-titled paper label, small paper shelf number of a private library at foot of spine, unobtrusive expert repairs to head of front joint, tail of both joints, and upper corners, lacking ties. In a (slightly worn) linen clamshell box. Front free endpaper with 16th century ink ownership inscription of Johannes Hoyel; rear pastedown with inscription of A. Fletcher (i.e., Andrew Fletcher of Saltoun—see below). For provenance: Willems "Bibliotheca Fletcheriana," p. 34; First work: Brunet I, 994 ("edition rare"); Second work: Goff B-762; BMC VI, 826; for the binding: Goldschmidt 184; Weale 94; Fogelmark, p. 125. ◆Title page just slightly soiled, two leaves with minor browning to lower corners, two tiny marginal stains, otherwise A FINE, FRESH COPY IN A VERY WELL-PRESERVED BINDING, the leather lustrous, and the blindstamped details remarkably sharp. **$35,000**

This is a happy combination of two Boccaccio first editions in a wonderful Renaissance binding by a known binder, and with distinguished provenance. *"Amorosa" tells of a dream of love in 50 cantos of terza rima, the text here with Boccaccio's own revisions, as well as with additional work by the humanist editor Claricio, who includes a defense of Boccaccio's poetry. The tale follows a dreamer led by a female guide through a castle to the garden where his beloved awaits, plot elements that are clearly reminiscent of Dante, and modern critics now see "Amorosa" as having exerted influence on Petrarch. The bound-in incunabular text here, the novel "Urbano," was represented originally as a newly discovered work by Boccaccio, but it is now known to be a spurious work variously attributed to Giovanni Buonsignori, Buonaccorsi da Ginestrata, or Cambio de Stefano. The hero, Urbano, is the son of Emperor Frederick I Barbarossa and a peasant girl whom he raped. Urbano bears a strong resemblance to the emperor's legitimate heir, Speculo, and is tricked by unscrupulous Florentine merchants into marrying the daughter of a sultan who believes him to be the emperor's heir. After numerous dramatic twists that include the death of Speculo, the plot is resolved when Frederick acknowledges Urbano as his heir. The first dated work by our Bolognese printer Franciscus de Benedictis (known by the nickname "Plato") appeared in 1482, and he began printing regularly in 1487, mostly for publisher Benedictus Hectoris. He issued several undated works in Venice, but continued printing in Bologna until six months before his death in August of 1496. BMC notes that he was known as a "Printer of mark" and was respected by his patrons as "a man of probity as well as of some cultivation." Binder Claes (Nicholas) van Doersmaele (or Claus Duermale) was active in Antwerp beginning in 1533. Goldschmidt notes that he was "appointed 'Stadsboekbinder' for the town of Antwerp" after the death of Willem Vorsterman in 1543, and that "the account books in the Antwerp archives after that date are bound by him." His name continues to appear in the archives as a binder until 1549. Our binding was probably executed around the time van Doersmaele became the state bookbinder, as the panel gives the age of Charles V (b. 1500) as 42. This particular panel stamp is celebrated: in his "Flemish and Related Panel-Stamped Bindings," Staffan Fogelmark says that, among cast panels, "it has been acclaimed a masterpiece never to have been surpassed." For more on previous owner Andrew Fletcher of Saltoun, see next item. (ST12543)*

AN EARLY BLIND-STAMPED LONDON BINDING

Datable from the Rolls Used and from a Recycled Henry VIII Statute Used as a Pastedown

7 **THOMAS À KEMPIS.** *OPERA.* (Paris: Iodocus Badius Ascensius, 1523) 330 x 216 mm. (13 x 8 1/2"). 8 p.l., CXCI leaves (lacking the final blank). With an introduction by the printer, Josse Badius Ascensius. Second Collected Edition, First Edition Printed in France. FINE CONTEMPORARY LONDON BLINDSTAMPED CALF, covers tooled in panels, the outer frame a roll of Renaissance designs including a fountain topped by three heads, central panel composed mainly of five vertical rows of foliage and flowers, raised bands, spine very expertly rebacked to style, two original brass clasps and catches with leather thongs (perhaps later, but perhaps not), original vellum tabs marking important textual sections, rear board with contemporaneous inscription (perhaps the author and title), rear pastedown comprising a portion of a proclamation dealing with beggars and vagabonds (see below). In a recent clamshell box backed with calf. Title page with woodcut device dated 1520 depicting the printer's workshop (Renouard mark No. 2; Silvestre No. 468), large and small woodcut initials in the text (a few of these artlessly colored). Title page with signature of Johannes Person above the woodcut vignette and of another member of the Person family at the top of the page (this inscription dated 1566 and with purchase details for the volume); title also with signature in upper margin of A. Fletcher (see below); inside cover of box and front pastedown with modern morocco bookplate of Michael Sharpe. Adams K-14; Renouard, "Badius Ascensius" II, 260; for provenance: "Bibliotheca Fletcheriana," p. 218. ◆Lower board with a small abraded area, other trivial marks and very small wormholes in the leather, thongs a bit dried and deteriorating, but the expertly restored binding entirely solid and the blindstamping still quite sharp. Title page a little dust-soiled and with small shadow of turn-in glue at bottom, last three gatherings with minor stains along gutter (final gathering with similar stain at fore edge), short tears and other trivial imperfections in the text, but generally quite a fine copy internally, the text mostly quite clean, especially fresh, and unusually bright. **$12,500**



This is a very well-preserved copy, with distinguished provenance, of the uncommon second collected and first French edition of the works of Thomas à Kempis, offered here in an excellent English binding that has intriguing datable elements. *In addition to the "Imitation of Christ" and other theological works, our volume contains short biographies of early founders of the Brothers of the Common Life in Utrecht, a group known for its meditative "New Devotion," which profoundly influenced Thomas and which the "Imitation" was instrumental in disseminating throughout Europe. The rolls used on our binding are those appearing in Oldham's "English Blind-Stamped Bindings": the outer roll is his RP.a(5)/896 (see Plate LIII), and the center panel is FP.a(6)/648 (Plate XLI). According to Oldham, these rolls were used together for London bindings executed between 1538 and 1551. This provides evidence of one of the important economic facts of early publishing: 15th and 16th century books were frequently printed, then shipped—unbound—as commercial commodities to other locations, and often remained without a binding for a significant period. In the present case, this work was printed in Paris (in 1523), then sent to London, where, if we are to believe Oldham, it was apparently not bound until some 15 and perhaps as many as 28 years later. But even if Oldham were to be wrong about when the rolls were used, we know that at least seven years must have passed from time of printing to time of binding because we can date the rear pastedown as from the 22nd year of Henry VIII's reign (i.e., between 22 April 1530 and 21 April 1531). That pastedown comprises what would appear to be the final portion of a statute, in the form of a broadside proclamation, "concerning punishment of beggars and vagabonds" (the statute being known as 22 Henry VIII c. 12). Even in fragmentary form, as an excessively rare (unrecorded?) early piece of English text issued by the King's Printer, it is of considerable interest and value in itself. Among other things, the visible portion of the statute here contrasts "stronge beggers"—those able to work—with elderly and infirm mendicants; the latter are to be issued a license, to be carried at all times, that will allow them to beg without being punished, whereas the former will incur increasingly severe punishments (including to be "whypped in every behalfe" and eventually to be executed) for repeatedly choosing idleness over productive labor. (The front pastedown, still snugly attached, may well have another part, or even the rest, of the statute, but we have left it undisturbed.) In the 17th century, our volume came into the possession of the Scottish patriot, political theorist, and book collector Andrew Fletcher of Saltoun (1653?-1716), who amassed a library of more than 6,000 volumes, the largest private library in Scotland. This item was sold by Sotheby's in November of 1966 to Quaritch, in whose 1967 catalogue it was priced at £70. No other copy appears to have been in the marketplace for many years.* (ST12713)

AN EARLY WALLET BINDING

An Excellent Example of a 16th Century Binding for an Impecunious Scholar

8 **XENOPHON.** *[In Greek:] DEMEGORIAI. [then in Latin] HOC EST, CONCIONES ALIQUOT EX LIBRIS XENOPHONTIS DE PÆDIA CYRI [i.e., CYROPAEDIA]. [bound with]* **AESOP.** *AESOPI PHRYGIS FABULAE GRAECE ET LATINE: CUM ALIIS OPUSCULIS. [bound with]* **CEBES** *(Supposed Author). [In Greek:] KEBETOS THEBAIOU PINAX. [then in Latin] CEBETIS THEBANI TABULA.* (Basileae: Ex Officina Ioannis Oporini, March 1552; Tubingae: Per Ulrichum Morhardum, 1546; Parisiis: Apud Joannem Lodo[v]icum Tiletanum, 1545) 171 x 102 mm. (6 3/4 x 4"). **Three separately published works bound in one volume.** 137 (i.e., 134), [2] pp.; 451, [5] pp.; 51, [3] pp. FINE PERIOD FLEXIBLE VELLUM WALLET-STYLE BINDING composed of a single sheet of vellum folded around spine and fore edge, the edges overlapping on the front cover and held together with the original brass clasp and catch, flat spine with two apparently original exposed cords, vellum fragments of old (12th century?) manuscript leaves used as sewing guards, modern repair (approximately two inches square) to upper corner of left flap. In a fine recent folding cloth box with thick plush lining. Title page of Aesop with decorative woodcut border by Holbein; title page of Cebes with woodcut printer's device. Front flyleaf with modern armorial bookplate of Hermann Kunst. Rear flyleaves with six pages of notes in Greek and Latin in an attractive 16th century hand. First work: VD16 X 31; not in Adams, Schweiger, or Hoffmann. Second work: Hoffmann I, 64; Schweiger I, 13; VD16 A 420; not in Adams. Third work: not in Adams or Hoffmann; Schweiger I, 77 (citing a 1562 Paris edition translated by Theodore Adams). ◆Front cover with very small tear in vellum flanked by a total of five holes (as a vestige of an early sewed repair), front flyleaves a little dusty, curled, and with a two-inch slit near the top (one slit with old, neat paper repair), first title page a little soiled, some of the text with very faint overall yellowing, but almost entirely quite fresh and clean internally, and the binding remarkably well preserved. **$12,500**

Containing three Greek classics with their Latin translations, mostly on facing pages, this is an unusually pleasing specimen of a seldom-seen early binding style. *In addition to Aesop's well-known "Fables," composed in the 6th century B.C., the present volume contains Xenophon's "Cyropaedia" (an early 4th century B.C. idealized biography of Cyrus the Great) and the "Tablet" of Cebes (a moralistic consideration, in the Socratic manner, of the significance of human life, probably not by the 4th century Greek philosopher it is attributed to, but rather by a pseudonymous author of the 1st or 2nd century A.D.). All three of our editions are obscure, and it is instructive to imagine how they would have been purchased—no doubt in original sheets—from a stationer handling the products of presses from Switzerland, Germany, and France and then assembled, perhaps by a university scholar, to provide an anthology of works likely meant for language study. Wallet-style bindings were used in the 16th century on books that were either very luxurious or put to hard use. Elaborately decorated wallet bindings might be used to protect precious manuscripts, while plainer versions were commonly used to protect ledgers or account books, which were frequently used in open-air settings where they could encounter severe wear. Few of these bindings have survived, and the present example is the first 16th century wallet binding we've had in our inventory in 35 years. It is a utilitarian binding, simply stitched onto the text block, and with no embellishment other than the brass clasp—perfectly designed for an impecunious student or teacher who would appreciate inexpensive protection beyond that given the usual book with the fore edge of its text block exposed.* (ST12548)

TWO ENTRELAC BINDINGS

A Charming Manifestation of French Renaissance Refinement

9 **LACTANTIUS.** *DES DIVINES INSTITUTIONS CONTRE LES GENTILS & IDOLATRES.* (Lyon: Imprimé par Balthazar Arnoullet [pour] Guillaume Gaseau, 1547) 127 x 89 mm. (5 x 3 1/2"). [32], 653, [1] pp. (without the final blank). Translated from Latin into French by René Famé. STRIKING CONTEMPORARY FRENCH CALF IN THE ENTRELAC STYLE, covers with a complex strapwork pattern tooled in gilt and painted black and white, the design comprising borders, interlaced squares, and complex scalloped and spade-like panels, with a green-painted oval at the center, the original flat diapered spine with each lozenge enclosing a thick dot (covers and spine remounted in the 19th century), all edges gilt. Title page with large woodcut printer's device; historiated opening initial showing a scholar with a book, and a number of foliated initials throughout. Early ink inscription (of "Bavet"?) on title page, frequent underlinings and marginal annotations in a neat contemporary hand. Brunet III, 737; Baudrier X, 118. ◆Paint in the strapwork decoration slightly eroded in spots, leaves with overall faint yellowing, isolated minor marginal stains or foxing, one page with ink blot obscuring one word, other trivial imperfections, but still AN EXTREMELY APPEALING COPY, the splendid animated contemporary binding solid, bright, and with only minor wear, and nothing approaching a significant problem internally. (See illustration on p. 20.) **$12,500**

This and the next item are mid-16th century painted strapwork bindings that represent one of the most charming manifestations of the elegance of Renaissance France. *One of the ablest defenders of the faith in the early centuries of Christianity, Lactantius (ca. 260-340) was a teacher of rhetoric known for his elegant flow of words (a reputation that probably earned him his name, which in English is roughly equivalent to "Milky"). His "Divine Institutions" presents the new religion as the most logical of creeds, drawing on the arguments of Stoic philosophy and aimed at an audience of educated pagans. The work was written during the Great Persecution, but references added by Lactantius to Constantine indicate that he lived to see the legalization of Christianity. This first French translation by René Famé, secretary to François I, was likely undertaken at the request of that monarch, to whom the work is dedicated. Ours is probably the second edition, the first having been issued in Paris in 1542. Like the imprint, the binding here is likely to have originated in Lyon, where many of the best entrelac bindings were executed during the reigns of François I and Henri II. Partly influenced by Islamic models, entrelac decoration made its way through Italy and into southern France, where it came to adorn some of the finest bindings of the period, to be found in such major libraries as those owned by Henri II, Catherine de Medici, and Jean Grolier in France; by Marcus Fugger in Germany; and by Thomas Wotton in England. During this time, the use, as here, of painted inlays or onlays was considered to be the height of French bibliopegic fashion. Goldschmidt calls these bindings "great artistic creations" that represent "the highest achievements in the art of bookbinding in the Renaissance period." Examples of such binding designs include a Lucanus published in Lyon in 1547 (lot #74 in the Wittock sale, Sotheby's, 7 July 2004) and Broxbourne Library binding #29, a three-volume set of Cicero published in Lyon that same year.* (ST11783)

▲ 9, 10

10 **BIBLE IN FRENCH AND LATIN - NEW TESTAMENT.** *LE NOUVEAU TESTAMENT DE NOSTRE SEIGNEUR JESUS CHRIST.* (Lyon: Guillaume Rouille, 1554) 127 x 83 mm. (5 x 3 1/4"). 540, [4] leaves. PLEASING CONTEMPORARY CALF DECORATED IN AN ENTRELAC DESIGN, the boards ornamented in the Lyonnaise style with intricate interlacing strapwork and foliage in dark brown and gray outlined in gilt on a background of tiny gilt dots, flat spine with similar decoration (these 16th century designs expertly laid down onto modern calf), all edges gilt. Elaborate historiated woodcut frame enclosing each of the two title pages, some decorative and historiated woodcut initials and headpieces in the text. With parallel columns of Latin (in roman typeface) and French (in italic). Front pastedown with embossed armorial bookplate of Daniel Sickles. Baudrier IX, 216; Fairfax Murray 532. ◆The covers with trivial marks and worm traces, the text printed on inexpensive (and consequently yellowed) paper, first few leaves and last leaf a little thumbed, isolated minor soiling, but an excellent example, the carefully restored binding entirely solid and quite bright, and the text smooth and fresh. **$8,500**

From a distinguished collection, this, like the previous item, is a charming specimen of 16th century Lyonnaise book production, bound in an elegant style strongly identified with that city. *It is a surprisingly early Latin-French printing of the Scriptures, predating both Brunet and Darlowe & Moule: the earliest such edition in Brunet was produced by our publisher in 1557, and the first Latin-French Bible listed by Darlowe & Moule was printed in 1566. A major book production center in the 16th century, Lyon hosted one of the two great annual book fairs of Europe, and the thriving publishing industry made it the only French city to rival Paris in its number of bookbinding ateliers. A close friend of H. P. Kraus, our former owner, Daniel Sickles of Paris, was a major collector of fine books from the 15th century onwards, with a special interest in modern illustrated volumes and early bindings. (For much more on entrelac bindings, see previous entry.) (ST12518)*

EARLY 16TH CENTURY CALF WITH LATER CURIOUS METAL STRAPS

11 **A PRINTED BOOK OF HOURS ON VELLUM IN LATIN AND FRENCH.** *USE OF ROME.* (Paris: Thielman Kerver, 29 May 1510 [calendar covering the years 1506-30]) 171 x 108 mm. (6 3/4 x 4 1/4"). [108] leaves; **title page (A1) in very good paper facsimile (though blank on the verso, so lacking the Anatomical Man engraving that should appear there).** Pleasing mid-16th century dark calf, gilt, covers framed by multiple blind rules, central panel formed by a gilt fillet with acorn tools extending obliquely from outer corners, gilt vegetal tools at inner corners, central gilt arabesque, raised bands, expertly rebacked preserving original backstrip (as well as recornered?), spine in blind-ruled compartments with saltire, unusual later (17th century?) brass clasps and catches, the hardware extending some 90 mm. (or three-quarters of the way) across each board, the extensions held in place by small brass nails. Numerous one- and two-line initials painted in colors and gold, each page with decorative and/or historiated frames featuring charming and sometimes fascinating scenic metal-cut

border panels at bottom and fore edge, 34 small miniatures (measuring approximately 33 x 27 mm), and 18 RICHLY DETAILED FULL-PAGE CUTS—including the Martyrdom of St. John, the Betrayal of Christ, the Tree of Jesse, the Annunciation, the Visitation, the Nativity, the Annunciation to the Shepherds, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, the Coronation of the Virgin, the Anointing of David, the Raising of Lazarus, the Crucifixion, Pentecost, the Virgin Mary with her symbols, a diagram explaining the concept of the Trinity, and Christ with the symbols of the Passion (Arma Christi). A 17th century engraved and hand-painted holy card on vellum by Cornelius Galle tipped in at front. Front pastedown with early engraved heraldic bookplate; ink stamp of "Kön. Kupferstich Cabinet Stuttgart" on verso of holy card and of last leaf; last (blank) page with early ink ownership signatures and pen trials, and the date 1679. Bohatta 900; Brunet V, 1621, #186; Graesse VII, 375; Fairfax-Murray 267 (1511 edition). ◆Spine slightly cocked, backstrip a little roughened, but the carefully restored binding quite lustrous, with very little wear, and generally well preserved. Trimmed close at the top (with decorative border just touched on several of the leaves containing full-page miniatures), a half dozen leaves (including the Crucifixion miniature) with faint but noticeable brown stains, minor signs of use, the vellum generally not very bright, other trivial imperfections, but still a reasonable copy internally, with many pages quite pleasing, and with no fatal condition issues. **$16,000**

Apparently put to use by at least one devout person and in a binding that was remodeled in a peculiar way by a later owner, this is a deluxe edition of a Book of Hours from a leading Paris publisher, with a new and expanded series of engravings. *Based on those created by the printer Pigouchet for his 1496 edition, the illustrations here are "distinguished by [their] greater freedom from convention in the treatment of the designs, there being an appearance of relief or modelling in comparison with the older cuts, [and with] cross-hatching and other forms of shading introduced." (Fairfax-Murray) In both borders and miniatures, Kerver introduces new elements to familiar scenes. For example, in the Annunciation, the Archangel Gabriel, usually arriving as a solo flight, is here accompanied by a large crowd, perhaps the heavenly host, come to pay homage to the Mother of God; the cow in the Nativity sheds a prominent (and foreshadowing) tear; two world-weary angels watch over the Holy Family on the Flight into Egypt; the Visitation is observed by two beautifully dressed handmaids, one looking on smugly with arms crossed while the other seems to be making a snide remark. The historiated borders contain scenes from the Creation, the life of the Virgin Mary, the life of Christ (with Old Testament parallels), and the 17 Signs of Judgment (all of which appeared in the 1505 Kerver printing), along with the addition for the present edition of 42 vignettes of the Apocalypse and 66 Dance of Death miniatures. Printer Thielman Kerver the Elder (d. 1522) came from Koblenz to Paris around 1497, and began printing works for the foremost Parisian publisher, Jean Petit, who was preeminent in the Paris book world for some 35 years, beginning about 1495. ISTC lists Kerver as the printer of 70 works, nearly half of them Books of Hours. Kerver's son Jacques married Petit's daughter and became a prominent printer in his own right. The covers of our binding are decorated in a style typical of the middle of the 16th century, but their mysterious, strikingly supererogatory clasps clearly have been added at a later date (in the following century?), perhaps as someone's nod to an idea of current fashion, or simply as robust prevention against splaying, to which volumes containing vellum leaves are highly susceptible. We were unable to find anything like these restrictive appliances in any of the usual bibliographies, and none of the prominent experts in binding history whom we consulted could say anything definite about them. (ST12626)*

THOMAS WOTTON'S BINDER "B"

The Abbey Copy of a Very Decorative Parisian Binding Done for Thomas Wotton

12 **(WOTTON, THOMAS - HIS COPY). HOMER.** *ILIAS [THE "ILIAD" IN LATIN]* (Parisiis: Apud Martinum Iuuenem, Excvdebat Gvil. M 1550) 121 x 89 mm. (4 3/4 x 3 1/2"). 797, [1] pp. Edited by Helius Eobanus Hessus. BEAUTIFUL AND ANIMATED CONTEMPORARY ELABORATELY GILT AND PAINTED PARISIAN CALF BY WOTTON'S BINDER "B", covers with unusual frame of interlacing slender rectangular compartments formed by wide black painted fillets outlined in gilt, center panel with four foliate scrolls arched across the frame in each quadrant and forming a centerpiece lozenge, azured curls at head and foot of the panel, and with stippled lobes, additional azured cornerpieces, stippled circles at top, bottom, and either side of the panel; raised bands, spine compartments gilt with centered foliate tool or bull's-eye, slightly later red morocco label, all edges gilt, spine ends and corners very artfully renewed. In a fleece-lined brown buckram clamshell case, with J. R. Abbey's morocco bookplate on front, and large morocco title label on spine. Front endpaper with morocco bookplate of John Roland Abbey. Pastedowns with armorial bookplates of Scrope Berdmore, S. T. P. (dated 1790) at front, and of Henry C. Compton Esq. at rear. Rear endpaper with modern bookplate of Philosophia Hermetica. Ruled in red throughout. Adams H-785; Hoffman II, 334; Schweiger I, 163. For the binding: Hobson "English Bindings in the Library of J. R. Abbey" 11. ◆A half dozen light ink stains, two or three affecting a few words of text, but quite clean and fresh internally. Backstrip with minor flaking and a few hairline cracks, one corner exposed, otherwise THE VERY DECORATIVE BINDING PLEASING AND ESPECIALLY WELL PRESERVED, the boards still lustrous. **$12,500**

This admired translation of Homer into Latin heroic verse comes in a fine example of a Grolieresque binding, almost certainly owned by Thomas Wotton (1521-87) of Boughton Malherbe in Kent, one of the most important early English collectors of historically interesting bindings, and later owned by J. R. Abbey and other distinguished bibliophiles. *Wotton was famous for his books and his hospitality, playing host to Queen Elizabeth, among many other worthies. He preferred book collecting and his country estate to a public career, and refused the queen's offer of knighthood. The present binding is in the style of those executed for the famous French bibliophile Jean Grolier (1479-1565), and it was precisely this style that was favored by Wotton, who admired Grolier so much that he adopted the Frenchman's motto. According to the research of H. M. Nixon and Mirjam Foot, Wotton's elaborately tooled bindings were produced by four French workshops. Foot, in "The Henry Davis Gift," suggests that the 1550 date of our Homer, the fact that Wotton's motto and arms are not present here, and the tools used all suggest that this is the work of Wotton's binder "B." Her Plate II.11 (volume I, p. 141) pictures a binding so similar to ours that it seems certain the two had to have been products of the same atelier. The Latin translation here is by Helius Eobanus Hessus (1488-1540), a German poet, professor, and scholar who was the center of the humanist circle at Erfurt. His Latin verses were considered the best of his time in Germany, and his translation of the Psalms into elegiac couplets ran to 40 editions. This translation of Homer into Latin hexameters was first printed in 1540 and was admired for its Virgilian cadences. This copy was owned by a distinguished line of collectors after Wotton: Scrope Berdmore of Merton College, Oxford; Henry C. Compton of Lyndhurst; H. B. Wheatley (on Quaritch's honor roll of bibliophiles—the book being lot 16 in Wheatley's sale at Sotheby's on 8 April 1918); Lt. Colonel W. E. Moss (his sale at Sotheby's, 2 March 1937, lot 821); J. R. Abbey, and J. R. Ritman (his sale at Sotheby's, 5 Dec 2001, lot 114, with a hammer price of £3,400 [about $4,900]). Of this later bibliophilic lineage, Abbey's name stands out. The most ambitious and successful English book collector of fine bindings in the 20th century, Abbey (1894-1969) was a scholarly bibliophile whose copies were consistently found in the best obtainable condition. Although his renowned library included world-class collections of private press books, illuminated manuscripts, and color plate books, bindings were his most ardent interest, and the various fine and important catalogues they spawned comprise perhaps the most enduring legacy of his collecting. (ST12370m)*

A "SPES" BINDING BY JACOB BATHEN

13 **OVID.** *METAMORPHOSEON.* (Lugduni: Sebastianius Gryphius, 1553) 178 x 108 mm. (7 x 4 1/4"). 411 pp., [1] blank leaf (but without the final blank). A CONTEMPORARY CALF BINDING BY JACOB BATHEN OF LOUVAIN, WITH BATHEN'S ELABORATELY BLINDSTAMPED "SPES" PANEL ON BOTH COVERS featuring a full-length figure of a walking woman, her arms folded, her face looking up at a cross above the clouds, near which are the words "Meritum Christi," with the word "Spes" behind her head, "Charitas" below her to the right, and "Fides" on the pedestal beneath her feet, the binder's device and initials "I. B." in the lower left, the opening verses in Latin of Psalm 70 in front of the woman, and a Latin legend taken from Psalm 90 around the perimeter of the panel; raised bands, spine with simple blind ruling, pastedowns removed exposing the construction of the binding, first and last gatherings protected by strips from a 13th century vellum French or Southern Netherlandish Breviary (very expertly rebacked to style and with restoration at corners). With the publisher's woodcut griffin device on title page. Later (18th century?) ownership inscription of C. N. Cuvier on title page; rear flyleaf with early note in Latin; remnants of rear pastedown with signature of "[Ro]bertus Camholt." Baudrier VIII, 266; not in Adams or Schweiger. For the binding: Fogelmark "Flemish and Related Panel-Stamped Bindings," pp. 157-59; Goldschmidt 179-81; Fairfax-Murray French 159; Schmidt "Bucheinbaende in Darmstadt," plate XXVII, fig. 35. ◆A little splaying to upper board, covers with slight crackling, but the expertly restored binding entirely solid, and the details of the panel stamps very sharp. Faint dampstain covering a small portion of many leaves at bottom (another dampstain sometimes at top, and with about half the page affected in four quires near the end), minor soiling here and there (two leaves with darker, though smaller, areas of soiling); not without condition issues internally, but nothing fatal, and the text both fresh and with ample margins. **$4,200**

This is one of the famous so-called "Spes" bindings, which feature a charming full-figured Renaissance image of Hope, our binding confidently attributable to publisher and bookseller Jacob Bathen (ca. 1516-58), whose initials and cipher appear on both covers. *The "Spes" panel stamp was introduced in the 1520s by a binder with the initials "I. P.," tentatively identified as Jacob Pandelaer, and was especially popular during the three decades beginning with the 1530s. There were two variants, one with the word "Charitas" and one without, available as a response to customer demand. Fogelmark and Verheyden attribute this variant to the religious dissension of the time. The allegorical design celebrates the miracle of man's salvation, through the "Meritum Christi" (Merit of Christ), with Spes, Fides, and Charitas (Hope, Faith, and Charity) being the three theological virtues associated with salvation. Because Lutherans believed man was saved by faith alone, without the Catholic requirement for charity or good works, Fogelmark logically asserts that the "Charitas" design was favored by Catholics, while the version without it was embraced by Lutherans. When the young Marcus Fugger visited Louvain (the place of publication of our Ovid) in 1546, he ordered a binding featuring a "Spes" panel with "Charitas," though it is not clear whether he actually had a choice at that moment, because at some time during the Counter-Reformation and the persecution of Protestants by Charles V, the panel without "Charitas" ceased to be used. Our edition of Ovid's "Metamorphoses" was issued by the man Febvre and Martin describe as the "'Prince of the Lyon book trade," Sebastian Gryphius, or Gryphe (1492-1556), a German humanist printer who had trained in Venice. From 1525 until his death, Gryphius produced a long series of editions of classical authors in Lyon, mostly in small formats designed for use by university students. The present very rare octavo edition was not meant to be anything but a modest production, but it is attractively printed in a pleasing Aldine italic typeface. (ST12576)*

THREE EARLY BINDINGS FOR SCHOLARS

14 **POLYBIUS.** *HISTORIARUM LIBRI PRIORES QUINQUE.* (Lugduni: Seb. Gryphium, 1554) 178 x 108 mm. (7 x 4 1/4"). 790 pp., [21] leaves (the last one blank). Translated by Nicolaus Perrottus and Wolfgang Musculus. Pleasing contemporary (English?) calf, covers with single gilt fillet border and intricate arabesque centerpiece, raised bands, spine panels with central azured gilt fleur-de-lys or floral sprig, apparently original morocco label (perhaps—but perhaps not—with very expert repairs at spine ends). Publisher's woodcut griffin device on title and last page. Front pastedown with (18th century?) engraved armorial bookplate of Sir William Baird and modern bookplate of Kenneth Rapoport, title page with early ownership signature of Franciscus

▲ 14, 16, 15

T_____ (now washed away and consequently very faint); occasional contemporary underlinings and manicules. Baudrier VIII, 271. ◆Joints rubbed (and with thin cracks alongside top spine panel on upper and lower joint and along bottom two spine panels on upper joint), lower cover with minor discoloration (perhaps from damp), other trivial defects, but the binding entirely solid, still quite lustrous, and with nothing approaching a major condition problem. Without front free endpaper, n3 with branching tear (a paper flaw?) from margin into text necessitating (old) repair, but without loss, isolated faint browning, other small imperfections, but a really excellent copy internally, consistently very fresh and clean. **$3,200**

This is a very well-preserved copy, in an attractive mid-16th century binding, of a history of republican Rome that had a significant effect almost 2,000 years later on the framers of the U. S. Constitution. *Sent to Rome as a hostage, the Greek soldier and statesman Polybius (ca. 200 - ca. 118 B.C.) was befriended by Scipio the Younger and became an adviser to him and a member of his literary circle. Only five of Polybius' 40 books survive intact, those covering all of the First Punic War and part of the Second, down to the dramatic battle of Cannae, as well as various events in Greece. Besides these five books, our edition includes the surviving fragments of books six through 17, covering more episodes of the Punic Wars and Polybius' famous analyses of the Roman constitution and the Roman army. His discourse on the doctrine of the separation of powers was an important influence on Thomas Jefferson—who owned numerous editions of Polybius and bought many copies for friends—and on James Madison, who cites the work in the "Federalist Papers." With his high standards of historical research and his professional knowledge of military strategy, Polybius may be ranked with the best ancient historians. Livy's history, which covers the same years, is more dramatic, but without Polybius, our knowledge of the Punic Wars would be very incomplete. The present edition was issued late in our printer's long and distinguished career, and like the item described in the previous entry (which contains more about Gryphius), the text here is in his attractive Aldine italic typeface. While the binding is not lavished with gilt, it is as it should be—decorated in a typical way and to a typical extent for a book that was intended to be used in a scholastic setting. And as a volume meant to be put to frequent use, it has surprisingly escaped the almost inevitable damage that such handling would bring. Our early owner was Sir William Baird of Newbyth (1654-1737), Scottish baronet and lawyer.* (ST12538)

Fine Copy of the 16th Century's Most Complete Account of Agriculture, Horticulture

15 **(ESTIENNE IMPRINT). STEPHANUS, CAROLUS [ESTIENNE, CHARLES].** *PRAEDIUM RUSTICUM.* (Lutetiae: Apud Carolum Stephanum, 1554) 178 x 114 mm. (7 x 4 1/2"). 648 pp., [24] leaves. FIRST EDITION of this Collection. FINE PERIOD FRENCH CALF, covers with blind-ruled borders and attractive gilt chain roll frame with fleuron cornerpieces pointing obliquely outward, ornate central arabesque, raised bands flanked by plain gilt rules, spine panels with small gilt fleuron, apparently original green morocco label. Title page with printer's device. Front pastedown with bookplate of the Cholmondeley Library. Schreiber 134; Hunt 69; Renouard 106, #5; Pritzel 2746; Simon 223; STC French, p. 155. ◆A little wear to joints and extremities (three corners rubbed, one of them with loss of its leather tip, half-inch cracks at head of the joints, shallow chip out of top of backstrip), title page with a hint of soiling, isolated minor marginal spots or smudges elsewhere in the text, but still AN EXCELLENT CONTEMPORARY COPY with ample margins, the binding solid and without any serious condition problems, and VERY FINE INTERNALLY, the text unusually fresh, clean, smooth, and bright. (See illustration above.) **$8,000**

As Schreiber says, our well-preserved, attractively bound volume contains the "first edition of [a] collection which represents the most complete account of agriculture and horticulture in the 16th century." *The seven works it includes were intended for an audience of young persons and readers having little experience with plants and gardens. "De re Hortensi Libellus" ["A Little Book on Gardening"] undertakes to teach children the Latin names of plants and trees (French terms are also included) and how to identify them; "Seminarivm, et Plantarivm Fructiferarum," also for children, covers fruit trees and planting from seeds; "Sylva, Frutetum, Collis," a continuation of the previous work, covers other categories of trees as well as herbs and spice bushes; "Arbustum, Fonticvlvs, Spinetvm," for the amateur gardener and landscapist, discusses shrubs, water plants, and thorn hedges; "Pratum, Lacvs, Arundinetum" treats of fields, lakes, and reedy plants; "Ager" covers fields and grains in much the same way as the "Pratum"; and "Vinetum" is a children's book on wine growing, first published in 1537. In addition to writing on botany and agriculture, Charles Estienne (1504-64) was a physician and the author of medical works. He was also the head of the celebrated Estienne family publishing business from 1551-61, but the house did not prosper under his direction, and he died in debtors' prison. The binding here seems as if it could have come from the library of a scholar who wanted attractive books sturdily bound. The fact that the volume's structural integrity and visual appeal are so well retained 450 years after the book's original use is a lucky bonus for us.* (ST12027)

16 **MARTIALIS, MARCUS VALERIUS.** *EPIGRAMMATON LIBRI XIII.* (Lugduni: Apud Haered. Seb. Gryphius, 1559) 108 x 76 mm. (4 1/4 x 3"). 398 pp. Appealing contemporary olive-brown morocco, covers bordered with fillets in gilt and in blind and with small gilt floral cornerpieces as well as central azured gilt arabesque, raised bands forming eight spine panels, each of these with small gilt cruciform sprigs flanking a central majuscule, the letters running vertically to spell out "MARTIAL," all edges gilt. Woodcut printer's device to title page, woodcut initials. Front pastedown with library label of Chatsworth House, and with modern bookplate of "HB" (i.e., collector Heribert Boeder). Schweiger II, 595. ◆Quarter-inch chip at top of backstrip, half a dozen tiny wormholes near head or tail of spine, minor rubbing to corners and a few abrasions on covers, but A VERY APPEALING COPY, the unsophisticated contemporaneous binding completely solid, with lustrous boards, and virtually no wear to joints, and THE TEXT ESPECIALLY FRESH AND CLEAN THROUGOUT. (See illustration opposite) **$1,800**

Well printed and tastefully bound, this is a pocket edition originally meant for students, the volume having later resided in the grand library of the dukes of Devonshire at Chatsworth House. *Of Martial's corpus of epigrams, Smith says that "it is impossible not to be amazed by the singular fertility of imagination, the prodigious flow of wit, and the delicate felicity of language everywhere developed in this extraordinary collection, and from no source do we derive more copious information on the national customs and social habits of the Romans during the first century of the empire." (This despite the fact that more than a few of the epigrams are full of self-serving flattery and of grossness.) Gryphius first published Martial in 1534, and it became one of the staples of his press, frequently reissued. Like other Gryphius imprints, this item was intended for scholastic use, and consequently is uncommonly seen in an attractive binding and in such fresh condition. The spine of the binding identifies the author in a manner well suited for such a small volume but not often seen on bindings of this period: by spelling the name out vertically on the spine, with each letter acting as the centerpiece of a panel. Heribert Boeder (1928-2013) was a professor of philosophy who had studied with Heidegger in his youth and who acquired a taste for book collecting while at Oxford.* (ST12777b)

A CHAINED BINDING

17 **CARION, JOHANN** and **PHILIPP MELANCHTHON.** *NEWE VOLKOMMENE CHRONICA.* (Frankfurt am Mayn: Martin Lechler Sigmund Feyerabend, 1566 [i.e., 1569]) 340 x 219 mm. (13 3/8 x 8 5/8"). [12], CX, [4], CXIII, [12], CLXXXVIII, [8] leaves. IN A CONTEMPORARY BLINDSTAMPED GERMAN PIGSKIN CHAINED BINDING, original boards with large heraldic device at the center enclosed by multiple rolls (on the front, a pineapple roll and two rolls with heads and foliage; on the back, three rolls, one each with pineapples, heads-among-foliage, and captioned panels showing Lucretia, Suavitas, Prudentia, and Justicia), eight brass corner bosses, brass clasps and catches with pigskin thongs (all the hardware original and delicately tooled), early inked titling on fore edge, ORIGINAL NINE-LINK IRON CHAIN FASTENED TO EYELET IN BACK COVER, WITH IRON FASTENING RING AT THE END. VD16 ZV 10777. ◆Pigskin with minor worming, soiling, and rubbing (though blind decoration still readily apparent), front hinge partly cracked and expertly silked (no weakness), a very few tiny round wormholes at beginning and end, the usual browning to paper characteristic of the time and place (never unsightly), a small wax stain and other trivial defects, but still AN EXCELLENT SPECIMEN, the text smooth and mostly quite clean, and the binding solid and pleasing, with THE CHAIN IN OUTSTANDING CONDITION. **$29,000**

This is an uncommon example of a perfectly preserved Renaissance chained binding, complete with chain and iron ring, covering in the present case the standard Protestant history of the world from Creation to the mid-16th century. *To protect against theft or damage, early ecclesiastical and scholastic libraries chained their most valuable books to a horizontal iron bar running along the desk where the volume would be used. An iron eyelet was set in the lower cover of the book, and a chain attached to this, ending in an iron ring, by which the book was fastened to the bar. This practice was common in the Middle Ages, when books were irreplaceable manuscripts, but fell out of use over the course of the 16th century, after which chained bindings became rare. Those which appear on the market today occasionally preserve the iron eyelet, but usually retain nothing but a rusty hole where the eyelet once was. One seldom sees an example like the present item, with eyelet, chain, and ring all present, and if such a volume does appear, it often covers a book of little interest, rather than something like the present substantial historical work of persisting interest. German astrologer Johann Carion (1499-1537) first published his "Chronicles" in 1532, and it went through at least 15 German editions by 1564. Lutheran theologian Philipp Melanchthon (1497-1560) prepared a Latin revision in 1537; our volume is a German translation of that work, updated through the year 1565 by Lutheran scholar Kaspar Peucer, Melanchthon's son-in-law. (ST12280)*

A PAPAL BINDING BY NICCOLÒ FRANZESE

Done for Pius V by one of the "Apollo and Pegasus" Binders

18 **JOHANNES CHRYSOSTOMUS.** *ENARRATIO IN ESAIAM PROPHETAM. [bound with] CONCIONES, IN CELEBRIORIBUS ALIQUOT ANNI FESTIVITATIBUS HABITÆ. [bound with] HOMILIÆ IN ALIQUOT VETERIS TESTAMENTI LOCA.* (Antverpiæ: In ædibus Ioan. Steelsii, 1555; 1553; 1553.) 165 x 105 mm. (6 1/2 x 4 1/8"). **Three separately published works bound in one volume.** [8], 82, [6] leaves (last blank); 497 [i.e., 499], [13] pp.; 300 pp., [6] leaves (last blank). Translated from Greek into Latin by Godefridus Tilmannus. SPLENDID ARMORIAL RED ROMAN MOROCCO DONE FOR POPE PIUS V BY NICCOLÒ FRANZESE, covers gilt with papal arms in a central cartouche, front cover with "Pivs V" above the arms and the initials "P. M." ("Pontifex Maximus") below, back cover with "IO CHRYS IN ESA ET HOM" in gilt above and "P. M." below, the boards framed by a profusion of acanthus leaves emanating from the brass bosses at the corners and with a background stamped with small floral and dot tools; raised bands, spine compartments with interwoven gilt vines and gilt titling, remnants of clasps, ALL EDGES GILT AND GAUFFERED in a pink floral pattern and with Pius' name tooled into head and tail edges and his arms painted on the fore edge (apparently with very expert repairs at spine ends). Title page with printer's device. Front pastedown with bookplate of Carlo Ponzone di Casale and with ink inscription of Ch. Al. Ganora dated 1867; title page with ink inscription of a Capuchin convent. For the binding: Hobson "French and Italian Collectors" 70; Sotheby & Co. "Catalogue of Valuable Printed Books and Fine Bindings from the Celebrated Collection of Major J. R. Abbey," 21-23 June 1965, Lot 193. ◆Hinge separation

at first title page, the majority of the leaves with minor browning (a half dozen gatherings rather browned), other trivial defects, but the text unsoiled and consistently fresh. Front joint with two-inch crack near bottom, leather on spine a bit crackled, gilt lost in small area next to one boss, but the sumptuously decorated binding still quite lustrous, showing little wear, and altogether pleasing. **$17,500**

This is an irresistible elaborately gilt papal binding produced by one of the great workshops of the period. Our very striking binding was crafted under the direction of Niccolò Franzese, said by Hobson to be "the most successful Roman binder of the mid-sixteenth century." *Born Nicolas Féry in Rheims, Franzese brought French binding styles to Rome, and Hobson credits him with popularizing the Parisian decorative fashions there. He began binding books for Pope Paul III's private library by 1542 and worked at the Vatican for succeeding pontiffs until his death in 1570-71. In addition to this association with the Vatican, Franzese is also well known for his connection with the elegant "Apollo & Pegasus" bindings done for a Genoese nobleman named Giovanni Battista Grimaldi (ca. 1524 - ca. 1612). So named because they feature a plaquette showing Apollo and Pegasus, these are among the most famous bindings produced during the Renaissance. Our binding bears the arms of Pope Pius V, head of the Catholic Church from 1566 to 1572. A virtually identical binding, also a volume containing some of Chrysostomus' homilies, was owned by J. R. Abbey and appeared in his 1965 sale at Sotheby's as Lot 193. Born Michele Ghislieri, Pius V (1504-72) was an austere Dominican determined to curb the excesses of previous pontiffs and to defend the Church from the threats of Islam and Protestantism. In support of the latter effort, he excommunicated Queen Elizabeth I and offered his support to her doomed Catholic cousin, Mary Stuart. He was known for the strict simplicity of his life, but this restraint is certainly not reflected in our binding, where nearly every centimeter of the external surface is subjected to gilt embellishment. The contents here are sermons by John Chrysostom on the Book of Isaiah, the Old Testament, and various feasts. Bishop of Constantinople and the most celebrated orator of the early Christian period, Chrysostom (whose sobriquet means "golden-mouthed") was a voluminous homiletic writer, often illustrating his points, not by using abstruse allegorical interpretations, but by referring to the things of contemporary daily life. Appointed bishop of Constantinople in 398, Chrysostomus was twice sent into exile, the first time after he used his golden mouth to denounce the glamorous wardrobe of the empress Eudoxia. Papal bindings are not especially common on the market, and those with the arms of Pius the V are scarce (ABPC records half a dozen such volumes since 1975). (ST12122)*

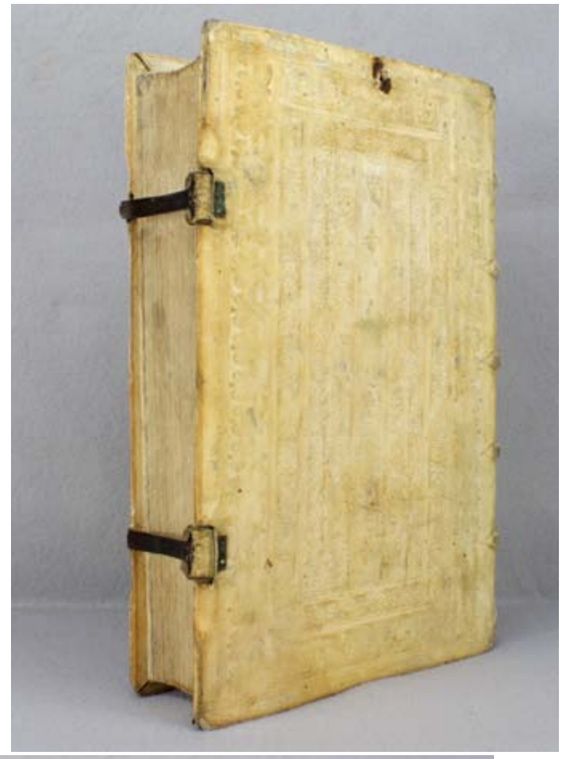
16TH CENTURY MONASTIC PIGSKIN

The Renaissance's "Great Encyclopedia of Symbol"

19 **VALERIANO, GIOVAN PIERIO.** *HIEROGLYPHICA SIVE DE SACRIS AEGYPTIORVM LITERIS COMMENTARII . . . A CAELIO AUGUSTINO CURIONE DUOBUS LIBRIS AUCTI ET MULTIS IMAGINIBUS ILLUSTRATI.* (Basileae: Per Thomam Guarinum, 1567) 362 x 235 mm. (14 1/4 x 9 1/4"). 6 p.l., 15, [1] pp., 15-441, [25] leaves. Second Edition. Excellent contemporary blindstamped pigskin, covers with multiple frames of palmettes, rosettes, floral rolls, and an allegorical roll depicting Fides, Justitia, Caritas, and Spes; raised bands, traces of ink titling to spine, intact original brass clasps, small hole at head of rear board where a chain was once attached. Woodcut printer's device on title and last page, frontispiece portrait, 12 charts in the text, and 265 MOSTLY EMBLEMATIC ILLUSTRATIONS in the text. Front pastedown with (18th century?) engraved armorial bookplate and 19th century woodcut bookplate of William Schott; title page with two early (probably 17th century) inscriptions from the monastery library at Kaisersheim. Praz, p. 521; Caillet 10978; Adams V-51. ◆Very minor soiling to pigskin, small area of discoloration at top of back board (where chain hasp had been located), front hinge beginning to open at the top, final few leaves with minor faint traces of mildew, barely perceptible diagonal dampstain at upper corner on a number of text leaves, other trivial imperfections, but A NEARLY FINE CONTEMPORARY COPY, the unrestored binding showing almost no signs of use, and the text bright, clean, fresh, and with very spacious margins. **$7,500**

This is a well-preserved copy of a curious compendium of ancient and Medieval lore that was once anchored in a monastic library. *First published in 1556, it is the work of Valeriano (1477-1558), a native of Belluno, whom Pope Leo X de Medici made the educator of the younger generation of the Medici family. Valeriano rose to such fame as a scholar that Venice erected a statue of him outside the Frari church. Despite its title, this work will tell the*

reader very little about the hieroglyphs of Egypt, but it is full of information on natural history, culled from Medieval bestiaries, lapidaries, and the "Physiologus," an ancient book of Alexandrian origin. More important, the work was widely used as a source in the 16th and 17th centuries for art, literature, and emblem books. Mortimer calls the book "a major contribution to emblem literature," and Moseley calls it "the great encyclopedia of symbol for the period." The author arranges his information in a series of entries, each illustrating a "hieroglyph," accompanied by woodcuts ranging from an eagle with young to a sailing ship, to mystic triangles, to a man in a brimmed hat. Our second edition is enlarged with 20 additional woodcuts, and with two books written by Celio Agostino Curione as a supplement to Valeriano's work. This volume was once in the library of the Imperial Abbey of Kaisersheim ("Caesarea" in Latin), a Cistercian monastery in the diocese of Augsburg, and its attractive blindstamped binding may have been executed for that abbey. Its Fides roll (identified in the German bindings database as EBDB r003201) seems to be identical to one used by Daniel Wachtler, also called the Werdenstein Binder, known to have been active in Augsburg ca. 1578. In recognition of its value as a reference tool, our volume had been clearly designated by its 16th century keepers as a non-circulating book, having been chained to a rod to prevent its removal. (ST12544)



AN ITALIAN BINDING DONE FOR TWO MAJOR ARISTOCRATIC FAMILIES

Probably for a Wedding between a Famous Paduan and an Infamous Roman Family

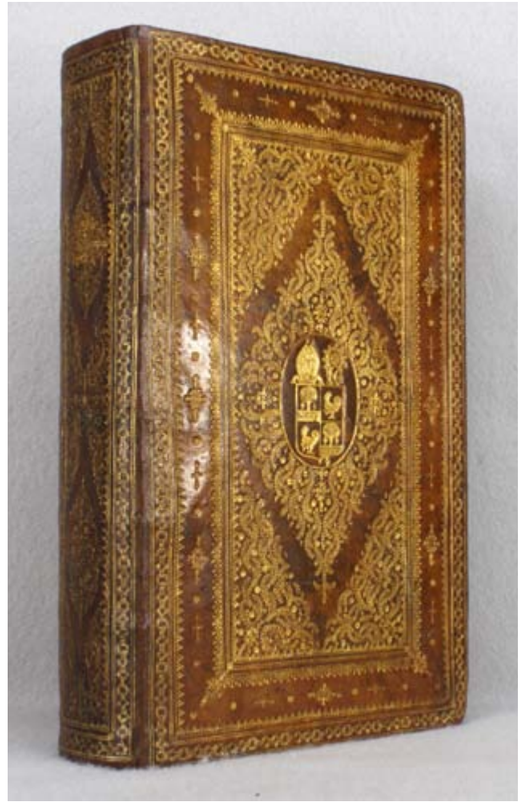
20 **GELLIUS, AULUS.** *AULI GELLII LUCULENTISSIMI SCRIPTORIS NOCTES ATTICAE [ATTIC NIGHTS].* (Lugduni: Apud Antonium Gryphium, 1591) 124 x 76 mm. (4 7/8 x 3"). 674, [78] pp. HANDSOME CONTEMPORARY VENETIAN RED MOROCCO, RICHLY GILT IN AN ARMORIAL DESIGN, upper cover with central coat of arms flanked by an oval to the right containing an eagle and one to the left enclosing a star, the background a riot of foliage, grotesques, crescents, and gilt dots, "ALOYS" in a cartouche at the top, "ZABAR" at the bottom, lower cover with similar design but with a different coat of arms, "TIBER" in a cartouche at head, "CINC" at foot; raised bands, spine panels tooled in gilt in a chain pattern, all edges gilt and gauffered in a diapered design, holes for ties (apparently some very expert repairs at spine ends). Printer's griffin device on title page. Baudrier VIII, 404; Adams G-367. ◆Short marginal wormhole to first four leaves, E1 with light (wax?) stain obscuring a couple of words on four lines, the text on inferior paper and consequently with light overall browning throughout, occasional minor foxing, other trivial defects, but still very good internally. Joints and corners a little rubbed, but THE RESPLENDENT BINDING IN EXCELLENT CONDITION, quite bright and showing only insignificant wear. **$6,500**

Perhaps done for a very special wedding, this is a beautifully bound copy of "Attic Nights," the only surviving work by the Roman grammarian Aulus Gellius (ca. 125 - ca. 180). *It is a vast and charming collection of information gleaned from conversation and reading, a compilation containing observations about grammar, history, philosophy, and many other subjects, the whole of considerable value to us not only for the feeling of the times it conveys, but also for the numerous excerpts it contains from the works of lost ancient authors. The binding here is very elaborate and was no doubt made for a bibliophile of some importance. The Morgan Library owns a copy of a 1598 printing of Statius bound in Venetian red morocco with covers bearing the same names that appear here. Both the Morgan and Rietstap identify the coats of arms on the boards as those of two powerful Renaissance families—the Zabarella of Padua and the Cenci of Rome—and the combination perhaps indicates an alliance by marriage between them. The best-known member of the Zabarella family was the humanist philosopher Giacomo (1533-89), a professor of philosophy at the University of Padua, who perhaps exerted an intellectual influence on younger family members (the volume would not have belonged to him, as he had died before our edition was printed). The Cenci of that period were notorious for something very different—the murder in 1598 of the wicked patriarch Francesco by his second wife, two of his sons, and his daughter Beatrice, whom he was suspected of raping. Despite the sympathy of the people, the killers were found guilty and executed in 1599. Beatrice has since been immortalized by numerous writers, most famously by Percy Shelley. Perhaps one of Beatrice's sisters (Francesco fathered a dozen children) had managed to escape the abusive household by marriage to a Zabarella. The binder's tools are quite unusual, and include satyrs who seem to be sprouting wings, bored Egyptian-style statues with crossed arms, and a couple of human/bird/fish hybrids. (ST12320)*

AN ECCLESIASTICAL ARMORIAL BINDING

21 **JOSEPHUS, FLAVIUS.** *[In Greek]: PHILABIOU IOSEPOU HIEROSOLYMITOU HEIREOS TA HEURISKOMENA. FLAVII IOSEPHI HIEROSOLYMITANI SACERDOTIS OPERA QUÆ EXTANT. [WORKS IN GREEK AND LATIN].* (Geneva: Petrus de la Rouviere, 1611) 362 x 222 mm. (14 1/4 x 8 3/4"). [4] pl., 1102 pp., [1] blank leaf, [13] leaves (index). SUMPTUOUS CONTEMPORARY HONEY BROWN MOROCCO, RICHLY GILT IN A MODIFIED FANFARE DESIGN, covers with outer frame of multiple plain and decorative rules and rolls, the frame surrounding a central panel formed by multiple plain rules and a filigree roll and featuring oblique fleurons pointing outward at corners, the panel with very densely gilt and elaborate cornerpieces and a large central lozenge incorporating olive branch garlands and rosettes, an oval at the center

of the lozenge with the contemporary coat of arms of the abbot of Pontigny (see below), flat spine with a chain roll framing a single elongated panel tooled in a design similar to the covers, all edges gilt, holes for ties (perhaps with small, very expert repairs at spine bottom). Woodcut printer's device on title page, woodcut headpieces and decorative initials. Latin and Greek text printed in parallel columns. Front pastedown with partially effaced 17th century ownership inscription of "Henry [Becold?] / His Booke / E. Col. Pemb: [Pembroke College, Oxford] / Oxon / 1:16:8:" and of "[illegible] Crewkerne[?]" dated 1734, and with 19th century inscription of D. C. Lewis. Hoffman II, 444; Ebert 10898; Dibdin II, 130. For the binding: Hobson & Culot "Italian and French 16th Century Bookbindings" 73. ◆Blank lower right corner of title page neatly replaced (in the 19th century?), small, pale dampstain in bottom margin of a few leaves, branching marginal wormholes in half a dozen quires (but these always extremely thin and never intruding on the text), minor soiling, browning, and foxing here and there, but still a very good copy internally, the leaves fresh, clean, and with good margins. A hint of wear to joints and extremities, the spine uniformly a little darkened (with the gilt just slightly less bright than on the boards), covers with trivial discoloration and abrasions, but THE IMPRESSIVE BINDING IN REMARKABLE CONDITION, entirely solid, with only minor signs of use, and with the once-dazzling gilt nearly as good as it was 400 years ago. **$6,500**



This is an early 17th century Parisian binding with a secure connection to a Cistercian abbot and a likely connection with the binders to the French king. *The tools used here match those employed on a binding of ca. 1600 from the Doheny collection (lot 1458, Christie's 17-18 October 1998), cited as item #73 in Hobson and Culot. The chain roll used on that volume is identical to the one we have, and the overall design of the central panel—employing the same olive branch and flower tools—is very similar. That binding later passed into the Wittock collection, and in the catalogue for his 7 October 2005 sale at Christie's Paris, it is described as coming from a bindery of some importance, perhaps that of Clovis Ève or one of his more adept imitators. Nicolas Ève (d. ca. 1582) was court binder and bookseller to the kings of France beginning in 1578; he was succeeded by his son Clovis, who continued in that capacity until 1634. The work of the Ève bindery was characterized by elaborate ornamentation made up of small hand tools that typically decorated the entire covers except at the center, where an oval was left blank, or sometimes emblazoned, as here, with a heraldic crest. According to Olivier-Hermal, the arms on our volume belong to one of two 17th century abbots of the Cistercian monastery at Pontigny, either Claude Boucherat or his first cousin Charles. Both men served as ecclesiastical members of the Council of State, and Charles also became Vicar General of the Cistercian order. Olivier-Hermal (XXII, 2233) lists three other volumes published between 1603 and 1630 that bear these arms. The text here is the earliest available edition in Greek and Latin of the works of the Jewish historian Josephus (ca. 37 - ca. 100). Dibdin records De la Rouviere's 1591 edition of the work, from which our 1611 edition was reprinted; however, no copies of the earlier edition can be located in OCLC, COPAC, or KVK, and none has appeared in auction records since at least 1975. Swept up in the Jewish rebellion begun in 66, Josephus was captured, but, when led before Vespasian, he was spared after telling his captor that he would become emperor. After the prophecy came true two years later, Josephus was freed, given the Vespasian family name of Flavius, and eventually pensioned on an estate, where he devoted the rest of his life to writing Jewish histories. Included in this corpus are his "Jewish Antiquities," "The Jewish War," an apologetic autobiography entitled "Against Apion" (an attempt to dispel misrepresentations of the Jews), and a book on the martyrdom of the Maccabees. (ST12540)*

TWO MONOGRAMMED BINDINGS FROM FINE EARLY LIBRARIES

22 **VERRIUS FLACCUS, MARCUS** and **SEXTUS POMPEI FESTUS.** *M. VERRII FLACCI QUÆ EXTANT. ET SEX. POMPEI FESTI DE VERBORUM SIGNIFICATIONE.* (Paris: Arnold Sittart, 1584; [Heidelberg]: Peter Santandrea, 1583) 178 x 111 mm. (7 x 4 3/8"). **Two works, in several parts, bound in one volume.** 14 p.l., cccix pp., [13] leaves (last blank); lxxv, [10], ccxvi, [22] pp.; [2] leaves, 84 pp.; [1], 1-196, [18] pp.; 62 pp. With annotations and commentary by Antonio Augustin, Joseph Scaliger, and Fulvio Orsini. Pleasing contemporary calf, covers with central gilt wreath of olive branches, raised bands, spine panels gilt with cipher "D C G" at center flanked by a palmette and a vegetal trefoil, gilt titling, bottom panel with "OD" and "I8" on either side of the cipher. Printers' devices on the title pages, decorative woodcut initials and headpieces. Front pastedown with what appear to be early library shelf markings; one page with neat early marginalia. Adams V-590 and F-390. ◆Covers slightly marked, spine with a bit of superficial crackling (and with one short crack in the middle of bottom panel), the text with faint browning and isolated minor soiling, a few leaves with long, shallow creases (not affecting legibility), otherwise in excellent condition, the binding solid and without significant wear, and the leaves clean, fresh, and smooth. **$2,400**

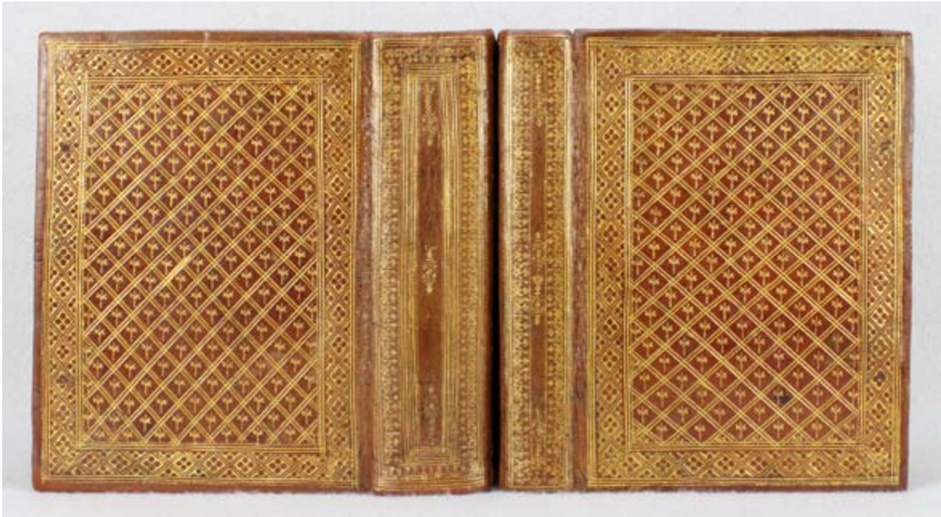
This glossary of recondite Latin words and phrases was no doubt bound for a contemporary bibliophile with an extensive library. *The "OD" and "I8" at the bottom of the spine appear to be the indication of a shelf location—not something frequently encountered on spines of this period. This designation and the location notation on the front pastedown that clearly relates to it ("Arm. 0. Tab 4. Loc. 18") suggest a library of some complexity and an educated owner who believed in careful organization. While we have not been able to identify "D C G," (s)he would seem also to have been a person of taste and good sense. The binding is attractively decorated while still being practical for scholarly use. The work itself has gone through a number of changes of fortune. The story begins when Verrius, who lived in the time of Augustus, compiled a valuable work, full of information on everything from grammar to mythology. Unfortunately, his text has been largely lost; the authentic fragments fill only the first few leaves of our volume. Fortunately, his work was epitomized by Festus, a ca. third century scholar. Unfortunately, Festus was not a very good epitomizer, and to make matters worse, all of his entries have been lost up to the letter "M." Fortunately, an epitome of the epitome from "A" to "Z" had been made by Paul the Deacon in the eighth century. Valuing the handbook for its information on the writing of correct Latin, Renaissance scholars went to work on this puzzle in the 15th century, and a first version of Paul was published by Zarotus in Milan in 1471. Later scholars published Festus, and the great French classicist Joseph Scaliger (1540-1609) was largely responsible for bringing definitive order out of chaos. His scholarly edition reconstructs the work of Festus as far as one can, filling in the gaps caused by missing pages in the manuscript with conjectures and rectified material from Paul. (ST12667)*

23 **BOOK OF HOURS, PRINTED.** *HEURES DU ROY LOYS XIII. [bound with] FORMULAIRE DE CONFESSION POUR CEUX QUI FREQUENTENT LES SACREMENTS.* ([Paris]: Eustache Foucault, 1615) 187 x 114 mm. (7 3/8 x 4 1/2"). **Two works in one volume.** 39 p.l., 405, [1] pp.; 84 pp., [4] leaves. Without the blank final leaf. Very pleasing contemporary reddish-brown armorial morocco, gilt, covers with border formed by double gilt rules enclosed by dotted rolls, oblique fleuron cornerpieces, center panel with "CHV" (or "GHV") cipher at corners and central oval containing two linked "V's" surrounded by four "S" fermé characters; flat spine with panelling similar to that on the cover, remnants of ribbon ties, all edges gilt; spine expertly rebacked with original spine laid down, tips of corners carefully renewed. Engraved title page with elaborate frame, 12 emblematic illustrations of saints preceding each month of the calendar, and 10 full-page copperplate engravings. First volume printed in black and red. Front pastedown with "HB" bookplate of collector Heribert Boeder. ◆Very light rubbing to joints and extremities, otherwise a fine copy with only trivial imperfections internally and with the expertly restored binding lustrous and showing little wear. **$2,500**

This is the scarce sole edition of a Book of Hours prepared for the use of Louis XIII, arranged by His Majesty and codified by his confessor, the celebrated Jesuit, Pierre Coton (1564-1626), offered here in a tastefully understated monogrammed period binding. *The calendar leaves are attractively illustrated with circular engravings of major saints whose feast days fall within the individual months (and with zodiacal signs in the corners of the square that encloses each circle). The Offices for the days of the week follow, with the Trinity celebrated on Sunday, the Holy Spirit on Monday, Guardian Angels on Tuesday, the French king Saint Louis on Wednesday, the Holy Sacrament on Thursday, Saints Cosmas and Damian on Friday, and the Blessed Virgin Mary on Saturday, each preceded by a full-page engraving. For two years prior to Henry IV's assassination, Coton had been confessor to the Dauphin, and he continued in this capacity when young Louis ascended to the throne. The second part of our volume provides Coton's forms of confession for those who attend the sacrament. We have been unable to determine the owners whose monograms are on the covers; those owners are similarly unidentified in the Sotheby's auction catalogue for the 21 November 1989 sale, when this volume sold for a hammer price of £850.* (ST12777c)

A 17TH CENTURY BINDING WITH VERY LACY DECORATION

24 **PLUTARCH.** *VITE DI PLUTARCO CHERONEO DE GIL HUOMINI ILLUSTRI GRECI ET ROMANI.* (Venetia: Marco Ginami, 1620) 229 x 149 mm. (9 x 5 7/8"). **Two volumes.** Translated into Italian by Lodovico Domenichi and Lionardo Ghini. Later edition. EXTREMELY PLEASING CONTEMPORARY ITALIAN CALF, LAVISHLY GILT, covers framed by multiple plain and dotted rules and geometric roll, diapered central panel with slender fleuron in each compartment, flat spines with one elongated panel formed by multiple plain and dotted rules and floral filigree roll and containing three fleurons, holes for ties (now lacking), all edges gilt (apparently—though not certainly—with some very expert repairs to spine ends and edges). WITH 54 ORNATE WOODCUT FRAMES AND TONDO PORTRAITS to accompany each biography, printer's device on title pages, woodcut decorative initials throughout. Title page of volume II with later ink inscription, "A. Barbet / 374i." Indications of bookplate removal on front pastedowns. Cf. Moss, p. 521. Cf. Schweiger, p. 268. ◆Four leaves with short marginal tears, occasional faint dampstains to head margin, isolated minor smudges and foxing, the text otherwise clean, crisp, and smooth. Joints with minimal rubbing, a couple of small stains to boards, other trivial defects, but THE BINDINGS IN EXCELLENT CONDITION, the gilt still bright, and generally with only minor wear. **$4,800**



This is an attractive vernacular edition of an enduring classic, in ornately decorated contemporary bindings. *The second century Stoic philosopher Plutarch was a key source for Greek and Roman history, and one of Western civilization's most influential authors. His writing is of lasting interest because he had a particular ability to delineate character and present the vagaries of history in a way that engages as well as instructs. In his celebrated "Lives," he pairs biographies of Greeks with Romans—the tragic Spartan reformers Agis and Cleomenes, for example, with the Roman revolutionary Gracchi brothers—pointing out the parallels and philosophizing on their fall. Under the spell of Platonic philosophy, Plutarch turns his biographies into examples of the right and wrong paths of life. Our volumes comprise a reprint of Lodovico Domenichi's 1560 Venetian translation of the "Lives" into Italian in two parts, based upon Greek texts examined by Lionardo M. Ghini, and with annotations by Francesco Sansovino. Domenichi (1515-1564) was renowned for his editions and translations of classical authors, including Xenophon, Plutarch, Polybius, and Pliny the Elder. Sansovino (1521-83), son of the sculptor Jacopo, was a scholar printer in Venice. This translation was quite popular, being reprinted at least eight times, but all of these editions are rare, and they would seldom be found as richly bound as ours. Our bindings are sumptuously decorated with much intricate and delicate gilt, and the elaboration is tightly controlled, giving an overall impression almost of being covered with golden lace. While the boards are identically illuminated, the spines are slightly different, probably due in part to the fact that one volume is 1,000 pages thick and the other about half that size. The effect of this variety within an overall similarity is a pleasing consequence of the unusual division.* (ST12541)

AN EARLY ENGLISH BINDING WITH COMMEMORATIVE HARDWARE

A Family Bible Bound in Memory of Beloved Joanna Strode, Somerset Mother of 16

25 **BIBLE IN ENGLISH - KING JAMES VERSION.** *THE HOLY BIBLE: CONTAINING THE OLD TESTAMENT AND THE NEW. [bound with] THE WHOLE BOOK OF PSALMES.* (London: by Robert Barker, 1640, 1639; by R. Bishop for the Company of Stationers, 1640) 191 x 127 mm. (7 1/2 x 5"). [944] pp.; 5 p.l., 95, [7] pp. SUPERB CONTEMPORARY DARK BROWN MOROCCO, ELABORATELY GILT, covers with intricate frame and central lozenge composed of many fleurons, volutes, and other small tools, silver cornerpieces and centerpiece engraved "Recor / dare / Matrem / Johanna Strode" ("To Remember Mother, Johanna Strode"), original silver clasps and catches, raised bands, spine densely gilt in compartments with fleurons radiating from concentric circles, marbled pastedowns (apparently lacking marbled free endpapers), all edges gilt. Ornate woodcut titles and headpieces for each testament, full-page royal coat of arms opposite dedication. For the Bible: STC 2342; Darlow & Moule 546. For Psalms: STC 2695. ◆Slight rubbing to joints and extremities, occasional mild browning, isolated rust spots or small stains, other trivial imperfections, but AN EXCEPTIONALLY FINE COPY, clean and fresh internally, and IN A SPARKLING BINDING. **$17,500**

This is at once a remarkably handsome binding and a memento of a much-loved wife and mother, memorializing as it does Joanna (also Johanna or Joan) Barnard Strode of Barrington, Somerset, who died in 1649 at age 42. *An heiress in her own right, she married William Strode, a wealthy clothier, in 1628, and bore him 16 children, nine of whom (six sons and three daughters) survived her. She was buried in an elaborate sepulcher which depicts her kneeling, surrounded by her living children and her armor-clad husband, whose arm is raised in a vain attempt to keep Death from striking her. The Latin epitaph describes her as "fruitful[!], faithful, loving, helpful, gentle, diligent, and meticulous" and praises her as a devoted daughter, a good wife, a kind mother, and a gracious and benevolent lady. Probably commissioned by the children for their grieving father (who never remarried), this may very well be the work of a London binder, given its quality. William Strode went on to serve in the Long Parliament, and took an active part in the English Civil War as a colonel in Cromwell's army. The extremely well-preserved state of the present volume indicates that it was treasured as a remembrance of a loved one rather than used for regular devotions. Apart from its substantial sentimental dimension, it is among the most beautiful antiquarian English bindings of its size that we have ever handled.* (ST12606)

A "SEDE VACANTE" BINDING

26 **DONATUS, ALEXANDER.** *CONSTANTINUS ROMAE LIBERATOR.* (Romæ: Ex Typographia Manelfi Manelfii, 1640) 184 x 121 mm. (7 1/4 x 4 3/4"). 4 p.l., 310, [10] pp. FIRST EDITION. FINE CONTEMPORARY ITALIAN HONEY BROWN MOROCCO, ORNATELY GILT, covers framed by multiple plain and dotted rules and elaborate jewel-and-flower roll, central panel with delicate dentelle border enclosing elaborate cornerpieces of scrolling floral vines and a central oval with filigree frame formed by fleurons and small tools, AT THE CENTER THE "SEDE VACANTE" ARMS OF THE HOLY SEE comprising crossed keys beneath an umbraculum (i.e., a papal umbrella), this symbol flanked here by the letters "S" and "R," flat spine decorated with a chain of fleurons within an elongated frame of multiple plain and decorative rules, old ink titling, holes for ties (now lacking), all edges gilt (new—but suitable—endpapers, some small repairs presumably made to joints and corners—though obviously with expert hands). Extra engraved title page with the arms of the duke of Etruria and engraved allegorical portrait of Constantine I. ◆Just a bit of wear to joints and extremities, title page slightly soiled and with careful repairs to edges, faint browning and minor foxing throughout (two gatherings somewhat browned, conspicuous foxing on a dozen or so leaves), a little worming to final two (index) leaves, other minor defects, but still a reasonable copy internally, consistently fresh and clean, and the splendidly gilt binding lustrous and with no serious signs of use. **$3,900**

This is the rarely seen original printing of Donatus' tribute to the first Christian emperor of Rome, offered here in a lavishly decorated binding that has connections to the papacy or to an important Italian family enjoying papal favor. *This posthumous work is an heroic poem recounting Constantine I's successful efforts to unite the eastern and western halves of the Roman Empire under the banner of Christianity. Dedicated to the young duke of Etruria in the hope that he would be inspired by Constantine's example of leadership, it was the final work by Donatus (1584-1640), an eminent author of books on poetics and Roman history, and it was considered a laudable capstone to a noteworthy career. The symbol at the center of the boards here, showing the crossed keys and umbraculum, suggests that this might be a "sede vacante" binding: such an insignia was used by the Holy See when there was no sitting pope ("sede vacante" meaning "the seat being empty"). However, this symbol could also indicate possession by a family that had received a special grant from the pope to use the crossed keys and umbraculum. Among those so honored would have been the great lords who were invested with papal fiefs (for example, the Este, Farnese, and Montefeltro families). The absence of a coat of arms here might suggest that the present binding was not done for one of the great ducal houses, but rather for some other distinguished family. Whoever owned it—and the "S R" initials on the covers are probably those of the original owner—the decoration of our volume is certainly ornate enough to qualify it for distinguished shelves. The "Constantinus" is a rare book in the marketplace: ABPC lists just two copies at auction since 1975, neither of them in the past 20 years.* (ST12542)

A MINIATURE BINDING FOR NICOLAS FOUQUET

27 **(ELZEVIER IMPRINT). (MINIATURE BOOKS). GAURINI, BATTISTA.** *IL PASTOR FIDO: TRAGICOMEDIA PASTORALE.* (Amiterdamo: Lodovico Elzevier, 1640) 92 x 54 mm. (3 5/8 x 2 1/8"). 144, 195-285 pp. (pagination irregular but complete). First Elzevier Edition. CHARMING CONTEMPORARY FRENCH RED MOROCCO, covers gilt with French fillet border enclosing a field semé with rows of alternating ciphers, "MM" and an interlaced double Phi (Olivier 1398, fer 4), separated by an "S" fermé; raised bands, spine gilt in compartments with double Phi cipher surrounded by small tools, delicately gilt turn-ins, marbled endpapers, all edges gilt (neat repairs to head and tail of spine. With engraved vignette by C. C. Dusend on title page, one engraved plate, and five full-page engraved illustrations (blank on the verso except for pagination and signature). Front pastedown with part of an engraved armorial bookplate; rear pastedown with "HB" bookplate of Heribert Boeder; nine blank leaves at end of work with ink notations in French in several hands. Rahir 962; Willems 969. ◆Front joint cracked but still firm, spine slightly cocked, corners a little rubbed, occasional mild foxing, final two quires with faint dampstain to upper corner, but still a very appealing copy, generally clean and fresh internally, in a lustrous binding. **$2,800**

This is a delightful little edition of the most influential Italian pastoral drama after Tasso's "Aminta," offered in a binding bearing the cipher of an important 17th century French governmental official and bibliophile. *The cipher of two overlapping Greek "Phi" letters was used by Nicolas Fouquet, marquis de Belle-Île, vicomte de Melun et Vaux (1615-80), who served as Superintendent of Finances for Louis XIV. The "M" cipher, which resembles that used by Marie de Medici, may represent the initials of Fouquet's second wife, Marie-Madeleine de Castille-Villemareuil, a great heiress whom he married in 1651 when she was just 15. A beauty who was painted by Charles le Brun, she participated in the literary and artistic salons that included Madame de Sevigné, the duc de Saint Simon, La Fontaine, and Corneille. In the convoluted plot of "Il Pastor Fido," Amarilli, betrothed to Silvio, loves Mirtillo, and the latter offers his life to save Amarilli when she is condemned to die; it is revealed that Mirtillo and Silvio were exchanged as babies, and all is well. A major contribution by Guarini (1537-1612) to Western literature, the play inspired a succession of Italian poets and dramatists, and, through them, it had a very strong influence on English pastoral literature during the Elizabethan and Jacobean periods. John Fletcher's "Faithful Shepherdess" imitated it, and Greene, Marlowe, and Shakespeare were indebted to it directly or indirectly. It was first printed in Venice in 1590; this Elzevier edition is said by Willems to have been printed by Johan Blaeu for Louis Elzevier. Books in bindings executed for Fouquet are actively collected and command substantial prices.* (ST12777d)

A POLYCHROME COTTAGE-ROOF BINDING BY JOHN HARDING

28 **THE BOOK OF COMMON PRAYER.** *[bound with]* **THE WHOLE BOOK OF PSALMS COLLECTED INTO ENGLISH METRE.** (London: John Bill and Christopher Barker, 1676) 184 x 127 mm. (7 1/4 x 5"). [320] pp.; 104 pp. VERY ANIMATED CONTEMPORARY BLACK MOROCCO, ELABORATELY GILT AND WITH MANY INLAYS AND ONLAYS, COVERS with a large central panel framed by citron morocco IN A MODIFIED COTTAGE-ROOF DESIGN (including a peaked roof and protruding eaves under vertical supports, but with scalloped interruptions on all four sides), the vertical sidepieces entwined with gilt and black morocco vines bearing gilt leaves and acorns, the panel within filled with flowers and geometrical designs accented with and surrounded by delicate gilt tooling; raised bands, spine compartments gilt and inlaid with either geometric shapes or a rosette, marbled endpapers, ALL EDGES GILT AND GAUFFERED, with a floral vine painted in pinks and blues. In a fine modern black morocco clamshell box. EXTRA-ILLUSTRATED with 55 hand-colored engravings, including a portrait of Charles II, scenes from the life of Christ, portraits of saints, and scenes commemorating the Gunpowder Plot, the martyrdom of Charles I, and the restoration of Charles II. Rear flyleaf with a handwritten list of five children born into the Man family between 1745 and 1752; verso of same with pencilled inscription of the eldest child, Robert Man. Front flyleaf with a pencilled note identifying the family as relatives of Admiral Man. Griffiths, p. 120; Wing B-3646. ◆A hint of rubbing to joints, very small stain to foot of title page, edges of leaves slightly browned, trimmed close at the top, isolated minor foxing, other trivial imperfections, but AN EXTREMELY PLEASING COPY, the immensely appealing binding with only insignificant wear, and the text smooth and clean. **$22,500**

This vigorously adorned and charming binding incorporates some of the most popular elements of Restoration style, especially for devotional texts: a cottage-roof design, abundant colored inlays and onlays, and much gilt tooling. *The volume has the additional very pleasing feature of painted floral decoration on all three edges of the bookblock, the flowers being quite similar to those on the covers and thus adding to the harmony of the whole. An acorn, an eight-petaled flower, and a complex barbed rose are three tools on our covers that are also present on volumes pictured in Hobson's catalogue of J. R. Abbey's English bindings (#52), in the "Henry Davis Gift" (#128), and in Maggs Catalogues 845*

(#19A) and 1212 (#60)—all of these being books printed (like ours) in 1676, 1677, or 1678. In the last of these four examples, the binder is identified by Maggs as John Harding, who is said to have come from Widdenbrough near Chester and to have apprenticed with Jeremy Lamas. By 1660, he was free, and by 1677, he was appointed to the livery of the Stationers' Company. He is known for having bound many copies of the highly popular pious works of Richard Allestree. He sometimes, but not often, used the colored onlays and inlays that make the present binding so irresistibly attractive. (ST12479b)

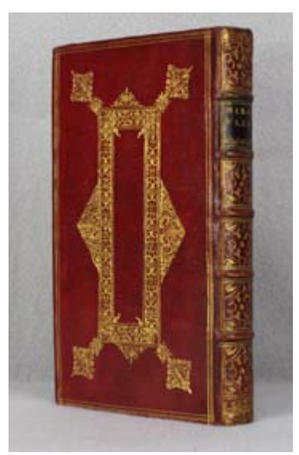
THE "DEVOTIONAL BINDER"?

29 **BIBLE IN ENGLISH.** *THE HOLY BIBLE. [bound with] THE WHOLE BOOK OF PSALMS, COLLECTED INTO ENGLISH METRE.* (London: Printed by the Assigns of J. Bill, T. Newcombe and Hen. Hills, 1684, 1683; Printed for the Company of Stationers, 1683) 127 x 64 mm. (5 x 2 1/2"). **Two separately published works bound in one volume.** Two leaves (Eee3 and 4) bound in reverse order. VERY APPEALING CONTEMPORARY RED MOROCCO, ELABORATELY GILT AND PAINTED, covers with an ornate design of drawer handle tools and flowers, most of these painted black or gray, raised bands, spine densely gilt in compartments, each with semi-circle at head and tail and wedge tool at side, both shapes filled with floral tools, the top spine end raised higher than the board edges in a stylized à la grecque design, marbled endpapers, all edges gilt. In a velvet-lined modern maroon clamshell box with black morocco label. Engraved title page with architectural frame. Front pastedown with engraved bookplate of Gaspard Ernest Stroehlin showing Calvin preaching, with motto "Mente Libera" ("Free Mind"); early (binder's?) pin inserted behind the upper headband. Herbert 794; Wing B-2337; Wing B-2551B. ◆Extremities a bit rubbed, spine a little crackled and with a tiny split at bottom, paint faded in several spots, gilt on front cover just slightly dulled, but the binding still extremely pleasing, with no significant wear. Title page with minor soil and corner crease, head margin trimmed a little close (no loss), otherwise fine internally, the text especially smooth, fresh, and clean. **$3,500**

This is an uncommonly seen edition of English Scripture in a charming diminutive contemporary binding, adorned with typical Restoration floral and drawer handle tools and upgraded here to a more decorative altitude by the application of paint. *Although some of that paint has been rubbed off from being in pious hands and pockets, the volume seems to have no restorations and is generally in remarkably good condition. A binding on a book printed in 1682 that is similar to ours and that perhaps has the same drawer handle and tulip tools appears as item #90 in Maggs Catalogue 1075, where it is attributed to the well-known "Devotional Binder," active from about 1670-85. The present Bible is one of several 24mo editions issued by the publisher in 1684, with Herbert classifying ours as the third variant. Former owner Ernest Stroehlin (1844-1907) was a Swiss minister and professor of church history at the University of Geneva. (ST12598)*

ROBERT STEEL

30 **FLEETWOOD, WILLIAM.** *AN ESSAY UPON MIRACLES. IN TWO DISOURSES.* (London: Printed for Charles Harper, 1701) 203 x 146 mm. (8 x 5 3/4"). 8 p.l., 277, [3] pp. FIRST EDITION. FINE CONTEMPORARY CRIMSON MOROCCO, GILT, BY ROBERT STEEL, covers with French fillet border, central floral frame with triangular filigree sidepieces and oblique fleuron cornerpieces, raised bands, spine heavily gilt in compartments adorned with curls and small tools, black morocco label, gilt-rolled turn-ins, marbled endpapers, all edges gilt. A Large Paper Copy. ESTC T-83611. ◆Front joint a bit rubbed and with three very short cracks (spine ends and rear joint minimally worn), darkened areas on front board, but the binding entirely solid, with shining gilt, and AN EXTRAORDINARILY FINE COPY INTERNALLY, almost preternaturally clean, fresh, and bright. **$1,900**

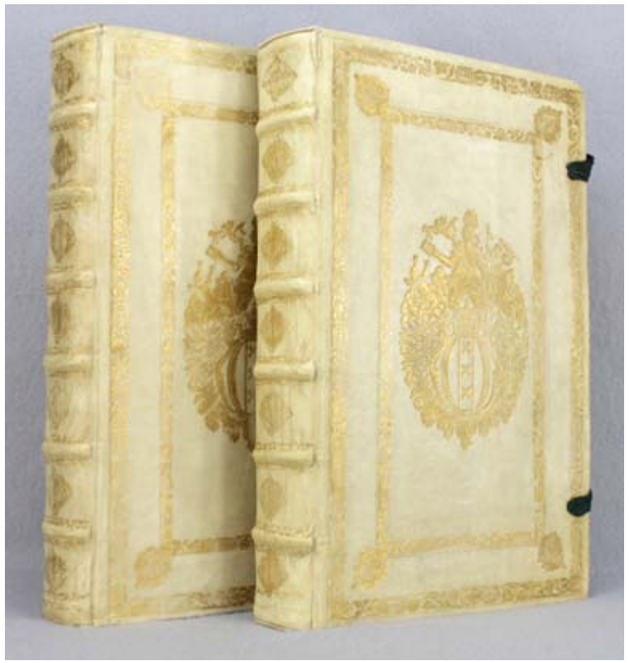


From the beginning of the 18th century, but typical of earlier examples from the Restoration period, this pleasing binding is characteristic of the work of Robert Steel (sometimes spelled "Steele"), regarded as one of the best binders of his day. *The floral roll employed in the cover frame here is the same as that which is used on the Steel bindings appearing as item #70 in Maggs Catalogue 1212, item #25 in Maggs Catalogue 861, item #118 in Maggs Catalogue 1075, and item #98 in Breslauer Catalogue 106. From 1668-75 Steel was an apprentice to Samuel Mearne (1624-83), described by Davenport as simply "one of the greatest bookbinders of any time," and, in any case, one of the most important persons in the bookselling community of the period, having been granted (with his son Charles) the life-long offices of Bookbinder, Bookseller, and Stationer to the King in 1675. Steel is thought to have taken over the tools of the Mearne bindery shortly after the death of Charles Mearne in 1686, and he may even have taken over the Mearne premises in London's Little Britain. In 1705, English bookseller and author John Dunton (1659-1733) said that when he "met with a Nice [i.e., discerning] Customer, no binding wou'd serve him but Mr. Steele's," celebrated as they were for their "Fineness and Goodness." Steel died ca. 1710, and the business was continued by his widow (or, as Nixon argues, his daughter) Jane, until 1718. Ranked among the most eloquent preachers of his time, William Fleetwood (1656-1723) regularly addressed audiences including the mayor and corporation of London, the king, both houses of Parliament, and other august public organizations. He was later named chaplain to William III and Mary II. Fleetwood defines a miracle to be "an extraordinary operation of God, against the known course and settled laws of nature, appealing to the senses." Although our binding is historically significant and well preserved, it is the amazing condition of the text here that is especially memorable. (ST12725c)*

AN EARLY LARGE-FORMAT PRIZE BINDING

31 **POLLUX, JULIUS.** *[In Greek:] ONOMASTIKON. ONOMASTICUM GRAECE & LATINE.* (Amsterdam: Ex Officina Wetsteniana, 1706) 318 x 203 mm. (12 1/2 x 8"). **Two volumes.** HANDSOME CONTEMPORARY AMSTERDAM PRIZE BINDINGS, elaborately and handsomely gilt, covers with two elegant floral frames incorporating the arms of Amsterdam, inner frame with oblique armorial cornerpieces, large coat of arms at center framed by foliage and surmounted by an allegorical vignette, raised bands flanked by gilt floral rolls, spine panels with gilt coat of arms, two green silk ties. Ornate engraved frontispiece and allegorical title page, one double-page engraved plate depicting an assortment of medallions. Parallel texts in Greek and Latin, with very lengthy annotations in both languages. With an engraved certificate attesting to the scholarship of Jacob Johannes Ott, signed by the Rector of the public school at Amsterdam and dated 26 March 1830. Brunet IV, 785-86. ◆Centerpiece on front board of volume I slightly abraded, minor loss of gilt here and there on the covers and spines, otherwise IN VERY FINE CONDITION, the bindings entirely tight, virtually unworn, and almost without soiling, and the text unusually clean and fresh, with no signs of use. **$2,500**

This attractively ornate prize binding adorns an important source of information on classical Greek culture and literature, in a bilingual edition that William Smith describes as "very valuable." *The second century Greek sophist and grammarian Julius Pollux compiled this thesaurus for students, providing them with lists of the most important words and quotations on a range of topics. Organized by subject rather than alphabetically, the 10 books in the volumes cover gods, kings, commerce, manufacturing, war, and agriculture; parts of the human body; politics and interpersonal relationships; branches of knowledge and science; hunting and animals; meals and crimes; the trades; the justice system; towns, buildings, coins, and games; and various vessels. As Smith observes in "A Dictionary of Greek and Roman Biography and Mythology," "in consequence of the loss of the great number of lexicographical works from which Pollux compiled his Onomasticon, this book has become one of the greatest value for acquiring a knowledge of Greek antiquity, and explains many subjects which are known to us from no other source. It has also preserved many fragments of lost writers, and the great number of authors quoted in the work may be seen by a glance*



at the long list given in Fabricius (Bibl. Graec. vol. vi. p. 145, &c.)." When compared with other Dutch prize bindings of the period pictured in the British Library Database of Bookbindings, the present example is significantly more lavish and attractive than the norm in its decoration. Our binder has incorporated the arms of Amsterdam no fewer than 69 times on each of the volumes, the intricate rolls that form the cover panels are refined and elegant, and the large and elaborate device in the center of each cover is beautifully designed and impressed. A very pleasing feature—and a clear indication of how little the volume has been used—is the presence of its intact original ribbon ties. (ST12684)

ELABORATELY GILT 18TH CENTURY DEVOTIONAL VOLUMES

32 **BIBLE IN ENGLISH.** *THE HOLY BIBLE. CONTAINING THE OLD TESTAMENT AND THE NEW.* (London: John Baskett, 1713) 159 x 95 mm. (6 1/4 x 3 3/4"). **Two volumes.** Charming contemporary burgundy morocco, elaborately gilt, covers with French fillet border and floral roll frame, large central filigree lozenge surrounded by flowers, stars and other small tools, raised bands, spine compartments with central fleuron incorporating saltire, four silver cornerpieces on each cover, two silver clasps and catches (all original), marbled endpapers, all edges gilt (very expert repairs to portions of the joints). In quite a pretty elaborately gilt morocco box made to look like a similar but larger two-volume Bible. Darlow & Moule 723. ◆Joints slightly worn, opening leaves lightly browned, isolated tiny rust spots, otherwise a fine set, the clean and fresh text with no signs of use, and the pretty bindings without significant wear. **$2,500**

These are charming, animated bindings with all of their original hardware intact, covering an early Bible issued by John Baskett, whose publishing career was of major importance during the first half of the 18th century. *Baskett purchased a royal patent to print Bibles from the executors of Thomas Newcomb and Henry Hills, and his name began appearing with theirs on Bibles in 1710. Baskett was jealous of his privilege, and won a suit against Scottish printer James Watson, who had dared to sell his Bibles in England (he was less successful in challenging the right of the University of Cambridge to print Bibles). John died on 22 June 1742, and the business was at first carried on by his sons Thomas and Robert jointly, although after 1744, only the name of Thomas appears; he continued printing Bibles until 1769. Lettering on our box says that the present bindings were done by Charles Mearne, but he died in 1686, well before these volumes were published. He had taken over the business from his famous father, Samuel Mearne (1624-83), and the tools they used passed to Samuel Jr., who worked until 1689, then apparently, in turn, to Robert Steel (see item #30), Jane Steel, and Thomas Elliott. We have been unable to match any of the tools on our two volumes with those seen on the work of any of these binders. (ST12722)*

VERY FINE "COUNTRY HOUSE" RED MOROCCO

Spenser in Contemporary Finery as Fine as Fine Can Be

33 **SPENSER, EDMUND.** *THE WORKS.* (London: Printed for Jacob Tonson, 1715) 191 x 121 mm. (7 1/2 x 4 3/4"). **Six volumes.** First Printing of the edition prepared by John Hughes. EXCEPTIONALLY FINE CONTEMPORARY RED MOROCCO, covers bordered by plain gilt rule and dogtooth roll, raised bands, spines heavily gilt in compartments with large central fleuron, feather cornerpieces, each spine with a green morocco label, gilt turn-ins, marbled endpapers, all edges gilt. Woodcut headpieces, tailpieces, and initials, and 19 engraved plates (including frontispieces). Intermittent neat pencil marks in the margins. Lowndes III, 2477. ◆Tiny dent to one board, light offsetting from engraved material, one opening with (tea?) stain, a couple of dozen leaves moderately browned, but all of these imperfections minor, the set being otherwise IN OUTSTANDING CONTEMPORARY CONDITION, the text especially fresh and clean, and the bindings lustrous and showing no significant signs of use. **$4,800**

This is a splendid copy of a new edition of Spenser's works, complete with a life of the poet and a glossary of obscure words; it is also apparently the first illustrated edition. *Spenser (1552?-99) was the first modern English poet to achieve major stature, and Day points out that those "influenced by Spenser are virtually a roster of the great English poets since his time," among them Milton, Wordsworth, Keats, Rossetti, and Tennyson. The editor here, John Hughes (1677-1720), was a man of many talents who produced a number of poems and plays (his "Siege of Damascus" is considered his masterpiece) as well as translations of French and Italian works. The very pretty bindings are in outstanding "country house" condition, among the finest looking 18th century sets we've ever offered for sale. (ST12607)*

A SOMBER BINDING

34 **(ENGRAVED BOOK). STURT, JOHN,** Engraver. **[HOWEL, LAURENCE].** *THE ORTHODOX COMMUNICANT. BY WAY OF MEDITATION ON THE ORDER FOR THE ADMINISTRATION OF THE LORD'S SUPPER, OR HOLY COMMUNION.* (London: J. Sturt, 1721) 165 x 102 mm. (6 1/2 x 4"). 1 p.l., ix, 82, [3] pp., including the subscriber list. Second Edition. Attractive contemporary black morocco tooled in blind in the somber style, covers with frame of scallops and floral tools, central panel with large cruciform fleuron surrounded by curving lines and small tools; raised bands, spine panels with small lozenge, marbled endpapers, all edges gilt. ENGRAVED THROUGHOUT on silver, elaborate decorative and historiated initials, each page with a fine pictorial frame, text pages with engraved biblical scenes (measuring approximately 55 x 35 mm.) at the top throughout. The thick leaves of the text apparently made up of two pieces of paper, printed on one side and glued together. Front pastedown with engraved armorial bookplate; three flyleaves with obvious evidence of bookplate removal. ◆Very minor wear to joints and extremities, isolated faint stains or marginal smudges, but a really excellent copy of a book often found otherwise—the text clean and fresh, and the original binding especially bright and with only trivial signs of use. **$1,500**

The entire contents of this volume are engraved, and the New Testament scenes are well-realized for their size, with sophisticated use of light. Perhaps the best English engraver of the period, John Sturt (1658-1730) was extremely productive, executing engravings for numerous books, including the famous writing-master John Ayres' most important works on calligraphy. *His skill was such that he could engrave characters legible only under magnification. The anonymous author, according to Halkett & Lang and others, was Laurence Howel, (1664?-1720), who composed this work during confinement in Newgate for writing a pamphlet denouncing George I as a usurper. This is a surprisingly uncommon book in institutions (OCLC locates only two copies of the 1714 first edition and 11 copies of our second), and copies on the market tend to be in poor condition because of frequent hard use. The so-called "somber" binding here is a very good example of an appropriately restrained design meant to match the content of the text. It was a design used on books of devotion or otherwise especially sober volumes of the 17th and 18th centuries, including in particular the "Eikon Bazilike" relating to the death of Charles I. The present specimen is especially well preserved. (ST12719)*

A COTTAGE-ROOF BINDING

With the Most Elaborate, Precise Gilt Decoration a Fabulously Wealthy Owner Could Buy

35 **THOMAS À KEMPIS.** *THE CHRISTIAN'S PATTERN: OR, A TREATISE OF THE IMITATION OF JESUS CHRIST . . . TO WHICH ARE ADDED, MEDITATIONS AND PRAYERS FOR SICK PERSONS.* (London: printed for B. Barker [and others], 1742) 203 x 127 mm. (8 x 5"). 6 p.l., 339, [3], 45, [1] pp. Translated by George Stanhope. 13th Edition (according to the title page). ANIMATED CONTEMPORARY BLACK MOROCCO, LAVISHLY GILT, covers with a central cottage-roof design enclosed by ornate floral rolls and small tools, the "roof" frame containing a large and elaborate fleuron within a lozenge of small tools; raised bands, spine gilt in compartments bordered by plain rules and dogtooth rolls, each compartment divided into quarters by gilt diagonal lines, each quarter with a delicate stippled floral tool, red morocco label, gilt turn-ins, marbled endpapers, all edges gilt. Engraved frontispiece of the Crucifixion, plus engravings of the Nativity, Adoration of the Magi, Christ in the wilderness, and the Last Supper. Front pastedown with 18th century armorial bookplate of Fane William Sharpe, "Student of Ch[rist] Ch[urch, Oxford]"; front free endpaper with 18th or 19th century armorial bookplate of W. Combes. ◆Spine faded to a pleasing hazel brown, a little rubbing to joints and extremities, minor chafing to boards, occasional faint foxing, isolated dust soiling to head edge, other trivial imperfections, but a fine copy nevertheless, the leaves clean and fresh, and the intricately tooled unsophisticated binding very lustrous and showing no significant wear. **$3,200**

This is a splendidly bound copy of Stanhope's extremely popular translation of Thomas à Kempis, first published in 1698 and printed more than 30 times over the next 150 years. *The "Imitation of Christ" depicts in four books the gradual movement of the soul away from earthly attachments toward Christian perfection in its union with God. It "obtained wide popularity by its simplicity and sincerity and the universal quality of its religious teaching." (Oxford Companion to English Literature). The very intricate binding here incorporates tools and designs somewhat similar—but not identical—to those of Christopher Chapman (especially the pointillé paisleys and the unusual trefoil in the outer border). Chapman (d. 1756) was the son of a London bookseller who served a 15-year apprenticeship to William Sparkes, beginning in 1704. He set up business in Duck Lane in 1720, and became one of the chief binders for the Harleian collection, travelling to Cambridgeshire to work on the library. Whoever executed this binding was an artisan of great skill. In comparing its designs and tooling to other cottage-roof bindings of the period, as pictured in Maggs catalogues, Nixon, the British Library's Database of Bookbindings, and other standard reference works, one is struck by the delicacy and especially the precision of the execution of the volume's complicated decoration. The original owner of this work, for whom it was no doubt bound, was Fane William Sharpe (ca. 1729-71), only son of John Sharpe, the British government's agent in the West Indies, and heir to a great fortune—exactly the sort of person who would employ the finest craftsman to bind his books. The younger Sharpe was a student at Oxford at the time he received this volume, but went on to take over his father's seat in Parliament. While copies of one edition or another of this work are not uncommon, it is fortunate to find one in such an attractive and well-preserved contemporary binding. (ST12123)*

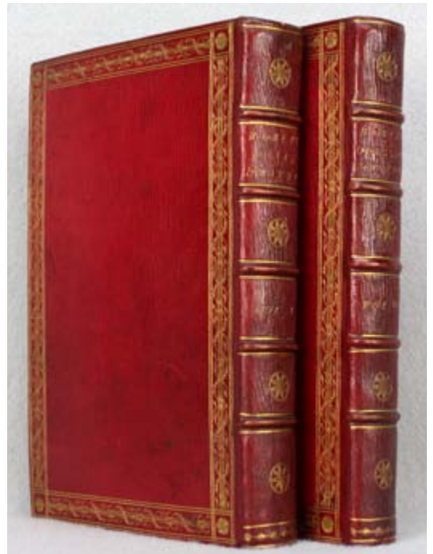
SUMPTUOUSLY GILT ITALIAN BINDINGS ON A SERVICE BOOK

36 **BREVIARIUM ROMANUM.** (Venetiis: Ex Typographia Balleoniana, 1744) 184 x 121 mm. (7 1/4 x 4 3/4"). **Four volumes.** VERY ATTRACTIVE CONTEMPORARY ITALIAN DARK BROWN CRUSHED MOROCCO, HANDSOMELY GILT, covers with simple border of plain and stippled gilt rules and fleuron cornerpieces, raised bands, spines intricately and elegantly gilt in compartments formed by plain and decorative gilt rules and featuring cornerpieces of leaves and volutes framing a central curling lozenge incorporating palmettes and a fleur-de-lys, marbled endpapers, all edges gilt and with gauffering on top and bottom edges next to the endbands, apparently original elaborate ribbon markers comprised of four silk strands held together at the top by a large tassel. Woodcut tailpieces and floriated initials, engraved printer's device of title pages, and 14 engravings by M. Beylbrouck. Printed in red and black throughout. ◆One opening with small wax(?) stain, other very trivial imperfections, but A NEARLY FLAWLESS COPY, the binding with only the faintest signs of age, and the clean, fresh, and bright text with virtually no signs of use. **$1,500**

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

RESTRAINED RED MOROCCO FOR A CLASSICAL WORK

37 **HOMER.** *[In Greek]: OMEROU ILIAS KAÍ ODYSSEIA. [and] HOMERI ILIAS & ODYSSEA, ET IN EANDEM SCHOLIA & INTERPRETATIO DIDYMI.* (Lugduni Batavorum: Apud Franciscum Hackium, 1655-56) 248 x 171 mm. (9 3/4 x 6 3/4"). **Two volumes.** [16], 716; 536, [44] index pp. Edited by Cornelius Schrevelius. First Schrevelius-edited edition. HANDSOME 18TH CENTURY RED STRAIGHT-GRAIN MOROCCO, covers framed by lovely Neoclassical roll enclosed by double gilt rules, rosette cornerpieces, raised bands flanked by plain gilt rules, spine panels with central gilt medallion containing a narcissus, gilt titling, turn-ins with gilt Greek key roll, purple endpapers, all edges gilt. Engraved allegorical title in volume I; woodcut printer's device on title in volume II. Text in Greek and Latin. Front pastedown with engraved armorial bookplate of Joannis Petri de Villeneuve. Lang A-17; Willems 1202; Brunet III, 272-73; Moss I, 486; Schweiger p. 158; Dibdin II, 53 (4th ed.) ◆Spines uniformly a bit darkened (with slight dulling of some gilt), a hint of rubbing to extremities, very minor spotting to covers, but the original handsome unrestored bindings generally in fine condition, the leather lustrous, and with no significant wear (the joints almost entirely unworn). Vague browning in the (ample) margins, isolated trivial rust or wax spots, other minor imperfections, but the text fresh, clean, and generally quite pleasing. **$2,200**



This is an excellent bilingual edition of Homer's "Iliad" and "Odyssey," attractively printed and offered here in elegantly restrained period red morocco. *Moss declares that this edition "is in great request among the curious, and fine copies are very difficult to be procured." Lang tells us that the printing "is notable for its fine layout and presentation of text, translation, and scholia." The Greek text dominates the page, with the smaller Latin translation to its right, and the notes and commentary by pseudo-Didymus and Schrevelius in smaller Greek type below it and clearly marked by line number. As Dibdin and Moss note, Harwood calls this edition "beautiful and correct." That this layout was enviable is evidenced by subsequent imitations (i. e., the Joshua Barnes edition of 1711 and Samuel Clarke's of 1729-32). The scholia of the "Iliad" are reprinted here for the first time since the Aldine edition of 1517. A physician as well as a classical scholar, the Dutch linguist Cornelius Schrevel (1615-84) edited a number of Greek and Latin authors and is best known for his "Lexicon Manuele Graeco-Latinum et Latino-Graecum," published in 1654. That dictionary was printed by Hackius, who, as Lang notes, printed "some copies" of this present edition of Homer under his own imprint, with the bulk of the printing issued simultaneously by the Elzevier family in Amsterdam. The Neoclassical motifs on the attractive binding are in harmony with those of the engraved title, both complementing the enduring ancient Greek narratives.* (ST12256)

A MID-18TH CENTURY PASTE PAPER BINDING

All about the Occult, as well as Beauty and Love Potions Sold by Unscrupulous Charlatans

38 **(MAGIC AND SUPERSTITION). [HAFNER, GOTTHARD]. ONOMATOLOGIA CURIOSA ARTIFICIOSA ET MAGICA, ODER, GANZ NATÜRLICHES ZAUBER-LEXICON.** (Ulm, Frankfurt und Leipzig: Auf Kosten der Gaumischen Handlung, 1759) 216 x 178 mm. (8 1/2 x 7"). [10] pp., 1524 columns. FIRST EDITION. Contemporary multi-colored paste paper boards, flat spine. Three engraved plates (two showing a bed that folds up into a wardrobe, the other with geometric diagrams) and colophon with woodcut printer's device depicting a printing press. Graesse "Biblitotheca Magica" 117. ◆Spine somewhat sunned, a little chafing to boards and rubbing to extremities, but the original fragile paper binding entirely sound and remarkably well preserved. Occasional minor browning, foxing, or offsetting, four leaves with small marginal inkstain, otherwise a clean, fresh copy internally, with few signs of use. **$1,500**

This is an uncommon edition of a lexicon of magic, covering topics from card tricks to natural phenomena, in an unusually well-preserved paste paper binding. *Arranged alphabetically, the work discusses—among a great many topics—such things as druids, astrology, the occult, electrical storms, rainbows, optical illusions, and camera obscura. In addition, the text provides edifying commentary of a more useful immediate nature, undertaking, for example, to debunk the beauty and love potions sold by unscrupulous charlatans. The general thrust of the work is to dispel superstition and to elucidate natural explanations for the supposedly supernatural; the volume also covers mathematics, physics, household chemistry, and cookery recipes. A second edition was printed in 1764, and a third in 1784; both of these are more common in the marketplace than our first edition, which is found in few institutions outside of continental Europe. The University of Pennsylvania has the only physical copy in the U.S. (the Library of Congress has a digital copy in its Houdini collection); the University of London has the only copy in the U.K. As this is the sort of work that could generally be expected to encounter heavy use, it is fortunate to encounter a copy that shows very little wear, and especially lucky to find a volume in an insubstantial paper binding still entirely intact.* (ST12643)

A PORTFOLIO BINDING WITH FLAPS

A Rare French Edition of Ogilby's Famous British "Roads"

39 **SENEX, JOHN** and **JOHN OGILBY.** *ITINERAIRE DE TOUTES LES ROUTES DE L'ANGLETERRE, REVUÉS, CORRIGÉES, AUGMENTÉES, ET RÉDUITES, PAR SENEX.* (Paris: [Le Rouge], 1759) 181 x 127 mm. (7 1/8 x 5"). 4 p.l., followed by maps. First Edition in French. Corrected and augmented by John Bowles. Contemporary limp calf, lower cover extending into a flap, tiny hole (for some kind of closure) in flap, manuscript title "Itineraire du Royaume d'Anglterre" on lower cover, rear pastedown (including flap) composed of printing scraps. With engraved title, engraved map of Britain, and 101 plates with maps of roads. Title page with parallel text in French and English; front pastedown with armorial bookplate of "Dampierre" (see below). ◆Slight wear to leather, small waterstain to flap, title page detached, a couple of openings faintly browned, otherwise fine, the insubstantial binding very well preserved, and the text unusually bright, fresh, and clean, with especially strong impressions of the maps. **$3,750**

This is a rare French edition of the first British road atlas, John Ogilby's 1675 "Britannia," offered here in an equally rare period portfolio binding of flexible leather. *Issued originally as a large-format volume, Ogilby's collection of road maps was reduced in size by printer John Senex in 1719 to create a popular portable traveller's guide. The maps here are based on a subsequent 1757 edition published by John Bowles & Son, which had been updated to show new roads; the notes added by Bowles have been translated into French for these engravings. The oblong octavo book has been bound in flexible leather to allow the traveller to fold it in half, creating a volume that could fit easily into a valise or (with some effort) into a large pocket. The road maps showing routes between cities and towns in England and Wales are arranged in six or seven consecutive strips on each plate, an important cartographical innovation in its day (however odd such a linear arrangement appears to the modern reader). The French preface includes a glossary of English terms used (among them such helpful phrases as "Half-way Tree"). Engraver and publisher George Louis (né Georg Ludwig) Le Rouge (ca. 1712-80) emigrated from Germany and established his business in Paris in 1740. He produced thousands of maps and atlases, many based on English works and a large number depicting North America. This volume comes from the grand library of the dukes de Luynes at Chateau Dampierre, begun in the 17th century by the courtier and political schemer Marie de Rohan Montbazon (1600-79), Duchesse de Luynes and de Chevreuse, who was immortalized in Dumas' "Musketeers" novels as a calculating lady-in-waiting to Queen Anne. This volume was no doubt purchased by the 6th duc de Luynes, Louis Joseph Amable Charles Albert de Luynes (1748-1807), who owned a number of works in English and likely spent time travelling in England. A distinguished soldier and politician, he served as counsel general of the Seine region and as mayor of the ninth arrondissement of Paris, was made a Commander of the Legion of Honor in 1804, and was entombed among the luminaries in the Panthéon. While Ogilby's road atlas in English is commonly seen in one edition or another, French versions are almost never encountered. (ST12692)*

AN "IRISH WHITE INLAY" BINDING

The Baskerville Book of Common Prayer, in an Inlaid and Distinctively Irish Binding

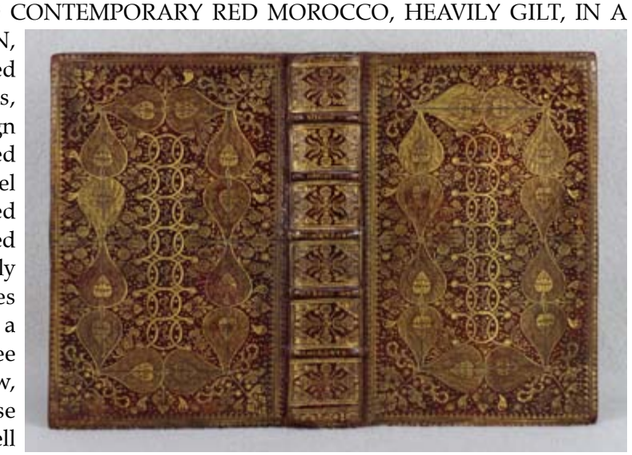
40 **(BASKERVILLE IMPRINT). THE BOOK OF COMMON PRAYER . . . TOGETHER WITH THE PSALTER OR PSALMS OF DAVID.** (Cambridge: Printed by John Baskerville, 1762) 241 x 165 mm. (9 1/2 x 6 1/2"). [344] leaves. Third Edition. EXCELLENT CONTEMPORARY IRISH RED MOROCCO, VERY ELABORATELY GILT AND INLAID, covers with central white morocco lozenge inlaid and tooled with gilt flowers, plumes, and birds, this enclosed by radiating rows of small tools including stars, flowers, foliage, and a delightful bird with a rose in its beak, the whole framed by undulating floral sprigs; raised bands, spine gilt in compartments quartered by a saltire and tooled with roses and other flowers, gilt turn-ins, marbled endpapers, all edges gilt (small expert repair along top of spine). Title page with ink inscription of A. Wolseley dated 1772 at top and with small decorative printed paper strip pasted over the price at bottom. Gaskell 19; Griffiths 1762/4. ◆Covers less dark than the spine (and so somehow faded?), slight flaking—but no cracking—to joints, corners a little worn, but the once splendid binding still extremely attractive, without serious wear, and with its very animated gilt still bright, despite the loss of color in the morocco background. Many leaves with faint browning and muted foxing (one gathering conspicuously foxed), some other trivial imperfections, but fresh and clean and generally pleasing internally. **$12,500**

This unusually large and important Baskerville Press prayer book is bound in one of the most distinctive Irish styles, which Craig terms the "Irish White Inlay." *In his "Irish Bookbindings 1600-1800," Craig notes that this design frequently appears on prayer books printed between 1750 and 1780. In his catalogue of J. R. Abbey's bindings, Hobson notes that white leather or vellum inlays were "almost, if not quite, unknown" in 18th century England, and declares that "any British binding with cream-coloured inlays is almost certainly Irish." He also observes that Baskerville's publications were especially popular among the Anglo-Irish squires who had their books decoratively bound. While we have not been able to identify the binder definitively, the curling plumes and the sweet, rose-bearing birds bear a strong resemblance to tools used by the binder in the employ of Dublin bookseller Joseph Leathley. According to McDonnell and Healy, Leathley "exercised a fastidiousness and taste which is remarkable" in the bindings he ordered. McDonnell and Healy's "Gold-Tooled Bookbindings Commissioned by Trinity College Dublin" pictures tools used by the artisan known only as "Joseph Leathley's Binder"; the birds holding rose sprigs shown as tools #149a and 149b on Plate LXXXVIII and the plumes shown as #162a and 162b on Plate LXXXIX appear to be quite similar to those on our binding. In any case, its profusion of elegant and charming tools makes our beautiful volume a compelling object, whoever produced it. The book represents the fulfillment of one of Baskerville's particular ambitions: to produce a fine octavo version of the Book of Common Prayer (an aim announced in the preface to his 1758 edition of Milton). In order to achieve this goal, Baskerville had to be appointed printer to one of the three presses privileged to*

print official Bibles and prayer books. Baskerville applied to Cambridge, submitting a type specimen designed, according to Griffiths, "to be readable by 'people who want Spectacles but are ashamed to use them at Church.'" Cambridge appointed Baskerville a supernumerary printer in December of 1758, and he began work at that time on his Bible and Book of Common Prayer. Our volume is the variant without the "lozenge and star" border used in the 1760 and 1761 printings, an absence that gives the text a spaciousness more like those of Baskerville's most beautiful volumes. (ST12704)

TWO ELABORATELY GILT SCOTTISH BINDINGS

41 **BIBLE IN ENGLISH.** *THE HOLY BIBLE. CONTAINING THE OLD AND NEW TESTAMENTS. NEWLY TRANSLATED OUT OF THE ORIGINAL TONGUES.* (Edinburgh: Robert Freebairn, 1736) 178 x 114 mm. (7 x 4 1/2"). [410] leaves. ANIMATED CONTEMPORARY RED MOROCCO, HEAVILY GILT, IN A CHARACTERISTICALLY SCOTTISH DESIGN, covers framed by dogtooth rolls and densely tooled with gilt flowers, foliage, turnips, swirls, and dots, central panel with vaguely herringbone design formed by interlocking full and half circles accented by floral tools, fleurons, and dots, the panel framed by very prominent densely cross-hatched pear-shaped ornaments, each containing a stylized thistle within it; raised bands, spine intricately gilt in compartments with scrolling cornerpieces and large fleuron centerpiece incorporating a saltire, patterned paper pastedowns (lacking free endpapers), all edges gilt (the boards with shallow, thin blind rules—as part of the design or else added later—demarcating the central panel as well



as extending from top to bottom and side to side along the exact center of the cover; very expert repairs to head of joints, tiny restoration to corners). Front pastedown with bookplate of Hans Fürstenberg (see below). Darlow & Moule 791. ◆A hint of splaying to front board, joints and extremities a little rubbed (though carefully refurbished), gilt a bit muted in places, but the once spectacular binding still extremely appealing, with nothing approaching a major condition issue. Mild browning throughout, occasional trivial foxing, marginal stains, or other trivial imperfections, but still an excellent copy internally, with few signs of use, the fresh, clean leaves with comfortable margins. **$13,000**

This is an especially desirable 18th century Scottish binding with vigorous and intricate decoration as well as distinguished provenance. *Our binding is notable, first, in employing extraordinarily large pear-shaped or palm-leaf forms that Sommerlad says are seen only on Scottish bindings, and, second, in its use of the turnip ornament, which he identifies as the "most popular design" among Scottish tools. Finally, the St. Andrew's cross (saltire) in the spine compartments is also a frequent feature of Scottish bindings of the period. Similar design elements may be seen in Maggs Catalogue 1075, #158, in items #19 and 23 in Sommerlad's list of "Scottish 'Wheel' and 'Herring-bone' Bindings in the Bodleian Library," and in #278 in the "Henry Davis Gift." Sommerlad notes that bindings like the present one were used "mainly on Bibles or on presentation copies of academic dissertations." Like ours, the bindings cited above are all on Bibles printed in Edinburgh. Our previous owner, Hans Fürstenberg (1890-1982), put together one of the finest collections of 18th century books ever assembled, and in 1929 he published "Das Französische Buch im Achtzehnten Jahrhundert und in der Empirezeit," a brilliant survey of French works from the period, intended to serve as an introduction to a catalogue of his collection. Although the catalogue never appeared, there was a major exhibition drawn from the riches of his collection in 1965—and for that exhibition a catalogue was, in fact, published. The discrimination that went into his selection of books is evident here in the animated elegance of the present design, the quality of the decoration's execution, and the volume's generally excellent condition. In 1974 the Fürstenberg collection was sold en bloc to Dr. Otto Schäfer, whose marvelous library had already become distinguished for its fine and historic bindings. (ST12703)*

42 **BIBLE IN ENGLISH.** *THE HOLY BIBLE. CONTAINING THE OLD AND NEW TESTAMENTS.* (Edinburgh: Printed by Richard Watkins, 1743, 1744) 140 x 70 mm. (5 1/2 x 2 3/4"). **Two volumes.** EXTREMELY PLEASING PERIOD BLACK MOROCCO, VERY ELABORATELY GILT, IN A SCOTTISH HERRINGBONE DESIGN, covers bordered by garland roll and double gilt rules, central panel framed by decorative roll and plain rules enclosed by dotted half circles alternating with fleurs-de-lys and with oblique tulip cornerpieces, the central panel with a herringbone pattern formed by turnip tools and accented by other small ornaments; raised bands, spine gilt in compartments quartered by a saltire and tooled with fleurons, small flowers, and circlets; gilt turn-ins, Dutch endpapers of green, white, and gold, all edges gilt (tiny expert repairs at spine ends). Front flyleaf of each volume with (19th century?) ownership inscription of H. Gordon. Darlow & Moule 808. ◆A bit of rubbing to joints and corners (but this well masked with dye), otherwise a very appealing set in fine condition, the bindings bright and showing no serious wear, and the especially smooth, clean text with virtually no signs of use. **$4,500**

This charming little Bible is an excellent example of so-called "herringbone" bindings, one of the two distinctive national styles (the other being "wheel" bindings) that distinguished the flowering of Scottish bookbinding in the 18th century. *Our volume uses the popular turnip tool as the central design element in a way similar to Sommerlad items #16-18 in "Scottish 'Wheel' and 'Herring-bone' Bindings in the Bodleian Library." Items #17 and #18 in Sommerlad also feature the half-circles surrounding the central frame, a design that appears as well in Maggs Catalogue 1212, #122. And the binding here has a clear resemblance to #82 in Hobson's "English Bindings in the Library of J. R. Abbey." That binding is dated ca. 1774, with the remark that similarly decorated bindings from the 1770s are known to have covered books that had been published as much as 30 or 40 years before—and that may be the case with our volumes. The Dutch gilt endpapers—which are quite striking here—are characteristic of Scottish bindings of the 18th century, and rarely appear in books bound in England. (ST12711a)*

A STENCILLED PAPER BINDING

An Italian Aristocratic Wedding Volume from 1774, Looking Much Like it Did in 1774

43 **A FÊTE BOOK FOR AN 18TH CENTURY ITALIAN WEDDING.** *POESIE PER LE FELICISSIME NOZZE DEL NOBILE SIGNOR CONTE LODOVICO TIENE CON LA NOBILE SIGNORA CONTESSA ATALANTA PIOVENE.* (Vicenza: per Gio. Battista Vendramini Mosca, 1774) 305 x 216 mm. (12 x 8 1/2"). lxxvi pp. FIRST EDITION. Original pastepaper boards covered in red and green block-printed patterned paper. In a modern red cloth folding box. Frontispiece engraving of the arms of bride and groom, engraved allegorical vignettes on title page and at end, woodcut head- and tailpieces and foliated initials, all done with considerable charm. ◆Spine and head edge just slightly faded, a couple of very small snags in backstrip, one page with mild thumbing, but A SUPERB COPY, EXCEPTIONALLY CLEAN, FRESH, AND BRIGHT, both the text and original printed paper wrappers in an almost unbelievable state of preservation. **$2,900**

This is a remarkably fine Italian "wedding book," a souvenir produced for friends and guests of a noble bride and groom. *It contains a collection of romantic poems by 28 different authors, along with engravings of the newlyweds' arms. This kind of book was popular in Italy, particularly in the north, during the second half of the 18th and early part of the 19th centuries. Such occasional works were produced by printers in the major cities like Venice, Vicenza, Padua, Trento, and Milan for assorted noble patrons. Copies of these fête books are to be found today in Italian and Swiss libraries, but only two copies of any such volumes are held in North America (one by the New York Public Library and one by the Getty). KVK locates four copies of our work (one of them damaged) in three Italian libraries. The groom here, Count Lodovico Tiene or Thiene, was a scion of one of Vicenza's most important families. His ancestor, also named Lodovico, built the Palazzo Thiene that was memorably remodelled by Vicenza's most famous son, Andrea Palladio. Our volume was obviously a treasured keepsake that was carefully stored away from light and dust, and it looks amazingly like it must have on the day of the happy nuptials. (ST12037)*

BOUND FOR JONAS HANWAY

Inveighing against Nocturnal Diversions

44 **[HANWAY, JONAS].** *MIDNIGHT THE SIGNAL.* (London: Sold by Dodsley, 1779) 165 x 102 mm. (6 1/2 x 4"). **Two volumes.** Complete, with usual jump in pagination in volume II. Pleasing contemporary crimson morocco bound for Jonas Hanway by his second binder, covers gilt with twining border enclosing a frame of roses with sunburst cornerpieces, upper cover with Greek cross at center, encircled by the motto "O save us from ourselves," lower cover with winged hourglass and the motto "Revere the appointment of Nature"; raised bands, spine compartments gilt in a checkerboard pattern punctuated by daisies, one olive and one black morocco label, gilt turn-ins, marbled endpapers, all edges gilt. Engraved title pages with emblem depicting Death hovering over socializing persons, with a lutist in the background. A Large Paper Copy. Verso of front free endpapers with armorial bookplate from which the name has been excised. ◆Spines a bit darkened, with muted gilt, leather on covers varying in color (from fading or soiling), but the bindings entirely solid and with only trivial wear to the joints. Leaves with a hint of offsetting and isolated soiling, faint dampstain to lower fore edge of one gathering, otherwise extremely pleasing internally, the text clean, fresh, and bright, and with vast margins. **$4,800**

These bindings were specially crafted for Jonas Hanway (1712-86), an eccentric philanthropist and prolific pamphleteer who designed custom bindings for edifying works, usually his own, which he often presented to libraries, friends, and even the king; our binding was, in fact, probably intended for presentation, though the recipient is unknown. *In his "English Bindings in the Library of J. R. Abbey," G. D. Hobson has done a census of 26 Hanway bindings, but the present one is not listed there. Hobson states that Hanway has been unjustly overlooked, whereas another 18th century eccentric "who took an interest in the art of decorating bookcovers, Thomas Hollis, has appeared in every account of English binding" after J. A. Arnett's "The Books of the Ancients" appeared in 1837. "The bindings executed for [Hanway] are of better material," says Hobson, "and the tools which decorate them are more amusing than those of his contemporary; perhaps they have been neglected because they are comparatively rare." Hanway employed two different binders to translate his ideas into leather, and the present volumes represent the work of his second binder, who entered his employ in 1765. This binder has not been identified by name, but his work is known, as here, by the appearance of a small number of tools used in various combinations. For example, our winged hourglass, rose ornaments, twining roll, sunburst, and checkerboard design on the spine also appear on Hobson's "Abbey" #91 and on item #155 in Maggs Catalogue 1212. An enthusiastic and effective philanthropist concerned with child welfare, Hanway founded schools to teach boys farming, trades, and seamanship. He also wrote some 150 books and pamphlets, and perhaps his reputation as an eccentric derived from his being the first male in London to use an umbrella. Nixon notes in "Oldaker Collection" that he was "a highly estimable character, but one of the greatest bores of his day." An advocate of such practices as the consumption of whole wheat bread and abstinence from tea drinking, he inveighs in the present work against "nocturnal diversions" and the keeping of late hours. Midnight should be the signal to end dancing, music, and other amusements, if one wishes to preserve one's health and virtue. Thankfully, the author's bindings remain more interesting than the written works he produced. (ST12581)*

IN ESPECIALLY FINE "COUNTRY HOUSE" CALF

A Pretty Common Title, but in Uncommonly Pretty Contemporary Condition

45 **[DODSLEY, ROBERT**, Editor.**]** *A COLLECTION OF POEMS . . . BY SEVERAL HANDS.* (London: for J. Dodsley, 1782) 178 x 108 mm. (7 x 4 1/4"). **Six volumes.** With half titles. SUPERB CONTEMPORARY SPRINKLED CALF, flat spines, wide gilt bands forming elegantly gilt compartments with scrolling cornerpieces and large sunburst centerpiece, red and green morocco labels. Engraved vignette title page, engraved and woodcut headpieces and tailpieces, two engraved plates. ◆Perhaps 20 leaves with moderate foxing, small dent and puncture in the fore edge of four gatherings of the first volume (text unaffected), frequent offsetting in the text, otherwise only insignificant defects internally, the leaves quite fresh and clean. Covers with only trivial imperfections, THE ESPECIALLY ATTRACTIVE BINDINGS IN VERY FINE CONDITION. **$1,900**

This is about as beautiful a copy as one could ever hope to find of this famous collection of 18th century verse (first printed 1748-58), the work for which Dodsley (1703-64) is best remembered. *Dodsley began his career as a footman with literary aspirations. According to DNB, he was in service with "Charles Dartiquenave, a well-known London epicure, friend of Swift and Pope, member of the Kitcat Club, and contributor to 'The Tatler.'" Pope became a friend and patron of Dodsley, and helped provide funds for him to leave service and become a bookseller. DNB tells us that our editor's purpose in compiling the present work was "to preserve to the public those poetical performances, which seemed to merit a longer remembrance than what would probably be secured to them by the manner wherein they were originally published." Dodsley took great pains to obtain contributions from nearly every important poet of the day, and the book became arguably the most popular poetic miscellany ever produced. Our copy comes from a newly corrected edition with notes by Isaac Reed. While it is certainly not of great rarity, the work could not be found in contemporary condition appreciably better than what is seen here. (ST11497a)*

EDWARDS OF HALIFAX

In Archetypical Edwards Vellum and with a Fore-Edge Painting Probably Done at the Time

46 **(FORE-EDGE PAINTING). THE BOOK OF COMMON PRAYER . . . TOGETHER WITH THE PSALTER OR PSALMS OF DAVID.** (Oxford: The Clarendon Press, 1783, 1784) 140 x 83 mm. (5 1/2 x 3 1/4"). [216], [48] unnumbered leaves. VERY APPEALING CONTEMPORARY VELLUM OVER BOARDS, ALMOST CERTAINLY BY EDWARDS OF HALIFAX, covers bordered by a Neoclassical pentaglyph and metope roll against a blue wash, center of each board with large gilt-bordered medallion containing the gilt monogram "M L C" on a blue background, flat spine divided into panels by gilt pentaglyph and metope border (the one at the bottom over blue wash), panels with classical urn centerpiece and volute cornerpieces, second panel with gilt titling on a blue background, turn-ins with gilt chain roll, marbled endpapers, all edges gilt. WITH A FINE FORE-EDGE PAINTING, VERY PROBABLY BY EDWARDS, depicting Fountains Abbey in Yorkshire. IN THE ORIGINAL (rubbed and soiled, but quite intact) soft green LEATHER SLIPCASE. Title page with ink ownership inscription of M: L: Carey. Griffiths 1783/6. ◆Spine gilt slightly dulled in places, rear turn-in lifting a little at one corner, title and a couple of gatherings with moderate foxing, but still quite an excellent copy, the binding showing no wear, the text clean and fresh, and the painting well preserved. **$5,500**

This is an immensely pleasing little book in period vellum produced by one of the most important families in the history of English bookbinding. *The Edwards of Halifax bindery was founded by William Edwards (1723-1808) and continued by several of his brothers, half-brothers, and sons (by far the most important of the sons being Thomas, who lived from 1762-1834). This famous firm produced a number of important innovations in binding design, the most significant being the idea of concealing a painting under the gilt of the fore edge. This hidden treasure could be revealed, once the edge was fanned out, as a special surprise element of the volumes they bound—typically in Etruscan calf, or, as in the present case, in vellum decorated with gilt and blue wash. The painting here is rendered in the subtle hues typical of Edwards paintings—soft grays and greens, in this instance—and the scenic ruins are one of the favored Edwards subjects, second only to stately homes. For these reasons, we speculate that it may well have been done at or near the time of publication. In any case, our painting is particularly pleasing for its sense of depth, partly accomplished both by clever use of shadow and by considerable finely painted three-dimensional architectural detail.* (ST12671)

A DOS-À-DOS BINDING

An Unusually Large "Back-to-Back" Binding, from the Library of Jean Fürstenberg

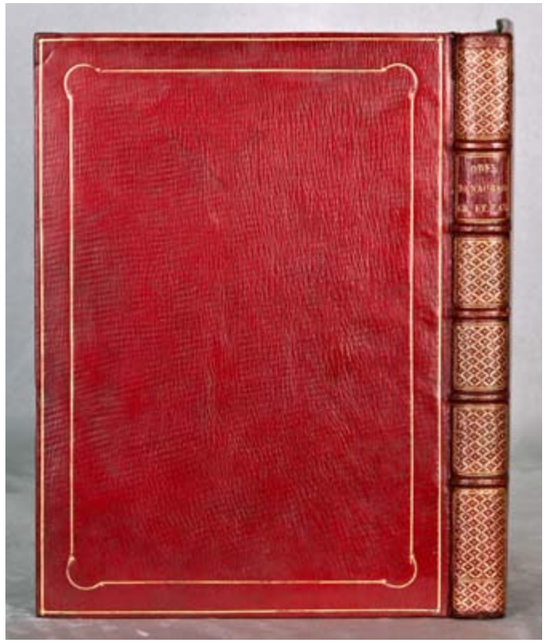
47 **BIBLE IN GERMAN.** *BIBLIA, DAS IST: DIE GANZE HEILIGE SCHRIFT ALTEN UND NEUEN TESTAMENTES.* (Basel: Johann Rudolf Im-Hof und Sohn, 1784) 197 x 121 mm. (7 3/4 x 4 3/4"). **Two volumes bound "dos-à-dos."** A VERY APPEALING CONTEMPORARY RED MOROCCO DOS-À-DOS BINDING, covers gilt with delicate roll border featuring calligraphic flourishes at the corners, at the center a pineapple-like oval ornament flanked by curling acanthus leaves from which a floral garland is draped, flat spines divided into compartments by multiple plain and decorative gilt rules, floral sprig centerpiece with small tools at corners and sides, gilt turn-ins, all edges gilt. In the original (somewhat rubbed) marbled paper pull-off case. Front pastedowns with book label of Jean Fürstenberg. ◆Isolated trivial spots of foxing, but A REALLY EXCELLENT SPECIMEN, with virtually no internal signs of use and in a very bright binding with only very superficial wear. **$6,500**

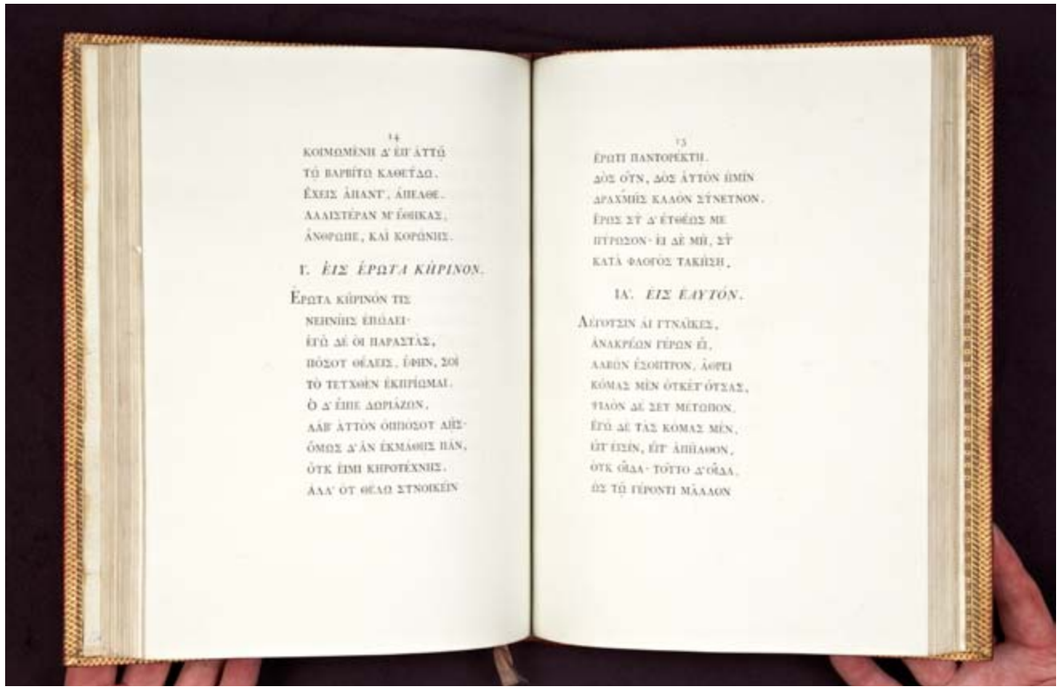
This is a very uncommon and unusually large 18th century example of a double-book or "dos-à-dos" binding, a style that was particularly popular in England during the first half of the 17th century, when it was used especially for small, embroidered devotional works. *In a dos-à-dos (literally "back-to-back") binding, two volumes are joined so that they share a common back cover and so that the fore edge of one is adjacent to the spine of the other. The restrained decoration here does not attempt to replicate the typically more ornate 17th century embroidered designs. An especially lucky survival here is the original fragile cardboard pull-off case. It is not surprising that such an object comes from the illustrious library of Jean (also Hans) Fürstenberg, noted for fine bindings and excellent condition. (For more on Fürstenberg, see item #41.) Dos-à-dos bindings appear in the marketplace from time to time, but ABPC (back to 1975) and Americana Exchange (back to the 1930s) seem to list just one other German book bound this way, a 1768 Ulm Bible sold by Ketterer in 2010.* (ST12702)

TWO BINDINGS BY DERÔME LE JEUNE

An Extraordinarily Beautiful Bodoni Printing

48 **(BODONI IMPRINT). ANACREON.** *[In Greek:] ANAKREONTOS TÊIOU MELÊ [then:] ANACREONTIS TEII ODARIA. [i.e., THE ODES].* (Parmae: Ex Regio Typographeio, [1785]) 305 x 222 mm. (12 x 8 3/4"). 2 p.l., xciv, 100, [1] pp. ONE OF 250 COPIES ON "BLUE" PAPER (of a total of 310 copies). SPLENDID CONTEMPORARY CRIMSON MOROCCO, HANDSOMELY GILT, BY DERÔME LE JEUNE (with his ticket on front flyleaf), covers framed with double gilt rules, the inner rule with scalloped corners (as in Schiff 82), raised bands, compartments with a very appealing all-over diaper pattern (similar to Schiff 60), chain pattern (asterisk and four-petal flower) on board edges, endleaves of lavender watered silk, very wide and intricate inner dentelles extending (in an unusual way) from the turn-ins onto the silk pastedowns, all edges gilt. Small author portrait in the style of an ancient coin on title page, large and elaborate armorial vignette on dedication page engraved by Cagnoni. Text of poems in Greek, commentary in Latin, both printed entirely in majuscules. Brooks 287; Dibdin I, 265; Schweiger 25; Brunet I, 252; Graesse I, 111. ◆A tiny bit of wear at spine ends, a few leaves with a very minor tear or paper flaw at fore edge, but AN ESPECIALLY FINE COPY OF A BEAUTIFUL BOOK, with the elegant original binding scarcely worn, with the text very clean, bright, and fresh, and with the margins nothing short of immense. **$8,500**



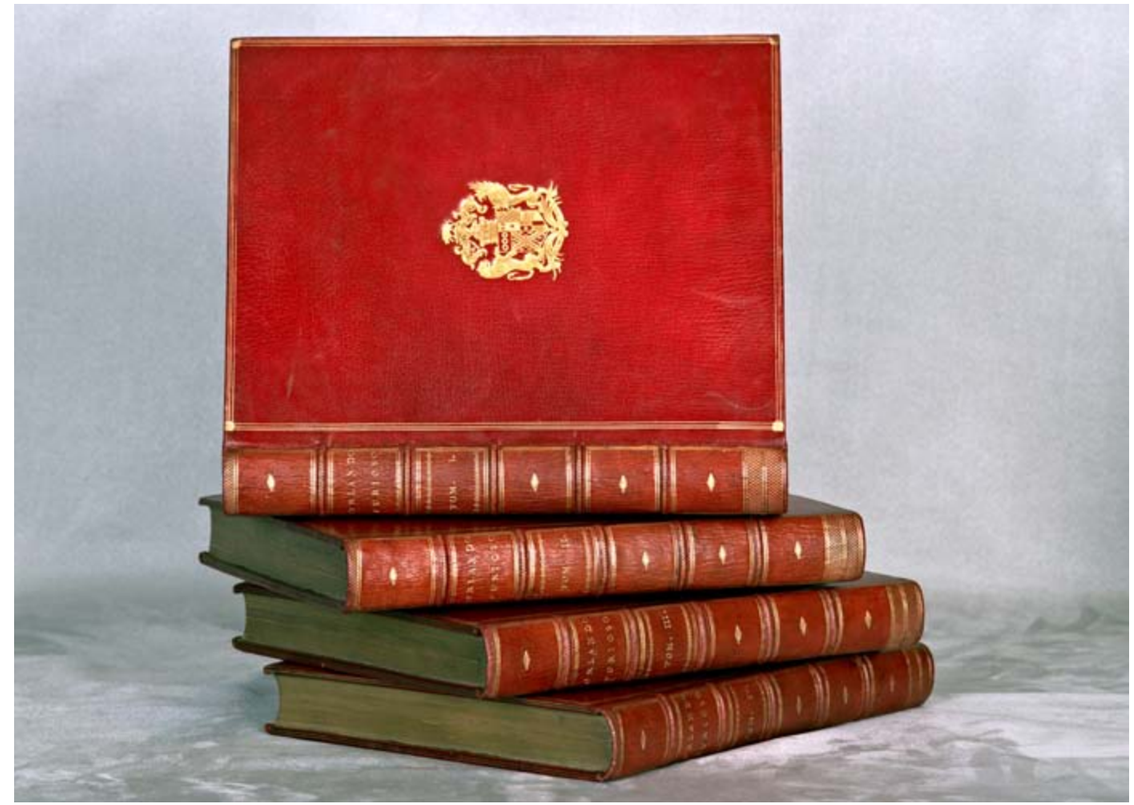


This is a superb copy of a very special printing in an unusually elegant binding that perfectly complements the works of the sixth century B.C. lyric poet Anacreon. *Imbued with delicacy and grace, these works come down to us only in fragments quoted by other authors or in the derived form of imitators, and they did not find their way into print until after the middle of the 16th century. Produced by Giambattista Bodoni (1740-1813), the most celebrated European printer of his era, this remarkable piece of work is called "magnificent" by Brooks, and Dibdin says that a "more elegant and exquisitely finished production . . . cannot be conceived." The appearance of the page, printed only with capitals and offered here in a copy with vast margins, is simply as stately and powerful as one could ever hope for. Bodoni was not only a great printer, but also the most important type designer and punchcutter in Italy during his day. He was responsible for some of the most graceful and immaculate books to be printed during the end of the 18th and beginning of the 19th century, and the present item is certainly to be counted among his most beautiful productions. Then, of course, there is the very special binding. There were no fewer than 18 members of the Derôme family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called "le jeune" (1731-88). Known for the gracefulness of his bindings, and being capable of "amazing delicacy" (in Hobson's words), Derôme le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derôme was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder's best work is indicated, as here, by the presence of his ticket. Ours is a typical Derôme binding in that it is marked by considerable skill and elegance, but it is not at all typical in design. Of the 34 Derôme le jeune items pictured in the Schiff catalogue, only two (#60 and #81) seem remotely similar to ours in their design, and the particular form of ticket used here is also uncommon, appearing in the same catalogue just once. Genuine Derôme bindings, especially with tickets (as opposed to those inferentially and overconfidently identified), are becoming less and less available, and ones found in fine original condition, like the present item, are especially rare. (ST11153)*

With Very Desirable Format, Printer, Binder, Illustration, and Provenance

49 **(BASKERVILLE IMPRINT). ARIOSTO, LODOVICO.** *ORLANDO FURIOSO.* (Birmingham: Da' Torchj di G. Baskerville per P. Molini, 1773) 305 x 232 mm. (12 x 9 1/8"). **Four volumes.** With the subscription list at the end of volume IV. ONE OF 100 LARGE PAPER COPIES described by Cohen-de Ricci. STATELY CONTEMPORARY RED MOROCCO BY DERÔME LE JEUNE (his ticket on title page of volume I), covers gilt with French fillet borders and with the FitzGibbon family arms of the Earl of Clare at center, raised bands, spines gilt in double-ruled compartments with a simple lozenge centerpiece, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. With frontispiece portrait by Eisen after Titian, and 46 FINE ENGRAVED PLATES by Bartolozzi, Moreau, and others after Eisen, Cipriani, Moreau, Cochin, Greuze, and Monnet. A Large Paper Copy. Front pastedown with vellum bookplate of Burnham Abbey and engraved armorial bookplate of Charles Tennant, The Glen (see below). Gaskell 48; Cohen-de Ricci 95; Cicognara 1080; Ray 64; Brunet I, 438. ◆Spines slightly and evenly sunned, a hint of rubbing to extremities, titles faintly browned (and with an inch of slightly darker browning to edges from binder's glue), a dozen other leaves with pale browning or spotting, occasional very faint offsetting from plates, isolated light spots of foxing, small marginal smudges, or other trivial imperfections (with just a handful of plates affected), but still AN ELEGANT SET IN FINE CONDITION, the impressive bindings lustrous and scarcely worn, the leaves clean, fresh, and smooth, the margins enormous, and with strong impressions of the engravings. **$19,500**

This is an exceptional copy of an important Baskerville edition, illustrated by some of the finest artists and engravers of the period, and bound by the chief French binder of the day *(about whom, see previous entry). One of the most singular and extravagant of narratives ever conceived, this great sprawling romantic epic by Ariosto (1474-1533) is 50,000 lines long, 26 years in the making and refining, and among the most influential works of Western literature (writers indebted to Ariosto include Tasso, Cervantes, Spenser, Shakespeare, Milton, Byron, and Shelley). The 46 plates in the present edition each illustrate an episode from one of the work's cantos, and the material certainly provided the artists with the opportunity to let their imaginations run free; the results are some of the most diverting French engravings of the period. Baskerville was an inspired choice of printer, because his stately typography, luxurious paper (textured, but feeling rather like vellum), and spacious design combine here (and elsewhere) to create an aura of dignity and tranquillity. DNB notes that "the printing of the 'Orlando Furioso' is significant, since it demonstrates that Baskerville's reputation was growing in continental Europe. . . . Fournier the younger praised his types in the second volume of his 'Manuel Typographique' (Paris, 1766). [And] when the young Giambattista Bodoni*



left Rome in 1768 bound for England, it was presumably the reputation of Baskerville that had attracted him." The Baskerville Ariosto was issued mostly in octavo sets, with a few in the larger present quarto format; Cohen-de Ricci notes that a number of copies of the special quarto version—which he praises as an especially fine edition—were sent to Derôme to be bound in a manner suitable for a luxury publication. The arms on the upper cover here indicate that this set was bound for John FitzGibbon (1748-1802), first Earl of Clare and lord chancellor of Ireland during the difficult years preceding and following the rebellion of 1798. Later owner Sir Charles Tennant (1823-1906) was a Scottish industrialist who housed a notable library and art collection at his country home, The Glen, which was modelled on Glamis Castle. It is difficult to overstate the appeal of the present set, and despite the fact that the bindings are more elegant than decorative, they make a very fine impression on the shelf. Ray's own copy, now held by the J. P. Morgan Library, is the only one we have located at any institution that is (at 30 cm.) nearly as tall as the present set. (ST12004)

IN THE STYLE OF DERÔME LE JEUNE

Glittering Gilt and Equally Glittering Provenance

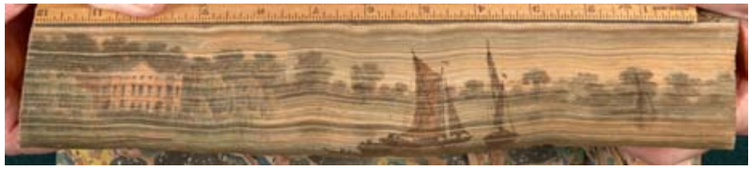
50 **(BASKERVILLE IMPRINT). SALLUST** and **FLORUS.** *C. CRISPUS SALLUSTIUS ET L. ANNÆUS FLORUS. [WORKS].* (Birminghamiae: Typis Joannis Baskerville, 1774) 191 x 114 mm. (7 1/2 x 4 1/2"). 1 p.l., 275 [i.e., 274] pp. (pp. 264 and 274 misnumbered "265" and "275"). FINE EARLY 19TH CENTURY RED MOROCCO IN THE STYLE OF DERÔME LE JEUNE, covers with broad, graceful, and undulating dentelle frame formed by volutes, fleurons, and many small tools, flat spine divided into panels by plain and decorative rules, panels with unusual floral sprig centerpiece and curling cornerpieces, gilt titling and turn-ins, all edges gilt. Front pastedown with morocco bookplates of the Huth library, Eric Sexton, and Charles C. Kalbfleisch, vellum bookplate of Edward Vernon Atterson; front free endpaper with engraved armorial bookplate of Moncure Biddle. Gaskell 55; Straus & Dent 109. ◆A couple of tiny dark spots to covers, joints and extremities with just a hint of rubbing, occasional minor foxing, three gatherings with tail-edge margin somewhat browned, but A VERY APPEALING COPY, generally clean and fresh internally, and the very pretty binding with lustrous morocco, glittering gilt, and very little wear. **$1,500**

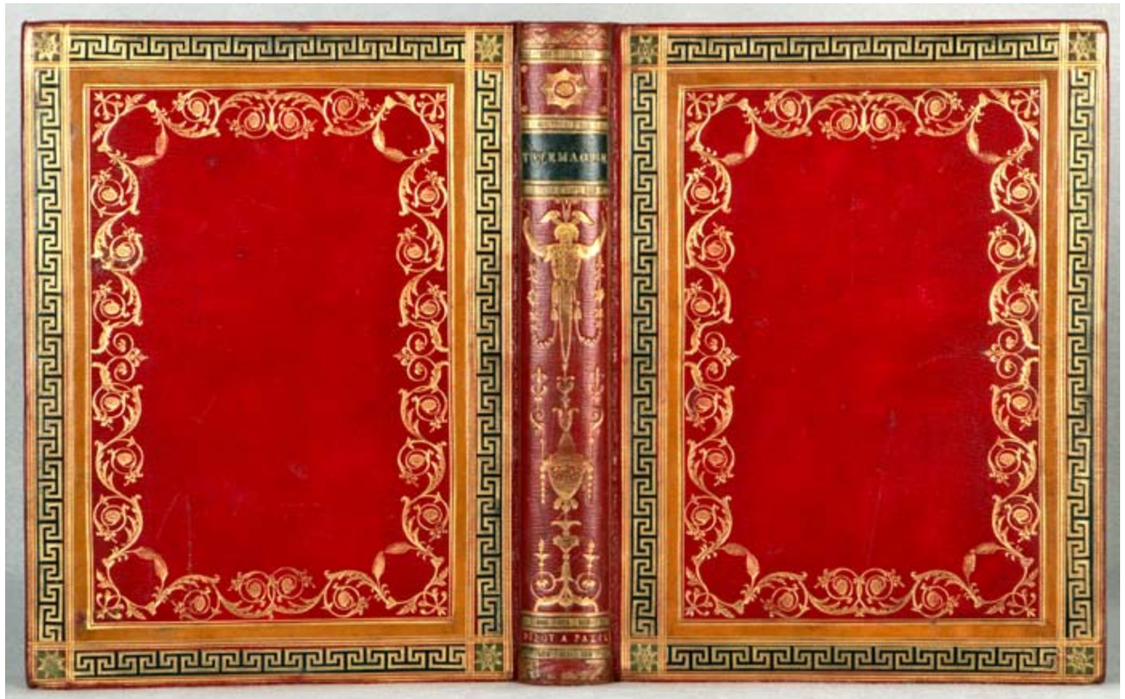
This is a handsomely bound copy of a duodecimo edition from Baskerville's famed classics series. The lovely binding (which, judging from the yellow endpapers, might be from around the 1830s) is reminiscent of the work of Derôme le jeune, an elegant design beautifully executed. *The only extant historical works of Sallust (86-34 B.C.), both included here, are his history of the conspiracy of Catiline against the senate in the year Cicero was consul, and his history of the Roman war against the Numidian (Algerian) chieftain Jugurtha, brought to its conclusion by the great soldier and populist politician Marius. Also in our volume is the summary history of Rome from earliest times to the reign of Augustus by Florus, who lived at the beginning of the second century A.D. His account still merits consultation, since it rests on a tradition independent of Livy, and was a popular school text in the Middle Ages. The provenance here is remarkably distinguished. The library established by Henry Huth (1815-78) and added to by Henry's son Alfred (1850-1910) comprised one of the most outstanding collections of English books ever assembled. De Ricci says that it was second only to Britwell and that "the poetry and drama sections were as complete as any man could make them, especially for the earlier periods." The Huth sales, conducted for a decade beginning in 1911, constituted one of the major stories in the history of the English auction rooms. Eric Sexton's collection of incunables was one of the most impressive ever assembled, documenting the spread of printing across Europe. Charles C. Kalbfleisch was a discriminating American collector who was particularly interested in early books and fine bindings and who was known for choosing only the finest copies available. In a sale entitled "The Arts of the Book . . . the Splendid Library Formed by the Late Charles C. Kalbfleisch, New York," Parke-Bernet sold much of his collection in January of 1944. The library of the distinguished Philadelphia collector Moncure Biddle (1882-1956) was sold at Parke-Bernet in 1952. (ST12172)*

TWO INLAID BINDINGS BY STAGGEMEIER & WELCHER

With a Very Large, Early Edwards(?) Painting

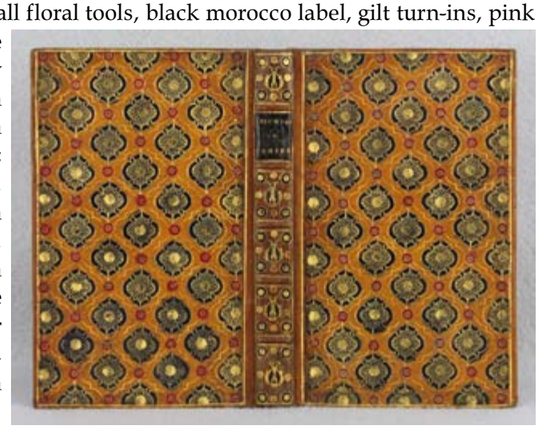
51 **FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE. (FORE-EDGE PAINTING).** *LES AVENTURES DE TÉLÉMAQUE.* (Paris: Imprimerie de Monsieur [i.e., Pierre-François Didot], 1785) 340 x 264 mm. (13 3/8 x 10 3/8"). **Two volumes bound in one.** 4 p.l., 305, [1] pp.; 2 p.l., 297, [3] pp. ELEGANT RED CONTEMPORARY STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, BY STAGGEMEIER & WELCHER, the covers with a wide gilt border composed of inlaid strips of blue goatskin tooled with a Greek-key roll, with a square green goatskin inlay at the corners tooled with a medallion, and with an inner frame composed of an inlaid citron goatskin band and large, graceful gilt impressions of flowers, foliage, and ears of wheat. Smooth spine divided into four unequal compartments by a strip of inlaid green goatskin tooled with a gilt pentaglyph and metope roll, gilt lettering on a green goatskin label in the second compartment and directly at the foot of the backstrip, the first compartment tooled with a face-in-the-sun, the third (elongated) compartment featuring a strange figure with a winged helmet holding festoons of flowers, balancing on top of a flower issuing from a large Neoclassical vase, the vase in turn perched on a candelabrum, the edges of the boards and turn-ins tooled with gilt rolls, marbled endpapers, all edges gilt. WITH A FORE-EDGE PAINTING, VERY PROBABLY CONTEMPORARY, of two boats sailing on a lake, a stately home in the background. With engraved printer's device on title pages and two frontispiece portraits of the author engraved by Dequevauviller, one in an early state before letters, and one printed on India paper and mounted. Brunet II, 1215. ◆A hint of wear to corners, spine a little darkened, slight variation in color of the leather covers, other minor defects, but the extremely handsome binding entirely solid, with nothing approaching a significant fault, and the covers especially lustrous with bright gilt. Intermittent pale foxing in the text (a few gatherings with faint overall browning or more noticeably foxed), but the leaves remarkably fresh (they crackle as you turn them), very clean, and printed within vast margins. **$9,500**





Fénelon's masterwork is presented here in a sumptuous package in terms of its beautiful binding, its historically interesting fore-edge painting, and its stately printed page. *Like Kalthoeber and several other German binders, Staggemeier & Welcher came to England to satisfy the fashionable need among gentry and nobility for elegant bindings. In partnership in London from about 1799 to 1810, the two oversaw "one of the most prolific workshops producing 'extra' quality work in London." (Maggs Catalogue 1212) They were known for bindings with typically tasteful and often elaborate gilt decoration, and they were among the very best at producing these highly finished volumes. Our binding is unsigned, but many of the same tools can be found on signed and related examples, the face-in-the-sun being a particular favorite. The large scroll tools around the inside of the border were used on a copy of "The Memoirs of Count Grammont" (1794) from the collection of Otto Schäfer (sold Sotheby's New York, 1 November 1995, lot 111), and on Birch, "The Heads of Illustrious Persons" (1756), illustrated in Foot, "The Henry Davis Gift," II, 198. The scrolls also appear on two vellum bindings, along with the strange figure on the spine, one being on a copy of "Campi Phlegræi" (1779) from the J. R. Abbey collection (sold Sotheby's, 22 June 1965, lot 368), and secondly on an album of drawings from the Estelle Doheny collection (sold Christie's New York, 18 October 1988, lot 1596). This style of binding, and especially the treatment of the covers with the colored onlays and scroll and wheat tools, had a far-reaching influence and was closely followed by binders such as Krauss in Vienna and Zaidler in St. Petersburg. The size of the present volume gave the fore-edge painter considerable room to create a pleasing, detailed panorama containing a stately home surrounded by weeping willows on the left, and a lake before it and to the right. On the water are two sailing vessels next to each other, the larger one occupied by a crew wrestling with the sails, while a third craft, a dinghy with several passengers, bobs alongside. The marine action is set against a wooded shore and fluffy white clouds in the sky. We believe that this painting may very well be early, perhaps even contemporaneous with the binding. It has many of the qualities associated with fore-edge scenes from the final years of the 18th century and first years of the 19th, particularly those done by Edwards of Halifax, generally credited with creating and popularizing this especially pleasing decorative innovation. In fact, there is no reason to resist the hypothesis that our painting might well have been done for Edwards, especially since it looks like known paintings from that celebrated firm and because there was an active collaboration between Edwards and Didot, the printer here. The painting has stock Edwards elements (pastoral English countryside with stately home on the left, body of water on the right, bushy trees as dressing); it was done (or at least is found today) in pastel colors; and it appears on a volume printed by Didot, a supplier for Edwards of numerous books that ended up with fore-edge paintings. Whatever the origin of the painting, this volume is a lovely artifact that reflects the highest level of achievement in bookmaking of the period. The text here is a classic work of French literature. François de Salignac de la Mothe-Fénelon (1651-1715) was a Catholic theologian, writer, and former royal tutor best known for the present book, which was on the surface a retelling of the story of Ulysses' son Telemachus, but was in fact a subtle attack on the absolute monarchy of France under Louis XIV. Although often seen with plates, Brunet informs us that the book was sold both with and without engravings. (CJI1302)*

52 **HAYLEY, WILLIAM.** *THE TRIUMPHS OF TEMPER; A POEM: IN SIX CANTOS.* (London: T. Cadell, 1788) 165 x 102 mm. (6 1/2 x 4"). xii, 162 pp. Sixth Edition, corrected. Once remarkably attractive and still very pleasing late 18th century citron morocco by Staggemeier & Welcher, the covers with inlaid black and red morocco tooled in gilt to a diapered mosaic design "à répétition," raised bands, spine compartments with central lyre of inlaid black morocco and gilt, enclosed by four small floral tools, black morocco label, gilt turn-ins, pink moiré silk endleaves, all edges gilt (expertly rejointed, the spine label with tiny repairs, and some of the inlays artfully replicated and replaced by Courtland Benson). With seven engraved plates after Stothard. Front pastedown with the silk bookplate of R. M. Trench Chiswell (see below); title page with ink ownership inscription of Augusta E. Vincent; verso of front free endpaper with presentation inscription from A. Vincent to Blanche Cely-Trevilian. For the binding: Foot "Henry Davis Gift" II, 197; Hobson "Abbey" 102; Miner "History of Bookbinding" 510. ◆Spine a little darkened, minor soiling to boards, plates rather foxed, otherwise without any significant defect and, in all, an excellent (albeit restored) specimen, the binding with much of its original dramatic appeal reclaimed. **$4,500**

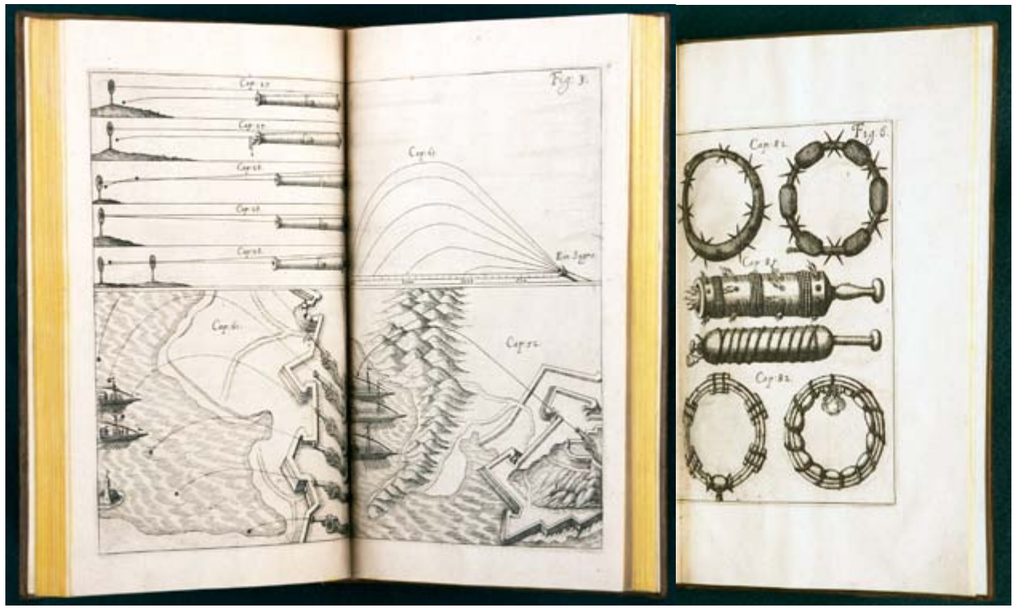


This is a good example, offered at an attractive price, of an 18th century English mosaic binding, a design closely associated with Staggemeier & Welcher *(about whom, see previous entry). The mosaic binding is said to have originated in France in the early part of the 18th century, and the famous French binder Antoine-Michel Padeloup (1685-1758) is credited with first employing the particular style seen here, the so-called "à répétition" binding, "where a small compartment of colored leather outlined in gold is repeated in diaper-fashion all over the covers." (Broxbourne catalogue) Hobson says that this design was resurrected in England at the end of the century by Staggemeier & Welcher at the suggestion of James Edwards. Our binding is unsigned, but is very close—in design, tools, and even colors of leather—to Staggemeier & Welcher bindings in the Henry Davis Gift (#197), the Abbey collection (#102), and the Walters Art Gallery (#510). Binder Henry Walther did similar bindings at around the same time, but ours is distinguished from Walther's work by the width of the lobed tools and by the squared-off petals on the daisy tool. "Triumphs of Temper" was one of the most popular poetical publications during the last part of the 18th century, and it was instrumental in qualifying Hayley (1745-1820) for the laureateship, which he was offered in 1790, but which he refused. Our previous owner, Richard Muilman Trench Chiswell (1735-97), was a wealthy banker and antiquary, and the great-grandson of noted bookseller Richard Chiswell. He inherited Debden Hall and its library from his uncle, and added to it the considerable collection of his father and his own carefully selected volumes. According to DNB, the books that appeared in his sale at Sotheby's in 1847 were "beautifully preserved, sumptuously bound," and characterized by "refined taste." Chiswell's only child Mary married Sir Francis Vincent and inherited her father's entire estate. The signature on the title page is that of her grandson's wife, Augusta Elizabeth Vincent (d. 1876), who later inscribed the book to her only child Blanche Cely-Trevilian (d. 1914). While this binding is no longer original (which is why it costs a tenth of what an unsophisticated specimen in splendid condition would), the restorer has done a remarkable job of replicating tools and recovering much of what the volume had lost over time. (ST12676)*

IN SPLENDID CALF DONE FOR THE 4TH EARL OF MACCLESFIELD

With Two Dozen Double-Page Military Plates

53 **RUSCELLI, GIROLAMO.** *KRIEGS UND ARCHELEY KUNST.* (Frankfurt: Lukas Jennis [second part: Jakob de Zetter], 1620) 292 x 191 mm. (11 1/2 x 7 1/2"). **Two parts in one volume.** 6 p.l., 145, [3] pp.; 4 p.l., 71, [5] pp. First Edition in German. VERY FINE LATE 18TH CENTURY TREE CALF, flat spine handsomely gilt in compartments filled with closely spaced horizontal rows of alternating strapwork and flowing floral and foliate stamps, reddish-orange morocco label. Historiated headpieces and tailpieces, both title pages attractively framed with a design of military implements, and WITH 24 DOUBLE-PAGE ENGRAVED MILITARY PLATES, 15 accompanying the first section and nine the second. Front pastedown with the armorial bookplate of Lt. Gen. G. L. Parker (the 4th Earl of Macclesfield), and front free endpaper with the similar armorial bookplate of the Macclesfield Library, first three leaves with small embossed Macclesfield stamp. Cockle 663. ◆Bottom of second title page just barely touched by binder's knife, three gatherings with inoffensive dampstain at lower inner margin, light offsetting on some of the plates, a handful of leaves (including the first title) with light overall browning, additional trivial defects, otherwise A REALLY FINE COPY, the lovely binding lustrous and scarcely worn, and the text very clean and exceptionally fresh. **$5,500**



This is a rare copy of the first German version of Girolamo Ruscelli's "Precetti della Militia Moderna," describing different types of military equipment, especially cannons and various other forms of projectile weaponry. *The first part concentrates on artillery, and the second on the manufacturing of rockets and mines. The plates illustrate battlefield explosives as well as fireworks and diving equipment, and illustrations of projectiles are particularly intriguing, being done in a style that makes them look at once primitive and lethal. When our work first appeared is a bit of a mystery. Cockle says that Mariano d'Ayala (in his "Bibliografia Militare-Italiana Antica e Moderna") claims to know of editions printed in 1548 and 1562, but the earliest one known for certain is the 1568 edition, which appeared two years after Ruscelli died. The title page tells us that our author compiled his material from the works of Baptista de la Valle Venafrano, Alexandro Capo Bianco, and other Italian military authors. The works by the named writers—as well as all editions of the present book—are extremely rare. It is certainly probable that Ruscelli culled his information from earlier sources, as he was a literary man, not a soldier. Born in Viterbo in humble circumstances, Ruscelli (1500-66) migrated first to Rome and then to Venice, where he corrected proofs in the printing house of Valgrisi. A friend of Bernardo Tasso, Ruscelli was one of the few to recognize early the genius of Bernardo's son Torquato. Like a number of military books from the Macclesfield library, this one is in almost amazing internal condition as well as in an extremely pretty tree calf binding commissioned ca. 1790 by General Parker.* (ST11294)

UNTRIMMED TEMPORARY PUBLISHER'S MUSLIN AND BOARDS

With More than 2,500 Botanical Plates, as Tall a Copy as One Could Possibly Find

54 **SOWERBY, JAMES,** Illustrator. **SMITH, JAMES EDWARD.** *ENGLISH BOTANY.* (London: 1790-1814) 254 x 162 mm. (10 x 6 3/8"). **36 volumes** (without the four supplements published over a period of 35 years after 1814). FIRST EDITIONS. IN THE ORIGINAL PUBLISHER'S TEMPORARY MUSLIN-BACKED PAPER BOARDS, ENTIRELY UNTRIMMED, flat spines with titling in gilt (one volume expertly rebacked using the original backstrip). With 2,592 hand-colored botanical plates, as called for, with four of the plates inserted from other copies (see below). Nissen, BBI 2225; Henrey 1366; Hunt 717. ◆Light fading to a number of spines, minor fraying and losses to cloth at spine ends (and tiny losses in a few joints), but the original fragile bindings in a remarkably fine state, the covers and spines very clean, smooth, and altogether surprisingly well preserved. Minor foxing and faint offsetting here and there (a few text leaves and perhaps two or three plates per volume more noticeably foxed, though never severely so), some of the text printed on paper of a lesser quality than that used for the plates and, consequently, with overall mild browning, but still A VERY NEARLY FINE COPY INTERNALLY, the text apparently unread, and the plates very clean and fresh, with rich coloring. **$25,000**

This is an exceptionally rare copy in original temporary bindings of the first extensive description of British flora, with the leaves entirely untrimmed. *It is as large a copy as one could hope to find, with leaves measuring approximately 250 x 160 mm. (by comparison, a typical set, sold at Christie's in 2010, measured 233 x 138 mm.). James Sowerby (1757-1822) studied painting at the Royal Academy and earned his living painting portraits until disenchantment with the need to please the vanity of his subjects led him to turn to plants instead. He worked with William Curtis on his "Flora Londinensis" and "Botanical Magazine" before striking out on his own. He met botanist Sir James Edward Smith (1759-1828) through his brother-in-law, and proposed the project that became "English Botany," with Smith providing the letterpress and Sowerby nearly all of the engravings, which are the chief attraction here. "English Botany" was a success from the appearance of the first issue, with the plates receiving the lion's share of the praise. This set appears to be made up of volumes retained by the publisher and never sold. Whatever their history, they remained untrimmed, and the state of their preservation is remarkable, especially given the fact that they were always insubstantial in their manufacture. When we purchased the set, it lacked four plates (and accompanying text in three cases), a fact that would make sense if these were publisher-retained volumes. To make it complete, we obtained plates and text leaves from other copies, but these were so much shorter than the leaves in our original volumes, that placing the acquired leaves in their appropriate places within the text only served to call attention to the fact that they had been inserted. Consequently, we had paper pockets constructed, affixed these to the rear pastedown in the three volumes where additions had to be made, and then inserted the borrowed leaves, which now provide, by contrast, almost startling testimony as to how exceptional our set is in its size and condition.* (ST11950)

▾ In part

A GERMAN REPOUSSÉ SILVER BINDING

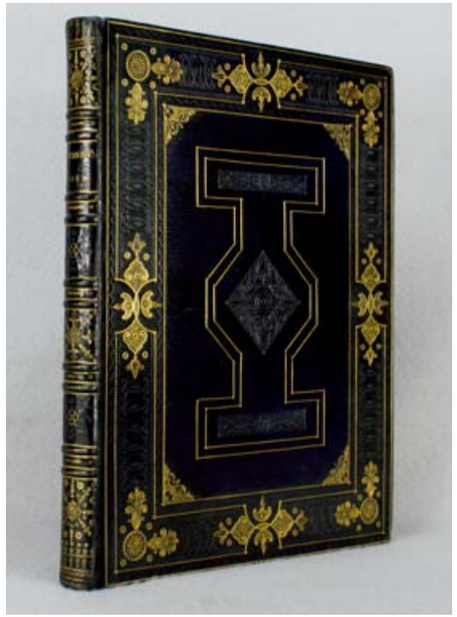
55 **SPANGENBERG, JOHANNES.** *POSTILLA. DAS IST: AUSLEGUNG DER EPISTELN UND EVANGELIEN, AUF ALLE SONTAGE UND VORNEHMSTEN FESTE DURCH DAS GANTZE JAHR, FÜR DIE EINFÄLTIGEN CHRISTEN IN FRAG-STÜCKE VERFASSET.* (Luneburg: Sternische Buchdruckerey, 1794) 219 x 137 mm. (8 5/8 x 5 3/8"). **Three parts in one volume.** 4 p.l., 124 leaves; 197 leaves; [1] leaf (half title), 126 leaves, [1] leaf (index). (Five leaves misnumbered; numbers 73 and 74 omitted from first work, but signatures indicate nothing missing.) STRIKING ENGRAVED REPOUSSÉ SILVER BINDING (probably 18th century German), covers with a beaded border surrounding a broad ornate frame featuring flowers, volutes, and cherubs, this frame enclosing a central medallion portraying a scene from the Old Testament (Jacob greeting Esau on the upper cover, Rachel at the well on the lower), spine divided into three compartments by beaded frames, the top with a grotesque face surrounded by flowers and arabesques, the middle featuring Moses with the Ten Commandments, and the bottom with the device for Faith, Hope, and Charity framed by volutes, silver head- and tail guards (in the form of a winged cherub) extending from the backstrip over a short portion of the top and bottom of the text block, two silver clasps depicting a male and a female saint (presumably recased, perhaps in the 19th century). With printer's device on title pages, and 64 woodcut illustrations (measuring approximately 80 x 110 mm.) of biblical scenes. Title page backed. ◆Front hinge cracked (causing a little looseness, though everything still intact), leaves rather soiled from use, two leaves with tears from fore edge into text (affecting two lines of text, the tears secured at fore edge with transparent tape), third part of the volume a bit dampstained, final leaf reattached, its verso with loss of approximately half a column of text along the gutter; not without condition problems, but the text fresh, and THE ORIGINAL SPLENDID BINDING STILL WELL PRESERVED, the silver lustrous and altogether pleasing. **$9,500**

This is a fine and especially elaborate example of a sophisticated German Baroque silver binding, crafted with great expertise and artistry, and almost certainly the product of an Augsburg atelier. *In his survey of the silver bindings in the J. R. Abbey collection, Hayward notes that "in the 17th and 18th centuries, bindings were more frequently decorated with embossed subjects taken from the Scriptures, and it is probable that many of these were executed in Augsburg, where there was a large production of plaques embossed with religious subjects intended for mounting on small house altars. These plaques were similar in size and shape to the cover of a book, and both could therefore have been conveniently and economically produced in the same shop." Our binding, with its riotously ornate frames, high relief, and carefully realized detail, is similar to items #13, 17, 18, and 19 in the Abbey collection, all from the late Baroque period that Hayward credits with producing "the most finely-worked book-covers in the Abbey Collection." The embossed figures in the foreground here are beautifully rendered, and the engraved backgrounds—including people, distant cities, date trees, and rather comical camels—add animation, interest, and perspective to the vignettes. Like the other bindings of this period described by Hayward, it "is a very typical example of the last phase of German baroque ornament. The embossing . . . is in high relief and gives a most sumptuous effect."* (CJW1403)

LUBBOCK OF NEWCASTLE

Very Ornate Provincial Morocco, Done by Thomas Bewick's Binder and Tenant

56 **SOTHEBY, WILLIAM. (FORE-EDGE PAINTING).** *A TOUR THROUGH PARTS OF WALES.* (London: Printed by J. Smeeton for R. Blamire, 1794) 295 x 229 mm. (11 5/8 x 9"). 4 p.l. (the first blank), 120 pp. FIRST EDITION. EXTREMELY HANDSOME DARK BLUE STRAIGHT-GRAIN MOROCCO, ELABORATELY DECORATED IN GILT AND BLIND, BY LUBBOCK OF NEWCASTLE (their ticket on front free endpaper), covers with intricate frame in gilt and blind (featuring stippling, fleurons, drawer handles, wreaths, etc.), large central panel of an unusual design with a blind-stamped lozenge at center and horizontal blindstamped bars above and below, all enclosed by double gilt fillets (to form a large "I" with a convex vertical element); raised bands, spine panels with gilt- or blind-tooled fleurons; wide, densely gilt turn-ins with inlaid red morocco cornerpieces, marbled endpapers, all edges gilt. With a modern fore-edge painting showing three landscape vignettes—castle ruins, an arched bridge, and a castle by the sea—surrounded by colorful volutes, fruits, and cornucopia. With 13 sepia-tone engravings of Welsh castles and scenery after J. Smith. Front pastedown with engraved armorial bookplate of Ravensworth Castle; title page with ink ownership inscription of T. H. Liddell (see below). Abbey "Scenery" 513. ◆Corners and extremities a little rubbed, joints slightly flaked (but well masked with dye), faint offsetting from engravings, otherwise a fine copy, the binding lustrous and without significant wear, and the text and plates with only the most trivial imperfections. **$6,500**



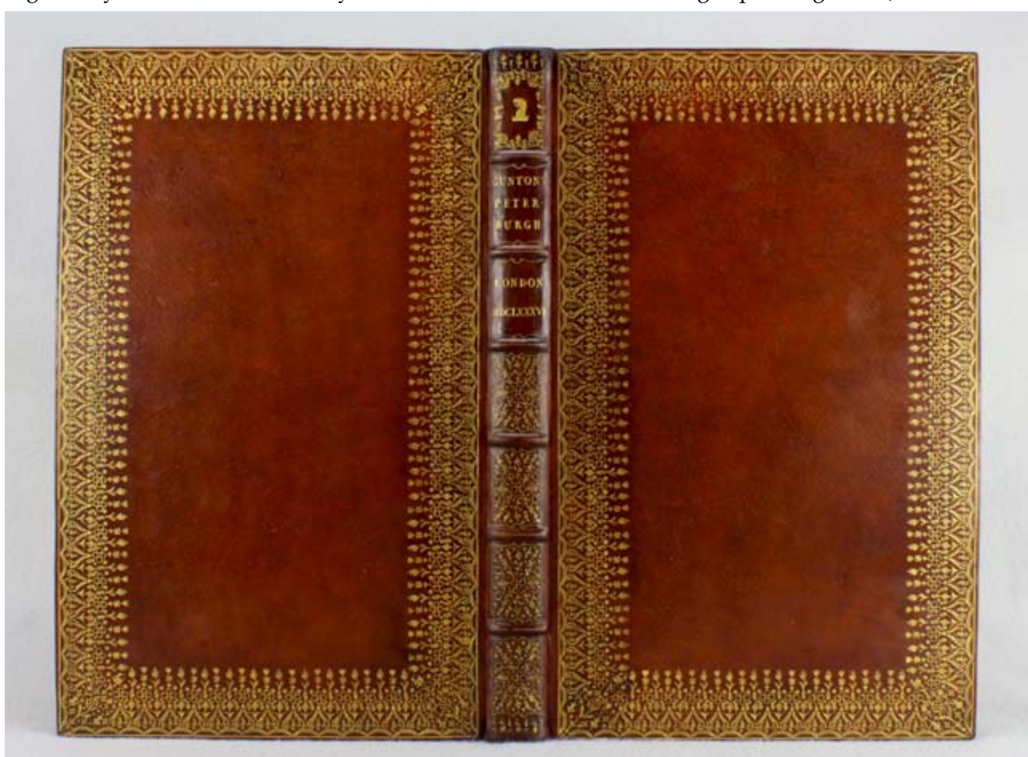
This is an exceptional example of English provincial bookbinding of the period. According to Nixon, William Lubbock of Newcastle upon Tyne (fl. 1798-1822) was "one of the few members of the provincial English book-trade in the early 19th century who carried out his own binding." *Samples of his work, which was often elaborately tooled in a bold design, may be seen in Oldaker (#32), Schiff (IV, 48), Nixon's "Five Centuries" (#87), and the Ramsden collection at the British Library (shelfmark c151g3). Lubbock's major customer was engraver Thomas Bewick, from whom he rented a workshop. According to Bewick authority Nigel Tattersfield, Lubbock's "bindings display a refreshingly idiosyncratic use of unusual ornamental tools and contrasting leathers, but his enthusiasm for diced russia [thankfully not used here] means that few examples of his bibliopegic art have survived." Our research has not uncovered another Lubbock binding featuring a fore-edge painting, although he was working during the period when such embellishment was enjoying great popularity (our painting is clearly more recent than the binding, and although charming, it does not contain a significant portion of the*

value here). The present volume is an early poetic effort by William Sotheby (1757-1833), who is better known for his fine translations of "Oberon" and "Georgics." The very atmospheric verse is accompanied by appropriately brooding scenes of romantic landscapes. The work was owned by, and was likely bound for, coal magnate Thomas Henry Liddell, 1st Baron Ravensworth (1775-1855), who served as High Sheriff of Northumberland and as a member of Parliament. Produced for such a prominent client and reflecting high standards of material, decoration, and workmanship, this binding clearly attests to the binder's expertise as well as the patron's considerable wealth. (ST12329)

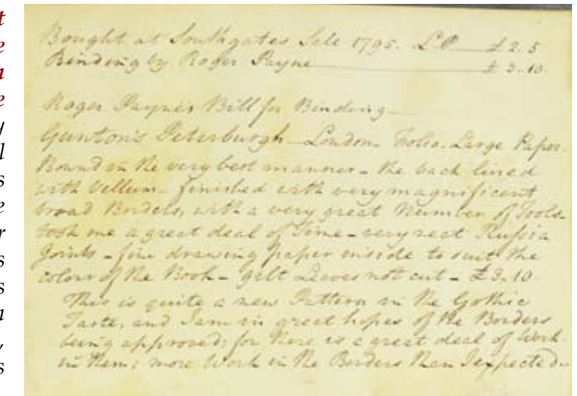
ROGER PAYNE

Colt Hoare's Copy of one of the Largest Books Ever Bound by Payne

57 **GUNTON, SYMON.** *THE HISTORY OF THE CHURCH OF PETERBURGH.* (London: Printed for Richard Chiswell, 1686) 371 x 232 mm. (14 5/8 x 9 1/8"). 4 p.l., 348 pp. Edited by Simon Patrick. FIRST EDITION. SPLENDID HONEY BROWN DICED RUSSIA BY ROGER PAYNE, covers with wide, intricate, and elegant dentelle frame composed of many small floral tools; raised bands, spine with gilt crest of Sir Richard Colt Hoare in top compartment, gilt titling in next two compartments, and four elaborately tooled compartments below with gilt floral sprigs radiating from a central quatrefoil, interspersed with circlets and many small floral tools; turn-ins with simple gilt rules and delicate floral cornerpieces, endpapers of purple "fine drawing paper" (Payne's words), all edges gilt (joints and a very small portion at spine ends recently and expertly renewed by Courtland Benson). In a (somewhat scuffed) folding cloth box lined with felt. With two illustrations in the text and four plates of views of the cathedral. A Large Paper Copy. Front pastedown with armorial bookplate of Sir Henry Hope Edwardes and engraved bookplate of W. H. Corfield (see below). Front flyleaf with transcription in Sir Richard Colt Hoare's hand of Payne's very detailed explanation of the work done and the bill for it. Wing G-2246; Foot "Henry Davis Gift" II, 194 (for another Payne binding with the same early provenance). ◆Spine evenly darkened toward a chocolate brown, moderate foxing to half a dozen leaves, occasional rust spots, light stains, or other trivial imperfections elsewhere in the text, but AN EXCEPTIONALLY DESIRABLE SPECIMEN in generally very fine condition, mostly clean and always fresh internally, and the very special binding entirely solid now, with virtually no wear, and with all of the delicate gilt quite bright. **$15,000**



Containing a comprehensive history of the cathedral at Peterborough, this impressive volume was bound by one of the most celebrated figures in the history of English bookbinding for one of the major English collectors at the end of the 18th century. *Beautifully designed and flawlessly executed, the binding is distinctive in its very substantial size; it is surprising in light of all this that the volume is apparently unrecorded in the major bibliopegic literature. The son of a diocesan registrar at Peterborough Cathedral, our author Gunton (1609-76) was a canon at the church who was fascinated by this looming presence in his life; he spent years collecting data from its monuments and from the records in his father's care. His manuscript notes on the clergy, patrons, architecture, and historical documents were revised after his death by Simon Patrick and published in the present work, which includes important information lost during the Civil War. Roger Payne (1738-97) was apprenticed to the Eton bookseller Joseph Pote, then moved to London, where he first worked as a bookseller before establishing his bindery. Much of his work was commissioned by two clients: (1) the extraordinarily discriminating Rev. Clayton Mordaunt Cracherode (1730-99) of Christ Church, Oxford, whose bequest to the British Museum in the year of his death was, in de Ricci's words, "one of the most valuable . . . that the Museum has ever received," and (2) the celebrated bibliophile George John, second Earl Spencer (1758-1834), called by de Ricci "one of the greatest book collectors . . . in the history of the world." Because the collections amassed by these two bibliopegic giants are now in public institutions (Spencer's books ended up in the John Rylands Library), many of the bindings executed by Payne have been available for study by scholars like Cyril Davenport, whose monograph on Payne, published by the Caxton Club, is indispensable. It has been fashionable over the years to attribute attractively decorated English bindings from the latter part of the 18th century to Roger Payne, often without any shred of definitive evidence. With the present item, however, there are unmistakable matches between distinctive tools used here and those reproduced in Davenport's book. In particular, two of the floral tools used in the dentelle frame—the lily and the tulip with columbine—match those in Davenport's Figure 27. "The Henry Davis Gift" pictures another Payne binding done for Sir Richard*


Bought at Southgates Sale 1795. £2 — £2.5
Binding by Roger Payne — £3.10.

Roger Paynes Bill for Binding —
Gunton's Peterborough — London Folio. Large Paper.
Bound in the very best manner — the back lined
with Vellum — finished with very magnificent
broad Borders, with a very great Number of Tools
took me a great deal of Time — very neat Russia
Joints — fine drawing paper inside to suit the
colour of the Book — Gilt Edges not cut — £3.10
This is quite a new Pattern in the Gothic
Taste, and I am in great hopes of the Borders
being approved; for there is a great deal of Work
in them; more Work in the Borders than I expected.

Colt Hoare (1758-1838), using the same eagle head tool in the crest as on our volume. In addition, we have a note on the flyleaf, apparently in Colt Hoare's hand, noting that he bought the book at the Southgate sale in 1795 for £2, 5 shillings and paid Payne £3, 10 shillings for the binding. The transcription of Payne's (rambling and self-congratulatory) bill says in part that "the very magnificent broad borders, with a very great number of Tools, which took [him] a great deal of Time" were part of "quite a new Pattern in the Gothic Taste, and [he is] in great hopes of the Borders being approved; for there is a great deal of work in them; more work in the Borders than expected." A review of the Abbey, Schiff, Davis, Broxbourne Library, and Wormsley Library collections, as well as Maggs Catalogues 1075 and 1212 and the British Library Database of Bookbindings locates just one Payne binding taller than the present item, a copy of Estienne's Greek Poets in the Abbey collection standing 388 mm. tall. (Payne's work was done mostly on small volumes—there are only four other books over 300 mm. tall listed in these various sources.) Scion of a banking family, Colt Hoare was a scholarly man who devoted his life to art and antiquities. He expanded his grandfather's famed art collection at Stourhead, the family estate, and added a Regency-style library that is still one of treasures of the National Trust. A later owner of this volume was William Henry Corfield (1843-1903), a pioneer in household sanitation promotion and a rare book connoisseur with a special interest in fine bindings. (ST12250)

IN THE STYLE OF ROGER PAYNE

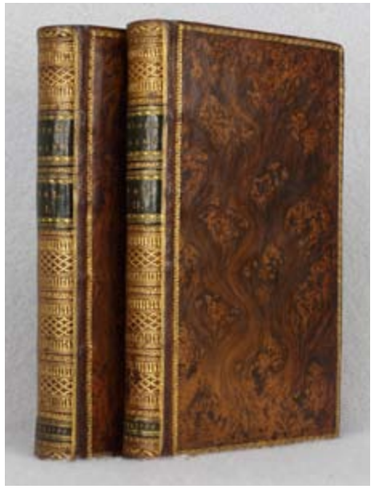
58 **STERNE, LAURENCE.** *LETTERS OF THE LATE REV. MR. LAURENCE STERNE, TO HIS MOST INTIMATE FRIENDS.* (London: Printed for T. Becket, 1776) 165 x 102 mm. (6 1/2 x 4"). **Three volumes.** "A New Edition" [i.e., Second Edition]. EXTRAORDINARILY PRETTY CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, in the style of Roger Payne (though not definitively attributable to him), covers with frame of alternating long-stemmed tulips and daisies, corners with a floral sprig surrounded by dots and stars inside a laurel wreath, flat spines densely gilt in compartments with a central lily on a stippled ground, framed by eight-pointed stars and with sunbursts at the corners, gilt titling and turn-ins, marbled endpapers, all edges gilt. With the (usually missing) frontispiece portrait of Sterne's daughter, Lydia Sterne de Medalle, in volume I. Front pastedown of first volume with bookplate of Louis Auchincloss; front flyleaf with presentation inscription from Bronson Winthrop dated 23 February 1932; verso of title pages with pictorial library stamp of Schlossbibliothek Dessau. Cross, pp. 608-09. ◆Volume I with slight browning, offsetting, and foxing (the other two volumes only very modestly affected), leaves generally a shade less than bright, uniform faint fading to spines (scarcely noticeable because of the abundance of gilt), corners with minor wear, but A BEAUTIFUL SET, the text fresh and clean, and THE BINDINGS LUSTROUS, GLITTERING, AND SO LITTLE USED AS TO RESIST OPENING. **$4,500**

The remarkably attractive bindings here employ the floral frames and delicate tooling associated with leading binder Roger Payne, and are executed with considerable taste, elegance, and skill. *Although we have not been able to match the tools used here to those known to belong to Payne, this is either his work nevertheless, or else his designs and workmanship exerted an obvious influence on the artisan who produced these bindings. Sterne (1713-68) admired and was influenced by the works of Rabelais, Cervantes, Montaigne, and Swift, and he, in turn, is said to have informed a long list of 20th century writers, including Proust, Woolf, Joyce, Mann, Beckett, and others. To contemporaries, his personal life was scandalous almost beyond telling. A member of the "Club of Demoniacks," a group of Yorkshire rakehells who met frequently in the half-ruined Skelton Castle to undertake heavy drinking and coarse jests, Sterne is described by the normally restrained DNB as having a "deficiency in self-control [that] induced a condition of moral apathy." Still, this should not diminish the importance of, or achievement represented by, "Tristram Shandy," the dynamic work that made Sterne famous and that is generally regarded as the first novel dominated by a conscious psychological theory. Or of his still-illuminating travel book, "Sentimental Journey through France and Italy," or of Sterne's "Sermons" and the present "Letters," all of which add up to a corpus of very substantial interest. Our volumes were once in the collection of the patrician writer Louis Auchincloss (1917-2010), described by "New York" magazine as "the last gentleman novelist," and the author of more than 60 works of fiction and non-fiction, including an acclaimed biography of Edith Wharton. Bronson Winthrop was a wealthy American attorney whose partners included Elihu Root and Henry Stimson and whose estate at Muttontown on Long Island (designed by Delano & Aldrich) was particularly famous.* (ST12109)

CHRISTIAN KALTHOEBER

59 **MASON, WILLIAM.** *POEMS.* (York: Printed by W. Blanchard, 1796) 191 x 124 mm. (7 1/2 x 4 7/8"). **Two volumes.** HANDSOME CONTEMPORARY TREE CALF, ELABORATELY GILT, BY KALTHOEBER (his ticket on verso of front endpaper), covers bordered with gilt Greek key roll, flat spines ornately gilt in compartments featuring various repeated tools (quatrefoil, Greek key, foliate, etc.), each spine with black morocco label, gilt turn-ins, marbled endpapers. Both volumes with the early signature of Elizabeth Hervey on verso of front endpaper. ◆Lower compartment of second volume with abrasion and moderate loss of gilt, one corner a little rubbed, otherwise only trivial wear, the bindings handsome and well preserved. Blanks at the back of each volume a little soiled, otherwise A VERY FINE AND VERY PRETTY SET, VIRTUALLY PRISTINE INTERNALLY. **$1,800**

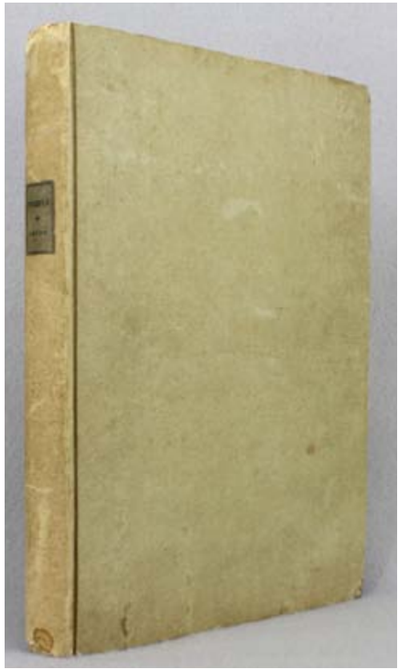
This is an extremely pleasing set bound by Christian Kalthoeber, one of the finest binders of the late 18th century. *Like Staggemeier & Welcher, he came to London from Germany in response to the need to produce handsome bindings for the libraries of English gentlemen. He worked for the well-respected Baumgarten and then succeeded him in 1781. He produced many fine bindings, one of which was priced so high—at the staggering sum of 30 guineas—that George III insisted on seeing the volume in person. Although his skills began to erode in the first decade of the 19th century, Kalthoeber "was considered during his day to be the finest binder in the world." (Maggs Catalogue 966) The first volume of the present set contains some 20 odes, elegies, epitaphs, and dramatic poems, while the second volume contains the author's well-known didactic poem "The English Garden," which, according to the preface, was revised specially for this extensively annotated edition. A third volume of miscellaneous works by Mason was issued by the same printer in 1797. Although his own work is of considerable merit, Mason (1724-97) is perhaps best known for his friendship with Thomas Gray. From the time the two were in college, they were devoted friends, and Gray named Mason his literary executor, a position in which he was aided by Horace Walpole. Mason also wrote a biography of Gray and edited his letters.* (ST12333)



UNOPENED IN ORIGINAL PUBLISHER'S BOARDS

With Fine Large-Format Colored Plates, More Modern than 18th Century in Feeling

60 **(FRENCH ILLUSTRATED BOOKS). MONTESQUIEU, [CHARLES DE SECONDAT].** *LE TEMPLE DE GNIDE, SUIVI D'ARSACE ET ISMÉNIE.* (Paris: P. Didot l'aîné, 1796) 330 x 235 mm. (13 x 9 1/4"). 2 p.l., 165, [1] pp. ONE OF 100 COPIES. (Original?) gray boards, flat spine, dark gray paper title label, two-thirds of the leaves UNOPENED. Engraved printer's device on title page and SEVEN FINE COLOR-PRINTED ENGRAVINGS AFTER PEYRON BY CHAPUY AND LAVALLÉE, SOME FINISHED BY HAND. Cohen-de Ricci 730; Brunet III, 1860. ◆A couple of very small brown spots and just a hint of soiling as well as minor abrasions to covers, corners somewhat mashed (as expected), isolated trivial foxing to text, but A VERY FINE COPY, clean and bright internally, with vividly colored plates, and in a surprisingly sturdy and generally well-preserved original temporary publisher's binding. (See also illustration on p. 66.) **$7,500**



This is the outstanding Levy copy of a strictly limited Large Paper edition of a handsomely illustrated work, offered here in what seem to be the publisher's temporary boards, mostly unopened and virtually untouched internally. *Attractively printed with enormous margins, the text of the first (and by far the most important) work here is a prose poem on love (supposedly translated from the Greek) by one of the great political philosophers of the Enlightenment, Charles de Secondat, Baron de Montesquieu (1689-1755). In its own day, the work was popular largely because of its racy content; today, it is considered as a more serious accomplishment by modern scholars, who are inclined to see it as a philosophical fable. The colophon informs us that this limited edition was printed with a new type cut and cast by Firmin Didot "with such perfection that up to this moment none other can equal it." The dramatic and animated plates are strikingly different from the Eisen engravings in other editions of this work, and are more modern in sensibility than the usual 18th century French engravings. The colophon notes that the plates were broken after the 100 copies of this edition were printed. Our copy was in the outstanding library of American bibliophile Jacques Levy (1905-80), a man of wide-ranging interests who assembled an eclectic collection over 40 years, always with a discriminating eye toward visually pleasing and historically important bindings and illustration. In his sale, Sotheby's described our binding as being publisher's boards, and although the volume seems almost too well preserved to be original, we are persuaded by the collector's reputation that this is the correct characterization.* (ST12327)

▲ 60

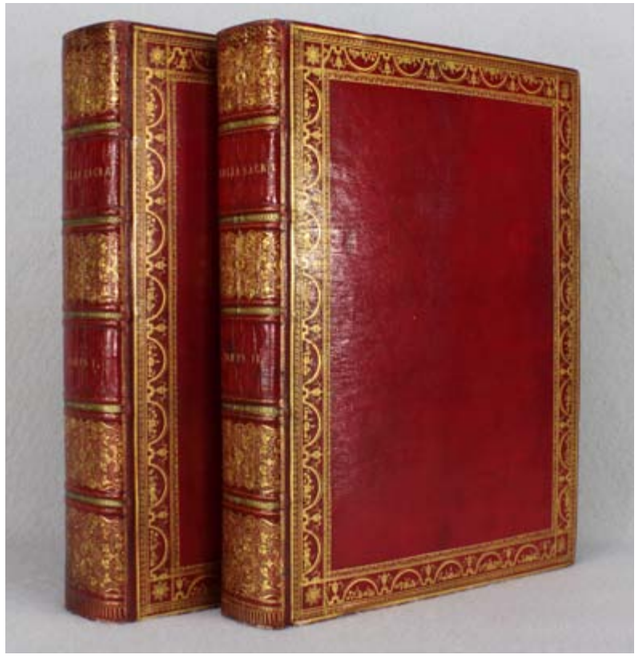
THREE ITEMS BOUND BY BOZERIAN

61 **ANACREON.** *ODES.* (Paris: Chez Du Pont, 1795) 171 x 102 mm. (6 3/4 x 4"). 1 p.l. (half title), 178, v pp. Translation and notes attributed to Pierre Hubert Anson. FINE CONTEMPORARY BLACK STRAIGHT-GRAIN MOROCCO, GILT, BY BOZERIAN (stamp-signed at foot of spine), covers framed with undulating grape vine enclosed by double rules, starburst cornerpieces, raised bands, spine gilt in densely stippled compartments with gilt leaves and flowers emanating from central inlaid red morocco dot, turn-ins with gilt bead and star roll, pink watered silk endleaves embellished with their own cresting floral border, all edges gilt. A Large Paper Copy. Verso of front free endpaper with bookplate of Raoul Simonson (and faint dampstain under it, indicating the removal of a previous one). ◆One faint scratch on back cover, but AN ESPECIALLY FINE COPY, the text clean, smooth, and bright, and IN AN UNWORN, SPARKLING BINDING. **$2,250**

Lavish and elegant, this lovely binding is a typical specimen from the Bozerian atelier, notable for both its technical precision and aesthetic feeling. *The volume is wonderfully refined in the way it combines restraint and fancy, being at once animated, graceful, and polished. The beautiful grapevine frame seen on the present covers was often used by the Bozerians (see, for example, item #175 in the Schiff Collection of signed French bindings), and a special feature here is the gilt-embellished silk endleaves that the Parisian binders were among the first to introduce—a luxurious touch for their discriminating clientele. Active in Paris during the first quarter of the 19th century, the Bozerian binderies produced many fine books that are praised today especially for their technical achievement and elegance of design. François Bozerian, generally called Bozerian le jeune (1765-ca. 1818), was known to have worked from just after the turn of the century until his death, and for much of that time, he worked with his elder brother Jean-Claude (1762-1840). Among other distinguished work, the Bozerians did a considerable number of bindings for the Imperial Library at the instigation of Joseph Van Praet, the librarian responsible for building much of the original collection of the Bibliothèque Nationale. Their bindings very often are signed, but even when they are not, their trademark features are apparent, as here: the covers generally have a frame comprising one broad and elegant roll, and the spines typically have seven compartments (including a very narrow one at the bottom), with the majority containing densely massed tools and stippling around an open circle or other small central figure. Our volume comes from the collection of the eminent Belgian bibliophile Raoul Simonson (1896-1965), who was so particular when it came to condition that his fellow collectors began referring to exceedingly fine copies as "in Belgian state." Simonson's library was known for being impeccable in its appearance and substantial in its literary quality, and it is obvious how the present item would fit comfortably into his collection. (For a brief discussion of Anacreon, see item #48, above.)* (ST12699a)

Ellic Howe's Copy in Striking, Tall Red Morocco

62 **BIBLE IN LATIN.** *BIBLIORUM SACRORUM VULGATAE VERSIONIS EDITIO.* (Parisiis: Excudebat Fr. Amb. Didot, 1785) 318 x 235 mm. (12 1/2 x 9 1/4"). **Two volumes.** SUPERB CRIMSON STRAIGHT-GRAIN MOROCCO BY BOZERIAN, covers with distinctive wide frame incorporating arches, Grecian urns, floral garlands and sunburst cornerpieces, the outer and inner edges of the frame flanked by thick and thin gilt rules and cresting and floral rolls; double raised bands separated by a gilt-tooled inlaid strip of black morocco, spines densely gilt in compartments filled with much foliage and many flowers against a stippled background, turn-ins with interlacing flame roll, light green glazed endpapers, all edges gilt. Front pastedowns with wood-engraved bookplate of Ellic Howe and with faint evidence of earlier bookplate removal; verso of rear flyleaf with small engraved heraldic book label. Bibelsammlung der Württembergischen Landesbibliothek I, D1639. Cf. Darlow & Moule 6263. ◆Half a dozen or so faint scratches or small spots to boards, a little vague crinkling to spine, occasional mild browning or small marginal spots, a couple of gatherings in second volume with faint overall browning, otherwise an excellent copy internally, clean and smooth with generous margins, and THE ELEGANT BINDINGS IN FINE CONDITION, especially lustrous and with only insignificant wear. **$6,500**



Although unsigned, these handsome volumes are almost certainly Bozerian work; they not only typify the refined bindings executed by both the elder Bozerian and Bozerian le jeune during the last decade of the 18th and first two decades of the 19th century, but they also share tools with other bindings known to have been executed by one Bozerian or the other. *Particularly characteristic are the spine panels featuring intricate gilt elaboration spreading out from a center point (in this case a five-petaled flower). The urn and garland roll used on the covers is identical to that on a binding from the Charles Ramsden collection (British Library shelfmark c156k1) signed by Bozerian. This roll also appears on a signed red straight-grain morocco binding done for C. M. de Talleyrand-Périgord (De Ricci, Schiff Collection 170). The Schiff binding also uses the same flame roll tool for the turn-ins, and (like our volumes) items 161-63 by Bozerian senior in the Schiff collection all show the same distinctive strip of dark morocco inlaid between raised bands and decorated with a chain-pattern roll-tool. Our edition of the Vulgate was printed by François-Ambroise Didot (1730-1804), son of the founder of the prestigious Didot printing house. François-Ambroise introduced several innovations in type design (for example, making the contrast between thick and thin letters more noticeable); he improved punch cutting and mold making; and he introduced the practice of distinguishing types by their point size (12-point type, 36-point type, etc.). The present work was printed on the highly finished wove paper Didot introduced in 1780, a stock similar to that used by Baskerville. Former owner Ellic Howe (1910-91) was a professional printer who wrote a number of works on typography. In 1982, he revealed that he had been the director of Britain's forgery operations during World War II, charged with preparing false documents for agents being sent behind enemy lines.* (ST12539)

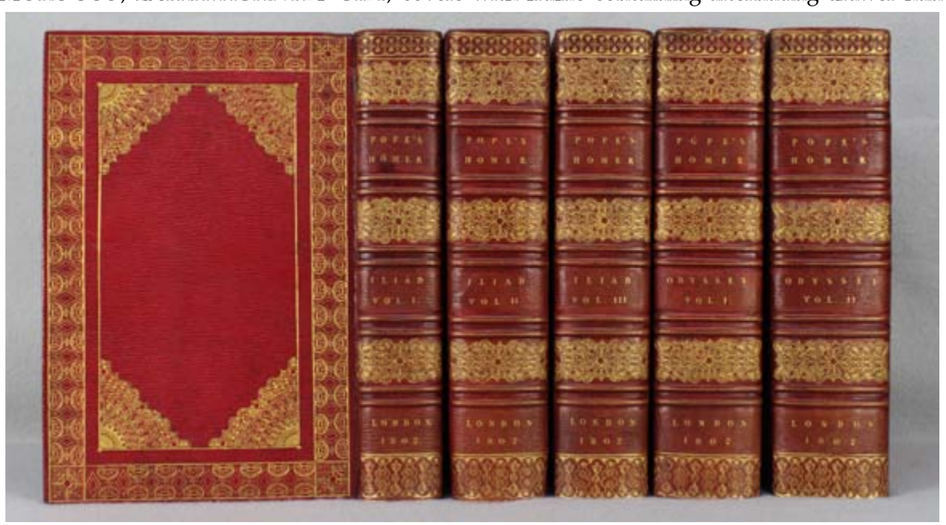
An Important Book in Landscape Gardening, in Especially Elegant Green Morocco

63 **DELILLE, JACQUES.** *LES JARDINS, POËME.* (Paris: De l'Imprimerie de P. Didot l'aîné, 1801) 152 x 124 mm. (6 x 4 7/8"). 3 p.l., xxxv, [i], 216 pp. EXTREMELY PRETTY CONTEMPORARY GREEN MOROCCO, GILT, BY BOZERIAN (stamp-signed at foot of spine), covers with gilt frame of entwined ribbon and leaf roll enclosed within double rules, daisy cornerpieces, flat spine densely gilt in compartments with inlaid red morocco dot at center radiating a profusion of small tools, turn-ins with gilt chain roll, pink watered silk endleaves, the pastedowns with a delicate gilt border, all edges gilt. With four charming engraved plates by Choffard and Saint-Aubin after Monsiau, all before letters. Printed on "Papier Velin." Cohen-de Ricci, p. 279. ◆A bit of fading to the covers, but A VERY FINE COPY inside and out, the binding especially lustrous and entirely unworn, the margins very ample, and the text unusually clean, fresh, and bright. **$4,500**

This is a delightful edition of a poem that had a real impact on landscape architecture, offered here in a binding characterized by impeccable execution and with typically elegant Bozerian design elements (including Neoclassical borders, intricate spine decoration, and silk endleaves). *First published in 1780, Delille's poem on gardens is imbued with Rousseau's idea that natural is best. The poet contemns formal gardens and broad promenades in favor of a garden design that hides its artistry by reproducing the asymmetrical groupings of nature and careless bounty of the countryside. A bestseller despite the controversy it provoked among landscape designers, the work still exerts an influence today, as one can see in modern gardens and parks. Jacques Delille (1738-1813) was a schoolteacher whose translation of Virgil's "Georgics" (1769) brought him great acclaim for its supple and sonorous versification. It so pleased the Count of Artois (the future Charles X) that he named Delille to the sinecural post of abbot of Saint-Séverin. At 150 mm. tall, the present item does not have impressive size, but given its beautiful binding, pleasing illustrations, and remarkable condition, it is a volume with very considerable allure.* (ST12743a)

ORNATELY GILT EARLY 19TH CENTURY ENGLISH MOROCCO
A Substantial, Lavishly Decorated Set Printed by Bensley

64 **POPE, ALEXANDER,** Translator. **HOMER.** *THE ILIAD OF HOMER. [bound with] THE ODYSSEY OF HOMER.* (London: Printed by T. Bensley, 1802) 244 x 168 mm. (9 5/8 x 6 5/8"). **Five volumes.** With ads at the end of two volumes. "A New Edition." VERY ATTRACTIVE CONTEMPORARY ENGLISH RED STRAIGHT-GRAIN MOROCCO, EXTRAVAGANTLY GILT, covers with frame containing alternating drawer handles and

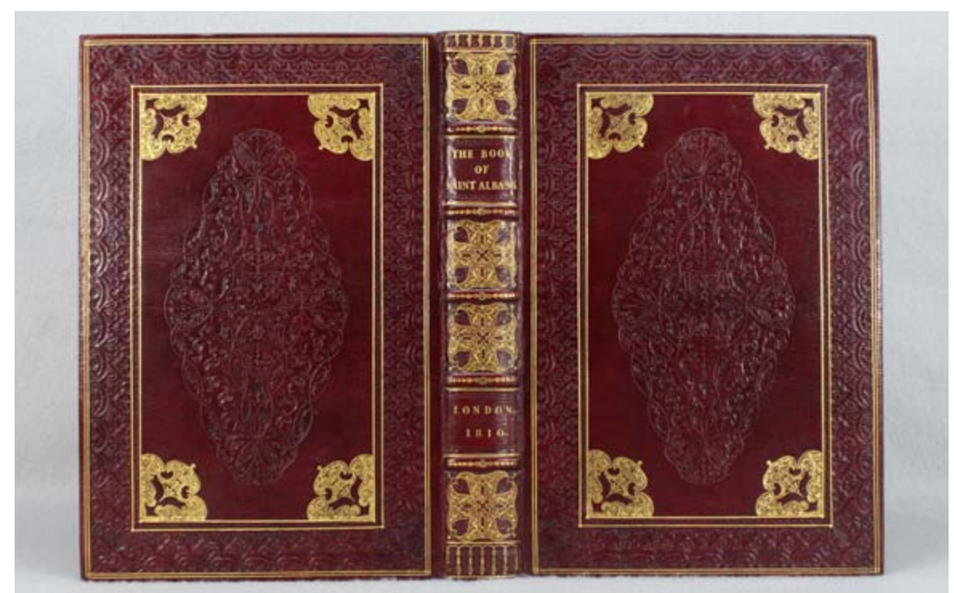


lozenges on a stippled background and with fleuron cornerpieces, central panel with intricate filigree fan cornerpieces, double raised bands, spine panels densely gilt in a lacy pattern of small tools, inner gilt dentelles tooled in an Oriental motif, turquoise endpapers, the pastedowns framed by decorative gilt roll, all edges gilt. With seven engraved plates, including a frontispiece in each volume. Lang B-9 (citing the first printing); Brunet III, 293. ◆The frontispieces moderately foxed, isolated foxing elsewhere (significant on a half dozen leaves only, otherwise trivial), frontispiece of one volume with light dampstain affecting half the engraved area (faint related discoloration at inner margin of next dozen leaves), otherwise very attractive internally, the vast majority of the text very clean, fresh, and smooth. Minor spotting to covers, spines uniformly faded to a pleasing maroon, insignificant rubbing to extremities, but THE LOVELY ELABORATELY GILT CONTEMPORARY BINDINGS VERY WELL PRESERVED, with lustrous leather, shining gilt, and only negligible wear. **$3,900**

This is a very appealing contemporary set in sumptuous morocco of Alexander Pope's singular and lauded translation in heroic couplets of Homer's fundamental contribution to Western literature. *In many ways the outstanding English translation of any classical text, Pope's Homer, first issued in 1715-20, immediately became the standard translation of the epic work, and that status did not change until the end of the 19th century. A publication of some 19,000 lines done over six years, and an undertaking that made Pope financially secure, the text is generally considered to be more Pope than Homer. The classical scholar Richard Bentley told Pope that he had written "a pretty poem," but that he mustn't call it Homer, a remark reflecting the fact that Pope had recreated Homer in smooth Augustan couplets, to suit his own and his age's strong embrace of the Neoclassical. However far it is from the original in terms of formality and correctness, the poem in Pope's translation constitutes, as Dr. Johnson said, "a treasure of poetical elegances [left] to posterity." Lang, who characterizes Pope's Homer as an "elevated and elaborate" rendition, quotes Johnson further as saying that the translation was "a performance which no age or nation could hope to equal." Celebrated for his exacting presswork, Thomas Bensley (1760-1833) was one of the most distinguished printers of the period, and his setting of the text here appears on the page exactly as it should. And just as appearance of the page is fitting, the lavish dress in which this set is covered appropriately reflects the work's value.* (ST12765)

THREE BINDINGS BY CHARLES HERING
As Beautiful and Fine as any Binding We've Owned from the Period

65 **[BERNERS, DAME JULIANA].** *THE BOOK CONTAINING THE TREATISES OF HAWKING; HUNTING; COAT-ARMOUR; FISHING; AND BLASING OF ARMS. AS PRINTED AT WESTMINSTER BY WYNKYN DE WORDE . . . MCCCCLXXXXVI. [preceded by]* **HASLEWOOD, JOSEPH.** *LITERARY RESEARCHES INTO THE HISTORY OF THE BOOK OF SAINT ALBANS.* (London: Reprinted by Harding and Wright, 1810) 279 x 191 mm.

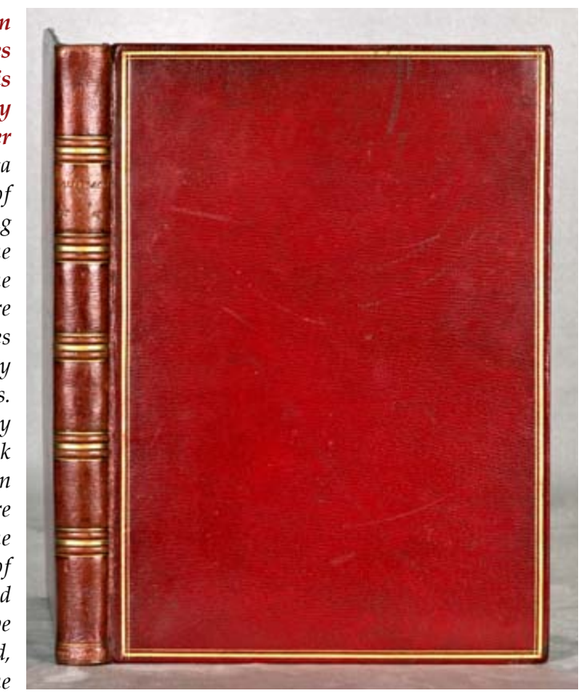


(11 x 7 1/2"). 2 p.l., 104 pp; [182] pp. ONE OF 150 COPIES. SUPERB CONTEMPORARY BURGUNDY STRAIGHT-GRAIN MOROCCO, RICHLY TOOLED IN GILT AND IN BLIND, BY CHARLES HERING (his ticket on verso of front free endpaper), covers with blind-tooled frame of drawer handles and flowers bordered with gilt rules, central panel with gilt filigree cornerpieces and large blind-tooled arabesque centerpiece, raised bands, spine panels elegantly tooled in gilt, with blindstamped tools at corners, gilt titling, wide inner gilt dentelles, lavender watered silk endleaves with decorative gilt borders, all edges gilt. In an excellent modern red cloth slipcase. With three large woodcuts based on those in the 1496 edition, numerous woodcuts of fishing implements and heraldic shields in the text, and with the printer's device of Wynkyn de Worde and that of William Caxton in the colophon and following the index. Front pastedown with the engraved armorial bookplate of Archibald Philip Primrose, 5th Earl of Rosebery; half title with neat ink stamp of "Rosebery / Durdans" (see below). ◆The faintest touch of rubbing to front joint, flyleaves a bit browned, second half of work with inoffensive offsetting in text bed, minor offsetting from printers' devices, occasional mild foxing or tiny rust spots, otherwise an excellent, fresh copy internally, and THE GORGEOUS BINDING IN VERY FINE CONDITION, lustrous and virtually unworn. **$11,000**

This is a facsimile of the 1496 printing by Wynkyn de Worde of the first modern edition of the classic work on hunting, hawking, fishing, and heraldry, our copy with distinguished provenance and in a very striking binding—in extraordinarily fine condition—by the best English binder of the early 19th century. *The "Book of St. Albans" was traditionally attributed to a Benedictine prioress, Dame Juliana Berners (b. 1388), which gave her the distinction of being the earliest known female author in English. However, in his scholarly introduction, Joseph Haslewood (1769-1833) determines that only the work on hunting, and a portion of that on hawking, may comfortably be attributed to her. The other sections on heraldry, angling, and the details of hawking are translations (possibly done by Berners) of earlier works, probably in French. A bibliographer, antiquary, and founding member of the Roxburghe Club, Haslewood was well respected as an editor of early English literature (see, for example, items #69 and 70, below). Charles Hering (d. ca. 1812) was the most distinguished and influential English binder of the first decade of the 19th century, and although his career was brief (from about 1795-1812), Ramsden focuses on his work as representing the transition in binding styles from those of the German émigrés of the late 18th century to the new generation of binders headed by Lewis. Dibdin states that until "the star of Charles Lewis rose above the bibliopegistic horizon, no one could presume to 'measure business' with [Hering]. There was a strength, squareness, and a good style of work about his volumes which rendered him deservedly a great favourite." (The Hering family workshop was continued, though with less distinction, by Charles Jr. and his brothers James and Henry into the 1830s.) The present item was once owned by Archibald Primrose (1847-1929), 5th Earl of Rosebery and 1st Earl of Midlothian, a Liberal politician who served briefly as Britain's prime minister in 1894-95. A fabulously wealthy man who then married the greatest heiress of the day, Hannah de Rothschild, Rosebery was able to indulge his passions for racehorses and for collecting books. The stamp on the title page indicates this volume resided at Durdans, the house in Epsom where he spent his final years. (ST12723)*

66 **(BODONI IMPRINT). CALLIMACHUS.** *CALLIMACO GRECO-ITALIANO ORA PUBBLICATO.* (Parma: Nel Regal Palazzo, co' tipi Bodiani, 1792) 311 x 229 mm. (12 1/4 x 9"). 13 p.l., IV pp., [1] leaf, 76 pp., [1] leaf, IV pp., [1] leaf, 100 pp., [2] leaves. Italian translation by L. A. Pagnini. Handsome early 19th century red straight-grain morocco by Charles Hering (his ticket on verso of front free endpaper), covers with thick and thin gilt rule border, raised bands flanked by gilt rules, gilt titling and turn-ins, all edges gilt. Front pastedown with book label of Steven St. Clair Smallwood. Brooks 443; Schweiger I, 76. ◆Joints a bit rubbed and flaked (though refurbished with considerable success), two corners a little bumped, spine faded toward rose, a few minor marks in the morocco, isolated faint marginal foxing, but still an extremely pleasing copy, the high quality binding with no serious defects, and the text printed on thick, creamy paper with enormous margins. **$6,500**

This volume represents a very pleasing combination of fine printing and binding: our edition showcases three of Bodoni's elegant typefaces, and our binding is a simple but obviously sophisticated piece of work by the most distinguished and influential English binder of the first decade of the 19th century. *Giambattista Bodoni (1740-1813), the outstanding European printer of his era, produced four editions of this work in 1792, using three distinct types and two different formats; ours is the only version printed in both upper- and lowercase type. The stately, masculine roman type used for the Italian text here is perfectly complemented by the delicate Greek minuscules with their more feminine roundness—a balance and variety not available in the versions printed entirely in majuscules. The text is framed by vast margins, and the high-quality paper used is a pleasure for both sight and touch. The Greek poet and scholar Callimachus (ca. 310-240 B.C.) was born in Libya but spent his professional life in Alexandria, where he produced the "Pinakes," a listing of the holdings of the celebrated library there and one of the first catalogues of its kind. Much admired by the Romans, his poetry had an important influence on Ovid and Catullus. We have encountered our previous owner, Steven St. Clair Smallwood, as a very adept fore-edge painter, having owned a fine grisaille painting of St. Augustine's Abbey in Canterbury that he painted in 2004 on a volume of Tennyson's "The Princess" (and which he signed on a flyleaf at the back: "Fore*



edge painting by S. St. C. S. IX/MMIV. / Market Rasen [in Lincolnshire]). For a discussion of the binder, see previous entry. (ST11823)

67 **GISBORNE, THOMAS.** *WALKS IN A FOREST.* (London: Printed by J. Davis, for B. and J. White, 1796) 191 x 127 mm. (7 1/2 x 5"). viii, [iv], 123, pp. Second Edition, corrected and enlarged. FINE CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY CHARLES HERING, SR. (his ticket on verso of front free endpaper), covers with frame of bead and flower roll within thick and thin gilt rules, daisy cornerpieces, scalloped central panel with delicate gilt rule frame inset with garlands at sides and corners, flat spine lavishly gilt in compartments with oval centerpiece surrounded by small circles and many gilt dots, decorative gilt roll to turn-ins, marbled endpapers, all edges gilt. ◆Vague hints of soiling to covers, endpapers with minor smudges and faint browning, occasional light spots of foxing, leaves a shade less than bright, otherwise an excellent copy internally, the text clean and fresh, and THE LOVELY BINDING IN VERY FINE CONDITION, with bright morocco and gilt, and with virtually no wear. **$1,500**

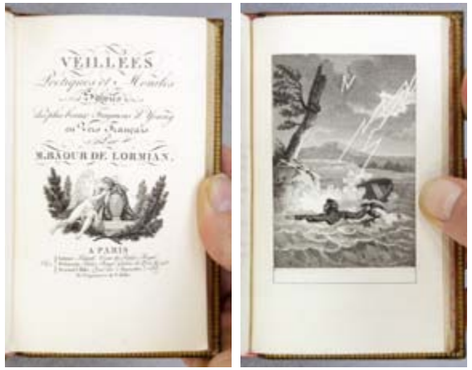
This is a volume of poems describing the scenery and incidents characteristic of Needwood forest during each season of the year, offered here in a wonderfully delicate binding by the esteemed Charles Hering. *First published in 1794, "Walks in a Forest" was quite popular, with nine editions issued through 1814. Thomas Gisborne (1758-1846) was a poet, naturalist, and preacher who spent most of his adult life as curate of the church in the rural village of Barton-under-Needwood, where he authored a number of books with an obvious moral thrust. This is not an uncommon work, but it is scarcely found in a binding so handsome or well preserved. (ST12342)*

A GOLD-DUSTED OR "SAUPOUDRAGE" BINDING

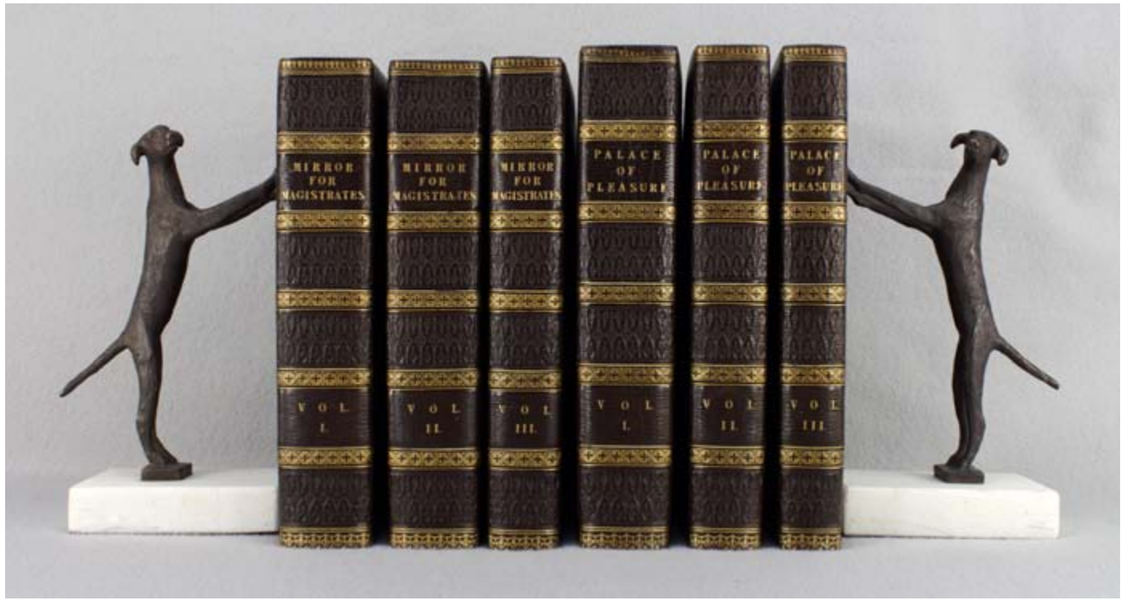
68 **BAOUR DE LORMIAN, PIERRE MARIE FRANÇOIS LOUIS.** *VEILLÉES POÉTIQUES ET MORALES SUIVIES DES PLUS BEAUX FRAGMENS D'YOUNG EN VERS FRANÇAIS.* (Paris: Printed by P. Didot for Latour, Delaunay, and Brunot Abbot, [1811]) 156 x 89 mm. (6 1/8 x 3 1/2"). vi, 120 pp. (including half title). FIRST EDITION. EXTREMELY PRETTY CONTEMPORARY GREEN CALF, GILT, COVERS WITH delicate floral frame enclosing AN UNUSUAL GILT-FLECKED CENTRAL PANEL, flat spine in gilt compartments separated by inlaid red morocco bands, two compartments with rose sprig centerpiece and two compartments with densely interlocking rows of circles, red morocco label, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt (lower joint apparently with very neat expert repair at tail). With etched vignette on title page and three dramatic engraved plates, original tissue guards. Front pastedown with the bookplate of Raoul Simonson; front free endpaper with leather bookplate of Laurent Meeus. ◆Front joint with very short, thin crack at tail, one opening with the faintest freckled foxing, otherwise A BEAUTIFUL COPY—the text exceptionally clean, fresh, and bright, and the scarcely worn, lustrous binding glistening with gold. **$1,500**

An object of considerable elegance and charm, this delightful volume represents the finest in French printing and binding of the period. *Produced squarely in the middle of the Empire Style period (lasting from about 1804 to the late 1820s in France), our lovely little binding employs the especially pleasing so-called "saupoudrage" technique, which gives the gold-dusted covers the effect of a starry firmament. The binding is unsigned, but similar "saupoudrage" bindings are listed as items 180 and 181 in Culot's "Relieurs et reliures décorées en France aux époques Directoire et Empire." Like other Empire Style designs (as seen in architecture, furniture, the visual arts), all of these bindings are decorative without being flamboyant, refined without being staid. The text here is faultlessly printed by*

Didot, the outstanding family of typefounders, printers, and publishers in France in the late 18th and early 19th centuries. *(For more on the firm see item #62). In contrast to the handsomely embellished binding, the contents are somber in tone, being a collection of poetic "vigils" contemplating death, immortality, and the uncertainty of life. Toulouse poet Baour de Lormian (1770-1854) has combined his original work with French translations of "the most beautiful passages" of the ever-popular "Night Thoughts," English poet Edward Young's meditations on mortality. Our copy was once in the impressive library of Belgian bibliophile Baron Laurent de Meeus (1872-1950), one of the founders of petrochemical giant Petrofina, and (subsequently?) owned by Raoul Simonson (about whom, see item #61 above). (ST12699b)*



THREE BINDINGS BY CHARLES LEWIS

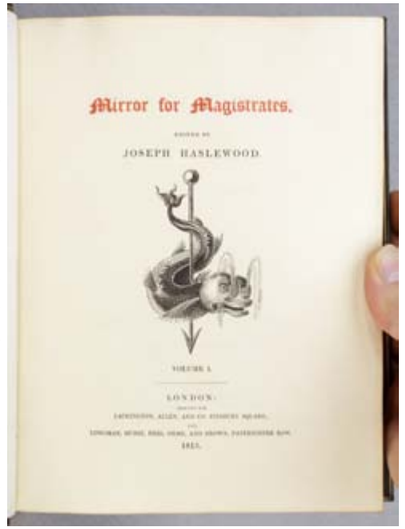


▲ 69, 70

69 **MIRROR FOR MAGISTRATES.** (London: Printed for Lackington, Allen & Co., and Longman, Hurst, Rees, Orme & Brown, 1815) 248 x 191 mm. (9 3/4 x 7 1/2"). **Five parts bound in three volumes.** Edited by Joseph Haslewood. ONE OF 150 COPIES. REMARKABLY ATTRACTIVE CONTEMPORARY CHOCOLATE BROWN MOROCCO, ELABORATELY DECORATED IN BLIND AND GILT, BY CHARLES LEWIS, covers with blind-tooled frame enclosed by gilt fillets, wide raised bands with decorative gilt rolls, intricately blind-tooled panels, gilt titling, turn-ins ruled in gilt, all edges gilt. A Large Paper Copy. Verso of front free endpaper in volume I with pencilled notation: "3 vols bound by Charles Lewis, £5.5.0 / Only 150 printed: published at £10.10. in bds." ◆Front free endpaper of volume I slightly creased at hinge, occasional light foxing, otherwise IN BEAUTIFUL CONDITION, WITH VIRTUALLY NO SIGNS OF USE. **$3,250**

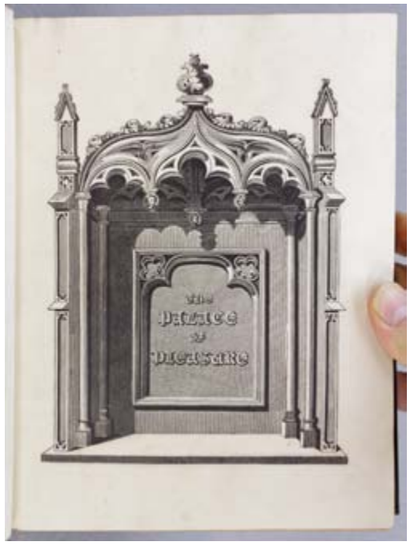
This is a gracefully restrained example of the work of celebrated binder Charles Lewis, here covering a key text of great interest to the Shakespearean scholar. *According to Maggs Catalogue 1075, Lewis (1786-1836) "was the leading figure in English binding of the first years of the nineteenth century." The son of a Hanoverian immigrant, Lewis (whose German surname was "Ludwig") came to England with other German binders (Kalthoeber,*

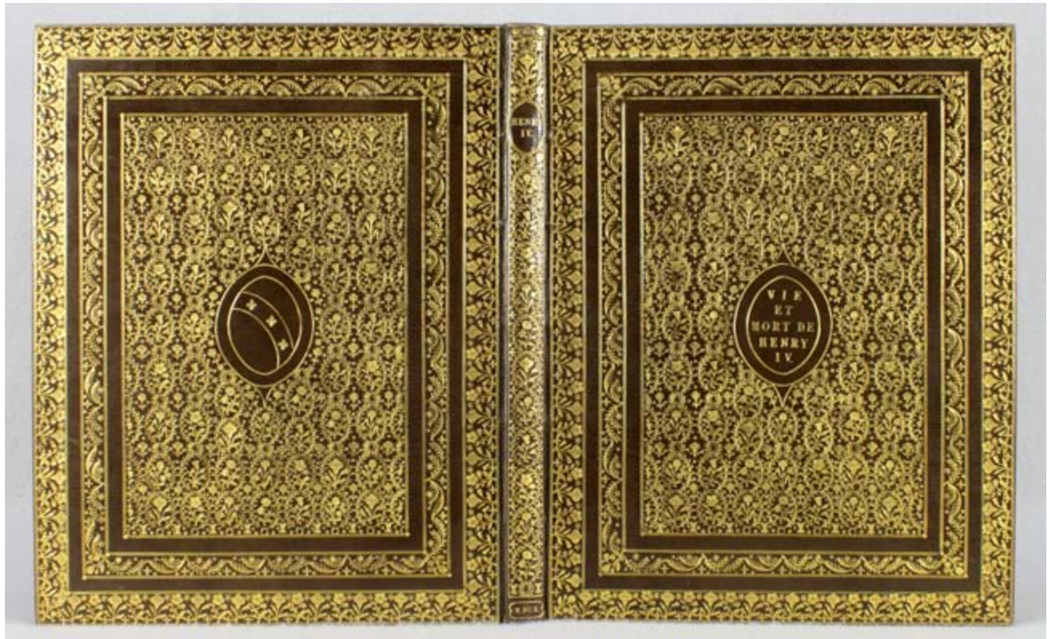
Staggemeier, and Welcher being the most prominent) during the last part of the 18th century. He apprenticed under Henry Walther at age 14 and obtained his freedom in 1807. He set up a shop in Scotland Yard, had other addresses in the Strand, and then established himself in Duke Street, St. James's, in 1817. By 1823 he was employing 21 journeymen, a number of whom are illustrated in a watercolor of the bindery reproduced in Middleton's "A History of English Craft Bookbinding Technique" (p. 349). One of the journeymen was Francis Bedford, who eventually managed the business for five years after Lewis' death. Lewis was patronized by the great collectors of the day, including William Beckford, who favored him above all others. In a letter to the bookseller George Clarke written in 1831, Beckford declared: "Lewis was, and is, and I hope will continue to be, the first artist in this line that Europe can boast of." First published in 1559, "Mirror For Magistrates" is of considerable importance in connection with Shakespeare's plays, a fact not appreciated until Haslewood drew attention to it in his historical notes and in the introduction to this edition. The work is an anthology containing mostly 16th century British poetry and accounts of the lives of early Britons. The latter were a significant source for Shakepeare (and for other playwrights): according to Day, at least 25 subjects of the 91 biographies included in the 1610 edition appear as characters in Shakespeare, among these King Lear. The text here was reprinted from the 1587 edition, but was collated with the 1575 and 1610 editions by editor Joseph Haslewood (1769-1833), whose indefatigable efforts to publish 16th and 17th century works were of great benefit to scholars. (ST12605)



70 **PAINTER, WILLIAM.** *THE PALACE OF PLEASURE.* (London: Reprinted for Robert Triphook by Harding and Wright, 1813) 254 x 197 mm. (10 x 7 3/4"). **Three volumes.** Edited by Joseph Haslewood. ONE OF 150 COPIES. REMARKABLY ATTRACTIVE CONTEMPORARY CHOCOLATE BROWN MOROCCO, ELABORATELY DECORATED IN BLIND AND GILT BY CHARLES LEWIS, covers with blind-tooled frame enclosed by gilt fillets, wide raised bands with decorative gilt rolls, intricately blind-tooled panels, gilt titling, turn-ins ruled in gilt, all edges gilt. A Large Paper Copy. Verso of front free endpaper in volume I with pencilled notation: "3 vols bound by Charles Lewis, £5.5.0 / Only 150 printed: published at £10.10. in bds." ◆A hint of rubbing to head of one spine, occasional minor foxing and other trivial imperfections, but AN ESPECIALLY FINE SET, entirely clean and smooth internally, and IN LUSTROUS, UNWORN BINDINGS. (See illustration on p. 73.) **$3,250**

Uniformly bound with the previous item and with margins just as vast, this is an exceptionally pleasing copy of the first modern edition of a work which, like "Mirror for Magistrates," was a major influence on Shakespeare and his colleagues. *The text comprises a collection of writings from ancient Greece and Rome, transmitted through Medieval Europe, and first assembled and published in 1566 by translator William Painter (ca. 1540-95). According to DNB, "every notable Tudor playwright" was influenced by Painter. For example, John Webster's "Duchess of Malfi" differs only in minor plot details from Painter's version of a work by François de Belleforest. And Shakespeare turned to Painter as a source for "The Rape of Lucrece" and "Titus Andronicus." The text here is from the 1575 edition, and is another of Joseph Haslewood's efforts to bring neglected early English works to the attention of a 19th century audience. The present handsomely printed set is in perfect "country house condition," with no signs whatsoever of wear. For more on binder Charles Lewis, see previous item. (ST12604)*





An Outstanding Duodo-Style Binding in Spectacular Condition

71 **(HENRI IV, KING OF FRANCE). [MATTHIEU, PIERRE].** *PETIT SOMMAIRE DE LA VIE, ACTES ET FAITS DE TRÈS-HEUREUSE MEMOIRE HENRY IIII. ROY DE FRANCE, & DE NAVARRE. [bound with] SOMMAIRE DISCOURS DE LA NAISSANCE, DU PROGRESS DE LA VIE HEROIQUE & DU LAMENTABLE TRESPAS DE HENRY IIII. [bound with]* **MORILLON, CLAUDE.** *POMPE FUNEBRE DU TRÈS-CHRESTIEN, TRÈS-PUISSANT ET TRÈS-VICTORIEUX PRINCE, HENRY LE GRAND. [bound with] BRIEF DISCOURS DE POMPES, CEREMONIES, & OBSEQUES FUNEBRES D'HENRY LE GRAND.* (Paris or Lyon: 1610) 286 x 229 mm. (11 1/4 x 9"). The first and third works published in small octavo but here inlaid to quarto, the binding measuring 286 x 224 mm. (11 3/8 x 9"). The first work collating: [1] leaf, 14 pp.; the third work: 32 pp.; the other two folded broadsides measuring approximately 533 x 397 mm. (the volume bulked out with 33 blank leaves at the end). MAGNIFICENT EARLY 19TH CENTURY STRAIGHT-GRAIN OLIVE-BROWN MOROCCO, VERY LAVISHLY GILT, BY CHARLES LEWIS (stamp-signed on front doublure), the covers intricately tooled in gilt with an outer border composed of repeated impressions of two flower tools interspersed with stars and small flower-heads, with a third flower tool in the corners, then an inner border of repeated palm fronds and another branch, with a flower in the corners, these two borders around a large central panel filled with repeated impressions of six flower tools within laurel branches, with two smaller flowers, sprigs, stars, etc. in the spaces between, and, finally, at the center an oval cartouche, lettered "Vie Et Mort De Henry IV" on the front and with Pietro Duodo's arms on the rear; flat spine tooled in gilt with the six flowers within laurel branches and lettered "Henry IV" in a cartouche and with the date at the foot, the turn-ins densely gilt with azured leafy tools, RED MOROCCO DOUBLURES

panelled with a series of single and triple fillets, with a lozenge-shaped central panel, and with arabesque and other ornamental tools at the corners and centers, free endleaves of matching red glazed paper. Contained in the original (slightly worn) calf pull-off case, with a green goatskin spine. The four works bound together and extra-illustrated with six engraved portraits (inlaid to size), four of them of Henri IV (by de Leu, de Marcenay, Firens, and Goltzius), one of Marie de Medicis (by de Leu), and one of the Duc de Sully (by de Marcenay). A manuscript and a printed note tipped in at front reading in part, "This volume may justly be termed unique, both with respect to the brilliancy of the portraits contained in it, and its exquisite binding." ◆The early contents with minor browning, but THE BINDING IN THE MOST AMAZING STATE OF PRESERVATION IMAGINABLE. **$35,000**

As fresh and bright as the day it was finished, this is perhaps the largest and most elaborate of Charles Lewis' "Duodo"-style bindings. *It is from the Stowe House library of Richard Temple-Nugent-Brydges-Chandos-Grenville, 1st Duke of Buckingham (1776-1839), and may have been commissioned by him. It consciously imitates the Parisian bindings done for Pietro Duodo (1554-1611), the Venetian ambassador to France from 1594 to 1597. Duodo's portable gentleman's library of 90 works in 133 small but dazzling volumes (color-coded to reflect their content) appears to have been kept intact until the French Revolution, when it was brought to England and dispersed. The arrival of these bindings on the market evidently inspired a demand for copies, and Charles Lewis was probably the first to meet it. The naturalistic flower tools which festoon the covers are accurate copies of the original tools and seem to include the Carline thistle, forget-me-not, knapweed, clover, lily, and globe flower. In design, the binding is obviously appropriate for the content here, as the "Duodo" style was contemporary with the reign of Henry IV of France (b. 1553, reigned 1589-1610), and the texts, broadsheets, and extra-illustrations deal with the revered king and were published in the year of his death (all of these occasional pieces are now quite rare). Other examples of Lewis' "Duodo" bindings are illustrated by Barber and Rogers in "The Bodleian Library Record," vol. VIII, no.3, February 1969; and by Ramsden, in "London Bookbinders 1780-1840," plate XVIII. Dibdin commissioned such a binding from Lewis for his presentation copy of Brunet's*

"Manuel du Libraire" (1814), which is now in the British Library. (For much more on Lewis, see item #69, above.) The level of execution exhibited on the present binding is simply breathtaking, and is only exceeded in impressiveness by the preternatural condition of the volume. (CND1207)

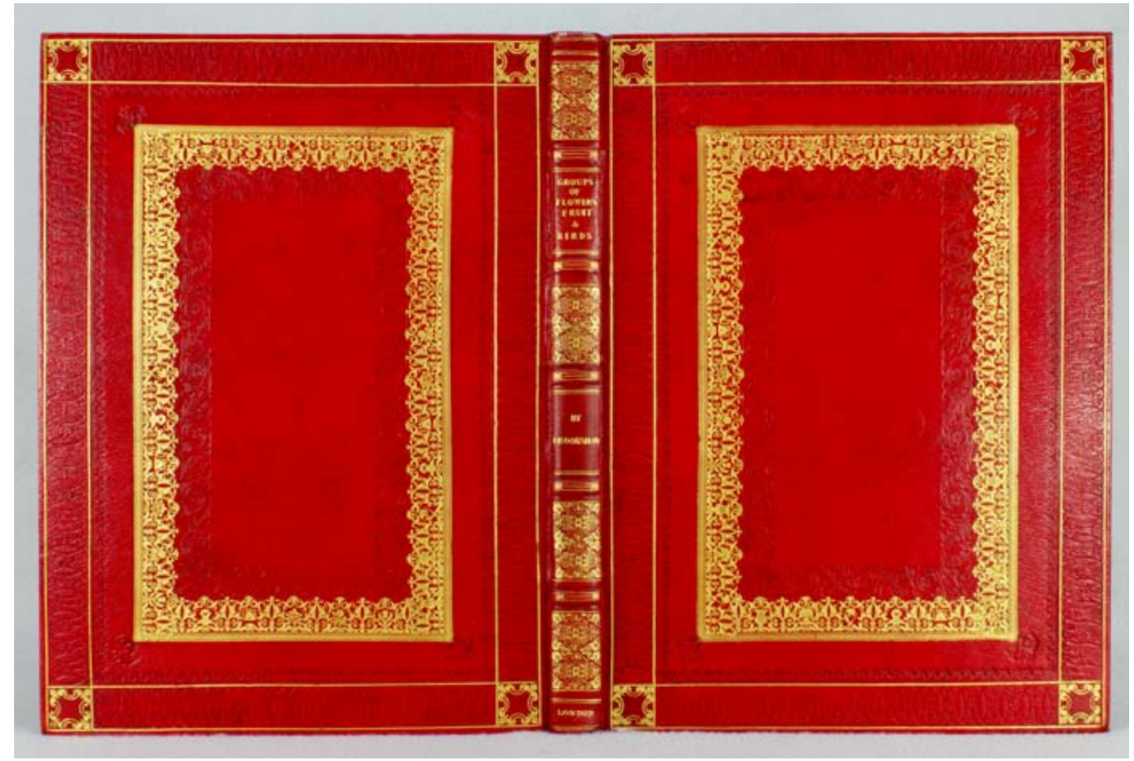
A MODIFIED CORTINA, OR "CURTAIN," BINDING

72 **BROOKSHAW, GEORGE.** *GROUPS OF FLOWERS, DRAWN AND ACCURATELY COLOURED AFTER NATURE, WITH FULL INSTRUCTIONS FOR THE YOUNG ARTIST.* (London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1817) 343 x 267 mm. (13 1/2 x 10 1/2"). [26] leaves of text, including 3 pp. of ads. FIRST EDITION. STRIKING RED STRAIGHT-GRAIN MOROCCO, GILT IN AN UNUSUAL DESIGN, covers framed by decorative gilt rules and cresting roll, large central lozenge formed by two very elaborately gilt- and blind-tooled triangular "curtains," the wide bases of which meet at the center of each board, a large gilt butterfly at the peak of each triangle (seeming to pull the curtains upward and downward toward the top and bottom edge of the covers), flat spine gilt in densely tooled panels, gilt titling, gilt chain roll on turn-ins, all edges gilt. With 11 (of 12) excellent engravings of flowers in two states, colored and uncolored. (**Without the color plate of the Moss Rose**.) For the binding: Nixon "Broxbourne Library," pp. 210-11. ◆Joints and extremities a little rubbed, two small abrasions to boards, spine uniformly darkened, a touch of faint yellowing to uncolored plates, a couple of marginal smudges, but still a very appealing example in mostly excellent condition, the binding with lustrous covers, and the text fresh and smooth. **$2,400**

This unusual binding would appear to be a rare example of an English design based on a Spanish style called "cortina," or "curtain." *According to Nixon, cortina bindings were popular in Spain during the reign of Ferdinand VII (1784-1833), between about 1810 and 1830. This design was "probably the invention of Antonio Suàrez, the most brilliant Spanish binder of the period, who worked successively in Barcelona, Valencia, and Madrid." The key feature of the style was a fan-like "curtain" which emanates from a corner or side. While Nixon considered it an exclusively Spanish motif, the British Library Database of Bookbindings notes that some English binders took up the style. Our unknown binder chose the unconventional approach of attaching the "curtains" to butterfly ornaments, rather than to a corner or side. The two triangles meet at the base, mirroring each other in a most pleasing effect. The last cortina binding we know of to appear on the market (and the only one we found using "cortina" as the key word) was a Spanish binding of early 19th century goatskin covering the Johannes de Reno "Mirabilia Romae" of 1475, offered at the 30 November 2011 Sotheby's sale with an estimate of £15,000-20,000 (though unsold). For more on the author and contents here, see next entry. (ST12468)*

EARLY 19TH CENTURY ELABORATELY TOOLED ENGLISH RED MOROCCO

With Pleasing Hand-Colored Plates and in Remarkable Condition



73 **BROOKSHAW, GEORGE.** *GROUPS OF FLOWERS [GROUPS OF FRUIT . . . SIX BIRDS] DRAWN AND ACCURATELY COLOURED AFTER NATURE, WITH FULL INSTRUCTIONS FOR THE YOUNG ARTIST.* (London: Published by Thomas McLean, 1819) 368 x 273 mm. (14 1/2 x 10 3/4"). **Three parts in one volume.** [26] leaves of text, including 3 pp. ads. Second Edition. SPLENDID CONTEMPORARY ENGLISH RED STRAIGHT-GRAIN MOROCCO, ELABORATELY TOOLED IN GILT AND BLIND, covers with concentric filigree frames in alternating gilt and blind tooling, raised bands, spine panels intricately gilt with two large lozenges formed by rectangular and triangular tools surrounded by curling botanical ornaments, turn-ins gilt, all edges gilt. In an excellent recent matching morocco-lipped slipcase. With 36 very appealing illustrations, being 18 engravings (six flowers, six fruits, six birds), each in two states (monochrome and fully hand colored). Dunthorne 53-55; Sitwell "Fine Bird Books," p. 82. ◆Text leaves with faint mottled foxing and minor browning and off-setting, just a few plates with negligible faint spots or smudges, otherwise A BEAUTIFUL COPY, THE ORIGINAL SPARKLING BINDING IN AN AMAZING STATE OF PRESERVATION. **$15,000**

This is a sumptuously bound copy of three manuals intended to teach the art of drawing to young persons, written by the accomplished botanical painter who produced the renowned "Pomona Britannia." *In an earlier career, Brookshaw (ca. 1751-1823) was a successful London cabinet-maker whose painted Neoclassical furniture attracted such titled enthusiasts as the Duke of Devonshire and the Prince of Wales, but he suddenly abandoned this livelihood in the 1790s. Art historian Lucy Wood speculates that the sudden change was prompted by involvement in a financial or sexual scandal, as he also parted company with his (wealthy) wife around this time. He spent a decade living under the name "G. Brown," teaching flower painting to refined young ladies before producing his first manual, "A New Treatise of Flower Painting," which was finally issued under his real name in 1816. The three guides that make up the present volume were intended as a supplement to that work, and they expand the subjects covered to fruit and birds. In the preface to this work, Brookshaw observes that flower painting is a "peculiarly appropriate" accomplishment that*

may be obtained "without the expense of a Master, a few elementary instructions, and good copies being sufficient." The plates here are more highly finished than the examples in his original "Treatise," in order to "lead the young artist onward in a progressive line of improvement." Fruits and birds are added to offer a new challenge for the pupil, and Brookshaw notes that while avian subjects lack the variety of botanical ones, they compensate with "the inifinite number of attitudes they assume." Our elaborate and immaculately preserved binding is testament that our volume was never used as a drawing manual, but was more likely enjoyed for its own merits as an attractive object. (ST12549)

IN PROTO-ROMANTIC STYLE

74 **THE BOOK OF COMMON PRAYER.** *[with]* **A NEW VERSION OF THE PSALMS OF DAVID.** (London: Eyre and Strahan, 1820, 1818) 222 x 140 mm. (8 3/4 x 5 1/2"). 648, 104 pp. EXCEPTIONALLY FINE CONTEMPORARY BLACK STRAIGHT-GRAIN MOROCCO, EXTRAVAGANTLY GILT, covers framed by wide, delicate gilt dentelle roll within thick and thin rules, central panel enclosed by gilt chain roll with volutes at corners, the space between the two frames blind-tooled in a wavy pattern, large gilt sunburst centerpiece containing a dove and the Tetragrammaton; raised bands, spine heavily gilt in panels with floral centerpiece and volutes at corners, gilt titling, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt. With engraved frontispiece of the Crucifixion. Griffiths 1820/1. ◆A hint of browning internally, but IN AMAZING CONDITION, the text remarkably clean, fresh, and smooth, and THE BINDING UNWORN AND GLITTERING LIKE NEW. **$2,500**

This ornate, beautifully executed binding is in such an outstanding state that its condition could hardly be overpraised. *Simply put, it is as close to original condition as one could ever hope to find. Although the binding is unsigned, it is clearly the work of a high-level workshop, probably located in London. The decoration here can be characterized as transitional: the gilt cover frame is typical of the 18th century, but the spine decoration—especially the distended acanthus leaf cornerpieces (mainstream Romantic) and the Tudor rose centerpieces (much used by Cobden-Sanderson at the end of the 19th century!)—clearly have a later feeling. This wonderfully well-preserved prayer book was obviously never used for regular devotions, and likely only made an appearance at family weddings and funerals.* (ST12673)

THOMAS GOSDEN

A Miniature Sporting Book in Appropriately Decorated Morocco

75 **(MINIATURE BOOK). MARKHAM, GERVASE.** *THE YOUNG SPORTSMAN'S INSTRUCTOR.* (London: Apollo Press, 1820) 83 x 57 mm. (3 1/4 x 2 1/4"). 3 p.l., 136 pp., [1] leaf (blank before title excised, perhaps to remove previous ownership mark). FINE CONTEMPORARY DARK GREEN MOROCCO, ELABORATELY GILT, BY THOMAS GOSDEN, covers intricately gilt in a Grolieresque design of thick and thin fillets, interlinking strapwork, leafy flourishes, and acorn tools, all of these forming a frame enclosing a central oval with a gilt hunting horn, flat spine tooled with gilt vine forming eight rounded compartments, six with sporting equipment or an animal at center, one with the initials "G M," and one with the date "1820," turn-ins with gilt Greek key roll, marbled endpapers, all edges gilt. In an excellent later custom-made green morocco-backed clamshell box by Aquarius of London. With woodcut frontispiece showing an angler. Bondy, p. 26-27; Spielman 356A. ◆Perhaps a breath of wear to leather, the leaves a shade less than bright and with mild offsetting, last two gatherings with slight vertical crease, but still A VERY DESIRABLE EXAMPLE, the text and the beautiful binding both clean, fresh, and generally well preserved. **$4,500**

This is an absolutely delightful miniature book, in extremely pleasing condition, giving practical advice on angling and field sports, offered in a decorated apposite binding by the London bookseller, bookbinder, and sportsman Thomas Gosden (1780-1843). *The work promises practical advice on "Angling, Fowling, Hunting, Ordering Singing Birds, Poultry, Conies, Hares, and Dogs." In addition to advice on appropriate baits for each season and methods for snaring birds and small mammals, our intriguing author includes anecdotes like the tale of an angler who, while burying a human skull he had fished out of the water, discovered a bag of gold coins. Markham (1568?-1637) was a prolific author with dual careers: one as a poet, playwright, and translator of literary works and another as an expert on country pursuits, horsemanship, and the veterinary art. A scion of the landed gentry, his knowledge of field sports and angling was acquired by experience, and his works on these topics have always been considered more valuable than his other efforts. According to DNB, "for the social historian, or the re-enactor, Gervase Markham's numerous works are indispensable guides to the practicalities of Renaissance life." A miniature version of "Sportsman's Instructor" was first published in the early 18th century, and the present item is a reprint of that issue. Spielman tells us that our edition "is perhaps rarer that the original" and notes that it is one of the "eagerly collected" publications of the noted Apollo Press. The hunting horn and the tools on the spine here are identifiable as belonging to Gosden, whose work often appeared on books about angling or field sports and whose bindings are much sought after. Since 1975, ABPC lists six copies of this edition at auction (four on paper, two on vellum), one of each version in Gosden morocco.* (ST12456)

TWO BINDINGS BY JOSEPH THOUVENIN

76 **CORNEILLE, PIERRE.** *LES CHEFS-D'OEUVRE DE P. CORNEILLE.* (Paris: P. Didot l'aîné, 1814) 210 x 165 mm. (8 1/4 x 6 1/2"). **Three volumes.** SUPERB CONTEMPORARY DEEP BLUE POLISHED CALF BY THOUVENIN (stamp-signed in gilt at foot of spine of volume I), covers with triple gilt fillet border, central panel with large blind-stamped floral frame highlighted with gilt, raised bands, spine panels with delicate stippled and tooled cruciform ornament, gilt titling, turn-ins with cresting gilt roll, marbled endpapers, all edges gilt. ◆One gathering somewhat foxed, otherwise A SPLENDID SET IN PRISTINE CONDITION. **$1,400**

This astonishingly well-preserved set of the masterworks of a great French tragedian epitomizes luxury, with attractively printed text on smooth, wide-margined paper and a flawless binding by a major French artisan. *Our elegant binding is typical of the fine work produced by Joseph Thouvenin (1779-1834), the eldest of three bookbinder brothers. Ramsden describes Thouvenin as one of the three great French binders of the Empire and Restoration periods (Simier and Purgold are the others), and the Walters Art Gallery catalogue says that "in his heyday, . . . he was the giant among Paris bookbinders." Our binding was done in the latter part of the binder's career: according to the British Library Database of Bookbindings, the stamp-signed signature "R[ELIÉ] P[AR] THOUVENIN" appeared on works produced before 1820; afterwards, as here, the signature consisted only of the last name of the binder by itself. Thouvenin's fame in the lore of binding history was secured when he produced a celebrated retrospective binding for the bibliophile Charles Nodier in 1829. That volume established the term "fanfare" (taken from the book's title) to describe the distinctive elaborate all-over binding style employed by Nicolas and Clovis Ève and others in France during the last quarter of the 16th and first quarter of the 17th centuries (for a modern "fanfare" example, items #89 and 100 in this*

catalogue). Pierre Corneille (1606-84) was, with Molière and Racine, one of the three great playwrights of 17th century France. Published as part of Didot's series of important works of French literature, our set contains 11 of Corneille's best-known plays, including "Le Cid," a tragicomedy based on tales of the Medieval Spanish knight El Cid. (ST12762)

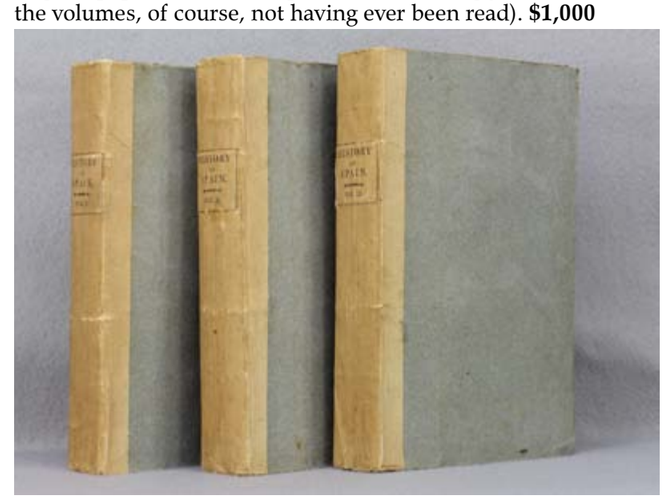
Beautifully Bound, Handsomely Engraved, and with Bared Sylvan Breasts

77 **(ENGRAVED BOOK). SENAULT, LOUIS,** Engraver. *PETIT OFFICE DE LA SAINTE VIERGE.* (Paris: Chez Senault, ca. 1680) 181 x 127 mm. (7 1/8 x 5"). [131] leaves. REMARKABLY BEAUTIFUL BLACK STRAIGHT-GRAIN MOROCCO, ELEGANTLY AND LAVISHLY GILT, BY THOUVENIN (signed at base of spine), covers with elaborate broad frame featuring repeated palmettes, central panel with complex cornerpieces of massed antique tools, raised bands, spine compartments with red morocco cruciform inlay at center and with stylized tulips and multiple stippled leaves emanating from this central ornament, VERY LOVELY BROAD INNER GILT DENTELLES featuring 52 additional red morocco inlays (26 inside each cover), these within large "semis" rectangles with concave sides, the dentelles surrounding pink watered silk pastedowns bordered with a Neoclassical foliate and floral roll (facing a free endpaper of the same material and with the same decoration), all edges gilt, small and very expert repair just at top of joints. In marbled paper slipcase. ENGRAVED THROUGHOUT, WITH A GREAT VARIETY OF IMMENSELY CHARMING CALLIGRAPHIC INITIALS, HEADPIECES, TAILPIECES, BORDERS, FLOURISHES, AND OTHER DECORATIVE ELEMENTS. Front flyleaf with the bookplate of Hans Fürstenberg. Whalley, "The Art of Calligraphy," p. 200. ◆Just the faintest hint of wear to joints, two minor blemishes on rear cover, discoloration at gutter of free endpapers (apparently from binder's glue), but A FINE COPY, with the extraordinarily handsome binding still glistening, and WITH THE TEXT NEARLY PRISTINE. **$7,500**

The fine binding here covers a prayer book, with many elements of a Book of Hours, specially designed for the extremely devout Dauphine Marie-Christine of Bavaria (1660-90), daughter-in-law of Louis XIV. *In light of the person for whom the book was intended, the headpiece on e3, showing two sylvan women with bare breasts, is of particular interest as the feature that makes ours a copy from the first issue of the book: later, more demure, copies have the breasts re-engraved so as to be covered. Another quite similar work by Senault (active 1669-80) is included as item #101 in the Walters Art Gallery "Two Thousand Years of Calligraphy." The calligraphic decoration displayed here shows both a very fertile imagination and an exceedingly skillful technique. Whalley puts Senault "in the tradition of the handwritten devotional works of the school of [Nicolas] Jarry. . . . If you could not afford to commission such a work," she says, "then this engraved prayer book, which looked so like some of the manuscript ones, made a good substitute." Our copy is distinguished by its previous owner, Fürstenberg (1890-1982), who put together perhaps the finest collection of French illustrated books ever assembled (he is discussed at length in item #41, above).* (ST12629p)

UNTRIMMED, IN ORIGINAL PUBLISHER'S BOARDS

78 **[HEREFORD, CHARLES JOHN ANN.]** *THE HISTORY OF SPAIN, FROM THE ESTABLISHMENT OF THE COLONY OF GADES BY THE PHOENICIANS, TO THE DEATH OF FERDINAND, SURNAMED THE SAGE* (London: Printed for C. and G. Kearsley, 1793) 222 x 140 mm. (8 3/4 x 5 1/2"). **Three volumes.** With ads in volumes I and II. ORIGINAL PUBLISHER'S BLUE BOARDS, original paper labels on spines, EDGES UNTRIMMED, VOLUMES II and III ENTIRELY UNOPENED. ESTC N-8859. ◆The inevitable bending and wear to corners, slight soiling and chafing to covers, two leaves with lower corner torn away (text not affected), a couple of trivial smudges internally, but A REMARKABLE SURVIVAL IN OUTSTANDING CONDITION, the original paper boards and spines with amazingly little wear, and the text showing almost no signs of use (two of the volumes, of course, not having ever been read). **$1,000**



This splendidly preserved specimen allows the modern reader to see exactly what books looked like when they were issued before the advent of standardized publisher's cloth bindings in the 1830s. *Up until that time, works were usually issued in some kind of temporary binding (paper boards, as here, being among the most typical), and the purchaser of such a volume would be expected to take his book to a binder, not infrequently at the same location as the printer or publisher, to have it bound to his specications. The present set never made it to the binder and, apart from a bit of dust, looks much as it did when the original buyer exited the publisher's premises. The text of this history is now usually attributed to Charles Hereford (b. 1758?), although earlier scholars suggested it might be the work of educational writer John Adams (1750?-1814), who had published an abridged version of Gibbon's "Decline and Fall" (a work listed here in the publisher's ads at the beginning of volume I). Gibbon is cited by our author as a main source, along with histories of Charles V and Philip II as well as Robertson's "History of America." Some copies of this work contain a folding map, but it is clear from descriptions of other copies that this is an optional extra; furthermore, a copy in paper covers would likely not have it, since it would be inserted when the binder put the volume in its permanent covers. Books from the 18th century in original boards are not common, and copies as well preserved as the present one are extremely rare. (ST12672)*

PAINTED "LANDSCAPE" BINDINGS BY R. ASHTON

79 **POLEHAMPTON, EDWARD** and **JOHN M. GOOD.** *THE GALLERY OF NATURE AND ART: OR, A TOUR THROUGH CREATION AND SCIENCE.* (London: Printed for R. N. Rose, 1821) 216 x 133 mm. (8 1/2 x 5 1/4"). **Six volumes.** A New Edition, carefully revised and corrected. Attractive contemporary brown polished calf, covers with gilt fleur-de-lys and blind-stamped palmette borders, large oblong octagonal panel at center of each board, ALL VOLUMES WITH CONTEMPORARY LANDSCAPE PAINTINGS, three of these signed by R. Ashton, one dated 1821 (but all by the same hand), wide raised bands painted black and tooled in

gilt, spine panels with central gilt arabesque surrounded by curling vines, gilt titling, marbled edges (very small and expert repairs apparently made to the ends of joints on two of the volumes). Seven illustrations within the text and a total of 94 engraved plates including a frontispiece for each volume, one of which is a foldout plate, and of which two plates are comprised of two illustrations each. Front flyleaves with ink inscription of Barbara Douglas Campbell, dated 1st January 1822, and with a later indecipherable inscription below. ◆Just minor rubbing to joints and extremities (a portion of one joint with shallow damage from an insect), one landscape with a small cluster of gouges, superficial scratches to some of the other scenes, variable (mostly faint) offsetting from the plates, other trivial imperfections, but still AN EXTREMELY ATTRACTIVE SET, the text fresh and clean, and the bindings lustrous, with virtually all of their original appeal intact. **$7,000**

These volumes are of special interest as an uncommon example of what J. A. Arnett first called a "landscape" binding in his "Bibliopegia" of 1835. *The scenes here (two showing vessels on water, the rest cottages and castles, the latter mostly ruined) were apparently executed with pen and brush, perhaps using a weak solution of copperas. As Arnett indicates, the volumes would have been customarily "prepared by being paste washed, so as to present an uniform fawn-colour," and the designs were traced into the prepared surface and then colored with a wash—English examples normally using just a black wash. As Nixon says in his Broxbourne Library catalogue, "the technique is virtually a form of etching, since the copperas or other acidic solution bites into the leather, and the strength of the solution determines the depth of the blacks." The closest examples from the bookbinding literature to use for comparison seem to be the bindings described under Nixon's "Broxbourne" #102, Foot's "Henry Davis Gift" #199, and Oldham's "Shrewsbury," p. 163. As fulsomely described on the title page, our set is comprised of "new and entertaining descriptions of the most surprising volcanoes, caverns, cataracts, whirlpools, waterfalls, earthquakes, and other wonderful and stupendous phenomena of nature, forming a rich and comprehensive view of all that is interesting and curious in every part of the habitable world." Hence, we have here the account of notable phenomena bound in an equally notable phenomenon. (ST12739)*

THREE VOLUMES WITH FINE EARLY FORE-EDGE PAINTINGS

Unusually Delicate and Fine for Such Small Paintings

80 **LUCANUS, MARCUS ANNAEUS.** *PHARSALIA.* (Parisiis: Apud Lefevre Bibliopolam, 1822) 108 x 76 mm. (4 1/4 x 3"). **Two volumes.** Edited by Jean-Augustin Amar. Charming contemporary green straight-grain morocco, covers panelled with fine gilt and blind rolls, raised bands, spine compartments outlined in blind and with pretty quatrefoil gilt centerpiece ornament, gilt titling, turn-ins with decorative gilt roll, all edges

gilt. EACH VOLUME WITH A LOVELY PASTORAL FORE-EDGE PAINTING, one depicting Fetherstone Castle, Northumberland, the other Lowther Castle, Westmoreland. In later green cloth chemises and a quarter morocco slipcase, its spine decorated in much the same fashion as the volumes. Front pastedown of both volumes with the armorial bookplate of Sir James Stuart, Bart.; front free endpaper of both volumes with the oval morocco bookplate of R. B. Adam; front free endpaper of first volume with the oval morocco bookplate of Mary Lecomte du Nouy. Brunet III, 1201; Graesse IV, 274. ◆Joints just slightly rubbed, spines faintly and uniformly darkened, a touch of browning to edges of leaves, intermittent light foxing, otherwise a fine set, the text generally clean and fresh, the bindings lustrous, and the fore-edge paintings particularly well preserved, with rich colors. **$1,500**

These little volumes stand out on multiple levels. The book was finely printed by Pierre Didot of the renowned French firm; the delicacy and intricacy of the binding decoration is notable (partly because of the small size of the volumes); and the fore-edge paintings—which seem to be early, perhaps even from the time of publication—are particularly well executed. *Characterized by serene bovinity, our two paintings each feature a massive castle in the background, trees sufficient to frame the scene, and just enough action (involving two gentlemen and their dogs in the Westmoreland painting) to diminish lassitude without extinguishing tranquility. The artist has exhibited impressive deftness in creating convincing natural and human elements, and the notable level of aesthetic achievement here is emphasized by the diminutive area that these scenes occupy: one just doesn't often see such excellent paintings on such small books. Lucan, the Spanish born nephew of Seneca, was famous for his precocious literary achievements, but all that has come down to us is his "Pharsalia," the last of his poems, published after his death. This epic, the greatest in Latin other than the "Aeneid," chronicles the civil war between Caesar and Pompey, whose forces were defeated at the battle of Pharsalia. Our volume has very distinguished provenance. It was once owned by Sir James Stuart (1780-1853), an English lawyer and bibliophile who served as Chief Justice of Lower Canada. (It is listed on p. 121 of the catalogue of his library published in 1987.) Robert B. Adam (1863-1940), a member of the inner circle of bibliophiles that included Jerome Kern, Chauncey Brewster Tinker, and A. Edward Newton, assembled what was considered to be the finest collection in America of material relating to Samuel Johnson; a catalogue of his collection was published by Oxford University Press in four volumes in 1929. And Mary Harriman Lecomte du Nouy (d. 1974) was the American wife of French biophysicist and philosopher Pierre Lecomte du Nouy, with whom she shared a zeal for book collecting.* (ST12689)

Finely Bound for a Gentleman Cleric, with an Appropriate, Unusual Painting of Mt. Etna

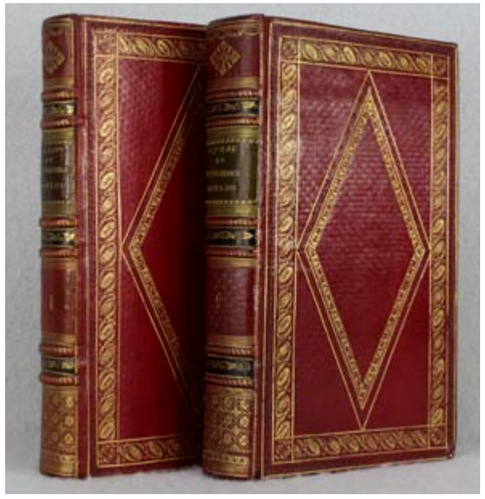
81 **(FORE-EDGE PAINTING). VIRGIL.** *[WORKS]. P. VIRGILIUS MARO: IN USUM SCHOLARUM / AD NOVISSIMAM HEYNII EDITIONEM EXACTUS.* (Londini: Impensis J. Johnson et al., 1809) 248 x 146 mm. (9 3/4 x 5 3/4"). 2 p.l., 700 pp. With commentary by Christian Gottlob Heyne. HANDSOME CONTEMPORARY NAVY BLUE STRAIGHT-GRAIN 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 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. **$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." 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." 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: not the work of any recognizable painter, it 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)

EARLY 19TH CENTURY DUTCH BINDINGS BY PIETER DIDERICK CONTZE

82 **HAUG, LODEWIJK CHRISTIAAN FREDERIK.** *DE DERTIGJARIGE OORLOG: EENE BIJDRAGE TOT DE KRIJGSKUNDIGE GESCHIEDENIS.* (Delft: P. de Groot, 1826) 219 x 140 mm. (8 5/8 x 5 1/2"). **Two volumes.** FIRST EDITION. HANDSOME CONTEMPORARY RED MOROCCO, ELABORATELY GILT, BY P. D. CONTZE (stamp-signed at tail of spine), covers with overall basket-weave texture to the leather, cover frames of decorative blind and gilt rolls flanked by gilt rules, central panel of each board dominated by large lozenge similarly tooled; double raised bands separated by gilt-tooled dark green morocco inlay, compartment at head of spines with gilt floral lozenge centerpiece, that at tail diapered in gilt with two different floral stamps inside each compartment, olive green morocco label on each spine, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt. For the binding: Storm van Leeuwen "Vorstelijke Boekbanden uit de Koninklijke Bibliotheek" 95. ◆Spines slightly darkened, one lower board with a sprinkling of tiny, vague black spots, isolated mild marginal foxing, other trivial imperfections, but A FINE SET, the text clean and fresh, and the attractive bindings with lustrous covers and virtually no wear. **$1,800**

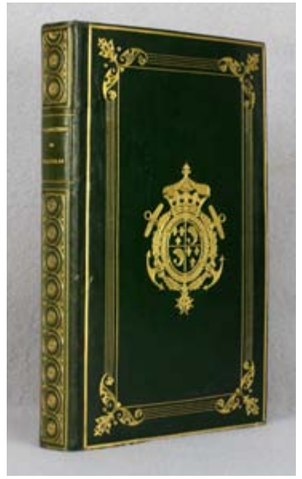


This is a pleasing copy of a military history of the Thirty Years' War, offered in very attractive bindings by Pieter Diderick Contze (1796-1864), characterized in Jan Storm van Leeuwen's seminal "Dutch Decorated Bookbinding in the Eighteenth Century" as "the best-known Delft binder of his time." *An accomplished and highly respected professor of Dutch literature and history at Hondsholredijk Military School, Haug (1773-1834) presents here a detailed history of the protracted war, fought from 1618-38 largely in present-day Germany and the cause of widespread devastation throughout the region. Also included are biographies and character sketches of famous officers who fought in the conflict. Bindings by Contze are uncommon: the National Library of the Netherlands has four specimens (including an identically bound copy of this same work), but none is found in the British Library Database of Bookbindings, and no other example seems to have been recorded at auction for at least 35 years.* (ST12763)

HERING & MULLER

Owned, in turn, by the Final Dauphin, the Last King of France, and Michel Wittock

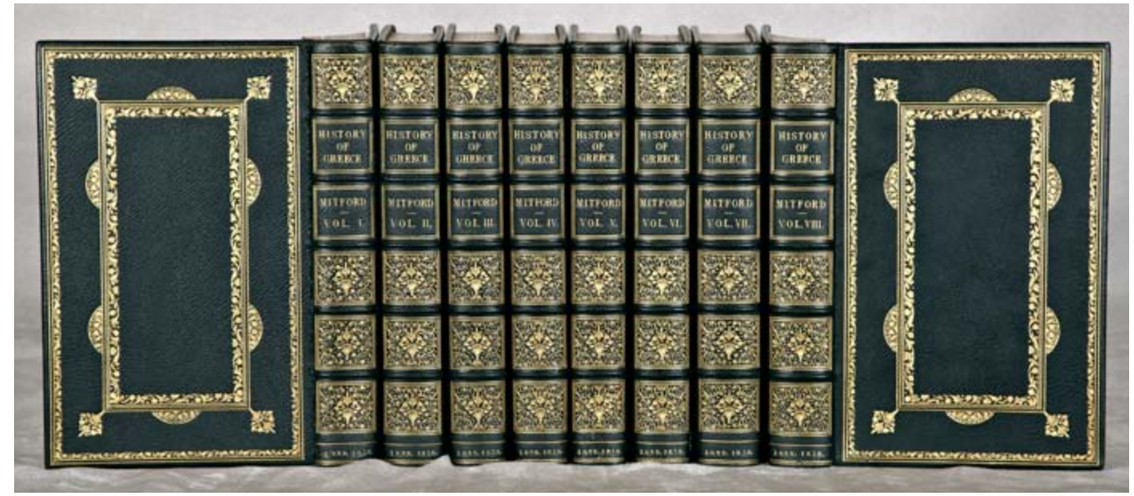
83 **JOHNSON, SAMUEL.** *HISTOIRE DE RASSELAS, PRINCE D'ABYSSINIE.* (Paris: Chez Baudry, 1832) 219 x 156 mm. (8 5/8 x 6 1/8"). 2 p.l., xxiv, 395 pp. Translated by Madame Du Fresne. FINE CONTEMPORARY GREEN STRAIGHT-GRAIN MOROCCO, GILT, BY HERING & MULLER (their ticket on front pastedown, and stamp-signed in gilt by Muller at tail of spine), covers framed by multiple gilt rules with decorative cornerpieces, center of each cover with large arms of Louis Antoine, Duke of Angoulême, (the last) Dauphin of France (1775-1844); flat spine gilt in one long and one short panel tooled with a guilloche roll highlighted with rosettes and fleurs-de-lys; gilt titling, densely gilt turn-ins, textured pale yellow endpapers, all edges gilt. Text in French and English on facing pages. Front pastedown with the bookplate of the Comte de Chambord (Henri V of France, duc de Bordeaux—see below); front free endpaper with an ex-libris ticket without identification, and the octogonal black morocco bookplate of Michel Wittock; half-title and p. 71 with inked ownership stamp of Don Jaime de Bourbon, duc de Madrid. Fleeman 59.4R/TF/31. ◆Faint foxing on the majority of leaves (first half dozen leaves a bit more affected), a few leaves with other minor discoloration, front free endpaper and first four leaves creased at lower right, spine slightly and uniformly sunned, covers with insignificant small abrasions, but generally A VERY APPEALING COPY, the text fresh and clean, and the binding with lustrous leather, bright gilt, and only very minor signs of use. **$5,000**



This is an obscure French translation of Samuel Johnson's most popular narrative, our copy with distinguished successive provenance and in a lovely binding. *Written in the evenings of a single week to help pay for the funeral of Johnson's mother, "Rasselas," first printed in 1759, became the most thoroughly translated and disseminated work by Johnson during his lifetime. Marked by wisdom, humanity, melancholy, and even humor, the novel accomplishes the impressive goal of being artistically successful, even uplifting, while demonstrating the somber truth that there is no genuine happiness in the world. Our edition is a new translation that, according to Fleeman, was done by one Mme. Du Fresne, of whom little is known except that she died at 20. With the death in 1831 of Charles Hering Jr., the Hering bindery was carried on by his brothers James and Henry, the former being head of the workshop. Frédéric Guillaume Muller (d. 1836) then joined the Herings from 1830 to 1834, after which he purchased the tools of the recently deceased Joseph Thouvenin, set up business for himself, and gained recognition on his own, earning the bronze medal for work shown at the 1834 exhibition. As can be seen here, the short-lived Hering & Muller portion of the business produced bindings characterized by the same elegance and care in execution evident in the work of earlier iterations of the Hering firm. The fact that our book's original owner was the last Dauphin of France suggests something of the high repute attached to the Hering name at the time, even outside England. After the Dauphin owned it, the volume came into the possession of the Comte de Chambord (1820-83), who, in the confused warp and woof of 19th century French politics, became (the disputed) King of France as Henri V for one week (2-9 August 1830), after his grandfather and uncle abdicated in the wake of the July Revolution. The 10-year-old Henri was himself forced into exile for some 40 years, after which he was invited to ascend to the throne; this elevation was aborted, however, (and the French monarchy came to its final end) when Henri insisted as a precondition the use of the older red fleur de lys design for the country's flag (as opposed to the tricolor adopted in 1794). Our volume was ultimately acquired by Michel Wittock, whose collection of European bindings, from the Renaissance down to the present day, was one of the grandest ever assembled. Reflecting 60 years of discriminating curation, the library was auctioned (in part) through a notable four-part sale at Christie's Paris in 2011.* (ST12690)

JAMES HAYDAY

A Masterwork of Greek History in Superb Bindings, as Fine Now as in the 1830s



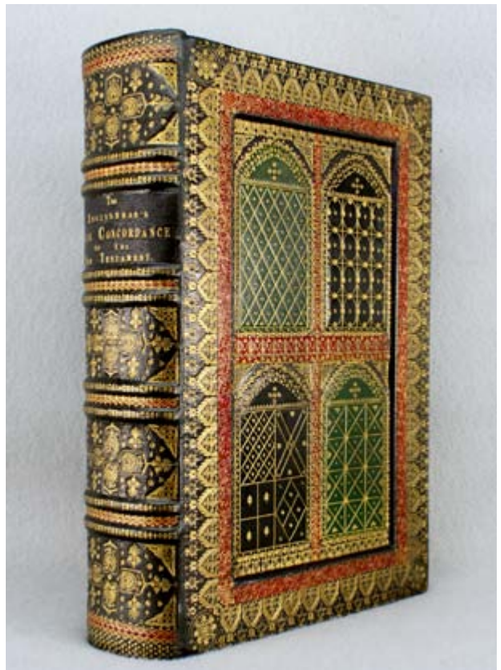
84 **MITFORD, WILLIAM.** *THE HISTORY OF GREECE.* (London: Printed for T. Cadell, Strand; and W. Blackwood and Sons, 1838) 222 x 143 mm. (8 3/4 x 5 5/8"). **Eight volumes.** VERY HANDSOME CONTEMPORARY BLACK PEBBLE-GRAIN MOROCCO BY HAYDAY (each volume stamp-signed on verso of front free endpaper), covers 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 rules and embellished with six lobes of scrolling floral vines at top, bottom, and sides and with outward-pointing 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. **$4,250**

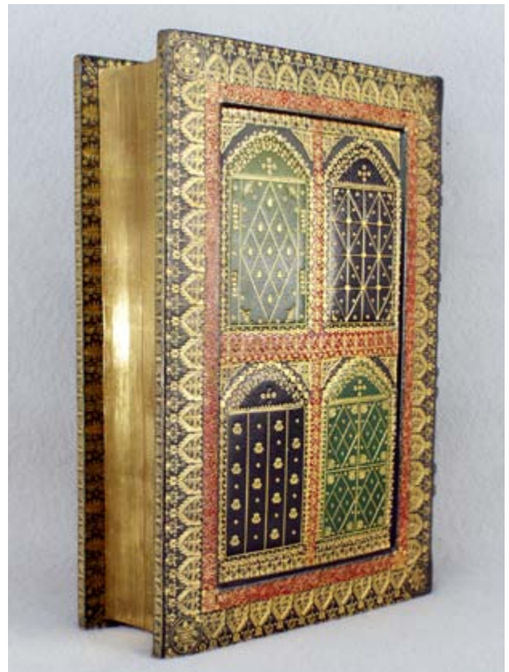
This is the masterwork of historian William Mitford (1744-1827), offered here in a wonderful binding that still looks much as it did when it graced the shelves of a gentleman's library in the 1830s. *One of the most prominent and productive English binders of the 19th century, James Hayday (1796-1872) 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 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)

A "CATHEDRAL" BINDING

The Foyle Copy of a Binding Vibrating with Decoration

85 **BIBLE IN ENGLISH - CONCORDANCE.** *THE ENGLISHMAN'S GREEK CONCORDANCE OF THE NEW TESTAMENT.* (London: Wertheimer & Co. for Central Tract Depot, 1839) 308 x 200 mm. (12 1/8 x 7 7/8"). v, [i], 943, [3], 14 pp. Compiled by George V. Wigram, assisted by William Burgh. FIRST EDITION. DAZZLING CONTEMPORARY BLACK MOROCCO, ORNATELY INLAID AND VERY SUMPTUOUSLY GILT IN THE "CATHEDRAL" STYLE, covers with wide frame of dense gilt tooling, the main design element being many closely spaced complex pointed arch tools (reminiscent of church windows), the inner part of the frame made of inlaid red morocco with much convoluted stylized gilt floral decoration, the frame enclosing a large recessed panel composed of four cathedral windows in black or green, the four demarcated by a wide red band between them in the shape of a cross, the entire board embellished with much gilt; double raised bands flanking an inlaid red strip and forming spine compartments with rose-window cornerpieces and a cruciform centerpiece, along with many small tools; MOSAIC MOROCCO DOUBLURES OF RED, GREEN, AND CITRON SQUARES within broad black borders, with much gilt decoration as well as inlaid red morocco dots; silk endleaves, leather joints, all edges gilt. Front free endleaf with morocco bookplate of W. A. Foyle; flyleaf with ink ownership inscription of John Burns dated October 6, 1916. ◆A hint of wear to joints and extremities, a little fading to edges of doublures and endleaves, trivial imperfections (only) in the text, but A FINE COPY, clean and fresh internally, and THE REMARKABLE BINDING ESPECIALLY WELL PRESERVED. **$29,000**





This is an extravagantly gilt and inlaid binding with decoration so vigorous it is almost kinetic, covering a book of some interest to biblical scholars, and a volume that was owned by two famous collectors. *The work promises "to present, in alphabetical succession, every word which occurs in the Greek New Testament, [followed by a] series of passages (quoted from the English translation) in which each such word occurs," the obvious goal being to assist students of Scripture in bringing an understanding in modern English of the Greek wording of holy writ. The volume exhibits an adaptation of the so-called cathedral-style binding, partaking of a design executed between about 1810 and approximately 1840 in England and France. The name derives from the motifs of the embellishment—Gothic architecture, rose windows, and the like. The design was either blocked on the cover, as in France, or built up by means of separate tools, as in England. Etherington & Roberts credits the 19th century French binder Joseph Thouvenin (see items #76 and 77, above) with the design, saying it was derived from the 16th century architectural style. It may also have reflected the more broadly manifested Gothic revival that began in England in the middle of the 18th century and gained in popularity into the 19th. The binding is unsigned, and while it is extraordinary in the energy of its decoration, it must have been the work of an amateur (the lettering on the spine, for example, is not very straight). In any case, the present volume is a perfect example of a book that was greatly loved, probably by someone who at least intended to put it to good use (though obviously it has hardly been used at all), and it is certainly possible that the original owner was also the person who lavished so much care in binding it. Our two earlier owners were distinguished. John Elliot Burns (1858-1943), an English politician and avid book collector of the late 19th and early 20th centuries, developed an expertise in London history and coined the phrase "The Thames is liquid history." He left much of his very large private library to the University of London, including a collection of his papers concerning universal adult suffrage, employment issues, social conditions, local government, South African labor, and the Boer War. W. A. Foyle (1885-1963) was co-founder with his brother of the famous Foyle's Bookshop in Charing Cross Road. The three large Foyle sales at Christie's held in 2000 were a bibliophilic highlight of the new century, and the sum of $19 million for which William Foyle's personal library sold in July set a record for private European collections. (ST12212)*

A FAUX-BOOK OBJECT

A Sewing Kit Disguised as a Book, the Contents, ca. 1840, in Amazing Condition

86 **(BOOK ODDITIES - DISGUISED OBJECTS). AN ETUI. (A LADY'S SEWING KIT DISGUISED AS A BOOK).** *"THE GEM" (on spine).* (England, ca. 1840) 121 x 67 mm. (4 3/4 x 2 5/8"). A two-piece design: the slide-out inner element with original folding sides and spine of very pretty deep purple embossed morocco, sides with blindstamped central ornament of flowers, volutes, and acanthus leaves, flat spine gilt decorated with titling in a central oval medallion featuring an elaborate floral spray above and below it, interior of hot pink silk moiré with pockets (partly on morocco flaps) containing apparently contemporary(!) sewing utensils; this assemblage designed to slide in and out of the original slipcase covered with the same morocco (the slipcase with gilt, rather than embossed, embellishment on the sides, and with marbled edges as if decorating the edges of a bookblock), the whole giving the appearance of a book when the sewing kit, with its faux book spine, is inserted into the slipcase. With a small rectangle of muslin containing nine large needles loosely laid in (probably all original). ◆A hint of rubbing to extremities, but IN VERY FINE CONDITION, complete with all original tools and amazingly well preserved. **$1,600**

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

vertical folds which extend for 60 mm. on each end when opened. On this side, three slots for threads (black, brown, and beige) run the length of the unfolded flaps, with thread peeking out at either end. On top of this, bands hold the lady's five sewing tools: a (sharp) pair of scissors, a folding penknife in a mother of pearl case, a pearl-handled stiletto, and two bodkins, one for lace and one for ribbons. Though this clever little case would have resided easily in a lady's reticule, the fine condition of the item suggests that it was more likely a treasured, rather than a used, object. (ST11842)

BOUND BY EDMUND(?) LLOYD

87 **HEATH, CHARLES.** *HEATH'S BOOK OF BEAUTY.* (London: Longman, Orme, Brown, Green, and Longmans, 1841) 244 x 171 mm. (9 5/8 x 6 3/4"). [1] p.l., vi, [ii] (plate list), 280 pp. Edited by the Countess of Blessington. Very appealing contemporary Spanish calf, covers framed by double gilt rules and floral garland roll, raised bands, spine heavily gilt in compartments featuring central floral sprig within a lozenge of small tools and volute cornerpieces, red morocco label, turn-ins with floral gilt roll, marbled endpapers, all edges gilt. With 16 line and stipple engraved portraits, as called for. ◆Light rubbing to extremities, occasional tiny rust spots or faint marginal smudges, otherwise A FINE COPY, clean and fresh internally, in a lustrous binding with virtually no wear. **$1,000**

Featuring the especially pleasing design of Spanish calf (resembling batiked or tie-dyed textiles), this is a binding at least as beautiful as the ladies pictured and praised within the text. *From a family of respected English engravers, author Charles Heath (1785-1848) was an illustrator, a book publisher, a currency and stamp printer, and a pioneer in British lithography. His "Heath's Book of Beauty" was published from 1832—when it became an immediate bestseller—to 1847. As seen here, its portraits of aristocratic women provide a window into mid-century Victorian culture, particularly its understanding of beauty, fashion, and class. The Countess of Blessington, editor of this volume, presided over the most celebrated salon for writers and artists of her time; Charles Dickens, amongst many other British and European luminaries,*

was a frequent guest. We have had a number of similarly designed handsome volumes in bindings signed by "Lloyd" and by "Lloyd, Wallis, & Lloyd," and it is certainly possible that the Edmund Lloyd whom Ramsden notes as doing business (as a publisher and bookseller as well as a binder) at a Harley Street address in 1817 could have been part of this trio. Lloyd, Wallis, & Lloyd seem to have received many commissions that involved putting attractive 19th century bindings on earlier works: of the 38 items by them listed in ABPC since 1975, 29 were volumes printed before 1800, a year that would seem comfortably to predate their first work together (ABPC lists 19th century imprints in Lloyd, Wallis, & Lloyd bindings ranging from 1816-42). (For a similarly bound book, see item #113) (ST12711b)

COLOR-CODED BINDINGS

A Fine Copy of Jardine in Morocco of Different Colors To Reflect Various Animal Groups

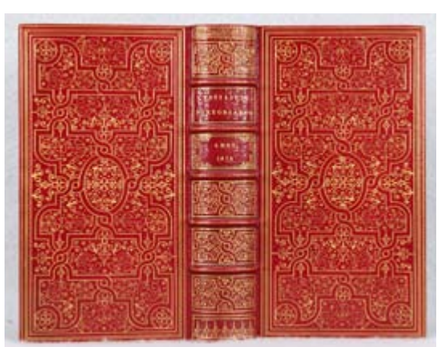
88 **JARDINE, SIR WILLIAM,** Editor. *THE NATURALIST'S LIBRARY.* (Edinburgh: W. H. Lizars, [1845-46]) 165 x 108 mm. (6 1/2 x 4 1/4"). **40 volumes.** Second Edition. VERY ATTRACTIVE CONTEMPORARY HALF MOROCCO, HANDSOMELY GILT, THE VOLUMES BOUND IN FOUR DIFFERENT COLORS TO REFLECT THE VARIOUS MEMBERS OF THE ANIMAL KINGDOM (the 14 volumes on birds bound in red, the 13 volumes on mammals in dark green, the seven volumes on insects in dark blue, and the six volumes on fish in deep purple), all the volumes with gilt-decorated raised bands, spines uniformly gilt in compartments with lozenge centerpiece composed of drawer handle stamps and enclosing a small flower, the whole surrounded by triangular scrolling cornerpieces, marbled edges (sides and endpapers not uniform—by design: the mammals and fish with watered silk covers, the birds and insects with buckram; the mammals, fish, and insects with tartan endpapers, the birds with an unusual maze-like design). WITH A TOTAL OF 1,360 ZOOLOGICAL PLATES, INCLUDING 1,280 PLATES OF VARIOUS ANIMALS, ALL BUT A FEW HAND COLORED, along with 40 engraved frontispiece portraits of noted zoologists and 40 (mostly uncolored) engraved title pages, (one fish engraving mentioned in the list of plates, but apparently not issued, since no text relating to it appears), all but a very few of the engravings with original tissue guards. Front pastedowns with armorial bookplate of Edward Salvin Bowlby. Nissen 4708; Wood, pp. 405-06; Zimmer, p. 326. ◆Just the most minor rubbing to leather extremities, slight chafing or soiling here and there to cloth boards, trivial imperfections internally, but AN EXTRAORDINARILY APPEALING SET IN VERY FINE CONDITION, the bindings especially bright, almost without wear, and most pleasing on the shelf, and the text remarkably smooth, clean, and fresh, with virtually no signs of use. **$16,000**

This famous collection of writings on natural history and on naturalists, augmented by more than 1,300 (mostly colored) engravings, was issued in individual volumes from 1833-43; our set is a very early reprint of the completed 40-volume work. *The book's general editor, Jardine (1800-74), also wrote about a third of the volumes, mostly on birds and fish. Wood says that it is "a remarkable little library of early nineteenth-century zoology, as well as a brief account of the lives of the chief zoologists of all time." The plates here feature figures of animals that are fully colored against an uncolored background, an arrangement that makes the species under discussion stand out as more clearly delineated. Complete sets with all of the plates, like this one, are not so readily available as in the past. And because the attractive engravings have meant that the work has frequently been the victim of affectionate destruction, sets that are found both clean internally and in excellent contemporary bindings are especially rare. This is all the more true when the volumes are bound in attractive leather. The present copy is extraordinary because it still opens stiffly, indicating that it has experienced very little use, and because it is bound so distinctively: we have never seen this work—or any multi-volume work like it, for that matter—bound in such a way as to reflect its various sections of content with varying colors of leather. Our set comes from the library of Victorian gentleman Edward Salvin Bowlby (1830-1902), a barrister who served as High Sheriff of Hertfordshire.* (ST11765)

CAPÉ

As Good as 19th Century Classical French Bindings Get

89 **(ELZEVIER IMPRINT). LIVY.** *HISTORIARUM QUOD EXTAT.* (Amstelodami: Apud Danielem Elzevirium, 1678) 159 x 102 mm. (6 1/4 x 4"). 1 p.l., 788 pp. Edited by J. F. Gronovius. ESPECIALLY ANIMATED AND ESPECIALLY BEAUTIFUL MID-19TH CENTURY RETROSPECTIVE SCARLET MOROCCO, LAVISHLY GILT IN THE "FANFARE" STYLE, BY CAPÉ (stamp-signed on front turn-in), covers elaborately gilt in a fanfare design with interlacing strapwork emanating from a central oval, the background profusely tooled with flowers, curling vines, circlets, and dots; raised bands, spine compartments gilt in a similar style, DARK GREEN MOROCCO DOUBLURES with intricate dentelle frame, marbled flyleaves, all edges gilt. Woodcut headpiece, initials, and tailpieces, engraved allegorical title page showing the goddess Roma with Romulus and Remus. Verso of front free endpaper with round bookplate of James Toovey printed in gilt with grapevines, the initials "I T" and the motto "Inter folia fructus" (see below). Willems 1548; Rahir 1680. ◆A couple of tiny rust spots, but A SUPERB COPY, clean and fresh internally, and THE LOVELY BINDING UNUSUALLY LUSTROUS AND ENTIRELY UNWORN. **$4,500**



This is an exceptionally well-preserved specimen of classical Parisian bookbinding at its finest, from the collection of a man known equally for his love of beautiful bindings and for his insistence on perfect condition. *Capé (d. 1867) was one of the most distinguished binders in France in the middle years of the 19th century, and he was especially well known for the delicacy of his work, which was obviously necessary in the present case. He was the binder to the Empress Eugenie, and Béraldi calls him "the Bozérian of the second Empire." His work has always been highly sought after, and it resides in all of the great collections where bindings are considered important holdings. This volume contains all of Livy in one book, printed in double columns, and is surprisingly legible, despite its small typeface. Called by Dibdin "a masterpiece of printing," it is the fifth of a total of six publications of Livy by the Elzeviers, and the only one designed for a single volume, rather than three. The present version was prepared by the great scholar Johann Friedrich Gronov (1611-71), who, in Sandys' words, produced "editions [that] mark an epoch in the study of Livy, of both the Senecas, and of Tacitus and Gellius." Among London booksellers in the second half of the 19th century, James Toovey (1814-93) was second only to Bernard Quaritch. Henry Huth, a most discriminating collector, was a good client. In "The Book-Hunter in London," William Roberts notes that Toovey was considered "very particularly the great authority on bindings," and he made enough money as a bookseller to spend the last decade of his life amassing a private library of notable books in notable bindings.* (ST12370u)

FRANCIS BEDFORD

By One of the Most Consistently Elegant English Binders of the Day, the Hoe Copy

90 **BURNET, GILBERT.** *BISHOP BURNET'S HISTORY OF HIS OWN TIME: WITH . . . NOTES BY THE EARLS OF DARTMOUTH AND HARDWICKE, AND SPEAKER ONSLOW, HITHERTO UNPUBLISHED. TO WHICH ARE ADDED THE CURSORY REMARKS OF SWIFT, AND OTHER OBSERVATIONS.* (Oxford: Clarendon Press, 1823) 264 x 159 mm. (10 3/8 x 6 1/4"). **Six volumes.** Edited by Martin Joseph Routh. MOST ATTRACTIVE MID-19TH CENTURY INDIGO CRUSHED MOROCCO, HANDSOMELY GILT, BY BEDFORD (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, raised bands, spines elaborately and elegantly gilt in double-ruled compartments with large and complex central fleuron incorporating crown, pomegranate, fern, and palmette tools radiating from a central rosette, curling floral vine cornerpieces, densely gilt turn-ins, marbled endpapers, top edges gilt, other edges rough-trimmed. With engraved frontispiece portraits of Bishop Burnet (volume I) and the Earl of Dartmouth (volume VI). Front pastedown with morocco bookplate of Robert Hoe. ◆One joint just beginning to show wear, spines uniformly darkened to a lustrous deep blue, two boards somewhat faded (small portions of a few others slightly dulled from leather preservative), the two frontispieces and one gathering moderately foxed, occasional minor foxing or smudges elsewhere, other trivial imperfections, but still A FINE AND LOVELY SET, clean and fresh internally, with especially wide margins, and in bindings that make a beautiful appearance on the shelf. **$3,250**

This is a very handsomely bound set of the classic posthumous history aptly titled "His Own Time" (and sometimes "My Own Times"), a reflection of the fact that the text reveals the personality and political leanings of Burnet (1643-1715) as much as the events he narrates. *Originally published in two parts in 1724 and 1734, the account covers a period almost exactly coinciding with Burnet's lifetime, from the beginning of the English Civil War in 1642 up to the treaty of Utrecht in 1713. The text has to be understood in light of the fact that Burnet abhorred the immorality of Restoration life so much that he retired from it to Holland, where he became an adviser to William of Orange and accompanied the soon-to-be-king to England as his chaplain. Johnson is quoted by Lowndes as saying, "I do not believe that Burnet intentionally lied; but he was so much prejudiced, that he took no pains to find out the truth. He was like a man who resolves to regulate his time by a certain watch; but will not enquire whether the watch is right or not." Day is kinder, saying that, while the work "lacks the majestic style and architecture of Clarendon, [it] shows a distinctly modern concept of history writing, not as the struggle of personalities to be examined for its teaching of moral lessons, but as the contest of ideas and principles arising from the total maturation of society." For five years our binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in fashionable West End London, and his firm enjoyed prosperity not only until his death, but for a decade afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design, as here, and they are consistently so well executed that their appeal to a wide audience has not diminished with the passage of time. According to Beverly Chew, the library of Robert Hoe (1839-1911), founding member and first president of the Grolier Club, was "the finest [America] has ever contained." Hoe acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly $2,000,000, a record that held until the Streeter sale more than 50 years later. (ST11958)*

A BINDING WOVEN WITH STRAW

With Richly-Colored Mid-19th Century German Scenes

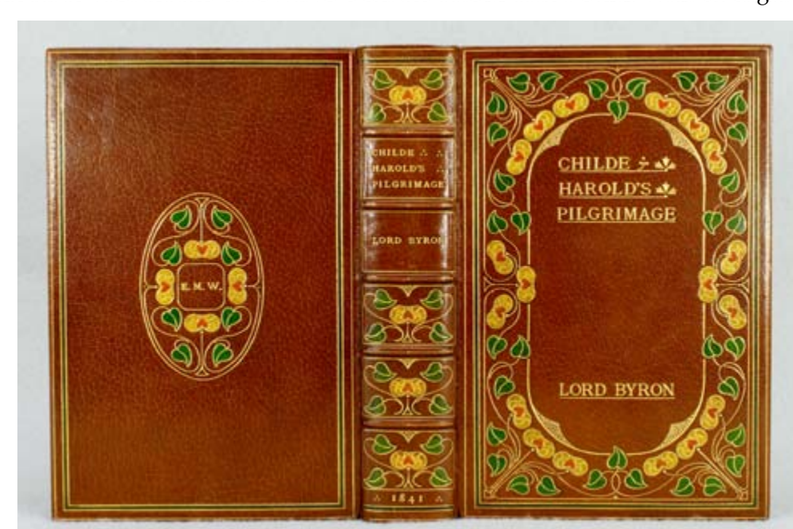
91 **AN ALBUM OF 19TH CENTURY GERMAN SCENERY.** (1857) 152 x 241 mm. (6 x 9 1/2"). Original blue buckram with charming panels of woven straw resembling embroidered samplers on covers, that on upper cover with pink, blue, and green floral frame and natural-colored floral cornerpieces enclosing the word "ALBUM," that on lower cover with checkerboard frame and large central floral bouquet in pink, blue, green, and white, with pink roses in corners, flat spine, moiré-textured white endpapers, all edges gilt. WITH 23 ATTRACTIVE HAND-COLORED ENGRAVED VIEWS OF GERMAN SCENES, some highlighted with gum arabic, all mounted on blank leaves; some of the cards with handwritten captions with the date "1857." ◆Very short tears to cloth at head and tail of front joint, cloth a little rubbed, lower panel with half a dozen tiny losses to frame, front hinge beginning to weaken at bottom, isolated minor foxing and thumbing, but still a very well-preserved example of a fragile item. **$4,900**

This is a delightful souvenir of a tour of Germany, offered in a binding with delicate handmade decoration that represents a lucky survival. *Woven straw bindings are uncommon, both because of the considerable labor necessary to produce them in the first place and because of the fragility that has militated against their survival. An album of holiday pictures would have seen much use, as the owner relived adventures or shared them with friends, and the present item has seen its share of careful handling. Still, the rustic beauty of the meticulously woven straw panels remains intact and retains its Victorian appeal. The British Library has at least one 19th century pictorial woven straw binding (shelfmark c188c4) made in England, where the present binding could have been produced—though it is more likely continental. In any case, the workmanship and design in the BL example are not so fine as what is seen here. (ST12375)*

TWO BINDINGS BY THOMAS FAZAKERLEY

Birth of the Byronic Hero, Beautifully Clothed in Morocco, And with Exquisite Fore-Edge Vignettes from the Narrative

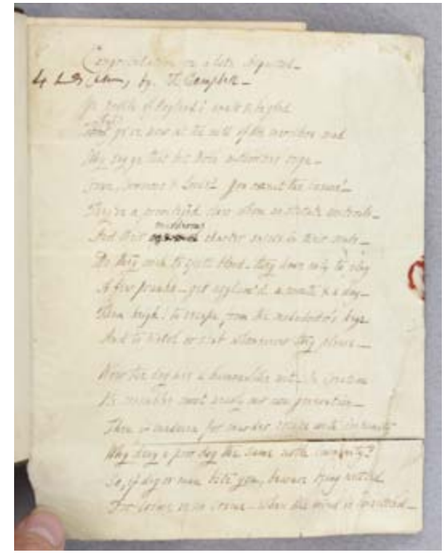
92 **BYRON, GEORGE GORDON, LORD.** *CHILDE HAROLD'S PILGRIMAGE.* (London: John Murray, 1841) 235 x 146 mm. (9 1/4 x 5 3/4"). 2 p.l. (including the frontispiece), xvi, 320 pp. VERY STRIKING CHESTNUT-BROWN CRUSHED MOROCCO, HANDSOMELY GILT AND INLAID, BY FAZAKERLEY (stamp-signed on turn-in at front), front cover with an elaborate frame of inlaid leaves and flowers in green, orange, and yellow morocco enclosing four lines of large gilt titling (rear cover with a gilt oval containing the same colored morocco inlays around the gilt initials "E. M. W."), wide turn-ins with gilt decoration and inlaid green leaves, cream-colored moiré silk endleaves, EDGES GILT AND ELABORATELY GAUFFERED, THE FORE EDGE WITH THREE FINE VIGNETTES SHOWING SCENES FROM THE POEM. With 62 engravings after William Finden,



including a frontispiece, an added engraved title page, a folding map (featuring a frame of scenic roundels) showing the course of Harold's travels, and 59 engraved vignettes used as headpieces and tailpieces. ◆Very faint browning at the edges of leaves because of slightly inferior paper stock, occasional pale mottled foxing, otherwise very fine, THE LOVELY BINDING UNWORN AND UNUSUALLY BRIGHT AND CLEAN. **$9,500**

This is a glorious binding with an exquisitely painted fore edge, adorning Byron's lengthy narrative poem recounting the travels of a young man in search of enlightenment. *In the course of the work's four parts, the title character journeys through the Iberian peninsula, the Baltics, Albania, Greece, Belgium, Italy, and elsewhere, and, as a result, the Byronic hero—struggling with morality, cynicism, and a distrust of authority—is born. When the first two cantos of Byron's "Childe Harold" were published in 1812, the poet became an overnight sensation. Known to have apprenticed with John Sutton in Liverpool in 1813, Thomas Fazakerley established his own business in 1835 and worked until 1877, after which time his son John continued the firm. Their workshop never produced bindings in great numbers, but its craftsmen established a durable reputation for fine quality work. In addition to producing very attractive bindings of classic design, Fazakerley became especially well known for delicate paintings on glittering gold fore edges, visible not when the volume is fanned open, but rather when it is closed—and that is certainly a feature notably on display here. The present vignettes are set off by a striking physical context: the fancifully designed and artfully crafted morocco is a visual delight, and even the unpainted portions of the golden book block edges are memorable, the gauffered embellishments in high relief representing sculpting of this sort at least as pronounced as we have ever seen. The three scenic fore-edge vignettes are painted versions of locales in the text. They are made with deft strokes of an extremely fine brush that have created landscapes with surprising detail in pleasing colors that do not disappoint even under magnification. The center (and by far the largest) one shows Chillon in an expansive and exhilarating view with pleasure-seeking figures in the foreground and imposing Alpine peaks on the other side of Lake Geneva; the bottom depicts a tranquil scene on the banks of Lake Trasimeno near Perugia; the top scene, showing a glorious sunset, appears to be Rome, with St. Peter's Cathedral in the middle ground. No other binder is associated with this kind of unusually diverting decorative feature. While not rare beyond description (we have two in this catalogue, after all), the type of volume offered here is uncommonly seen for sale: from 1975 to 2009, for example, ABPC lists just three bindings with multiple fore-edge vignettes at auction.* (ST12440)

93 **CAMPBELL, THOMAS.** *THE POETICAL WORKS OF THOMAS CAMPBELL.* (London: Edward Moxon, 1837) 197 x 130 mm. (7 3/4 x 5 1/8"). ix, [i], [2], 306 pp. (without the final leaf of ads). SPLENDID OLIVE GREEN CRUSHED MOROCCO, GILT AND INLAID, BY FAZAKERLEY OF LIVERPOOL (stamp-signed on front turn-in), upper cover with inlaid ochre morocco and gilt frame enclosing sprays of inlaid red roses on curling gilt stems emanating from the four corners and surrounding the title in gilt, lower cover with central medallion outlined in ochre morocco and containing a swirl of five red roses, flat spine with ochre bands inlaid at head and tail, gilt titling trailing two stems of inlaid roses, and a red rosebud at the foot; turn-ins with frame of inlaid red roses (the binding with a total of 53 inlays); EDGES GILT, GAUFFERED, AND WITH THREE LOVELY LANDSCAPE VIGNETTES ON THE FORE EDGE. In a suede-lined green cloth chemise and matching green morocco slipcase, its spine inlaid with red roses. Portrait frontispiece and 20 engraved vignettes after Turner, illustrating the poems. Front free endpaper with armorial bookplate of "Stibolt." MANUSCRIPT POEM BY CAMPBELL as mailed to the "Morning Chronicle" TIPPED ONTO FRONT FLYLEAF. ◆Spine uniformly sunned to a pleasing olive brown, occasional minor marginal foxing, but AN ESPECIALLY FINE COPY, clean and fresh internally, IN AN ABSOLUTELY SPARKLING BINDING with three perfectly preserved fore-edge paintings. **$7,500**

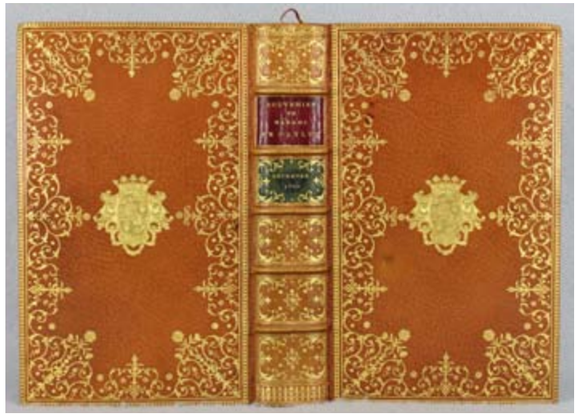


This is a wonderful example of the distinctive work done by the Fazakerley bindery of Liverpool *(about whom, see previous item),* ***and our volume is enhanced by the presence of significant manuscript material.*** *The top fore-edge miniature here (measuring approximately 25 x 27 mm.) shows a full-rigged ship tossing on a stormy sea before a forbidding rocky coast. The middle miniature (48 x 27 mm.) depicts a verdant river valley (perhaps that described in the poem "Gertrude of Wyoming") viewed from a steep mountainside path. The bottom miniature (also 25 x 27 mm.) is of a cemetery on a bluff beside a river, with two small boats gliding past below. Early Romantic poet Thomas Campbell (1777-1844) was the author of the exceedingly popular "The Pleasures of Hope," a denunciation of political oppression and slavery, and "Gertrude of Wyoming," the story of an Indian massacre in the Wyoming river valley of Pennsylvania. Both are included here, along with many other verses. A special bonus is the original manuscript of the poem "Congratulation on a Late Acquittal," written in response to the "not guilty by reason of insanity" verdict handed down in the trial of Daniel M'Naghten, who, while suffering from paranoid delusions, had shot and killed the Prime Minister's private secretary. Campbell—who did not approve of the trial's outcome—sent the poem to the "Morning Chronicle," but we can find no evidence that the newspaper published it. In April 1873, the "American Bibliopolist" did print the poem, noting that the original manuscript was then in the possession of Thomas J. McKee, an autograph collector in New York City.* (ST12184)

HARDY

Unique, Original, and Absolutely Elegant

94 **(VELLUM PRINTING). CAYLUS, [MARTHE-MARGUERITE LE VALOIS DE VILLETTE DE MURÇAY], COMTESSE DE.** *SOUVENIRS DE MADAME DE CAYLUS.* (Paris: J. Techener, 1860) 197 x 121 mm. (7 3/4 x 4 3/4"). 2 p.l., xlv, [iii], 268, [4] pp. "Nouvelle Edition," THE ONLY COPY PRINTED ON VELLUM. LOVELY CONTEMPORARY TAN MOROCCO, SUMPTUOUSLY GILT, BY HARDY (stamp-signed in gilt on front turn-in), covers gilt with wide dentelle frame composed of many floral and scrolling tools, gilt arms of the 12th Duke of Hamilton (1845-95) at center of each cover, raised bands, spine richly gilt, one black and one maroon morocco label, all edges gilt. WITH FIVE INSERTED SEPIA PEN-



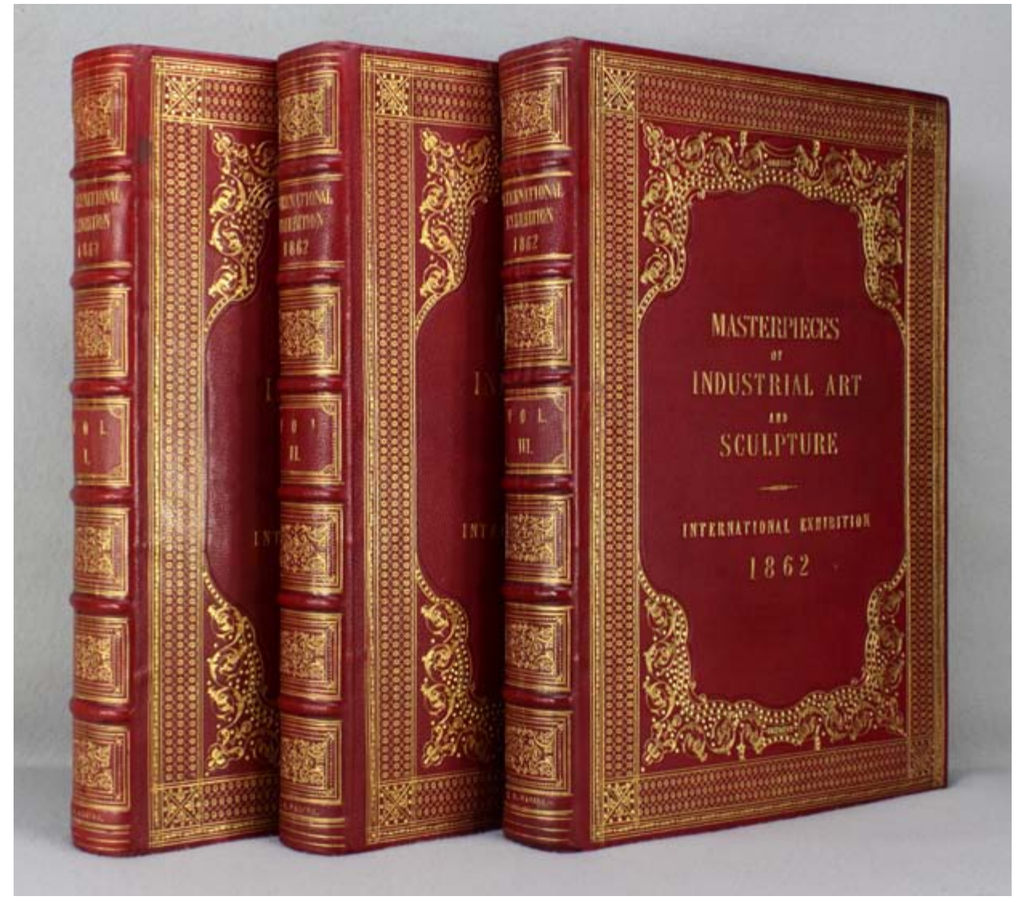
AND-WASH DRAWINGS THAT WERE USED AS THE ORIGINAL ARTWORK FOR THE ENGRAVINGS in this work. Each page ruled in gold. Brunet I, 1705. ◆Three tiny dark spots on front covering, a hint of humpbacked bowing to boards (as is typical of books on vellum), but AN EXTREMELY FINE COPY, the binding lustrous and virtually unworn, and the vellum quite clean, fresh, and bright. **$9,500**

This is a beautifully bound unique copy of an appropriately luxurious edition of the memoirs of a noblewoman raised at the court of the Sun King. *In the text, Madame de Caylus (1673-1729) offers an insider's account of perhaps the most glittering court Europe has ever known. As the cousin of Madame de Maintenon, Louis XIV's morganatic wife, she was privy to all the intrigues surrounding the royal household. The fine drawings here are: the portrait of Madame de Caylus after a painting by Daullé in her lifetime; Madame de Montespan acting as Femme de Chambre to Mademoiselle de la Vallière; the Reconciliation of the King with Madame de Montespan; the Promenade of Madame de Maintenon and Madame de Montchevreuil in the Forest of Fontainebleu; and the Prince de Condé seized by smallpox. This work was first published by Voltaire in 1770, but the present edition is considered the best. The Hardy atelier produced luxurious volumes, many of them armorial, for a range of 19th century connoisseurs. (Our original owner, William Alexander Louis Stephen Douglas-Hamilton, 12th Duke of Hamilton, was a Scottish nobleman whose life was spent mostly pursuing amusements and whose nearly squandered fortune was saved when his horse won a big race.) Among other connections in the bibliopegic world, Hardy employed Jean Marius-Michel as a gilder near the start of his career. Given this item's extraordinarily handsome binding, its distinction as the only copy printed on vellum, and the presence of the drawings used for the engravings to illustrate the work, one could scarcely imagine a more special copy.* (ST12273)

ELABORATELY GILT DELUXE PUBLISHER'S MOROCCO

With More than 300 Giant Folio Plates of Fine, Decorative, and Industrial Arts

95 **WARING, JOHN BURLEY.** *MASTERPIECES OF INDUSTRIAL ART & SCULPTURE AT THE INTERNATIONAL EXHIBITION, 1862.* (London: Day & Son, 1863) 438 x 305 mm. (17 1/4 x 12"). **Three volumes.** FIRST EDITION. IMPRESSIVE CONTEMPORARY RED MOROCCO, LAVISHLY GILT, covers with wide filigree frame, central panel with very prominent scrolling cornerpieces, upper covers with gilt titling, raised bands, spines gilt in compartments filled with a riot of gilt flourishes and small tools, turn-ins gilt ruled, marbled endpapers, all edges gilt and intricately gauffered. With 304 SOMETIMES STRIKING CHROMOLITHOGRAPH PLATES (comprising the 300 plates called for, plus an extra illustrated title page to each volume and plate "300A"). Text in English and French. Front pastedowns with "Carpe Diem" bookplate of James Hall. ◆Corners with slight wear, morocco with one small abrasion, one small spot, and one small dent, the imposing bindings otherwise unusually bright, clean, and well preserved. Top corner of perhaps half the leaves in volume III with small (usually very small) dampstain, one leaf with repaired tear at inner margin, otherwise the text and plates (and even the tissue guards) as clean and smooth as the day the books were published. **$6,000**

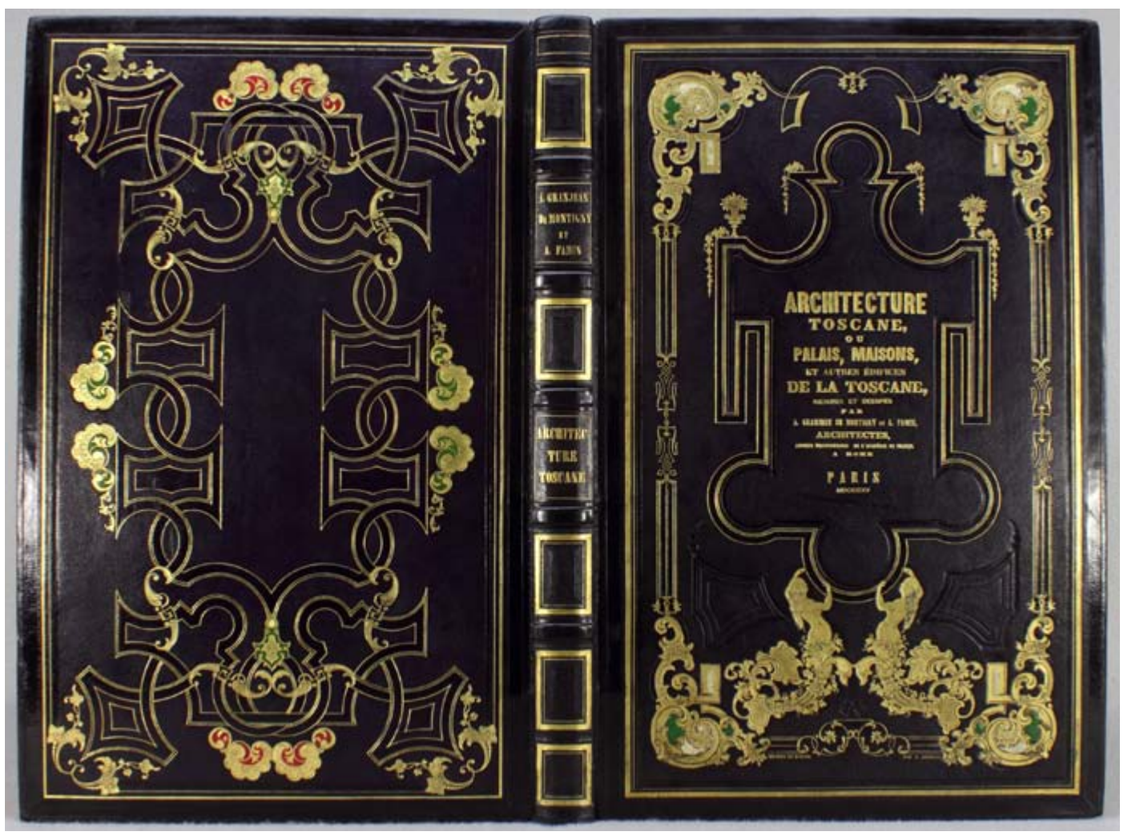


This is an illustrated collection of more than 1,000 fine objects presented at the 1862 International Exhibition, pictured here in large-format chromolithography and offered in imposing bindings almost enveloped with gold. *Among the many works of fine, decorative, and industrial arts are fabrics, rugs, jewelry, ceramics, glassware, sculptures, furniture, plates, silver, wallpaper designs, and many other (sometimes magnificent) works. The plates were chromolithographed by and under the direction of W. R. Tymms, A. Warren, and G. MacCulloch from photographs supplied by the London Photographic and Stereoscopic Company, taken exclusively for this work by Stephen Thompson. Architect and painter John Burley Waring (1825-75) selected the items for inclusion and has described each (in English and French) as well as provided details about the artists and artisans. Waring was superintendent of the works of ornamental art and sculpture in the Manchester exhibition of 1857, and edited "Art Treasures of the United Kingdom" (1858). The present book is not uncommon, but it is infrequently found so handsomely bound and is almost never encountered in such fine condition.* (ST12509)

FRANCISCO HROMADA

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

96 **GRANDJEAN DE MONTIGNY, A[UGUSTE]** and **A[UGUSTE] FAMIN.** *ARCHITECTURE TOSCANE, OÙ PALAIS, MAISONS, ET AUTRES ÉDIFICES DE LA TOSCANE.* (Paris: P. Didot l'aîné, 1815) 445 x 286 mm. (17 1/2 x 11 1/4"). vii, [i], 50, [4] pp. VERY DRAMATIC 19TH CENTURY DEEP PURPLE MOROCCO, ELABORATELY DECORATED IN GILT AND BLIND AS WELL AS INLAID AND PAINTED, BY F. HROMADA (stamp-signed at foot of front board), upper cover with thick- and thin-ruled gilt and black borders enclosing an elegant frame with shell-like cornerpieces formed by gilt and inlays painted green and white, the frame enclosing a large central title cartouche supported by two lovely gilded mermaids emerging from a foamy spray; lower cover with intricate inlaid strapwork in black extending the length of the cover, floral gilt cornerpieces, inlaid red and green morocco ornaments (at the middle of each side), and azured gilt decoration at various locations; raised bands, spine gilt in thick- and thin-ruled compartments, multiple-ruled gilt turn-ins, all edges gilt, leather hinges. With extra engraved



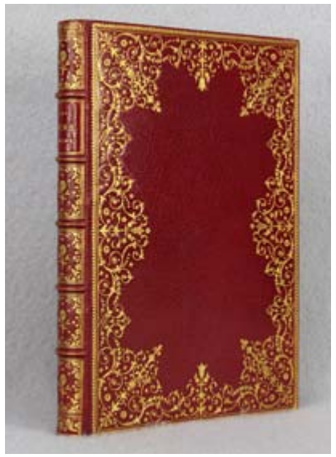
title and 109 ENGRAVED ARCHITECTURAL PLATES. Front free endpaper with library stamp of Geneva architect Albert Bourrit. Avery, p. 404; Graesse II, 550. For the binding: T. Holley & I. Espinosa, "Encuadernaciones Artististicas Hechas en Chile durante el Siglo 19," Santiago de Chile: I. Espinosa, 1986.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

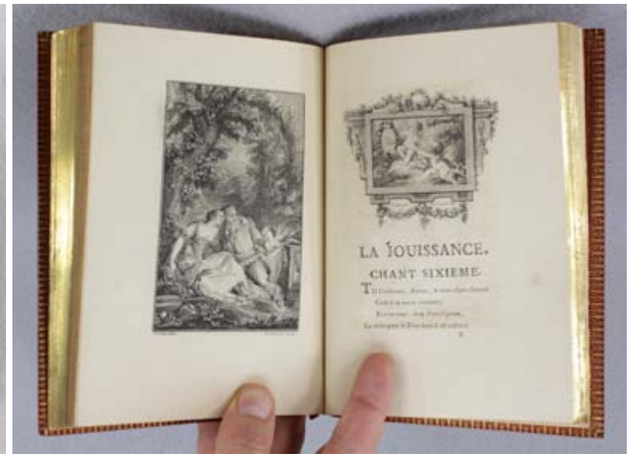
This is an attractively illustrated work on the architecture of Tuscany—particularly Florence—in an unusually animated and imaginative binding by a Czech-Chilean artisan. *French architects Auguste Henri Victor Grandjean de Montigny (1776-1850) and Auguste-Pierre-Sainte-Marie Famin (1776-1859) received the prestigious Prix de Rome in 1799 and 1801, respectively, and were thus enabled to spend four years each in Rome studying classical and Renaissance architecture. They were particularly captivated by the buildings of Tuscany, and considered Florence to be second only to Rome in its importance to Italian architecture: 85 of the plates here are devoted to Florentine buildings, and the others depict the architecture of Siena, Arezzo, Pistoia, Livorno, and Pisa. The illustrations are line drawings that include diagrams, façades, architectural detail, and appealing views demonstrating deep perspective (and 18 of the plates are elaborate and handsome title pages for the various chapters). The book's initial publication in 1806 stimulated interest in Italian Renaissance architecture, and it was reprinted in 1837, 1846, 1874, and 1923. After the fall of Napoleon I, Grandjean emigrated to Brazil, where he introduced Neoclassical structures and had a considerable and lasting influence on the architecture of that country. South America was also home to our binder, Francisco (Frantisek) Hromada, a Czech who was active as a gilder in Valparaiso, Chile, from about 1858 onwards. According to Holley and Espinosa, Hromada was, with Adolfo Boehme and Enrique Ahrens, one of the most distinguished Chilean binders of his day. While our large-format binding may (or may not) have been produced in Chile, it is very much in the European style, with strong Romantic elements (even if it was produced closer to 1850 than 1800). Whenever it was done, it is bursting with energy at the same time that it is elegant and carefully executed.* (CJW1103)

PIERRE CHEVANNES, called AMAND

A Lovely Book Harkening Back to Derôme and Eisen

97 **(FRENCH ILLUSTRATED BOOKS). [DUROSOY, BARNABAS FARMIAN].** *LES SENS, POËME EN SIX CHANTS.* (Londres [i.e., Paris?]: 1766) 200 x 124 mm. (7 7/8 x 4 7/8"). 2 p.l., xx, [21]-184 pp. FIRST EDITION. LOVELY CRIMSON CRUSHED MOROCCO, ELABORATELY GILT, BY AMAND (signed on front turn-in), covers with ornate dentelle frame composed of curls, fleurons, catkins, and many small tools, raised bands, spine gilt in double-ruled compartments with an elegant central flower framed by floral tools, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. In a matching morocco-lipped slipcase. With head- and tailpieces and SEVEN FINE PLATES OF YOUNG LOVERS engraved by J. de Longueil AFTER CHARLES EISEN and J. G. Wille. With two leaves of engraved music. Cohen-de Ricci 339; Ray, p. 51; Rothschild I, 857. ◆Front joint with tiny crack just beginning, a hint of offsetting from plates, other trivial defects, but still a fine copy, the interior clean and fresh with richly impressed engravings and generous margins, and the binding especially lustrous, with very bright gold. **$1,250**

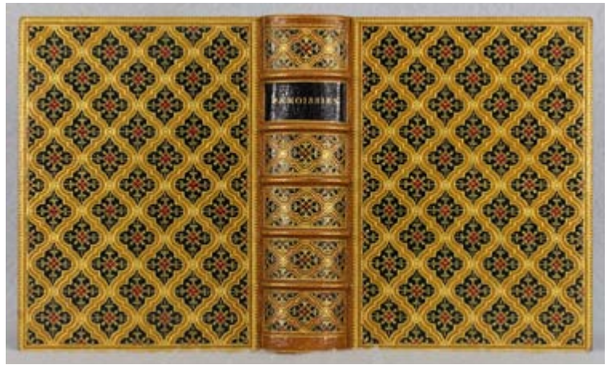


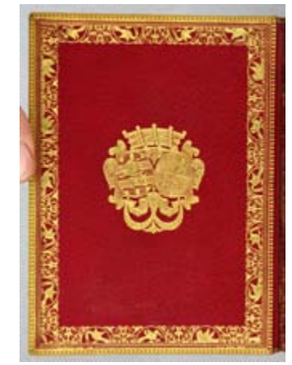


This extremely pretty period style binding with its intricate dentelle frame is very much in the fashion of Derôme, whose designs were popular at the time this work was published. *Beautifully executed retrospective bindings were a specialty of binder and gilder Pierre Chevannes (ca. 1830-88), known as Amand, who opened his atelier in Paris around 1860. The preferred binder of Baudelaire and of celebrated bibliophile Octave Uzanne, he was the equal of Capé and Lortic, and might have achieved fame as great as theirs had his career not been cut short by paralysis, probably caused by a stroke. Sadly, he died in abject poverty in a home for the terminally ill. The text here is typical of what Ray calls "a small library of verse epistles, stories, and comedies" by young rakes and poetasters, the chief attraction of which was the delightful plates by Charles Eisen (1720-78), Louis XV's court painter, and drawing master to Madame de Pompadour. In Bryan's words, Eisen had a hand in "almost all the important [illustrated] books published in France in his time." His "exquisite plates [are] engraved with a light point and with striking originality." He "took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher." And Ray says that Eisen was an artist who "brought to full flower the tradition of gallant illustration initiated by Boucher." A prolific French journalist, playwright, poet, novelist, historian, and essayist, Barnabas Farmian Durosoy (1745-92) died at the hands of the guillotine during the Reign of Terror because of the royalist newspaper he edited. (ST12124)*

A MOSAIC BINDING BY CHAMBOLLE-DURU, GILDED BY MARIUS MICHEL

98 **PAROISSIEN ROMAIN D'APRÈS LES IMPRIMÉS FRANÇAIS DU XVME SIÈCLE.** (Paris: Gruel et Englemann, 1858) 162 x 95 mm. (6 3/8 x 3 3/4"). 703, [1] pp. EXQUISITE TAN ELABORATELY INLAID MOSAIC MOROCCO BY CHAMBOLLE-DURU, GILDED BY MARIUS MICHEL (with both binders' names stamp-signed on the front doublure, along with the date "1868"), COVERS WITH gilt-rule and dogtooth borders enclosing A FIELD OF DIAPERED INLAYS, each comprised of an ogival centerpiece of gilt-tooled black morocco with a four-petaled flower of red morocco; raised bands, spine compartments similarly gilt and inlaid, black morocco label, SCARLET MOROCCO DOUBLURES framed by a decorative gilt roll with a distinctive bird motif, heraldic device at center, marbled flyleaves, all edges gilt. In a (lightly rubbed) black morocco-trimmed slipcase. WITH printer's device, wood-engraved title page, full-page section headings, an elaborately historiated and compartmented border to each page, 33 engraved plates, and A GRACEFUL ORIGINAL WATERCOLOR OF THE CRUCIFIXION ON VELLUM. ◆Except for a hint of darkening to the spine, A MAGNIFICENT COPY, entirely clean and fresh internally, and in an absolutely sparkling binding. **$7,500**





This is a splendid dated mosaic binding, a virtuoso collaboration executed by three of the greatest 19th century French names in the field. *A rough contemporary of, and certainly the equal in technique to, binders like Trautz, Marius-Michel père, Lortic, and Cuzin, the elder Chambolle served his apprenticeship under Hippolyte Duru, and later formed a partnership with him. Duncan & De Bartha says that this collaboration began "at some point" and suggests that the partnership was formed after Chambolle established a premises at 20 rue de Savoie in 1873, but the date of our binding seems to indicate that the two binders had worked together, at least for a period, before that time. Chambolle's son continued the business when his father retired in 1898, and although the firm "showed a cautious recognition of the . . . preoccupation with Art Nouveau," classical work was always the mainstay of the Chambolle bindery. (Duncan & De Bartha) In "Modern Bookbindings," Sarah Prideaux says of her contemporary, "Chambolle most worthily continues the traditions associated with the name of his father. As an interpreter of the past, he has a place apart and almost untouched by the main revolutionary movement that has penetrated nearly every atelier in Paris, and modified, if not overturned, its inherited traditions. To him are confided the classics of former times, which he clothes in the styles appropriate to them, keeping to a simplicity of ornamentation which reveals great taste and feeling for composition." Gilder Marius Michel the younger and his father were responsible for some of the most beautifully gilded French bindings produced between the 1850s (when Michel the elder was the chief doreur for Capé) and the early part of the 20th century. Our binding is a testament to the glory of Chambolle-Duru and a glimpse of the younger Marius Michel early in his career. While the binding is the story here, the illustrations—especially the original watercolor on vellum and the page frames done in the style of late 15th and early 16th century printed Books of Hours—are a pleasing feature worth acknowledging. For a discussion of the origins and early development of the mosaic binding, see item #52, above. (ST12629g)*

MAUCHLINE WARE BINDINGS

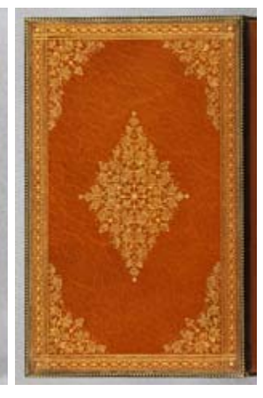
99 **SCOTT, SIR WALTER.** *SCOTT'S POETICAL WORKS.* (Edinburgh: Adam and Charles Black, 1870) 140 x 89 mm. (5 1/2 x 3 1/2"). **Six volumes.** DISTINCTIVE TARTAN WARE BINDINGS BY MAUCHLINE, covers of lacquered wooden boards decorated in different tartans, with small gilt titling at head of front cover identifying the plaid, raised bands, navy morocco spines gilt in compartments with central fleuron over a dotted-rule saltire, gilt turn-ins, white moiré endpapers. In the original (slightly scuffed) gilt-decorated tartan-covered box with individual slots for each volume, lid with a silhouette of the seated Scott in a darker-toned plaid. Each

volume with extra engraved title page with vignette. Front pastedowns with ink ownership inscription of Mary M. E. Dainty, dated 1940; front free endleaves with ink initials "C. F." ◆Minor smudging to the covers, slight foxing to opening and closing leaves, otherwise A FINE SET, clean and fresh internally, in bindings that are lustrous and virtually unworn. **$2,900**

This charming set contains six popular works by Scott—"Lay of the Last Minstrel," "Marmion," "Lady of the Lake," "Rokeby," "Lord of the Isles," and "Bride of Triermain"—appropriately bedecked in Scottish plaids. *Mauchline souvenir ware was produced from the early 19th century, and is named for the Scottish town that centered the trade. Small, useful wood items were decorated with scenes capitalizing on the town's association with Robert Burns, but also with Scottsiana, or other Scottish themes. Transfers replaced hand painting by the early 1850s, while tartan ware first appeared in the 1840s. The tartans were "woven" onto paper (then lacquered to wood) by a patented machine using a series of pens and colored inks; a fire in the 1930s destroyed the machinery and essentially ended the business. There are six tartans represented here: Campbell, McKenzie, McPherson, 42nd Highland Regiment (Black Watch), and the Louise and Lorne tartans designed for the 1871 wedding of Queen Victoria's daughter Louise to the Marquess of Lorne, later Duke of Argyll. The Louise and Lorne volumes bear a special gilt hallmark at the foot of the front board. Mauchline volumes can be found, either singly or in sets, but they often are encountered in rather used condition, and the original presentation box offered here is almost always lacking.* (ST12125)

WILLIAM MATTHEWS

100 **TENNYSON, ALFRED.** *IN MEMORIAM.* (London: Edward Moxon, 1850) 171 x 108 mm. (6 3/4 x 4 1/4"). vii, [1], 210 pp. (rebound without the ads). FIRST EDITION, Early State of this printing (uncorrected "the" [for "thee"] on line 13 of page 2, but with the corrected "bareness" [rather than "baseness"] on line 3 of page 198). FINE CONTEMPORARY DARK BROWN MOROCCO, LAVISHLY GILT IN THE FANFARE STYLE, BY MATTHEWS (stamp-signed on front turn-in), covers with many floral and leafy tools and an all-over interlacing strapwork design forming multiple compartments, one of them containing the initials of Arthur Hallam, another those of Tennyson, (and, on the front cover, the [owner's?] initials "H. S. N." within the central oval); raised bands, spine gilt in double-ruled compartments with foliate centerpiece, HONEY BROWN MOROCCO DOUBLURES with decorative gilt frame enclosing central panel with large filigree lozenge and lacy cornerpieces, brown watered silk endleaves, all edges gilt. WITH AN AUTOGRAPHED LETTER, SIGNED, BY TENNYSON dated "Aug. 18/[18]85," written on black-bordered mourning paper embossed "Aldworth, Haslemere, Surrey" and reading: "Sir / An utter lie: according to the fashion / of this cowardly & unchivalrous generation of bookmakers / which kicks the dead. / De mortuis nil nisi malum ['Of the dead, speak nothing but evil,' a sarcastic twist on the familiar maxim] / Yours / Tennyson" (see below). Thomson 18; Hayward 246; Tinker 2066; Grolier "100 Books Famous in English Literature" 89; Ashley Library VII, 117-18. ◆Very short, thin crack at tail of front joint, otherwise A VERY FINE COPY, quite clean and smooth internally, and in a shimmering binding. **$1,500**

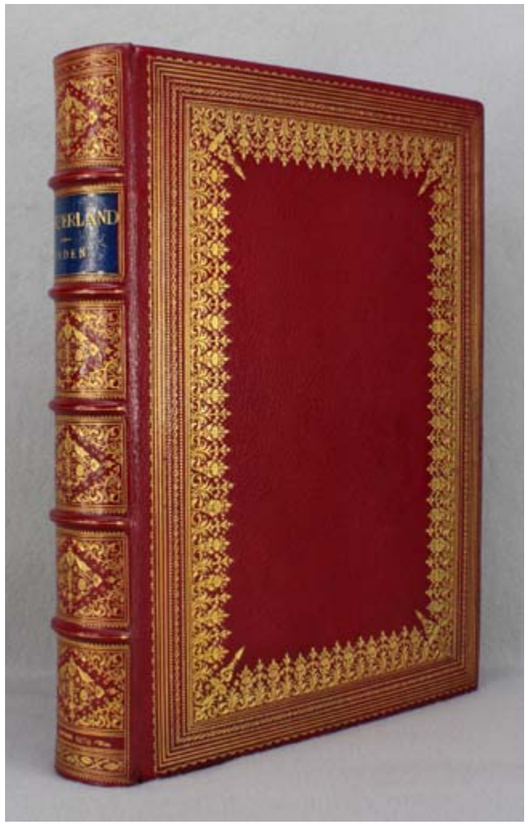


This is a very pleasing copy of a major poetical work of the 19th century, covered in especially pretty morocco by one of America's most important binders, and enhanced by significant autograph material. *The central oval here is a feature of the so-called "fanfare" style of decoration that was popular in France from the 1560s to about 1640 (see item #21, above). Frequently associated with the work of Nicolas and Clovis Ève, court binders and booksellers to successive kings of France from about 1578 to 1634, this style was characterized by elaborate ornamentation made up of small hand tools that typically decorated the entire covers except at the center. Our appealing, latter-day fanfare rendition*

reflects 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 rivalled the best being produced in Europe. Tennyson's elegaic poem is a tribute to his college friend, Arthur Henry Hallam (1811-33), son of the famous historian Henry Hallam (1777-1859). Written in rhyming quatrains, the poem moves from grief and doubt to certainty that the universe is purposeful. It was a sensational bestseller, striking a deep note of resonance with Victorian readers and the queen herself, who told the poet that "Next to the Bible, 'In Memoriam' is my comfort." Regarding the enclosed letter, Tennyson's son, Hallam (named in honor of his father's great friend), said in his 1897 memoir that his father had written "to Mr. L. Vanderpool of New York, denying a malicious statement in some newspapers concerning Mr. Bayard Taylor." The American litterateur Taylor was a friend of the elder Tennyson, and the two had spent time together discussing poetry, religion, politics, and geology during Taylor's visit to England in 1857. Hallam then quotes our letter in its entirety. The present copy of "In Memoriam," so appealing on multiple levels, is surely among the most desirable to come on the market in many years. (ST12479s)

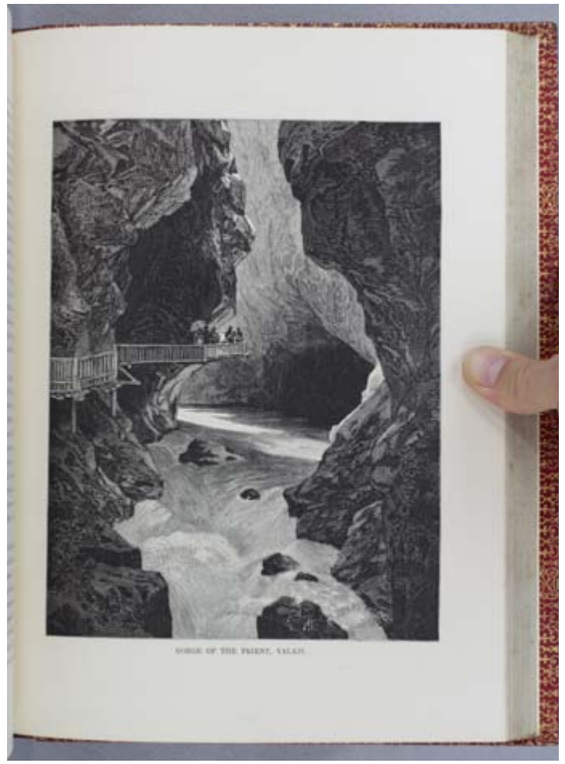
A BINDING (BY RIVIERE?) COMMISSIONED BY BICKERS & SON

101 **RADEN** [i.e, **KADEN**], **WOLDEMAR.** *SWITZERLAND: ITS MOUNTAINS AND VALLEYS.* (London: Bickers and Son, 1878) 352 x 254 mm. (13 7/8 x 10"). xiv, 487, [1] pp. First Edition in English. STRIKINGLY HANDSOME CONTEMPORARY RED CRUSHED MOROCCO, ELABORATELY GILT, FOR BICKERS & SON (stamp-signed on front turn-in), covers with wide frame formed by 10 plain and decorative gilt rules and a lacy dentelle of floral tools; raised bands, spine intricately gilt in compartments with complex urn centerpiece bearing a floral spray on which two perched birds peck at the pineapple atop the arrangement, this enclosed by a lozenge of small tools and curling, leafy cornerpieces, cobalt blue morocco label, densely gilt turn-ins, marbled endpapers, all edges gilt. With 418 wood engravings by A. Closs, after various illustrators, 90 of these full-page. Front flyleaf with ink presentation inscription, "From Dr. Webster / Consulate of the United States / Sheffield / February 25th, 1879"; presentation letter (with the same place and date) from Webster reading: "Dear Dr. Merriweather, Have you ever visited Switzerland? If you have, you will, perhaps, find here some pleasing reminders of happy days and inspiring scenes. If not, please allow Mrs. Webster and myself the pleasure of sending you this Pullman Palace Car, in which you can at your leisure and at your ease, make excursions among the Mountains and Valleys." Perret 2415 (Kaden); Barth 17375; Wäber III, 100. ◆One tiny marginal tear, a handful of leaves with the most trivial foxing or smudges, but AN OUTSTANDING COPY—extremely clean and fresh internally, and the magnificent binding with lustrous leather, dazzling gilt, and virtually no wear. **$2,250**



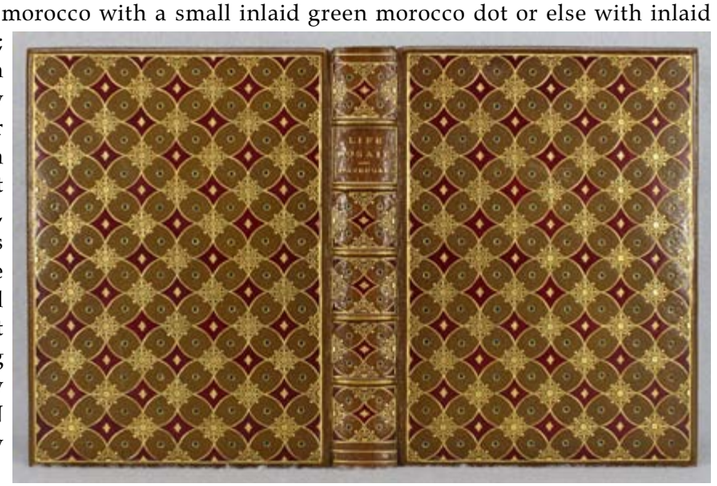
The extraordinarily handsome binding done for this classic illustrated account of Swiss travels is a good example of a volume covered by a nameless binder for a publisher whose name is stamp-signed where the binder's normally appears. *And, to compound the curiosity surrounding names here, the correct spelling of the author's surname seems to have been lost in translation for this first appearance in English. The book was originally published in German under the title "Das Schweizerland: Eine Sommerfahrt durch Gebirg und Thal" in 1877, and the change in the spelling from "Kaden" to "Raden" may well have resulted from the fact that the Fraktur "K" and "R" are so similar that they confused our London printers. In any case, Kaden (1838-*

1907) was a German folklorist, theologian, and author of travel literature who directed the German School in Naples. Even without its memorable binding, this volume is obviously deluxe, being printed on heavy coated stock and selling at the time of publication for a whopping $25. The 16 November 1878 issue of "Publisher's Weekly" describes the work as "one of those splendid combinations in which the highest skill of artist, engraver, and publisher combine to best advantage." The London publishing firm of Bickers & Bush operated from 1846 to ca. 1863, when they continued under the name Bickers & Son. They issued books, but did not bind them. Like some other publishers and especially book and department stores (for example, Hatchard's, Asprey's, Estes & Lauriat), they not infrequently employed respected binderies to produce volumes that were then signed, not by the actual binder who did the work, but by them. (This custom has caused much confusion amongst booksellers and collectors over the years.) Given the design of the binding and the very considerable skill involved in executing it, we believe that the work here was done by the estimable firm of Riviere; the British Library has a Riviere red morocco binding (shelfmark c40l11) on a work published a few years earlier that has a similar frame of gilt rules, drawer handles, and decorative roll. It could also have been done by someone like Bedford; what is certain is that a binding this beautiful and precisely tooled could only have been done by a firm at the top of their craft. (ST12127)



A MOSAIC BINDING BY MUDIE

102 **HAVERGAL, FRANCES RIDLEY.** *LIFE MOSAIC. THE MINISTRY OF SONG AND UNDER THE SURFACE.* (London: James Nisbet & Co., 1879) 203 x 152 mm. (8 x 6"). x, 315 pp. ANIMATED CONTEMPORARY LIGHT BROWN MOSAIC AND INTRICATELY GILT MOROCCO DONE IN AN UNUSUAL STYLE BY MUDIE (stamp-signed on verso of front free endpaper), covers with rows of flattened interlocking gilt circles punctuated by fleurons at intersections, the compartments formed by these circles containing either brown morocco with a small inlaid green morocco dot or else with inlaid red morocco enclosing a gilt lozenge; raised bands, spine gilt and inlaid in similar fashion, gilt titling, densely gilt turn-ins, all edges gilt. In a later velvet-lined folding cloth box. With three illustrated section titles, frequent floral wood-engraved decorations, and 12 chromolithographed plates (heightened with gum arabic) by the Baroness Helga von Cramm; original tissue guards. ◆Half title somewhat foxed, intermittent very minor foxing elsewhere, but a bright, fresh copy internally, and THE BINDING IN NEARLY MINT CONDITION, entirely lustrous and unworn. **$5,500**



This is a very attractive mosaic binding and a rare specimen from the studio of Christopher and Peter Mudie, the design here noteworthy for its somewhat unusual circular design. *According to Packer, the Mudies appear to have been a short-lived firm with limited production; he says that they are known to have worked from 1837-39 at 14 and then 15 St. Martin's Court (in St. Martin's Lane) and at 38 Princes Street, Soho. How the two were related is uncertain, but, in any case, they were undeniably quite skilled, based upon this example of their work. The author of the inspirational poetry contained here was Frances Ridley Havergal (1836-79), a popular poet, a writer of hymns, and an evangelical whose work was published in many separate volumes. Known for her Alpine scenery, Helga von Cramm (fl. 1874-1984) met Havergal in the French Alps and decided, in the latter's words, "to paint for Jesus." (ST12370x)*

AN ALABASTER BINDING

103 **A PHOTOGRAPH ALBUM.** ([Berlin and New York: Maether & Co.], 1880) 305 x 229 mm. (12 x 9"). Contemporary burgundy pebble-grain morocco, lower board framed by gilt and black rules, UPPER BOARD MADE OF BEVELLED POLISHED ALABASTER WITH AN ONLAID WREATH OF COLORED GLASS DAISIES and leaves accented with tiny blue forget-me-nots, (barely visible) initials "J R" etched at the center of the oval formed by the flowers, brass cornerpieces and catch, large decorative brass clasp with key, raised bands flanked by multiple gilt rules, lower board with gilt turn-ins, pale blue watered silk endleaves, all edges gilt. In the original (somewhat soiled and worn) gray pebbled cloth box with hook and eye closures. With 25 double-sided heavy card leaves, many with chromolithographed decoration, each with gilt-bordered frames for inserting photographs, the majority containing family photo portraits in sepia tint, a few of the photographs gently hand-colored. ◆A couple of daisies missing their yellow centers, small dampstain inside the front cover, occasional minor spotting to chromolithograph frames or photographs, otherwise an excellent specimen of a volume that, as a heavy object inviting avid use, would normally be found today as wreckage. **$3,500**

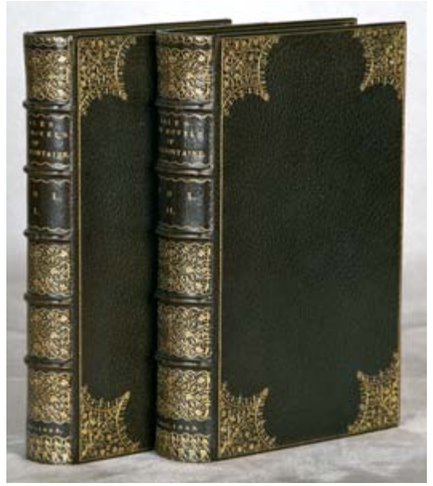
This is a charming and substantial piece of Victoriana with fine alabaster, glass, and brass work that remains, 150 years later, as gay and inviting on the outside as it is sober and dignified on the inside. *The women in the photographs are usually gripped in high-buttoned black taffeta, and the bushy-whiskered men mostly look like Henrik Ibsen, so one could be inclined to surmise that the owners who used this album were continental, perhaps even Scandinavian; furthermore, the style of the lower board is Germanic, as is the glass and brass work. And yet the portraits were taken by photographers located in London, Hastings, and Brighton, as identified on the rear of the images. It is possible that Maether & Co., the Berlin (and New York) printer and publisher made the album, but then exported it (or sold it to a buyer who moved) to London. In any case, the photographs provide a period glimpse of upper-class life—for this was a very costly album to manufacture—with details of men's, women's, and children's fashions, as well as some home furnishings and occasionally an expensive objet d'art that rated a devoted photographic record. That the album has survived in such excellent condition is a reflection of how important it was to its owners and how smart they were to retain its original container. (ST12551)*

TOUT

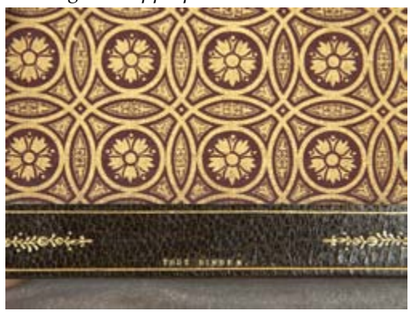
Eisen's Best Work, Printed from Original Plates

104 **LA FONTAINE, JEAN DE.** *TALES AND NOVELS IN VERSE OF J. DE LA FONTAINE.* (Paris: J. Lemonnyer; New York: E. F. Bonaventure, 1883) 235 x 168 mm. (9 1/4 x 6 5/8"). **Two volumes.** ONE OF 125 COPIES on vélin mécanique, signed by the American publisher (of 400 total, this being copy #299).

FINE DARK BROWN MOROCCO, VERY ATTRACTIVELY GILT, BY TOUT for Estes & Lauriat (stamp-signed on front turn-ins and verso of front free endleaves), covers with scalloped corner decoration composed of massed small floral tools, raised bands, spines densely and elegantly gilt in compartments with a stippled ground and with small floral tools radiating from a central point, turn-ins with elongated gilt foliate decorations at corners, endleaves of patterned silk in maroon and gold, top edges gilt, other edges untrimmed. In buckram covered slipcases with matching morocco lips. Title vignette, frontispiece portraits of La Fontaine and the illustrator, and 83 FINE FULL-PAGE ENGRAVINGS BY CHARLES EISEN PRINTED FROM THE ORIGINAL COPPERPLATES, which Eisen made for the edition commissioned by the Fermiers Généraux in 1762. Promotional brochure for this edition laid in at rear of first volume. Titles in black and red. Ray 26; Cohen-de Ricci 558 (both citing the 1762 edition with these plates). ◆A BEAUTIFULLY BOUND COPY IN EXTREMELY FINE CONDITION, the bindings especially lustrous, and the set with only the most trivial of imperfections. **$1,900**



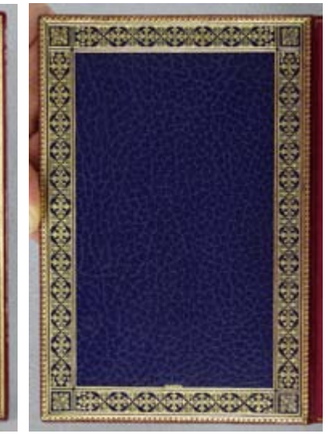
This is a well-executed reprint in English of one of the 18th century's most famous illustrated books. The substantial group of plates here is, in Ray's words, "the liveliest and the most adroit that [Eisen] ever drew. *Thoroughly at home with the varied action of these lusty stories—their love passages, their intrigues, their practical jokes—he is also expert in choosing the moment in each that will best serve his purpose as an illustrator." Despite the fact that the original copperplates were more than a century old when our set was printed, the impressions of the plates are strong and pleasing. The lavishly decorated bindings by one of the period's most accomplished workshops constitute a suitable complement to the celebrated engravings. As attested to here, the Tout bindery turned out consistently fine work, especially notable for its elaborate gilt tooling. (For more on Eisen, see item #97, above.)* (ST11937b)



LORTIC

In a Binding as Glistening as the Porcelain in the Novel's Plot

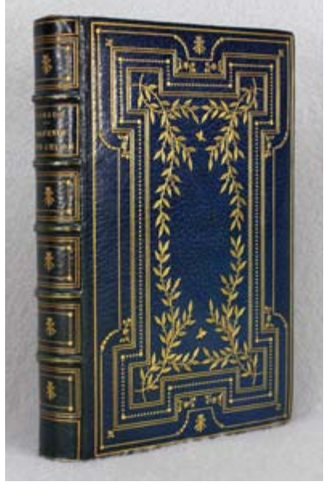
105 **CHAMPFLEURY, [JULES FRANÇOIS FÉLIX HUSSON,** called**].** *LE VIOLON DE FAIENCE.* (Paris: Librairie L. Conquet, 1885) 197 x 137 mm. (7 3/4 x 5 3/8"). xv, 160 pp., [2] leaves (ads). No. 46 OF 150 COPIES ON JAPON IMPÉRIAL, from a total edition of 500. LOVELY CONTEMPORARY CRIMSON CRUSHED MOROCCO, RICHLY GILT, BY M. LORTIC (stamp-signed on front turn-in), covers framed by gilt French fillets accented at sides and corners with filigree tooling, central panel semé with 15 horizontal rows of either six or seven roses; raised bands, spine gilt in compartments with central rose and with curling tools at corners and sides, DEEP BLUE CRUSHED MOROCCO DOUBLURES with gilt fleuron roll frame, crimson watered silk endleaves, marbled paper flyleaves, all edges gilt. Original printed paper wrappers bound in. In a matching felt-lined, morocco-lipped marbled paper slipcase. With 66 etchings by Jules Adeline, including 34 images, 32 of these in two states. Verso of marbled flyleaf with leather bookplate of Laurent Meeus; verso of front flyleaf with morocco bookplate of Suzanne Courtois. Wittock "La Bibliothèque de Laurent Meeus," 533 (this copy). ◆Small, faint smudge to tail of title page, otherwise A CHOICE COPY, clean, fresh, and bright internally, and IN AN ABSOLUTELY SPARKLING BINDING. **$5,000**



This autobiographical novel set in the world of porcelain collectors was sumptuously bound by Marcellin Lortic (1852-1928), scion of a family highly regarded in the trade. *The Lortic name was made famous in the history of French binding by Marcellin's father Pierre Marcellin Lortic (1822-1892), a leading Parisian binder for 40 years, working at the same time—and producing work as highly regarded—as Trautz-Bauzonnet and Capé. Our binder established himself independently in 1884, and soon developed an elaborately panelled and richly gilt style. His work became, at its time, a contentious dividing point between traditionalists and modernists, both among binders and collectors; Duncan & De Bartha notes that his admirers and detractors were styled, respectively, "Lorticophiles" and "Lorticophobes." The present binding shows off Lortic's considerable skill as a gilder, almost dazzling the eye with gold, and the brilliant state of the morocco indicates that the binder used only the highest quality materials. The art critic and novelist Jules François Félix Husson, called Champfleury (1821-89), was a porcelain expert who curated the collection at the famed Sèvres porcelain factory. This story of a violin made of faience (a type of glazed earthenware) gently mocks the mania of collectors like himself. It was illustrated by his friend Jules Adeline (1845-1909), who captures the beauty of both the faience and of his native Rouen, which was the most frequent subject of his art. Auction records indicate that our previous owner Suzanne Courtois was a bookbinder as well as a collector of fine bindings. For more on Laurent Meeus, see item #68.* (ST12370v)

RITTER

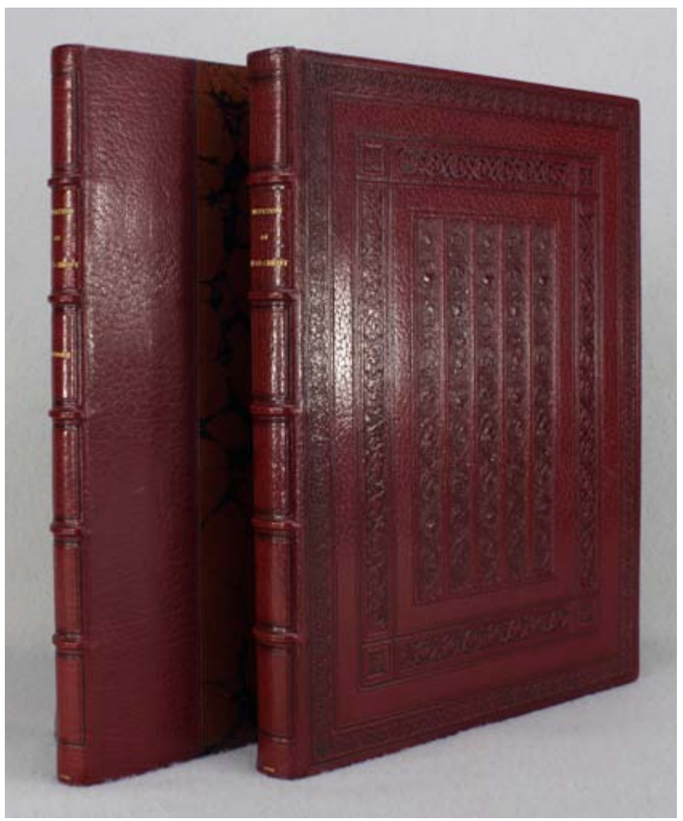
106 **LONGUS.** *DAPHNIS AND CHLOE, A PASTORAL ROMANCE.* (London: Vizetelly & Co., [ca. 1890]) 220 x 156 mm. (8 5/8 x 6 1/8"). xii, 155, [1] pp. Translated into English by Rev. C. V. Le Grice. FINE CONTEMPORARY BLUE CRUSHED MOROCCO, GILT, BY M. RITTER (stamp-signed on front turn-in), covers with complex lobed frame composed of plain and dotted gilt rules and curving olive branches accented with small floral tools, tiny birds, and bow-and-quiver ornaments; raised bands, spine compartments with the same bow-and-arrows tool as centerpiece, SCARLET MOROCCO DOUBLURES adorned with a field of 11 horizontal rows of four or five kissing gilt turtle-doves, patterned silk free endleaves, marbled flyleaves, top edge gilt. In a (faintly used) blue morocco-backed chemise and slipcase. WITH 82 DISTINCTIVE ENGRAVINGS, comprised of five decorated section titles, nine plates (as called for), one of these plates with three extra states: black and then cyan on China paper, another reduced and unlettered; and eight with two extra states: black and cyan on China; eight head- and tailpieces with two extra states (black and cyan on China); and 25 EXTRA ILLUSTRATIONS, seven of these after Charles Eisen. ◆Spine just slightly sunned, one plate with minor marginal smudge, otherwise A VERY FINE COPY, clean, fresh, and bright internally, with rich impressions of the engravings, and in a lustrous, virtually unworn binding. **$3,750**



This is a handsomely bound edition of Longus' classic pastoral romance enhanced by engravings from two important editions of "Daphnis," along with seven additional engravings by Rococo master Charles Eisen (1720-78). *The full-page engravings are from the designs of Prud'hon (1758-1832) and Gérard for the edition of the Amyot translation published by Didot in 1800 (Ray 76), and the head- and tailpieces are reproductions from the plates designed by the Prince Regent, Philippe d'Orléans (1674-1723), for his edition of 1718 (Ray 2). The Eisen plates, which feature mischievous putti, appear to be among those done for Dorat's "Epîtres Héroiques et Amoreuses," published in 1766 (Ray 29). Ray asserts that "the harmless sensuality of first love has never been so winningly conveyed" as in Prud'hon's designs, and although he indicates that Philippe's work is not at the highest level, he says that the plates "do tell the story in their halting way, and the background landscapes in some of the larger plates have a naïve appeal." They are actually better than that, and while one can readily distinguish Philippe's plates from the elegant decorations of the professionals, the former have undeniable appeal because of their animation, expansive design, and wealth of skillfully realized and absorbing detail. Our luxurious Belle Epoque binding was expertly done by Parisian binder Michel Ritter (1853-98), who studied with and worked for Engel of Paris. His short-lived career in the late 1880s and early 1890s produced work of very high quality that is now seldom seen. (ST12220)*

GRUEL

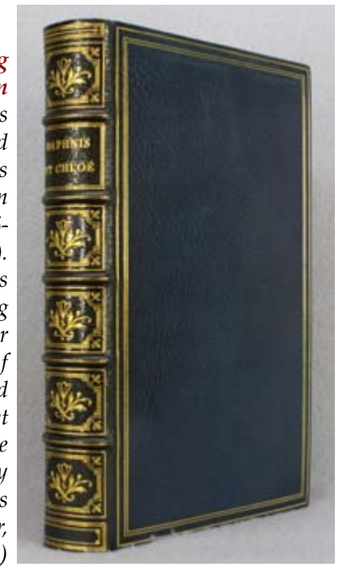
107 **THOMAS À KEMPIS.** *IMITATION DE JÉSUS CHRIST. [with]* **MICHELANT, H.** *L'IMITATION DE JÉSUS-CHRIST. HISTORIQUE DE L'ORNEMENTATION DES MANUSCRITS & EXPLICATION DES PLANCHES.* (Paris: Gruel et Engelmann, [1883-85]) 371 x 283 mm. (14 5/8 x 11 1/8"). **Two volumes.** French translation by F. de Lamennais. No. 228 OF 402 COPIES, printed for subscriber Madame Jacquin de Marillac. FINE ORIGINAL BURGUNDY ELABORATELY BLIND-STAMPED MOROCCO BY LÉON GRUEL (stamp-signed at foot of spine), covers panelled in the style of the 16th century, with two decorative filigree rolls and multiple plain rules framing a central panel, that panel composed of five repeating blind rolls featuring birds, monkeys, dogs, and a hunter; raised bands, blind-ruled compartments, gilt titling, turn-ins with intricate gilt tooling, burgundy silk endleaves, all edges gilt. Companion volume in matching burgundy three-quarter morocco over marbled boards, also by Gruel. Each volume in an excellent recent maroon folding cloth box. CHROMOLITHOGRAPHED THROUGHOUT, all pages with elaborate borders in a number of Medieval styles, and WITH FOUR FULL-PAGE MINIATURES from the life of Christ. Vicaire IX, 497. ◆A few barely perceptible imperfections internally, but A BEAUTIFUL COPY in a pristine binding. **$3,250**



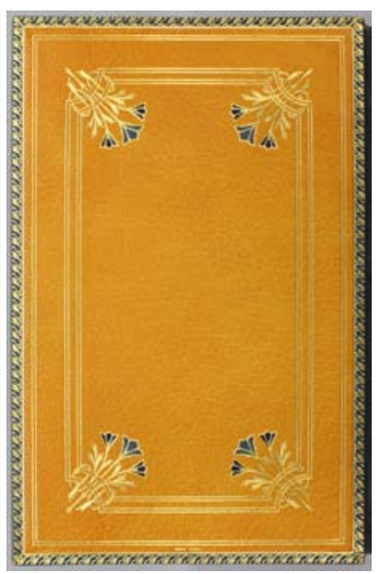
This is a very attractively bound and remarkably well-preserved copy of the deluxe version of this special edition of "Imitation of Christ"; it is surely one of the grandest of the extravagantly chromolithographed books of devotion produced by Gruel & Engelmann in the late 19th century. *Our edition is a slightly fanciful large-format production that puts the text in the form of an illuminated manuscript, with a separate commentary volume by H. Michelant. It is a fine piece of printing with one of the most decorative colophons we've ever seen: a grisaille miniature of a scribe at his desk, writing out the names of the artists and calligrapher who collaborated on the work, with the copy number and subscriber name printed on the cover of a book lying on the floor beside him. Gruel was one of the most famous and important "fin de siècle" French binders. In her "Bookbinders and their Craft," Prideaux says that the Gruel firm, founded in 1811, "always had the highest reputation . . . for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements." In 1851, the widowed Madame Gruel married a printer, M. Englemann, and they joined forces to print and bind beautifully produced volumes like the present item. The business was managed by several family members over the years, and the list of binders who trained at the Gruel atelier is the most distinguished in Europe. The present deluxe binding makes a striking impression because of its substantial size, the quality of its materials, and the expert blind tooling of its crushed morocco. (For more on "The Imitation of Christ," see item #35, above.)* (ST12761)

MARIUS MICHEL THE ELDER(?)

108 **LONGUS.** *DAPHNIS ET CHLOÉ.* (Paris: Launette, 1890) 279 x 184 mm. (11 x 7 1/4"). viii, 190 pp. No. 50 OF 50 COPIES ON JAPON, WITH ALL ETCHINGS IN THREE STATES, from a total edition of 1,100 copies. HANDSOME BLUE-GRAY CRUSHED MOROCCO BY MARIUS MICHEL (stamp-signed on front doublure), cover with gilt French fillet border, raised bands, spine elegantly gilt in compartments with inlaid black morocco lily at center and fleuron cornerpieces, gilt titling, CITRON MOROCCO DOUBLURES framed by multiple gilt rules and each doublure with a dozen inlaid blue or black morocco lilies at corners, blue silk endleaves, marbled flyleaves, all edges gilt. With a total of 126 etchings by Champollion after Raphael Collin, (39 of these consisting of a frontispiece and 12 full-page plates, all in three states, and 87 being 29 text vignettes, each in three states). A Large Paper Copy. Half title printed in gold; prospectus bound in at rear. Vicaire V, 392; "Bibliothèque Henri Petiet" VIII, 150 (this copy). ◆Spine faintly sunned, otherwise AN ESPECIALLY FINE COPY with only the most trivial of imperfections, the text and plates entirely clean, fresh, and bright, and the binding lustrous and unworn. **$4,000**



This is a deluxe edition of Longus' pastoral romance, offered here in outstanding condition and in a handsome binding produced by the most famous name in French binders of the period. *Working at first by himself and then later with his son, Jean Marius Michel (also called Marius Michel the elder, 1821-90) produced distinguished work in the prevailing historical style for two decades, beginning in Paris in 1849, and he published important books on the history of binding as well. The firm came to even greater prominence when the son, Henri François Marius Michel (1846-1923) began producing bindings in a completely new and original style (see item #111). The present binding is in the classical mode of Marius Michel the elder and perhaps by him, although, given the date of publication, he would have had to do this binding in the final year of his life. Whoever performed the work, it is characterized, like other bindings from the firm, by a remarkable elegance of design as well as the highest level of technical execution. Our volume is typical of the books collected by French art dealer and bibliophile Henri Petiet (1894-1980). An early champion of Picasso and Matisse, Petiet was much influenced by the great collector Henri Beraldi (1845-1931), and displayed the same taste and discrimination in his purchases. He was especially fond of luxuriously produced limited-run works like this one in signed bindings by all the great artisans of the period—Bozerian, Canape, Carayon, Cretté, Cuzin, Kieffer, Legrain, Maylander, Noulhac, Simier, Thouvenin, Trautz-Bauzonnet, and (as here) Marius Michel.* (ST12569)



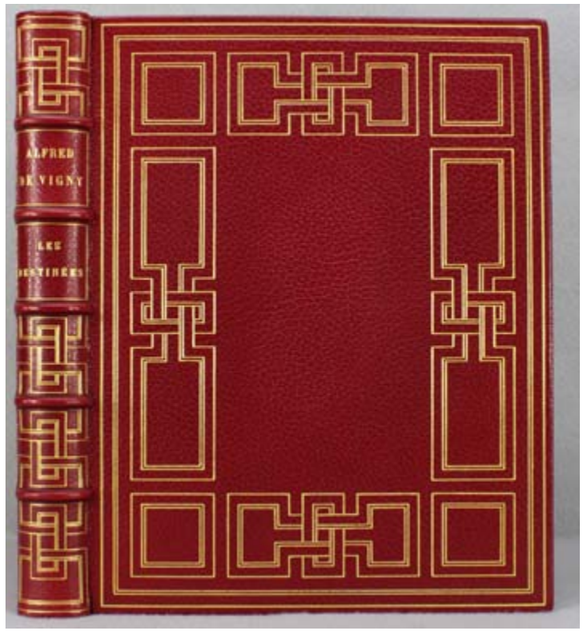
MARIUS MICHEL, FATHER AND SON

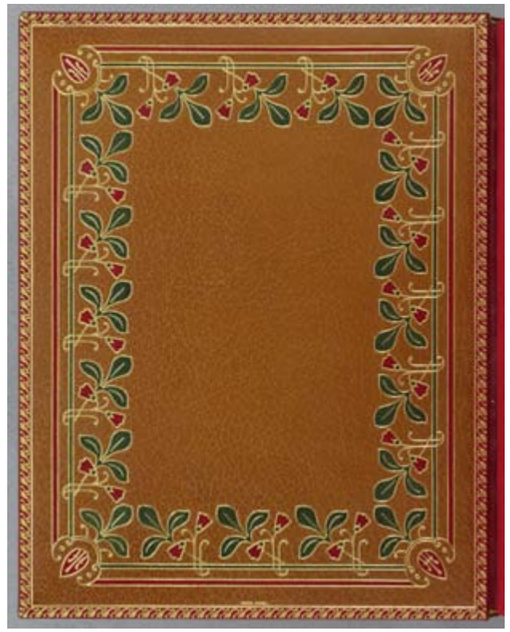
109 **BOUCHET, JEAN.** *LES TRIUMPHES DE LA NOBLE AMOUREUSE DAME, ET L'ART D'HONNESTEMENT AYMER.* (Paris: Ian Longis, 1555) 171 x 102 mm. (6 3/4 x 4"). 16 p.l., ccclxxvi leaves. SPLENDID HAZEL BROWN CRUSHED MOROCCO, ELABORATELY GILT AND INLAID IN THE "FLORE ORNAMENTALE" STYLE, BY MARIUS MICHEL ET FILS (stamp-signed on front turn-in), covers framed by dark brown morocco with yellow crescent cornerpieces, central panel inlaid with elaborately entwining foliage in brick red, with a strapwork centerpiece of inlaid cream and tan morocco, raised bands, spine compartments inlaid in similar style, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt over marbling. In a pleasing, chamois-lined red morocco slipcase. Printer's woodcut device on title page. Brunet I, 1162. ◆Title page probably washed, first three leaves with barely perceptible repair to upper gutter corner, otherwise A VERY FINE COPY, quite clean and fresh internally (even if lightly pressed), and IN A SPARKLING, UNWORN BINDING. **$6,500**

Adorning an intriguing 16th century work of interest to women, this lovely binding appears to be an early specimen of the revolutionary style of ornamentation that did nothing less than change the course of bookbinding history in France; it is also a rare example of a binding signed by both the elder and younger Marius Michel. *First published in 1530, "Triumphes de la Noble Amoureuse Dame" is an allegorical tale with an obvious moral thrust, despite its title's rather suggestive reference to "enamored ladies." Brunet informs us that the "Dame" of the title represents the soul in its quest for God's love, and that there is nothing erotic or romantic about it. Still, poet and lawyer Jean Bouchet (1476-1555) was concerned that women, who generally were unable to read Latin, might fall prey to what he regarded as heresies in contemporary French translations of scriptures. Signing himself "Traverseur des Voyes Périlleuses" ("traveller of dangerous paths"), Bouchet wrote this work for a female audience, with various Virtues offering advice on all aspects of life. Prudence offers instruction on marriage, children, and managing servants, while Temperance and her daughter Chastity emphasize the importance of sexual purity, and so on. There are chapters on such practical concerns as maintaining one's health, and on spiritual questions including "when ignorance is sinful." The stamped signature "Marius Michel et Fils" was used for only a short time after Jean Marius Michel (1821-90) and his son Henri François Marius Michel (1846-1923) began their collaboration in 1876; in fact, this particular form of signature, abandoned because it was felt to sound too commercial, was in effect for such a short period of time that Beraldi does not even mention it. In keeping with Henri Marius Michel's belief in matching the mood of the cover to the content, the design here has clear echoes of the entrelac bindings in vogue at the time of publication, although updated with the innovative decoration the son made famous (for more on "La Flore Ornamentale," see item #111).* (ST12479f)

THREE BINDINGS BY MARIUS MICHEL THE YOUNGER

110 **DE VIGNY, ALFRED.** *LES DESTINÉES. PRÉCEDÉES DE MOISE. [bound with]* **PRUDHOMME, SULLY.** *À ALFRED DE VIGNY: SONNET.* (Paris: Edouard Pelletan, 1898) 298 x 235 mm. (11 3/4 x 9 1/4"). 196, [2], 8; [21] pp. First Illustrated Edition. First work: No. 3 OF 15 COPIES on Japon, from a total edition of 550; Second work: No. 3 OF 200 COPIES, both works printed for Léon Rattier. VERY PLEASING CRIMSON MOROCCO, ATTRACTIVELY GILT AND INLAID, BY MARIUS MICHEL (stamp-signed on front doublure), covers with gilt frame of geometric strapwork designs, raised bands, spine panels tooled with similar strapwork, TAN MOROCCO DOUBLURES, GILT AND INLAID with floral frame of red and green morocco, leather hinges, red watered silk endleaves, marbled flyleaves, all edge gilt. Original wrappers bound in. With 152 illustrations,



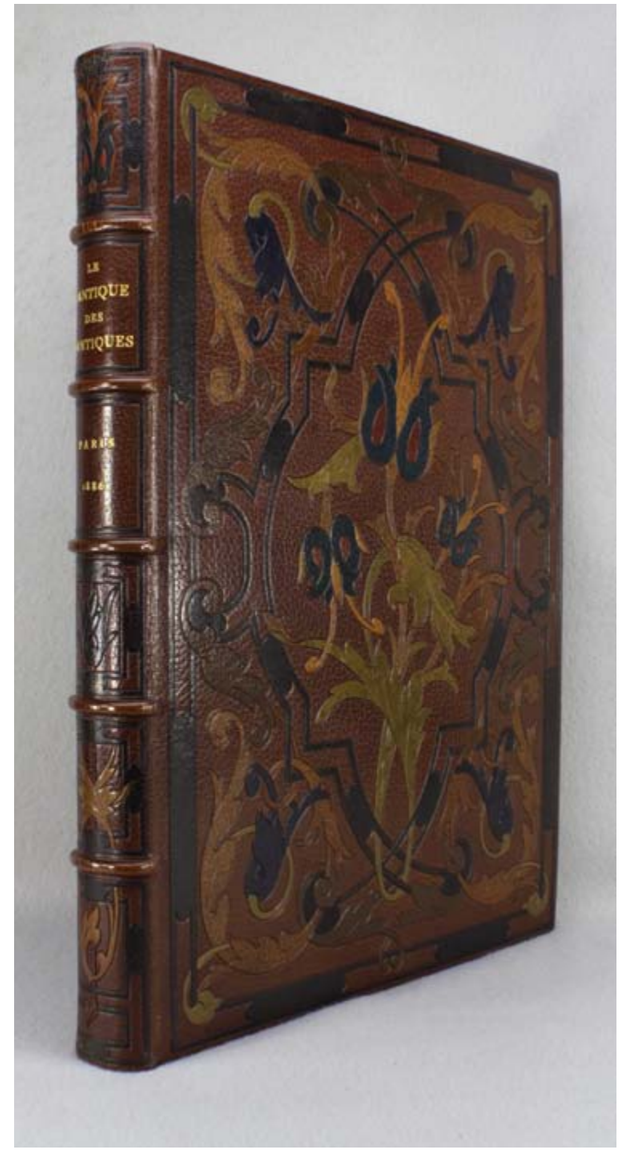


comprised of 35 head- and tailpieces in three states signed by engraver Georges Bellenger; 13 full-page wood engravings in three states signed by the engraver; five extra color lithographed plates; and three original extra gouache or watercolor plates. Front endleaf with the morocco bookplate of Leon Rattier, rear flyleaf with tipped-in invitation and ticket to gallery showing of illustrations. ◆Pale foxing to perhaps two dozen plates, otherwise fine, the satiny paper clean and fresh, and THE LOVELY BINDING LUSTROUS AND UNWORN. **$4,800**

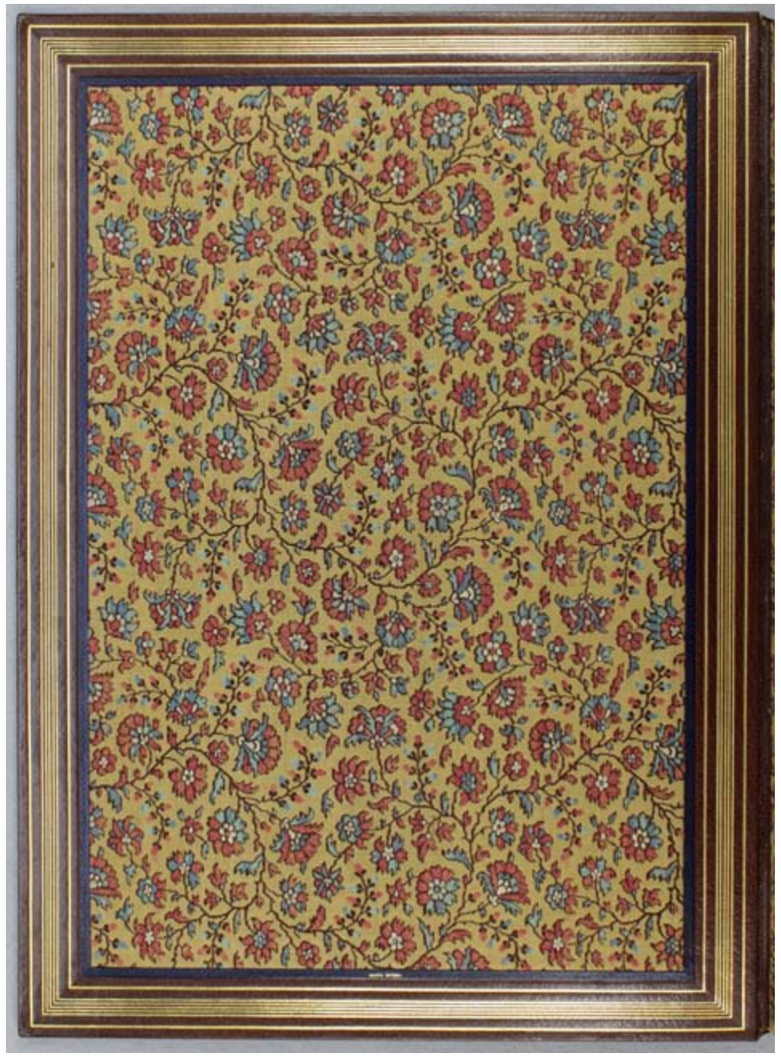
This is a gracefully printed edition of De Vigny's collection of philosophical poems, accompanied here by extra illustrations and in a binding done by the younger Marius Michel in a style that features elements favored by both father and son. *Alfred Victor de Vigny (1797-1863) was a successful French poet, playwright, and novelist who in 1845 became a member of the Académie Française. In 1838, he inherited the property of Maine-Giraud, near Angoulême, and in seclusion there wrote some of his most famous poems, including "La Maison du Berger," a work Proust regarded as the greatest French poem of the 19th century. Painter, lithographer, and engraver Georges Bellenger (1847-1915) was a precocious talent. An early member of the Salon, he was considered an excellent artist, "possessing a strong vein of individuality." (Duma's "Art Annual" of 1882) The sonnet to De Vigny that comprises the second part of the present volume is by Sully Prudhomme (1839-1907), the French poet and essayist who in 1901 became the first winner of the Nobel Prize for Literature. Our copy is from the library of the celebrated 19th century French bibliophile, Léon Rattier, whose collection was renowned for its beauty and uniformly outstanding condition. Rattier was married to the cousin of Edmond de Goncourt, one of the arbiters of taste in Belle Epoque Paris, and volumes from his library are always aesthetically pleasing. Rattier's collection of illustrated books in fine bindings was recorded in Henri Leclerc's 1920 catalogue, and Rattier volumes made up much of the sale held at Drouot on 6 June 1984. Our binding features an exterior with a classical design that would have been approved of by the elder Marius Michel (who had died eight years before the present book was published); the doublures, with their fanciful frame of lively floral and leafy inlays, are more in keeping with the new look pioneered by Marius Michel fils (see next entry). (ST12568)*

A Giant Folio "Song of Songs" in "Flore Ornamentale" Style, This the Unique Copy Bound to a Deluxe Design for the Illustrator

111 **BIDA, ALEXANDRE,** Illustrator. **LE CANTIQUE DES CANTIQUES**. (Paris: Librairie Hachette, 1886) 514 x 381 mm. (20 1/4 x 15"). 1 p.l. (half title), 38, [4] pp. "EXEMPLAIRE RESERVE," THE ARTIST'S COPY. MARVELOUS DARK BROWN MOROCCO INLAID IN THE "FLORE ORNAMENTALE" STYLE BY HENRI MARIUS MICHEL (stamp-signed on front turn-in), covers with an all-over design of



entwined floral and foliate sprays incorporating many morocco inlays in shades of brown, tan, orange, navy, teal, and red, raised bands, spine compartments similarly inlaid with floral and foliate designs, turn-ins tooled with multiple gilt rules, silk brocade endleaves woven in a multi-color millefleurs pattern, all edges gilt. In the original morocco-trimmed chemise and matching slipcase. WITH 119 ILLUSTRATIONS, comprised of 25 plates and initials, all with extra proofs in three states; three tailpieces and an extra title, each of these with additional proofs in three states; and publisher's vignette with extra proof in two states, all by Edmond Heouin and Emile Boilvin after Bida (the as-issued plates and initials with [somewhat foxed] captioned tissue guards). Carteret IV, 87. ◆Faint, never serious foxing on perhaps half the leaves, otherwise A VERY FINE COPY, the leaves clean and fresh with vast margins, and THE MAGNIFICENT BINDING LUSTROUS AND UNWORN. **$35,000**



This is among the most notable examples one will ever see of Marius Michel the younger's ground-breaking and influential "La Flore Ornamentale" bindings, covering here a unique copy of a monumental edition of the "Song of Songs." *Considered the best binder of his generation as well as the founder of modern French bookbinding, Henri Marius Michel (1846-1925) believed passionately "that bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors." (Duncan & De Bartha) He found in the 1878 International Exposition a convenient and appropriate forum through which to promote the revolutionary style of decorative ornaments based on nature, a style he called "La Flore Ornamentale." He was at first viewed as impudent and rebellious, and his work was objected to on theoretical grounds as being too much like "art," and too little like a product of the binder's craft. But, in the words of Duncan & De Bartha, "the young man's fervent convictions, as well as his superb technical skills, as both a binder and a gilder, won him an increasing number of supporters. By 1885 his designs were seen as a viable alternative to traditional bindings for certain books." Other binders began to imitate his approach, but Marius Michel the younger was the "undisputed leader of the new movement, [his] incomparable technique, harmonious selection of color, and infinite variety of plant motifs [placing] his work above those of his contemporaries." Our unique copy of this luxury edition of the "Song of Songs" was reserved especially for artist Alexandre Bida, and was augmented with nearly 100 additional proofs done on various papers. A pupil of Eugène Delacroix, Bida (1813–1895) was a painter of the Romantic school who became a master of Orientalism, a term used by art historians for the imitation or depiction of aspects of Middle Eastern and East Asian culture by artists from the West. Notable recent exhibitions of his work have been held at the Musée d'Art et d'Histoire du Judaïsme in Paris in March of 2012 ("Les Juifs dans l'Orientalisme") and at the National Gallery of Art in April of 2013 ("Orientalism: A Selection of Prints and Drawings"). In addition to the volume reserved for Bida, 10 special copies of this edition were printed on Chine, and ABPC and Americana Exchange describe auctions between 1987 and 2006 in which such copies in Marius Michel bindings similar to ours were sold (for as much as $35,200 and $40,600, including buyer's premiums).* (ST12786)

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

112 **(MINIATURE BOOK). DANTE ALIGHIERI.** *LA DIVINA COMMEDIA.* (Milano: Ulrico Hoepli, 1878) 54 x 32 mm. (2 1/8 x 1 1/4"). 4 p.l., 499, [1] pp. ONE OF 1,000 COPIES. SUPERB CONTEMPORARY TAN MOROCCO INTRICATELY INLAID IN THE "FLORE ORNAMENTALE" STYLE BY MARIUS MICHEL (stamp-signed on front doublure), covers and spine with black inlaid morocco frames outlined in gilt enclosing a pattern of interlocking vines, leaves, and irises, all outlined in gilt and accented with gilt circlets, RED MOROCCO DOUBLURES with French fillet borders, all edges gilt. Contained in a custom-made (very probably original) velvet-lined case of dark brown morocco, the upper cover and sides adorned with gilt lozenges and flowers. With engraved frontispiece portrait of the author. The type cast by Giacomo Gnocchi of Milan, set by Giuseppe Geche, printed by Luigi Baldan, and corrected by Luigi Busato. Bondy, p. 95; Spielman 114. ◆A SPLENDID COPY OF AN EXCEPTIONALLY CHARMING ITEM, with virtually no signs of use even to the case. **$10,000**

This is a little bibliopegic gem, at once one of the most renowned miniature books ever produced and a striking inlaid miniature binding by one of the great French workshops of the Belle Epoque. *Spielman thought the type (known as "flies' eyes" and measuring about two-point) was "the smallest ever employed." Whether that claim remains true, the Grolier Club's "Miniature Books: 4,000 Years of Tiny Treasures" reported that working with this type, which is scarcely visible to the naked eye, "is said to have injured the eyesight of both the compositor and corrector. It took one month to print 30 pages, and new types were necessary for every new form." The amazing technical achievement of the printing is echoed here by the binding, in which we see a beautiful demonstration of the then-revolutionary "Flore Ornamentale" design, discussed in the previous entry. The design and finishing of the binding here set it far above what one usually finds on a miniature book, and its unsurpassable condition and irresistible charm make this a compellingly attractive item.* (ST11966)

BOUND FOR ESTES & LAURIAT

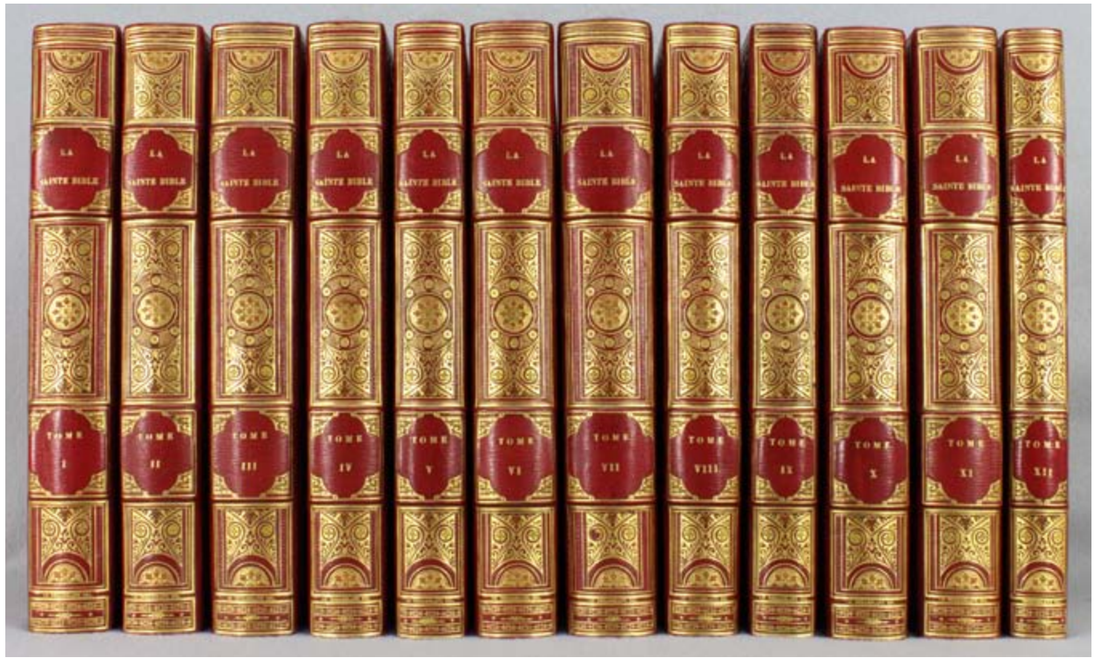
113 **(SPANISH LITERATURE). TICKNOR, GEORGE.** *HISTORY OF SPANISH LITERATURE: WITH CRITICISMS ON PARTICULAR WORKS AND BIOGRAPHICAL NOTICES OF PROMINENT WRITERS.* (London: John Murray, 1855) 229 x 143 mm. (9 x 5 5/8"). **Three volumes.** With 16 pp. of ads in volume III. Second Edition. STRIKING 19TH CENTURY BLUE SPANISH CALF FOR ESTES & LAURIAT (stamp-signed on verso of front free endpaper), covers with gilt-rule border and floral urn cornerpieces, raised bands, spines attractively gilt in compartments with central quatrefoil radiating scrolling foliage and with sides accented by drawer handles and gilt dots, three red morocco labels, gilt turn-ins, marbled endpapers, top edges gilt. ◆Spine lightly and uniformly sunned, hinge separated at final page of volume III (but no looseness), isolated inconsequential faint foxing, but a fine set—the handsome bindings lustrous and with no significant signs of wear, and internally fresh and clean. **$1,600**

First published in 1849, this is the principal work of the eminent American literary scholar George Ticknor (1791-1871), offered here in attractive American bindings in the distinctive Spanish calf tradition. *Son of a wealthy Boston merchant, Ticknor was a child prodigy with a gift for languages who graduated from Dartmouth College when he was 16. According to ANB, the present work was based on "the manuscripts of his lectures on Spanish literature at Harvard and the Spanish sections of his 14,000-volume personal library." It is a "pioneering study" in which Ticknor indicates that Spanish literature "reflected the morality, sense of loyalty, chivalric honor, and religious extremism of typical Spaniards, while simultaneously promoting in the readers a delight in coarse and violent language and behavior. Ticknor expresses not only his intellectual response to the best Spanish writings but also his dismay at the deleterious effects on the Spanish populace of monarchical and religious despotism and bureaucratic inefficiency and corruption." Estes & Lauriat was a prominent Boston publishing and bookselling firm that commissioned fine bindings from such artisans as Tout (for a discussion of this kind of relationship, see item #101, above). Our bindings are similar to the Spanish calf volumes with their unique batiked treatment popular in the 18th and 19th centuries, and seem not only pleasing to the eye but also obviously appropriate for the content here. (ST12178)*

CHARLES DE SAMBLANX

Gorgeous Bindings, Uncommon Large Format, 300 Fine 18th Century French Plates

114 **(FRENCH ILLUSTRATED BOOKS). BIBLE IN FRENCH.** *LA SAINTE BIBLE, CONTENANT L'ANCIEN ET LE NOUVEAU TESTAMENT, TRADUITE EN FRANÇAIS SUR LA VULGATE PAR M. LE MAISTRE DE SACY.* (Paris: Imprimerie de Monsieur [volumes I-III]; Didot le jeune [volumes IV-V]; Chez Gay, Ponce, Belin [volumes VI-XII], 1789-[1804]) 314 x 238 mm. (12 3/8 x 9 3/8"). **12 volumes.** SUPERB EARLY 20TH CENTURY RED STRAIGHT-GRAIN MOROCCO, GILT AND VERY ELABORATELY INLAID IN THE ROMANTIC STYLE, BY CHARLES DE SAMBLANX (stamp-signed in gilt at tail of spines), covers with beautifully intricate frame formed by multiple gilt rules and ornate gilt cornerpieces incorporating a stylized inlaid shell of brown morocco and a stylized fleur-de-lys in orange (along with much swirling and floral elaboration), large central arabesque with floral and leafy inlays in olive, yellow, and orange morocco; spines with two wide raised bands featuring a gilt frame and titling, the large central spine compartment with much gilt and inlaid morocco flowers, smaller compartments at head and tail of similar design, densely gilt turn-ins, marbled endpapers, edges rough trimmed. WITH 300 FINE ENGRAVED PLATES AFTER



THE DESIGNS OF MARILLIER AND MONSIAU and a folding map of the Holy Land engraved by Tardieu, each plate with a guard leaf preceding it, these leaves all with a projecting red leather tab on the fore edge. Cohen-de Ricci 935-36; Sander 145; Ray 47; Brunet I, 887. ◆Boards with a couple of tiny dark spots, joints with the most trivial signs of wear, minor offsetting from each of the small leather tabs, other isolated negligible imperfections internally, but AN EXTREMELY FINE SET IN EVERY WAY, the text clean and fresh, the plates richly impressed, and the most impressive bindings very lustrous and with virtually no signs of use. **$19,500**

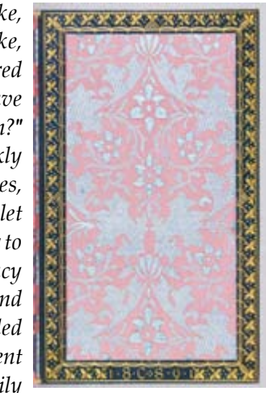
This is an outstanding copy of the rare larger format quarto edition of a Bible famous for its engraved illustrations, offered here in remarkably handsome bindings. *According to Ray, the skill and energy of the painter and illustrator Pierre-Clément Marillier (1740-1808) earned him "a position in the front rank of book artists." Ray calls Marillier "among the most accomplished" illustrators of the century, and he says—and this would be appropriate for the plates in our volumes—that "nearly all of his designs are characterized by grace, liveliness, and firmness of drawing." Beginning with volume IV, Marillier was assisted by Nicolas-André Monsiau (1754-1837), whose substantial corpus of book illustrations defies easy categorization and is consequently underappreciated. Ray agrees with Portalis' favorable assessment of Monsiau's work as having a special "'bonhomie,' observation of nature, and feeling, often lacking in his rivals, which gives his productions something piquant and unexpected." The unusual and rather charming use of tabs as a location guide to the engravings was either an innovation or a clever borrowing by our binder Charles de Samblanx (1855-1943); we have never seen this before in any book from any period. Apprenticed at age 11, de Samblanx had a distinguished career extending over several decades, and he worked in a variety of period styles, classical and Romantic, sensitively reproducing the bindings of previous centuries. Many of his bindings are now in the Royal Museum of Mariemont in Belgium. The complex inlaid design of the present set, realized with impeccable skill using the highest quality materials, provides memorable evidence of the level of de Samblanx's imagination and precision of execution. In addition to the aesthetically pleasing features of this set, its printing provides a window into the most turbulent period in French history. Production on this work began in the final year of the ancien regime in the workshop of Pierre-François Didot, the printer to "Monsieur," brother of the king. As revolution gave way to republic, the imprint changed from the royal "Imprimerie de Monsieur" to simply "Didot le jeune" (Pierre-François' son and heir), before being taken over by the engraver Ponce and the publishers Belin and Gay. On the title pages, the illustrators' honorific went from the courteous "Monsieur" to the egalitarian "Citoyen." For many years considered the definitive French version of the Scriptures, the translation used here is that of French humanist Louis-Isaac Lemaistre (or Le Maistre) de Sacy (1613-84). While the present 12-volume version of the Bible is seen from time to time in the octavo edition, the quarto version rarely appears in the marketplace, let alone in a binding as splendid as this one. Just two complete quarto sets are listed in ABPC since 1975. (ST12575)*

TWO BINDINGS BY THOMAS J. COBDEN-SANDERSON

Of the Greatest Importance in the History of Modern English Bookbinding

115 **AUCASSIN AND NICOLETE.** (London: David Nutt, 1887) 162 x 98 mm. (6 3/8 x 3 7/8"). 4 p.l., xx, 70 pp., [2] leaves. Translated by Andrew Lang. ONE OF 550 COPIES on Japanese paper, 500 of these for sale. EXQUISITE DARK BLUE MOROCCO, LAVISHLY AND BEAUTIFULLY GILT, BY THOMAS J. COBDEN-SANDERSON (signed "18 C-S 91" on rear turn-in), covers with densely stippled rose border, each board with 16 Tudor roses extending onto central panel, that on front cover with gilt titling, that on rear cover with a field of small leaves, raised bands, spine panels with meandering leafy vine flanked by letters that spell out the title and give the date vertically, turn-ins with frame of gilt leaves, Morris brocade endleaves of rose and light blue silk, edges gilt and delicately gauffered with a leafy vine. In a (lightly rubbed) red morocco pull-off case. Title with woodcut border, additional illustrated title depicting Aucassin and Nicolete. For the binding: Tidcombe 129. ◆AN UNSURPASSABLE COPY, with clean, fresh, bright leaves that open only unwillingly, THE BINDING IN IMMACULATE CONDITION; A WONDERFUL EXAMPLE OF THE TASTE AND SKILL OF THE WORK DONE WITH COBDEN-SANDERSON'S OWN HANDS. **$95,000**

It is difficult to overstate the beauty and splendid condition of this handsomely designed and extraordinarily significant binding, done by the most important English bookbinder of modern times. *Cobden-Sanderson (1840-1922) did not produce many bindings with his own hands, but he did nothing short of change the entire course of bookbinding in England. Tidcombe's detailed and exhaustive catalogue lists just 167 examples of bindings produced by him, all of them executed between July of 1884 and March of 1893. Through this small corpus of work, Cobden-Sanderson "rejuvenated English binding" with his theories of design "and set it on a new course of development." (Morgan Library Exhibition catalogue) Nixon calls our binder a "pre-eminent figure . . . both as a designer of great originality, who rescued the craft from half a century of purely imitative work, and as a craftsman of outstanding ability." According to Tidcombe, the present item represents "one of the very few occasions upon which Cobden-Sanderson was induced to reproduce a book." The London bookseller Bain had commissioned a binding for Lang's translation of this late 13th century Provençal "chante-fable" (prose and song narrative) full of forbidden love and adventure. That binding, reproduced as Tidcombe 92, was immediately snapped up by an American collector. (Like item #194 in the Otto Shäfer catalogue, a binding done for the 1830 Tennyson "Poems," this earlier "Aucassin" volume is very similar, but has significantly less gilt stippling on the covers than ours.) Working on the present binding drove Cobden-Sanderson to an artistic crisis. His journal for 16 March 1891, notes, "I got very angry this afternoon with 'Aucassin and Nicolete.' The gold broke and pealed [sic] off, and refused to be made to adhere. I threw a lead weight with violence to the ground, and it bounded to the height of four feet! No relief." He goes on to lament his failing eyesight and to question his artistic integrity, asking, "Is doing it well its own exceeding reward, and am I ever on my guard to do it well for the writer's sake, and for the ideal of work's sake, and that world of transfigured industrialism of which I have sometimes thought and spoken?" The British stiff upper lip quickly reasserts itself, as he admonishes, "Pull yourself together again, let not the hope die." One is so likely to be captivated here by the delicacy and refinement of the covers and spine that the lovely brocaded endleaves and elegant treatment of the edges could be easily overlooked, but they must not be. (ST12629c)*



One of the Most Significant Bindings We've Ever Had, With a Story of Romance and a Startling Blunder To Go along with it

116 **TENNYSON, ALFRED, LORD.** *THE PRINCESS.* (London: C. Kegan Paul & Co., 1880) 194 x 127 mm. (7 5/8 x 5"). 4 p.l., 199 pp. No. 41 of 50 Large Paper Copies signed by the printer and dated October 23, 1880. MEMORABLE APPLE GREEN MOROCCO, LAVISHLY GILT, BY THOMAS J. COBDEN-SANDERSON (stamp-signed and dated on rear turn-in), covers diapered in gilt with Tudor roses on leafy vines (C-S Design #20), each compartment formed by the roses containing an "M," the center cruciform panel on the upper cover with the name "MITFORD" tooled in gilt, a "B" above it and a "C" below it, rear cover with the date "24 FEBRUARY 1886" in the center compartment; raised bands, guttered (i.e., concave) spine (as intended), spine panels with central Tudor rose surrounded by leafy vines and much stippling, gilt turn-ins, all edges gilt and gauffered. In a sturdy and handsome modern green morocco clamshell box. With engraved frontispiece. Front pastedown with engraved bookplate of Bertram Freeman-Mitford (see below). Rear pastedown with Cobden-Sanderson's handwritten receipt for £6.6.0 affixed, rear free endpaper with manuscript letter from Cobden-Sanderson to Lady Clementine Mitford tipped on. For the binding: Tidcombe 33. ◆Spine with just a hint of sunning (toward caramel, as almost inevitable with green morocco), a pinprick hole just below the rose in the tail edge panel, light foxing to frontispiece, otherwise AN EXTREMELY FINE COPY INSIDE AND OUT. **$65,000**

This and the previous Cobden-Sanderson volume represent the two most important bindings we have ever offered for sale. The present volume is an early specimen of the work of the central figure in the history of modern English bookbinding and a volume with a charming, romantic story—as well as technical issues of considerable interest—attached to it. *Produced during the first 20 months of his career (the 33rd item in Tidcombe's census), the present binding marks two firsts: the first use of the new Tudor rose and rose leaves (tools 2a, 6a, 6n), and the first employment of an important improved method of preparing the leather (specifically, the manner in which our binder crushed, or pressed, the morocco in preparation for its gilt decoration). Access to the personal side of this volume can be found in Cobden-Sanderson's journal entry for 22 December 1885, which records that "on Saturday [19 December] Mitford and Lady Clementine came and were exceedingly polite. Mitford brought me a large paper (Kegan Paul) 'Princess' to bind by the 24th February, mode and finish to be left entirely to myself." The binder's notes observe that "the design of back-side varies from front. The 'M' is inverted in the lower half [of the back]. This, an accident, [is] a great improvement. Time 54 3/4 hours. Undercharged." (These—somewhat disingenuous—remarks need to be understood in the context of the binder's searing and relentless quest for perfection.) We know from the letter tipped into the volume that the book was delivered on 23rd February 1886 "by a sure hand," arriving just in time, as it was to be Lady Clementine's gift to her husband on his 49th birthday, the next day. Cobden-Sanderson visited the Mitfords in April and was pleased to find Bertram Mitford thrilled with the binding, even though his "Philistine friends" had thought the (intentionally) concave spine a flaw. In his journal on 2 April 1886, our binder wrote, "I advised him to stand by the gutter [i.e., defend the spine design], for it was most beautiful." Mitford (1837-1916), the diplomat and author, was created first Baron Redesdale in 1902; he is best known for being the grandfather of the brilliant and scandalous Mitford sisters, including noted writers Nancy and Jessica, Nazi sympathizers Diana and Unity, and the current dowager duchess of Devonshire. Not to be overlooked is the fact that this volume comprises a beautifully printed strictly limited luxury edition of the lyrical "Princess," Tennyson's first attempt at a lengthy poem. (ST11727p)*

HACON & RICKETTS

117 **PATER, WALTER.** *THE RENAISSANCE: STUDIES IN ART AND POETRY.* (London and New York: Macmillan and Co., 1893) 206 x 137 mm. (8 1/8 x 5 3/8"). xvi, 253, [1] pp. Fourth Edition. STRIKING CONTEMPORARY ARTS AND CRAFTS STYLE WHITE PIGSKIN, designed by Charles Ricketts (stamp-signed with the "HR" monogram [for "Hacon and Ricketts"] on rear turn-in), covers blind-tooled in a geometric pattern resembling a window, with blindstamped leaves decorating the top and bottom panel and gilt pomegranates and anular dots in corners of the "panes," raised bands, spine panels tooled with vertical lines and with gilt pomegranate stamp, blind-tooled titling at head, gilt initials "L. H." and "V. P." at foot, blind-ruled turn-ins, edges untrimmed. In a folding cloth box. Title vignette printed in red. Front pastedown with book label of Laurence W. Hodson of Compton Hall, Wolverhampton (see below). ◆Boards a little splayed, minor soiling to lower cover, just a breath of rubbing to extremities, mild foxing to opening leaves, but still A FINE COPY—internally clean, fresh, and bright, and in an extremely pleasing custom binding with only trivial imperfections. **$9,500**

This is an important study in the field of art history, offered here in a rarely encountered and very pleasing binding by one of the most distinctive designers of the period. *"The Renaissance" had a major influence on the study of art and on the aesthetic movement: Oscar Wilde called it his "golden book." A gentle, lifelong bachelor who lived with his two sisters in Oxford, where he tutored pupils, Pater (1839-94) was an unusually shy and retiring academic, but he wrote about his ideal of the aesthetic life and his love for beauty in such passionate and polished prose that his writings developed a significant following that included the Pre-Raphaelites. Britannica says that "at the time of his death Pater exercised a remarkable and a growing influence among that necessarily restricted class of persons who have themselves something of his own love for beauty and the beautiful phrase." Our geometrical binding is similar to item #267 in Maggs Catalogue 1212, a binding also designed by Ricketts, executed by Zaehnsdorf, and covering a Vale Press book. As the catalogue indicates, "Ricketts was a remarkable designer in a number of different fields. Although he had no training in bookbinding, . . . he [briefly] advertised his services designing bindings for clients to be executed by Riviere, but for the most part his special bindings are found on copies of his own Vale Press books. It is not clear how many copies of each he had bound, either by Zaehnsdorf or Riviere, but it seems likely that [the] number was very limited and they were probably only done to order for special customers." A review of the main binding reference works uncovers just eight other bindings designed by Ricketts, six in the British Library. There is no binder's stamp here to indicate who executed the binding to Ricketts' design, but it was obviously a highly skilled craftsman from a top-flight firm. The "special customer" in this case was Laurence W. Hodson, son of a prosperous brewer, noted patron of the arts, and collector of Pre-Raphaelite paintings. He commissioned the last wallpaper designed by his acquaintance William Morris, a pattern called "Compton" after Hodson's family seat. (ST12213)*

DURVAND

Showing—in a Very Distinctive Way—the Fashion for All Things Japanese

118 **(JAPONISM). ELIOT, CLAUDE.** *LE SALON DE 1892.* (Saint-Laud: Germain & G. Grassin, Imperimeurs-Libraires, 1893) 197 x 159 mm. (7 3/4 x 6 1/4"). 1 p.l. (title), 99 pp., [3] leaves, [100]-103, [1] pp. Text (and illustrations) mounted on stubs. FIRST EDITION. ONE OF SIX SPECIAL COPIES WITH EXTRA ILLUSTRATIONS (of a total of 30 copies, none for sale). EXOTIC CONTEMPORARY "CUIR JAPONAIS" BINDING BY DURVAND (stamp-signed on front flyleaf), covers and smooth spine blind-stamped with a collage of tasseled medallions in various shapes decorated with Japanese scenes (featuring depictions of a pagoda, the procession of a dignitary, battle scenes, and an arching bridge), these scenes covering the entire exterior surface and hand colored, the whole framed by a gilt floral border; gilt-rolled turn-ins, Japanese-patterned brocade endleaves in shades of jade, crimson, and gold, top edge marbled and gilt, other edges untrimmed. Original paper wrappers bound in. In the original (slightly worn) maroon folding box with tab closure. WITH 49 SIGNED ORIGINAL WORKS OF ART DECORATING OR INSERTED IN THE TEXT, including 26 delicate watercolor designs on text leaves; six plates in gouache; two watercolor plates; one folding triptych in watercolor; eight pencil or pen and ink drawings; two richly embroidered leaves of red, purple, green, blue and black threads (one on hand-made Japanese paper with hand-painted accents, the other on Japan ese silk); title page in color; frontispiece etchings by Madame Sylvestré and Emile Noirot; and a portrait of the author painted by Rochegrosse. ◆Very slight wear to extreme ends of the joints, occasional minor offsetting from painted decoration, otherwise A VERY FINE COPY, with few signs of use. **$8,000**

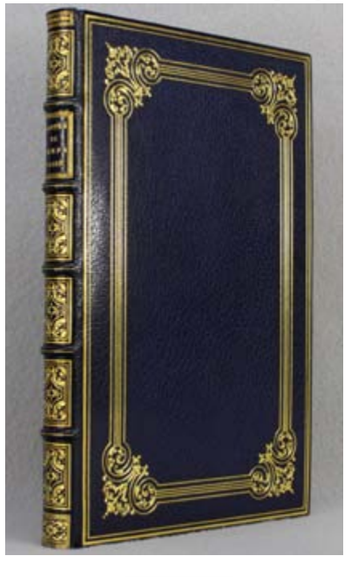
A work apparently unrecorded in institutional records (and not, excepting our volume, recorded at auction), this is an excessively rare copy of a very obscure and peculiar artist's book, bound in an over-the-top, nearly ineffable binding by one of the best binders of the day. *The text is a review of the "Salon de 1892," a gallery exhibition produced at Angers by the French Society of Friends of the Arts, the review taking the form of six humorous dialogues (which were first published in the "Journal de Maine et Loire"). Our author, the Parisian art critic Claude Eliot, determined to issue these pieces on their own in a very limited press run, with six unique copies featuring a singular binding and original artwork—as seen here. Lucien Durvand (1852-1924) established his Paris workshop in 1890. His bindings are distinguished by excellent workmanship, with figurative creations and incised and mosaic leather compositions being*

his trademark. In 1900 he was awarded a silver medal for his bindings at the Universal Exhibition. The binding and illustrations here reflect the fashion for all things Japanese that swept Europe, and particularly France, in the wake of the opening of Japan by Emperor Meiji in 1868. Japanese art became a major source for modern French artistic inspiration, as seen in our extra illustrations. Founded in 1889 "for the purpose of artistic decentralization" (i.e., to demonstrate that there was more to art in France than the Paris scene), the Société des Amis des Arts d'Angers held a prominent place in the cultural life of the province of Anjou. The contributing artists here include some of the region's most respected, including Defaux (1826-1900), a pupil of Corot noted for his delicate style and responsible for this volume's in-text watercolor decorations; Georges Rochegrosse (1859-1938), successful in many media; Clement Bellenger, an esteemed wood engraver; Emile Noirot (1854-1924), his watercolor land, water, and seascapes respected for their technique and expressive feeling; and Mme. E. Sylvestré, a pupil of Regnault. Each is sympathetically mentioned in the text. (ST12519)

CUZIN

The Fürstenberg-Beraldi Copy of Engraved Fairy Tales, One of the Most Beautiful Books of the 19th Century

119 **PERRAULT, CHARLES.** *CONTES DU TEMPS PASSÉ.* (Paris: L. Curmer, 1843) 273 x 184 mm. (10 3/4 x 7 1/4"). lii, [86] pp. Preface and biographical note by M. E. La Bédollierre. SPLENDID NAVY BLUE MOROCCO, ELEGANTLY GILT, BY CUZIN (stamp-signed on front doublure), covers framed by multiple gilt rules with large fleuron cornerpieces, raised bands, spine heavily gilt in compartments with central leafy tool and volute cornerpieces, gilt titling, BEAUTIFUL CITRON MOROCCO DOUBLURES, VERY LAVISHLY GILT, with intricately tooled frame and cornerpieces enclosing a prominent filigree lozenge with a central oval containing the figure of Puss-in-Boots, marbled free endpaper and flyleaves, all edges gilt. In a (slightly chafed) suede-lined chemise backed with citron morocco and a matching morocco-trimmed slipcase. The main text ENTIRELY ENGRAVED by Blanchard and profusely illustrated with extra pictorial title, nine full-

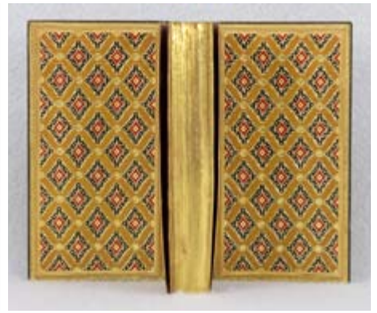


page vignette section titles, and 86 vignettes in the text, all engraved on copper. (Without the interleaved tissue guards called for by Ray.) A Large Paper Copy. Verso of marbled flyleaf with engraved bookplate of Albert Wander dated 1932 and with ex libris of Hans Fürstenberg; front flyleaf with morocco bookplate of Henri Beraldi (see below for all). Carteret III, 462-64; Ray 231; Henri Beraldi Library III, 1934, No. 372 (this copy). ◆A SUPERB COPY—entirely clean and fresh internally, with a strong reluctance to open, and in a flawless binding. **$14,000**

A work entirely engraved on thick papier vélin, this is a celebrated achievement among illustrated books of the 19th century, offered here as a sparkling copy sumptuously bound by Cuzin. *First published in 1697, "Tales of Long Ago" is also known as the Mother Goose tales, and includes such favorites as Cinderella, Sleeping Beauty, Little Red Riding Hood, and Puss-in-Boots. Perrault (1628-1703) reworked traditional folklore into sophisticated fairy tales for the denizens of the intellectual salons of Paris, ending each story with a (usually cynical) moral in couplets. He is credited with inventing the fairy tale genre, and the Brothers Grimm—not to mention Walt Disney—profited greatly from his oeuvre. Carteret points out that in addition to its artistic merits, the work is also more difficult to find in fine condition than other illustrated books of the period. Many copies were read to death by their juvenile audience, so a pristine copy like the present one is very uncommon. The work of the binder Cuzin, who died in 1890, was so well known and so highly esteemed that he was responsible for establishing what was called the "Cuzin style." Devauchelle says that this style was copied by Cuzin's colleagues, but was never equalled; the Cuzin tradition was sustained in its finest form by his celebrated successor Emile Mercier (who signed bindings from this period "Mercier s[ucceseu]r. de Cuzin"). At the same time that he was known for a particular elegant style, Cuzin was not afraid to be unconventional; lot #123 in the Courtland Bishop sale is a Cuzin binding described as being in "contemporary ivory colored human skin." (The sale catalogue description also contains the macabre understatement, droll in its clinical dispassion: "Books bound in human skin are very rare.") The elegant binding and unbelievably fine condition of our copy are appropriate in light of its provenance. Jean (Hans) Fürstenberg (1890-1982), who put together one of the finest collections of 18th century French books ever assembled, is discussed at length in item #41, above. Henri Beraldi (1849-1931) was perhaps the most distinguished and knowledgeable writer on French bindings of the 19th century; it is clear that the two men had equally refined taste, as seven of the books in the 1965 exhibition drawn from the riches of Fürstenberg's collection had been owned by Beraldi as well. Our third owner was Dr. Albert Wander (1867-1950), the Swiss pharmacist who invented Ovaltine. (ST12707)*

TWO BINDINGS BY JOLY FILS

120 **(ELZEVIER IMPRINT). BALZAC, [JEAN-LOUIS GUEZ DE].** *LES OEUVRES DIVERSES DU SIEUR DE BALZAC.* (Leide: Chés les Elseviers, 1651) 127 x 70 mm. (5 x 2 3/4"). 8 p.l., 389 pp. First Elzevier Edition. LOVELY DARK BROWN MOROCCO, LAVISHLY GILT, BY JOLY FILS (stamp-signed on front turn-in), covers with complex central oval ornament composed of strapwork and stippling and with curling acanthus leaves radiating from it on all four sides, these leaves on a densely stippled gilt ground; raised bands, spine compartments gilt in a similar style, ELEGANT CITRON MOROCCO DOUBLURES INLAID IN A MOSAIC STYLE with rows of red-inside-dark brown lozenges, the whole decorated with many gilt circlets and dots, marbled endpapers and flyleaves, all edges gilt. In a folding cloth box. Printer's device on title page, decorative headpieces and initials. Front flyleaf with bookplate of P. R. Méry. Willems 688; Rahir 687. ◆Just a touch of (well masked) wear to joints, inferior paper stock with overall light browning, light soiling to title page, one leaf with tiny chip at head (no loss), otherwise a fine, fresh copy in a sparkling binding. **$4,500**



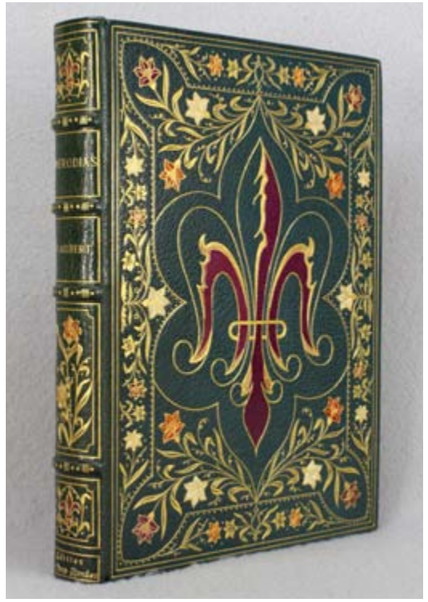
From the celebrated 17th century Elzevier family of printers, this is a lifetime edition of the works of an important French writer of the period, offered in a beautiful binding. *Jean-Louis Guez de Balzac (1597-1654) is credited with being one of a small number of writers from his day to exercise a strong formative influence on the development of the modern French language. In the same way that Malherbe is thought to have perfected French verse, Balzac (not related to Honoré, the 19th century novelist and playwright) is remembered as having contributed to the perfecting of French prose. His intellectual legacy was felt by men of greater genius than himself, such as Racine; his works of moral philosophy, usually composed in the form of epistolary essays addressed to various luminaries of the day, were also of significance. The Joly name is one of the most distinguished in French bookbinding history. After having apprenticed with a provincial binder, Antoine Joly (1838-1917) moved to Paris, found employment with the celebrated Léon Gruel, later formed a partnership with Thibaron in 1874, succeeded him 11 years later, and, in 1892, turned the business over to his son Robert (1870?-1924). "An excellent gilder like his father, Robert designed and produced a range of classical covers. In World War I he was commissioned by Henri Vever to execute bindings decorated by Jules Chadel and Adolphe Giraldon." (Duncan & De Bartha) The present binding is made with the highest quality morocco, is full of animation and creativity, is executed with unfailing expertise, and is found here in most agreeable condition. (ST12479aa)*

121 **(ELZEVIER IMPRINT). BALZAC, [JEAN-LOUIS GUEZ DE].** *LETTRES CHOISIES DU SR. DE BALZAC.* ([Leyden: Bonaventure and Abraham Elzevier] Suivant la copie imprimée à Paris, 1648) 133 x 73 mm. (5 1/4 x 2 7/8"). 12 p.l., 440 pp. First Elzevier Edition. FINE CHESTNUT BROWN MOROCCO, GILT, BY JOLY FILS (stamp-signed on front doublure), covers with French fillet border, center of each board with intricate lozenge formed by strapwork, fleurons, volutes, and many small tools, this within a lobed triple-fillet frame with scrolling cornerpieces and with large fleurons projecting out from the corners; raised bands, spine richly gilt in compartments with central fleuron and scrolling cornerpieces, gilt titling, BLUE MOROCCO DOUBLURES with wide gilt frame formed by plain and decorative rules and repeating small tulip tools, marbled flyleaves, all edges gilt. With engraved allegorical title page. Front flyleaf with bookplate of P. R. Méry. Willems 630; Rahir 625. ◆Spine uniformly sunned to a pleasing hazel brown, front joint just beginning to show rubbing, isolated tiny rust spots or faint foxing, but in nearly fine condition, the very pretty binding otherwise unworn and with bright gilt, and the text quite clean, bright, and fresh. **$4,000**

This is an attractively bound Elzevier edition of letters by Balzac, a writer whose prose had a major influence on French literature *(see previous entry). Our volume contains letters to diverse persons, with the majority addressed to Valentin Conrart (1603-75), counsellor and secretary to the king, who hosted literary gatherings that gave birth to the French Academy. The Elzeviers published a number of volumes containing the correspondence of Balzac, and it is said that these editions contributed considerably to Balzac's renown. This binding has much in common with the one described in the previous entry: both cover a mid-17th century Elzevier edition of Balzac; both are retrospective in design, communicating a clear sense of bindings from that period, and yet are identifiable at once as late 19th century work; and both reflect an artisan working at the top of his craft. (ST12230)*

ANIMATED MOROCCO FOR THE SOCIÉTÉ DES BEAUX ARTS

122 **(SOCIÉTÉ DES BEAUX ARTS). FLAUBERT, GUSTAVE.** *HÉRODIAS.* (Paris: Société des Beaux Arts, 1895) 270 x 210 mm. (10 5/8 x 8 1/4"). xxxvii, [i], 39-118 pp. ONE OF 20 COPIES OF THE EDITION DE DEUX MONDES (this copy numbered with a star). SUMPTUOUS AZURE CRUSHED MOROCCO, LAVISHLY GILT AND INLAID in the Art Nouveau style, covers with large central fleur-de-lys in gilt and purple morocco within an elaborate frame of lily bouquets and garlands inlaid in purple, orange, and white; raised bands, spine gilt in compartments, the smaller ones at head and tail with an inlaid purple fleur-de-lys, the large central compartment with a spray of lilies in orange and white, and two compartments with gilt titling; very wide turn-ins with elaborate gilt floral and foliate decoration enclosing BURNT ORANGE MOROCCO DOUBLURES, front doublure featuring an oval inset of white kidskin (or perhaps vellum) with a hand-colored engraving of a female figure, ivory watered silk endleaves, blue marbled endpapers, top edge gilt, other edges untrimmed. With title page vignette and 20 engravings, four of them full-page, by Georges Rochegrosse in three states: monochrome, India-proof, and colored. With original tissue guards. ◆Spine gently sunned to blue-gray, otherwise AN EXTREMELY FINE COPY OF AN ESPECIALLY BEAUTIFUL BOOK, in virtually mint condition internally, and the exuberant binding unworn. **$2,400**

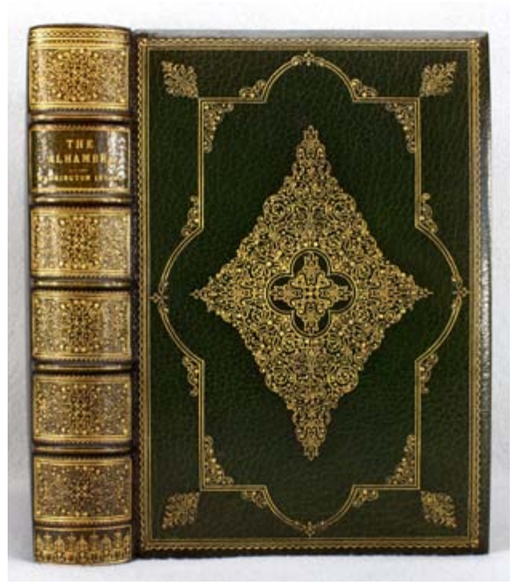


This is a deluxe production—in a very animated binding—of what seems to be the first separate printing of "Hérodias" in English, following its appearance as part of "Three Tales" in 1877. *In the 1890s, the Société des Beaux Arts issued three limited editions of this work: the Salon Edition, limited to 550 copies; the Édition Artistique, limited to 75 copies; and the most exclusive, our Deux Mondes edition, limited to just 20. A supreme example of Belle Epoque opulence, our version is printed on Japanese vellum with plates in three states and in an extravagantly decorated binding. Our copy—its star perhaps indicating that it was reserved for someone involved with the production—has the added merit of being in condition as close to its original state as one could hope for. The book tells the story of Salomé's dance before her mother Hérodias and her stepfather Herod Antipas, with John the Baptist's head featuring prominently in the narrative as 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 "Hérodias" (first in a French printing, and then repeated in the present edition) is among his most outstanding. Ray notes of "Hérodias" 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 archaeological reconstructions." The illustrations show very well in our special limited edition, with its heavy paper and vast margins. For Flaubert (1821-80), see item #163, below. (ST12306b)

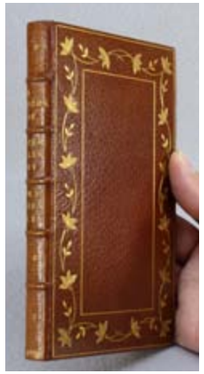
GEORGE THOMAS BAGGULEY

123 **IRVING, WASHINGTON.** *THE ALHAMBRA.* (London and New York: MacMillan and Co., 1896) 264 x 194 mm. (10 3/8 x 7 5/8"). xx, 436 pp. Introduction by Elizabeth Pennell. ONE OF 500 EXTRA-ILLUSTRATED COPIES. MAGNIFICENT CONTEMPORARY DARK GREEN CRUSHED MOROCCO, EXTRAVAGANTLY GILT, BY BAGGULEY (signed with the firm's ink "Sutherland" patent stamp on verso of front endleaf), covers with borders of multiple plain and decorative gilt rules, lobed inner frame with fleuron cornerpieces, the whole enclosing a large and extremely intricate gilt lozenge, raised bands, spine lavishly gilt in double-ruled compartments, gilt titling and turn-ins, BEAUTIFUL VELLUM DOUBLURES ELABORATELY TOOLED IN A DIAPERED GILT, RED, AND GREEN MOORISH PATTERN, green watered silk endleaves, top edge gilt, other edges rough trimmed. With numerous illustrations in the text and 12 inserted lithographs by Joseph Pennell. With the bookplate of Harold Douthit. ◆The boards with a slight humpback posture (as often with vellum doublures), otherwise IN BEAUTIFUL CONDITION INSIDE AND OUT, the lovely binding with lustrous morocco, vellum, and gilt, and the text virtually pristine. **$4,800**



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

SARAH T. PRIDEAUX



124 **HENLEY, WILLIAM ERNEST.** *A BOOK OF VERSES.* (London: David Nutt, 1888) 171 x 108 mm. (6 3/4 x 4 1/4"). xi, [i], 167 pp. FIRST EDITION. APPEALING BROWN CRUSHED MOROCCO, ELEGANTLY GILT, BY SARAH T. PRIDEAUX (stamp-signed "STP" and dated "1896" on rear turn-in), covers framed by gracefully strewn blossoms within plain gilt rules, raised bands, spine panels with single gilt circlet or gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. In a fine recent suede-lined brown morocco clamshell box with gilt tooling that replicates the design on the volume. Engraved title page vignette with tissue guard, wood engraved headpieces. Front pastedown with the bookplate of John Morgan. For the binding: "A Catalogue of Books Bound by S. T. Prideaux," p. 10. ◆Extreme bottom of joints showing just the beginning of wear, spine uniformly a little sunned, but still very attractive, the copy otherwise showing virtually no signs of use. **$4,500**

This is a pleasing binding by Sarah Prideaux that is typical of the restrained elegance and graceful simplicity she brought to bear in her designs. *Sarah Treverbian Prideaux (1853-1933) trained in London under Zaehnsdorf and in Paris under Gruel, began binding in her early 30s, worked for two decades, and then stopped abruptly. According to Maggs Catalogue 966, Prideaux "was by far the best of the women binders of the period, . . . she wrote several books on the history of bookbinding, and [she] also taught the craft, one of her best students [being] Katharine Adams." The latter said that Prideaux "was a very good judge of leather, using only skins of very high quality, for hers was a counsel of perfection in all things." Considering her career as a whole, she was more a designer than a craftsman: as Tidcombe says, from 1890 onwards she employed the Frenchman Lucien Broca as finisher for the binding designs she created. Tidcombe also says that Prideaux bindings "all have a restrained beauty about them that continues to appeal to book collectors. Anything pictorial or gimmicky would have been anathema to her, and she leaned instead towards clean, crisp floral motifs. Her covers are always within the traditional limits of good bookbinding design, avoiding over-intricate tooling which hides the beauty of the leather." William Ernest Henley (1849 -1903) was a British poet, critic, and editor. At the time of this book's publication, Henley was well known within a small literary circle, but this collection brought him general fame as a poet and was popular enough to warrant two subsequent editions within three years. This copy was once the property of Scottish architect, builder, and book collector John Morgan, whose "Omar Khayyam, an Essay" (1901) remains relevant. After his death, his considerable library of fine and valuable books housed in Aberdeen was sold at Sotheby's in 1908. The bookplate here—showing Morgan's mansion, Rubislaw House, created by J. B. Pirie in a Medieval style in 1886—was designed by Charles Ricketts. (ST12629q)*

SEVEN BINDINGS BY THE DOVES BINDERY

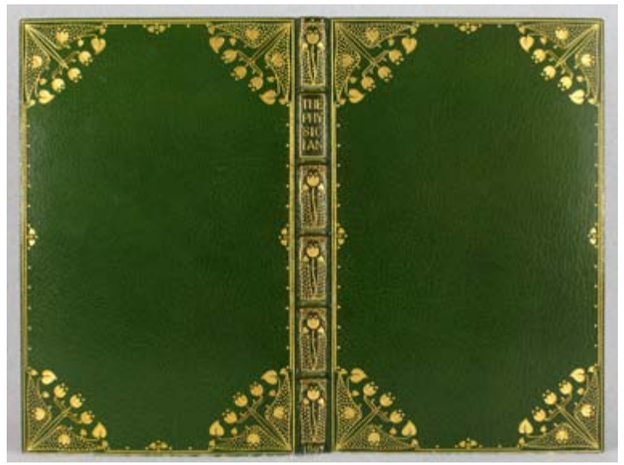
One of a Small Group of Transitional Doves Bindings: a Volume with a Design Cobden-Sanderson Had Previously Used on a Binding Executed with his own Hands

125 **BIBLE IN ENGLISH.** *THE GOSPEL ACCORDING TO MATTHEW, MARK AND LUKE.* (London: Kegan Paul, Trench and Co., 1888) 162 x 102 mm. (6 3/8 x 4"). 3 p.l. (including half title), 293, [1] pp. Second Edition. SUPERB CHESTNUT BROWN MOROCCO, LAVISHLY AND BEAUTIFULLY GILT, BY THE DOVES BINDERY (stamp-signed and dated "1893" on rear turn-in), covers with very wide diapered frame formed by tulips, striped seedpods, and tiny leaves, the frame enclosing a small rectangle at center with gilt titling, flat spine with a vine bearing nine sprays of tulips and seedpods, turn-ins densely tooled with tulips on a stippled ground, all edges gilt. In a very fine morocco clamshell box with replica gilt tooling. Darlow & Moule I, 386 (citing the edition of 1885). For the binding: Tidcombe "Doves Bindery" DBX4 (p. 441), the design being a copy of Tidcombe "Cobden-Sanderson" C-S52. ◆Spine lightly sunned (though hard to detect this because of all the gilt), perhaps a breath of rubbing to joints (if viewed under magnification), the faintest offsetting from turn-ins, but AN ESPECIALLY FINE COPY—clean, fresh, and bright internally, and in a glittering, virtually unworn binding. **$25,000**

This is a lovely and rarely seen example of an early product of the Doves Bindery that employs a design Cobden-Sanderson had previously used on a book he had bound with his own hands (in this case, in 1886). *Like the other 15 Doves bindings that reprise earlier Cobden-Sanderson designs, the present book was bound in the first year of the Doves Bindery's operation. And like the other special pairs, the earlier Cobden-Sanderson version and our later Doves "Gospel" binding differ only in tiny details of decoration. Cobden-Sanderson opened the celebrated Doves Bindery on 20 March 1893. Although from that day forward he no longer bound books with his own hands, he was nevertheless responsible for all of the designs used by the Doves Bindery, right up to his death in 1922 at age 82. The staff to whom he entrusted the execution of the bindery's work included Charles Wilkinson, forwarder; Charles McLeish, finisher; Bessie Hooley, sewer; and Douglas Cockerell, apprentice. The binding was sold to George Cawston on 28 July 1893 for 10 guineas. (It is instructive to note that Cobden-Sanderson had put that same price on the "Gospel" binding he had done with his own hands, and that it had gone unsold, the binder eventually giving it to his wife.) Our copy presents an attractive marriage of text and binding, the fecund tulip design providing an appropriate visual context for these foundational writings in the garden of Christian literature. The stockbroker and financier George Cawston (1851-1918) was a director of the British South Africa (BSA) Company along with Cecil Rhodes. Earlier in the same year that he acquired this binding, he had become chairman of the recently formed South West Africa Company, which rapidly established a stranglehold over the territory's trade and development. Noted by Galbraith in "Crown and Charter" for his "remarkable combination of interests," Cawston was also a map maker and a fellow of the Royal Geographical Society. Judging from the binding of this book, he was a man of refined taste as well.* (ST12629e)

A Special Presentation Binding, Signed by the Cast, and Given to Queen Mary

126 **JONES, HENRY ARTHUR.** *THE PHYSICIAN.* (London: Printed at the Chiswick Press, 1897) 222 x 146 mm. (8 3/4 x 5 3/4"). 4 p.l., 78 pp., [1] leaf. ESPECIALLY APPEALING DARK GREEN CRUSHED MOROCCO, HANDSOMELY GILT, BY THE DOVES BINDERY (stamp-signed and dated "18 C-S 97" on rear turn-in), covers with double gilt fillet border accented along the sides with dots and leaves, each of the four corners with a bouquet of tulips arising from a triangle of stippling; raised bands, spine compartments tooled with a long-stemmed tulip on a stippled ground, turn-ins with three gilt rules and tulip-and-leaf cornerpieces, all edges gilt. In an old (the original?) fleece-lined black folding cloth box with printed title label on spine. With two plates showing ground plans for Act II and Act III. Front pastedown with the engraved bookplate of Princess Mary; first preliminary blank inscribed by the author "To H.R.H. / Princess [Victoria] Mary [Augusta Louise Olga Pauline Claudine Agnes] Duchess of Teck / from her obedient servant / Henry Arthur Jones / in grateful remembrance / of her kind presence at / the first performance of / 'The Physician' March 25th / 1897"; second preliminary blank with autographs of the cast of the play; third preliminary blank with the later (re-gifting) inscription "To Mr. Henry J. Bell / in remembrance of / Princess Mary [Adelaide of Cambridge] / from / Victoria Mary." Below the inscription are the autographs of the princess' three brothers, Adolphus of Teck (signed simply "Teck"), Francis of Teck, and Alexander George of Teck. For the binding: Tidcombe 299. ◆The typical offsetting from turn-ins, but A VERY FINE COPY—immaculate internally, and the binding perfectly preserved, the leather almost mirror-like in its luster. **$9,500**



This is an elegant Doves binding, probably commissioned by the author for presentation to Princess Mary of Teck, the future Queen Consort to King George V, and enhanced with important autographs. *The elegant design of the exterior is recognizable at once as Doves work, mainly because it features Cobden-Sanderson's most frequently used tulip tool, 3b, employed here (as typical) with two small dots tooled above. And as for the interior, this item has what Charles Whittingham and his Chiswick Press normally provide: high quality press work and fine textured paper with ample margins. A popular English dramatist, Henry Arthur Jones (1851-1929) had his detractors. As his daughter writes in "Taking the Curtain Call: The Life and Letters of Henry Arthur Jones," Oscar Wilde declared that "there are three rules for writing plays. The first rule is not to write like Henry Arthur Jones; the second and third rules are the same." Despite Wilde's deadly witticism, "The Physician" is not without its merits. It premiered at London's Criterion Theatre on 25 March 1897, with a cast reading like a "Who's Who" of the English theater; one of our cast signatories is Marion Terry, who played leading roles in more than 125 plays. As the wife of King-Emperor George V, Victoria Mary Augusta Louise Olga Pauline Claudine Agnes of Teck (1867-1953) was Queen Consort of the United Kingdom and the British Dominions, and Empress of India, and before her husband's accession, she was successively Duchess of York, Duchess of Cornwall, and Princess of Wales. (Her lengthy concatenation of names suitably reflects the exalted nature of these various titles.) After George V's death in 1936, she became queen mother when her eldest son Edward became king-emperor, but to her bitter disappointment, he abdicated later the same year to marry the twice-divorced American socialite Wallis Simpson.* (ST12370j)

Using an Unusual (Unique?) Diapered and Inlaid Design

127 **WATSON, WILLIAM.** *THE FATHER OF THE FOREST AND OTHER POEMS.* (London: John Lane; Chicago: Stone and Kimball, 1895) 165 x 108 mm. (6 1/2 x 4 1/4"). viii, 71, [1] pp. EXCELLENT NAVY CRUSHED MOROCCO BY THE DOVES BINDERY (stamp-signed and dated 1897 on rear turn-in), COVERS WITH A DISTINCTIVE ALL-OVER DIAPERED FIELD OF HALF GILT, HALF INLAID RED MOROCCO INVERTED HEARTS connected by gilt ogival arches, raised bands, spine compartments with similar decoration, gilt titling, gilt-ruled turn-ins with three rows of the same inverted hearts at corners, marbled endpapers, all edges gilt and gauffered with two rows of tiny dots. Frontispiece portrait of William Watson after a photo by Frederick Hollyer. For the binding: Tidcombe 267. ◆Small gouge to upper corner, tail of spine with a hint of rubbing, minor offsetting to title page from frontispiece, text very faintly browned and with isolated spots of trivial foxing, otherwise fine, the text generally clean and fresh, and the binding lustrous, with no significant wear. **$7,500**

In the high quality of its materials and its impeccable workmanship, this lovely little binding is typical of work from the Doves Bindery, but the design is rather noticeably atypical. *There is no stippling, strapwork, familiar Tudor rose tool, profusion of vegetal sprays; instead, there is an understated mosaic-like pattern of gilt and inlays that intimates design features more Art Deco (or at least more modern) than 19th century in feel. While there are certainly other Doves bindings that feature a central diapered panel, we have not seen another volume where the entire board is covered with a connected series of inlaid ornaments like the left-ventricle-right-ventricle design featured here. Prolific and appreciated for his celebratory poetry, the traditional English poet William Watson (1858-1935) is known mainly for "The Prince's Quest, and Other Poems" (1880), verse composed under the influence of Keats and Tennyson. Britannica says that "by the distinction and clarity of his style and the dignity of his movement, . . . Watson stands in the true classical tradition of great English verse, in a generation rather given over to lawlessness and experiment." Partly because he was heedless about voicing unpopular political opinion, his work fell out of favor, and by the time of his death he had slipped into obscurity. Notwithstanding the date on the turn-in here, Tidcombe notes that our binding was special enough to be displayed at the Arts and Crafts Exhibition of 1896.* (ST12629i)

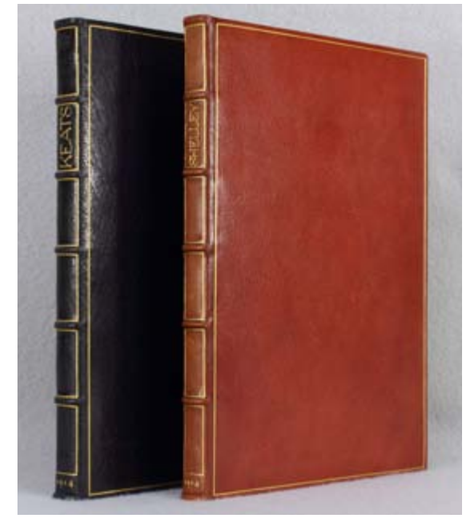
128 **LAMB, CHARLES.** *[THE WORKS.]* (London: Macmillan and Co., 1891-98) 178 x 127 mm. (7 x 5"). **Seven volumes.** FINE HONEY BROWN CRUSHED MOROCCO, HANDSOMELY GILT, BY THE DOVES BINDERY (stamp-signed and dated 1898 on rear turn-in of each volume), raised bands, spines in extremely

attractive gilt compartments featuring dense gouge work in the shape of stemmed hearts, along with open circles and circlets, turn-ins ruled in gilt with cornerpieces incorporating heart and tulip tools, all edges gilt (and with stippled gauffering). Frontispiece portrait of Lamb in volume V. For the binding: Tidcombe 390. ◆Joints of first volume a little worn at juncture of raised bands, extremely slight wear to joints and extremities of other volumes, spines uniformly sunned to a very pleasing lighter brown (minor irregular fading to small areas on the covers), but still A MOST ATTRACTIVE SET, the beautifully designed bindings solid and with no significant wear, and pristine internally. **$8,500**

This is an unusual and desirable item because it comprises an atypically large seven-volume expanse of Doves morocco from a bindery that normally produced only one rather small—however exquisite—volume at a time. *The set is probably #390 in Marianne Tidcombe's "The Doves Bindery," executed using the Doves workshop Pattern 554a. Tidcombe describes two sets bound to this pattern, one in brown (presumably this set) and one in green, both sold (for £20 each) to Scribner's late in 1898 or early in 1899. Works in this set are "The Essays of Elia," "Poems, Plays and Miscellaneous Essays," "Mrs. Leicester's School and Other Writings in Prose and Verse," "Tales from Shakespeare," "The Letters" (in two volumes), and A. Ainger's memoir, "Charles Lamb." Chiefly remembered as "the prince of English essayists," Charles Lamb (1775-1834) was educated at Christ's Hospital, where he formed a lasting relationship with Coleridge. At 17 he joined the East India House, where he worked from 1792-1825. In 1796, Lamb's sister Mary (1764-1847) stabbed and killed their mother with scissors in a fit of insanity. Charles took on her care as well as serving as sole support for a dying aunt and a prematurely senile father. For the two years preceding this catastrophe, Lamb himself had experienced a period of derangement in his early twenties that haunted him the rest of his life. Nonetheless, Lamb and his sister 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).* (ST11185)

129 **(DOVES PRESS). SHELLEY, PERCY BYSSHE.** *SHELLEY. [i.e., SELECTED POEMS OF SHELLEY].* (Hammersmith: Doves Press, 1914) 235 x 165 mm. (9 1/4 x 6 1/2"). ONE OF 200 COPIES on paper (and 12 on vellum). Fine russet-colored crushed morocco by the Doves Bindery (stamp-signed "19 C-S 14" on rear turn-in), covers with single gilt rule border, raised bands, spine with gilt-ruled compartments, vertical gilt titling, gilt-ruled turn-ins, all edges gilt and gauffered with two rows of dots. Printed in red and black. Tidcombe DP-35; Tomkinson, pp. 58. ◆Spine lightly sunned, otherwise AN IMMACULATE COPY in perfect condition. **$6,000**

This volume epitomizes the beauty of simplicity that was a hallmark of Cobden-Sanderson's Doves Press, and it is offered here in a Doves binding to match the content's elegant typographical restraint. *The volume is typical of the work more frequently done at the bindery after 1909, when Charles McLeish and Bessie Hooley wanted to leave their employment for personal reasons. From that point on, Cobden-Sanderson determined to limit Doves bindings almost exclusively to books printed at the Doves Press, which he and Emery Walker had founded as a vehicle for the production of what they termed "the Book Beautiful" in 1900. (Although McLeish left to go into partnership with his son, Charles, who had apprenticed under Roger de Coverly, all of the bindings that were signed "Doves Bindery" between 1909 and 1921 were actually done in the McLeish workshop.) Later Doves Press publications included works of*



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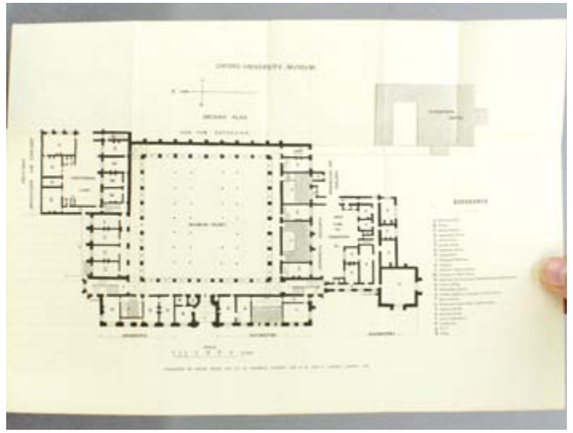
great 19th century poets (books featuring Shelley, Keats, and Wordsworth appeared between July of 1914 and December of 1915), and the poems to be included were selected with great care by Cobden-Sanderson himself. According to Tidcombe, our editor "particularly enjoyed the process of selecting and arranging the poems, using them as building blocks to create new structures which expressed his own emotions and attitudes." In preparing the present collection, he chose poems that "progress from 'dejection, longing, love, satiety, despair, and death' towards immortality." (ST12725b)

130 **(DOVES PRESS). KEATS, JOHN.** *[POEMS] SELECTED, ARRANGED, AND PRINTED AT THE DOVES PRESS BY T. J. COBDEN-SANDERSON.* (Hammersmith: Doves Press, 1914) 235 x 152 mm. (9 1/4 x 6"). 203 pp. ONE OF 200 COPIES ON PAPER (and 12 on vellum). Fine dark blue crushed morocco by the Doves Bindery (stamp-signed "19 C-S 15" on rear turn-in), covers with single gilt rule border, raised bands, spine with gilt-ruled compartments, vertical gilt titling, gilt-ruled turn-ins, all edges gilt and gauffered with two rows of dots. Printed in red and black. Tidcombe DP-36; Tomkinson, p. 58. ◆A FLAWLESS COPY. **$6,000**

This is a refined companion to the previous volume, and, like it, is full of lovely poetry; similarly, it embodies in its dignified simplicity Chanel's decree that "Elegance is refusal." *Ever the perfectionist, Cobden-Sanderson personally selected and arranged the poems in the present anthology only after much considered effort. He noted in his journal on 31 July 1913, "I have put 'Bright Star' first, for I wish the feeling of the last sonnet to accompany the reader throughout; and at the end revert to Keats' first sonnet, and so leave the poet as it were on the peak in Darien." While the binding here could scarcely be more understated, it was obviously executed with considerable expertise, using the finest quality materials.* (ST12725a)

Edith Rockefeller McCormick's Copy, in Perfect Condition

131 **RUSKIN, JOHN** and **H. W. ACLAND.** *THE OXFORD MUSEUM.* (London: Smith, Elder and Co.; Oxford: J. H. and J. Parker, 1859) 187 x 105 mm. (7 3/8 x 4 1/8"). 2 p.l., 111, [1] pp., 4 pp (ads). FIRST EDITION. ELEGANT DARK BLUE CRUSHED MOROCCO, GILT, BY THE DOVES BINDERY (stamp-signed and dated 1915 on rear turn-in), covers with French fillet border enclosing a strapwork lozenge and rectangle accented by leaves and circlets, a strapwork circle at center containing alternating leaf clusters and dots, raised bands, spine compartments with unusual diagonal gilt sections tooled with leaves or circles, gilt titling, turn-ins with gilt French fillet, all edges gilt. In a fine custom blue morocco pull-off case by Riviere. With full-page woodcut, engraved frontispiece, and folding plan of the museum. Front pastedown with the bookplate of E[dith] R[ockefeller] McCormick (see below). Tidcombe 789; Anderson Galleries catalogue of the McCormick sale 114. ◆AN EXCEPTIONALLY FINE COPY. **$9,000**



With distinguished provenance, this is an especially attractive and amazingly well-preserved Doves binding created to adorn a work concerning the architecture of the new Oxford Medical Museum, a structure that embodied the conception of ideal architectural design espoused by John Ruskin, the book's co-author and one of Cobden-Sanderson's great heroes. *The museum opened in 1861 as a center for the encouragement of the study of science, especially in relation to medicine, and our other co-author, the English physician and educator Sir Henry Wentworth Dyke Acland, 1st Baronet (1815-1900), had played a major role in its establishment. One of the primary influences on Morris, Cobden-Sanderson, and the Arts and Crafts movement, the art and architecture critic Ruskin (1819-1900) proposed an "honest" architecture with no finishes or hidden support and a universal system of form and workmanship. He believed that beauty must be derived from nature and crafted by man, and rejected mechanization. Creations, he posited, must be based on facts, and facts must always be perceived by senses and not learned. In his view, the Oxford Museum honored all of those tenets. Our copy was part of the famous library of Edith Rockefeller McCormick of Chicago, fourth daughter of John D. Rockefeller. From her collection came the largest group of Doves bindings ever offered at public auction: Anderson Galleries sold for her some 152 volumes (121 titles) in Doves bindings on 23 February 1934. Described by ANB as "unusually gifted and endowed with a strong scholarly inclination," McCormick (1872-1932), apart from her love of fine bindings, was a generous philanthropist who throughout her life "helped people in financial difficulties, always trying to conceal the fact that she had been the benefactor." After her son John died of scarlet fever, she founded the John McCormick Institution for Infectious Diseases; "with the support of the institution's funding, researchers at Johns Hopkins University later discovered the bacterium that causes scarlet fever." (ST12644)*

THREE IMITATION DOVES BINDINGS

132 **(DOVES PRESS). SHAKESPEARE, WILLIAM.** *THE TRAGEDIE OF ANTHONY AND CLEOPATRA.* (Hammersmith: Doves Press, 1912) 235 x 165 mm. (9 1/4 x 6 1/2"). 3 p.l., 7-140 pp., [2] leaves (colophon and errata). ONE OF 200 COPIES on paper (and 15 copies on vellum). Excellent navy blue crushed morocco, attractively gilt in the style of the Doves Bindery, covers with frame of plain and decorative gilt rules complemented by tulip and leaf cornerpieces, raised bands, spine gilt in compartments with Art Deco-style tulip ornament, gilt titling in two compartments, turn-ins with gilt tooling similar to that on covers, all edges gilt, with two rows of gauffered dots. In a matching morocco-lipped slipcase. Tidcombe DP-29. For the binding: Tidcombe "Doves Bindery," p. 464. ◆Just a hint of sunning to the spine, typical offsetting from turn-ins, two leaves with trivial marginal foxing, but A VERY FINE COPY, entirely clean, fresh, and bright internally, and the binding in virtually mint condition. **$8,800**

This and the next two items are among the 26 intriguing (and obviously uncommon) examples Tidcombe has identified as imitation Doves bindings, a group of handsomely executed volumes that continue to be mysterious. *She differentiates between forgeries (those books that are stamp-signed with "C - S" and a date) on the one hand and unsigned "copies of Doves bindings or bindings in the Doves style" on the other. But she treats them as one group "because they have several features in common." For example, signed*

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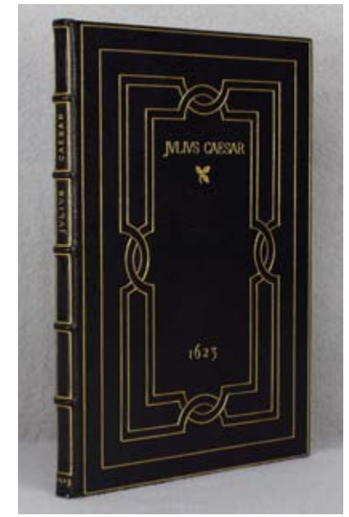

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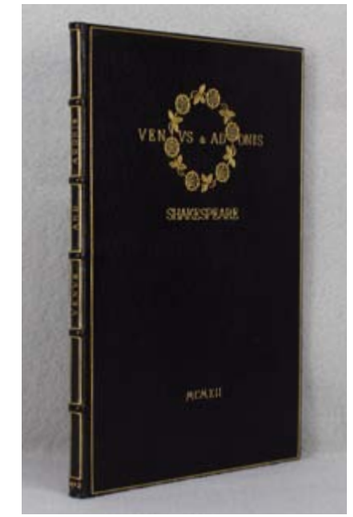

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or unsigned, all of the suspect bindings cover Doves Press books, all are bound in dark blue morocco, and all have green silk double headbands with a visible red core. Tidcombe speculates that these bindings might have been executed between 1936 and 1938, and she observes that "the finishing on most of these bindings [as here] is of a very high standard." She also notes that the expert nature of the work on the covers is not matched by the typically less adroit stamp-signed signature, which she conjectures may have been added in the signed examples by another hand after the fact. Although Tidcombe suggests that the person responsible for the forged Doves bindings could possibly have been the former Doves Bindery finisher Charles McLeish, she does not settle on him or any other likely candidate. Whoever was behind them, the volumes in this puzzling group of bindings—like other forgeries and imitations of historically important cultural artifacts—are actively collected for their value as counterfeits. And the fact that the present specialized catalogue offers three of the imitation Doves bindings Tidcombe has identified does not diminish the fact that they are uncommonly encountered (before now, we had owned two such copies in 35 years). Although Cobden-Sanderson printed 16 items before turning to something written by Shakespeare, seven of the last 35 Doves Press productions were authored by the Stratford bard. Probably first performed in 1607, "Anthony and Cleopatra," the tragic, classic story of lust and politics in ancient Rome and Egypt, is the third of those seven ("Hamlet" and the "Sonnets" were printed previously, in 1909). (ST12755)

133 **(DOVES PRESS). SHAKESPEARE, WILLIAM.** *THE TRAGEDIE OF JULIUS CAESAR.* (Hammersmith: Doves Press, 1913) 238 x 165 mm. (9 3/8 x 6 1/2"). 111, [5] pp. ONE OF 200 COPIES on paper (and 12 on vellum). Pleasing dark blue crushed morocco in the style of the Doves Bindery, covers with gilt-ruled borders and strapwork frame, gilt titling and date on upper cover, raised bands, spine compartments ruled in gilt, vertical gilt titling in two compartments, turn-ins gilt ruled, all edges gilt and gauffered with two rows of tiny dots. In a matching blue morocco-lipped slipcase. Tidcombe DP-32. For the binding: Tidcombe "Doves Bindery," p. 465. ◆Except for the usual faint offsetting from turn-ins, A VIRTUALLY MINT COPY, even lacking the usual fading to the spine, and with no signs of use internally. **$8,800**

This is a second example of an imitation Doves binding, one that Tidcombe actually pictures in Appendix III in her "The Doves Bindery" on page 463 (and describes on page 465). The same design was used for a copy of Milton's "Areopagitica" (Tidcombe 812). *Like "Cleopatra" in the previous entry, the present volume is handsome, unsigned, and conforms to the previously examined imitation criteria. The dramatization of the assassination of the Roman emperor Julius Caesar and the defeat of the conspirators, Brutus and Cassius, at the Battle of Philippi, "Julius Caesar" is one of four plays by Shakespeare that were printed at Doves Press (the others are "Coriolanus," "Anthony and Cleopatra," and "Hamlet"). For the Doves edition, the text of the First Folio of 1623 was followed, with 44 minor emendations, which are set out on slightly more than three pages following the end of the play. (ST12757)*

134 **(DOVES PRESS). SHAKESPEARE, WILLIAM.** *VENUS & ADONIS.* (Hammersmith: Doves Press, 1912) 238 x 171 mm. (9 3/8 x 6 3/4"). 57, [2] pp. ONE OF 200 COPIES on paper (and 15 on vellum). Appealing dark blue crushed morocco in the style of the Doves Bindery, covers gilt with plain rule border, both boards with a prominent wreath of Tudor roses, titling and date, raised bands, spine compartments ruled in gilt, vertical titling in three compartments, turn-ins with gilt French fillet, all edges gilt and gauffered with two rows of tiny dots. In a matching morocco-lipped slipcase. Tidcombe DP-30; For the binding: Tidcombe "Doves Bindery," p. 464. ◆The usual faint offsetting from turn-ins, but A VIRTUALLY MINT COPY. (See illustration on p. 137.) **$8,800**

This is a third example of an imitation Doves binding; like the previous two entries, it is unsigned, it is handsomely finished, and it conforms to Tidcombe's criteria. *The same design was used for a copy of the 1909 Doves Press Shakespeare's "Sonnets" (Tidcombe 744). Written in 1592–93 with a plot based on passages from Ovid's "Metamorphoses," "Venus & Adonis" is one of seven works of Shakespeare—four plays and two other volumes of poetry—issued by the Doves Press. Cobden-Sanderson had cherished a vision of printing all of Shakespeare's work, but the quantity of the material and his own ill health made him realize that he could not live long enough to accomplish this. The text used for the Doves printing is from the 1593 first edition issued by Richard Field, with the nine errors in that work listed here after the colophon and corrected in our text. (ST12756)*

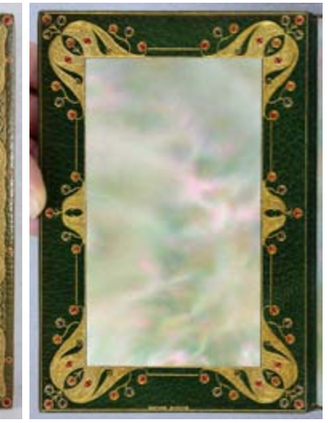
A FIN-DE-SIÈCLE BINDING IN MEDIEVAL STYLE

135 **(KELMSCOTT PRESS). SYR YSAMBRACE.** (Hammersmith: Kelmscott Press, 1897) 210 x 146 mm. (8 1/4 x 5 3/4"). 2 p.l., 41, [1] pp. Edited by F. S. Ellis. ONE OF 350 COPIES on paper. (An additional eight were printed on vellum.) VERY ATTRACTIVE CONTEMPORARY PIGSKIN blind tooled in a Medieval panel design, covers with frames formed by multiple rules, diapered central panel, upper cover with title, press, and date stamped into upper and lower corners, lower cover with binder's(?) pictorial stamp in lower right corner (showing a standing figure with the scales of justice hanging from his outstretched arms), raised bands, spine panels scored with multiple horizontal lines, blind-stamped titling at top and bottom of backstrip, all edges gilt. Wood engraved frontispiece by Sir Edward Burne-Jones, decorative woodcut initials, device in colophon,

and wide decorative border on first opening of text. Peterson A-48; Sparling 48; Tomkinson, pp. 120-21. ◆Head and tail of boards with minor scuffing, a hint of rubbing along joints, otherwise AN ESPECIALLY FINE COPY, PRISTINE INTERNALLY, in a handsome gothic-style binding that perfectly complements the contents. **$3,750**

According to Sparling, the present volume, offered here in an intriguing and especially pleasing pigskin binding, "was always a favourite with Morris." *Subjects from the book were considered important enough to be chosen by Burne-Jones to be painted on the walls of the Red House, Upton, Bexley Heath. In editing the text of this Medieval romance, Ellis used the manuscript in the library of Lincoln Cathedral to augment and correct the printed version by J. O. Halliwell, which itself was based upon the Cambridge manuscript. We have never encountered the binder's stamp seen here, nor, for that matter, have we seen very many pleasing modern pigskin bindings like this one. (ST12121)*

OXFORD BINDING



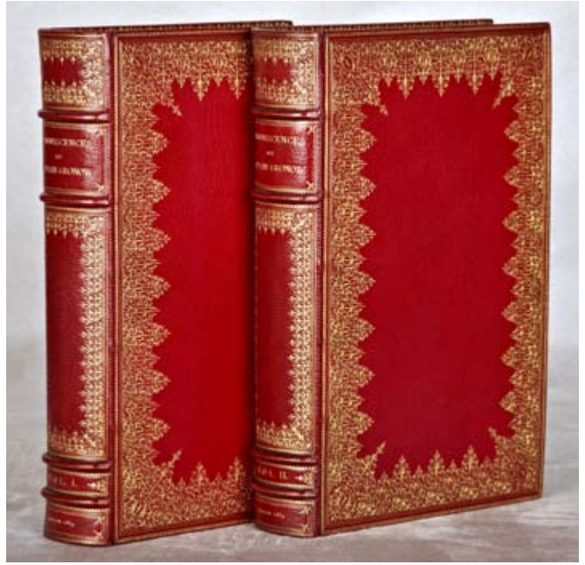
136 **BROWNING, ROBERT.** *THE POETICAL WORKS.* (London: Smith, Elder & Co., 1899) 197 x 140 mm. (7 3/4 x 5 1/2"). **Two volumes bound in one.** xvi, 748 pp.; vii, [i], 786 pp. VERY ANIMATED CONTEMPORARY OLIVE GREEN CRUSHED MOROCCO, ELABORATELY GILT, SIGNED "OXFORD BINDING" (on the front dentelle), covers each with a narrow border containing 18 widely-spaced red morocco dots, this border enclosing a very large panel with an all-over exuberant design featuring eight large, densely stippled leaf-like areas tooled with swirling vines that terminate in inlaid blue, red, and orange morocco tulips; raised bands, spine panels with similar decoration, wide inner dentelles with gilt-stippled and side- and cornerpiece floral inlays (the binding with a total of 341 inlaid flowers and dots), marbled endpapers, all edges gilt. With an engraved frontispiece to each volume, with tissue guard. ◆Spine and front board softly but uniformly sunned to olive brown, otherwise A PRISTINE COPY, the text clean, fresh, and bright, the very lustrous binding unworn. **$1,800**

This unusual, almost kinetic binding was done by an Oxford establishment active in the first two decades of the 20th century, a firm employing artisans who, judging from the present volume, must have trained with some of the leading binders of the day. *There were two gilt and inlaid morocco bindings signed as ours is in the Foyle sale, one of them on the 1907 edition of this work. Americana Exchange locates five other examples of gilt and inlaid "Oxford Binding" volumes that are books of poetry or Bibles. The stippling here is particularly fine, with tens of thousands of minuscule dots creating a shimmering ground for the small inlaid tulips. The gilding and finishing are quite expert, and represent many hours of labor. The curvilinear and bulbous elements of the binding are akin to those on volumes decorated by members of the Guild of Women Binders, though most would probably say that the level of achievement here is significantly higher than the majority of similarly designed Guild bindings. Though he was overshadowed in his day by Tennyson and by his own wife, Elizabeth Barrett Browning, Robert Browning has experienced a much more lasting influence stylistically than either. As Day says, "Intellectuals have consistently praised Browning . . . for his psychological portraits and his poetic style. Browning could write mellifluous verse like Tennyson's and Swinburne's, but he much preferred either a conversational quality catching the idiom and cadence of actual speech or a cerebral diction challenging the brain power of his readers." This edition is printed on India paper, allowing the reader to possess a great deal of the poet's work in a very manageable volume. (ST12479x)*

FIVE BINDINGS BY ZAEHNSDORF

137 **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) 267 x 168 mm. (10 1/2 x 6 5/8"). **Two volumes.** No. 22 OF 870 COPIES printed for England and America with 25 plates in two states. 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 densely massed 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 proof 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. **$1,750**

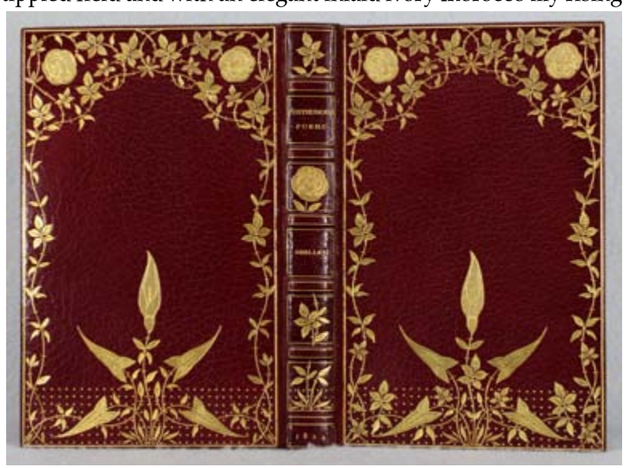


Offered here in a particularly beautiful set, these "reminiscences" provide a memorable window into military and social life in London and on the continent during the half century preceding the author's death (at 71) in 1865. *Captain Rees Howell Gronow had a knack for being in the right place at the 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 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 inspriation 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." He also began work on these memoirs, first published in 1861. In DNB's words, his accounts, while in some ways unreliable, 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." 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. 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. It is generally understood that the Zaehnsdorf firm reserved the use of its oval stamp showing a binder at work for their finer bindings, including those entered in exhibitions.* (ST12128)

138 **KHAYYÁM, OMAR.** *THE RUBÁIYÁT OF OMAR KHAYYÁM; AND THE SALÁMÁN AND ÁBSÁL OF JÁMI.* (London: Bernard Quaritch, 1879) 178 x 140 mm. (7 x 5 1/2"). 3 p.l. (including half title), [iii] - xv, [i], 112 pp. Translated by Edward FitzGerald. Fourth Edition. BEAUTIFUL HONEY BROWN CRUSHED MOROCCO, ELABORATELY INLAID AND GILT, BY ZAEHNSDORF, covers with inlaid black and brown morocco border outlined in gilt, this border tangent to a tiled frame intricately inlaid in olive green and crimson morocco highlighted with gilt, and this, in turn, enclosing a central panel with inlaid black morocco strapwork and lobed mandorla, the latter featuring a rectangular collar of green morocco tooled in gilt; flat spine inlaid and gilt repeating the tile design, gilt titling, MATCHING BROWN MOROCCO DOUBLURES AND ENDLEAVES, the doublures with strapwork frame formed by multiple gilt rules, top edge gilt. With text enclosed by decorative borders and with frontispiece depicting a polo match. Potter 141. ◆Spine just a little faded, a hint of foxing here and there, printed on a dullish paper stock, but in every other way A BEAUTIFUL VOLUME IN VERY FINE CONDITION, the covers especially lustrous, and the binding entirely unworn. **$1,600**

This ornate binding from Zaehnsdorf incorporates decorative motifs that evoke the tiled mosaic floors and rich carpets of Persia, the land that gave us the lush poetry in this most attractive volume. *The translations of these two Persian poets, Omar Khayyám (d. 1123) and Jámi (15th century), were both done by Edward FitzGerald (1809-93), whose entire adult life was devoted to literature, especially translation, and whose chief work is this English version of the "Rubáiyát," first published (anonymously) in 1859. 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, is first and foremost here. A work that appealed strongly to Victorian sensibilities, his version of the "Rubáiyát" became immensely popular and went through a great many editions. But our exceedingly pretty volume also includes "Salámán and Ábsál," a narrative poem in which the hero, rejecting the snare of the senses personified by the lovely Ábsál, moves on the path toward Sufi enlightenment, with much exotic and picturesque detail along the way.* (ST12629v)

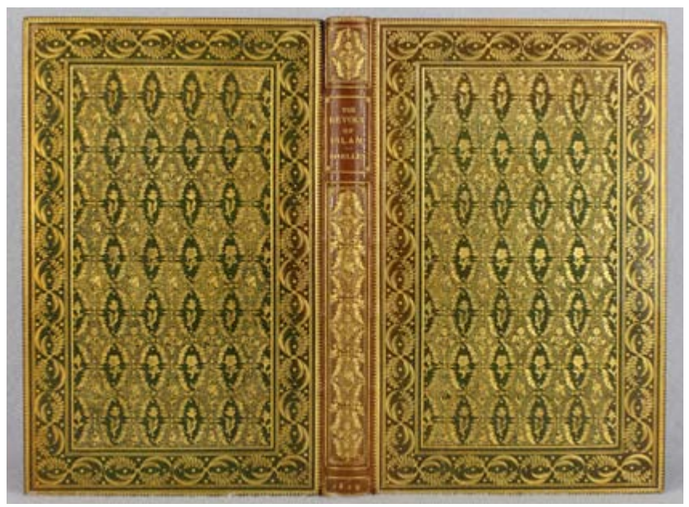
139 **SHELLEY, PERCY BYSSHE.** *POSTHUMOUS POEMS.* (London: Printed for John and Henry L. Hunt, 1824) 213 x 159 mm. (8 3/8 x 6 1/4"). xi, [i], 415, [1] pp. Edited by Mary Wollstonecraft Shelley. FIRST EDITION, First Issue (without the errata leaf found in later issue copies). LOVELY CRIMSON CRUSHED MOROCCO, ELABORATELY GILT AND INLAID, BY ZAEHNSDORF (signed on front turn-in, and with the firm's exhibition stamp on rear pastedown), covers gilt with single fillet border around a floral bower, a climbing vine at each side proliferating and entwined at head to enclose an inlaid ivory morocco rose in each corner, bottom of covers with four large leaves on stems emanating from a stippled field and with an elegant inlaid ivory morocco lily rising up toward the middle of the central panel; raised bands, spine gilt in compartments featuring a foliate stem rising from foot to head and an inlaid ivory rose in center compartment, wide gilt turn-ins with foliate tools and decorative roll, red silk pastedowns and endleaves, all edges gilt (the joints invisibly renewed). In a (slightly faded and rubbed) protective buckram chemise and red cloth slipcase with morocco lip. Front pastedown with the morocco bookplate of Paul Edward Chevalier and that of Clara and Irwin Strasburger. Granniss 78; Wise, p. 70; Ashley Library V, 88. ◆Isolated faint printer's fingerprints, a tiny bit of fraying to silk endleaves, but an extremely attractive copy of a beautifully bound book, the binding lustrous, with virtually undetectable expert restoration, and the text fresh and bright. **$3,500**

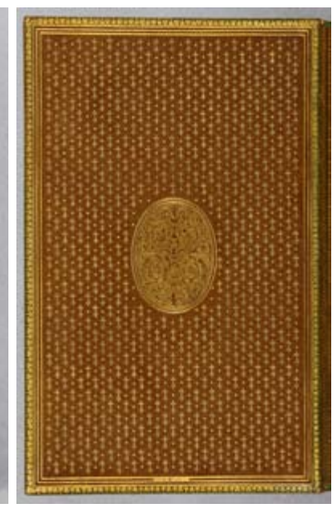


With an elegant Art Nouveau design and with illustrious provenance, this is a significant poetical publication in an extremely appealing binding. *These poems by Shelley were gathered from his manuscripts after his death and published by his wife Mary. Among the most notable longer poems is "Julian and Maddalo," set in Venice, in which the two characters—one an optimist, the other a pessimist—are said to represent Shelley and Byron. Also here are one of Shelley's most colorful and imaginative works, "The Witch of Atlas" (which depicts a beneficent but sometimes impish sorceress), and "The Triumph of Life," left incomplete by the poet's death but nevertheless considered one of his most profound poems. Inspired by Petrarch's "Trionfi," the latter poem depicts a parade of worthies as diverse as Plato and Napoleon, interpreted by the poet's guide, Rousseau, who also details the story of his own life. The present item has an illustrious provenance: it comes from the collection of 20th century English bindings put together by Paul Chevalier, whose library of beautiful volumes was uniformly characterized by outstanding workmanship and superb condition. The sale of his books at Christie's in 1990 represented one of the best collections of British bindings brought to auction in the past half century (this was lot #120, which sold for a hammer price of $2,200).* (ST12453h)

The Hauck Copy, Nearly Encrusted with Particularly Elegant Gilt

140 **SHELLEY, PERCY BYSSHE.** *THE REVOLT OF ISLAM; A POEM, IN TWELVE CANTOS.* (London: Printed for John Brooks, 1829) 229 x 152 mm. (9 x 6"). xxxii, [1] leaf (section title), 270, [2] pp. (without the initial blank). VERY BEAUTIFUL OLIVE GREEN MOROCCO, VIGOROUSLY AND SPLENDIDLY GILT, BY ZAEHNSDORF (stamp-signed on front doublure, and with the firm's oval exhibition stamp on rear endleaf), covers framed by multiple plain and decorative rules and garlands of palm and olive branches, large central panel densely tooled with 13 horizontal rows of either four or five elegant floral sprigs of various shapes, some within flower-framed ovals, others on a stippled background; flat spine gilt in similar fashion, gilt titling, TAN MOROCCO DOUBLURES with intricate central gilt arabesque on a field semé with gilt dots and daggers, tan morocco endleaves with gilt border, top edge gilt and beautifully gauffered to match the floral design on the covers. From the collection of Cornelius J. Hauck (though apparently with his bookplate removed). Granniss 45. ◆Spine sunned toward brown (a ubiquitous problem with green morocco), very slight rubbing to joints (top inch of rear joint a little more significantly so), front flyleaf with small closed tear at fore edge (title page with small mended half-inch tear in the same place), but a very desirable copy nonetheless, the text clean and pleasing, and the riotously embellished binding almost flaming with gold. **$5,500**





With distinguished provenance, this is a lustrous exhibition binding that makes a memorable display, its fine and dense pointillé ground, its exquisitely gauffered top edge, and its especially refined floral and leafy ornamentation being particularly notable. *A spiritual odyssey of lovers divided and seeking reunion, "The Revolt of Islam" is Shelley's longest work (despite its title, the poem has little, if anything, to do with Islam, though religion is generally addressed). The work was issued late in 1817 as "Laon and Cythna," but certain passages of that piece disturbed the publisher, who demanded that they be changed or removed. Shelley reluctantly agreed, and his alterations included the substitution of the present title. We have the Brooks edition, with a new title page, using the text of the first edition, second issue (with the fly title correctly bound as d1, and the preface ending on p. xxi). As Granniss indicates, "the original quires and cancel leaves of the work fell into the hands of John Brooks, who issued them, in 1829, with a new title." Our volume comes from the illustrious collection of Cincinnati businessman, arborist, and philanthropist Cornelius J. Hauck (1893-1967), whose fortune was made in the family brewery; the auction of his library at Christie's in 2006 totaled more than $12.4 million (this item was lot #593, selling for $3,360).* (ST12629m)

141 **SHELLEY, PERCY.** *ROSALIND AND HELEN, A MODERN ECLOGUE; WITH OTHER POEMS.* (London: C. and J. Ollier, 1819) 229 x 146 mm. (9 x 5 3/4"). vii, [i], 92 pp. FIRST EDITION. ELEGANT DARK BLUE-GRAY CRUSHED MOROCCO, RICHLY GILT, BY ZAEHNSDORF (stamp-signed in gilt on front doublure, and with the firm's special stamped oval on the rear free endleaf), covers with a frame of 12 parallel gilt rules, these interweaving in a complex knot design at corners, graceful sprays of leafy branches emanating from the inner

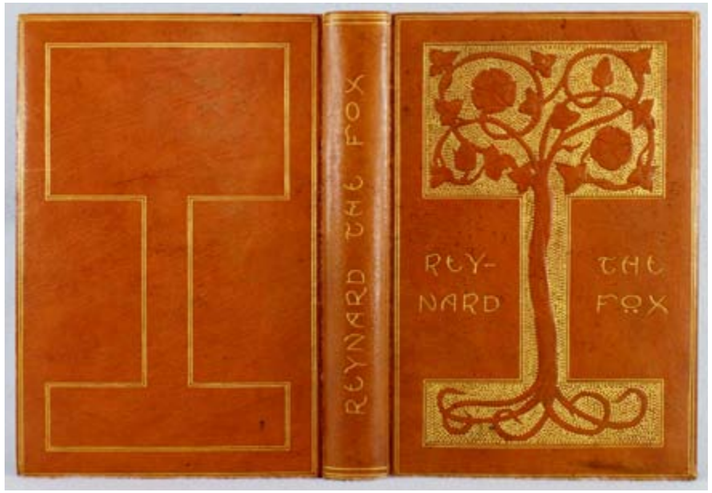
and outer corners; raised bands, spine compartments with either an olive branch or a gilt strapwork centerpiece, turn-ins with five parallel gilt fillets, LOVELY IVORY MOROCCO DOUBLURES featuring elaborate whorls of gilt vines bearing azured gilt foliage with inlays of blue-gray morocco, matching blue morocco endleaves, all edges gilt. Verso of front free endleaf with engraved bookplate of Roderick Terry (see below). Granniss 49; Tinker 1897; Ashley Library V, 68. ◆Mild spotting to final text leaf, otherwise only the most trivial imperfections: A VERY FINE COPY, the text with no signs of use, and the animated decorative binding lustrous and unworn. **$6,500**

This is an extremely desirable combination of a first edition from a major Romantic poet, a wonderful binding by a renowned English bindery, and a distinguished provenance. *Written after Shelley had left England for good and with a preface dated at Naples, December 20, 1818, "Rosalind and Helen" tells the story of two lovers—apparently based on Percy and Mary Shelley—whose love is sacred and justified, though unconsecrated by marriage. One of the "Other Poems" included here is the well-known "Ozymandias," a sonnet exploring the impermanence of grandeur (a piece apparently inspired by the British Museum's acquisition of a massive Egyptian statue of Ramesses II). Even for Zaehnsdorf work, the binding here is an exceptional showpiece, as it contrasts three elegant styles—the tensely interlaced cover frames, the graceful leafy sprays that serve as flanking accompaniment, and the lively and fanciful doublures that represent leaves and buds, but look and feel more like butterflies. Roderick Terry (1849-1933) was an American bibliophile of the first rank who chose beautiful and substantial items with considered discrimination. He collected works in various fields, but his library was especially strong in English literature: he owned the four Folios, along with many important Byron, Lamb, Spenser, and Milton volumes. His library was also strong in Americana, including among its holdings a complete set of autographs of the signers of the Declaration of Independence. Dickinson characterizes him as "a connoisseur in the grand old tradition of the 19th century. His library reflected his eclectic tastes and [his] cultivated good judgment."* (ST12479r)

TWO BY THE GUILD OF WOMEN BINDERS

142 **GOETHE, JOHANN WOLFGANG VON.** *REYNARD THE FOX.* (London: Nattali and Bond, 1855) 222 x 146 mm. (8 3/4 x 5 3/4"). xvi, 320 pp. Translated by Thomas James Arnold. First edition in English of Goethe's version. VERY PLEASING TAN MOROCCO BY THE GUILD OF WOMEN BINDERS (stamp-signed on front turn-in), covers with an I-shaped panel formed by double gilt fillets, that on the upper cover containing a flowering tree tooled in leather on a stippled background and with titling on either side of the tree; flat spine with vertical titling, gilt turn-ins, glazed dark blue endpapers. With extra engraved title page from the 1853 Pickering edition and 12 charming plates, all by Joseph Wolf. Front flyleaf with book label of Edwyna L. Lee of New York, with ink inscription "From Uncle Charlie / Xmas, 1898" (see below). ◆A very small adhesion from rear free endpaper to turn-in, first plate with long, careful repair to hinge margin (not affecting image), second plate backed to repair horizontal tear (but with sprinkled discoloration from glue), other minor defects internally, but the text generally quite clean and smooth. Lower corners a little bumped, a smattering of (naturally occurring?) not distracting dark spots to leather, otherwise the attractive binding with very little wear and generally well preserved. **$1,900**

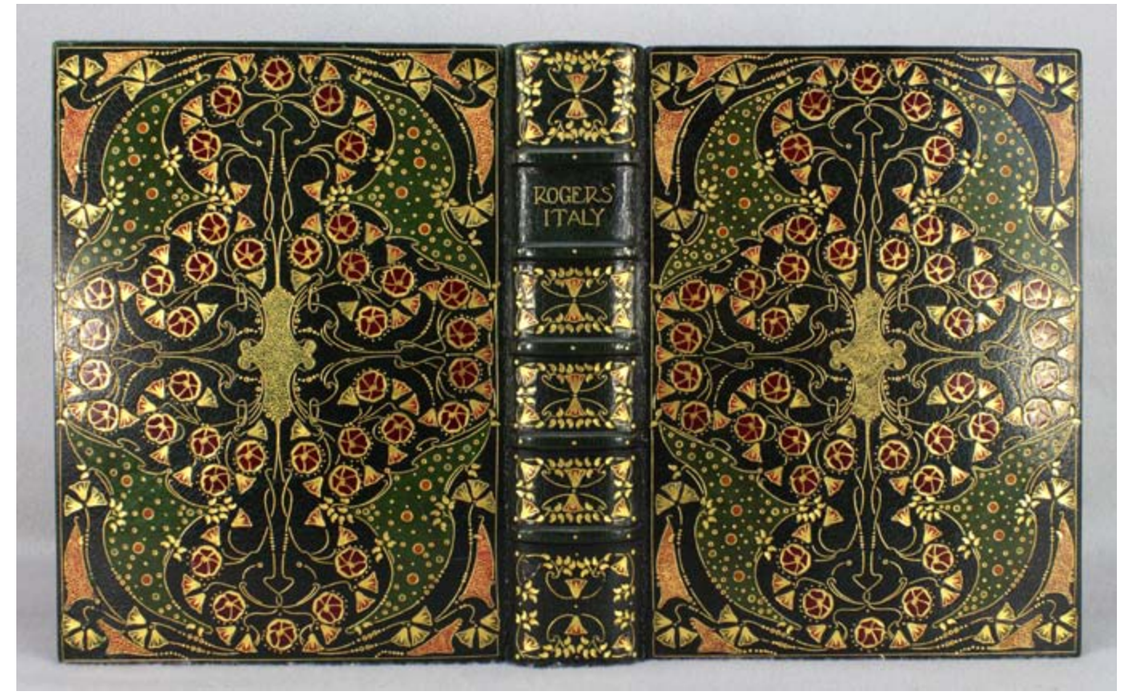
A charming volume containing the original appearance of the first English translation of Goethe's retelling of the adventures of Reynard the Fox, this item features a binding of considerable aesthetic appeal and historical interest. *Germany's greatest modern literary figure, Johann Wolfgang von Goethe (1749-1832) was one of the major figures in the Romantic movement whose influence extended far beyond Germany. Among many other accomplishments, he brought the words "Sturm and Drang" and "Bildungsroman" into the vocabulary of literary criticism. Adapted from a Medieval version, his "Reinecke Fuchs" was an epic in hexameters first printed in 1794 that did not appear in English until the present edition. Called by DNB "a man of great culture and accomplishments," our translator, Thomas James Arnold (1804?-77) was both a barrister and man of letters best known, among several translations, for this "very creditable" book. The binding is typical of the work of members of the Guild of Women Binders, a group of British female artisans responsible for distinctively innovative binding decoration during a golden moment at the very end of the 19th century. The bookseller Frank Karslake established the Guild in 1898 in order to give an organizational identity to women already at work binding books in various parts of Britain, often in their own homes. Karslake first became interested in women binders when he visited the Victorian Era Exhibition at Earl's Court in 1897, held to celebrate the Queen's Diamond Jubilee. He was impressed with a number of bookbindings at the Jubilee exhibit, prominent among them being those of Mrs. Annie Macdonald of Edinburgh, and he invited the women to exhibit their work in his shop at 61 Charing Cross Road. The Guild was formed soon thereafter, when some of the women named Karslake as their agent. As Tidcombe notes, "because the women were generally unaware of the long history of traditional bookbinding design, they produced designs that were freer and less stereotyped than those of men in the trade." Our former owner Edwyna L. Lee was a New York socialite and the niece of Charles H. Senff, a director of the American Sugar Refining Company, a generous philanthropist, and no doubt the presenter of this gift. (ST12142)*



An Exuberant, Spectacular Riot of Decoration

143 **ROGERS, SAMUEL.** *ITALY, A POEM.* (London: Edward Moxon, 1838) 298 x 216 mm. (11 3/4 x 8 1/2"). viii, 274 pp., [1] leaf (ads). ARRESTING DARK GREEN MOROCCO, WITH EXTRAORDINARILY ELABORATE GILT AND INLAID DECORATION, FOR THE GUILD OF WOMEN BINDERS (stamp-signed at bottom of front free endleaf), covers with an exceptionally animated and complex design featuring a central stippled cruciform radiating a controlled riot of gilt tooling and more than 600 inlays of red, moss green, gray, and ochre morocco forming flowering vines and geometrical shapes; raised bands, spine panels each decorated with six inlaid flowers and multiple teardrop tools, second panel with gilt titling; AZURE MOROCCO DOUBLURES with attractive Art Nouveau frame featuring delicate gilt tooling and inlaid dark green sidepieces, light green cornerpieces, and orange dot accents, vellum endleaves with tiny gilt heart at each corner, all edges gilt. In a very fine velvet-lined modern dark green morocco folding box. WITH A TOTAL OF 114 ENGRAVED PLATES consisting mainly of 55 images by Turner and Stothard of views and scenes of Italian life, 54 of these with an additional state, being a proof "before letters," along with one proof plate of an engraved tailpiece, and four proofs on India paper. A Large Paper Copy. ◆Occasional faint foxing to margins and to about one-third of the plates, one plate with old repaired two-inch tear to tail edge, but IN AMAZING CONDITION, the text fresh and bright, the margins immense, the plates richly impressed, and THE UNUSUALLY EXUBERANT BINDING ESPECIALLY LUSTROUS AND ENTIRELY UNWORN. **$24,000**

This volume offers an extraordinarily appealing combination of luxury printing, beautiful illustration, and ornate binding that is nothing short of spectacular. *Samuel Rogers (1763-1855), scion of a wealthy banking family, achieved fame with the publication of "The Pleasures of Memory" in 1792, and thereafter, his gracious*

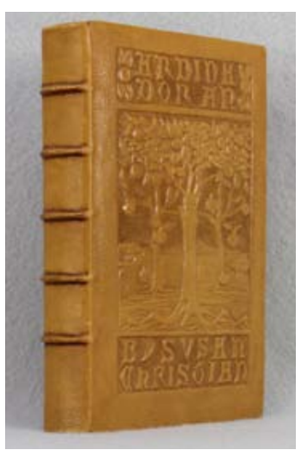


home in Westminster became a gathering place for the poets and artists of the age. His Italian experiences on a tour during which he met Shelley and Byron in Pisa produced a first version of "Italy" in 1822, with a sequel in 1826, both of which sold poorly. Rogers destroyed the unsold copies, revised the poems, and published them at his own expense in 1830, embellished this time with illustrations, the work of two artists of very different propensities—Stothard, who did demure figure scenes, and Turner, who provided misty landscape vignettes. The success of this edition was perhaps due as much to the artists as to the poet. In his vignettes, Turner (1775-1851) reveals the ability to embody the Romantic spirit in dreamy studies of architecture and landscape, unaided by color. The images made such an impression on Ruskin, then 13, that he felt they "determined the main tenor of [his] life." Like Turner, Stothard (1755-1834) had been a poor boy who rose to eminence through his talent. He illustrated a great number of works, including the novels of Goldsmith, Fielding, and Cervantes, as well as pictures to accompany Rogers' "Pleasures of Memory" in 1793. Our copy is a deluxe Large Paper edition of the illustrated version, with the added bonus of proofs of the plates "before letters"—a feature not included in any of the eight copies that have appeared in ABPC since 1975. The chief story here, of course, is the notably effervescent binding. A previous owner's notes at the front indicate that this volume was sold by Sotheby's in 1904 (as part of the liquidation of Guild bindings after the group was officially disbanded) and later sold by the same auction house on 28 May 1923 as part of the library of I. A. Graham, Esq. of Carfin, Carluke, Lanarkshire. The annotator was the purchaser at that sale, paying the considerable sum of £5, 10 shillings. His notes also indicate that the binding was executed by Hélène Cox, mentioned by Tidcombe as

one of the women who did ornate inlaid bindings at the Guild workshop, starting in about 1900. This must be one of the most flamboyant Guild bindings ever produced—and one of the most exhilarating bindings of any kind that we have owned—certainly exceeding those included in Maggs Catalogues 1075 and 1212, and equal to the best of Gwladys Edwards' work pictured in Tidcombe. For more on the Guild of Women Binders, see previous and following entries. (ST12047)

IN THE STYLE OF THE GUILD OF WOMEN BINDERS

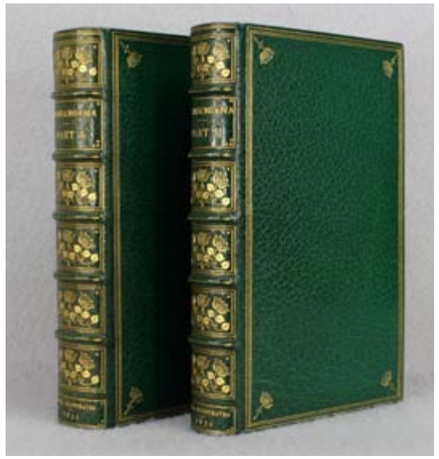
144 **CHRISTIAN, SUSAN.** *ARDINA DORAN.* (London: Smith, Elder, & Co., 1903) 194 x 121 mm. (7 5/8 x 4 3/4"). 2 p.l.,, 296, [4] pp. (including ads at the end). Second Impression. Appealing tan modelled pictorial goatskin, upper cover with central panel depicting an apple orchard with fruit falling from the trees, the title and author modelled in stylized Arts and Crafts-style lettering in rectangular panels above and below this scene, lower cover with the initials "WFHB" in large letters; raised bands, blind-tooled turn-ins, all edges gilt. Front flyleaf with inked inscription, "To the husband of my dearest friend—& so my friend—this book— / Ruth Mortlock-Brown November 25, 1903." ◆Slight soiling at top of lower board, some gilt lost at fore edge of book block, otherwise in fine condition with only the most trivial imperfections. **$1,250**



This is a charming Arts and Crafts binding in the style originated in Edinburgh by Annie S. MacDonald (d. 1924), covering a symbolist novel that vividly characterizes English social life of the period. *Inspired by Medieval books, MacDonald began teaching herself and others in the early 1890s (in a group that became known as the Edinburgh Arts and Crafts Club) the special technique of modelling seen on our binding. MacDonald used undressed goatskin, which mellows with age from white to a rich amber color, and worked it with one small tool, without cutting, raising, or padding the leather. Tidcombe gives MacDonald the credit for prompting the bookseller Frank Karslake in 1898 to establish the Guild of Women Binders (see previous two items) and says that "MacDonald was the prime mover in this, as she was eager to have a London outlet for bindings produced by her group. . . . Their modelled goatskin bindings comprised 40 of the 114 bindings shown in the first Guild exhibition." Lacking the "A S M" that MacDonald often used to sign her bindings, our volume may have been covered by a pupil of hers, and at any rate was certainly influenced by her work. The year of publication and the presentation inscription are the same here, and we wonder if the book may have been specially bound at the request of the presenter, Ruth Mortlock-Brown, as a gift to her best friend's husband; if so, then the bold initials on the rear cover would have been his. (ST12420)*

ROOT & SON

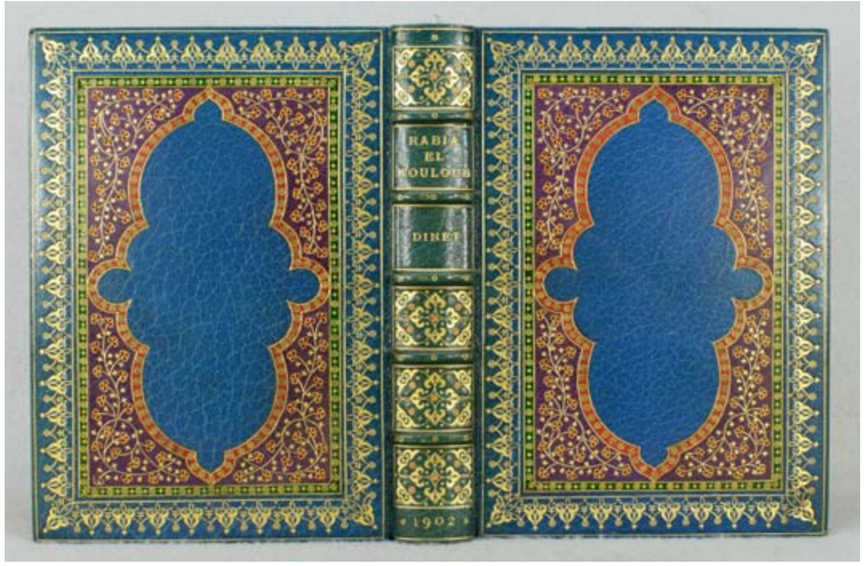
145 **(JOHNSON, SAMUEL).** *JOHNSONIANA, OR, SUPPLEMENT TO BOSWELL: BEING ANECDOTES AND SAYINGS OF DR. JOHNSON.* (London: John Murray, 1836) 216 x 133 mm. (8 1/2 x 5 1/4"). **One volume expanded to two.** xxii, [ii], 280 pp.; 281-530 pp. FIRST EDITION. HANDSOME EMERALD GREEN CRUSHED MOROCCO BY ROOT AND SON (stamp-signed on rear turn-in), covers gilt with French fillet border and tulip cornerpieces, raised bands, spines attractively gilt with double-ruled compartments containing a spray of three tulips, gilt titling and turn-ins, marbled endpapers, all edges gilt. WITH 154 PLATES: 45 as called for and EXTRA-ILLUSTRATED with 109, these together comprising facsimiles, views, and portraits, three of the plates in color and one folding. ◆Spines slightly and uniformly sunned, occasional minor offsetting or foxing to the inserted plates, but QUITE A FINE SET, the text clean and fresh, and in a lustrous, unworn binding. **$2,500**



This attractively bound and profusely illustrated compendium contains hundreds of anecdotes concerning Johnson (and a bit on Boswell) from more than 50 persons who had known the good Doctor. *The title page lists 36 of these sources, including Mrs. Piozzi, Hawkins, Hoole, Steevens, Reynolds, Cumberland, Nichols, Madam D'Arblay, Northcote, Stockdale, Kearsley, and Pepys. This set has the bonus of the more than 100 inserted plates (mostly portraits of the sources or subjects of the anecdotes, but also some views) and, of course, the very pretty decorative bindings. (ST12147)*

OTTO SCHULZE

146 **SLIMAN BEN IBRAHIM, BAAMER. ÉTIENNE DINET,** Illustrator. *RABIÂ EL KOULOUB OU LE PRINTEMPS DES COEURS.* (Paris: H. Piazza et Cie., 1902) 248 x 178 mm. (9 3/4 x 7"). 175, [1] pp., [1] leaf (colophon). No. 248 OF 260 COPIES on papier vélin (from a total edition of 300). SUMPTUOUS BLUE MOROCCO, GILT AND INLAID, BY OTTO SCHULZE (stamp-signed on front turn-in), covers with a very decorative gilt frame enclosing a Moorish design featuring a lobed central panel framed by a strip of terra cotta morocco inlaid with 96 black morocco and gilt flowers, and (between this and the outer frame) a panel of lilac morocco inlaid with swirls of gilt vines terminating in 22 red blossoms; raised bands, spine gilt in compartments with central fleuron surrounded by small tools and five inlaid red morocco flowers, inner dentelles with brown morocco frame flanked by large and small decorative gilt rolls, top edge gilt, other edges untrimmed. Original color-illustrated paper wrappers bound in at the rear. With decorative borders enclosing text and with 58 CHROMOLITHOGRAPHED ILLUSTRATIONS BY DINET, consisting of title page and three section titles, four head- or tailpieces, 41 illustrations in the text, and nine full-page plates. Verso of front free endpaper with bookplate of John R. Menzies. Carteret IV, 140. ◆Spine lightly sunned, one tiny spot on half title, but A VERY FINE COPY, clean, fresh, and bright internally, and in an unworn binding. **$4,000**



This is a strikingly bound deluxe copy of the first book produced by the French Orientalist painter Étienne Dinet and his Arabic teacher and closest friend, Sliman ben Ibrahim. *The text of three Saharan folktales related here by Sliman are illustrated with Dinet's sensuous watercolors, and the whole is bound with great animation and skill by Otto Schulze of Edinburgh. Dinet and Sliman met in Algeria in 1889, when Sliman saved the painter from an ambush. Sliman accompanied Dinet to Paris in 1896, where he met the French Society of Oriental Painters and impressed them with both his character and his couscous. Sliman and Dinet also collaborated on a biography of Mohammed and an account of the Hajj they made after Dinet's conversion to Islam. The binding here is reminiscent of an Oriental carpet and echoes Dinet's beautiful designs used inside the book. Operating during the first 10 or 15 years of the 20th century, Otto Schulze was an Edinburgh publisher for whom books were printed not only by George Robb, but also by Turnbull and Spears. Schulze was also a binder, or at least someone who commissioned bindings, and the work done under his name, as evidenced here, is notably expert and attractive. Schulze bindings are not common: since 1975, ABPC has listed five such (morocco) bindings, two of them described as "elaborate" or "extra." Since our volume says that the binding is by—and not for—Schulze, we surmise (though without conviction) that our publisher had an in-house binder. The stamped signature in the example given in Spawn & Kinsella (#214) also reads "Bound by [not for] Otto Schulze & Co." From 1906 until his death in 1935, our previous owner, John R. Menzies, was chairman of John Menzies & Co., founded in Edinburgh in 1833 by his father. The firm sold books, magazines, and newspapers, becoming (with W. H. Smith) one of two major newsagents in the United Kingdom in the 20th century (until bought out by its rival in 1990).* (ST12479n)

KATHERINE ADAMS

147 **MORRIS, WILLIAM.** *A DREAM OF JOHN BALL AND A KING'S LESSON.* (London: [Printed by Ballantyne, Hanson & Co. for] Longmans, Green and Co., 1903) 165 x 95 mm. (6 1/2 x 3 3/4"). viii, 168, [1] pp. ONE OF 250 COPIES. ANIMATED OLIVE BROWN MOROCCO, RICHLY AND BEAUTIFULLY GILT, BY KATHARINE ADAMS (stamp-signed with her insignia and dated 1904 on rear turn-in), boards with frame of gilt rules, the front cover with titling in this frame at top and bottom, the rear cover with author and publication date in the corresponding locations, the rest of the frame filled with repeating flower-like dot clusters, the frame enclosing a central panel divided into quadrants, each containing a stylized tree bearing triangular leaves and bell-shaped flowers; raised bands, three spine panels with gilt titling, three tooled with gilt dots, turn-ins with repeating dot clusters, all edges gilt. In a nice linen-covered clamshell box. Frontispiece wood engraving by Edward Burne-Jones. Front pastedown with morocco bookplate of Francis Kettaneh and book label of Samuel R. and Marie-Louise Rosenthal. Lemire A45.05. ◆Spine uniformly sunned to a pleasing hazel brown, a touch of fading along board edges, otherwise AN EXTREMELY FINE COPY, clean, fresh, and bright internally, and in an unworn, glittering binding. **$8,500**

This is a remarkably well-preserved example of a binding executed—in this case with atypical intricacy—by perhaps the outstanding female bookbinder of the first part of the 20th century, and one of the foremost English binders of either gender from that period. *Katharine Adams (1862-1952) became a pupil of Sarah Prideaux in 1897 and subsequently worked for Douglas Cockerell before setting up her own studio in 1901. Working mostly alone, and despite having had only four months of formal training, she quickly became recognized: she was one of two English bookbinders (the other was Cockerell) whose works were exhibited at the St. Louis Exposition in 1904. Adams generally bound small press books for private collectors, with Hornby, Fairfax Murray, and Emery Walker being among her most important clients. It is estimated that she bound about 300 books in total over her lifetime, a number of which are owned by the British Library. First published in "Commonweal," a journal of the Socialist League, and later in book form in 1888, Morris' "John Ball" has been called by DNB "the most remarkable of his prose writings" and "a work of singular elevation and beauty," whether classified as a romance or as a study in the philosophy of history (it qualifies as either). In the text, Morris dreams his way back to the 14th century, a time of cottages and village greens and no urban blight, to follow the course of Wat Tyler's rebellion, of which the fiery priest John*

Ball was one of the doomed leaders. In "A King's Lesson," another piece with egalitarian overtones, the Hungarian king Matthias Corvinus sends his nobles out to the vineyards to labor, so they may learn that the peasant life is not one of idleness. Not surprisingly, this very pleasing volume has a distinguished provenance. Chicago attorney and connoisseur Samuel Rosenthal (1899-1994) and his wife Marie-Louise were important philanthropists and patrons of the arts, and Lebanese-American businessman and important Rotarian Francis Kettaneh bought high spots from all periods, sought out fine copies from the libraries of notable bibliophiles, and put together a library worth a great deal of money. (ST12629h)

EIGHT RIVIERE BINDINGS

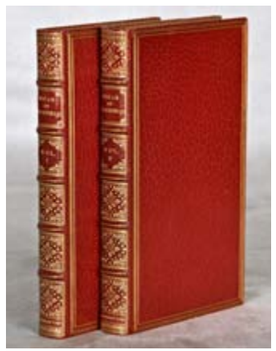
A Vast, Beautifully Bound Work with More than 150 Large-Folio Plates

148 **(ENGRAVINGS - FRENCH, 18TH CENTURY).** *FRENCH ENGRAVINGS OF THE EIGHTEENTH CENTURY IN THE COLLECTION OF JOSEPH WIDENER, LYNNEWOOD HALL.* (London: Privately printed at the Chiswick Press, 1923) 403 x 283 mm. (15 7/8 x 11 1/8"). **Four volumes.** Compiled by Edward Clayton. FIRST EDITION. ONE OF 120 COPIES. VERY HANDSOME RED CRUSHED MOROCCO BY RIVIERE & SON (signed on front turn-ins), triple ruled boards, raised bands, spines gilt in seven compartments, three with lettering, four with ornately gilt foliate cornerpieces and a blooming pineapple shrub centerpiece surrounded by star and circle tools, densely gilt inner dentelles, blue silk pastedowns and free endleaves, top edges gilt, in numbered cloth slipcases (one of the slipcases inexpertly taped along the bottom). WITH 153 VERY FINE ENGRAVED PLATES, 62 OF WHICH ARE COLORED. Captioned tissue guards. ◆A BEAUTIFUL SET, with only the most trivial of imperfections. **$9,500**

This scarce set has great appeal both for the charm and quality of its illustrations and for Edward Clayton's interesting and informed commentary, and the whole beautifully produced and very substantial work is pleasing as a physical object on the shelf. *The works are arranged alphabetically by artist, and many of the great names of the French Rococo, such as Boucher and Fragonard, are well represented. As is typical of the era, scenes of daily life among the highest echelons of society predominate (the figures sometimes dressed, for playful sport, in silken shepherd costume), and flirtation is a frequent theme. The final volume has a large section illustrating costume and an index enabling the reader to search by engraver. Late 19th century French lawyer and politician Albert Christophle was the original owner of this collection, which was purchased by American Joseph Early Widener to enhance the Widener family art collection, one of the most notable in the Western hemisphere. The nucleus of the family collection (of which the etchings form only a small part) was gathered by Peter Widener (1834-1915), who began as a modest Philadelphia butcher and became wealthy supplying the Union army with mutton during the Civil War. One of his sons died of typhoid, and another perished on the Titanic, so the entire family fortune went to the remaining son Joseph Widener (1871-1943), in his day one of America's wealthiest men. Joseph devoted himself to horse racing and art collecting, and his impressive gallery at*

Lynnewood Hall was visited by Spanish and Swedish royalty. In 1941 Widener donated the collection to the American public; the National Gallery of Art in Washington D.C. was built to house this magnificent artistic treasure. Riviere is considered one of the foremost names in English binding partly because the firm did consistently fine work and partly because it was so long in business. Robert Riviere started out as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son, and the bindery continued to do business until 1939. In the early part of the 20th century, an intense rivalry between Riviere and Sangorski & Sutcliffe developed, and collectors have reaped immense dividends ever since in the form of more and more elaborate work that was not infrequently of breathtaking beauty. (CAH1231)

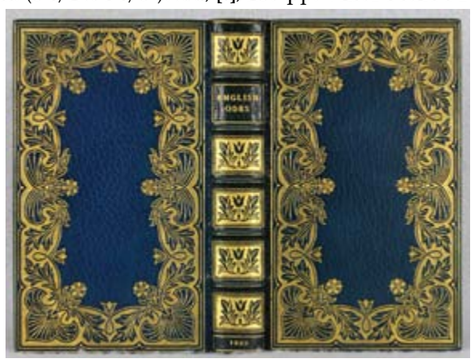
The Extremely Fine Terry-Mills-Benz Copy



149 **[GOLDSMITH, OLIVER].** *THE VICAR OF WAKEFIELD: A TALE SUPPOSED TO BE WRITTEN BY HIMSELF.* (Salisbury: Printed by B. Collins, for F. Newbery, 1766) 171 x 114 mm. (6 3/4 x 4 1/2"). **Two volumes**, with the terminal blank in volume I. FIRST EDITION, variant B. BEAUTIFUL SCARLET CRUSHED MOROCCO, HEAVILY GILT, BY RIVIERE & SON, covers with French fillet frame, spine with raised bands and handsomely gilt compartments, lovely gilt inner dentelles, all edges gilt. Front pastedown of volume I with the leather book labels of Roderick Terry, [Edgar] Mills, and Doris Louise Benz. Temple Scott, pp. 173-75; Rothschild 1028; Tinker 1110. ◆Lower corner of terminal blank in first volume skillfully renewed, artful repair and faint glue stains at inner margin of B3 in second volume, other isolated trivial defects, but A VERY FINE COPY, THE TEXT NEARLY PRISTINE, AND THE HANDSOME BINDINGS ESPECIALLY BRIGHT. **$6,500**

This is a finely bound copy of a major 18th century novel, owned by a succession of distinguished collectors. *Written in 1761-62 but not published until four years later, "The Vicar of Wakefield" was said to have been rescued from some of Goldsmith's unpublished manuscripts by Dr. Johnson, who thus saved the penniless author from imprisonment by selling it to a publisher for £60. Considered the masterpiece of the middle-class domestic novel, the "Vicar" has never gone out of style because its whimsically delineated characters have a delightful simplicity that somehow insulates them against ultimate misfortune, and the innocent and virtuous are rewarded, as they should be, in the end. This copy has a distinguished provenance, having been owned, in succession, by Roderick Terry (1849-1933), Edgar Mills, and Doris L. Benz (1907-84), all of whom owned many beautiful and substantial items chosen with considered discrimination. Benz collected fine bindings, the best of the private presses, major English authors, and manuscripts. Dickinson says that because she had acquired things very privately, the book world was shocked at the richness of her collection when it came on the market in 1984. According to the Dartmouth College Library, which was the sole beneficiary of the proceeds from the sale, "Miss Benz was a quiet collector, almost unknown to other collectors and to dealers, except to Col. Marston Drake of the firm of James F. Drake of New York, and to Maggs and Quaritch in London." For more on Terry, see item #141. We presume that the main reason this volume had such celebrated owners is the beauty of its bindings.* (ST6907)

150 **GOSSE, EDMUND W.** *ENGLISH ODES.* (London: [Printed by Charles Whittingham at the Chiswick Press for] Kegan Paul, Trench, & Co., 1889) 165 x 105 mm. (6 1/2 x 4 1/8"). xxi, [i], 259 pp. VERY PRETTY TURQUOISE CRUSHED MOROCCO, ELABORATELY GILT, BY RIVIERE & SON (stamp-signed on front doublure), covers with wide, swirling gilt frame featuring flowers and broad-leaf plants on a thick bed of stippling, raised bands, spine gilt in densely stippled compartments with tulip and acanthus leaves stamped in relief, INTRICATELY GILT MAROON MOROCCO DOUBLURES with large strapwork mandorla and curling azured leafy vines, maroon moiré silk endleaves, top edge gilt. With wood-engraved frontispiece with tissue guard. ◆Spine slightly darkened, just a hint of wear to front joint, edges of leaves faintly browned, one leaf with light dampstain to fore margin, but all of these imperfections trivial, and otherwise a fine copy—clean and fresh internally, and in a glistening binding showing almost no signs of use. **$3,500**



This is a fine piece of work by Riviere that is appropriately tooled in light of its contents, a collection of English odes selected by Edmund Gosse. Just as the works included here represent a traditional poetic form that finds its roots in the classical world, everything about the gilt embellishment on the binding suggests the archaic—*from the acanthus leaves (so prevalent in the decoration of Medieval manuscripts) on the cover to the azured vegetation and strapwork panelling (so frequently seen in 16th century bindings) on the striking doublures. Although he never attended university, the English poet, author, and critic Sir Edmund William Gosse (1849-1928) began his career as assistant librarian at the British Museum. From 1884 to 1890, he lectured in English literature at Trinity College, Cambridge, and in the former year, his successful lecture tour in America earned him considerable fame. A collection of works by Spenser, Milton, Dryden, Wordsworth, Coleridge, Shelley, Keats, and others, "English Odes" was originally published in 1881, was met with approval, and was reprinted several times.* (ST12370-2j)

151 **LAMB, CHARLES.** *THE ADVENTURES OF ULYSSES.* (London: T. Davidson for the Juvenile Library, 1808) 175 x 108 mm. (6 7/8 x 4 1/4"). vi, 203, [1] pp. (last page ads). FIRST EDITION. Very pretty marine blue crushed morocco by Riviere & Son (stamp-signed on front turn-in), covers with gilt French fillet frame, raised bands, spine pleasingly gilt in compartments with scrolling cornerpieces and with central fleuron formed by acorns and lancets within a lozenge of small tools, densely gilt turn-ins, marbled endpapers, all edges gilt. With engraved frontispiece and extra engraved title page with vignette by C. Heath after H. and R. Corbould. Osborne II, 574; Roff 79. ◆A VERY FINE COPY with only the most trivial of imperfections, the binding gleaming and entirely unworn. **$1,000**

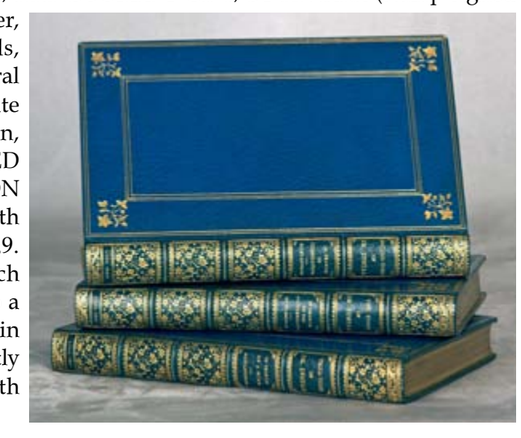
This excellent example of the first-rate work consistently produced by the Riviere workshop adorns Lamb's retelling of Homer's "Odyssey" for a juvenile audience—though the pristine condition here makes it most unlikely that our copy ever fell into childish hands. *Charles Lamb, sometimes assisted by his sister Mary, was one of the first English writers to make classics, from Homer to Shakespeare, accessible to young readers, familiarizing them with foundational themes of Western literature long before they would be capable of reading and understanding the original works. Lamb explains in the preface that his "Adventures of Ulysses" (which relies heavily on Chapman's translation of Homer) is intended as moral instruction for the young, presenting a portrait of "a brave man struggling with adversity" who, "by a wise use of events, and with an inimitable presence of mind under difficulties, forc[es] out a way for himself through the severest trials to which human life can be exposed." The mythological creatures our hero encounters "denote external force or internal temptations, the twofold danger which a wise fortitude must expect to encounter in its course through this world." For much more on Lamb (1775-1834), see item #128, above.* (ST12638a)

In a Gorgeous Retrospective Entrelac Design Suitable for the Book's Contents

152 **LOFTIE, REV. W. J.** *THE LATIN YEAR: A COLLECTION OF HYMNS FOR THE SEASONS OF THE CHURCH SELECTED FROM MEDIÆVAL AND MODERN AUTHORS.* (London: [Printed by Whittingham and Wilkins at the Chiswick Press for] Basil Montagu Pickering, 1873) 175 x 121 mm. (6 7/8 x 4 3/4"). 4 p.l., 343, [1] pp. FIRST EDITION. LOVELY TAN MOROCCO, GILT AND INLAID IN GROLIERESQUE STYLE, BY RIVIERE (stamp-signed on front turn-in), covers with inlaid entrelac frame in light and dark brown morocco strapwork, these entwined with leafy azured gilt vines, corners with gilt fleurons, the whole on a stippled gilt background and accented with ovals and circlets, the center of each board with a dark brown cartouche bearing the title in gilt; flat spine similarly gilt with a dense array of flowering vines on a stippled background, dark brown inlaid morocco head- and tailpiece, matching central inlaid title cartouche, gilt ruled turn-ins, all edges gilt. With printer's device, title page illustration, occasional small vignettes in the text, and 13 full-page woodcuts by Robert Bateman. ◆Just a hint of rubbing to the joints, two corners slightly bumped, faint offsetting from woodcuts, one opening with light discoloration from bookmark, but still A FINE COPY OF A MOST CHARMING BOOK, the text especially clean, fresh, and bright, and the lovely animated binding with no significant wear. **$2,900**

This volume provides pleasures of various sorts: the gorgeous binding is an exceptional achievement in design and execution; the illustrations are perfectly suited to the subject matter and the time; and since the names Chiswick, Whittingham, and Pickering are involved, the book is unsurprisingly printed in an elegant style on very high quality paper. *The text consists of Latin hymns arranged by the liturgical year, the whole collected by the Anglican clergyman William John Loftie (1839-1911), a prolific writer on subjects ranging from early printing to the preservation of ancient buildings. The text is enhanced with woodcuts done in a vaguely Pre-Raphaelite manner by Robert Bateman (1842-1922), a follower of Edward Burne-Jones and someone whose work was described by Walter Crane as presenting "a magic world of romance and pictured poetry." Produced by one of the outstanding firms of the period, our binding is appropriately retrospective as a reflection of the content here. The exuberant design is reminiscent of the so-called entrelac bindings originating in central France in the middle of the 16th century and popularized by the most eminent bibliophiles of the time, including François I, Henri II, Catherine de Medici, Jean Grolier, Marcus Fugger, and Thomas Wotton (see, for example, items #9 and 10 in this catalogue). Riviere is well known for elaborately gilt bindings executed to classical designs, but this particular kind of replication that so specifically reproduces the work of a particular and distant period is an uncommon feature of the firm's production.* (ST12370-2a)

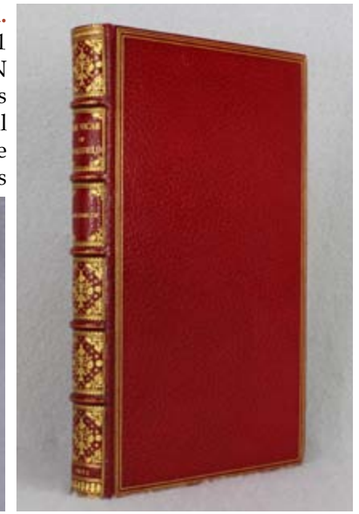
153 **ROWLANDSON, THOMAS,** Illustrator. **[COMBE, WILLIAM].** *[THE THREE TOURS OF DR. SYNTAX:] IN SEARCH OF THE PICTURESQUE . . . IN SEARCH OF CONSOLATION . . . IN SEARCH OF A WIFE.* (London: R. Ackermann's Repository of Arts, [1812], 1820, [1821]) 235 x 168 mm. (9 1/4 x 6 5/8"). **Three volumes.** FIRST EDITIONS IN BOOK FORM, First Issue of First Work, with plates in the first state. REMARKABLY PRETTY SKY BLUE CRUSHED MOROCCO, HANDSOMELY GILT, BY RIVIERE (stamp-signed at foot of front turn-in), covers gilt with double-ruled border, French fillet frame with floral cornerpieces, raised bands, spines elaborately gilt in compartments featuring elegant floral tools used for cornerpieces and centerpiece, broad and ornate gilt inner dentelles, all edges gilt. One woodcut illustration, one engraved tailpiece, and 80 ARTFULLY HAND-COLORED AQUATINT PLATES BY THOMAS ROWLANDSON (including two engraved titles). Front pastedowns with engraved bookplate of Douglas Kerr. Ray 34; Tooley 427-29. ◆Rear joint of one volume with thin crack along bottom inch or so, two covers with faint soiling, spines evenly faded to a very pleasing blue-gray, otherwise the beautiful bindings in lovely condition, with bright gilt. Leaves opposite plates lightly offset, otherwise very fine internally, the text clean and with substantial margins, and the plates finely colored. **$3,500**



This is one of the 19th century's most popular English books, offered here in lovely ornately gilt bindings. *A painter whose special forte was caricature, Thomas Rowlandson (1756-1827) illustrated his subjects with pen drawings that captured the foibles and fashions of his day. The Syntax "Tours" feature a pedantic clergyman and schoolmaster meeting with an onslaught of amusing misfortunes in the course of earnest holiday travels. Told through a combination of Combe's comic verses and Rowlandson's caricatures, these misadventures constituted one of the most popular literary publications of the 19th century. The original "Tour" was conceived of as a parody of the books of picturesque travels then enjoying considerable popularity. When it met with a great response itself due to Rowlandson's comic art as much as to Combe's verses, two more tours followed: using the loss of Syntax's wife as plot motivation, the publishers issued "In Search of Consolation" and then "In Search of a Wife." Even this could not sate the public, and a number of imitations of the Syntax books were*

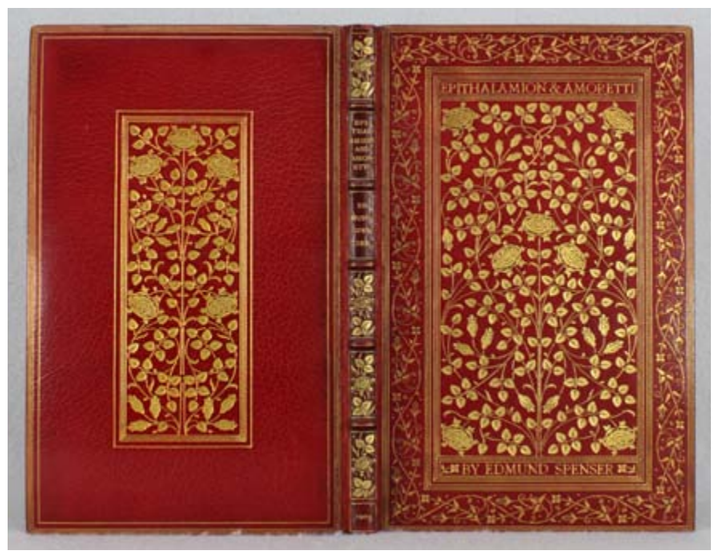
issued. William Combe (1741-1823), satirist, journalist, and society man, had travelled in his younger years with Sterne on the second lap of his "Sentimental Journey." An author who specialized in writing verses made to order for the creations of comic artists, he was just the man to provide the textual accompaniment for Rowlandson. While later editions of the "Syntax" works (often with dreadfully worn out plates) are rather frequently encountered, it is difficult to find the first printings, and especially difficult in such handsome bindings as seen here. (CTS0902)

154 **ROWLANDSON, THOMAS,** Illustrator. **GOLDSMITH, OLIVER.** *THE VICAR OF WAKEFIELD.* (London: R. Ackermann, 1823) 241 x 159 mm. (9 1/2 x 6 1/4"). 3 p.l., [5]-8, 254 pp. BEAUTIFUL CRIMSON CRUSHED MOROCCO, GILT, BY RIVIERE (signed on front turn-in), covers with French fillet borders, spine attractively gilt in compartments with central urn of flowers surrounded by a lozenge of small tools and with floral vine cornerpieces, gilt titling, densely gilt turn-ins, dark green endpapers, all edges gilt. With 24 very pleasing hand-colored plates by Thomas Rowlandson. Tooley 436. ◆Tiny smudge to lower board, the vaguest hint of isolated browning, but AN EXTREMELY FINE COPY, the text clean, fresh, and bright, and the binding especially lustrous and entirely unworn. **$1,750**



This is a splendidly bound edition of Goldsmith's "Vicar," with illustrations by an artist ideally suited to bring that gentle, very English comedy to life. *As DNB notes, Rowlandson (1756-1827) "revelled in the comedy of everyday life, emphasizing the ridiculous and the ribald in his inventions, poking fun but avoiding emotion and satire. . . . The pen and ink sketch, marked by brilliant draughtsmanship and acute observation of stance, movement, and character, was his forte." Trained as a painter, he nevertheless preferred the medium of pen and ink, which very well suited his style. He is is best known for his illustrations for the Dr. Syntax series (see previous item) and "The English Dance of Death." The present volume is easy to love: the binding is handsomely designed, impeccably executed, and perfectly preserved; and the copy is extremely tall, right on the border of Large Paper. (ST12143)*

155 **(VELLUM PRINTING). SPENSER, EDMUND.** *EPITHALAMION AND AMORETTI.* (London: John & E. Bumpus, Ltd., 1903) 254 x 159 mm. (10 x 6 1/4"). 1 p.l. (limitations page), 86 pp. No. 6 OF 14 LARGE PAPER COPIES PRINTED ON VELLUM. (Another 250 regular copies were issued on paper.) LOVELY RED CRUSHED MOROCCO, LAVISHLY GILT, BY RIVIERE & SON (stamp-signed on front turn-in), upper cover with frame and central panel bounded by triple fillets, frame with interlacing floral vines, central panel filled with curling branches of roses emanating from a central stem, rectangular panels at head and foot lettered with title and author, lower cover with smaller version of central panel; raised bands, spine



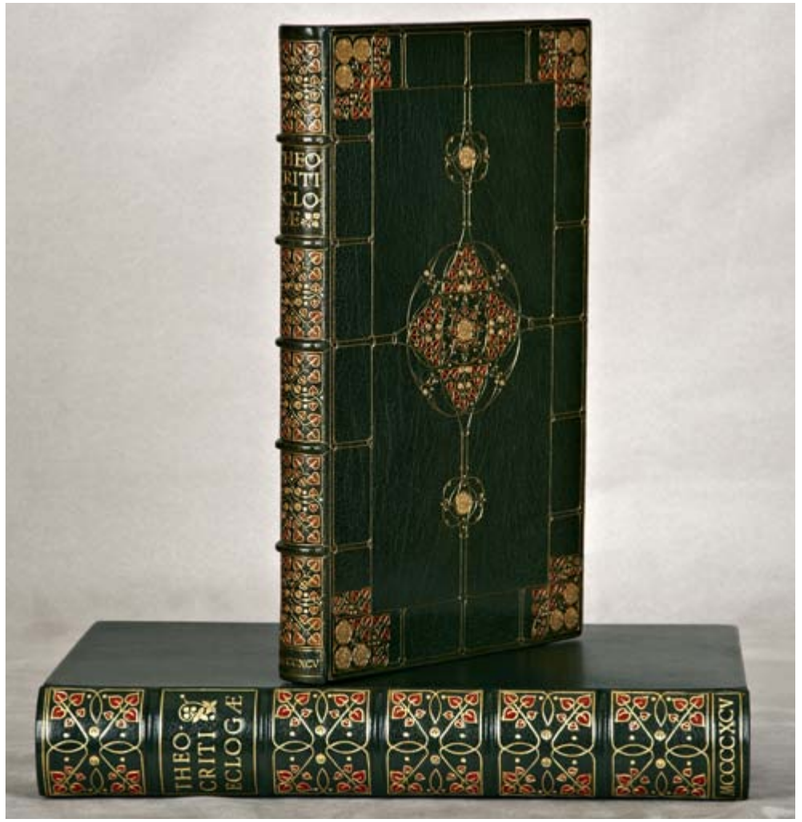
compartments tooled vertically with continuous rose vine, turn-ins with four gilt rules, rose leaf cornerpieces on a stippled background, vellum endleaves, top edge gilt (expertly rebacked, reusing the original backstrip). In a felt-lined marbled slipcase with matching red morocco lip. With foliated initials, engraved head- and tailpieces, title page vignette, and frontispiece portrait of the author. With carbon copy of typewritten note on Riviere & Son letterhead stating "This book formed a portion of our exhibit at 'The Festival of Empire Exhibition', 1911, for which we gained the 'Grand Prix'." The note SIGNED BY ROBERT RIVIERE at the bottom. ◆Spine a little darkened, a hint of rubbing to spine ends, but AN EXTREMELY PRETTY BOOK, the glittering binding lustrous and without the bowing so often seen on vellum copies, and an immaculate copy internally. **$8,500**

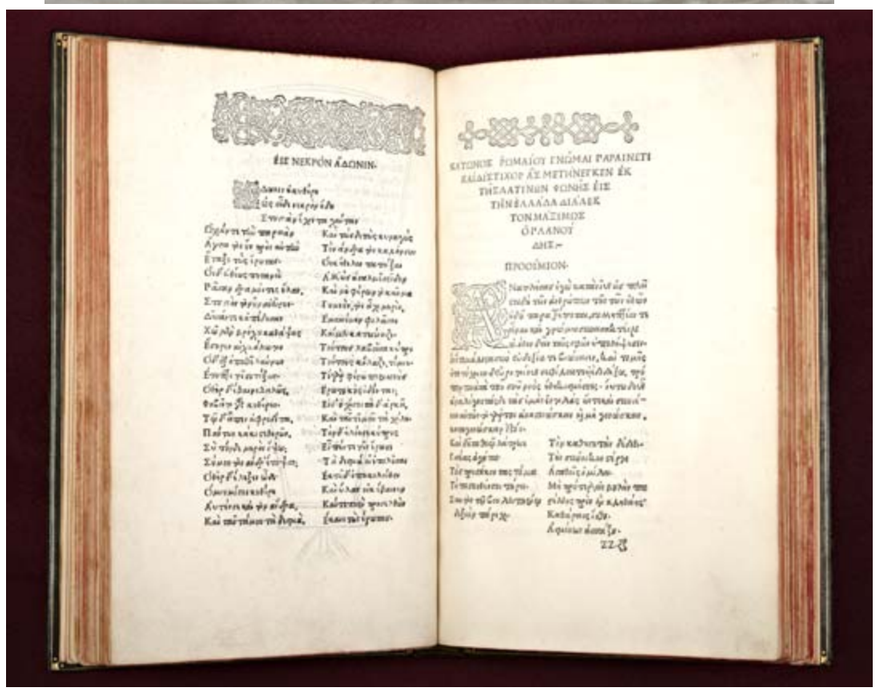
This is the special limited Large Paper vellum printing of Spenser's famous courtship sonnets and celebratory nuptial hymn, in a prize-winning binding by Riviere & Son, which was producing some of its very best work at the time our binding was executed. *The poems here were inspired by Spenser's courtship of and 1594 marriage to his second wife, Elizabeth Boyle. Day calls "Amoretti" "a unique sonnet sequence in Renaissance England," and he is unreserved in his praise for "Epithalamion," calling it "the most beautiful nuptial poem in English, and perhaps in any language." (For three further Riviere bindings, all covering modern illuminated manuscripts by Alberto Sangorski, see items #166-68, below.) (ST12370-2c)*

TWO BINDINGS BY DOUGLAS COCKERELL

An Irresistible Combination: an Aldine Incunable in an Outstanding Cockerell Binding

156 **THEOCRITUS** and others. **(ALDINE IMPRINT).** *[In Greek]: THEOKRITOU EIDOLLIA. [IDYLLIA]. ECLOGAE TRIGINTA. GENUS THEOCRITI [ET] DE INVENTIONE BUCOLICORUM.* **DIONYSIUS CATO.** *DISTICHI. SENTENTIÆ SEPTEM SAPIENTIUM. DE INVIDIA.* **THEOGNIS.** *SENTENTIÆ ELEGIACÆ.* **[VARIOUS POETS].** *SENTENTIÆ MONOSTICHI.* **PYTHAGORAS.** *AUREA CARMINA.* **PHOCYLIDES.** *POEMA ADMONITORIUM. CARMINA SIBYLLÆ ERYTHRÆÆ. DIFFERENTIA VOCIS.* **HESIOD.** *THEOGONIA. SCUTUM HERCULIS. OPERA ET DIES.* (Venetiis: Ac studio Aldi Manucii Romani, 1495) 314 x 197 mm. (12 3/8 x 7 3/4"). 140 unnumbered leaves. (Collates as BMC copy IB. 24408). Single column, 30 lines, Greek type. Edited by Aldus Pius Manutius. Second Edition of Theocritus; EDITIO PRINCEPS of Hesiod's "Theogonia" and "Scutum Herculis," "Sententiae Septem Sapientum," Theognis of Megara's "Elegies," and "Carmina Sibyllae Erythraeae"; Second State of this edition, with quires F and G reprinted to correct missing text, and with quire ZZ bound before AA. SPLENDID DARK GREEN MOROCCO, INLAID AND GILT, BY DOUGLAS COCKERELL FOR W. H. SMITH (stamp-signed "WHS" on rear turn-in), covers framed by interlocking gilt-rule rectangles, with complex cornerpieces comprised of three inlaid white morocco Tudor roses and clusters of brown morocco spade-shaped leaves, large central medallion of interlacing gilt lines with white Tudor rose at center surrounded by a very intricate assemblage of inlaid brown leaves and yellow acorns, the whole accented with multiple gilt and inlaid dots, and an inlaid rose inside interlocking gilt hearts above and below the central medallion; raised bands, spine compartments densely and beautifully inlaid with clusters of leaves and four ivory acorns (the binding with a total of 418 inlays), turn-ins with multiple gilt rules. In a very fine later(?) suede-lined folding box of dark green morocco with spine decorated to resemble that of the book. With woodcut headpieces and initials. Front pastedown with oval bookplate of James Patrick Ronaldson Lyell; rear pastedown with bookplate of Lord Wardington; occasional faded marginalia in an early hand. Handwritten letter (dated 1907) from Douglas Cockerell to Lionel Muirhead, who apparently commissioned the binding, regarding recommendations for its design. Kallendorf & Wells 3; Renouard 1495/3; Goff T-144; BMC V, 554, IB. 24408; not in Ahmanson-Murphy. ◆Expert renewal to substantial portions of the margins of the final (colophon) leaf (well away from the letterpress), very probably washed, at least in places (as suggested by faded marginalia on one leaf), but the paper still strong and fresh and the type clear, a bit of soiling to first and last pages as well as folios 97-100, other mild marginal foxing or smudges, but still A MOST DESIRABLE COPY, the magnificent binding unusually lustrous and entirely unworn, and the text crisp enough to crackle when the leaves are turned. **$45,000**



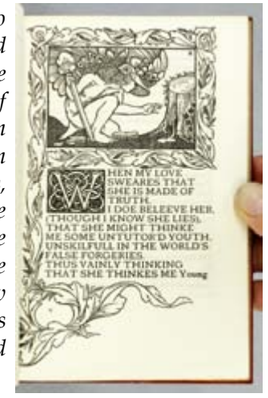


This is an irresistible item that combines an early Aldine incunable, a book of considerable textual importance, and a gloriously animated binding executed by Douglas Cockerell, the outstanding English binder of the early 20th century. *Perhaps the person most singly responsible for bringing down to us the literary treasures of antiquity, Aldo Manuzio (born Teobaldo Manucci, commonly called by his Latin name Aldus Manutius, 1449-1515) established his press in Venice in 1494, produced a long list of classical works, especially of Greek authors and often in first edition, and began in 1501 a series of portable editions of Latin, Greek, and Italian classics that brought widespread popularity in Italy to works that even those of modest means could afford. When Aldus died, virtually all of the important works from classical Greek had been published, and he himself had been responsible for 27 first editions as printer and often as editor as well. The present item is just the third work listed by Renouard and Kallendorf & Wells, and is sought after as a rarity of special typographical beauty. The first third of the volume contains the second printing of the works of Theocritus, a third century B.C. Greek from Sicilian Syracuse. He was known as the greatest of Greek pastoral poets, and his "Idylls" served as the model for Virgil's "Eclogues." Although the compositions vary in content (among the most famous, for example, is the spell chanted by Simaitha to force her lover's return), they typically present the world of shepherds sheltering in the shade and singing to the music of panpipes. But the works are far from rustic, being instead highly wrought compositions that often meditate on the poetic craft itself. Our volume also contains the editio princeps of Hesiod's "Shield of Hercules" and "Theogony," as well as "Works and Days" (which was first printed in 1493), making this the first edition of the complete extant works of one of the earliest of Greek poets (ca. 700 B. C.). In contrast to the heroic epics of Homer, Hesiod, a shepherd and farmer, reflects the life of the lowly in "Works and Days," which contains ethical, political, and economical rules in relation to agriculture, commerce, navigation, choosing a wife, and educating one's children, with a significant section devoted to viticulture and wine making. "Theogony" or "Birth of the Gods" concerns the mythical origins of the gods and heroes. The volume also contains the editio princeps of the surviving works of the sixth century B.C. elegiac poet Theognis of Megara and the "Sentences" of the Seven Sages, philosophers noted for such wordly wisdom as "everything in moderation." In addition, this publication marks the first appearance in print of the Erythraean Sibyl's prophecy regarding the Redemption of Christ. Shorter works here include a selection of Greek poems embracing the "Golden Verses" of Pythagoras and the "Distichs" of Cato. As we know from the laid-in autograph letter, Douglas Cockerell (about whom, see next item) designed the present binding in 1907 for artist Lionel Muirhead (1845-1925). Our volume was also owned by James P. R. Lyell (1871-1948), described by DNB as "a self-taught bibliophile and scholar of extraordinary enthusiasm and discrimination, and one who deserves to be remembered . . . by the whole bibliographical world." It also graced the Oxfordshire library of the second Lord Wardington (1924-2005), a leading English bibliophile and member of the Roxburghe Club. The present book is not frequently seen, and the price here is meant to be advantageous: this copy was sold at Sotheby's for slightly more than the equivalent of $44,000 (including buyer's premium) in 2006. (ST12227)*

157 **(VALE PRESS). SHAKESPEARE, WILLIAM.** *THE PASSIONATE PILGRIM & THE SONGS IN SHAKESPEARE'S PLAYS.* (The Vale Press, 1896) 184 x 114 mm. (7 1/4 x 4 1/2"). lxxix pp. Edited by T. Sturge Moore. ONE OF 310 COPIES. BEAUTIFUL CONTEMPORARY CALF, EXUBERANTLY GILT, BY DOUGLAS COCKERELL (stamp-signed with his insignia and dated 1899 on rear turn-in), covers with wide frame of interlocking lotus blossoms and rose leaves, accented with many tiny gilt dots, central panel divided into 28 squares by plain gilt rules, each square with a gilt dot in every corner, raised bands, spine gilt in compartments with frames of large dots enclosing a rectangle with a vertical center line branching gracefully at head and foot, gilt titling, gilt-ruled turn-ins, all edges gilt. Woodcut border, vignette, and initials by Charles Ricketts. Tomkinson, p. 165. ◆AN EXTRAORDINARILY FINE COPY, the beautiful binding with only the most trivial imperfections, and internally pristine. **$6,500**

This is the fifth book issued by the Vale Press and the first in its series of Shakespeare volumes, offered here in a very appealing binding by Douglas Cockerell (1870-1945), one of the greatest binders to emerge from the Arts and Crafts movement. *He was generally considered to be the leading and most respected binder of his day, and through his work, teaching, and publications, he probably exerted "more influence on bookbinding practice and design*

than any one man has had before." (DNB) The Vale books, which Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work," included nearly 50 titles issued during the eight-year life of the press, and both its impressive output and the considerable artistic success can be attributed to the fact that Charles Ricketts (1866-1931) was in control of every facet of the operation. Tomkinson says that, "although the actual printing was done on the premises of the Ballantyne Press, the Vale books were built entirely on Mr. Ricketts' design under his personal supervision on a press set apart for his sole use; the founts, decorations, illustrations (including the engraving on the wood), watermarks, and pagination were all the work of Mr. Ricketts, and it is doubtful if, in the history of printing, books have been made which reflect the invention and work of one man more explicitly than do the Vale books." The 20 poems in this collection were first printed (in a pirated edition) in 1599, but scholars now believe that only five were Shakespeare's work—two sonnets and three songs from "Love's Labour Lost." The remaining verses are now attributed to Christopher Marlowe, Richard Barnfield, and Bartholomew Griffin. (ST12492)



THREE BINDINGS BY CEDRIC CHIVERS

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

158 **HARDY, THOMAS.** *TESS OF THE D'URBERVILLES.* (London: James R. Osgood, McIlvaine, and Co., 1892, 1891) 197 x 130 mm. (7 3/4 x 5 1/8"). **Three volumes.** FIRST EDITION of volumes II and III, Second Impression Revised of volume I. VERY FINE DARK GREEN MOROCCO, INLAID AND GILT, BY CEDRIC CHIVERS (stamp-signed on rear turn-in of volume III), upper covers with gilt-tooled frame featuring four inlaid pink roses at each corner, raised bands, spine compartments with five inlaid roses connected by gilt tooling (the set with 93 floral inlays in all), turn-ins with gilt rules and dots, marbled endpapers, top edges gilt. EXTRA-ILLUSTRATED WITH 23 ORIGINAL INSERTED WATERCOLORS depicting places referred to in the story as well as a beautifully hand-lettered title page and a second leaf with a list of the paintings. Verso of front free endpaper with engraved bookplate of George Stoughton Olds. Sadleir 1114; Purdy, pp. 67-78. ◆Isolated minor thumbing, corner creases, other trivial internal imperfections, but A BEAUTIFUL SET, the text without anything approaching a significant problem, and THE BINDINGS ESPECIALLY LUSTROUS AND ENTIRELY UNWORN. **$4,500**

This is Hardy's most famous work, offered here augmented with original watercolor illustrations and in handsome volumes decorated by one of the major names in English binding at the turn of the 20th century. *This tragic tale of "a pure woman" reflects its author's growing defiance of Victorian standards by featuring a seduced girl as the story's heroine. In a novel governed by cosmic indifference, Hardy shows a refined poetic sensitivity to both beauty and suffering at the same time that he provides a forceful social commentary by condemning the intrusion into the English countryside of the new bourgeoisie. Cedric Chivers (1853-1929) was a versatile binder who created various kinds of decorative work, often in innovative ways. Done in the Arts and Crafts tradition, the present set of bindings—like those in the next entry—are executed with considerable imagination and skill. The attractive watercolors inserted here show us*

▲ 158

▲ 159

the places vividly described by Hardy, although sometimes under fictitious names: Dorchester (Hardy's "Casterbridge"), Bournemouth ("Sandbourne"), the cathedral city of Salisbury ("Melchester"), and Stonehenge, the dramatic setting for the novel's climax. A pencilled note in volume I asserts that the paintings are the work of Samuel Poole, "who exhibits at the Academy," and a search of online auction records locates watercolors by a Bath artist with that name (b. 1870) that are in a very similar style. Since Chivers lived and worked in Bath—which he served as mayor seven times—and was a major employer there, it is likely that he would have hired a local artist to provide illustrations for these luxuriously bound volumes. In any case, they are a very pretty and unlooked-for addition to this already sumptuous set. (ST12079a)

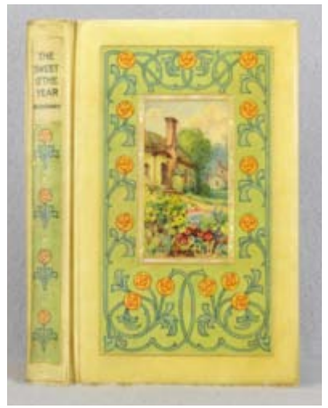
Edward Dowden's Copy of "Woodlanders," Finely Bound, and with Inserted Watercolors

159 **HARDY, THOMAS.** *THE WOODLANDERS.* (London and New York: Macmillan and Co., 1887) 197 x 114 mm. (7 3/4 x 4 1/2"). **Three volumes.** Without the leaf of ads at end of volume I. FIRST EDITION. VERY FINE DARK GREEN MOROCCO, INLAID AND GILT, BY CEDRIC CHIVERS (stamp-signed on rear turn-in of each volume), upper covers with gilt-tooled frame featuring four inlaid pink roses at each corner, raised bands, spine compartments with five inlaid roses connected by gilt tooling, turn-ins with gilt rules and dots, marbled endpapers, top edges gilt. EXTRA-ILLUSTRATED WITH 16 ORIGINAL INSERTED WATERCOLORS depicting places referred to in the story as well as a beautifully hand-lettered title page and a second leaf with a list of the paintings. Half-titles with faded ink ownership inscription of Edward Dowden (see below). Purdy, p. 54; Webb, pp. 21-23. ◆Leather and gilt on spines slightly and uniformly darkened, occasional pale marginal stains or foxing, older expertly repaired tear to half title of volume I, other trivial defects, but still A HANDSOMELY BOUND SET IN EXCELLENT CONDITION, the pleasure of the bindings undiminished by small imperfections, and the text with few signs of use. **$4,500**

Though less well known than Hardy's major works, this was one of the author's own favorites, and it is presented here in a very pleasing package featuring inserted original watercolors and fine bindings by a major workshop. *In chapter 1 of "The Woodlanders," Hardy speaks of "those sequestered spots outside the gates of the world . . . where, from time to time, dramas of a grandeur and unity truly Sophoclean are enacted in the real, by virtue of the concentrated passions and closely-knit interdependence of the lives therein"—an excellent description of much of Hardy's work as a whole, especially those novels—like this one—set in his fictional Wessex. According to DNB, this work is set "in the part of north-west Dorset in which Hardy's mother's family had lived" and its plot "depends on the intermeshing of emotional and economic issues. The characters live among the trees on which their livelihoods depend," but incursions from the outside world and the pretensions and snobbery of social class lead to tragedy. The Oxford Companion tells us that Hardy, writing to a friend in 1912, said, "I think I like ['Woodlanders'], as a story,*

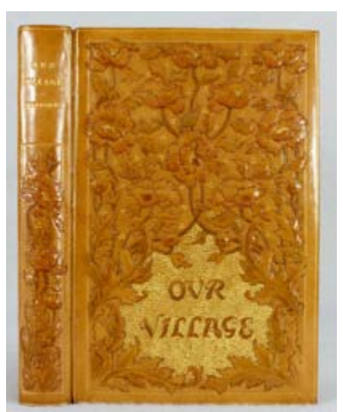
the best of all." Our set was once owned by Irish literary scholar and poet Edward Dowden (1843-1913), professor of English literature at Trinity College, Dublin, and one of the most influential critics of his day. Among a great many important works, Dowden wrote an acclaimed critical study of Shakespeare and an exhaustive two-volume biography of Shelley, and he was one of the first critics to appreciate and champion the poetry of Walt Whitman. (ST12079b)

160 **RIDGWAY, EMILY.** *THE SWEET O' THE YEAR. THOUGHTS FROM A VILLAGE GARDEN.* (Manchester: J. E. Cornish, 1909) 178 x 114 mm. (7 x 4 1/2"). 157 pp. Second Edition. IN A CHARMING "VELLUCENT" BINDING BY CEDRIC CHIVERS (stamp-signed on rear turn-in), upper cover with wide frame of stylized roses enclosing a painted miniature of an English cottage with garden in full bloom (a band of inlaid mother-of-pearl between the frame and the miniature), flat spine with small panel containing title and longer panel repeating the rose motif, vellum doublures, top edge gilt, other edges rough trimmed. With frontispiece photograph captioned "The Hyacinth Lawn." ◆One leaf with short closed marginal tear, but A VERY FINE COPY, the text clean and fresh, and the binding unworn, unsoiled, and free of the splaying that plagues vellum-bound volumes. **$3,500**



This is an unusually well-preserved and altogether appealing example of the particularly distinctive work for which Cedric Chivers is best known. *Chivers (1853-1929) established his bindery soon after an inspiring visit to the Paris Exhibition of 1878. A short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax (see item #46), he began creating his own work in that tradition. These came to be called "vellucent" bindings, and they are what made him famous. The innovative part of these bindings was achieved by placing specially treated transparent vellum over pieces of paper that were painted with figures or scenes (as here), a process that Prideaux says achieves the effect of enriched enamel. In practical terms, the vellum overlay protected the scenes and decoration from all of the agents of deterioration that normally afflict book covers. In his "vellucent" bindings, Chivers not infrequently used mother-of-pearl inlays as frame or decorative elements, their iridescence being well suited to his designs. First printed in 1908, the short essays here combine an appreciation of English gardens with morally uplifting tales. Mrs. Ridgway penned a half dozen inspirational works in the years leading up to and during the Great War. (ST12629u)*

IN THE STYLE OF ALICE SHEPHERD



161 **MITFORD, MARY RUSSELL.** *OUR VILLAGE.* (London: Macmillan and Co., 1893) 186 x 114 mm. (7 5/16 x 4 1/2"). lx, 256 pp. With the half title. FIRST EDITION. GRACEFUL MODELLED CALF, UNSIGNED BUT IN THE STYLE OF CEDRIC CHIVERS, front board framed with plain and stippled gilt rules, THE FRONT COVER WITH A STRIKING ALL-OVER DESIGN OF RISING AND TWINING FLOWERS CUT AND MOLDED IN SHALLOW RELIEF, highlighted with light shading and with small gilt dots between flowers (representing pollen?) as well as clusters of gilt dots within the flowers suggestive of stamens, entwined leaves forming a triangular panel at foot, this panel densely stippled in gilt and with title in cuir-ciselé, rear cover with simple blind-ruled frame and with faint mottling, flat spine with elongated panel decorated in the style of the cover, elaborate inner gilt dentelles, marbled endpapers, intricately gauffered edges. In a black straight-grain morocco pull-off box with gilt titling on spine. With 101 illustrations (including frontispiece, headpieces, and tailpieces) by Hugh Thomson. Front pastedown with morocco book label of Paul Edward Chevalier. ◆A VIRTUALLY PRISTINE COPY. **$3,000**

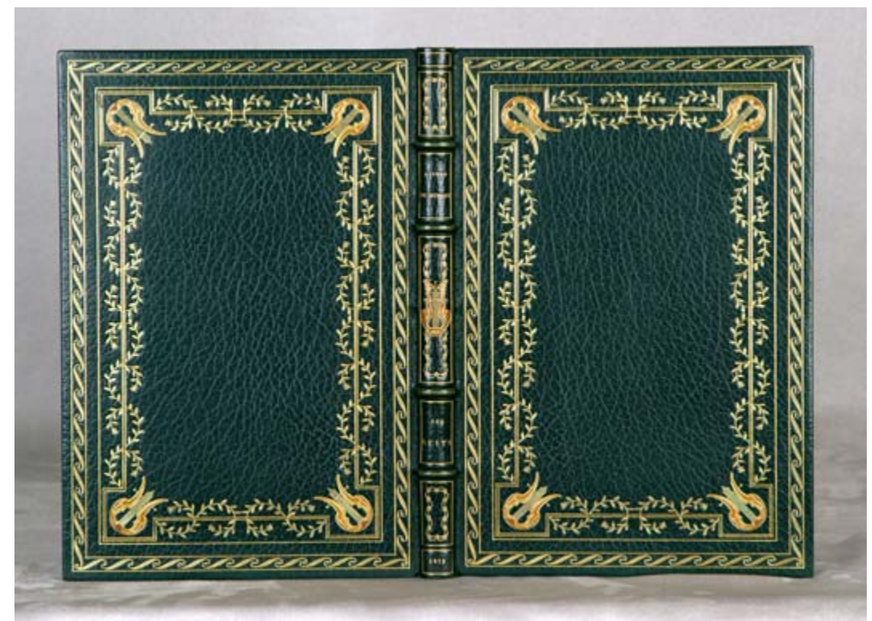
This is an early 19th century classic, an evocation of a peaceful, flower-filled, unworldly English village and its inhabitants, offered here in the kind of binding that Alice Shepherd would have done for Cedric Chivers. *According to Tidcombe, Shepherd "began working for Chivers at Portway, Bath, in about 1897, where she was in charge of a department of about five women doing cut and modelled calf work. Her method was to mark the design on the damp leather, and then scrape the under (flesh) side of the leather with an ivory tool, to make a hollow within the*

area of the design. The hollow was filled with cement, and then, by manipulation and pressure, the design was brought into relief on the upper (hair) side of the leather. Any gilding, coloring, or finishing was done after the book was bound. Her designs, which are nearly always floral, were, according to Chivers, never repeated." The present wonderfully flamboyant item has a distinguished provenance, coming from the collection of Paul Chevalier (see item #139, above). In the 1990 Christie's auction of his magnificent library, "Our Village" was lot #107 (the binding hesitantly attributed to Stikeman in the catalogue description, but surely not by him). (ST12479m)

AFFOLTER

Extraordinarily Elegant and Tastefully Sensuous

162 **MUSSET, ALFRED DE.** *LES NUITS.* (Paris: J. Meynial, 1911) 292 x 197 mm. (11 1/2 x 7 3/4"). 73, [7] pp. ONE OF 120 COPIES ON VÉLIN D'ARCHES, of a total edition of 160. SPLENDID MIDNIGHT BLUE CRUSHED MOROCCO BY P. AFFOLTER (stamp-signed on front turn-in and dated 1912), covers ornately gilt and inlaid in an Art Nouveau design featuring an outer border of cresting gilt tools and a large central panel within a frame of plain rules and sinuous flowering vines, brown and gold inlaid morocco lyres at corners, raised bands, spine gilt in five compartments, two with titling, the other three with a floral frame, the elongated central compartment additionally with an inlaid lyre, turn-ins gilt with frame of plain and dotted rules and curling cornerpieces, aqua silk jacquard endleaves in a diapered floral pattern, iridescent blue moiré flyleaves, all edges gilt. Original dark blue paper wrappers bound in. In a matching (just slightly rubbed) marbled slipcase with fleece lining and morocco lip. Added color illustrated title page, division titles, and wood-engraved border decorations by Adolphe Giraldon, and with frontispiece, four vignettes, and four plates, all printed in color, by Luc Olivier Merson. Ray 320 bis. ◆Faintly browned rectangle on fly title from bookmark, mild offsetting from plates onto blank pages opposite, otherwise A SUPERB COPY with no signs of use, the lovely binding unworn and especially lustrous. **$3,600**

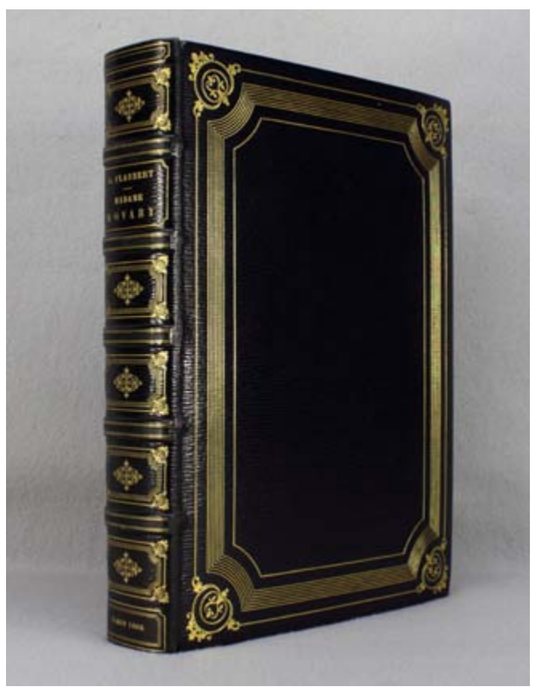


This is an especially elegant item that combines beautiful poetry with beautiful design and execution in both illustration and binding. *Alfred de Musset (1810-57) was still in his teens when he began publishing his popular tales, and he found success in poetry, fiction, and drama. He is generally recognized, with Hugo, Vigny, and Lamartine, as one of the four great French Romantic writers, although he is perhaps most notorious for his tortured and tortuous love affair with novelist George Sand. The four love poems included here—"La Nuit de Mai," "La Nuit de Décembre," "La*

Nuit d'Aôut," and "La Nuit d'Octobre"—are set in the form of a dialogue between the poet and his muse. Giraldon's Art Nouveau-style decorations are most pleasing, and even better are Merson's depictions of passionate lovers, which capture the essence of Musset's work. As Ray observes, Merson "interprets Musset's poems as if they were classical eclogues, achieving a suave harmony." Luc Olivier Merson (1846-1920) was a leading painter of the Belle Epoque, whose works ran the gamut from murals at the Pantheon to the design of Frenc`h banknotes. According to Ray, "Merson was a favorite with bibliophiles, and his books are often found in sumptuous bindings by the masters of the time." Duncan & De Bartha characterizes Affolter as one of the "most noted binders" in turn-of-the-century Paris, and his work here certainly supports that accolade. The motifs in the binding are very much in harmony with the illustrations and decorations in the book, and the work is expertly finished. While there is no way to be sure, the similarities between the decorations on the inside and the outside of the book suggest the possibility that both are the work of the same designer, and Duncan & De Bartha says that Giraldon designed bindings for a number of Paris bookbinders, including Affolter. Whoever is responsible, the volume could hardly be a more successful example of tasteful sensuousness. (ST11918)

GEORGES MERCIER

163 **FLAUBERT, GUSTAVE.** *MADAME BOVARY.* (Paris: A. Ferroud, 1905) 318 x 229 mm. (12 1/2 x 9"). 3 p.l., iv, 334 pp., [1] leaf (colophon). No. IV OF 10 COPIES printed on Whatman paper and initialed by the publisher (from a total issue of 670). ELEGANT DEEP BLUE STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY GEORGES MERCIER (stamp-signed on front doublure), covers with multiple-fillet gilt frame, wide raised bands decorated in blind and gilt, spine compartments featuring a fleuron centerpiece enclosed by multiple gilt rules and ornamental cornerpieces, gilt titling, POLISHED CALF DOUBLURES with a frame composed of 11 gilt fillets, navy watered silk endleaves, all edges gilt. In the original morocco-trimmed, leather-lined chemise and matching slipcase. WITH 81 WOOD-ENGRAVED ILLUSTRATIONS by C. Chessa after drawings by Alfred de Richemont (comprising 20 full-page plates, a title vignette, and six head- and tailpieces, all with additional proofs in two states). A Large Paper Copy. With the original prospectus bound in at rear. Verso to final blank with red Oriental "chop" stamp of previous owner "Jean." ◆IN ESSENTIALLY MINT CONDITION. **$4,800**



This is a substantial binding of considerable beauty and dignity executed by Georges Mercier, who studied and worked with his father, the famous binder and gilder Émile-Philippe Mercier (the binding is signed "G Mercier S[ucceseu]r de son pere"). *The younger Mercier joined his father's workshop in 1898 and took over as head of the firm at his father's death 12 years later. He had big shoes to fill, as Émile-Philippe was considered, at least by Prideaux, to be the finest gilder of his time, but the present volume is an indication that the son could produce notable work that manifested a refined sense of design as well as unerring execution. "Madame Bovary" is the first and by far the most celebrated novel published by Gustave Flaubert (1821-80). The relatively simple plot tells the story of a provincial physician's wife who lives more extravagantly than her means allow and who embarks on a series of adulterous affairs in reaction to a life suffused with mundanity. The novel led to an obscenity trial which resulted in Flaubert's acquittal and a predictable inflation of public interest in the work. It has become a novel of very widespread influence, being generally considered the font from which modern literary realism has flowed. Our elegant binding is a suitable covering for the present deluxe, strictly limited version of this edition, which is printed on high-quality paper and with its plates present in multiple states. (ST12599)*

EDWARD SULLIVAN

164 **VAN LERBERGHE, CHARLES.** *LA CHANSON D'ÈVE.* (Paris: Société dv Mercvre de France, 1914) 178 x 121 mm. (7 x 4 3/4"). 215 pp. DRAMATIC CONTEMPORARY BURGUNDY CRUSHED MOROCCO, GILT AND INLAID, BY EDWARD SULLIVAN (stamp-signed "E. S. Aurifex" at foot of front cover and with tiny "ES" cipher on rear cover), upper cover with ornate gilt frame containing 30 inlaid flowers, central panel with scalloped mandorla composed of ochre morocco onlay at center surrounded by a wide floral collar, this area buzzed by four inlaid blue morocco bees, rear cover with leafy gilt flower stalk at lower left bearing three inlaid blue daisies and attracting three bees, upper corner with inlaid turquoise mandorla similar to the one on the front cover (this one containing a red blossom on a long stem with 12 inlaid ochre leaves, the foliage on a green background and within a gilt frame set with 10 ochre morocco dots; flat spine similarly tooled in gilt with floral inlays, turn-ins with festive gilt tooling, all edges gilt, and the binding with considerable stippling almost everywhere. Recto of first preliminary blank with neatly penned inscription, "Christine / With much love / from / Nini Baeker [?]." ◆Upper board with two nearly imperceptible grazes not affecting tooling, leaves lightly browned because of inferior paper stock, otherwise a fine copy, THE EXUBERANT BINDING ESPECIALLY BRIGHT AND ENTIRELY UNWORN. **$5,500**

This is an excellent example of the expressive and much sought-after bindings done by Sir Edward Sullivan (1852-1928). Our Irish bookbinder was a prominent bibliophile who wrote on bookbinding and whose hero was T. J. Cobden-Sanderson. *Sullivan saw gold tooling as his specialty—he often signed bindings with "Aurifex," the Latin word for "worker in gold," proudly, as here, on the front cover—and his distinctive style is readily recognizable. One reason for this is his self-imposed restriction on the number of tools employed (he embraced Cobden-Sanderson's philosophy that a binder who used gold tooling should work with a limited number of tools). The memorable design here is at once charming (who can resist whimsical bees?) and curious in the striking difference between the vigorous, dense,*

and symmetrical decoration on the front cover and the more austere rear cover, where asymmetrically arranged ornaments seem almost to be adrift. Charles van Lerberghe (1861-1907) was a Flemish symbolist poet writing in French. The text here is an allegory in which Eve appears as a primal poet symbolizing universal values. Considered to be the author's masterpiece, it was set by composer Gabriel Fauré in the song cycles "La Chanson d'Ève" and "Le Jardin Clos." (ST12629j)

ROYAL SCHOOL OF ART NEEDLEWORK

Designed for and Inscribed by Queen Mary as a Gift to a Volunteer in the Great War

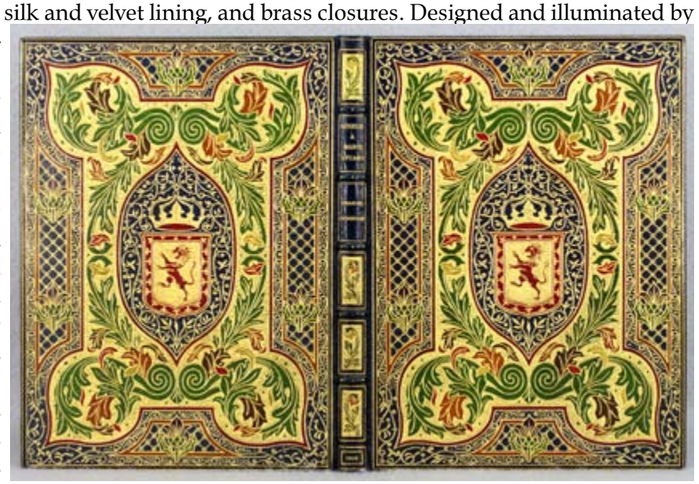
165 **(MARY OF TECK, QUEEN CONSORT OF GREAT BRITAIN AND IRELAND). A (MOSTLY BLANK) COMMONPLACE BOOK.** (London, 1916) 213 x 146 mm. (8 3/8 x 5 3/4"). [14] leaves with handwritten entries. QUITE PRETTY PAINTED VELLUM BY THE ROYAL SCHOOL OF ART NEEDLEWORK (their ticket on front pastedown), front cover with elaborate design of flowers, flourishes, strapwork, and olive branches, central mandorla with the monogram "A E D" (for Aimée Evelyn Pirie, Lady Dawson) the decoration in various colors and brushed gold, flat spine painted with gilt strapwork, flowers, and foliage, rear cover framed in blue and green, with a small blue palmette in the lower left corner, marbled endpapers, all edges gilt. Verso of front free endpaper INSCRIBED BY QUEEN MARY to "Dear Lady Dawson" (see below) and dated "Xmas 1916." ◆Two-inch closed tear to vellum at top of front joint, minor soiling to boards, paint a little rubbed in spots, two small water stains to front cover, but the animated binding solid and generally well preserved, and the mostly unused interior completely clean and fresh. **$3,500**

Bearing the initials of the recipient, this binding, elaborately painted to resemble needlework, was apparently created for Mary of Teck, British Queen Consort during the reign of George V and the patroness of the Royal School of Art Needlework, as a gift to present to one of the aristocratic women who took up the queen's call for wartime volunteers. *It is also an historically important binding, examples of which appear on the market only infrequently. The person receiving the volume from the queen was Aimée Evelyn Pirie, Lady Dawson (1864-1946), wife of Brigadier-General Sir Douglas Frederick Rawdon Dawson (1854-1933), who had served as Master of Ceremonies to Queen Mary's father-in-law, Edward VII. Lady Dawson worked tirelessly for the war effort, establishing hospitals for soldiers in her native France. In recognition of her valuable contributions, she was named a Dame Grand Cross of the Order of the British Empire (the highest class of O.B.E.) in the 1918 New Year's honors. According to its own literature, the Royal School of Art Needlework (now Royal School of Needlework) was founded in 1872, with the expressed purpose "first, to revive a beautiful art which had fallen into decay . . . and, secondly, through its revival, to provide employment for educated women who were without the means of a suitable livelihood and who would otherwise find themselves compelled to live in poverty, or be reduced to absolute destitution." From the beginning, it had a strong Arts and Crafts connection. "It commissioned designs from leading figures in the Aesthetics and Arts and Crafts Movement including . . . William Morris, Edward Burne-Jones, Walter and Thomas Crane, G. F. Bodley, Fairfax Wade, Selwyn*

Image, Gertrude Jekyll, and others." Our vellum binding obviously does not involve any needlework, but volumes like the present one were bound by members of the school for about a decade, beginning in 1888, and this work was both exhibited and commented on in important contexts. In her "Women Bookbinders," Tidcombe says that the bindings' designs were "very attractive, but the books will not take much handling, and many examples show signs of some of the paint, especially the gold, wearing off. This vulnerability is almost certainly the reason why painted vellum bindings virtually ceased to be produced about 1898." Tidcombe mentions the exhibition of such bindings at the Arts and Crafts Exhibition Society events in 1889 and 1890, bookbinding exhibitions in London in 1897 and 1898, and even in America, at the Columbian Exposition in Chicago in 1893. In the words of DNB, Queen Mary (about whom, see also item #126) made significant contributions during World War I "to national unity and well-being. With strong ideas of female responsibility and women's sphere of usefulness, she seized every opportunity to be of service. . . . The Needlework Guild, now called Queen Mary's Needlework Guild, took up the cause with frenzied determination, and the state apartments of St James's Palace soon turned into a warehouse piled high with gifts for distribution to needy cases." Lady Dawson used our album as a commonplace book, recording favorite poems that brought her comfort. The first entry is Kipling's patriotic poem "The Glory of the Garden," followed by "The Supreme Sacrifice," honoring those who died in the Great War, the latter dated August of 1918. Other poems bear dates of 1927 and 1938, and the final entry, dated 3 August 1941, is a voice from another war: "England to France," the bitter denunciation of Vichy France by poet and diplomat Robert Vansittart. (ST12266)

THREE ALBERTO SANGORSKI VELLUM ILLUMINATED MANUSCRIPTS, IN BINDINGS BY RIVIERE

166 **(ILLUMINATED MANUSCRIPT - MODERN). SANGORSKI, ALBERTO,** Illuminator. **SWINBURNE, ALGERNON CHARLES. A MODERN ILLUMINATED MANUSCRIPT ON VELLUM ENTITLED** *"ADIEUX À MARIE STUART."* (London, 1916) 210 x 146 mm. (8 1/4 x 5 3/4"). 16 vellum leaves (including five blanks). Colophon, stating that the manuscript was designed, written out, and illuminated by Alberto Sangorski for Riviere & Sons, and that it will not be duplicated, SIGNED by the artist. VERY STRIKING DARK BLUE MOROCCO, ELABORATELY INLAID AND GILT, BY RIVIERE & SON (unsigned, but assigned to them by the artist), covers with central red morocco escutcheon featuring a rampant lion on a field of densely stippled gilt with the royal crown above it in red morocco and gilt, the crown and shield both inside a blue mandorla decorated with twining vines, the mandorla, in turn, enclosed by a large frame with lobed cornerpieces, this frame heavily stippled with gilt and inlaid with curling acanthus leaves in green, ochre, purple, and red morocco, the whole within an exuberantly decorated gilt border outlined by a thin strip of inlaid black morocco and filled with gracefully swirling vines and curls, each of the four sides of the frame with an ochre morocco-outlined, gilt-latticed compartment with one or two inlaid thistles in green, purple, and gilt, raised bands, spine gilt in similarly stippled compartments containing an inlaid acanthus leaf, turn-ins with inlaid black morocco strips enclosing a repeating pattern of gilt leaves, berries, and azured acanthus leaves, ivory watered silk endleaves, all edges gilt. In a (slightly rubbed) dark green morocco box with raised bands, gilt titling, silk and velvet lining, and brass closures. Designed and illuminated by Alberto Sangorski with 13 three- to four-line initials in red or blue, five red initials of similar size with penwork, two four-line initials in green, purple, and burnished gold, and SIX LARGE ILLUMINATED INITIALS (measuring approximately 55 x 45 mm.) ELABORATELY DECORATED with flowers and acanthus leaves in shades of purple, mauve, and indigo, all on grounds of burnished gold, three with extensions of flowering stems, title page with lovely frame in purple, blue, and burnished gold emanating from the "A" in the first word of the title, the burnished gold letter containing a large Scottish thistle, first page of text with swirling red

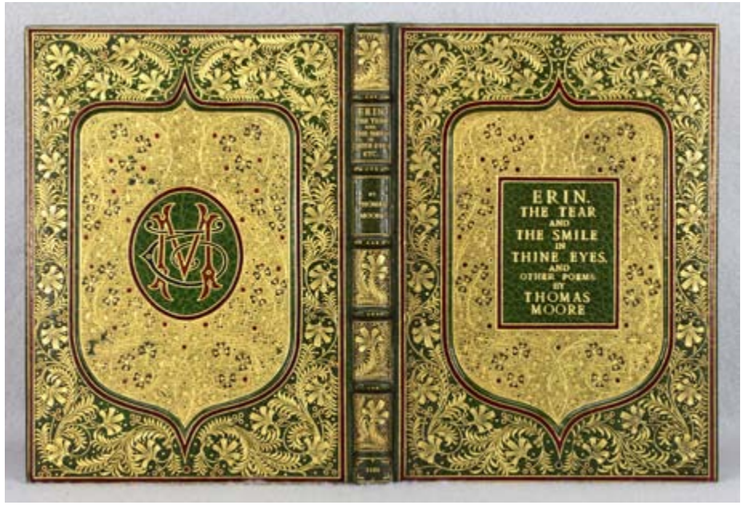


hairline borders at head and tail, with blue flowers, thistles, and numerous leaves and bezants of burnished gold, the first word, "Queen," having a large gray initial with white tracery and large brooch ornament at the center, the other letters in burnished gold, all on an elaborately checkered background, the page opposite WITH A LARGE MINIATURE OF MARY STUART GAZING SADLY BACK AT FRANCE FROM THE STERN OF A SHIP BOUND FOR SCOTLAND, based on a painting by W. P. Firth and signed with Sangorski's cipher (dated 1916), the miniature in a shield-shaped frame with flowering cornerpieces and a burnished gold fleur-de-lys at the top, and below the miniature, a small indigo escutcheon featuring a burnished gold "M" with a crown, all on a black background with purple vines, the closing pages with frames having pointed lobe cornerpieces, those of one frame with burnished gold fleurs-de-lys, those of the other with purple and green thistle blossoms on a penwork background. Ratcliffe "Hidden Treasures" SJR-338. ◆A SPLENDID COPY, exceptionally clean, fresh, and bright inside and out. **SOLD**

This and the next two items are exquisitely illuminated modern vellum manuscripts, all greatly sophisticated productions, all beautiful to the eye and luxurious to the touch, and all bound in memorably intricate inlaid morocco. *Calligrapher and illuminator Alberto Sangorski (1862-1932) was the older brother of Francis Sangorski, co-founder (with George Sutcliffe) of the renowned Sangorski & Sutcliffe bindery. Alberto, who had started his professional life as secretary to a goldsmith's firm, became attracted to the book arts at the age of 43 and began doing illuminated manuscripts that were then bound by his brother's firm. Sometime around 1912 Alberto and Francis had a falling out, and the artist went to work for the rival Riviere bindery, for which our manuscript was done. Stephen Ratcliffe suggests that the disagreement may have stemmed from Alberto's desire to receive credit for his work, and the fact that his manuscripts for Riviere have a signed colophon, as seen here, would seem to support this claim. Sangorski chose somber but beautiful colors for the illuminations in Swinburne's "Adieux à Marie Stuart," reflecting the tragic fate of the young queen who tearfully bade adieu to her beloved France to assume the throne of Scotland. An epigram facing the title page quotes her as saying, in French, "Adieu, charming France, the country I cherish, cradle of my childhood happiness! To leave you is to die"—a prediction that was sadly fulfilled. This illuminated opening here—with the large portrait of the unhappy monarch on the left and the shimmering opening of the text on the facing page—is nothing short of gorgeous, and is surely among the most beautiful double-page spreads in any Alberto Sangorski manuscript. Swinburne's poem is an attempt to bid farewell to an unhappy queen who lost her head, but won the hearts of romantics through the ages. The workmanship on this item is first rate, as are the materials used, and the book is a shimmering example of 20th century handcrafted book art. Sangorski's one-of-a-kind manuscripts are highly prized in collections and in the marketplace, and they are more and more difficult to find now in the sort of pristine condition seen here. (ST11656)*

167 **(ILLUMINATED MANUSCRIPT - MODERN). SANGORSKI, ALBERTO,** Illuminator. **MOORE, THOMAS. A MODERN ILLUMINATED MANUSCRIPT ON VELLUM CONTAINING** *"ERIN! THE TEAR AND THE SMILE IN THINE EYES," AND OTHER POEMS.* (London, 1916) 222 x 140 mm. (8 3/4 x 5 1/2"). 33, [1] pp., [1] leaf (colophon). Colophon SIGNED by Sangorski. SUPERB JADE GREEN CRUSHED MOROCCO, ORNATELY INLAID AND GILT, BY RIVIERE & SON (stamp-signed on front turn-in), covers framed by swirling leafy fronds bearing gilt flowers and inlaid red morocco berries, large central recessed panel in the shape of a shield outlined in red morocco and densely stippled with gilt and tooled with shamrocks, that on the upper cover with a central green morocco rectangle bearing the title, that on the lower cover containing an oval medallion inlaid with the poet's monogram in blue and brown morocco; raised bands, spine compartments with leafy gilt fronds and red berries, gilt titling, turn-ins framed by multiple gilt rules with floral cornerpieces, moss

green watered silk endleaves (these a recent replacement), all edges gilt. In an attractive green morocco folding box lined with felt. Titles in red, a handful of initials in blue or red ink with intricate penwork, 25 LARGE, ORNATE INITIALS in colors and burnished gold, many of these with extensions, six of them accompanied by borders of various sizes; a portrait miniature (signed "AS 1916") and full border on title page, A LARGE OVAL PORTRAIT of a weeping Irish maiden within a full border of twining hairline stems, fern fronds, and burnished gold shamrocks, AND FOUR FINELY PAINTED MINIATURES of various pastoral landscapes. Ratcliffe "Hidden Treasures" SJR-377. ◆Five shamrocks on lower cover missing tiny patches of gilt, a couple of leaves with small dark spots from burnished gold on the opposite side, but A BEAUTIFUL SPECIMEN, clean and bright internally with rich colors and shining gold, and in a glistening unworn binding. **$40,000**



Everything about this gorgeous volume proclaims "Ireland": the green leather binding tooled with gilt shamrocks, the profusion of green and burnished gold shamrocks in the borders, the black-haired, blue-eyed colleen weeping like Deidre of the Sorrows, the peaceful landscapes with soft cloudy skies and rolling green hills, and the text extolling the beauties and virtues of the author's native land. *Dublin-born Moore (1779-1852) achieved in his day a popularity among the London literati second only to Byron, a close friend for whom he served as literary executor and who contributed to Moore's success in both direct and indirect ways. The extraordinary popularity of "Lalla Rookh," probably Moore's most famous work (see item #175), was due in large measure to a vogue that had been established by Byron's exotic narratives. And Moore, like Byron, had tremendous romantic appeal for female readers. DNB observes that "in Ireland [Moore] was pre-eminent, and on his visits there could rely on an ecstatic welcome at any public occasion." Calligrapher and illuminator Alberto Sangorski (1862-1932) was particularly gifted in capturing the mood of the writings he turned into works of visual attractiveness. The portraits here are especially appealing, and his favored—somewhat melancholy—palette of blue, dark green, and purple in the borders and initials is well suited to these odes to Moore's beautiful but troubled island. (ST12234)*

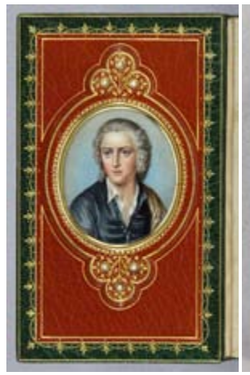
168 **(ILLUMINATED MANUSCRIPT - MODERN). SANGORSKI, ALBERTO,** Illuminator. **WORDSWORTH, WILLIAM. A MODERN ILLUMINATED MANUSCRIPT ON VELLUM ENTITLED** *"SELECTED POEMS OF WILLIAM WORDSWORTH."* (London, ca. 1915) 216 x 140 mm. (8 1/2 x 5 1/2"). [4] blank, [32], [4[blank pp. on vellum. Colophon signed by the scribe/illuminator and with the statement that the manuscript "was designed, written out, and illuminated by Alberto Sangorski" and that it "will not be duplicated." SUMPTUOUS DARK BLUE CRUSHED MOROCCO, RICHLY INLAID AND GILT, BY RIVIERE & SON (stamp-

signed on front turn-in), covers with ornate frame of dark red morocco strapwork, its corner medallions and sidepieces heavily stippled with gilt and inlaid with sprays of purple fritillaria blossoms and green leaves, a keystone-shaped compartment of green morocco laid in at head and containing two interlaced "W's" inlaid in tan and green superimposed on a heart of stippled gilt, corresponding compartment at foot of frame with inlaid fritillaria on a stippled ground, at center of each board a large undecorated oval enclosed by irregularly shaped panels diapered in gilt and tooled with repeating fleuron; raised bands, spine compartments outlined in red morocco and with an inlaid floral sprig on stippled gilt, turn-ins of red and green morocco featuring twining acanthus leaves set against a densely stippled ground, crimson watered silk endleaves, all edges gilt. In the apparently original very well preserved silk-lined and padded box of black straight-grain morocco with two brass snap closures. Titles in red, title page with a foliate frame in green, blue, pink and burnished gold, accented with ornate penwork and gold bezants and with a large (60 x 45 mm.) initial "S" in two shades of blue on an olive drab background, the curves filled with swirling leafy vines in green, purple, and pink; eight two- to three-line initials in blue, red, or green penwork, often with lacy extensions, five two- to three-line initials and 15 five- to seven-line initials in colors and gold, most of these with decorative descenders or ornamental penwork, two pages with lovely half borders in colors and burnished gold, six pages with similarly composed three-quarter borders, two pages with full borders, and FOUR FINE MINIATURES DEPICTING QUIET RURAL SCENES FROM THE POEMS. With original silk guards. Ratcliffe "Hidden Treasures" SJR-8; Boyle Sale, Lot #383. ◆A CHOICE COPY, IN SPARKLING CONDITION INSIDE AND OUT. **$45,000**

This shimmering example of early 20th century handcrafted book art is a beautifully bound, very attractive modern illuminated manuscript with memorable painted vignettes. *Our volume was sold as lot #383 in the 1923 sale of the distinguished library of Phoebe A. D. Boyle, a collection Ratcliffe describes as "unrivalled" for its jewelled bindings and modern illuminated manuscripts. Any book from the Boyle collection, which was put together with the greatest taste and discrimination, is universally recognized as desirable beyond its intrinsic merit. The three Wordsworth poems selected here are "The Kitten and the Falling Leaves," "To the Cuckoo," and "The Two April Mornings." The decoration and miniatures are up to the usual very high standards of Alberto Sangorski illuminated manuscripts: all of the miniatures are painted with great delicacy, and three of the four have especially soft colors that are particularly effective at transporting the viewer into convincing, atmospheric scenes of bucolic tranquility (the fourth one shows a dark woods and is attractive in a different way).* (ST12103)

FOUR "COSWAY-STYLE" BINDINGS

169 **GRAY, THOMAS.** *THE POETICAL WORKS OF THOMAS GRAY.* (London: William Pickering, 1840) 168 x 102 mm. (6 5/8 x 4"). With a life of the poet by John Mitford. xvi, cxxiv, 223, [1] pp. ELEGANT DARK GREEN CRUSHED MOROCCO, HANDSOMELY GILT, BY SANGORSKI & SUTCLIFFE (stamp-signed with their entwined "S" logo on rear doublure), covers with a ruled frame, corners with inlaid red morocco flowers and accompanying gilt spade-shaped leaves on a stippled background, upper cover with an excerpt from Gray's poetry stamped along the frame and with centerpiece containing the poet's initials in an oval wreath of leaves enclosed by a stippled rectangular frame adorned with 10 inlaid red flowers; raised bands, spine compartments with inlaid red bloom at center and trefoil cornerpieces, BURNT ORANGE MOROCCO DOUBLURES, FRONT DOUBLURE WITH A MINIATURE PORTRAIT OF THE POET ON IVORY under glass, FLANKED BY SIX PEARLS, by gilt dots, and by floral sprays, endleaves of ivory watered silk, all edges gilt and delicately gauffered. In a cloth chemise and pleasing morocco-backed slipcase. Printer's device on title page, engraved frontispiece portrait of Gray. Verso of front free endpaper with engraved bookplate of Alfred Henry Wiggin, front flyleaf with engraved bookplate of [Lynde] Selden (both loose, and with a circular glue stain from a fugitive bookplate). ◆A CHOICE COPY, the binding lustrous and unworn, and the clean, fresh text with no signs of use. **$7,500**



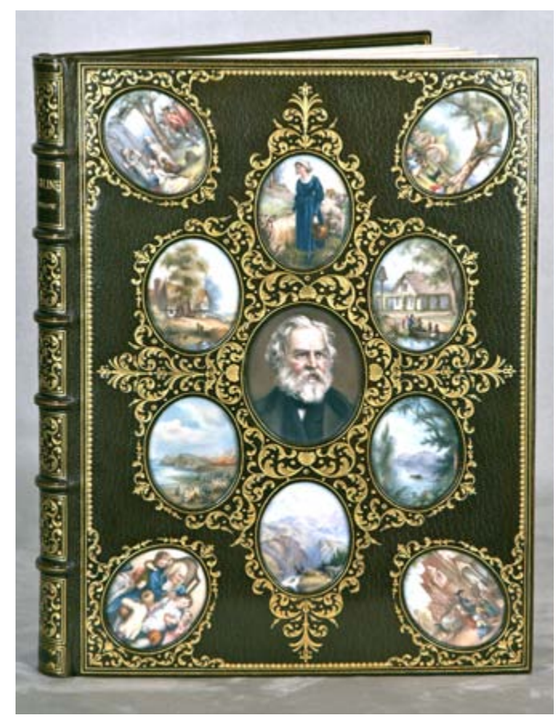
This item features the work of a major 18th century English poet, a leading 19th century English printer, and a sumptuous binding by a prominent 20th century English workshop. *Although he was primarily a scholar, and although he never became a professional or even a dedicated poet, Gray (1716-71) was 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 his "Works," 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. 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. As part of this effort, 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, each carefully edited by one of a group of reputable scholars. The present volume is part of that series. The so-called "Cosway" binding, with one or more painted miniatures inlaid in handsome morocco, has traditionally been thought to originate with the London bookselling firm of Henry Sotheran about 1909. In that year G. C. Williamson's book entitled "Richard Cosway" (about the British miniature painter, Richard Cosway, 1742-1821) was remaindered by Sotheran; presumably to make these unsold volumes more appealing, they were given this special decorative treatment, quite appropriate to the subject matter. The name "Cosway" has subsequently been used to describe any book so treated, whoever its author and whatever its subject. Such bindings were a specialty of Sangorski & Sutcliffe, one of the preeminent workshops operating in London during the last century.* (ST12231)

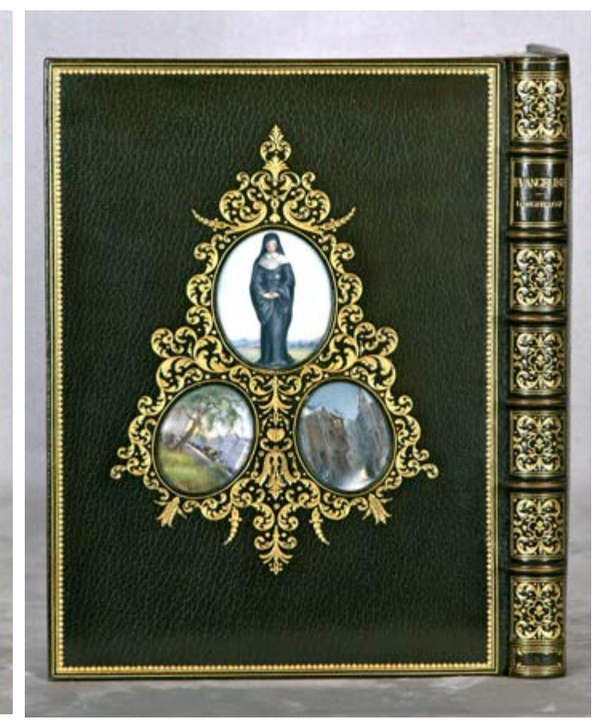
170 **SHELLEY, PERCY BYSSHE.** *THE POETICAL WORKS.* (London: Reeves & Turner, 1892) 184 x 127 mm. (7 1/4 x 5"). **Two volumes.** Edited by H. Buxton Forman. Third Edition with the Notes of Mary Wollstonecraft Shelley. PARTICULARLY FINE DARK BLUE CRUSHED MOROCCO, RICHLY GILT, BY SANGORSKI & SUTCLIFFE, covers with central gilt panel formed by multiple plain and decorative rolls, with cornerpiece clusters of three inlaid lavender morocco pansies, front boards with central inlaid cerulean morocco medallion stamped with the poet's gilt monogram, rear boards with lavender morocco medallion stamped with a gilt pansy within the quote "Pansies let my flowers be" (from "Remembrance"); raised bands, spine compartments gilt in a latticed pattern, DOUBLURES OF SKY BLUE MOROCCO, ONE OF THESE (at the front of the first volume) FEATURING AN IVORY MINIATURE UNDER GLASS OF SHELLEY FRAMED BY A LAUREL WREATH SET WITH SIX SEMI-PRECIOUS STONES, this portrait surrounded by a pointillé field punctuated by foliate sprays terminating in 46 white flowers, the other three doublures with rows of gilt floral and foliate stamps and a trio of inlaid white blossoms in each corner (the bindings with a total of 132 large and small floral inlays), ivory moiré silk endleaves, all edges gilt and delicately gauffered. In a (rather worn) felt-lined folding cloth box. Frontispiece in each volume, vignette title pages. ◆A VIRTUALLY FLAWLESS SET IN A LUSCIOUS BINDING. **$12,500**

This is a lovely and elegant set—with doublures of especially beautiful design—that provides an appropriate morocco covering for Shelley's poetical works, a body of literature graced with a lyricism Day asserts is "unmatched elsewhere in English verse in its ethereal, ideal beauty." *While the notes of Shelley's wife, appended here, have aroused considerable denigration (she is accused, among other things, of making her husband's verse less political than it actually was), her editorial work is nevertheless professional and has remained an essential source for the study of Shelley's work. As Betty T. Bennett explains, "biographers and critics agree that Mary Shelley's commitment to bring [her husband] the notice she believed his works merited was the single, major force that established Shelley's reputation during a period when he almost certainly would have faded from public view." According to DNB, our editor, Henry (Harry) Buxton Forman (1842–1917) "channelled a general enthusiasm into a minute study of textual details, for which his careful and exacting temperament was ideally suited. His patient application produced impressive editions of Shelley," who was, along with Keats, his main literary interest. Our miniature seems to be a general copy of the portrait of Shelley executed in 1819 by Amelia Curran (d. 1847). Now hanging in England's National Portrait Gallery, it is one of very few contemporaneous likenesses of Shelley and serves as the chief source today for Shelley's countenance. One will find Cosway-style miniatures as good as the one here, but it would not be possible to find really lovely volumes like these in better condition.* (ST12370-2h)

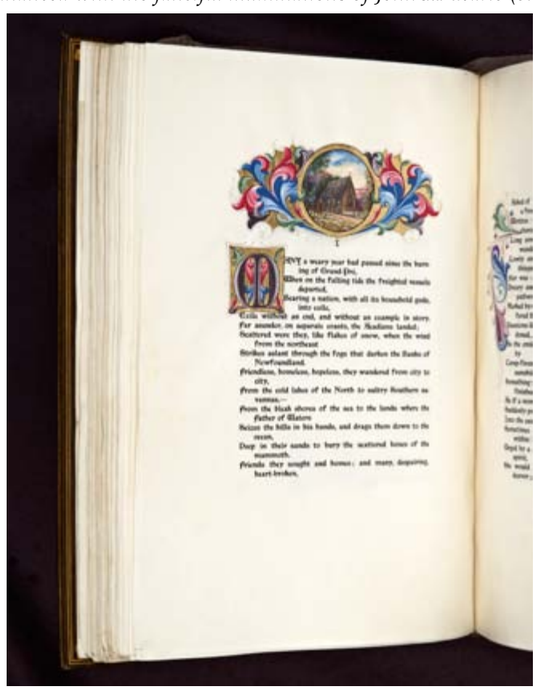
The Most Visually Impressive Cosway-Style Binding We've Ever Offered for Sale

171 **(VELLUM PRINTING). LONGFELLOW, HENRY WADSWORTH.** *EVANGELINE.* ([probably New York: 1903]) 318 x 238 mm. (12 1/2 x 9 3/8"). 1 p.l. (title), [89] unnumbered leaves, printed on one side only. Probably ONE OF 26 COPIES, all PRINTED ON VELLUM. NOTHING SHORT OF SPECTACULAR OLIVE BROWN COSWAY-STYLE MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in) ADORNED WITH A TOTAL OF 14 VERY FINE OVAL MINIATURES PAINTED ON IVORY UNDER GLASS, ALMOST CERTAINLY BY MISS C. B. CURRIE, covers bordered by three plain and decorative gilt rules, upper cover with very large central gilt lozenge formed by flowers, volutes, acanthus leaves, and many small tools, the lozenge containing AT CENTER AN OVAL PORTRAIT MINIATURE OF LONGFELLOW (approximately 72 mm. tall), this SURROUNDED BY SIX OVAL MINIATURES OF SCENES FROM THE POEM (each approximately 58 mm. tall), AND AN ADDITIONAL FOUR MINIATURES of the same size set in AS CORNERPIECES, surrounded by gilt flourishes and small tools; LOWER COVER WITH large triangular gilt centerpiece set with THREE ADDITIONAL MINIATURES, two of them views, the other a larger portrait of Evangeline in her nun's habit; raised bands, spines lavishly gilt in compartments filled with volutes, acanthus leaves, and small tools framing a central flower, gilt turn-ins, vellum endpapers, edges untrimmed. In a suede-lined maroon morocco fitted pull-off case. RICHLY ILLUMINATED THROUGHOUT BY JOHN H. TEARLE, with beautiful foliated initials in colors and burnished gold, most of them having leafy extensions, elaborate head- and tailpieces, and with a manuscript title page featuring a three-quarter border of acanthus leaves, flowers, and berries as well as WITH AN OVAL MINIATURE (approximately 70 mm. across) of a woodland scene (a second similar scene of a country churchyard appearing later in the text decoration). Front pastedown with armorial bookplates of Albert Henry Wiggin and Lynde Selden (see below). A typed key laid in at the front citing the lines of the poem that are depicted in the miniatures. The Magnificent Library of Phoebe A. D. Boyle, #179. ◆Slight (inevitable) humpbacked bowing to boards, paint a bit flaked on title page (and with very minor flaking elsewhere), naturally occurring variations in the grain of the vellum, otherwise A MAGNIFICENT COPY, the colors rich, the gold luminous, and THE BINDING IN EXCEPTIONALLY FINE CONDITION. **$85,000**





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



1868), well known for his work in paint and gold decoration in a vaguely Medieval style. (The conjectural time and place of the production of the text come from ABPC, which records four copies of an illuminated version of "Evangeline" done by Tearle, printed on vellum in New York by De Vinne in 1903, and issued in an edition of 26 copies.) Our copy was in the outstanding collection of fine bindings, vellum printings, and other private press books owned by Phoebe Boyle and sold at Anderson Galleries in 1923; according to that catalogue, this is a "unique copy." (For more on the Boyle collection, see item #168.) The book subsequently passed into the hands of New York financier Albert Henry Wiggin (1868-1951) and his son-in-law, American Express vice-chairman Lynde Selden. Wiggin began to collect bindings and fore-edge paintings in 1945, and soon amassed a collection surpassed only by that of Estelle Doheny. Our copy was offered by J. N. Bartfield at the 2007 San Francisco Book Fair for $95,000 and purchased at that time by the person who sold it to us. Prior to that, the book had not been in the marketplace for many years (ABPC listings since 1975 show no record of its being offered for sale). Given the size, the condition, the visually arresting appearance, the combination of painterly and decorative skills involved in its embellishment, and the distinguished provenance, there could hardly be any Cosway binding (or a great many bindings of any sort) of more interest than this one. (CJI1301)

Sicilian Views, the Cover with an Immense Scenic "Miniature," Surely by Miss Currie

172 **LIGHT, WILLIAM** and **PETER DE WINT.** *SICILIAN SCENERY.* (London: Rodwell and Martin, 1823) 292 x 260 mm. (11 1/2 x 10 1/4"). [62] leaves of text (plus plates). FIRST EDITION. HANDSOME FOREST GREEN CRUSHED MOROCCO BY SANGORSKI & SUTCLIFFE FOR HENRY SOTHERAN, covers with gilt fillet frame and filigree cornerpieces composed of small tools and fleurons, center of FRONT COVER WITH A FINELY EXECUTED RECESSED OVAL MINIATURE ON IVORY UNDER GLASS (with diameters measuring approximately 115 and 152 mm.), the miniature depicting a rocky shoreline and two wooden fishing boats, this within a brass collar encircled by gilt tooling; raised bands, spine gilt in densely tooled compartments, gilt-framed turn-ins, watered silk endleaves, all edges gilt (the miniature perhaps affixed to the present binding some years after it was originally painted). Engraved title and 61 FINE PLATES OF VIEWS from drawings by Peter De Wint (based on sketches by William Light) and engraved by Heath, Finden, Wallis, Askey, and others. Each leaf of descriptive text with English on the recto and French on the verso. Lowndes III, 2199; Graesse IV, 209. ◆About a fourth of the plates with moderate scattered marginal foxing (two engravings a bit more noticeably affected), text with faint offsetting from plates and more pronounced occasional foxing, but none of these problems serious, and generally quite a satisfactory copy internally, with clean and fresh text leaves and with excellent impressions of the plates; THE VERY STRIKING BINDING LUSTROUS AND UNWORN. **$9,500**

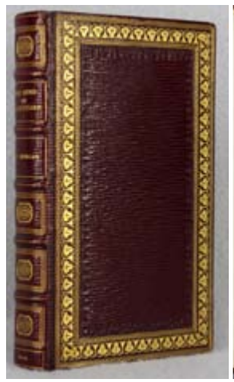
This is an unusually beautiful travel book, with fine engravings internally and a memorable painted scene on the front cover. *An inveterate traveller who sketched most of the places he visited, William Light (1786-1839) produced the original versions of the views included here during a visit to Sicily in 1818. Another collection of his drawings, "Views of Pompeii," was published in 1828, but almost all of the sketches he produced during his lifetime were destroyed in a fire in 1839. Those that remain are housed at the University of Adelaide (Light had become the first Surveyor-General of South Australia in 1836, and was responsible for choosing the location of its capital, Adelaide, as well as for designing the layout of the city). Our "Cosway-style" volume (see item #169 for a discussion of this design) is distinguished as the platform for a striking painted miniature of remarkable size, a scene that is so beautifully done as to be comfortably attributable to Miss C. B. Currie, the finest artist to produce binding adornments of this sort. The particular palette of soft colors*

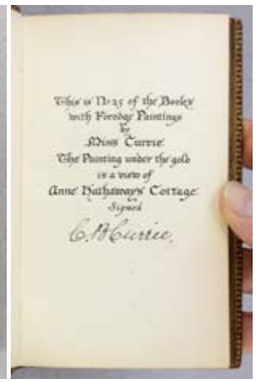
used and the delicate brush strokes are hallmarks of her work. Although the vast majority of her miniatures are portraits, Currie was also adept at rendering landscapes. For example, the scene here is similar in style, technique, and color to the miniatures she executed for another scenery book, Gerning's "Picturesque Tour along the Rhine" (sold at the Safra sale at Sotheby's in October of 2011). Our miniature is also similar in size to those on the Gerning, and is surely among the largest Currie views (or scene by any other painter) to appear on a book cover. For more on Currie, see previous item. (ST12674)

A C. B. CURRIE FORE-EDGE PAINTING

One of Fewer than 175 Known Fore-Edge Paintings by Miss Currie

173 **MORGAN, AARON AUGUSTUS.** *THE MIND OF SHAKESPEARE AS EXHIBITED IN HIS WORKS.* (London: Chapman and Hall, 1860) 168 x 114 mm. (6 5/8 x 4 1/2"). 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. **$7,500**





This selection of excerpts from Shakespeare's works purports to show us the playwright'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 actually reveal the writer's feelings on the matter or merely express the views appropriate to the character quoted, this little work does provide us with a very useful concordance of Shakespearean quotes on a wide variety of topics. Our copy is of the greatest interest as one of the few fore-edge paintings done by an*

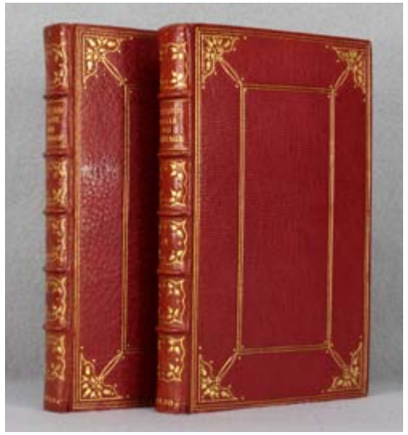
identifiable artist, and, in the present case, a painter of considerable renown. Miss C. B. Currie is best known for her role in producing so-called "Cosway bindings," which featured inset miniatures painted by her on ivory. Currie (see previous two entries) collaborated with Riviere on most of the Cosway bindings, which numbered about 1,000 by the time she died

in 1940. Her fore-edge paintings, by contrast, were far less numerous. According to Jeff Weber, she produced 172 known specimens. Called by Weber "a talented artist" whose works are "distinguished in more ways than one," Currie is the only fore-edge artist of any importance working before the present day whose creations 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 composition is skillfully designed, 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, accented by touches 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 (about whom, see item #46). (ST12335)

FLETCHER BATTERSHALL

Marital Advice, Including the Use of Leeches to Infuse the Wife with Languor

174 **BALZAC, HONORÉ DE.** *PHYSIOLOGIE DU MARIAGE, OU MÉDITATIONS DE PHILOSOPHIE ÉCLECTIQUE SUR LE BONHEUR ET LE MALHEUR CONJUGAL. PUBLIÉES PAR UN JEUNE CÉLIBATAIRE.* (Paris: Levavasseur, 1830) 197 x 127 mm. (7 3/4 x 5"). **Two volumes.** FIRST EDITION. Appealing rose-colored morocco by Fletcher Battershall (stamp-signed on front turn-in with his distinctive bat device), covers with mitered frame of double gilt rules, topiary cornerpieces, raised bands, spine compartments framed in gilt with leaf cornerpieces, gilt titling, turn-ins with gilt rules and leaves at corners, top edges gilt. Front pastedowns with large wood-engraved bookplate of the binder. Vicaire I, 181. ◆A dozen leaves spotted (four of these noticeably so), scarcely perceptible uniform fading to spines, but IN FINE CONDITION, the text otherwise clean, bright, and fresh, and the bindings with lustrous leather, glittering gilt, and virtually no wear. **$2,250**



This is a pleasing copy of an early work in Balzac's celebrated multi-volume "Comédie Humaine," offered here in excellent amateur bindings by scholar, collector, and connoisseur Fletcher W. Battershall. *A lawyer by trade, Battershall (1866-1929) was the author of "Book-Binding for Bibliophiles" (1905) and several articles on bookbinding. He was perhaps a pupil of Louis Kinder, head binder at the Roycroft Shop, as Kinder dedicated his own book, "Formulas for Bookbinders," to Battershall in admiration of the latter's "love for and unceasing labors in the study of artistic bookbinding." Generally considered to be the father of social realism, Honoré de Balzac (1799-1850) was one of Europe's greatest novelists. His "Comédie Humaine" was a collection of interlinked narratives depicting French society from 1815-48 (encompassing the Restoration and the July Monarchy), the collection embracing 95 finished and 48 unfinished works. "New World Encyclopedia" tells us that "even in its unfinished state, it represents an immense literary endeavor, larger in scope and length than possibly any other literary work undertaken in recent history, and comparable perhaps only to" William Faulkner's series of novels and stories set in the American South. The present Balzac work was part of what is called the "physiologie genre," a group of books produced in Paris in the 1820s, 1830s, and early 1840s. According to "Oxford Companion to French Literature," these works comprised "a precious source for the study of the society, politics, and culture of this period," with "the most notable [of these] being Brillat-Savarin's 'Physiologie du Goût' (1826) and Balzac's 'Physiologie du Mariage' (1830). . . . Underlying all the Physiologies was the sense that modern city life had become both infinitely interesting and mysterious, as well as decidedly ridiculous and bathetic." Balzac was no expert on marriage, and his self-help advice here seems to us somewhere beyond unsound. Husbands are advised to keep their wives weak and submissive by discouraging sunshine and physical exercise in favor of lounging and frequent baths. Should the wife continue in ruddy good health, leeches might be employed to reduce her to the desired languorous state. Despite the dubious applicability of its text to modern life, the book is nevertheless sought after, whether attractively bound or not. (ST12140b)*

TWO JEWELLED BINDINGS

175 **MOORE, THOMAS.** *LALLA ROOKH: AN ORIENTAL ROMANCE.* (London: Longman, Green, Longman, & Roberts, 1861) 232 x 143 mm. (9 1/8 x 5 5/8"). xxiv, 381 pp. SPLENDID BLUE MOROCCO, LAVISHLY INLAID, GILT, AND BEJEWELLED WITH 24 GARNETS AND 10 SAPPHIRES, BY SANGORSKI & SUTCLIFFE (stamp-signed on front doublure, rear doublure stamped "RD. No. 599140"), upper cover with central sunken rectangular panel of green morocco featuring swirling gilt vines bearing blooms of inlaid red and ivory morocco with 24 garnets set at equal intervals around the edge, a large bird of paradise executed in onlays of red, tan, and brown morocco perching on the vine, the panel framed with red, blue, and green floral inlays in a Persian design apparently inspired by the decorations in the book; lower cover of similar design but with round sunken central panel containing a bird of paradise inlaid in several colors on a heavily stippled and gilt background set with 10 sapphires; raised bands, spine compartments with a gilt and inlaid lotus flower design, IVORY MOROCCO DOUBLURES tooled in a diapered pattern with green and brown inlays that resemble peacock feathers, at center a purple arabesque tooled with gilt vines and a star and crescent, the whole enclosed by a frame of blue and brown morocco featuring multiple gilt rules and flowers, brown morocco endleaves with plain and decorative gilt-rule frames, star and crescent cornerpieces, edges gilt and elaborately gauffered in a pink floral pattern. In a suede-lined custom-made morocco drop-back box with recessed cover panels and inlaid orange frames. With 69 engraved illustrations from drawings by John Tenniel and five decoratively bordered title pages (one in color) in Persian style. ◆A breath of rubbing to extremities, but A CHOICE COPY, clean and fresh internally, and the dazzling binding unworn. **$55,000**

This is an attractive later edition of Moore's remarkably popular Oriental tale (first published in 1817) that strongly evokes the Romantic era, offered here in a magnificent jewelled binding that required thousands of inlays and applications of gold. *"Lalla Rookh" contains four Eastern tales loosely related to the title character, an East Indian princess who is journeying to meet her betrothed. Longman paid Moore (about whom, see item #167, above) the astonishing sum of £3,000 for it without having seen a word. Here it is enhanced by pleasing illustrations from John Tenniel (1820-1914), best known for his memorable work on "Alice in Wonderland," and, more obviously, enhanced by the breathtaking binding. After studying under and then working for Douglas Cockerell, Francis Sangorski and George Sutcliffe founded their own bindery in 1901 and continued in a successful partnership until 1912. During that year, Francis drowned, and his brother, Alberto, who had been a central figure in producing the firm's vellum illuminated manuscripts, went over to Riviere (see items #166-68 for examples of his illuminated work there). Despite these losses, the firm grew and prospered, employing a staff of 80 by the mid 1920s and becoming perhaps the most successful English bindery of the 20th century. For their most elaborate bindings, Sangorski & Sutcliffe drew detailed designs that often reflected the contents of the book in question, and even went so far as to register some of these with the Patent Office to ensure they were not copied; our binding, bearing "RD. No. 599140" was apparently one of those registered designs. Virtually every available surface is exquisitely decorated, down to the delicately gauffered edges. The peacock feather design on the doublures is particularly attractive, and may well have been one of the features that led the binders to register the design. In the early part of the 20th century, an intense rivalry between Sangorski & Sutcliffe and Riviere developed, and the two began putting out intricately decorated bindings Nixon describes as having the primary aim of putting of "so much gold and color on the cover that the hue of the original leather could no longer be determined." It seems apparent that this binding (and the one described in the next entry) came from that period—though perhaps exhibiting more taste and subtlety than the Nixon characterization would suggest. Of these special bindings, Stephen Ratcliffe estimates that "no more than 300 were ever produced," and given the labor-intensive process required, this small number is not surprising: hundreds of man-hours would have been required to craft the bindings' intricate inlays, to make the thousands of applications of gold, and to set the multiplicity of jewels.* (ST12370d)

With Glimmering Jewels, as well as Beams of Sunlight and Apollonian Inspiration

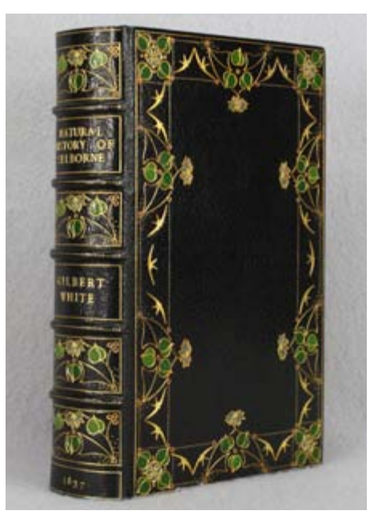
176 **SHAKESPEARE, WILLIAM.** *THE POETICAL WORKS.* (London: Printed for Thomas Wilson, 1806) 235 x 168 mm. (9 1/4 x 6 5/8"). 3 p.l. (without half title), 233 pp., [15] leaves (glossary). MEMORABLE BROWN CRUSHED MOROCCO, DAZZLINGLY GILT, INLAID, AND BEJEWELLED, BY SANGORSKI & SUTCLIFFE (stamp-signed with their entwined "S&S" on rear doublure; front doublure stamped "Bound for Chas. J. Sayer Ltd., London"), covers with a great variety of swirling gilt, strapwork, and jewels (24 on the front cover, 20 on the rear) as well as mother-of-pearl and brushed and stippled gold, both boards with central pictorial panel featuring a rising sun and bird in flight (on the front) and a lyre (on the rear), spine similarly beautiful with much gold in compartments between raised bands, DOUBLURES AND FREE ENDLEAVES OF BLUE-GRAY MOROCCO, THE FRONT DOUBLURE WITH A COSWAY-STYLE PORTRAIT OF SHAKESPEARE ON IVORY in a sunken panel containing another eight small jewels, the endleaves with long quotations in large gilt letters, gilt edges. In a (slightly worn) brown straight-grain morocco clamshell box (with its front joint neatly replaced). Ratcliffe "Jewelled Bindings" MWE 46. ◆Brass flaking from portrait frame in a couple of spots, overall faint browning to leaves and isolated minor freckled foxing, but still AN EXTREMELY FINE COPY, clean and fresh internally, and THE GLORIOUS BINDING WITH NO SIGNS OF WEAR. **$62,500**

This is an obscure edition of Shakespeare's famous poems in tall octavo format, offered here in a memorable binding of notable elegance, controlled exuberance, and outstanding condition. *There is an especially pleasing harmony between the cover designs—that on the front with gilt beams radiating up from a rising sun, that on the rear with golden rays of inspiration showering down from Apollo's lyre. The moonstones and mother-of-pearl inlays lend a lovely iridescence that complements the shimmer of the lavish gilt tooling. This 1806 edition of Shakespeare's "Poetical Works" contains "Venus and Adonis," "The Rape of Lucrece," the complete "Sonnets," "The Passionate Pilgrim," "The Lover's Complaint," and a glossary of the many neologisms coined by Shakespeare. While no editor's name is given here, and the book was issued by someone not well known, this printing nevertheless has an important literary association: John Keats penned his last sonnet, "Bright Star," on the verso of the section title for "The Lover's Complaint" in a copy of this edition given to him by John Hamilton Reynolds. For much more on Sangorski & Sutcliffe and their jewelled bindings, see previous entry. (ST12737)*

KELLIEGRAM

Elaborate Pictorial Doublures with Much Detail and Appropriate Placidity

177 **WHITE, GILBERT.** *THE NATURAL HISTORY AND ANTIQUITIES OF SELBORNE . . . WITH THE NATURALIST'S CALENDAR; AND MISCELLANEOUS OBSERVATIONS, EXTRACTED FROM HIS PAPERS.* (London: Printed at the Chiswick Press for J. and A. Arch et al., 1837) 222 x 140 mm. (8 3/4 x 5 1/2"). xxiii, [i], 640 pp. With notes by Edward Turner Bennett. "A New Edition." IMAGINATIVE DARK GREEN CRUSHED MOROCCO, HANDSOMELY GILT AND INLAID, BY KELLIEGRAM (stamp-signed on rear turn-in), covers with fanciful Art Nouveau-style frame formed by inlaid flowers of sky blue and leaves in two shades of green, these inlays connected by gilt and inlaid red morocco dots, and the spaces between them featuring swooping gilt birds and sprinklings of gilt dots; raised bands, spine compartments tooled in gilt with similar inlaid leaves and flowers, turn-ins with gilt tendrils and continuing the bird, flower, and leaf motifs, the turn-ins enclosing PICTORIAL MOROCCO DOUBLURES, the front doublure depicting White's vine-covered house in Selbourne, the rear a slate-roofed country church and



cemetery; moss green silk endleaves, all edges gilt. Original cloth spine and cover bound in at rear. In a modern felt-lined folding box backed with green morocco. With numerous engravings of flora, fauna, and landscapes in the text. Verso of front free endpaper with engraved bookplate of James Douglas (see below). ◆Minor foxing to opening leaves, otherwise fresh and clean, and THE BINDING IN SPLENDID CONDITION. **$3,500**

This is a lovely copy of White's beloved account of the wonders of nature, offered in a very pleasing pictorial binding from the firm that is best known for that kind of work. *First published in 1789, Gilbert White's beloved account of the wonders of nature, which he wished to inspire readers to observe in their own backyards, "is open to everyone, for everyone has observed much of what it describes. Writer and reader each share the inheritance of the natural world, and delight in what is given, so that Selborne becomes an expression of universal thanksgiving, treasured by all." (DNB) The present edition is in a binding that reflects the passions of the writer's life. Kelly & Sons had one of the longest histories in the London binding trade, having been founded in 1770 by John Kellie, as the name was then spelled. The firm was continued by successive members of the family into the 1930s. Though the bindery would never be considered among the two or three outstanding workshops, it produced consistently high quality bindings and was notably innovative in its designs. Our cover design is animated and unusual, the gilt birds in flight adding a charming note of whimsy to the graceful Art Nouveau design. As with many Kelliegram bindings, pictorial inlays are prominently featured—though here they are atypically large and found inside, rather than on, the covers. The doublures represent two things dear to White's heart: his Selbourne home, "The Wakes," and a small country church like the one where he served as a perpetual curate, forsaking a more brilliant career in the church or at Oxford in order to remain in the place that he loved. The doublure scenes employ at least 10 different consonant colors of morocco and much incising to give a fine level of detail. Former owner James Douglas (1867-1949) was the founder of the Phelps Dodge mining empire in Arizona. He was known by the colorful nickname "Rawhide Jimmy" for his method of protecting the rollers on mining equipment with untanned leather. Douglas' bookplate gives us an idea of the size and range of his library: the design includes the words "History Science Literature Theology" and there is a space provided for a shelf number, in which the complete Dewey Decimal call number for this work has been neatly written. (ST12536)*

TWO BINDINGS BY STIKEMAN

An Unopened Set with Red Morocco Doublures

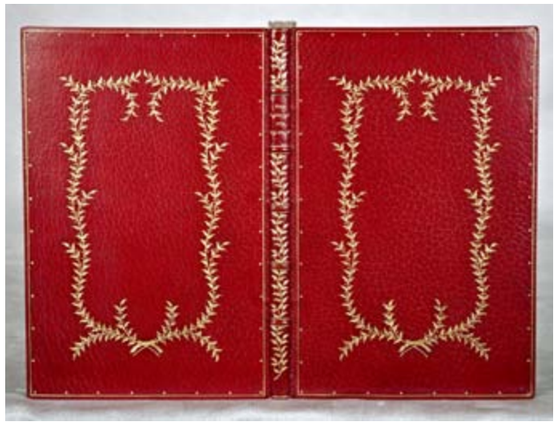
178 **PORTER, WILLIAM SYDNEY. "O. HENRY"** (Pseudonym). *THE COMPLETE WRITINGS OF O. HENRY.* (Garden City, New York: Doubleday, Page and Company, 1917) 229 x 159 mm. (9 x 6 1/4"). **14 volumes.** "Memorial Edition" and "Edition de Luxe." ONE OF 1,075 COPIES. LOVELY DARK BLUE CRUSHED MOROCCO, LAVISHLY GILT, BY STIKEMAN, covers with very broad and animated gilt borders of swirling foliage, flowers, and butterflies in the style of Derôme, raised bands, spine compartments attractively gilt with antique tools, RED MOROCCO

DOUBLURES with multiple rules and other gilt elaboration, watered silk free endleaves, top edges gilt, other edges untrimmed. ENTIRELY UNOPENED. With 90 plates (45 images, each in two states), including a colored frontispiece in each volume (the one in volume I signed by the artist), as well as an engraved half title with vignette, signed by the publisher. Original tissue guards. Preliminary page of first volume with a folding leaf of manuscript, apparently in Porter's hand, tipped in. Title pages and half titles in blue and black. ◆Spines evenly sunned, one leaf with minor marginal tear at fore edge, otherwise A BEAUTIFUL SET IN VIRTUALLY FAULTLESS CONDITION. **$11,500**

This is a desirable set of O. Henry's short stories, in a deluxe binding by one of America's finest artisans. *Henry Stikeman trained under the great William Matthews, worked in bookbinding for some years, and took over the Alfred Matthews firm in 1887, just as American art bookbinding was entering its heyday, stoked by bibliophiles like Robert Hoe and his fellow Grolier Club founders. Stikeman & Co. continued as a force in the industry through the first quarter of the 20th century. As one of the few binderies in New York with the capacity to produce a large volume of work at a very high standard, it was the primary workshop employed by publishers to produce deluxe bindings for their limited edition sets, the best of these–like the present item--characterized by decorative morocco doublures. Both the covers and the doublures here use elegant frames to highlight a gleaming panel of crushed morocco; obtaining materials matching the quality of those available to French and English binders was one of the greatest obstacles faced by American binders of the period, and Stikeman did a credible job of answering this challenge. A man who led a colorful and checkered life, William Sydney Porter (1862-1910) was employed in a Texas bank for five years before becoming a journalist, writing a daily humor column for the Houston "Post" in the 1890s. Using the pen name "O. Henry," he began in 1902 to pen short stories that were an immediate success. Despite receiving the extraordinary sum of $100 per story from the "World" magazine, he was so careless with money that he was obliged to create almost continuously, producing a very substantial body of narrative. As Day says, O. Henry was "a natural story-teller with awesome fertility in inventiveness [who] worked every conceivable variation within a rigid pattern: the attention-compelling opening, the clever misdirection to suggest an obvious outcome to the reader, and the overthrow of that outcome in the triumphant conclusion with a surprise for which the reader then knows he was slyly prepared." The results, while formulaic, are also quite enjoyable. The tipped-in manuscript appears to be an excerpt from a play, apparently unpublished, with none of the characters in the scene being recorded, although another piece of this same script was offered for sale by Peter Harrington in 2013 as part of a different limited edition set. The dialogue indicates that the drama dealt satirically with the results of the domestication of the American Indian. (ST11372)*

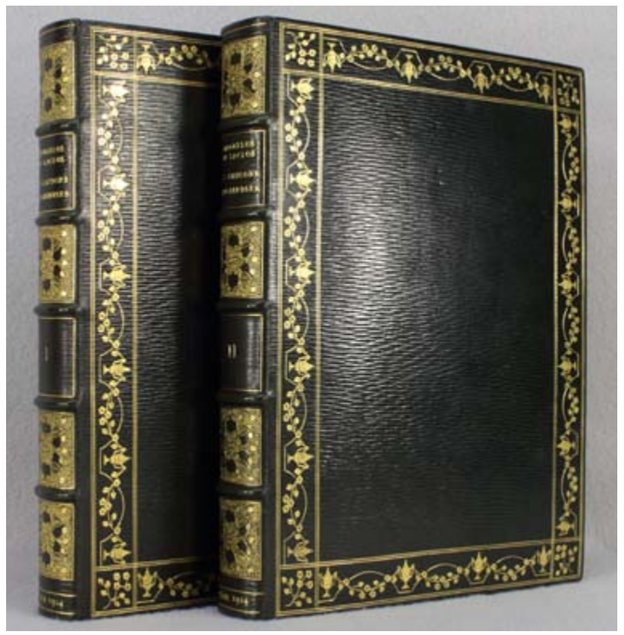
179 **(VALE PRESS). SHAKESPEARE, WILLIAM.** *THE PASSIONATE PILGRIM & THE SONGS IN SHAKESPEARE'S PLAYS.* (London: Vale Press, 1896) 197 x 137 mm. (7 3/4 x 5 3/8"). lxxix pp. Edited by T. Sturge Moore. ONE OF 310 COPIES. VERY PRETTY RED MOROCCO, ELEGANTLY GILT, BY STIKEMAN (signed on front pastedown), covers with border comprising a single gilt rule and widely spaced dots, central rectangular panel formed by a pair of leafy vines (tied together with a bow at bottom, rising vertically, and then nearly touching as they turn inward along the top), spine panels and turn-ins similarly decorated, top edge gilt, other edges untrimmed, marbled endpapers. In a lined morocco-backed red folding box. Woodcut border, vignette, and initials, all by Charles Ricketts. Ricketts, p. xx. Tomkinson, p. 165. ◆Just a hint of wear to tiny portions of the front joint, but A VERY FINE COPY IN A LOVELY BINDING. **$2,900**

Produced by the private press that may have been most in tune with the incunabular era, this very attractive book is offered here in a carefully crafted red morocco binding of tasteful design. *During the last two decades of the 19th century, Henry Stikeman was generally considered to be the leading binder in America, exhibiting "extraordinary skill . . . in design, inlaying, and tooling." (Maser Collection). This binding is perhaps more delicate and even feminine in design than typical Stikeman work, but that is a style that is certainly appropriate for the "Passionate" text. The first in a series of five Shakespeare volumes produced by Charles Ricketts' Vale Press, the present work includes 66 songs from Shakespeare's plays, in addition to the 20 poems—only five now believed to be Shakespeare's work—in "The Passionate Pilgrim." In Elizabethan drama, all but the most serious tragedies contained music of some sort, and Shakespeare's comedies abound with merry verses, well represented here by songs from "Much Ado About Nothing," "Twelfth Night," and others. However, Shakespeare was one of the few playwrights to include songs in even his darkest plays, and this collection contains samples from "Othello" and "Hamlet." (For much more on the Vale Press, see item #157, above.) (ST12218)*



BERTHE VAN REGEMORTER

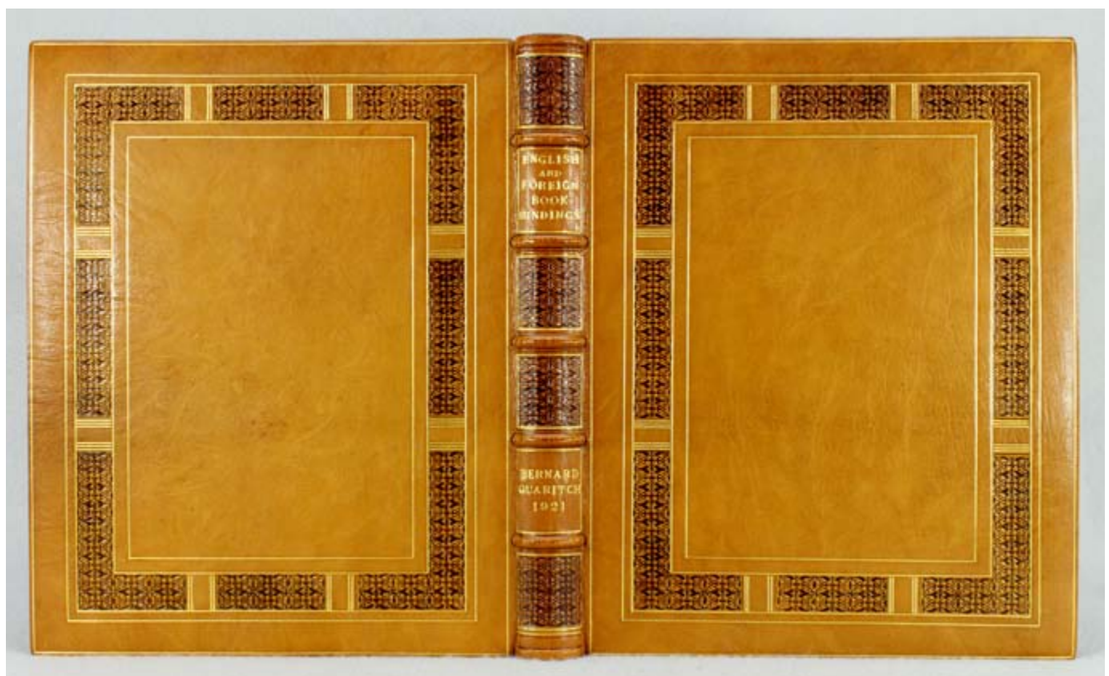
180 **LACLOS, CHODERLOS DE.** *LES LIAISONS DANGEREUSES.* (Paris: L. Carteret, 1914) 286 x 216 mm. (11 1/4 x 8 1/2"). **Two volumes.** With half titles in each volume. No. 154 OF 200 COPIES. VERY FINE DARK GREEN STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY BERTHE VAN REGEMORTER, covers with gilt frame of urns and floral garlands, raised bands, spines attractively gilt in stippled compartments with a central cluster of flowers, turn-ins with simple gilt frame, fuchsia-colored silk endleaves, patterned flyleaves, all edges gilt. Original paper wrappers bound in. With 34 color etchings comprising two title vignettes, six large head- and six large tailpieces, and 20 full-page plates by G. Jeanniot, all with tissue guards, plus an additional suite of all illustrations in black and white, and WITH AN ORIGINAL COLORED PENCIL STUDY FOR ONE OF



THE PLATES, SIGNED BY THE ARTIST, laid in. A Large Paper Copy. Verso of front free endleaf with ex libris of H. J. Hintze; patterned flyleaf with bookplate of Albert Natural. ◆AN EXTRAORDINARILY FINE COPY with only the most trivial of imperfections, the ornate binding sparkling and entirely unworn. **$8,500**

This is a virtually pristine example of the elegant work produced by Belgian binder Berthe van Regemorter (1879-1964), who had apprenticed at Sangorski & Sutcliffe—one of the few women to do so—before opening her own workshop in Antwerp. *She first worked privately under Brussels binder Joseph Hendrickx and with finisher Louis Jacobs before travelling to London to continue her studies. We can see here the influence of Sangorski & Sutcliffe, and perhaps even more evident is the impact of Cobden-Sanderson and his pupils. The stippled spine compartments, with their clever use of negative space to create a large six-petalled flower around the central floral cluster, looks particularly English (not to mention beautiful). Van Regemorter went on to teach her craft at the Vrije Akademie in Antwerp and at Henry van de Velde's Institut Supérieur des Arts Décoratif at La Cambre. She became a scholar of the structural analysis of bookbindings, a field described as "bookbinding-archaeology." Her importance to the history of bookbinding in Belgium was affirmed in 2014, when the famed Bibliotheca Wittockiana held an exhibition of her bindings, drawings, and designs in conjunction with the publication of her biography by Elly Cockx-Indestege. The present graceful binding is well suited to this luxury edition of Laclos' classic epistolary novel from 1782 that explored the decadence and cruelty of the bored, predatory Vicomte de Valmont and Marquise de Merteuil and the innocents they seduced. The coquettish illustrations here capture the world of the ancien regime without indulging in any depictions of lurid destruction.* (ST12784)

WILLIAM F. MATTHEWS

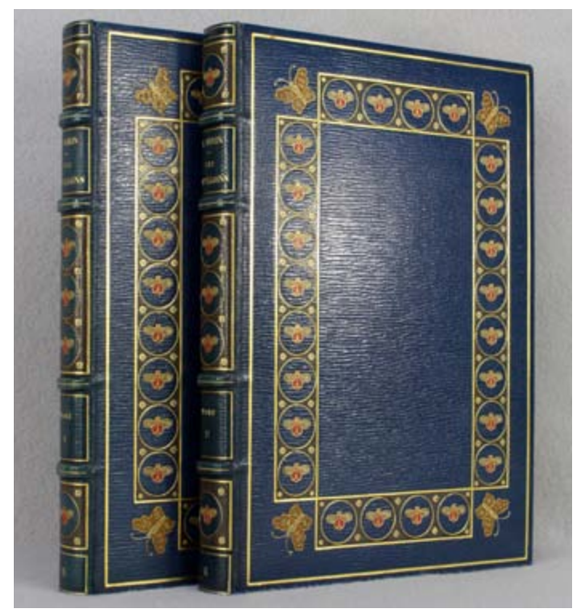


181 **A CATALOGUE OF ENGLISH AND FOREIGN BOOKBINDINGS OFFERED FOR SALE BY BERNARD QUARITCH LTD.** (London: Quaritch, 1921) 308 x 241 mm. (12 1/8 x 9 1/2"). viii, 76 pp. PARTICULARLY ATTRACTIVE TAN MOROCCO, DECORATED IN BLIND AND GILT, BY W. MATTHEWS (stamp-signed on rear turn-in), covers with wide frame intricately blind tooled to a design resembling the perforated façade of a Middle Eastern screen, raised bands, spine compartments filled with the same blind tooling as on the cover, broad turn-ins repeating the motif, marbled endpapers, all edges gilt. With 80 photographic plates of fine bindings, six of them in color and highlighted with gold. ◆Just a hint of soil to lower cover, minor offsetting to title page, otherwise A CHOICE COPY with no signs of use. **$3,500**

This is an important reference work, offered here in a binding done by one of the best binders and teachers of bookbinding in the early part of the 20th century. *Founded by German emigrant Bernard Quaritch (1819-99) in 1847, Bernard Quartich Ltd. has been prominent in the antiquarian book business ever since. The firm soon became (and has continued to be) known for its fine scholarly catalogues, many of which are now standard reference works. The present item, for example, is widely held by institutions and extensively used in the industry. It is fitting that a classic work on bookbindings should be so handsomely bound. The Islamic flavor of the binding design here seems a slightly miscalibrated choice, as the examples in the work are virtually all Western European, but the densely interlacing pattern is an appropriate representation for decorative elaboration to be seen on all kinds of bindings. Even though the present volume is a beautiful creation, the "W. Matthews" who bound it cannot be the celebrated Scottish binder, William Matthews (see item #100), who died a quarter century before this Quaritch catalogue was published. It is possible that our binder is William F. Matthews, who taught at the London County Council Central School of Arts and Crafts in the 1920s, where Roger Powell, Peter Waters, Anthony Cains, and Don Etherington were among his students. He authored "Bookbinding: a Manual for Those Interested in the Craft of Bookbinding" (1929).* (ST12370n)

TWO BINDINGS BY CHARLES MEUNIER

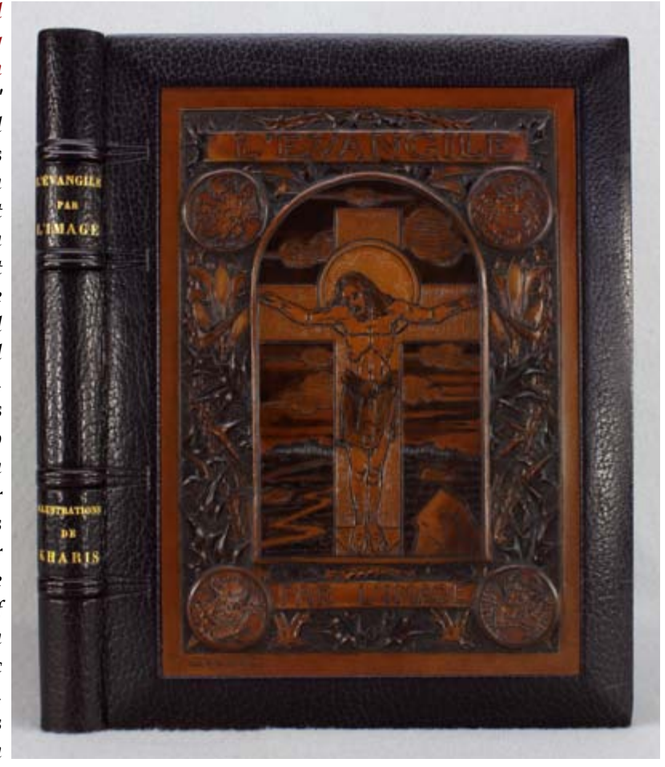
182 **VARIN, AMÉDÉE,** Illustrator. **MERAY, ANTONY** and **EUGENE NUS.** *LES PAPILLONS METAMORPHOSES TERRESTRES DES PEUPLES DE L'AIR.* (Paris: Gabriel de Gonet, 1852) 279 x 191 mm. (11 x 7 1/2"). **Two volumes.** FIRST EDITION. WHIMSICAL ROYAL BLUE STRAIGHT-GRAIN MOROCCO, GILT AND INLAID, BY CHARLES MEUNIER (stamp-signed on front turn-in), covers each featuring inlaid gray frame set with 24 medallions containing gray and red ladybirds as well as inlaid citron morocco butterflies at corners, raised bands, spine compartments inlaid in similar fashion, gilt titling, turn-ins each with 33 inlaid ladybirds, marbled endpapers, top edges gilt, other edges untrimmed and gilt on the rough (a tiny, invisible repair at the bottom of one joint). Original (slightly soiled) printed paper wrappers bound in. With tondo portrait frontispiece of Jacques Cazotte, two additional engraved and hand-colored titles, and 32 DELIGHTFUL HAND-COLORED PLATES, as called for, consisting of 17 full-page plates and 15 section titles with vignette, the engravings DEPICTING INSECTS DRESSED AS HUMANS, OR HUMANS SPORTING COLORFUL BUTTERFLY WINGS. Vicaire VI, 246. ◆Spines very slightly sunned towards blue-green, isolated trivial foxing or smudges to margins, otherwise A VERY PRETTY SET IN FINE CONDITION, bright and clean inside and out, the plates richly colored, and the text with especially ample margins. **$6,500**



This is a delightful anthropomorphic work in a charming binding quite unlike the dramatic cuir-ciselé productions for which Meunier (1865-1940) is famous *(see next item)****, but which is quite appropriate for these lepidoptera fantasias.*** *The style here is delicate and romantic, with graceful gilt tooling and elegant inlays. Meunier was legendary among French binders of the late 19th and early 20th centuries for his energy and imagination. Apprenticed to Gustave Bénard at the age of 11, he worked for a time in the atelier of Marius Michel, and then set up his own studio when he was 20. According to Duncan & De Bartha, he drew "on both traditional and modern techniques and forms of decoration, [mixing] classical punches . . . with newly fashionable incised and modelled leather panels." This eclectic approach did not lead to the kind of popularity enjoyed by some of our binder's most distinguished competitors, and partly as a protest in recognition of this, "Meunier declined to participate in the 1900 Exposition, as he felt that the Grand Prix would automatically be awarded to Marius Michel (which it was). He staged his own show at his studio on the Boulevard Malesherbes and received as much magazine coverage as the participants at the Exposition." He retired from active binding in 1920. Pierre Amédée Varin (1818-83) was the scion of a family of engravers and was particularly known for his imaginative illustrations of hybrid creatures and anthromorphic vegetables. While fanciful, the plates here also include realistic depictions of a variety of butterflies, identified by their scientific names. The fantastical tales by Meray and Nus were inspired by J. J. Grandville's "Les Métamorphoses de Jour" and by the fairy tales of Jacques Cazotte (1719-92), who appears as a character in the first story. (ST12435)*

183 **ILLUSTRATED BIBLE IN FRENCH.** *L'ÉVANGILE PAR L'IMAGE.* ([Paris]: Imprimé pour Charles Meunier, 1919) 346 x 248 mm. (13 5/8 x 9 3/4"). 2 p.l., 57 pp. No. 7 OF 13 (but probably fewer) SPECIALLY BOUND COPIES printed on blue paper WITH AN EXTRA SUITE OF THE WOODCUTS AND AN ORIGINAL WATERCOLOR, from a total edition of 165 copies. DISTINCTIVE BROWN CRUSHED MOROCCO BY CHARLES MEUNIER (signed "Ch. Meunier '21" at foot of front panel and stamp-signed "Ch. Meunier 1921" on front turn-in), UPPER COVER WITH LARGE INSET "CUIR CISELÉ" PANEL DEPICTING THE CRUCIFIXION, Christ on the cross enclosed by a broad frame of thorns and lilies, the book's title at the head of the panel and the symbols of the four Evangelists in corner roundels; raised bands, gilt titling, turn-ins framed by multiple gilt rules

with cornerpieces representing the Eucharist, marbled silk endleaves, marbled paper flyleaves, all edges gilt. Original printed paper wrappers preserved. In the original (damaged) chemise and housed in a later morocco-backed folding box. WITH 104 WOODCUT PLATES, comprised of 26 images (three with folding panels), all with proofs in three extra states, AND AN ORIGINAL SIGNED WATERCOLOR, all by "Kharis." Text in French and Greek. Monod 4394; Carteret IV, 152. ◆A couple of tissue guards creased, isolated faint foxing, otherwise A VERY FINE COPY, quite clean and fresh internally, and the binding entirely unworn. **$6,500**



Because of its added illustrated material and its powerful special binding, this is a very desirable copy of the strictly limited version of this production of "The Gospel in Image." *According to the limitation page, Meunier executed special "cuir-ciséle" (or "incised leather") bindings for 13 special copies, but sales results recorded in ABPC and Americana Exchange would suggest otherwise: besides the present copy, just two such bindings have been offered for sale during the last six decades (one in 2011 and one in 1969).] Like ours, the latter binding was dated 1921, but it had quite a different design, while the former was dated a year later than the present copy. In light of this, one might speculate that, although Meunier was prepared to create as many as 13 special bindings to order, he may have produced significantly fewer on account of disappointing demand. In any case, our binding, which was done at the end of Meunier's stellar career, is fittingly somber in tone. The cuir ciselé panel is unpainted except for some subtle shading that enhances its convincing impression of carved wood. The text here is extracted from the 17th century biblical translation into French of Louis-Isaac Lemaistre de Sacy (1613-84), a priest of Port-Royal, theologian, and humanist. He is best known for this celebrated translation, the most broadly read French Bible of the 17th and 18th centuries, popularly known as the "Bible de Port-Royal." "Kharis" was the pseudonym of Pal Burger Diether, an artist who shows significant talent here but who seems somehow otherwise to have remained obscure. (ST12760)*

THREE BINDINGS BY SANGORSKI & SUTCLIFFE

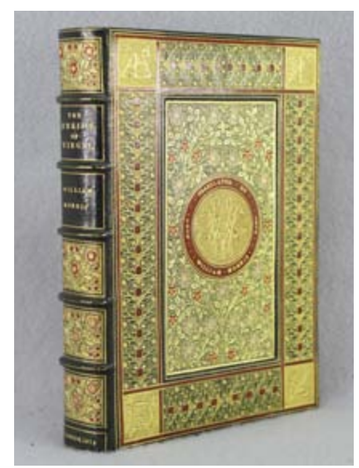
184 **(VALE PRESS). (RICKETTS, CHARLES,** Illustrator**).** *THE PARABLES FROM THE GOSPELS. WITH TEN ORIGINAL WOODCUTS DESIGNED AND ENGRAVED ON WOOD BY RICKETTS.* ([London: Vale Press], 1903) 213 x 159 mm. (8 3/8 x 6 1/4"). lxxv, [i] pp. (pagination includes plates). ONE OF 300 COPIES ON PAPER (and 10 on vellum.) EXTREMELY APPEALING CONTEMPORARY HONEY BROWN MOROCCO, GILT AND INLAID IN THE ARTS AND CRAFTS STYLE, BY SANGORSKI & SUTCLIFFE (stamp-signed with their emblem on rear turn-in), each cover with sinuous grapevine frame incorporating gilt tendrils and grape clusters as well as 26 inlaid leaves of dark brown morocco, upper cover with multiple gilt rules inside the frame forming a Celtic cross, its circular element adorned with gilt leaves and inlaid green morocco dots; raised bands, gilt-ruled compartments, gilt titling, gilt-ruled turn-ins, green and brown stenciled endpapers, all edges gilt. In an excellent morocco-trimmed chemise and slipcase by Devauchelle of Paris. WITH 10 DISTINCTIVE WOODCUTS BY RICKETTS. Tomkinson 40. ◆Slight rubbing to rear joint and to raised bands, just the faintest hint of browning at the edges of leaves, otherwise a very fine copy, the text showing virtually no signs of use, and the lustrous binding with no significant wear. **$3,200**

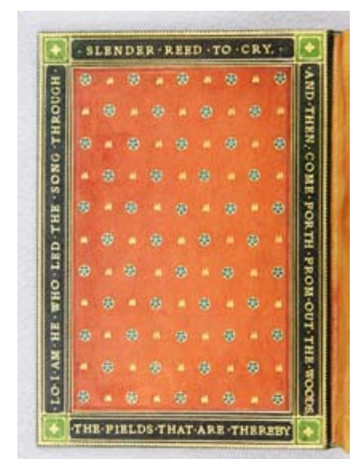
This is a wonderful representation of the Arts and Crafts movement, combining a meticulously executed binding and woodcuts showing Ricketts at the top of his craft. *"Parables" contains the largest number of illustrations in any Vale Press book, and the 10 woodcuts are generally thought to represent the best of Ricketts' work as a book illustrator. In his "Self Portrait," Ricketts characterized these cuts as "the high water-mark in [his] work, as far as design goes." Similarly, Maureen Watry in her book "Charles Ricketts, a Publisher in Earnest," suggests that our artist "is at his best in those illustrations in which he presents dramatic episodes in stylised and decorative manner," and, as evidence, she uses Ricketts' illustration of "The Parable of the Rich Man" from this edition. (For more on Ricketts and the Vale Press, see item #157.) In its panelling design, its remarkable lightness of gilt line, and even in the color of the leather, our binding is reminiscent of the work of Douglas Cockerell, from whom Francis Sangorski and George Sutcliffe learned their craft as students and employees before moving on to establish what became the most successful and prominent English bindery of the 20th century. Sangorski and Sutcliffe went out on their own in 1901, and it is likely that the present volume was bound within a few years of that date, probably shortly after its publication. The binding is of historical significance particularly as it suggests that the Sangorski firm was still producing derivative work before it found the footing to head in its own artistic direction. The feathery variations of color within the central panels here appear to be naturally occurring or else a (slightly unusual) creative expression of the binder, rather than any kind of uninvited discoloration. (ST12629n)*

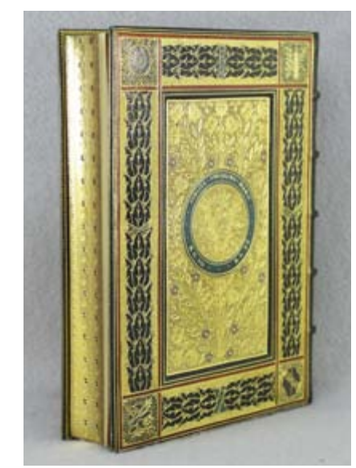
185 **MACAULAY, THOMAS BABINGTON.** *LAYS OF ANCIENT ROME.* (London: [A. Spottiswoode for] Longman, Brown, Green and Longmans, 1847) 213 x 137 mm. (8 3/8 x 5 3/8"). 210 pp., [1] leaf (ads). First Illustrated Edition. VERY HANDSOME CHESTNUT BROWN CRUSHED MOROCCO, GILT AND INLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed on rear turn-in), covers with architectural gilt frame enclosing an inlaid sunken panel of blue-gray morocco, that on the upper cover densely stippled in gilt and inlaid with a Roman helmet and weapons within an olive wreath, that on lower cover with gilt-tooled inlaid shield and bows and arrows; raised bands, spine gilt in compartments with floral centerpiece, SKY BLUE MOROCCO DOUBLURES enclosed by a frame of brown morocco tooled with multiple gilt rules and decorative rolls and with floral cornerpieces, matching blue morocco endleaves with double gilt rule border, edges gilt and beautifully gauffered with olive branches and decorative borders. Original illustrated paper wrappers bound in at the rear. In a (slightly worn) silk-lined and padded green morocco box. Extra wood-engraved title, wood-engraved text illustrations, and head- and tailpieces. ◆Insignificant thin, light graze to lower board, but A CHOICE COPY, the binding sparkling, and the volume opening only reluctantly as a sign of virtually no use. **$7,500**

This notably masculine binding covers our first illustrated edition of historian, essayist, and poet Thomas Babington Macaulay's poetic retelling of stories from ancient Roman history. *With this "Lays of Ancient Rome," originally published in 1842 and its many subsequent editions, Macaulay (1800-59) acted on the hypothesis that the early books of the ancient Roman historian Livy (64 or 59 B.C.-17 A.D.) were based upon long-lost oral poetry that had been rendered into prose. With the goal of returning Livy's stories to their original form, he expressed them in ballads for readers of English. With imagination and careful execution, our animated binding clearly reflects the volume's contents. The upper cover displays familiar symbols of ancient Rome: the fasces (the bundle of rods with projecting axe), the prominent abbreviation "SPQR" (standing for "the Senate and the People of Rome"), and the galea (the helmet of the Roman soldier). The lower panel continues the display of power with a decorative shield and quiver of arrows. Each panel is framed by Neoclassical motifs, and the whole projects the strength and majesty that was Rome. The illustrations here are by George Scharf (1820-95), English art critic, illustrator, and director of the National Portrait Gallery. (ST12321)*

186 **MORRIS, WILLIAM.** *THE AENEIDS OF VIRGIL.* (London: Ellis and White, 1876) 206 x 137 mm. (8 1/8 x 5 3/8"). 2 p.l., 382 pp. FIRST EDITION, First Issue. MAGNIFICENT NAVY BLUE MOROCCO, ELABORATELY INLAID AND ENCRUSTED WITH GILT, BY SANGORSKI & SUTCLIFFE (stamp-signed on rear doublure), front cover with wide frame featuring very many inlaid green and brown morocco acorns, the frame enclosing a recessed central panel with densely scrolling gilt stems and leaves as well as blooms of violet and orange morocco and, at center, a monogram "W M" within a brown morocco collar, the four corners of the cover with square inlays of beige morocco decorated in gilt and bearing the letters "Æ," "T," "L," and "D" (the first initials of four key characters); the back cover with a similar broad frame (but featuring a gilt-decorated column of blue foliage), a similar recessed panel (but with different flowers and with the letter "V" at the center inside a powder-blue morocco collar), and corner squares of inlaid brown morocco decorated with classical motifs (helmet, shield, etc.); raised bands, spine in compartments decorated like the recessed panels (but with rust-colored flowers); DOUBLURES OF RUSSET MOROCCO enclosed by dark blue turn-ins, the latter with gilt quotations, the former with 11 rows of inlaid blue flowers and gilt leaves, a set of batiked leather flyleaves followed by another set in silk, gilt and intricately gauffered edges featuring many small flowers as well as painted leaves. In a new suede-lined folding cloth box with leather spine label. Lemire A-11.01; Forman 41. ◆The paper stock not as bright as one might hope for, but THE WONDERFUL BINDING IN PERFECT CONDITION. **$35,000**



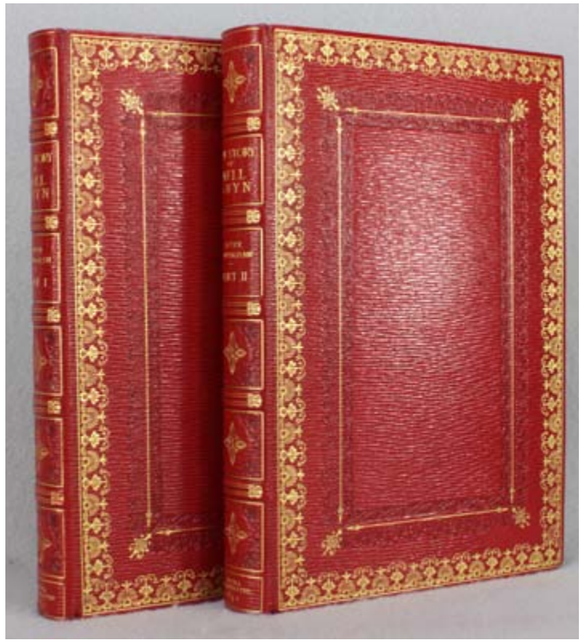




An item of extraordinary beauty, this is a binding done in the first third of the 20th century as part of the spirited competition between Sangorski and Riviere over which firm could produce volumes engulfed with the most dazzling ornamentation *(see item #175). The deep blue of the basic morocco is apparent in two spine compartments and in the frame on the lower cover, but the rest of the binding has so many inlays and so many tiny gilt dots that the volume has essentially become gold. At the same time, there is symmetry and sufficiently restrictive variety at work here to exert control on decoration that otherwise could push the limit of equilibrium. Such grandeur reflects well on the importance of the text. 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 meter employed in Chapman's translation of Homer, but used "finer language" and stayed more faithful to the original than the much-praised Chapman. (ST12479a)

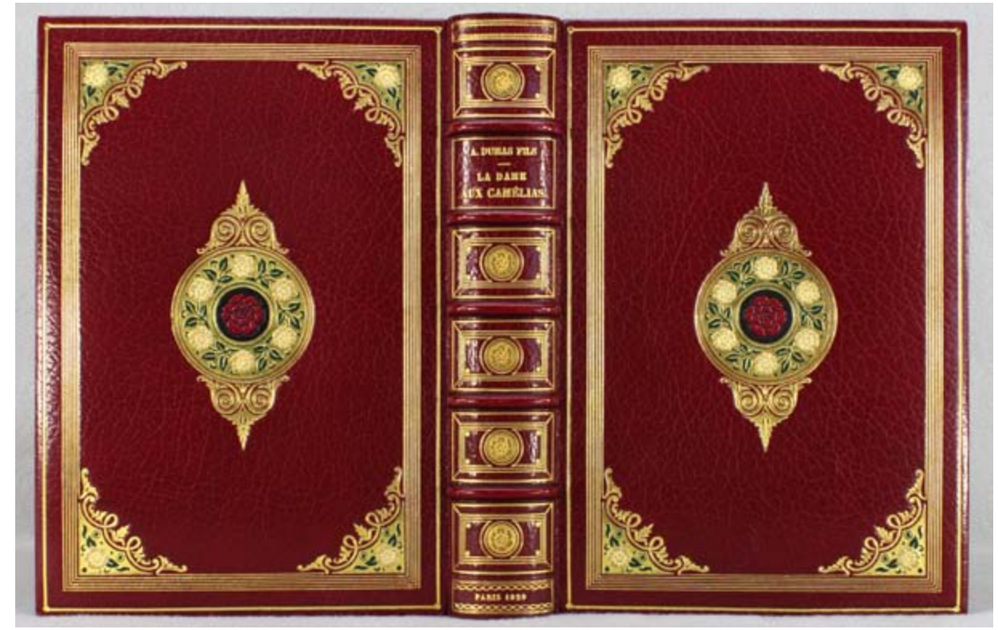
A LOVELY BUT UNSIGNED EXTRA-ILLUSTRATED SET



187 **(EXTRA-ILLUSTRATED VOLUMES). CUNNINGHAM, PETER.** *THE STORY OF NELL GWYN.* (London: Bradbury and Evans, 1852) 286 x 191 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). FINE 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 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. **$3,500**

This is a 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)*

TWO BINDINGS BY HENRI NOULHAC



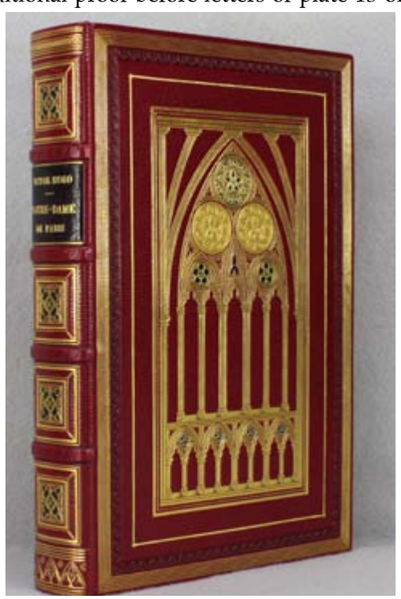
188 **DUMAS FILS, ALEXANDRE.** *LA DAME AUX CAMÉLIAS.* (Paris: L. Carteret, 1929) 295 x 210 mm. (11 5/8 x 8 1/4"). 2 p.l., 297 pp., [1] leaf (colophon). No. 4 OF 175 COPIES. ELEGANT CRIMSON MOROCCO, HANDSOMELY GILT AND ONLAID, BY HENRI NOULHAC (stamp-signed on front turn-in), covers framed in gilt with onlaid white camellias at the corners, central medallion containing a large red camellia surrounded by a wreath containing half a dozen more of the same flowers in white on a burnished gilt ground; raised bands, spine compartments with mitered frames and camellia medallion centerpieces, gilt titling, turn-ins with multiple gilt rules, ivory moiré silk endleaves, all edges gilt. Original wrappers preserved. In a matching calf-lined and morocco-lipped slipcase. With 20 color plates printed "à la poupée," captioned tissue guards. A Large Paper Copy. ◆IN MINT CONDITION. **$8,500**

This is an unsurpassable copy, in a binding of considerable beauty, of a luxury edition of Dumas' tragic tale of a courtesan, "The Lady of the Camellias," better known as "Camille." *Inspired by his lover, the courtesan Marie Duplessis, it is the best-known work of the younger Dumas (1824-95). First published as a novel in 1848, it was later adapted for the stage, and has since inspired an opera ("La Traviata"), three ballets, and numerous films. As with the next item, Noulhac has designed his binding to complement the contents of the book, and its richness is an appropriate reflection of the refinement of our deluxe edition. Henri Noulhac (1866-1931) was one of the foremost binders and gilders of his generation, an artisan described as "a superlative craftsman" by Duncan & De Bartha (who reproduce four of his bindings in their "Art Nouveau and Art Deco Bookbinding"). Noulhac was born in Chateauroux, where he served his apprenticeship, then moved in 1894 to Paris, where he established his atelier at 10 rue de Buci. His work attracted several eminent clients, including the celebrated collector and binding historian*

Henri Béraldi, who became his main patron. In the 1920s, Noulhac gained a reputation as a binding instructor, numbering Rose Adler among his students. The pleasing plates here are based on the wood engravings done for the 1858 edition by Paul Gavarni (1804-66), a caricaturist and book illustrator known for his apt portrayals of the fashionable crowd. They are produced using the so-called "poupée" printing technique, also known as dolly printing. Béguin described the process as "an intaglio plate coulour printing technique" which "consists in applying some ink on the plate and spreading it out with one's finger tip wrapped up in a strip of cloth. This method is notable for the fact that it allows the printer to put several colours on the same plate contemporaneously." According to the National Gallery of Art, "the method takes its name from the poupée (doll), the small ball-shaped wad of fabric that is used to ink the plate." (ST12357)

Hugo's Enduringly Popular "Hunchback," in a Gorgeous "Cathedral" Binding

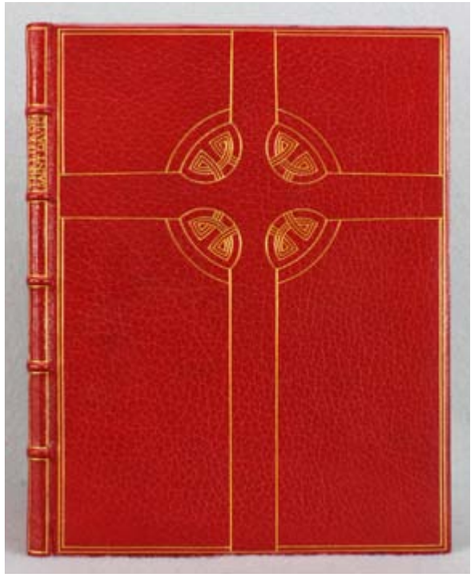
189 **HUGO, VICTOR.** *NOTRE-DAME DE PARIS.* (Paris: Perrotin, 1844) 279 x 184 mm. (11 x 7 1/4"). 2 p.l., 485, [1] pp., [2] leaves, including the prospectus for this publication bound in at the end. First Printing of this Illustrated Edition. VERY STRIKING CRIMSON STRAIGHT-GRAIN MOROCCO IN "CATHEDRAL" STYLE BY NOULHAC (signed and dated "1926" on front turn-in), BOARDS WITH BLIND, ONLAID, AND DEEPLY IMPRESSED GILT DECORATION, both covers with a border of multiple gilt fillets and blind palmette roll, the center of each board with a large pictorial panel featuring a gothic wall with two tiers of columns and arches, the tracery windows onlaid in citron, black, and maroon morocco and elaborately gilt; broad raised bands with oblique hatching, spine gilt in compartments featuring a frame of broad and narrow rules, onlaid black morocco quatrefoil centerpiece with gilt roundel at center, black morocco label, turn-ins with seven thick and thin gilt rules, cream-colored watered silk endleaves, marbled flyleaves, all edges gilt, original pictorial wrappers bound in at front and rear. In a (lightly rubbed) marbled paper slipcase with morocco trim. Woodcut initials, pictorial head- and tailpieces, and 59 WOOD OR STEEL ENGRAVINGS (including as extra-illustrations an additional proof of the frontispiece without printer's name, an additional proof before letters of plate 15 on India paper, and two additional variant versions of plate 24 printed in sepia), the illustrations by Boulanger, Daubigny, de Lemud, Johannot, and others. Front flyleaf with the morocco bookplates of Laurent Meeus (see item #68), Pierre Van der Rest, and Raoul Simonson (see item #61). Ray 234; Vicaire IV, 265-66. ◆Title page and a few other leaves with just a hint of marginal foxing, three or four leaves with very small marginal tear in fore edge (two expertly repaired), original wrappers slightly soiled, but A VERY FINE COPY, internally very bright and clean, with quite generous margins, and with THE STUNNING BINDING IN SUPERB CONDITION. **$4,800**



There could hardly be a more appropriate binding for this work than Noulhac's elegant so-called "cathedral" design. As would be expected from a binder of his reputation *(see previous entry)*, ***the design is beautiful, and the work has been performed with the greatest of skill.*** *"Notre Dame de Paris," usually known in English as "The Hunchback of Notre Dame," is the quintessential Romantic novel, and its publication in 1831 made young Victor Hugo the leading Romanticist of 19th century France. As a child, Hugo (1802-85) was shaken by the experience of the arrest of a political refugee whom his mother had hidden for months in their garden, and partly as a result, he was ever after a supporter of the underdog. His deep sympathy for the oppressed is plainly seen in "Notre Dame," which brings together the twice-kidnapped gypsy dancer Esmeralda and the grotesque hunchback cathedral bell-ringer Quasimodo, whom she, for a moment, befriends. Although verisimilitude precludes an amorous relationship between two such characters, their kindness and heroism are nevertheless moving and dramatic, and the discovery of their skeletons in the same place at the end of the novel is compelling. But there is much more to Hugo's enduringly popular first novel than the relationship between gypsy and hunchback; in fact, for the author, the title he has chosen suggests an entirely different focus, as the famous cathedral serves throughout the book as the center of action and context or characterization. This work, a perfect vehicle for displaying the Romantic style, has been illustrated here by a number of leading French artists. Ray calls it a "noble volume, harmoniously planned, well printed on fine paper with ample margins, and splendidly adorned." Ray singles out the 14 plates by de Lemud for special praise, writing that they are "profoundly studied; they are drawn, indeed, for posterity," and also extols the headpieces and tailpieces, which he says are "as rewarding as the plates." (ST12780a)*

HORACE W. BRAY AND GEORGE FISHER FOR THE GREGYNOG PRESS

190 **(GREGYNOG PRESS).** *THE LIFE OF SAINT DAVID.* (Newtown: Gregynog Press, 1927) 260 x 197 mm. (10 1/4 x 7 3/4"). 2 p.l., 41 pp., [1] leaf (colophon). No. 9 OF 25 SPECIALLY BOUND COPIES (of 175 total) IN RUSSET MOROCCO BY HORACE W. BRAY AND GEORGE FISHER FOR THE GREGYNOG PRESS BINDERY (stamp-signed on rear turn-in), both covers with large Celtic cross tooled in gilt, raised bands, gilt-ruled compartment on spine, gilt titling, turn-ins with gilt-ruled frame, top edge gilt, other edges untrimmed. With 25 hand-colored wood engravings. Harrop 7; Ransom 7. ◆AN EXTREMELY FINE COPY, as fresh and bright as one could hope for. **$11,000**



This very appealing private press book is offered here in the publisher's deluxe binding originally priced at the handsome sum of 12 guineas. *Its design is one of a graceful simplicity, and the materials used are of the highest quality (the regular copies of the limited press run were covered in limp vellum). George Fisher (1879-1970) apprenticed at Riviere, began doing bindings for the Gregynog Press in 1924, and was a celebrated finisher. His bindings, which are relatively few in number, were some of the most outstanding produced*

in the early 20th century. Horace W. Bray joined the Gregynog Press in 1924 as resident artist. He learned wood engraving from Robert Ashwin Maynard, controller of the press (and, as here, printer), and for the next seven years was responsible (along with Maynard) for virtually all the illustrations and initial letters used by Gregynog. The two produced the cuts seen in the present volume, illustrations that are quite charming and richly colored. Ours is the seventh book issued by the Gregynog Press, a firm that ranks just behind the triple crown of Ashendene, Kelmscott, and Doves. Cave says that the books printed by the Gregynog Press "more than bear comparison with the work of any other private press," and "in the design and execution of bindings, the Gregynog Press was far superior to any, the Doves Press included." Founded by two spinster sisters, Gwendoline (1882-1951) and Margaret (1884-1963) Davies, using a substantial inheritance from their industrialist grandfather, the press produced 42 works between 1923 and 1942, eight of them in Welsh. (The press was resurrected as Gwasg Gregynog in 1978—see item #206, below). The text here is based upon the "Life of Saint David" (the patron saint of Wales) by Rhygyfarch (1057-99), the eldest son of Sulien, whom he may have succeeded in 1091 as Bishop of Saint David's. The original Latin text was translated into Welsh later in the Middle Ages as "Buchedd Dewi" and subsequently translated into English. The desirable special copies are surprisingly rare in the marketplace, with ABPC recording only four copies at auction since 1975, the last one in 2008. (ST12588)

TWO BINDINGS BY RAMAGE

▲ 191

▲ 192

191 **HORACE.** *Q. HORATI FLACCI OPERA.* (London: [Printed by C. Whittingham for] Kegan Paul, Trench & Co, 1888) 159 x 95 mm. (6 1/4 x 3 3/4"). 2 p.l., 302 pp. Preface by Francis Warre Cornish. ESPECIALLY PLEASING RED MOROCCO, ELABORATELY INLAID IN A MOSAIC PATTERN, BY RAMAGE (stamp-signed on front turn-in), covers bordered with thin decorative and plain gilt rules, the rest of the boards entirely covered with inlaid diapering featuring rows of teal lozenges tooled with gilt fleurons, these flanked on all four sides with inlaid tan circles, the red morocco tooled with curving gilt lines attached to the dots, raised bands, spine compartments with similar inlaid teal lozenges tooled in gilt, delicate gilt cornerpieces, gilt titling, pastedowns framed by red morocco inlaid with tan circles at the corners and with gilt floral tooling, cream-colored watered silk endleaves, all edges gilt. In a modern felt-lined red cloth folding box. With engraved frontispiece and printer's device on title page. ◆A couple of faint creases to leaves, but A VIRTUALLY MINT COPY, immaculate internally and in a lovely, lustrous, unworn binding. **$6,000**

This is a very attractively printed and beautifully bound edition of Horace, edited by beloved Eton schoolmaster Francis Warre Cornish (1839-1916). *The volume features a sparkling and animated design from one of the most respected English binders during the last half of the 19th century. Born in London in 1836, John Ramage served an apprenticeship with John Wright, then went to Paris, where he was able to work with the distinguished Marcellin Lortic. In 1860 Ramage purchased the binding business of Alexander Banks, Jr., in Edinburgh, then returned three years later to London, where he was in business at various locations into the 20th century (W. D. and N. M. Ramage carried on the business until 1929). The delicate and careful execution for which the bindery was known is clearly on display in the mosaic inlays here. Our binding follows a tradition of mosaic bindings that is said to have originated in France in the early part of the 18th century and was resurrected in England at the end of that century by Staggemeier & Welcher, perhaps at the suggestion of James Edwards (for more on mosaic bindings, see item #52, above). (ST12215)*

192 **TENNYSON, ALFRED, LORD.** *IDYLLS OF THE KING.* (London: Macmillan & Co., 1904) 162 x 124 mm. (6 3/8 x 4 7/8"). 4 p.l., 421 pp. VERY APPEALING RED CRUSHED MOROCCO, ELABORATELY GILT AND INLAID, BY RAMAGE (stamp-signed on front turn-in), covers with lovely inlaid frame of citron morocco heavily tooled in gilt and with repeated black inlays of a strapwork ornament, raised bands, spine similarly gilt and inlaid, gilt titling, turn-ins delicately tooled with gilt flowers and decorative rolls, ivory-colored watered silk endleaves, all edges gilt. Engraved frontispiece with tissue guard. Preliminary blank with armorial bookplate of Annie Freeman. ◆Minor rubbing to front joint, faint graze to lower board, a few pale spots to moiré endleaves, light foxing to first few leaves, but still an excellent copy, generally clean and fresh internally, and the handsome binding with no significant wear. (See illustration opposite.) **$1,000**

Like the previous item, this handsome Ramage binding exhibits the firm's talent for meticulous inlays, and adds an overlay of shimmering gilt work like an intricate filigree frame. *Though the range of their designs is broad, Ramage bindings are celebrated for their remarkably delicate, careful, and elaborate gilt work—as can clearly be seen here. "Idylls of the King" is Tennyson's most celebrated work, inspired by the legends of King Arthur. A private printing of the first two "Idylls" appeared in 1857, and the complete set of 12 parts collected in our volume was first issued in 1889. (ST12370k)*

BIRDSALL

Of Considerable Pictorial Interest in its Illustration, its Binding, and even its Provenance

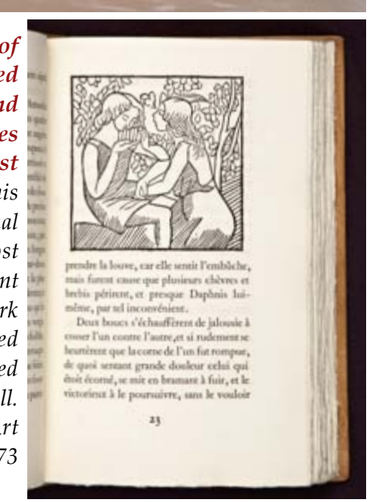
193 **MALORY, SIR THOMAS.** *LE MORTE DARTHUR.* (London: [Printed at the Riccardi Press for] Philip Lee Warner, Publisher to the Medici Society, 1910-11) 270 x 210 mm. (10 5/8 x 8 1/4"). **Four volumes.** After the text of William Caxton, modernized and edited by Alfred W. Pollard. No. 426 OF 500 COPIES on paper (and 12 on vellum, 10 for sale). EXCELLENT NAVY BLUE CRUSHED MOROCCO BY BIRDSALL (stamp-signed in gilt on front turn-in), EACH FRONT COVER WITH LARGE AND ELABORATE INLAID PICTORIAL PANEL IN MULTIPLE COLORS based on one of W. Russell Flint's illustrations of scenes from the story, raised bands, spine compartments delicately framed in gilt and with central lozenge of fleurons, gilt titling, turn-ins decoratively gilt, navy silk endleaves, top edges gilt, other edges untrimmed. With (slightly worn) matching fleece-lined chemises and slipcases. Engraved title pages with lettering by Miss M. Engall and with figures of Launcelot, Arthur, and Guinevere; and 48 color plates by Flint mounted on heavy stock and with captioned tissue guards. Verso of front free endleaf with bookplate of M. C. Gaines (see below); extra original paper labels tipped onto rear flyleaf in each volume. ◆Spines slightly and evenly darkened, but IN VERY FINE CONDITION, quite clean, fresh, and bright internally, and the delightful bindings lustrous and unworn. **$15,000**

This is a deluxe privately printed edition of the Arthurian legends, with very pleasing color plates and beautifully executed pictorial bindings by one of the longest lived binderies in England. *Written in the 15th century by Thomas Malory (ca. 1405-71) and first printed by Caxton in 1485, the sweeping "Morte d'Arthur" is an English version (despite the title) of earlier chivalric tales in French. It includes the youth of King Arthur, the romance of Guinevere and Launcelot, the quest for the Grail, and the tragedy of Tristram and Iseult. PMM says that this text, the most famous version of all the Arthurian legends, is nothing less than "the matter of England." And Malory's "style, the humor, the magnificence, that magic that takes away the breath, combine in a masterpiece of legendary narrative." Sir William Russell Flint (1880-1969) produced a series of luxury editions for the Riccardi Press of the Medici Society between 1905-24, a series Houfe calls "brilliant." Flint's figures, says Houfe, "are finely modeled and contain elements of a Burne-Jones influence by way of Byam Shaw." The illustrations here are particularly reminiscent of the Pre-Raphaelites and*

their Medieval subjects. The Birdsall bindery was established in 1792 when William Birdsall acquired the Northampton bindery of John Lacy, and the highly respected family operation continued for more than 150 years, the firm finally closing in 1961. The bindery was at times quite large: in 1899, its staff was reported to number as many as 250 (though some of these employees were involved in manufacturing the company's other products—ladies' handbags, fancy boxes, and stationery). In the foremost group of English provincial binderies, the Birdsall firm consistently executed bindings with considerable skill, and their work was often animated, imaginative, and even experimental in design. Protected in their chemises and slipcases, our bindings look much the same today as they did the day they left the bindery. This set's evocative pictures and graphically intriguing bindings surely held great appeal for former owner M. C. "Max" Gaines (1894-1947), a pioneer in the creation of comic books. As a salesman with Eastern Color Printing, he put together the proto-comic book, "Funnies on Parade," by assembling Sunday comic strips into a booklet form. In 1938, he co-founded All-American Publications, which gave the world the Flash, Green Lantern, and Wonder Woman, and later established Educational Comics, which issued comic book versions of stories from history or the Bible. (ST12698)

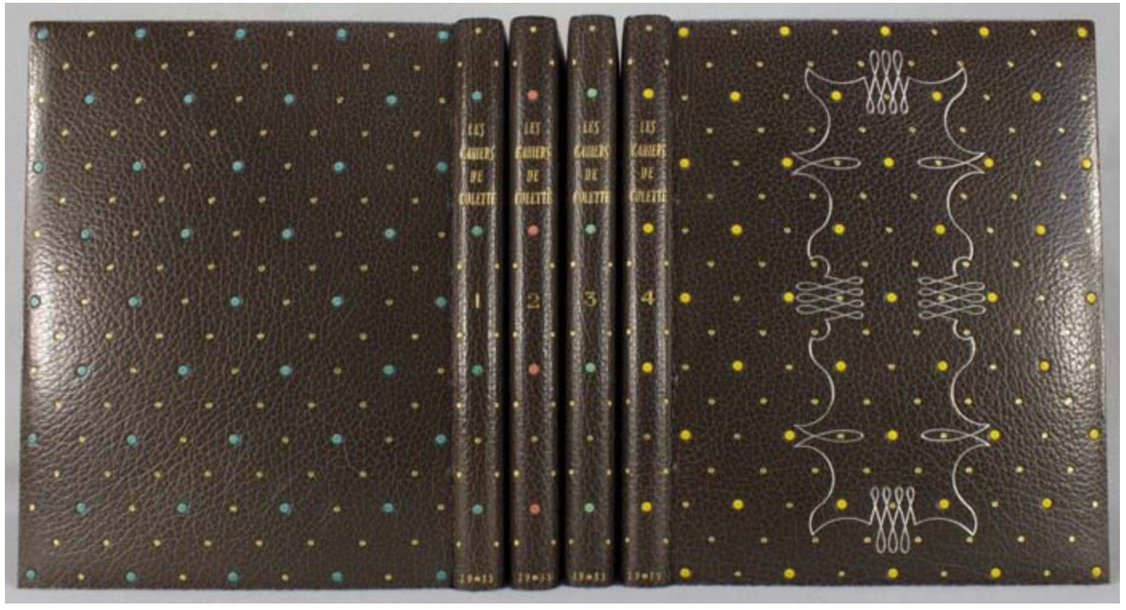
194 **MAILLOL, ARISTIDE,** Illustrator. **LONGUS.** *LES PASTORALES DE LONGUS OU DAPHNIS ET CHLOÉ.* (Paris: Les Frères Gonin, 1937) 219 x 149 mm. (8 5/8 x 5 7/8"). **One volume and one portfolio.** [2], 217, [5] pp. Translated by Jacques Amyot. ONE OF 500 COPIES, SIGNED BY THE ARTIST (this is copy #CXXV, one of the hors commerce copies with an additional suite of plates). MOST ATTRACTIVE BEIGE CRUSHED MOROCCO BY IRMGARD HACCIUS (stamp-signed "I. H." in gilt on rear cover), front cover with gilt titling (arranged in 10 short, descending rows) surrounded by blind-tooled leaves and grasses, rear cover with three-inch column of blind-tooled leaves bearing gilt berries and the binder's initials, flat spine with titling in blind, top edge gilt. Housed, with the portfolio of plates in its original printed paper wrapper, in a matching marbled paper folding box with beige morocco spine and edges (no doubt done by Haccius as well). WITH 47 WOODCUTS BY ARISTIDE MAILLOL depicting scenes from the text, AND WITH AN EXTRA SUITE OF 48 PLATES printed in sanguine, the additional plate bearing the 15 woodcut initials used in the text. Front pastedown with armorial bookplate of German bibliophile and music publisher Ludwig Strecker. The Artist and the Book 174. ◆A SPLENDID COPY, clean and bright in a luxurious unworn binding. **$8,500**

Charmingly bound here by a very skilled German woman, this version of Longus' charming Greek pastoral novel of awakening love long retained its popularity and was published frequently, often with illustrations. And perhaps the chief virtue of the present edition is the unaffected, sometimes mischievous woodcuts of nymphs and lovers by the French-Catalan artist Aristide Maillol (1861-1944). *He is best known for his sculpture, and his engravings here have the same classical lines that typify his three-dimensional works. According to "The Artist and the Book," this is "perhaps the most harmonious of Maillol's illustrated books." The very attractive and intelligent binding is by Mainz master bookbinder Irmgard Haccius (1916-2003), whose work here is entirely in keeping with the illustrator's graceful simplicity. Haccius studied at the art academies in Munich and Berlin in addition to completing advanced training in bookbinding at the Academy of Fine Arts at Castle Giebenstein Hall. She was one of the first faculty members at the State University Institute for Art and Handicraft in Mainz, before joining Johannes Gutenberg University in 1973 as a professor in the Department of Visual Arts. (ST11995)*



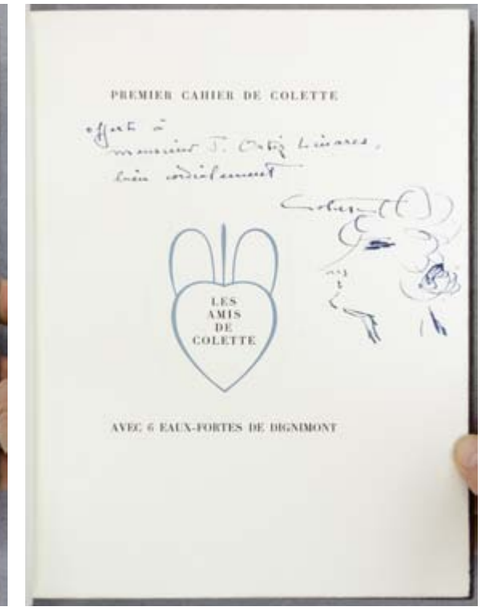
TWO ITEMS BOUND BY PAUL BONET

A Very Rare Example of a Set this Large in Bonet Bindings



195 **COLETTE, SIDONIE-GABRIELLE.** *LES CAHIERS.* (Paris: Les Amis de Colette, 1935-36) 311 x 241 mm. (12 1/4 x 9 1/2"). **Four volumes.** No. 95 OF 175 COPIES, each volume SIGNED in the colophon. FANCIFUL GRAYISH-BROWN CRUSHED MOROCCO, INLAID AND DECORATED WITH GILT AND SILVER, BY PAUL BONET (stamp-signed on front turn-ins), covers with an all-over design comprising rows of alternating deeply impressed gilt circlets and inlaid morocco dots of turquoise, pink, sea green, or citron morocco (each volume with inlays matching the color of the bound-in original wrappers), upper cover of each volume with a different whimsical rectangle formed by looping and cresting silver calligraphic flourishes; flat spines with gilt titling, endpapers matching original wrappers of each volume, top edges gilt, other edges untrimmed. In the original morocco-trimmed, leather-lined chemises and matching slipcases. With 24 engravings, six each by Dignimont, Daragnès, Moreau, and Segonzac. TITLE PAGE OF VOLUME I with presentation inscription to Monsieur J. Ortiz-Linares SIGNED BY COLETTE, AND WITH A SMALL ORIGINAL INK SELF-PORTRAIT below the signature. For the binding: Bonet "Carnets" 320-23. ◆Half title of volume III with light brown smudge to head edge, otherwise A CHOICE SET, the text clean, fresh, and bright, and THE BINDINGS LUSTROUS AND WITHOUT ANY SIGNS OF USE. **$35,000**

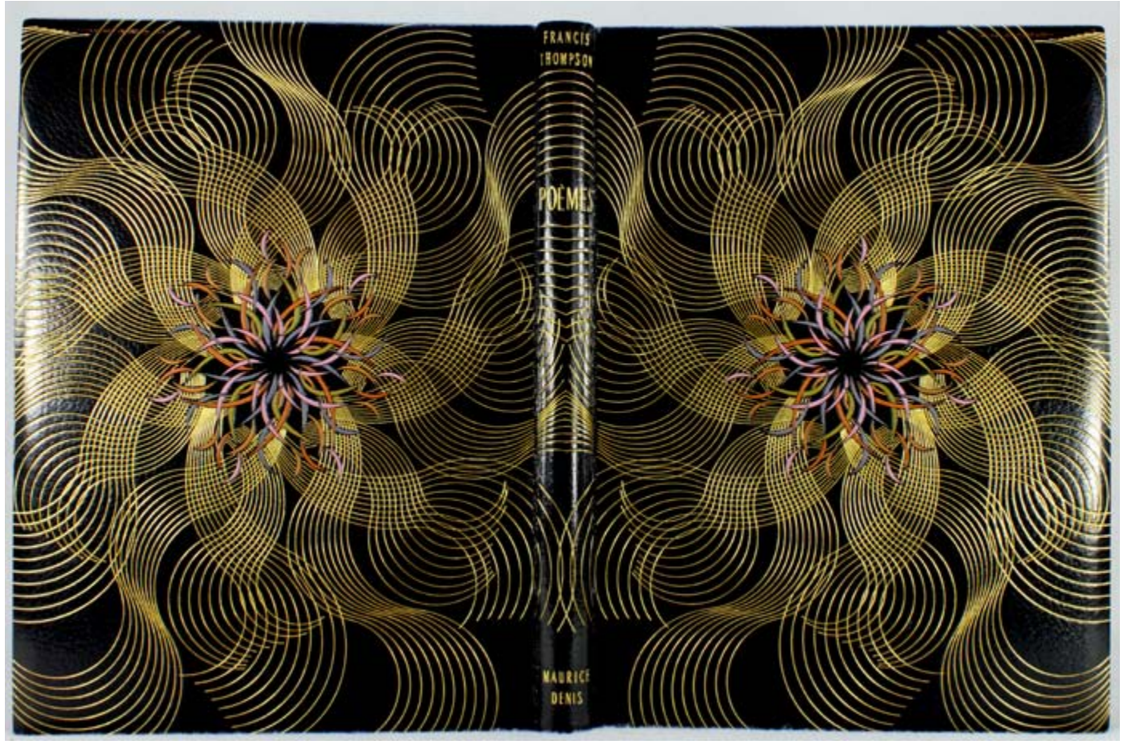
This luxurious set, with its smooth paper, excellent printing, pleasing illustrations, and lovely bindings, embodies that French sophistication Colette portrayed so vividly in her writings. *(Virginia Woolf complained that just reading Colette made her feel dowdy.) Proclaimed by Britannica "the outstanding French writer of the first half of the 20th century," Sidonie-Gabrielle Colette (1873-1954) published her first novel in 1900, and wrote prolifically for the next half century, amassing an oeuvre of more than 50 novels and scores of short stories and essays. Her writings are notable for their vivid sensual descriptions and for their indomitable female characters. A "New York Times" review observed, "Colette's courtesans don't die of tuberculosis. They guard their jewels and railway shares and, with good humor and a firm hand on the servants, gracefully grow old." Included in our four volumes are the author's most famous novel, "Chéri," its proto-text, "Clouk," "Notes Marocaines," "La Decapitée," "En tournée," "Music-Hall," and "Portraits et Paysages." Colette was the first woman to be elected to the Académie Goncourt and the first to serve as its president. Her death did not put an end to her pioneering achievements: she was the first woman*

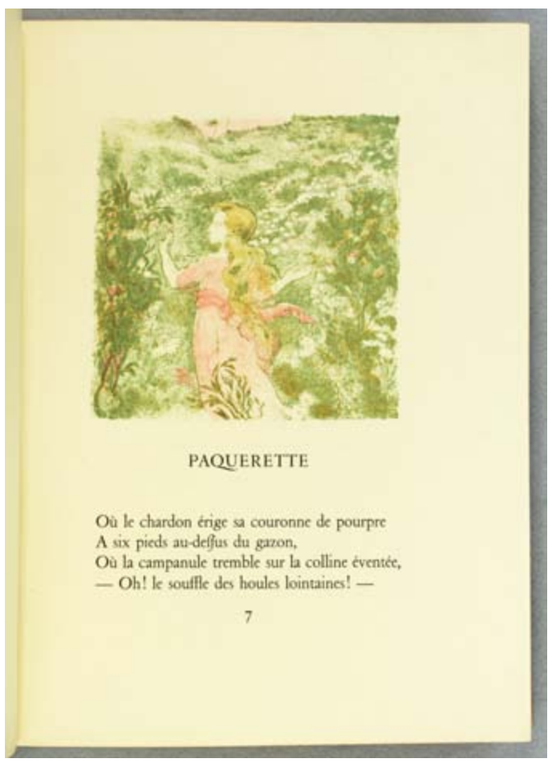


in France to be given a state funeral. A French citizen of Belgian origin, the bookbinder Paul Bonet (1889-1971) had been an electrician's apprentice and then a designer of women's dresses, but he was also a bibliophile, and one who was so disappointed by the quality of bookbinding available for his collection that he began to bind books himself. He became the leading bookbinder in France, creating unique and imaginative works of art in a modern idiom, and having a profound influence on the course of bookbinding, particularly on the continent. In 1971, the prestigious Prix Paul Bonet for outstanding bookbinding was instituted by the Centro del Bel Libro in Ascona, Switzerland, in his honor. At least as important as the books bound with his own hands are the designs he created for bindings executed by others. In "Carnets," Bonet describes the present bindings as "simple and elegant," and notes that his designs were executed by René Desmules and gilded by "Jeanne." Bonet almost never did full bindings on sets as large as the present one: ABPC does not list a single such item since at least 1975 (there is one large set bound–unusually–in half morocco). Given the inscription and accompanying artwork here, these volumes could well have been commissioned by original owner Jorge Ortiz-Linares, Bolivian ambassador to France, a celebrated collector of French literature, the father of Jaime Ortiz-Patiño (famous in golf and bridge circles), and one of the richest men in the world at the time. (ST12769)

A Dazzling Masterpiece of Design and Execution

196 **THOMPSON, FRANCIS.** *POÈMES.* (Paris: Ambroise Vollard, 1939) 387 x 286 mm. (15 1/4 x 11 1/4"). 130 pp., [4]. Translated into French by Elisabeth M. Denis-Graterolle. No. 11 OF 35 COPIES printed on Imperial Japon (from a total edition of 260, 240 of them for sale). MAGNIFICENT MIDNIGHT BLUE MOROCCO, EXTRAVAGANTLY GILT AND DELICATELY INLAID, BY PAUL BONET (stamp-signed on front turn-in and dated "1946" on rear turn-in), each cover with a starburst of inlaid morocco ribbons at center in shades of lavender, periwinkle blue, olive green, and rosy brown, this central design the point of emanation for 22 radiations (each comprising 10 parallel wavy gilt fillets), these undulating lines intersecting and filling the covers and the flat spine with an intricate design, salmon pink suede doublures and endleaves, all edges gilt. Original printed paper wrappers preserved. In the original (just slightly marked) leather-lined, morocco-trimmed chemise and matching slipcase. With 69 lithographs by Maurice Denis, 13 of these full-page and in color, two of the headpieces in color; WITH AN ADDITIONAL SUITE OF THE 13 PLATES in black and white at the end, preceded by three plates printed with thumbnails of the engravings. For the binding: Bonet "Carnets" 766. ◆A FLAWLESS COPY. **$45,000**

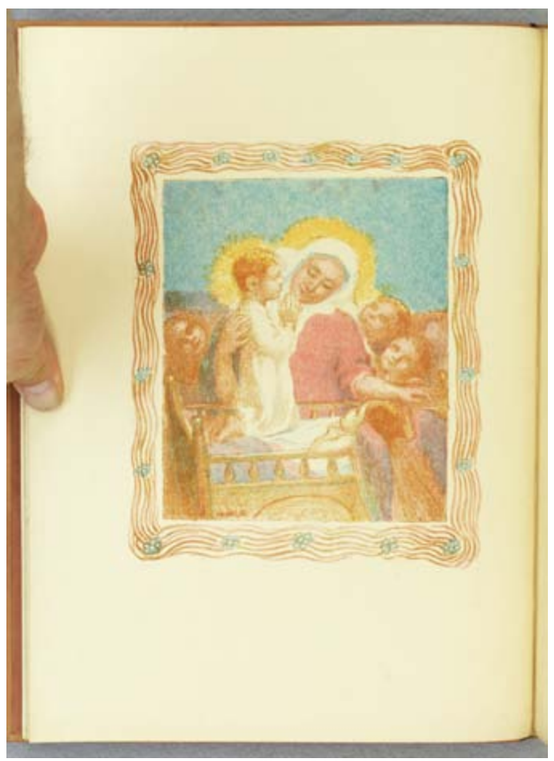




PAQUERETTE

Où le chardon érige sa couronne de pourpre
A six pieds au-dessus du gazon,
Où la campanule tremble sur la colline éventée,
— Oh! le souffle des houles lointaines! —

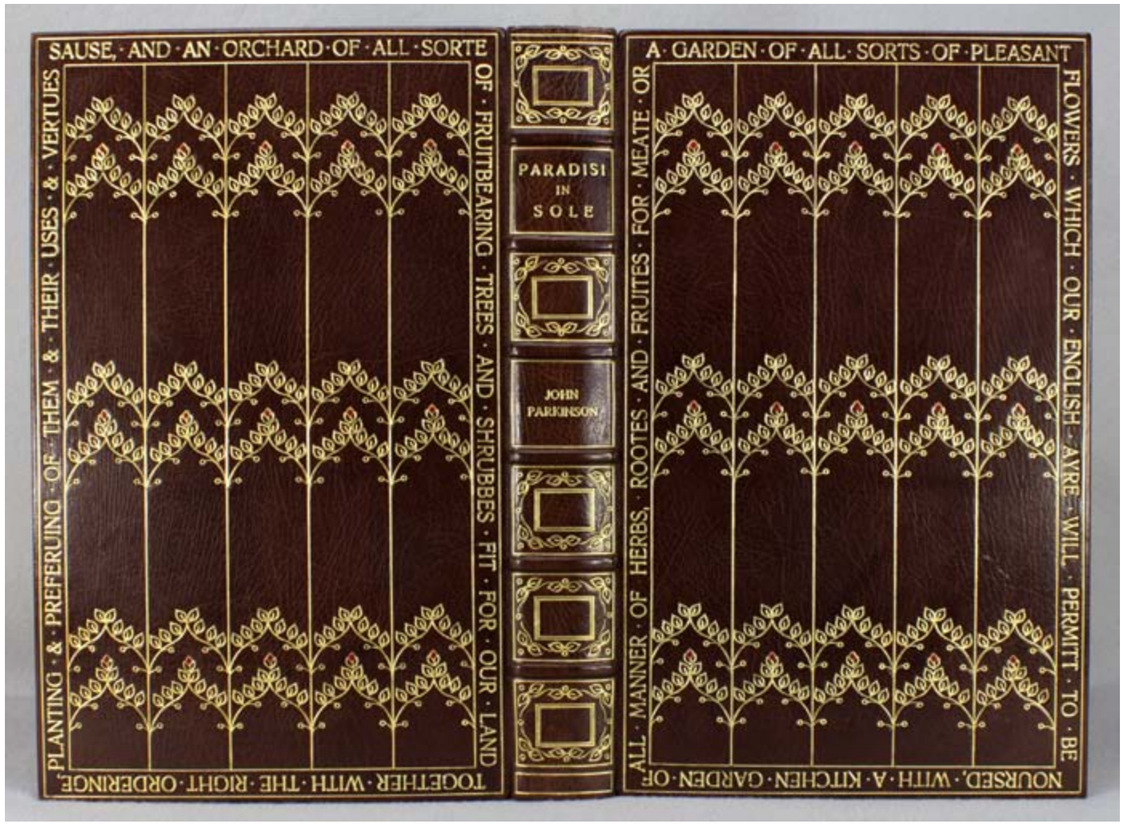
7



This is without doubt the finest 20th century continental binding we have ever offered for sale, and it is among the most beautiful modern bindings of any kind that we have owned. *It is the epitome of a Bonet binding, brilliantly displaying the characteristics for which he was best known—superb design, artful inlays, and amazing, precisely tooled gilt fillets that create a three-dimensional effect. According to "Carnets" 766, the present binding was designed by Bonet, then was executed by René Desmules, with gilding by Cochel. Bonet notes that this is the second binding he designed for a copy of this work, and that it is even more pleasing than the first. It is not too much to say that it is a masterpiece of composition and execution. Francis Thompson (1859-1907) 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 Wilfred Meynell, editor of the Catholic literary journal "Merry England," 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, but ill health drove him back to drugs, and he died at age 48 from what is believed to have been beriberi. According to "Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-garde," our version of Thompson's "Poems" had been anticipated since July of 1930, when our publisher wrote to Meynell about the rights to an edition, for which he apparently paid 3,000 francs (the translator was paid 10,000 francs for her work in November of the following year). Artist Maurice Denis (1870-1945) was a prominent member of the Symbolist and Les Nabis schools of painting, being—with Pierre Bonnard and Édouard Vuillard—the most well-known figure in the latter rebel group of Post-Impressionist avant-garde artists. Three books illustrated by him are included in "The Artist & the Book, 1860-1960." Some copies of this item contain a second additional suite of plates as well as an original watercolor by Denis (not found here). Our binding was sold as lot #195 at the 22 June 1999 Sotheby's New York auction for a hammer price of $25,000.* (ST12550)

BAYNTUN-RIVIERE

197 **PARKINSON, JOHN.** *PARADISI IN SOLE PARADISUS TERRESTRIS . . . FAITHFULLY REPRINTED FROM THE EDITION OF 1629.* (London: Methuen & Co., 1904) 381 x 235 mm. (15 x 9 1/4"). 8 p.l., 612, 16 pp. HANDSOME RECENT BROWN CRUSHED MOROCCO, ELABORATELY GILT AND INLAID, BY BAYNTUN-RIVIERE (stamp-signed on rear doublure), covers with border of gilt rules flanking the subtitle of the work (beginning on the upper cover with "A garden of all sorts of pleasant flowers which our English ayre will permitt to be noursed . . ." and concluding on the lower cover with "together with the right orderinge, planting & preferung of them & their uses & vertues"), each board with a large central panel featuring four widely spaced vertical gilt rules and three horizontal double rows of undulating leaves, giving the effect of a neatly ordered fruit orchard (and looking rather like a vegetal oscilloscope), five of the arches in each row crowned by an inlaid red fruit; raised bands, spine compartments with leafy gilt frames, DARK RED CRUSHED MOROCCO DOUBLURES studded around the edges with 40 small inlaid brown dots (like nails), doublures with a delicate gilt frame featuring daisy cornerpieces and leafy accents, red silk endleaves, top edge gilt. In an excellent felt-lined slipcase with morocco lip. Woodcut headpieces, tailpieces, and initials, author's portrait, illustrated title page depicting the Garden of Eden, three small illustrations in text, and 109 fine full-page woodcut illustrations of flowers, vegetables, and fruits almost certainly by Christopher Switzer, showing nearly 800 plants. Original edition: Henrey 282; Hunt 215; Nissen BBI 1489; Pritzel 6933; STC 19300. ◆A hint of foxing and occasional faint creasing, but a very fine copy, the text clean, fresh, and especially bright, and the imaginative binding pristine. **$4,500**

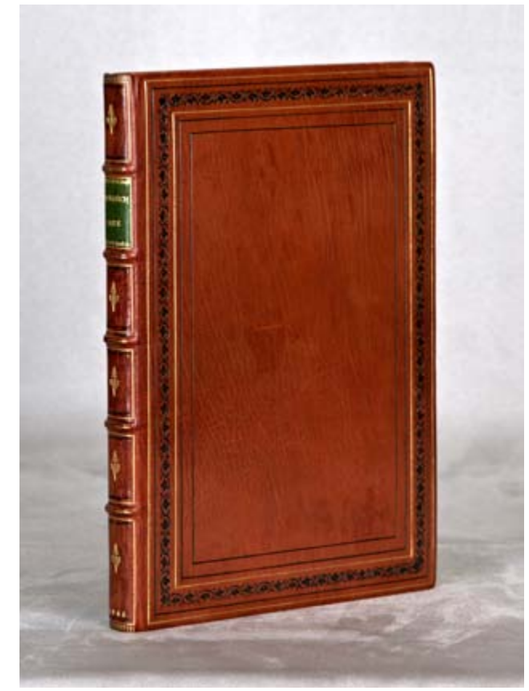


In a very attractive, animated binding, this is a fine facsimile of the most famous English gardening book of the 17th century, and the most beloved for its personal and endearing style. *Based on the contents of the author's own gardens, "Paradisi in Sole" (which translates to "Park in the Sun," forming a pun on Parkinson's name) gives us directions for creating an "Earthly Paradise." In his preface dedicated to Queen Henrietta Maria, the author argues that the first gardening experiences of mankind involved God and Adam, and indicates that all of Adam's descendants have been imbued with a knowledge of gardening. He describes the different plants that can flourish in the "English ayre," explains their uses, and gives advice on planting and maintaining gardens of three types—the flower garden, kitchen garden, and fruit orchard. Henrey calls the book "the earliest important treatise on horticulture to be published in [England]," and observes that "part of the charm of the 'Paradisius' lies in the author's love of plants and his sensibility of their beauty, feelings strongly reflected throughout his writing. His book is of interest and value as a record of the state of horticulture in England at the beginning of the 17th century." John Parkinson (1567-1650) was a practicing apothecary with a private botanical garden at Long Acre in London when he was appointed apothecary to James I. Our binding is a good example of the more recent decorative work done by the Bayntun bindery, founded in Bath in 1894 and now the last of the great Victorian trade binderies still in family ownership. Since the stamped signature at the back here reads "Bayntun-Riviere," our volume was obviously covered after 1937, when Bayntun acquired the Riviere bindery, which had been in business since 1829; the binding probably was done within the past decade.* (ST12287)

BERNARD MIDDLETON

198 **(STANBROOK ABBEY PRESS). MARITAIN, RAISSA.** *PATRIARCH TREE.* (Worcester: Stanbrook Abbey Press, 1965) 267 x 191 mm. (10 1/2 x 7 1/2"). xvii, [3], 81, [1] pp., [3] leaves. Translated by a Benedictine of Stanbrook Abbey. No. 403 OF 550 COPIES. ELEGANT RUSSET MOROCCO BY BERNARD MIDDLETON (stamp-signed with his monogram on rear pastedown, and with autograph note in colophon),

covers with complex border of six plain or decorative black or gilt rules, raised bands, spine gilt in compartments ruled in gilt and black and with gilt fleuron centerpiece, olive green morocco label, elaborate inner gilt dentelles, handmade Japanese endpapers, top edge gilt. In a matching buckram slipcase with morocco lip. Red printer's device on title page and mounted black and white photographic portrait of the poet. Prospectus and a sample title page with the printer's handwritten note laid-in at front, along with an autograph letter to the purchaser ("Mr. Segel") from Sister Hildelith Cumming (see below); colophon signed by the printer and with a manuscript note regarding the special binding by Middleton. ◆In pristine condition. **$4,800**



This extremely pleasing production from the Stanbrook Abbey Press was specially bound by Bernard Middleton for display in the Victoria & Albert Museum Exhibition "Stanbrook Abbey Press and Sir Sydney Cockerell, A Centenary Exhibition," held from November of 1976 to February of 1977. *After the exhibition, the printer Dame Hildelith Cumming sent the volume on to its owner, with the note laid in at front. Established (as the exhibit indicates) in 1876, the Stanbrook Abbey Press was one of the first modern hand-presses in England. According to DNB, Sir Sydney Cockerell "formed a close though mainly epistolary friendship with the scholarly Roman Catholic nun Dame Laurentia McLachlan (1866-1953) of Stanbrook Abbey, Worcestershire. He placed his connoisseurship and knowledge of fine book production at the disposal of this learned Benedictine house with its printing press, and his friendship with its abbess withstood even an imprudent introduction to another of his friends, George Bernard Shaw." Under Dame Hildelith, the Stanbrook Abbey Press became "renowned for the quality of its book design and press work. She initially sought advice from printers and typographers, notably Jan van Krimpen, whose types were used in the majority of fine books from 1958 onwards. The combination of handmade papers and distinguished types, with the calligraphy and decorations of Margaret Adams, characterized much of Stanbrook's output. The press produced some eighty titles between 1956 and 1988." (DNB) Our volume contains poems by the Russian-born French poet and mystic Raissa Maritain (1883-1960), with the French text on the left-hand page and the English translation by one of Stanbrook Abbey's learned nuns facing it. Born in 1924, Bernard Middleton has been for many years widely recognized as perhaps the finest book restorer in the English-speaking world. But in addition to his restoration work (and in addition to his substantial output of publications on binding), he has, in his words, "produced in the region of 100 modern designed bindings." He was a founding member of the Guild of Contemporary Bookbinders as well as president of the Designer Bookbinders. He was made a Member of the Order of the British Empire in 1986. With typical modesty, Middleton says about his work: "As a book restorer, I am primarily a craftsman who incidentally produces simple designs for the embellishment of occasional fine bindings, rather than a trained designer who binds books for the purpose of giving expression and permanent form to his creative ideas. . . . My designs are intended to please the eye, not engage the intellect, principally by the employment of textures, strongly defined shapes and contrasts, and by the play of light on gold, preferably in combination and in a manner which complements the book."* (ST11880)

MARY HORSTSCHULZE

199 **(BREMER PRESSE).** *SONNETS.* (Munich: Bremer Presse, 1931) 292 x 203 mm. (11 1/2 x 8"). 285, [1] pp., [1] leaf (colophon). Edited by Josef Hofmiller and Robert Spindler. No. 161 OF 275 COPIES. DRAMATIC CRIMSON MOROCCO, DECORATED WITH ABSTRACT DESIGNS, BY MARY HORSTSCHULZE (stamp-signed in gilt on rear turn-in), covers with inlaid and onlaid panels of crushed morocco and smooth calf in shades ranging from pink to scarlet, four of the panels with expressionistic embossed designs, boards with

additional ivory and black morocco in circles or irregular shapes, these painted with designs in black, gray, and pink; flat spine with gilt titling, red suede doublures and endleaves, top edge gilt, other edges untrimmed. In a very nice custom-made linen solander box backed with russet morocco. ◆In mint condition. **$3,500**

This is a beautifully printed collection of English sonnets from the foremost continental private press, in a vividly striking binding by a German designer binder. *Mary Horstschulze (b. 1943) studied with Freiburg bookbinder Eva Aschoff and at the Akademie für das Graphische Gewerbe in Munich before joining the Legatoria Artistica in Ascona, Switzerland in 1970. Our binding was done during her seven years there, and the studio's name is stamped on the front turn-in. Legatoria Artistica was founded in 1965 by Josef Stemmle, who envisioned this bookbinding workshop in a Swiss resort as a "binder in the window," where the public display would raise awareness of, and appreciation for, hand-bound books. In 1977, Horstschulze returned to Germany, and now lives in Müllheim. Among many distinctions, she was one of 32 bookbinders from Germany and Sweden asked by the Nobel committee in 2010 to bind a book written by that year's winner of the prize for literature (Germany's Herta Müller), to be included in an exhibition at the Nobel Museum. Cave says that the Bremer Presse, founded in 1911 by Willy Wiegand (1884-1961) and others and active until the Nazis came to power, had an influence that "was probably greater and longer lasting than that of any of the other fine presses." Following the typographic lead of Cobden-Sanderson and Emery Walker, the press "was very much in the grand tradition; a few good, special typefaces were cut and used with magnificent effect in large format editions of Homer, Dante, Tacitus, the Luther Bible, and similar books." One of a number of works Bremer produced in English, our volume contains sonnets by an array of English poets renowned for that form, including Sidney, Spenser, Shakespeare, Donne, Milton, Wordsworth, Barrett Browning, and the Rossettis. The imaginative variety of shapes, textures, and colors that make up the binding here contain strong emotive values that can easily be visualized as celestial forms and the landscape moving in response to natural forces—appropriate for a collection of sonnets, and, in any case, stirring and suggestive.* (ST12664)

PHILIP SMITH

200 **HOCKNEY, DAVID.** *SIX FAIRY TALES FROM THE BROTHERS GRIMM.* ([London]: Petersburg Press, 1970) 114 x 76 mm. (4 1/2 x 3"). 32 unnumbered leaves. FIRST EDITION. DELIGHTFUL DARK GREEN PICTORIAL MOROCCO, INLAID AND PAINTED, BY PHILIP SMITH (signed and dated 1978 on rear pastedown), upper cover with panel depicting a stone tower on a mount of variegated leather, the moon on one

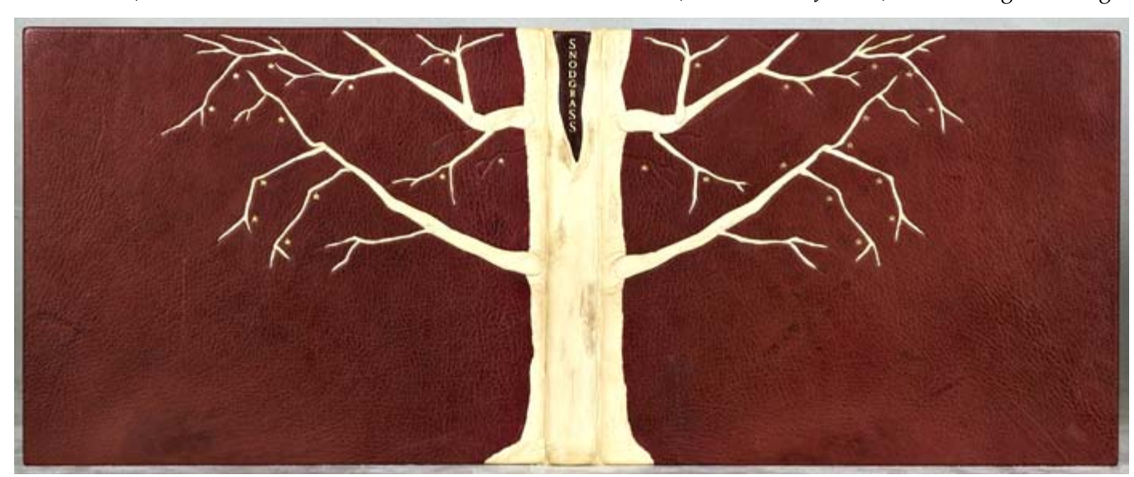
side, the sun on the other; lower cover with a vignette showing a man's head in profile, with a palm tree and mountain of marbled leather in the background, strips of streaked leather above each panel and above the gilt titling on the flat spine, psychedelic marbled endpapers, all edges gilt. In a matching green morocco slipcase trimmed with marbled paper. WITH 39 COPPER PLATE ILLUSTRATIONS BY DAVID HOCKNEY, 28 of which are executed in etching and aquatint; five in etching, aquatint, and drypoint; and the remainder etched. ◆In mint condition. **$7,500**

This is an immensely charming little example of the imaginative and usually whimsical design work of Philip Smith (b. 1928), the individual generally recognized as the foremost English bookbinder of the last 50 years. *Smith graduated from the Royal College of Art in London and subsequently did binding and conservation work with Sydney Cockerell (1906-87), one of the giants of 20th century fine binding and book conservation. A past president of Designer Bookbinders (1977-79) as well as a respected author, Smith is a pioneer in the field. Since about 1959, he has consistently explored the potential of the physical form of the book as an alternative art medium. He has added several new terms to the vocabulary of bookbinding and has been awarded patents for inventions both visual and functional; his innovations in structural and visual design are now applied by an ever growing number of bookbinders. Our artist, David Hockney (b.1937), is the celebrated English painter, draughtsman, printmaker, stage designer, and photographer. An important contributor to the Pop Art movement of the 1960s, he is considered one of the most influential British artists of the 20th century.* (ST12774)

CAROL JOYCE

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

201 **SNODGRASS, W. D.** *THESE TREES STAND.* (New York: Carol Joyce, 1981) 241 x 282 mm. (9 3/8 x 11"). 15 French-fold leaves. ONE OF TWO ARTIST'S PROOFS SIGNED BY THE POET AND PHOTOGRAPHER (of a total of 12 copies, 10 of them for sale). MEMORABLE ORIGINAL PICTORIAL MAROON MOROCCO, WITH MOLDED INLAYS AND GILT HIGHLIGHTS, BY CAROL JOYCE, the binding featuring a

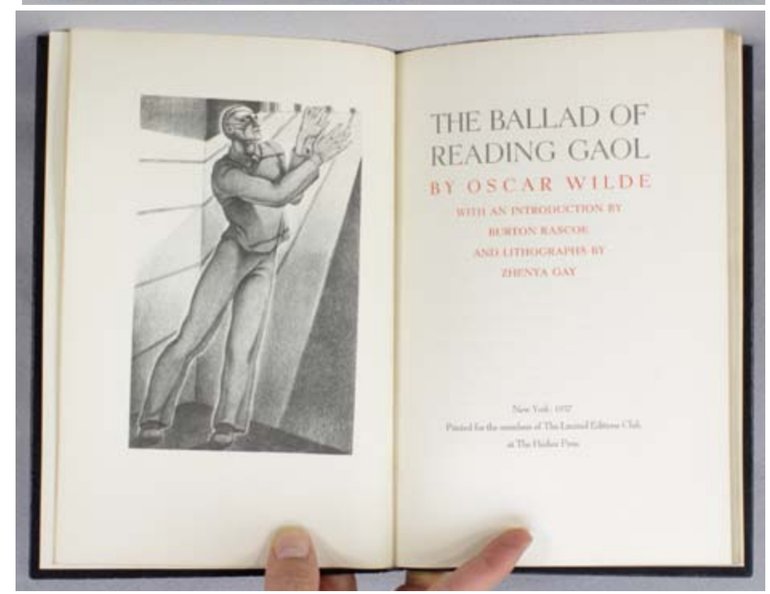


molded cream-colored inlaid calf tree, its trunk occupying almost all of the flat spine, its bare limbs spread across both covers, a scattering of twinkling gilt stars visible between its branches, the trunk dividing near the head of the spine, the author's name in gilt appearing in the fork. In the original matching burgundy cloth clamshell box. With 12 black and white photographs of the poet by Robert Mahon. ◆In virtually mint condition. **$5,500**

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

ROGER POWELL

202 **(LIMITED EDITIONS CLUB). WILDE, OSCAR.** *THE BALLAD OF READING GAOL.* (New York: Printed for the members of the Limited Editions Club at the Harbor Press, 1937) 279 x 184 mm. (11 x 7 1/4"). xii, 42 pp. No. 1,303 of 1,500 copies, signed by the artist in the colophon. EVOCATIVE BLACK MOROCCO BY ROGER POWELL (stamp-signed and dated 1984 on rear turn-in), covers with an all-over grid of blind rules, large "T"-shaped central gilt ornament of multiple rules, this repeated as a small blind stamp below, flat spine with vertical gilt titling, all edges gilt. In the original morocco-trimmed chemise and matching slipcase. With nine lithographs by Zhenya Gay depicting prison life. "Quarto-Millenary" 87. ◆In mint condition. **$8,000**

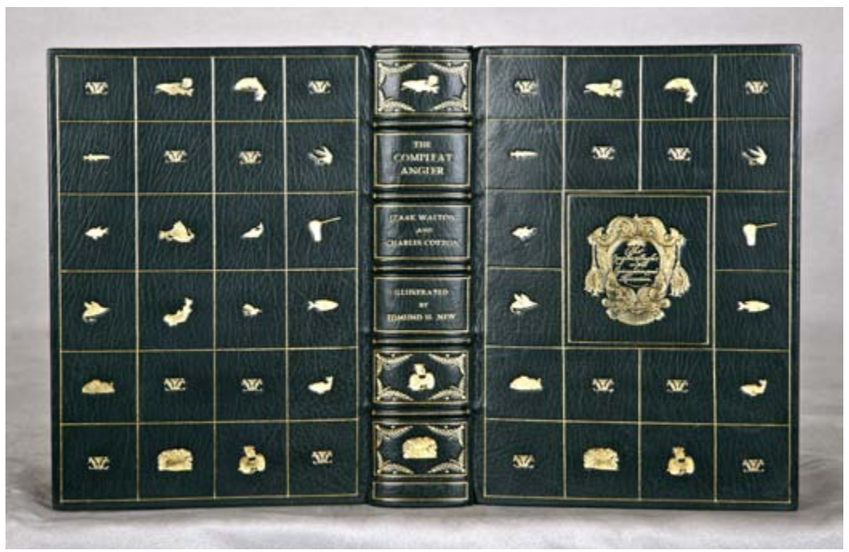


In a very effective correlation of cover design and volume content, Wilde's haunting poem is clearly echoed in this severe, somber binding by the man Bernard Middleton has called "one of the most important and influential bookbinders of the last hundred years and, arguably, of any period." *The all-over blind-tooled grid on the boards effectively suggests the tight restriction of prison bars, and the gilt tooling intimates a crucifixion, appropriate for a poem about both execution and the redemptive power of Christ's love. Roger Powell (1896-1990) served in World War I and briefly operated a chicken farm before entering London's Central School of Arts and Crafts in 1930. There, he trained under Peter McLeish, William Matthews, and the great Douglas Cockerell, who later invited Powell to join his firm, where he soon became a full partner. As an indication of the esteem his work had earned, he was chosen by Trinity College Dublin to rebind their priceless Book of Kells in 1953, and the result was so impressive that the college awarded him an honorary Master of Arts degree. As his career progressed, Powell became more and more concerned with conservation. According to DNB, "for Powell the conservation and design aspects of the craft were complementary, . . . and while many binders have, since the 1950s or 1960s, increasingly been drawn to treat the book as an art object, Powell was always highly resistant" to any design elements that might jeopardize a book's use or durability. A long poem in six-line*

rhymed stanzas, "The Ballad of Reading Gaol" was written in France in 1897 after Wilde's release from prison. Written in memory of Charles Wooldridge, who was executed in 1896 for killing his wife in a jealous rage, it is generally considered to be Wilde's greatest poem. Day identifies the poem's theme as "society's cruelty in inflicting of punishment without understanding." Despite the stigma attached to Wilde at the time (or perhaps because of the publicity related to his infamy), the poem was a considerable commercial success. It also was hailed by the critics as a successful change in direction in Wilde's poetry, characterized by a much greater expression of sincerity. (ST12573)

BOUND FOR ASPREY

203 **WALTON, IZAAK** and **CHARLES COTTON.** *THE COMPLEAT ANGLER. [and]* **REGAN, HI.** *THE ANGLERS' CALENDAR.* (London: John Lane, The Bodley Head, 1897) 235 x 146 mm. (9 1/4 x 5 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 cipher 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. **$1,750**

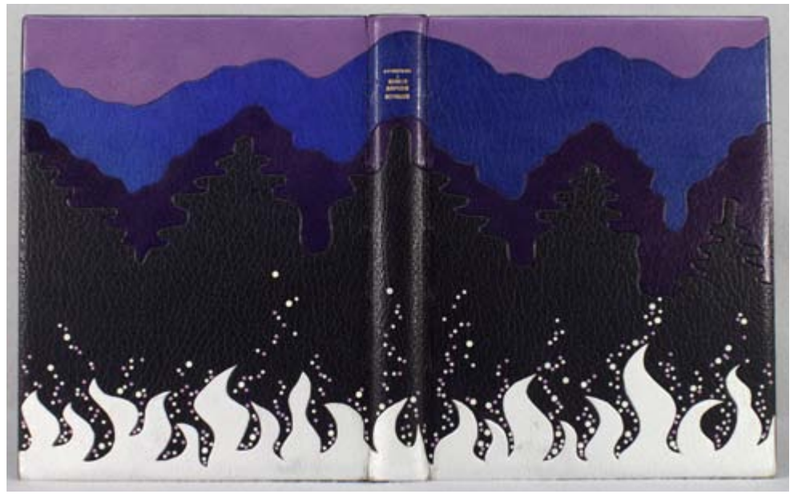


This is a handsomely bound copy of Le Gallienne's attractively illustrated edition of Walton's bucolic classic, with text from the fifth edition, the last to receive the author's own revisions. *The attractive binding is as new, the text shows no sign of use, and one could scarcely wish for a better 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. They've always sold a range of luxury goods, but they only began selling fine custom-made bindings in the latter part of the 20th century, after their (temporary) acquisition of the firms of Zaehnsdorf and Sangorski & Sutcliffe in the 1980s. (ST12298)*

KERSTIN TINI MIURA

204 **SWINBURNE, ALGERNON C.** *SONGS BEFORE SUNRISE.* (London: Printed for the Florence Press by Chatto & Windus, 1909) 254 x 178 mm. (10 x 7"). ix, [i], 209, [1] pp., [1] leaf (colophon). No. 240 OF 650 COPIES printed on handmade paper (and 12 copies on vellum). IN A STRIKING ABSTRACT LANDSCAPE BINDING OF MULTI-COLORED MOROCCO BY KERSTIN TINI MIURA, exterior with all-over design featuring undulating swaths of lavender, blue, and violet above a base of black morocco, (these areas resembling trees silhouetted against

hills), then at bottom an animated line of pearlized white morocco onlays and bubble-like dots of cream and lilac rising from them (suggesting foaming sea waves); flat spine with gilt titling, burgundy polished calf doublures and endleaves, top edge gilt, other edges gilt on the rough. In the original leather-lined, morocco-trimmed chemise and matching slipcase, all contained in a second blue cloth slipcase with paper label on upper cover. Tomkinson, p. 85. For the binding: Shoseki "A Master's Bibliophile Bindings: Tini Miura 1980-1990" 157. ◆In virtually mint condition. **$8,000**

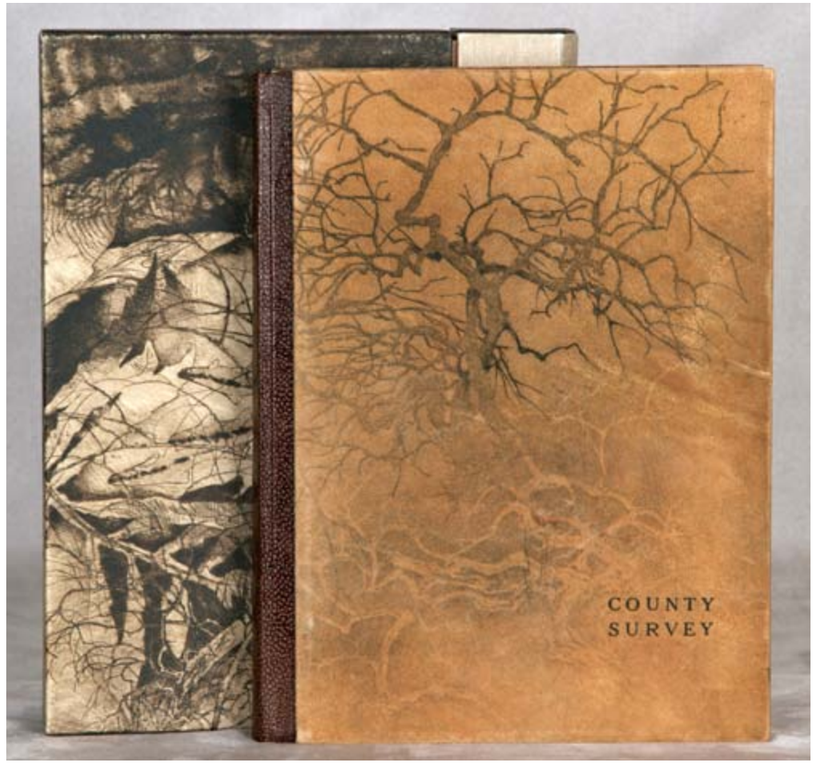


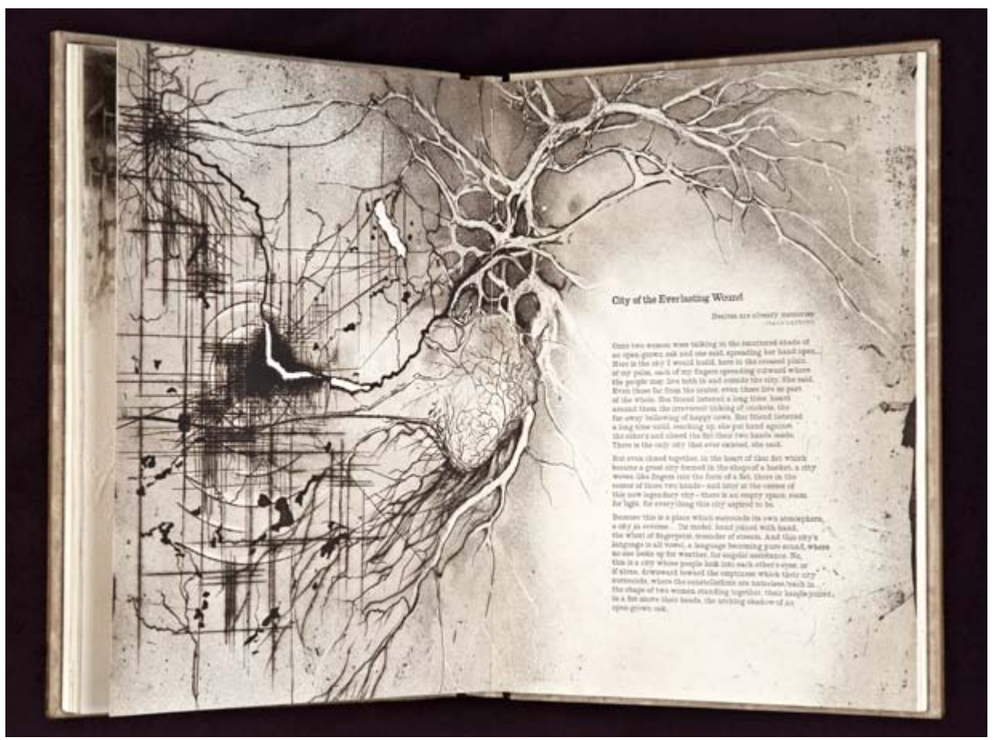
This is a desirable private press publication offered in a binding of notable richness characteristic of the work of one of the world's leading contemporary female bookbinders. *European by birth, Kerstin Tini Miura (b. 1940) studied bookbinding techniques and design in Germany, Switzerland, and France, before choosing to concentrate on French technique. She has taught bookbinding in Sweden and Japan, was a founder and faculty member at the American Academy of Bookbinding in Telluride, Colorado, for 10 years, and has authored "My World of Bibliophile Binding" (1980). She has been entrusted with the binding of numerous books of very considerable value. Now based in Long Beach, California, she continues to bind books, give lessons, and undertake special projects, including designing Nobel Prize diplomas. As can be seen here, her bindings generally feature abstract shapes that often suggest elements of the natural world and that, above all, are memorably vivid in color. This attractively printed work from the Florence Press is a collection of poems calling for the overthrow of political and ideological despotism of all sorts, prompted by the struggle of Swinburne's hero, the Italian patriot Mazzini. Founded in 1908 by the London publishers Chatto & Windus and operated by Philip Lee Warner, the Florence Press had as its expressed intention the production of "beautiful books in the choicest types," but in somewhat larger and less costly editions than Kelmscott and the other more celebrated English fine presses. Florence books are readily distinguishable by their special type, designed by Herbert P. Horne after 15th century Italian faces that are elegant, simple, and easily readable. (ST12772)*

JAN SOBOTA

205 **(RARACH PRESS). ARMSTRONG, JAMES** and **BEN MITCHELL.** *COUNTY SURVEY.* (Kalamazoo: Rarach Press, 1989) 333 x 248 mm. (13 1/8 x 9 3/4"). No. 30 OF 38 COPIES, signed by the artist/publisher. IN A MULTI-TEXTURED BINDING BY JAN SOBOTA (stamp-signed on rear doublure), covers of sueded calfskin printed with original etchings, flat spine of brown catfish leather, turn-ins and headbands covered in eel skin, beige pigskin doublures covered with original etchings, leather hinges. In an encapsulated pigskin slipcase covered with etchings, beige linen pull-off spine with brown morocco label. With 16 etchings of flora and fauna by Ladislav Hanka. ◆A mint copy. **$4,500**

This is a handsomely-produced book arts collaboration that celebrates the natural beauty of Kalamazoo County, Michigan, and that features a memorable binding by Czech master binder Jan Sobota (1939-2012). *After studying with Karel Silinger in Pilsen and at the School for Applied Arts in Prague and then working in Switzerland, Sobota came to the United States, where he spent 15 years, mostly working at Southern Methodist University. He returned to Loket, Czech Republic, in 1997, where he founded the Sobota family bookbinding studio and helped to organize the Society of Czech Bookbinders, becoming its first president. Sobota won numerous awards for his innovative and often whimsical work, which has been exhibited worldwide. The present volume is equal parts inventiveness and elegance. Book artist and publisher Ladislav Hanka (b. 1952) earned degrees in biology and*



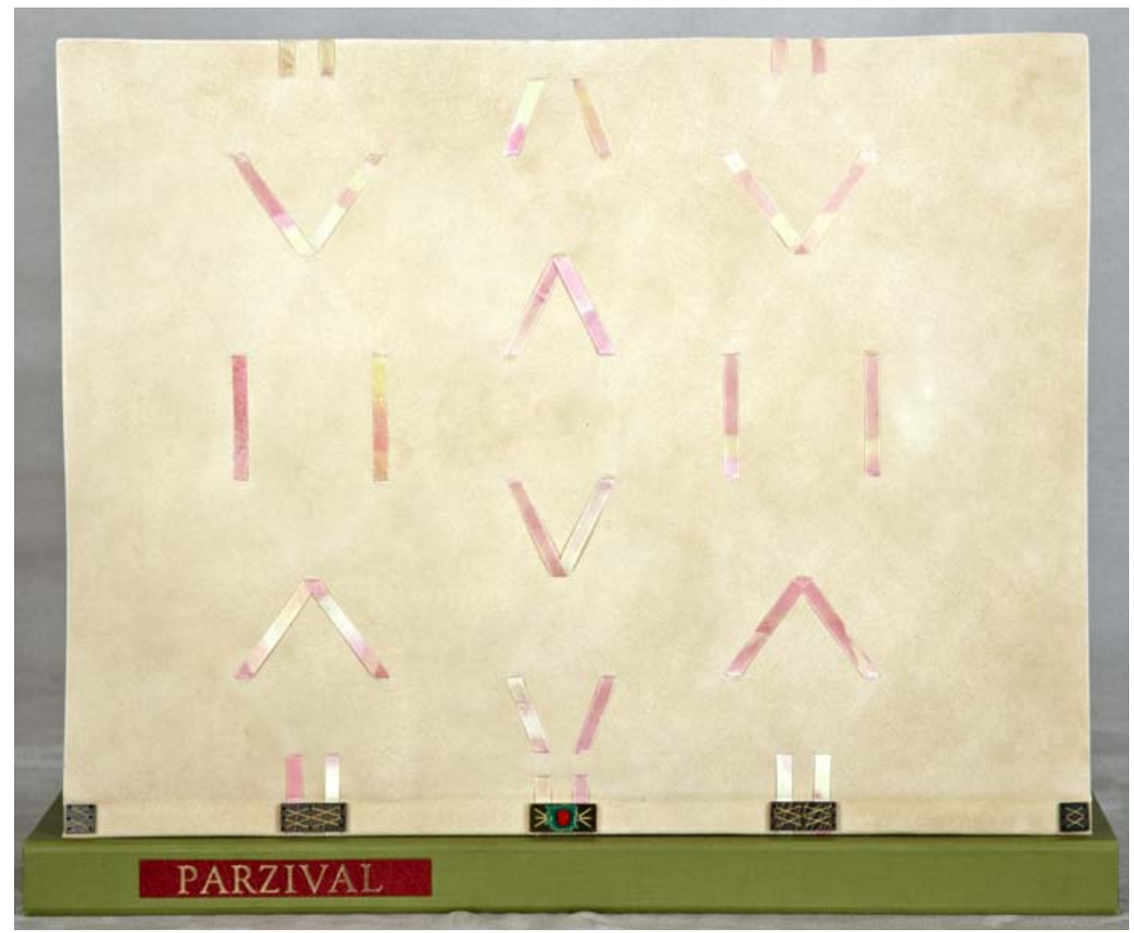


zoology before receiving his MFA in printmaking, and his background in the natural sciences obviously infuses his art, which focuses on the flora and fauna of forests and lakes. This volume's collection of prose and poetry inspired by the natural landscape is enhanced by Hanka's dramatic etchings of twisted, bare-limbed trees, fossils, and insects. The letterpress work was done by Amy Bollinger on heavy handmade paper. (CJS1101)

JAMES BROCKMAN

206 **(GWASG GREGYNOG). ESCHENBACH, WOLFRAM VON.** *THE ROMANCE OF PARZIVAL AND THE HOLY GRAIL.* (Newtown, Wales: Gwasg Gregynog, 1990) 457 x 343 mm. (18 x 13 1/2"). x, 33, [1] pp. Retold by Carl Lofmark. No. X OF 15 SPECIALLY BOUND COPIES (of a total edition of 210). IN THE SPECIAL BINDING BY JAMES BROCKMAN, described by Esslemont & Hughes as "semi-limp honey-coloured alum-tawed calf suede boards, with toned vellum doublures, decorated with stained vellum straps laced through the covers[, and] with tablets of wood, bone and enamelled metal on the spine"; top edge stained yellow. In a fine green buckram solander box lined with brilliant red silk over padding. With 12 woodcuts by Stefan Mrozewski, 11 of them full-page. Esslemont & Hughes 21. ◆In mint condition. **$4,500**

This is a very fine example of a privately printed book representing the resurrected spirit of the Gregynog Press, the present copy in an innovative binding by one of Britain's finest present-day binders. *Using the original Gregynog machinery on loan from the National Library of Wales, Gwasg Gregynog was begun as an effort to revive the*



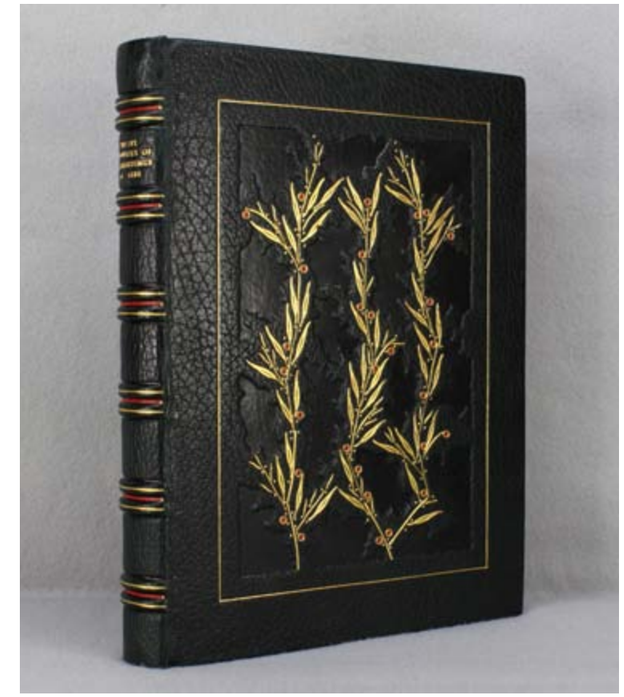
spirit of the original Gregynog Press, which produced its last book in 1940. The present impressive folio is an English prose retelling of the major Medieval German epic poem about the knight Percival's search for the Holy Grail. The impressively large and richly detailed wood engravings were done in the 1930s by Polish artist Stefan Mrozewski (1894-1974), who was known for the intricate textures he achieved by using multiple burins. Our special copy was covered by James Brockman (b. 1946), a past president of Designer Bookbinders and the Society of Bookbinders who apprenticed as a finisher at Blackwell's, studied with Ivor Robinson, and served as assistant to Sydney Cockerell at Cambridge from 1968-73. Three years later in Oxford, he opened his own bindery, which continues to provide fine bindings to discerning collectors. The oversized limp suede binding Brockman has produced for this work seems in its basic material and pointed lacings to reflect primitive Medieval weaponry and attire; in any case, we have never seen anything remotely like it. In sum, the fine printing in Bembo type done on handmade paper, the memorably animated woodcuts, and the distinctive and expertly executed binding combine here to produce an extremely attractive book in the best tradition of the original Gregynog Press. For much more on the Gregynog Press, see item #190, above. (ST12290)

FRITZ EBERHARDT

With the Feeling of Excavated Central Panels

207 **NEEDHAM, PAUL.** *TWELVE CENTURIES OF BOOKBINDING 400-1600.* (New York: The Pierpont Morgan Library; London: Oxford University Press, 1979) 318 x 241 mm. (12 1/2 x 9 1/2"). xxvii, [i], 338 pp. IMAGINATIVE DARK GREEN MOROCCO, GILT, CARVED, AND INLAID, by Fritz Eberhardt (stamp-signed on rear turn-in), cover with large panel in an abstract sculpted design tooled with leafy gilt branches bearing inlaid red morocco berries; double raised bands flanked by gilt rules and with a thin strip of inlaid red morocco between each pair, leather joints, turquoise edges decorated with abstract gilt squiggles. In the original suede-lined gray clamshell box with black morocco back. With 104 full-page black and white photographic plates, seven full-page color photographic plates, and additional text illustrations. ◆As new. **$7,500**

Covering one of the most useful surveys of the history of binding, this is a distinctive example of the work of Fritz Eberhardt, the acclaimed bookbinder, letterer, and calligrapher who is considered one of the modern masters of the book arts. *Born in present-day Poland, Eberhardt (1919-97) studied bookbinding from 1935-38 with Ignatz Wiemeler at the Leipzig Akademie für graphische Künste und Buchgewerbe, and later, when he developed an interest in lettering, with Rudo Spemann. After an interruption because of financial constraints and World War II, he renewed his studies from 1948-49 at the Werkkunstschule, Offenbach, where his teachers included Karlgeorg Hoefer and the great typeface designer, Hermann Zapf. In 1950 he taught bookbinding at Bookholzberg, and in 1951 worked as a binder and gilder in*



a bindery at Linköping, Sweden. In 1954 he emigrated with his wife—also a bookbinder—to Philadelphia, and from 1956 until his death, the two worked in a bindery they established at Harleysville, Pennsylvania. His binding designs are considered among the finest produced in the 20th century. Of particular note with the present volume is the sculpted central panel on each cover, giving the effect that the binding has been unearthed at an archaeological site and the gilt work revealed after brushing away excess soil. This is a very appropriate design feature for the binding of a copy of this catalogue, which provides the broadest possible survey of bookbinding history, beginning with the fifth century. (ST12770)

MONIQUE LALLIER

With an Ingeniouis Morocco Firmament Full of Some of the Best Contemporary Binders

208 **KAVIN, MEL.** *A CATALOG OF THE THIRTY-THREE MINIATURE DESIGNER BINDINGS OF "YOU CAN JUDGE A BOOK BY ITS COVER" BY BERNARD C. MIDDLETON.* (Pico Rivera, Ca.: Kater-Crafts Bookbinders, 1998) 219 x 133 mm. (8 5/8 x 11 1/4"). 5 p.l., 73 pp., [1] leaf (colophon). ONE OF SIX SPECIALLY BOUND COPIES (of 500 total) SIGNED BY ALL THE CONTRIBUTING BINDERS and by Marianne Tidcombe at their respective entries, and on the colophon by those involved in the production. INNOVATIVE AND DELIGHTFULLY COMPLEX MAROON GOATSKIN BY MONIQUE LALLIER, upper cover with center panel of black morocco inlaid with tiny mosaic tiles of white morocco to form a spiral design, this concealing a clasp for the flap unfolding from the fore edge of the upper board to reveal a black goatskin panel cut to form a three-dimensional sphere with the names of the bookbinders profiled in the text appearing in gilt on thin collapsible strips; flat spine with black morocco panel, maroon morocco endleaves tooled with a semi-circle of gilt dots. In the original morocco-backed black clamshell box. With 66 color photographs of designer bookbinders and their work. ◆In mint condition. **$7,500**

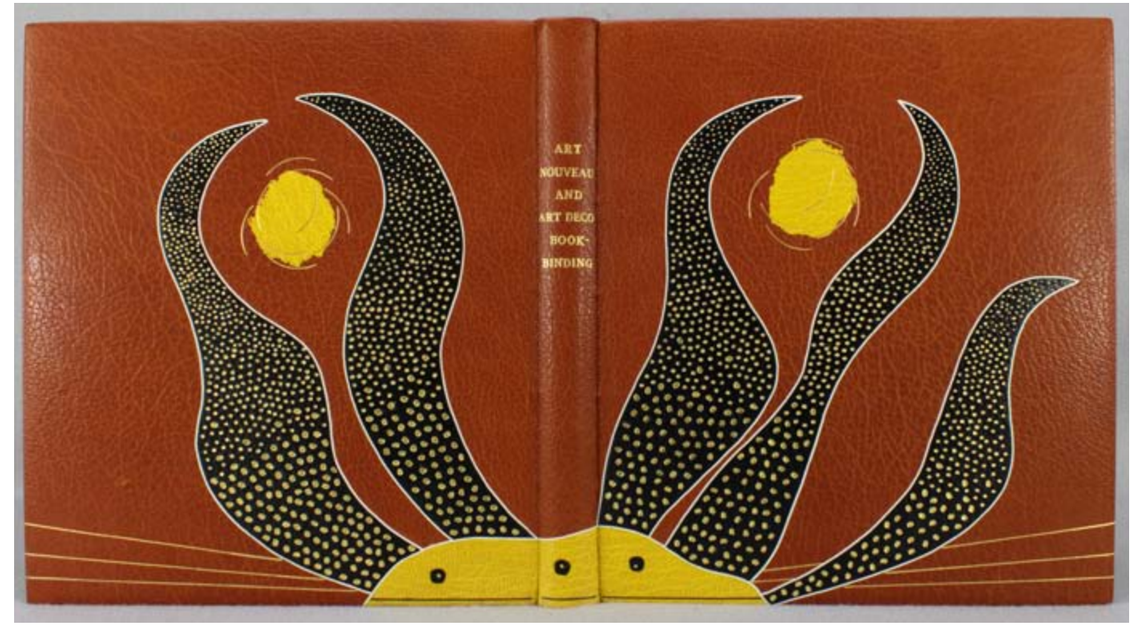
Adorning an invaluable discussion of fine modern bindings—large and (especially) small—this volume is a mild astonishment of immense charm produced by internationally recognized book artist Monique Lallier. *The surprise begins when one lifts up the movable part of the upper board by tugging on its handsome clasp. Underneath, one discovers a pop-up element featuring the names of all the participating binders in gilt upon intricately cut black goatskin, along with a gilt spiral and many gilt dots. The design suggests a galaxy in space, each of the binders*

orbiting in the firmament of book art. The composition is remarkably distinctive, and its effect delightful. The text here is a catalogue of a travelling exhibition of miniature bindings done by 33 of the best binders at work at the end of the 1990s. The bindings were commissioned by Mel Kavin, founder of the Kater-Crafts Bindery in Southern California, to cover Bernard Middleton's book, "You Can Judge a Book by its Cover," a work examining the binding of miniature volumes. In addition to showing the 33 bindings, the catalogue provides useful biographical and professional information in general about the persons who made them. Kavin commissioned six specially bound copies of his catalogue, like ours, to be executed by one of the participating designers, each of these copies to be signed by all binders in the exhibition on the page with their illustrated biography and binding description. While each of these specials is bound to be of great interest, it is hard to imagine that any of the others would be as ingenious as the present example. American binder Monique Lallier (b. 1941) began her career in the 1960s while studying in Montreal at Cotnoir Cappone School of Fashion and at L'Art de la Reliure bookbinding school with Simone B. Roy. She furthered her craft in Paris with Roger Arnoult;

in Ascona, Switzerland, at the Centro del Bel libro with Edwin Heim; and at Solothurn, Switzerland with Hugo Peller. Lallier's work may be found in major institutions and private collections around the world. (ST12771)

HUGO PELLER

209 **DUNCAN, ALISTAIR** and **GEORGES DE BARTHA.** *ART NOUVEAU AND ART DECO BOOKBINDING: FRENCH MASTERPIECES 1880-1940.* (New York: Harry N. Abrams, 1989) 292 x 235 mm. (11 1/2 x 9 1/4"). 200 pp. Preface by Priscilla Juvelis. FINE HONEY BROWN CRUSHED MOROCCO, DRAMATICALLY INLAID, BY HUGO PELLER (stamp signed on rear doublure), covers with large, wavy black tentacles dotted with gilt (three on upper cover, two on lower) emanating from a yellow patch extending across the tail of the spine onto both covers, the tentacles outlined in white, a bright yellow sun-like spot on each



cover embraced by two of the tentacles, smooth spine with gilt titling, black morocco doublures tooled with a spray of gilt dots, yellow morocco free endleaves. Original dust jacket bound in. Housed in a matching brown morocco-backed linen clamshell box. Illustrated throughout with many excellent color pictures of bindings (and with a few black and white text illustrations). Title page signed by Priscilla Juvelis. ◆In mint condition. **$8,500**

This is a remarkably useful survey on modern French bindings and binders—a volume that has become an indispensable reference on the subject—offered here in an almost startling binding by one of the outstanding continental binders in the second half of the 20th century. *The son of a master bookbinder, Hugo Peller (1917-2003) was a Swiss artisan whose skill as a binder was equalled by his talent for teaching; he is cited by some of the foremost designer bookbinders working today as their most influential instructor. Our binding's inlaid and onlaid leather elements, odd-numbered gilt dots of various sizes, and fillets within an abstracted image are characteristic features of Peller's bookbinding designs. He won prizes in many countries for his work, was elected a member (and served as vice president) of the Meister der Einbandkunst, and was director of the Centro del Bel Libro in Ascona from 1978-83. In the text here, the first major study of a fascinating period in French bookbinding, authors Duncan and De Bartha assess the work of more than 40 of the finest binders during the period under review. Detailed biographies and bibliographies are furnished at the conclusion of the main text. While the present eccentric—even mischievous—binding does not reflect the content of the book in a literal way (cephalopods are not even mentioned by our authors), its bold expressiveness certainly is appropriate for a work that examines revolutionary trends in modern bookbinding. (ST12773)*

CHRIS HICKS

210 **BETJEMAN, JOHN.** *SELECTED POEMS.* (London: The Folio Society, 2004) 305 x 165 mm. (12 x 6 1/2"). xiv, 222 pp. First Illustrated Edition. INVENTIVE AND CHARMING BRICK RED MOROCCO BY CHRIS HICKS DESIGNED TO LOOK LIKE A HOUSE, upper board with onlaid window, door, and protruding two-story bay window in tan and red morocco, the clear windows revealing the striped and paisley wallpapers within, lower board extended at head to form a roof and gable atop the text block; flat spine, endpapers of pink, cream, and brown paisley. Housed in a custom tan linen folding box, its lid designed to look like French doors. With 90 illustrations, including three full-page watercolors, numerous watercolor head- and tailpieces, and photos. ◆In mint condition. **$2,500**

This clever binding by skilled craftsman Chris Hicks resembles a 1930s house, complete with front bay window and peaked roof. *Through the windows, we can see wallpapers of afflictive design, reflecting the sort of "Ghastly Good Taste" that our poet decried in his work (of that title) documenting the decline of English architecture. John Betjeman (1906-84) was a journalist, a beloved television personality, and the Poet Laureate of the United Kingdom for the final 12 years of his life. At work for half a century, Hicks is an award-winning Oxford-based binder and restorer who creates one-of-a-kind fine bindings. According to his website, each book he does "is carefully selected for its content and quality of production, often . . . a private press book or a limited edition. It is then bound in the best available materials and the design of the binding is intended to reflect the content and the spirit of the book. . . . Each design is unique and is never repeated." As is the case here, many of his bindings tend toward the whimsical, and all of them reflect an active imagination and considerable skill. Artist Peter Bailey is a British watercolorist who has illustrated 140 books. His watercolors are reminiscent of the illustrations of Edward Ardizzone. (ST12370h)*

PHILIP DUSEL

211 **HERBERT, GEORGE.** *THE TEMPLE. SACRED POEMS, AND PRIVATE EJACULATIONS. [bound with]* **HARVEY, CHRISTOPHER**. *THE SYNAGOGUE, OR, THE SHADOW OF THE TEMPLE. SACRED POEMS, AND PRIVATE EJACULATIONS. IN IMITATION OF GEORGE HERBERT.* (London: Printed by R[oger] N[orton] for Philemon Stephens, 1660, 1661) 152 x 95 mm. (6 x 3 3/4"). 6 p.l., 192 pp., [17] leaves; 1 p.l., 70 pp. Eighth Edition; Fourth Edition. EXTREMELY ATTRACTIVE RECENT REPLICA BLACK CALF, ELEGANTLY AND ELABORATELY TOOLED IN GILT AND BLIND IN 17TH CENTURY STYLE, BY PHILIP DUSEL, covers with dual gilt-ruled border, central panel with intricate gilt foliate fleuron cornerpieces and even more convoluted triangular sidepieces, the rest of the covers with an overall background of assertively subtle lozenges, medallions, and clustered arabesques all delicately tooled in blind; gilt-rolled raised bands, spine compartments densely gilt in filigree pattern, gilt-rolled turn-ins, all edges gilt. Woodcut borders on title pages, woodcut head- and tailpieces. Wing H-1519, H-1047. ◆AN ESPECIALLY FINE COPY, the text entirely fresh, bright, and clean, and the impressive retrospective binding unworn. **$5,500**

THE
TEMPLE
SACRED POEMS,
And private
EJACULATIONS.
BY
Mr George Herbert,
late ORATOUR of the
University of
CAMBRIDGE.

This is an extraordinary copy of an early edition of a major 17th century work of English poetry, combining an unusually well-preserved text with a splendid replication of a contemporary binding by the highly respected binder and restorer Philip Dusel. *After serving for a period as a university functionary, Herbert (1593-1633) 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 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. Through this, and especially through his incandescent religious poetry, Herbert became, posthumously, one of the most influential religious figures of the 17th century. First published in 1633, "The Temple" 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. The present eighth edition is bound here with the fourth edition of "The Synogogue," a Herbert pastiche anonymously written by poet and clergyman Christopher Harvey (1597-1663) and usually printed together with "The Temple" after its first (separate) appearance in 1640. Our replica binding is remarkable, highlighting technical virtuosity, aggressively delicate touch, and incredibly high standards of craft and materials. Dusel's modern interpretations of classic binding styles impress with their fidelity, and they often innocently deceive all but the most sophisticated collector. One small but telling piece of evidence of his skill here can be seen in the slightly dulled spine gilt—there is no question that this convincingly subtle aging was the work of the binder and not the result of protracted exposure to light. Based in Davis, California, Dusel was binder-in-residence at the University of Alabama's Institute of Book Arts. When Bernard Middleton, the dean of British book conservators, saw examples of Dusel's work in California, he is reported to have said he was going to go away and shoot himself. Dusel's bindings are not signed, but we know that this is his work because in 2011 the volume was in the inventory of Stuart Bennett, who is probably the binder's best client and who has revealed on a laid-in short descriptive slip that the binding was done by Dusel. (ST12776c)*

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